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DEGREE OF DOCTOR OF PHILOSOPHY

IN MUSICAL COMPOSITION

COMMENTARY TO COMPOSITIONAL PORTFOLIO

by JOE CUTLER

University of Durham

September 2003

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PH.D SUBMISSION

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INTRODUCTION

The contents of the following portfolio represent the main core of my compositional work during the period of 1992-1998. The presented material can be divided into two halves:

Pieces 1-5 were composed whilst I was a part-time student based in Durham (1992-93) and pieces 6-13 have been composed since moving to Poland (October 1993) where I spent three years studying as a post-graduate at the Chopin Academy of Music in Warsaw (1993-96).

The early pieces (such as **Blow-Out**, **Gaia** and **Blast!**) seek to explore a high degree of musical abrasiveness and attempt to use sound in a raw and sometimes shocking way. They are highly influenced by a very direct approach to the canvas taken by the Abstract Expressionists of visual art, and in particular the work of Willem de Kooning. Blocks of highly contrasting sound materials are juxtaposed in order to intensify the sense of extremity, whilst musical gestures are often jagged, violent and angular.

Gradually during this period however, I began to feel that for the present time at least I had explored this particular "avenue" as far as I wished to go, and felt the need for greater simplification and control of material.

The pieces written in Poland reflect this change in approach. In these works a freer and probably more eclectic approach to composition is demonstrated. Rhythm is generally simplified and becomes increasingly pulse-orientated whilst the harmonic language

incorporates a wider tonal universe with the appearance of references to popular musics, and demonstrates a wider degree of consonance and dissonance.

Although over two hours of music may be substantially larger than the normal Ph.D Portfolio, the reason behind presenting thirteen pieces is that if I had to leave out any pieces it would be the early pieces which would go and therefore the sense of style-development over a six-year period would be inevitably lost. In presenting the following commentaries I will concentrate on the later pieces in terms of detail because I believe they are probably more interesting in terms of maturity. In addition to the commentaries, a number of visual representation diagrams are included. These are an important component of my pre-compositional work.

A number of recordings accompany the scores and this commentary, although unfortunately there are no available recordings for **Blow-Out, Untitled IV, Blast!, Abnormal Loads** and **Songs of the Kioti**. If any discrepancies should arrive between the scores and the recordings, the scores should be seen as being the definitive versions as they have all been examined and revised where necessary for this submission.

BLOW-OUT For Solo Clarinet

COMMENTARY

PROGRAMME NOTE AND INFLUENCES

" **Blow-Out** was written in 1992 and was largely inspired by the painting **Untitled IV** by the Dutch Artist **Willem de Kooning** which is on permanent display at the Tate Gallery. Images and textures leap out of the canvas in a wild and vivid array of colour and I aimed to capture at least some of the painting's dynamism and abrasiveness, as well as some of the well-concealed more subtle qualities."

Apart from the visual influence, a number of musical stimuli can be traced. These include the raw and dynamic sound-world of Magnus Lindberg's music as heard in **Ablauf** for clarinet and two bass drums, or the strident virtuosity of Peter Maxwell-Davies's **Hymnos** for clarinet and piano. Also at this time I discovered in the University Library a Dutch LP on the Donemus label that included a fascinating piece entitled "Incantations" for bass clarinet and orchestra by Theo Loevendie. I was very attracted by the rolling and growling solo part (performed by the amazing Harry Sparnaay) and my solo piece, although written for normal B-flat clarinet, aimed to capture some of that seamless spontaneity.

(Please note that any reference to specific pitches in the following commentary is based on how they appear in the score, i.e. transposed for clarinet in B-flat).

The musical starting point for the piece was a linear exploration of a specific type of highly characterised melodic gesture. The rhapsodic development of this gesture would be punctuated and interrupted by a second type of gesture which would not only contrast the first in terms of melodic contour, but also in terms of register to create an interactive musical argument.

Such an approach demanded careful consideration of three primary features, i) the characterisation of each type of melodic gesture, ii) the methodology to be employed in the rhapsodic development of the first type of melodic gesture and iii) the frequency and strategic placing of the second type of melodic gesture.

In terms of characterisation, I resolved that the first type of gesture should consist of rapid, rhythmically irregular groups of a chromatic nature placed in the lowest range of the clarinet's register, and that the second type would be abrasive, angular and exploitative of the clarinet's highest register.

In charting the developmental course to be employed by the first type of gesture, I defined a few key areas which would be explored. These included the i) rhythmic augmentation and diminution of the initial gesture, ii) linear augmentation and diminution of the initial gesture and, iii) exploration of pitch content of the initial melodic gesture to be used as a cell within the context of a regular pulse-driven rhythmic section.

The third necessary procedure required in developing a structure for the piece was to assign a specific role for the secondary angular gesture. I resolved to begin the piece with this gesture, allowing it to serve as a declamation. In addition I decided that the gesture would

appear at certain moments as an interruptive element and would also appear at the climax of the piece preceded by a melodic ascent from the low, rhapsodic gesture, thus creating a sense of gestural metamorphosis. (As the secondary angular gesture opens the piece, I will define it **Component A** for the remainder of this commentary.)

"A BATTLE OF TWO GESTURES"

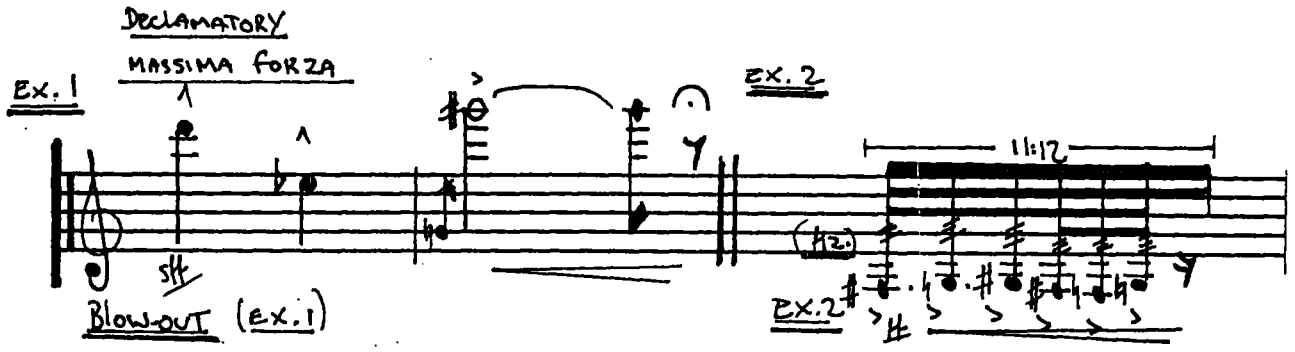
As previously mentioned, the structure of the solo piece **"Blow-Out"** concerns itself predominantly with the balance of two disparate musical ideas. Although there are one or two "supporting themes" such as the cameo role played by the lyrical motif, the main "action" rests upon the ensuing drama played out by the two leading musical components.

COMPONENT A: (Ex.1)

This consists of the declamatory motif which opens the piece. Like a call to attention, this idea recurs at various moments throughout the piece as if trying to impose itself on the musical landscape. It is angular in nature and initially consists of the pitches D, E-flat, G-natural and G-sharp. **Component a** does not really develop in any significant way until the climax of the work.

COMPONENT B: (Ex.2)

This consists of the low "growling" figure, first appearing in bar 3, which can be seen as the B-flat clarinet attempting to metamorphosise into a bass clarinet. Unlike **component a** it is very chromatic as it explores dense harmonic fields. Also unlike **component a** it is constantly under-going transformation.

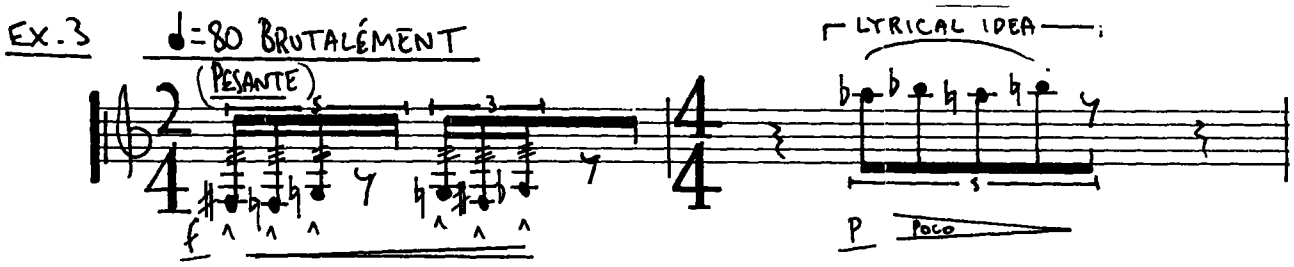


OVERALL STRUCTURE

The piece falls into a tripartite structure.

1. Exposition of materials

The first part, which begins at the opening declamatory gesture and finishes with the pause bar on page 2 (bar 24) can be seen as an expositional section in which the basic materials are announced. This section falls into two sub-sections, both beginning with the gestural **component a** (bars 1 and 13). Both sub-sections explore the spontaneous "growling" of **component b** in varying forms. In the first instance (bar 3 until bar 13) **component b** works itself into a frenzy (leading to the climactic top A-flat). This is accomplished by a general increase in the group lengths and intervallic range in conjunction with an accelerando. The second sub-section (bar 13 until bar 24) is however far more fragmentary with the general lengths of the "rumbling" **component b** note-groups reduced. Whilst the general dynamic is still one of abrasiveness, the **component b** groups are now juxtaposed with a newly introduced fleeting lyrical gesture (Ex.3).



2. Development of materials

This section begins with an introductory 10 bars (bars 25-34) which begin at the bar marked "Menacing". This introduction can be seen as a "revving-up" of energy which is released at the bar marked "Frenetically" (bar 35). The introduction itself consists of two contrasting juxtaposed ideas which can be called **obsessive idea** and **lyrical idea**. **Obsessive idea** itself divides into two parts: the repeated quavers and the semi-quavers which are themselves a development of initial **component b**. Now though, **component b** is given a regular pulse. This whole developmental section employs additive procedures, and this can be seen here on a micro-structural level. For example, the semi-quavers increase in number from 7 to 8 to 10 (bars 25-28), and this is accompanied by a rising pitch range (B-flat,C-natural,D-flat,E-flat,F-sharp).

The main part of the section, beginning at "Frenetically" (bar 35) sees a continued sense of expansion. Again the material consists of the quaver/semi-quaver idea, but now the juxtaposed **lyrical idea** has been abandoned in an effort to enhance the growing sense of dynamism. The quaver count in bar 35 has increased to four whilst the semi-quaver idea (bar 36-38, up to and including third quaver beat) now occupies 11 crochet beats. Also the pitch content of the first six semi-quavers corresponds exactly to that of the first six semi-quavers

of the opening statement of **component b** in bar 3. When the quaver/semi-quaver idea is re-stated (fifth quaver beat of bars 38-bar 44) the quaver count has increased to 5, whilst the semi-quaver material now occupies 23 crochets (if one counts bar 44 as belonging to the semi-quaver material), and this is accompanied by a consistent upwards motion in pitch as **component b** finally breaks out of its lower register and enters into the pitch range normally frequented by **component a**. The section (at the point marked "Frenzied", bar 51) finishes with a fusion of **components a and b** as it presses towards the main climax. This is achieved through combining the angularity of **component a** with the pounding semi-quaver movement of the developed **component b**.

3. Climax

The climax of the piece occurs at the section marked "Massima Forza" which involves a disaggregation of the two components and a return of **component a**, which is subject to large-scale repetition. The final word, however, is provided by **component b**.

UNTITLED IV

COMMENTARY

BACKGROUND

Untitled IV for bass clarinet, cello and piano was written in 1992. At that time, with the exception of the solo clarinet piece **Blow-Out**, I had not composed anything for about six months and feeling unsure how to begin, I decided to return to the solo clarinet piece as I felt that certain elements of **Blow-Out** could be re-used within the context of a new piece for small chamber ensemble which would feature the bass clarinet in a soloistic role.

Taking its title from the painting of the same name by Willem de Kooning which was previously mentioned in the commentary accompanying **Blow-Out**, **Untitled IV** similarly draws upon the painting's dynamism and volatility, but to a greater extent than in **Blow-Out**, sets out to explore some of the inherent more subtle and delicate qualities.

The initial musical starting point for the piece was a textural exploration of two types of highly characterised and contrasting blocks of material. Such an approach demanded a careful consideration of two primary features, 1) characterisation of each respective block and 2) methodology to be employed in the juxtaposition of blocks in order to create a cohesive musical argument.

I resolved that the first block should be characterised through the exploitation of the lowest register of each respective instrument contained in the ensemble. In addition a restless, irregular approach to rhythm would be adopted whilst simultaneously instilling an element of forward propulsion. The second block would contrast the first by exploring the higher registers of each respective instrument and would be more sonorous harmonically. It would also adopt a quality of relative stasis instead of forward propulsion.

It was decided that the first block would be structurally prevalent with the second block employed as the central part of the piece. Additionally the forward propulsion of the first block would culminate in a climactic point to occur towards the end of the piece. As the work progressed it became clear that the highly characterised blocks needed to be strengthened by some additional material and for this reason two brief cadenza-like passages for bass clarinet were developed.

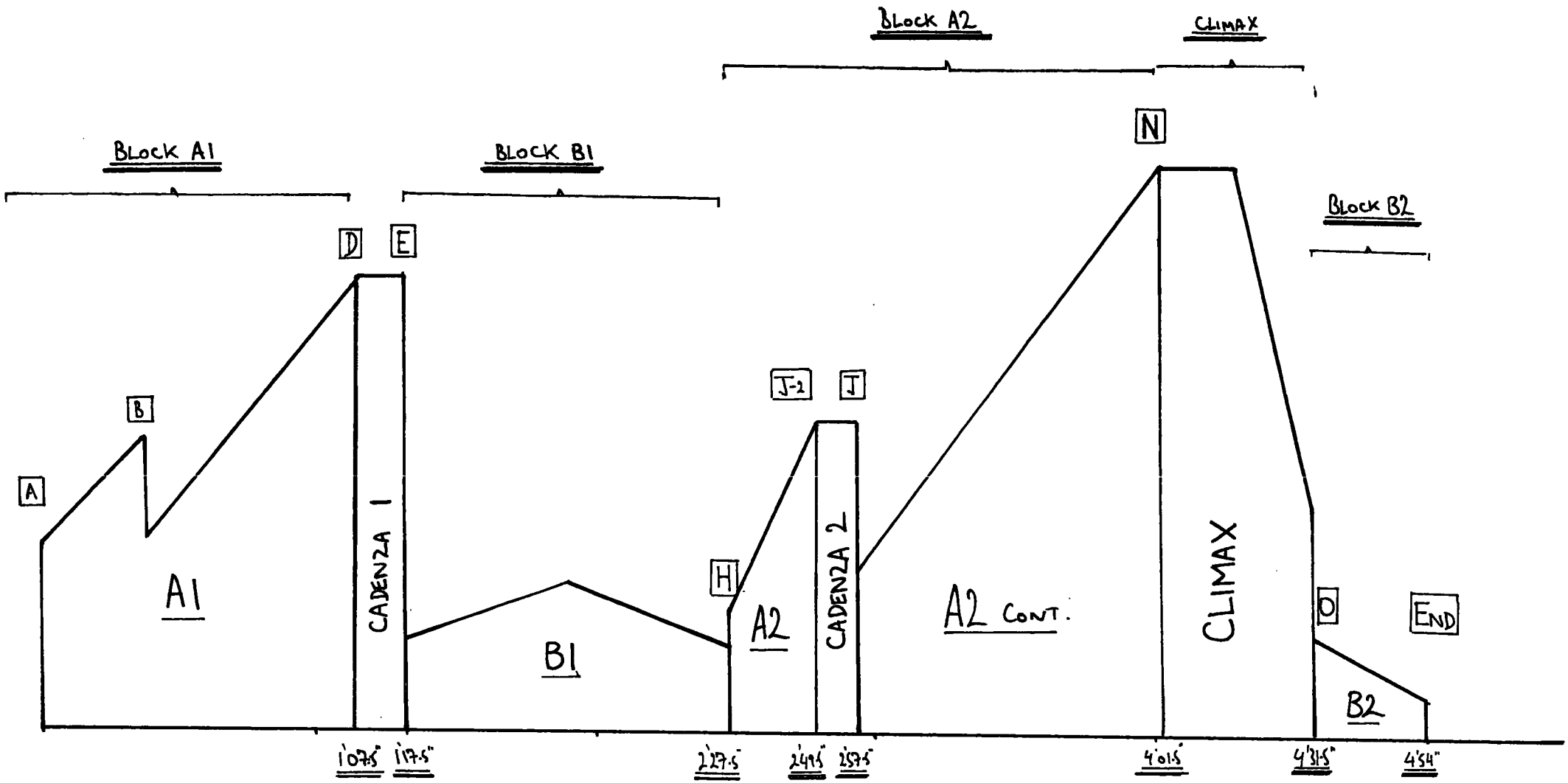
STRUCTURE (Please refer to "Visual Representation Diagram")

In basic structural terms, the piece explores the effect created through the juxtaposition of two contrasting musical blocks of material. These blocks contrast with one another in terms of register, dynamic and harmonic speed.

Block A (**Fig.A-Fig.D**) explores an agitated sound world that is initially fixed in the lowest register of each of the respective three instruments. It is characterised by the piano's agitato "ground bass" figuration which forms the section's musical foundation and in due course explores a restless tremolo cello idea and also the bass clarinet's "component b" motif that

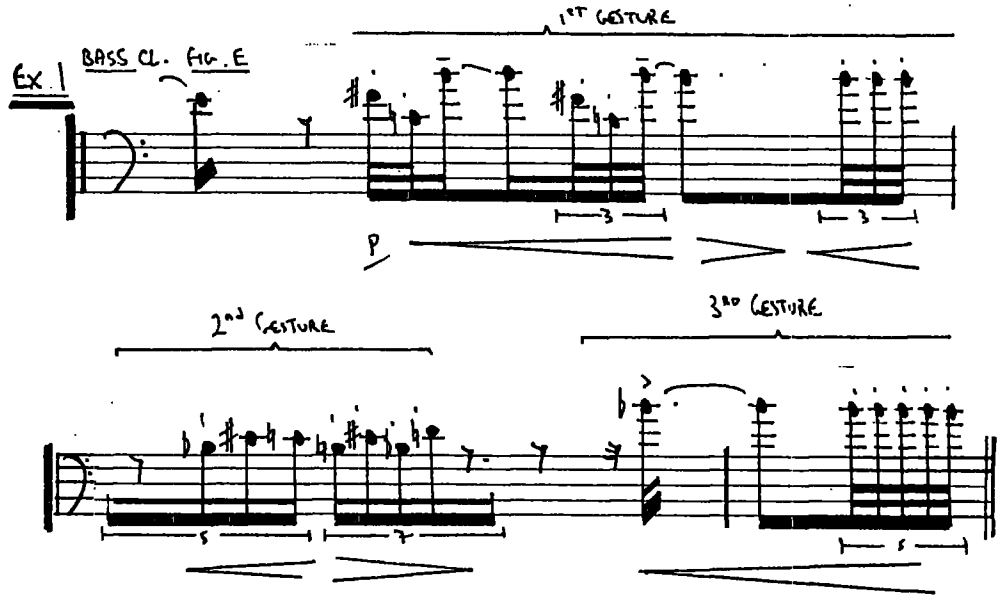
Visual Representation of "Untitled IV"

(Timings based on tempo markings)



was examined in the commentary relating to **Blow-Out.** In harmonic terms Block A is generally very static, and the overall dynamic tends towards crescendo.

Block B (**Fig.E-Fig.H**) contrasts block A by exploring the higher ranges of the bass clarinet and piano (with the cello briefly taking over from the bass clarinet at **Fig.G**). The instrumental gestures are restless and fragmentary and in the piano include arpeggio-like figurations which transform into accelerating trill formations. The bass clarinet configuration at **Fig.E**, which re-appears one tone higher at **Fig.F**, comprises three fleeting gestures (Ex.1) which form the basis of the instrument's material throughout block B . The dynamic is generally quiet and introverted but the harmonic rate of change is far faster than in the far more extrovert initial block A material, particularly in the piano, and this will be examined later.



In addition to the primary block A and B material there are two brief bass clarinet "cadenzas" which consist of re-worked sections from **Blow-Out** "spliced" into the piece. The first "cadenza" (Fig.D) is derived in terms of contour from bars 20-23 of **Blow-Out** and can be seen as the bass clarinet's climactic response to the tension generated by the preceding block A section.

A second and briefer "cadenza", two bars before **Fig.J**, grows out of the preceding material and relates to bars 11-14 in **Blow-Out**.

The table below summarises the main macro-structural elements within the piece:
(Please note that the symbol "CZ" listed under "block" refers to cadenza).

SECTION	BLOCK	COMMENTS
Fig.A-Fig.B	**A1**	The piano "ground bass" figure is introduced. In the third bar, a counter-theme is introduced which becomes increasingly agitated as it moves towards **Fig.B**. In bar 5, the left hand of the piano moves for two bars to a different chord-position of the opening 2 bars (and this will be examined later in the commentary).
Fig.B-Fig.D	**A1**	After an introductory two bars of the "ground bass" figure, the right hand counter-theme returns, now in conjunction with "tremolo" cello phrases which "shadow" the piano's right hand counter-theme by sustaining specific pitches. The material

increases in dynamic and energy from **Fig.C** onwards whilst ascending in pitch range culminating in the entrance of the bass clarinet in the second bar before **Fig.D** with a sustained flutter-tongued note which crescendos into a statement of the "component b" idea from **Blow-Out**. This can be seen as a preparatory "revving-up" of energy which is released in the subsequent bass-clarinet cadenza.

Fig.D-Fig.E CZ 1 The bass clarinet presents the first cadenza, using material from bars 20-23 of **Blow-Out**.

Fig.E-Fig.H B1 Block B1, described previously, subdivides into two subsections (**Fig.E-Fig.F**, and **Fig.F**-two bar after **Fig.G**) and finishes with a brief piano cadenza.

Fig.H-Fig.I A2 The piano "ground bass" figuration returns in a variant form in which the speed of the figure is significantly increased. The cello still has the tremolo idea but phrases are far less expansive and now increase in an obsessive and additive fashion. The bass clarinet has three statements of the initial "component b" idea from **Blow-Out** followed suddenly by a contrasting bar which consists of the expansive "lyrical" idea from bar 29 of **Blow-Out**, before returning to "component b" material from bars 8-

10 of **Blow-Out** and this leads into the second bass clarinet cadenza which occurs two bars before **Fig.J**.

Fig.J (-2 bars) CZ 2 The bass clarinet has a brief cadenza consisting of bars 11-14 from **Blow-Out**.

Fig.J-Fig.L A2 (Cont.) The variant "ground bass" figuration introduced at **Fig.H** returns and is now juxtaposed with a descending figure (e.g. 4th bar of **Fig.J**), whilst the bass clarinet and cello both adopt a character of increasing frenzy. The bass clarinet material is initially derived from bars 15 and 17 of **Blow-Out** in which a condensed variant of "component b" was introduced.

Fig.L-Fig.N A2 (Cont.) This sub-section links the final material derived from the "ground bass" with the climax at **Fig.N** and is therefore designed to increase tension in terms of both energy and drive. Two bars of frenetic bass clarinet virtuosity are twice alternated with two bars of dance-like material before the 6/4 accelerando bar leads into the climax.

Fig.N-Fig.O Climax The bass clarinet plays a succession of three wild ascending figurations which relate in terms of contour to the initial "ground bass" statement at **Fig.A (Ex.2)**. Similarly the piano

chords can be seen as a vertical derivation of the opening "ground bass".

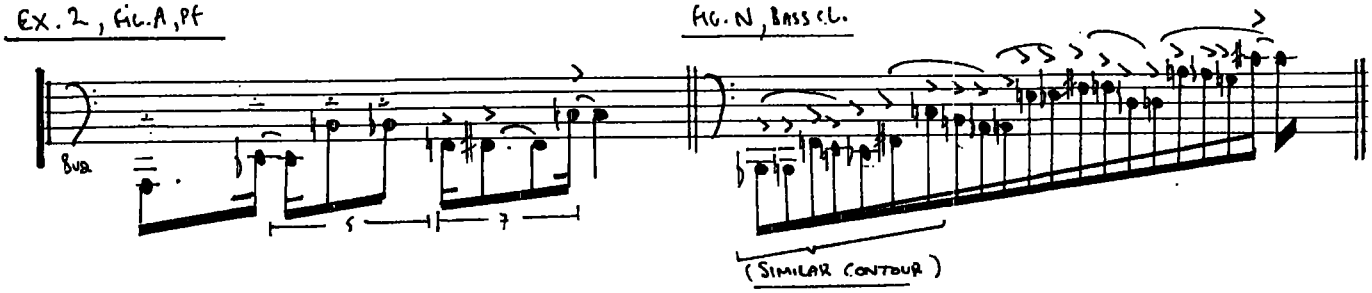
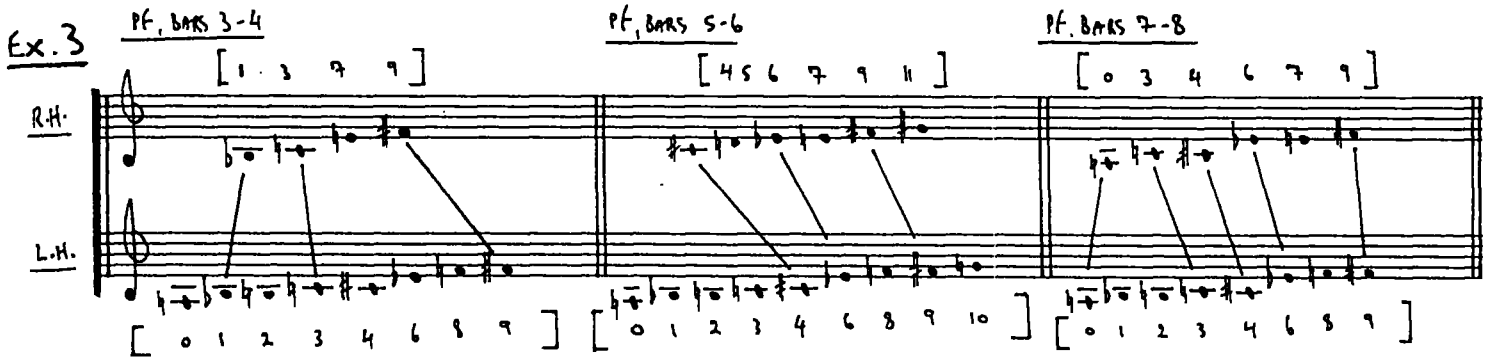


Fig.O-End B2 The cello phrase from **Fig.G** returns on the bass clarinet and this brings the piece to a delicate close.

SOME EXAMPLES OF HARMONIC PROCEDURES

The following musical examples demonstrate some of the primary ways in which pitch and harmony are organised within the piece.

Ex.3 analyzes how the opening piano material (**Fig.A-Fig.B**) is controlled in terms of pitch organisation. In the diagram, the right hand and left hand pitches of each two-bar phrase structure are assembled as note-rows ascending from A-natural. In order to identify these pitches and track their use in the work the following pitch conventions are employed:
A-natural is labelled (0), B-flat is labelled (1), B-natural is labelled (2) and this pattern continues in the same way until G-sharp (11) is reached.



The analysis begins with bars 3-4 (as bars 1-2 are identical to the left hand "ground bass" figure of bars 3-4). If the notes of the left hand are analyzed using the previously mentioned pitch classification system, this creates a pitch set consisting of eight elements (0,1,2,3,4,6,8,9). The right hand counter-theme is restricted to four pitches (1,3,7,9) with thus three pitches in common (1,3,9) with the set used for the left hand. The remaining pitch, E-natural (pitch 7), serves as a "rogue" pitch, blurring the inter-connections.

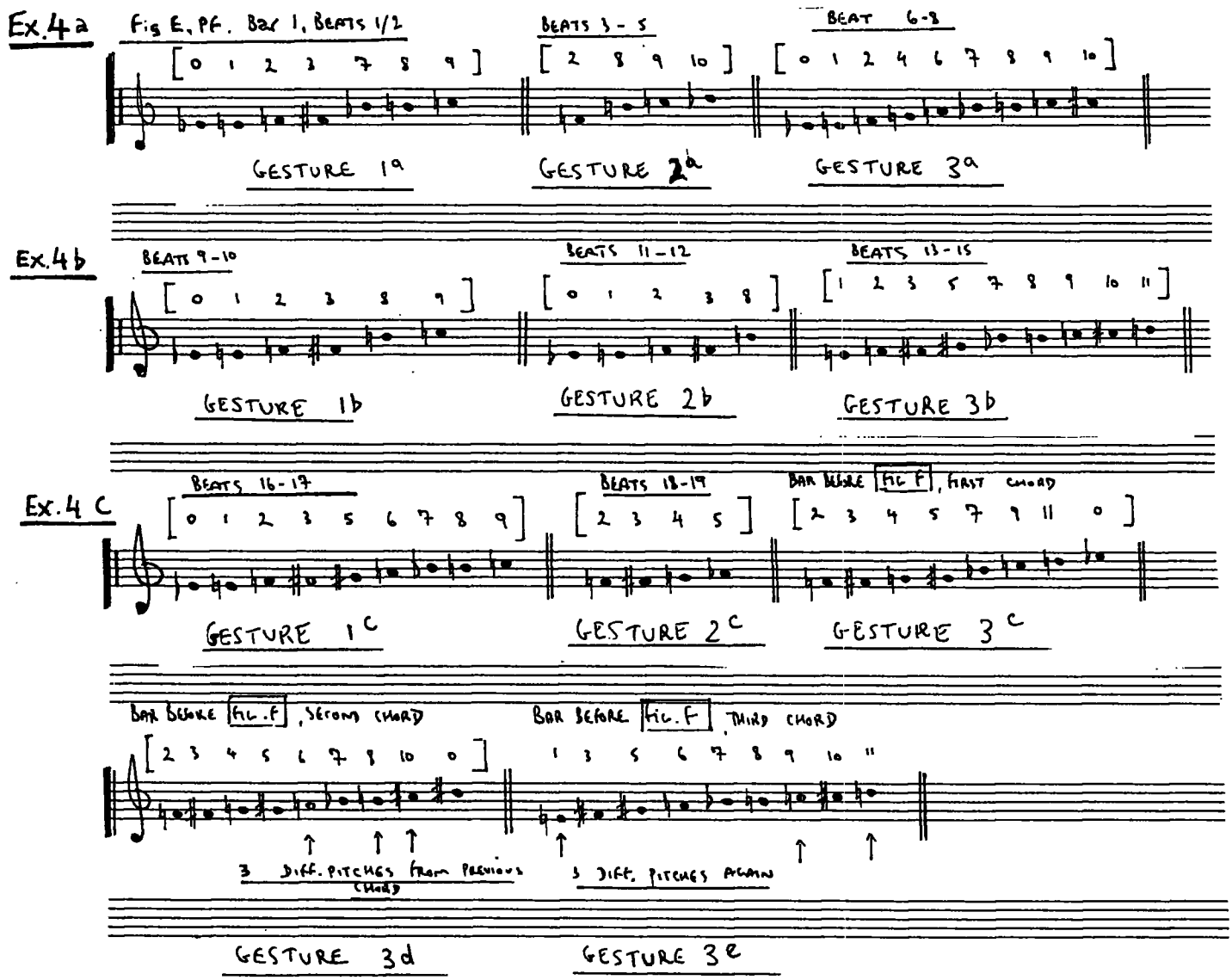
In bars 5-6, the left hand "ground bass" figure consists of the pitch set (0,1,2,3,4,6,8,9,10). If this is compared to the pitch set of bars 3-4, it becomes clear that the two sets are identical, except that bars 5-6 include the additional pitch of G-natural (pitch 10), and the pitches are used in different registral positions.

The right hand "counter theme" of bars 5-6 consists of the pitch set (4,5,6,7,9,11). Thus, the effect of "blurred" inter-connection is continued with three pitches (4,6,9) being common to both the right hand and left hand. Through combining the three "uncommon" pitches of the right hand and the nine notes of the left hand pitch set, all twelve notes of the chromatic scale are now present.

In bars 7-8, the left hand "ground bass" reverts back to its original registral position, whilst the right hand consists of the pitch set (0,3,4,6,7,9). Similar to bars 3-4, only the E-natural (pitch 7) is not present in the left hand.

In terms of harmonic procedures at work in this section, it is clear that the left hand "ground bass" figure establishes a very static harmonic framework whilst the right hand "counter theme" shifts between focusing into and fading away from the left hand harmonic stasis.

Ex.4a-c shows that similar procedures are used in block B. This can be illustrated by using E-flat as pitch (0) and applying matching transpositions to all the other elements.



Ex.4a-c examines how the piano figurations in the section **Fig.E-Fig.F** are connected in terms of pitch. The piano material consists of three separate gestures and these will be regularly referred to in the following analysis. Firstly there is an ascending arpeggio-like figure (gesture 1a-c) which leads into an accelerating "trill" (gesture 2a-c) which in turn "blossoms" into a descending and then ascending wave-like rippling gesture (gesture 3a-e).

Gesture 1a (ex.4a), which occurs in beats 1-2 of **Fig.E**, consists of the pitch set (0,1,2,3,7,8,9). The subsequent gesture 2a (beats 3-5) grows out of the preceding arpeggio-like figure and flourishes into gesture 3a of beats 6-8. Gesture 3a is an expanded variation on the opening gesture 1a and consists of the pitch set (0,1,2,4,6,7,8,9,10).

The second cycle of the three separate gestures (Ex.4b) begins on beats 9-10 with gesture 1b. This consists of the pitch set (0,1,2,3,8,9) and is thus essentially gesture 1a (but without pitch 7) used in a new registral position. Gesture 2b (beats 11-12) follows, again growing out of the preceding pitch material, and this culminates in gesture 3b (beats 13-15). Gesture 3b consists of the pitch set (1,2,3,5,7,8,9,10,11) and is therefore a replica of gesture 3a transposed up a semitone.

The final cycle of these three gestures begins with gesture 1c (beats 16-17) and this represents a slightly expanded version (0,1,2,3,5,6,7,8,9) of gesture 1a, once again in a new registral position. This, via gesture 2c leads into a series of three climactic gestures (3c,3d,3e) which occur in the bar before **Fig.F**. Gesture 3c (2,3,4,5,7,9,11,0) resembles gesture 2c, transposed up yet another semitone although three central pitches (5,7,9) remain untransposed. Gesture 3d consists of nine pitches (2,3,4,5,6,7,8,10,0) that include six pitches

from gesture 3c and three new pitches (6,8,10), whilst gesture 3e (1,3,5,6,7,8,9,10,11) maintains six pitches from gesture 3d whilst adding three more new pitches (1,9,11).

To summarise, it can be seen that the arpeggio-type gestures (1a-1c), like the previously discussed "ground bass" figure, remain basically static throughout the section of **Fig.E-Fig.F**, although different registral positions are used. However the subsequent flourish-like type-3 gestures (3a-3e) gradually move away from their initial pitch similarities with the type-1 arpeggio gestures through a series of transpositions and shifting inner notes.

BLAST!

COMMENTARY

PROGRAMME NOTE AND BACKGROUND

Blast! for bass clarinet (doubling E-flat clarinet), violin, cello and piano was written in the autumn of 1992. The piece draws upon material from **Blow-Out** and **Untitled IV** in conjunction with a considerable amount of original material.

In terms of influence, the previously mentioned painting **Untitled IV** by Willem De Kooning provided a visual source of inspiration and the musical influence of Magnus Lindberg is also apparent. The initial two pages also reveal a similarity to the work of composers such as Michael Finnissy and Andrew Toovey in the superimposition of extremes of register ("wailing" clarinet and violin pitted against darkest reaches of the piano) and also in the juxtaposition of highly contrasting musical materials. The piece also shows the influence of Ligeti in the "whirling" textures at **Fig.F** which expand out of an initial single pitch.

The initial musical idea behind **Blast!** was to re-use the first block of highly characterised material from **Untitled IV** within the context of an enlarged ensemble (i.e. with additional violin). Once resolved to use this material as the main component of the piece, I was left with an issue which was concerned with the degree in which this new piece should differ from **Untitled IV**.

I decided that three specific areas of the piece would differ greatly from the structural model of **Untitled IV**. I resolved that, 1) there should be a wild and abrasive introductory passage, 2) there should be a completely different central section that would exploit the additional violin in some way and, 3) that there should be an extended and distinct climactic section that would take the exploration of volatility to a greater degree than in **Untitled IV**.

Through using this additional material, it was possible to instill in **Blast!** a distinct character of its own, rather than the piece being simply an arrangement of **Untitled IV**.

STRUCTURE

Like **Untitled IV**, **Blast!** uses an A1-B1-A2 type structure and both pieces include the same two bass clarinet cadenzas. A considerable amount of the material is identical to **Untitled IV** as the following table reveals:

SECTION	BLOCK	COMMENTS
Bar 1-Fig.A	**Intro**	These two pages act as an intense introduction to the main part of the piece with the piano leading the "action" by way of its bass configurations. An important gesture appears in the bar before **Fig.A**, consisting of the "whirling" figure (clarinet and violin) that later forms the basis of **block B**.
Fig.A-Fig.B	**A1**	This corresponds to **Fig.A-Fig.B** of **Untitled IV**.

Fig.B-Fig.C	**B (preview)**	Interrupting A1, this one bar "hints" at the forthcoming block B.
Fig.C-Fig.E	**A1**	This corresponds to **Fig.B-Fig.D** of **Untitled IV** (with one final additional bar).
Fig.E-Fig.F	**CDZ 1**	This corresponds to the bass clarinet cadenza in **Fig.D-Fig.E** of **Untitled IV** (with added multi-phonics and one additional bar).
Fig.F-Fig.G	**B (main)**	Violin and cello have "whirling" material, expanding out of an initial pitch of F-natural.
Fig.G-Fig.H	**B (cont.)**	E-natural becomes the "base" pitch (clarinet). Piano has a "bell-like" figure that expands out of the central pitch of E-natural before contracting back towards it.
Fig.H-Fig.J	**B (cont.)**	"Whirling" material returns in the clarinet, violin and cello and expands out of the initial pitch of F-sharp.
Fig.J-Fig.K	**B (cont.)**	Final part of block B sees the "whirling" figure and the piano "bell-like" figure combined as they both "wind-down".

Fig.K-Fig.P A2 This corresponds to **Fig.H-Fig.L** in **Untitled IV** (including 2nd bass clarinet cadenza) with extended final bar.

Fig.P-Fig.T Climax Two types of material alternate. Firstly, the climactic clarinet figure from the final page of **Blow-Out** appears (with the accompanying violin part "shadowing" specific pitches) whilst the piano has huge chords. This material alternates with "screaming" multi-phonics combined with a manic drill-like piano part that explores the piano's lowest register.

Fig.T-End Climax/Coda Finally the clarinet is left on its own (only accompanied by sustained notes), before the "component b" motif (discussed in **Blow-Out** and **Untitled IV**) briefly returns, accompanied by the two piano chords that precede **Fig.A**.

GAIA for Solo Viola

COMMENTARY

PROGRAMME NOTE

"**Gaia** in Greek mythology was the Goddess of the Earth, and her offspring consisted of three giants, each bearing 50 heads and 100 arms."

"**Gaia** for solo viola depicts a type of "earth-music" - an imaginary ancient folk music and the work draws much of its material from the four open strings of the viola."

"The piece is intended to be "folk-like" in character and the violist is therefore free to indulge in extremes of rubato, colour and dynamics."

BACKGROUND

Gaia was written in the spring of 1993 for the International Viola Book. This was a project which involved about thirty composers from various countries composing new works for solo viola.

Specific influences behind the piece are quite difficult to identify, although certainly the solo string writing of Iannis Xenakis played a role. Also the open strings/minor sixth motif (p.2)

shows a certain resemblance to some of the writing in Arvo Pärt's **Fratres** (violin and piano version) which was a piece that I was playing at the time. However the harmonic language in **Gaia** is far more dissonant and, although some use is made of tonal centres, there is no overall tonality in the traditional sense.

Being a violinist/violist myself, the piece was to a significant extent composed "at the instrument".

The initial musical starting point was the identification of the opening three-note gesture (with accompanying G-string drone). Careful consideration had to be taken with regard to, 1) methodology to be employed in the subsequent development of this gesture and, 2) selection of additional material.

I resolved to treat this opening gesture as a cell that could undergo processes of contraction, expansion and elaboration. In addition a second, briefer gesture consisting of an accelerating figuration was devised to precede subsequent statements of the opening gesture. Through constant elaboration and development of these two gestures an interactive linear dialogue was developed.

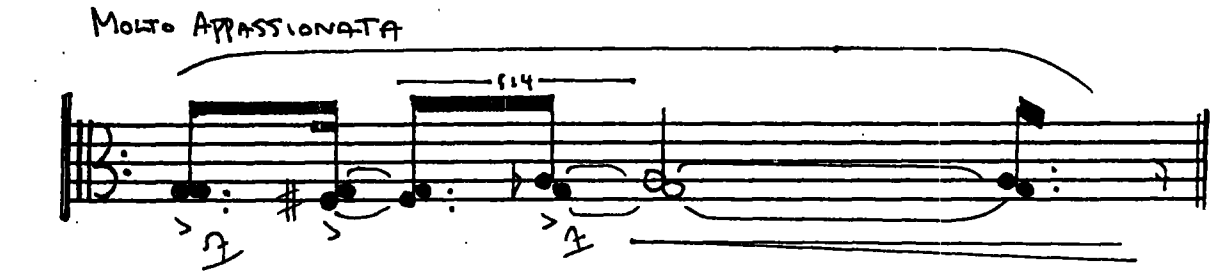
As the work progressed it became clear that a second section was necessary and therefore material that exploited all four strings of the viola was selected to suggest a sense of registral expansion. Through alternating these two distinct and contrasting sections it was possible to create a cohesive musical argument.

STRUCTURE

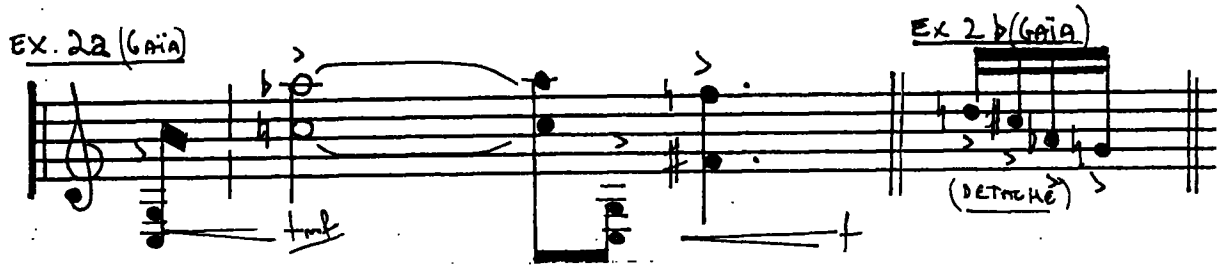
The piece employs a very straight-forward structural scheme falling into an A-B-A-B-A format.

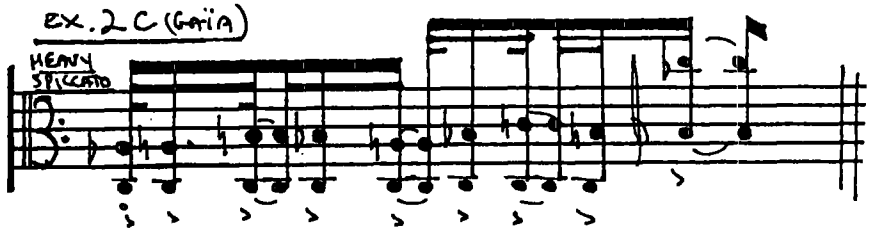
A1 opens the piece and can be distinguished by a three-note motif fanning out from G, accompanied by an open G-string drone (Ex.1).

(GAIA) EX.1



B1 moves outwards from strings II/III to include all four strings and now has a double drone of open G and open C (Ex.2a). The section also includes two other secondary motifs; namely the falling semi-quaver figure (Ex.2b) and the "manically" rising heavy spiccato figure (Ex.2c).





A2 is an elaboration of **A1** and begins in exactly the same way. However, whilst maintaining the G-drone, page 6 sees the introduction of a new circle-like motif on the D-string which can be seen as either an answer to, or a development on the opening and questioning three note motif.

B2 uses the same material as **B1** but elongates it and takes it further dramatically and emotionally, until the "cadenza" (p.8) leads the extended motif 2c into a new sub-section where the role of the open G-string drone is altered. As the mood calms itself and becomes increasingly subdued and introspective, the open G-string becomes a centre from which the melodic material ebbs and flows rather than being a note played simultaneously with the three-note opening motif (as it was at the beginning).

A3 returns in the form of a wistful coda. The basic contours of the original three note motif are maintained, as is the G drone (G for Gaia) but the flow is no longer confidently questioning but rather meandering as it alternates between moving outwards and back to the centre of G.

RULE OF "3"

The number three consistently recurs throughout the piece and here are some of the examples.
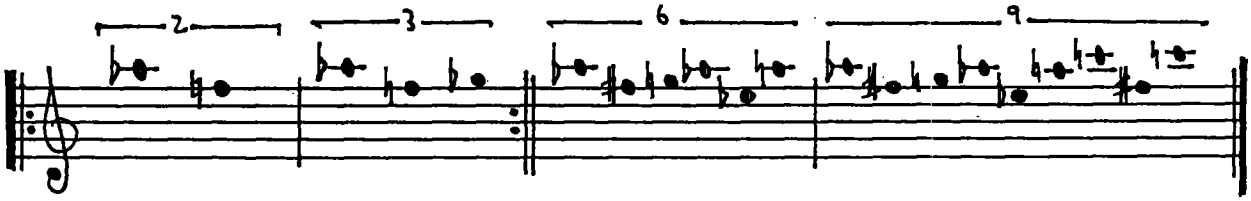
1. The three offspring of Gaia mentioned in the programme note.

2. The constantly recurring G-drone (String III).

3. The three-note opening motif which maintains its three-note shape on its sequential repetitions. Similarly the motif recurs in an inverted form in section A1 (for example page 3 before the cadenza).

4. The melodic sequence which consists of the unfolding sequence produced by the highest notes of motif 2a evolves following its second repetition by the addition of three notes on each subsequent cycle on page 2. Thus (2),3,6,9 (Ex.3).

Ex.3 (Gaia)



5. **Block B** contains three separate and recurring motifs.

6. Third repetition of **block A** brings the piece to its close.

ABNORMAL LOADS for Trumpet and Percussion

COMMENTARY

BACKGROUND

Abnormal Loads was written in the spring of 1993 as a commission from Yorkshire and Humberside Arts for the trumpeter Mark Robinson. It was the final piece that I composed before leaving Britain to study in Poland.

The title refers to a common motorway sign, and also specifically to a journey to the 1992 Darmstadt Summer Course made by Mark Robinson, two other brass-playing friends and myself. Packed into a Mini Metro and complete with a vast array of trumpets, trombones and a violin, our journey from Leicester to Darmstadt took many days and included numerous adventures en route including a huge blow-out at 100 mph on the outside lane of the Autobahn.

Also, the title refers to the rather unusual "load" of trumpet and percussion itself.

The initial musical starting point for the piece was a linear exploration of two contrasting types of melodic material, one to be assigned to the combination of trumpet and percussion, the other to the trumpet only. Such an approach demanded careful consideration of two primary features, i) the characterisation of each type of material, and ii) the methodology to be employed in developing the musical argument. In the latter context I decided to explore

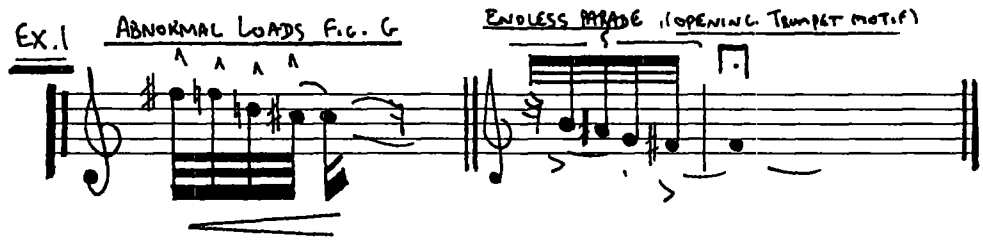
the possibilities of treating the selected material as cells, which could undergo processes of contraction and expansion, both in terms of duration and also inner textures.

Such a technique would allow the characterisation of each type of material to be modified, allowing a continuum to be developed between strong contrast at one extreme, and an interactive musical argument at suitable meeting points. Accordingly I resolved that the first type of melodic material would consist of sustained notes which would create a slow-moving and angular phrase structure, and that the second type of melodic material would consist of groups of rapid appoggiaturas.

By interpolating these two sources from the outset, such that each new pitch in the slow-moving melody is preceded by a group of appoggiaturas, it became possible to develop a linear argument based on contractions of the former and expansions of the latter, moving between a mood of contrast and one of direct confrontation. As the work progressed it became clear that the characterisation of both the trumpet and the percussion needed to be strengthened by some additional material, most notably the insertion of cadenzas for both instruments.

INFLUENCES

During the initial sketching of the piece I listened to such pieces as Sir Harrison Birtwistle's **Endless Parade**, Jan Sandstrom's **Motorbike Concerto** and a number of works by Magnus Lindberg. The piece pays homage to **Endless Parade** in using a direct quote (Ex.1) and using it as the generation source for all the material used in the Trumpet cadenzas.



Like Birtwistle's work generally, **Abnormal Loads** alludes to the concept of ritual (i.e. following a specific preordained ceremonial order of events). This shows itself in the exact repetition of sections as well as in the constant unaltered reappearance of specific motifs. An example of this is the two-beat temple block motif **(Fig.B)** which consistently recurs throughout the piece. It can be heard, now on the rototoms, opening the percussion cadenza **(Fig.F)**, and it also re-appears back on the temple blocks in the bar before **Fig.K**. A final appearance is at **Fig.Q**, again on the rototoms.

STRUCTURE

The piece consists of two structural cycles with the second cycle being an elaboration on the first.

CYCLE 1 (Opening-Fig.I)

Material A1 (Opening to Fig.B):

This consists of an unfolding 8-note sequence divided into two phrases of four. The sequence is marked by the crotales whilst the sustained trumpet line also includes a secondary idea - that of groups of appoggiaturas which precede the notes of the series.

Material B1 (Fig.B to Fig.C):

This consists of two components. The first is the percussion part which comes to the forefront with the regularly recurring temple block motif. The second is a four-pitch phrase, sustained by the trumpet (the same four pitches as the opening four sustained notes), which also serves as the basis for later "B" material.

Material A2 (Fig.C to Fig.E):

The opening idea returns, now increasing to a series of nine notes and the role of the crotales becomes increasingly aggressive.

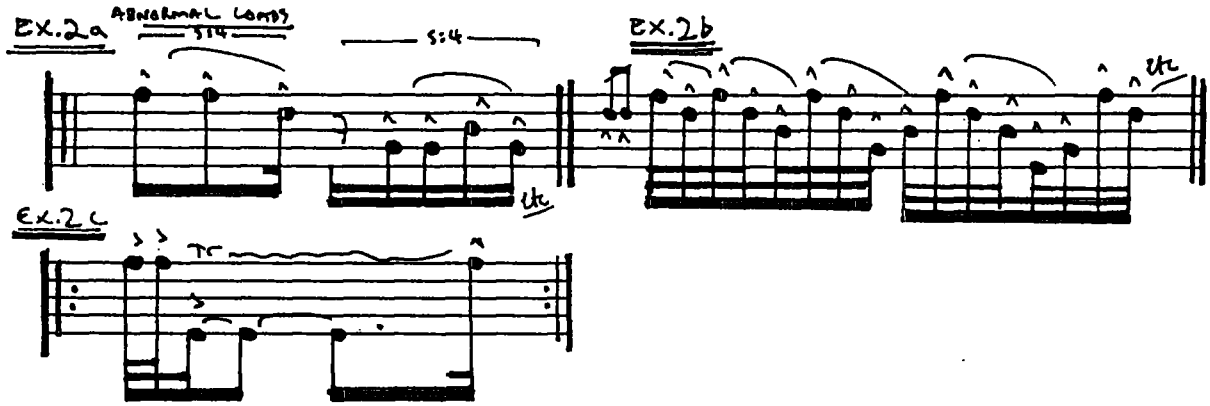
Material A3 (Fig.E to Fig.F):

The original A idea becomes even more agitated, with the appoggiaturas increasing in importance by becoming demi-semi quavers. Crotales begin to use additional pitches to those presented by the trumpet "line".

Material C1 (Fig.F to Fig.G):

This consists of the theatrical percussion cadenza (theatrical in terms of physical gesture and in its allusion to a monologue of an imaginary stage actor). Three types of material are used in the cadenza:

1. Repeat of woodblock idea from **Fig.B** (Ex.2a)
2. Meno Mosso gesture of fast, rhythmic rototoms sequence (Ex.2b)
3. Final obsessive and repetitive idea (Ex.2c)



Material D1 (Fig.G to Fig.I):

Following the percussion cadenza comes a second theatrical passage; that of the trumpet cadenza. This as previously mentioned consists of material generated from the quote from **Endless Parade**. The idea of blowing notes into the tam-tam and thereby creating a natural reverberation is further developed in my next piece - **Shaman** for trombone with resonance.

CYCLE 2: (Fig.I to End)

The second cycle can be seen as an elaboration on the first which maintains the piece's theatrical nature through repetition of such sections as the opening "A" material and cadenzas whilst adding new sections:

Material A4: (Fig.I to Fig.J)

This is very much a recapitulation of the opening although the sequence of sustained notes has been reduced to six (two groups of three).

Material A/B combined: (Fig.J to Fig.L)

In this instance a simplified version of A is juxtaposed with the re-appearance of the temple block gesture from B. Thus this section can be seen as an attempt to fuse these two blocks.

Material A/B elaborated: (Fig.L to Fig.O)

A new lyrical motif appears in the trumpet which has a similar character to that of the lyrical material at **Fig.B**. However re-appearances of "A" (2 bars before **Fig.M**) still reveal a sense of the two materials merging.

Material E: (Fig.O to Fig.S)

A new rhythmic idea combining trumpet and woodblock is introduced. However, into this are "spliced" juxtapositions of a) the A3 development idea (4 bars after **Fig.O**) with the crotales now replaced by rototoms, b) motif one from the previous percussion cadenza (**Fig.Q**) and c) motif two from the same cadenza **(Fig.RR)**.

Material D: (Fig.S to one bar after Fig.T)

The material generated from the **Endless Parade** quote re-appears, but now it is joined by five gongs in initial rhythmic unison with the trumpet.

Material C/D combined: (Fig.T to End)

The trumpet valve glissandos cue a return of motif two from the percussion cadenza and the piece ends with the two cadenzas now combined.

SHAMAN For Trombone and Piano Resonance

COMMENTARY

"**Shaman** is based on the book, "The Teachings of Don Juan" by Carlos Castenada, describing a young San Diego anthropology student's course of study with an aging Yaqui Indian shaman. In one particular scene Don Juan takes Carlos to a gathering where, after taking peyote (a hallucinogenic drug obtained from the cactus plant), the shamans individually chant and sing "shaman-songs" in an attempt to call Mescalito, god of the peyote. Mescalito appears to Carlos in the form of a coyote whilst Carlos enters into the form of a dog. An intense, wild episode follows where they dance, fight and finally urinate together as a sign that Mescalito has accepted Carlos. Eventually, the intensity of the experience sends Carlos into a spasm of vomiting after which he falls into a deep sleep. On awakening he is reflective, a little confused but content."

BACKGROUND AND INFLUENCES

Shaman was written between the winter of 1993 and the spring of 1994 and was the first piece composed during my studies in Warsaw.

The initial musical idea behind the piece stems from the International Dance Course for Professional Choreographers and Composers which I attended at Bretton Hall in August 1993. The trombonist Martin Harvey demonstrated to me the effect of blowing notes from the harmonic series of a given bass note into the strings of the piano whose pedal has been held

down. This idea is related also to the technique used in **Abnormal Loads** where the trumpet blows into a tam-tam, and also in the Berio "Sequenza" for trumpet and piano resonance.

The second part of the piece (**I-End**) draws its main influence from the Trombone "Motorbike" Concerto written by the Swedish composer Jan Sandstrom. The motorbike effect exploited by the concerto appears briefly in **Shaman** at **Fig.L**, whilst the demi-semi quaver material at **Fig.J**, (also throughout the second half of the piece) where a one pitch repetitive texture is interrupted by other variable pitches which leap-out of the stasis accompanied by the opening of the harmon mute, owes much to a similar idea in the concerto as the relentless trombone works itself into a fever before the climactic "crash".

The human voice also appears in certain places (six bars after **Fig.E**) and represents an extension of the instrument, as well as emphasising the theatrical nature of the work. The use of the voice in trombone solos has quite a tradition appearing in such works as Berio's "Sequenza V" (1966) and Vinko Globokar's "Prestop II" (1991).

As mentioned above, the initial musical starting point for the piece was the identification of a gesture consisting of notes from the F-natural harmonic series blown into the strings of the piano (with the pedal held down). Careful consideration had to be taken in regard to, 1) the methodology to be employed in the subsequent development of this gesture and, 2) selection of any additional and contrasting material.

I resolved to treat the harmonic series gesture as a cell that could undergo processes of contraction and in particular expansion. In addition this gesture would be contrasted by a

second gesture consisting of accelerating glissandi produced around and between the highest notes used in the opening harmonic series gesture. By interpolating these two elements from the start, one could build up a linear dialogue and at certain selected points fuse these two gestures together. I also felt it necessary to add to the dialogue some secondary gestures consisting of vocal screaming into the trombone and rapid harmonic-series arpeggios.

As the work progressed I realised the need for a second, contrasting section which could alternate with the first in terms of harmonic content, timbral quality and general melodic contour. I resolved to use a narrow, chromatic pitch range in conjunction with the harmon mute (with plunger). I also resolved that the section would be based upon a tripartite gesture. The main element of this would be a sustained note culminating in a short note (initially one semi-tone higher in pitch), and preceded by a rapid group of appoggiaturas.

Once this second type of material was identified, it was possible to develop a cohesive structural dialogue based upon the alternation of these two types of material.

On completing this movement it became clear that a second, contrasting movement should follow that would have the role of releasing the potential energy generated in the first movement. This release of potential energy would be in the form of tempo.

GESTURES AND THEATRE

The piece follows very closely the drama of the text and the idea of theatre is therefore a very important element. This manifests itself in the physical as well as musical qualities of many

of the main motifs and gestures. For instance, energy at **Fig.P** is generated not only through the "throwing out" of neighbouring chromatic pitches from a sequence of repetitions of a "base" pitch but also through the physical movement of opening the harmon mute which accompanies the move to the new pitch. Similarly the motion of blowing into the piano at **Fig.A** combined with the contrasting glissandi (away from piano) creates a similar effect.

Therefore the role of the trombone both musically and theatrically can be seen as being similar to that of an actor presenting a "one-man-show" in which he transforms himself into a number of varying characters.

STRUCTURE

Reflecting the theatrical nature of the piece, an overall structure is used that is episodic in nature which I have summarised below:

Part One (Calling Mescalito)

A - The first episode (**Fig.A-D**) consists of the "shaman-song" motif where a texture is built out of notes from the F harmonic series played into the resonating piano, whilst at the same time variation is presented through the glissando figures which act like contrasting questions in relation to the initial "calling".

B - While A can be seen as the calling of the collective whole, section B **(Fig.D-E)** appears as the solitary and contemplative call of Carlos. The use of the harmon mute enhances this,

whilst musically the passage is an exploration of the resonating C-tone which has been established in the preceding three bars before **Fig.D**. The idea of setting down a "base" tone and exploring shifting harmonic and intervallic fields around it is important to the piece as a whole and is used later in a different context (for example **Fig.J**).

A-(And Development)- The opening material returns (as does the tonality of F) at Fig.E and this time it is more concise, arriving far sooner at the high A of the "free and jazzy" phrase. However, the passage from **Fig.F-G** can be seen as the first episode leading away from either A or B. Harmonically we have a juxtaposition of the chromaticism of B and the consonance of A. For instance at **Fig.F** we initially have a chromatic momentum building passage (related to B in its semi-tonal exploration) which is immediately answered by a return to the idea of the opening, but now it is not so sure of itself and incorporates "wrong" notes such as the B-natural. This whole section works in a similar manner juxtaposing the two types of harmonic material as it works towards the climax at **Fig.FF**.

B-(Refrain)- **Fig.GG** sees a return of the material first stated at **Fig.D**. However the note whose resonance is now explored is C-sharp instead of C-natural (see C-sharp played into piano strings two bars before **Fig.GG**). The material is more restless on the second occasion, and this is reflected by less regular phrases. At **Fig.D**, the pattern was generally for a long note (harmon mute closed) preceded by grace note(s), which lead to a short note (accompanied by the opening of the harmon mute) and followed by a rest.(For example first three phrases).

However at **Fig.GG** the original model is altered as two "phrases" are presented without a rest in between (first bar), whilst later at **Animato** (fourth bar of **Fig.GG**) a low F bass note is incorporated into the texture. Nevertheless, this section still explores shifting harmonic fields around the C-sharp "resonance".

A-(Refrain)- At **Fig.H**, immediately preceding the appearance of Mescalito, material A briefly returns (like a solitary, midnight call) accompanied with the straight mute, bringing the first part of the work to a close.

Part Two -(Dance of Mescalito)

C- **Fig.I-L** sees the first episode of Mescalito's wild dance with Carlos. The three opening "call to attention" re-iterations of D represent a move away from the opening tonal centre of F, and can be seen as a reference to modulating to the relative minor in diatonic music. The fast material (for instance at **Fig.J**) works in a similar way to the harmon mute material at **Figs.D and G**, exploring intervallic and harmonic fields around a "base" pitch. The only difference is that the "base" pitch is not fixed but ascends chromatically from D-natural to G-natural, A-natural, B-flat, B-natural, C-natural, C-sharp, D-natural, E-flat, E-natural to the summit of F-sharp at **Fig.K**.(Passage **Fig.J-K**).

D- This forms the centre of the second part of the piece (**Fig.L-O**) and whilst the character is equally abrasive as that of the previous "C" section, the use of long "growling" descending glissandi (combined with flutter-tonguing) serve as contrast to the previous relentless fast

material. The second half of this section sees a return to the type of material briefly used on the fourth line of P.11 which re-interprets the intervallic material stated at **Figs.D and GG**.

C-(Refrain)- **(Figs.O-S)**. This section is the final presto designed to build gradual momentum into the wild, screaming climax at three bars before **Fig.S**. **Fig.O-P** serves as an introductory return to the fast, driving material of **Fig.J**. The three obsessively re-iterated G-sharps represent a return to the idea of the opening "call to attention" and now they announce the re-capitulation. However, they have been compressed into half their original value and the statement of G-sharp can be seen as preparing the way for the return of the "base" pitch of D-natural at **Fig.P** (and subsequently a direct recapitulation of the fast material from **Fig.J**).

The final assault from **Fig.R** until three bars before **Fig.S** sees intensity increased through the removal of the plunger mute and through the compression of the "base" pitches. The climax is sequentially approached from D-natural to G-sharp followed by E-flat to A-natural (with each "base" pitch lasting six quaver beats until the "base" pitch of A-natural which is compressed to five beats) before the obsessively repeated and accelerating C-natural (four bars before **Fig.S**) leads into the wailing climax.

A-(Recapitulation). At **Fig.S**, the vocal climax is replaced by the dramatic return of the "shaman-song" motif from **Fig.A**. This represents Carlos's enlightenment. The original model has been reduced to just the bass F-natural followed by E-flat to C-natural repetitions (originally glissandos). Initially fortissimo, the passage becomes muted and diminuendos eventually to almost nothing.

ON THE EDGE For Solo Piano

COMMENTARY

BACKGROUND

On The Edge was written in the spring of 1994 during the first year of my studies in Warsaw. However, the starting material for the piece dates from a sketch I made during the 1993 International Dance Course for professional choreographers and composers at Bretton Hall, Wakefield which now constitutes pages 8/9 of the score up to "Tempo 2".

Originally this passage was part of a short piece written in one day in collaboration with Roberto Oliveira, a choreographer from Stuttgart Ballet. His idea was to have two dancers, one male and one female on stage. The male dancer tries to awaken the female from a reverie into which she has fallen. He dances with her in a sensual, dream-like manner but although she follows his movement, she cannot awaken from her deep slumber and falls from his arms back into sleep.

Six months later with the prospect of beginning a new piece of about twelve minutes for solo piano, I decided it would be interesting to return to the sketch and use it as a starting point for a much larger piece. However, I did not wish to use it as the opening but rather as a point to be arrived at and therefore I had to find material which would naturally lead to this point.

THE TITLE

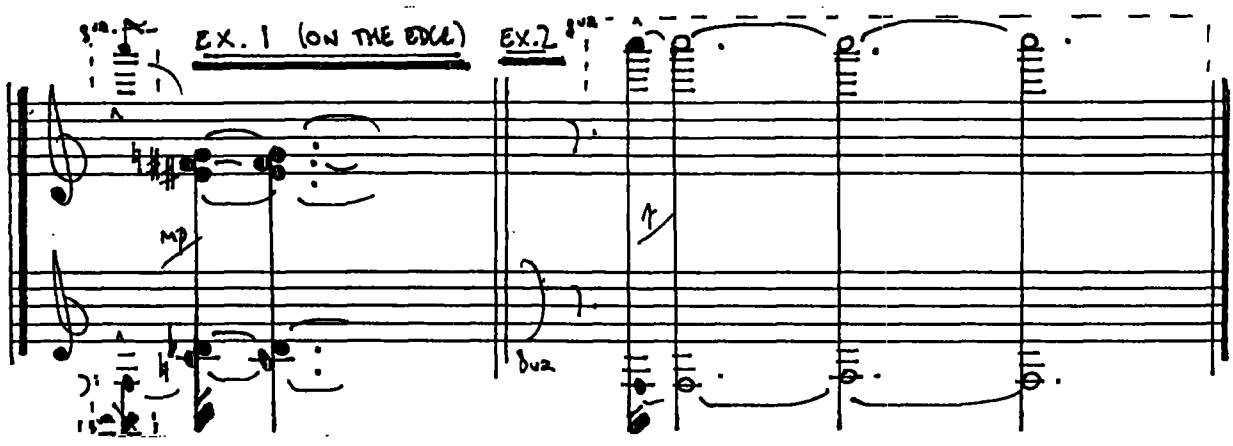
This has a number of interpretations and I would like to draw attention to four:

1. Stylistically - this was by far the most eclectic piece I had written up to this time and the title refers to the piece being "on the edge" of modernist avant-garde, jazz, minimalism and other popular musics yet not really belonging to any.

2. Emotionally - the piece is very much involved in extremes ranging from the delicate, introspective opening to the violence and brutality of the middle section. These opposing polarities explore the fine dividing line between sanity and insanity and the piece sets out to tread "on the edge" somewhere in-between.

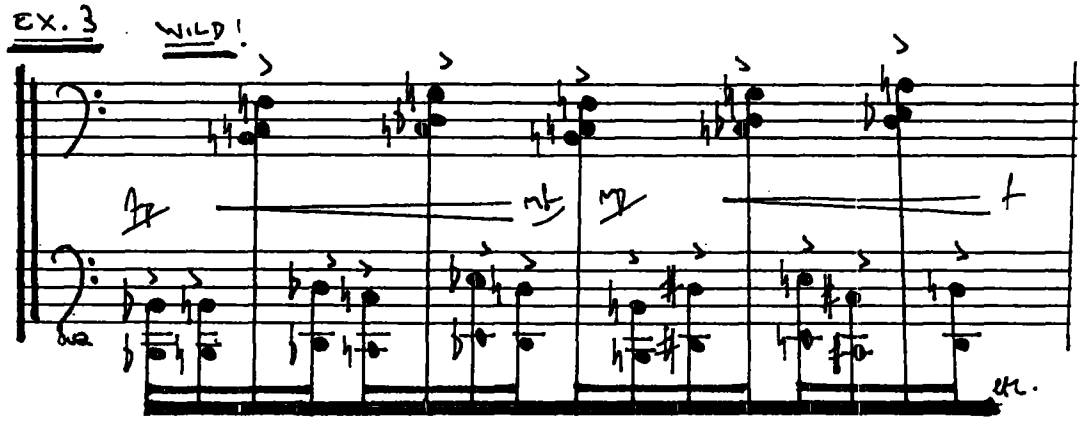
3. Personally - at this time I was studying and living in Poland and I found myself as a foreigner on the edge of my new world, yet at the same time I felt removed from Britain and so somehow I was on the fringes of both.

4. Physically - one of the piece's main gestures (ex.1), combining the bottom and top notes of the piano, exploits the "edges" of the piano. Initially this takes the form of an appoggiatura, but finally this motif changes from being the "upbeat" to a chord into the eventual afterword of the whole piece (ex.2).



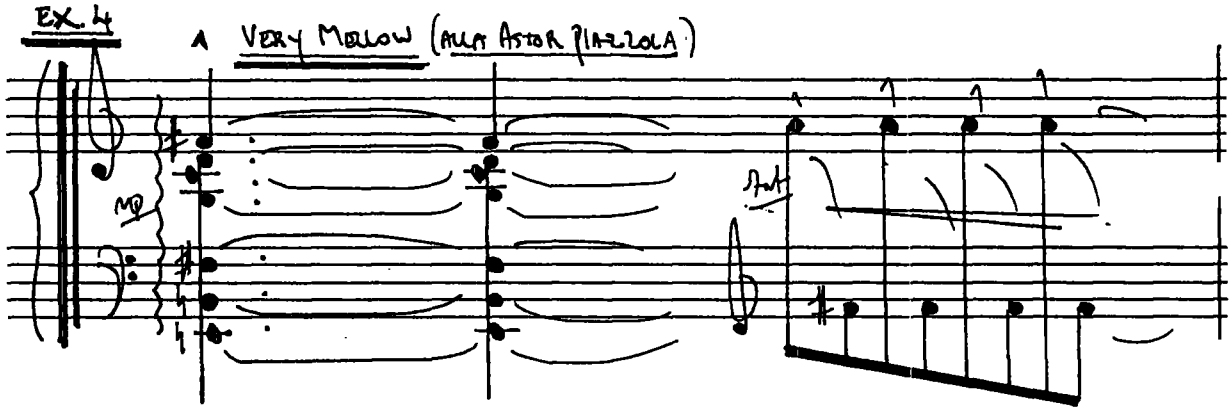
INFLUENCES

The piece has a highly eclectic list of influences, including many from the International Dance course. I was very affected by the performance of a highly virtuosic piano piece by the American composer Frederic Rzewski called "Untitled V". This wild, relentlessly rhythmic music, with hands flying as if they had a life of their own, certainly influenced the ferocity of my middle section (ex.3). In addition, the opening of this section owes a debt harmonically and in terms of jagged, hocketing rhythms to Louis Andriessen.

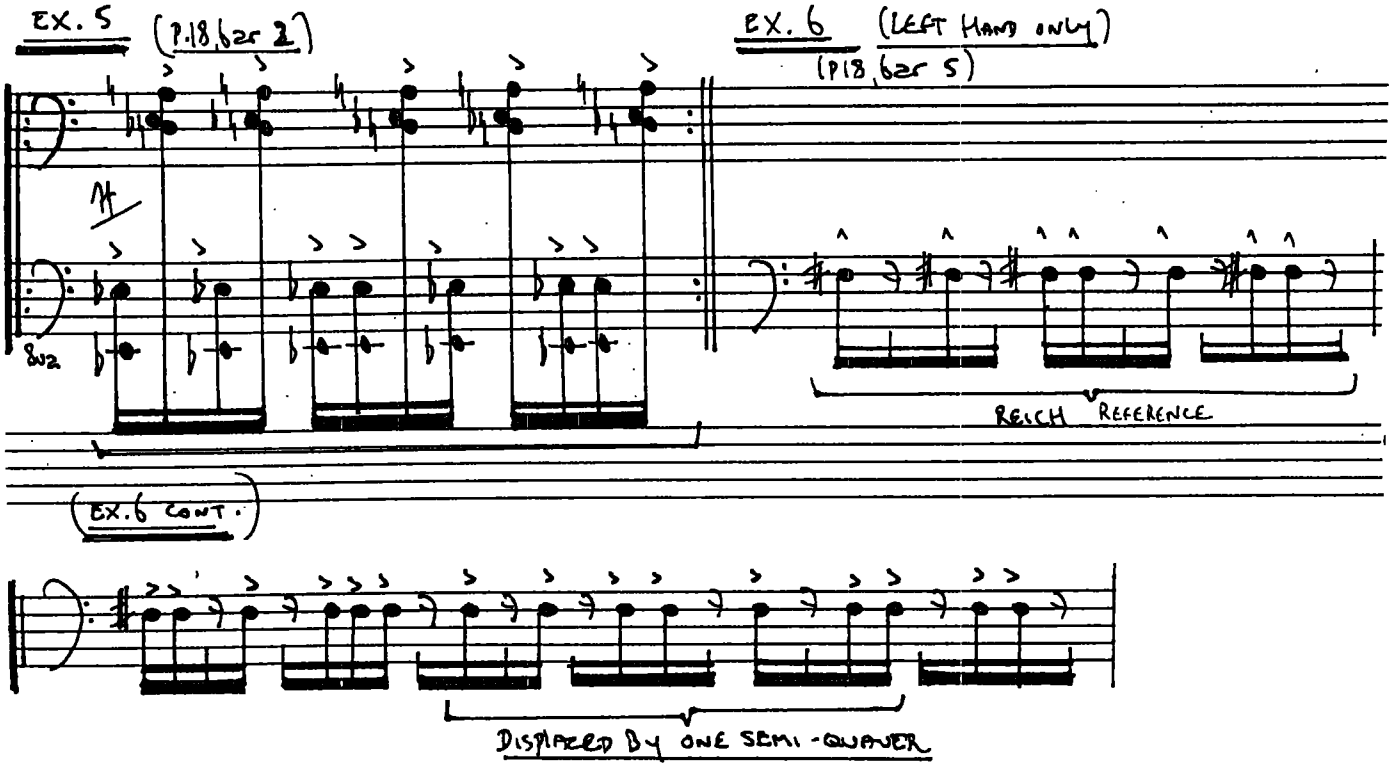


A much more well-concealed ghost is J.S.Bach. In 1993 I had been studying the allemande of the Bach G-minor sonata for solo violin with the violinist Harry Caywood. He described the movement as resembling a piece of ancient Greek architecture with the series of chords serving as great pillars connected to one another by elaborate, ornate decoration. This picture appealed to me and I created my own version of this in the passage from Tempo 3, page 2 until the "alla Astor Piazzola" jazz chord on page 6.

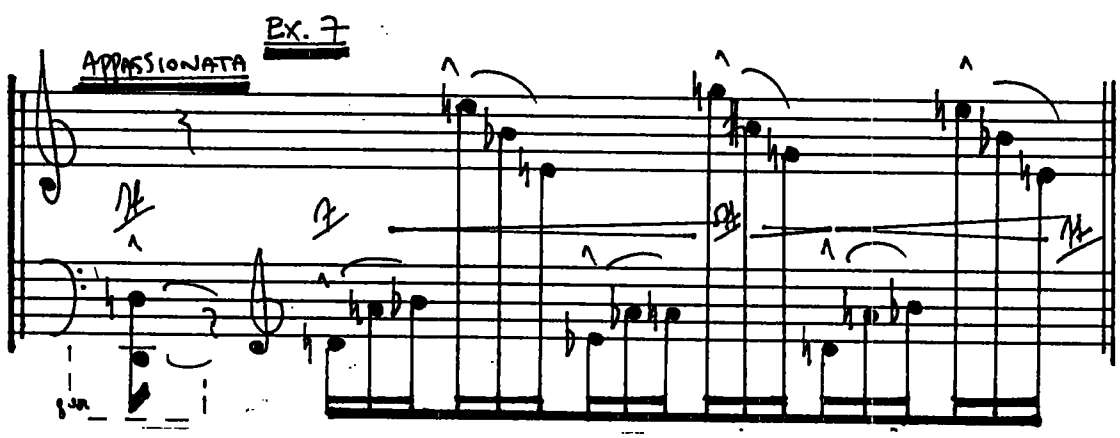
The Piazzola chord (ex.4) is a semi-quote from the Argentinean tango-master's 1990 album "Tango Zero Hour".



Another reference to an existing piece occurs in the climactic pages of 18/19. The music is made up of two components which I call a and b ("a" being the chromatic scalic left-hand rising sequences, and "b" being the culmination to "a", whereupon the left-hand re-iterates one note). The rhythm of "b" left-hand is a reference to Steve Reich's "Clapping Music" (ex.5). On its second occurrence (ex.6) it is firstly presented on the downbeat and then staggered by a semi-quaver.



Another hidden ghost which entered sub-consciously occurs at the appassionata climax of pages 24/25 (ex.7). At the time of writing the work I was practising Brahms's D-Minor Rhapsody for solo piano and the right-hand configurations of Brahms's Rhapsody seem to have found their way into my piece.



STRUCTURE, MATERIALS AND FORM (Please refer to "Visual Representation diagram"

If one examines the original sketch (p 8/9), it is clear that it consists of an arch-type structure A-B-A. This miniature construction is reflected and greatly magnified in the form of the piece as a whole (see diagram overleaf).

A clear A-B-C-B-A form is used and each section has a varying role:

A1 lasts from the opening until the end of page 9. Here, all basic motivic and harmonic materials are presented.

B1 consists of the Moto Perpetuo pages 10-12. This is a transitionary section leading from the stillness of A1 to the primitivist rhythmic pounding of C. Gradually the speed of harmonic change is accelerated culminating in the violent drill-like motif of page 12.

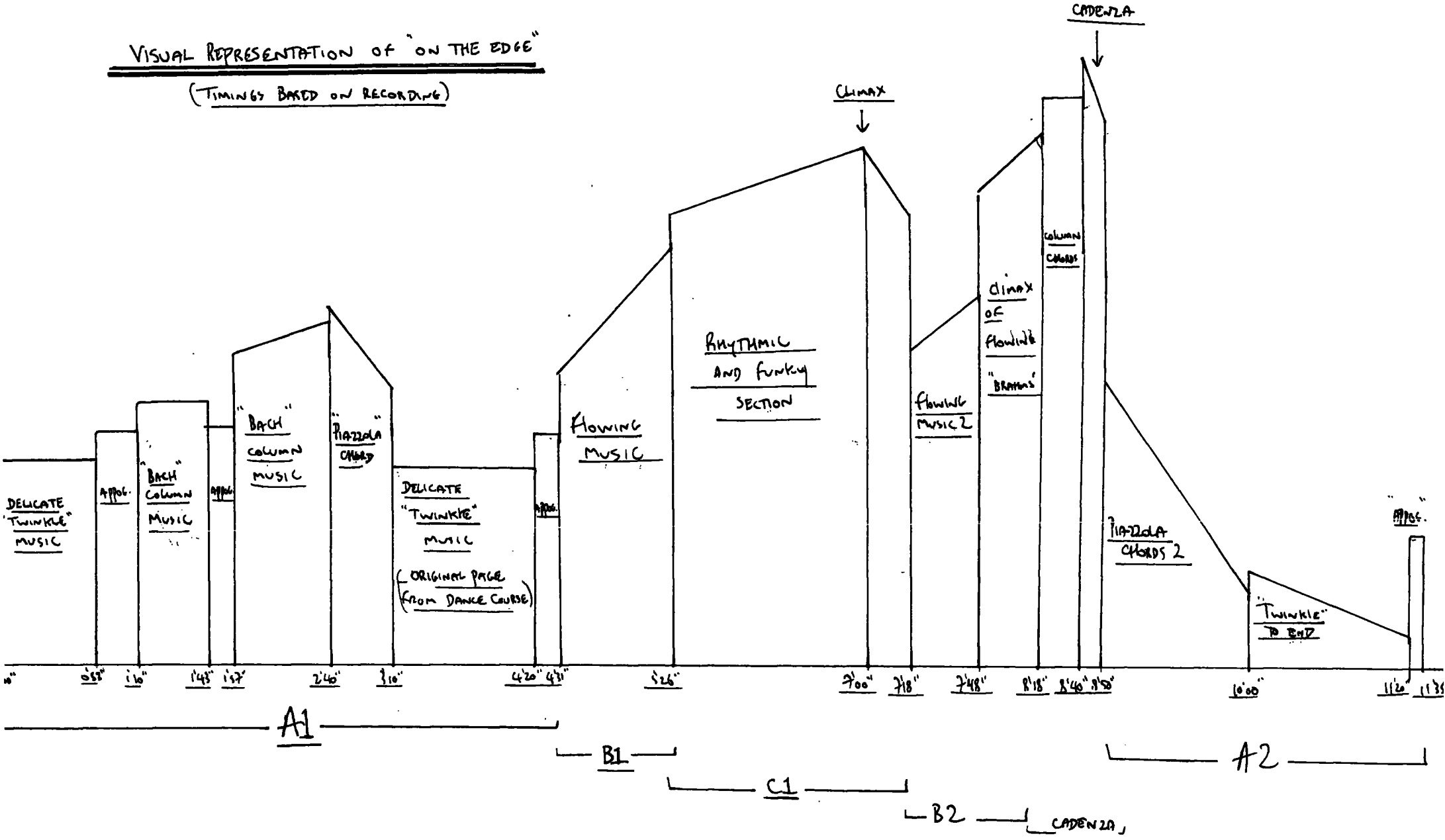
C, from page 13-20, is the centre of the piece where rhythmic energy dominates. This is the most highly structured part of the piece and it will be examined in more detail later.

B2 returns on page 21 leading us on another transitionary episode which this time, via exploration of register (p.23), culminates in the "appassionata" pages of 24/25/26.

At this point we reach what is the emotionally climatic point of the piece (page 19 is another major climactic point but I would consider this the climax of rhythmic energy as opposed to

VISUAL REPRESENTATION OF "ON THE EDGE"

(TIMINGS BASED ON RECORDING)



the climax of emotion). These five chords have appeared twice before with increasing importance but now, like giant boulders falling from the heavens, they have imposed their own will on the musical landscape. Via the quasi-cadenza of p.28 built on transpositions of the five chords and with sequential falling, we return to the Piazzola chord and A2.

A2 brings a return to the introspective atmosphere of the opening but the landscape is bleaker, as if war-torn. The final two pages bring about a return of the opening but whereas the opening presented just one harmonic field, now we are presented with a succession of transpositions until the final "Edge" motif resounds.

DETAILED STRUCTURE OF C

Section C consists of a series of blocks which follow a structural scheme which clearly reveals the influence of the Fibonacci series.

The blocks consist of:

a. Powerful, mechanical, hocketing chords (p.13)

b. Violent left-hand chromatic, scalic figurations (p.14)

c. Interruptive, block chords (p.15)

d. More insular, jagged drill-like figurations (p15-16)

These blocks are arranged in the following order. After them in brackets is stated their duration value in crochets.

a(22), b(17), c(9), a(13), d(10.5), a(15), d(33), b(57.5), c(20).

Gradually block a undergoes something of a contraction whilst block d in turn increases before the final statement of block b. Although the Fibonacci sequence is not strictly applied, its influence may be identified in the choice of durations which correspond closely to numbers drawn from the Fibonacci sequence (notably the sequence 8,13,21,34,55). An allusion to another construct, the golden section, can be seen in the final statement of block b which occurs at a point starting on crochet beat 119.5. If 119.5 is divided by 197 (the total number number of crotchet beats in the above-mentioned section) we see that this climactic block occurs after 61% of the total section has elapsed, close to the golden mean. Therefore the fibonacci sequence and the concept of the golden section can be seen as playing a formative role in the construction on a macro-structural level.

On a micro-structural level, similar procedures of expansion and contraction are used within individual blocks in terms of phrase structure. An example of this is the final application of block b (p.18/19). Here, as previously mentioned (see **Influences**) there are two block components: 1. rising scalic figures, 2. re-iterated Reich reference. Within the section both components battle for supremacy.

There are four presentations of component 1, and three of component 2.

Phrase durations of components 1 and 2 (2 in brackets) equal 4(6), 8(9), 8(3), 19.5. Gradually component 1 gains supremacy and eventually total control.

TONAL PLAN

Although there is no sense of key in the traditional sense, the piece does however employ a structure based on a plan of shifting tonal centres.

Section A1 begins around a centre of E (Tempo 1,p1). As the figuration of 6-8-16 notes begins to break down (5-5-3-2-1) we are left with E and B, emerging as centre and "dominant" respectively.

This sense of E being a tonal centre is further enhanced at Tempo 2 (p.1) whereupon a cluster-like chord is built with E as the central note. However, G also has an important role in the chord and at Tempo 3 (p.2) it is G and its mediant relationship with E that is used as a new, shifting centre.

The subsequent harmonic sequence (p.2-6) leads us into ambiguous tonal territory (and this will be explored in greater detail in the next section). As the harmonic sequence becomes increasingly dramatic the opposing polarities of E and E-flat emerge preparing the way for the decisive return of E in the form of the "Piazzola" chord (p.6) and continued in the re-appearance of Tempo 1 (p8/9).

However, section B1 immediately brings about a change with the installation of F as a transitional centre before C takes over momentarily (Agitato p.11).

Section C (p.13-20) begins with a return to F as a basis for the hocketing chords (p.13) but quickly any lasting sense of tonality is dispelled as the section becomes increasingly volatile and chromatic.

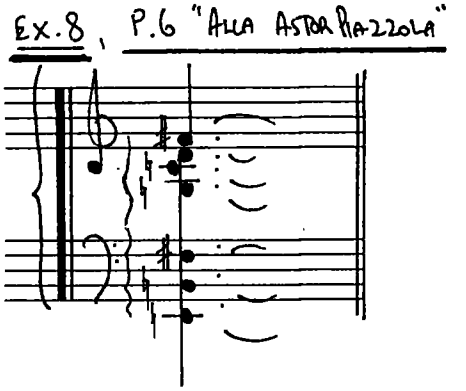
With the return of B2 (p.21-27) a new tonal centre of E-flat is briefly established (as opposed to F at B1) but soon the original tonality of E is being shadowed from all angles by a series of transitionary neighbour centres (D in the bass p.22, F bar 2 p.23 via C and E-flat). D is firmly and obsessively established at p.24 as the Appassionata frenetically leads us into the climactic block chords of p.27 by which point all sense of tonality has been abandoned.

The quasi-cadenza (p.28) prepares a return of A1 with the re-appearance of the "Piazzola" chord, and with it E-natural as centre. Furthermore, Tempo Primo (p.31) chooses to re-capitulate the opening figuration almost note for note except that now E is the opening note. However, any thoughts of a triumphant E tonality close are quickly dispelled as a series of transpositions by semi-tones leave the initial fragment "hanging in the air". As the penultimate B-flat fades, so enters the "edge" motif like a ghostly interrupted cadence.
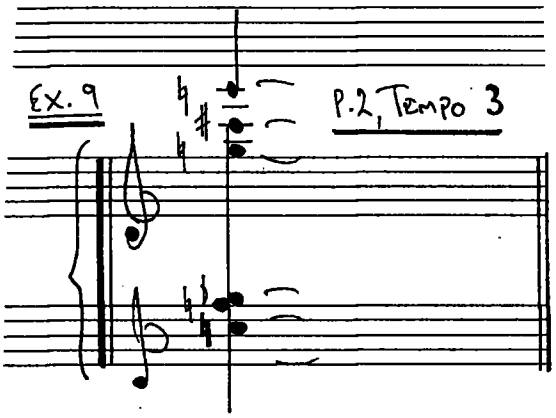
HARMONIC ANALYSIS OF SECTION A

Section A is of particular interest in terms of harmonic analysis because it demonstrates some of the ways in which I work harmonically. The harmonic language has parallels in later works such as **Sal's Sax** and the orchestral piece and it is in **On The Edge** that certain types of chords are introduced for the first time.

One specific type of harmony new to this piece is the "Piazzola" chord (p.6/7), built initially on two fifths and then a semi-tone. Above this a perfect fourth, a perfect fifth and a major seventh are added (ex.8). (See p.5 of **Sal's Sax** for more dissonant varieties).



A second type of chord (ex.9, p.2, Tempo 3) used is more dissonant and consists of a "bass" note above which is added a perfect fourth and then a semi-tone. Above this another semi-tone, a perfect fifth and a minor ninth are added. Similar chord-types also appear in pieces such as **Sal's Sax, Untitled IV, Blast!** (See also p.5 of **Sal's Sax**).



In **Sal's Sax** the two harmony types hocket against one another and in the orchestral piece they are superimposed. However in the passage that will now be examined we have a harmonic sequence (beginning at Tempo 2 p2 until the Piazzola chord) beginning with the more dissonant chord two-type and gradually transforming to the chord one-type.

(Please refer to ex.10)

Connections between harmony of Tempo 1 and Tempo 2

On initial examination, there seems little connection between the widely spaced Tempo 1 harmonic field and the narrow cluster-like chord that follows the Tempo 2 "edge" appoggiatura. However if the Tempo 1 harmonic field is compressed so that it is placed within one octave with E serving as the central note, it becomes clear that there is a voice-leading movement from the bottom B to C, and from the top A to G-natural. Similarly the inner notes move by step suggesting that the Tempo 2 chord is a contraction of the Tempo 1 harmonic field (Ex.10a).

Connections between harmony of Tempo 2 and Tempo 3

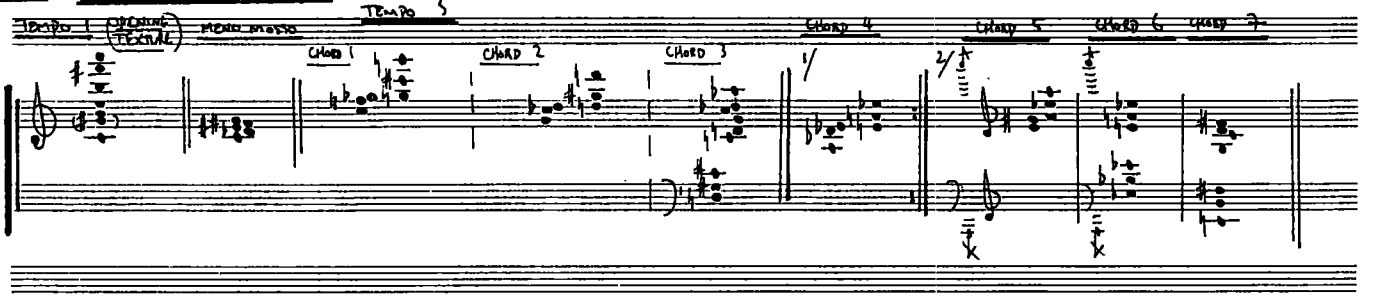
This is very straight forward: The opening chord of Tempo 3 is exactly the same as that of Tempo 2 except that rather than being spaced as a semi-cluster, it is instead spaced as a type 2 chord. Also maintained are the voice-led upper and lower notes of C and G. However this time they are transposed up an octave and two octaves respectively (Ex.10b and 10c).

Analysis of Tempo 3 harmonic progression

In the diagram, the individual chords of this sequence (the great pillars mentioned under **Influences**) have been labelled 1-7.

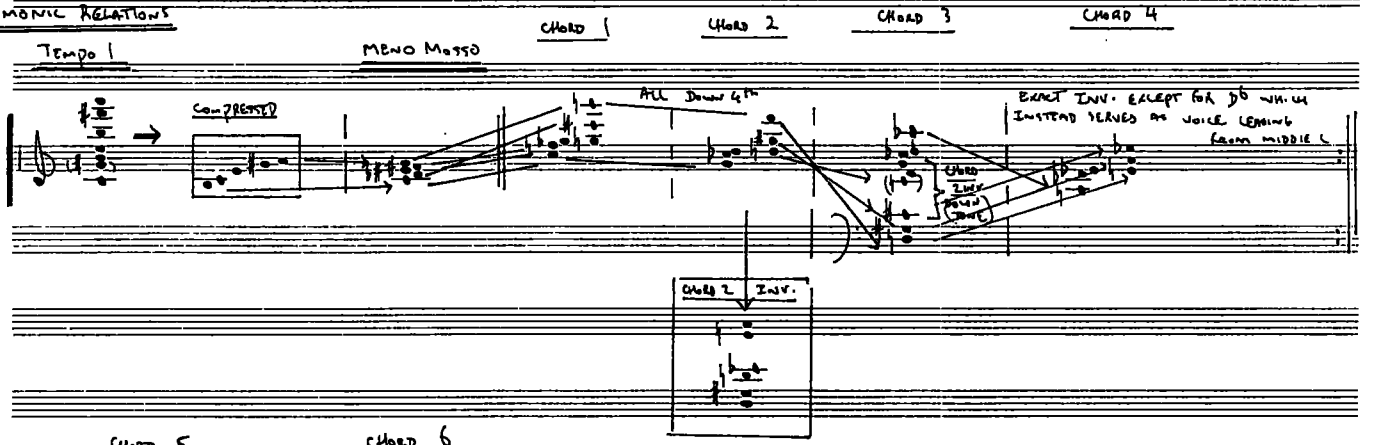
Chord 1 is a typical type-2 chord.

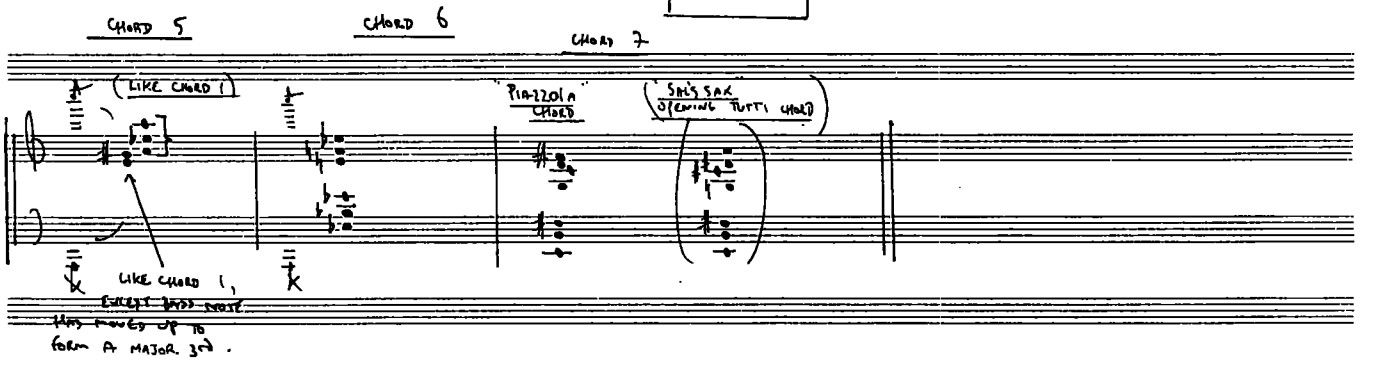
EX. 10. HARMONIC PLAN OF A



EX 10 A EX 10 B EX 10 C

HARMONIC RELATIONS

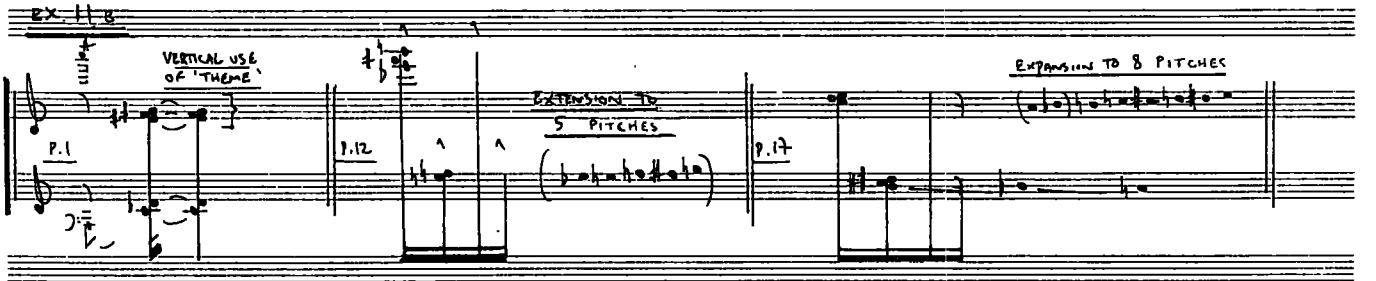




EX. 11 A

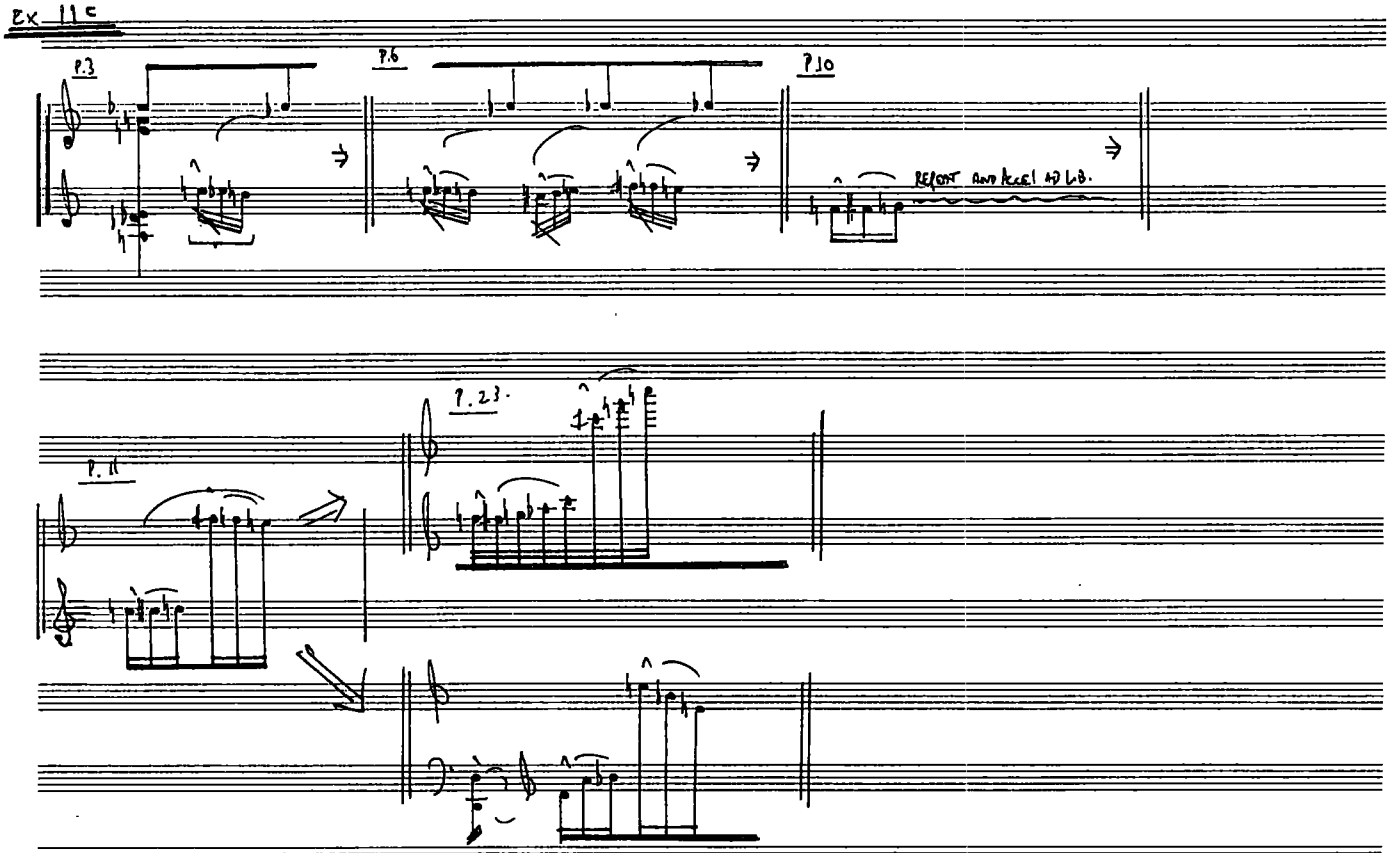


EX. 11 B



ON THE EDGE CONT.

EX 11C



Chord 2 is an exact transposition of chord 1 down a perfect 4th.

Chord 3 is the first variant chord. Underneath the diagram of the previous chord is a diagram of chord 2 in its rotated form. Chord 2 is a variant on this rotated form in that the first two notes are exact, but the next three have been lowered by a tone. Above this are retained all notes of chord 2 in its un-rotated form except the octave D's.

Chord 4 is a rotation of chord 3 in terms of the lowest note (A natural) and the top three notes. The D-flat and E-flat are voice leadings from the C and D of the previous chord.

Chord 5 demonstrates the increased emotional intensity of the sequence by being "framed" by the "edge" motif. The chord itself consists of the top four notes of chord 1 transposed down a tone. However, beneath this is added a major third. The sequence is beginning to gravitate towards the tonality of E-natural. Nevertheless we have not arrived there yet and the chord also includes the rival polarity of E-flat. This is further re-enforced through the appoggiatura E-natural/ E-flat motif which accompanies the chord.

Chord 6, also framed by the "edge" motif, increases the E/E-flat polarity whilst approaching the "Piazzola" chord by its leading note. The three notes of the left-hand, consisting of the "bass" note of E-flat, added fifth and octave, reflect the growing drive towards consonance.

Chord 7 is the "Piazzola" chord.

Also of interest is the emotionally climactic point of page 27. The five "sledgehammer" chords are almost identical. The last two are virtually copies of chords 5/6 from the above progression, whilst the sequential first three are only one note different from chord 1 above.

MOTIVIC DEVELOPMENT AND TRANSFORMATION

In my work generally, I often work with short motivic fragments which are then transformed and permeated into many further varieties. I am attracted to the sense of continuity and interconnection that this procedure brings and the idea of "getting as much mileage as possible".

This practice is particularly evident in **On the Edge**.

Confronted with the problem of creating a whole piece out of the original sketches of pages 8/9, I had to look for elements that could be taken out of context and transformed. Attracted as I am to very small motivic fragments, the pitches of the ascending "bass" line of bars 7/8 (B-natural,C-natural,C-sharp) seemed a suitable model (Ex.11a). This three note figure developed in two separate paths, producing a variety of interconnecting relations.

Path 1 (Ex.11b)

1. "Theme" motif manifests its first transformation as the semi-cluster chord of Tempo 2 (p.1). The top three notes represent a vertical manipulation of "Theme".

2. The "Drill-like" figure (p.12) is a further harmonic/rhythmic development. Now the harmonic field has expanded to include five pitches separated by semitones.

3. The jagged "drill-like" figure (p.17) continues the expansion, dividing the clusteral field into two consonant halves which are separated by a semi-tone. Also the descending "bass"line (B-natural,B-flat,A-natural) suggests a return to the "theme" motif but in a completely different context and now it is inverted. Also of interest is the expansion of the harmonic field to include eight pitches separated by semitones. (3-5-8=Fibonacci).

Path 2 (Ex.11c)

1. This is a completely separate development of "theme" and first appears with the three grace notes (p.3) which encircle the E-flat in an inverted form of the original.

2. Further developments occur leading towards the "Piazzola" chord as the grace note is explored further with the second and fifth groups enlarging the intervallic range.

3. In Section B1 (p.10-12) the grace note idea is greatly developed serving as the basis for the whole section. "Theme" opens the section but quickly expands, exploring different six note combinations.

4. Agitato (p.11) develops further the now six-note figuration through a series of rapid transpositions.

5a. Variant 4 is further developed in section B2 in two ways. Firstly, at Agitato (p.23,bars 2/3) where the figuration is greatly augmented and also the contour is altered so that it now resembles a rising arpeggio instead of returning back on itself.

5b. Variant 4's second development occurs in the Appassionata section (p.24-25). The arch-like shape returns, but the intervallic content has become greatly augmented, eventually almost becoming arpeggiated Type 2 chords **(See Harmonic Analysis)**.

SAL'S SAX For Large Amplified Ensemble

COMMENT ON THE TWO VERSIONS

Sal's Sax for large amplified ensemble was written in 1995 for the British ensemble "Icebreaker". However, no performance materialised and it seemed that the piece would remain unperformed as its instrumentation was so unusual.

Some time later I attended a concert by the Dutch ensemble "de Ereprijs" in Warsaw and I noticed that the instrumentation and repertoire of the group was fairly similar to that of "Icebreaker". I contacted the ensemble and they responded positively, agreeing to perform the piece if it was arranged for their specific instrumentation. Meanwhile, the original version began to receive performances and now I have two versions which I regard as being of equal status.

The actual arranging of the piece for "de Ereprijs" was quite straight forward. Both ensembles included two flutes (piccolos), three saxophones, piano, percussion, electric guitar and bass guitar. The remaining instruments from the original version consisted of two additional pianos, violin and cello whilst the additional instruments in "de Ereprijs" consisted of a brass ensemble of trumpet, horn, two trombones and a tuba.

In general, what I considered to be the most soloistic and essential piano material from the original three pianos was given to the one piano of "de Ereprijs", whilst the brass ensemble was given the remaining less soloistic and more "orchestral" piano material, such as the heavy "downbeat" chords at **Fig.E**. It was also possible to sustain harmonies in a way that was not

possible in the original, and the "de Ereprijs" version makes a feature of sustained chords that molto crescendo from an initial accent, cutting through the other instruments' rhythmic dialogues (e.g. 4 bars before **Fig.H**). This means that the general texture of the second version is much fuller and less dry and percussive.

The practice of having various arrangements of pieces written for such amplified-type ensembles is common because each ensemble has its own idiosyncrasies and the line-up may alter slightly every few years (as in the case of "Icebreaker"). Many pieces by composers such as Louis Andriessen, Michael Torke etc. have numerous versions specific to each different ensemble. Personally I find this type of arranging very interesting in musical terms because with every new arrangement there is the opportunity to highlight certain elements of the piece from one version to another. An obvious example of this is the way in which the inclusion of brass in the "de Ereprijs" version allows for the sustaining of harmonies in a way that would not be possible in the original version.

For matters of simplicity, the following commentary will refer to the original version although the points discussed will be common to both.

SAL'S SAX For Large Amplified Ensemble

COMMENTARY

PROGRAMME NOTE

"I like my whisky wild, I like Saturday night in the shack to be crazy, I like the tenor to be woman-mad, I like things to go and rock and be flipped. I want to be stoned if I'm going to be stoned, I like to be gassed by a back-alley music."

This quote is taken from Jack Kerouac's diaries at the time he wrote the 50s beatnik classic "On the Road". The novel follows Kerouac's travels across America (bus, driving, hitching) and en route depicts much of the lostness of post-war America, as Kerouac (under the name of SAL) and his jailkid-turned-poet/mystic companion cross vast distances in search of spirituality, kicks and simple the desire to "GO".

Interspersed are fantastic depictions of late 1940s jazz clubs, at a time when Charlie Parker and Dizzie Gillespie were taking the jazz scene by storm.

BACKGROUND AND INFLUENCES

The Kerouac influence plays quite an important role in the ethos of the piece, composed in the spring of 1995. At the time I would regularly spend thirty hours on a coach travelling

back and forth between Poland and England and I found the Kerouac novel entertaining relief from the seemingly endless journey. The idea of changing landscape is also relevant as my coach journey moved from the solitary mud-flats and fens of Northern France to the wooded, ambling hills of Liège and the Ruhr valley, to the pine-cladded moorland of Eastern Germany and finally to the seemingly never-ending plain of Wielka-Polska.

Also at the time of writing the work, I myself made several overland journeys through central and eastern Europe armed with the rough version of **Sal's Sax** which was composed en route.

Such is the nature of the Polish climate that when I began working on **Sal's Sax** the temperature was -20 C in Warsaw, with never-ending snow and unimaginable Siberian windchills, yet when I finished the work it was a torrid 35 C. This extremity of temperature certainly influenced the character of the work which is apparent when comparing the "coolness" of the middle section (**Fig M-O**) with the rhythmic heat that pervades the rest of the work.

With any piece written for this type instrumentation there are certain to be echoes of the Dutch school of Andriessen/Wagenaar etc. and perhaps the second generation American post-minimalists (David Lang/Michael Gordon) because their work forms the main body of material written for such groups as Icebreaker, Orkest de Volharding etc.

However, the block-like construction of **Sal's Sax** and the great contrast of quite disparate material varies quite considerably from the minimalist aesthetic of unfolding processes which work on a long-term basis. Perhaps the final section **(Fig.X to end)** has echoes of Louis

Andriessen's **de Snelheid** (also related to the experience of travel) but this is not deliberate. Interestingly the piano 3 material (**Fig.X-Y**) is an elaboration of the "edge" chord in **On the Edge** that combines the highest and lowest notes of the piano (see **On the Edge**, "The title", point 4) although this again was not used consciously.

STRUCTURE (Please refer to "Visual Representation Diagram")

The piece actually uses what could be seen as a very traditional structure. This can be summarised as the following: (durations based on London Sinfonietta recording)

SECTION		DURATION	INSTRUMENTS
1. Introduction	**Fig.A-E**	**(2'32")**	**Sax/Cello/Pianos**
2. Fast section1(Hocket)	**Fig.E-M**	**(3'20")**	**Tutti**
3. Interlude	**Fig.M-O**	**(1'29")**	**Sax/Pianos**
4. Fast section2(Funky)	**Fig.O-X**	**(4'00")**	**Tutti**
5. Coda	**Fig.X-End**	**(2'09")**	**Tutti**

Introduction

This carries with it the extra-musical idea of Sal(Kerouac) being drawn towards the sound of "back-alley music" emanating from a 1950s Jazz-Club. The music becomes increasingly loud as our hero approaches the entrance (enter the three pianos and their sledge-hammer chords,

VISUAL REPRESENTATION OF "SAL'S SAX"

(TIMINGS BASED ON RECORDING)

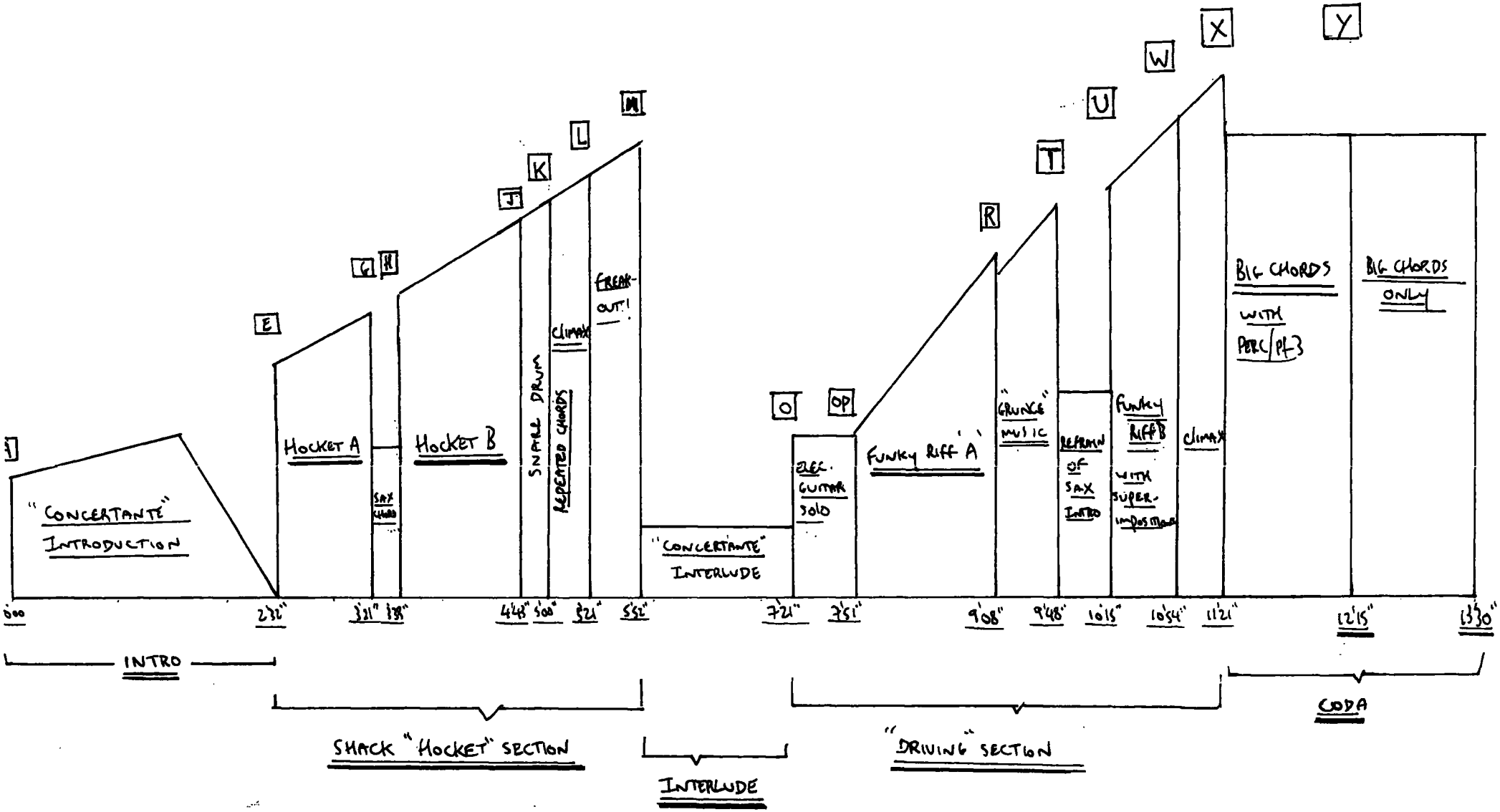
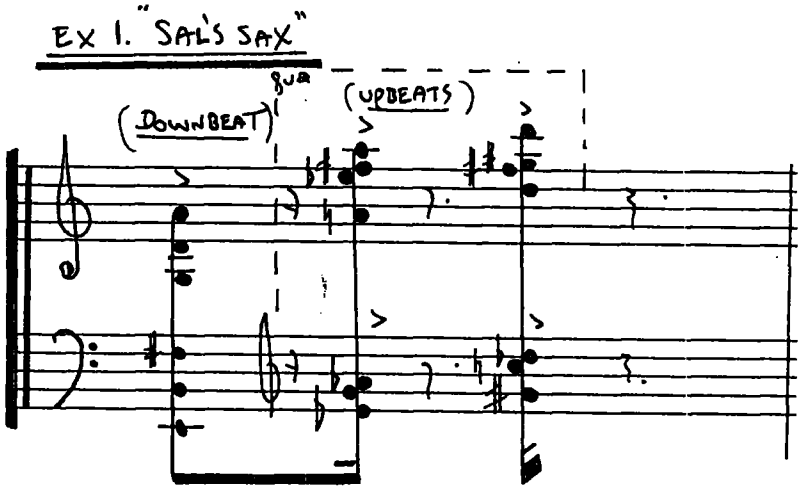


Fig.B/Bar 6.) Although tempted to enter, Sal continues walking (away from the club) as he contemplates whether to return. (Music fades as pianos drop out one by one-**Fig.C/Bar 5-8**).

Fast Section 1 (Hocket) "The Shack"

Like a film sequence, we cut from the lonely figure of Sal walking away to him surrounded by the throng of the club (he could not resist!), "gassed" by the earthy sounds.

The musical concept behind this section is the hocketing between two very different types of harmony (Ex.1). On the downbeat we have a chord-type built initially on two sets of two fifths separated in the middle by a semi-tone. Its rich sonorities are amplified through the resonant instrumentation of saxophones /strings /lower range of pianos 1+2/ bass guitar and bass drum. The four lowest notes correspond directly to those of the Type 1 "Piazzola" chord identified in **On the Edge (Harmonic Analysis)**.



As "upbeats" we have a contrasting second more dissonant chord-type which is clearly a slight variation on the Type 2 chords identified in **On the Edge (Harmonic Analysis)**. The "jagged" upbeat character is further enhanced by similar instrumentation of piccolo/ flute/ electric guitar/ top range of third piano and metal block.

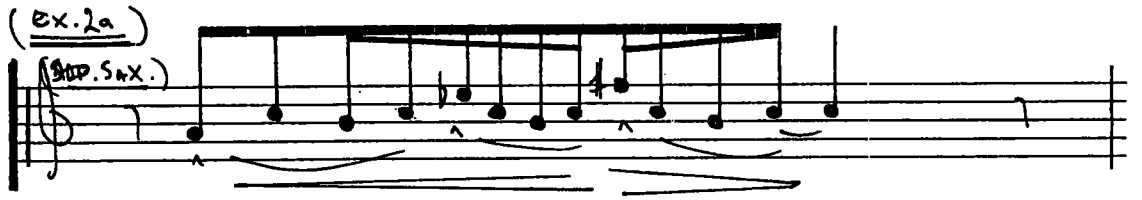
This whole section is based on the contrast of these two chord-types and the unfolding harmonic scheme, and this will be examined in greater detail later. (Pg.71 and Ex.7).

Interlude

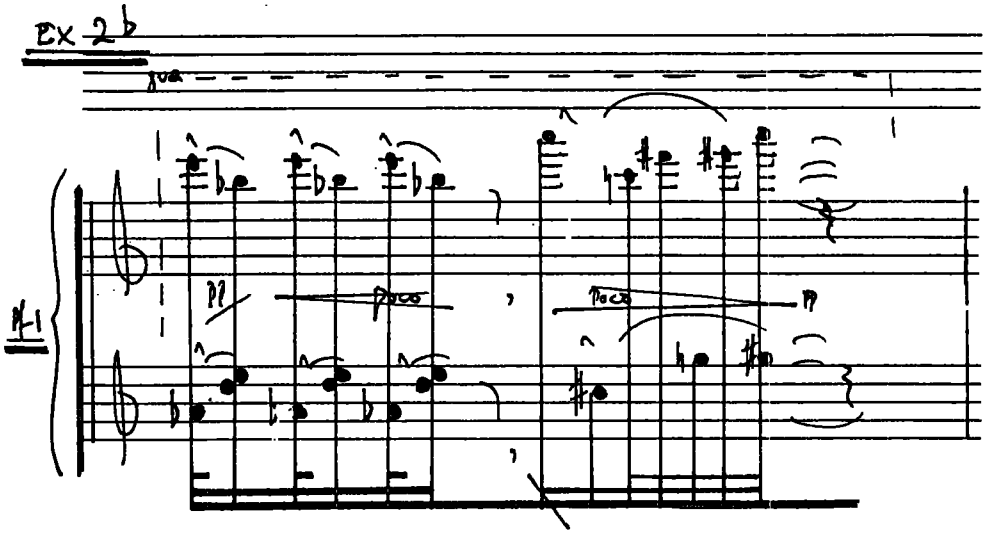
In this section we see a return to the "concertante"-type orchestration from the opening introduction (minus cello). Everything has become a little too much for Sal **(Fig.L"Freak-out")** and he has come out into the midnight air to unwind.

This section presents three disparate musical strata:
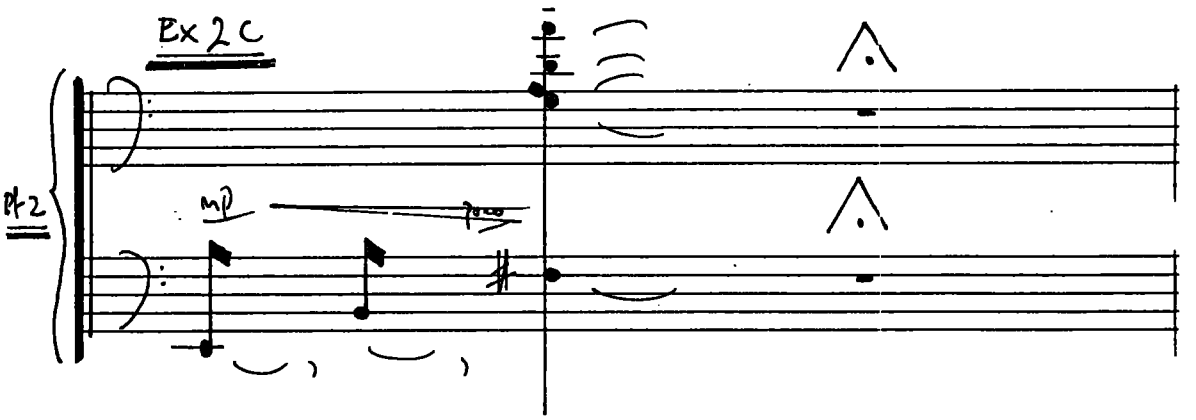
1. The static rolling soprano saxophone phrase (varying in duration but always harmonically the same). This is a re-interpretation of the opening saxophone "riff" at **Fig.A/bar 5**. (Ex.2a).



2. The unearthly, restless piano figurations (like a ghostly music box) which are related harmonically and in register to Type 2 chords (like linear manifestations) (Ex.2b).



3. The sultry piano chords which begin with an exact statement of the opening Type-1 chord but in a completely different context (Ex 2c).

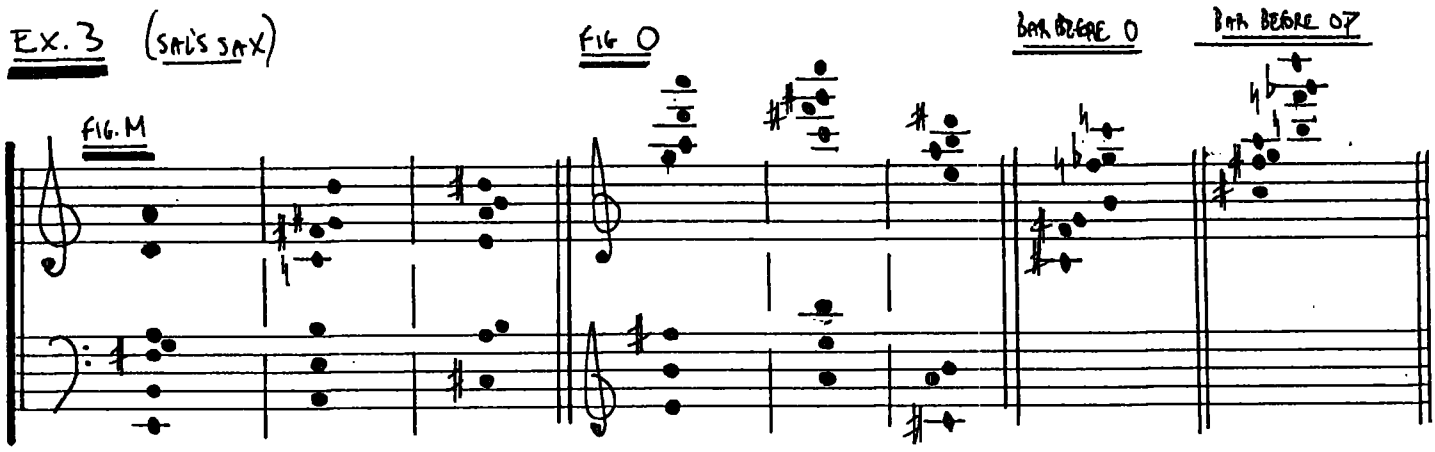


The three superimpositions all move at different harmonic speeds. Strata 1 remains entirely static throughout, strata 3 moves slowly but regularly and strata 2 moves freely, commenting on what it wishes.

Fast Section 2 (Funky)

The second fast tempo section is the longest component of the piece and represents in its own structure a miniaturised version of the whole work.

The A Tempo at **Fig.O** is essentially an introduction into the main material at **Fig.OP**, transforming the piano chords from the **Interlude**. Ex.3 shows that the three opening piano chords at **Fig.O** match the first three chords at **Fig.M** (transposed by two octaves, two octaves and octave respectively), whilst the final chord at bar before **Fig.OP** mirrors the final chord of the **Interlude**. The difference is that the harmonic speed has now become rapidly accelerated.



The first main body of material is the passage **Fig.OP-R** which is built upon the sequentially rising piano figuration. The figuration ascends sequentially by the interval of a minor third, and this corresponds to the idea that the minor third is in fact the thematic interval under-

pinning the entire piece. (The main theme from **Fig.A/bar 6** is constructed on three ascending minor thirds and virtually every important theme is based upon this interval, an example being the violin motif six bars after **Fig.H**).
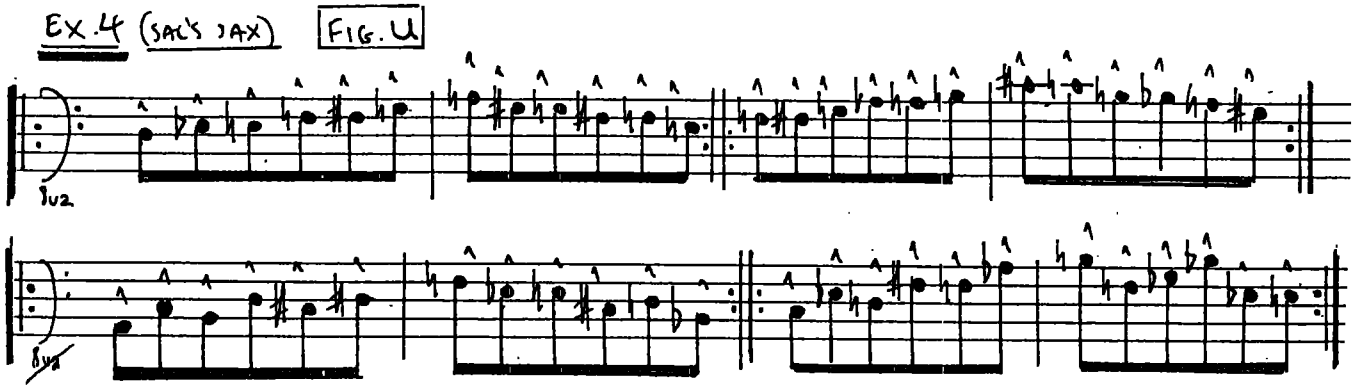
Whilst the **Interlude** material makes a contrast with the previous "Hocket" section in its use of a small concertante ensemble as opposed to the Tutti, the miniaturised "Interlude" at **Fig.R** serves as a contrast to the previous section in its exploration of the low "grungy" sonorities of baritone saxophone/bass guitar/cello and third piano. This in turn leads into a brief recapitulation of the concertante idea (2 saxophones/2 pianos) at **Fig.T** which is based upon a full return of the introductory motif which appeared briefly and transposed at **Fig.Q**.

The second main body of material, occurring at **Fig.U**, further emphasises that three (thirds,three strata etc.) is the dominant number by super-imposing three distinct layers in the "wild" lead into the climax at **Fig.W**. The three layers are:

1. Virtually exact repetition of piano 1/ saxophone material from **Fig.P-R** forms basis of passage.

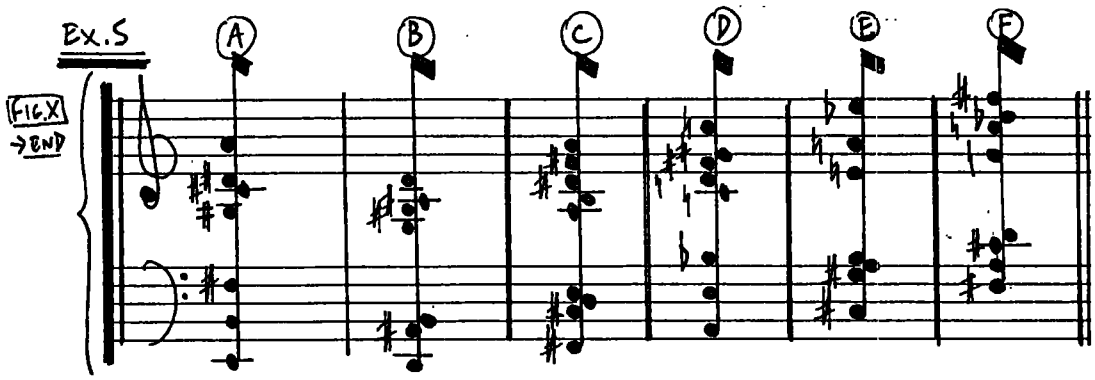
2. Opening "hocket" chords are thrown into the "mix" by piccolos/ piano 2/ bass drum and metal block. Now they are used more as a rhythmic counter-idea than as harmonic sonorities.

3. Pounding bass-line serves as a contrast to the other two layers (piano 3/ bass guitar/ cello). Each 4-bar sequence of the bass line is extended intervalically and becomes less regular in terms of contour (Ex.4) as it leads into the obsessive climax at **Fig.W**.

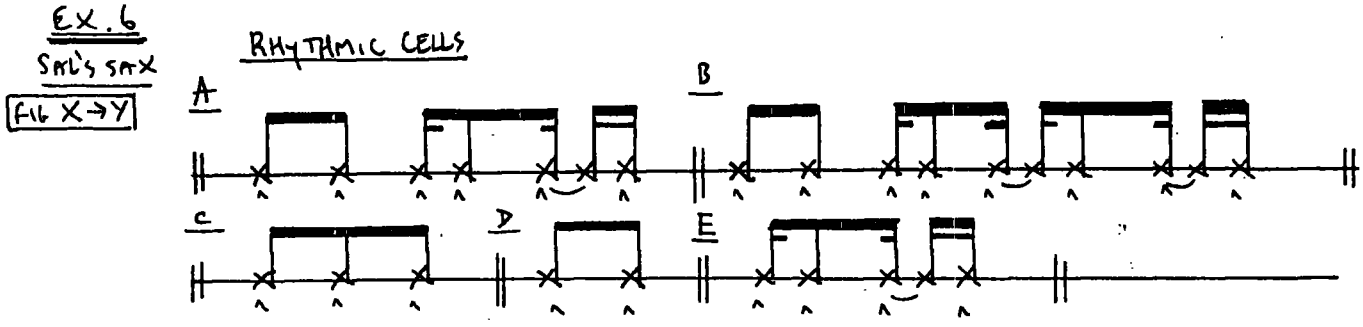


Coda

The Coda (**Fig.X-End**) consists of an additive sequence of Type-1 chords in the order a-b-c-d/ a-b-c-d-e/ a-b-c-d-e-f/, with the final sequence played four times in total (Ex.5). In fact, whilst the "a" chord is the opening chord from the "Hocket" section (with notes G,C,D all sharpened for added dissonance), the next four chords are all taken from the introductory "sledgehammer" chords (**Fig.B/bar 6 - Fig.C/bar 4, Piano 2**) thus bringing us full circle back to a re-interpreted return of the opening.



The percussion/ piano 3 part (**Fig.X-Y**) is generated from five rhythmic cells (Ex.6). "A" is the thematic cell, but the others serve as variations designed to disturb the listener's expectations as to when to expect the downbeat chord. "B" is an extended version of "A" whilst "E" consists of the second half of the "A" cell only. "C" and "D" are formed from the first half of the "A" cell and "C", with its extended length of three quavers, has the role of throwing the duple sense of regularity. The cycles work in the following order: AABA/ ABAC/ AACEED/ AACECAA.



The final chord's absolute resolution is increased through the simultaneous playing of a Type-1 and a Type-2 chord. The original form of the opening chord from the "Hocket" section has returned, accompanied by the opening Type-2 chord (in the piano 3 part) transposed up an octave.

HARMONIC ANALYSIS OF "HOCKET" SECTION

As previously mentioned, the predominant musical idea behind this section is the dialogue between the two above-mentioned types of harmony. Although melodic figures do emerge and gradually gain in importance, it is the unfolding of the harmonic sequence and the varying of harmonic speed that is of greatest interest.

Ex.7 shows the unfolding sequence in its basic form. Until **Fig.I/Bar 3**, each "downbeat" Type-1 chord is answered by either one or two "upbeat" Type-2 chords (although their roles as "downbeat" and "upbeat" are on occasions reversed). All Type-1 chords labelled A-E2 consist of two perfect fifths from the bass note upwards, and usually a semi-tone above this. However, what is added to this varies considerably from the initial chord A model.

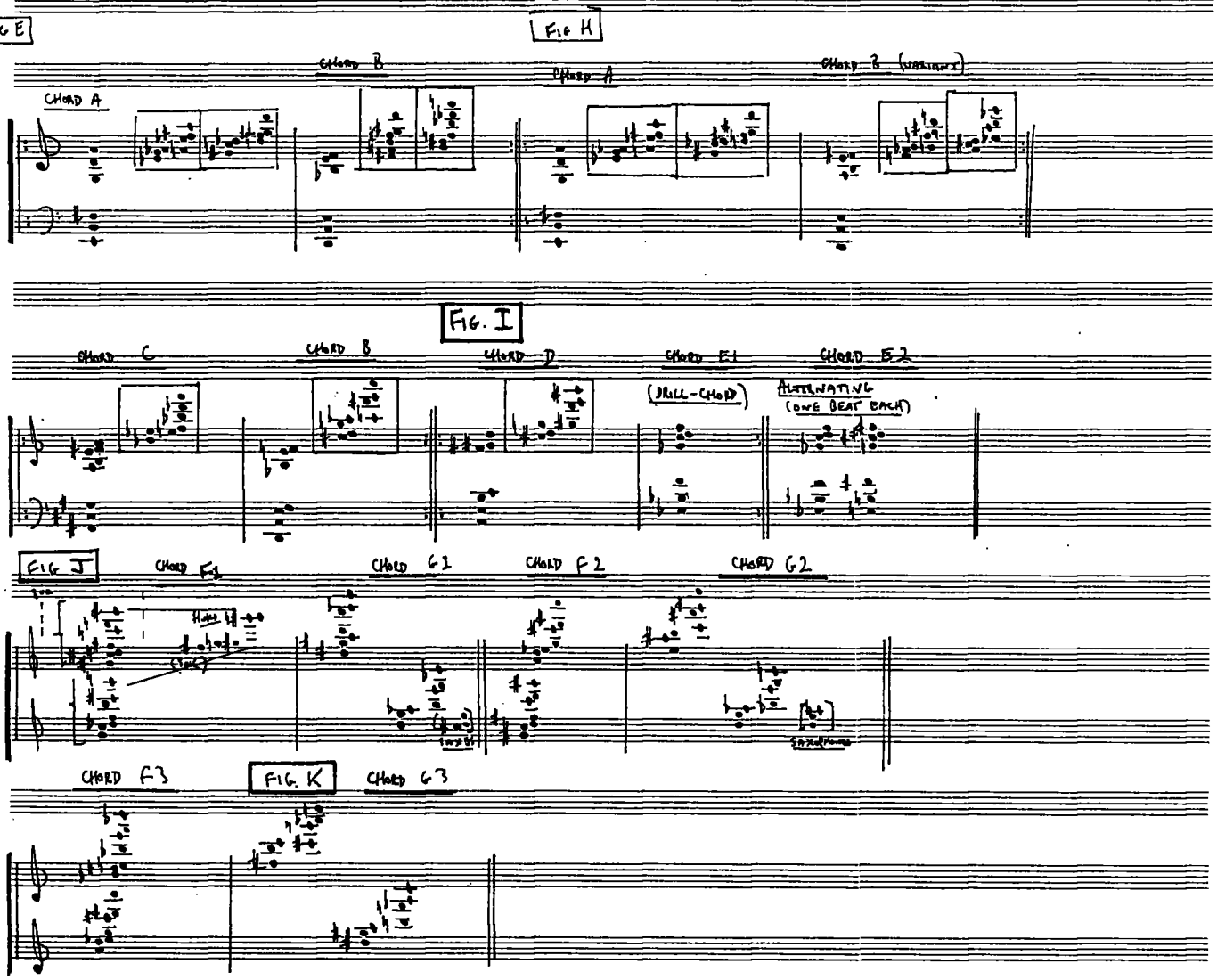
In the sixth bar of **Fig.H**, as the falling and rising major third figure is added, the general pattern of two Type-2 chords accompanying the single Type-1 is reduced to one. This is to complement the increasingly goal-orientated nature of the developing section.

Chord E2 (7 bars after **Fig.I**) is so named because it consists of the E1 chord from three bars after **Fig.I**. However, now it is engaged in "battle" with the same chord transposed one semi-tone higher.

This 12-beat passage leads us into a new section at **Fig.J** whereupon the Type-1 harmony is replaced by two superimposed seven-note chords (initially identical to one another except that they are separated by the interval of a minor ninth, compare piano 1 and piano 2). The

"SAL'S SAX"

EX. 7 HARMONIC ANALYSIS OF "HOCKET" SECTION



Order Ref. No. 12716

piccolo/flute play the top note of the two respective chords, whilst the Saxophones "fill in" the middle of the lower seven note chords. The three cycles of chords (each cycle consists of two parts: 1. The superimposition of the two chords and 2. Juxtaposition of the two chords) ascend by intervallic step.

HARMONIC SPEED

The following table shows the rate of harmonic change through the section:

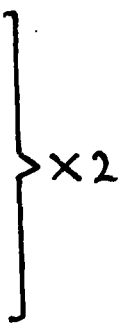
FIGURE	CHORD	DURATION (Quavers)	COMMENTS
E	A	14	**Cycle 1 of harmony**
	B	15	
	A	14	
	B	14	
F	C	6	
	B	3	
	C	8	
	B	12	**Climax of cycle 1**

(The trend in harmonic speed is for compression leading into the climax. However, the duration of the chord directly before the climax is elongated so as to delay the arrival of climax and therefore build tension.)

FIGURE	CHORD	DURATION (Quavers)	COMMENTS
H	A	7	Cycle 2 of harmony
	B	6	
	A	5	
	B	6	
	C	11	Beginning of Melody
	B	12	
	C	11	
	B	14	Lead into Cycle 3

(Note how durations are initially short as we "go-over" previous harmonic territory. However with the appearance of Chord C and the beginning of the melodic figure the harmonic speed is relaxed. Again there is a slowing down technique used at the final statement of B emphasising the change to a new section).

FIGURE	CHORD	DURATION	COMMENTS
I	D	6	Cycle 3 of harmony
	E1	5	("Drill" section)
	D	6	
	E1	7	



(Elongation at final appearance of E1 prepares statement of E2. Trend is for shorter harmonic blocks as section moves towards climax.)

	E2	12

(Further elongation before arrival of seven-note chords at **Fig.J)**

F1	**9**	**Seven note chords**
G1	**2**	
F2	**10**	
G2	**3**	
F3	**11**	

(Elongation into of F/G blocks delay arrival at climax)

G3	**36**	**Climax**

The table therefore shows the ebb and flow of harmonic change. The trend is one of acceleration towards climax and then delay just before arrival.

SONGS OF THE KIOTI For Solo Oboe

COMMENTARY

i. **Meditation**

ii. **Interlude**

iii. **Ichiro's Dance**

"**Songs of the Kioti** is loosely based on the Booker Prize-winning novel **An Artist of the Floating World** by Japanese author Kazuo Ishiguro. The book describes a young painter's course of study in pre-war Japan, seen through the eyes of the artist, now as an old Man.

My piece uses as its starting point a couple of images from the novel such as the wild and wicked dance led by Ichiro, the artist's mischievous grandson, whilst "Meditation" refers to the Bridge of Hesitation where the artist spends many hours in quiet contemplation."

The first and last movements of the piece where written in 1993. However, in the spring of 1996 I completely revised the piece and added a new second movement.

Each movement will be examined separately.

I. MEDITATION

I would like to draw attention to two technical aspects presented in this movement.

1. Structure

There is a very clear A-B-A form used.

A1 lasts from the beginning of the movement up to the Animato section on page two. It consist of two "subjects". Firstly there is the declamatory opening whilst secondly there is the more lyrical contrasting meno mosso "subject" like a second subject in traditional sonata form. These two subjects are presented in an a-b-a form themselves, reflecting the overall form in miniature.
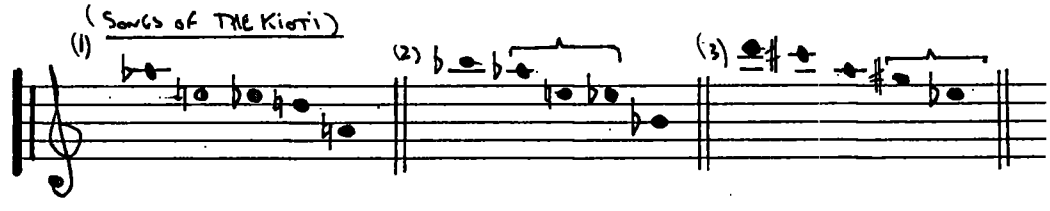
B also has two components consisting of (i) the animato **giocoso** figure and (ii) the contrasting long held notes. These are presented in a pattern of a1-b1-a2-b2-a3-b3 which leads into the ad libitum "quasi cadenza".

The use of contrasting blocks or sectional components and the manipulation of their relative importance to one another has already been demonstrated in pieces such as **On the Edge** (central fast section). This section works in a similar manner, contrasting the dance-like, animated component a-type material with the static component b-type. Component a1 has a duration of 12.5 quaver beats and within this there are a total of 33 notes (including appoggiaturas). The contrasting component b1 consists of a single note and lasts for 16.5

quaver beats. A2 returns with a slightly increased duration of 14.33 quaver beats whilst its note content has significantly increased to a total of 41, showing a crescendo of intensity. The relative importance of b2 is decreased through its duration being reduced to only 10.5 quaver beats. The third and final statement of component a shows a3 decreasing in overall duration to a total of 13 quaver beats, but now the note count has continued to increase to a total of 43 reflecting a growing sense of purpose. The final statement of b, preceded by an ascending series of trills, sees b3 resembling b2 in maintaining a duration of 10.5 quaver beats. However, now its role has shifted and it no longer serves as contrast to the rhythmic energy of the a-type components but instead, through means of a loud dynamic and crescendo, leads us into the quasi-cadenza thus adopting the energy of component a.

It is also interesting to see how the harmonic field of component a evolves (Ex.1). Each component a is based around a five-note harmonic field (although sometimes the dance-like figurations "jump out" from the confines of their given harmonic field and embrace "rogue" notes). The fields from 1-3 ascend in pitch and this contributes to the growing sense of energy. However there are relationships between the fields as can be seen in the diagram. Harmony 2 is based on three notes from harmony 1, whilst harmony 3 is based on two notes from harmony 2.

Ex. 1



The recapitulation of A in the form of A2 also is in the form a-b-a. However statements of both "subjects" are reduced.

2. Motivic Connections

Example 2a shows how the whole movement is interconnected through a three-note motif formed with the intervals of a semi-tone and then a tone.

This three-note motif is first presented at the beginning with the A-natural,B-flat-C-natural ascending figure. On the following second statement of "subject 1", the motif is repeated built on the second note (B-flat,B-natural,C-sharp, ex.2b).

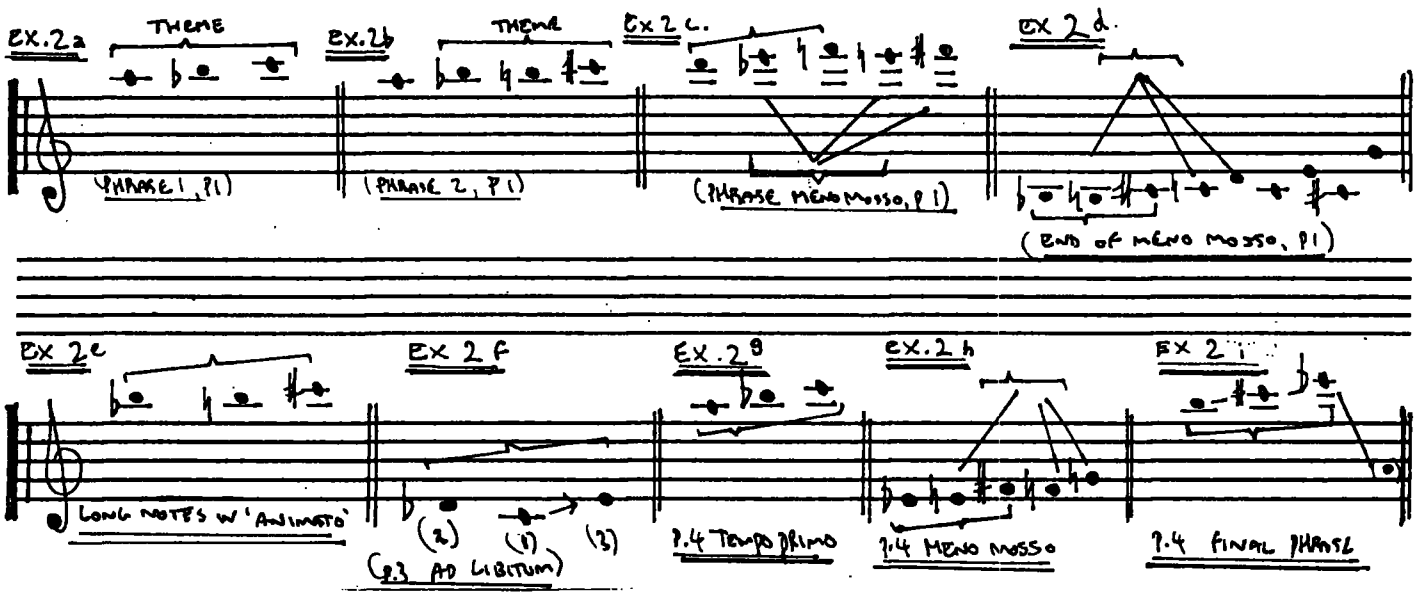
The second "subject" is formed by the super-imposition of two such motifs (Ex.2c). The opening D moves accordingly to E-flat and F-natural. However the five-note phrase includes a second disguised motif beginning with the ascending E-flat,E-natural,F-sharp. This is repeated exactly through transposition onto the low B-flat, before the second half of the phrase develops the last two notes of the motif, expanding their intervallic distance to a major third and then to an augmented fourth (Ex.2d).

The return of Tempo 1 (page 2) sees the return of the original motivic statement. Following on from this, a new statement (built on B-flat) is presented through the long notes (component b) of the middle section (B-flat,B-natural,C-sharp, Ex.2e).

An important motivic development occurs on the last line of page 3. This can be seen as the climactic point of the movement because it is the culmination of the quasi-cadenza and the final point before the re-capitulation of A. Additionally this development of the original motif will serve as the basis for the opening of the second movement. Notably the importance is reflected in that the character is retained but the note order has been altered and the intervallic range increased (Ex.2f).

However the return of A is uninterested in this development and instead we have a return to the original motivic statement (Ex.2g) before returning to the second "subject" with its two applications of the motif (Ex.2h). The piece finally ends with the motif augmented by a semi-tone so as to finish on E-flat (the "atonal" dominant of the opening A-natural) before the group of three triplet demi-semi-quavers return "home" to A-natural, like a traditional perfect cadence (Ex.2i).

Therefore, this three-note motif plays a pivotal role through its interconnecting of the whole movement, whilst generating much of the material.

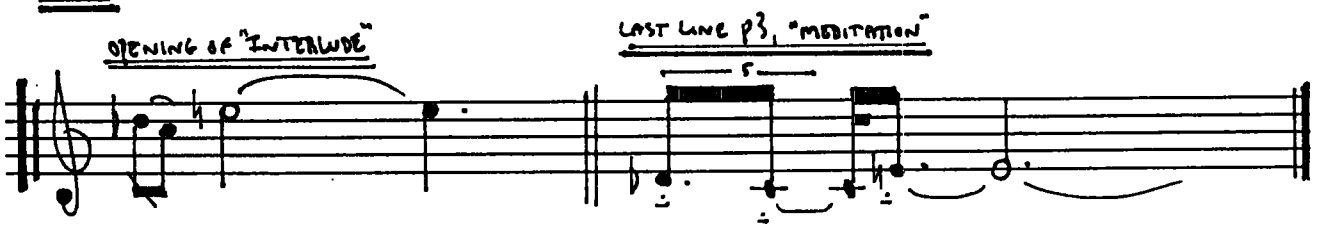


II. INTERLUDE

This movement is an example of a huge arch-like construction.

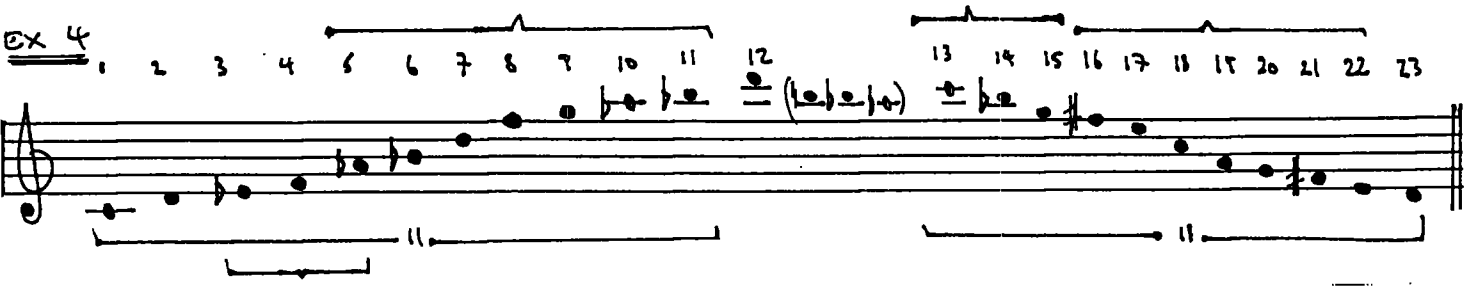
Structurally we begin with an introductory four bars. The initial motif is in fact "borrowed" from the climax of the first movement (p.3,bar 6), retaining its intervallic content whilst transforming it in terms of character (Ex.3). In keeping with the arch-like construction, these four introductory bars return at the end of the movement as a postlude, now an octave higher (compare first and last bars).

Ex.3



Framed by the introductory/postlude material, the remaining central section of the piece consists of a huge wave-like arch beginning at middle C (p.6,bar5) and sweeping to the climatic sustained and highly ornamented high D (last system page 6), before returning in a reverse sweep to the low D (last two systems,p.7).

The whole passage can be notated as a huge arpeggio (please refer to Ex.4). The rising figure is symmetrical to the descent in that they both consist of eleven notes. Within this there are further symmetries:



Notes 16-22 are arranged as direct inversions of notes 5-11. Also, the rising scalic figurations that accompany each "arpeggio" are paired so that the 5=16, 7=18, 8=19 etc. The scalic figurations that belong to notes 16-23 correspond to those of 5-12 both in terms of intervallic content and numbers of notes (with the exception of notes 6 and 17 who do not share the same intervallic content). Both increase in the same fashion: 7,8,10,12,14,11,14,14.

Another symmetry occurs with notes 13-15 being inversions of 3-5.

The basic motif of the first movement recurs momentarily in this movement at the point where the music begins to attempt to descend from the high D (P.7 line 3, ex.2c). The opening notes of the three semi-quaver groups (B-natural, B-flat, A-flat) are a disguised inversion of the "Theme" from the first movement.

The one "rogue" bar (at least at first sight) in relation to the arch is the "fast and fleeting" four configurations of demi-semi quavers. However they are connected to the opening material by virtue of being related intervalically to the five grace notes that occur in bar 4 of the opening (the second group is a retrograde presentation). Thus they constitute an extended opening fourth bar.

Finally, the tonal centres presented by the movement constitute a "tonalised" retrograde variation on the opening motif. Thus E-natural (opening 4 bars), C-natural (Bar5), D-natural (last system p.6 - 2nd system p.8), E-natural (last 3 bars-again cyclical in tonal plan).

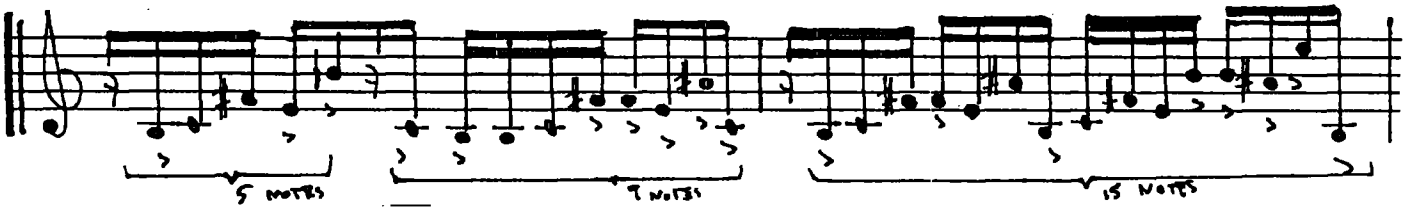
III. ICHIRO'S DANCE (Please refer to "Visual Representation Diagram")

Ichiro's Dance is typical of my fast music in general because it uses contrasting blocks or in this case sections, to generate pace within a mosaic-like macro-structure (see middle section of **On the Edge**). Due to the relatively homogenous timbre of the oboe and the generally consistent semi-quaver pulse, however, these elements link together to produce sections rather than individual blocks.

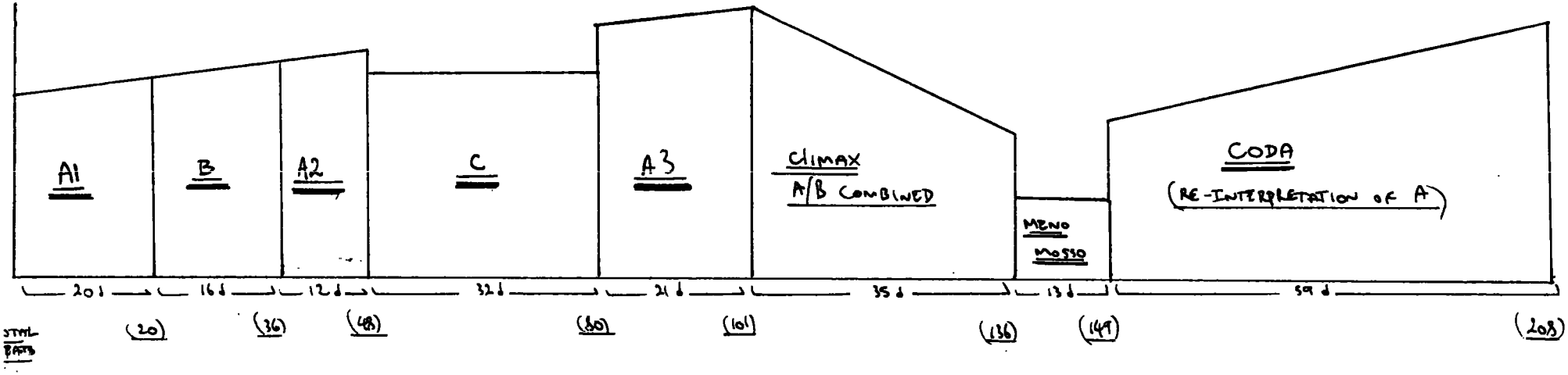
On this occasion, a type of quasi-rondo form is used leading up to the cadenza and the final section which re-interpret previous material (see diagram).

1. Section A1 (opening five bars) is presented and consists of two semi-tones which gradually unfold to include other pitches (B-natural,C-natural,F-sharp,A-sharp,B-natural,E-natural). Within the section, an additive approach is used to small groups of notes which, separated by a semi-quaver rest, gradually increase in duration and note range (bars 3/4- the three groups increase in the rate of 5-9-15 semi-quavers groups, ex.5). Initial statement of A1 consists of 20 beats.

Ex.5 (ICHIRO'S DANCE. BARS 3/4)



Visual Representation of "Ichiro's Dance" from 'Songs of the Kiot'



2. Section B (bar 6-9) contrasts section A in its jazz-like character, whole tone harmonic content, falling contour shape and C tonal centre (as opposed to the B tonal centre of A1). It is slightly shorter than A1, lasting 16 beats.

3. Section A2 occurs at bar 10, this time inverting the intervallic pattern of A1. A sense of movement is created through the compression of duration to only twelve beats.
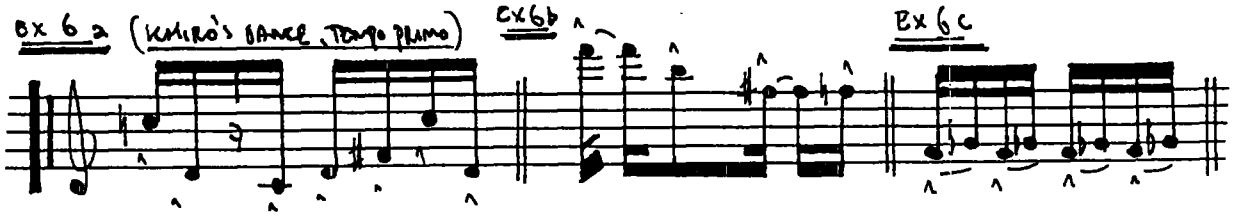
4. Section C "flamboyantly" breaks up the semi-quaver momentum with an episode quite different to what has gone before, but this eventually ends in semi-quavers which lead into the final appearance of section A in its original format. This time it is built on D sharp and returns to its original duration of 20 beats.

5. The "Repetitive and Obsessive" section is the climax to this build-up of contrasting sections and in itself is a combination of the first six notes of section B and the first two notes of section A, obsessively repeated.(In the first two appearances augmented to a major second instead of a minor second, before ending on the B/C semi-tone of the opening. See 2nd last system, page 13). An additive approach is used with each repetition of idea 1 (six notes of section B) and idea 2 (first two notes of section A1).

It is particularly idea 1 that increases as the following chart shows:

CYCLE	IDEA 1 DURATION	IDEA 2 DURATION
1	5.5	3 (+ quaver rest)
2	7	4 (+ quaver rest)
3	15.5	4

6. The final Section till End (bar 1,p.14) re-interprets section A as it rushes towards the close. There are three components (ex.6):



a) The additive figurations which begin the section.(The way they unfold in groups of 2-5-7-9 reflects the same procedure used by section A1).

b) The falling **marcato** four-note motif.

c) The re-iterated semi-tones.

Component b repeats obsessively unchanged (except for the final two statements whereupon it has coupled with component a) whilst component c actually increases in its second occurrence (six beats instead of five).

The generation of energy is created through the general compression of component a coupled with a sequential rise in pitch. The final four statements see it decaying from eleven notes to nine, to seven and finally to four.

Therefore, the final movement can be seen as a conflict of contrasting sections. Yet, within these sections there are processes at work which change their character and content as a means to generate energy and momentum towards climactic points.

STRIKING OUT For Solo Percussion

COMMENTARY

PROGRAMME NOTE

" **Striking Out** for solo percussion was written in the spring of 1996. Before composing the piece, I listened to a great deal of existing percussion repertoire and then asked the commissioning percussionist to play through some of the works. I was particularly intrigued by the sound world and aggressive style of Xenakis and decided to expand the instrumentation used in Xenakis's **Rebonds** to create a sound world of my own, incorporating additional instruments such as cowbells, gongs, mark chimes, tubular bells and cymbals.

The title refers of course to the physical action of "striking out" as well as referring to the metaphoric "striking out" on a voyage, adventure etc. In this instance the voyage can be seen as an elemental discovery of rhythm and rhythmic energy."

BACKGROUND AND INFLUENCES

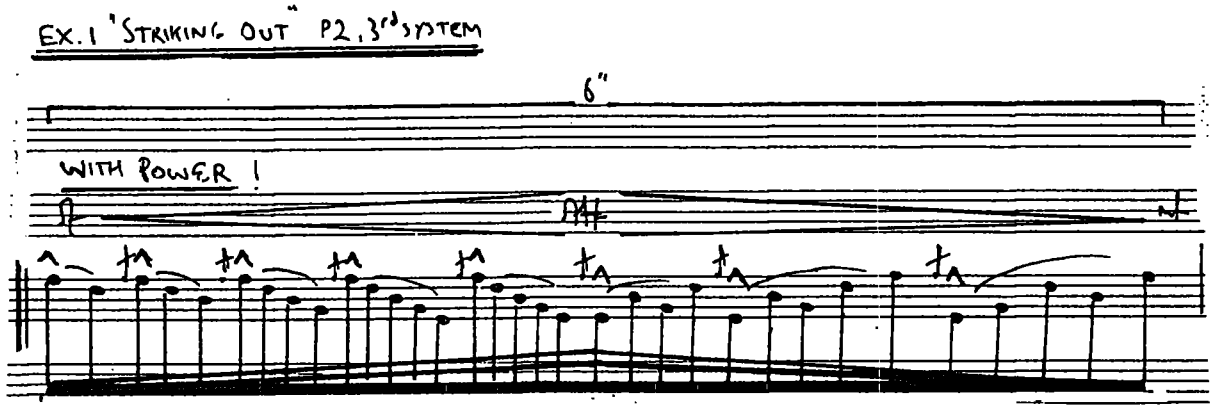
As mentioned in the programme note, **Striking Out** was considerably influenced by Xenakis's **Rebonds**. The instrumentation of **Rebonds** was used as a basis (2 bongos, 2 congas, bass drum, 5 wood blocks). However, I wanted to have a contrast to the "wood" instruments and so added a group of five metal instruments (metal pipe, 2 cowbells, cymbal,

and mark-tree) and five gongs. The potential for exploiting the pitch characteristics of the latter resources is heightened by the inclusion of tubular bells whose appearance is saved until the climactic moment of the piece. Thus the idea was to have five groups of five instruments (although as a concession the final group of tubular bells adds a further group).

The five groups can be divided into separate units consisting of three groups (drums/wood blocks/metals) and two groups (gongs and bells). The first unit (drums/woodblocks/metals) uses the drums as its foundation, from which the other two groups behave as extensions. The first unit has the role of protagonist. There are three distinct "drumming" sections (played by this unit) and these sections become increasingly frenetic and intense.
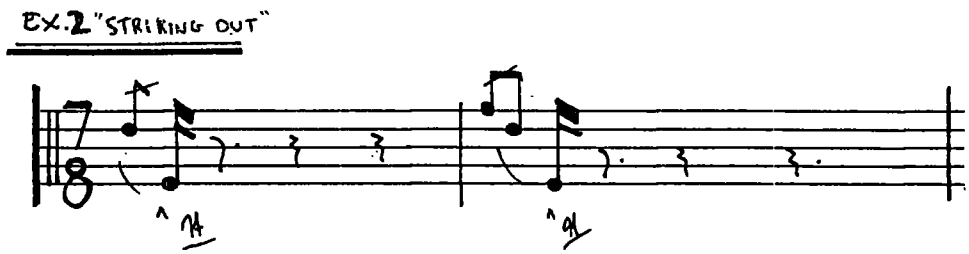
The second unit (gongs and bells) has the role of interrupting the sections of drumming when they become too intense. Their cool, ethereal sound-world, full of resonance and colour, initially serves as a contrast to the relentlessly abrasive drumming. The bells can be seen as an expansion of the sonorous gongs through the discovery of pitch and this element is saved until the climactic moments of the piece (last 3 bars of page 12). At this moment the bells/gongs finally succumb to the intensity of the preceding drumming. Whilst on previous occasions the gongs/bells sought to quell unit 1's developing rhythmic energy, now the bells adopt the language of rhythmic drive as they press towards the "wild" tubular bells "cadenza" (page 13, bar 8). This tubular bells cadenza further represents a cohesion between the two conflicting sound worlds of the two units through being based on a particular gesture that appears on the drums throughout the piece and has a significant structural role (Ex.1). This gesture first appears in the final bars of the first opening unit 1 section (page 2, bar 7), then

in the final bar of the second unit 1 section (page 6, final bar) and finally appears in the form of a final "after thought" in the third last bar of the piece.



EXTERNAL REFERENCES
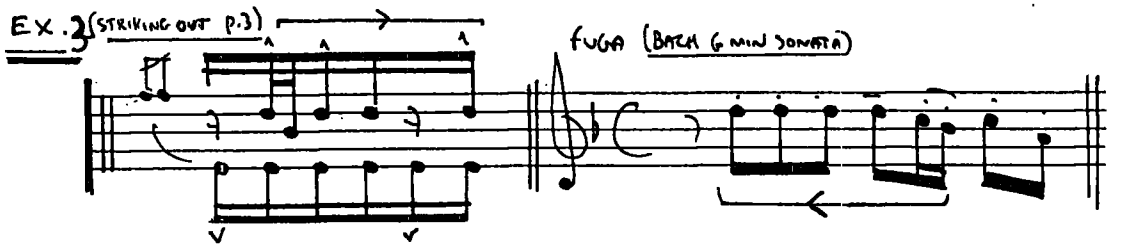
The opening gesture (bongo grace note to bass drum) is a reference to the opening of **Rebonds,** and this gesture recurs throughout the piece in various guises (Ex.2).
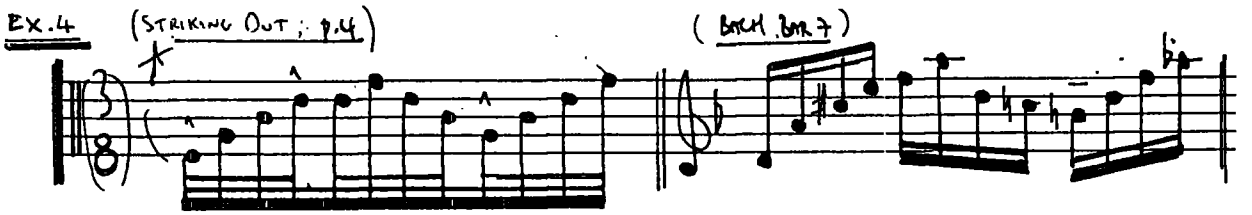


There is also a second influence at work and that is of a far more disguised sort. In beginning to sketch the work, I decided to use an existing model that would dictate the overall form. The second movement "Fuga" of Bach's G-Minor sonata for solo violin was analyzed and I decided to follow (after an introduction) the exact proportions of Bach. However, after initial

sketches I realised that the sections of material would be too short if my piece followed Bach's plan, and thus I was forced to break away from the original model.

However, a number of elements remain that pay homage to Bach. For instance, the main theme of the "Rhythmic and Menacing" drumming passage (P.3, bar 9) is directly related to the theme of the **Fuga** in being a retrograde of the first six notes, with the second last note of Bach being replaced by a rest (Ex.3).



Secondly, comparison between the first three beats of the woodblock passage (Bar 12, P.4, original version) and the first three beats of Bar 7 in the **Fuga** shows that my motif follows the contours of Bach exactly (Ex.4).



Therefore, two of the main themes from the first episode of drumming are directly related to models in Bach.

SCREAMING 229a For Saxophone Quartet

COMMENTARY

Background and Influences

"**Screaming 229a** was written in the summer of 1996 and slightly revised during the spring of 1997. The piece is in one predominantly loud movement marked **Moto Perpetuo** and the title refers to my flat number in Warsaw where I wrote the piece."

In embarking on the composition of this piece, I set myself one guideline: That the piece should be fast in tempo from beginning to end, because never before had I written something solely fast.

The work draws some influence from **Sal's Sax** (which had just received its premiere at the time of beginning the work) but the jazz-tinged textures are treated here in a far more chamber-like manner than in the heavy orchestral feel of **Sal's Sax**. For instance, the idea behind the opening chords (P.1) stems from the last seven pages of **Sal's Sax** (both use a similar additive technique on each repetition of the chord sequence), while the rhythmic and funky material at **F** has close parallels to the saxophone material at **U** in **Sal's Sax**, particularly in the way that both the linear and harmonic content is based around the interval of minor thirds. (Note also the similarity between the bass-line of the baritone saxophone with that of the bass guitar.) Also, related are the sustained saxophone chords at **E**

with **G in Sal's Sax,** both using the same semi-tone exploitive harmony. (This idea stems from the music written for a BBC2 music/video collaboration between Louis Andriessen and Peter Greenaway for the series **M is for Mozart,** later to become a concert work for the **de Volharding**).

STRUCTURE, TONAL PLAN AND MOTIVIC DEVELOPMENT

As in a number of my pieces, **Screaming 229a** employs a cyclical structure (see "Visual Representation Diagram").

A to **C** works as an introduction and is divided into two equal parts, each with a durational value of 62 crochet beats. Part 1 consists of additive sequences of chords (**A-B**), whilst part 2 develops and compresses the first five chords and add to the soprano saxophone an asymmetrical, jagged and jazzy introductory theme (Ex.1).

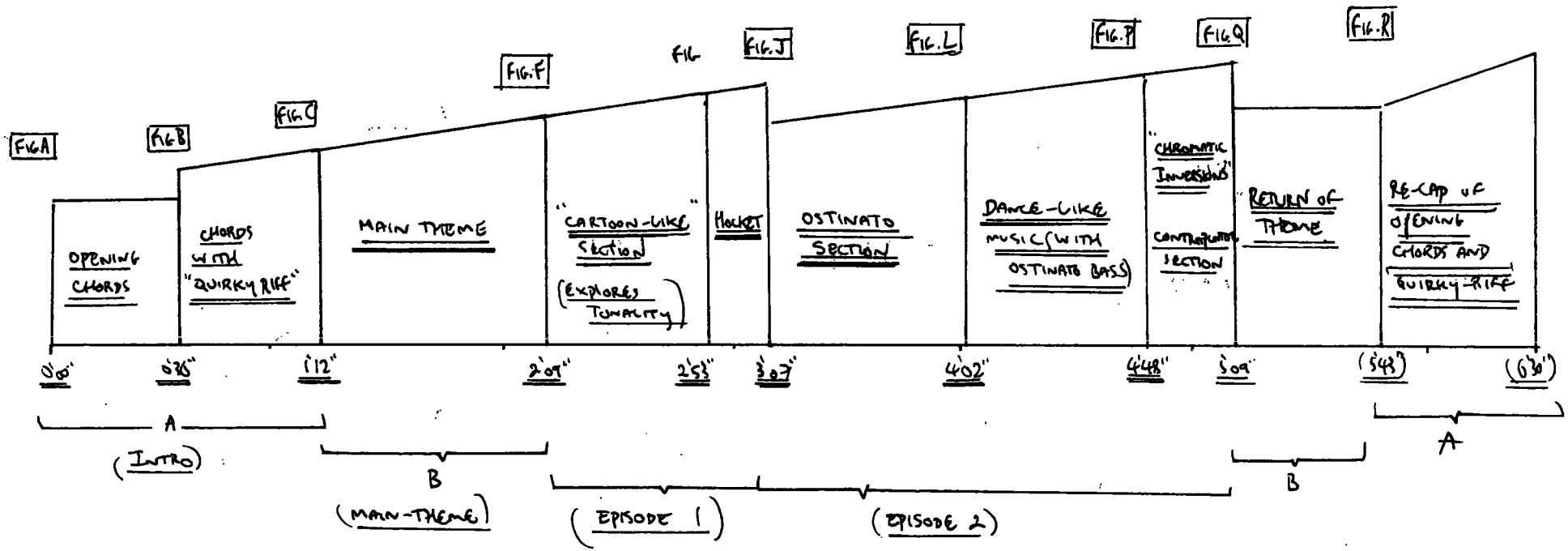
Ex 1. (Fig B, Screaming 229a)
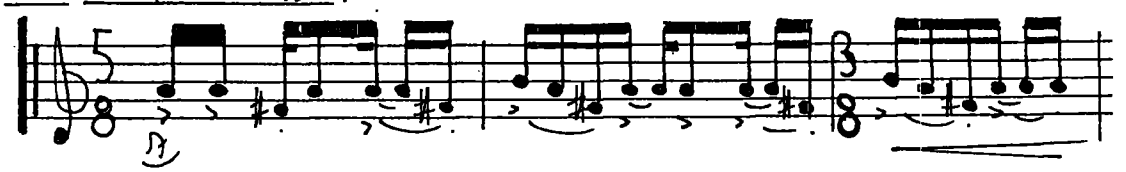


Figure **C-F** introduces the second main theme of the piece based around a tonal centre of D, whilst the contrasting baritone counter theme (2nd last bar of p.3) hints at a conflicting polarity of E flat. There are two statements of both themes with an increase in both their durations in the second occurrence.

VISUAL REPRESENTATION OF "SCREAMING 22ND"

(TIMINGS BASED ON RECORDING)



The first theme increases from 23.5 crotchet beats to 42.5, whilst the baritone theme increases from 17 to 22. (This theme itself consists of an additive motif-building process as can be seen at its first application where it builds from two beats to three and then four before finally five. Similarly the septuplet figure increases in its note content and pitch range. Ex.2).

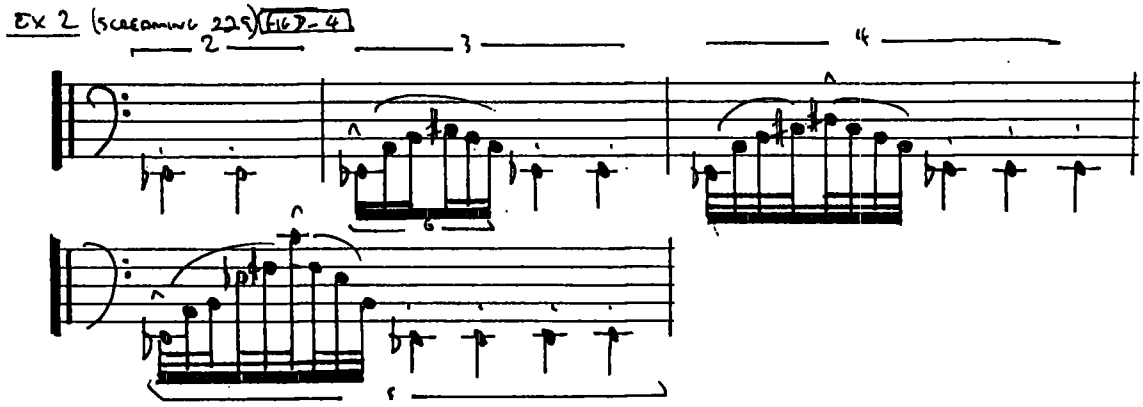


Figure F-J serves as what can be considered episode 1 and leads us to the almost exactly half-way point. Its total durational value is 103 (crotchets), almost identically matching that of the previous section (105). Its tonal centre initially continues with D before moving to the dominant of A. The section sees an increase in tension which culminates in the re-instatement of the opening chord transposed onto A (last bar, p.8) via a six bar series of hockets (final page).

Episode 2 (**Figure J-N**) is the longest section of the piece as it pushes towards the recapitulation at **N**. G is used as a tonal centre initially before a brief excursion into B-flat (**K**, bar 9-12). Letter **L** sees an emphatic return of G tonality before the "samba-like" riff pushes the tonality to A (conflicting against the ostinato G bass). However the dissonant

variant of the "samba-like" riff at **M** sees a move to B-flat (baritone ostinato) and this is further extended to C at **Fig.P** and to C-sharp (baritone ostinato) at two before **Fig.Q**.

The driving force behind this long section (218 beats) is the relentless ostinato bass. However, the ostinato constantly changes and develops. For example in the last bar of page 13, the bass has transformed through intervallic expansion into the four grace-notes that led into **Fig.C**. This is further developed in the contrapuntal passage **P-Q** whereupon this motif is inverted and forms the second part of a new motif (whose first part is an inverted and augmented version of the baritone saxophone's initial ostinato motif at **Fig.J**. Thus the contrapuntal passage **Fig.P-Q** (climax in developmental terms) can be seen as completely derived from the previous baritone ostinato figures. Within this passage, the baritone runs in contrary motion to the soprano, whilst the alto plays the same as the soprano in canon by one quaver beat and an octave lower.

The section between **Fig.Q** and **Fig.R** acts as a recapitulation in a number of ways:

1. Tonality of D returns.
2. The first component from theme at **Fig.C** returns (three rising semi-quavers with pitches D-natural,E-natural,F-natural), as do the preceding four grace notes (now they have become semi-quavers and gradually through this section they augment in length).
3. The opening chords from **Fig.A** return in the form of triplets. (They have undergone slight intervallic transformation but nevertheless are related). Like the four descending grace notes, they too undergo augmentation from three triplets to nine until they eventually take over the material of the section (bars 5-10,p.15).

4. Total durational value of section is 61, therefore identical (-1) to either part of the opening introduction section.

Therefore it is apparent that, while this section **(Fig.Q-R)** is not identical to section **(Fig.C-F)** or the opening introductory section, it does have enough characteristics of both as well as a return to D tonality to be clearly considered a recapitulation.

The final section from **Fig.R** to the end is obviously a return to the opening with the initial chords returning in combination with the introductory jazzy, jerky melody which now works its way up from the baritone. This leads via the soprano saxophone coda to the final "scream".

CONCLUSION

It is clear that this work uses a cyclical structure, which although not as rigorously applied as in other pieces and uses episodic central sections, is further enhanced by a similar arch-like tonal scheme.
(D-natural, A-natural, G-natural, B-flat, C-natural, C-sharp, D-natural).

AWAKENINGS For Symphony Orchestra

COMMENTARY

PROGRAMME NOTE

" Having to spend great periods of time travelling by coach between London and Warsaw does have some advantages in that the journey is so long that one begins to experience an altered and deeply meditative sense of time. This wonderfully self-contained period of changing landscapes, novels, "Walkman", contemplation and faces that grow briefly familiar always provokes a wealth of potential musical ideas and **Awakenings** similarly uses both travel and literature as starting points. In this instance the initial stimulus came from the powerful and deeply moving First World War novel **Birdsong** by **Sebastian Faulks** which I had been reading on one particular journey in the early April of 1997.

Pausing from the novel, I realised that the journey was now passing through the exact area in which the book was set. Yet instead of a world of horror and carnage, one was greeted instead by the sedate world of late 20th century Northern France. To think that these neat, sleepy villages with their carefully cropped fields could hold such secrets. As I gazed upon this silent dusk-world thick with mists rising from the still roadside dykes and whose only other fellow observer seemed to be a motionless, solitary heron, I was filled with a sense of awe at the thought of how many lives, lovers, ghosts had been encapsulated in this strange flat universe.

As darkness clouded the last remnants of visibility, I returned to the safe womb of my coach, reassured at the familiarity of the faces around me."

INFLUENCES

The orchestral pieces that provided the greatest degree of influence in the composition of **Awakenings** were works that seemed to pervade a sense of power in terms of musical emotion, and which often contained elements of strong rhythmic drive. Such pieces included the orchestral works of **Mark-Anthony Turnage** such as **Three Screaming Popes** and **Drowned Out**, or those by **James MacMillan** such as **Tryst** or **The Confessions of Isobel Gowdie**. These works themselves show the influence of **Stravinsky**'s Diaghilev Ballets and his primordial rhythmic energy was something that I wished to try and incorporate.

In addition, pieces such as **Krzesany** or **Orawa** by **Wojciech Kilar** were influential in their outrageous (and sometimes very beautiful) re-working of Goralski folk-melody from the Tatra mountains and there is also an influence from the magic realism of **Pawel Szymanski's Piano Concerto** and in particular its use of glissandi.

In that the piece took almost nine months to write, there must of course be numerous conscious and unconscious musical influences and references. The above-listed are just the most obvious and apparent.

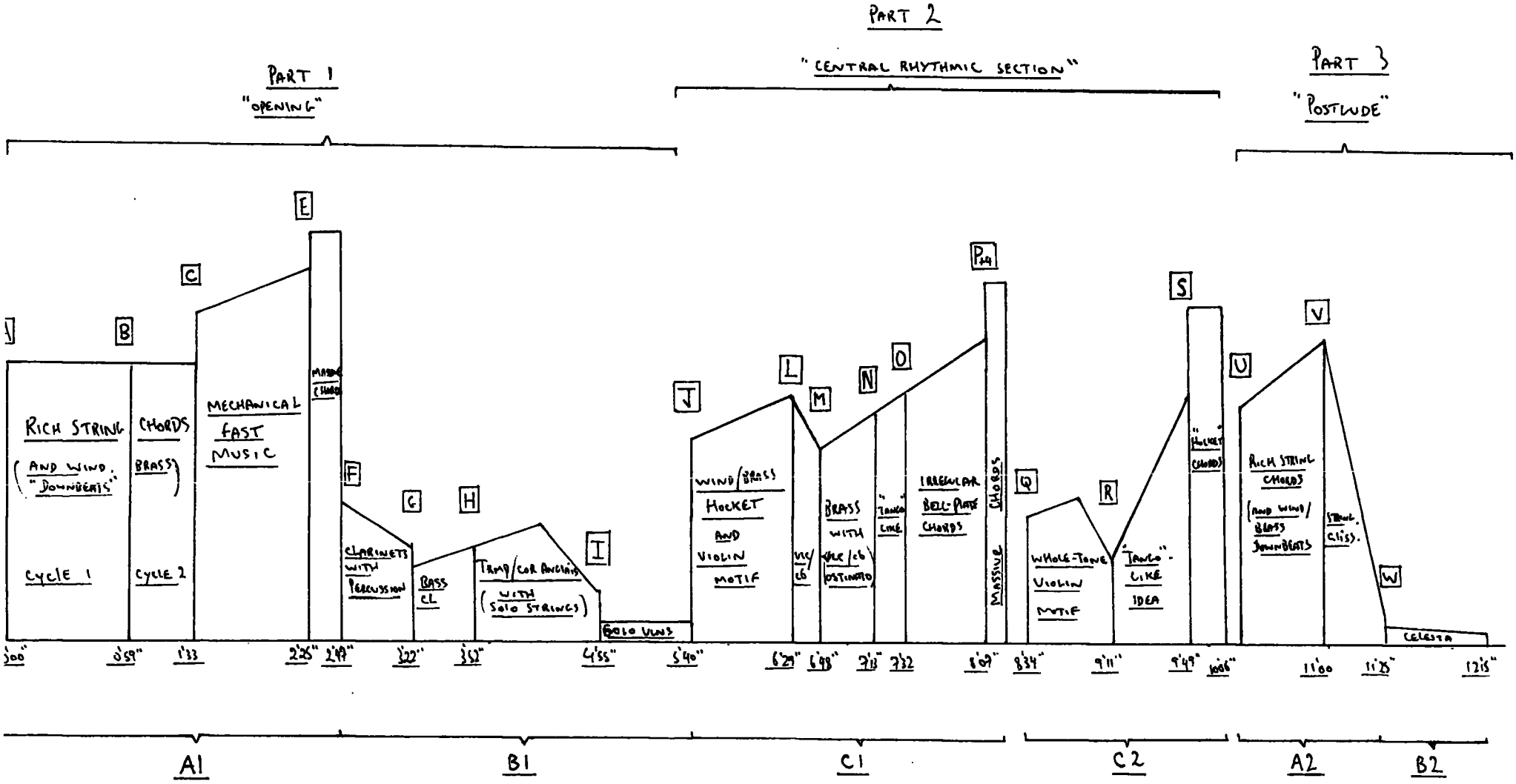
STRUCTURE (Please refer to "Visual Representation diagram")

The piece is divided into three main sections which consist of:

1. **"OPENING" (Fig.A-Fig.J)**
2. **"CENTRAL RHYTHMIC SECTION" (Fig.J-Fig.U)**
3. **"POSTLUDE" (Fig.U-End)**

VISUAL REPRESENTATION OF "AWAKENINGS"

(TIMINGS BASED ON RECORDINGS)



These overall sections subdivide further into smaller structural units as shown below:

1. **"OPENING" (Fig.A-Fig.J)**

This section can be seen as an extended introduction and consists of the subsections A1 **(Fig.A-Fig.F)** and B1 **(Fig.F-Fig.J)**. A1 itself divides into two halves. The first part **(Fig.A-Fig.C)** consists of an unfolding melodic figuration (played by the outside desks of violin 1 and tubular bells) which is harmonised with intense, parallel-moving chords which are themselves variants on the Type-1 model described in the commentaries of both **Sal's Sax** and **On the Edge**. The beginning of each new string chord is further emphasised by staccato "downbeat" Type-2 chords in the woodwind which similarly move in a parallel fashion.

The second part of A1 **(Fig.C-Fig.F)** can be seen as a response in terms of heightened rhythmic energy to the intensity created by the first part, and this culminates in the massive chords which lead into **Fig.F**.

The subsection of B1 **(Fig.F-Fig.J)** represents a cathartic response to the overwhelming power of A1. Extroverted violence is replaced by introspective contemplation and the force of the orchestral tutti is exchanged for a far more soloistic and delicate sound-world. The total duration of B1 corresponds closely to the total duration of A1. (A1 lasting 2'47" on the recording, and B1 lasting 2'53").

2. "CENTRAL RHYTHMIC SECTION" (Fig.J-Fig.U)

This similarly subdivides into two subsections which can be labelled C1 and C2. C2 (**Fig.Q-Fig.U**) is a condensed version of C1 (**Fig.J-Fig.Q**) and consists of a developed statement of the violin 1 motif from **Fig.J** and an extended return of the jazzy, "tango-like" material from **Fig.N**, before leading into the climactic hocketing chords that occur at **Fig.S.**

3. "POSTLUDE" (Fig.U-End)
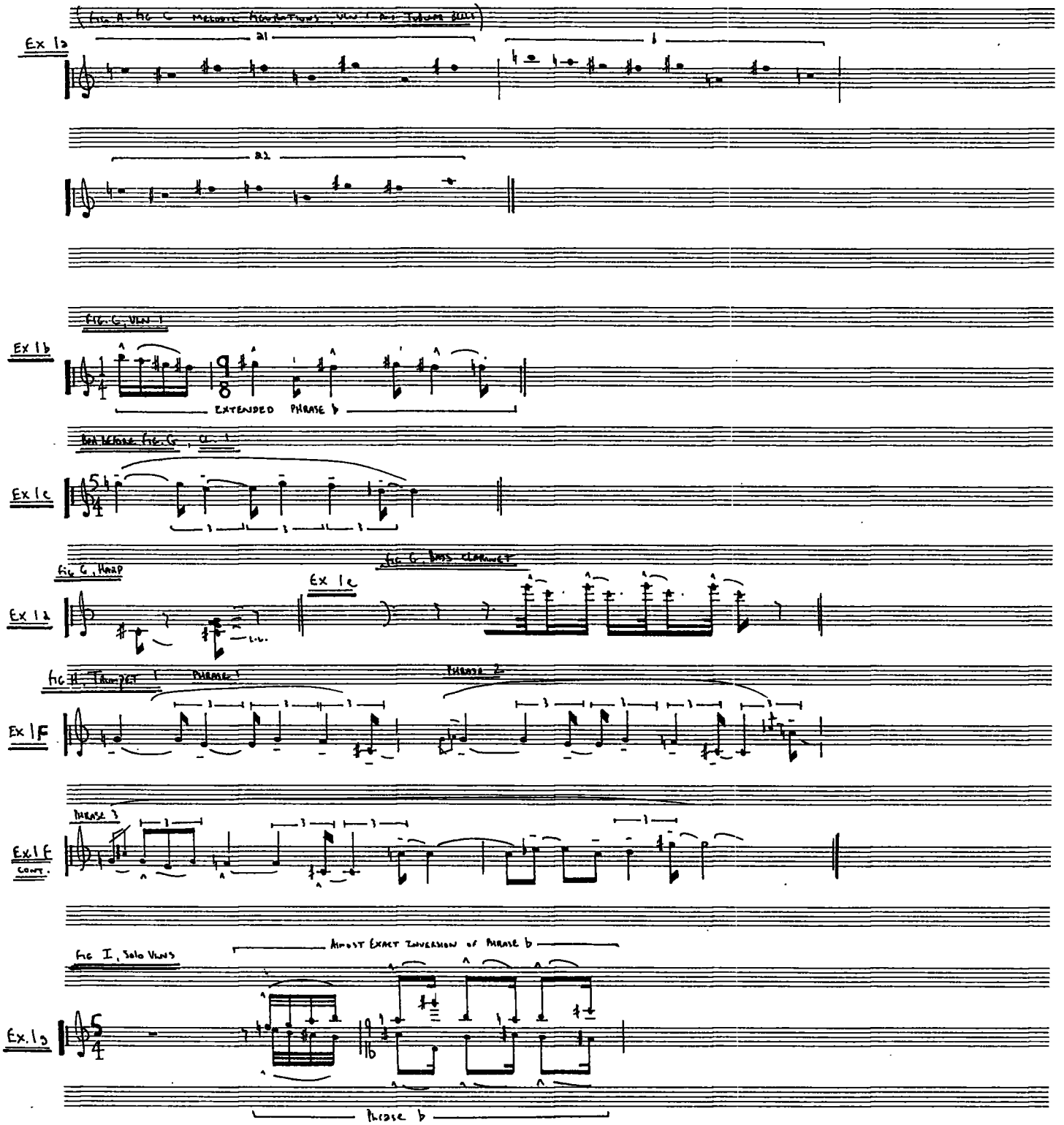
The opening material returns in the condensed form of A2 which relates closely to the material of **Fig.B-Fig.C**. Instead of ascending to A-natural, the melodic figuration ascends even further to B-natural **(Fig.V)**. The final word is left to the celesta which re-iterates the solo violin material from subsection B1 **(Fig.I)**.

MOTIVIC CONNECTIONS

If the individual durations of the notes which form the opening unfolding melodic phrases are disregarded (violin 1/tubular Bells, **Fig.A-Fig.C**) and they are instead presented equally as note-rows (Ex.1a), it becomes clear that they comprise of three phrases which consist of eight notes respectively. The initial 8-note melodic configuration can be defined as "phrase a1", whilst the following 8-notes can be defined as "phrase b". As the first six notes of the third and final 8-note group resemble those of "phrase a1" exactly with only the final two pitches deviating, this phrase can then be defined as "phrase a2". These three phrases provide the

AWAKENINGS
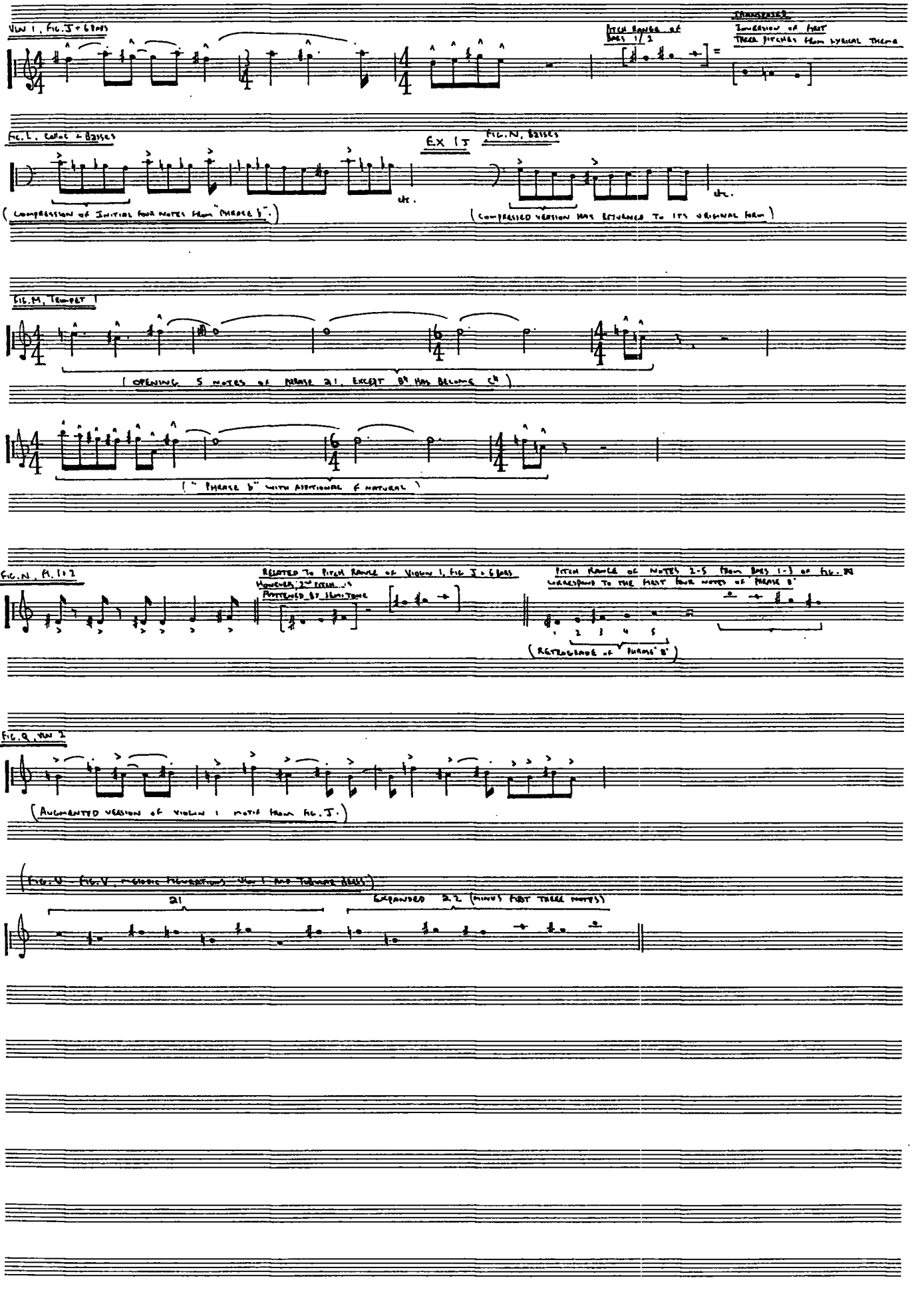
MOTIVIC CONNECTIONS



Order Ref. No. 12716

AWAKENINGS

MOTIVIC CONNECTIONS CONT.



melodic and motivic source material for virtually the whole piece, as will now be demonstrated.

At **Fig.C**, "phrase b" appears in an extended form (Ex.1b). However the accompanying rhythmic language has been completely altered and now consists of fast-moving, mechanical, dance-like configurations which form the basis of the following section until **Fig.D**.

The next clear re-working of the initial three phrases occurs in the bar before **Fig.G**. In order to complement melodically the melancholy, fragile sound-world of subsection B1 (See **STRUCTURE**), a new motif is created and this can be labelled "Lyrical Motif" (Ex.1c). This new motif is closely related in terms of contour to the initial five notes of "phrase a1", whilst the opening interval of a falling minor third is retained.

The "lyrical" motif can be seen as the binding feature of subsection B1. At **Fig.G**, the harp changes the motif's role from melodic to harmonic (Ex.1d), whilst at the same time the bass clarinet elaborates on the idea of the falling minor third (Ex.1e).

The "lyrical" motif returns in its original form at **Fig.H** (trumpet/cor anglais) and is repeated twice, with each repetition also being a development in terms of increasing length of phrase coupled with an additive and ascending pitch range (Ex.1f). In addition, the harmonic field presented by the divided cellos is also based on the notes of the "lyrical" motif and this similarly ascends in an additive fashion.

Also at **Fig.H**, the restless descending minor third gesture that was introduced by the bass clarinet at **Fig.G** is retained in a number of the solo upper string "whisperings" (e.g. in the 1st solo violin's opening "sul tasto" gesture).

Subsection B1 finishes with an atmospheric return of the extended "phrase b", together with its near-inversion, played on the two solo 1st violins (Ex.1g).

The re-working of previous motivic ideas continues with the arrival of subsection C1 at **Fig.J**. The violin figure that begins 6 bars after **Fig.J** can be related to the "lyrical" motif in that the harmonic field formed by the first three different pitches (F-sharp, G-sharp, A-natural) is a transposed inversion of the harmonic field formed by the first three different pitches of the "lyrical" motif (G-natural, F-natural, E-natural, see Ex.1h). The violin figure (presented three times with each successive presentation being an additive elaboration on the previous presentation) finishes with a gesture comprising of wholetones. This wholetone gesture is related to the tubular bell melodic material at **Fig.D**.

The cello and double bass ostinato figure at **Fig.L** (Ex.1i) is an intervalically-compressed variation on the first four notes of "phrase b". At **Fig.N**, the first four notes of the double bass ostinato figure are no longer intervalically-compressed but instead relate exactly (albeit transposed) to the opening four notes of "phrase b" (Ex.1j).

At **Fig.M**, the trumpet has two "fanfare-like" declamations. The first declamation is based upon the first five notes of "phrase a1" with the fifth note of B-natural altered to C-natural,

whilst the second declamation consists of a complete statement of "phrase b" with an additional pitch of F-natural included (Ex.1k).

The pitch range of the first bar of the "tango-like", jazzy motif stated in the flutes and the 2nd violins at **Fig.N** is related to that of the first bar of the violin 1 figure introduced six bars after **Fig.J**. The difference at **Fig.N** is that the interval between the lowest and middle note is a minor second instead of a major second. Considering the "tango-like" motif in its entirety, there are five pitches in total. These are D-sharp, E-natural, F-sharp, G-natural and A-natural. If they are labelled as notes 1-5 respectively, it becomes apparent that notes 2-5 are a transposed retrograde of the first four notes of "phrase b" (Ex.1l).

Just as in earlier pieces such as **Sal's Sax** and **Gaia**, it has become clear that the number three and the interval of a minor third have taken on a role of obsessive importance as shown in the industrial chords introduced at **Fig.O** which ascend in the top voice (piccolo) by a sequence of rising minor thirds, or the woodwind chords from eight bars before **Fig.R** which descend in the top voice (piccolo) by a sequence of falling minor thirds.

Subsection C2 adds little in the way of new motivic development although the violin figure introduced six bars after **Fig.J** recurs in an augmented form at Fig.Q in both the first and second violins. Now the whole figuration (instead of just the final part) embraces wholetone intervals, and once again the figure is presented three times with additive elaboration on each successive statement (Ex.1m).

The recapitulation of the opening melodic figurations in the tubular bells and first violins at **Fig.U** sees a return of "phrase a1" and an expanded statement of "phrase a2" minus the first three notes (Ex.1n). Finally the expanded form of "phrase b", together with its near-inversion, recurs on the celesta (originally presented on the two solo first violins at Fig.I) and this brings the piece to a contemplative close.

HARMONIC ANALYSIS OF OPENING STRING CHORDS

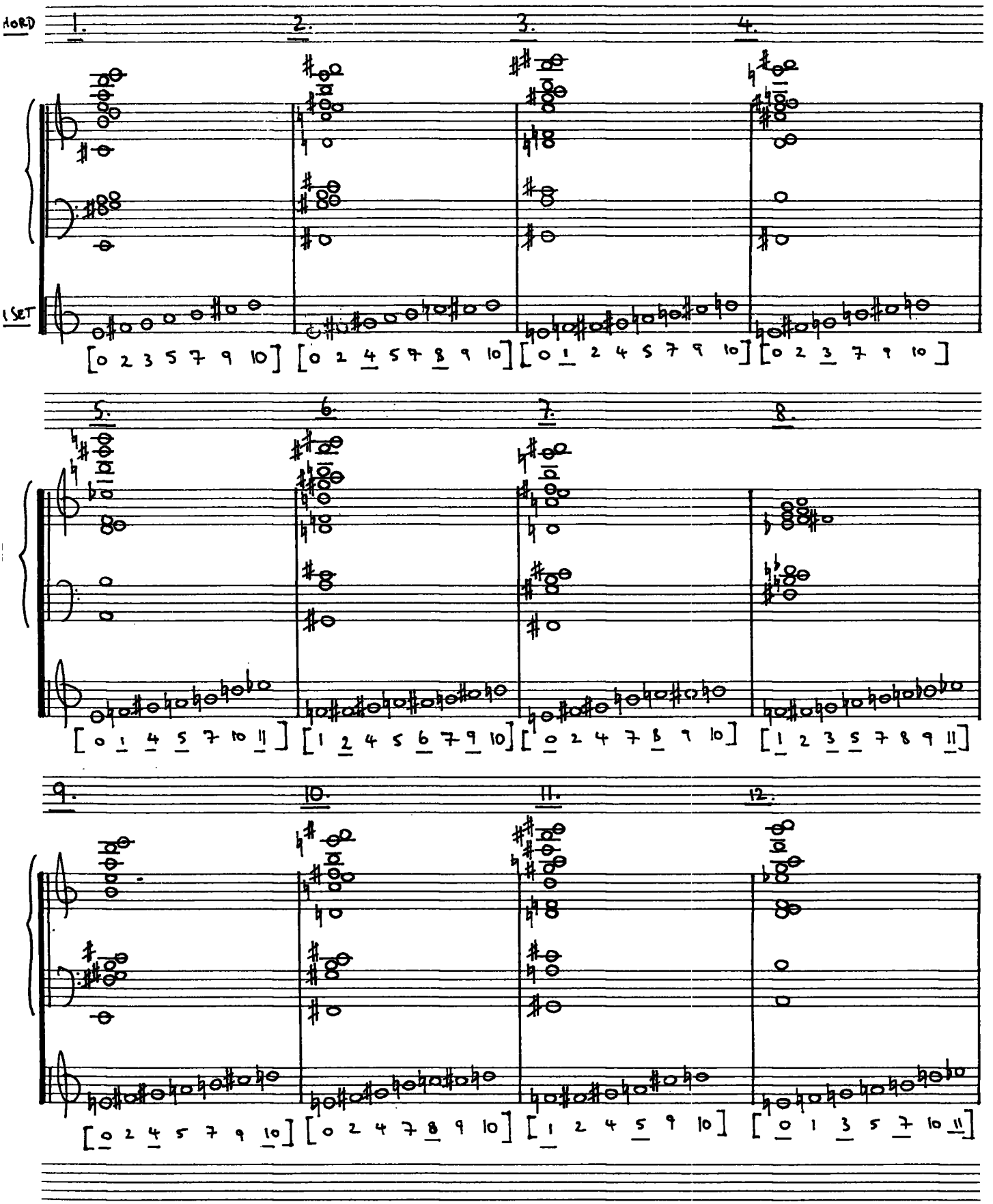
Ex.2 analyzes the harmonic make-up of the opening twelve six to eight note string chords **(Fig.A-Fig.C)** and their relationship to one another (n.b. only sustained pitches are included). In order to identify the component pitches and track their use in the harmonic progression the following pitch conventions are employed:

E-natural is labelled (0), F-natural is labelled (1), F-sharp is labelled (2) and this pattern continues in the same way until D-sharp (11) is reached.

If the first chord is analyzed using the above-stated method of analysis, we see that it consists of the pitch set (0,2,3,5,7,9,10). Chord 2 reveals a similarity to chord 1 and consists of pitch set (0,2,4,5,7,8,9,10) therefore introducing two new pitches (4,8). Similarly chord 3 consists of pitch set (0,1,2,4,5,7,9,10) adding the additional pitch of (pitch 1). Likewise all pitches but one (pitch 3) of chord 4 (0,2,3,7,9,10) are present in chord 3.

As the progression develops, so the rate of change increases. Chord 5 (0,1,4,5,7,10,11) adds four new pitches (1,4,5,11), chord 6 (1,2,4,5,6,7,9,10) adds three new pitches (2,6,9) and chord 7 (0,2,4,7,8,9,10) adds two new pitches (0,8). Chord 8 (1,2,3,5,7,8,9,11) is a different chord type and therefore has four different pitches (1,3,5,11).

EX. 2 HARMONIC ANALYSIS OF OPENING STRING CHORDS



Chord 9 reflects a return to the original chord type and closely resembles chord 1, consisting of (0,2,4,5,7,9,10). Chord 10 (0,2,4,7,8,9,10) introduces one new pitch (pitch 8), whilst chord 11 (1,2,4,5,9,10) introduces two new pitches (1,5). Finally chord 12 (0,1,3,5,7,10,11) introduces four new pitches (0,3,7,11).

Therefore the progression initially sees one chord closely resembling the next in terms of pitch components. However as the progression develops so the pitch variety between chords increases.

CONNECTIONS BETWEEN SECTIONS

Many of the pieces presented in this portfolio use the juxtaposition of disparate sections of musical material to create larger structures and this type of structural working has been extensively examined (e.g. "Ichiro's Dance" from **Songs of the Kioti**).

