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James MacMillan

Portfolio of original compositions submitted for the degree of Ph.D:
University of Durham, 1987

The works in this folio are not so much concerned with stylistic unity and consistency as with balancing a strongly subjective expression with the need to shape the music into an effective dramatic (or even melodramatic) entity. In achieving a successful fusion of these priorities the eight works gradually unfold various approaches to handling melodic, rhythmic, harmonic and textural parameters. In preserving and enhancing that which is purely instinctual there is an emerging realization throughout the folio that it has to be submitted to some exercise of the intellect, incorporating a degree of external pre-planning. This provides an ever-increasing security of control over my material and, I believe, a greater sophistication and facility of expression.

Within this general concern there emerges one other major trait: a desire to give expression to received cultural characteristics from my own background, which is Scottish and Celtic. This is achieved either by absorbing some element of Celtic traditional music or by employing some extra-musical subject matter as an ingredient, ie: a poem as a setting or as an influence, or some quasi-programmatic handling of natural or cultural phenomena from my native country. However, the ultimate purpose in this was not to write 'national' music (ie: any notion of parody is studiously avoided), but paradoxically to attain an individual voice.

Commentaries for works submitted for the Ph.D degree in Composition at Durham University, 1987

by

James MacMillan

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STUDY ON TWO PLANES

for 'cello and piano (1981/82)

This work was commissioned by Peter Evans with financial assistance from the Scottish Arts Council, and first performed by him and Steven Isserlis in the Reid Concert Hall, Edinburgh on 6 March 1984.

-ooOoo-

There is more than a chronological necessity in placing this work first in my portfolio, since it also presents a clear and introductory example of the two principal aspects of my compositional style. Because these two aspects apparently result in two widely contrasted modes of expression, one could easily assume that they were the work of two different minds. This was the case before the composition of this work, and at this time seemed to be a "problem to be solved" rather than an advantageous ability.

Subsequent works in the portfolio will show that the "problem" never fully disappears but that it is "solved" in various ways. However, the conclusion I have come to about this duality of instinct is that it springs from an open-ended, open-minded eclecticism in my creative nature which could have fertile potential. Therefore, one will ultimately conclude that any false priorities with the notion of stylistic unity of purpose would be both restrictive and unnatural.

However, composing Study on Two Planes was an early attempt to grapple with this phenomenon. I know that I am not isolated in this respect and I have heard a number of prestigious composers discussing their own approaches to various parameters where this question can be an issue. For example, in discussing his tonality,

Alexander Goehr claims a dual influence of two different experiences of post-romantic harmony; and in his Cello Sonata he firmly set about trying to "ameliorate between the two tonal styles roughly characterized by Faure and Webern".[1] This was an obvious attempt to mould a new, unified tonal entity, and although the basic duality of the problem is similar in Study on Two Planes, the attempt at cohesion is quite different. It would, in fact, be a nonsense to attempt a fusion of the two entities in this work in a way similar to Goehr's, and so the consistent factor in determining the structural considerations of this work is the deliberate and maintained separation of materials.

The two planes in the title are two extremely contrasting types of musical material. The A plane is in a quite free atonal style, very gestural and following an impulsive, somewhat erratic dramatic development (in some ways similar to Schoenberg's technique in Erwartung); whereas the B plane is far more static and ritualistic, involving little repetitive patterns following isorhythmic designs - the general effect being like the ticking and pulsating of short recurring motifs on various tape loops of different lengths.

The work is sectional - ABABABA, with the A section developing by contraction and the B section developing by expansion. That means at its first appearance the A section is at its most fully developed, and the following B section is in its briefest and most compact form. When the B section re-appears for the last time it has blossomed into a slow and expansive 'melody and accompaniment', the piano chords and rhythms still corresponding to the original color and talea, against which the cello plays a searing and expressive melody. This is followed by the last appearance of A which by this time has been reduced to the most

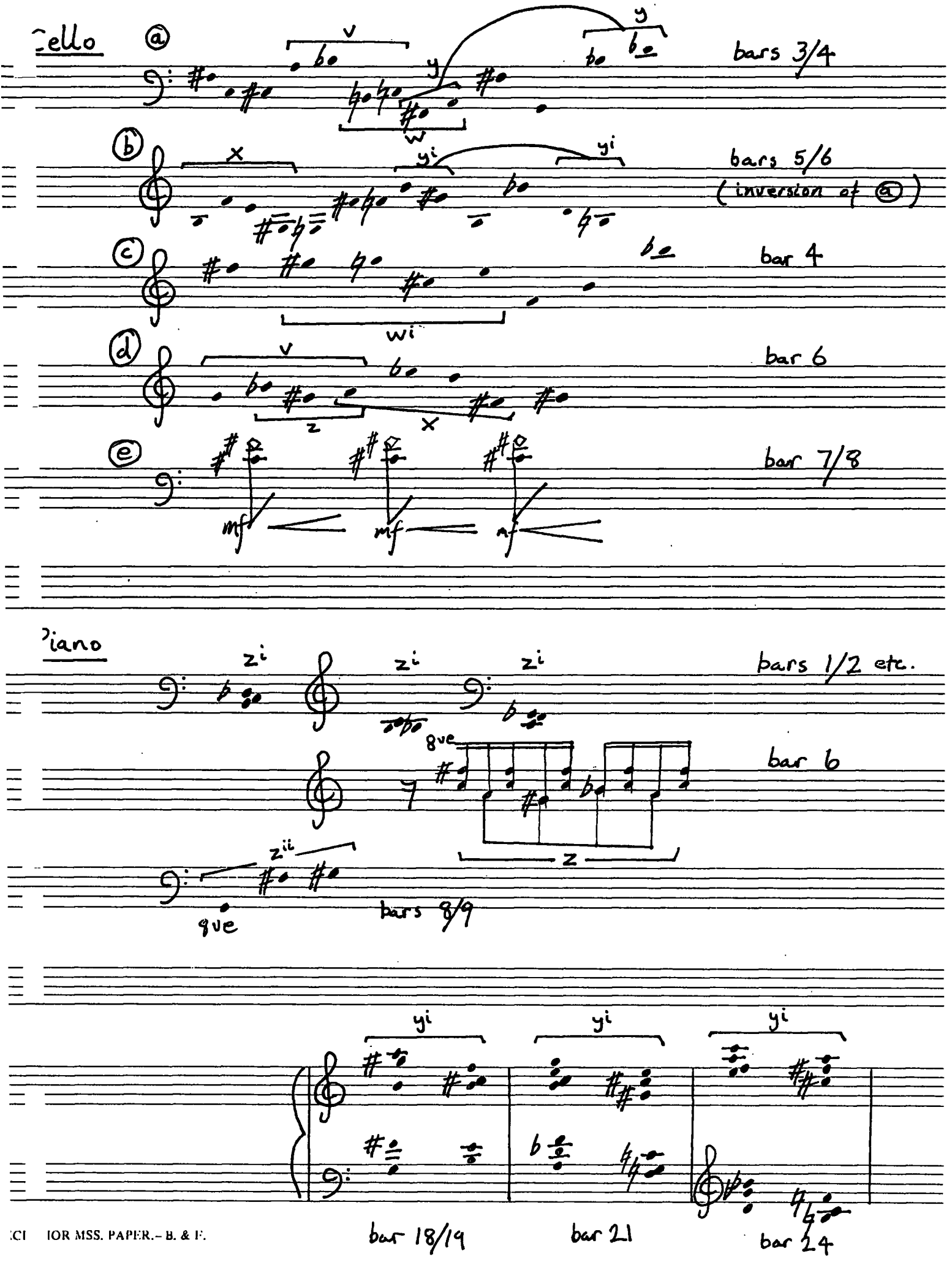
[1] From a lecture given at the Royal Northern College of Music, 12 January 1987.

minimal series of whispers and whimpers and isolated, hesitant outbursts.

THE A PLANE

The fundamental intention behind the music of the opening and subsequent related sections was to use a series of gestures, and to mould them into a dramatic soundscape. The formulation of these gestures was entirely instinctual and purely defined by their physical effect and dramatic shape, either as individual units or in conjunction with others. The pre-compositional thought behind this music is therefore different from that involving numbers, charts, graphs and even pitch planning. The building of such a music can be likened to a visual artist deploying shapes of contrasted size, colour, density and violence in moulding a dramatic whole. Starting with a few of these shapes (in which precise decisions over pitch were of subsidiary priority to the general registral area in which they were to be placed) I then proceeded in an improvisatory manner to produce an unsettling and irregular swing in both the physical and expressive natures of the music.

However, with subsequent analysis one finds an all-pervasive connective unity between these gestures which, I stress, must have sprung from a subconscious musical logic. Ex.1 categorizes the five principal thematic shapes on the cello and charts the interconnection of fragments between them.

Ex. 1

CI IOR MSS. PAPER.– B. & F.

One could cut into any section of the A plane and trace the developmental juxtaposition of these shapes and fragments in the cello part. For example, bars 9-20 proceed as follows:

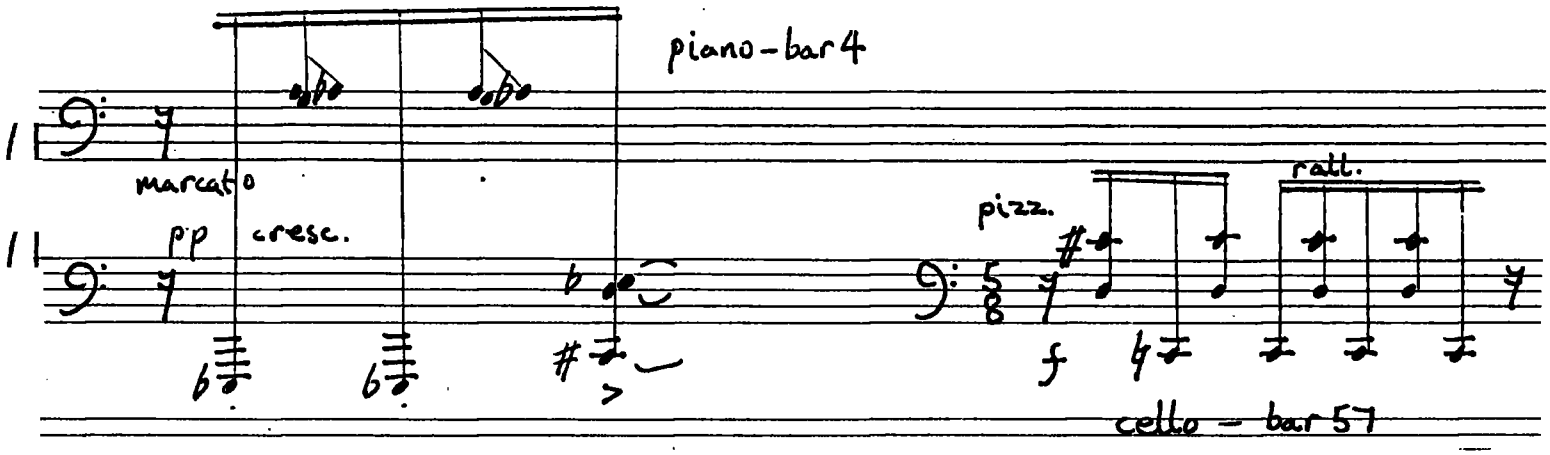
Bar	Theme or fragment
9	w^1
9-10	e
10-11	d
12	variant of w
13	d
13-14	e
14-15	b
16	c
17-18	e
19	a
20	d

etc.

Without prior explanation one could easily assume that the two planes in the title refer to the vertical superimposition of materials for the two separate instruments, since the rhythmic, thematic and dynamic force in each part is sharply contrasted. However, with closer analysis we find various cross-references in the way that some of the fragments (z and y especially) are manipulated in the piano part (see Ex. 1). The close and harsh, semitonal formations which pervade the piano part are merely verticalizations of z, a fragment we also find in the piano figure which accompanies the cello's theme d on almost every occasion it appears in harmonics (bars 6, 20, 39).

However, this notion of separate development is completely overturned when the A section returns at bar 53, because here we find piano fragments from the opening now appearing in the cello and vice-versa. See z^{ii}, bars 8/9, 26/27, 32/33 - piano; bars 53/54, 62/63 - cello. (See y^{i}, bars 18/19, 21, 24, 28, 30 - piano; bars 55, 61, 64 - cello. See also the brittle, ticking idea in bar 4, piano, Ex. 2, which is a major feature in the opening section, now reappearing in the cello - bars 57, 66/67).

Ex. 2



Similarly we see some of the cello's thematic shapes reappearing in the piano part. (See a, bar 56 - piano). Even the repeated harmonics of e are chordalized at bar 63 and bars 70/71.

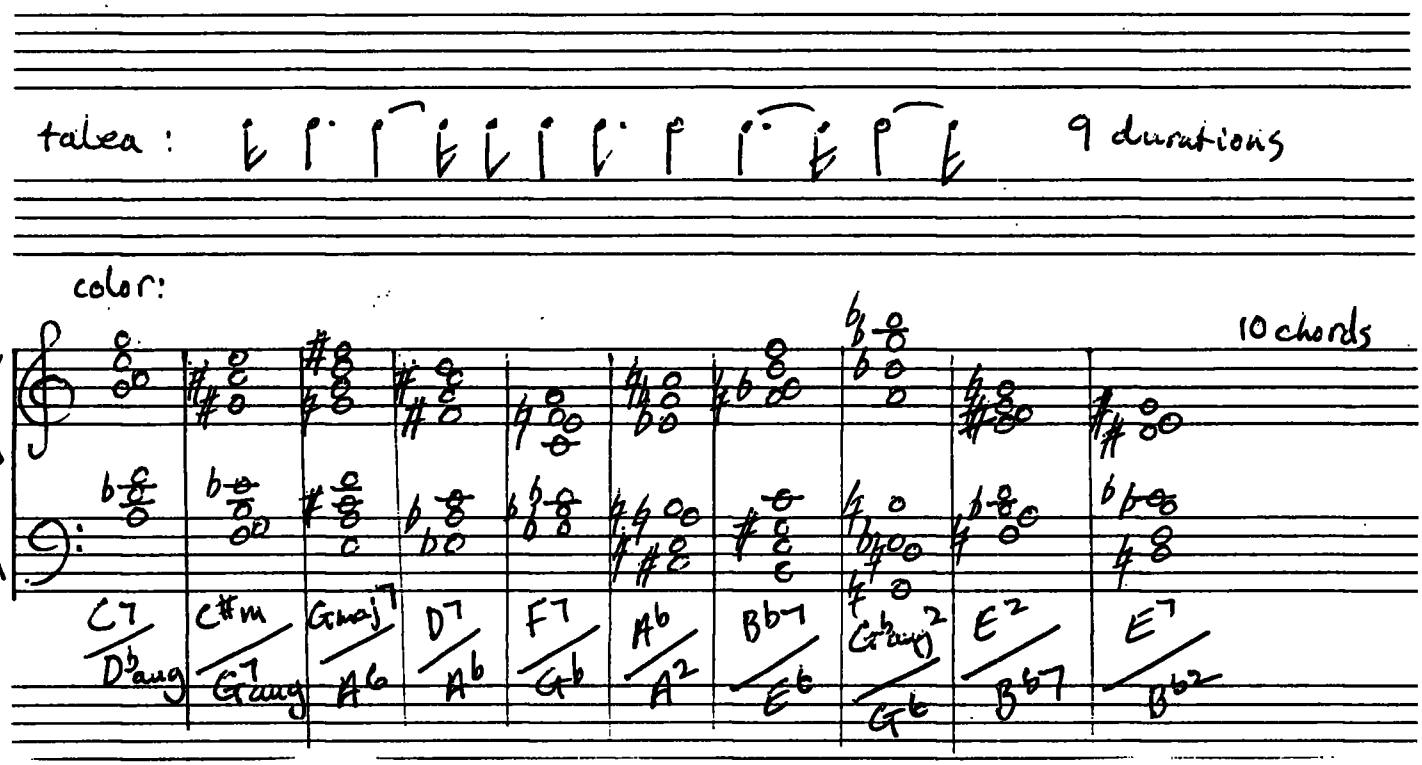
Although pitch criteria was important principally in determining the shape of the various motifs which make up the patchwork of these sections, the unsettled and violent swings in the physical nature of the music's progress is entirely determined by the somewhat erratic development of various rhythmic gestures, especially in the piano part.

There is an instinctive response to music as <u>drama</u>, in the way that these gestures are manipulated and juxtaposed throughout each section to produce a highly fluid, "neurotic", hyper-activity, which is a necessary balance to the relaxed mono-dimensional nature of plane B. One of the more prominent of these gestures is the basic, primitive urge to exploit the quick alternation of low and high entities, (Ex. 2). It is this pulse which provides fragments of momentum, but is never allowed to dominate since I deliberately frustrate its repetitive, static nature by cutting it short with continual intrusions of other fragmented gestures. (See bars 16-26).

Possibly the only element which appears in both planes is y^i (see Ex. 1) which begins the sequence of chords in bar 41, the first statement of

THE B PLANE

Here the music needed a far more conventional pre-compositional plan, but the single, uncomplicated intention was to achieve a mono-dimensional plane of which the characteristic effect was to be of stasis and isorhythmic repetition. The first B section consists of a series of nine durations which appears three times in all on the piano. Upon this talea is superimposed a color of ten chords.

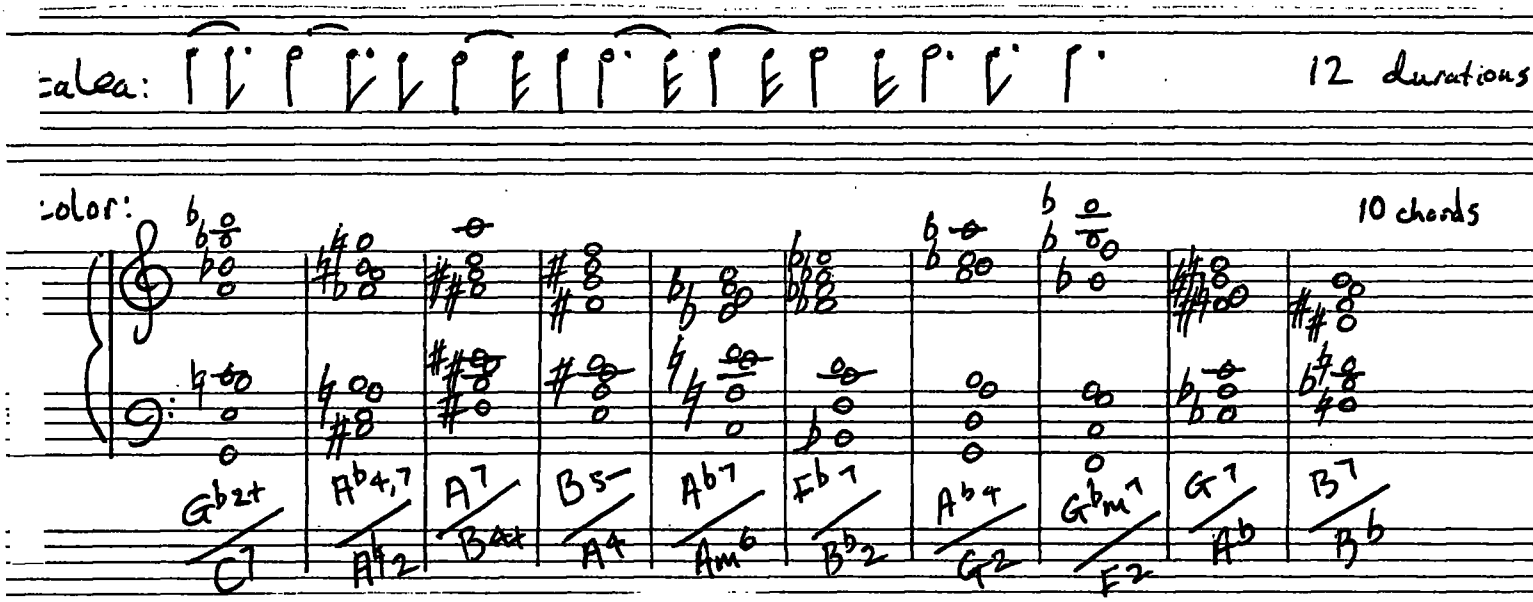
Ex. 3

These chords were devised in the following way: the top note in each came first, as can be seen in the exploitation of its melodic potential in the third and final B section, (bars 118-175). Under these notes were placed simple triadic chords, in the upper clef, sometimes with one not-too-distant added note. Then a similar triadic chordal layer was added in the lower clef and in almost each case is removed from the upper triad by a minor 2nd

or a tritone; ie. in each chord two of the remotest tonal areas are merged. This bi-tonal construction is indicated by chord symbols in Ex. 3.

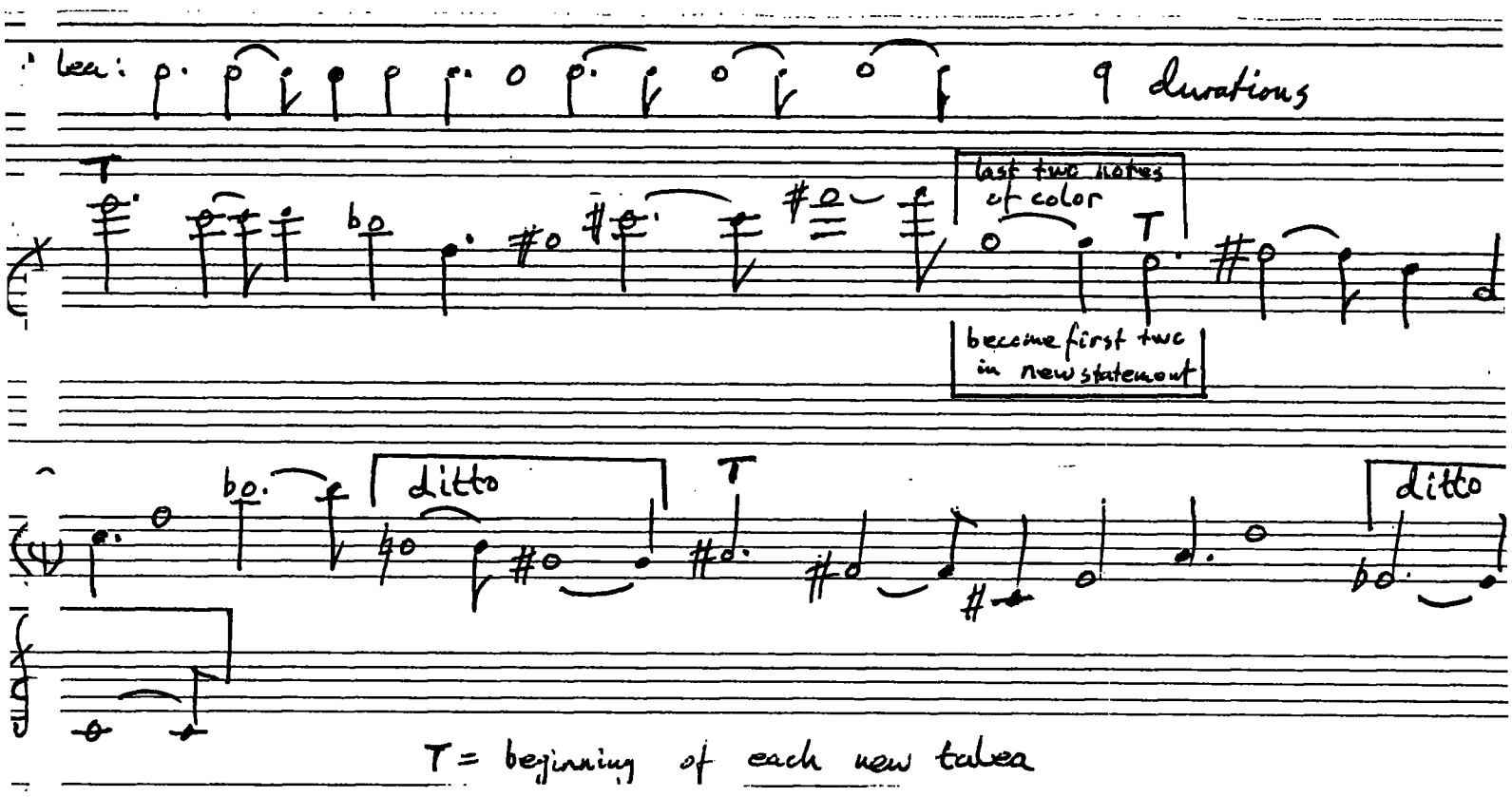
The third repetitive element in this section consists of two short motifs in the cello, the first of which emphasizes, in melodic form, the outline of triad and added notes - a feature fundamental to this section's harmonic character. Indeed, the first seven or eight notes of this motif indicates a primitive urge to exploit the resonance of the harmonic series.

Ex. 4

At the second appearance of the B plane from bar 74 the melody of the initial color is transposed up a minor 3rd, but the chordal constructions, although still maintaining the strong internal bi-tonal relationships as before, are substantially different. There are still 10 chords in the color but the superimposed talea this time contains 12 durations.

Ex. 5

The most striking new feature in this section is the constantly ticking pizzicato "jazz bass" in the cello part. This is simply a 10 bar cycle, making modal allusions to the bass style of jazz or rock repeated three times, and then allowed to disintegrate and fade to nothing before the third A section begins.

In the final B section the melody of the original color is freely developed in the cello over a piano part which is still tightly constructed on an isorhythmic design. However, this time the color is not static and it proceeds downwards in register simply by using the last two notes as the first two of each subsequent statement.

Ex. 6

Although the "duality of instinct", mentioned in the second paragraph of this chapter, results in a stylistic expression which is largely abandoned in subsequent works (ie. the extremeties of

chromatic expressionism in the A plane are never as intense or as violent, and my experiments with rhythm lose their reliance on the techniques and sound world of Messiaen), there is always evidence of <u>two</u> contrasted (but increasingly complementary) aspects of creative impulse at work. There is a gradual attempt to reconcile that which is purely instinctual with a more considered approach to the shaping of music. The boldness and confidence conveyed in immediate and impulsive gestures will always be impressive, at least on the outside. But if they remain uncontrolled and never subject to the intellectual will, they will always exist on a creative 'short fuse' and burn out before one has managed to come to grips with one's material.

The other works in this folio are all attempts to live longer with my material and to understand its potency from the inside before unleashing it. In being able to control the consequences of one's material beforehand, one has far greater control over the expressive avenues that it can be allowed to take, without necessarily losing any sense of drama and power, if these qualities are deep-rooted characteristic traits.

THREE DAWN RITUALS

for alto flute (piccolo) Bb clarinet (Eb clarinet) bassoon, horn, vibraphone, prepared piano, violin, 'cello.
(1983)

This work was first performed by NOMOS under Paul Webster in St John's Church, Ladbroke Grove, London, on 2 November 1985.

-ooOoo-

The origins of this piece lie in an earlier work The Piper at the Gates of Dawn which was scored for sulings (Javanese flutes), gender (an Indonesian gamelan metallophone), prepared piano and double bass. Since it was rather impractical to find an ensemble to play this piece regularly, and to take time reading the basic techniques of the Indonesian instruments to the players, I decided to re-score three of the movements for a conventional ensemble.

The concept of 'ritual' in much of my music pertains mainly to the handling of short repetitive melodic and rhythmic ideas, not in any minimalist sense, but in a continual isorhythmic interplay or by the juxtaposition of ideas of deliberate limitation which either remain constant throughout or which gradually change through integral transformation. The influence of non-European musical traditions is notable, and the Rituals also have religious, almost liturgical significance: both works, The Piper at the Gates of Dawn and Three Dawn Rituals were inspired by the central chapter in Kenneth Graham's book, The Wind in the Willows in which the animals encounter the god Pan and pay homage to him.

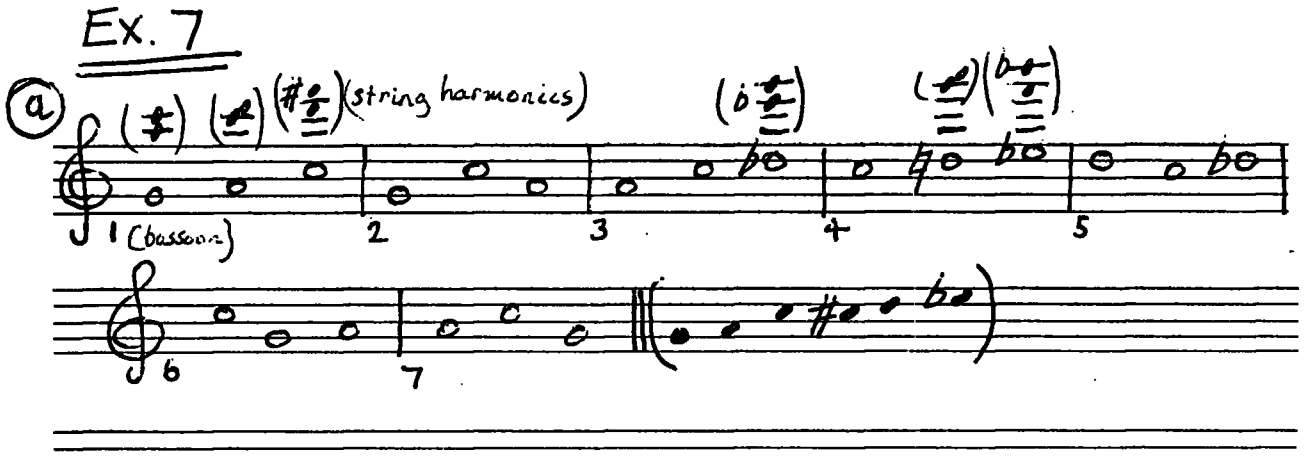
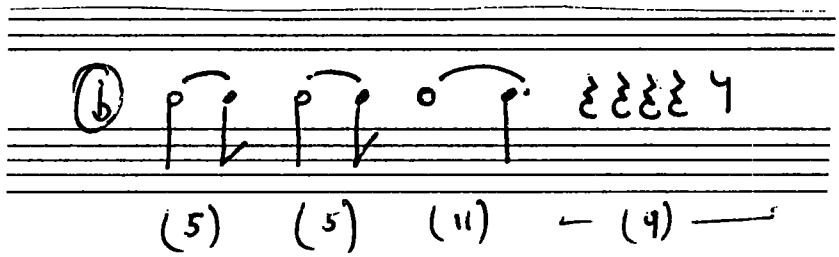
The second ritual is the most substantial movement and is an impulsive, primitive essay in controlled violence. Much of the wind writing is improvisatory and extrovert, while the other parts emphasize a strong and brittle rhythmic framework. The outer movements are, in comparison, restrained, the first providing a

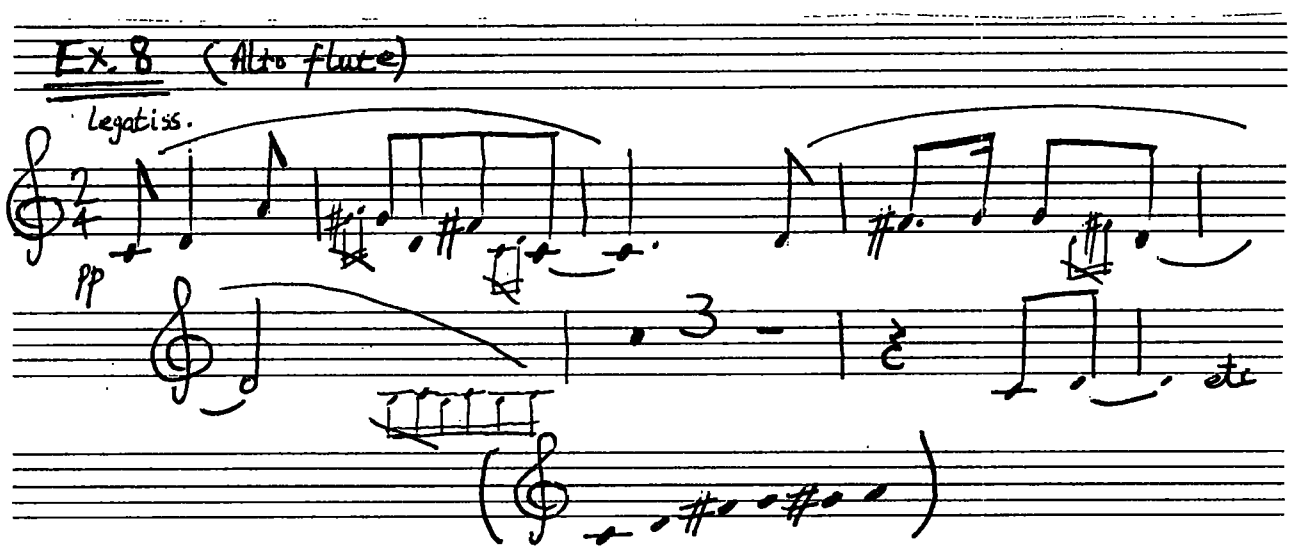
static isorhythmic preparation, the third a brief aphoristic postlude of a calmer and more pensive character.

The only instrument which remains unaltered from the original to the revised version is the piano, which is prepared in such a way so as to provide an ethereal backdrop of soft bell and gong sounds, as well as a drier wooden effect when appropriate.

I

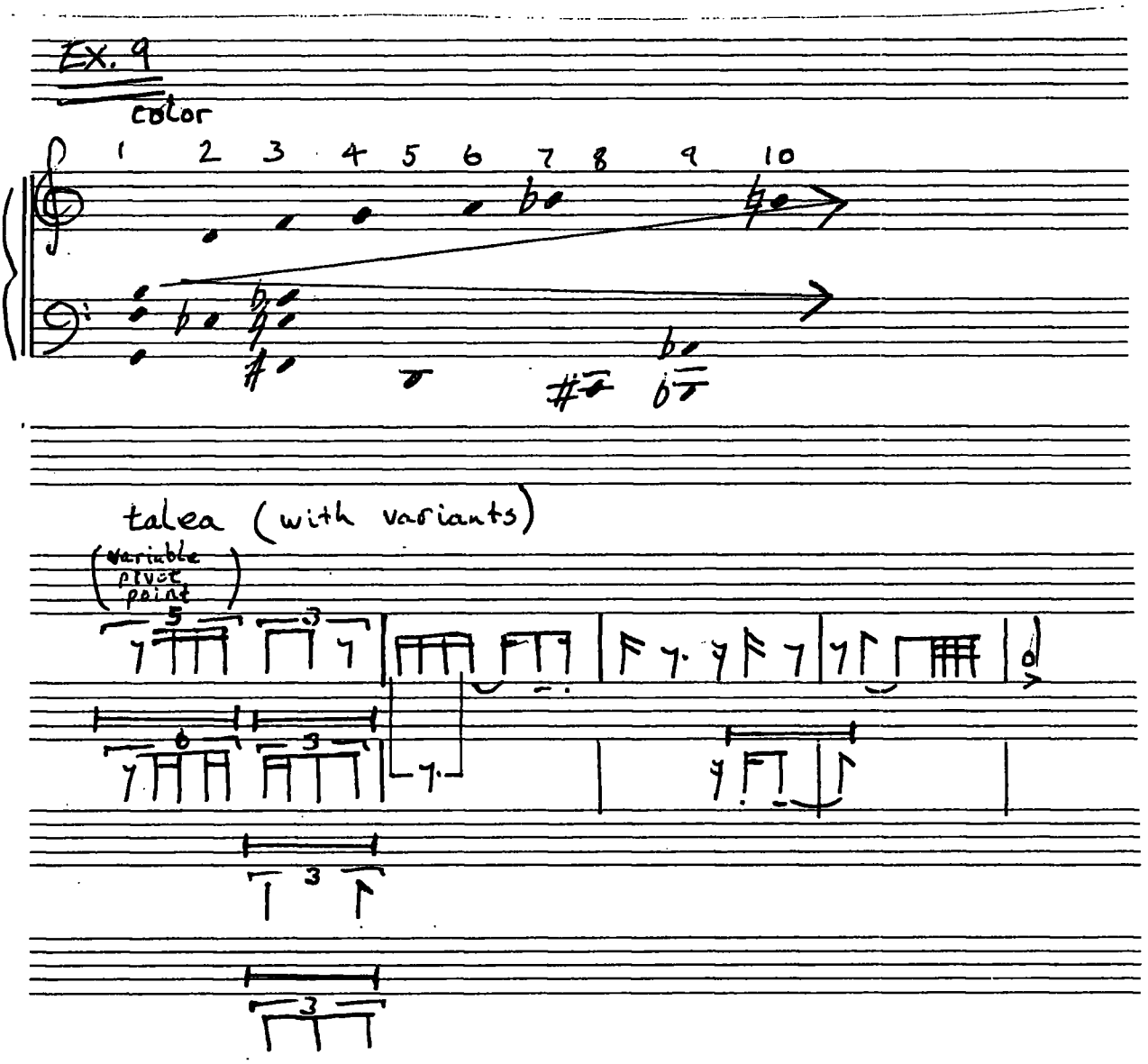
There are three self-contained and self-limiting elements which unfold during this short movement. Although they are repetitive, all sense of repetitiveness is avoided since each is of different durational length, and two of the three transform themselves and develop quite independently, while the other remains constant throughout. The first element is the material for bassoon, violin and 'cello: Ex. 7a indicates that in seven statements of three-note groups the bassoon notes are the fundamentals to which the violin and 'cello add a high, icy sheen in harmonics. The intended harmonic effect of these pitch combinations was to produce a static 'oriental' modality, at the base of which was a simple, artificial hexatonic scale, similar to an actual six-note Javanese mode which I make use of at other points (see Ex. 8). The seven three-note statements work through this scale in an arch form from bottom to top, to bottom, and are confined to a simple, irregular durational pattern (see Ex. 7b).

Ex. 7



Four bars into the piece another complex melodic element begins (Ex. 8). Upon each fundamental note in the alto flute's melody is added a note a tone higher (horn) and another note a minor 3rd higher (clarinet) producing a rich but not too chromatically intense "cluster melody". This is the most constant element in the movement, lasting five bars at each appearance, separated by seven crotchet beats and sounding five times in all, plus a short codetta figure in the last four bars:

This scale is derived from the Javanese PELOG mode which was used in its original, authentic form (unequal intervals and all) in The Piper at the Gates of Dawn, and this particular melody was played by a Pelog Suling (See appendix and tape appendix).

The third element in this movement is more complicated and is similar to the B plane of the previous work in being constructed isorhythmically. It is also the most important element since it provides the unusual textural background to the irregular, repetitive intertwining of the other two elements. On the prepared piano we find a color of ten sound units of varying complexity, superimposed on a rhythmic talea which has a variable pivot point,

causing its construction to be ever shifting. Ex. 9 shows that this pivot point is in fact the beginning of the talea which begins alternately with three quintuplets or four sextuplets. Other points in the talea receive slightly varied treatments throughout, including the triplet figure, and rests which are "filled in" with notes or chords on subsequent occurrences.



The color appears sixteen times in all, and the talea nine times before a short codetta in the last four bars.

II

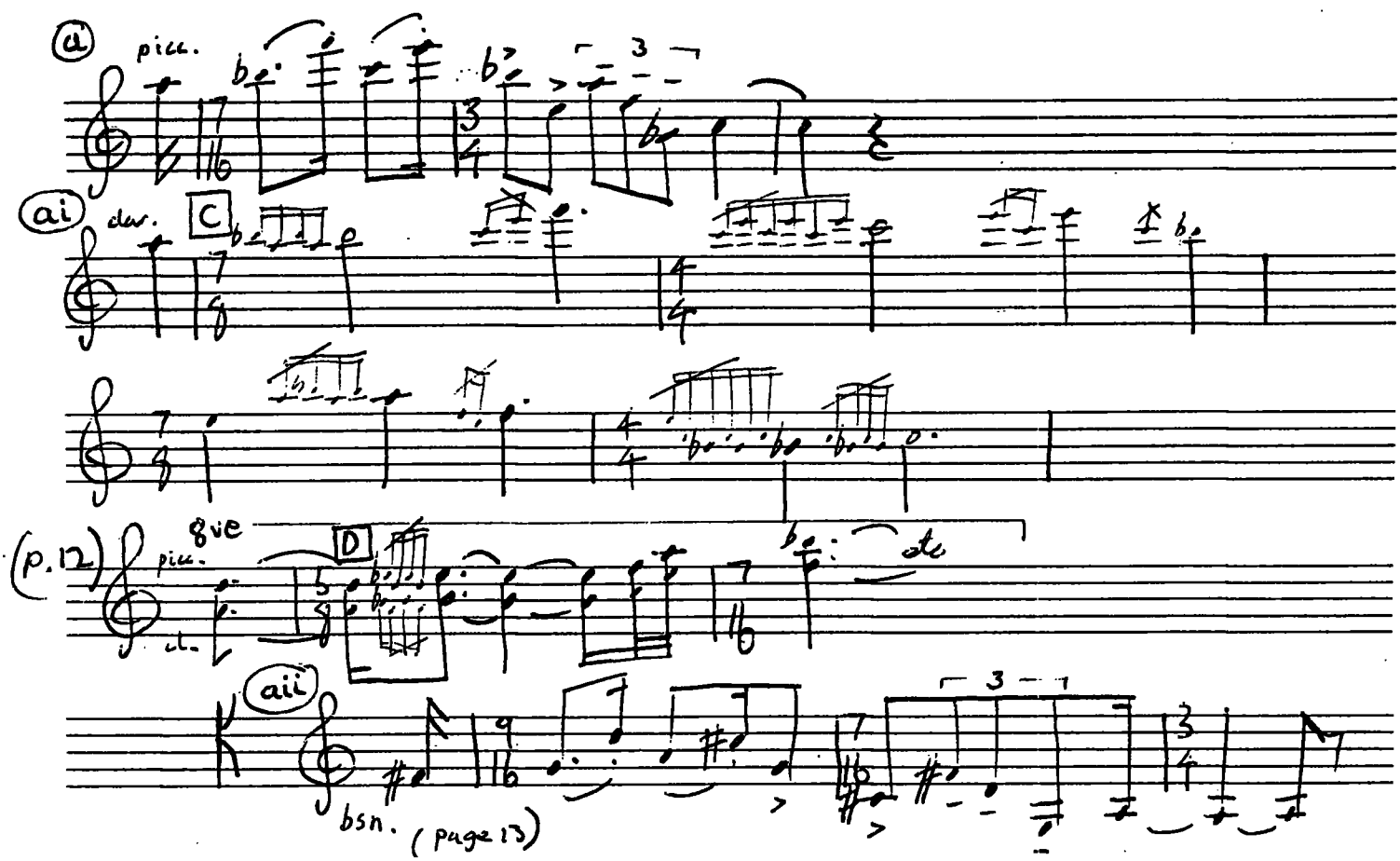
The opening fanfare motif which dominates the whole movement is again derived from a Javanese original - not necessarily an actual Javanese tune but from another PELOG motif used in

The Piper at the Gates of Dawn. (See appendix). The motif occurs three times in this opening section in rising semitonal chromatic statements on Eb clarinet, horn and violin, while piccolo vibraphone remain constant.

The general structural scheme of this movement is constructed through the juxtaposition of sections dominated by the opening motif with sections which are not. In fact the formal layout can be reduced to this basic plan:

A (bars 1-9) B (bar 10-C) Ai (C - E) Aii (E -) Ai B (Coda) A (last 7 bars).

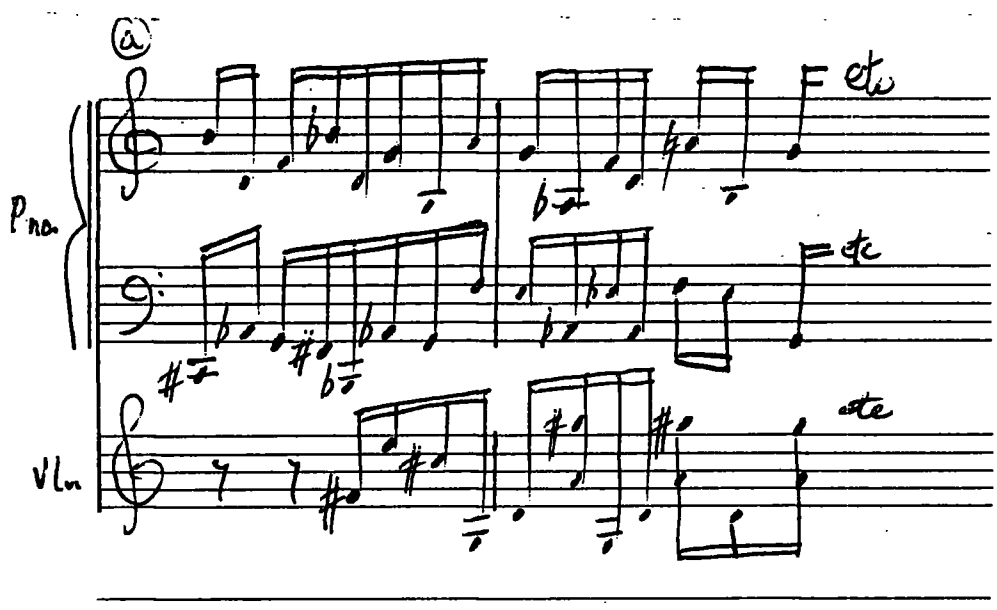
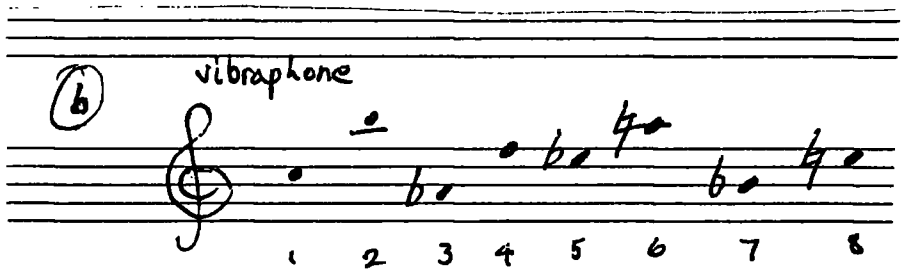
Ex. 10 shows how this motif is transformed through simple ornamental elaboration, and alteration of rhythmic stress.

Ex. 10

But the manipulation of this motif is a straightforward unifying device and not really as important as its accompanying pulse patterns and rhythmic shifts.

The Ai section can be divided into two parts and the two statements of the motif receive two different backgrounds. Over the 'cello's relentless semiquaver sawing there is a series of chords on vibraphone, piano and violin which are separated by a gradually diminishing space of rests, following this pattern: (the numbers refer to the multiples of semiquaver rests in each space).

9 6 5 4 3 4 3 2 3 1 3 1 1 1 5 1 1 1 1 1 etc ...

This implosion towards the middle of the section results in an outburst of semiquaver patterns which are repetitive, but again follow two separate and independent rhythmical organisations which provide an ever-shifting fluctuation within the general <u>trend</u> of repetitiveness. Ex. 11 shows that the first element in this fluctuation is a 15-note pattern on piano and violin which occurs almost five times. The second element is slightly more complicated and involves <u>eight</u> notes played on the vibraphone: these occur in <u>seven</u>-note figures separated by <u>six</u> semiquaver rests.

Ex. 11



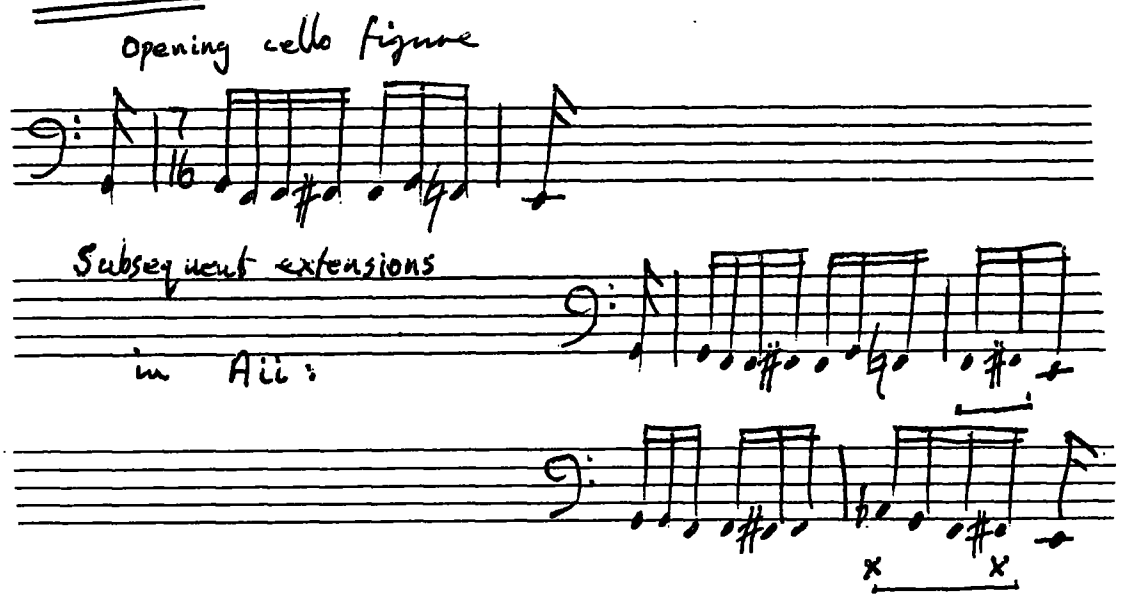
The figures are devised by working through the eight notes in this following motion, producing this combination of pitches:

a	1	2	3	4	5	6	7	
b	8	7	6	5	4	3	2	
c	3	4	5	6	7	8	1	
d	2	1	8	7	6	5	4	
e	5	6	7	8	1	2	3	
f	4	3	2	1	8	7	6	(5)

After each forward-moving figure (a, c, e) each backward-moving figure (b, d, f) begins with <u>one move forward first</u>, before turning back on itself.

A similar form of "fluctuating repetition" accompanies the motif in the central Aii section (see pages 13-14). The material on piano, 'cello and vibraphone is taken from the opening of the movement, but is now completely out of phase. The motif (bassoon) begins two bars after its 'expected' entry and is itself treated canonically with the vibraphone entry (in the right place) second time round. The piano part remains constant throughout, but the accompanying 'cello part, which at the beginning consisted of nine semiquavers and nine pizzicato quavers separated by a quaver rest, is now irregularized by the addition of two <u>extra</u> notes to the semiquaver pattern:

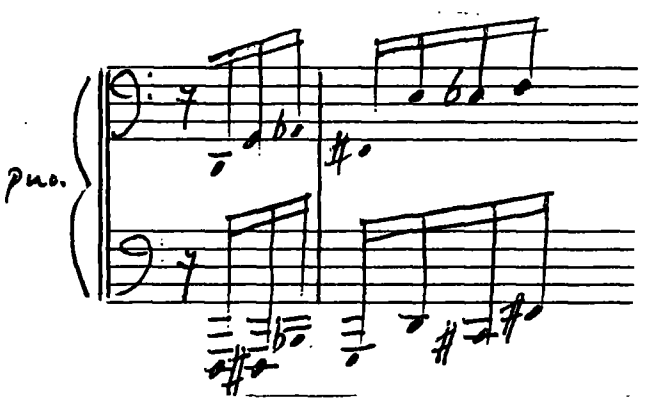
Ex. 12



In the B sections of this movement (first seen from bar 10 to letter c) the overall durations are determined by a palindromic non-retrogradable rhythmic structure in the prepared piano (and horn), and can be reduced to the following numerical sequence which refers to the patterns of running semiquavers beginning from and including each semiquaver rest:

17 18 19 27 37 27 19 18 17

There is no great complexity in the manipulation of either the pitch material or the little rhythmic cells which are added to in each segment beginning with this little prefix.

