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KAREN MARKHAM

PIANO SONATA

VISIONS OF A WANDERER

AMBER SHADOWS

SAJUDIS

WHIRLIGIG

HOW STILL THE HAWK

CIRCLING THE COLD CENTRE

IN SEARCH OF THE QALB

COMMENTARY

SUBMITTED FOR THE DEGREE OF PHD IN COMPOSITION

UNIVERSITY OF DURHAM

OCTOBER 1993

PIANO SONATA

BY

KAREN MARKHAM

For Martin

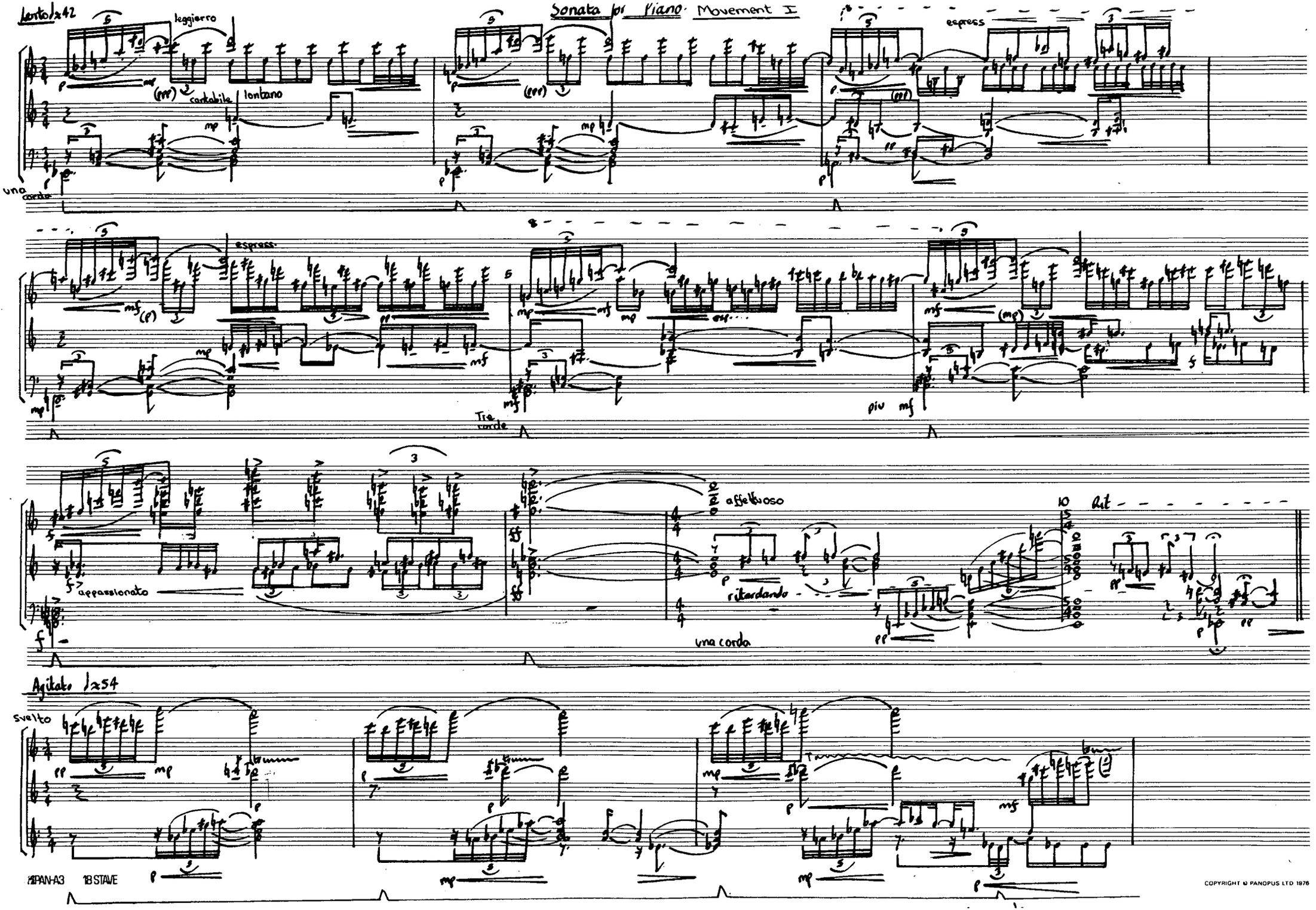
PIANO SONATA

First performance: 26th January 1989

Leeds University

Martin Roscoe

Duration: 20 minutes

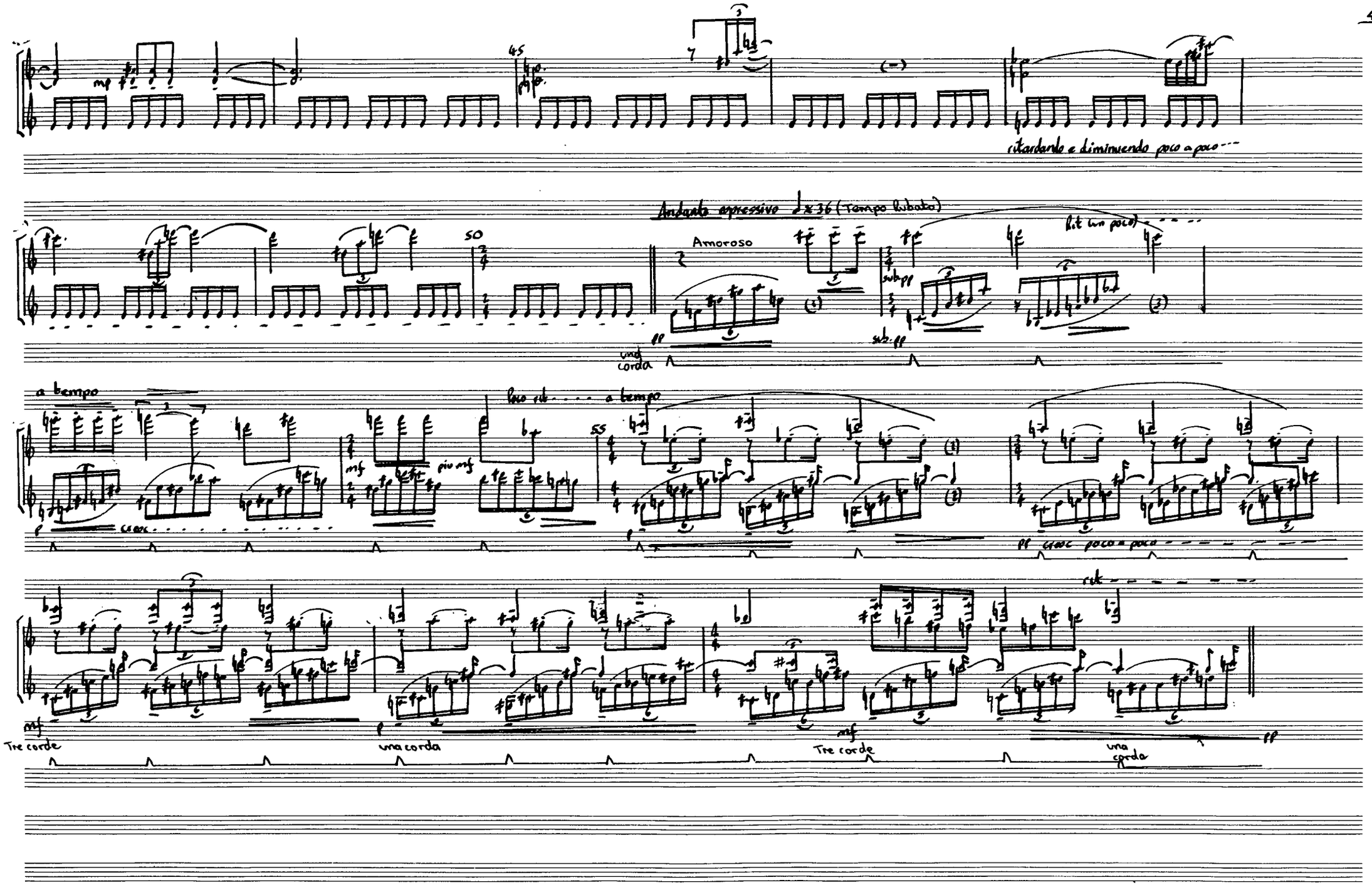

Sonata for Piano. Movement I
Lento ♩=42
leggierro
cantabile
lontano
una corda
espress.
Tre corde
più mf
appassionato
affettuoso
ritardando
una corda
10 Ad lib.
Agitato ♩=54
svelto
PAN-A3 18 STAVE
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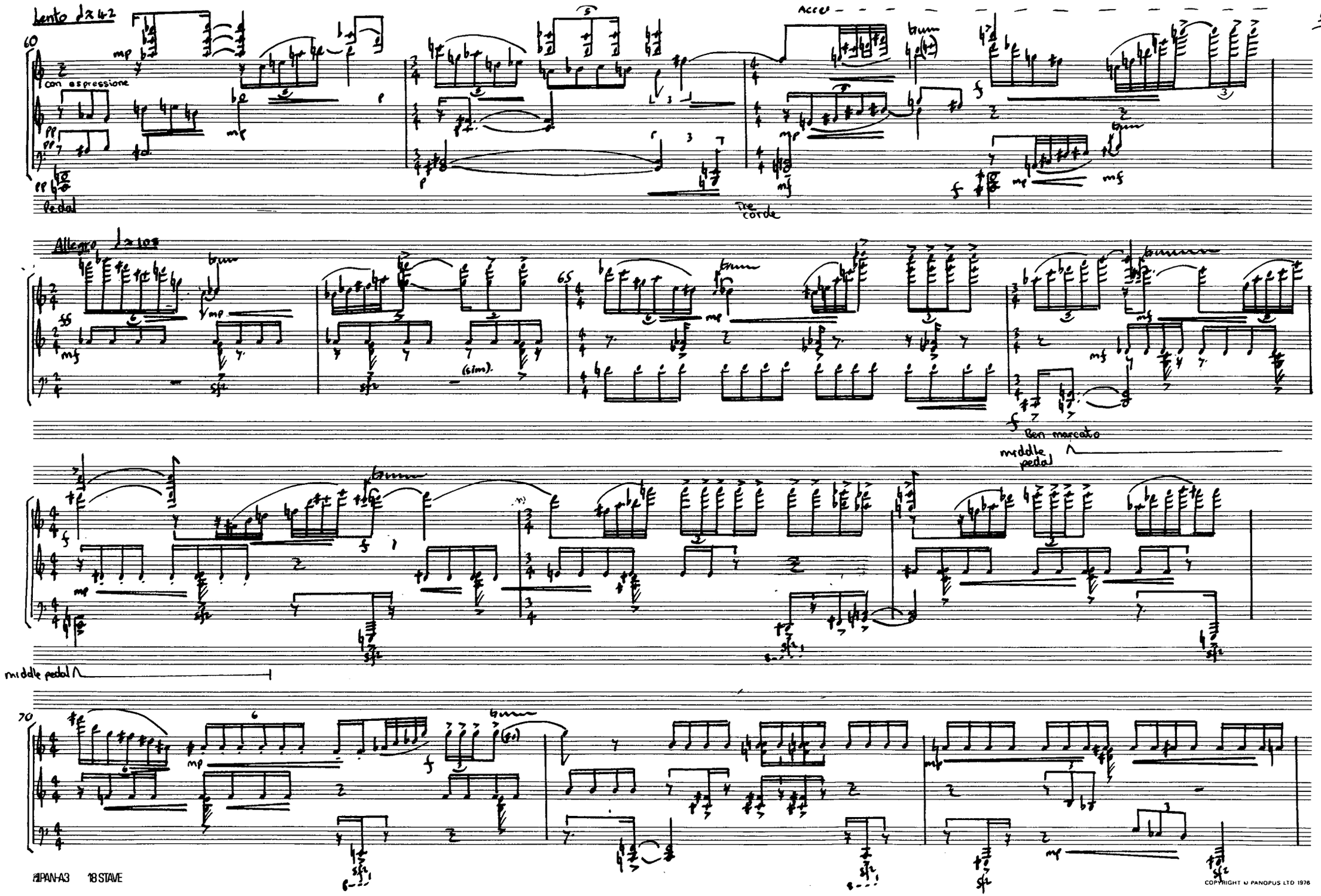
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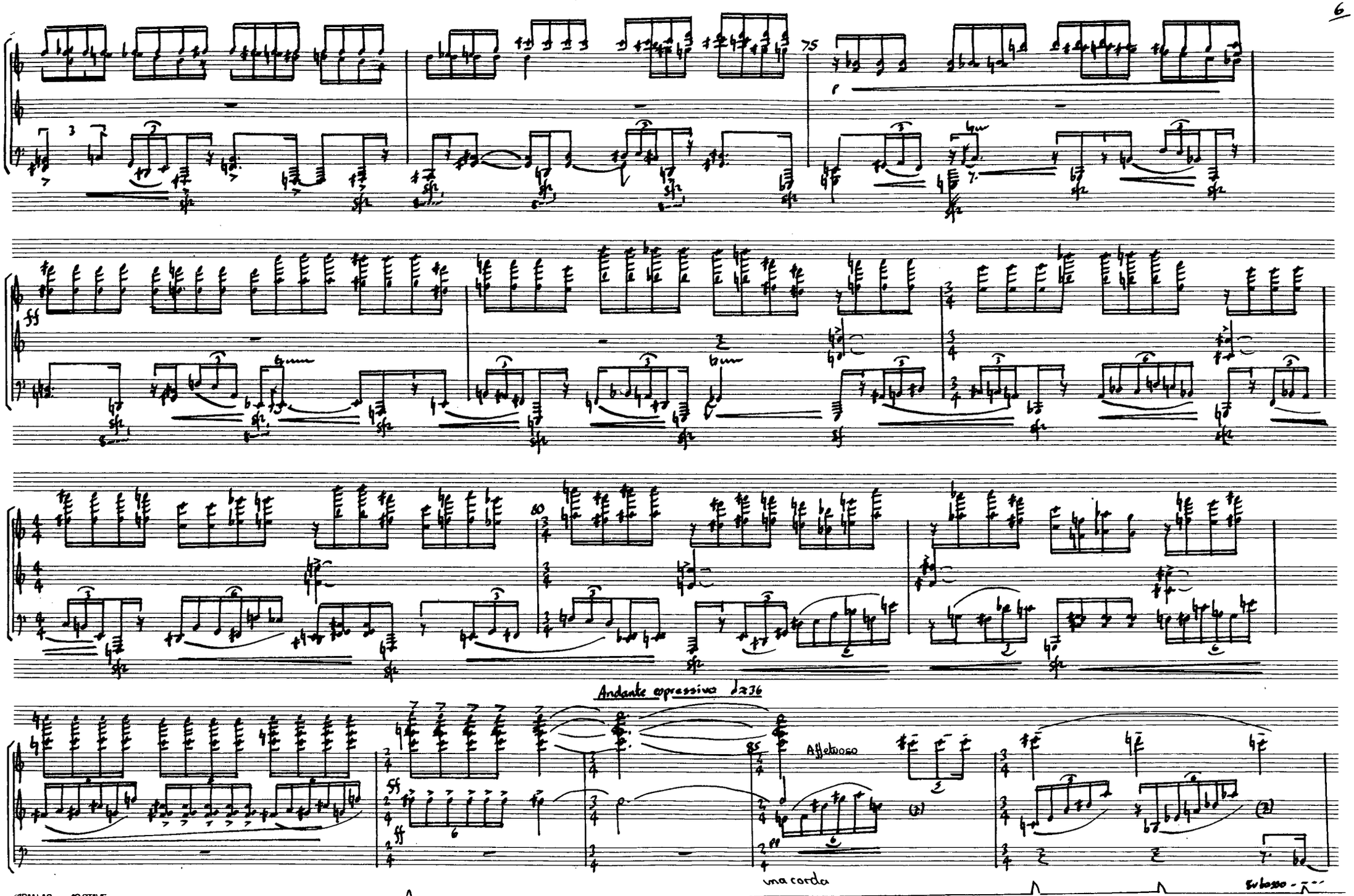
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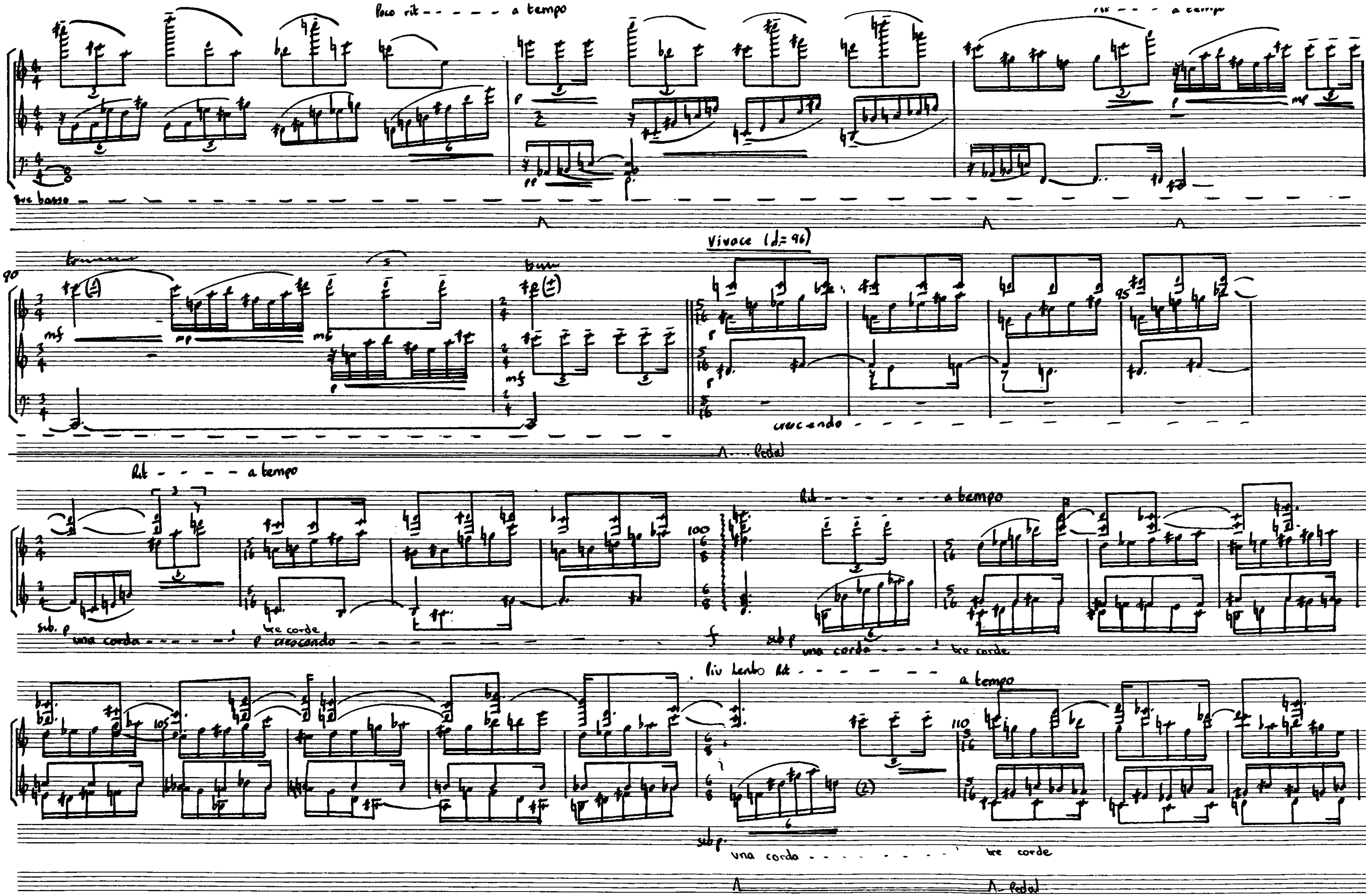
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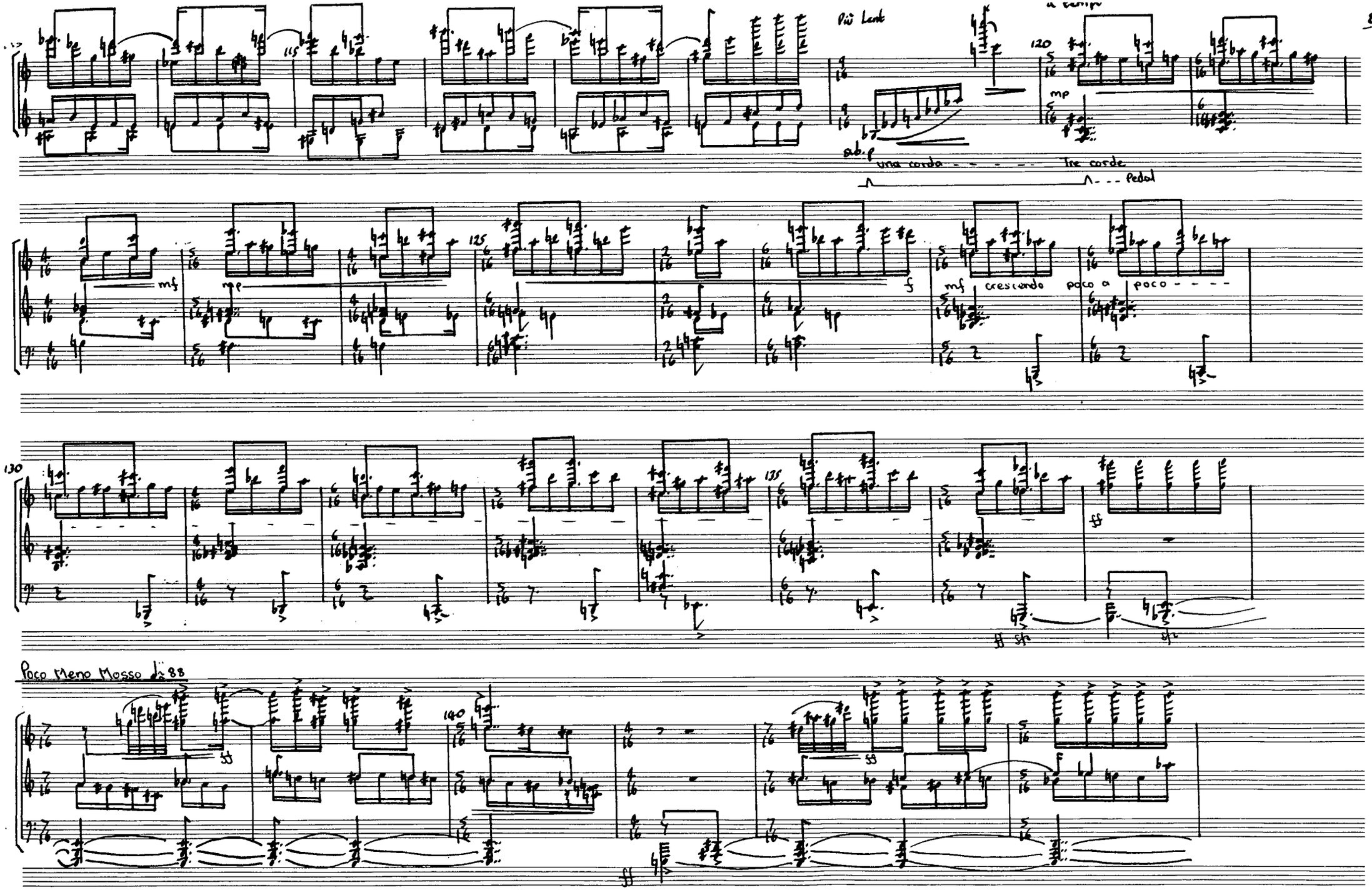
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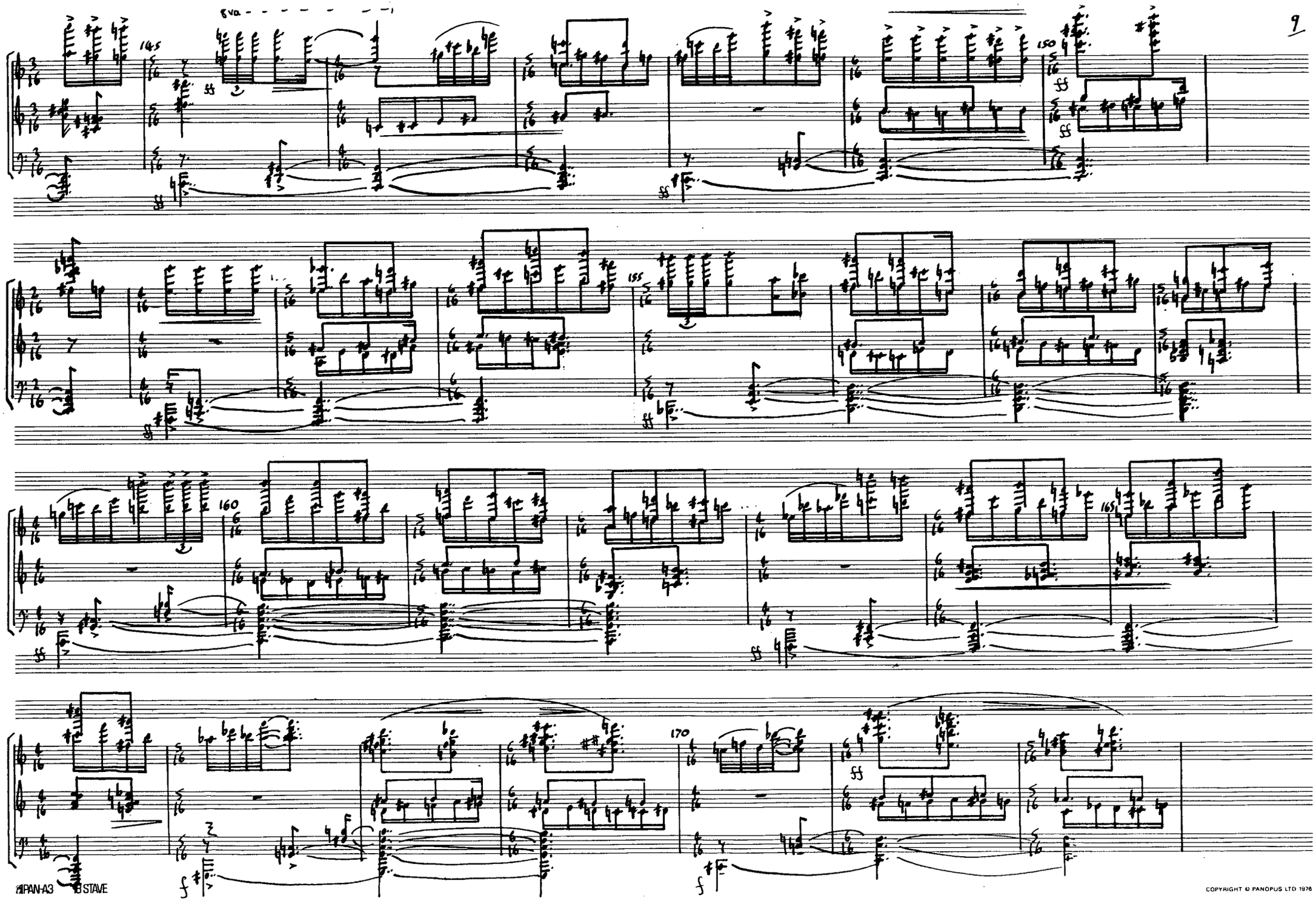
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Codsall 22/7/88

Duration ≈ 10mins.

PAN-A3 18 STAVE

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Lento ♩≈52

8va

Ped.

Una corda

Poco meno mosso e ritardando

A Tempo ♩=60

commovente

Poco

Dolciss.

Tre corde

20

A3 PAN-A3 18 STAVE

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8va

mp mp pp pp pp mp

Ped.

8va

mf mf pp

8va

50

pp cresc. p mp

Tre corde

8va

mf sub p sub p

8va 8va

55

sub p mf mf p p

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Diminuendo e ritardando poco a poco

8va

85

fff

Rit e dim

8va

mp

mp

p

lento e espressivo (♩= 40-46)

90

rit

leggiero

pp

Affettuoso

pp

mp

p

p

Pedal

una corda

95

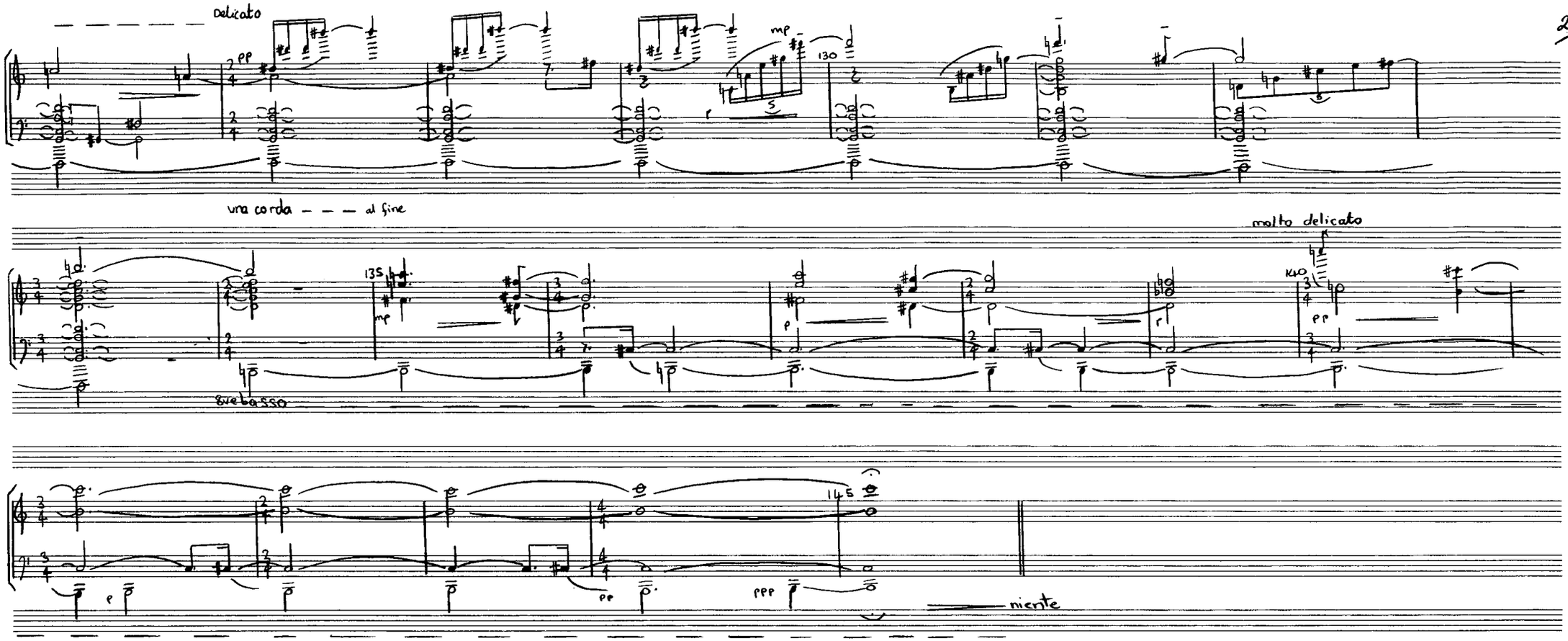
mp

pp

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© K. Markham Duration ≈ 8 mins

19/12/88 Durham

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VISIONS OF A WANDERER

FOR

ORCHESTRA

BY

KAREN MARKHAM

For the Durham University Chamber Orchestra

VISIONS OF A WANDERER

First performance: 26th November 1989
University of Durham
Durham University Chamber Orchestra
Conducted by Gerry Cornelius

INSTRUMENTATION

2 Flutes (doubling piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in Bb

Timpani

Percussion (2 players)

Xylophone, Glockenspiel, Vibraphone, Bass Drum, 2 Tom-Toms, Snare Drum, Tambourine, Temple-Blocks, Triangle, Crotales, Suspended Cymbal, Crash Cymbals, Tam-Tam

Harp

Celesta

Strings (8.6.4.4.2)

Notation


One quarter tone sharp


One quarter tone flat


Three quarter tones sharp


Three quarter tones flat

Score is notated in C

Duration: 15 minutes

The poetic extracts quoted before each movement are taken from Wordsworth's The Recluse and The Excursion

BIRCH TREE WOODS

How vast the compass of this theatre
Yet nothing to be seen but lovely pomp
And silent majesty; the birch tree woods
Are hung with thousand, thousand diamond drops
Of melted hoar frost, every tiny knot
In the bare twigs, each little budding place
Cased with its several beads; what myriads these
Upon one tree, while all the distant grove,
That rise to the summit of the steep,
Shows like a mountain built of silver light

I

Birch Tree Woods.

Lento e delicato

♩.=36

Poco rit - - - - - - - A Tempo

Flts

Obs

Cls

Bsns

3/8 Lento e delicato 6/8 3/8 Poco rit - - - - - - A Tempo

Hrns

Trpts

3/8 Lento e delicato 6/8 3/8 Poco rit - - - - - - A Tempo

Trgl

1

Percussion

2

suspended cymbal

pp (with wire sticks)

Hrp

D C# Bb/E F# G Ab

Cel.

3/8 Lento e delicato 6/8 3/8 Poco rit - - - - - - A Tempo

Vlns I

Vlns II

unis

Vlas

Vlcl

D.B.

2024 FINALE SCORE SYSTEM


Poco rit - - - - - - - A Tempo
Fl 1s.
Obs.
Cls.
Bsns
Poco rit - - - - - - - A Tempo
Hrns
Trpts
Poco rit - - - - - - - A Tempo
1.
Percussion
2.
Harp
Cel.
Poco rit - - - - - - - A Tempo
Vlns I
Vlns II
Vlas
Vcls
D.B.s


15 Flutes change to piccolos
Flts
obs
cls
Bsns
Hrns
Trpts
percussion 1
percussion 2
Hrp
cel
vln I
vln II
vla
vlc
D.B
pp
mp
mf
p
Ab → Ab
15



2024 PRINCIPIS SCORE-SYSTEM®


Piccs
obs
cls.
Bsns.
Hrns.
Trpts
1.
ercussion
2
Hrp
Cel.
Vns I
Vns II
Vas
Vcs
D.Bs
25
6
3
4
8
(senza trill)
Pizz
arco
unis
Div
sul pont
sul A
Ped.

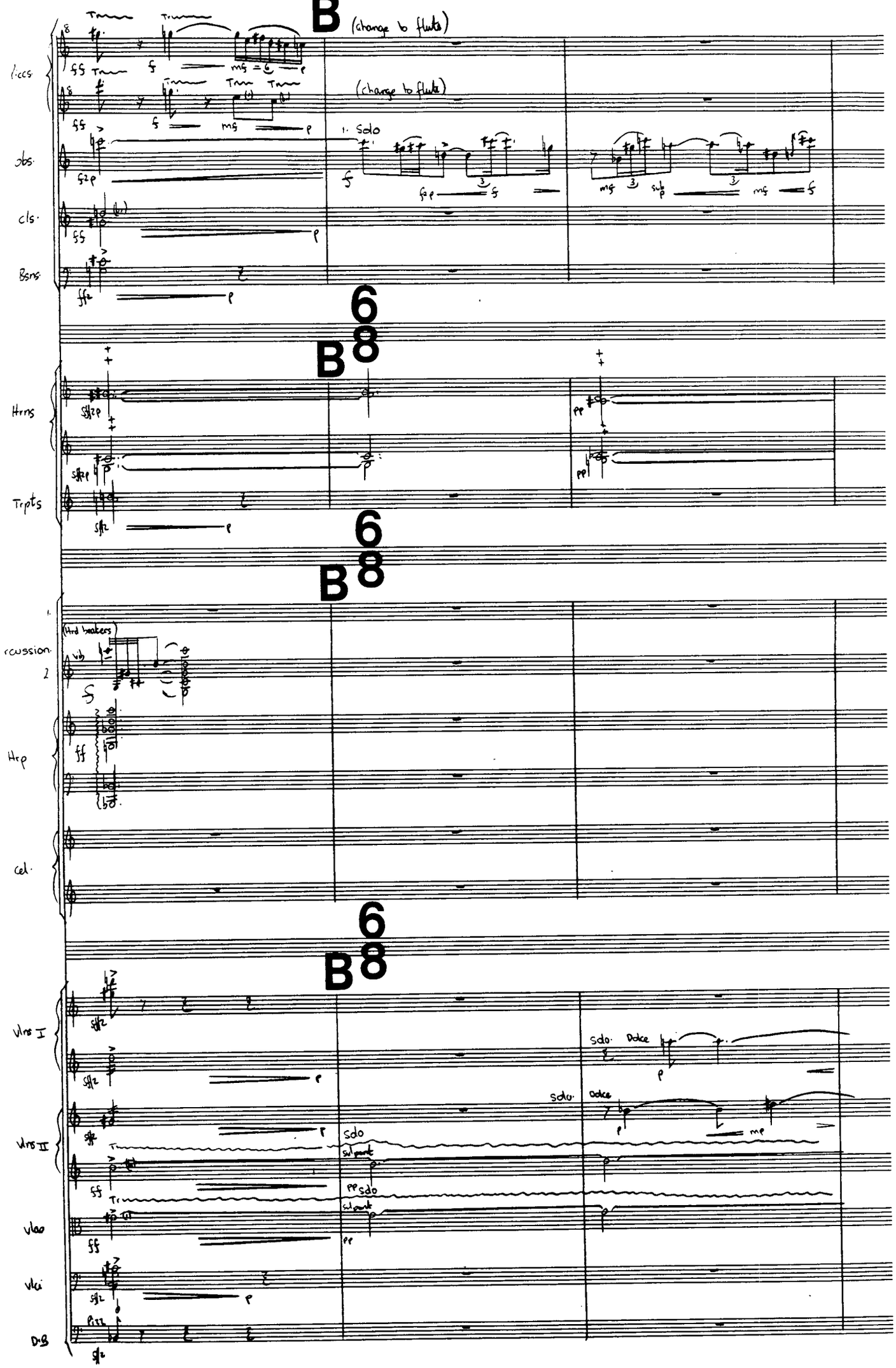

30
Picc
obs
Cls
mf
mp
p
BSns
p mp
pp p
3
8
Hrns
pp
Tpts
Tam Tam.
pp
Percussion
1.
2
Hrp
Cel
pp
Vlns I
Vlns II
Vla
Vlc
Dbs
Div
8va
sul pont
Tr
ord.
Vlns ord.


Animato
A
Animato
Animato
Animato
Fl
Obs
Cls
Bsns
Hrns
Trpts
Percussion
Hrp
Vlns I
Vlns II
Vlas
Vlc
D.B



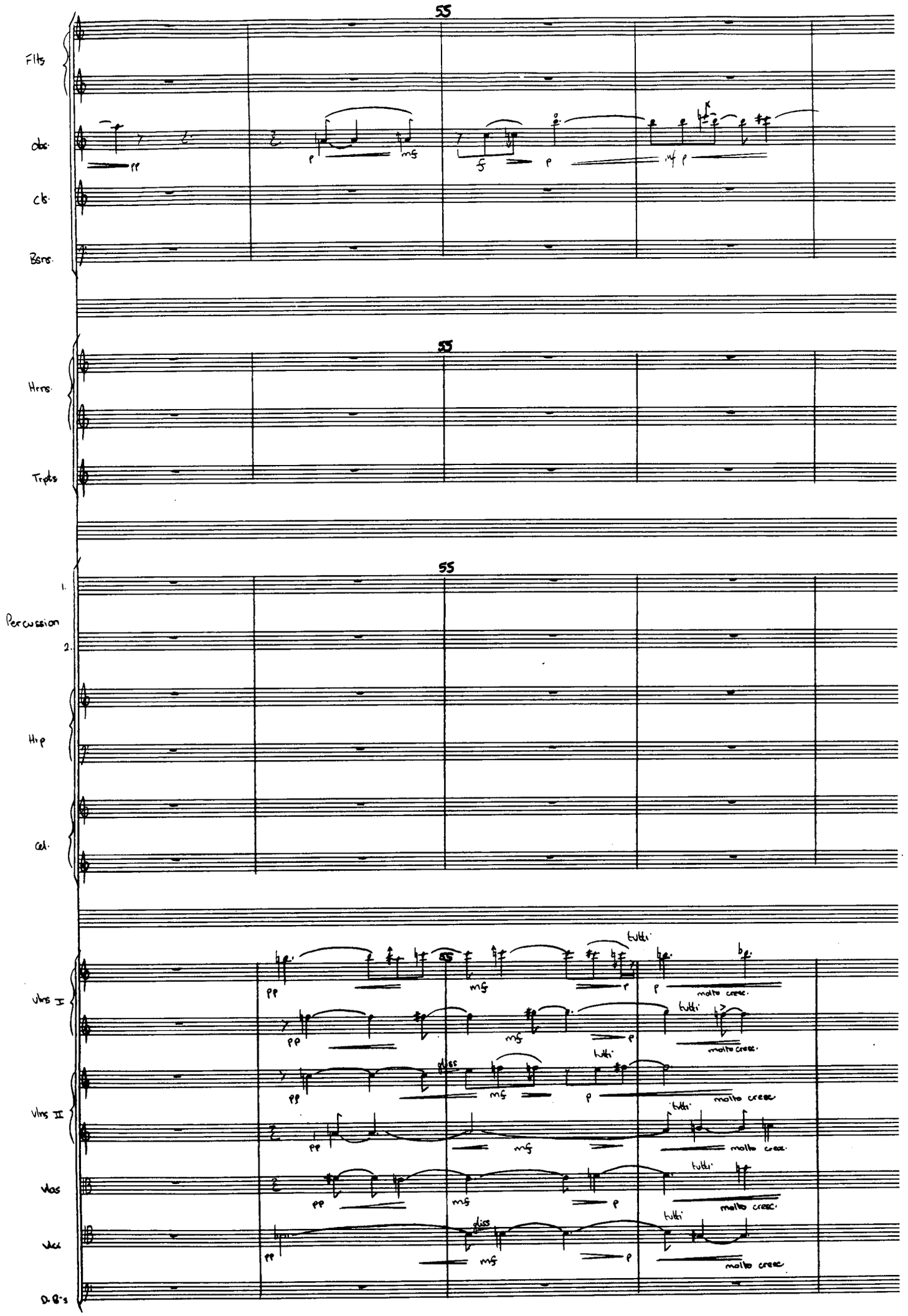
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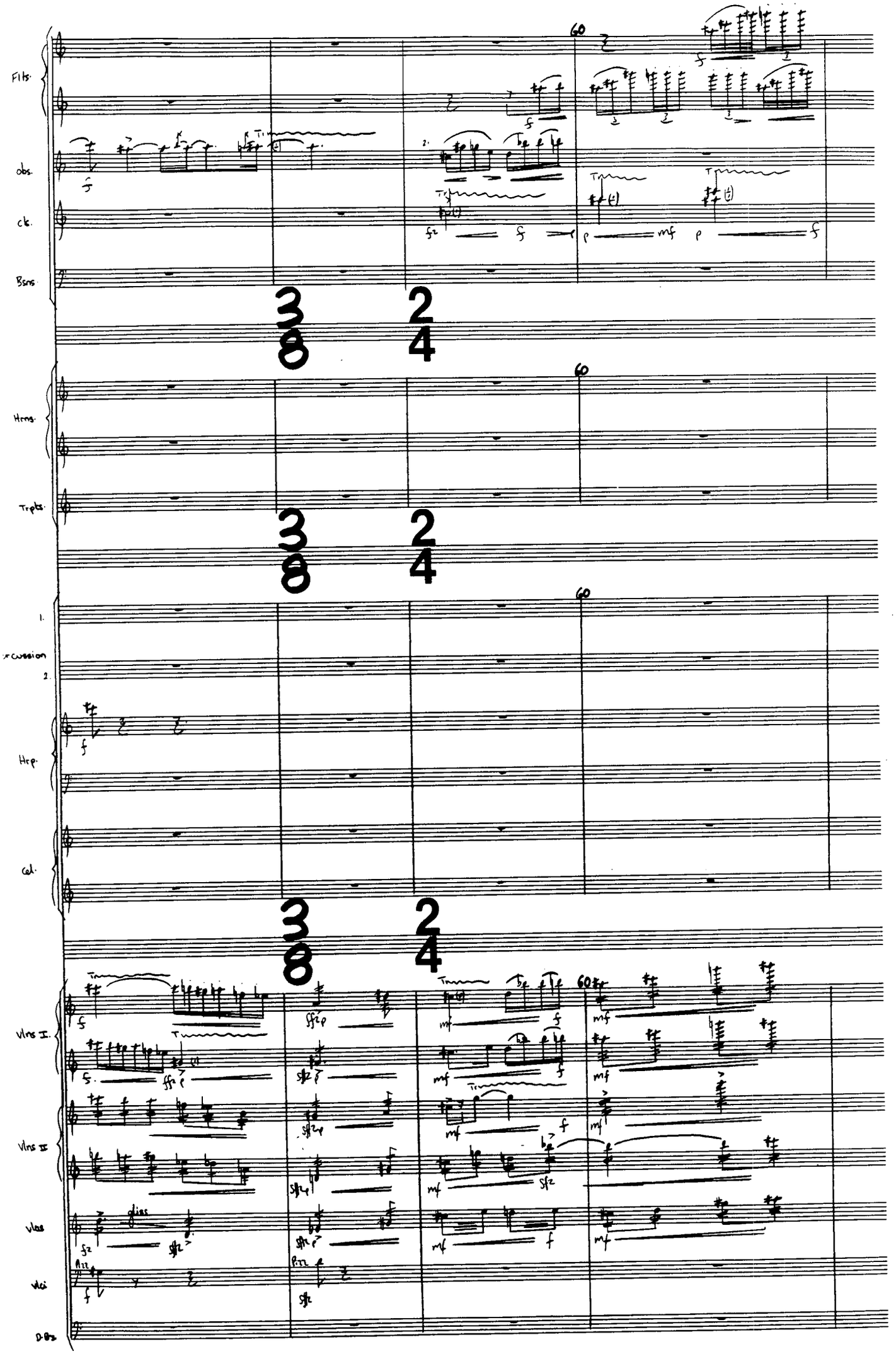

cls.
bns.
cls
Bons
Hrns.
Trpts
1.
ercussion
2
ip
cel.
Vlns I
Vlns II
Vlas
Vlcs
D.Bs
40
3
4
sul ponte
nat
poco sfzp
sfzp
sfz
sfp
fz
mf
mp
p
f
ff
fff
unis


B
(change to flute)
(change to flute)
1. Solo
Hrns
Tpts
(Hrd beaters)
vib
Hrp
cel.
Vlns I
Vlns II
Vlas
Vlcs
D.B
Solo Dolce
Solo Dolce
Solo
sul ponte
PP Solo
sul ponte


45
Flts
obs
cls
Bsns
sub p
fz p
f
pp
45
Hrns
Tpts
45
1.
Percussion
2
Hrp
cel
Dolce, Espr (sdo).
45
pp
mp
p
più mp
mf
pp
Vlns I
mp
p
mf
pp
Vlns II
p
mp
mf
pp
Vlas
p
più mp
mf
pp
Vlc
mp
mf
pp
Sdo
Dolce, Espr
p
mp
mf
pp
D.B.
D24 PANOPUS SCORE-SYSTEM


50
Flts
obs
cls
Bsns
60
Hrns
Trpts
Tam
Tam
50
1.
cussion
2
Hrp
cel
50
Vns I
Vns II
Vas
Vcs
D.Bs
gliss
gliss


55
Flts
obc.
pp
p
mf
cls.
Bsns.
55
Hrns.
Trpts
55
1.
Percussion
2.
Hrp
cel.
Vlns I
Vlns II
Vlas
Vlcs
D.B.s
tutti
molto cresc.
gliss.



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Tempo Primo (♪=108)
Rit - - - - - - Meno Mosso ♪≈72 Rit - - - - - - - - D
Flts
obs
Cls
Bsns
Meno Mosso ♪≈72 Rit
Hrns
Trpts
Meno Mosso ♪≈72 Rit
Tempo Primo
soft beaters
suspended cymbal.
(with wire sticks)
Hrp
Cel.
Meno Mosso ♪≈72 Rit
Tempo Primo
Vln I
Vln II
Div
Vlas
Vcl
D.B's


70
fl
obs.
cls.
Bsns
pp
ppp
6/8
Hrns.
Tmpts.
1.
Percussion
2
tp
Cel.
8
3
I
Vlns II
Vla
Vlc
D.B.s
p
mf
Div.


Rit
Flts
obs.
cls
Bsns.
Rit
Hrns
Trpts
Rit
Trgl.
pp
Glock
pp
cussion
1
2
8va
p
Hrp
Cel.
Rit
p
vlns I
vlns II
vlas
vlci
Div
pp
D.B's

SKY DANCE

Behold, how with a grace
Of ceaseless motion, that might scarcely seem
Inferior to angelical, they prolong
Their curious pastime, shaping in mid - air
And sometimes with ambitious wing that soars
High as the level of the mountain tops,
A circuit ampler than the lake beneath
Their own domain; but ever, while intent
On tracing and retracing that large round,
Their jubilant activity evolves
Hundreds of curves and circlets, to and fro,
Upwards and downwards; progress intricate
Yet unperplexed, as if one spirit swayed
Their indefatigable flight.

II
Sky Dance.

Animato e Capriccioso (♩= 152-160)



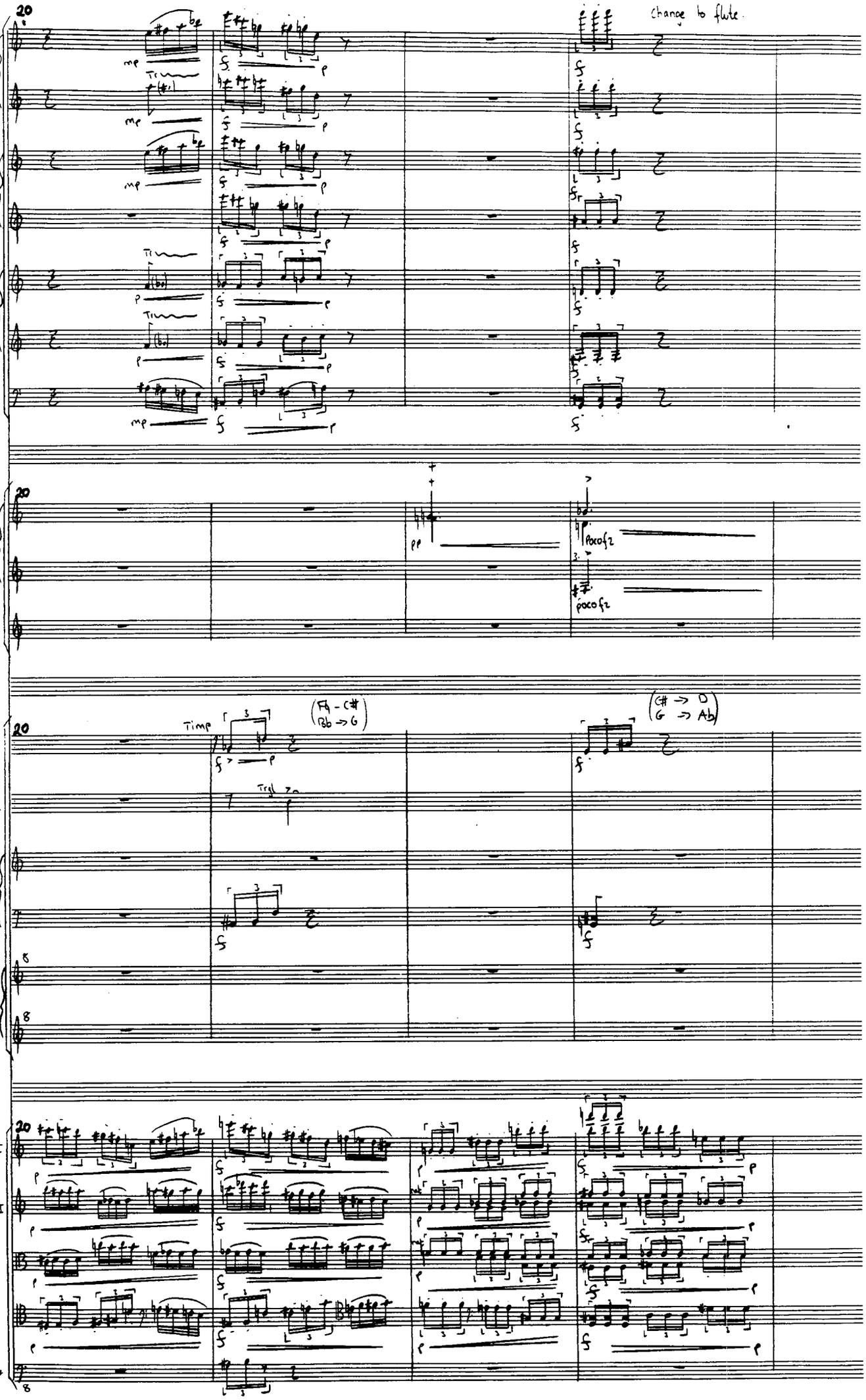
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Flts
Obs
Cls
Bsns
Hrns
Trpts
con sordino
Glock
Timp
Hard beaters
vib
Hrp
Cel
suspended cymbal
Vlns I
Vlns II
Vlas
Vlcs
D.B
Div
Pizz


hns
obs
ls
ns
mp
l.
sion
2
suspended cymbal
vib
4-p
cel
ins I
ins II
arco
vlas
vlc
d.b.s.
10
3/8
4/8


A
(Fl. I change to picc)
Fls
Obs
Cls
Bsns
Hrns
Tpts
Perc
Hp
Cel
Vns I
Vns II
Vas
Vcs
D.B
15
3/8
2/8
a.2
mf
sfz
p
pp
mp
col legno
nat


Picc
Fl I, II
Obs
Cls
Bsns
Hns
Pno
Hp
Vl I
Vl II
Vla
Vlc
D.B
leggiero
con sordino
sul ponte
nat
div
unis
Sub pp


20
Picc
Fl I, II
cbs
cls
Bsns
change to flute
Hrns
Trpts
pp
poco fz
poco fz
Timp
(F♯ - C♯
B♭ -> G)
(C♯ -> D
G -> Ab)
Percussion 1.
2.
Trgl
Hrp
Cel
Vns I
Vns II
Vas
Vlcl
D.B.s



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Flt I change to Piccolo

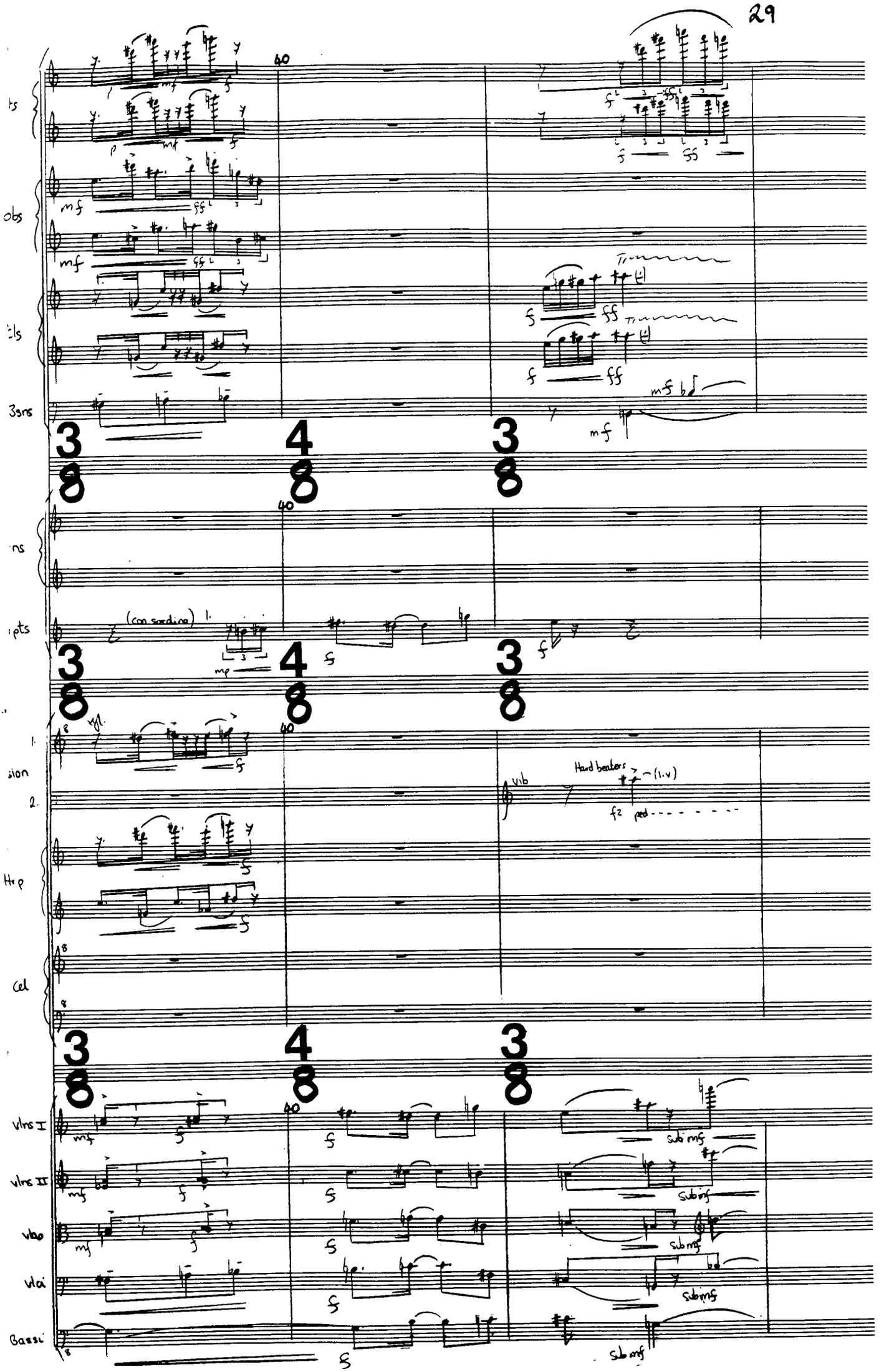
Poco Meno Mosso




Picc change to flute
Flts
Obs
Cls
Bsns
4/8
3/8
4/8
Hrns
Trpts
pp
1.
ussion
2.
Hrp
Cel.
Vlns I
Vlns II
Vlas
Vlcl
Bossi
p
mf
mp
arco
pp

Rit — — — — — — — A Tempo (♩=152-160)





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(♩=♩.) Più Mosso

B (♩.=♩) Poco Meno Mosso



(♩=♩.) Più Mosso

Picc

Flt II

Obs

Cls

Bsns

8

mp mf p

50

mf mp mf mf p

3/8 Più Mosso

Hns

Trpts

50

mp mf p

3/8 Più Mosso

Temple blocks

Suspended cymbal

Timpani

Hrp

vp pp mf

Trgl

Tamb

Cel

(C→C#)

p f

3/8 Più Mosso

Vlns I

Vlns II

Vlas

Vlcl

Solo

Bassi

Div Pizz

50

Pizz

Poco fz

8

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Rit - - - - - - -

(change to flute)



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Poco Meno Mosso
Poco Meno Mosso
Poco Meno Mosso
Poco Meno Mosso
Suspended cymbal
ppp (with wire beaters)
Trgl
Tamb
Temple blocks
Trgl
sfz
sfz
unis
Sul point
ppp
div sul point
a 2
Bassi
Vlns I
Vlns II
Vlas
Vlli
Hrp
Cl
Bsns
Fl/pts
Ob 2
Cls
Bsns


Molto Rit - - - - - A Tempo
Flt I change to Piccolo
Flts
bs
ls
sns
60
Picc
Molto Rit - - - - A Tempo
4/8
Molto Rit - - - - A Tempo
4/8
Molto Rit - - - - A Tempo
4/8
Solo
Dolce
Div
unis
Bassi



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Più Mosso

Fls I
Fls II
Obs
Cls
Bsns
Hrns
Trpts
Timp
Hrp
ns I
vlns II
vlas
vlcs
D.B

a 2
senza sordino
(sempre)
Div

PANOPUS SCORE-SYSTEM



2024 PRINCIPIA SCORE-SYSTEM®

Più Mosso !