Awakenings similarly uses this mosaic-like compositional technique, and the piece develops a "layering" technique designed to create a greater sense of musical unity between sections. An example of this "layering" technique occurs in the first part of the central rhythmic section which begins at **Fig.J**. The musical materials presented in the passage leading up to three bars before **Fig.L** comprise of the following:

1. Heavy industrial percussion motif
2. Hocketing woodwind and brass chords which relate initially to the first and third beats of the percussion motif.

3. Triplet trumpet, piano and piccolo figuration.

4. Violin motif introduced six bars after **Fig.J**, which is followed by lower string repeated "down bow" chords which become trills.

At **Fig.L**, the percussion motif continues, without the hocketing woodwind and brass chords, whilst the triplet figure occurs only in the piccolo/flutes. The violin figure has disappeared and instead a new cello and double bass ostinato figure appears.

At **Fig.M**, all the preceding materials have been disbanded except for the cello and double bass ostinato which continues (now ascending instead of descending) and can be seen as a constant element within a changing musical landscape.

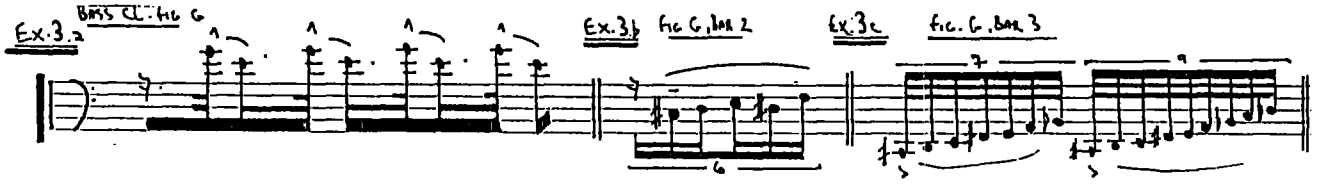
So we have elements of one musical section continuing into the next and thus creating a layered musical texture that has a greater sense of unity than would be achieved through simple juxtaposition.

Of course the reworking of previous motivic ideas is another method of creating a coherent sectional transition and an example of this occurs at **Fig.C** where the "phrase b" idea from the preceding section (previously discussed in "Motivic Connections") returns in a different guise.

A third example of this attempt to use a mosaic-like compositional approach within a context of unity rather than contrast occurs between **Fig.G and Fig.I**. Although there may seem little connection between the section comprising of the bass clarinet's restless solo outbursts

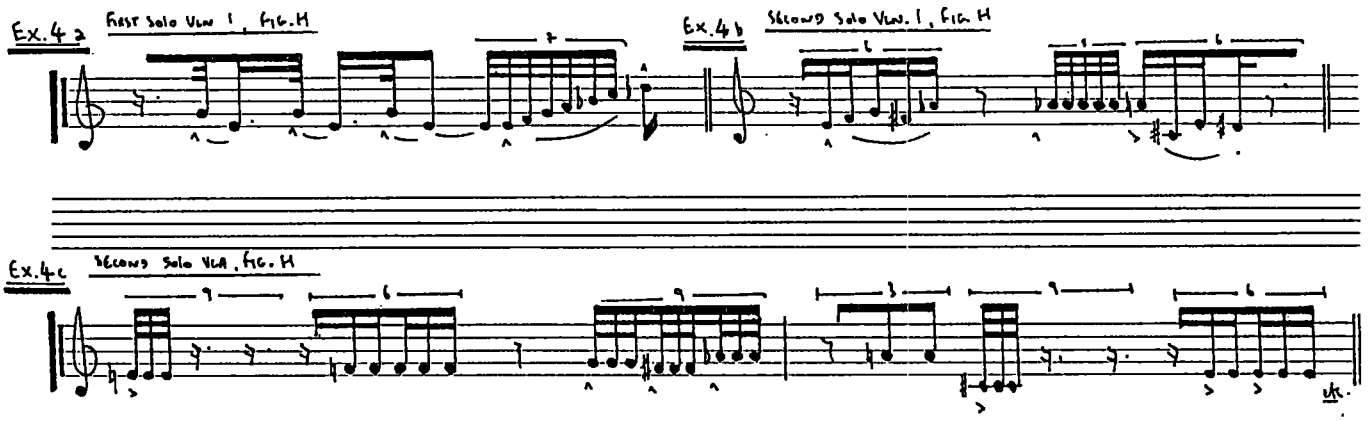
(Fig.G-Fig.H) and the following section that consists of the trumpet and cor anglais's statement of the "lyrical" motif (Fig.H-Fig.I), they are in fact closely related. Firstly, as previously mentioned they are both connected in harmonic terms, and secondly they are also interlinked through a compositional procedure that alludes to the "labyrinth" effect used in electro-acoustic music whereby an intricate sonic texture is created through the multiple re-recording of a single tape loop.

The bass clarinet solo can be compared to one cycle of the above-mentioned tape loop and comprises of three elements. Firstly there is the motif consisting of a series of descending minor thirds (Ex.3a), secondly we have an ascending figure that begins on the C-sharp below middle C (Ex.3b), and finally there are rapid, ascending scalic configurations (Ex.3c).



The "whispering" string textures that form an ethereal backdrop to the "lyrical" motif at Fig.H can be compared to the result that one might achieve from the multiple re-recording of the bass clarinet "tape loop". The three components that form the bass clarinet solo now form the basis of the string "labyrinth". The first solo violin 1 repeats a motif that combines the descending minor third idea and the rapid, ascending scalic configuration (Ex.4a) which has now been transposed up a minor third (and two octaves). The second solo violin 1 presents the second component of the bass clarinet solo again transposed up a minor third (and one octave) and now together with an answering phrase (Ex.4b). The second solo viola

presents the sequence of notes from the second solo violin 1 and adds to it a new restless rhythm of its own (Ex.4c).



As the violin figurations repeat, so they gradually ascend in pitch, thereby complementing the widening harmonic field presented by the divided cellos and growing melodic pitch-range that accompany the subsequent statements of the "lyrical" motif. This can be seen as an allusion to the effect that one might arrive at if a variable-speed control was applied to the "labyrinth-like" texture.

It is therefore clear that the upper string textures at **Fig.H** could not exist in the same context without the bass clarinet solo material at **Fig.G** and therefore this is another example of the ways in which **Awakenings** attempts use mosaic-like compositional procedures within a context of unity.

CONCLUSIONS

To conclude, this portfolio has presented a large number of pieces ranging from solo works to the final large orchestral piece. The earliest works (i.e. **Untitled IV** and **Blast!**) explored a highly-charged abrasive sound-world where the structure relied heavily upon the juxtaposition of contrasting block of materials. The pieces written in Poland (e.g. **On the Edge** and **Sal's Sax**) maintained the block-like approach to structure but it is employed less rigorously (except in specific sections). Additionally, these works developed a greater control over harmonic procedures coupled with a simplification of rhythmic language which became more pulse-orientated. In these works, references to popular musics were introduced and this was continued in pieces such as **Screaming 229a**.

The final work in the portfolio, **Awakenings**, continues with the pulse-orientated approach to rhythm but also, in its slow sections, returns to the shadowy, restless rhythmic language employed in the earliest pieces. Therefore it would seem that style-development is not so much an "onwards and forwards" process, but something more complex - perhaps a combination of exploring new ideas and re-exploring ideas from earlier work.

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Joe Cutler

Blow-Out

(1992)



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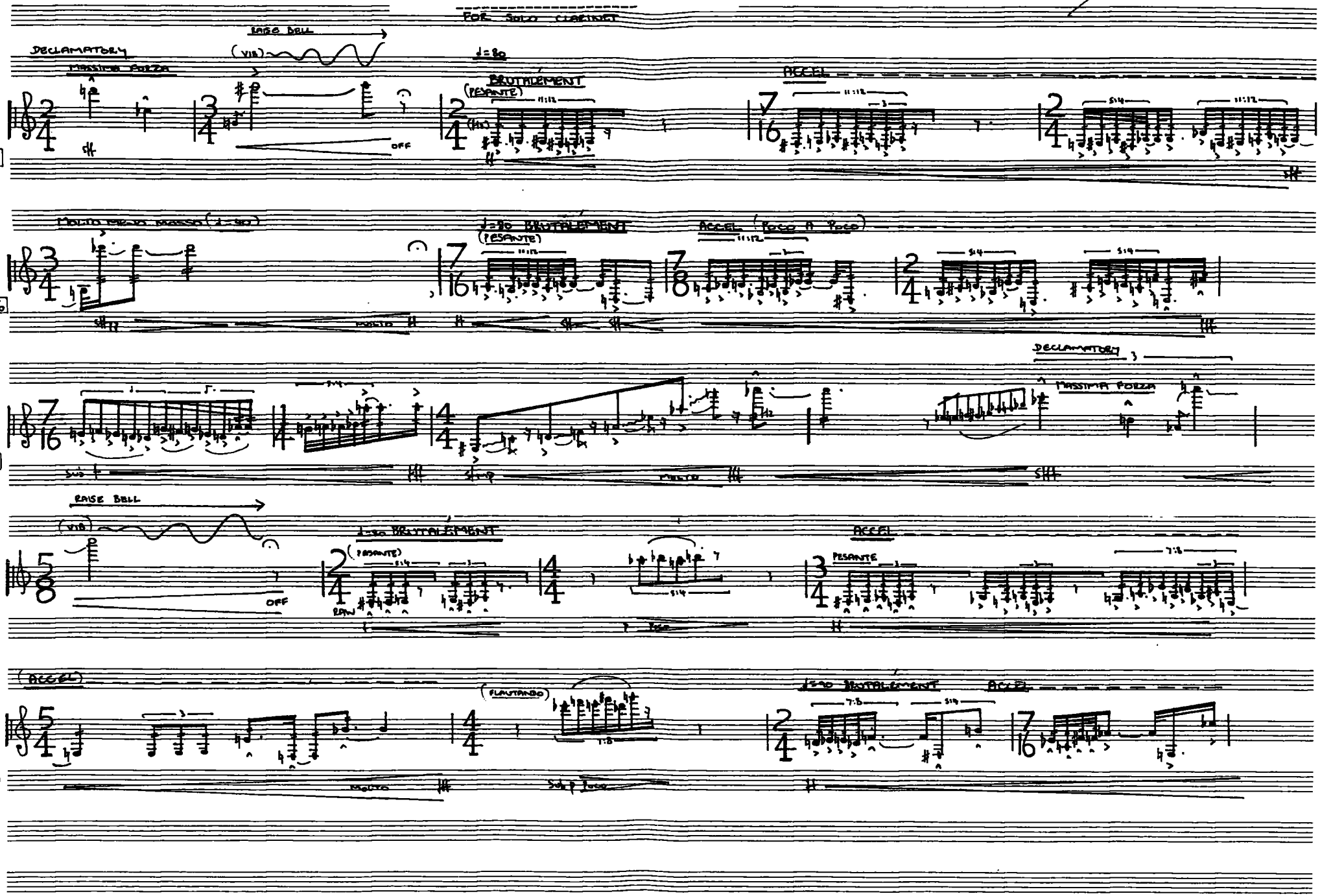
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CLARINET IN B♭

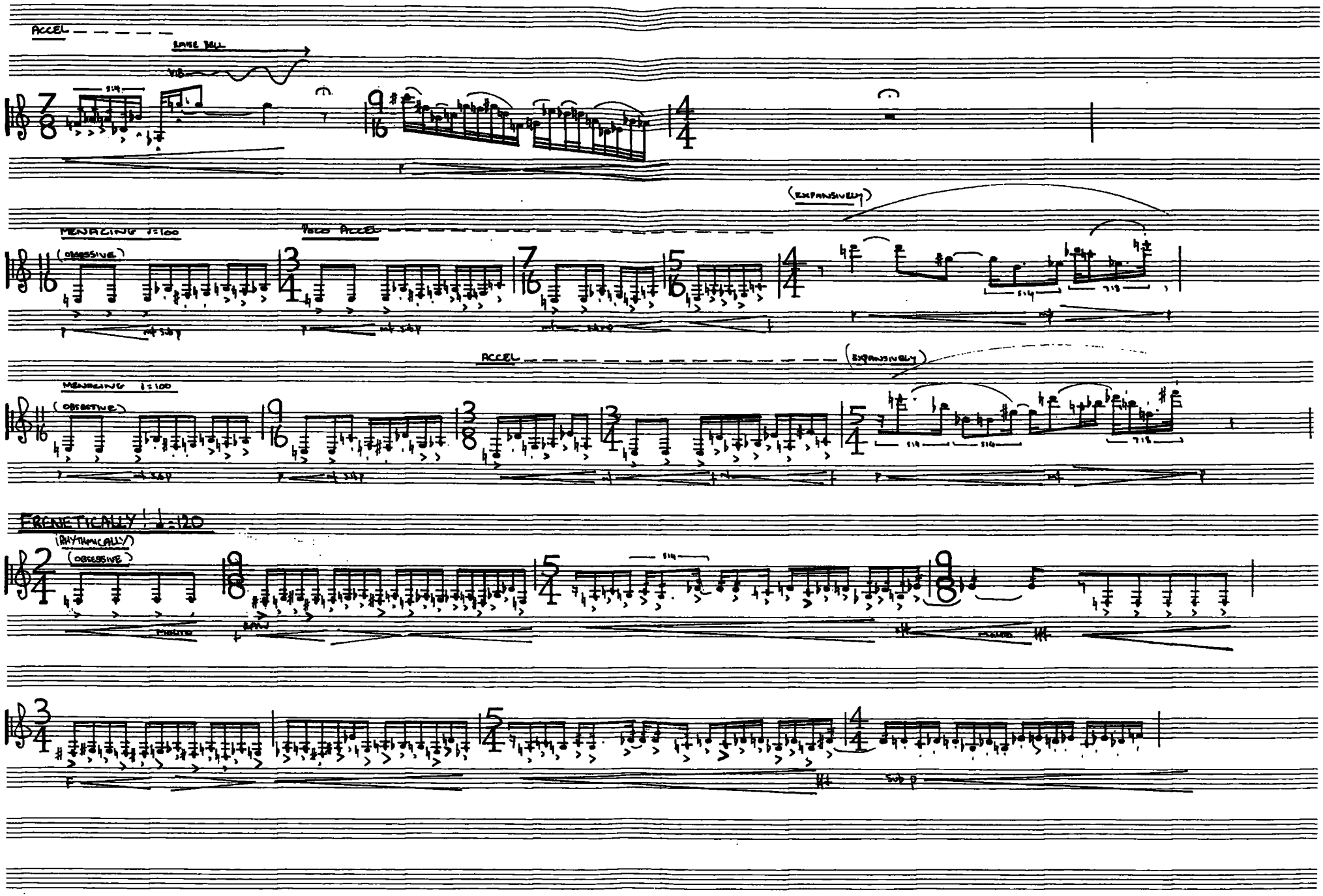
BLOW-OUT

For Solo Clarinet

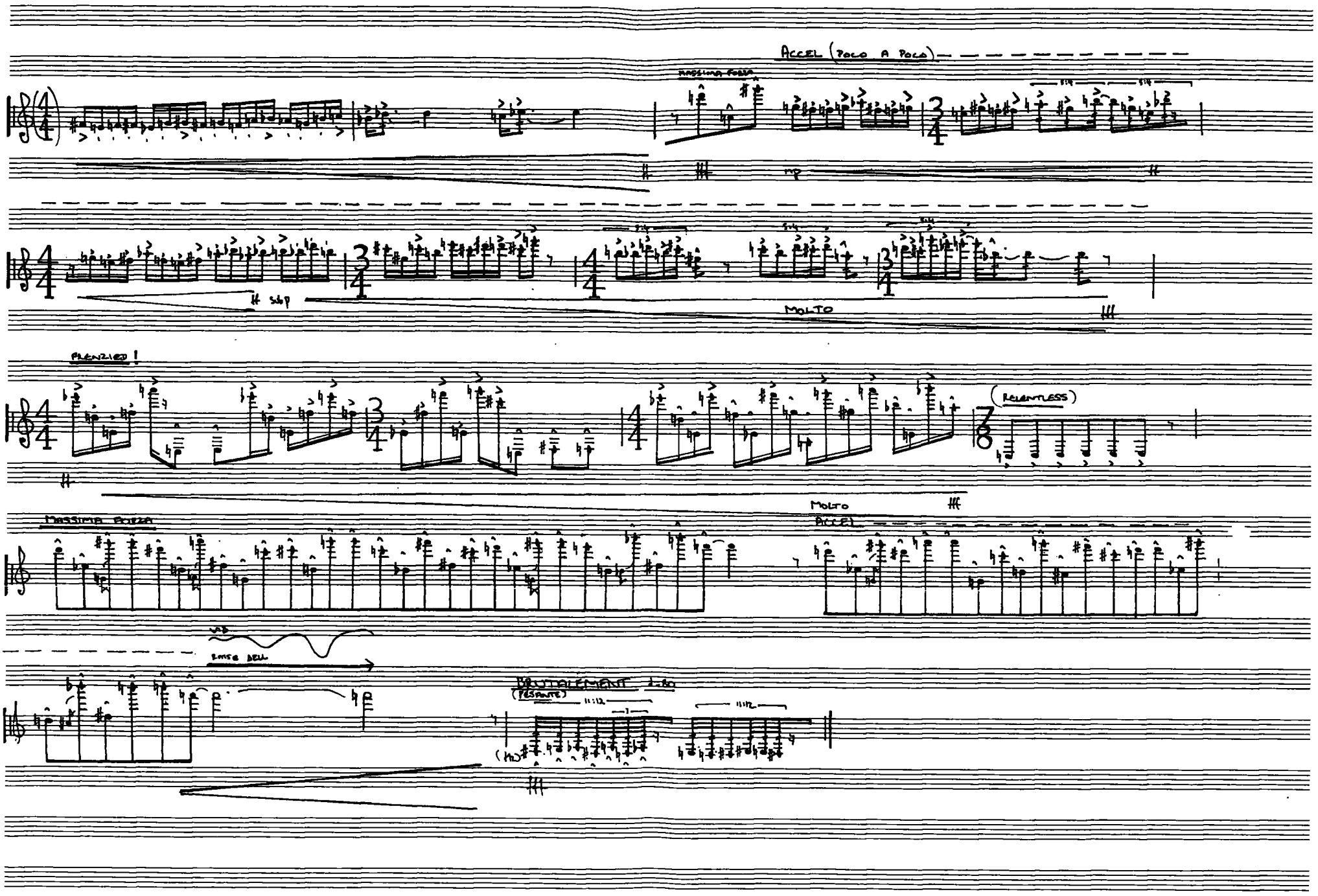
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Joe Cutler

Untitled IV

(1992)



11 NOV 2003

UNTITLED IV

INSTRUMENTATION

Bass Clarinet

Violoncello

Piano

SCORE IN C
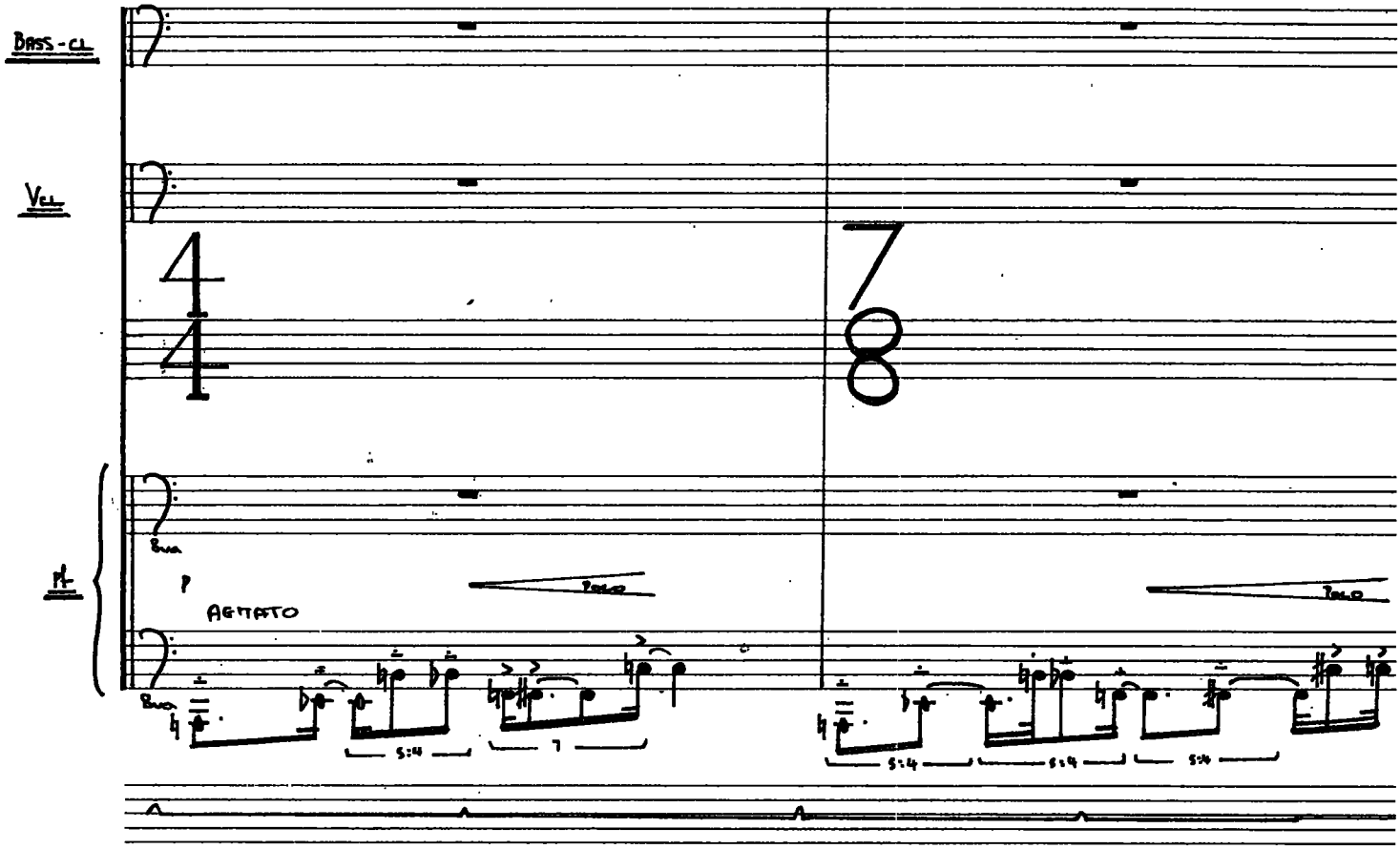
DURATION: 6 Minutes
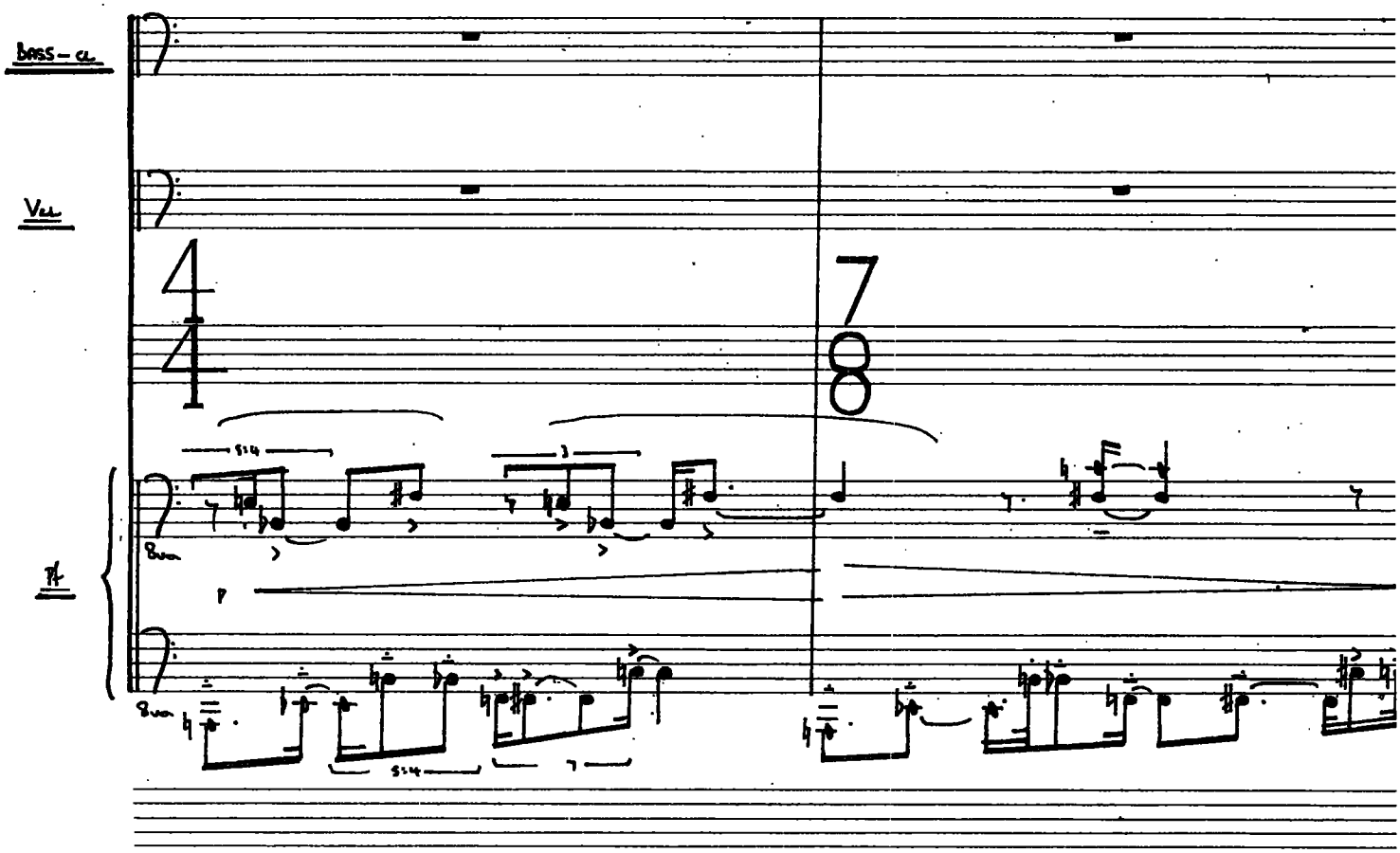
UNTITLED IV (1992)

FOR BASS CLARINET, CELLO AND PIANO

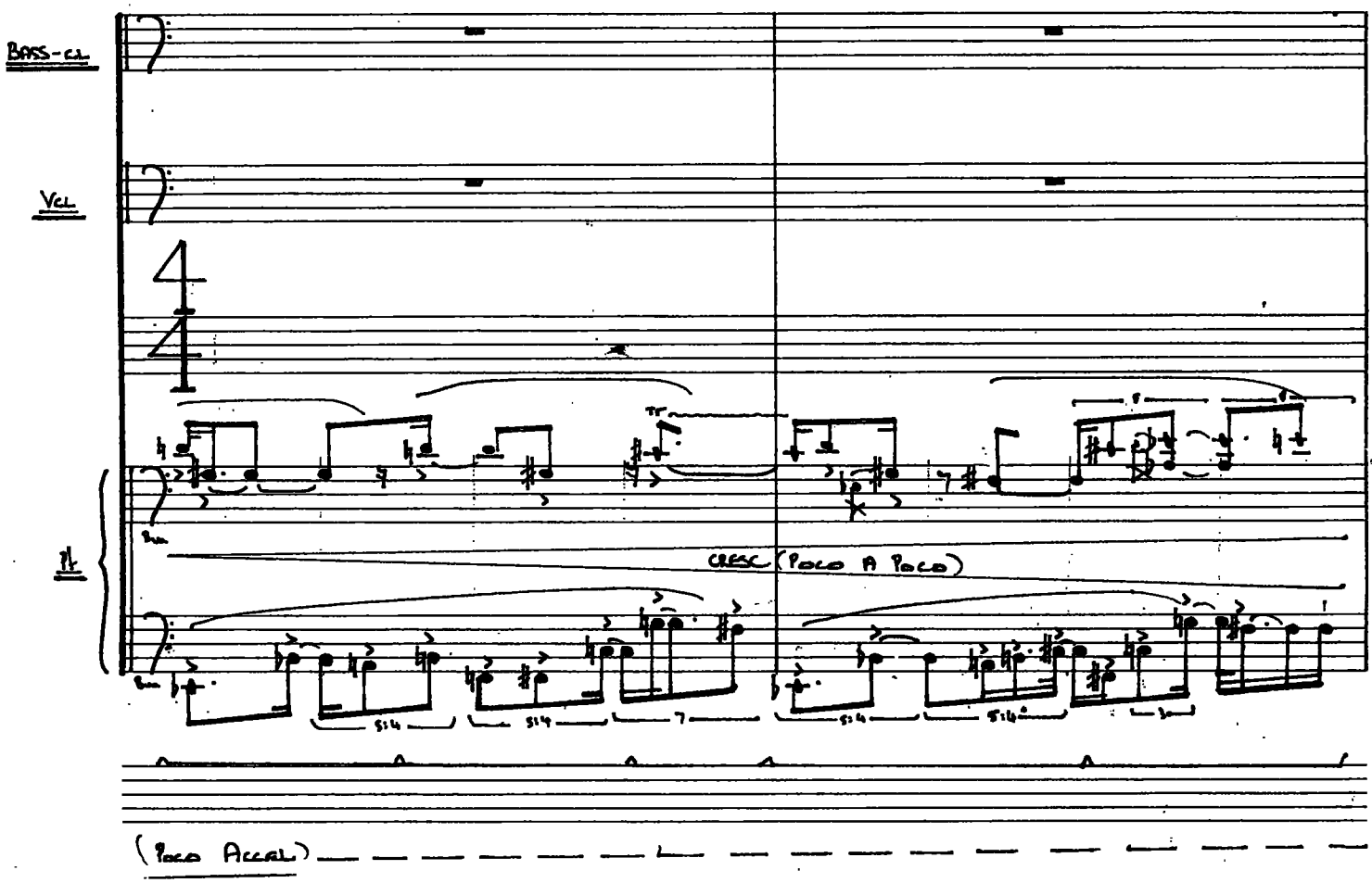
JOE CUTLER

A ♩=60 BROODING

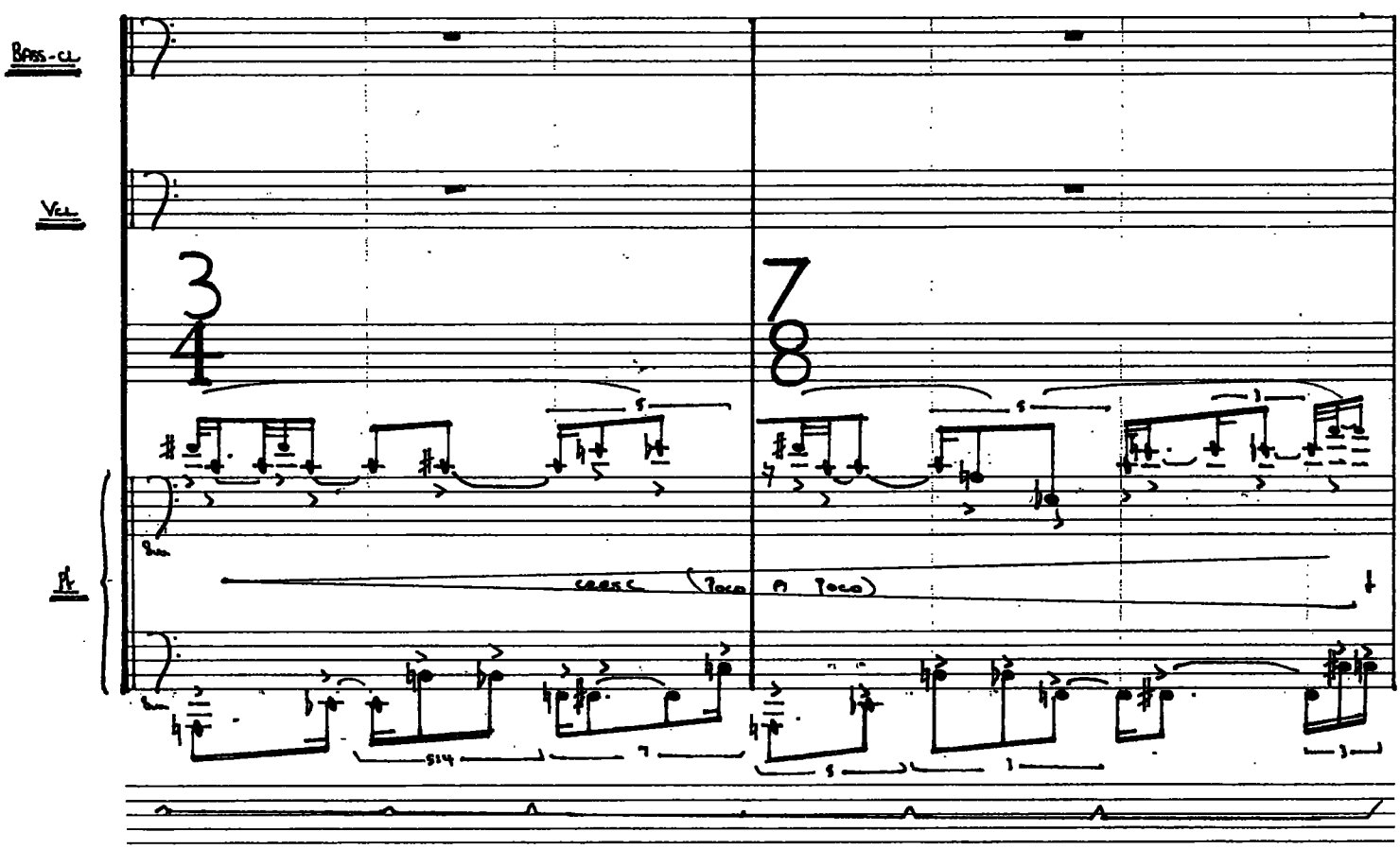




Poco Accel

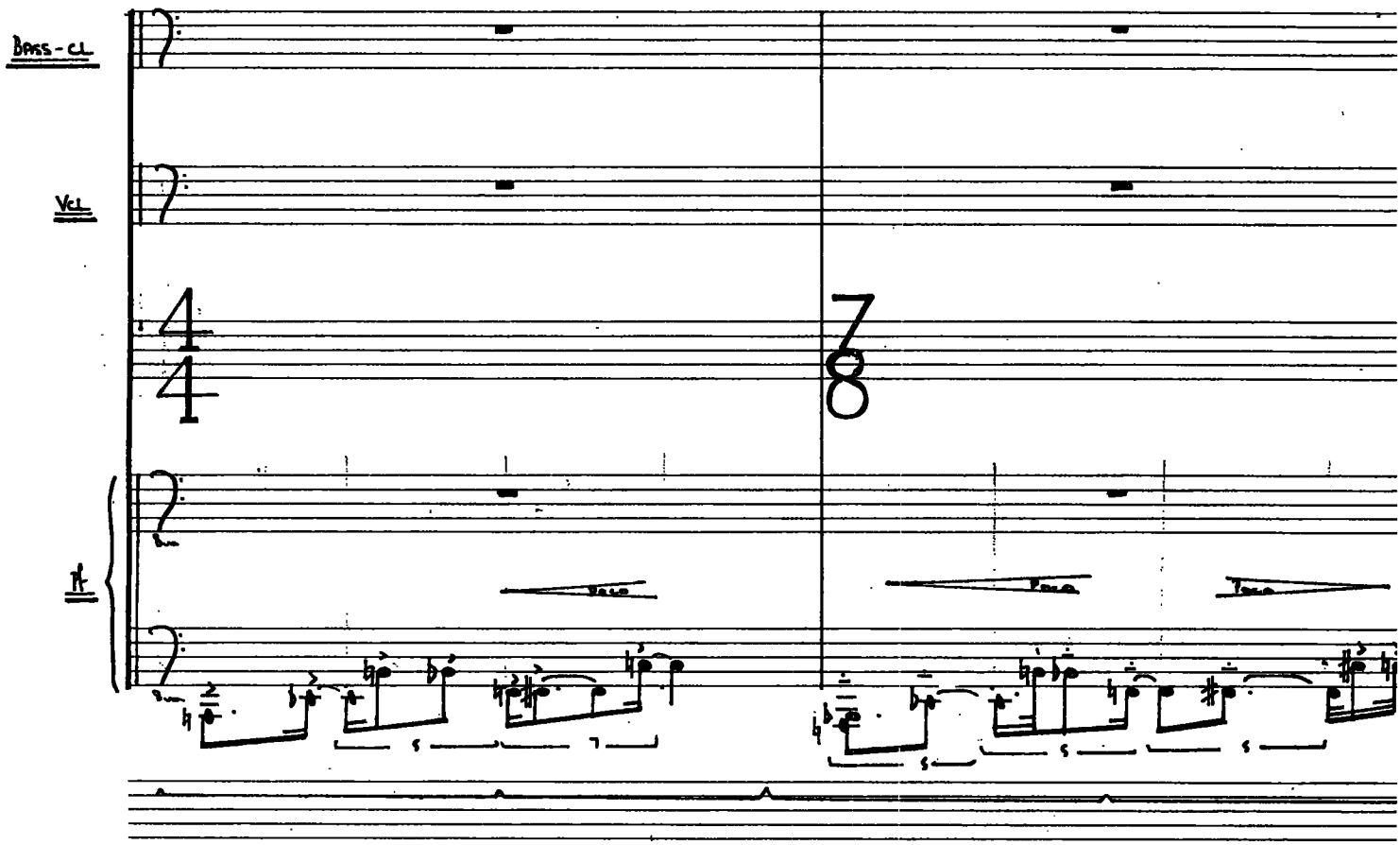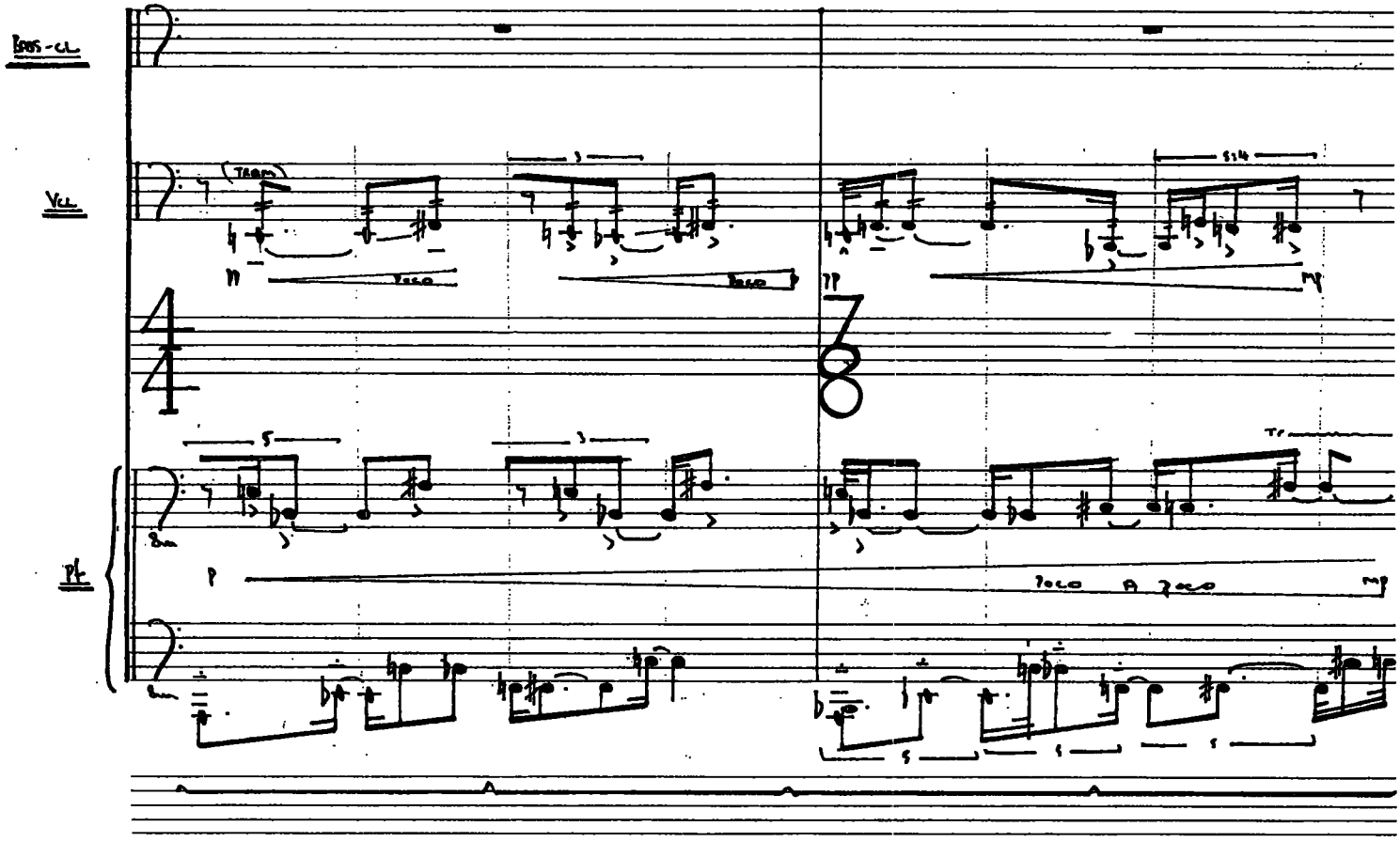


(Poco Accel)



B

A Tempo
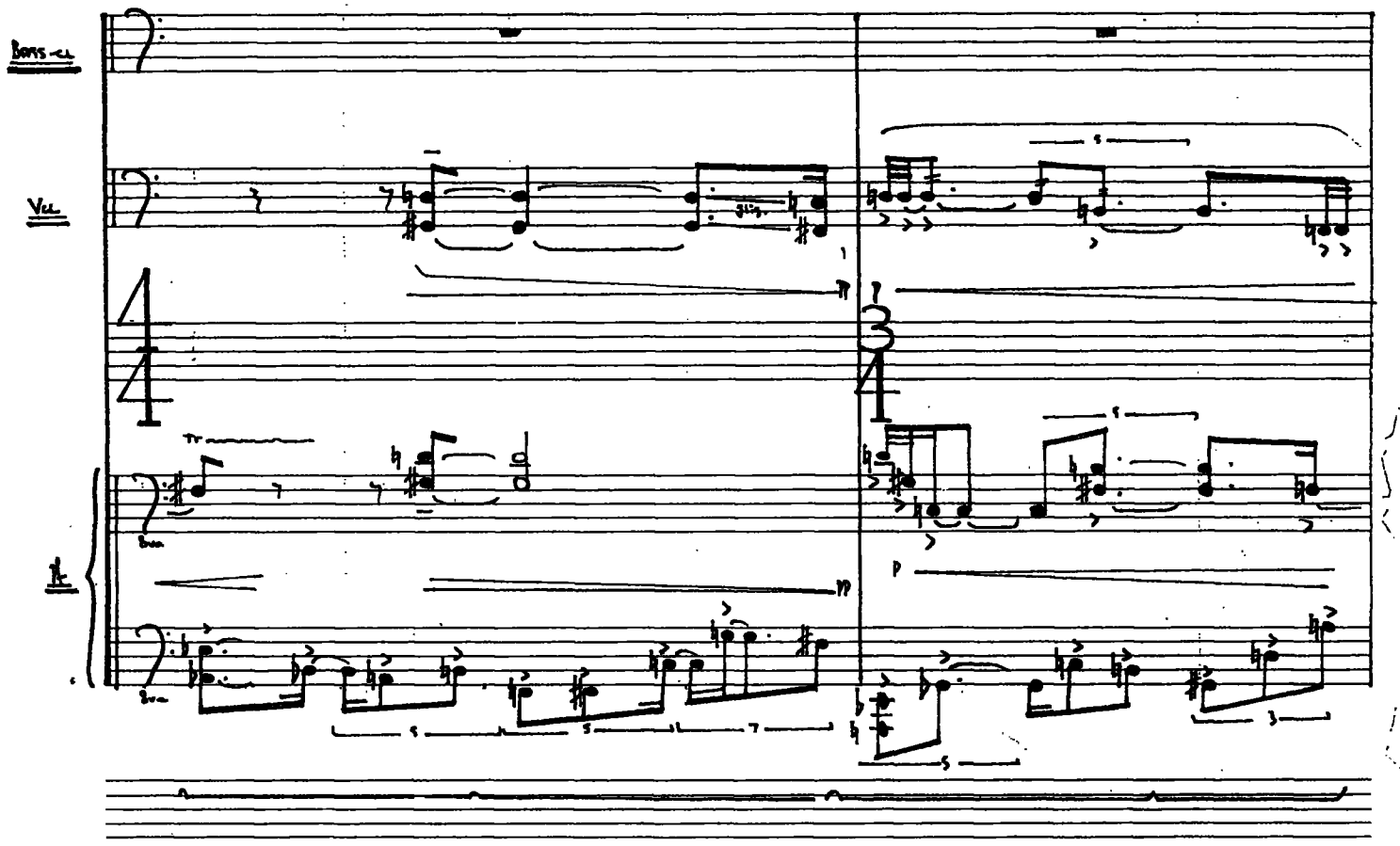

Bass-cl.
Vcl.
Pf.
Poco
Poco
Poco


Bass-cl.
Vcl.
Pf.
Tasto
Poco
Poco
Poco a poco
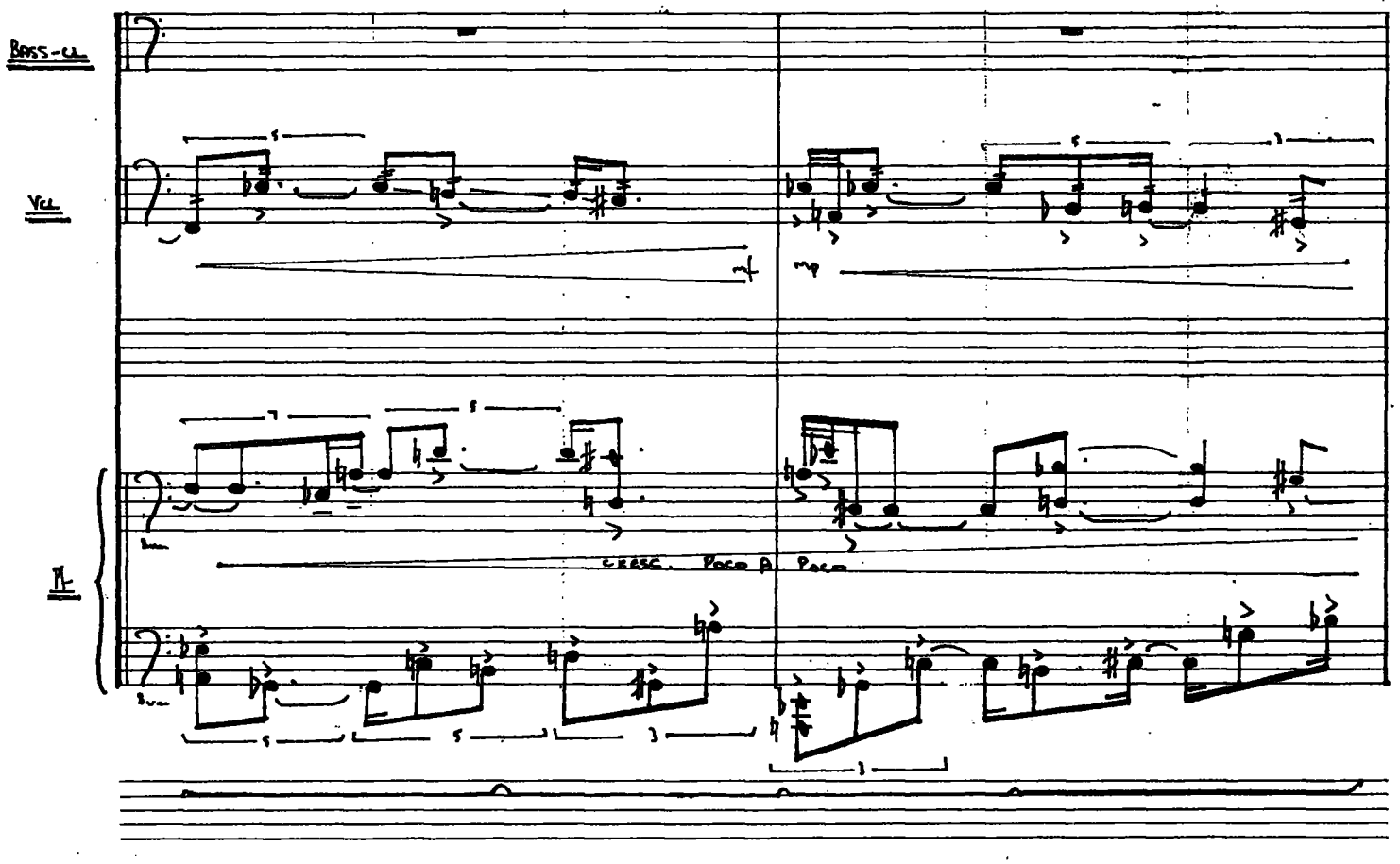
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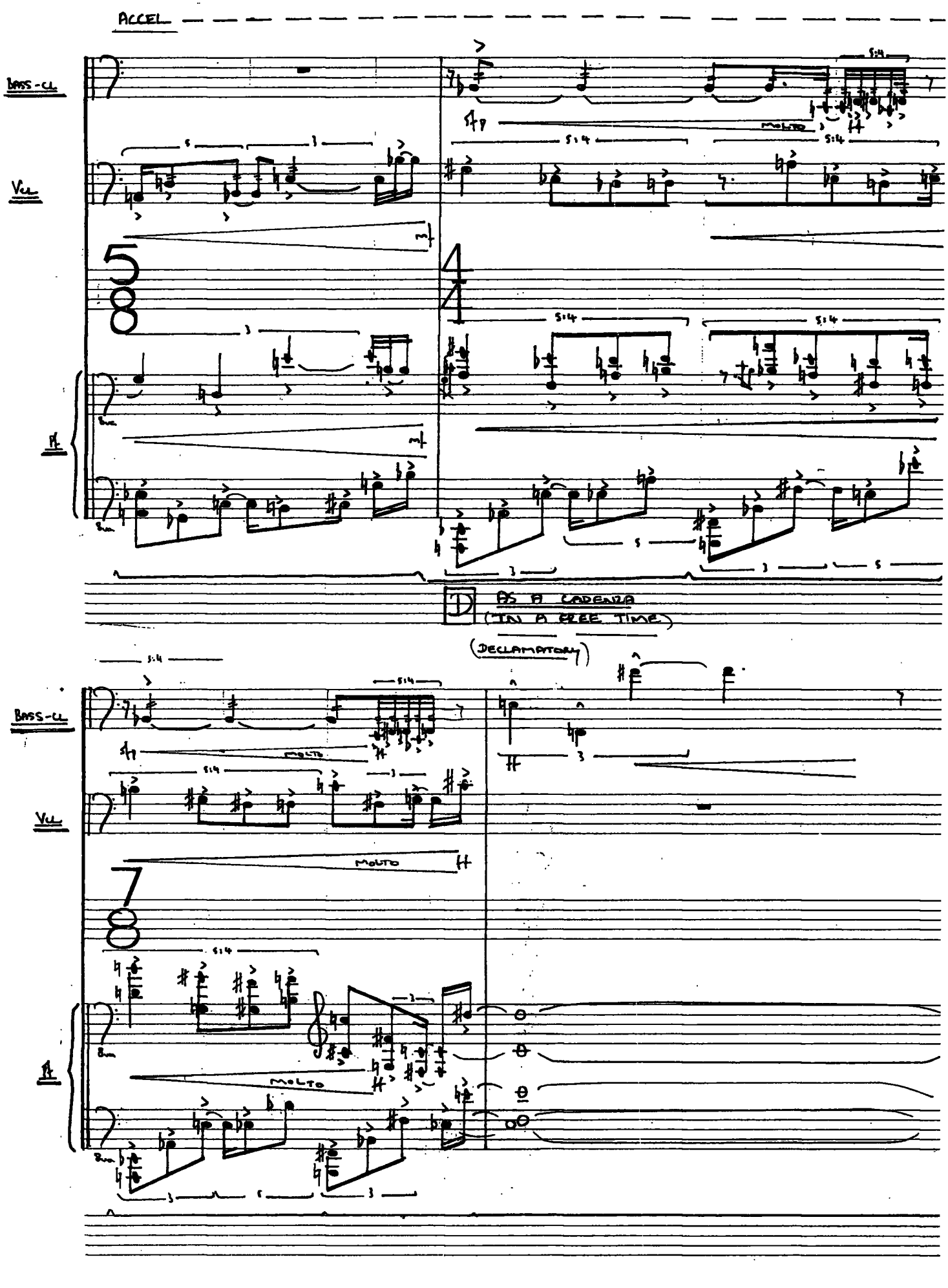
C

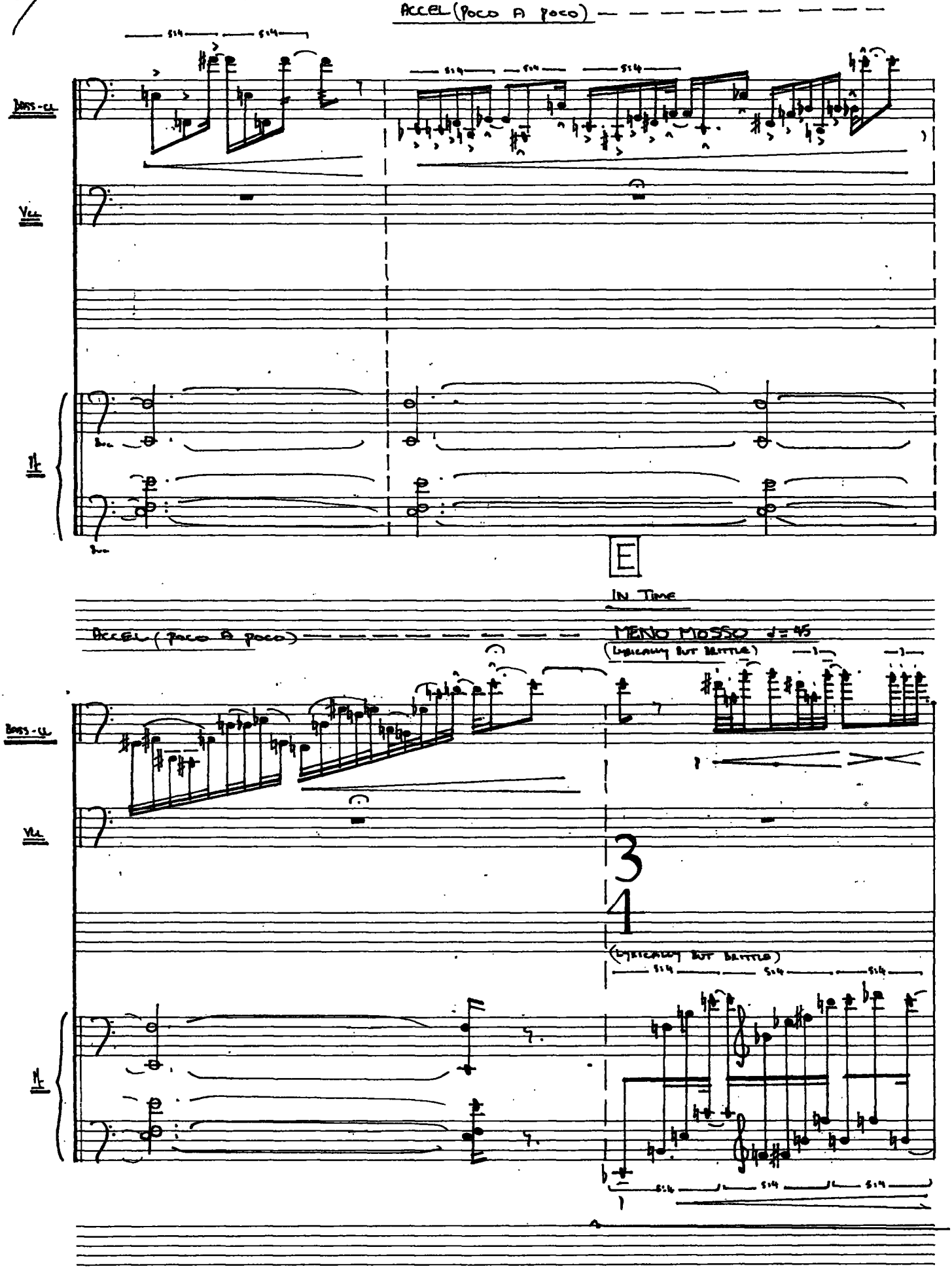
ACCEL (POCO A POCO)

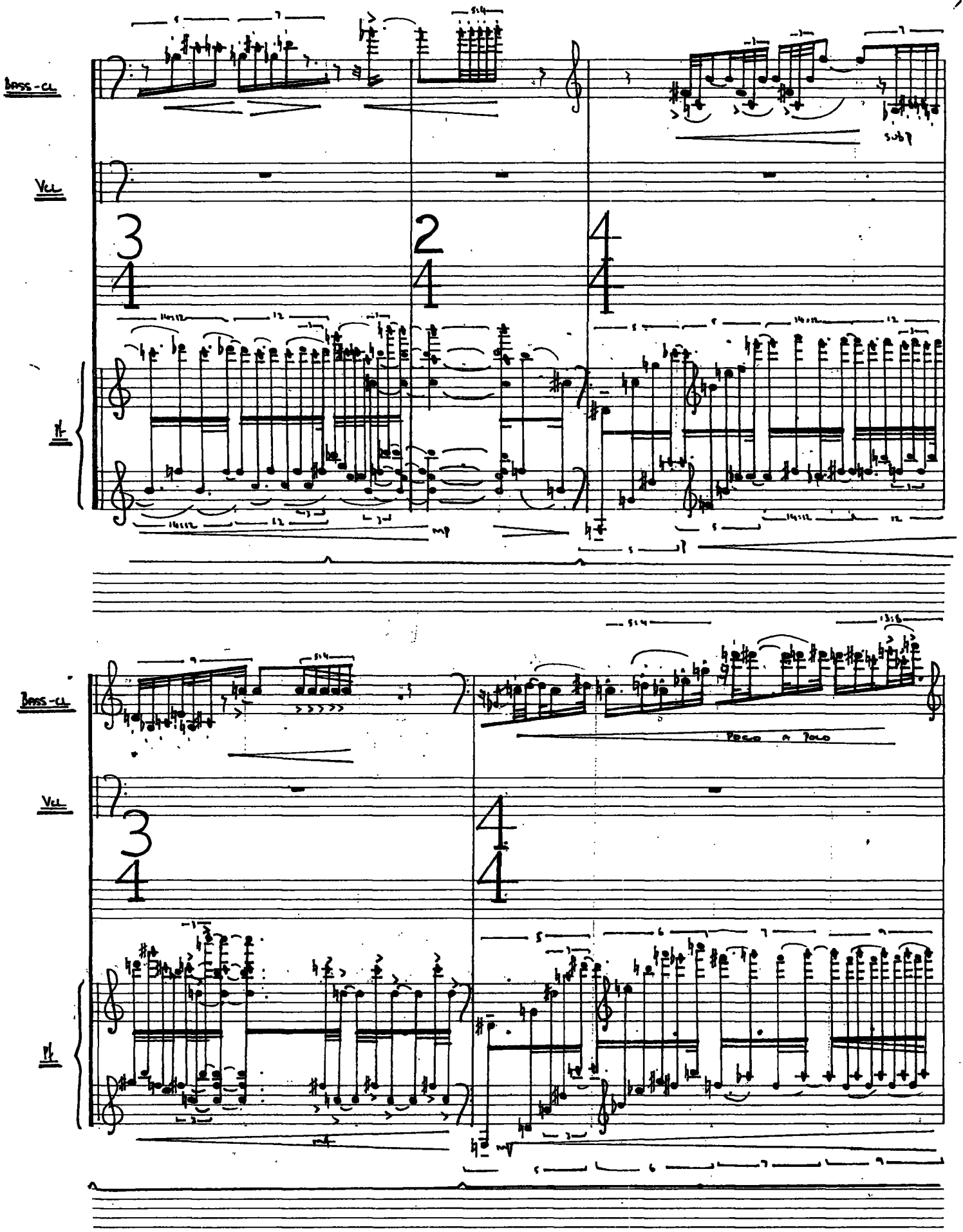


ACCEL (POCO A POCO)



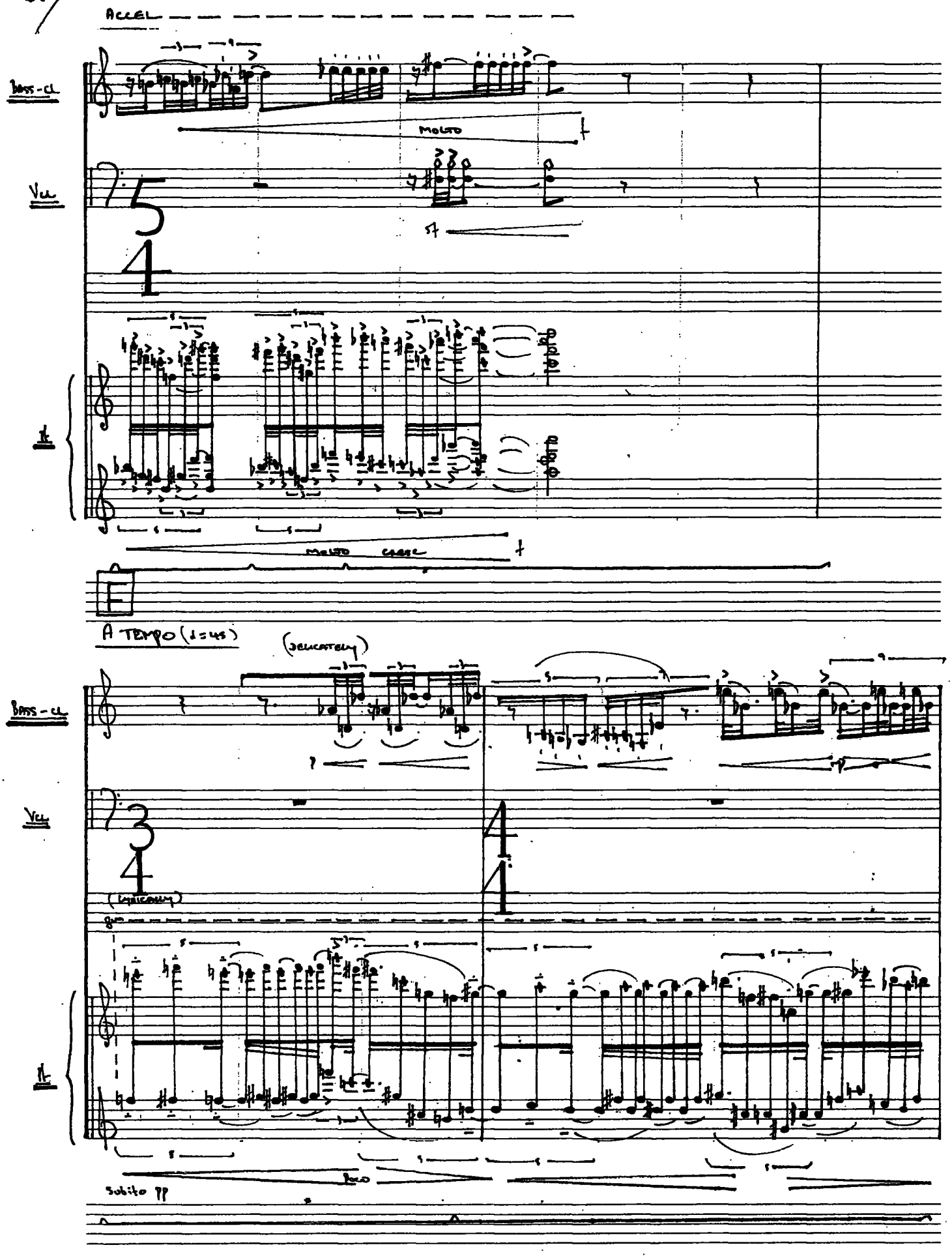

ACCEL
BASS-CL.
VLC.
H.
5/8
4/4
MOLTO
AS A CADENZA
(IN A FREE TIME)
(DECLAMATORY)
7/8

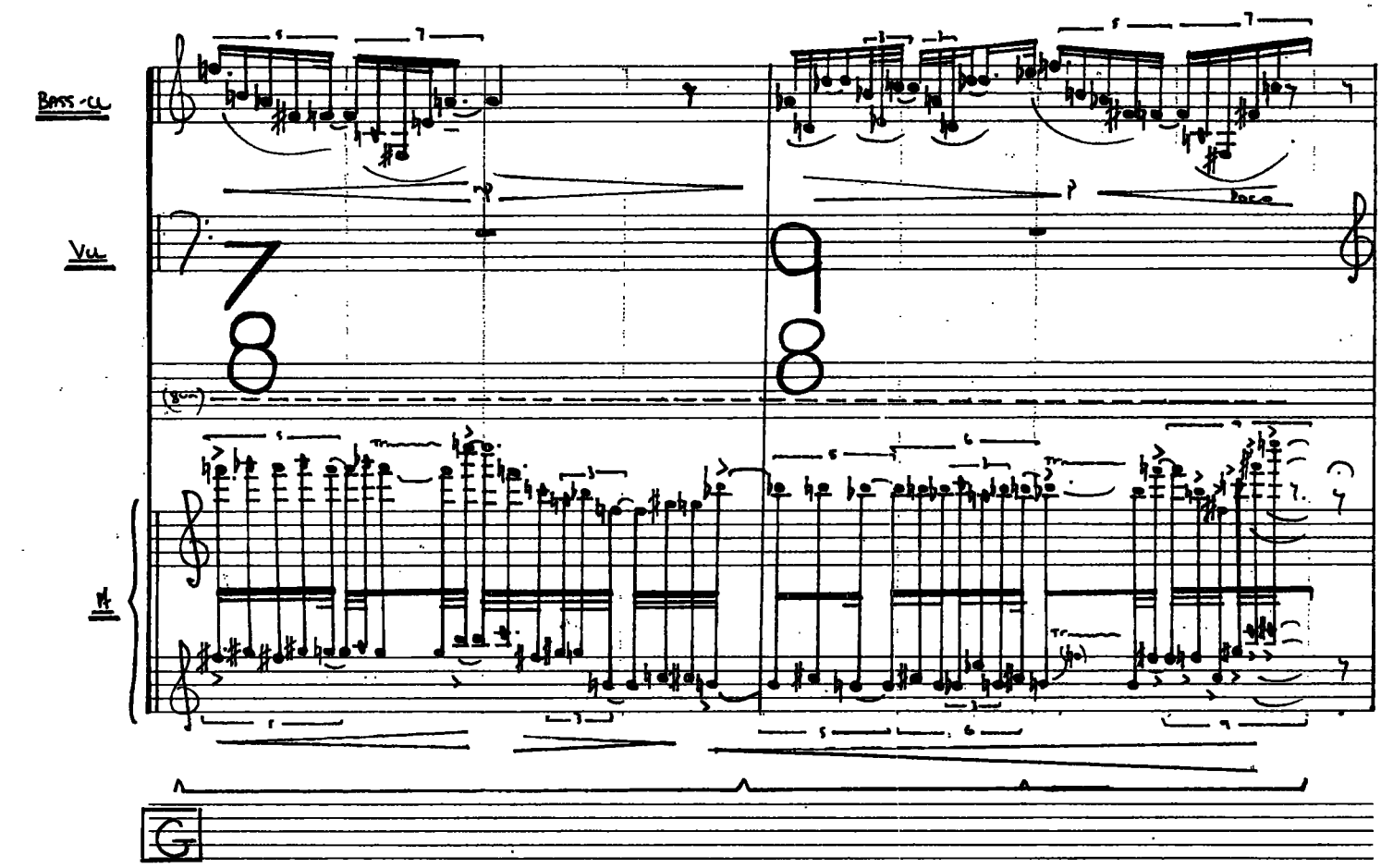

ACCEL (POCO A POCO)
BASS-CL
VLC
PNO
E
IN TIME
ACCEL (POCO A POCO)
MENO MOSSO ♩= 96
(LYRICALLY BUT BATTLE)
BASS-CL
VLC
3
4
(LYRICALLY BUT BATTLE)
PNO



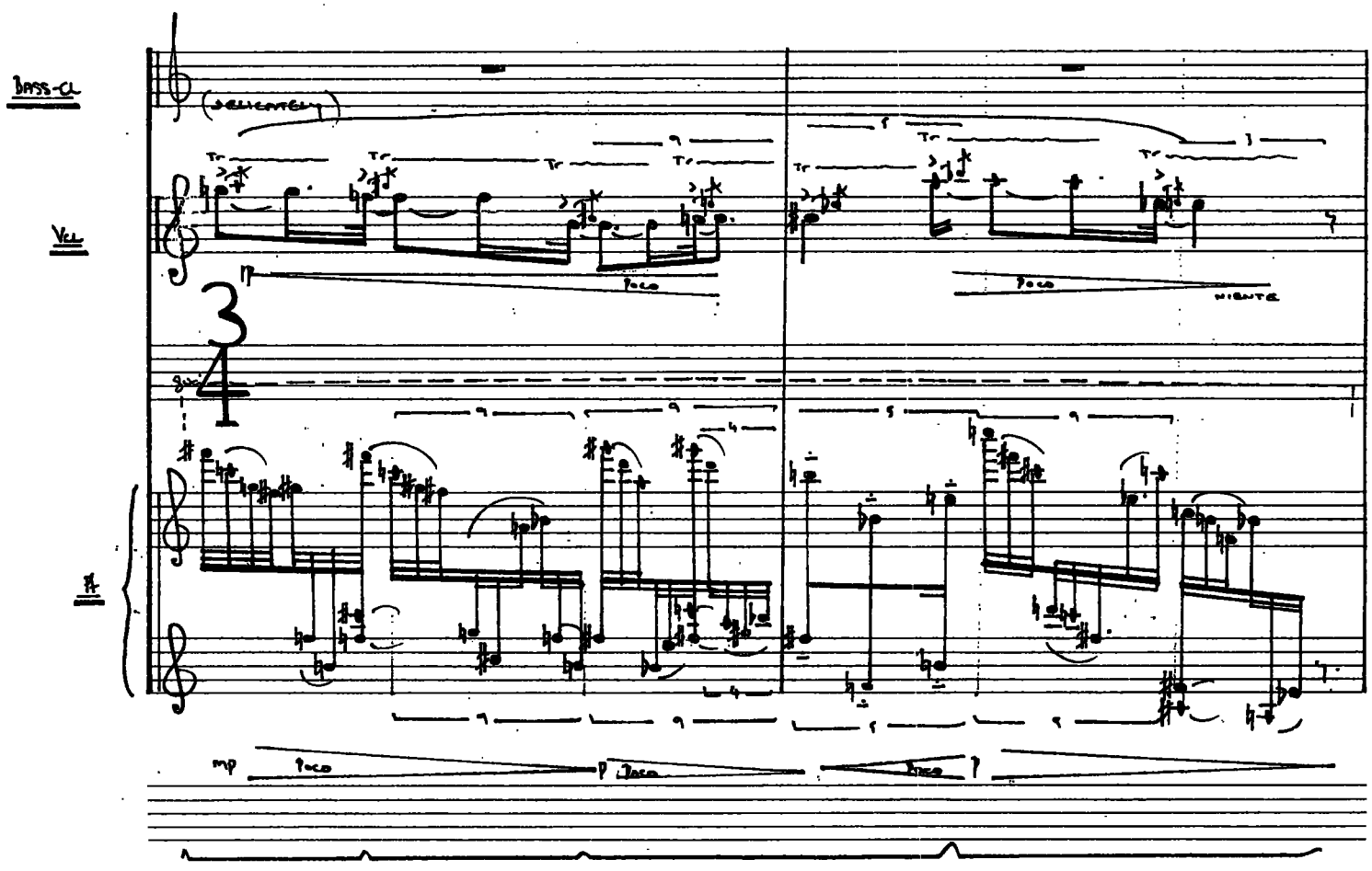
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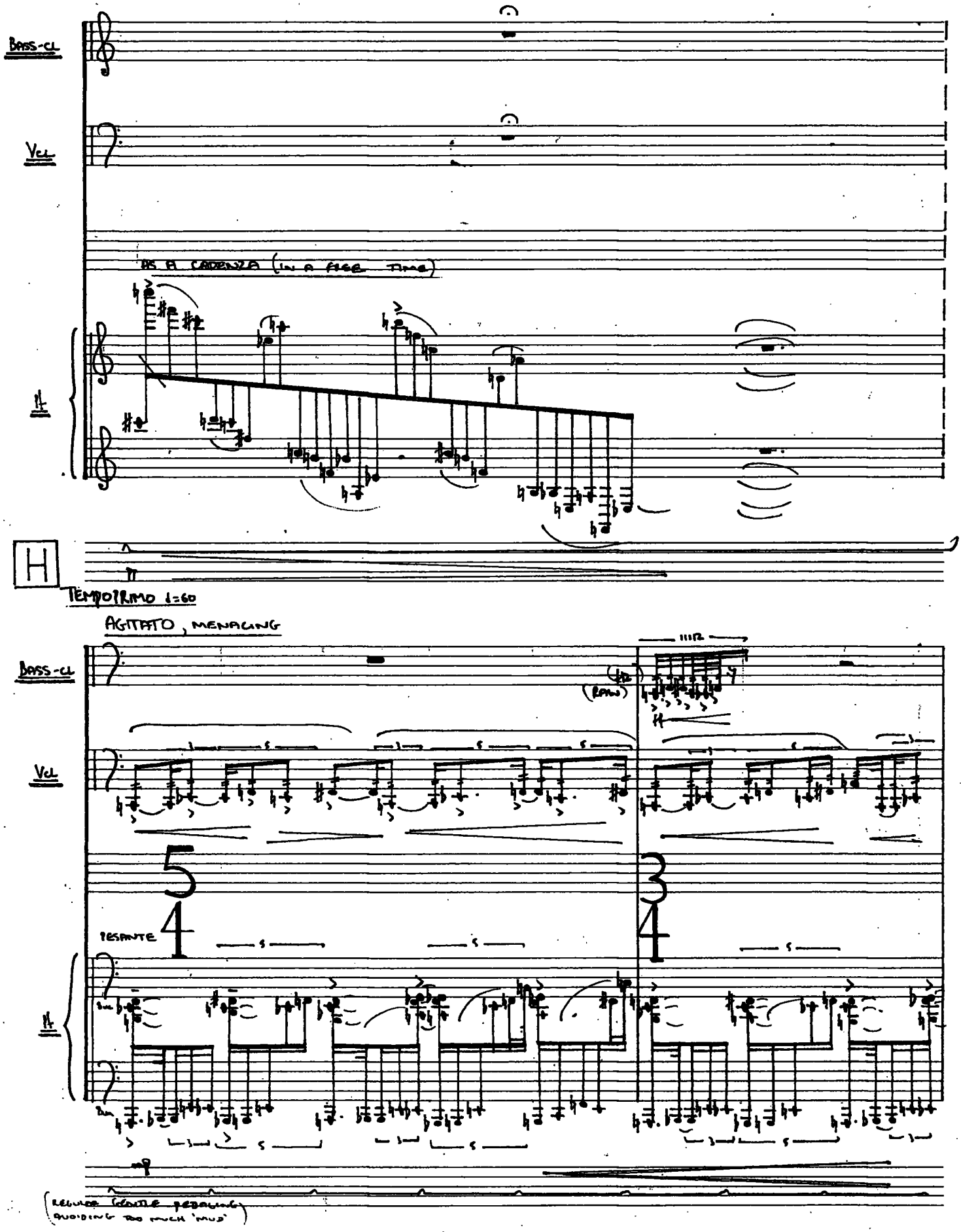
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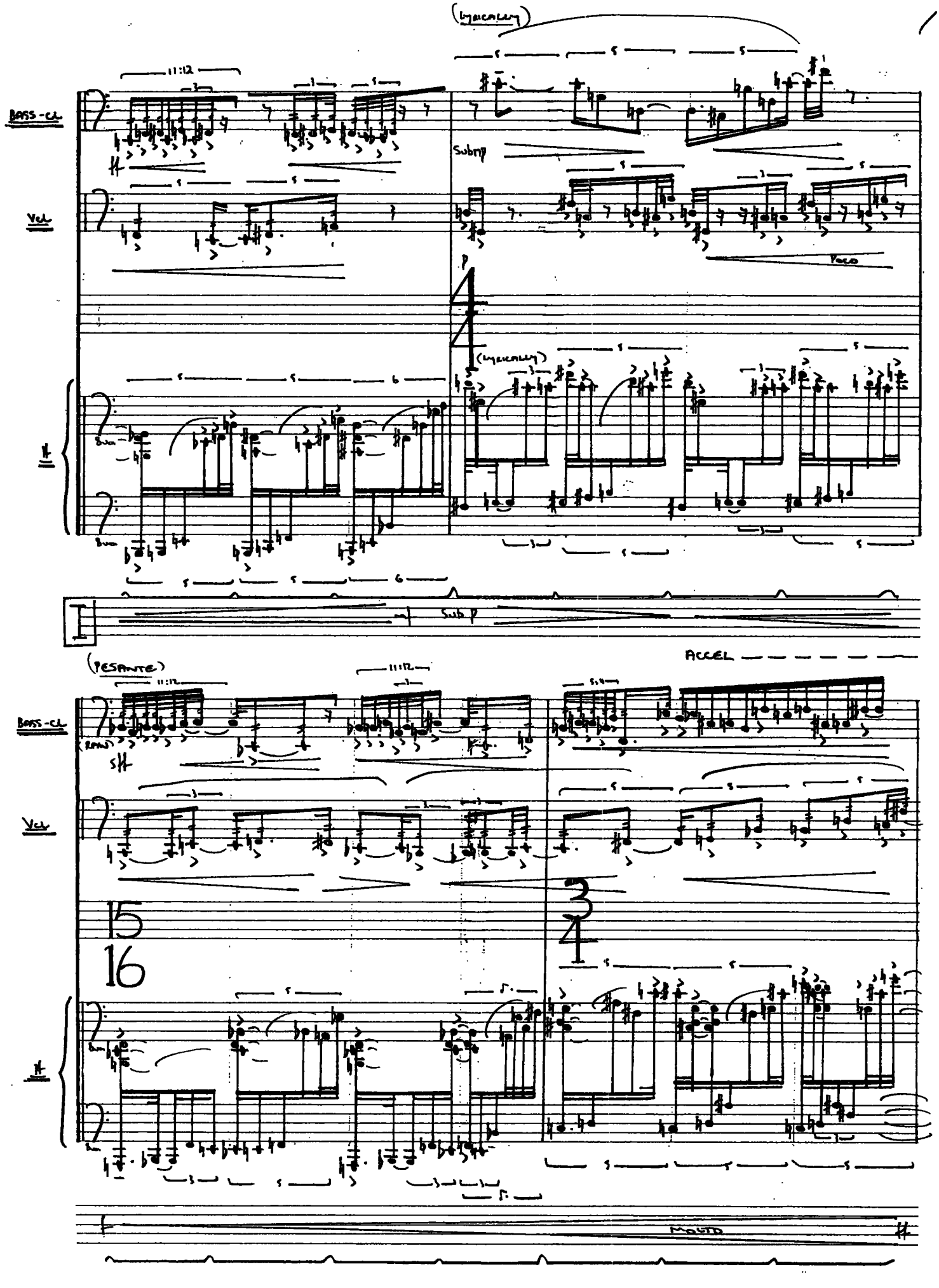

ACCEL
Bass-cl
Vcl
Pno
MOLTO
MOLTO CRESC
A TEMPO (♩=45)
(DELICATELY)
Bass-cl
Vcl
Pno
(DELICATELY)
Subito pp

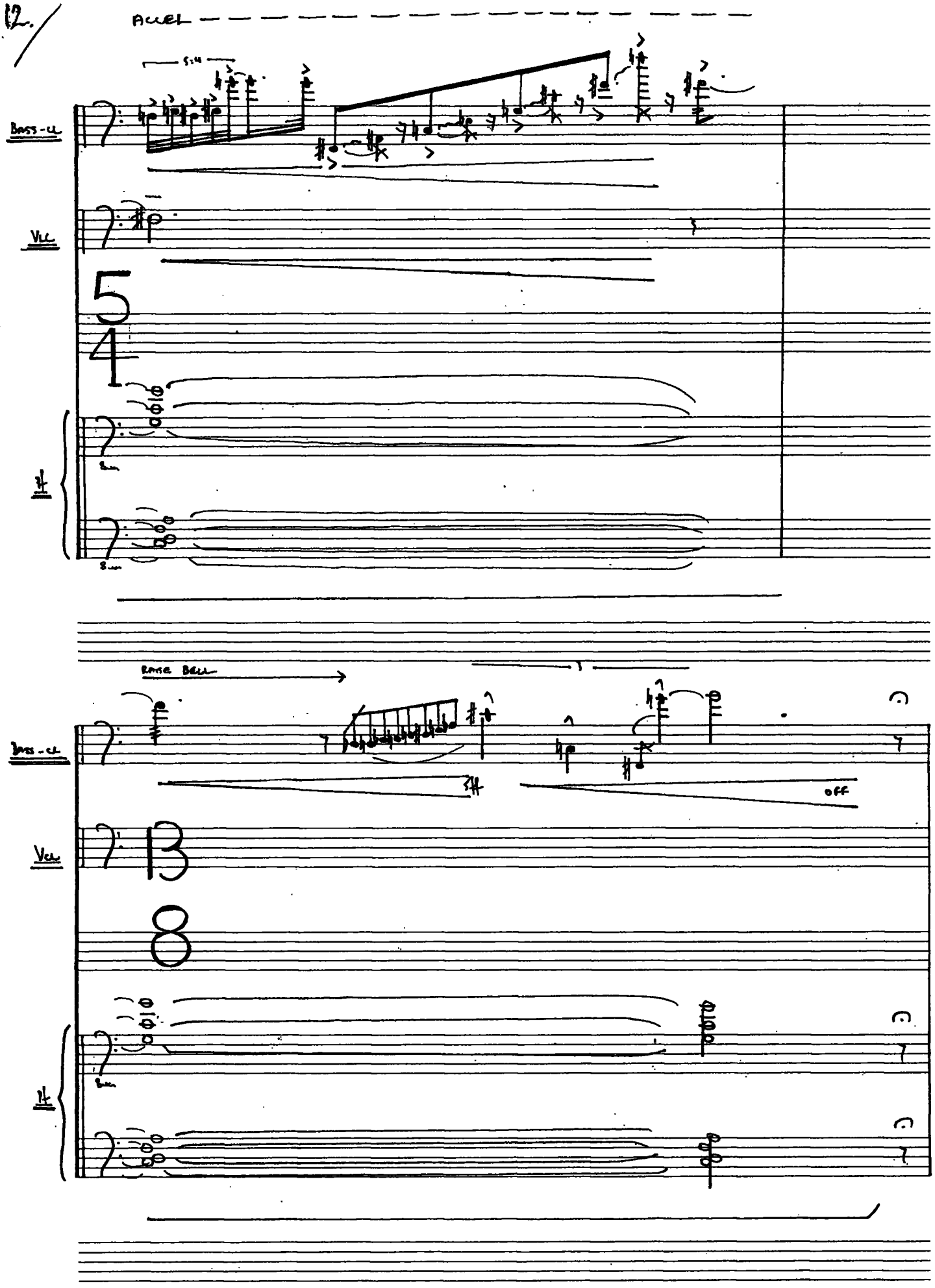

Bass-cl.
Vcl.
pizz.
arco
Poco

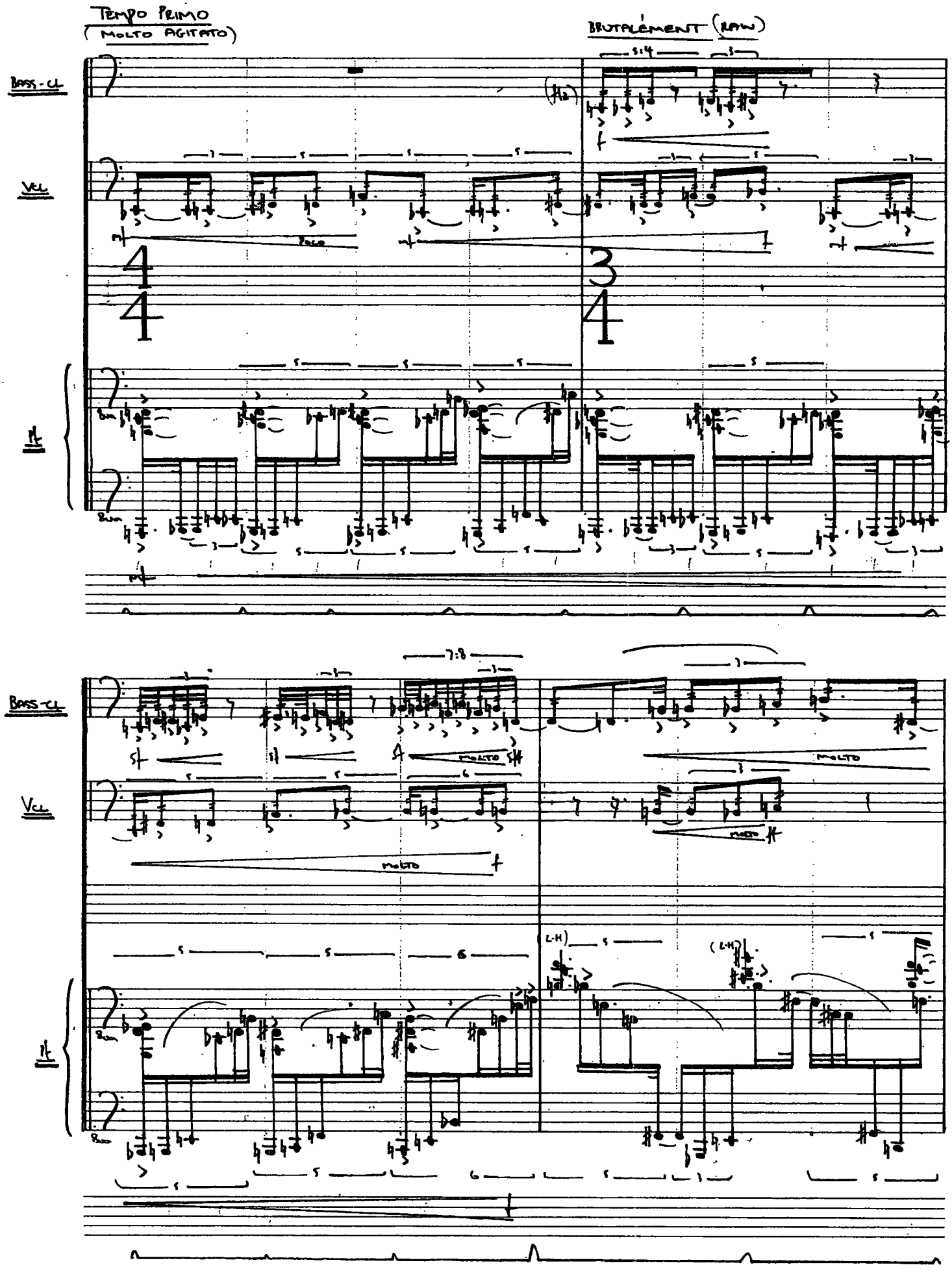
G

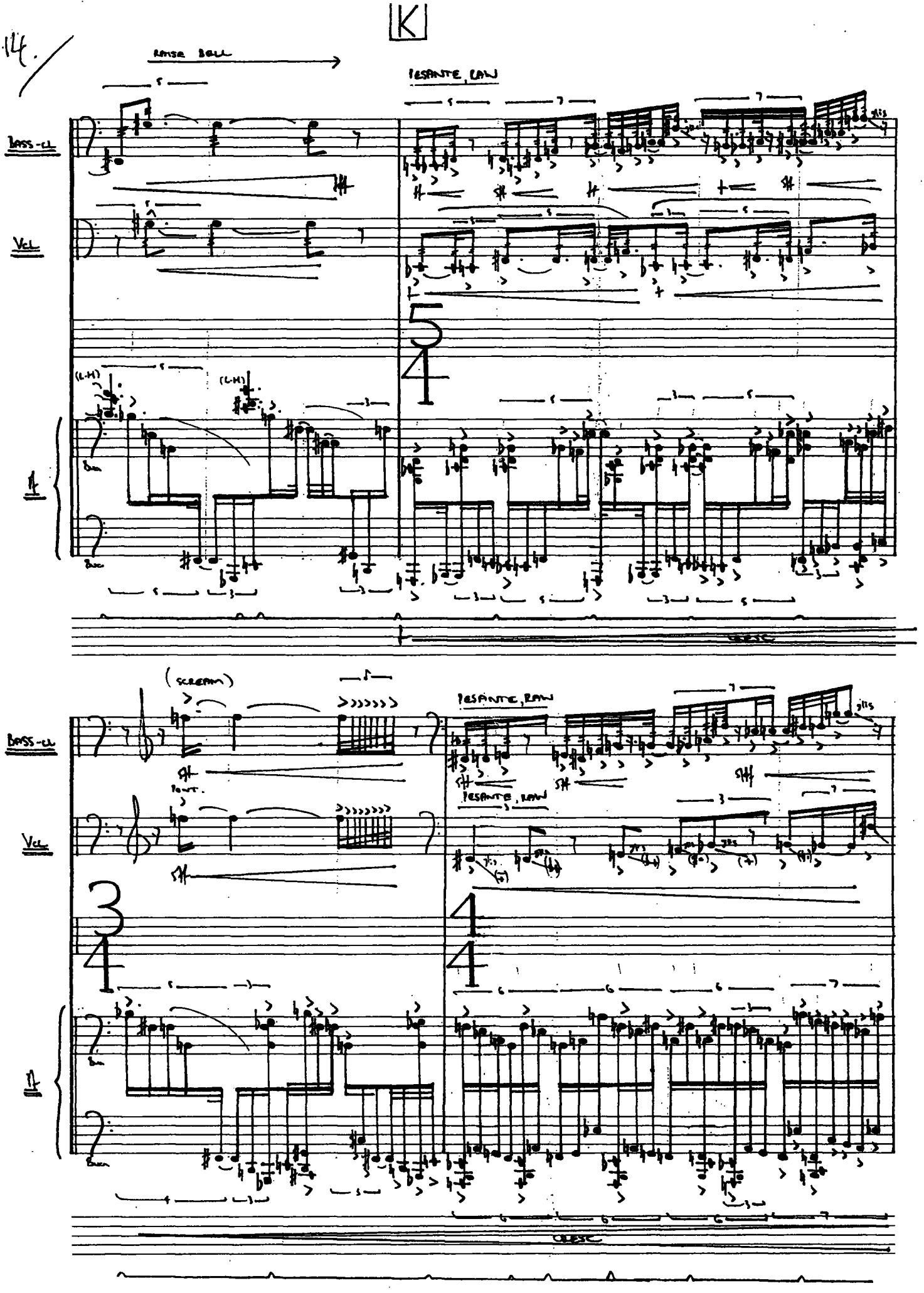

Bass-cl.
Vcl.
(DELICATELY)
Poco
arco
mp
Poco
p
Poco


Bass-cl
Vcl
AS A CADENZA (IN A FREE TIME)
H
TEMPO PRIMO ♩=60
AGITATO, MENACING
Bass-cl
Vcl
PESANTE
(REMOVE TREBLE PEDALING AVOIDING TOO MUCH 'MUD')

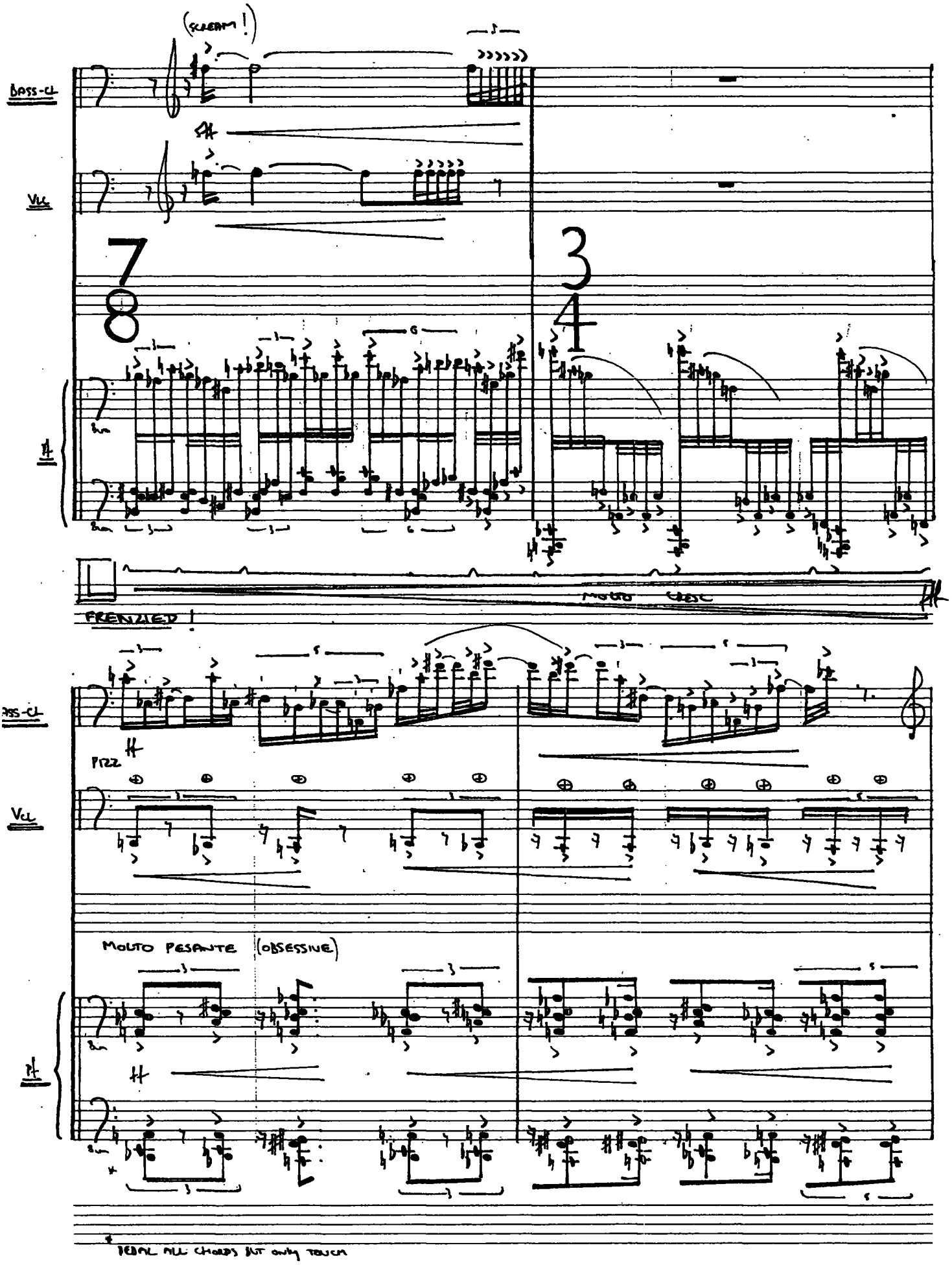

(lyrically)
Bass-cl.
Vcl.
Pno.
Subito
Poco
(lyrically)
Sub p
(pesante)
ACCEL
Bass-cl.
Vcl.
Pno.
15
16
3
4
Molto


ACCEL
5:4
Bass-cl
Vlc
5
4
Pf
Bass-cl
Vlc
13
8
Pf
Rose Bell
off
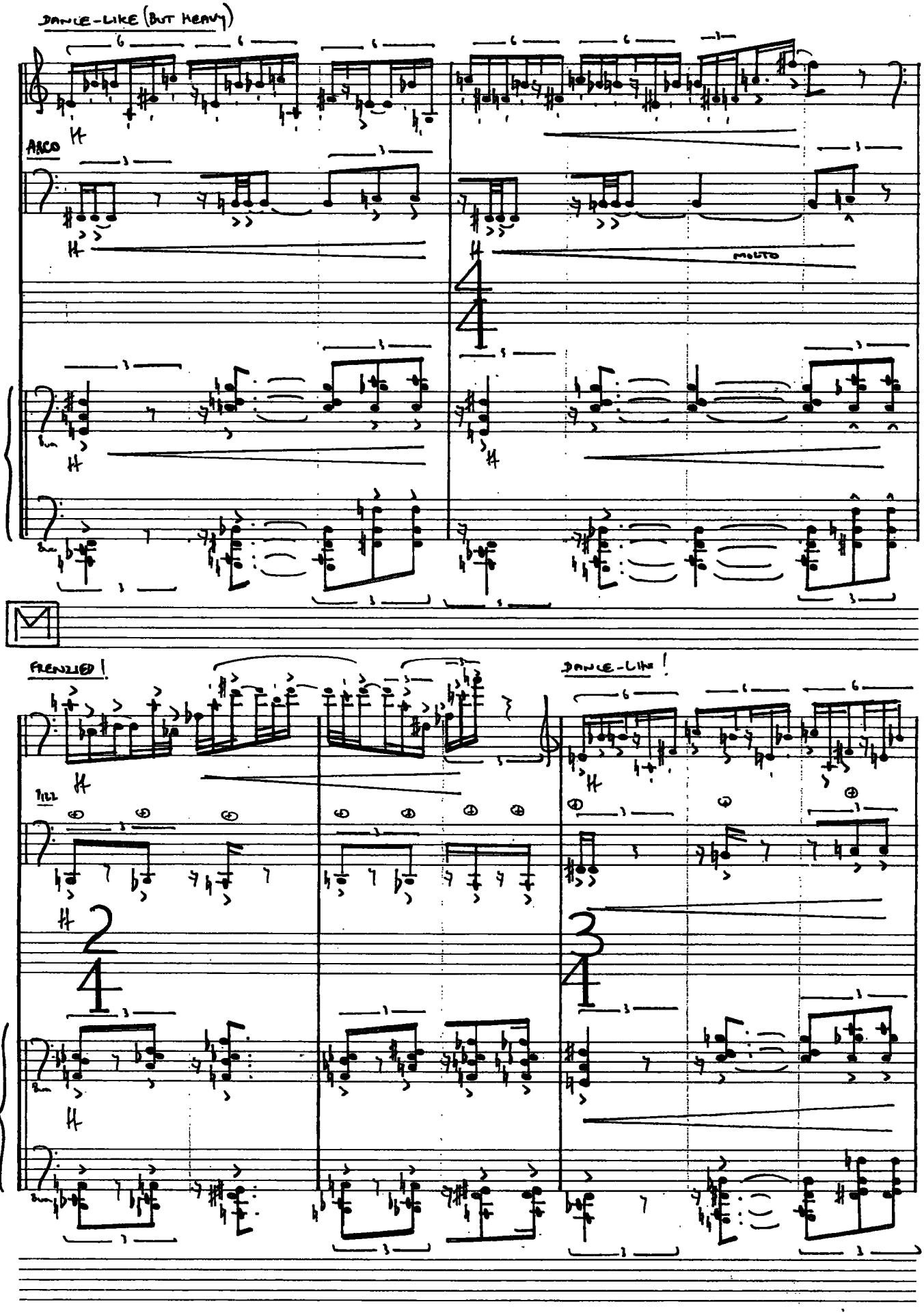

TEMPO PRIMO
(MOLTO AGITATO)
BRUTALEMENT (RAW)
BASS-CL
VCL
PNO
MOLTO
L-H

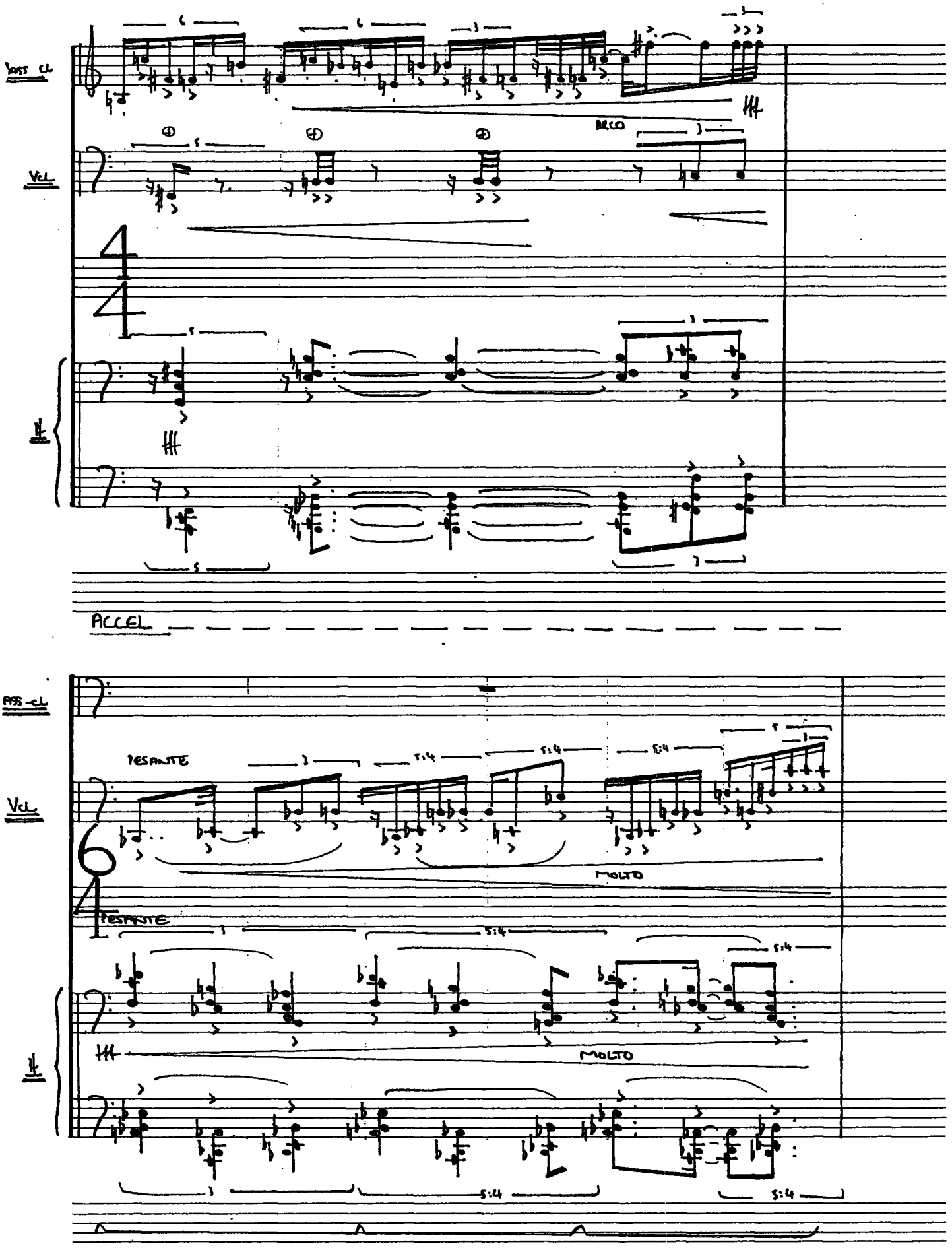


ORDER REF: 12675



ORDER REF: 12675


DANCE-LIKE (BUT HEAVY)
BASS-CL
ARCO
VCL
MOLTO
FRENZIED!
DANCE-LIKE!


Bass cl.
Vcl.
Pno.
ARCO
ACCEL
Bass cl.
Vcl.
PESANTE
MOLTO
PESANTE
MOLTO
Pno.

N

(AS IF OUT OF CONTROL)

MANICALLY !

Bass-Cl.

Vcl.

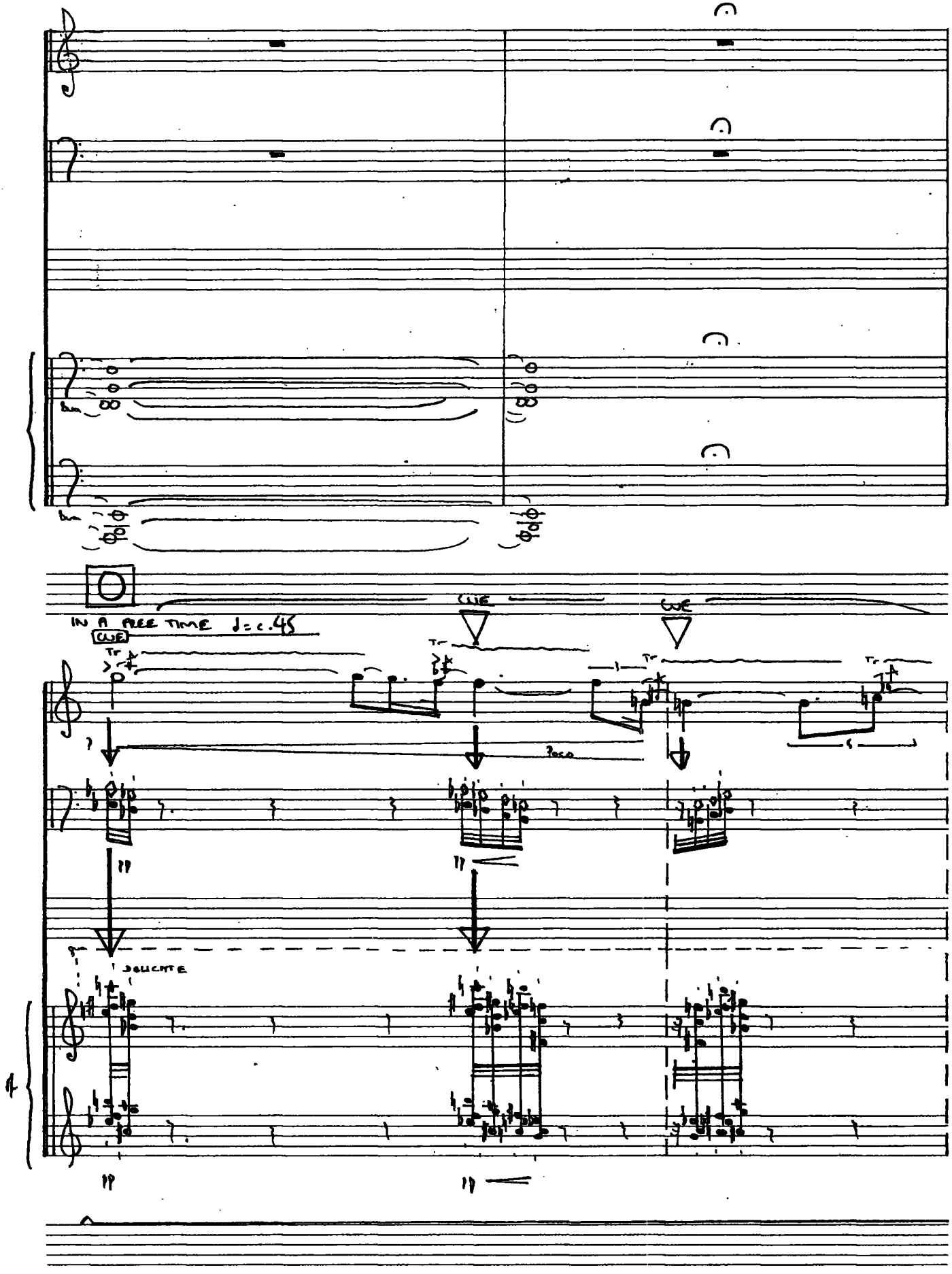
(PONTICELLO)

MOLTO

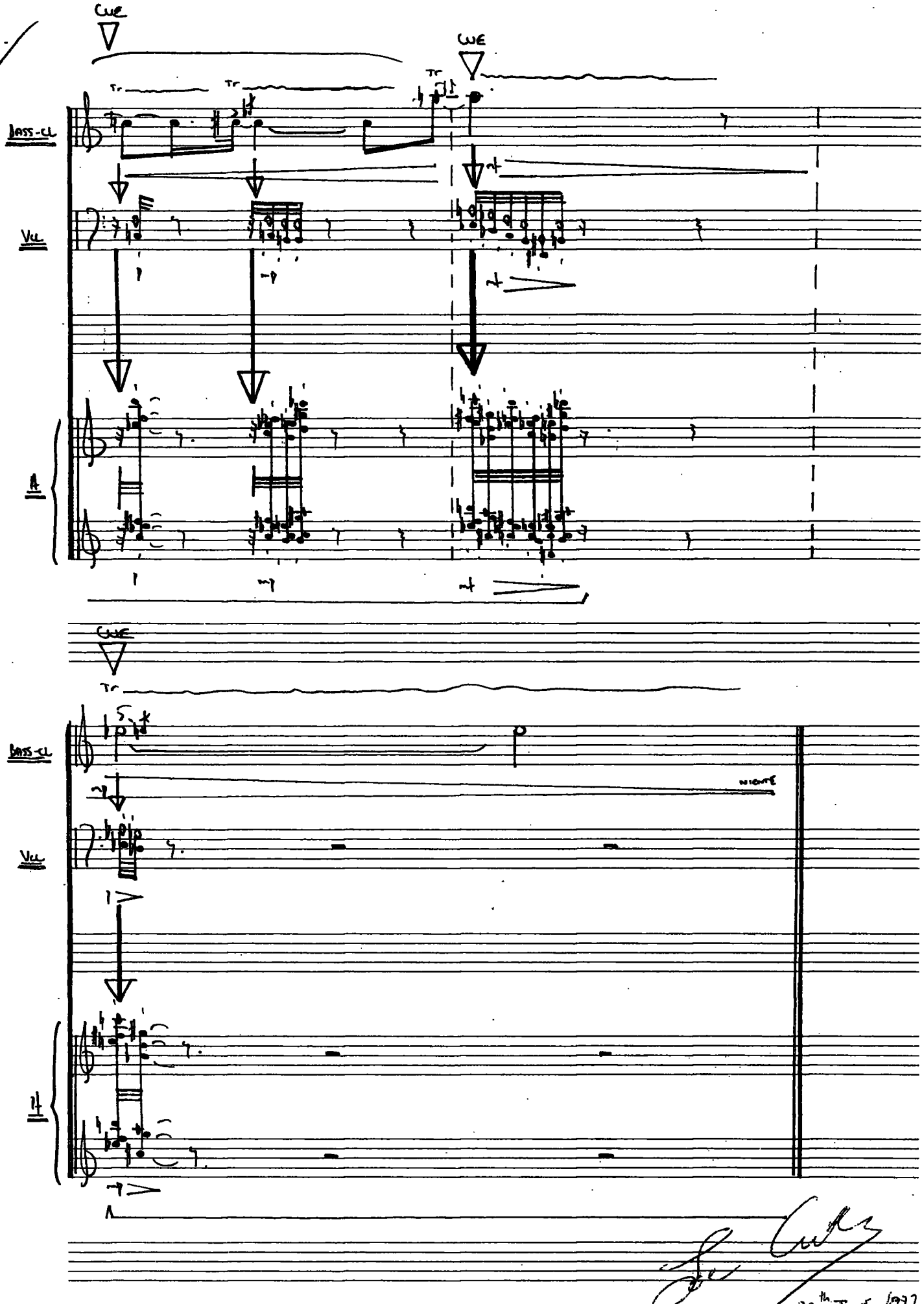
4/4

Pf.

ACCEL. (POCO A POCO)


IN A FREE TIME ♩= c.45
CUE
CUE
CUE
Tr
Tr
Tr
Tr
poco
DELICATE

20.



30th JUNE 1992
DURHAM

PANOPUS SCORE-SYSTEM®

bmic CV
contemporary voices

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Joe Cutler

Blast!

(1993)

1 1 NOV 2003

INSTRUMENTATION

E♭ CLARINET (DOUBLING BASS AND B♭ CL)

VIOLIN

CELLO

PIANO

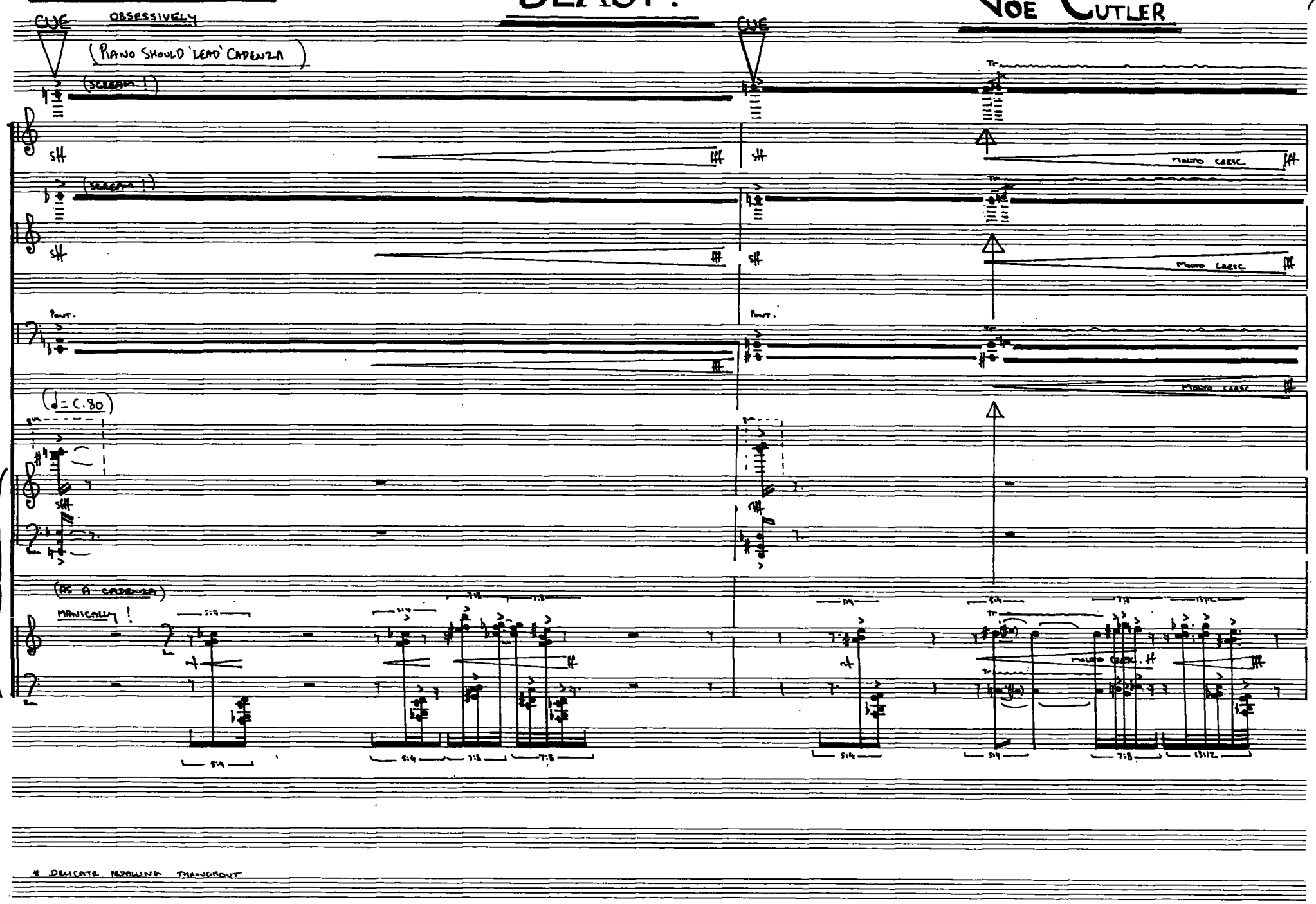
DURATION: C. 7 MINUTES

SCORE IN C

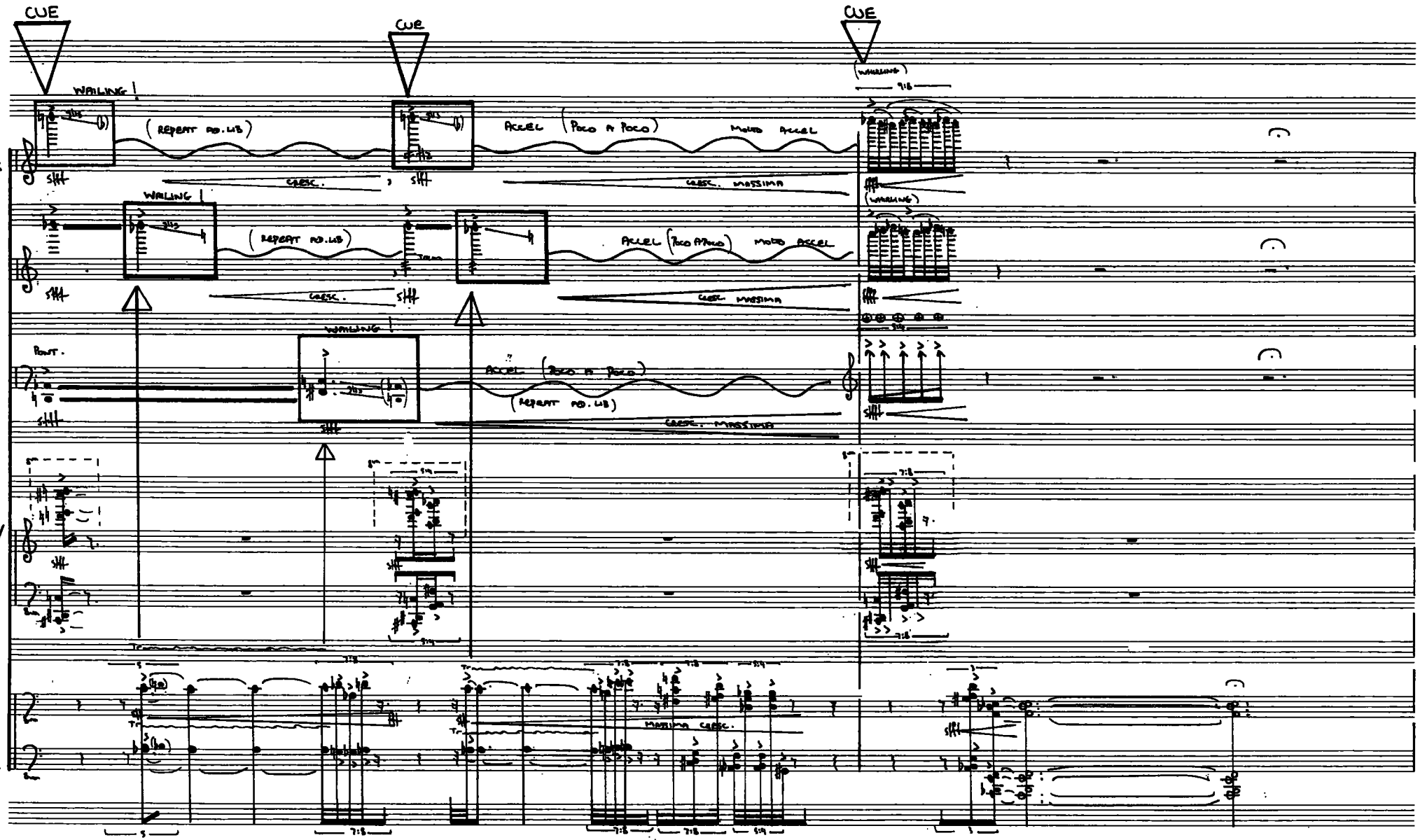
BLAST!

JOE CUTLER

AS A CADENZA (IN A FREE TIME)



* DELICATE PEDALING THROUGHOUT

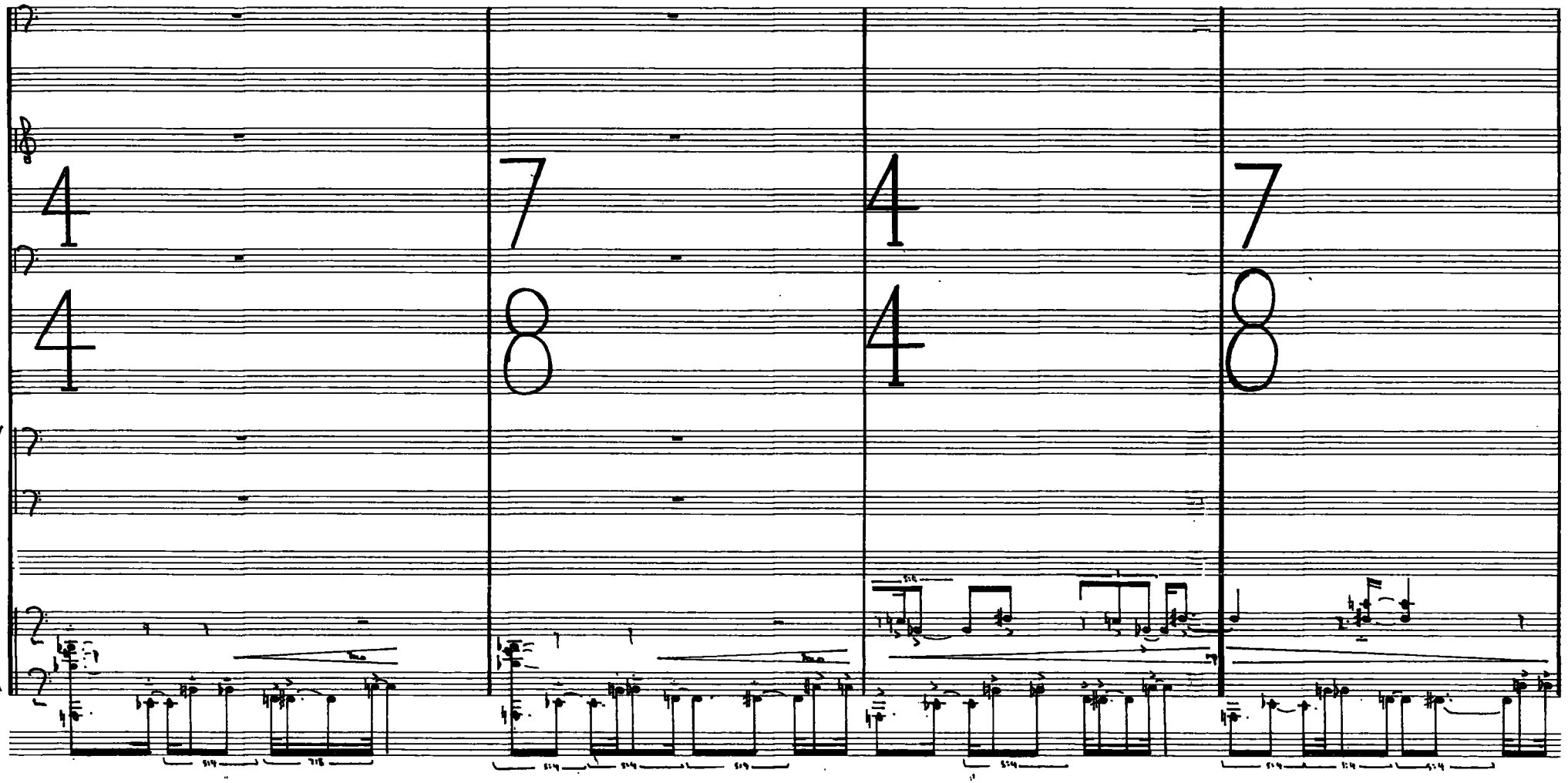


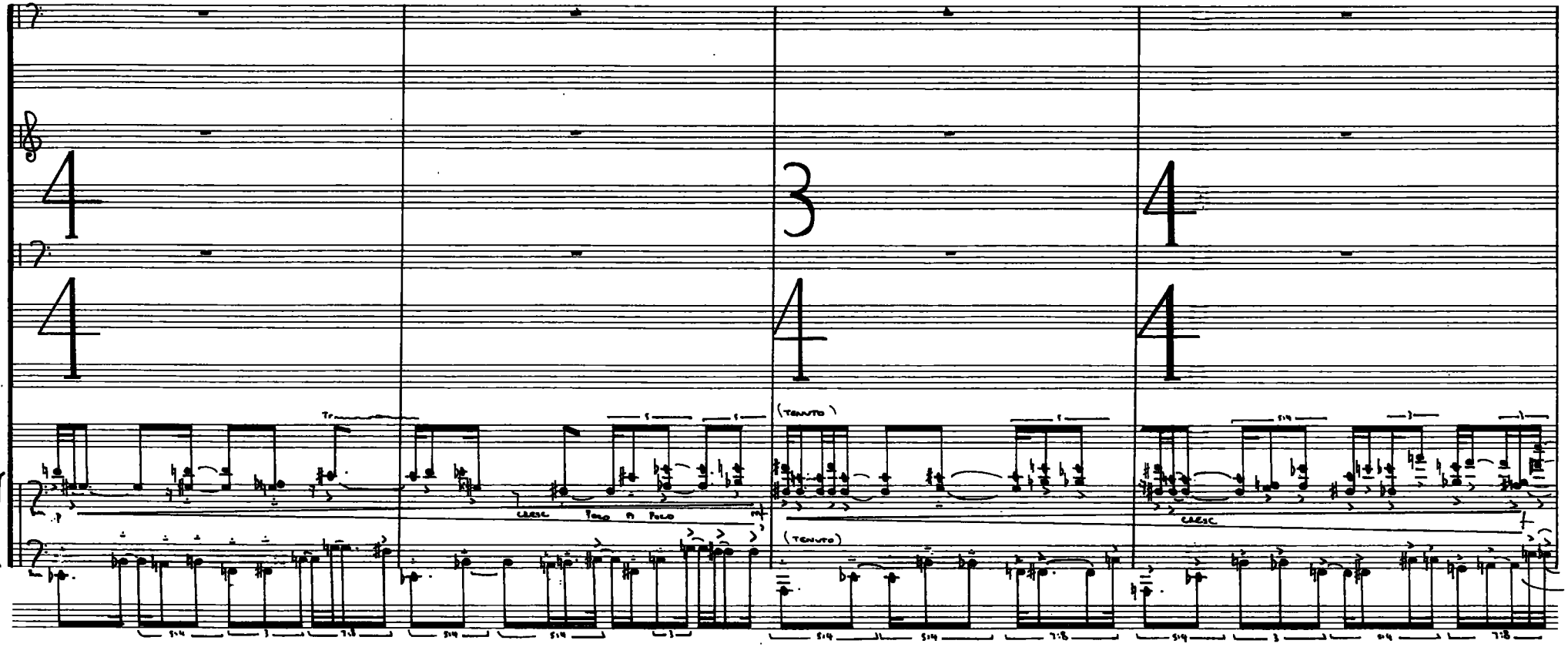
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A

IN TIME

AGITATO (♩= c. 60)





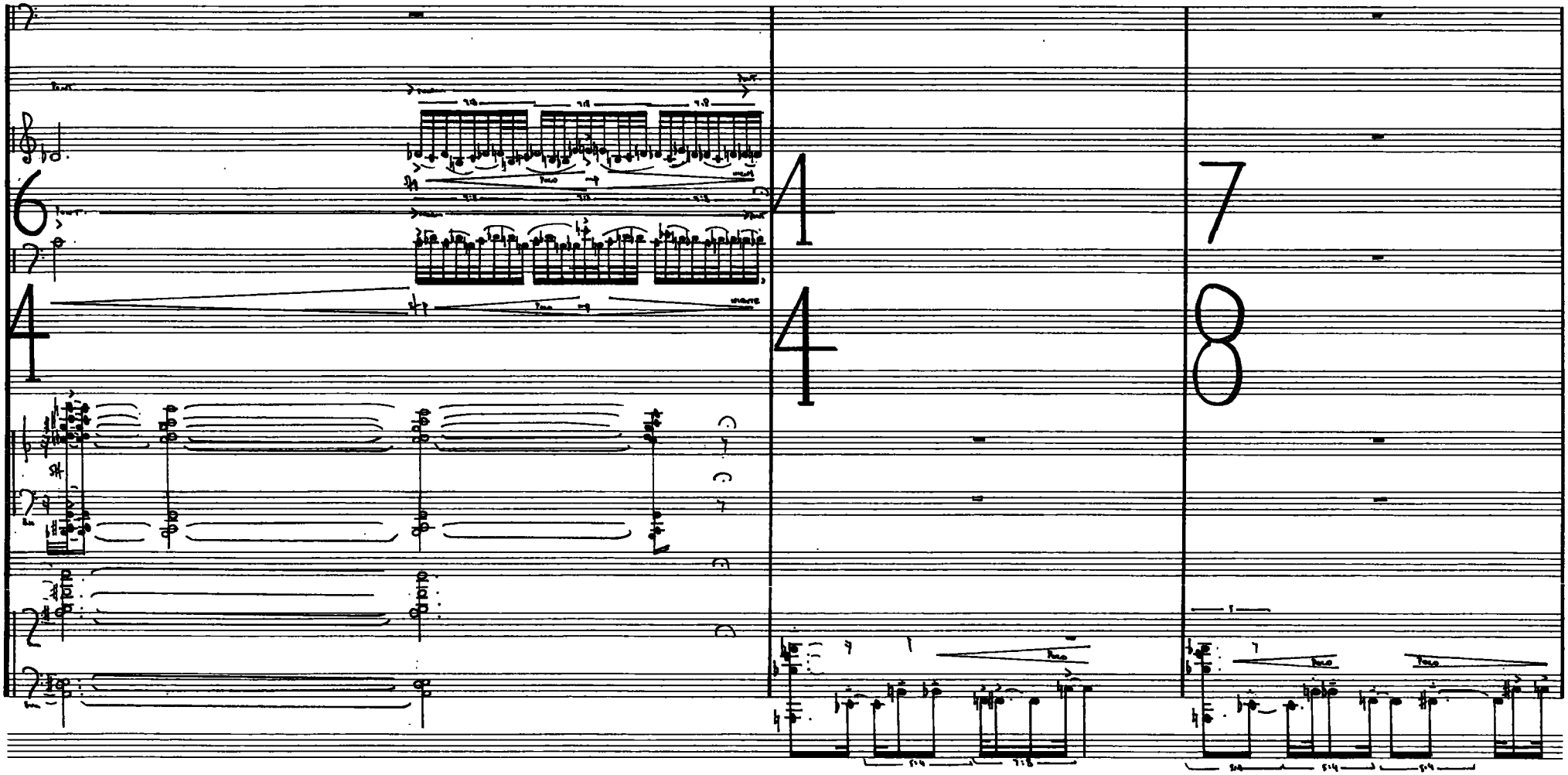
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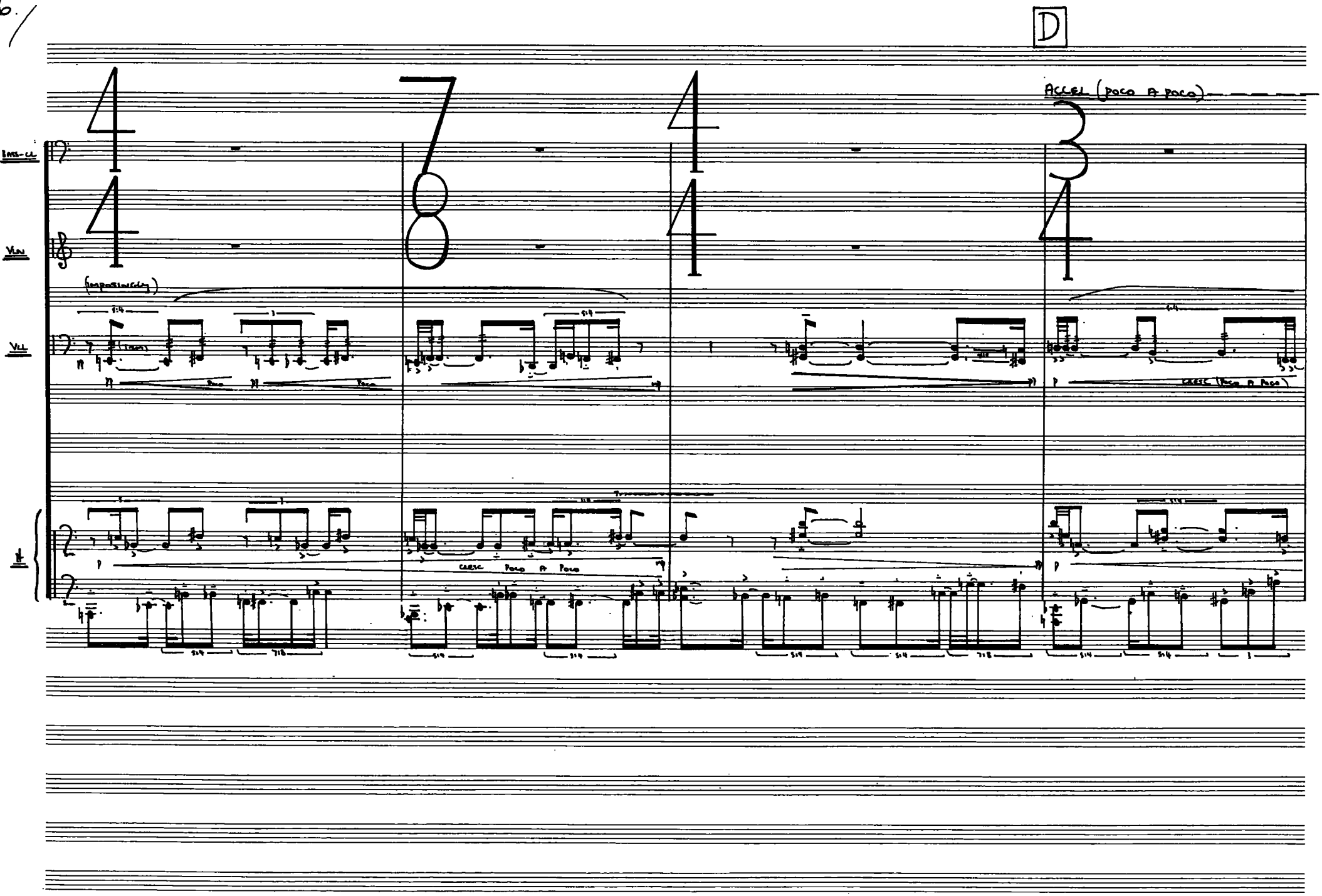
B

C

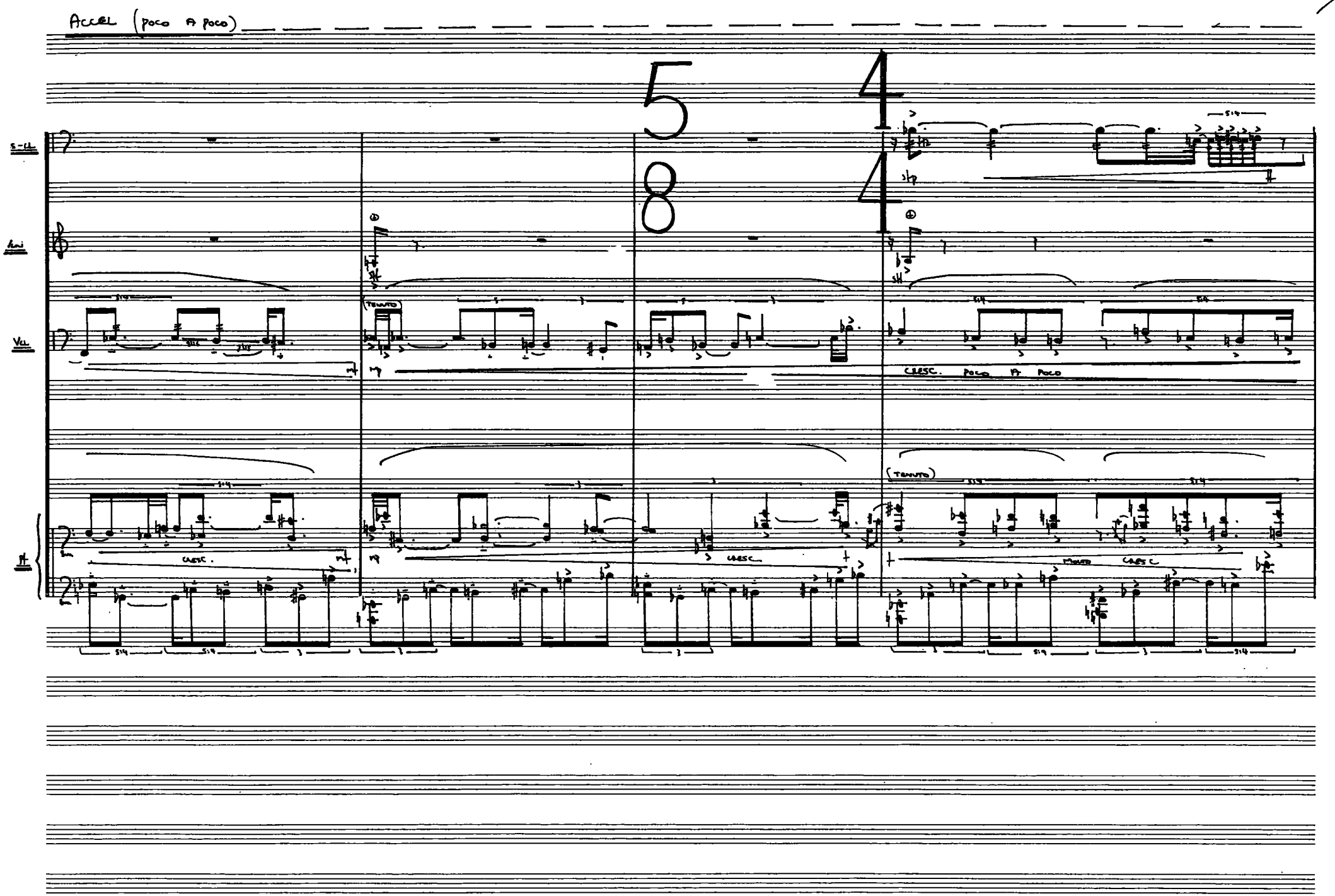
Poco Meno Mosso

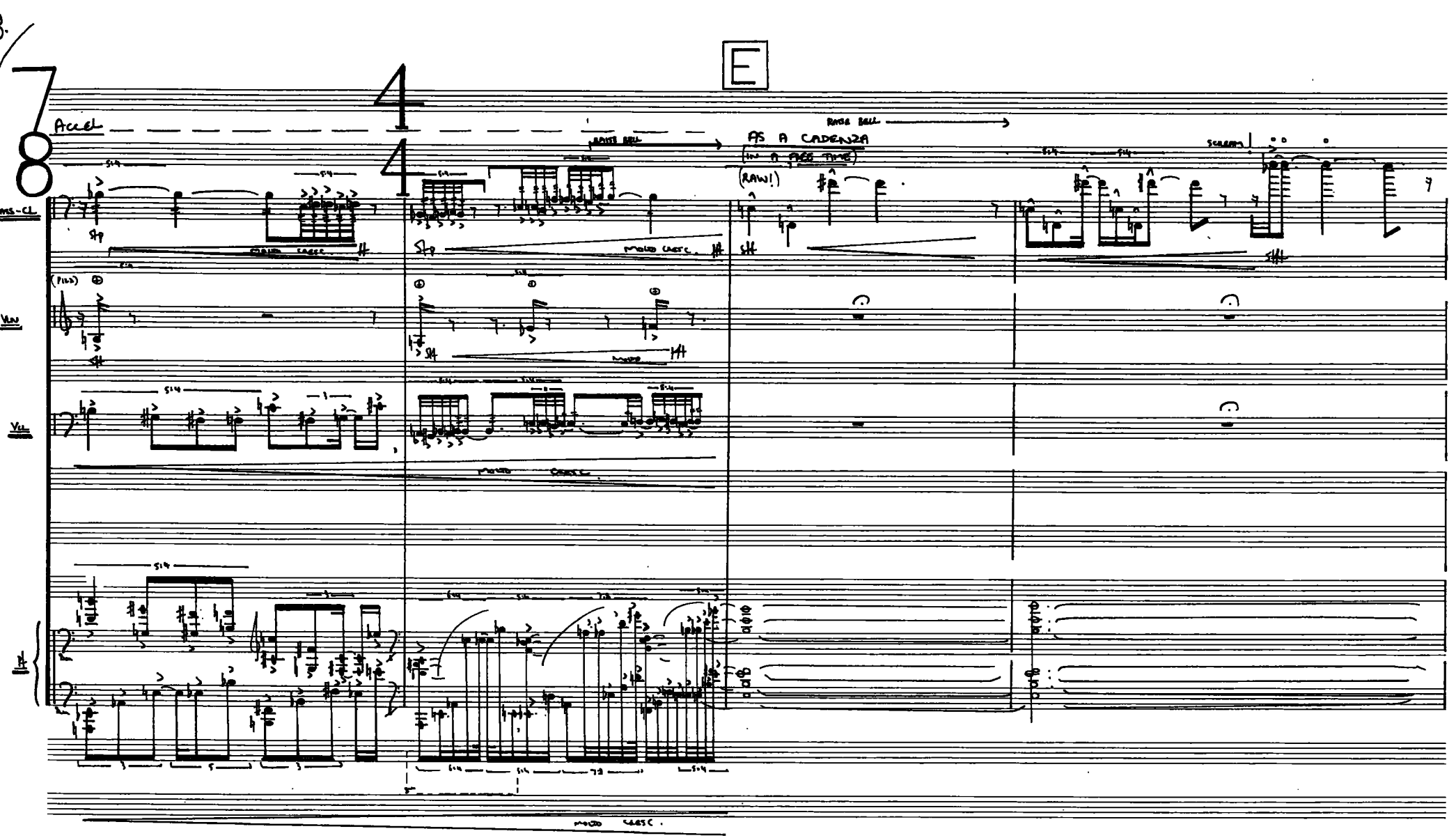
A Tempo



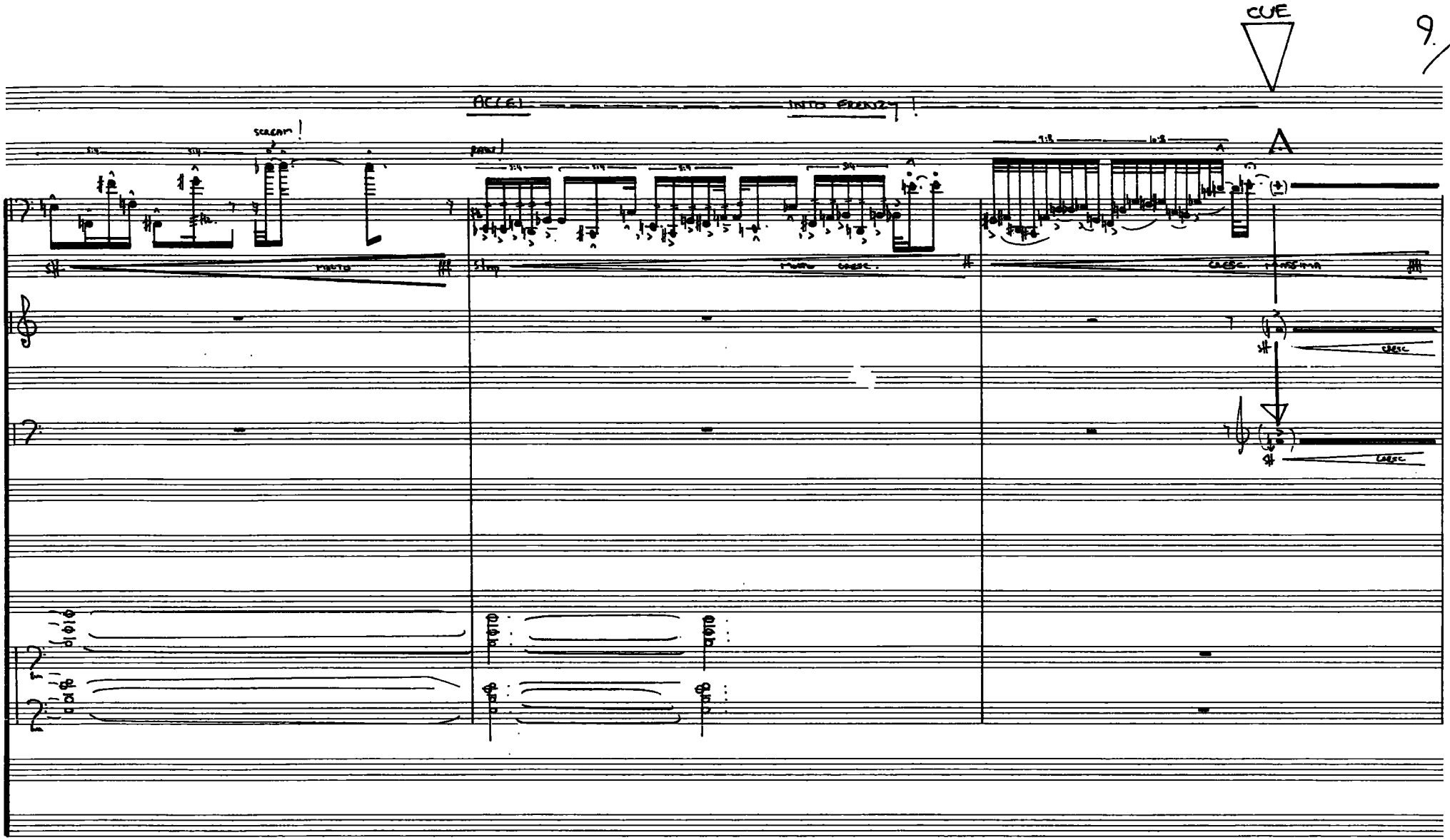


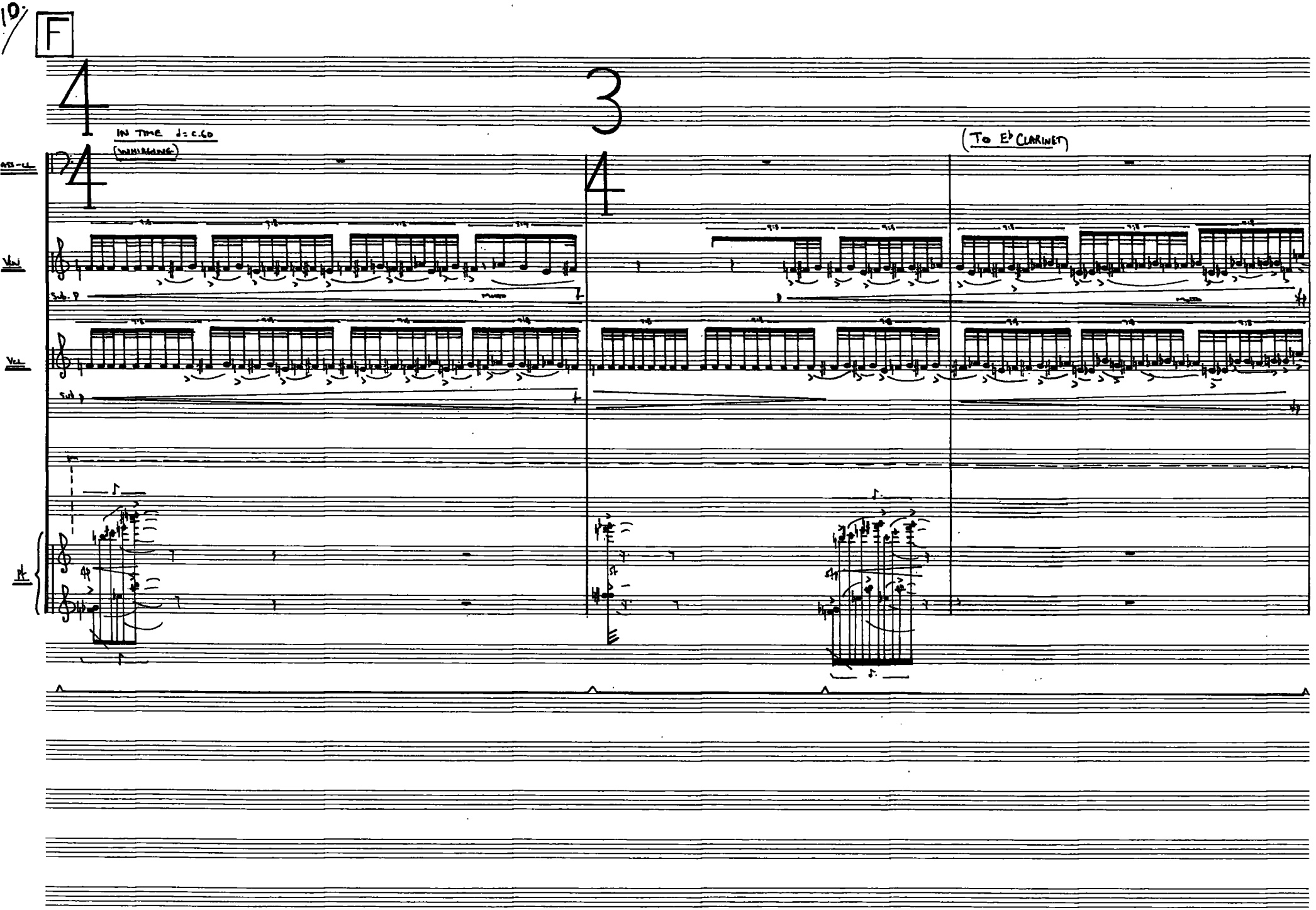
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Accel (poco a poco)
5
8
4
4
S-Sx.
Bsn.
Vc.
Pf.
(TENUTO)
CRESC. POCO A POCO
CRESC.
MORE CRESC

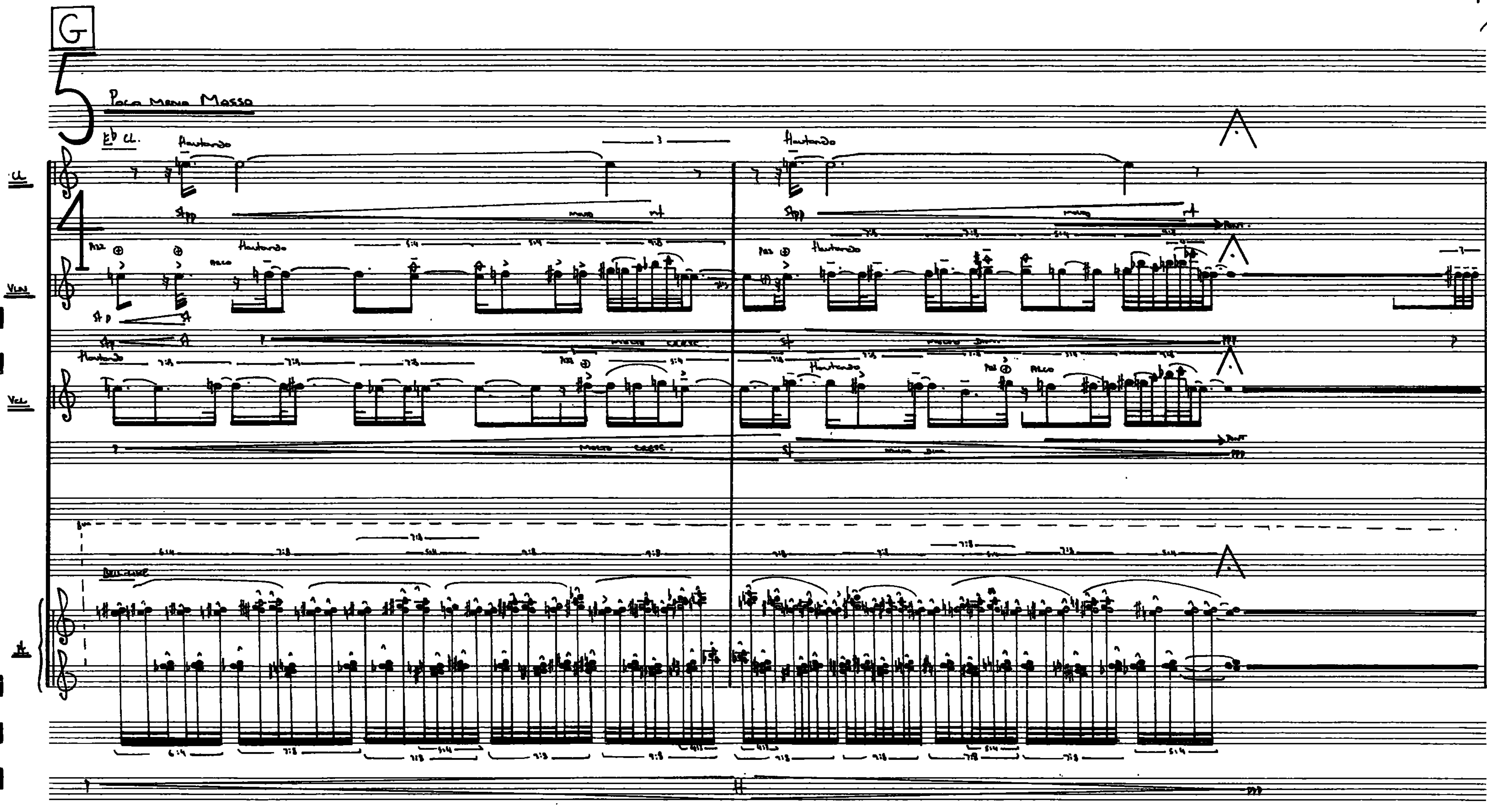


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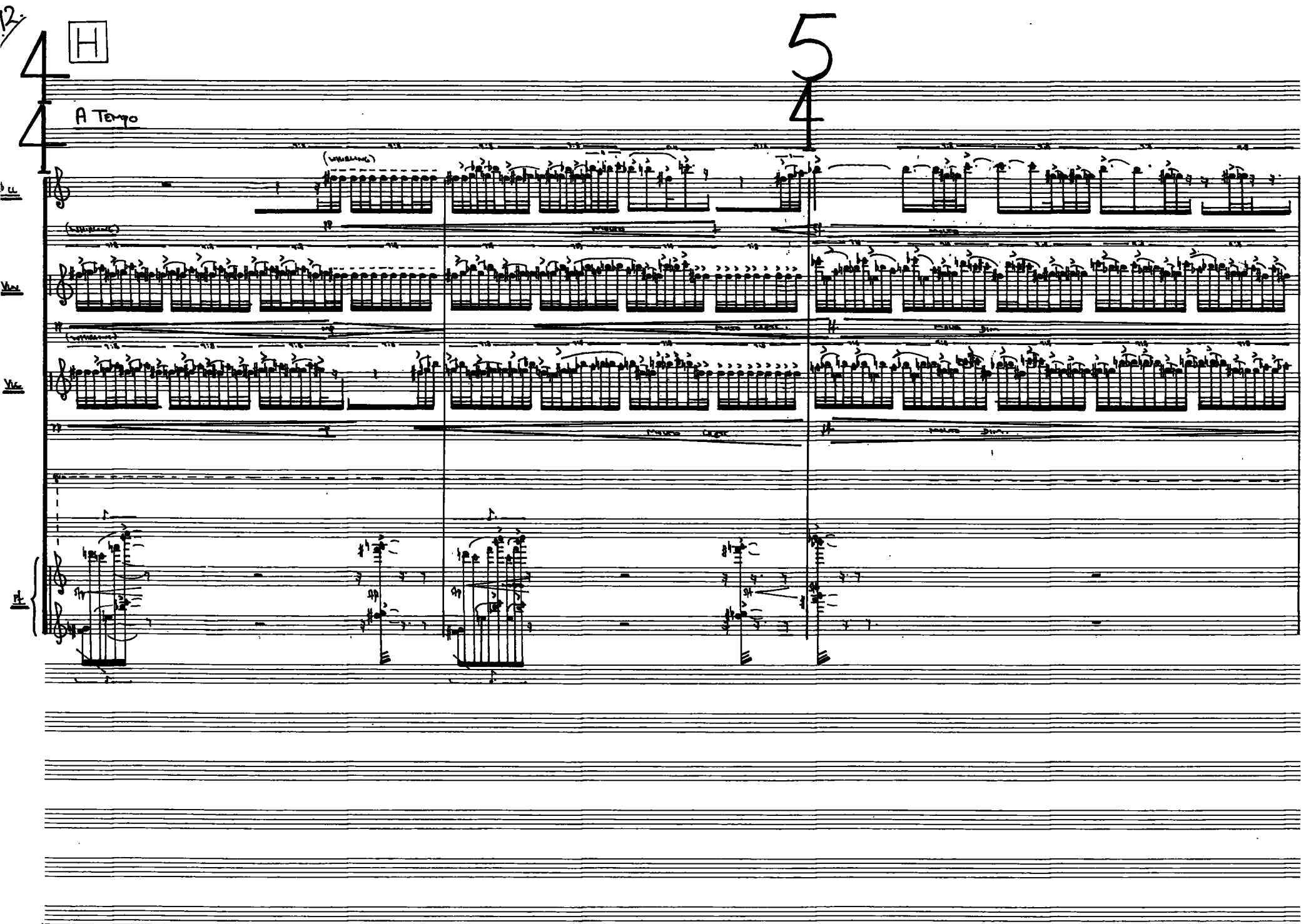

CUE
ACCEL
INTO FRENZY !
SCREAM !
PIANO
CRESC.
CRESC.
CRESC.
CRESC.



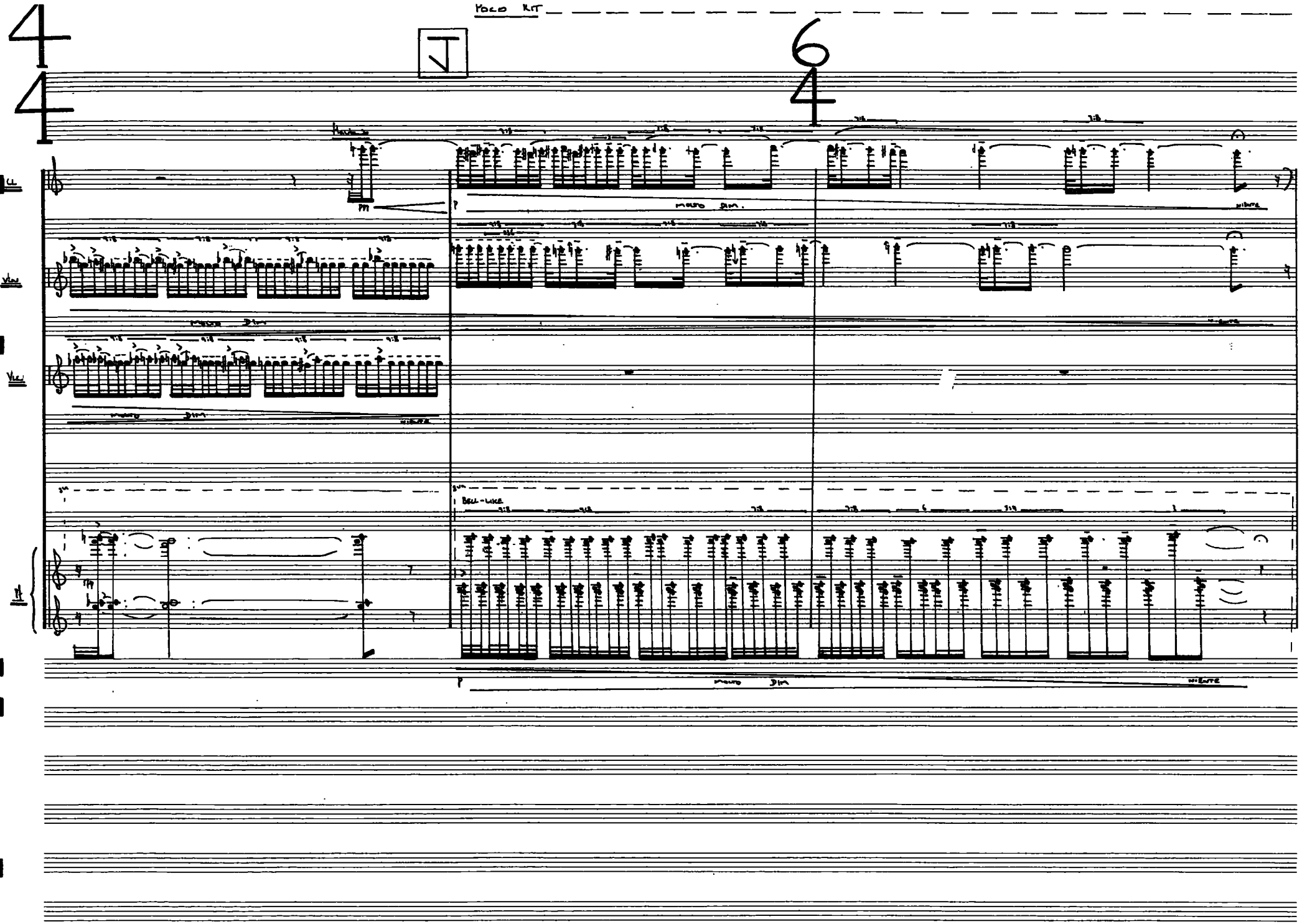
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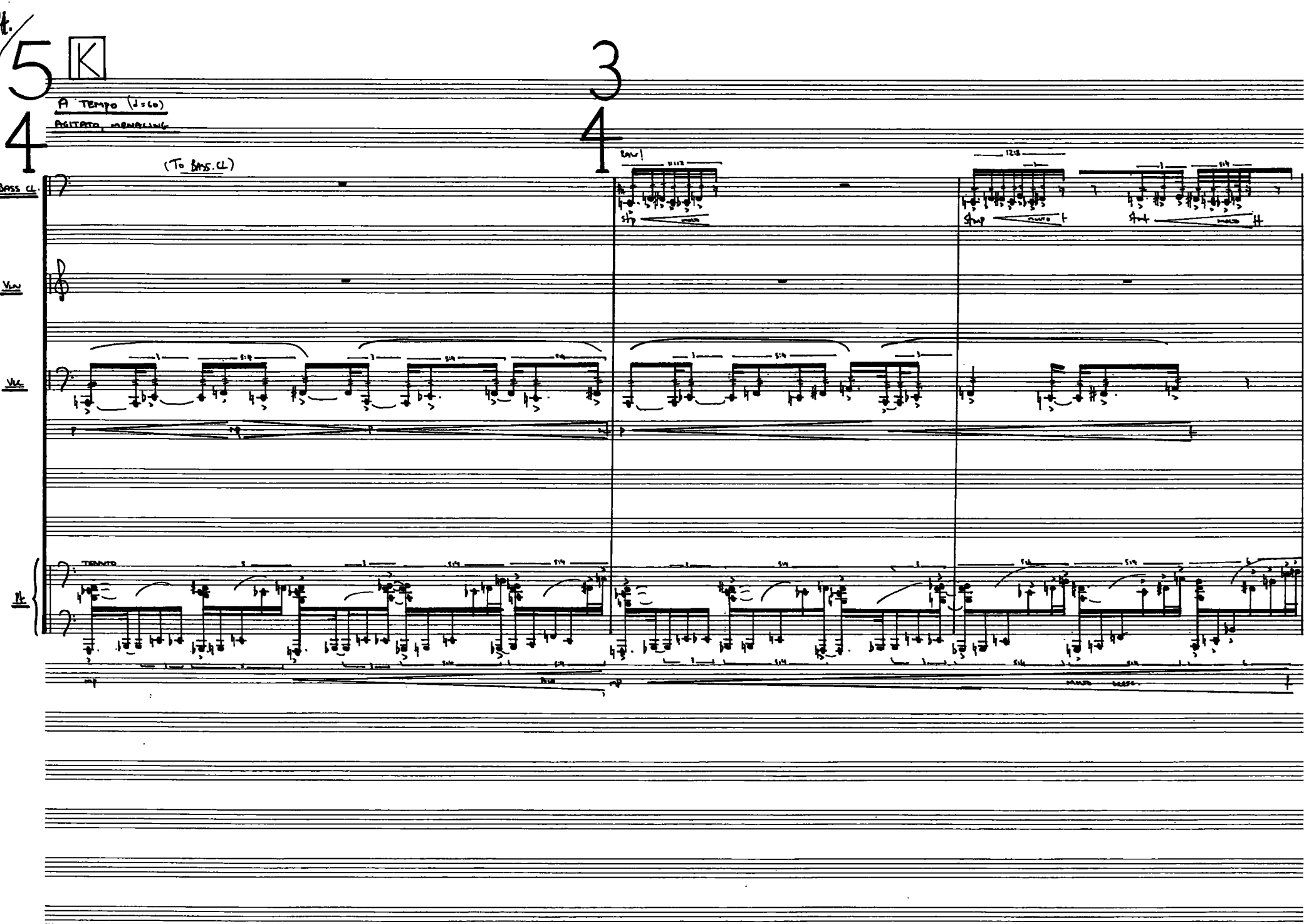


PAN-A3 18 STAVE

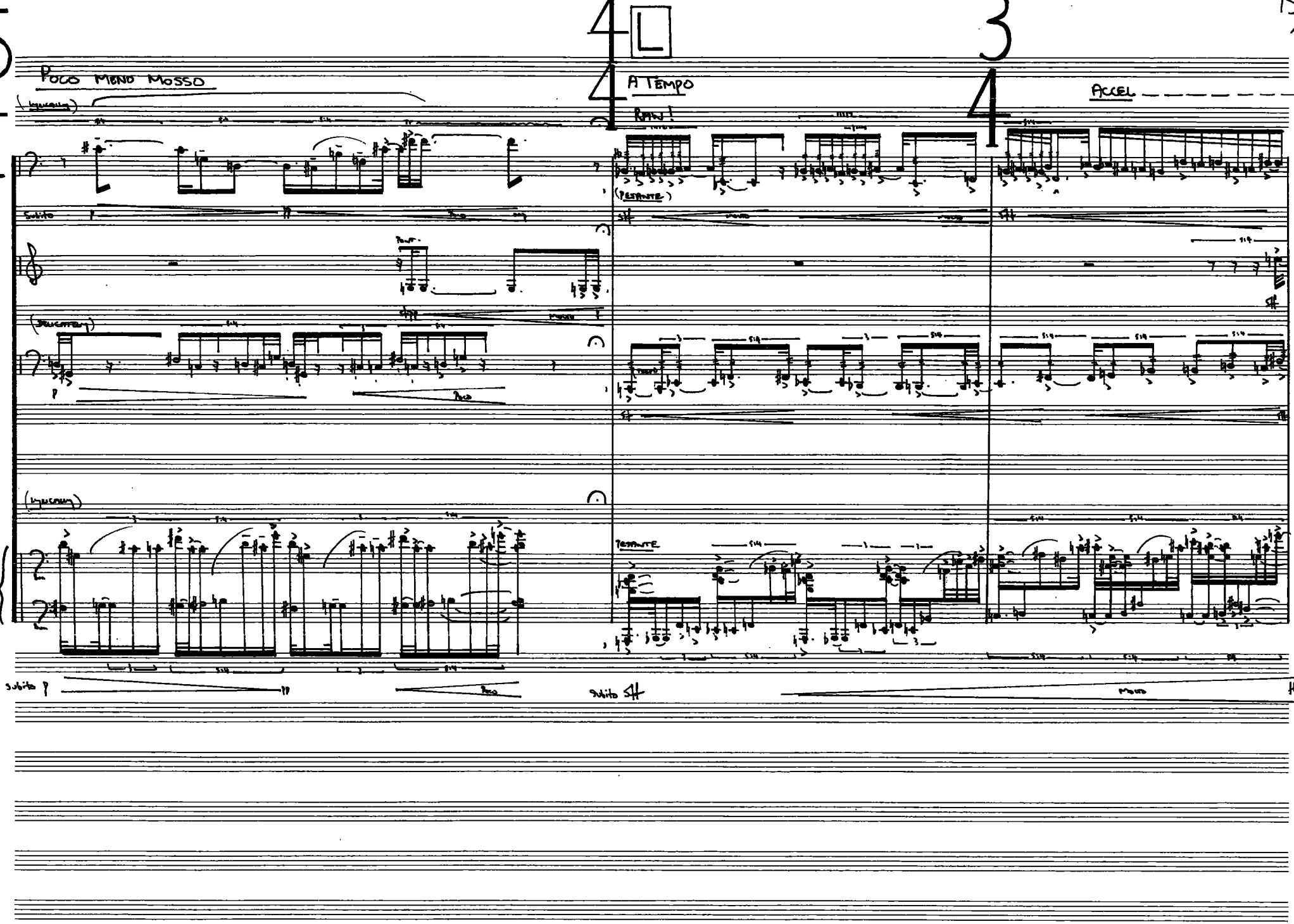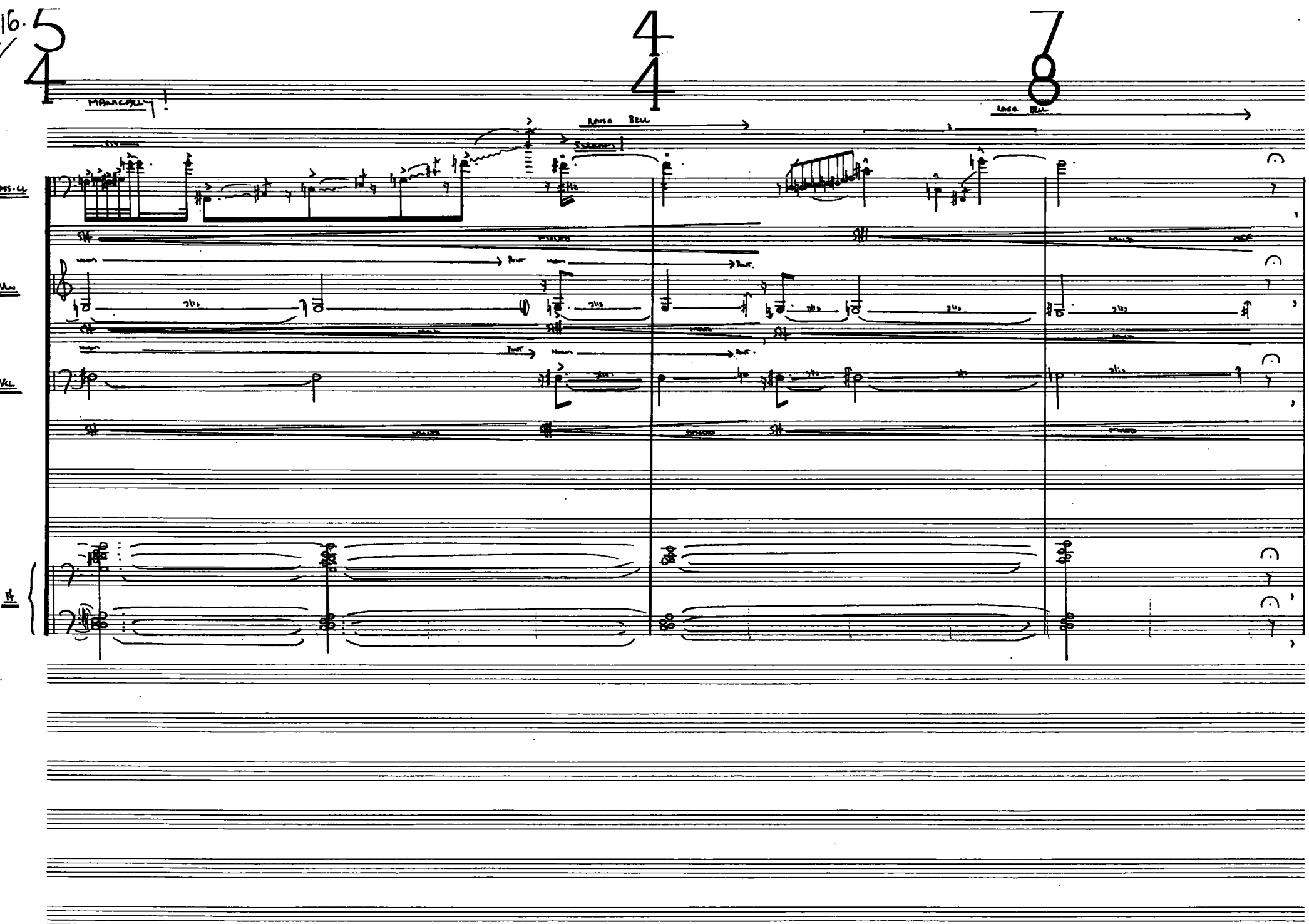


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VOCO KIT
4/4
6/4
mute
Bell-like

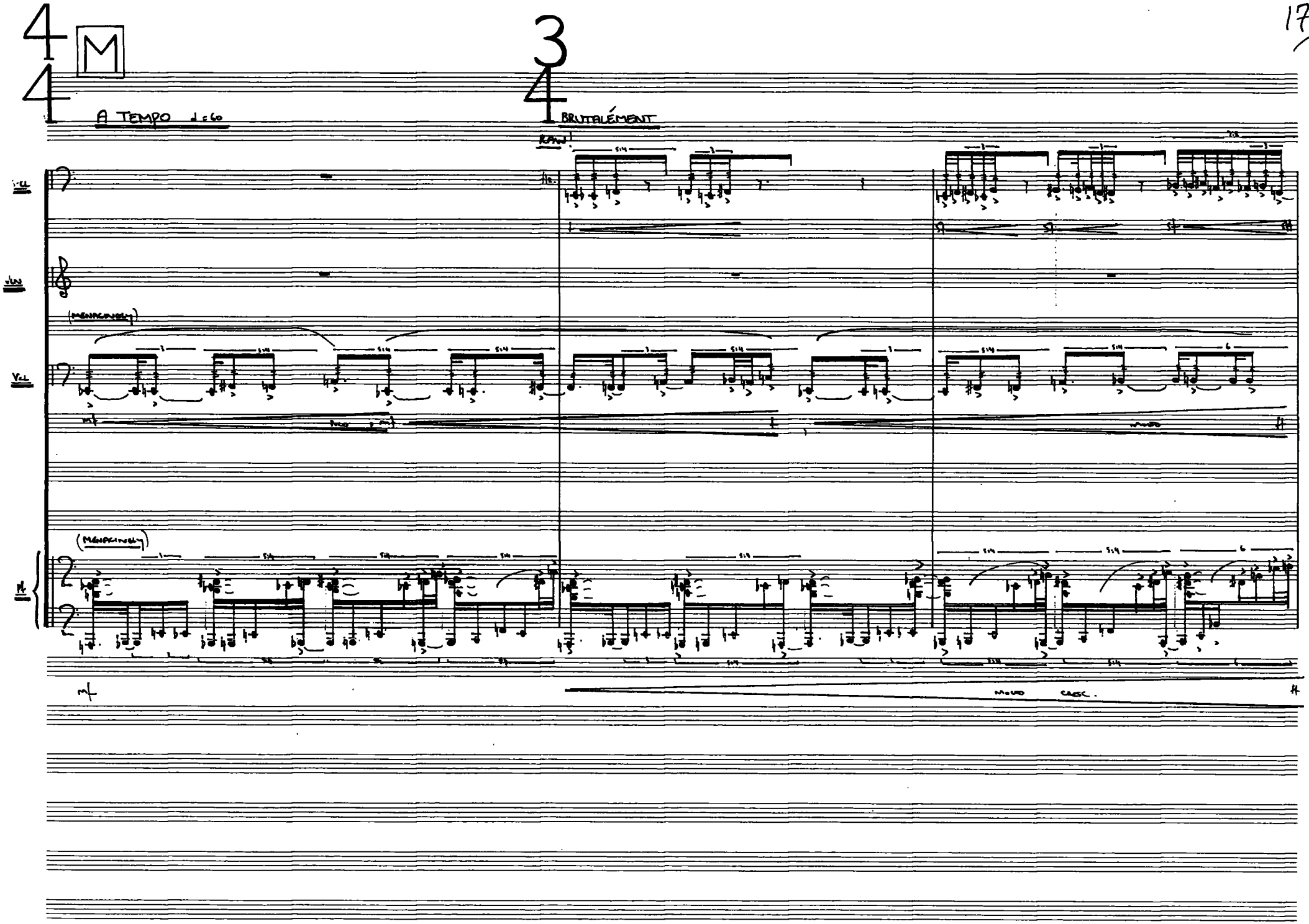


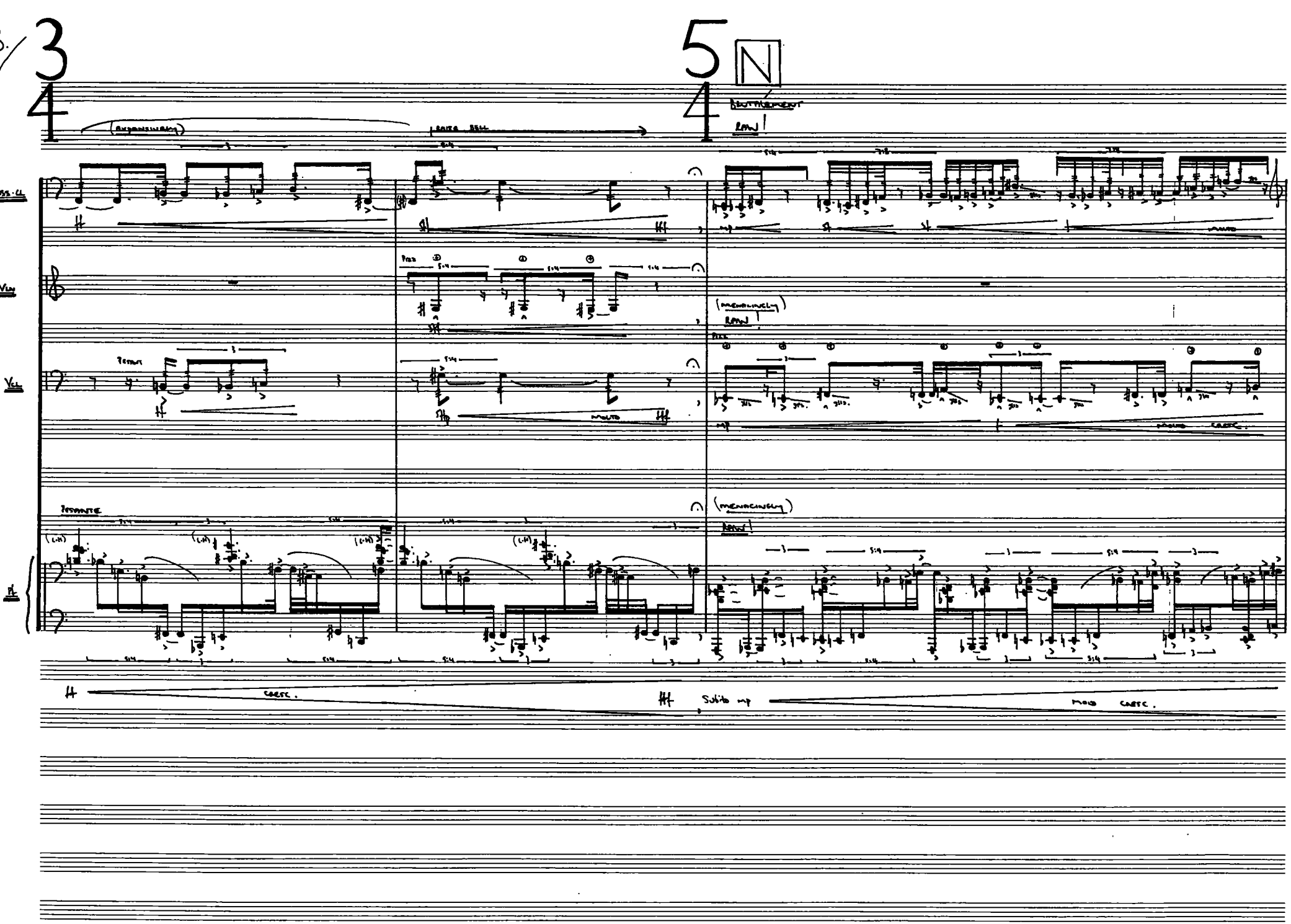
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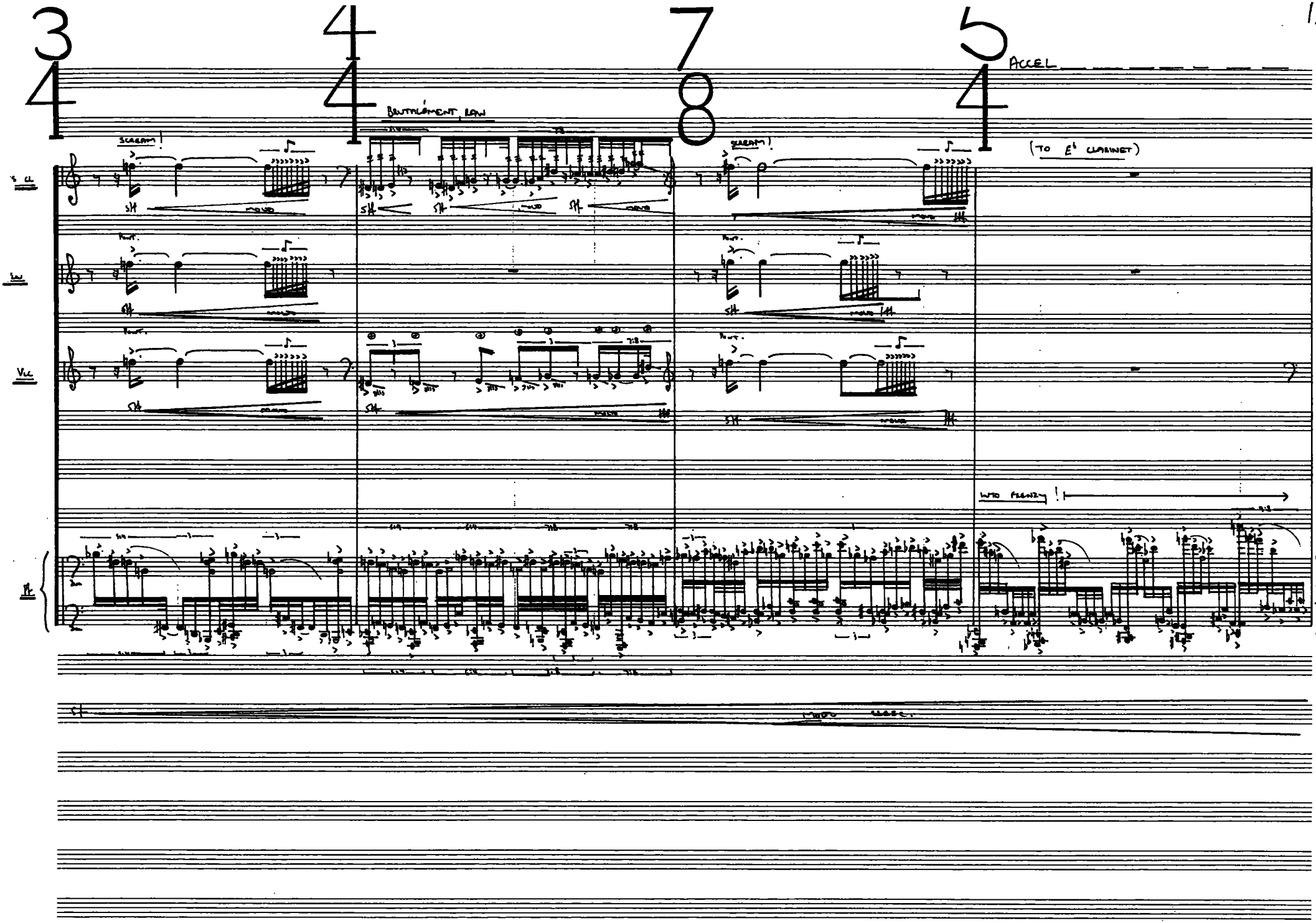

5/4
4/4
3/4
Poco meno mosso
A Tempo
Rall.
Accel.
(pesante)
Subito p
Subito sf
mp

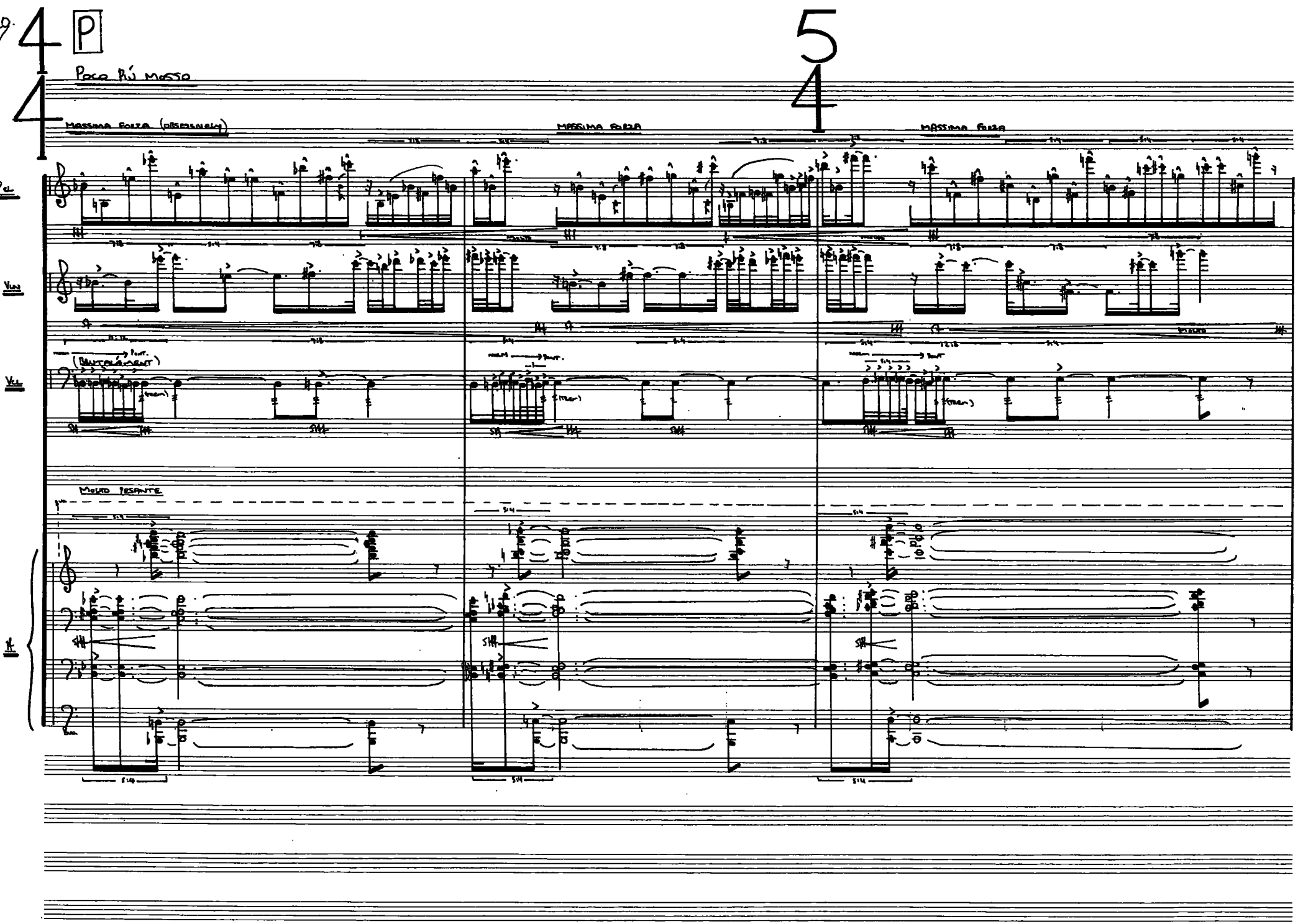


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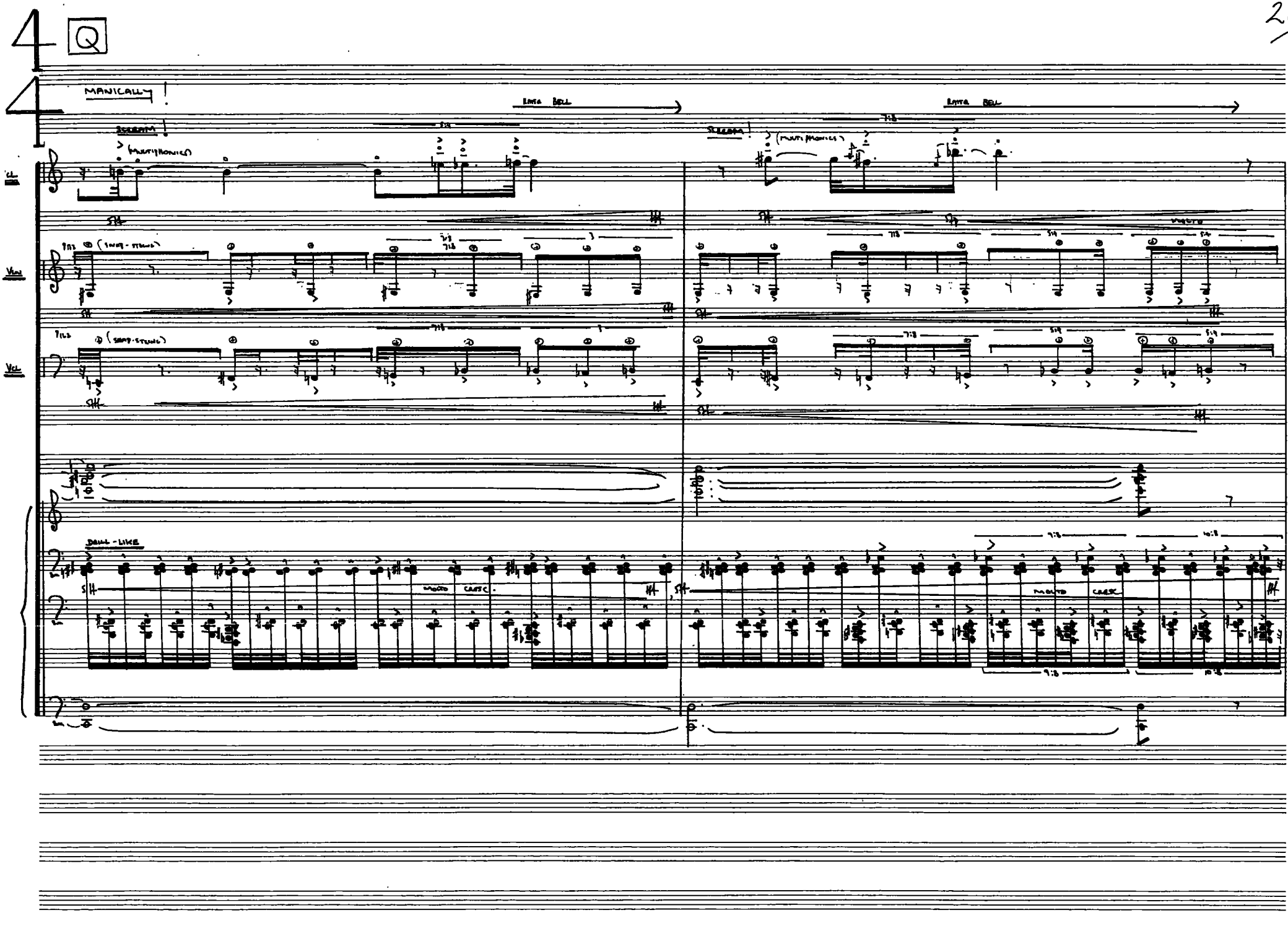

A TEMPO ♩ = 60
BRUTALEMENT
RAW!
(MENACINGLY)
(MENACINGLY)
mf
mf
MOLTO CRESC.

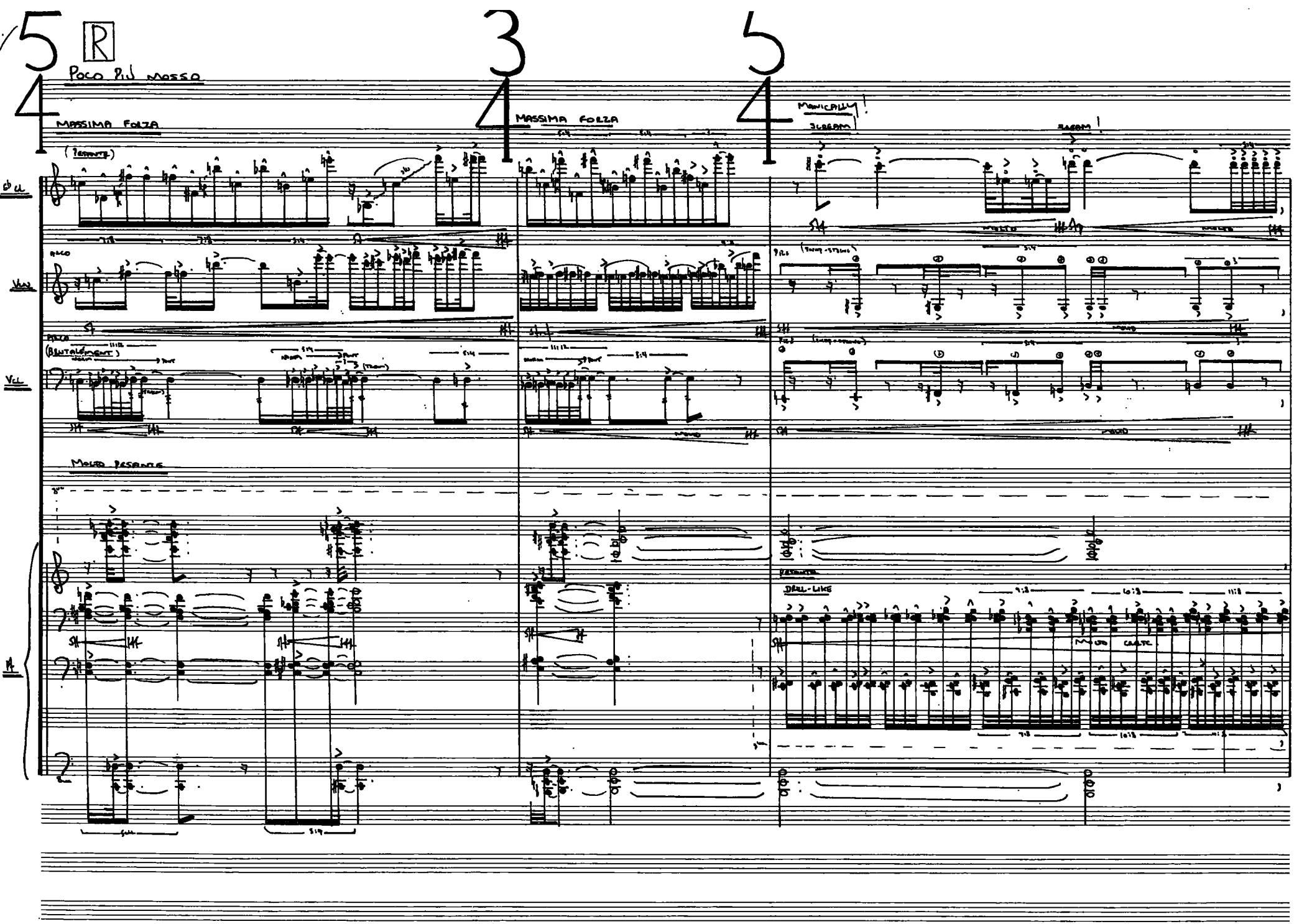

3
4
5
4
N
(menacingly)
(menacingly)
(menacingly)
Pizz.
Tremolo
Subito mp
mp cresc.


3/4
4/4
7/8
5/4
ACCEL
BENTHLÉMENT, LAN
SCREAM!
SCREAM!
(TO E♭ CLARINET)
SH
MOLTO
MOLTO
WILD FRENZY!
Vln I
Vln II
Vla
Vc
Cb
Pno

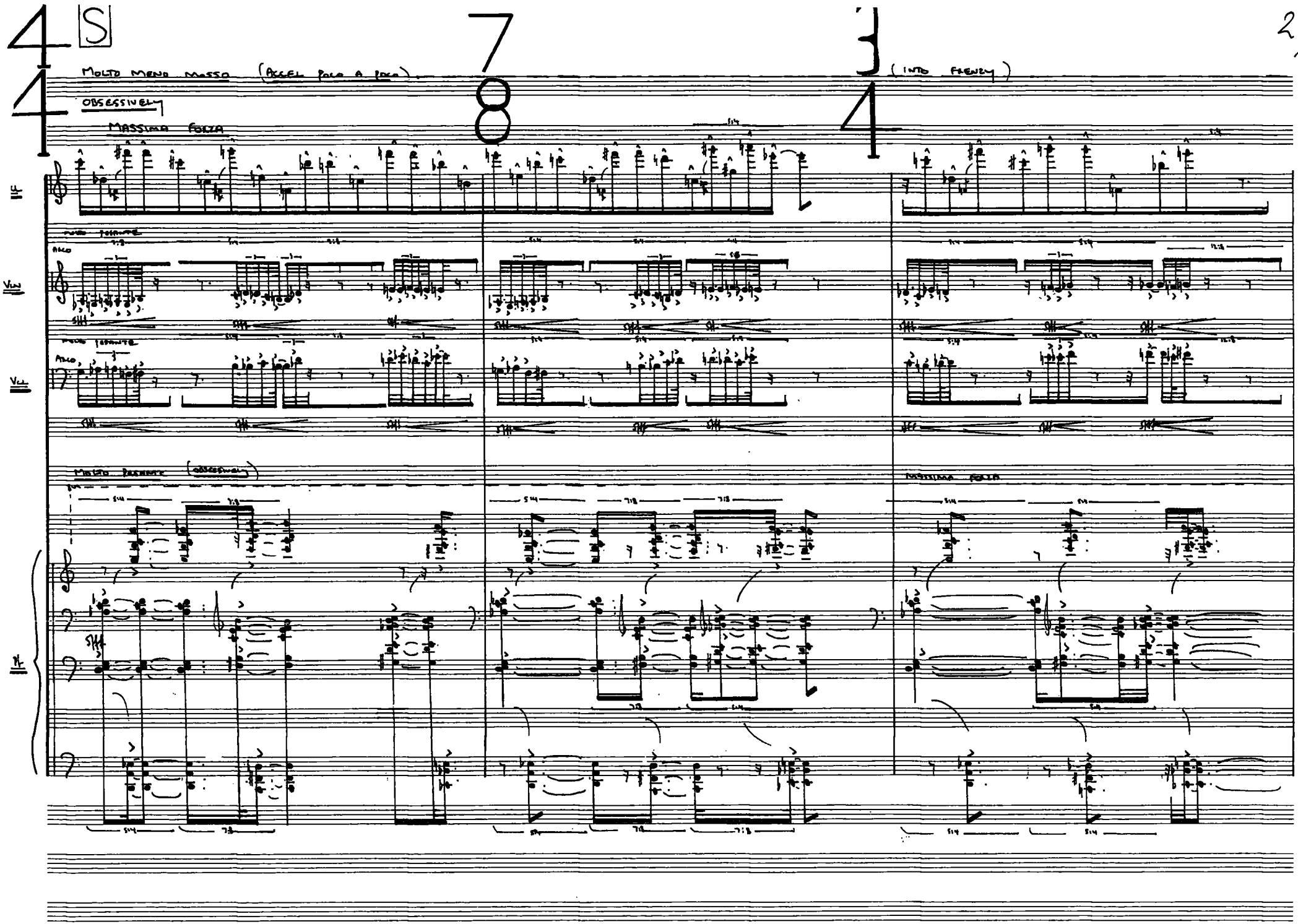


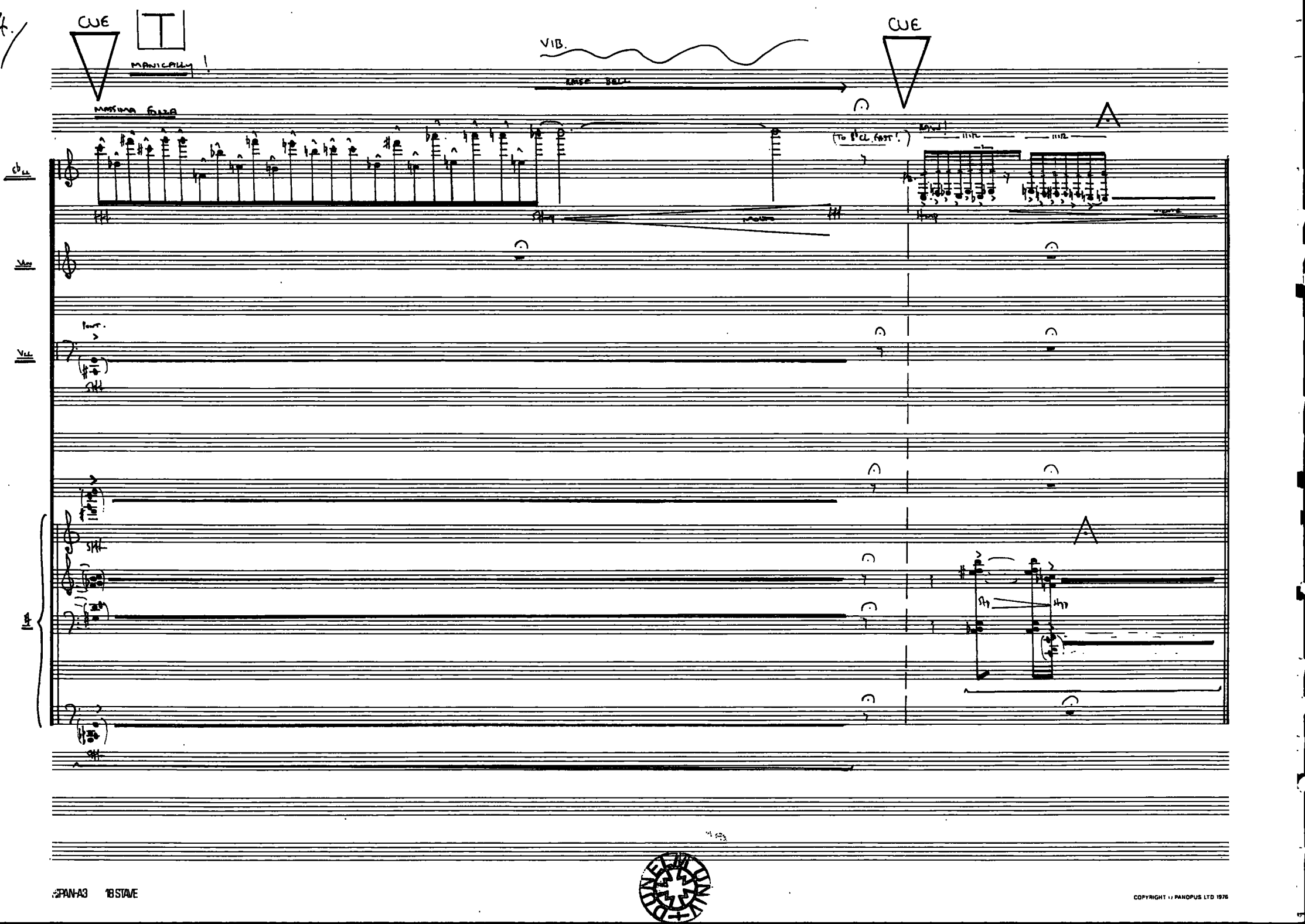
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4
Q
4
MANICALLY
SCREAM!
(MULTIPHONICS)
LONG BELL
SCREAM!
(MULTIPHONICS)
LONG BELL
ff
Vcl
Vcl
(SNAP-STRUM)
(SNAP-STRUM)
DRUM-LIKE
MOUTH
CLICK
MOUTH
CLICK



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MOLTO MENO MOSSO (ACCEL. POCO A POCO)
OBSESSIVEL
MASSIMA FORZA
(INTO FRENZY)
MOLTO PESANTE (OBSESSIVO)
MASSIMA FORZA



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GAÏA

FOR SOLO VIOLA

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11 NOV 2003

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GAIA FOR SOLO VIOLA

GAIA in Greek mythology was the Goddess of the Earth, and her offspring consisted of three giants, each bearing 50 heads and 100 arms.

