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**"Looking for the Land that is Nowhere"
A Portfolio of Compositions and Commentary**

Mason, Christian

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King's College London

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Author: Christian Mason

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“Looking for the Land that is Nowhere”

A PORTFOLIO OF COMPOSITIONS
AND COMMENTARY

Christian Mason

Submitted to the University of London
for the degree of Doctor of Philosophy

2012

Music Department
King's College London

Abstract

This portfolio comprises seven compositions in a variety of mediums:

1. *In Time Entwined, In Space Enlaced* (9 players + 36 audience harmonicas)
2. *Noctilucence* (mixed ensemble: 8 players)
3. *Looking for the Land that is Nowhere* (theremin and string octet)
4. *On Love and Death – 5 Rossetti Songs* (soprano and piano)
5. *Incandescence* (solo cello)
6. *Learning Self-Modulation* (violin and piano)
7. *Isolarion: Rituals of Resonance* (large orchestra)

Through each of these works I explore the construction and elaboration of ‘structural lines’ and how they function in a variety of contexts. Central to my musical thinking, they provide a coherent core around which more complex musical situations are created through layering and textural invention. On a harmonic level these works attempt to integrate the insights of ‘spectral’, ‘serial’ and ‘modal’ thinking into a flexible language which has the capacity for motion between distinct realms while maintaining unity. Various concepts of time are investigated through musical processes which involve different degrees of repetition and predictability, expansion and contraction. Each work is also a point of contact between musical and extra-musical ideas and the relationships between these are elucidated in my commentary. Such conceptual oppositions as motion-stasis, change-continuity, time-eternity, and unity-diversity define my attitude towards musical form and material. In turn, recognition and consideration of the creative tension between ‘constructive’ and ‘intuitive’ compositional approaches is highlighted as being fruitful.

Acknowledgements

I am especially grateful to my supervisors Prof. George Benjamin and Prof. Silvana Milstein for their invaluable guidance and support.

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I would like to thank the following musicians and ensembles for commissioning and performing my music: London Sinfonietta (and all the harmonica players), Britten Sinfonia, Philharmonia Orchestra, Lydia Kavina, Jean-Guihen Queyras, Carolin Widmann, Simon Lepper, Pierre Boulez, Gergely Madaras and Lucerne Festival Academy Orchestra.

Many thanks to Dr. Sinan Savaskan, Dr. Jonathan Hargreaves, Joe Browning, Sam Cave, Peiman Khosravi, and Dr. Stef Conner for many years of thought-provoking and inspiring compositional conversations. I would also like to acknowledge Sir Harrison Birtwistle, Prof. Nicola LeFanu, and Dr. Thomas Simaku with the utmost gratitude for their ongoing support of my work.

I am especially, indeed infinitely, grateful to my family and friends for their love and encouragement throughout my studies. Thanks to my wife Audrey, my parents John and Mary, my sisters and their families. Special thanks are also due to Catherine Le Bris and Lexy Oliver.

Table of Contents

Commentary

1. Introduction.....	6
2. <i>In Time Entwined, In Space Enlaced</i>	10
3. <i>Noctilucence</i>	17
4. <i>Looking for the Land that is Nowhere</i>	23
5. <i>On Love and Death – 5 Rossetti Songs</i>	28
6. <i>Incandescence</i>	37
7. <i>Learning Self-Modulation</i>	43
8. <i>Isolarion – Rituals of Resonance</i>	51
9. Conclusion.....	64
10. Bibliography.....	67
11. Discography.....	67

List of Submitted Scores (bound separately)

Ensemble:

In Time Entwined, In Space Enlaced (2008) – mixed ensemble, 36 audience harmonicas

Noctilucence (2009) – mixed ensemble

Looking for the Land that is Nowhere (2010) – scordatura string octet and theremin

Solo/duo:

On Love and Death – 5 Rossetti Songs (2009 – 2011) – soprano and piano

Incandescence (2011) – solo cello

Learning Self-Modulation (2011) – violin (+ scordatura violin) and piano

Orchestra:

Isolarion – Rituals of Resonance (2012) – symphony orchestra

Audio Material (attached inside front and back covers)

CD 1:

- 1. *In Time Entwined, In Space Enlaced*.....10:17**
- London Sinfonietta (ensemble), audience members (harmonicas), Baldur Bronimann
 - Queen Elizabeth Hall, London, 02/12/2008
- 2. *Noctilucence*.....12:37**
- Britten Sinfonia
 - West Road Concert Hall, Cambridge, 15/12/2009
- 3. *Looking for the Land that is Nowhere*.....13:48**
- Members of Philharmonia Orchestra (strings), Lydia Kavina (theremin), Patrick Bailey
 - Royal Festival Hall, London, 29/06/2010
- 5. – 7. *On Love and Death – 5 Rossetti Songs (only songs 1, 3, 5 were recorded)***
- Anonymous private recording
- 5. (1) *In a Halcyon Sea*.....02:36**
- 6. (3) *Through Light, Through Dark*.....02:20**
- 7. (5) *Heaven's Chimes are Slow*.....06:36**

CD 2:

- 1. *Incandescence*.....15:40**
- Jean-Guihen Queyras (cello)
 - Snape Maltings Concert Hall, Aldeburgh Festival, 21/06/2011
- 2. – 7. *Learning Self-Modulation*.....21:71**
- Carolin Widmann (violins, voice), Simon Lepper (piano, rin, voice)
 - Wigmore Hall, 22/10/2011
- 2. (1) *Dancing through the thunderous night*.....02:45**
- 3. (2) *Azure flashes falling*.....05:30**
- 4. (3) *Through suspended mists of white*.....02:22**
- 5. (4) *Seeking Realms forever bright*.....05:06**
- 6. (5) *We hear the timeless calling*.....02:10**
- 7. (6) *And here at last we flow like light*.....04:58**
- 8. – 9. *Isolarion – Rituals of Resonance*.....12.11**
- Lucerne Festival Academy Orchestra, Gergely Madaras
 - Lucerne Hall, KKL, Lucerne, 01/09/2012
- 8. (1) *Movement I*.....09.04**
- 9. (2) *Movement II*.....03.07**

CD 3: Audio Examples (see footnotes and discography for full references)

- 1. *Khoomei Solo*.....04.33**
- 2. *Solo Whale*.....09.32**
- 3. *'Alleluia' (Old Roman Chant)*.....09.18**

1. Introduction

During the 2010 Salzburg Festival I attended a talk by Wolfgang Rihm in which he said “I am a bird, not an ornithologist”. Whereas the bird sings the song, the ornithologist, seeking to appreciate and understand the bird, dissects it. This analogy contrasts the creative and constructive role of the composer with the analytic and de-constructive role of the music analyst or commentator. The opposition between these positions is self-evident, yet they are also complementary and mutually dependent. Creative growth is fuelled by analytical awareness, while analytical insight is facilitated by compositional experience. The present portfolio of compositions and commentary reveals both of these dimensions of my musical activity, and I hope for the time being to exist as both 'bird' and 'ornithologist'.

This dual existence is not without its conflicts, and self-analysis entails a degree of self-consciousness which would ideally be absent from analytical reflection. In a sense I know 'too much' about these pieces: at the same time my view is possibly clouded by the imaginative intention which went into them. As such, I prefer to acknowledge at the outset that these explanations of my creative work cannot be 'objective'; nor should they be read as exhaustive studies of the works in question. Rather, they seek to provide a starting point, elucidating significant tendencies in my music, clarifying my artistic intentions and pre-occupations and revealing my technical processes. By placing my work in the context of certain key influences, each commentary will also shed light on the portfolio as a whole. In some cases these influences are already 'musical': the works and writings of other composers, the musics of other cultures, the sounds of nature. I am equally inspired by extra-musical ideas, poetry, visual arts and natural phenomena. All of these contribute to my aesthetic outlook, and it is the way in which a single piece of music can integrate (or at least

incorporate) such diverse influences into a coherent whole that attracts me to the art of composition.

The acoustical insights of 'spectral' music have led me to view the single tone as containing a whole interior world of 'spectral content' which is 'alive' – evolving through time. Nevertheless, my work is not concerned with 'spectral techniques' as such, but rather the attitude that any sound/musical material can be viewed on multiple timescales and from multiple perspectives. This has important formal, timbral and gestural, implications. As Karlheinz Stockhausen explained in *Four Criteria for Electronic Music*: 'There is a very subtle relationship nowadays between form and material,... [and the two should] be considered as one and the same... A given material determines its own best form according to its inner nature'.¹ The ability to reveal such 'invisible' or unexpected aspects of a material through the way in which it is presented is a recurrent concern in my work.

Beyond exploring/revealing the beauty within individual sounds, I hope to establish meaningful relationships between different sounds. György Ligeti's statement that 'Composition consists principally of injecting a system of links into naïve musical ideas'² has been a preoccupation throughout my composing life. I have developed the following 'tools' to facilitate the formation of perceptible musical relationships:

1. Structural line: By providing continuity between past, present and future, structural lines define a strong basis for connecting diverse elements within a piece. They can be found in various guises throughout this portfolio, at macro- and micro-structural levels. Sometimes underlying entire pieces (e.g. *Isolarion*), sometimes defining sections within a piece (e.g. *Noctilucence*), they can exist in the foreground or background.

¹ Robin Maconie, *Stockhausen on Music* (Marion Boyars, London, 1989), 111.

² György Ligeti, *György Ligeti in Conversation* (Da Capo Press, 1983), 124.

2. Exact repetition: This can serve to indicate sectional divisions over the course of a form (e.g. the recurrent high E in *Through Light, Through Dark*); create an interruption to the musical flow, like a scratched record (e.g. *Looking for the Land that is Nowhere*, b.104 – 147); or indicate the localised emphasis of a striking moment (e.g. the climax of *Noctilucence* at b.151 – 154).
3. Varied repetition: Depending on the extent of transformation this can function in ways similar to exact repetition. It can also be used to create extended passages of music in which the 'predictable' identity of the repeating element is balanced by the newness of its variation. The variation can result either from the changing object (e.g. the interlude of *Incandescence*) or from the changing context (e.g. the hanki-harmonica sonority from *In Time Entwined, In Space Enlaced*).
4. Spectral emanations: While the preceding categories define horizontal relationships, many of the sonorities in my work have their source in the harmonic spectrum, which provides a basis for variable yet consistent vertical relationships. Spectral emanations also occur arpeggiated and formed into melodic lines.

All of these devices have roots in the work of earlier composers and I would like to acknowledge the influence of: Harrison Birtwistle, Morton Feldman, Gérard Grisey, György Ligeti, Horatiu Radulescu, Giacinto Scelsi, Karlheinz Stockhausen, Claude Vivier. Though not the focus of my research, the impact of 'early music' and 'non-western music' has also been significant. The drones of 'Old Roman' and 'Byzantine' chant, the overtone singing of Tuva, the buzzing resonance of the Indian *tambura* and the luminous sonority of the Japanese *shō* all pervade my music.

During the Stockhausen Courses, which I attended in 2004, Stockhausen stressed the importance of constructive technique by saying “Music is material in

process.” – but maybe process is just our way of trying to manage musical material? By contrast, Morton Feldman said of his intuitive approach to composing: 'My past experience was not to "meddle" with the material, but use my concentration as a guide to what might transpire.¹³ The tension between the 'constructive' and 'intuitive' approaches is a constant presence in my creative life. I often begin composing within a carefully defined framework, only to discard it when absorbed in the piece. Or I begin without a framework but feel I cannot progress without one. With each work I hope to strike a new balance between freedom and constraint, but the perfect equilibrium remains elusive. While the following commentaries may seem to focus more heavily on the constructive approaches and processes employed in my music, it goes without saying that many of the most important compositional decisions resulted from my intuitive responses to the musical materials.

³ Paul Griffiths, *Modern Music and After* (Oxford University Press, Oxford, 1995), 303.

2. In Time Entwined, In Space Enlaced (2008)

2.1 Poetic Context, Spatial Conception

This piece took its initial inspiration from the poem *Antennae*, by David Gascoyne⁴:

The timeless sleepers tangled in the bed
In the midst of the sonorous island, alone

The tongue between the teeth
The river between the sands

Love in my hand like lace
Your hand enlaced with mine.