Ex. 13

At the mid-point though (the 37 semiquavers - page 9, bars 3 to 7) an element of retrograde is suitably introduced to highlight the arched structure of the B section. In the

subsequent statements of the 19, 18 and 17 groups of semiquavers the retrograde form of the above prefix (Example 13) is stated at the end of each.

Because this movement has such a high degree of integral rhythmic structuring, but paradoxically producing an orgiastic physical effect I decided to add one element of limited free notation in these B sections: this can be seen in the three bar improvisatory flourishes for piccolo and clarinet which appears for the first time at the third bar of page 8. Because the fragmented shapes in these boxes are limited to a few, one perceives them as a high refrain, contributing to the kaleidoscopic shifting of the whole. They are regular since they sound for three bars and disappear for three bars, but are also irregular since the duration and rhythmic effect of each three bars is different each time; and since the choice of fragments within the boxes is so free there are many possible permutations and combinations available. This is yet another way of enhancing the general desired effect in this movement; that of movement within stasis.

III

An absolute and apparently inconsequential contrast was required to follow the second movement, so I chose to exploit the sounds available to me in a far more impressionistic manner than in the previous two rituals, and the result is a whimsical and looser-formed study, with just a touch of lyricism.

The material which came first was the piano music which was written originally as a single study for prepared piano. In the Piper at the Gates of Dawn I added a suling and gender as an outer layer, responding to the little gestures and shimmers on the piano (see appendix), in a way similar to Berio's

Sequenza ——→ Chemin process. The outer layer in the revised version is far more colourful, and lingers more on the various emphasized sound entities.

The structure of the original piano study was shaped by the placing of rich, complex sonorities in chord formation (bars 1, 6, 10, 12, 19 and 27) which, apart from the first, were all consequents of other, busier gestures. The busier movement within this piece is always directed towards resolution in a long, static chord. The most extended sections of this "busier" movement occur between bars 16-19 and bars 22-27, where a more brittle rhythmic ticking is established.

When the other instruments were added to the piano this basic formal outline was maintained, but one other crucial element was established - that of melodic shape. In the original work a PELOG suling was used again, so the Javanese mode is once again diatonicized and carried on the alto flute. The two resolution chords (which bring the two above-mentioned rhythmic sections to a close) were quite long, and allowed scope to place something quite important above them. Since the wisps of Pelog motif were so inconclusive and insubstantial, here was a perfect opportunity to let the melodic element blossom into a fuller statement, and on both occasions (bars 19-22, 27-29) the melody is clearly derived from the fanfare motif of movement II.

AN RATHAD DO DH'ARDTALLA

(The Road to Ardtalla)

for flute (doubling piccolo), clarinet (doubling bass clarinet), horn, violin, 'cello and piano

First performed by Lontano under Odaline de la Martinez and broadcast on BBC Radio 3 (Music in Our Time, early autumn 1987).

The term "tone poem" would be relevant in describing this work as it is a response to the island of Islay, (off the west coast of Scotland), which is in no way programmatic but rather an outpouring of subjective perceptions of physical beauty. My most evocative memory of the place was of walking along the south coast of the island from Port Ellen towards Ardtalla on a blazing hot Sunday morning. On route one encounters relics of the island's ancient history, and one is reminded of its central position in the Celtic west by the breathtaking views of both the Scottish mainland to the east, and the north coast of Ireland to the south.

Along the road one sees great standing stones dating back to the Bronze Age, evoking images of a primitive and pagan past, alongside the more recent carved stones and crosses of early Celtic Christianity. All this was seen through an almost "mediterranean" heat haze which cast warm colours over the starker images on the road to Ardtalla. This visit to Islay was made during my honeymoon in July 1983 and all these memories - heat, sun, sea, tenderness, peace, green land, the beloved, distant mountains, quietness, soft Gaelic speech, whisky, physical reminders of cultural heritage - all these combine to provoke a musical language which is lyrical, gestural and impressionistic. If the harmonic style is at times rhetorical, then this is another outcome from the original encounters, and

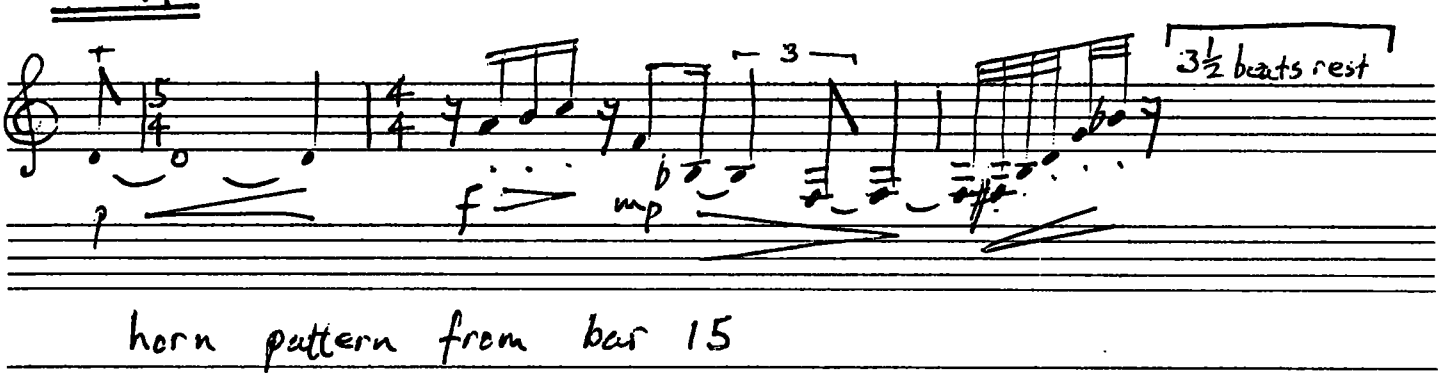
much of the compositional interest lies in the various contexts within which this rhetoric is manipulated.

The broad design of the work follows an ABA pattern in which the A sections are dominated by the clarinet's material. At the opening this displays a wide-ranging swing in mood, gesture and register, ranging from whimsical to passionate, from tender to aggressive and from the top to the bottom of the instrument's range. The opening solo is 14 bars long but can be divided thus:

a		b		c
bars 1-5		bars 5-11		bars 11-14 codetta (joined by strings and horn)

The whole solo is repeated from A with two new processes on horn and strings superimposed. The music acquires yet another layer at B with the added muted sheen of soft piano chords. This time the clarinet melody is not completed and the b fragment is altered and brought to a close before the central main section gets underway at C . The element of repetition is important here, not only in that the clarinet melody is stated three times (giving the opening section a clearly defined tripartite form) but also because the added layers (from A) involve repetitive patterns of varying lengths. The horn pattern (Ex. 14) is repeated three times before it joins with the clarinet's codetta material (c) from bar 25-28.

Ex. 14



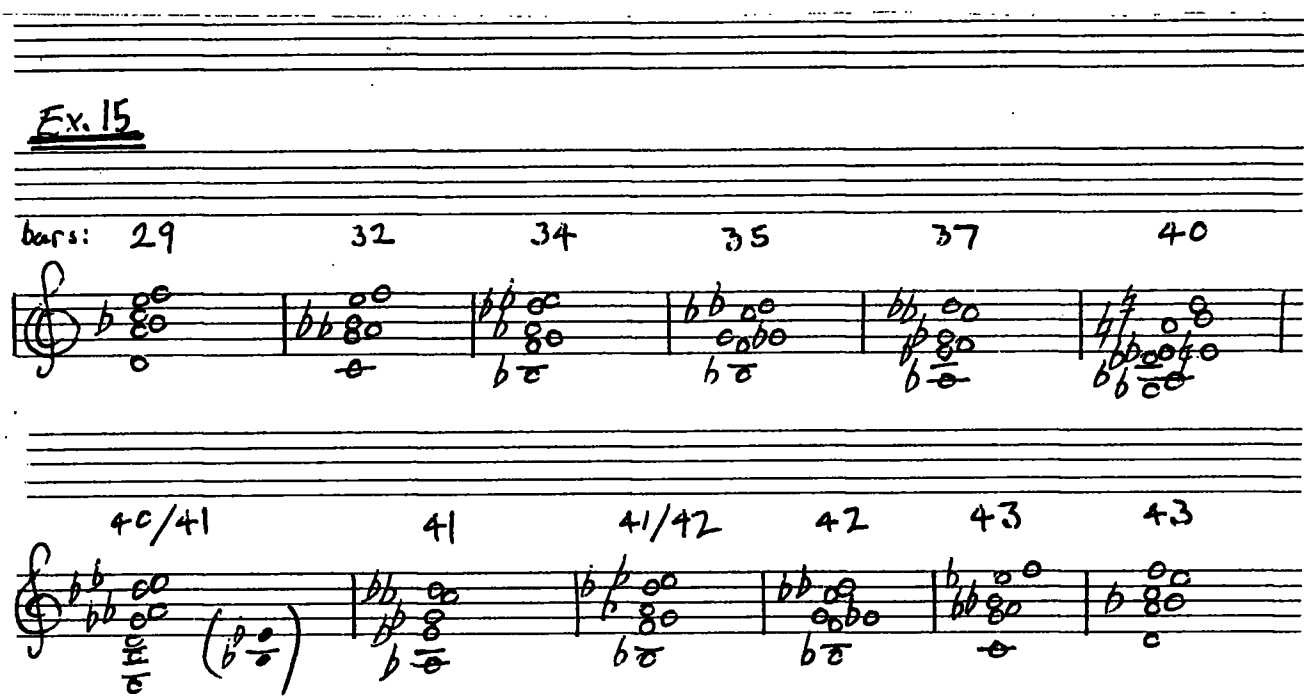
horn pattern from bar 15

Thereafter it is repeated another twice before dissolving into another codetta at bar 38.

Also introduced at A is another repetitive pattern for violin and 'cello which lasts twenty crotchet beats and involves a series of terse and brittle rhythmic gestures marked col legno, pizz. and tremolando. This twenty crotchet activity span is followed by five beats rest (bar 20) when the violin joins with the clarinet figures, before beginning the process again. The idea is repeated from B but disintegrates from bar 37 into the general cadential trend as the first section is rounded off.

The gloss of sound which the piano introduces as an extra layer at B is, on the surface level, of mere subsidiary importance, providing apparently inconsequential impressionistic splashes to the texture, and being applied at random. However this is the beginning of a simple harmonic process which is the vital link between the opening and middle sections. The process is simple because if one traces the harmonic shapes in the piano from B through C one discovers this block chordal movement which descends and then ascends back to the original position:

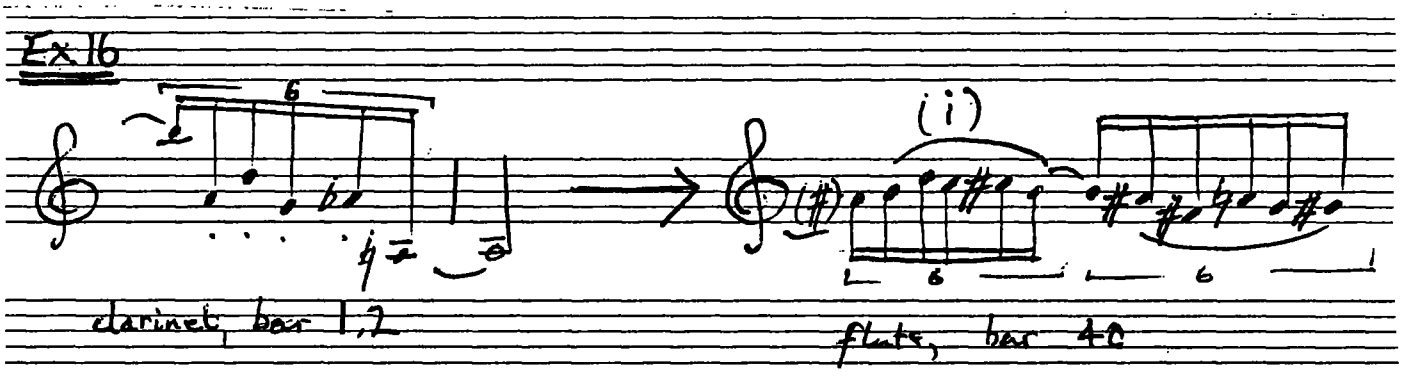
Ex. 15



The other main link between the two sections can be seen in the flute part which makes its almost imperceptible introduction in bar 36. The piano figurations discussed above now provide, at C, a rippling accompaniment for a couple of melodic fragments in the flute which form the generating force for much subsequent development.

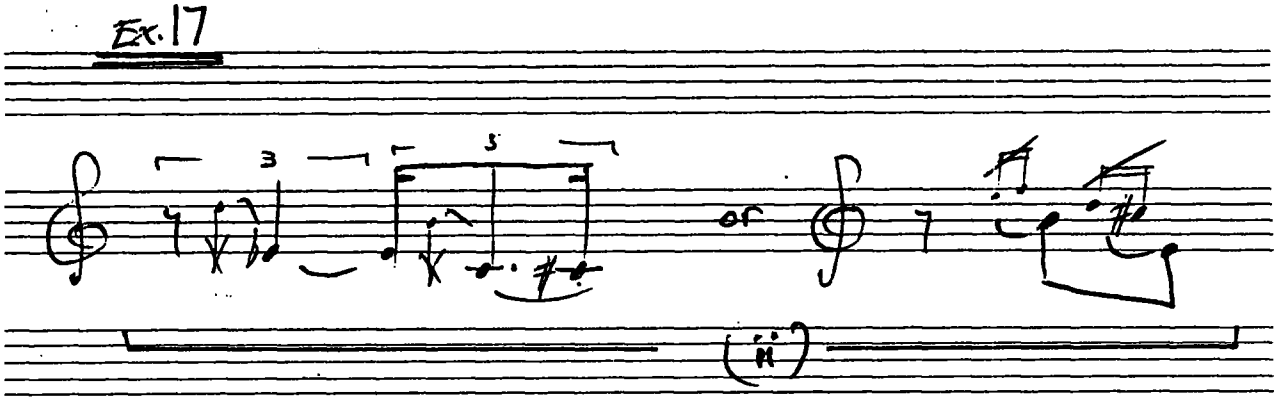
Although the large middle section (C to V) is of a fundamentally sectional construction there is nevertheless an element of organic development in the way that these melodic fragments are stretched and remoulded on each appearance so that there are clear connective associations between the sections. Just as the above mentioned piano chords form a bridge between sections, so does the rhythm of the flute melody at C which is obviously taken from the first bar of the piece:

Ex.16



The characteristic rhythm of the opening, where sustained notes are broken by short ones, is maintained, but the melodic intervals are smaller, less angular and smoother in a sinuous, chromatic fashion. This new melodic contour (i) and the one immediately following it (ii in Ex. 17)

Ex.17

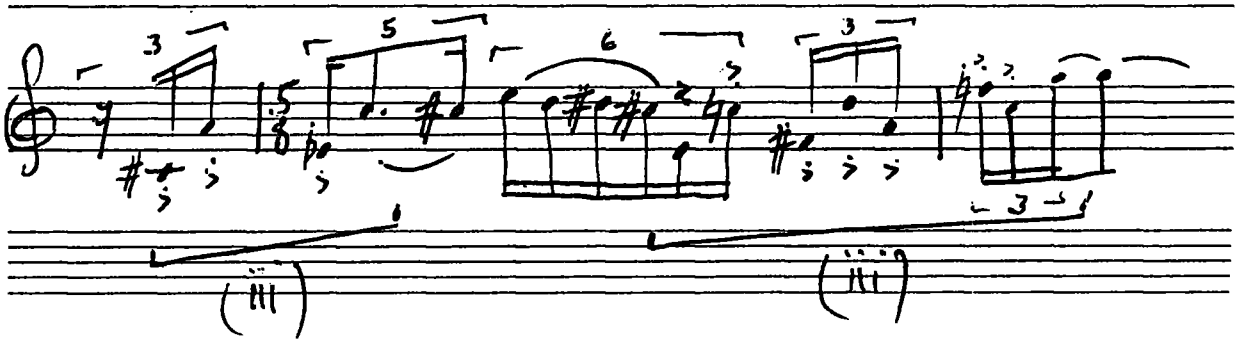


provide the main lyrical power to all the subsections of the middle section and can be easily traced throughout. Sometimes element ii seems a natural consequent to i but other times they can be totally separate. In fact they are the two most potent ingredients in the following set of short, sectional variations from C to H. Various other motivic elements are gradually introduced into these variations but they are of a far less lyrical nature, more characterized by their brittle rhythmic power and producing a number of pulse sensations which mostly work against both the rhythm and mood of i and ii. The following sectional break-down charts the variations/progress of these elements and how new ideas are gradually introduced in opposition to them.

C - D	bars 40–44	flute	i, ii
		piano	harmonic movement from Ex. 15
	bars 45–49	as above, with a rhythmical re-working of i on clarinet and horn.	

D - bar 52 — i transformed and extended into an ascending flourish on flute, clarinet, violin and 'cello: tension subsides on clarinet using i.

bars 53 - 56 — Transitionary section with the shape of i on flute, clarinet, and violin; ii on clarinet, and a new element (iii, see Ex. 18) on violin

Ex. 18

The bracketed notes introduce a new gesture which is spiky, unsettled and of deliberate opposition to i and ii. Indeed it is subsequently used as a means of frustrating any <u>real</u> organic development of lyrical ideas. This is seen in the next section:

<u>E - F</u>

The piano material is a variation of the chordal ideas at C.

The violin solo can be broken down thus:

bars 57 + 58 i, ii

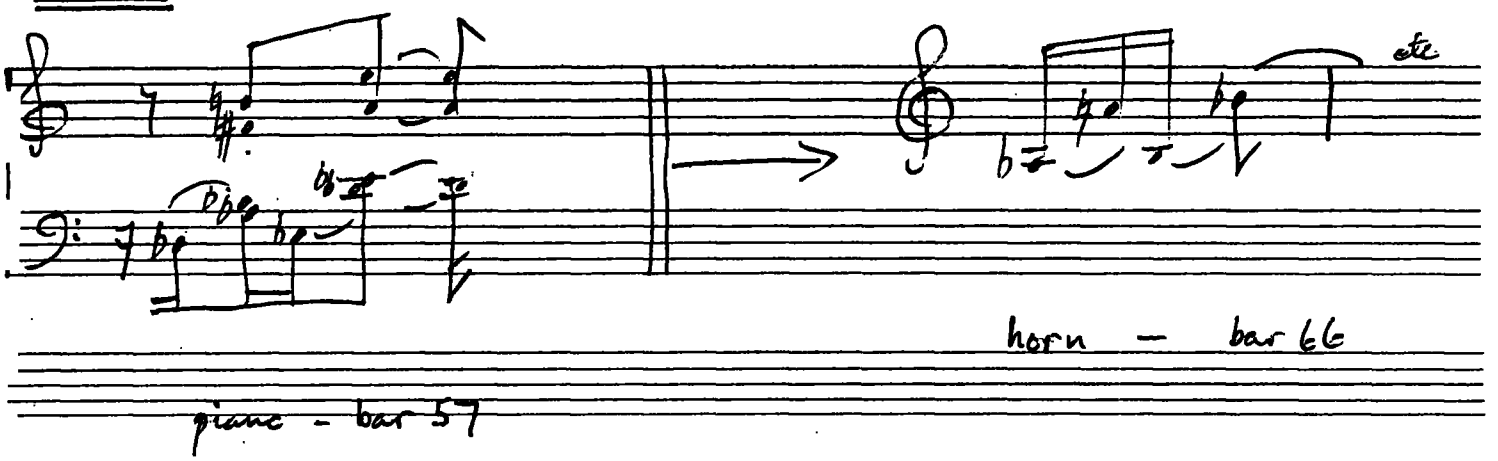
" 59 + 60 iii

When this four bar phrase is repeated, iii is amplified with complementary gestures on bass clarinet and horn (bar 63).

<u>F - G</u>

Horn solo devised from variants of i and ii, and also the shape of the piano's opening phrase at E.

Ex. 19

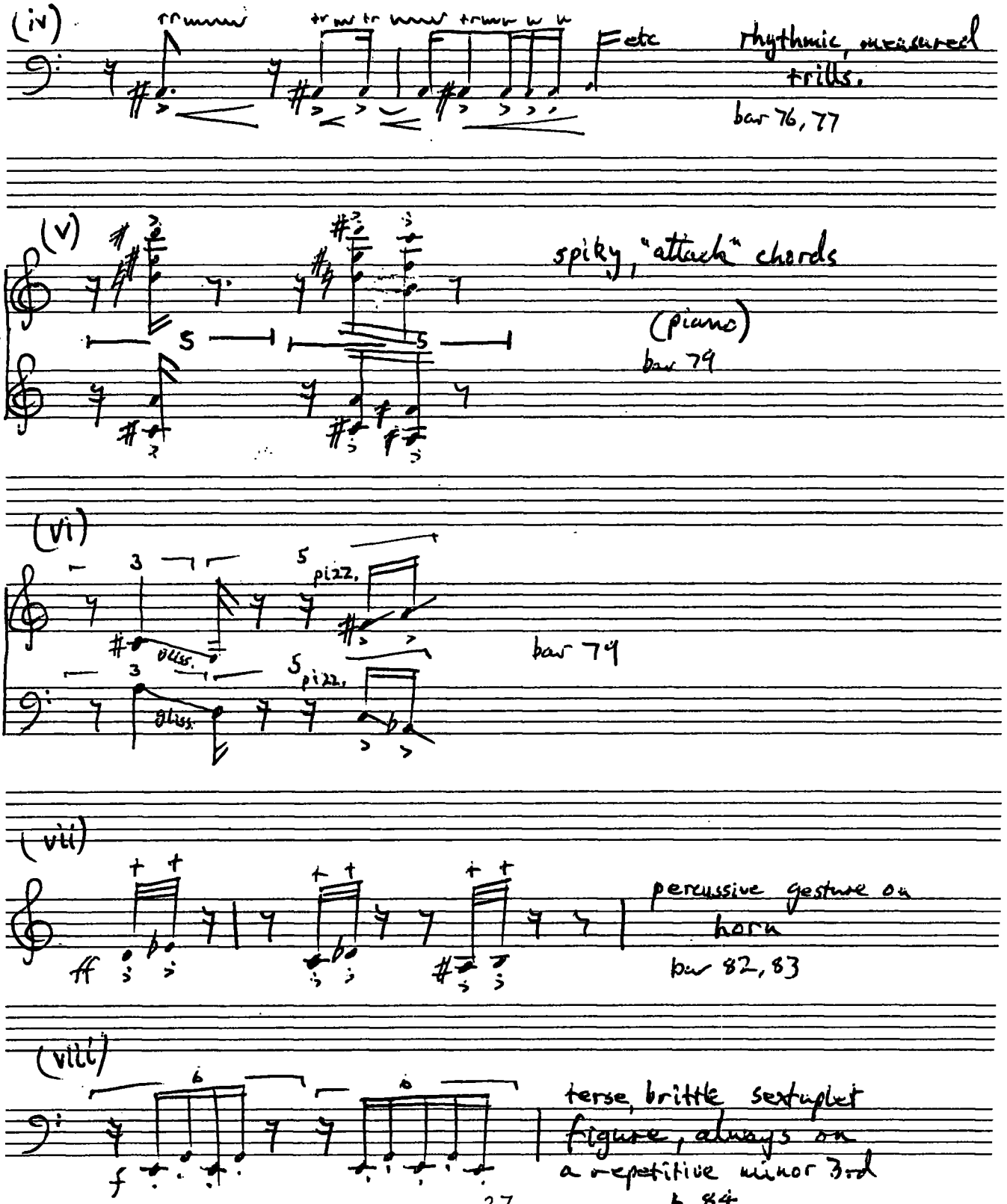


Accompanying this is a new 'hoketus' idea in bass clarinet and cello, and on the repeat, a series of staccato chords on the piano following this durational process:

7 7 7 7 7 6 5 4 3 1 2 1 1

G - H

These staccato chords now become one of a number of elements which gradually compete and eventually overwhelm the prevailing lyricism. The following gesture 'types' are important as they figure prominently for this purpose:

Ex. 20

This is the section where the 'battle' for mood is at its most acute, and although element i and ii make an emphatic but momentary re-appearance (end of bar 80, 81, 82; flute, violin and piano) in 'Straussian' thirds, it is the new rhythmic and dramatic ideas which emerge as the most powerful and lead the music into the next section.

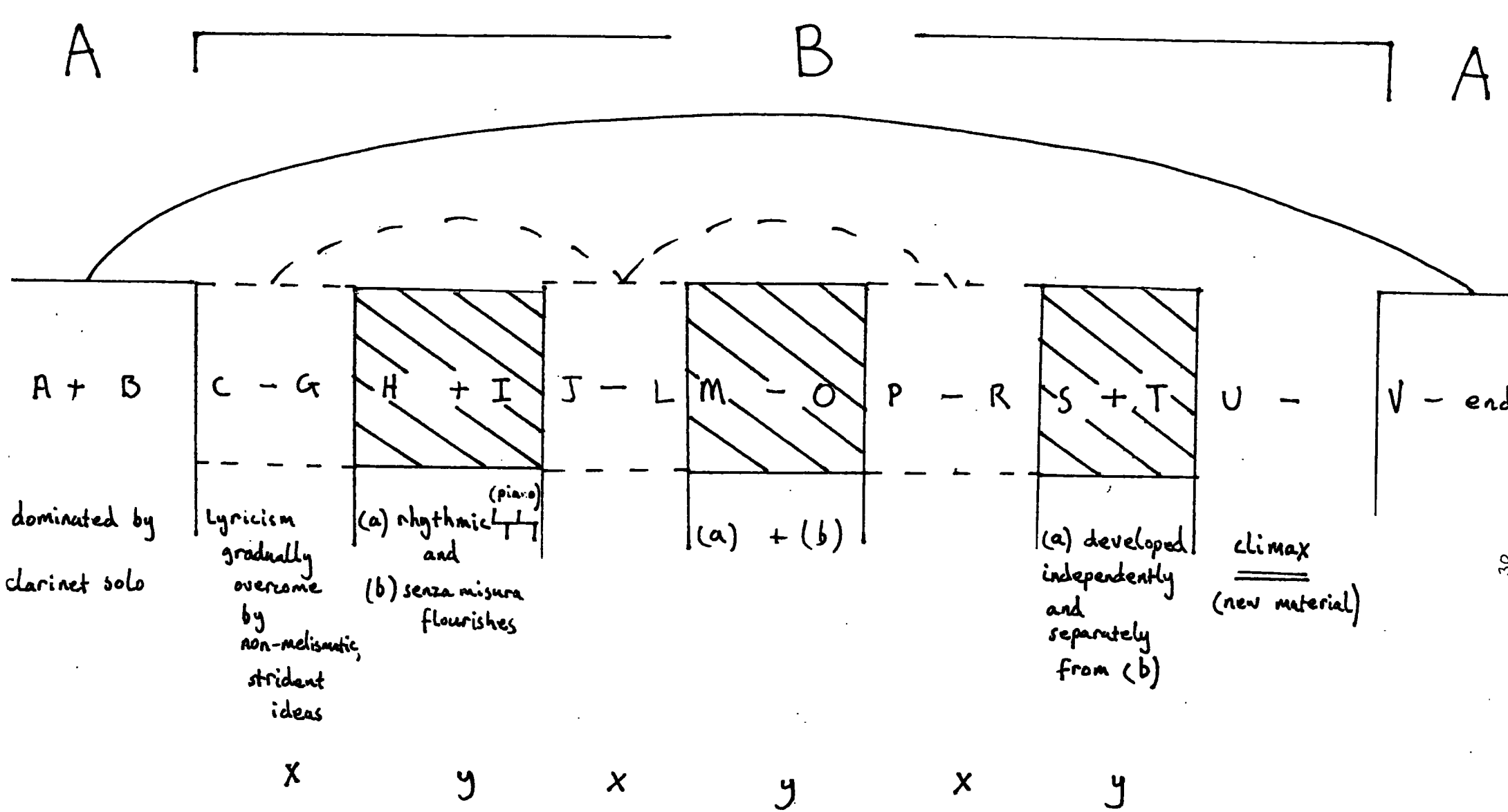
H — is a static block of agitated, low texture which consists of two types of material. The first is a constantly pulsating quaver rhythm on horn and piano, against which bass clarinet and 'cello provide an equally repetitive but rhythmically free series of rapid flourishes. The combination of the two create a fluidity and elasticity in the general textural effect, especially since the pauses between each flourish become longer each time.

There is a brooding tension in this static repetition which is emphasized even more by the little piccolo phrase which enters in bar 92. The tension requires release which duly arrives with the ferocious outburst at:

I — The high energy of this outburst is gradually dissipated not just through a reduction in volume and in a general descent in register but also by the 'concertina' effect of lengthening each gap between each subsequent outburst on each instrument.

Before proceeding it is important to evaluate the relationship between subsections C - H and H - J, which are antecedent and consequent in the general rise and fall of tension. From C to H this tension is provided by a conflict of material; between lyrical motifs and gestures of a more reduced, sharp and violent nature. The eventual supremacy of the latter is emphasized by the resulting simplicity and economy of rhythmic character at H, and by the extremity of violent gesture at I. By labelling the

antecedent x and the consequent y we can see that this dramatic curve in tension is a vital structural element as the work progresses, since the process is repeated twice in the central section and is developed and extended to produce the inevitable climax at U. The following graph should make this clear.


A
B
A
A + B
C – G
H + I
J – L
M – O
P – R
S + T
U –
V – end
dominated by clarinet solo
Lyricism gradually overcome by non-melismatic, strident ideas
(a) rhythmic and (b) senza misura flourishes
(piano)
(a) + (b)
(a) developed independently and separately from (b)
climax
(new material)
x
y
x
y
x
y

The graph indicates that sections J - L and P - R are based on the same process of events as in C - G. The primitive dance urge of the music at T is the only character which is allowed to blossom at bar 214, and the combination of this rising, lilting figure ('almost dance-like') with the more emphatic off-beat stomping (bar 216/17) leads this material to the climax of the work at U.

For this climax I have introduced completely new material so that the music leaps onto a new unexpected level. Indeed, the idea of frustrating the expected, so central to much of the earlier character of the music, is here given a counterpart at this most crucial moment in the work. In fact this fast unison pounding of the new modal idea is the most lucid moment in this thick-textured work. A very strong modal centre is also preceived; the note E which is the ultimate goal of the slow wind-down through pages 45 and 46. A final expansion of intervals out from this note and back in again (over which the clarinet enters inaudibly with a high E) ends this middle section. The high clarinet E is a transition to the final section which is basically a free development of material from the opening of the work. Once again the note E is important and is present as a drone on the horn from W to the end. However we find that the drone treatment of this note has been present for much of this piece, indeed from bar 120, and we can trace its importance on the horn from there to the end:

bars 120 - 124

page 27, through O to bar 170

bars 183 - 187

bars 226 - 231

bars 239 - 248

(Senza Misura ——— V)

bars 263 - 274.

SONGS OF A JUST WAR (1984)

a song-cycle in one movement

for soprano, flute (d. piccolo), oboe (d. cor anglais), clarinet (d. bass clarinet), harp, viola and 'cello.

Texts:

1. from "I'm explaining a few things" by Pablo Neruda (Chilean) (trans: Nathaniel Tarn)
2. "The Children" by William Soutar (Scottish)
3. "ballads" by Tsou-ti-fan (Chinese)
   trans: Jerome Ch'en and Michael Bulloch
   a. Three Spring Months
   b. Buds
   c. Dark Night (adapted slightly by the composer)

First performed by the New Music Group of Scotland, directed by Edward Harper with Irene Drummond, soprano, on 3rd May 1986 in the Reid Hall, Edinburgh. (Broadcast on BBC Radio Scotland on 20th October 1986). First London performance by CIRCLE, directed by Gregory Rose with Eileen Hulse on 26th September 1986, St John's Smith Square (SPNM Concert).

-ooOoo-

This work is a song cycle in one continuous movement and is a setting of texts by three poets from different parts of the globe, but all writing from similar experiences of the tragedy of war and from a shared conviction in the necessity of fighting injustice and oppression. Therefore this work is political in the sense that the three poets were associated with "The Left" in their respective countries. However, there is a conspicuous absence of banner-waving propaganda in these poems, and political allegiances are not overtly obvious in the texts. Indeed without prior explanation one might remain totally unaware of this work's political content as the poems are highly personal responses to situations and events.

The rather violent nature of the first two poems especially gave rise to the title, in which no great irony is intended. The theory of a "just war" is as much a theological concept as a political one, and is highly problematical for pacifists, as justification is given for violence being used to overthrow the powers of murderous suppression. (One's thoughts are inevitably drawn to central America and South Africa). It was in this environment that the first text was created and which contains the central message of the entire work in the form of a question and answer: "Why doesn't his poetry speak of dreams and leaves and the great volcanoes of his native land?" "Come and see the blood in the street". The first poem is by the Chilean Pablo Neruda who had combined his creative powers with a life-long active role in politics and had first-hand experience of violent political turmoil, especially as Chilean cultural attache in Madrid during the Spanish Civil War. (In 1950 Neruda shared the World Peace Prize with Picasso and Paul Robeson). Similar experiences had affected the Scottish poet William Soutar in the First World War and much of his work expresses social and political concerns, showing, as Hugh MacDiarmid has observed, "an increasing pre-occupation with Marxism and Left Wing politics towards the end of his life". Again these concerns are subtly and movingly expressed in the second poem of the cycle "The Children" which is motivated by his distress for the suffering of innocent children in an air raid.

The musical settings of these first two poems are equally subjective, responding easily to their emotions and imagery. The work opens in delicate and mysterious mood with a recurring isorhythmic idea which is juxtaposed with a more emphatic and passionate fragment. Although the first section is characterized

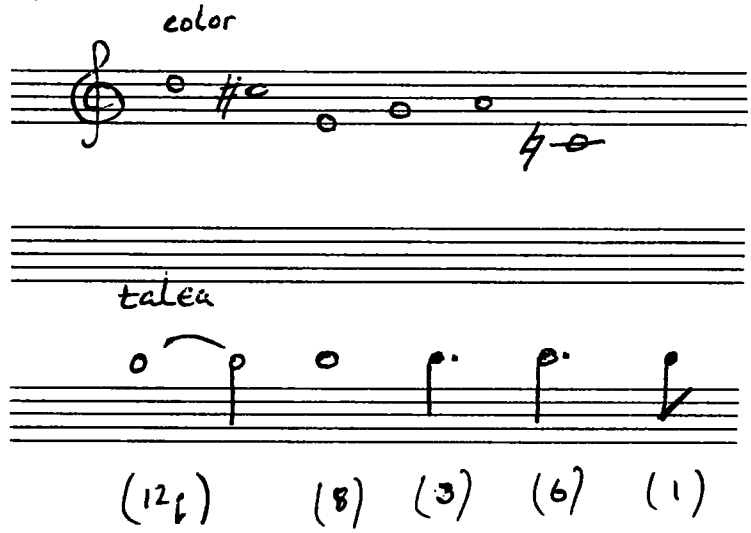
by rather static harmonic and textural qualities the music becomes increasingly more florid and busier, until the aforementioned question is answered in a suitably fierce and impetuous manner.

From this, a calm harp ostinato gradually emerges, paving the way for an innocent, child-like theme in the wind which opens the second setting in a mood of false tranquillity. This mood gradually disintegrates, the music becoming more nervous and impassioned as it approaches its most expressive and furious outcry at the words, "the blood of children corrupts the hearts of men". The dubious serenity of the opening is re-established before a plaintive cor anglais leads to the third and final section.

Not much is known about the third poet Tsou-ti-fan, except that he worked in the Ministry of Culture in Peking during the 1950s and 60s. I chose to set his three Ballads for their unashamedly lyrical and optimistic qualities. After the conflict and violence of the first two sections, a sense of almost celestial relief is provided in the first Ballad. However, I believe there is something deceptive in these poems as all "commitment" to causes (even good ones) must inevitably involve human conflict, and in many cases human sacrifice of the deeply tragic dimensions of the first two poems. Therefore I begin to recapitulate material from the first section causing an uneasy ambiguity of mood as the work comes to a close, and on a purely musical level, creating an arch shape in the structure of the work.

The isorhythmic process which dominates the opening section unfolds a color of six notes superimposed on a talea of five durations:

Ex. 21

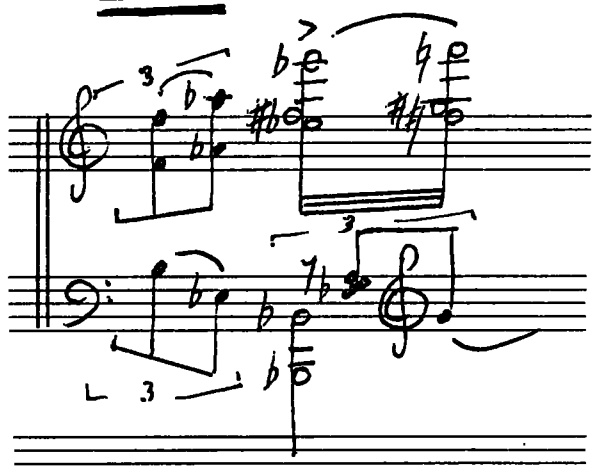


This material creates a completely static sensation throughout the first section, but even within this immobility there is constant instrumentational change, so that the color is passed thus; ‖: clarinet, flute, oboe:‖ (x 4.)

Most of the pitches are also resonated chordally in an ever-changing kaleidoscope of instrumentation.

This isorhythmic pattern is broken dramatically but momentarily by a contrasted expressive gesture at bar 18.

Ex. 22



The overall structure of this opening section is determined by the interaction of these two non-developmental units; the isorhythmic process and the rising allargando gesture. In fact the durational space between each of these rising figures follows a general pattern of contraction:

21 7 5 2 / 16 9 2

(These numbers refer to the notes of the color).

The only real developmental part in this section is the vocal line which is completely free, and independent of either instrumental element which simply provide(s) an accompanying atmospheric sheen for the text.

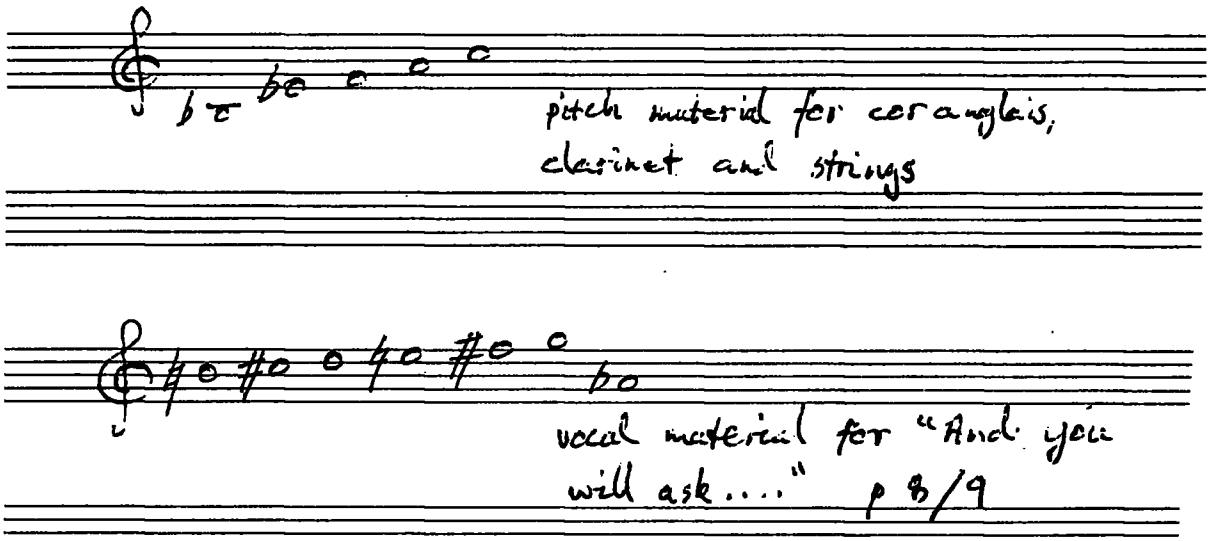
The moulding of a song cycle into a one-movement form brings some inevitable structural problems. Even although the three texts have, in their ultimate message, a central thread, their style and immediate subject matter are quite different, demanding three separate responses from a composer. The solution to this was a sort of arch form, but leaving the apex of the arch very late indeed. Also, each of the three texts seemed to divide naturally into three sections suggesting a series of different materials, so that by the beginning of Tsou-ti-fan's first Ballad hardly anything had received recapitulatory treatment. The following graph indicates the shape of the overall form:

Poems	Material		
Neruda	Bars 1-57	A a	all merge and overlap
	Bars 68-93	B a	
	Bars 94-135 (approx)	C a	
Soutar	Bars 135-174	D	(break)
	Bars 174-217	E	
	Bars 217-263	D	
Tsou-ti-fan	Bars 263-317	F	all merge and overlap
	Bars 318-366	C a	
	Bars 367-the end	A a	

a = material based on the outline of opening color theme.

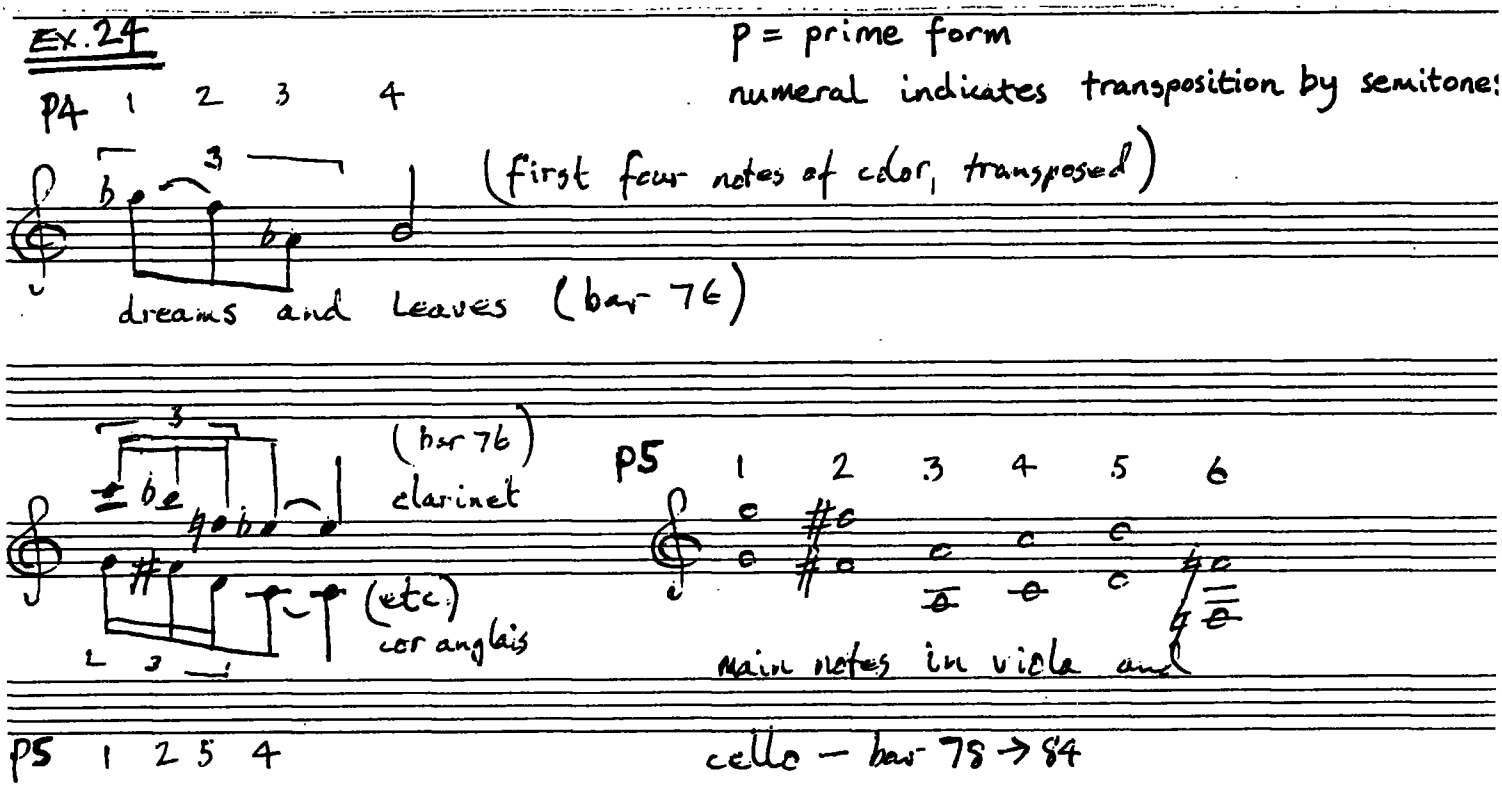
As the Soutar poem constituted the middle section I could afford to use entirely new and independent material, but some deeper cohesion was required in linking the A, B and C sections. This integration was provided by using the opening color theme in various different guises throughout (see a above). The opening section (which alternates isorhythmic process with allargando fragment) is eventually broken by the B section beginning at the words " ... and birds?" (p.7). Here a pentatonic, flat-orientated melody on cor anglais and clarinet (and resonated on the strings) is pitted against a sharp-orientated vocal melody over which soars a freely constructed birdsong idea on the piccolo.

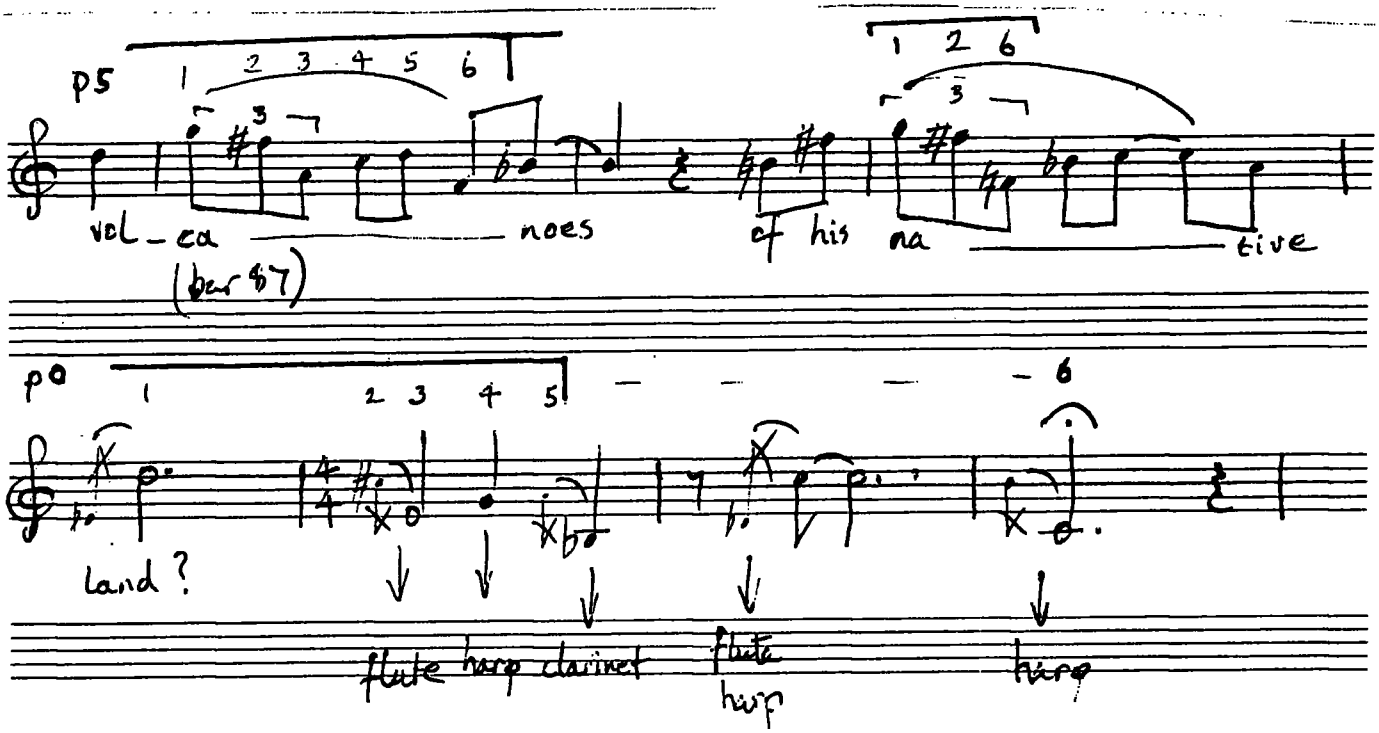
Ex. 23



The choice of pitch material here affects the resulting harmony since both units are initially treated as two complementary groups within the 12-note whole. (Gradually though, the vocal melody incorporates notes from the opposing pentachord). However, at bar 76 we see the first of many allusions to the opening color shape, allusions which permeate the remaining B section, the forthcoming C section and the recapitulation of C and A from bar 318.