GAIA for solo viola depicts a type of 'Earth-Music' - an imaginary ancient folk music and the work draws much of its material from the four open strings of the viola.

The piece is intended to be 'folk'-like in character and the violist is therefore free to indulge in extremes of rubato, colour and dynamics.

The piece can be performed with amplification whereupon a small delay setting of aproximately 1.5 s should be added.

GAIA was written for Andrew Toovey and IXION.
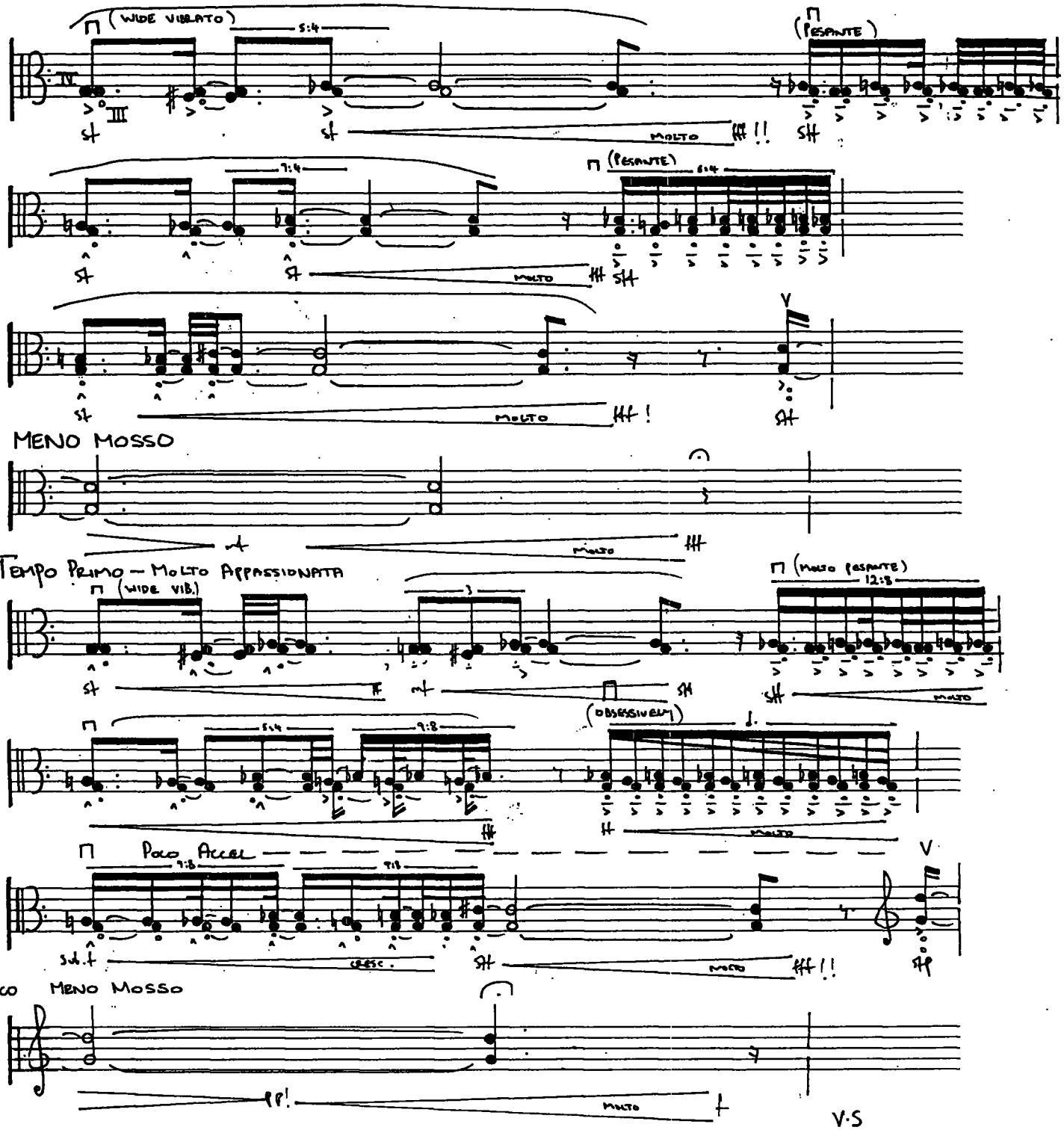
JC April 1993

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GAÏA (FOR SOLO VIOLA)

♩= c.60

MOLTO APPASSIONATA (CON MOLTO RUBATO)

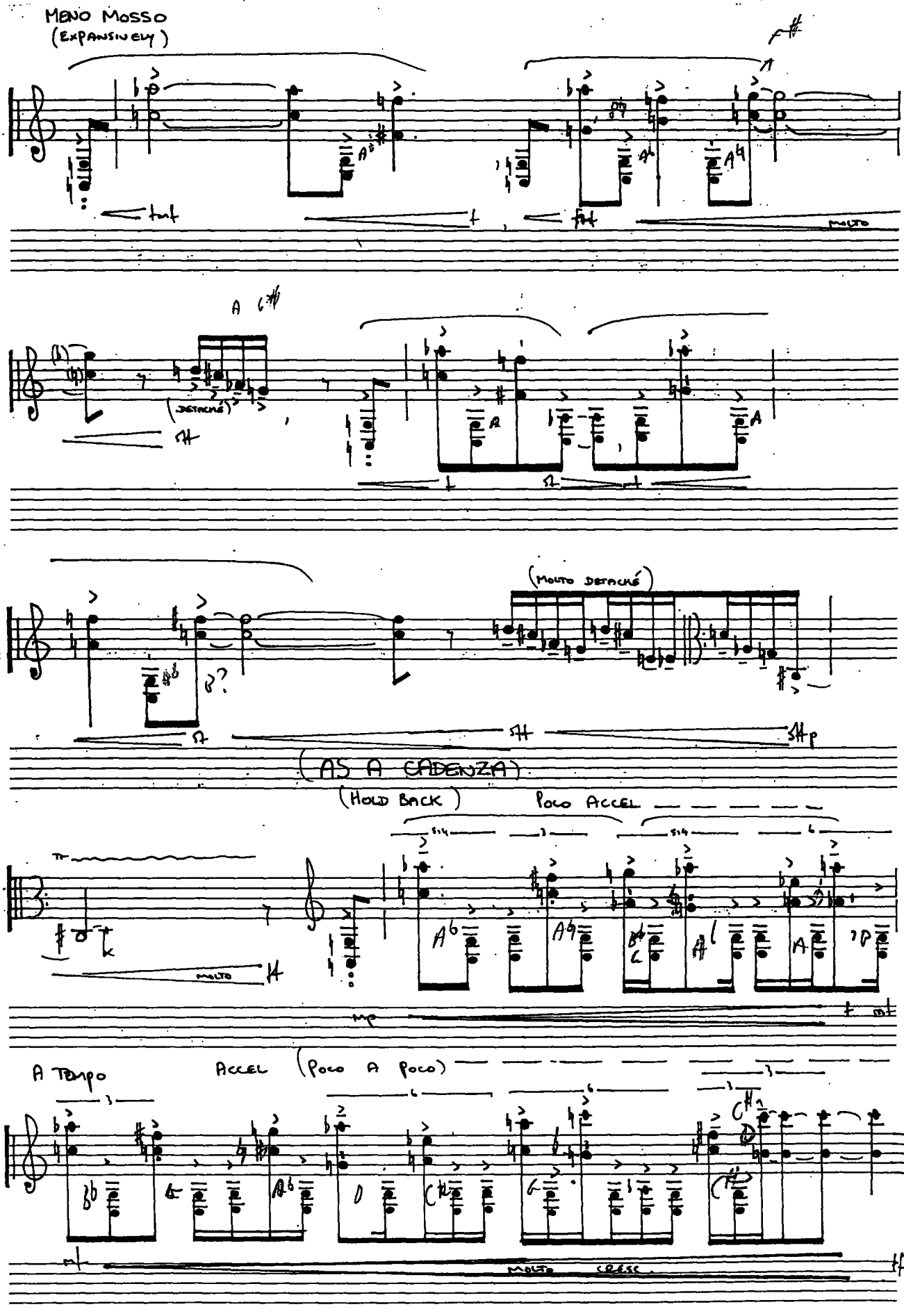


PANOPUS SCORE-SYSTEM®

ORDER REF: 12674

2/ MAESTOSO

MENO MOSSO
(EXPANSIVELY)



MANICALLY !!

ACCEL

(HEAVY STACCATO)

PESANTE

SFF

FF

(HOLD BACK)

SFF

MOLTO

SFFP

P

MOLTO

FF

AS A CADENZA (IN A FREE TIME)

ACCEL

POCO RIT

FF

(NO DIM.)

CRESC.

FFF

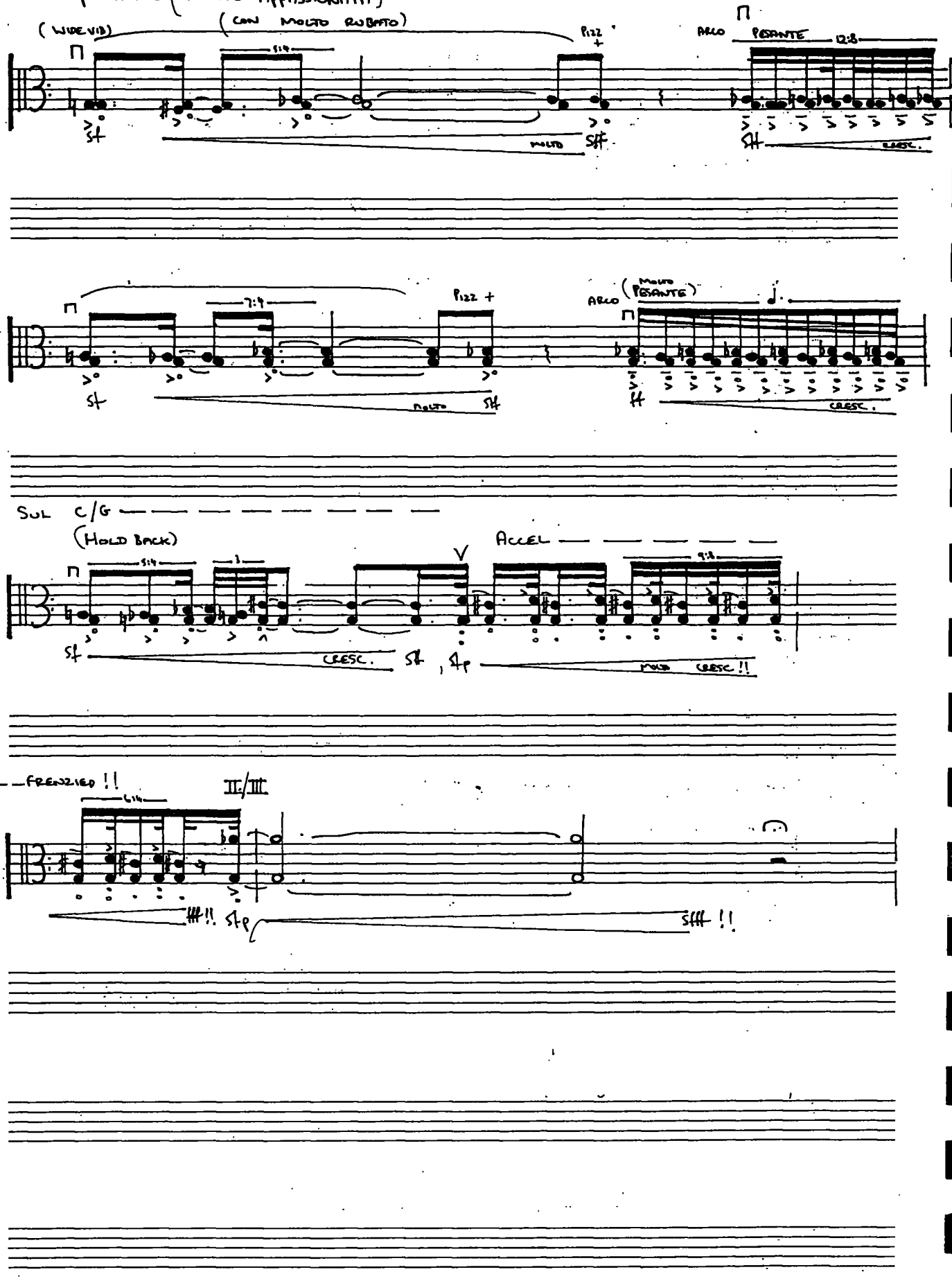
V.S

PANOPUS SCORE·SYSTEM®

ORDER REF: 12674

4. (♩= c.60)

Tempo Primo (Molto Appassionatta)

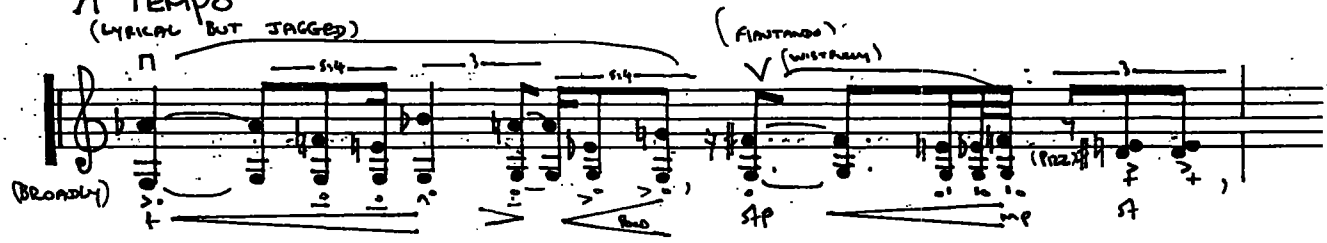


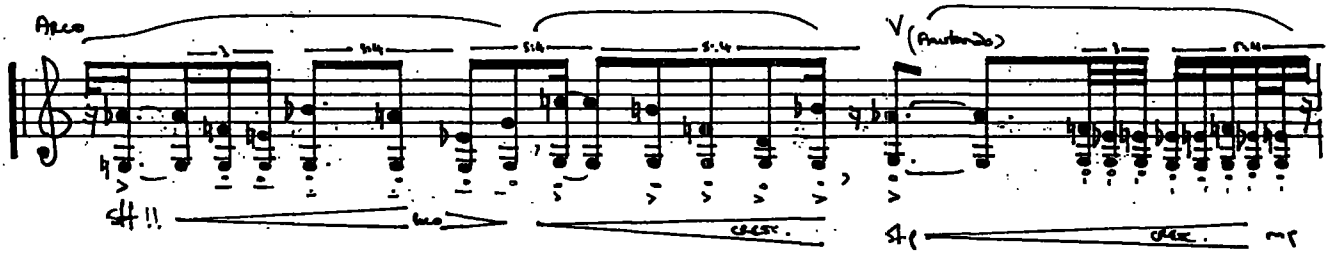
ORDER REF: 12674

(Sul II/III)

A Tempo
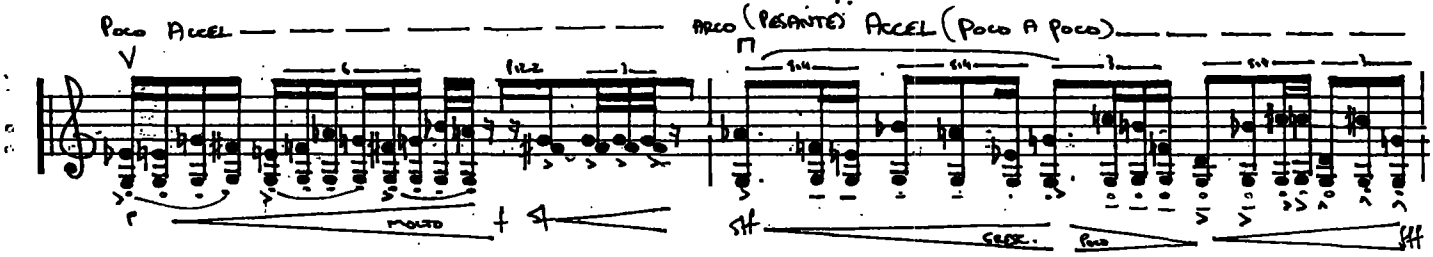
(Lyrical but jagged)



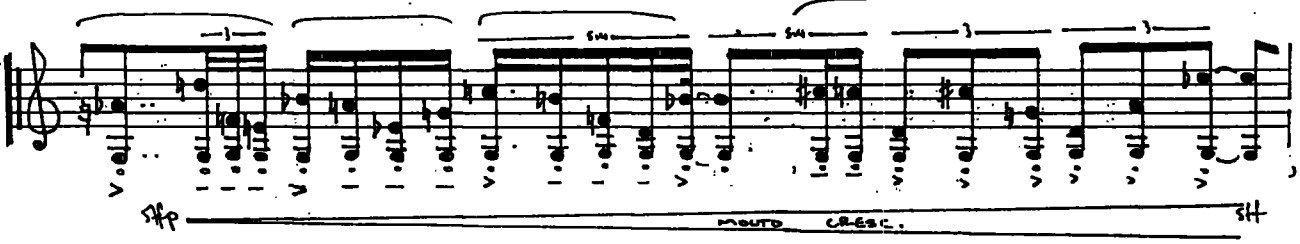


A Tempo (Poco più Mosso)

Furioso!!

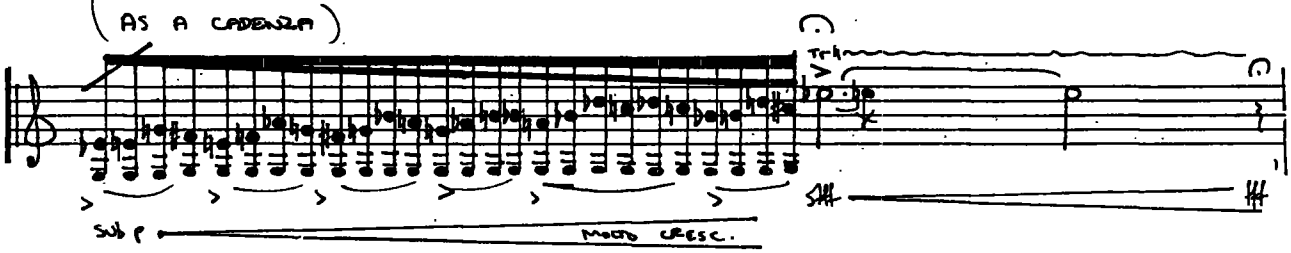


(Furioso!!) Accel



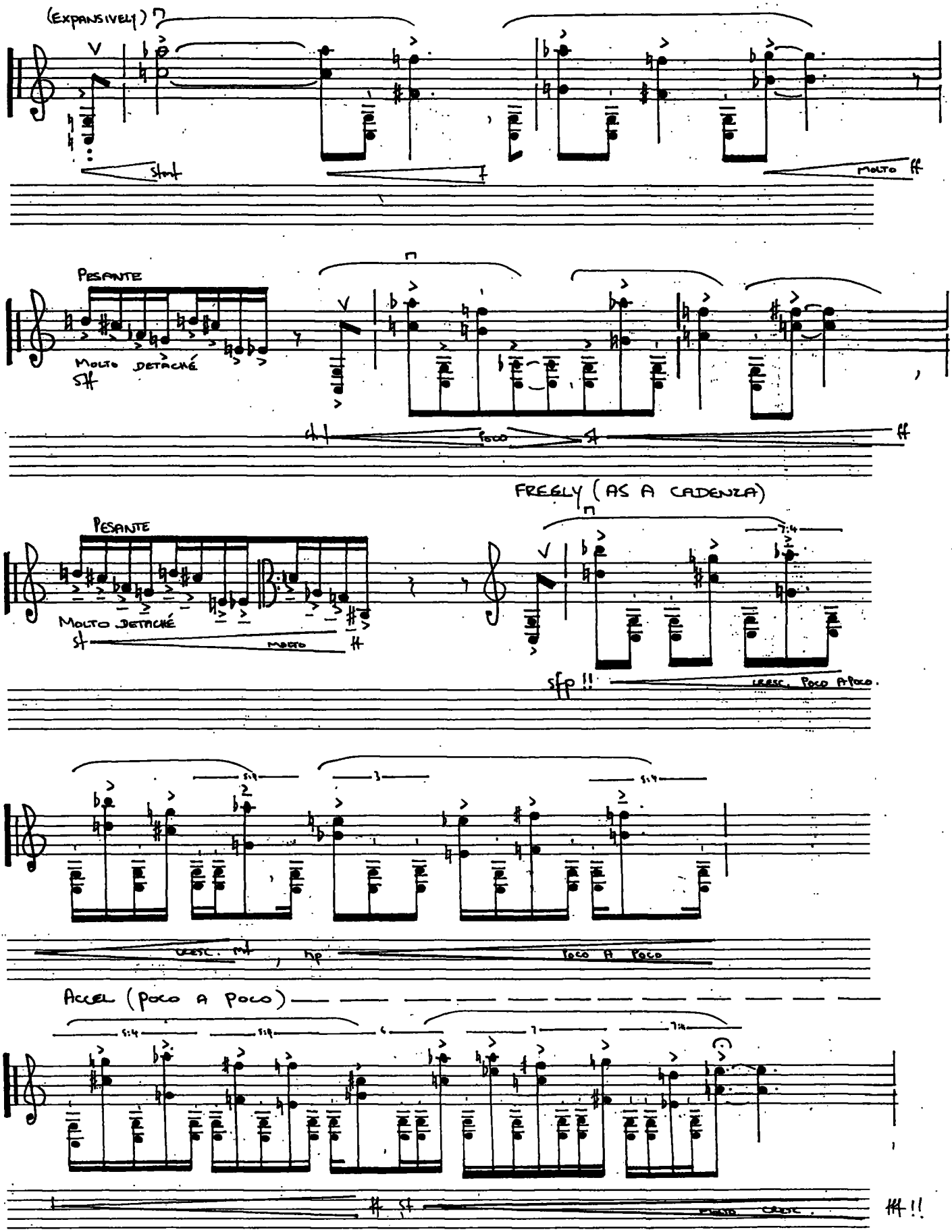
Manically!!

(As a Cadenza)



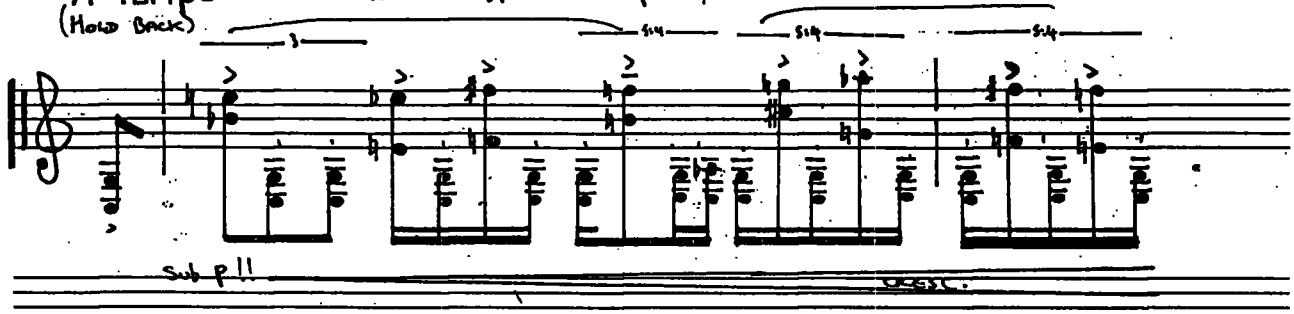
6. MAESTOSO

MENO MOSSO
(EXPANSIVELY)



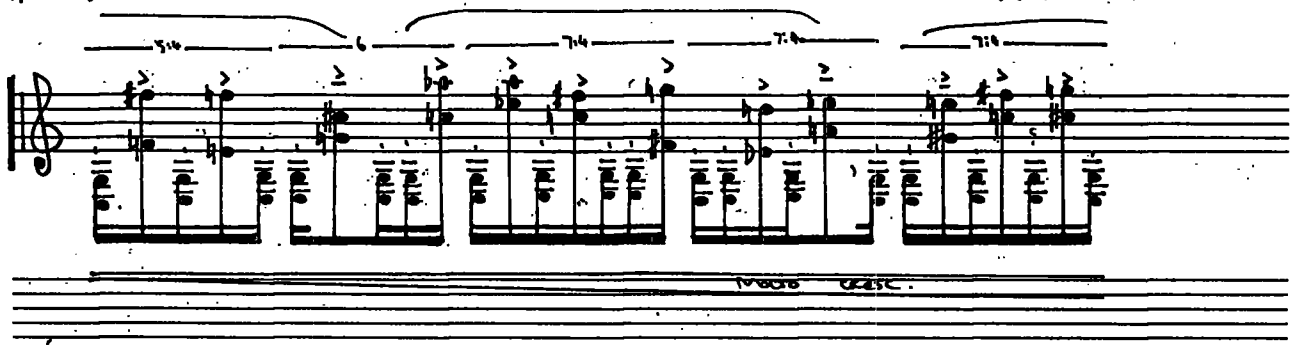
A TEMPO (HOLD BACK)

ACCEL (POCO A POCO)

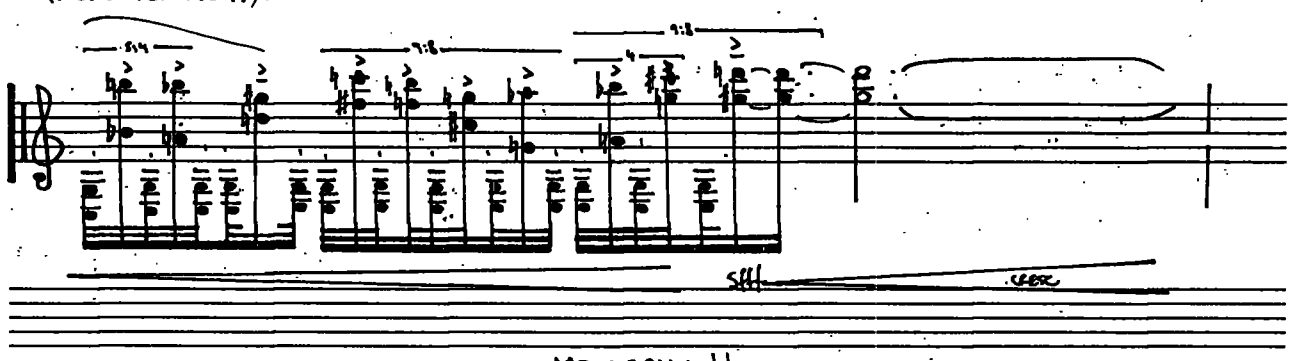


(ACCEL)

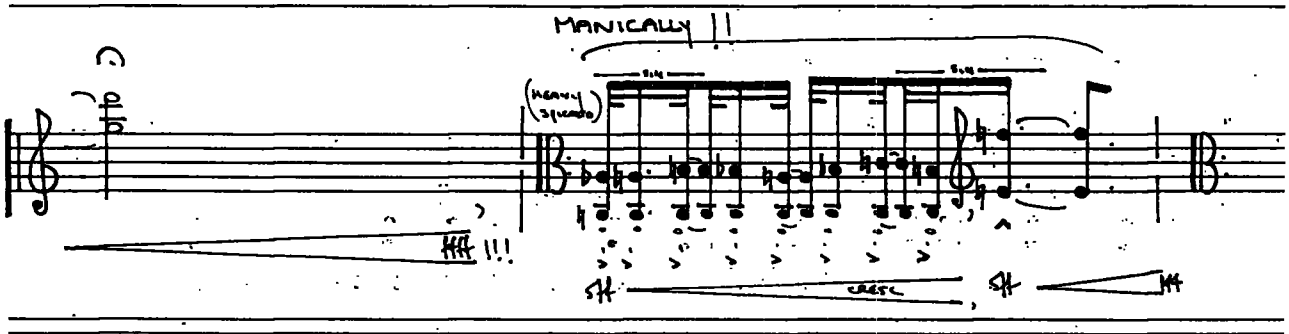
FURIOSO !! (FRENZIED !!)



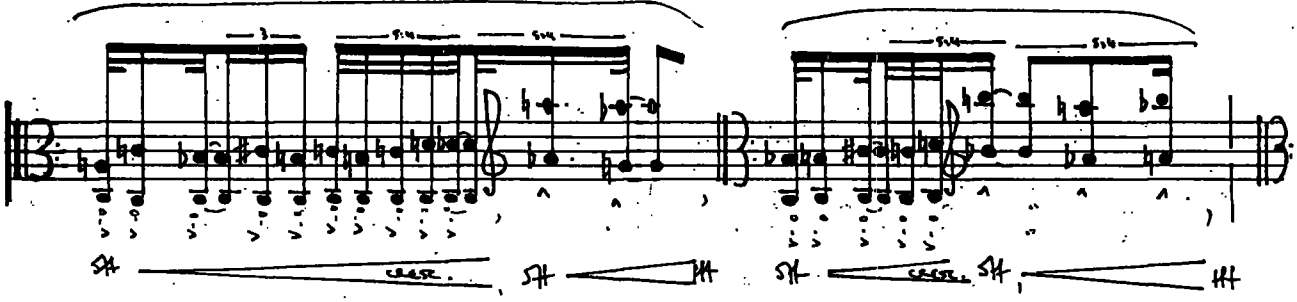
(MOLTO FURIOSO !!)



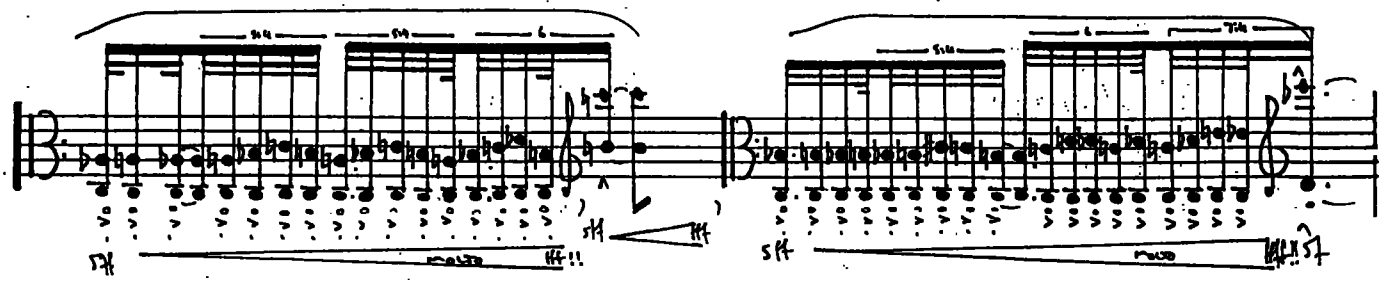
MANICALLY !!



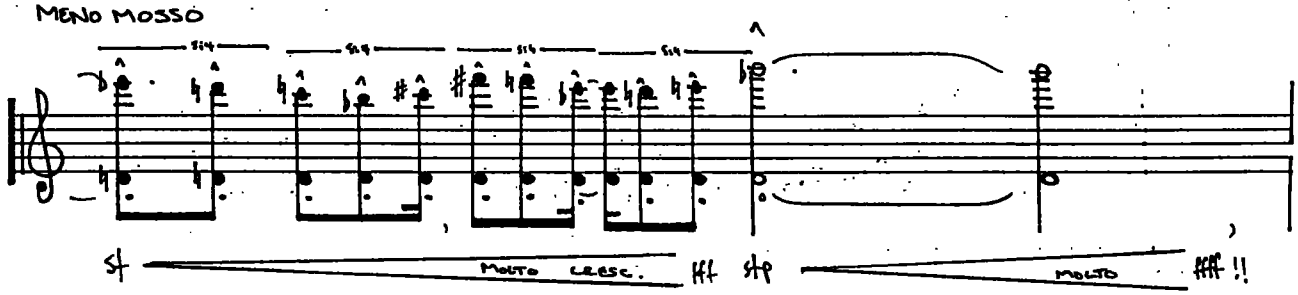
ACCEL



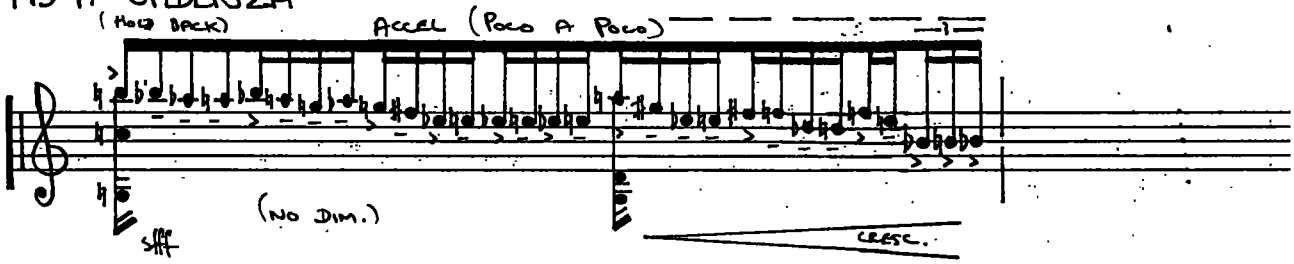
8/ ACCEL — — — — — — — — — — — — — — — — FRENZIED !! — — — — — — — — — —

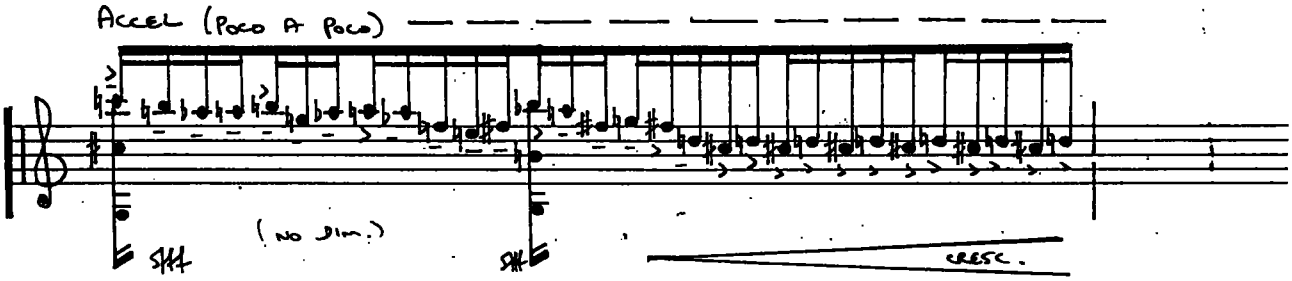


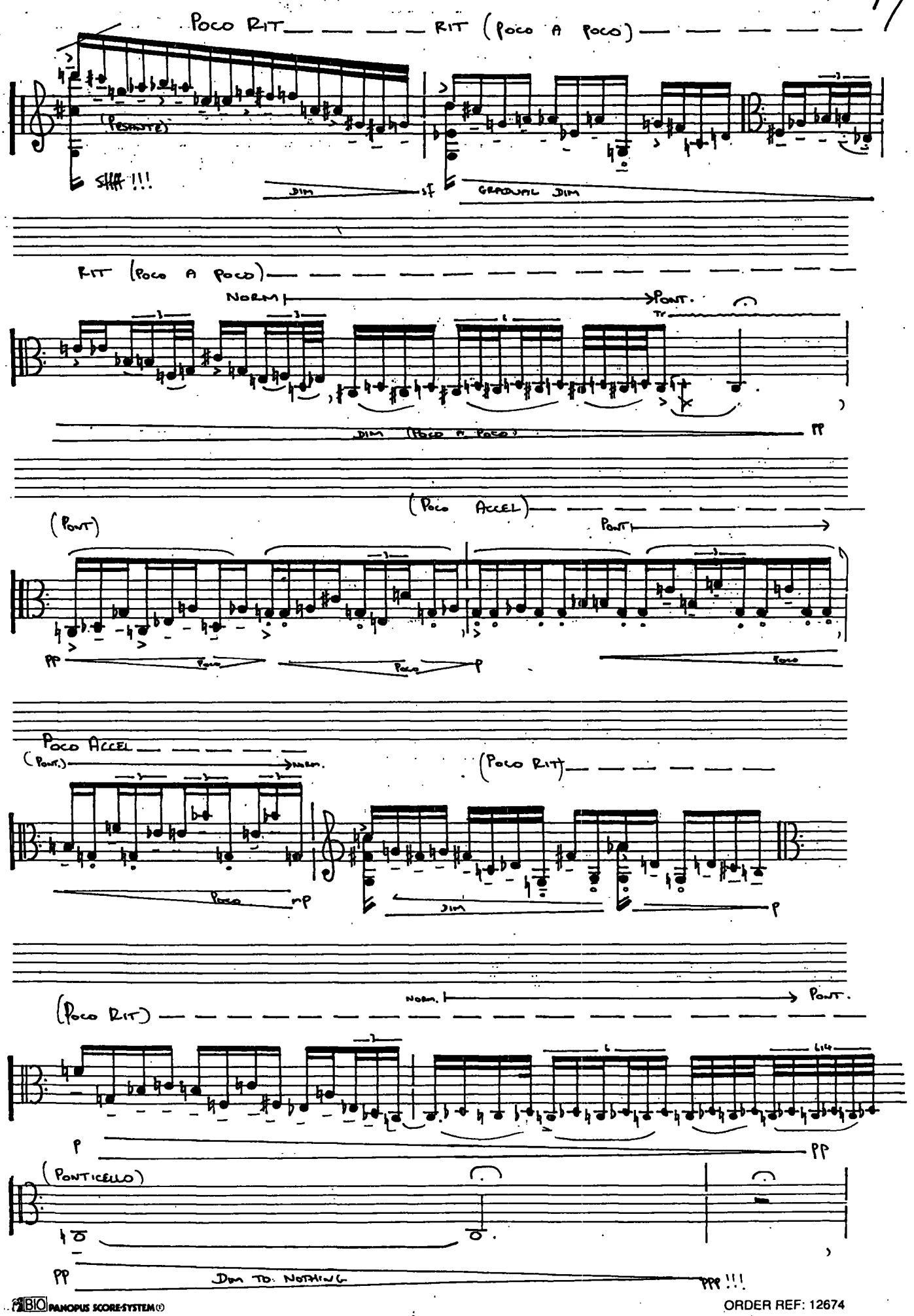
MENO MOSSO



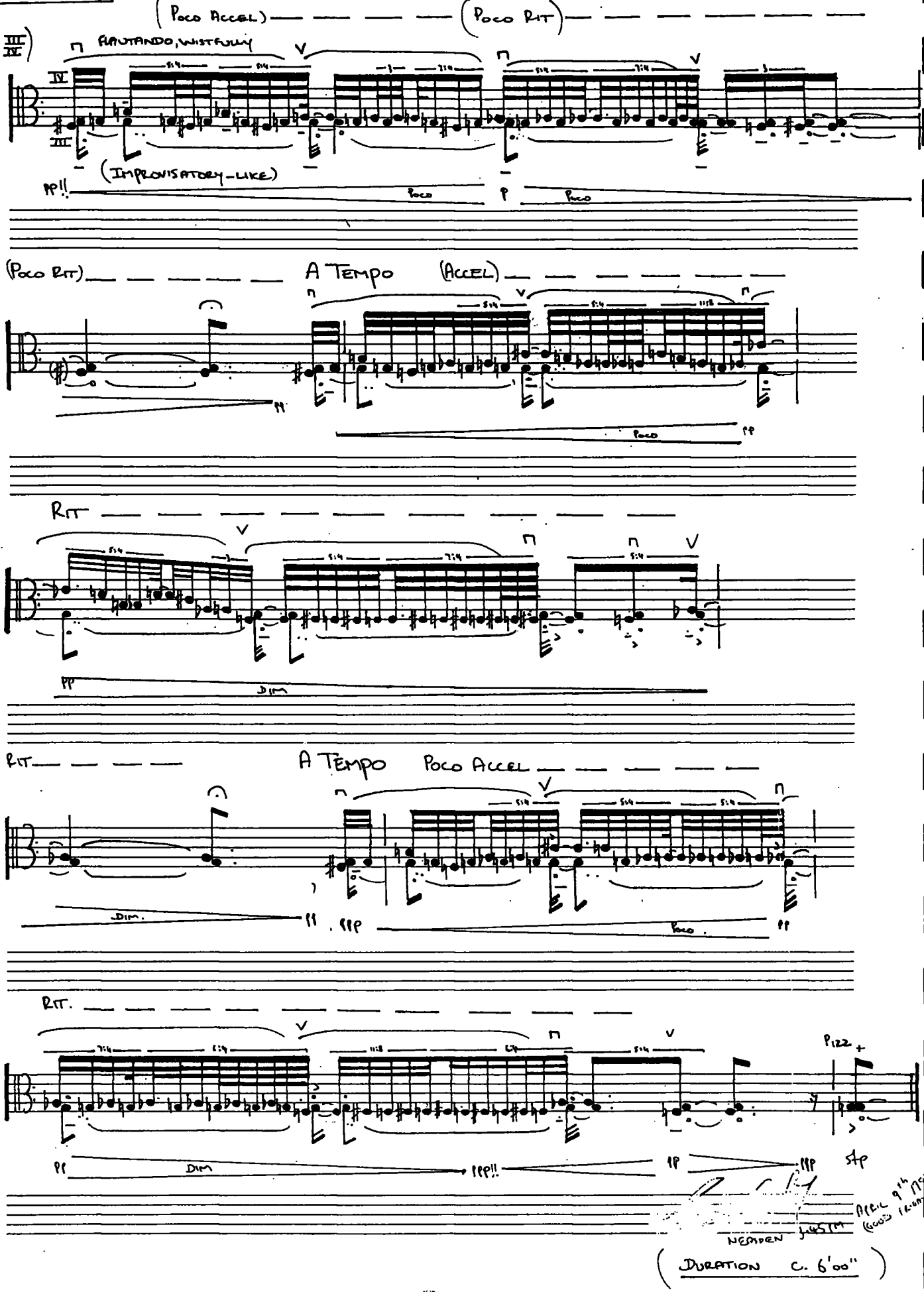
AS A CADENZA






Poco Rit
Rit (Poco a Poco)
(Pesante)
sfff !!!
Dim
sf
Gradual Dim
Rit (Poco a Poco)
Norm.
Pont.
Tr
Dim (Poco a Poco)
pp
(Poco Accel)
(Pont)
Pont.
pp
Poco
Poco
p
Poco
Poco Accel
(Pont.)
Norm.
(Poco Rit)
Poco
mp
Dim
p
Norm.
Pont.
(Poco Rit)
p
pp
(Ponticello)
pp
Dim to Nothing
ppp !!!

10. LENTO


(Poco Accel)
(Poco Rit)
(Sul III/IV)
FLAUTANDO, WISTFULLY
(IMPROVISATORY-LIKE)
pp!!
Poco
p
Poco
(Poco Rit)
A Tempo
(Accel)
pp
Poco
pp
Rit
pp
Dim
Rit
A Tempo
Poco Accel
Dim.
ppp
Poco
pp
Rit.
pp
Dim
ppp!!
pp
ppp
stp
Duration c. 6'00"



About Contemporary Voices

Contemporary Voices is a promotion and distribution scheme run by the British Music Information Centre, which aims to provide access to the works of young, unpublished composers. Contact Bmic (address & telephone number on the front of the score) for more information, or see our website: www.bmic.co.uk

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Joe Cutler

Songs of the Kioti

(1993/96)



11 NOV 2003

SONGS OF THE KIOTI

(1993/96)

FOR SOLO OBOE

JOE CUTLER

AWARDED 1ST PRIZE IN 1996 LMF INTERNATIONAL COMPOSERS' COMPETITION

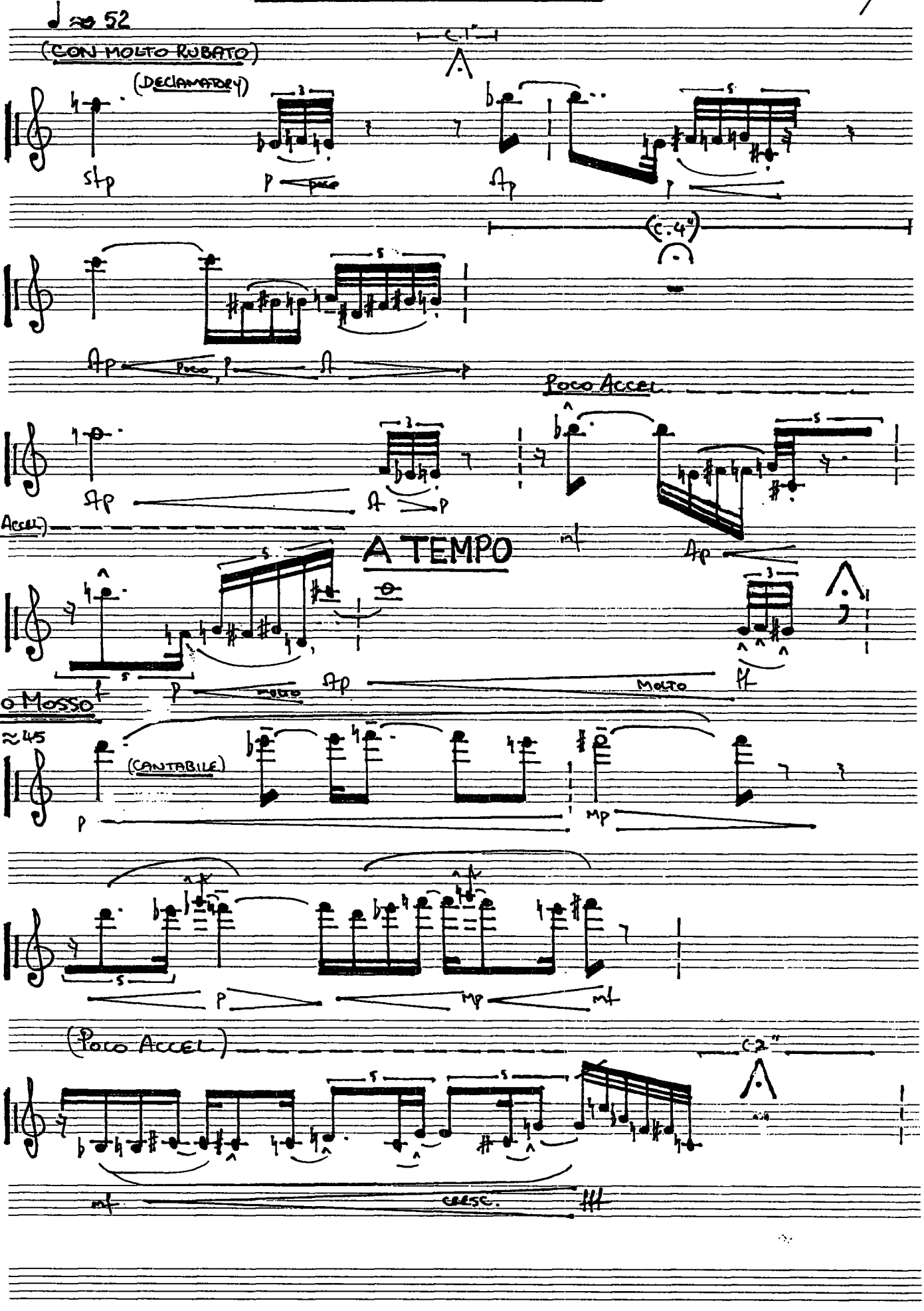
I. MEDITATION (c. 2'30")

II. INTERLUDE (c 2'00)

III. ICHIRO'S DANCE (c. 2'30")

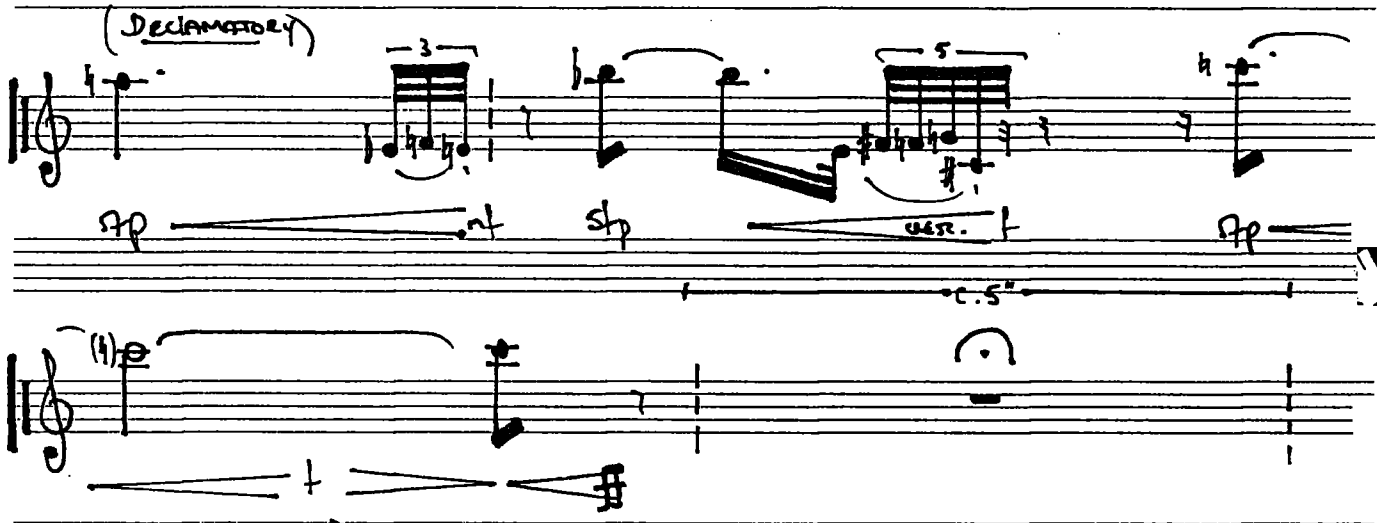
TOTAL DURATION (7' - 7'30")

I. MEDITATION
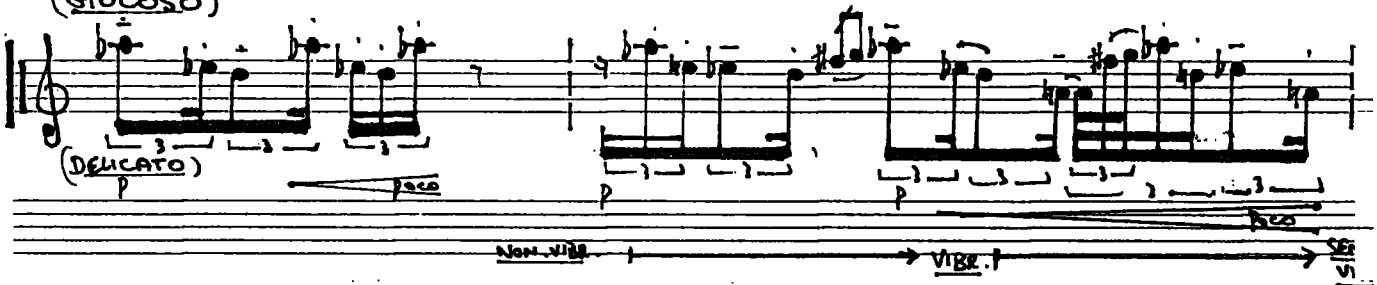


TEMPO PRIMO (♩≈52)

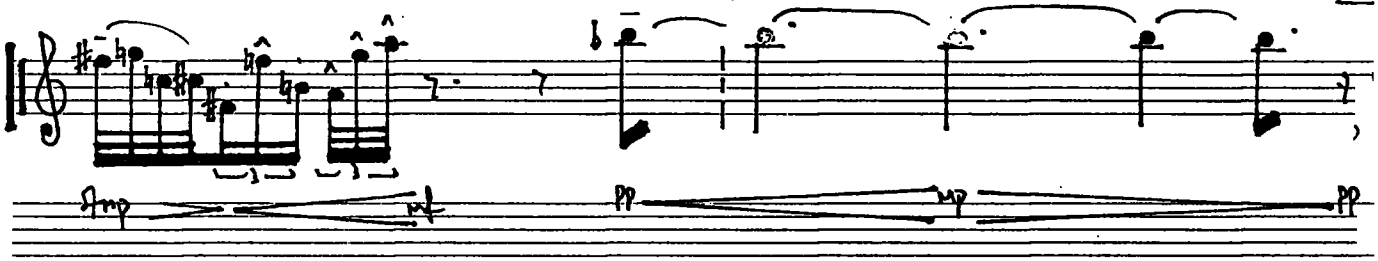
(DECLAMATORY)

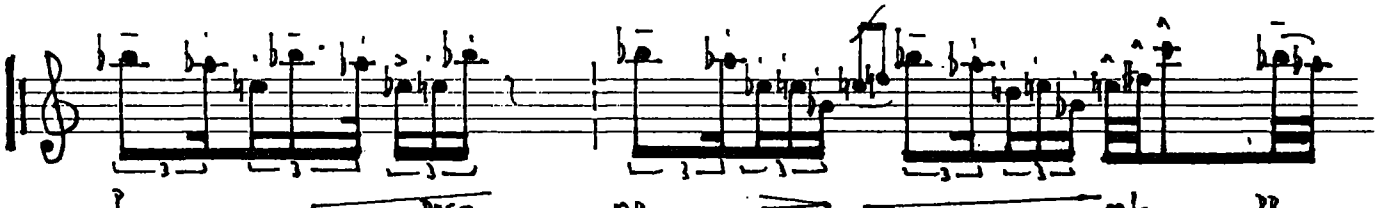


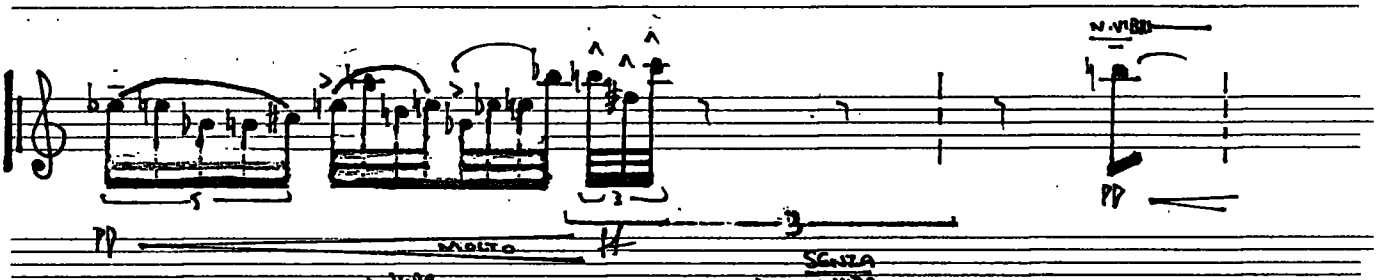
ANIMATO ♩≈76
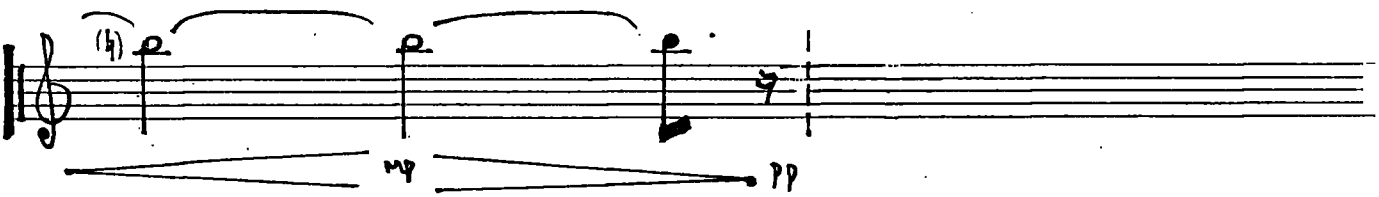
(GIOCOSO)

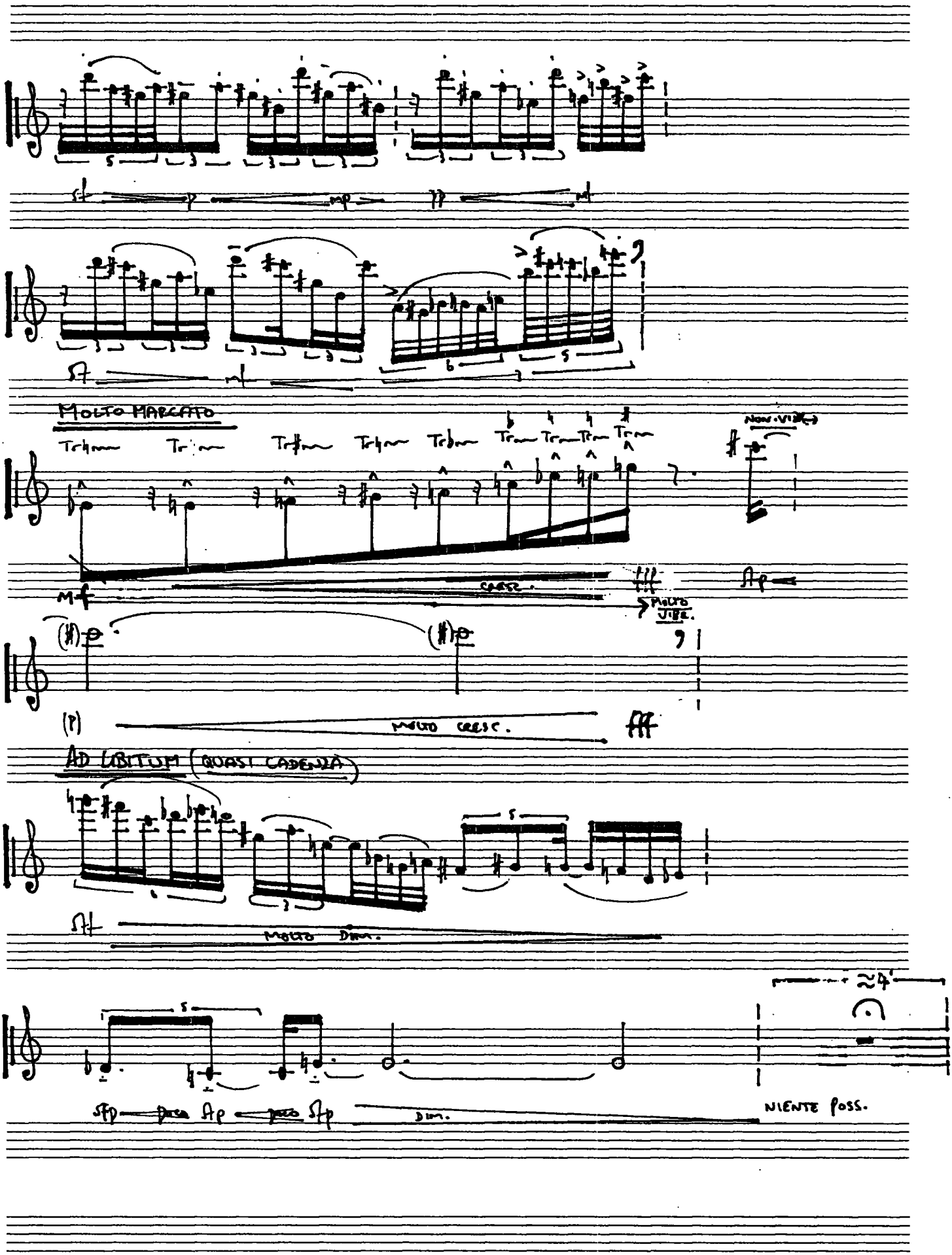


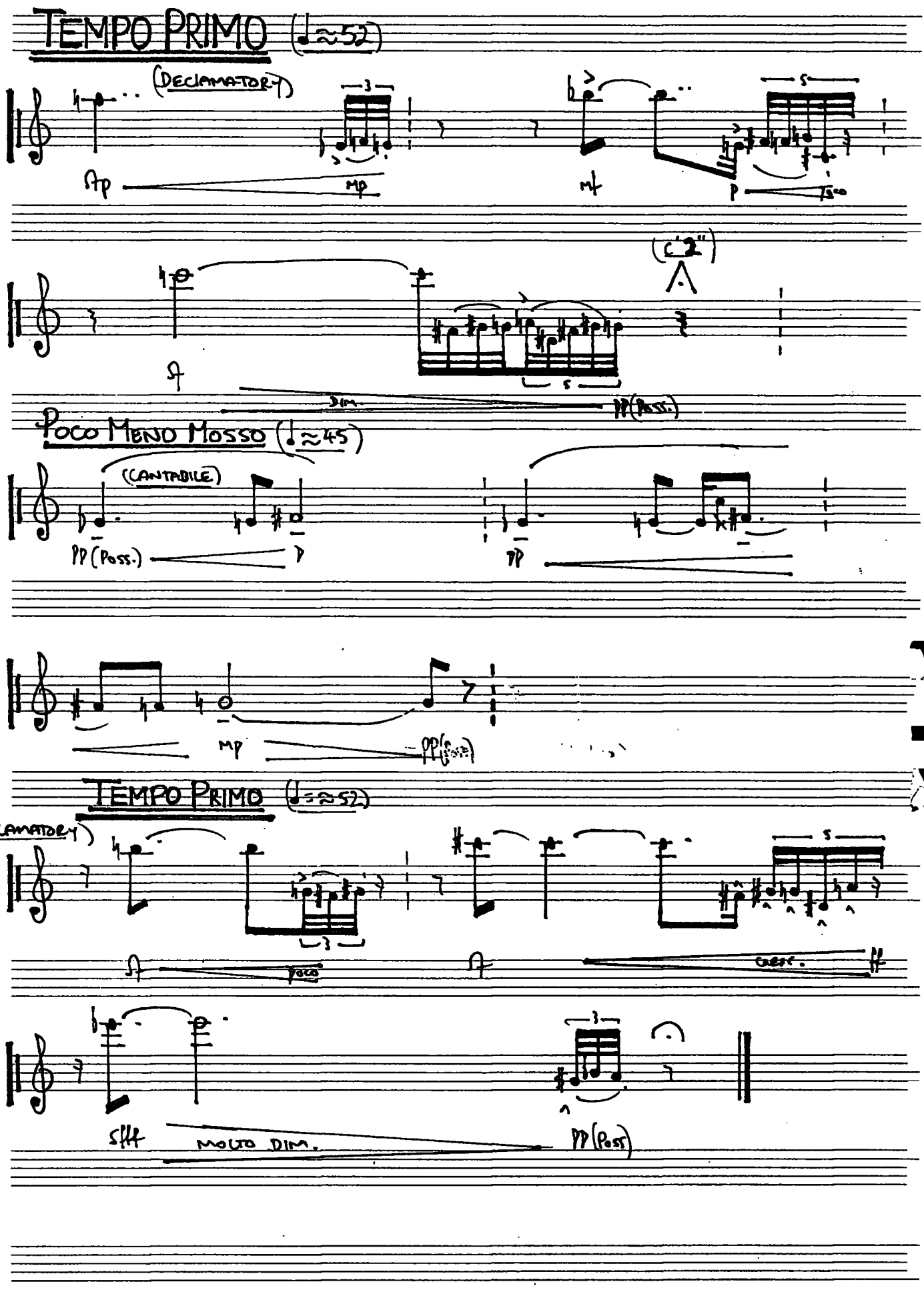









MOLTO MARCATO
Tr
NON VIBR.
cresc.
Molto Vibr.
MOLTO CRESC.
AD LIBITUM (QUASI CADENZA)
MOLTO DIM.
NIENTE POSS.
DIM.

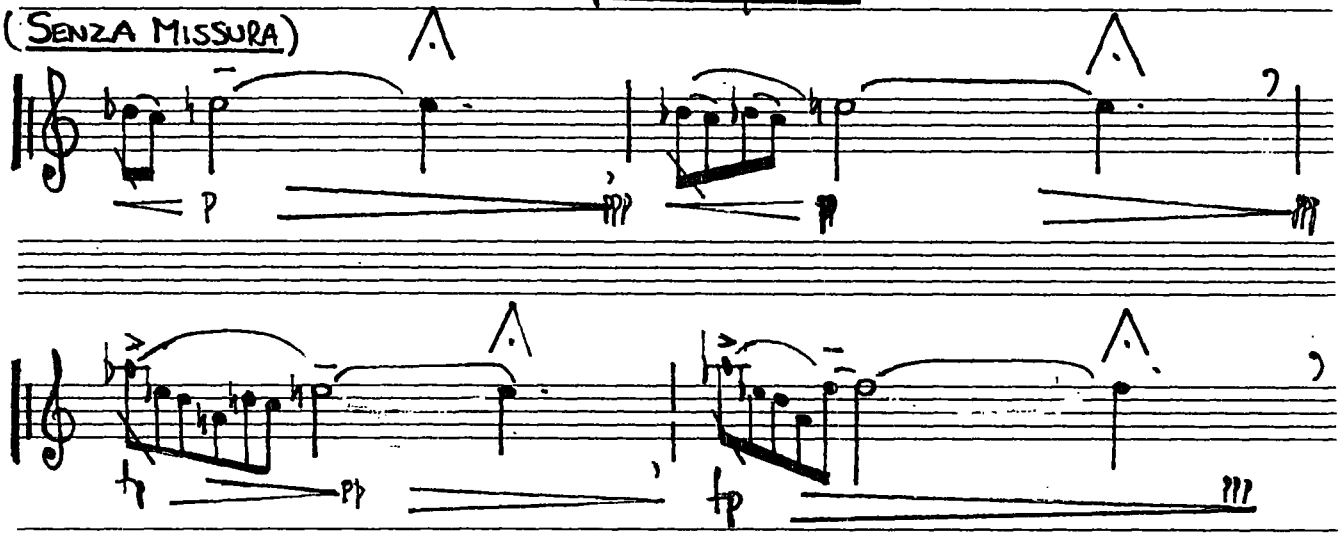

TEMPO PRIMO (♩≈52)
(DECLAMATORY)
fp
mp
mf
p
(c. 2")
f
dim.
pp (poss.)
POCO MENO MOSSO (♩≈45)
(CANTABILE)
pp (poss.)
mp
pp (poss.)
TEMPO PRIMO (♩=≈52)
(DECLAMATORY)
f
poco
cresc.
ff
sfff
molto dim.
pp (poss)

RECITATIVO ♩≈60

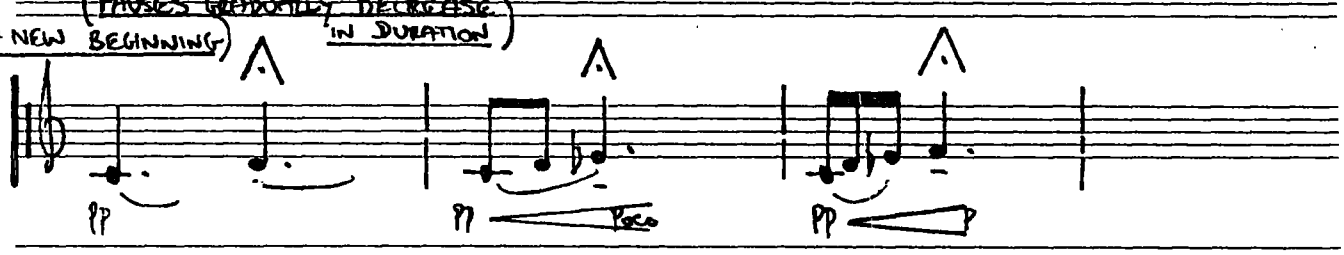
II. INTERLUDE

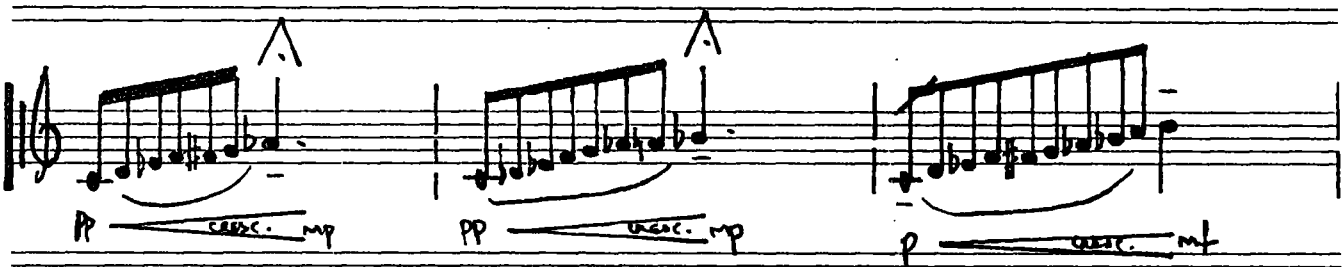
DREAM-LIKE FREE AND IMPROVISORY-LIKE

(SENZA MISSURA)

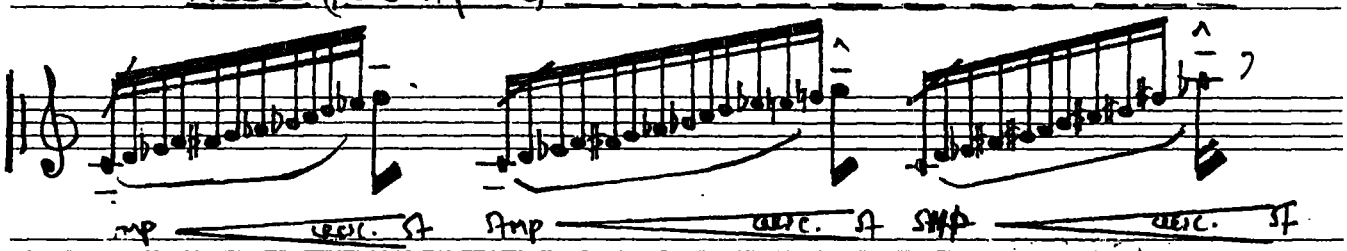


(LIKE A NEW BEGINNING) (PAUSES GRADUALLY DECREASE IN DURATION)

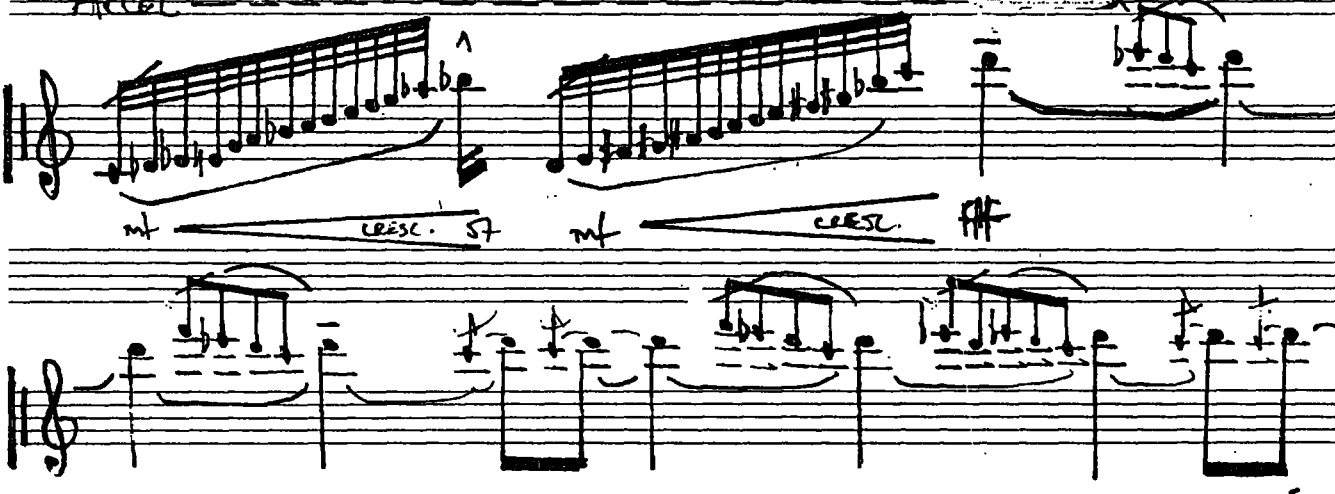




ACCEL (POCO A POCO)

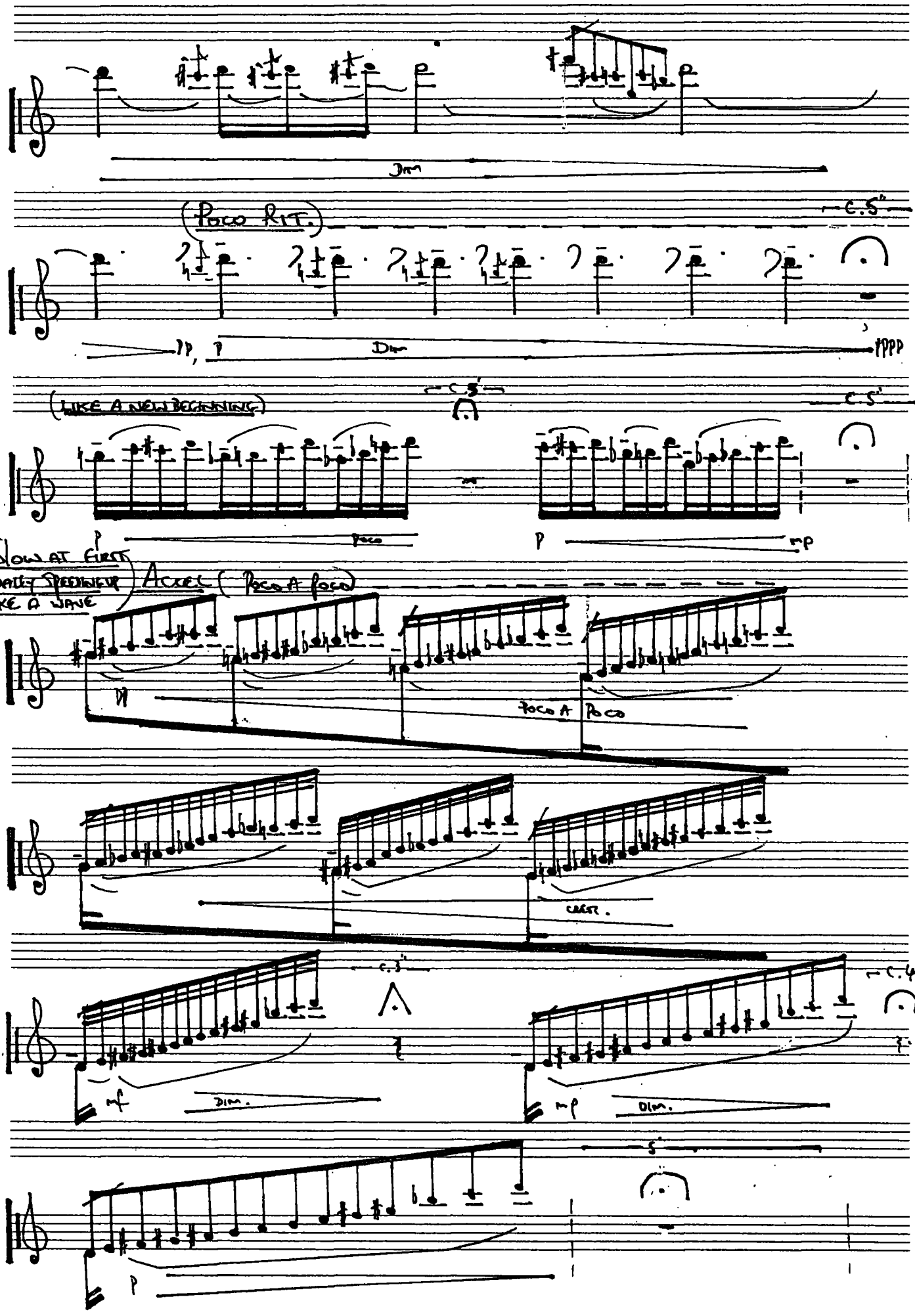


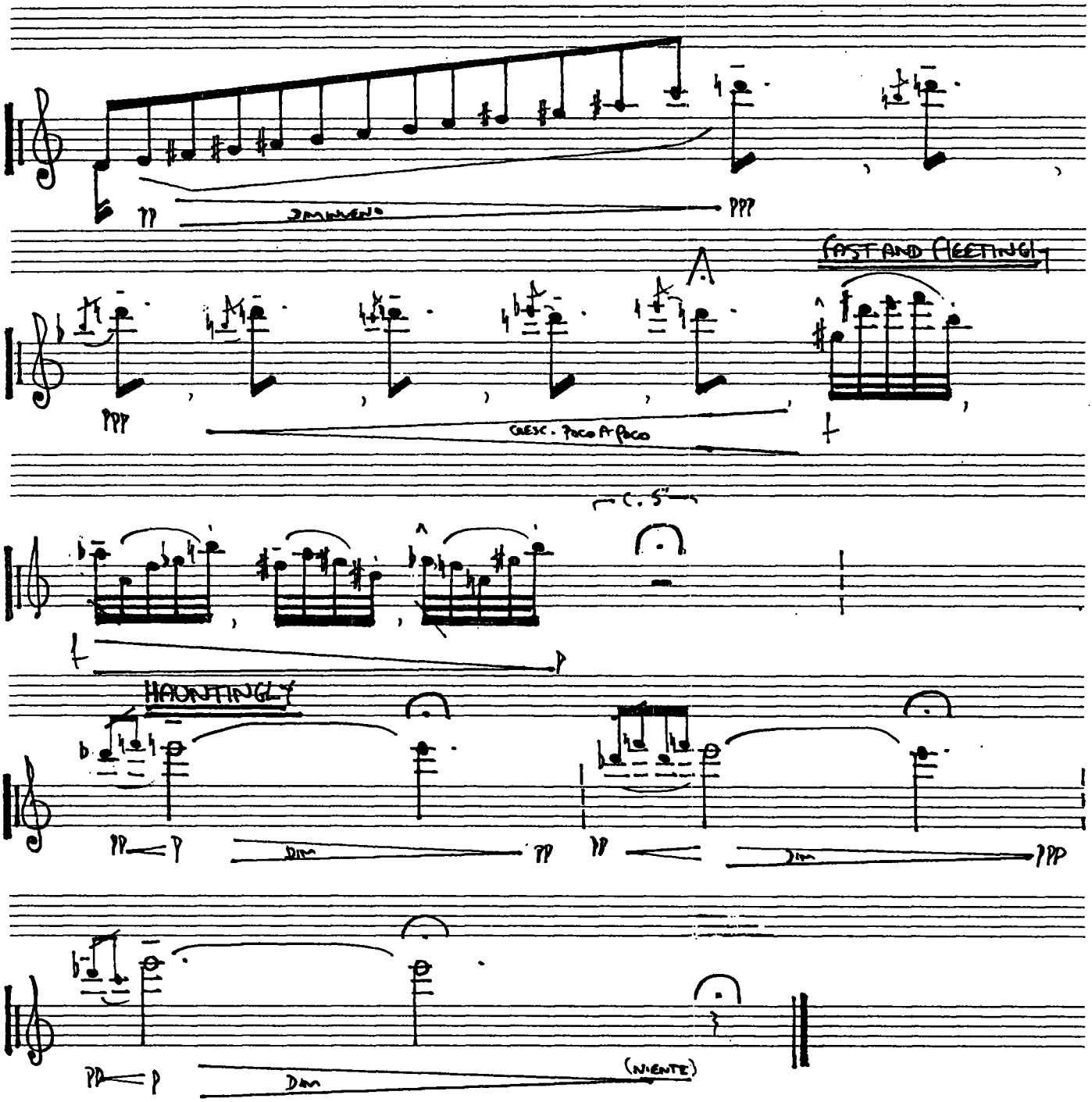
ACCEL



DIMINUENDO f

6.


Dim
(Poco Rit.)
c.5"
pp, p
Dim
pppp
(Like a new beginning)
c.5'
c.5'
Poco
p
mp
Slow at first
Gradually Speeding up
Like a wave
Accel (Poco a Poco)
Poco A Poco
cresc.
c.3'
c.4"
mf
Dim.
mp
Dim.
p

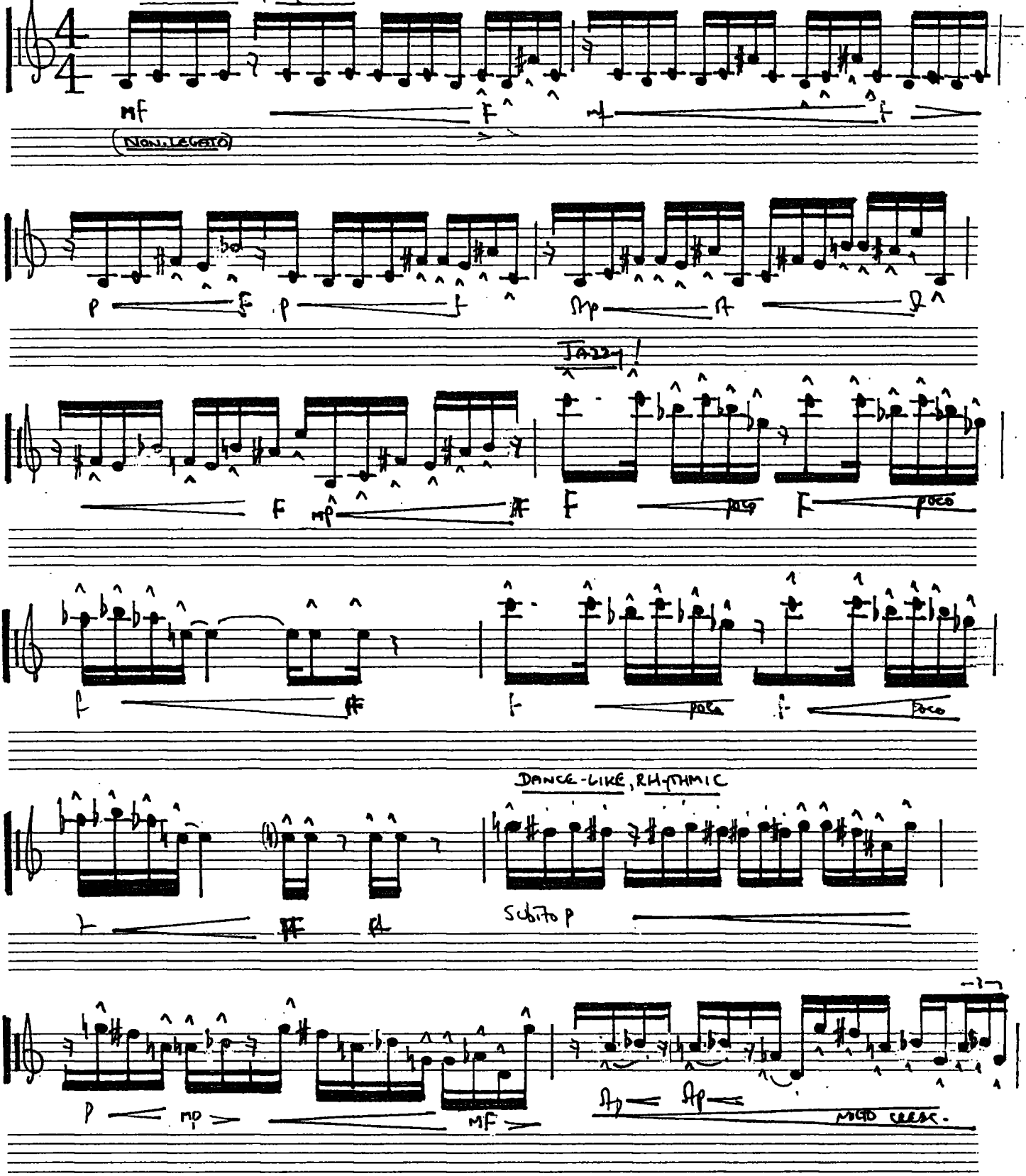

pp
SMANEN.
ppp
FAST AND FLEETINGLY
A
ppp
CRESC. POCO A POCO
f
C. 5"
f
p
HAUNTINGLY
pp
p
DIM
pp
pp
DIM
ppp
pp
p
DIM
(NIENTE)

8.
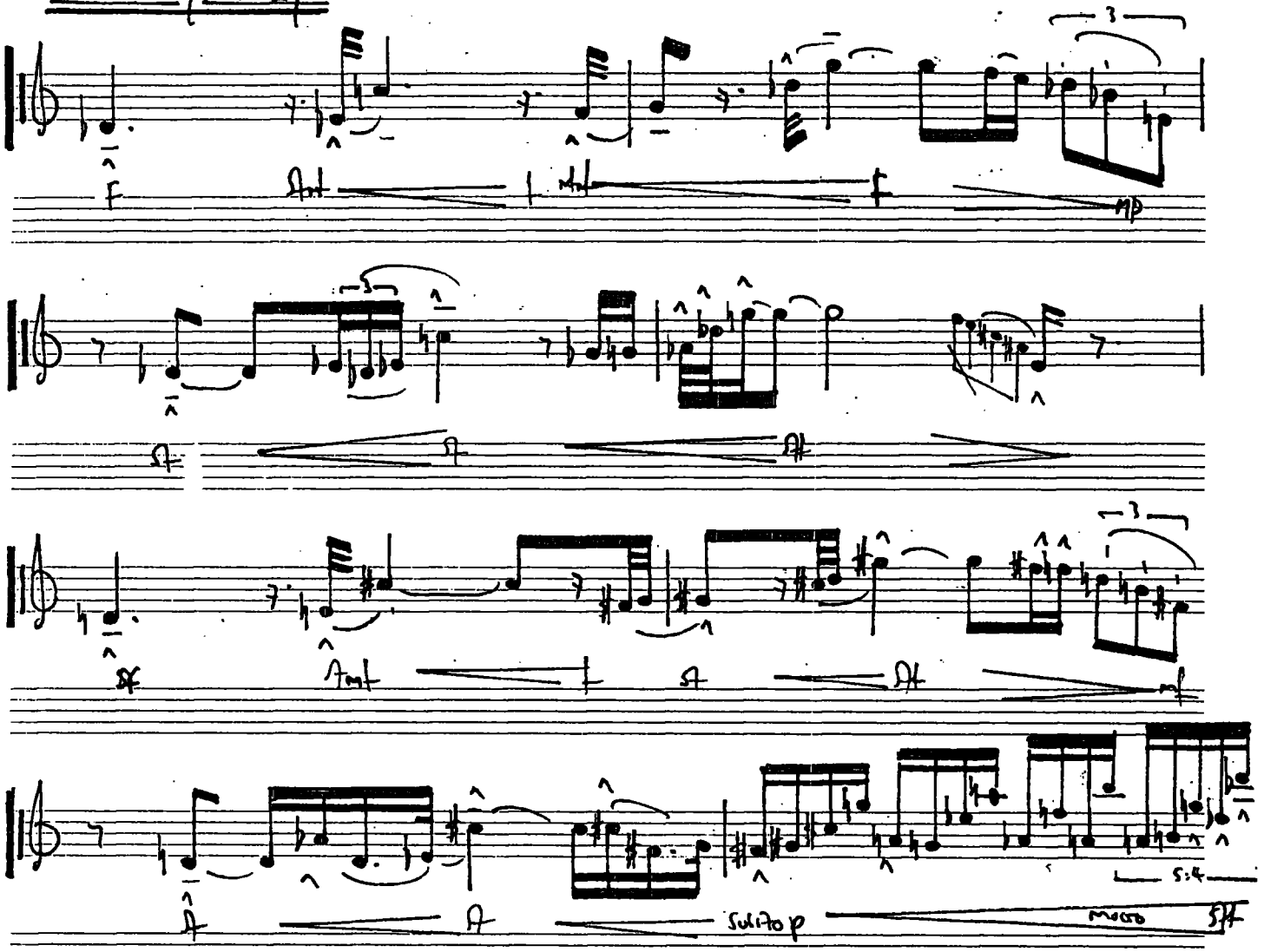
III. ICHIRO'S DANCE

♩= 108

DANCE-LIKE, RHYTHMIC

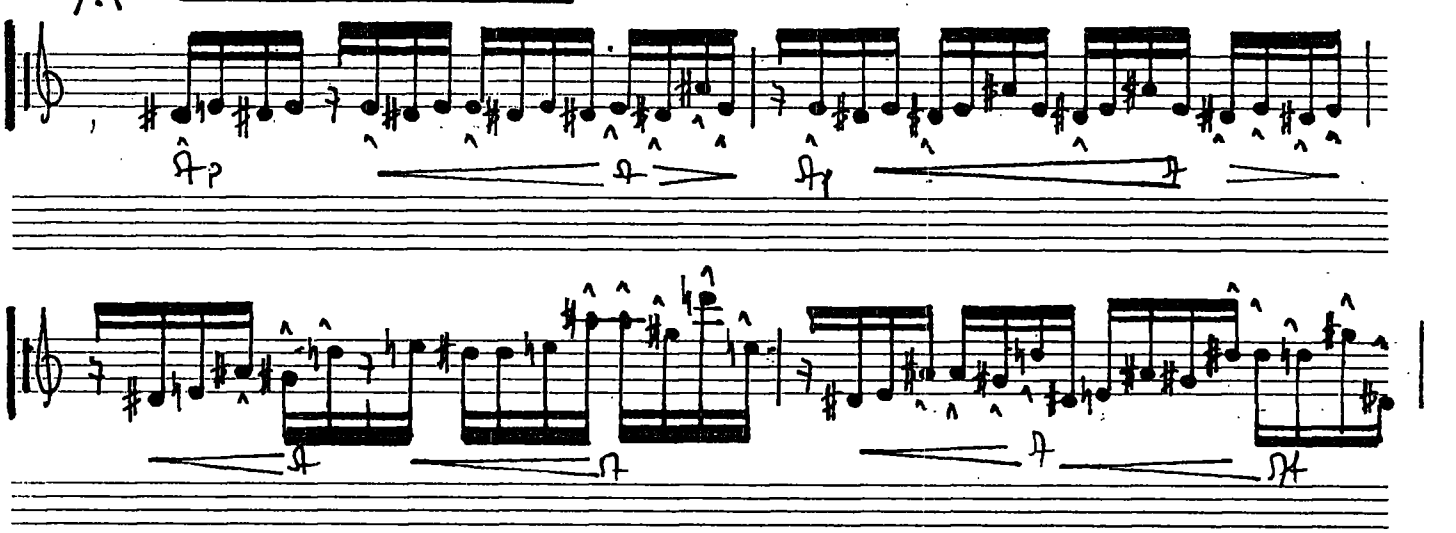


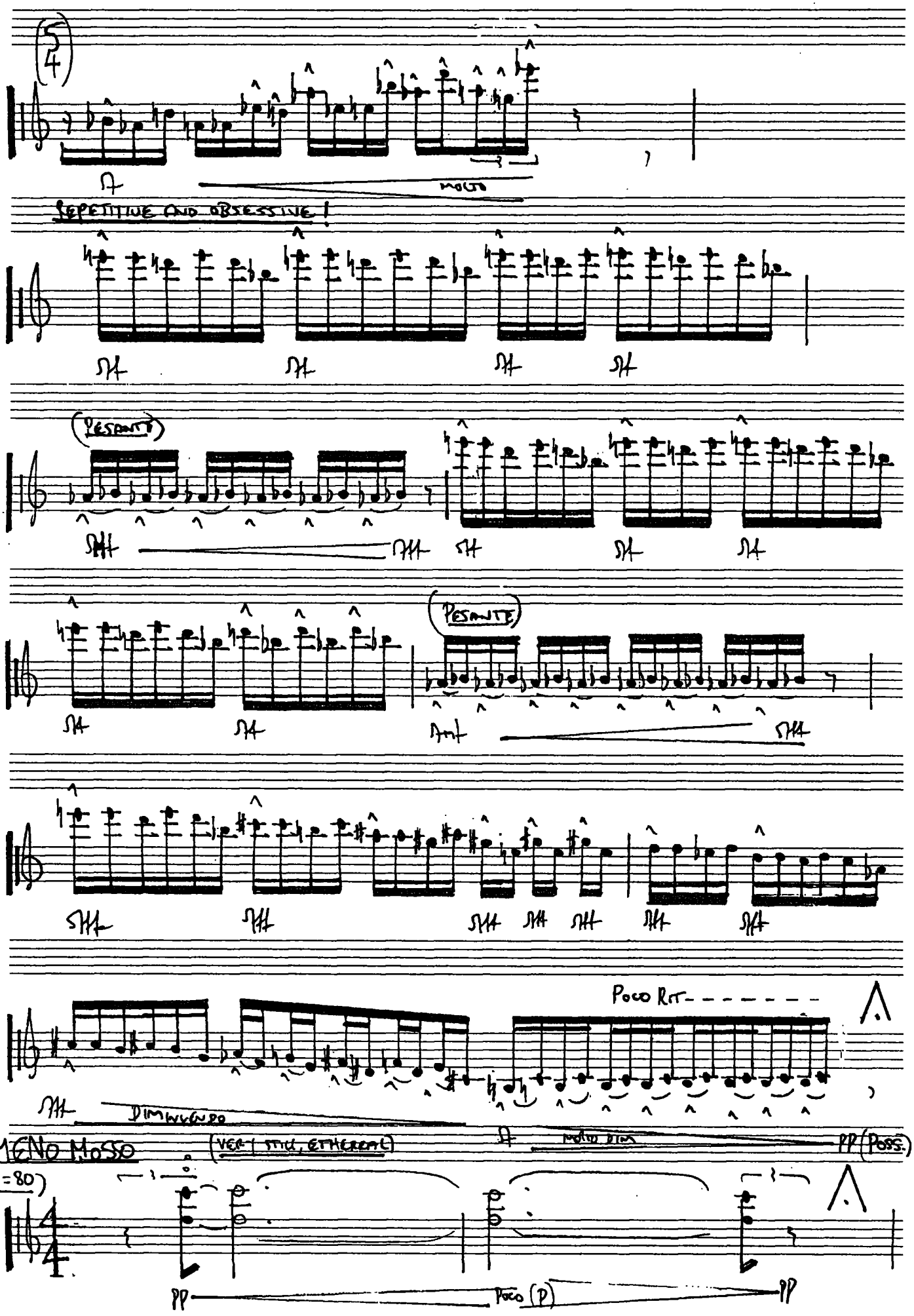
FLAMBOYANTLY

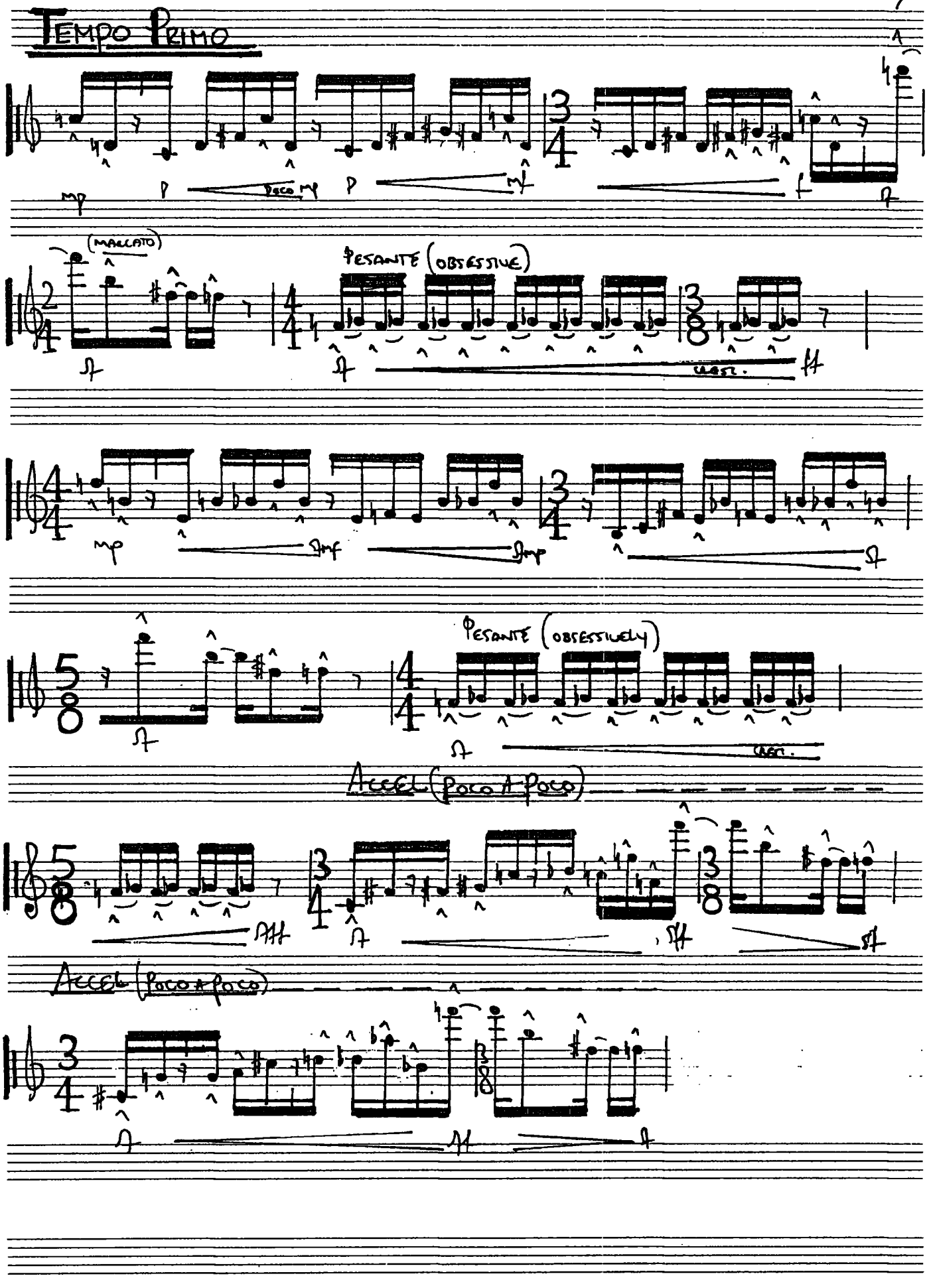


A

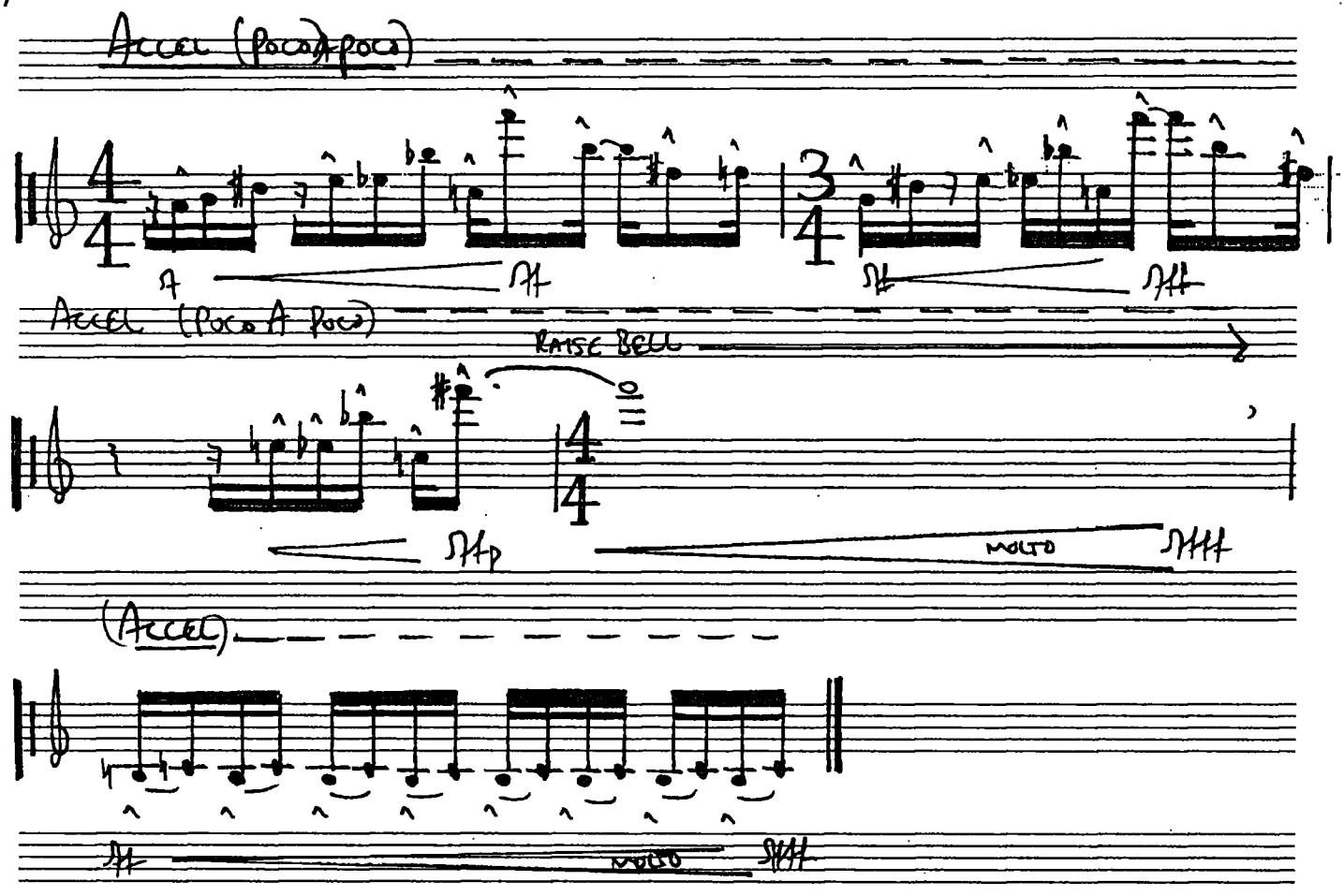
RHYTHMIC AND DANCE-LIKE




(5/4)
MOLTO
REPETITIVE AND OBSESSIVE!
(PESANTE)
PESANTE
POCO RIT
DIMINUENDO
MENO MOSSO
(VERY STILL, ETHEREAL)
molto dim
PP (POSS.)
(♩=80)
PP
POCO (P)
PP


TEMPO PRIMO
mp
p
poco mp
p
mf
f
(MARCATO)
PESANTE (OBSESSIVE)
mp
fmf
fmp
PESANTE (OBSESSIVELY)
ACCEL (POCO A POCO)
ACCEL (POCO A POCO)

12.


Accel (Poco A Poco)
A
Accel. (Poco A Poco)
RAISE BELL
MOLTO
(Accel)
MOLTO



About Contemporary Voices

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Joe Cutler

On the Edge

(1994)



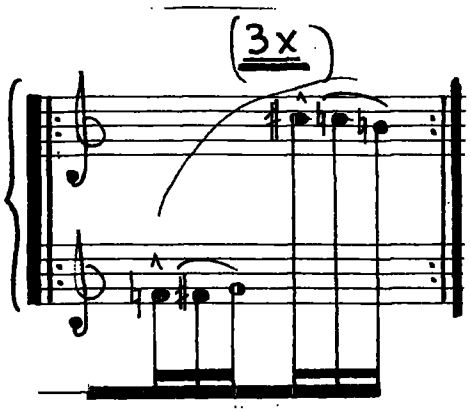
11 NOV 2003

ON THE EDGE

For Solo Piano

PERFORMANCE NOTE

The notation below is used often in the piece and always means play the given section three times in total (in this instance) and does not mean repeat three times.



DURATION: C.11'30"

FOR FREDERIC LACNHO

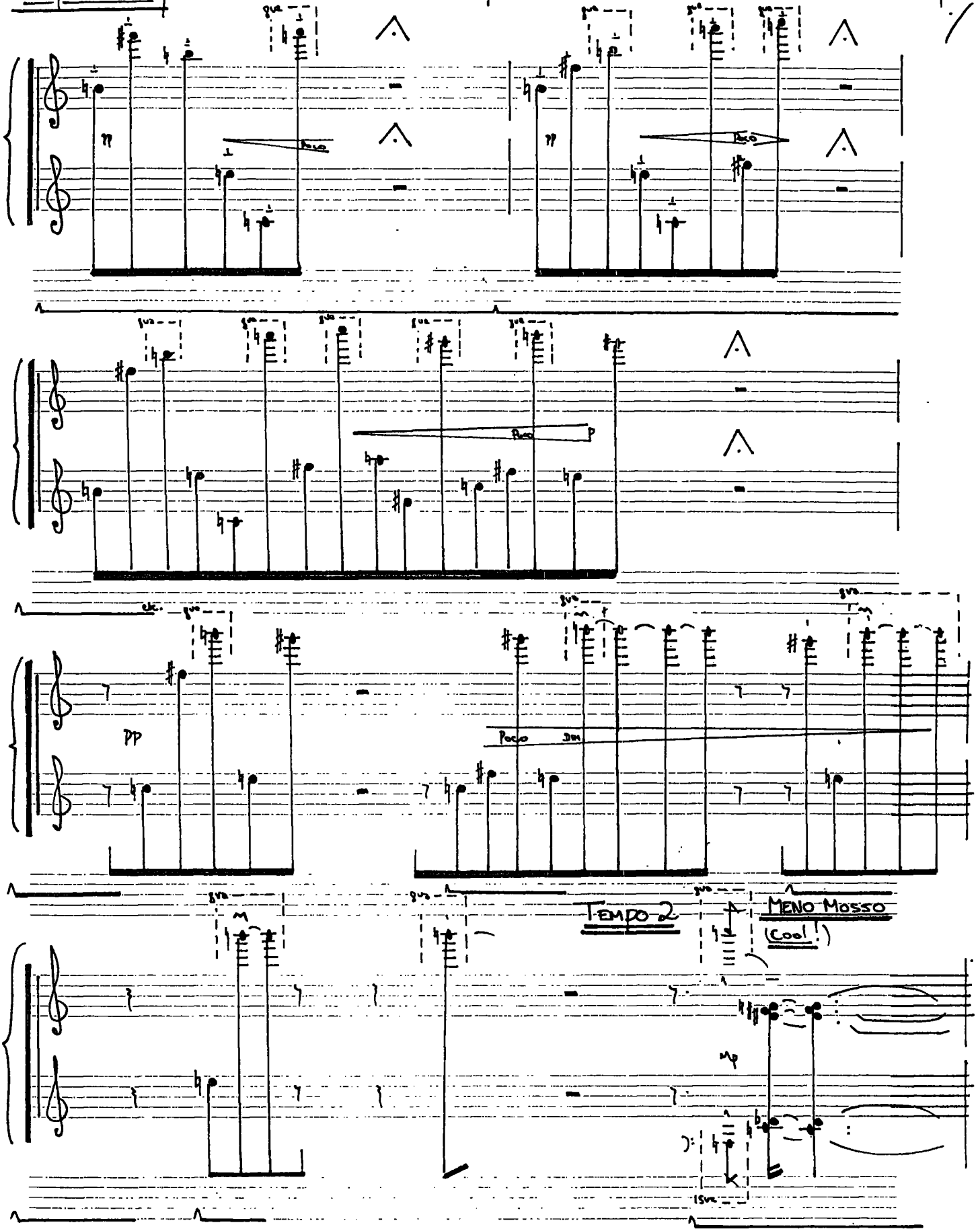
ON THE EDGE (1994-)

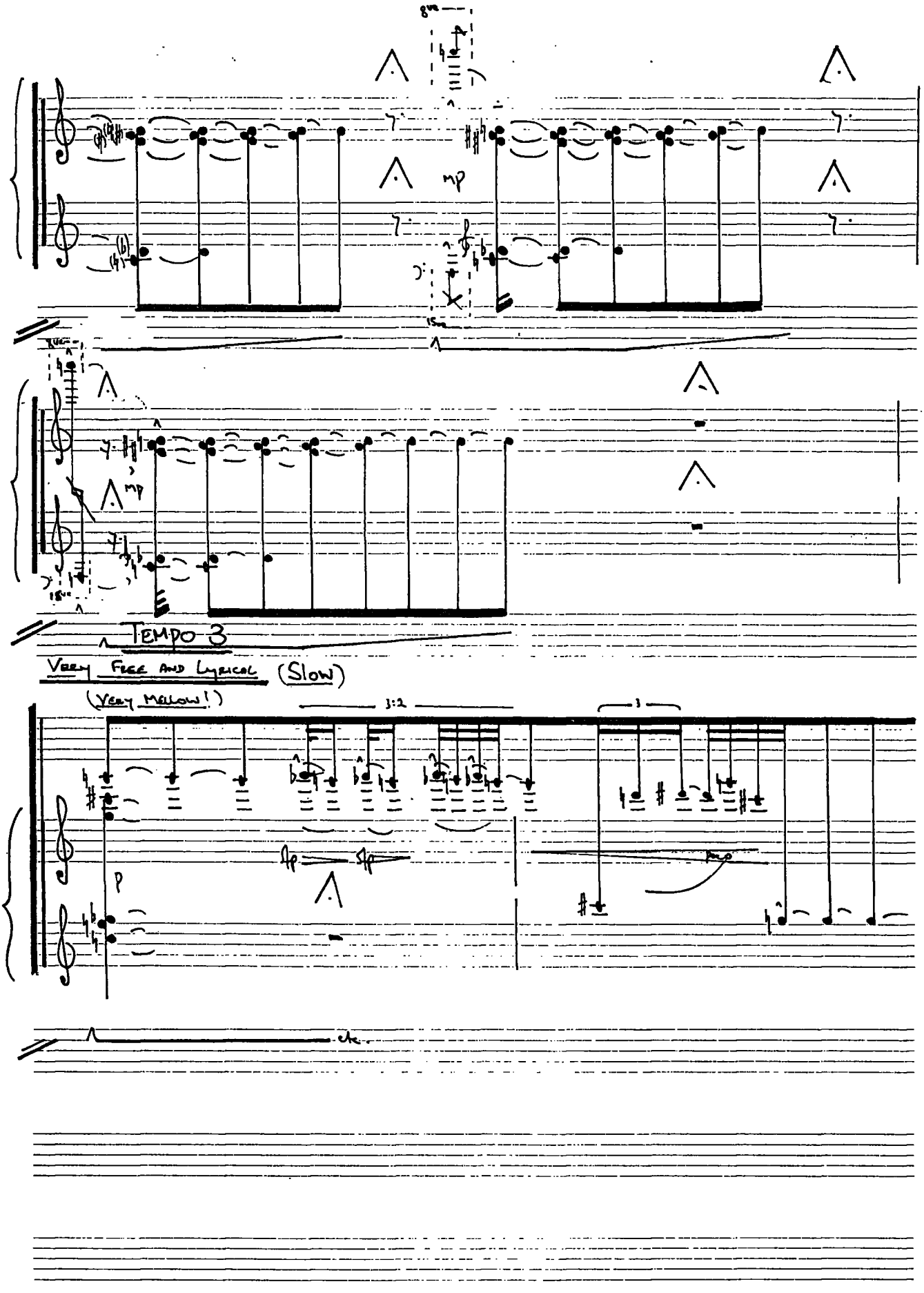
JOE CUTLER

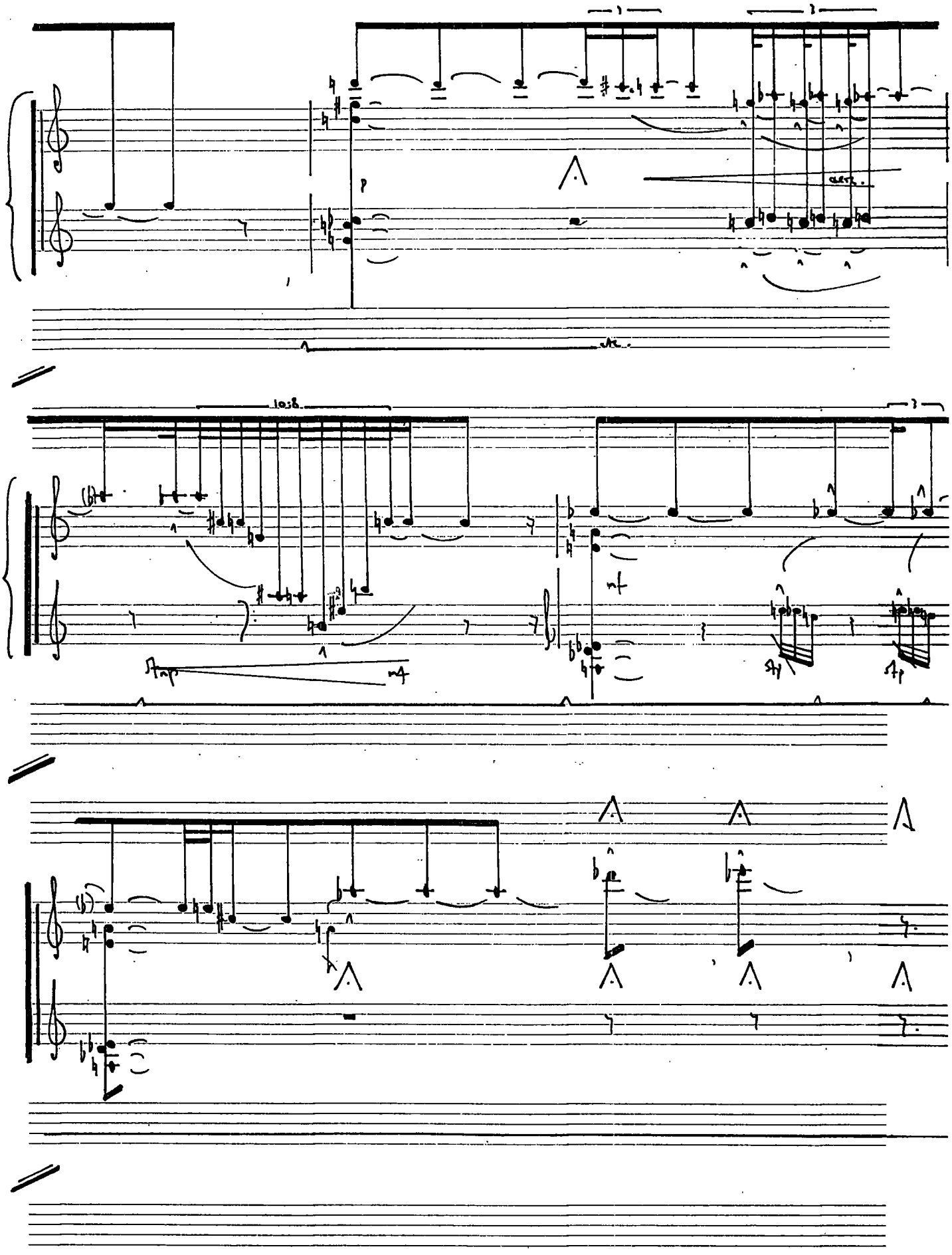
TEMPO 1 ♩=C.85

FOR SOLO PIANO

VERY DELICATELY



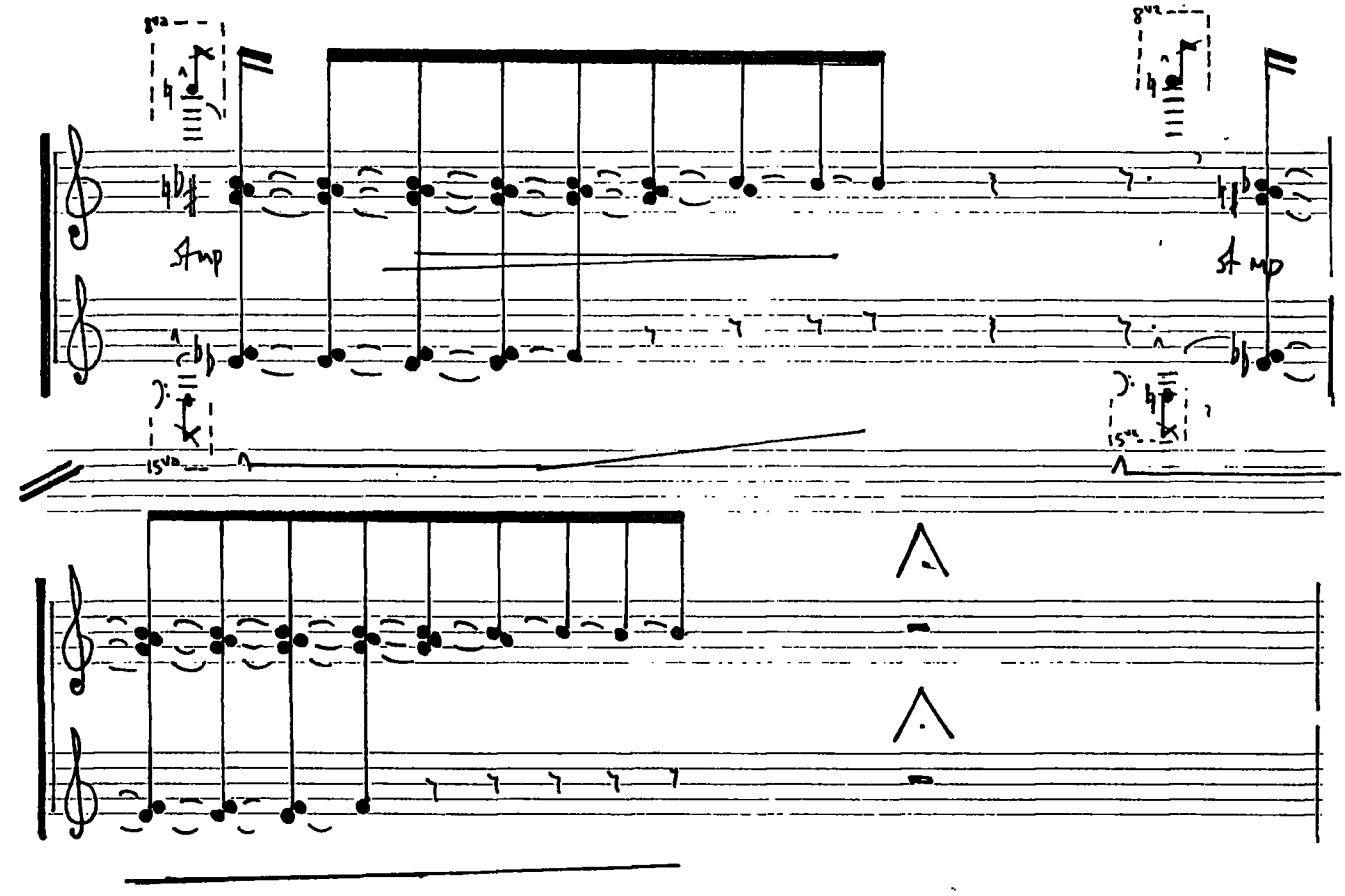

8va
mp
15ma
TEMPO 3
VERY FREE AND LYRICAL (SLOW)
(VERY MELLOW!)
3:2
3
p
sfp
sfp
etc.


p
cresc.
10:8
mf
mf
sfp

4.

Tempo 2

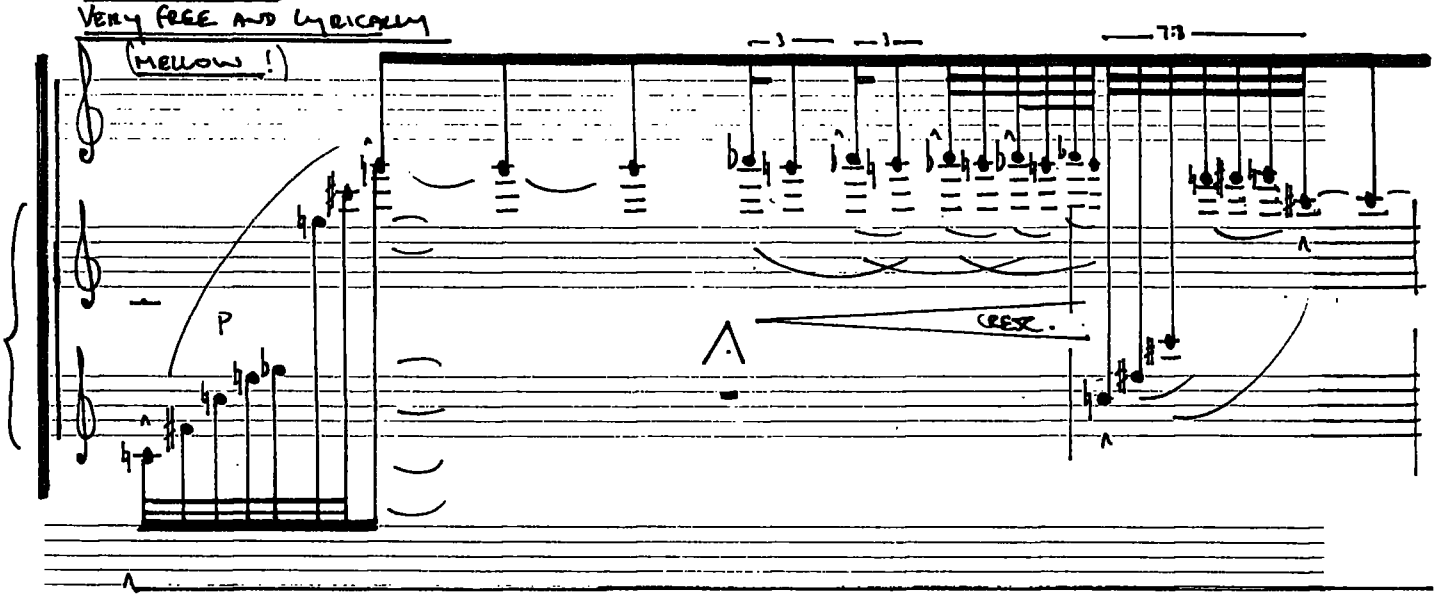
(Coolly!)

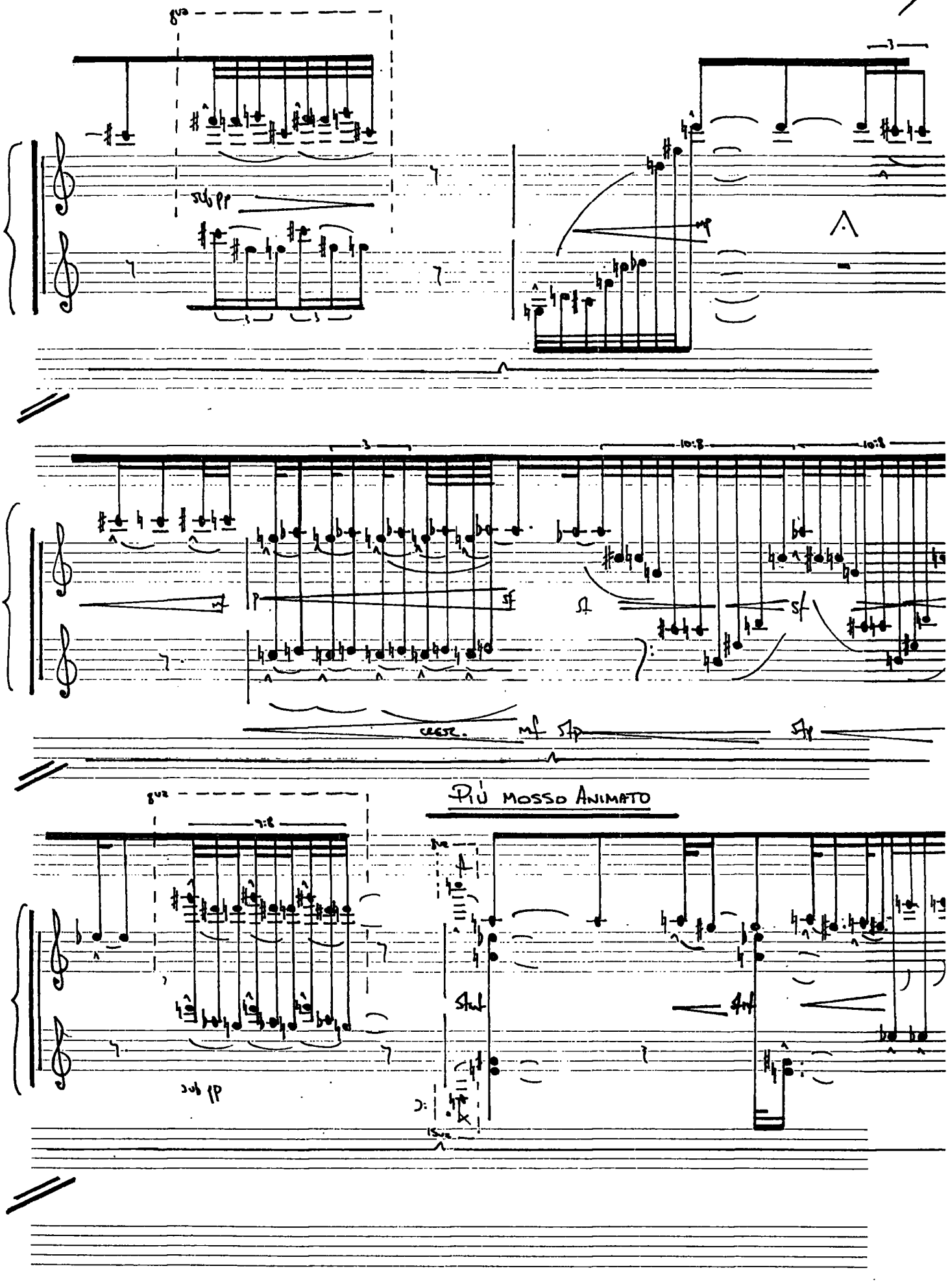


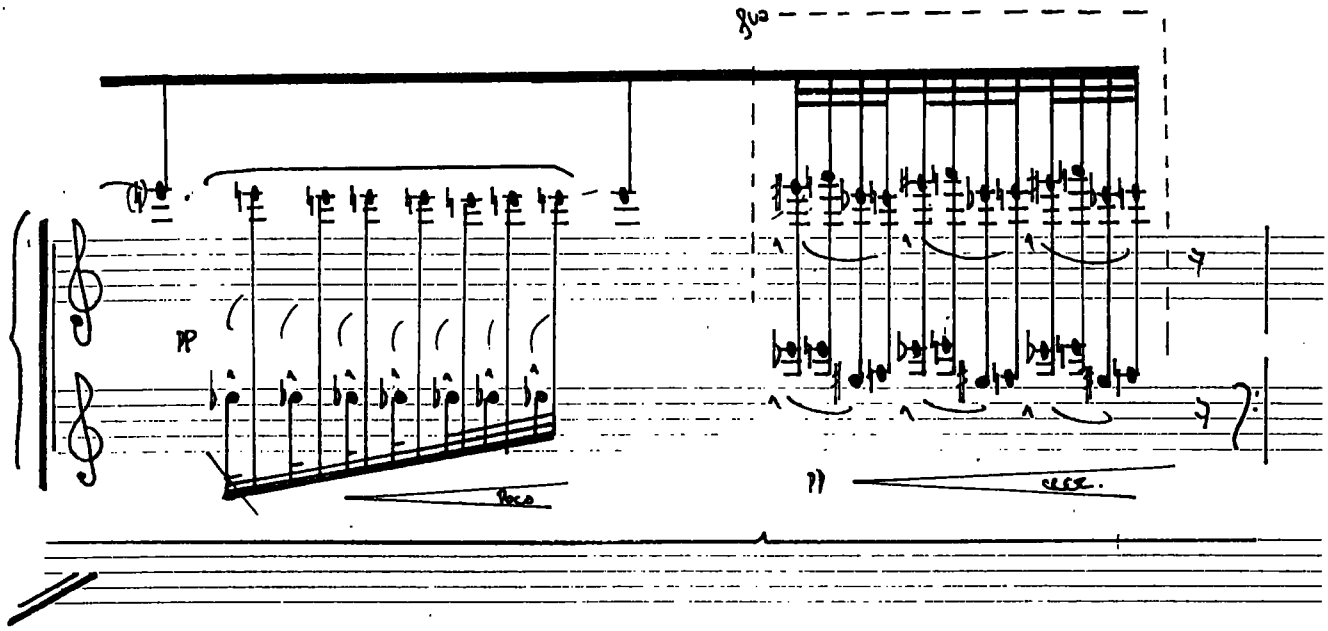
Tempo 3

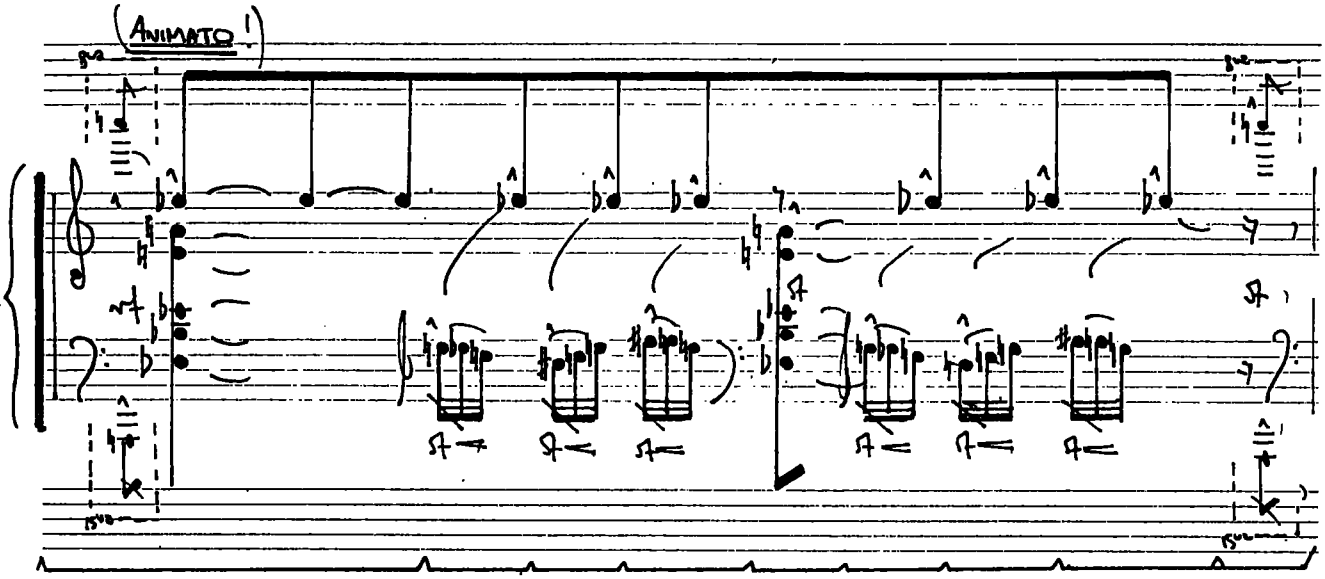
Very free and lyrically

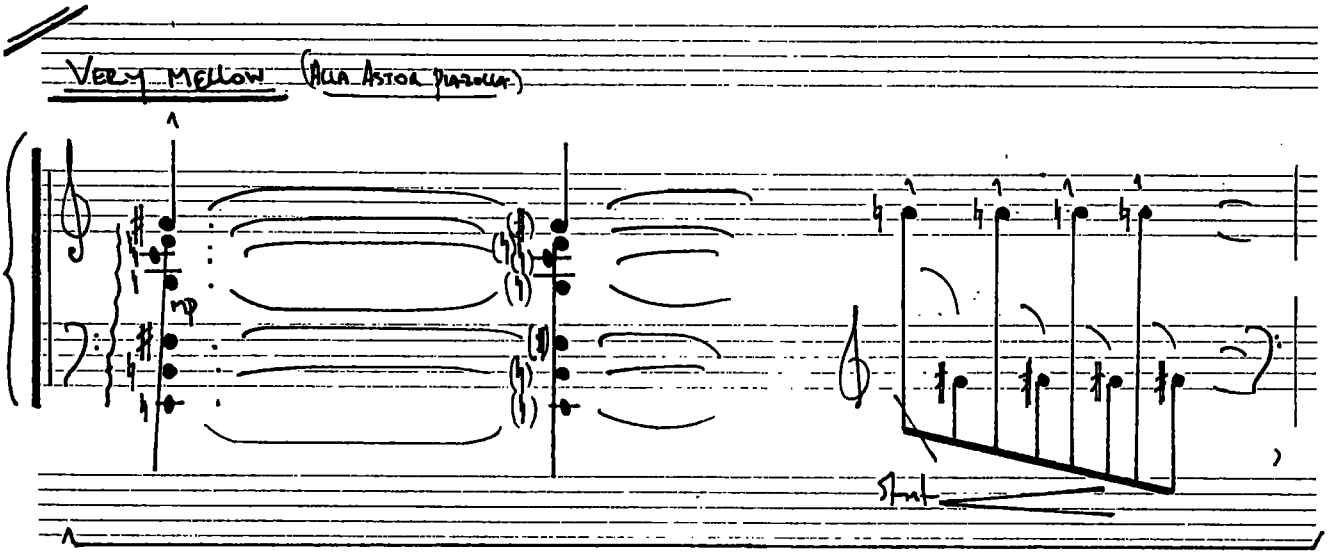
(Mellow!)

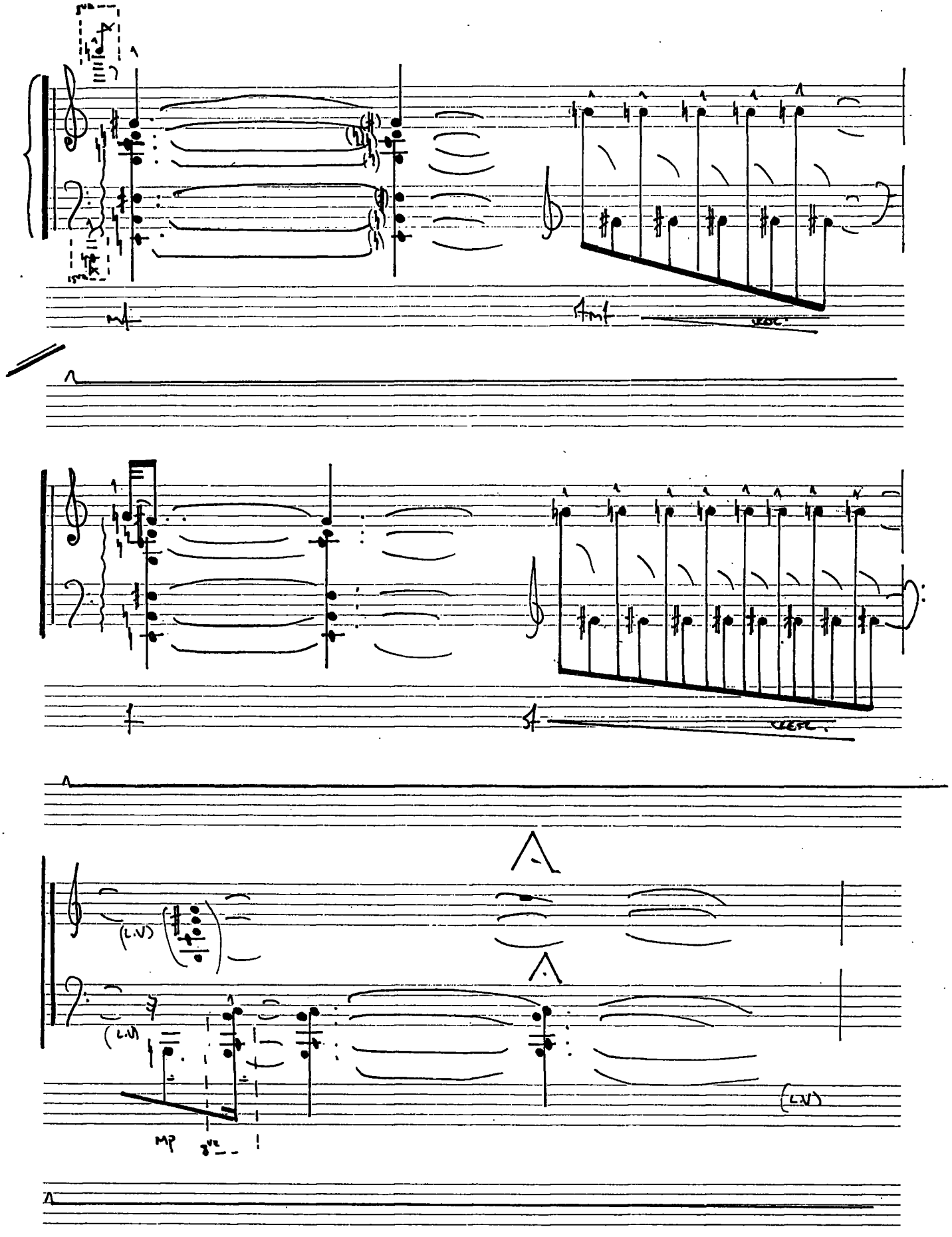



Più Mosso Animato


8va
pp
poco
cresc.


Animato !
8va
mf
sf
15ma

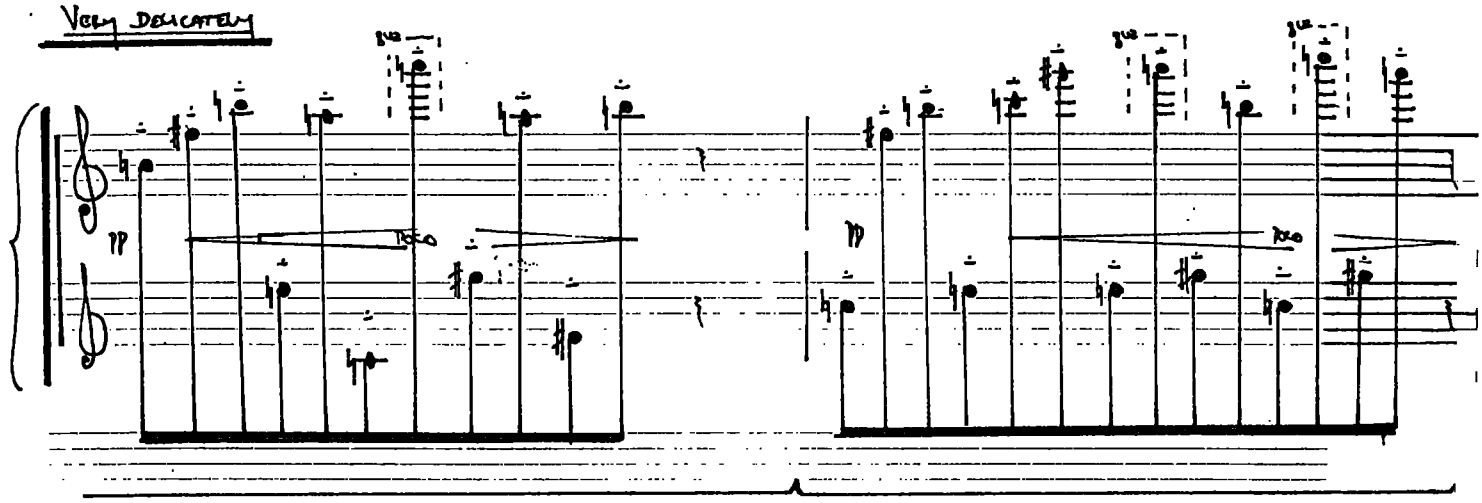

Very Mellow (Alla Astor Piazzolla)
mp
Strut

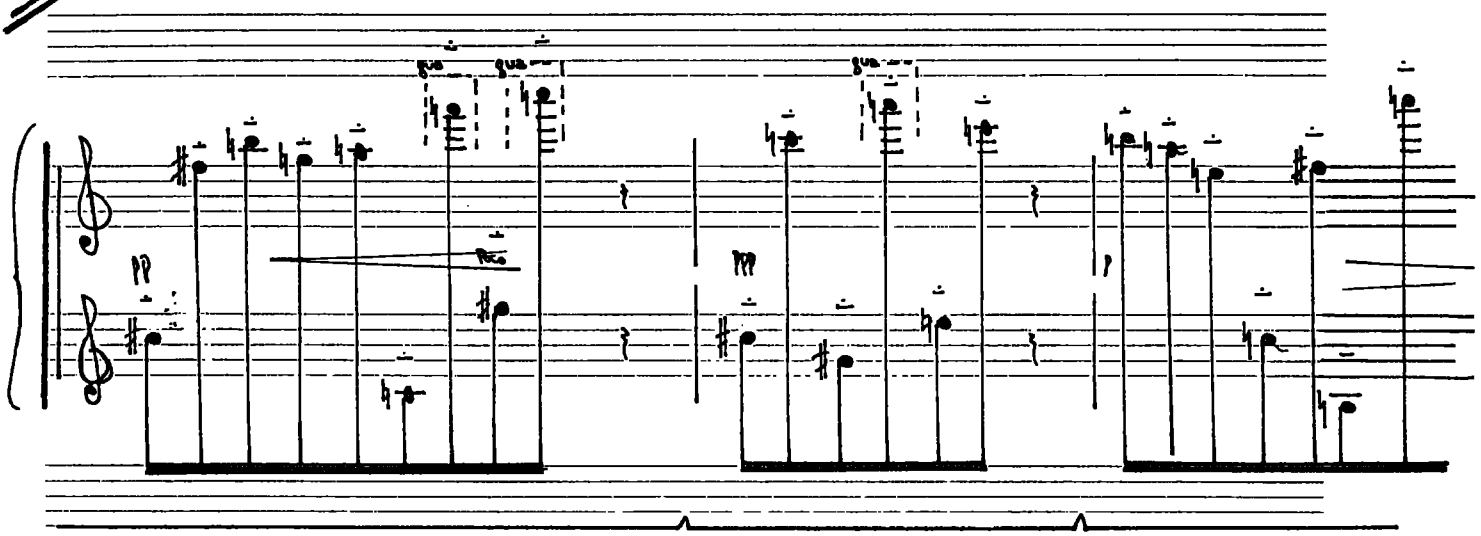

mf
sfmf
sfz
(L.V.)
(L.V.)
(L.V.)
MP

8.

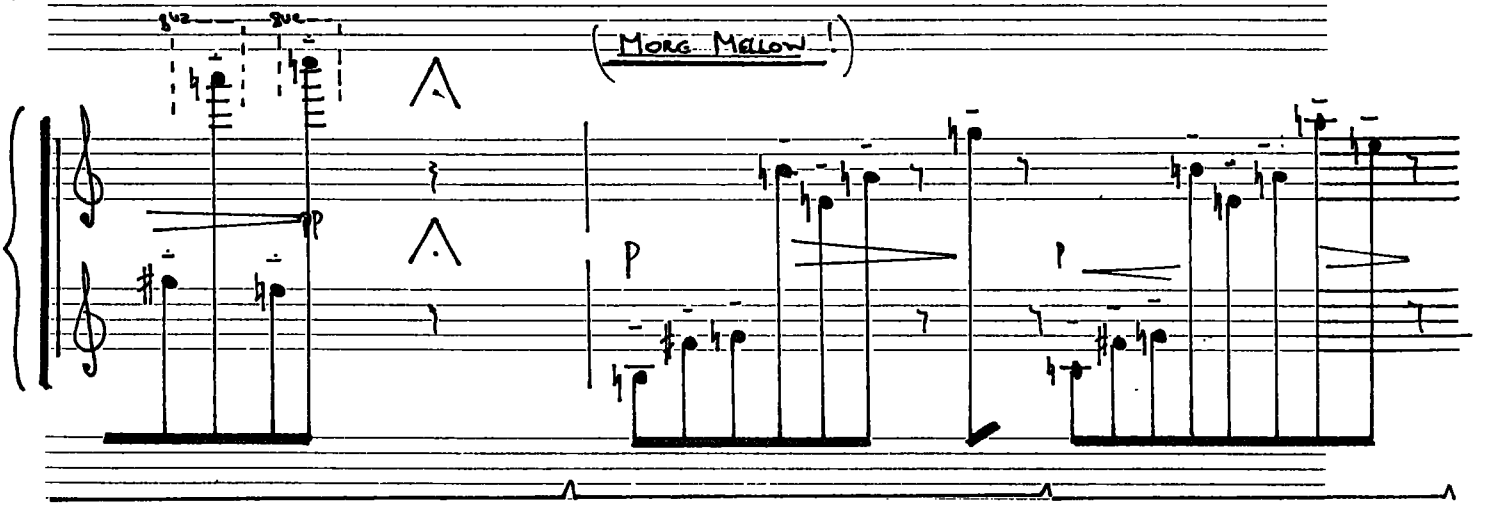
Tempo 1

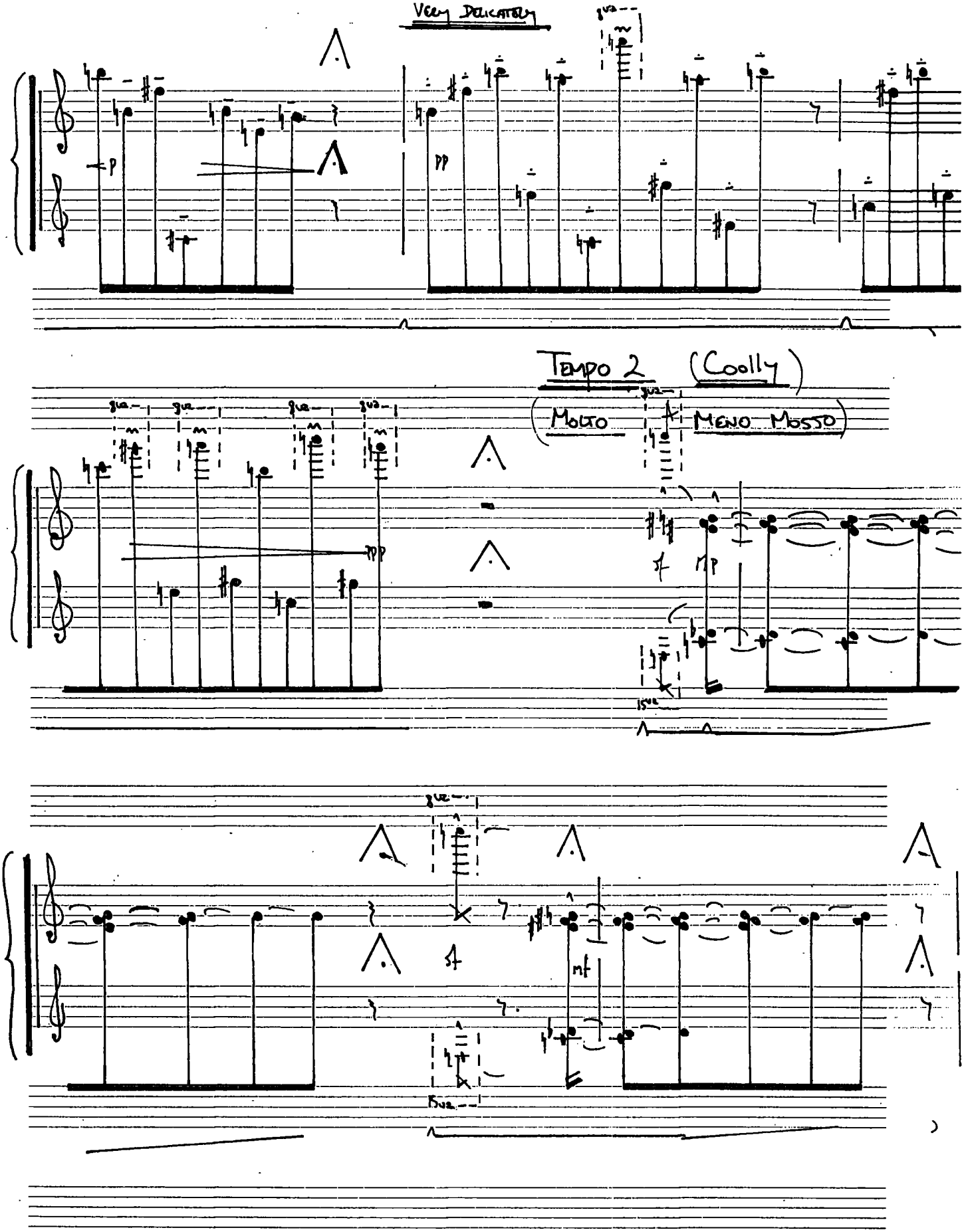
Very delicately





(More Mellow)




Very Delicately
p
pp
Tempo 2 (Coolly)
(Molto Meno Mosso)
ppp
mp
mf
8va

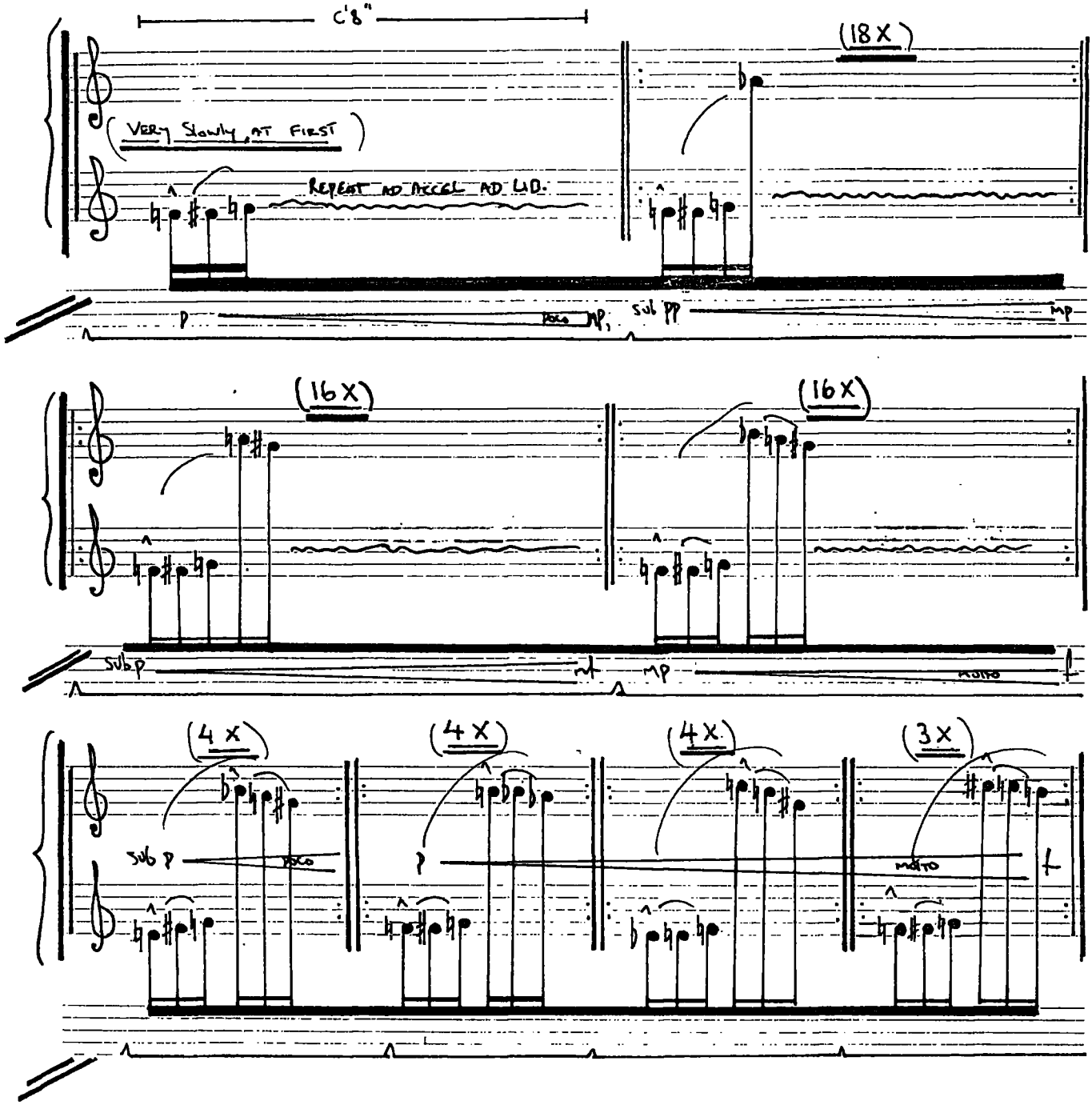
10.

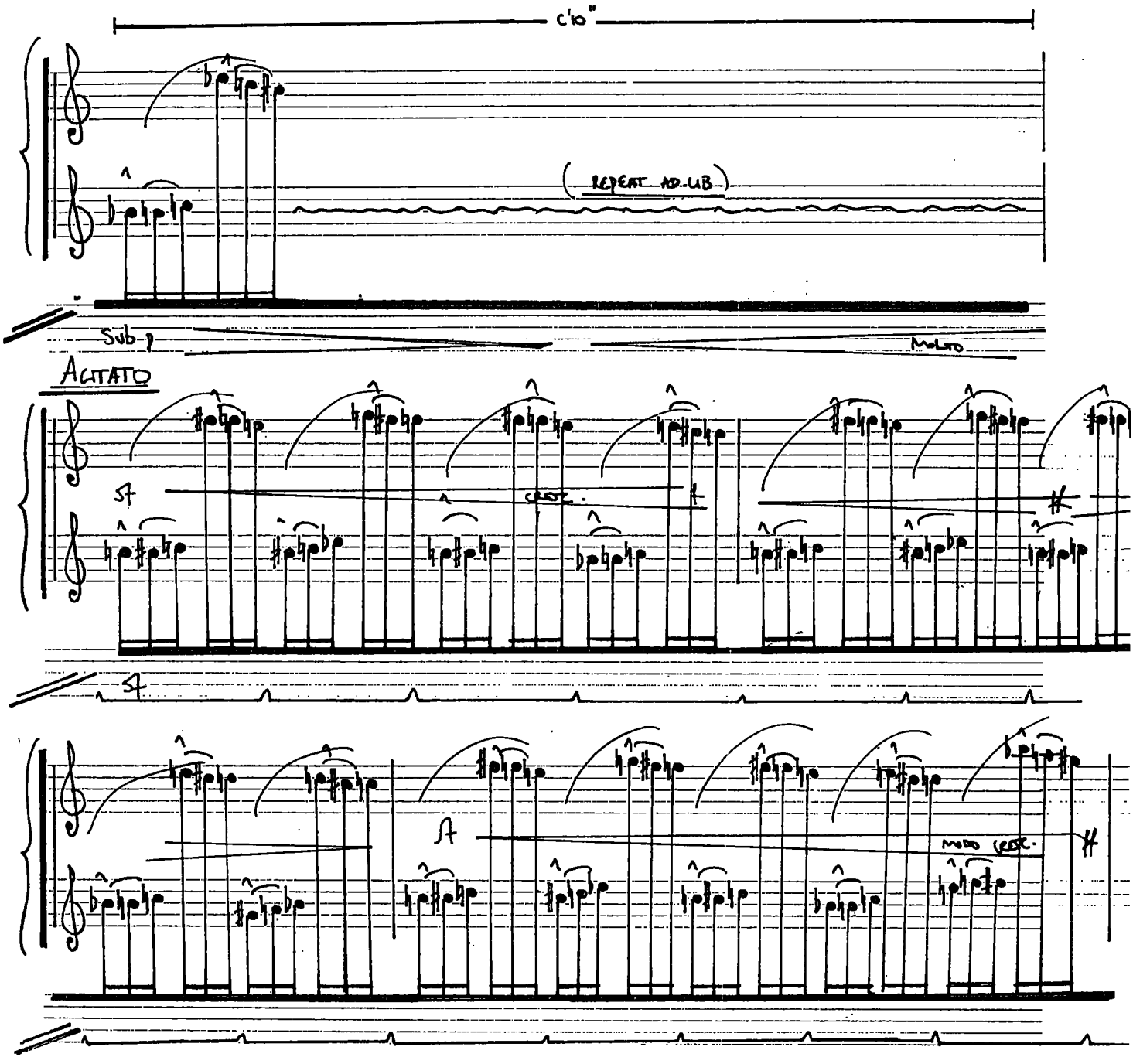
V. Slow — — — — Mod Accel — — — — — — A Tempo

Tempo 3

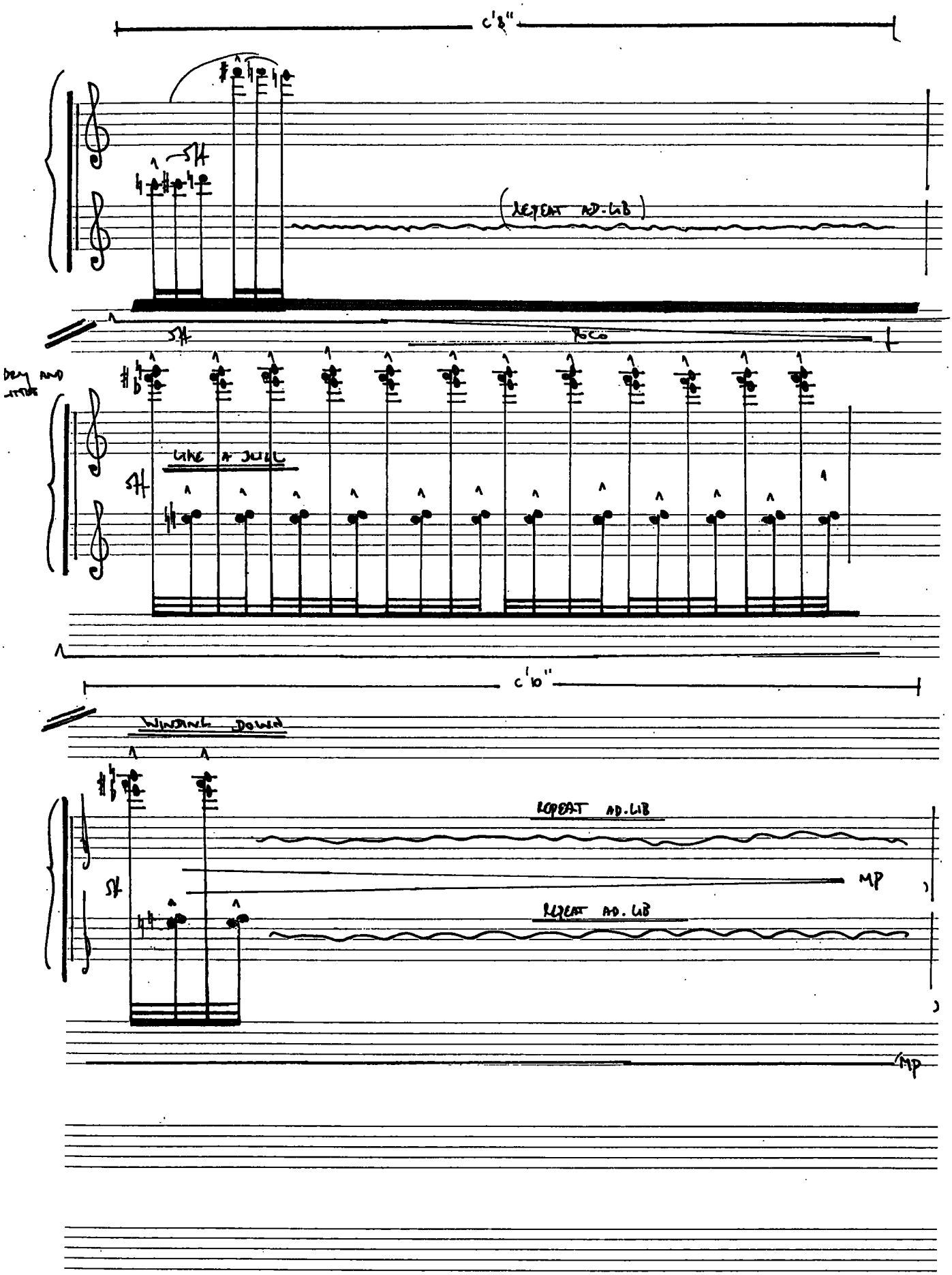
(Delicately)

Moto perpetuo




c'ca"
(REPEAT AD-LIB)
Sub-p
Molto
AGITATO
sf
cresc.
sf
sf
molto cresc.

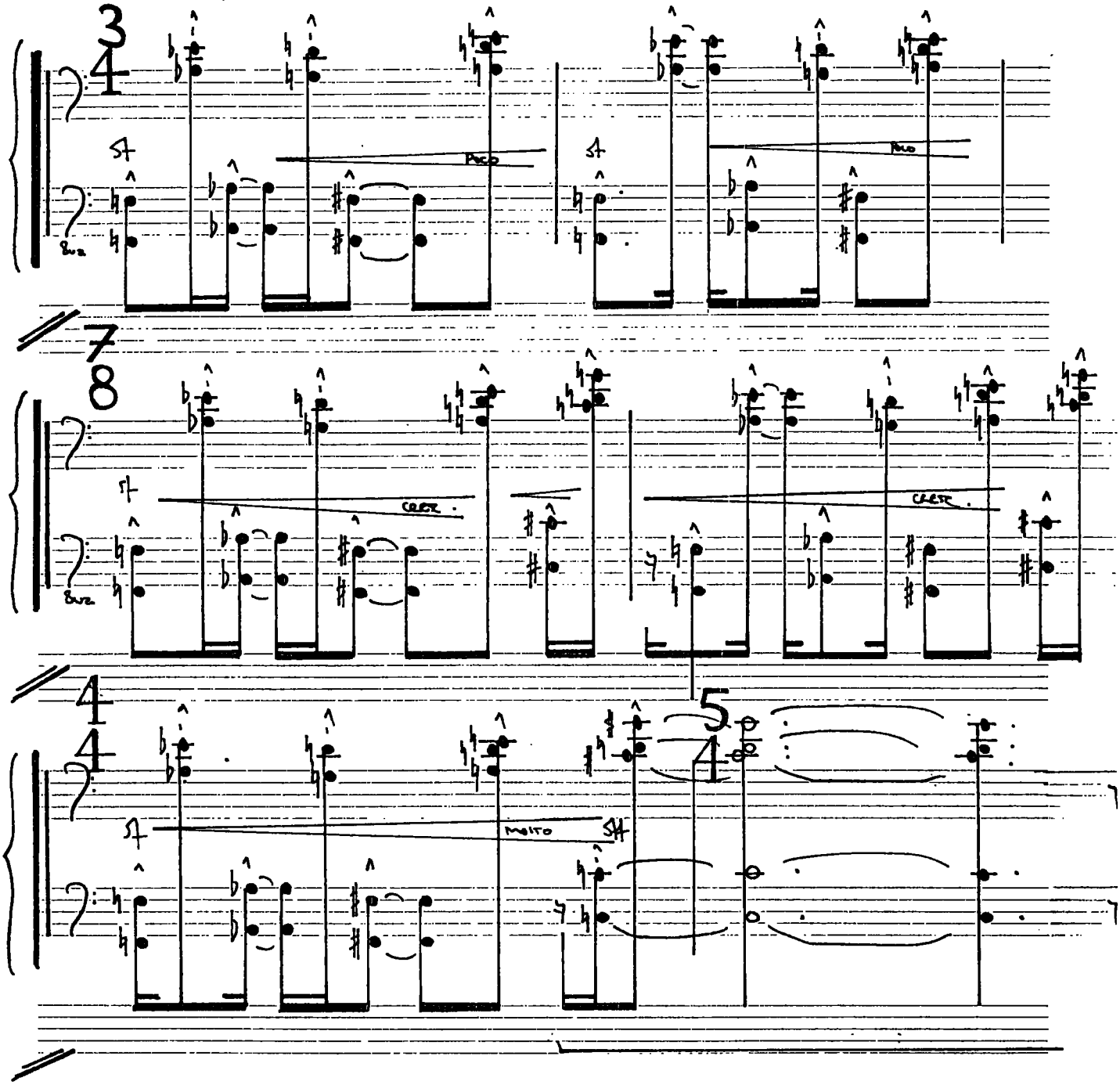
12.


c'8"
(REPEAT AD-LIB)
Sh
Rico
DRY AND
LIKE A BELL
c'10"
WINDING DOWN
REPEAT AD.LIB
MP
REPEAT AD.LIB
MP

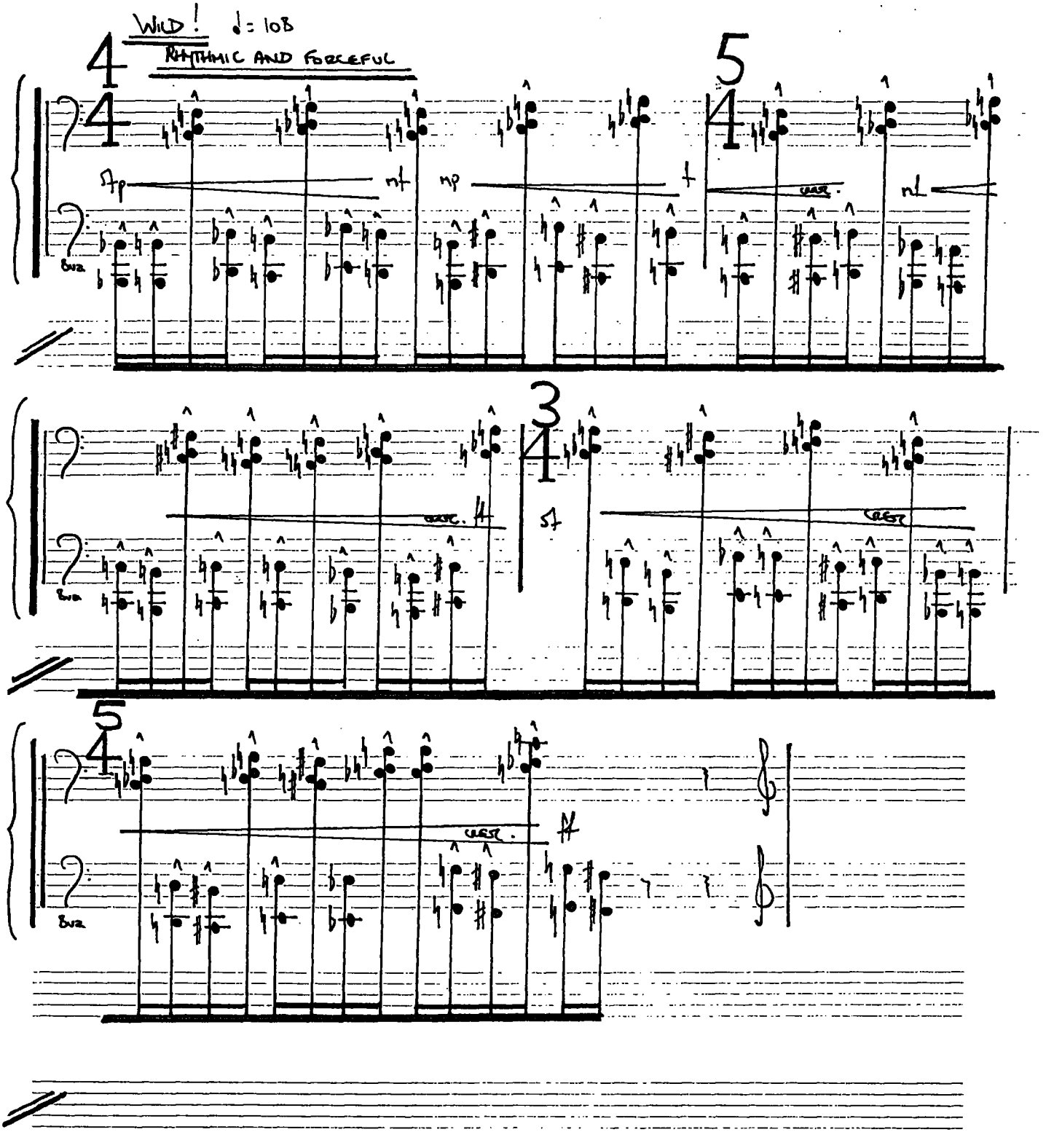
(♩= c.108)

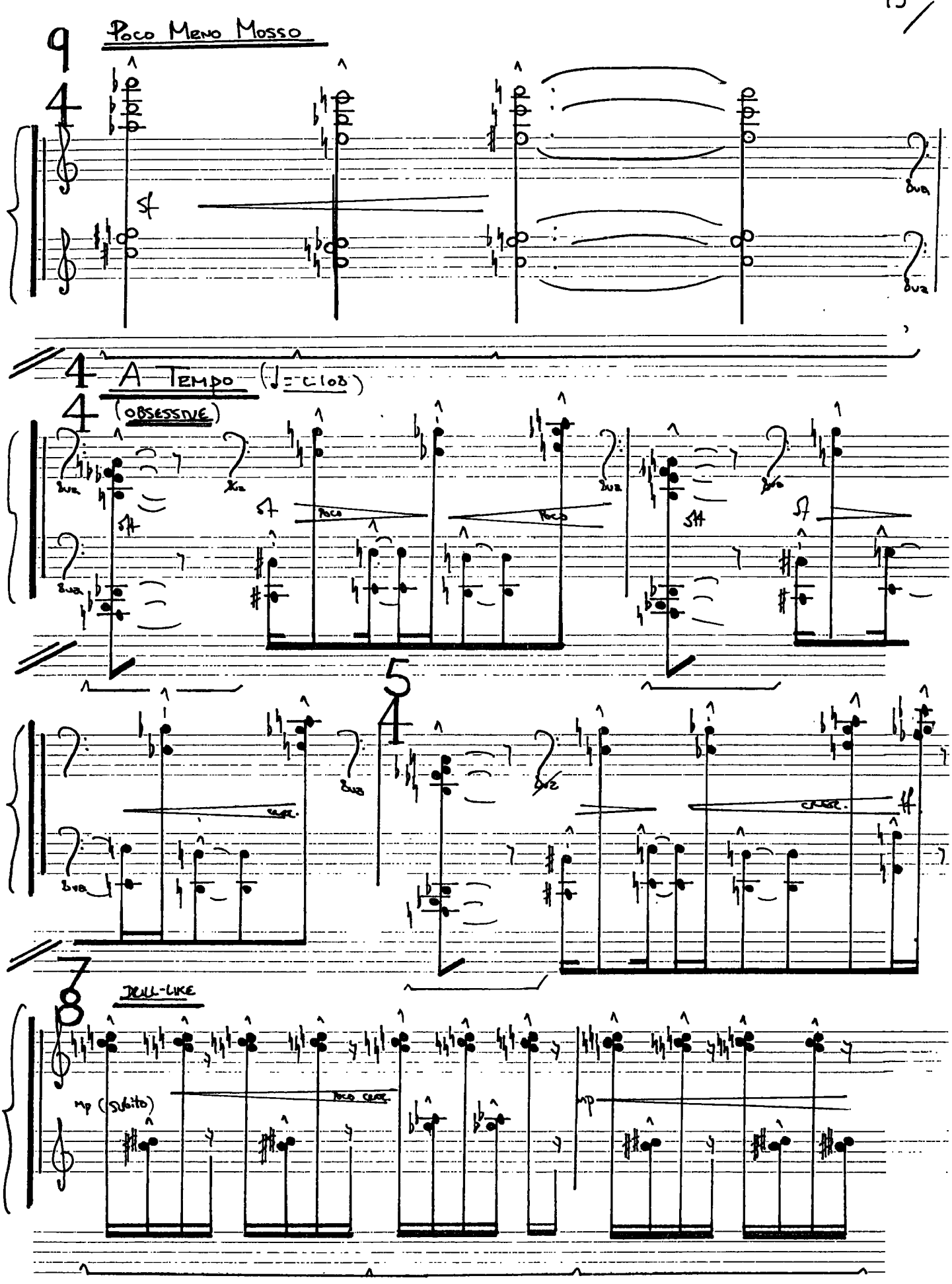
Tempo 4

(OBSESSIVE AND FUNKY)

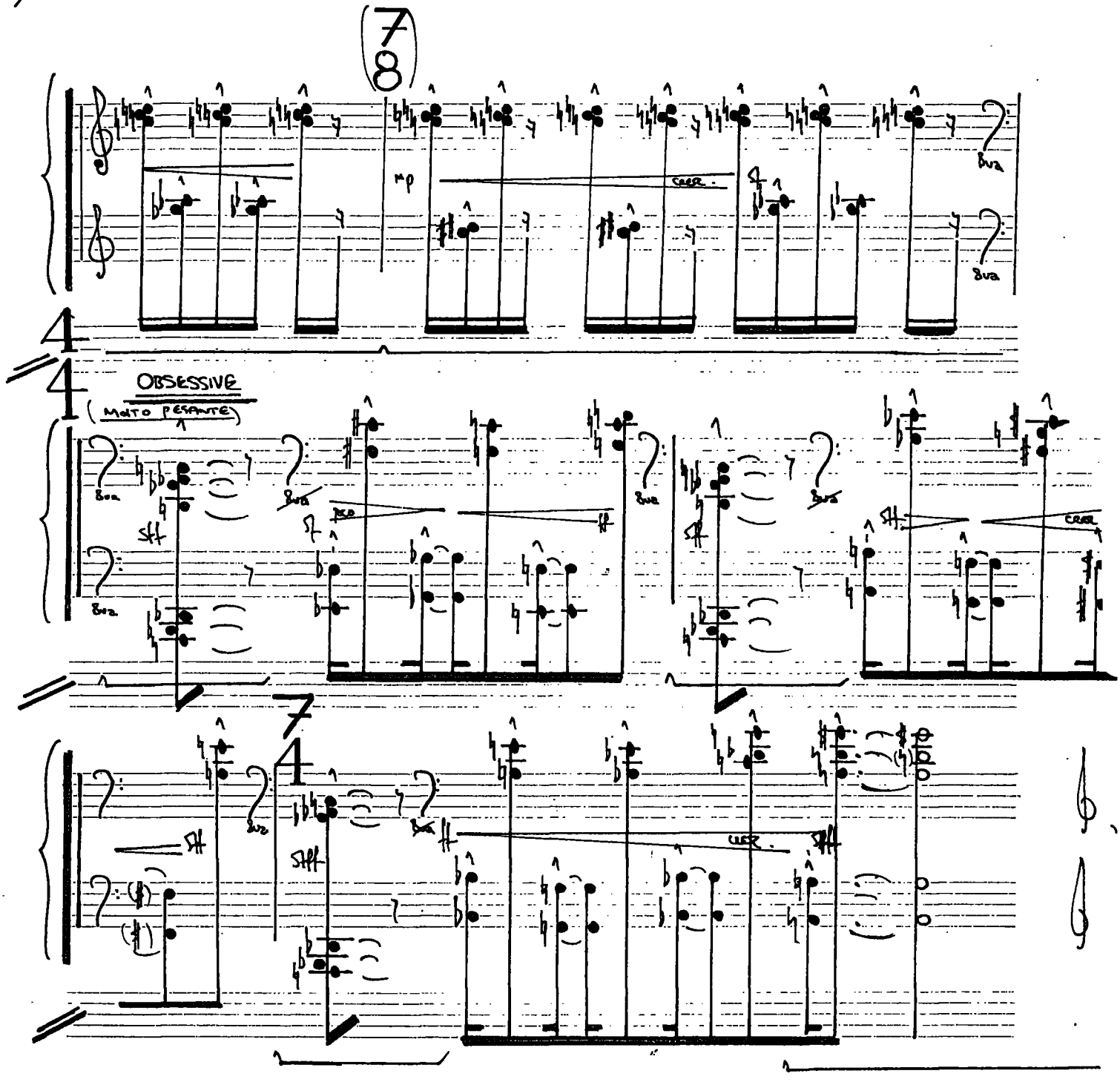


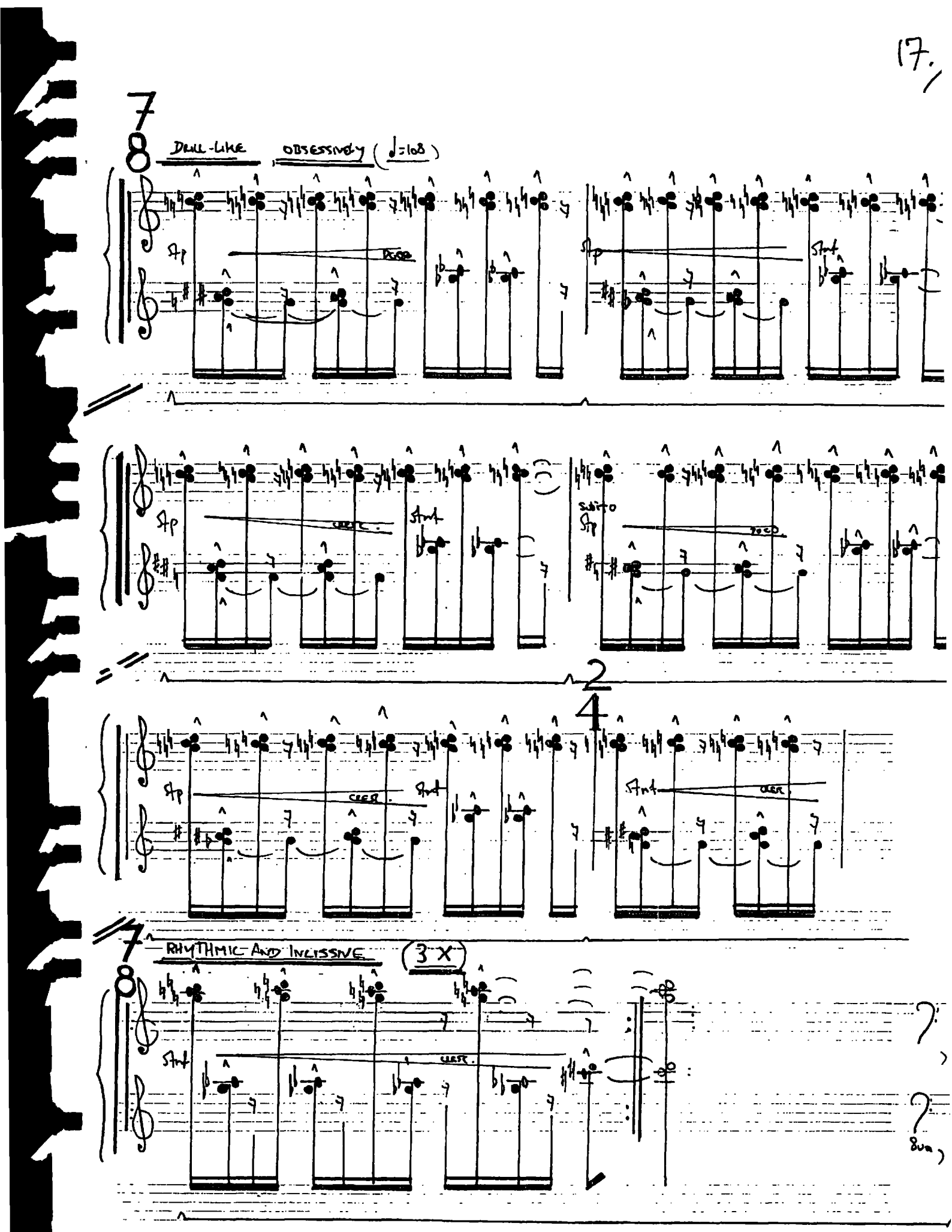
14.

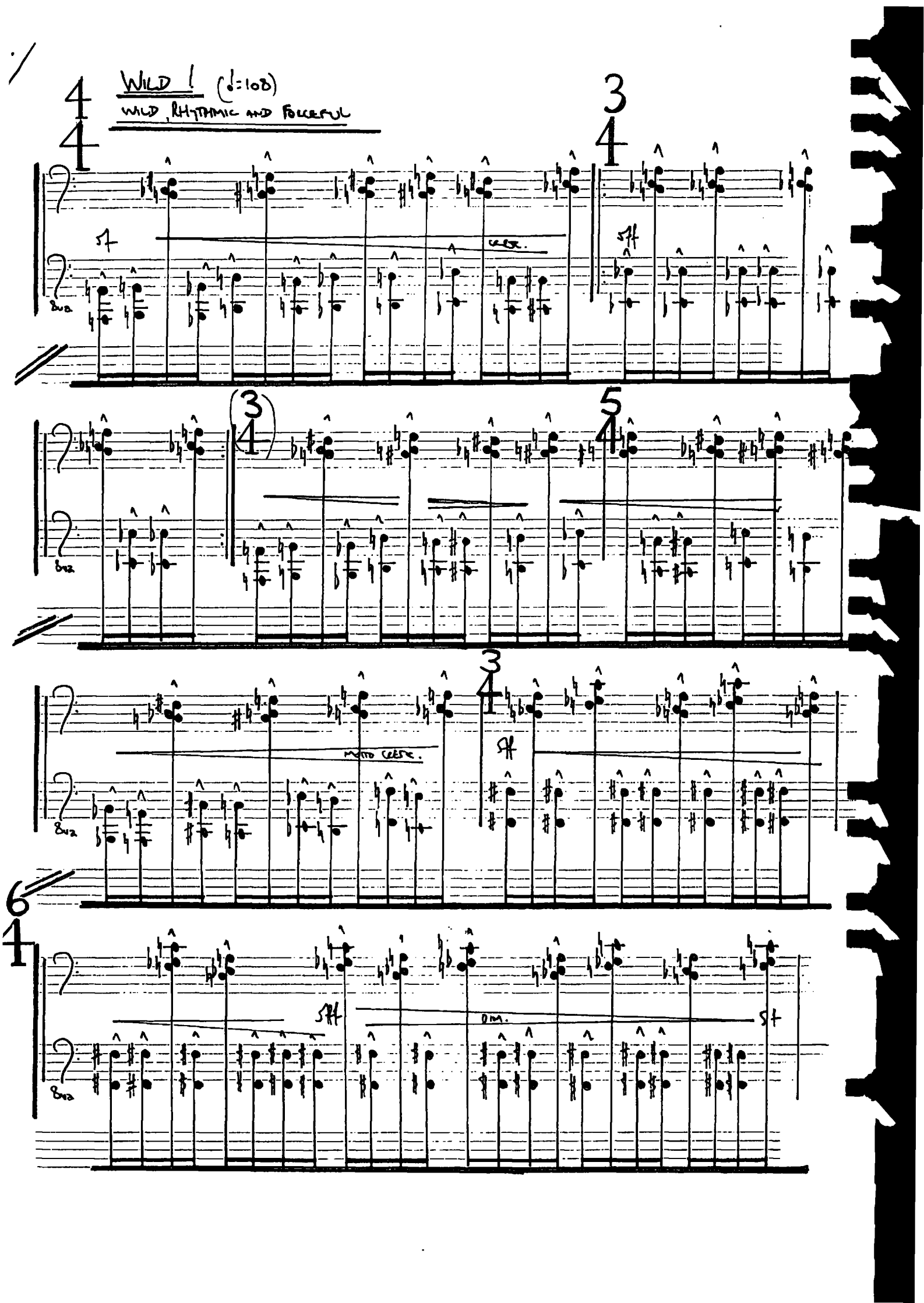

WILD! ♩= 108
RHYTHMIC AND FORCEFUL
4/4
5/4
3/4
5/4
sfp
mf
mp
f
mf
8va
8va
8va

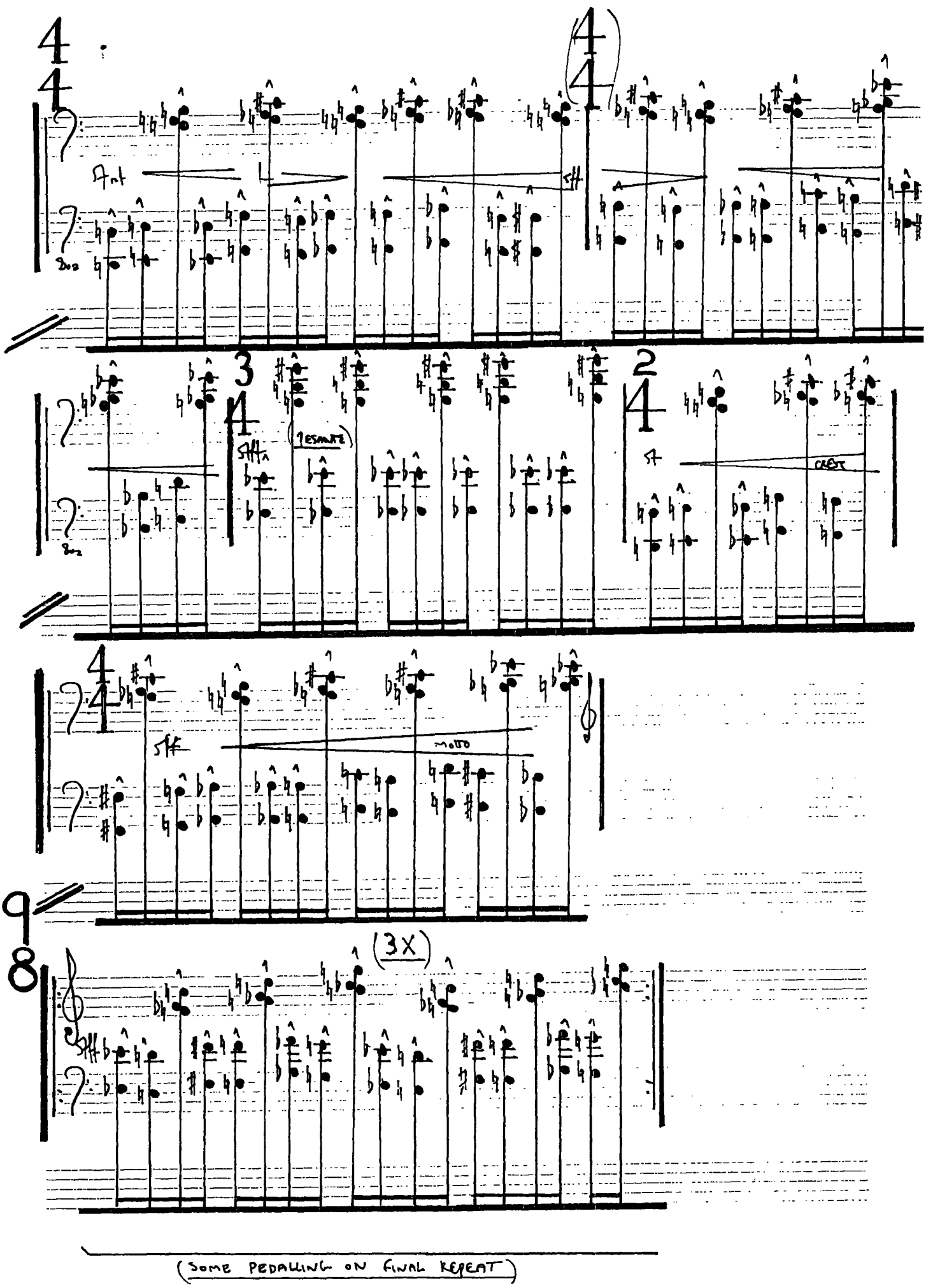

Poco Meno Mosso
sf
8va
A Tempo (♩= c.108)
(OBSESSIVE)
poco
cresc.
DRILL-LIKE
mp (subito)
poco cresc.
mp

16.


7/8
mp
cresc.
8va
8va
4/4
OBSESSIVE
(MOLTO PESANTE)
8va
8va
8va
8va
sff
sff
cresc.
7/4
8va
8va
sff
sff
cresc.
sff

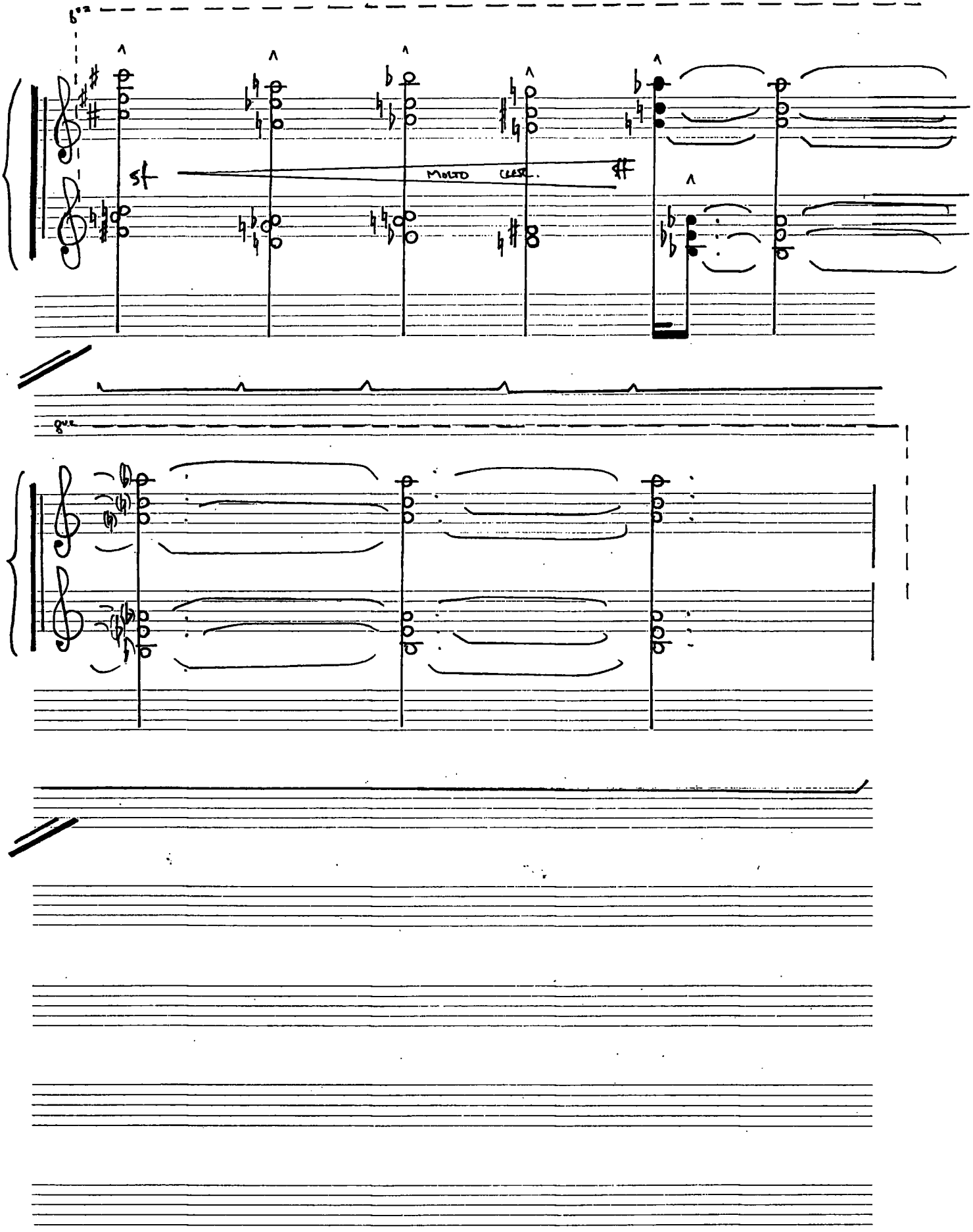

7/8
DRILL-LIKE
OBSESSIVELY
♩=108
sfp
Rap
Start
sfp
Start
sfp
cresc.
Start
sfp
subito
poco
2/4
sfp
cresc.
Start
Start
cresc.
7/8
RHYTHMIC AND INCISSIVE
3 X
Start
cresc.
8va


WILD !
(♩=108)
WILD, RHYTHMIC AND FORCEFUL
4/4
3/4
5/4
6/4
sff
cresc.
8va
molto cresc.
dim.