The division of the poem into three sections is reflected in the division of the instrumental ensemble into three trios. There is also a clear association between the poetic ideas of being ‘entangled’ and ‘enlaced’ and the way in which individual instruments and sub-groups interact through counterpoint, heterophony or *Klangfarbenmelodie*. Since the individual groups are separated on the stage these interactions also define a physical space through which the sounds move, expressing the physicality of the poem (‘sleepers tangled’, ‘in the midst...’, ‘tongue/teeth’).

I also sought to create a sense of actually being ‘in the midst of the sonorous island’ by distributing thirty-six harmonica and bell players throughout the audience in six groups of six. These functioned to extend the musical space beyond the stage, entering unexpectedly at certain moments with an ethereal timbral-drone. Despite their apparent opposition, the two sound-worlds do aspire to integration, and by the end of the piece an almost seamless blend is achieved between the on- and off-stage sonorities. By revealing this interconnectedness, the music also expresses the principles of unity and contact articulated by the poem.

⁴ David Gascoyne, *Selected Poems* (Enitharmon, 1994), 48.

2.2 Initial Materials

The first material to be composed was a 2-part pitch canon (at the octave) above a shifting drone, which became b.63-114 of the final score. It was sketched, initially, purely in terms of pitch relationships, abstract from any timbre, duration or formal context.

Ex.1: Early sketch of the drone-canon material

Ex. 2: Empty and filled pitch space



2.3 Macro-form

The ascending-glissando material makes a compelling opening, releasing a burst of musical energy that initiates a journey towards the sombre flow of the drone-canon.

Table 2: Macro-form

Beginning		Middle					End
(1) A	B	(2) C		(3) D-E-F-G-H	(4) I	(5) J-K-L-M-N	(6) O
Ascending-glissando	Transition Harm.	Melody-accomp.	Transition Harm.	Expanding canons/ interlocking points	Harm. only	Drone-canon in 5 stages	Ethereal slowly ascending-glissando

Sections (2), (3) and (4) can be seen as distinct parts of a process of preparation for the drone-canon (5). Section (6) functions as a memory and transfiguration of the ascending-glissando of Section (1), while also emerging as a consequence of the drone-canons; a search for escape from a potentially endless process. It also forges a unity between the harmonica layer, which previously functioned to provide the transition between sections, and the main ensemble. It seems appropriate that this material, which initially functioned to indicate the threshold between sections, should eventually indicate the ending of the whole piece.

2.4 Sub-structures, Techniques, Procedures

Section (2) is characterised by the relationship between a foreground melody and a heterophonically embellished accompaniment. Despite being texturally different from the previously discussed sections – neither of which have such a clear-cut foreground/background distinction – it has many connections with them. Harmonically, like the drone-canon, it grew out of the interval of a major 3rd. Gesturally, the accompaniment explores heterophonic embellishment in a manner similar to the

The layers are mutually dependent, the rhythmic structure of the foreground being determined by the silences of the background, with every semi-quaver rest being filled by a *staccatissimo* attack from the cor anglais.

As Section (3) progresses these essential principles remain in place, while the pitch pools and rhythmic values are subjected to processes of transformation. An exhaustive analysis of these transformations is not necessary, however there are a number of important observations to note. Firstly, the durations used to construct the background expand progressively, such that in each sub-section (until Letter H, where the process reverses) the music becomes increasingly expansive.

Table 4: Pulse structure of ostinato layer

Sub-section	D	E	F	G	H
Semi-quaver Durations	1, 2	3, 4	6, 8	12, 13, 14, 15, 16, 17, 18, 19 20, 21, 22, 23, 24	23, 21, 18, 14, 11, 6
Process				Expanding	Contracting

Secondly, from Letter E onwards the ostinato layer becomes canonic, causing a blurring of the sound and concealing the previously clear-cut distinction between the rhythmic structures of the layers. Thirdly, there is a process whereby pitches migrate from the background to the foreground, causing an increasing amount of pitch repetition in the ostinato/canon layer, and an increasing diversity in the pitch pool used in the pointillistic foreground. Finally, there is a gradual emergence of a 'middle-ground' melodic line, starting in bar 39 in the cor anglais, which provides a way out of the potentially infinite canonic expansion process, and prepares the way for the next sub-section (Letter H). This final stage of Section (3) can be understood as a development of the 'ascending-glissando' gesture. And, as at the opening, this ascent opens a doorway to the ethereal world of harmonicas.

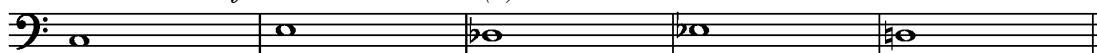
Section (4) (Letter I) emancipates the stratospheric sound-material of the two earlier transitional sections, while also superimposing a pointillistic layer which is at

once a logical continuation of the earlier pointillistic materials and the antithesis of the smooth drone-canon which follows it. Beyond this, the musical purpose of this section was to exploit the spatial dimension of the piece and to create a moment of contemplative repose.

The pitch structure of the drone-canon has already been discussed, however there are some further observations to be made regarding the special relationship between line, colour and space that defines this section. The canonic lines, so limited in their compass, are distributed through the ensemble in such a way that their physical location and timbral quality is constantly shifting. This process can be observed anywhere from b.63 – 114, where the music achieves a calm dynamism rooted in the opposition between stasis and motion.

This dynamic relation between stasis and motion also exists in the division of the drone-canon into five sub-sections, each on a different drone. These successive drones create a structural line, revealing a relationship between the horizontal trajectory and vertical pitch structures. This line imparts a teleological sense of direction across the section, which results from the process of intervallic compression.

Ex. 5: Succession of drones in Section (5)



The purpose is to arrive somewhere qualitatively new, a sound-state at once connected with the preceding materials and experientially fresh. As earlier, it is the melodic line of the cor anglais that shows the way out of the process, providing a smooth transition into the final section.

Ex. 6: Cor Anglais transitional melody, b.116-120



In Section (6) (Letter O), the music reaches a synthesis in terms of sound, compositional technique, and in the relation between the on-stage and off-stage musicians. Whereas the previous section exploited the effect of constantly varying colour, the opposite occurs here, with each of the three trios creating an identical timbre (crotales + string harmonics). The ascending pitch trajectory reminds us of the ascending-glissando with which the piece began, extending its journey into the highest available regions of pitch-space and mediating between the rooted, 'earthy' sonority of the majority of the piece, and the 'heavenly' sound-world of the harmonicas.

3. Noctiluence (2009)

3.1 Concept and Form

The idea at the heart of *Noctiluence* is the simultaneity of opposites, in particular dark (*nocti-* = night) and light (*-lucence* = shining/light). Such co-existence is expressed beautifully in nature by the phenomena of noctilucent clouds, which form in the uppermost regions of Earth's atmosphere. From our earth-bound perspective they appear lit from below as sun-illuminated silvery waves shining bright through summer nights.

*Picture 1: Noctilucent clouds*⁵



Beyond the inherent beauty of these clouds, and the idea of 'simultaneous opposites' that they embody, their enigmatic rarity fuelled my inspiration. They remain mysterious to science, having only been observed at all since the late 19th-Century⁶ and are therefore emblematic of the many unknown and undiscovered realities that exist in the world.

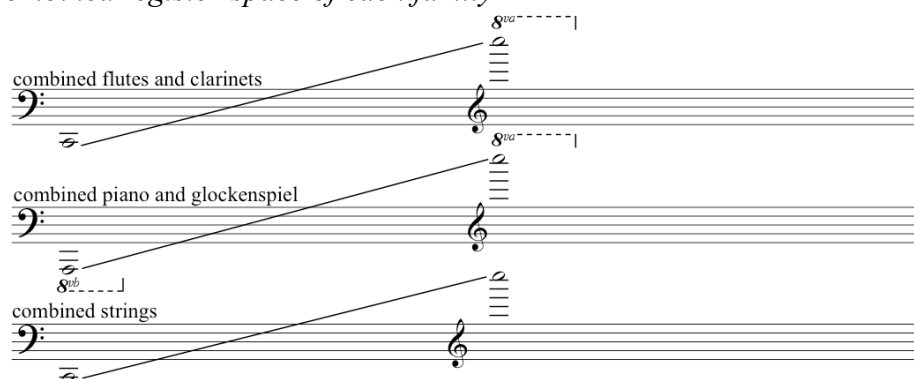
The expression of this idea is already contained to some extent in the choice of ensemble. Three contrasting instrumental families (woodwind, percussion, strings), each able to convey a broad spectrum of colours in varied intensities of brightness across a wide registral range, are combined in diverse relationships over the course of the piece.

⁵ Image from: <http://learningfromdogs.com/tag/noctilucent-clouds/> – accessed on 27/9/2012

⁶ Gavin Pretor-Pinney, *The Cloudspotter's Guide* (Sceptre, London, 2006), 249 – 251.

These varying relationships serve to define the form both within and across sections. Whereas the percussive instruments are naturally characterised by their qualities of attack and decay, the woodwind and strings are able in addition to control and shape their sustain, and these propensities are exploited. At times identities are blended (for example, glockenspiel, piano, and strings, b.71 – 104), though often differences are set in relief (for example, the pointillistic piano and/or glockenspiel against the smooth others, b.14 – 63). While the 'family identity' of the instruments is pervasive, there are significant 'inter-family relations' – such as the recurrent quasi-parallel-organum of woodwind, percussion and violins, between Letters M and O – and some windows of soloistic activity – such as the piccolo and viola dancing heterophonically above the clarinet line throughout Letter J. In this sense there is an impression of quasi-orchestral thinking present.

Ex. 1: Combined register-space of each family



The exploitation of registral-space in relation to the timbral qualities of each instrument is also an important aspect of formal articulation. The alternating pitches A and G (cello and viola), with which the piece begins, were especially chosen for the tone quality of the open strings and the way these could combine with the *chalumeau* register of the clarinet and the lowest note of the alto flute (b.8 – 9). Similarly, at Letter D (b.53 – 63), the atmosphere of the section is created by the open C (viola) and open D (cello) being punctuated by the interjecting dead-strokes of the glockenspiel, which

appear paradoxically distant yet in the foreground, like points of starlight behind wisps of cloud. The voicing of the various D octaves between Letters B and C was influenced by the natural harmonics available in the strings, while later the Piccolo's *ffff* emphasis of low D/Eb alternations (through Letter J) deliberately fights against the natural weakness of that register, resulting in a breathy rough-edged sound which corresponds to the musical tension at that point of the piece.

This tension is (literally) sustained by the strings through Letter K, the unison double-stops in the violins (coupling timbral 'thickness' with the harmonic friction of minor/major 2nds) being strengthened by forceful viola and cello lines in their lowest register. This region of pitch-space has not appeared prior to this point and prepares the way for a contrapuntal climax which achieves intensity partly through its exploitation of the entire available register-space throughout Letters L – P. In the final section (Letter P onwards) all activity in the middle register disappears completely, leaving only the opposition of extremely high pointillistic 'sparks' (flute, piano, violins) and low smooth lines (bass clarinet, piano, viola, cello).

3.2 Principal Materials: Line and Gesture

The approach to registral/timbral space is not in itself sufficient to explain the way in which this music functions. The materials through which this space is revealed also have an 'abstract' coherence, and three main types can be identified:

1. Ostinato or quasi-ostinato within fixed 'harmonic fields' (b.1 – 63 and 157 - 170)
2. Coloured monody/structural line (b.64 – 128)
3. Two-part counterpoint (b.129 – 156)

In addition to their essential pitch and rhythmic structures, which can be clearly seen in the score, these materials are formed of certain archetypal gestural elements, notably characterized by alternation/oscillation – between pairs of pitches, and between sound

and silence – that pervades Section (1); and the descending scalar figures, which are a structurally functional feature of Sections (2) and (3). The varied repetition and/or evolution of these archetypes clarifies the macro-form.

Table 1: Macro-structure

Section	1					2						3	4	
Sub-section	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Start bar	1	14	26	44	53	64	70	77	84	94	104	122	129	157
Length	13	12	18	9	11	7	7	7	10	10	18	7	28	14
Material	- layered ostinati - pitch mobiles and oscillation within harmonic fields					- monody + heterophony						- counterpoint (two-part)	- high 'sparks' - low ostinato lines	
Formal Function	Calm and contemplative introduction					Growth of tension, gradual acceleration of tempo, increase of energy						Climax and release of tension and energy	Coda	
Formal markers	- Harmonic change - textural change					Polyrhythmic “descending cascade (1)” in flute and clarinet at the start of new sections						Unison “descending cascade (3)” in flute and clarinet between phrases	Repetition and disintegration of material	

The presence of silence, and of sounds decaying to the threshold of audibility, defines section 1 (b.1 – 63), especially from Letter B onwards. The silences here are as much part of the 'material' as the sounds, and each sound-event becomes significant by virtue of the silence/space around it. This invites a contemplative listening attitude, analogous to the way in which our eyes adjust to the absence of light by becoming increasingly sensitive to what little there is. The cultivation of this sensitive quality of listening enables structural articulation without recourse to dramatic gestures, depending instead on subtle changes in the harmonic structure, which varies to focus on different pitches and intervals at each stage.