Rit - - - - -

(!=!)

Flts

obs

Cls

Bsns

Hrns

Tpts

Hrp

Cel

Vlns I

Vlns II

Vlas

Vlcs

Dbs

Più Mosso !

Più Mosso !

Più Mosso!

Rit - - - -

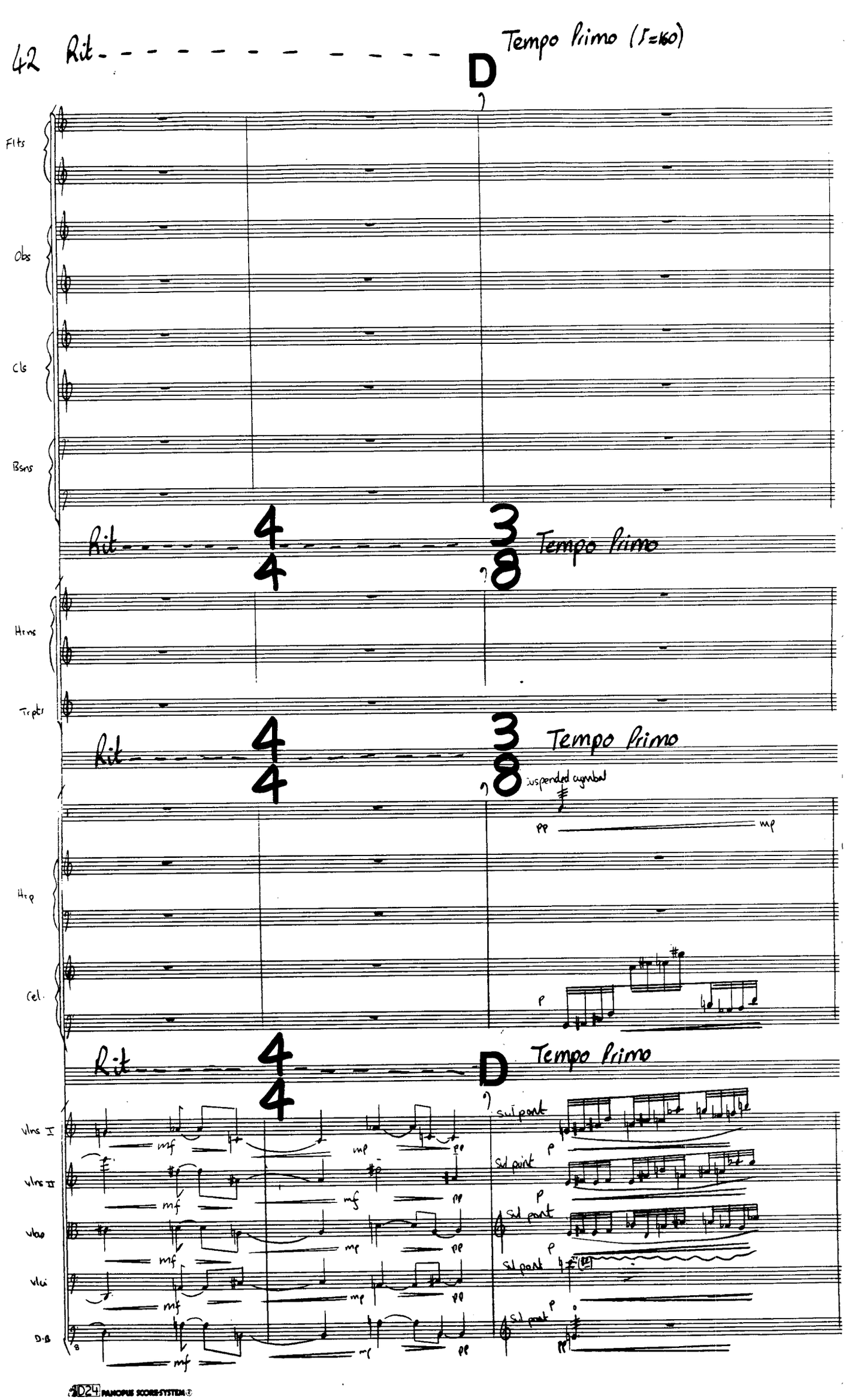
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42
Rit
Tempo Primo (J=160)
D
Fl 1,2
Obs
Cls
Bsns
Rit
4/4
3/8
Tempo Primo
Hrns
Trpts
Rit
4/4
3/8
Tempo Primo
suspended cymbal
pp
mp
Hrp
Cel.
p
Rit
4/4
D
Tempo Primo
Vlns I
Vlns II
Vlas
Vlcs
D.B
sul pont
mf
mp
pp
p



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Poco rit - - - - - Meno Mosso



D24 PANOPUS SCORE-SYSTEM

Rit- - - - - - Tempo Primo (♩=160)

Flts

Obs

Cls

Bsns

Rit - - - - Tempo Primo

Hrns

Tpts

Rit - - - - - - Tempo Primo

Timp

Hrp

Cel

Rit - - - - - Tempo Primo

Vlns I

Vlns II

Vlas

Vlcl

Bassi

2024 PRINCIPIS SCORE-SYSTEM©



D24 FINALE SCORE-SYSTEM®



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PANOPUS SCORE-SYSTEM©

50

Meno Mosso (♩=120)

E Presto! (♩.=120)

(♩=♩.)

Picc

Flute

Obs

Cls

Bsns

Hrns

Trpts

Timp

Percussion 1.

Percussion 2.

Hp

Cel

Vlns I (2)

(4)

Vlns II (4)

(2)

Vlas

Vlcs

Bass

Meno Mosso

Presto!

Repeat Ad

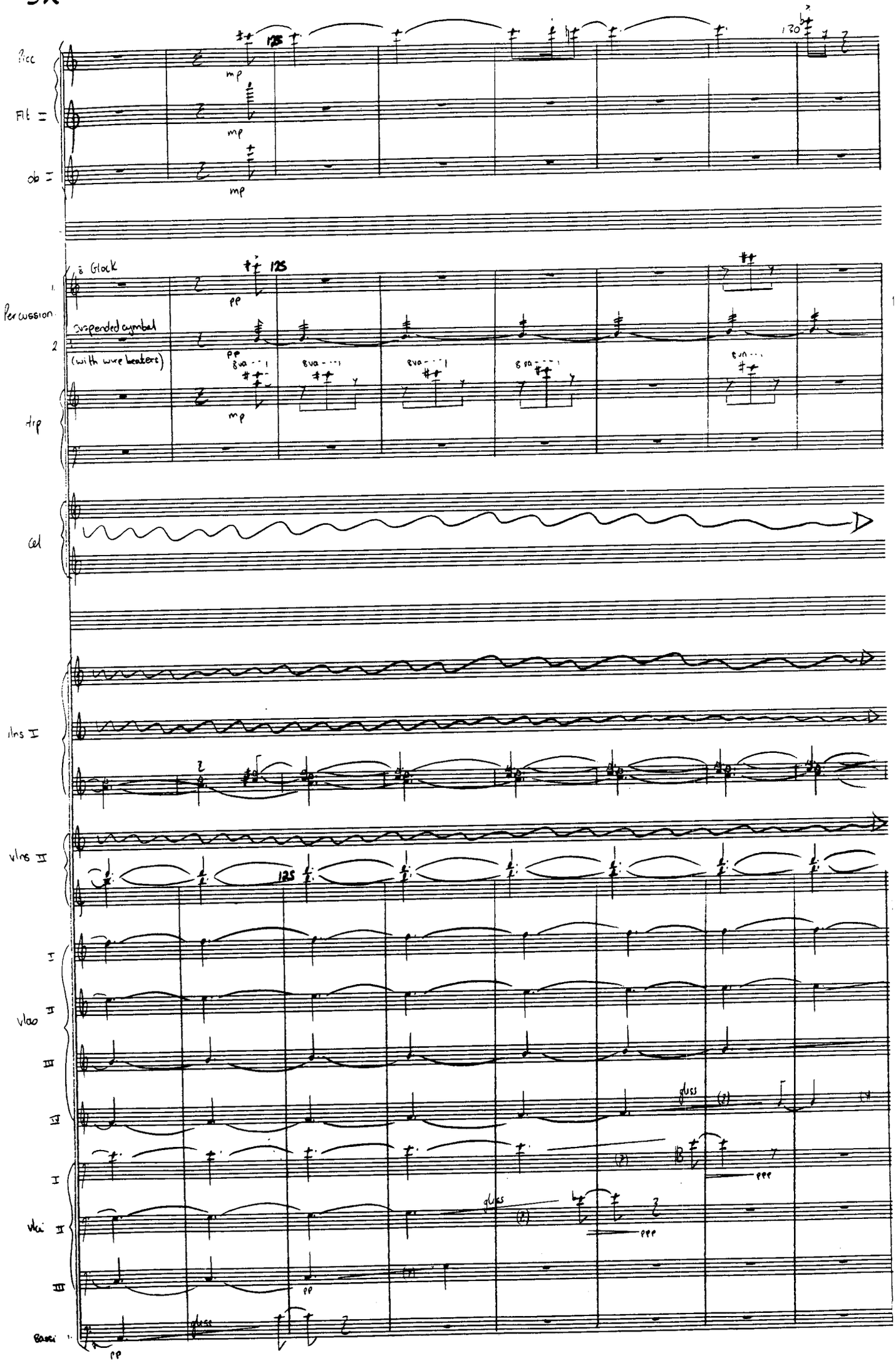
Repeat

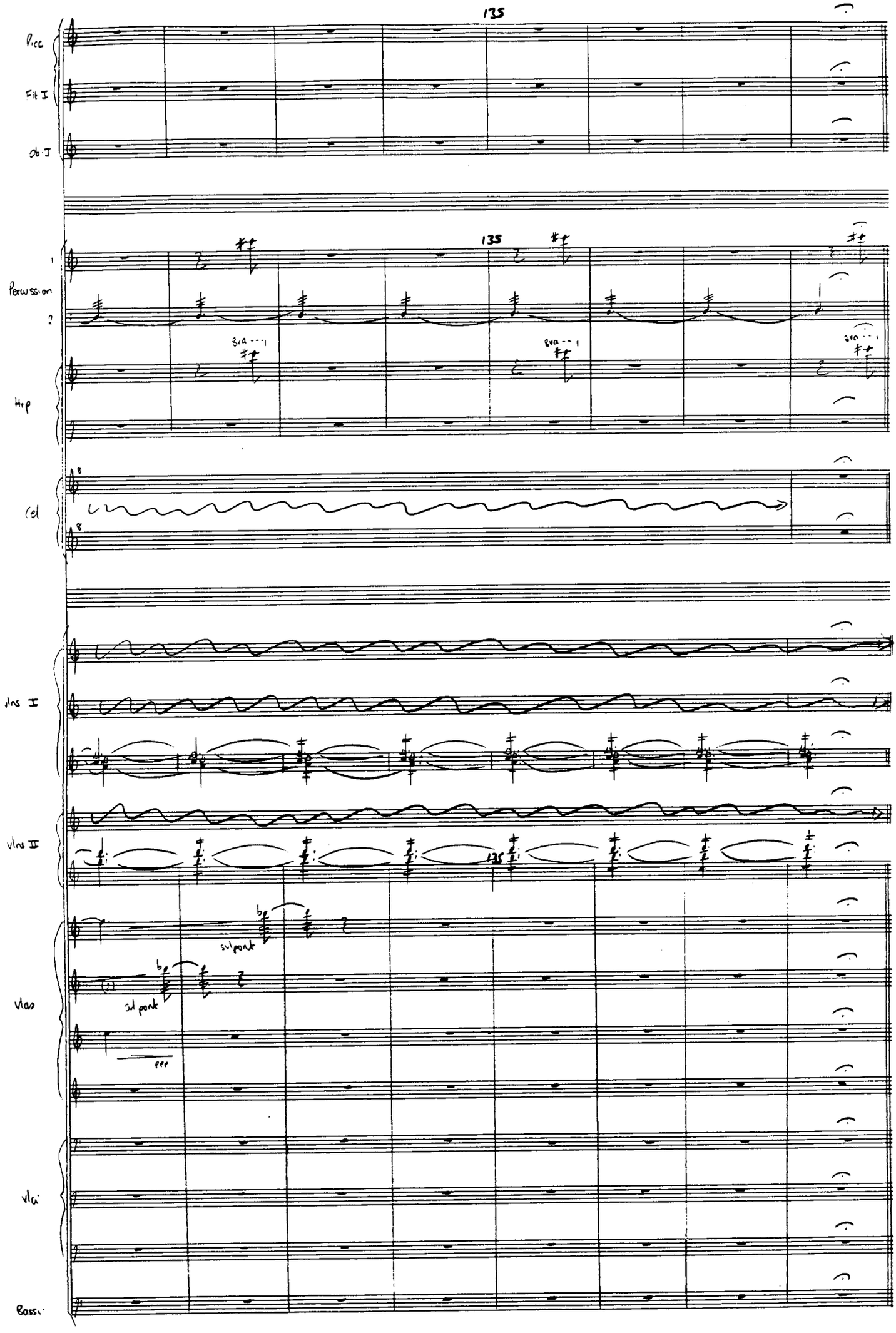
Repeat Ad

Here the vlns are required to glide in harmonics up the finger board, whilst bouncing the bow across the strings, sul ponticello, until the highest sounding harmonics are reached (marked ↑).

2024 PANOPUS SCORE-SYSTEM©


Picc
Flt
Obs
Cls
Bssns
Hrns
Tpts
1.
Percussion
2.
Hp
tum
iel
Repeat Ad Libitum
gradually increasing the rest after e
repetitio
Vlns I
Vlns II
Vlas
Vlas
Vlai
Cassi
120
mf
f
solo


Picc
Flt
ob
mp
mp
mp
130
3 Glock
Percussion
1.
2
suspended cymbal
(with wire beaters)
pp
pp
mp
8va
trp
cel
vlns I
vlns II
125
I
II
III
IV
vlcs
I
II
III
Bassi
gliss
gliss
ppp
ppp
pp
pp


135
Picc
Fl I
Ob I
135
Percussion 1
2
3va
8va
Hrp
Cel
Vns I
Vns II
135
sul ponte
Vlas
sul ponte
ppp
Vlcs
Bass

AUTUMN MIST

Blow winds of Autumn - let your chilling breath
Take the live herbage from the mead, and strip
The shady forest of its green attire;-
And let the bursting clouds to fury rouse
The gentle brooks.
Your desolating sway sheds no sadness upon me,
What dignity, what beauty, in this change,
From mild to angry, and from sad to gay,
Alternate and revolving!

Lento ♩x42



2024 PRINCIPIA SCORE-SYSTEM®

(♩=♩) Più Mosso ♩=84 Tempo Primo (♩=42)

Picc.
Flt II
obs
cls
Bsns
Hrns
Tpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
vlas
vlcs
Bssn

Più Mosso ♩=84 Tempo Primo ♩=42

Solo
lontano
(sempre)

PRINCIPIA SCORE-SYSTEM


10
Picc.
Flt I, II
obs
Cls
Bsns
Hrns
Trpt
Timp
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Cbsi
Div Pizz
subf
Pizz


Più Mosso (♩=84).
(♩=♩)
15
Picc
Flt I, II
Obs
Cls
Bsns
4/8 Più Mosso ♩=♩
3/4
Hrns
Tripts
Timp
Percussion 1
2
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Basses
Vib with o.a Bow
Con sordino
Senza sordino
(con sordino)
Pizz
a 2



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Tempo Primo (♩=42)




Picc
Fl I, II
Cors
Cls
Bsns
Hrns
Tpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlc
Bassi
30
Dolce
(molto cresc.)
(niente) pp
con sordino
Poco ff
Vib.
Ped.
crescendo poco a poco
Pizz.
Div.
Unis.
arco
Poco fz
(niente) ppp
mp

(♩=♩) Più Mosso ♩=42 Tempo Primo ♩=42

Picc

Flt. II

Obs

Cls

Bsns

Hrns

Tpts

Timp

Percussion 1.

Percussion 2.

Hrp

Vlns I

Vlns II

Vlas

Vlc

Basses

3/8 Più Mosso

2/4 Tempo Primo

(Hard beaters)

vib

Ped

Roto Toms

soft beaters

Tam-Tam

(with wooden part of Tam-Tam beater)

Senza sordino Div Pizz

arco

senza sordino

(monks)

2024 PANOPUS SCORESYSTEM®


35
Pic
Fl II
Pensive
p
mp
mf
Obs
Cls
Bsns
35
Hns
Tpts
35
Timp
Perc 1
Perc 2
Tam-Tam
pp (sempre)
Cel
35
Vln I
Sul pont leggiero
Solo
pp
Sul pont pont
pp
Vln II
Vla
Sul pont
Solo
pp
Vlc
Sul pont
Solo
pp
p
pp
Sul pont pont
pp
Bass

A Più Mosso (♩x84)

(♪=♩) (Picc change to flute)

Picc

Flt II

obs

cls

Bsns

40

mp

p

4 Più Mosso

A 4

Hrns

Tpts

Timp

Percussion 1.

Tam Tam

2.

Cel.

Vlns I

Vlns II

Vlas

Vlcs

Basses

pp

mp

(tutti)

mf

Pizz



D24 FINALE SCORE-SYSTEM®


Flts
obs
Cls
Bsns
3/4
Hrns
Tpts
3/4
Timp
Percussion 1
2
Hrp
3/4
Vlns I
Vlns II
Vlas
Vlcs
Basses
flautando
flautando
Pizz
arco


50
Flts
Solo
Obs
Cls
Bsns
4
4
3
4
50
Hrns
Trpts
4
4
3
4
50
Timp
Percussion
1
2
Hrp
4
4
3
4
50
Vlns I
Vlns II
Vlas
Vlcs
Bassi



PRINCIPIS SCORE-SYSTEM®



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69
B
A Tempo ♩=84
Flts
Obs
Cls
Bsns
A Tempo
Hrns
Trpts
Rhythmico
Timp
Snare Drum
(snare off)
(covers off)
Percussion 1
Percussion 2
Hrp
A Tempo
Vns I
Vns II
Vlas
Vlcs
Basss
Pizz
PANORAMIS SCORE-SYSTEM®


Flts
obs
cls
Bsns
Hrns
Trpts
Timp
Percussion
Hrp
vlns I
vlns II
vlas
vlcs
Basss
60
3
4
(snare drum)
(Tambourine)
Pizz
sempre ss
arco


Flts
obs
cls
Bsns
Hrns
Tpts
Timp
Percussion
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Bassi
arco
pizz
ss (sempre)



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(Dancing)

Flts

Obs

Cls

Bsns

Hrns

Trpts

Timp

Percussion 1.

2.

Hrp

Vlns I

Vlns II

Vas

Vcs

Basses

70

a2

sfz

ff

mf

mp

p

ss

sss

fff

(simile)

(Hard beater)

(Tambourine)

(Thumb)

(Soft)

suspended cymbal

arco

Arco


Flts
Obs
Cls
Bsns
Hrns
Trpts
Timp
Percussion 1
Perc 2
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Bassi
4/8
(to snare drum)



PRINCIPIS SCORE-SYSTEM®

C Lento, l'istesso tempo (1x42)

75

Flts

Obs

Cls

Bsns

Solo

Gspr

mp p mf mp mf

pp mp

C 4/4 Lento, l'istesso Tempo

Hns

Tpts

Solo

p mf p mp mp f

C 4/4 Lento, l'istesso Tempo

Timp

Percussion 1

Percussion 2

Hp

Solo!

sfffz ppp

Bass Drum (Hard beater)

sfffz pp

cymbals Tam Tam

sfffz p (soft beater)

Hard beater!

ppp (sempre)

più pp

(simile)

C 4/4 Lento, l'istesso Tempo

Vlns I

Vlns II

Vlas

Vlc

Cbss

con sordino

pp p


D Commovente ♪=126
♪=126
Fls
Obs
Cls
Bsns
mf
p
pp
mp
D 3/8 Commovente ♪=126
Hrns
Trpts
Timp
B.D
T.T
(l.v)
Percussion 1.
Percussion 2.
Hrp
Cel
Tam Tam
(Soft beater) pp
D 3/8 Commovente ♪=126
Vlns I
Vlns II
Vlas
Vlcs
Basses
sul pont
Div
Div sul pont
ppp
D 3/8 Commovente ♪=126



2024 PRINCIPIS SCORE-SYSTEM®


85
Flte
Obs
Cls
Bsns
Hrns
Tpts
sfp
Timp
Suspended cymbal
(1.v)
Temple blocks
8.D
Percussion
Hrp
(sul ponti)
flautando
sul pont
nat
Vlns I
Vlns II
Vlas
Vlcs
Basss
Div
sul pont
pp>ppp



2024 PRINCIPIS SCORE-SYSTEM®


95
Flts
Obs
Cls
Bsns
Poco ff
Horns
Trpts
Timp
Percussion 1
Percussion 2
Hrp
Suspended cymbal
Vlns I
Vlns II
Vlas
Vlcs
Basses
nat
(senza sordino)
flautando


Flts
Obs
Cls
Bsns
Hrns
Trpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Basses
100
105
a 2
Poco fz p
S.D
B.D
unis
Pizz
arco
senza sordino
div.


Flts
Obs
Cls
Bsns
Hrns
Tpts
Timp
Percussion
Hrp
Vlns I
Vlns II
Vlas
Vlc
Basses
Più mf
arco
Pizz
unis arco
non div
Div
suspended cymbal (l.v.)



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110
Picc
Flt II
Obs
Cls
Bsns
Hrns
Tpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlc
Basses
mf
mp
f
ff
fp
sfz
Senza sordino
Più f
sempre ff
Pizz.
arco



2024 PIANOPRESS SCORE-SYSTEM®

Più Mosso, Brilliante!
(♩.=54)

E

Picc
Flt II
obs
cls
Bsns

E Più Mosso, Brilliante!

Hrns
Trpts

E Più Mosso, Brilliante!

Timp
Percussion 1
Hrp
cel

E Più Mosso, Brilliante!



PANOPUS SCORE SYSTEM®

Ritardando poco a poco

125

Picc

Flt II

Obs

Cls

Bsns

Hrns

Tpts

Timp

Percussion 1

Percussion 2

Hrp

Cel

Vlns I

Vlns II

Vlas

Vlcs

Bassi

(to vib)

(to Glock)

vib

(medium beaters)

ms pedal

Glock

Ritardando poco a poco

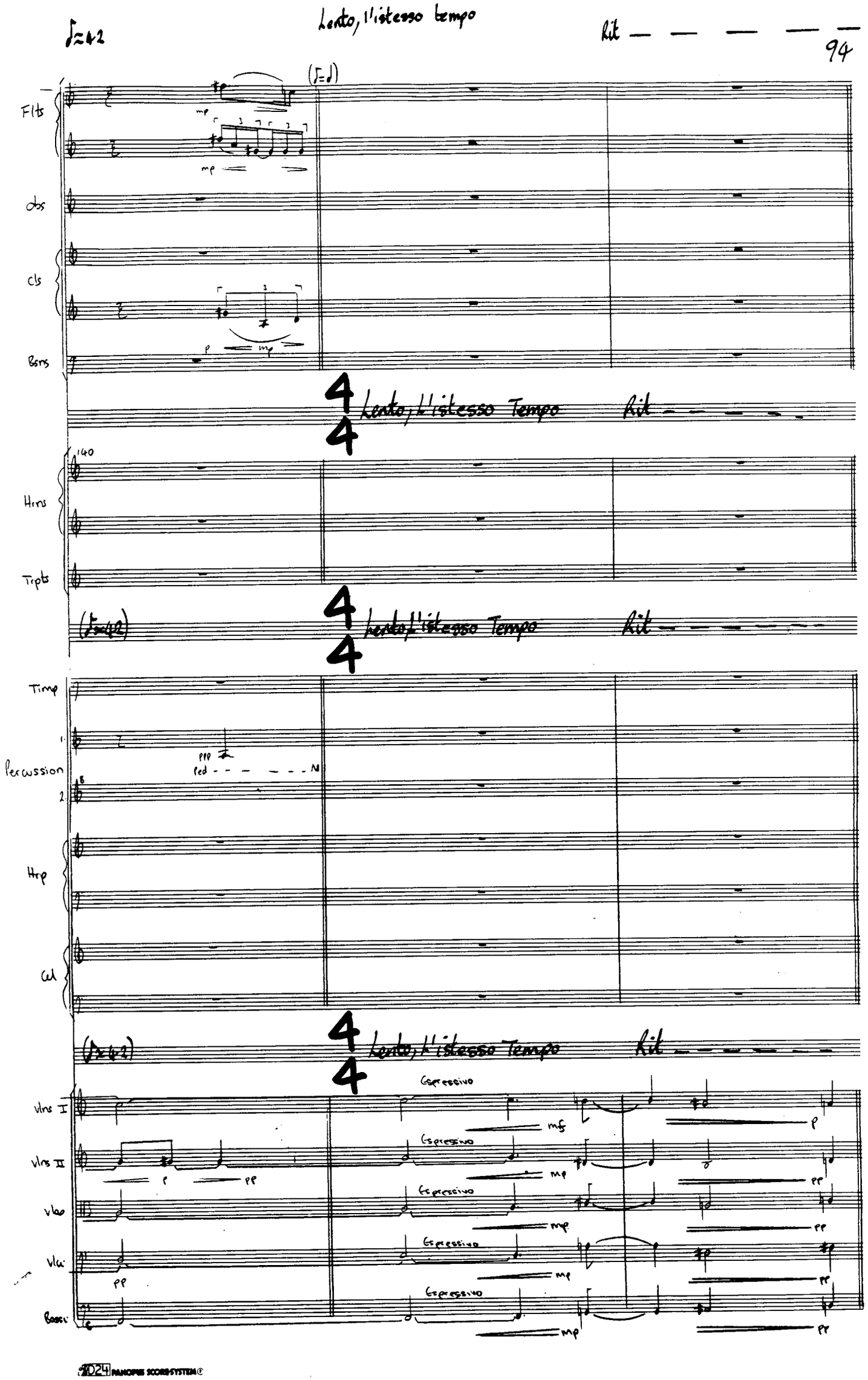


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91
♩=80 Rit
Flts
Obs.
Cls.
Hrns
Tpts
(♩=80) Rit
Timp
Percussion 1
Percussion 2
Hrp
Cel.
Rit
Vlns I
Vlns II
Vlas
Vlc.
Bassi


♩=66 Rit
135
Flt
Obs
Cls
Horns
Trpts
Timp
Percussion 1.
Percussion 2.
Hrp
Cel
Vlns I
Vlns II
Vlas
Vcs
Basses


140
Flts
Obs
Cls
Hrns
Tpts
Timp
Percussion 1
Glock
Percussion 2
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlcs
Basses
4/8



2024 PRINCIPIS SCORESYSTEM®

F Adagio ♩=54

145

Flts

obs

Cls

Bsns

3/8 6/8 2/4 Adagio ♩=54

Horns

3/8 6/8 2/4 Adagio (♩=54)

145

Timp

Tam Tam

Percussion 1.

2.

vib (soft beaters)

Harp

3/8 6/8 2/4 Adagio (♩=54)

Vlns I

Vlns II

Vlas

Vlci

Bassi



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Più Mosso ♩=60

155

Picc

Flt II

Obs

Cls

Bsns

Più Mosso

155

Hrns

Più Mosso (♩=60)

(Remove cymbal from timp)

155

Timp

Percussion 1

Percussion 2

Hrp

Cel

Più Mosso (♩=60)

155

Vlns I

Vlns II

Vlas

Vlcl

Bassi

sul pont

sul pont

gliss

Accelerando poco a poco




♩=72 Rit
Flts
Obs
Cls
Bsns
Hrns
Timp
Percussion 1.
Percussion 2.
Hp
Cel
Vlns I
Vlns II
Vlas
Vlcs
Bassi
165
2/4 (♩=72) Rit
PANOPUS SCORE-SYSTEM

rit — — — — — — — — — Lento e ceremoniale ♩x54

G

Flts

obs

cls

Bsns

ppp

ppp

4 Lento e ceremoniale (♩x54)

rit — — — — — — — —

G4

165

Hrns

Solo 1.

pp

mp

4 Lento e ceremoniale (♩x54)

rit — — — — — — — —

G4 (Put cymbal on timp)

Timp

ppp

1.

Percussion

2

Glock

pp

Hrp

p

mp

Cel

pp

4 Lento e ceremoniale (♩x54)

rit — — — — — — — —

G4

Vlns I

Vlns II

Vlas

Vlci

Basssi

mp

pp

mf

div

Pizz

arco

gliss

ppp

f



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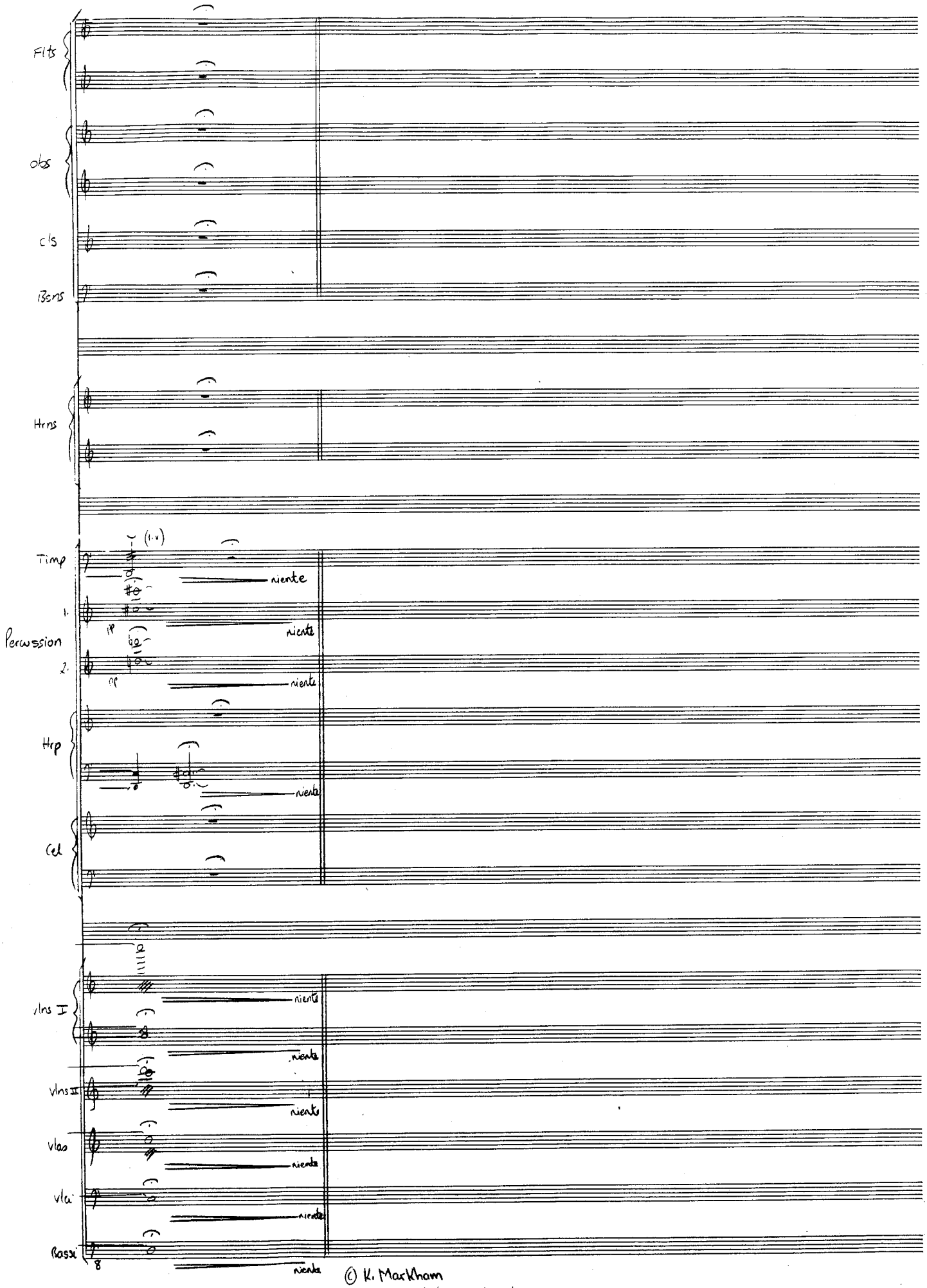


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175
Picc
Flt
Obs
Cls
Bsns
Hrns
Timp
Glock
Percussion 2
vib
Ped
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlc
Bassi
(1.v)
(Fb->Fb
Ab->Ab)



2024 FINALE SCORE SYSTEM©



© K. Markham
23/9/89 Durham/Blackburn.

D24 PANOPUS SCORE-SYSTEM®

AMBER SHADOWS

FOR

CHAMBER ENSEMBLE

BY

KAREN MARKHAM

AMBER SHADOWS

FOR CHAMBER ENSEMBLE

First performance: 22nd November 1990
Durham University
Durham University New Music Group
Conducted by John Casken

INSTRUMENTATION

Flute (doubling piccolo)

Bb Clarinet

Percussion (one player)

Glockenspiel, vibraphone, marimba
Bongo
Triangle
Tam Tam

Piano

Violin

Cello

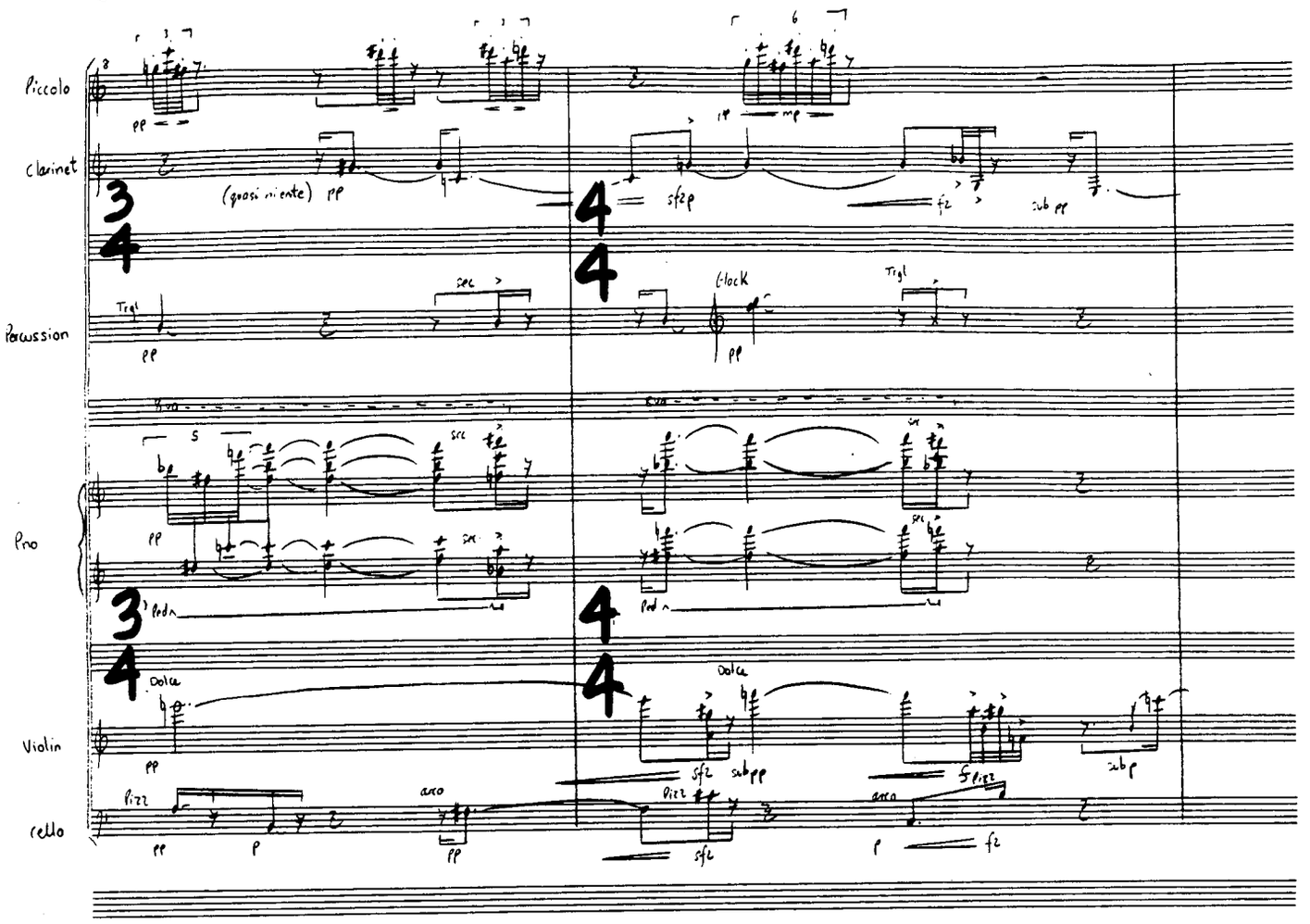
The score is notated in C.

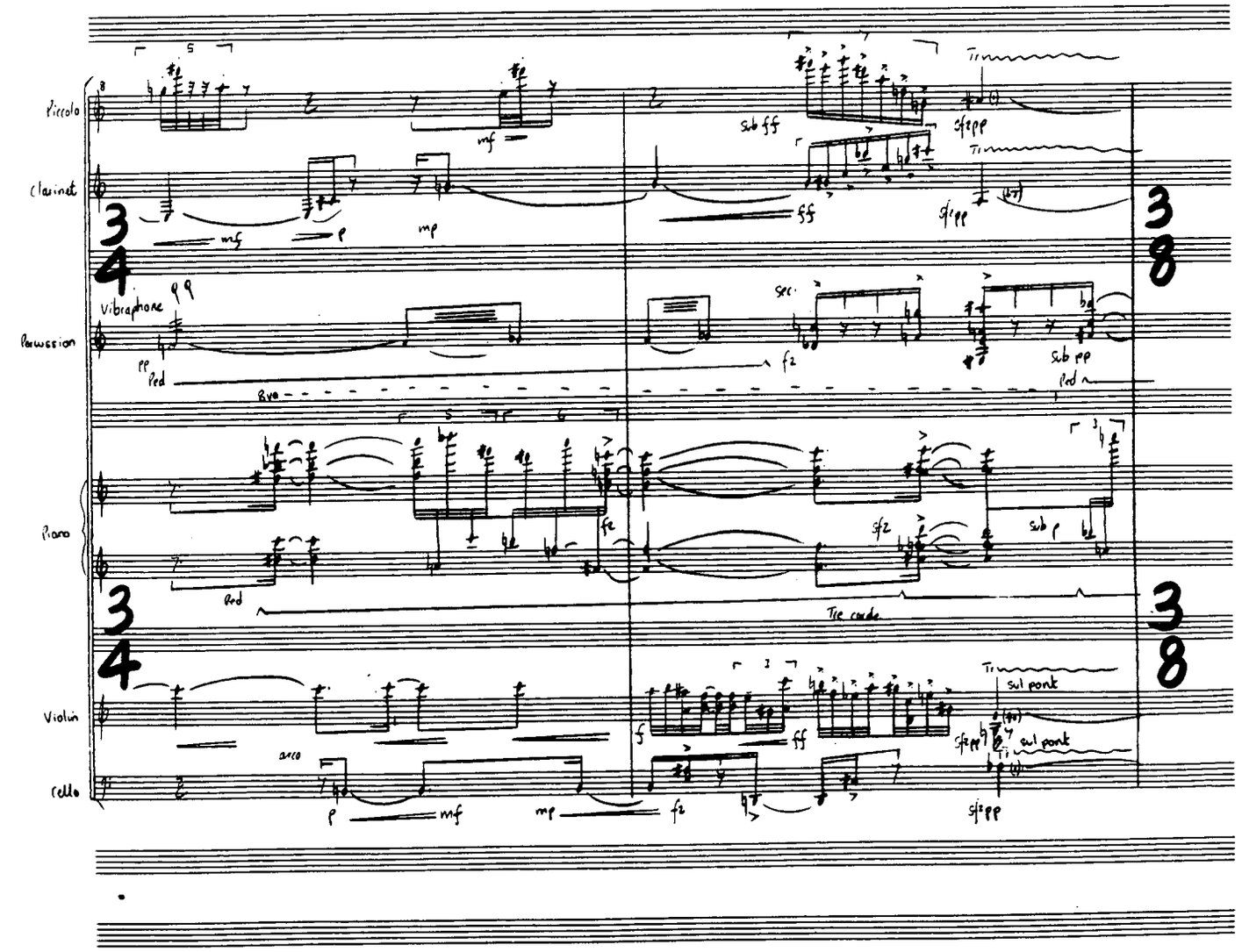
The piccolo sounds one octave higher than written

Duration: 5.5 minutes

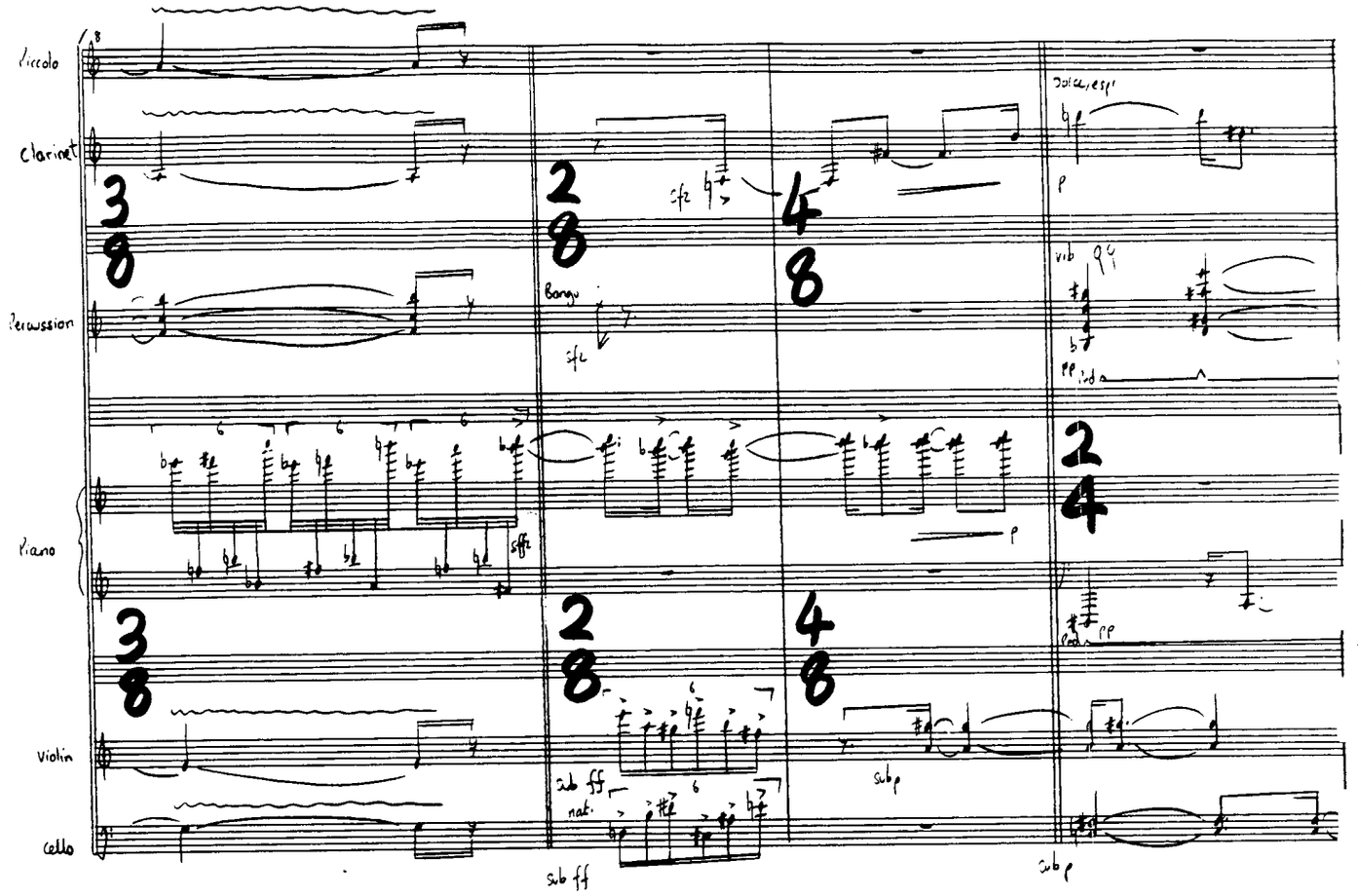
Amber Shadows

Lento ♩=30, ♪=60



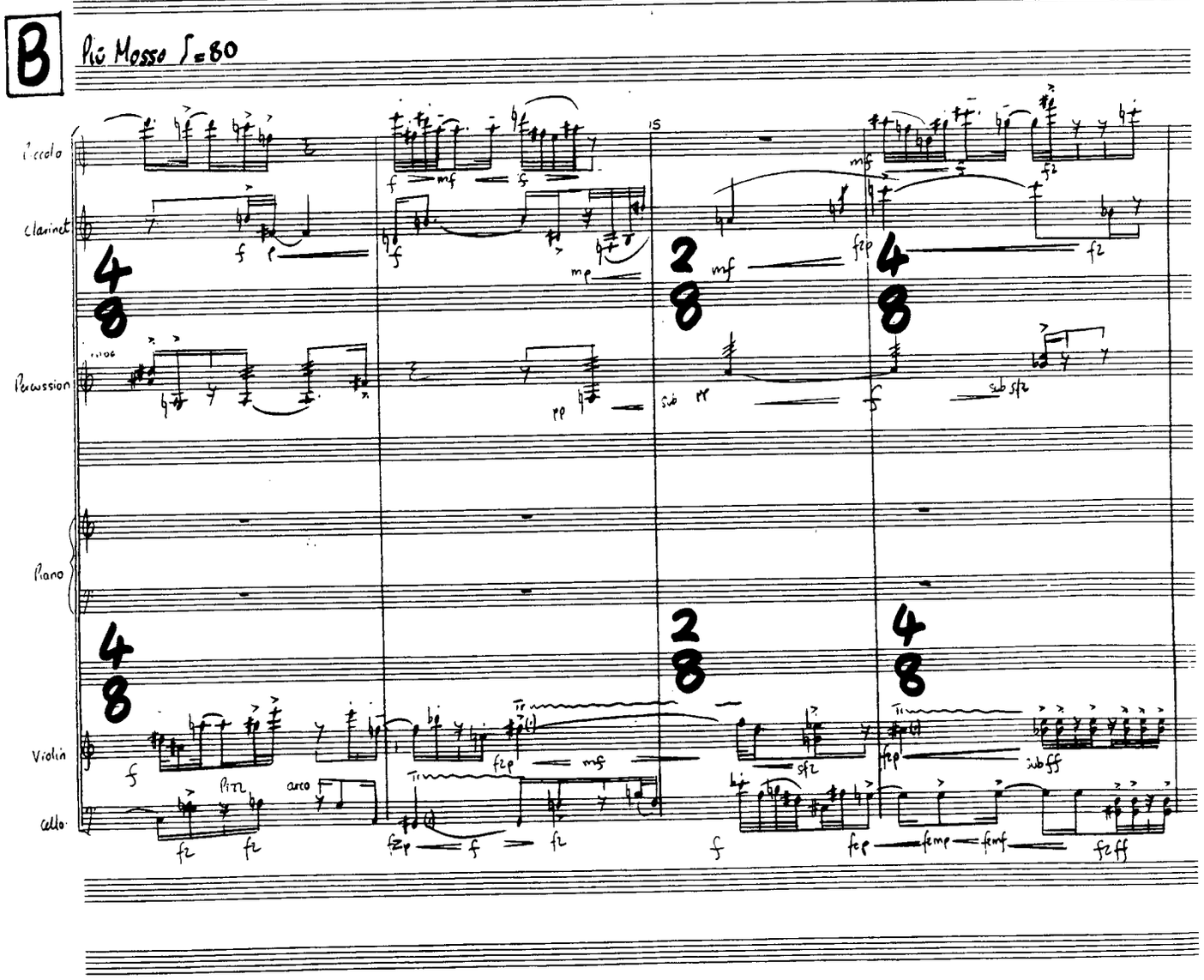


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Piccolo
Clarinet
Percussion
Piano
Violin
Cello
Bongo
sfz
sub ff
nat.
sub p
Dolce, espr.
vib
pp
ped


A
A Tempo ♩=30
Poco rit - - - - -
10 sec.
Piccolo
Clarinet
Percussion
Piano
Violin
Cello
Glock
mba
sub p
sec
Sul ponticello
Tremolo
nat
arco
sub fp
Col legno
Pizz.
mp
mf
sfz


Piccolo
Clarinet
Percussion
Piano
Violin
Cello
2/4
3/4
sul ponte
pizz
arco
nat
Ped


B
Più Mosso ♩=80
Piccolo
Clarinet
Percussion
Piano
Violin
Cello
4/8
2/8
15
pizz
arco


Poco rit.
Piccolo
Clarinet
Percussion
Piano
Violin
Cello
Dolce
Vib.
Ped.
Sul ponte
Arco
Pizz
C
Lento ♩=30
(Change to flute)
Mba
Sul pont
nat


D
Tempo Primo ♩=30
Flute
Clarinet
Percussion
Piano
Violin
Cello
vib
ppp (sempre)
Ped
Poco accelerando
Marimba
Trem.
Pizz.