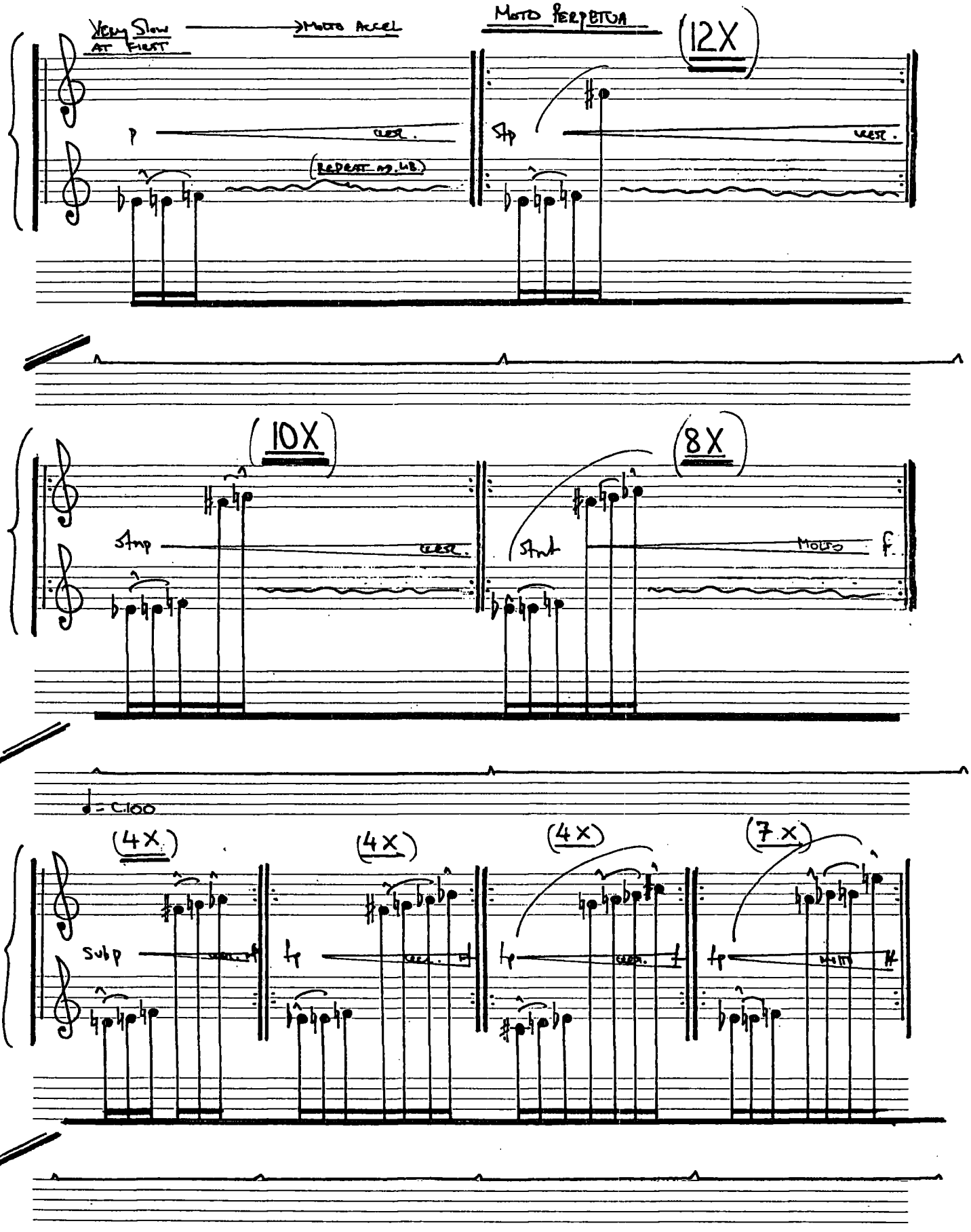


(SOME PEDALLING ON FINAL REPEAT)

MENO MOSSO

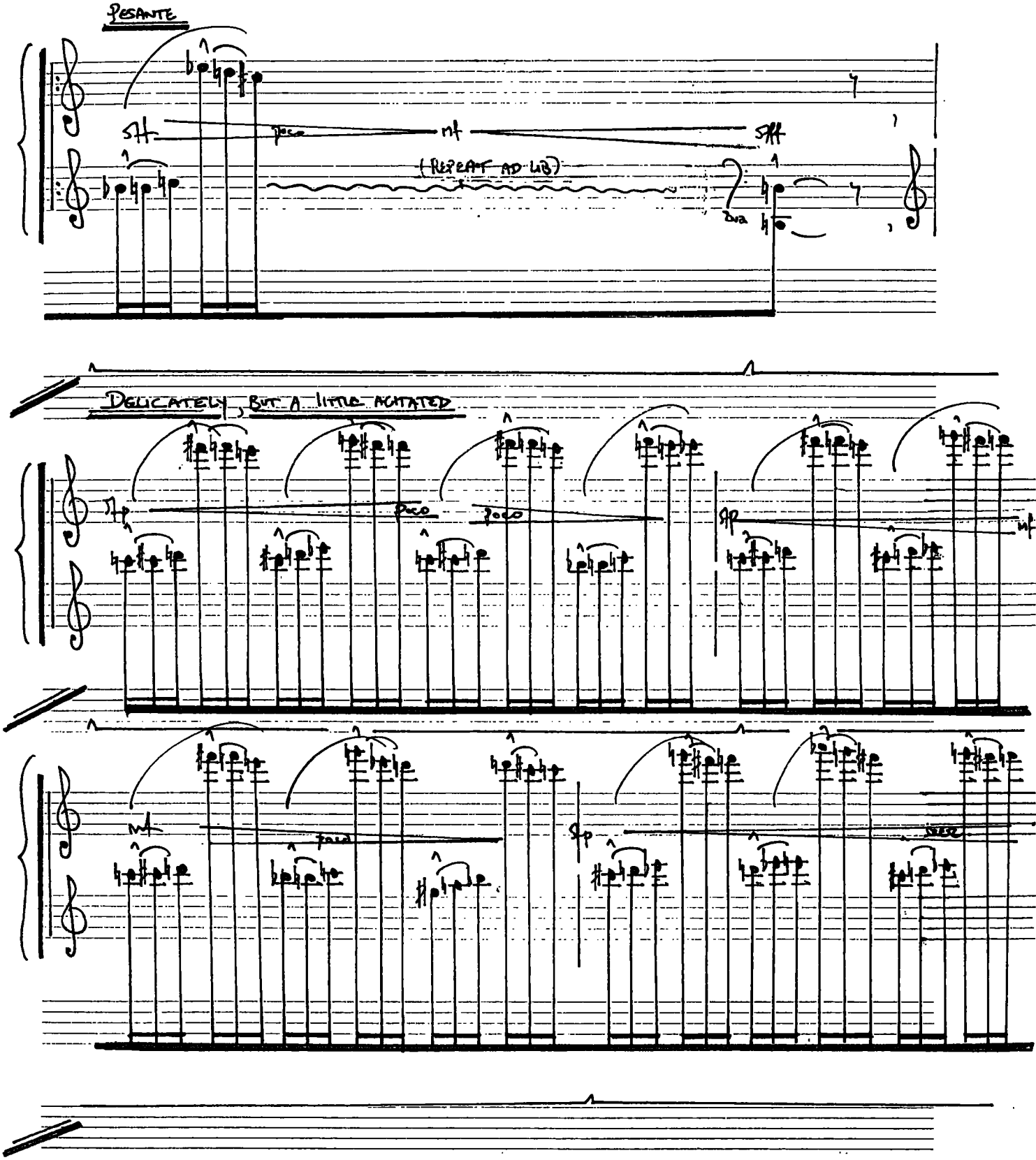


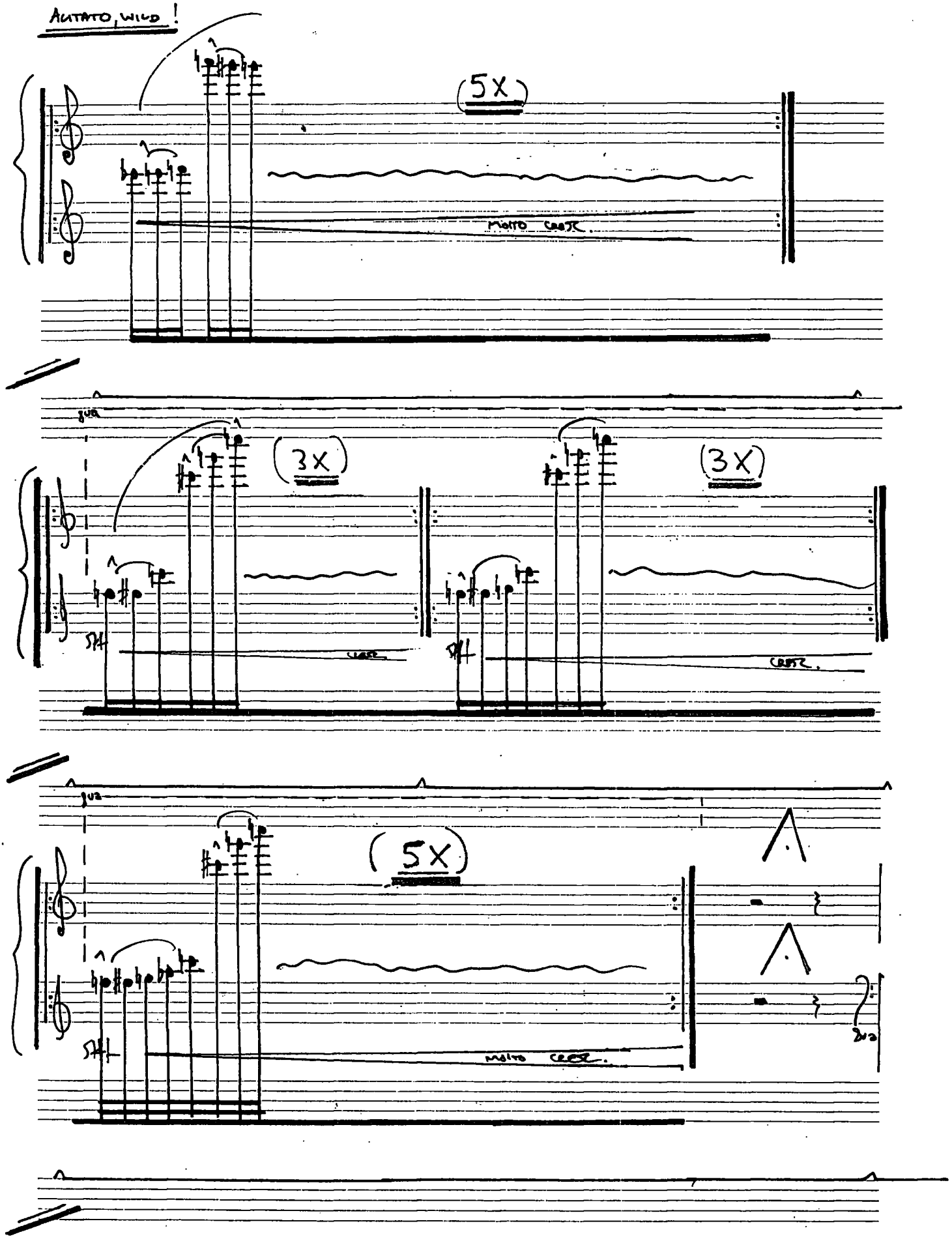
TEMPO 3 (DELICATELY)

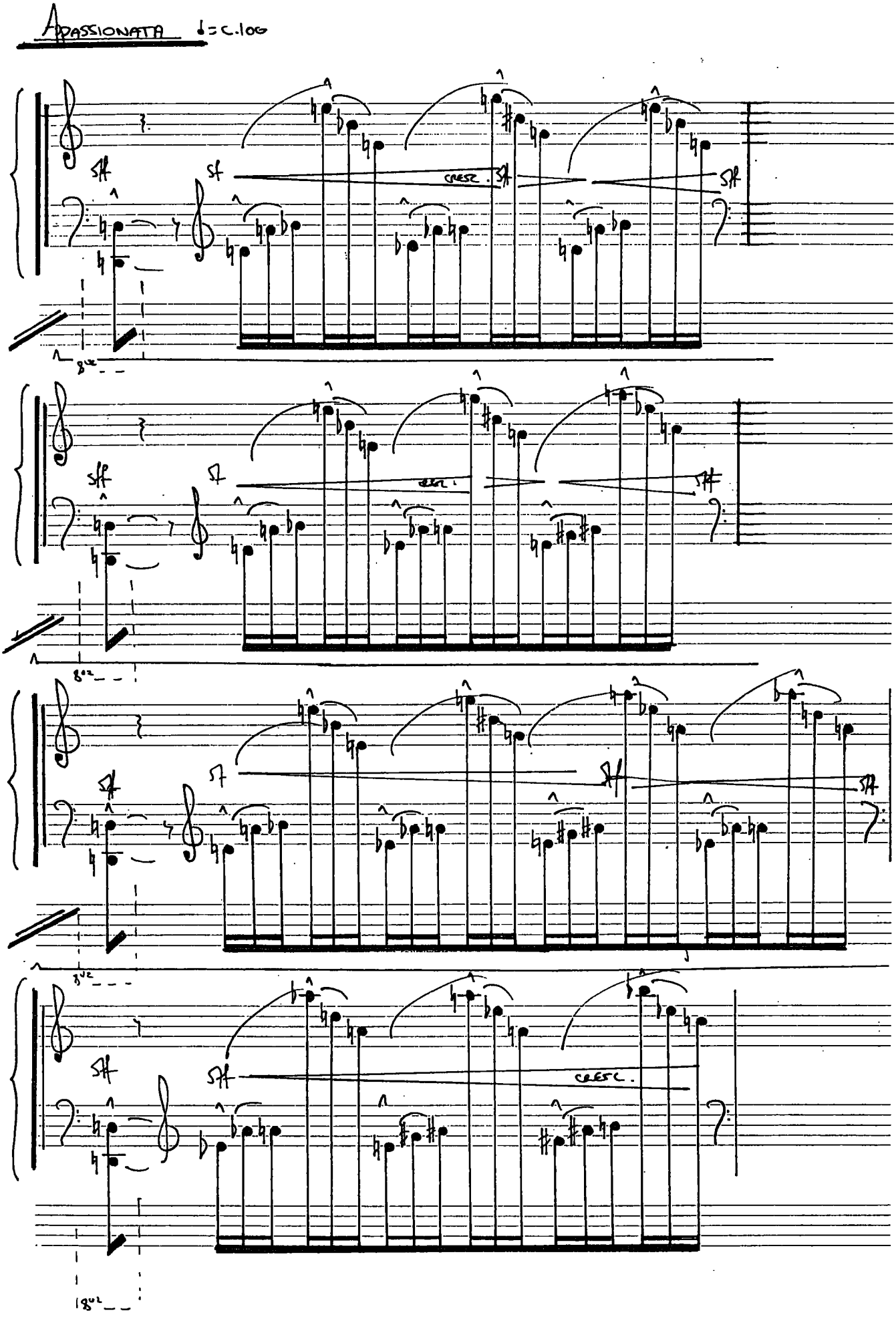


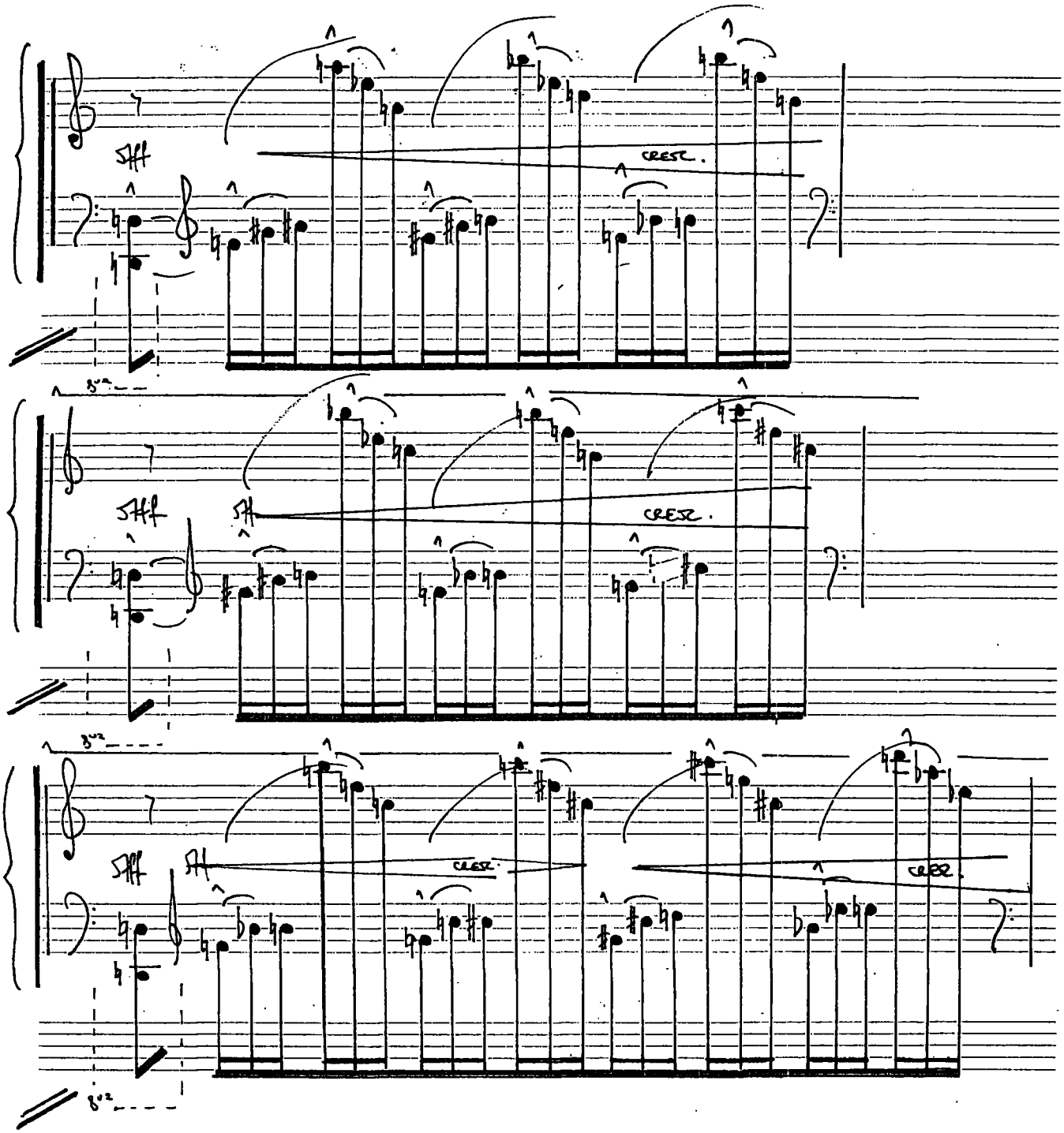
(PLAY C. 10 X)

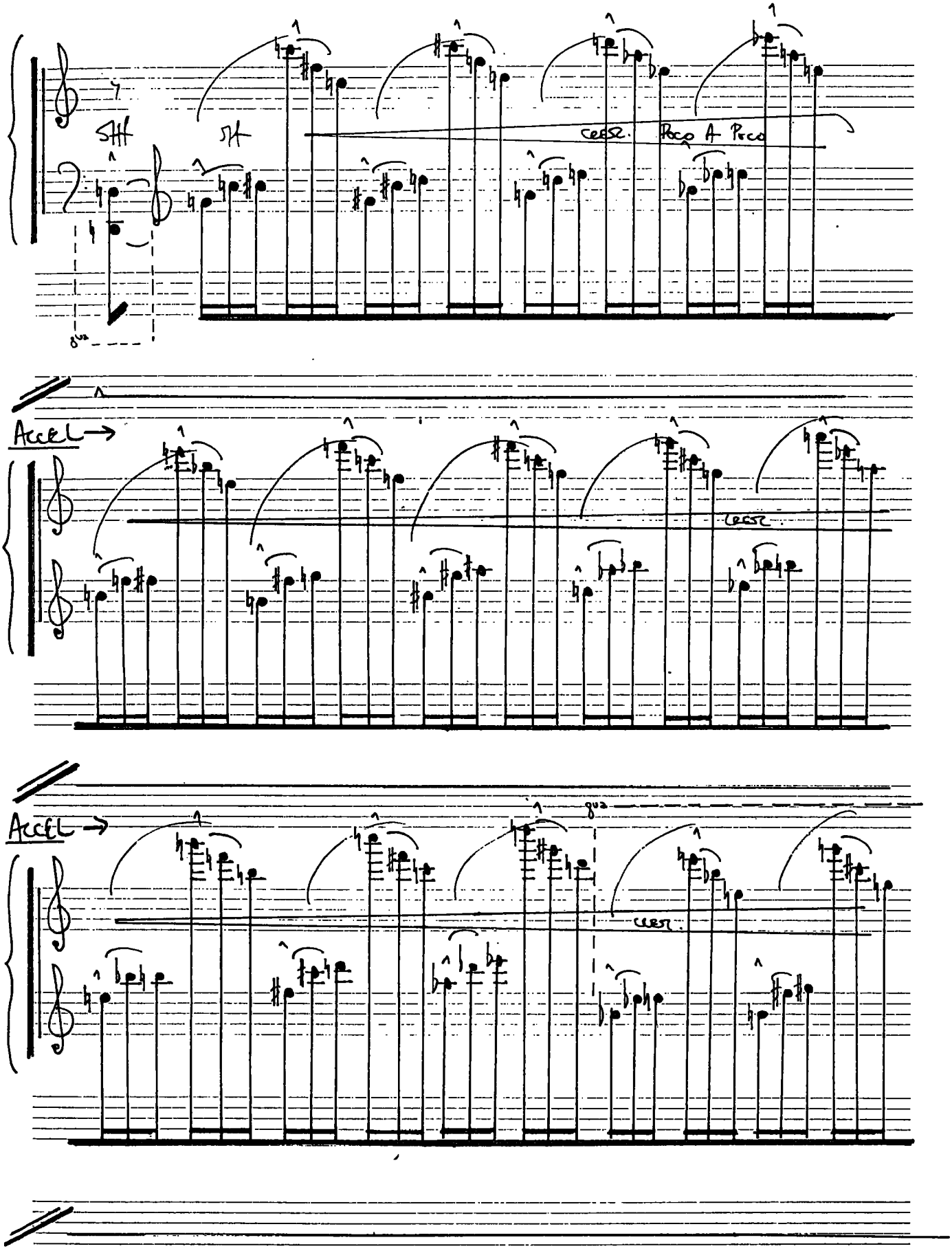
C. 6"

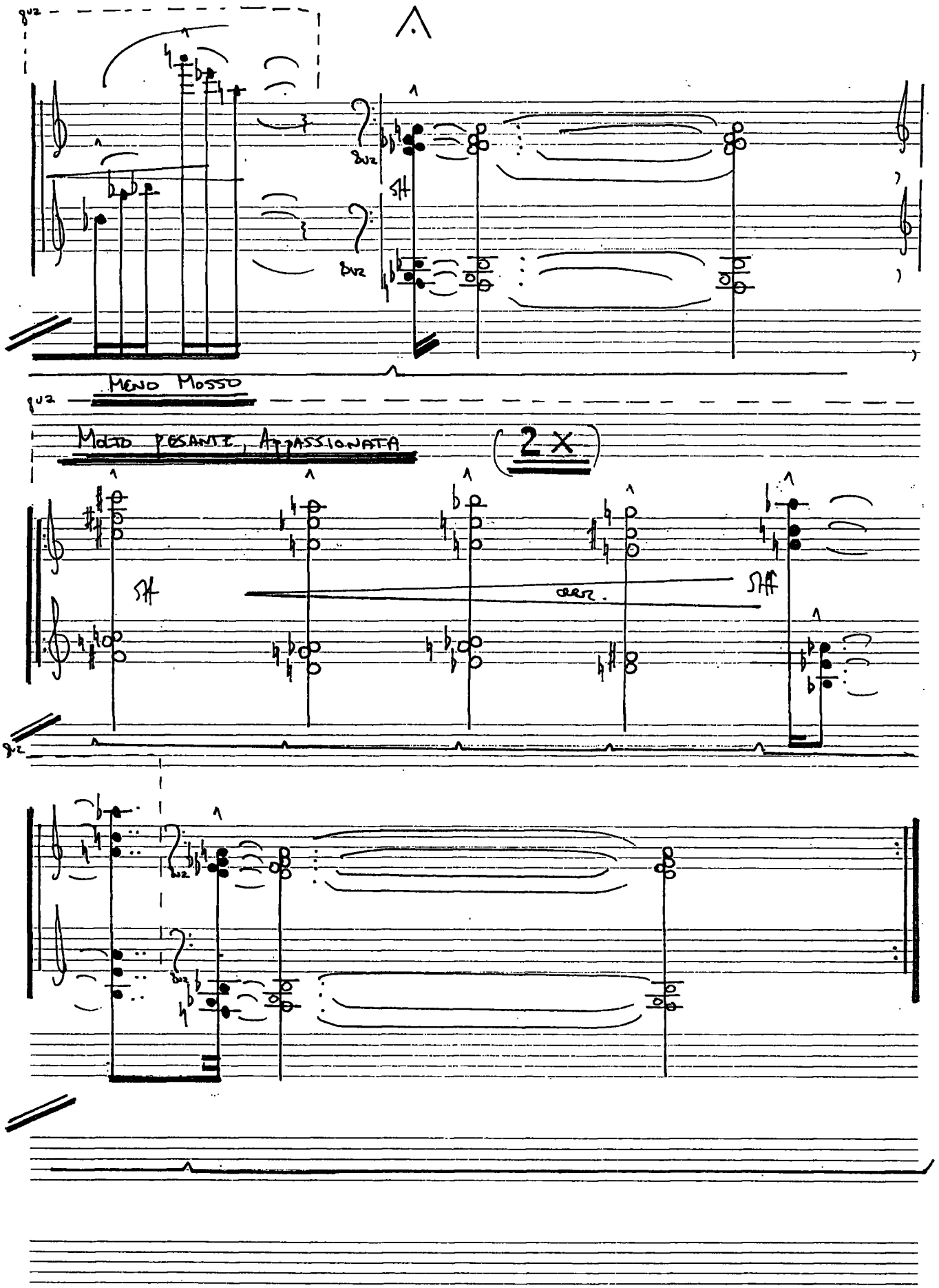

PESANTE
sfz
poco
mf
sfff
(REPEAT AD LIB)
DELICATELY, BUT A LITTLE AGITATED
mf
poco
poco
sfp
mf
mf
poco
sfp
sfz


AGITATO, WILD !
(5X)
molto cresc.
(3X)
(3X)
cresc.
cresc.
(5X)
molto cresc.


APASSIONATA ♩= c.100
sff
sf
cresc.
sff
8va

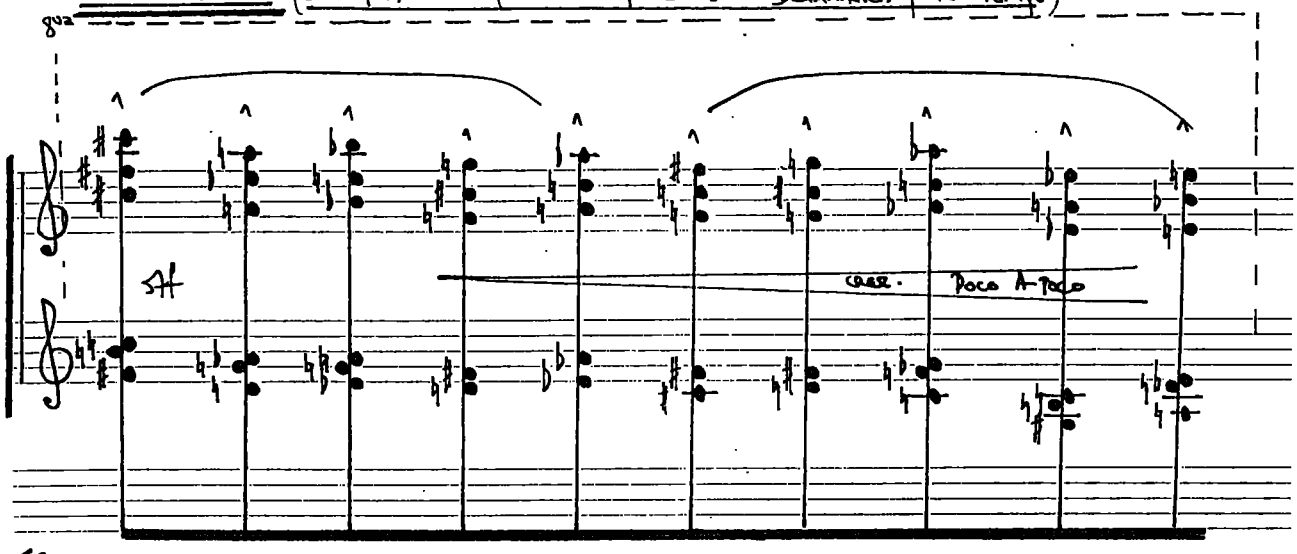

sfff
cresc.
sfff
cresc.
sfff
cresc.
cresc.


SHH
SH
cresc. Poco A Poco
Accel →
cresc.
Accel →
8va
cresc.

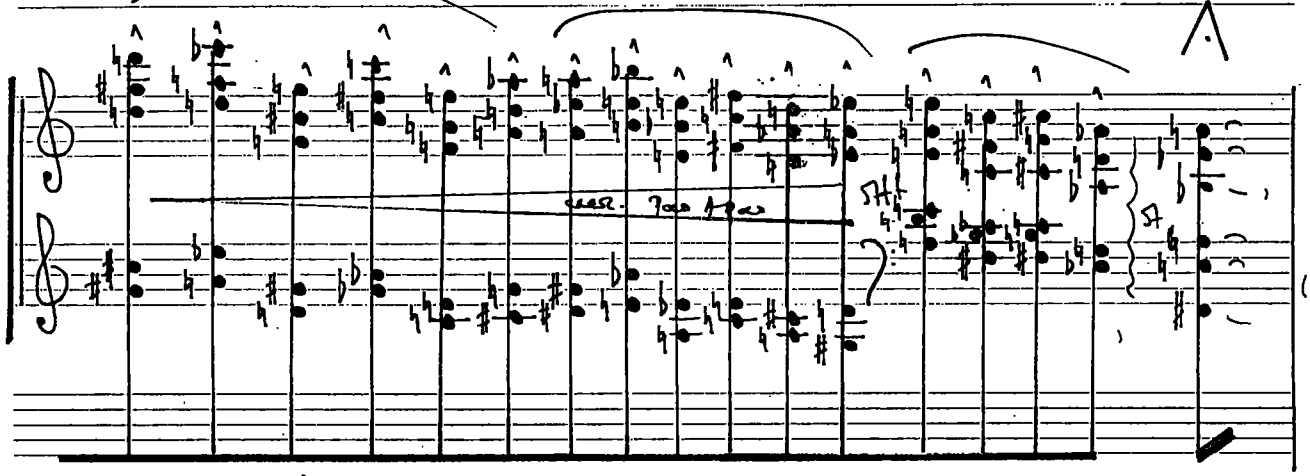

MENO MOSSO
MOLTO PESANTE, APPASSIONATA
2 X

Accel (Poco A Poco) — — — —

As a Cadenza (Slowly at first, gradually building dramatically in tempo)



(Accel poco a poco) (Molto Accel)

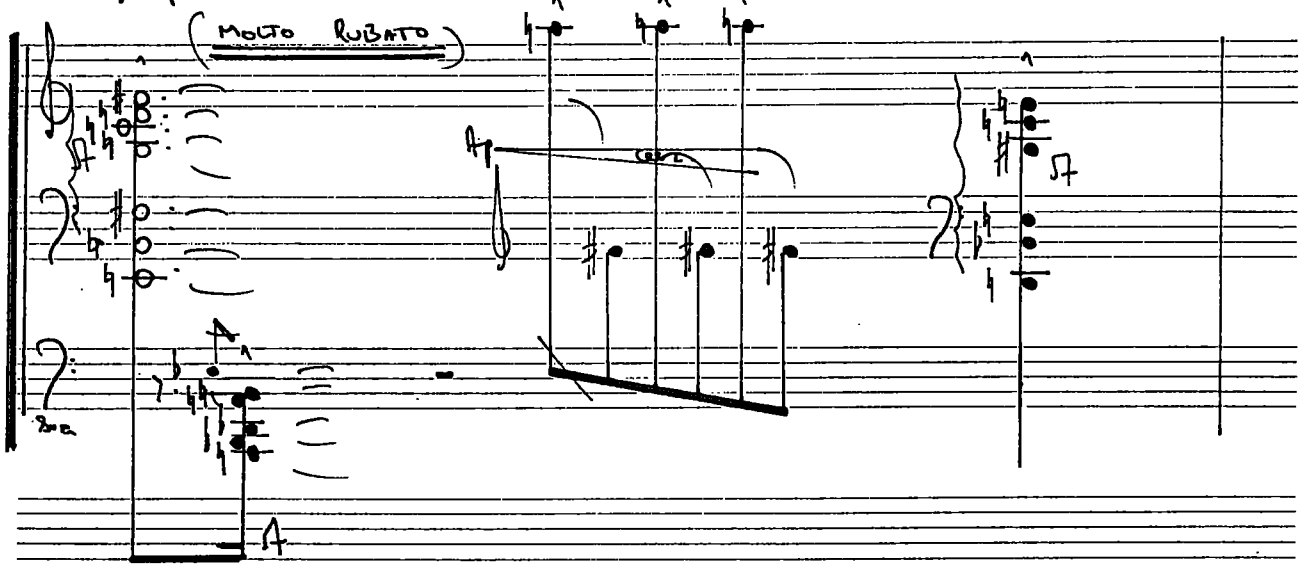


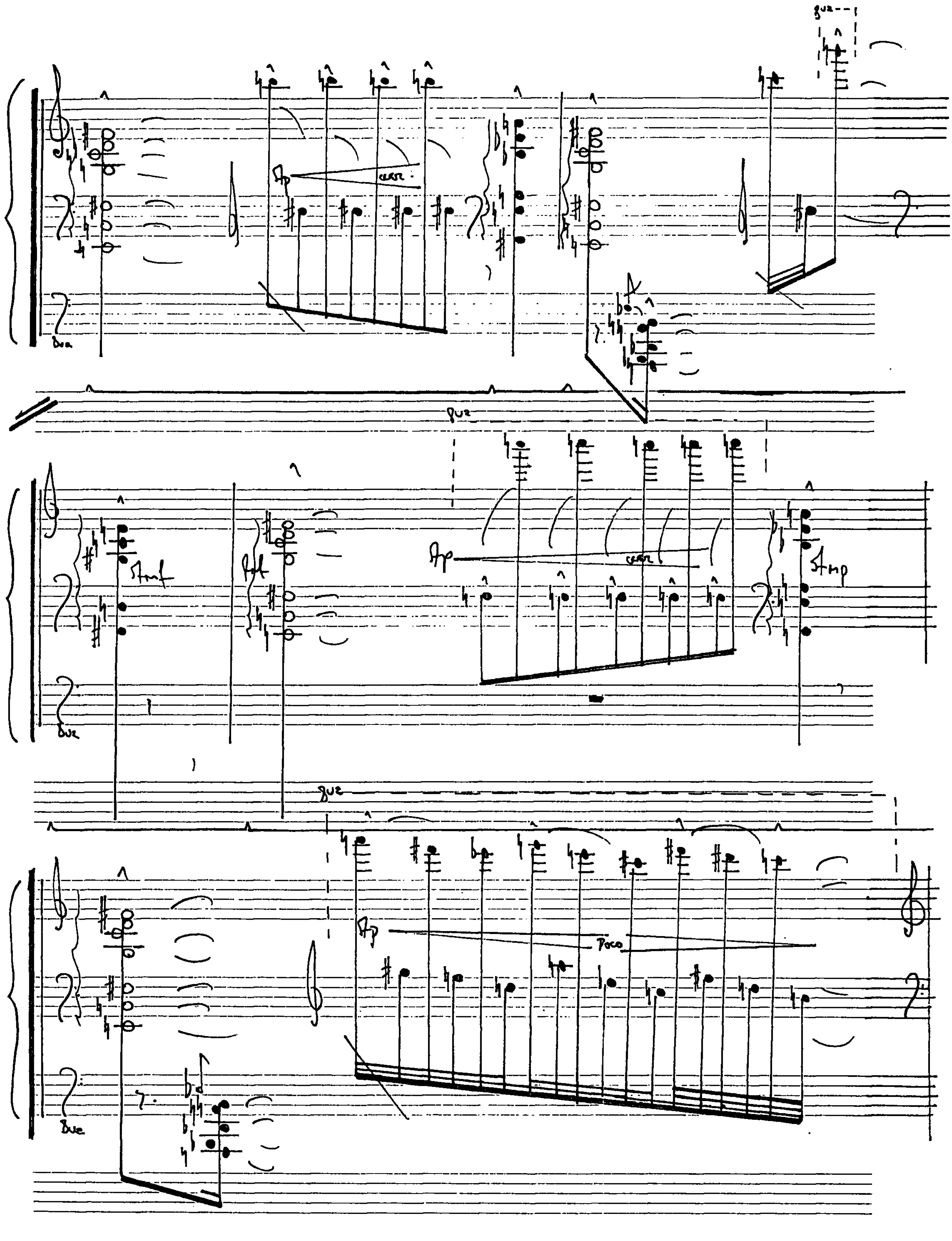
(Jazzy!)

Molto Meno Mosso

(Very Laid Back and Cool!)

(Molto Rubato)

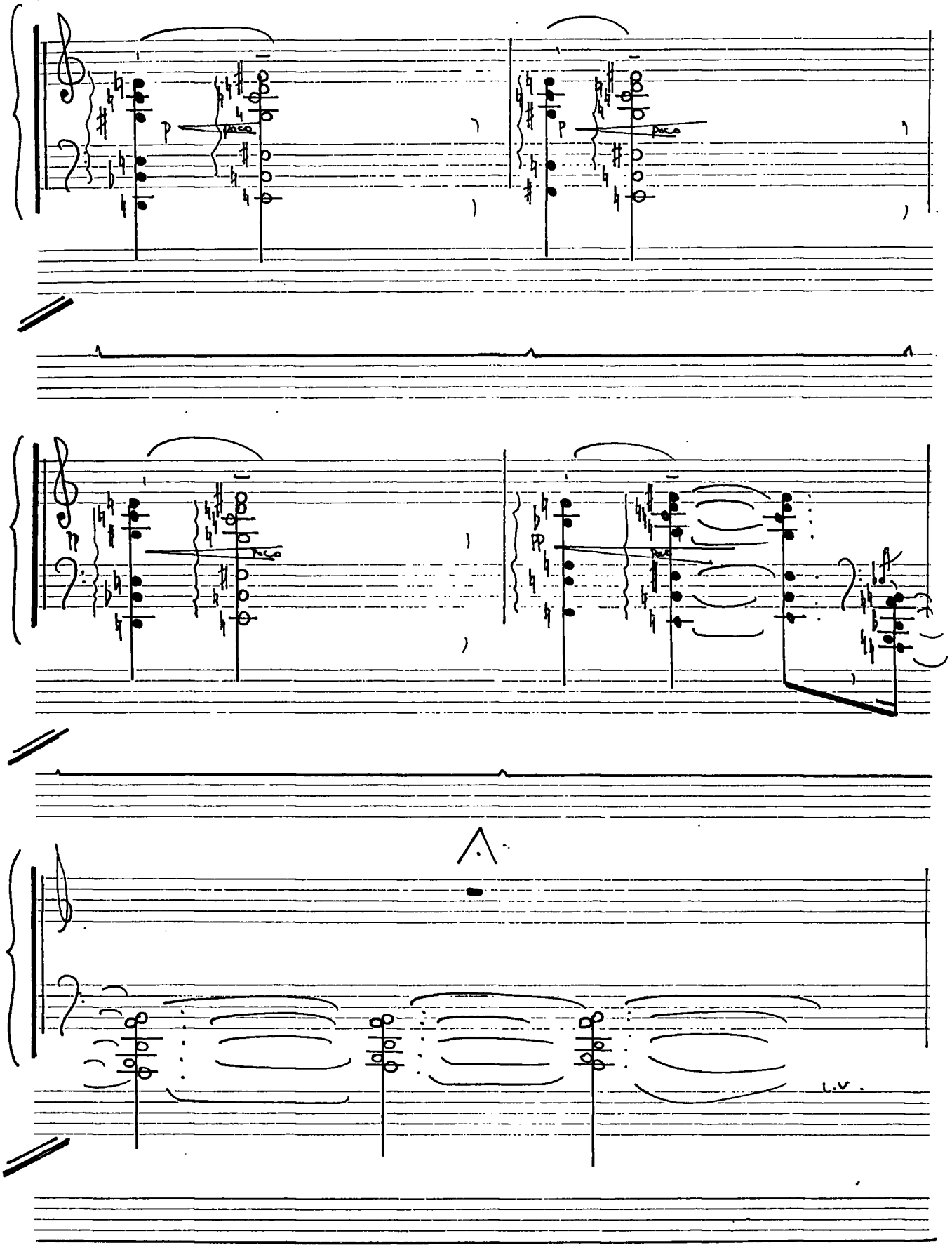




pp
cresc.
pp
cresc.
mp
pp
poco

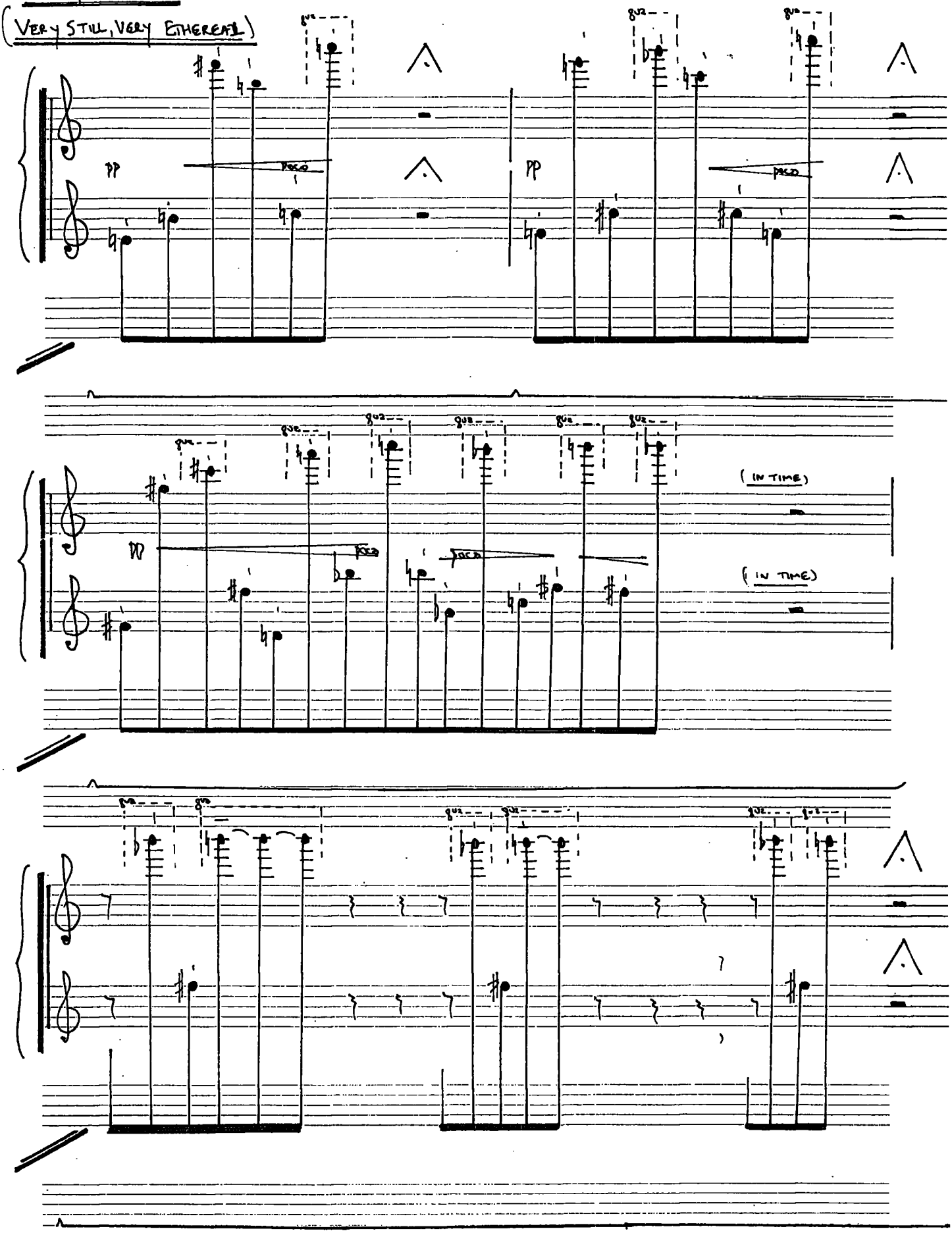
INCREDIBLY MELLOW

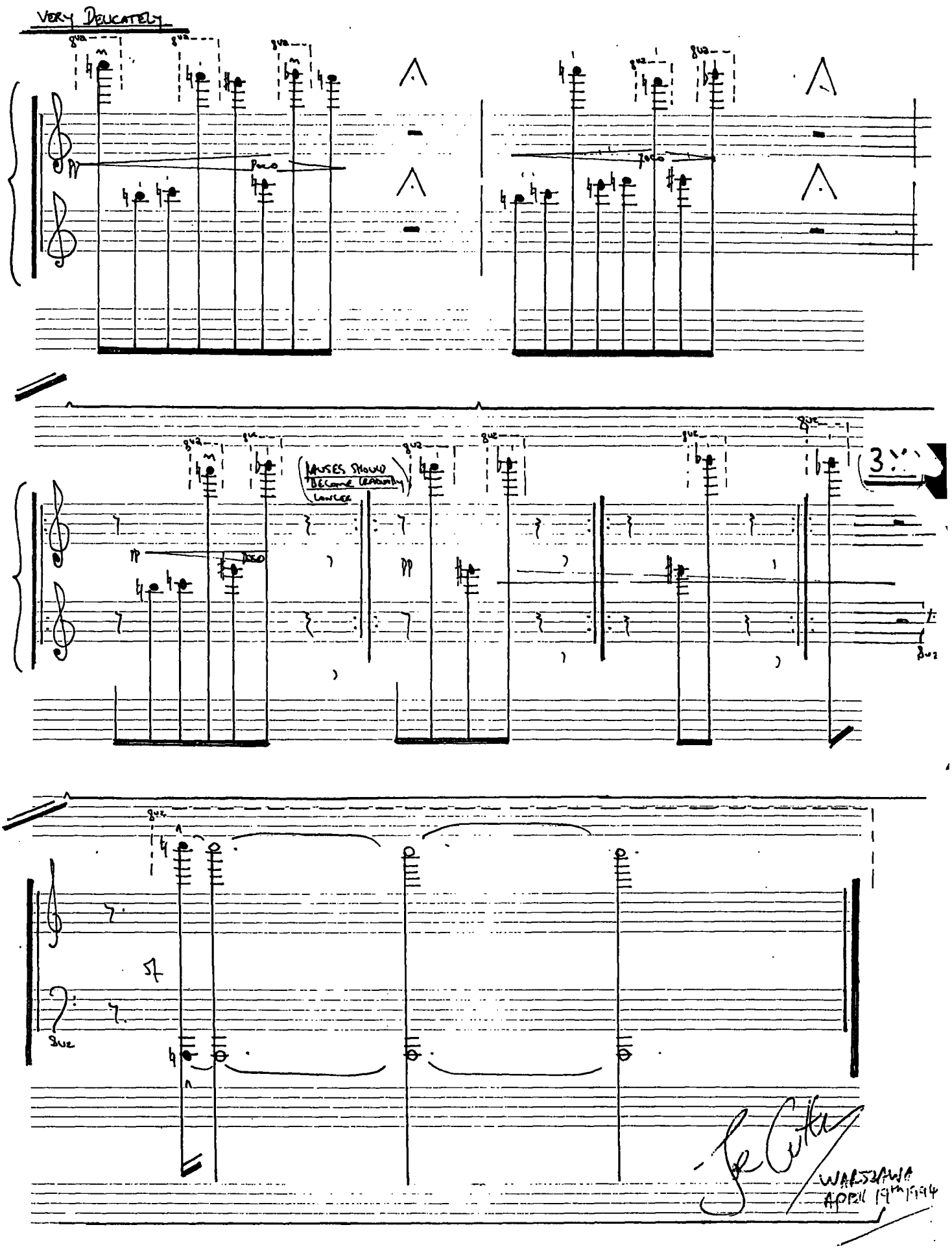
(LIKE SOME MIDNIGHT, SMOKY BAR TYPE MUSIC)



Tempo Primo

(Very still, very ethereal)




VERY DELICATELY
8va
mp
poco
(MUSES SHOULD BECOME GRADUALLY LOUDER)
3:
8va
WARSZAWA
APRIL 19th 1994

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Joe Cutler

Shaman

(1994)



11 NOV 2003

Joe Cutler

Shaman

Instrumentation:

Solo Trombone

(with piano resonance)

Note on performance:
Where stated, the performer is required to blow onto the strings of the piano with the sustain pedal fully depressed. Alternatively, an electronic resonance can be used.

Duration: 13 mins

FOR BARRIE WEBB

SHAMAN (1994)

FOR SOLO TROMBONE

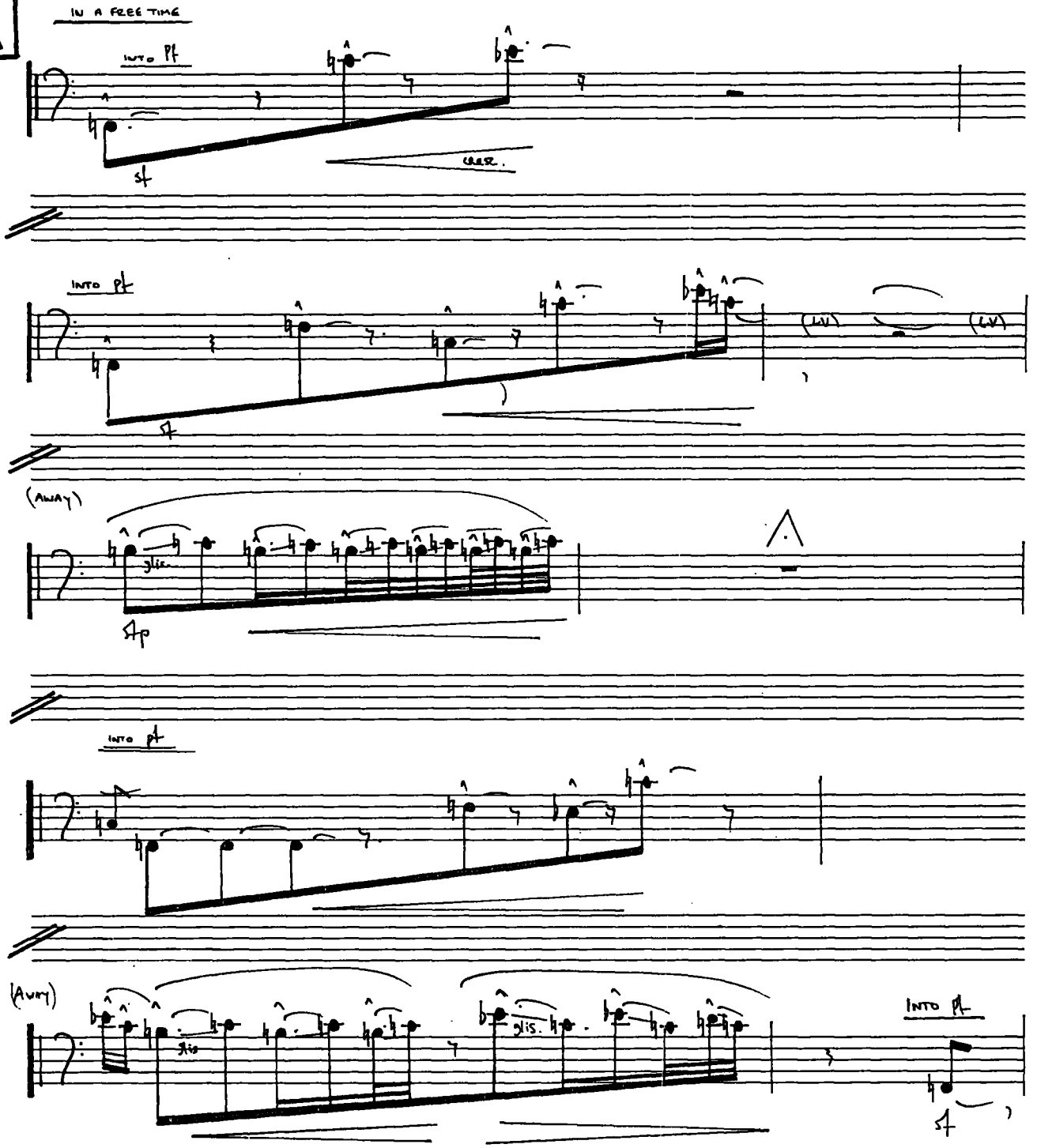
JOE CUTLER

I. MEDITATION

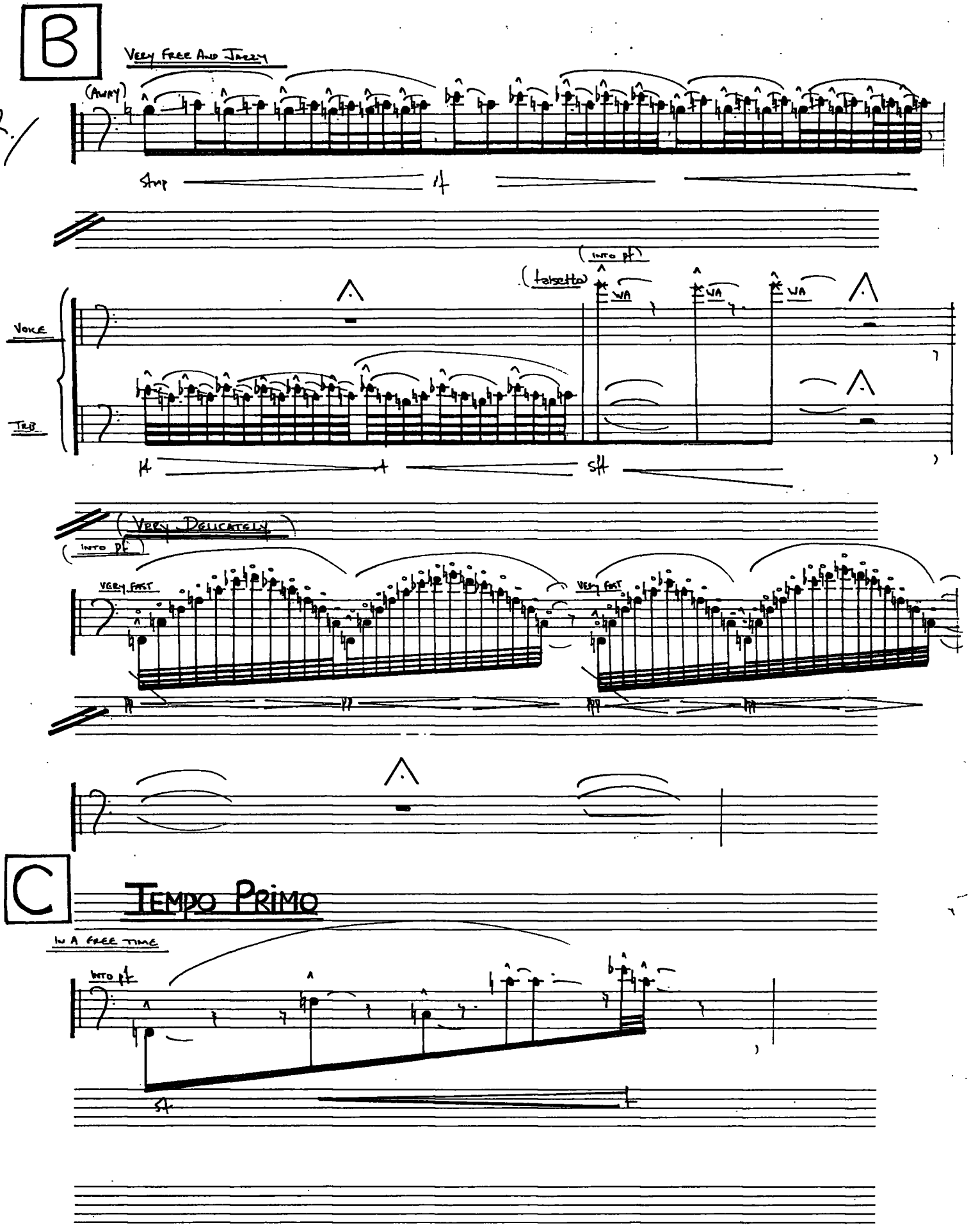
(CALLING MESCALITO) (AND PIANO RESONANCE)

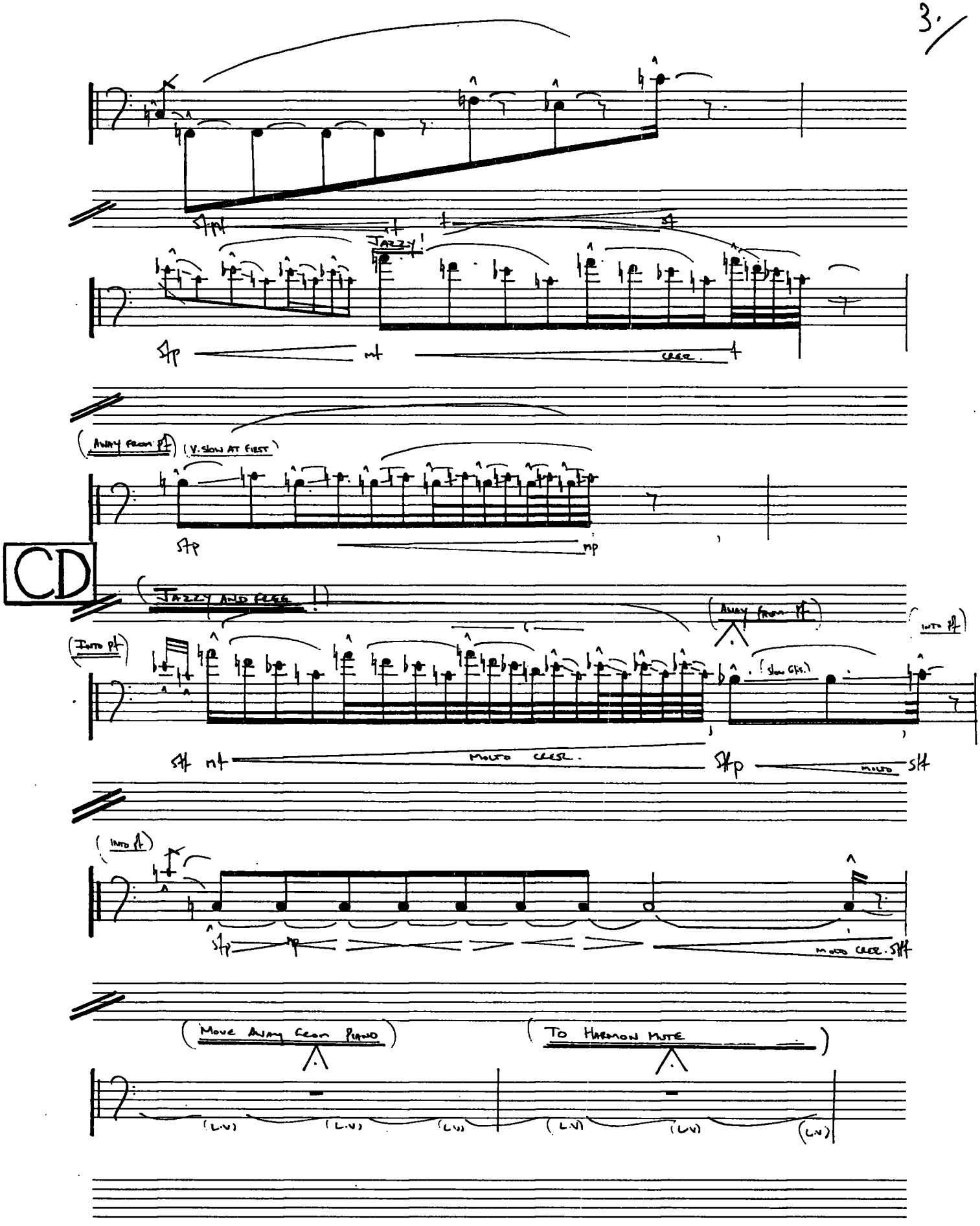
A

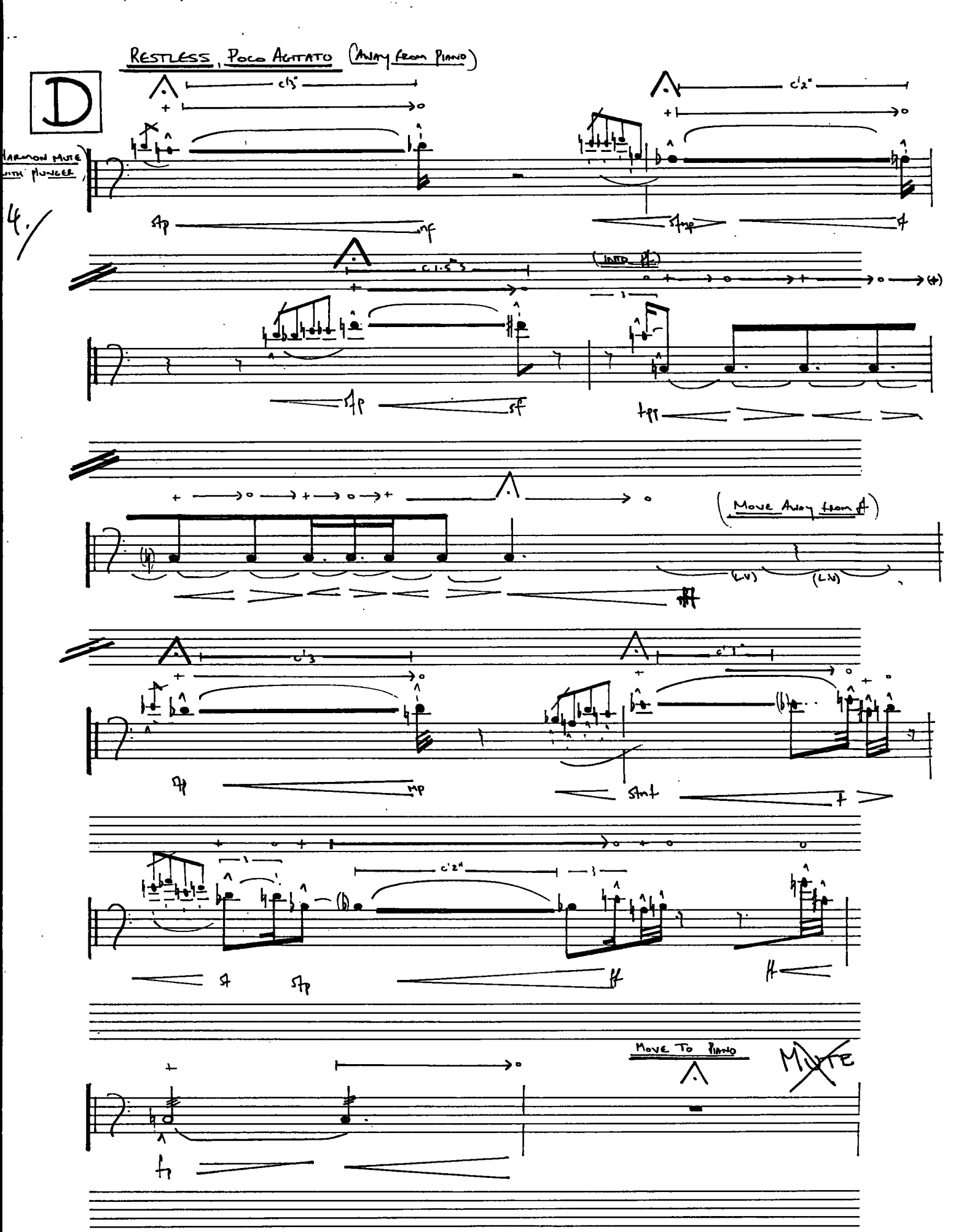
IN A FREE TIME



V.S.


B
Very Free And Jazzy
(Airy)
Stop
(into pf)
(falsetto)
VA
VA
VA
Voice
Trp
sff
(Very Delicately)
(into pf)
very fast
very fast
C
Tempo Primo
In A free time
into pf


JAZZY!
AWAY FROM PL
(V. SLOW AT FIRST)
CD
JAZZY AND FREE!
INTO PL
AWAY FROM PL
INTO PL
(SLOW CRES.)
MOLTO CRESC.
MOLTO
INTO PL
MOLTO CRESC.
MOVE AWAY FROM PIANO
TO HARMON MUTE
(L.V.)
(L.V.)
(L.V.)
(L.V.)
(L.V.)
(L.V.)


RESTLESS, POCO AGITATO (Away from Piano)
D
HARMON MUTE WITH PLUNGER
4.
(Move Away from ♯)
(LV)
(LV)
Move To Piano
MUTE

E

TEMPO PRIMO FREE AND JAZZY (MOLTO RUBATO)

(INTO PT) (SENZA SORDINO)

(AWAY) (INTO PT)

(AWAY) (INTO PT)

Sub P MOLTO Sub P MOLTO

(INTO PT)

(AWAY) VERY FAST (INTO PT)

(INTO PT)

(INTO PT)

(falsetto) WA WA WA WA WA

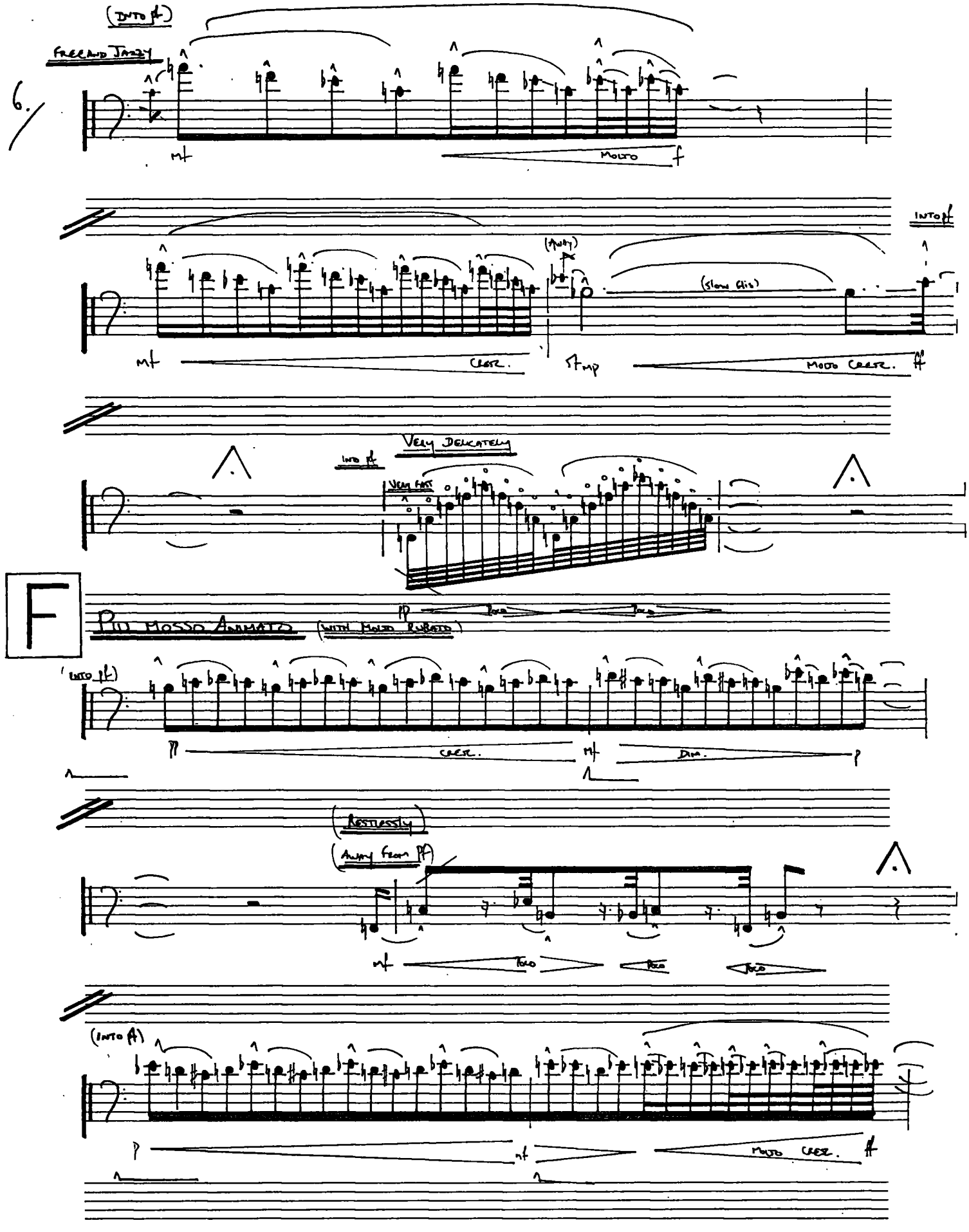
VOICE

TENOR

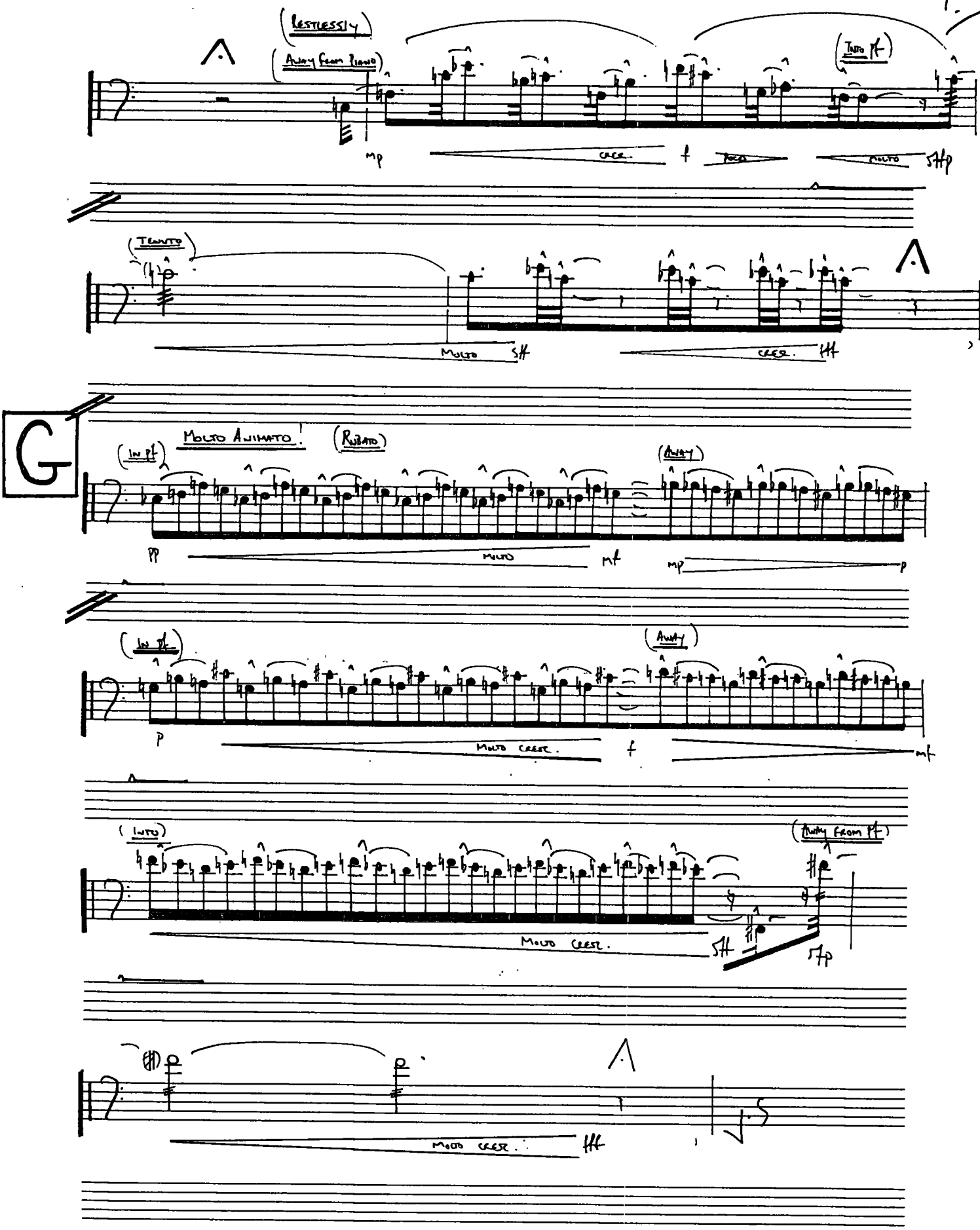
(WORKING INTO FRENZY)

MOLTO

V.S.



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(Restlessly)
(Away from Piano)
(Into Pf)
mp
cresc.
f
poco
molto
sfp
(Tenuto)
molto
sf
cresc.
ff
A
G
Molto Agitato!
(Rubato)
(In Pf)
(Away)
pp
molto
mf
mp
p
(In Pf)
(Away)
p
molto cresc.
f
mf
(Into)
(Away from Pf)
molto cresc.
sf
sfp
(8va)
molto cresc.
ff

8. FF

Into ff

Wild and Free!!

(Valve Trills)

Trmb

Ossia

sfp sfp molto ff

Tr

sfp molto f

(Valve Trills)

Trmb

Ossia

sf

Tr

(LT)

cresc. ff

Furioso !

(Lip Trills)

molto cresc. ff

Crazy!!

Trmb

Ossia

sf molto cresc. ff

molto ff

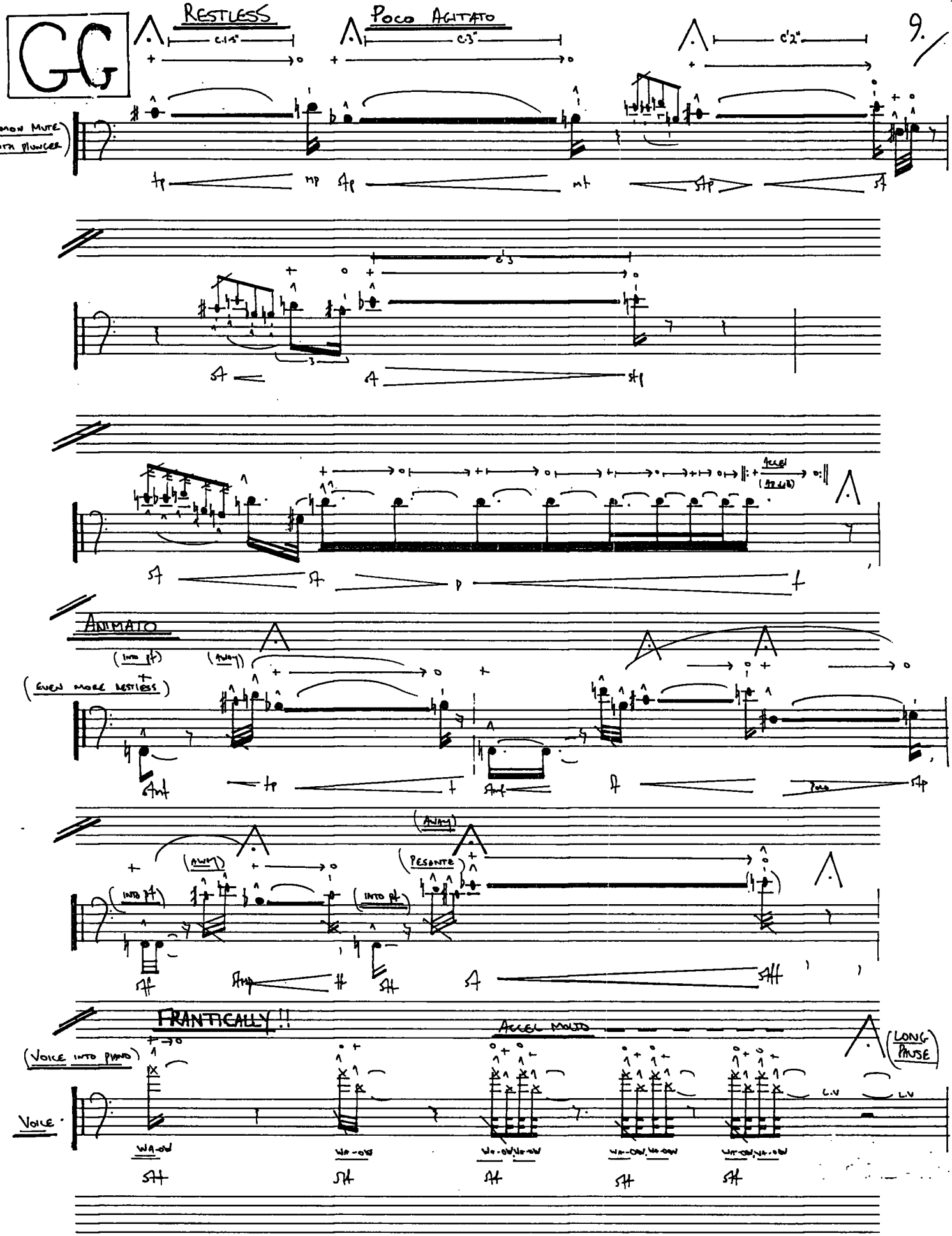
molto cresc. fff

(Back into Piano)

(To Harmon Mute)

(Move Away from Piano)

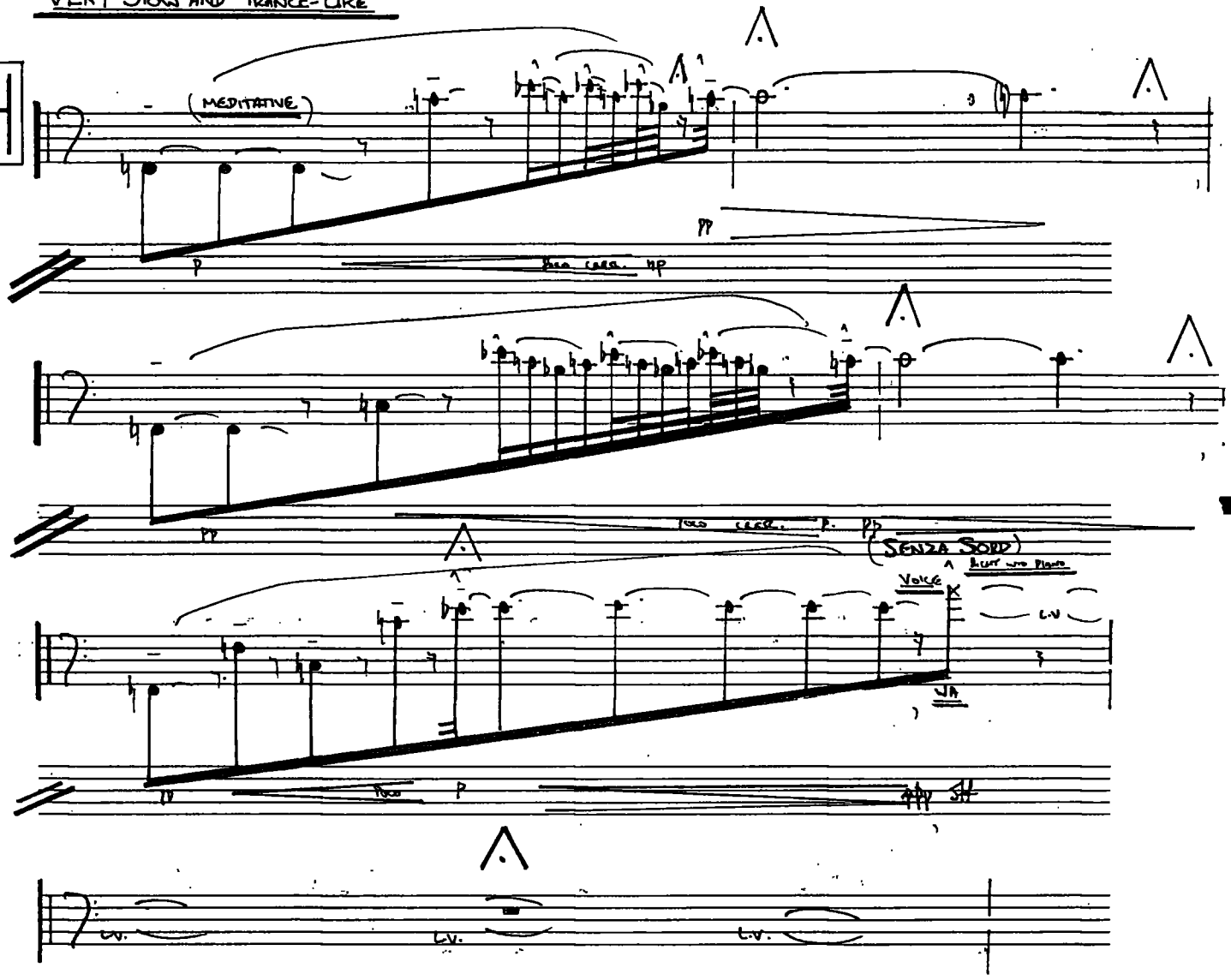
f molto fff


GG
RESTLESS
POCO AGITATO
9.
(HARMON MUTE WITH PLUNGER)
ANIMATO
(EVEN MORE RESTLESS)
PESANTE
FRANTICALLY!!
ACCEL MOLTO
(VOICE INTO PIANO)
VOICE
(LONG PAUSE)

10/

VERY SLOW AND TRANCE-LIKE
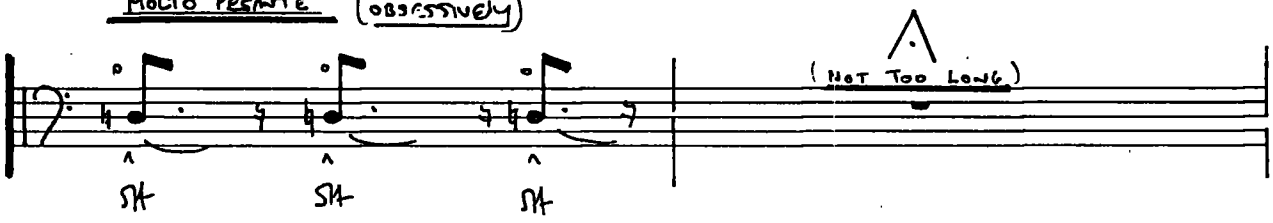
H



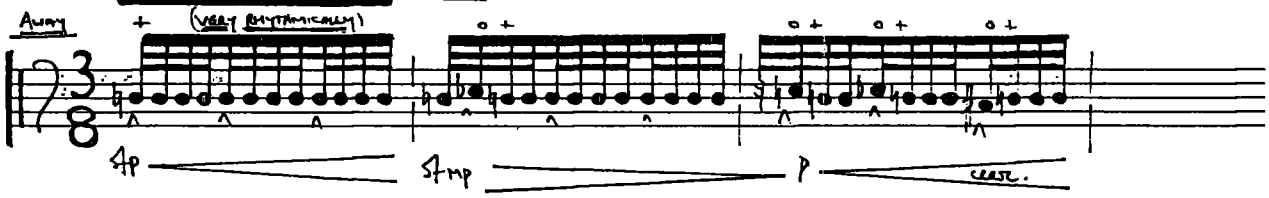
I

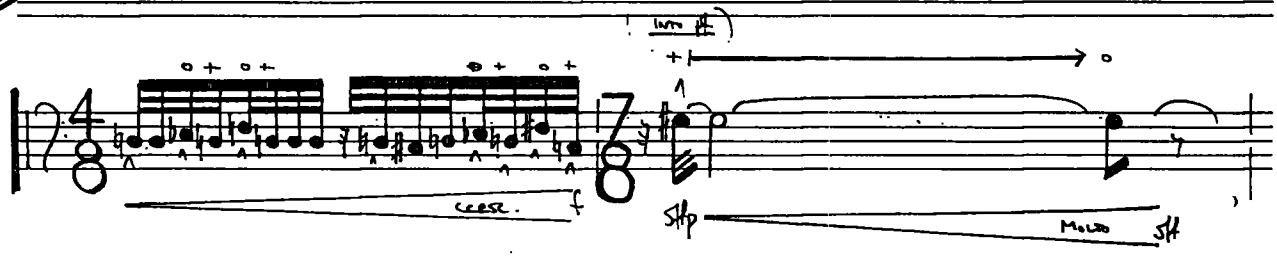
II. (PLUNGER MUTE)
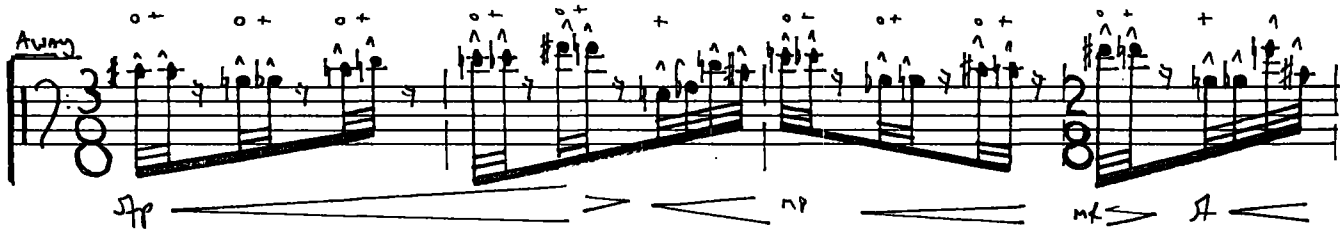
MOLTO PESANTE (OBSESSIVELY)



MOTO PERPETUO (♪ = c.90)







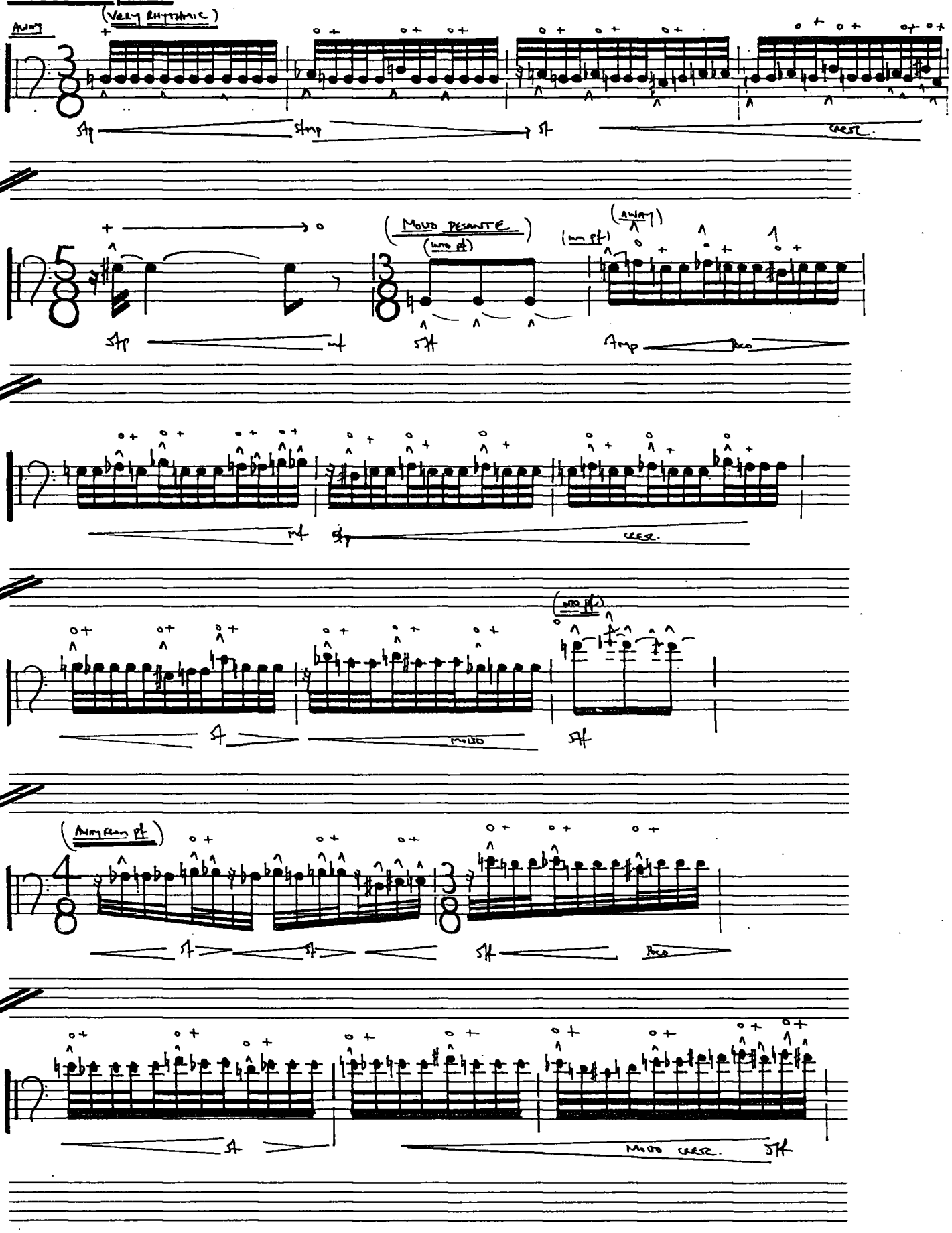
MOLTO PESANTE (OBSESSIVELY)

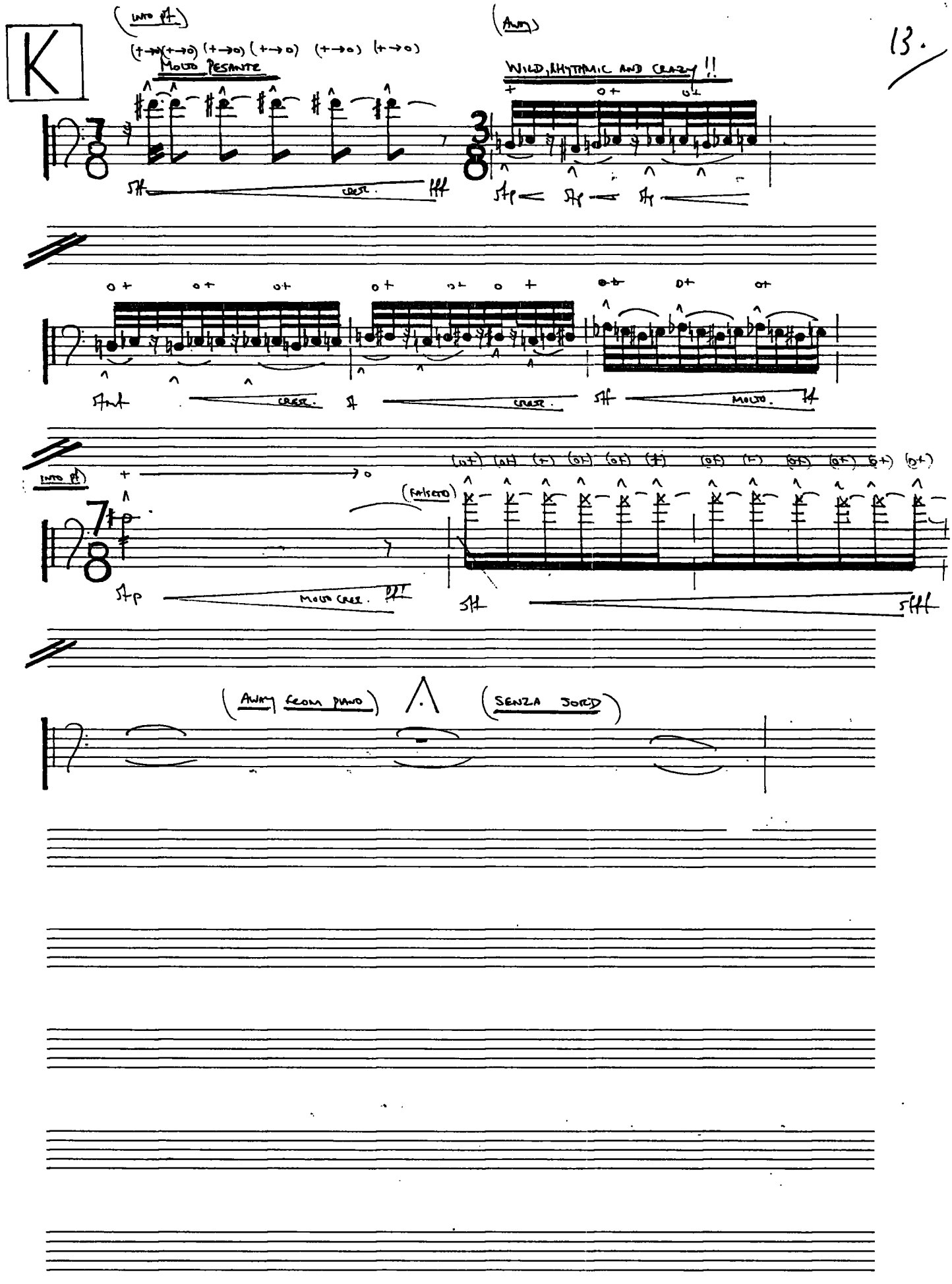
(AWAY FROM TUBA)
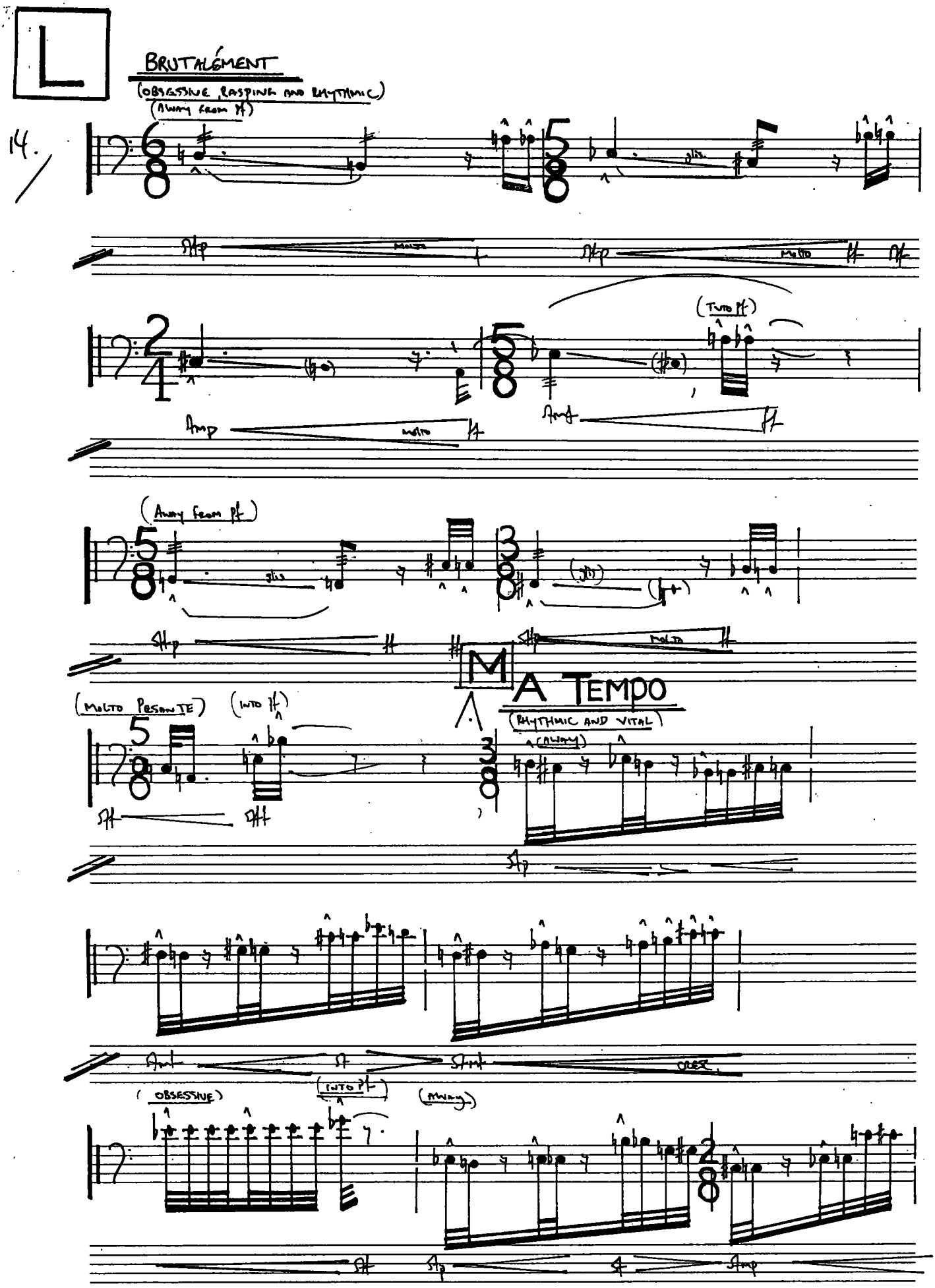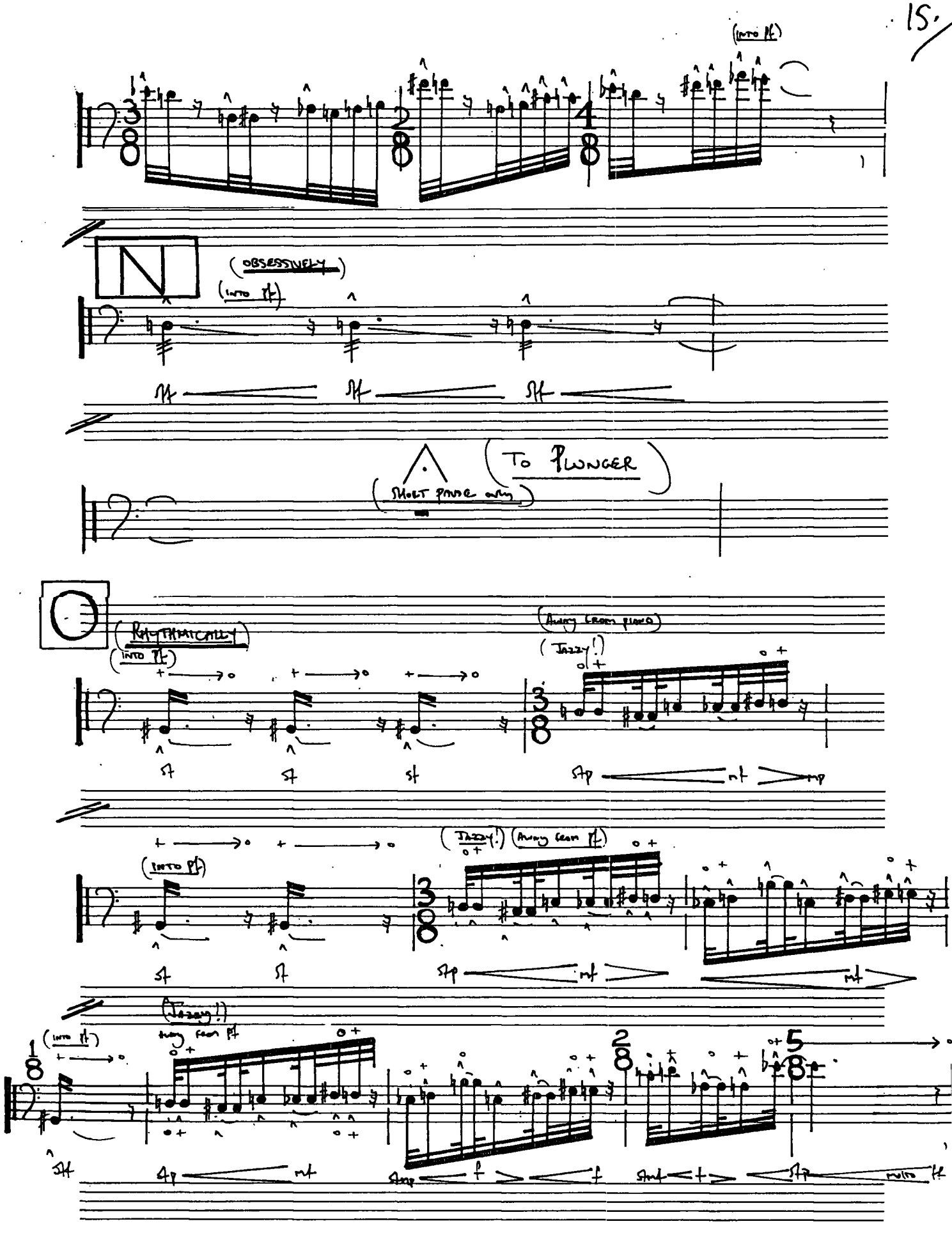


V.S.

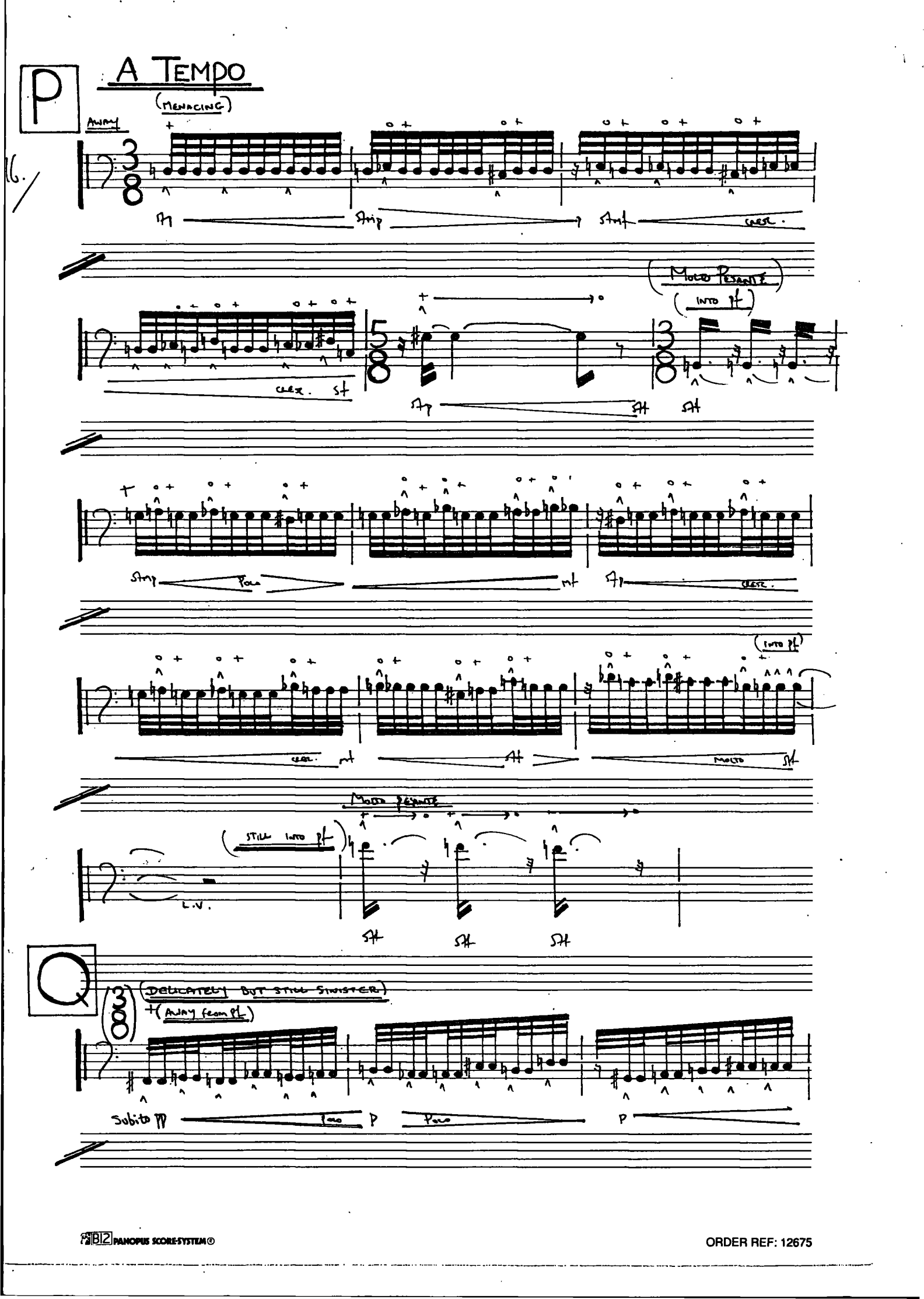
A Tempo

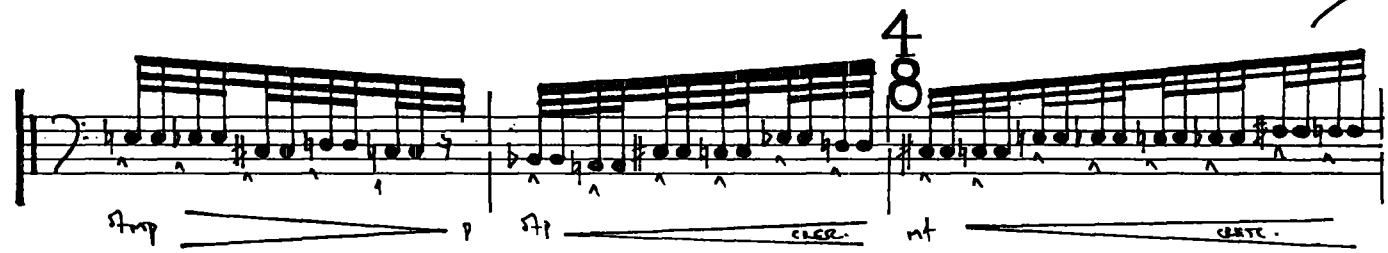

(Very Rhythmic)
Away
Stp
Stmp
Cresc.
Molto pesante
(away)
(away from pf)
Molto
Molto cresc.


K
(INTO PT)
MOLTO PESANTE
CRESC.
(AWAY)
WILD, RHYTHMIC AND CRAZY !!
MOLTO.
INTO PT
(FALSETTO)
MOLTO CRESC.
(AWAY FROM PIANO)
(SENZA SORD)


L
BRUTALÉMENT
(OBSESSIVE, RASPING AND RHYTHMIC)
(Away from pf)
14.
(Into pf)
(Away from pf)
(Molto Pesante)
(Into pf)
M
A TEMPO
(RHYTHMIC AND VITAL)
(Away)
(OBSESSIVE)
(Into pf)
(Away)

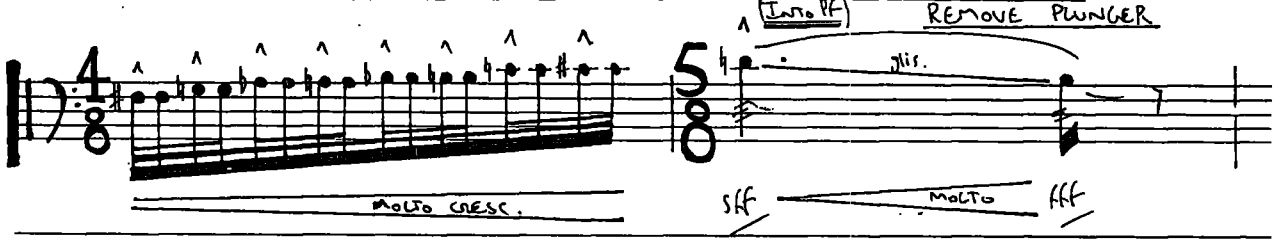

(into Pf)
N
(OBSESSIVELY)
(into Pf)
(To Plunger)
(Short pause only)
O
(Rhythmically)
(into Pf)
(Away from piano)
(Jazzy!)
(into Pf)
(Jazzy!)
(Away from Pf)
(into Pf)
(Jazzy!)
(away from Pf)


P
A TEMPO
(MENACING)
AWAY
16.
Strip
Strict.
(MOLTO PESANTE)
(INTO Pf)
clear. st
St
clear.
Pan
mt
(STILL INTO Pf)
L.V.
Q
(DELICATELY BUT STILL SINISTER)
(AWAY from Pf)
Subito pp
Too
P
Pan



Poco Accel.

RAW AND RASPING

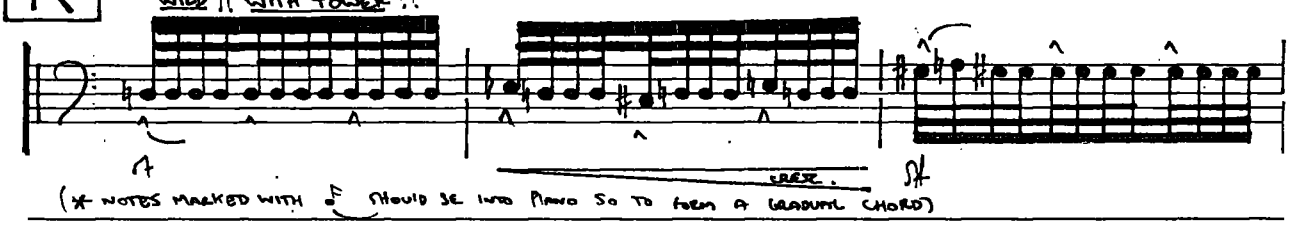




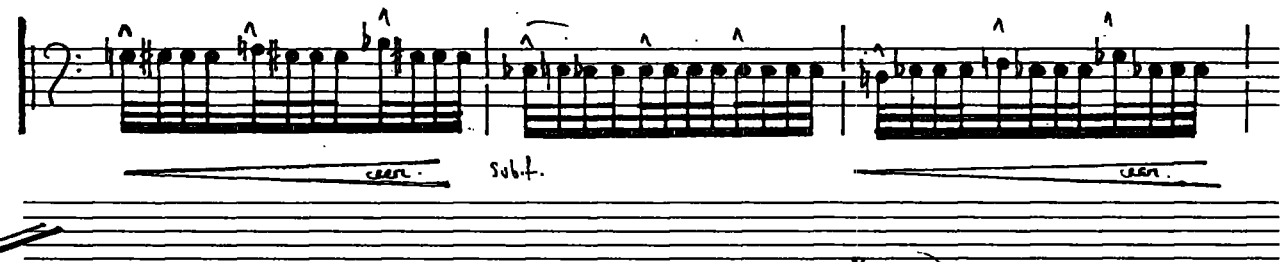
R

A Tempo

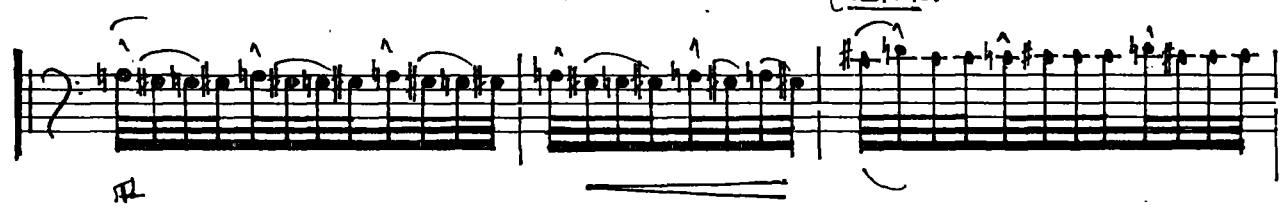
WILD !! WITH POWER !!



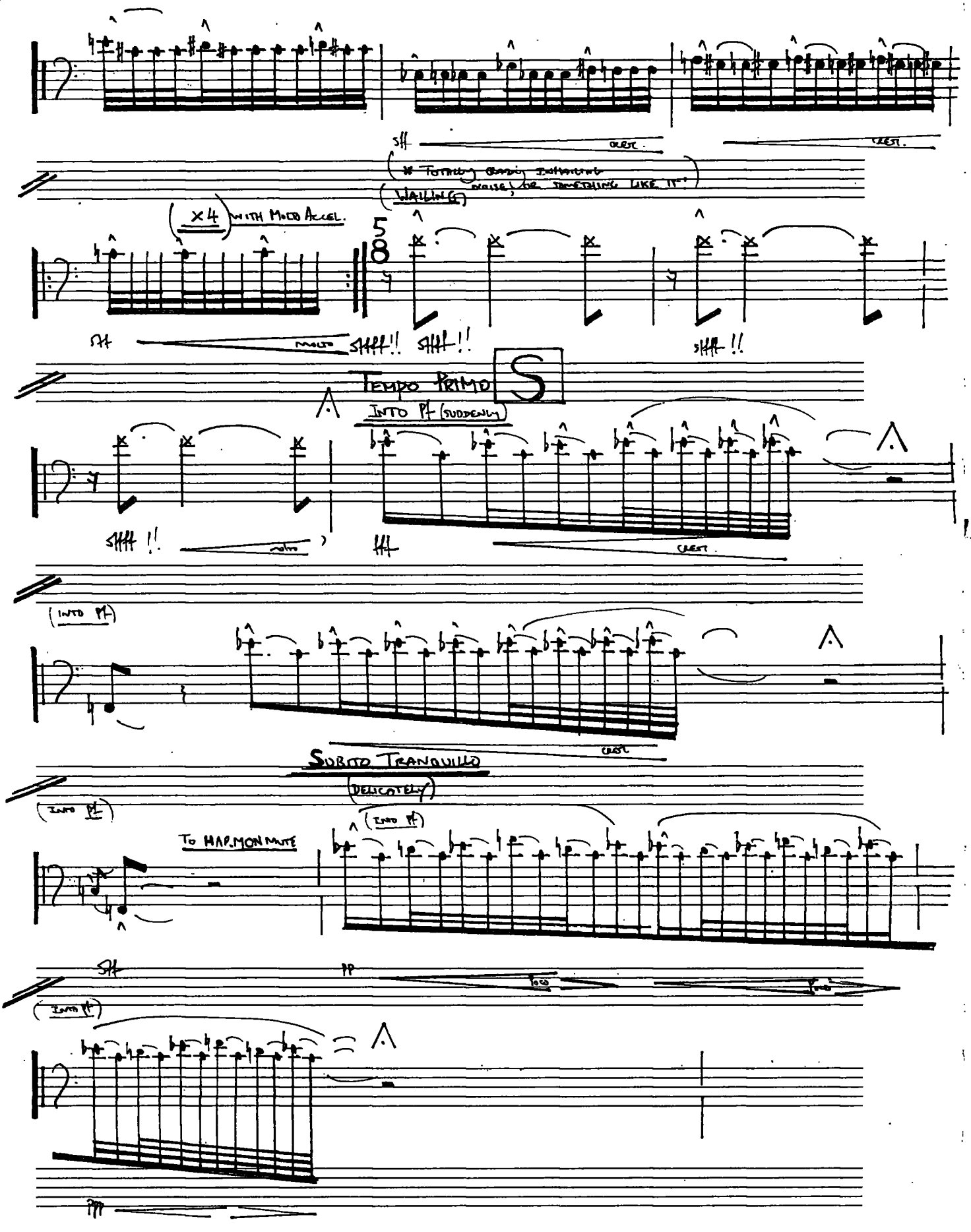
(* NOTES MARKED WITH ♩ SHOULD BE INTO PIANO SO TO FORM A GRADUAL CHORD)



(PESANTE)



18.



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T

As if From A Distance

(Into Pf)

mp

pp

p

Voice

(Very fast !)

(Into Pf)

(falsetto)

wh - o

Poco

pp

Poco

13th Oct 1994

Görecki, Warszawa

BIZ PANOPUS SCORE-SYSTEM©

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Joe Cutler

Sal's Sax

(Original version)

(1995)



11 NOV 2003

INSTRUMENTATION

PICCOLO
FLUTE
SAX 1 (ALTO DOUBLING SOPRANO)
SAX 2 (ALTO)
SAX 3 (ALTO DOUBLING BARITONE)
PIANO 1
PIANO 2
PERCUSSION
ELECTRIC GUITAR
BASS GUITAR
VIOLIN (PREFERABLY ELECTRIC WITH ADDITIONAL C-STRING)
CELLO
PIANO 3

(SAX PARTS NOT-TRANSPOSED)

"I LIKE MY WHISKEY WILD, I LIKE SATURDAY NIGHT IN THE SHACK TO BE CRAZY, I LIKE THE TENOR TO BE WOMAN-MAD, I LIKE THINGS TO GO AND ROCK AND BE FLIPPED. I WANT TO BE STONED IF I'M GOING TO BE STONED, I LIKE TO BE GASSED BY A BACK-ALLEY MUSIC."

JACK KEROUAC

I. ("THE INTRO")

(FOR SAL AND DEAN)
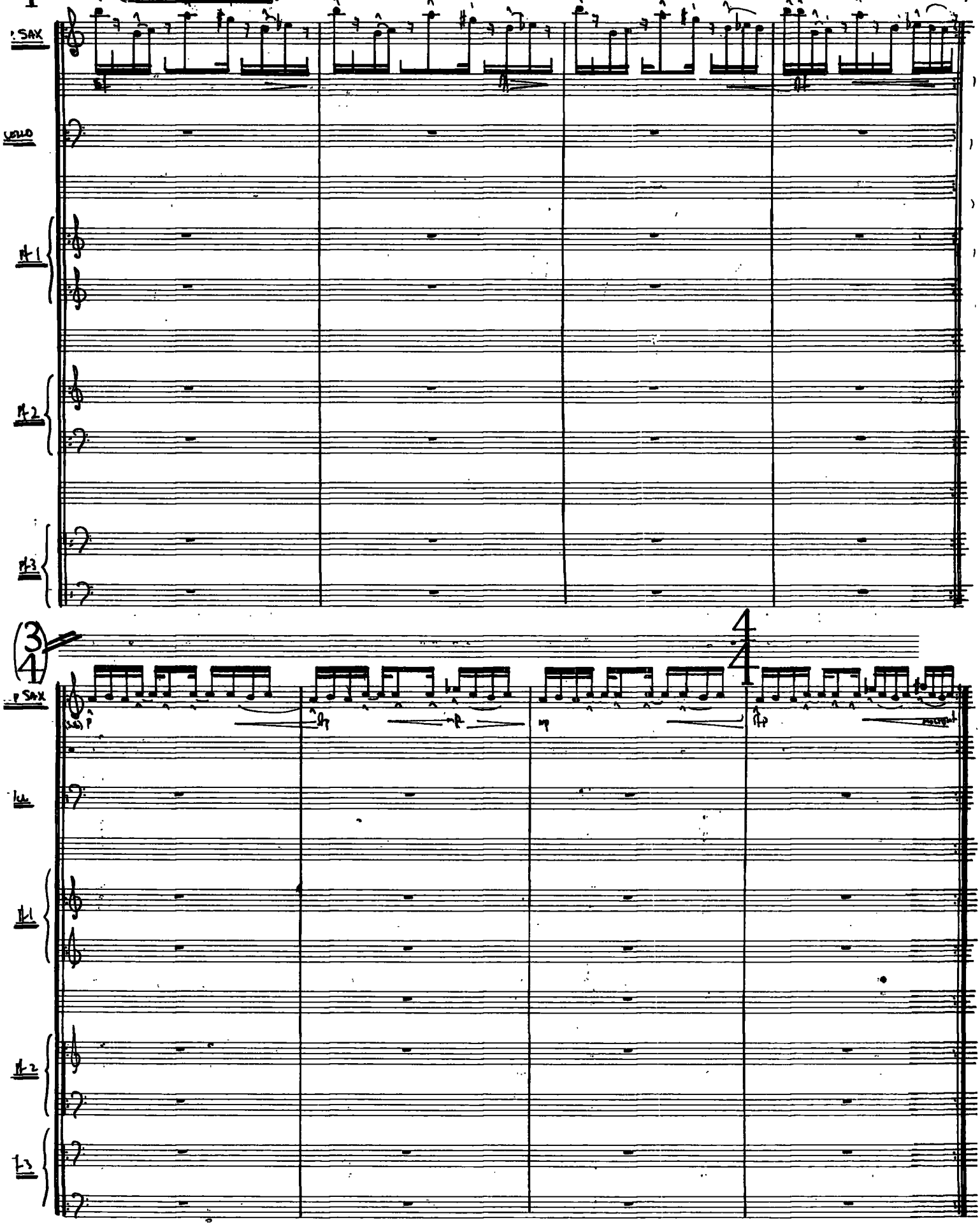
SAL'S SAX (1995)
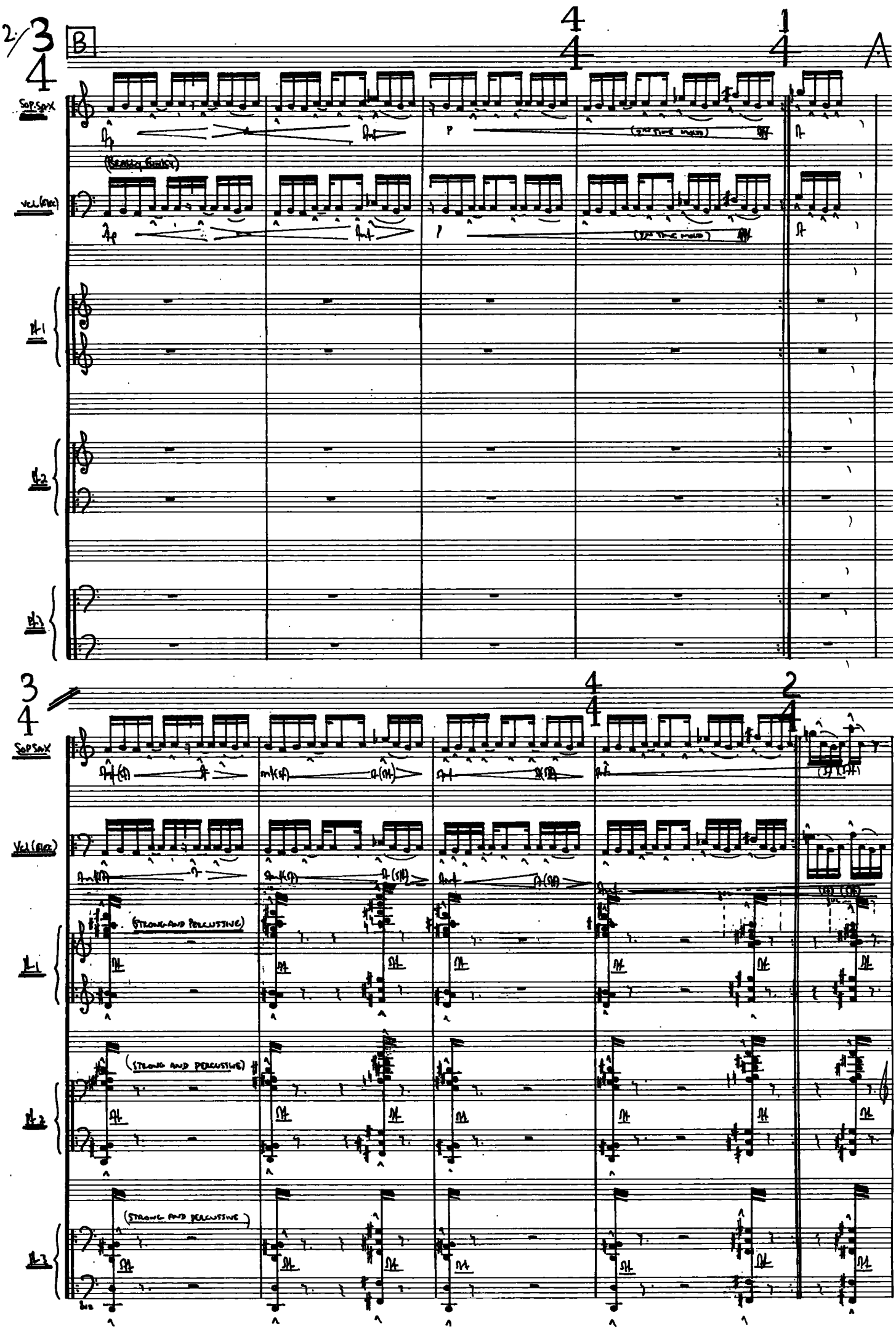
A

(♩ = c. 108)

(PUMPING! REALLY FUNKY!)

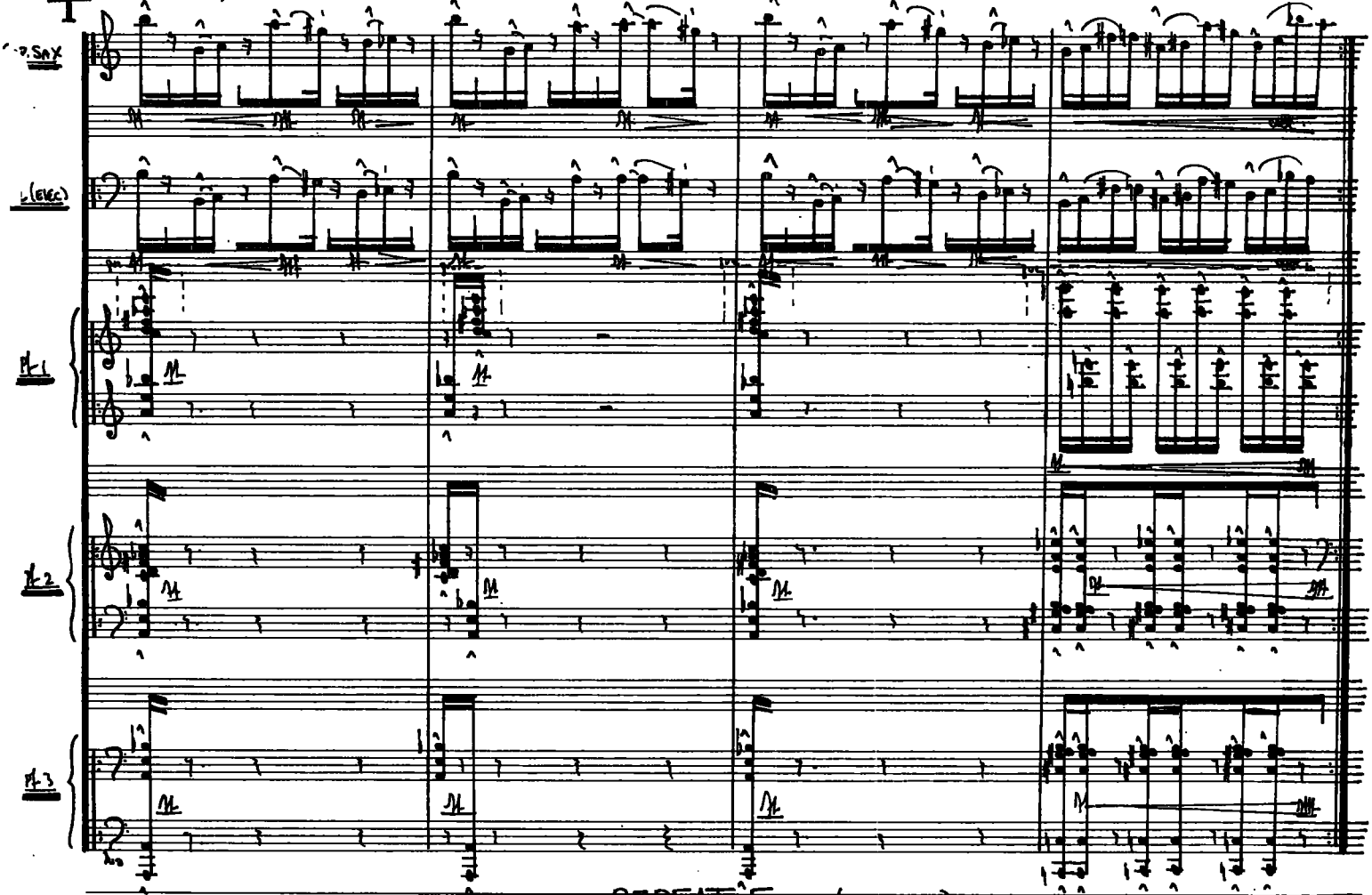
(BACK-STREET MUSIC)




B
A
Sop.Sax
Vcl(Bsx)
Pf.1
Pf.2
Pf.3
(Rocking Gently)
(2nd time more)
(Strong and percussive)

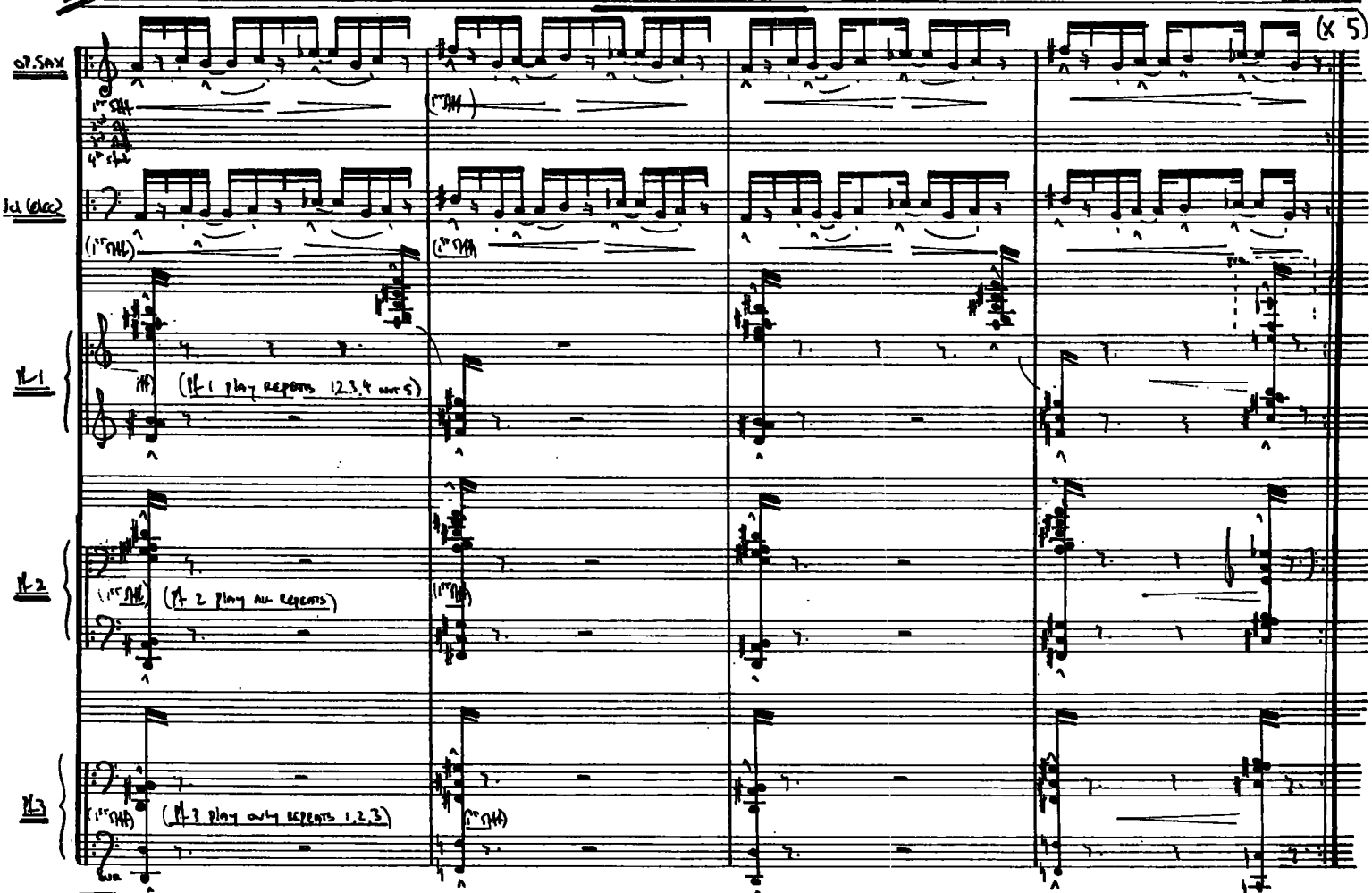
3/4 C

(WILD + FREE)

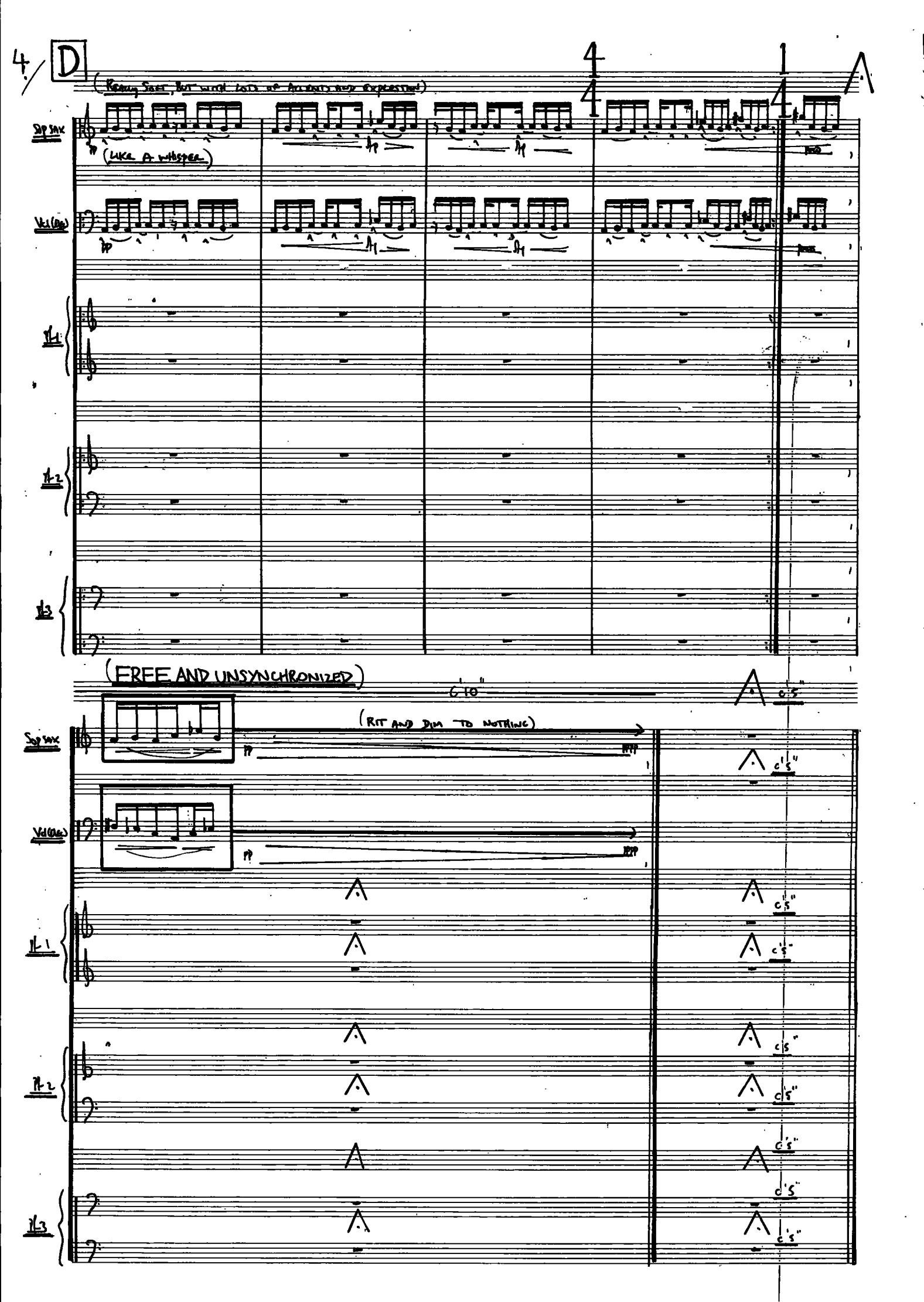


REPEAT 5x (TOTAL 6X)

(X 5)

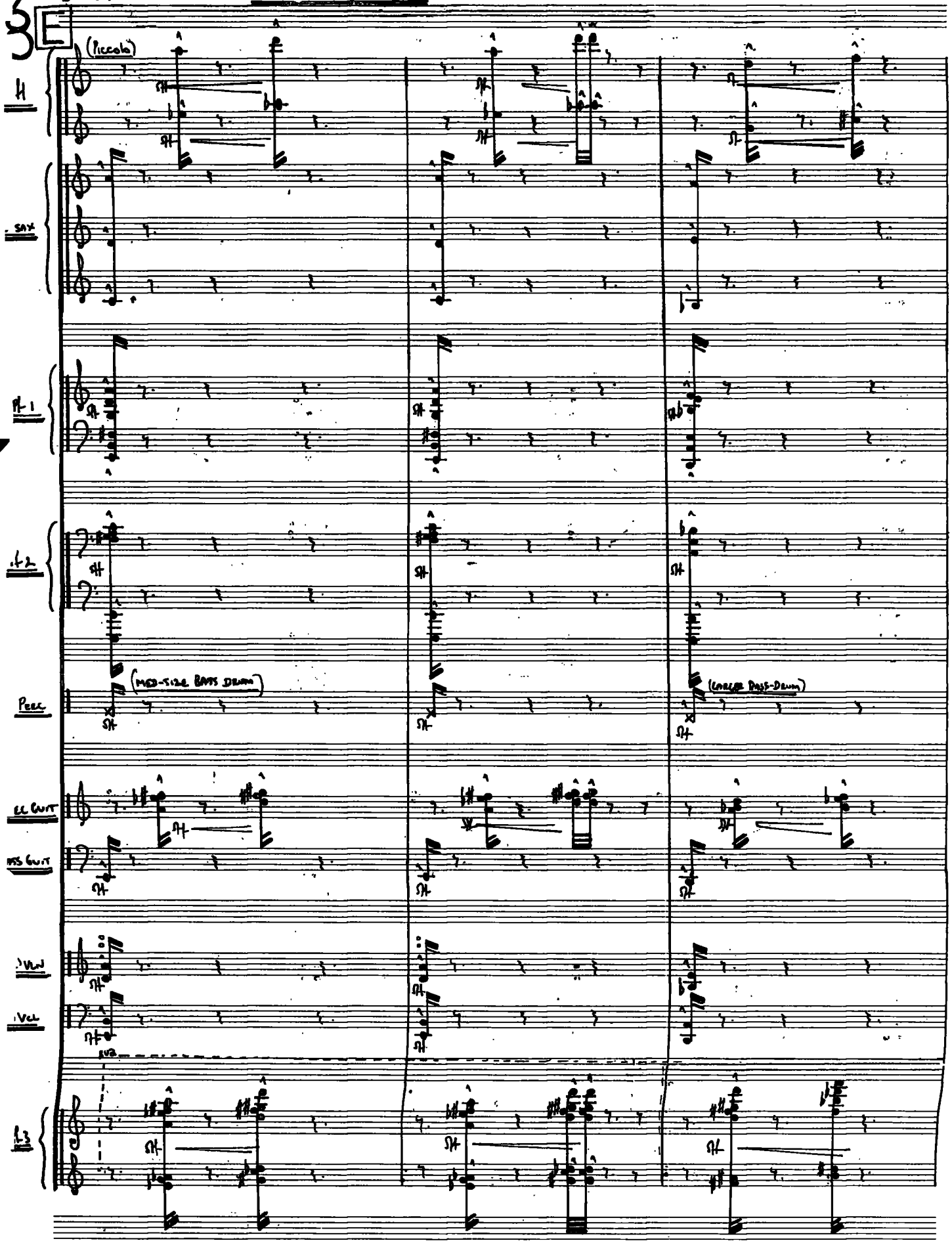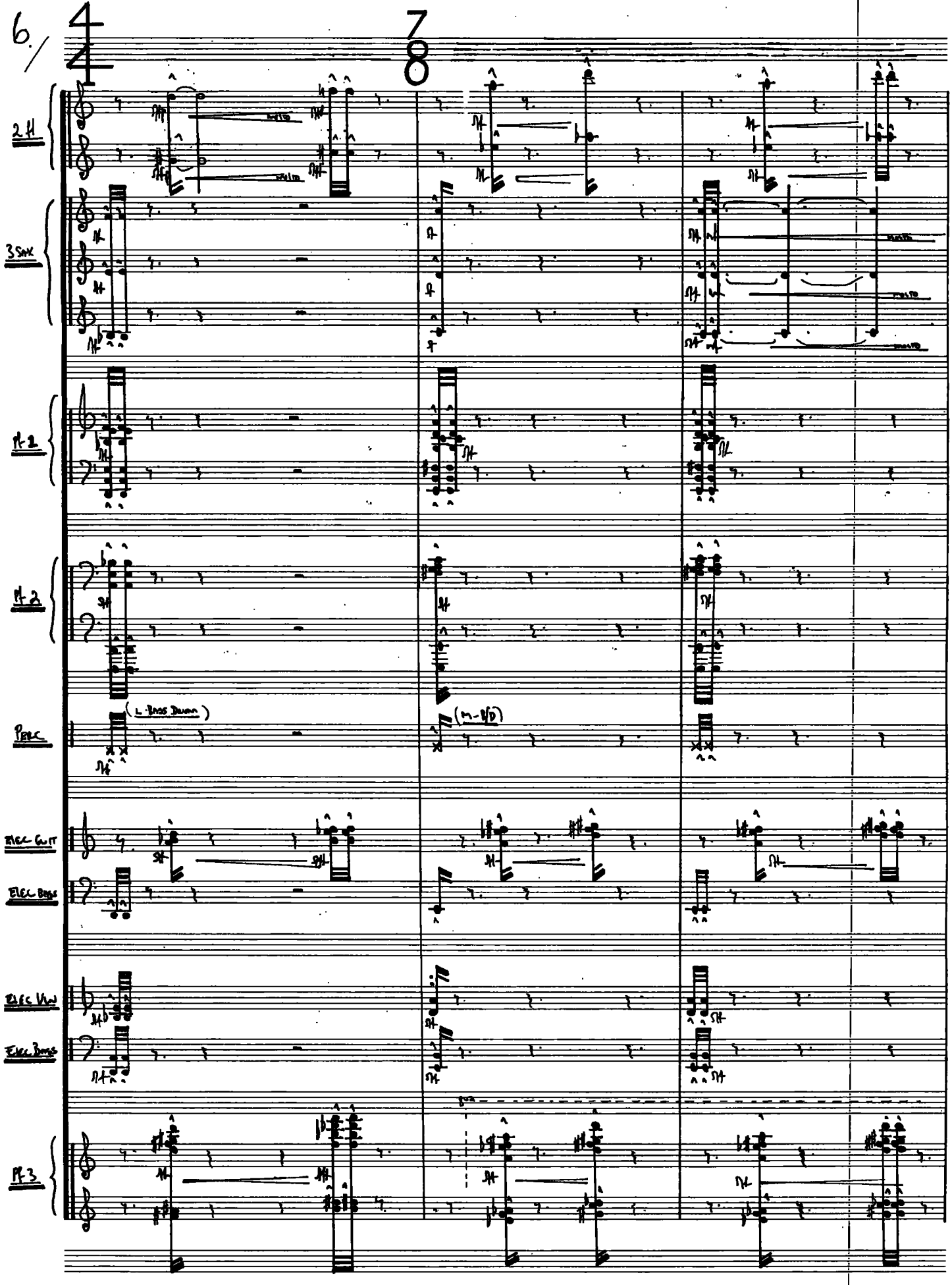


fff → DIM. ON EVERY REPEAT TILL PP

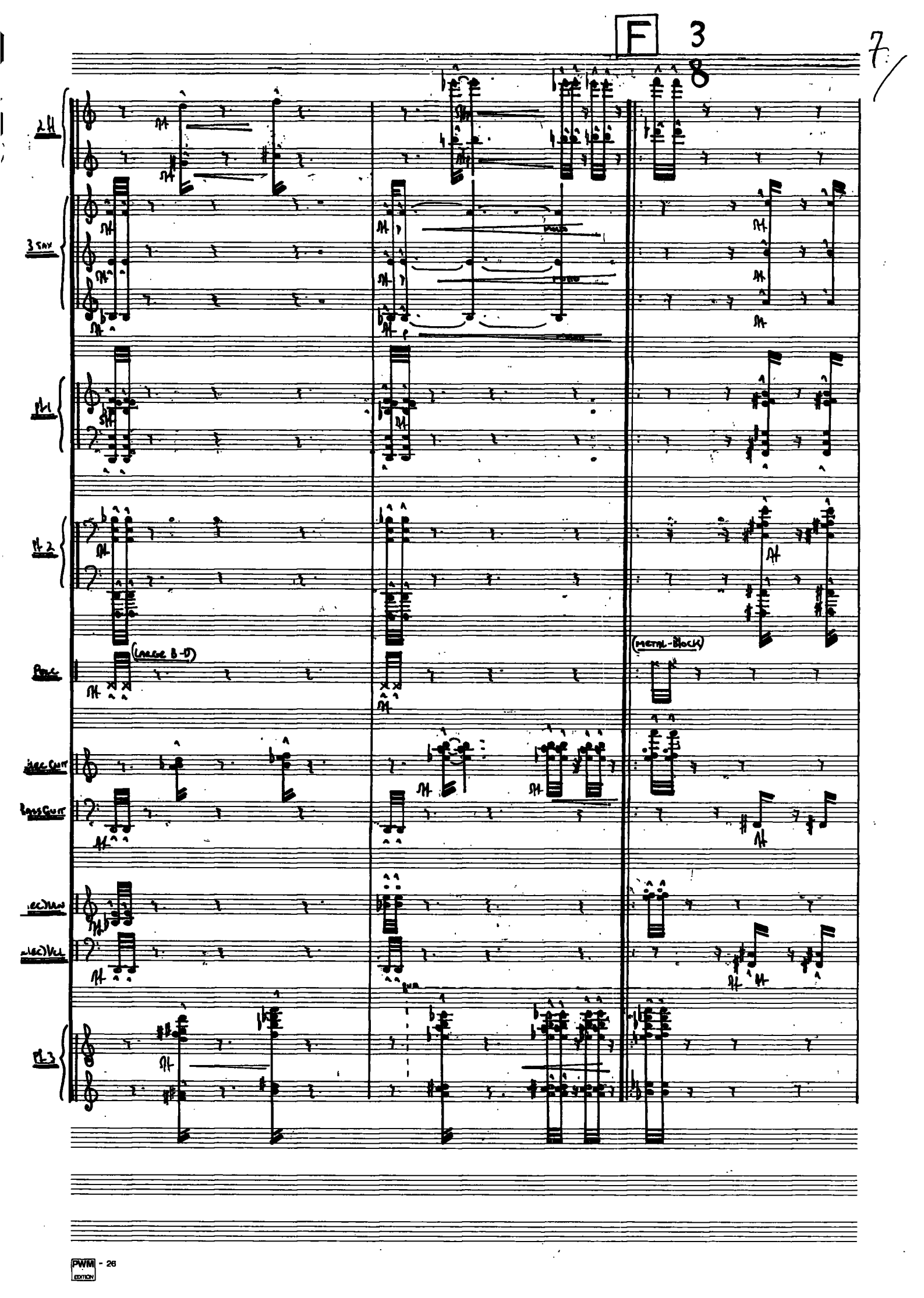

4/
D
4/4
1/4
A
(Roughly Same, but with lots of Accents and Expression)
Sop Sax
(Like A whisper)
Vc(Bs)
pp
mf
fff
Pf 1
Pf 2
Pf 3
(FREE AND UNSYNCHRONIZED)
6'10"
c'5"
(RIT AND DIM TO NOTHING)

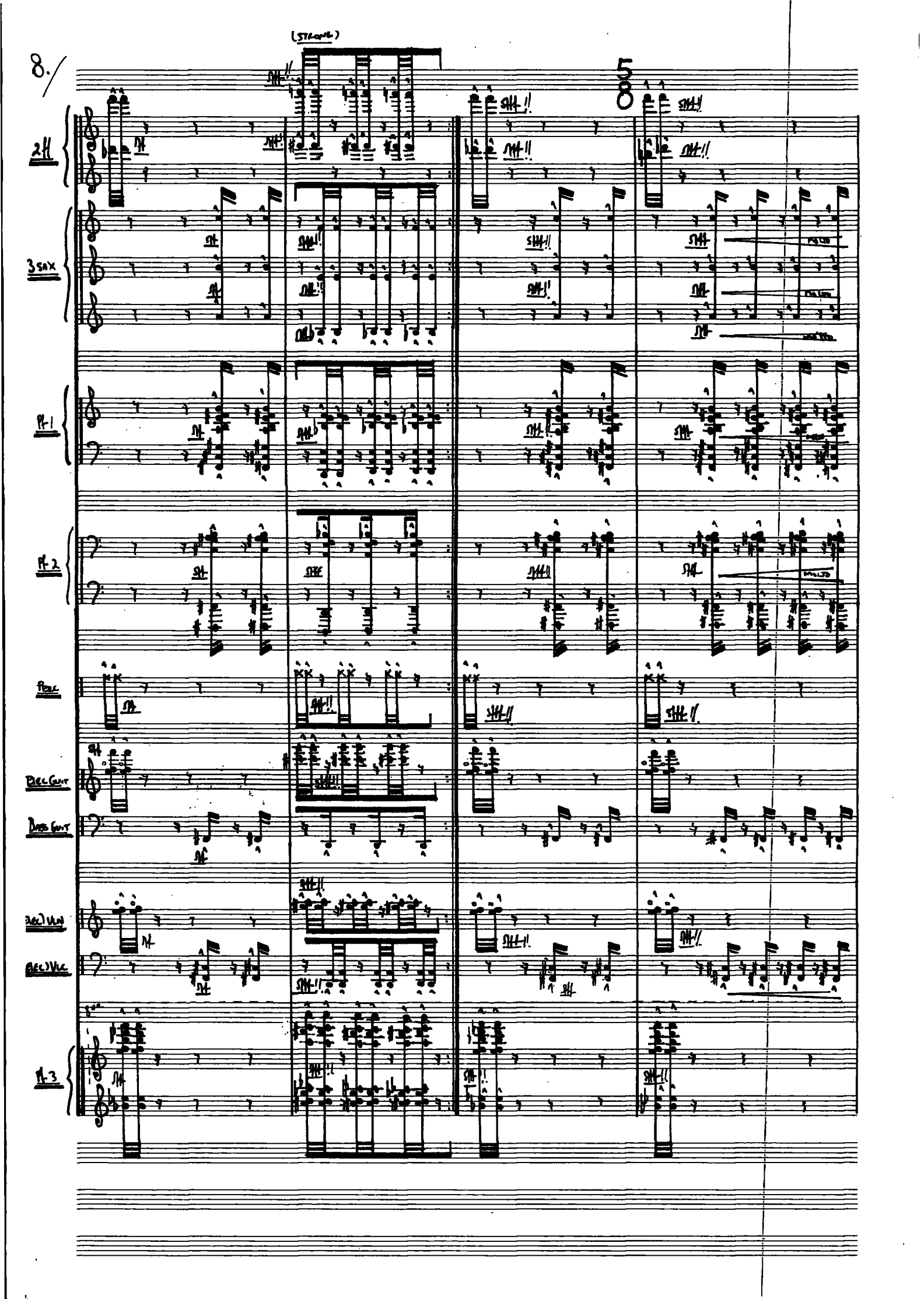
WITH POWER!! ♩ = c.120

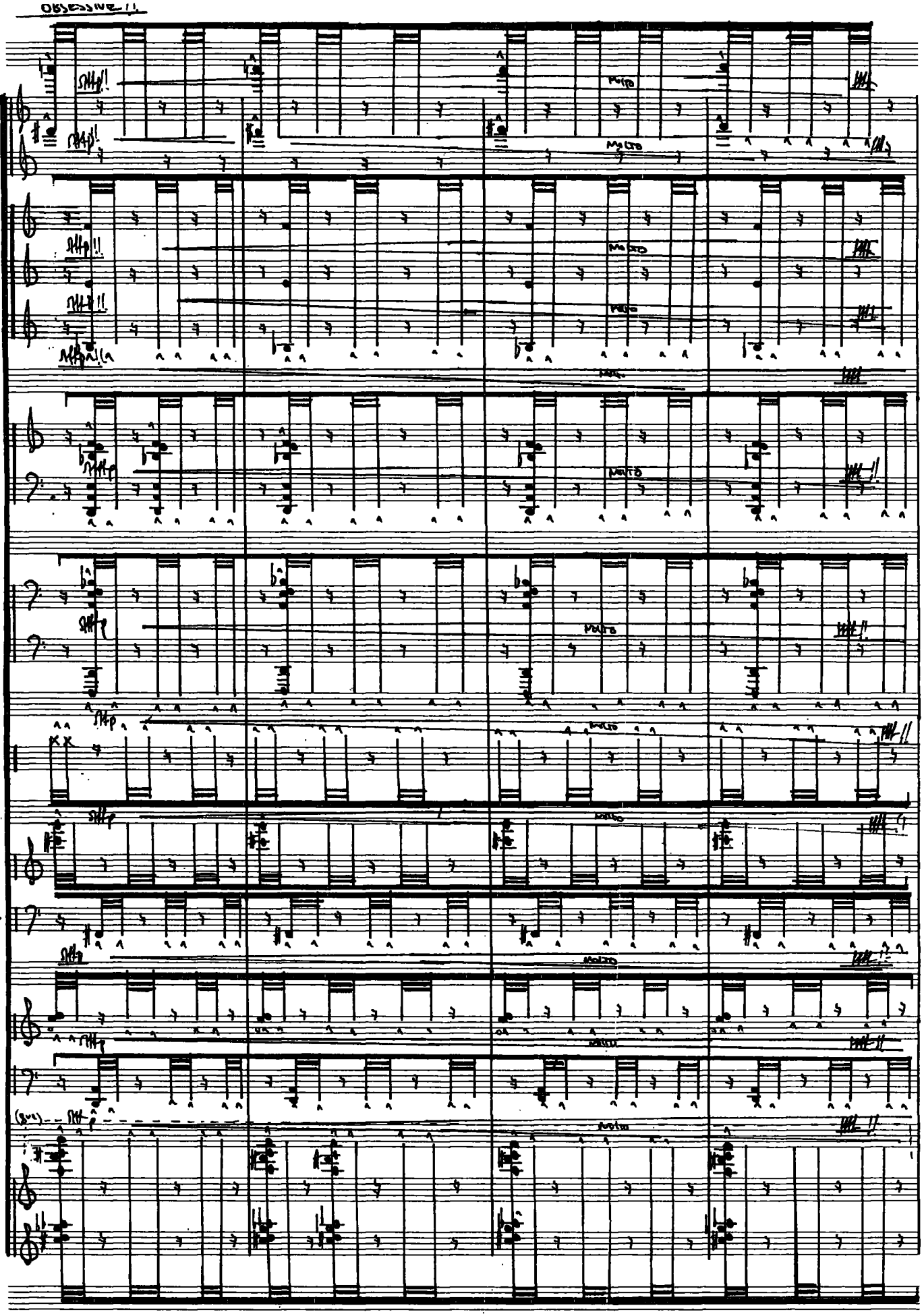
II. THE SHACK

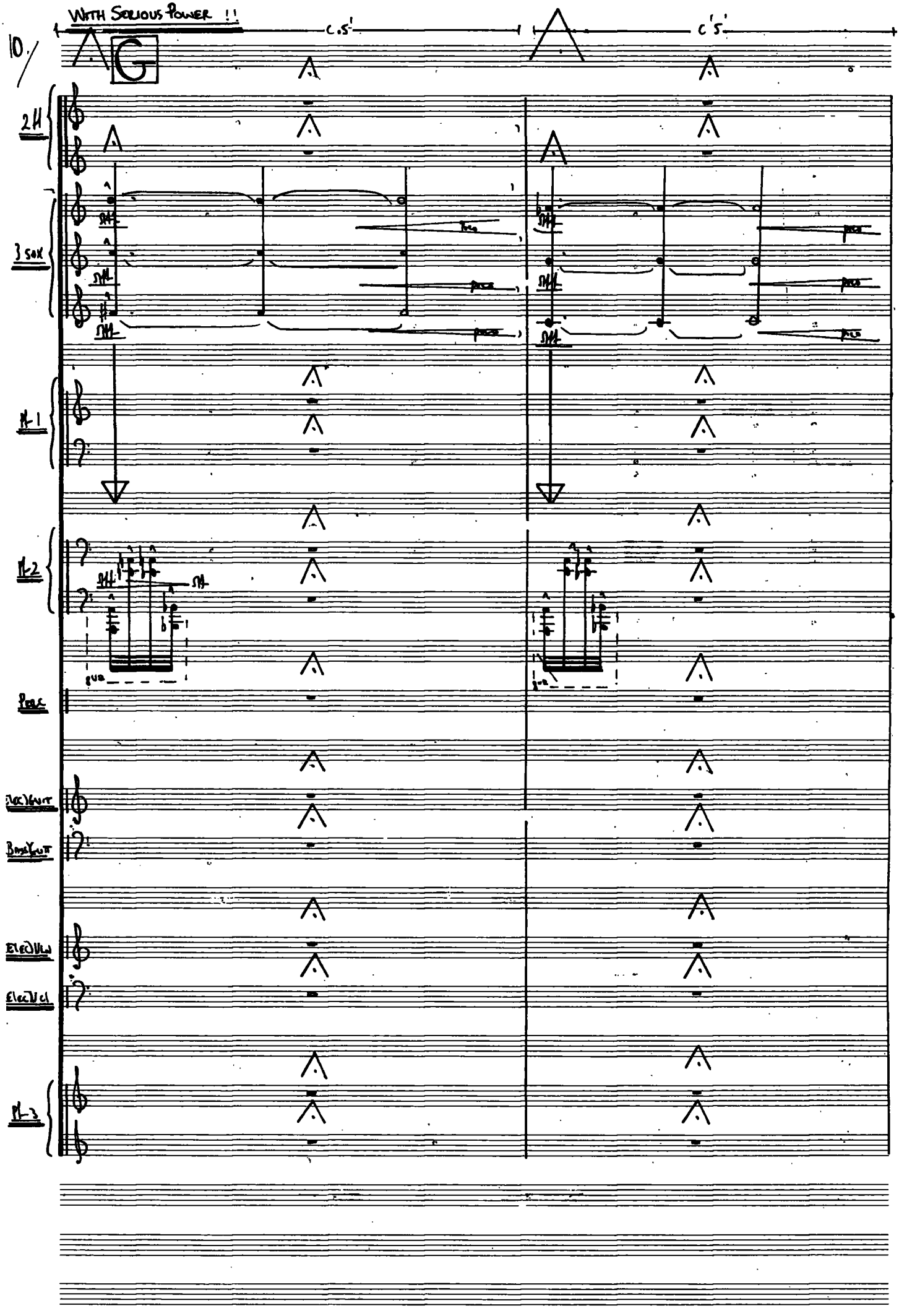


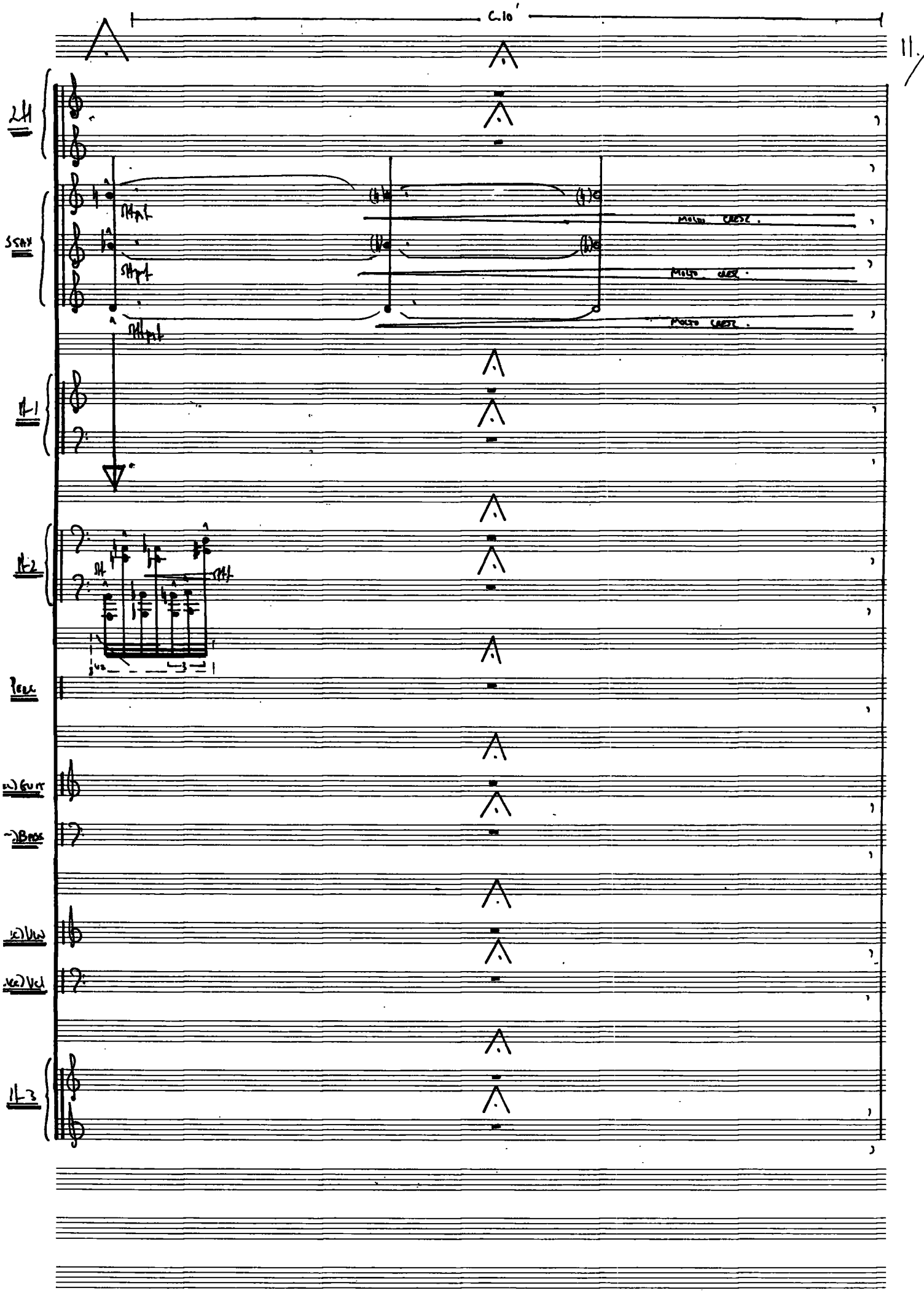

6.
4/4
7/8
2 H
3 Sax
H 2
H 3
Perc
(L. Bass Drum)
(m-HD)
Elec Guit
Elec Bass
Elec Vlin
Elec Bass
Pf 3
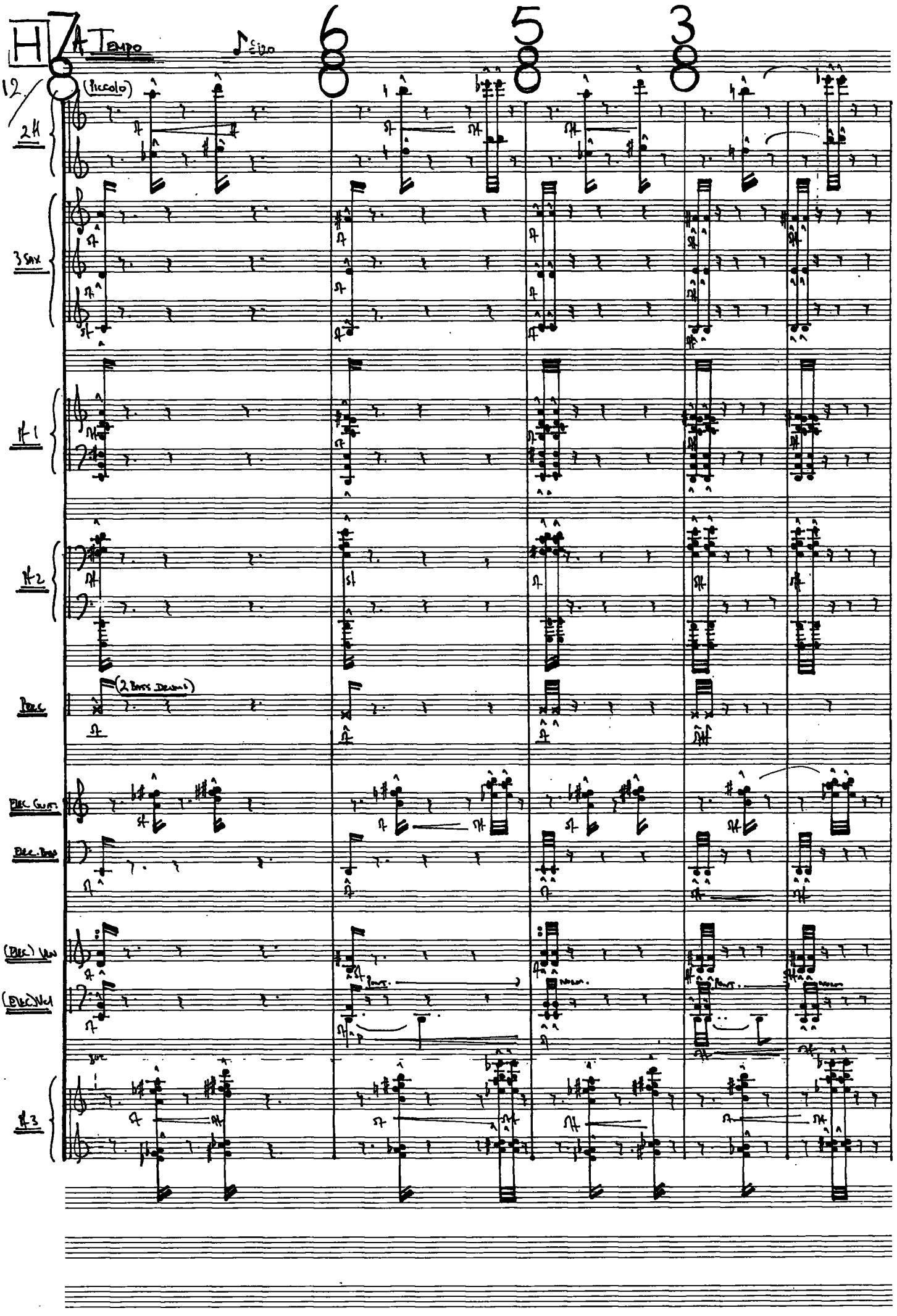

F
3
8
7
2 H
3 sax
Pf 1
Pf 2
Perc
(Brake B-D)
(METAL-BLOCK)
Bass Guit
Pf 3

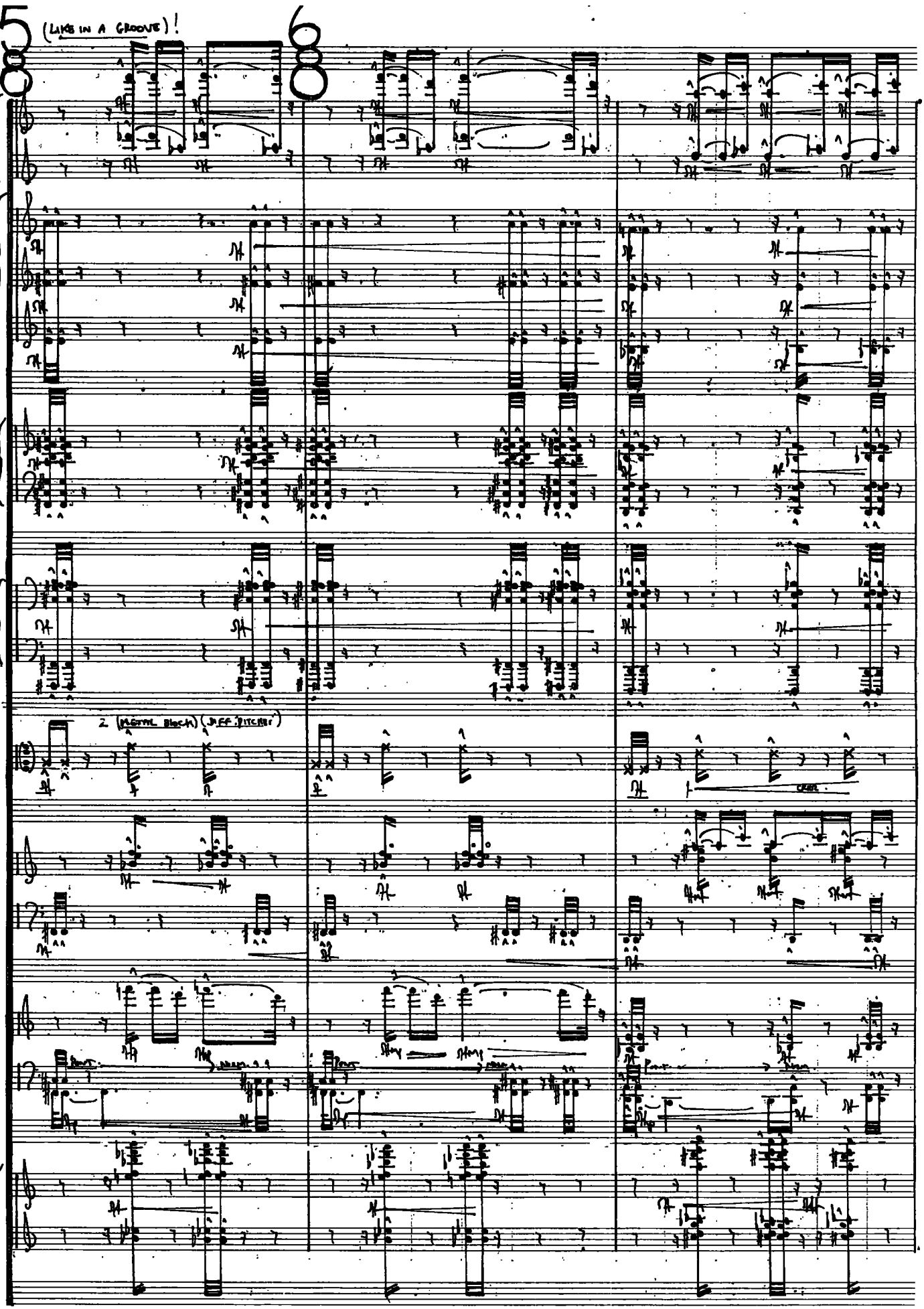

8.
(STRINGS)
5
8
2 Fl
3 Sax
Pf-1
Pf-2
Perc
Elec Guit
Bass Guit
Elec Vln
Elec Vlc
Pf-3

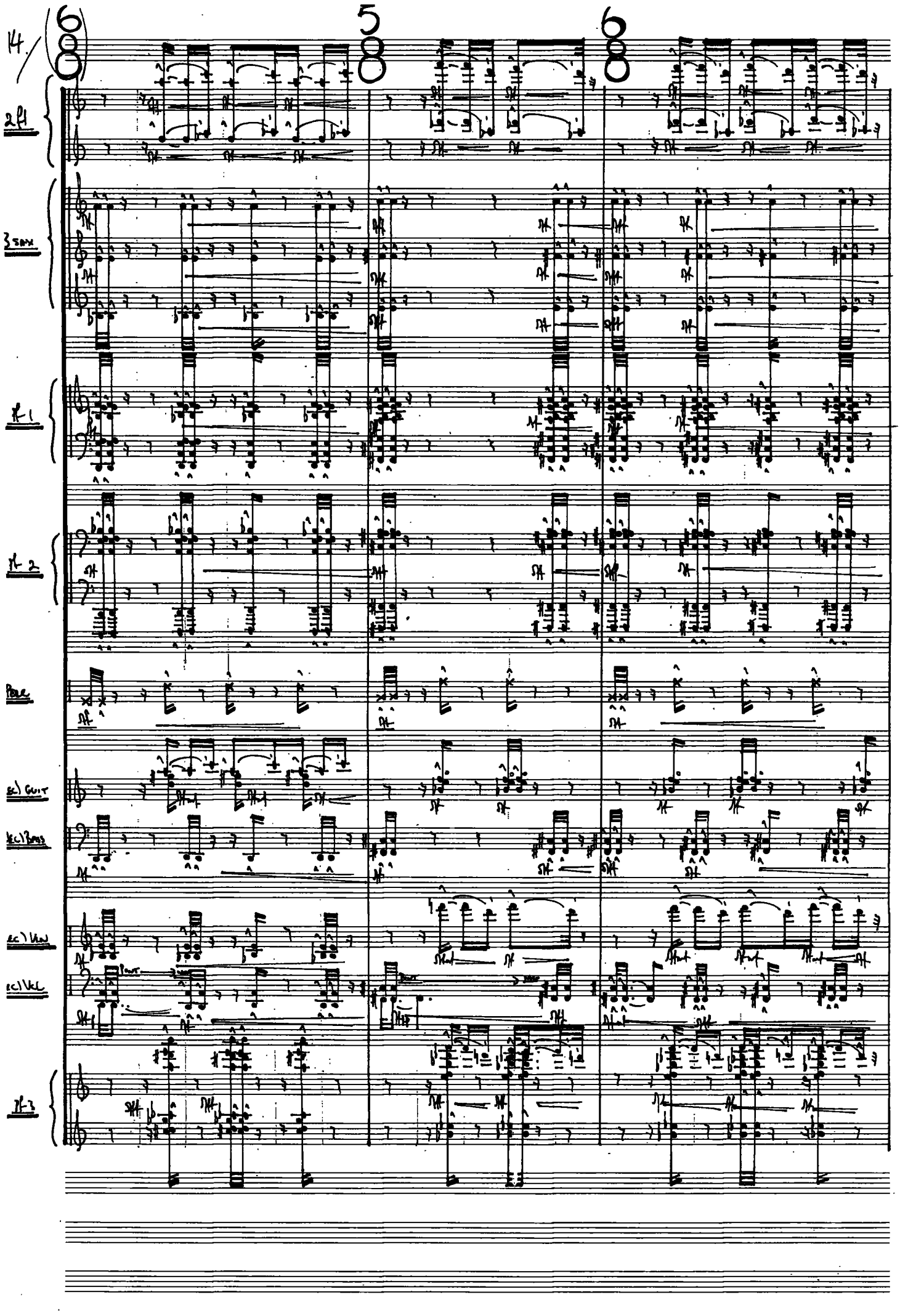

38
9.
2 fl
3 Sax
Hn 1
Hn 2
Bass
Bass Gtr
Vc/Vla
Dbl Bass
Hn 3
Molto
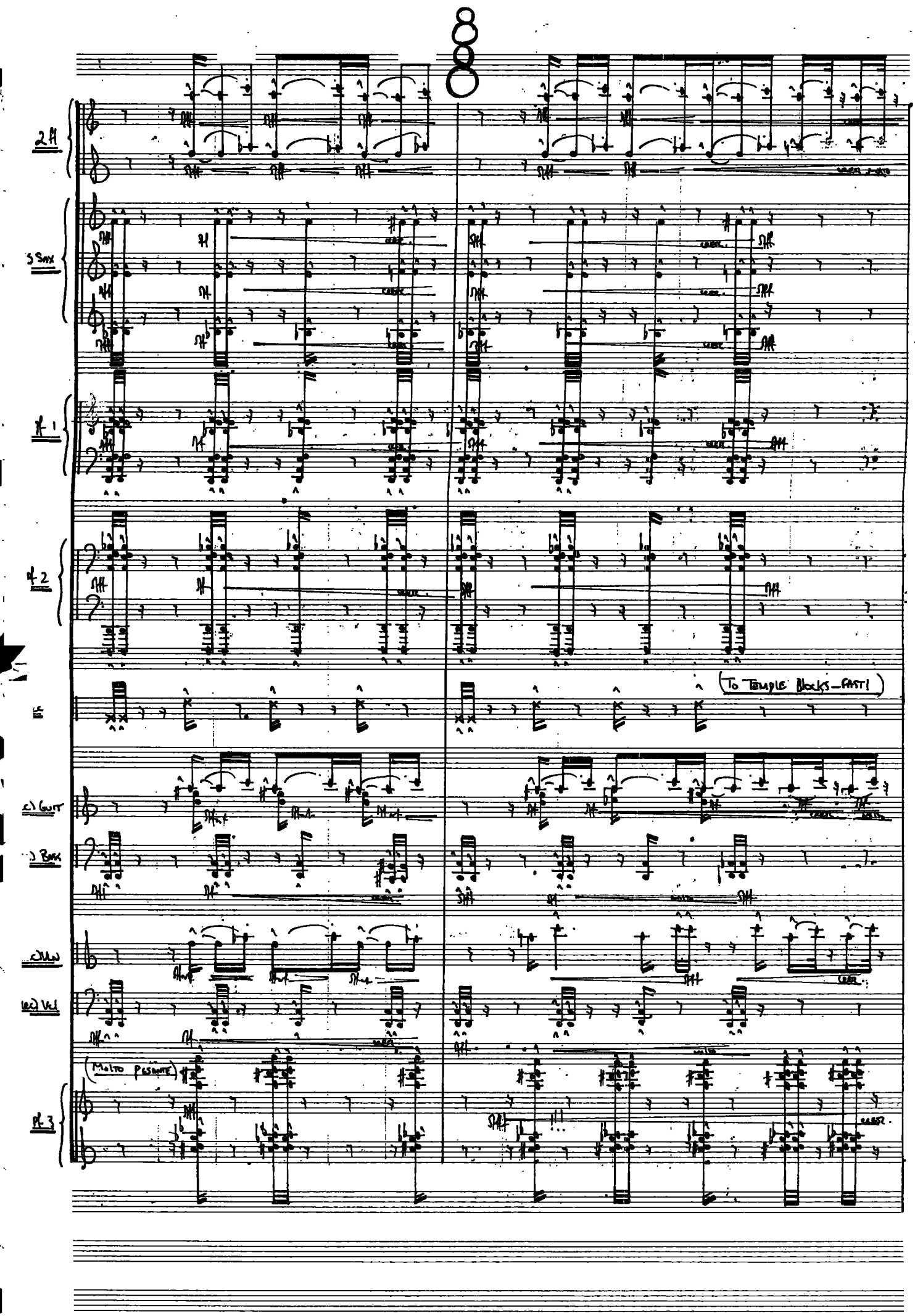

10/
WITH SERIOUS POWER !!
G
c.s'
c's'
2H
3 Sax
M-1
M-2
Perc
Bass Guitar
Elec Vln
Elec Vcl
M-3

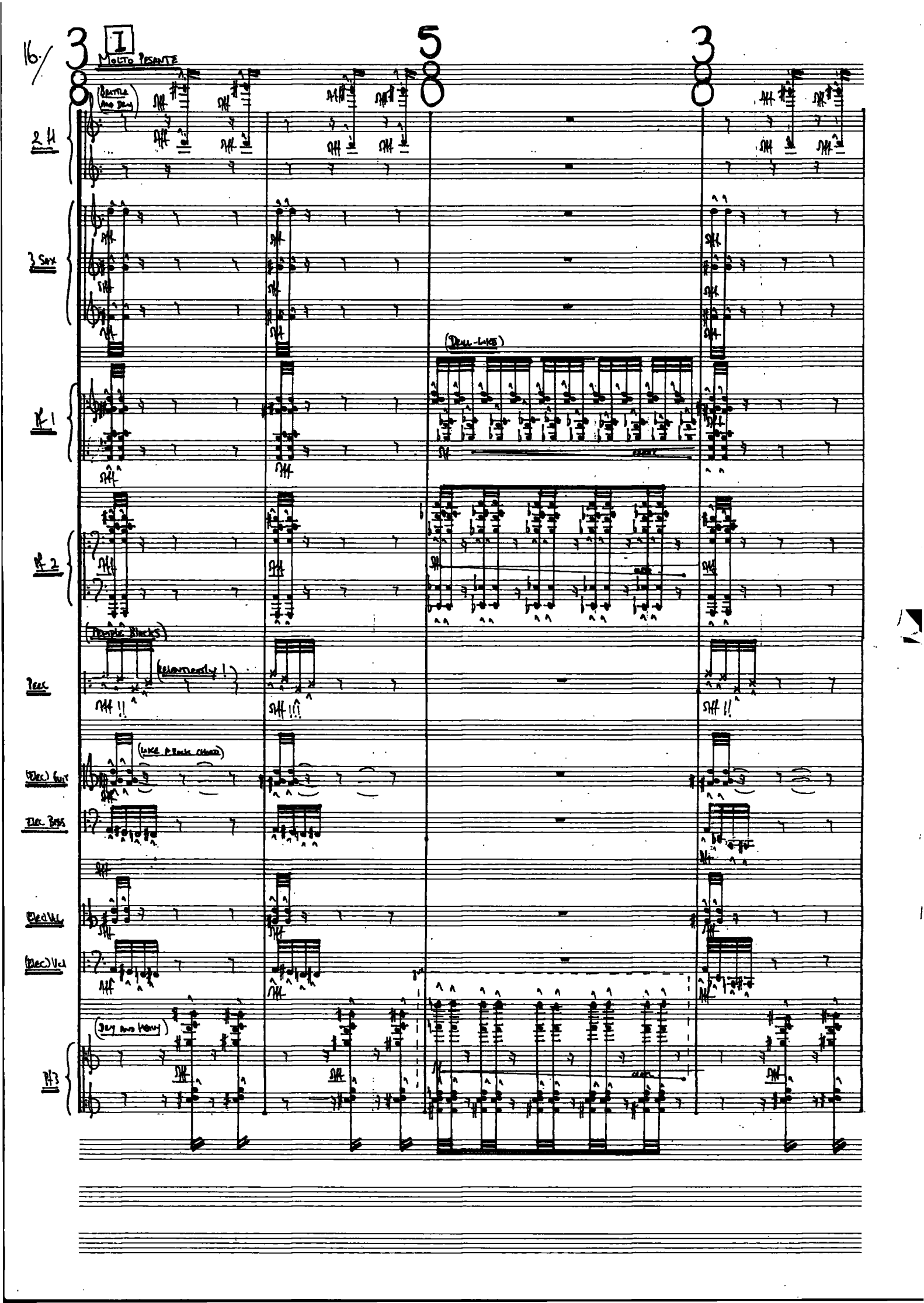

c. 10'
11.
2 Fl
Saxes
Perc
Vln
Vcl
Fl 3
molto cresc.
molto cresc.
molto cresc.

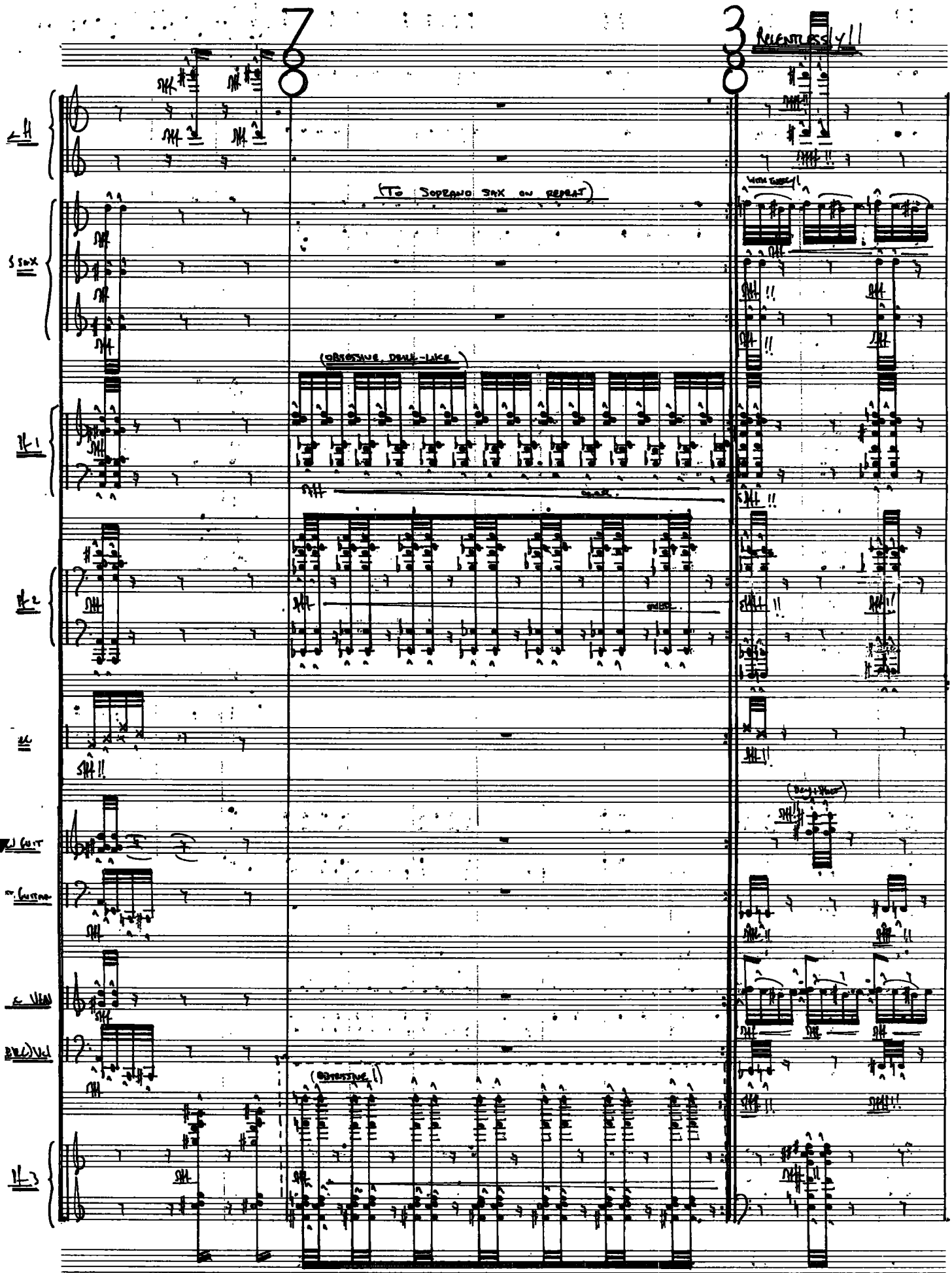

H
A Tempo
6/8
5/8
3/8
12/8
(Piccolo)
2 Fl
3 Sax
Fl 1
Fl 2
(2 Bass Drums)
Perc
Elec Guit
Elec Bass
(Elec) Vln
(Elec) Vcl
Fl 3

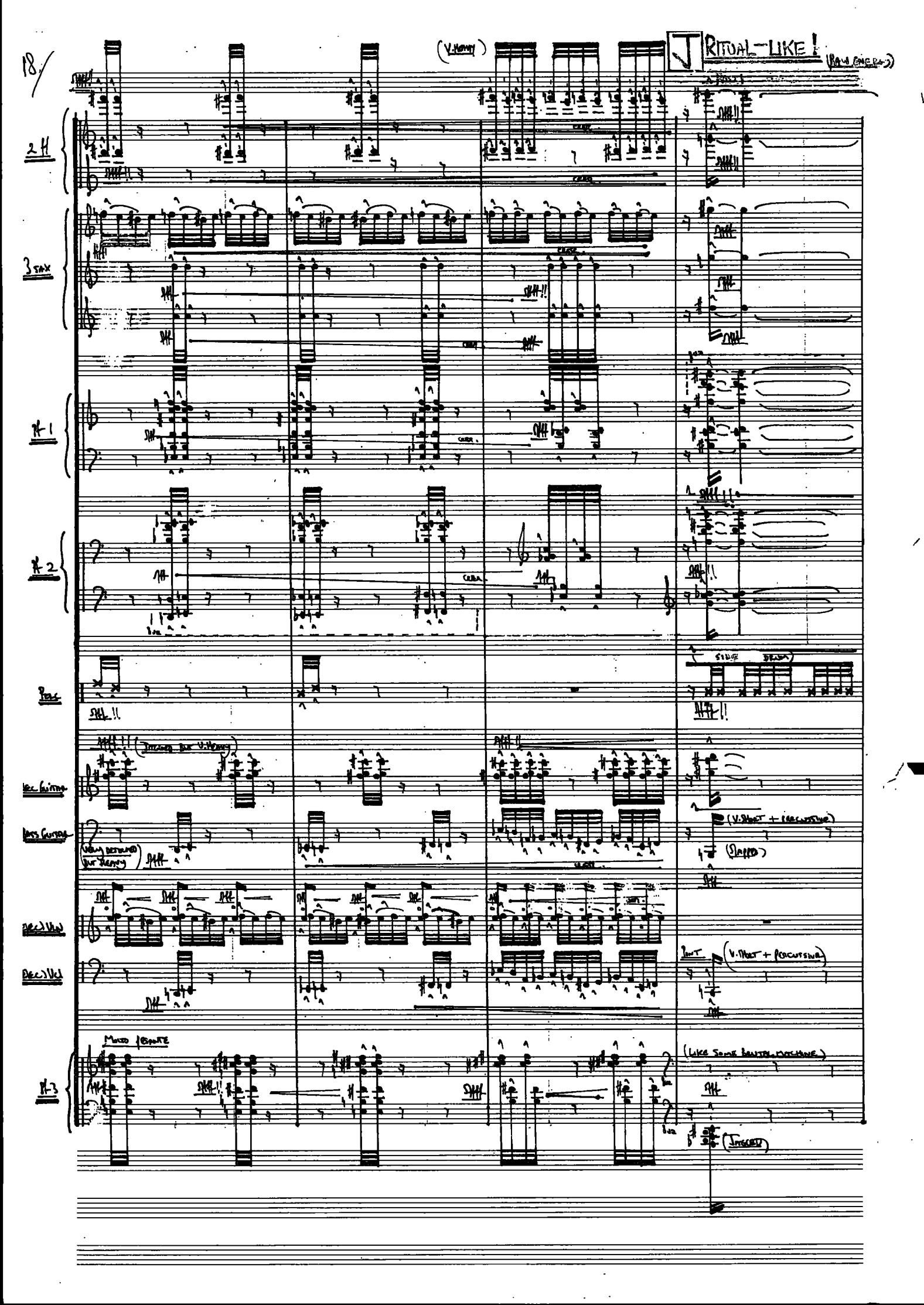

5/8
(LIKE IN A GROOVE)!
6/8
Fl. 1
Sax
Fl. 2
2 (NORMAL BOW) (OFF PITCH!)
El. Guit
Elec. Bass
Vln. I
Vln. II
Vla.

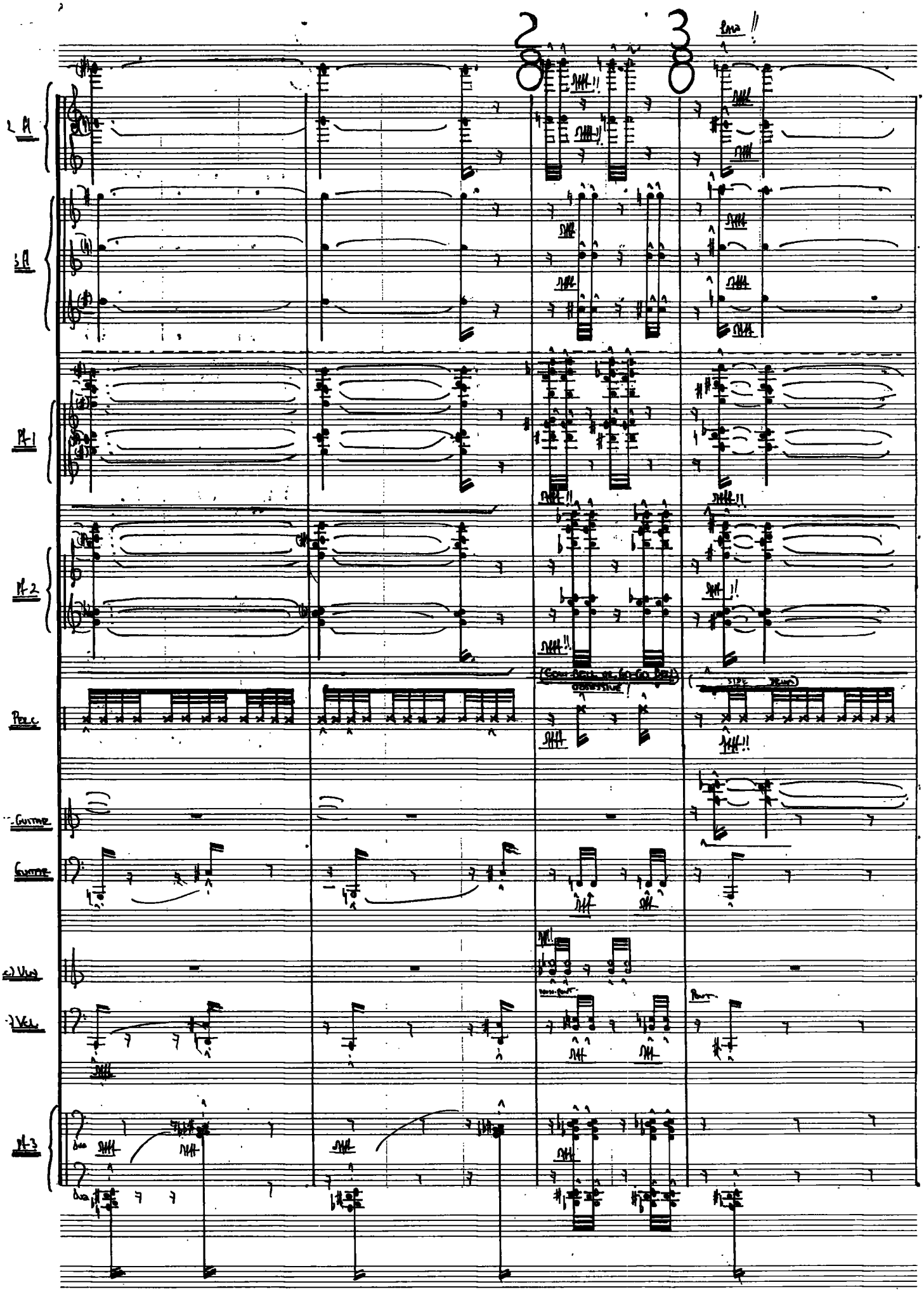

14.
6/8
5/8
6/8
2 fl
3 sax
Pno
Pno
Pno
Bass
El Guit
El Bass
El Vln
El Vcl
Pno
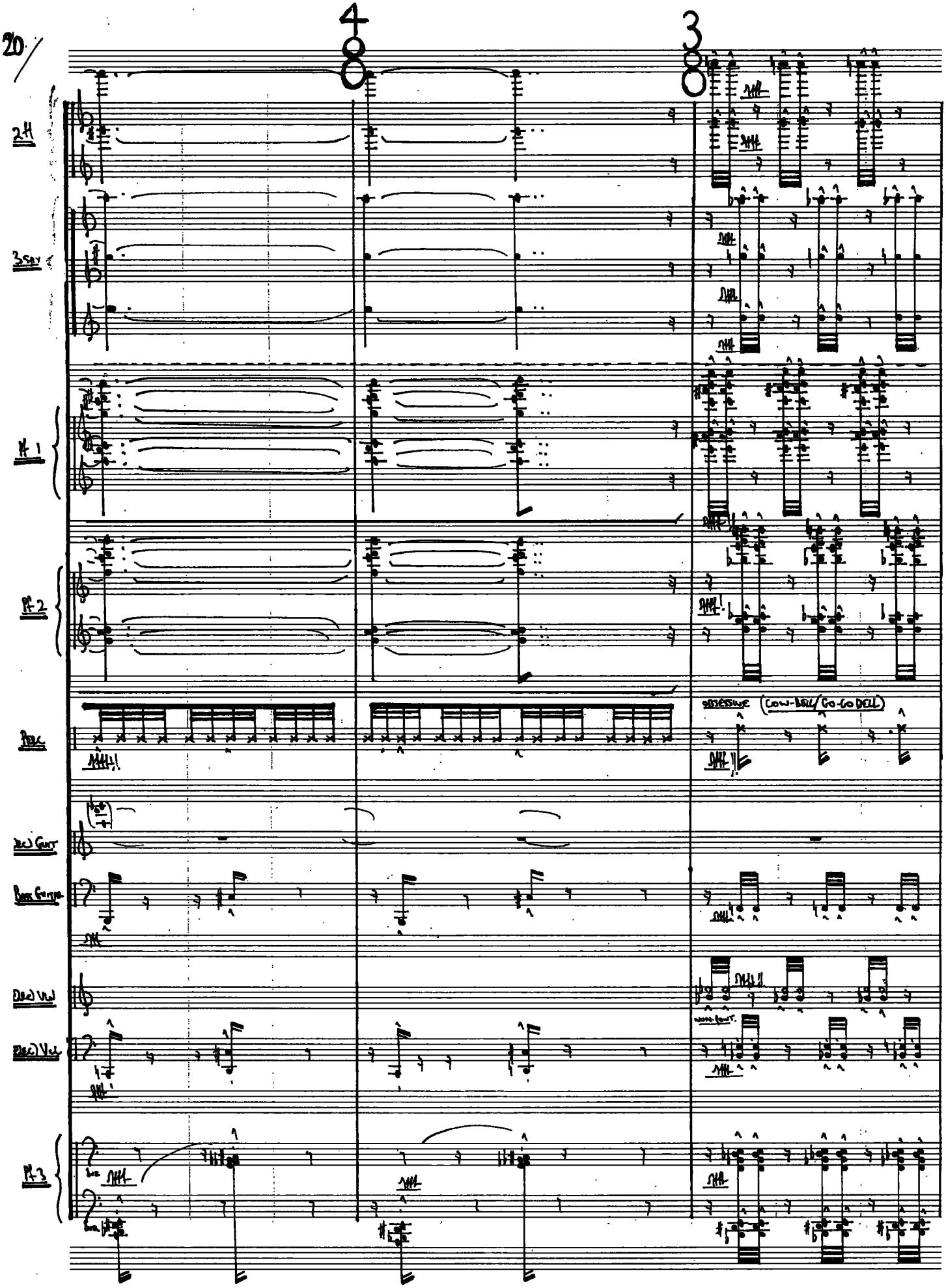

2 Fl
3 Sax
Pf 1
Pf 2
(To Temple Blocks – FAST!)
c) Guit
) Bass
c) Vln
(2) Vcl
(Molto Pesante)
Pf 3

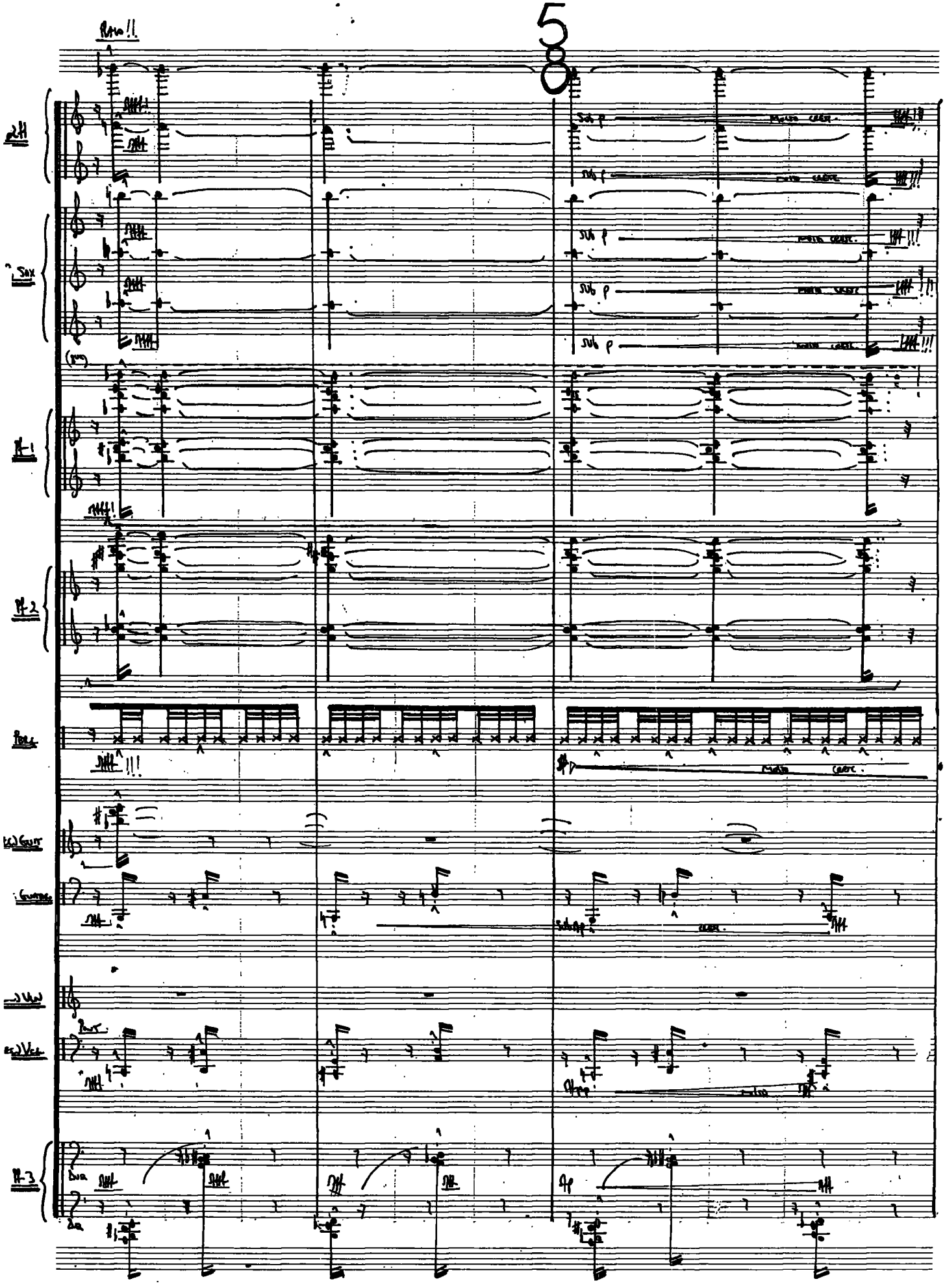

16/
3/8
I
MOLTO PESANTE
5/8
3/8
2 H
3 Sax
Pf 1
Pf 2
Perc
(Elec) Guit
Elec Bass
(Elec) Vln
(Elec) Vla
Pf 3
(Bell-like)
(Jazzy Blocks)
(relaxedly!)
(Jazzy and Hony)

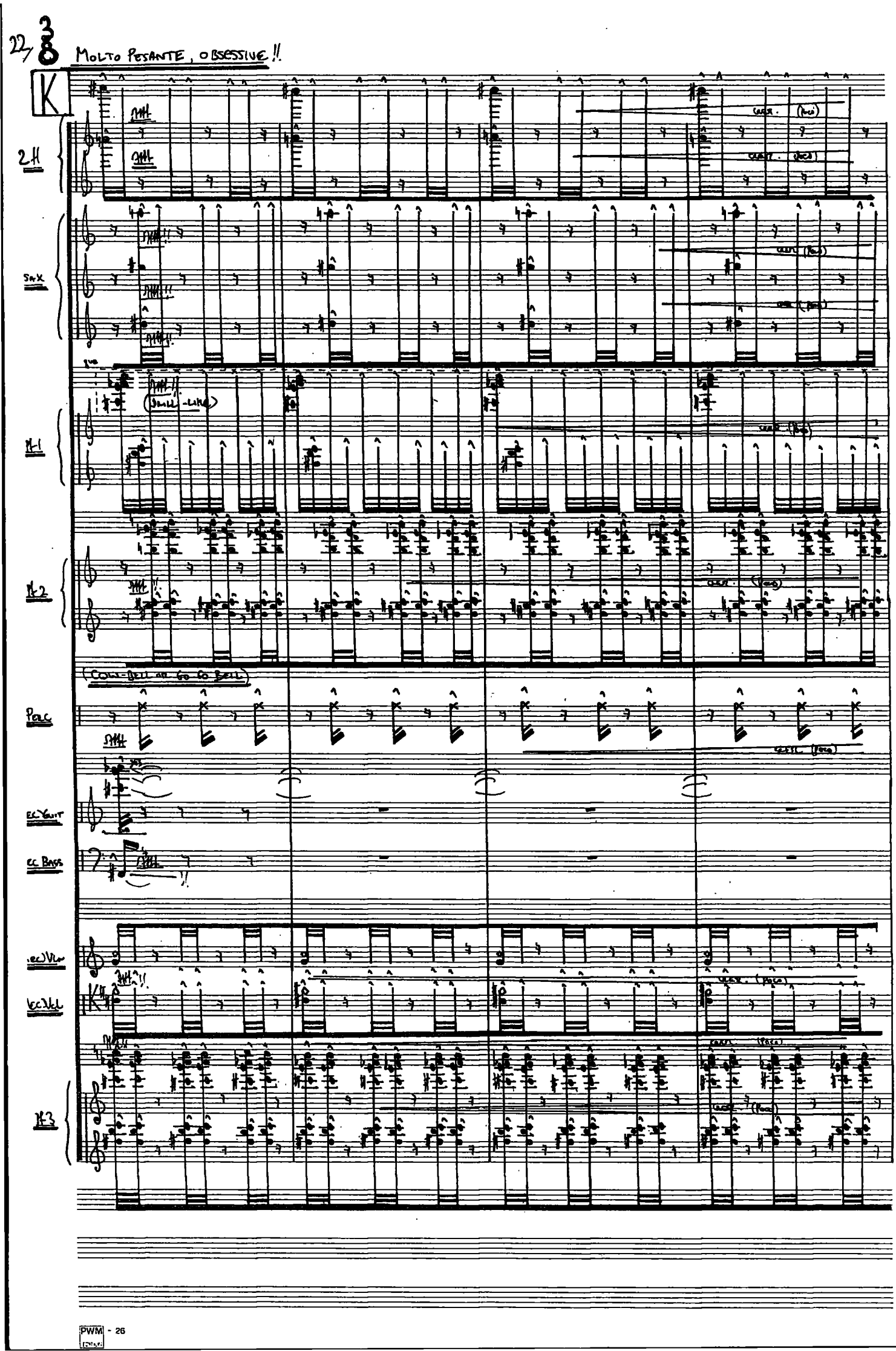

7/8
3/8
RELENTLESSLY!!
(To Soprano Sax on repeat)
(Obsessive, drill-like)
(Obsessive)

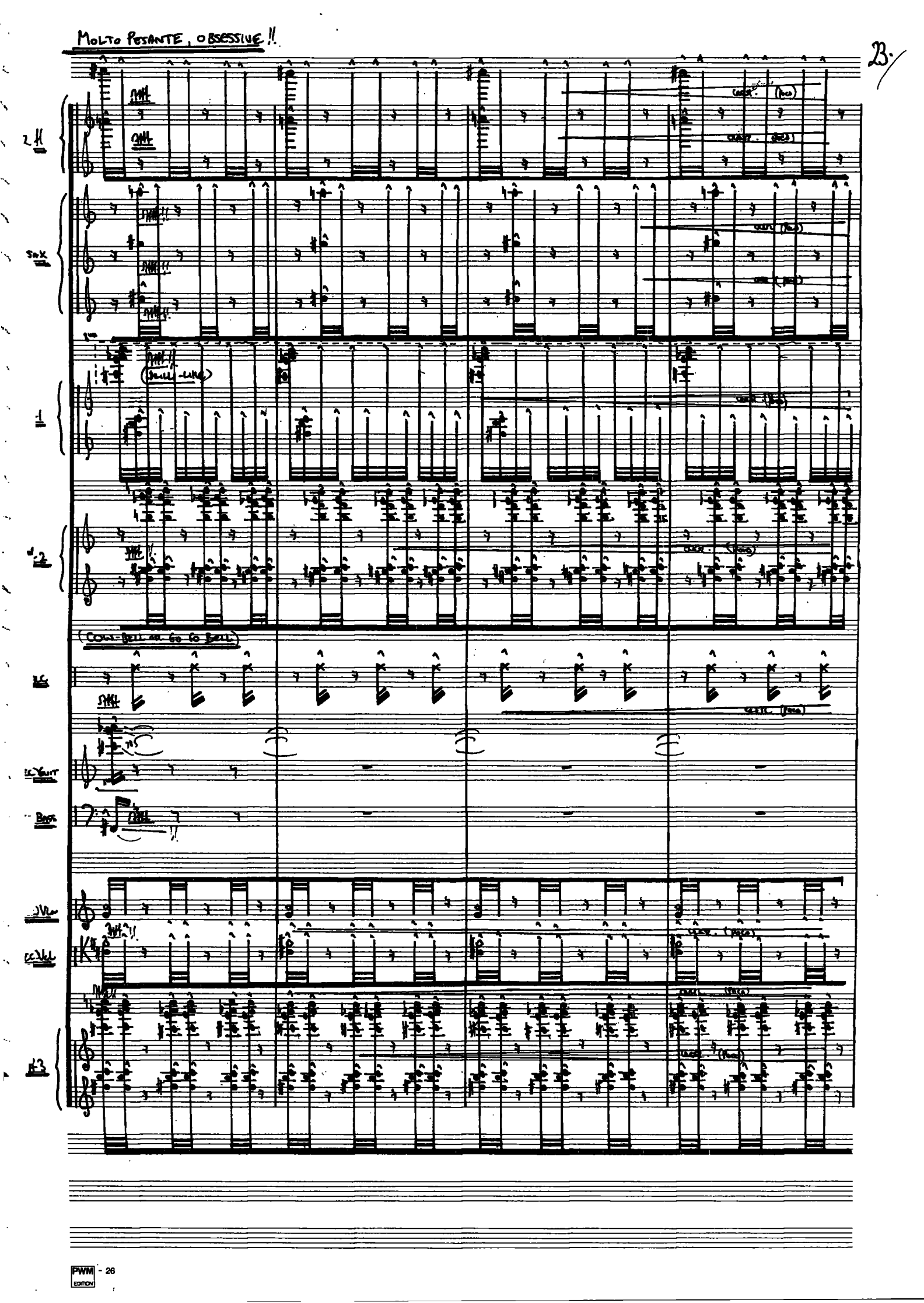

18
RITUAL-LIKE!
2 H
3 SAX
PERC
ELEC GUITAR
BASS GUITAR
DECI VIOL
DECI VIOL
MIXED CHOIR

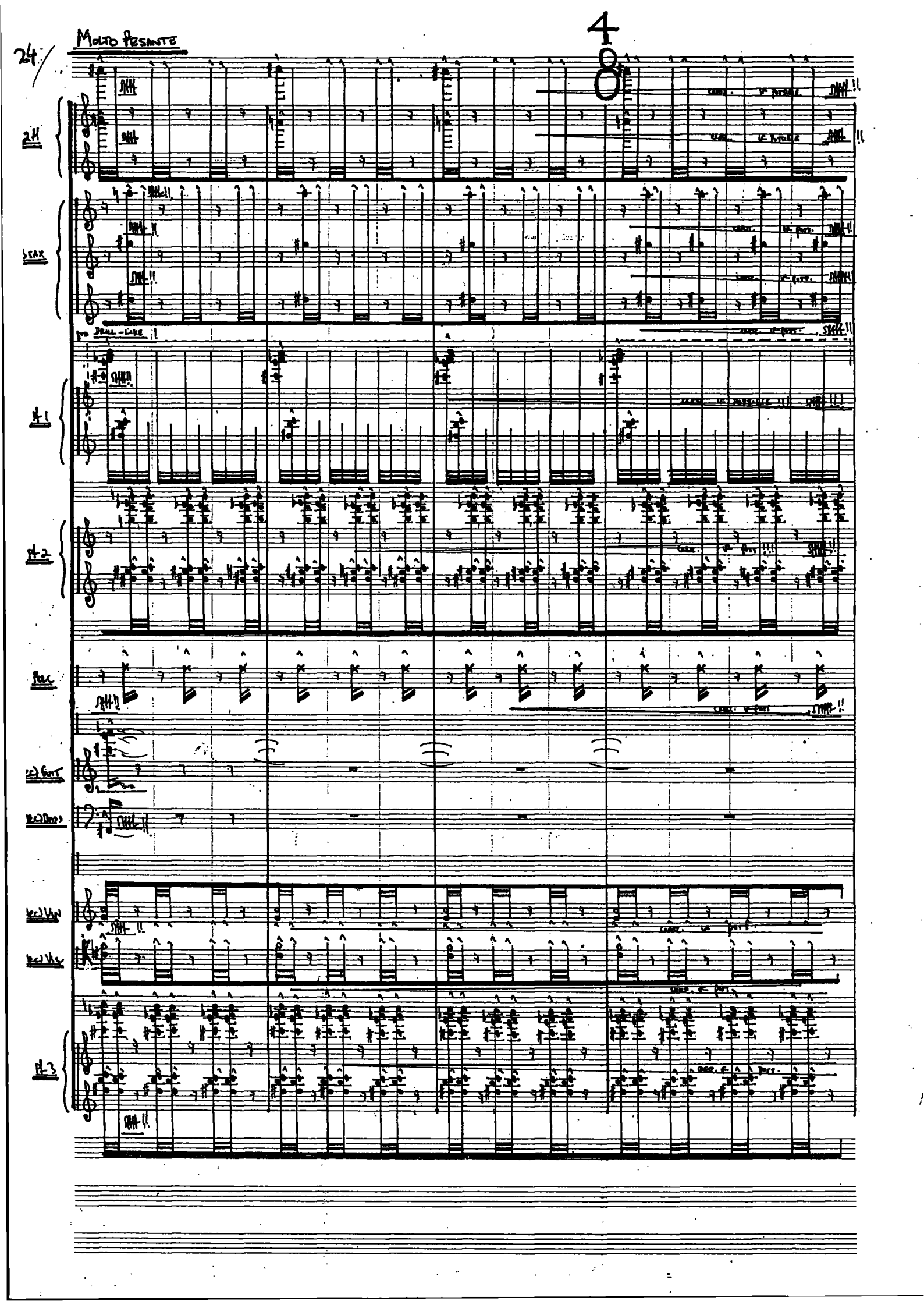

2
8
3
8
Pno
1. Fl
2. Fl
Fl-1
Fl-2
Perc
Guitar
Guitar
2. Vln
1. Vln
Vln-3


4/8
3/8
2 H
3 Str
H 1
H 2
Perc
Dec Guit
Bass Guitar
Dec Vln
Dec Vln
H 3
OBSESSIVE (COW-BELL/GO-GO DELL)


58
Rim!!
2H
Sax
Pf.1
Pf.2
Perc.
Guit.
Cello
Vln
Vla
Pf.3


22
3/8
MOLTO PESANTE, OBSESSIVE !!
K
2 fl
Sax
fl-1
fl-2
(COW-BELL ad Go Go BELL)
Perc
ec Guit
cc Bass
ec Vln
cc Vcl
fl-3


MOLTO PESANTE, OBSESSIVE !!
23.
2 Fl
Sax
1
2
(COW-BELL OR GO TO BELL)
Bass
3


24
Molto pesante
4
8
2fl
1sax
pp Dull-like
fl-1
fl-2
bsx
2) bsn
bsn
vc/vla
vc/vla
fl-3

5/8 7/8

BRUTALEMENT !

(G.P)

2H

3 SAX

SCREAMING SAX (EXPLOSIVE WITH THESE RHYTHMS AND PHRASES AS GUTTURALS) MULTI PHONICS WHERE SHOWN — AS FRENTIC AS POSSIBLE !!

Blowing as loud as possible!

To BARITONE SAX

Blowing as hard as possible!