Ex. 2: Harmonic structure of section 1

The precise way in which these sonorities are presented is also significant. At b.28 – 29, for example, our attention is clearly drawn to three vertical intervals: major 3rd (Bb/D), major 6th (F/D), major 3rd (D/F#). The resultant horizontal intervals also emphasise thirds. Only at the end of the sub-section is there a unison statement of the octave Ds, providing a bridge into the next harmonic phase.

Section (2) (Letter E) opens with a bold exposition of the gestural archetype which will define the remainder of the piece. Following this, each sub-section begins with a descending cascade, played by the piccolo and clarinet in distinct tempi (see Letters F, G, H, I, J). Not only do these serve to herald a new phase in the evolution of the structural line, but – accelerating with each appearance – they become the basis of a compressed and intensified descending cascade which first appears in b.111 as a piano glissando. This gesture disrupts the formal continuity that has been established, preparing the division of the structural line into two-part counterpoint at Letter L. The phrases of this counterpoint are, in turn, divided by a third form of the descending cascade: a rapid rhythmic-unison scale played by flute and clarinet, which interrupts the flowing lines at irregular intervals.

Example 3: Three types of descending cascade

This approach reveals a sympathy with Gérard Grisey's view that 'the sound object is a contracted process, the process is a dilated sound object',⁷ which is articulated most clearly in his *Vortex Temporum*. Whereas in his work material (sound

⁷ Gérard Grisey, 'Tempus ex Machina: A composers reflections on musical time', *Contemporary Music Review*, 2 (1987), 239-275, here 269.

object) becomes form (process), such that the two are inseparable, in *Noctilucence*, the cascades define the form. Thus, although they are subject to a process of compression from one appearance of the gesture to the next, they serve as vertical pillars from which horizontal structural lines and their embellishments flow freely.

4. Looking for the Land that is Nowhere (2010)

4.1 Instrumental Roles, Relationships and Tuning

In the context of a string octet, the pure yet penetrating – almost vocal – sound of the theremin stands out as different. The theremin is a focal point, an individual at the heart of the music, passing through many unusual musical landscapes created by the collective interactions of the octet. Yet over the course of the piece there is, progressively, an attempt to forge a unity between these very different sonorities. This is eventually achieved towards the end of the piece when the glissandi on natural harmonics in the upper strings appear as emanations of the repeating melodic line in the theremin, cello and bass (Letter O).

The tuning of the octet also defines the nature of the piece. For timbral reasons – to exploit the natural resonance and decay of the string instruments – the music consists mostly of open strings and natural harmonics. And in order to escape the inevitable predominance of perfect 5ths that would arise from standard string tunings, it was necessary to retune the ensemble (though the tuning in 5ths for individual instruments was retained). Since the players were reluctant to tune down more than a major 2nd (for reasons of tuning stability) or up more than a minor 2nd (to avoiding excess tension in the instrument) a minor 3rd cluster was available around each violin string, plus a low C and Bb in the violas. This enabled a maximum of pitch and intervallic possibilities in natural harmonics.

Ex. 1: Open strings and secure natural harmonics

harmonics (8ve, touch 5th, touch 4th, touch 3rd)

open strings

The cello and bass, along with the theremin, form a separate sub-group within the ensemble whose role is generally to articulate the extended structural lines above which other layers are superimposed. The presence of this harmonically rooted layer provides a valuable point of reference for the intonation of the thereminist, as well as solid musical ground for the elaboration of more complex and intricate textures in the violins and violas.

4.2 Macro-structure

The piece is formed like a diptych, each part being defined by distinct compositional processes, materials and purposes. There are also numerous sub-sections within each part, almost self-contained 'moments' each with its own textural and expressive qualities, but always connected by an underlying line.

Table 1: Macro-structure

Part I (b.1 – 103)							Part II (b.104 – 194)								
Drone cycle and superimposed layers							Ostinato melody revelation process								
1	2	3	4	5	6	7	1	2	3	4	5	6	7	8	
b.1	b.12	b.30	b.48	b.67	b.87	b.90	b.104	b.113	b.123	b.135	b.148	b.156	b.164	b.188	
Intro.	Most new sections begin on C# and have a unique textural character and process						Distorted fragments of the ostinato melody, layered at various speeds, work towards its eventual revelation. Repeating bars often interrupt the linear flow.							Melody stated 3x	Coda
	Open-string swells	Quasi-birds (+swells)	Quasi-bells (+birds)	Spectral emanations	Transition	3-part canon									

4.3 Sub-Structures: Drone and Ostinato

The music of Part I initially consisted of nothing more than a cycle of drones.

Ex. 2: Drone cycle (b.12 – 104)



Through the recurrence of a limited number of pitches there is already a generalised sense of structural significance and shape, yet it remains undefined. The real sense of

other cases they appear as direct emanations from the material of the 'continuo' group, such as Part I, Section (5).

During Section (4) (b.48 – 66) two materials, existing at different 'altitudes', are superimposed above the structural line: 'quasi-bells' and 'quasi-birds'. The *pizzicato* open strings, doubled by others playing *arco sul pont.* – with their fixed pitch/timbre patterns, but irregular rhythm – evoke church bells chiming. In real bell-ringing the ideal is to achieve a regular succession of strikes in order to reveal the permutation of the pattern. The audible irregularity of the chimes is the result of the unwieldy physical mechanism by which the bells are rung. In order to imitate this I gave irregularly varying durations to the notes, creating a degree of localised rhythmic unpredictability.

Ex. 5: 'Quasi-bells' – line for mid-register hoquet (b.48 - 51)



Above these 'quasi-bells' are the 'quasi-birds' (from b.55), which first appeared in the previous section (b.31 - 47). In strictly musical terms, this layer consists of a high line hocketing between the four violins. Furthermore, the intervallic content of this line is directly related to the ostinato melody of Part II, as can be seen from a comparison of Examples 3 and 6.

Ex. 6: 'Quasi-birds' – line for high-register hoquet (b.31 – 35)



In Part I Section (7) (b.90 – 103) a three-part poly-temporal canon (tempo ratio 4:5:6) emerges in counterpoint to the melodic line of the theremin. The first canonic entry is presented as a pointillistic hoquet in harmonics (between two violins and two violas), while the second and third entries are played as continuous fingered lines by

violins I and II respectively. Corresponding to the rhythmic compression, the second entry is transposed up a major 3rd and the third entry an augmented 4th. Although certain notes are altered, the canonic relationship is clear to see.

Ex. 7: Three-part canon (b.90 - 95)

In contrast to such complex textures, the monodic music from b.70 – 80 is enriched by a variety of spectral emanations. The alternating pitches A and Bb in the theremin part are coloured differently on every appearance. The cello doubles each note with different natural harmonics of a low B (detuned string IV), while the upper strings contribute a variety of trills between their open strings and natural harmonics.

Ex. 8: Spectral emanations around theremin line (b.72 – 76)

These examples highlight the fact that every aspect of this piece was conceived in essentially linear terms. The vertical dimension is largely the result of the superimposition of layers operating at different speeds, and this maybe gives a quasi-geological sense of shifting strata.

5. On Love and Death – 5 Rossetti Songs (2009 - 2011)

5.1 The role of text

Though poetic texts and titles have often been a source of inspiration, the *5 Rossetti Songs* represent my first venture into text setting. This process has had a significant impact on my understanding of the relationship between music and poetry, and on my approach to musical form in general. Whereas all my previous works consisted of self-contained single movements, the use of text has enabled a broadening of expressive scope in which a number of movements are combined into a larger whole. In addition, the limitation of timbral and textural possibilities afforded by the combination of voice and piano enabled (or even forced) a creatively fruitful focus on melodic, harmonic and formal elements.

The global form of the song cycle was not pre-conceived but emerged gradually from the composition of the individual songs. Nevertheless, I was also conscious of the importance of defining a large-scale trajectory of meaning and certain key themes and ideas emerged.

Table 1: An overview and interpretation of the 'narrative structure'

No.	Title	Theme/subject	Interpretation
1	In a Halcyon Sea	Personal love	A naïve yet sincere expression of inner sentiment.
2	Leaf, Flower, Stone	Natural love; death	A song of spring-time, re-birth, love as life and flourishing in nature, beyond the self; in the final stanza a sudden intrusion of the awareness of death.
3	Through Light, Through Dark	Spiritual love as transcendence of death	Exploring the implications of the introduction of 'death', the idea of infinite love transcending death is expressed. This text places hope in the supernatural aspect of love.
4	Remember/ Forget	The persistence of memory	A return to the subject of personal love, this time from the perspective of loss and memory, and the implicit passage of time that these invoke.
5	Heaven's Chimes are Slow	The passage of time	The notion of time passing is projected on to a grand scale in which the human subject becomes the victim of time and the inevitability of death.

This 'narrative' impacted upon certain musical relationships; for example, the use of the pitch E to connect the end of song 2 and the start of song 3 corresponds to the continuity of subject (death). Certain features within individual poems had a defining (though not

always definable) impact on the music composed. The following points were especially pertinent:

1. Structural features: the use of recurrent phrases, metaphors and refrains – such as “my heart is like...” (1); “All the world is...” (2); “Should one of us...”(4) – and the device of varied repetition of the same ideas in different verses provided a valuable point of reference for the musical structures. Sometimes however, it was necessary to re-order the text to best express its meaning musically.
2. Temporal perspective: although the texts are generally rooted in the present there is a pervasive invocation of past/memory (2, 4) and future/expectation (in all but the first song). Various forms of repetition (gestural and structural) are used to invoke memory or awaken anticipation.
3. Musically suggestive imagery: the text setting is not concerned with 'word painting' as such, but certain key words (such as 'my heart', 'rainbow' and 'heaven's chimes') did inspire analogous musical figures. Such correspondences are cultivated and also had an impact at the level of formal definition.
4. Perspective of narration: some are subjective 'personal' expressions (1, 4), others are 'universal' generalisations (3, 5), or a combination of the two (2). There is no specific technical correspondence to these features, but they had an imaginative impact nevertheless.

5.2 In a Halcyon Sea

Whereas in the poem the words 'My heart...' occur recurrently on lines 1, 3, 5, and 7, in the song the structure of the text is re-arranged such that they frame the song. The first twelve bars of the piece are dedicated solely to their expression: b.1 – 6 stretch the word 'my' into a timbral event, while b.7 – 12 reiterate 'my heart' five times, emphasising 'heart' with a variety of melismatic settings, always accompanied by an ascending piano

figure. After this they are absent until b.22, and during the ensuing time the similes are articulated in quick succession. The purpose of this re-ordering is twofold. Firstly, it allows musical time to clearly set the scene and subject of the song with quasi-iambic gestures. Secondly, having made the subject of the simile 'My heart is like...' absolutely clear, it frees the music from the need to adopt the repetitive (and musically banal) structure of the poem. The change of text from 'my heart is like...' to 'my heart is gladder...' becomes a significant structural event, recalling the initial idea from a new perspective, and the song acquires an arch form not present in the original text.

Table 2: Text structure, In a Halcyon Sea

Section	A	B	A1
Text	“my heart is like...”	“A singing bird...” “An apple tree...” “A rainbow shell...”	“my heart is gladder...”
Bar	1 – 12 (12 bars)	13 – 21 (9 bars)	22 – 27 (6 bars)

5.3 Leaf, Flower, Stone

The next song evokes the coming of spring in 'All the world'. Presenting the longest text in the cycle, this song also has the most elaborate form and internal diversity of expression. There are four types of section (“A”, “B”, “C”, “D”), each with its own materials and processes, which often relate directly to the sense and structure of the text.