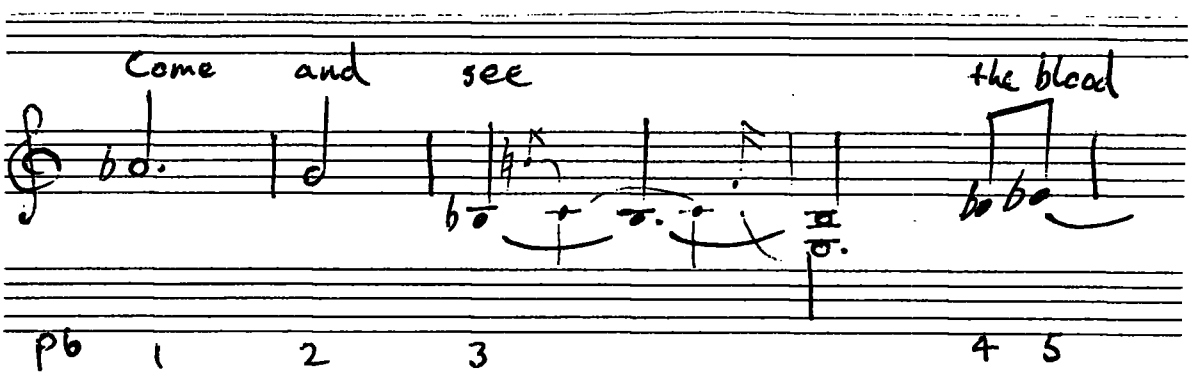
Ex. 24

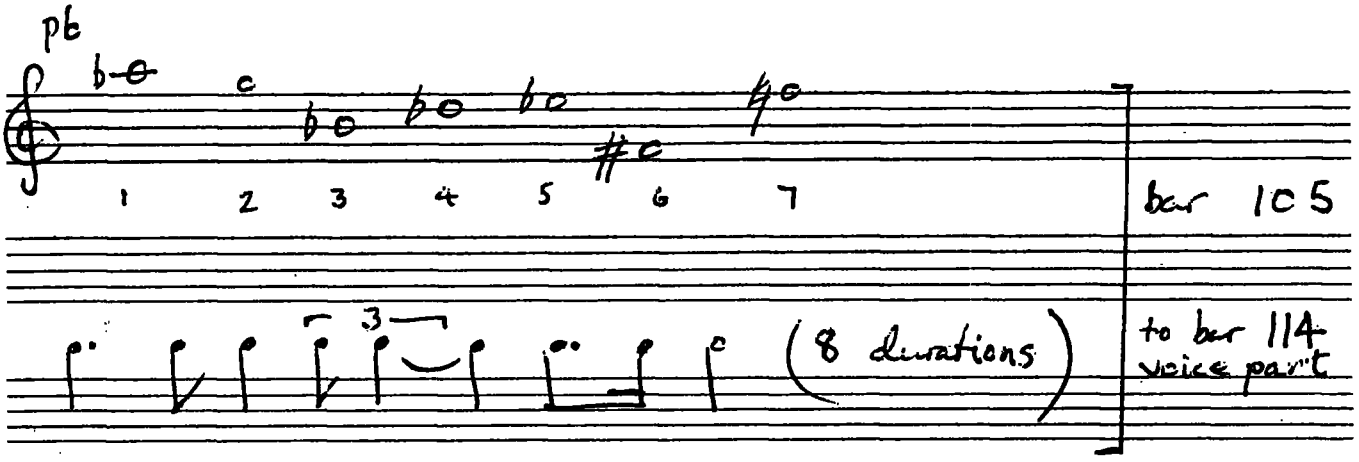




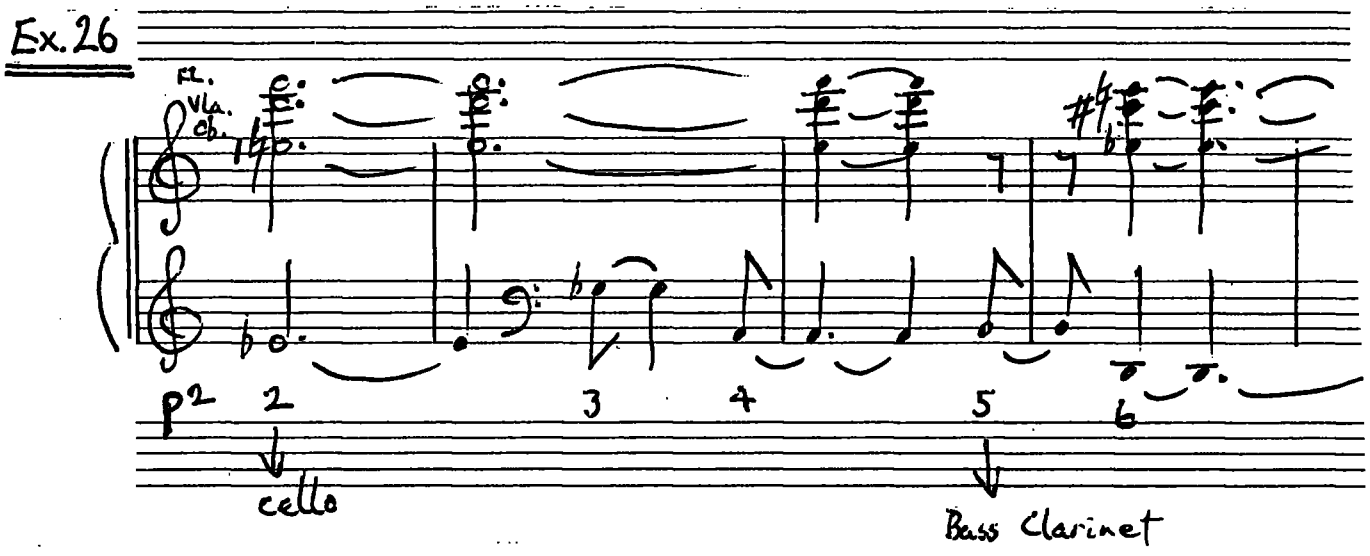
One begins to see that the shape of the opening color is quite a pliable unit and is capable of rhythmical transformation, fragmentary developmental use, and can be re-shaped in various gestures to capture a variety of moods and atmospheres. As well as the reduced, terse figure in clarinet and cor anglais at bar 76 it emerges in the expansive, impassioned tune in octaves on viola and cello a few bars later. Then at bar 90 it receives a "hazy" more chromatic treatment, evoking an expectant and unsettled nuance as the question comes to an end. It is employed again immediately to evoke atmosphere to the horrific implications of the answer, "Come and see the blood in the street", and again from bar 105 when yet another isorhythmic pattern is used.

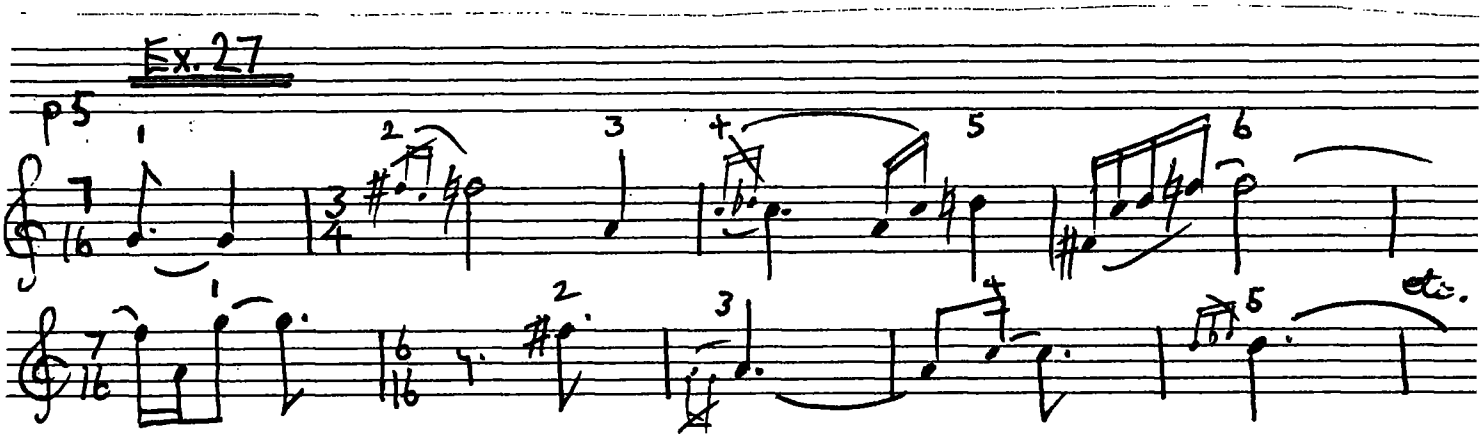
Ex.25





Even although the five-note harp pattern (which heralds the bitter-sweet children's music of the Soutar setting) is well underway by bar 135, one final reworking of the opening theme is reserved as a quasi-cadential element before this new idea is allowed to gain prominence:

Ex.26

After the Soutar setting and during the first of Tsou-ti-fan's Ballads there is a gradual and audible re-establishment of the C material which is introduced tentatively

with the stabbing, staccato quintuplets in bass clarinet from bar 305. When this music is once again in full fling (from bar 317) the time is ripe to re-introduce some new variation of the opening theme, which happens in the voice part at bar 336.

This is a highly florid, embellished version of the melody but there is still one crucial element of its isorhythmic origins maintained at this late stage, even if the application is far looser and more freely devised. I have contrived to begin each line of the text with each subsequent note of the color, recalling the stricter application from bar 105.

Line of text	Starting Note
	p5
A peal of youthful laughter	G
A thread of unspoken love	F♯
A sealed jar of wine	A
An unaccomplished wish	C
A flame burning in the heart	D

This leads to an obvious and largely literal recapitulation of the opening transposed down a fourth, but this time the melodic material is confined to cor anglais and harp. However there are various echoes from other sections which are woven into the texture in a collage of memories as the work approaches its close. These memories are 1). The busy moto perpetuo music of the C section which now appears in three places as a hesitant, spent-out force (bars 364-36, 379-382, 385-386); 2). The pentatonic scale from the first B section at the mention of "birds" in bar 386, which sparks off little echoes of the original birdsong, this time in viola and flute (bars 387-390); and 3). The viola and 'cello 'sighs' from the pastoral music of "Three Spring Months" at the mention of "the blue sky of March", this time in the form of the opening theme in major thirds:

Ex.28

From bar 400 various inverted forms of the color are presented, providing a sudden freshness as the motif is turned round on itself and upwards in direction:

bar 400 - 406	voice	- I^{o} (embellished)
bar 401 - 406	flute	- I^{5} (embellished)
bar 403 - 406	'cello	- I^{o} (embellished)
bar 406 - the end	'cello	- I^{o} (complete)

(I = inversion)

A final brief word must be devoted to the Soutar setting which is the central point of the work. Because of this it can be allowed to be as independent as possible from the outer material (ABCF). It is therefore quite a detached and separate entity, again in a tripartite form, determined by the flow of the text. My most important goal here was to create a dual contrasting image of horror by word-painting, in extremis! The two images evoked in the poem are of childhood innocence and the violent death of armed conflict. The combination of these two images produces one of the most obscene scenarios known in man's experience; a combination almost unbearable to contemplate. The D material evokes, albeit uneasily, our accepted perceptions of childhood - a 'rocking horse' game tune (flute, oboe, - bar 151) and very sweet harmonic formations in the strings, marked dolce ed innocente (bar 147). The E material gradually enforces itself and takes over, after its first abrupt appearance on flute and oboe at bar 173. This is the second image - the warlike and the violent, which is captured by musical gestures which are abrasive, angular and sudden, through the E section to bar 217. The climax is the furious outburst which accompanies "the blood of children corrupts the hearts of men".

it would have been helpful to have the full texts printed in the commentary

SONATA FOR PIANO (1985-86)

First performed by William Wright in a BBC Scotland broadcast (The Musician in Scotland, June 22 1987)

This work, although in three movements, exists on one emotional plane throughout, obsessively projecting an expression of tragedy and elegy. These have been strong features of Celtic literature and music for centuries, and have been maintained by Scottish poets especially in this present century. Much Scottish traditional music also is of a deeply pathetic and reflective nature, lamenting the dead in song and in pibroch; and in parts of Ireland the practice of 'keening' still survives, where mourners may break into a rhythmic chant expressive of their grief, describing the dead man, his death and his virtues.

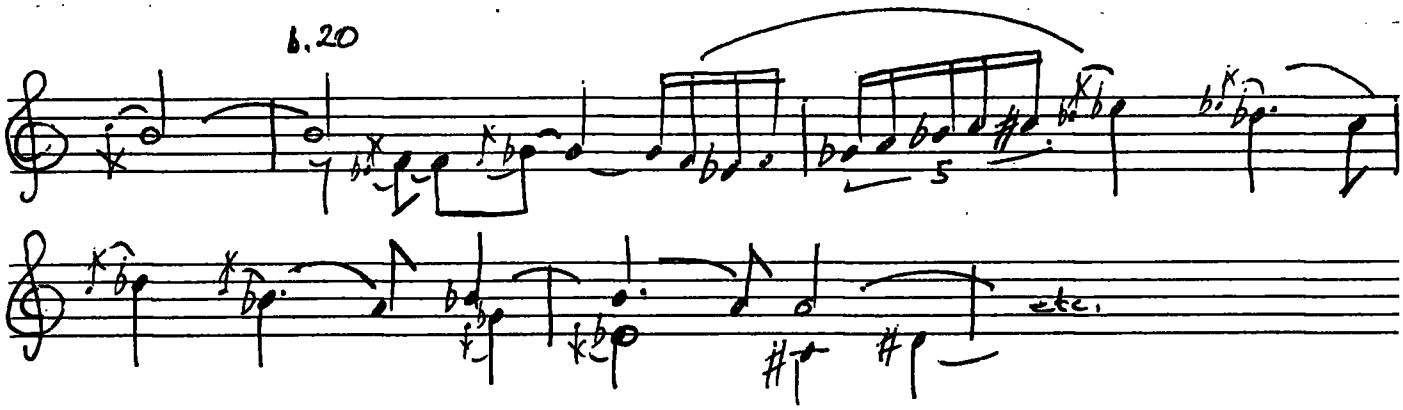
Although this Sonata contains no elements of actual Celtic traditional music, it has nevertheless sprung from this wide cultural reservoir of the expression of grief. More specifically it received its immediate inspiration from the work of contemporary Scottish poets expressing these emotions in a number of ways, ranging from Edwin Muir's evocation of bleak and icy beauty in "Scotland's Winter", to the angry reflections on the ravaging bareness of Calvinism on our culture and national character in Iain Crichton Smith's "John Knox", to the truly lamenting voice of Hamish Henderson's "First Elegy for the Dead of Cyrennica". (Instead of reproducing the three poems in their entirety I have taken some of the most powerful phrases from each, to indicate the parallel stream of consciousness in the Sonata, and woven an illustrative and eclectic poetic mosaic at the end of this commentary).

The work is an extremely personal utterance, written at a time of relative isolation when I lived deep in the Ayrshire countryside. One abiding memory from this time was the barrenness of the surrounding fields in winter sweeping down towards Ayr, with Arran looming distantly on the horizon. The Sonata tries to evoke these images - the bare trees and hard, frozen ground, and an empty rural silence, save for the harsh, hollow cry from the rookeries.

The outer movements are brief, static preparation and epilogue (based on similar chordal material) for the main central movement which contains much violent, rhapsodic and rhythmic gestures as well as material exploiting an essential pathos and melancholy.

I

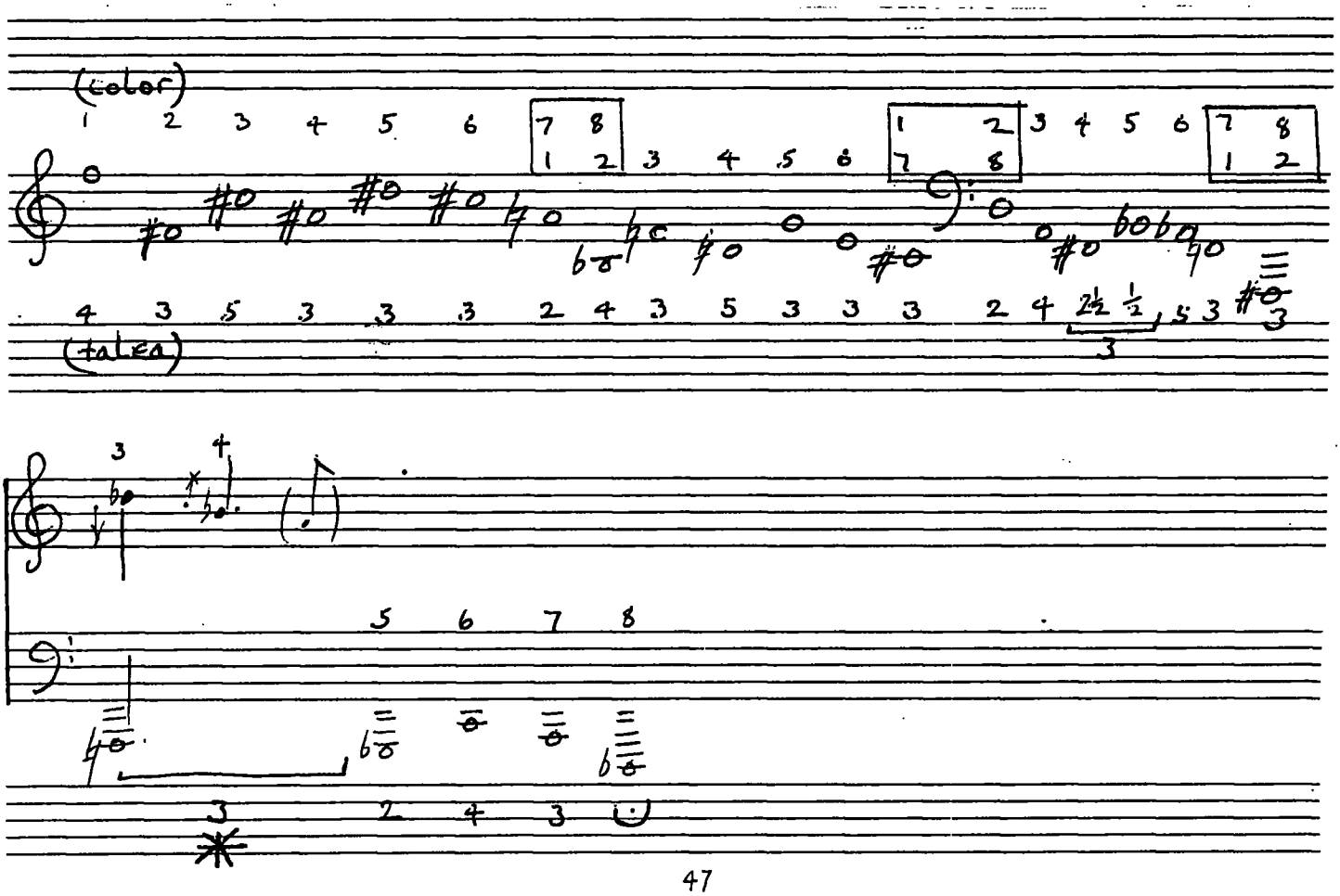
The short first movement is a combination of two contrasting processes occurring simultaneously. The first of these is not really a process at all since it is a most static element - the constant "tolling of a bell" in the middle of the texture on the note D , and sometimes with a preceding C♯ grace note. This remains a constant and insistent feature until bar 19 when it takes a short developmental departure when its dyadic nature is given a more mobile, melodic treatment.

Ex. 29

The climax of this development, which is also the climax of the movement, occurs at bar 21 when the original Db Eb dyad has risen the octave and is now given melodic prominence over a rich and flamboyant chordal accompaniment. The melodic treatment of this 2 note motif subsides eventually to its original position, leaving a single Eb tolling at the very end.

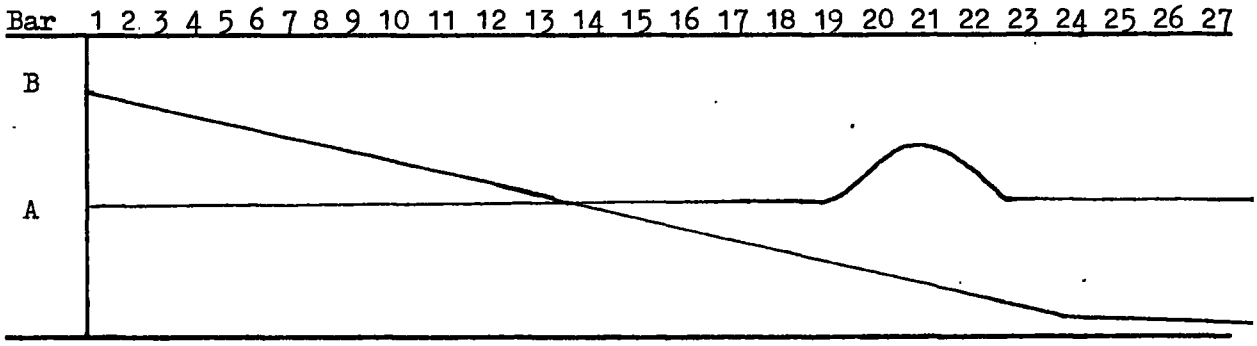
Running concurrent with this basically static coda is the element of directional travel from the top to the bottom of the keyboard. The first five bars emphasize high chordal splashes, then from bar 6 begins an ordered <u>downward</u> numerical process involving (a) an 8-note chordal figure, the 7th and 8th chords becoming the 1st and 2nd of the next figure, and (b) a durational process which paces the general feeling of ebb and flow following this crotchet pattern:

4 3 5 3 3 3 2

Ex. 30



The interaction of these two elements can be observed in this graph where A is the static Eb or Db Eb bell tolling, and B is the descending isorhythmic process discussed above:



A more intricate interaction of the two elements occurs between bars 19-24 when the dyad is developed melodically: it becomes momentarily caught up in the color of the descending isorhythmic process, the Db and Bb on beats one and two of bar 22 being notes 3 and 4 of the 4th 8 note figure (see * in Ex.30).

II

In comparison with the opening movement the second is a much more amorphous structure involving a far freer flow of ideas. Its peculiar form contains an abundance of elements which convey an improvisatory, declamatory and rhapsodic form of organic development. There is a constant renewal of material, sometimes totally new, sometimes consciously and even subconsciously remoulding an existing idea. The final form is a continuous web where ideas, either in their original shape or in some form of transformation, are woven into an emotional patchwork - a stream of illustrative gestures culled from original poetic images.

However, having classified most of the elements in the first few pages, one can indeed talk in terms of sections, as a major part of the sense of 'renewal' is a perception of "winding down - hiatus - fresh momentum" which seems to delineate where the main sections are. The most helpful analysis in this case would be to proceed through the movement to ascertain the most important material, and how it is used to convey a continuum even although this is underpinned by a sectional construction.

To begin with one can divide the movement into six connected sections:

Section 1	bars 1 - 25
" 2	" 26 - 48
" 3	" 49 - 65
" 4	" 65 - 80
" 5	" 81 - 106
" 6	" 107 - 125

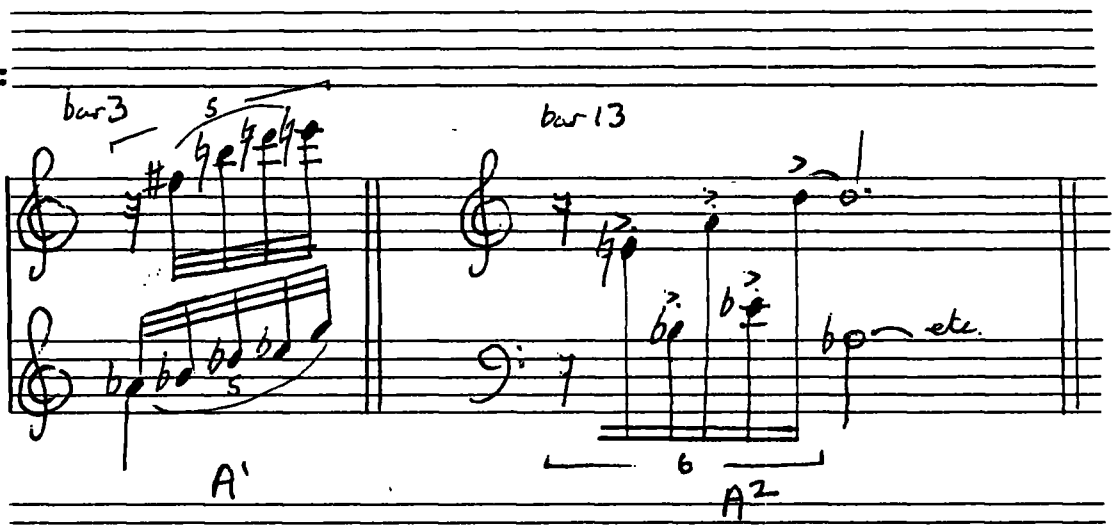
By the first six bars three main elements of material have been exposed in quick juxtaposition:

A - An upward flourish (taking the music in the exact opposite direction of the 1st movement) which is always of a 'polytonal' make-up where, usually, one hand has white, the other black notes.

B - A quick, violent attack alternating, between the hands, a number of high, angular 3-note chords, the outer intervals of which are harsh major 7ths and minor or major 9ths (bars 2 and 6).

C - Yet another tolling bell idea ("a thunderous God tolls from a northern sky") which takes on various melodic extensions as in the 1st movement. The 'bell' note in this instance is Ab and is present from bar 2 to bar 7, where its first developmental traits are again dyadic (Bb Ab), which receives a whimsical decoration in bar 9.

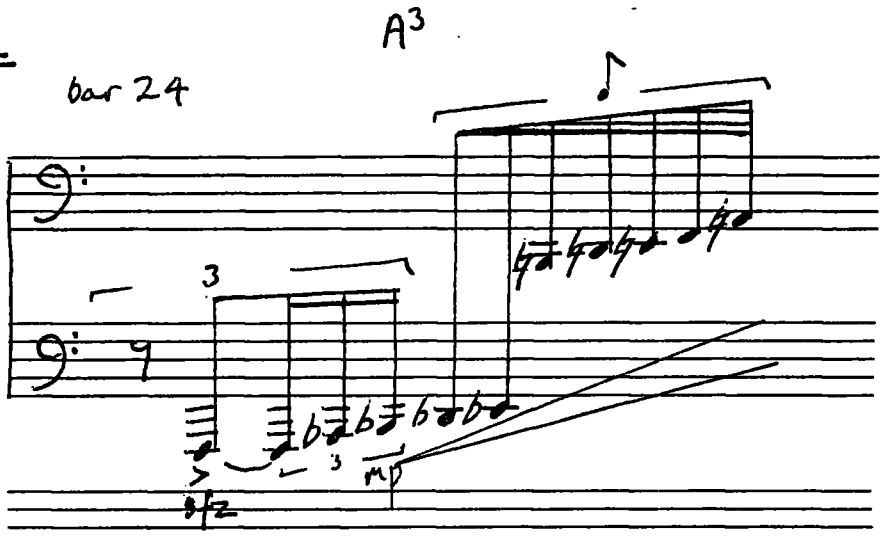
At their first appearances A and B are in their fullest form in this section; subsequently they are diminished in shape, length and impact, such as the reductive form of A in bars 3, 4, 9, 10, 12, 15.

Ex. 31

(These little impressionistic splashes which still maintain a polytonal division between the hands will be referred to as A^1 for reference).

A^2 is the 'spiky' marcato version of the original shape which appears with accented staccato in bars 13 and 14.

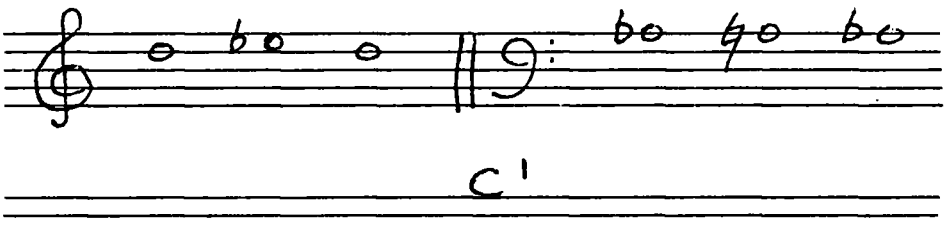
As A was originally a flourish this quality is maintained at certain points, usually as an extended upbeat to a new section or idea, such as in bars 24 and 25 (A^3).

Ex. 32



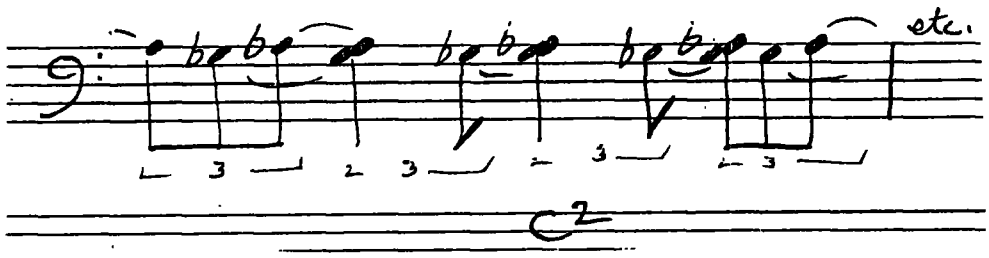
The bell-tolling idea (C) is the most lyrical and evocative element in the piece and is therefore the most important since it, most of all, captures the essence of elegy which is central to the character and message of the work. At its second appearance it is rotated on a tritone axis, moving to D in bar 12 and subsequently is expanded melodically up a semitone in bar 15 (ie: a dyad again) but subsides back on to D to produce a melancholic 3-note sigh ('patetico' - bar 15) which reappears on its original position on Ab - A - Ab between bars 18 and 20 (C^1).

Ex. 33



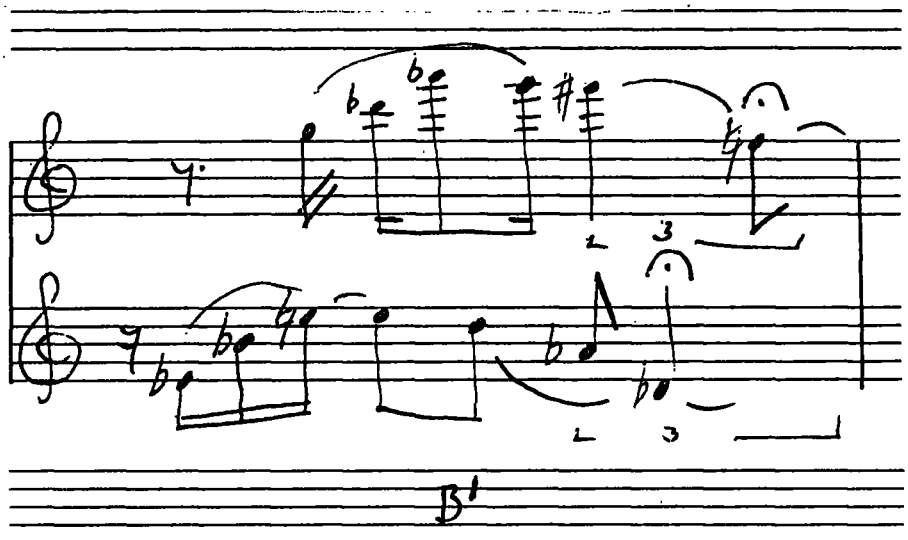
Immediately after this in bar 21 the dyadic shape is inverted, emphasizing the central note (Ab) and its note below (C^2).

Ex. 34



Although three other main elements are introduced as the movement proceeds, the main impetus and characterization of this movement is contained in A, B and C and their subsequent transformations. For example the second main section (from bar 26) begins with a rhythmicized form of A in triplet semiquavers, still maintaining a black and white note division between the hands. (I will refer to this form as A^4). This is followed at bar 30 by the first reworking of B, (B^1) which is a melodic linear expansion of the original where each melodic phrase is clearly devised from the original chordal shapes in B as they lay under the hand (see also bars 33, 34 and 35).

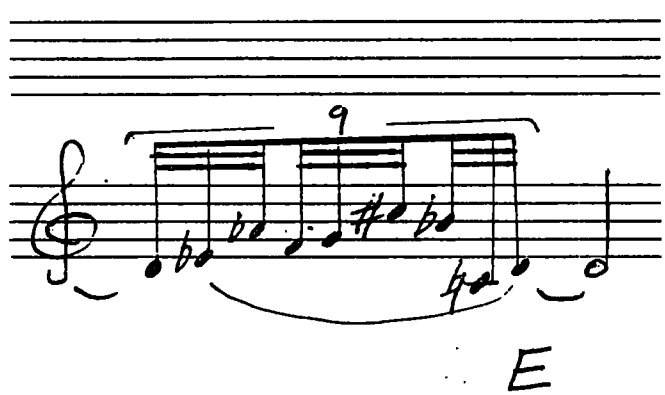
Ex. 35



The physical shape of B^1 is fused into the rhythmic characterization of A^4 in bar 36 before blossoming into B proper in bar 37. This is an example of how, in the course of this movement's development, a sense of common ground between the original disparate elements is being sought.

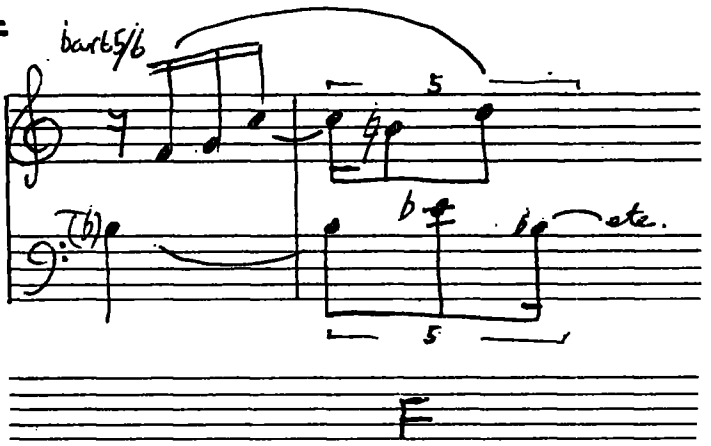
Section 3, beginning in bar 49, introduces a couple of new elements not found in the exposition. The dull, quiet, hacking blows ("A peasant's scythe rings church bells from the stone") occur every 7 semiquavers. (This durational rigidity is, however, modified and loosened as this section proceeds). Within this new, constant, almost mechanical idea (D) there is an almost imperceptible element of gradual change, in that by the fourth chord,(bar 50) pitches begin to shift, one at a time, either by a semitone or by a tone thus producing an extremely slow-moving kaleidoscope effect.

The note D, as a tolling bell, is again present at the beginning of this section but its associated dyadic form has now become a wide-ranging chromatic flourish (E) still containing the original dyadic shapes at the beginning (D, Eb) and at the end (C, D).

Ex. 36

Eventually, by bar 53, these flourishes have become disconnected from the bell notes and take off as a feature in their own right, becoming a 'distant', low grumble between bars 57 and 64. Above this, from bar 55, the 'sigh' and inverted dyad forms of C initiate the fullest melodic development of this element ('dolente' - bar 55-65) which subsides onto

an extended 'sigh' from bars 61-65.

Section 4, beginning in bar 65, introduces one final new idea - F:

Ex.37

Since its general shape and character is similar to B^1 it was wholly natural to attempt some form of fusion either by immediate juxtaposition (as in bar 68) or by the contrapuntal combination in bar 71 which has a sequential development of F in the left hand against arpeggiated B chord shapes in the right. This sequence has a descending momentum which culminates in a series of downward A^3 flourishes (bars 73 to 80) which rounds off the section and heralds Section 5, which begins in a similar way to Section 2 with the rhythmicized form of A (A^4 - bar 81).

If there is any sense of arch form in this movement then Section 5 clearly mirrors the process of Section 2 with its move to the linear B form (B^1) in bar 87 and the violent outburst of B proper (b.87) culminating in the movement's climax (bars 92-97) with its high, intense hammering (in single notes this time and not with chords) at the top of the keyboard.

However, it is at this point that a sectional analysis of the work becomes misleading because the climax is the outcome of an unbroken continuum which begins, and maintains its momentum from bar 65. The various classified elements (A, B, C etc) from which is spun this stream of events are squashed together as the piece approaches its climax so that no break of momentum or excitement is allowed. Even after the climax the web remains unbroken as the sinuous chromatic 'wind-down' (bar 97-102) is extended into a trill (bar 103-106) over which is placed the 'sigh' of C^1.

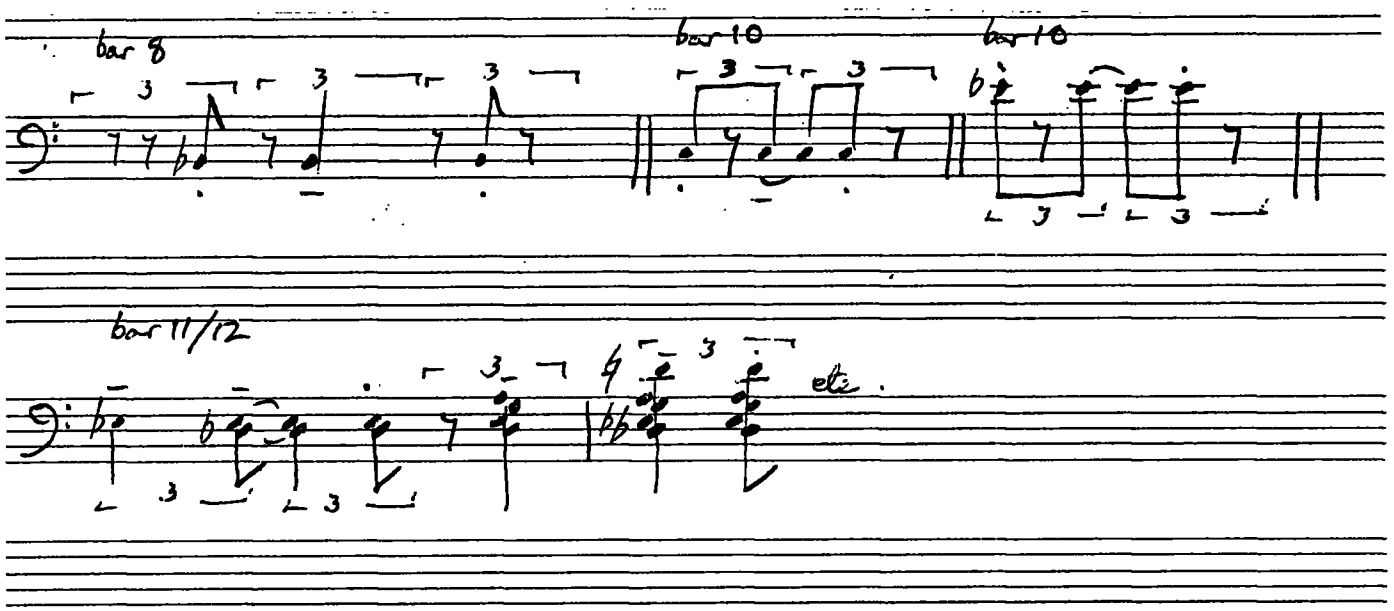
This continuum is felt to be genuinely broken (but still in a deliberately conceived connective manner) at bar 107, which is the beginning of the sixth and final section. Theme F is again juxtaposed with B^1 (bar 109-11) before the final and fullest melodic blossoming of the tragic C^1 theme appears at bar 112 over soft polytonal waves of A^1. As this melody subsides, the distant hacking of D is reintroduced, this time each chord occurring every six semiquavers, to provide a sense of desolation at the conclusion.

III

The whole point of this movement is to mirror the general direction of the B process in movement I, so that the overall sense of the piece is a slow climb from the bottom to the top of the keyboard. There is no measured organisation this time, (ie: no isorhythmic process, and not even any close control over the choice of pitch material to achieve this climb) but the general direction is "up", and contains mere allusions to the chordal structures and figurations of the 1st movement while introducing a few new elements.

The movement begins with an exact retrograde of the last five bars of the bass line from I transposed down a semitone, so that the music begins with the lowest note on the instrument on a long duration. (So the movement begins with notes 8, 7, 6, 5 of the final color). The high flourish in bar 1 of the opening movement now finds its corresponding converse in the bottom register in bar 6. The upward ascent is now propelled forward by a new rhythmic device in triplets. Within this new characterization of the beat the e emerges a rhythmic shape, "short - long - short", (sometimes "long - long - short") which attempts to establish itself:

Ex. 38

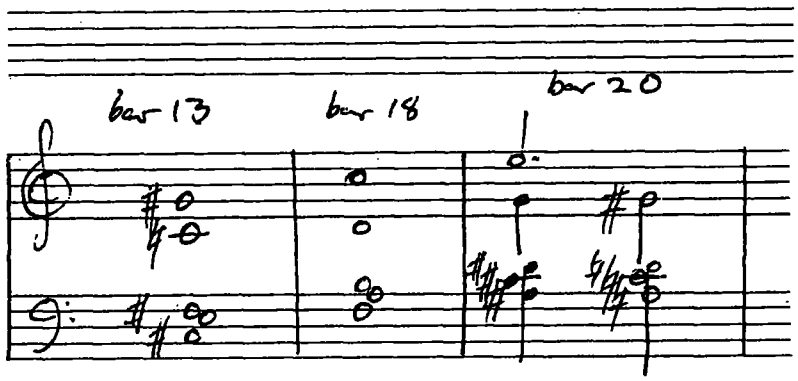


Although this character emerges at various points throughout the movement its rhythmic pliability is never allowed any organic momentum since the point of the piece is to convey disintegration and withering, so the little rhythmic shape is curtailed on each occasion and deliberately stunted.

"Memories" of the opening movement are brought into focus such as the 5th-dominated tonality in bars 8 - 12 which recalls

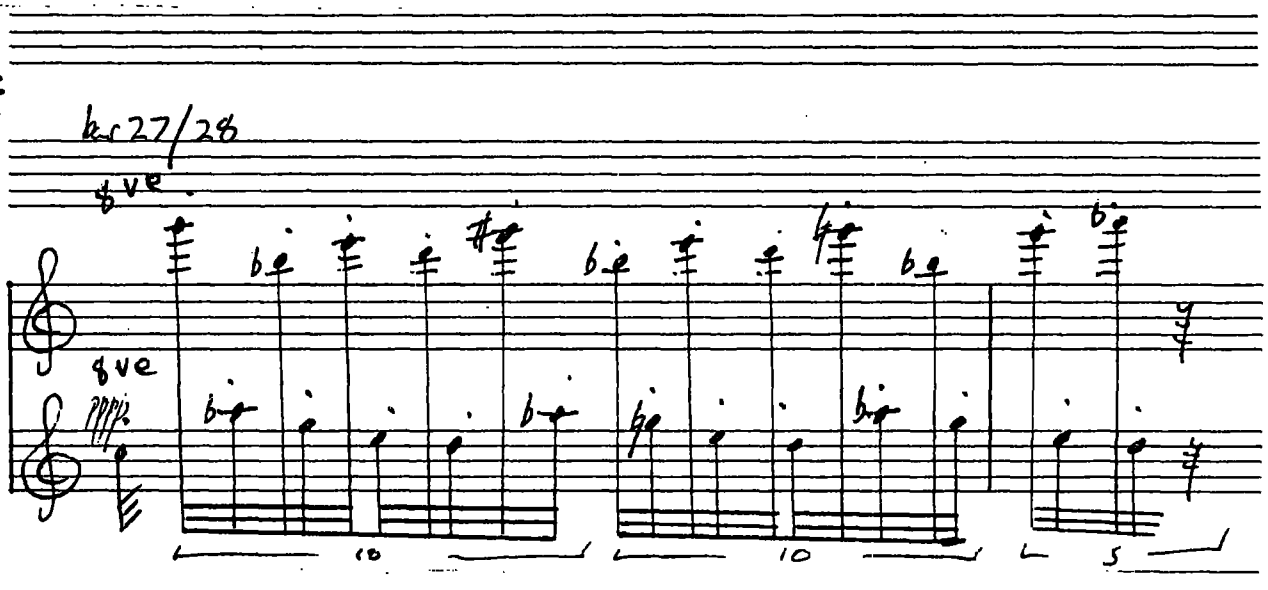
one of the chordal shapes from I. (The second chord of bar 10, the third chord in bar 15, and the chord on the 2nd beat of bar 19 are, in each case, the sixth chord in each statement of the mobile color). The shape of the first chord in each color is introduced also, in bars 13, 18 (slightly altered) and 20:

Ex.39



The other predominant aspect as the piece climbs to its conclusion is the fast, brittle figurations (mainly involving quick alternations between the hands) which are an obvious echo of bar 1 from the 1st movement, but also reminiscent of both A^2 and B from the second movement.

Ex.40



Now the ice lays its smooth claws on the sill,
The sun looks from the hill
Helmed in his winter casket
And sweeps his arctic sword across the sky. *

That scything wind has cut the rich corn down -
.... fields, now barren of their corn. * *

And sleep now. Sleep here the sleep of the dust. * * *

But they, the powerless dead,
Listening can hear no more
Than a hand tapping on the sounding floor. *

- the bells are jangled in St Andrew's town -
a thunderous God tolls from a northern sky. * *

Why should I not sing <u>then</u>, the dead, the innocent? * * *
A peasant's scythe rings church bells from the stone. * *
... the birds are drawn again to our welcoming north. * * *

* Scotland's Winter (1956) by Edwin Muir (1887-1959)

* * John Knox (1961) by Iain Crichton Smith (b.1928)

* * * First Elegy for the Dead in Cyrenaica (1948) by Hamish Henderson (b.1920).

it would have been useful to have the score of Further than Hoy included in the commentaries.

Two Visions of Hoy (1986)

for oboe soloist, flute, clarinet, horn, bassoon,

percussion and 'cello

First performed by Alison Alty and the New Music Ensemble of Manchester University (directed by the composer) at the Estival Festival in Manchester, June 1986.

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The structure and development of material in these two short pieces were determined by the programming arrangements of the first performance. I decided to write two little companion pieces for an earlier work written in 1983, Further than Hoy, which was a setting of a poem by the Orcadian poet George Mackay Brown, for soprano and the same ensemble. The song was to be placed between the two new movements, and material from the song was used as essential ingredients in both.

The forms of the new pieces were further determined by my wish a) to make an audible preparation for the beginning of the song in the last third of the opening piece, (a sort of pre-development in fact), and b) to take material from the very end of the song and to weave something new from it (with not such obvious connections this time). The first performance therefore presented the two works as an interwoven entity, but there was a perceptible change (even regression) in style between the oboe pieces and the song, a far less finely focused and roughly hewn work.

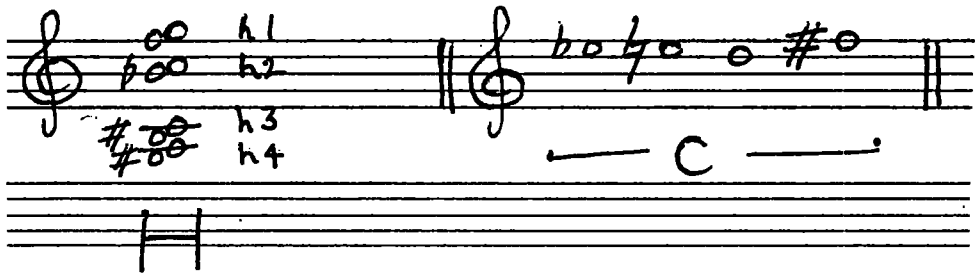
When divorced from the song the Two Visions of Hoy make a significantly different impact, being far less of a "full meal" while becoming more cohesive. The second performance (by the

same players) in Manchester's Whitworth Art Gallery in February 1987 gave the impression of two short sound-paintings rather than the large cyclic-organic form which resulted from combining the two works.

1. The Hermit's Mountain Cave

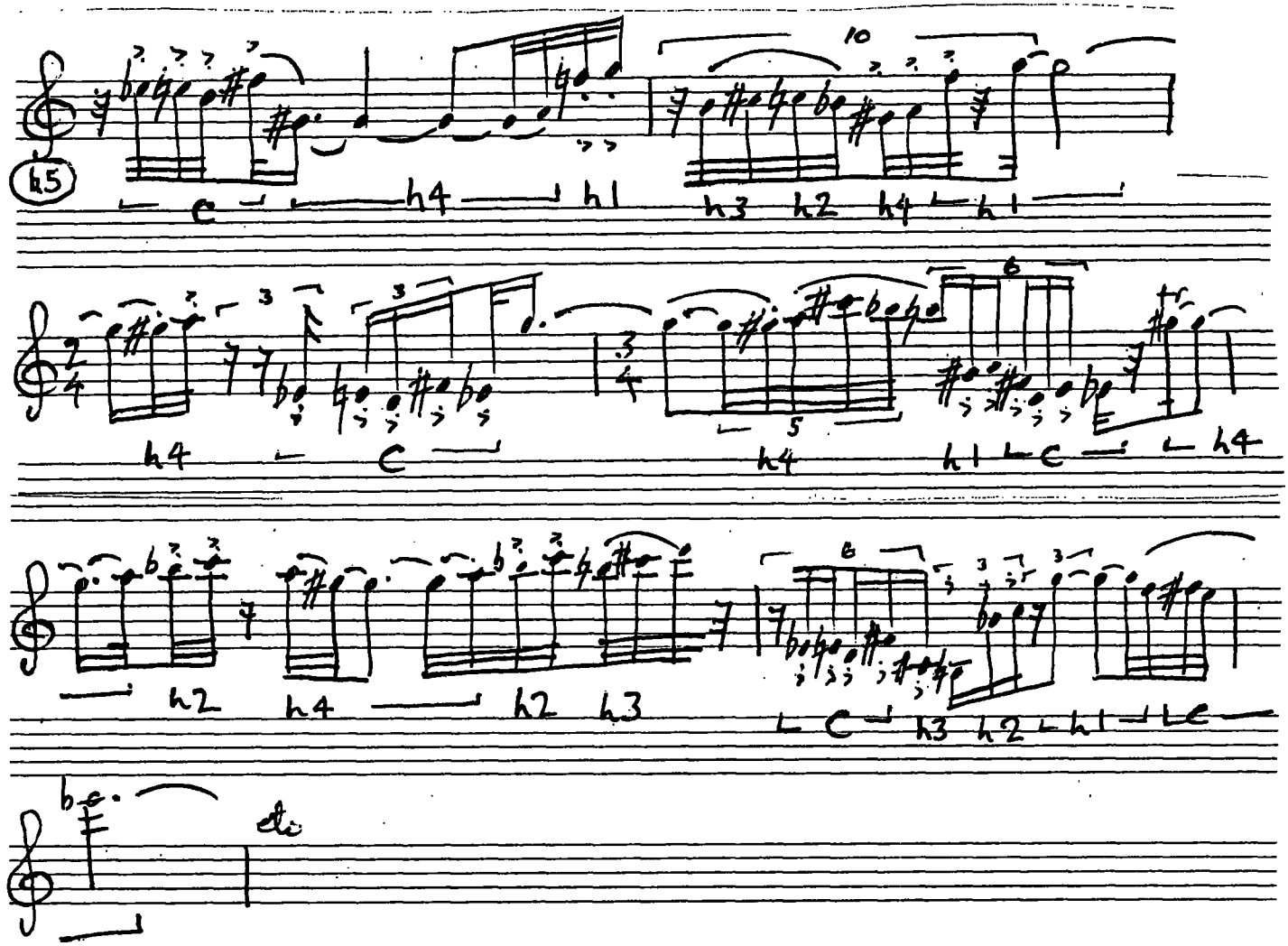
The opening flourish is taken from the song: the added element is the trill on each instrument which produces a ~~hema~~chord made up of three tonal and one semitonal dyad:

Ex. 41

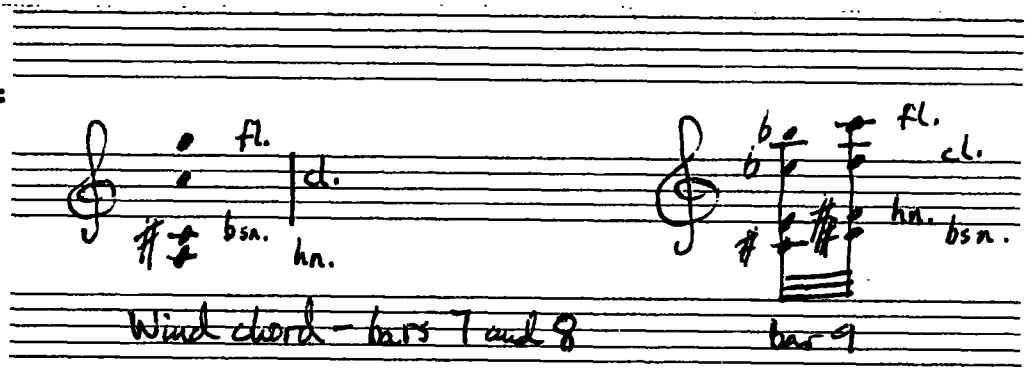


Here this chord is named H and the four dyads named h1, h2, h3 and h4, and along with the remaining four complementary pitches (C), they are developed to produce most of the motivic as well as harmonic and gestural detail throughout the fast section of this movement.