H1

H2

To LOE AND MED Bass Drums

Elec) Gtr

Elec) Bass
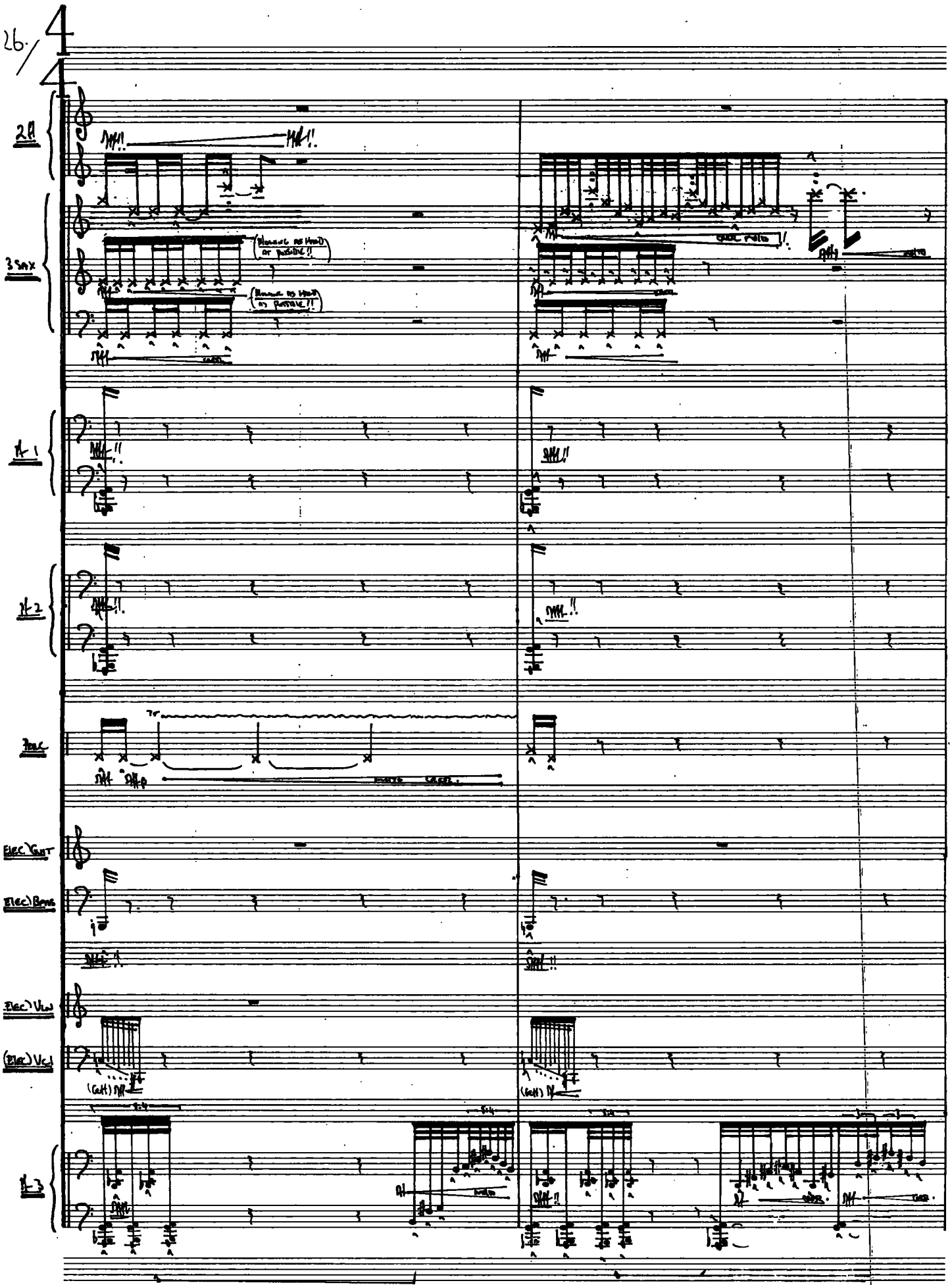
Elec) Vln
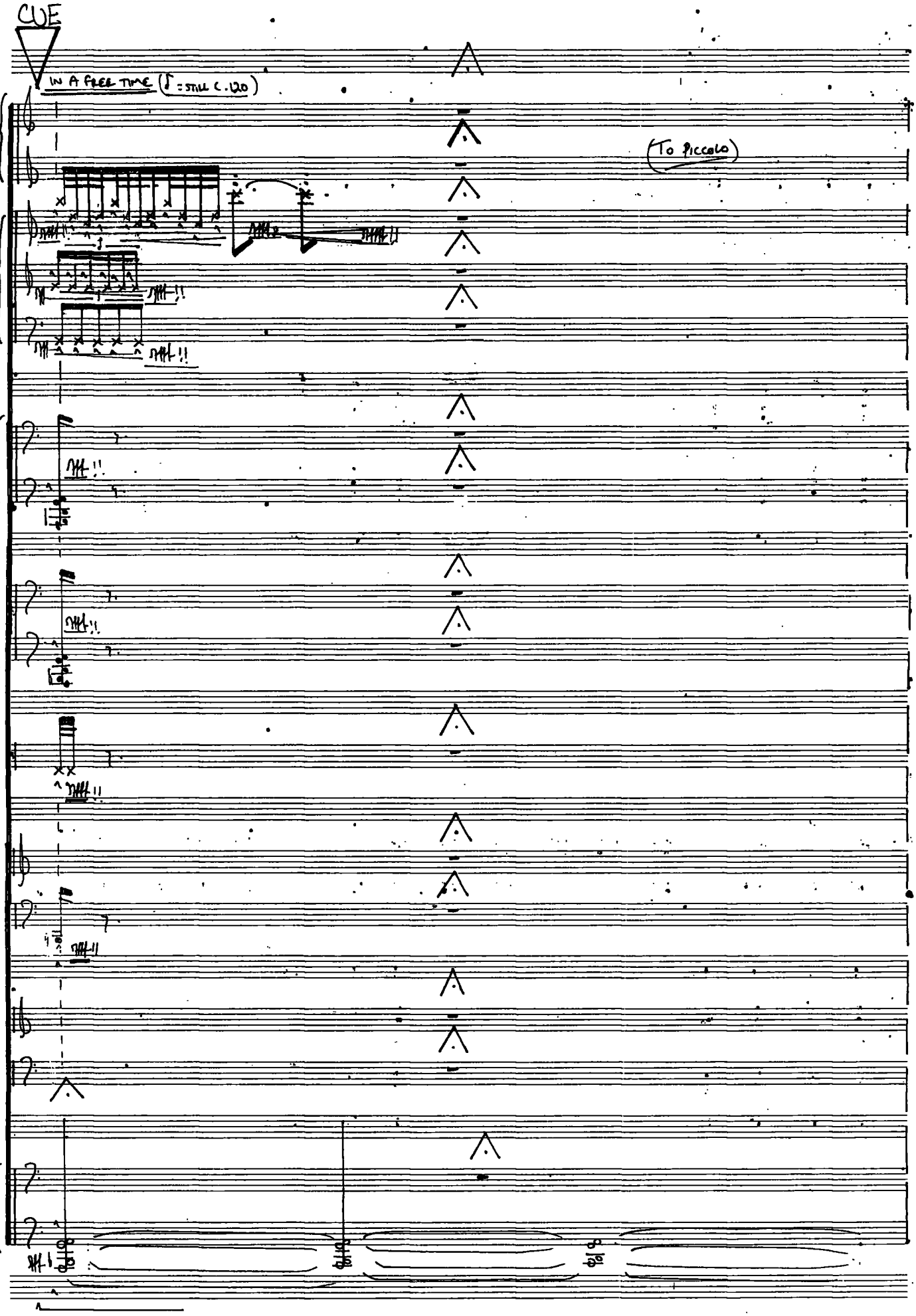
Elec) Vlc

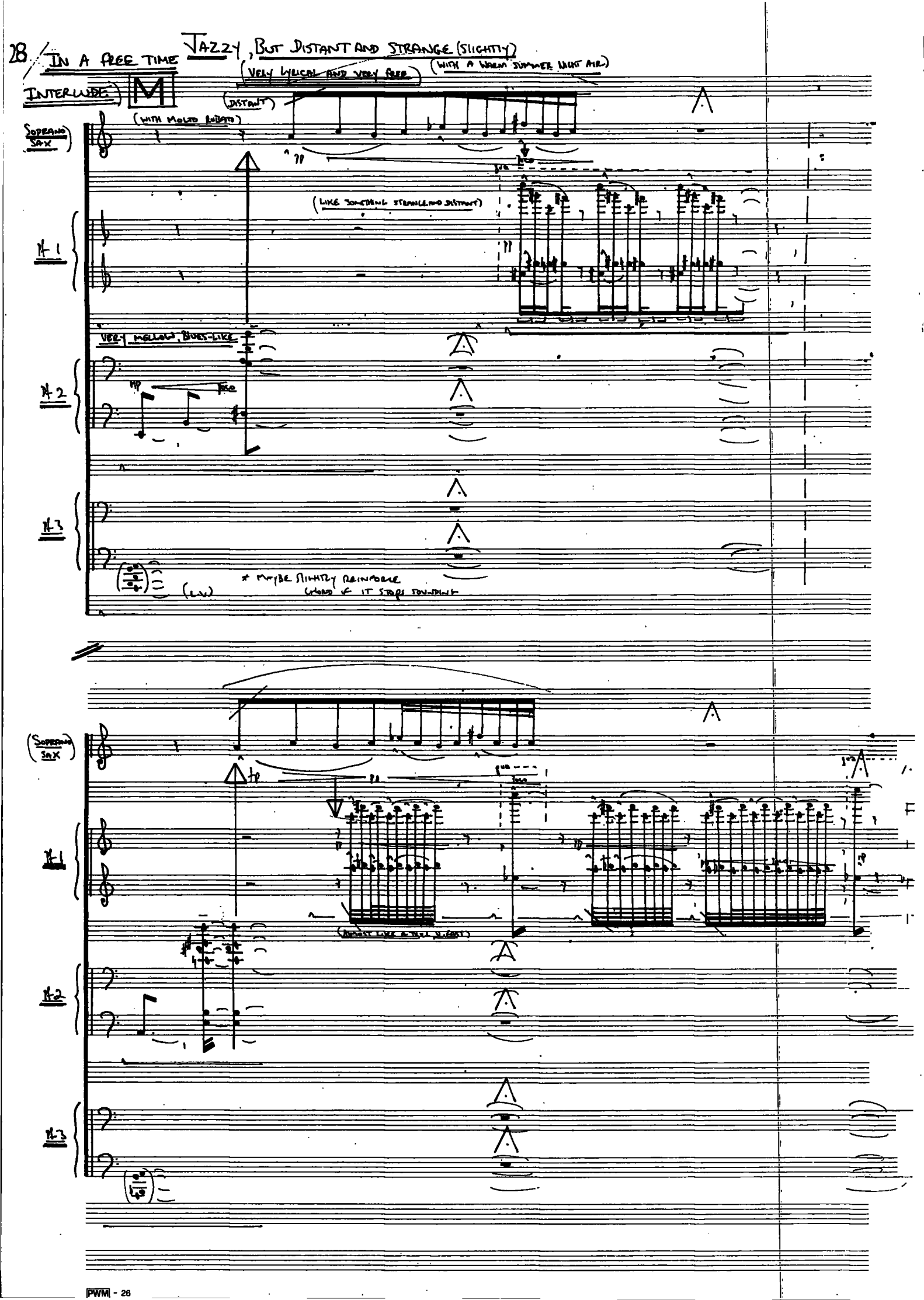
(pizzicato)

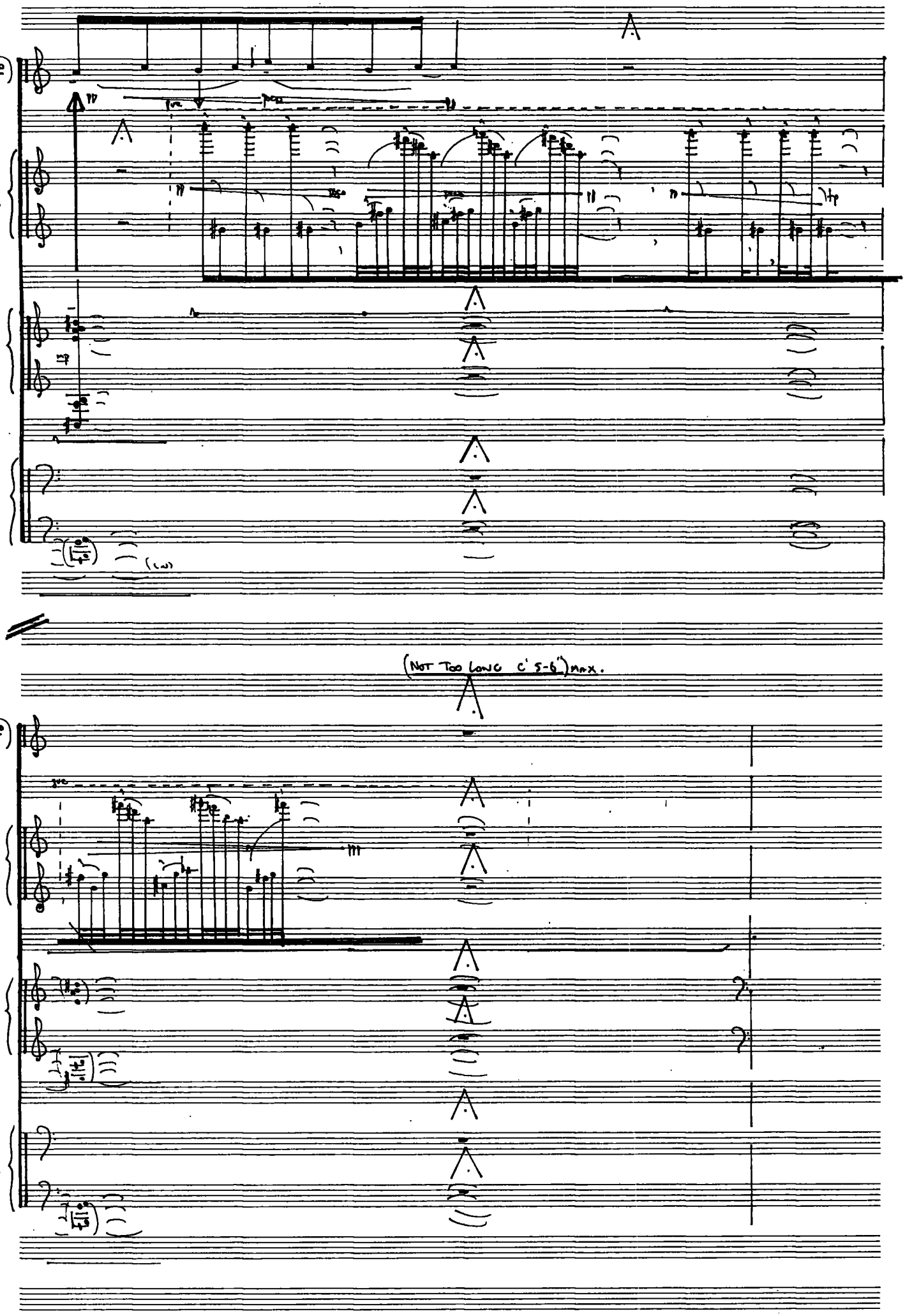
(pizzicato)

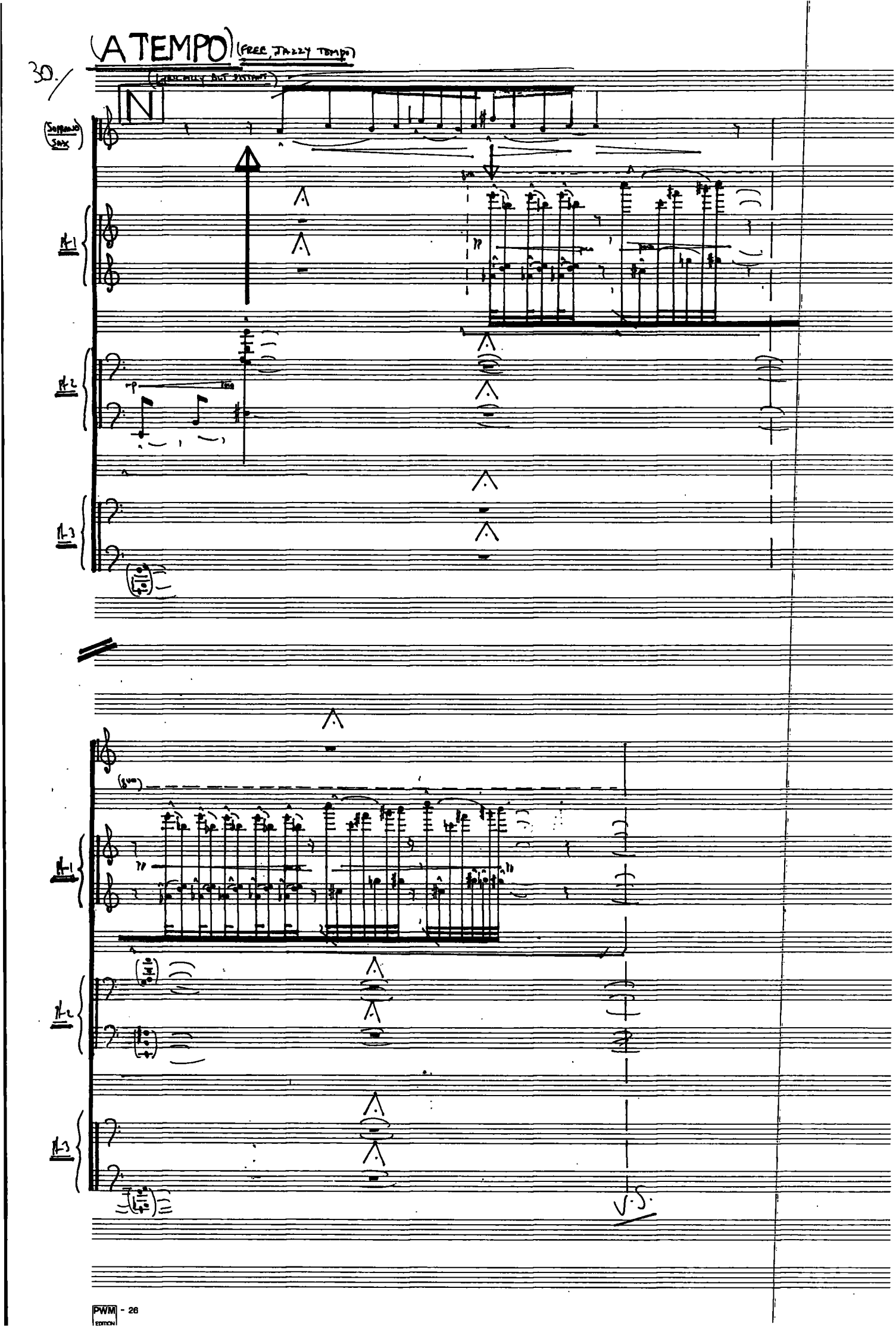
H3

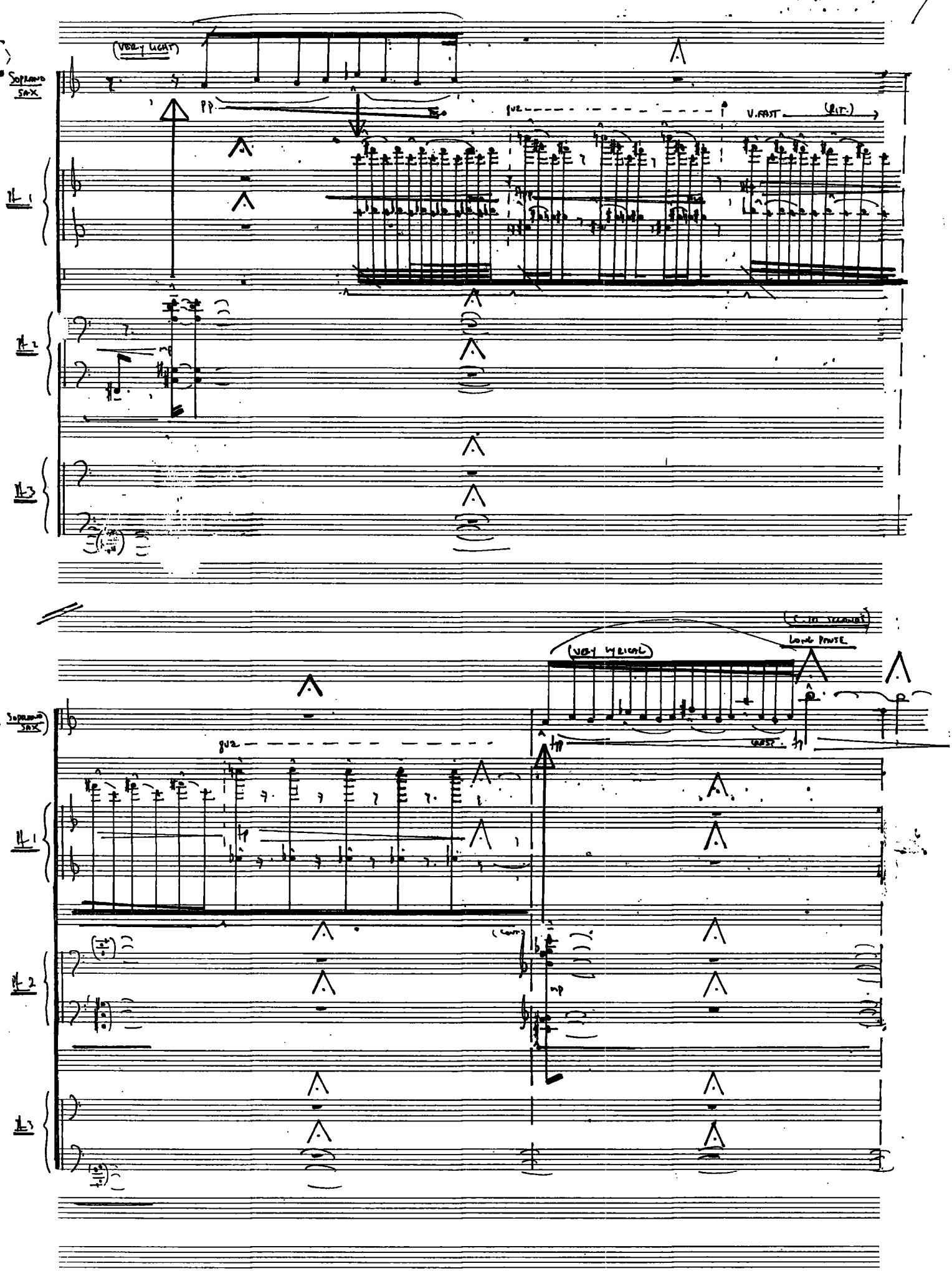

2 fl
3 sax
tr 1
tr 2
Elec Gtr
Elec Bass
Elec Vln
(Elec) Vcl
tr 3

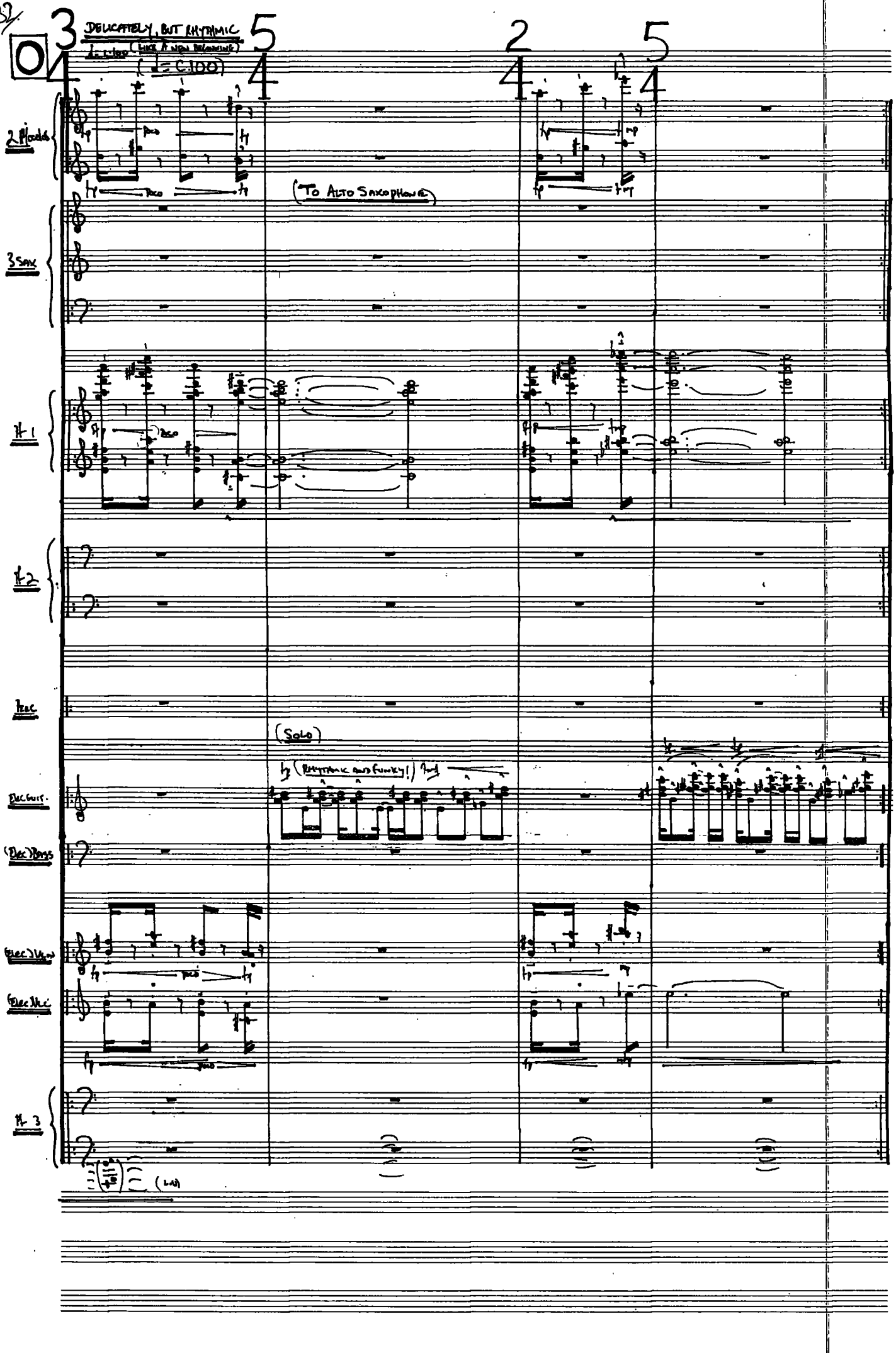

CUE
IN A FREE TIME (♩ = STILL C.120)
(To Piccolo)
Fl
Sax
I
II
III
Acc Guit
Bass
Vln I
Vln II
Vla
Vc
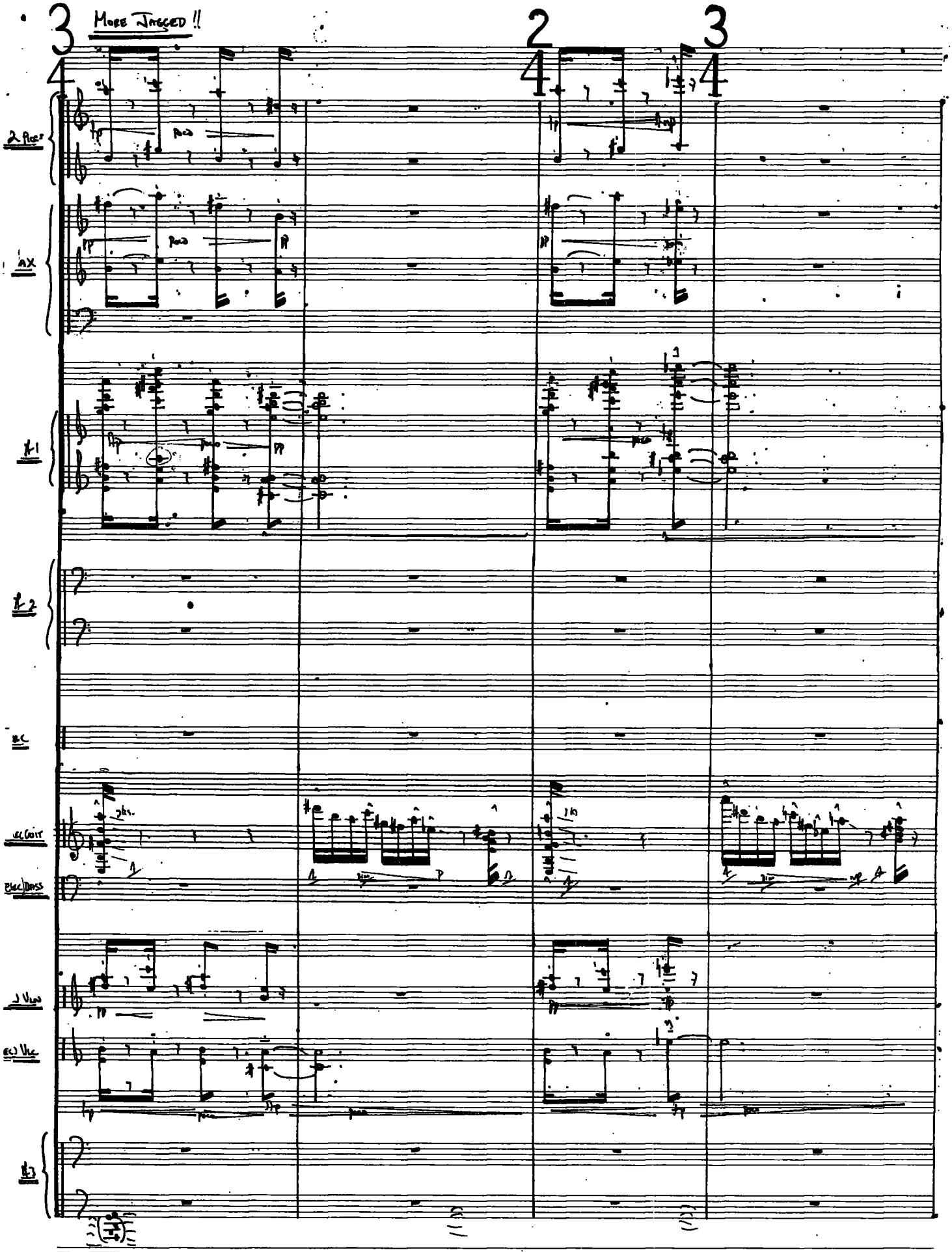

28
IN A FREE TIME
JAZZY, BUT DISTANT AND STRANGE (SLIGHTLY)
INTERLUDE
M
(VERY LYRICAL AND VERY FREE)
(WITH A WARM SUMMER NIGHT AIR)
(DISTANT)
(WITH MOLTO RUBATO)
SOPRANO SAX
(LIKE SOMETHING STRANGE AND DISTANT)
M 1
VERY MELLOW, BLUES-LIKE
M 2
M 3
* MAYBE SLIGHTLY REINFORCE
(LV)
(SOPRANO SAX)
(ALMOST LIKE A NEW MELODY)
PWM - 26

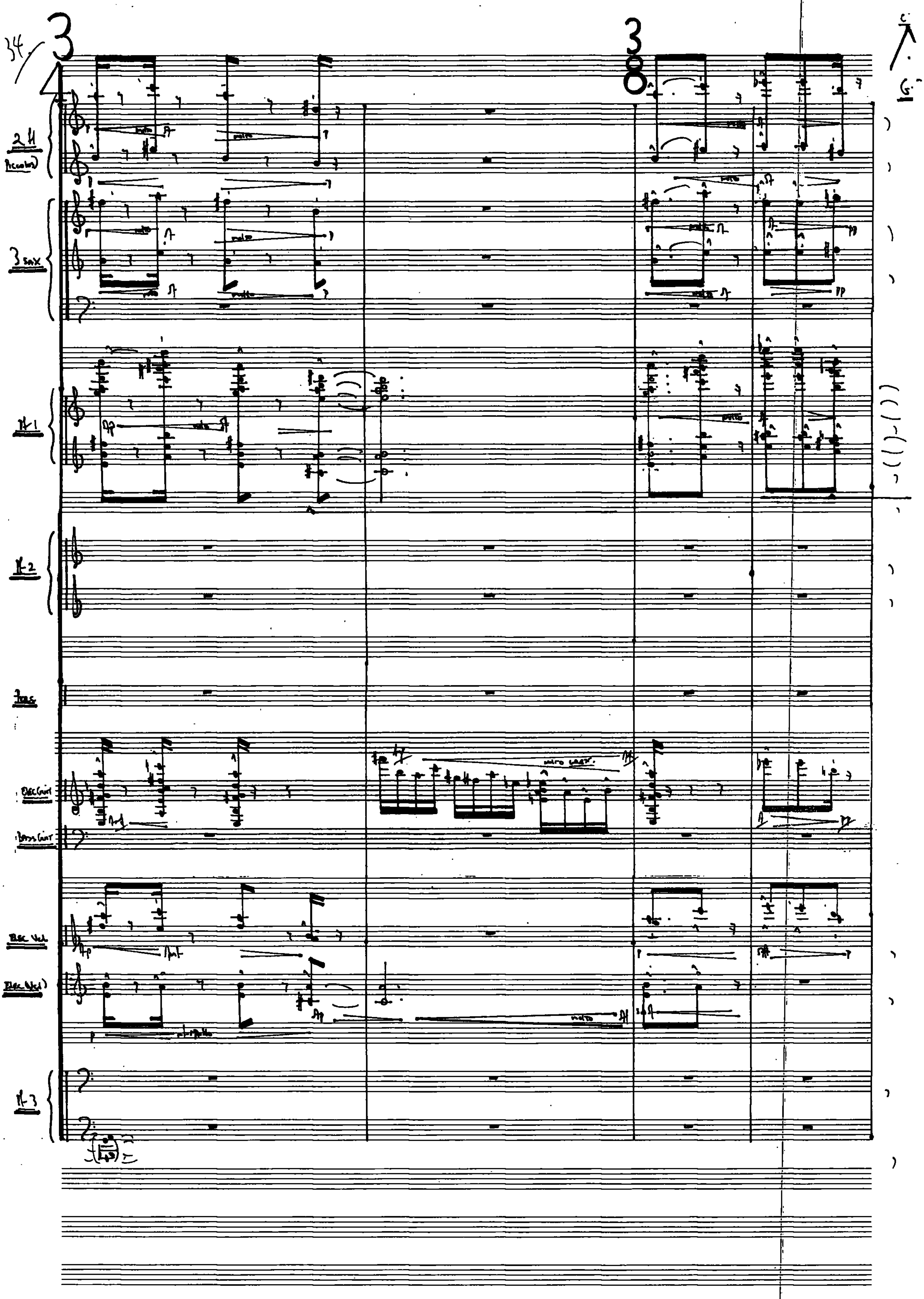

(NOT TOO LONG c' 5-6') max.

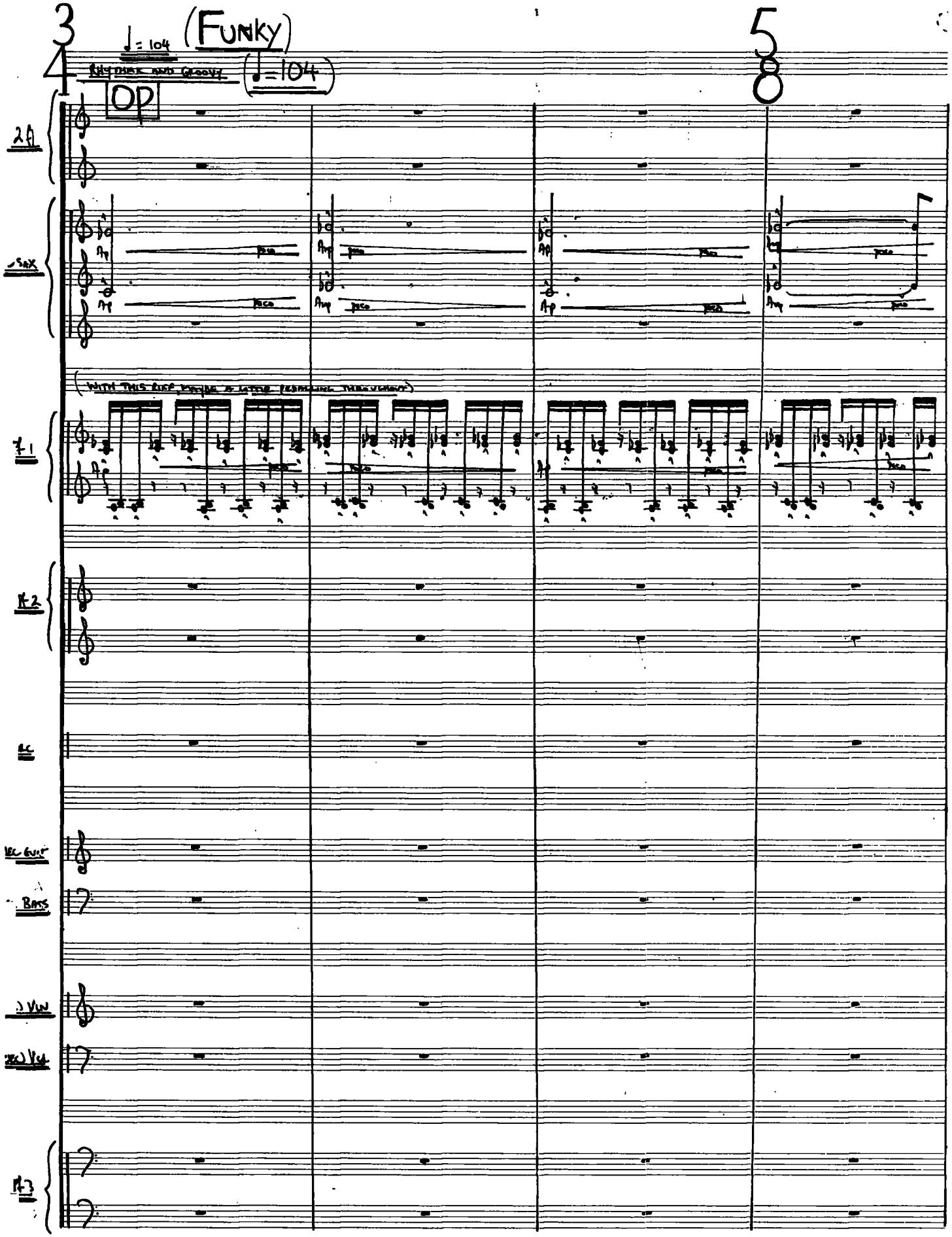

30.
A TEMPO
(FREE, JAZZY TEMPO)
(RHYTHMICALLY BUT FREELY)
N
(Soprano Sax)
Pf-1
Pf-2
Pf-3
(8va)
V.S.
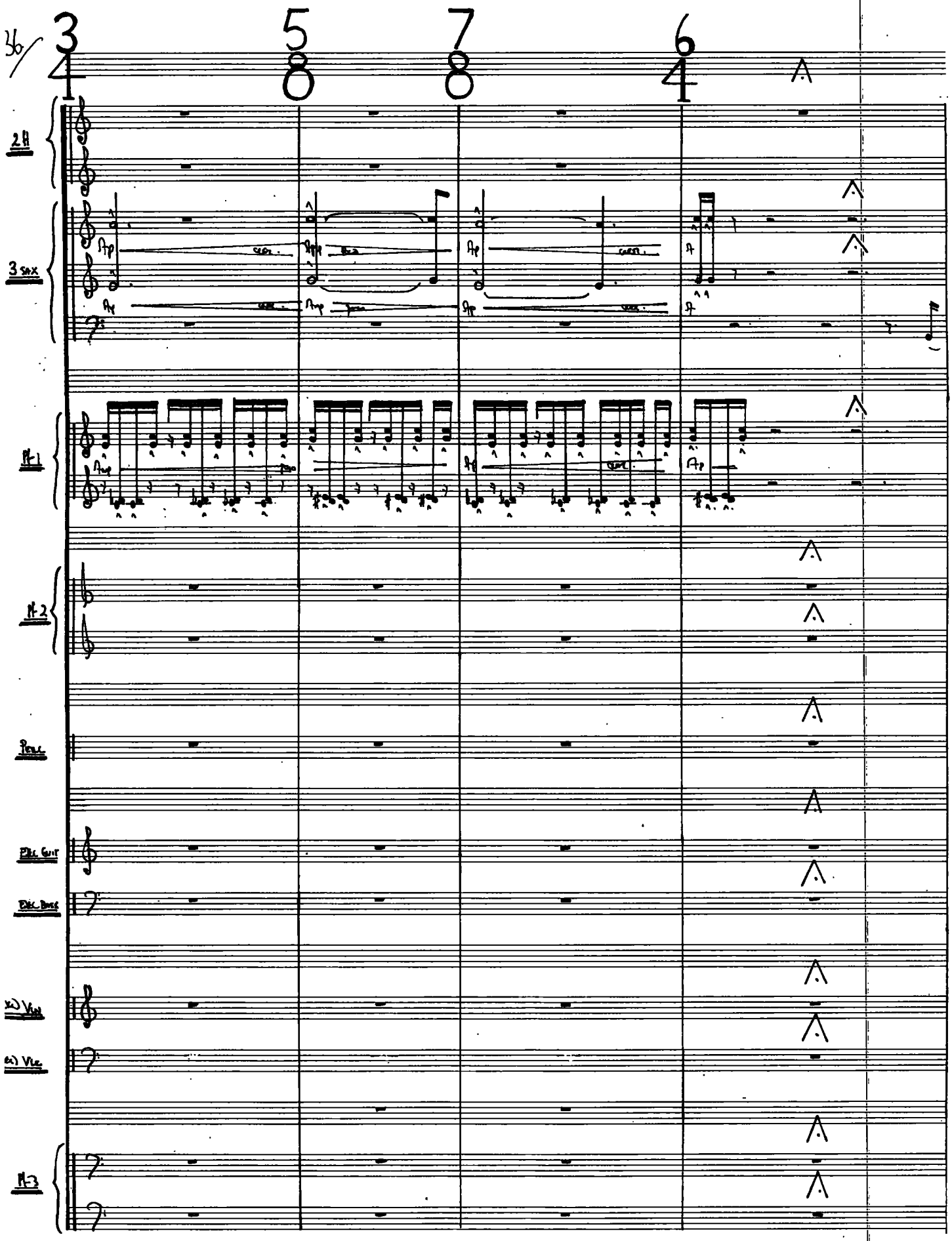

(VERY LIGHT)
Soprano Sax
pp
gliss.
V. FAST
(LIT.)
Pf. 1
Pf. 2
mp
Pf. 3
(VERY LYRICAL)
LONG PAUSE
Soprano Sax
gliss.
Pf. 1
Pf. 2
mp
Pf. 3


32
DELICATELY, BUT RHYTHMIC
(♩= c.100)
2 Flutes
3 Sax
(To Alto Saxophone)
Pno
Tpt 1
Tpt 2
Trac
(Solo)
(Rhythmic and funky!)
Elec Guit.
(Elec) Bass
(Elec) Vibe
Elec Mus
Tpt 3


3/4
More Jagged !!
2/4
3/4
2 Fl.
Ob.
Cl.
Fl.
Bc.
Vc. Cb.
Bsn. Cbs.
Vln.
Vla.


34
3 sax
molto


3/4
♩ = 104
(FUNKY)
RHYTHMIC AND GROOVY
(♩ = 104)
5/8
OP
2A
1 SAX
(WITH THIS RIFF MOVING A LITTLE TRANSLATING THE VERSION)
T 1
T 2
B.C
ELEC GUIT
BASS
1 VLN
2(1) VLN
T 3


36
3/4
5/8
7/8
6/4
2 fl
3 sax
Pf 1
Pf 2
Perc
Elec Guit
Elec Bass
xx) Vln
xx) Vla
Pf 3

3/4 FUNKY! [P]

5/8

Very Funky

2 Fl

2 Sax

Tpt 1

Tpt 2

Tbn

Gtr

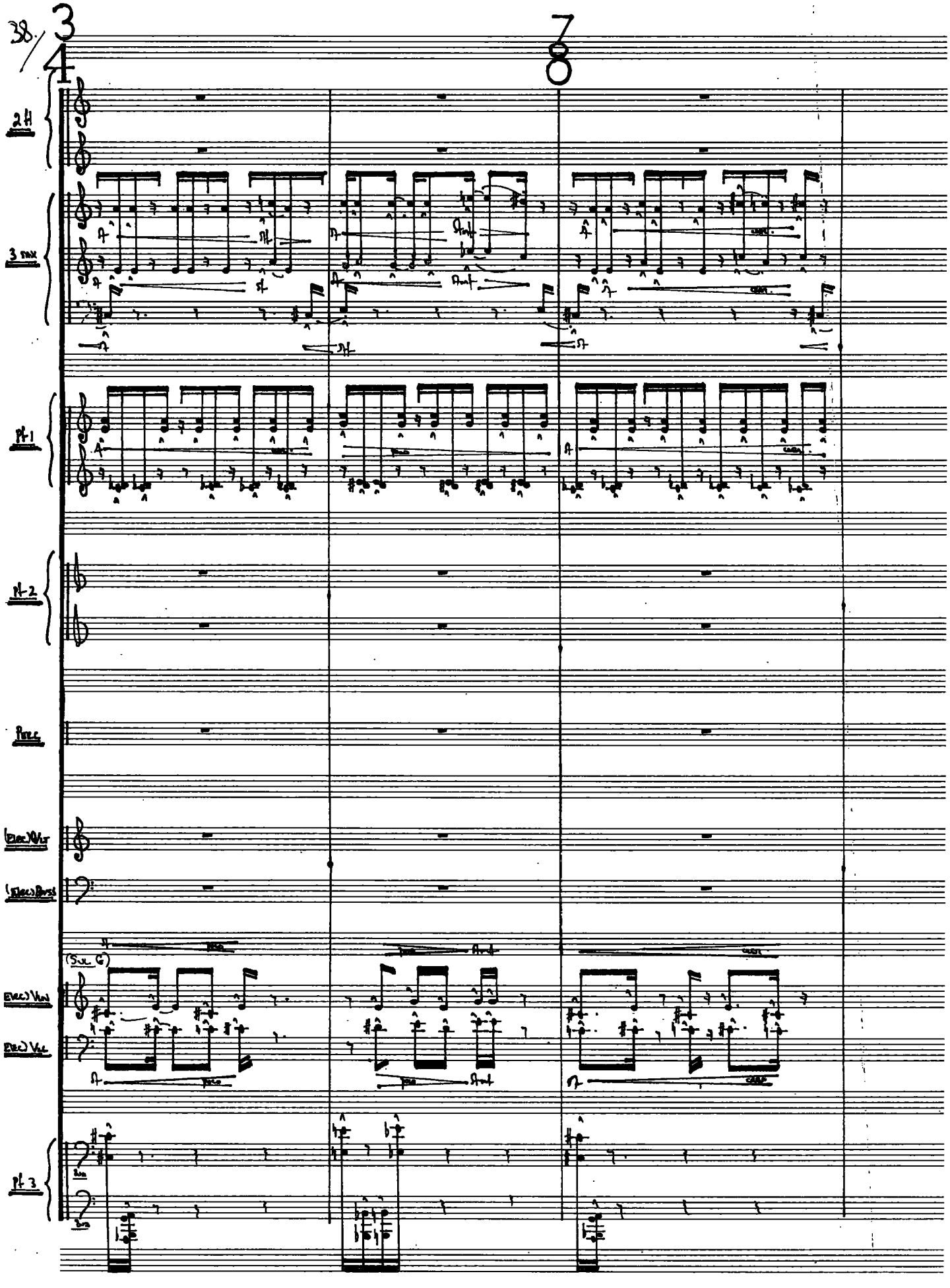
Acc Bass

1 Vln

2 Vln

Tp 3

(Mountains!)


38
3/4
7/8
2 fl
3 cl
Pf 1
Pf 2
Perc
Elec Vln
Elec Bass
(Sul G)
Elec Vln
Elec Vlc
Pf 3

12/16 7/16 1st TIME PAUSE 2nd TIME - NO PAUSE A3 Q 4/4 1st TIME AGAIN

2 fl

3 Sax

tr 1

tr 2

Perc

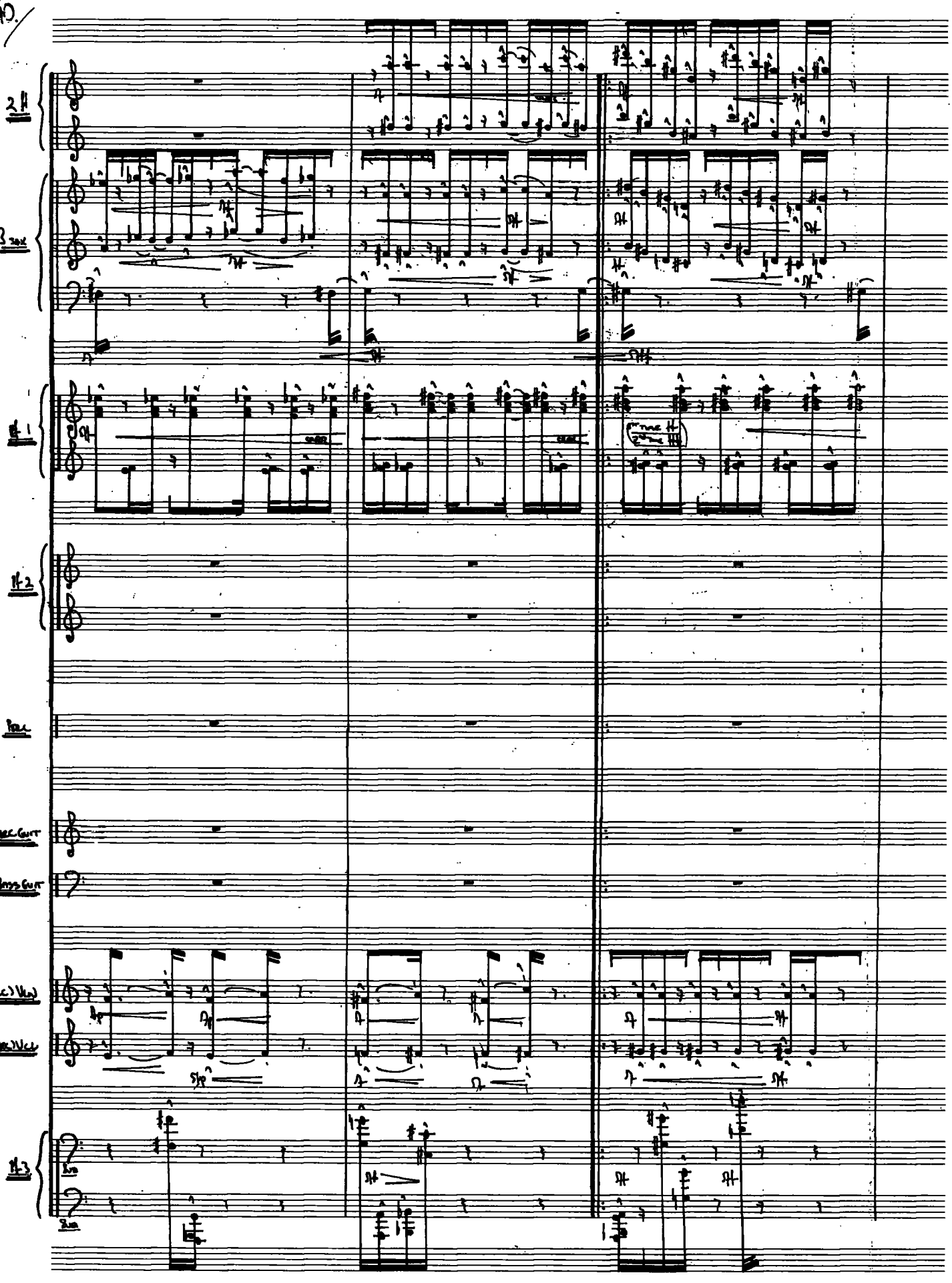
(cl) Guit

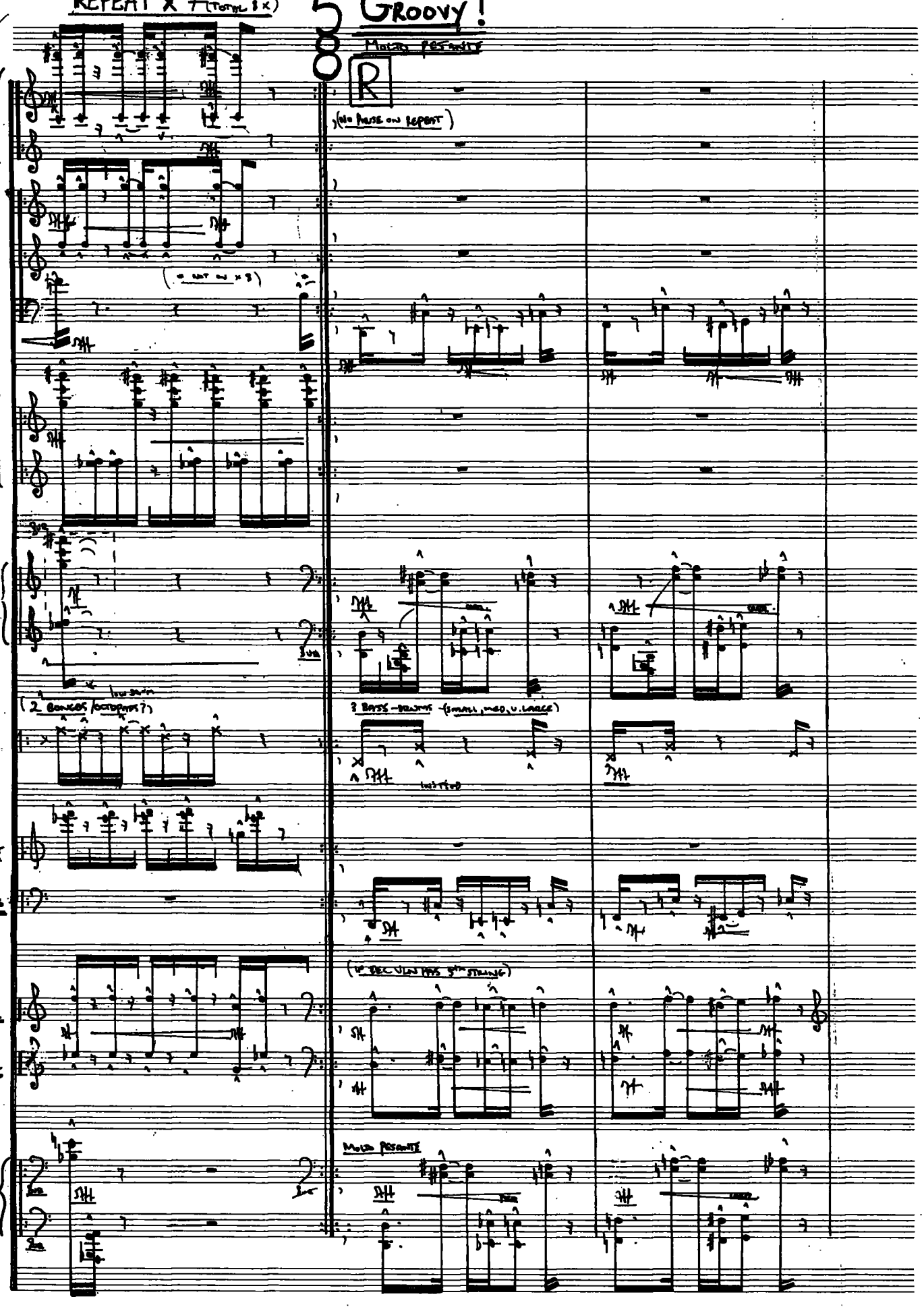
(cl) Bass
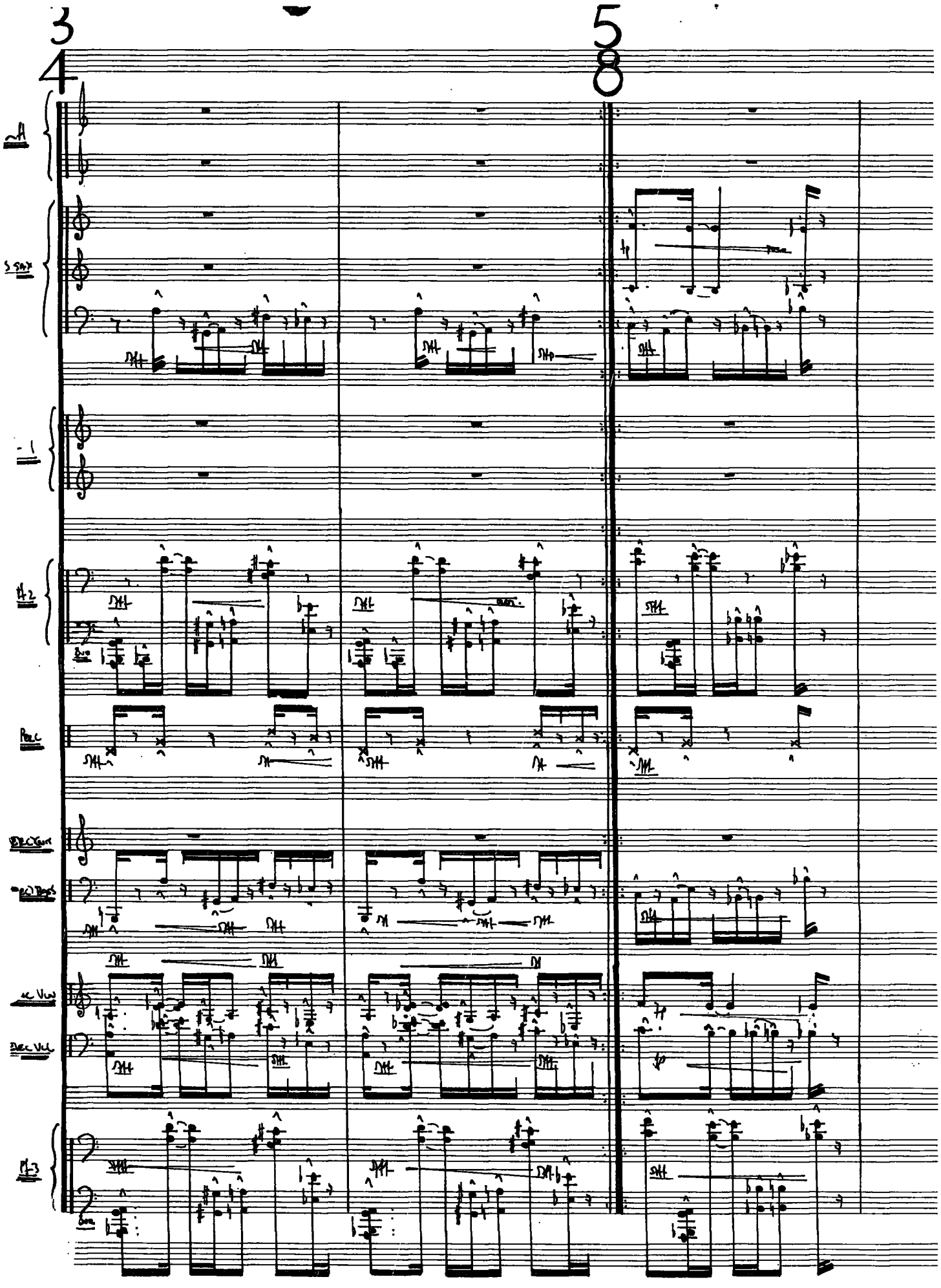
(acc) Vlns
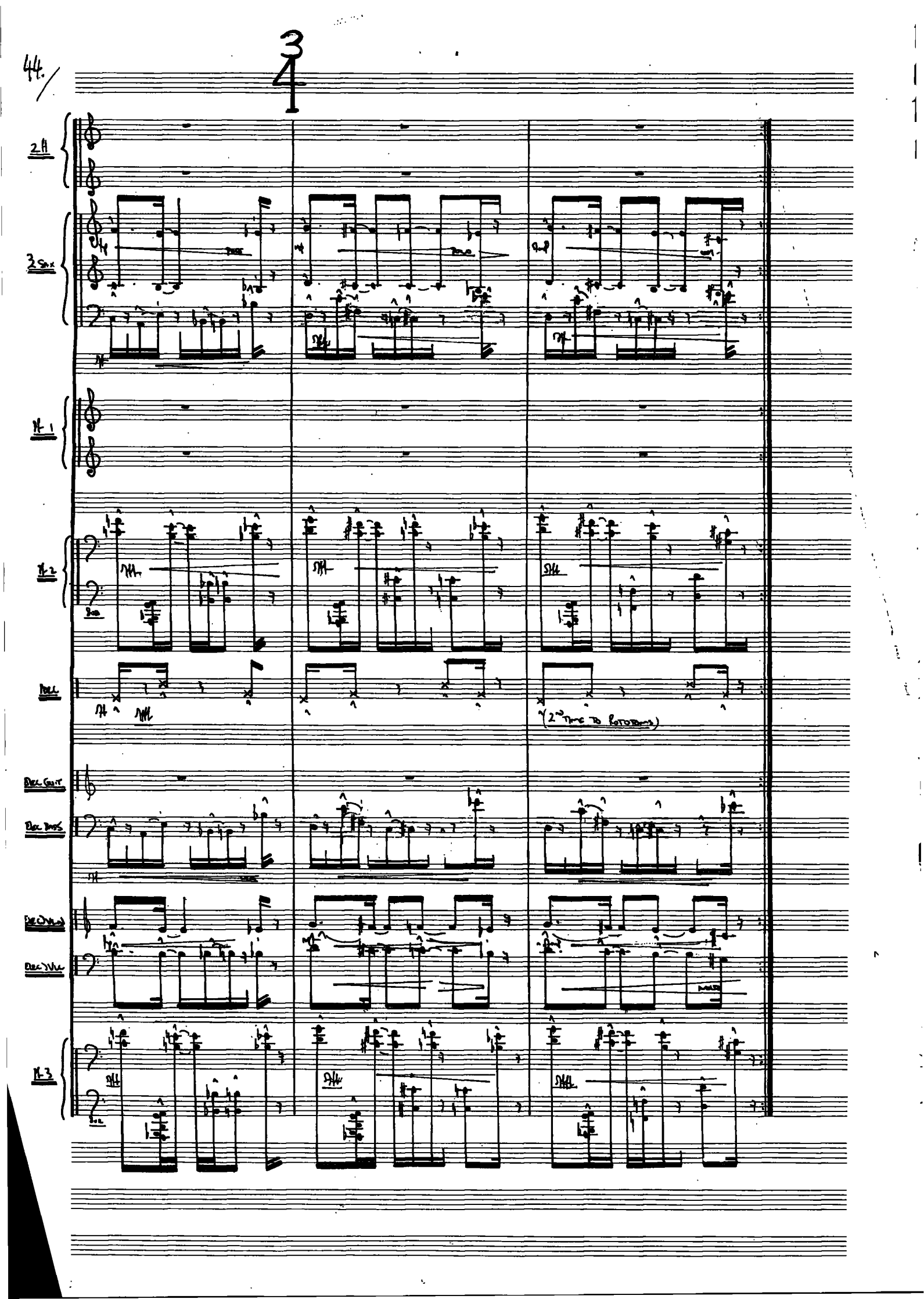
(cl) Bass

tr 3


2 fl
3 ob
cl 1
cl 2
bsn
Elec.Guit
Bass Guit
Vc \ Vla
Elec.Vln
hn 3


REPEAT X 7 (TOTAL 8 X)
5/8 GROOVY!
MOUTH PERCUSSION
R
(NO PAUSE ON REPEAT)
2 FL
STAK
(2 BONGOS / OCTOPADS?)
PERC
3 BASS-DRUMS (SMALL, MED, U. LARGE)
DEC GUIT
DEC BASS
(1 DEC VLN HAS 5TH STRING)
DEC VLN
DEC VLA
MOUTH PERCUSSION
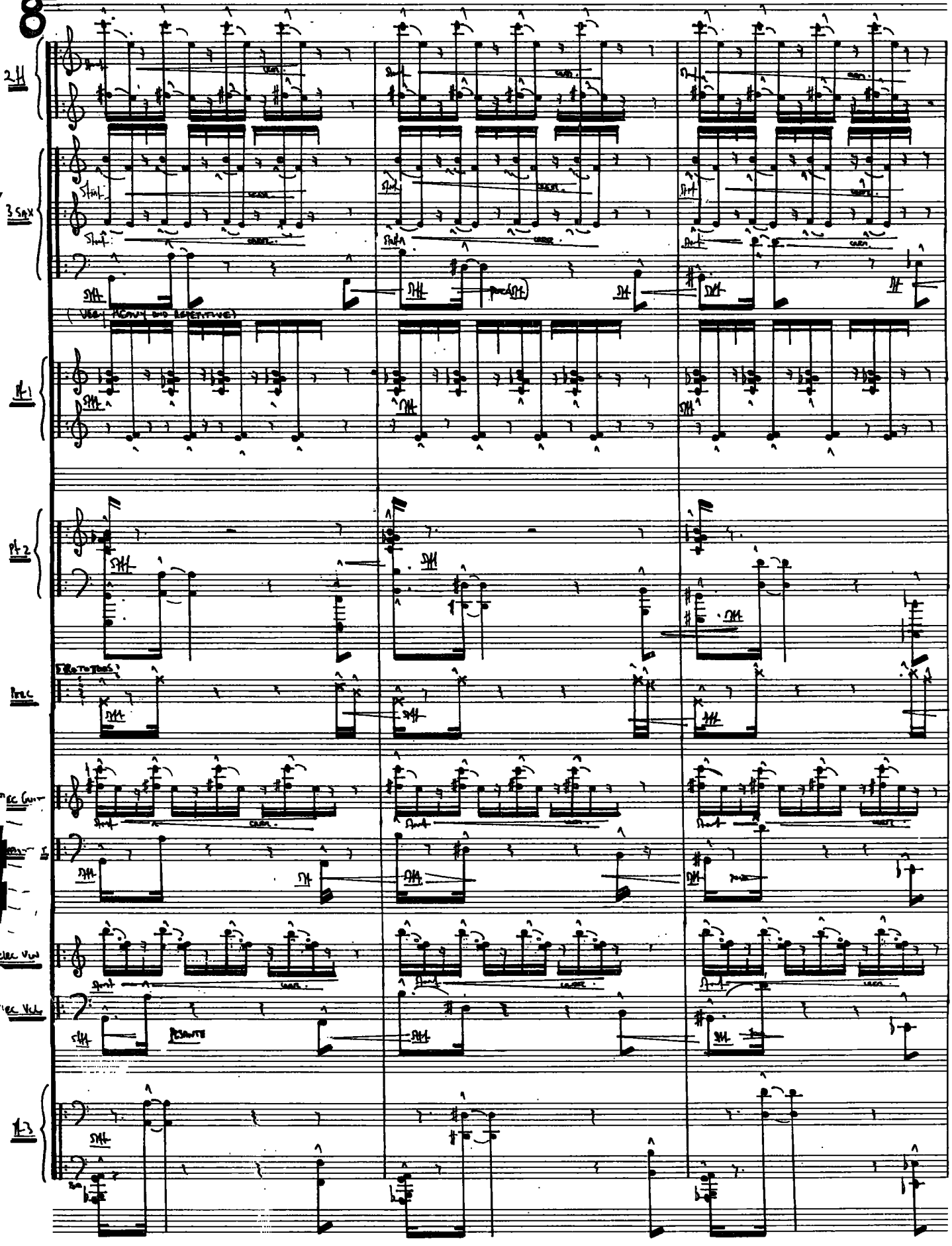

3
4
5
8
Fl
S.Sax
T.
Fl 2
Perc
Bass Cl
Vc
Vla
Fl 3
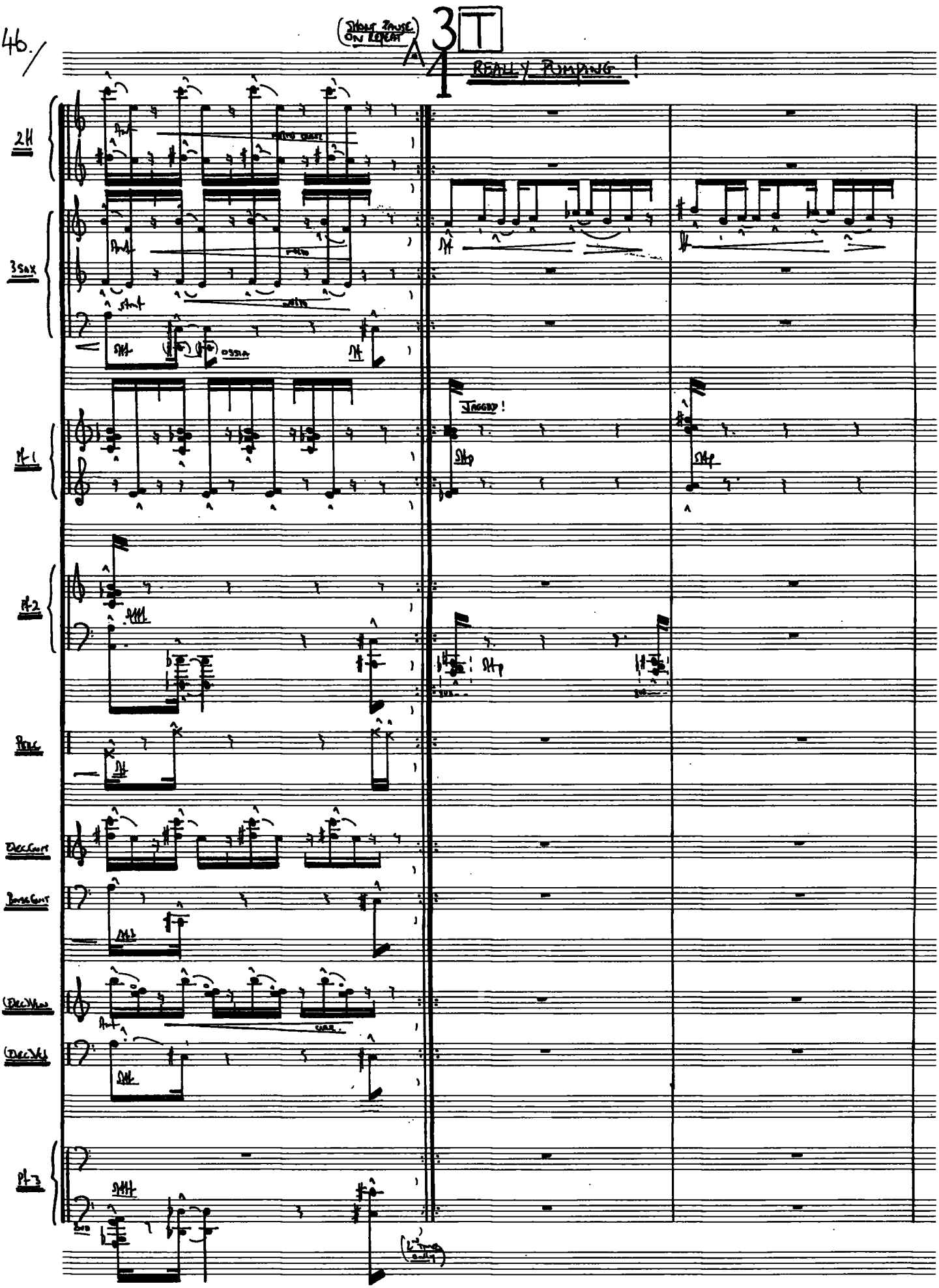

44.
3
4
2 Fl
3 Sax
Tpt 1
Tpt 2
Perc
(2nd time to Bottoms)
Elec. Guit
Elec. Bass
Elec. Vln
Tpt 3
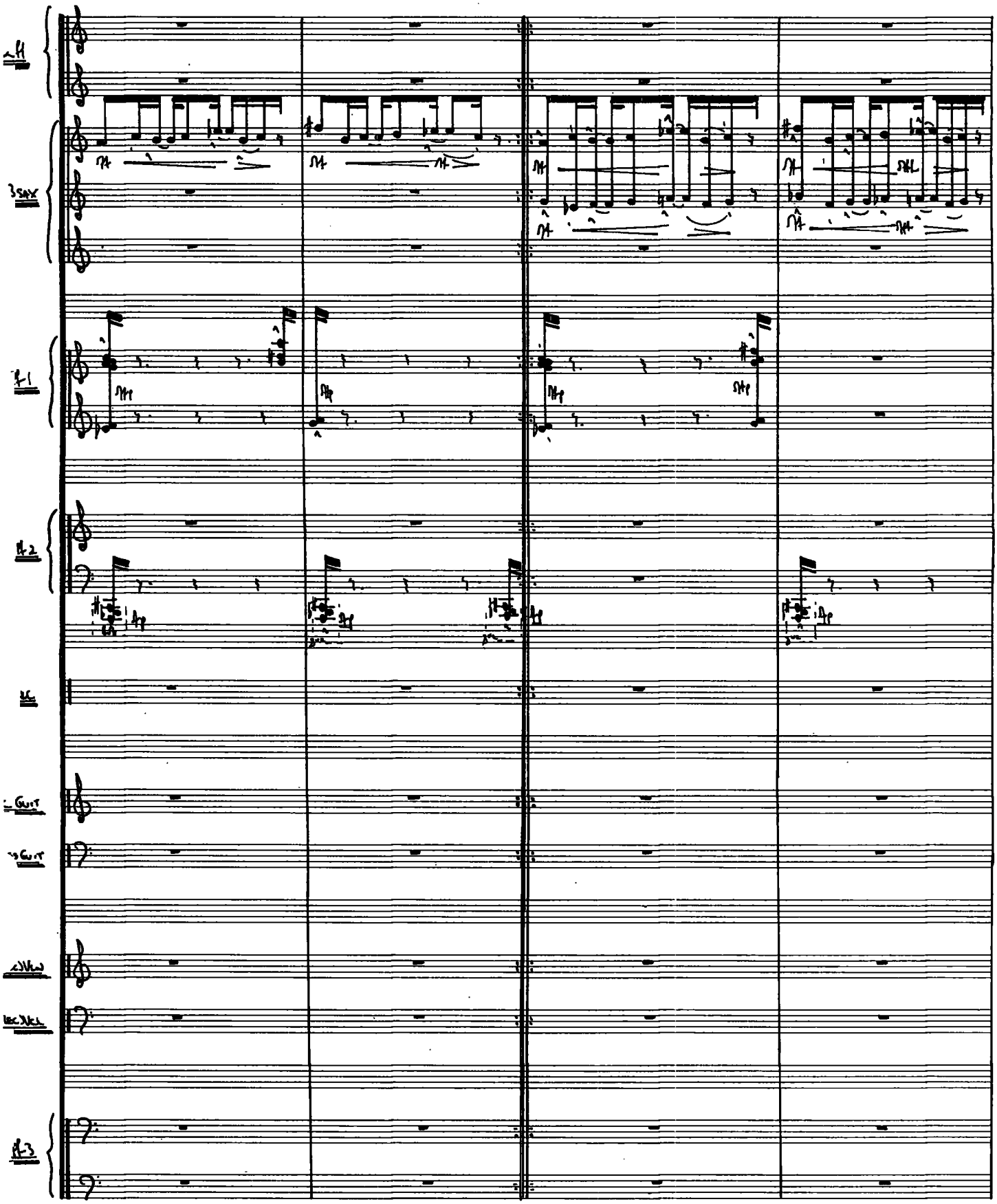
S

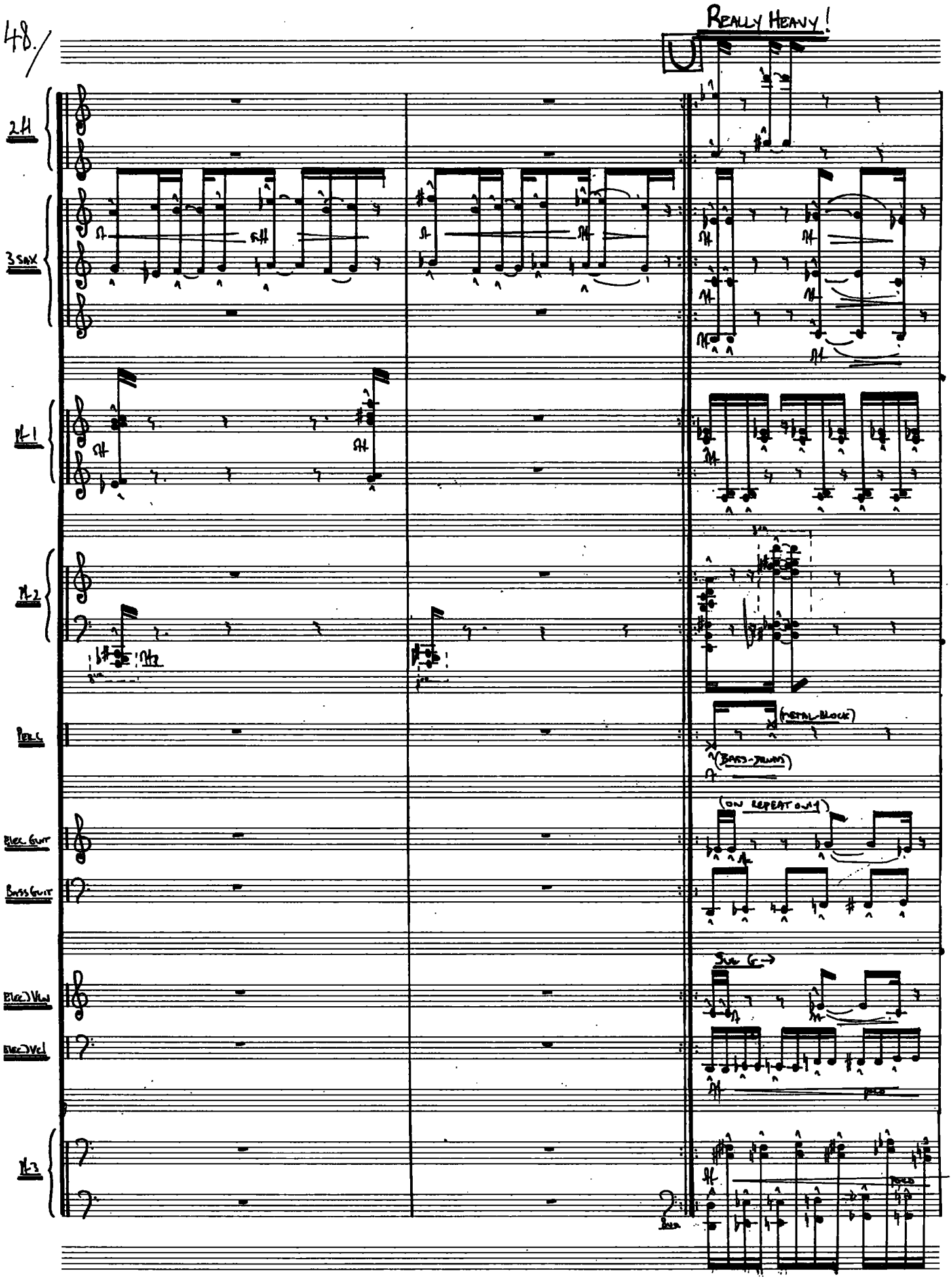
LIKE STUCK IN A HEAVY GROOVE

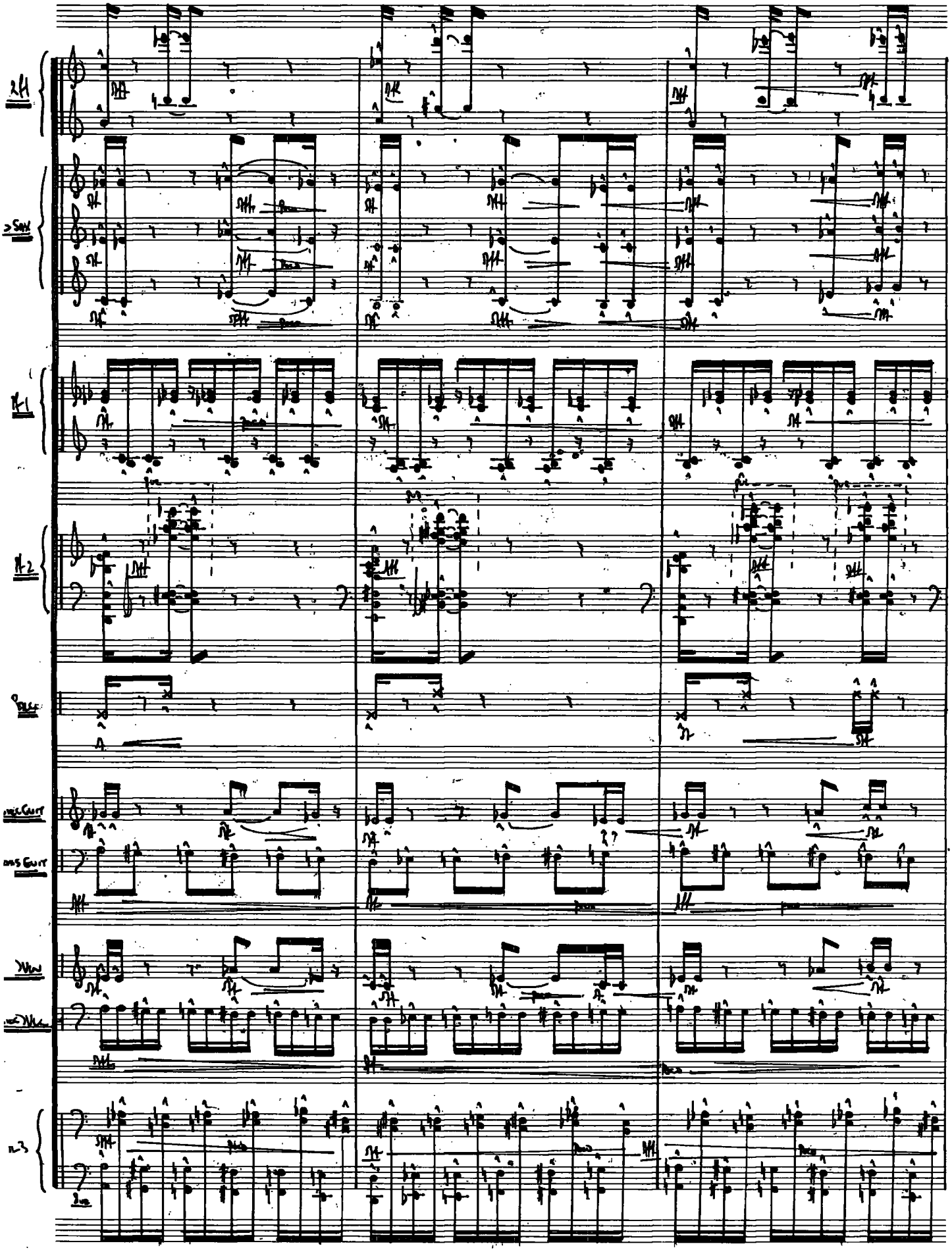
7/8
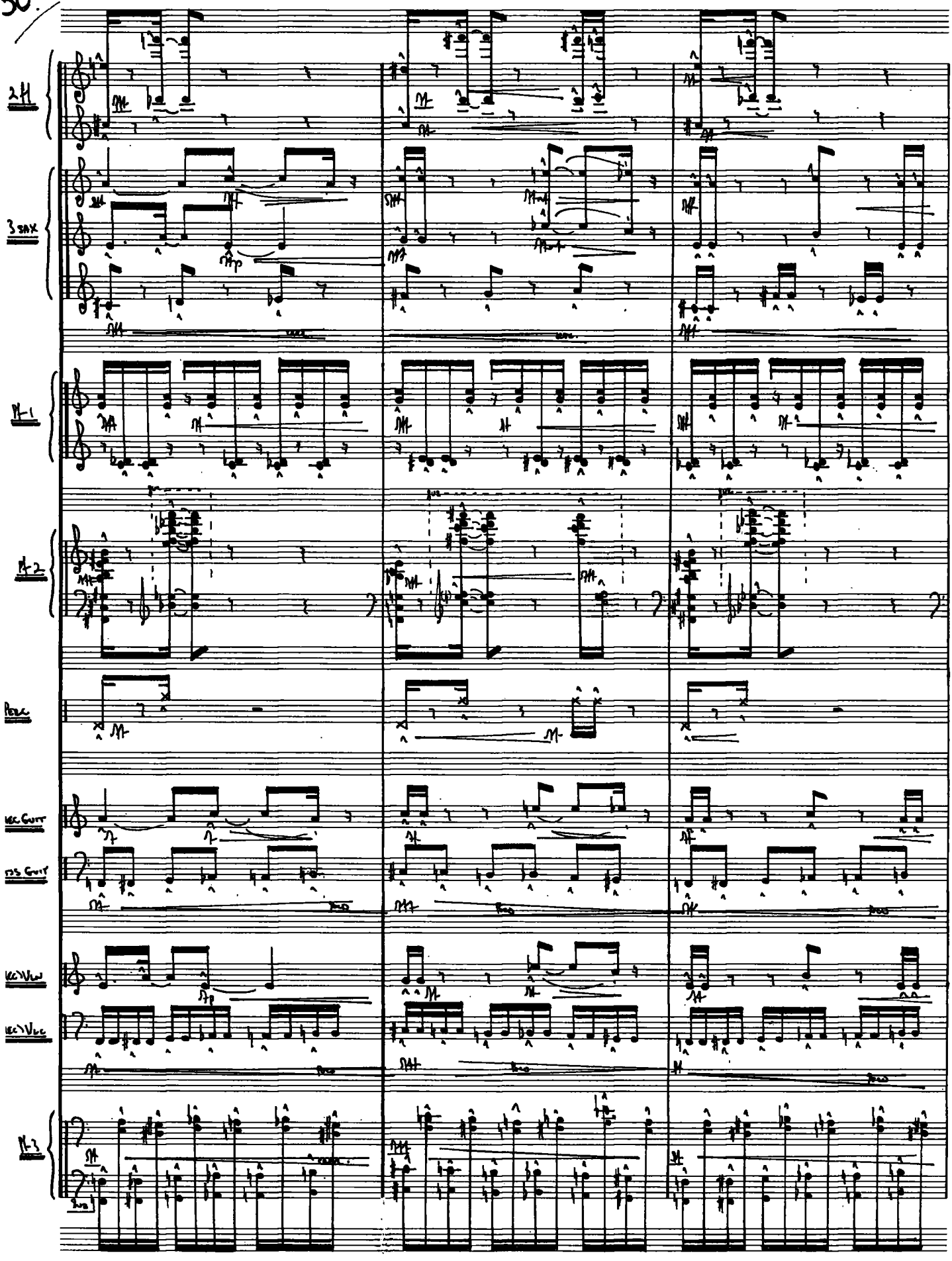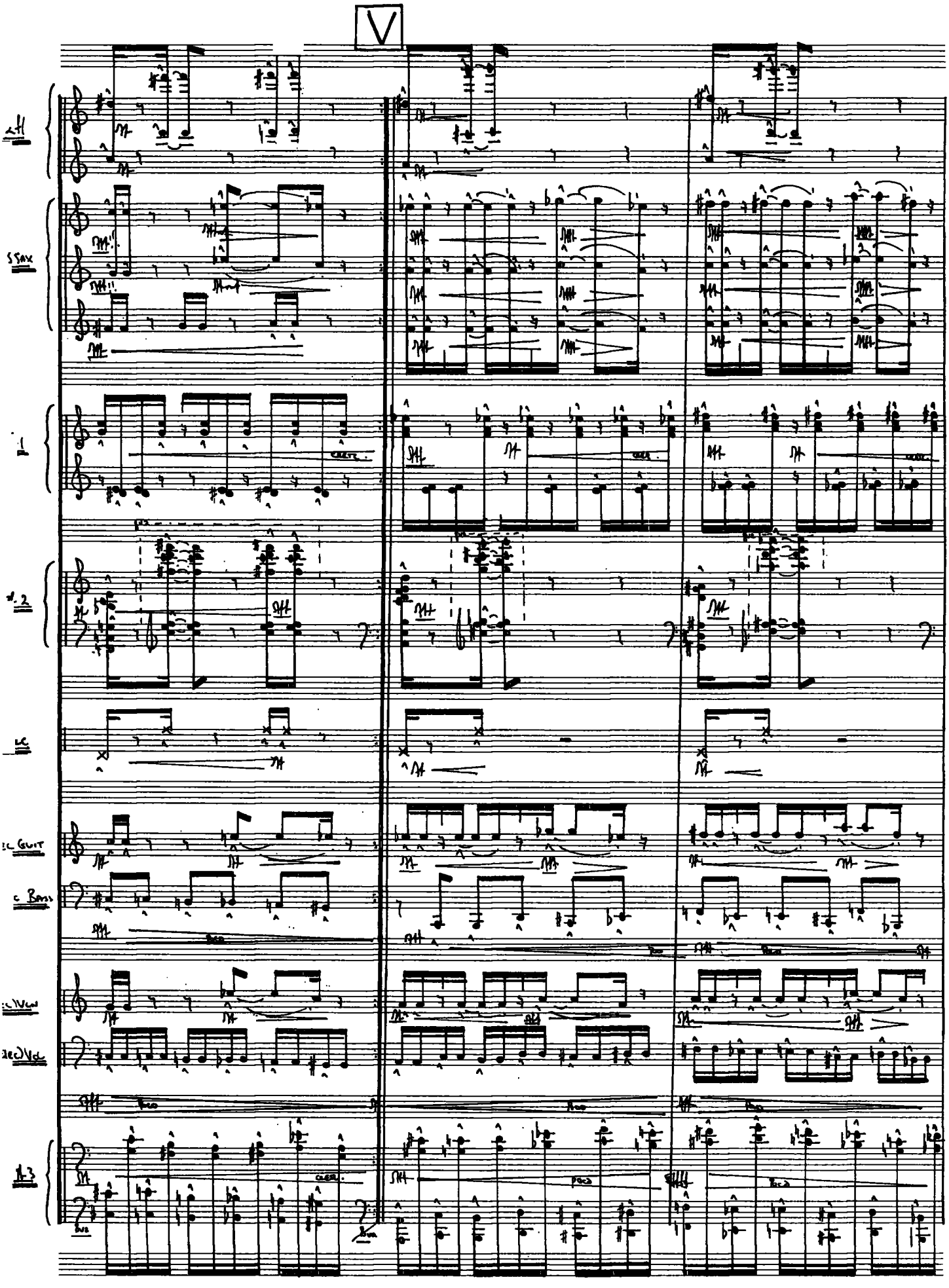



(Start Music on Letter A)
3T
REALLY RUMBLING !
2H
3Sax
Pf 1
Pf 2
Perc
Perc Cym
Perc Mar
Perc Vib
Pf 3
TRIGGER !

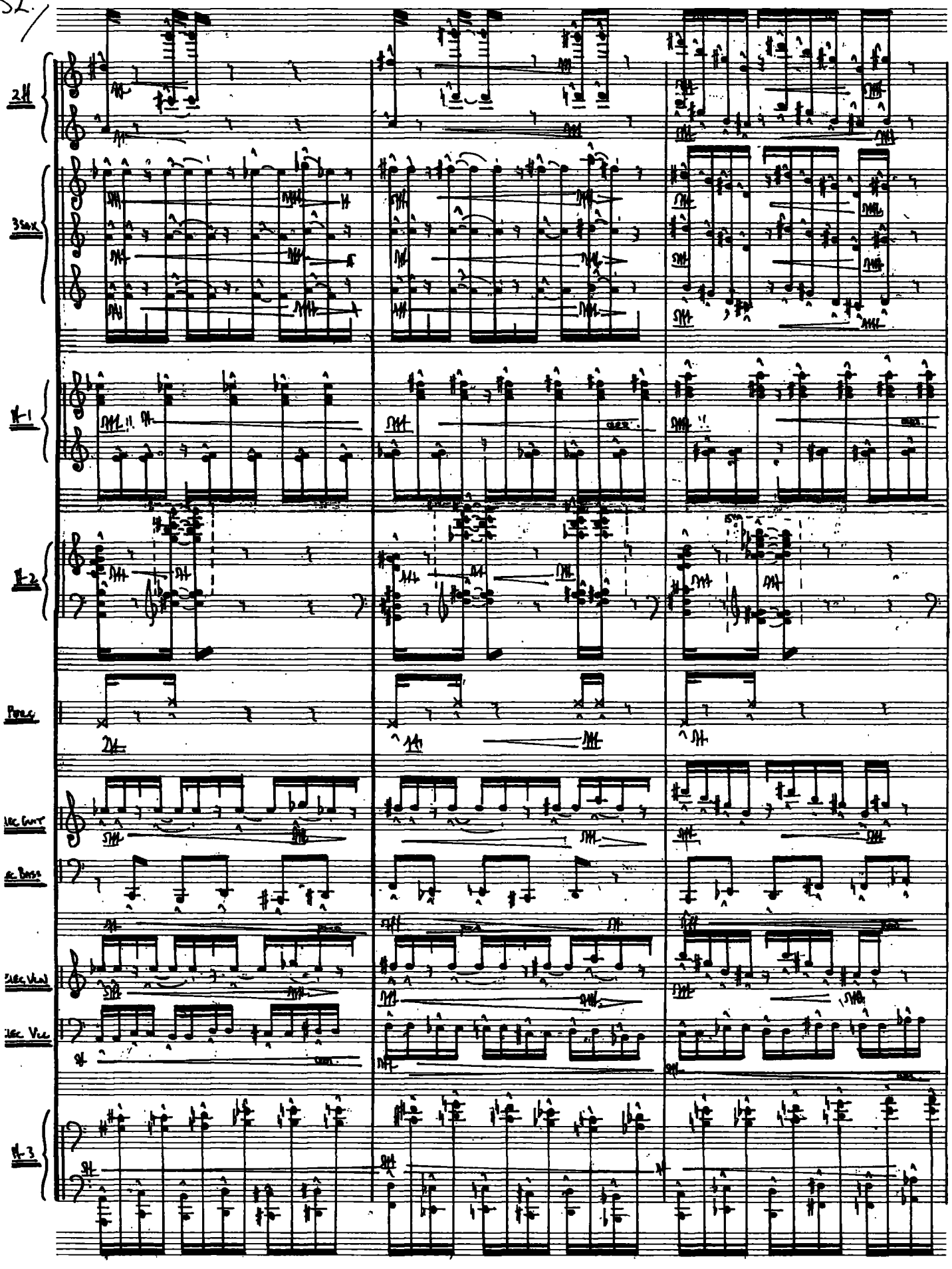


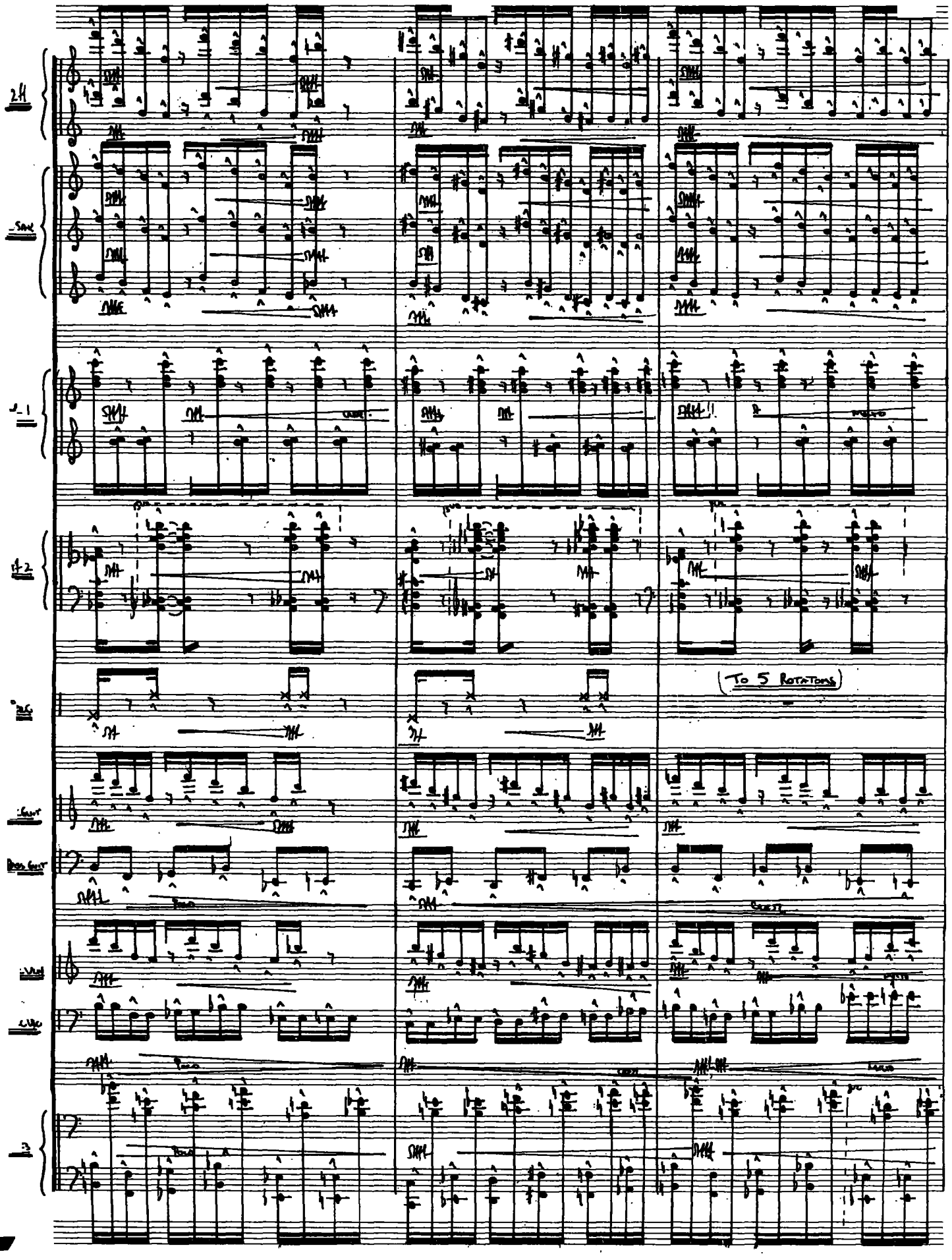

REALLY HEAVY!
2H
3 SAX
H-1
H-2
PERC
(METAL BLOCK)
(BASS DRUM)
ELEC. GUIT
BASS GUIT
(ON REPEAT ONLY)
ELEC VLN
ELEC VCL
H-3

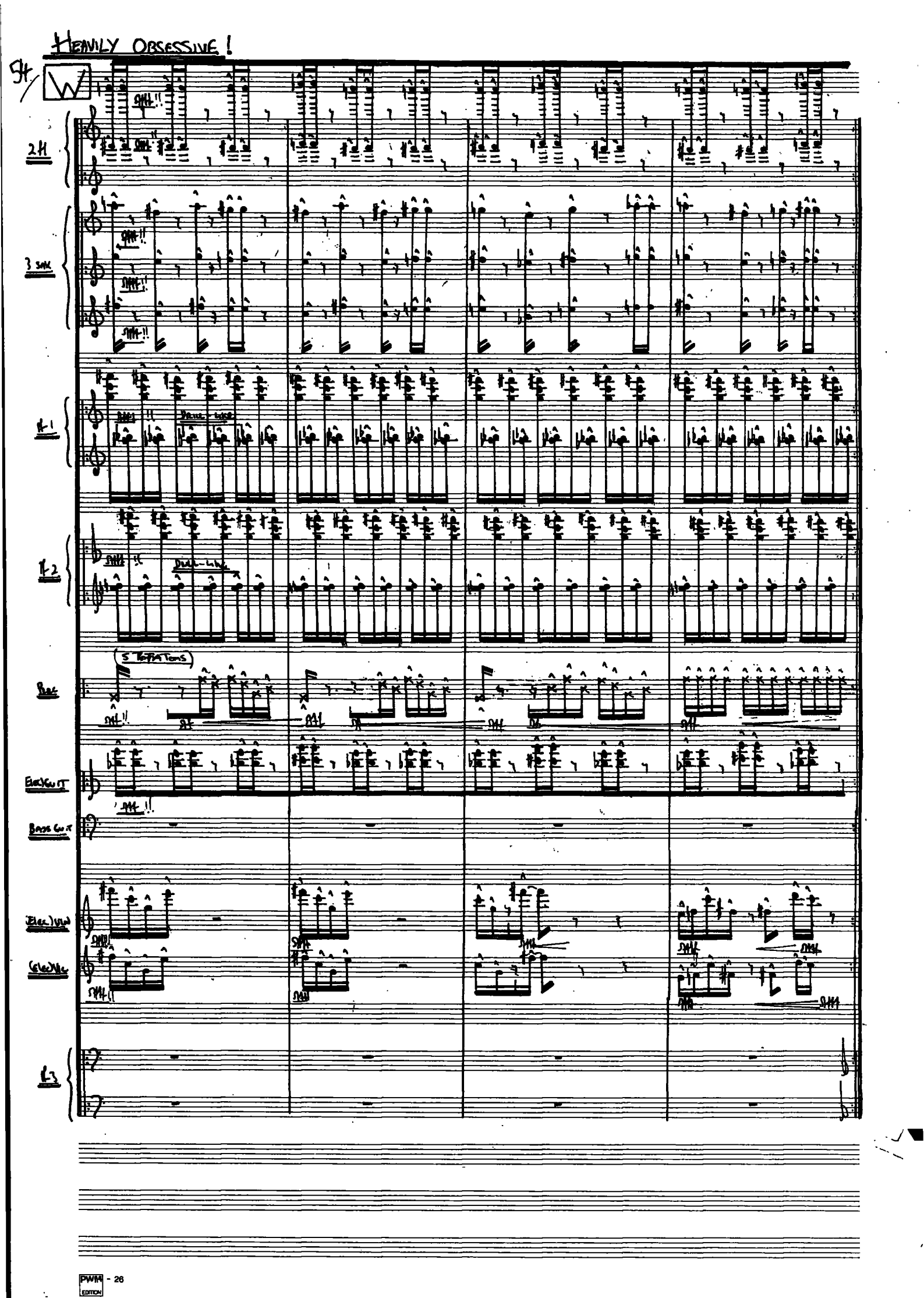

2 fl
3 Sax
1 fl
2 fl
Bass
Electric Guit
Ac. Guit
Vibr.
Mar.
3 tp

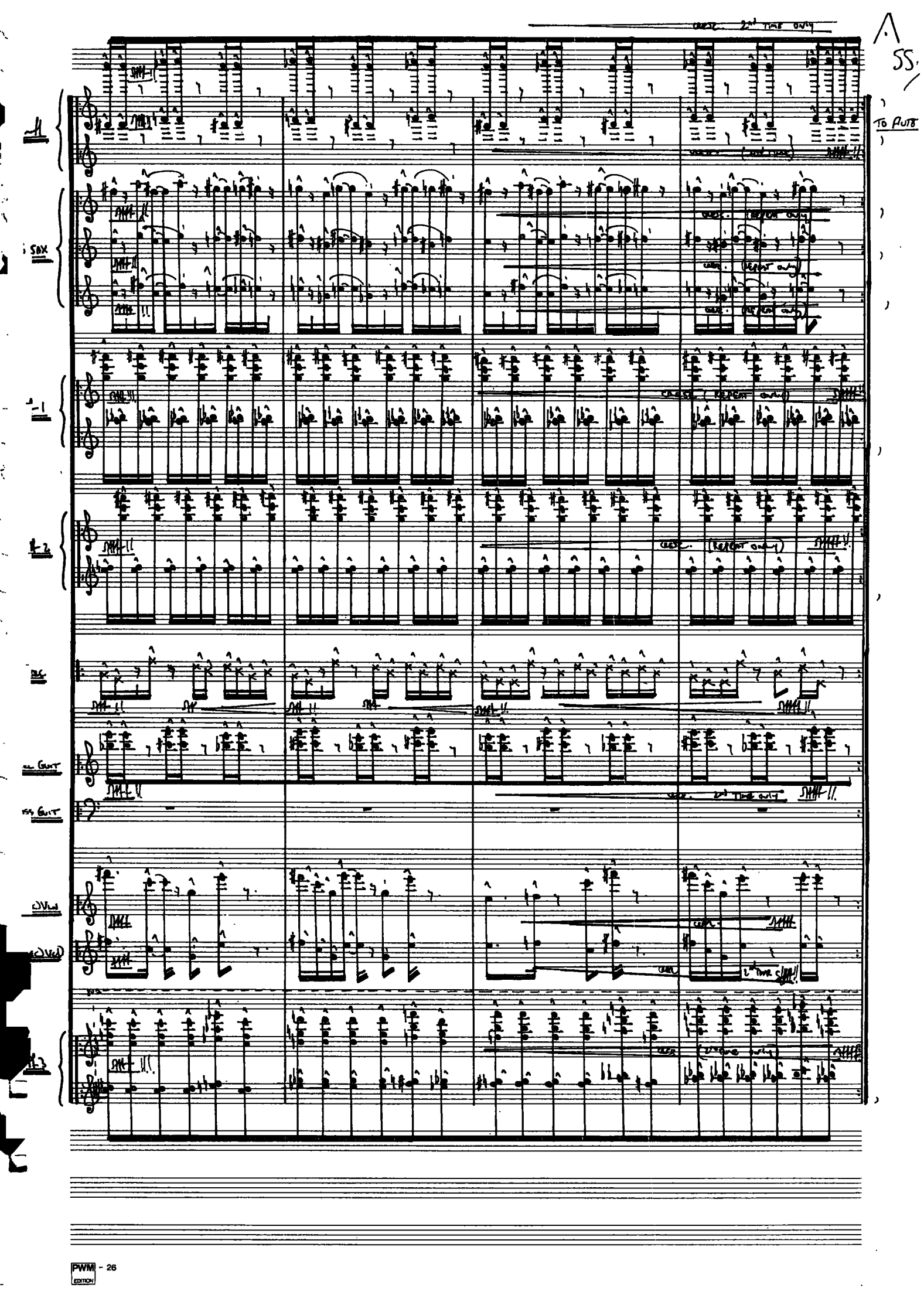

2 Fl
3 Sax
Pf-1
Pf-2
Perc
Acc. Guit
Cls Guit
Acc Vln
Acc Vlc
Pf-3

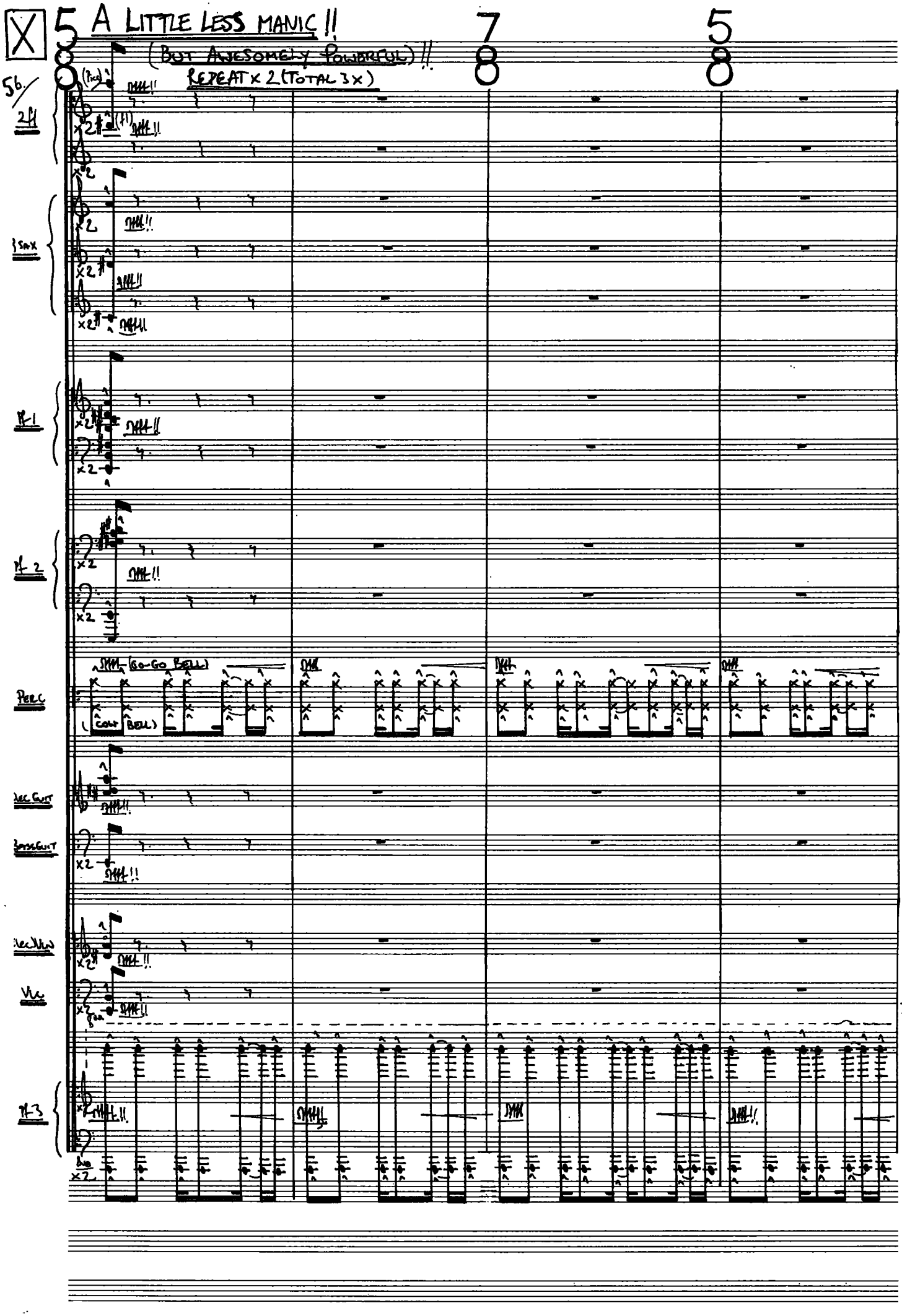

V
Tr
Sax
Fl
Vl. 2
Vc
c. Guit
c. Bass
Vln
Vla
Pno
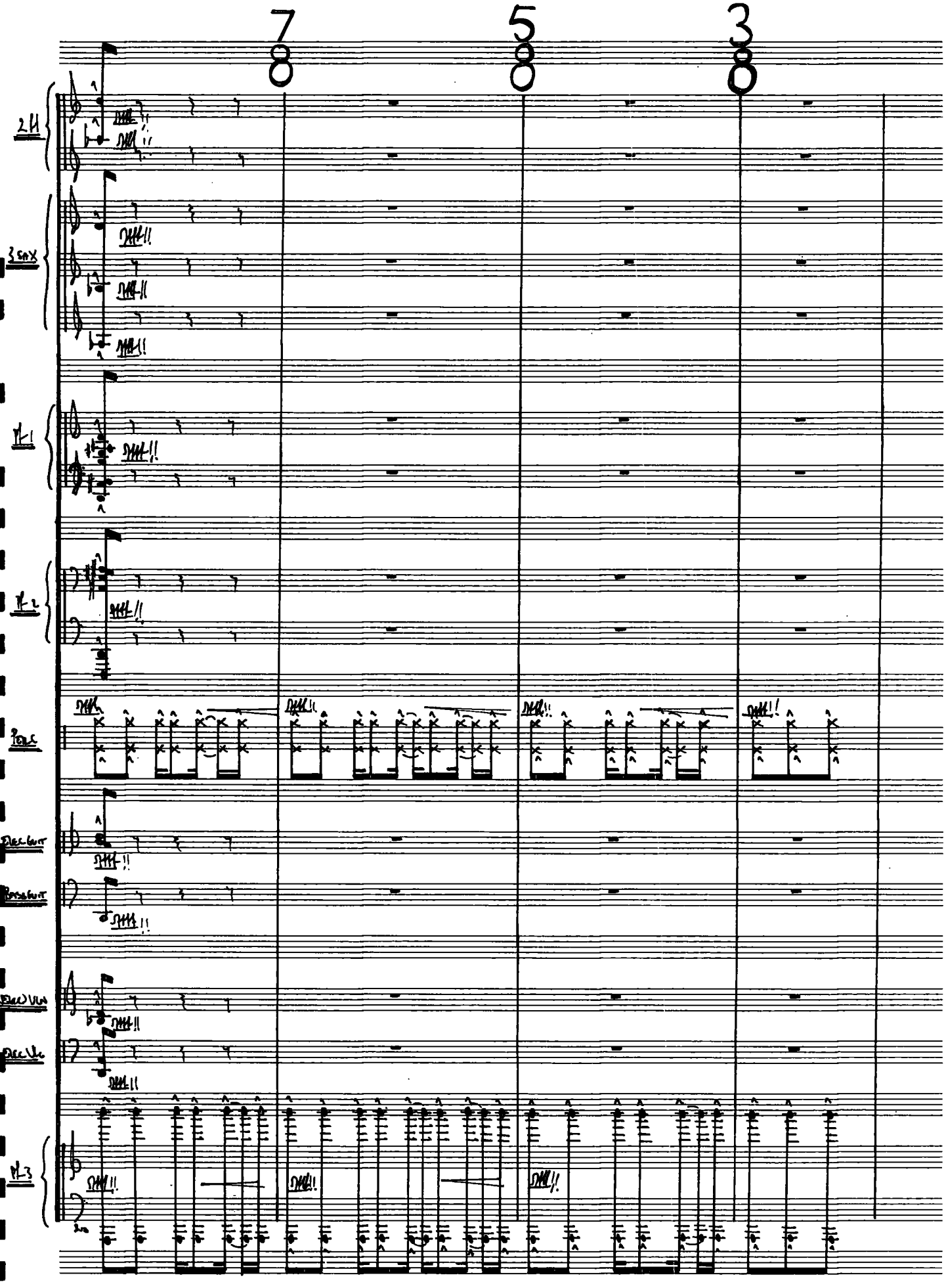

2 Fl
3 Sax
T-1
T-2
Perc
Elec Guit
E. Bass
Elec Vln
Elec Vla
T-3

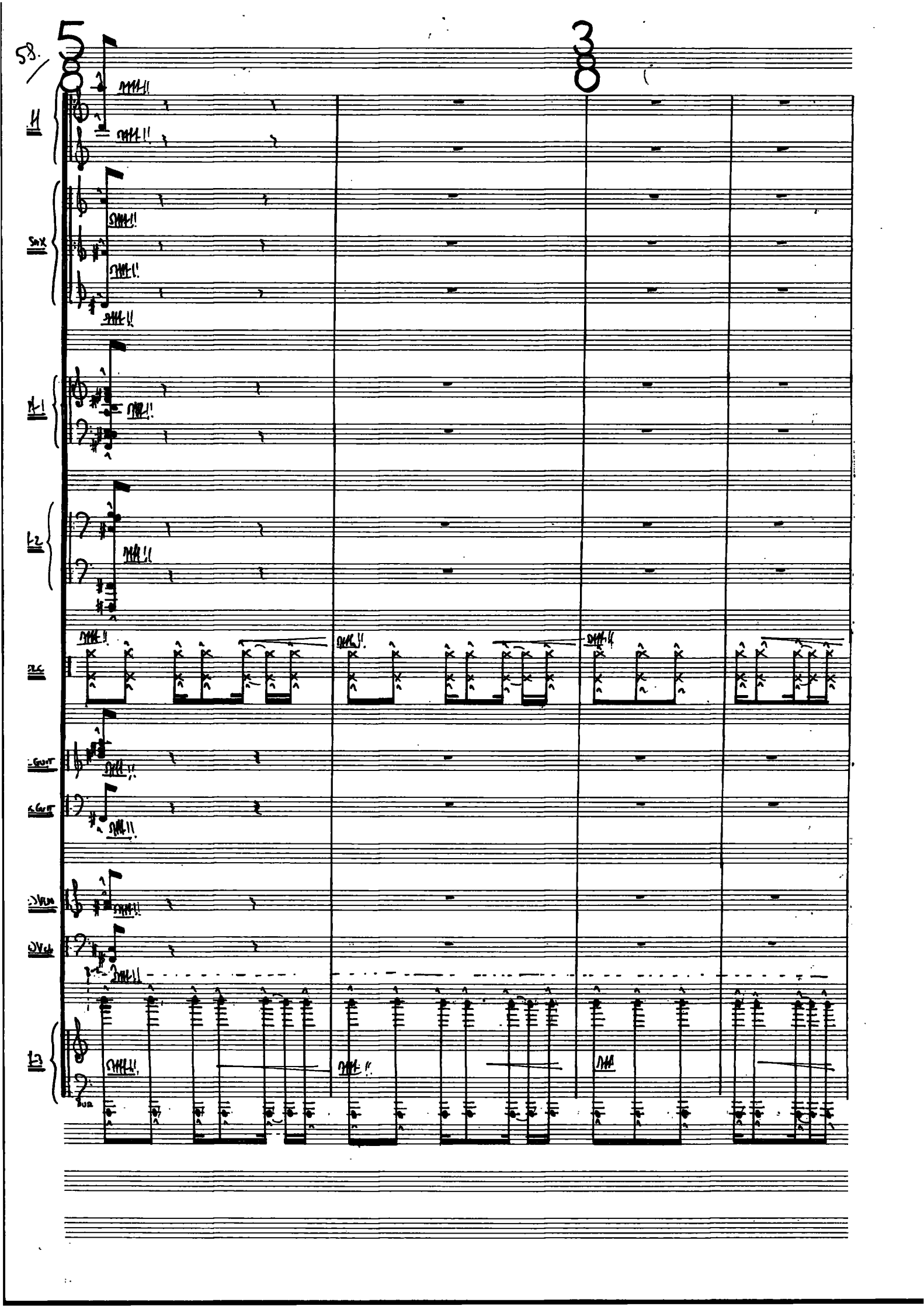

2 H
Sax
T. 1
T. 2
Perc
To 5 Rotatoms
Soprano
Bass Soprano
Violin
Cello
3

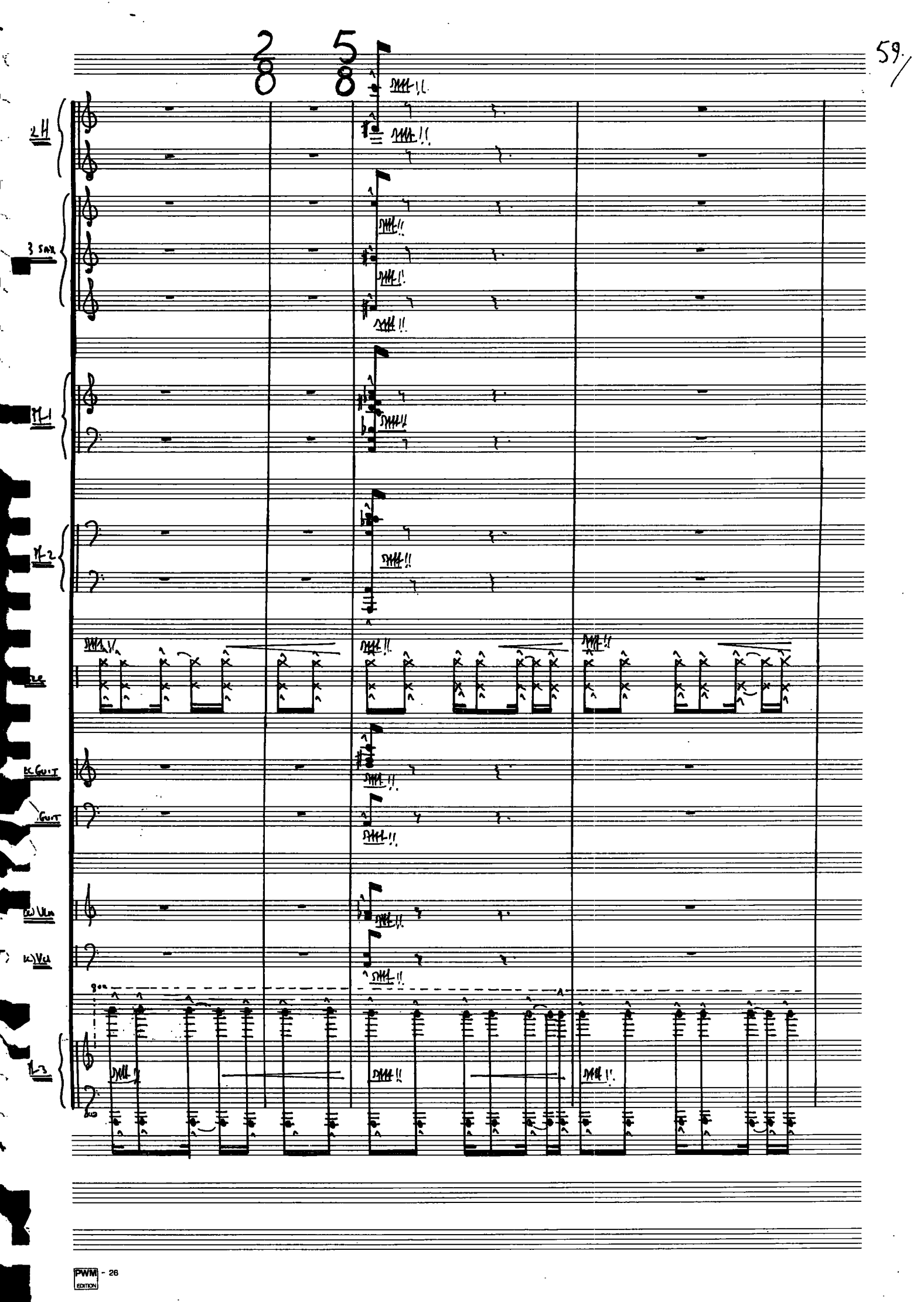

HEAVILY OBSESSIVE!
2 H
3 SAX
H 1
H 2
5 REPETITIONS
ELEC GUITT
BASS GUIT
ELEC VIOL
ELEC VLC
H 3
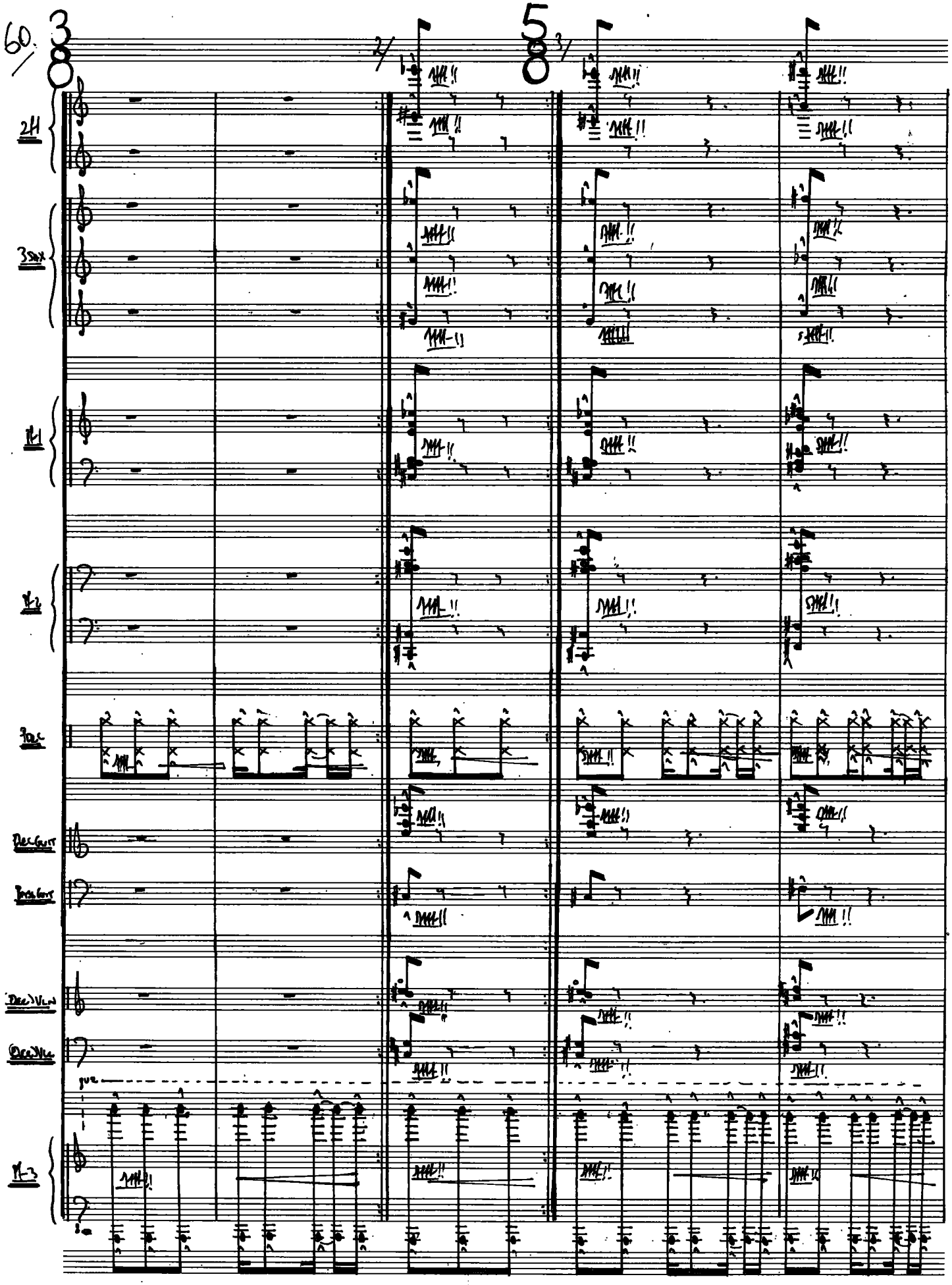

A
55
To Flute
Fl.
Sax
Tpt. 1
Tpt. 2
Bs.
Gtr.
Ss. Gtr.
Vln I
Vln II
Vla.
Vc.

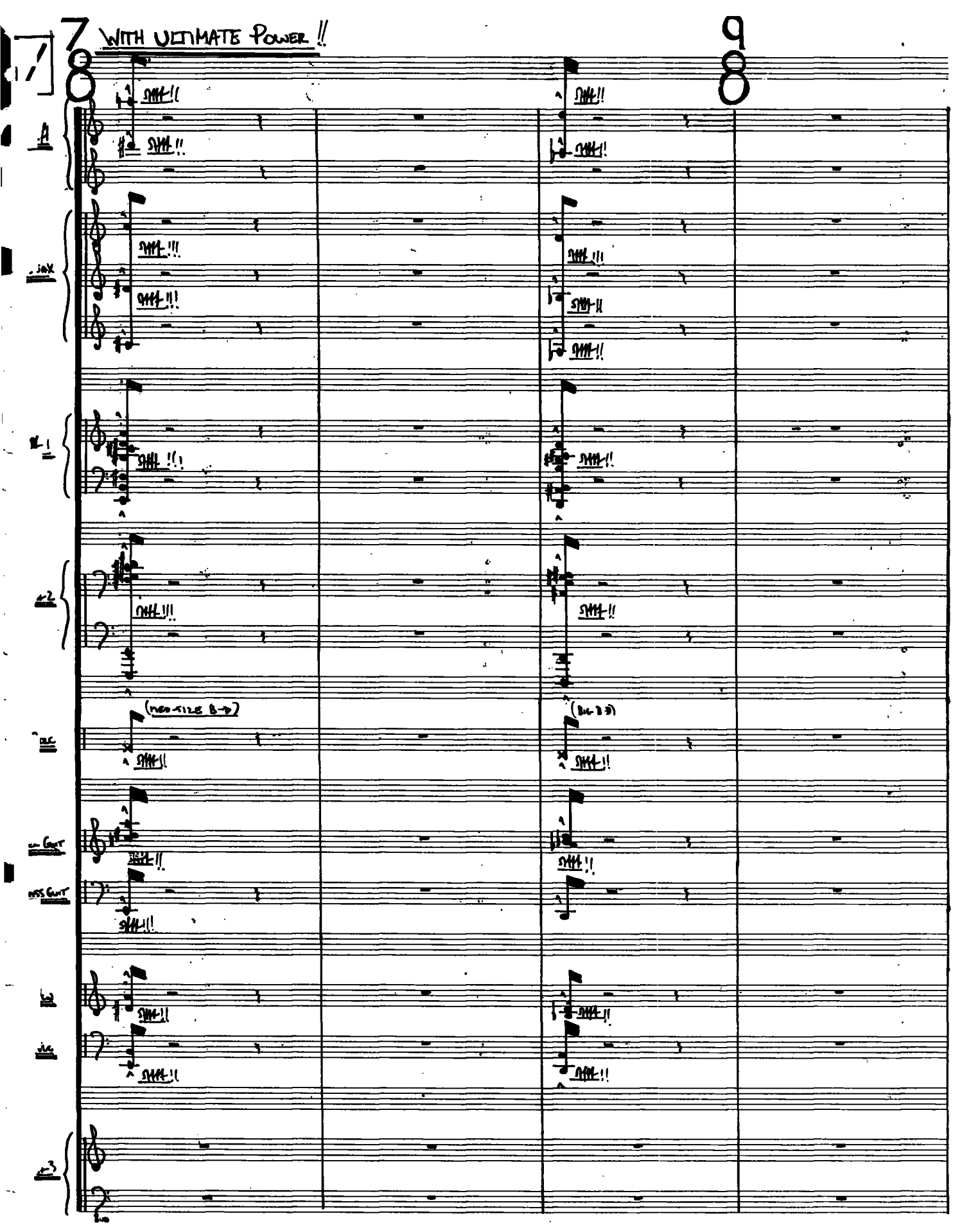

X
5/8
A LITTLE LESS MANIC !!
(BUT AWESOMELY POWERFUL) !!
REPEAT x 2 (TOTAL 3x)
7/8
5/8
56
2 Fl
Sax
Pf 1
Pf 2
Perc
(GO-GO BELL)
(COW BELL)
Vln
Pf 3

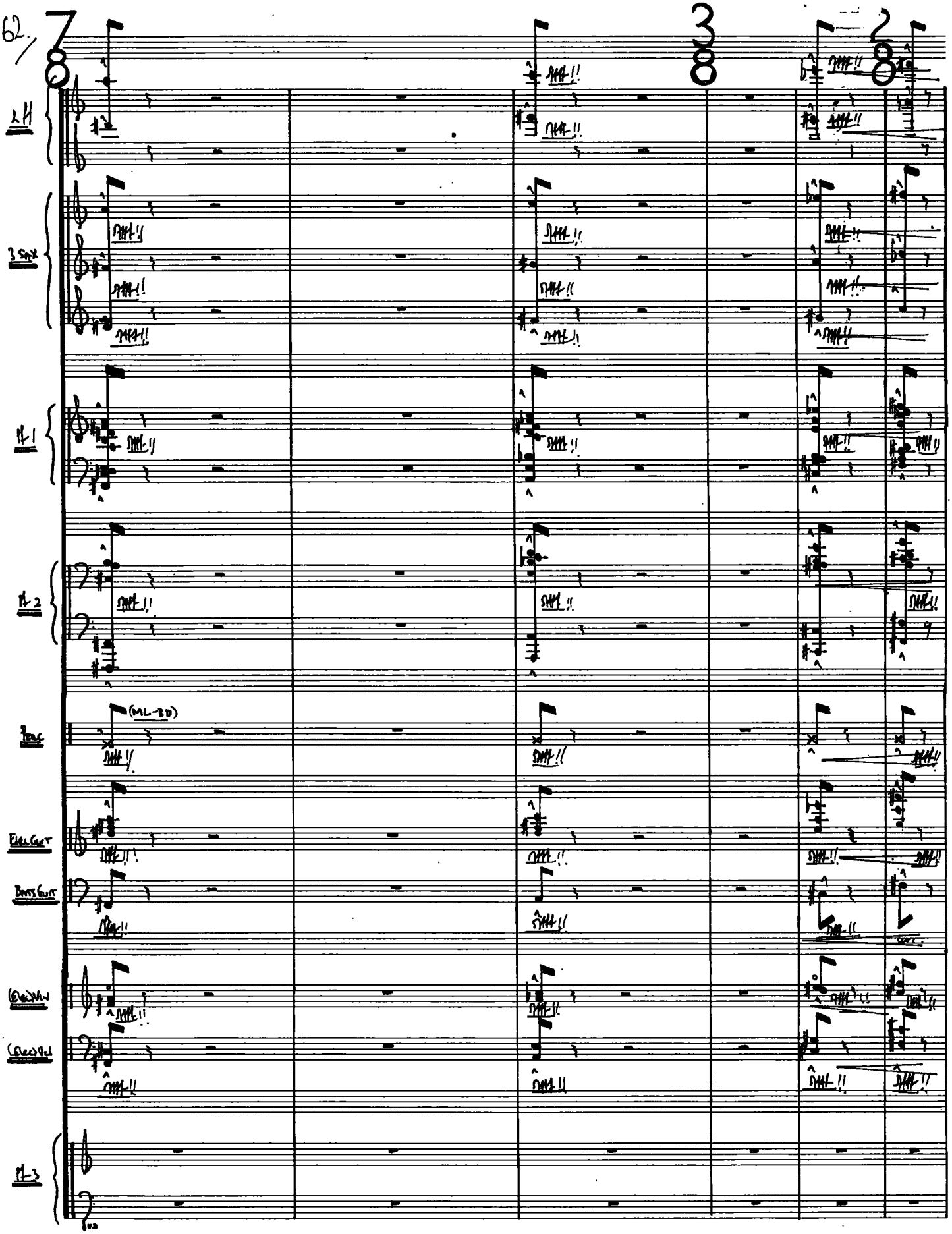

7/8
5/8
3/8
2 Fl
3 Sax
Fl 1
Fl 2
Bass
Bass Clar
Bassoon
Violin
Violin
Fl 3

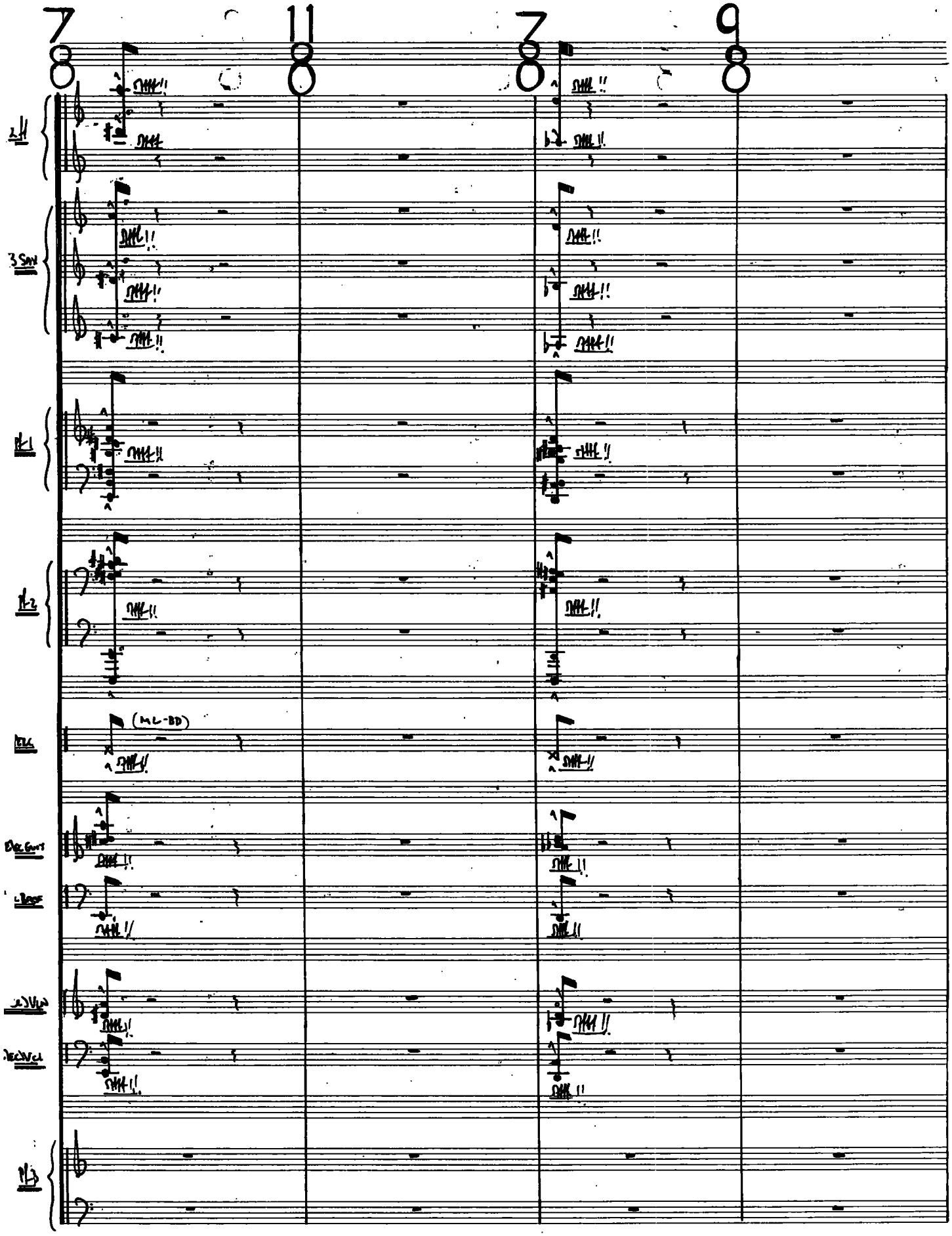

58
5/8
3/8
Tr
Sax
Tr
Tr
Perc
Guit
Guit
Vln
Vln
Tb
Tub

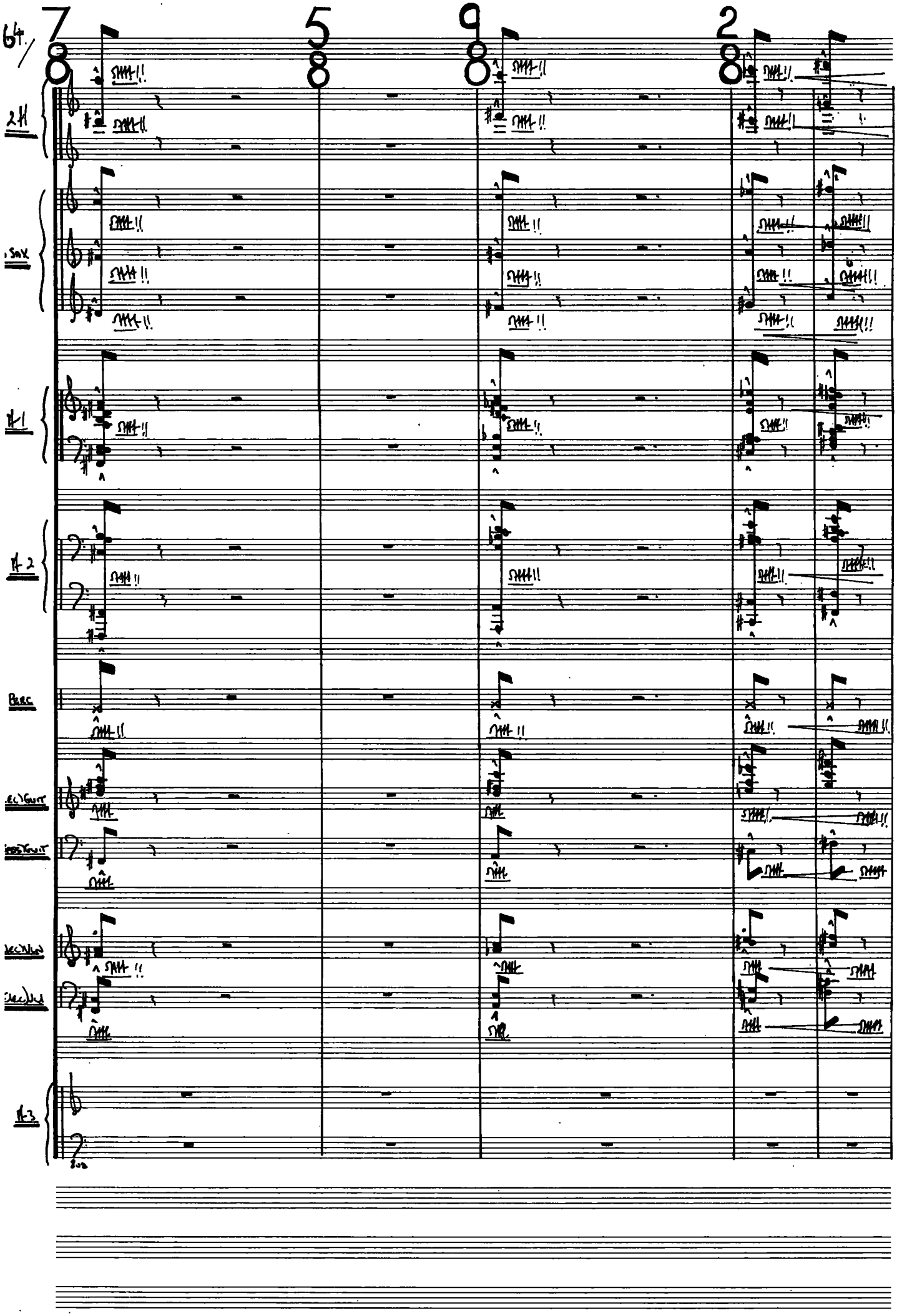

2/8
5/8
2 H
3 Sax
Tbl
Tbl 2
Bas
El. Guit
Guit
Vln
Vla
Tbl 3

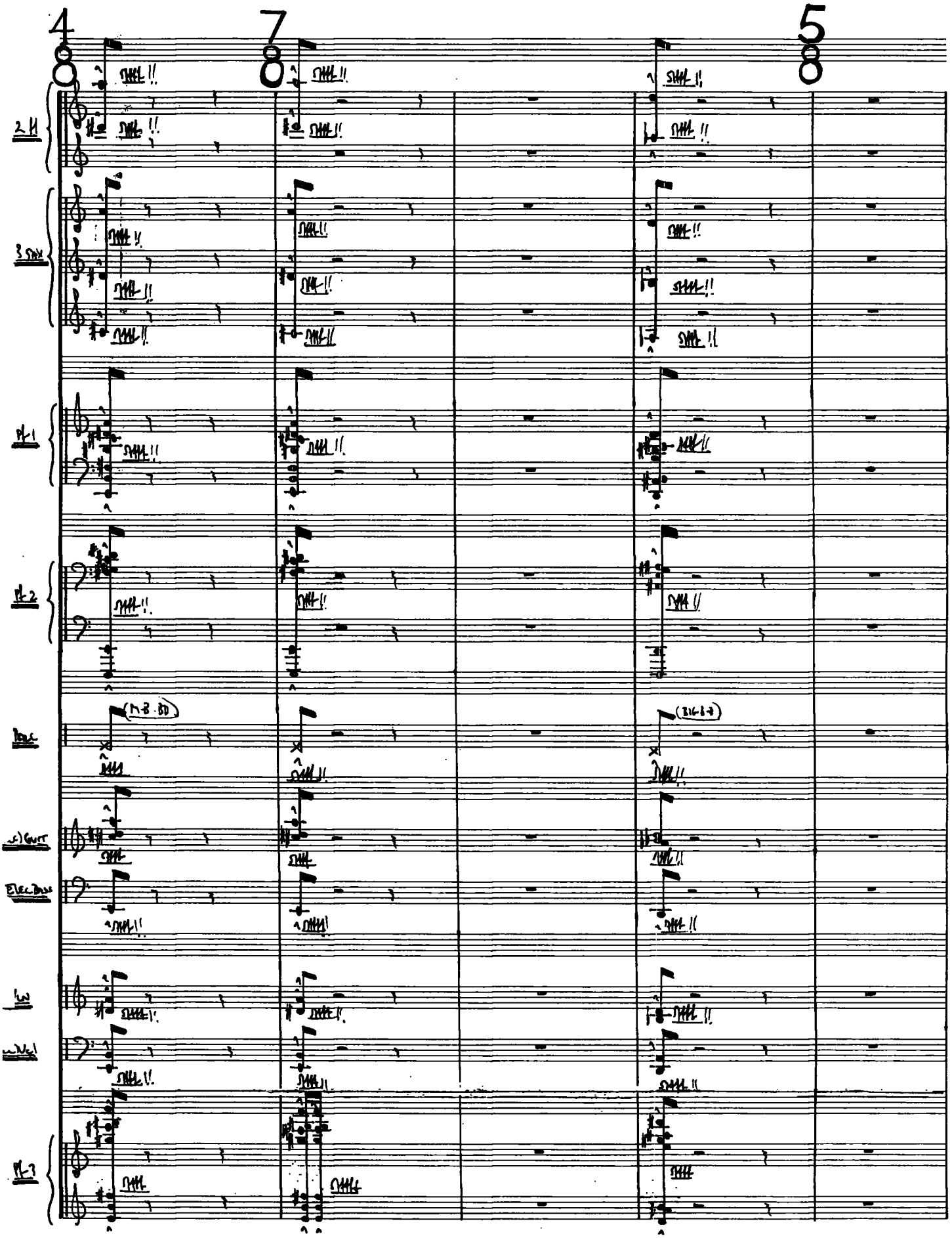

60.
3/8
2/8
5/8
2Fl
3Sax
Tpt
Perc Glock
Trombone
Perc Vibr
Perc Vla
Vc

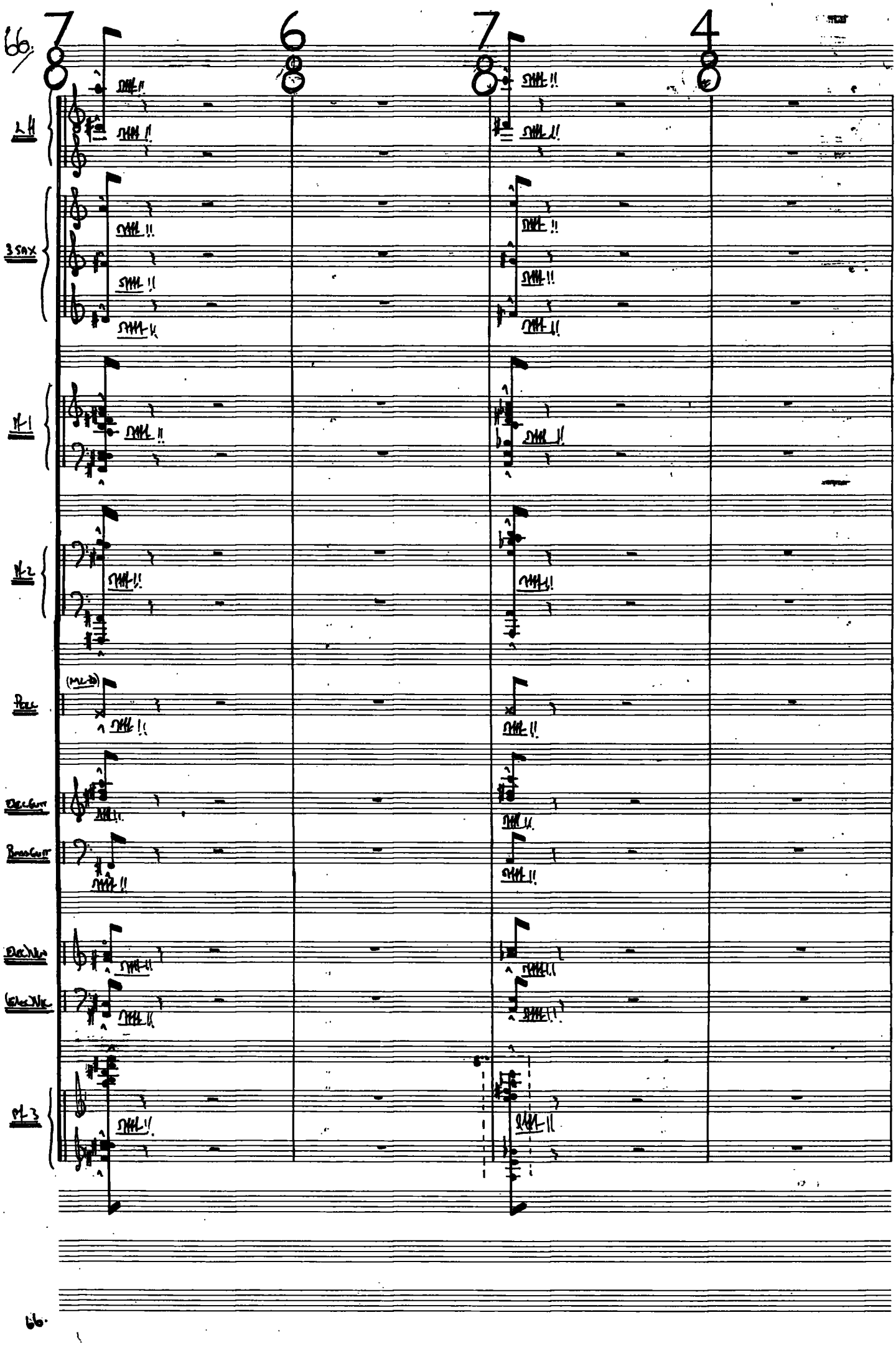

7
8
WITH ULTIMATE POWER !!
9
8
A
Sax
Bass
Bc
Gtr
Bass Gtr
Vc
Vla
(neo-title B→D)

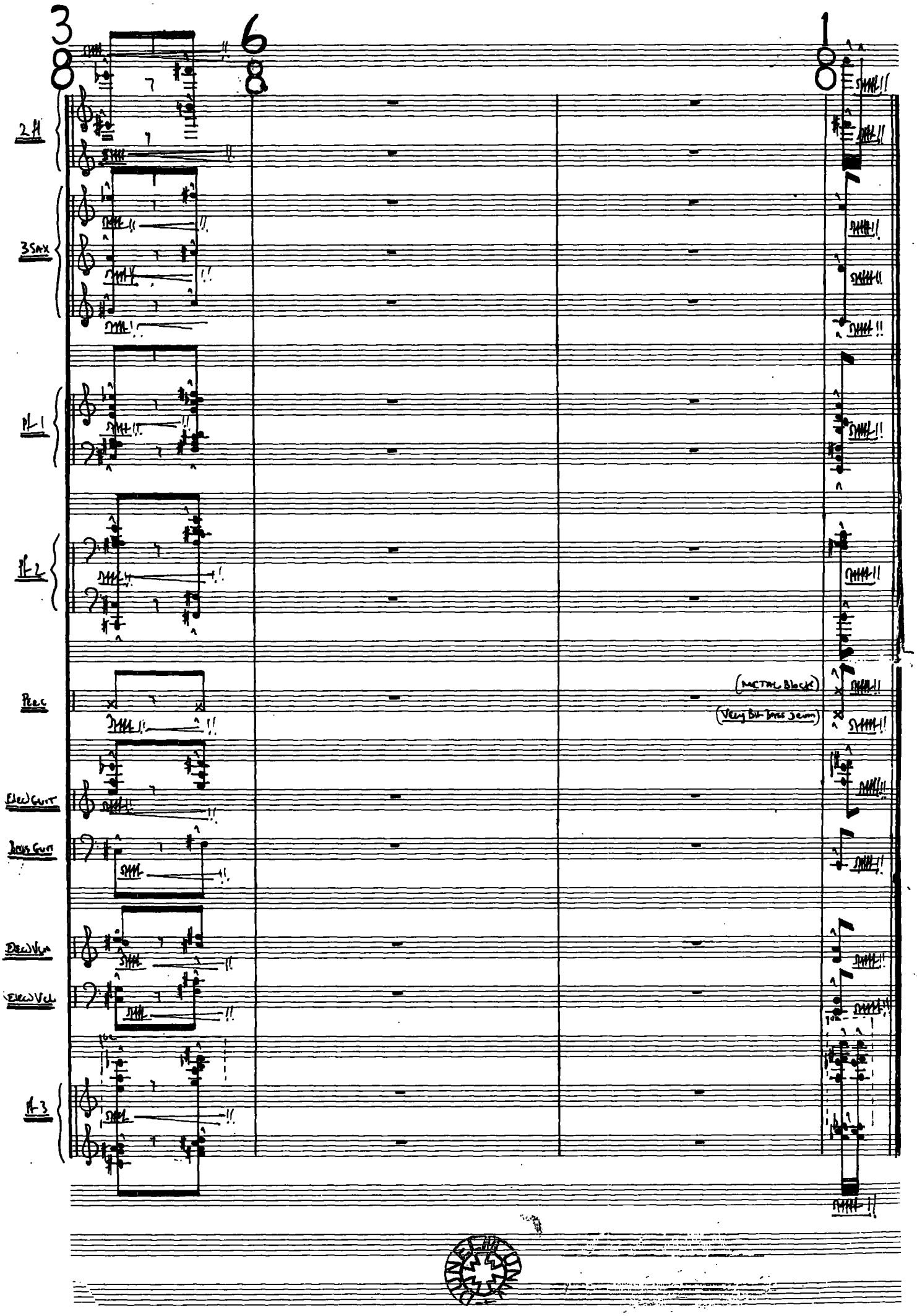

2 Fl
3 Sax
Hn 1
Hn 2
Perc
(ML-BD)
Bass Clar
Hn 3


7/8
11/8
7/8
9/8
(ML-BD)


64
7/8
5/8
9/8
2/8
2 Fl
Sax
Hn 1
Hn 2
Perc
Hn 3


4/8
7/8
5/8
2 Fl
3 Sax
Pf 1
Pf 2
Bass
el. Guit
Electr. Bass
Vln
Vcl
Pf 3


66
7/8
6/8
7/8
4/8
2 H
3 Sax
H-1
H-2
Perc
Bb Clar
Bass Clar
Bb Tpt
Trb
H-3


3/8
6/8
1/8
2 Fl
3 Sax
Pf 1
Pf 2
Perc
(METAL Block)
(Very Bit Bass Drum)
Elec Guit
Bass Gtr
Dec Vln
Elec Vln
Vc 3



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Joe Cutler

Sal's Sax
(De Ereprijs version)

(1996)



11 NOV 2003

SALS SAX

FOR

LARGE AMPLIFIED ENSEMBLE

(1996 DE EREPRIJS VERSION)

Order Ref. No. 12710

INSTRUMENTATION

PICCOLO
FLUTE (DOUBLING PICCOLO)
SAX 1 (ALTO DOUBLING SOPRANO)
SAX 2 (ALTO)
SAX 3 (ALTO DOUBLING BARITONE)
TRUMPET
HORN
TROMBONE 1
TROMBONE 2
TUBA
ELECTRIC GUITAR
BASS GUITAR
PERCUSSION
PIANO

(SCORE IS NOTATED IN C)

(DURATION : c 13')

"I LIKE MY WHISKEY WILD, I LIKE SATURDAY NIGHT IN THE SHACK TO BE CRAZY, I LIKE THE TENOR TO BE WOMAN-MAD, I LIKE THINGS TO GO AND ROCK AND BE FLIPPED, I WANT TO BE STONED IF I'M GOING TO BE STONED, I LIKE TO BE GASSED BY A BACK ALLEY MUSIC"

JACK KEROUAC

FOR "DE EREPRIJS"

1.

(FOR SAL AND DEAN)

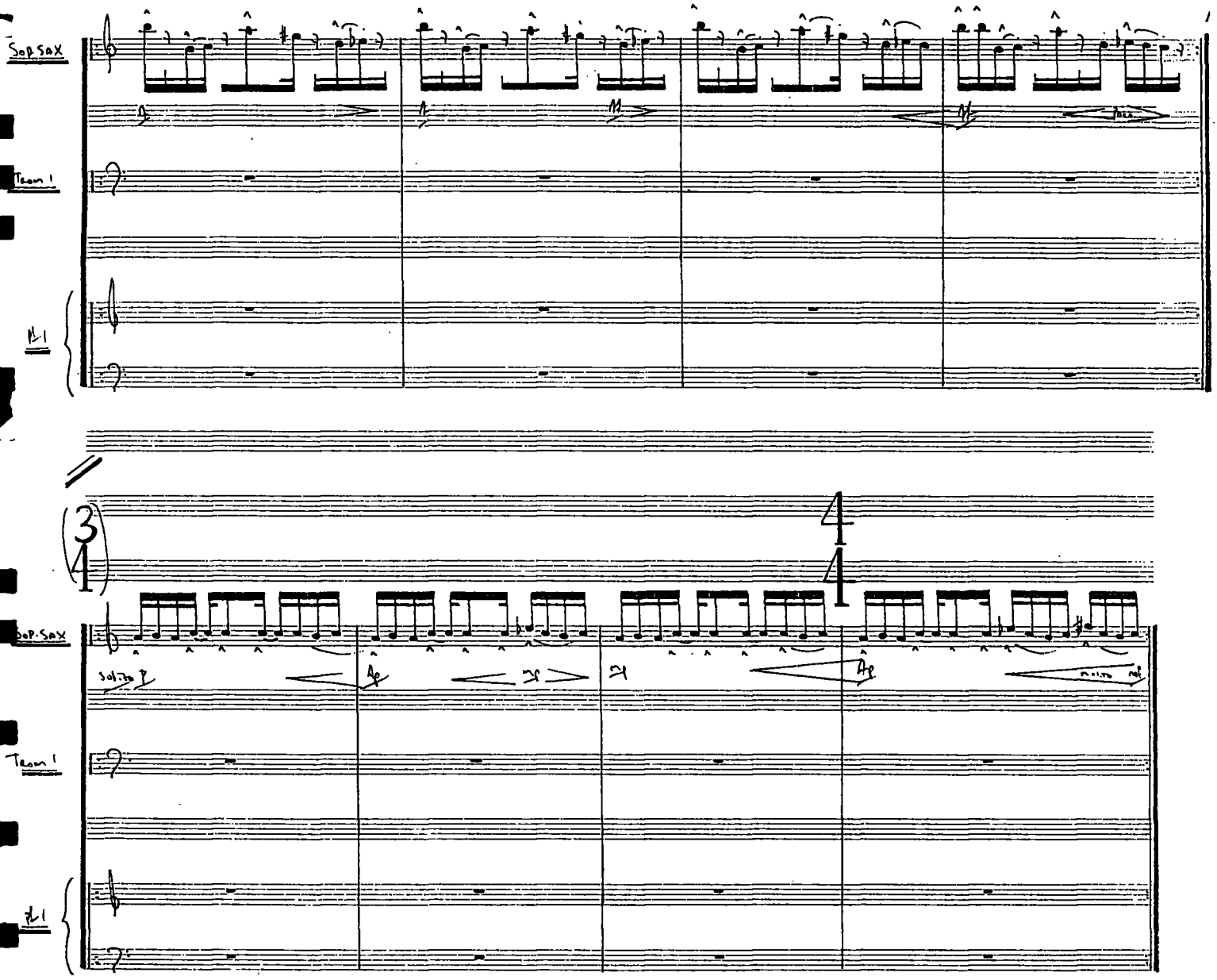
I ("THE INTRO")

A (♩ = C. 90-100)

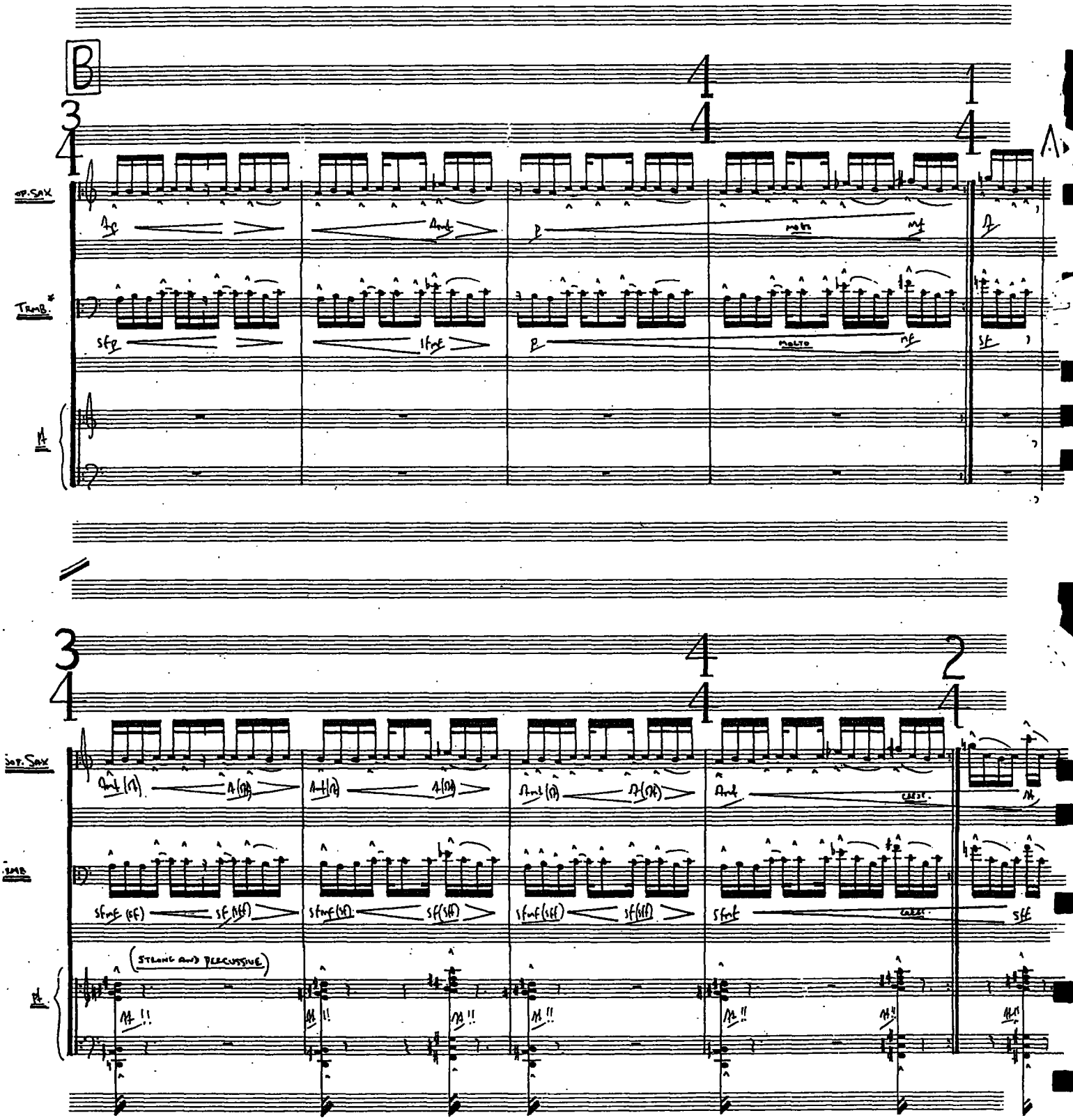
SAL'S SAX 1996 MIX

3/4 PUMPING! (REALLY FUNKY!)

(BACK-ALLEY MUSIC)

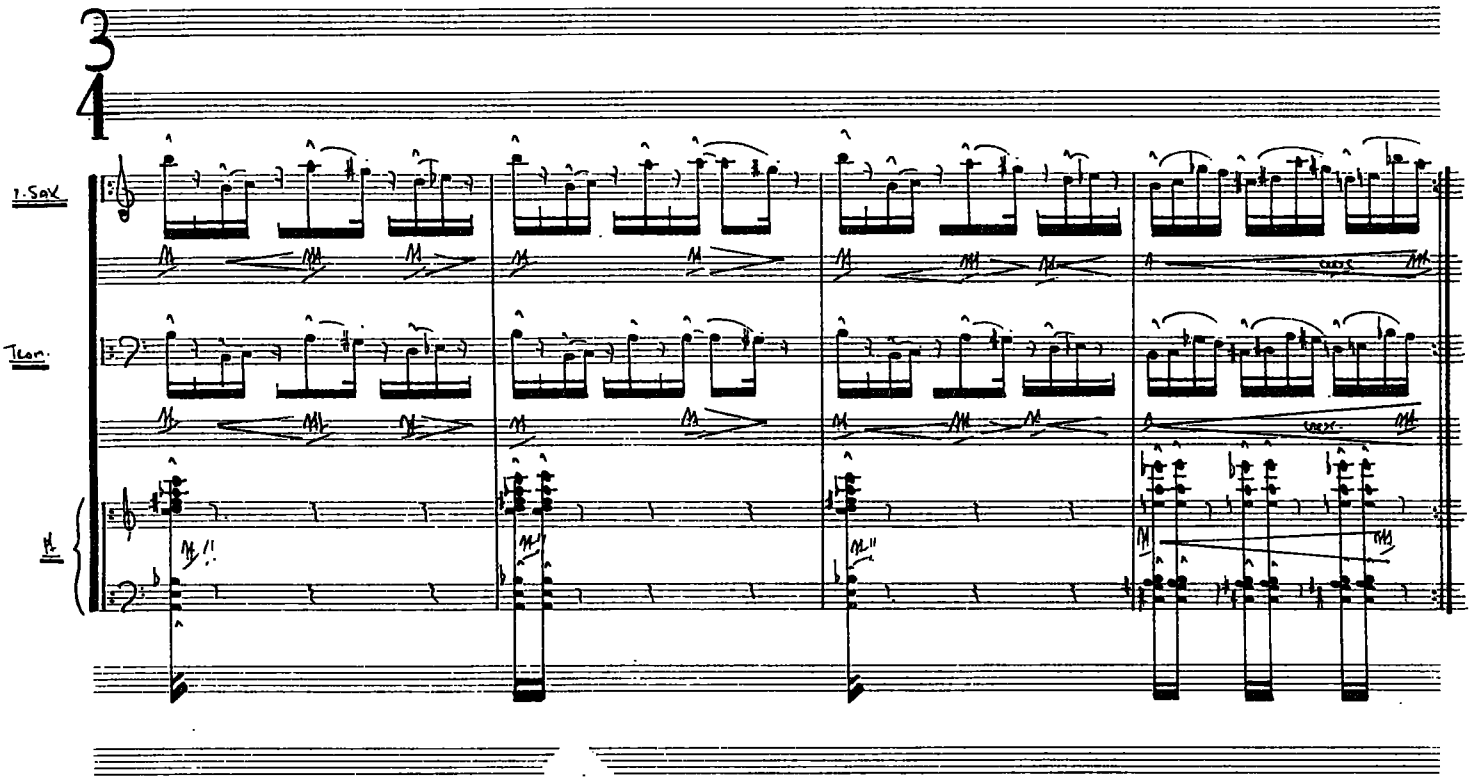


Order Ref. No. 12718

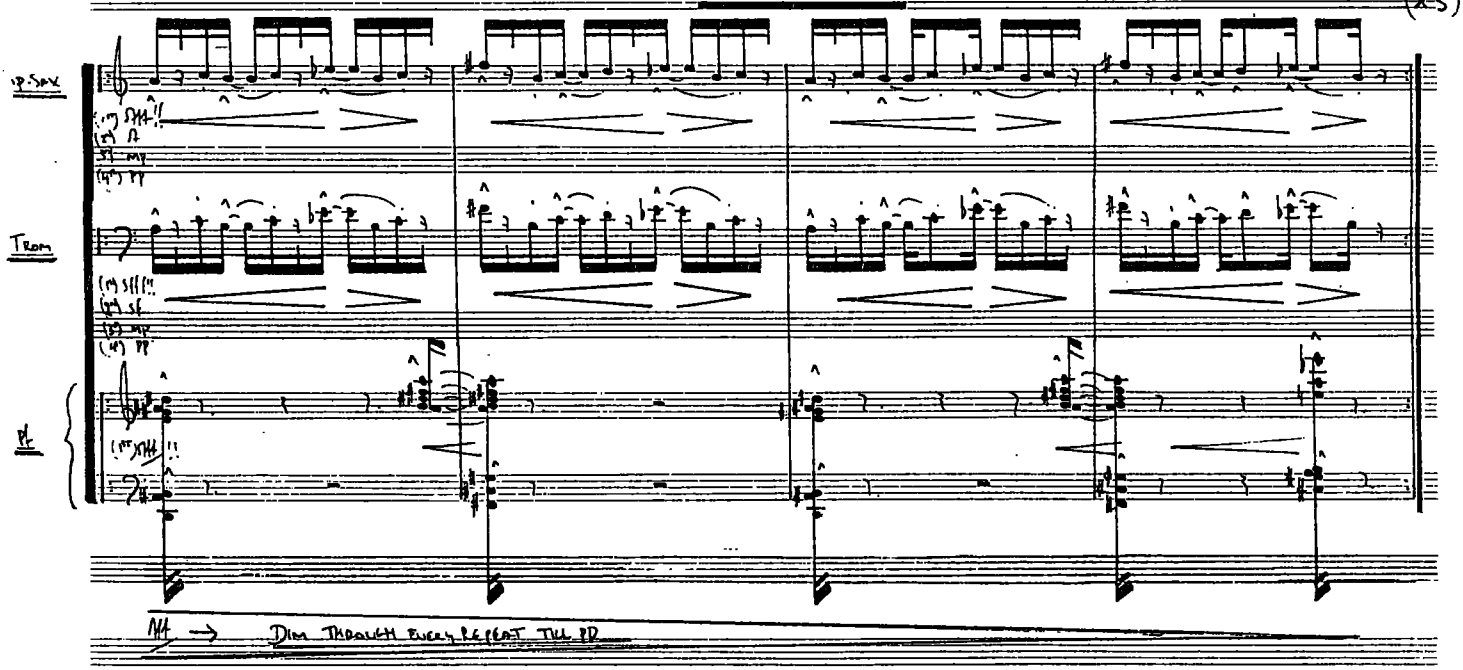


* THE TROMBONE PART CAN BE EITHER PERFORMED BY ONE TROMBONIST ONLY, OR THE TWO TROMBONIST CAN IF PREFERED DIVIDE BY REPEAT I.E. FIRST TIME TROMBONE 1 PLAYS, AND TROMBONE 2 PLAYS ON REPEAT.

C (WILD AND FREE)



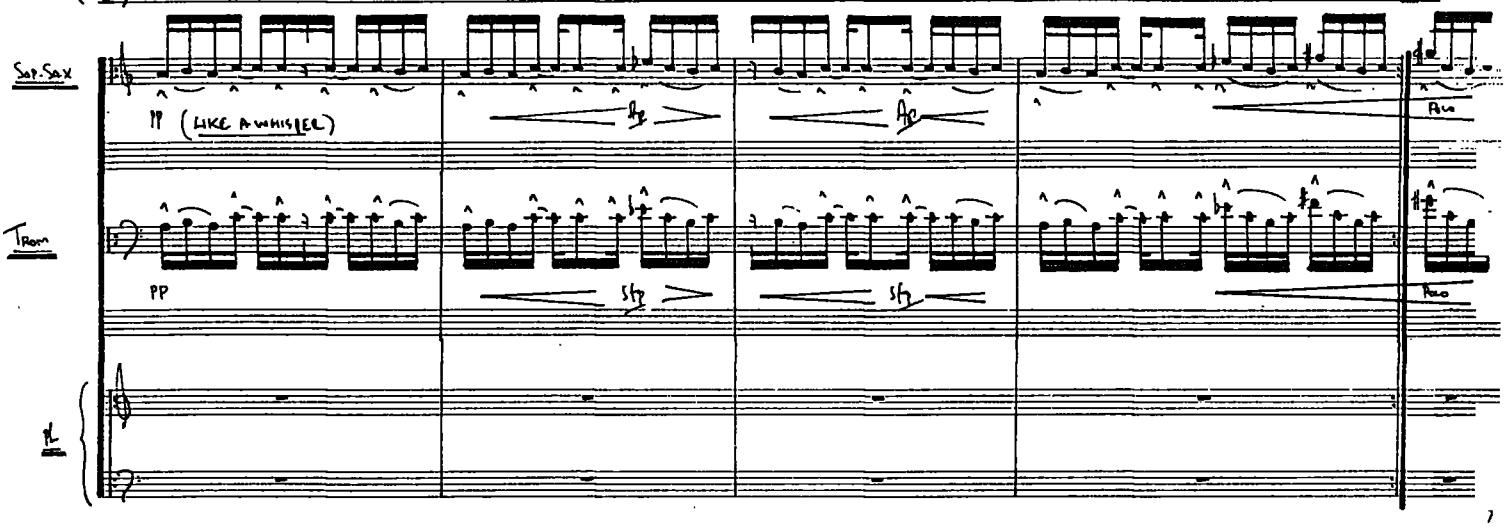
REPEAT 3x (PLAY TOTAL 4x) (x3)



4.

D

(3/4) (REALLY SOFT BUT WITH LOTS OF ACCENTS AND EXPRESSION) 4/4 1/4



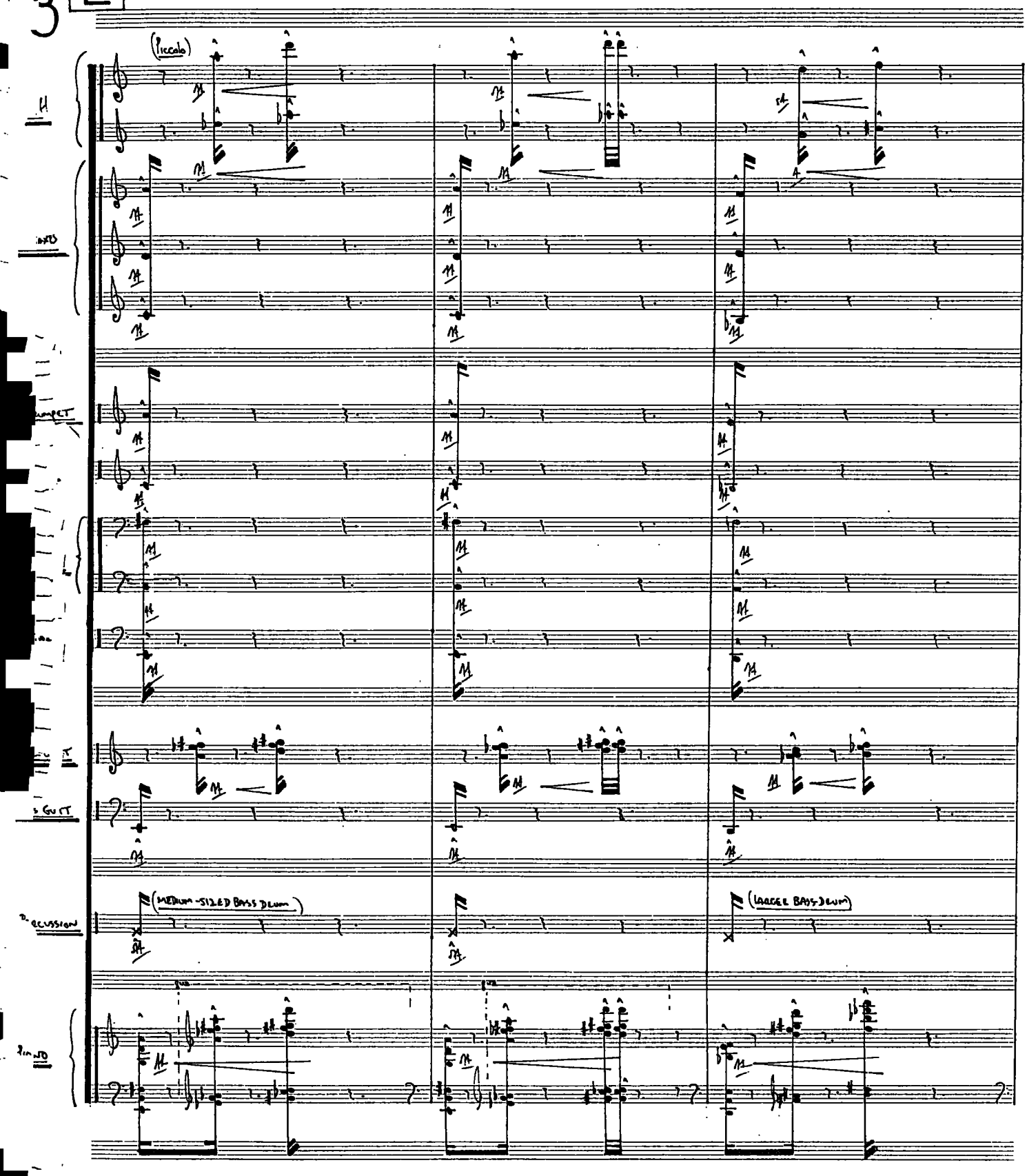
II. THE SHACK

WITH POWER !!
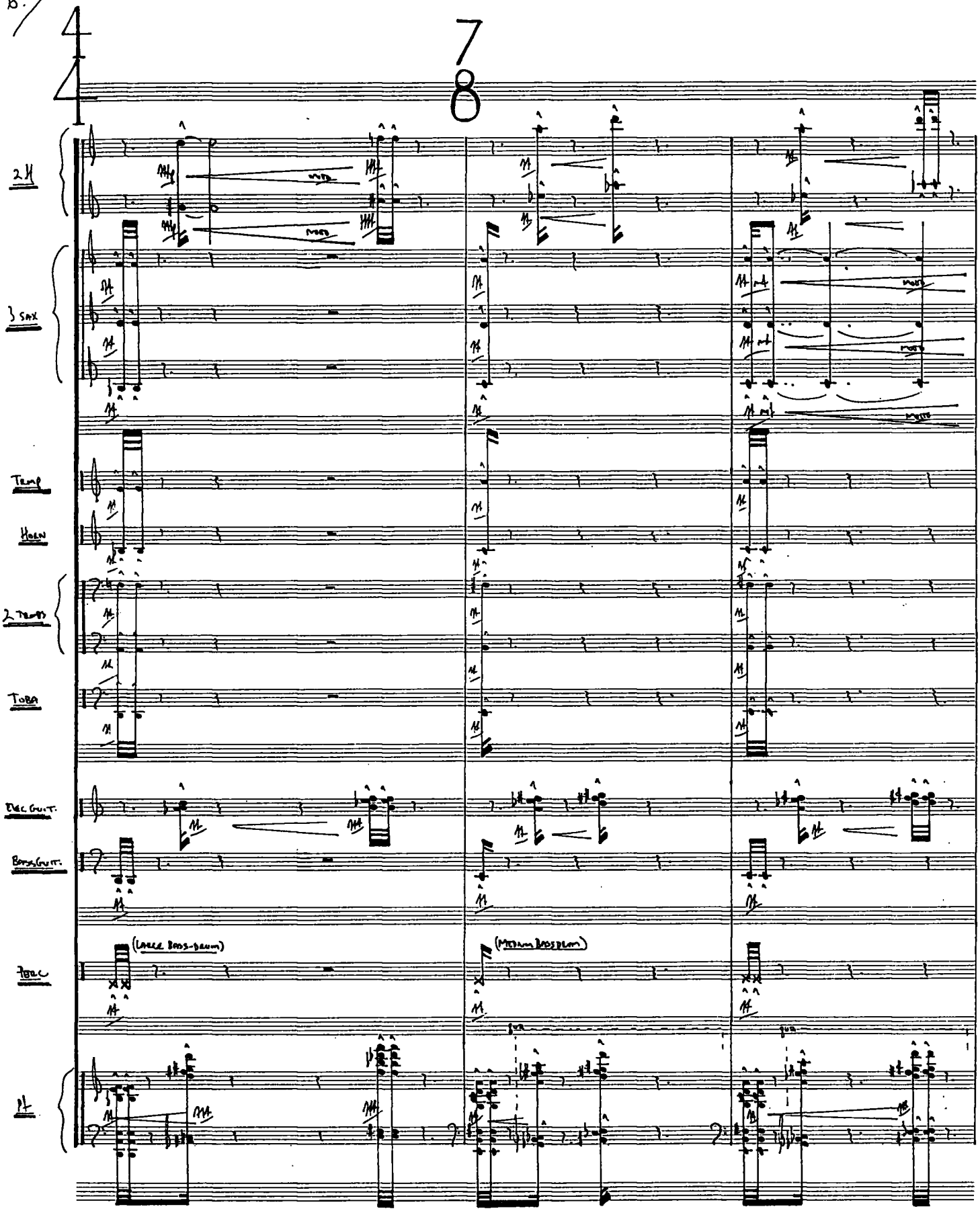
♩ = c.120

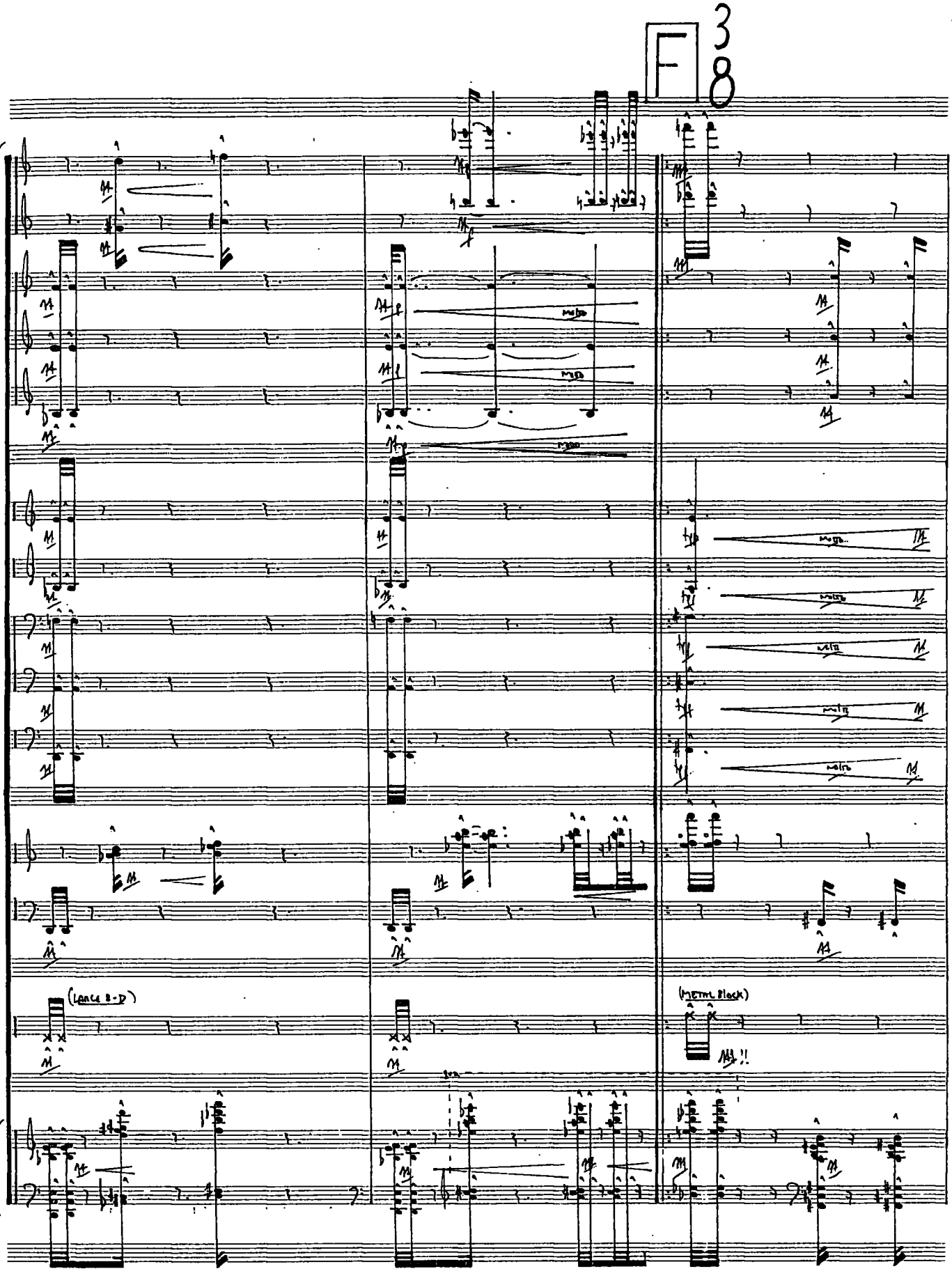
7
3

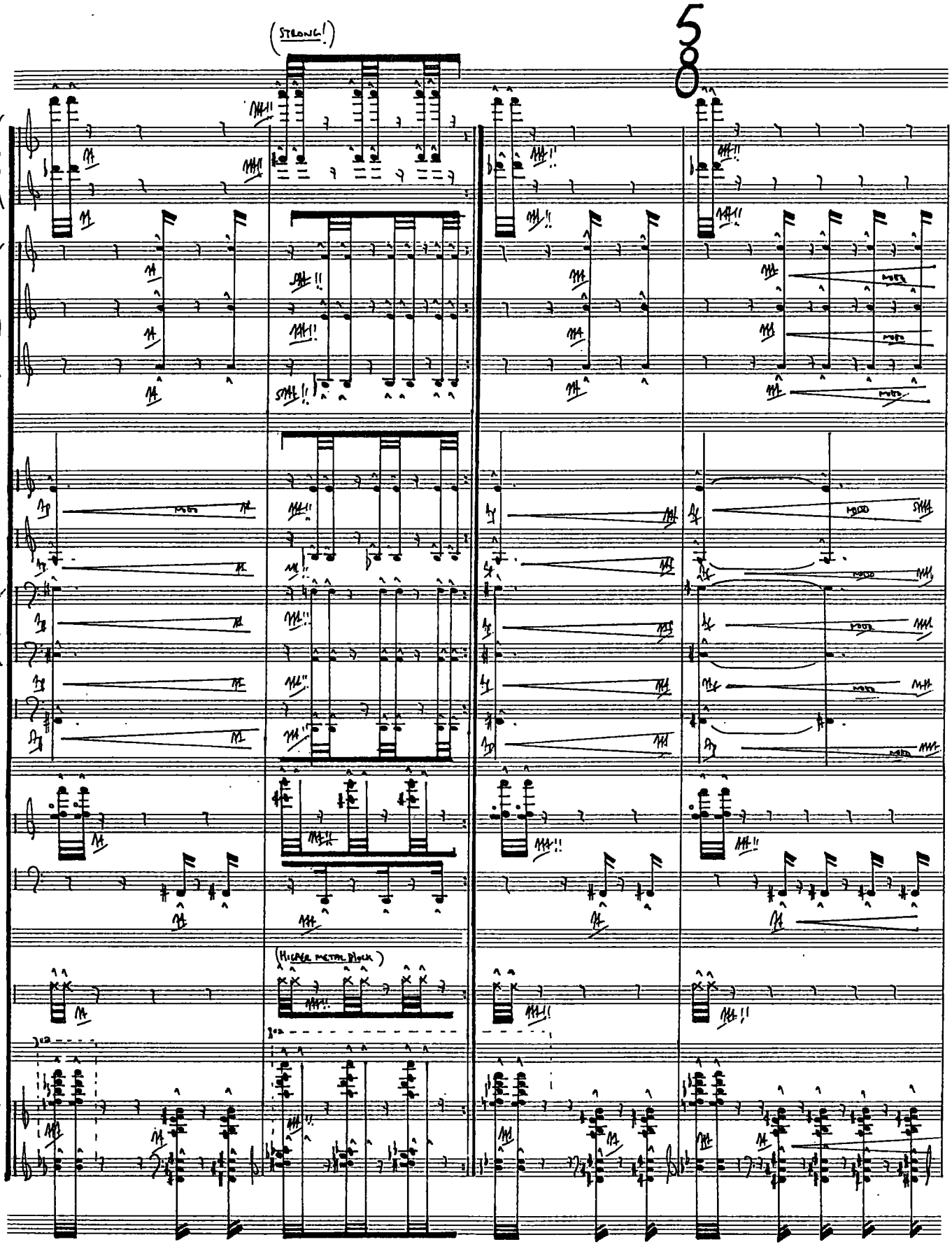
E



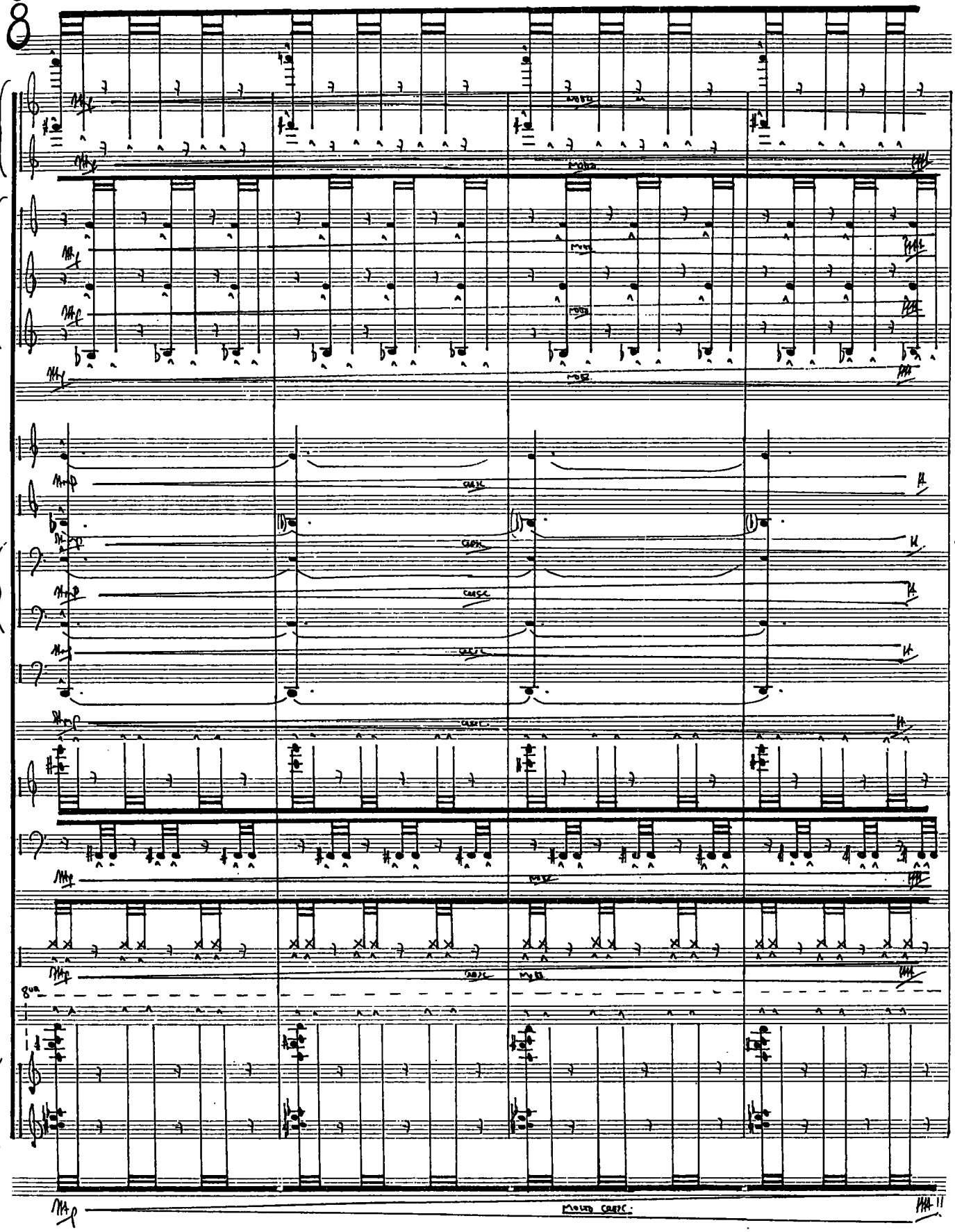
6.


2 Fl
3 Sax
Trmp
Horn
2 Trmbs
Tuba
Elec Guit.
Bass Guit.
Perc
Pf
(Large Bass-drum)
(Medium Bass drum)


F 38
Cl.
Hn.
Trb.
Tuba
Gtr.
S.Gtr.
D.
(Large B-D)
(Metal Block)
Pf.


(STRONG!)
58
2 Fl
3 Sax
Tromp
Hrn
2 Tromb
Tuba
Elec Guit.
Bass Guit.
(Hi-Hat metal block)
Perc
Pf

OBSESSIVELY!



WITH SERIOUS POWER !!

10.

G

c.5"

c.5"

2 H

3 SAX

Poco

Poco

Poco

Poco

Poco

Poco

Trump

Horn

2 Trmb

Tuba

Elec Guit

Bass Guit

Perc

Pf

c.10"

2 Fl

2 Sax

Mood cresc.

Mood cresc.

Mood cresc.

Trump

Horn

2 Trmb
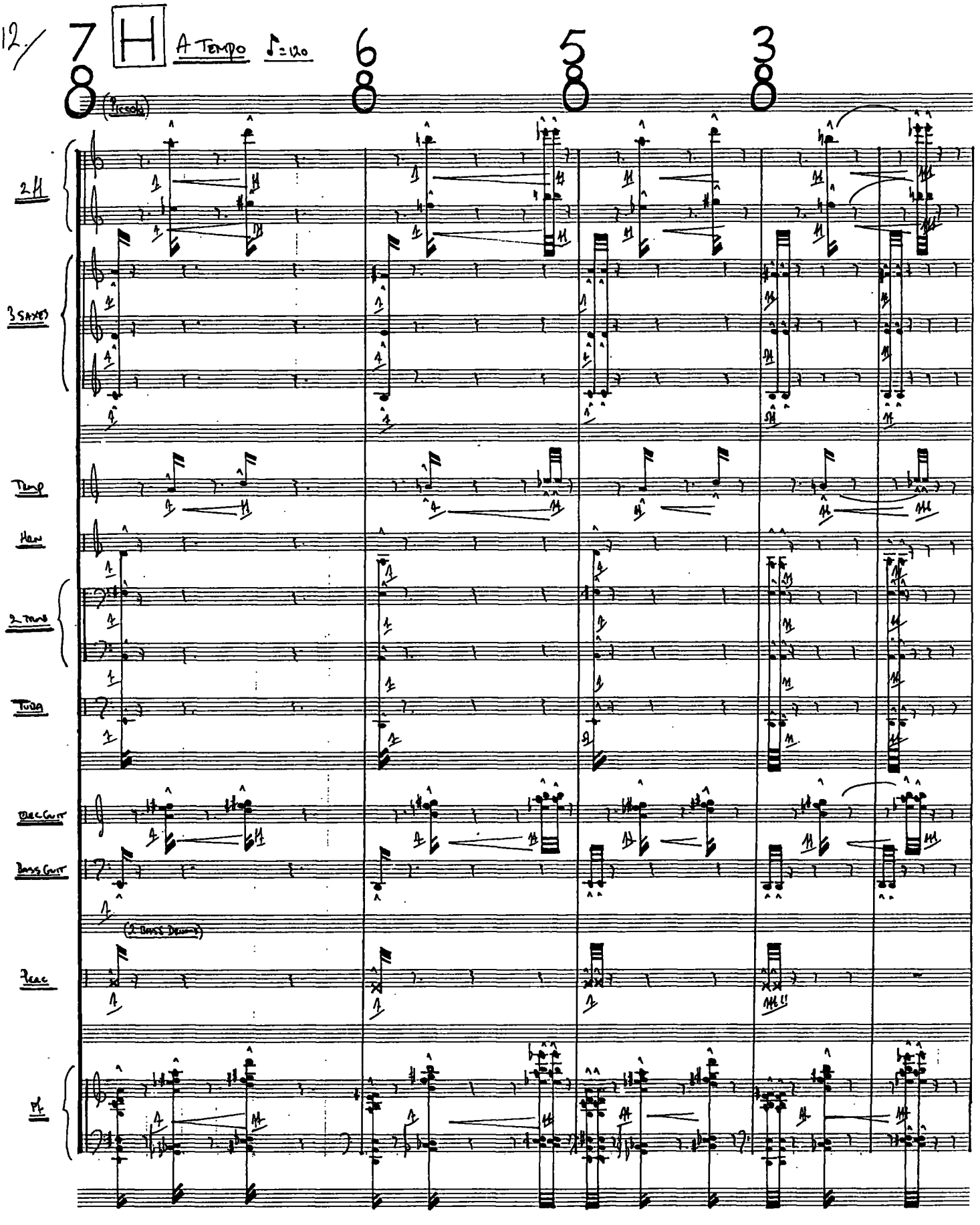
Tuba

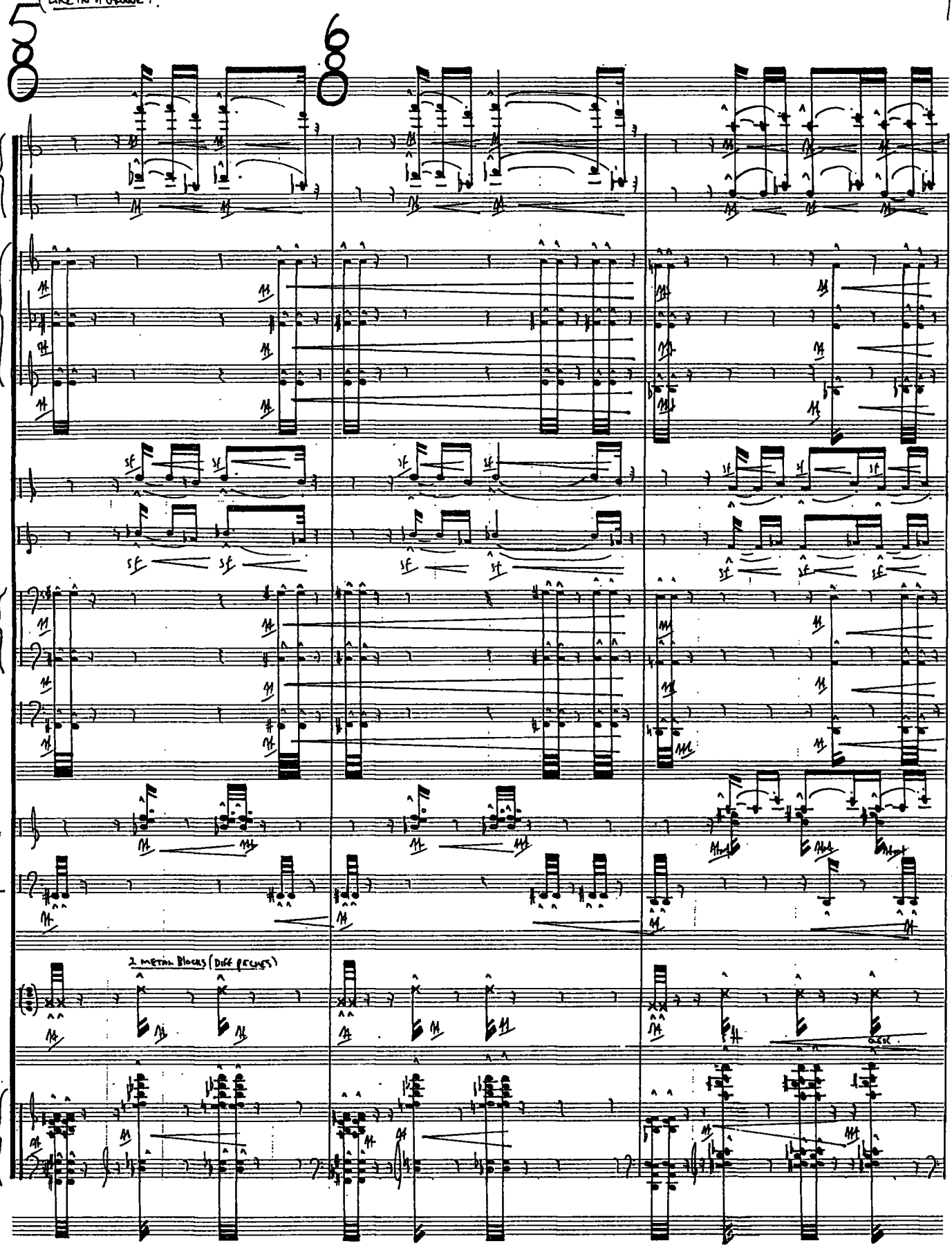
Ec. Guit.

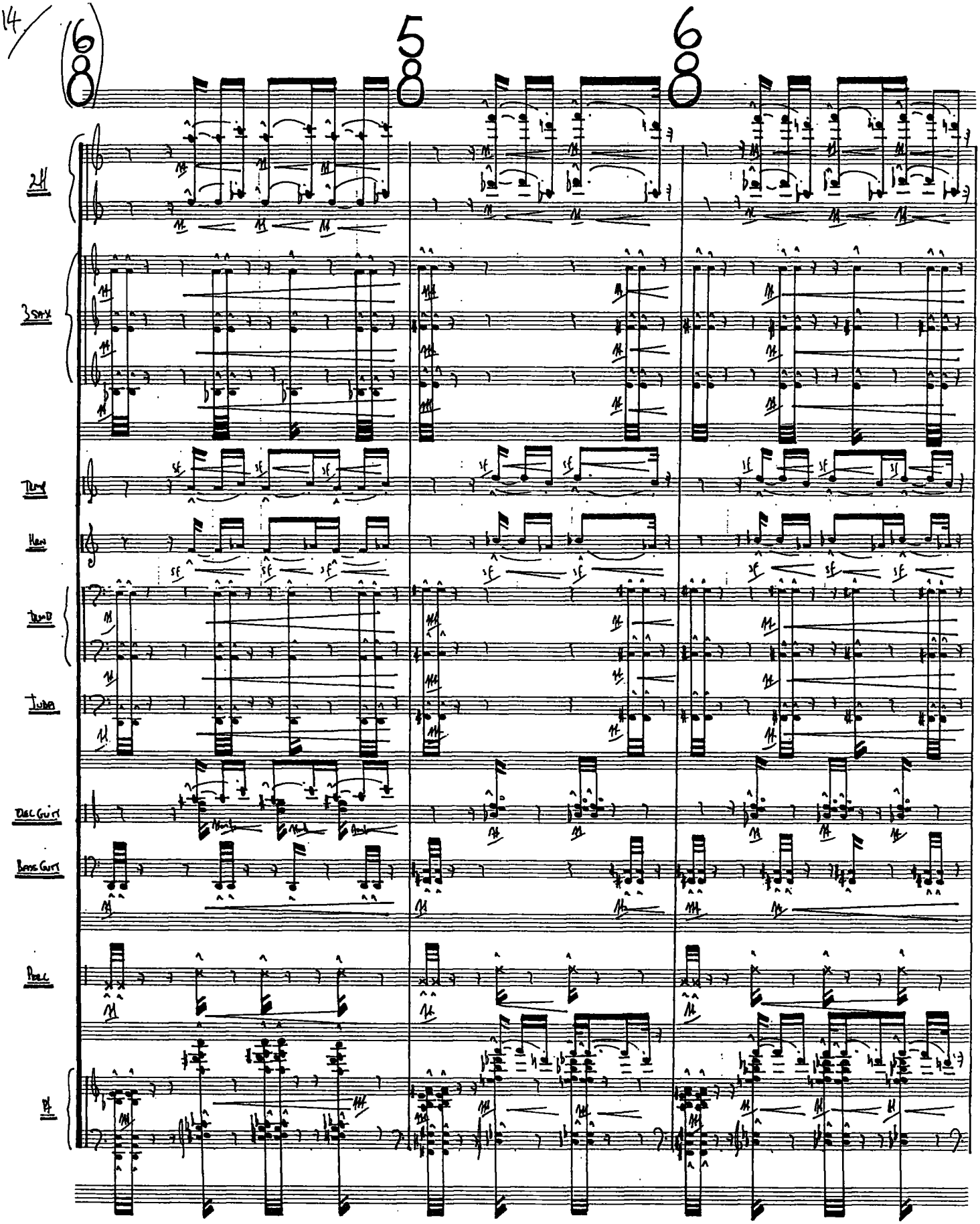
Mus Guit.