Table 3: Sectional divisions and durations in Leaf, Flower, Stone

Section	Intro. (D)	A	B	C	A1	B1	A2	D
Bars	1 – 6	7 – 16	17 – 28	29 – 46	47 – 54	55 – 69	70 – 86	87 – 106
Length	6 bars (22 beats)	10 bars (38 beats)	12 bars (53 beats)	17 bars (73 beats)	8 bars (32 beats)	15 bars (53 beats)	17 bars (57 beats)	20 bars (87 beats)
Subject	life and love						death	

The introduction, a florid evocation of spring, is reminiscent of the glistening exuberance of *Mazatsumi*, the second of Stravinsky's *Three Japanese Lyrics*, which begins unambiguously with the words “The Spring has come!”. References aside, these scalar flourishes have diverse expressive potential: when they return in an augmented form towards the end (b.94), their meaning is transformed as the text dwells on death.

Ex. 1: Opening of Mazatsumi, from Stravinsky's Three Japanese Lyrics⁸

The image shows a page of a musical score for the piece 'MAZATSUMI II'. It is for Piano and includes markings such as 'Vivo', 'Piano', 'sf (non arpeg.)', and 'una corda'. The score is in 2/4 time and features a melismatic dorian melody with a music-box-like chromatic accompaniment. The score is divided into two systems, each with a treble and bass clef. The first system starts with a key signature of one sharp (F#) and a 2/4 time signature. The second system continues the piece, with a key signature change to one flat (Bb) and a 2/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings.

Section “A” occurs three times and is initially characterised by a melismatic dorian melody with a music-box-like chromatic accompaniment (b.7 - 16). At b.47 (“A1”) it is coloured by chromatic inflections with exuberant melismas on the words 'love' and 'bird', being harmonised by a sustained extended-added-6th chord (A major, 2nd inversion). Whereas at b.70 (“A2”), prescient of death, the melodic line appears fragmented, with some distortions of the original modality (Bb, C, Db), above an Eb drone to which it has a dissonant relationship.

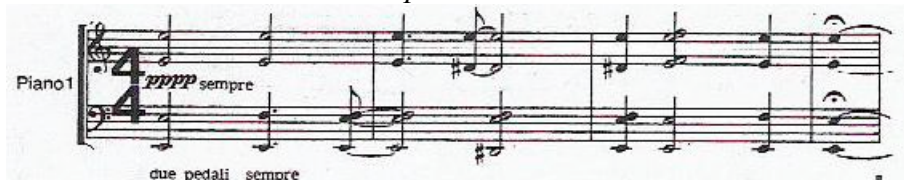
Both appearances of section “B” contrast with “A” through their strictly syllabic setting (except at the climax, b.65 – 67), angular melodic writing (especially b.55 – 63), and expanded tessitura. The difference between the two versions of section “B” is in their degree of directionality. Whereas the first (b.17) is static and anticipatory – dwelling on the word 'waited' as a preparation for the dynamic release of the following section “C” – the second (b.55) is given goal-directed energy by the syncopated melodic writing in the piano right hand (especially b.60 – 63) as it approaches a climactic moment (b.64 – 67). The arrival is defined by a sudden textural change in the piano and extremely high vocal tessitura, while the conclusion of this climax with a cascading descent (b.67) looks back to the gestural material of section “C”.

8 Igor Stravinsky, 'Three Japanese Lyrics', *Songs 1906 -1920* (Dover, New York, 2005), 59-61.

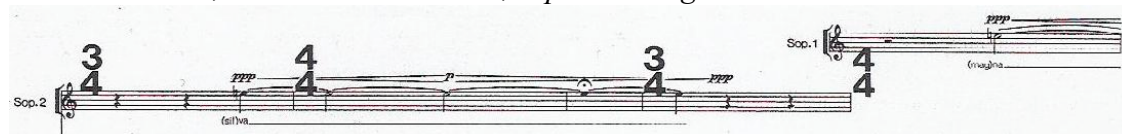
5.4 Through Light, Through Dark

Inspired by aspects of Harrison Birtwistle's *The Fields of Sorrow*, this song also explores distorted octaves and dwells in the upper fifth of the soprano range, orbiting around E at the top of the staff.

Ex. 2: Birtwistle, *The Fields of Sorrow*, piano octaves⁹



Ex. 3: Birtwistle, *The Fields of Sorrow*, sopranos sing E¹⁰



The text setting tends to be melismatic, with certain key words being distinguished by an especially striking emphasis: 'death' (b.9 – 12), 'yearneth' (b.18), 'dark' (b.23 – 25), 'love' (b.26 – 30). In each case the emphasis is achieved by different means. Whereas the word 'death' is expressed by wide melodic intervals, quiet dynamics and a line doubled in the piano by the only pure octaves in the song, the word 'love' has a very narrow melodic compass, loud dynamics and a high tessitura. This results in contrasting characterisations, the setting of 'death' conveying serenity, while the setting of 'love' is somewhat agitated.

One notable exception to the pervasive melismas is the syllabic setting of 'heliotrope' (b.19) which comes at a moment of significant structural definition, dividing the two main sections of the song. Whereas the first section (b.1 – 20) seems to float, almost static, the second part (b.21 – 25) flows with a pulsating motion towards the word 'love'. These contrasting qualities are not only achieved by surface activity, but also by registral and timbral/harmonic devices. In particular, the dynamism of the

⁹ Harrison Birtwistle, 'The Fields of Sorrow' (Universal Edition, London, 1971)

¹⁰ Ibid.

second part is enhanced by the vibratory intensity of the low, loud semitone dyads, coupled with the oscillating figurations three octaves above and the dynamic swells in the vocal part.

The form is further articulated by a recurrent high E in the piano, always lasting three quavers, and functioning like a full stop to divide phrases. It occurs six times in total (see b.8, 13, 20, 27, 29, 31), always conveying an impression of 'objectivity' – in the sense of being a fixed and unchanging object, uninfluenced by its environment – which contrasts strangely with the emotional flux of the surrounding music. Having acquired a quasi-grammatical function, it seemed an appropriate closing gesture.

5.5 Remember/Forget

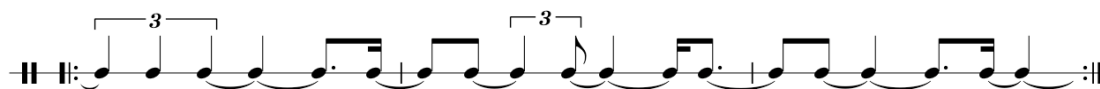
The persistence of memory, which clearly burdens the narrator of the poem, is revealed by incessant ostinati. There are three independent cycles which are layered such that a global repetition only occurs every 48 beats/12 bars. In the present form two complete 12-bar cycles occur, preceded by an introduction (b.1-8) and followed by a coda (b.33-40), across which the ostinati continue. The poem has two verses and each corresponds to one complete ostinato cycle.

Ex. 4: Ostinati



In the first verse an isorhythmic melody embodies the idea of fading memory through its recurrent rhythmic structure (talea) combined with a variable pitch structure (color) within a limited pitch field using pitches not present in the accompaniment. The combination of rhythm and pitch sequences never repeats exactly, and the vocal line is angular, covering a wide range and freely mixing syllabic and melismatic setting.

Ex. 5: Talea

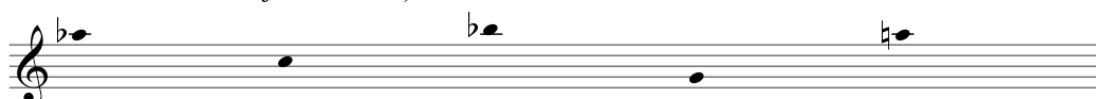


Ex. 6: Verse 1, color pitch collection (variable order)



In the second verse there is a role reversal. The soprano now sings an embellished melodic form of the ostinato layer (cycles 2 and 3), while the melodic/isorhythmic layer is subject to free rhythmic variation combined with a new fixed pitch cycle in the piano right hand (b.21 – 32). The voice delivers an almost entirely syllabic setting within a very limited compass and low tessitura.

Ex. 7: Verse 2, color (fixed order)



Ex. 8: Verse 2, vocal compass



While the structure of the text is largely as in the original poem, special emphasis is given to the word 'forget' by its repetition in the coda (Letter D), and the fact that it is always set in the same manner: a descending minor 2nd (A to G-sharp) with an accent on the second syllable '-get' (b.13, b.25, and b.34 – 39). The emphasis on this word is not merely functional, but draws attention to the central idea of the song: the problem of forgetting, the desire to remember. The same idea is also conveyed by a gesture which echoes the first 'forget' (b.12 – 13) three times in the piano left hand (see b.13, 15, 18). Through such varied repetitions the processes of time become tangible.

5.6 Heaven's Chimes are Slow

The exploration of the temporality implicit in the poetry continues in *Heaven's Chimes are Slow*. To read the original poem takes less than a minute, yet the vast expanses of

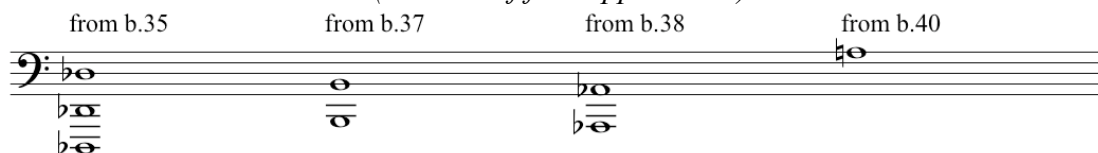
time implied by the words are too great for representation. The music is, however, able to provide an analogy to the striking of chimes, the ultimate poetic symbol of time passing and much of the music is evocative of bell-like sonorities and textures.

Almost all significant melodic material is doubled by voice and piano. This is important for timbral reasons, exploiting the attack of the piano and the sustain of the voice to create a composite identity which sets the principal structural lines in relief from the surrounding ornamental textures. This can be observed throughout the second half/verse of the piece (b.35 – 50) where harmonic stasis is combined with wild surface activity resembling a grand peal of chimes. Various 'non-harmony notes' – low Ab, B and Db embellishments, and a mid-register A – are added to increase the intensity of vibration in the piano resonance, also mimicking the inharmonic quality of bell timbres.

Ex. 9: C-spectrum



Ex. 10: Inharmonic additions (in order of first appearance):



Amid this clangorous activity the incantatory vocal line, set syllabically, dwells in the region of the 20th partial and above (if we take the lowest sounding C of the piano part as the fundamental tone of the spectrum), reaching a climax of register and intensity on a high D (b.47). This pitch was already present in the piano part from b.36 onwards, in which context it could be analysed as the 36th partial of the spectral pitch-field, though at the climax itself there is a process of harmonic distortion in the piano (b.46 – 52). While the pitch C is not entirely absent in this passage, it is no longer treated as the

fundamental, being subsumed into a sequence of dissonant trills above a shifting bass line.

This harmonic tension is resolved by a delicate sequence of piano chords (b.53 – 56) which all have a core dyad of G/B (partials 12 and 15 of C-spectrum), implying – in referentially tonal terms – the dominant, though they are never stated with a G root. These chords also confirm the importance of the major 3rd as a focal interval not only throughout this song, but also throughout the cycle.

6. Incandescence (2011)

6.1 Concept and Intention

Incandescence attempts to approach the cello from a 'foreign perspective', influenced less by the history of solo cello repertoire than certain non-Western cultures and sounds from the natural world: *khöömei* overtone singing (from Tuva), and whale song (of the Humpback Whale). The significance of these seemingly disparate sources is not as unprecedented in my work as it may seem, and on closer enquiry both *khöömei* and whale song can be seen/heard to connect with compositional preoccupations present throughout this portfolio. In particular, the present work is a continued exploration of ideas already approached from an ensemble perspective in *Looking for the Land that is Nowhere*. Composing *Incandescence*, however, the relationship to external influences was conscious and intentional: from *khöömei* comes the pervasive presence of drones and the harmonic series as a melodic source, from whale song the use of glissando, wide vibrato and quasi-motivic melodic fragments. Through the emancipation of these qualities the music strives towards a condition of 'abstract naturalism', by which I mean something musically equivalent to Gerhard Richter's *Schloß Neuschwanstein Castle* (1963) in which familiar and identifiable subjects (landscape and castle) are presented in an unfamiliar/abstract manner. Ceasing to be merely representational, the work becomes something new and unique in itself. As Richter has commented: "Later you realize that you can't represent reality at all – that what you make represents nothing but itself, and therefore is itself reality."¹¹ As such, the possibility of these influences being perceptible is important, without being essential to a meaningful engagement with the work.