6.
E
Lento (♩=30)
Flute
clarinet
Percussion
Piano
Violin
cello
(sub pp)
sub
F
30
mf
mp
p
pp
cresc

Accelerando



6 Più Mosso ♩=132



H Vif ♩=152





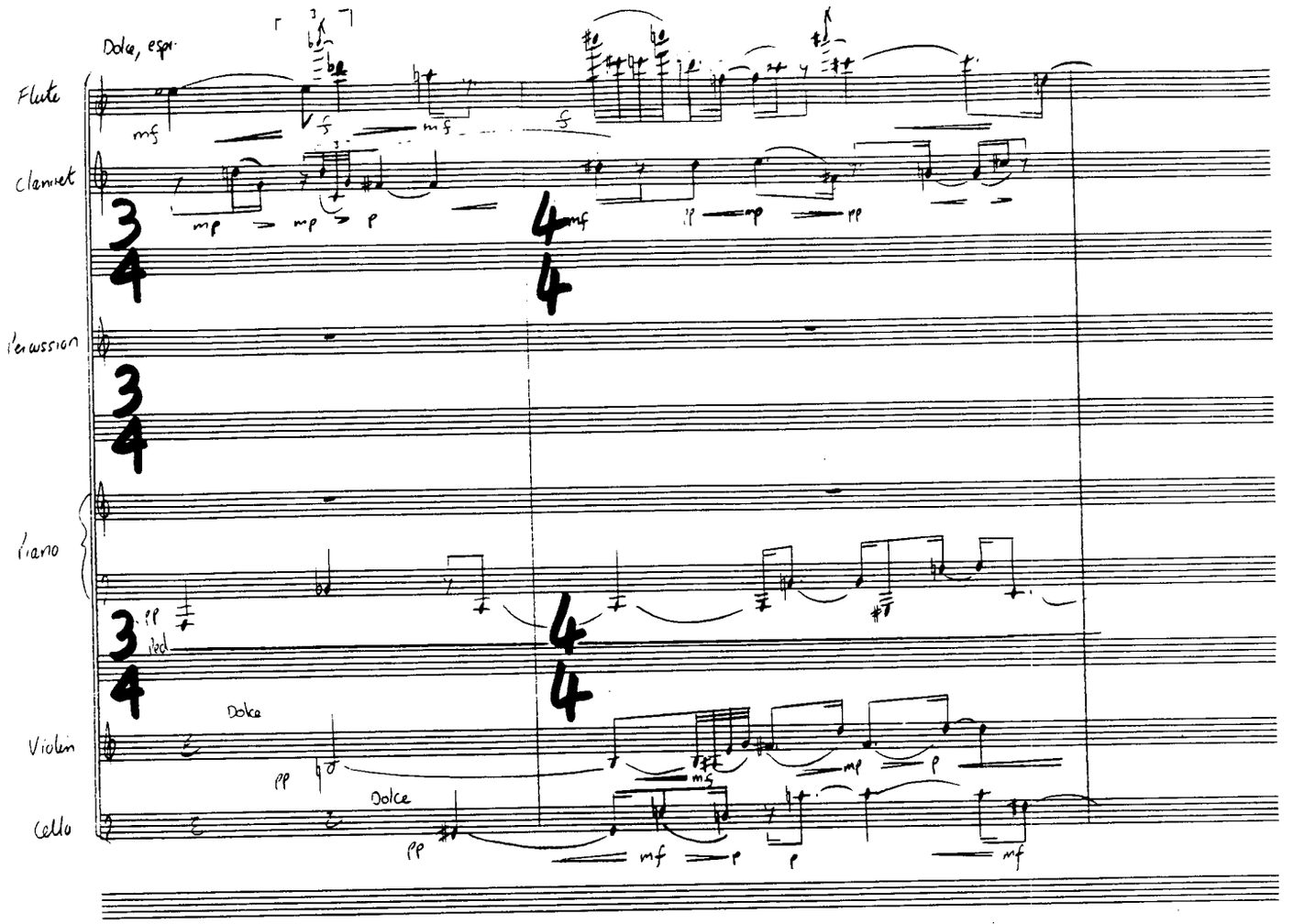
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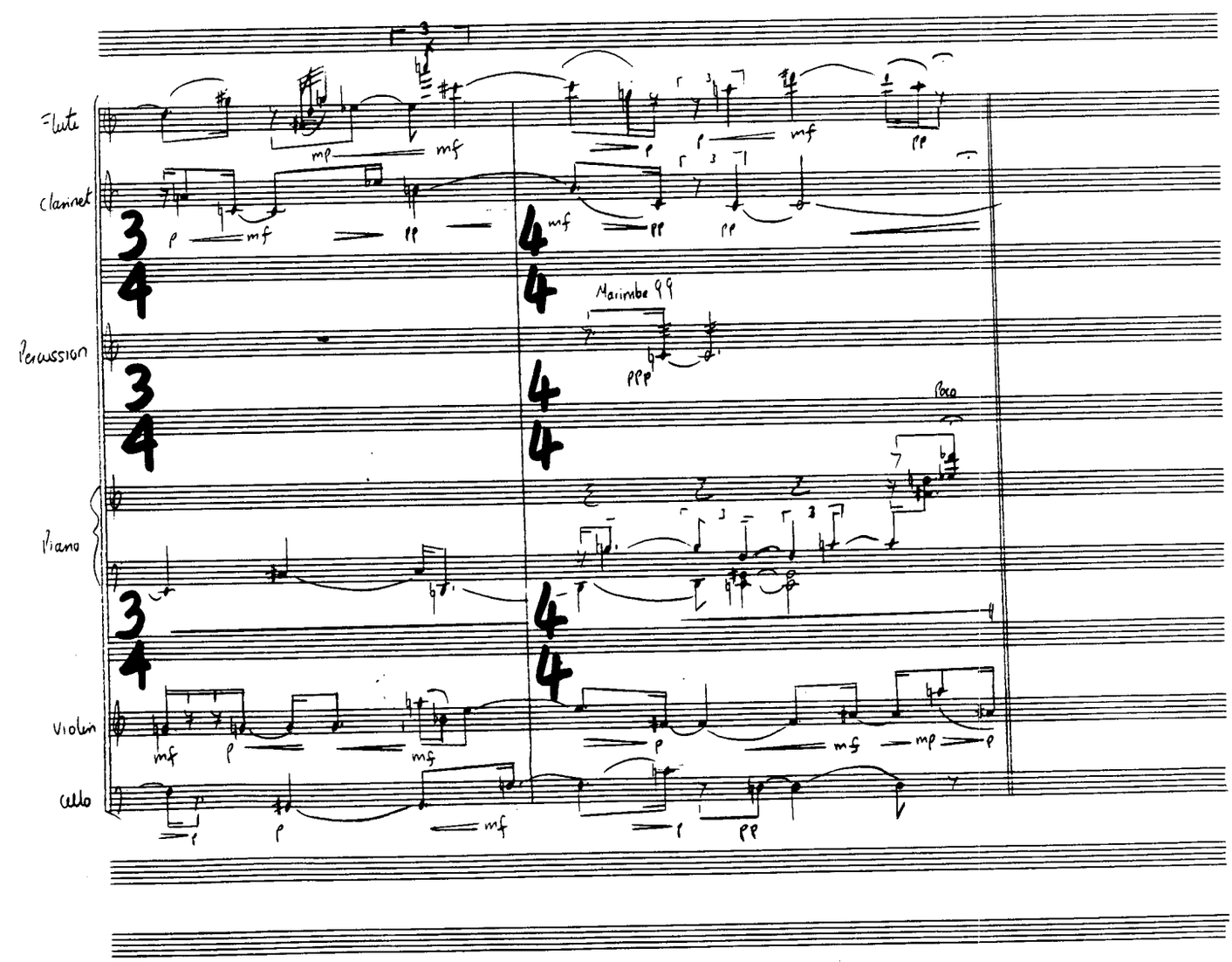
I Poco Meno Mosso ♩=132



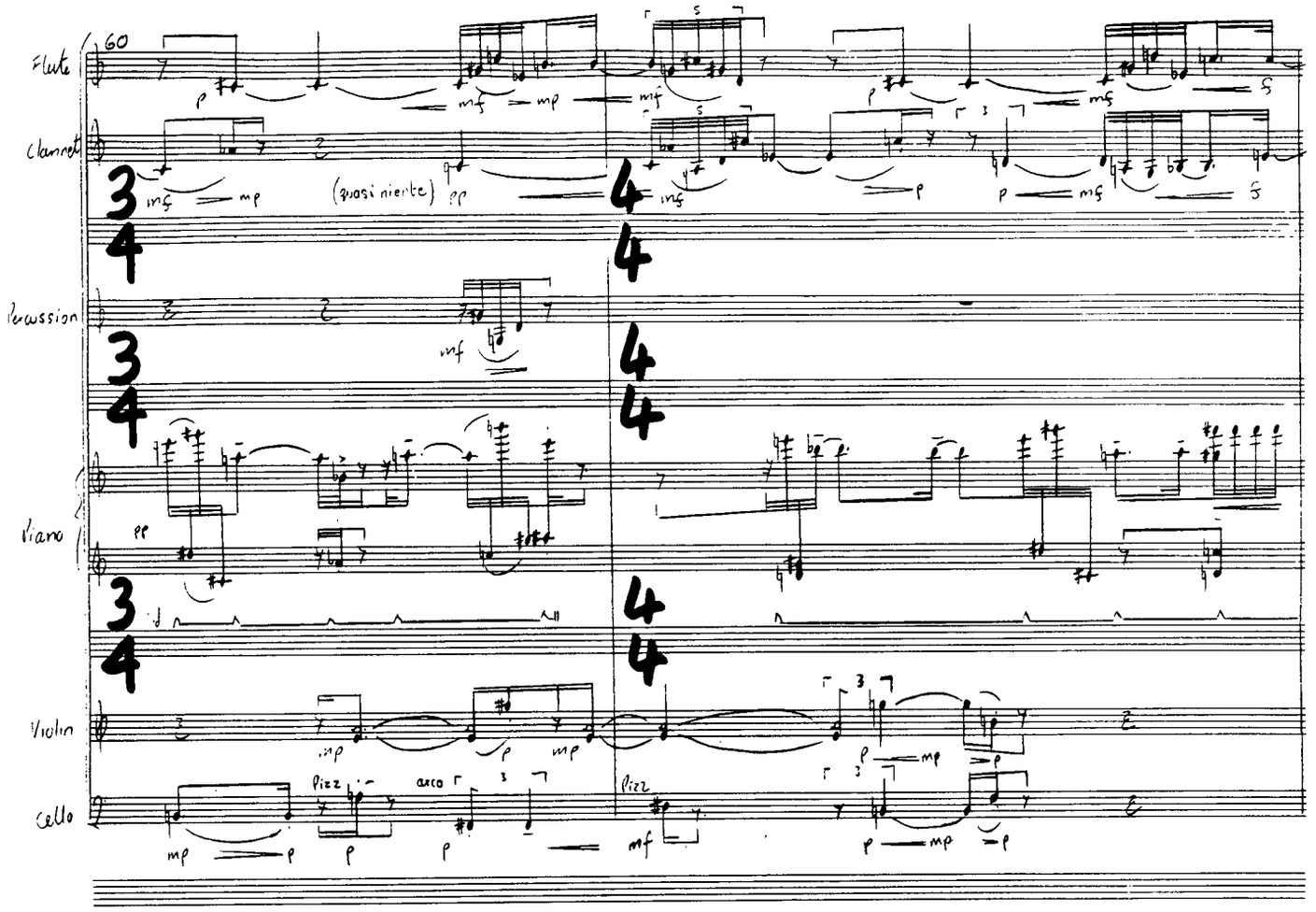


10 J Molto Meno Mosso, espressivo ♩=30





K *Tempo primo ♩= 30*



Accelerando poco a poco





2024 PIANOFIRE SCORE-SYSTEM®


Flute
Clarinet
Percussion
Piano
Violin
Cello
ff
sub p
sub ff


Flute
Clarinet
Percussion
Piano
Violin
Cello
sub p
sub ff
sub fff

14. **M** Più Mosso ♪=152







Subito Meno Mosso



2024 PIANOPHIS SCORE-SYSTEM®

16. **N** Più Mosso







27/11/89 © Karen Markham . Durham

Revised November 1990, Radley.

Duration ca = 5 mins.

1024 PANOPUS SCORE-SYSTEM ®

SAJUDIS

FOR

AMPLIFIED VOCAL QUARTET

BY

KAREN MARKHAM

SAJUDIS

FOR AMPLIFIED VOCAL QUARTET

First performance: 18th March 1990
Durham Castle
Electric Phoenix

Sajudis is a short work written in response to the December uprising in Romania in 1989, and was inspired by the poem The Cold Melt by the Romanian poet Ana Blandiana:-

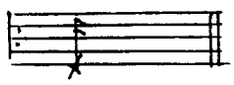
THE COLD MELT

Entire decades waiting for
The turning of the key in the lock;
More and more rusted,
Lying in wait for entire decades
Without words,
Without a destiny.
From time to time,
Seeming to move a little,
And then,
Oh, the division into voices
According to the illusion of movement:
Those to whom it seemed
To have turned forwards,
Those to whom it seemed
To have turned backwards,
Those to whom even lack of movement
Seems a trump.....
Who and what could stop
The chimera?
But no,
Only the progress of rust
To the heart of iron,
The cold melt,
Molecule by molecule
The red dust replacing the bolt
(And again, the chorus of signs,
Suppositions, opinions:
In a century, in two,
In a millennium.....)
History in slow motion.

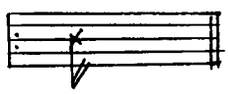
Ana Blandiana

PERFORMANCE NOTES

a	as in	b<u>a</u>t	k	as in	<u>c</u>ot
a	"	f<u>a</u>ther	m	"	<u>m</u>oth
a	"	l<u>a</u>w	n	"	<u>n</u>ut
b	"	<u>b</u>ut	or	"	f<u>or</u>
d	"	<u>d</u>og	p	"	<u>p</u>ut
d	"	<u>d</u>ecide	si	"	s<u>ee</u>
e	"	b<u>e</u>t	sa	"	s<u>a</u>t
ee	"	f<u>ee</u>t	sa	"	<u>sa</u>rdine
g	"	<u>g</u>ot	ss	"	<u>s</u>ip
h	"	<u>h</u>ut	t	"	<u>t</u>ut
i	"	incred<u>i</u>ble	za	"	z<u>a</u>p
j	"	<u>j</u>ot			

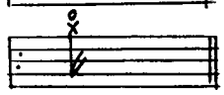

low register of voice, unpitched


high register of voice, unpitched

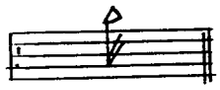

middle register of voice, unpitched

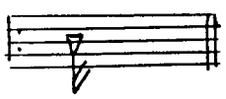

speaking voice with changing pitch


falsetto (highest speaking voice possible)

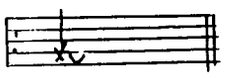

unvoiced sound (projected whisper)


half sung/half spoken pitched sound


inhale (audibly)


exhale (audibly)


gradually get faster


slur sound/pitch upwards

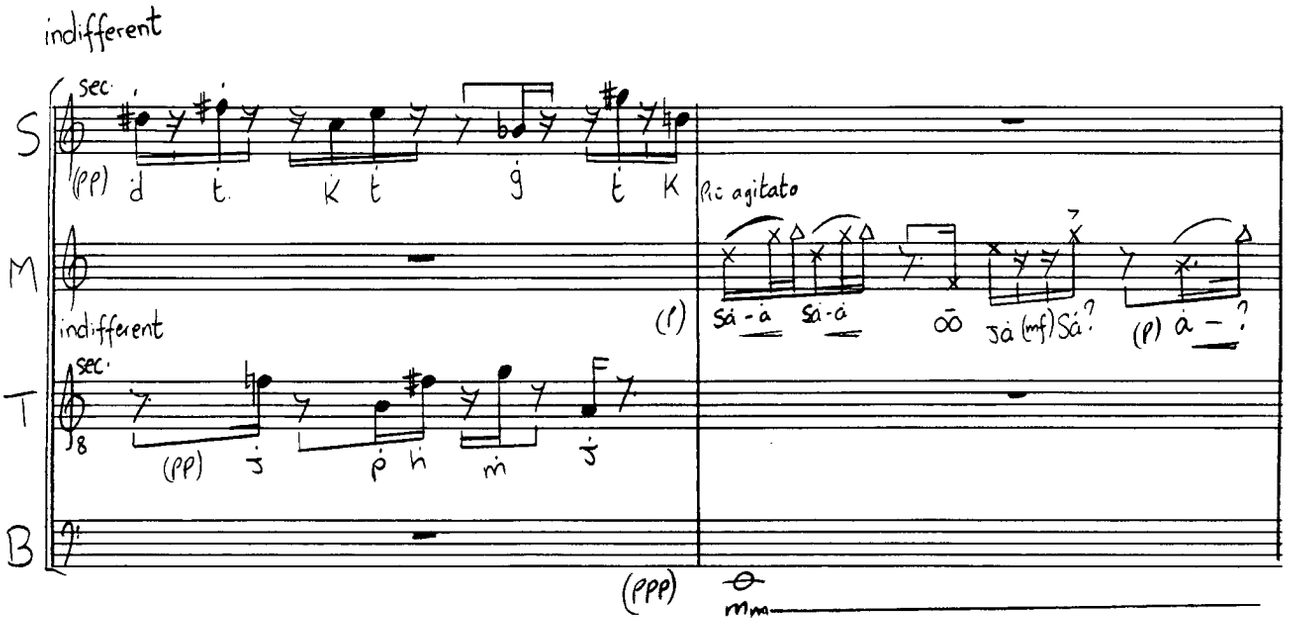
© Karen Markham

SAJUDIS

♩ ≈ 60 Agitato




S
M
T
B
(p) á Sá á (mp) Sá á Sá (f) Sá (p) á
(f) Sá! (p) á Sá á (f) Sa (p) é
(p) é (f) Sz (pp) é
é (pp) ēe (mf) d
(pp) ōō — uh (p) dī (pp) ōō — uh
(f) Sh! Sh!
j tsz (fzp)
Sá! (f) j j tsz (fzp)
(f) ōō (p) á (mp) á (mf) á (f) ōō
(f) Sá (p) á á Sá-ōō ēe-á Sá
(mf) Sz (p) d (pp) ēe d (f) ōō
dī (mf) d — d (f) dī
(p) á (mf) Sá (p) á (mp) á (f) Sá
sh! (p) ōō uh! (f) á
Sá (f) j (p) dī (f) j tsz Sá! j ēe
(fzp) (f)
ff ōō dī
ff ōō dī
ff ōō
Poco agitato
(p) á — á Sá? Sá-á Sá-á
(ppp) mm


indifferent
sec.
S
(pp)
d t. k t g t K
Ric agitato
M
indifferent
(f)
Sá - á Sá - á
ōō
sá (mf) Sá?
(p) á - ?
sec.
T
8
(pp)
j
p h
m
j
B
(ppp)
mm

(Becoming more involved →)

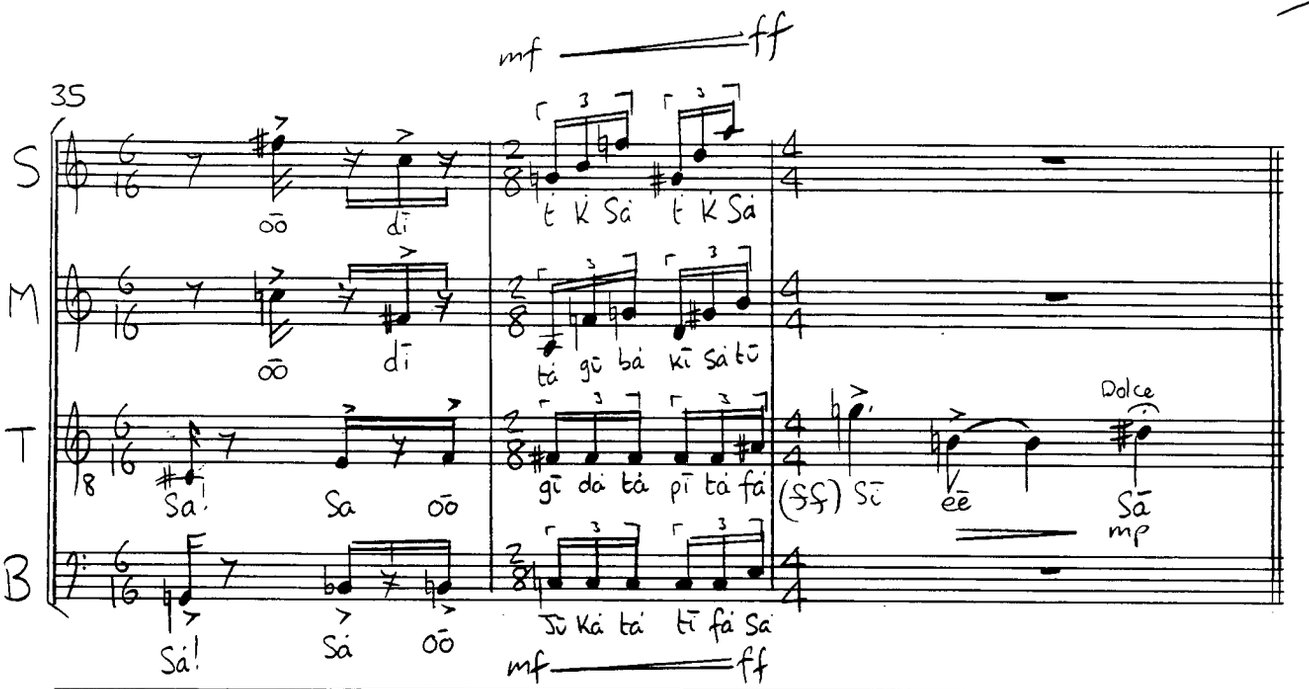


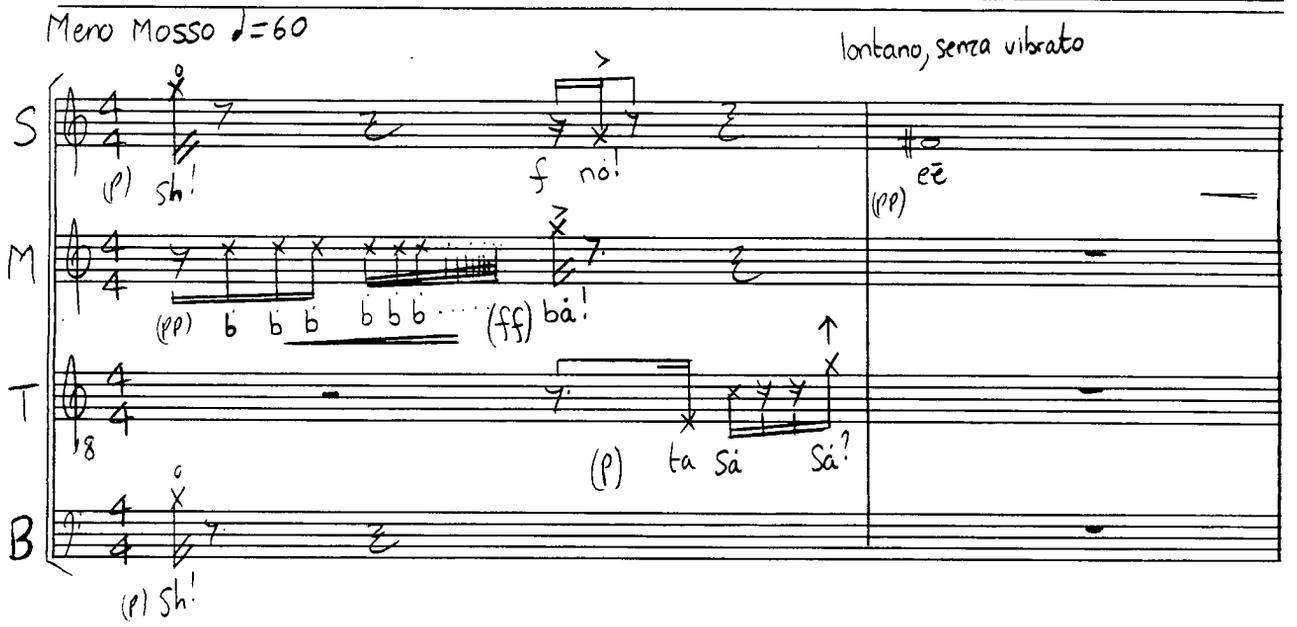

aggressively
(fz)
(fz p ff)
S
M
T
B
tsz
á
ōō ēē
ā
(f)
nā
sī
ōō ēē - jā
(ff) sī ī
(f)
(mf)
ē
tā
(aggressively)
Dolce
(pp)
ēē
ā
(fzp)
ff á
25
Suddenly with aggression
subito fz

6 Più Mosso ♩.=120



PANOPUS SCORE-SYSTEM®


mf ff
35
S
M
T
B
oō dī
t K Sa t K Sa
tá gō bá kī sá tō
Sa! Sa oō
gī dá tá pī tá fá
(ff) Sī
eē
Dolce
Sā
mp
Sá! Sá oō
Jū Ká tá tī fá Sa
mf ff


Mero Mosso ♩=60
lontano, senza vibrato
S
M
T
B
(p) Sh!
f nò!
(pp) eē
(pp) b b b b b b
(ff) bá!
(p) ta Sá Sá?
(p) Sh!



PANOPUS SCORE-SYSTEM®

Più Mosso ♩=90 Tempo Primo ♩=60



Pic Mosso ♩=90


(nasal)
S
M
T
B
(f) K nēē á K nēē á
(nasal)
(f) K nēē á K nee á
(f) oō ná tī ná
(f) oō ná tī ná
(mf) ch ch ch ch
Sā
(fzp
sfz)
ti
(mf) ch ch ch ch
Sā
ti
(fzp sfz)
55
K nee á K nēē á
K nēē á K nēē á
(p) Sá jū di-Sá
(p) Sá jū dī Sá
(mf) ch ch ch ch
fzp
dī
t t Sá
(mf) Bá
(mf) ch ch ch ch
dī
t t Sá
(mf) Bá
(fzp sfz)
(f) Sā dī
(p) sū jā
60
mp mf f
Sá Sá jū di dá
mp
Sá Sá jū di Sá dá
(f) Sā dī
(p) sū jā
(mp) Sá Sá jū dī dá
(mp) Sá Sá jū dī sá dá
g t
(p) b ṅ
(fz) g
(p) ṅ
(f) ṁ
ṅ
(p) ṗ
ṗ ṗ
g t
(p) b ṅ
(fz) g
(p) ṅ
(f) ṁ
ṅ
(p) ṗ
ṗ ṗ

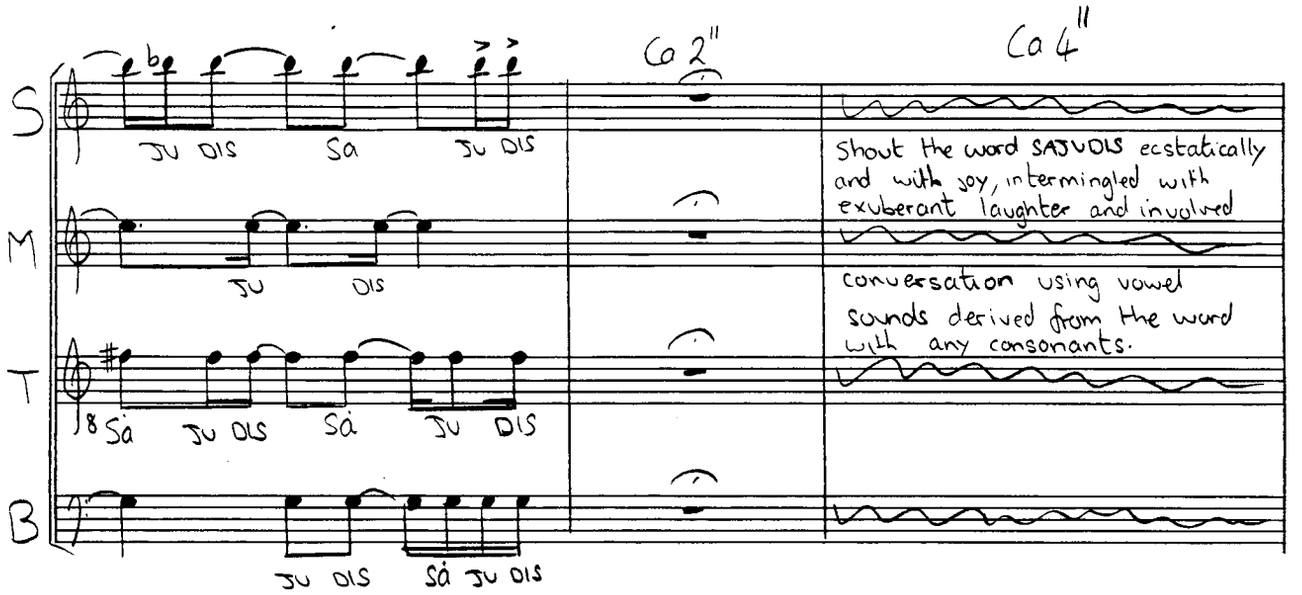

(fz)
mf
(mf) Sa Sa (f) Ji – da
Sa! di
Sa Sa
t k
(mf) Sa Sa Ji – da
(fz) Sa! di
(mf) Sa Sa
t k
(f) t (mf) d (p) g (mf) p
(f) n m
t k
mf Ji – da
Sa di
(f) t (mf) d (p) g (mf) p (f) n m t k
Ji – da
Sa di
mf
(ff) Sā j oo d ēē ēē ēē
(ff) Sā j oō d eē eē
(ff) Sā j oō d eē eē
(ff) Sā j oō d eē eē
Dolce
a ā

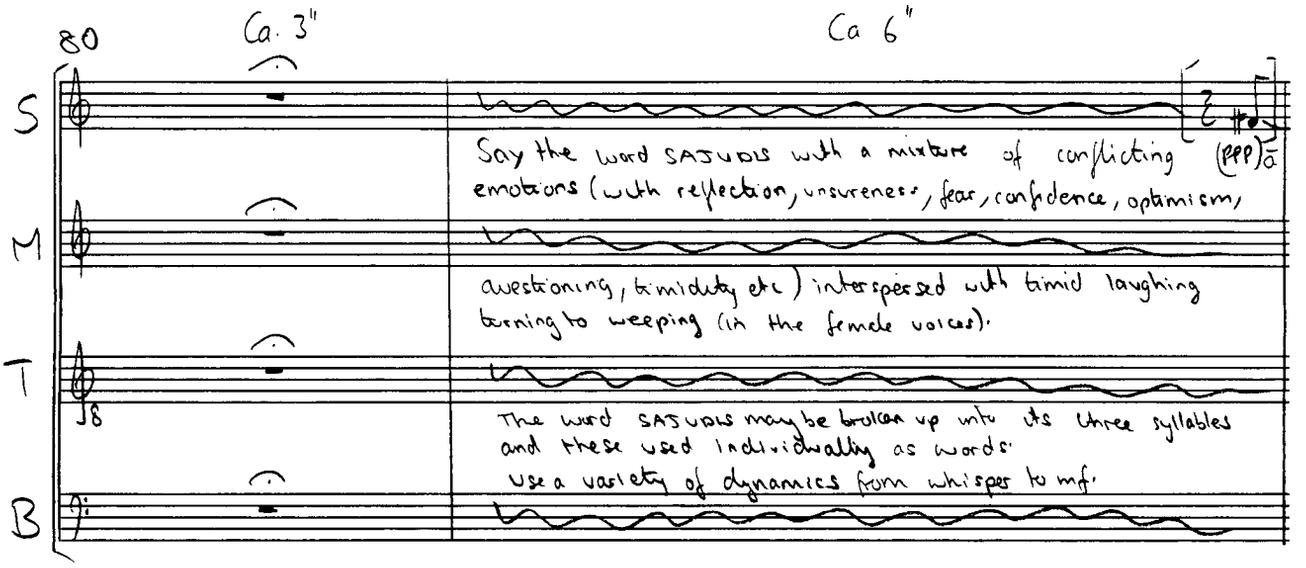
12

Tempo Primo ♩=60



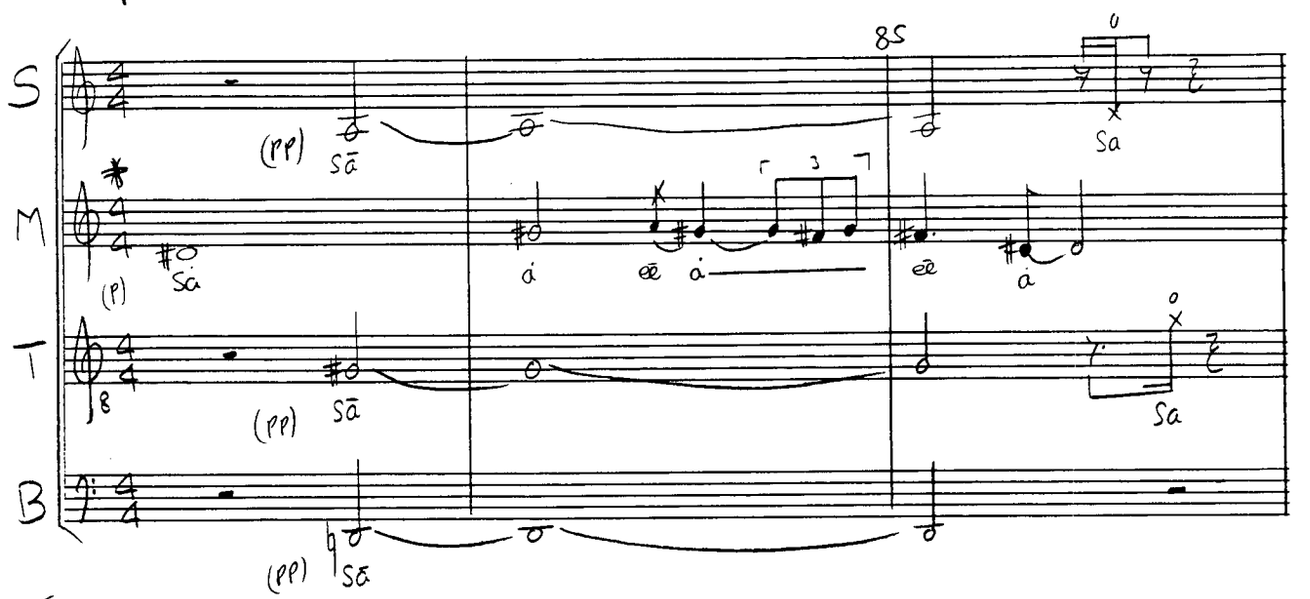
PANOPUS SCORE-SYSTEM®


Ca 2"
Ca 4"
S
M
T
B
JU DIS Sa JU DIS
JU DIS
Sa JU DIS Sa JU DIS
JU DIS Sa JU DIS
Shout the word SAJUDIS ecstatically and with joy, intermingled with exuberant laughter and involved conversation using vowel sounds derived from the word with any consonants.


80
Ca. 3"
Ca 6"
S
M
T
B
Say the word SAJUDIS with a mixture of conflicting emotions (with reflection, unsureness, fear, confidence, optimism, questioning, timidity etc) interspersed with timid laughing turning to weeping (in the female voices).
The word SAJUDIS may be broken up into its three syllables and these used individually as words.
Use a variety of dynamics from whisper to mf.
(ppp)


Ca 4"
S
M
T
B

Tempo Primo ♩=60



*The melody is to be sung with a nasal quality reminiscent of a peasant Romanian folk singer. The long notes are to be begun without vibrato, but towards the end of their duration the note should be decorated with a throat vibrato. The melody should sound relaxed, free and quite distant.







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5/2/90 Durham.

Duration ≈ 5mins.

PANOPUS SCORE-SYSTEM®

WHIRLIGIG

FOR

CHAMBER ENSEMBLE

BY

KAREN MARKHAM

WHIRLIGIG

FOR CHAMBER ENSEMBLE

First performance: 7th March 1993
Queen Elizabeth Hall
Jane's Minstrels
Conducted by Roger Montgomery

INSTRUMENTATION

Flute (piccolo)

Bb Clarinet (bass clarinet)

Horn in F

Violin

Viola

Cello

Double Bass

The score is notated in C.

Duration: 9 minutes

'As on this Whirligig of Time

We circle with the seasons'

Tennyson

WHIRLIGIG

♩=54

Flute
Clarinet
Horn
Piano
Violin
Viola
'cello
Double Bass

♩=54

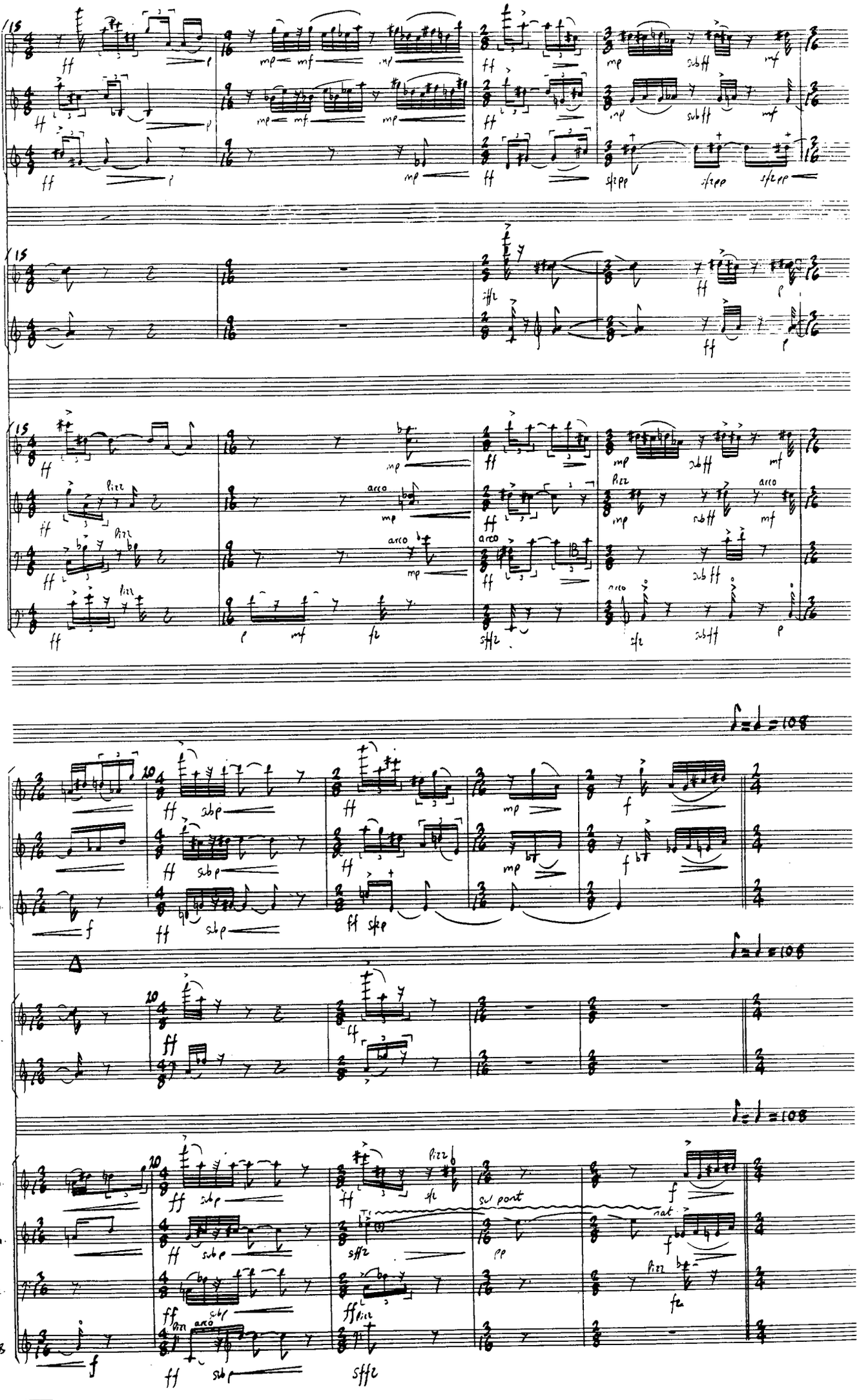
♩=54

♩𝅗𝅥♩=108

A

Fl.
Cl.
Hn.
Pno.
Vln.
Vla.
Vlc.
D.B.


♩=54
B
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B
sub f
mf
fzp
f
mp
pp
ff
Pizz
arco
sfz
C
flautando


Fl.
Cl
Hrn
Pno
Vln.
Vla
Vlc
D.B
15
10
Pizz
arco
sul pont
nat
sub p
sub ff
sffz
ff
mp
mf
f
p
pp


♩=108
D
Fl.
Cl
Hrn
Pno
Vln.
Vla.
Vlc.
D.B
sul pont
arco
♩=54
E
Fl
Cl
Hrn.
Pno.
Vln
Vla.
Vlc.
D.B


Fl.
Cl.
Hrn.
35
mp
p
Pno.
35
Vln.
Vlc.
Db
35
mp
p
Fl.
Cl.
Hrn.
40
mf
p
leggiero
Pno.
pp
ped
40
Vln.
Vla.
Vlc.
Db
40
mf
p



2024 FINALE SCORE SYSTEM


Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.
50
fz
sfz
sfp
p
ff
mf
f
mp
arco
pizz
Tr


55
Fl
Cl
Hrn
Pno
Vln
Vla
Vc
Db
arco
simile
60
♩=108



MD24 FINALE SCORE SYSTEM®



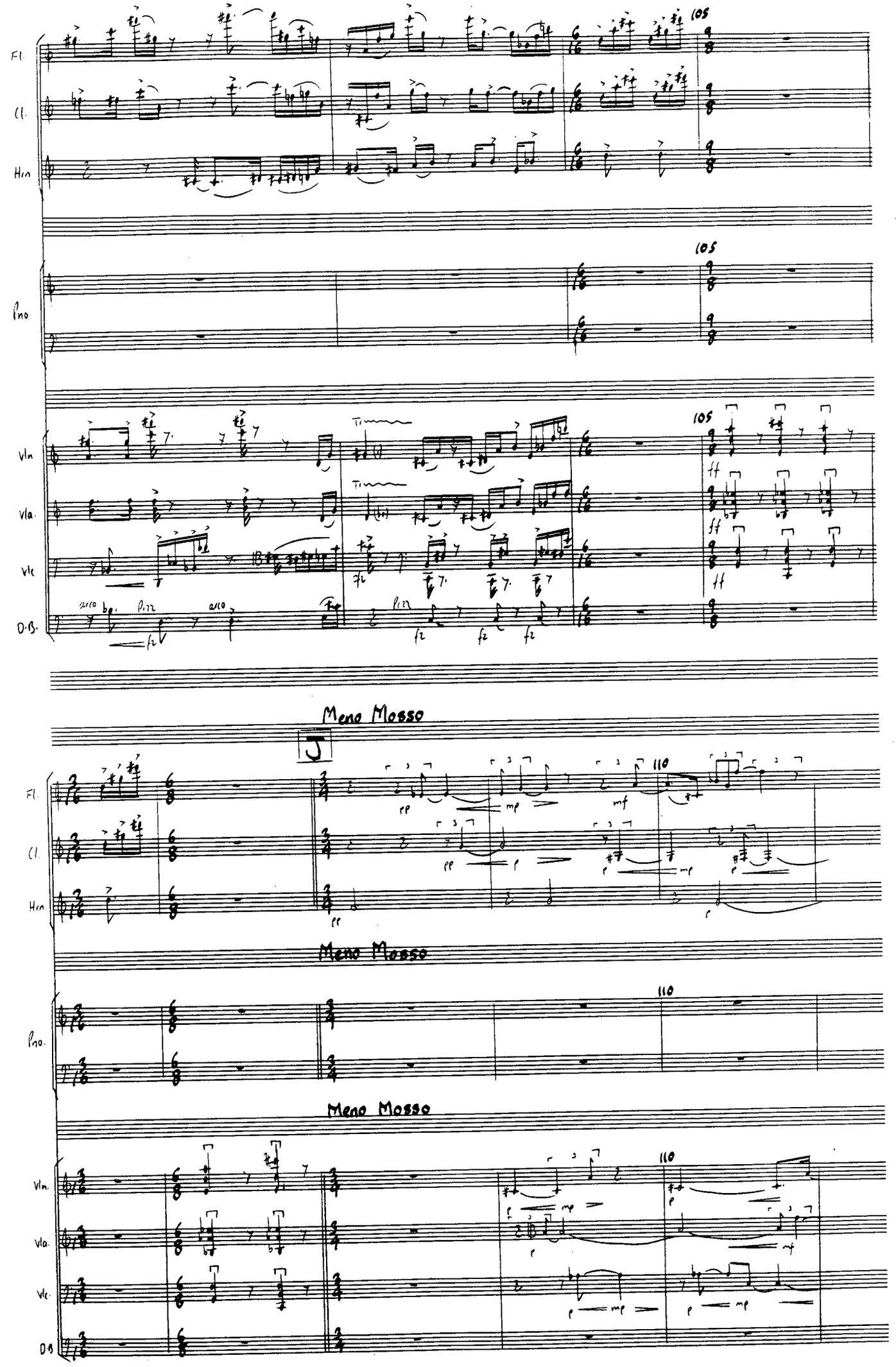
2024 PANOPUS SCORE-SYSTEM®

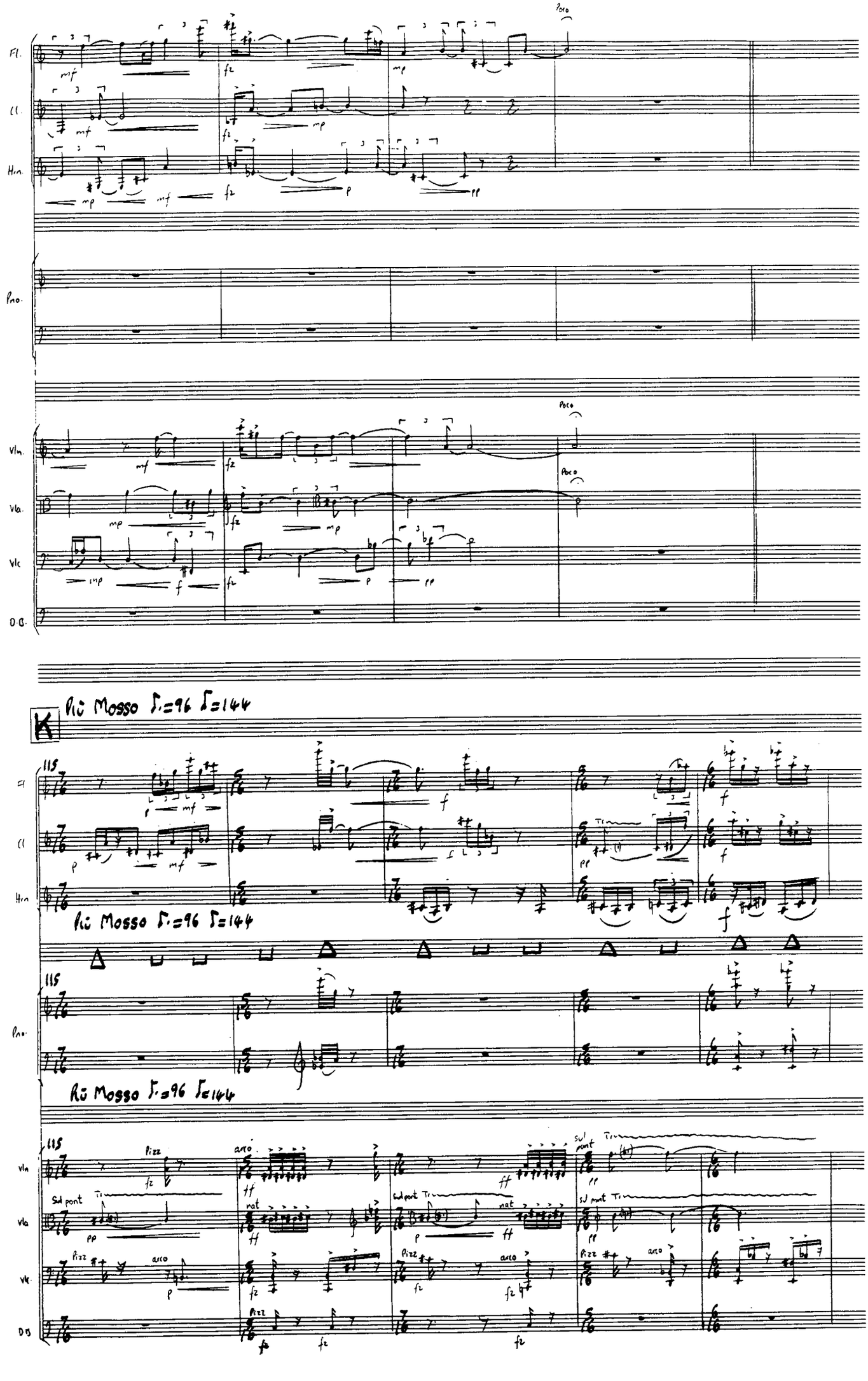


2024 PRINCIPIUS SCORESYSTEM©


I
change to flute
change to clarinet
Fl
B.Cl
Hrn
Pno
Vln
Vla
Vlc
D.B
90
95
arco
Rit
sfz
mf
f
ff


♩.=♩=94
Fl.
Cl.
Hn.
mf
f
p
Pno.
♩.=♩=94
Vln.
Vla.
Vlc.
D.B.
mf
f
p
Più Mosso ♩=120
100
Fl
Cl
Hn
fz
mf
ff
sfz
Più Mosso ♩=120
Pno
100
Più Mosso ♩=120
Vln.
Vla.
Vlc.
D.B.
arco
fz
mf
p
sfz


Fl.
Cl.
Hrn
Pno
Vln
Vla.
Vlc
D.B.
105
Tr
arco
pizz
fz
ff
Meno Mosso
110
pp
mp
mf
p


Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc
D.B.
Poco
K
Più Mosso ♩.=96 ♩=144
115
Più Mosso ♩.=96 ♩=144
115
Più Mosso ♩.=96 ♩=144
115
Pizz
arco
Sul pont
nat
Tr


♩=♪=108
120
Fl.
Cl.
Hn.
Pno.
Vln.
Vla.
Vc.
D.B
nat
sul pont
ord
sub p
sub fz
arco
pizz
125



D24 PANOPUS SCORE-SYSTEM®

L

♩=♩=108

Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vc.
D.B.

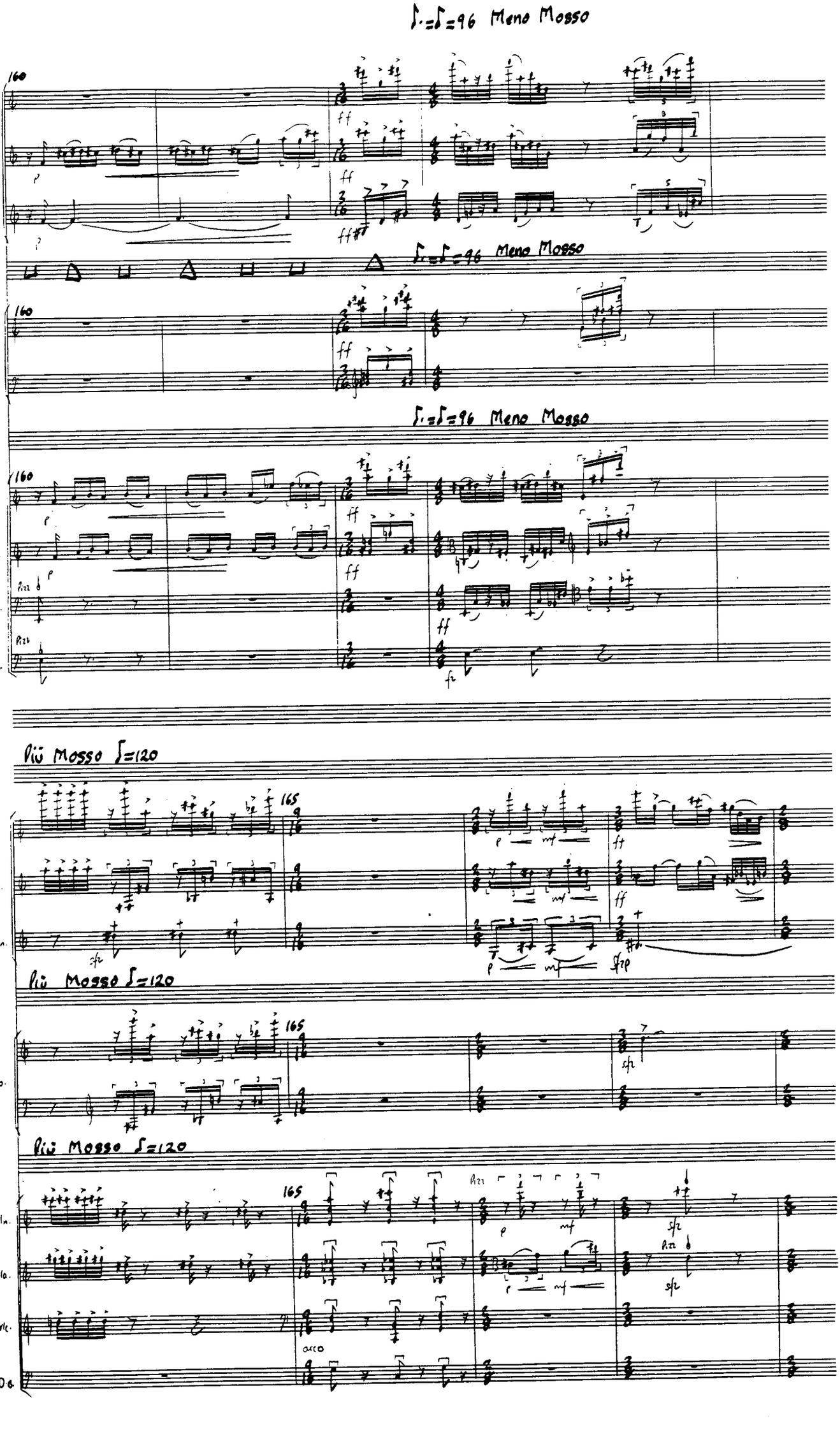
140

fzp
ff
fz
sfz
similo
f

165

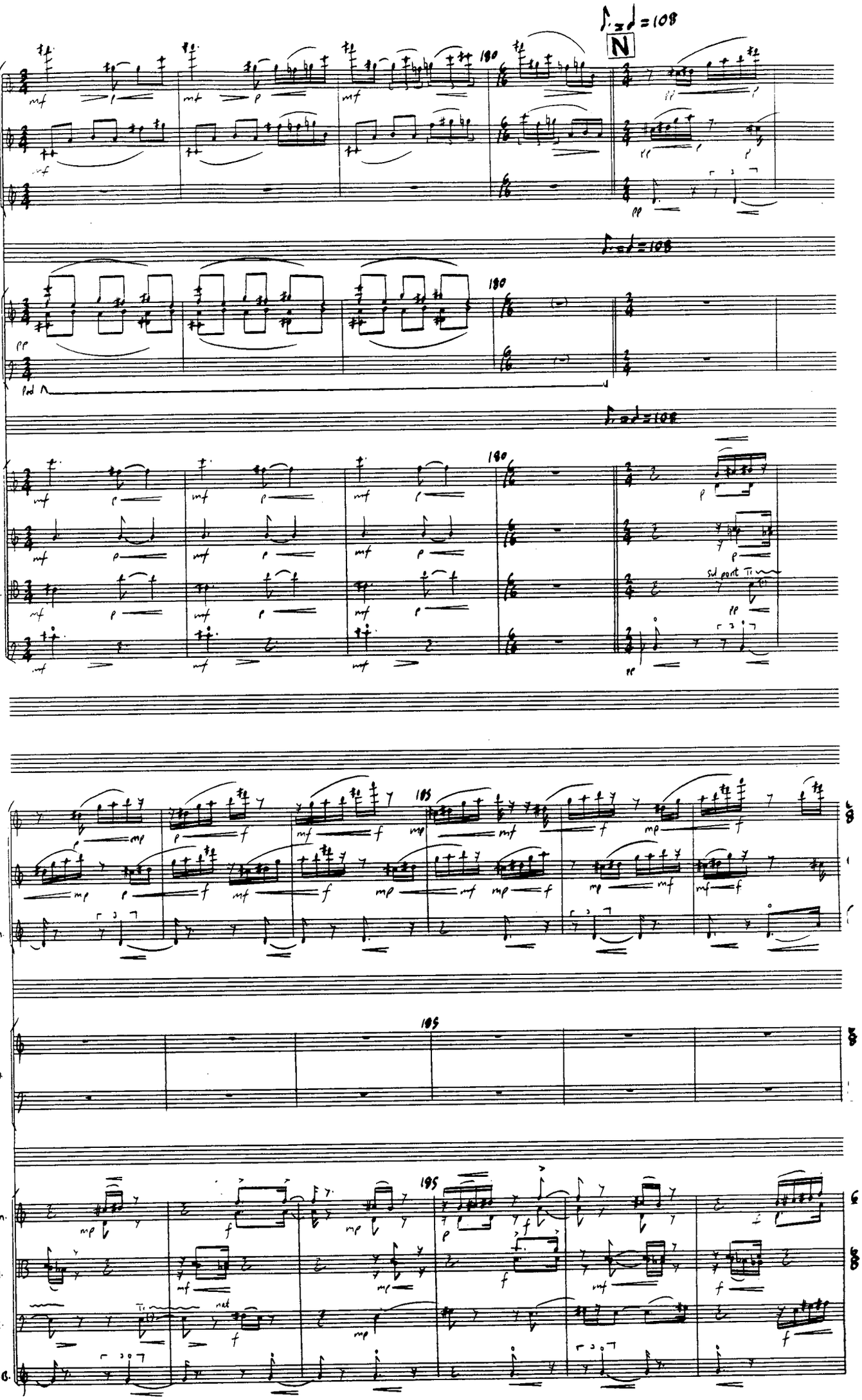
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♩.=♩=144
150
Fl.
Cl.
Hn.
Pno.
Vln.
Vla.
Vlc.
D.B.
sffz
p
sul pont
ord
Pizz.
arco
155
f
fz
sfz



MUSICWRITER SCORE-SYSTEM


Fl.
Cl.
Hn
Pno
Vln.
Vla.
Vc.
DB
170
arco
pizz
♩=60 Meno Mosso
M
175
sul pont
ord
ppp
mp


N
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
Cb.
sul ponti
180
185
195


♩=54
change to piccolo
change to bass clarinet
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.
♩=72
Picc.
Bass Cl.
sul pont.
arco
sffz


Picc
Bass.Cl
Hrn
Pno.
Vln.
Vla.
Vlc.
D.B
Pizz
arco
Q
200
Fl.
Cl
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B


205
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
Db
sfp
ff
fz
rizz
arco
210

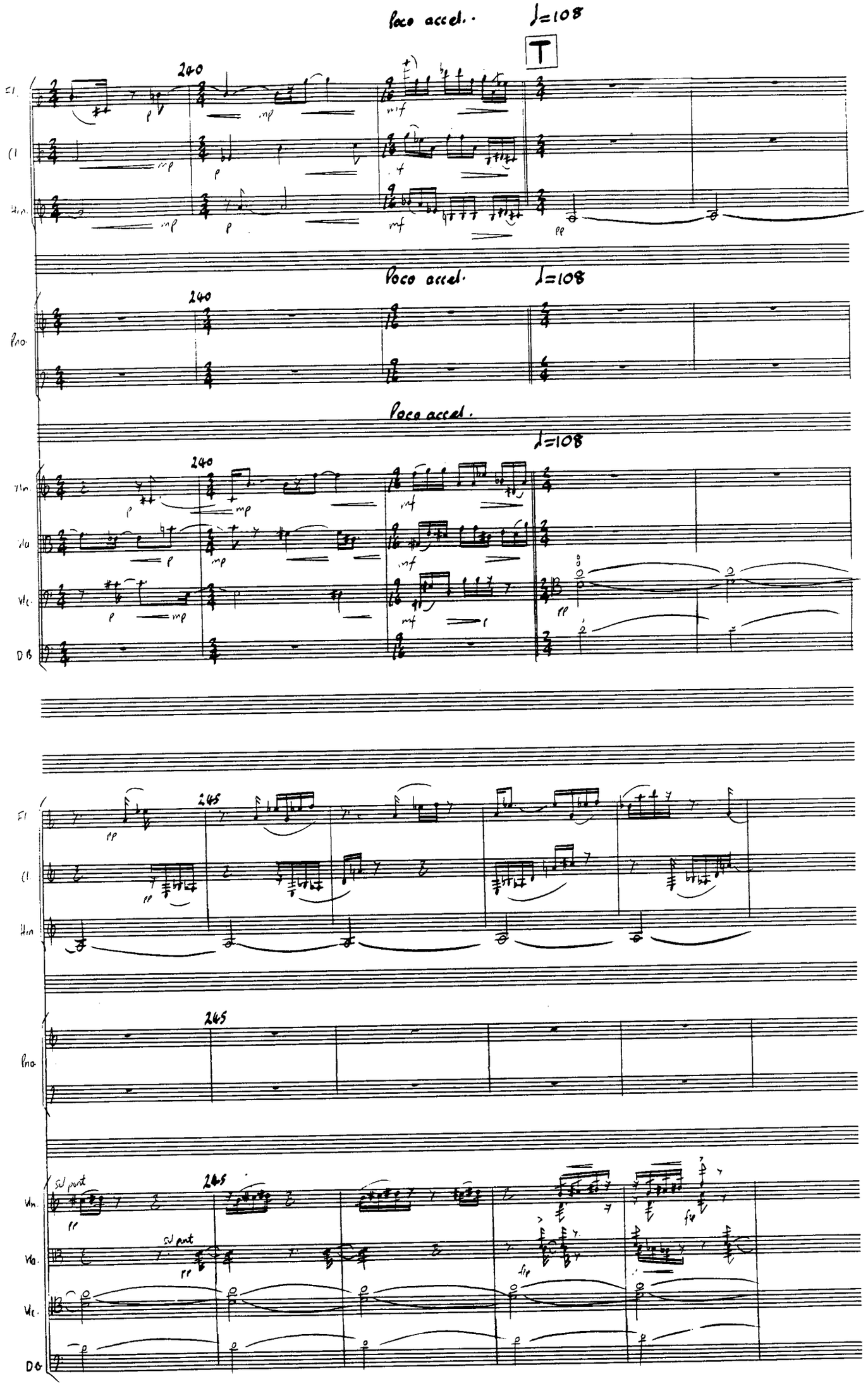

215
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vc.
D.B
arco
Pizz
ff
sfz
più Mosso ♩=120
R
220
fff
sfp
tr
s

Meno Mosso

♩=72 S






Poco accel.
♩=108
T
240
Fl.
Cl.
Hn.
mp
p
mf
f
pp
Poco accel.
♩=108
240
Pno.
Poco accel.
♩=108
240
Vln.
Vla.
Vlc.
D.B.
245
Fl.
Cl.
Hn.
245
Pno.
245
Vln.
Vla.
Vlc.
D.B.
sul punt
fp
ff


250
Fl.
Cl.
Hn.
Pno.
Vln.
Vla.
Vc.
Db
inf
nat
sul pont
fp
255
ff
p
pp
K. Markham 5.10.
Radley.

HOW STILL THE HAWK

FOR

UNACCOMPANIED CHORUS

BY

KAREN MARKHAM

HOW STILL THE HAWK

FOR UNACCOMPANIED CHORUS

First performance: 2nd March 1993
Maida Vale Studio (SPNM Workshop)
BBC Singers
Conducted by Simon Joly

HOW STILL THE HAWK

How still the hawk
Hangs innocent above
Its native wood:
Distance, that purifies the act
Of all intent, has graced
Intent with beauty.
Beauty must lie
As innocence must harm
Whose end (sited,
Held) is naked
Like the map it cowers on.
And the doom drops:
Plummet of peace
To him who does not share
The nearness and the need,
The shrivelled circle
Of magnetic fear.