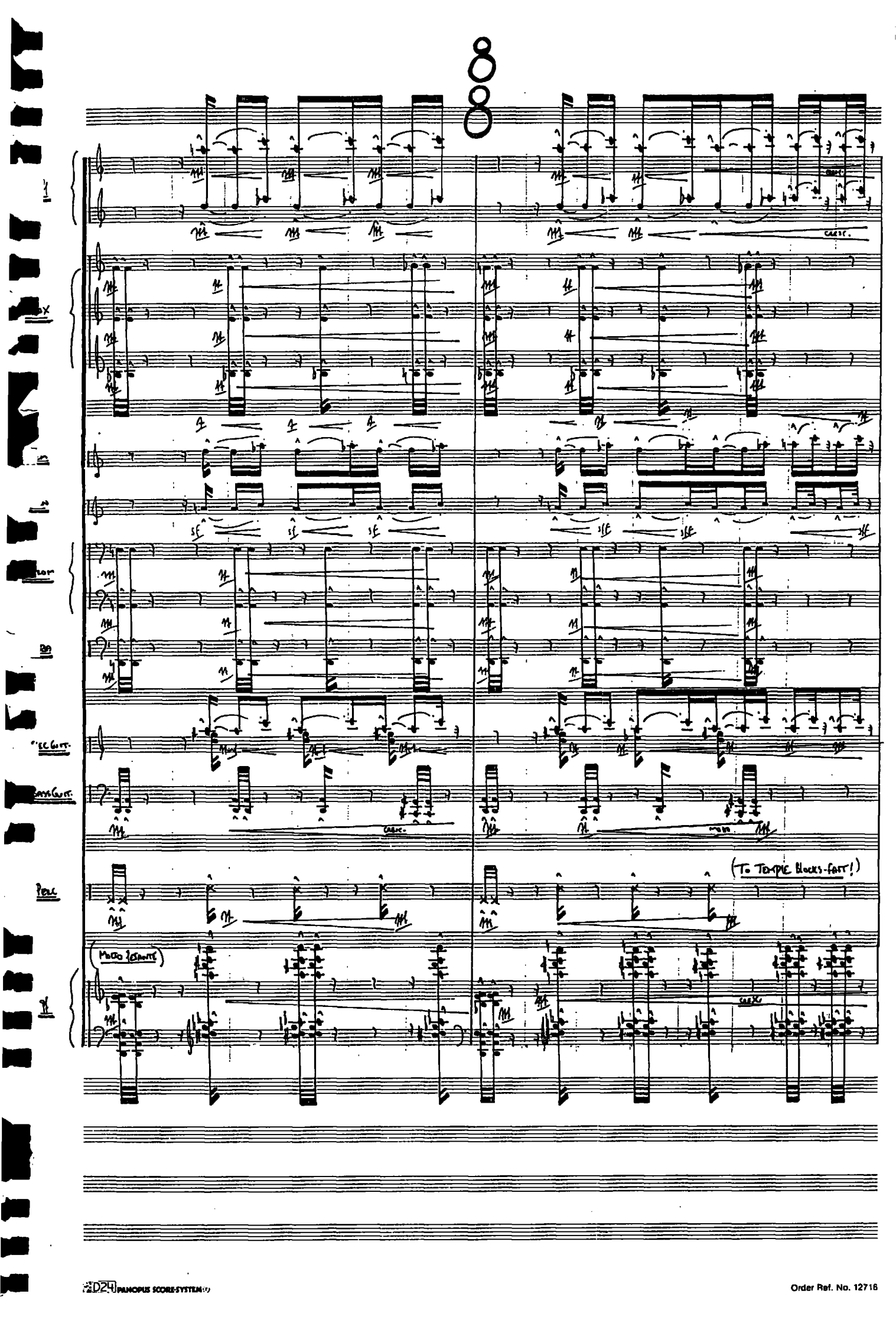
Perc

A

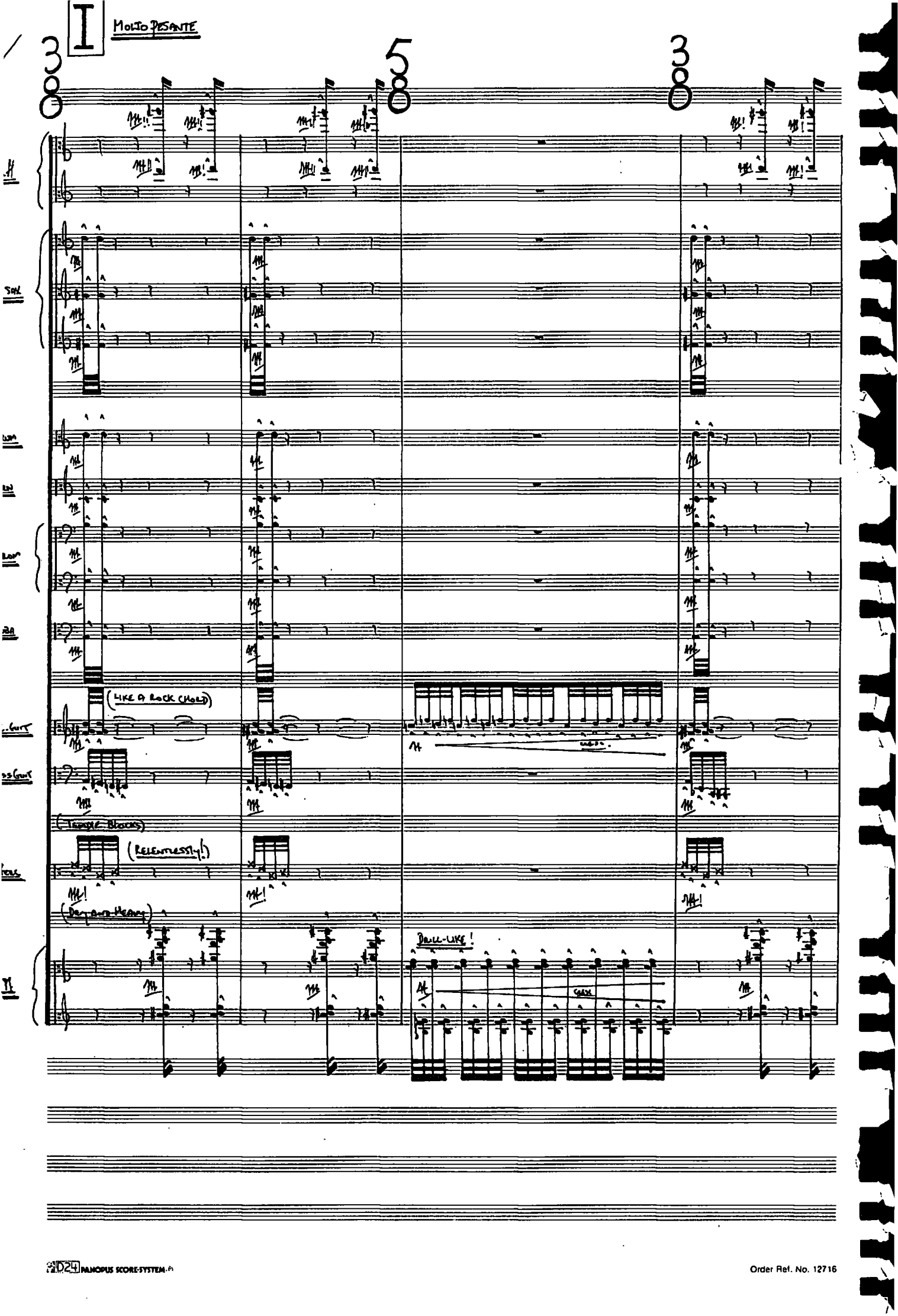

12.
H
A Tempo
♩=120
7/8
6/8
5/8
3/8
(Piccolo)
2 Fl
3 Saxes
Trmp
Horn
2 Trmb
Tuba
Elec Guit
Bass Guit
(2 Bass Drums)
Perc
Pf

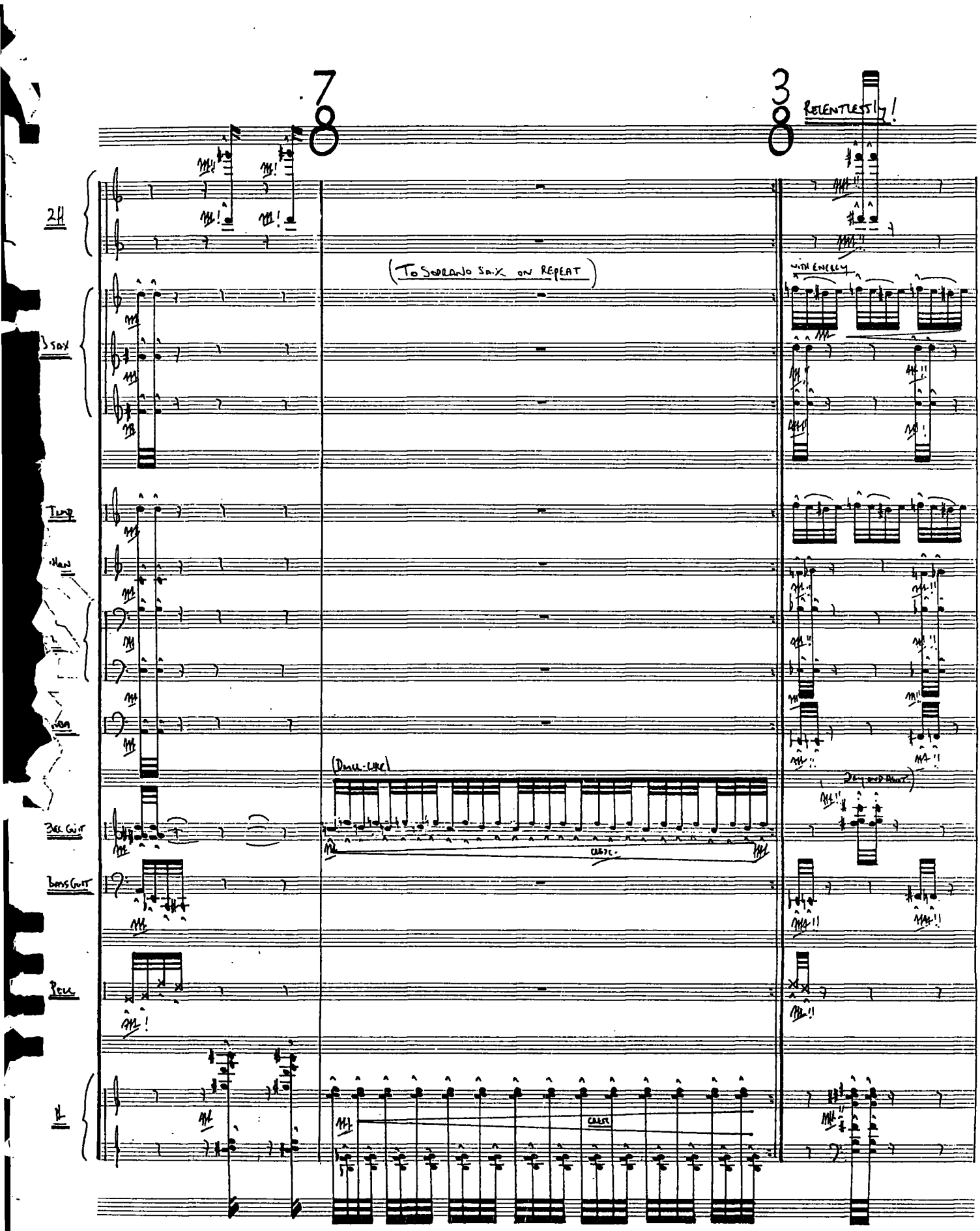

(LIKE IN A GROOVE)!
85
86
Tr
Sax
Trmp
Hrn
2 Trmb
Tuba
Bass Guit
Perc
2 METAL BLOCKS (DIFF PITCHES)
Dr


2H
3 Sax
Tpt
Hn
Trbn
Tuba
Dist Guit
Bass Guit
Perc
Pf



Order Ref. No. 12716


I
Molto Pesante
3/8
5/8
3/8
(like a rock (hold))
(Temple Blocks)
(Relentlessly!)
(Beg-a-n Heavy)
Bell-like!
cresc.
cresc.


RELENTLESSLY!
(TO SOPRANO SAX ON REPEAT)
WITH ENERGY
(DOUBLE-TIME)
CRESC.
CRESC.

KITUAL-LIKE ! (RAW ENERGY!)

(V. HEAVY)

N

RAW!

2 H

3 SAX

TAP

HORN

2 TROM

TUBA

(STACCATO, BUT V. HEAVY)

ELEC. GUITT

BASS GUITT

(VERY DETACHED BUT HEAVY)

PERC

(SHORT AND PERCUSSIVE)

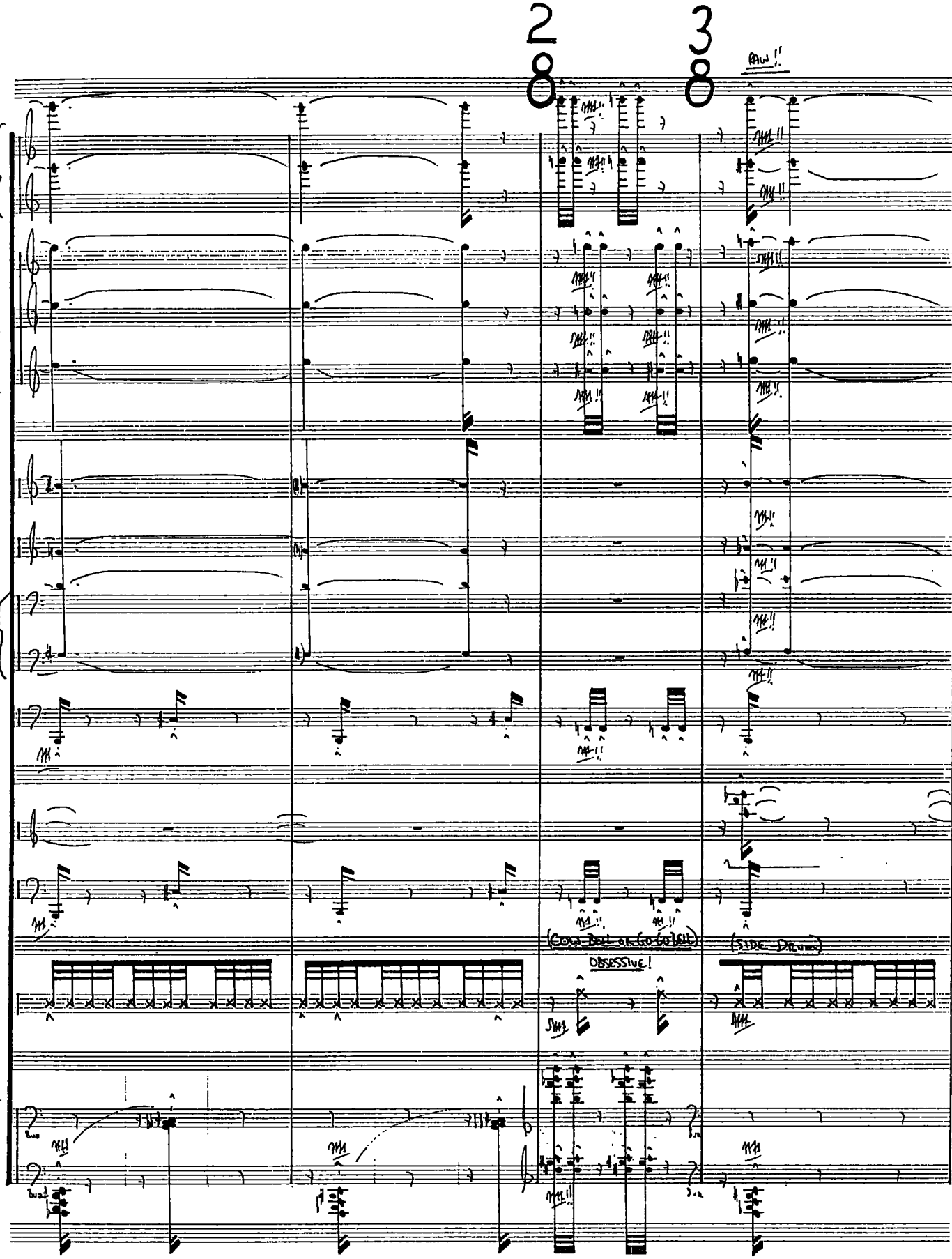
(SIMPLE)

(SIDE-DRUM)

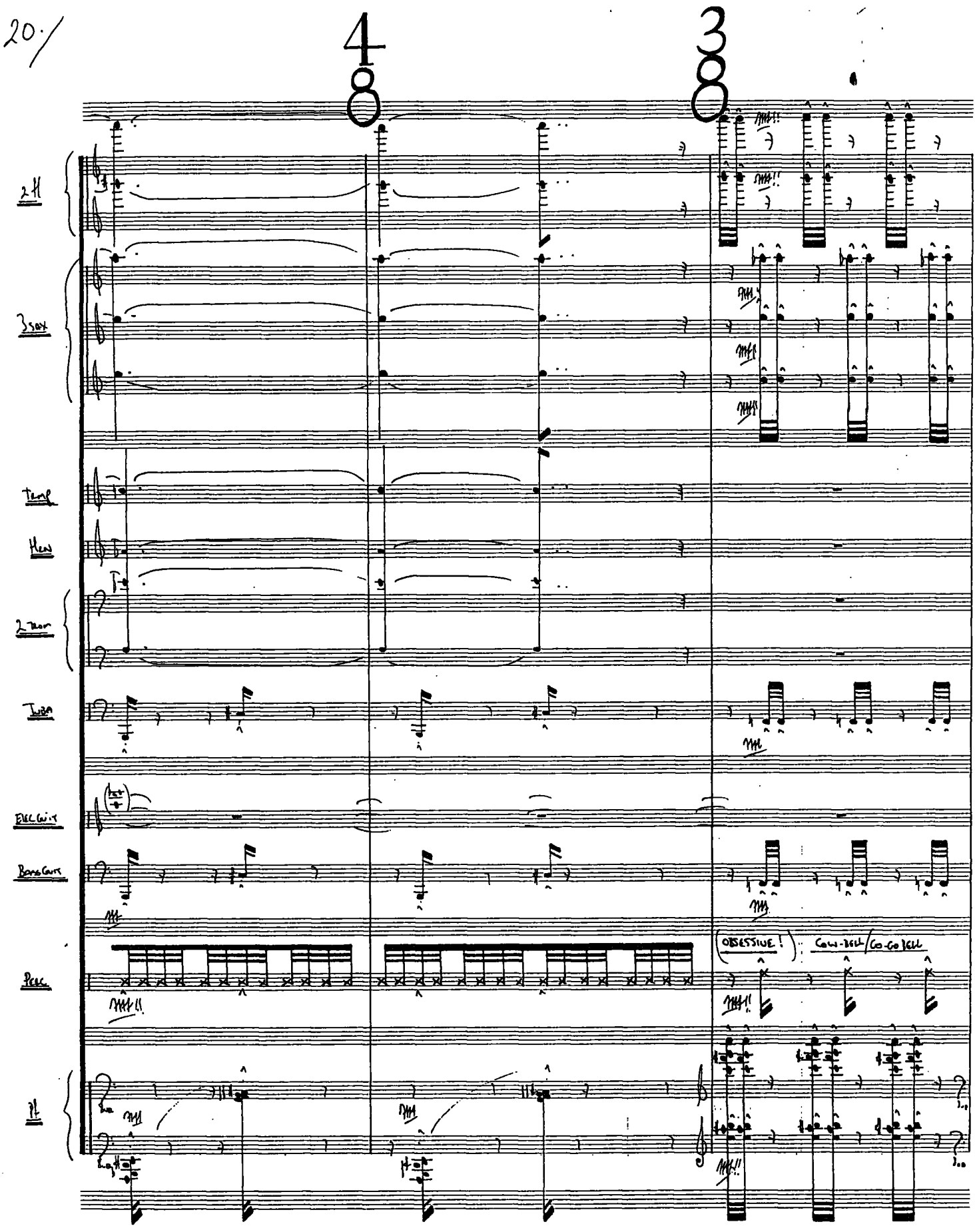
TO SIDE-DRUM

MOLTO PESANTE

(LIKE SOME DENTAL MACHINE)
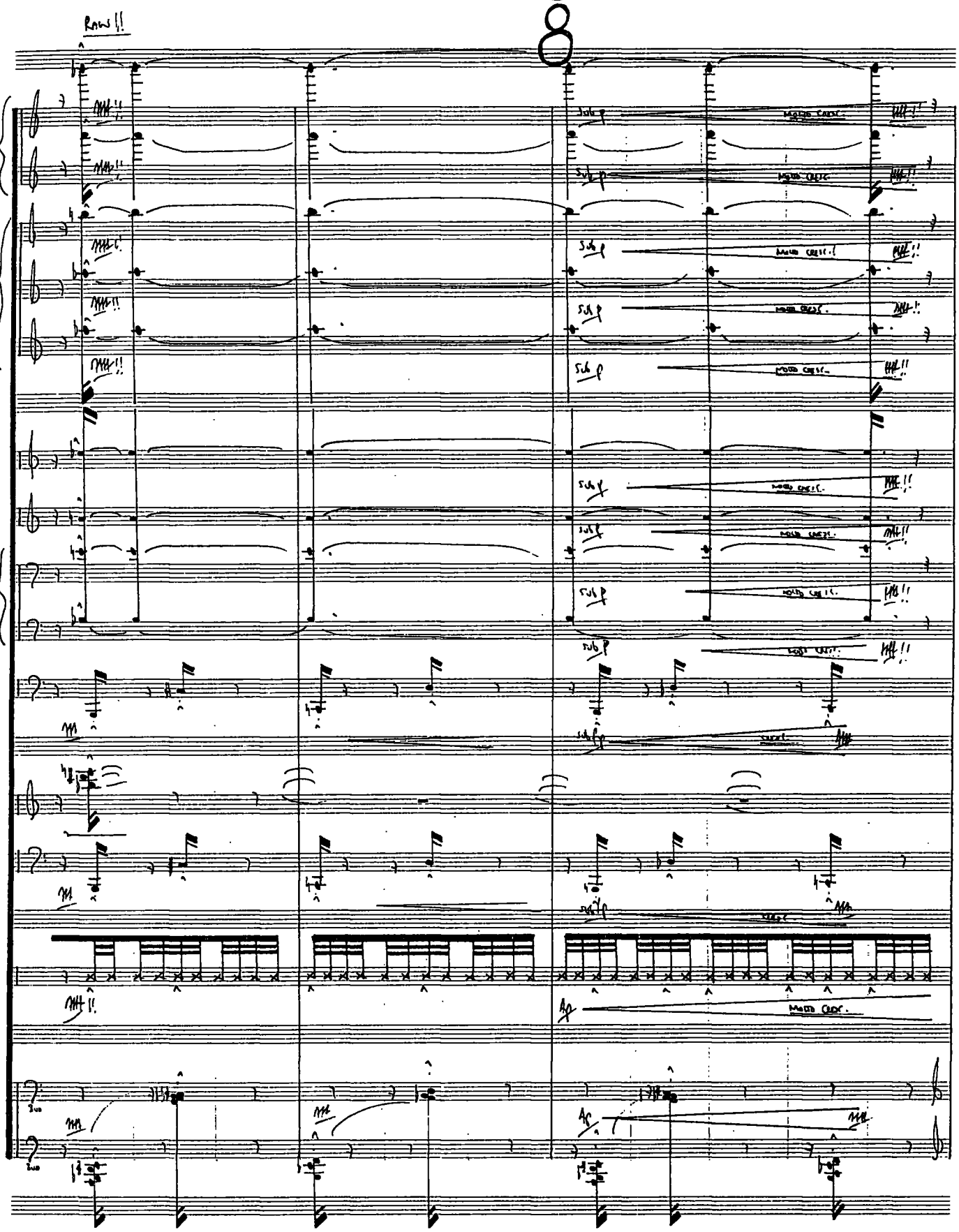


Order Ref. No. 12716



Order Ref. No. 12716

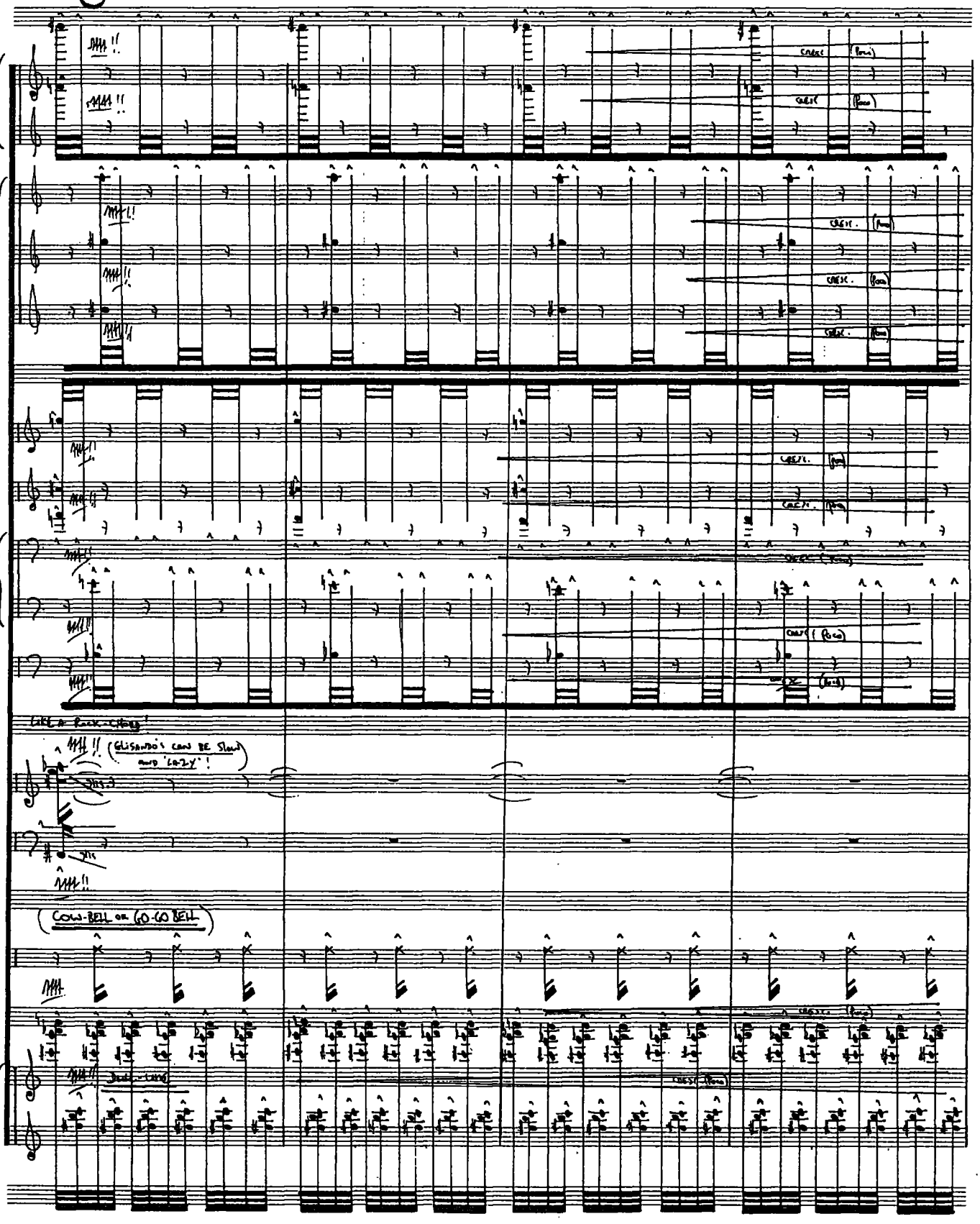
58

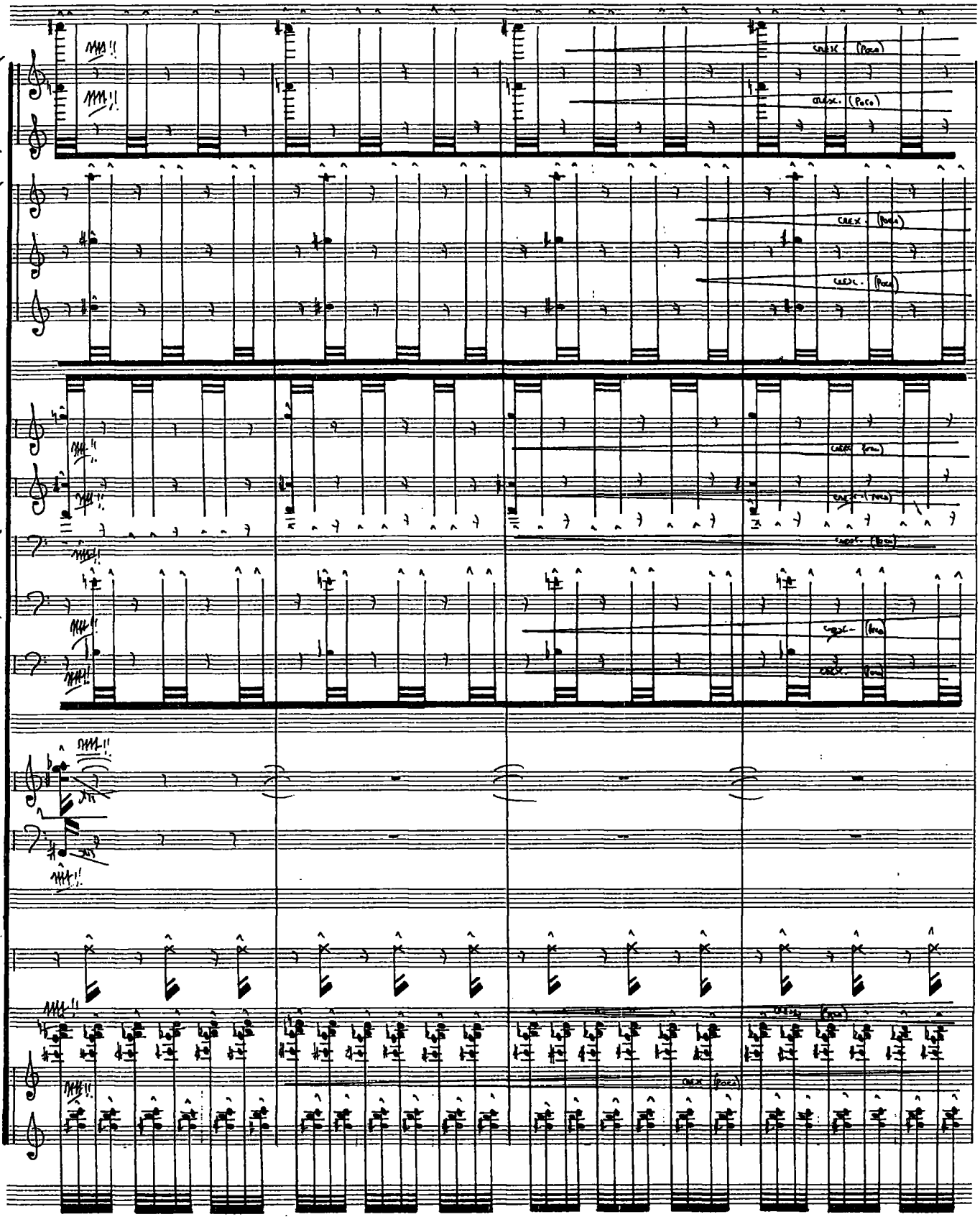


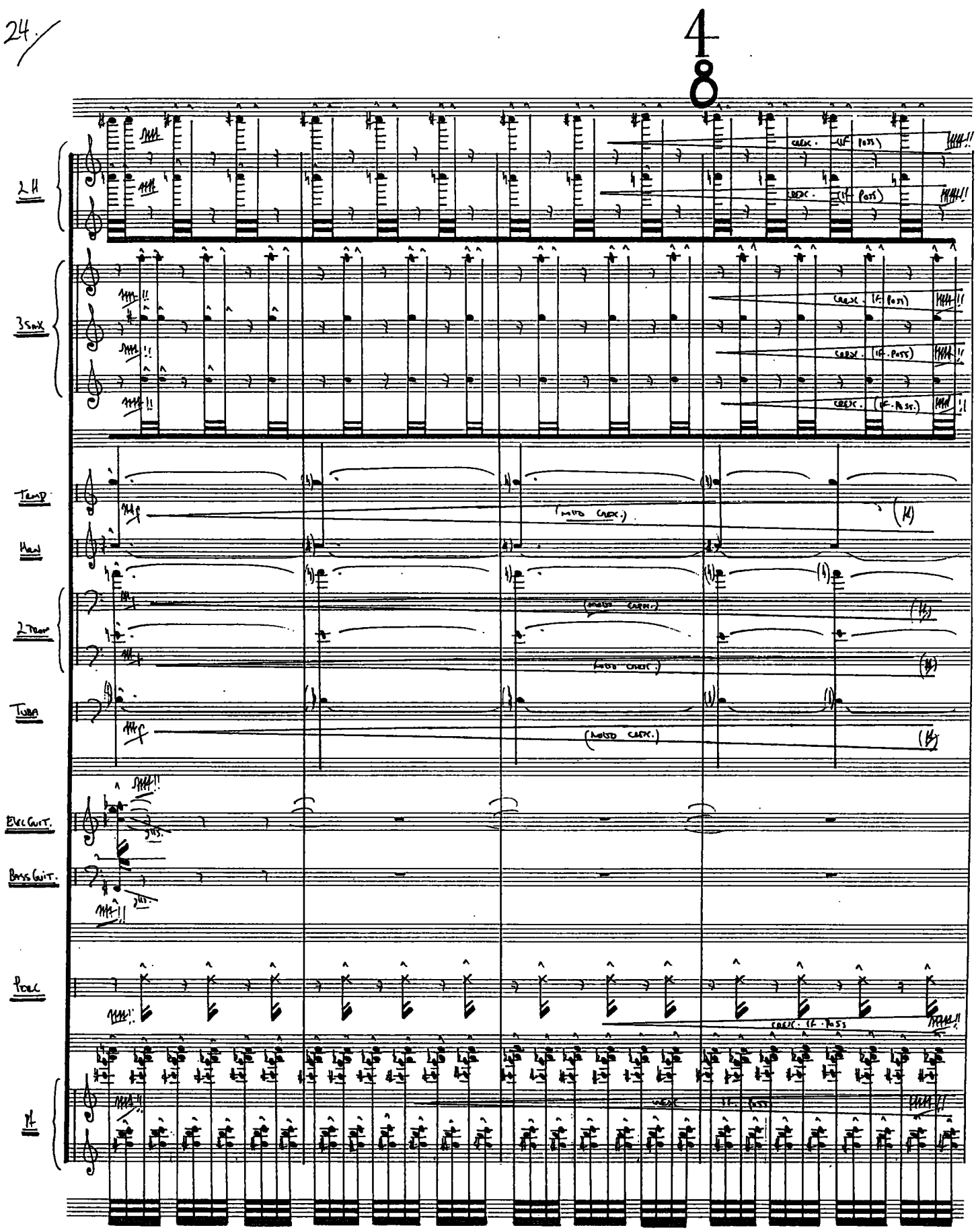
22.

K 38

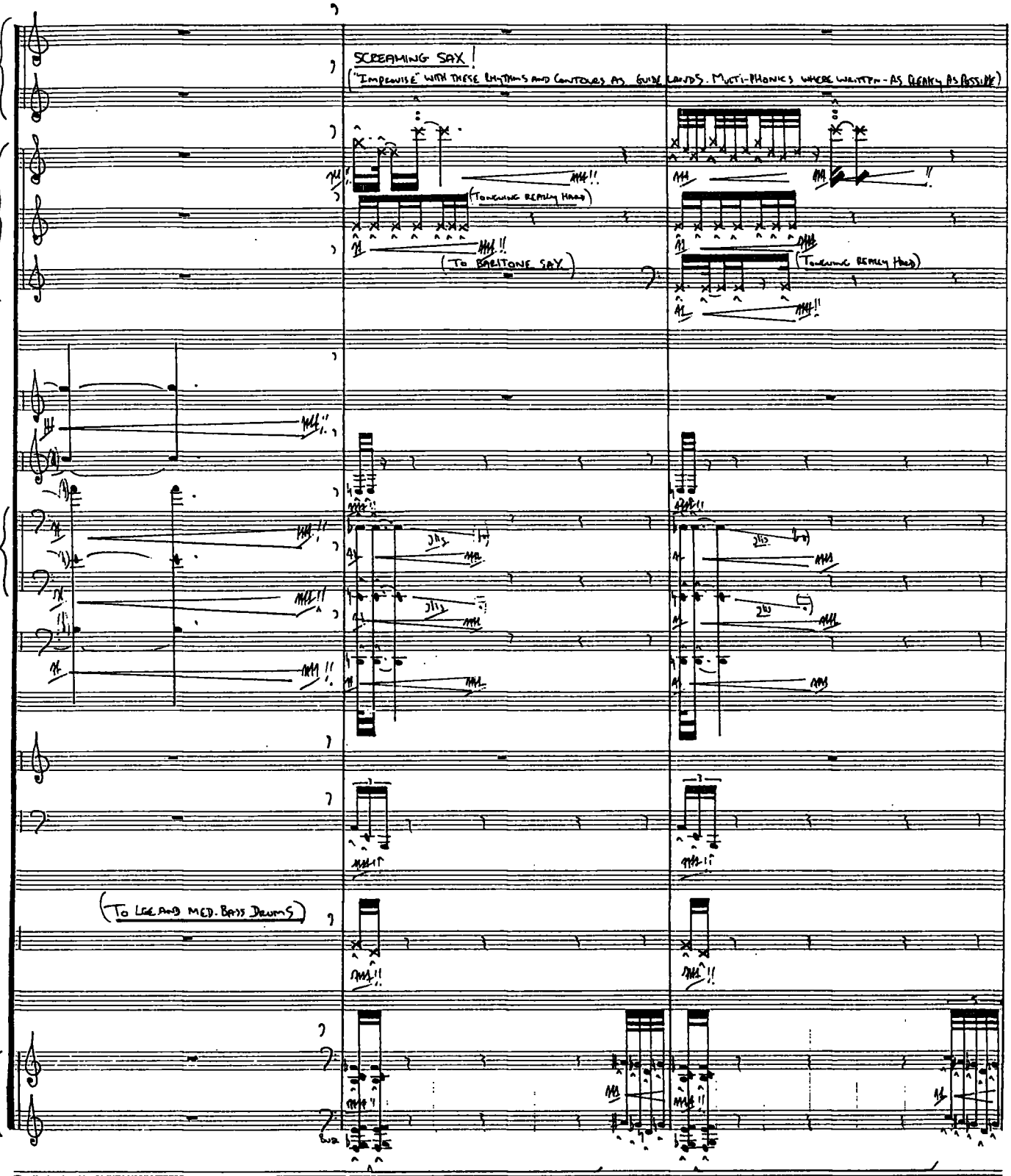
Molto Pesante, Obsessive !!



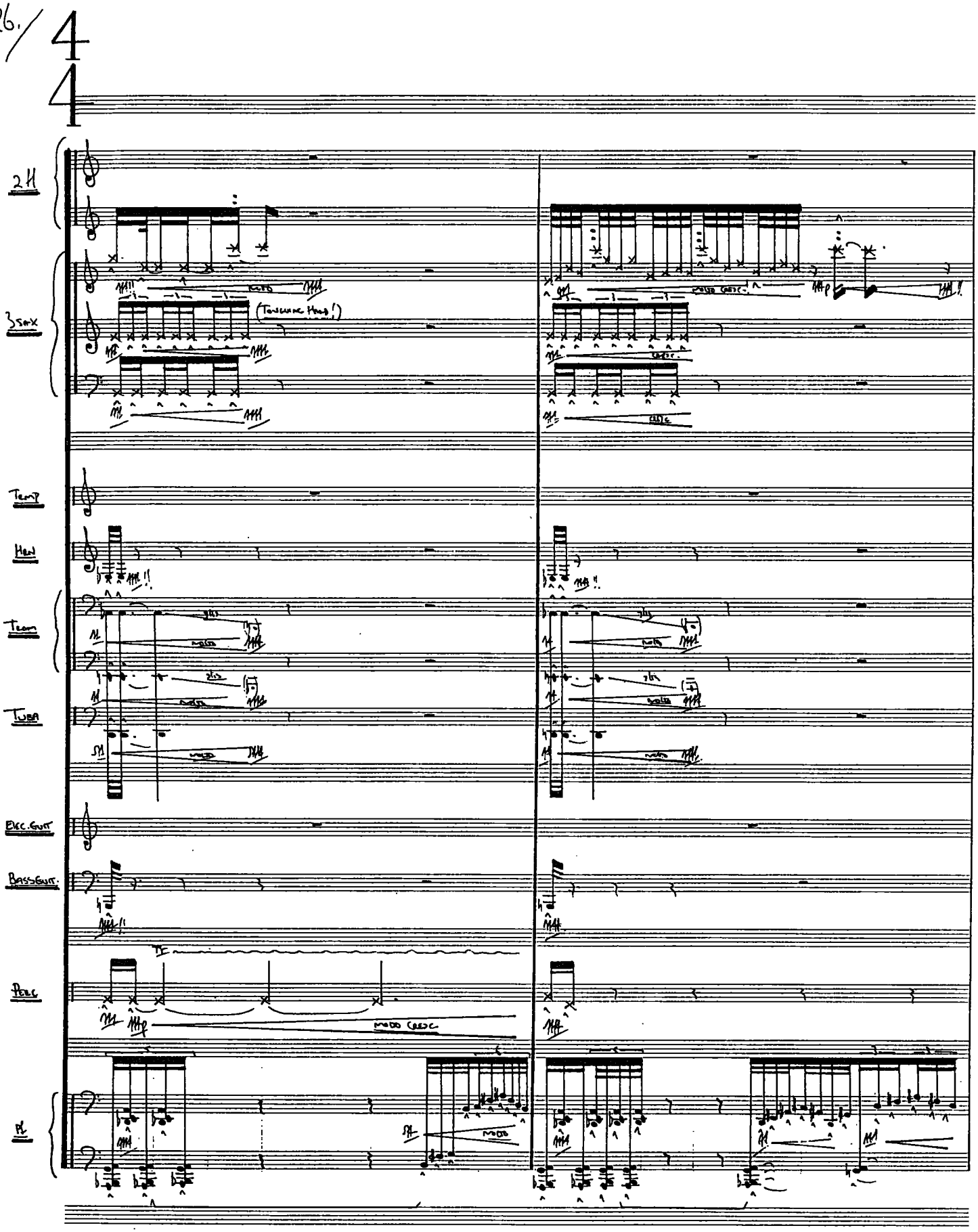

2 Fl
3 Sax
Tpt
Hrn
Trom
Tuba
Elec. Guit.
Bass Guit.
Perc
Pf

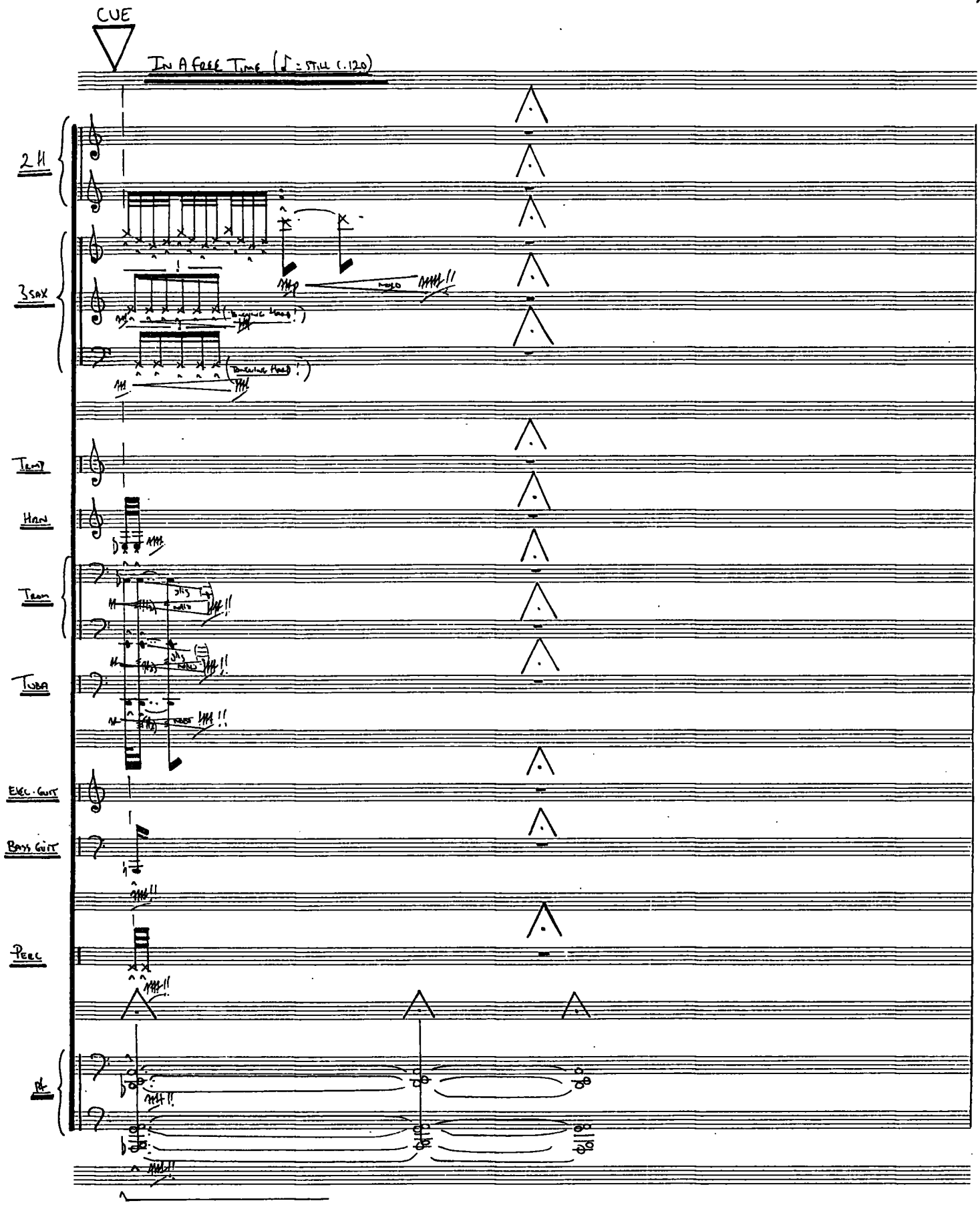

4
8
2 H
3 Sax
Tamp
Hall
2 Tbn
Tuba
Elec Guit.
Bass Guit.
Perc
Pf

5/8 7/8 L BRUTALÉMENT !



Order Ref. No. 12716


2 H
3 Sax
Temp
Hrn
Trom
Tuba
Elec. Guit
Bass Guit.
Perc
H
(Tongue Hard!)
MOLTO CRESC.
MOLTO

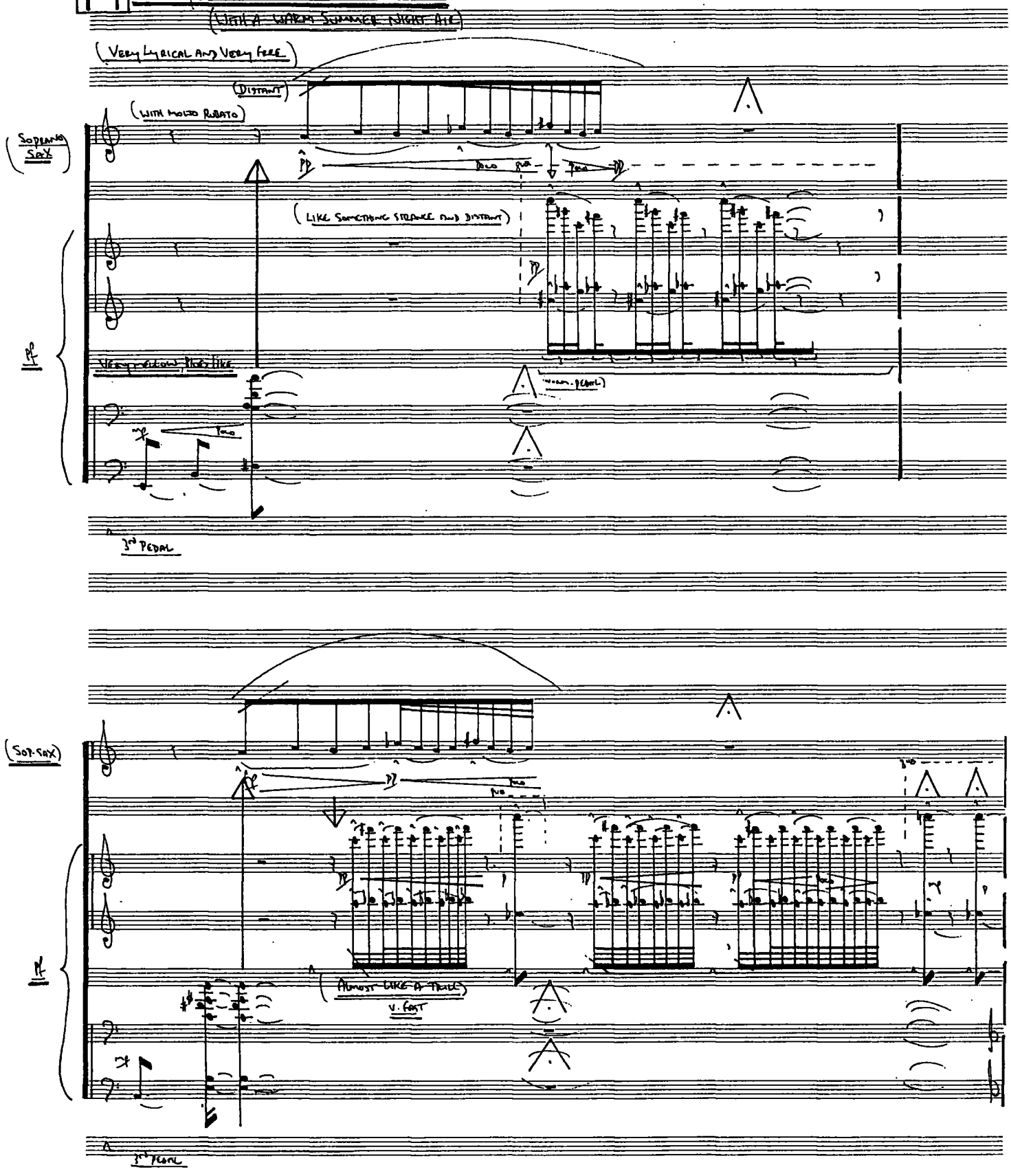

CUE
In A Free Time (♩ = still (.120)
2 H
3 SAX
Temp
Harm
Tam
Tuba
Elec. Guit
Bass Guit
Perc
Pf

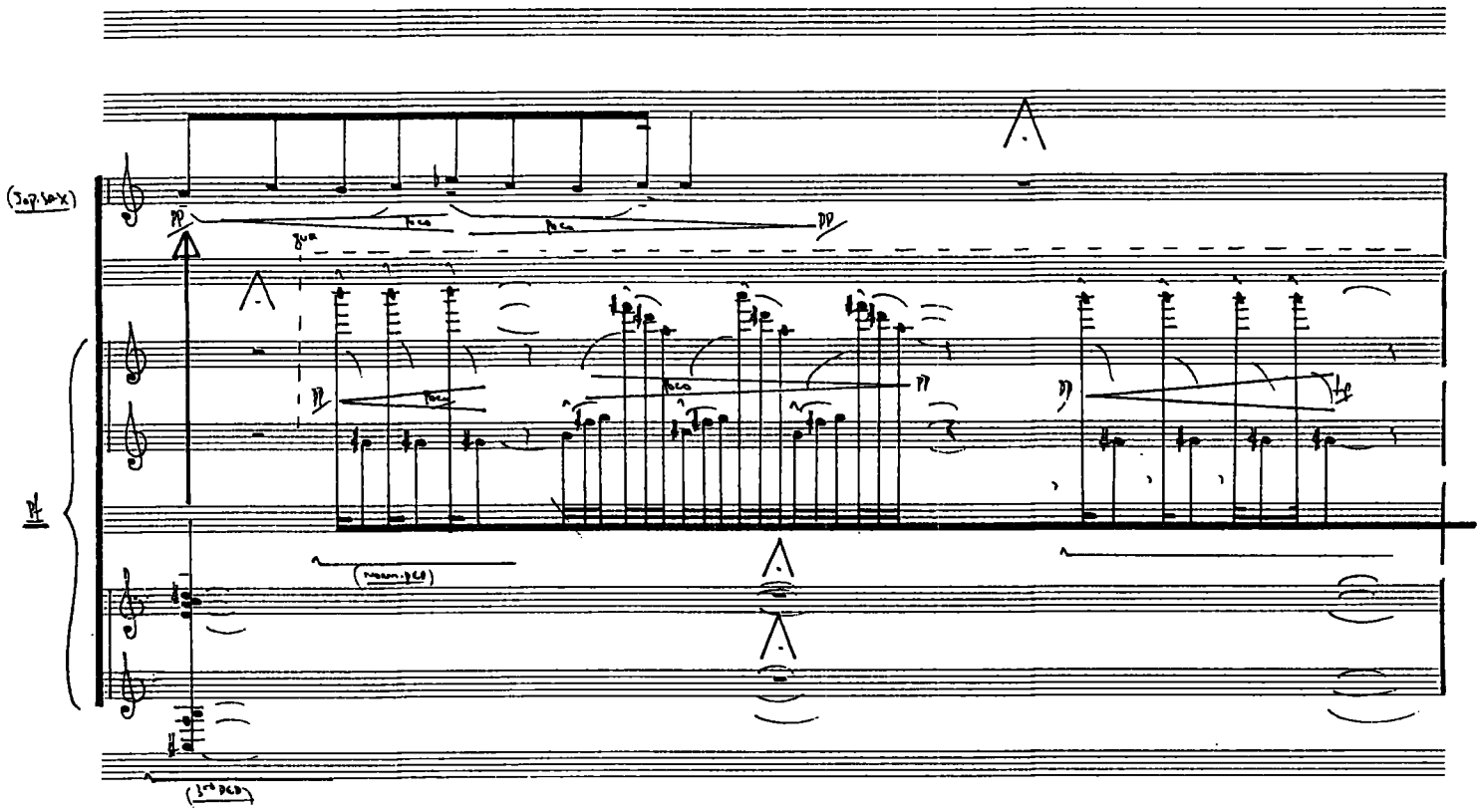
28.

INTERLUDE — IN A FREE TIME

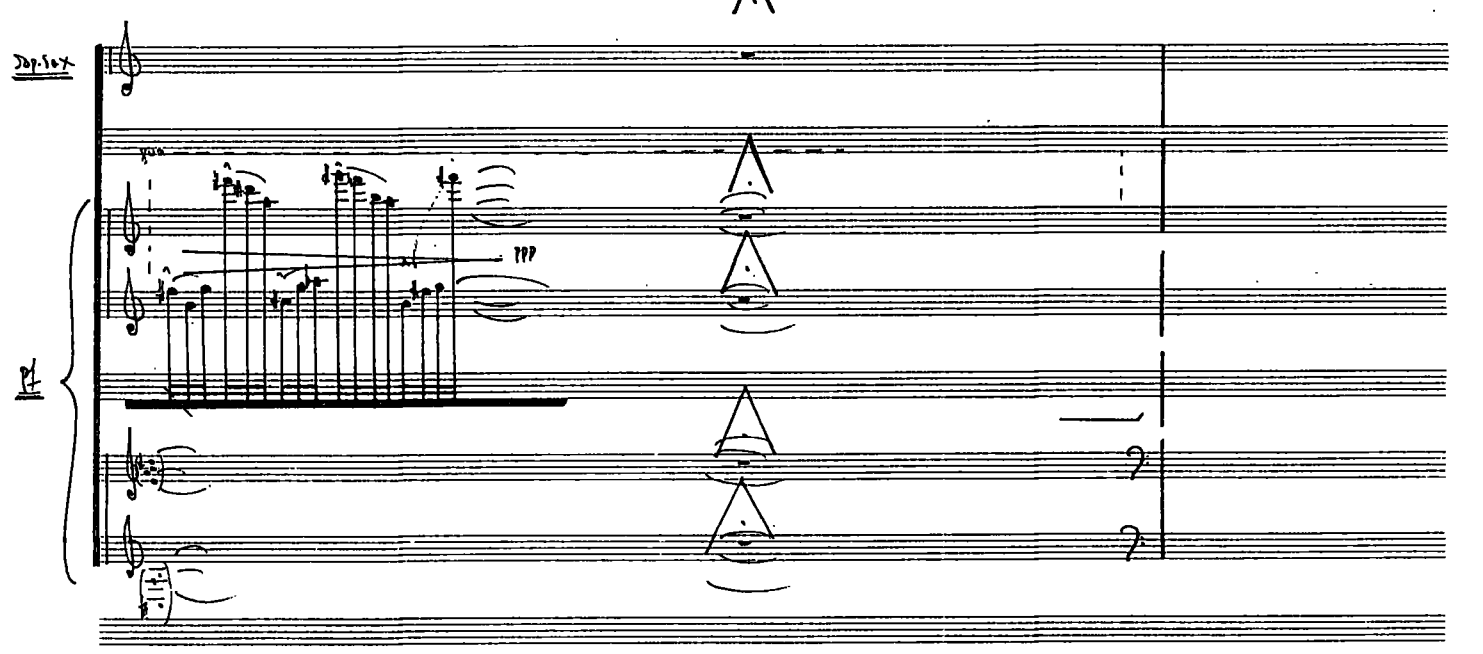
M JAZZY, BUT DISTANT AND STRANGE

(WITH A WARM SUMMER NIGHT AIR)





(NOT TOO LONG C.5-6" MAX)

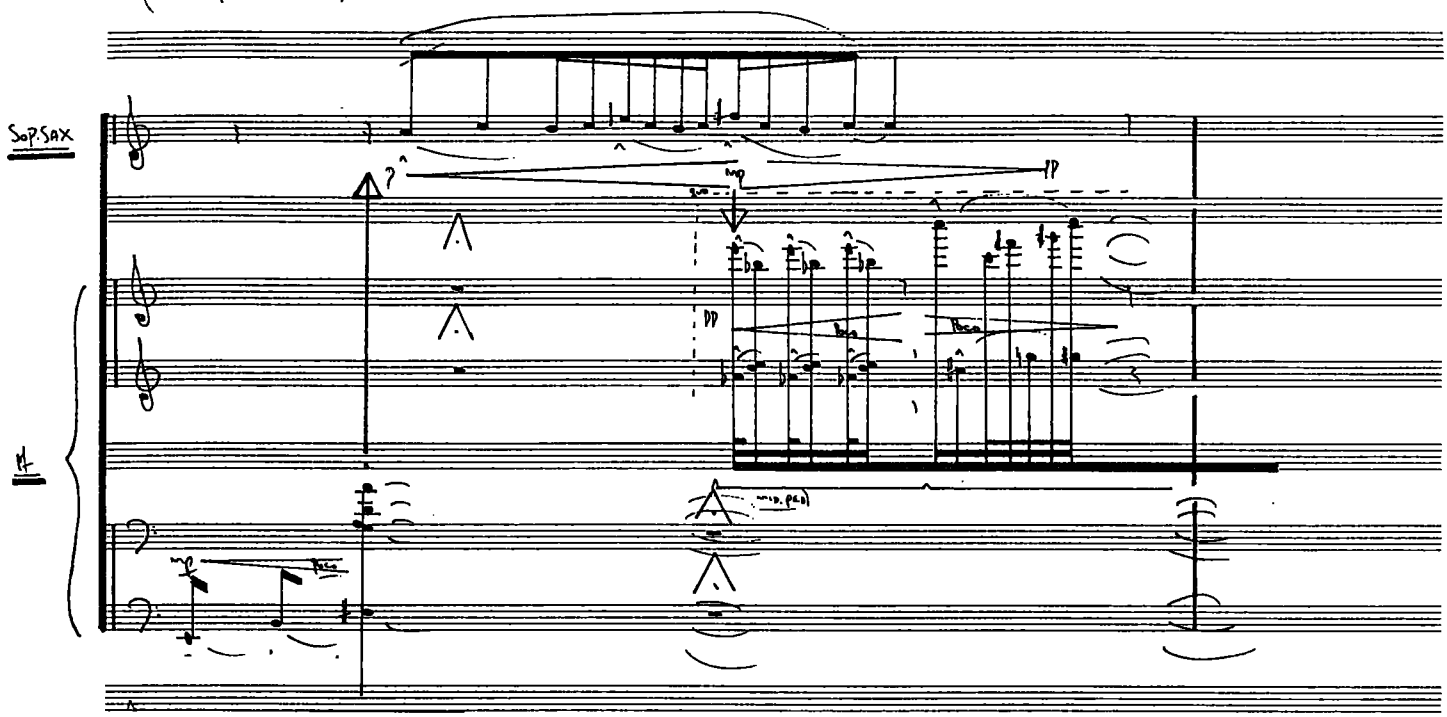


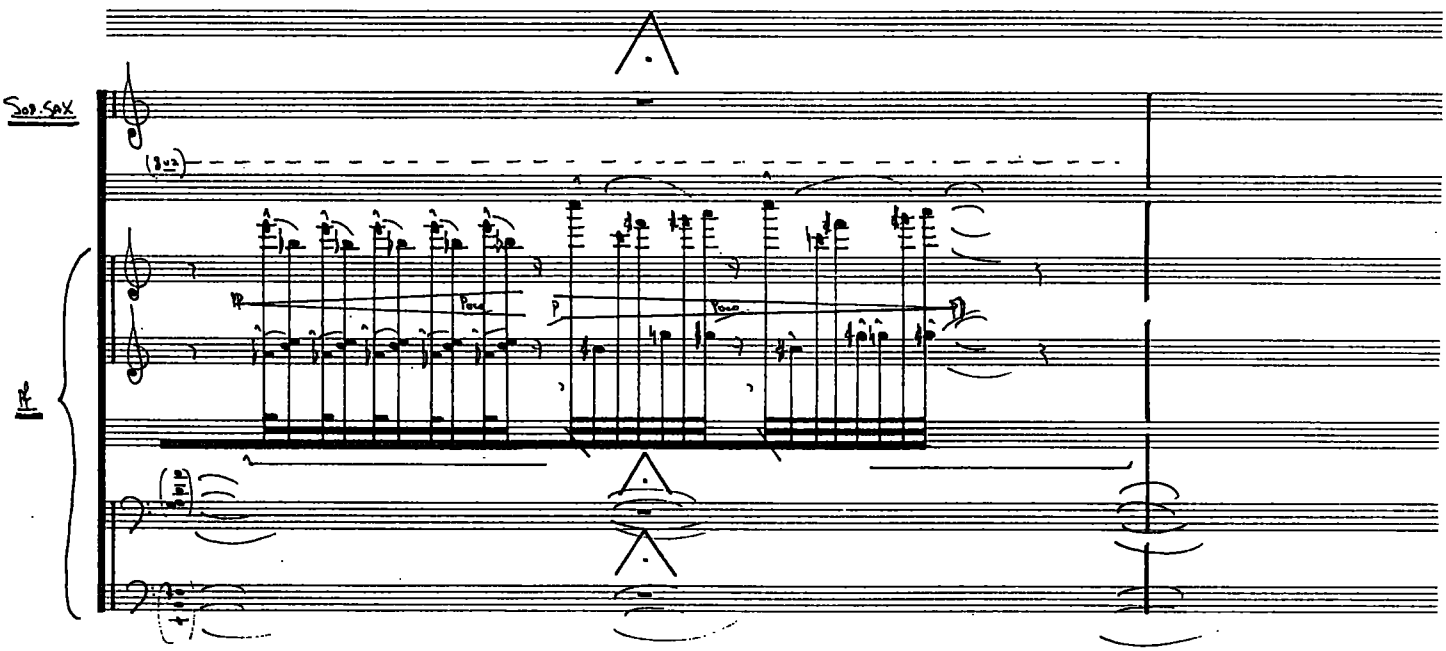
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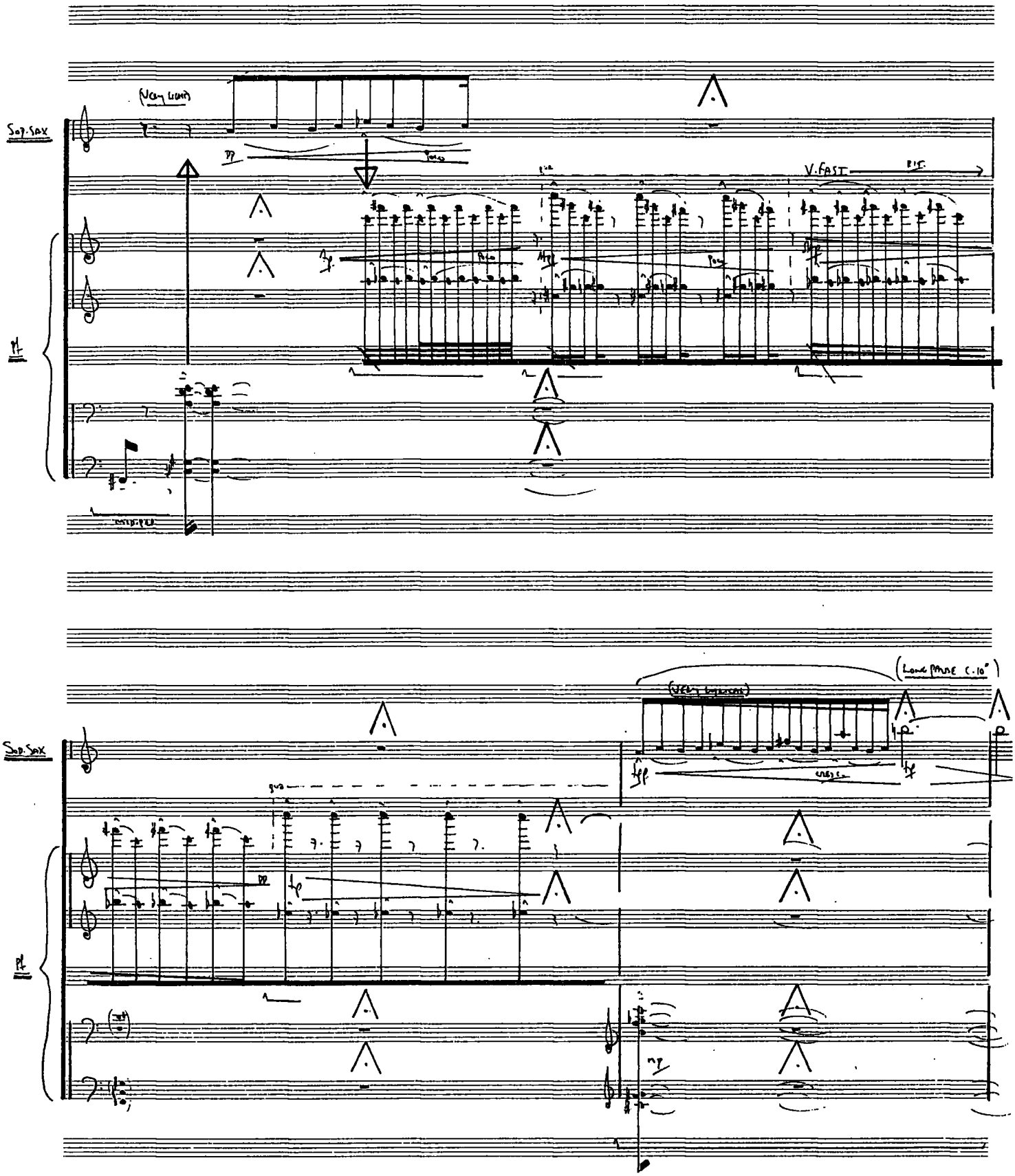
N
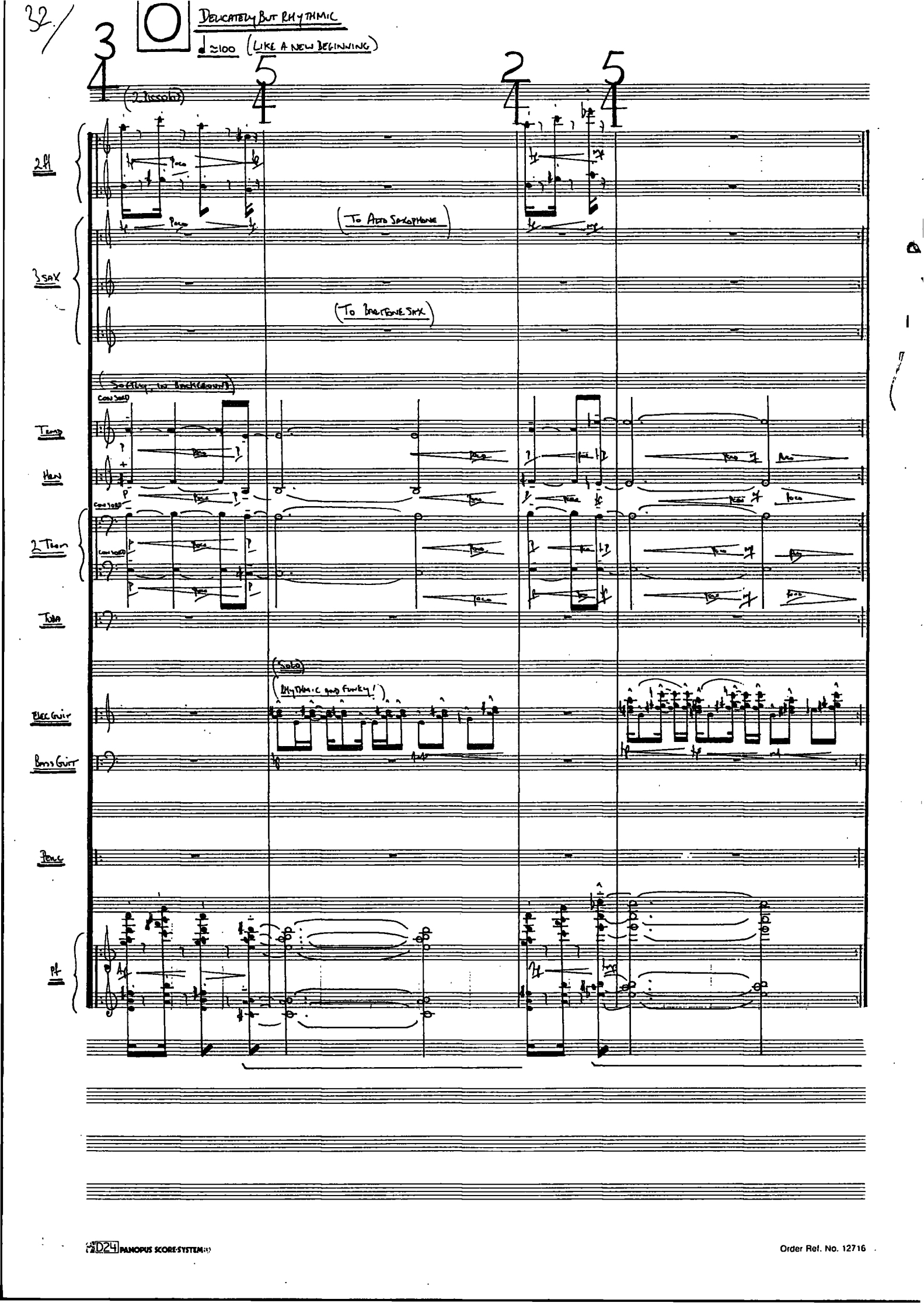
A Tempo (Free Jazzy Tempo)

(Lyrically and distant)
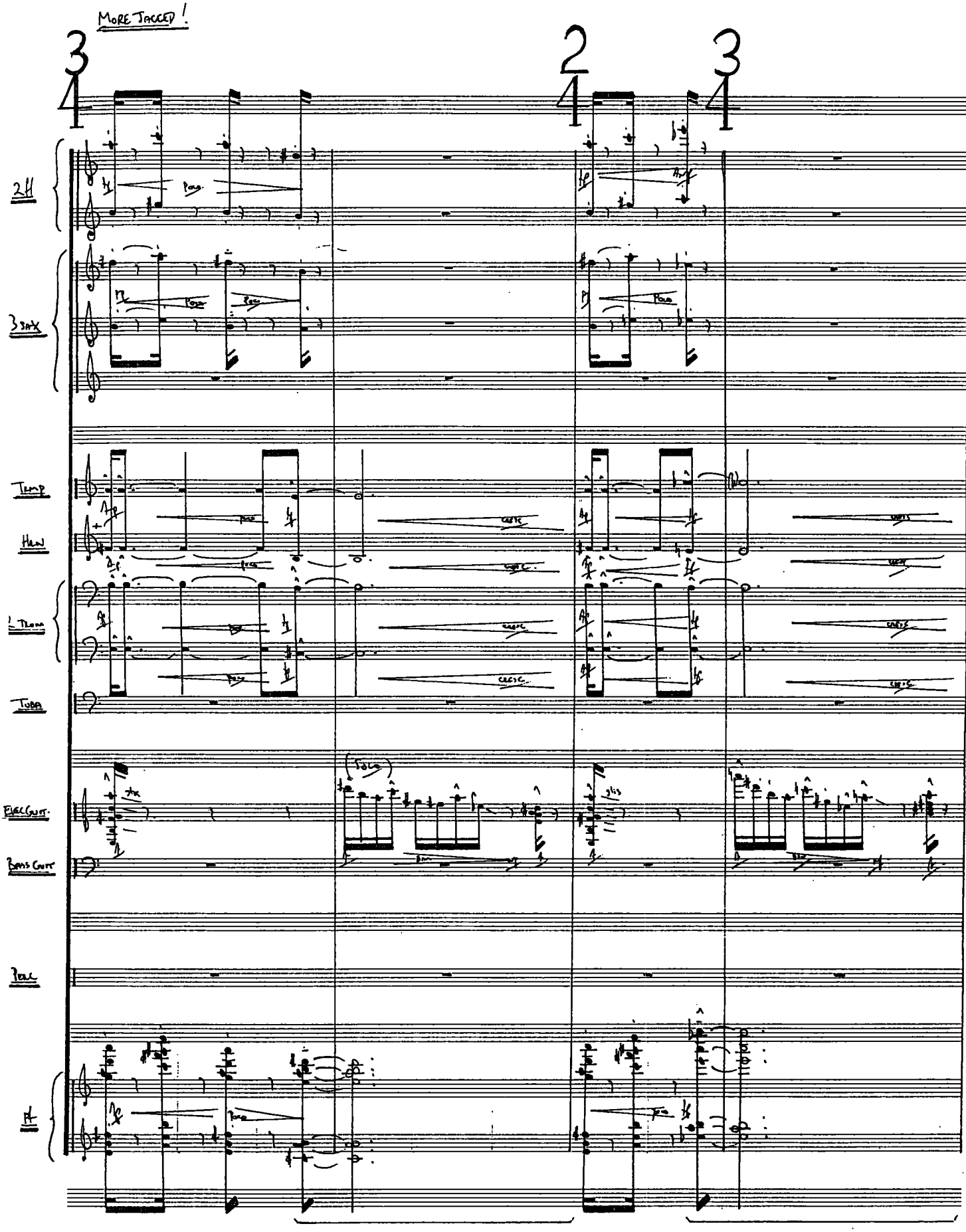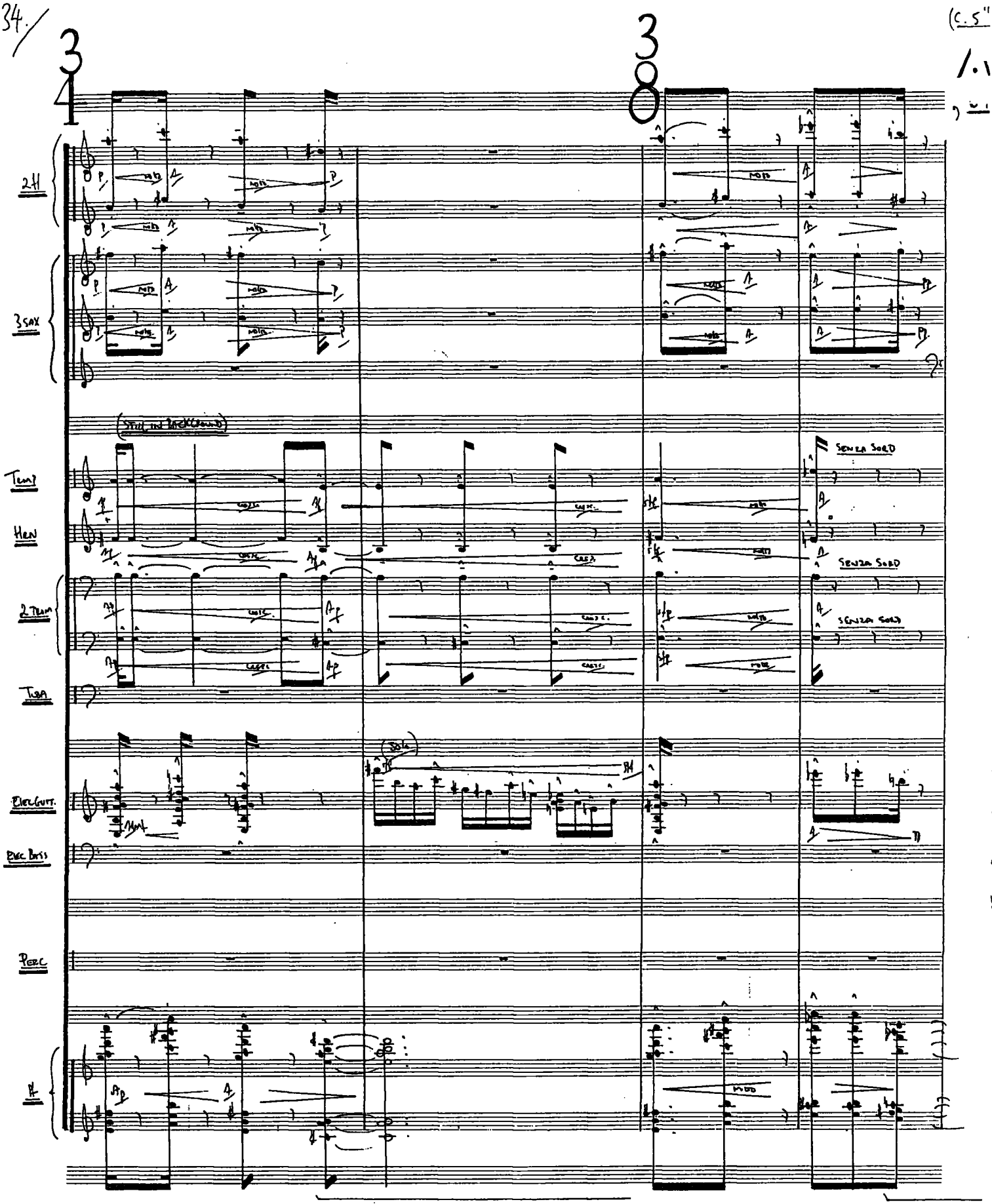





Sop. Sax
Pf.
V. FAST
Sop. Sax
Pf.
(Long Pause c.10")



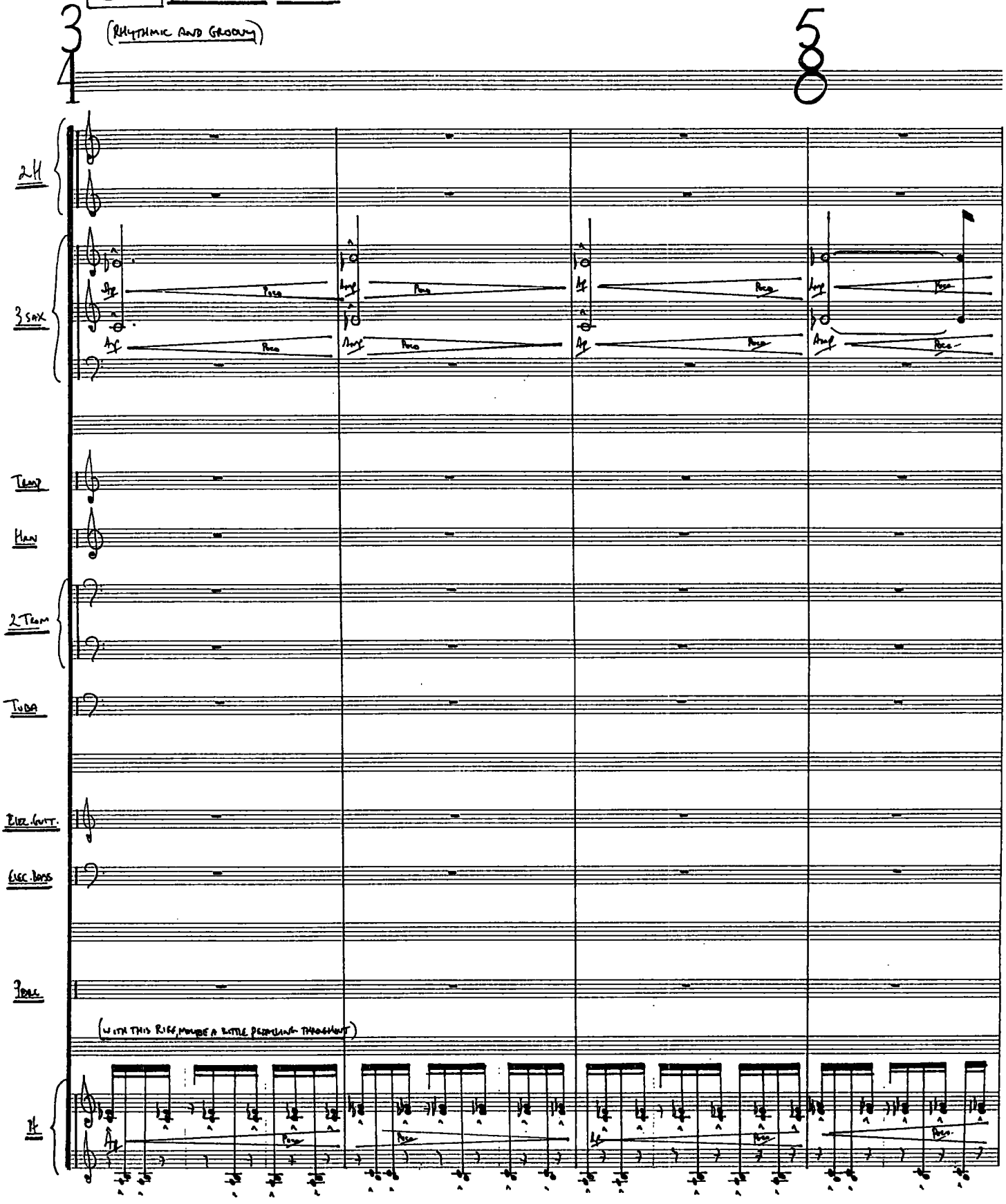
Order Ref. No. 12716


More Jagged!
3/4
2/4
3/4
2 Fl
3 Sax
Trmp
Hrn
1. Trom
Tuba
Elec Guit.
Bass Guit
Perc
A.

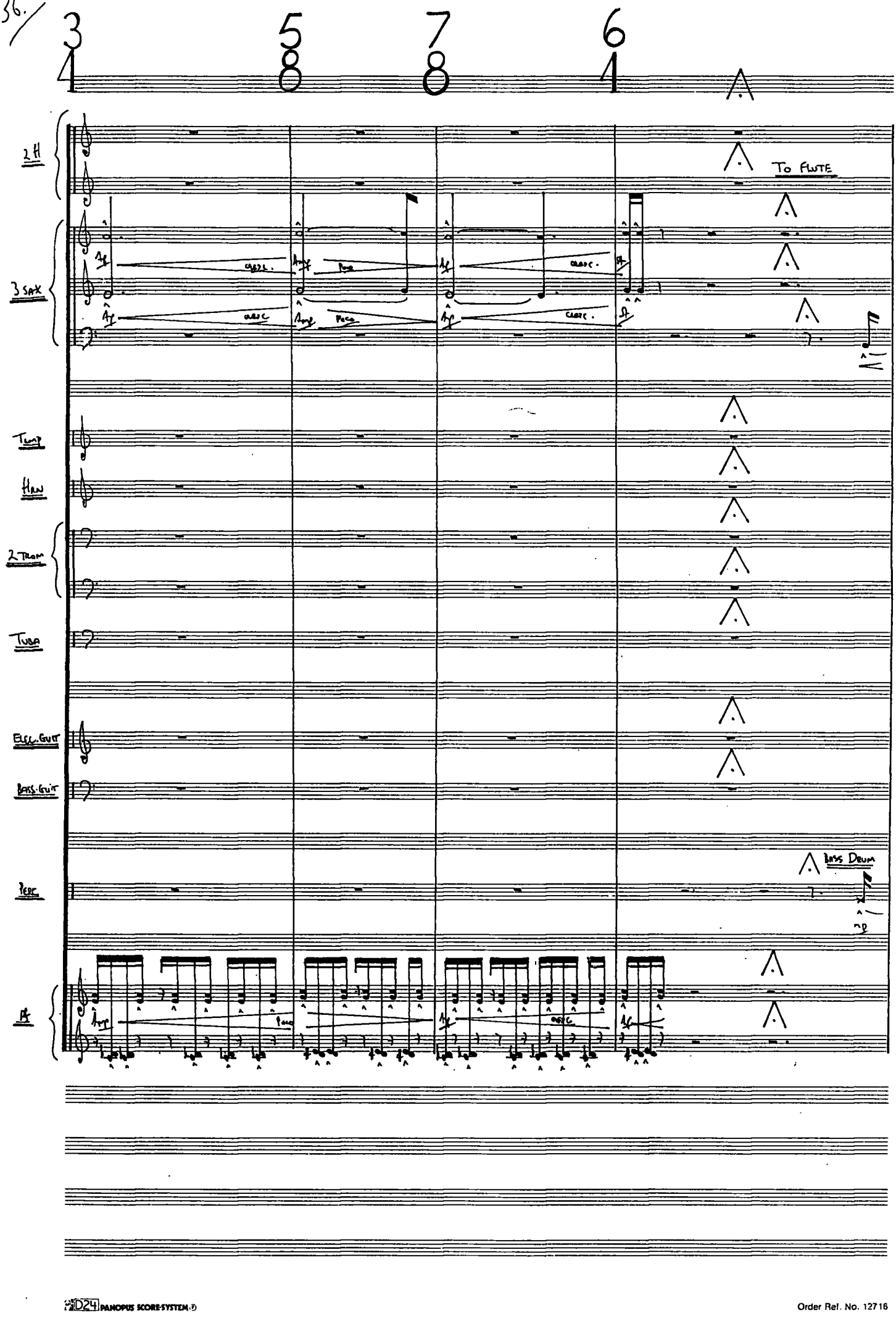

2 Fl
3 Sax
Tpt 1
Hrn
2 Trm
Tba
Elec Gtr.
Elec Bass
Perc
Vl
Still, not Brick (sound)
Senza Sord
Senza Sord
Senza Sord
Solo
molto

OP FUNKY ♩≈104

(RHYTHMIC AND GROOVY)
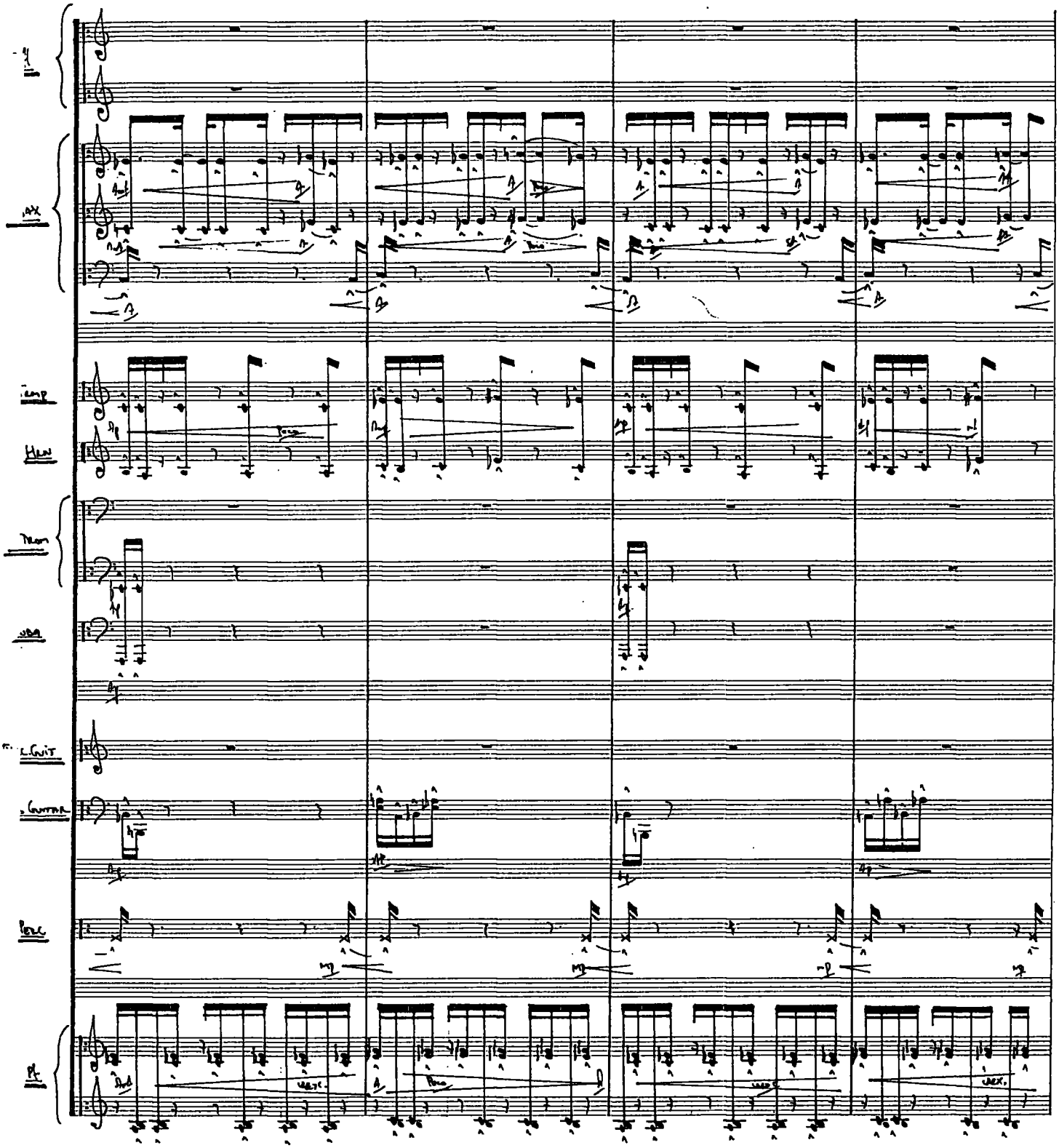


Order Ref. No. 12716

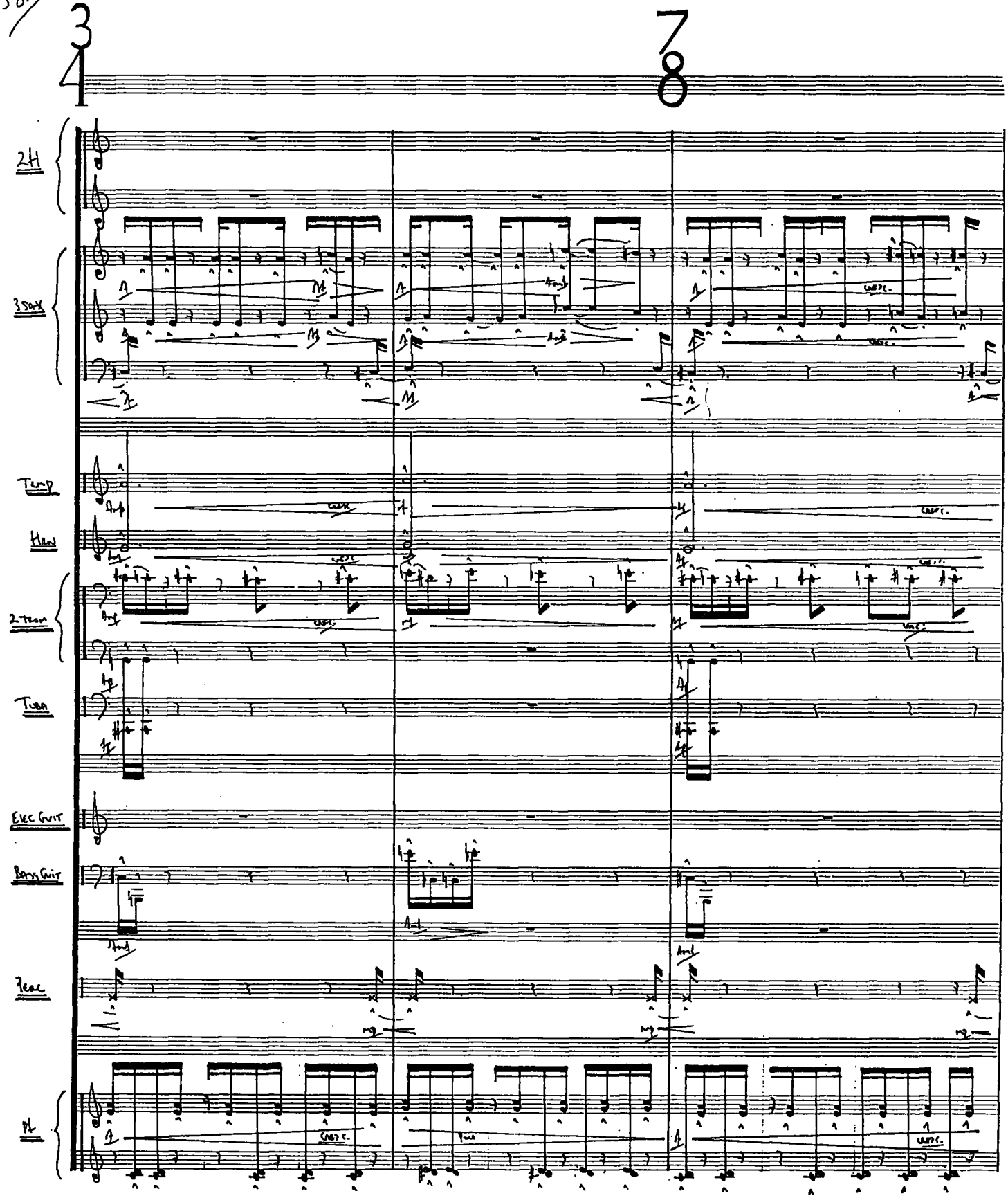

2 H
3 SAX
TRMP
HRN
2 TROM
TUBA
ELEC. GUIT
BASS GUIT
PERC
PF
TO FLUTE
BASS DRUM
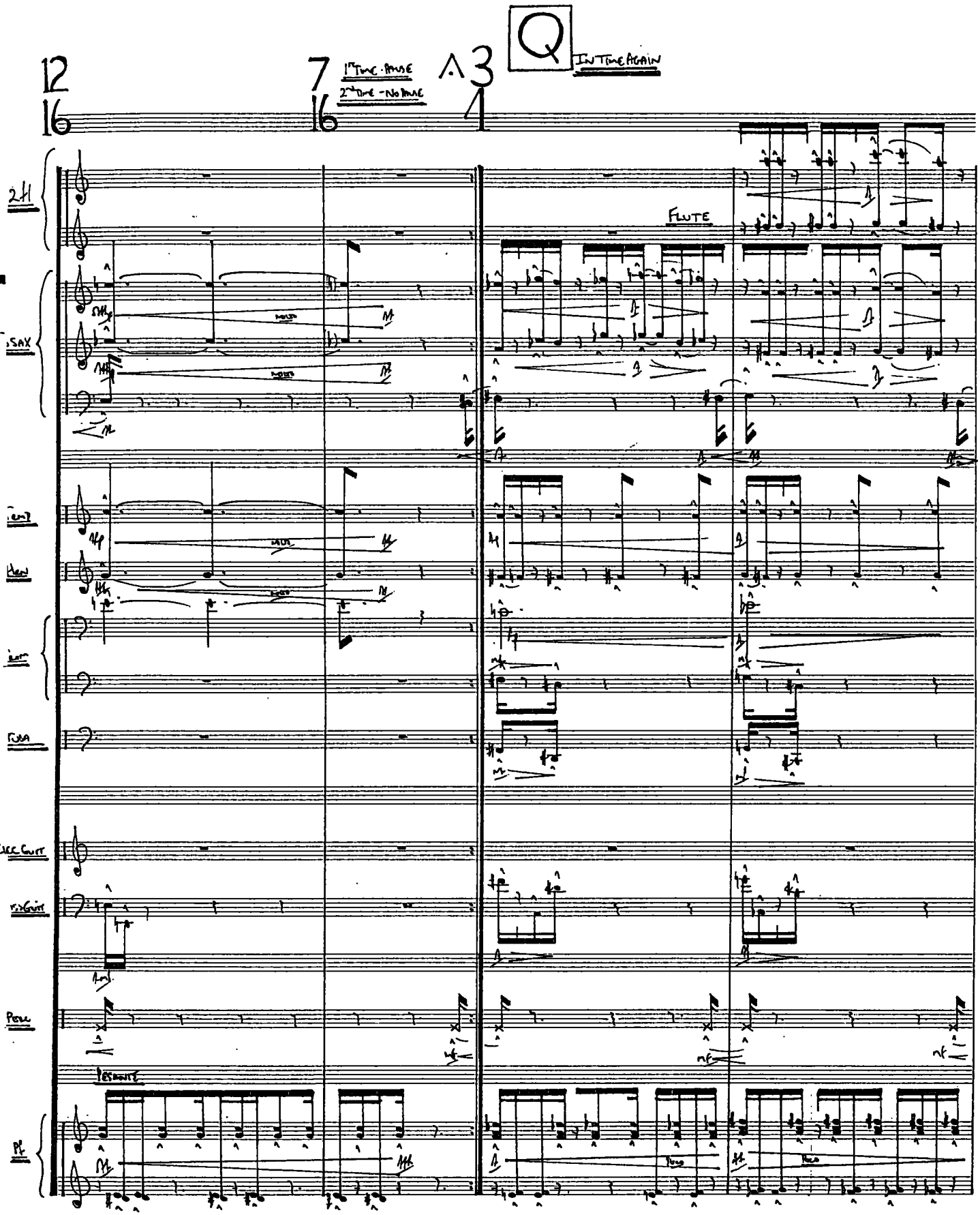
P FUNKY

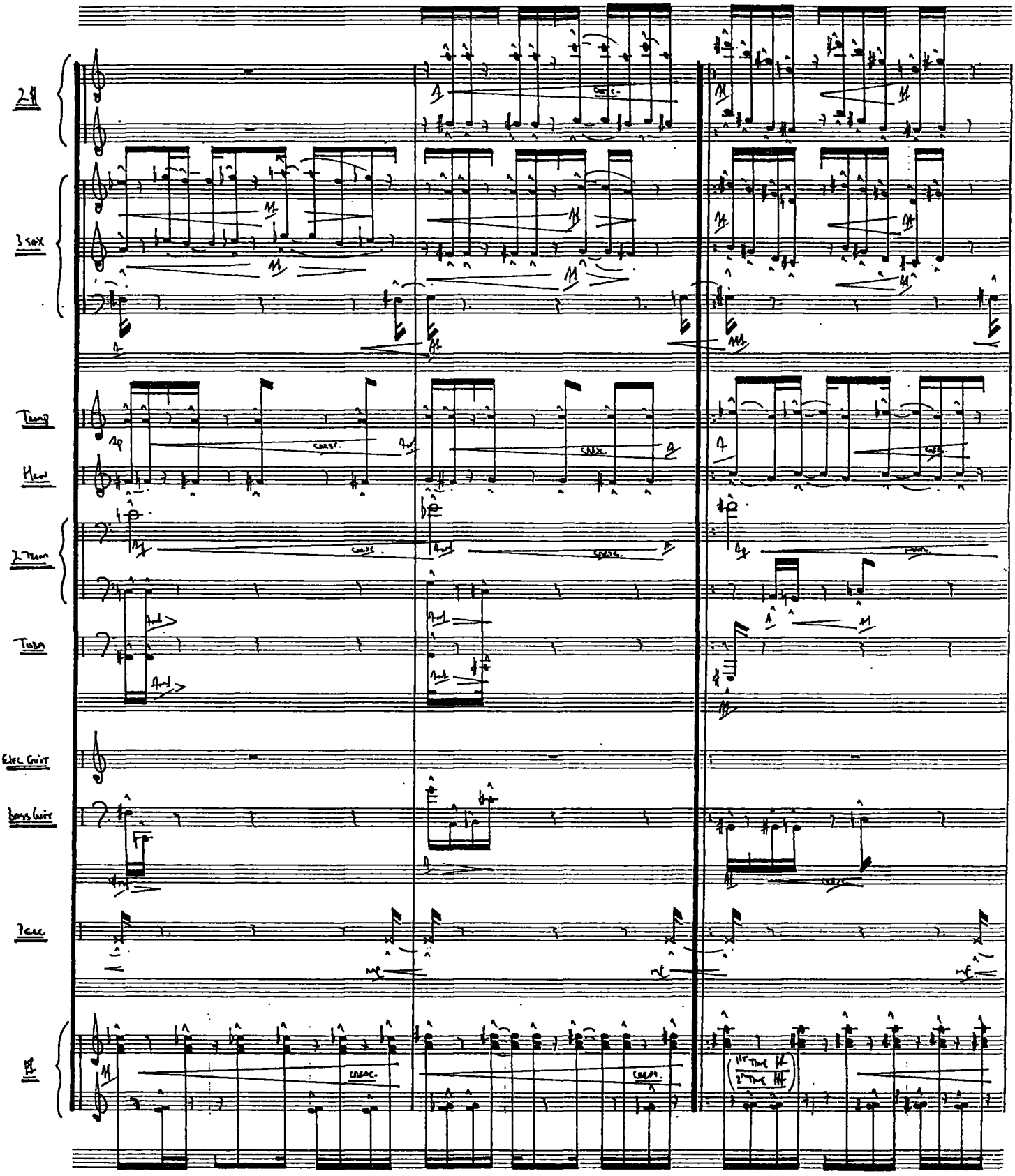
Very Funky !



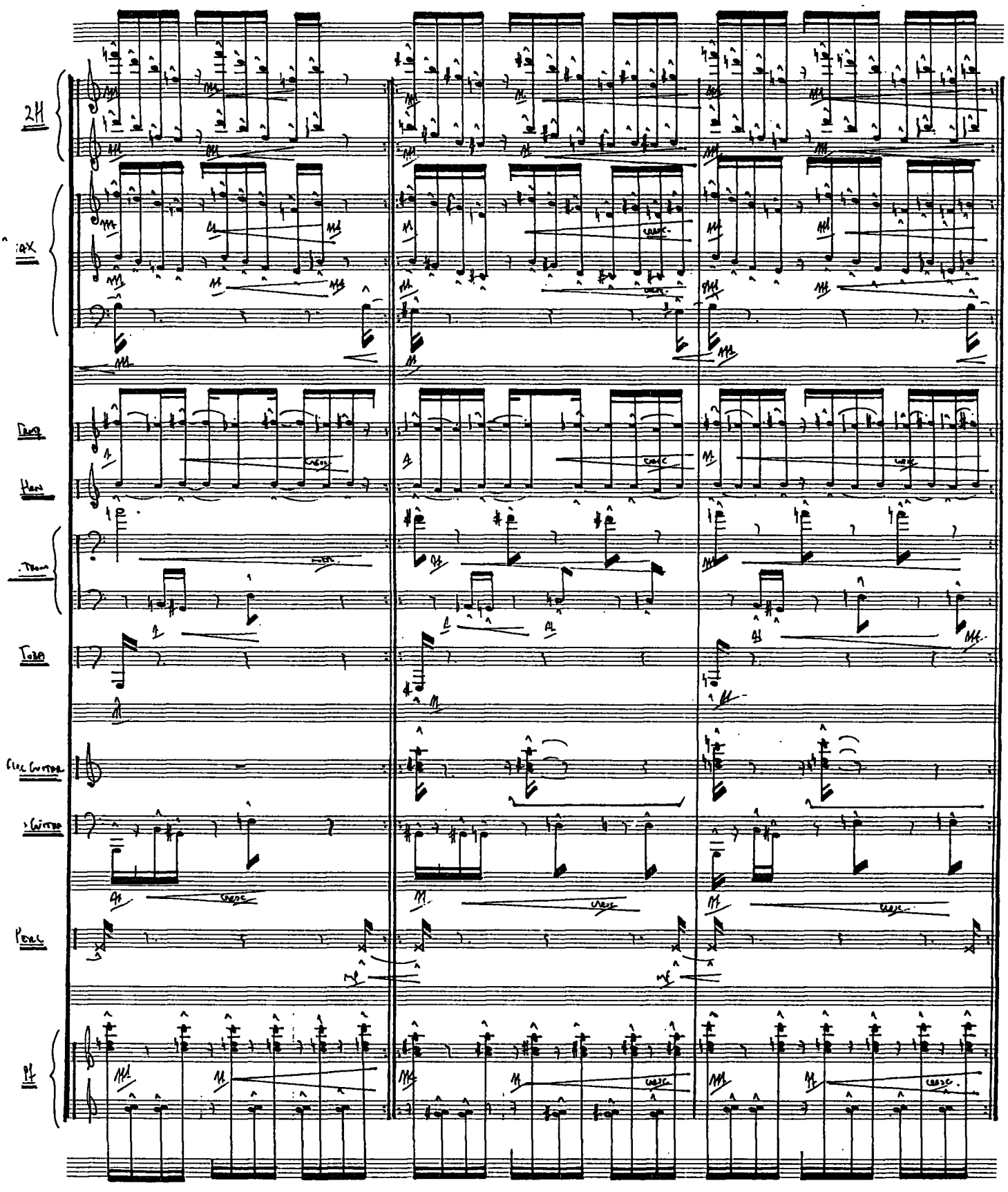
2 58.




12/16
7/16
1st Time - Pause
2nd Time - No Pause
A3
Q
In Time Again
2 Fl
Flute
Sax
Cl 1
Cl 2
Bsn
Fl/Picc
Elec Guit
Ac Guit
Perc
Pno
Pno



Order Ref. No. 12716
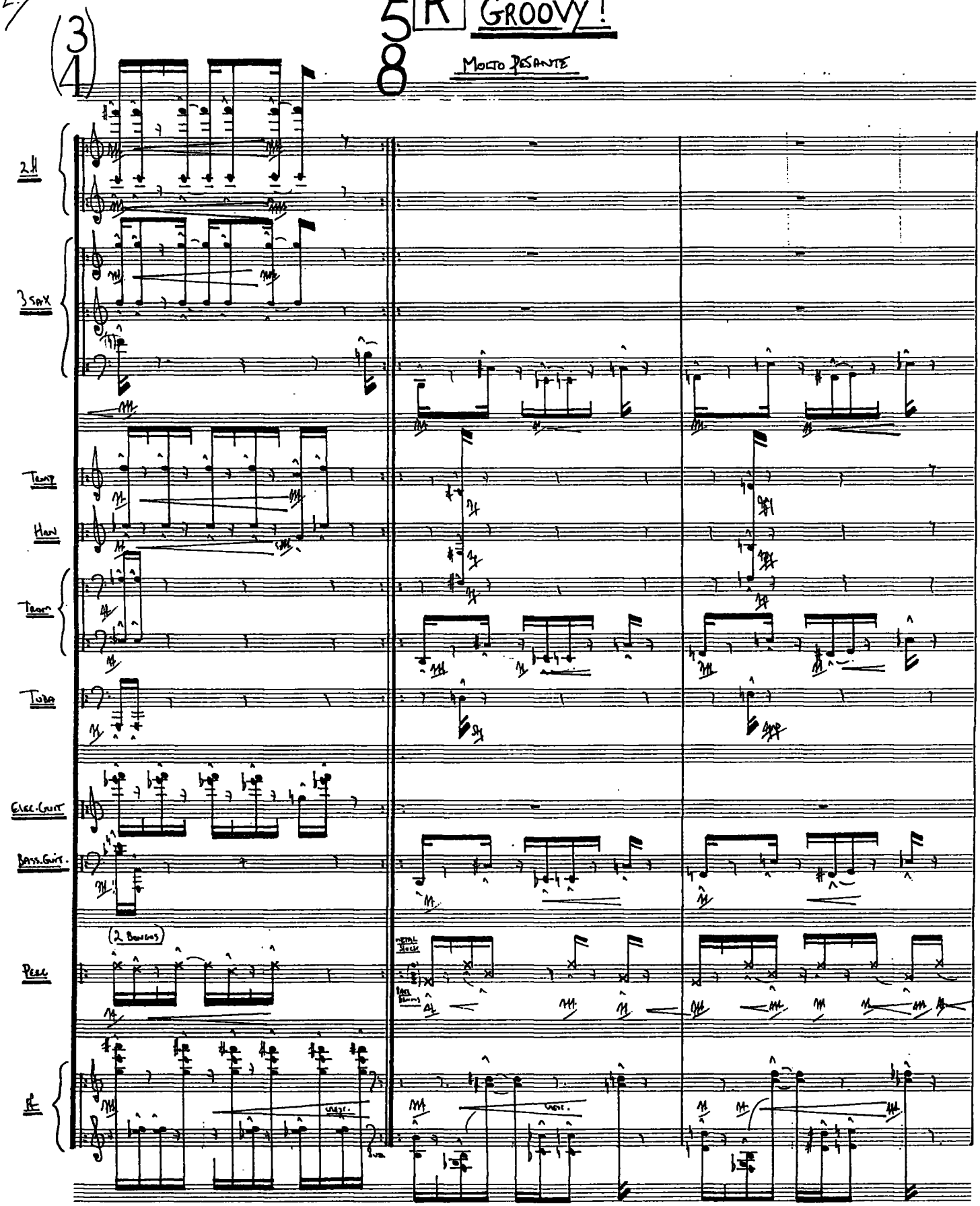

2H
Sax
Perc
Harp
Timp
Tom
Elec Guitar
Guitar
Bass
Pf

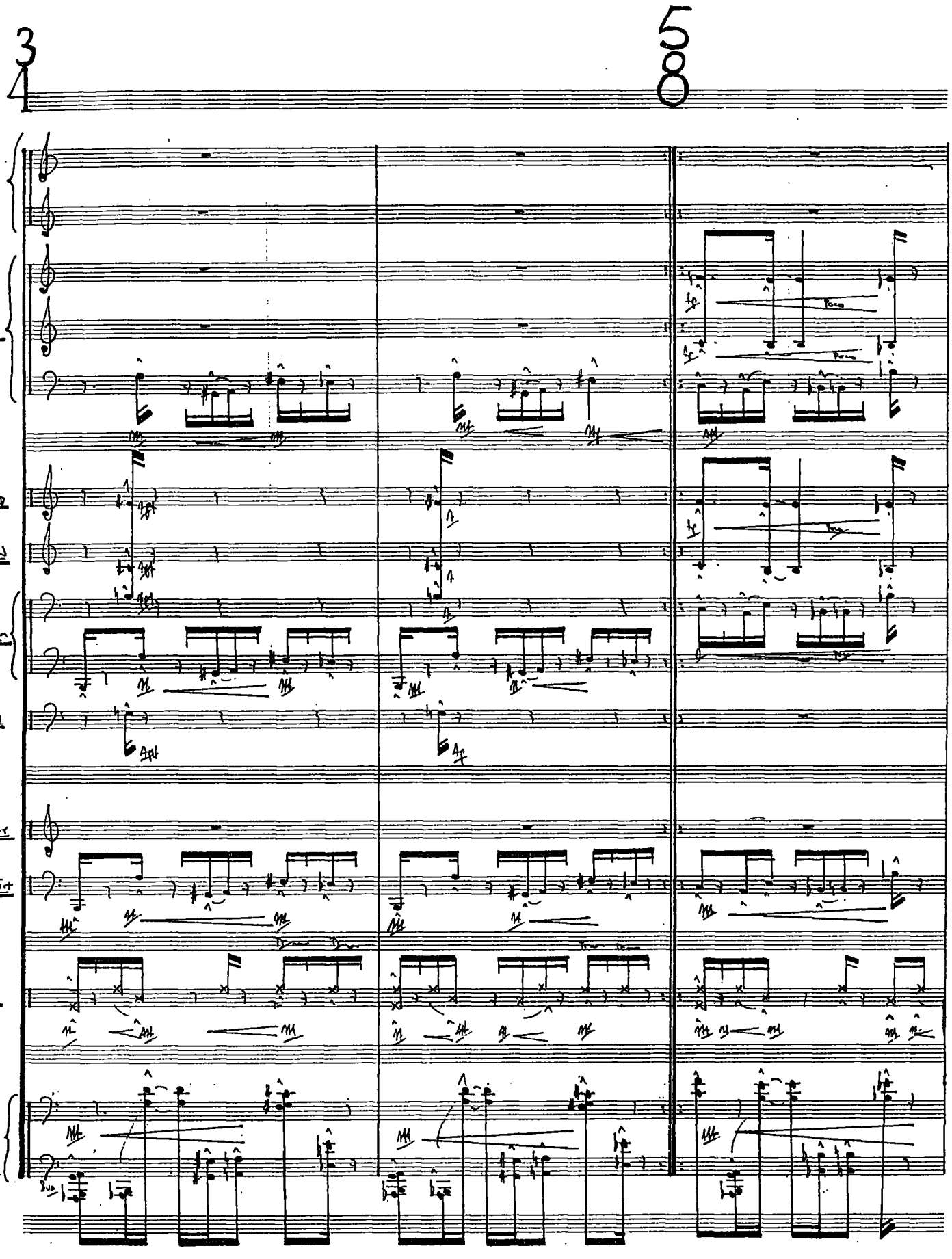
42

REPEAT +^ (TOTAL 8X)

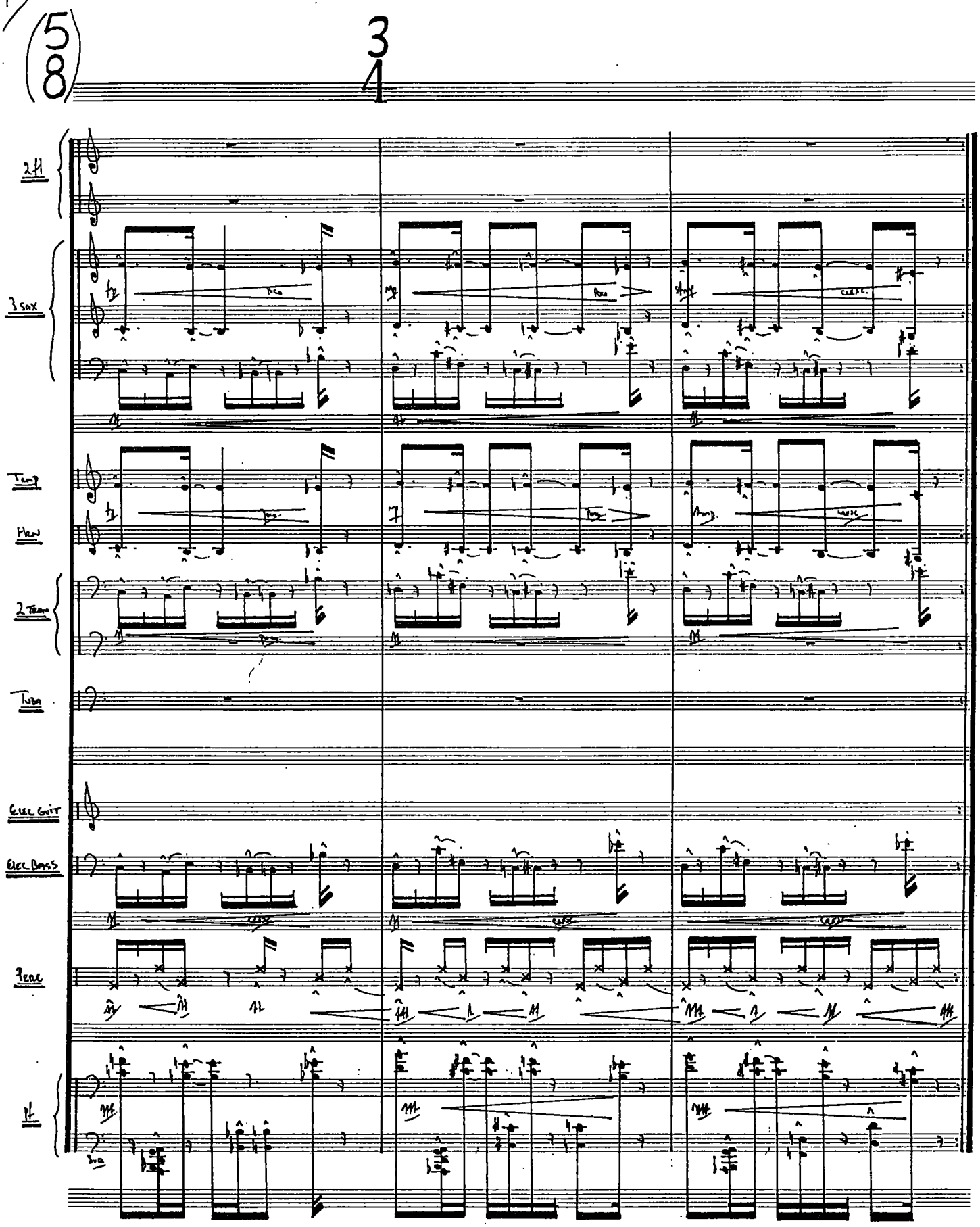
5/8 R GROOVY!

MOLTO PESANTE
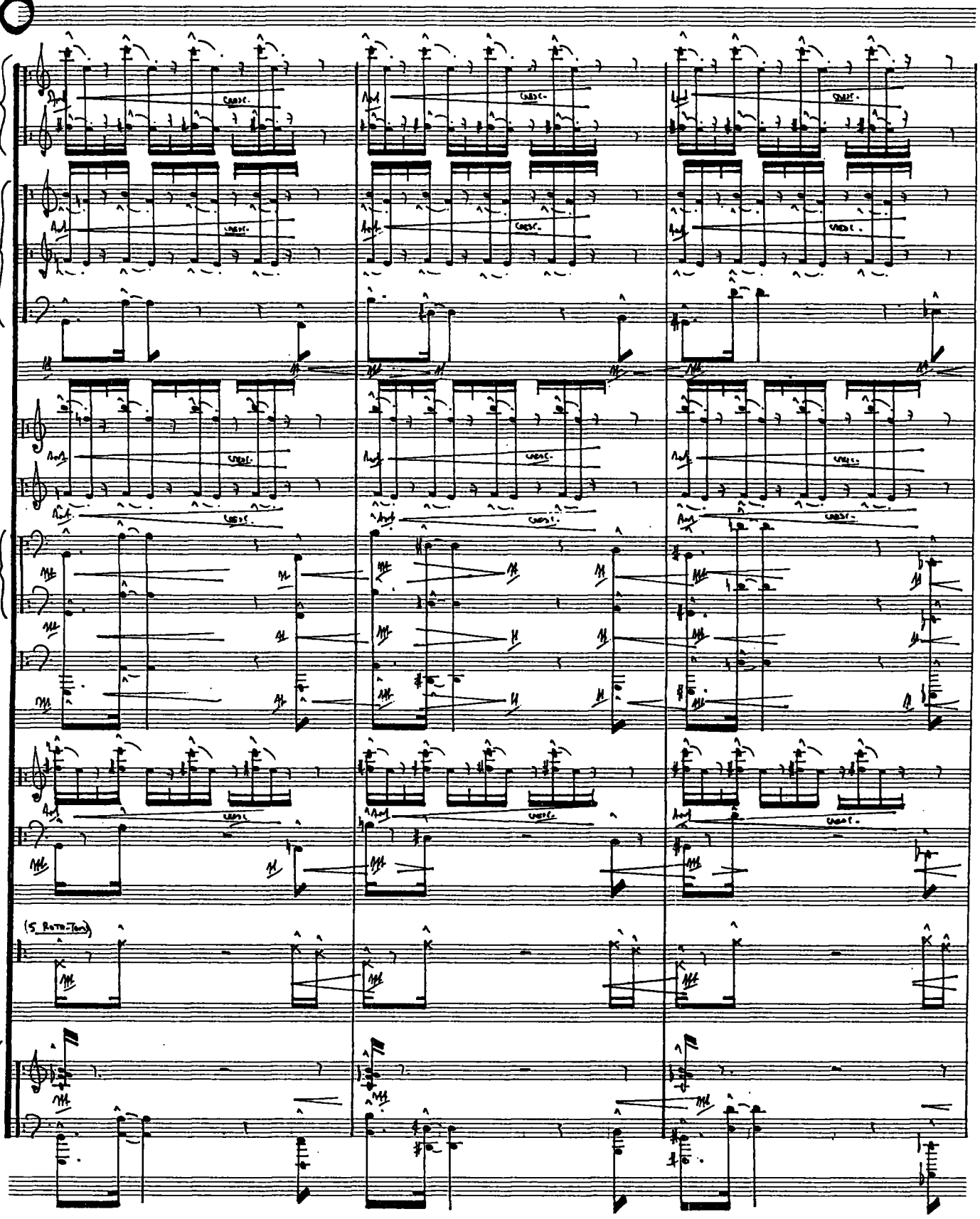




44.



7/8

S

LIKE STUCK IN A HEAVY GROOVE



Order Ref. No. 12716

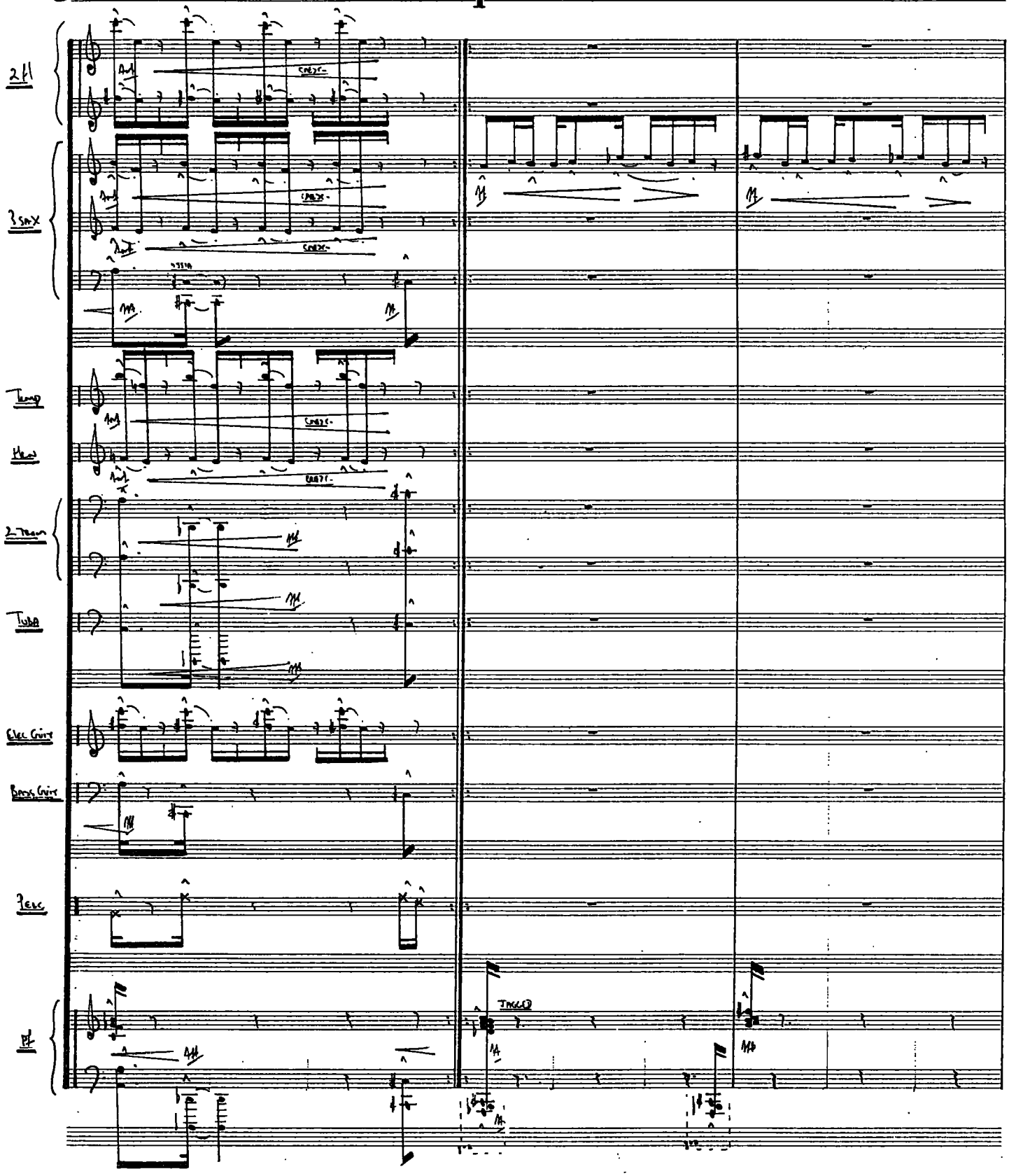
46.

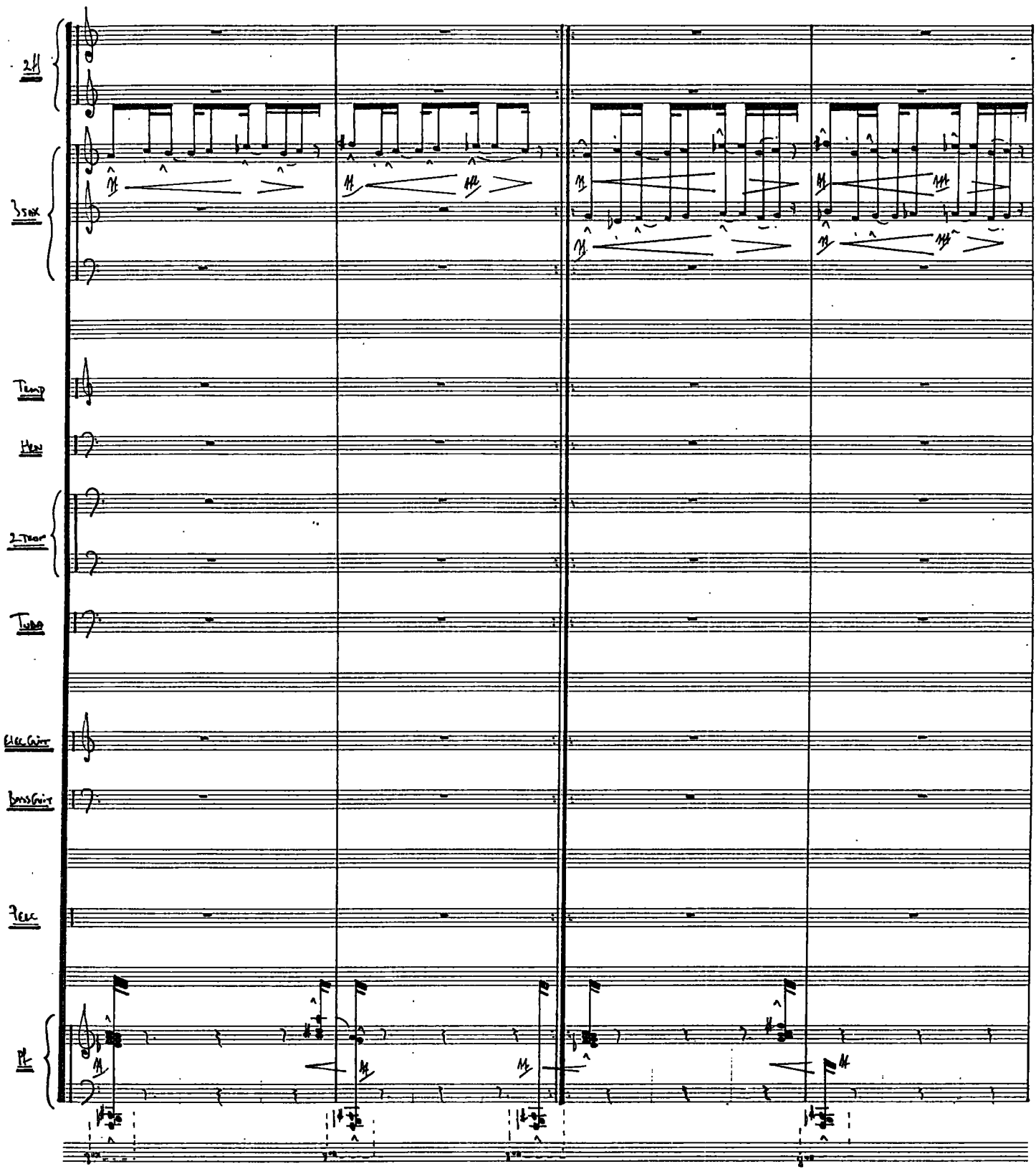
78

(Start 2nd time on REGIST) 3 4

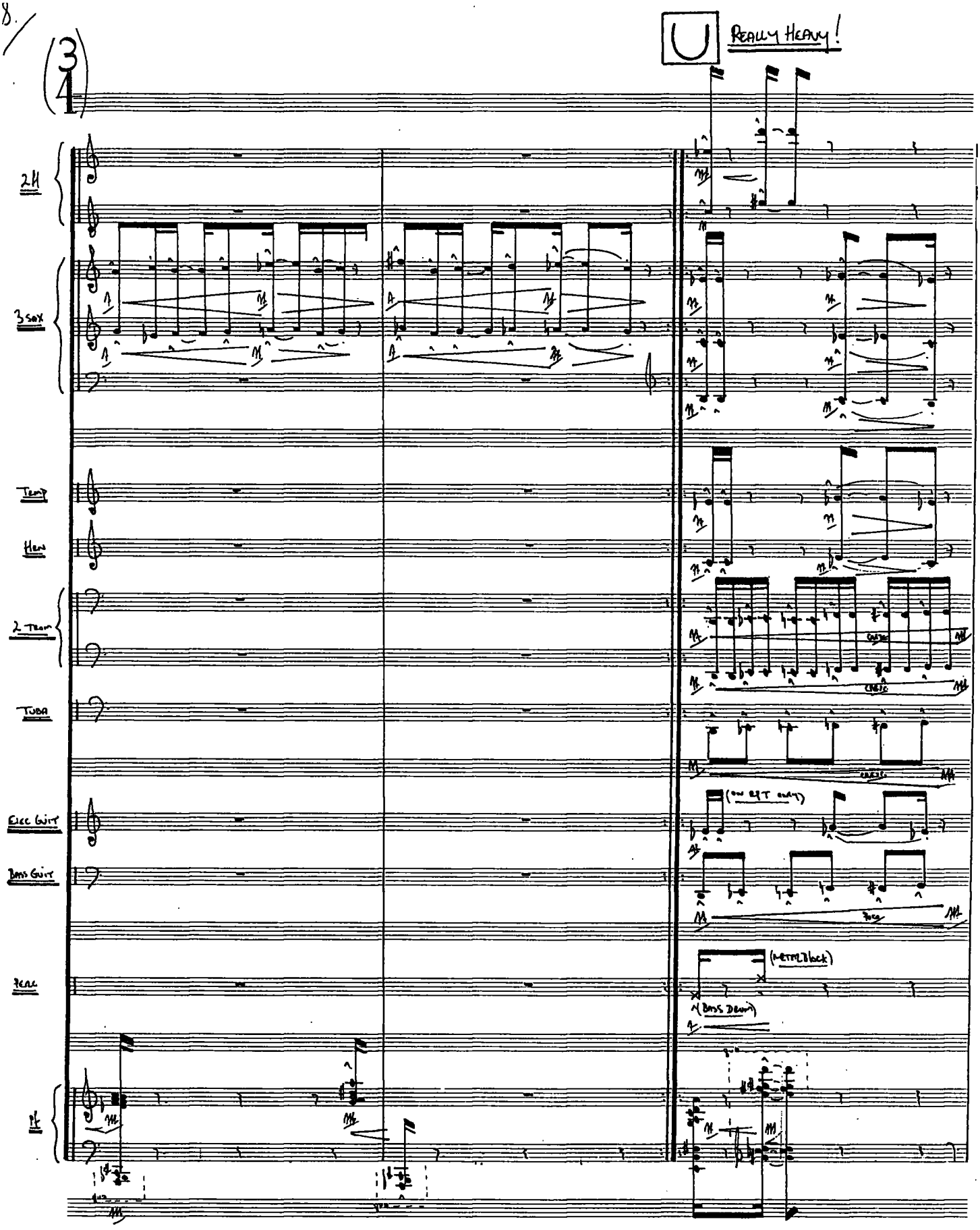
T

REALLY PUMPING!

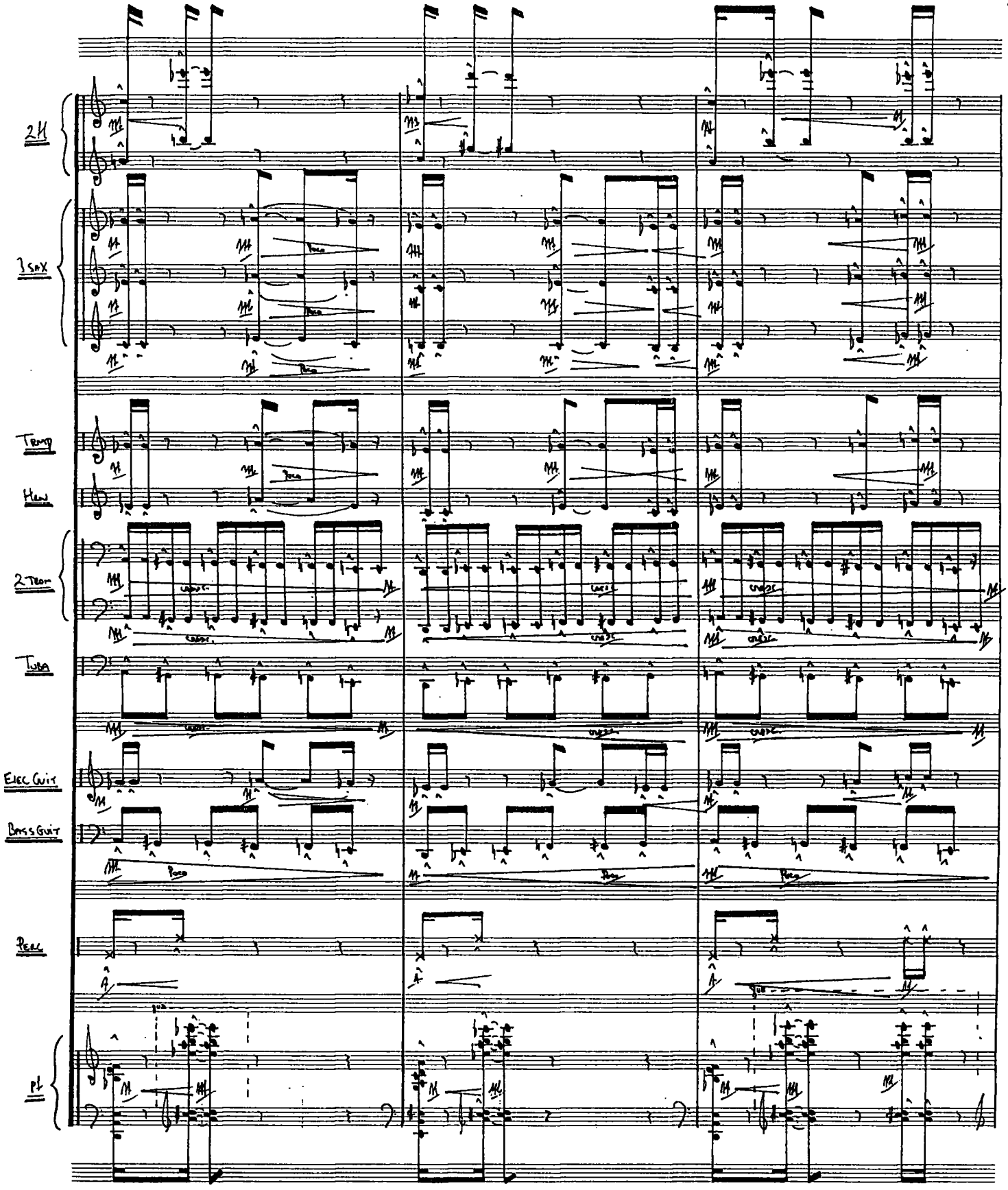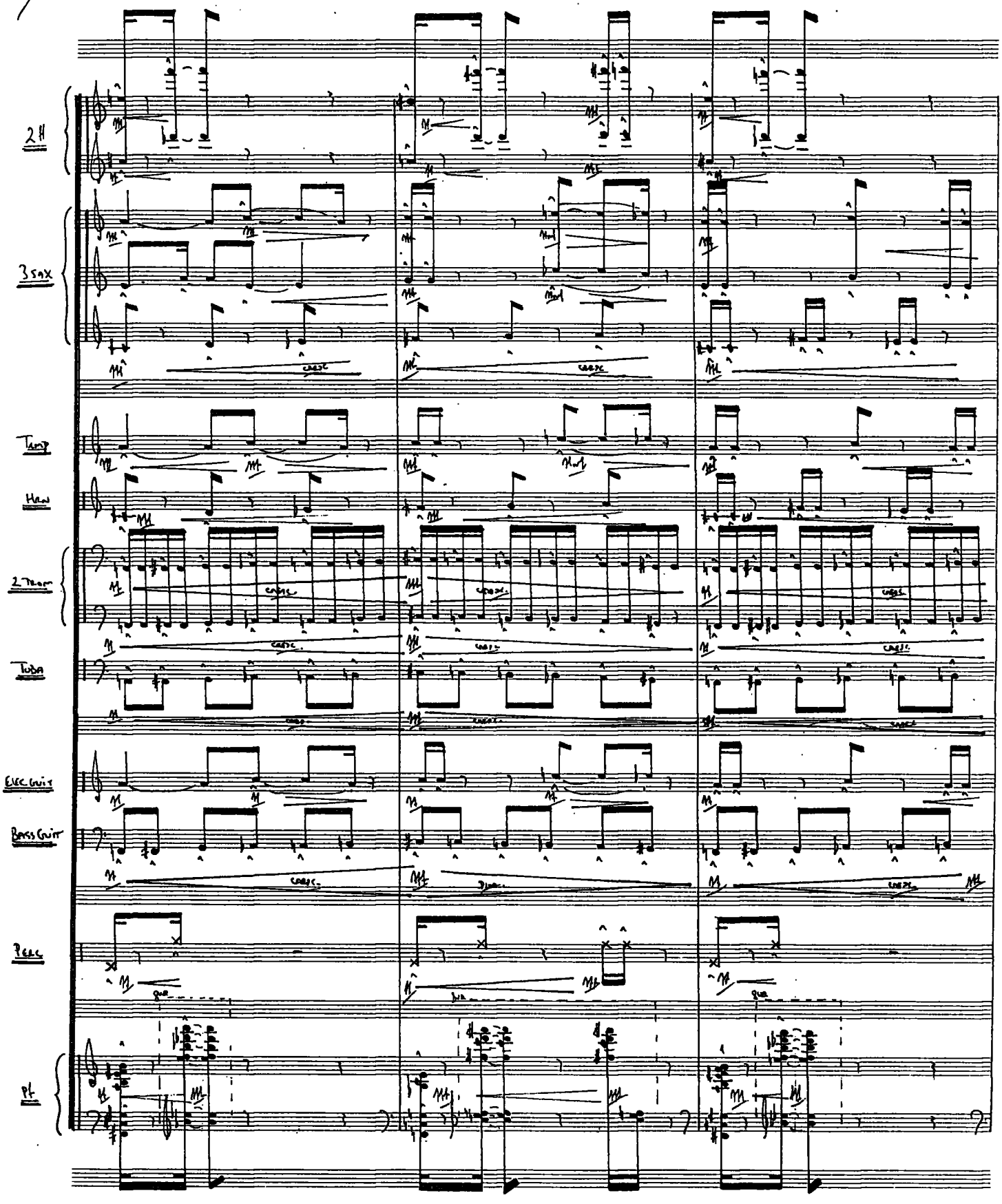




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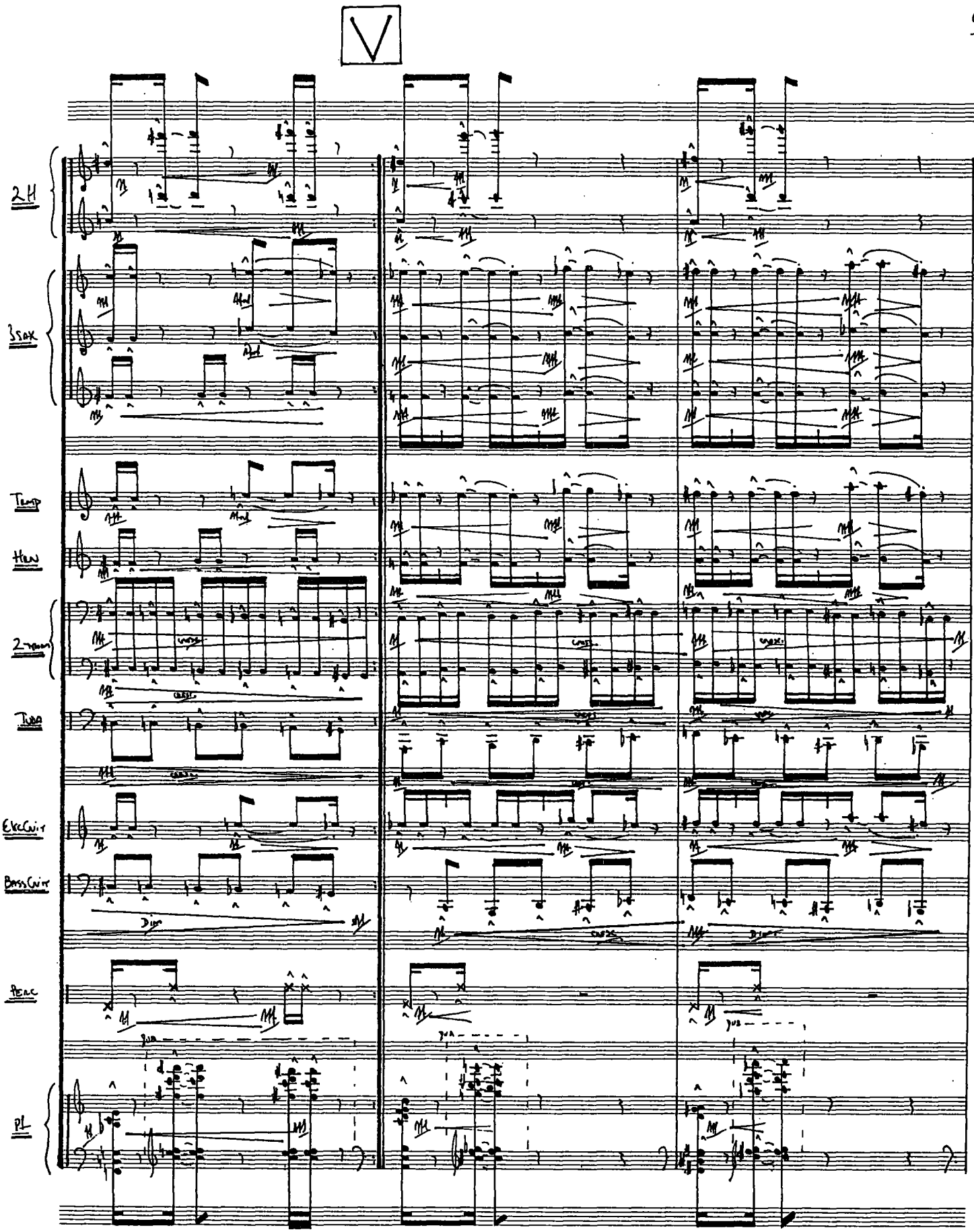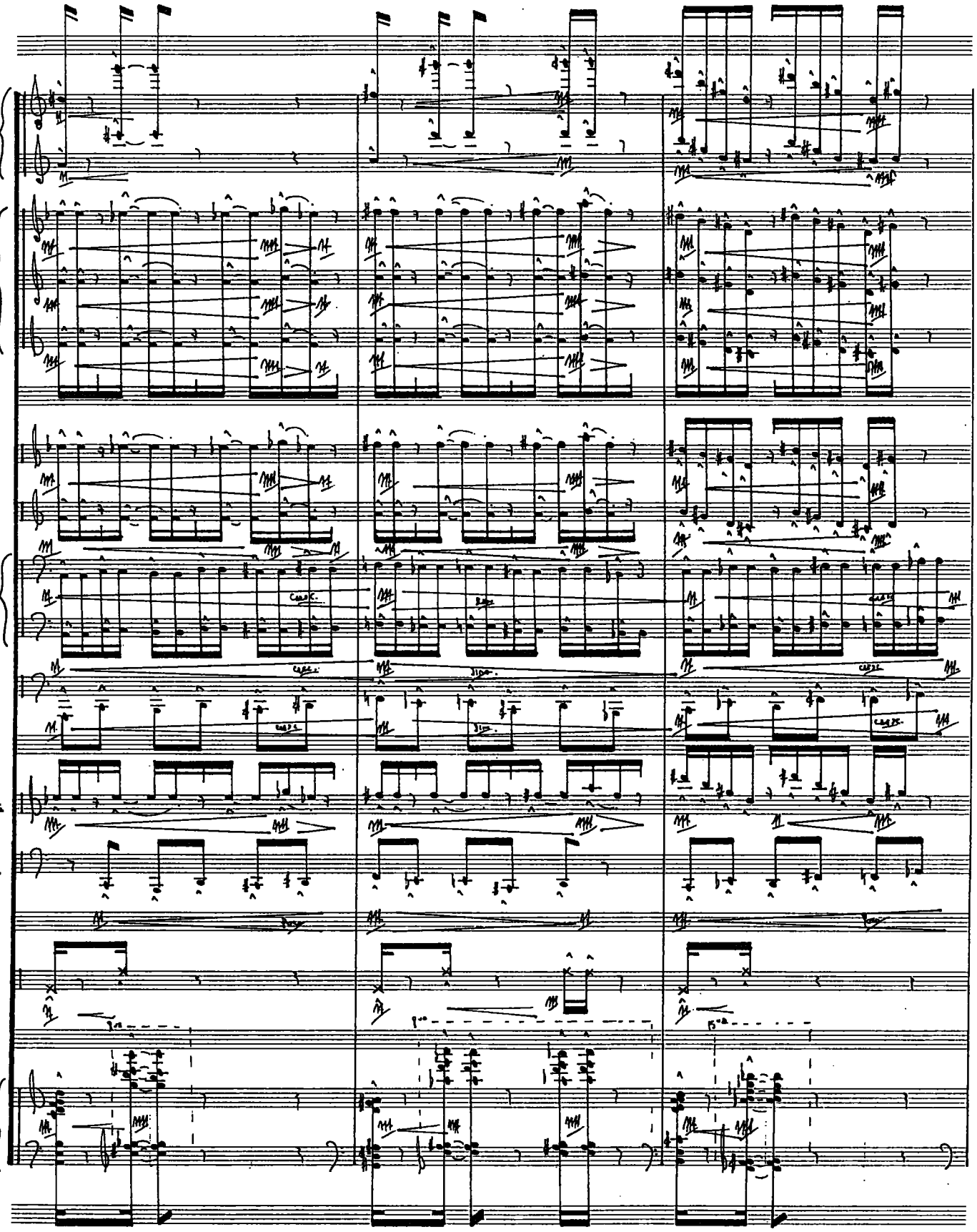


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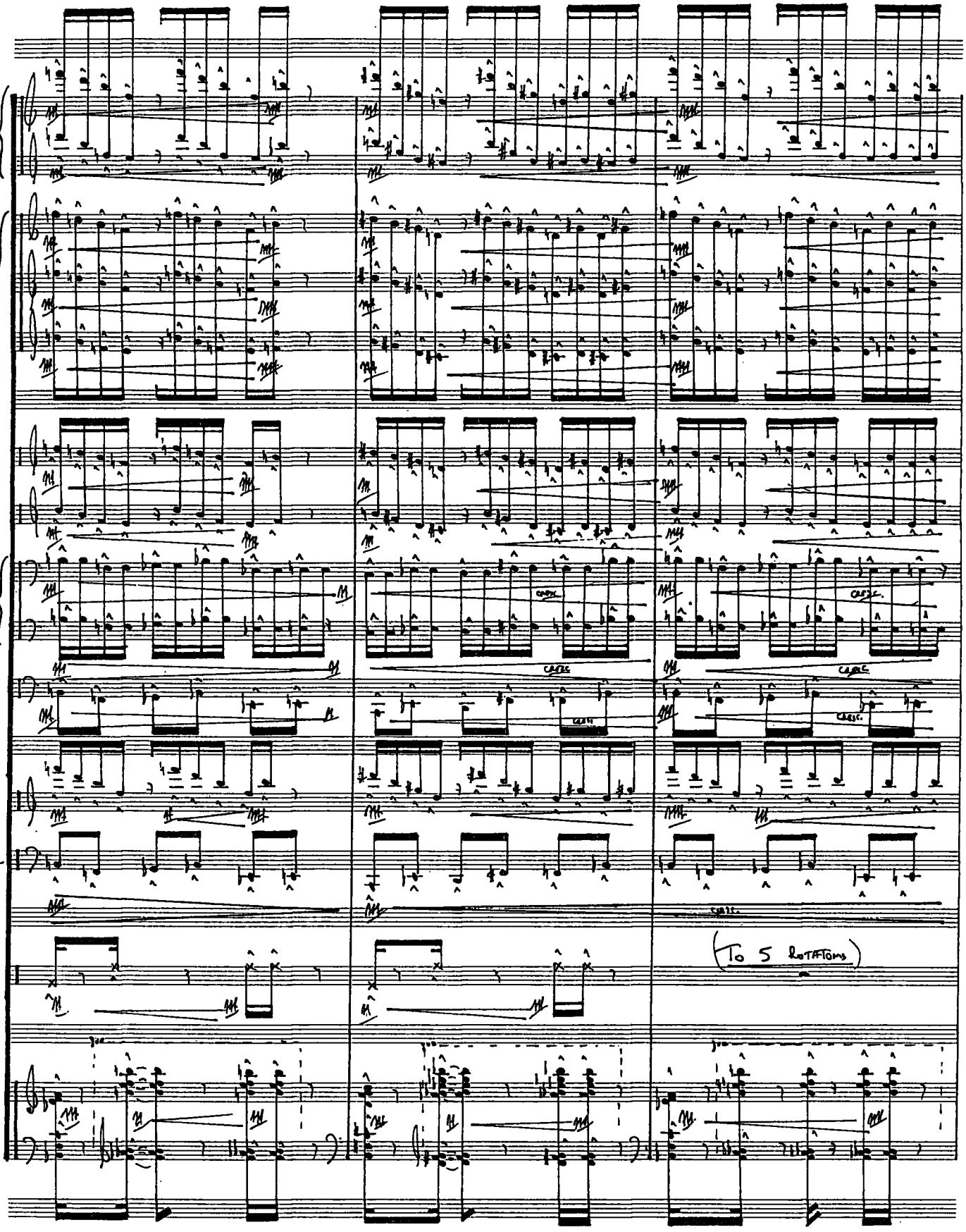

2 H
3 SAX
TRMP
HORN
2 TROM
TUBA
ELEC GUIT
BASS GUIT
PERC
PF



Order Ref. No. 12716


V
2 H
3 Sax
Tromp
Hrn
2 Tbn
Tba
Elec Gtr
Bass Gtr
Perc
Pf


2 Fl
3 Sax
Tromp
Horn
2 Trom
Tuba
Elec Guit.
Bass Guit.
Perc
Pf


2 Fl
3 Sax
Trump
Horn
2 Tbn
Tuba
Elec Guitar
Bass Guitar
Perc
Pf
(To 5 Rotations)

54.

W

(3/4)

2H

3SAX

TRMP

HRN

TRBN

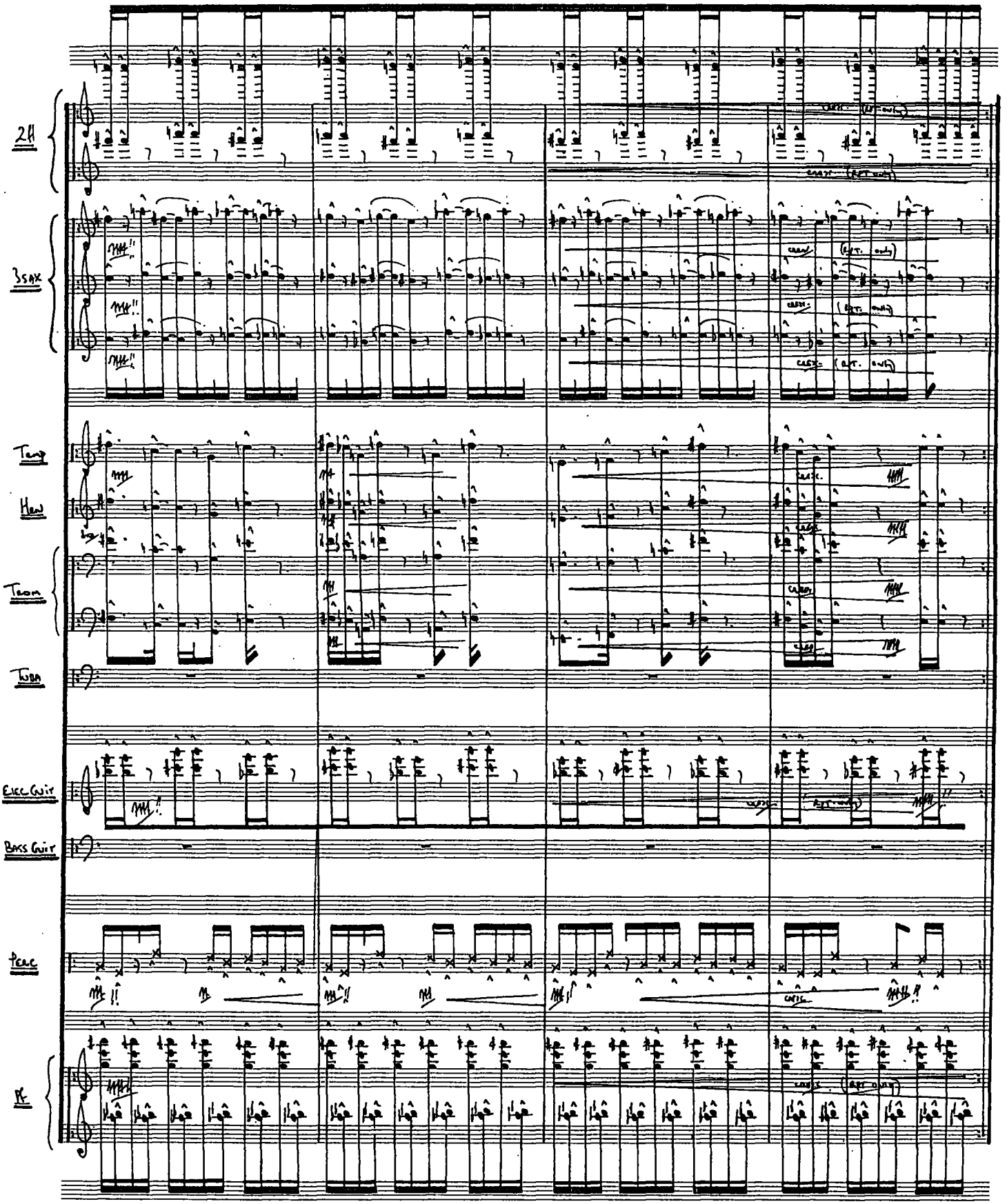
TUBA

ELEC GUIT

BASS GUIT

PERC

PF


2fl
3sax
Tpt
Hrn
Tbn
Tuba
Elec Guit
Bass Guit
Perc
Pf

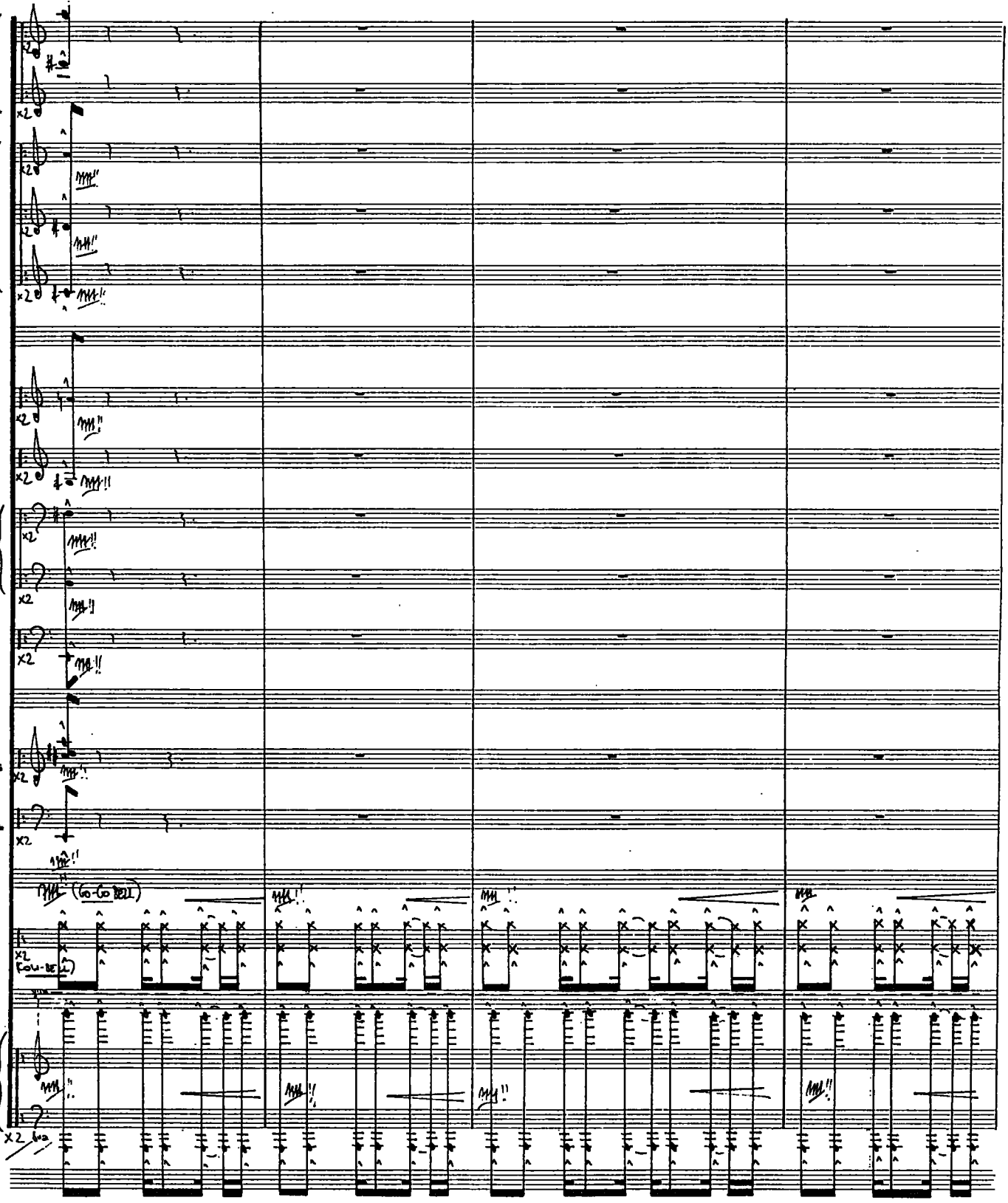
X

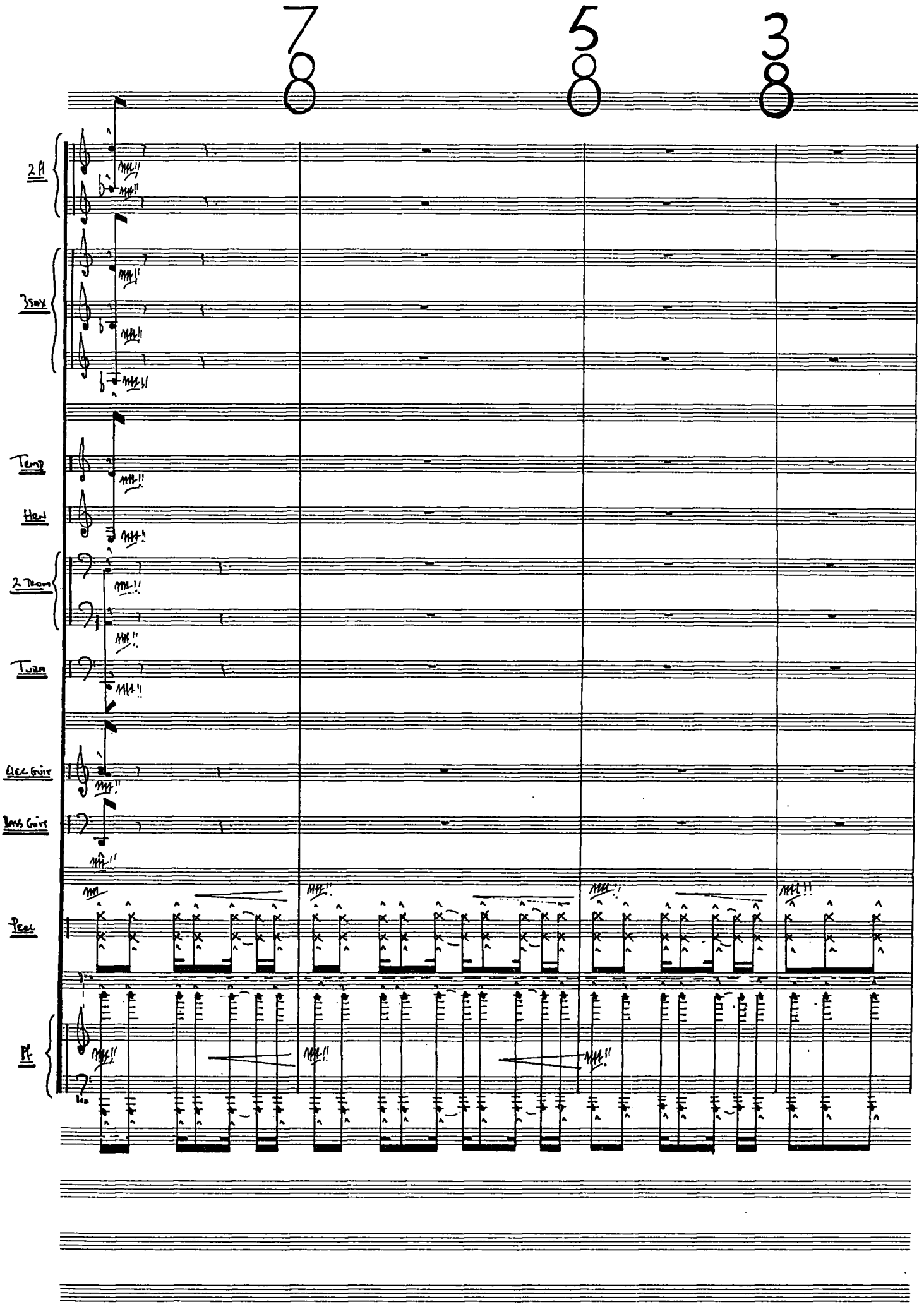
56.

A LITTLE LESS MANIC!!
(BUT STILL AWESOMELY POWERFUL)

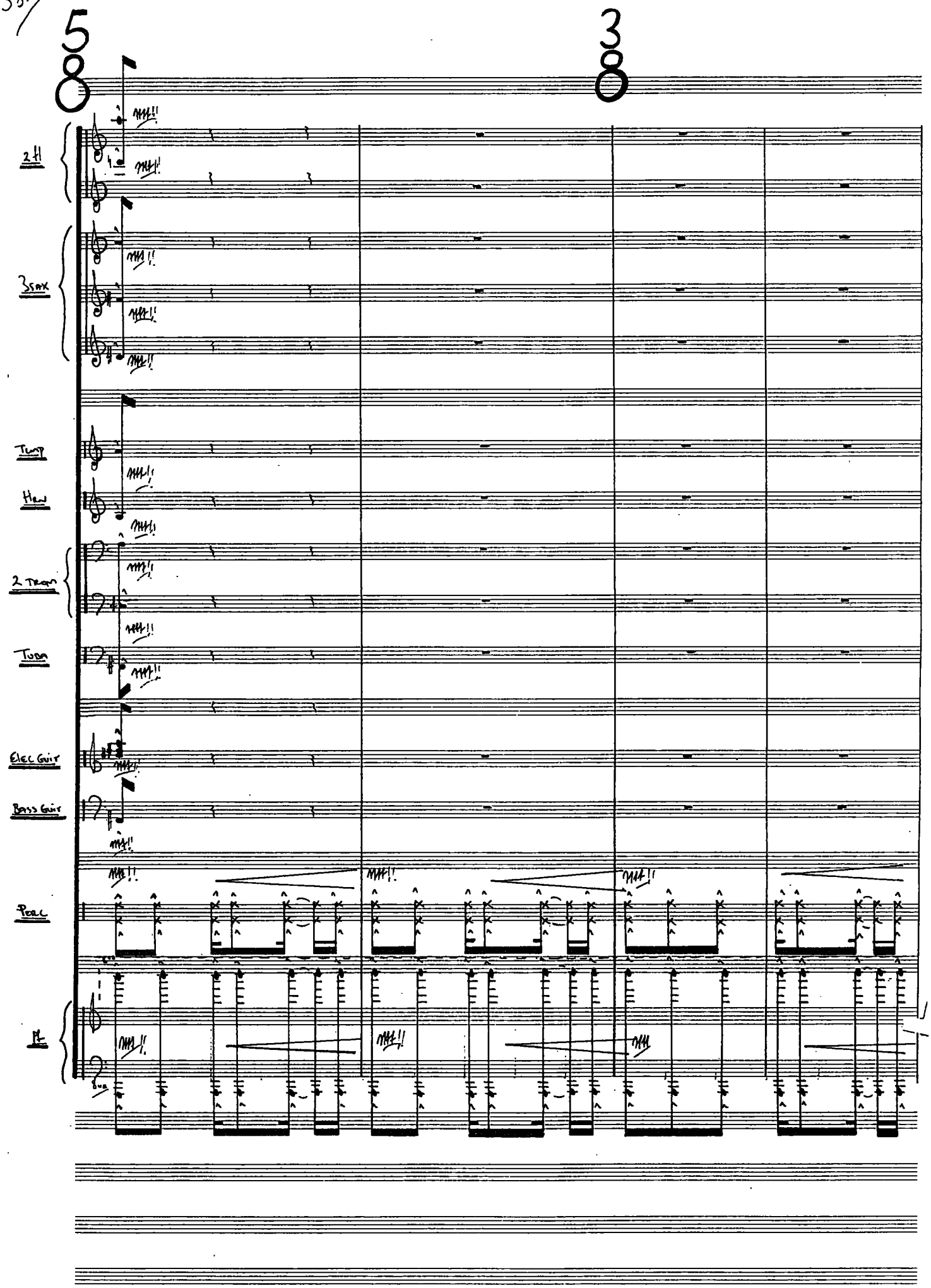
REPEAT x 2 (TOTAL PLAY 3x)

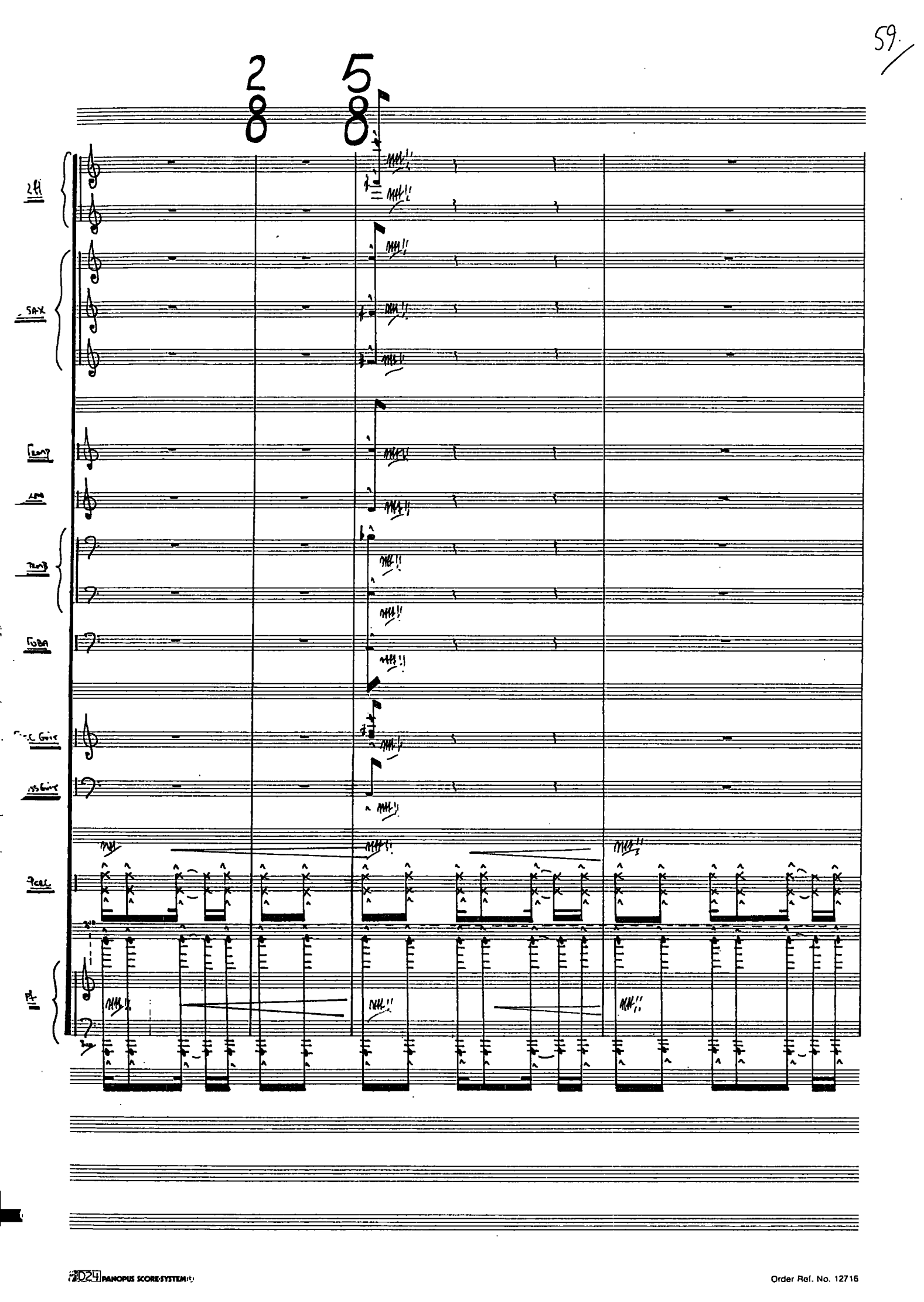
5/8 7/8 5/8



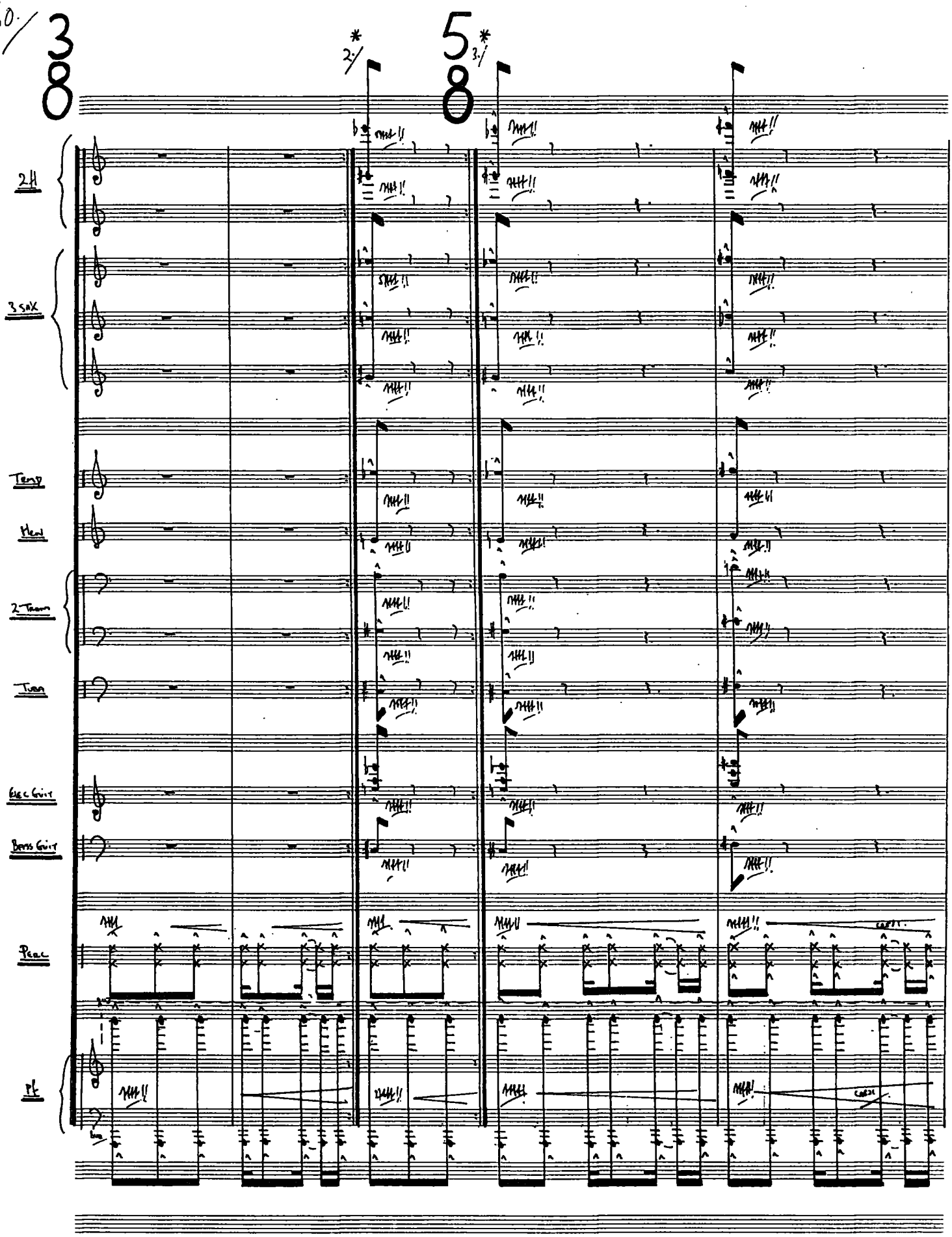


Order Ref. No. 12716

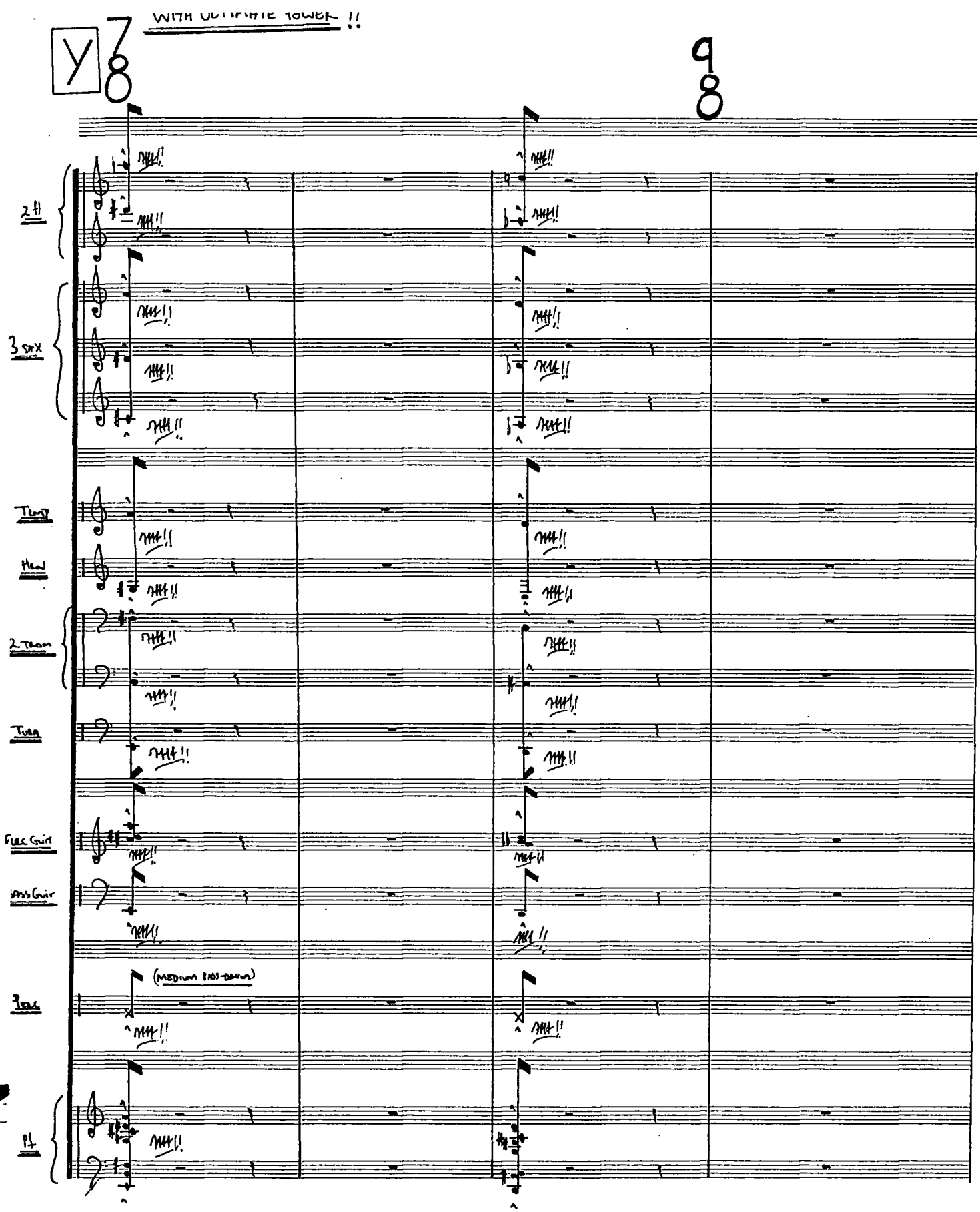

5/8
3/8
2 Fl
3 Sax
Trmp
Hrn
2 Trom
Tuba
Elec Guit
Bass Guit
Perc
Pf

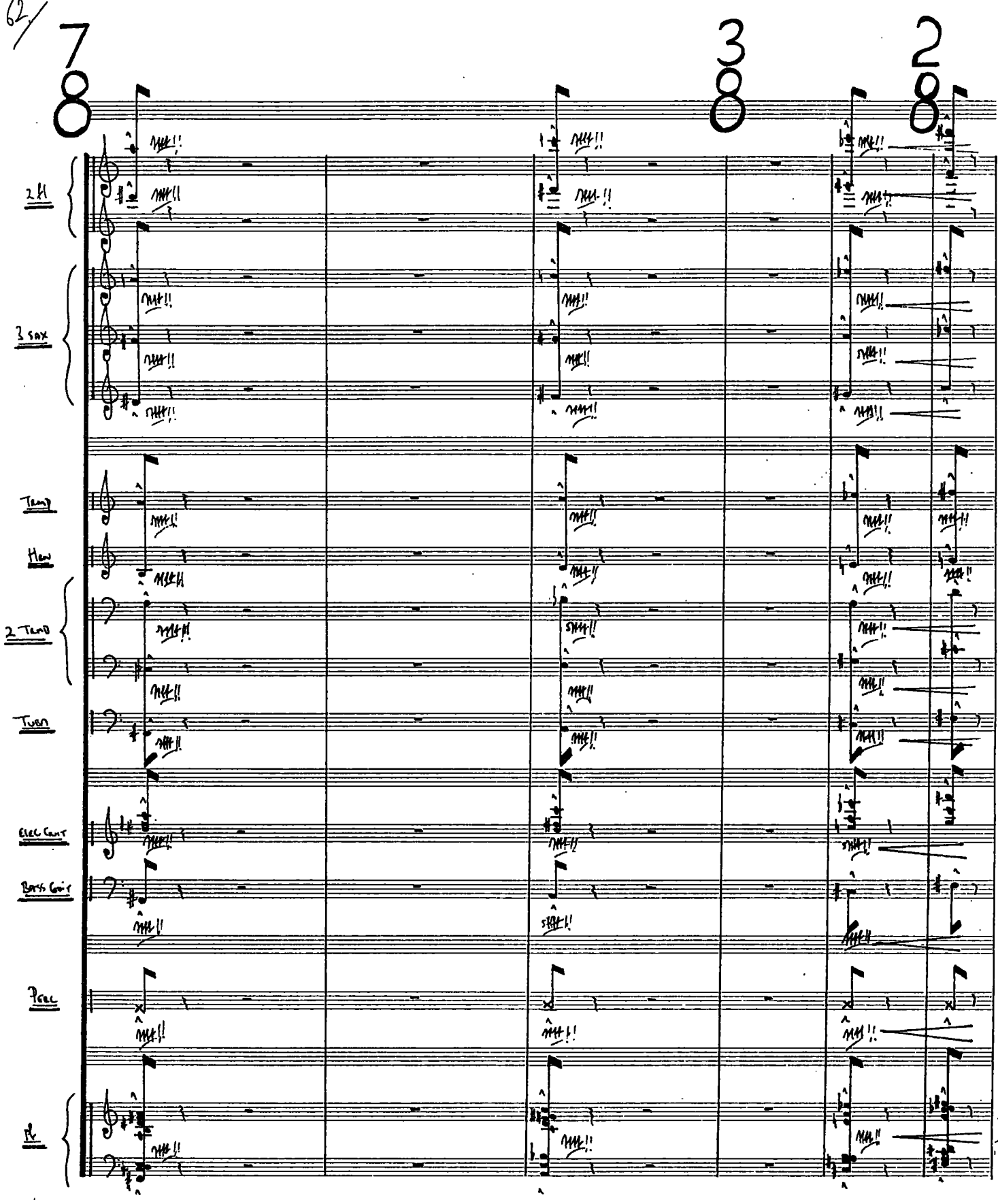

2
8
5
8
Fl
Sax
Trmp
Tbn
Tuba
Perc

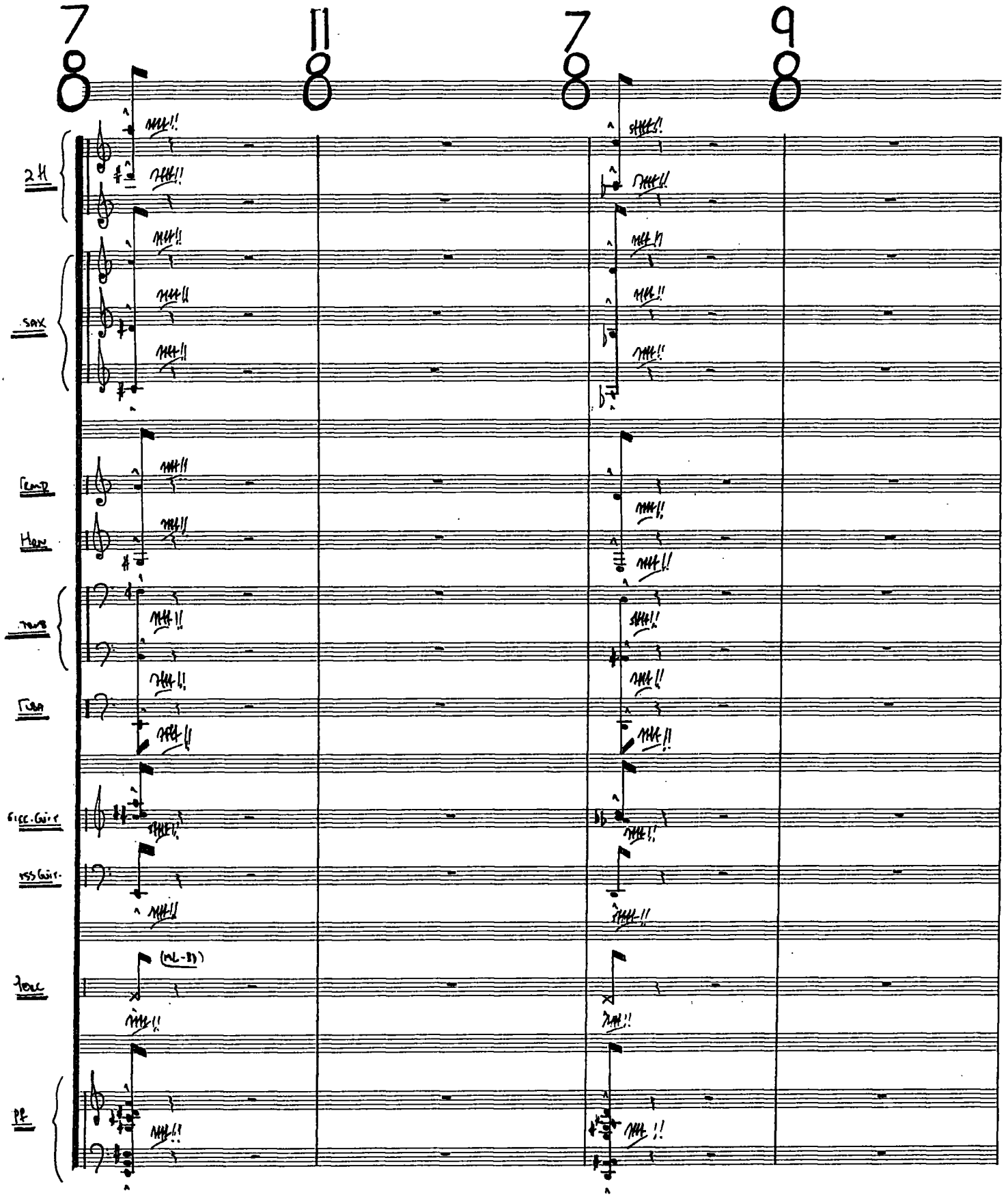
60.

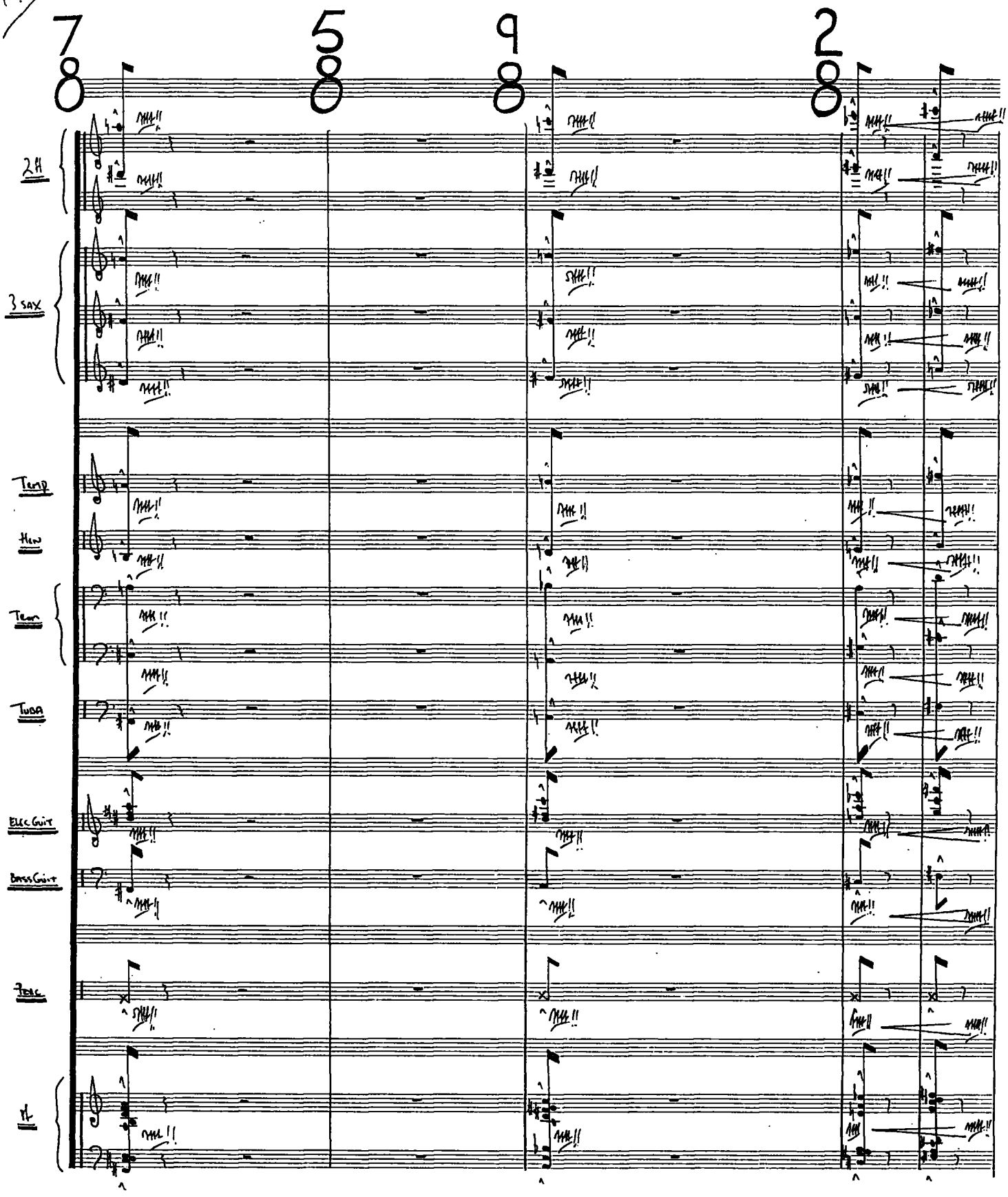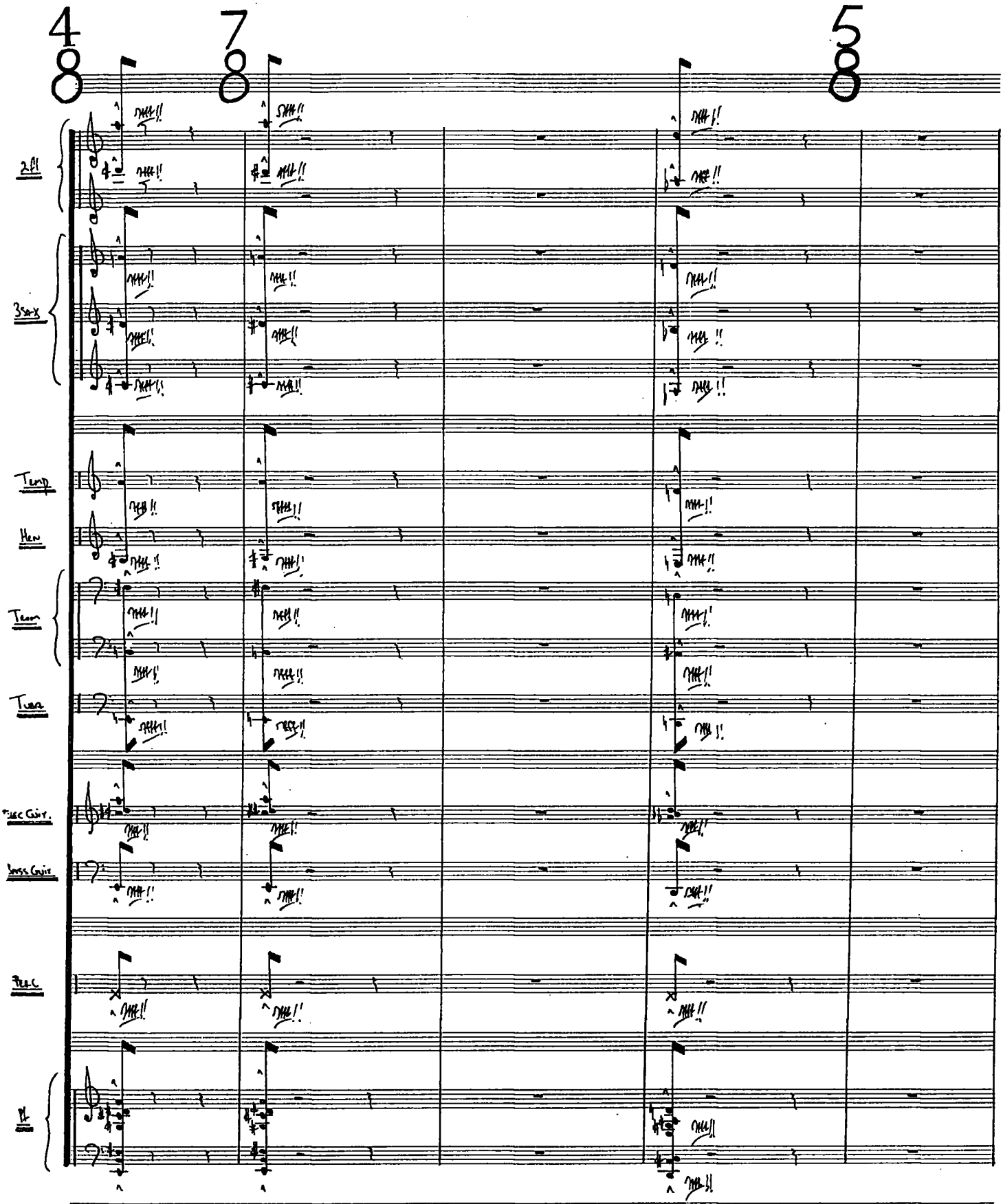


* = THE REPEATS WORK IN AN ADDITIVE SYSTEM. ON FIRST STATEMENT OF SECTION PLAY TO FIRST REPEAT SIGN. ON SECOND STATEMENT OF SECTION PLAY TO SECOND REPEAT SIGN AND ON THIRD AND FINAL STATEMENT PLAY TO SECOND REPEAT SIGN AND THEN THE NEXT TWO BARS BEFORE [Y]

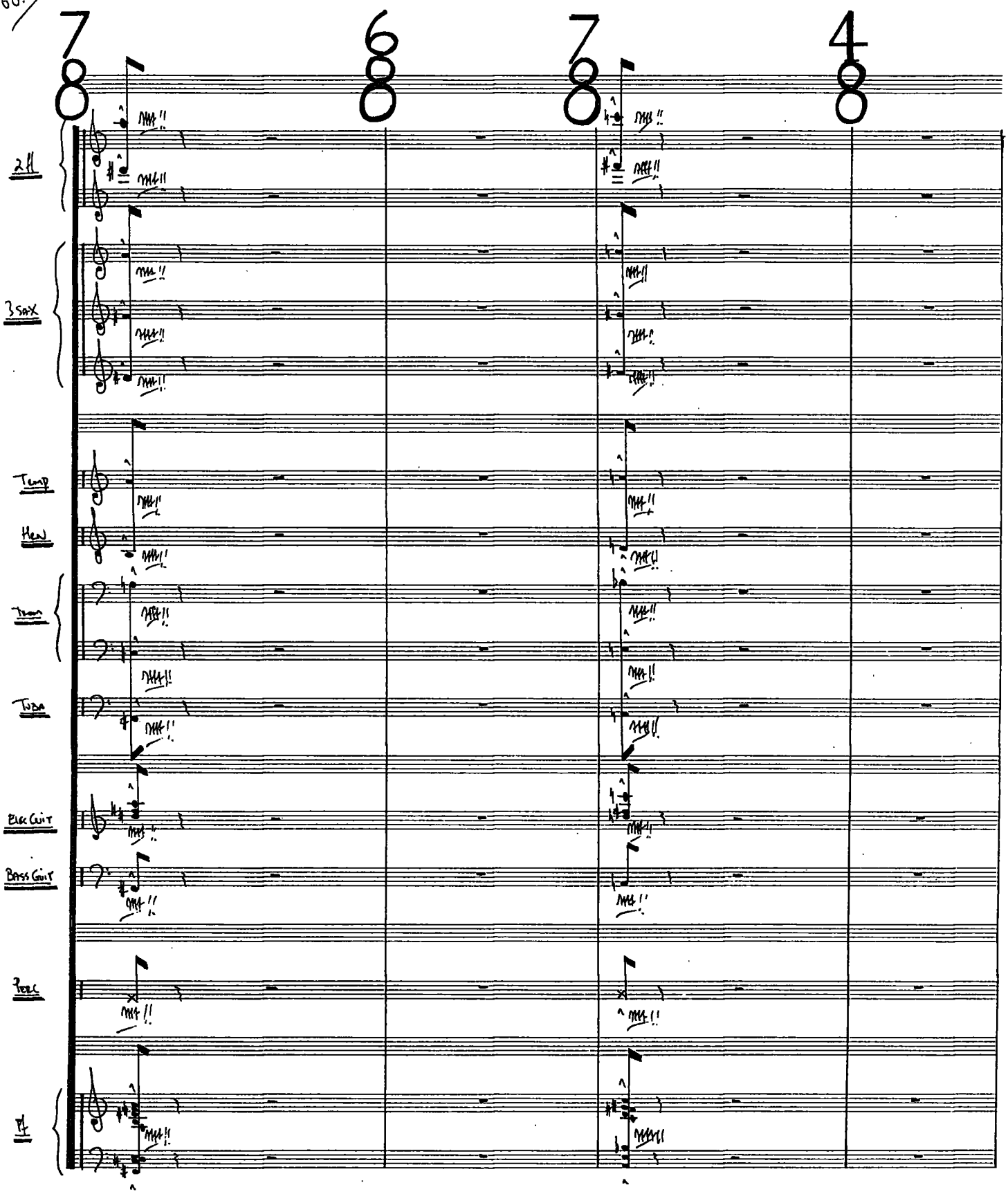

WITH ULTIMATE POWER !!
Y
7
8
9
8
2 Fl
3 Sax
Tenor
Horn
2 Trom
Tuba
Elec Guit
Bass Guit
(MEDIUM BASS-DRUM)
Perc
Pf

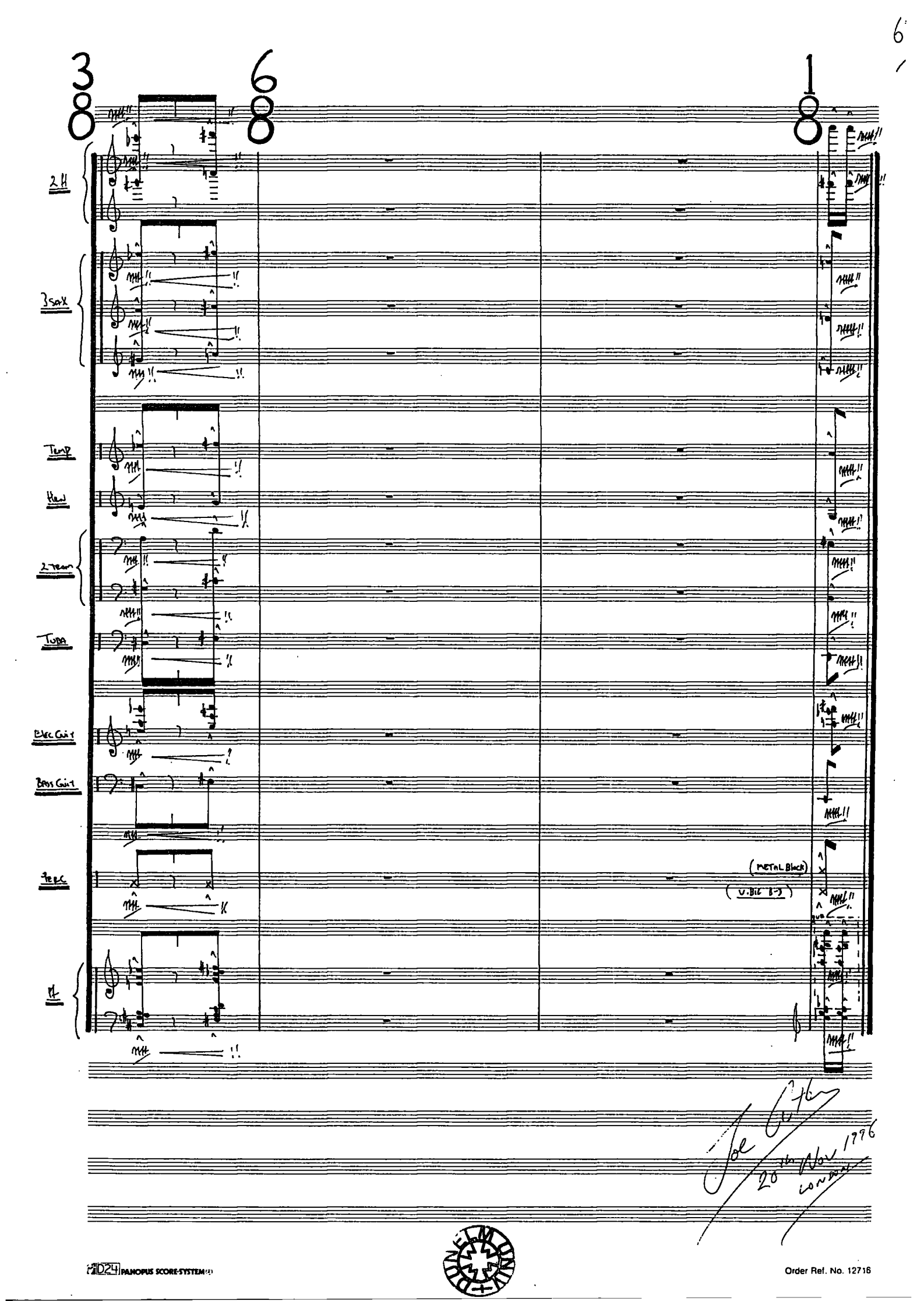

62
7/8
3/8
2/8
2 Fl
3 Sax
Tpt
Hrn
2 Tbn
Tuba
Elec Gtr
Bass Gtr
Perc
Pf


7/8
11/8
7/8
9/8
2 H
Sax
Trp
Hrn
Tbn
Tba
Elec. Guit
Bass Guit.
Voice
(NL-B)
Pf


7/8
5/8
9/8
2/8
2 Fl
3 Sax
Tenor
Horn
Tenor
Tuba
Elec Guit
Bass Guit
Perc
Pf


4/8
7/8
5/8
2 Fl
3 Sax
Tenor
Hrn
Tbn
Tba
Elec Guit.
Bass Guit.
Perc
Pf


7/8
6/8
7/8
4/8
2 Fl
3 Sax
Tromp
Horn
Trom
Tuba
Elec Guit
Bass Guit
Perc
Pf


2 H
3 Sax
Tmp
Hrn
2 Trom
Tuba
Elec Guit
Bass Guit
Perc
H
(METAL Block)
(V.Bit B-3)



About Contemporary Voices

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Joe Cutler

Striking Out

(1996)



11 NOV 2003

PERCUSSION LIST

3 PEKING OPERA GONGS

4 GONGS (VERY LARGE TO SMALL)

5 WOODBLOCKS

TUBULAR BELLS



METAL PIPE

2 COW BELLS

CYMBAL

MARK-TREE

PIN CHIMES

---

2 BONGOS

2 TOM-TOMS

BASS DRUM

DURATION : C. 11 MINUTES

FOR DAVID PRICE, DEDICATED TO STANISŁAW SKOCZYŃSKI

STRIKIN OUT

JOE CUTLER

1996

FOR PERCUSSION SOLO

≈ 85

RITUAL-LIKE

WITH POWER!

PEKING OPERA

GONGS

ONGS

WOODBLOCKS

METAL PIPE

LOW BELLS

SUSPENDED

X-TABLE

BONGOS

PEKING OPERA

GONGS

WOOD-BLOCKS

METAL PIPE

LOW BELLS

SUSPENDED

X-TABLE

DRUMS

WITH ENERGY, IN A FREE TIME

PIÙ MOSSO ♩ ≈ 100

(RHYTHMICALLY)

WITH POWER!