¹¹Gerhard Richter, *Text*, (Thames & Hudson, London, 2009), 59.

Picture 1: Gerhard Richter, *Schloß Neuschwanstein Castle (1963)*¹²



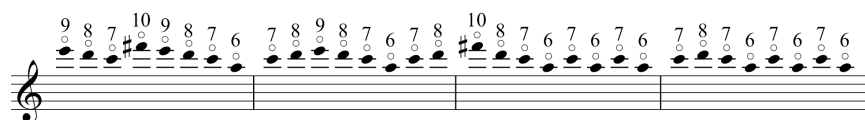
While there are no direct melodic references or transcriptions, the presence of *khöömei* is apparent in the modal melodies of natural harmonics which occur throughout the piece, for example in b.14 – 18 and b.38 – 41. In these cases the melodic material reaches, at an extreme, up to the 12th partial (b.18), though the region from partials 6 – 10 is more comfortably accessible.

Ex. 1: Melodic partials on C-string, b.14 – 18



¹² Image from: http://www.gerhard-richter.com/art/paintings/photo_paintings/detail.php?5477 – accessed 27/09/2012

Ex. 2: *Melodic partials on D-string, b.38 – 41*



In addition, the *Interlude* reveals traces and extrapolations of a feature “that is most typical for *khöömei*, but used in other styles as well, [which] is the ornamentation of the melody with short grace notes, which embellish the melody and accentuate the pulse of the song.”¹³ This can be clearly heard in *Khöömei solo* (Audio Ex. 1: CD 3, track 1),¹⁴ and while the cello here achieves accentuation of the pulse through articulation and dynamics, the musical result is similar. The downbeat of each phrase of the *Interlude* is also defined by ornamental overtones (see page 4 of score).

The influence of whale song can be easily appreciated by listening to the recording *Solo Whale* (Audio Ex. 2: CD 3, track 2).¹⁵ It is not only related at a gestural level but also through my structural approach, especially in the *Prelude* and *Postlude* where the exploitation of pitch-space available on the C-string clearly reflects the alternation between high melodic figures and low grumbling interruptions that characterise the song of this whale.

6.2 Virtuosity

Incandescence attempts a redefinition of what might constitute 'idiomatic' string writing. It is potentially idiomatic in the sense that it exploits possibilities inherent in the nature of the instrument, however these do not fall within the sphere of standard playing technique and the majority of string repertoire treats natural harmonics and wide vibrato as 'special effects'. Here the roles are reversed and it is the 'normal tones' that are treated as 'special' by their comparative rarity.

13 Mark C. van Tongeren, *Overtone Singing – Physics and Metaphysics of Harmonics* (Fusica, Amsterdam, 2002), 64.

14 Original CD: Ay-Kherel, *The Music of Tuva – Throat Singing and Instruments from Central Asia*, (EUCD 1860, ARC Music, 2004), tr. 12: *Khöömei solo*.

15 Original CD: *Songs of the Humpback Whale*, (BGOCD526, BGO Records, 2001, originally EMI 1970), tr. 1: *Solo Whale*.

The question of what is 'idiomatic' raises the question of what constitutes 'virtuosity', and this was also a compositional concern. While there are certainly instances of conventional virtuosity it is principally in the realm of timbre and in the melodic articulation of very high natural harmonics that this is a virtuoso work. In some cases, especially towards the end, the simple modal melodies border on impossibility when played as high natural harmonics. The resultant tension between accuracy and semi-improvisation possibly intensifies the sense of musical drama.

6.3 Form and Material

Although it is intended to be played and heard as a continuous whole, *Incandescence* is nevertheless divided into five distinct 'movements', which are categorised in two types.

Table 1: Form

	Type A: 'Pure/Homogeneous'	Type B: 'Diverse/Heterogeneous'
1	Prelude	
2		Episode I
3	Interlude	
4		Episode II
5	Postlude	

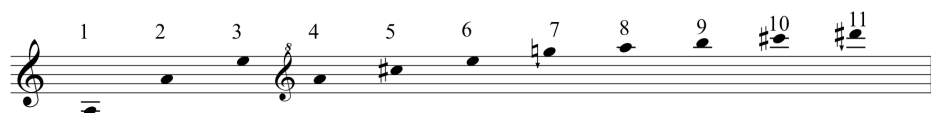
These movements are not only characterised by the extent of their purity/diversity, but also by ramifications in other musical parameters.

The 'pure' movements are harmonically static, consisting (almost) solely of 'spectral' materials – open strings and natural harmonics – and are largely rooted in partials 1–14 of the C-spectrum, though the interlude also uses an A-spectrum up to the 11th harmonic (examples 3–4). In the articulation of time they are defined by continuous temporal fluctuations (acceleration and deceleration) around rhythmically simple figures. They are also defined by the principle of 'oscillation', both gesturally (within materials) and structurally (between materials), and in this sense their internal sub-structures reflect the form of the piece as a whole (example 5).

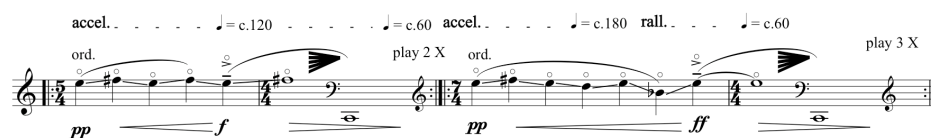
Ex. 3: C-spectrum



Ex. 4: A-spectrum



Ex. 5: Structural and gestural oscillation (Prelude, b. 10 – 13)

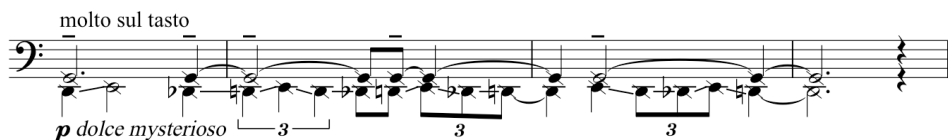


The *Episodes*, on the other hand, are formed of numerous heterogeneous materials, each with their own qualities. There is no meaningful hierarchy of importance between these materials, and most of them, including those described below, occur only once:

1. A transitional melodic moment articulating a 4-note cluster Ab, A, Bb, B (b.57 - 61)
2. A melancholy *cantabile* melody suggesting a 'typical' cello sonority (*Episode II*, b.83 - 98)
3. An ascending melodic sequence of very high artificial harmonics (*Episode II*, b.113 - 128)
4. A 'perpetual motion' line with wide registral leaps (*Episode II*, b.129 - 136)

A notable exception to this rule is a low 'sul tasto' melodic figure below an open G-string drone which occurs three times in the piece (twice in *Episode I*, once in *Episode II*), but nevertheless has an ambiguous formal function, appearing in a different context on each occasion.

Ex. 6: Recurrent *sul tasto* figure on G (b.52)



These sections were through-composed and were not conceived in terms of a pre-defined logic of relationship between materials, though on a harmonic level they generally avoid the C-spectrum, tending to emphasise the other open strings: G, D, A. In spite of this there are gestural references to the 'pure' materials amid the diversity and the result is almost a 'stream-of-consciousness' in which familiar and less familiar sound objects merge into a single flow.

If we reduce this passage to its most elementary state we are left with an 8-note-row plus a 4-note complementary set (of variable order), and it is through the interaction of these pitch collections that the varied linear flow of the music is achieved.

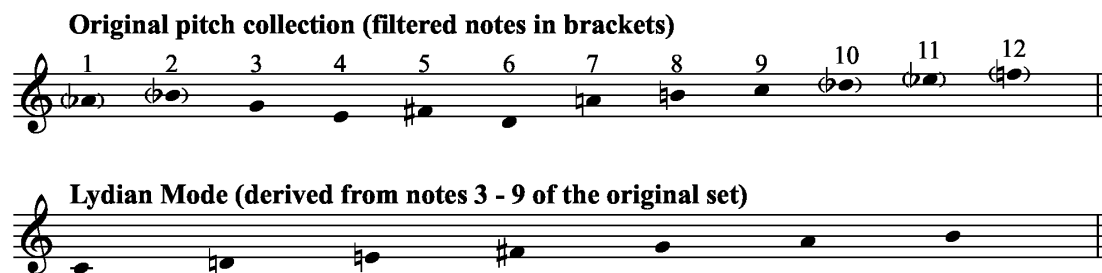
Ex. 2: Pitch material



In both pieces the order of the 8-note cycle is generally stable, but it is subject to free registral variation and to the interjection of pitches from the complementary set, which sometimes replace particular notes from the main cycle. Though the degree of variation that this entails is fairly limited, it is sufficient to subvert the law of endless repetition implied by the main pitch process and opens the way to an evolving and dynamic interaction. Furthermore, it allows for the emergence of larger phrases through the composition of mid-level structures and patterns, containing multiple varied repetitions of the basic 8-note cycle (for example, see pages 3 – 4 of the score, piano left-hand).

The final movement of the piece is based on a chant-like modal melody, which seems at first to be in stark contrast to the quasi-serial implications of the opening pitch cycle. A closer investigation, however, shows that its essential character is contained within the earlier material, as can be revealed by filtering certain pitches and re-interpreting those which remain as a 'mode' rather than a 'tone-row'.

Ex. 3: Tone-row becomes Lydian mode



Ex. 4: *We Flow Like Light*



The global form of this piece is not merely expressed through an evolving pitch structure. An equally important manifestation of idea of 'self-modulation' is the progressive detuning of the violin, and its eventual replacement with a modified instrument strung with four detuned G-strings.

Ex. 5: *Structure of scordatura*



The eventual arrival at this tuning serves to confirm and emphasise the transformation of the abstract pitch structures, with the open strings of the modified instrument comprising degrees I (C), III (E), IV (F-sharp), and V (G) of the Lydian mode in which the final movement is composed. As a result the melodic material is easily and naturally playable in harmonics which would not be available on a normally tuned instrument.

This is not only important for the sake of ending with a 'beautiful' sound (which is part of the intention), but because the arrival at these harmonics creates a structural link with the second movement *Azure Flashes Falling* at a timbral level. In this way, the listener is offered the opportunity to remember the origin of this special sound, and infer

a causal connection. Such an apparently simple invocation of memory is a key strategy for facilitating the perceptibility of the large-scale form. The use of flickering harmonics is, however, only one aspect of the timbral relationship forged between the end and earlier stages of the piece.

Equally if not more striking, is the use of the players voices, first hinted at with humming in the third movement. This humming is introduced in bar 124, shortly after the E-string has been tuned down to E-flat, resulting in an implicit association between the process of de-/re-tuning and the emergence of the players voices. The return of the voices towards the end, when the transformations of tuning and pitch structures are complete, serves to confirm this implication and from my perspective suggests a 'revelation of interiority', only possible through the reduction of the music to its simplest, most primal elements – vocalisation, drone and modal melody. This idea is further corroborated by the use of pizzicato *inside* the piano and the use of two rin (instruments normally associated with meditation and the use of listening to aid interior focus and concentration) during the sections in which the players sing (mvmts. III and VI). What results from these gestures, and their extra-musical implications, is a dramaturgy – visual and aural – which emphasises the most important aspects of the musical form in a quasi-ritualistic manner.

7.2 Structural Narrative in detail

7.2.1 Movement I

The manifestation of certain abstract numerical proportions at multiple structural levels imparts a conceptual coherence and formal unity on this movement. The source of these proportions is the Fibonacci series (0, 1, 1, 2, 3, 5, 8, 13, 21 etc.). The form of the movement consists of five main sections, each having lengths corresponding to three (short), five (medium) or eight (long) units. Each section is characterised by particular

textures and musical processes; the moments of change are heralded by bars of 5/16 or 3/16 which sometimes interrupt the flow.

Table 1: Mvmt. I form

Section	1	2	3	4	5
Bars	1 – 16	17 – 26	28 – 43	45 – 50	52 – 61
Fibonacci units	8	5	8	3	5
Length	long	medium	long	short	medium
Texture/ Process/ Function	very low, gradually ascending blurred cycles	increased registral disjunction, staccato cycles	Arrival at playful 'melody' from Incandescence. Disintegration of low register	Oscillations between extreme registers – two layers from one line	Verticalisation of linear material into clusters and chords of varying density, also with quality of oscillation

The same collection of numbers, though in a different sequence, also defines more localised structures, such as the time-interval between salient events in the first section. For example, on page 1 of the score, the parallel melodic fragments (at the octave, fifth or third) which articulate the low piano line occur at the following irregular intervals (in terms of quaver pulses): 5 – 8 – 5 – 2 – 3 – 8. Similarly, the number of repeats of the pitch E in the violin gestures (b.3 – 17) and the number of attacks in the piano right-hand clusters (b.17 – 26) are generally from the same source: 1, 2, 3, 5, 8 or 13. The significance of these observations may be more practical than artistic, in that they serve to limit the otherwise vast decision making process while composing, but such considerations were also an important aspect of my attempt to achieve structural coherence.