The opening oboe melody gradually introduces the four pitches of C before working through the dyads of H from bar 5:

Ex.42

As well as the oboe's motivic material, most other things can be traced back to the pitch arrangements in Ex.41. For example the chordal formations (on flute, clarinet, horn and bassoon) in bars 7, 8 and 9 have the outline of H, but this time without the trills:

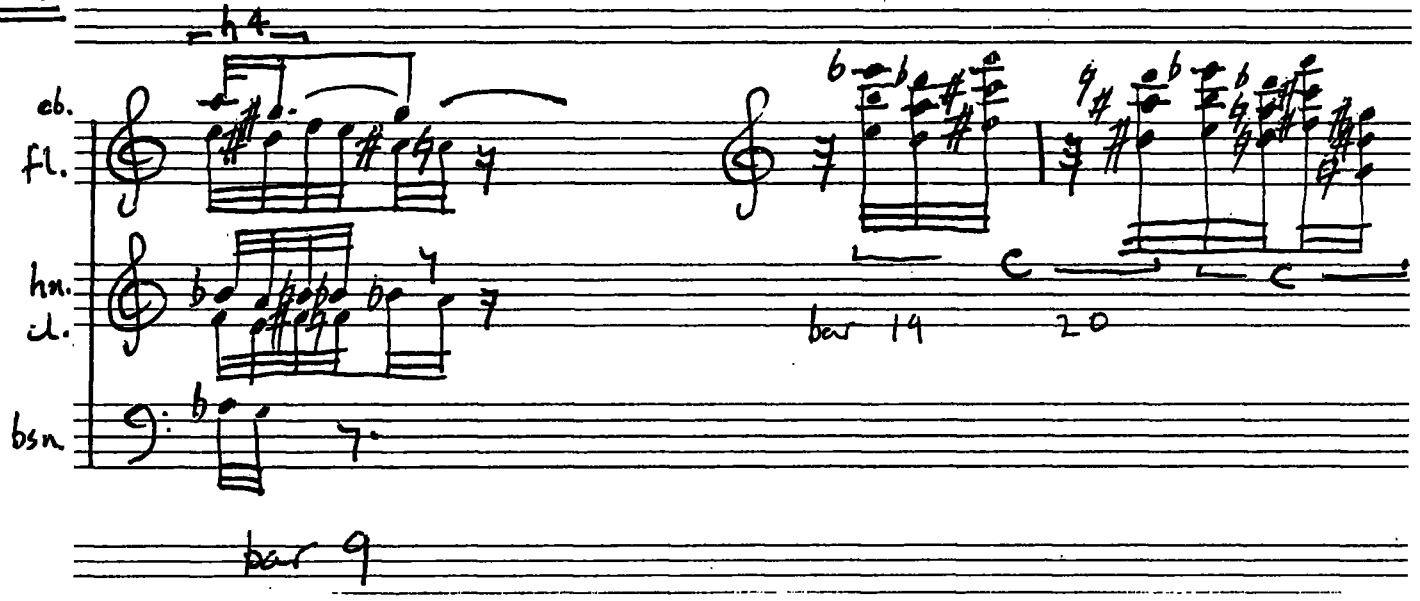
Ex.43



Wind chord - bars 7 and 8 bar 9

(The formation appears again in bars 10, 11 and 12, on these occasions with rhythmic augmentation of the grace notes).

We are now beginning to see that the initial pitch considerations are becoming the fundamental and unifying determinant on the harmonic/dramatic effect as the music unfolds. There is no sense of directional harmony yet (although there is an element of this towards the end of the piece) but harmonic considerations are always important in achieving both the mood of an expansive section and the particular shape and nuance of much smaller events. For example the brief flurry of activity on the 2nd beat of bar 9 can be deduced by taking the two oboe notes as the principal starting point (h4) which then receive an harmonic layering, and a subsequent cellular development is tapered off:

Ex. 44

This approach is used again in bars 19 and 20 when the C shape receives a similar harmonic layering on flute, oboe and clarinet.

A new harmonic characterization is added in bar 13 when another element is introduced from the song. This can be summed up in the following polytonal chord constructions with their strong low fifths and distant thirds on top. (The resulting thirds and sixths are especially important in the harmonic flavour of the following section.)

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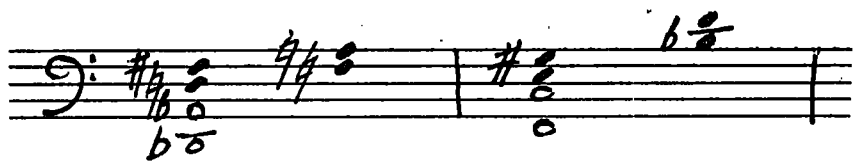
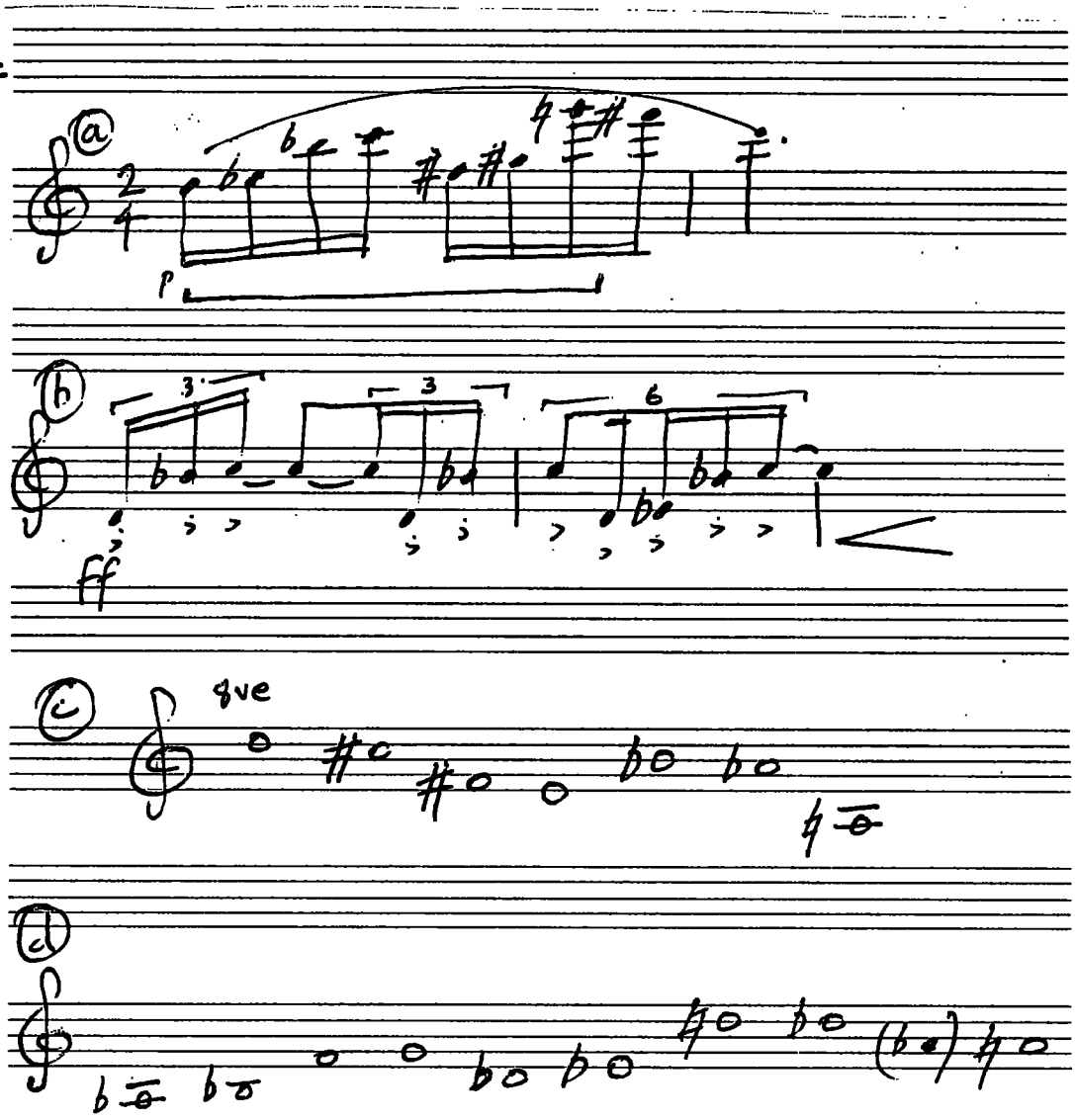

As has been indicated, the essential purpose of this piece's form was to prepare the opening material of the song which begins with this melody on the flute:

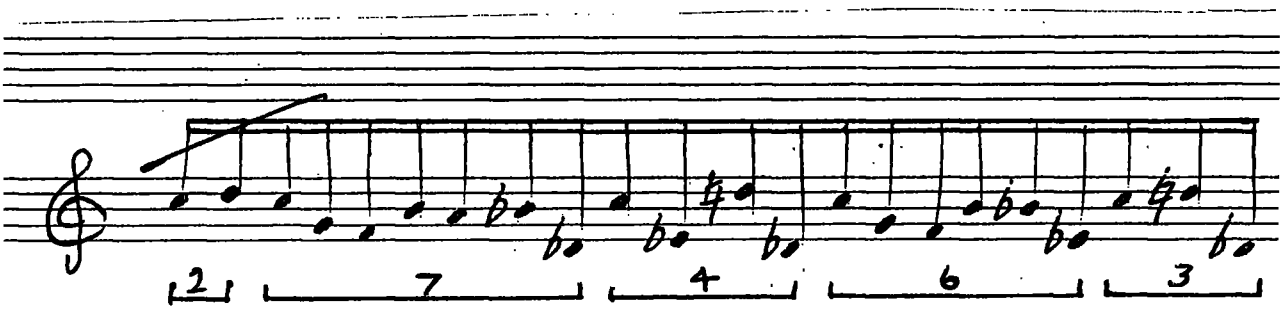
Ex. 46

This makes its first pre-echo in the horn calls from bar 20 in which the first four notes are outlined and substantially altered in rhythmic characterization: (Ex.46 b). Its gradual introduction to the flow of the music reaches a new stage when, from bar 26 to 32 it establishes itself in a similar additive process to the opening oboe material: Gradually notes of the theme are added on the flute, and notes of its inversion on the clarinet (Ex. 46 c). This is the most intense moment of the work and when it subsides we are left with a whole tone chord (at bar 32) which begins the final section. This chord is derived from the two notes (F, B) which are not present in either the theme (first seven notes - Ex. 46 a) or its inversion (Ex. 46 c), and then by filling in this tritone with whole tones (G, A). The tritone is important here as it acts as an axis for the next stage of the theme's development. It is now revolved to its own tritone position, and the gradual introduction of its notes begins on Ab, this time altering the first interval to yet another whole-tone (Ex. 46 d).

Against the marimba's pulse, which works contrary to either the $\frac{3}{4}$ beat or the triplets of the wind instruments, various other elements are recalled before the first piece quietly subsides in the gentle quintuplet strokes of tom-toms, flute and clarinet: the rich chords from bar 40 recall the harmonic material in Ex. 45, and the abrasive horn call is once again present in the thick texture in bars 41/42, this time sufficiently softened.

2. The Awakening of Sylvan Children

The most essential generating principle of this movement can be traced to the final flourish for clarinet at the very end of the song.

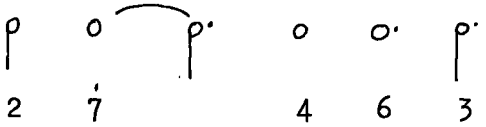
Ex. 47



It was easy enough to use this to find the opening pitch material, and the resulting slow, upward sweep on cello, bassoon, horn and clarinet caught the necessary atmosphere of something stirring from sleep, thus capturing the essential image of the title. But I also derived something else from it, and although it is slightly more contrived it has provided me with a durational principle which pervades the whole piece. Taking the note C at each of its occurrences as the first note in a series of five segments, I created this number sequence:

2 7 4 6 3

This is used not only to establish the slow opening irregular pulse, but also to determine the length of various units throughout, and even to give durational shape to more compressed melodic elements. Firstly, the duration sequence is sounded on gong and tam-tam where the basic unit of pulse is the crotchet:



The percussionist is joined by cello, bassoon, horn and clarinet and the sequence is used to shape the gradual rise in the pitch material from low to high registers, and it appears another three times. But at the end of the third sequence a crotchet rest is inserted between the last two durations, 6 and 3 (in bar 22) and this marks the beginning of this element's disintegration. An extra crotchet rest is added after each chord producing this terminal stretching (rests are encircled):

bar 20 ↓
6 (1) 3 (2) 2 (3) 7 (4) 4 (5) 6 (6) 3 ⊢—— long rest

The sequence is reintroduced on the same instruments at bar 48 and it is used to shape the end of the piece.

At bar 22 when the regularity of sequence is interrupted by rests, another application of the sequence is superimposed, this time on flute and marimba. Each block of activity <u>roughly</u> corresponds with the digits of the sequence, where the basic unit is once again the crotchet. The time segments are sometimes not exact this time as a few ideas briefly spill over into the subsequent rests: each phrase is followed by <u>two</u> crotchet rests, producing this durational pattern on flute and marimba (rests encircled):

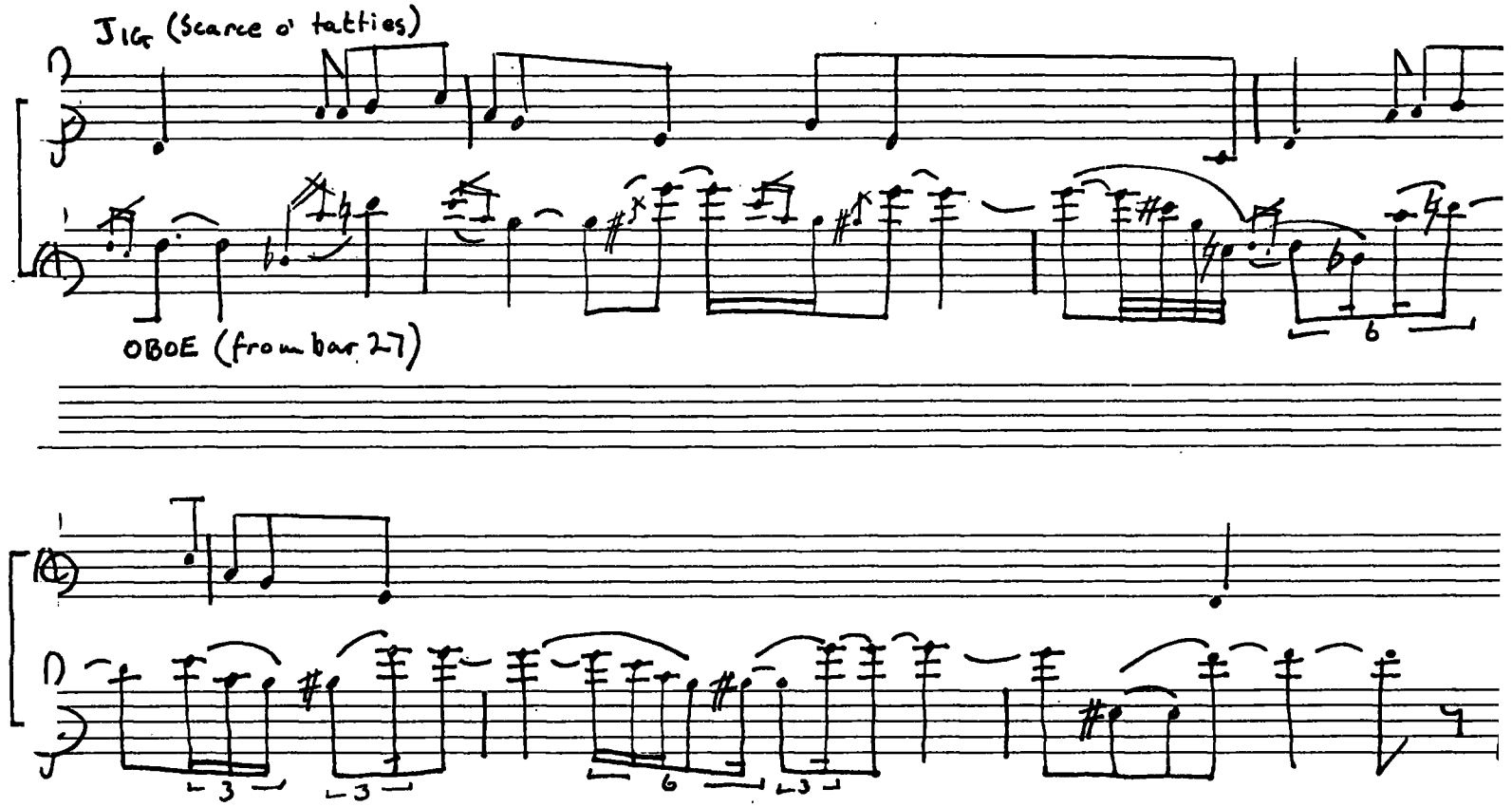
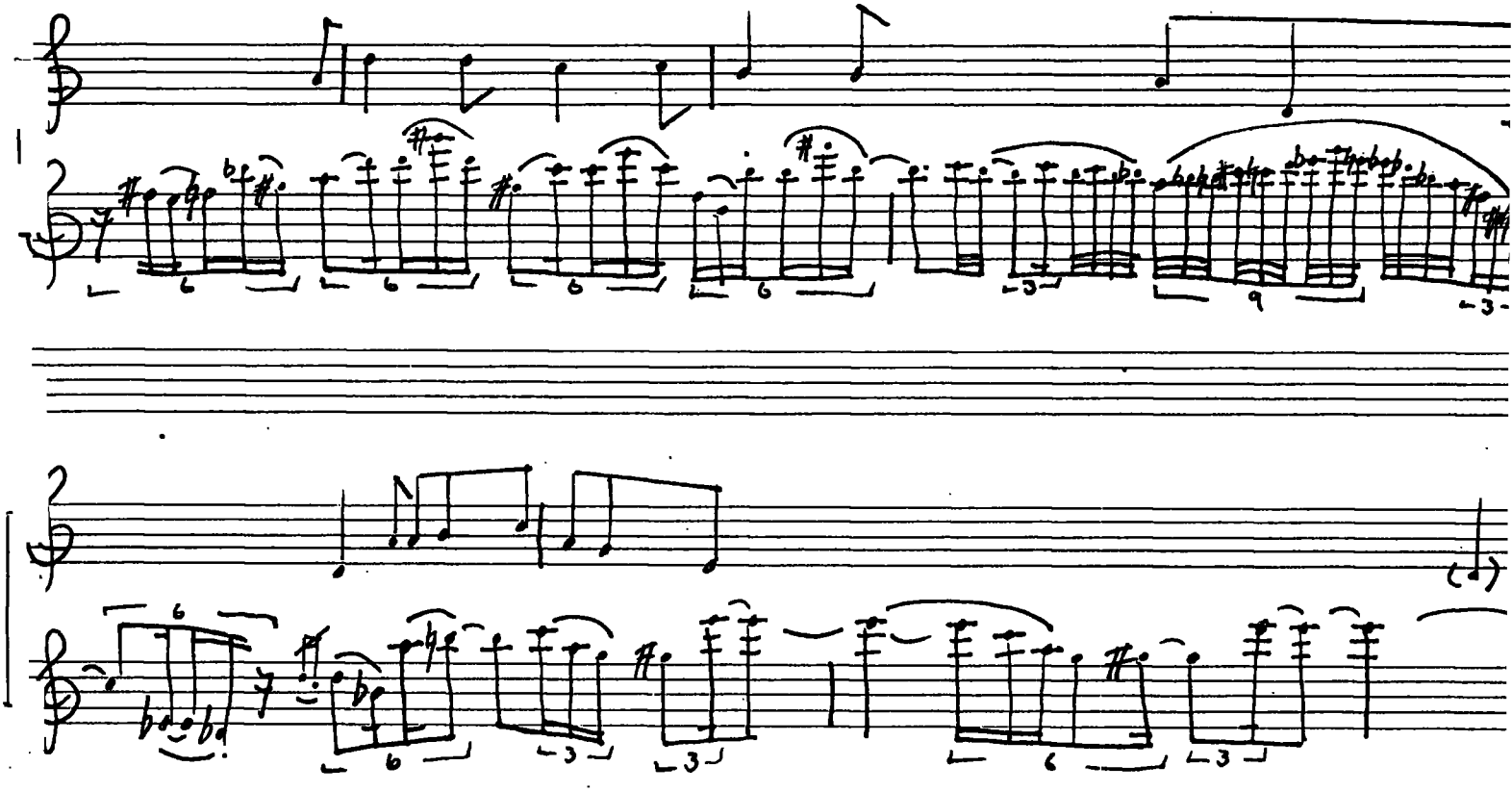
bar 22 ↓ bar 30 ↓
2+ (2) 7 (2) 4 (flute only) (2) 6 (2) 3+ (1-) 2 (2) 7 (2) 4+ (2) 6 (2) 3+ (process becomes free)

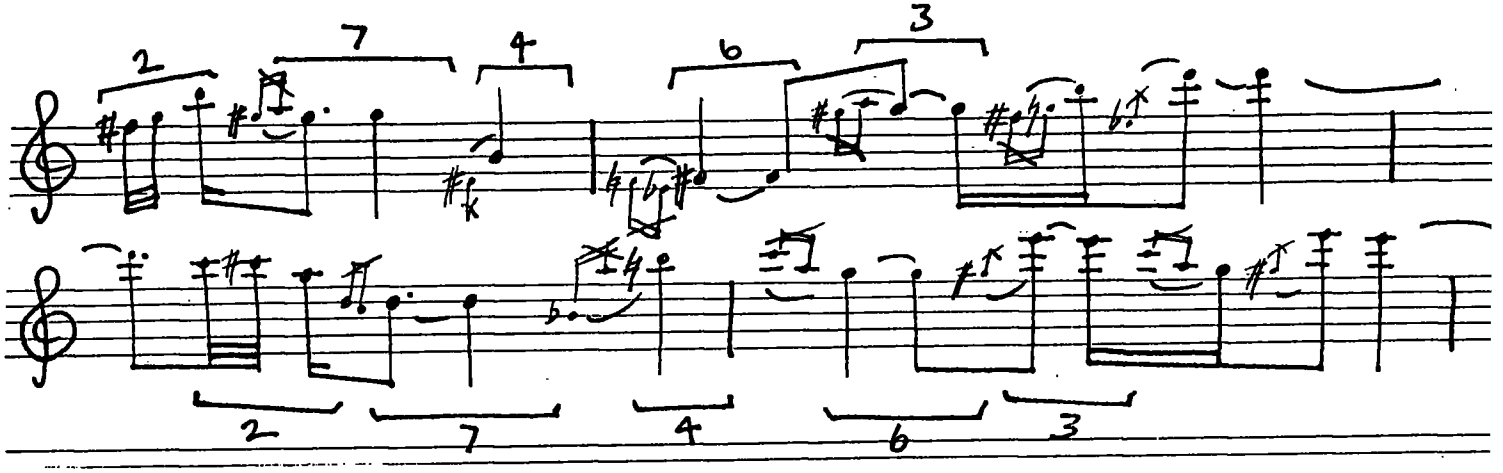
This material was also devised to create the sensation of awakening, but also to introduce smaller rhythmic units to work against the prevailing crotchet beat. We see this especially in

the marimba part where there is an "acceleration" from triplet quavers through semiquavers, quintuplets and finally sextuplets. The purpose of this (and especially of the division of the sextuplets into 3 + 3) was to establish a playful mood evocative of a children's game ('giocoso ma tranquillo' - bar 29). The sextuplet rhythm is really a $\frac{6}{8}$ pulse and is deliberately designed to imply a jig. This leads me to a discussion of another vital component of this movement which is more fully exploited in the orchestral piece The Keening.

Ever since the incorporation of Javanese modes, rhythms (and even instruments) in The Piper at the Gates of Dawn and Three Dawn Rituals I have been interested in ethnic music and the potential of incorporating some metamorphosis of its characteristics into my own composition. When I became interested in the traditional music of my own country (Scotland) the urge intensified, but the method seemed more problematical. The last thing I wanted to do was write 'national' music in a pastiche manner (or even from a Bartokian perspective), so I came to this single (and by no means complete) solution: the most striking aspect of Scottish music for me was the beauty of melodic outline and shape in much of the vocal and pipe repertoire. It is through the performance of the great ballads, laments and pibrochs that we are able to plug into a very deep reservoir of shared cultural experience, and the performance and reception of this music is usually much more impactful and poignant for a member of "the race" than it is for others. It was this depth of emotion I wished to tap and communicate, and this I do quite extensively in The Keening by using the lament tune "Great is the cause of my sorrow".

The atmosphere to be evoked in this second Vision is, of course, free of the tragic dimensions of the orchestral work, and this allowed me to use original traditional material of a far more frivolous nature, hence my incorporation of the Scottish jig tune "Scarce o' tatties"! Without the following chart it would be impossible to trace this, but as I have indicated the single most important element I wish to capture from the traditional material was its melodic shape and direction. Therefore, with much embellishment, chromatic intrusion and stretching of phrase, the oboe tune from bar 27 can be traced back to the original jig, thus:

Ex 48

I have broken down the essential components of the jig's structure - its simple rhythm and melodic terseness - and then reconstituted the character of the jig by maintaining its broad melodic design and providing it with a new jig rhythm. The jig is connected with the above-mentioned duration series since the oboe melody begins with material, the rhythmic character of which is strongly shaped by the numbers 2 7 4 6 and 3 (the basic unit this time being the semi-quaver):

Ex. 49

The material of the middle section which is abruptly introduced by horn and bassoon in bar 38 is derived from the pitch material in Ex. 47. Although the sextuplet division of the beat is maintained the essential character of the music is altered by the internal re-ordering of the sextuplet to 2 + 2 + 2.

The Keening

1985 - 1987

for orchestra

Of all the works in this portfolio which delve into traditional cultures for material or inspiration this is the most extensive essay. At the heart of this piece is the Scottish lament tune 'Great is the Cause of My Sorrow', sometimes known as Murt Ghlinne Comhann (The lament for Glencoe). The practicalities involved in absorbing the original tune into the essence of the new work are quite similar to those employed in the second of the Two Visions of Hoy, in that the tune provides a framework on which is based not only the pitch material, but the stylistic and emotional character for the entire work.

The most potent aspect of the tune which I wished to maintain and project was an emotional effect achieved by melodic contour and direction. In actual fact, the tune itself is hardly discernible since the durations of each note have been greatly extended and receive an unequal and irrational treatment, so that the rhythmic sense of the original is effectively obliterated.

However, the choice of melody gives this work an elegiac, brooding quality, quite similar to the mood of the Piano Sonata which also dealt with Celtic pre-occupations with grief and loss, and the expression thereof.

Although the work is in one continuous movement it is both sectional and arched in structure, and the lengthy middle section is so contrasted in mood and tempo that it can be regarded as a movement within a movement. The arch form is as follows, where the A sections are variations based on the lament tune:

A (to bar 71) B (71-95) A^{i} (95-151) C (152-195) [D] C^{i} (378-401) A^{ii} (401-460) A (461-493)

[D] → fast middle section (196-377)

Although there is an almost literal recapitulation of some of the opening material at the very end (from bar 461), each of the earlier treatments of A are presented in a highly varied way producing quite dissimilar musical statements while maintaining a common shape provided by the original melodic curve. The first treatment of the tune involves six solo violas, and accompanied by a soft, warm colouring on horns, harp, alto flute and clarinets. The second treatment (from bar 95), involving the full string section, has a canonic process at its centre, producing a sensation of delay and 'drag', in some ways reminiscent of Gaelic psalm singing in the outer Hebrides where the cantor leads, and is always slightly ahead of the congregation, who prefer to stagger their entries and avoid any sense of metrical strictness. The ornamentation used in this passage was deliberately designed to evoke this stylistic effect. Indeed this section was written first and gives the work its title, being an attempt to capture the sensation of keening, when mourners (led by a principal) break into an impromptu chant, expressing their grief and describing the character and virtues of the deceased and the circumstances of his death. Because of this, the choice of melody and its title take on an added significance and inject the work with an external emotional force.

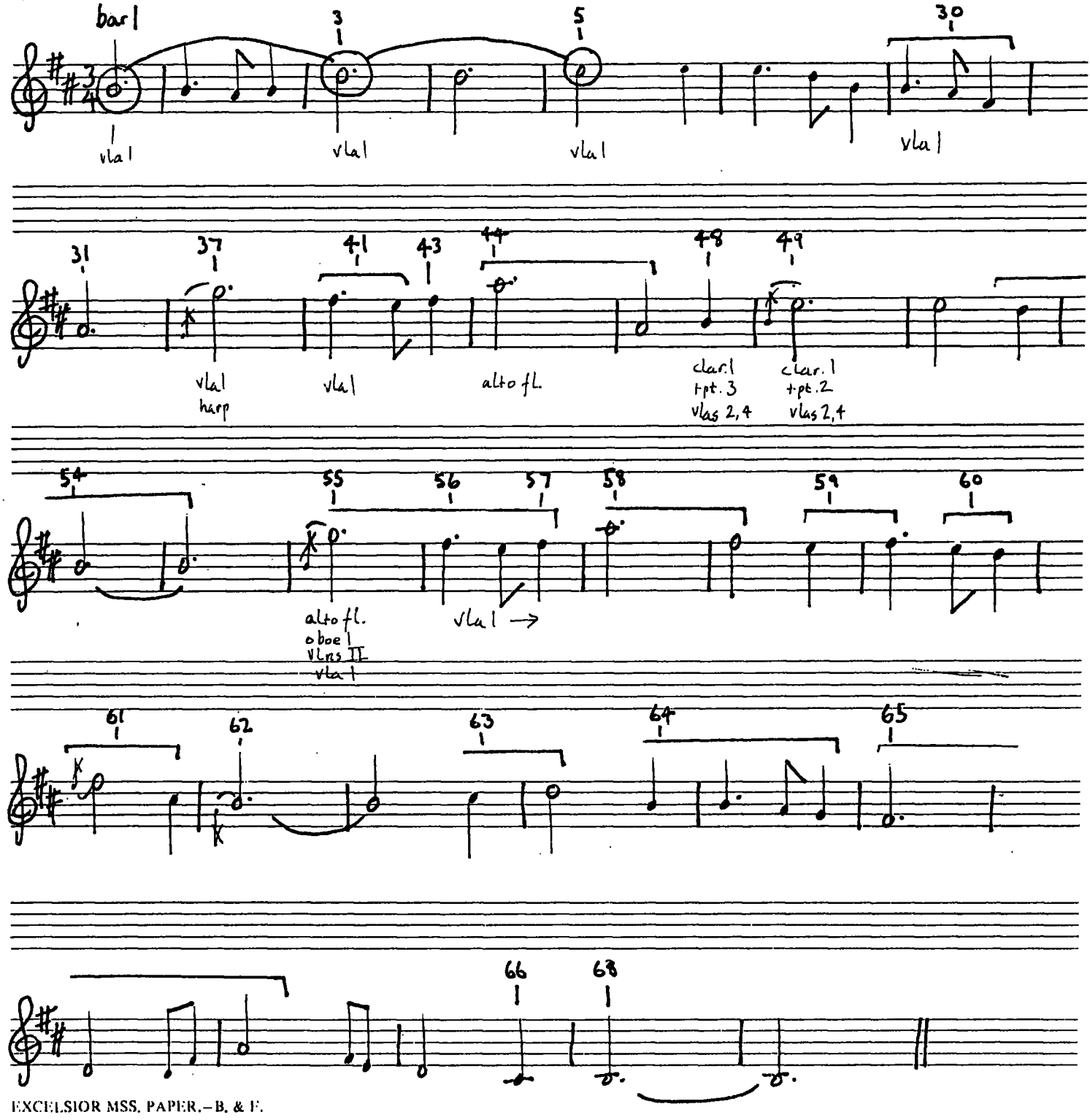
This is again present in the next A section (from bar 401) which is a violent and apocalyptic transformation for brass and percussion. This time not just instrumentation is different, but so also is tempo and articulation, although once again the

central characteristic thread is maintained by following the melodic contour of the original. Before the final recapitulation of the opening material the tune receives one other treatment, this time in searing unison for full string section (minus double basses), overlapping the brass and beginning at bar 425.

The intervening sections (B, C, D and C^{i}) are composed with no trace of the lament tune and subsequently are of a different character altogether, thereby providing a necessary and contrasting counterbalance within the overall structure. The B section (bars 71-95) which is transitional in that it interrupts the two opening 'lament' variations, is a series of gestural outbursts, many of which re-appear and are developed in the fast central section. Either side of this the two C sections, although having no apparent connection, are linked by a common pitch material.

The simplicity of technique involved in absorbing the lament tune into the new work is best highlighted in the following example which shows how the outline and direction of the melody is maintained in the opening section. The principle notes are resonated on 6 violas, 4 horns, harp and alto flute. The example indicates how the melody has been worked through, showing where each note has been introduced for the first time and on which instrument.

Ex. 50



EXCELSIOR MSS. PAPER.–B. & F.

The essential modality of this tune is maintained until bar 39 when 'foreign' notes are introduced in quintuplets (viola 1). Although this signals a gradual loosening of the resonated modality, these foreign notes are simply extensions of the ornamentation principle which is present throughout the A sections (especially in A^i) and which have been deliberately

taken from Celtic traditional music, both in its vocal and instrumental forms. In pibroch music especially, great emphasis is placed on the role of ornamentation, and on the piper's skill in producing complex ornamentative figurations as the melody is gradually varied and developed. It assumes a rhythmic function as it defines the principle notes and the main beats and it also facilitates greater expression. Both these functions can be seen as important in this opening section as the principal notes of the melody are increasingly provided with a preceding decorative flourish, and the ornamentation idea is extended to include glissandi which begin gradually to permeate the string texture, heightening the expressive tension.

On page 4 the shape of the tune becomes quite recognizable at the top of the texture (viola 1, alto flute, oboe 1) with a harmonic 'haze' below on the other violas in rhythmic unison. On page 5 a disturbance is gradually introduced by tom-toms, cellos and basses (col legno and pizz.) and piano. This is the necessary rhythmic and textural agitation which prepares for the following B transition section.

This begins at bar 71 as a development through interaction of two fragments:

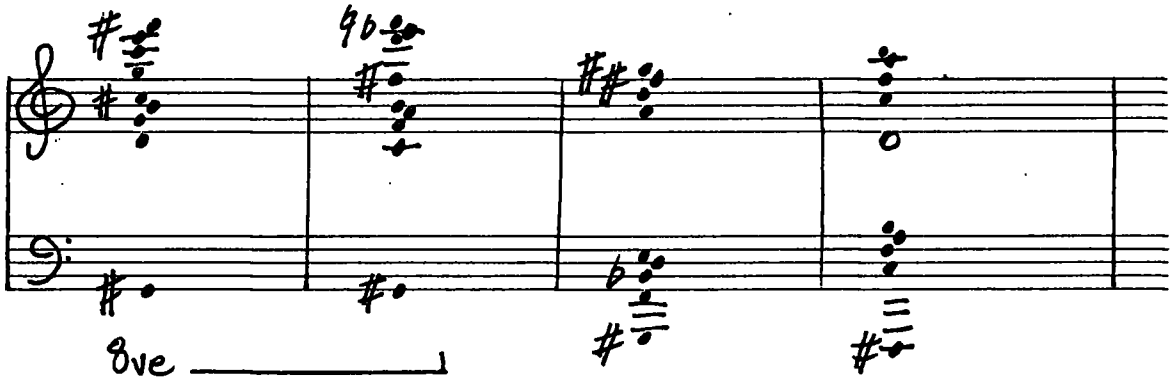
(i) a rising triplet cluster in trumpets and trombones

(ii) a blaring trill in horns and tuba.

Both fragments are presented in juxtaposition and superimposition and involving the spatial displacement of (ii) to the strings (see bars 77-79). The second part of this section (from bar 82) is a dynamic mosaic at the back of which is a series of rich string chords (Ex. 51) on which are organised an interlocking

pattern of musical characters defined by rhythm, shape, voicing and physical impact.

Ex. 51



The most prominent type of character here is a rhythmically shaped woodwind flourish in which the instruments play homophonically and in parallel.

All these gestures are rather fragmented and shortlived and merely provide a brief interruption to the 'lament' variations. They assume a more considered and wide-ranging development in the large central section, but for the moment are allowed a mere glimpse, and are gradually faded out through pages 10 and 11 as the viola soloist reintroduces material from the opening to connect with the following A^{i} section.

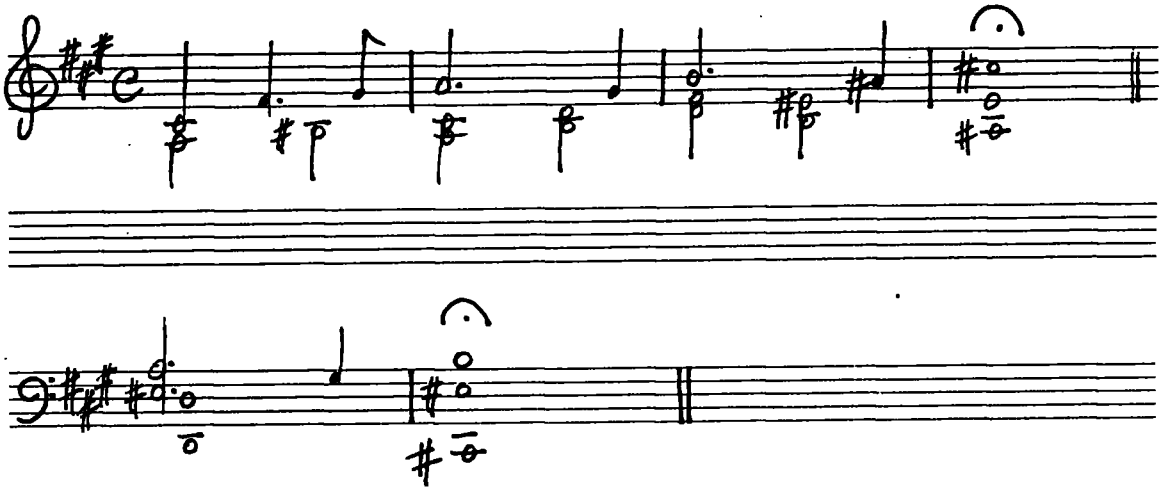
This is a new perspective on the lament tune, and as I have stated, involves a simple canonic process. The principal 'voices' in this canon are violas 1-6 (supported by violins II, 8-14) and 'cellos 1-5 (supported by violins I, 9-16). In this variation the principal notes of the melody are stretched longer than before and are provided with even more elaborate ornament ideas. This makes the texture seem even more static and expansive, (the long notes becoming almost drone-like), and sprinkled with

decorative scurrying which provides a delicate shudder to an otherwise secure web of sound.

Although the generating principle behind this music is fundamentally melodic there is a great deal of harmonic characterization involved in this section. The other string parts, although appearing to partake in the canonic process and in the general directional curve, are designed principally to create a dense, slow-moving kaleidoscopic harmonic texture. By breaking down the harmonic/rhythmic implications of the original tune one can re-create from scratch an entirely new harmonic context. This is in no way functional, but rather rich and decorous, giving the impression of being created from a dense bundle of equal melodic voices.

Although the harmonic combinations become quite thick (especially on pages 14 and 15) the greatest climactic tension is achieved at the top of the melodic curve when all the string instruments reach a simple unison G, then broaden to quite a narrow frequency band on the pitches surrounding this note (bar 124-127). These notes constitute the high-point of the original tune and so are stretched into an extremely tense climax, involving full orchestra, which only begins to subside from bar 134.

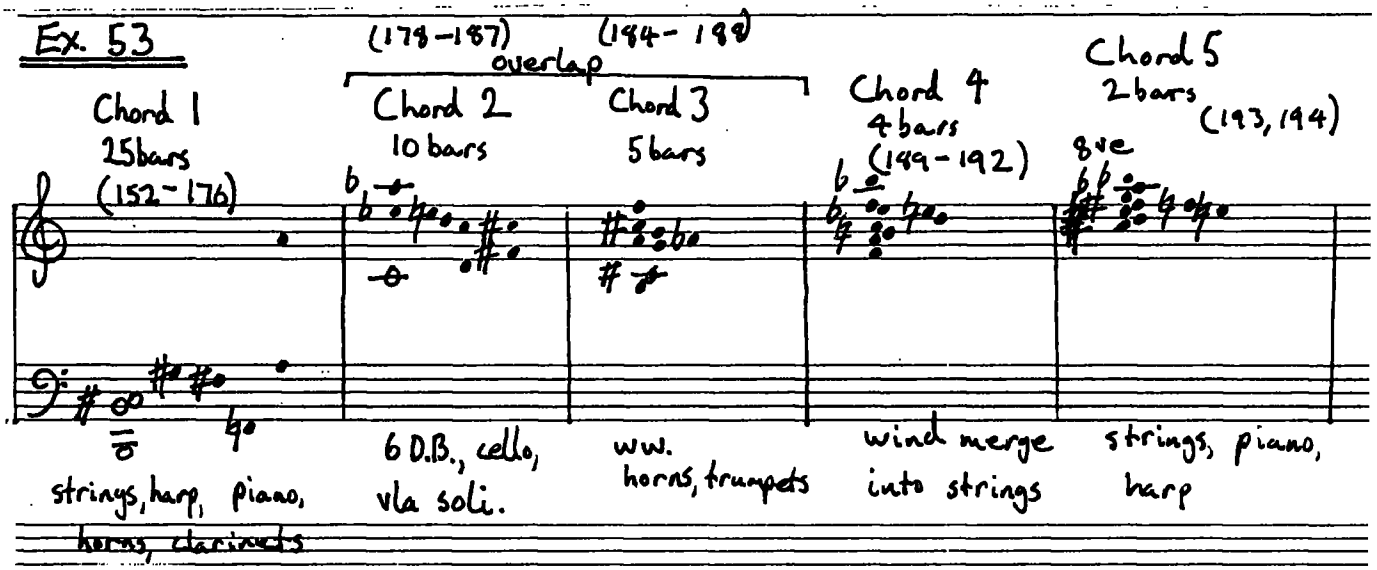
Tension and register decrease as the melody is followed back to its final tonic B (bar 152) which is the start of another transitional section, C. This is a ghostly, atmospheric passage which was initially provoked by the music from the beginning of scene 4, Act II of Die Walküre by Richard Wagner. In particular my imagination was captured by the dark, foreboding sounds of Wagner's orchestration and his plaintive use of cor anglais, bass clarinet, lower strings and especially the brass choir in some of the most solemn music in the entire Ring cycle.

Ex. 52

This is the moment where Brünnhilde appears to Siegmund to announce his fate; "Siegmund! Sieh auf mich!

Ich bin's, der bald du folgst."

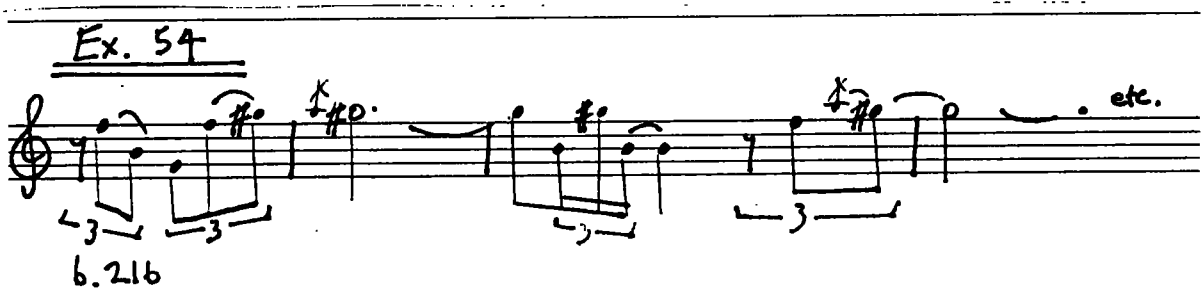
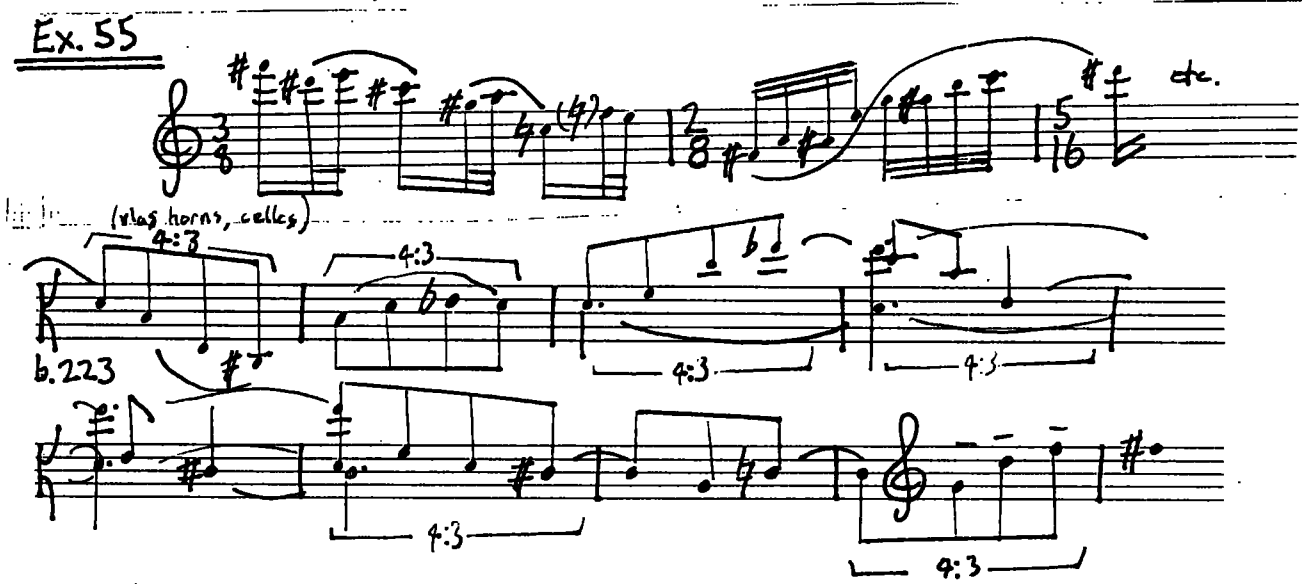
The gravity of this moment has always touched me and I have, for some time, wanted to re-create a similar atmosphere in one of my own works. Since a Valkyrie is but the Norse equivalent of a Banshee this seemed the most appropriate opportunity, and the analogy is not out of place. Celtic mythology has it that when a banshee is heard wailing, a death is imminent. There is an obvious connection here with Wagner's treatment of the Valkyrie myth in that Siegmund's death is communicated to him before the event. The musical 'image' from this moment in the opera which has percolated through to my work is the use of slow, solemn leitmotives announced in the brass. Against a low, slowly pulsating background (involving microtonal glissandi on the strings) <u>similar</u> melodies appear from bar 156. One can trace these through: trumpet 1, trombone 1 in octaves, horn 2 (bar 159→), contrabassoon (bar 162→), etc.

The last note in each of these melodic statements is taken up by other instruments to become part of the growing background chord. In fact this immobile chord, which lasts a long time (from bar 152-176) is the first of a series of chords of ever-decreasing length which define the background structure of this section. These chords, their lengths and instrumentation are listed here in Ex.53:



So, over a series of slow solemn melodic statements there is also a series of five rising chords of gradually diminishing duration which cause this section to implode, and end, once again, in a collection of scurrying gestures which lead to the large central section (D), beginning at bar 196.

This contrasting section has many characteristics to distinguish it from the 'lament' sections at the beginning and end of the work. The most notable are the brittle rhythmic figures which are woven into the texture, and the mock-playful 'scherzo' feeling of much of the fast music. The section begins with a series of short flourishes and hesitant figures separated by long pregnant notes or chords. All these ideas are shortlived and unrelated, but appear as a series of upbeats, inconsequential in themselves with their growth frustrated, but all preparatory for the new tempo (♪ = 116) at bar 223.

From this point onwards the music proceeds in a series of frozen 'images', of varying lengths, in which various musical characters are woven into a complex rhythmic texture. For example the first 'image' (from bar 223) is dominated by a playful, brittle idea in triplets for bassoons, piano and lower strings, but against this there is an angular, more expressive and broader melodic style still hovering solemnly over the new texture. This melodic shape is important as it appeared at bar 216 and is developed throughout this middle section:

At bar 231 a new 'scherzo' idea is introduced at the top of the texture;

against which the broader melodic style of Ex.54 is still sweeping up and down in violas, horns and cellos. Into this conflict of ideas is introduced one more prominent figure at bar 235/36. This is the rising triplet fragment from the transitional B section (see bar 71).