The poem has been taken from Charles Tomlinson's "Collected Poems" and is used with kind permission of the poet.

Duration: 5 minutes

HOW STILL THE HAWK

♩=54

Soprano
Alto
Tenor
Bass

p How still How still How still the f hawk hawk(k)

How still How still How still the hawk hawk(k)

How still How still How still the hawk

How still How still How still the hawk

p How still still the f hawk(k) (k)

How still still the hawk(k) (k)

How still still the hawk(k) (k)

S
A
T
B

(k) mp How still How still How still the hawk(k)

How still How still How still the hawk(k)

p How still How still How still

How still How still How still

hangs(s) (s) mp How still How still

hangs(s) (s) How still How still

f

(k) hangs the hawk hawk(k) (k) hawk the hawk hangs(s) (s)

(k) hangs the hawk hawk(k) (k) hawk the hawk hangs(s) (s)

How still the hawk hangs(s) (s) hawk hangs the hawk hangs(s) (s)

still the f hawk hang(s) (s) hawk hangs the hawk hangs(s) (s)

How still the hawk(k) (k) hangs(s) (s) hawk hangs(s) (s)

How still the hawk(k) (k) hangs(s) (s) hawk hangs(s) (s)

How still the hawk hangs the hawk the hawk hangs(s) (s)

2.


pp
f
15
S
A
T
B
in no cent
inno - cent
in-no cent
inno-cent
a bove
a - bove
mf
the hawk hangs)
mp
How still the
hawk hangs)
How still
the hawk hangs)
a


mf
f
S
A
T
B
a bove
a - bove
a-bove
its na-tive na tive
wood
a-bove a-bove its na-tive
a - bove its na tive wood


mf
20
mp
S
Wood
Di-stance That pur — i -
A
T
B
f
Di-stance
-fies


mf
mp
f
S
A
T
B
-fies Di-stance That pur — i — fies the act of all in- tent the
pur - i -fies Di-stance That pur — i - fies the act
The act of all in-tent
That pur — i-fies Di-stance
That pur — i-fies
The act
pur — i -fies Di-stance That pur — i - fies the act
The act of all in-tent
-fies Di-stance That pur — i -
fies
The act of all in-tent
Di-stance That pur — i — fies
The act of
That pur — i-fies Di-stance
That pur — i - fies
Di-stance That pur — i-fies
Di-stance That pur — i-fies



2024 PANOPUS SCORE-SYSTEM®


40
mp
S
A
T
B
Beau — ty
Beau-ty must lie
as in-no-cence
mf
mp
45
f
must harm
as in-no-cence must harm
Beau-ty must lie
cresc. poco a poco
50
Beau-ty must lie as
as in-no-cence must harm
(mf)


ff
55
S
A
T
B
in no cence must harm
sit - ed
held
Whose end


S
A
T
B
is
na — ked
sit - ed
held
Whose end


60
S
A
T
B
sit — ed
sit-ed
held
is na-ked
is na — ked
like
like the
like the map
end
whose — end
whose
map
65
Accelerando poco a poco
ff
(d=50) mf
the map — (p) it
cowers on
And the doom
map — (p) it
(p) it
fzp
doom


70
(d.=d.) d. = 48
sffz
S
A
T
B
And the doom drops
And the doom drops
And the doom drops
And the doom drops
ff
f
of peace of
of peace
of peace
ff
Plummet
(t)
Plummet
(t)
f
75
to him to him to him to him to him
Who does not share
to him to him to him to him
Who does not share
peace of peace of peace of peace of
of peace of peace of peace
ff
Plummet
(t)
Plummet
(t)
of peace
mf
of peace

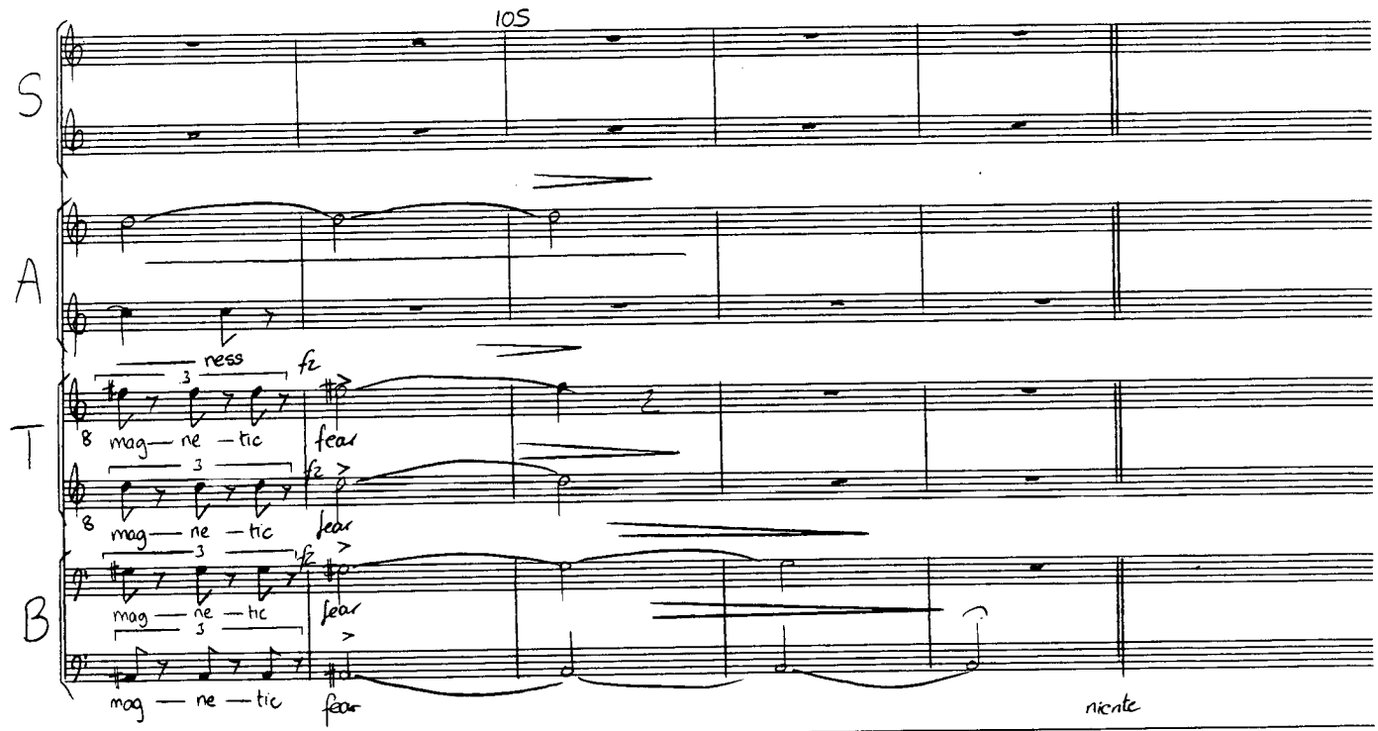

(♩.=♩)
mp
80
S
A
T
B
who does not share the near ness and the need and the need
and the need and the need
peace of peace
of peace
of peace


85
S
A
T
B
ness and the need and the need
near ness the near ness and the need
The shri velled cir cle of mag ne tic


90
S
A
T
B
and the need
near — ness
the
near-ness
and the need
and the
the near — ness
fear
The
shri — velled


95
S
A
T
B
need
the
near-ness
and the need
and
the need
the near — ness
cir — cle of mag — ne — tic fear





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Revised 9.7.91 Radley.

CIRCLING THE COLD CENTRE

FOR

LARGE ENSEMBLE

BY

KAREN MARKHAM

For Radley College

CIRCLING THE COLD CENTRE

FOR LARGE ENSEMBLE

First performance: 21st May 1991
Radley College
Performed by the boys of Radley College
Conducted by the composer

INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass

The score is notated in C.

Duration: 12 minutes

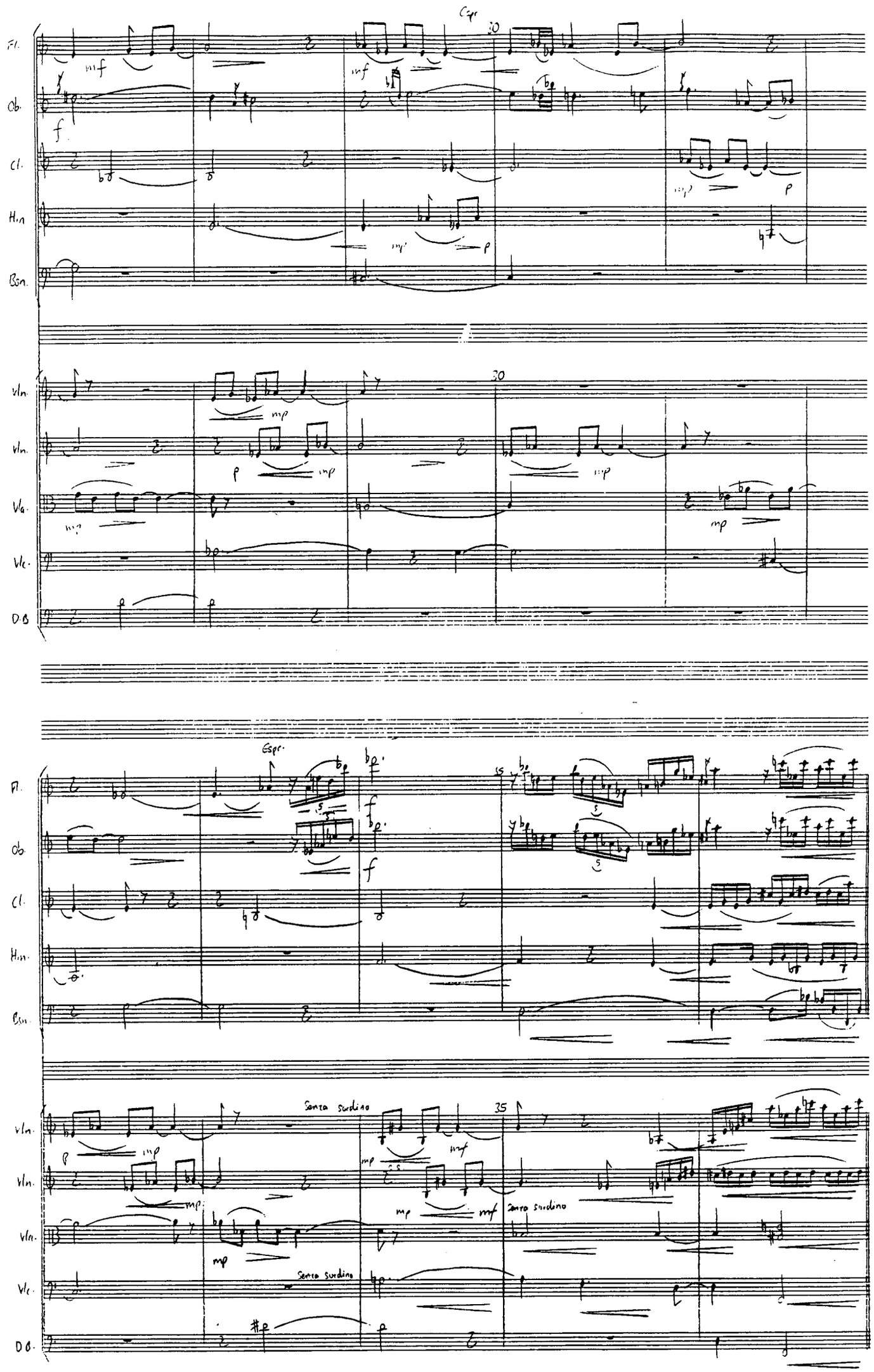
I

♩= 60


Fl
Ob.
Cl
Hrn.
Bsn
Vln
Vln.
Vla.
Vlc.
D.B
con sordino
Espr
5
10
Senza sordino

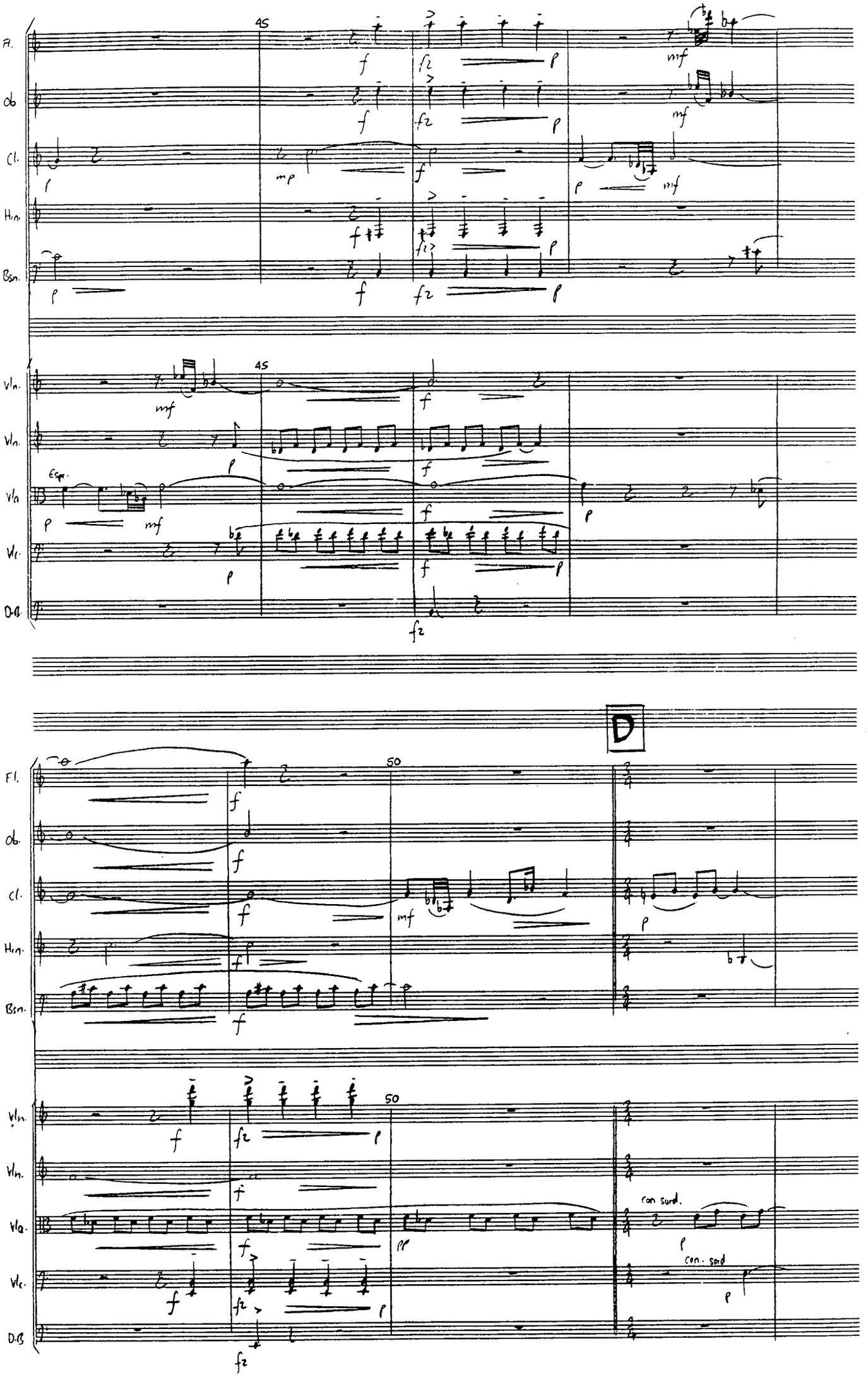

A
Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B
senza sordino
pizz.
Tp.
Db.
Cl.
Hrn.
Bsn
Vln.
Vln.
Vla
Vlc.
D.B


Fl
Ob
Cl
Hn
Bsn
Vln
Vln
Vla
Vlc
D.B.
20
Espr
p
mf
mp
f
l'p
mp
p
B
25
mp
p
con sordino
mp
consordino
mp
con sordino
p
consordino
p

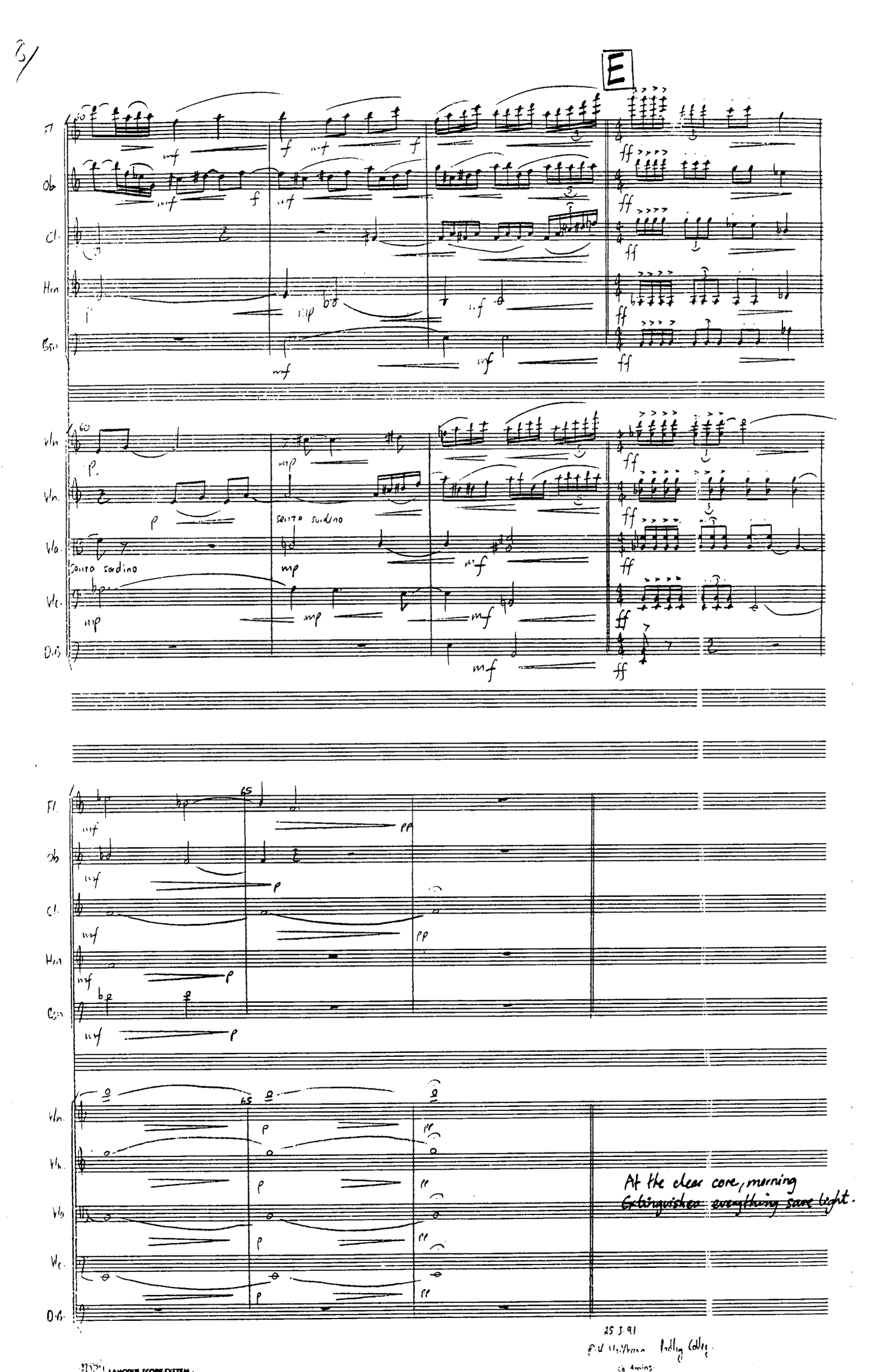

Espr.
30
Fl.
Ob.
Cl.
Hn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B
Espr.
35
Senza sordino
Senza sordino
Senza sordino

C


Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B
Pizz
40
Fl.
Ob.
Cl.
Hrn.
Bsn
Vln.
Vln.
Vla.
Vlc.
DB


45
50
D
Fl.
Ob.
Cl.
Hn.
Bsn.
Vln.
Vla.
Vlc.
D.B.
con sord.
con. sord


Espr.
Fl.
Ob.
Cl.
Hrn.
Bsn.
con sord.
Vln.
Vln
Vla.
Vlc.
D.B.
55
Fl
Ob.
Cl.
Hrn
Bsn.
Vln.
Vln
Vla.
Vlc.
D.B.
SENZA sord.
P SENZA sord.


E
Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vla.
Vc.
D.B.
60
65
Senza sordino
At the clear core, morning
~~Extinguishes~~ ~~everything save~~ light.
25.3.91
Fading Cellos
ca 4mins

II

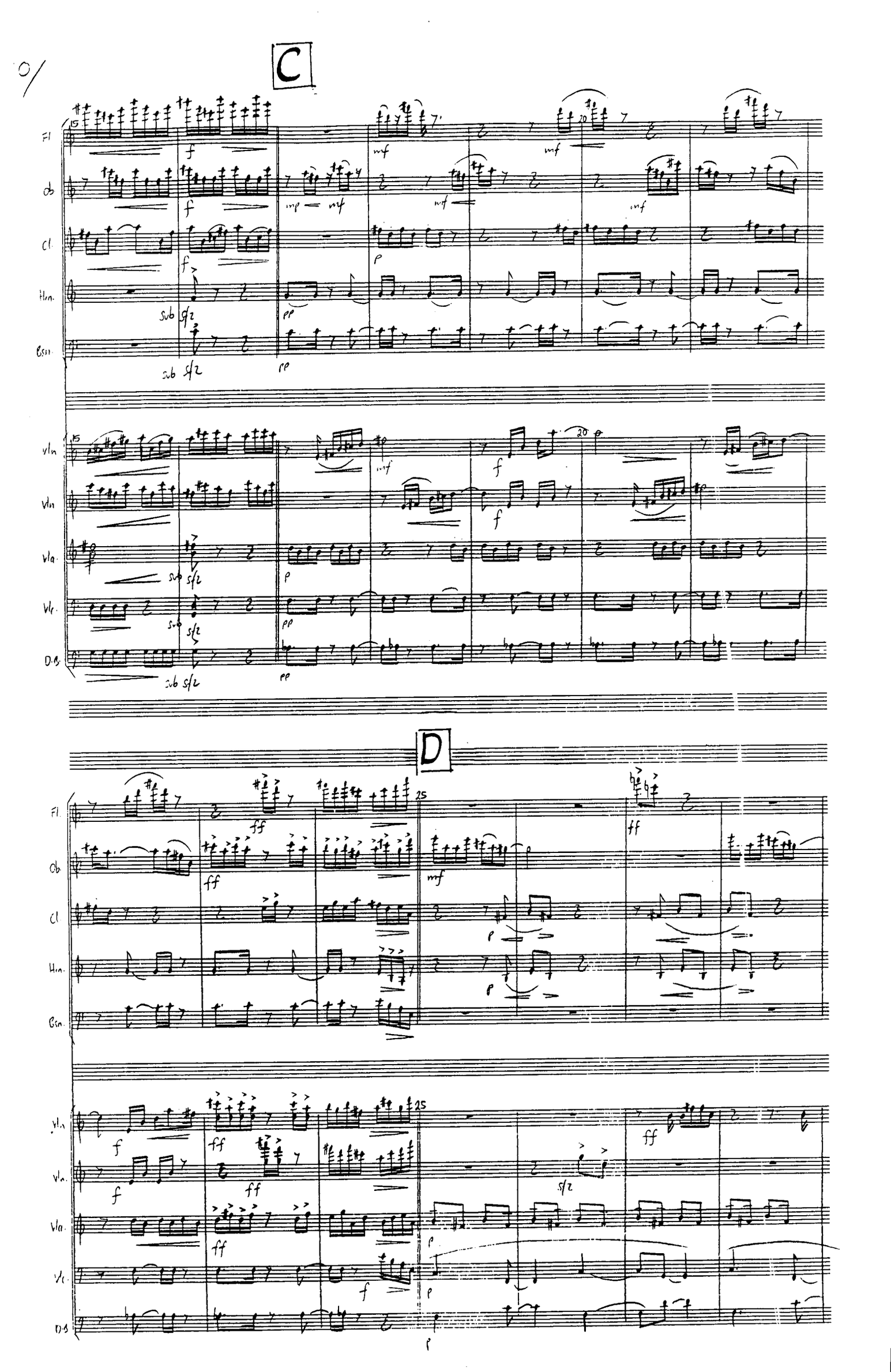
♩=152

A

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vc
DB

leggiero
(simile)
sub.
sfz

B


C
D
Fl.
Ob.
Cl.
Hn.
Bsn.
Vln.
Vla.
Vc.
D.B.


Fl
Ob
Cl
Hrn
Bsn
Vln
Vln
Vla
Vlc
D.B
30
ff
p
E
35
40
mp
mf
f


Fl
Ob
Cl.
H.n
Bsn.
Vln
Vln.
Vlc.
Vl.
D.B
45
mf
f
mp


F
Fl
Ob
Cl
H.n.
Bsn.
Vln.
Vln.
Vlc.
Vl.
D.B
50
p
mf
f
sfz

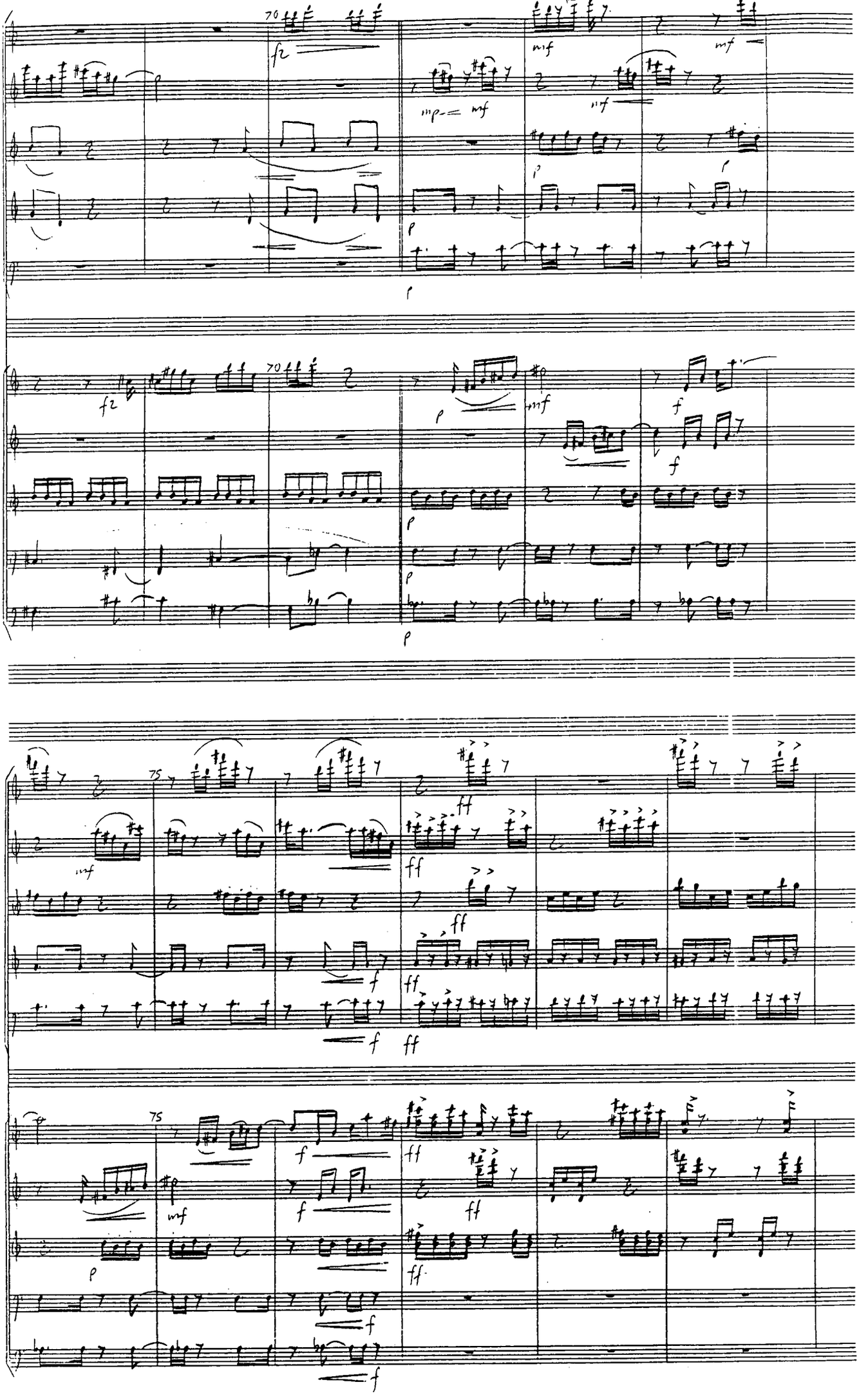
G

H

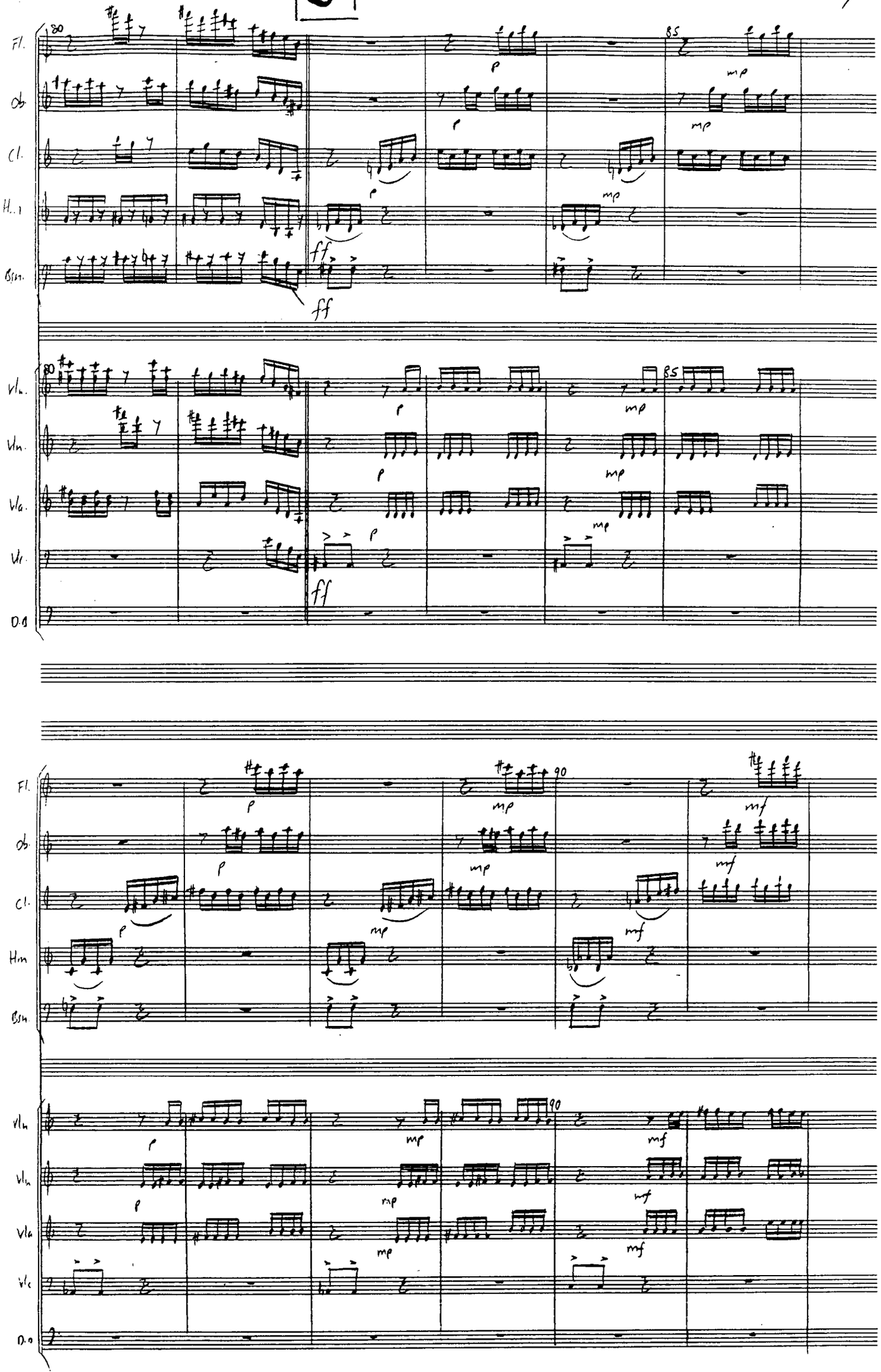


2024 PIANOPLUS SCORE-SYSTEM

I

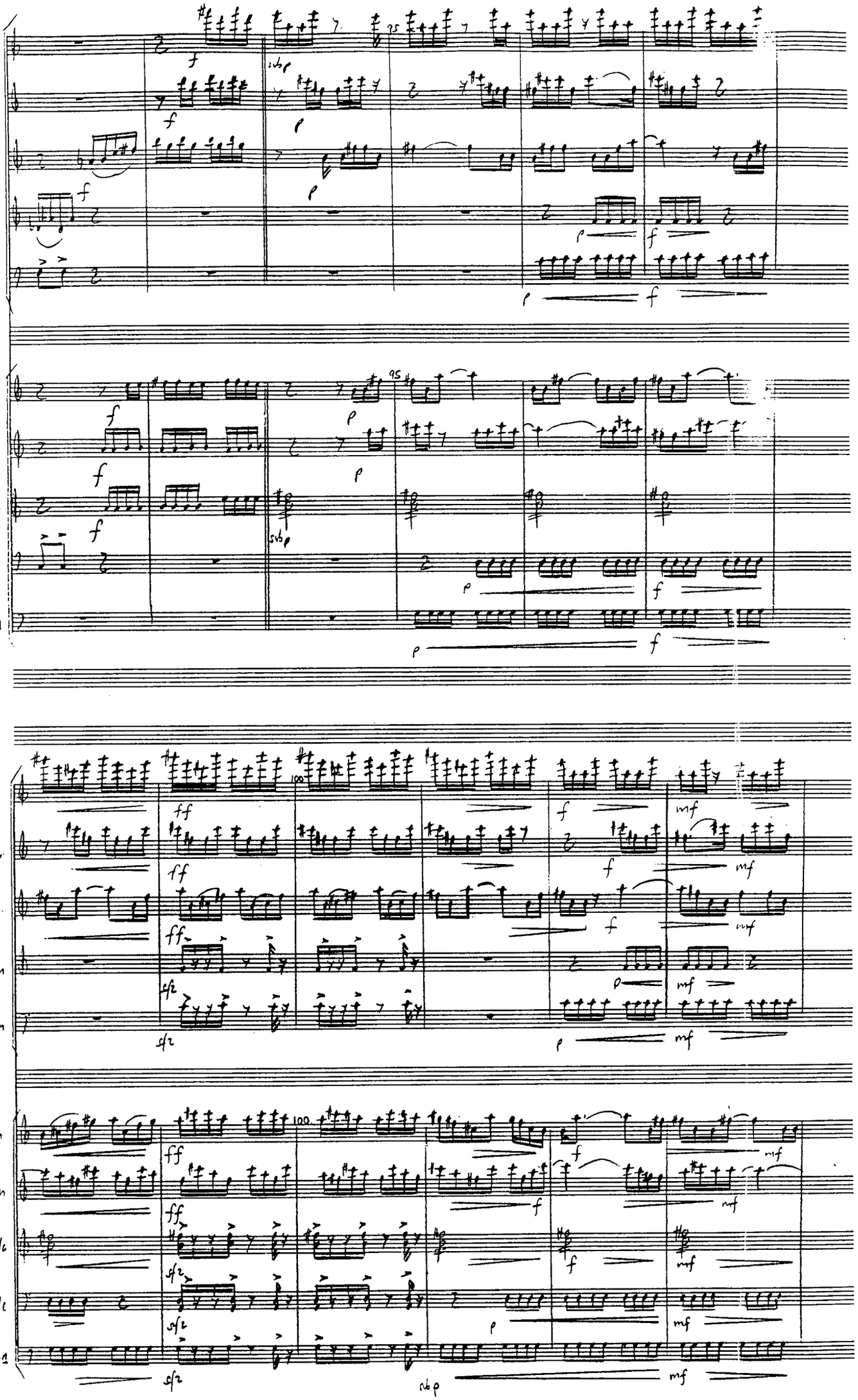


J



2024 PANOPUS SCORE-SYSTEM

K エ





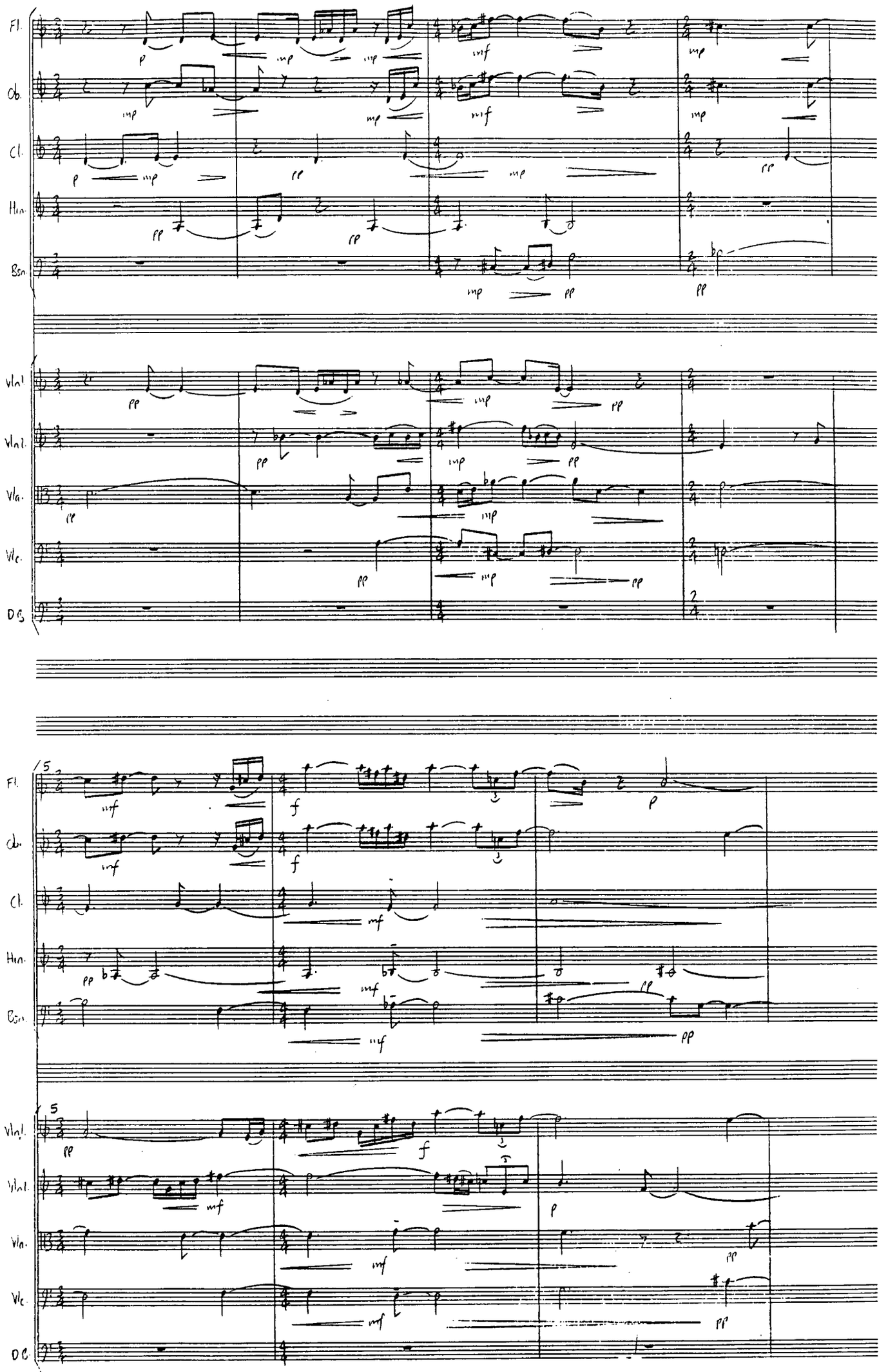
6.4.91 ©V Markham Radley College

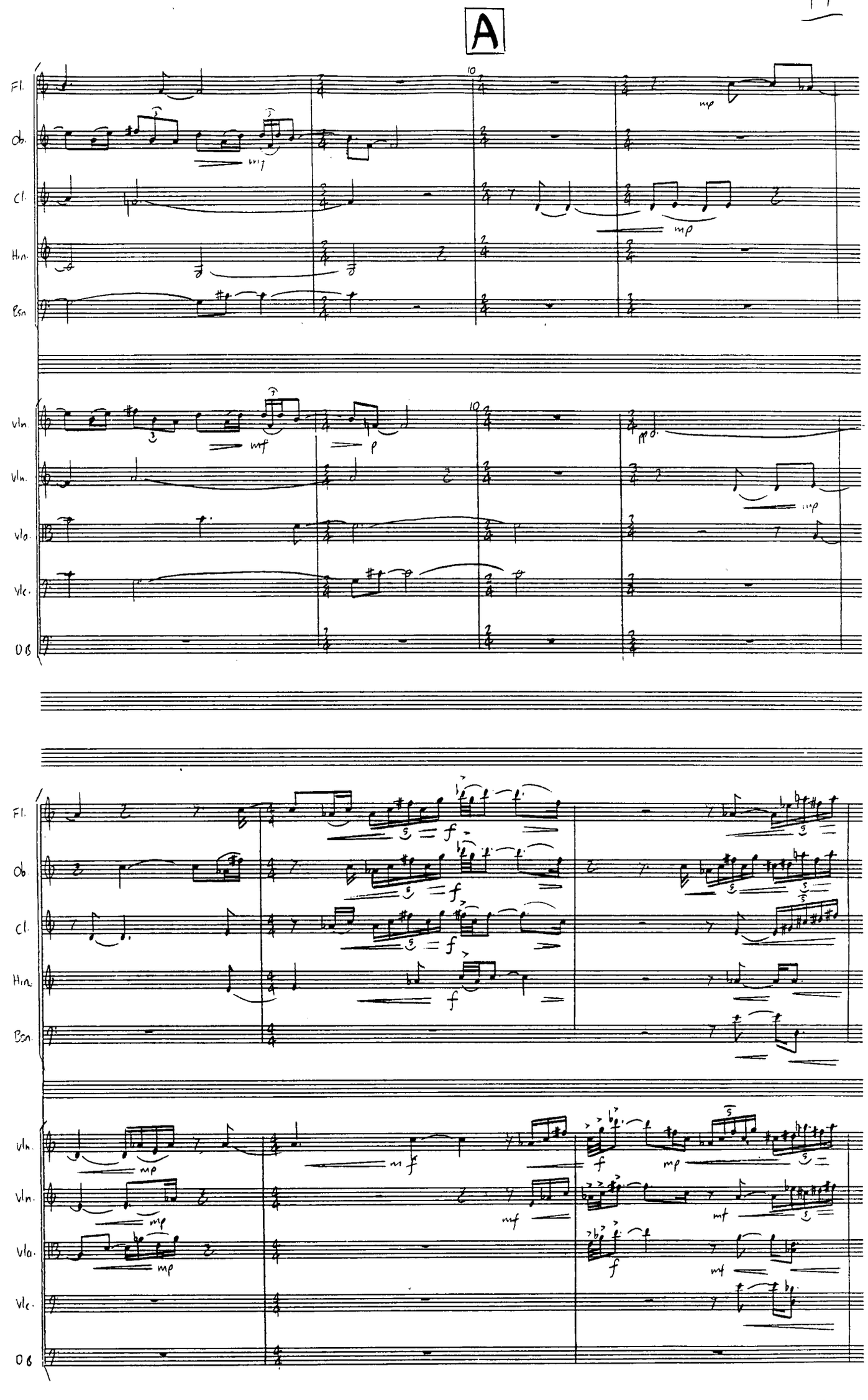
Breathing the spectrum
Threads cross, part, emerge
Like the glitter of dust before stained windows.

PANOPUS SCORE-SYSTEM

III

Lento Espressivo ♩=54

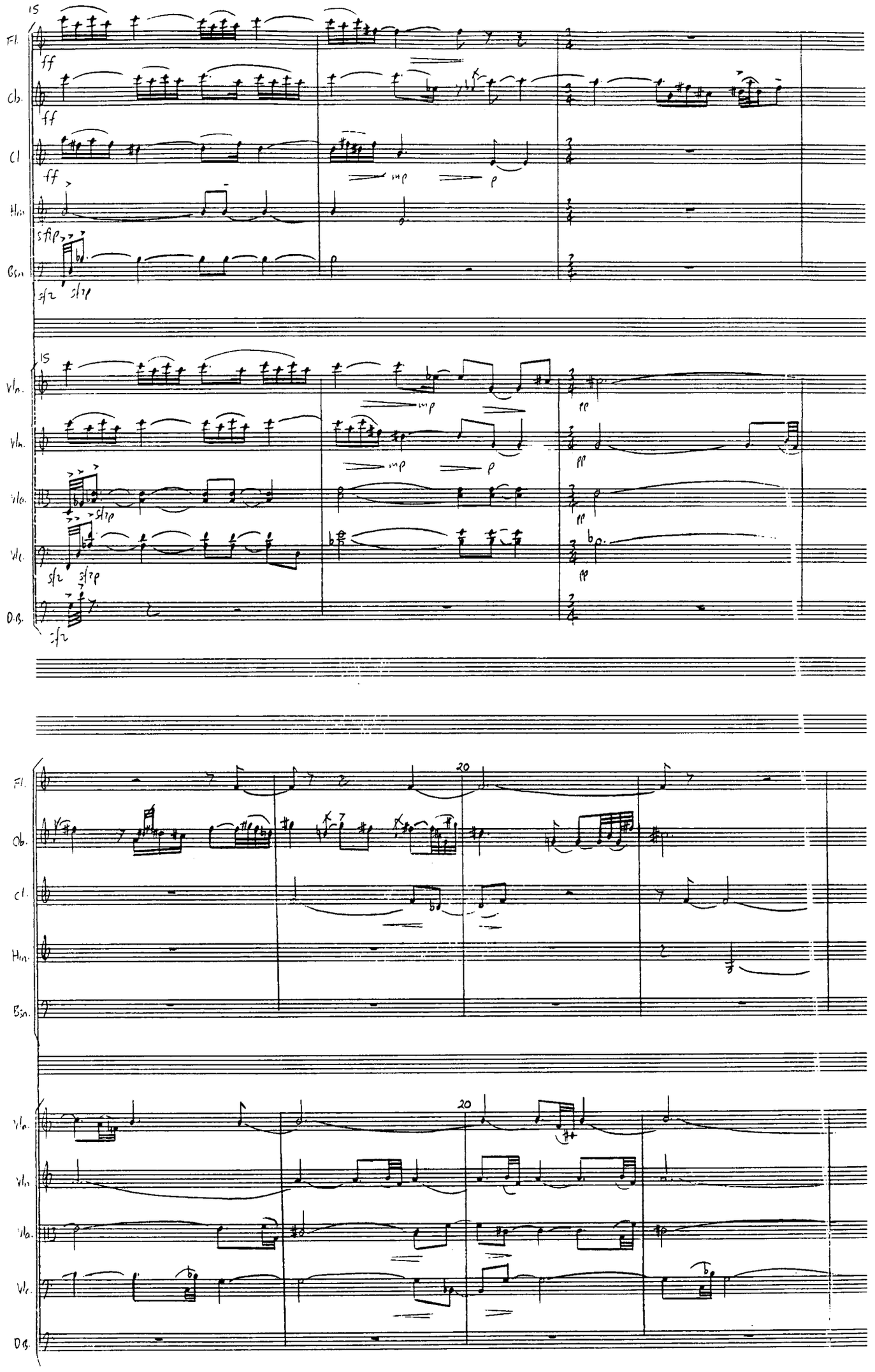




3D24 PANOPUS SCORE SYSTEM

20

B



C



2024 PANOPUS SCORE-SYSTEM


D
30
Fl.
Ob.
Cl.
Hn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB
pp (bow freely)


E
35
Fl.
Ob
Cl
Hn.
Bsn
p
espr
mf
Vln.
Vln.
Vla.
Vlc.
DB
35
40
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
Vln.
Vln.
Vla.
Vlc.
DB
40


Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB
F
45
45

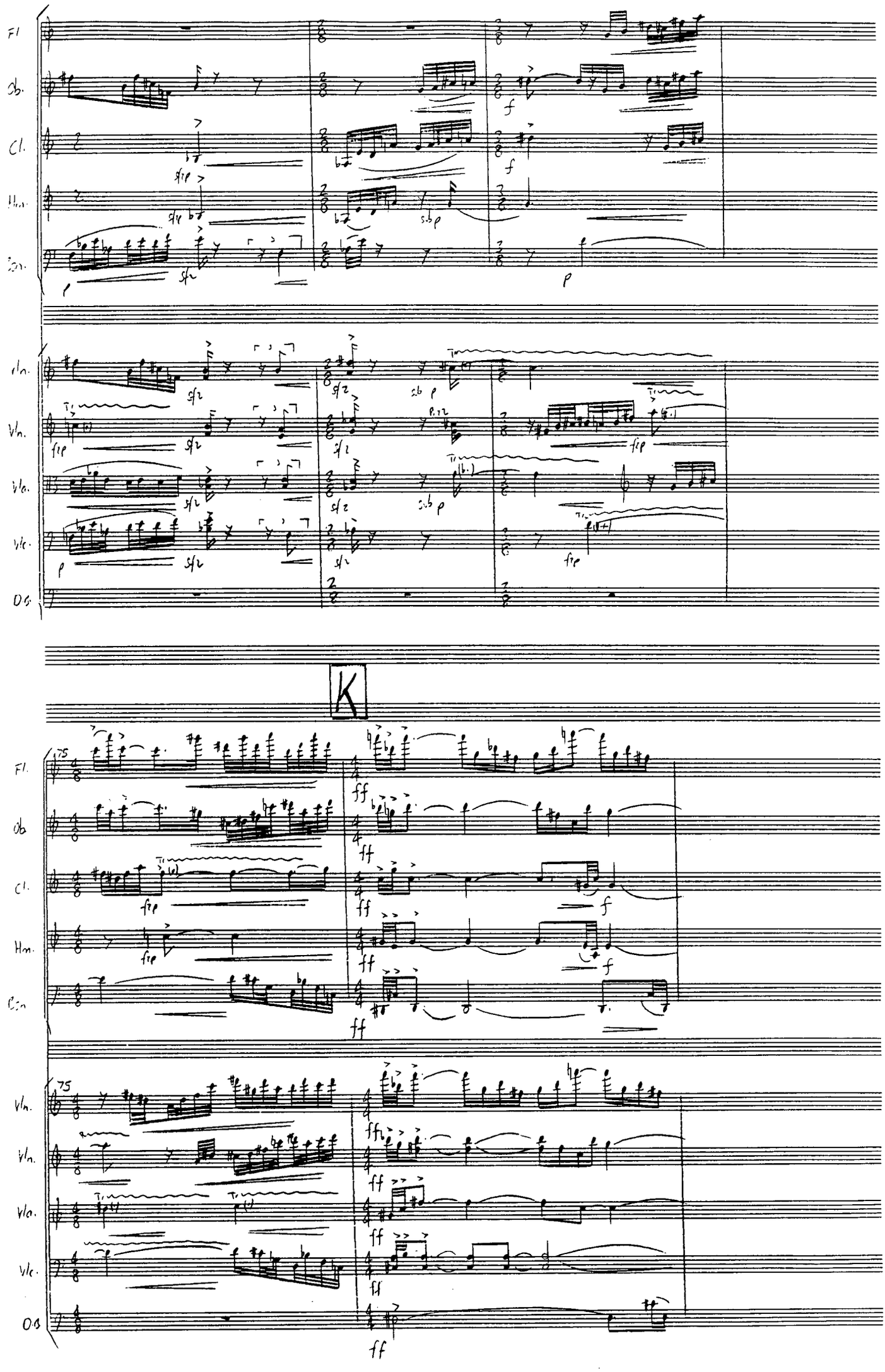

G
Fl
Ob
Cl.
Hn
Bsn
Vln
Vln
Vla
Vlc
DB
pp
mp
p
espr
50
mf

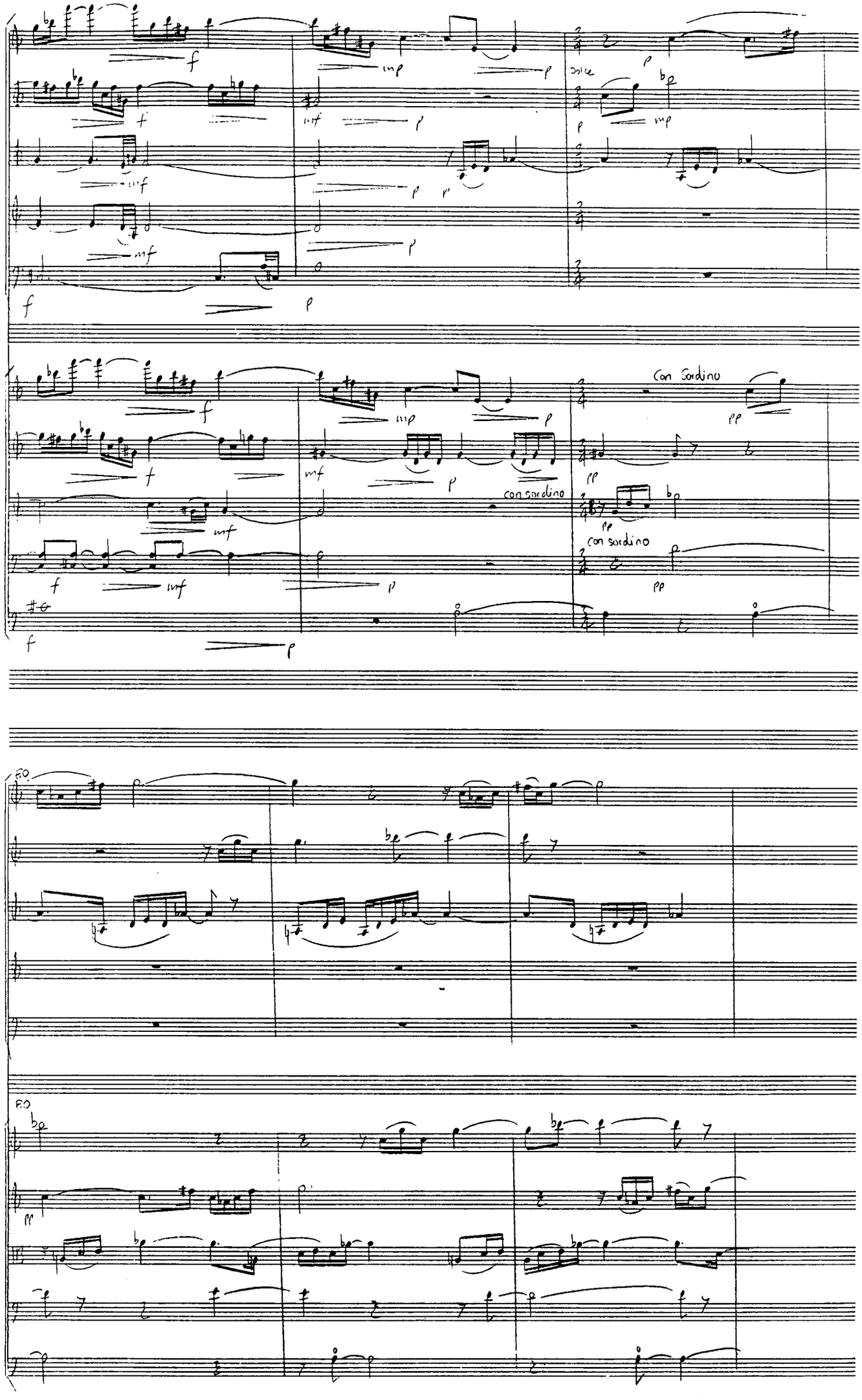

55
Fl.
Ob.
Cl
Hrn.
Bsn.
Vln.
Vla.
Vlc.
DB
mp
cresc
f
pp
mf
ff
5/2


Fl.
Ob.
Cl.
Hn.
Bsn.
Vln.
Vla.
Vlc.
D.B
60
65
fzp
sfz
sfzp
sempre ff
f
mf
Pizz
sfzpp
sul pont
nat.