OPERA GONGS

GONGS

WOOD-BLOCKS

METAL PIPE

LOW BELLS

SUSPENDED

X-TABLE

DRUMS

GONGS

WOOD-BLOCKS

METAL PIPE

LOW BELLS
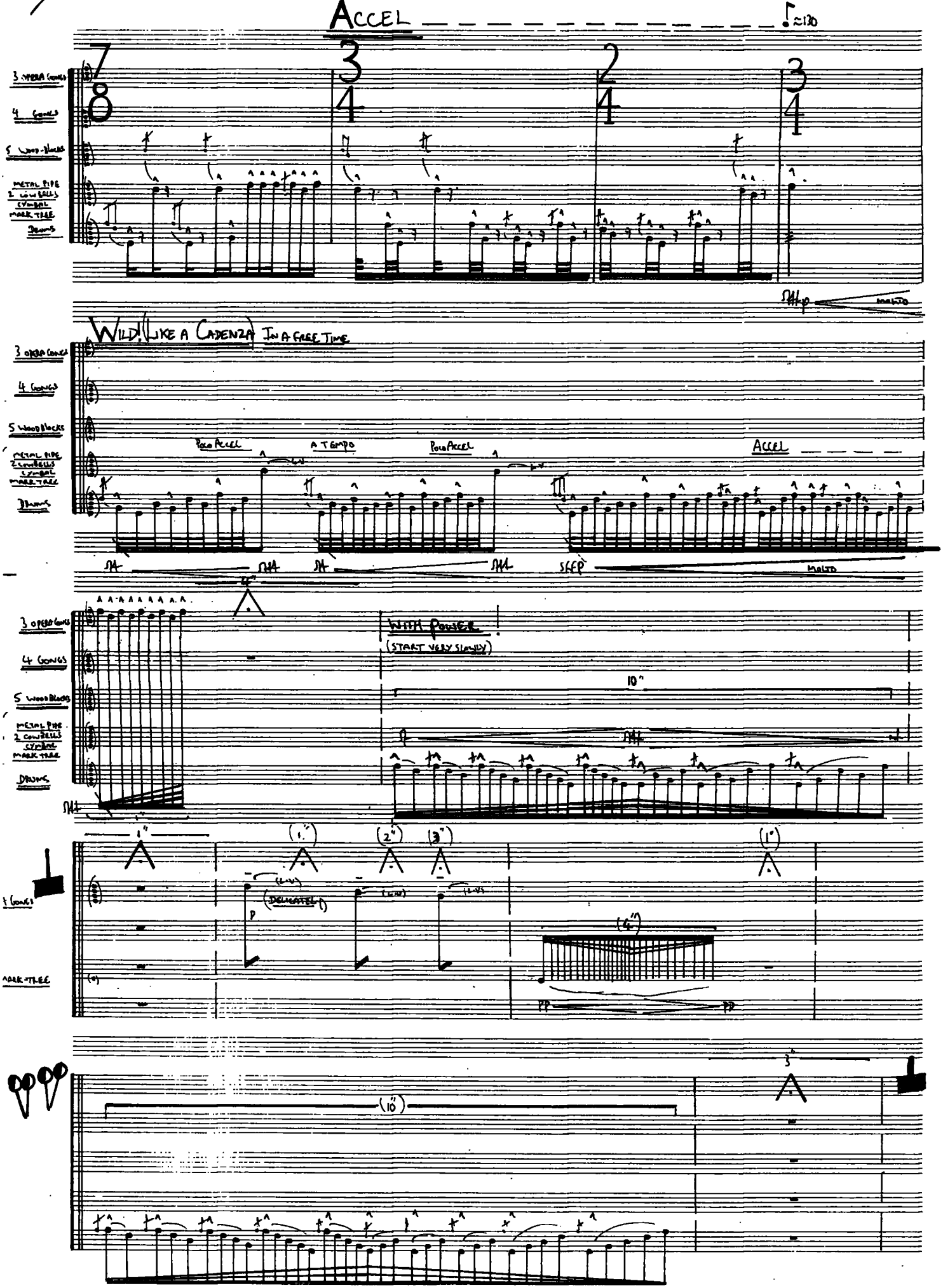
SUSPENDED

X-TABLE

DRUMS

(DANCE-LIKE)

2.


ACCEL
♩=130
3 OPERA CONGAS
4 CONGAS
5 WOOD BLOCKS
METAL PIPE
2 COWBELLS
CYMBAL
MARK TREE
DRUMS
WILD (LIKE A CADENZA) IN A FREE TIME
POCO ACCEL
A TEMPO
POCO ACCEL
ACCEL
MOLTO
WITH POWER
(START VERY SLOWLY)
10"
(DELICATELY)
PP
(10")

VERY DELICATELY

c.8" c.2" c.1"

ERA GONGS

CHIMES

WOOD-BLOCKS

WIRE-TREE

DRUMS

p

Poco

3"

c.4" c.5" c.6"

RHYTHMIC BUT DISTANT ♩ ≈ 108

4 GONGS

pp ppp pppp

ICE BELL WITH RIVETS

(WITH FINGER-TIPS)

(LIKE AN ECHO)

pp

MENACING!
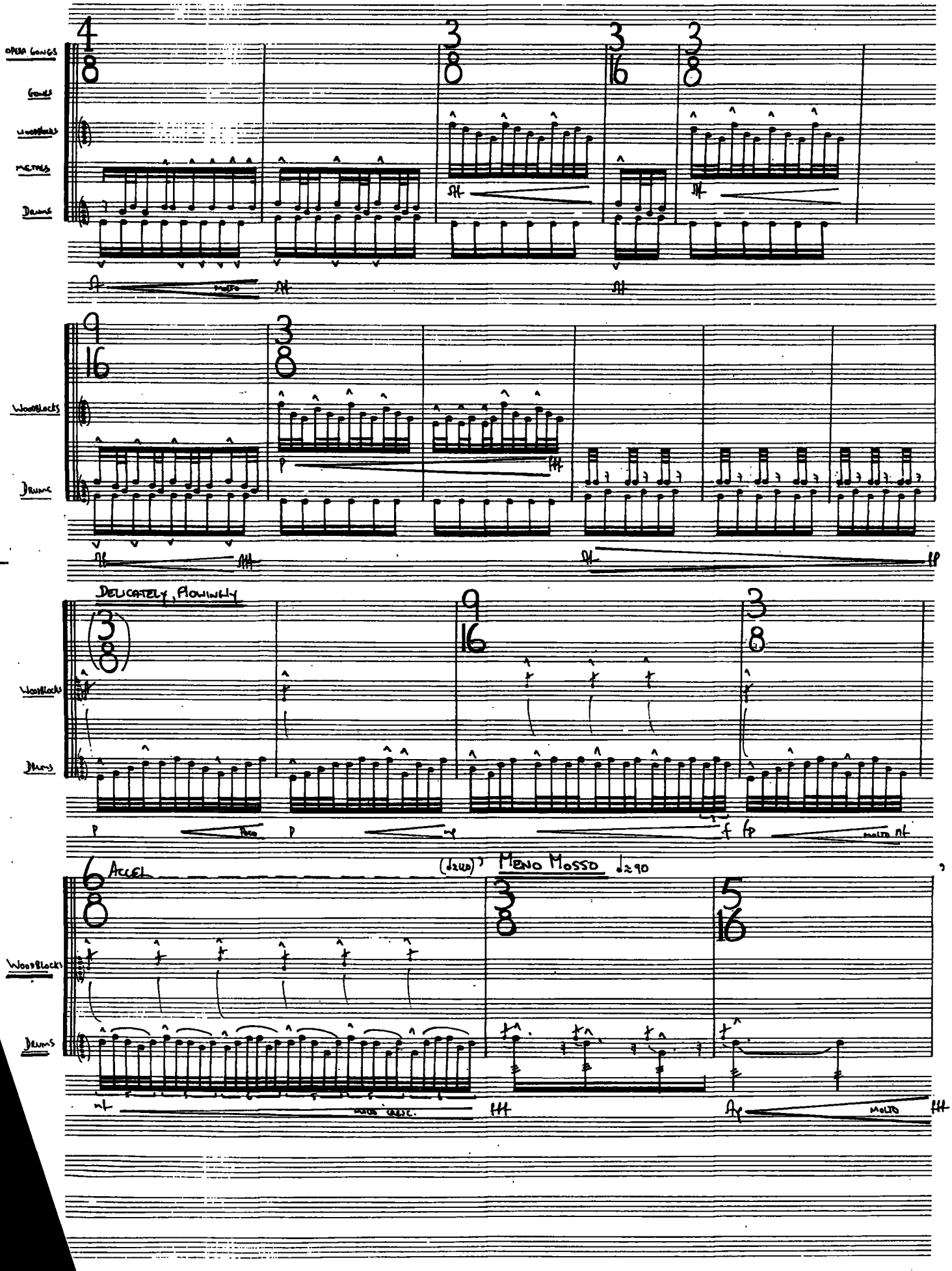
RHYTHMIC AND POWERFUL

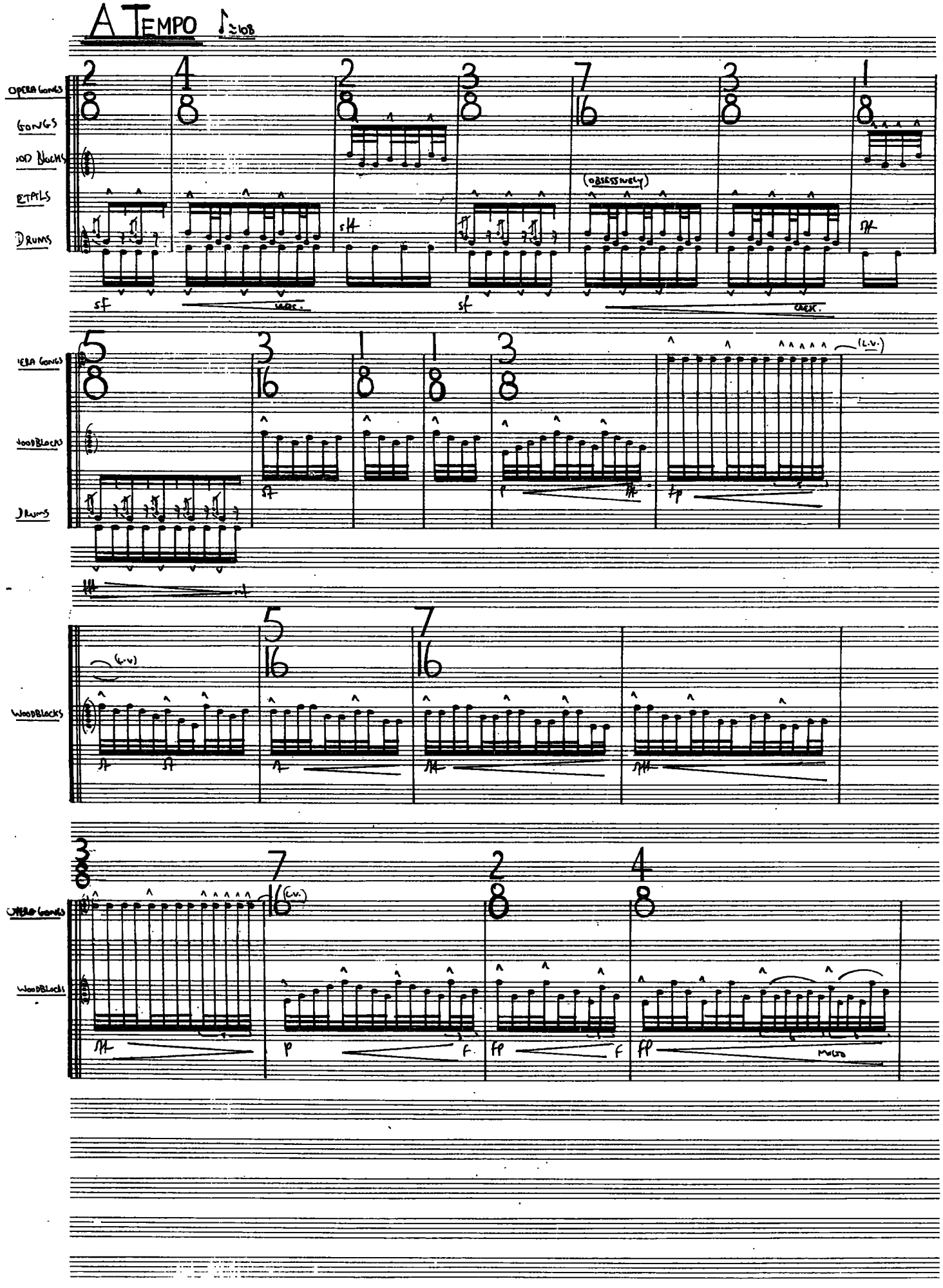
ICE BELL WITH RIVETS
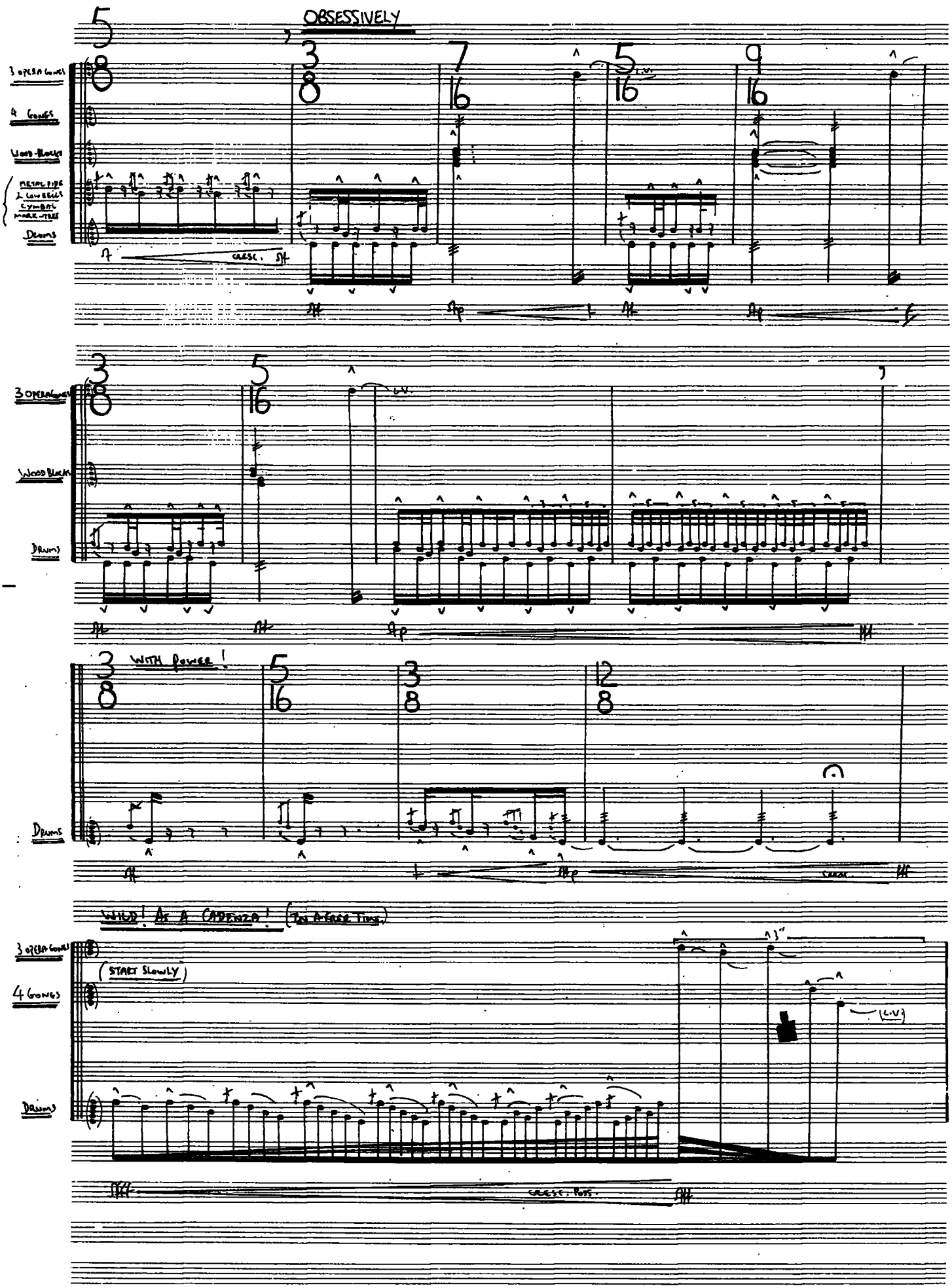
pp p sf mf

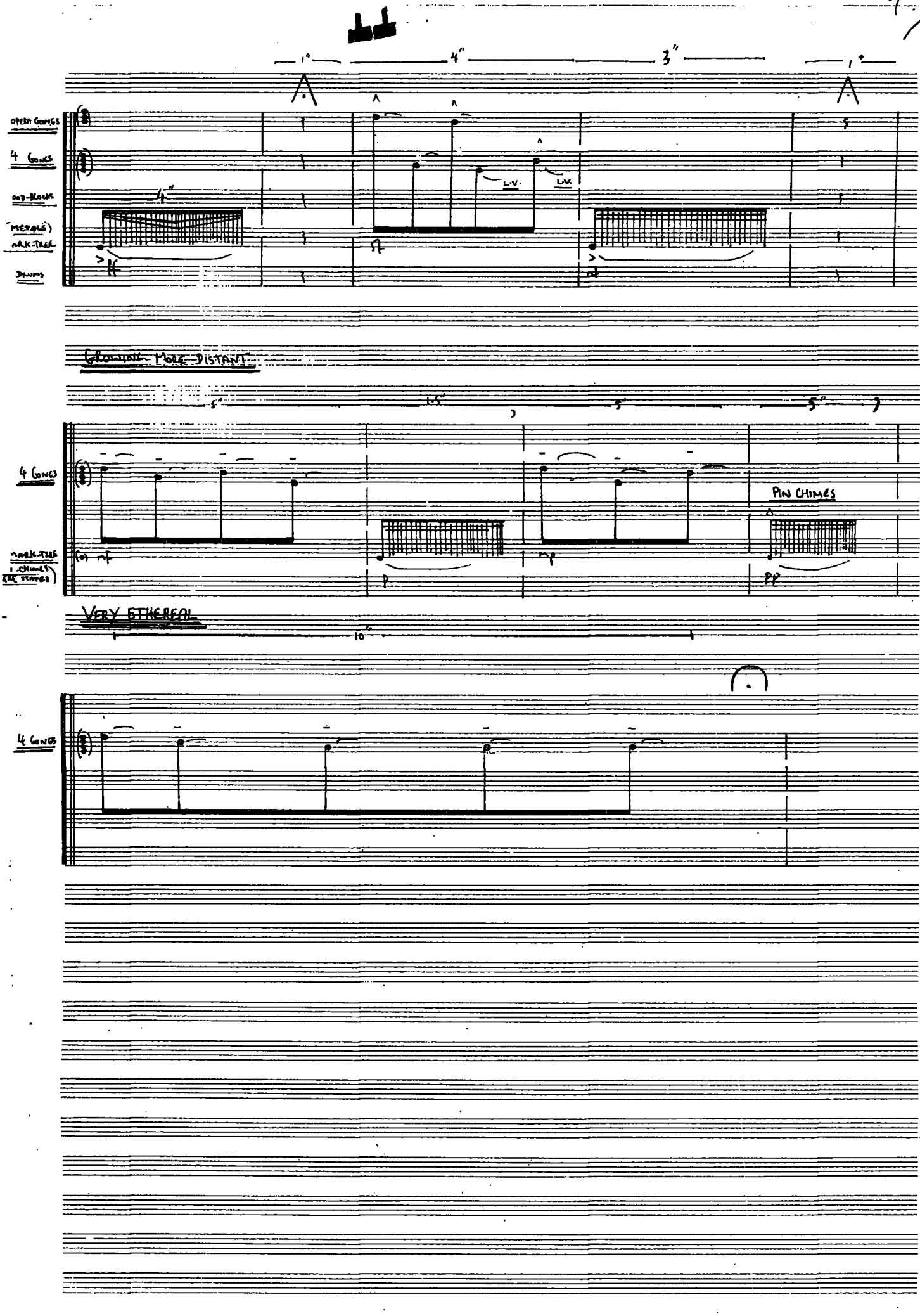
WOODBLOCKS

DRUMS


OPERA GONGS
GONGS
WOODBLOCKS
METALS
DRUMS
WOODBLOCKS
DRUMS
DELICATELY, FLOWINGLY
WOODBLOCKS
DRUMS
ACCEL
(d2=d3) MENO MOSSO d=90
WOODBLOCKS
DRUMS


A TEMPO ♪=108
OPERA GONGS
GONGS
WOOD BLOCKS
CYMBALS
DRUMS
(OBSESSIVELY)
WOODBLOCKS
(L.V.)
MUTE


OBSESSIVELY
3 OPERA GONGS
4 GONGS
WOOD-BLOCKS
METAL PIPE
LOW BELL
CYMBAL
DRUMS
cresc. sf
LV.
WOOD BLOCKS
WITH POWER!
WILD! AS A CADENZA! (NO A TEMPO THIS)
(START SLOWLY)
(L.V.)
cresc. poss.


1"
4"
3"
1"
OPERA GONGS
4 GONGS
WOOD-BLOCK
METALS)
MARK-TREE
DRUMS
4"
L.V.
L.V.
GLOCKEN MORE DISTANT
5"
1.5"
5"
5"
4 GONGS
MARK-TREE
CHIMES
ARE STOPPED)
PIN CHIMES
mf
mf
p
PP
VERY ETHEREAL
10"
4 GONGS

8.

♩=116 RHYTHMIC

LIKE A NEW BEGINNING

3 OPERA GONGS

4 GONGS

: WOOD. BLOCKS

METAL PIPE
: COW-BELL
CYMBAL
MARK-TREE

DRUMS

(DELICATELY)

(ICEBELL)

(L.V)

pp

Woodblocks

METAL PIPE
2 COWBELLS
CYMBAL
MARK-TREE

(DRUMS)

mf

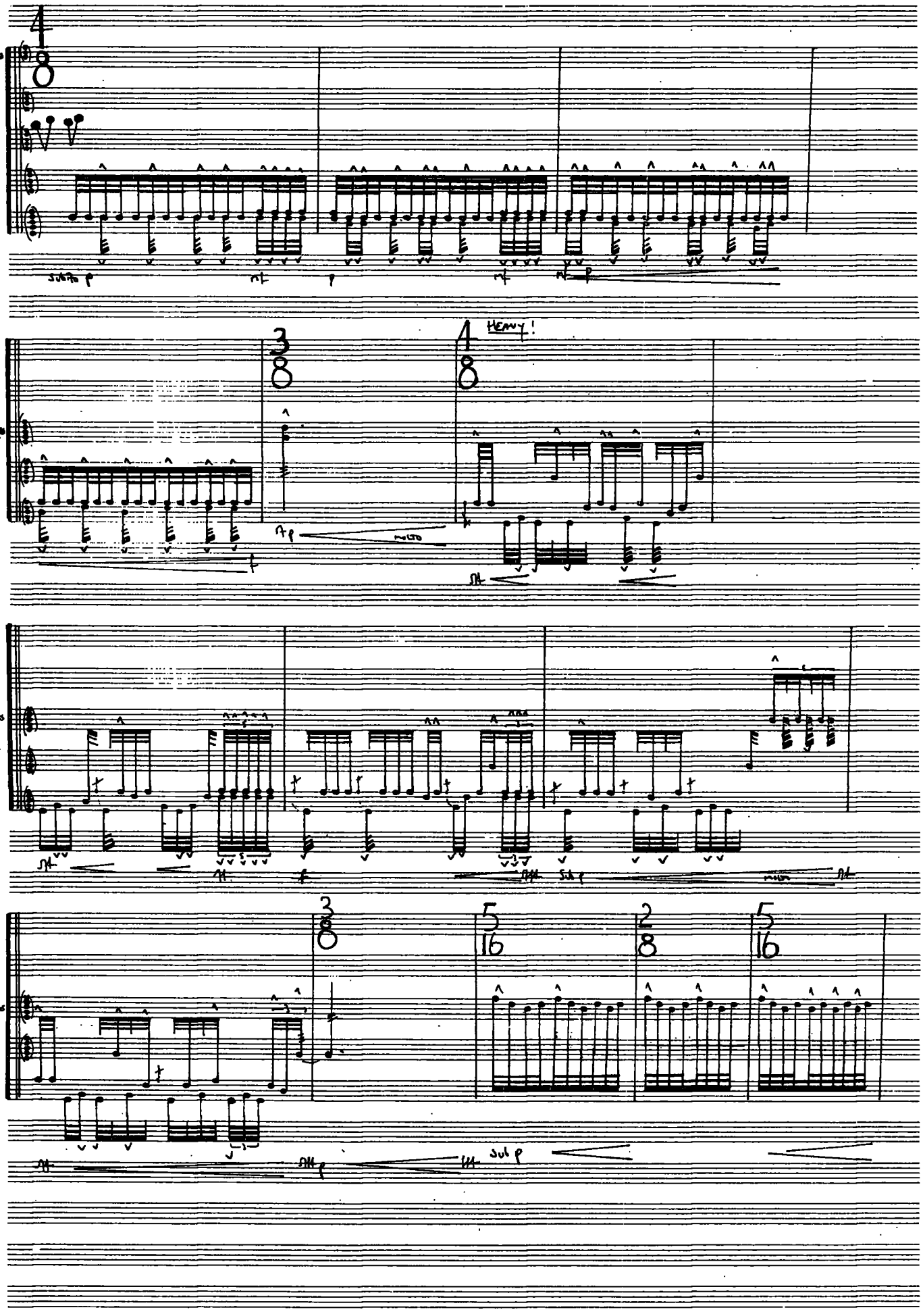
ICEBELL

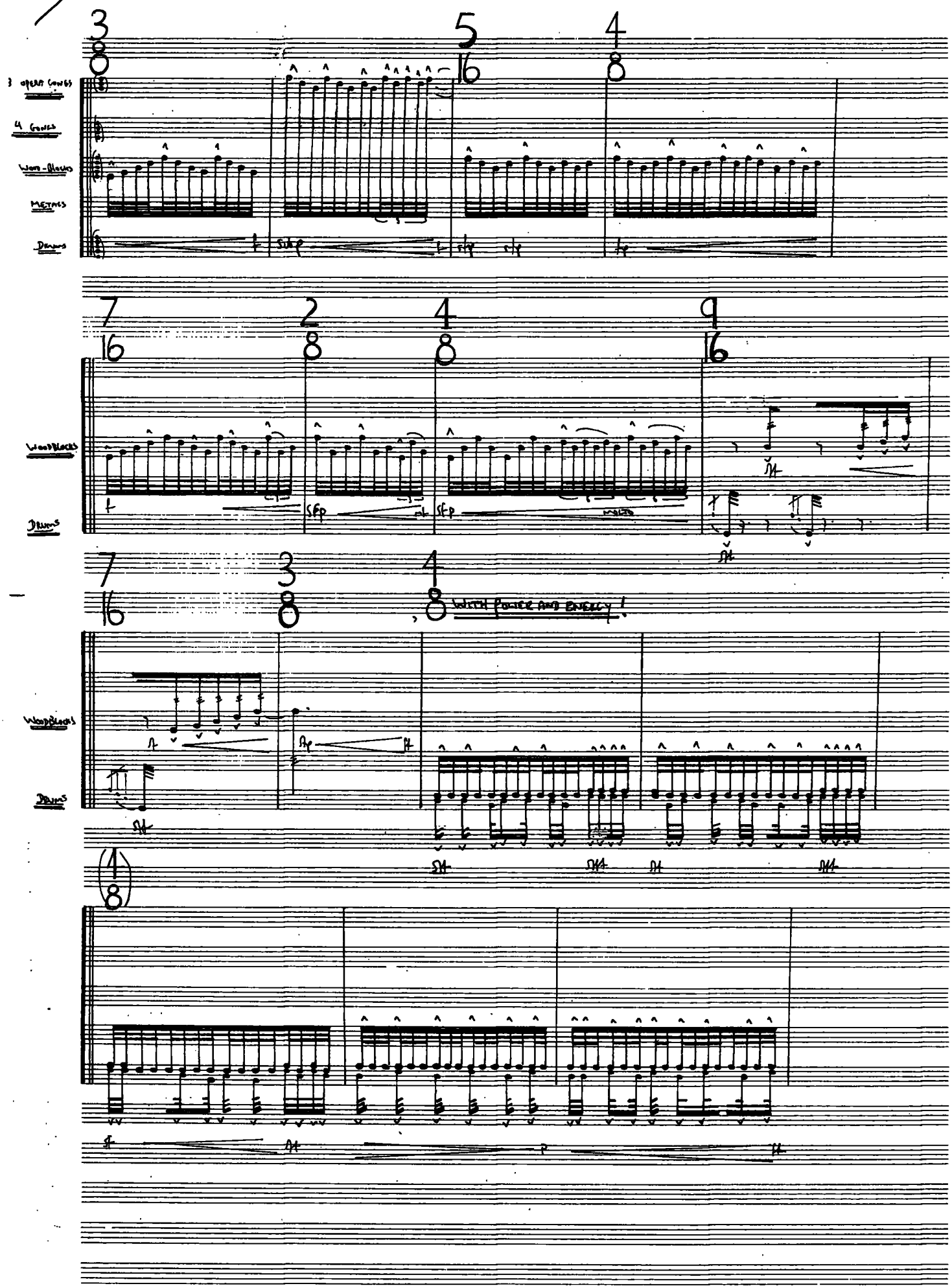
5 WOODBLOCKS

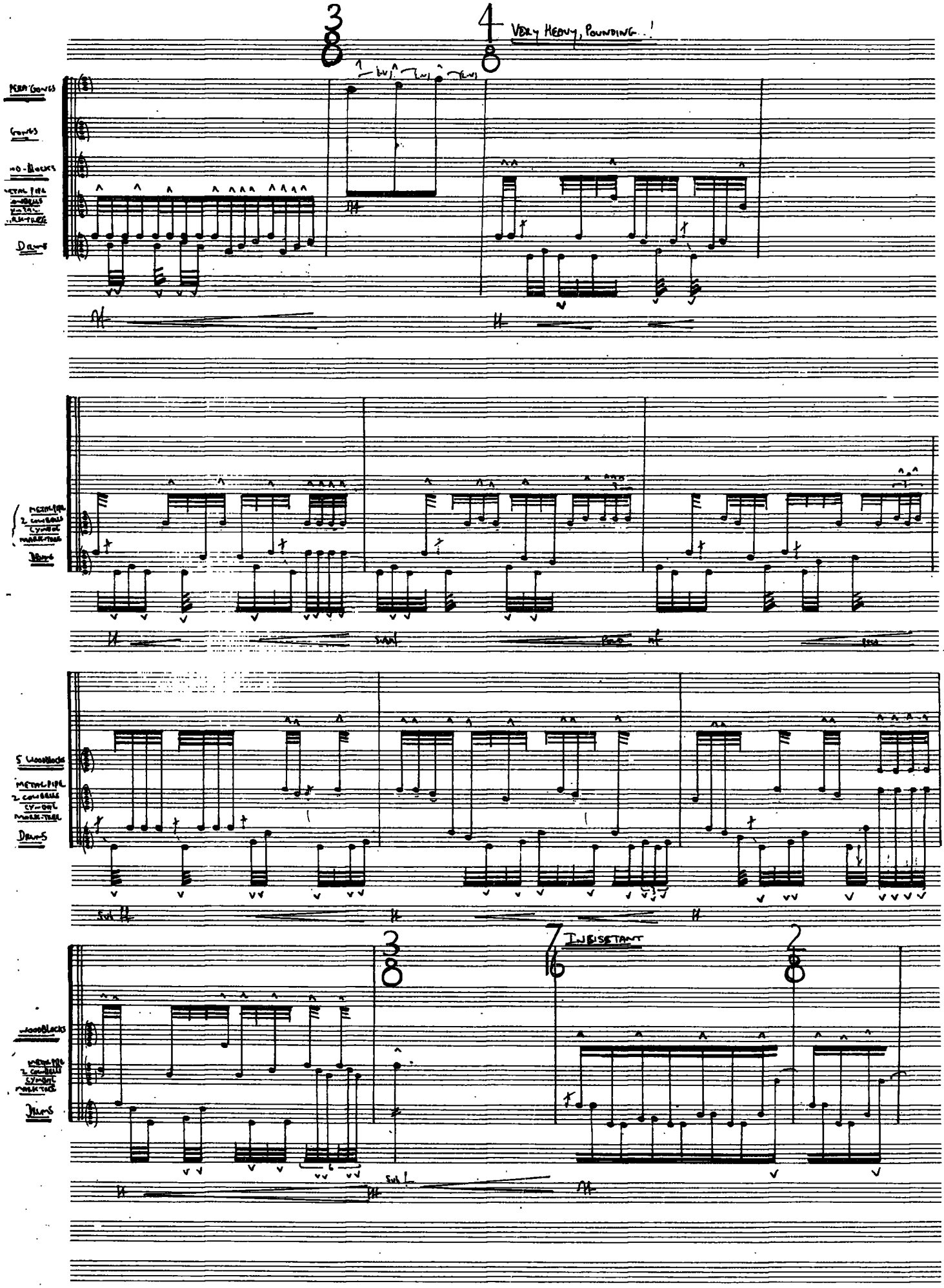
(WITH MORE CONFIDENCE)

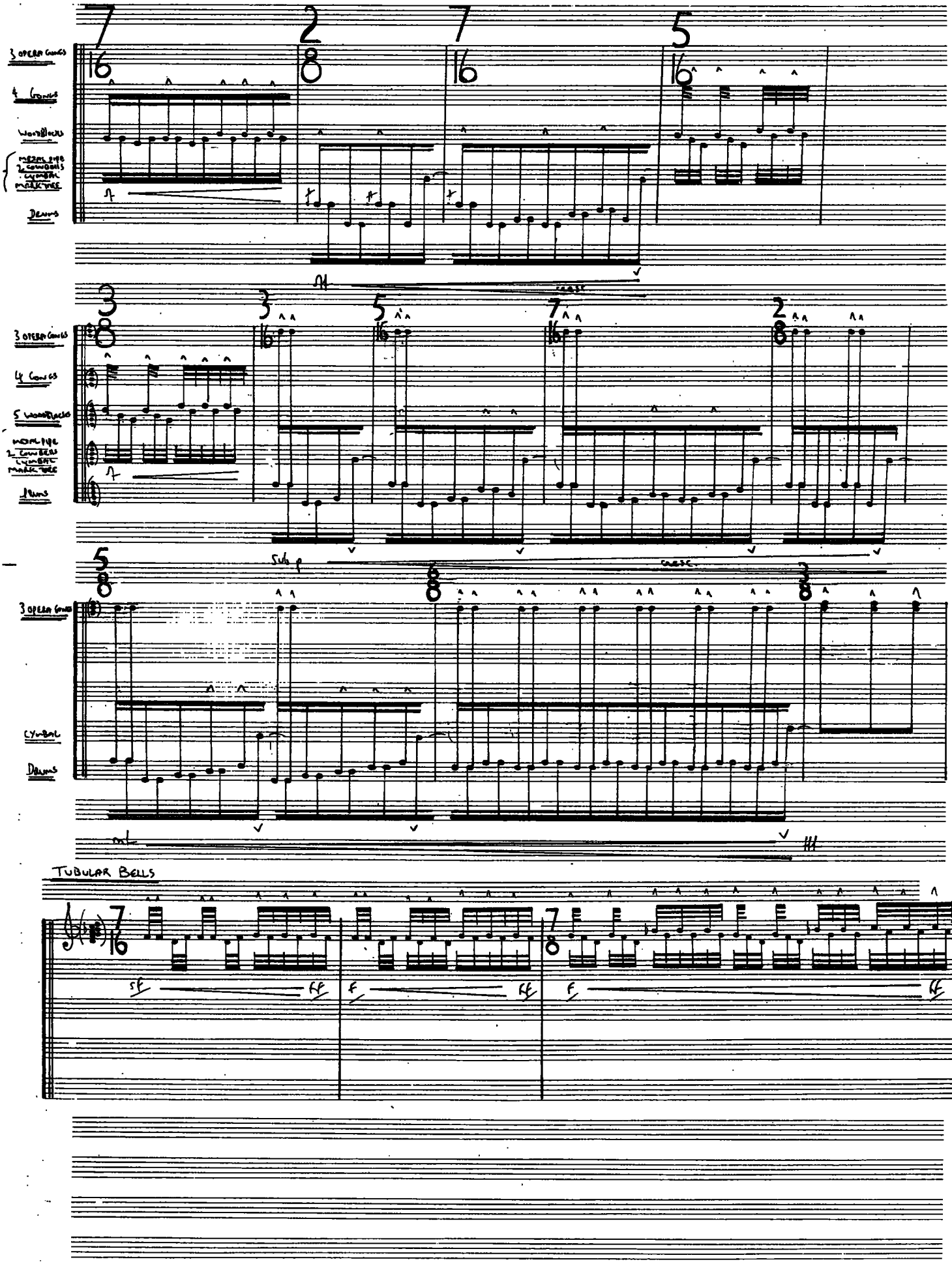
p

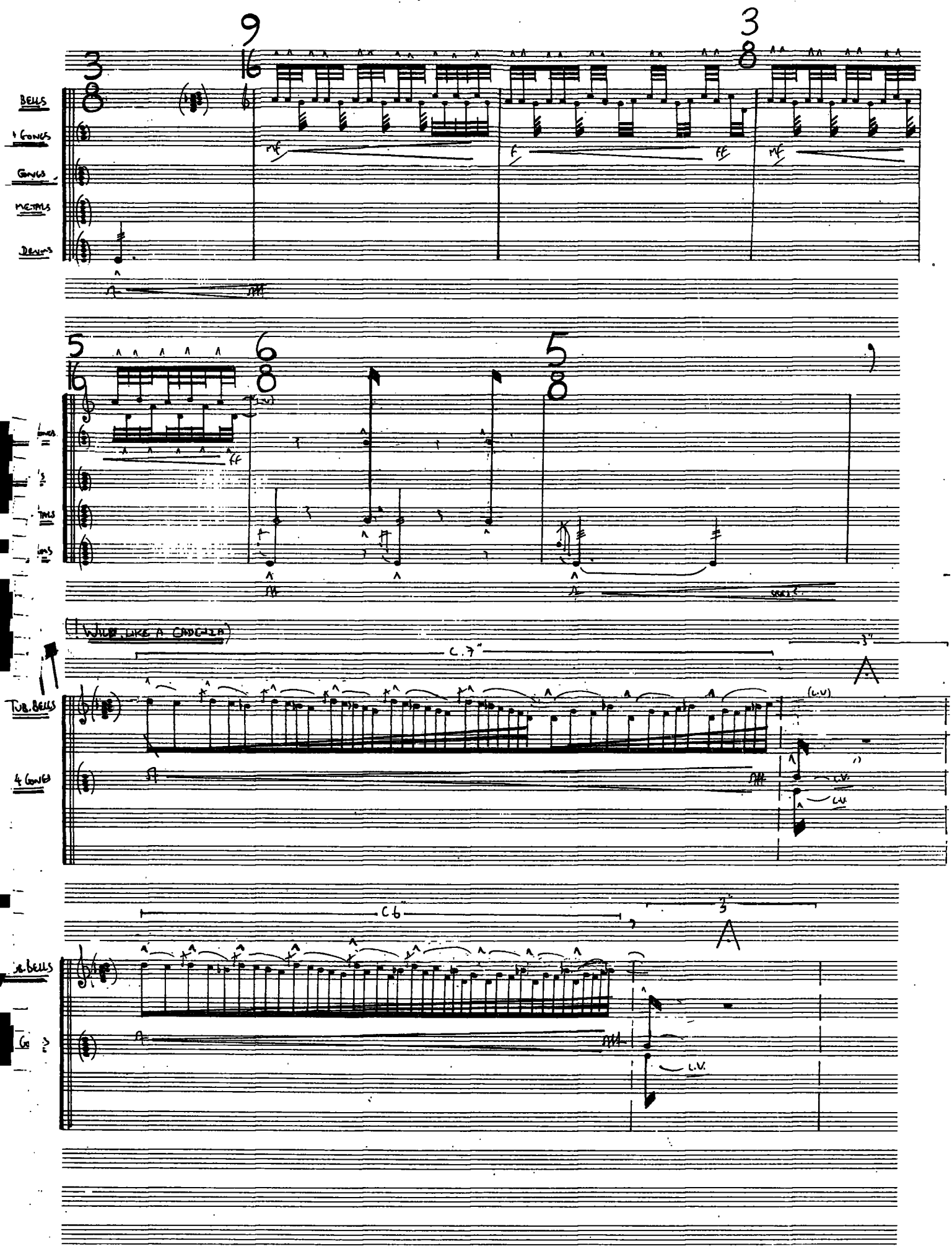
WITH DRIVE! (♩=116)




3 open cowbells
4 Cowbells
Wood-Blocks
Metals
Drums
Wood Blocks
Drums
Wood Blocks
Drums
with Power and Energy!


3/8
4/8
VERY HEAVY, POUNDING...!
MED CONGAS
CONGAS
HI-BLOCKS
METAL PIPE
2 COWBELLS
CYMBAL
MARK-TREE
DRUMS
METAL PIPE
2 COWBELLS
CYMBAL
MARK-TREE
DRUMS
5 WOODBLOCKS
METAL PIPE
2 COWBELLS
CYMBAL
MARK-TREE
DRUMS
3/8
7/16
INSISTANT
2/8
WOODBLOCKS
METAL PIPE
2 COWBELLS
CYMBAL
MARK-TREE
DRUMS


3 OPERA CONGAS
4 CONGAS
WOODBLOCKS
METAL PIPE
2 CONGAS
CYMBAL
MARACAS
DRUMS
5 WOODBLOCKS
Subp
CYMBAL
TUBULAR BELLS
sf
ff
f


BELLS
4 GONGS
GONGS
METALS
DRUMS
TUB. BELLS
4 GONGS
TUB. BELLS
GONGS
(WILDE LIKE A CADENZA)
C.7"
C.6"
3"
L.V.

WITH POWER

2 ♩=80 PESANTE 7

BELLS
GONGS
WOODBLOCKS
METALS
DRUMS

5 MENO MOSSO RIT

TUB.BELLS
4 GONGS

MOLTO DIM. PP

7" 5" 7"

VERY ETHEREAL

(USE BOW WITH GONGS)

4 GONGS

(BOWED) P

L.V

PINCHIMES PP

P

4" 6"

PINCHIMES

P POCO CRESC. MF

2"

(LIKE AN ECHO)

♩=80

WITH HANDS

POCO RALL

(L.V)

PP

WARSAW FRIDAY 7th JUNE 1996



About New Voices
New Voices is a promotion and distribution scheme run by the British Music Information Centre, which aims to provide access to the works of young, unpublished composers. Contact BMIC (address & telephone number on the front of the score) for more information, or see our website: www.bmic.co.uk

for saxophone quartet

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Joe Cutler

Screaming 229a

(1996)



11 NOV 2003

INSTRUMENTATION

SOPRANO SAXOPHONE

ALTO SAXOPHONE

TENOR SAXOPHONE

BARITONE SAXOPHONE

SCORE IN C

Dedicated to Daniel Goren

Screaming 229a

Prizes:
1996 Cornelius Cardew Prize

First Performance:
World Première: Delta Saxophone Quartet, 1997 Brighton Festival
London Première: Saxploitation, The Place Theatre, November 1997

Duration:
7 minutes

Programme note:
"Screaming 229a was written in the summer of 1996 and slightly revised during the spring of 1997. The piece is in one predominantly loud movement marked "Moto Perpetuo" and the title refers to my flat number in Warsaw where I wrote the piece."

SCREAMING 229[A]!

FOR SAX 4TET. (1996)

JOE CUTLER

A

MOTO PERPETUO ♩=108

WITH POWER, RUNCHY!

SOP SAX
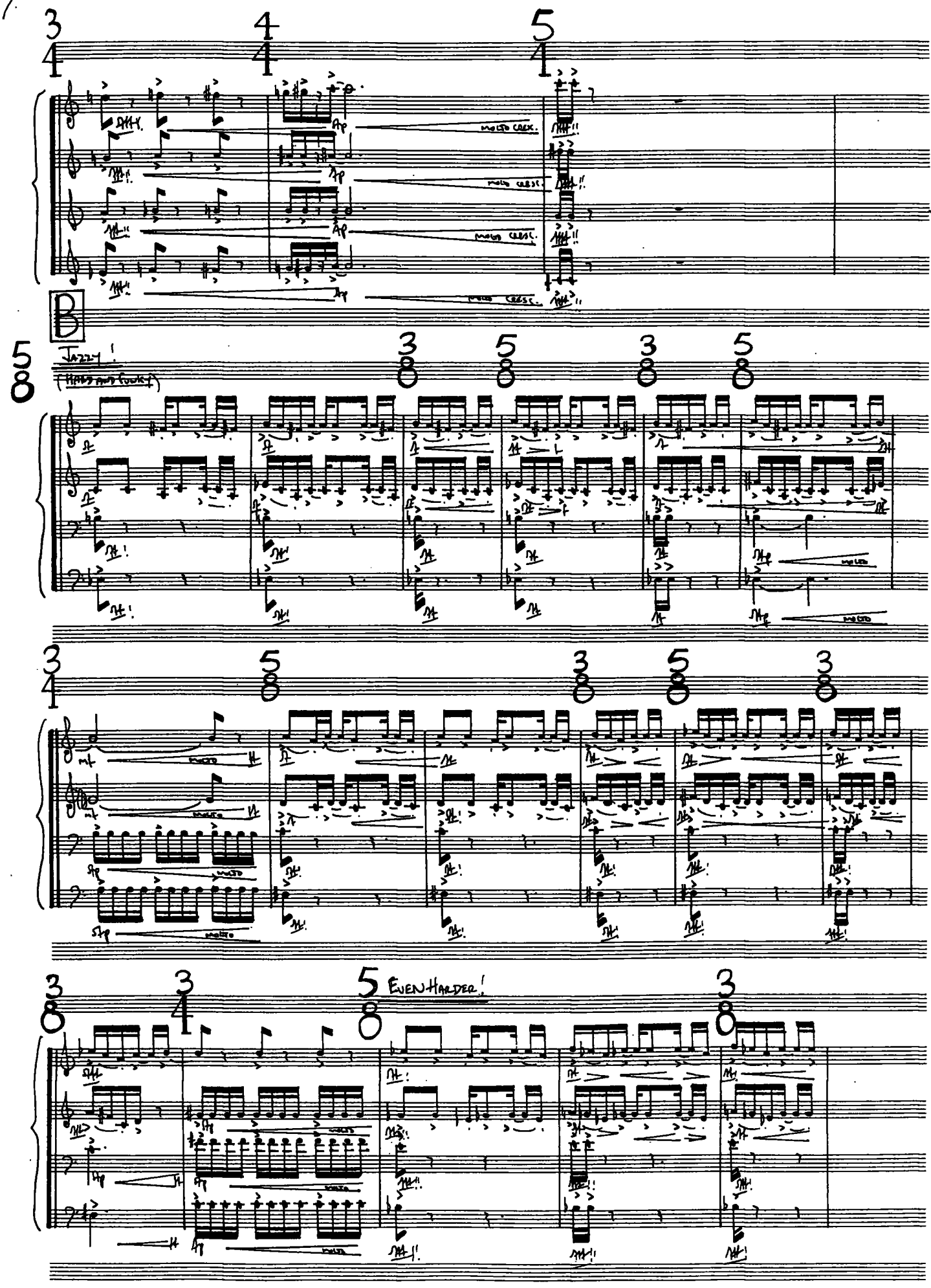
ALTO SAX
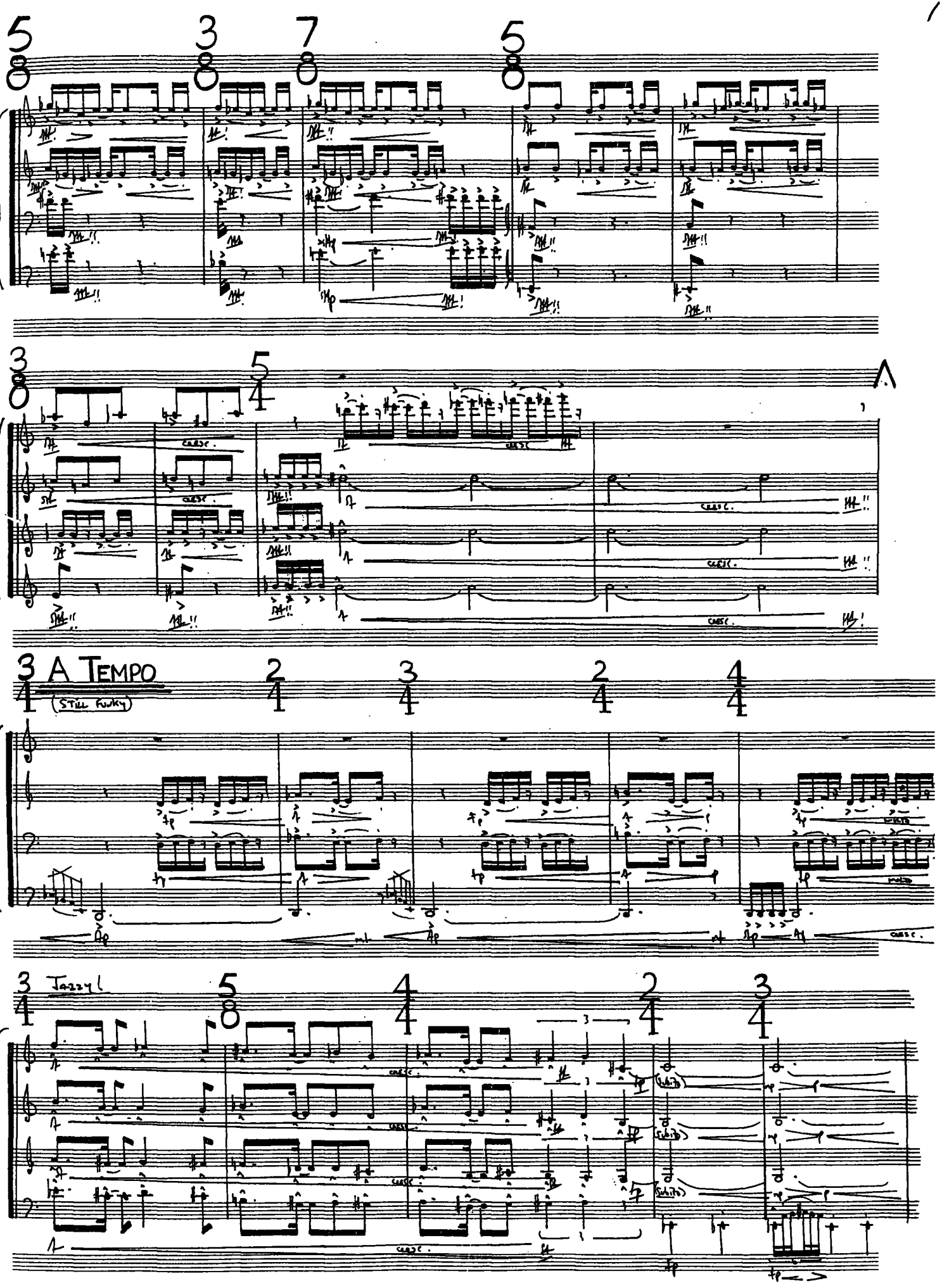
TENOR SAX

BARI SAX

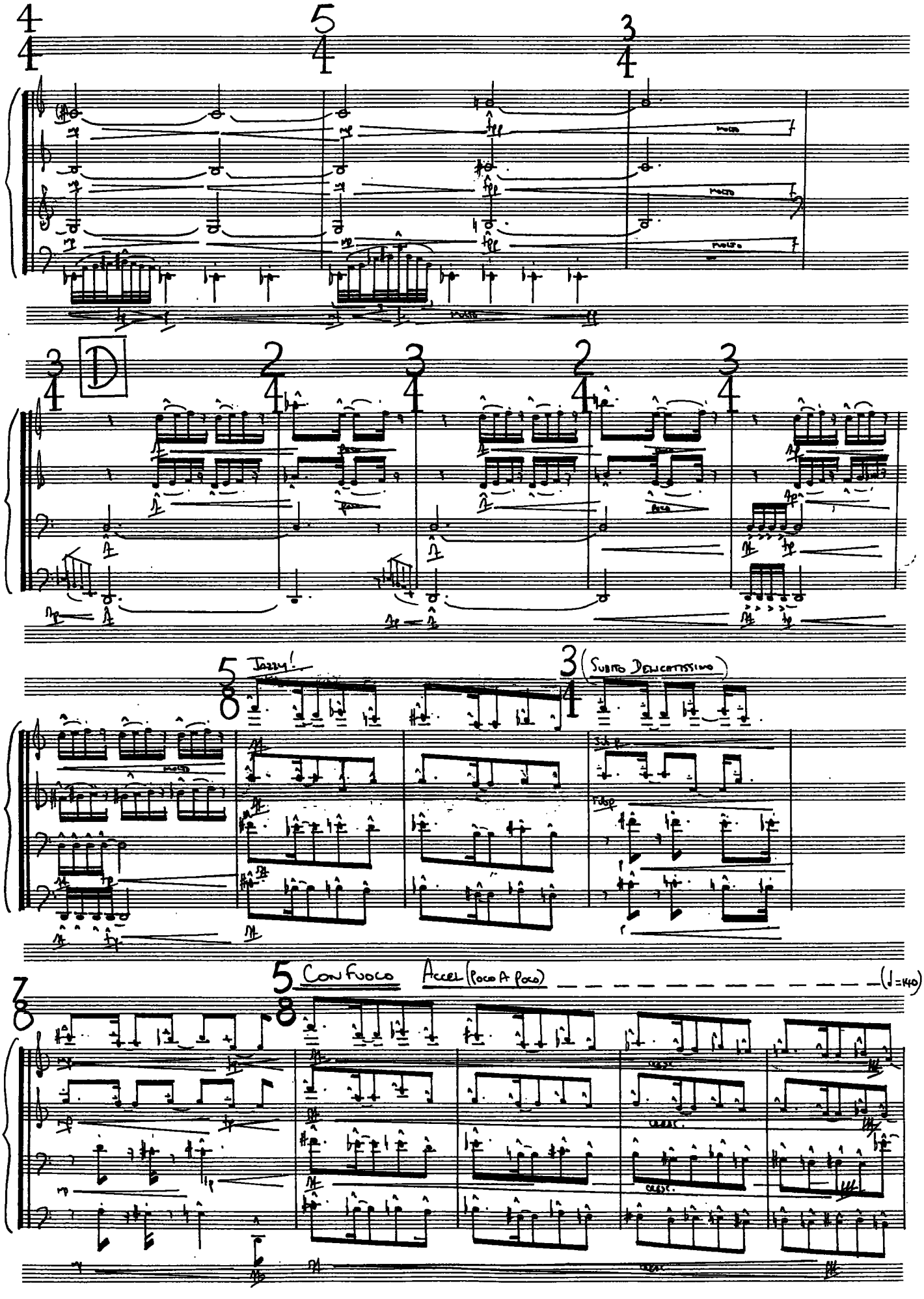
CRESC.

WITH FORCE!


B
Jazzy!
(Hard and funky!)
Even Harder!
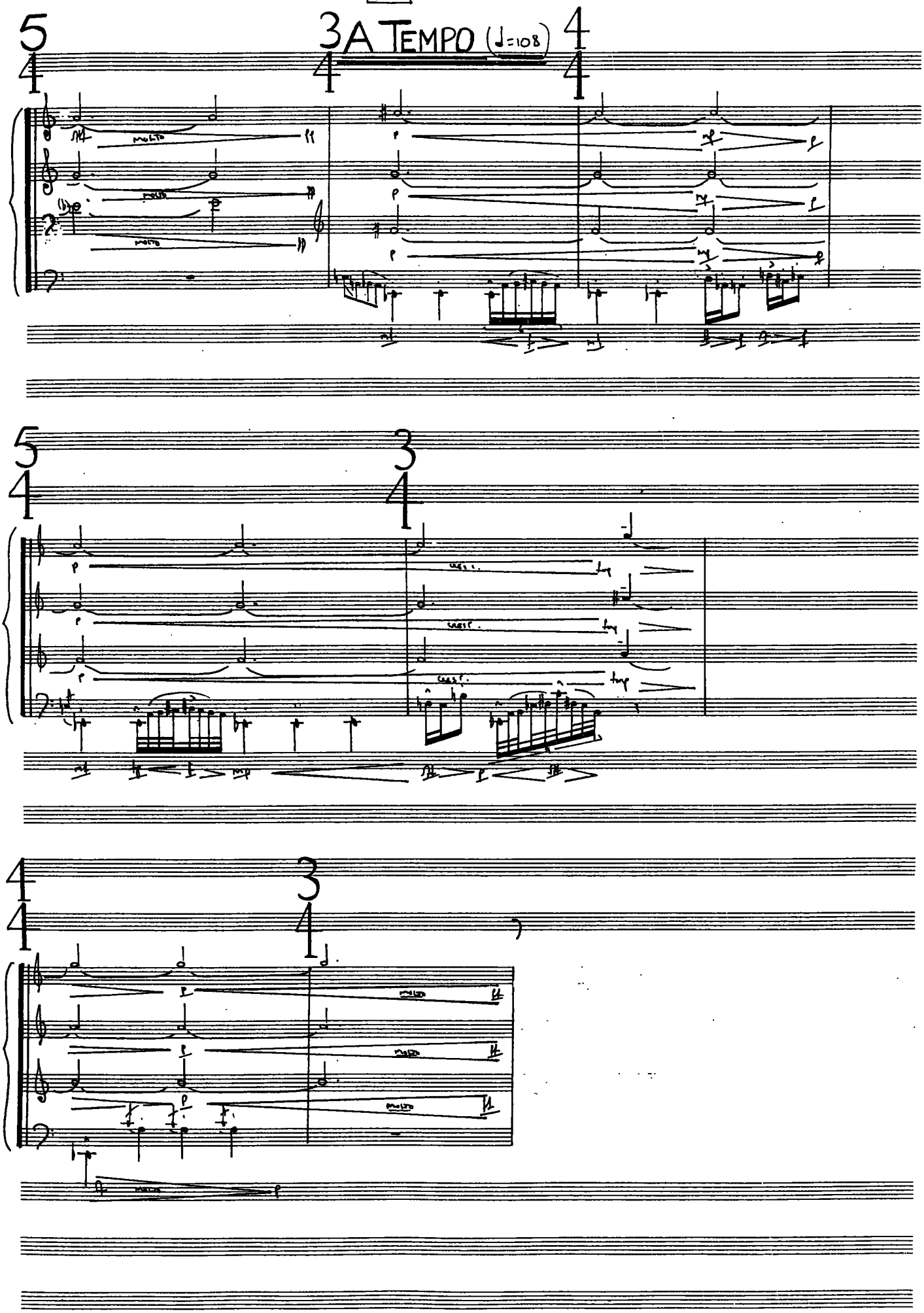


Order Ref. No. 12716


D
Jazzy!
(Subito Delicatissimo)
Con Fuoco
Accel (Poco A Poco)
(♩=140)

E

A TEMPO (♩=108)

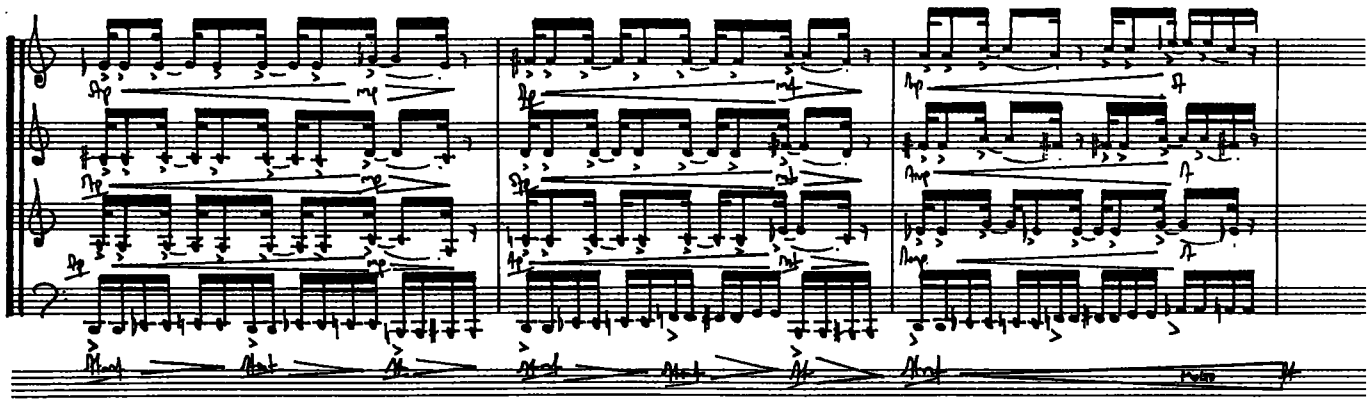


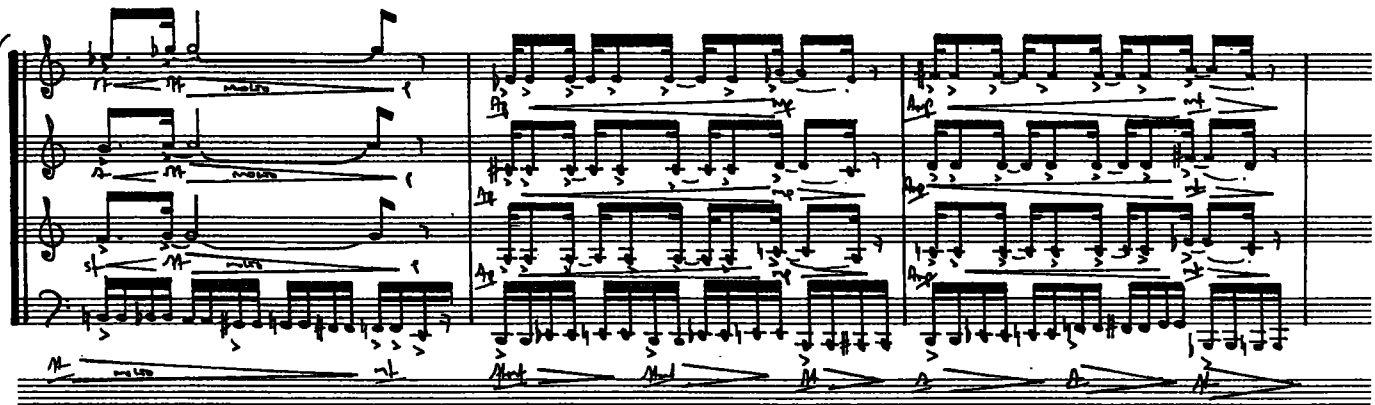
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6.

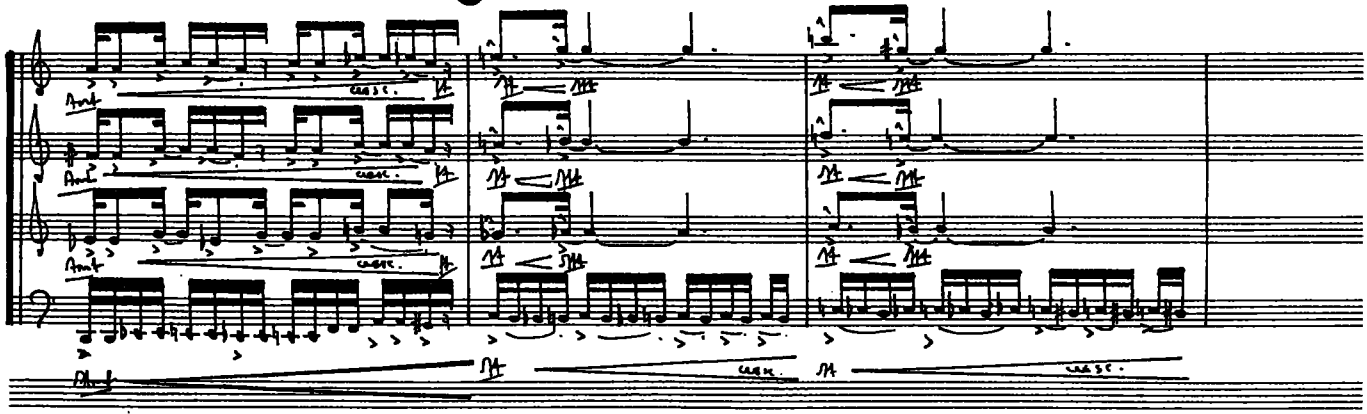
F

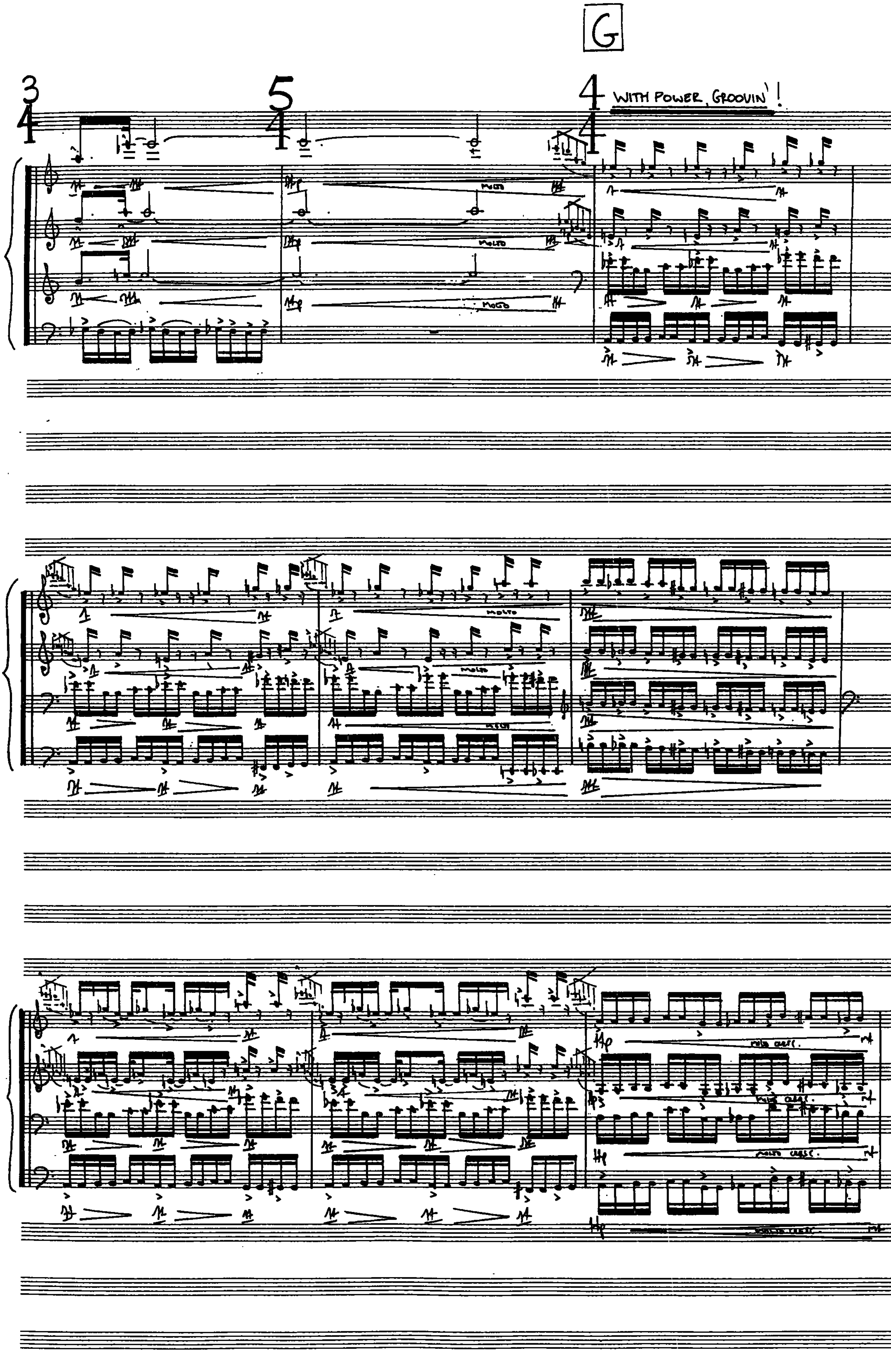
FUNKY!
RHYTHMIC AND HARD!

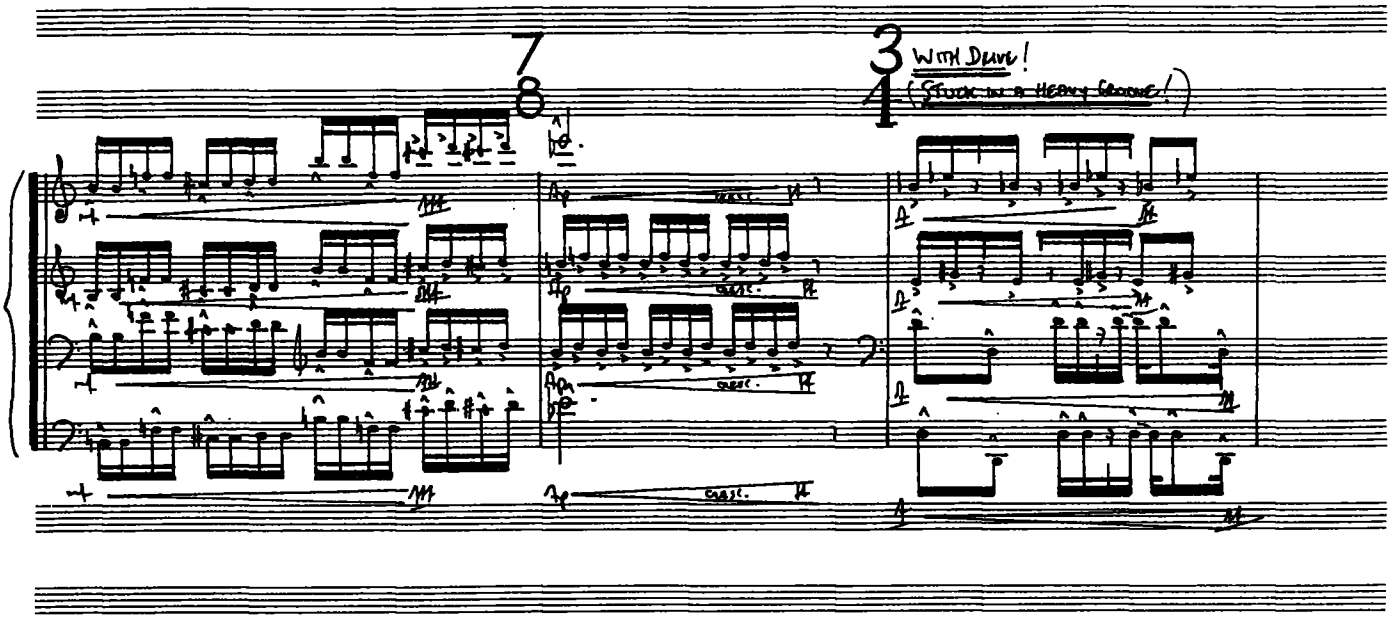


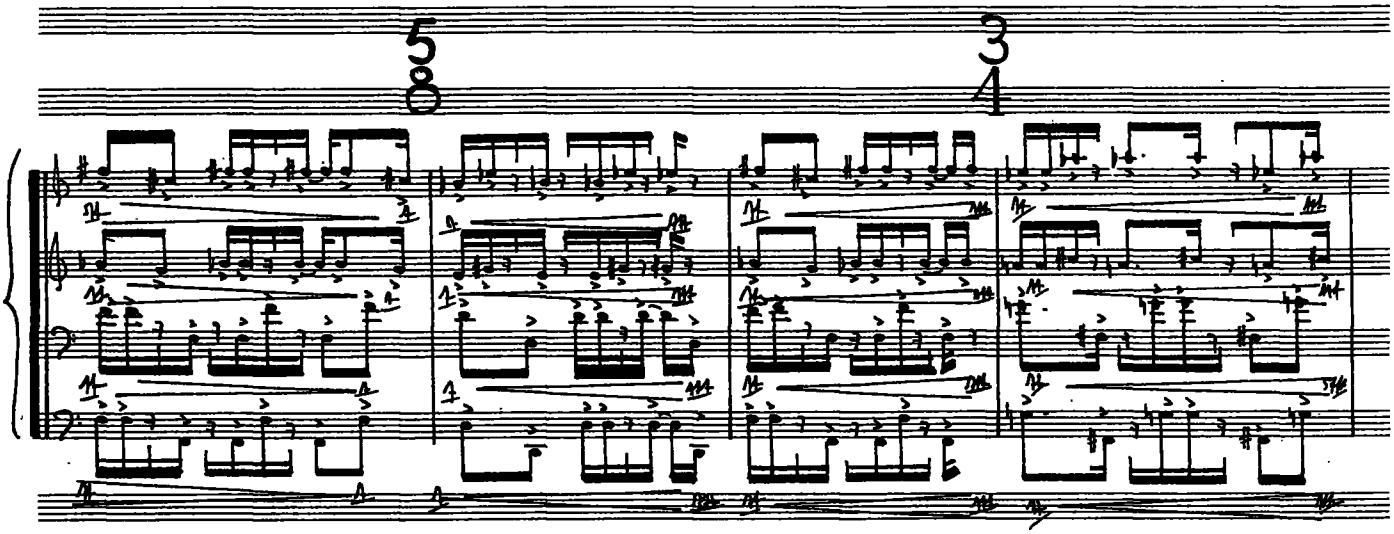


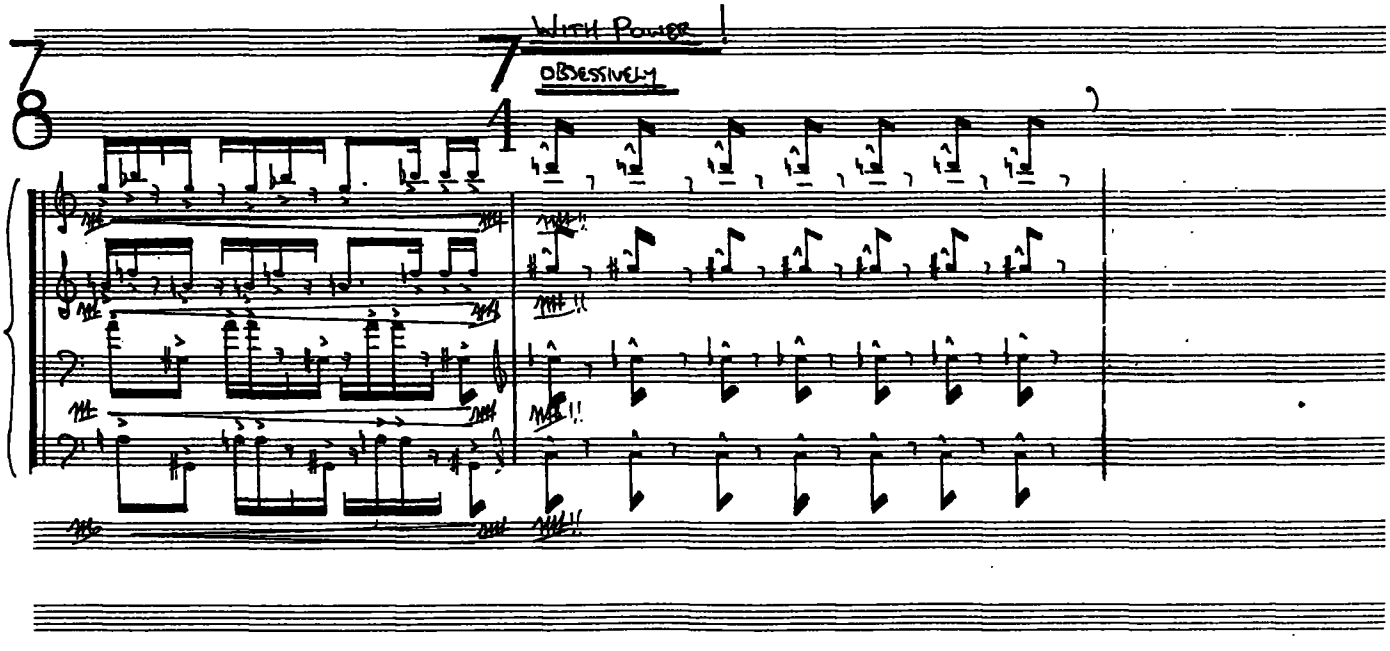
7/8

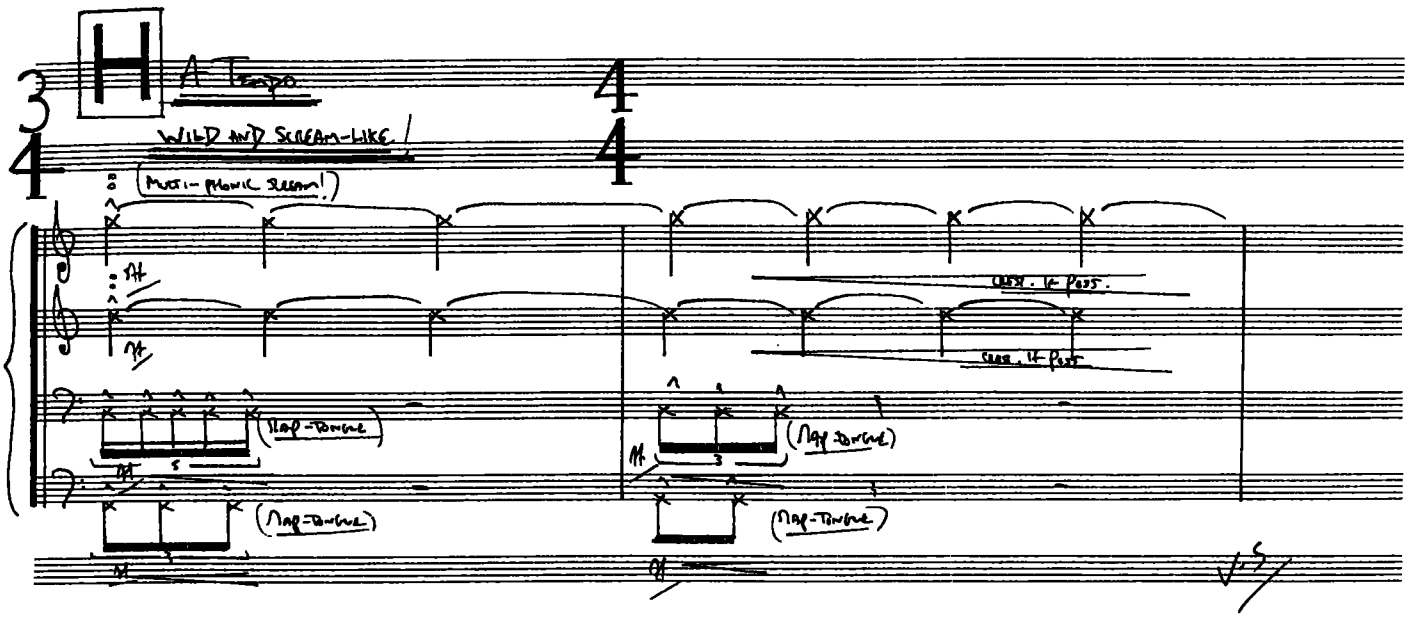



G
WITH POWER, GROOVIN'!
MOLTO
MOLTO CRESC.


7/8
3/4
With Drive!
(Stuck in a Heavy Groove!)

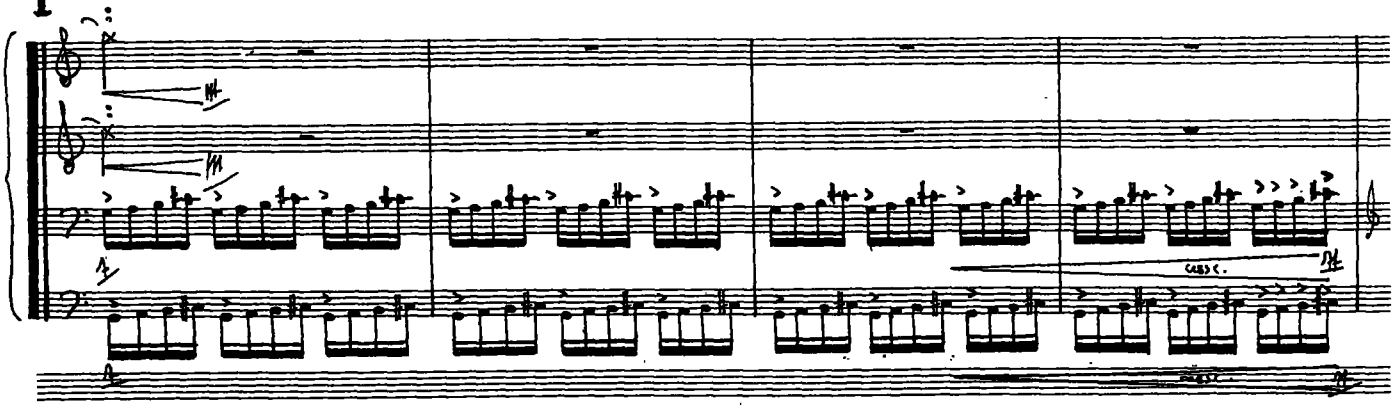

5/8
3/4


7/8
With Power!
7/4
Obsessively

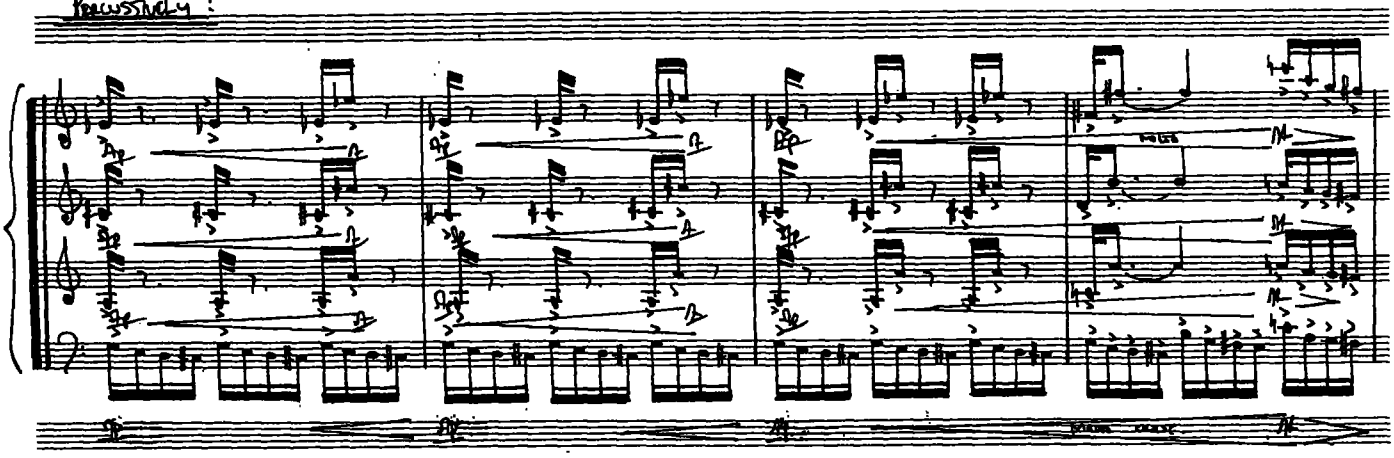

H
A Tempo
WILD AND SCREAM-LIKE!
(Multi-phonic Scream!)
(Flap-Tongue)
(Flap-Tongue)
(Flap-Tongue)
(Flap-Tongue)
Grad. to Pass.
Grad. to Pass.

10

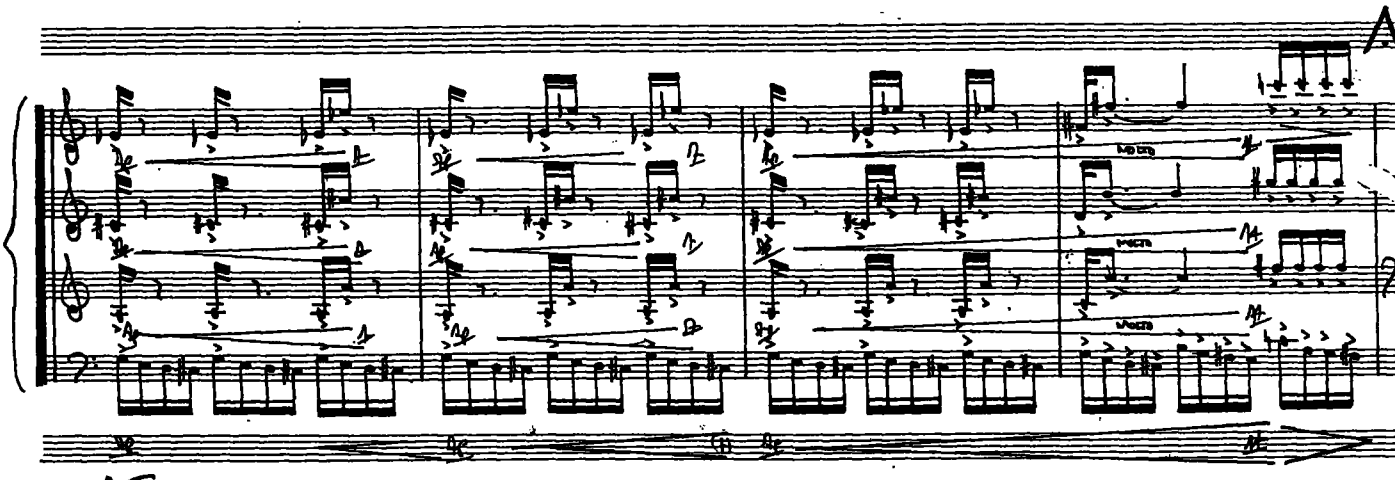
3 A TEMPO (♩=108)
4 BRIGHTLY, WITH ENERGY!



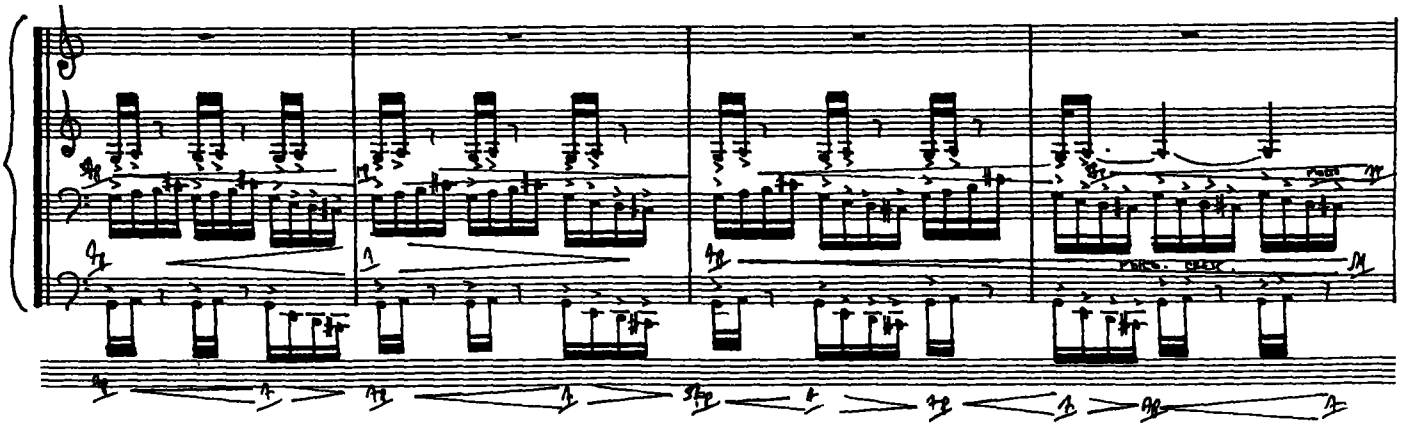
PRECISELY!



A



A TEMPO

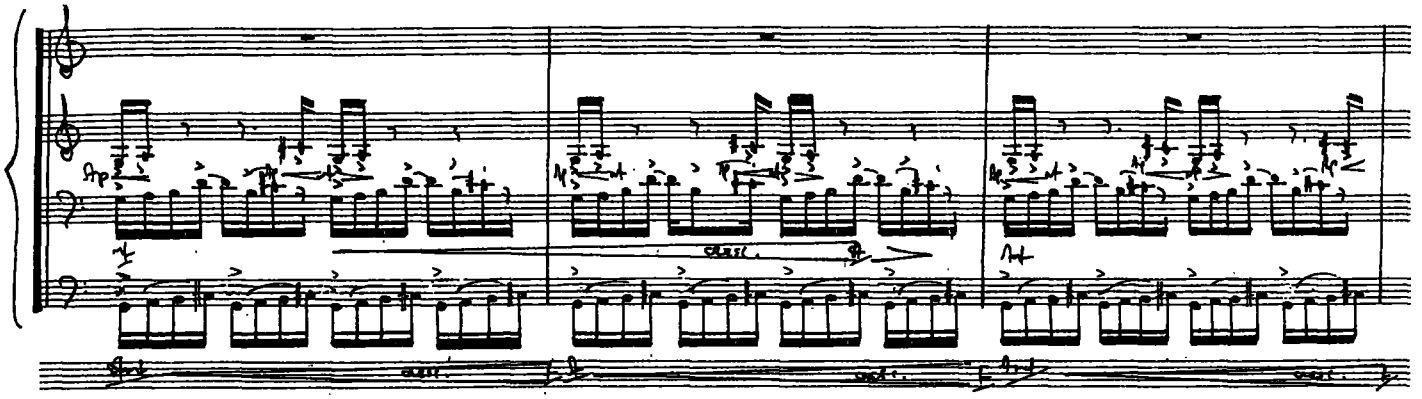


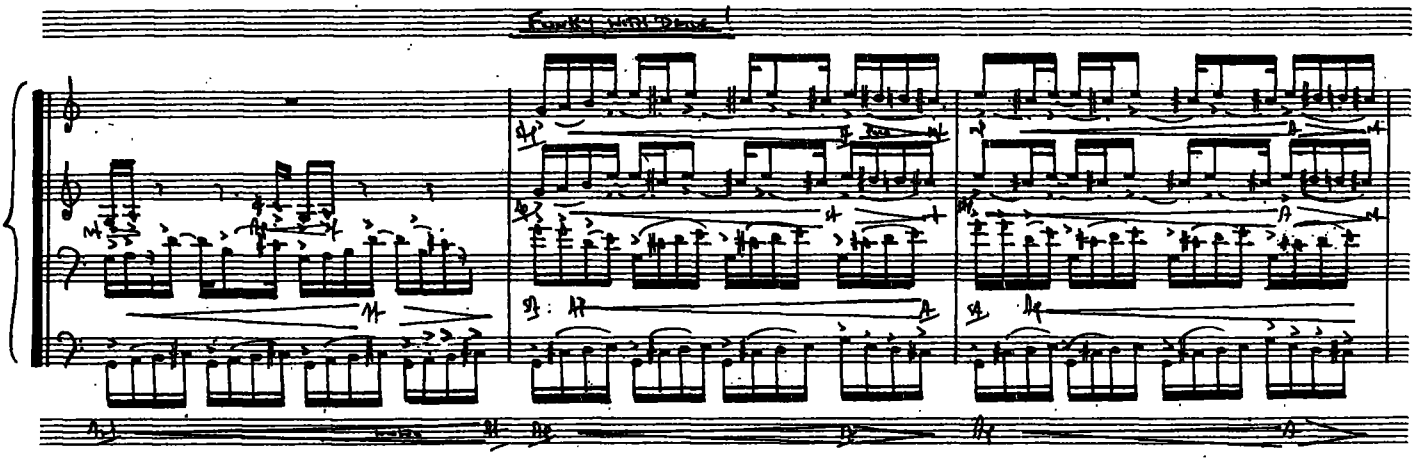
PD24 PANOPUS SCORE-SYSTEM(R)
Order Ref. No. 12716

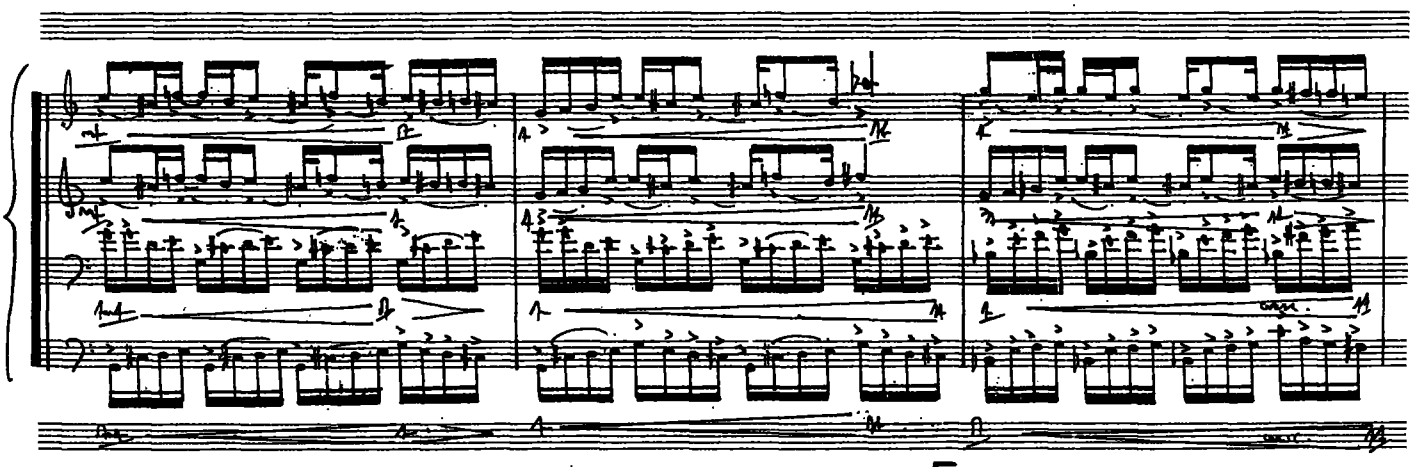
K

4/4

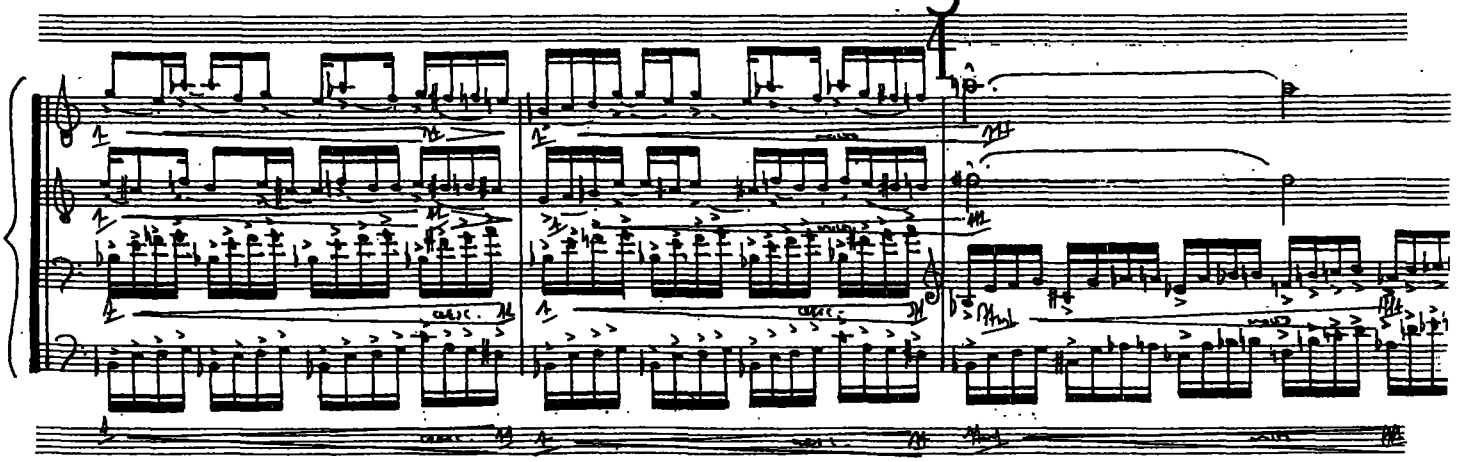
DANCE-LIKE!

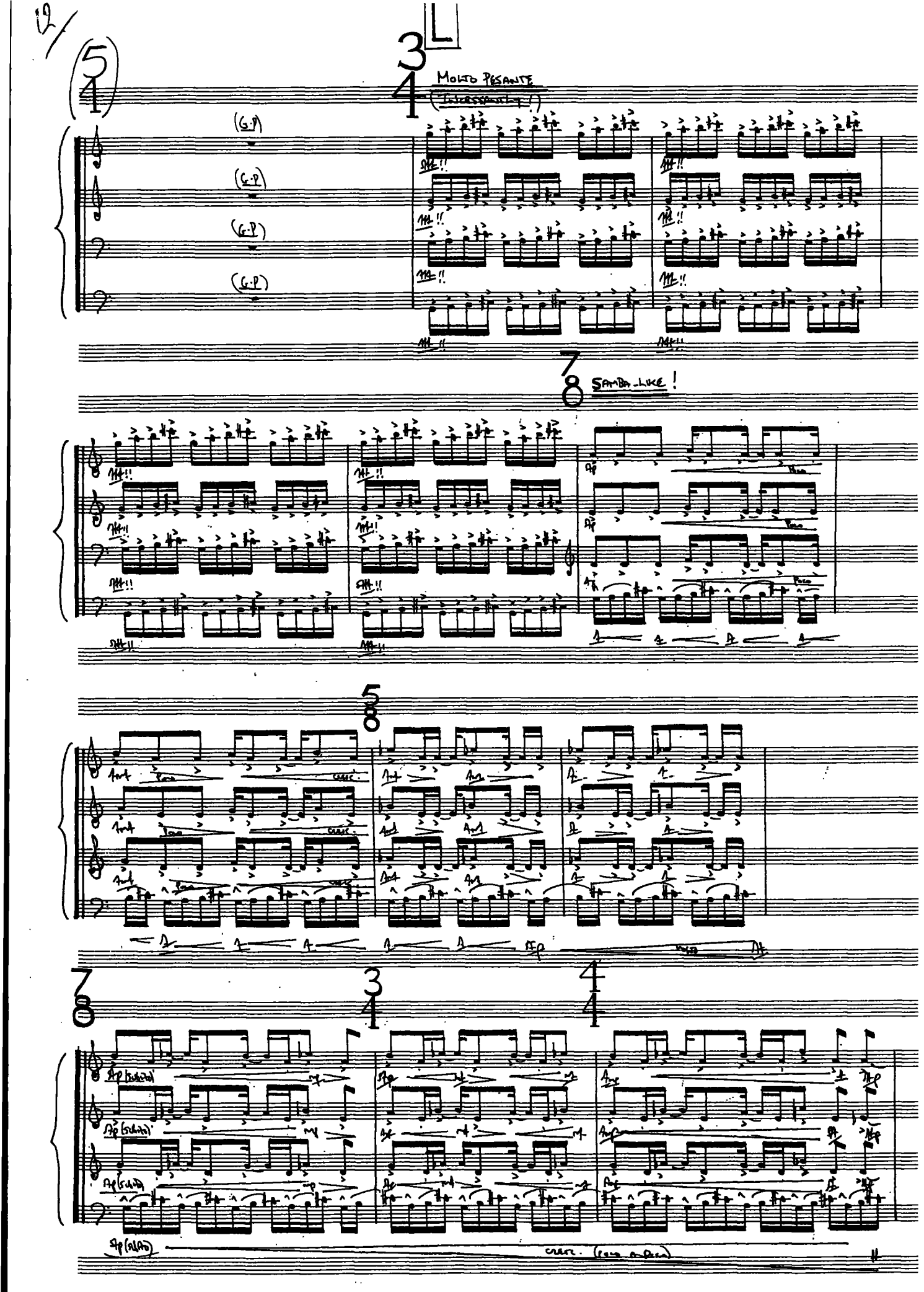




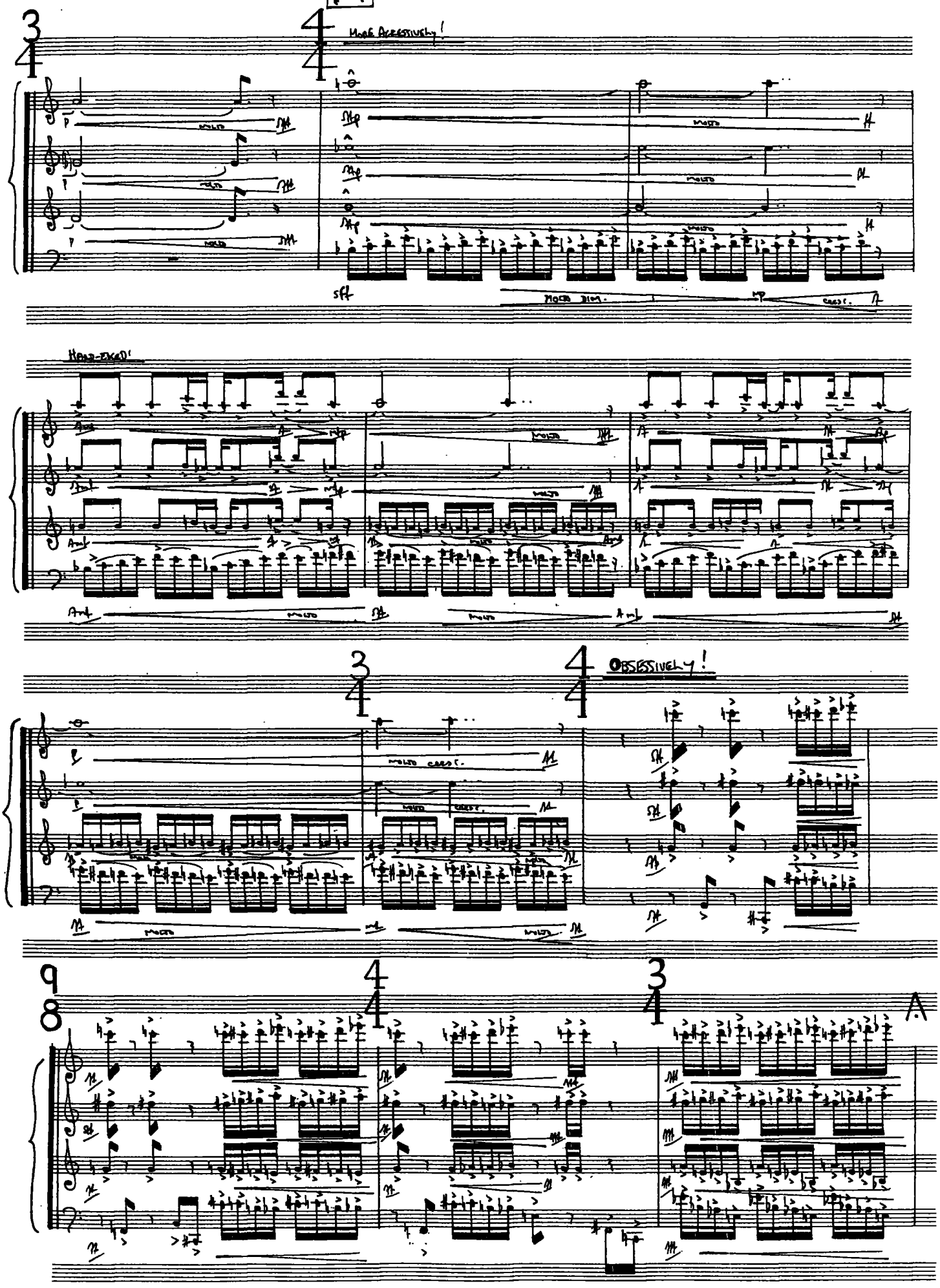


5/4



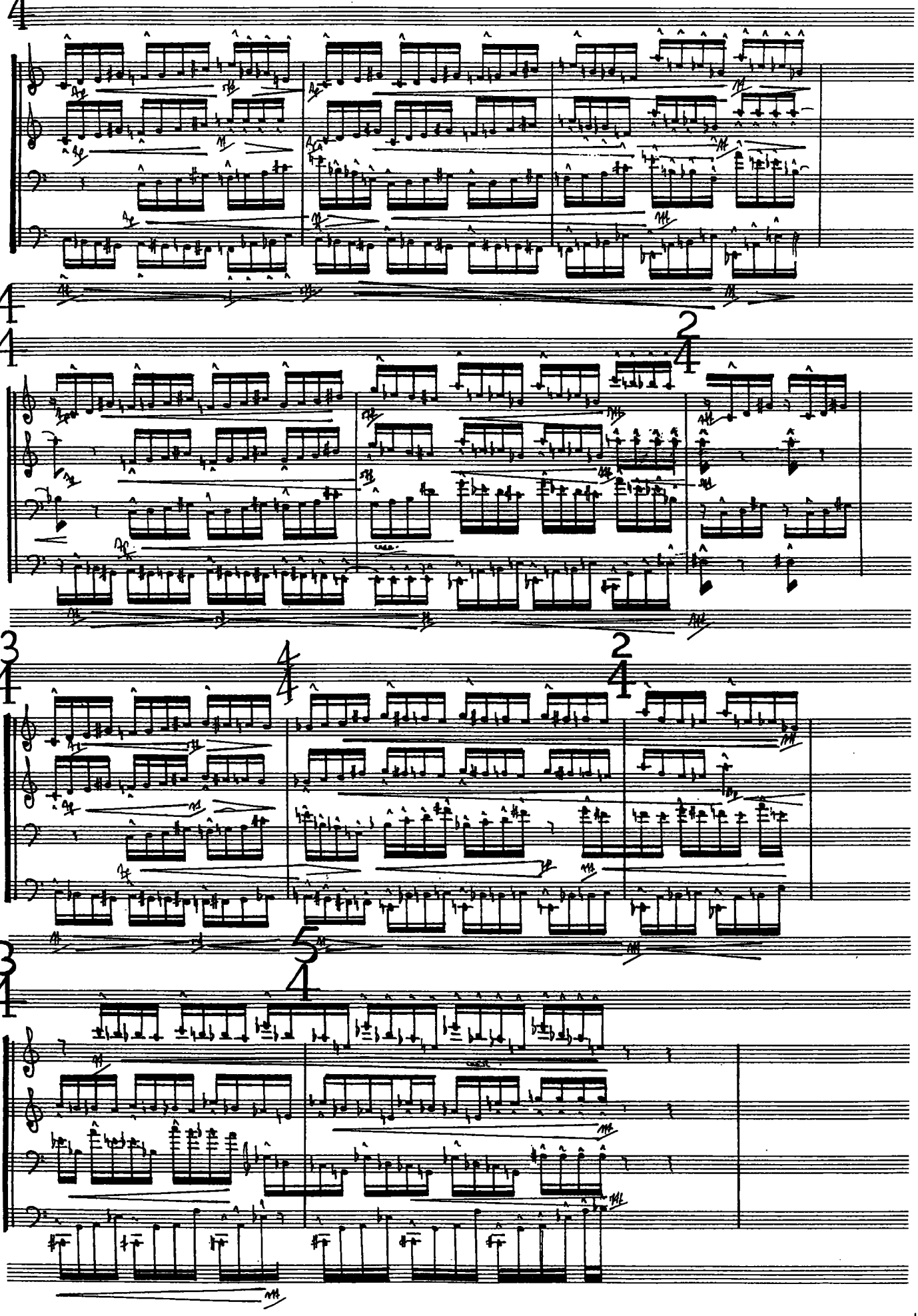

12
5/4
3/4
MOLTO PESANTE
(Increasing!)
(G.P)
(G.P)
(G.P)
(G.P)
7/8
SAMBA-LIKE!
5/8
7/8
3/4
4/4
fp (violins)
fp (violas)
fp (cellos)
fp (allas)
cresc. (poco a poco)

M


MORE AGRESSIVELY!
MOLTO
sff
MOLTO DIM.
MP
CRESC.
MORE EXCITED!
MOLTO CRESC.
OBSESSIVELY!
A

14.

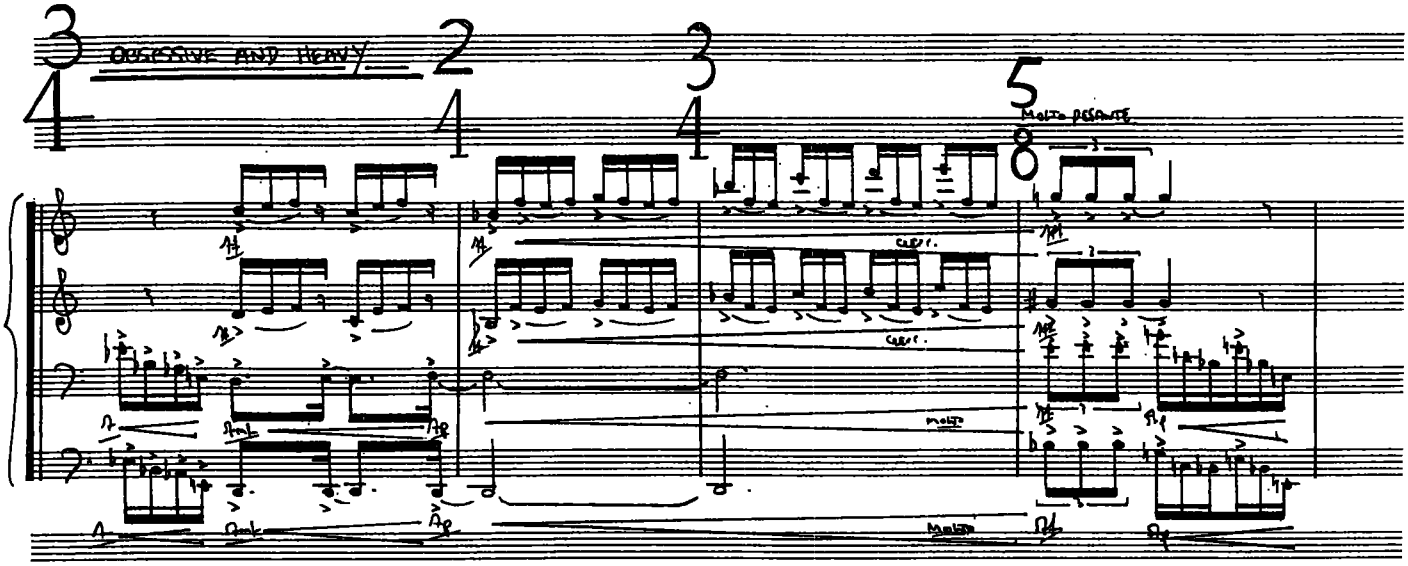
P Furiously!

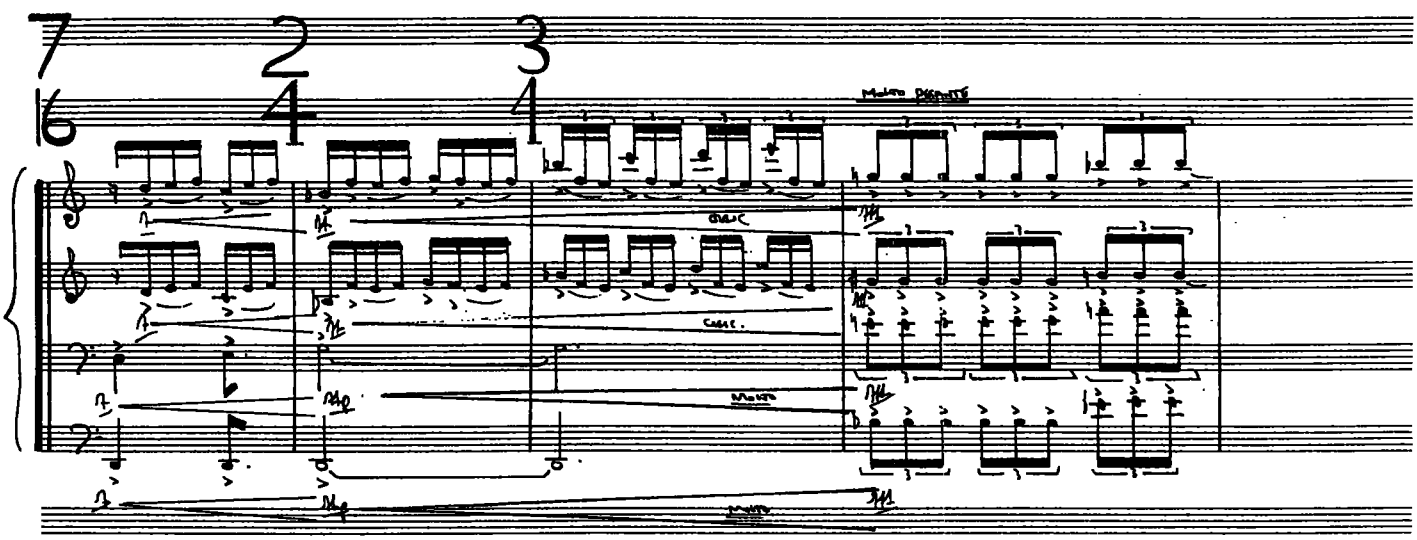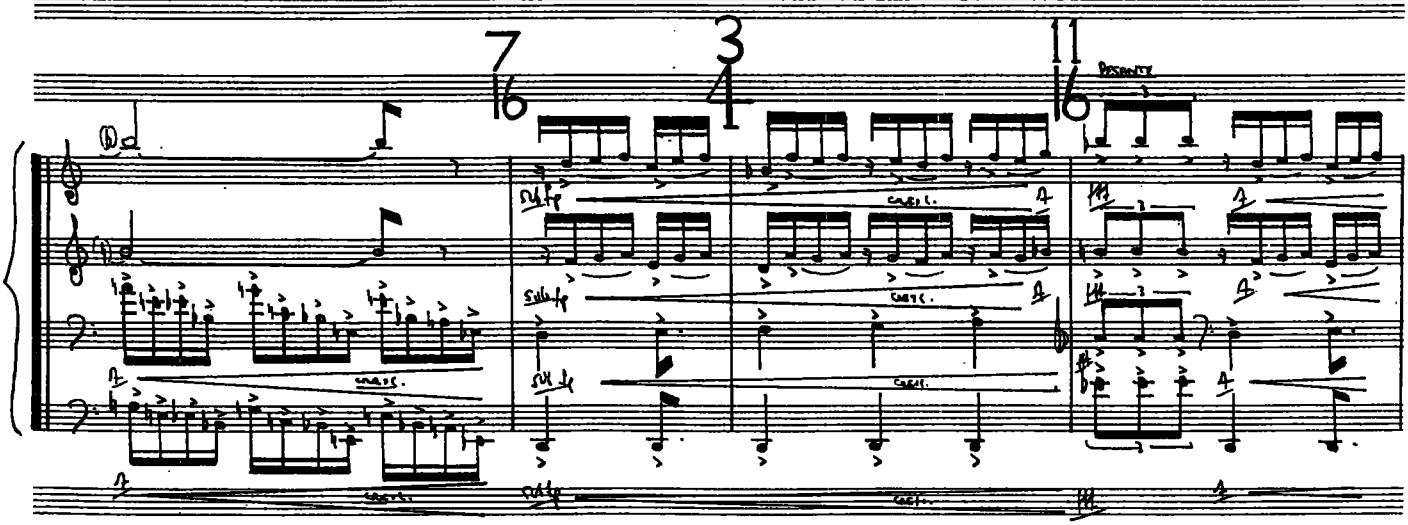


PANOPUS SCORE-SYSTEM

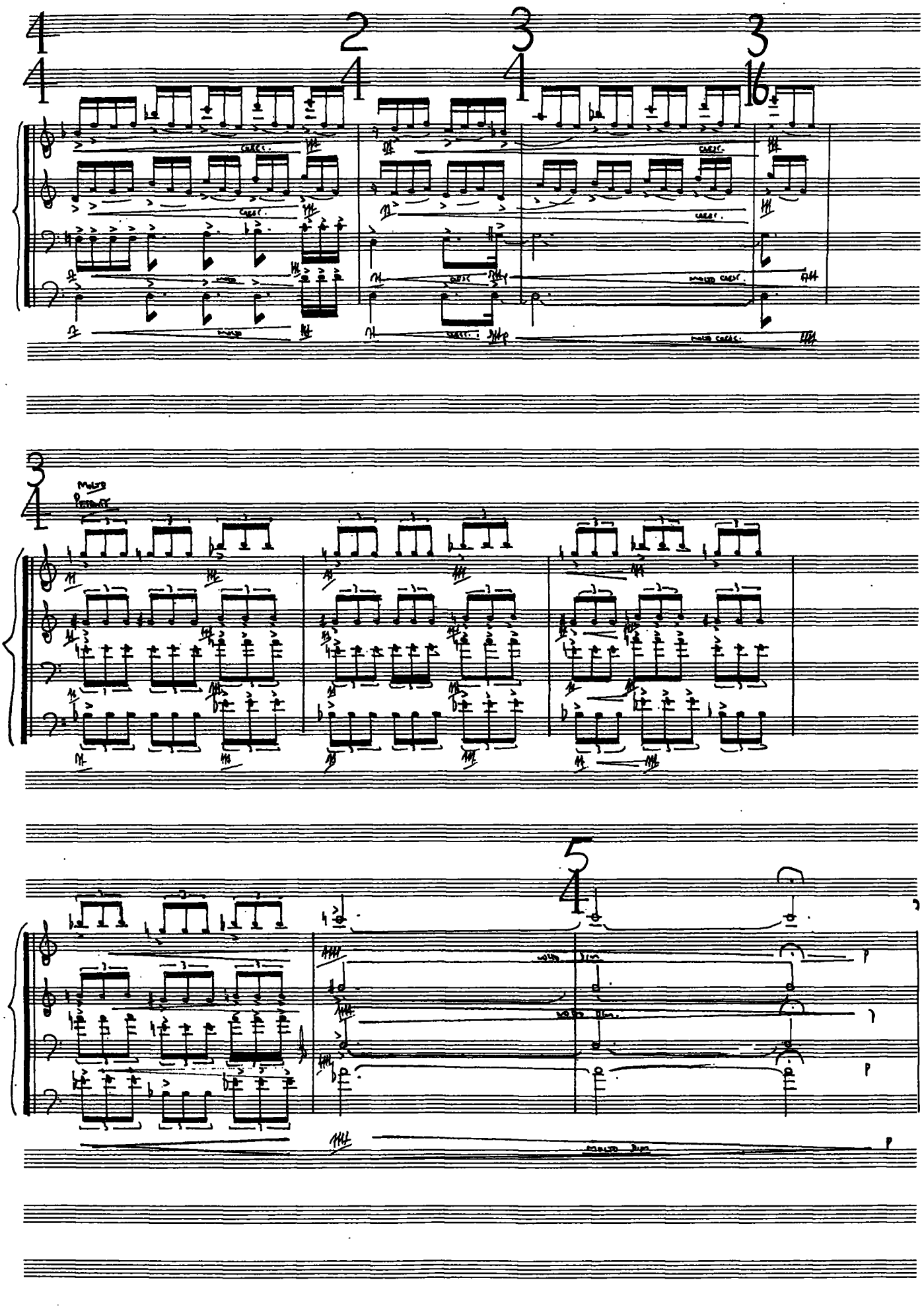
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Q







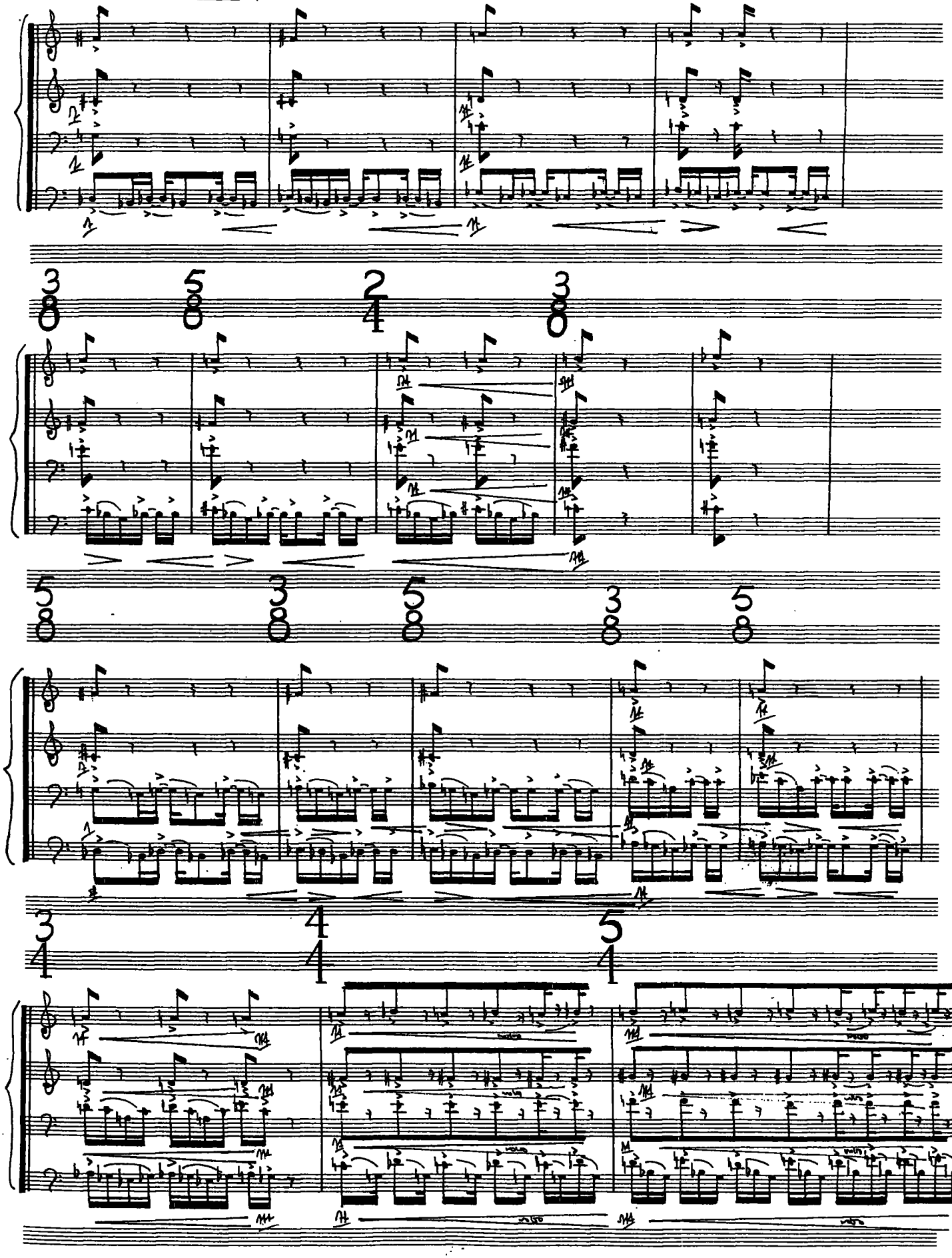

4/4
2/4
3/4
3/16
3/4
5/4
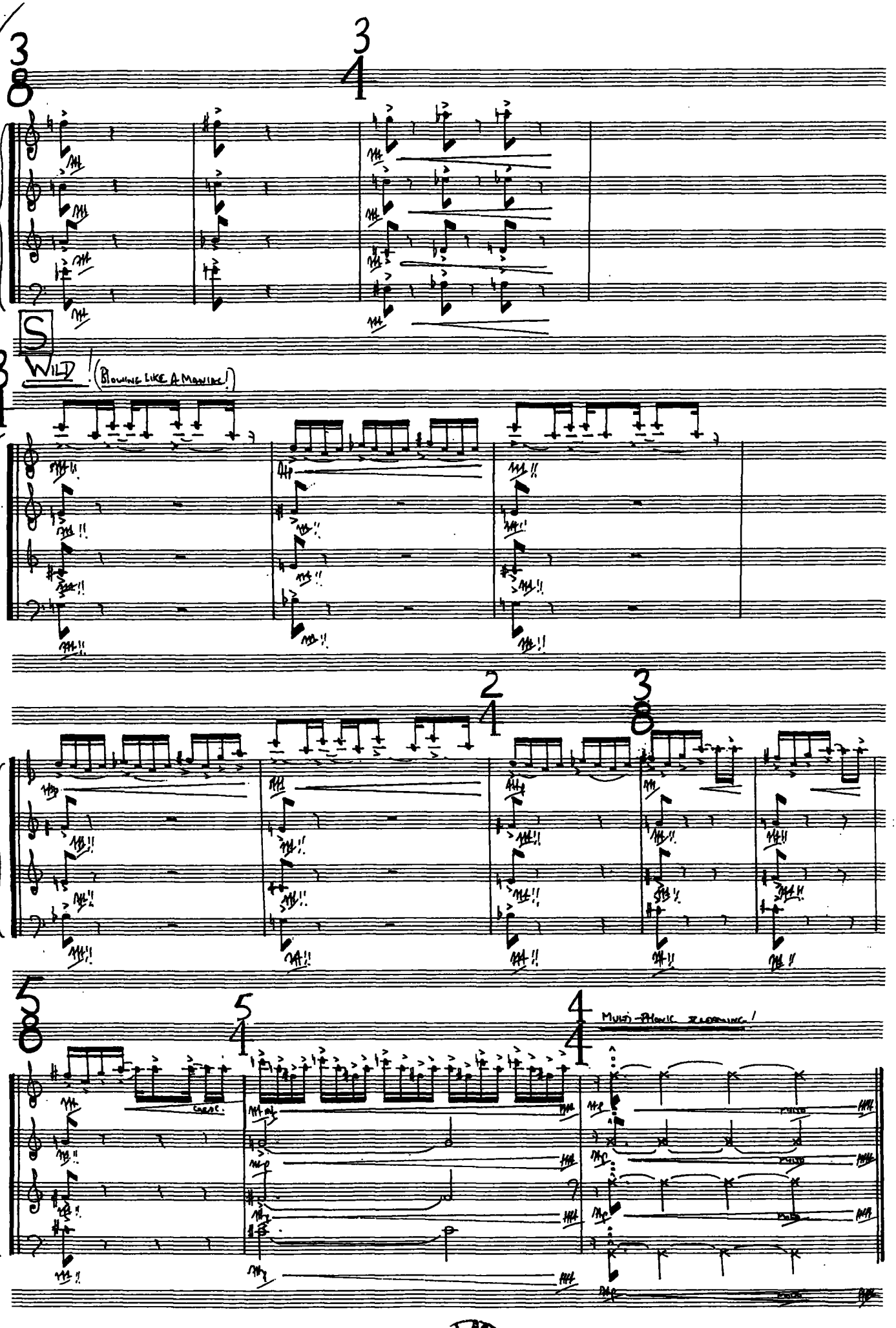
R

5/8 Più Mosso Animato

With Power!

Wild and Hair-Raising!!





PANOPUS SCORE-SYSTEM
Order Ref. No. 12716



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Joe Cutler

Abnormal Loads

(1993/98)



11 NOV 2003

INSTRUMENTATION

TRUMPET IN C (PERFORMER IS ALSO REQUIRED TO BLOW INTO TAM-TAM)

PERCUSSION

CROTALES
TEMPLE GONG
5 GONGS RANGING FROM QUITE LARGE TO SMALL.

BELL TREE
MARK TREE

5 TEMPLE BLOCKS
5 ROTATOMS
BASS DRUM

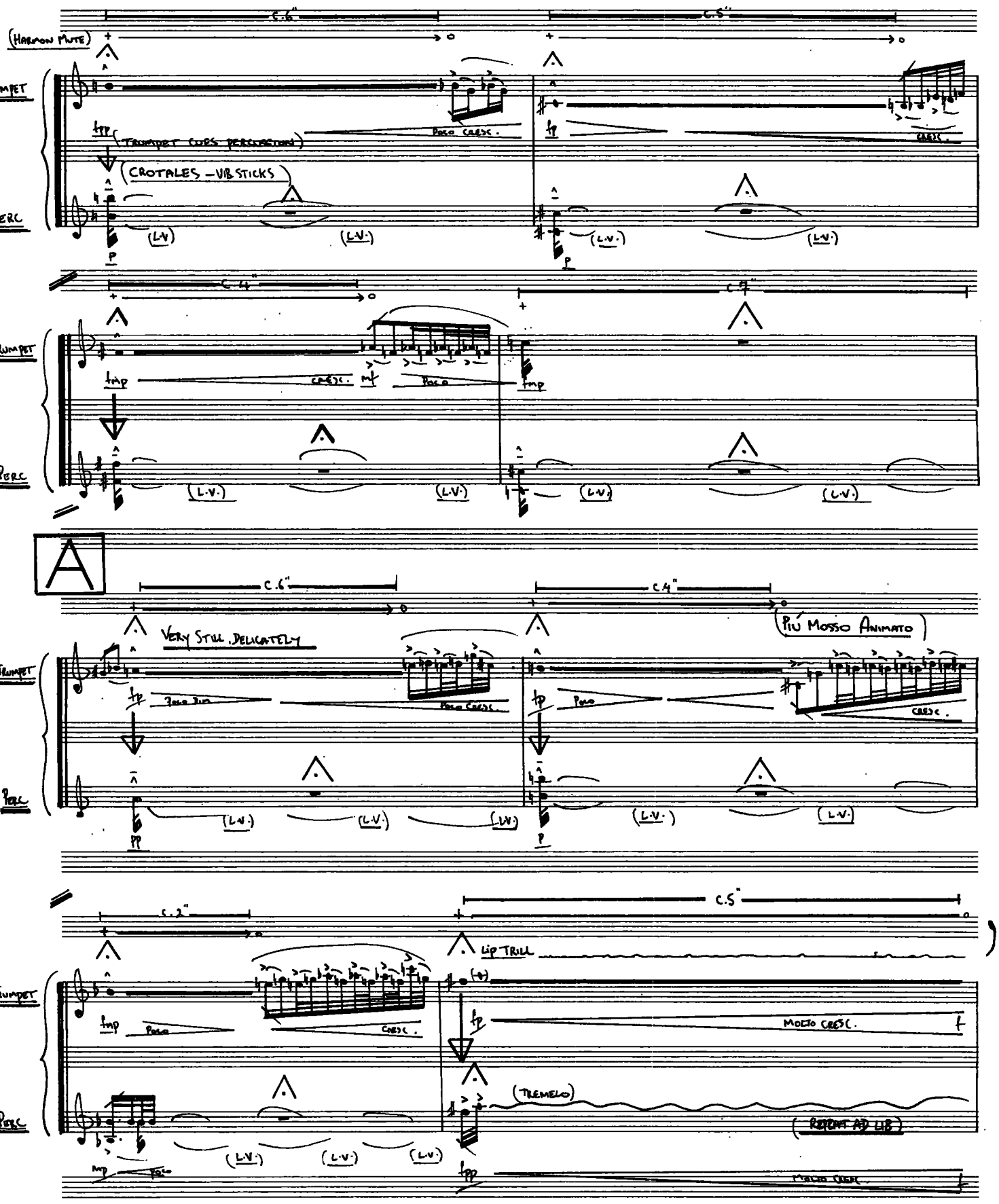
DURATION : C. 12 MINUTES.

DEDICATED TO MARK ROBINSON AND DAVID CROSS

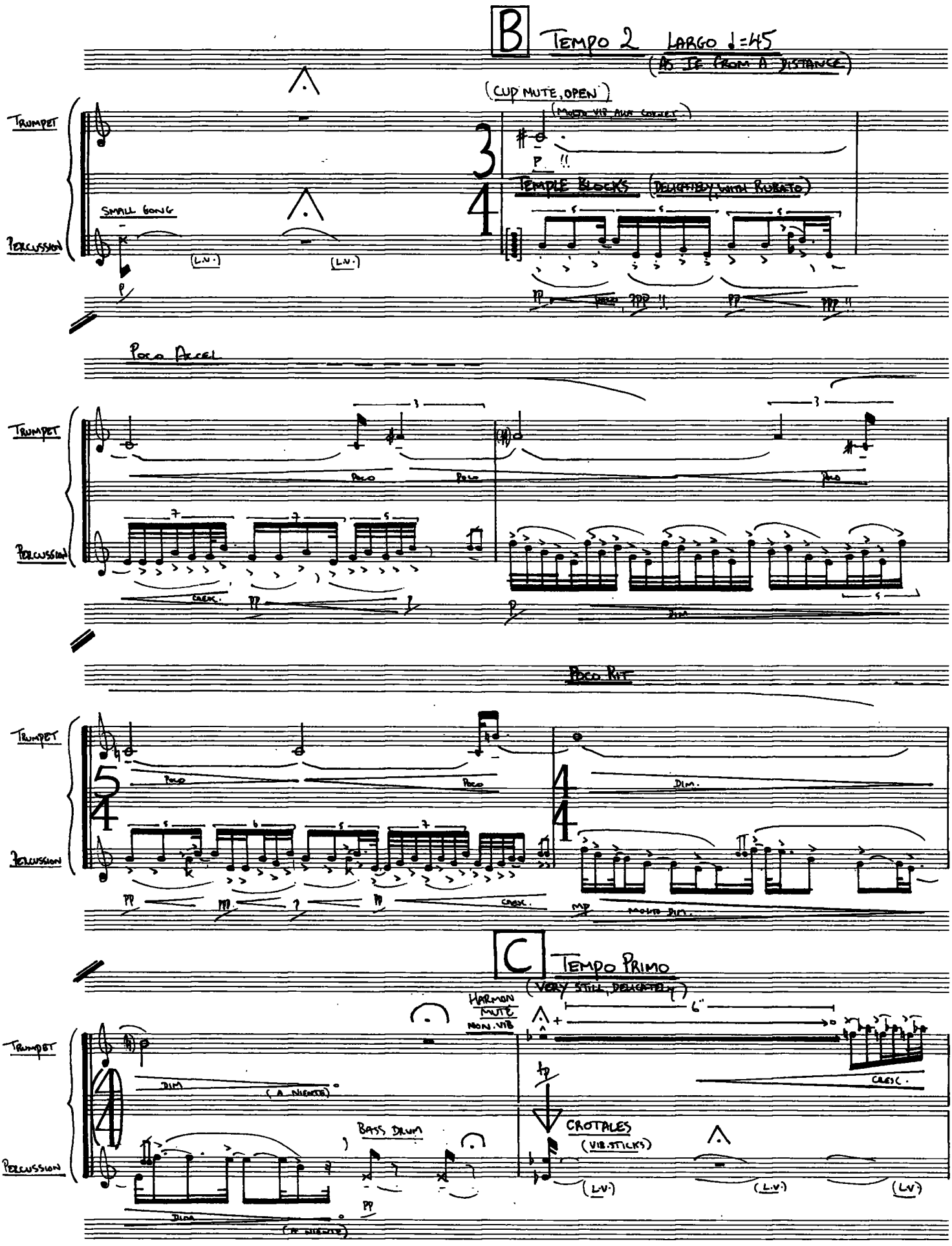
COMMISSIONED BY MARK ROBINSON WITH FUNDS PROVIDED BY YORKSHIRE AND HUMBERSIDE ARTS

ABNORMAL LOADS

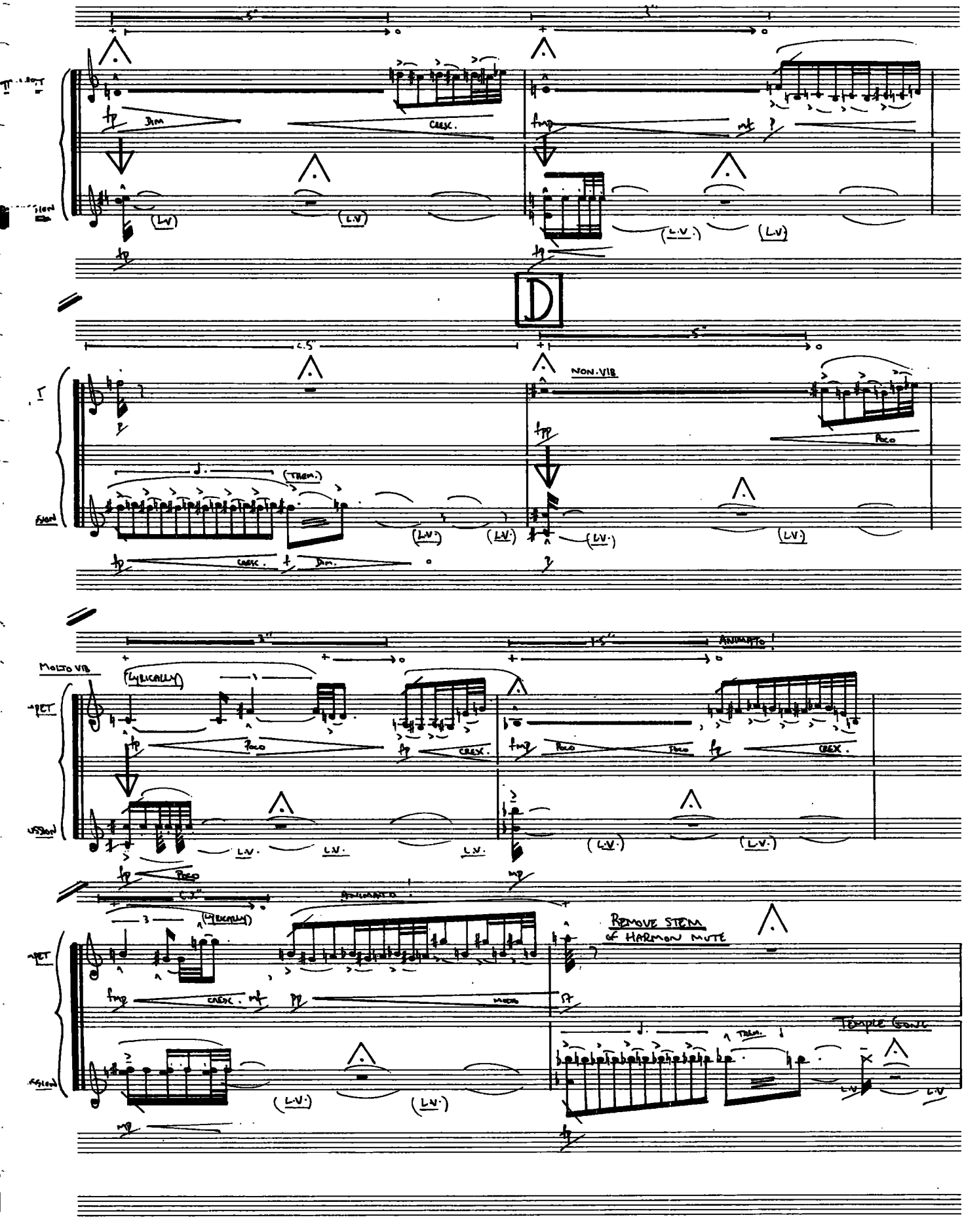
JOE CUTLER 1993 REV. 98
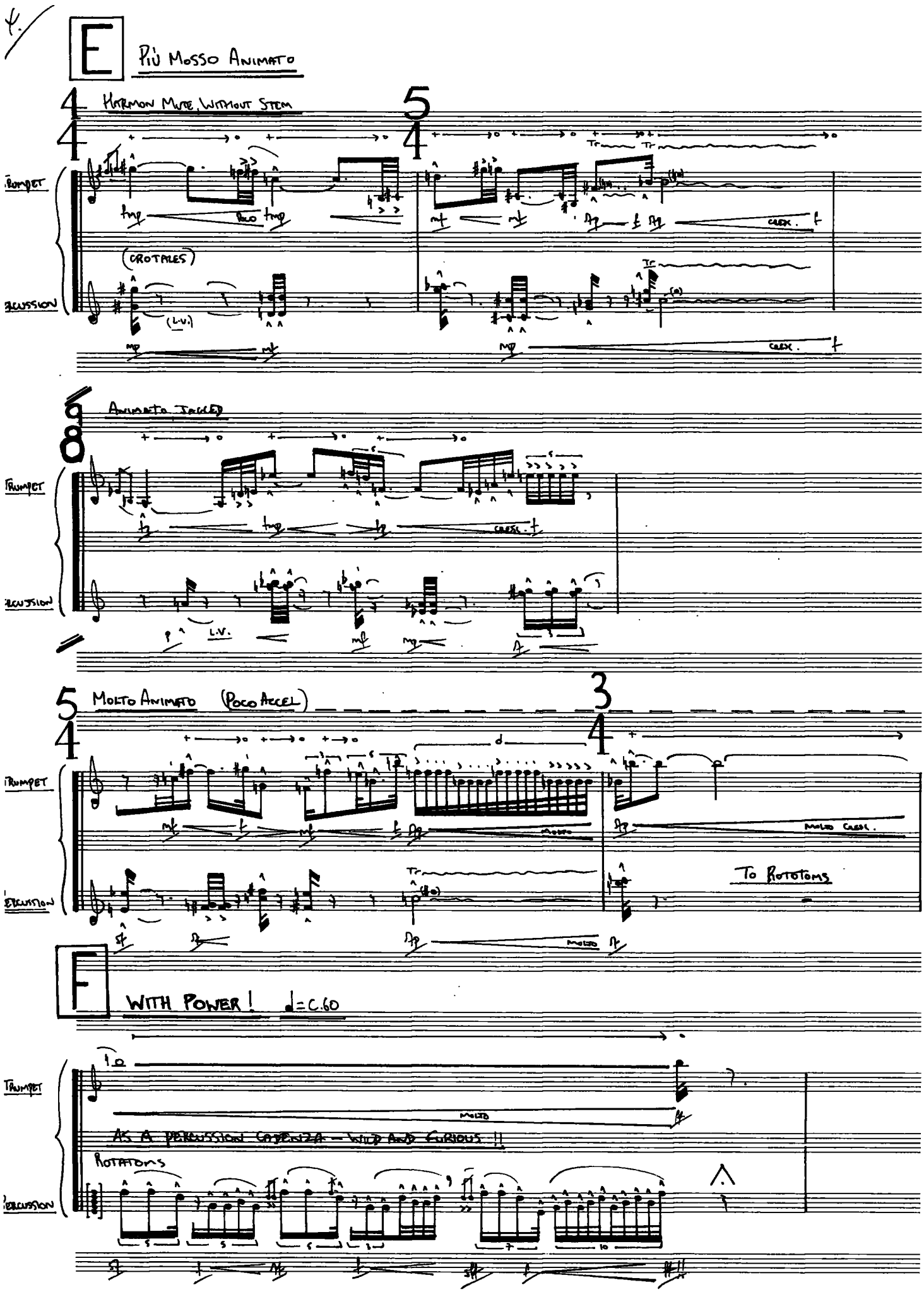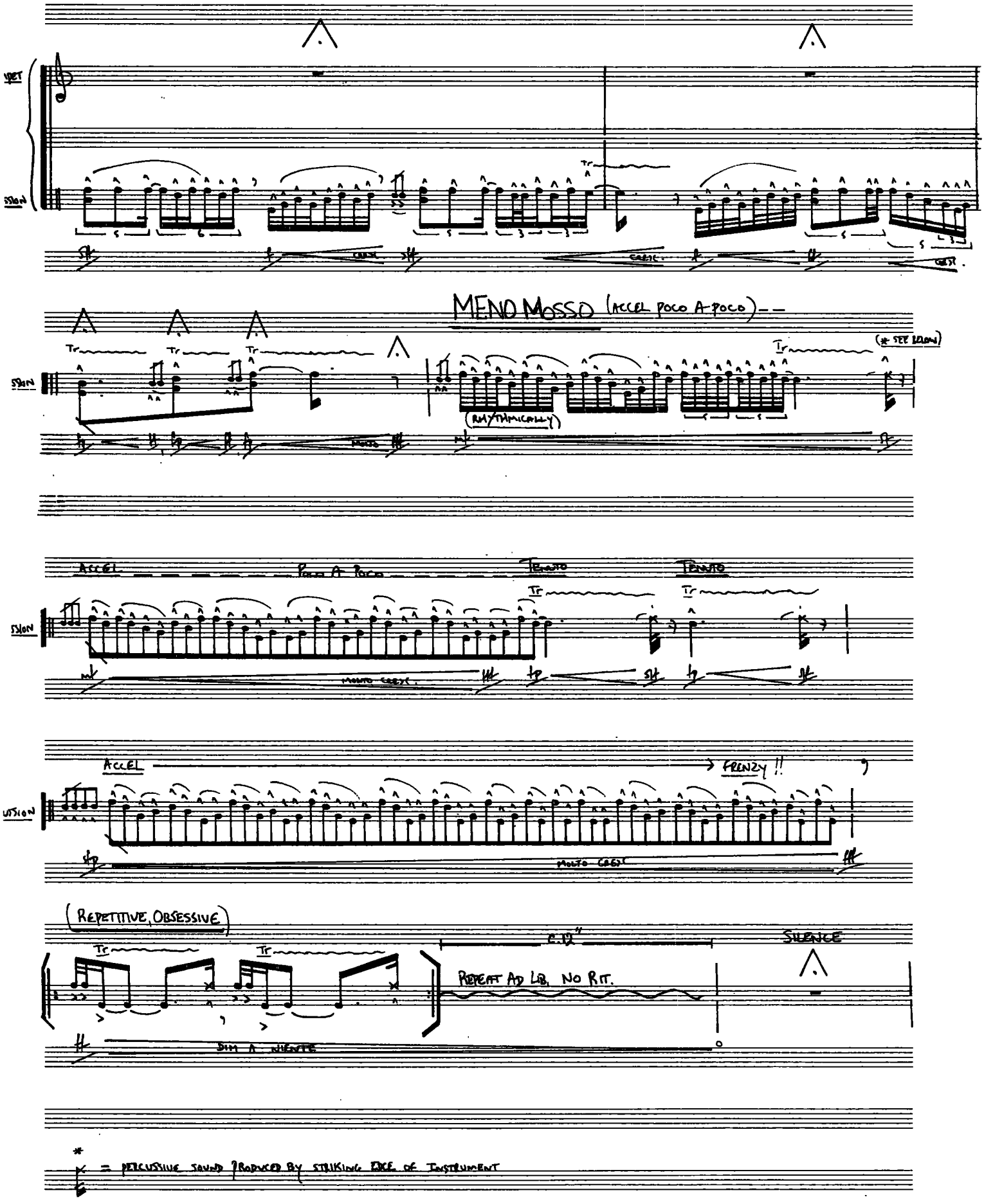


Order Ref. No. 12715



Order Ref. No. 12715


D
NON. VIB
MOLTO VIB
(LYRICALLY)
ANIMANDO
REMOVE STEM
OF HARMON MUTE
TEMPLE GONG
4
4


E
Più Mosso Animato
Harmon Mute, Without Stem
(Crotales)
Trumpet
Percussion
Animato Jacked
Molto Animato (Poco Accel)
To Rototoms
F
With Power! ♩=c.60
As a percussion cadenza – wild and furious !!
Rotatoms



Order Ref. No. 12715

6.

G AS A CADENZA

(TRUMPETER BLOWS NOTES INTO LARGE TAM-TAM WHICH PICKS UP RESONANCES. ALTERNATIVELY A SPX-REVERB UNIT CAN BE USED)

SENZA SORD

DECLAMATORY

Trumpet — Into Tam-Tam — Away from Tam-Tam (more introspectively)

A TEMPO

Trumpet — Into Tam-Tam — molto cresc.

Trumpet — (Away from Tam-Tam) — (1/2) — mf

ACCEL

Trumpet — Into Tam-Tam — (obsessively) — (Away from Tam-Tam) — raise bell — (raspy!) — molto cresc.

Trumpet — Into Tam-Tam — growl! — raise bell — (Away from Tam-Tam) — molto cresc.

Trumpet — Into Tam-Tam — molto dim.

WILD!

Trumpet — (Into Tam-Tam) — (half valve) — l.v.

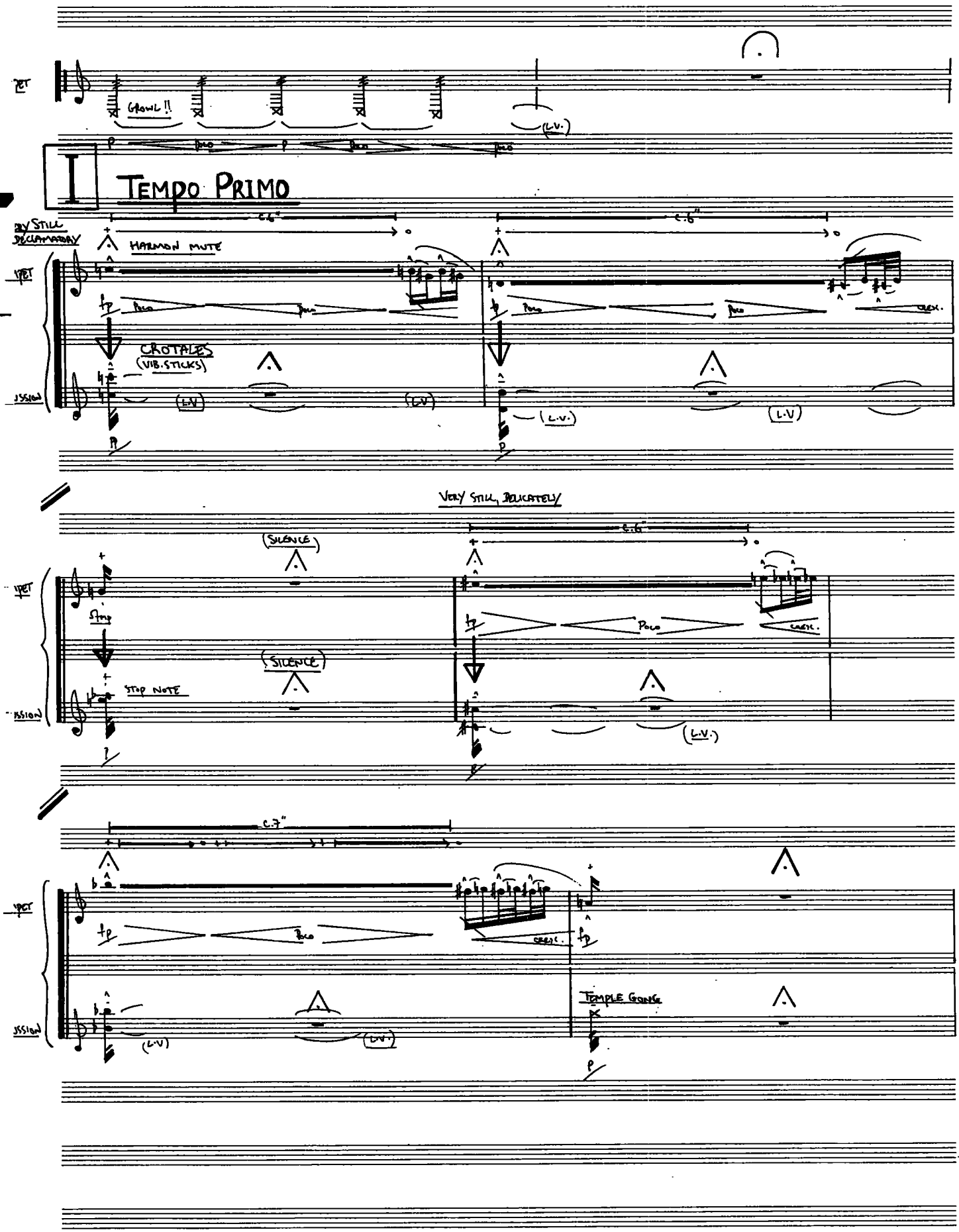
WILD!
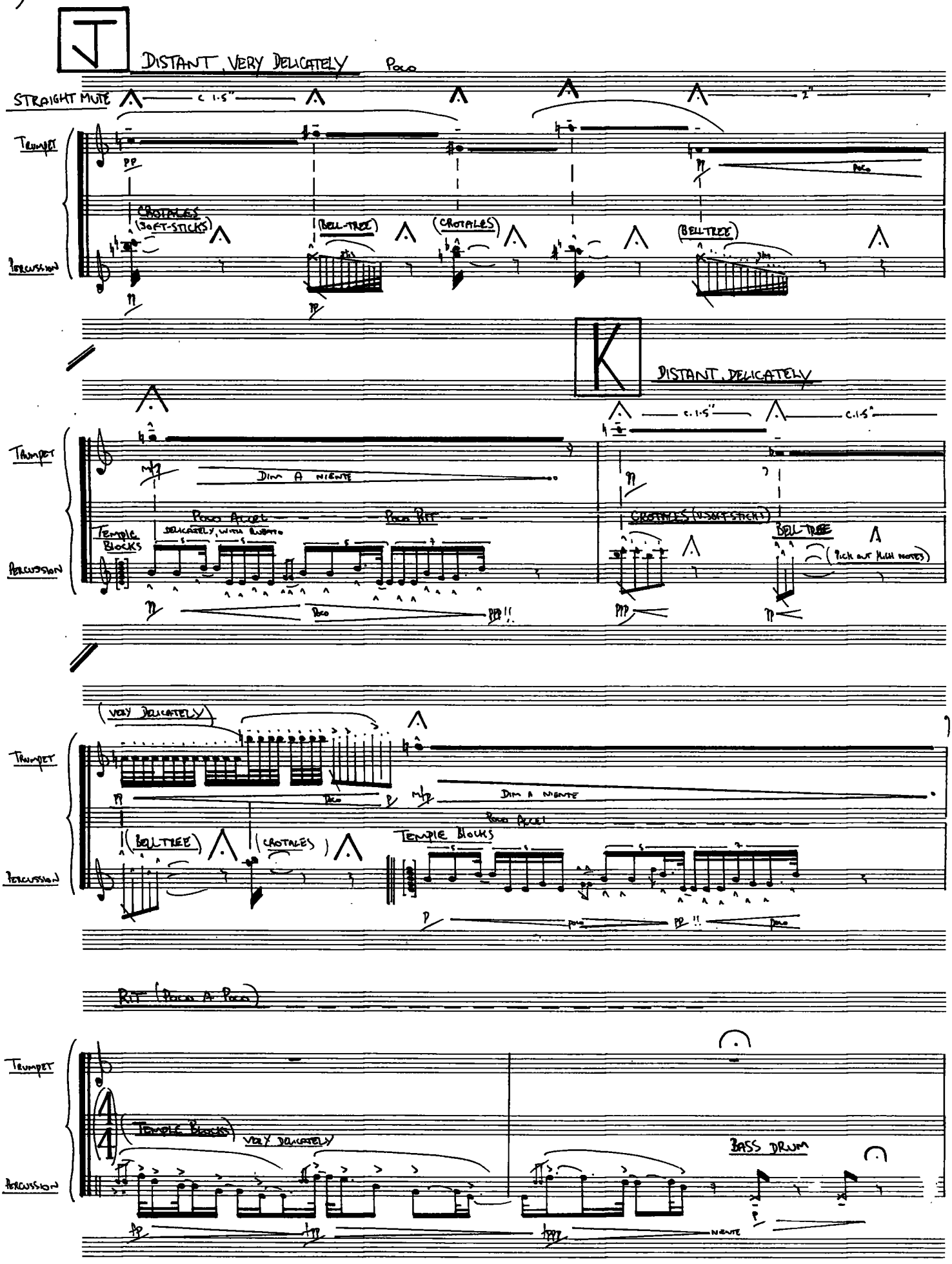
Trumpet — (half valve) — l.v.

WILD!

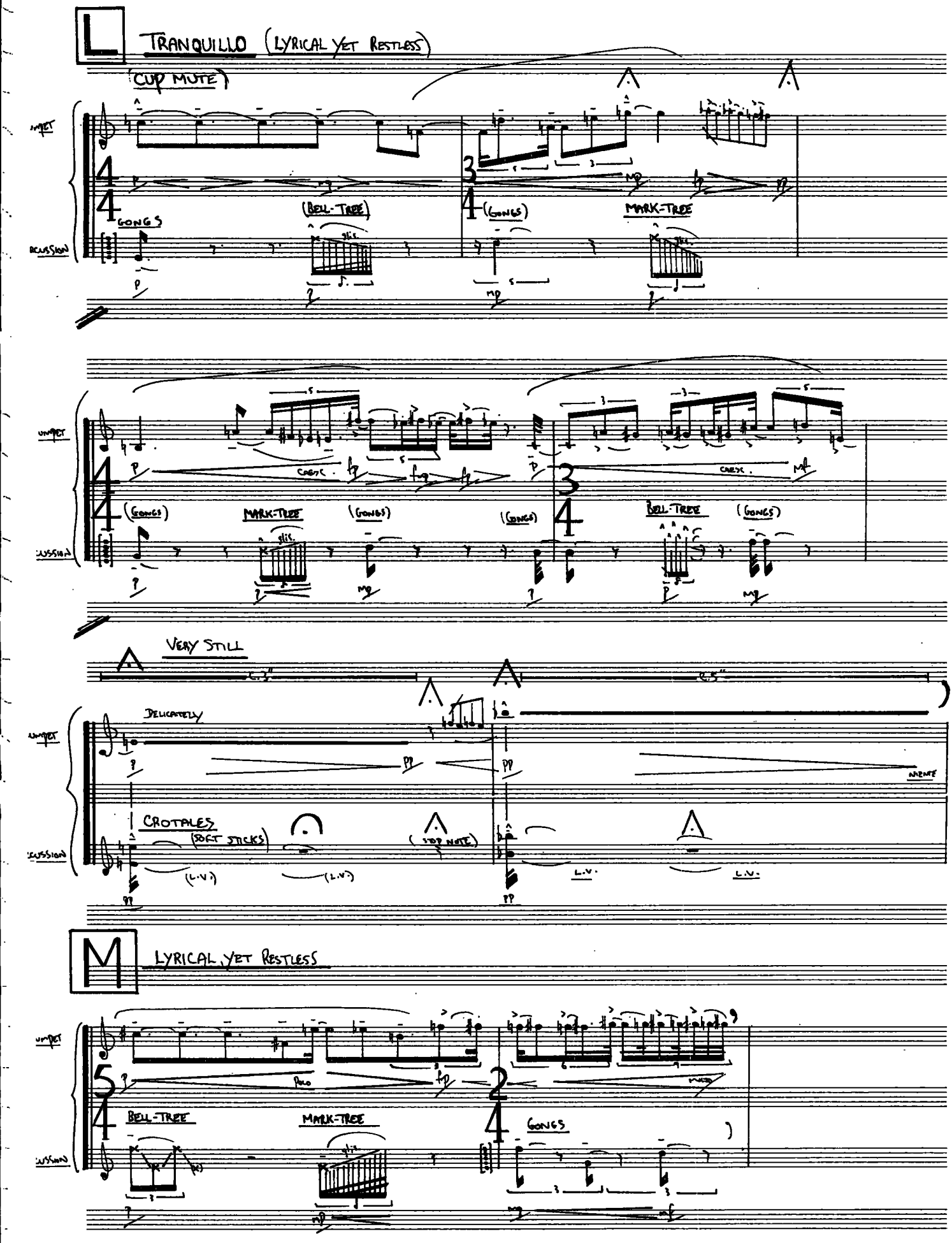
Trumpet — (half valve) — l.v.

molto cresc.

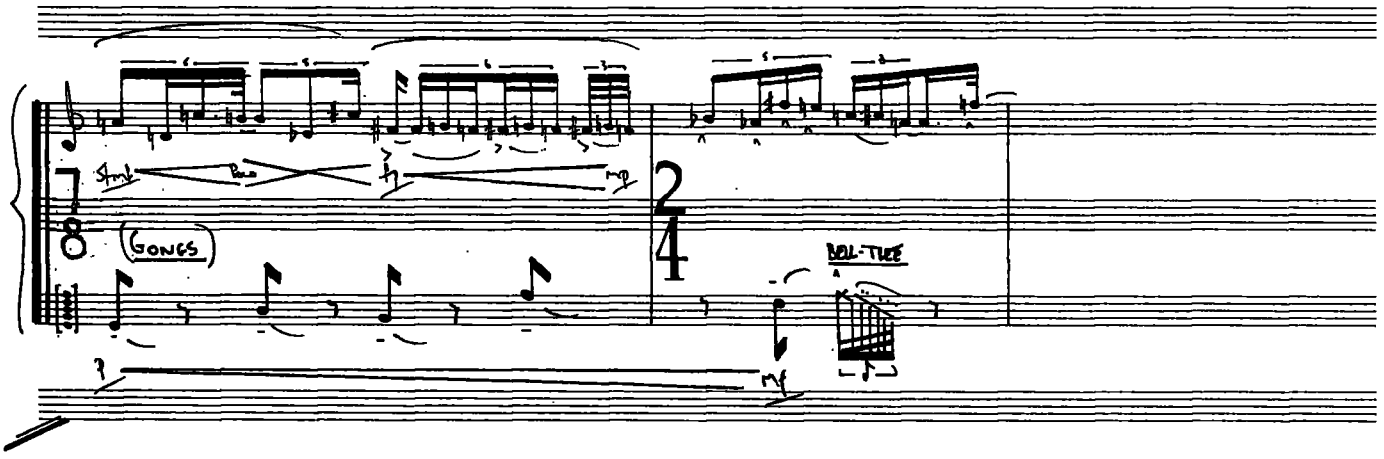

GROWL !!
(L.V.)
I TEMPO PRIMO
c.6"
c.6"
VERY STILL DECLAMATORY
HARMON MUTE
CROTALES
(VIB. STICKS)
(L.V.)
(L.V.)
(L.V.)
(L.V.)
VERY STILL, DELICATELY
c.6"
(SILENCE)
(SILENCE)
STOP NOTE
(L.V.)
c.7"
(L.V.)
(L.V.)
TEMPLE GONG

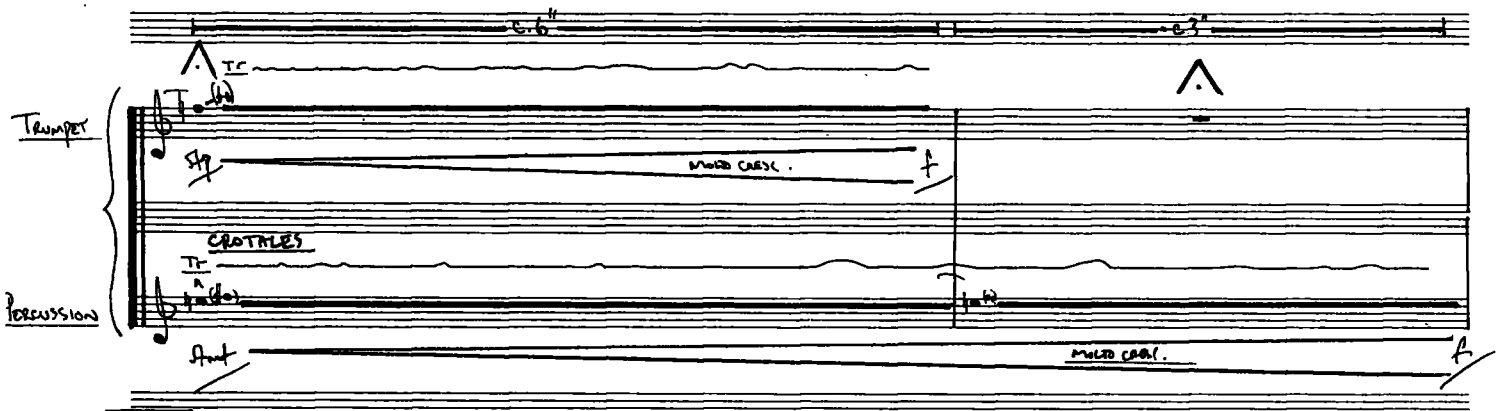


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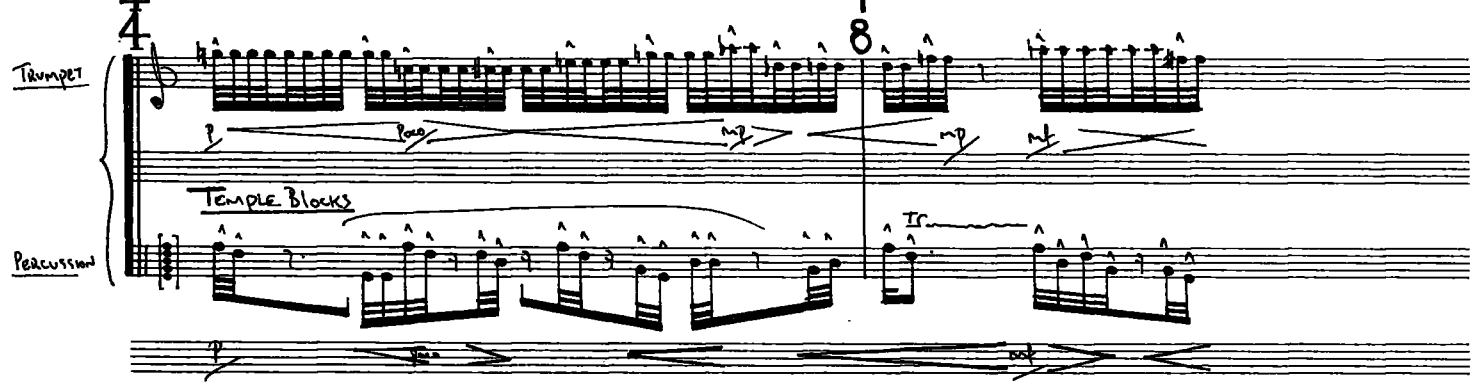


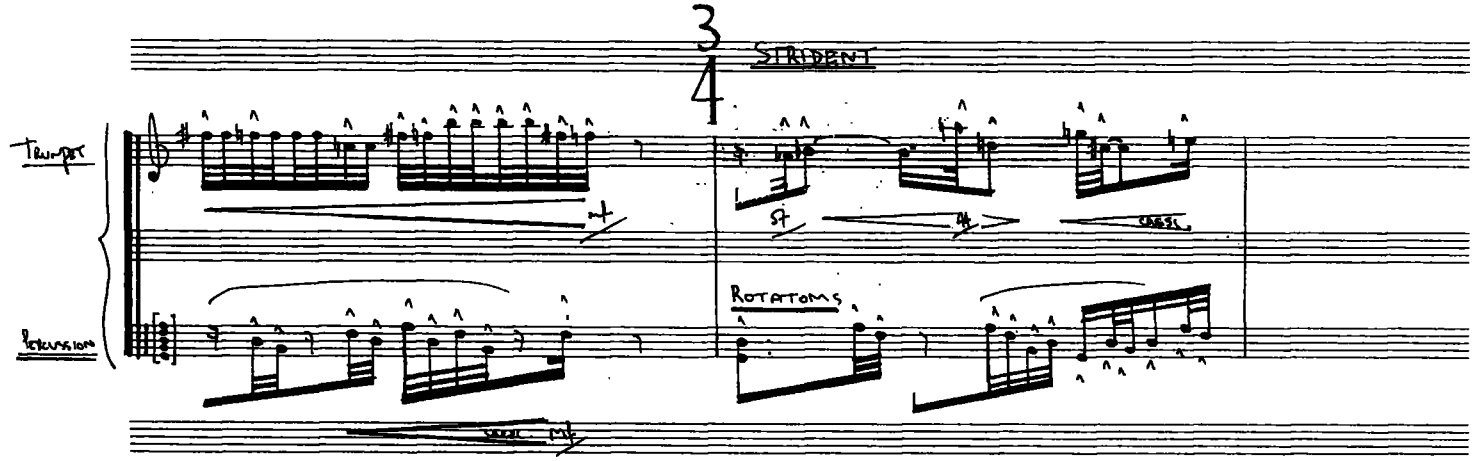
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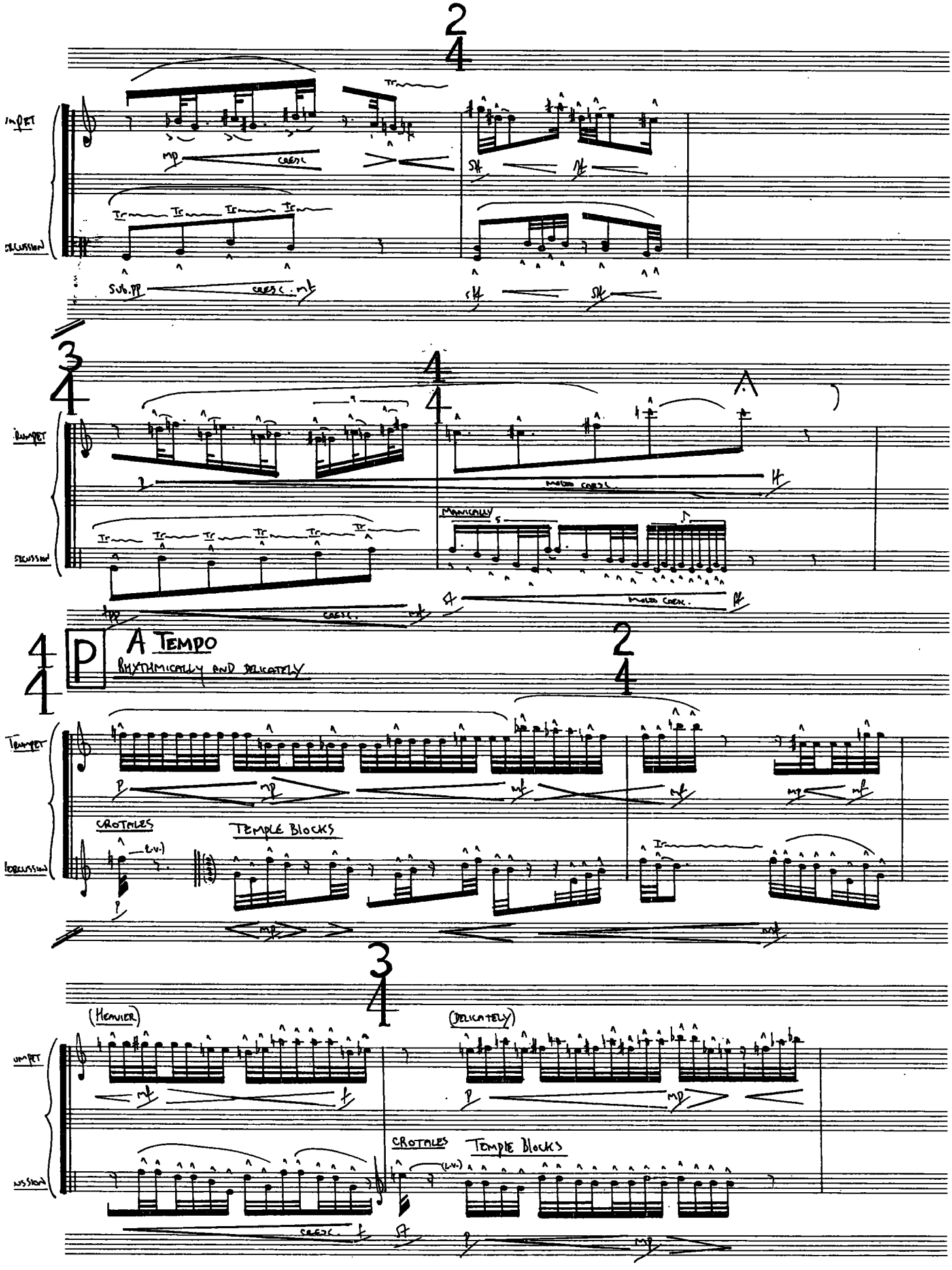




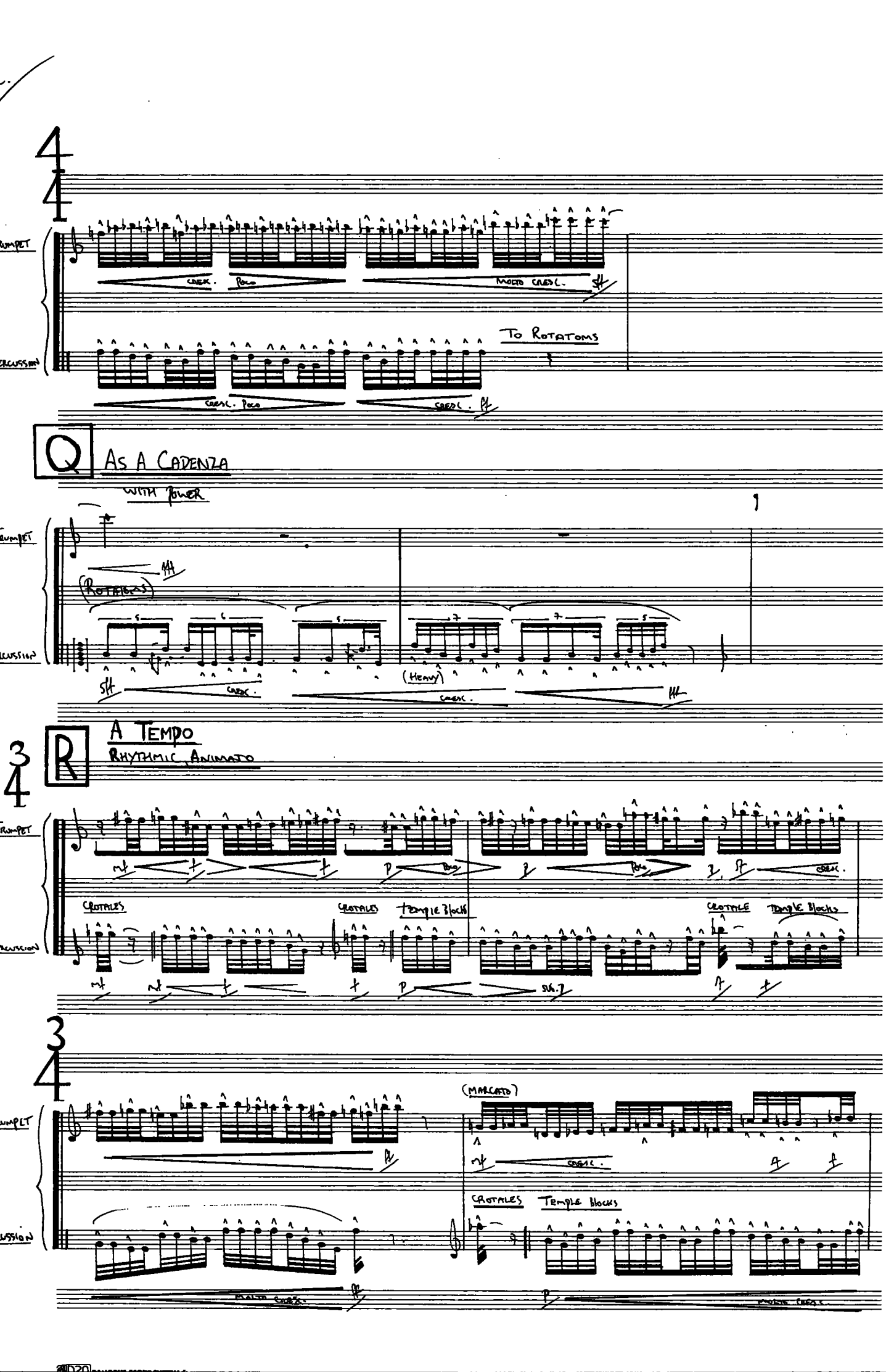
10 MOTO PERPETUO RHYTHMICALLY, DELICATELY ♩=60

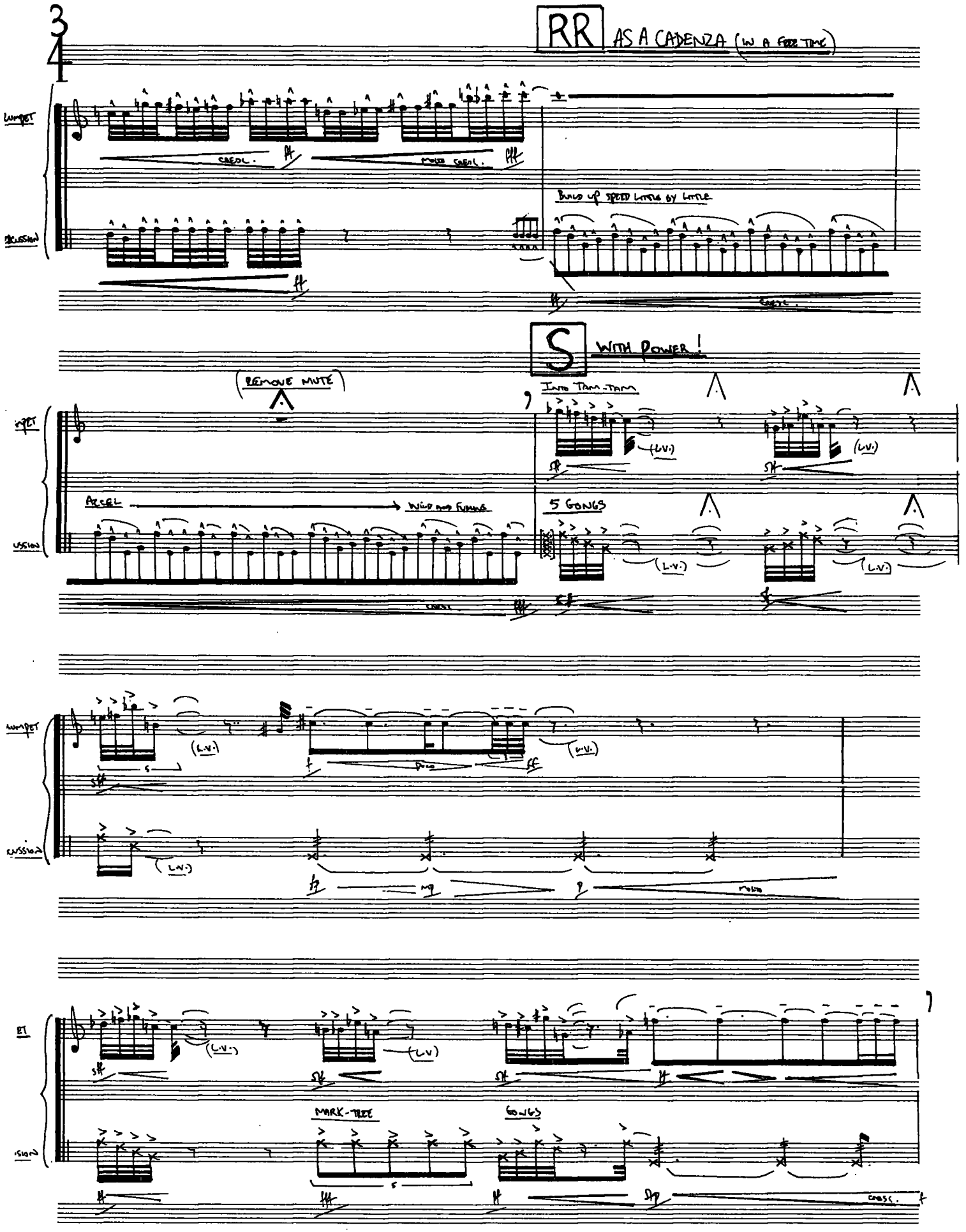






Order Ref. No. 12715


4
4
TRUMPET
PERCUSSION
CRESC.
POCO
MOLTO CRESC.
TO ROTATOMS
CRESC. POCO
SUBITO
Q
AS A CADENZA
WITH POWER
(ROTATORS)
(HEAVY)
R
A TEMPO
RHYTHMIC, ANIMATO
3
4
CROTALES
TEMPLE BLOCKS
(MARCATO)



Order Ref. No. 12715

14.

As A Cadenza, Wild!

Into Tam-Tam

(Half-Valve)

Trumpet

Percussion

Bass Drum

5 Rotations

(Half Valve)

Trumpet

Percussion

Bass Drum

(Half-Valve)

Trumpet

Percussion

5 Rotations

5 Gongs

(optionally, Trumpet and Sine Tone without playing from Note)

Trumpet

Percussion

Molto Cresc.

Molto Cresc.



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for orchestra

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Joe Cutler

Awakenings

(1997)



11 NOV 2003

INSTRUMENTATION

PICCOLO
2 FLUTES
3 OBOES (Ob.3 doubling Cor Anglais)
3 BASSOONS (Bsn.3 doubling Contrabasoon)

4 HORNS
3 TRUMPETS
3 TROMBONES
TUBA

TIMPANI (Also 2 large steel pipes)

PERC 1 (Extended Tubular Bells (C3-B4), Thai Gongs, 4 Tom-Toms, 3 Cow-Bells, Metal Pipe)

PERC 2 (Snare Drum, 5 Temple Blocks, Whip, 2 Triangles, 2 Large Gongs, 2 Tam Tams, Suspended Cymbal, Bell-Plates (B-Flat, E-Natural), Xylophone)

PERC 3 (3 Metal Blocks, Vibraphone, Anvil, Bell-Plate (F-Natural), Industrial Metal-Pipe)

PERC 4 (3 Bass Drums, MarkTree, Whip, Bell-Plate (C-sharp), Metal Block)

PIANO/CELESTA

HARP

STRINGS (16:14:12:10:8 Pref.)

SCORE IN C

SELECTED FOR THE FINAL OF THE TORU TAKEMITSU COMPOSITION AWARD TO BE HELD IN MAY 2000.

DURATION: C. 10 Minutes

AWAKENINGS For Symphony Orchestra
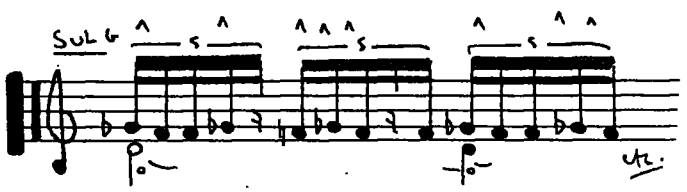
Having to spend great periods of time travelling by coach between London and Warsaw, where I was resident for three years, does have some advantages in that the journey is so long that one begins to experience an altered and meditative sense of time. This wonderfully self-contained period of changing landscape, novels, walkman, contemplation and faces that grow briefly familiar always provides a wealth of potential musical ideas and **Awakenings** similarly uses both travel and literature as starting points. In this instance the initial stimulus came from the powerful and deeply moving First World War novel **Birdsong** by Sebastian Faulks which I had been reading on one particular journey in early April 1997.

Pausing from the novel, I realised the journey was now passing through the exact area in which the book was set. Yet instead of a world of horror and carnage, I was instead greeted by the sedate world of late 20C Northern France. To think that these neat, sleepy villages with their carefully cropped fields could hold such secrets. As I looked on the silent dusk world of mists rising from the still roadside dykes, whose only other observer seemed to be a motionless solitary heron, I was filled with a sense of awe at the thought of how many lives, lovers, ghosts had been encapsulated in this strange flat universe. As darkness clouded the last remnants of visibility, I returned to the safe womb of my coach, reassured by the familiarity of the faces around me.
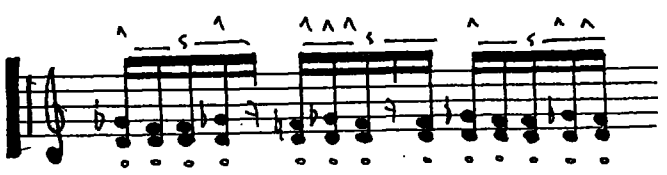
PERFORMANCE NOTE:

Please note that the figuration at Fig. E and Fig. P uses a simplified notation. The open string "drone" is re-articulated in the same way as the Sul G material.

Thus:



should be played



JC, 1998

AWAKENINGS (1997)

FOR LARGE SYMPHONY ORCHESTRA

JOE CUTLER

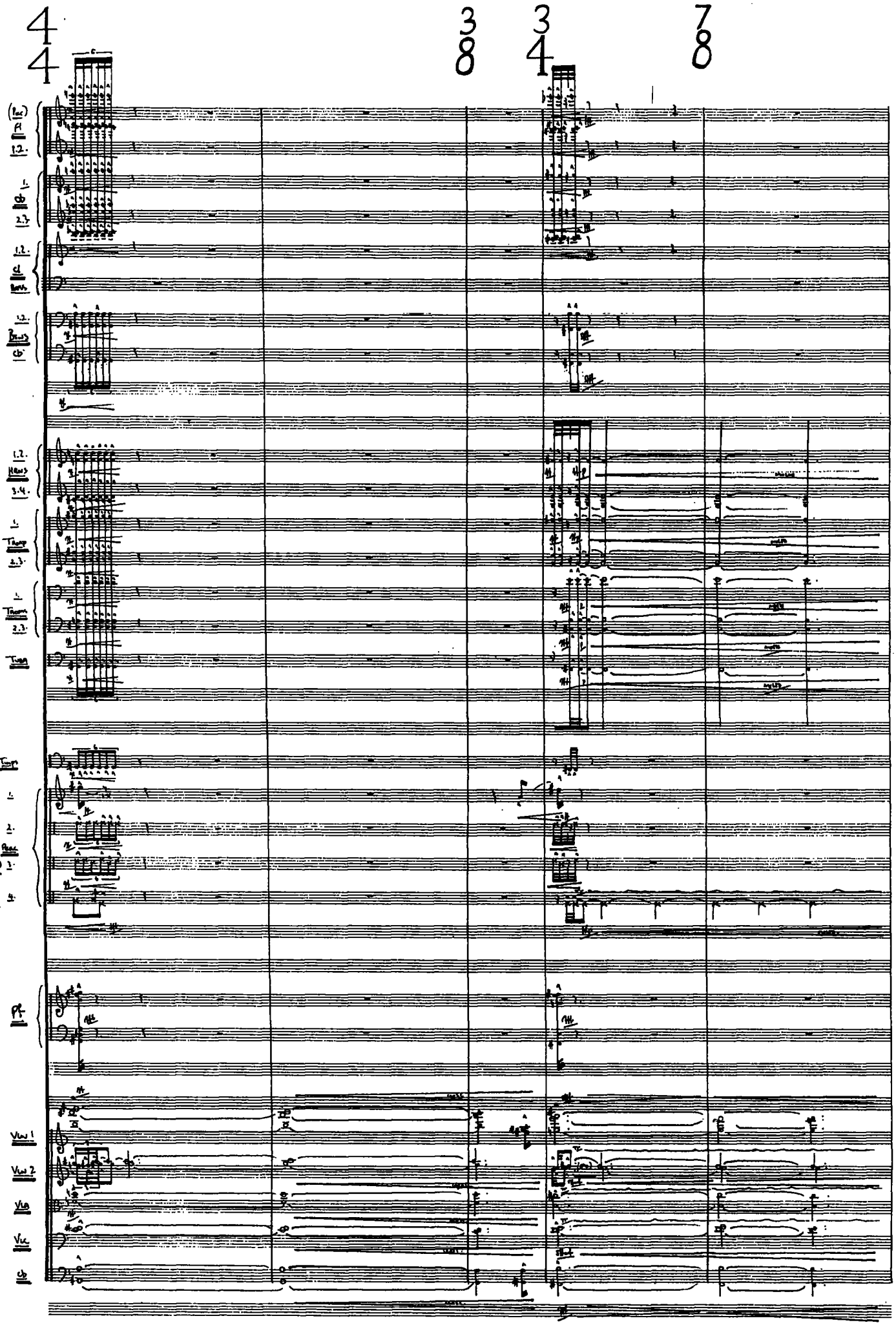
A WITH FIRE AND PASSION!

♩=60

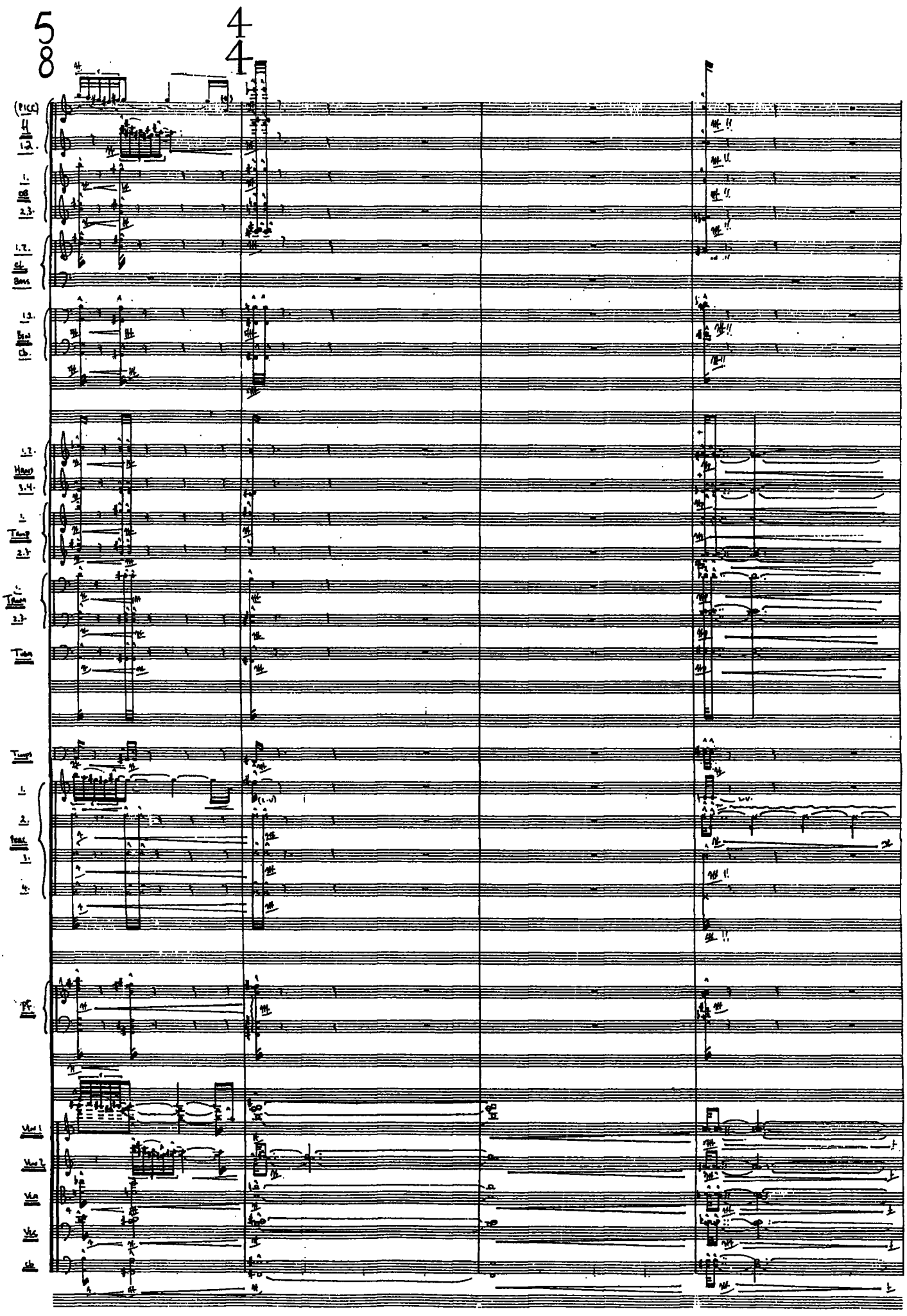
4/4 9/8 4/4 5/8

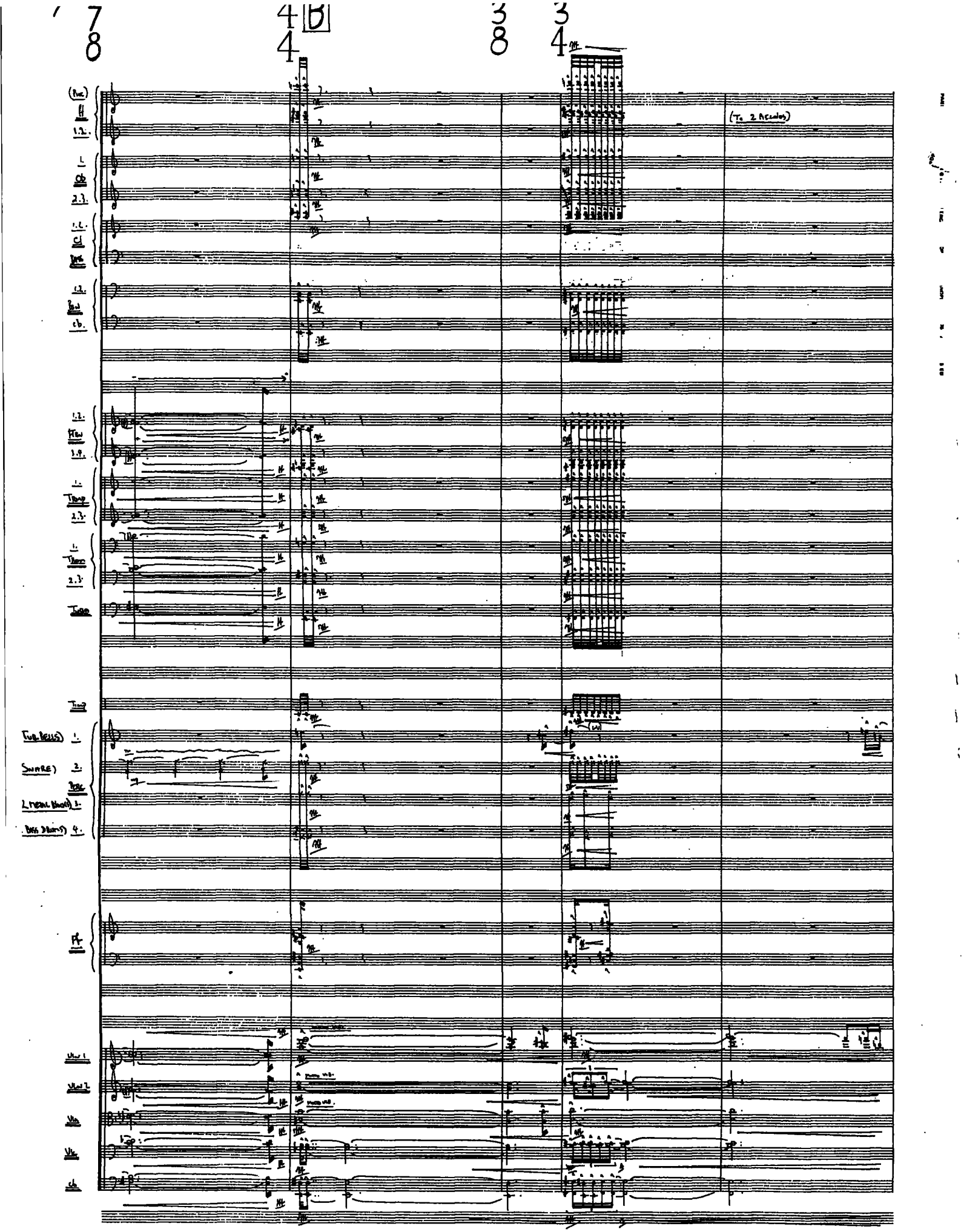
Picc.
Fl. 1.2.
Ob. 1. 2.3.
(2nd - E♭ Cl.)
Cl. (Bass)
B♭ Cl. 1.2.
Bass Cl.
C. Bsn
(Bsn 3 = Contra Bassoon)
Hrn. 1.2.
Hrn. 3.4.
Trmp. 1. 2.3.
Trmp. 1.
Tbn. 2.3.
Tba.
Timp.
Perc. 1.
(Tubular Bells)
(1.V)
(Snare Drum)
2.
(2 Metal Blocks)
3.
(2 Bass Drums)
4.
Pf
Vln. I
Vln. II
Vla.
Vlc.
Cb.

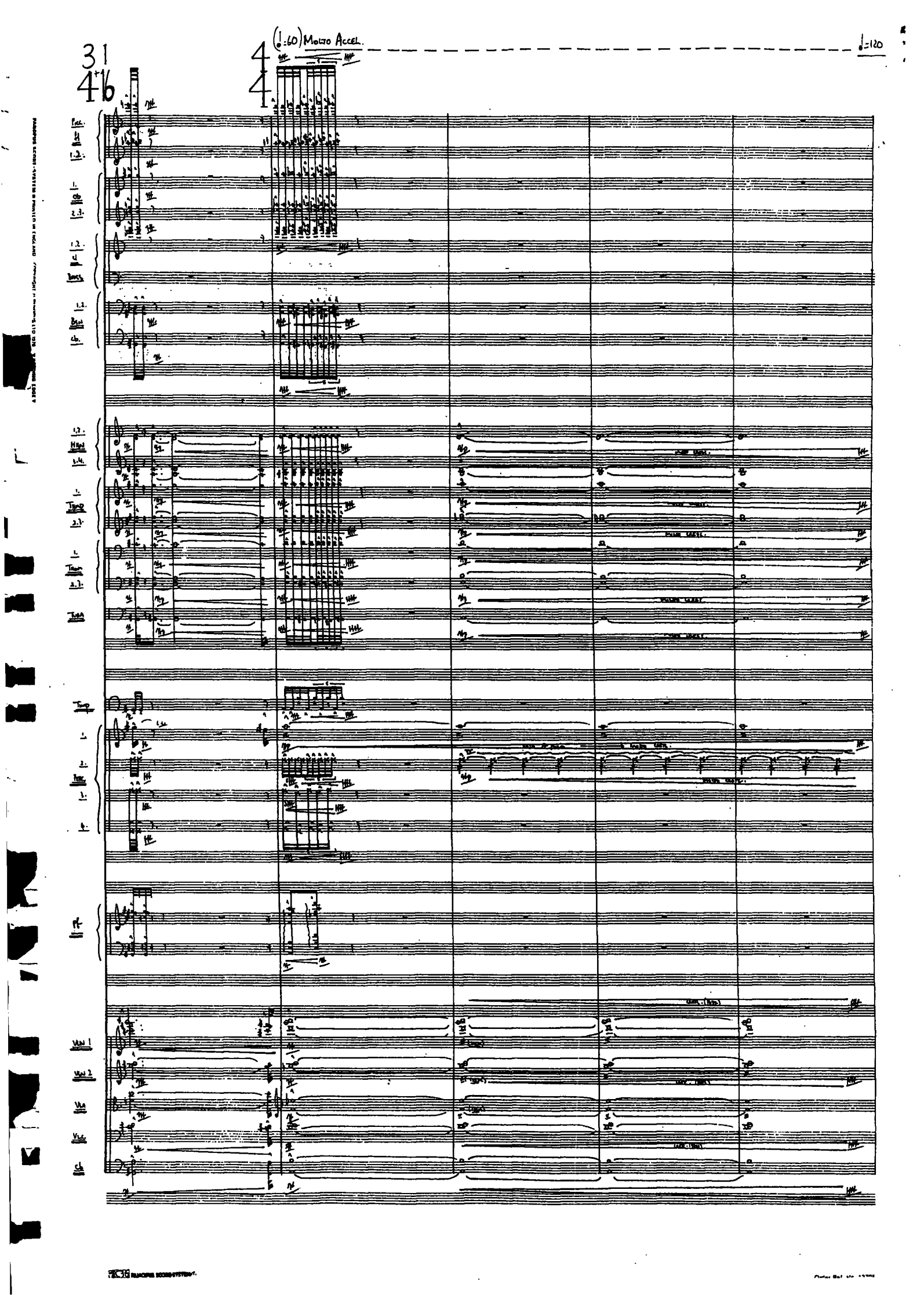
PARAMOUNT MUSIC SYSTEM © 1997 DAVID HIGH & PARAMOUNT MUSIC SYSTEM
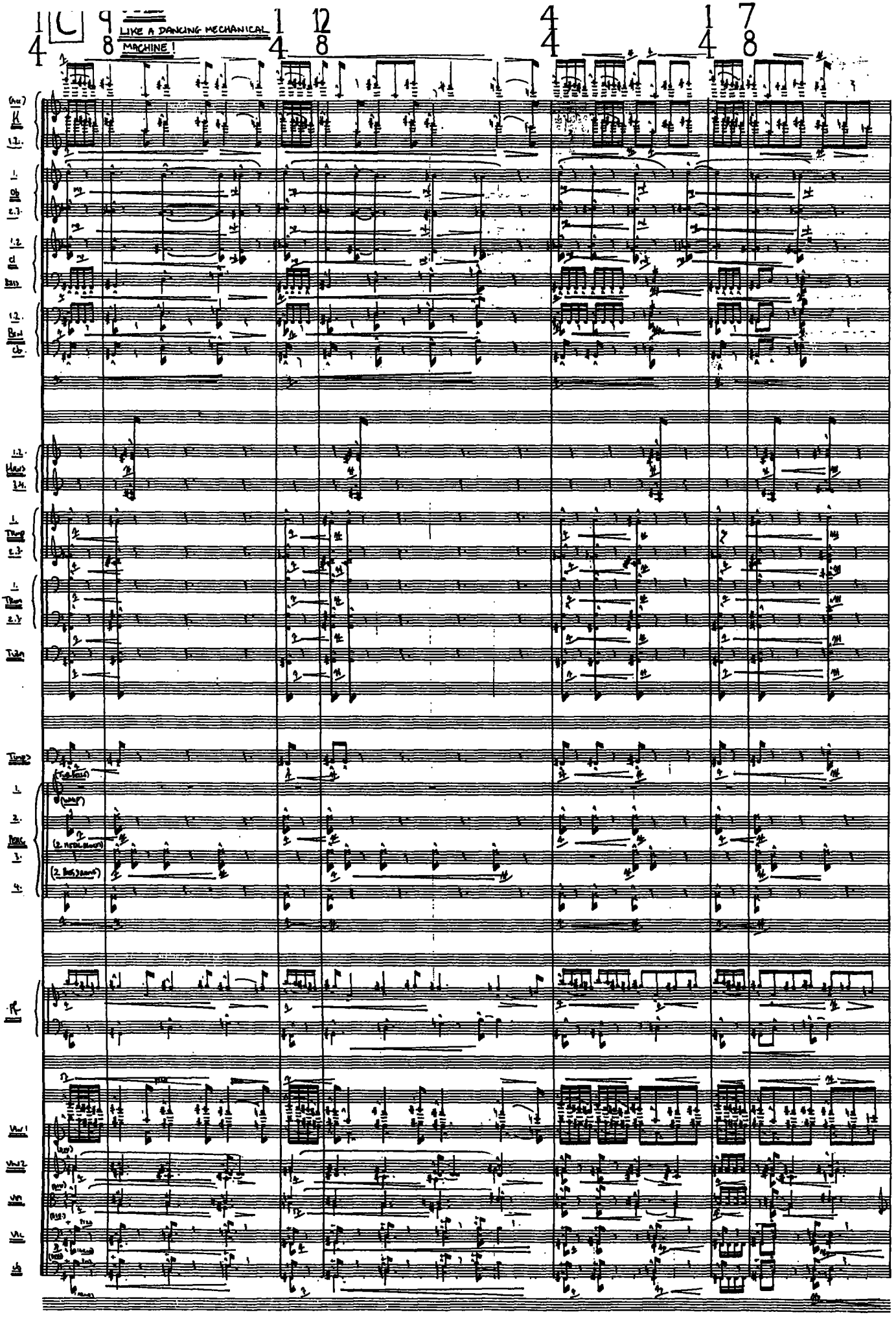


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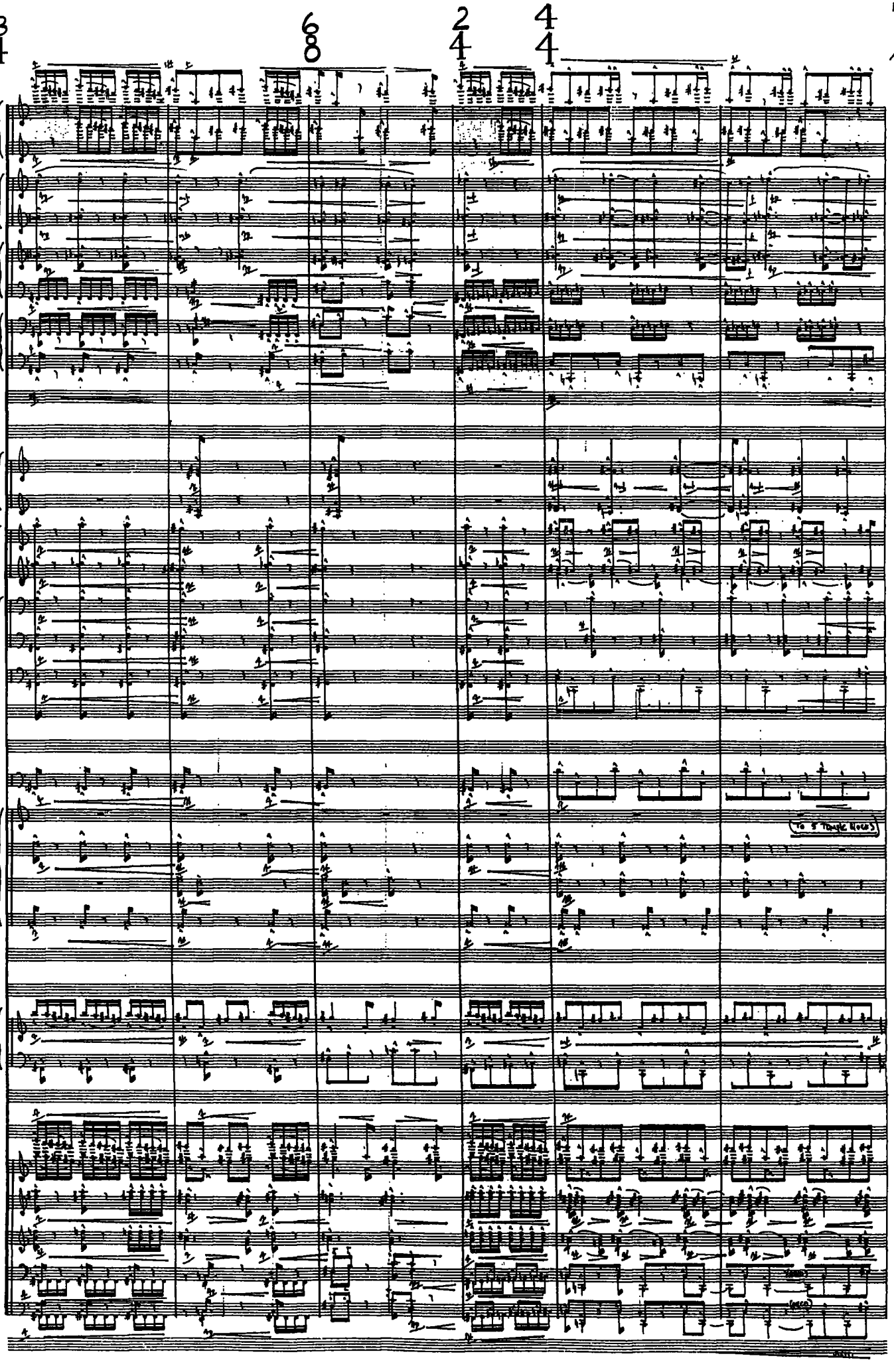

58
44
3/
(Picc)
Fl.
1.2.
1.
Ob
2.3.
1.2.
Cl
Bass
1.2.
Bsn
Cb.
1.2.
Horn
3.4.
1.
Trmp
2.3.
1.
Trbn
2.3.
Tba
Timp
1.
2.
Perc.
3.
4.
Pno.
Vln 1
Vln 2
Vla
Vlc
Cb.