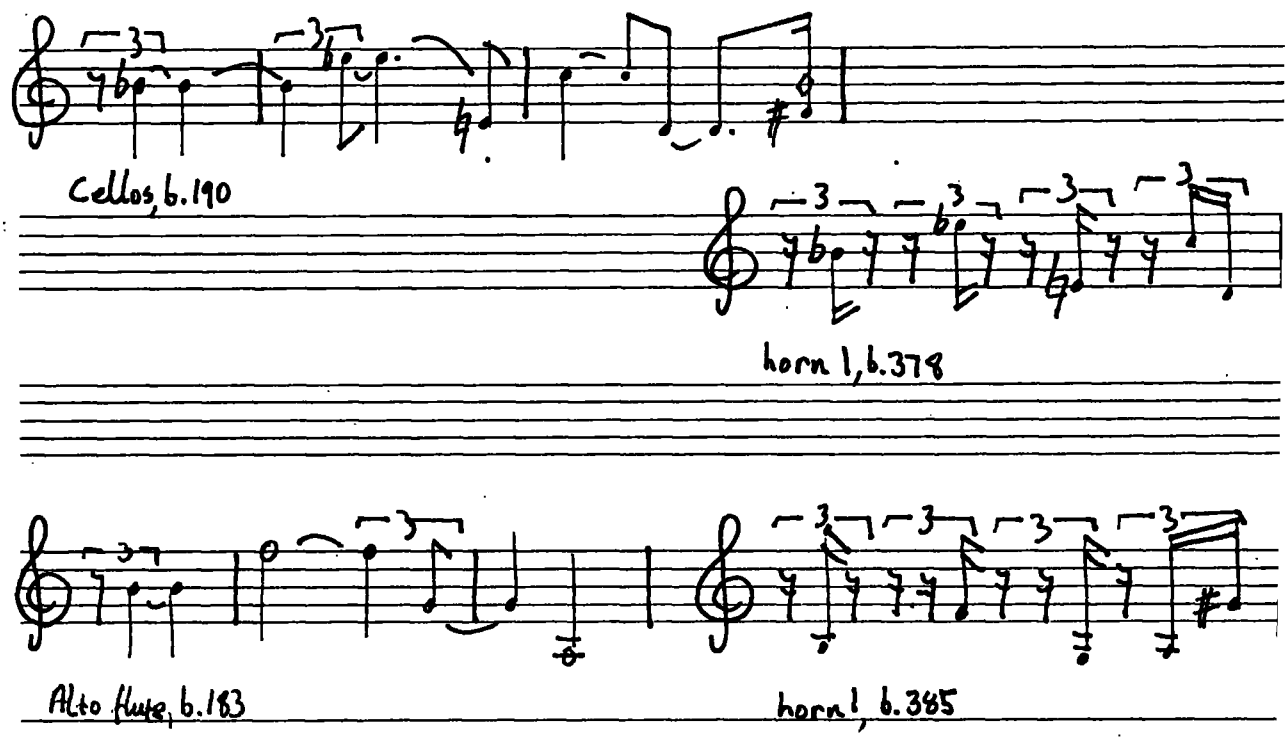
By bar 240 all the principal motifs for development have appeared and the notion of a frozen image now becomes more sectional, where a texture is held immobile as a background over which the broad melodic style of Ex.54 is allowed to come into prominence. At this point the downward melodic sweep is delivered on muted trumpet and cor anglais. There is a series of these images from bar 266 constituting a gradual, paced climb to the work's climax, but just before this gets underway there is one active mobile section (from bar 242 to 266) which is really a patchwork of some of the shorter, crisper motives heard so far. For example the rising triplet figure assumes an almost refrain-like importance, punctuating the music and interrupting many other ideas. (See bars 242, 246, 251, 255, 257, 258, 261). The 'scherzo' idea seen in Ex.55 is also developed, receiving a full chordal treatment in the strings from bar 246. Over these volatile changes of mood and physical impact there is still an expansive melodic development of the type already seen. (See trumpet and cor anglais from bar 251).

A highly sectional approach defines the progress of the music from bar 266 to the climax at bar 369, where each 'image' is characterized by either a glassy, rich string texture (b.266→), a complex and 'clockwork' rhythmic counterpoint in brass and percussion (bar 272→), or some form of rhythmic, exuberant outburst based on an existing motif (trumpets, from bar 280→). Present in many of these blocks is a most prominent handling of slower melodic material such as that on bassoon, tubular bells, piano and harp from bar 316.

The final image (and the one which propels the music to its climax) is another complex mosaic of repetitive ideas, starting from bar 336. There is a constant downward/upward sweep on flute, two oboes and clarinet which gives the sensation of repetition, but since the intervals in these parallel lines are gradually changed there is a perceptible feeling of a slow rotation of chromatic tension. Against this there are terse, repeated melodic figures on other woodwind and two trumpets, figures of varying length so that there is a continual re-alignment of limited ideas within the texture. Various other motives on tuned percussion, bassoons and horns, flute, piccolo, piano and xylophone contribute to this intensely complex kaleidoscope of sound. Against this busy activity a high static chord is gradually built up on the strings, and over all this the most prominent component is once again an impassioned melody on strings, trumpet and horn. This is a sure indication of the importance of melody: it is the most expressive ingredient and at the same time the simplest and most vital determinant of form.

Between bars 366 and 369 a metric modulation causes an increase in tempo at the climax which, as in An rathad do dh'Ardtalla, presents a totally new idea, here blared out on horns, trombones, tuba and bassoons. I claimed that, in the overall arch form the middle section was followed by a section termed C^{i}. Since the original C section was the most immobile of the whole work, and this new section from bar 378 is the fastest and most active it is not easy to see the connection. However it was not important to me to make the arch audible and - it sufficed to base this section on similar pitch material.

One can trace this particular connection by comparing the melodies at the end of the C section with the prominent material for horns in C^1:

Ex. 56

Also, the dyadic construction of the accompanying chords on strings and upper woodwind have a loose connection with the chord types which appear in Ex.53.

The brash, agitated nature of the horn writing here is developed and gradually involves the full brass choir, and there is an imperceptible link with the next section (which again uses material taken from the lament tune) by continuing this style of brass articulation. The pitch material from the lament is reintroduced at bar 401, the tonic being E this time, and one can trace the outline and direction of the melody now being used in a manner similar to the previous A section, but because the playing style is uniform, no audible break in the sections is present, and one perceives this as a continuous fanfare section (the roots of which lay in the climax bars themselves) running through to bar 435.

This material is overlapped by one more variation on the lament tune, this time for the unison string section, before an obvious recapitulation of opening material is made at bar 461. What we have seen between bar 369 and this point is a series of three significant climaxes: a) the highpoint of the middle section, b) an orgiastic and chaotic transformation of the lament tune for brass and percussion and c) an impassioned, reworked statement of the theme on strings, complete with the 'programmatic' sighing and sobbing which the title calls for.

The material recapitulated from bar 466 is literally taken from bar 48, except there are now a few extra glosses and counterpoints, mainly the highly icy sheen on six solo violins and celeste from bar 473, and the rich chords on trombones and tuba from the same place.

Festival Fanfares (1986)

for brass band

Commissioned by Ayr Arts Festival with financial assistance from the Scottish Arts Council, and premiered at the opening concert of the 1986 Festival by the Kilmarnock Schools Band. It was later recorded and broadcast on BBC Scotland (January 1987).

Although this short work was written for young performers it caused me to ask some basic questions about the approach to its composition and about the priorities to be achieved. There was a fundamental dichotomy between the practicalities of the task in hand and the desire to maintain some sort of aesthetic consistency in my work. The prospect of writing music for children has always interested me and I have had the opportunity in the past to do this for choral and instrumental groups. I soon learned that the practical priorities are two-fold. The composer must be an educator in that he must expand the perceptions of the young players to all the different parameters of music, so that while they can enjoy the dramatic aural effects of harmony and rhythm they should also become aware of how these techniques are achieved. Through this the young musician acquires some rudimentary analytical skills and, in the broadest sense, begins to understand the creative musical instinct and to see that musical composition is a living, human artistic activity. A close association with the composer during the preparation of a work can enhance these perceptions.

Recent experience in Scotland has shown the benefit of using 'the composer' in an educational role in the community. Peter Maxwell Davies' work with children in Orkney has produced some interesting results and it is an aspect of his work which the larger

institutions see worthy of development. The Scottish Chamber Orchestra recently commissioned a work from William Sweeney for young players and singers (with the SCO) which involved hundreds of Edinburgh school-children. There will also be an important educational function in the 10 Strathclyde Concertos by Maxwell Davies, to be commissioned by Strathclyde Regional Council over the next five years, and used as the basis of teaching material in schools in the west of Scotland.

It was evident that there was a similar motivation behind the Ayr Arts Festival committee in commissioning Festival Fanfares and I was glad to attend and direct rehearsals in the month previous to the first performance. The fundamental problem in these types of works relates to the musical language to be used. How much can and should one compromise on style and aesthetics? Should one pander to the tastes of performers and audience (considering the problems with brass band repertoire) and run the risk of indulging in pastiche?

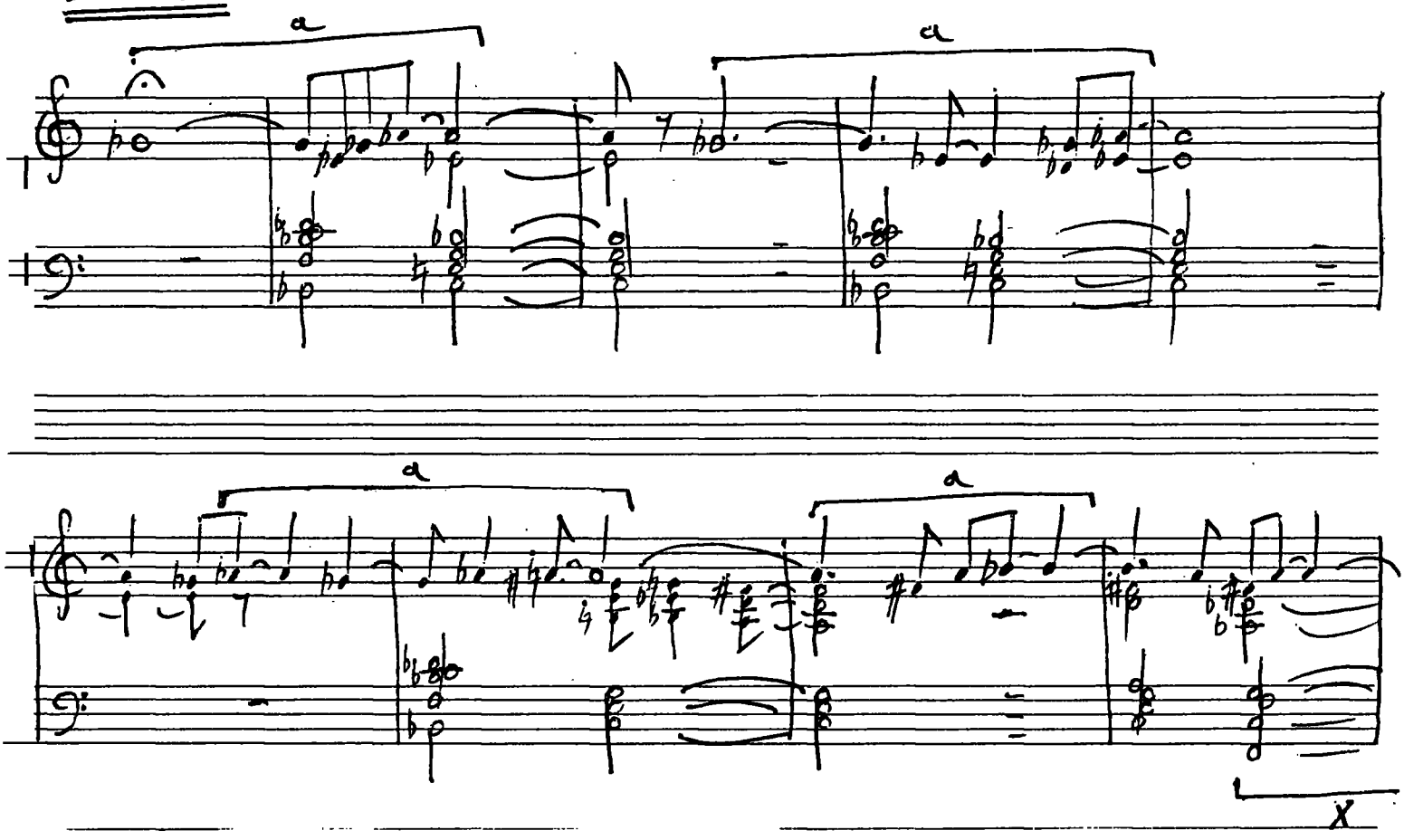
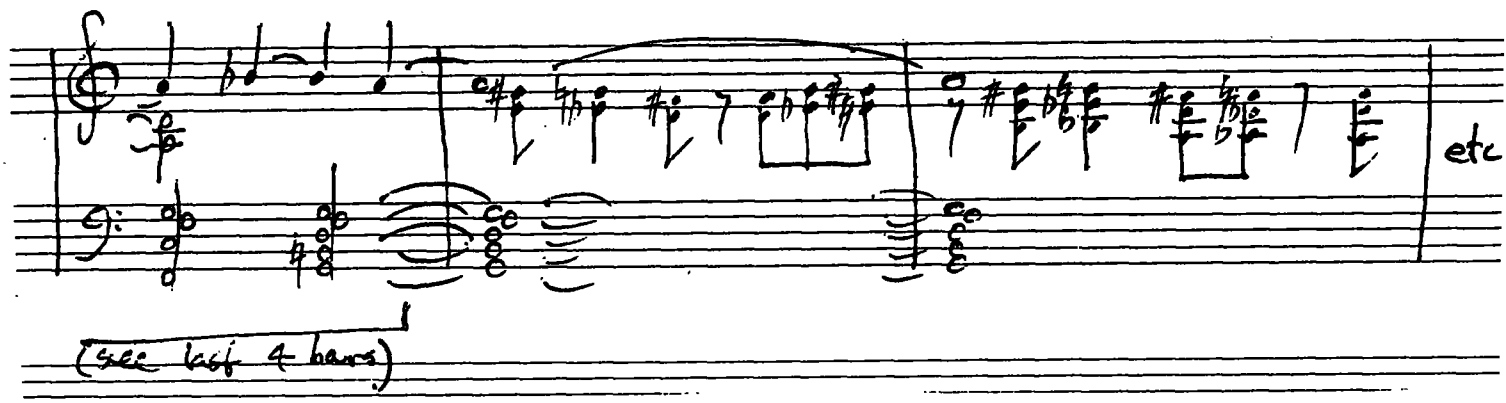
Further considerations with this work were the technical limitations of young players (although I discovered to my delight that Kilmarnock Schools Band offered me a lot of scope here), their limited experience of contemporary styles, and the objective of fulfilling the specific requirements of the commission, which was to provide a fanfare for the opening of a festival. On this last point I was pleased not to be confined to making a singular fanfare gesture, but rather that I was given scope to develop a number of 'fanfare' ideas within a fully-fledged overture-type movement.

Therefore, although there are obvious fanfare motifs used as a basic thread throughout there is also a general extrovert, abrasive style which communicates a sense of celebration, both for the start of the festival, but also for the players themselves in that they can indulge in musical activity of an uncommonly earthy nature!

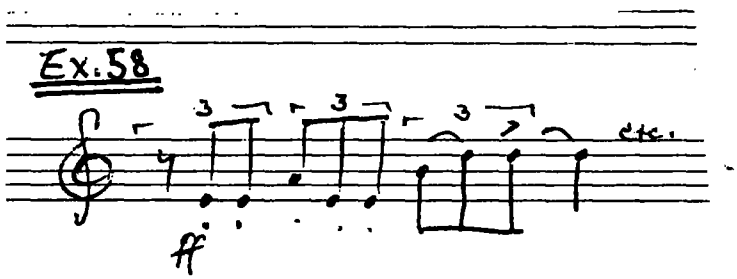
The large-scale form of the work is

A B (bar 14→) C (bar 50→) B (bar 70→) CODA (bar 79→)

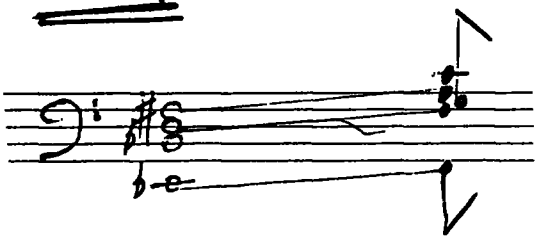
The opening section involves a flugel horn melody in which element a is important for subsequent development (see Ex.57), a progression of two chords for horns and trombones, and a little rhythmic figure on horns which is triadic and initially appears in three note patterns:

EX. 57



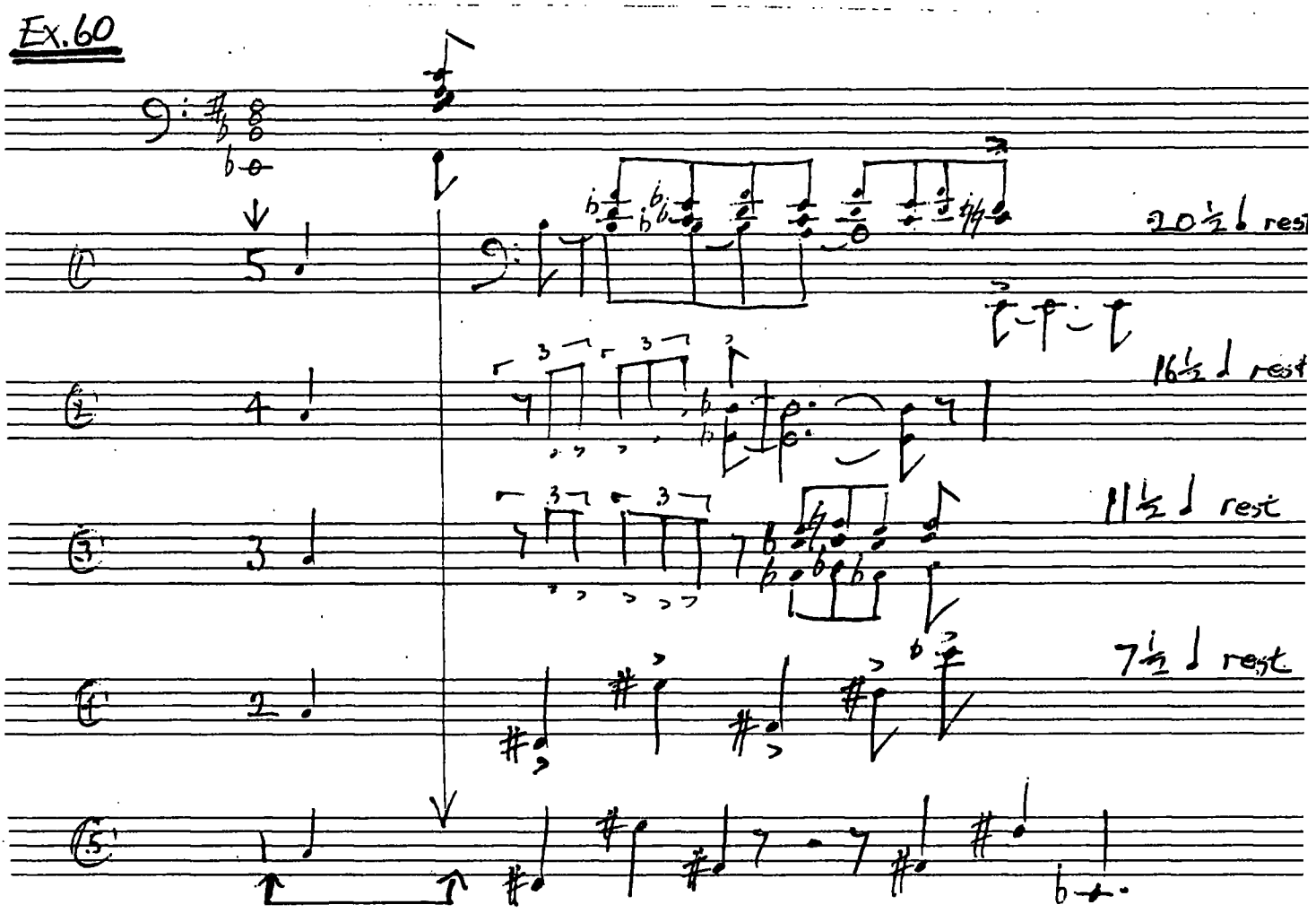
The chordal construction in this opening section is a pointer to the reasoning behind my eventual choices relating to harmonic style. Being an ex-brass band player myself I remembered the relish with which I participated in triadic music. If anything was to be maintained from conventional brass band style it was to be this, and one can trace layers of triadic constructions throughout this piece, superimposed in a polytonal manner and evoking the Stravinskyian style of the second decade of the century.

The main fanfare section begins at bar 14 and involves the most important fanfare motif which is divided up and 'thrown round' the cornets to produce a spatial effect in live performance:

The pitch aggregate of this motif is important in suspending a floating tetrachord tonality at the top of the texture, against which the secondary idea (a low, growling two chord motif) sets up a conflicting tonal tension since it is built from pitches mostly extraneous to the fanfare motif.

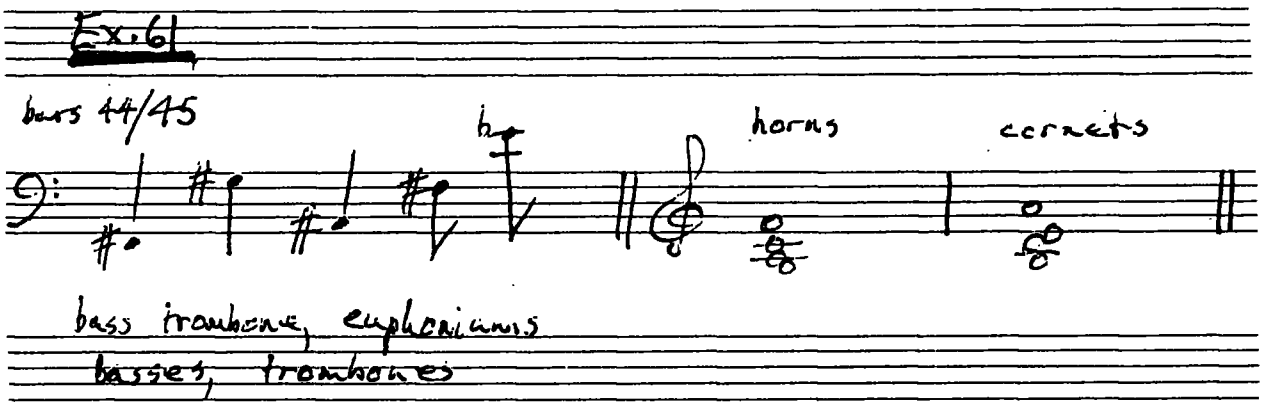
Ex.59



The subsequent manipulation of this motif is important in shaping the dramatic proportions of this section. Underneath a free development of the fanfare motif and element 'a' from Ex.57, the secondary 'growling' theme is subjected to a process of durational contraction, followed on each of the five occurrences by a different dramatic consequent, and an ever-decreasing gap. The following graph shows this:

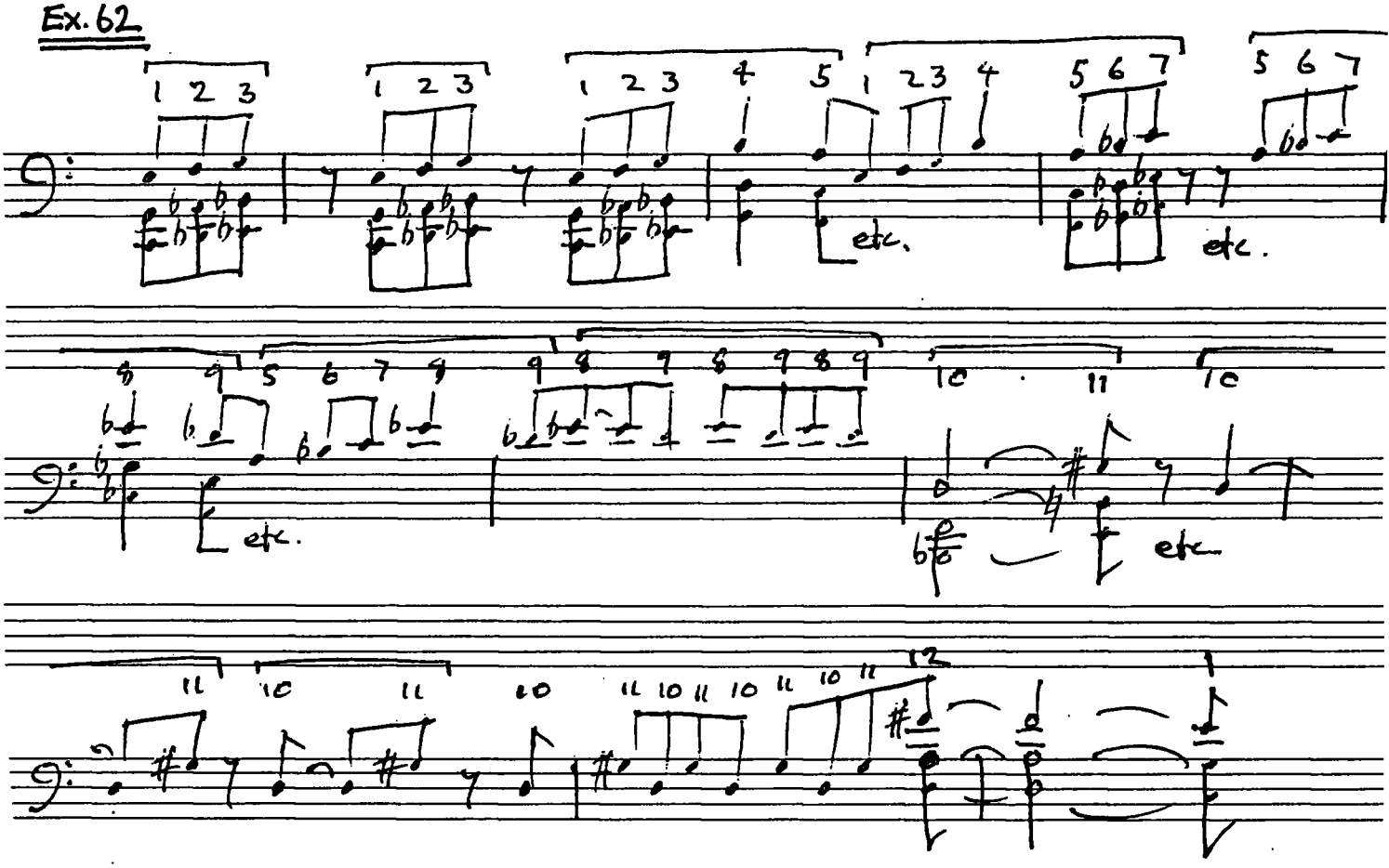
Ex.60

The two materials (high instruments, low instruments) follow quite separate routes of development until the chopping quavers in bar 40 (trombones, euphoniums, basses) cause a dramatic interaction in that the idea is immediately echoed antiphonally in bar 41 (cornets, horns, baritones), the two choirs linked by snares and timps. This interaction continues in bars 44 and 45 in that the pitches chosen for the low instruments' bombastic consequent are of a complementary relationship to the chords suspended above on horns and cornets.

Ex. 61



black notes V white notes

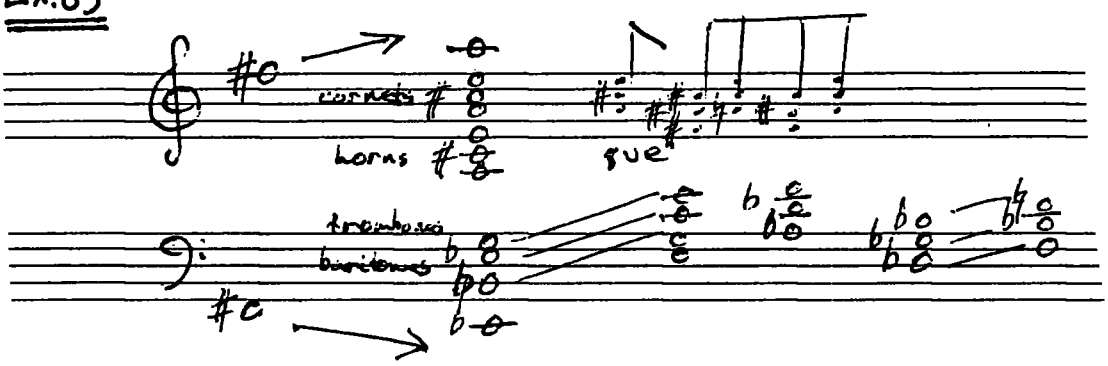
In the new section which begins at bar 50 the demi-semiquaver flourishes and rattling triplet quavers are momentarily maintained in the cornets, embellishing a sustained D major triad, over a solid C major triad in the lower instruments which then introduce a new element from bar 51. Although this idea is firmly of a diatonic nature, melodically and harmonically (the melodic shape proceeds in block triads) it has a deliberate dodecaphonic construction:

Ex. 62

This is a most obvious example of exploiting the notion of the triad, so central to the taste of brass band players. However, this section also shows how a simple polytonal layering of triads produces an effect which has elements of familiarity for the performers but involves relatively uncommon harmonic combinations. In this case the slow, floating chords on horns were deliberately chosen to work against the chord types in the lower register. So the harmonic opposition between materials helps achieve a functional opposition, where one distinct musical character is superimposed on another, highly contrasted one.

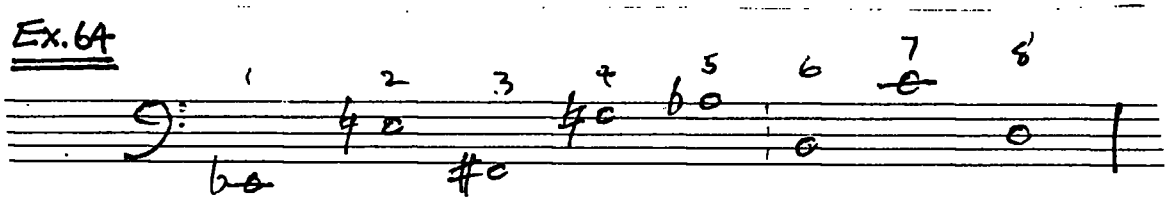
This eventually melts into a re-working of the B material at bar 70 where the simple fanfare motif (Ex.58) is transposed down a semitone. The major triadic chords from the previous section are maintained and subjected to a gradual descent in 3rds (bar 69-76), and then both elements combine in a chromatic pull

towards octave F 's covering the full range of the band (bars 76-78).

Here the music rests and pauses before a Coda of deliberately organised chaos breaks out. Again, it is triadic conflict which causes the tension in tonality, combined with a renewed forcefulness in gesture. The demi-semiquaver flourishes, fast re-iterated triplet quavers and brash trilling on horns and trombones are all presented in triadic formation. The following example shows the spatial organisation of these triads:

Ex.63

Below this the bass instruments have an angular note theme which follows an irrational pattern of durational diminution, causing an increase in lower activity just before the chaos is cut short:

Ex.64



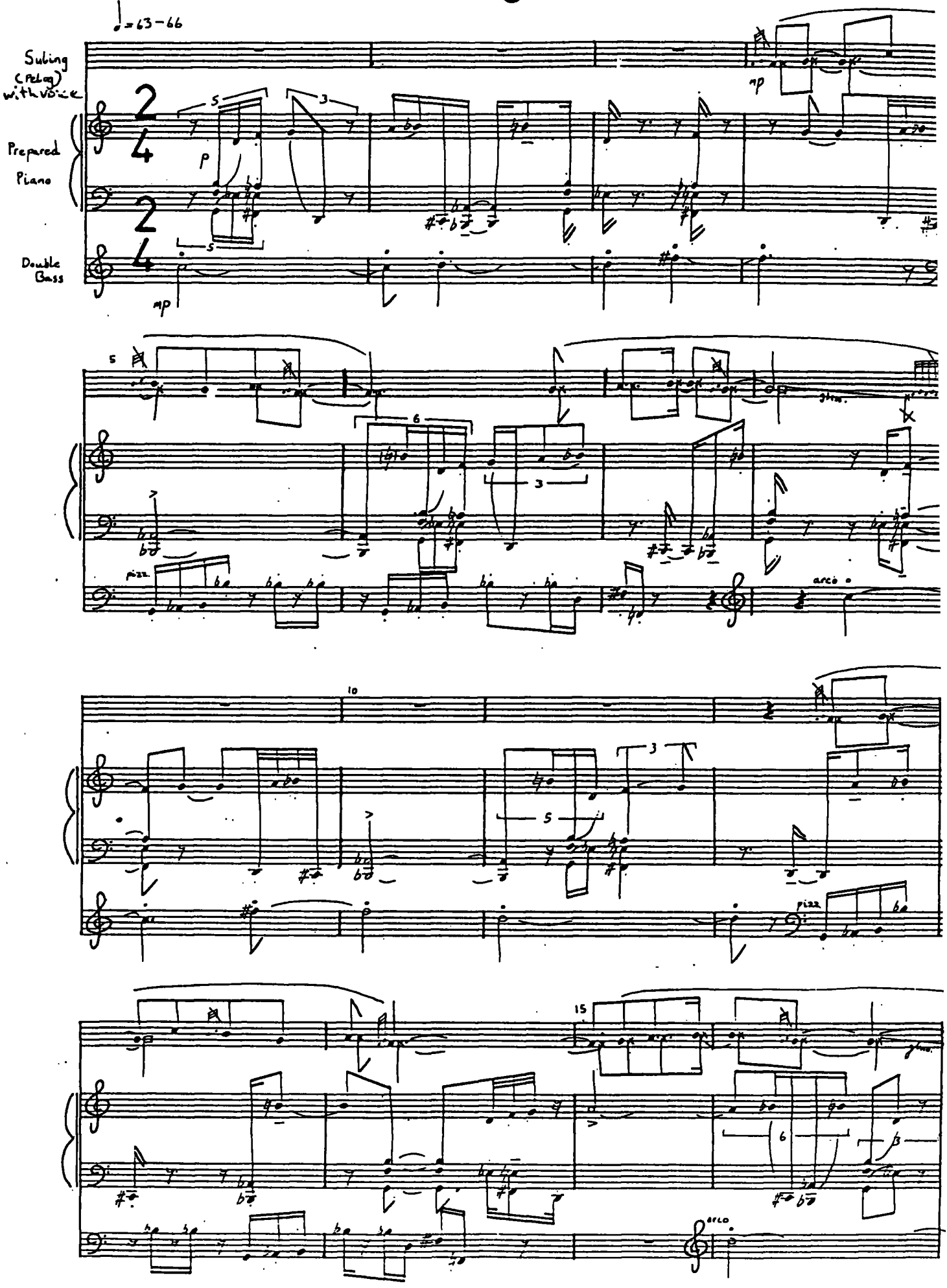
Pattern of durational diminution in semiquavers (circled numbers are rests):

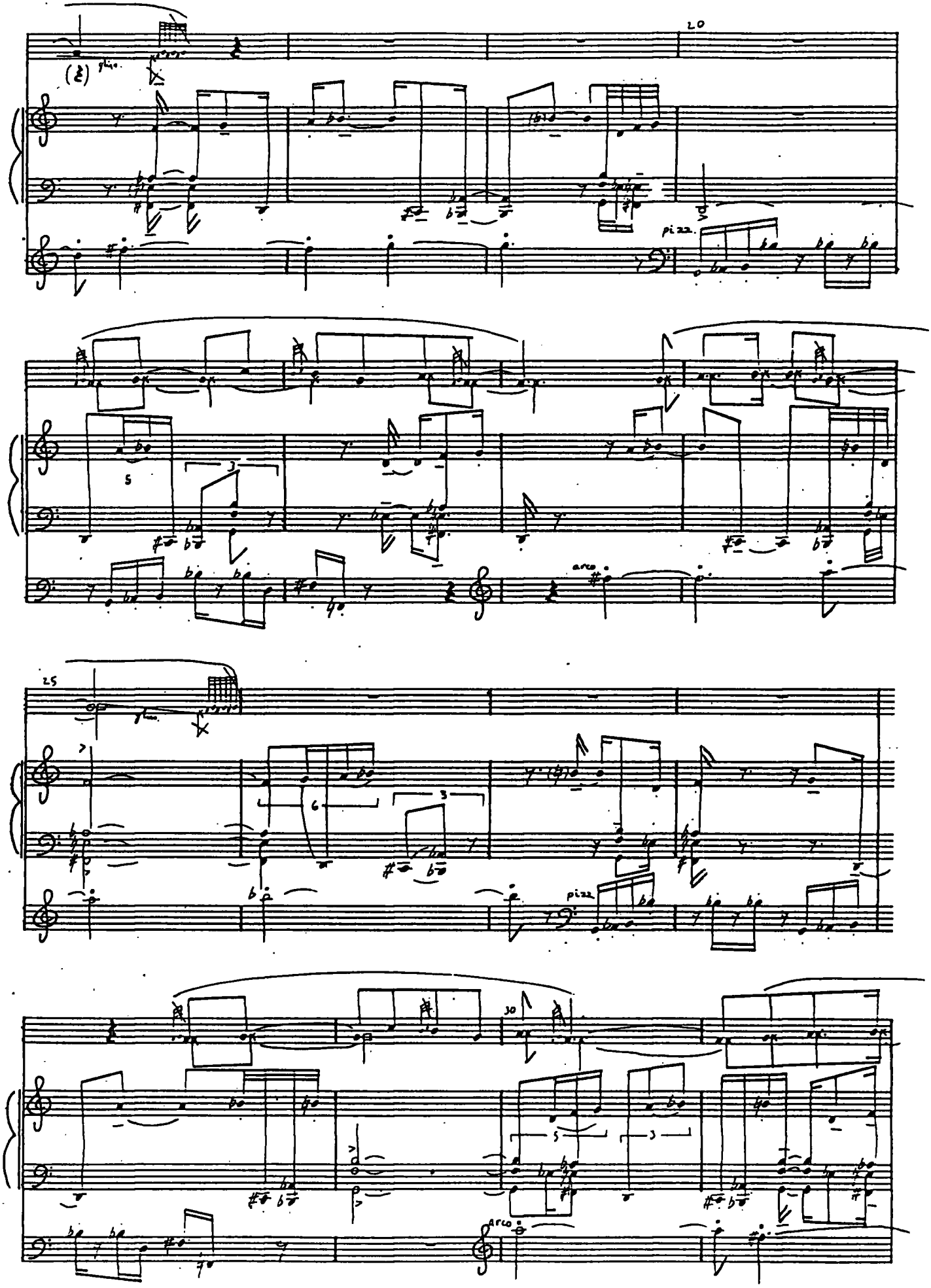
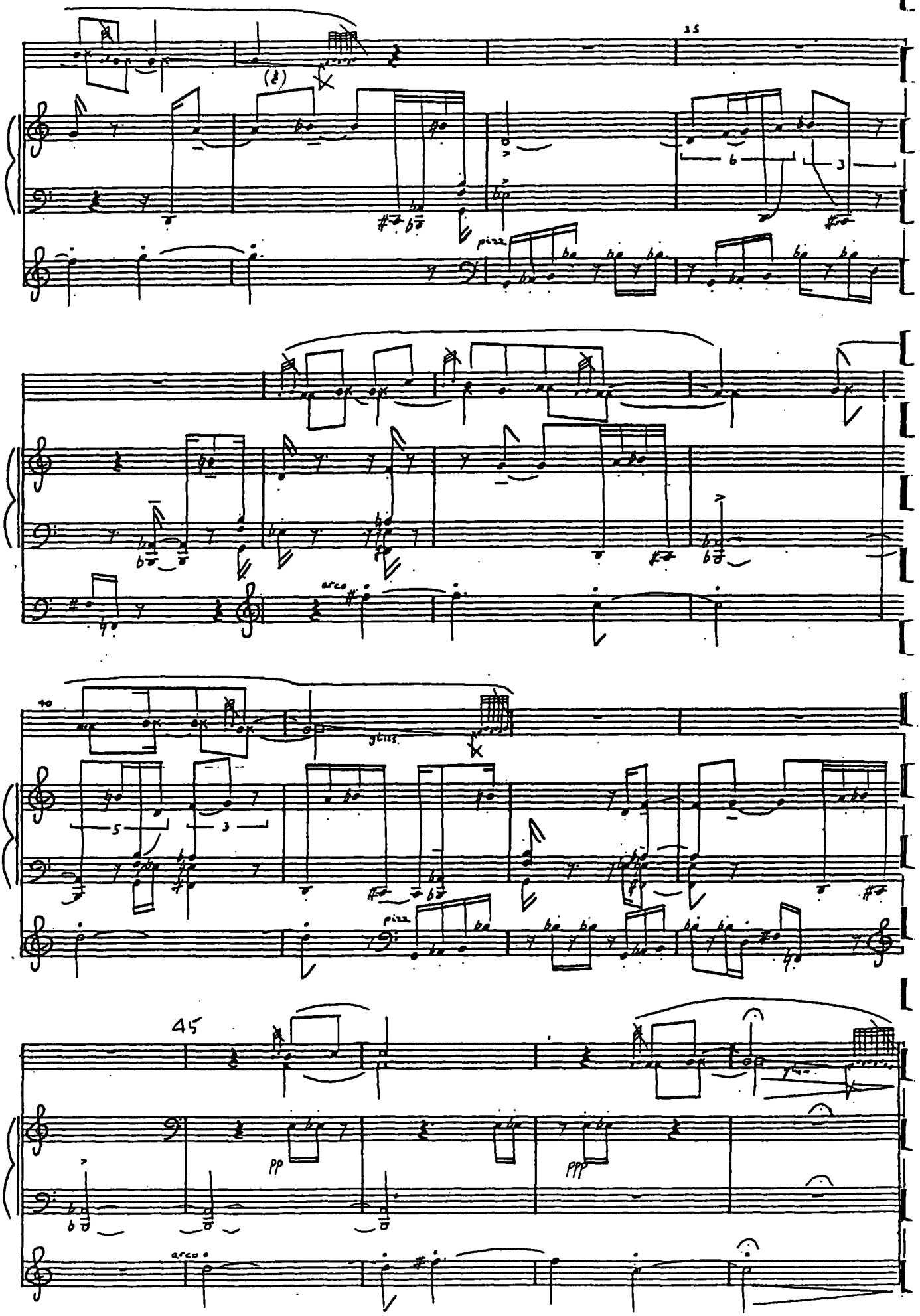
10	4	5	3	2	(4)	2	4	1	(2)
3	2	3	2	2	——	3	2	1	(1)
1	1	1	1	1					

When the noise stops we become aware of a quiet, suspended chord which, along with the next, is taken from the end of the opening section (see x in Ex.57). This original progression culminated in a chord, which had the note E as its root, in bar 14, and this note is indeed the final solid thud of the work.

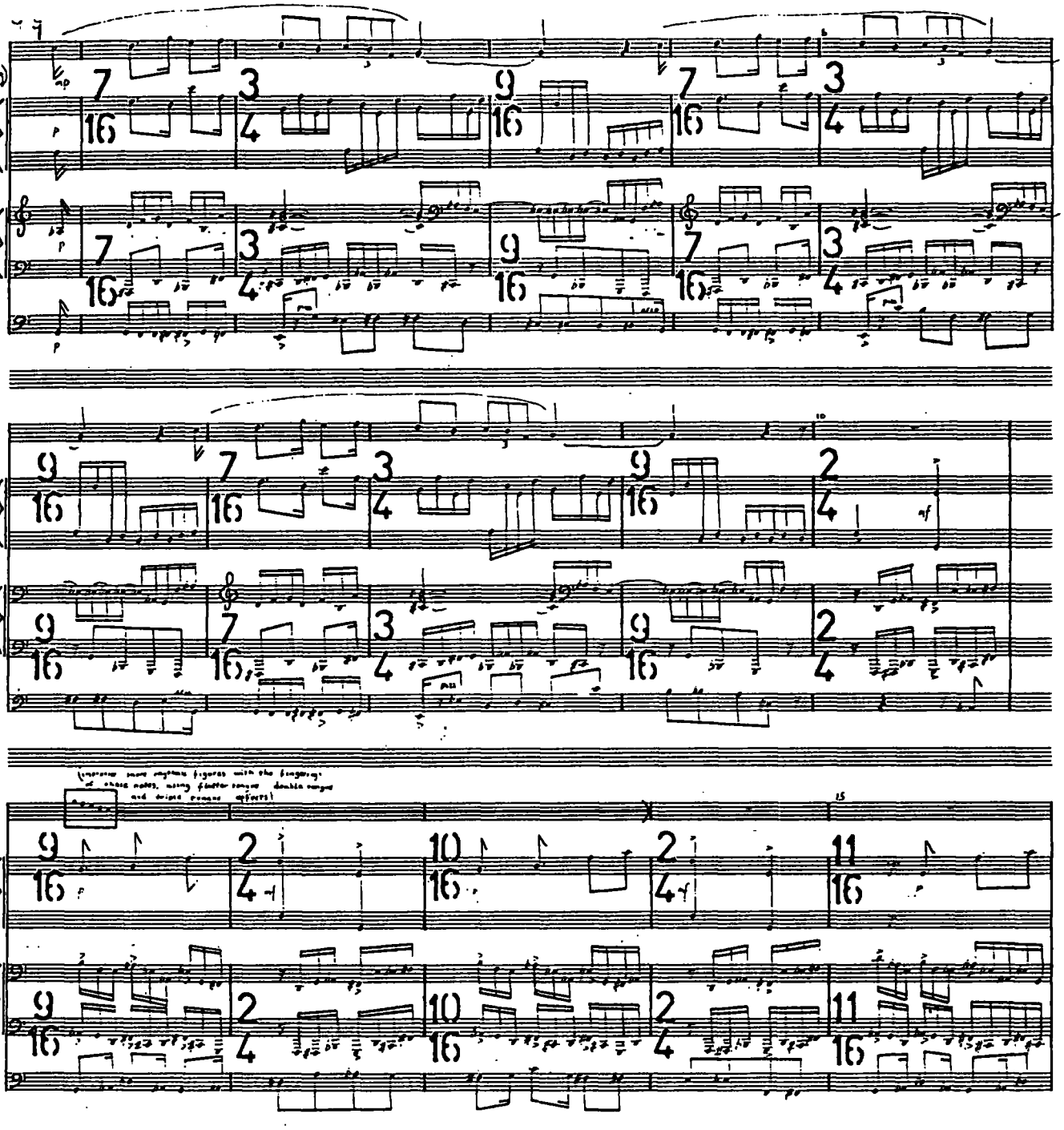
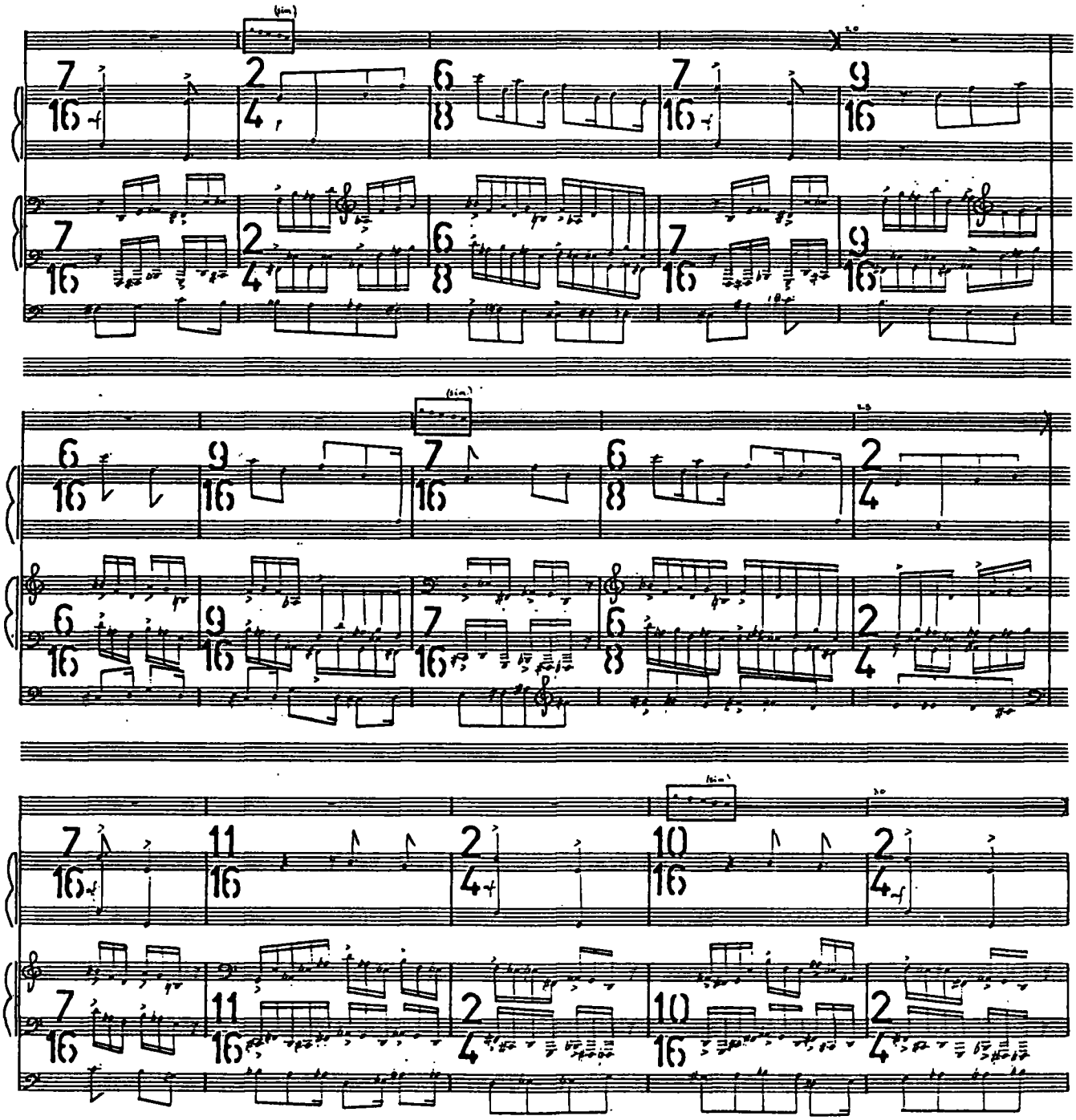
Appendix