Fl
Ob
Cl
Hn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B


J
Fl
Ob.
Cl.
Hn
Bsn
Vln.
Vln.
Vla.
Vlc
D.B


Fl
Ob.
Cl.
Hn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB
K
75
Fl.
Ob
Cl.
Hm.
Bsn
Vln.
Vln.
Vla.
Vlc.
DB


Fl.
Ob.
Cl.
Hn.
Bsn.
Vln.
Vla.
Vc.
DB
dolce
Con Sordino
con sordino
con sordino
80
80



30.9.91 Keble College

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Co. Smiths

Turned in the shadow
It is a black diamond
Containing nothing but itself.

The idea dissolves in passion:
The light holds,
Girding the cold centre.

IN SEARCH OF THE QALB

FOR STRING ORCHESTRA

BY

KAREN MARKHAM

IN SEARCH OF THE QALB

FOR STRING ORCHESTRA

BY

KAREN MARKHAM

In Search of the Qalb was composed, at the invitation of the S.P.N.M. for the Manchester Youth String Orchestra during the summer of 1992, and received its first performance at Christ Church, Spitalfields, London on the 6th March 1993 as part of the S.P.N.M.'s 50th Anniversary celebrations.

The work drew its inspiration from a book called A Mystical Journey by the Sufi mystic Bawa Muhaiyaddeen. The book was especially written for young people and describes the imaginary story of a Sufi sheikh taking a group of children on a special journey, during which he reveals to them the disturbing truths of human existence. In addition to this, the sheikh instructs the children on how they can transcend the darker, negative aspects of human nature and hence live a life of true human potential by finding and developing their inner-self.

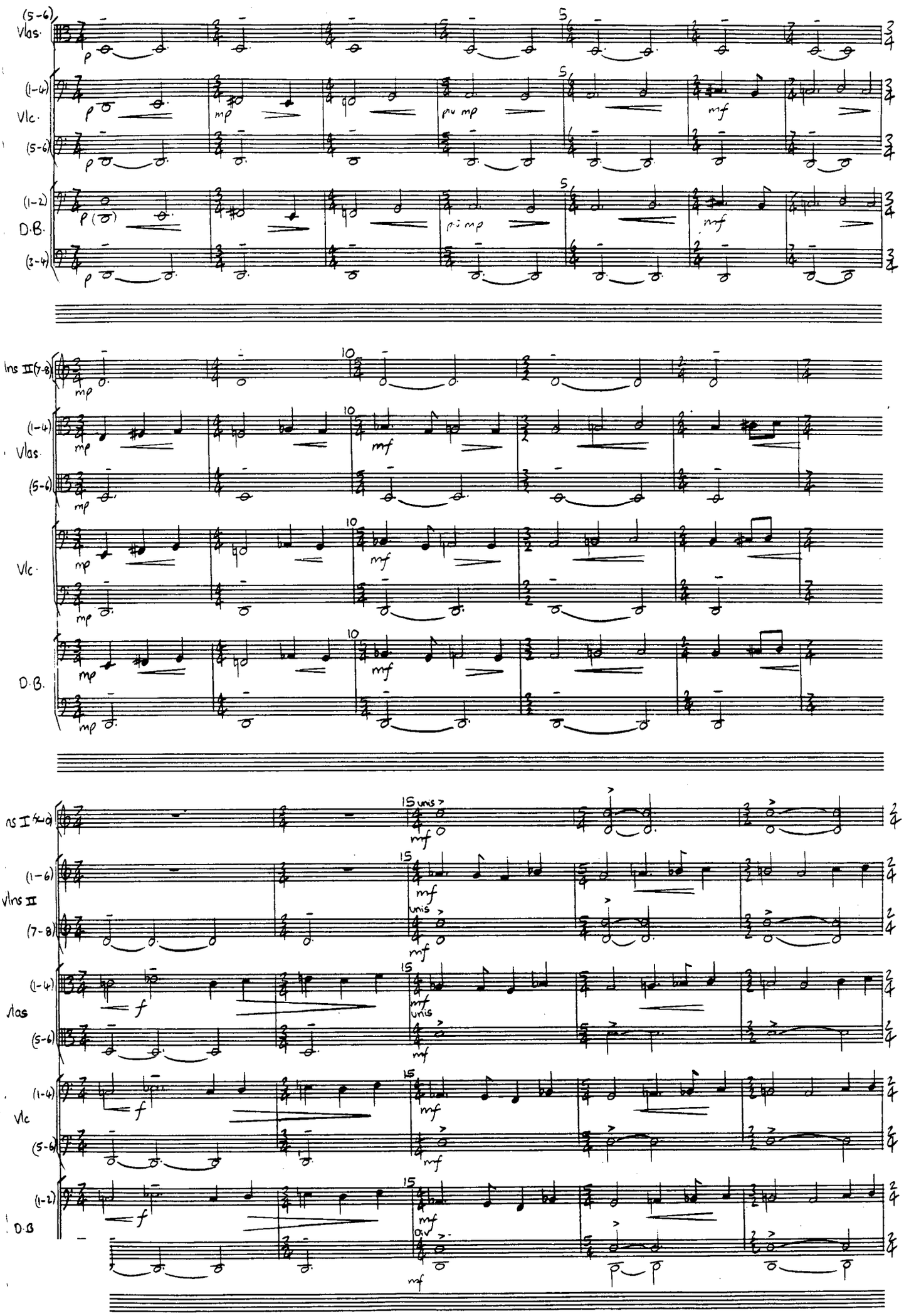
The sheikh refers to this inner self as the 'qalb', meaning 'the heart within the heart of man'. Within this innermost heart is the original source of prayer, a place where man, freed from attachment to race and culture, beholds God face to face, and in calm meditation God and prayer become one.

Strings (10. 8. 6. 6. 4)

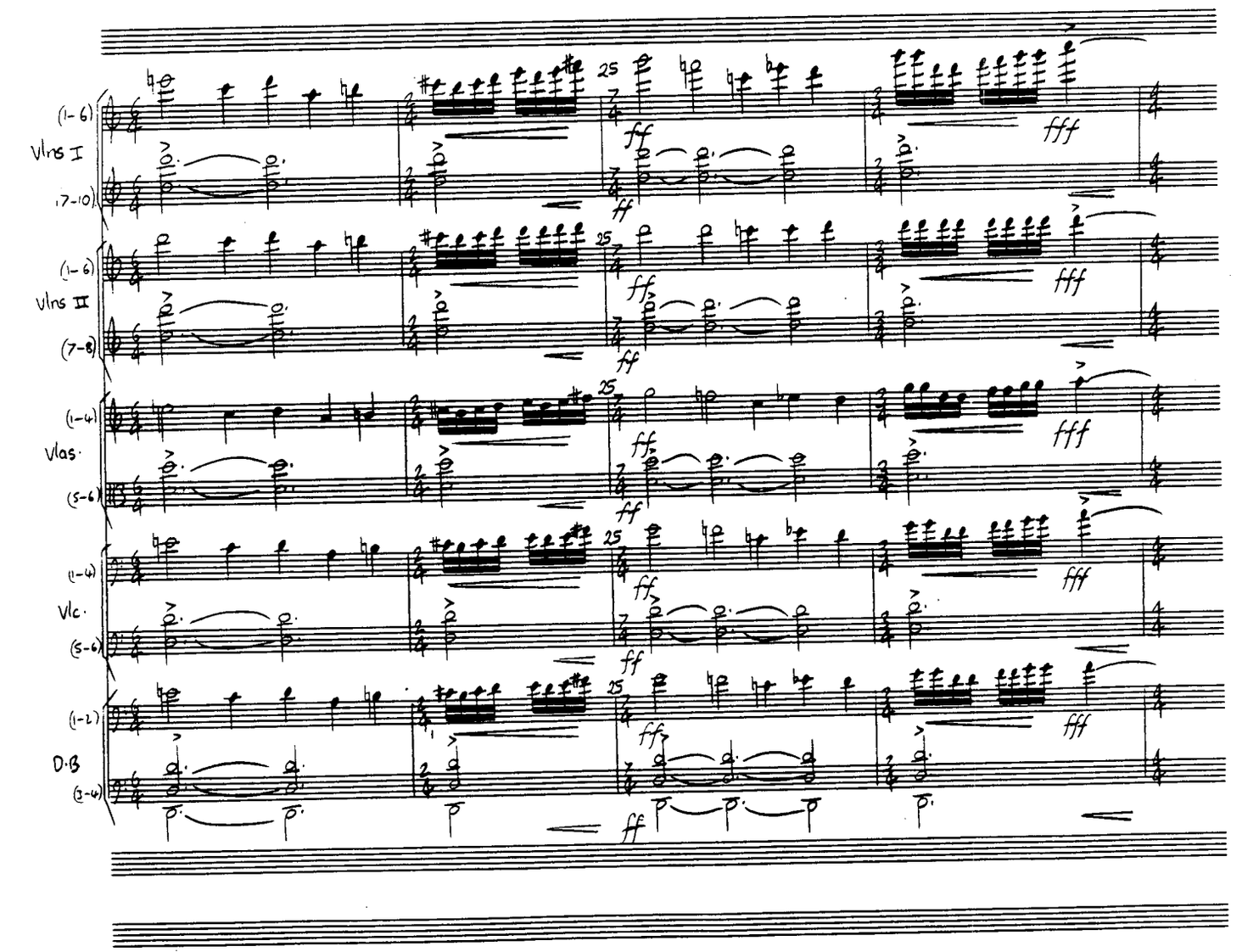
Duration: 15 minutes

In Search Of The Qalb

♩=84







Order Ref. No. 12716

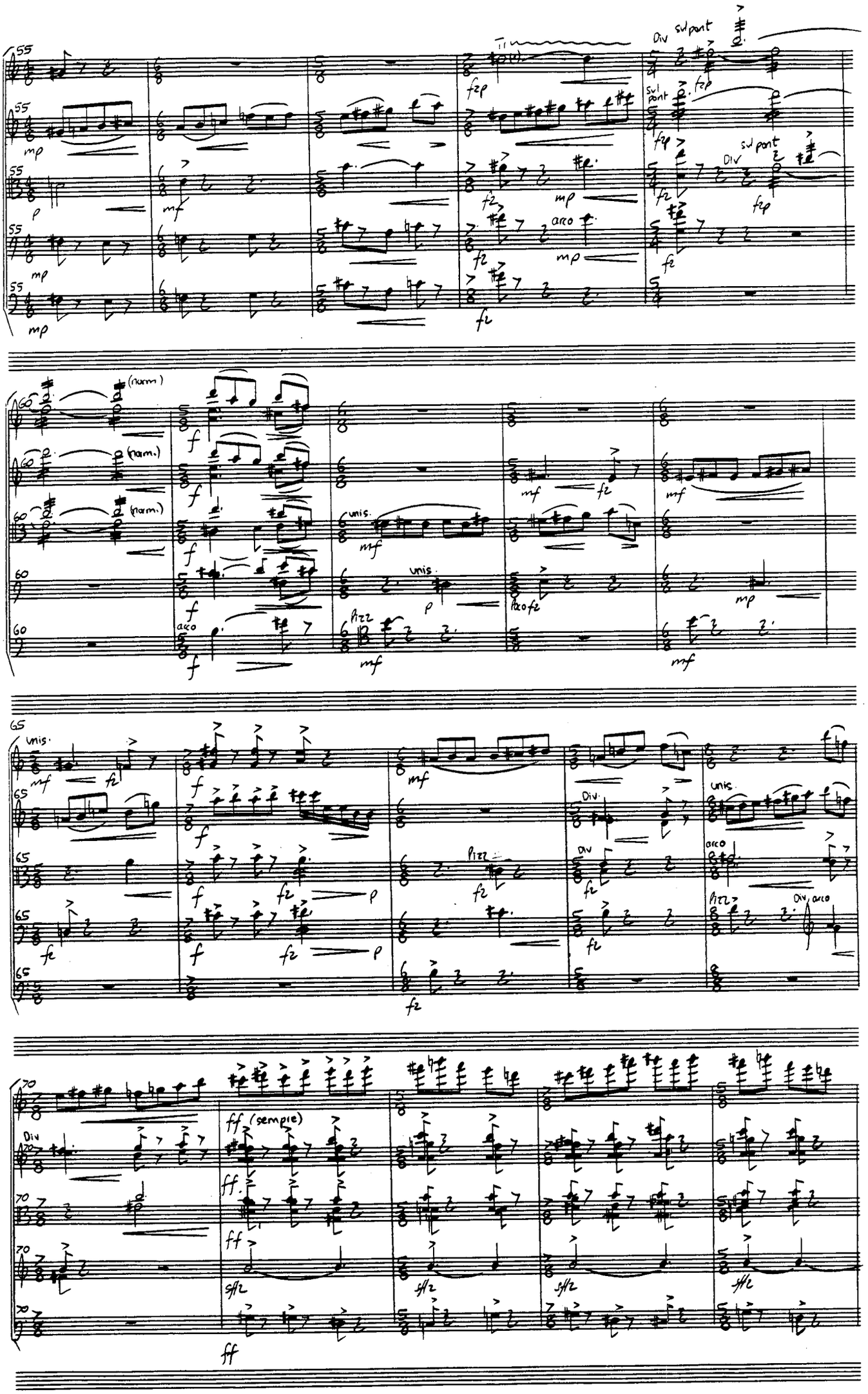

Vlns I
Vlns II
Vc.
D.B.
30
f
ff
fff


Vlns I
Vlns II
Vlas
Vlc.
D.B
35
mf

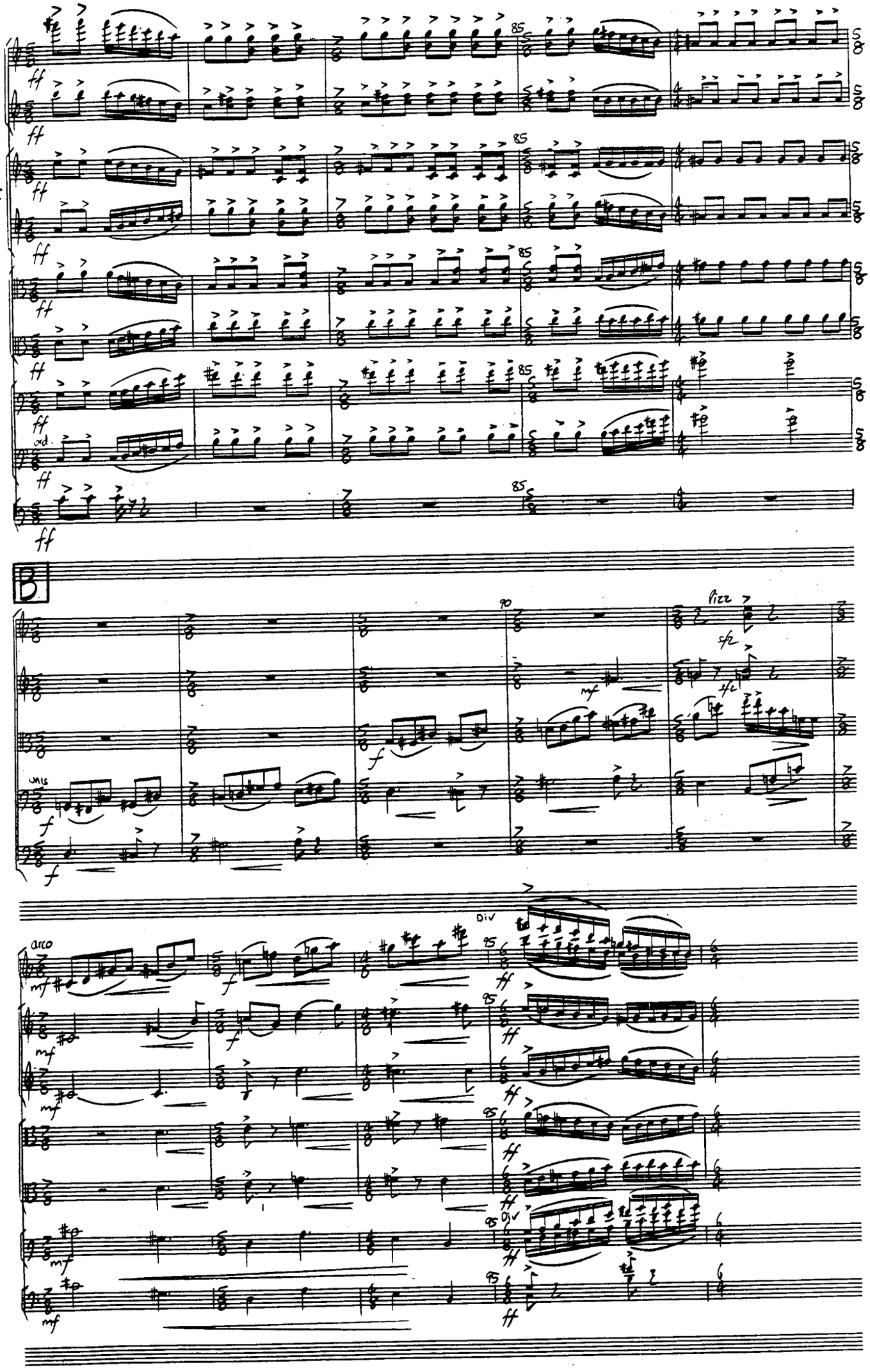

Vlns I
Vlns II
Vlas
Vlc.
D.B
40
mp
mf
f



Order Ref. No. 12718

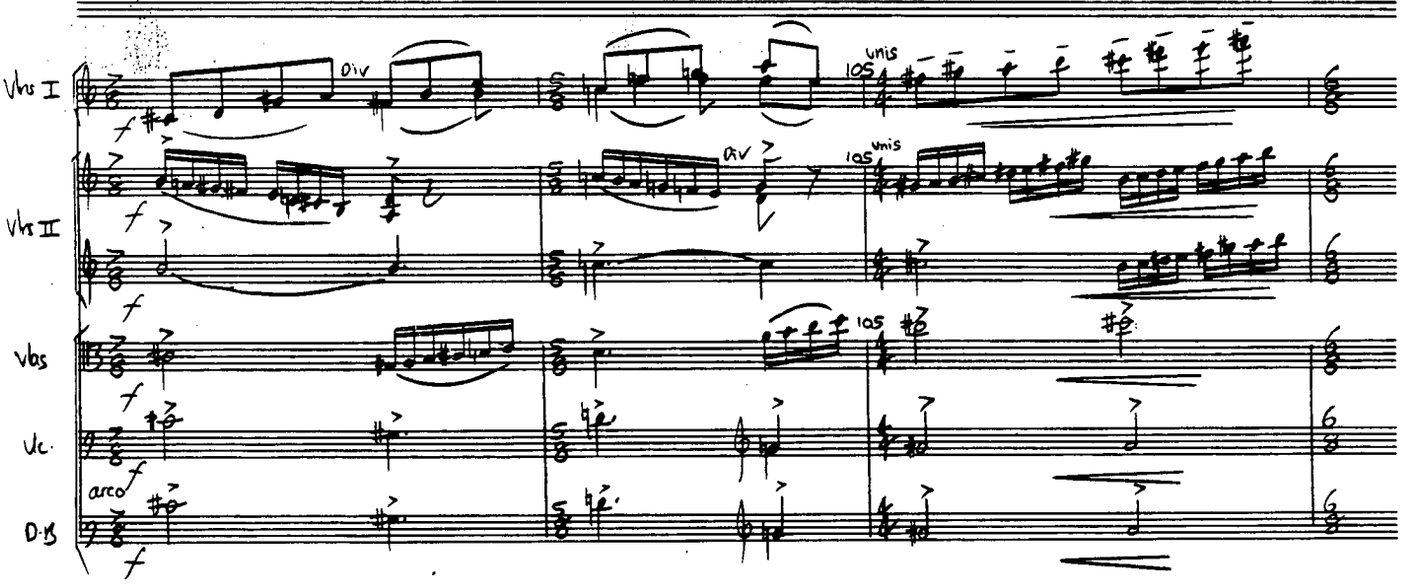

55
mp
mf
fzp
fz
Div
sul pont
arco
60
(harm.)
unis.
Pizz
65
70
ff (sempre)
sffz


Vlns I
Vlns II
Vlas
Vlc
D.B
pizz
arco, sul pont
sul pont
arco
ord.
fzp
fp
ff
f
mf
mp
p


Vlns I
Vlns II
Vlas
Vlc.
D.B
ff
85
B
90
Pizz
sfz
mf
f
Vlns
arco
Div
95

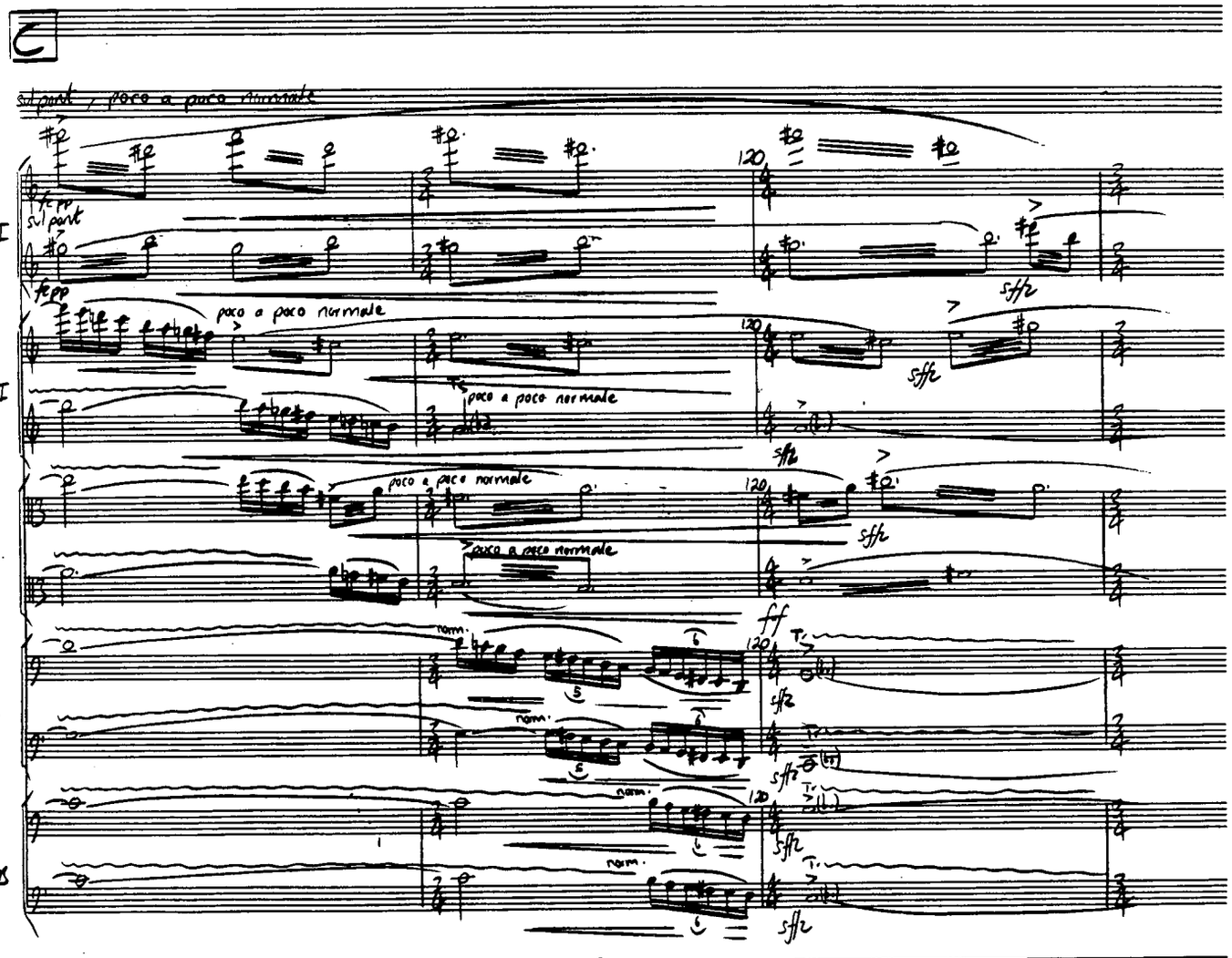

unis
div
mf
fz
sfz
mp
f


Vns I
Vns II
Vas
Vc.
D.B
100
mf
f
fz
sfz


Vns I
Vns II
Vas
Vc.
D.B
div
unis
105
f
arco

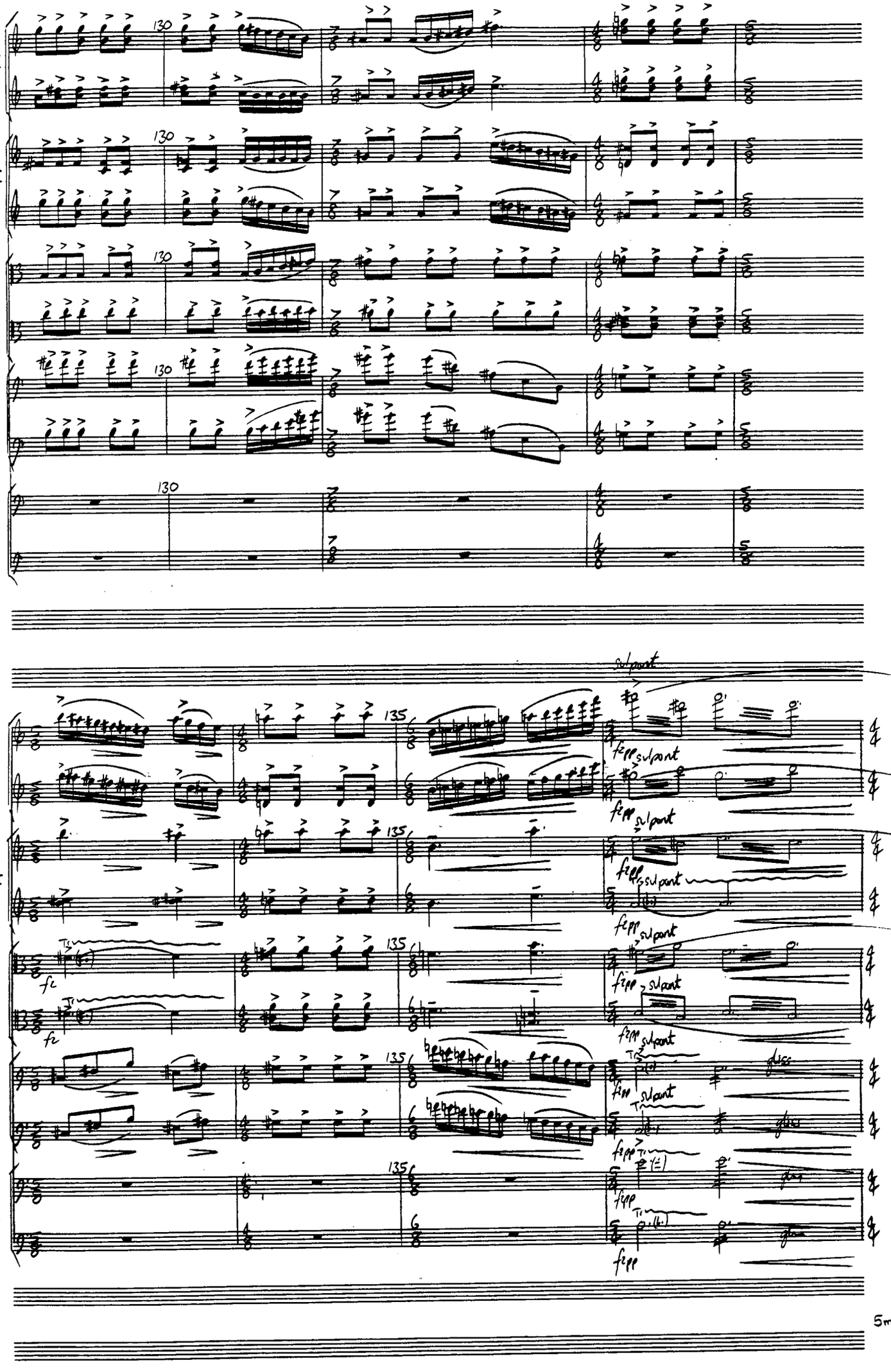

Vlns I
Vlns II
Vlas
Vlc
D.B
ff (sempre)
div
sffz (sempre)
110
1-4
5-8
1-2
3-4
5-6
p
arco
sul port
fzpp
sfz
sfzpp
fizz


115
poco
Tr


sul ponti / poco a poco normale
sul ponti
poco a poco normale
120
sffz
fff
nam.


sul ponte (poco a poco normale)
Vlns I
Vlns II
Vlas.
Vlc.
D.B
sul ponte
norm.
glissando
gliss.
Tr


sul ponte
Vlns I
Vlns II
Vlas.
Vlc.
D.B
norm.
gliss.
Tr



5mins

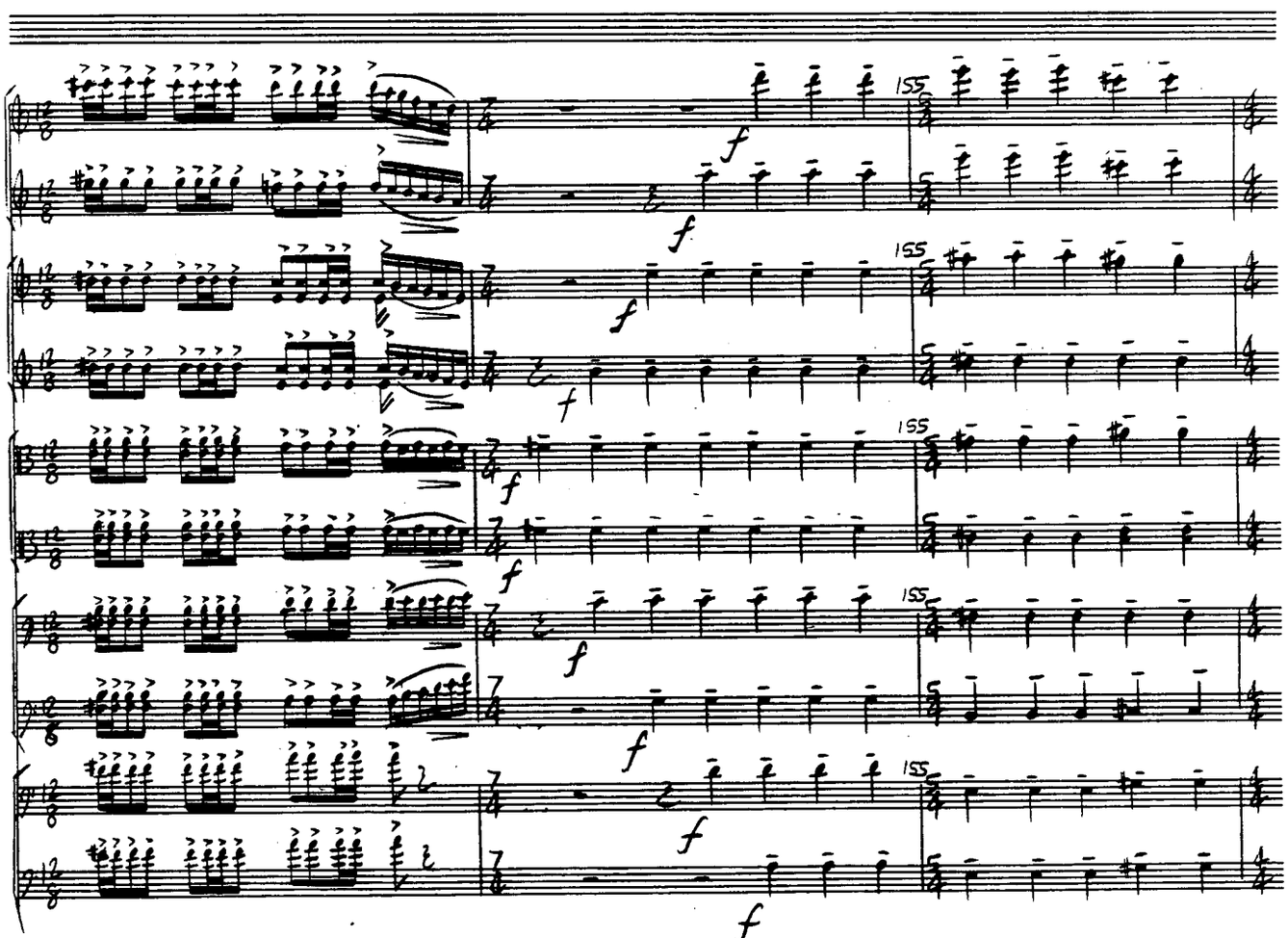
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Vlns I
Vlns II
Vlas.
Vlc.
DB
sul pont
ff
pp
140
norm.



Order Ref. No. 12716

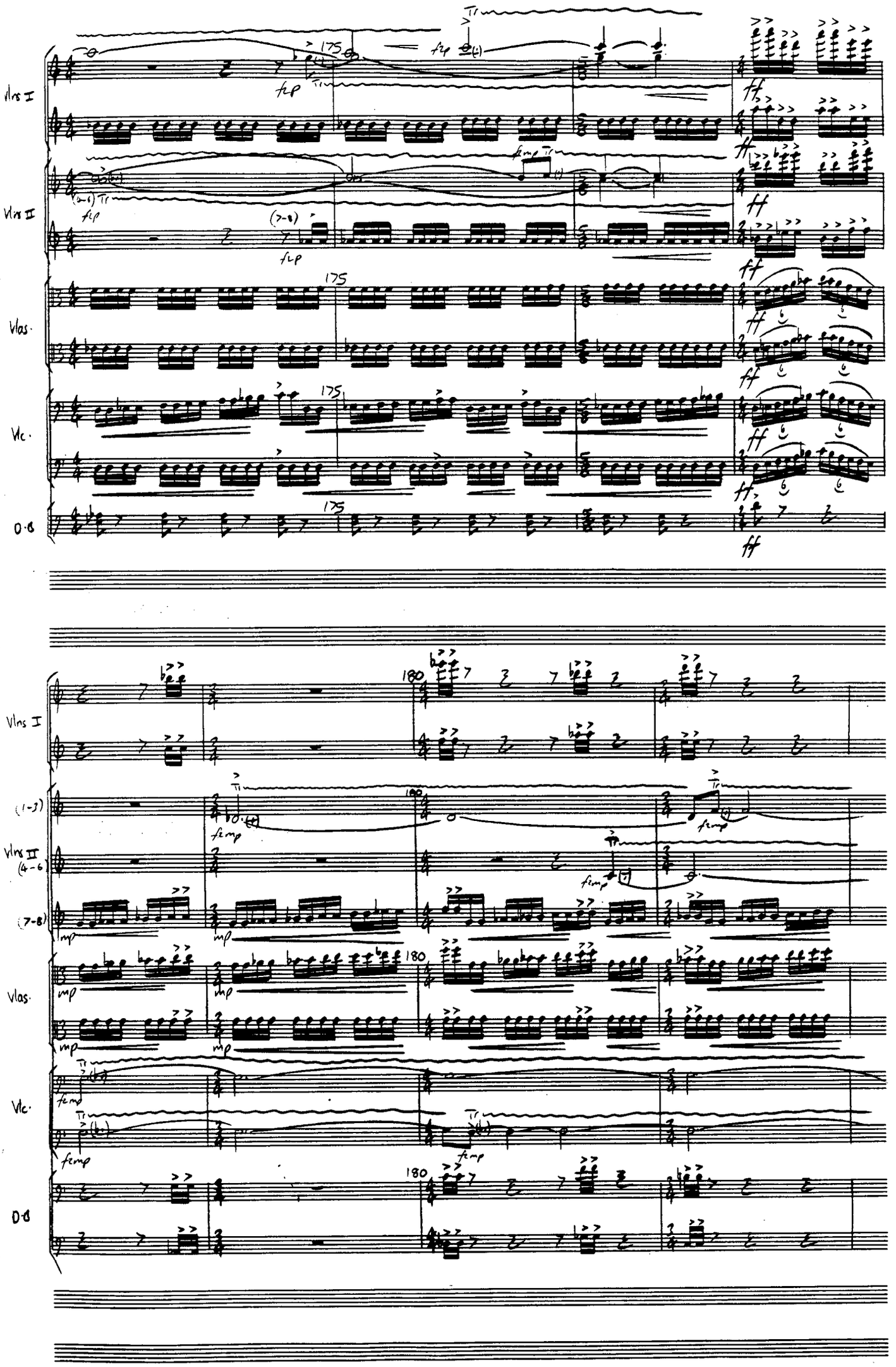




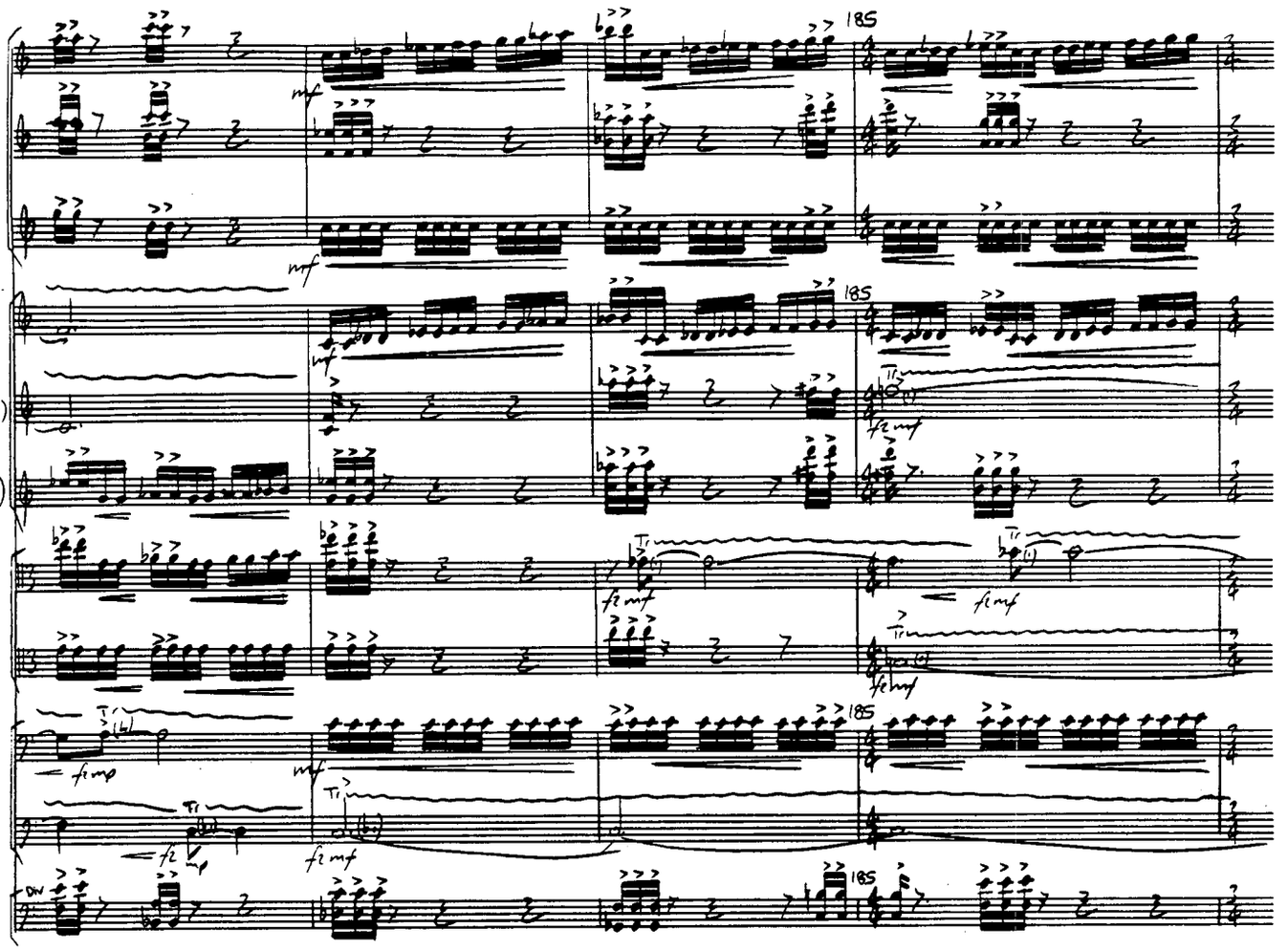
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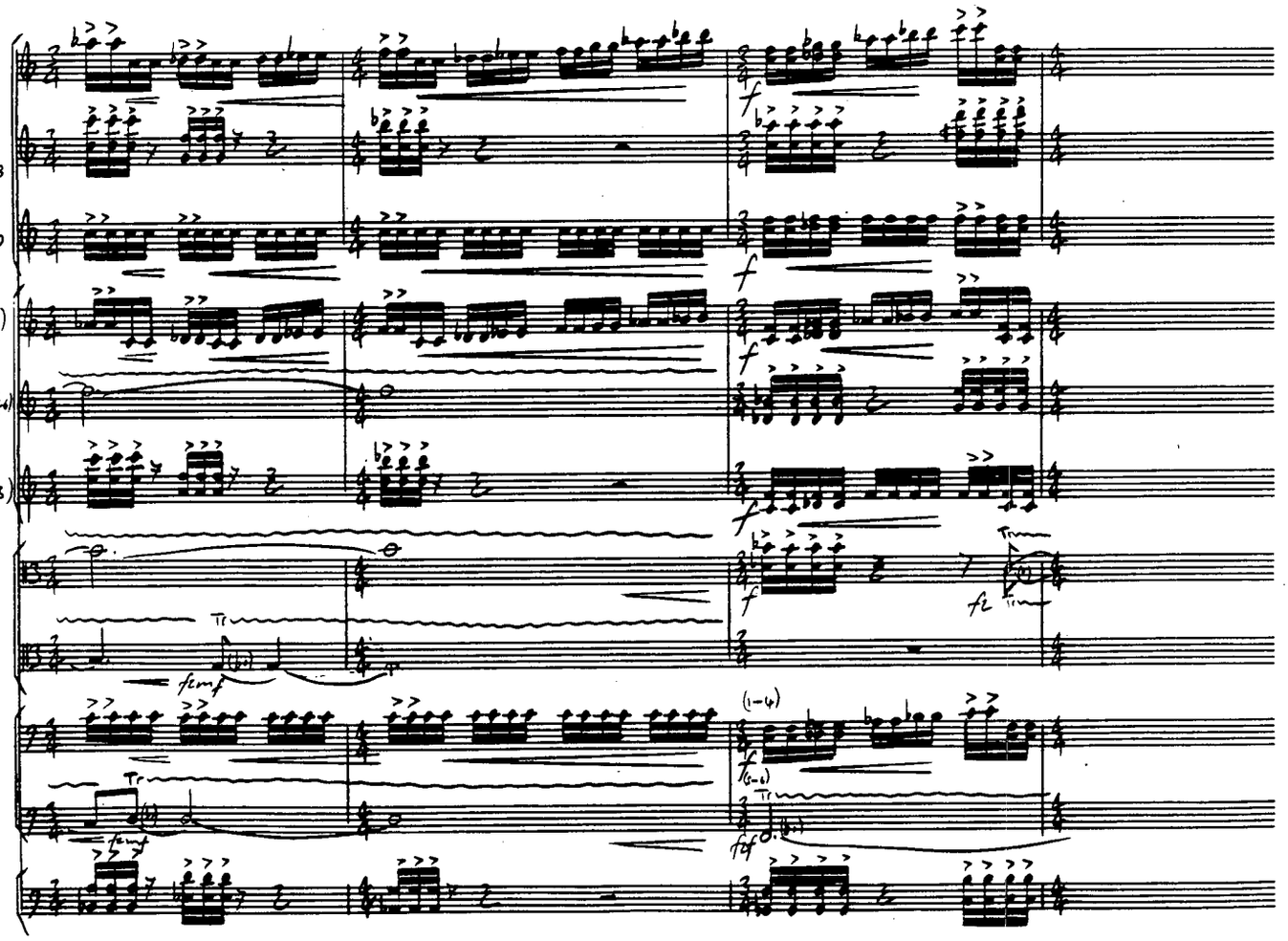

Poco Meno Mosso ♩= 84
(♩.= ♩)
160
Vlns I
Vlns II
Vc.
Cb.
Ac.
Hb.
ff
sffzp
sfz
mp
p


Vlns I
Vlns II
Vlas
1-4
Vlc
5-6
D.B
165
unis
170
(1-4)
(9-10)
(1-3)



2024 PRINCIPIA SCORE-SYSTEM®


185
1-4
Vlns I
5-8
9-10
(1-4)
Vlns II
(5-6)
(7-8)
Vas.
Vc.
D.B.
mf
fz mf


1-4
Vlns I
5-8
9-10
(1-4)
Vlns II
(5-6)
(7-8)
Vas
Vc.
D.B.
f
fz
fz mf
(1-4)
(5-6)



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F
Vlns I
Vlns II
Vlas.
Vlc.
D.B
leggiero
subp
p
200
mp
mf
f



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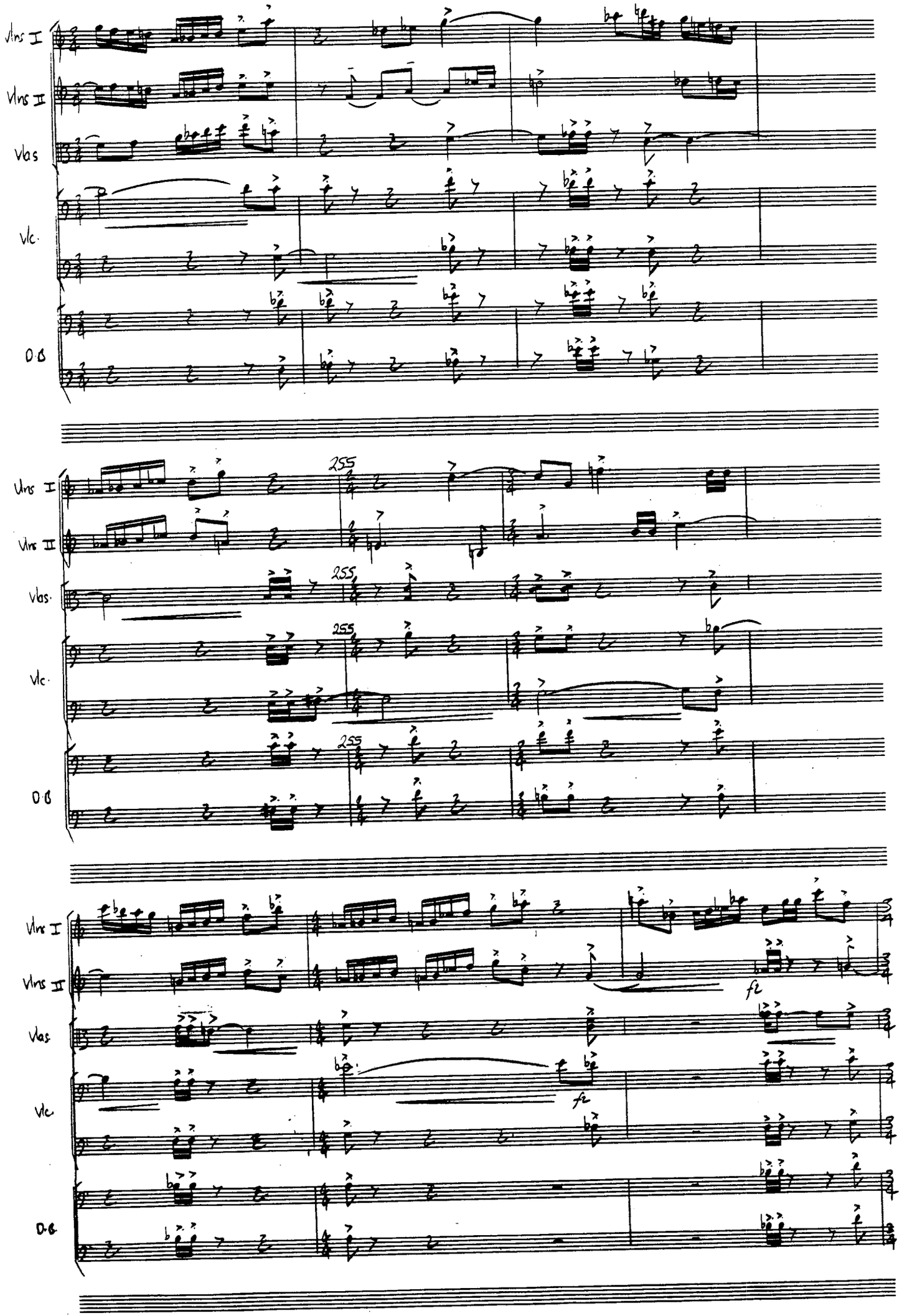
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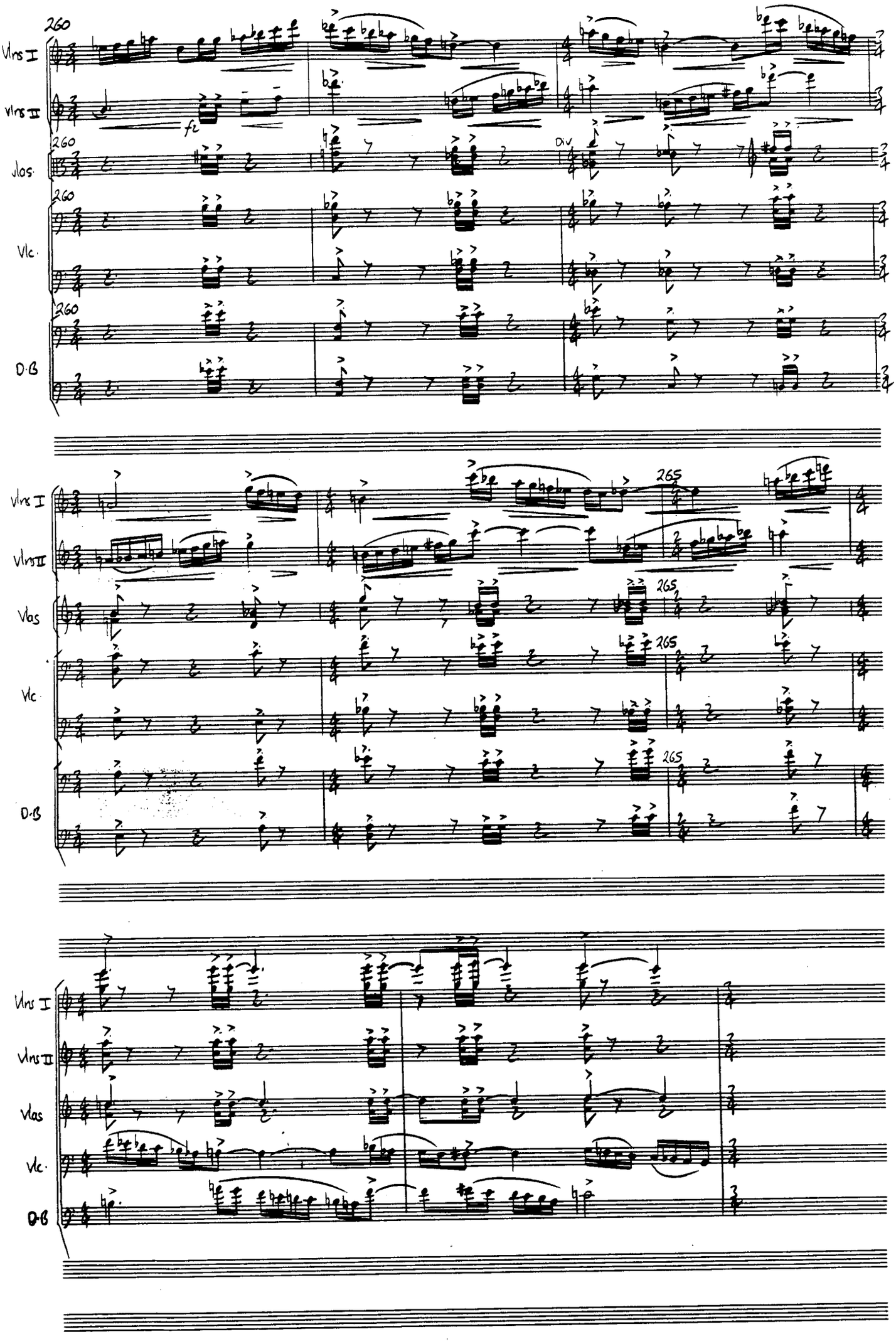

I
II
S
C.
D.B
220
mf
mp
fz
p


Vns I
Vns II
Vlas
Vc.
D.B
225
mf
mp
f
sfz
ff (sempre)


s I+II
Vlns
Vlc.
D.B.
(Alternative part for less advanced players)
230
Vlns I
Vlns II
Vlas
Vlc.
D.B
diminuendo poco a poco
235
(1-4)
(5-6)
(1-2)
(3-4)


Vns I
Vns II
Vlas
Vc.
D.B
240
245
250
Accelerando
Più Mosso ♩=126
sffzp
DV


Vns I
Vns II
Vas
Vlc.
D.B
255
fz



Order Ref. No. 12716



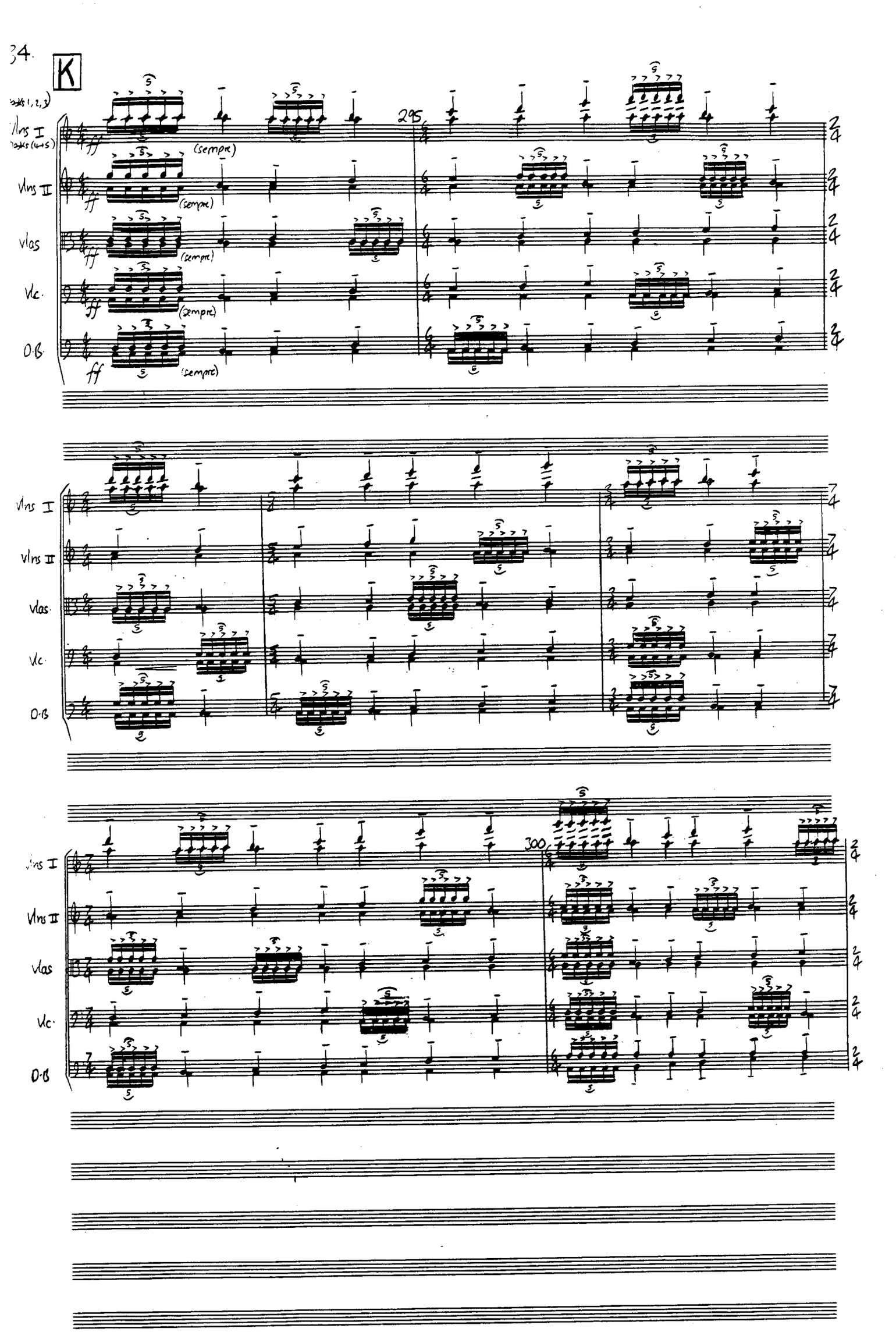
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Vlns I
Vlns II
Vlas.
Vlc.
D.B
Div
diss
sfz
mp
fz



Order Ref. No. 12716

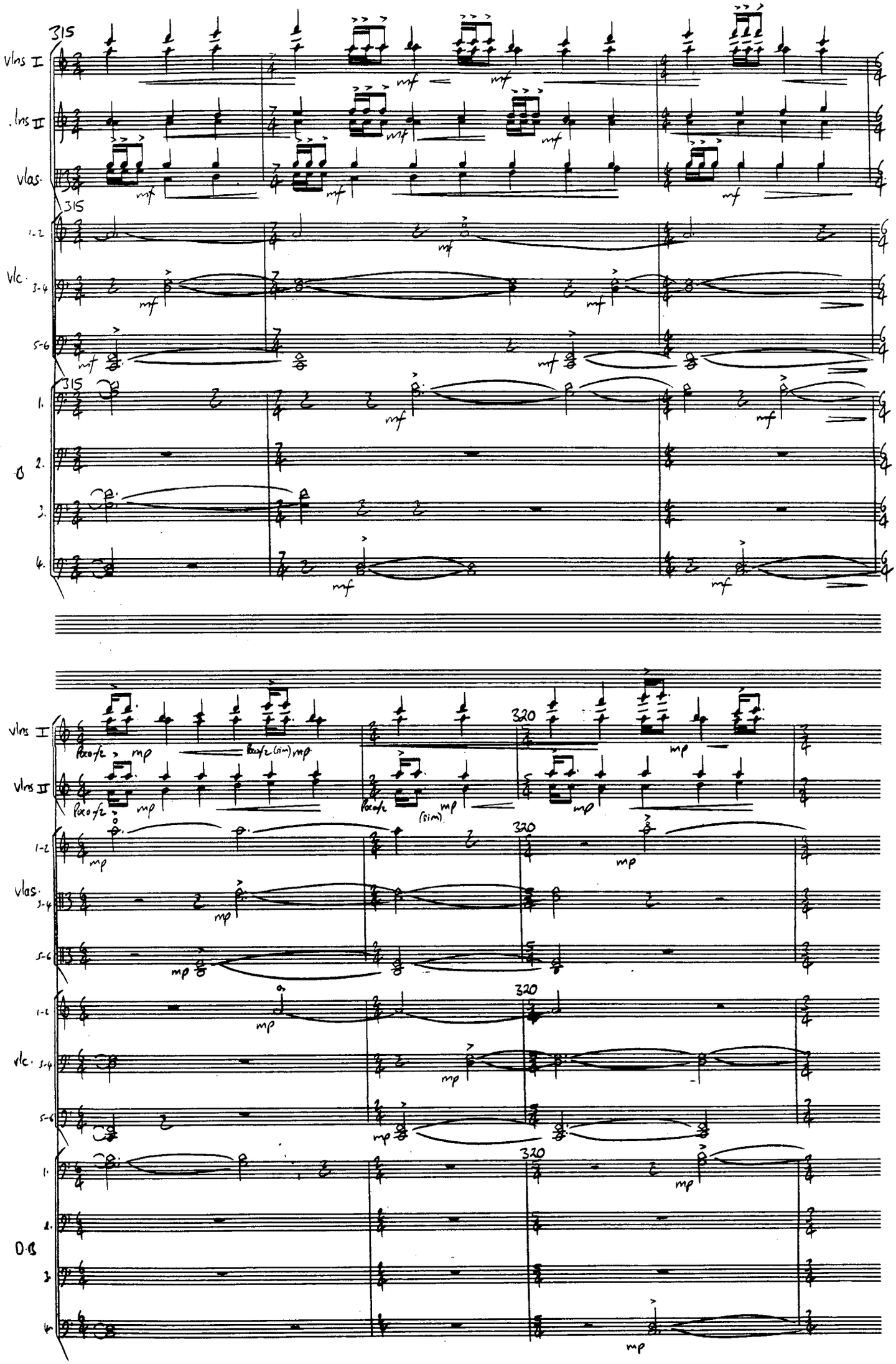

1.2.
3.4
I 5.6
7.8
9.10
Vlns II
Vlas
C.
B
290
Vlns I
Vlns II
Vlas
Vc.
DB



Order Ref. No. 12718


Vlns I
Vlns II
Vlas
Vlc
D.B
305
Vlns I
Vlns II
Vlas
Vlc
D.B
1.
2.
3.
4.