The concern with conceptual unity is matched by an attempt to forge the violin and piano into an actual sonic unity. Since through much of the movement every gesture, indeed every note, of both parts is rooted in the same structural line (described earlier), the relationship between the instruments is generally one of mutual dependence. It is only in the final section of the movement (b.52 – 62) that there emerges a real sense of independence in the roles of the instruments. The low piano clusters contrast starkly with the lyrical violin lines, and this new situation prepares the

way for the violin cadenza and the very different instrumental relationship which defines Mvmt. II.

7.2.2 Movement II

Each instrument articulates its own layer. The violin plays a rhythmically fluid melody above an open E drone, coloured by trills on natural harmonics (b.74 onwards). The piano plays a bold and simple low melody below a G drone (b.87 onwards). Their combination results in a counterpoint around a dyadic drone of a major 6th. On three occasions this texture is intersected by a moment of attempted unity in which both instruments perform scalar figurations at different speeds. On the third of these (b. 107 – 115) an actual state of fusion is achieved in terms of tempo and sonority. The harmonic material, especially in the violin part (b.113 – 114) comes to focus on the tension between the pitches E and Eb, which is resolved by the subsequent de-tuning of the E-string (b.120).

7.2.3 Movement III

The calm and contemplative quality of this music contrasts with the surrounding movements, and the harmonic stasis – dwelling on the open strings of Eb, A and D – serves to emphasise the new tuning of the violin. The instrumental unity achieved at the end of the previous movement remains here, with the piano serving simply to colour and echo the melodic line of the violin. This monodic texture is a precursor to the final movement of the piece, though in this case the monody articulates a fixed 'harmonic field' rather than a 'mode'.

7.2.4 Movement IV:

The dramatic structure of this movement is defined by the second moment of detuning (G to F) at b.167. Everything before this point is working towards it: everything after is

preparing for the exchange of the original for the modified violin. As such this movement is a pivotal turning point in the drama of 'self-modulation'.

The first part is formed from a sequence of alternating pairs of (generally) 5-note chords. The first of each pair is loud, sustained, and rooted in the low register, the second is quiet and high, with many re-articulations. The six or seven non-harmony notes at any given moment are used to create a pointillistic/melodic foreground layer. Though sometimes blurred and altered, this harmonic process defines the structural pillars of the music.

Ex. 5: Mvmt. IV harmonic structure

The form is further articulated by fragmentary melodic interjections in parallel 5ths by the piano (for examples see b.147, 150, 152, 155, 162). These serve to define and divide phrases, often functioning as an anacrusis to a new stage of the form (b.155 and 162).

After the detuning, the violinist performs a melody on the natural harmonics of the new F-string. These melodic fragments are a first indication of the musical direction to be followed in the subsequent movements; they also imply the spectral origins of the coming modality.

7.2.5 Movement V

Two main gestural elements define this movement:

1. ascending pitch bend on open strings or harmonics (natural or artificial)

2. double-stop trills between harmonics and open strings

The form consists simply of their alternation. Both gestures also invoke memory. The ascending pitch-bend gesture has notable precedents at b.136 – 142 (Mvmt. III) and b.164 – 166 (Mvmt. IV), while trills between natural harmonics and open strings were a dominant feature of Mvmt. II. The pitch material here looks forward to the melodic shapes of the final movement, especially the D – E – G figure (b.187 and b.191) which prefigures the opening of the melody in b.199 (Mvmt. VI).

7.2.6 Movement VI

Comprising three similar, though not exact, repetitions of the chant-like melody *we flow like light*, this music could conceivably cycle round indefinitely, as the tempo marking “aspiring to eternity” suggests. Indeed, the decision to end with a sudden cut mid-way through a phrase at the start of a fourth repetition (b.253) is an attempt to imply the impossibility of properly ending such music. Despite the modal melodic idiom, this 'cyclic thinking' is essentially an aspect of the quasi-serial techniques and structural repetition which pervade earlier movements. Yet stylistically this music has roots in my love of 'Old Roman Chant' (Audio Ex. 3: CD 3, track 3),¹⁶ in particular the way these chants are sung above occasionally shifting drones, which have their own slow melodic sense.

¹⁶ Original CD: Ensemble Organum dir. Marcel Pérès, *Chants de L'Eglise de Rome – Vêpres du jour de Pâques* (Harmonia Mundi, 1998), tr. 6: 'Alleluia', V. "Pascha Nostrum", V. "Epulemur", "Alleluia"

8. Isolarion – Rituals of Resonance (2012)

8.1 Concept, Form and Material

The piece is named after a type of map. In his book *The Wild Places*, Robert Macfarlane explains that "Fifteenth-century map makers developed the concept of the 'isolarion': the type of map that describes specific areas in detail, but does not provide a clarifying overview of how these places are related to one another"¹⁷. This description could equally serve as a metaphor for the formal thinking in this piece. The two movements of *Isolarion* both have their origins in a single 11-note row, yet they create starkly contrasting musical experiences, and despite the underlying unity of material there is no transition between the very different musical landscapes which they evoke. Mvmt. I presents a detailed realisation of the horizontal and melodic possibilities of this material, while Mvmt. II explores the vertical and harmonic aspect. The fluid continuity of the first movement is juxtaposed with the disjunct block-form of the second. However, they do share a tendency to employ cyclic formal process, which is inherent to their quasi-serial construction.

Ex. 1: Basic 11-note row



It is a feature of both movements that they end in a state of suspension rather than resolution. The implication in both cases is that the music could continue, potentially infinitely, without having to resort to exact repetition. This quality is inherent within the cyclic nature of the basic material which contains no absolute closure, and this is emphasised in the types of compositional process employed in the elaboration of this material.

¹⁷ Robert Macfarlane, *The Wild Places* (Granta, London, 2007), 88.

The word 'isolarion' itself contains two other terms which were of importance to my conception of the piece. If we omit the first letter and the last three letters we are left with '[i]solar[ion]', if we keep only the first and last pairs of letters we get 'is[olari]on'. The significance of the 'solar' influence is in the general striving for a brightness and intensity of sonority and my understanding of sound as a force of energy akin to light. The word 'ison' refers to the drone tones which accompany Byzantine chant. Finally, I gave the subtitle 'Rituals of Resonance' because the musical structure has a high degree of formality in its construction (like a ritual), but within these boundaries I searched for the richest resonances and textures my imagination could conceive.

8.2.1 Movement I

At the heart of Mvmt. I are two extremely simple elements: drone and line. The line consists of the 11-note row described above (sometimes transposed), while the drone is the complementary twelfth note (Eb), not present in the line. Both have a structural function and the perceptible form is born of their interaction. While the presentation of the line is slow – sometimes giving the impression itself of being a drone or pedal point, an *ison* – the presentation of the actual drone is initially pointillistic and fragmentary. In addition, the 'drone' layer often has melodic elements attached to it, placing it in the musical foreground, as can be seen in the trumpet parts in bars 1 – 19. This subverts our usual association of drone with sustained inactivity and creates a situation in which the textural identity of these musical elements is sufficiently ambiguous to impart formal tension in the music. This tension is resolved over the course of the movement as the function of the elements is clarified: the drone becomes increasingly sustained and dissociated from melodic activity, the line increasingly florid and melodic in its identity, with free modal embellishments of the structural tones. While this is not a continuous/gradual process, it is clear from a comparison of the relationship between

layers at the start of each new cycle of the structural line that there is a transformation of function over the course of the piece.

Table 1:

Letter/ Bar	Drone Layer Instruments	Line Layer Instruments	Relative Textural Function
[A] 1 – 4	Flutes, trumpets, violas	All others	Foreground: drone Background: line
[F] 46 – 49	Flutes, violin 1, viola (desks 1, 2), cello (desk 1)	Bell plates, tuned gongs, harp, piano celesta, all other strings	Blended/equal relationship (no clear distinction between fore- and back-ground)
[K] 84 – 87	Clarinets 1 and 2, violas, cellos, basses	Flutes, cor anglais, bass clarinet, bassoons, trombones, tuba, bell plates, tuned gongs	Foreground: line Background: drone

8.2.2 Line layer

The macro-form of this movement is rooted, like a Passacaglia, in a structural line, which repeats fully twice and begins a third repetition before the cycle is cut. Each note is articulated by tuned gongs and bell plates, doubled in various orchestrations depending on the context. At each repetition the music 'modulates' and the line is transposed up by a minor 2nd.

Ex. 2: Pitch-class content of drone and line layers



This transposition is not arbitrary but results from a harmonic relationship with the 'drone layer' in which a resolution by contrary motion, resulting in a non-diatonic progression by a tritone, feels 'natural' to my intuition. For example: the Bb/Eb dyad with which the first cycle ends resolves on to an A/E dyad with which the second cycle begins (b.38 – 46), and the B/E dyad which ends the second cycle (b.80) resolves (after interruption) on to the Bb/F dyad which begins the third (b.84).

Ex. 3: Non-diatonic cadential patterns



As such the process of modulation through successive transpositions of the tone-row could continue indefinitely were the line not altered and cut. Since the third cycle is not completed, however, this harmonic progression does not occur again. Instead, a sense of partial closure is achieved by an oscillation between G and Ab (tones 2 and 3 of the structural line), which also serves to prepare the constant harmonic alternations of the second movement.

The rhythmic structure of the line generally follows a simple symmetrical duration scheme (7-9-18-9-7-14, measured in crochets) allowing time to dwell on the sonority of each note and space for the elaboration of textural details. It does not function in an isorhythmic manner, since certain durations are adjusted freely and there is a fixed relation between pitch and duration. The essential and unchanging aspect of the pattern could be reduced to: short-short-long. Since every third note is 'long', notes 3, 6 and 9 of the row are always emphasised, which in turn gives the intervals of a major 6th, minor 2nd and major 3rd (their intervallic distance from the drone) a special harmonic emphasis. This rhythm is sometimes interrupted by 'coloured pauses', which cut up the line, emphasising moments of structural importance by allowing aural repose and a chance to digest previous material. The second 'coloured pause', at the end of the first complete cycle of the structural line, emphasises this function by including a compressed melodic summary of the music so far in the cor anglais. These moments were not part of the original form plan but were inserted as after-thoughts.

Ex. 4: Pitch and duration macro-structure of *Mvmt. I*

SECTION 1 (bars 1 - 45)

A $\text{♩} = 40$
DRONE

B C "coloured pause" 1 D E "coloured pause" 2

LINE

+ compressed melodic summary of music so far

Duration: 7 ♩ 9 ♩ 18 ♩ 9 ♩ 7 ♩ 14 ♩ 26 ♩ 7 ♩ 9 ♩ 18 ♩ 8 ♩ 8 ♩ 24 ♩

SECTION 2 (bars 46 - 83)

F G "coloured pause" 3 H "coloured pause" 4 I "coloured pause" 5 J

Drone becomes spectrum

7 ♩ 9 ♩ 18 ♩ 9 ♩ 7 ♩ 14 ♩ 8 ♩ 7 ♩ 9 ♩ 5 ♩ 20 ♩ 8 ♩ 8 ♩ 5 ♩ 24 ♩

SECTION 3 (bars 84 - 94/end)

K "coloured pause" 6

7 ♩ 9 ♩ 5 ♩ 3 ♩ 6 ♩ 2 ♩ 7 ♩ 1 ♩ until resonance has decayed

8.2.3 Drone Layer:

The pitch structure of the drone layer is inherently very simple, providing a constant point of reference against which each new pitch of the line layer creates a different interval (see examples 2 and 4 above). When it integrates melodic elements these are composed 'freely' as counterpoint to the line layer, generally using pitches not present elsewhere and interval patterns related to the tone-row (for example, fragments of the line in retrograde or inversion). However, the main musical interest of this layer lies in its consistent yet unpredictable rhythmic structure. This was initially determined by the construction of a continuously varying talea, in which seven rhythmic fragments of different lengths (ranging from "3/4" to "5/16") and with different numbers of attacks (ranging from 1 to 5) recur in ever-different configurations. Various processes of variation across successive repetitions mean that a given fragment rarely appears in the same form twice.

the expansion/contraction a single material is an important feature of *Isolarion*. As such, the majority of ornamental textural material is directly derived from the tone-row, being presented as a compressed and embellished form of the structural line. This can be seen in the very high 'flexible heterophony' of the repeating fragments played by glockenspiels, celesta and first violins from bars 1–14. Each fragment is based on a portion of the tone-row transposed up a fifth from the main line, and therefore sounding as a 'spectral emanation' of it. The content of the fragments changes with the changing notes of the line, and non-harmony notes are also added colouristically.