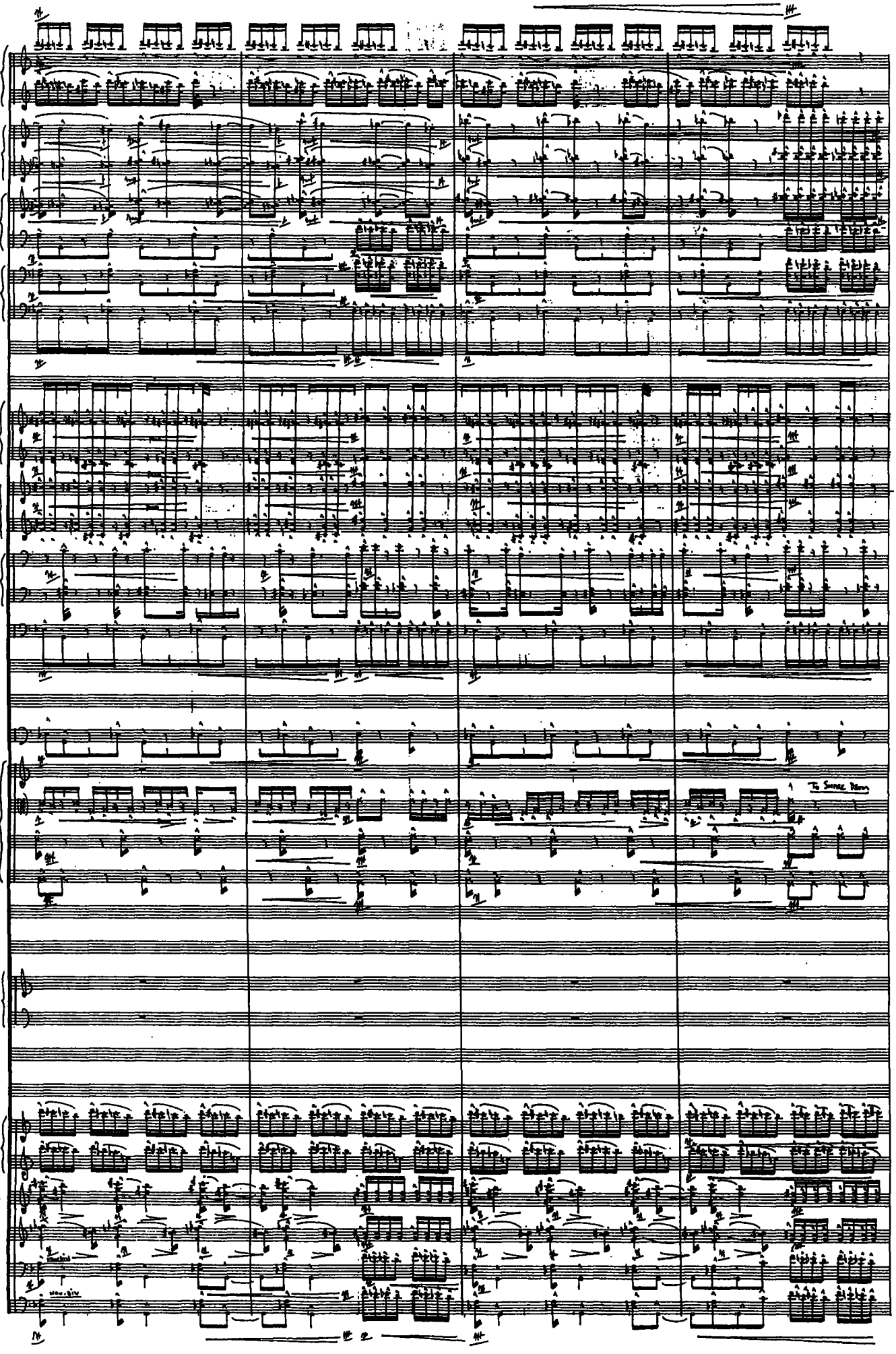

7/8
4/4
3/8
3/4
(To. 2 Acc.)
Fl. 1.2.
Ob. 1.
2.3.
E.H.
Cl. in A
B.Cl.
Bsn.
C.Bsn.
Hrn. 1.2.
Trp. 1.
2.3.
Tbn. 1.
2.3.
Tuba
Timp.
Tub.Bells) 1.
Snare) 2.
Perc.
Metal Blocks) 3.
Bass Drum) 4.
Pf.
Vln. I
Vln. II
Vla.
Vlc.
Cb.
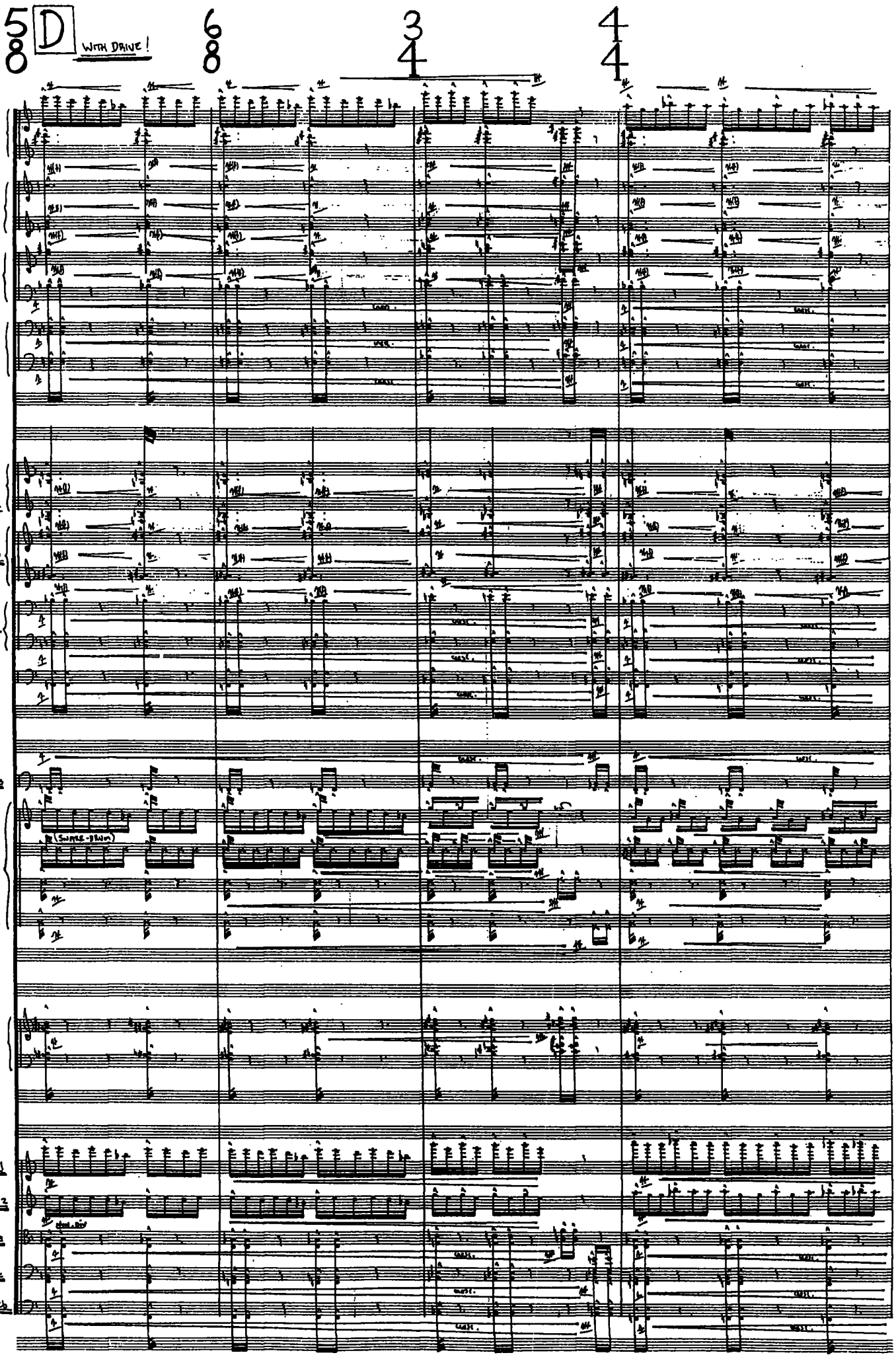

31
4
4
(♩.=60) Molto Accel.
♩=120

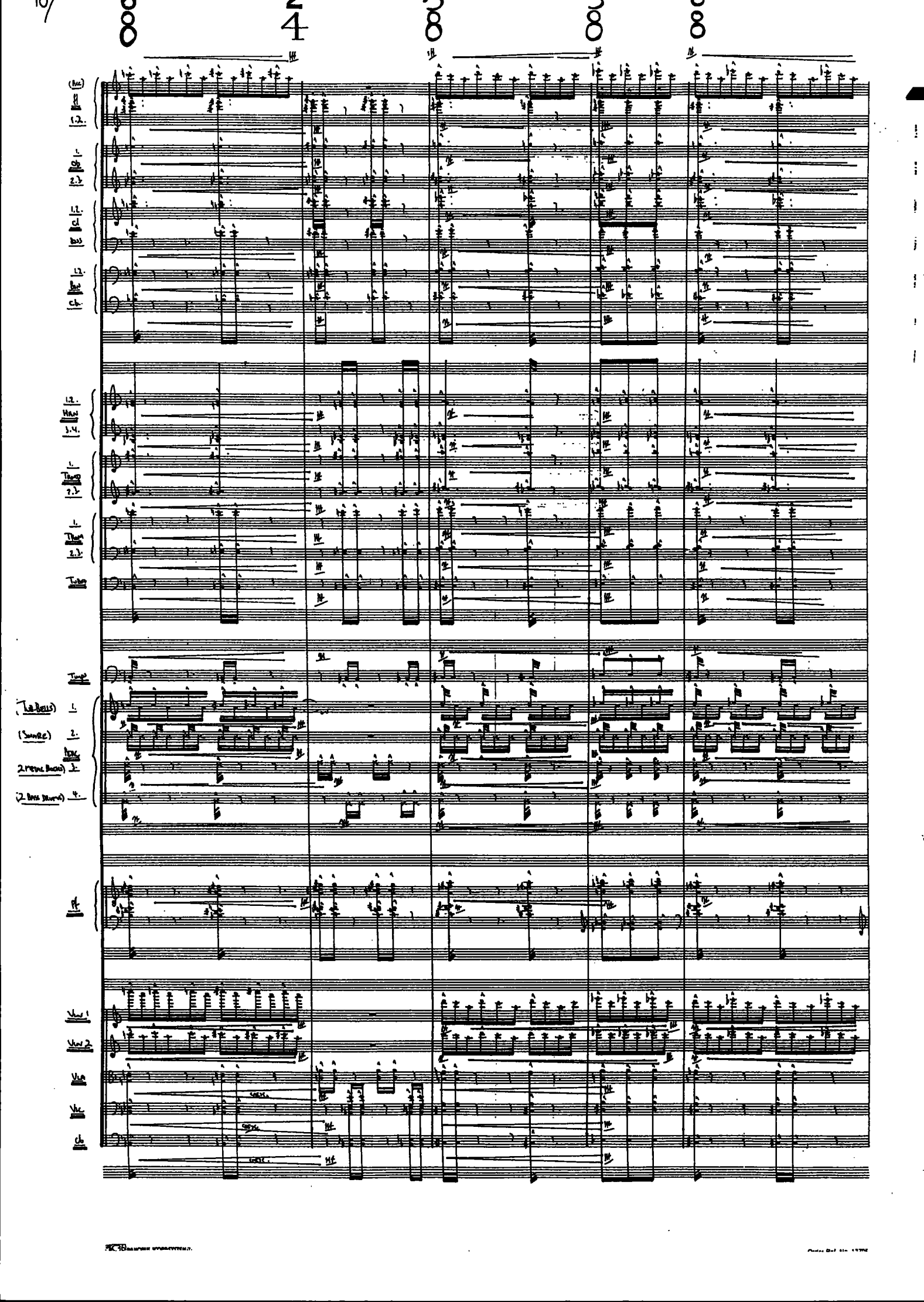


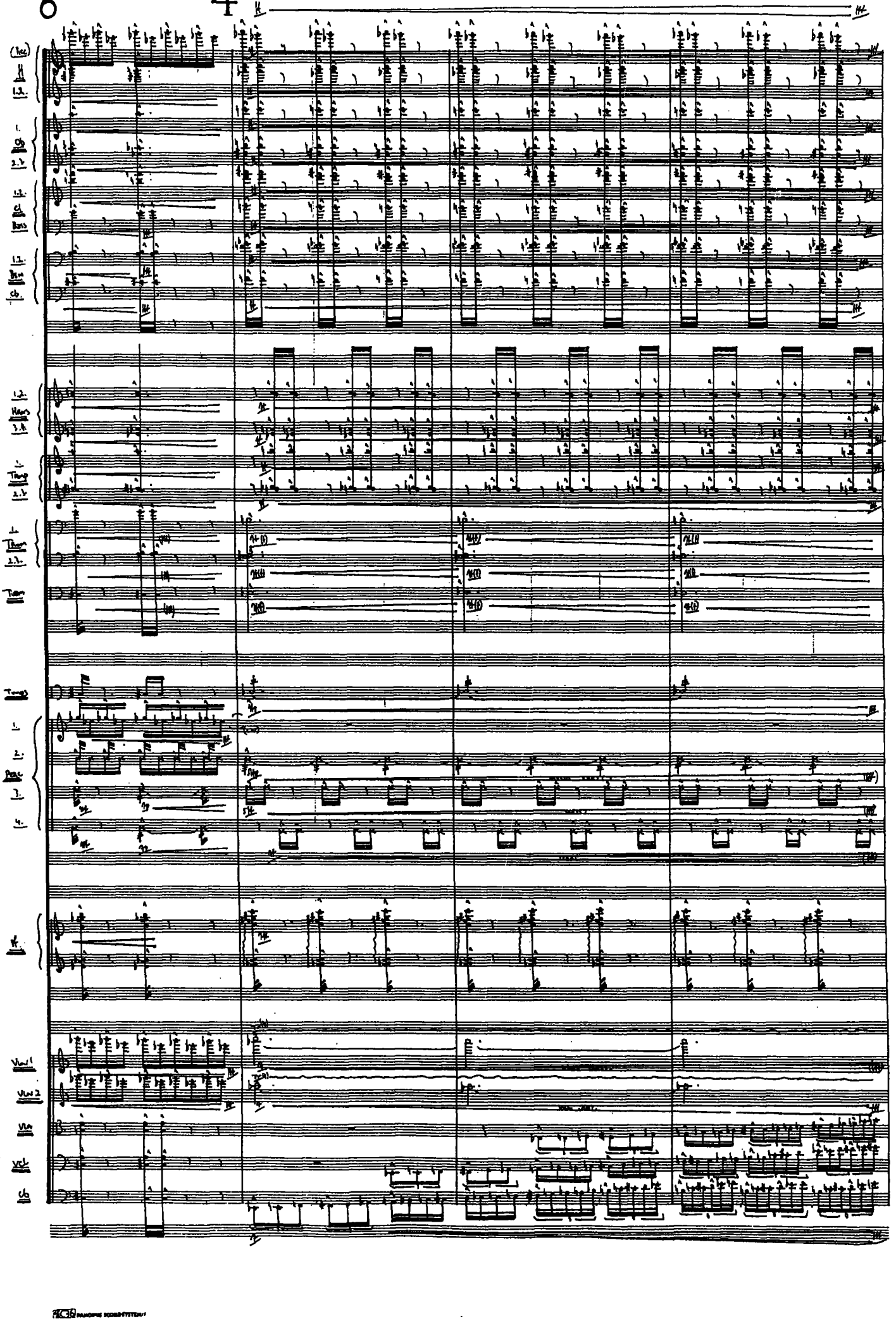
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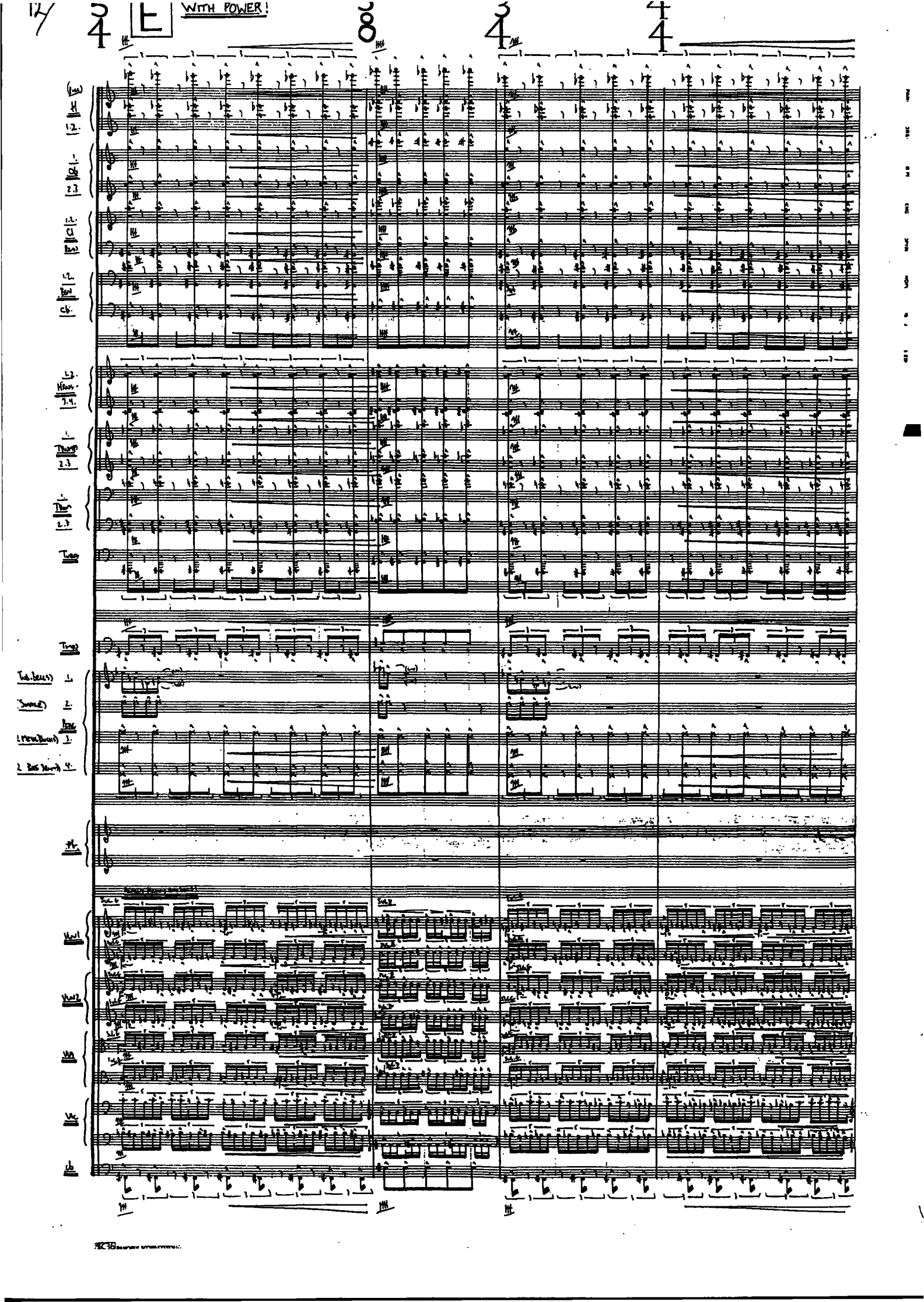

3/4
6/8
2/4
4/4
(Fl.)
Fl. 1.2.
Fl. 2.1.
Cl. in A
Cl. in Bb
Hn. 1.4.
Trp. 1.3.
Trp. 2.3.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
to 3 Triangle Rolls

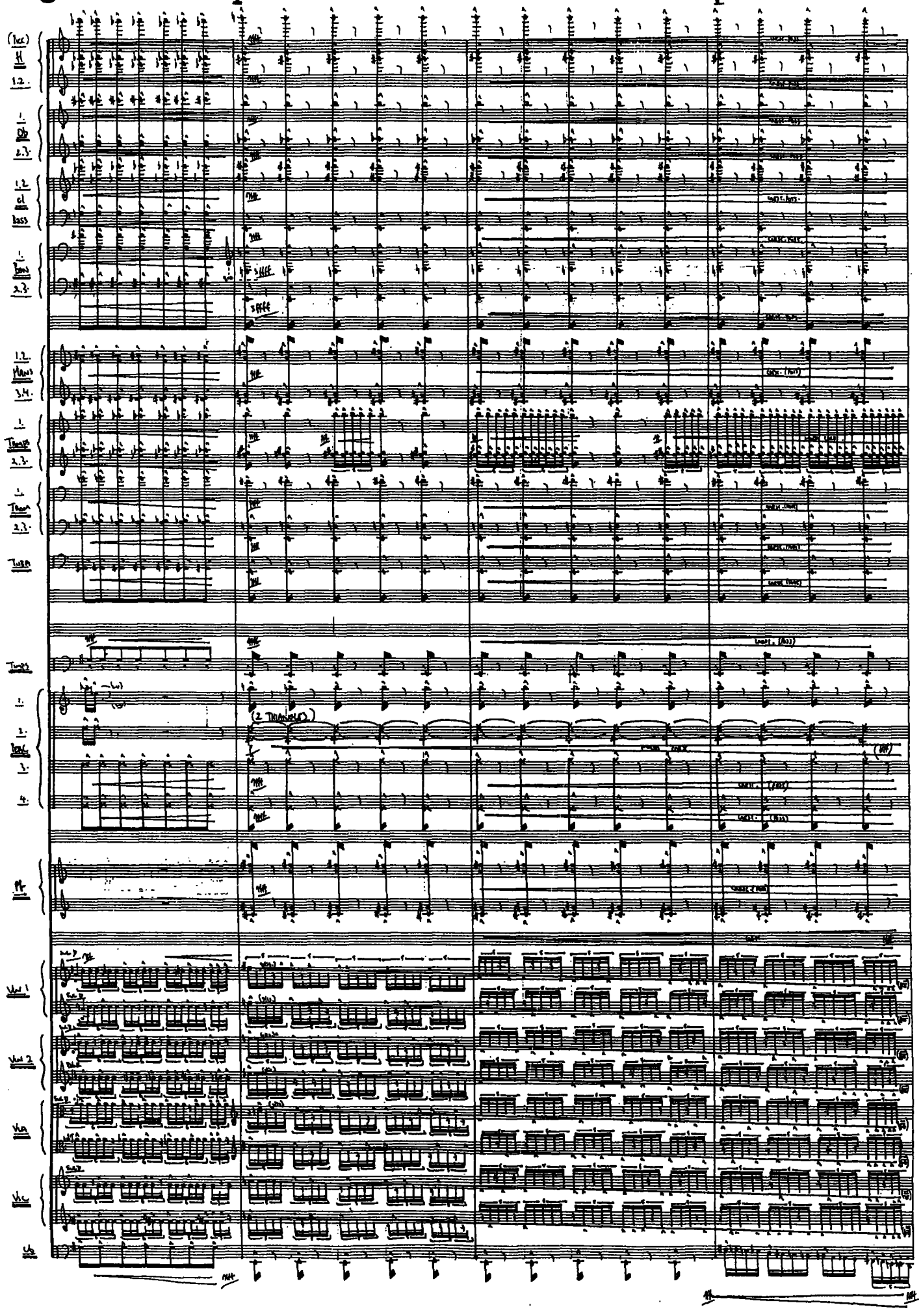

(Tubular Bells)
(Temple Bowls)
(Metal Bowls)
(Bass Drum)
To Snare Drum

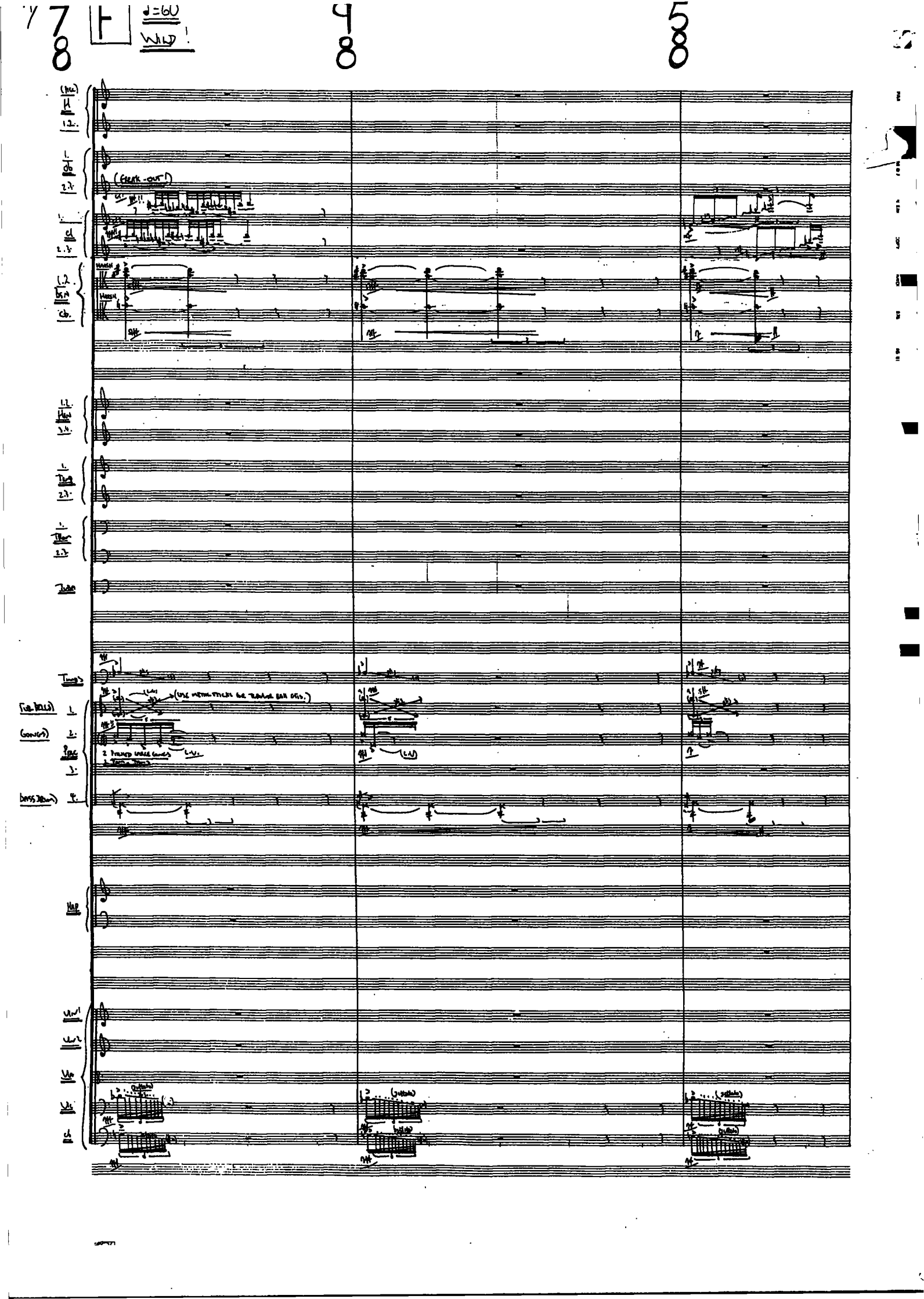

5/8
D
WITH DRIVE!
6/8
3/4
4/4
(Simple Blues)

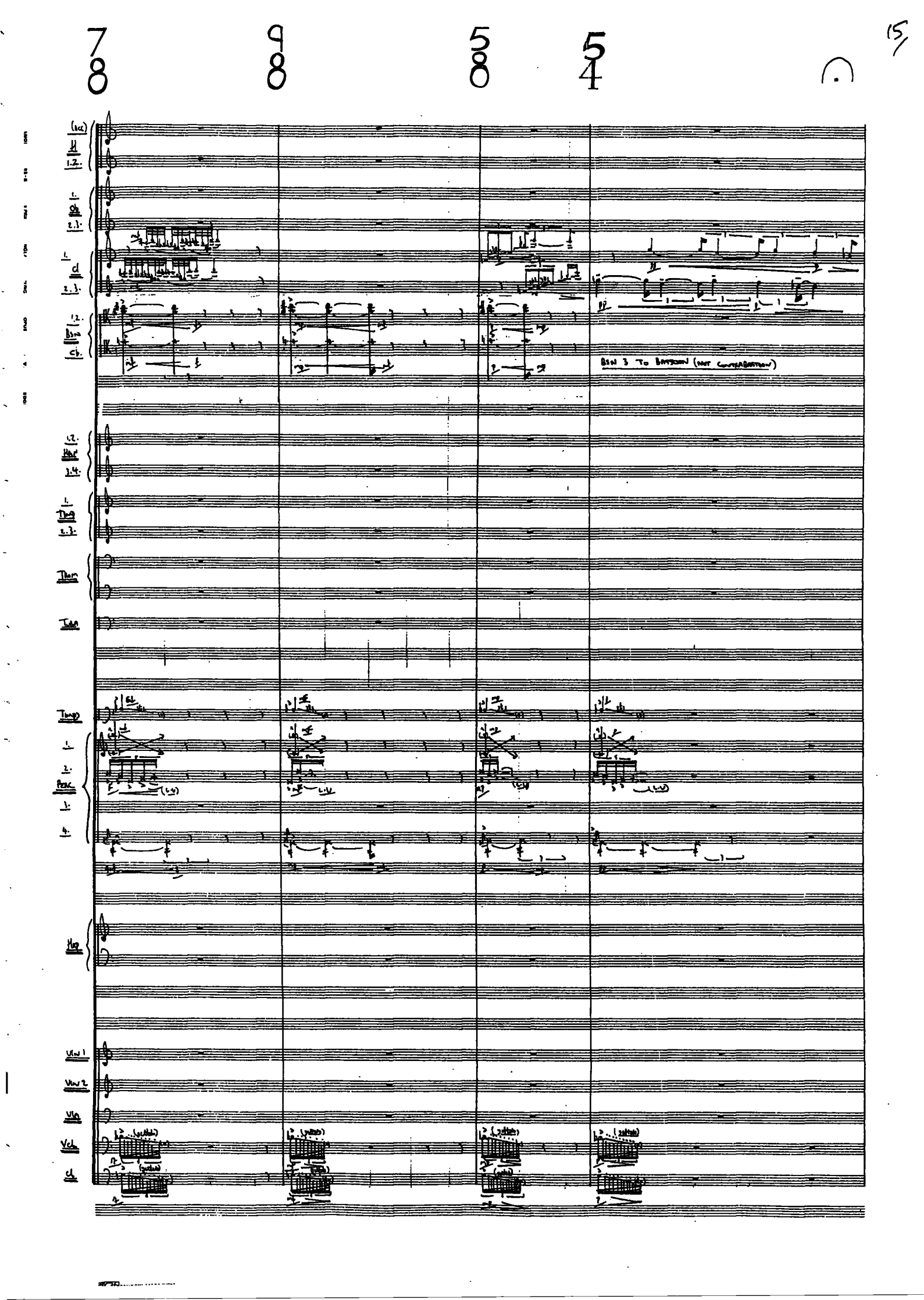

Fl. 1.2.
Ob. 1.
2.
Cl. in B♭ 1.2.
Bsn. 1.2.
Hns. 1.2.
3.4.
Tpts. 1.
2.3.
Tbns. 1.
2.3.
Tuba
Timp.
Tri. (bells) 1.
(Snare) 2.
Perc. 3.
2 Perc. Bass 3.
(2 Bass Drums) 4.
Hp.
Vln 1
Vln 2
Vla
Vc
Cb




12
E
WITH POWER!
Hn. 1,2.
Hn. 2,3
Cl. (Bb)
Bsn.
Cb.
Hn. 3,4
Trpt. 2,3
Trb. 2,3
Tuba
Timp.
Tab. (Bells)
Snare
Bass
Perc. (Bass Drum)
Perc.
Vln I
Vln II
Vla.
Vc.
Cb.


7/8
5/4
4/4
(Picc)
Fl 1,2
Ob 1
Ob 2,3
Cl 1,2 in A
Bsn 1
Bsn 2,3
Hn 1,2
Trpt 1
Trpt 2,3
Trbn 1
Trbn 2,3
Tuba
Timp
Perc 1
Perc 2
Perc 3
Perc 4
Hp
Vln 1
Vln 2
Vla
Vlc
Cb
(2 Timpanists)


78
F
♩=160
WILD!
98
58
(Fl.)
1.
2.
Ob.
1.
2.
Cl.
1.
2.
Hn.
Cb.
Tpt.
1.
2.
Tbn.
1.
2.
Tba.
Timp.
Tom-Toms
1.
(Cymbals)
2.
Perc.
3.
Bass Drum
4.
Hp.
Vln I
Vln II
Vla.
Vc.
Cb.
(Use metal sticks on Tubular Bell Obl.)
2 Timpani under control
(Quintuplets)


7/8
9/8
5/8
5/4
15
Bsn 3 To Bassoon (not contrabassoon)

10/

4/4 (♩=60) FLICKERING LIKE A CANDLE

G

(fl.2, change to B♭ clarinet)

(RESTLESSLY)

trem.

(LOUDLY TAM-TAM)
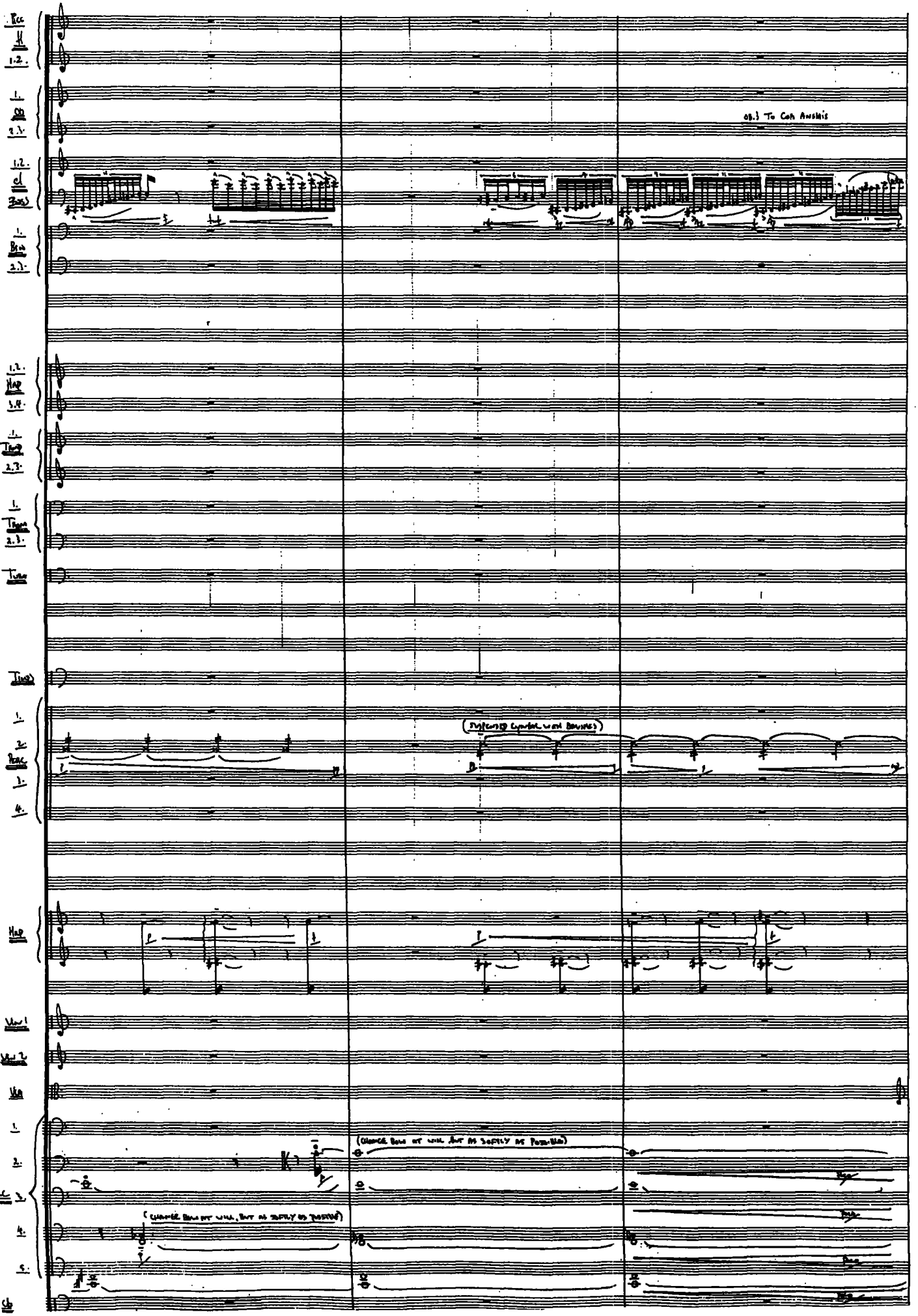
(LOUDLY TAM-TAM)

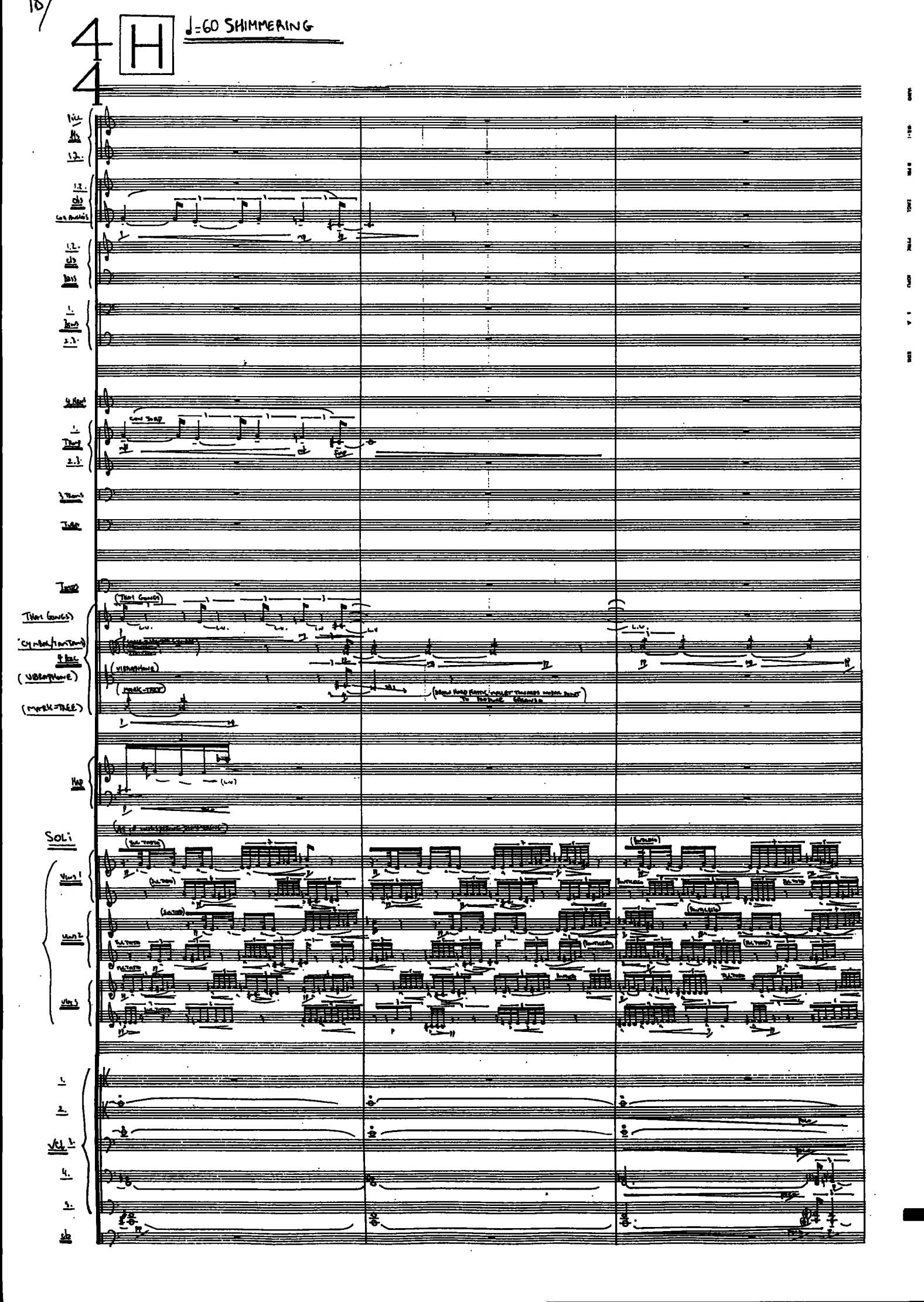
2 Tam-Tams

(L.V)

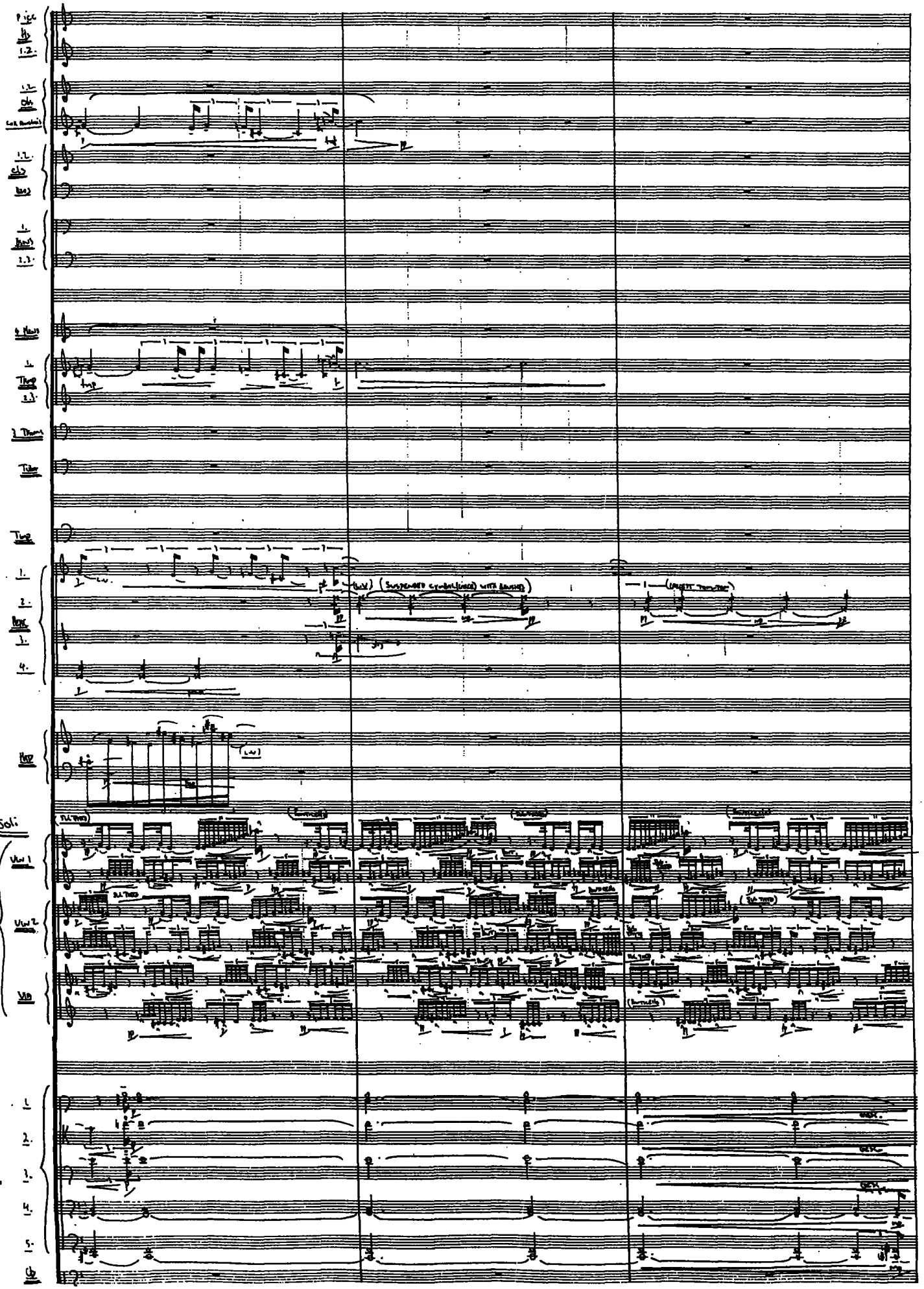
(CHANGE BOW AT WILL BUT AS SOFTLY AS POSSIBLE)

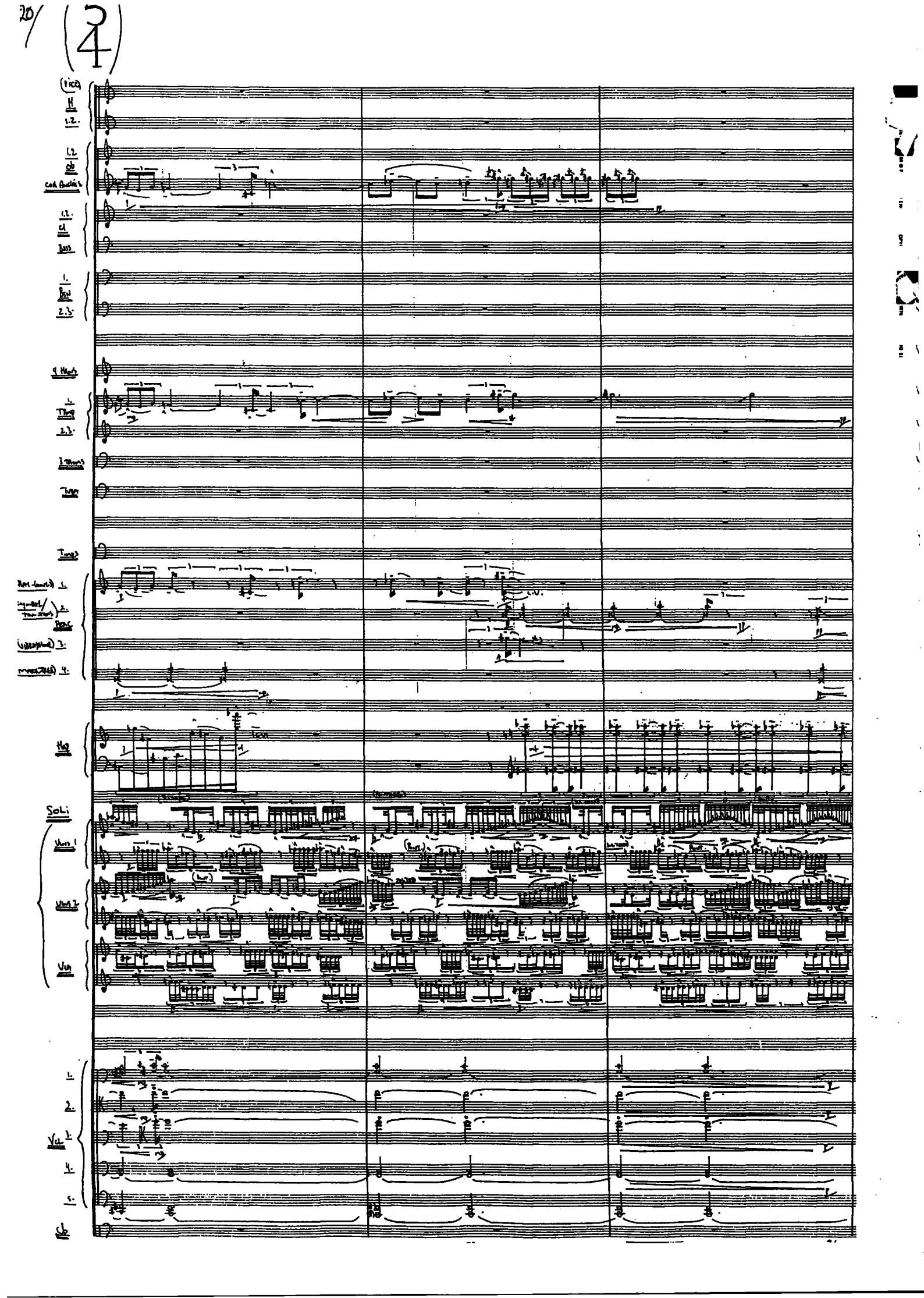
(CHANGE BOW AT WILL BUT AS SOFTLY AS POSSIBLE)

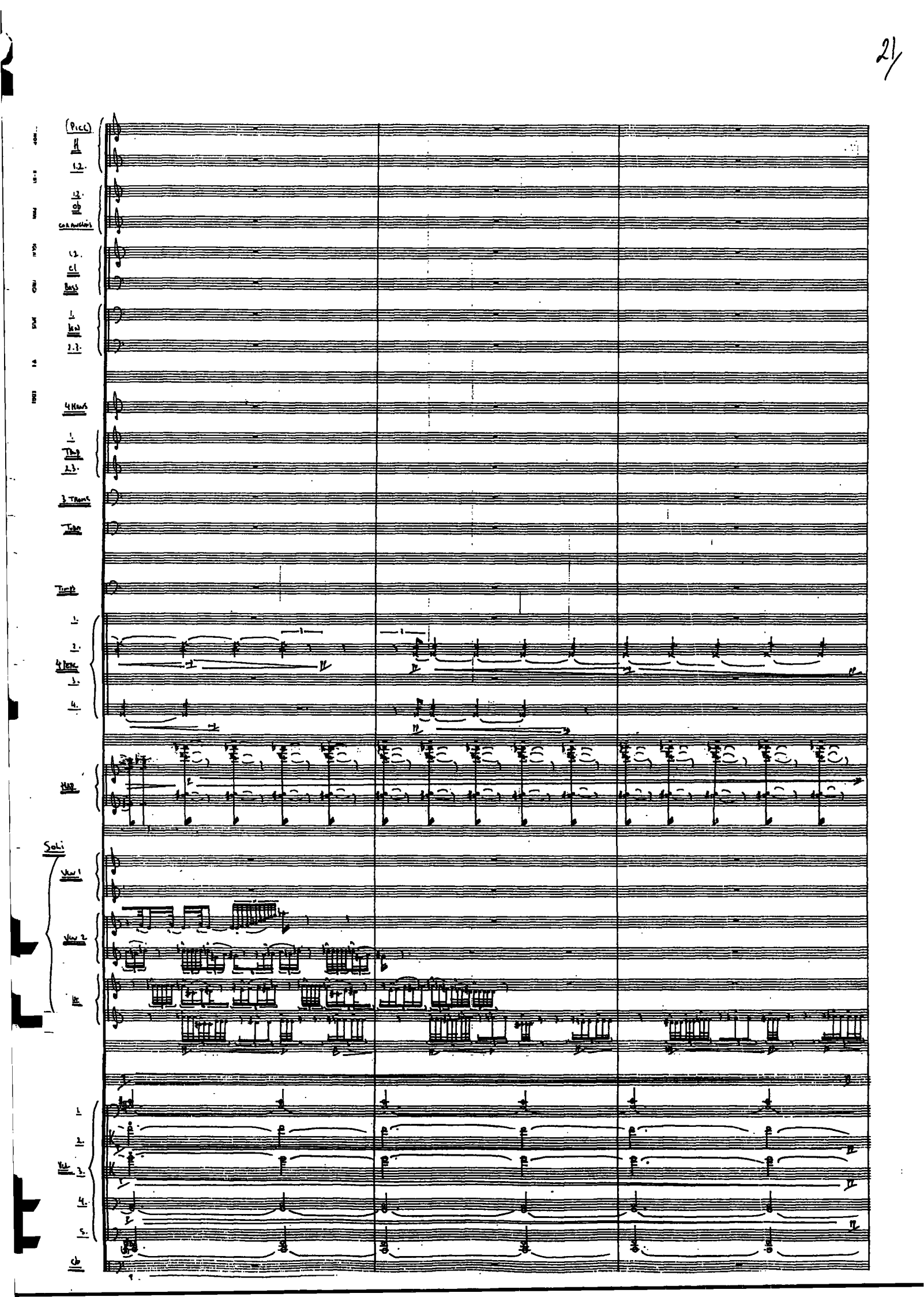

Fl. 1,2.
Ob. 1.
Ob. 2.
E.H.
Cl. 1,2.
in B♭
Bsn. 1.
Bsn. 2.
Hn. 1,2.
in F
Hn. 3,4.
Trp. 1.
in C
Trp. 2,3.
Tbn. 1.
Tbn. 2,3.
Tba.
Timp.
Perc. 1.
2.
3.
4.
Hp.
Vln. 1
Vln. 2
Vla.
Vlc. 1.
2.
3.
4.
5.
Cb.
ob.) To Cor Anglais
(Suspended Cymbal with Bow)
(Change Bow as little as possible)
(Change Bow as little as possible)

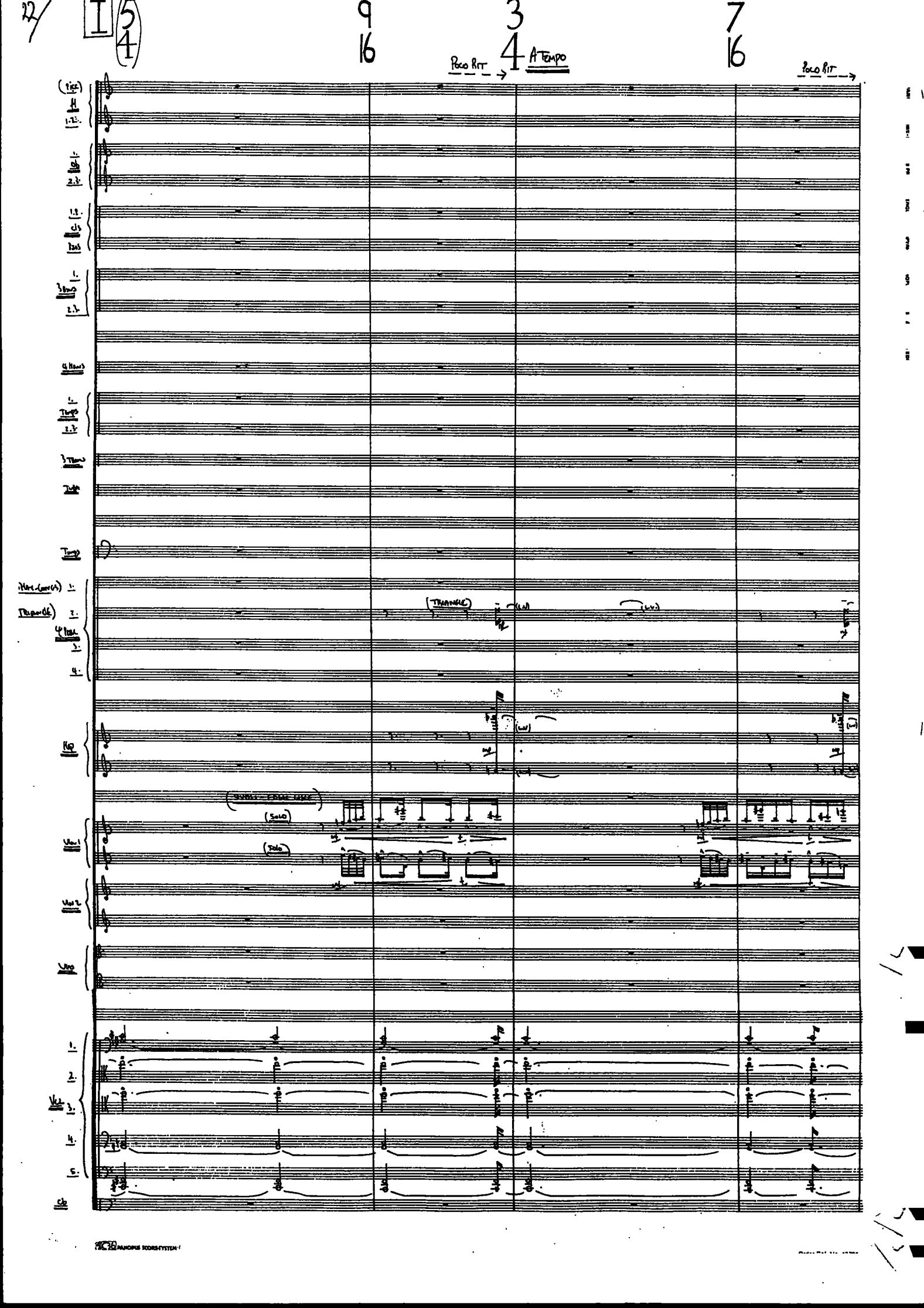

H
♩=60 SHIMMERING
Timp (Bongos)
Cymbal/Tam Tams
Perc
(Vibraphone)
(mark-tree)
Harp
Soli
Vln 1
Vln 2
Vln 3
Vcl 1
Cb

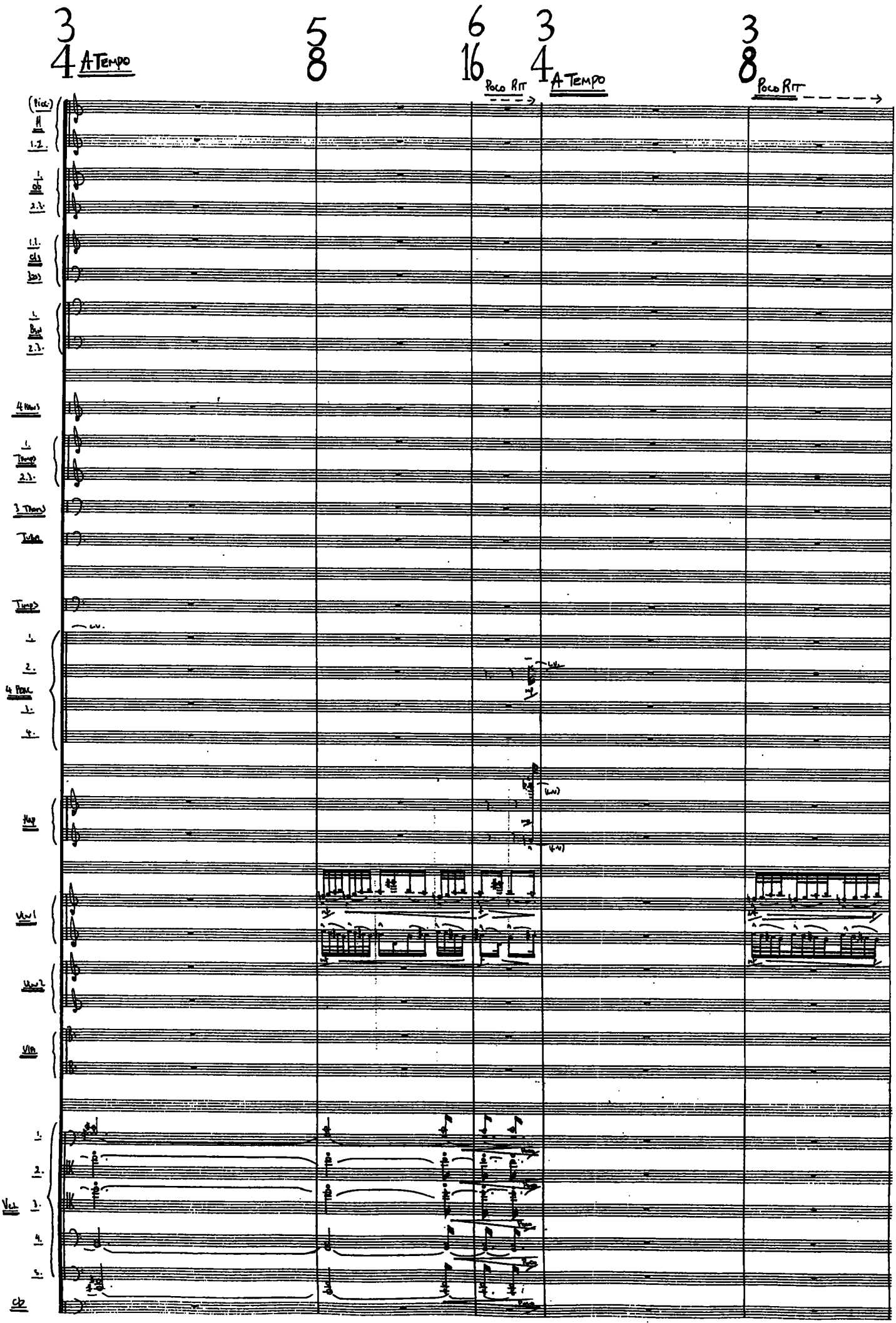
54

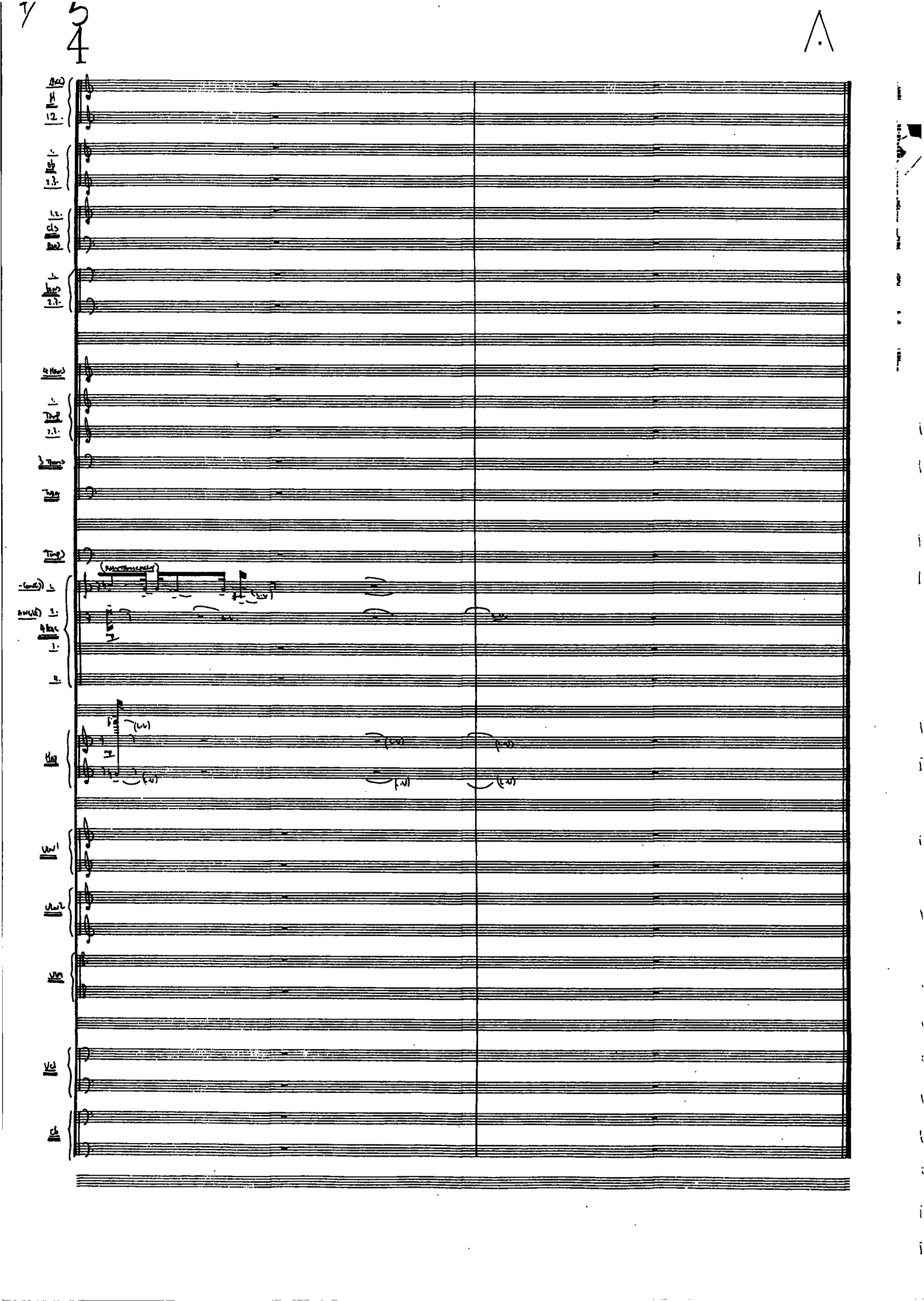





(Picc)
Fl
1.2.
Ob
Cor Anglais
Cl
Bass
Bsn
4 Horns
Hn
Tbn
Timp
Perc
Harp
Soli
Vln 1
Vln 2
Vla
Cb

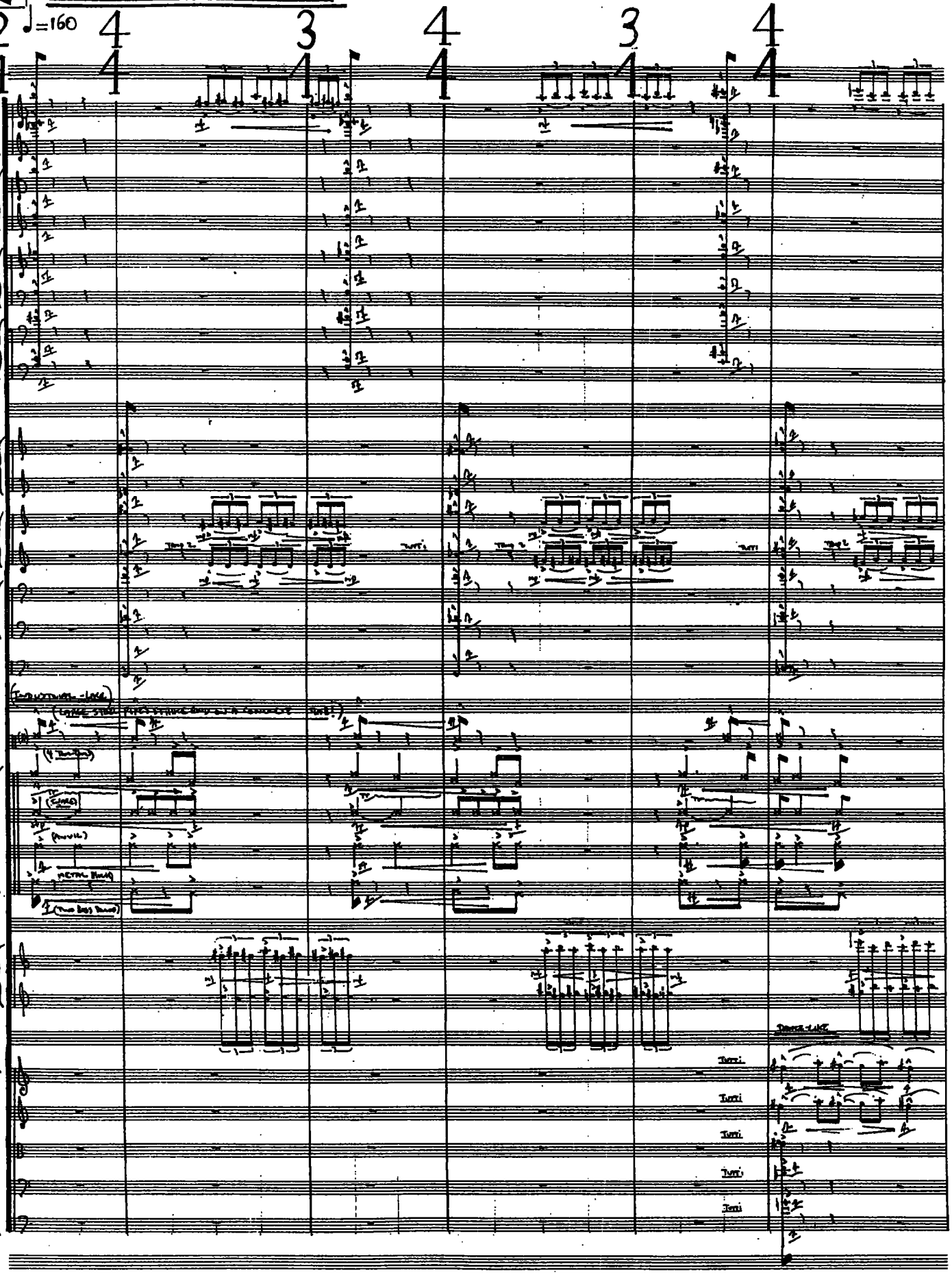

22
I
5
4
9
16
3
4
7
16
Poco Rit
A Tempo
Poco Rit
(Triangle)
(Solo)
(Solo)

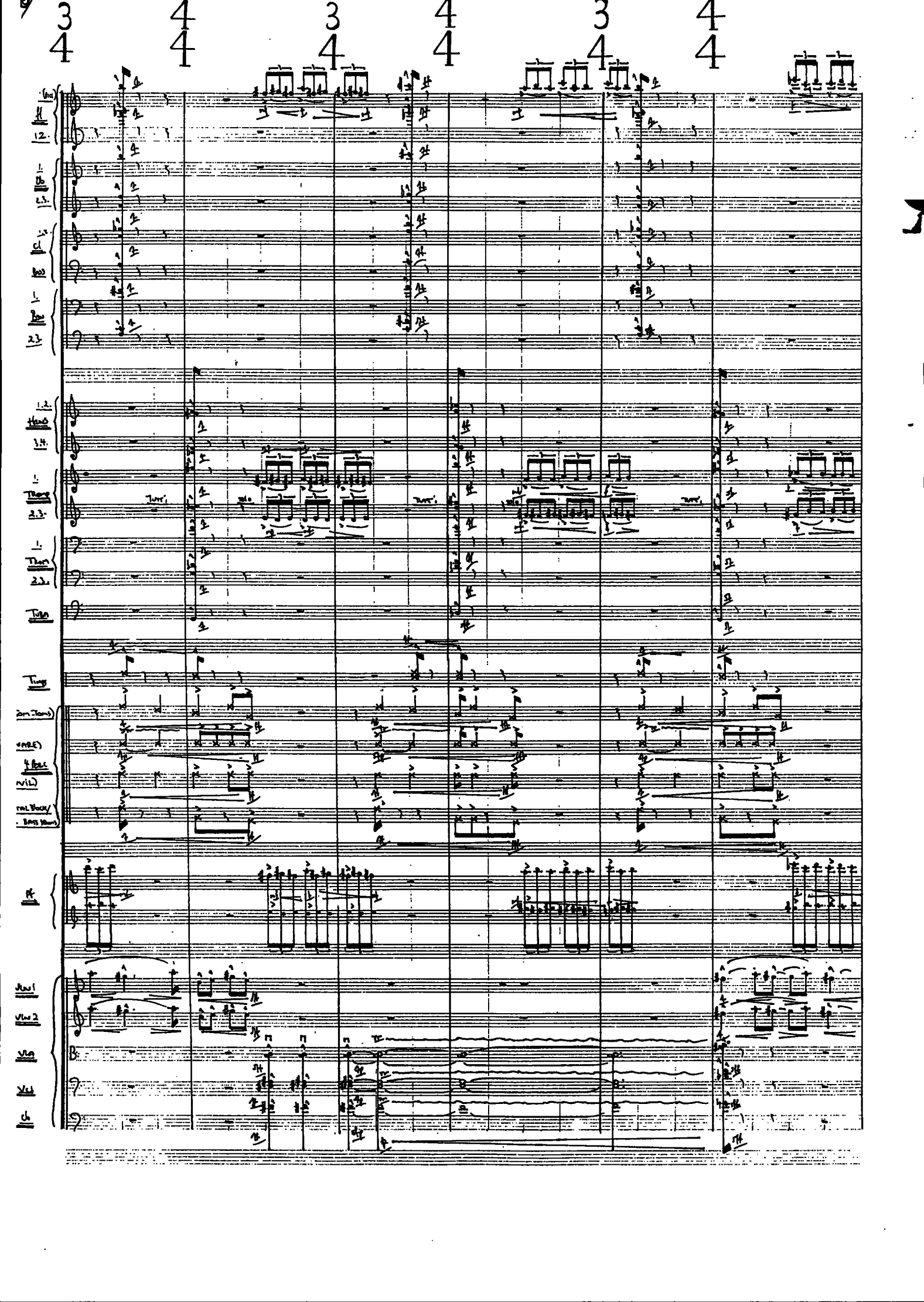

3/4 A Tempo
5/8
6/16
3/4 A Tempo
Poco Rit
3/8
Poco Rit
(Picc)
Fl
1.2.
Ob
2.3.
1.1.
Cls
Bsn
1.
Bsn
2.3.
4 Hns
1.
Timp
2.3.
3 Trbns
Tuba
Timp
1.
2.
4 Perc
1.
2.
Hrp
Vln 1
Vln 2
Vln
1.
2.
Vla
3.
4.
5.
Cb

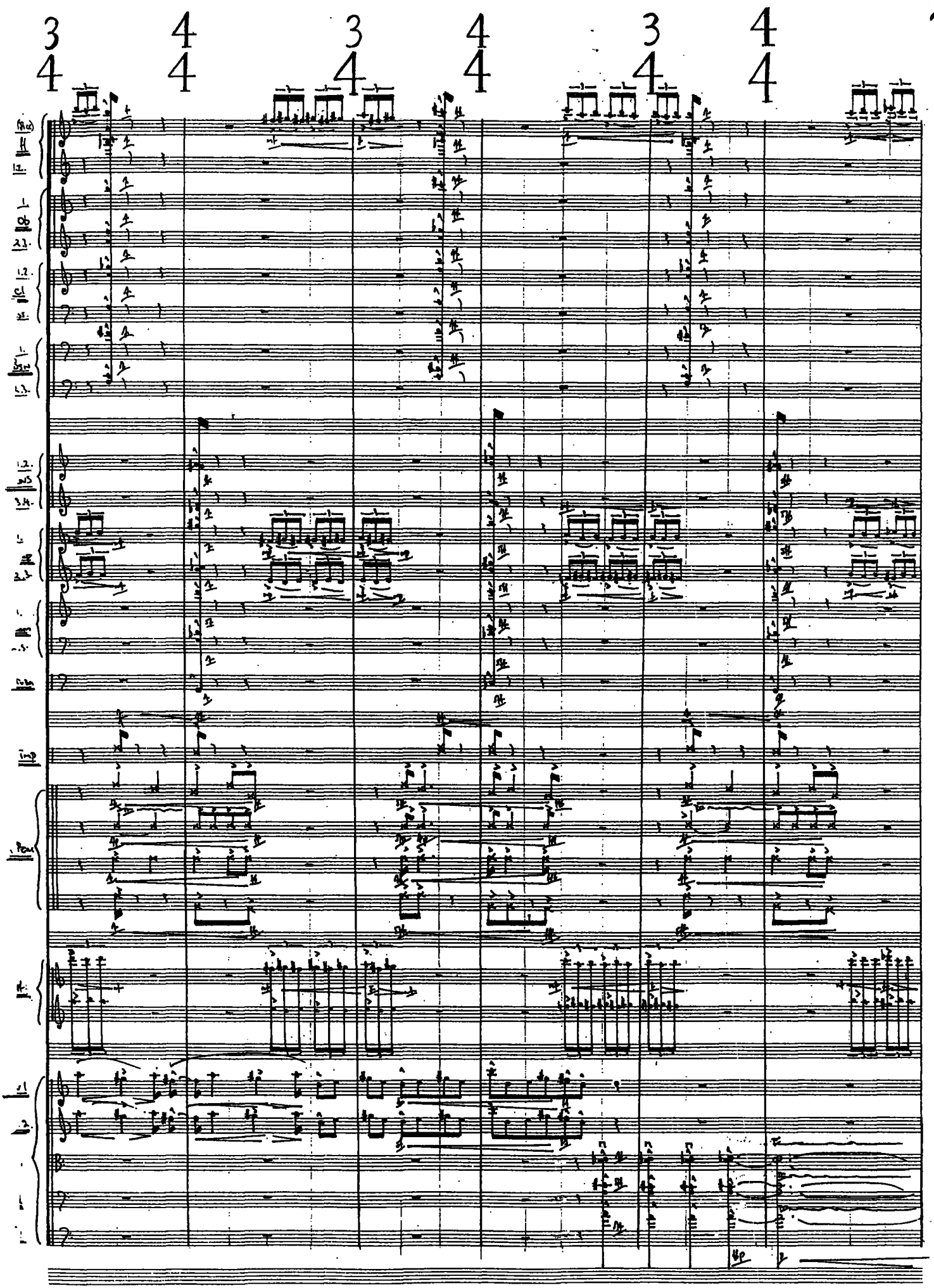


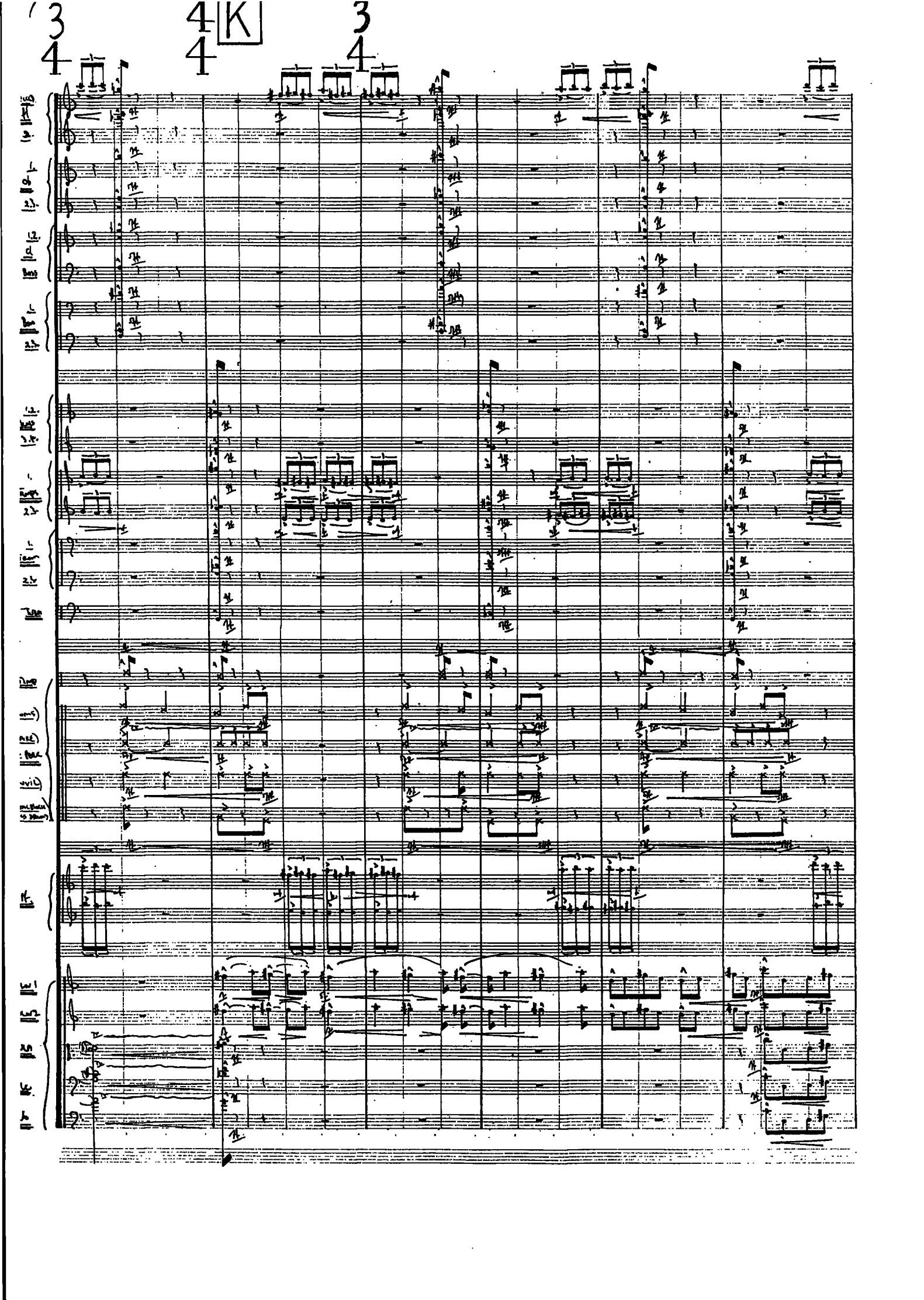
J MECHANICAL, LIKE A MACHINE IN MOTION

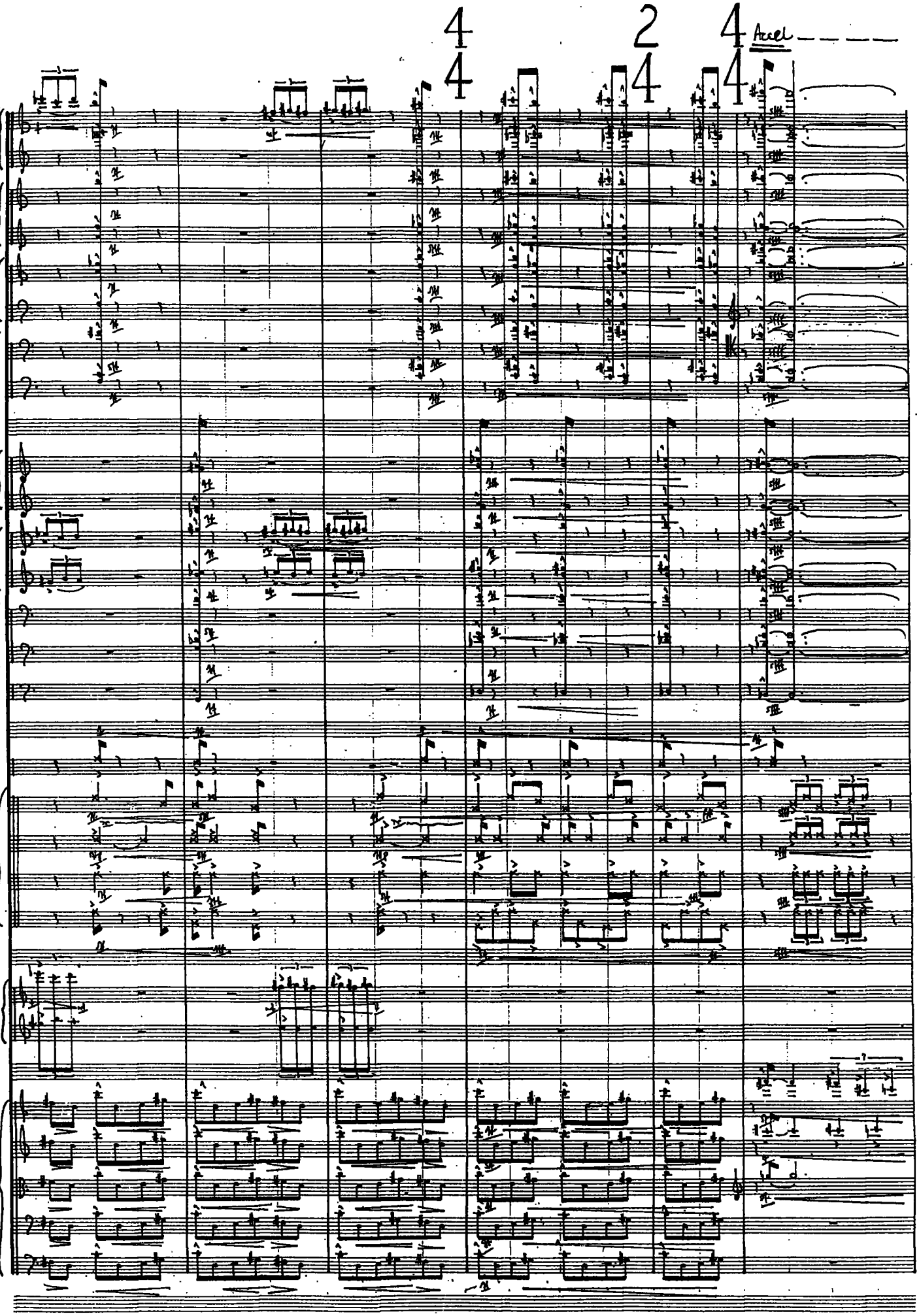
♩=160

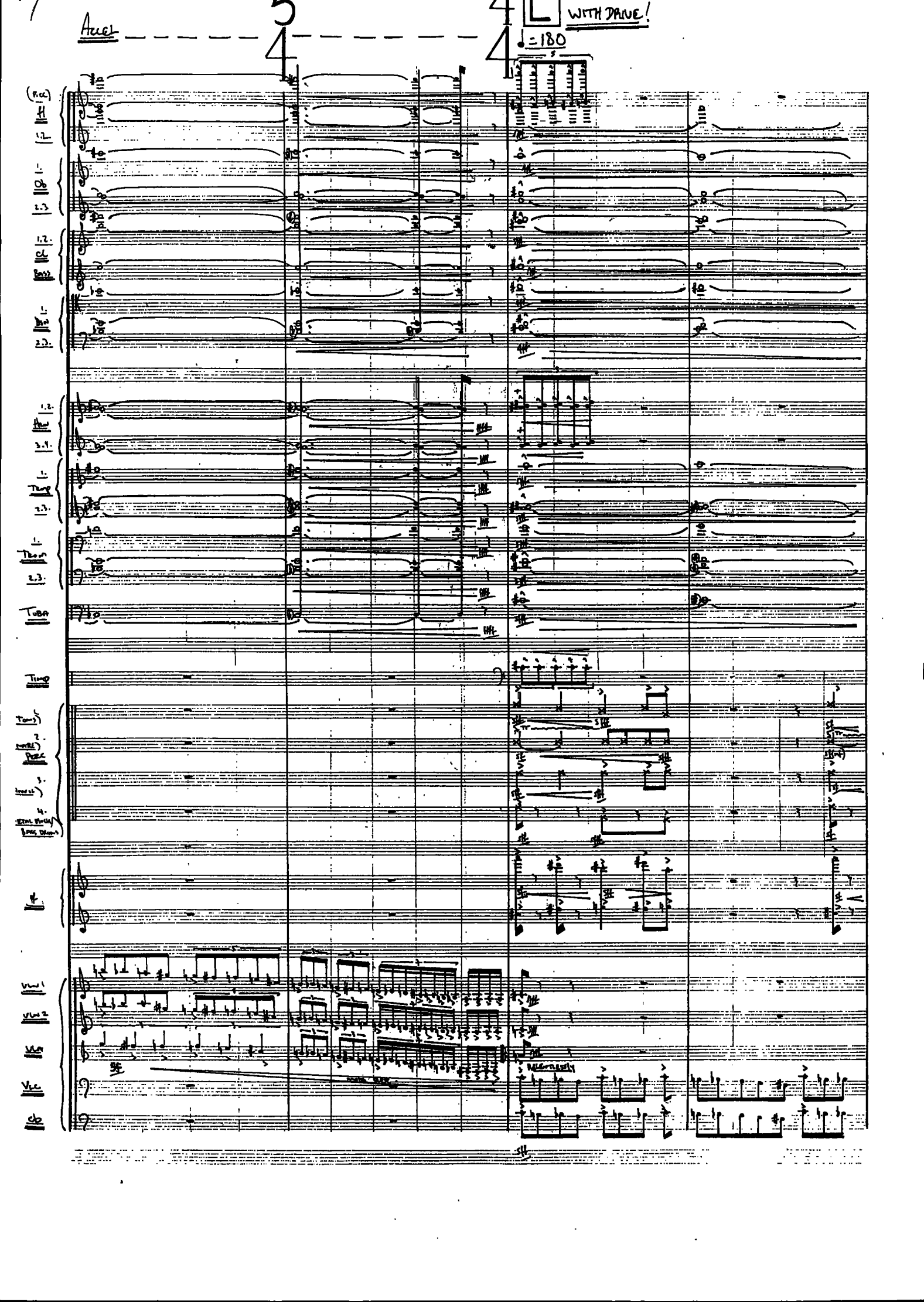


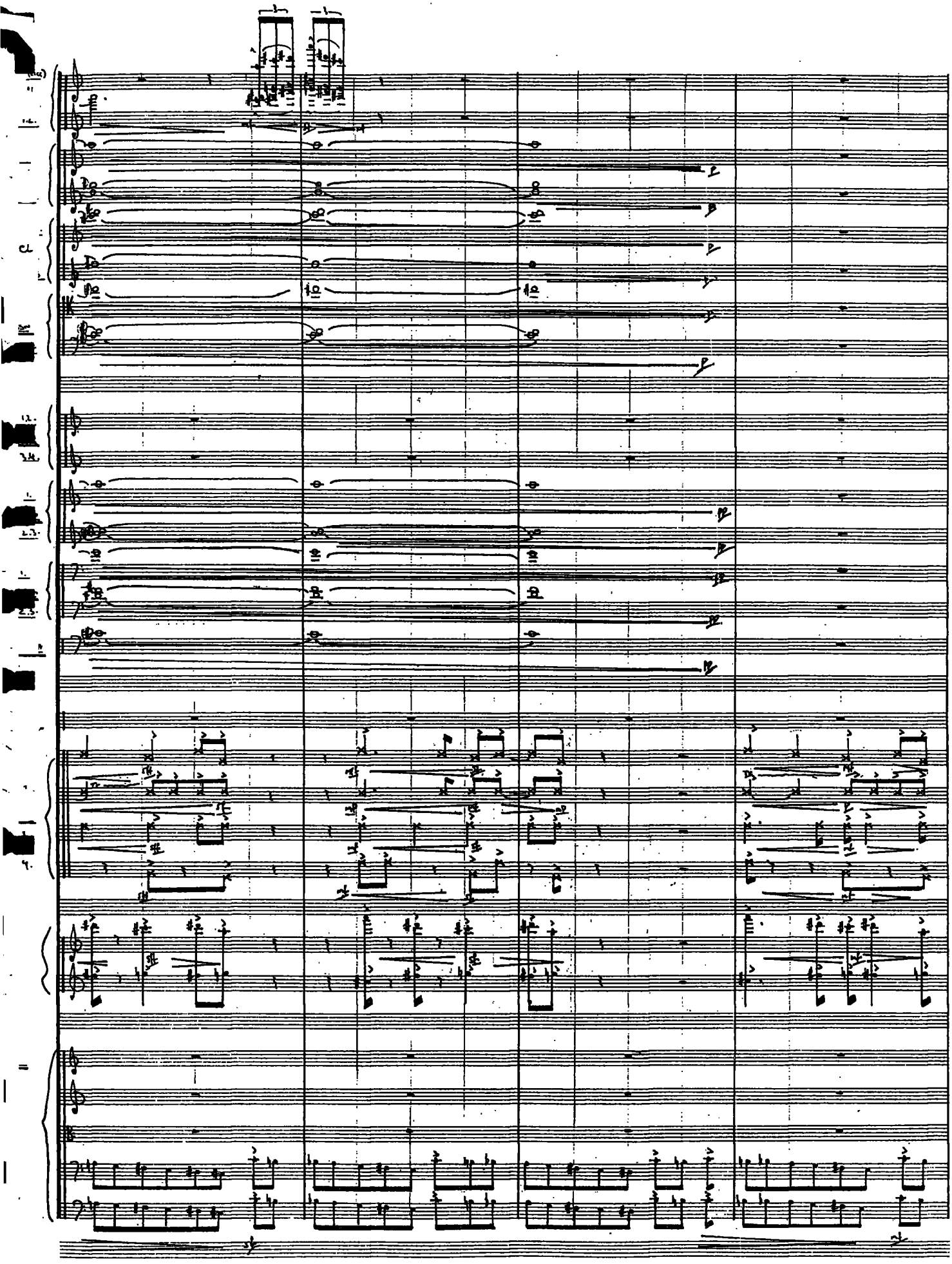


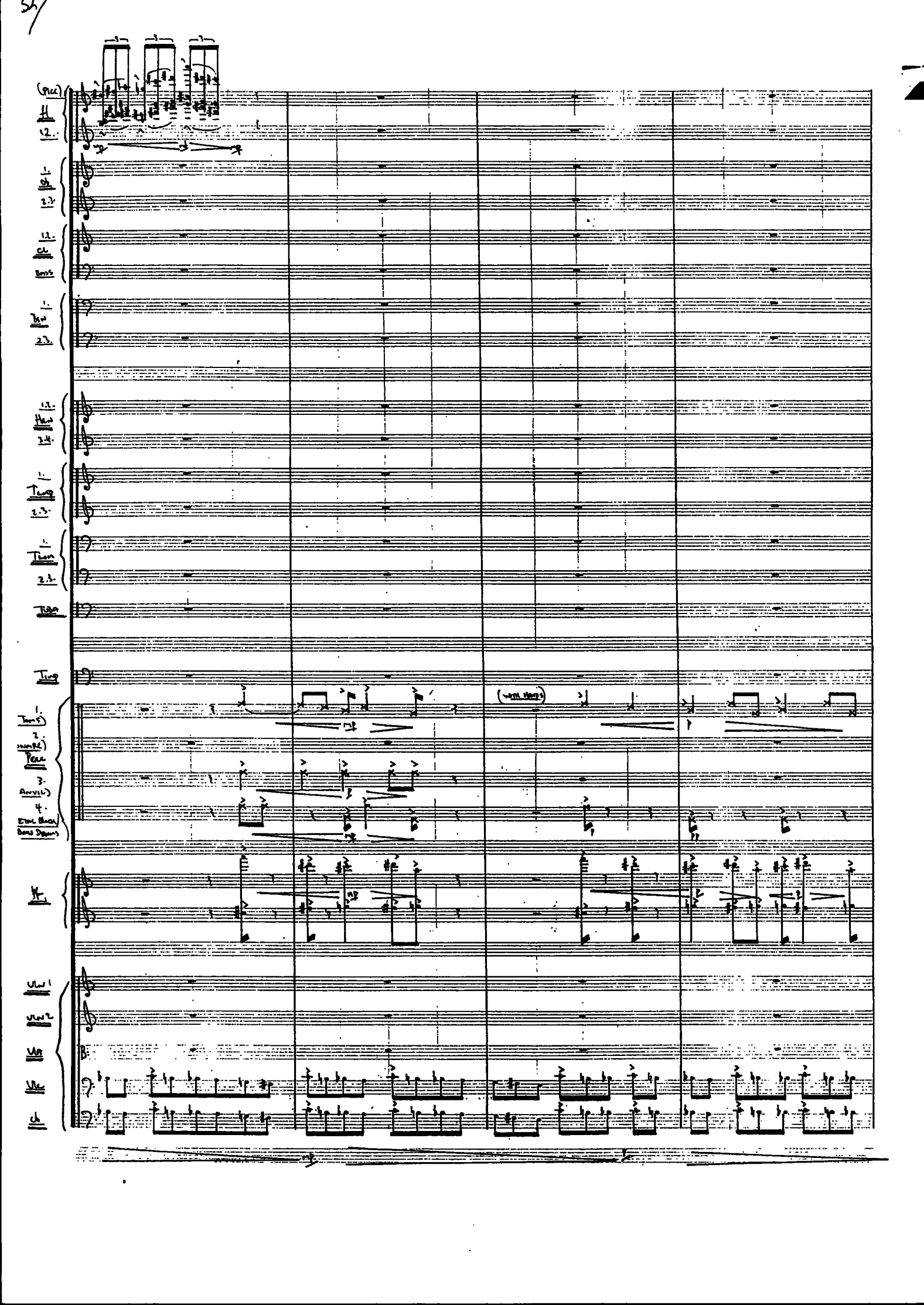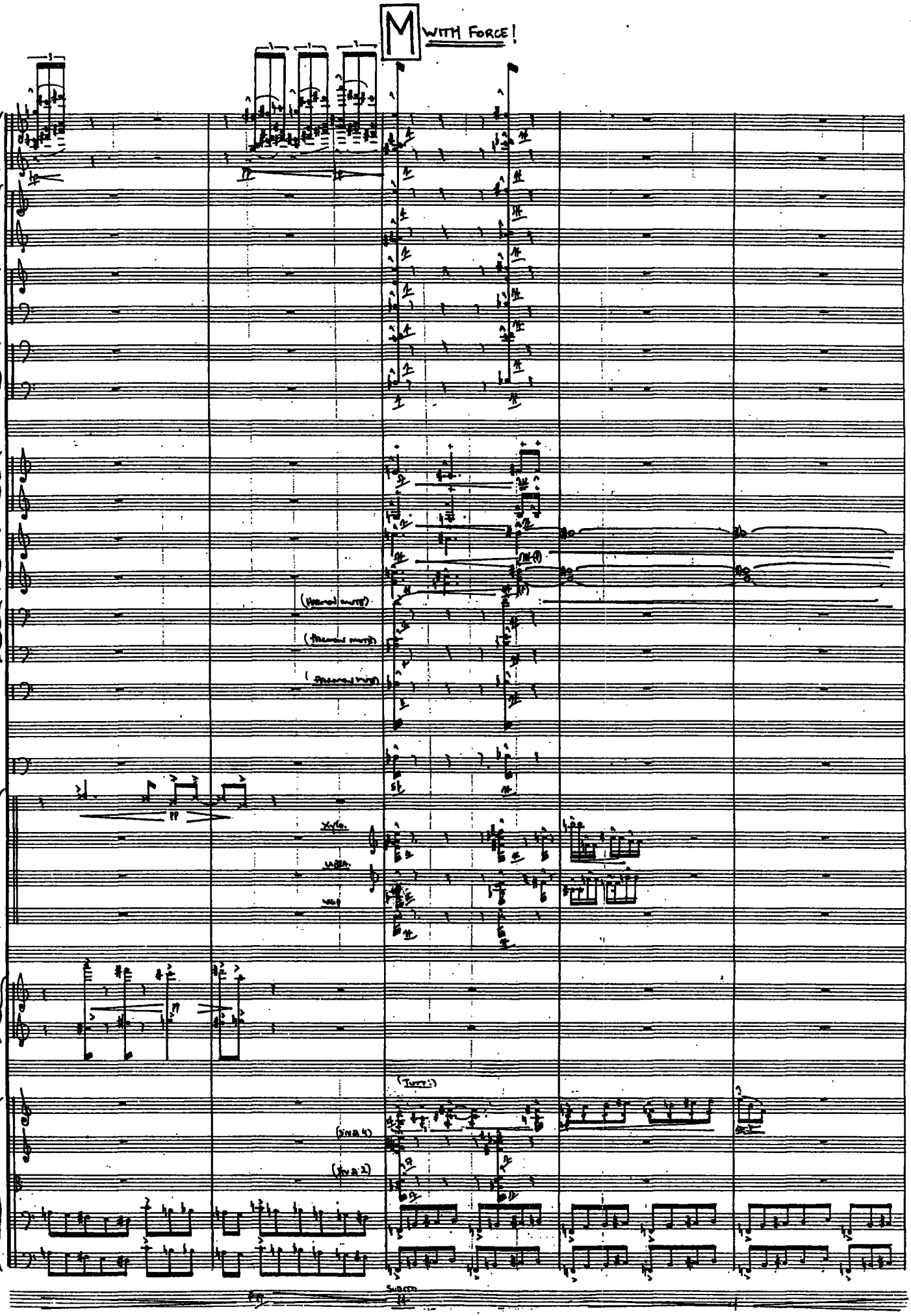




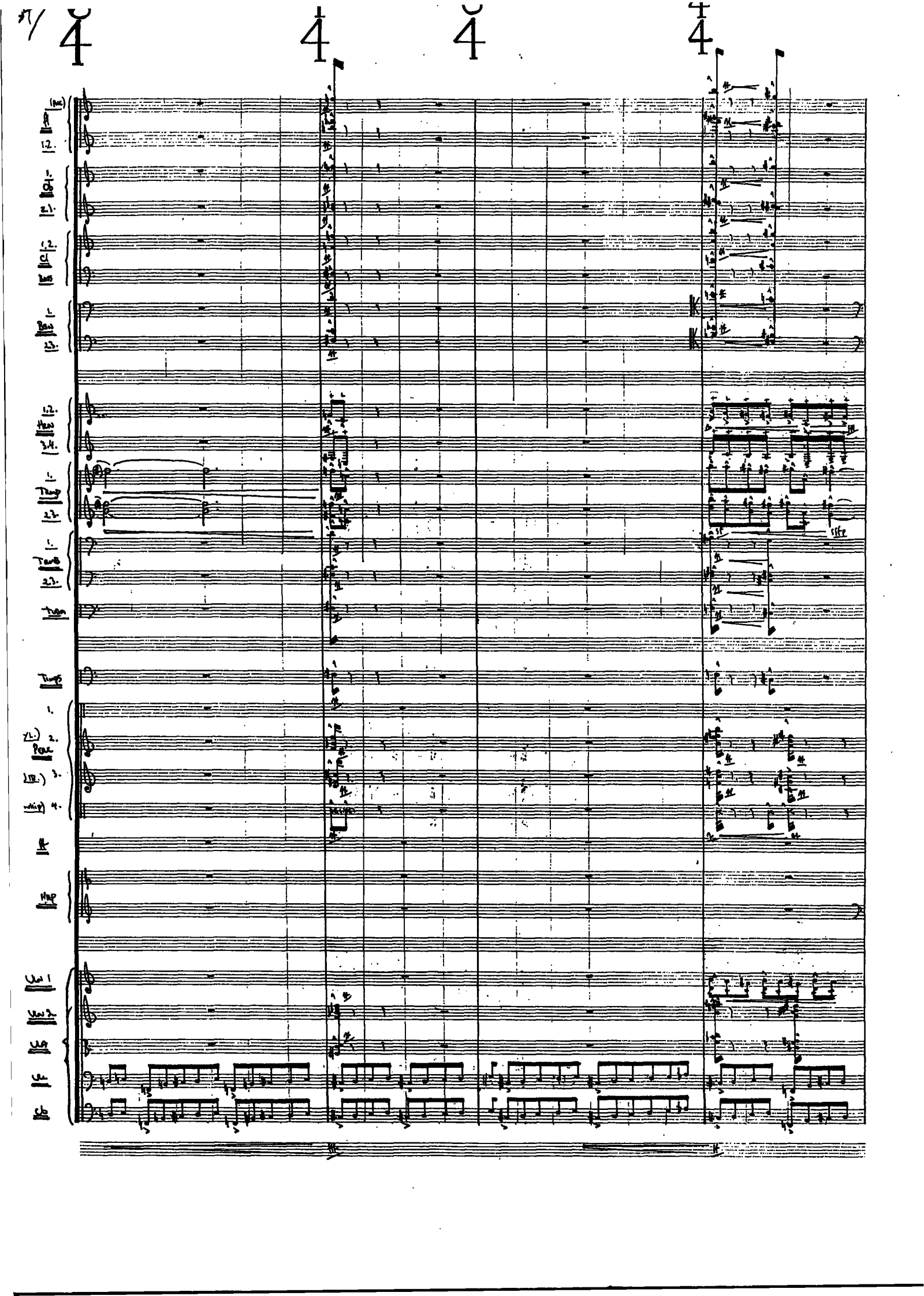

4/4
2/4
4/4
Accel

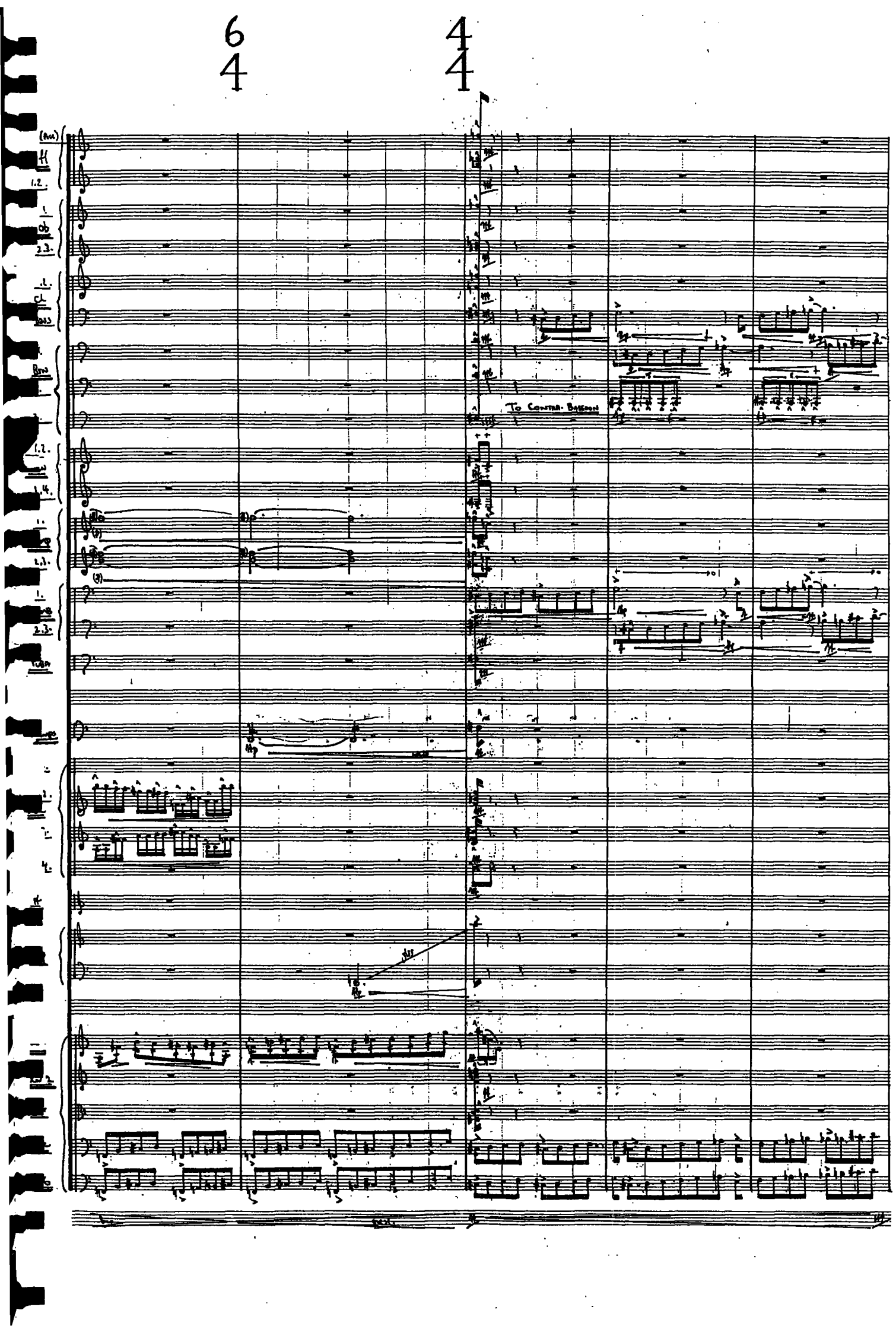

Accel
5
4
4
WITH DRIVE!
♩=180
(Picc)
Fl
Ob
Cl
Bsn
Hn
Trp
Trbn
Tuba
Timp
Perc
Vln I
Vln II
Vla
Vlc
Cb
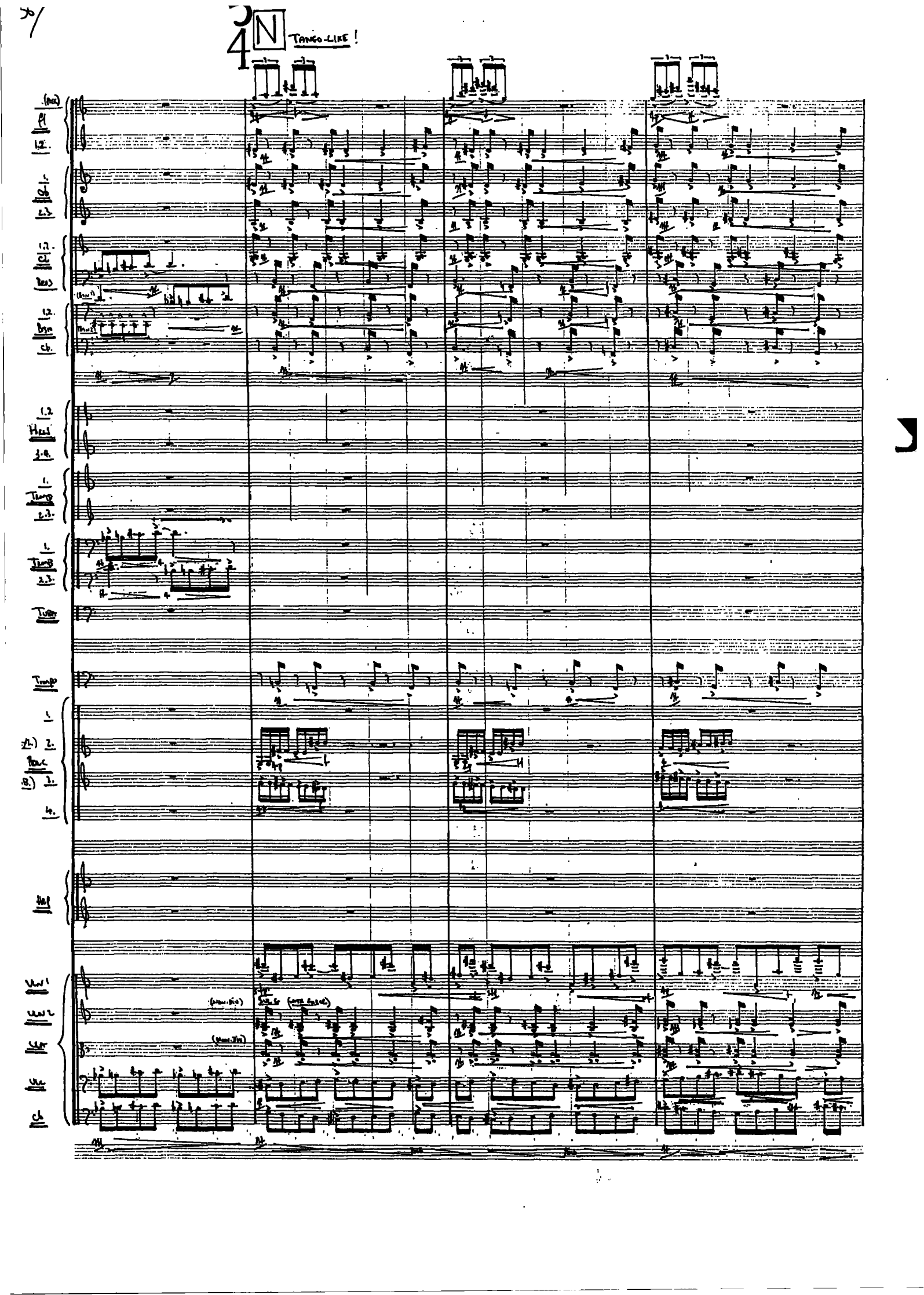


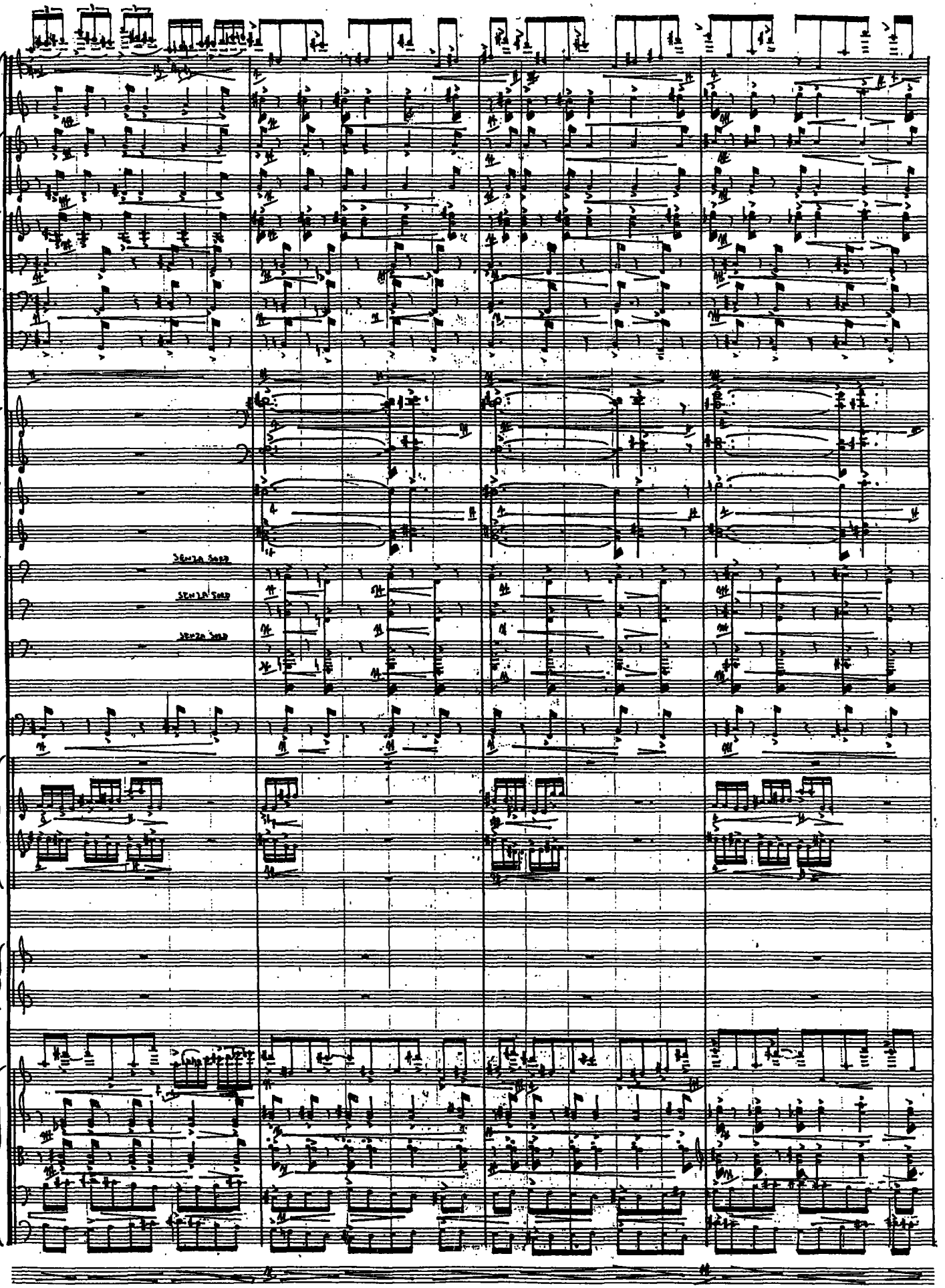

(Picc)
Fl 1,2.
Ob 1. 2,3.
Cl 1,2. Bass
Bsn 1. 2,3.
Hns 1,2. 3,4.
Trp 1. 2,3.
Tbn 1. 2,3.
Tba
Timp
Perc 1. Toms 2. Snare 3. Anvils 4. Sml. Black Bass Drum
Hp
Vln I
Vln II
Vla
Vlc
Cb

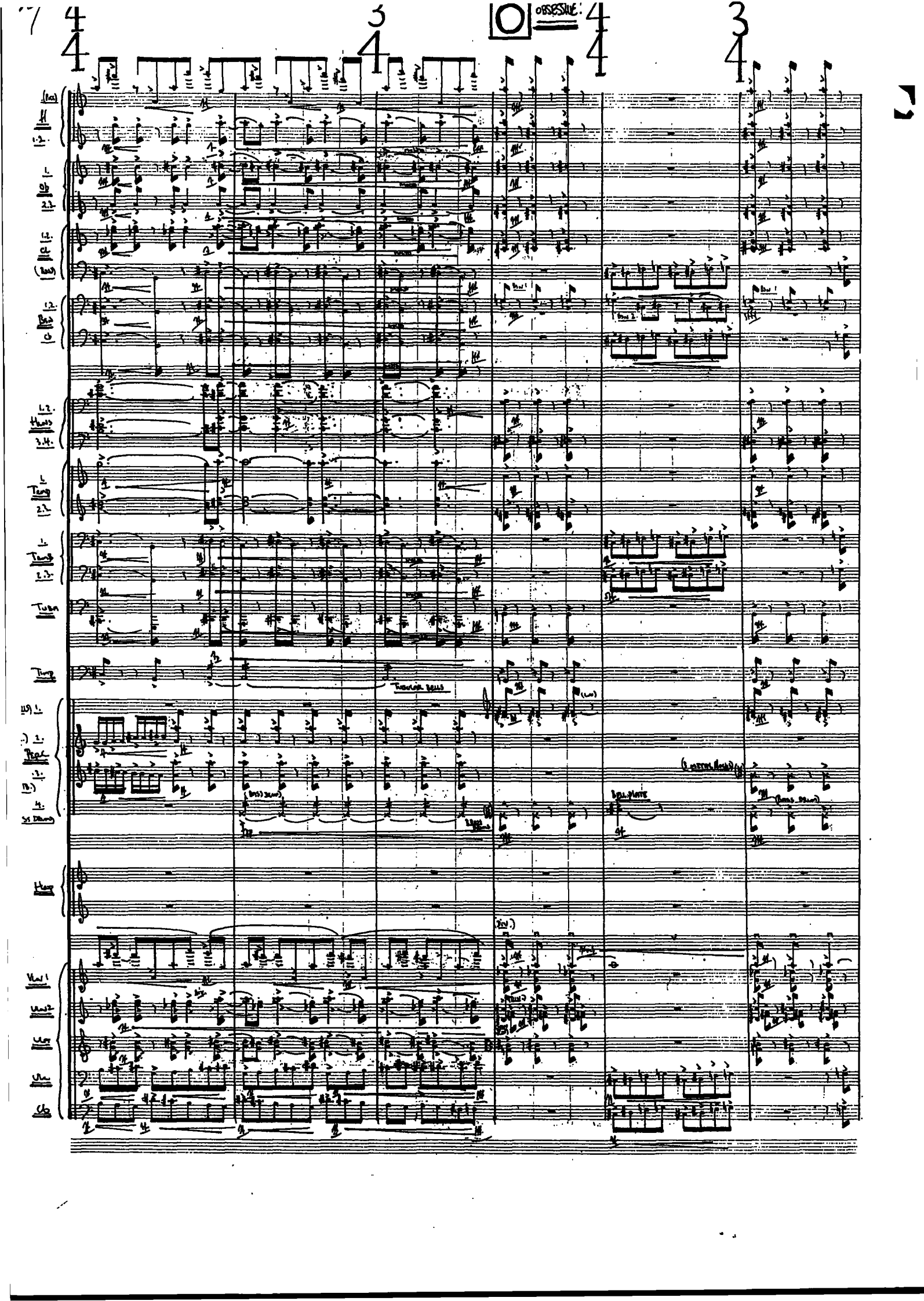

M WITH FORCE!
(Tutti)

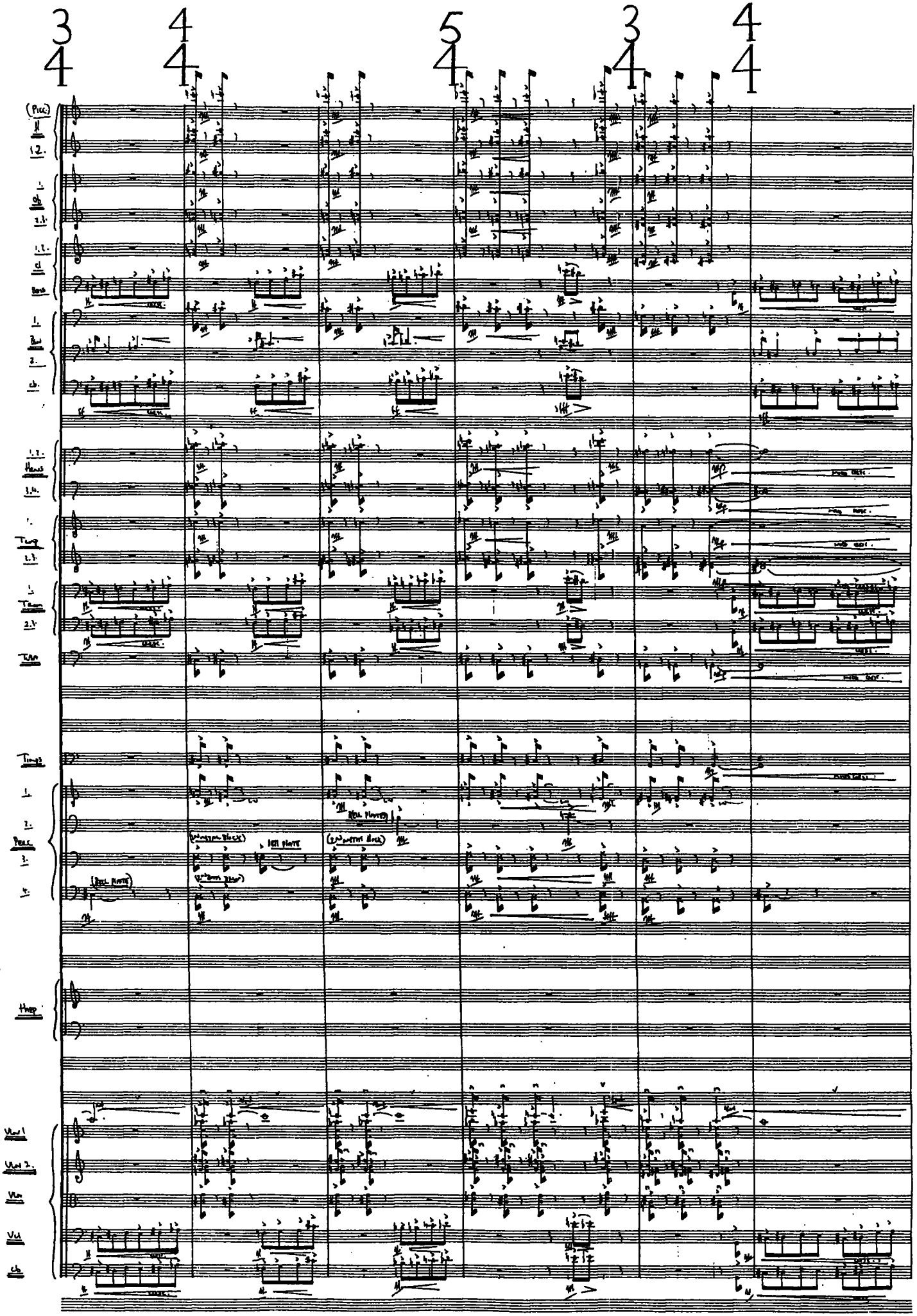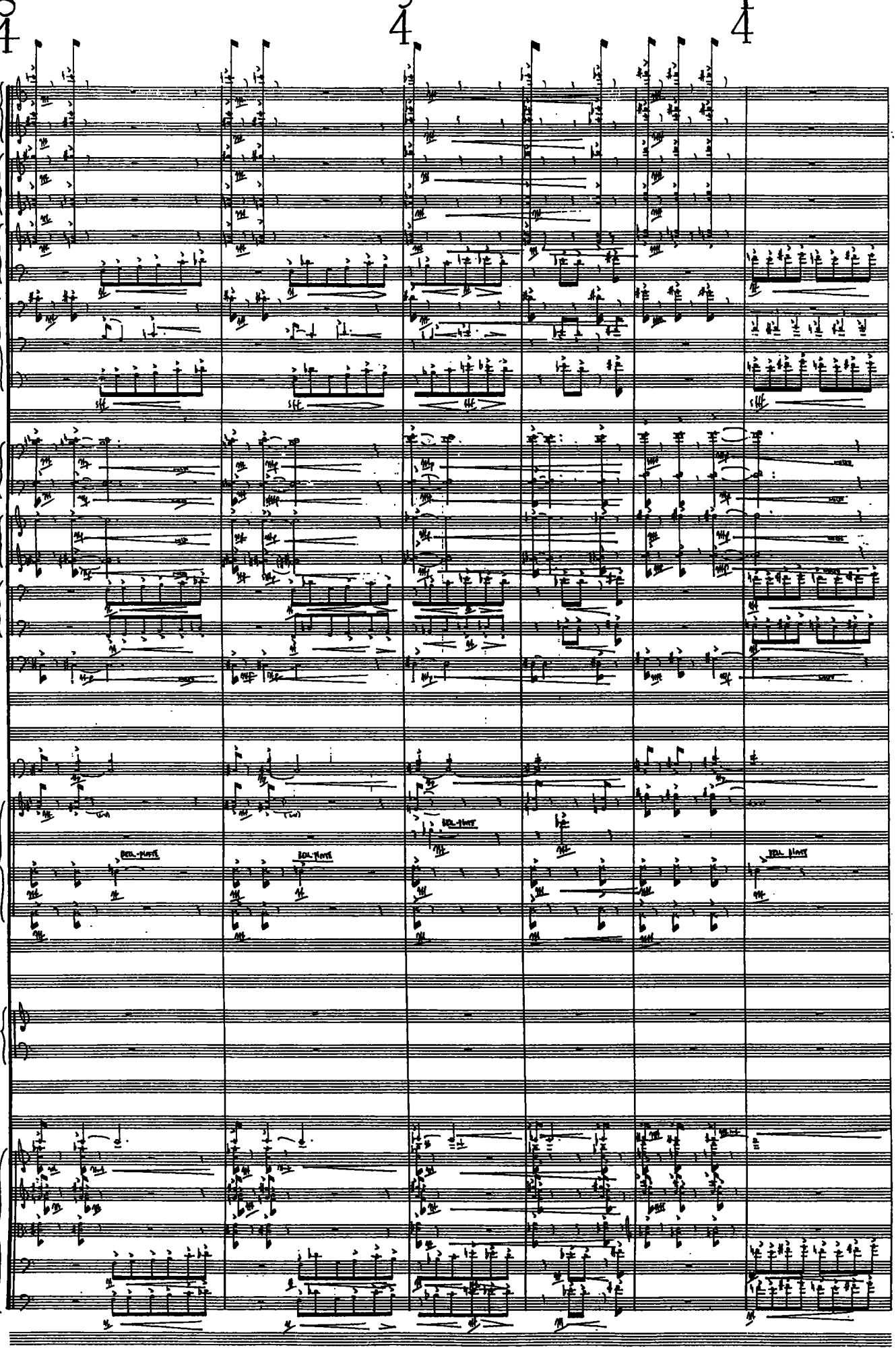



To Contra-Bassoon


N
TANGO-LIKE !

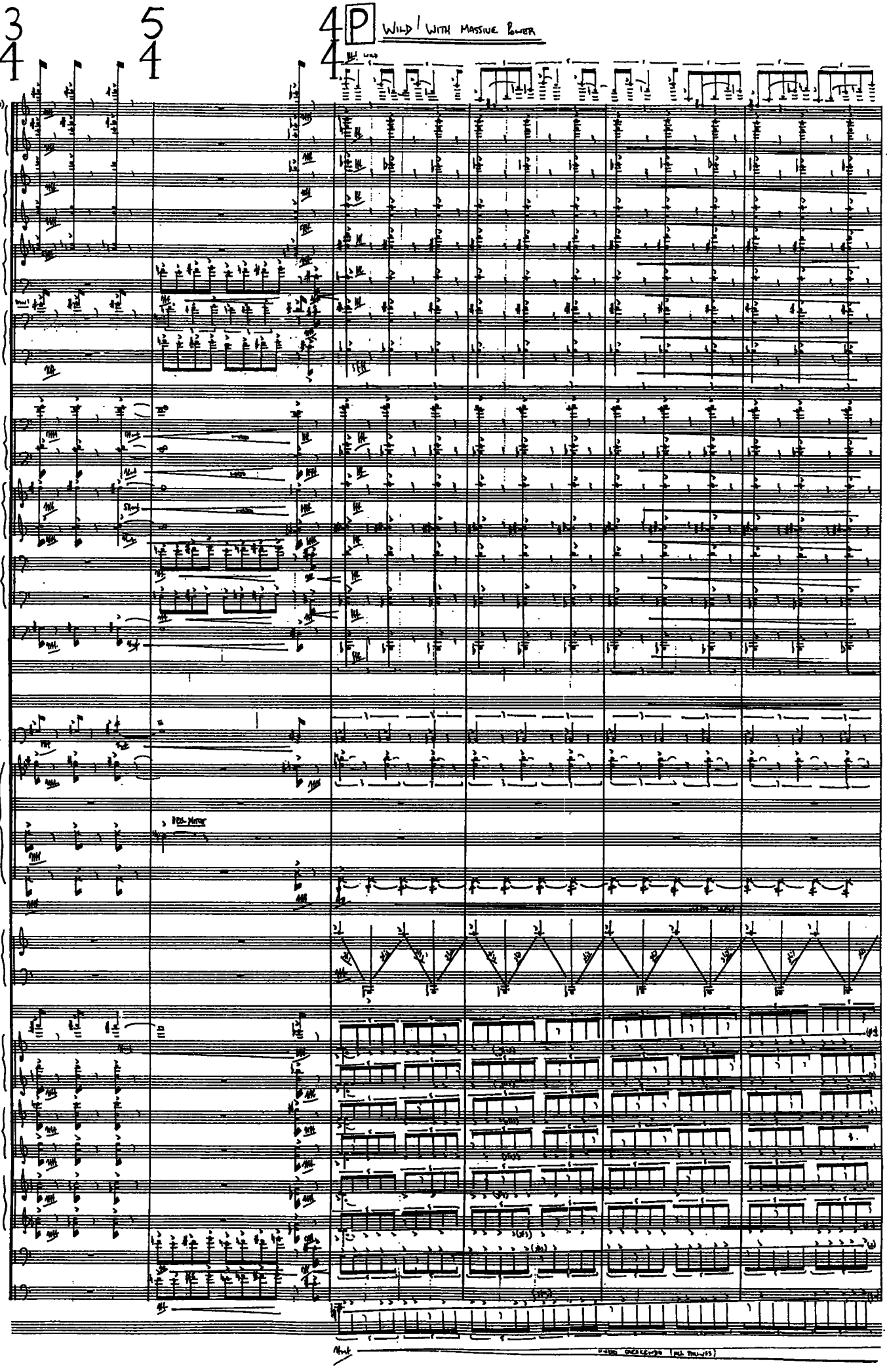

Senza sord.
Senza sord.
Senza sord.

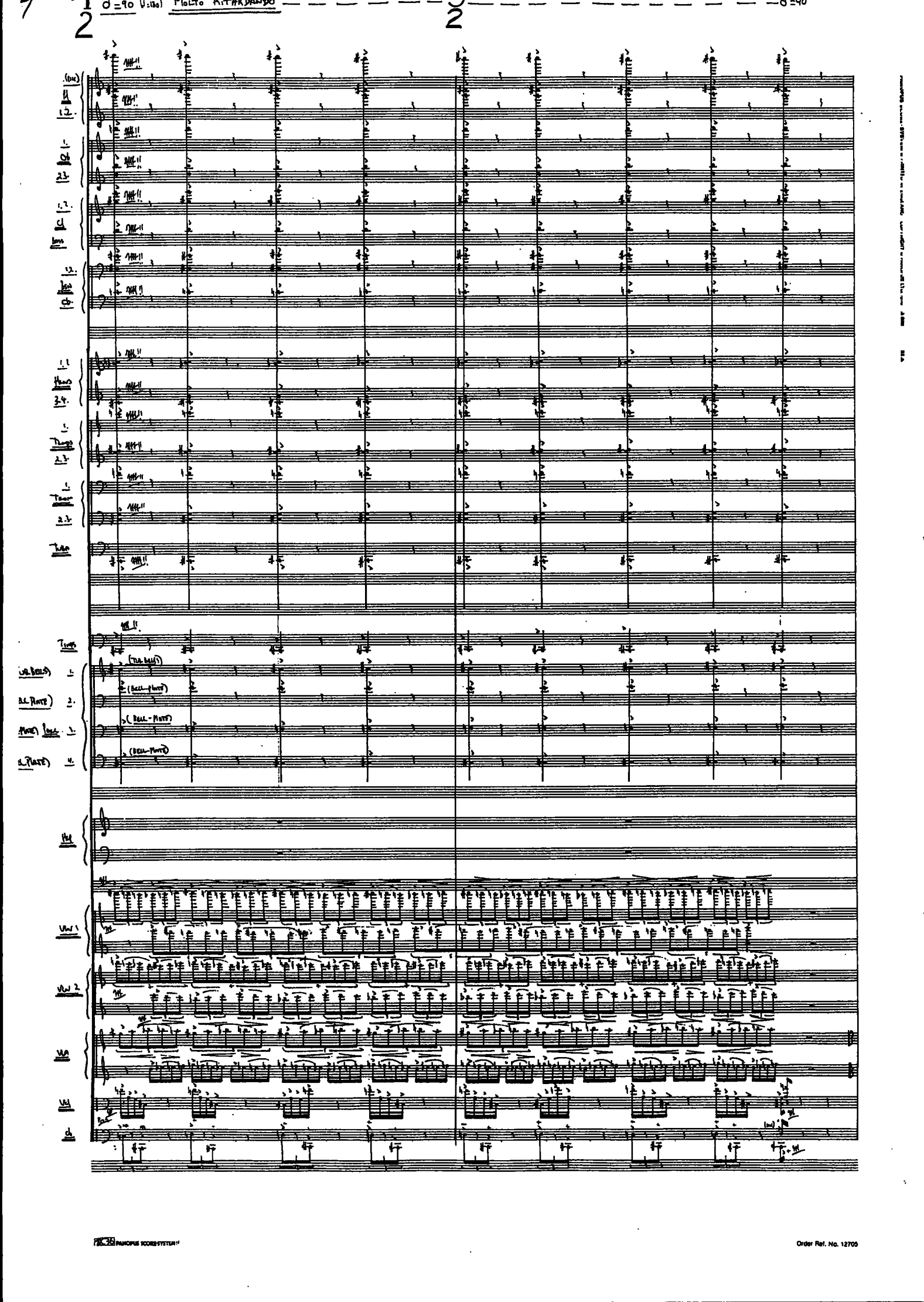

OBSESSIVE
Timpani Rolls
(Bass Drum)
(Bass Drum)
Vib. Mallets

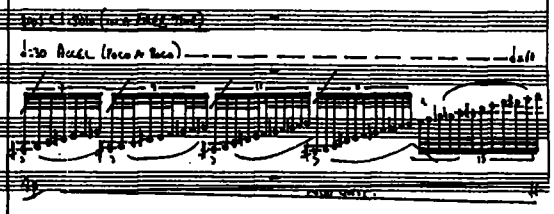

3/4
4/4
5/4
3/4
4/4
(Picc)
Fl
1.2.
Ob
Cl
Bsn
Hns
Trp
Timp
Perc
Hp
Vln I
Vln II
Vla
Vc
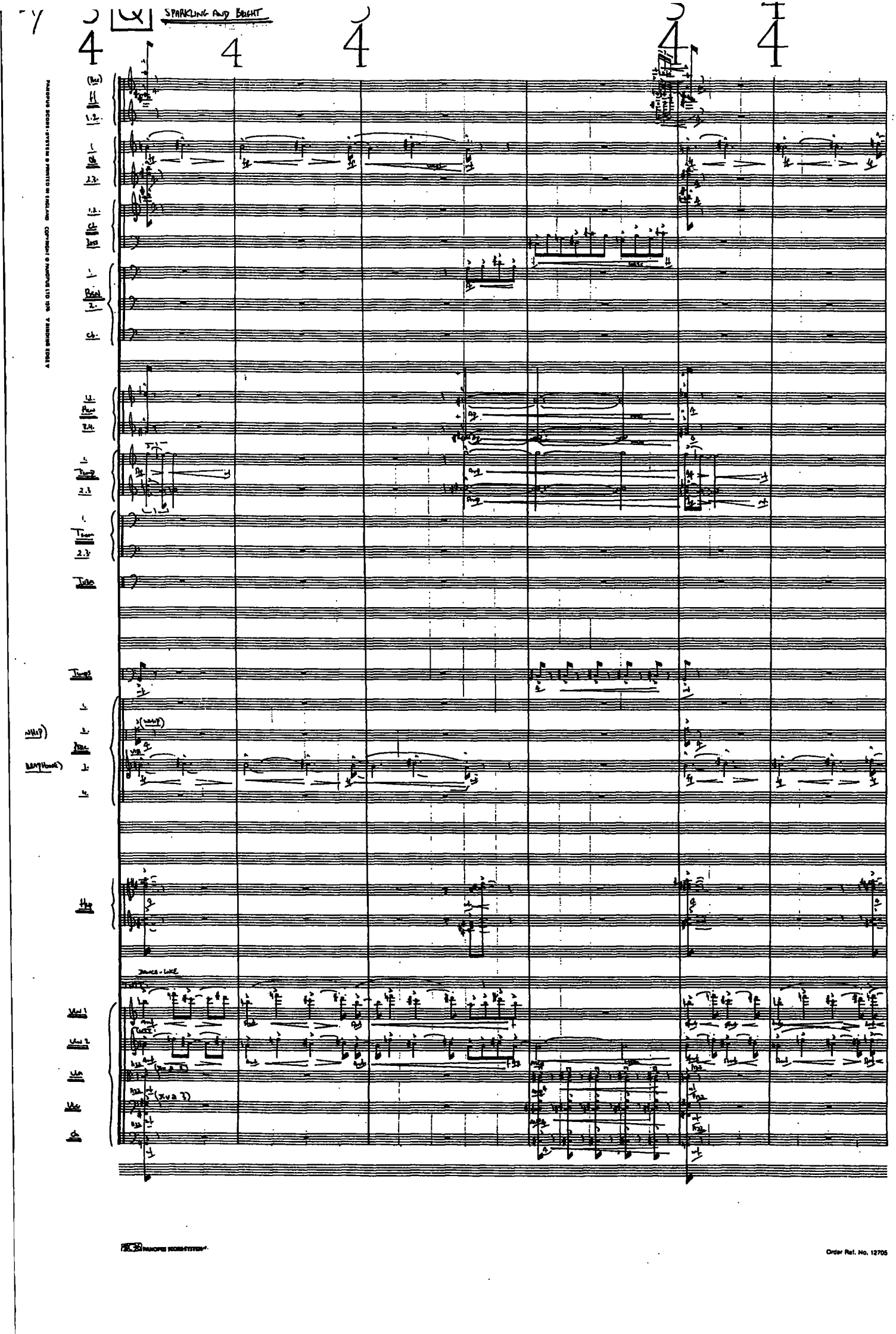


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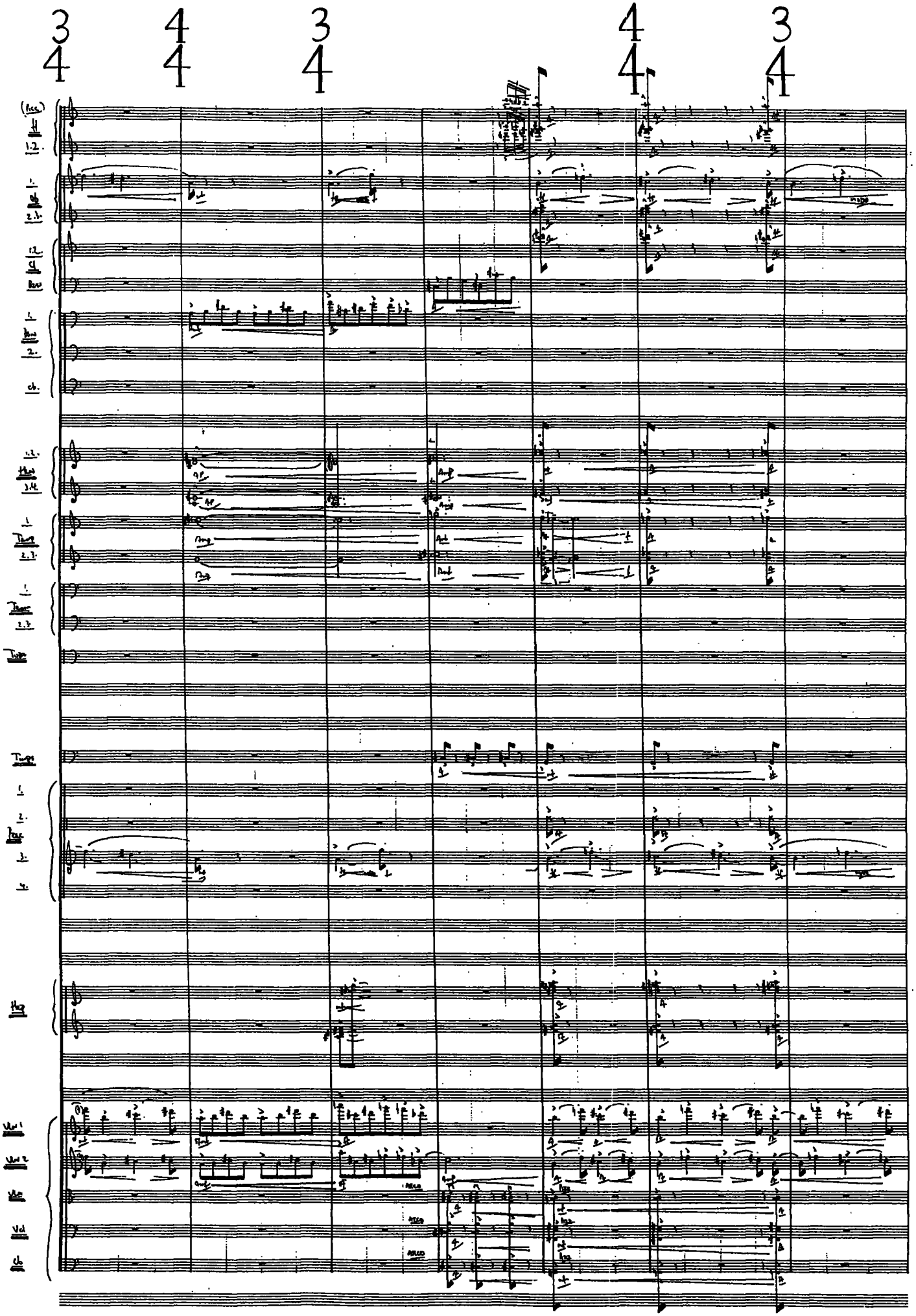

3/4
5/4
4/4
P
WILD / WITH MASSIVE POWER
Fl 1,2.
Ob 2.
Cl 1,2.
Bsn 1,2.
Hns 1,2.
Tmps 2,3.
Tbn 2,3.
Tuba
Timp
Perc 1.
Hp
Vln I
Vln II
Vla
Vc
Cb


8=90 V:180 Molto RITARDANDO
8=90
(Bell-Plate)
(Bell-Plate)
(Bell-Plate)
(Bell-Plate)


1:30 Accel. (Poco a Poco)
dim.

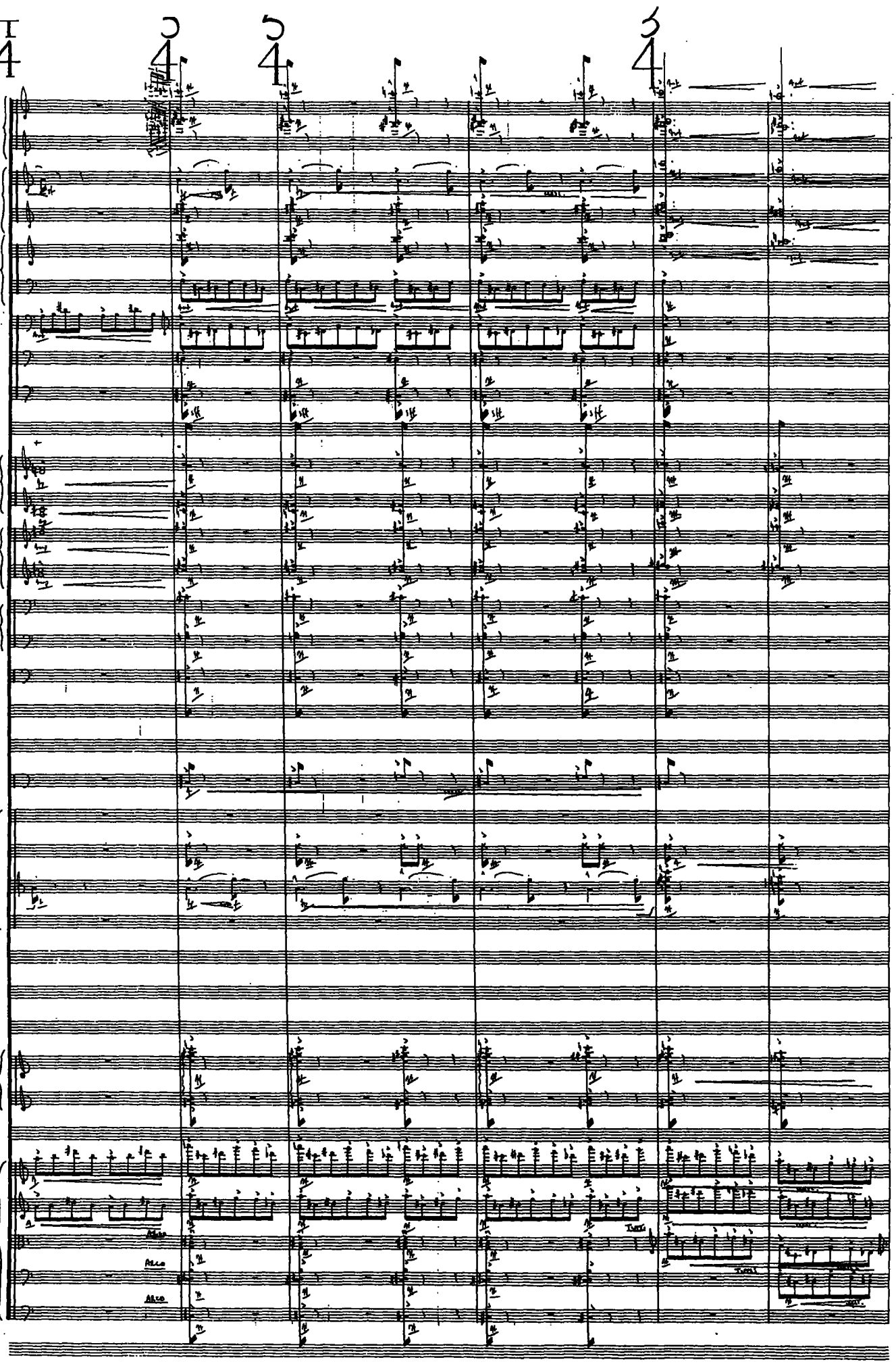


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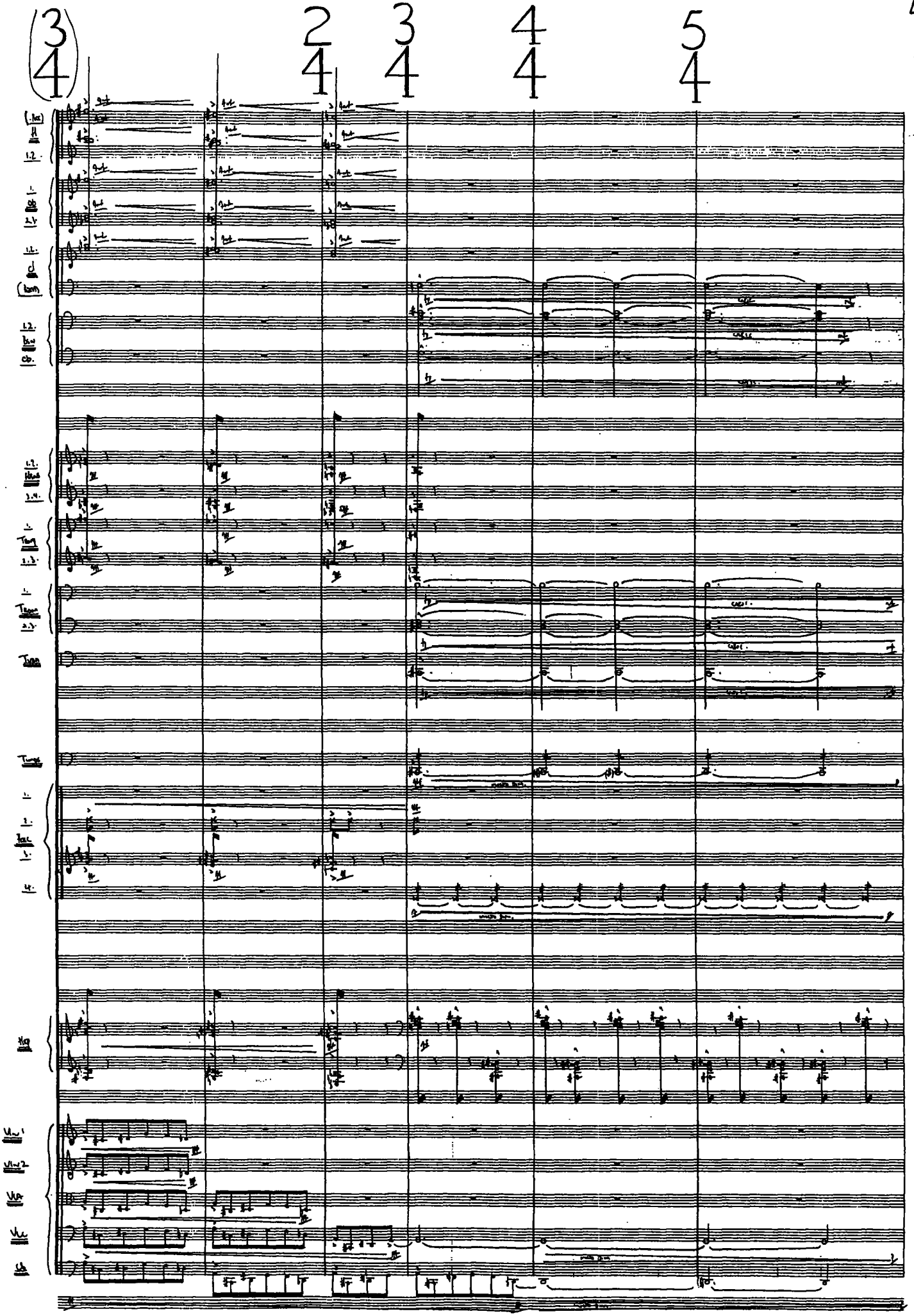


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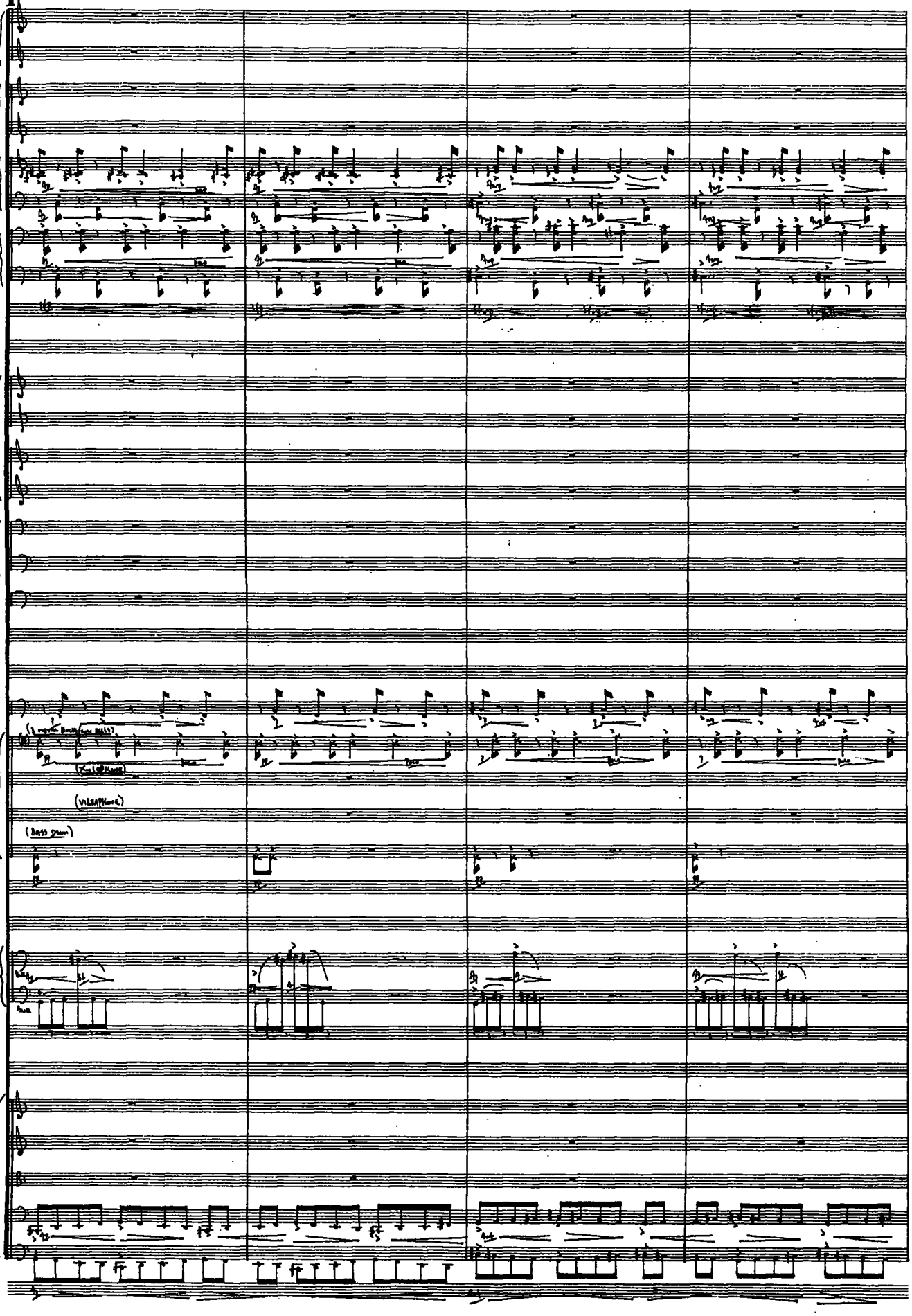
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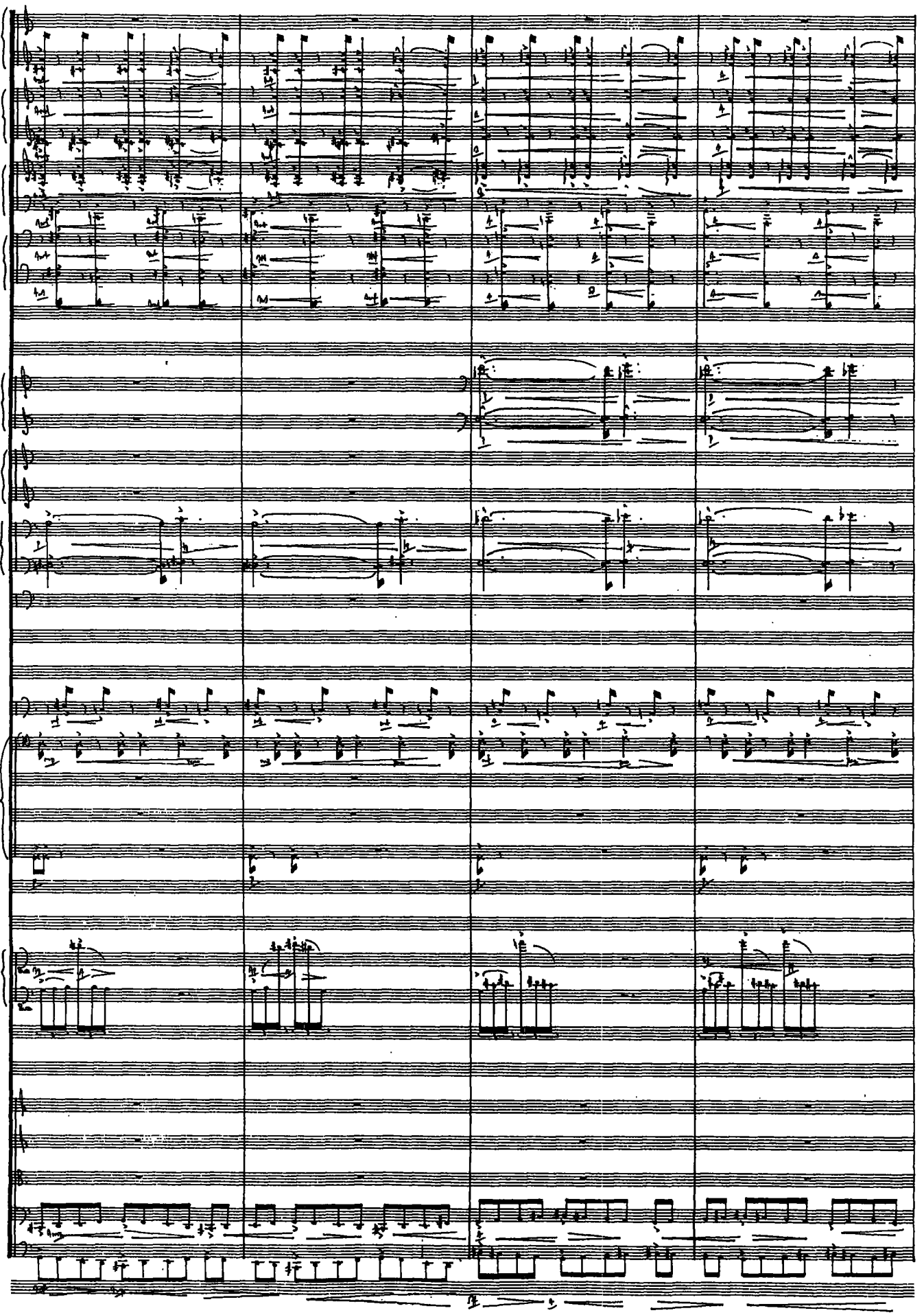


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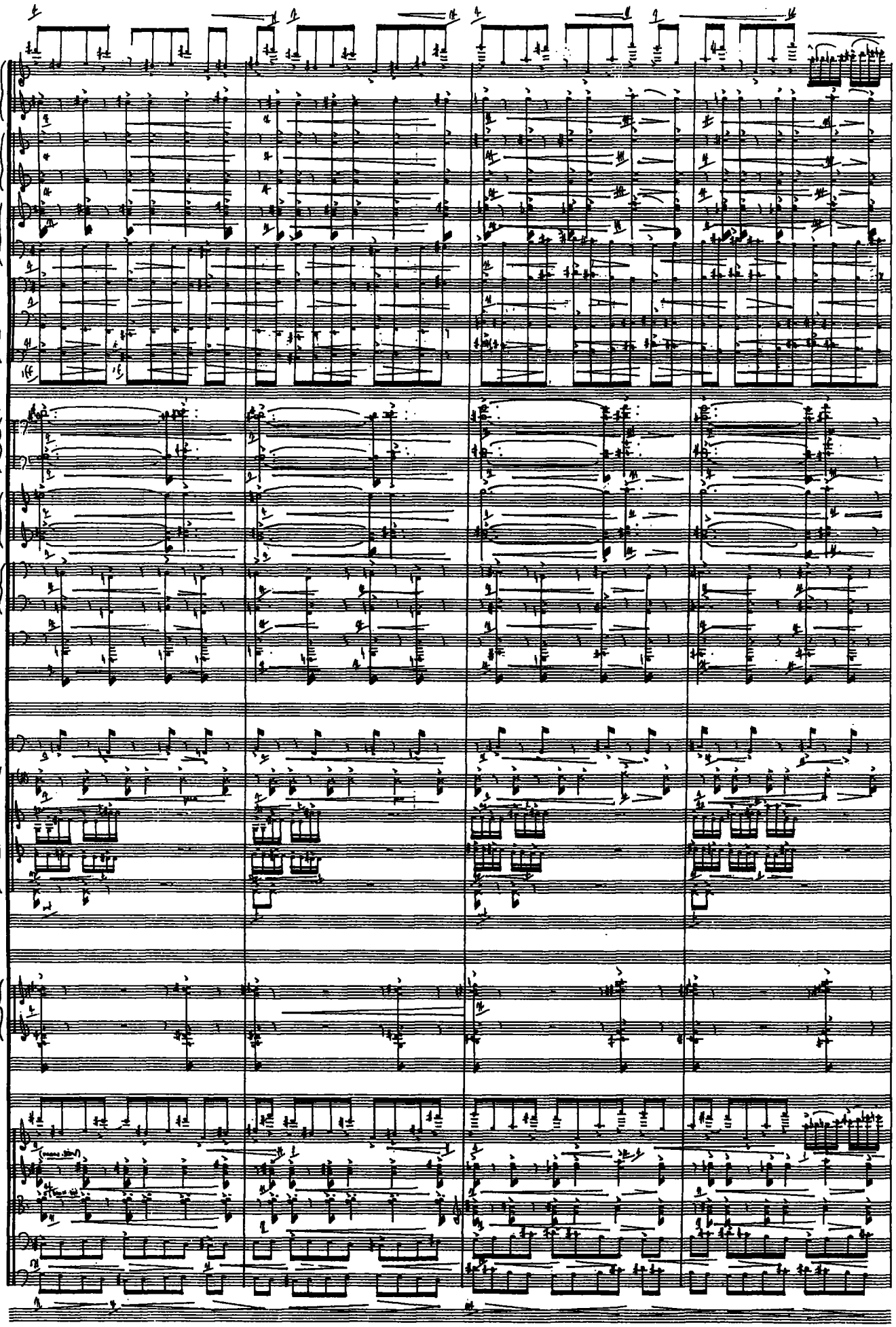
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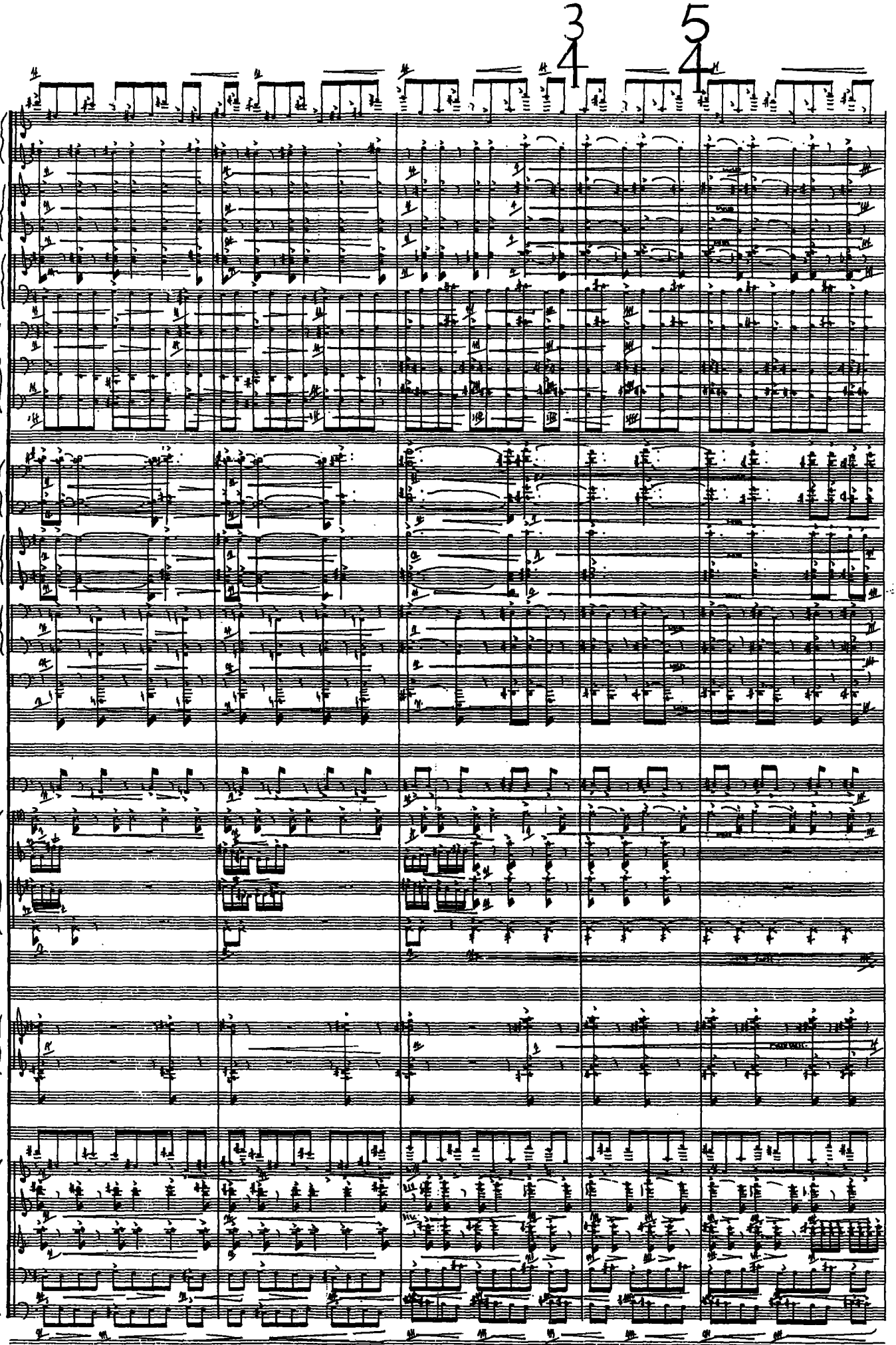
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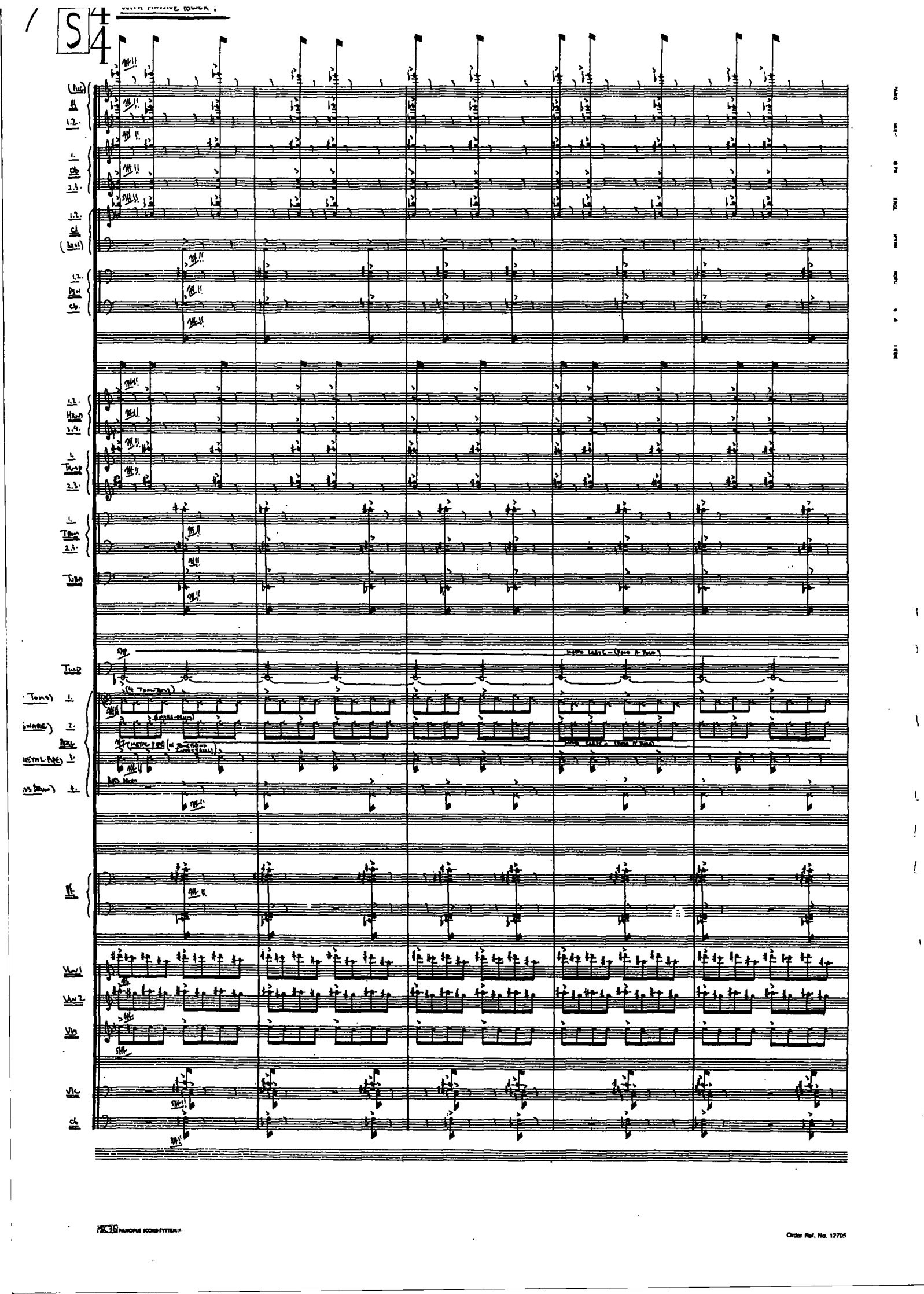
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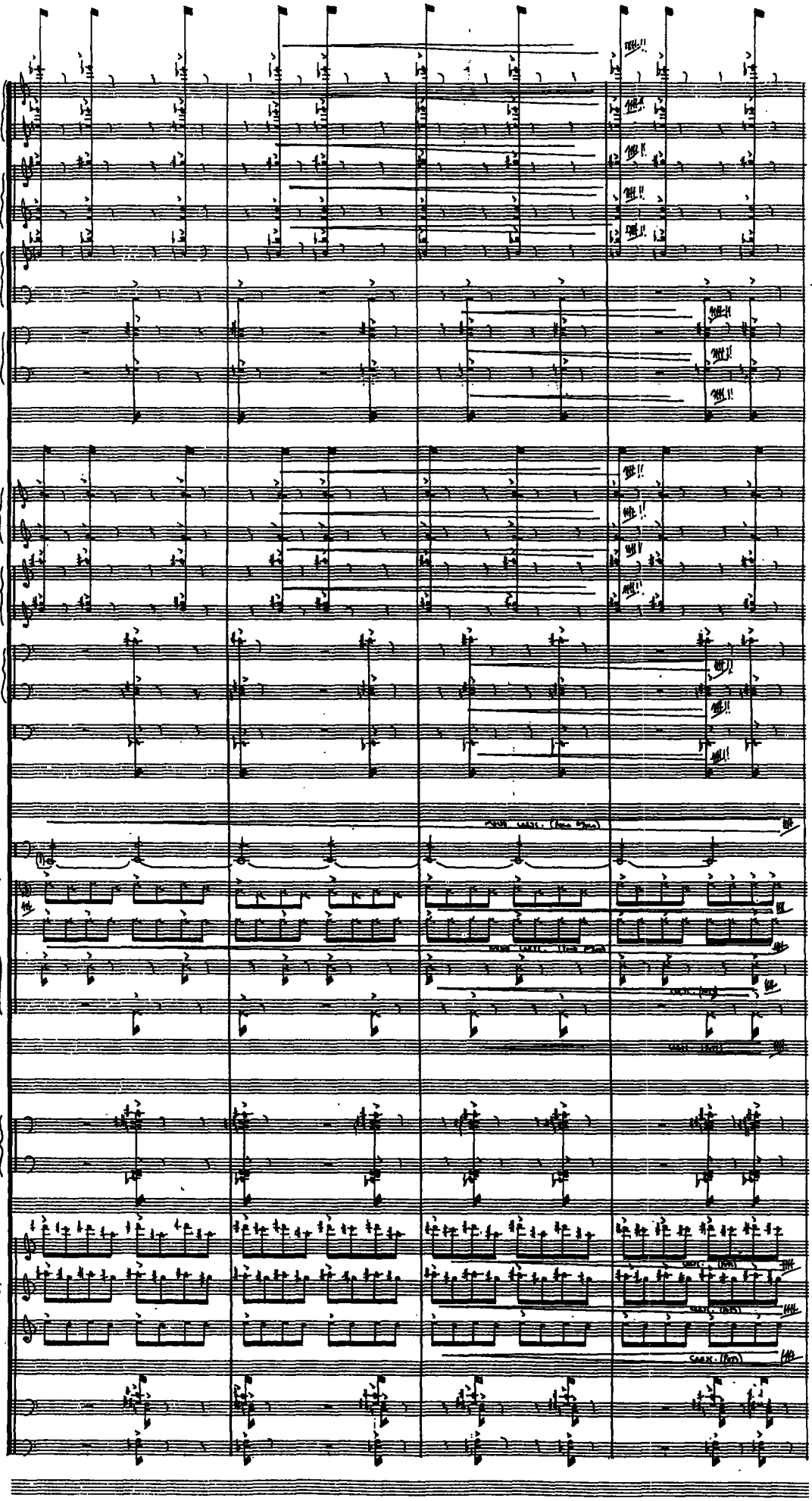
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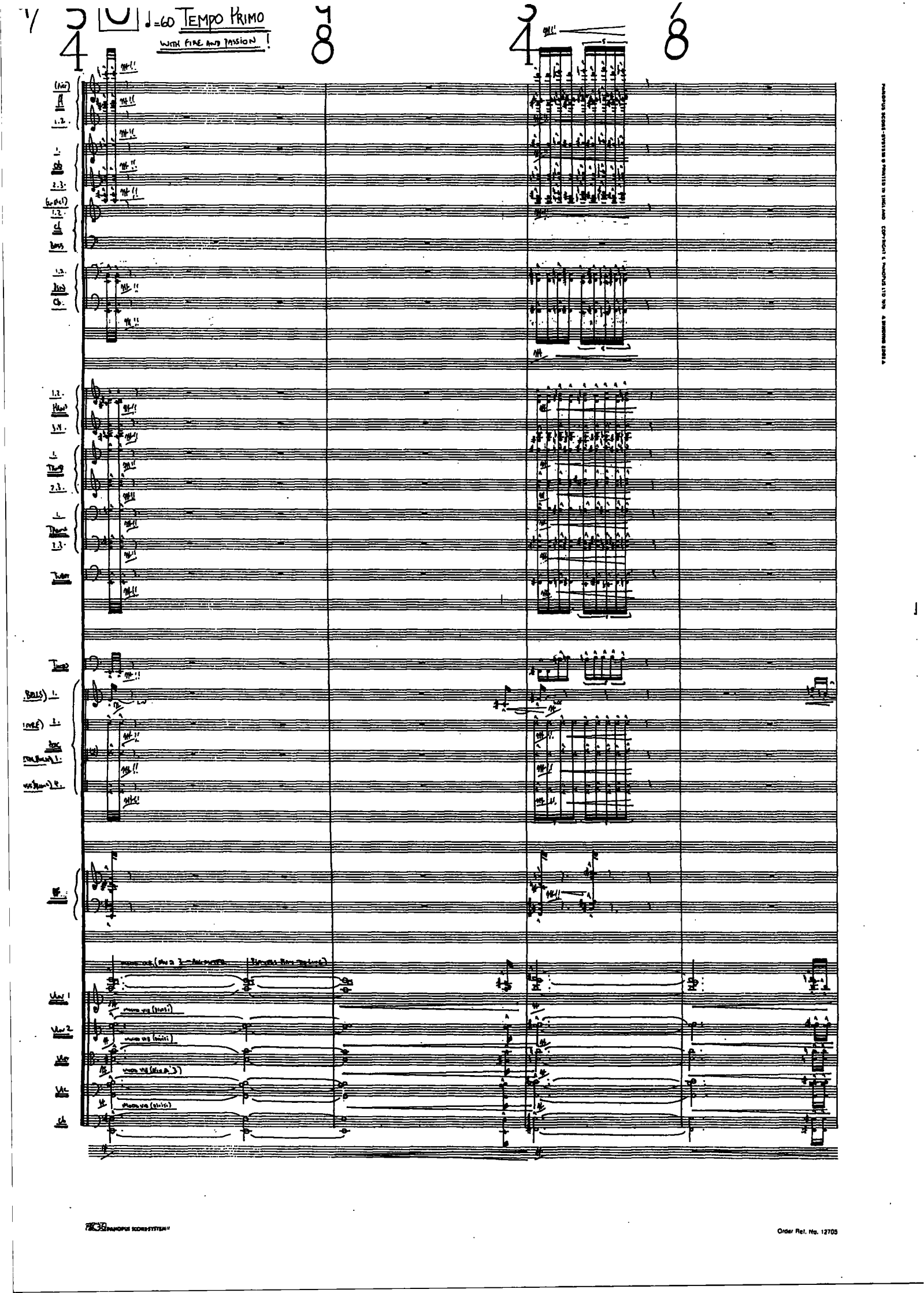
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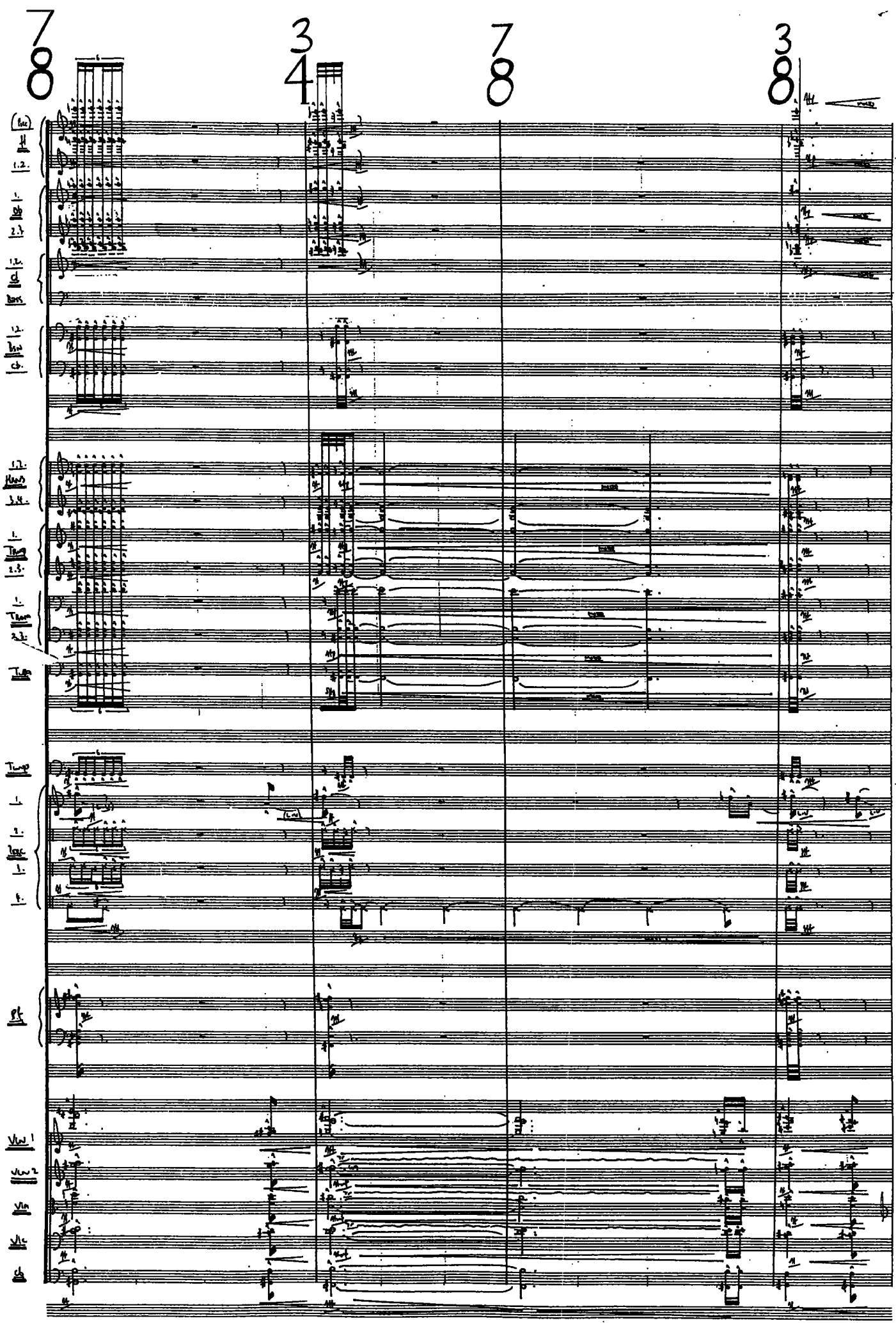


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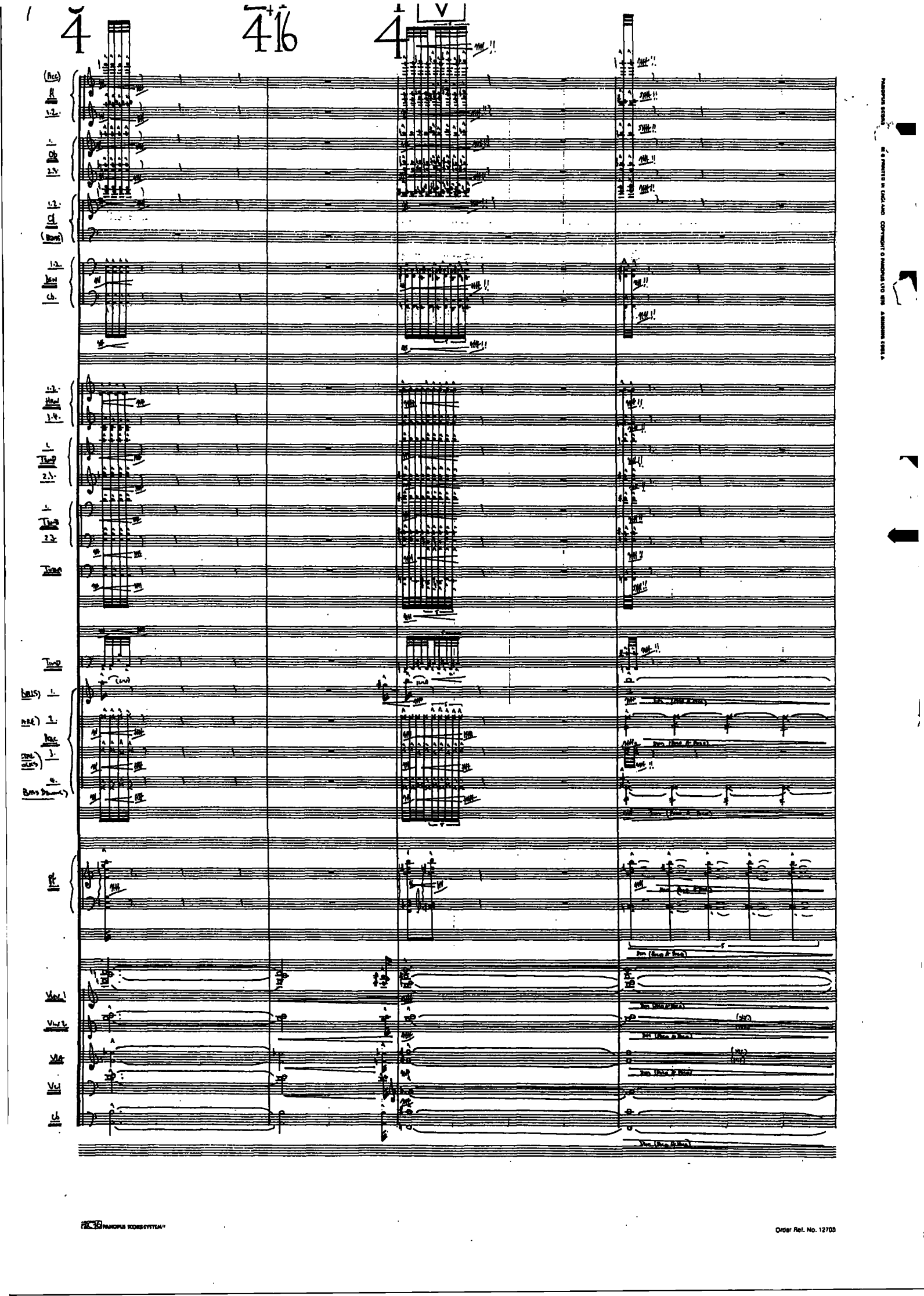
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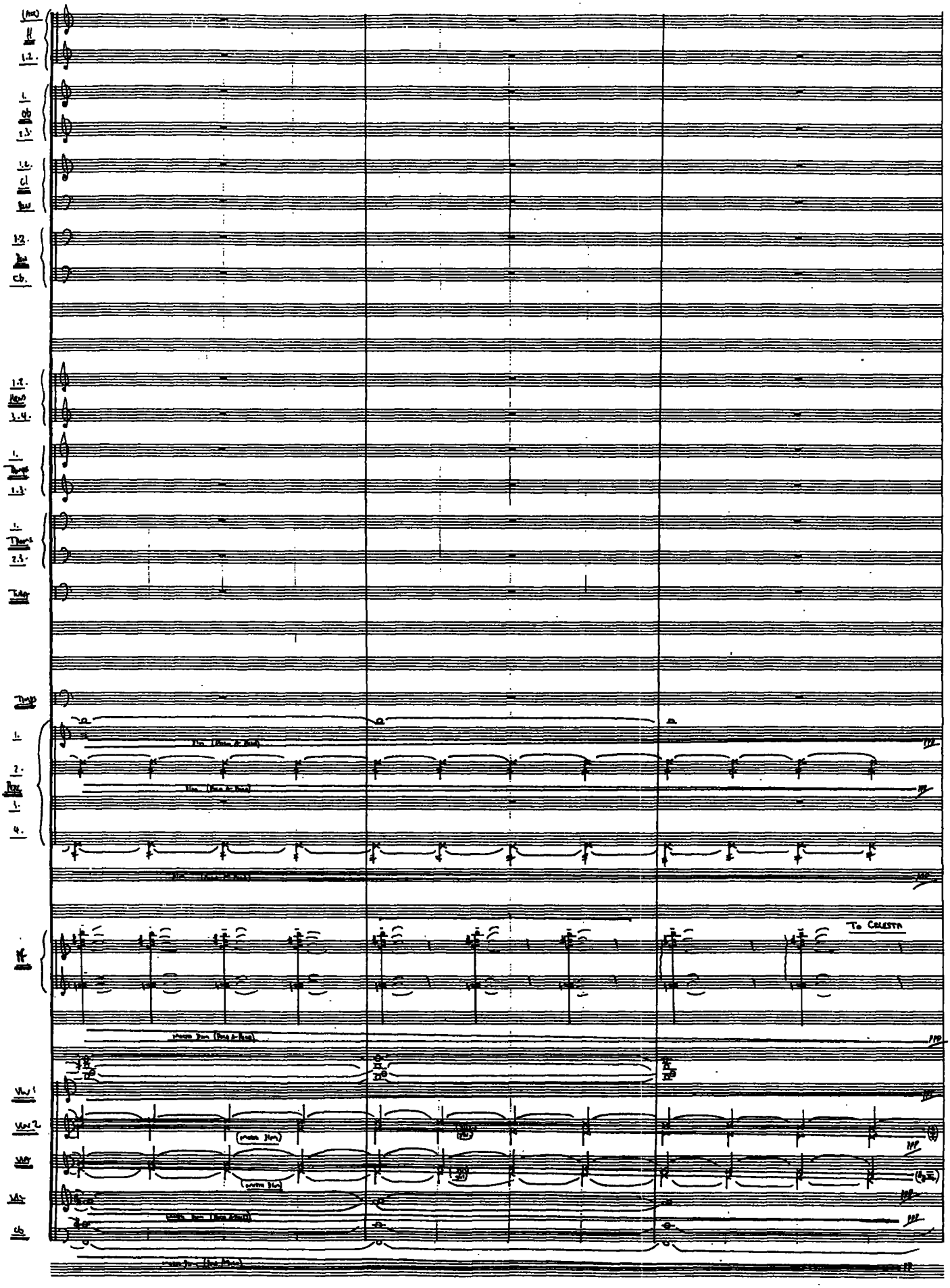


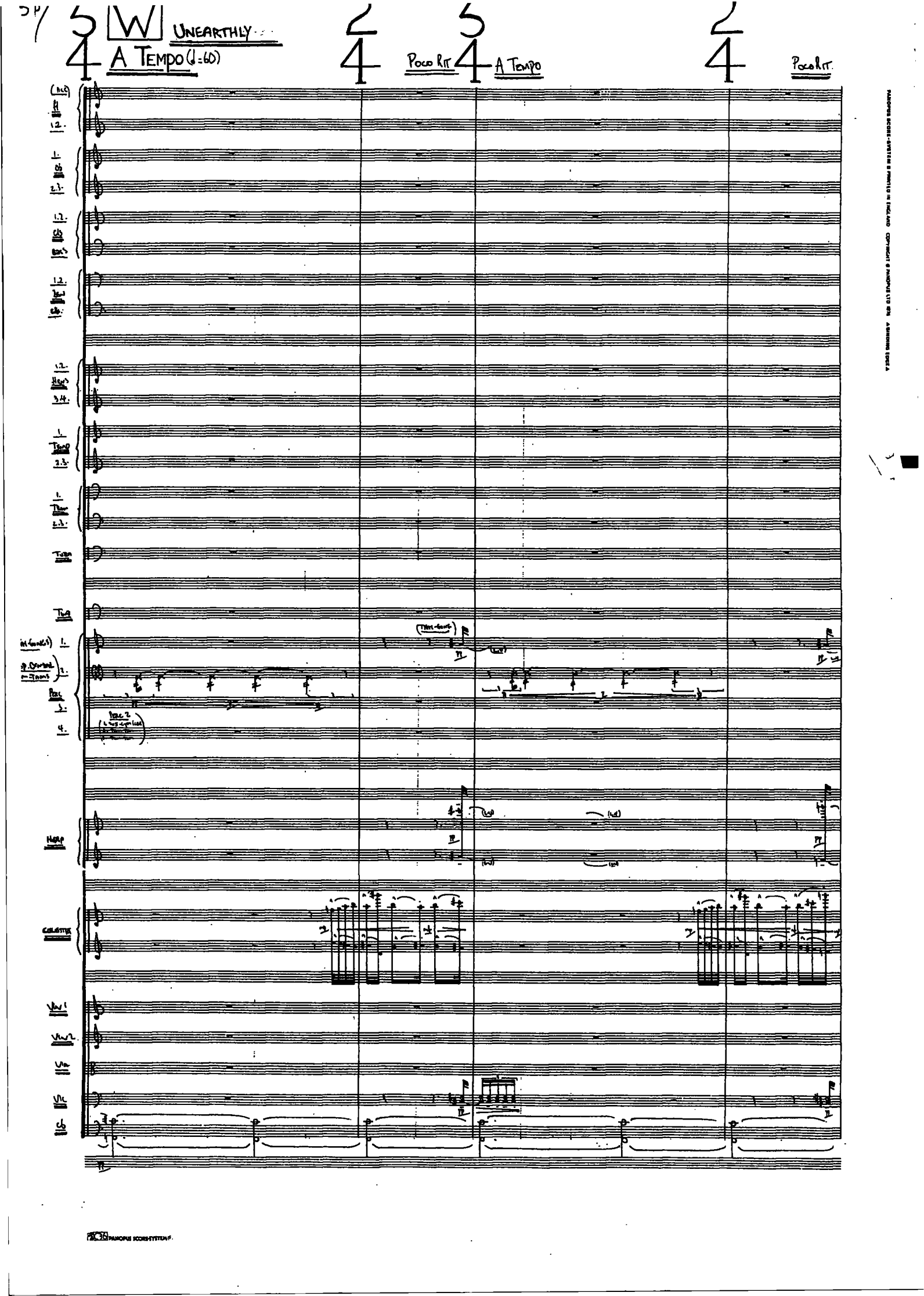
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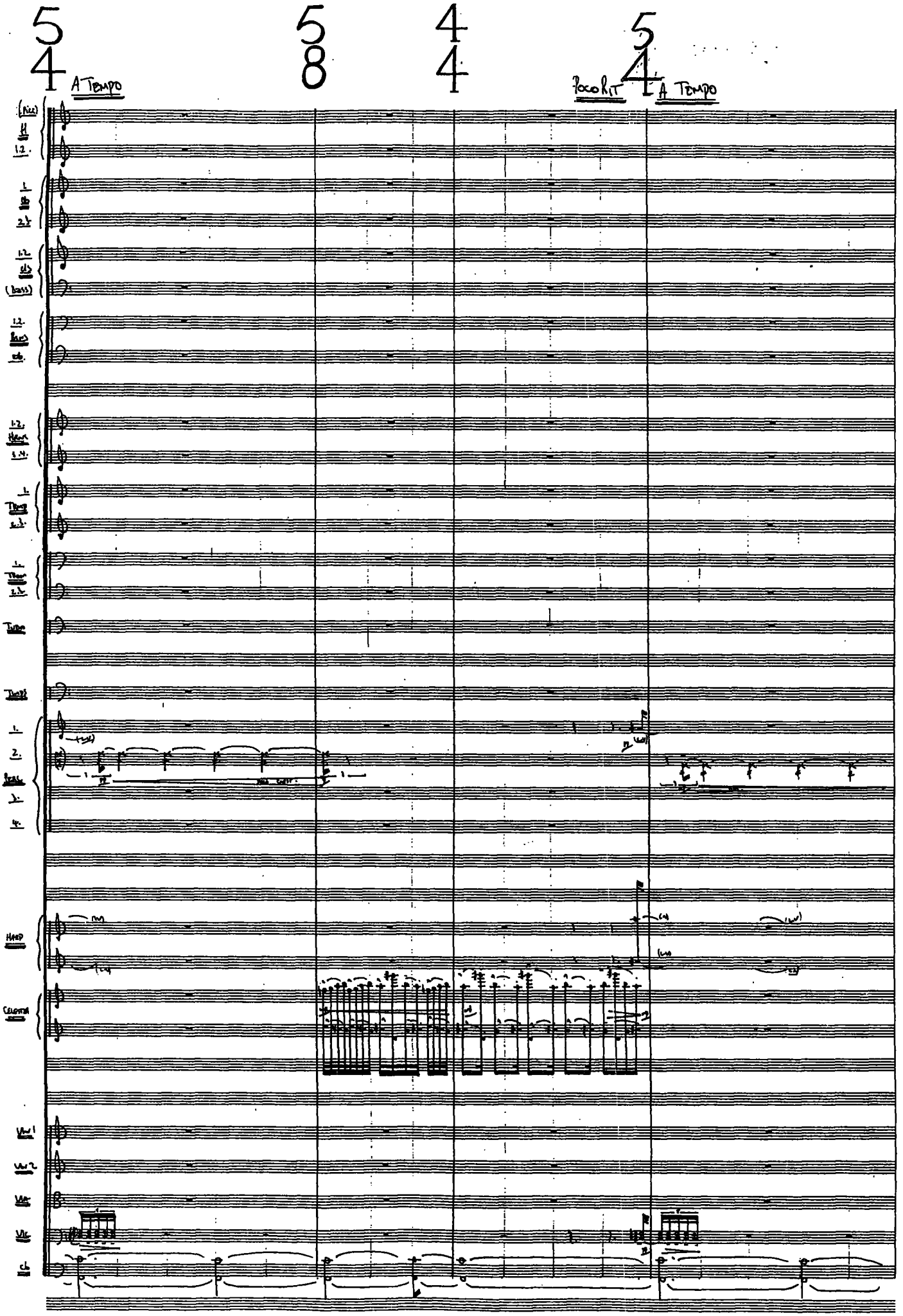


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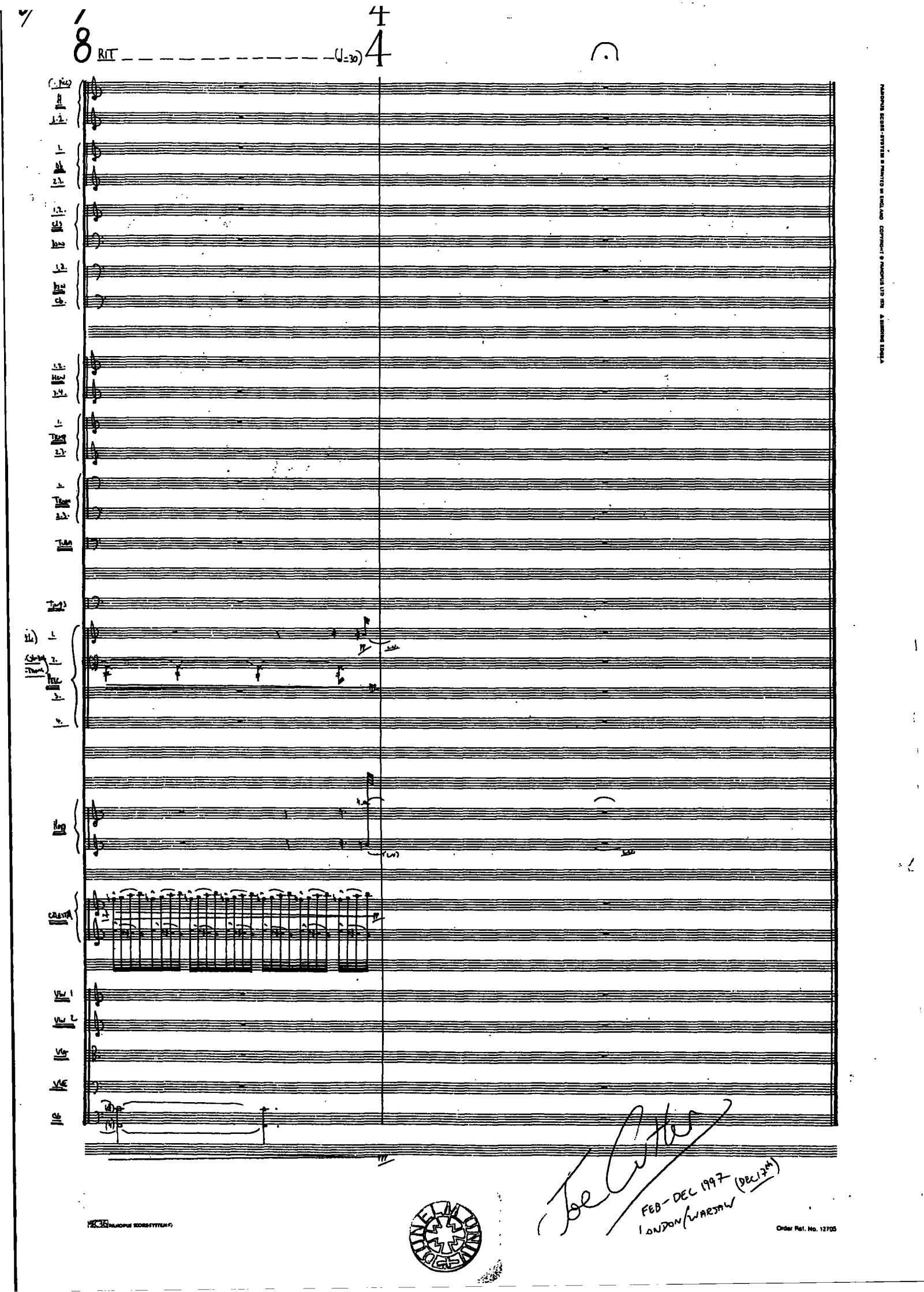
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(Picc)
Fl
1.2.
Ob
1.2.
Cl
in A
1.2.
Bsn
Cb.
1.2.
Hns
3.4.
Trpt
1.2.
Trpt
2.3.
Tbn
Timp
Perc
1.
2.
Perc
1.
4.
To CELESTA
Vln 1
Vln 2
Vla
Vlc
Cb


W
UNEARTHLY
A TEMPO (♩=60)
POCO RIT
A TEMPO
POCO RIT.


5/4
A Tempo
5/8
4/4
Poco Rit
5/4
A Tempo
Fl. 1,2.
Ob. 1.
Ob. 2.
Cl. 1,2. (bass)
Bsn. 1,2.
Horn 3,4.
Trpt. 1.
Trpt. 2,3.
Trbn. 1.
Trbn. 2,3.
Tuba
Timp.
Perc. 1.
Perc. 2.
Perc. 3.
Perc. 4.
HARP
CELESTA
Vln. I
Vln. II
Vla.
Vlc.
Cb.

8 RIT (♩=30) 4/4



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