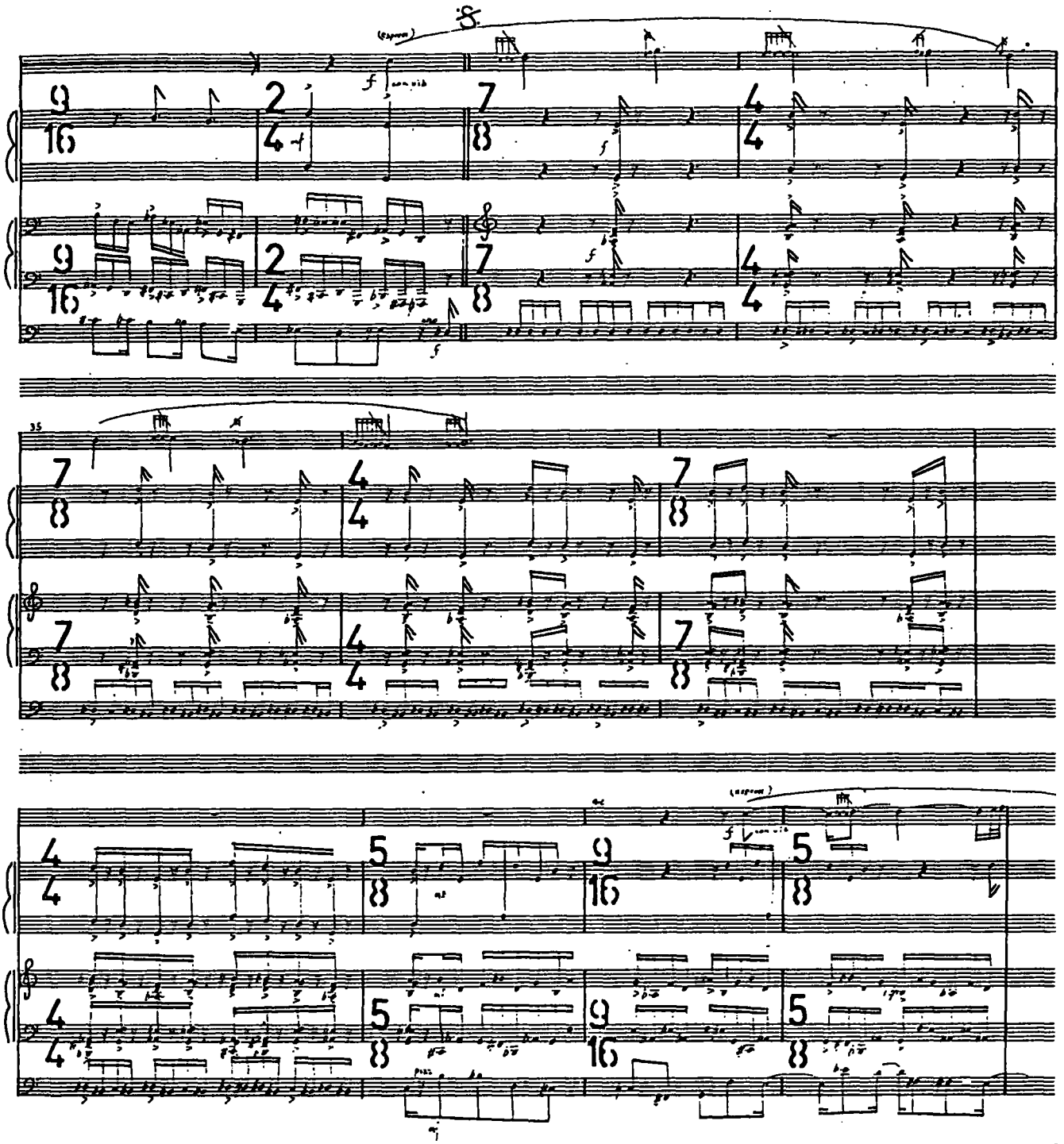
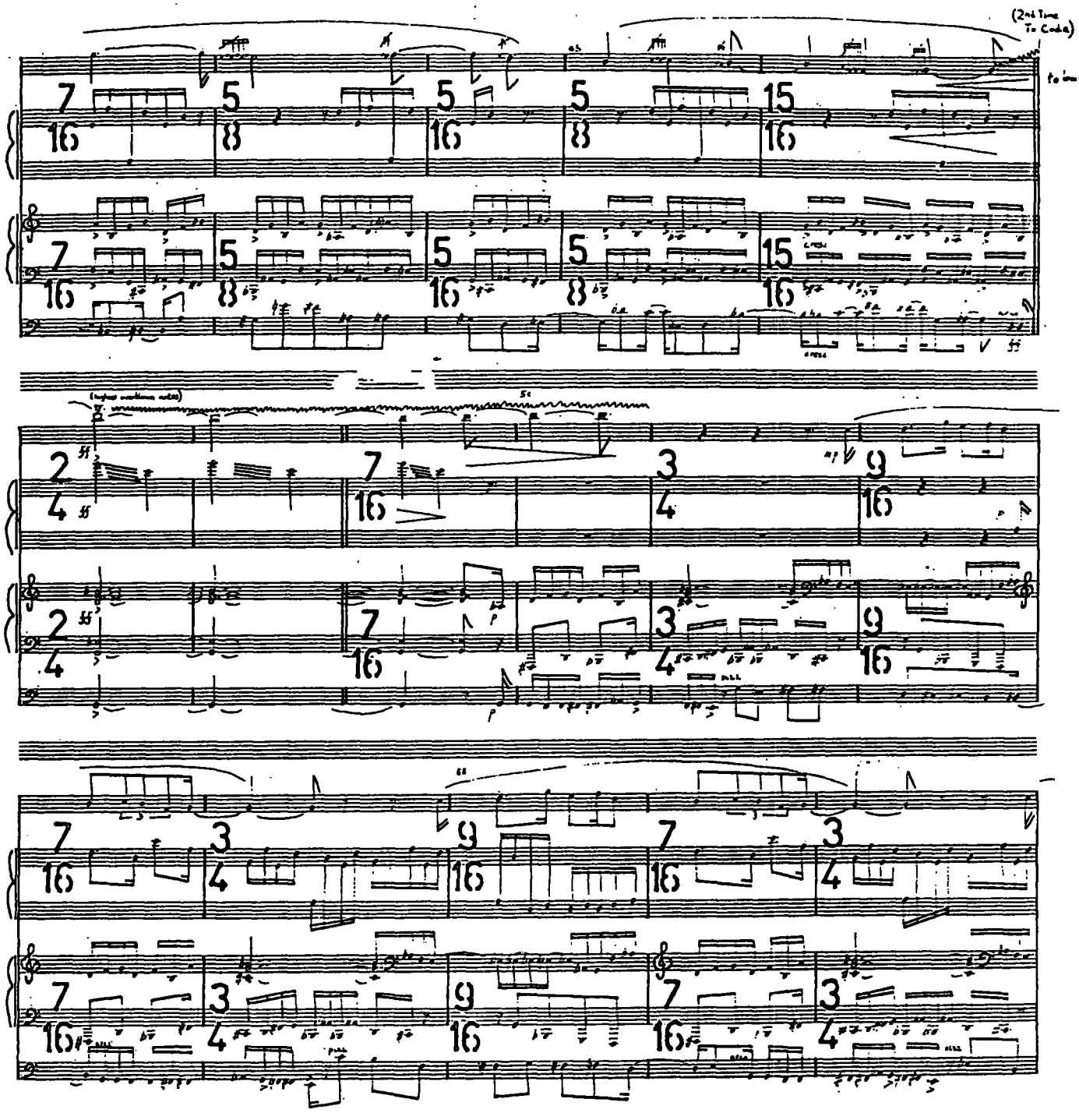
Three movements from The Piper at the Gates of Dawn,

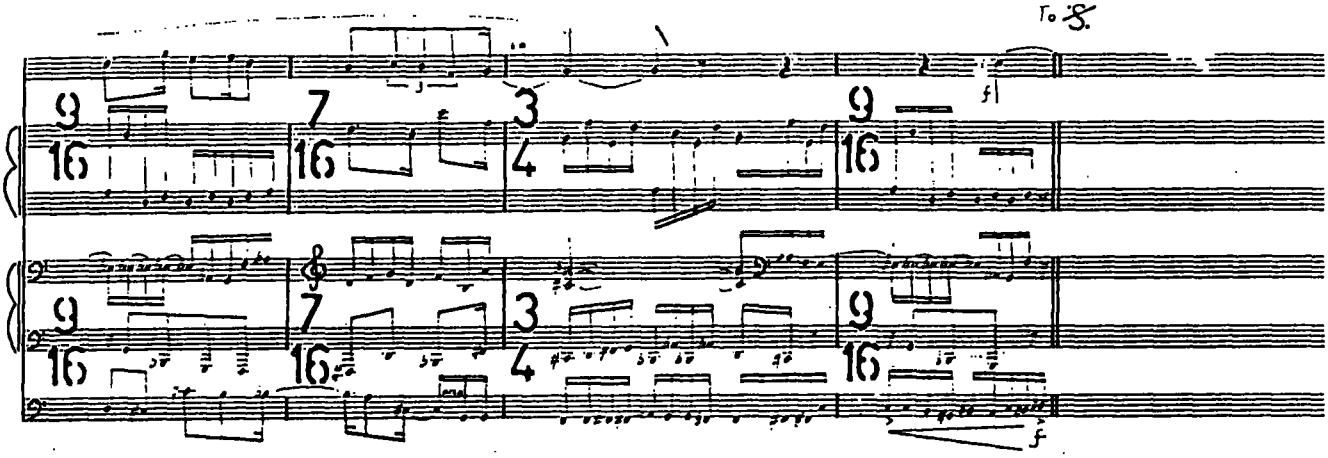
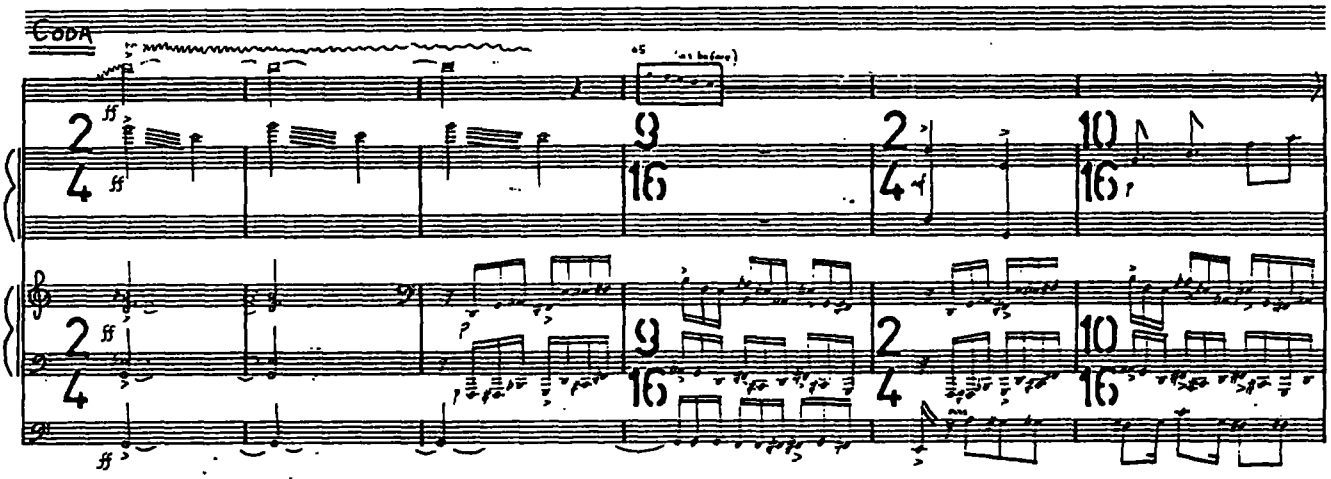
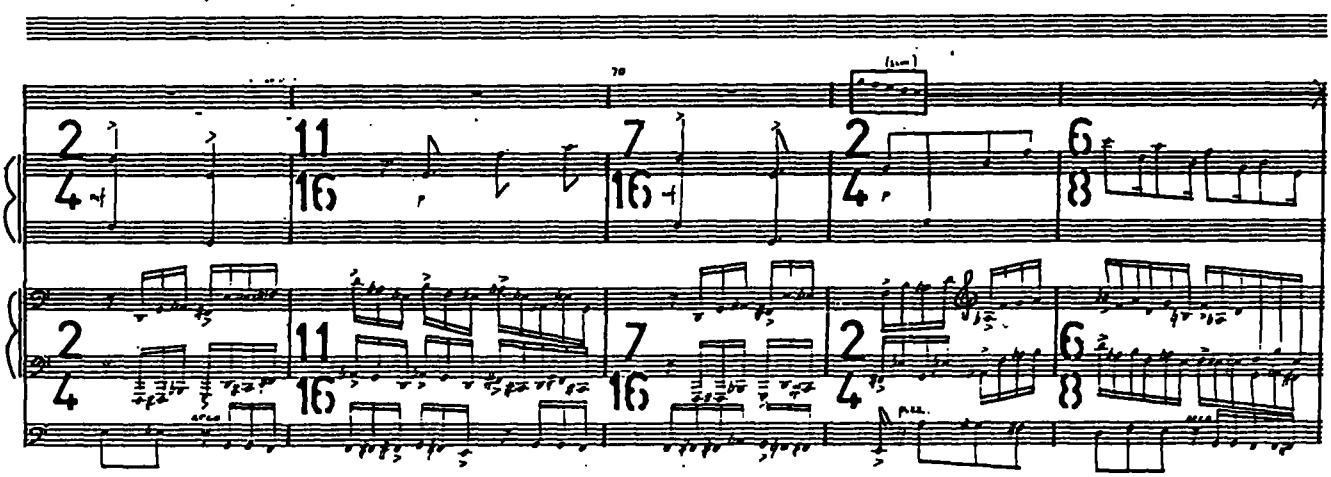
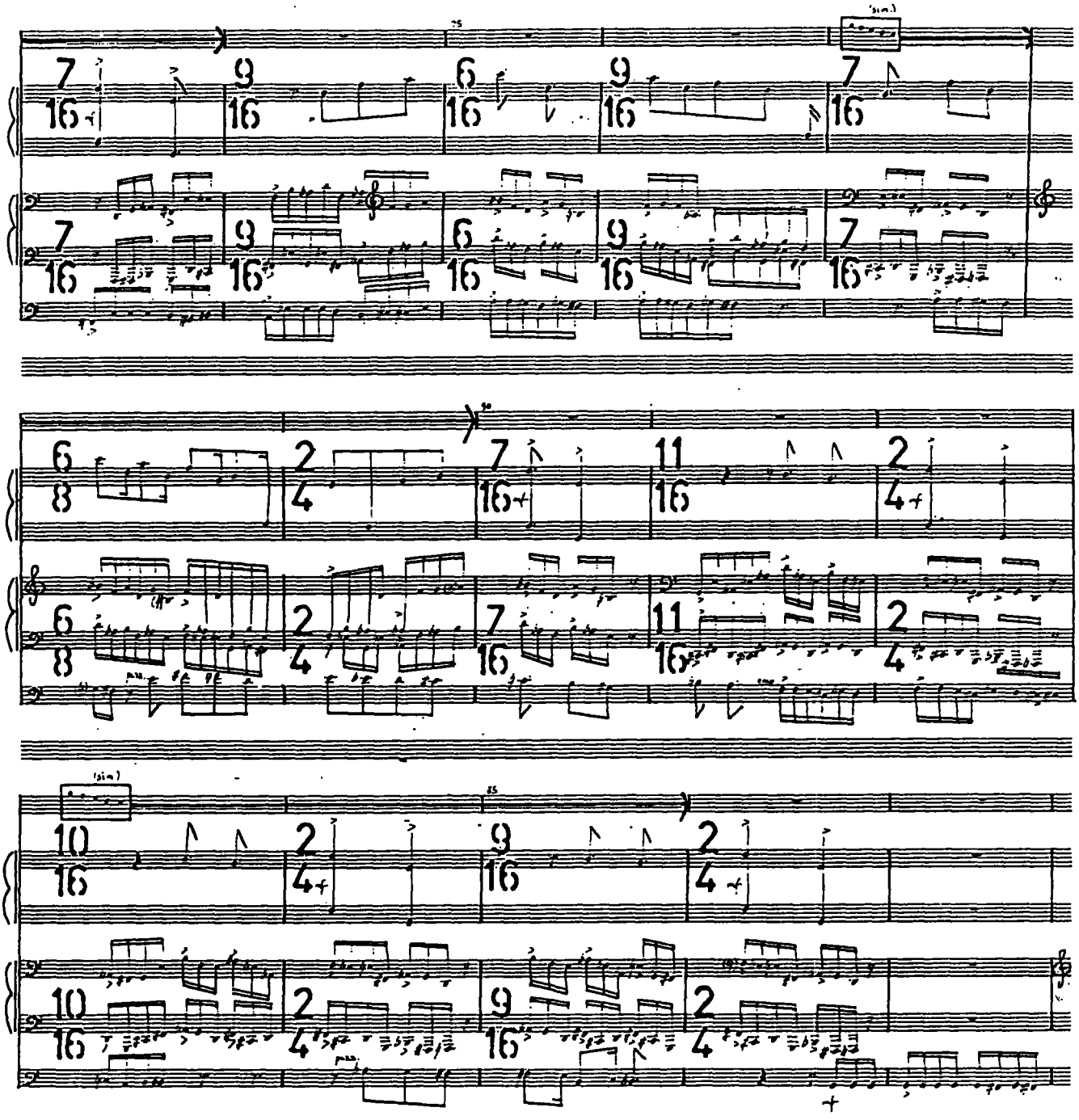
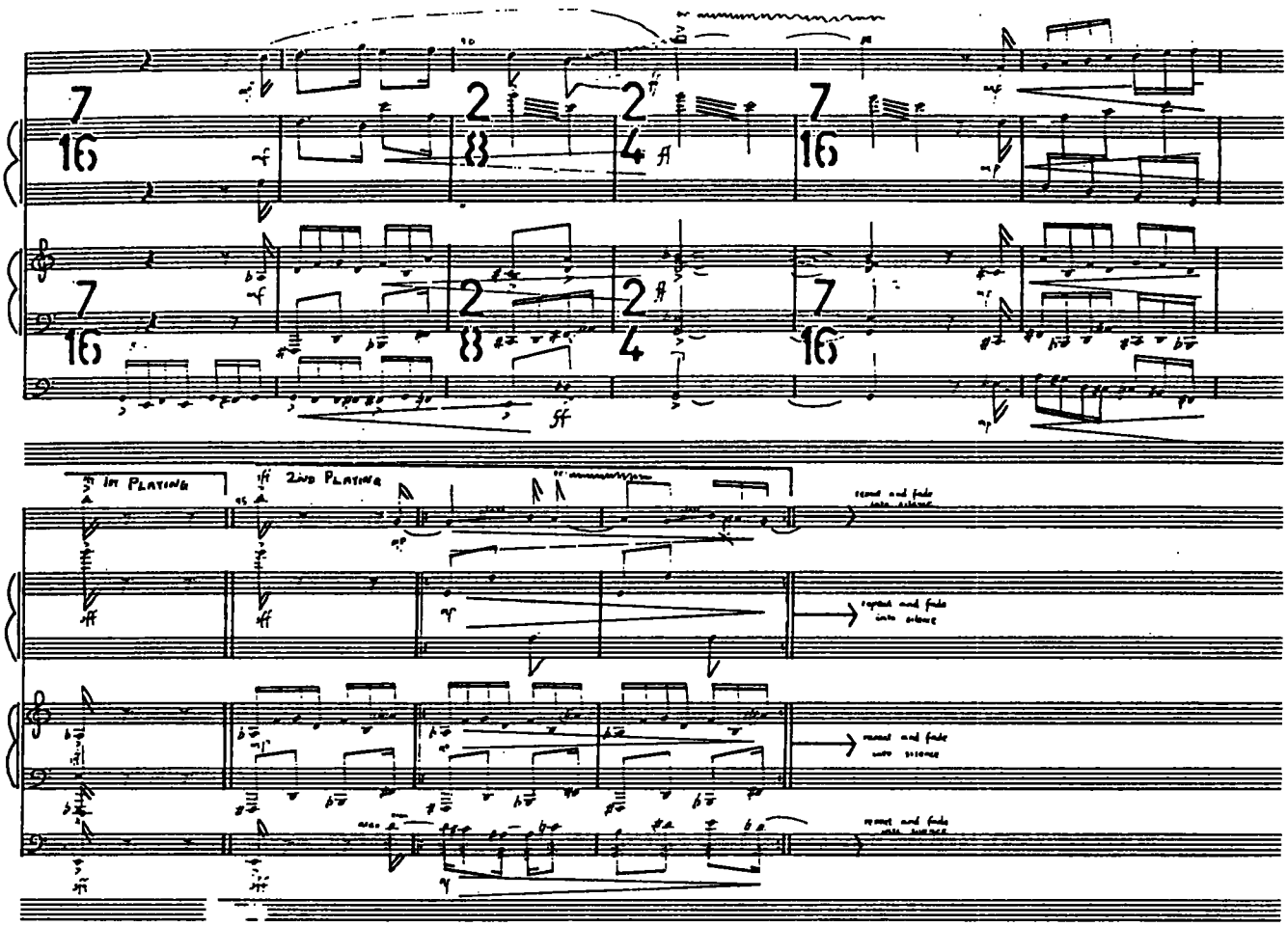
(subsequently transcribed to form Three Dawn Rituals)

C
♩=63-66
Subing
(Pelog)
with voice
Prepared
Piano
Double
Bass
mp
p
pizz.
arco
gliss.


20
pizz.
5
arco
25
pizz.
30
arco

This piece may be played twice the 1st time without the suling.

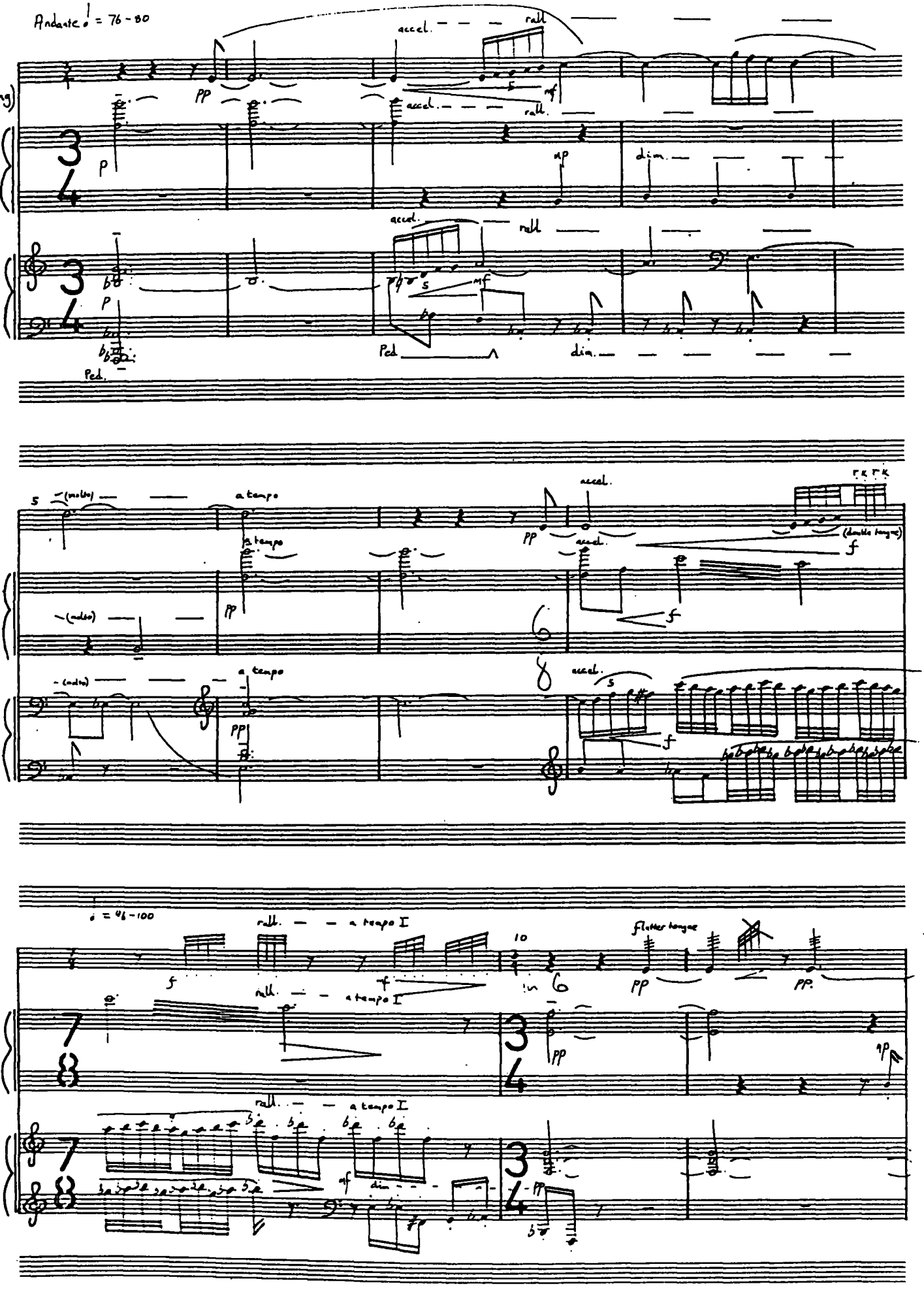
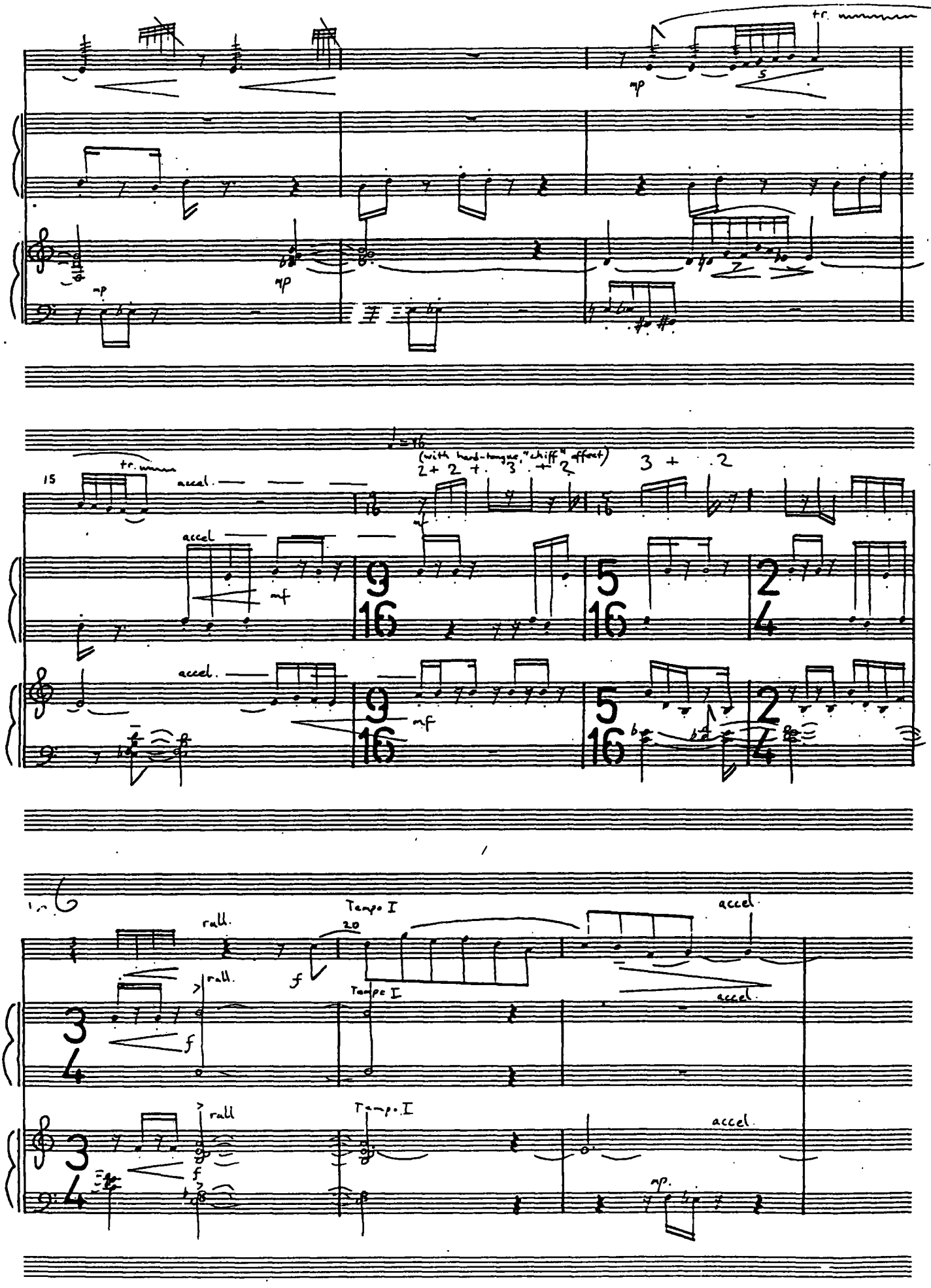
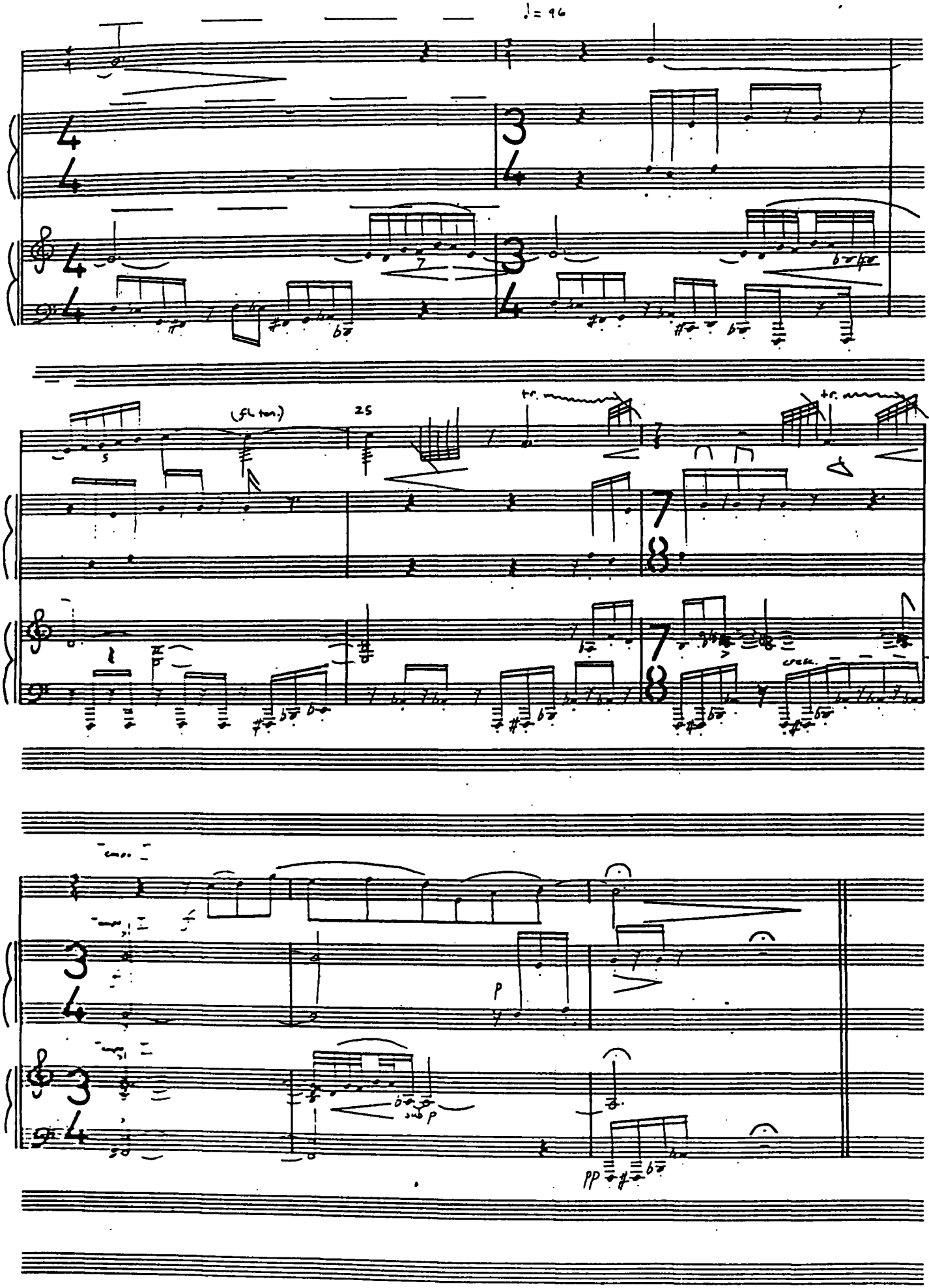
♩=120

H

Suling
(Peking Degung)
Gender
Prepared
Piano
Double Bass
mp
p
mf
15

(lim)
7 16
2 4
6 8
7 16
9 16
(lim)
6 16
9 16
7 16
6 8
2 4
(lim)
7 16
11 16
2 4
10 16
2 4



(2nd Time To Coda)
To Coda
(Tutte semiminime sotto)


CODA

(sim.)
7 9 6 9 7
16 16 16 16 16
6 2 7 11 2
8 4 16 16 4
(sim.)
10 2 9 2
16 4 16 4

This piece should be played twice in a complete performance: once as the central movement and then as the final movement.

I


Andante ♩ = 76 - 80
Suling
(Pelog Degung)
Render
Prepared
Piano
accel.
rall.
a tempo
(double tongue)
flutter tongue
♩ = 96 - 100
a tempo I

tr.
mp
mp
mp
15
tr.
accel.
(with hard-tongue, "chiff" effect)
2+ 2 + 3 + 2
3 + 2
mf
accel.
accel.
mf
9/16
5/16
2/4
9/16
5/16
2/4
rall.
Tempo I
20
accel.
rall.
f
Tempo I
accel.
3/4
f
rall.
Tempo I
accel.
3/4
f
mp.

♩= 96
(fl. tm.)
25
tr.
tr.
cresc.
p
sub p
pp

STUDY ON TWO PLANES

James L. MacMillan

Allegro ♩ = c.120-126

Cello

Piano

pizz. arco pizz.

una corda

Ped.

(trem.) sul pont. (Mancato)

(sub p) cresc

8va

tre corde

sul tasto

10

ff
sul tasto
trem.
15
pp
ff
dim
mf
trem.
pp
(sul pont.)
sff
(marcato)
pp
cresc
f
norm.
pp
mp
mf
pp
8va
loco
pizz.
f
(marcato)
f
mp
sff
20
arco
pp
pp
pizz.
sff
f
arco pp
sul tasto
ff
sul pont.
mp
f
f
p
mp cresc
L.H.
R.H.
25
cresc
4 : 3

trem.
ff
mp
cresc
ff
(marcato)
mf
sff
trem.
mp
cresc
ff
30
ff
f
mp
P
trem.
(sulponte)
R.H.
f
P
5
sul tasto
35
pp
f
cresc
ff
mp
cresc
trem.
L.H.
mp
sff
pp
pp
40

Andante ♪=c.96-100

pizz.

sff

tranquillo e marcato

una corda

con sord.

arco

tranquillo e marcato

mp flautando

45

pizz.

mf

arco

mp (flautando)

pizz. 3

mf

50

arco

mp (flautando)

pizz. 3

mf

Tempo Primo (♪= 120-126)

senza sord. pizz.

hesitantly (ad. Lib.)

accel

f

p

accel

Ped

55

a tempo

cresc

mf

arco (trem.)

pp

P una corda

a tempo

pp

Ped.

pizz.

rall

a tempo

arco

pp sul pont.

rall

a tempo

pp

tre corde

P

60

gliss.

ff

mp

poco cresc

Ped.

pizz. p

mf

rall

accel

a tempo

8va

cresc

pp una corda

accel

a tempo

sffz

poco cresc

tre corde

b5

8va

mp

cresc

arco f

V

etc.

Ped.

rall

accel

(sord.)

mp

rall

p

accel

cresc.

Ped.

10

a tempo

mp

IV III II I

molto rall.

V

8va

ppp

molto rall.

sff

a tempo

una corda

3

poco cresc.

Tempo II (♩ = 96-100)

pizz.

(in the style of a jazz bass)

mf

tre corde

sffz

f

75

f

mp

tranquillo e ritmato

mp

una corda

* piano bars

mf

mp

8ve

pp

Ped.

mf

80

p

8ve

pp

mf

mp

Ped.

mf

8ve

pp

Ped.

mp

8ve

pp

85

mf

Ped.

mp

8ve

pp

Ped.

mf

8ve

pp

mp

90

mf mp mf mp mf

8va

pp

Ped.

diminuendo

mp

95

sempre pedale!

PPP

8va

(with fingertips - scarcely audible)

ppp

(molto legato)

rolling effect like distant thunder

8va

pp

(emphasize Bb's only)

enter almost imperceptibly

100

arco

ppp

accel. poco a poco

poco cresc

cresc

5:4

6:4

accel. poco a poco

(8va)

Tempo I (♩=120-126)

(accel.)

(cresc.)

mp

(sim.)

ppp

Tempo I

(accel.)

(cresc.)

mp cresc.

9:8

5:4

tre corde

mf

8ve

poco cresc.

mp

cresc

f

(loco)

Ped.

(laissez vibrer!)

105

cresc. poco a poco

p

(violently)

fff

pesante

sfff2

8ve

Ped.

mf cresc

(loco)

fff

pesante

sfff2

2:3

8ve

Ped.

mf

(stacc.)

mp

fff

pesante

sfff2

(sub)

(loco)

Ped.

mf

3

cresc

(cresc.)

5

cresc.

(f)

8ve

ff marcato

(Ped.)

110

(cresc)

(+rem.)

ff

I II I II etc.

ff

(loco)

fff

sfff2.

pesante

8va

(ped.)

P

rall

poco dim

molto rall

115

Largo ♩=90-96

mp

una corda PP

(sim)

(sim)

120

* piano bars.

125

cresc. poco a poco

130

mf

mf

dim. poco a poco

135

dim. poco a poco

140

P

P

145

P

150

ppp

very slow

(molto rall)

dim

molto rall.

pp

(Ped.)

cresc. e poco accel

155 Largo

cresc. poco a poco

mp

tre corde mp

cresc. poco a poco

cresc.

mf

160

mf

cresc.

f

cresc.

165

f

cresc.

8va

subito mp poco a poco cresc. e vib.

170

ff dim.

subito senza vib.

ff

loco

dim poco a poco

rall.

(molto)

una corda

175 Tempo I (♩= 120-126)

fliessig

pp legato

tre corde

f marcato

Ped.

mf

mp

una corda

PP

8va

depress chord silently

tre corde

sff2

8va

Ped.

180

ppp

rall.

Lunga

a niente

(silently)

sff2

sff2

8va

Ped.

Ped.

(loco) f

p

James L. MacMillan

Duration: c. 14mins

Edinburgh 4th Sept. 1982

JAMES MACMILLAN

THREE DAWN RITUALS

FOR

Alto Flute (d. piccolo)

B♭ Clarinet (d. E♭ Clarinet)

Bassoon

Horn

Vibraphone

Prepared Piano

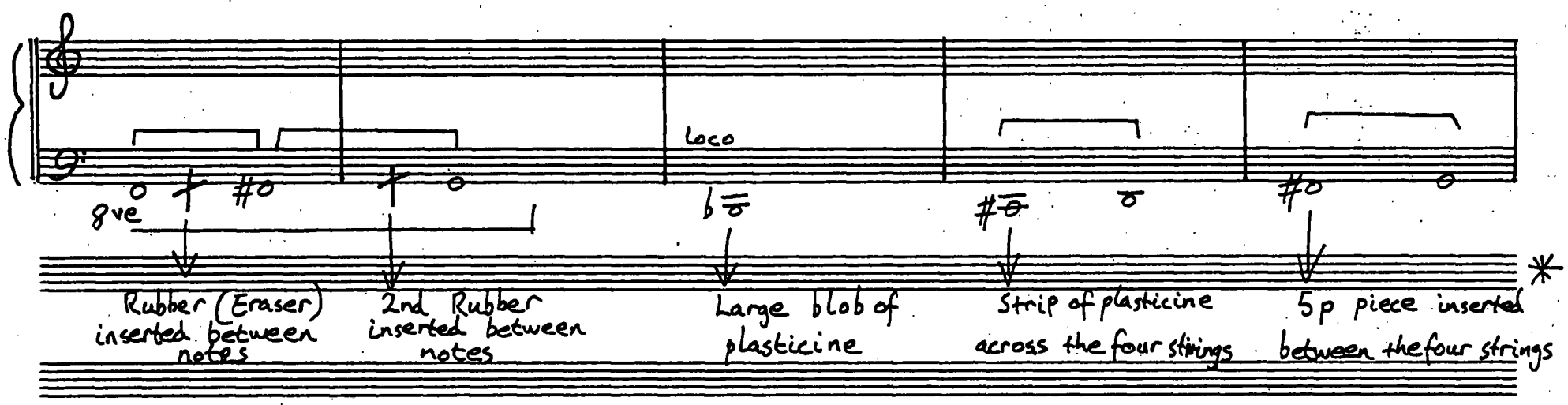
Violin

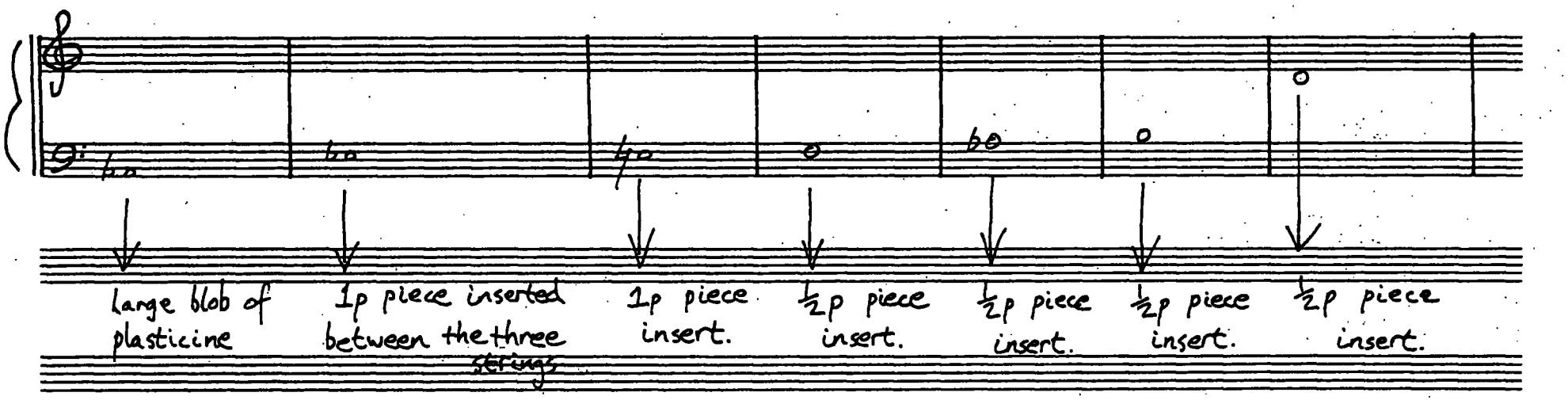
Cello

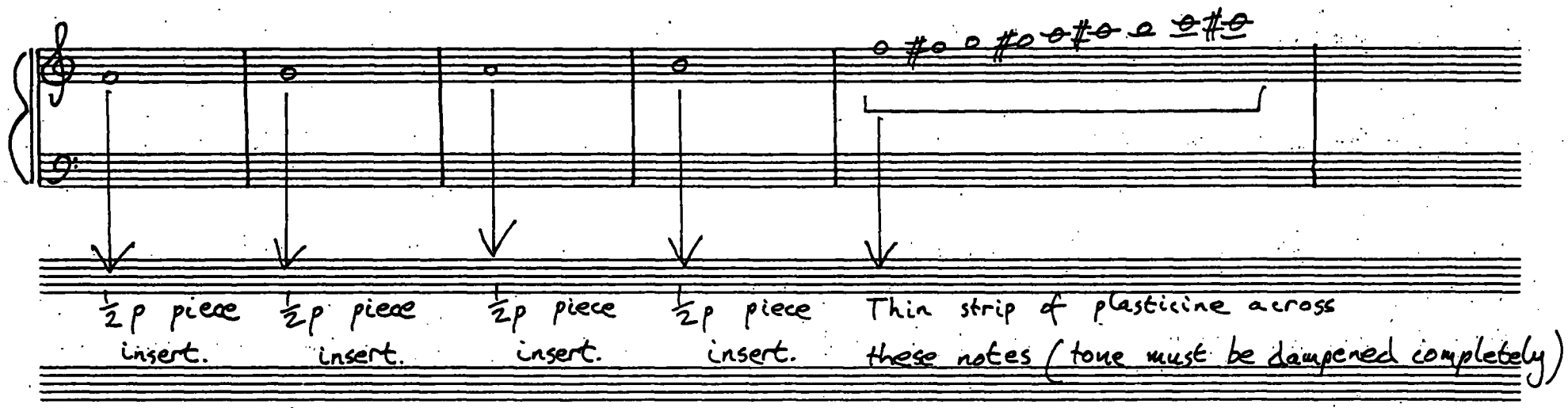
The score is written in C

Duration : c. 9 mins

PREPARED PIANO: The objects used between the strings on the piano must be placed so as to produce the clearest, bell-like tone from the instrument, and any extraneous rattling must be avoided. Therefore no exact measurements are given here since every different piano has its own unique vibrations. The piano should be prepared as follows:







* If there is too much rattle here, use a strip of plasticine across the four strings.

I

Larghetto ♩ = 63–66

Alto Flute
Clarinet *(B♭)
Bassoon
Horn
Vibraphone
Prepared Piano
Violin
Cello

Legatiss.
pp
Legatiss.
bpp
pp
Legatiss.
con sord.
pp
con sord.
pp
con sord.
pp

Alto Fl.
Cl.
Bsn.
Hn.
Vib.
Prep. Pno.
Vln.
Cello

bend
bend
p
pizz.
mp
arco
pp
pp

* written at pitch

A

Alto Fl.

Cl.

Bsn.

Hn.

Vib.

Prep. Pno.

Vln.

Cello

Legatiss.

pp

Legatiss.

pp

Legatiss.

pp

5

3

pizz.

mp

pp

arco

pp

D20 PANOPUS SCORE-SYSTEM®

bend

bend

p

pizz.

mp

B

legatiss.

pp

legatiss.

pp

pp

legatiss.

pp

5

pp

arco

pp

Alto Fl.
Cl.
Bsn.
Hn.
Vib.
Prep. Pno.
Vln.
Cello

bend
bend
pizz.
mp
p
p

C

legatiss.
legatiss.
legatiss.
pp
pp
pp

D20 PANOPUS SCORE-SYSTEM®

bend

bend

p

pizz.

mp

D

Legatiss.

Legatiss.

Legatiss.

pp

arco

pp

Alto Fl.

Cl.

bend

Bsn.

Hn.

bend

p

Prep.

5

3

Pno.

Vln.

'Cello

pizz.

mp

pp

pp

pp

pp

pp

ppp

arco

pp

PANOPUS SCORE-SYSTEM©

II

Allegro moderato ♩= 120

Piccolo

E♭ Clarinet *

Bassoon

Horn

Vibraphone

Prepared Piano

Violin

'Cello

* written at pitch

Picc. and Cl. — improvise a short, extrovert three-bar flourish around these fragments (high register)

Picc.
E♭ Cl.
Bsn.
Hn.
Vib.
Prep.
Pno.
Vln.
'Cello

staccatiss.

A

stop as if torn off!

stop as if torn off!

arco

pizz.

arco

2/4 6/8 7/16 9/16

COME PRIMA

Stop as if torn-off!

COME PRIMA

Stop as if torn-off!

6/16 9/16 7/16 6/8

COME PRIMA

COME PRIMA

B

Picc.
Eb Cl.
Bsn.
Hn.
Vib.
Prep. Pno.
Vln.
'Cello

Stop as if torn off!

COME PRIMA

pizz.

arco

strepitoso

C

D.S.

2nd time only

pizz.

sempre

D

Picc.
E♭ Cl.
Bsn.
Hn.
Vib.
Prep.
Pno.
Vln.
'Cello

sempre stacc.

arco

pizz.

2nd time to CODA

quasi gliss.

E

2/4 7/16 3/4

tr

ff +tr

ff +tr

ff

ff +tr

ff

dim.

mf

tremo.

ff

stacc.

mf

pizz.

mp

9/16 7/16 3/4 9/16

mf

stacc.

p

arco

p

pizz.

mp

Picc.

E♭. Cl.

Bsn.

Hn.

Vib

Prep.

Pno.

Vln.

Cello

arco

pizz.

arco

mf

f

sfz

BACK TO 𝄋. (p. 11)

D20 PANOPUS SCORE-SYSTEM©

CODA

2/4 9/16 2/4

tr

ff

COME PRIMA

COME PRIMA

f

tren.

pizz.

F

6/16 3/4 7/16

stop as if torn off!

stop as if torn off!

mf

arco

2/4 | 6/8 | 7/16 | 9/16

Picc. — COME PRIMA — stop as if torn off!
E♭ Cl. — COME PRIMA — stop as if torn off!
Bsn. — mp
Hn. — b — f — sff — mp
Vib. — mf
Prep. Pno. — f — mf — f
Vln. — portamento — f — mf
'Cello — pizz. — arco — sempre

6/16 | 9/16 | 7/16 | 6/8 | 2/4

Picc. — COME PRIMA — stop as if torn off!
E♭ Cl. — COME PRIMA — stop as if torn off!
Bsn. — mp
Hn. — mf — mp — f
Vib.
Prep. Pno. — f
Vln. — port. — pizz.
'Cello

G

7/16 11/16 3/4 6/16

COME PRIMA

COME PRIMA

mp

mf

f

arco

2/4 9/16 2/4 7/16

stop as if torn off!

stop as if torn off!

ff

mp

mf

pizz.

arco

sempre

H

Picc.
E♭ Cl.
Bsn.
Hn.
Vib.
Prep. Pno.
Vln.
'Cello

2/8 2/4 7/16

quasi-gliss. tr trem. gliss. marcato

III

Andante ♩= 76-80

Alto Flute

E♭ Clarinet *

Bassoon

Horn

Vibraphone

Prepared Piano

Violin

'Cello

rall. accel. mf p

rall. accel. con sord. PP

rall. accel. MP

rall. accel. S

Ped

molto a tempo

accel. p pp cresc.

molto a tempo mf pp

molto a tempo pp

accel. col legno gliss. furioso fff

* written at pitch

* 𝅘𝅥𝅯 = beating as fast as possible

♩= 96-100

rall. - - - a tempo

A

Alto Fl.

E♭ Cl.

Bsn.

Hn.

Vib.

Prep. Pno.

Vln.

'Cello

fl. 3g.

pizz.

tr

♩ = 96

(with hard-tongue, "chiff" effect)

tr

accel.

mf

accel.

mf

accel.

mf

mf

B

rall.

TEMPO I

accel.

f

rall.

f

dim.

accel.

rall

dim.

rall.

sf2

rall.

sf2

accel.

mp.

(accel.) ♩ = 96

Alto Fl.
E♭ Cl.
B sn.
Hn.
Vib.
Prep. Pno.
Vln.
'cello

ft. 39.
cresc.
tr
mp
R.H.
pizz.
pizz.

C

Tempo I

7/8 3/4

tr

p

f

cresc.

lunga

P

sub p

PP

Moosbrunn, December 1983

James L. MacMillan

AN RATHAD DO DH'ARDTALLA

(THE ROAD TO ARDTALLA)

by

James MacMillan

for

flute (picc.)
*clarinet (bass cl.)
*horn
violin
cello
piano

duration: 12 mins. approx.

* written at pitch.