Ex. 7: Relation of fragments to tone row

Connected to this layer, but continuing through a greater portion of the piece, is a constant cycle of the tone-row (in minims), starting in the highest register (second violins harmonics). Functioning somewhat like a wispy cloud, this layer progressively descends and disintegrates, exhausting itself and disappearing by b.71. The process of descent involves one note shifting down by an octave on each repetition in descending chromatic order. The process of disintegration is achieved by the progressive removal of individual pitches as the cycle repeats, beginning at bar 29 (violin 2) where the sixth note of the cycle (D) disappears, being replaced by a continuation of the fifth note (G). In bar 36 the seventh note (C) also disappears, and so the process goes on until its completion at b.71.

Eb/E alternation (drone layer on the verge of modulation). While at Letter I the horns and double basses connect the C fundamental (line layer) with various high partials of the C-spectrum, including E (drone layer). These gestures create a sound reminiscent of the slowed down solo whale (CD 3, track 3) which had also been an inspiration during the composition of *Incandescence*.

8.3 Movement II

This movement explores the nature of repetition in every aspect of its structure, and is best understood in terms of the continuously varying relationships between three basic cyclic elements:

1. harmonic oscillation (based on verticalisation of line layer from Mov. I)
2. point cycle (continues drone layer from Mov. I with simplified rhythmic structure)
3. low cluster (new element)

Each of these materials is subject to its own principles, but through their layering and combination they also impact upon one another. Therefore the sum of these simple, predictable events, results in a global quality of unpredictability in which each moment is unique.

The 'harmonic oscillation' defines the aural substructure of the movement and consists of verticalised fragments of the structural line from Mvmt. I (in its original transposition on Ab). These generally exist as alternating pairs of chords, one of which uses only structural pitches, the other being enriched by 'spectral emanations' (added notes either a compound third, fifth or seventh above the structural tone). Example 9 illustrates the linear derivation of these sonorities, all of which are voiced more openly and with some registral variation in the music. For the first two sections of the movement (Letters L and M) each chord is presented vertically, while from Letter N

onwards the harmonic presentation is arpeggiated, possibly allowing a clearer distinction between structural and 'spectral' pitch content. The local harmonic rhythm is defined either by an alternation between fixed and variable durations – such as in the first section where one chord represents continuity (chord 'A'), the other change (chord 'B') – or by alternation between long and short durations, in the rest of the piece. In each new section one chord remains (that with the added notes), but its function and voicing changes, and the 'spectral emanations' are removed, such that if there is a perceptible connection across the form it is likely to be at a subconscious level, something like a faded memory. The 'new' chord in each section acquires the 'spectral emanations', and the process of oscillation continues, though the number of oscillations is reduced each time (8, 5, 3, 2) until the final section in which there is no oscillation and only a single 8-note chord remains (chord 'E').

Ex. 9: Pitch-class structure of Mvmt. II

The structural function of the intervening clusters is to define the form by emphasising (or maybe causing) moments of change through their sudden intrusion into the musical flow. They achieve this dramatic contrast not only in pitch but also in gesture (emphasising attack, not sustain), register (low, not high) and timbre (harsh and distorted, not pure and clear). They have a raw, primitive, earth-bound energy, reminiscent of Stravinsky's *The Rite of Spring*, and quite opposed to the ethereal

floating character of the surrounding music. On each appearance they become more assertive, lasting longer and articulating more attacks.

Ex. 10: low cluster



As well as the global structural function assumed by this 'primary' form of the low cluster, there is a related material which has the same pitch content, but a different orchestration, duration and musical role. This 'secondary' cluster – never lasting longer than a quaver (half a second in the given tempo), and generally being played by cor anglais, clarinets, bassoons, bongos, congas, marimba, harp, and piano – serves the local purpose of momentarily interrupting the harmonic oscillations and diversifying the texture, while also hinting at the coming of the next 'primary' cluster. The frequency and prevalence of the 'secondary' cluster increases throughout the piece from one appearance in the first section (see b.106), to two in the second (b.115, b.120), three in the third (b.126, b.129, b.131), and four in the fourth (b.137, b.138, b.139, b.141). These interjections occur at irregular time intervals, in contrast to the regularity of final layer, the 'point cycle'.

The 'point cycle' articulates the drone pitch (Eb, sometimes shifting to E) mechanically every 21 semiquavers (with one exception), presented in variable orchestration, though always initiated by an almglocken attack for a 'bright' sound. However, there are five different versions of this gesture, each with its own cycle of recurrence within the 'point cycle' and its own role in the unfolding of the music.

Table 2: Gestural types in the 'point cycle'

No.	Gesture type	Frequency of appearance (in theory)	Number of appearances (27 in total)	First two appearances (see bars...)
1	Simple point	every 'attack' (21 semiquavers)	12 (alone) 15 (combined)	96, 98
2	Point + sustain	every 3 rd 'attack' (63 semiquavers)	3	100, 106
3	Cluster succession	every 5 th 'attack' (105 semiquavers)	7	103, 114
4	Point + smooth melodic continuation	every 8 th 'attack' (168 semiquavers)	3	109, 126
5	Point + angular melodic continuation	every 13 th 'attack' (273 semiquavers)	2	120, 143

Ex.10:

The musical notation for Ex.10 consists of a single staff with five distinct gestural types labeled 1 through 5. Type 1 is a simple point starting with a forte (ff) dynamic. Type 2 is a point followed by sustain, marked with ff p. Type 3 is a cluster succession marked with ff. Type 4 is a point followed by smooth melodic continuation, marked with ff p and ff. Type 5 is a point followed by angular melodic continuation, marked with ff and ffz. The notation includes various rhythmic values, accidentals, and dynamic markings to illustrate the characteristics of each gesture.

The 'simple point' gesture serves as the starting point for all the others, and as such is contained within them. The others all have unique characteristics, though types 2 and 4 are similar, therefore 'point + sustain' sometimes sounds like the start of 'point + smooth melodic continuation'. In cases where two cycles coincide it was decided intuitively which gesture was most fitting to the musical situation. There are also cases in which the cyclic rule was altered for intuitive reasons relating to the compositional context, for example between bars 132 – 134 where the 'cluster succession' repeats three times and the duration between gestural entries is reduced. As such the 'frequency of appearance' is not exactly as indicated in the table above, though the essential cyclic principle remains unchanged. The resultant order of appearances is as follows:

Table 3: Order of appearance of gestural types in the 'point cycle'

Attack No.	Gesture type	Bar(s)
1	1	96
2	1	98
3	2	99 - 100
4	1	101
5	3	103
6	2	105 - 106
7	1	107
8	4	109 - 112
9	1	112
10	3	114
11	1	116
12	1	118
13	5	119 - 120
14	1	122
15	3	124
16	4	126 - 127
17	1	127
18	1	129
19	2	130
20	3	132
21	3	133
22	3	134
23	1	135
24	1	137
25	4	138 - 140
26	3	140 - 141
27	5	143 - 144

It is through the relationship between such seemingly rigid pre-compositional structures and the intervening action of the free imagination that I hope to be able to compose music with intellectual clarity and expressive spontaneity. These are significant values in my creative practice, and of all the works in this portfolio it is in *Isolarion* that I believe I am beginning to approach sense of balance that I desire between them. Like a pathway running through a forest or some other unknown territory, the device of the ever present structural line has enabled me to explore a wide range of musical landscapes without the fear of getting lost.

9. Conclusion

Despite the diversity of forms, sound-worlds and compositional techniques which are explored in this portfolio, there are nevertheless several strands of continuity unifying these works. The most fundamental of these is the notion of structural line as an essential element of every piece. Like the branches of a tree which not only sprout leaves, flowers and fruit, but also provide a habitat for insects, birds and animals, a structural line is a device for coherently unifying diverse musical elements within a work. The ways in which these lines operate is varied and dependent on the imaginative demands of the individual work. In some cases they define the global structure, while in others they are confined to particular sections; sometimes they are concealed in the background (like the branches of a tree in summer), at others they dominate the foreground (like the branches of a tree in winter), but they always play an important role in the formal thinking and practical realisation of ideas.

To be reductive it could be said that three principal types of structural line are used:

1. Architectural foundation

Defining an entire piece, or an entire section of music, these lines create a time-frame and pitch reference around which other textural details and layers are elaborated.

2. Melodic foreground

In these cases the surface melodic activity and the formal structure are one. Such lines are often heterophonically embellished.

3. Cyclically repeating line with varying elements

Functioning like variable ostinati, these lines may be rapid or slow moving. By varying the register of individual tones it is possible to create the illusion of

counterpoint, while by also employing contrasting dynamics and articulation the same structural line can function simultaneously in the foreground and the background.

My work is also defined by the looming presence of the harmonic spectrum, to which I am attracted both acoustically and conceptually. It is often exploited as a means of colouration or enrichment of structural lines, even if only by the addition of a 3rd, 5th or 7th to the fundamental tone in a kind of 'organum'. In other cases it becomes a melodic resource or an ornamental filigree. Sometimes it is revealed 'literally' through the natural harmonics of a particular instrument, at others it is abstracted into a pitch resource and approximated to tempered tunings. Actual resonance aside, there is a beauty to the theoretical perfection and immutability of the harmonic spectrum, which results from being rooted in the abstract reality of numerical proportional relationships (1:2:3:4:5... continuing *ad. infinitum*). In this sense it resembles an 'eternal' musical reality which transcends time, and – even if the significance of this statement is ultimately more symbolic than actual – it is often with this thought in the back of my mind that I use it.

A similar interest in relating the 'abstract' and the 'actual' can be observed in the pervasive evocation of nature and 'other musics' in these works. Whether the inspiration be from the form of a cloud (*Noctilucence*), a journey through an imaginary landscape (*Looking for the Land that is Nowhere*), a refracted plainchant (*Learning Self-Modulation*) or a reference to whale song (*Incandescence*), this portfolio reveals that each work is a point of contact between myriad musical and extra-musical concerns. The boundaries of time and place dissolve within the flexible world of sounds. Even those works which make no explicit references contain sounds with many potential associations beyond themselves (anything else is, I suppose, impossible). The

pointillistic 'harmonica moment' of *In Time Entwined, In Space Enlace*, for example, could easily be heard as a chorus of frogs or birds. My work welcomes the tension between the elusive goal for 'abstract perfection' and the desire to evoke a breadth of associations.

This portfolio is not an end point but a beginning – a source of compositional ideas to be further developed in future projects. Among the resources which are touched on, but not deeply explored, are:

1. The use of spatial distribution as an integral musical element;
2. The investigation of the relationship between traditional and non-standard instruments;
3. The integration of microtonality (especially as related to the harmonic spectrum);
4. The unification of stylistically diverse musical materials (of different times and places) within a single form;
5. The role of silence as a primary compositional material.

I envisage each of these becoming a significant area of focus in my future compositional practice and musical research.

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In Time Entwined, In Space Enlaced

for Three Mixed Trios and Audience Harmonicas

2008

Christian Mason

Instrumentation: Three Mixed Trios and Audience Harmonicas

TRIO I:

Clarinet in A

Viola

Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low F#, low B, high F#), Marimba

TRIO II:

Cor Anglais

Violin

Percussion: Triangle, Large Suspended Cymbal, 5 Crotales (low C, low G#, high D#, high G, high G#), Almglocken (full set: low C - high A), 5 Tuned Gongs (C, C#, D, D#, E)

TRIO III:

Flute/Bass Flute

Violoncello

Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low E, low A, high F), Vibraphone

AUDIENCE HARMONICAS and BELLS:

The piece requires 36 harmonica and bell players (distributed like islands of sound throughout the audience in six groups of six).