Vlns I
Vlns II
Vlas
Vlc.
D.B.
310
1.
2.
3.
4.
meno fz
mf
fz
f
1-2
3-4
5-6


315
Vlns I
Vlns II
Vlas.
Vlc.
D.B
320
mf
mp
fz
sfz
(sim)



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Vns I
1-2
Vns II
3-4
5-6
7-8
1-2
as
3-4
5-6
1-2
vc
3-4
5-6
1-2
cb
3-4
unis
330
p
pp


Vns I
Vns II
Vlc
DB
Vlas
Vlc.
335
(2.)
ppp
(c) Karen Markham
27. 9. 92 Manchester

COMMENTARY FOR PHD COMPOSITION PORTFOLIO

UNIVERSITY OF DURHAM

OCTOBER 1993

KAREN MARKHAM

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DECLARATION

I declare that the compositions contained within my portfolio are my own unaided work,and have not been previously submitted for a degree in this or any other university.

INTRODUCTION

My portfolio of compositions consists of eight works composed between the summer of 1988 and the autumn of 1992.While writing them there have been four major compositional preoccupations which have formed the basis of my technique;the organization of linear and harmonic material,a concern for rhythmic vitality and rhythmic pacing through the control of bar structure and individual part movement,the development and contrast of texture and a concern for large scale form.

Although I have been preoccupied with developing these four areas of my technique,the musical processes I have employed have been used as a means to create as coherent and interesting a musical experience as possible,and have always served the emotional, poetic or dramatic inspiration for each work.

There are many non-musical themes that have influenced both the macro and the micro aspects of my work,the most important being that of circling,rotation,revolution,spiralling.I have always had an intimate affinity with the cyclical nature of life,the continual rotation of years,seasons,months weeks,days;and yet I have come to realize that although life is cyclical,it is always accompanied by a process of growth and change.This spiralling action has become an important driving force in my music and is used as a compositional device to generate pitch variety,harmonic movement,textural intricacy and large scale form.

It is when I am walking in the mountains that I feel closest to

nature and the universal time dimension of life.I have drawn much inspiration from my many wanderings in the Lake District, Northumbria,Scotland and more recently in the Pyrenees.The magnificent variety of colour,texture,line and contour that combine to form a landscape have encouraged a musical concern for recreating these things,and the need to communicate a sense of balance,beauty and harmony is a very strong undercurrent to my compositional thought.

My experiences of walking in the Lake District naturally led me to discover the poetry of William Wordsworth,and I was especially drawn to his three epic poems;The Recluse,The Prelude and The Excursion.These provided the poetic stimulation for my orchestral work Visions Of A Wanderer.From Wordsworth I soon discovered the poetry of Charles Tomlinson,whose work has provided the poetic inspiration for Amber Shadows,Circling The Cold Centre and How Still The Hawk.

While a postgraduate student in Durham,I lived in a multi-cultural house that contained a mixture of English,Iraqi, Palestinian,Israeli,Turkish and Chinese students.It was a time of great learning when the boundaries of culture and religion were weakened and there was much solidarity when various members of the community were directly affected by the military actions of their political leaders,such as the massacre in Tiananmen Square.The harsh realities of living in constant fear of an oppressive regime were made clear to me when a Kurdish friend told me of his experiences as a seventeen year old soldier in the Iran-Iraq war and his subsequent desertion.Having heard the many

tales from my Arab and Chinese friends,my appreciation of the strength of the human spirit to create,to communicate,to work,despite the shackles of political oppression deepened,and when I came to write Sajudis,How Still The Hawk and In Search Of The Qalb their voices and tales provided an immediate emotional stimulus for me.

How Still The Hawk was the first work to be conceived and completed while I was Composer-In-Residence at Radley College.The sudden move from an intense,intellectual,university environment to a relatively intellectually relaxed school environment had a dramatic effect on my compositional outlook.I found myself questioning the intellectual and practical demands of a work such as Whirligig,and was forced to adopt a simpler compositional style in order to write music which the boys could perform.The result was Circling The Cold Centre which contrasts music of an expressive lyricism with music of a minimalist character.

My work with children continued after leaving Radley College when I became Composer-In-Residence at the Royal Northern College Of Music Junior School,and was invited by the SPNM to compose a work for the Manchester Youth String Orchestra in the summer of 1992.The result was In Search Of The Qalb.This work was inspired by many things;my experience of walking in the Pyrenees,the book A Mystical Journey by the Sufi Mystic Bawa Muhaiyadeen,pictures of the Kurdish refugee camps during their persecution by the Iraqis and a development of my interest with cycles and spirals to generate a large scale progressive form.In addition,this is my first work to affirm a fundamentally different direction in my

musical development.Both because I was writing for less experienced performers and as a natural outcome of my compositional thinking during the year prior to writing In Search Of The Qalb,I found myself rediscovering one of the most fundamental foundations of music,the seven note modal scale.My new task seemed to be to explore the harmonic,motivic,textural and formal possibilities of a fundamentally modal style and it is with this that I am presently preoccupied.

PIANO SONATA

The Piano Sonata consists of two movements composed during the summer and winter of 1988.The idea of writing a piano sonata had grown with me for about a year before actually commencing work on the piece.As an undergraduate my study of Beethoven's piano sonatas and especially of Liszt's Sonata in B minor had provided a fundamental foundation on which to build my own work.Other works that were influential to me at the time of conception were Liszt's Tarantella,Debussy's L'isle Joyeuse and Szymanowski's Masques.Study of these works had impressed upon me the intent to write a work that would meet the technical and musical virtuosity of a concert pianist,while exploring the colouristic potential of the piano,exploiting its capacity for repeated note figurations, percussive chords,resonance and singing tone.

First Movement

Classical sonata form is concerned with the musical and dramatic tension created by the statement and development of contrasting musical ideas and their tonal regions.In my Piano Sonata very clear ideas can be distinguished which are stated and developed to create a dramatic form.

In the first movement all my material came from two initial pitch sets:-

A

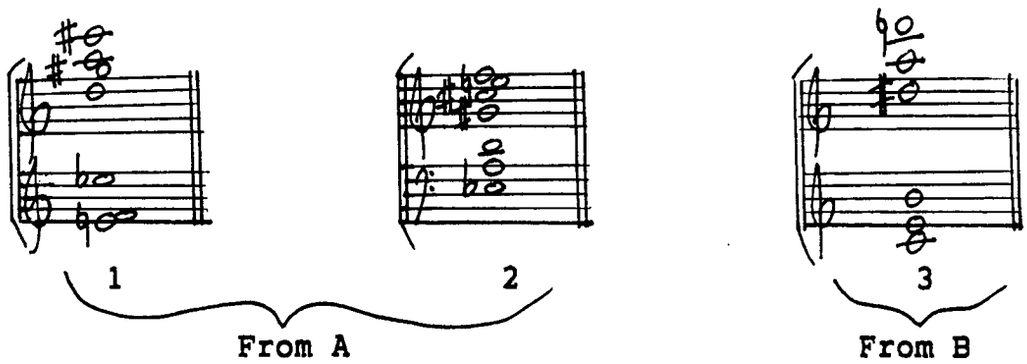


and

B



After much sketching and exploration of the motivic and harmonic potential of these two groups of notes I created three fundamental chords:-



The processes I used to extend and develop these three chords are very important in that they have continued to provide the foundation of my harmonic thinking ever since.These fundamental processes are:-

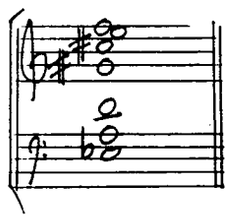
1. The combination of a chord with its mirror image.
2. The generation of harmonic movement within a particular harmonic area by working through a set of transpositions of the particular chord in use.
3. A process of extension and change of a chord by a repeated process of intervallic modulation.

The first two processes can most clearly be seen during the "exposition" of the movement (Lento,bars 1-10,Agitato,bars 11-21,Allegro,bars 22-50 and Andante Espressivo,bars 51-59).

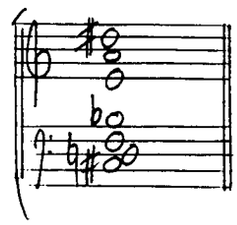
Lento (Bars 1-10)

The work begins with a slow,dark introduction based upon the superimposition of chord 2 with its mirror image and then working through a transposition grid of these two harmonic forms:

chord 2



chord 2'



fundamental

mirror image



Transposition grid

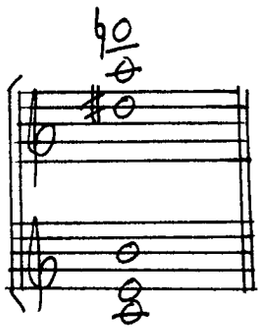
When forming a transposition grid of a chord,I tend to transpose it by the intervals that are already within it.Hence one can see that the transpositions of chord 2 move from the fundamental on Eb to A,D,G#.C# F and E .In parallel to this,the transpositions of chord 2' move from the fundamental on C# to D,F,Bb,E,A and D#.Because the two forms of the chord have a different ordering of intervals within them,the superimposition of fundamental with mirror image gradually creates a degree of harmonic tension and movement as the two sets of transpositions are simultaneously worked through.

Looking at the first bar,one can observe that the notes from chord 2 are used in the bass and middle register of the piano,the notes from chord 2' in the upper register.I maintain this

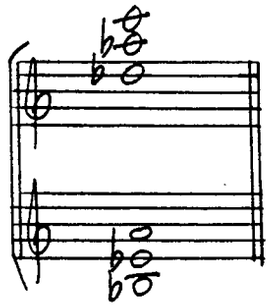
registral distinction throughout these first ten bars which gradually work through the set of transpositions (one transposition per bar) until a small climax is reached in bar 8, when the first three notes of the final transposition of chord 2 (E,Bb,Eb) are simultaneously sounded with the last three notes of the final transposition of chord 2' (F#,B,F).

Agitato (Bars 11-21) and Allegro (Bars 22-50)

The "exposition" really begins from bar 11 when the Agitato and Allegro music combine to form the "first subject".The motivic ideas for this subject came from a rearrangement of the notes of chord 2 and chord 3:



Chord 3

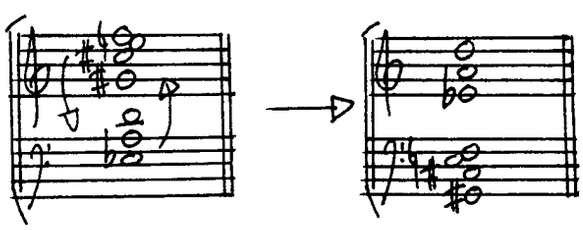


Chord 3'
(mirror image)





(Agitato motivic material)

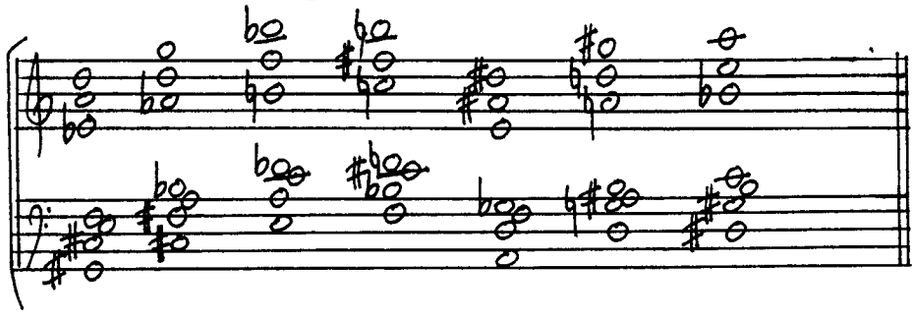


Chord 2 Chord 2b

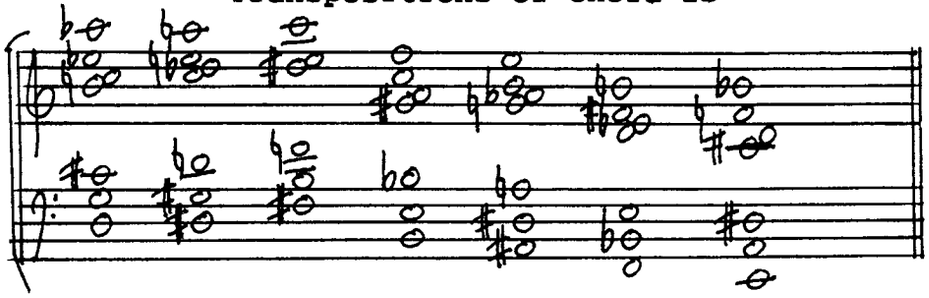


(Allegro motivic material)

From the beginning of the Agitato to the Allegro there is a gradual weaving of the Allegro motif into the Agitato music,until it takes over and we have a full statement of the Allegro idea.To generate harmonic movement a similar process to that employed for the introduction is used;transpositions of chord 2b are combined with those of its mirror image (chord 2b') to create an intricate,forward moving harmonic texture:

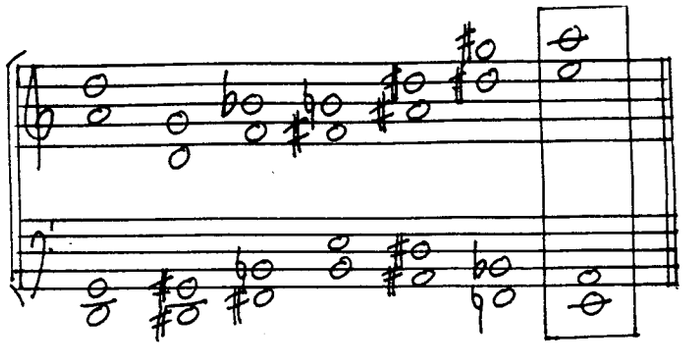


Transpositions of chord 2b



Transpositions of chord 2b'

Superimposing the transpositions of 2b above those of 2b' gives, at the outer ranges of the composite harmony,a progression of fourths:



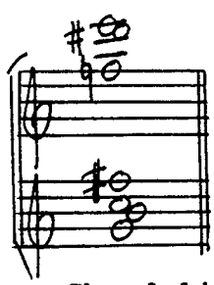
which finds its resolution when the two outer extremes land on the fourth,(E-A).This progression can be clearly heard towards the end of the Agitato and again towards the end of the Allegro. Both times the importance of the note E comes into focus,and it is this pitch which becomes the tonal centre of this movement.

Andante Espressivo (Bars 51-59)

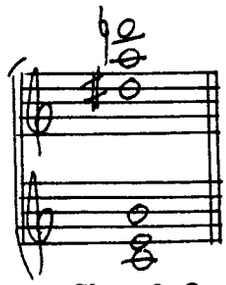
The music to this section is much more lyrical and expressive and derives all its material from transpositions of chord 1 and its mirror image,and of chord 3 and its mirror image:



Chord 1



Chord 1'

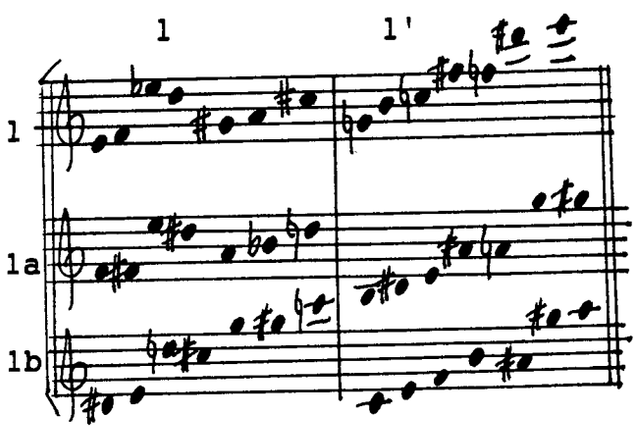


Chord 3



Chord 3'

Here are the first few transpositions for each chord:





The passage works its way through the transpositions in a cyclic

manner;1,3,3',1' / 1a,3a,3'a,1'a / 1b,3b,3'b,1'b etc until all the transpositions have been employed.

Lento (Bars 60-62)

This section provides a short introduction to the "development section",it contains elements of all the previous motifs,woven into a pianistic collage until the agitato motif propels the music into the Allegro.

Allegro (Bars 63-83)

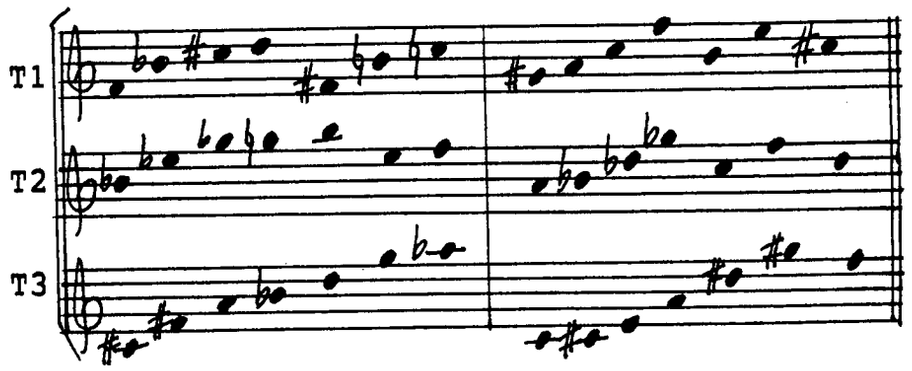
The music in this section extends and develops the previous Allegro music.Once again a grid of transpositions is used to generate the forward harmonic movement,the transposition of chord 2b this time beginning on C# (instead of G# in the previous section).It is interesting to note that the first four notes of chord 2b (G ,C#,E and F) form the starting point for subsequent transposition grids employed as the development of the Allegro motif proceeds:



Transposition grid used for bars 63-77



Transposition grid used for bars 78-84,and 138-154

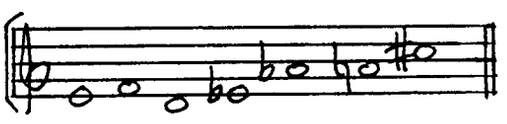


Transposition grid used for bars 155-175

Andante Espressivo (Bars 84-91) and Vivace (Bars 92-137)

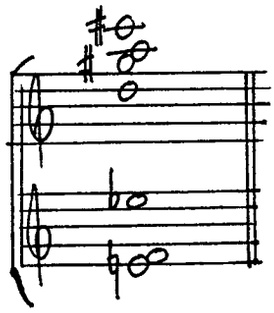
The return of the Andante Espressivo begins with a restatement of chords 1,3 and 3',and goes on to develop this music by performing a succession of intervallic modulations on chord 1 and turning the motif into a lively Vivace which eventually propels the music into the climactic Poco Meno Mosso.

Writing the notes to chord 1 down in a linear fashion,gives:



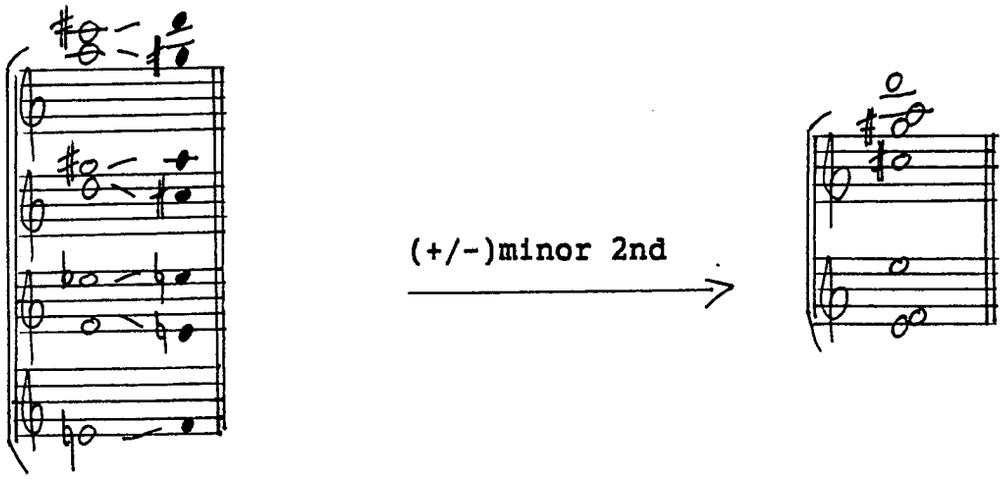
the intervals between successive notes being;a minor 2nd,minor 3rd,(minor 2nd),perfect 4th,(minor 2nd),and major 3rd.Using these intervals I intervallically modulated chord 1 to produce a

succession of new chords,which are all related to the fundamental:

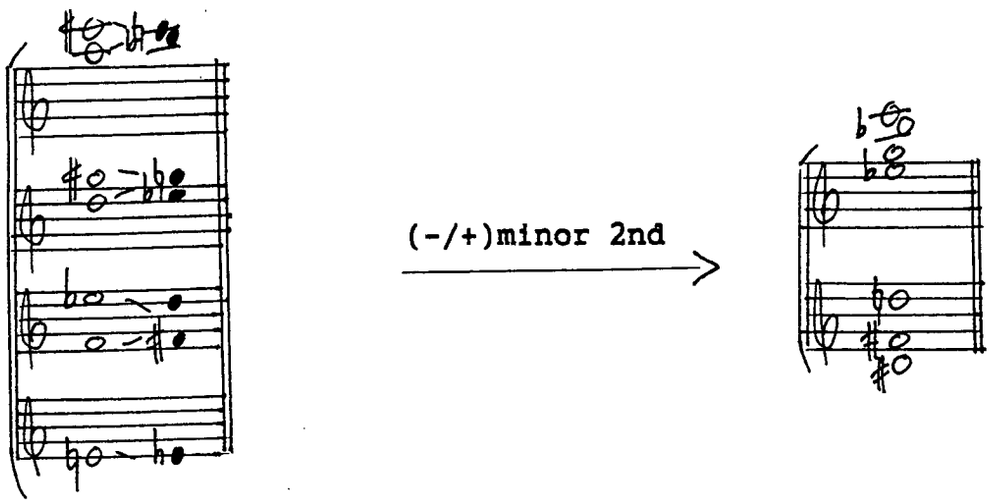


(Chord 1)

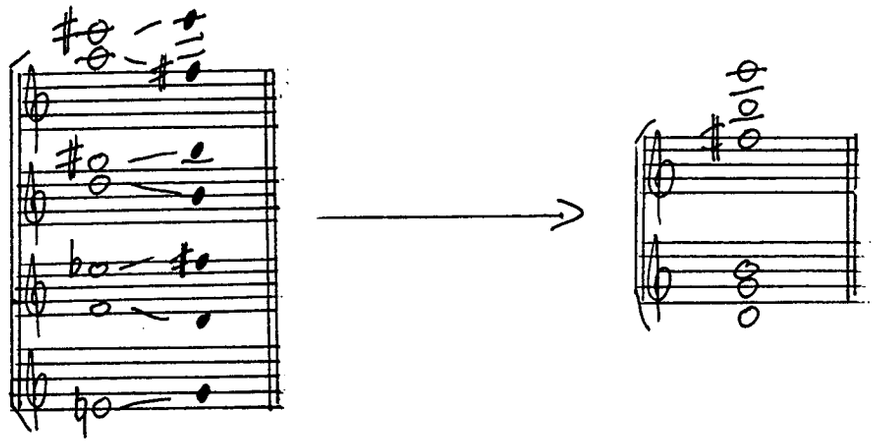
By modulating alternate notes of chord 1 up or down a minor 2nd, starting with the top note and working down to the bottom,one arrives at a new chord:



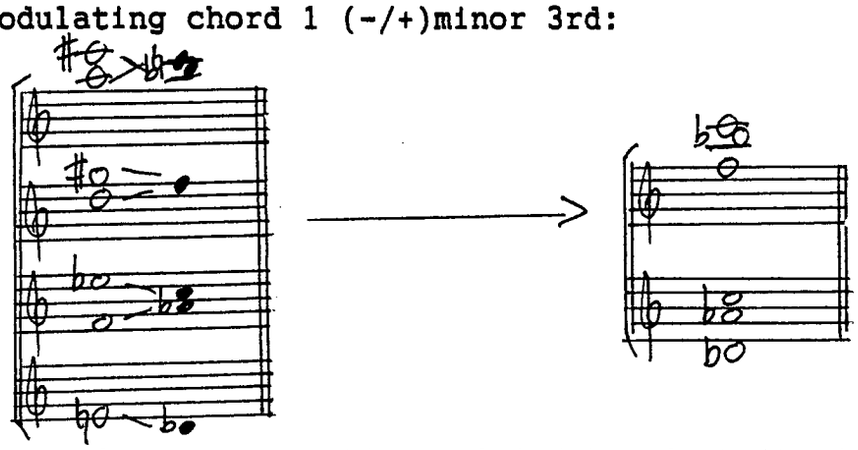
Performing the operation again ,but this time beginning by modulating the top note down a minor 2nd and working alternately through the chord,down or up a minor second,one gets:



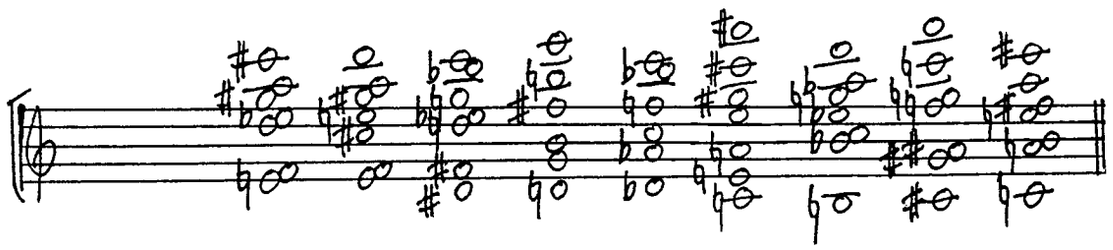
Modulating chord 1 (+/-)minor 3rd:



Modulating chord 1 (-/+)minor 3rd:

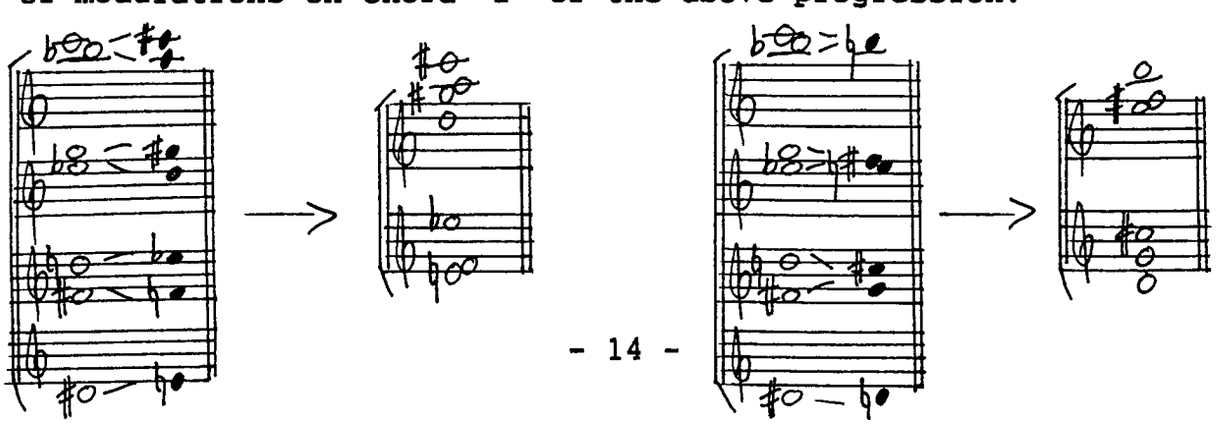


By performing operations of (+/-)perfect 4th,(-/+)perfect 4th, and (+/-)major 3rd,(-/+)major 3rd on chord 1,I eventually obtained the following progression of nine chords (the fundamental and its intervallically modulated forms):

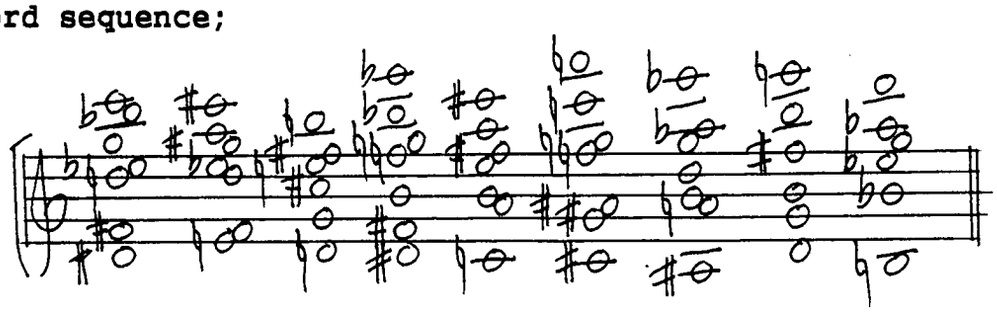


Fundamental 1 2 3 4 5 6 7 8 9

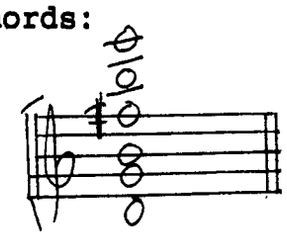
To compose the Vivace music I proceeded to perform the same set of modulations on chord "2" of the above progression:



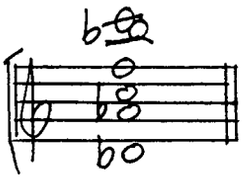
continuing the process of intervallic modulation to give the chord sequence;



(which can be found in bars 92-100).I performed the same process on chords:



and



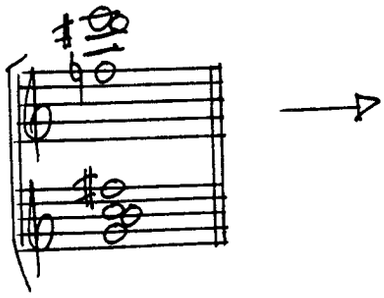
before the music propelled itself into the Poco Meno Mosso.

Poco Meno Mosso (Bars 138-188)

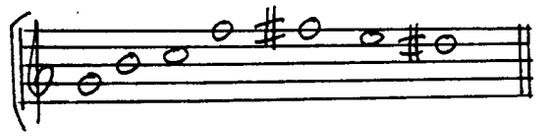
This section represents the climax of the movement and consists of the superimposition of the three main characters of the piece;the augmented 4th - perfect 4th motif characteristic of the bass of the Lento introduction,the chromatic twisting idea and repeated note character of the "first subject" and the semiquaver,arpeggiated motif characteristic of the Andante Espressivo.Not only are the characters of these three ideas superimposed,but the pitch material from which they are derived is a continuation of the transpositional or intervallic modulatory process employed up to this moment in the work.

A study of the harmonic sketch made for bars 138-177 of this

section will reveal that the uppermost register is derived from a seven note chord,the middle register from a scalic collection of notes and the bass from the superimposition of augmented 4th and perfect 4th.The uppermost chords have been derived by performing the process of intervallic modulation on the mirror image of chord 1 (chord 1'),using the succession of intervals to be found in this chord as the intervals of modulation,hence:

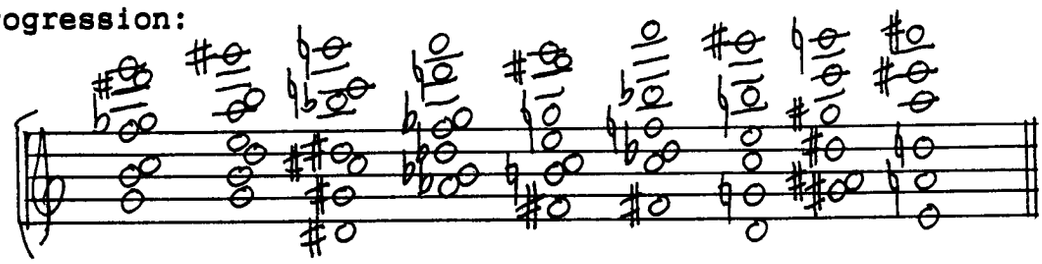


Chord 1'



which consists of major 3rd,minor 2nd,perfect 4th,(minor 2nd),Major 2nd (minor 2nd).

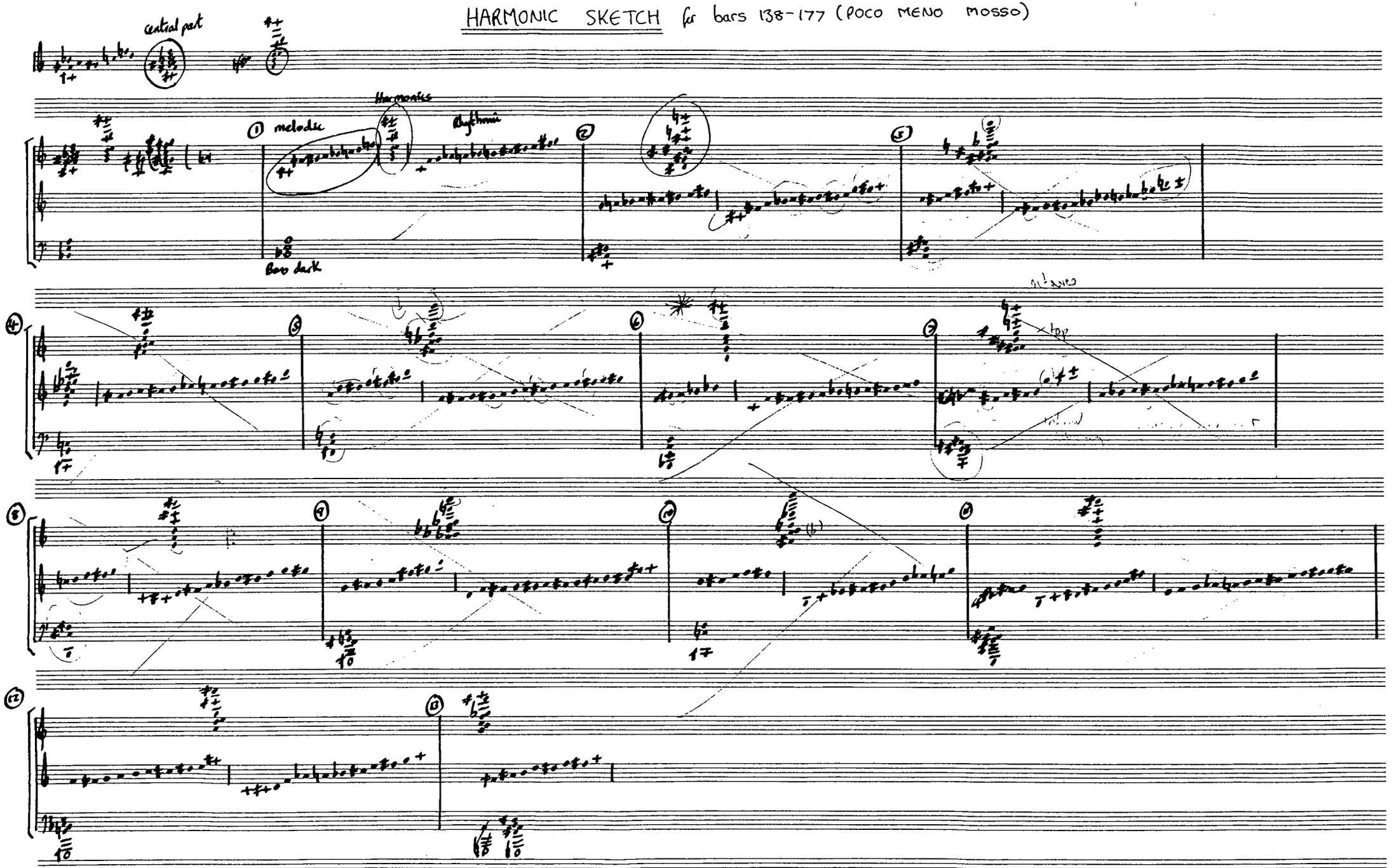
By performing the series of modulations;(+/-)major 3rd,(-/+)major 3rd,(+/-)minor 2nd,(-/+)minor 2nd,(+/-)perfect 4th,(-/+)perfect 4th,and (+/-)major 2nd,(-/+)major 2nd on chord 1' I obtained the progression:



These chords can be clearly seen on the top stave of my harmonic sketch.

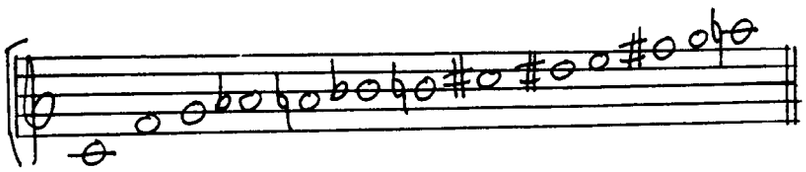
The chromatic notes on the middle stave were derived from a combination of the notes to be found in the successive transposition grids of chord 2b,and its mirror image.If one glances back to the first part of the transposition grid for chord 2b starting on E,and looks at transposition T3,and then

HARMONIC SKETCH for bars 138-177 (POCO MENO MOSSO)



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combines the notes of the transposed fundamental with those of the transposed mirror image one obtains the scale:

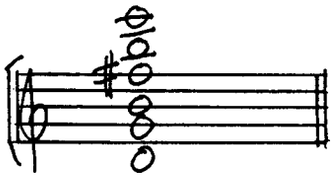


to be found on the middle stave of sketch bar 1.

A similar process was used for the rest of this transposition grid and the next one beginning with pitch F,to provide the chromatic semiquaver movement in the middle register.(The bass notes were derived from successive transpositions of chord 2)

Before the work winds down to a repeat of the opening slow introduction,we are reminded of the expressive nature of chord 3 which has undergone a process of intervallic modulation similar to what I have discussed with regard to chords 1,and 1' to produce the calming Affetuoso section.

At the very end,the primary chords of 1,3 and 3' are again stated,but this time with the addition of:



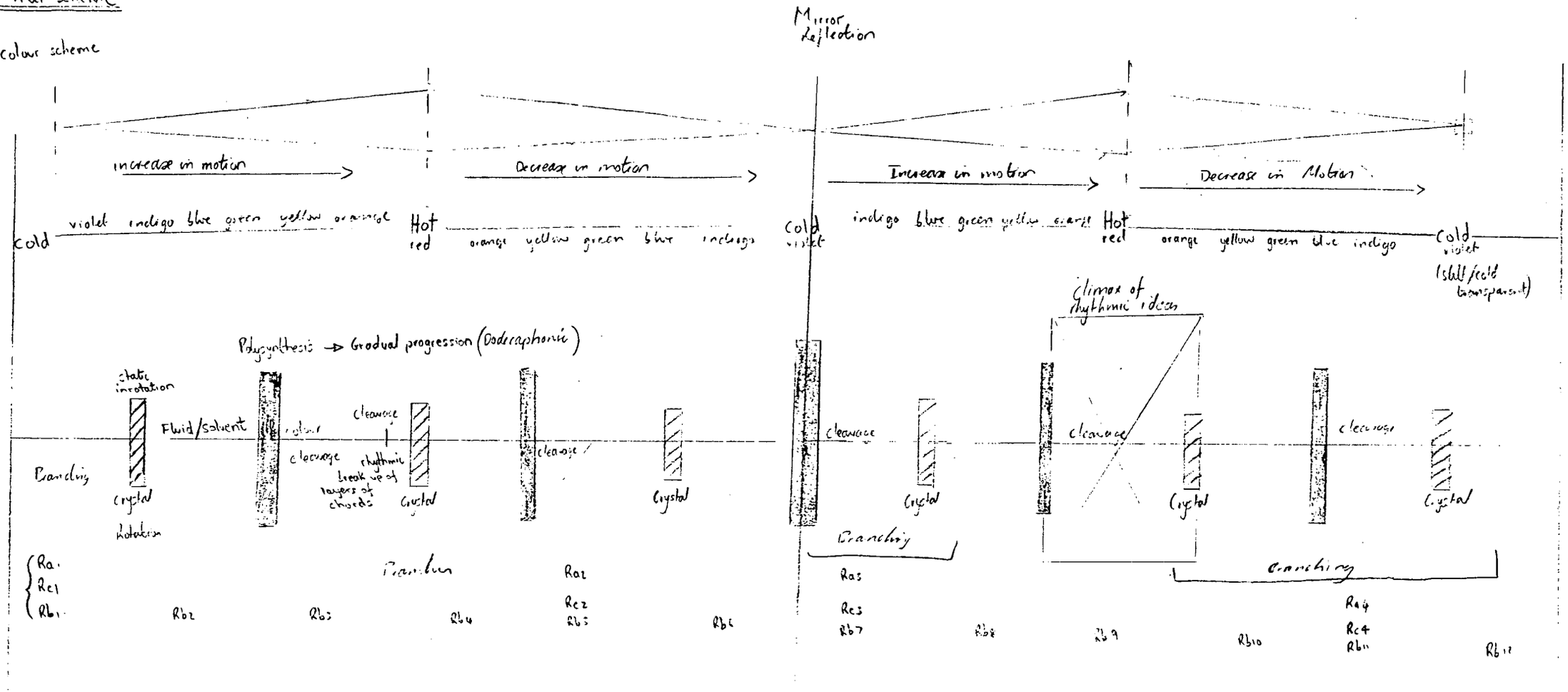
which was a chord "found" during the intervallic modulatory process performed on chord 1 and seemed special,and is perhaps the natural resolution of my harmonic argument.

Second Movement

In the second movement of my Piano Sonata,my concern was less with a dramatic scheme of conflict than with the properties and structures of crystals.Composed during the winter months of November and December,the crisp,frosty landscape outside encouraged me to explore a glassy internal world inspired by my discovery that crystals have planes of symmetry and are composed of cells that grow in an additive fashion,whilst maintaining their symmetrical properties.It was an exciting discovery to suddenly realize that my interest in harmonic symmetry had a profound connection with the natural laws that govern the structure and properties of crystals.

I was also intrigued by the fact that a crystal is formed from a solution by a process of crystallization.This contrast between something that is liquid and hence in motion,with something that is crystallized,and hence static influenced my treatment of texture within the movement and the way in which I thought of a single chord,which when stated vertically seemed "crystallized" but when arpeggiated and transposed seemed in a state of motion, and hence "liquid".I was also attracted by the pleochroistic nature of crystals,their ability to absorb light and to change colour according to the angle through which they are viewed.

Crystals can also refract light to produce a colour spectrum of red - violet.This transition from red,orange,yellow,green,blue, indigo to violet suggested a gradual move from something hot and rich in movement,to something cold,still and brittle.My interest in this colour spectrum heightened when I discovered that a



A photocopy of the initial formal plan for the second movement of the PIANO SONATA.

rainbow consists of two forms;the "primary rainbow" which exhibits a series of concentric circles with violet on the inside through to red on the outside,and a "secondary rainbow" which is much fainter than the first and exhibits the same colour spectrum except that the order is reversed,violet on the inside and red on the outside (that is it exists with its mirror image!).

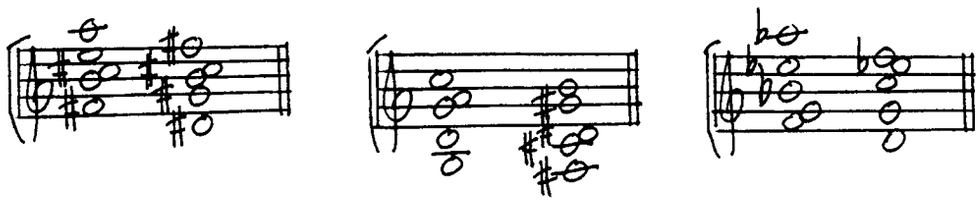
The overall formal scheme for the second movement is very similar to the first in that it starts with a slow introduction (bars 1-16) before introducing a lively "first subject" (bars 17-30) and an expressive "second subject" (bars 31-36).Both slow and fast music are developed until a climax is reached,before the music becomes more reflective,referring back to the emotional conflict of the first movement and the darkness of the augmented 4th-perfect 4th motif.A moment of tension is reached before the music unwinds to reveal the fundamental harmonic material for the movement.

However,behind the obvious overtones of an expressive sonata form,my initial formal scheme was embedded in the structural property of crystals,whereby the music would grow from a static crystalline texture through a cycle of "crystal" - "solvent" - "crystallization",as can be seen by looking at a copy of my initial formal plan (page 14).

Lento (Bars 1-10)

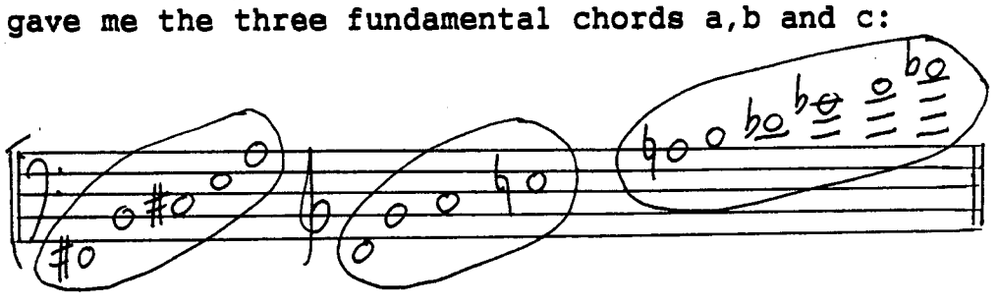
In this movement I continued to use chords 1,1',3 and 3' from the first movement,but also introduced three new chords and their

mirror images.These three new chords:



a a' b b' c c'

were derived from the tuning system of the Korean stringed instrument, the Kayagum.This system is based on the intervals of the perfect 4th,major 2nd and minor 3rd.Continuing the intervallic progression of perfect 4th,major 2nd and minor 3rd from a fundamental F# until all twelve chromatic notes had been stated gave me the three fundamental chords a,b and c:

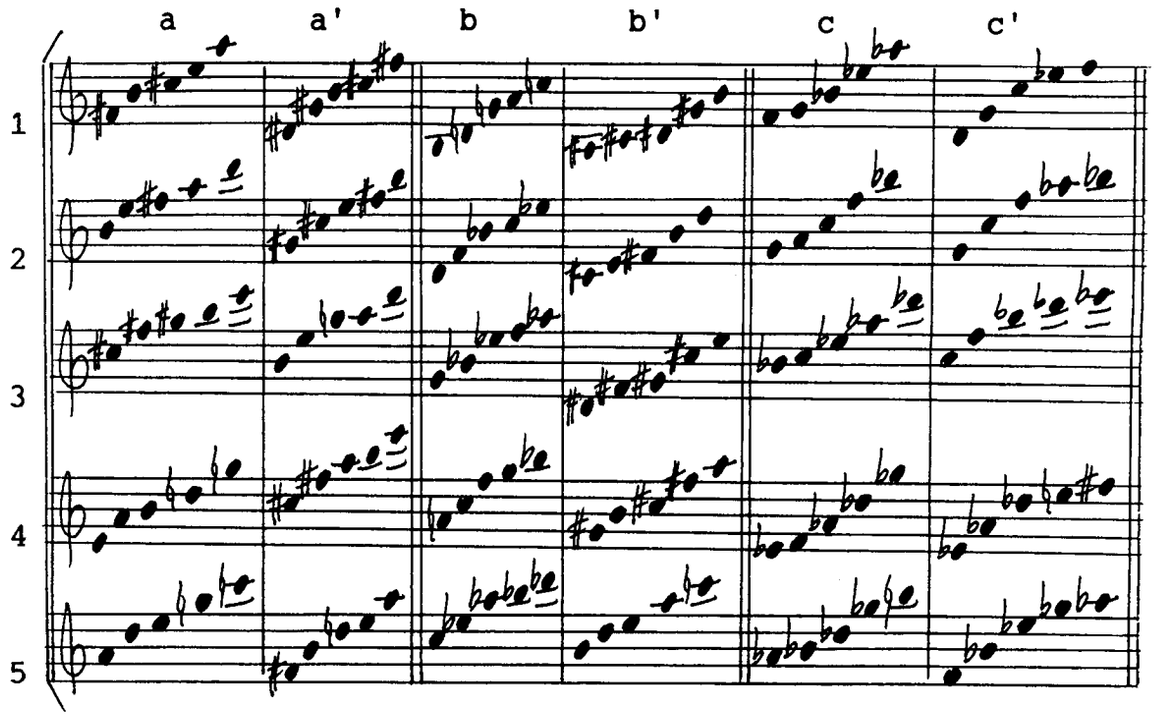


a b c

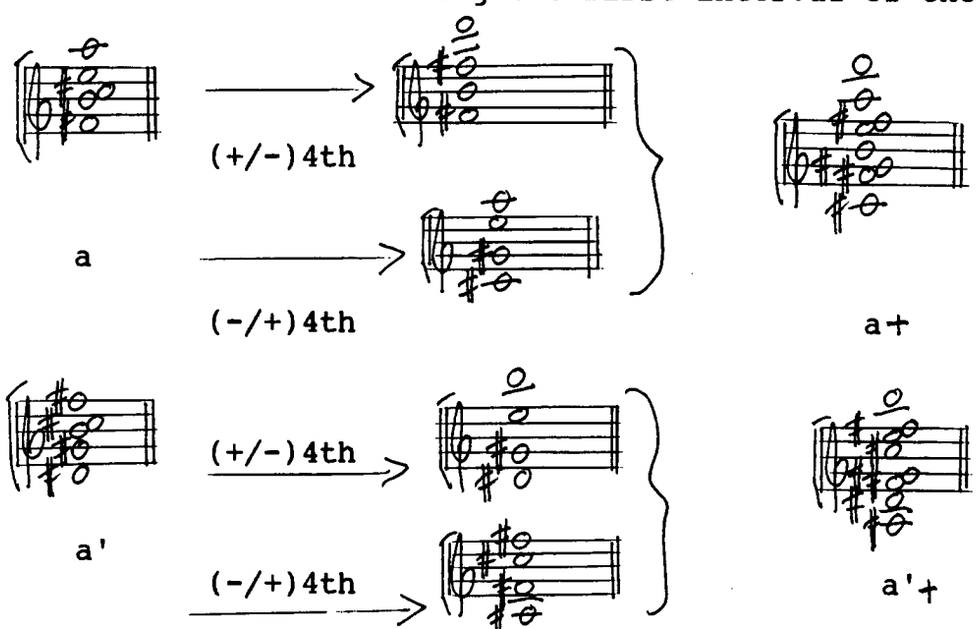
During the slow music of the introduction these three new chords and their mirror images are revealed,and the pitch content of chords 1,1' and 3 are introduced in the uppermost register in the 7 bars.
16

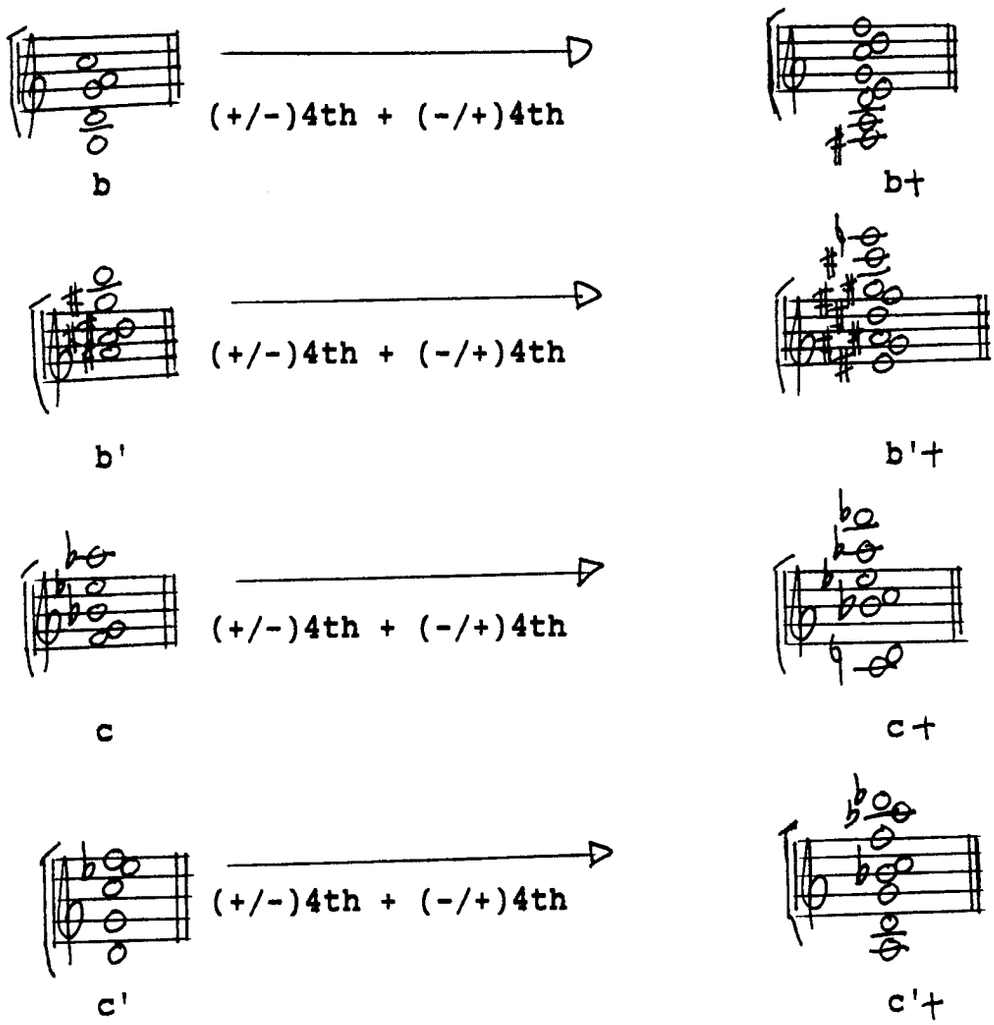
Commovente (Bars 17-30)

This passage is composed of an intricate collage of chords a,b and c combined with their mirror images,harmonic movement having been created by working through a transposition grid of these fundamental chords:



By looking at the score one can observe that transpositions of c and c' are used for the bass movement,a and a' for the demisemiquaver motif and b and b' for the triplet idea.Each appear to be in a state of gradual crystallization until a small climax is reached in bar 26,consisting of a progression of six chords.This series of chords was created by performing an operation of intervallic modulation (+/- perfect 4th) on each of the fundamental chords a,b,c and their mirror forms (the interval of the fourth being the first interval of chord a).