This piece sprang from some extremely evocative memories of a visit to the Hebridean island of Islay in July 1983. In particular I have concentrated on the memory of walking from Port Ellen out towards Ardtalla (on the south coast of the island), on a blazing hot Sunday morning. The road to Ardtalla is strewn with relics of the island's ancient history, and one is reminded of its central position in the Celtic west by the breathtaking views of both the Scottish mainland to the east, and the north coast of Ireland to the south.

Along the road one sees great standing stones dating back to the Bronze Age, evoking images of a primitive and pagan past, alongside the more recent carved stones and crosses of early Celtic Christianity. All this was seen through an almost "mediterranean" heat haze which cast warm colours over the starker images on the road to Ardtalla.

An rathad do dh'Ardtalla

Clarinet (at pitch)

larghetto ♩ = c. 60

mp cantabile f

dolce

mp

cresc.

dolce

ff

mf marcato

cresc.

f

pp(sub.)

appassionata e con bravura

mp

f

fff

poco rit. a tempo

Clarinet

ff

mp

fl. ton.

p

col Legno a tempo

sul pont. trem.

Violin

poco rit.

PP

p

'Cello

poco rit.

col Legno a tempo

pizz!

PP

p

Flute

Clarinet

Horn

Piano

Violin

'Cello

A

a tempo

Fl.

Cl.

Hn.

Pno.

Vln.

'Cello

Fl.

Cl.

Hn.

Pno.

Vln.

'Cello

cresc.

col legno

sul pont.

arco

trem.

ord.

20

Fl.

Cl.

Hn.

Pno.

Vln.

'Cello

ord.

Fl.
Cl.
Hn.
Pno
Vln.
'Cello
Fl.
Cl.
Hn.
Pno.
Vln.
'Cello

cresc.
pp(sub)
pp
col legno
sul pont.
arco
pizz.
tremen.
appassionata
con bravura
cresc.
col legno
arco

Fl.
Cl.
Hn.
Pno.
Vln.
'Cello
poco rit.
a tempo
fl. ton.
dim.
mp
p
pp
ff
Fl.
Cl.
Hn.
Pno.
Vln.
'Cello
poco rit.

B

a tempo

30

Fl.

Cl.

Hn.

Pno.

Vln.

'Cello

(dolce) una corda

(laissez vibrer)

col legno

sul pont.

arco

trem.

pizz.

(L.v.)

54

Fl.
Cl.
Hn.
Pno.
Vln.
'Cello

ff mf f mp mf pp pp sub. cresc. pp mp MP p

ord. sul pont. trem. col legno pizz. arco

L.V.

Fl.

Cl.

Hn.

Pno.

Vln.

'Cello

p cresc.

mp

mf

mfi

l.v.

col legno

C poco più mosso ♩= c.66

flutter-tongue

dolce e grazioso

p espress. e delicato

MET. SORD

dolce, espress. e delicato

PP

MET. SORD.

Fl.
Cl.
Hn.
Pno
Vln.
'Cello

6/8 giocoso poco rit. — poco rit. — 3/16 a tempo fl. tongue — 2/4 p (come prima)
a tempo mf — poco rit. — a tempo mf
poco rit. con sord. — a tempo mf
dolce PPP sotto voce — dolce PPP sotto voce
poco rit. — a tempo
giocoso — poco rit. — a tempo
mf — mf
6/8 giocoso poco rit.
poco rit.
PPP — PPP
poco rit.
giocoso
poco rit.

3
16

a tempo
fl. tongue

FL.

a tempo

CL.

mf

Hn.

mf

3
D 4
50

molto rit.

molto rit.

molto rit.

VIA SORD.

a tempo
energico
affrettando

mf 7

cresc.

a tempo

mf energico, affrettando

cresc

5
8

fl. t.

f P

f 7:6 P

a tempo

Pno.

molto rit.

a tempo

tre corde f

3

a tempo
energico
affrett.

sospirando
gliss.

Vln.

consord.

molto rit.

P

cresc.

f P

mf a tempo

sospirando
gliss.

'Cello

consord.

molto rit.

P

cresc.

f P

mf energico, affrett.

3
4

7 6

5 6

3 5 5

P

b b b b

P

mf subito!

5/8 | 2/4 | 6/8 E

FL.

CL.

Hn.

3 5

poco rit.

To Bass Clarinet

poco rit.

Pno.

poco rit.

p giocoso e delicato

una corda

Ped.

Vln.

'Cello

5

p sub.

mf sub.

poco rit.

p sub.

graziose

p giocoso e delicato

5/8 | 3/16 60 | 6/8

poco rit.

a tempo

poco rit.

a tempo

mf

poco rit.

a tempo

p giocoso e delicato

Ped.

a tempo

grazioso

f subito con fuoco!

poco rit.

p giocoso e delicato

5/8 3/16

Fl.
B.Cl.
Hn.
Pno.
Vln.
'Cello

f >confuoco
mf con fuoco sff z
mf sff z
mf
poco rit.
mf
poco rit.
poco rit.
f subito con fuoco!

2/4 7/8 F 3/4

senza sord.
solo
P mf P
sempre legato
ppp sotto voce
Play 2nd time
ONLY
8va
pp
mp
(con sord.)
mf
sempre legato
gliss.
ppp sotto voce

* The effect of bass clarinet and 'cello here should sound thus

70

Fl.
B. Cl.
Hn.
Pno.
Vln.
'Cello

8va
8va
loco
trem.

Fl.
affrettando
B.Cl.
ff
Hn.
ff
p
affrett.
glis.
sff
Pno.
p
mf
Ped
affrett.
ff
Vln.
p
VIA SORD.
'Cello
trem.
gliss.
VIA SORD.
ff
tr
pp
tr tr
tr
dim.
p
tr
pp
mf
Ped.
tr
tr tr
tr
trem.
gliss.
pp
f

Fl.
B. Cl.
Hn.
Pno.
Vln.
'Cello

80

P
PP
gliss.
sff
fz
pizz.
arco
mf
ff
mp
espress. e delicato
Ped.
tr
sfz

FL.
B.Cl.
Hn.
Pno.
Vln.
'cello

poco accel.

fl. tongue

Allegro ♩=144(picc. hn. pno. vln)

H

To Piccolo

SENZA MISURA prestiss. possibile

sub pp misterioso

sub pp (agitato)

(agitato)

sub pp

SENZA MISURA prestiss. possibile

pizz.

pp(sub) misterioso flautando

* 𝄐 becomes longer each time

90

Picc.

B. Cl.

Hn.

Pno.

Vln.

'Cello

pp agitato

sfz

pp

sfz

pp

sfz

pp

sfz

sffz

sffz

cue B. Cl. + cello

I SENZA MISURA

prestiss. possibile

feroce, impetuoso, virtuoso

Picc.

B. Cl.

Hn.

Pno.

Vln.

'Cello

mp

cresc.

ff

stop abruptly on downbeat

sff2

arco

prestiss. possibile

staccattiss.

fff

f

mf

Picc.
poco dim.
mf
mp
p
B. Cl.
strepitoso!
ff
(like an eruption!)
mf
f
mp
Hn.
mp
p
pp
Pno.
poco dim.
mf
poco dim.
p
dim.
Vln.
poco dim.
mf
poco dim.
'Cello
pp
mf
p
METTERE SORD.
mp
pp
f
pp
mp
p
pp

Adagio ♩= 66 (Tempo II)

J

delicato

100

B. Cl.

pp

Vln.

'Cello

col Legno

arco

sul. pont.

mp

mf

p

110

gliss.

K

Picc.

fl. tongue

B.Cl.

pp

Hn.

Pno.

p espress. e delicato

cresc.

una corda

Ped.

Vln.

mf

ord.

pp

'Cello

mf sub p espress. e delicato

mf

5/8

2/4

(tre corde)

sff2

sf2

sf2

trem.

glis.

mf

p

mf

trem.

(glis.)

Picc.

B.Cl.

con sord.

Hn.

PPP

cresc. poco a

Pno.

p espress. e delicato

una corda

Ped

Ped

Vln.

'Cello

mf sub p espress. e delicato

5

2
4

pp

pp

Fl. tongue

VIA SORD.

p poco mf

sfz

(tre corde)

sfz

sfz

sfz

mf

p

trem.

gliss.

trem.

gliss.

p

L

Picc.

B.Cl.

Hn.

Pno.

Vln.

'Cello

giocoso

mf

PP

tr

espress. e delicato

P

130

trem.

cresc.

f

ff

Picc.
B. Cl.
Hn.
Pno.
Vln.
'Cello

giocoso
mf
PP
senza sord.
MP
sfz
(sim.)
espress. e delicato
p
tr
trem
fl. tongue
Mf
ff
f
cresc.
poco accel.

Allegro ♩= 144 (picc. hn. pno . vln)

M

Picc.

SENZA MISURA prestiss. possibile misterioso

B.Cl.

sub pp

Hn.

sub pp (agitato)

Pno.

(agitato)

sub pp

Vln.

SENZA MISURA prestiss. possibile

'Cello

pizz.

misterioso

pp(sub) flautando

* ∩ becomes Longer each time

140

pp agitato sfz pp sfz

Picc

B. Cl.

Hn.

Pno.

Vln.

'Cello

PP sfz PP sfz PP sfz

sffz sffz

cue B.Cl + cello

N SENZA MISURA

feroce, impetuoso, virtuoso

mp cresc.

ff staccatiss., prestiss. possibile

Stop abruptly on downbeat

gliss.

feroce, impetuoso, virtuoso prestiss. possibile

ff staccatiss.

sffz sffz

mp cresc.

ff staccatiss., prestiss. possibile

Stop abruptly on downbeat

Pic.

B.Cl.

Hn.

staccatiss., prestiss. possibile
feroce, impetuoso, virtuoso

Pno.

fff

Vln.

'Cello

sempre stacc.

B.Cl.

strepitoso!
(like an eruption!)

ff

mf

f

subp

sempre stacc.

f

subp

poco dim (2nd time)

sempre stacc.

mf

sempre stacc.

f

(2nd time poco dim.)

mf (2nd time poco dim.)

Picc.
B.Cl.
Hn.
Pno.
Vln.
'Cello

mf mp p
f mp mf p mp
f subp b
(pause becoming longer each time)
mp p
mp (2nd time poco dim.) p

Allegro moderato ♩= c. 108- 112

150
mf senza vib.
mf senza vib.
sempre senza misura
wild!
f eruptive!
mf
8ve
sfz
Legatiss.
P una corda
Ped.
sempre senza misura
pizz.
f precipitoso
Molto rit. e dim
f
molto rit. e dim.

Picc.
B.Cl.
come prima
f
mf
mf
Hn.
Pno.
P
Ped.
sfz
P
Ped.
Vln.
'Cello
5
f
molto rit. e dim.
160
mf
f
mf
mf
sfz
3
6
P
Ped.
sfz
5
f
molto rit e dim.

Picc.

B.Cl.

Hn.

Pno.

Ped.

Vln.

Cello

molto rit. e dim.

molto rit.

D8-2 PANOPUS SCORE-SYSTEM®

170

cue in violin and horn

Picc.

B. Cl.

sffz subpp

Hn.

sffz subpp MET. SORD.

stop abruptly

Pno.

sfz

Vln.

'Cello

sulpont. trem.

arco

PPP

P

Adagio ♩=66 (Tempo II)

molto rit.

molto rit.

lunga

delicato

tranquillo

lunga

molto rit.

PP

(una corda)

Ped.

molto rit.

B. Cl.

Vln.

'Cello

col legno

arco

sul pont.

tremolo

gliss.

col legno

180

arco

sul pont.

gliss.

Q

Picc.

fl. tongue

B. Cl.

con sord.

Hn.

cresc. p o co a

Pno.

una corda

Ped.

Vln.

ord.

'Cello

mf subp espress. e delicato

cresc.

mf

Picc.
B. Cl.
Hn.
pp
pp
fl. tongue
VIA SORD.
p o c o
mf
sfz
(tre corde)
Pno.
sffz
sfz
Vln.
'Cello
mf
trem.
gliss.
trem.
p
R
giocoso
mf
giocoso
mf
tr
PP
PP
mp
trm
sfz
sfz
(sim.)
espress. e delicato
p
espress. e delicato
p

Picc.
B. cl.
Hn.
Pno.
Vln.
'Cello

p
mf
cresc.
f
ff
kr
fl. tongue
tremo.
pp
cresc. poco a poco

S

SENZA MISURA

Picc. accel. sfffzp senza vib.

B. Cl. accel. sfffzp senza vib.

Hn. accel. sfffz

8ve

Pno. accel. sffz

8ve

Vln. accel. sffz (Bartok-pizz.)

'Cello accel. sffz (Bartok-pizz.)

1.

5 secs.

prestiss. possibile

misterioso

PP

3 secs.

Picc.

B. Cl.

Hn.

fl. tongue

p

prestiss. possibile, staccatiss.

misterioso

Pno.

8va

pp

1 sec.

8va

Vln.

'cello

pp

pp

f

4.

6 secs.

5.

misterioso, precipitoso

pp

pp

gliss.

fff2

6 secs.

Loco

8va

Loco

pp

sul pont.

trem.

pp

Picc.

B.cl.

Hn.

Pno.

Vln.

Cello

6.

7.

8.

4 secs

2 secs

2 secs

4 secs

8va

9.

9 – 10 secs

pp

impetuoso

8va

pp

6 secs

(arco)

pizz

pp

f

10. "wild!" like an eruption! feroce.

Pic. ff

Hn. ff tenuto tenuto

Vln. ff

11. misterioso

B.Cl. pp mf

Pno. misterioso staccatiss. Loco pp mf dim.

Cello Loco sul ponto misterioso pizz. arco sul ponto. pp mf pp

5–6 secs

eruptive!

12. Sempre staccatiss. strepitoso

Picc. ff sempre staccatiss. strepitoso

Hn. ff sempre staccatiss. strepitoso

Vla ff

13. misterioso

B.Cl. pp cresc. f

staccatiss. misterioso

Pno.

Cello sul ponto. misterioso (arco) pizz. pp f

3–4 secs

come prima!

(14) sempre staccatiss.

Picc. ff

Hn. sempre staccatiss. come prima! ff

Vln. sempre staccatiss. come prima! ff

B.Cl.

Pno.

Cello

T

To Flute

Picc.

Vln.

cue in horn

Allegro ♩ = 144

15.

200

B.Cl.

Hn. pp agitato

Pno pp agitato sempre

Cello pizz.

pp agitato

cue in flute and violin

Fl.
B.Cl.
Hn.
Pno.
Vln.
Cello

pp

sempre

PANOPUS SCORE-SYSTEM

210

Fl.

B.Cl.

Hn.

cresc. poco

Ped.

Vln.

Cello

cresc. poco

a poco

almost dance-like

almf et dance-like

mf

sff

a poco

agitato

Fl.

Bcl.

Hn.

Pno.

Vln.

Cello

(arco)

(pizz.)

(Bartok-pizz.)

(L.H. over)

(with a lilt)

220

FL

B Cl.

Hn.

Pno.

Vln.

Cello

almost dance-like

arco

with a lilt

Fl.

B.Cl.

Hn.

Pno.

Vln.

Cello

(Lilt)

p

f

with a lilt

mp

pizz.

arco

(Bartok-pizz.)

U (Tempo giusto)

precipitoso

cresc.

tr

furioso e vigoroso

con brio

furioso e rigoroso

(TUTTI – TUTTA FORZA!)

marcato

230

sempre stacc.

8ve

Fl.

B.Cl.

To Clarinet

Hn.

Pno.

16ve

8ve

sempre stacc.

Vln.

Cello

8ve

16ve

8ve

FINALE 2003 D8-Z PANOPUS SCORE-SYSTEM©

8ve

Fl.

Cl.

Hn.

16ve

Pno.

8ve

Vln.

Cello

(♪ = ♪)

240

8ve

loco

rit.

p o co

enter almost inaudibly (Lontano)

ppp rit.

cresc.

16ve

8ve

rit. 8ve

a

Loco

rit.

a p o co

allargando

(♩ = ♩ = c. 104)

Fl.

Cl.

allargando

Hn.

p o c o

rit.

rit.

allargando

loco

Pno.

rit.

allargando

Vln.

rit

allargando

Cello

trem

mf

cresc. poco a poco

rit

allarg. molto

(Adagio)

SENZA MISURA

allarg. molto

ff

allarg. molto

trem.

allarg. molto

allarg. molto

trem.

ff.

R.

Cl.

Hn.

Pno.

Vln

Cello

(enter almost inaudibly)

ppp (Lontano) cresc.

fff

f

cresc.

appassionata

(prestiss. possibile)

gliss.

V

Tempo I (♩= c.60)

poco a poco

cantabile

ff

MET. SORD.

dim.

ppp

* all end independently before clarinet proceeds

250

Fl.

Cl.

Hn.

Pno.

Vln.

Cello

f

mp

f

cresc.

f

Fl.
Cl.
Hn.
Pno.
Vln.
Cello

cantabile
col legno
arco
sul pont.
trem.
pizz.
con sord

260

Fl.

Cl.

Hn.

Pno.

Vln.

Cello

p subp

mf

subp

mf

fl.ton

mf

subp

mf

P 5 mf

pizz.

mp cresc.

appassionata

W

cresc.

appassionata

molto espress.

molto espress.

cresc.

mf

dim.

Legatiss. quasi lontano

una corda

PPP

Ped.

col legno

mp

col legno

mp

Fl.
Cl.
Hn.
Pno.
Vln.
Cello

appassionata
con bravura
molto espress.
cresc.
mf
p
f
dim.
tr

(dolente)

Fl.

Cl.

Hn.

Pno.

Vln.

cello

270

L.v.

D8-2 PANOPUS SCORE-SYSTEM®

Fl.

Cl.

Hn. (non rit.) (Contano)

p o co a poco PPP

Pno.

Vln. 5 (non rit.)

Cello (non rit.) 5

Contano 5 PPP

Contano 5 PPP

29th October 1983

"SONGS OF A JUST WAR"

a song-cycle in one movement

by James MacMillan

for

Soprano*
Flute (d. piccolo)
Oboe (d. cor anglais)
Clarinet (d. bass clarinet)
Harp
Viola
'Cello

(* This part may also be sung by a tenor)

(Duration: 24 mins. approx)

Texts:

1) from "I'm explaining a few things" by Pablo Neruda (Chilean)
(trans: Nathaniel Tarn)

2) "The Children" by William Soutar (Scottish)

3) "Ballads" by Tsou ti-fan (Chinese)
(trans: Jerome Ch'en and Michael Bullock)

a. Three Spring Months

b. Buds

c. Dark Night (adapted slightly by the composer).

The score is written in C

Flute

Oboe

Clarinet

Harp
(A♮, B♯, C♯, D♮, E♮, F♭, G♮)

Voice

Viola

'Cello

Larghetto ♩ = c.60-66

misterioso e tranquillo

PPP delicato e senza vibrato

PP

misterioso e tranquillo

PP delicato e senza vibrato

8ve

loco

l.v.

PP misterioso, tranquillo e delicato

(bisbigliando)

(C♮)

(bisbig.)

(E♭)

sul D

PPP delicato e senza vibrato

sul G

sul C

PPP delicato e senza vibrato

10

(♮)

misterioso e tranquillo

PP delicato e senza vib.

PPP

(C♯)

(C♮)

(bisbig.)

(C♯)

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello

ppp
pp
8ve
l.v.
loco
(bisbig)
(C♮)
allargando
allarg.
mf
20
(C♭ B♭)
(D♯)
(C♮ B♯ F♯ E♯)
trem.
PP
PPP

Fl.
Ob.
Cl.
Hp.
Vc.
Vla
'Cello
allarg.
poco appassionata
mf
PP
PPP
pp
(F♭)
(C♭ B♭)
(D♮ C♯)
L.V.
sim.
trem.
8ve
(F♯)
(C♭)
30

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello

allarg.
mf
ppp
pp
(C♯)
l.v.
(enter almost inaudibly)
mmm
trem.
(C♮ B♯)
(bisbig.)
8va
p o co c r e s c.
You

40

Fl.

Ob.

Cl.

Hp.

Vc.

Vla.

'Cello

PPP

PP

PPP

8va

l.v.

(D#)

(bisbig.)

You

(Fb)

(Cb Bb)

are go-ing to ask and where are the li-lacs

sempre Legato

cresc.

allarg.

sim.

mf

trem.

Fl.
Ob.
Cl.
Hp.
Vc.
Vla
'Cello

PPP
PPP
PP
(C#)
PP (D♮ E♭)
8ve
p
and the pop
py col—our'd me
PPP

50
PP
8ve
loco
(L.h.)
(bisbig.)
ta—phy—sics
and the rain
and the rain
PPP

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello

allarg.

cresc.

re peat ed ly spat-ter-ing its words and dril-ling them full

trem.

To Piccolo

of a-per-tures P and birds?

scherzoso

Picc.

Ob. To Cor Anglais

Cl.

Hp.

Vc.

Vla. trem. pp sub

'Cello trem. pp

C.A. p

mp And you

pp

trem.

pp sub

D8-2 PANOPUS SCORE-SYSTEM®

Picc.

C. A.

Cl.

Hp.

Vc.

And you will ask why

Vla.

ppsub

Cello

PP PP ppsub

P

does n't his po e try speak of dreams and

ppsub

70

Picc.

C.A.

Cl.

mp

Hp.

Vc.

Leaves

mf

and

you

Vla.

'Cello

trem.

p

3/4

4/4

mp

will ask why does-n't his po — e — try

3/4

To Flute

Picc.

C.A.

Cl.

Hp.

Vc.

Vla.

'Cello

speak of dreams and Leaves and

gliss.

4/4

To Oboe

(F♮) (A♭ B♮)

you will ask

7

80

Fl.

Ob.

Cl.

Hp.

(ギエラ)

Vc.

why does — n't his po — e — try speak

Vla

'Cello

4
4

gliss.

Vla

of dreams and leaves

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello

3/4 4/4 3/4

tr.

accel.

ff f

and the great vol — ca — noes

and the great vol —

trem.

rit. a tempo

90

ppp

(Db Cb)

rit. molto

can — oes of his na — tive land ?

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello
B. Cl.

3/4
PPP
PP
To Bass Clarinet
(spoken)
Come
PPP
2/4
5/8
3/4
4/4
ppb
P
(Fb Eb)
PP
bisbig.
gve
and
see
the blood

D8-2 PANOPUS SCORE-SYSTEM®

100

Allegro moderato (♩ = c.112-120)

To Picc.

Fl.

Ob.

B.Cl.

pp

Hp.

Vc.

3

in the street

Vla.

'Cello

subito!

f

f

fl. tongue

p

cresc.

f

(G♮ C♮)

Pic.
Ob.
B.Cl.
Hp.
Vc.
Vla.
'Cello

f
tr
impetuoso e con fuoco
impetuoso
l.v.
(F♯)
sans etouffés
ff
(B♭)
8va
Come and see the blood in the street
Come and
ff
impetuoso e con fuoco
110
tr
8va
see the blood in the street
Come and see the blood
trem.

Picc.
Ob.
B. Cl.
Hp.
8ve
Vc.
in the street!
Vla.
'Cello
Poco
(B♮)
8ve
(D♭, F♭, G♯ A♯)
sempre precipitoso
trem.
trem.
sempre precipitoso
impetuoso, precipitoso
e con fuoco

Picc.

Ob.

B.Cl.

Hp.

Vc.

Vla.

'Cello

120

To Flute

sim.

sim.

sim.

130

rit. p o c o

Fl.

Ob.

B. Cl.

rit. p o co

mf

rit. p

Hp.

mf Legato

Vc.

rit. p o co

Vla.

rit.

mf

p o co

'Cello

mf

a p o c o

= c.132

140

a p o c o

Legato

ppp

pp

l.v.

Fl.
pp
ob.
pp
B. Cl.
Hp.
Vc.
Vla
pp
'Cello
pp
To Clarinet
p
dolce e innocente
p
dolce e innocente
p

D8-2 PANOPUS SCORE-SYSTEM®

150

Fl.

Ob.

Cl.

Hp.

Vc.

Vla.

'Cello

dolce e innocente

dolce e innocente

dolce e innocente

2:3

4

160

Fl.

Ob.

Cl.

Hp.

Vc.

-pon the street they lie be-side the bro-ken stone the

Vla.

'Cello

precip.

pp

dolce

p

p

l.v.

(B♭ A♭ F♭ D♭)

2:3 2:3 2:3

blood of chil-dren stare from the bro-ken

Fl.
Ob.
Cl.
Hp.
Vc.
Vln.
'cello

mf
p
stone
Death
cresc.
came out of the sky in the bright af — ter—

4/8 | 9/8 | 170

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello

2:3 2:3 2:3

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello

abrupt, violent!
3
5:3
pp
ff
pp
l.v.
—gain the sky is clear
but u — pon
180
pp
mf
pp
f
5:3
(G♮ A♭ B♮)
2:3
cresc.
the earth
a stain
mp
The
af
ff
pp
f

Fl.
Ob.
Cl.
Hp.
Vc.
Vla
'Cello

earth
trem.
is
dark
end
with
a
dark

D8-2 PANOPUS SCORE-SYSTEM

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'Cello

5:3
molto espress.
PP
PP sub.
cresc.
FF
2:3
en ing stain

190

ff
A
wound
tremolo
sff2
pizz.

4

Fl.

Ob.

Cl.

Hp.

pp f pp f pp f

p sub. cresc.

Vc.

dim

which ev ry where cor — rupts the

Vla.

pp ritmico

'Cello

(pizz.)

pp ritmico

7

espress. e dolce

ff

mp mf

espress. e dolce

mf

4

mp

6

espress.

mf

mf

hearts of men cor — rupts the hearts

f

f

4/4 ♩=200

Fl.
Ob.
Cl.
Hp.
Vc.
Vln.
'Cello

f

2:3

of men.

(più largamente)

molto espress, patetico e furioso

ff

abrupt!

cresc.

tr

gliss.

L.V.

8ve

The blood

arco

Fl.
ob.
Cl.
Hp.
Vc.
Vln.
'cello

tr
gliss.
8va
L.V.
voco
2:3
chil dren
cor nets the
4
210
rit.
p sub
hearts
of
men
(A♭)
(C# G# E♭)

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'cello

a tempo
ff
(solo)
2:3
gliss.
(l.v.)
pizz.
ritmico
arco
f
mf
(Gb)
(dim - - -)
dim.
dim

Fl.
Ob.
Cl.
Hp.
Vc.
Vla.
'cello

4
8

220

6
8

2:3

mp dim.

PP

(f)
lim

mp

(C♮ E♭ F♮ G# B♭)

mp

Si lence is in the air the stars

dim

dim

p

move to their pla — ces Si — lent and se — rene

col legno

F ff

col legno

mf ff

Fl.

Ob.

Cl.

Hp.

Vc.

Si — lent and se — rene, The stars

Vla.

'Cello

230

move,

The stars

Fl.
Ob.
Cl.
Hp.
(Db Fb A# B♮)
Vc.
move to their pla ces:
Vla.
'cello
To Cor Anglais
mp
But from the earth the chil dren stare

240

9/8 4/8

Fl.

C.A.

Cl.

Hp.

dim.

Vc. with blind and fear ful fa ces

Vla. pp dolce e innocente

'Cello pp dolce e innocente

9/8

mp dolce e innocente

mp dolce e innocente

And our cha ri ty is in the

250

Fl.

C.A.

Cl.

Hp.

Vc.

2:3

2:3

chil — dren's fa — ces

Vla.

'Cello

2:3

2:3

2:3

Fl.
cresc.
mf
dim.
C.A.
Cl.
cresc.
mf
L.V.
dim.
Hp.
cresc.
sf
(Ab, Bb, D♮, F♮)
Vc.
Vla.
1Cello

260
rit.
To Piccolo
p
piangevole
pp
To Bass Cl.
rit.
p
rit.
rit.

Largo ♩= c. 52

270

Cor Anglais

mp

mf

C.A.

mp

p

3/4

280

Cor Anglais

legato e dolce

p

Hp.

p (près de la table)

Vc.

legato e dolce

p

Let trees

Picc.

C.A.

B.Cl.

Hp.

8ve

Like a whisper

pp

Loco

Vc.

clap their em' rald hands

Let

Vla.

(sighing!)

gliss

p

'Cello

(sighing!)

gliss

p

Picc.

C.A.

piangevole

B.Cl.

Hp.

Vc.

scar — let flowers raise their bright

Vla.

'Cello

290

give like a whisper

loco

tor — ches

sighing

gliss

sighing

gliss

mp

Let the prai — rie

Picc.
C.A.
B.Cl.
Hp.
Vc.
Vla.
'Cello

mf poco impetuoso
8ve
Like a whisper
wave, let the prai rie wave its green grass

300

loco
Let the cuc koos sing
Let the cuc koos sing
mf
sighing
gliss
p

Picc.

C.A. — dolciss. — af

B.Cl.

Hp. — 8va like a whisper — Loco

Vc. — their spring — dolciss. — dim. — bal — lads

Vla. — sighing — gliss. — p

'cello — sighing — gliss. — p

mf subito! — cresc.

mp Let our bat — tle songs, Let our bat — tle — cresc.

310

Picc.

C.A. (cresc.)

B.Cl. poco a poco più impetuoso

Hp. cresc. like a (pp) whisper

Vc. cresc f songs spread to the in — fi — nite

Vla. sighing P

'Cello sighing p

a c c e l e r a n d o — — —

dim

mP

cresc like the blue sky

dim

5 =

(♩= c. 112 -120)

Picc.

C.A.

impet. ma nervoso

B.Cl.

sim.

Hp.

impet. ma nervoso

sans etouffés

mf

Vc.

Vla.

impet. ma nervoso

mf

sim.

Cello

mf impet. ma nervoso

sim.

sf

sf2

330

Picc.
C.A.
B.Cl.
Hp.
Vc.
Vla.
'cello

cresc.

7/16 6/16 7/16 3/4

peal of youth ful

340

Picc.
C.A.
B. Cl.
sub p
sim.
mf
Hp.
sans etouffés
Vc.
laugh
ter
A
thread
of
Vla.
'Cello
cresc.

350

un
spo
ken Love
a
sealed
jar

7/16 3/4

Picc.
C.A.
B.Cl.
Hp.
Vc
Vla.
'cello

ff ff ff ff

of wine! ff An

ff ff

mf f

(B♭, C♭, E♭, F♭)

un ac com plished wish

mf f mf f mf

7/16 To Flute

6/16

360

Pic.

C.A.

B.Cl.

molto rit.

dim.

Hp.

Vc.

Vla.

'Cello

molto rit.

flame bur ning in the heart, a flame bur ning in the heart

dim.

molto rit.

3/4 Tempo I (♩= ca. 60-66)

f pp sub

f pp sub.

Fl.
C.A.
B.Cl.
Hp.
Vc.
Vla.
'cello

370

misterioso e tranquillo
delicato e senza vib.
pp
misterioso, tranquillo
e delicato
pp
l.v.
(bisbig.)
l.v.
(G♮)
(G♯)
(enter almost
inaudibly)
sul D
PPP
poco cresc.
poco a poco
(G♮)
(F♮)
pp
You
cresc.
più cresc. e vibrato

4/4

2/4 380

Fl.

C.A.

B.Cl.

Hp.

Vc.

Vla.

'cello

poco appassionata

are go ing to say

cresc.

(spoken)

(misterioso)

It's

7/8

no crime to light a lamp in the dark—ness

dim.

cresc.

(G#)

(A#)

gliss.

Fl.
C.A.
B.Cl.
Hp.
Vc.
Vla.
'cello

poco appassionato e allargando
poco appassionate e allarg.
(bisbig.)
(Bb)
(A4, Bb, C4)
creac.
ss) spat — ter — ing its light and dril-ling them full of
allarg.
poco appassionata e allarg.
trem.
(Eb, F#)
birds
(spoken)
For swal-lows need the blue
sighing
gliss.
subp
f sub pp
mp
mf
p
pp

390

Fl.
C.A.
B.Cl.
Hp.
Vc.
Vla.
'Cello

come prima
(come prima)
L.V.
8va
sky of March and here are the li lacs
come prima
trem.
8va
and the pop py co lour'd me taphysics

400

Fl.

C.A.

B.Cl.

Hp.

Vc.

Vla.

'Cello

pp

poco a poco cresc.

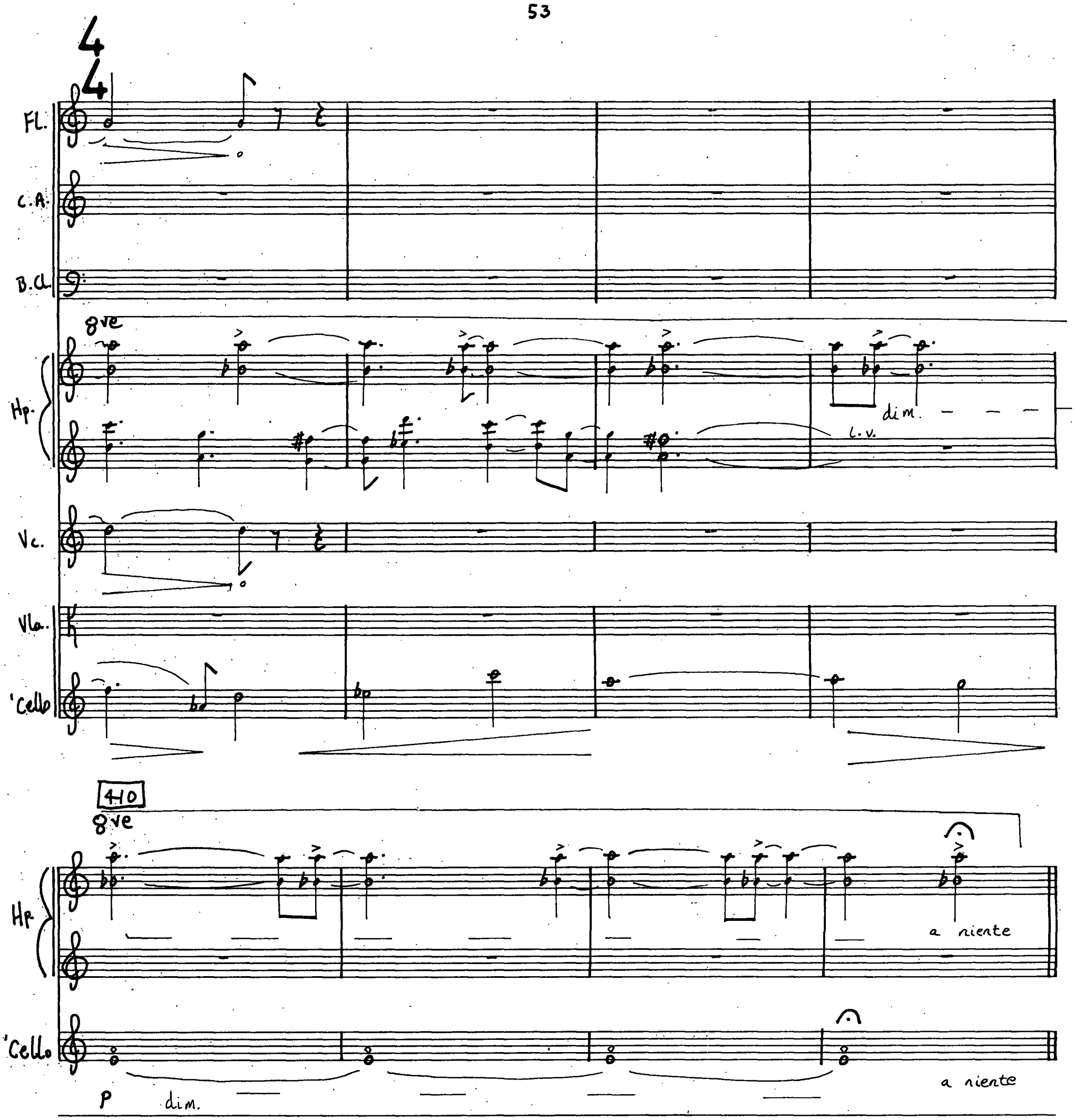
mf And here

pizz

arco

dim. poco a poco

a riente

bees need a flow' ring or chard

JAMES MACMILLAN

MOSSBLOWN, AYRSHIRE

NOVEMBER 1984.

SONATA FOR PIANO

by

James MacMillan

Duration: c.14mins

Adagio ♩= c.50

8ve

PPP

P

sfz

Loco

P

(Ped.) una corda

8ve

5

sfz

8ve

5

mp

P

8ve

5

a tempo

loco

dolente

rit. molto

P

PPP

PP

poco cresc.

Ped.

12

P

dim.

PPP

poco accel.

10

tre corde

più accel.

18

mp

mf

cresc.

6

7

7

♩= c.74

5

espress.

f

9

9

rall.

(molto)

23

mf

P

6

a tempo

PP

PPP

una corda

PPPP

♩= 60–66 grandioso ed affrettando

sffz sub pp cresc.

Ped.

prestissimo possibile

Tempo I

8va

delicato

ff fff violently PPP

prestiss. fff

Tempo I

(L.H.) p dolente

(R.H.) pp

leggierro

una corda

p pp

12

delicato

ppp

5

10

p

10

più mosso

marcato

mf

mp

3

6

tre corde

Tempo I

patetico

mp

pp

10

5

una corda

5

a Tempo

RIT.

p

3

3

ff

feroce!

(R.H.)

ppp

8ve

una corda

19

patetico

molto rit.

a tempo

dolente

3

3

3

3

p

3

tre corde

mf

pp

una corda

10

(L-R)

mp

f

3

3

sfz

mp

Allegro ♩= 156

mp

Marcato e ritmico

26

ff 8ve subpp

cresc.

8ve

loco

(cresc)

loco

rit. molto

Tempo I

cantabile

sff

pp sub. Legato

♪=156

cresc.

Ped.

32

f

ff

Tempo I molto rit. subito accel. e cresc.

cantabile

PP Legato

8ve

♪=156 subito!

mf rit. molto e dim.

p cresc.

prestissimo! feroce!

8ve

fff

Legato e dolce

l.v.

8ve ppp cresc.

Ped.

Tempo I

39

loco

tr

8ve

ff

p

loco

Pdolcato

Ped.

sim.

mf

Tempo I

Loco

8ve

prestissimo, feroce

fff sub.

mf

p (sim.)

mp

PP

47

mf subpp

mp

mf

pp

u.c.

tre corde

8ve

una corda

mf

p

u.c. – una corda / t.c. – tre corde

53

PP u.c. t.c. 8ve

loco 8ve

dolente

8ve u.c./t.c.

u.c./t.c. u.c./t.c. u.c./t.c.

loco PP

60

8ve

RIT.

PP

loco una corda

PPP

— (molto) — — — a tempo 8ve

p cantabile e legato

mp accel. — —

Ped.

(accel.) — — — RIT. — — molto

accel.

a tempo

67

pp

meno mosso
e rit. — sub. ff presto

8ve

rit. e dim.

loco

accel. e cresc.

mp

73

prestiss. possibile

sub pp

cresc.

8ve

sffz

sffz

♪=156

Marcato

p sub.

prestiss.

pp sub.

cresc.

sffz

fp sub

sffz

♪=156

marcato e ritmico

81

sffz 8ve subpp

8ve

loco

loco

(8ve)

87

Tempo I

fff: violently

Legg. pp

cantabile

P

sffz

con pedale

accel.

♪=156 marcato e ritmico

8ve

(8ve)

Tempo I

Legg.

PPP

rall.

cantabile

pp

p

accel.

senza pedale

con pedale

(8ve) ♪=156 marcato e ritmico

accel.

prestissimo possibile

loco

(accel.)

PPP

cresc.

f

cresc.

8ve

senza pedale

8ve martellato

93

ff 8ve

ad lib. repetition
to maximum volume
and stop abruptly
ffff

10 10

con pedale

sempre prestiss. possibile

8ve

fff 8ve

loco

ppp sub.

loco

5 5 10

fff

ff

10

99

f dim.

mf dim.

rit. (molto)

mp dim.

P dim.

Tempo I

P patetico

pp

rit. (molto)

a tempo

107 Legato

p

cresc.

poco accel.

(lontano)

ppp

una corda

L.v.

p

tre corde

rall.

a tempo

ppp

una corda

tre corde

113

ppp

una corda

tre corde

una corda

tre corde

(Lontano)

ppp

una corda

Ped.

delicato e leggiero

pp

tre corde

poco cresc.

dim.

120

p

pp

pp

bunga

Adagio ♩= c. 50

pp
una corda

8ve

loco

accel.

♩= 60

accel.

cresc.

♩= 66

mf

cresc.

mf

accel.

ppp

♩= 66

pp

ppp

17

rit. — — — ♩= 50

pp ppp pp

accel. — — ♩=66 rit. ♩=60

ppp p

quasi stacc.

cresc. — — —

Two Visions of Hoy

1. The Hermit's Mountain Cave
2. The Awakening of Sylvan Children

For: Solo Oboe and ensemble
(flute, clarinet, horn,
bassoon, 'cello and
percussion*)

by James MacMillan

The score is written in C

* 4 Roto-toms, marimba, tam-tam, medium gong, suspended cymbal

Duration: c. 10 mins.

MUSIC LINE

1. The Hermit's Mountain Cave

♩= 70

Flute

OBOE

Clarinet

Horn

Bassoon

Percussion

(Roto-toms)

To Marimba (hard sticks)

'Cello

5

10

8

Fl.

OBOE

Cl.

Hn.

Bsn.

Perc.

'Cello

To Roto-Toms

arco

pizz.

11

fsubpp

cresc.

To Marimba

arco

15

Fl.
OBOE
Cl.
Hn.
Bsn.
Perc.
'Cello

dim.
dim.

18

pizz.

21

Fl.

OBOE

Cl.

Hn.

Bsn.

Perc.

'Cello

24

27

Fl.

OBOE

Cl.

Hn.

Bsn.

Perc.

'Cello

cresc.

To Soft Sticks

31

subito meno mosso
(♩ = 60)

subito meno mosso
(♩ = 60)

sul D
sul G

34

Fl.

OBOE

Cl.

Hn.

Bsn.

Perc.

'Cello

38

accel. — — — Tempo I (♩=70)

rit. — — — molto — — — a tempo I subito (♩=60)

42

Fl.

OBOE

Cl.

Hn.

'Cello

Legato

mp

p

dim.

pp

3

5

rit. — — molto — — — a tempo II subito (♩=60)

Perc.

To Roto-Toms

f

46

rit. molto — — — — — — a tempo II subito (♩=60)

cresc.

mf

+

1. 2.

49

Fl.

Oboe

Cl.

Hn.

Bsn.

Perc.

'Cello

52

2. The Awakening of Sylvan Children

♩ = 56–60

Flute

OBOE

Clarinet

Horn

Bassoon

1. Suspended Cymbal
2. Gong
3. Tam-Tam

Percussion

PPP

'Cello

6

PPP

PPP

PPP

PPP

11.

Fl.

OBOE

Cl.

PP

P

Hn.

Bsn.

Perc.

L.V.

'Cello

16

P

MP

P

L.V.

20

Fl.

Oboe

Cl.

ritmico

pp cresc.

Hn.

Bsn.

Perc.

l.v. To Marimba

'Cello

24

tr

mp

pp

27

Fl.

Oboe

Cl.

Hn.

Bsn.

Perc.

'Cello

giocoso ma tranquillo

30

33

Fl.

OBOE

Cl.

Hn.

Bsn.

Perc.

Cello

36

39

Fl.
OBOE
Cl.
Hn.
Bsn.
Perc.
'Cello

To Suspended Cymbal

42

45

Fl.

Oboe

Cl.

Hn.

'Cello

Perc.

'Cello

To Gong and Tam-Tam

48

rall.

rall.

51

Fl.

OBOE

mp

Cl.

mp dim.

p

Hn.

mp dim.

p

Bsn.

mp dim.

p

Perc.

mp

p

'Cello

mp dim.

p

55

mf

p

mf

p

pp

pp

pp

Lunga

Lunga

Lunga

Lunga

Lunga

Ayr – Manchester
April – June, 1986
James L. MacMillan

FESTIVAL FANFARES

by

James MacMillan

for

Brass Band

Written for the opening of the Ayr Arts Festival,

May 1986

Commissioned with the financial assistance of the

Scottish Arts Council.

To Liz Foulkes

The score is transposed

Duration: c. 4mins

D20 PANOPUS SCORE-SYSTEM®

Adagio ♩= c.60

5

Soprano Cornet

Solo cornets

Repiano Cornet
Flugel Horn

(Flugel) pp

mp

p

2nd Cornets

3rd Cornets

Solo Horn

p

1st Horn

pp

2nd Horn

pp

1st Baritone

2nd Baritone

1
Trombones
2

pp

pp

Bass Trombone

pp

Euphoniums

Eb Bass

Bb Bass

Percussion
(snares and cymbals)

Timpani

10

p pp

p pp

p pp

pp

pp

RIT. — — — (molto) — — —

p cresc. — — — — —

cresc.

mf

p cresc.

mp mf cresc. 3 5

p cresc. 3 5

mp mf cresc. 3 5

cresc. — — — mp cresc. — — mf cresc. — — — — —

cresc. mf cresc. — — — — — —

cresc. mf cresc. — — — — — —

mp cresc. — — mf cresc. — — — — —

mf cresc. — — — — — —

(Snares) mf cresc. — — — — — —

pp cresc. — — — — — — —

pp cresc. — — — — — —

RIT. — — (molto)

A

Allegro ♩=c.112

15

cresc.

Rep.

Fl.

mp

a.2

f

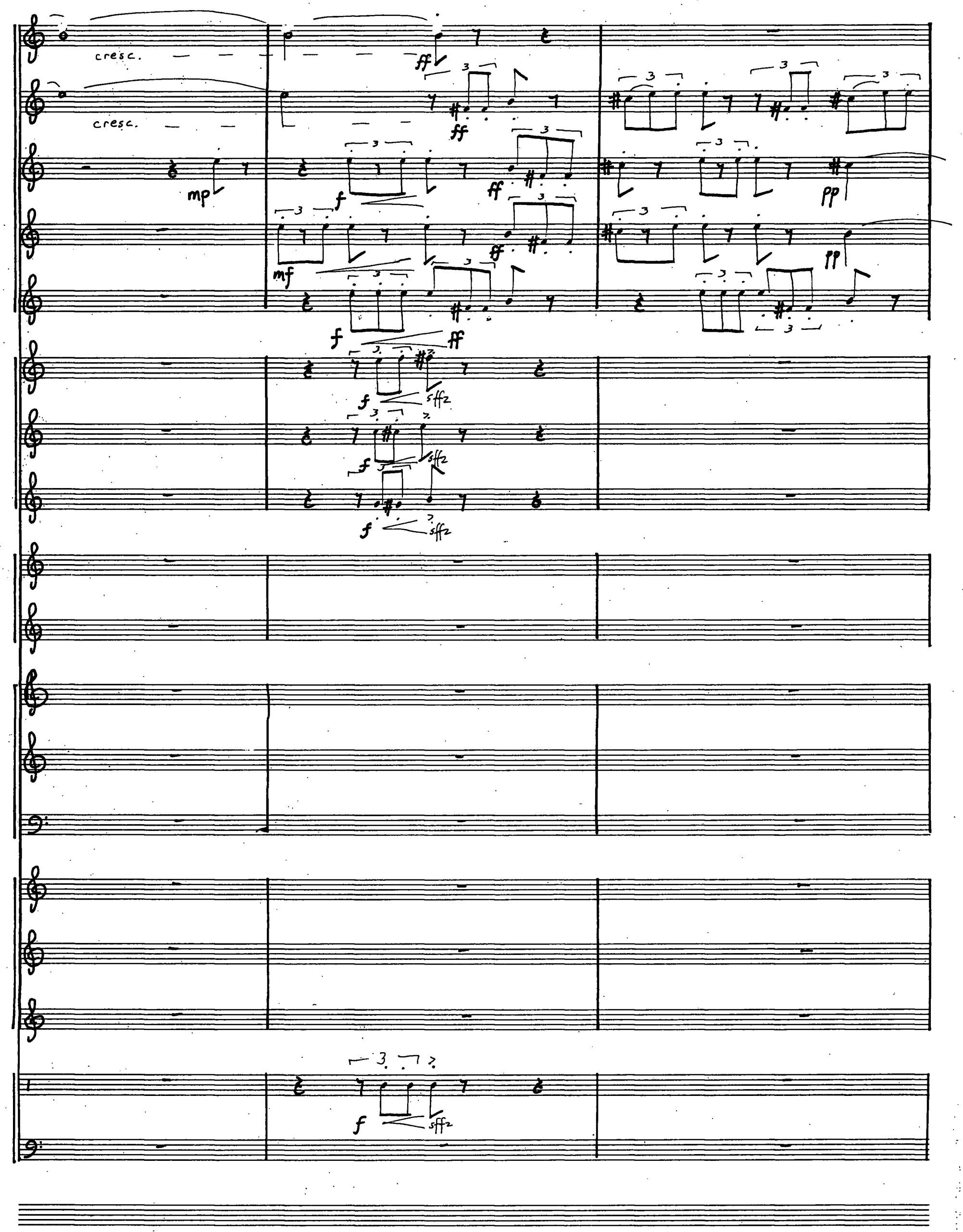
ff

sffz

sffz p sub

1.

3.


cresc.
cresc.
mp
ff
ff
f
ff
pp
mf
ff
pp
f
ff
f
sffz
f
sffz
f
sffz
3
f
sffz

20

mp

cresc.

f

ff

sffz p sub

25

cresc.

mf

f

ff

(Rep.)

(FL)

sffz

gliss.