Molto Meno Mosso (Bars 31-36)

This passage was composed from a series of chords formed by modulating the above six new chords by a major 2nd and a minor 3rd.The image of a rotating crystal was in my mind while composing the passage.

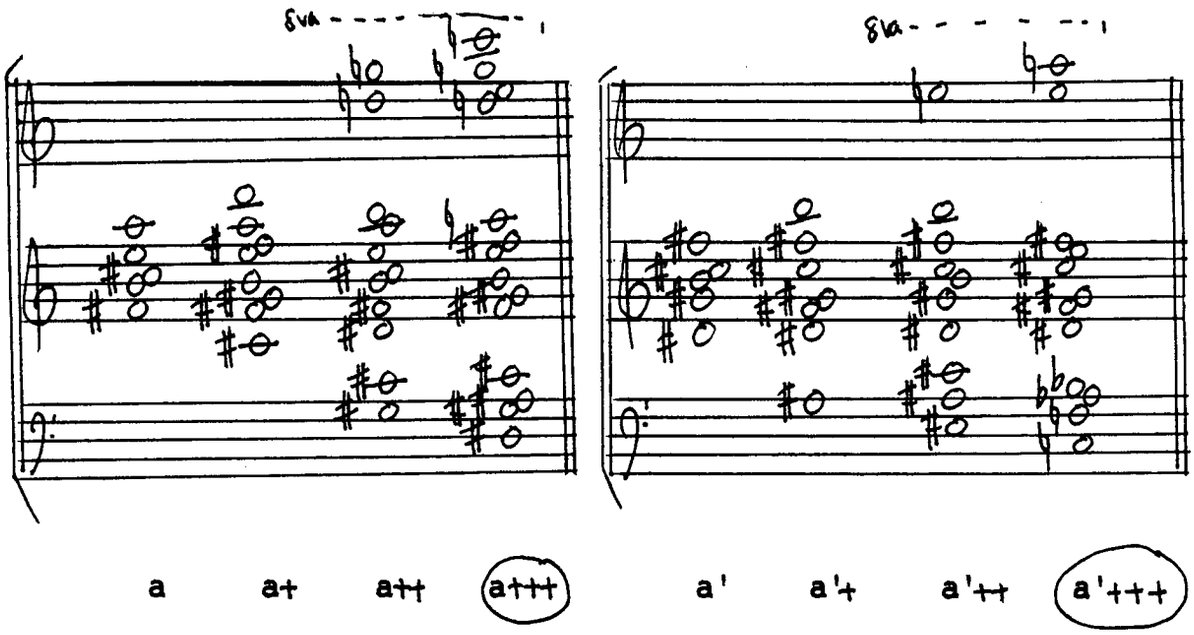
Tempo Primo (Bars 37-63)

The return of the opening tempo marks the beginning of the "development section".This section begins by restating the fundamental chords 1,1',3,3',a and a'.These can be picked out in bars 38-41.The following music moves through a combination of the

chords created by the intervallic modulation of a and a'.and the intervallic modulation of 1,1',3 and 3'.

Commovente (Bars 64-90)

The development of the commovente music continues to extend the collage-like texture of triplet motif,demisemiquaver flourishes and strong bass notes.Once again,transposition grids of the modulated forms of a,a',b,b',c and c' have been worked through,propelling the music into the climactic statement of the initial six chords now having been successively modulated by (+/-)4th three times to give a series of six enormous chords:



A similar process was performed on chords b,b',c and c' to provide the rest of the material for bars 86-90.

Lento e Espressivo (Bars 91-145)

The final section of this movement consists of a multi-layered texture which weaves through a progression of chords derived by intervallic modulation.The music slowly becomes darker and more

enpassioned as a reference is made to the first movement before returning to a final statement of the fundamental chords a,b and c.

VISIONS OF A WANDERER

Visions of a Wanderer was composed between the spring and autumn of 1989.The work is a poetic fantasy,inspired by my experiences of walking in the Lake District and Wordsworth's poetic interpretation of his own wanderings described in The Recluse,The Prelude and The Excursion.

The three movements that constitute the work:

1.Birch Tree Woods
2.Sky Dance
3.Autumn Mist

were each modelled on a poetic extract taken from the above texts,and my own visual experience of the Cumbrian landscape. (These poetic extracts are to be found quoted before each movement in the score).

In contrast to my concern for the development of harmonic and motivic material in the Piano Sonata,in Visions of a Wanderer I was more concerned with orchestral colour,variety of texture and an expressive lyricism.In terms of orchestration,the intricate, colourful,shimmering textures to be found in the music of Szymanowski and the transparent orchestration of Debussy and Lutoslawski had the most influence on my approach to the orchestra.

Preliminary Ideas And Sketches

My initial idea was to write a one movement work based on three walks I had done in the Lake District:

1.The ascent of Haystacks from the Honister Pass
2.The ascent of Glaramara from Seatoller
3.The ascent of Scafell from Wasdale Head

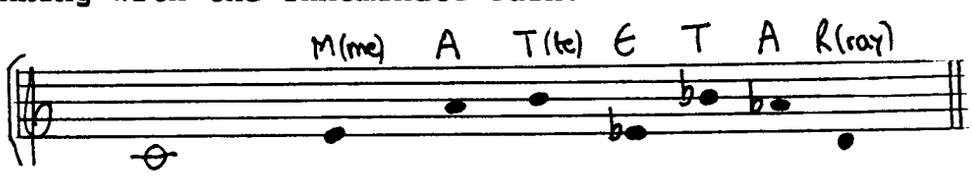
By linking the walks together,I created an overall formal shape which began with the dark landscape that surrounds Haystacks, moved through the brightening landscape to Glaramara,until a climax would be reached at the summit of Scafell (the highest mountain in the Lake District).After this the music would recede to the imaginary chiming of the bells of Wasdale Church.

The inscription to be found on one of the windows of Wasdale Church,dedicated to the climbers that have met their death on the surrounding fells,made a profound impression on me:

I WILL LIFT UP MINE EYES
UNTO THE FELLS
FROM WHENCE
COMETH MY
STRENGTH

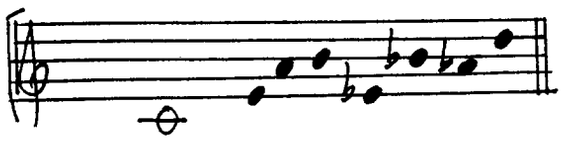
To obtain fundamental pitch material on which to base the work,I systematically explored the name of each tarn and fell I came to on the three walks to find the letter names of the notes they contained,using each note of the chromatic scale,beginning with C as a fundamental.If a certain pitch was repeated,I either flattened or sharpened it to gain greater pitch variety.

Beginning with the Innominate Tarn:



(fundamental)

I obtained the pitch set:



(fundamental)

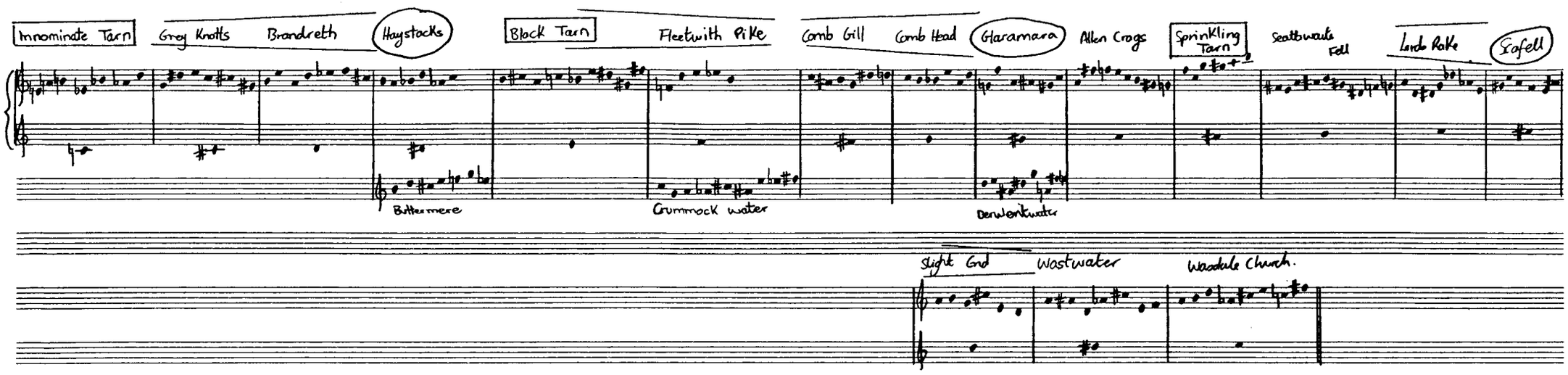
which has been the most important in providing the basic harmonic and motivic material for all three movements.(The continuation of this process for the rest of the tarns and hills I came to during my three walks can be observed on the following page,photocopied from my sketches).

After my preliminary research,I set about exploring the harmonic and motivic material to be found in the collections of notes I had made.Much work was done forming chords and then submitting them to the process of intervallic modulation to generate harmonic progressions.These initial progressions often provided preliminary harmonic sketches for sections of the work,but with subsequent drafts and the rearrangement of notes due to orchestral considerations,it is much more difficult to trace this process in Visions of a Wanderer.

Autumn Mist(Movement Three)

The first music to be composed was that from Figure F of the third movement.The motivic material for this section came from a rearrangement of the notes of the fundamental pitch set:





The systematic exploration of the pitch material to be found in the names of the various tarns and fells arrived at during my walks in the Lake District, used as a basis for the fundamental pitch material in VISIONS OF A WANDERER.

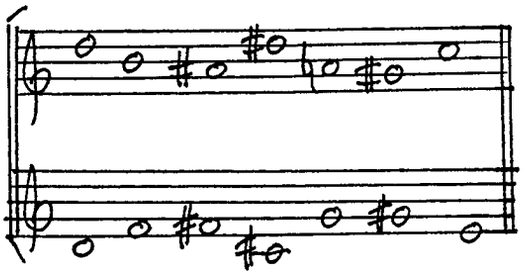
JPAN-A3 18 STAVE

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which became the ghostly semiquaver motif stated in the second violins,bar 145,Figure F:



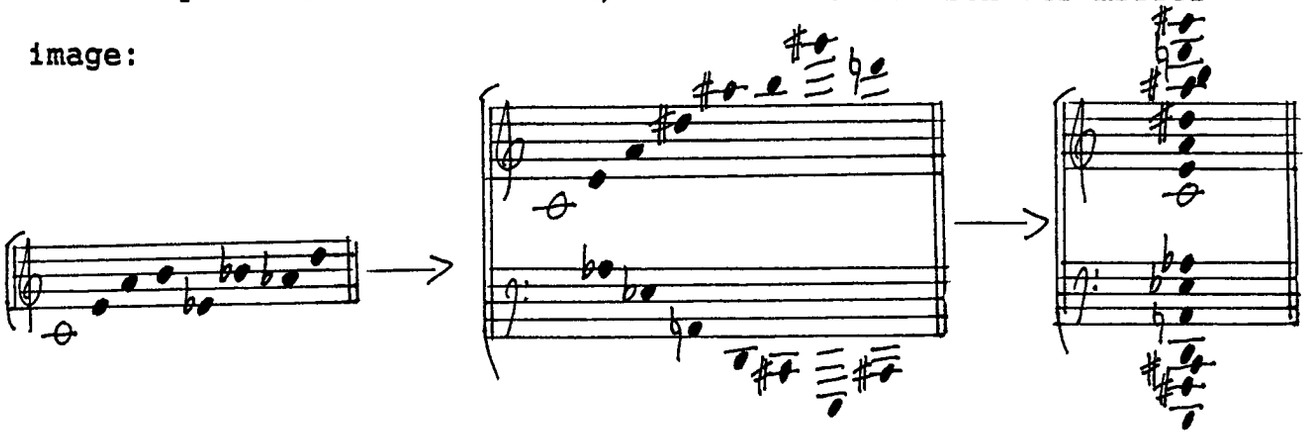
My interest in symmetry and reflection led me to explore the mirror image of this motif:



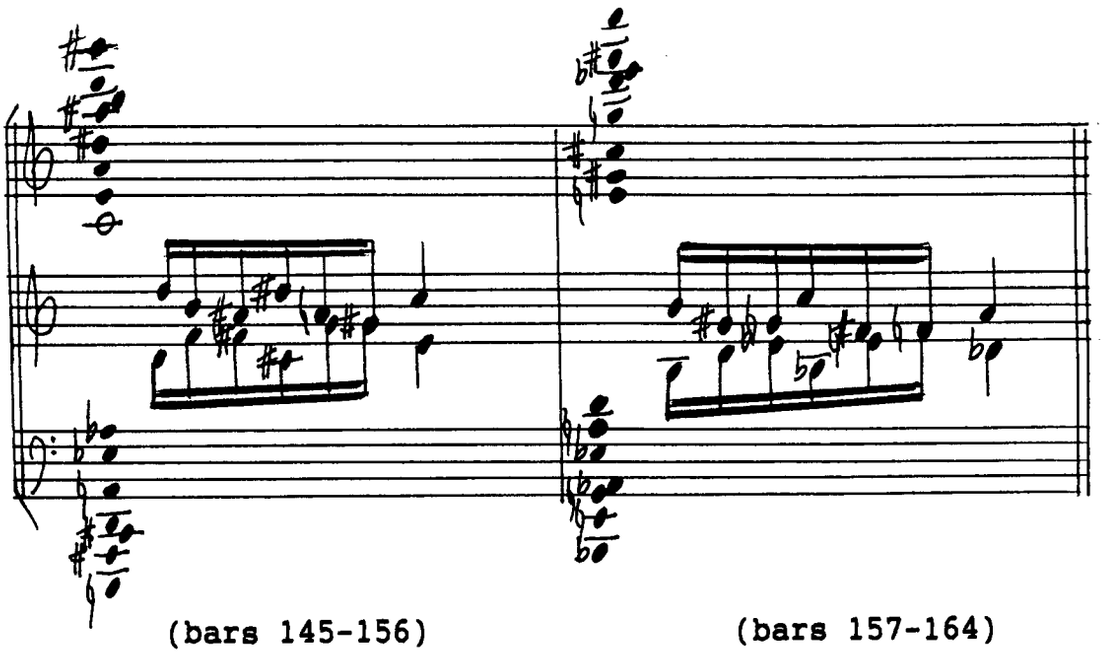
Fundamental

Mirror image

In addition to this motivic idea,I also explored expanding the initial pitch set into a chord,and combined it with its mirror image:

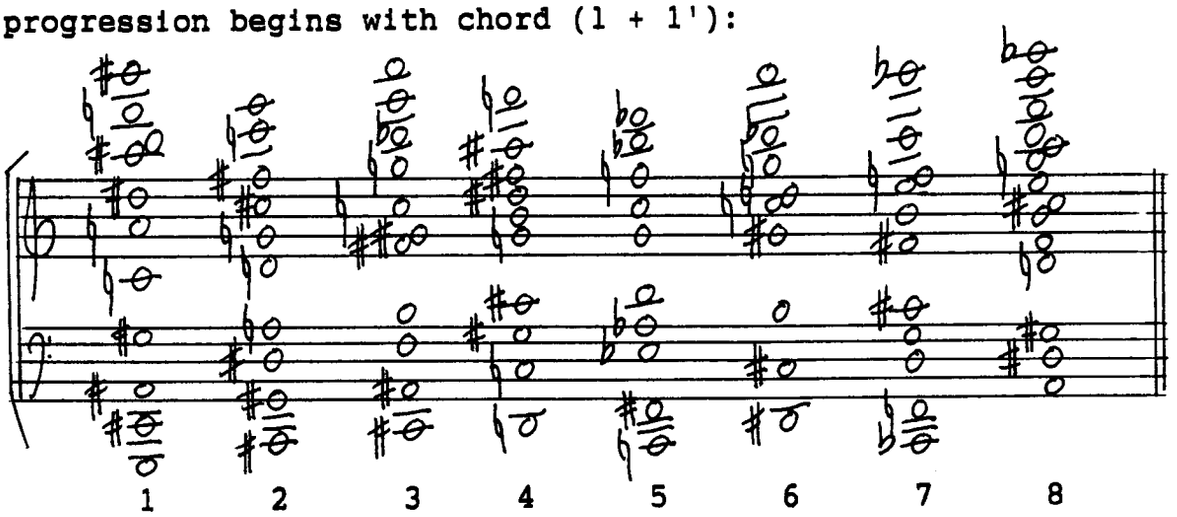


This combination of fundamental with mirror image provided the harmonic foundation for the music up until figure G,forward movement being achieved by working through a series of transpositions of both the motivic and harmonic ideas stated above.Here are the first two transpositions:



(bars 145-156) (bars 157-164)

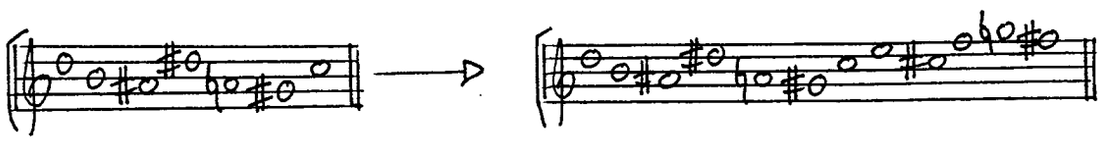
The following progression of eight chords was used as an harmonic sketch for the music from figure D to the climax at figure E.The progression begins with chord (1 + 1'):



During the process of composition,the chords have become blurred into each other,but can most easily be picked out at the following bars:

Bar 80 - chord 1
Bar 83 - chord 2
Bar 87 - chord 3
Bar 95 - chord 4
Bar 100 chord 5
Bar 103 chord 6
Bar 116 chord 8

The music from the beginning of the movement to figure D was derived from a twelve note row which I had formed by extending the initial motif a:



a Row A

By systematically performing three different kinds of permutation process on row A,I came up with three sets of new pitch material,which I could use melodically or harmonically.

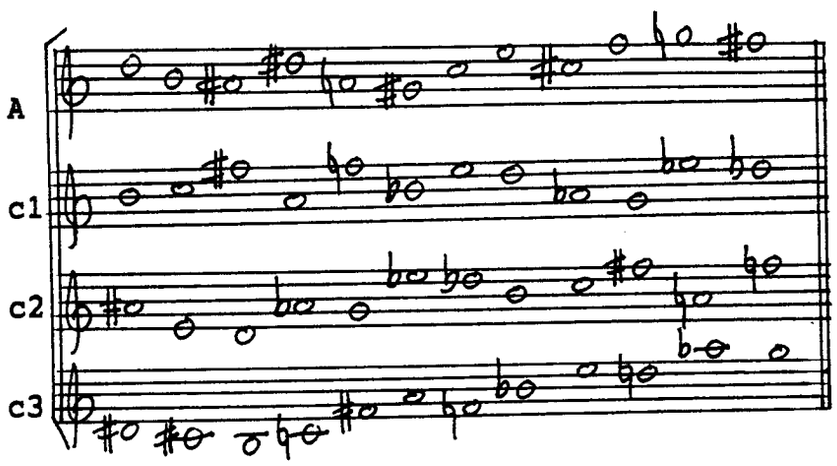
Rows b1 to b9 were created by successively missing out notes of the previous row,creating a new row out of the succession of odd and then even numbered notes of the previous one.Here are the first four permutations:



By superimposing these five rows,I obtained a series of five note chords above a pedal D.These chords are played by the bassoons and strings at the opening of the movement.The duration between the chords was derived from the number of semitones between the successive notes in each row.Concerning the first musical phrase (bars 1-5) the number of semitones between each note in row A provided the rhythmic character of this section:



The pitch material for the oboe solo came from performing a different permutation on row A.This time every fifth note beginning from successive notes of row A were written down to obtain the new set of rows c1 - c11.Here are the first three permutations:



The use of row c1 can be observed from bars 1-7,in the oboe solo. row c2 from bars 9-12,and row c3 from bars 23-26.

From figure A a third permutation has been performed on row A to generate new pitch material.This time a rotational device of spiralling from the innermost notes of the previous row to the outermost generated rows A - J.

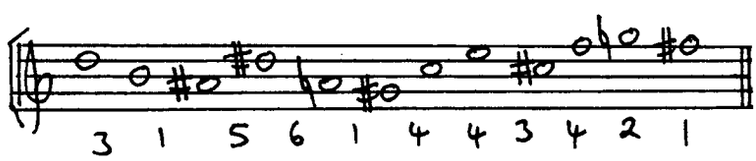


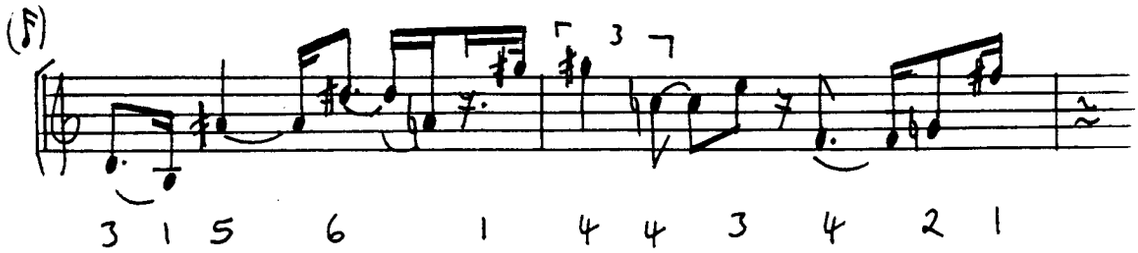
To decide which set of instruments would play which row at any one time,I also organized a grid which distributed the rows A - J between the instruments in such a way that each instrument would eventually play each row:

Flts	J	D	H	B	E	G	I	A	F	C
Obs	I	A	F	C	I	D	H	B	E	G
Bsns	G	I	A	F	C	J	D	H	B	E
Cls	H	B	E	G	I	A	F	C	J	D
Hrns	F	C	J	D	H	B	E	G	I	A
Trpts	G	I	F	J	H	E				
	I	A	C	D	B	G				
Vlns 1.	A	F	C	J	D	H	B	E	G	I
Vlns 2.	B	E	G	I	A	F	C	J	D	H
Vlas	C	J	D	H	B	E	G	I	A	F
Vlci	D	H	B	E	G	I	A	F	C	J
Bassi	E	G	I	A	F	C	J	D	H	B

The duration of the individual parts was also organized,having been derived from the number of semitones to be found between adjacent notes of each row.However,I didn't employ these durations in a strict fashion,but freely moved between demisemiquaver,semiquaver,quaver and crotchet units depending on the compositional moment.For example,the violin line from figure A to the end of bar 45 uses the number of semitones derived from adjacent notes in row A to provide a basis for the rhythmic design of these bars,employing semiquaver note values as units of duration:

Row A

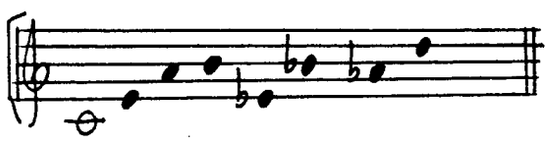




whilst the basses,playing the notes from row E follow a rhythmic scheme based upon quavers as the durational unit.At figure D the superimposition of demisemiquavers and semiquavers as the durational units for row D played by the two flutes creates a superimposition of augmented and diminished rhythmic phrases.

Sky Dance(Movement Two)

The fundamental material for this movement was again derived from the original pitch set of the Innominate Tarn motif:



When the notes of this pitch set are superimposed they give the chord:



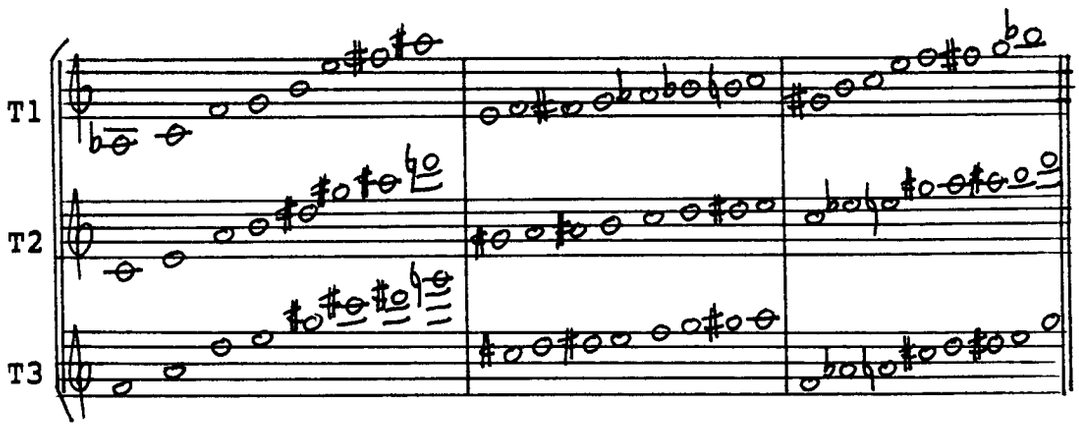
Chord 2'

By exploring the planes of symmetry of this chord I found three related chords:



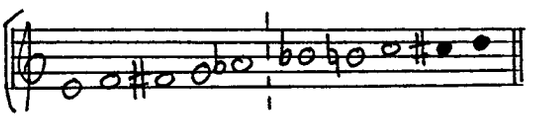
I chose chords '2 and 2'' to provide the fundamental harmonic and linear material for the movement.

The opening material for this movement was created by forming a transposition grid of chords 2'' and '2.I also combined the set of transpositions with two other versions of each chord,one scalic,the other both triadic and scalic.Here are the first few transpositions for chord 2'':



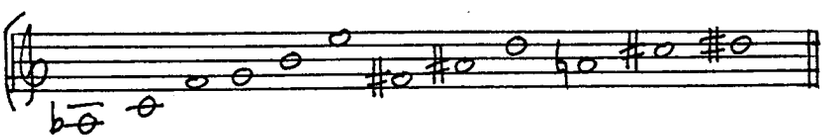
at bars 1 - 12 in the score.

Having derived an eight note scale from chord 2'',I continued its pattern of semitones and wholetones to create a symmetrical ten note scale,which is a predominant feature of this movement,especially in the semiquaver flourishes:

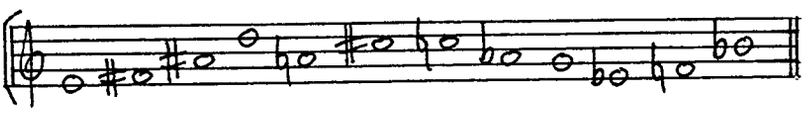


Plane of symmetry

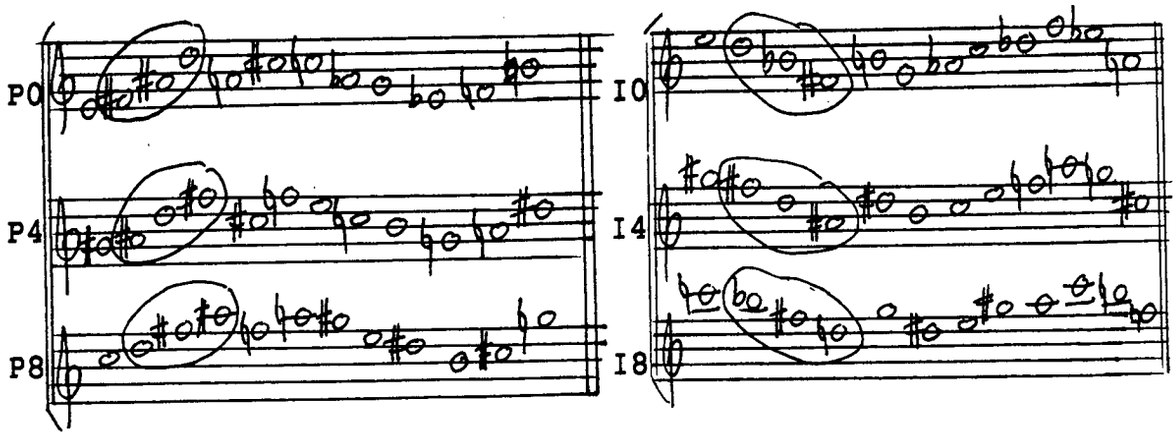
To create new material as the movement proceeded,I extended the initial eight note harmonic idea (chord 2'') into a series of twelve notes:



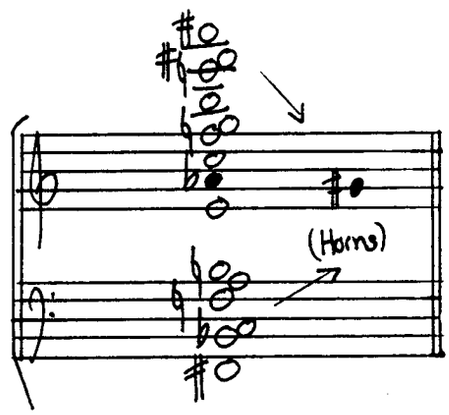
which contained the augmented triad.Rearranging these twelve notes,I produced a twelve note row which I used very clearly from figure D:



Because the row contains an augmented triad,I discovered that it was combinatorial with P4,P8 and I0,I4 and I8,and I have exploited this connection in the music from figure D,often keeping the augmented triad within the horn parts:

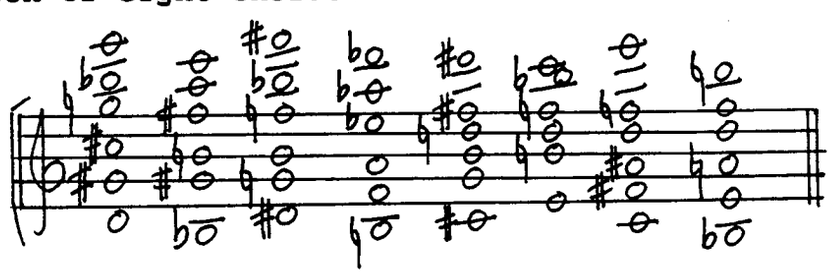


The music from figure D gradually propels itself into one final flourish in bar 109,and the notes from within this bar are derived from a combination of chord 2'' with its mirror image,with a plane of symmetry about Ab/G#.



Birch Tree Woods(Movement One)

This is the simplest movement of the three and is based upon a progression of eight chords:



The first chord of this progression is the most important,and a variety of motivic and textural ideas were created from it:



The music proceeds by "stepping" through the chords,and the intention was to create,not only the impression of a wood of Birch Trees,but also the careful,delicate first few steps of someone about to begin a journey,full of awe and wonder at the surrounding landscape.

AMBER SHADOWS

Amber Shadows was composed during the autumn of 1989.It was inspired by a poem by Charles Tomlinson called Fire in a Dark Landscape.The poem draws on the imagery of a sunset to confuse memory with present experience in prose which exudes colour,energy and motion.It fired my imagination when,having spent a day in October walking in Northumbria,the sky was inflamed by a most incredible blood-red sunset which slowly faded into darkness.I tried to capture the essence of the poem in my piece using a free rondo-derived structure during which music of a multi-layered linear texture is juxtaposed with passages of rhythmic vitality.

Fire in a Dark Landscape

And where it falls,a quality
Not of the night,but of the mind
As when,on the moonlit roofs,
A counterfeit snow
Whitely deceives us.And yet...
It is the meeting,of light
With dark,challenges the memory
To reveal itself,in an unfamiliar form,
As here:red branches
Into a transparency
In liquid motion.the winds'
Chimera of silk,twisting
Thickened with amber shadows,
A quality,not of the mind
But of fire on darkness.

The piece was composed for the New Chamber Players which is an ensemble consisting of flute,clarinet (both with usual doublings) violin,cello,piano and percussion.When I commenced work on the piece one of my first considerations was how to control the overall timbral and textural shape.The line "It is

the meeting of light with dark" influenced my initial sketches which were concerned with the gradual change in instrumentation,using the brightest and highest instruments at the beginning (piccolo,clarinet,violin,cello,high piano,glockenspiel,vibraphone and triangle) and gradually darkening the ensemble through twelve carefully graded transformations until the lowest instruments were employed (alto flute,bass clarinet,violin,cello,piano,marimba and tam-tam).This initial scheme is still evident in the overall timbral and structural shape of the final score (although I didn't actually use the alto flute and the bass clarinet).

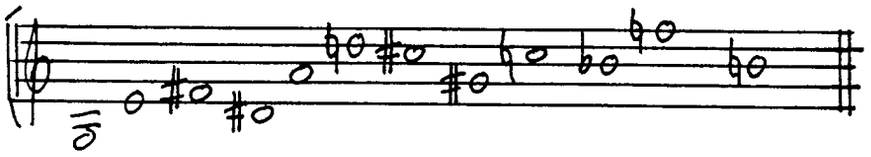
Parallel to my work on the overall shape of the piece,was my exploration of basic pitch material.I began by forming tetrachords from different intervals,bearing in mind that the different intervallic relations both within and between chords would determine different harmonic areas and hence different harmonic characters.I arrived at three tetrachords:



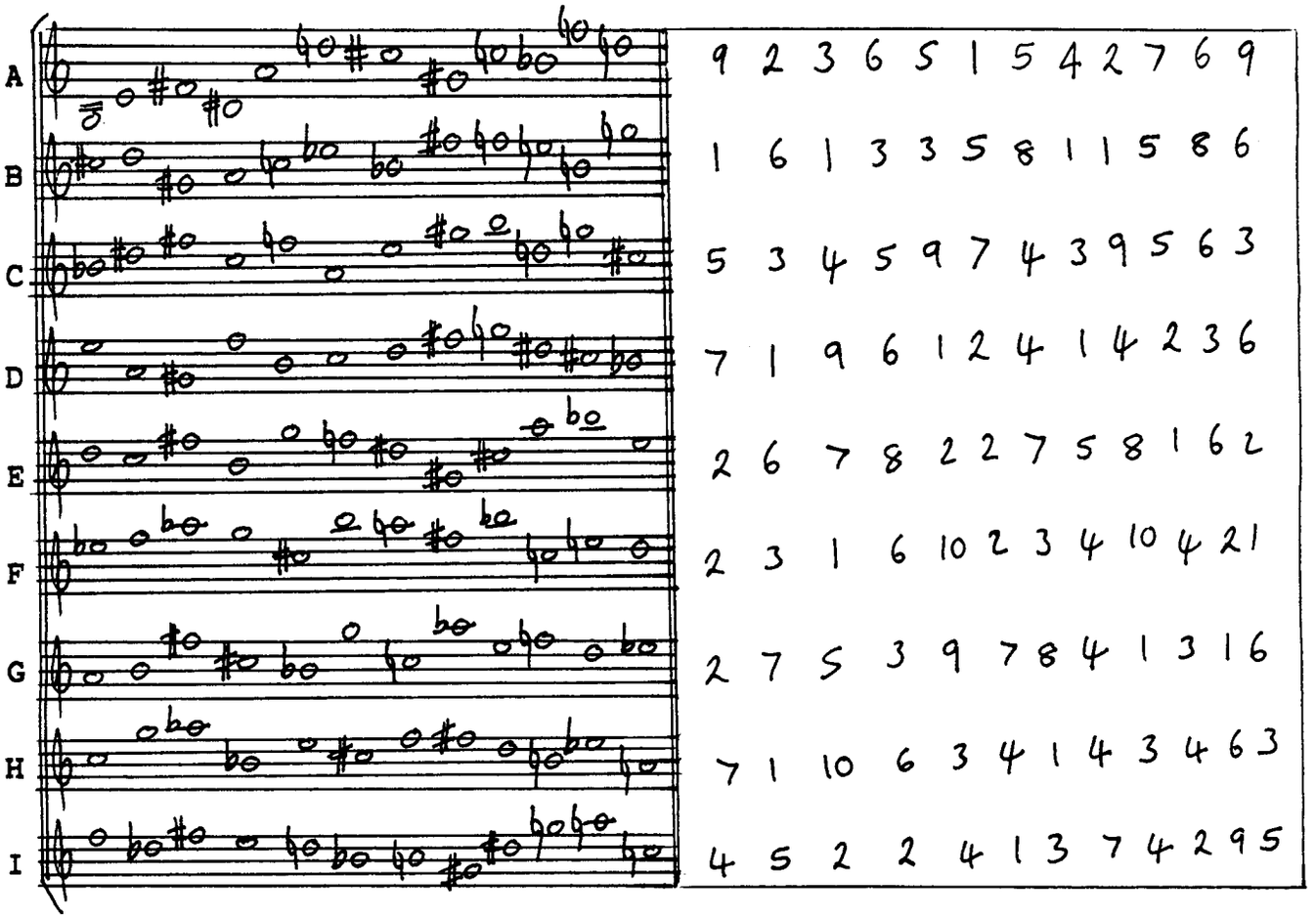
a b c

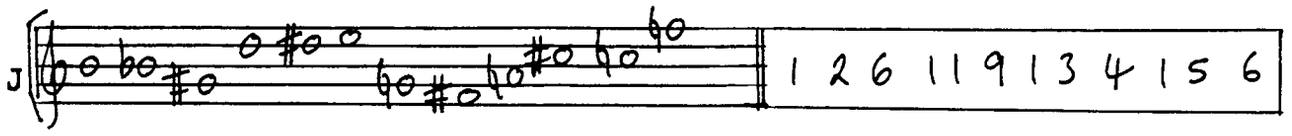
which seemed to complement each other;a being bright in character and symmetrical in structure,b being darker in character and symmetrical and c being asymmetrical and hence in a state of tension which seemed to imply a degree of mobility (in contrast to the more static feel of chords a and b).The chords also,when combined together,give the twelve different notes of the

chromatic scale.Continuing my explorations of twelve note serialism (introduced in Visions of a Wanderer),I combined the three tetrachords into a twelve note row:

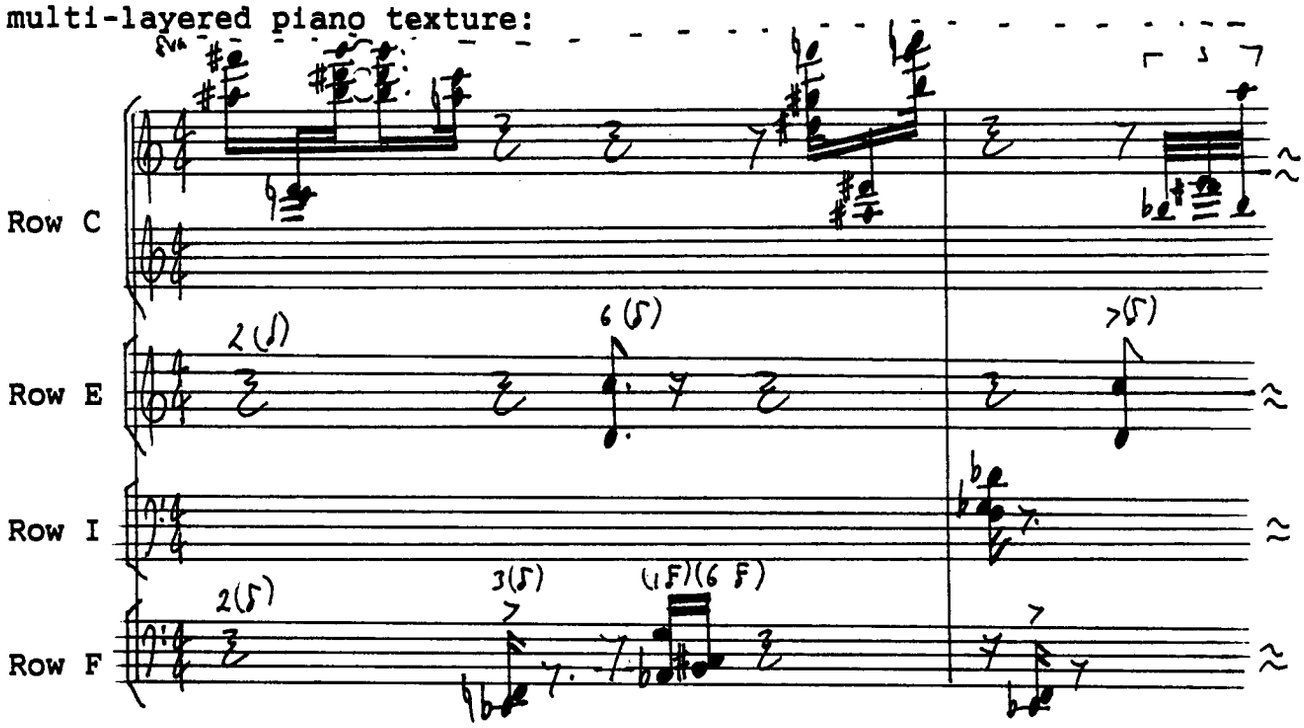
Row A 

From this twelve note row I created a ten by twelve note grid by performing a spiralling permutation process on row A (inner notes to outer notes) to generate row B,and continued the process until all ten rows (A-J) were formed.In conjunction with creating a pitch grid,I also tabulated the number of semitones to be found between successive notes of each row,and used these numbers as a source for controlling the durational aspect of the music,and hence the individual part movement of the ensemble.

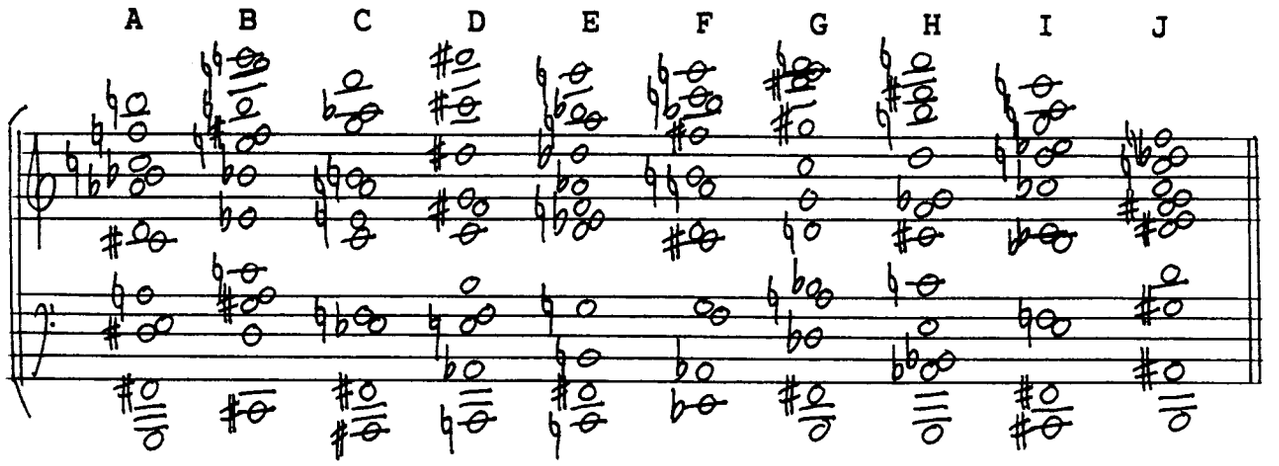




Use of the rows with their associated durations can be most clearly observed in the first twenty bars of the piece (up to figure C).From the beginning to figure A the instruments only use the first six notes of the particular row in use (Piccolo;row A,clarinet:row H,piano;row C,violin;row D and cello;row G).from figure A until figure C the other six notes are also introduced.The piano part from figure A is derived from a combination of rows C,E,I and F.I have treated the different registers of the piano in a choral fashion,assigning each row and its associated durations to a particular register to create a multi-layered piano texture:

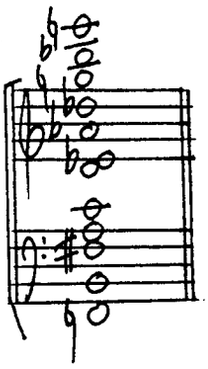


In addition to the linear material I could derive from the twelve note rows,I also superimposed the rows to give me a series a ten,twelve note chords (slightly changing,the register of some notes for acoustic reasons):



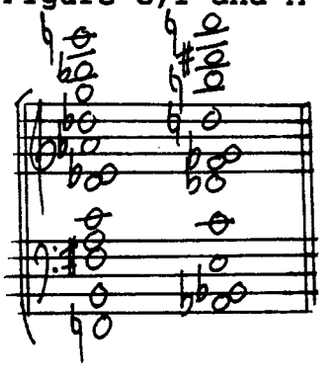
Chords A,D,E,G and H come into prominence as the work proceeds,when they are used as harmonic fields for certain sections of the music:

Figure D - F



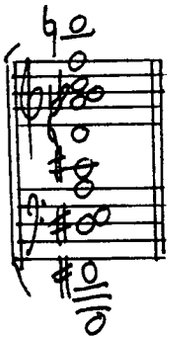
chord E

Figure G,I and M



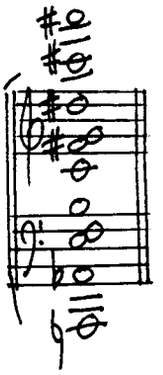
chords E + H

Figure H



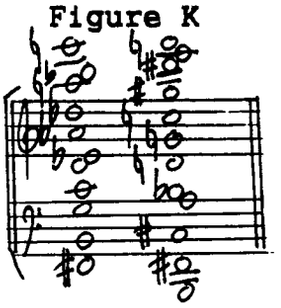
chord A

Figure J



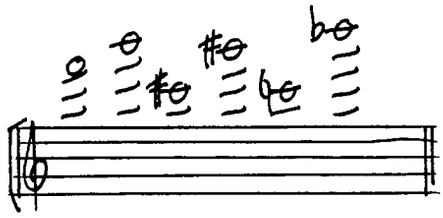
chord D

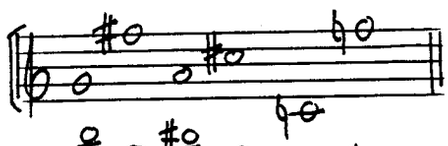
Figure K

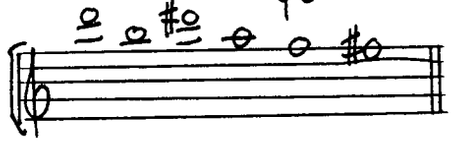


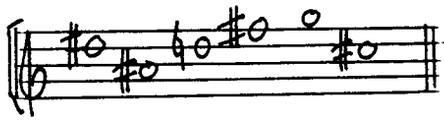
chords E + G

At figure L,the interlocking semiquaver texture has been created by each instrument playing six notes (numbers 1,3,5,9 and 11) of a row:

Flute  Row B

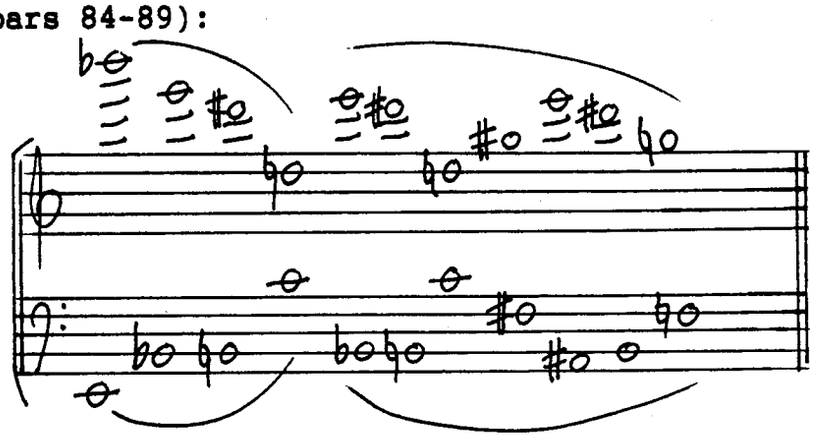
Marimba  Row A

Piano  Row I

Violin  Row E

Cello  Row H

From bar 90,the use of symmetry is again employed,first of all in order to bring the ensemble together after the previous rhythmic canon (bars 84-89):



and then as a point of harmonic rest as the ensemble shimmers to silence:



The final chord,symmetrical about pitch C

SAJUDIS

Sajudis was composed for the specialist vocal quartet Electric Phoenix.It is a response to the Romanian uprising in December 1989,when the communist government led by Ceaucescu was overthrown.I discovered the word "sajudis" in the many newspaper reports of the events leading up to Ceaucescu's execution.The word literally means "movement" and was associated with the political movement for democracy.

Two poems were very important to me at the time of writing the work;I had a dream by the Russian poet Irina Ratushinskaya,and The Cold Melt by the Romanian poet Ana Blandiana (quoted at the beginning of my score).The following is an extract from Irina's poem:

The grasses grew tired
Of lamenting injuries,the wolves of howling
And someone sang over the corpses of the transit camp
And the wounds dried up,and we were thirsty
.....
The waters rust,the women wail
And we shall rise up when the moment comes.

Having attended a workshop given by Electric Phoenix prior to commencing work on the piece,I wanted to explore the full vocal range and the technical expertise of these performers.In addition,I wanted to create a dramatic scene in which the four members of the quartet,representative of the Romanian people,would re-create the growth of tension and conflict that accompanied the uprising.

Preliminary work began with the simultaneous exploration of the

The treatment of the word "sajudis"

The word "sajudis" became the fundamental musical object of the work.I began by tabulating all the different vowel and consonant sounds I could create from it,as well as exploring the vowel sounds to be found in the words "Ceaucescu" and "shot".The work begins by creating a vocal collage out of a combination of these vowel and consonant fragments.As the work proceeds,and the crowd gradually gain confidence,the word "sajudis" gradually comes into focus,until in bar 76 it is at last fully declaimed.To create the final build up to this climactic declamation,I tabulated the different ways I could order the three syllables within the word:

SA	JU	DIS
SA	DIS	JU
JU	SA	DIS
JU	DIS	SA
DIS	SA	JU
DIS	JU	SA

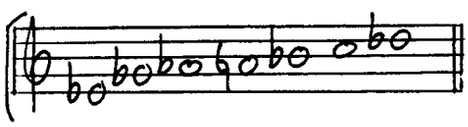
and used these different permutations to create the intricate vocal texture (bars 71-75).

The influence of Romanian folk music

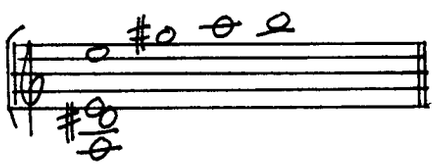
My study of Romanian folk music influenced much of the rhythmic and vocal character of the work,especially the passages from bar

and vocal character of the work,especially the passages from bar 52-70 and the final "folk song".

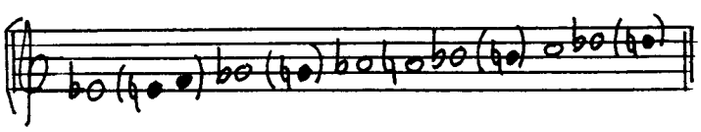
Having listened to various recordings of Romanian folk music,I wrote down the scales upon which the vocal and harmonic material was based.The two most influential findings were a song based on the following scale:



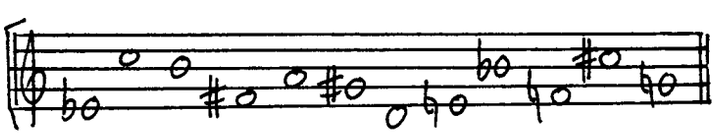
and an ensemble piece based on the following harmonic and scalic motif:



By adding the other five notes to the above seven scale I produced the chromatic scale beginning on Eb:



and from this I formed a twelve note row:



By dividing the row into four,three note sections,I derived two other permutations of the row:



and the pitch material for the work has been derived from a combination of these rows.

To compose the gradual build up from bar 71-75.I created an elaborate plan by which each vocal part would gradually state each three note group of each of the above three rows:

Voice	Ordering of three note group(bars 71-75)											
SOPRANO	1a	3c	2b	1d	3a	2c	1b	3d	3b	2d	2a	2c
ALTO	2a	1c	3b	2c	1b	3d	2b	3c	1a	2d	3a	1d
TENOR	2b	1d	1a	3c	3a	1c	2a	1b	3b	2c	2d	3d
BASS	3b	2d	2a	1c	1d	3a	1a	2c	2b	3d	1b	3c

At the very end of the work,the quasi Romanian folk song is based upon the original Romanian scale which I had found during my preliminary research,and it is accompanied by the augmented 4th/minor 2nd harmonic idea,characteristic of much Romanian ensemble music.

WHIRLIGIG

Whirligig was composed between May and October 1990.It is an intense piece with a ceaseless energy maintained by a complex rhythmic and formal structure.I was thinking of many things when I composed Whirligig;the May Day festivities,roundabouts and carousels,the circling nature of life.Some interesting discoveries I made while researching the words "Beltane" and "whirligig" were;1."bel" has a connection with:

a)"bal" which can mean "a great fire","a blazing pile" or a "funeral pyre"

b)"bhalos",which means "lustre","shining", "bright"

c)"bale",which is the name for a set of dice (normally three) for any special game

d)"baler",the french "to dance"

2."tane" has a connection with;

a)"taine" = "teine" which means "fire"

3."Whirligig" is

a)the name of various toys that are whirled,twirled or spun round

b)a small spindle turned by means of a string

c)a toy with four arms like wind-mill sales which whirl around when it is moved through the air

d)a name applied to various mechanical contrivances having a whirling or rotatory movement.

e)a roundabout or merry-go-round

f)something that is continually whirling or in constant activity of any kind

g)a circling course,revolution (of time or events)

h)an antic

i)a circling movement,a whirl

j)a fickle,inconstant,giddy or flighty person

Discovering the many meanings and associations to be found in these two words helped me to form a vivid,complex image which provided much of the creative energy whilst working on the piece.

Compositionally there were two main preoccupations while working on Whirligig;the control and organization of an intricate rhythmic structure both on micro and macro levels and an exploration of twelve-note harmony.

The control and organization of rhythmic structure

Whilst reading a book on Egyptian culture,I discovered the magic number square:

4	9	2
3	5	7
8	1	6

and used this to organize both the large scale rhythmic structure (ie the lengths of bars) and the small scale (the duration of individual part movement).To organize the latter,I spun the original magic square out to make a nine by nine number grid.This was achieved by systematically performing a permutational rotation (outwards to the centre) on each previous

row of numbers beginning with the number row 4 9 2 3 5 7 8 1 6 :

A	4	9	2	3	5	7	8	1	6
B	6	4	1	9	8	2	7	3	5
C	5	6	3	4	7	1	2	9	8
D	8	5	9	6	2	3	1	4	7
E	7	8	4	5	1	9	3	6	2
F	2	7	6	8	3	4	9	5	1
G	1	2	5	7	9	6	4	8	3
H	3	1	8	2	4	5	6	7	9
I	9	3	7	1	6	8	5	2	4

These numbers were then used as a guide to control the duration of the individual parts of the ensemble as the work progressed.So that each instrument would eventually work its way through all the number permutations I tabulated another set of permutations on the row A C D E F G H I to organize the order in which each individual part would work through these "durational" rows:

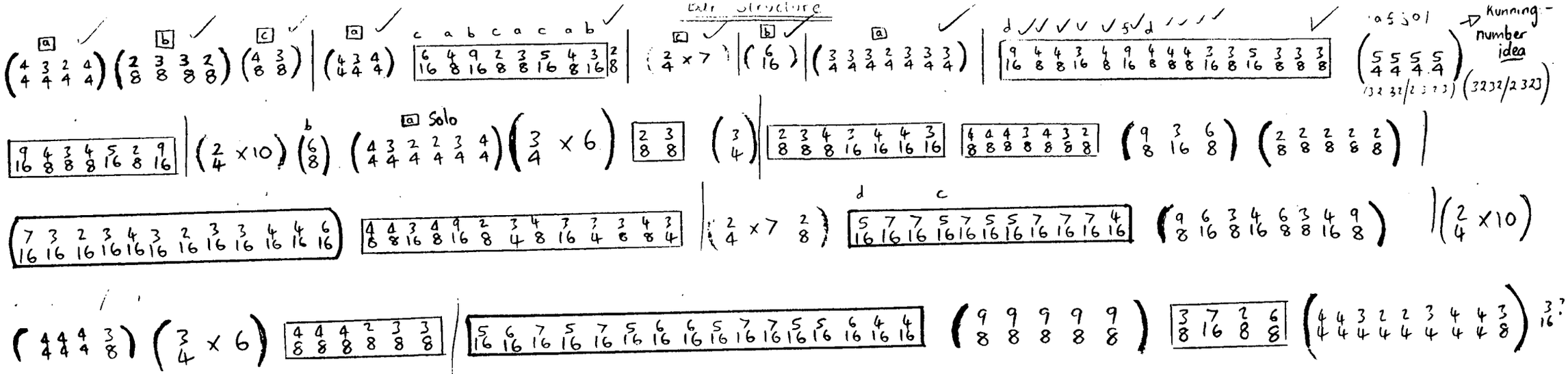
Flute	A	B	C	D	E	F	G	H	I
Clarinet	I	A	H	B	G	C	F	D	E
Horn	E	I	D	A	F	H	C	B	G
Piano	G	E	B	I	C	D	H	A	F
Violin	F	G	A	E	H	B	D	I	C
Viola	C	F	I	G	D	A	B	E	H
Cello	H	C	E	F	B	I	A	G	D
Bass	D	H	G	C	A	E	I	F	B

which gradually weaves its way through the work,I momentarily applied smaller number permutations to help me create the intricate rustic textures characteristic of figures D,F,L,N and T.