B

ff

dim.

mf

sffz

D20 PANOPUS SCORE-SYSTEM®

30

a2.
a1.
(Rep.)
a.1
a1.
(Fl.)
a.1
a1.
a2.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

D20 PANOPUS SCORE-SYSTEM®

mf

mf

sffz

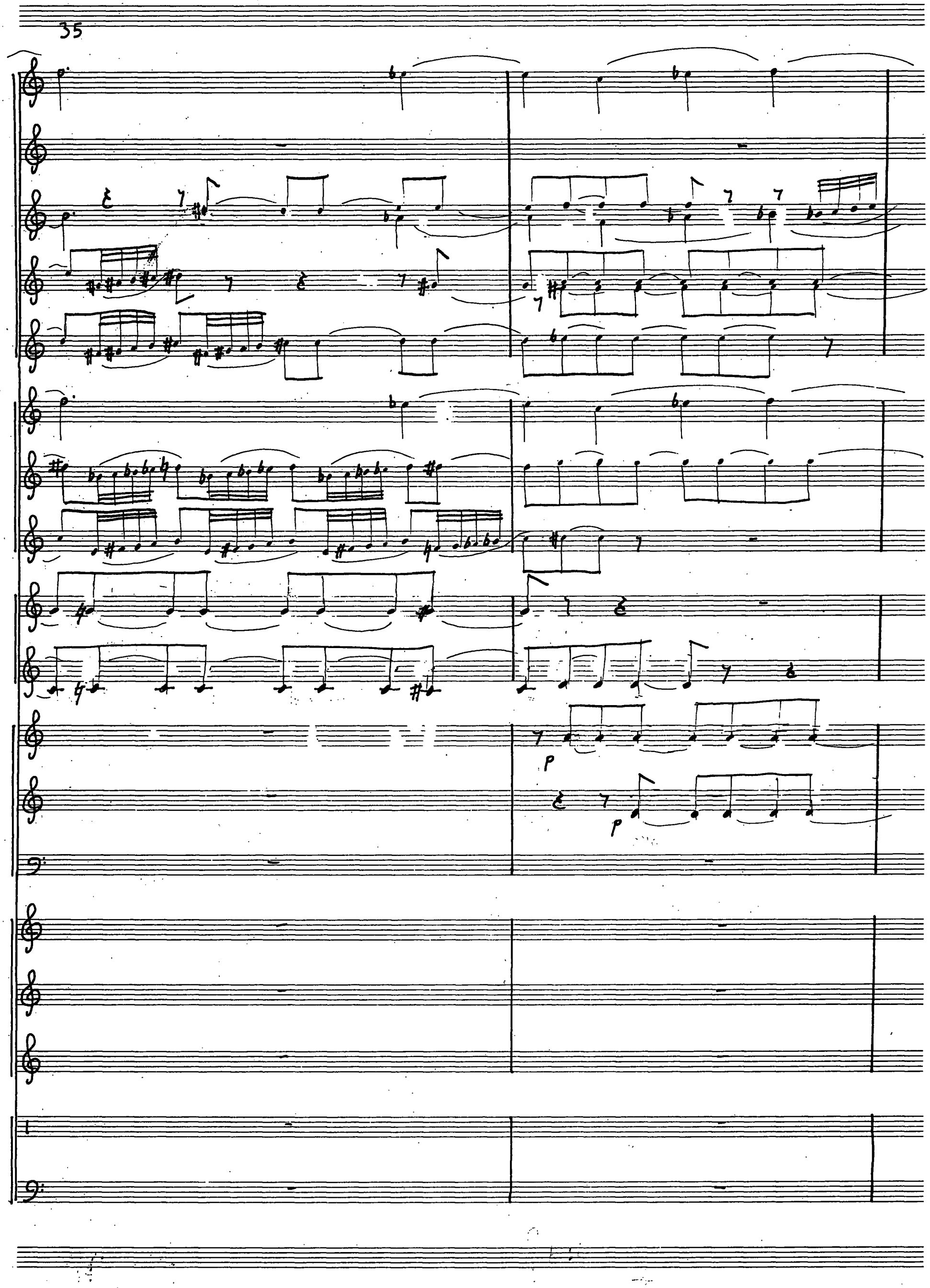
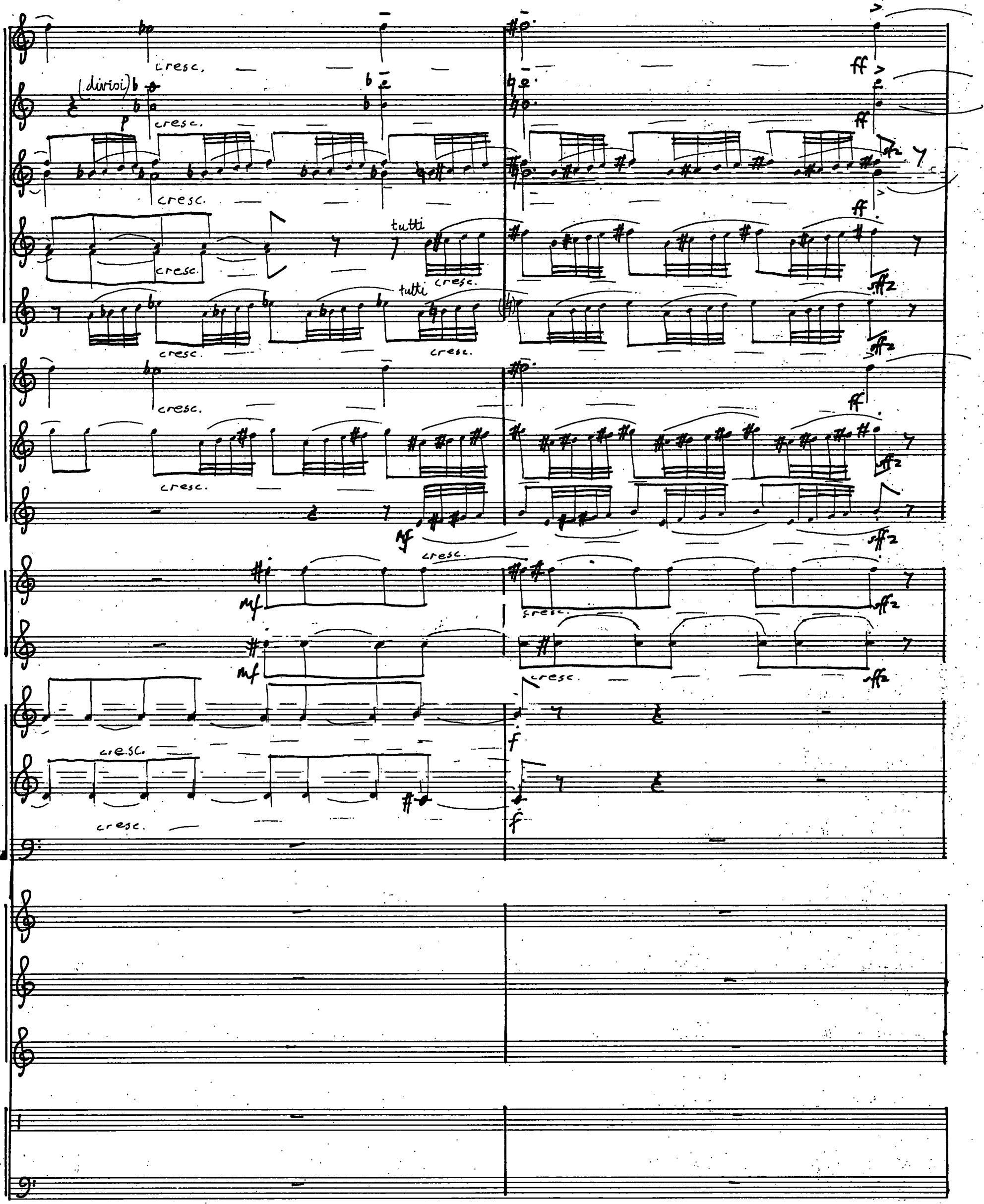
gliss.

ff

p

D20 PANOPUS SCORE-SYSTEM®

35



cresc.
(divisi)
p
tutti
ff
fff
mf
f

40

C

ff

ff

ff

p cresc. sff2

p cresc. sff2 ff.

p cresc. sff2 ff

p cresc. sff2 ff

p cresc. sff2 ff

p cresc. sff2 ff

p cresc. sff2 ff

p cresc. sff2 ff

p cresc. sff2 ff

gliss.

gliss.

gliss.

gliss.

3 3 3 3

ff

ff

ff

ff

dim.

dim.

(Flugel) pp

pp

pp

pp

pp

pp

pp

pp

p

3ff2

p

3ff2

p

3ff2

3ff2 fff

p

3ff2 ff

p

3ff2 ff

p

3ff2 ff

To Cymbals

dim

pp

3ff2

45

(Rep.)
(Fl.)
mp
a2.

D

50

RIT. MOLTO A TEMPO

ff mp cresc. ff

RIT. MOLTO A TEMPO

Cymbals

D20 PANOPUS SCORE-SYSTEM®

mp

mf

mp

ff

ff

ff

ff

ff

ff

ff

To Snares

sfff2

sfff2

55

D20 PANOPUS SCORE-SYSTEM®

(flugel) f

p

p

p sub. sfz p

cresc f

f sub p

sim →

cresc

60

sff2

ff

sff2

65

p

p

p

p

p

p

p

p

sfz

cresc. — f

cresc. — f

sub p

cresc — f

cresc — f

cresc — f

cresc — f

cresc — f

E

70

pp cresc.

(Fl.) p cresc.

sfz

ff sffz p subito

ff (Rep.) sffz p subito

ff (both)

cresc.

cresc.

cresc.

sfz

p cresc.

p cresc.

p sf p

p sf p

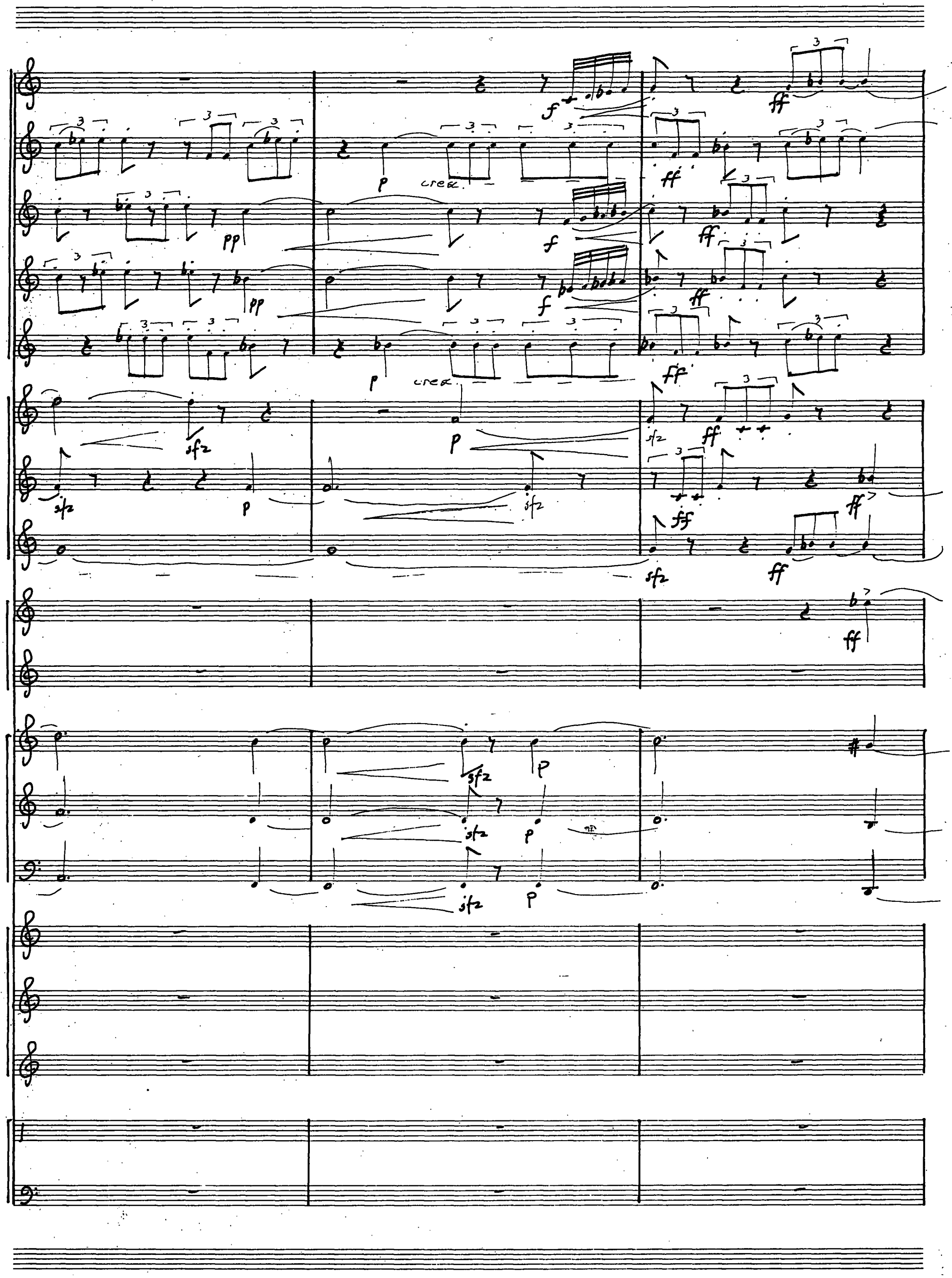
sfz p

sf p

sf p

To Cymbals.

p

sfz

f
p
cresc.
pp
ff
sfz
fff

75

molto rit.

ff

ff

cresc.

cresc.

cresc.

sfz

sfz

sfz

f

cresc.

f

cresc.

f

cresc.

molto rit.

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F

A TEMPO

9

80

sff2 p sub

ff

ff tr

ff +tr

(if possible)

(Cymbals)

sffz

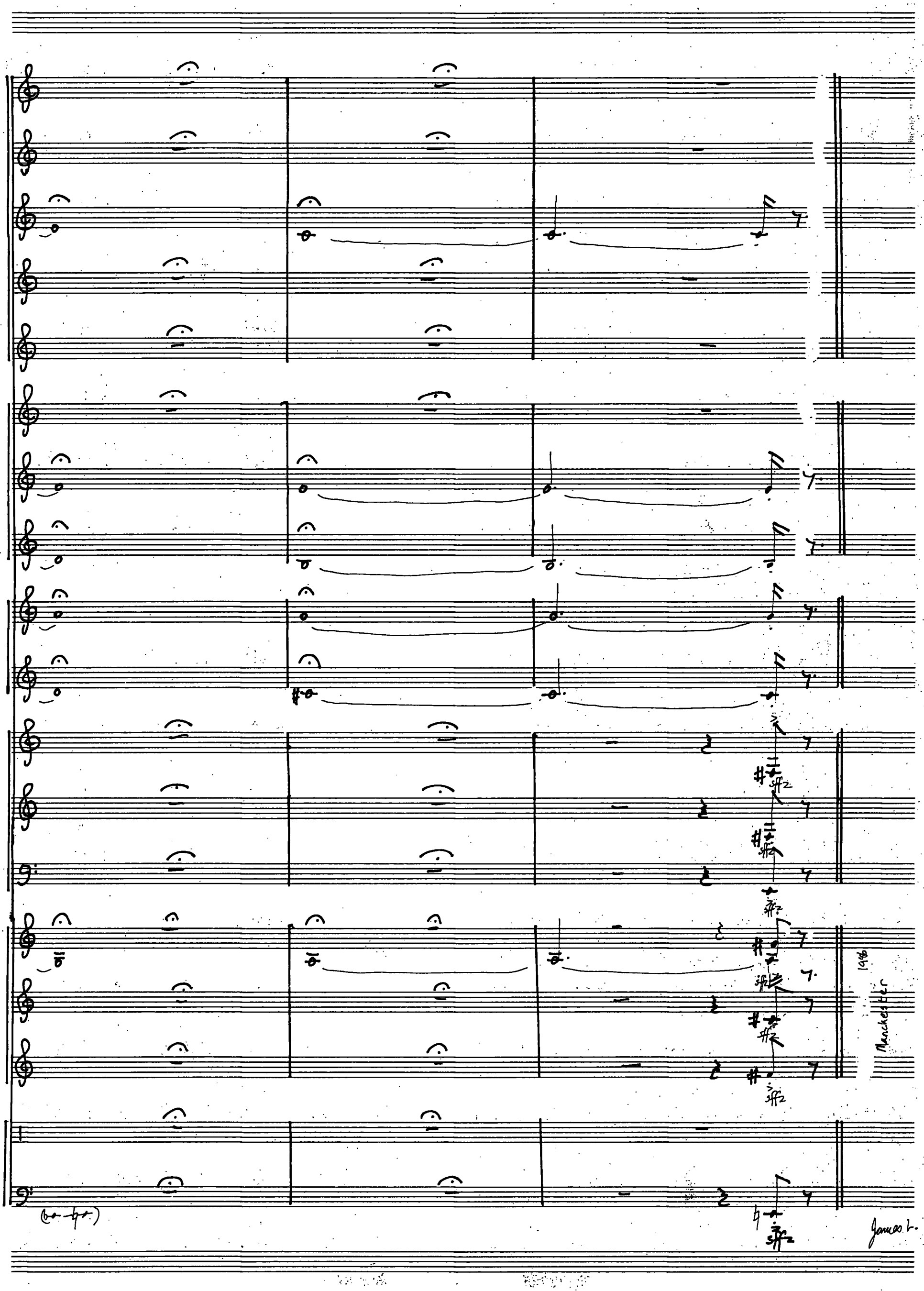
b.v.

To snares!

D20 PANOPUS SCORE-SYSTEM®

95

a1.


sff
1996
Manchester
James L. MacMillan

The Keening

for large orchestra

by

James MacMillan

To Lynne

INSTRUMENTATION

3 flutes (3rd doubling piccolo and alto flute)
3 oboes (3rd doubling cor anglais)
3 clarinets (1st doubling Eb clarinet, 3rd doubling bass clarinet)
3 bassoons (3rd doubling contra bassoon)

4 horns
3 trumpets (1st and 2nd doubling D trumpets)
3 trombones
1 tuba

Percussion

Instruments shared by 3 players

1	2	3
Marimba	Tubular Bells	Vibraphone
Glockenspiel	Tom-Toms (5)	Suspended Cymbals
Xylophone		(3 - high, medium, low)
Snare Drum	Gong (ie small tam -tam)	Large Tam-Tam
		(sometimes with bow)
Cuica (Lion's roar)	Bass Drum	
Tam-Tam (last 7 bars)	Clash Cymbals	

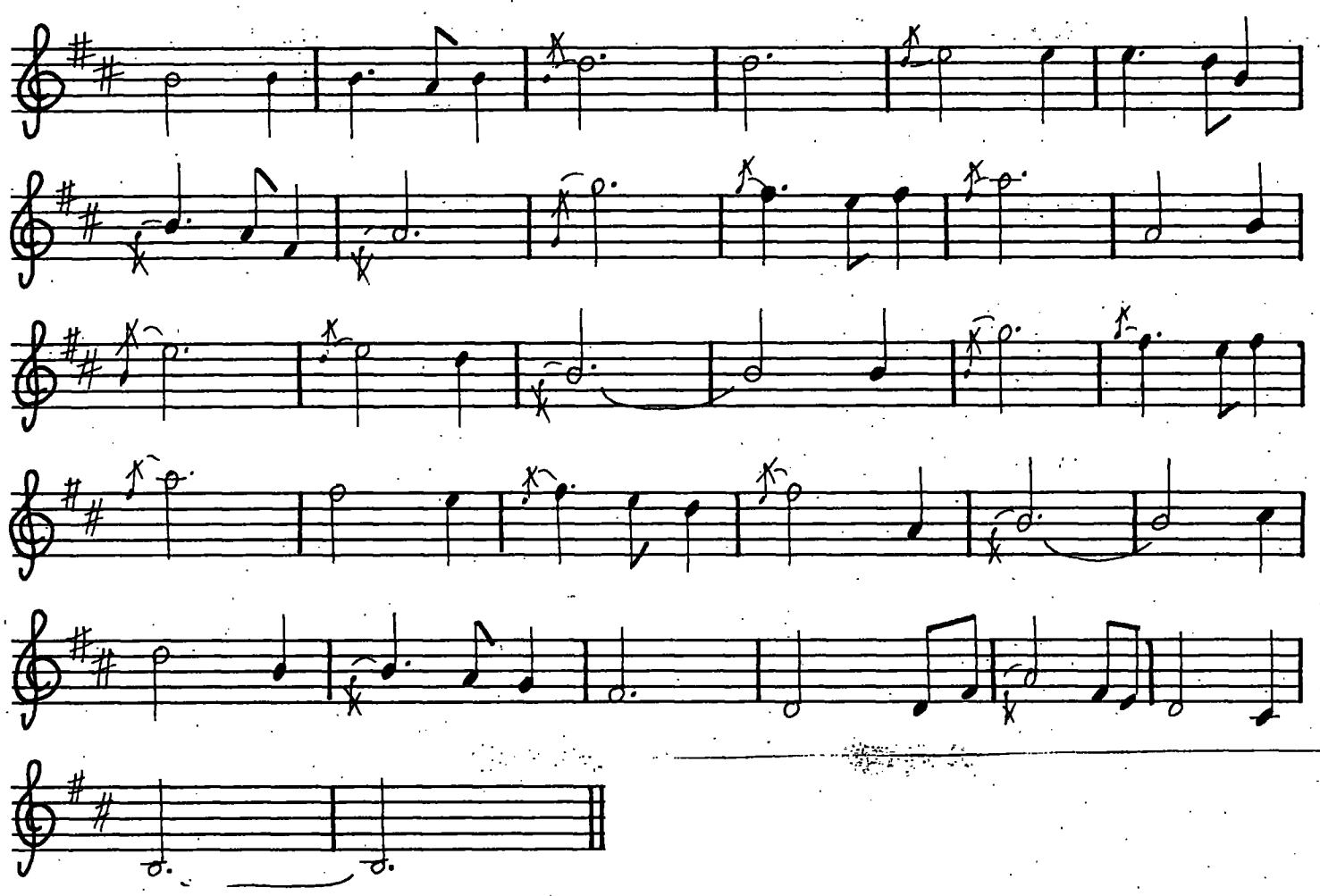
3 Timpani (one player)
1 Piano (doubling celeste)
1 Harp

16 1st Violins
14 2nd Violins
12 Violas
10 Cellos
8 Double Basses

All instruments are written at pitch except octave doublings on:

piccolo, glockenspiel, double bass

Duration: c.25 minutes

Much of this work is based on the Gaelic lament tune "Great is the Cause of My Sorrow", often known as "Murt Ghlinne Comhann" (The Lament for Glencoe).

Adagio ♩ = c. 60

Viola Solo

con sord.

evoir almost inaudibly

cresc.

10

Harp

20

Horn I

con sord.

30

Legato

Viola Solo 1

Viola Solo 2

Viola Solo 3

Alto Flute (fl. 3)

Horns

Harp

Viola Soli

40

A. Flute

Horns 1 2 3 4

Harp

Violas 1 2 3 4 5 6

A. Flute

Clarinets 1 2

Horns 1 2 3 4

Harp

Violas 1 2 3 4 5 6

50

A. Flute
Clarinets 1 2
Horns 1 2 3 4
Trumpets 1 2 3
Percussion (Marimba)
Harp
Violas 1 2 3 4 5 6
A. Flute
Clarinets 1 2
Horns 1 2 3 4
Trumpets 1 2 3
Marimba
Harp
Violas 1 2 3 4 5 6

A. Flute
Oboe I
Clarinets 1 2
Horns 1 3
(3rd) Percussion 1/3 (3 Suspended Cymbals)
Harp
Violins II
Violas 1 2 3 4 5 6
Violas (7-12)
Cellos (1-4)

60

A. Flute
Oboe
Clarinets 1 2
Bass
Bassoons 1 2
Horns 1 3
Percussion 2 3
Ton-Toms
Susp. Cymbs
Harp
Violins II
Violas
Other Violas
Cellos (1-4) (5-7) (8-10)
Double Basses (1-4) (5-8)
(senza sord!)
col legno (any 2 strings — vary) battuto, secco
(poco)
cresc.

A. Fl.

To Piccolo

Cl. 1 2

Bass

Bsns 1 2

Hns 1 3

Vln sord.

Vln sord.

Perc. 1 2 3

(Tam-Tam)

(Susp Cymbals)

(Snare Drum)

Piano

8va

Harp

(Cb, Bb, Db)

Violins I II

Violas 1 2 3 4 5 6

Violas (7-12)

(11-4)

Cellos (5-7)

(8-10)

(1-4)

D. Basses

(5-8)

cresc.

Allegro moderato
♩ = c. 112 – 116

10

accel.

Bass Clarinet

To Clarinet

Bassoons 1 2

cresc.

Horns 1 2 3 4

senza sord.

Trumpets 1 2 3

Trombones 1 2 3

Tuba

(Snares)

Percussion 1 2 3

(Tom-Tom)

(Sup. Cymbals)

To Tam-Tam

Piano

To Celeste

Harp

(B♭, C♮)

Violins I II

VLN SORD

All Violas

(1-4)

Cellos (5-7)

(8-10)

D. Basses (1-4) (5-8)

arco ord.

pizz.

Contra-Bassoon (Dbn 3)

Horns 1 2 3 4

Trumpets 1 2 3

Trombones 1 2 3

Tuba

Percussion 1 (Snare Drum) 2 (Tam-Tam)

Violins II (1-7) (8-14)

Violas (1-6) (7-12)

Cellos

D. Basses

stacc. sempre ff

Oboe I

Contra Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Violins II

Violas

Cellos

D. Basses

80

rall. — — — — — — Adagio ♩=60

Flutes 1 2
Piccolo
Oboes 1 2 3
Clarinets 1 2 3
Bassoons 1 2
Contra
Horns 1 2 3 4
Trumpets 1 2 3
Trombones 1 2 3
Tuba
Percussion 1 2 3
Violins I (1-6) (7-12)
Violins II (1-7) (8-14)
Violas (1-6) (7-12)
Cellos (1-5) (6-10)
D. Basses

rall — — — — — ♩=60

rall — — — — — ♩=60

rall — — — — — ♩=60

(Sus. Cym.)
(Tam-Tam)
(Tam-Tam)

Flutes 1 2
Piccolo
Oboes 1 2 3
To Cor Anglais
Clarinets 1 2 3
To Bass Clarinet
Contrabassoon
To Bassoon
Horns 1 2 3 4
cresc.
MET. SORD.
Trumpets 1 2 3
Trombones 1 2 3
MET. SORD.
Tuba
MET. SORD.
Snares
To Marimba
Tom-Toms
Percussion 1 2
To Suspended Cymbal (medium)
Violins I (1-8) (9-16)
Violins II (1-7) (8-14)
Viola Solo
Violas (2-6) (7-12)
Cellos (1-5) (6-10)
D. Basses

Flute 2
Oboe 1
Clarinets 1 2
Horns 1 2
MET. 60AD.
Violins I (1-8)
Viola Solo
Violins I (2-6)
non trem.
Cellos I (1-5)
dim
dim

90

Flute 2
Clarinet 1
Horn 1
MET. 60AD.
Viola Solo
Violins I (2-6)
Viola Solo
Violins I (2-6)
gliss.
gliss.
molto espress.
molto espress.
Cellos I (1-5)
molto espress.

100

Violins I (9-14)
Violins II (9-14)
molto espress.
molto espress.
Violas (1-6) (7-12)
Cellos I (1-5)

Violin I (9-16)

Violins II (1-7) (8-14)

Violas (1-6) (7-12)

Cellos (1-5) (6-10)

cresc.

mf

p

cresc.

mf

Horns 1 2

con sord.

p

cresc.

Violins I (1-8) (9-16)

Violins II (1-7) (9-14)

div.

div.

Violas (1-6) (7-12)

Cellos (1-5) (6-10)

div.

div.

110

Clarinets 1 2 — mp — cresc. — f — dim.

Bassoons 1 2 — mp — cresc. — f — dim.

Horns 1 2 — con sord. — p — mp — cresc. — mf — dim.

Percussion 1 — Marimba — mp — cresc. — f — dim. — To Glock. — To Tubular Bells

Percussion 2 — Tom-Toms — mp — cresc. — f — dim.

Percussion 3 — Susp. Cymbal (mall) — mp — cresc. — f — dim.

Harp — ffz

Violins I (1-8) (9-16) — div. — f — non div.

Violins II (1-7) (8-14) — div. — f

Violas (1-6) (7-12) — div. — f

'Cellos (1-5) (6-10) — div. — f

D. Basses — f

Clarinets 1 2 — p

Bassoon 2 — p

Horn 1 2 — p — To Tam-Tam

Perc. 3

Harp — (Gb) — 11, 09, 04

Violins I (1-8) (9-16) — sfzp

Violins II (1-7) (8-14) — div. — sfzp

Violas (1-6) (7-12) — div. — sfzp

'Cellos (1-5) (6-10) — div. — p — sfzp — sfzp

120

Clarinets 1 2

Bass Clarinet

Horns 1 2 3 4

Trombones 2 3

Tuba

Perc. 3

Harp

Violins I a b

Violins II a b

Violas a b

Cellos a b

D. Basses

pp mf con sord. ppp con sord. Tam-Tam f div. pizz. arco

Flutes 1 2
Oboes 1 2
Clarinets 1 2
Bass Cl.
Horns 1 2 3 4
Trumpet 1
Trombones 1 2 3
Tuba
Perc. 3
Harp
Violins I
Violins II
Violas
Cellos 1 2
D. Basses

mf f ff
VIA SORD.
con sord.
(soli)
To Suspended Cymbal (high)
creasc.
div.
fff

Fl. 1 2 Picc.

Ob. 1 2 Cor Anglais

Clarinets 1 2 B. Cl.

Horns 1 2 3 4

Tr. 1 2 3

Perc. 1 2 3

(Glock.) (Timbales Bells) L.V. L.V. L.V. To Tam-Tam

Harp

Vln I a b

Vln II a b

Vla a b

Cellos a b

D. Basses

130

Flutes 1 2 Picc.

To Alto Flute

Ob. 1 2 C. Ang.

Cl. 1 2 B. Cl.

Bassoons 1 2 3

To Contra

Hns 1 2 3 4

MET. SOAR

Tr. 1 2 3

Tromb. 1 2 3 senza sord.

Perc. 1 2 3 Glock. Tubular Bells Tam-Tam

To Gong

To Vibraphone

Timps

Harp

Vln I a b

Vln II a b

Vlas a b

'Cellos a b

D. B.

Cl. 1 2

Hn. 1 2 3 4

Harp

Vlns I a b

Vlns II a b

Vlas a b

Cellos a b

14-0

Hns. 1 2 3 4

Vibraphone (Perc. 3)

Celeste

Harp

Vlns I a b

Vlns II a b

Vlas a b

Cellos a b

b. Cl.

Horn 1 — MET. SORD. — con sord. — mp

Perc. 3 (Vib.)

Celeste

Harp — (F♯)

Vlns. I — mp

Vlns. I — mp

Vlas

'Cellos

150 — RIT. MOLTO

B. Cl. — dim. — p

Hns. 1 3 — con sord. — p — rit. molto — PPP

RIT. MOLTO — To Susp. Cymbal (high)

Perc. 3 (Vib.) — l.v.

Celeste — l.v. — To Piano

Harp — l.v. — (C♭)

RIT. MOLTO

Violas (all)

'Cellos — dim. — dim. — rit. molto

♩= c. 54 - 56

B. Cl.

Contra Bsn.

Hns. 1 3

Tr. 1

Tromb. 1

Timps

Harp

(bisbigl.)

Violas

Cellos

D. Basses (1-4) (5-6)

160

Contra Bsn.

Hns. 1 2 3

solo

Tr. 1

Tromb. 1

Timps

Pno

Harp

(bisbigl.)

Vlas

Cellos (1-5)

D. B. (1-4)

* = gliss in the last ½ beat of the bar

♯ = ¼ tone sharp

♯ = ¾ tone sharp

Contra bn.

Hns. 1 2 3 4 — MET. SORD. — con sord.

Tr 1.

Tromb. 1

Timps

Pno

Harp

Vlns (1-5)

Cellos (6-10)

D. B. (1-4)

* = gliss in the last ½ beat of the bar

= ¼ tone sharp

𝄲 = ¾ tone sharp

170

Cl. 1
B. Cl.
Bsn. 1
Hns. 1 2 3 4
Tr. 1 2 3
Tromb. 1 2
Timps
Pno.
Harp
Vlns I (1-8) (9-16)
Vlns II (1-7) (8-14)
Vlas
'Cellos (1-5) (6-10)
D. B. (1-4) (5-8)

con sord.

* = glass in the last ½ beat of the bar

♯ – ¼ tone sharp

– ¾ tone sharp

Cl. I
B. Cl.
Bsn I
Hns. 1 2 3 4
Tr. 1 2 3
Trmb 1 2
Perc. 1 2 3
Pno.
Vlns I a b
Vlns II a b
Vlas
Cellos a b
D. Basses 1 2 3 4 5 6 7+8

cresc. ff dim
mp cresc. poco espress. mf f
Glockenspiel Gong Swap Cymbals (high) p ff To Gong To Tam-Tam with bow
pp
2 players 2 players (1+2) 2 players (6+7)

180

A.Fl.

Bsn.1

solenne (poco espress.)

Ass. 1 2 3 4 — VIA SORD.

Tr. 1 2 3 — VIA SORD.

Tromb. 1 2

Perc. 1 — To Marimba

Tam-Tam with bow

(Marimba)

poco espress.

To vibraphone

Pno.

Ped.

Harp

Vlas 1+2

creac.

Cellos 1+2 6+7

D.B. 1 2 3 4 5 6

Fl.
Alto Fl.
Ob.
Cor Ang.
Cl.
Basso Cl.
Bsn.
Hns.
Trump.
Perc.
Pno.
Vlns (1+2)
Cellos (1+2)
(3+4)
D.B.

fl. tongue
norm.
fl. tongue
senza sord.
(marimba)
Bass Drum
To Glockenspiel
8va
tremolo
non trem.
dim.
col legno (poco espress).
(poco espress.)
sul G
sul A
sul G

190

poco accel. —

Fl. 1 2 / Alto Fl. — To Flute

Ob. 1 2 / Cor Ang.

Cl. 1 2 / Bass Cl.

Bsn. 1 2

poco accel —

Hns 1 3

Tpts. 1 2

Trmb. 1 2 3

Tuba

Perc. 2 — Bass Drum — To Tubular Bells

poco accel. —

Pno.

poco accel —

Vlns I — cresc.

Vlns II — cresc.

Vlas (1+2) — cresc.

Vlas (3-6) — cresc.

(7-12) — cresc.

Cellos — D.B.

poco accel — —

Tempo I (♩=c.60)

Fl. 1 2 3

Ob. 1 2

C. Ing.

Cl. 1 2

B. Cl.

Bsns. 1 2

Contra Bsn.

♩=c.60

Hns. 1 2 3 4

Tpts. 1 2 3

Tromb. 1 2 3

Tuba

Timps

Perc. 1 (Glock.) 2 (Tubular Bells) 3 (Vibraphone)

Pno

Harp

Vlns I

Vlns II

Vlas

Cellos

D. B.

♩= c.60

5/4

RIT

A TEMPO

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bsns. 1 2

Contra Bsn.

A TEMPO

Hns. 1 2 3 4

Tpts. 1 2 3

Tromb. 1 2 3

Tuba

A TEMPO

Timps

(E to A)

Perc. 1 2 3

(Xylophone)

To Bass Drum

To Suspended Cymbal (high)

Pno

A TEMPO

Vlns I

Vlns II

Vlas

Cellos

D.B.

(arco)

A TEMPO

200

Fl. 1
Ob. 1 2
Cl. 1 2
B. Cl.
Bsns 1 2
Contrabn
Hns. 1 2 3 4
Tpts. 1 2 3
Trmb. 1 2 3
Tuba
Timps
Perc. 1 2
Pno
Vlns I
Vlns II
Vlas
'Cellos
D.B.

(Xylophone)
To Space Drum
To Gong
To Celeste
(P+B)
col legno

Fl. 1 2 3

Ob. 1 2

Cor Ang.

Cl. 1 2

B. Cl.

Bsn 1

Hns. 1 2 3 4

Trmb. 1

Perc. 2 3

(Going)

(Suspended Cymbal)

(High)

Vlns I

Vlns II

Vlas

'Cellos

210

Fl. 1 2 3

To Piccolo

Ob. 1 2

Cor A. 1 2

Cl. 1 2

B. Cl. 1 2

Bsns. 1 2

Contra Bsn.

Hns 1 2 3 4

Timps

(b to d♯)

Perc. 2 3

To Tom-Toms

To Tom-Tom

Celeste

Harp

(G♮, C♭)

Vlns I (1-6) (7-11) (12-16)

Vlns II (1-5) (6-10) (11-14)

Vlas

Cellos

D.B. (1-4) (5-8)

Ob. 1 2
Cor Ing.
Bsns. 1 2
Contra Bsn.
Hns. 1 3
Tpts 1 2 3
Trmb. 1 2
Tuba
Timps
Perc. 1 2 3
Celeste
Harp
Vlns I
Vlns II
Vlas
Cellos
D. B.

cresc
dim
Tam-Tam
To Bass Drum
Snares
Tam-Tam
To Piano
Ab, Bb, Db, Gb
arco

220

Contra Bsn.

Hns. 1 2 3 4

Tpts 1 2 3

Tuba

Timp.

Perc. 1 2 3

Snare Drum

Tom-Toms

Bass Drum

Vlns. I

Vlns. II

Vlas.

Cellos

D.B.

(C# to E)

To Glockenspiel

To Gong

To Suspended Cymbal (high)

MST. SORD.

(F)

pizz.

arco

Cor Ang.

B. Cl.

Bsns

Hns

Pno

Vlns I

Vlns II

Vlas

'Cellos

D.B.

130

Fl. 1 2

Ob. 1 2

Cor Ing.

Cl. 1 2

Bsns. 1 2

Hns. 2 4

Perc. 1 2 3

(Glock.)

(Xylop.)

(Susp. Cymbal)

crese

To Tom-Toms

l.v.

Pno.

8va

Loco

Vlns.I

Vlns.II

Vlas

Cellos

D.B.

divisi

pizz.

arco

col legno

tremolo

non trem.

140

Fl. 1 2
Ob. 1 2
Cor Ang.
Cl. 1 2
Bsns 1 2
Contra Bsn.

7/16 3/8

Hns. 1 2 3 4
Tpts. 1 2 3
Trmb. 1 2
Tuba

Glock.
Tom-Toms.
Perc. 1 2 3

To Snare Drum

Pno.
Harp

Vlns I
Vlns II
Vlas
'Cellos
D.B.

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Fl. 1 2
Ob. 1 2
Cor Ang.
Cl. 1 2
B. Cl.
Bsn. 1 2
Contra Bsn.
Hn. 1 3
Tpts. 1 2 3
Trons 1 2
Tuba
Perc. 1 2 3
Timps
Harp
Vlns I
Vlns II
Vlas
'Cellos
D.B.

150

C.A.
B.Cl.
Bsns. 1
2
Cont.B.
Hns. 1
3
Tpts. 1
2
3
Tromb. 1
2
3
Tuba
Timp.
Perc. 1
2
3
Vlns I
Vlns II
Vla
Cellos
D.B.

cresc.

Snares

suspended Cymbal

sul pont.

Fl. 1 2 Picc.

Ob. 1 2 c.A

Cl. 1 2 Bass Cl.

Bsn. 1 2 Cont. Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Trmb. 1 2

Perc. 1 Snares 2 Tam-Tams 3 Susp. Cymb.

Timps

Vlns I

Vlns II

Vlas

Cellos

D.B.

To Xylophone

To Bass Drum

To Tam-Tam

(E to B♭, A to E♭)

260

Fl. 1 2 Picc.

Ob. 1 2 C. A.

Cl. 1 2 Bass Cl.

Bsns. 1 2 Cont. B.

Hns. 1 2 3 4

Tpts. 1 2 3

Trmb. 1 2 3

Tuba

Perc. 3

Harp

Vlns I 1-6 7-11 12-16

Vlns II 1-5 6-10 11-14

Vlas 1-4 5-6 9-12

'Cellos 1-5 6-10

D.B. 1-4 5-8

cresc. dim. gliss. Take cup (or hat) mutes Tam-Tam saltando pizz.

270

Fl. 1 2 Picc.

Ob. 1 2 C. A.

Cl. 1 2 Bass Cl.

Bsns. 1 2 Contra B.

Hns. 1 2 3 4

Tpts. 1 2 3

Tromb. 1 2 3

Tuba

Perc. 2 Tam-Tam 3 Bass Drum Timps

Harp

Piano

Vlns I 1 2

Vlns II 1 2

Vlas 1 2

Cellos 1 2

D. B. (1-4)

FRANCOIS SCHERTENLEIB

240

Fl. 1 2 Picc.
Ob. 1 2 c.A
Cl. 1 2 Bass Cl.
Bsn. 1 2 Contra B.
Hns 1 2 3 4
Tpts 1 2 3
Trmb 1 2 3
Tuba
Perc. 1 2 3
Timp.
Harp
Pno

Flutter tongue
mp
Xylophone
Bass Drum
Tam-Tam
To Snare Drum
Lute
C♯, D♭
pizz.
D.B.

Fl. 1 2
Picc.
Ob. 1 2
C.A.
To Oboe
Cl. 1 2
Bass Cl.
Contra B.
f
Hn. 1 2 3 4
Tpt. 1 2 3
cuivré
Trom. 1 2 3
Tuba
ff
Perc. 2 3
Bass Drum
Tom-Tom
Timps
(1-4)
D. B.
(5-6)
arco
(Bb to Eb)
(E to F#)

240

Bass. Cl.

Bsns. 1 2

Contra B.

To Bsn.

Hns. 1 2 3 4

Rhythmic Solo (Hornes)

Tpts. 1 2 3

Trmb. 1 2 3

Tuba

Perc. 1 2 3

To Tom-Toms

Tom-Toms

To Vibraphone

Harp

(1-4)

'Cellos (5-7)

(8-10)

(1-3)

D. B. (4-6)

(7-10)

300

Hns.

Tpts.

Trmb.

Tuba

Perc.

To Tubular Bells

flutter-t.

dim.

Hns.

Tpts.

Trmb.

Single Desks

Vln I

Vln II

Vlas

'Cellos

D.B.

310

Cl. 1 2 Bass Cl.

Hns. 1 2 3

Tpts. 1 2

Tuba

Pno

Harp

Vlns I 1+2 3+4 5+6

Vlns II 1+2 3+4 5+6

Vlas 1+2 3+4 5+6

'Cellos 1+2 3+4 5+6

D.B. 1-3 4-6 7+8

Single Desks

320

Cl. 1
2
Bass Cl.
Bsn. 1

Hns. 1
2
3
4

Tuba

Timpani Bells
Perc. 2

Pno

Harp

Vlns I 1+2
3+4
5+6

Vlns II 1+2
3+4
5+6

Vlas 1+2
3+4
5+6

'Cellos 1+2
3+4
5+6

D.B. 1-3
4-6
7-8

Cl. 1 2
Bass Cl.
Bsn. 1
To Clarinet
Hns. 1 2 3 4
Tpts. 1 2
Flutter
Trmb. 1 2 3
Tuba
(Tub. Bells)
Perc. 2
Pno.
Harp
Vlns I 1+2 3+4 5+6
Vlns II 1+2 3+4 5+6
Vlas 1+2 3+4 5+6
'Cellos 1+2 3+4 5+6
D.B. 1-3 4-6 7+8

330

To Eb Clarinet

Cl. 1 2

Hns. 1 2 3 4

Tpts. 1 2

To D Trumpet (with mute)

To D Trumpet (with mute)

Trmb. 1 2 3

Tuba

Vlns. I

Vlns. II

340

Fl. 1

Cls. 1 2 3

(Eb) Cl. 1 2 3

Bsns. 1 2 3

Hns. 1 2 3 4

(D) Tpts. 1 2

con sord.

Glockenspiel

Tubular Bells

Vibraphone

Perc. 1 2 3

Pno.

Harp

Ab, Gb

Vlns I

Vlns II

Vlas

Cellos

D.B.

(9-12 only)

Fl. 1 2 Picc.

Ob. 1 2 3

Cl. 1 2 3

Bsns. 1 2 3

Hns. 1 2 3 4

Tpt. 1 2 3

(Celesta)

Perc. 1 2 3 — TB. — Vibr. — To Xylophone — To Clash Cymbals — To Tam-Tam

Pno.

Harp

Vlns I 1-6 7-11 12-16

Vlns II 1-5 6-10 11-16

Vlas 1-4 5-8 9-12

Cellos 1-4 5-7 8-10

D.B. 1-4 5-8

350

Fl. 1 2 Picc.

Ob. 1 2 3

Cl. 1 2 3

Bsns. 1 2 3

Hns. 1 2 3 4

Tpts 1 2 3

Perc. 1.

Pno

Vlns I 1-6 7-11 12-6

Vlns II 1-5 6-10 11-14

Vlas 1-4 5-8 9-12

'Cellos 1-4 5-7 9-10

D.B. 1-4 5-9

Fl. 1 2
Picc.
Ob. 1 2 3
Cl. 1 2 3
Bsns. 1 2 3
Hns 1 2 3 4
Tpts 1 2 3
Perc. 1
Xylophone
Pno.
Vlns I
Vlns II
Vlas
'cellos
D.B.

360

Fl. 1 2 Picc.

Ob. 1 2 3

Cl. 1 2 3

Bsns 1 2 3

Hns 1 2 3 4

Tpts 1 2 3

Perc. 1

Xylophone

To Snares

To Cymbals

To Celeste

Pno.

Vln I

Vln II

Vla

Vlcello

D. B.

♩. = ♩ = ca.152

370

Fl. 1 2 Pic.

To Alto Flute

Ob. 1 2 3

To Cor Anglais

Cl. 1 2 3

To Bass Clarinet

Bsn 1 2 3

Hns 1 2 3 4

To C trumpet, straight mute.

To C trumpet, straight mute.

Tpts. 1 2 3

Trmb. 1 2 3

Tuba

Perc. 1 2 3

Snare

Crash Cymbals

Tom-Tom

l.v.

To Suspended Cymbal

To Tom-Toms

Timp

(Gb to Bb(ov)

Vlns I

Vlns II

Vlas

'Cellos

D.B.

Fl. 1 2 Fl.

Ob. 1 2 C.A.

Cl. 1 2 B.Cl.

Bsn. 1 2 3 To Contra Bassoon

Hns. 1 2 3 4

Tromb. 1 2 3 MST. SOAR. (Hat muted) MST. SOAR. (Hat muted) MST. SOAR. (Hat muted)

Tuba

Timp. (B♭ to C)

Vln I 1-8 9-16

Vln II 1-7 8-14

Vln 1-6 7-12

Cellos 1-5 6-10

D.B.

390

Fl. 1 2

Alto Fl.

Ob. 1 2

C.A.

Cl. 1 2

B. Cl.

Bsn. 1 2

Contra B

Hns. 1 2 3 4

con sord.

Trmb. 1 2

3

Perc. 1

Susp. Cymbal

l.v.

3

Vlns I

Vlns II

Vlas

'Cellos

D.B.

390

R.
Alto Fl.
Ob.
C. A.
Cl.
Bass Cl.
Bsns.
Contra B.
Hns.
Tpts.
Trmb.
Tba.
Perc.
Susp. Cymbl
Vlns I
Vlns II
Vlas
'Cellos
D. B.

Fl. 1 2
Alto Fl.
Ob. 1 2
C.A.
Cl. 1 2
To Bb Clarinet
Hns. 1 2 3 4
Tpts. 1 2 3
Trmb. 1 2
Bass
Tuba
Cuica (lions roar)
Perc. 1 2 3
Tom-Toms
Tam-Tam
Timp.
Vlns I
Vlns II
Vlas
'Cellos
D. B.

400

Hns. 1 2 3 4

Tpts 1 2 3

Trmb. 1 2 3

Tuba

Take cup mute

Cuica

Perc. 1 Tom-Toms

2 Tom-Tom

3

To Snare

To Gong

To Suspended Cymbals

Timps

Hns. 1 2 3 4

Tpts. 1 2 3

Trmb. 1 2 3

Tuba

cresc

Perc. 1

2 Gong

3 Suspended Cymbals

Timps

410

Alto Fl.

Ob. 1 2

C.A.

Cl. 1 2

Bass Cl.

Bsns 1 2

molto espress.

Hns. 1 2 3 4

Tpts. 1 2 3

Tromb. 1 2

Tuba

Snares

To Cajun

Perc. 1 2 3

Gong

susp. Cymbals (3)

l.v.

To Tom-Tom

Timps

molto espress.

Vlns I

Vlns II

Vlas

'Cellos

Harlan

420

Ob. 1 2 C.A.

Cl. 1 2

Bn 2

Hns. 1 2 3 4

Tpts 1 2 3

Trmb. 1 2 3

Tuba

Perc. 1 2 3

Timp.

Vlns I

Vlns II

Vlas

Cellos

ritardando poco a poco

Hns. 1 2 3 4

Tpts 1 2 3

Tromb. 1 2 3

Tuba

Perc. 1 2 3

Timps

Vlns I

Vlns II

Vlas

'Cellos

D.B. (1-4) (5-6)

4:30

Tempo I ♩=c.60

440

Contra Bsn.

Hns. 1 2 3 4

Tpt. 1

Tromb. 1 2 3

1 VLN SORD.

2 VLN SORD.

3 VLN SORD.

Tuba

Tempo I ♩=c.60

Pno.

pp

l.v.

rasg.

Harp

Eb Bb Cb Fb Gb

Tempo I ♩=c.60

Vlns I

Vlns II

Vlas

'Cellos

(1-4)

D.B. (5-8)

mf

f

gliss.

sfz sub p

F

450

460

Vlns I
Vlns II
Vlas
'cellos

glissando

subp

Vlns I
Vlns II
1-6
Vlas
7-12
'Cellos

dim

470

Alto Fl.
Cl.
1
2

cresc.

poco

a

Vlns I
Vlns II

dim.

1
2
Vlas
3
4
5
6

Vlns 7-12
'Cellos

pp

Alto Fl.
C. A.
Cl. 1
Cl. 2
Bass Cl.
Trumb. 1
Trumb. 2
Trumb. 3
Tuba
Perc. 3.
Suspended Cymbals (J)
To Vibraphone
Celeste
Vlns I 1
Vlns I 2
Vlns I 3
Vlns I 4
Vlns I 5
Vlns I 6
Vlns I 7-16
Vlns II
Vlns 1
Vlns 2
Vlns 3
Vlns 4
Vlns 5
Vlns 6
Vlns 7-12
Cellos 1-5

Alto R.

C. A.

1
2
Bass Cl.

490

1
2
Trmb. 3
Tuba

Celeste

1
2
3
4
Vlns I
5
6

1
2
3
4
Vlns II
5
6

Vlns 7-12

Cellos 1-5

Alto Fl.

C.A.

Cl. 1

Cl. 2

Bass Cl.

molto rit.

Trumb. 1

Trumb. 2

Trumb. 3

Tuba

molto rit.

Celeste

To Piano

molto rit.

Vln I 1

Vln I 2

Vln I 3

Vln I 4

Vln I 5

Vln I 6

Vln II 1

Vln II 2

Vln II 3

Vln II 4

Vln II 5

Vln II 6

Vlas 7-12

Cellos 1-5

Cellos 6-10

molto rit.

4.90

Alto Fl.

Cl. 1

1

Trmb 2

3

Tuba

♩= c.54-56

Tam-Tam

Perc. 1

2 Tubular bells

3 Vibraphone

Timp.

Pno.

Harp

♩= c.54-56

Vlns

Cellos

1

2

3

4

5

6

D.B.

Alto Fl.

Cl. 1

1

Tromb. 2

3

Tuba

1

Perc. 2

3

Timps

Pno.

Harp

Vlns

'Cellos

1

2

3

D.B.

4

5

6

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