With regard to the large scale rhythmic structure of the work,I made a preliminary sketch of the bar structure for the overall piece,using the numbers in the nine by nine durational grid to determine the metres of individual bars.To maintain rhythmic interest and to create a sense of rhythmic balance appropriate to the compositional context,I freely repeated numbers or divided them to give the metres and bar lengths which felt most appropriate.On the following page one can observe my initial plan for the bar structure of the piece by looking at the first few groupings:

$$\left(\tfrac{4}{4}\ \tfrac{3}{4}\ \tfrac{2}{4}\ \tfrac{4}{4}\right) \quad \left(\tfrac{2}{8}\ \tfrac{3}{8}\ \tfrac{3}{8}\ \tfrac{2}{8}\right) \quad \text{and} \quad \left(\tfrac{4}{8}\ \tfrac{3}{8}\right)$$

and comparing them with row A of my number grid.One can observe that the metres in the first bracket were derived from the first two numbers of row A (4 and 9 : $\frac{4}{4}$ = 4, $\frac{3}{4}+\frac{2}{4}+\frac{4}{4}$ = 9),the metres in the second bracket from the next three numbers in row A (2,3 and 5 : $\frac{2}{8}$ = 2, $\frac{3}{8}$ = 3 and $\frac{3}{8}+\frac{2}{8}$ = 5) and the metres in the third bracket from the next number in row A (7 : $\frac{4}{8}+\frac{3}{8}$ = 7). Continuing in this way one can observe the connection between my bar structure and the number sequences in the original grid.

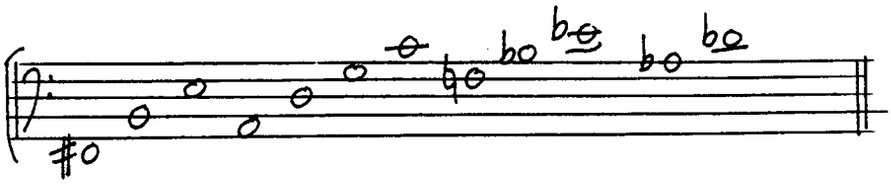


Photocopy of my initial bar structure scheme for WHIRLIGIG based upon the number square:-

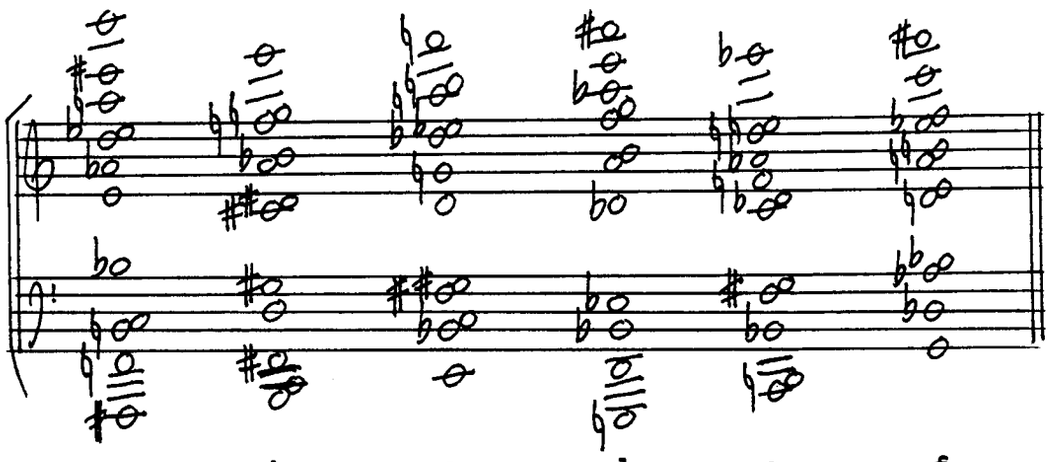
4	9	2	3	5	7	8	1	6
6	4	1	9	8	2	7	3	5
5	6	3	4	7	1	2	9	8
8	5	9	6	2	3	1	4	7
7	8	4	5	1	9	3	6	2
2	7	6	8	3	4	9	5	1
1	2	5	7	9	6	4	8	3
3	1	8	2	4	5	6	7	9
9	3	7	1	6	8	5	2	4

An exploration of twelve note harmony

Parallel to my work on the rhythmic structure of Whirligig was my research into the building of both symmetrical and asymmetrical twelve note chords.Influenced by my study of Lutoslawski,I experimented with building chords based upon a limited number of intervals for clarity and contrast of harmonic character.In addition I explored a preliminary harmonic scheme of a progression of twelve note chords with roots a fourth apart:



The chords I built upon the first six notes of this progression provided both the harmonic and linear material for the entire piece;

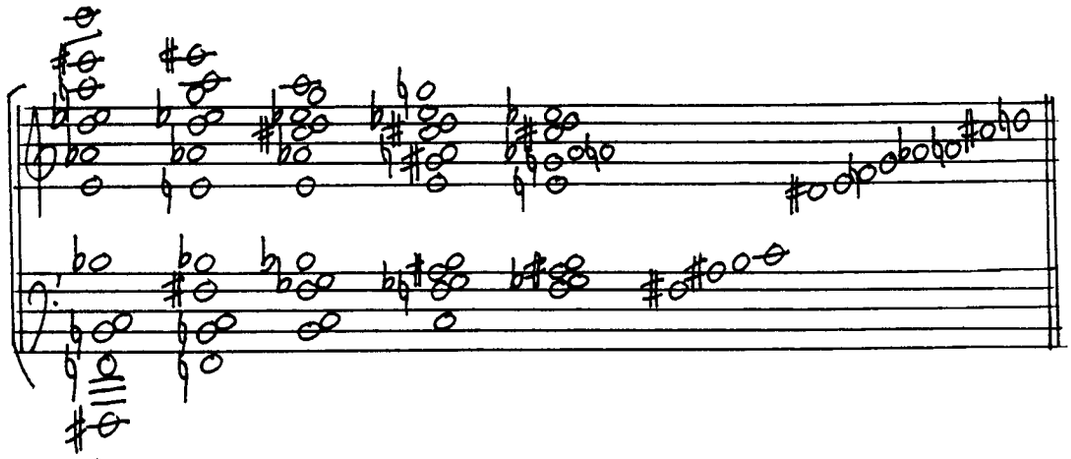


a b c d e f

(symmetrical) (symmetrical)

Having created these six chords,I explored Lutoslawski's method of registral compression and expansion,systematically reducing chords from their most expansive vertical arrangement to their most compressed.For example chord a can be gradually reduced to a

scale:



This technique applied to all six chords provided the foundation for linear movement within a chord and for harmonic movement between successive chords.

Although I originally began with the harmonic ordering of chords a - f ,as the work proceeds I have explored an intricate harmonic scheme whereby the order in which chords occur is constantly changing.In addition,the work explores moving between chords both slowly and quickly,sometimes one chord being spun out into an intricate ensemble texture which may last for many bars,at other times the rate of harmonic change is from one bar to the next.

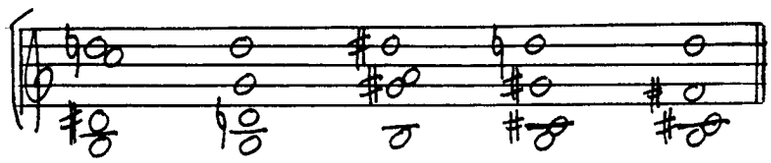
HOW STILL THE HAWK

The work is a setting of the poem How still the hawk by Charles Tomlinson.It was composed during December 1990 when we were being shown (on television) the horrors of the Iraqi invasion of Kuwait and the ensuing Gulf war.The poem's powerful imagery of a hawk about to swoop onto its prey and the reflection on "distance" and "innocence" with regard to the killing and the roles of hunted and hunter,encouraged me to draw comparisons with my own sense of distance from the war I was being shown on television,the soldier's distance from those they they were about to kill with their computer programmed missiles and the distance of the bureaucratic machine from the immediate effect of its actions.

Compositionally,I was concerned with creating an intricate choral texture by using number series as a basis for rhythmic texture as well as exploring major,minor,diminished and augmented triads built on the fundamentals of G and Eb as a basis for both the construction of individual chords and the contrast of harmonic character between consecutive chords.In addition,my interest in the number square:

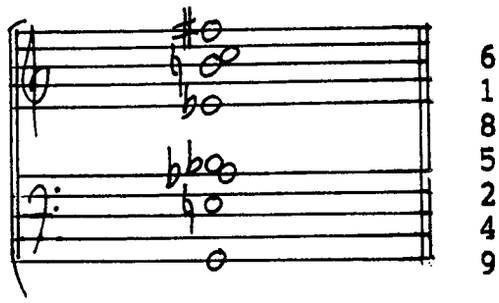
4	9	2
3	5	7
8	1	6

continued when,in conjunction with my exploration of the synthesis of common triads,I explored creating three note chords from successive numbers in the box:



number of semitones between notes	2 9 7	7 5 3	6 1 8	6 7 2	8 5 2

This process led me to construct the composite eight note chord:



which contains two parts:

a and b



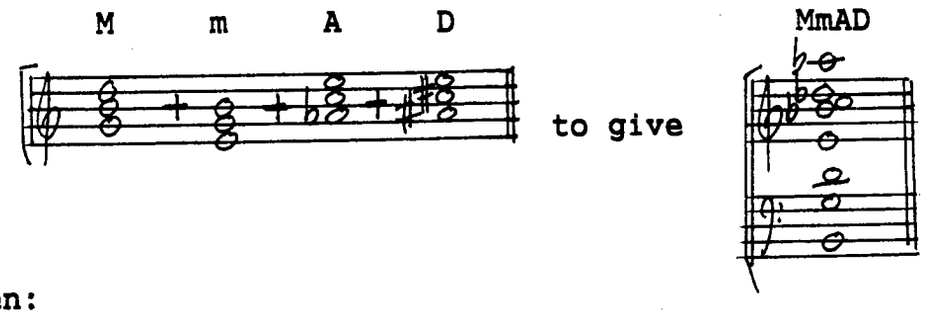
chord a being built upon note G as a fundamental and chord b being built on note Eb.These two chords gained greater significance when I used their individual pitch content:

a and b

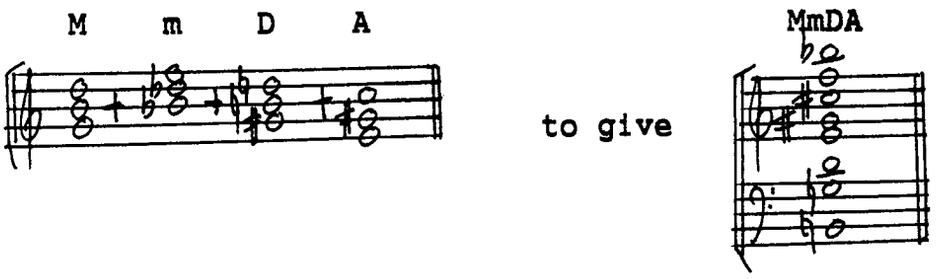


as a foundation for my construction of chords out of the synthesis of major,minor,diminished and augmented triads based upon the fundamentals of G and Eb.This process can be most

clearly seen on the following page where I have tabulated the different harmonic possibilities of such a process.On the sheet,M stands for major,m for minor,A for augmented and D for diminished.Hence,beginning with the fundamental triad of G Major,I explored creating chords out of the synthesis of:

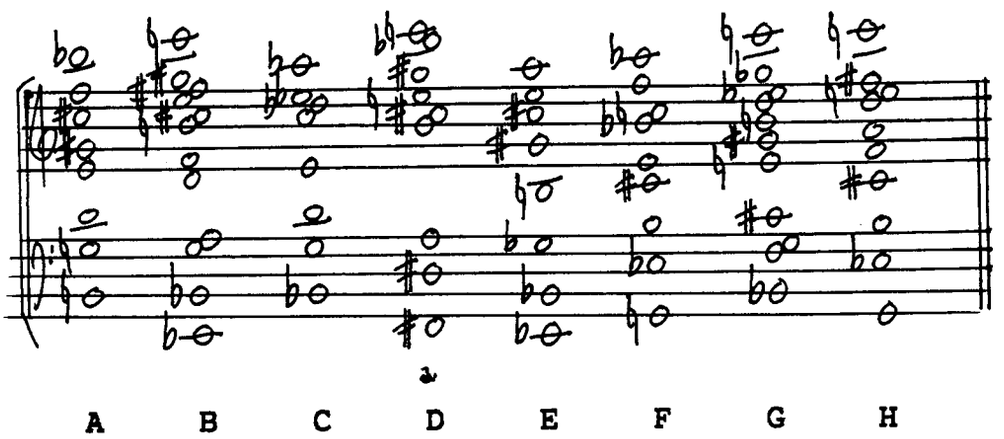


then:

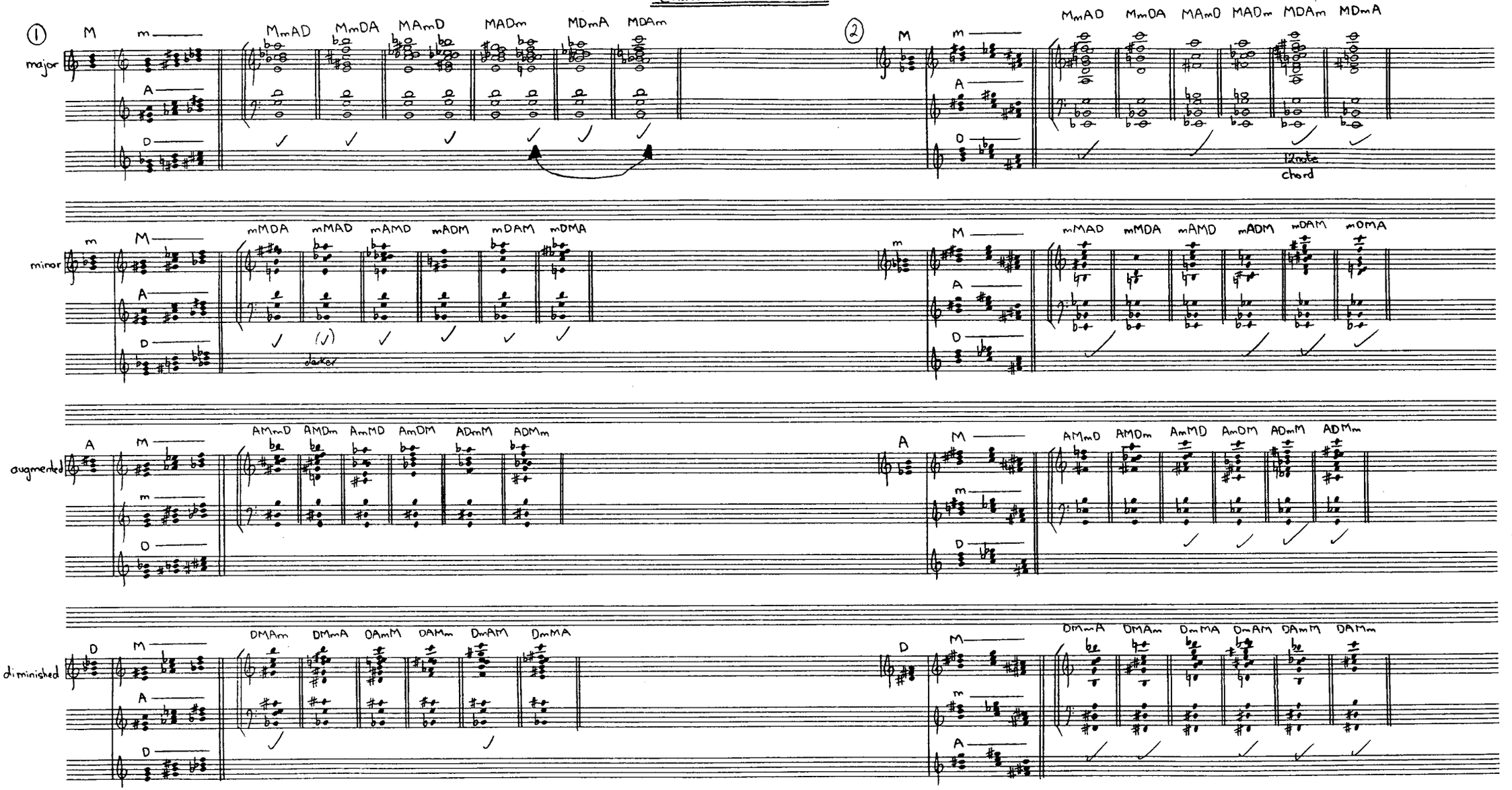


and so on until all the chords based on a fundamental of G and Eb were derived.

I eventually chose sixteen chords,eight derived from the above harmonic process and eight from the transposition of the composite chord a + b :



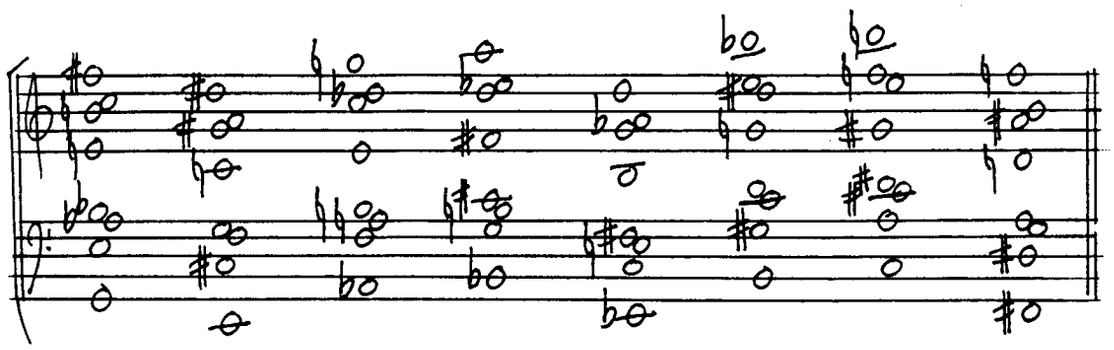
Choral Work : Chords.



Tabulation of the possible chords to be derived from the synthesis of major/minor/augmented and diminished chords, as a fundamental harmonic process to the composition of HOW STILL THE HAWK.

PAN-A3 ...IVE

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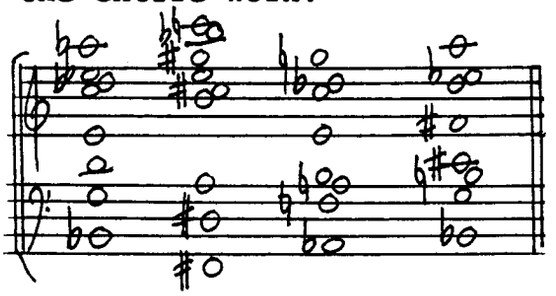
T1 T2 T3 T4 T5 T6 T7 T8

By combining these two sets of chords together I created a preliminary harmonic scheme for the entire work:



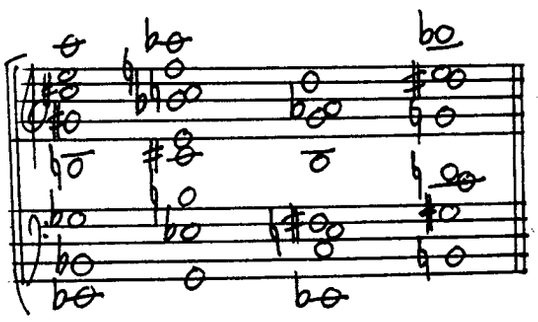
(A B T1 T2)

How still the hawk
Hangs innocent above
Its native wood.



(C D T3 T4)

Distance,that purifies the act
of all intent,has graced
Intent with beauty.



(E F T5 T6)

Beauty must lie
As innocence must harm
Whose end (sited,
Held) is naked
Like the map it cowers on.



(G H T7 T8)

And the doom drops
Plummet of peace
To him who does not share
The nearness and the need,
The shrivelled circle
Of magnetic fear.

However,during the compositional process,considerations such as

the practicalities of pitching an unaccompanied,intricately textured work,and a concern for harmonic clarity and a strong sense of harmonic movement meant that not all the above chords were employed,and the original registral distribution of notes changed to accommodate the motivic and textural ideas created as the work proceeded.

CIRCLING THE COLD CENTRE

This work was composed for the boys of Radley College and employs a mixed ensemble of wind quintet and string quartet,with the addition of a double bass.The poem The Bead by Charles Tomlinson formed a background structure to the three movements of the work:

The Bead

At the clear core,morning
Extinguishes everything save light

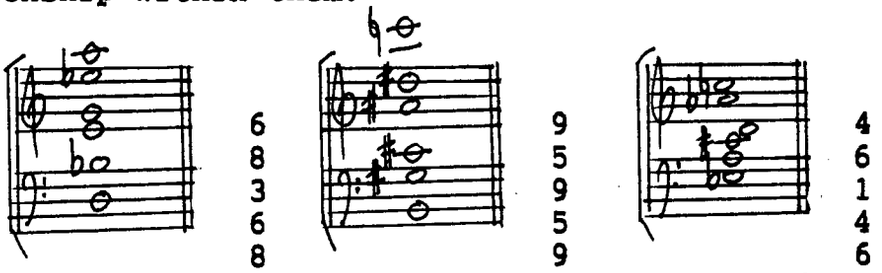
Breaking the spectrum
Threads cross,flare,emerge
Like the glitter of dust before stained windows

Turned in the shadow
It is a black diamond
Containing nothing but itself

The idea dissolves in passion:-
The light holds,
Circling the cold centre.

Precompositional Work

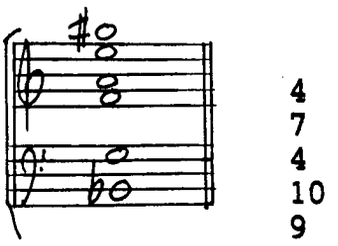
My initial compositional approach was once again from an harmonic perspective.I began by building five,six note chords from different intervals,exploring an additive or symmetrical relationship within them:



Chord 1 Chord 2 (symmetrical) Chord 3

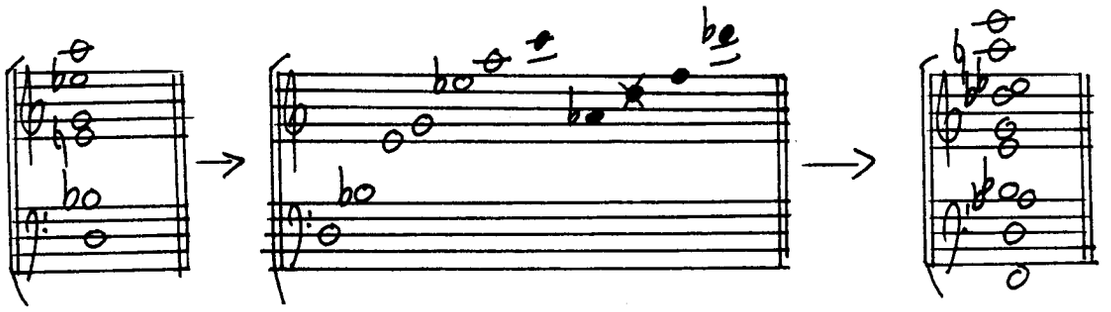


Chord 4
(symmetrical)

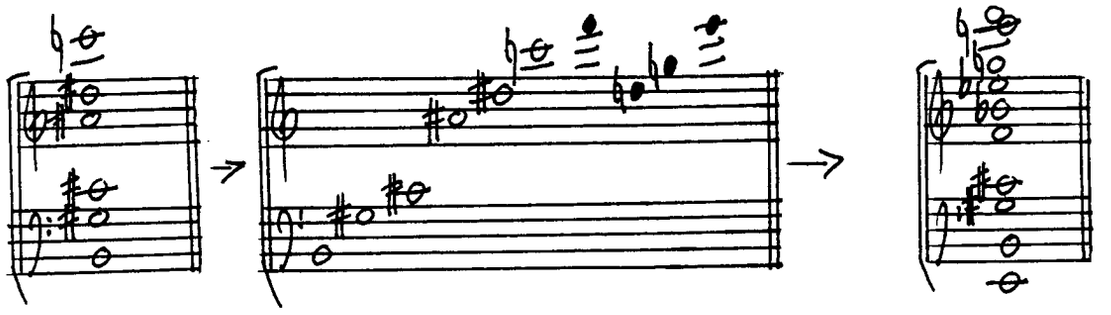


Chord 5

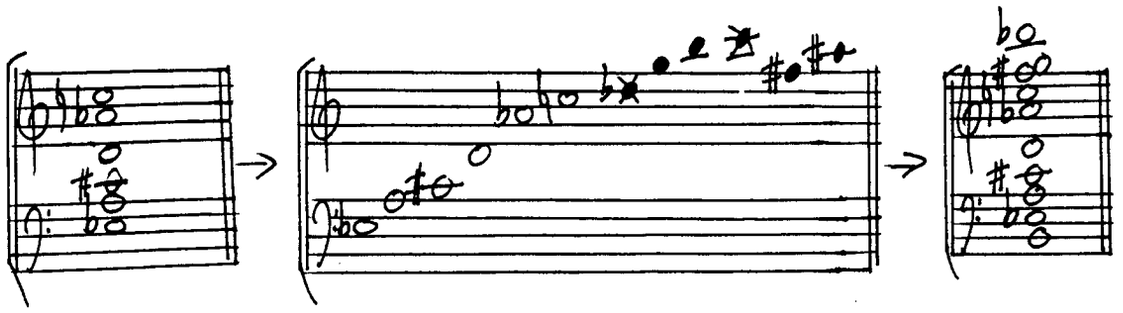
Building upon this initial work,I decided to extend each of the above six notes to ten notes,both to provide a greater range of harmonic colour and because there were ten instruments in the ensemble.To do this I extended the intervallic progression already within each chord until I had four additional notes.Combining these notes with the original six gave me a ten note chord:



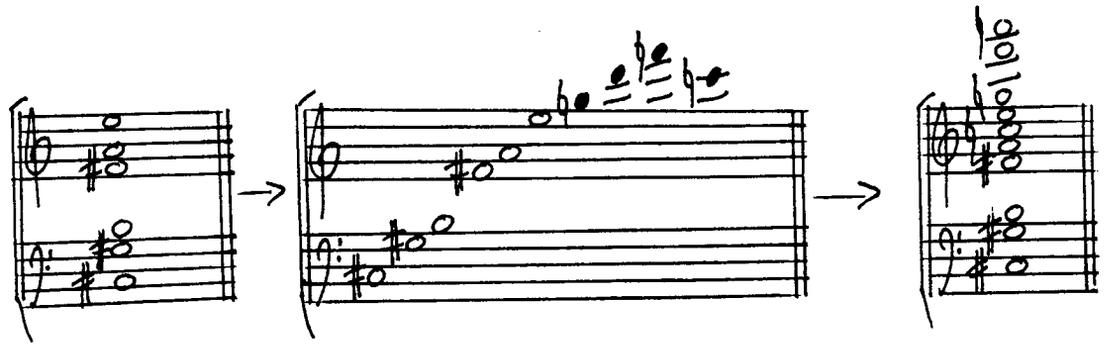
Chord 1 Maj.6th/Aug.4th/min.3rd Chord 1



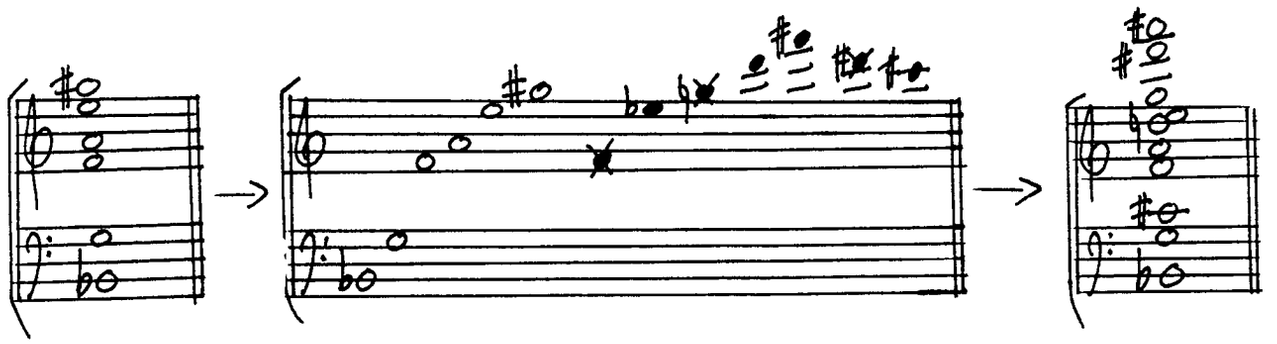
Chord 2 Maj.6th/Perf.4th Chord 2



Chord 3 Aug.4th/Maj.3rd/min.2nd chord 3

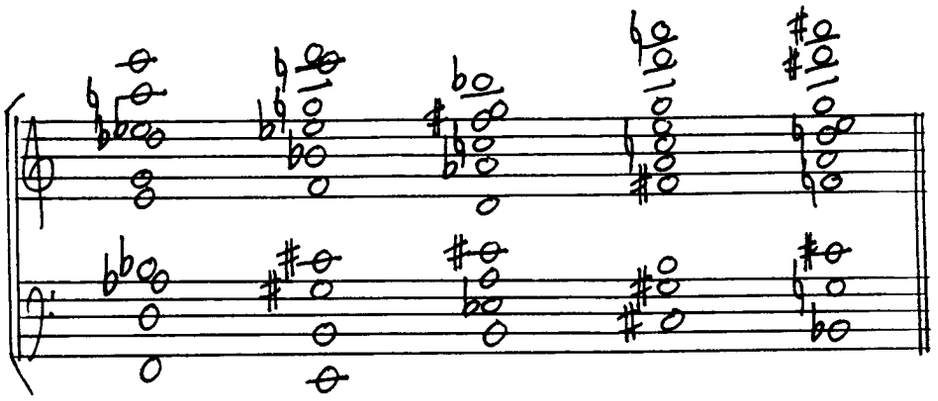


Chord 4 Perf.5th/min 3rd chord 4



Chord 5 Maj.6th/min.7th/Maj.3rd/Perf.5th/Maj.3rd chord 5

Having systematically extended each chord,I produced the following harmonic scheme upon which the entire work is based:-



Chords 1 2 3 4 5

and in this progression of chords I was aware of feeling movement between a flat harmonic area (chord 1) to a sharp harmonic area (chord 2) to a flat harmonic idea (chord 3) to a sharp harmonic area (chord 4) and back to a flat harmonic area(chord 5).This seemed to have a connection with the shades of light and dark in Charles Tomlinson's poem:-

"clear core" / "light" "Turned in the shadow" / "black"

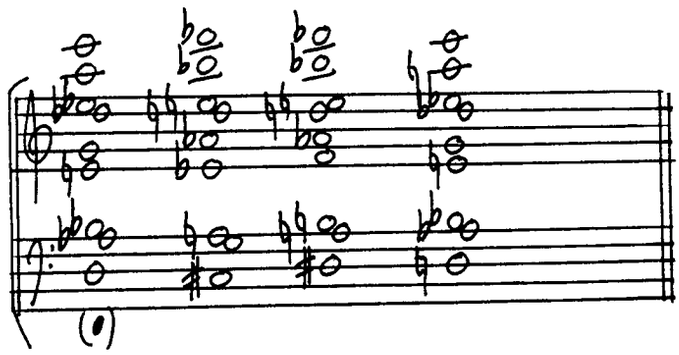
"the light holds"

Movement One

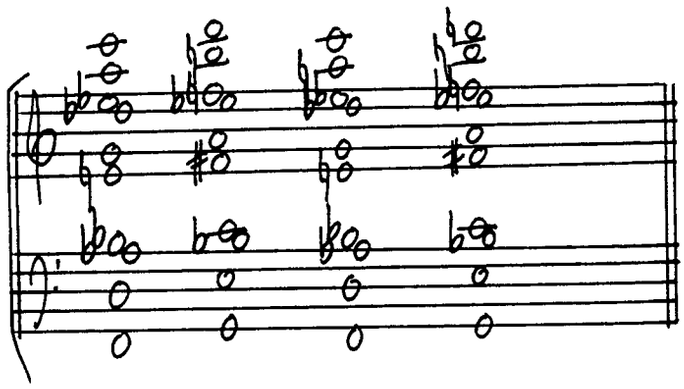
This movement is based on chords 1 and 2 from my initial harmonic scheme.It proceeds by rocking between the two chords,one chord defining the harmonic character for one section in the music.The overall formal scheme is thus:

	A	B	A	B	A	B
Bars	1 - 12	13 - 24	25 - 36	37 - 50	51 - 62	63 - 66
Chord	1	2	1	2	1	2

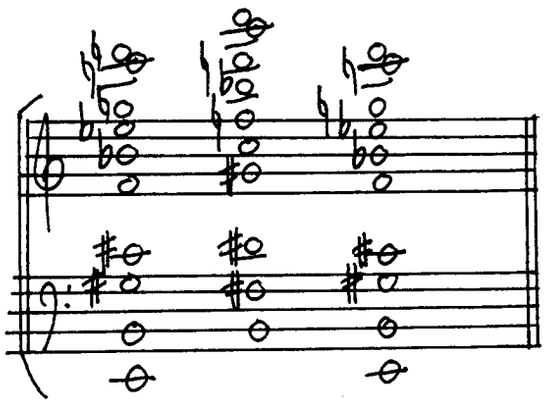
I have applied subtle transpositions to the chords as the movement proceeds to provide a degree of harmonic contrast.Concerning chord 1,the following harmonic scheme is used for bars 25 - 36 :



and for bars 51 - 62 :

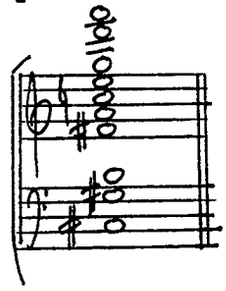


With regard to chord 2,the simple movement between its fundamental and transposed form up a perfect 5th provided the harmonic basis for bars 37 - 50 :



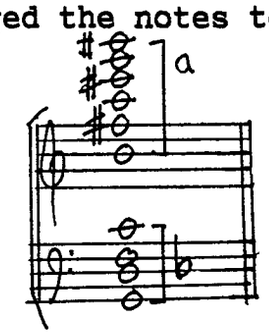
Movement Two

To compose the second movement I made a re-assessment of chord 4 from my initial harmonic plan:

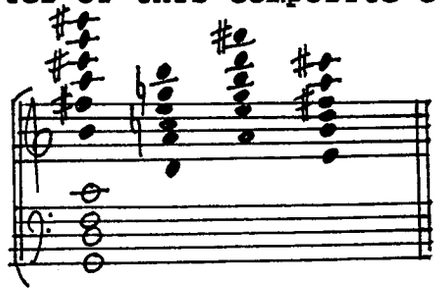


chord 4

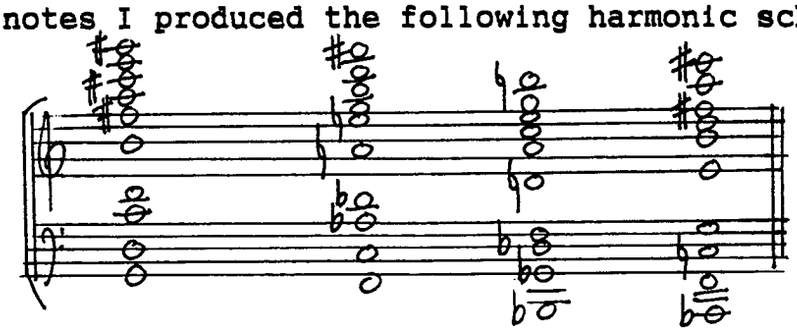
First of all I rearranged the notes to create the following chord :



and then explored the other transpositions of ⓐ that were to be found within the notes of this composite chord:



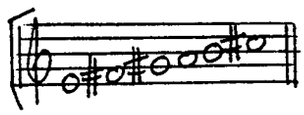
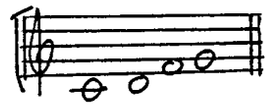
By combining each of these new transpositions of ⓐ with four additional notes I produced the following harmonic scheme:

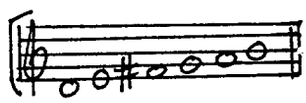
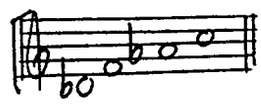


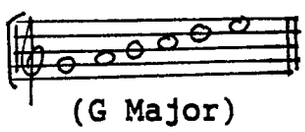
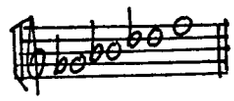
Chord A (Fundamental) B C D

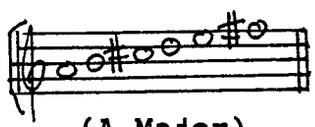
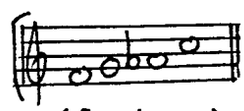
and discovered that each chord contained the first six notes of a

"bright" major scale,and four notes of a comparatively "dark" major or minor scale:

Chord A contains  (E Major) and  (C Major)

Chord B contains  (D Major) and  (Db Major)

Chord C contains  (G Major) and  (Gb Major)

Chord D contains  (A Major) and  (f minor)

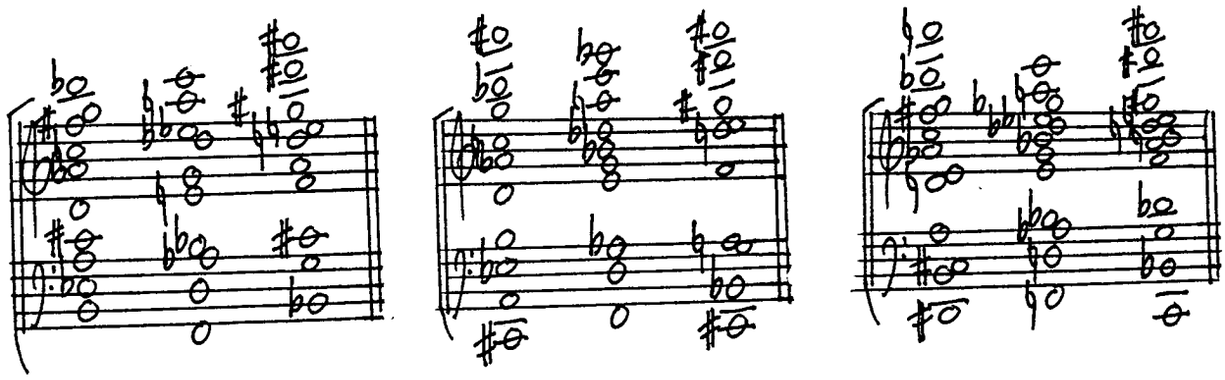
The chords A - D are used to provide the harmonic framework for the movement,which explores an intricate,cyclic formal shape :

	A	B	A	B'	C	D
Bars	1 - 6	7 - 10	11 - 16	17 - 24	25 - 36	37 - 48
Chord(s)	A	B	A	D	A'	C-D-C

	A	B	C	B'	D	A
Bars	49 - 54	55 - 58	59 - 70	71 - 81	82 - 93	94 - 106
Chord(s)	A	B	A'	D (A-B-C)	C-D-B	A

Movement Three

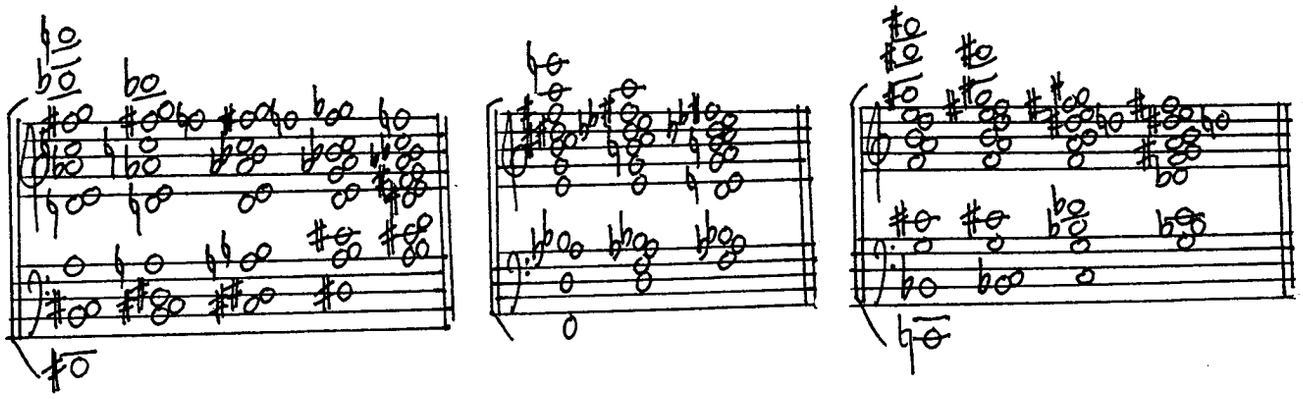
The third movement was based on chords 2,3 and 5 from the original harmonic scheme.Primarily,I changed the registral distribution of notes within the original chords slightly,to produce a better acoustic sound.To create a greater harmonic richness,I also added two more notes to each of the fundamental chords to produce a series of three twelve note complexes:



3 1 5 E F# C A B C
F B B

(additional notes needed to make 12 note chords)

In a similar way to my harmonic working in Whirligig,I tabulated a series of progressions for each chord,from their most expansive to their most compressed:



The movement proceeds in a cyclic fashion through chords A,B and

C,stating chord C in its most expansive form at figure D,chord B at figure F and eventually chord A at figure K.

The overall formal scheme consists of three large sections which are balanced around bars 44 - 48:

	SECTION 1	SECTION 2	SECTION 3
Bars	1 - 31	32 - 57	58 - end
Chords	(A-B-C)(A-B-C)(A-B-A-B)	(C)(B)(C)	(B-C-A)(B-C-A)(B-C)(A)

"cold centre"

IN SEARCH OF THE QALB

In Search of the Qalb was composed during the summer of 1992 for the Manchester Youth String Orchestra.The work is a conscious attempt to write a large scale piece based upon the harmonic,textural and motivic possibilities contained within the medieval modes.After composing How still the hawk during which I used harmonic textures that were consonant with upper and lower registers,and with the inclusion of traditional scale fragments in Circling the Cold Centre it was a natural development to explore the seven note modal scale.During the summer of 1991 I made an in depth exploration of the possible harmonic structures to be derived from each mode and it became my resolve to set about composing from this universal fundamental.The seven note scale also became significant when I found myself interested and drawn to, the number seven with its mystical connotations.

In this work I was concerned with a through composed,progressive form which is propelled forwards by a series of evolving harmonic and rhythmic cycles.The work is in four large sections,each based upon a seven note mode and its transpositions:

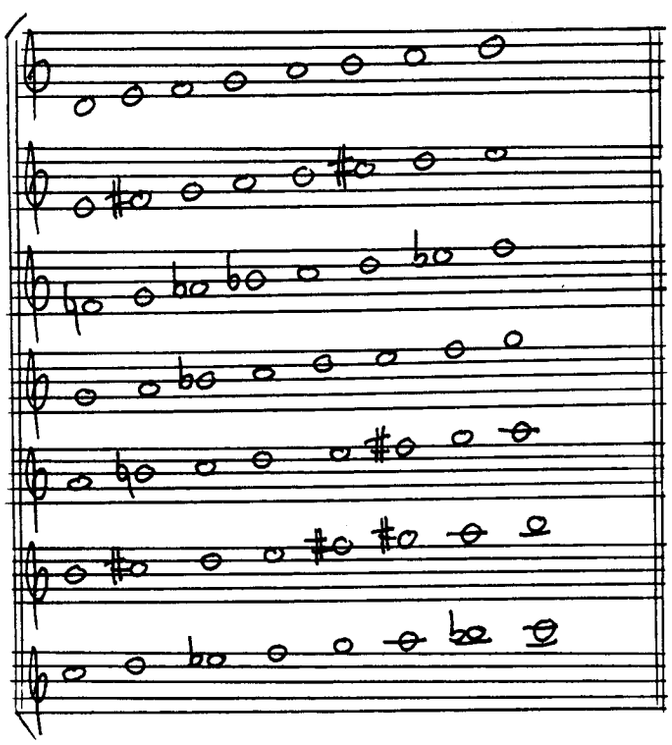
SECTION 1	SECTION 2	SECTION 3	SECTION 4
Bars 1-49	Bars 50-161	Bars 162-169	Bars 170-335
DORIAN	LYDIAN	PHRYGIAN	AEOLIAN
Transposition in 2nds	Transposition in 3rds	Transposition in 4ths	Transposition in 3rds

As the work progresses,the harmonic language becomes more complex

as the music increasingly superimposes different transpositions as well as juxtaposing them.This gradual increase in harmonic intensity is accompanied by a gradual increase in rhythmic intensity,as the work gradually speeds up through the diminution of note values and the increase of tempo.The work culminates in an enormous procession over an ascending aeolian scale,which gradually works itself up from the basses to the upper strings,and from the upper strings to a solo violin above harmonics in the lower strings,as the music gradually paces to silence.

Section One

This preliminary section is based upon the dorian scale on D and the following set of transposition:



The harmonic movement of this first section is organized by the gradual rotation through this set of transpositions,which can be

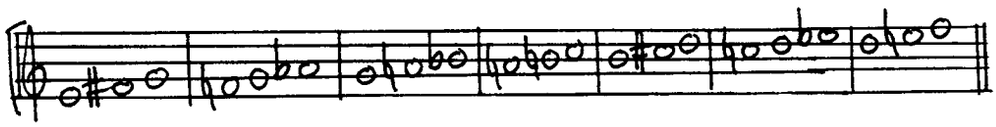
observed in the following seven by seven permutational grid:

Rotation	Ordering of transpositions						
1	D	E	F	G	A	B	C
2	E	F	G	A	B	C	D
3	F	G	A	B	C	D	E
4	G	A	B	C	D	E	F
5	A	B	C	D	E	F	G
6	B	C	D	E	F	G	A
7	C	D	E	F	G	A	B

In addition,a process of growth accompanies this gradual rotation;in rotation 1,only the first two notes from each scale are used:

1. 

In rotation 2,the first three notes are employed:

2. 

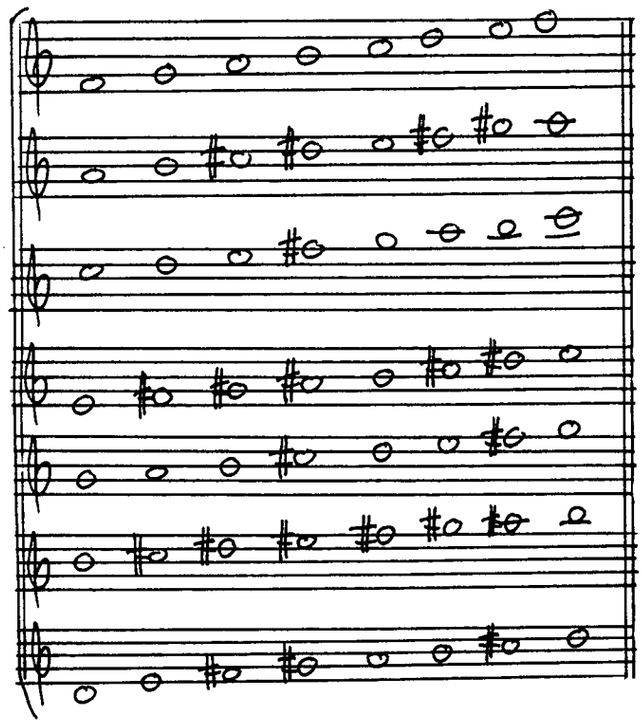
and so on until all seven notes of each modal scale are used, beginning with the transposition on C (which corresponds to bar 43 in the score).

The rhythmic structure of this opening section has been based on the number series 7 3 4 5 6 2 ,which is used to control the length of individual bars.Because there are seven modal scales in

rotation but only six numbers an isorhythmic structure has been created which enhances the progressive nature of the music,and indeed the whole work is based on this concept.

Section Two

This section was composed from the lydian scale on F,and its subsequent transposition in 3rds:



Lydian on F

Lydian on A

" " C

" " E

" " G

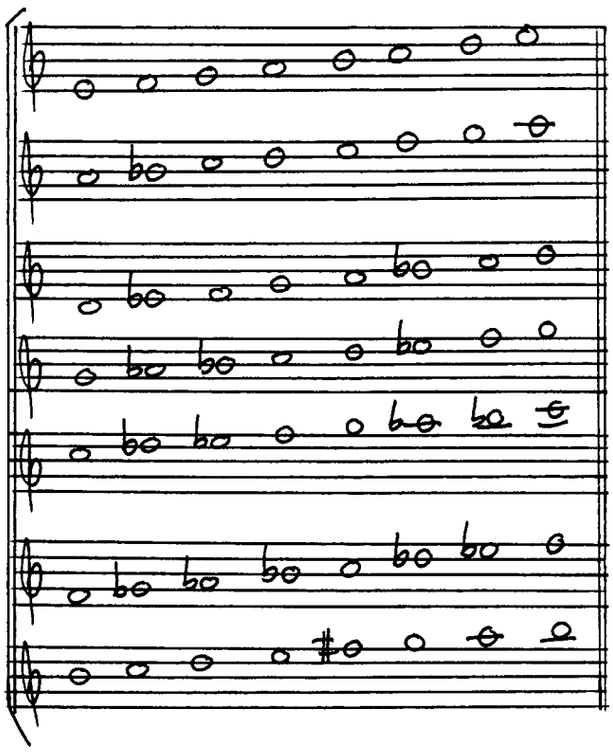
" " B

" " D

I have worked through these transpositions in a cyclic way F - A - C - E - G - B - D .This can be observed by looking at the first fourteen bars of the section.However,in moving through this cycle of transpositions I have exhibited a great amount of freedom,often repeating transpositions in the course of moving forwards,and sometimes dwelling on one transposition for many bars (for example bars 71 - 85).Once again the bar structure has been derived from a number series; 5 4 6 3 2 7 (which is the first permutational rotation,inwards to outwards of 7 3 4 5 6 2)

Section Three

This third section is based upon the phrygian scale on E and its set of transpositions in 4ths:



Phrygian on E

Phrygian on A

" " D

" " G

" " C

" " F

" " B

It is also based upon the number series 3 6 2 4 7 5 (obtained from 5 4 6 3 2 7 in the last section).Instead of controlling the bar structure,as in the previous two sections,the numbers are now used to control the movement,in semiquavers,up the phrygian scale.

As the music propels forwards the harmonic language becomes more complex as transpositions become superimposed.This is achieved by the simultaneous movement through the above transposition grid at two different rates of speed.For example,from bar 168,the lower strings are playing notes from the phrygian scale on A,whist the upper strings play trills from the first two notes of each transposition.

From bar 178,the  figure adds a new layer to the scale motif and the trills.This accented semiquaver figure works through the transpositions and as it does so,it undergoes an additive process of growth:

Transpositions	G,C,F,B,E,A,D	C,F,B,E,A,D,G	F,B.E,A,D,G,C
Notes of scale	First four notes	First five notes	First six notes
Rhythm			

From figure F,the music works its way through another cycle of transpositions.This time the rate of change between one transposition and the next is faster,and the scalic motif works up the phrygian scale every semiquaver instead of every two semiquavers as in the previous passage.Transpositions become superimposed again until from bar 226 the violins rapidly play through the first two notes of each transposition (A,E,G,D,C,F,B) above the lower strings based on phrygian on E.

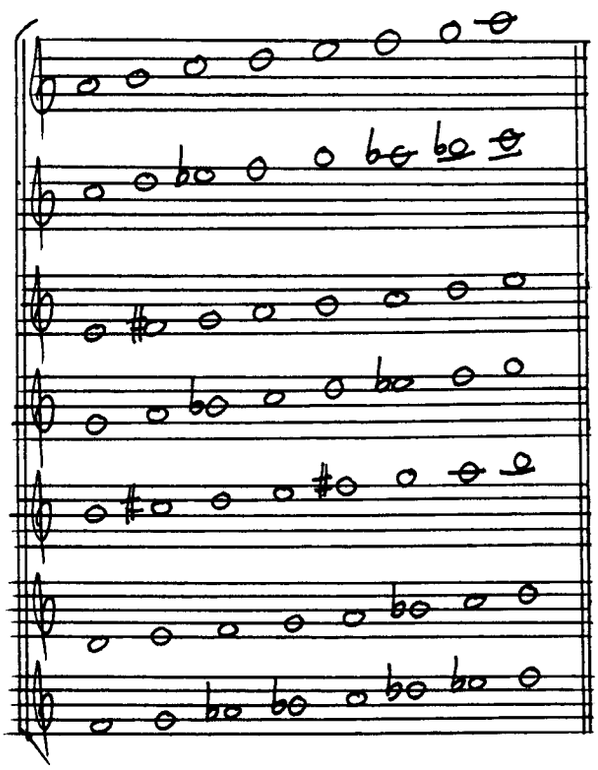
From figure H similar processes are reapplied;whilst the lower strings play a semiquaver motif based upon the phrygian scale on D,the upper strings work their way through another set of transpositions,beginning with three notes of each scale and progressing to four,five and six until all seven different notes are employed.

To enhance this progressive harmonic development,from figure I

another number series comes into action 4 2 7 6 5 3 (which is the next permutation from 3 6 2 4 7 5),and is used to control the rate of change between the rhythmic accents in the lower strings.Eventually the music propels itself into figure J.

Section Four

This final section is based upon the aeolian scale on A,and its transposition in 3rds:



Aeolian on A

Aeolian on C

" " E

" " G

" " B

" " D

" " F

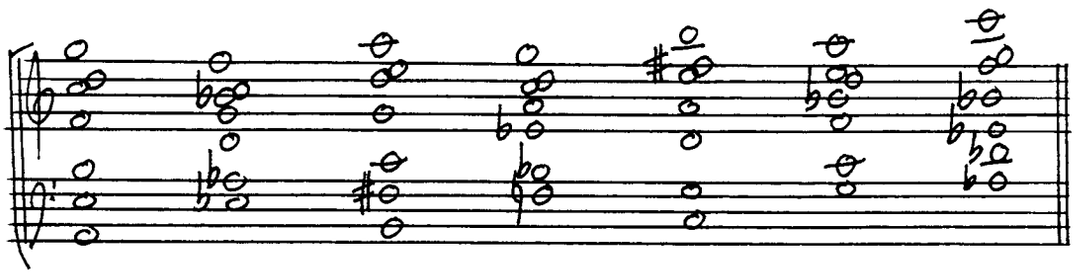
It is also based upon the superimposition of two number series; 6 7 5 2 3 4 (derived from 4 2 7 6 5 3) and 2 5 3 7 4 6 (derived from 6 7 5 2 3 4).One more permutation would bring the series back to the opening set of numbers 7 3 4 5 6 2 .

There are three main elements to the beginning of the composite texture from figure J:

1. The trills in the violins,derived from playing notes two and three,and five and six of the aeolian scale,

and working through the set of transpositions A,C,E, G,B,D,F.The duration between trills is derived from the number series 6 7 5 2 3 4.

2.The glissandi and sustained notes in the violas and cellos are based upon an harmonic progression which alternates between a chord of 5ths and a chord of 4ths built out of the notes of each transposition of the aeolian scale:



A C E G B D F

3.The gradual ascent of the aeolian scale,which begins in the basses at figure J,based upon the rhythmic structure 2 5 3 7 4 6 and gradually becomes superimposed as the other string sections join in canon.The progressive nature is reinforced when at each entry a new rhythmic figure is introduced.

Finally,the music paces to silence.

CONCLUSION

The act of composition is a continual journey,sometimes one retraces old paths,at other times a new route is revealed and one progresses forward into a new landscape.For me,the composition of my PhD portfolio has been a journey of continual clarification and simplification of the techniques I have used,both with regard to the integration of the melodic and harmonic perspectives of composition and the formal structures I have used.This gradual unwinding compositionally has also accompanied a growing concern with the natural,progressive cycles of life,and I express this in my music through my concern with developing a progressive,cyclic form which is steadily evolving both within a particular composition and from one composition to the next.