Two types of harmonica playing are required:

1. Hanki-harmonica: A high, sustained and ethereal sound produced by blowing harmonica through a handkerchief
2. High staccato pitches produced by short, sharp breaths into the top two holes of the harmonica

The ideal harmonicas are *Tremolo Harmonicas* made by *Swan*. The piece requires a chromatic set for the 12 solo players and 24 additional harmonicas (in any key) for the hanki-harmonica players. Every player requires a handkerchief. For further information or to hire the appropriate instruments, please contact the composer.

Score in C with usual octave transpositions (Bass Flute sounds octave lower, Almglocken sound octave higher, crotales sound two octaves higher)

Stage Layout

PERCUSSION II
(Incl. Almglock.en and Gongs)

COR ANGLAIS.

VIOLIN

VIOLA

FLUTE

PERCUSSION I
(Incl. Marimba)

CLARINET

CELLO

PERCUSSION III
(Incl. Vibraphone)

Commissioned by the London Sinfonietta on the occasion of its 40th Anniversary Concert on Tuesday December 2nd of
December 2008

Audience Harmonica Groupings and Roles

The 36 audience harmonica and bell players should be divided into 6 groups of 6 players:

Group A = players: **1** (harm. D#), **7** (harm. A), **16** (Rin 1, Eb), **18, 19, 20** (hanki-harmonicas)

Group B = players: **2** (harm. C#), **11** (harm. F), **14** (Cupbells 2, B/G#), **21, 22, 23** (hanki-harmonicas)

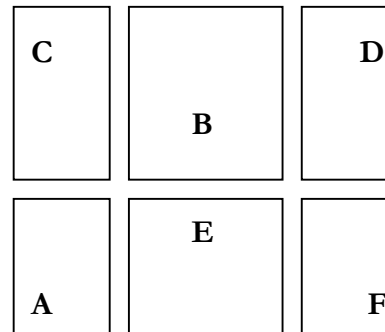
Group C = players: **3** (harm. D), **9** (harm. G#), **13** (Cupbells 1, Eb/A), **24, 25, 26** (hanki-harmonicas)

Group D = players: **4** (harm. B), **10** (harm. F#), **15** (Cupbells 3, Bb/G), **27, 28, 29** (hanki-harmonicas)

Group E = players: **5** (harm. C), **8** (harm. G), **30, 31, 32, 33** (hanki-harmonicas)

Group F = players: **6** (harm. A#), **12** (harm. E), **17** (Rin 2, F), **34, 35, 36** (hanki-harmonicas)

These groups should be distributed evenly throughout the space of the hall, though the precise layout will vary depending on the venue. At the premiere (in Queen Elizabeth Hall, London) they were approximately like this:



All players are required to play in the ‘Tutti hanki-harmonica’ sections. In addition players 1-17 have special functions:

- Players 1-6 are group leaders
- Each group has two *solo players* (1-12)
- Groups B, C and D each have a *cupbell player*
- Groups A and F each have a *rin player*

- for Audrey -
In Time Entwined, In Space Enlaced

Christian Mason (2008)

A Accelerating-Intensifying

♩ = 40

♩ = 50

The musical score is written for nine instruments: Clarinet in A, Viola, Marimba, Cor Anglais, Violin, Almglocken, Flute, Violoncello, and Vibraphone. The piece is in 4/4 time and features a tempo change from 40 to 50 beats per minute. The score is marked with various dynamics and articulations, including accents, slurs, and glissandos. The Cor Anglais part includes a 'lip vibrato' section. The Flute part includes an 'Explosive Breath' section. The Viola and Violoncello parts include 'senza vib.' and 'sp' markings. The Marimba and Vibraphone parts include 'hard sticks' markings. The score is divided into two measures by a vertical line, with the tempo change occurring at the beginning of the second measure. The piece concludes with a 'pp' dynamic marking.

Hanki. Harm.

rall. ♩ = 40

Cl.

f *pp* *f* *pp* *f* *p* *f*

Vla.

f *pp* *p* *f*

Cym. I

arco *p* arco *p*

C. A.

Vln.

Tri. II

B. Fl.

Vc.

Vib.

Detailed description: This is a page of a musical score for a concert band or orchestra. The top staff is for 'Hanki. Harm.' (Harp) and features a large, dense graphic of strings. Below it is a 'rall.' (rallentando) marking with a dotted line and a tempo indicator of a quarter note equal to 40. The Clarinet (Cl.) part has a melodic line with dynamics *f*, *pp*, *f*, *pp*, *f*, *p*, and *f*. The Viola (Vla.) part has a harmonic accompaniment with dynamics *f*, *pp*, *p*, and *f*. The Cymbal I (Cym. I) part has two 'arco' markings with a *p* dynamic. The remaining staves (C. A., Vln., Tri. II, B. Fl., Vc., Vib.) are mostly empty, indicating that these instruments are not playing in this section.

14

Cl. *f* *p* *sfz* *f* *p* *sfz*

Vla. con vib. *f* *p* *sfz* *sfz* *f* *p* *sfz* *sfz* *f* *sp* *ord.* *sfz* *sfz* *f* *sp* *ord.* *sfz* *sfz* *f* *sp*

Cym. I arco *p*

C. A. *f* *p* *lip vibrato* *3f* *p* *lip bend* *p* *f* *3* *p* *sfz*

Vln. *sfz* *sfz* *sp* *sfz* *sfz* *ord.* *sfz* *sfz* *sp* *ord.* *sfz* *sfz* *sfz* *sfz*

Tri. II *f*

B. Fl. con vib. *f* *p* *Explosive Breath* *sfz* *ord.* *p* *Explosive Breath* *sfz* *sfz* *ord.* *f* *p* *f* *Explosive Breath* *sfz* *sfz*

Vc. *p* *sfz* *sfz* *sp* *ord.* *p* *sfz* *sfz*

Vib. *p*

Detailed description: This page of a musical score contains measures 14, 15, and 16. The score is for a woodwind and string ensemble. The instruments listed are Clarinet (Cl.), Viola (Vla.), Cymbal I (Cym. I), Clarinet in A (C. A.), Violin (Vln.), Trumpet II (Tri. II), Bass Flute (B. Fl.), Violoncello (Vc.), and Vibraphone (Vib.). The music is written in 4/4 time. Measure 14 starts with a key signature of one flat (B-flat major/D minor). The woodwinds and strings play complex rhythmic patterns with various articulations and dynamics. The Clarinet part features a triplet of eighth notes followed by a quarter note, then a half note, and another triplet. The Viola part has a similar rhythmic structure with a triplet of eighth notes. The Clarinet in A part has a long note with a 'lip vibrato' and 'lip bend' marking. The Violin part has a triplet of eighth notes followed by a quarter note, then a half note, and another triplet. The Bass Flute part has a triplet of eighth notes followed by a quarter note, then a half note, and another triplet. The Violoncello part has a triplet of eighth notes followed by a quarter note, then a half note, and another triplet. The Vibraphone part has a long note. The dynamics range from piano (p) to fortissimo (f) and sforzando (sfz). There are also markings for 'con vib.' (con vibrato), 'arco' (arco), 'Explosive Breath', 'ord.' (ordinario), and 'sp' (sotto piano).

17

Cl. *f* *p* *sfz* *p* *ff* *fp* *f* *pp* *fp* *f*

Vla. *p* *sfz* *p* *ff* *p* *ff* *ord.* *sp* *ord.* *arco* *p*

Cym. I *p*

C. A. *p* *sfz* *p* *p dolce*

Vln. *sfz* *ord.* *sfz* *sp* *ord.* *p* *f* *ff* *3*

Tri. II *f*

B. Fl. *f* *p* *f* *f*

Vc. *p* *f* *ord.* *f* *pp* *f* *sp* *ord.* *f*

Tri. III *f*

Every accent indicates an "fp" effect

E CANON I: 2-part
Capricious

29

Cl. *poco vib.*
ppp *pp* *sfz* *pp* *f* *pp*

Vla. *sul tasto poco vib.* *sp* *sul tasto* *sp* *ord.*
ppp *pp* *sfz* *pp* *sfz* *f* *pp*

Mar. *ppp* *p* *sfz sfz* *p* *sfz* *f* *pp*

C. A. *f* *p* *f* *p* *sfz* *p* *sfz* *sfz* *f* *p* *sfz*

Vln. *'twangy' pizz.* (use nail of the plucking finger to damp the note) *arco.* *'twangy' pizz.* *arco* *sp.* *'twangy' pizz.*
f *p* *f* *f* *p* *sfz* *f* *sfz* *sfz* *f* *sfz*

Alm. *f* *p* *f* *p* *sfz sfz* *sfz* *f* *p* *sfz*

B. Fl. *poco vib.* *pp* *sfz* *pp* *ord.*

Vc. *poco vib.* *pp* *sp* *sul tasto* *sp* *sul tasto*
sfz *pp* *sfz* *pp*

Vib. *f* *sfz sfz* *f* *sfz* *sfz* *f* *sfz*

F CANON II: 3-part
Increasingly expansive

33

Cl. normal vib.

Vla. sul tasto normal vib.

Mar. sfz p sfz p sfz p sfz p

C. A. sfz sfz sfz sfz p sfz

Vln. sfz sfz sfz sfz arco (ord.) p sfz 'twangy' pizz. sfz

Alm. sfz sfz sfz p sfz p sfz p

B. Fl. normal vib. p p p p p

Vcl. normal vib. p p p

Vib. sfz p sfz p sfz sfz sfz p sfz p

47

Cl. *f* *sfzp* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz*

Vla. *f* *f* *f* *f* *f*

Tri. *f* *ff*

Mar. *p* *sfz* *sfz* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

C. A. *sfzp* *f* *sfz* *sfz* *sfz* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz* *ff sempre*

Vln. *f* *sfz* *sfz* *sfz* *f* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *p*

Alm. *p* *sfz* *sfz* *sfz* *p* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

B. Fl. *f* *sfzp* *sfzp* *sfzp* *sfz* *p* *sfzp* *sfz* *p* *sfz*

Vc. *f* *f* *f* *f* *f* *ff* *p*

Tri. III *ff*

Vib. *p* *sfz* *sfz* *sfz* *f* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Performance instructions: *sp*, *ord.*, *arco*, *sfz*, *p*, *ff*, *ff sempre*, *ord. (full tone)*, *'twangy' pizz.*

H Becoming bright and light-filled

This musical score page contains seven staves for various instruments: Clarinet (Cl.), Viola (Vla.), Maracas (Mar.), C. A. (Cello/A), Violin (Vln.), Alto (Alm.), B. Fl. (Bass Flute), Violoncello (Vc.), and Vibraphone (Vib.). The score is divided into three systems of measures, with measure numbers 53, 54, and 55 indicated at the beginning of each system. The music features complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *ff sempre*, *sfz*, *ppp*, *p*, *f*, and *mf*. Performance instructions include *ord.* (order), *gliss.* (glissando), and *change bow ad lib.* (change bow at liberty). The score is written in a key signature of one flat and a 7/8 time signature.

56

Cl.

Vla.

Mar.

C. A.

Vln.

Alm.

B. Fl.

Vc.

Vib.

6

5

3

3

gliss.

ord.

msp

sp

pp

mf

ff

f

ff

pp

f

ff

pp

gliss.

ord.

msp

sp

mf

ff

pp

f

ff

pp

ff

6

7

6

7

7

9

gliss.

sul D

msp

ord.

msp

ord.

sp

mf

ff

pp

f

ff

pp

ff

6

7

7

7

TAKE FLUTE

3

5

msp

ord.

msp

ord.

sp

ff

pp

ff

ff

ff

pp

ff

ff

pp

ff

Conductor turns to face audience

62a
Cond.

62b
Cond.

62c
Cond.

5''

6''

7''

17

The score consists of 13 staves for Harmonicas (Harm. 1-12), Hanki. Harm., Cupbells 1-3, and Rin 1-2. The Harmonica staves show rhythmic patterns with notes and stems. The Hanki. Harm. staff features large, shaded oval shapes. Cupbells 1 and 2 have oval shapes, while Cupbell 3 has a large oval shape with a 'Hit together' instruction and a forte 'f' dynamic marking. Rin 1 and 2 have oval shapes. Vertical dashed lines mark the conductor's turns at measures 5, 6, and 7. A final measure is marked '17' at the end of the staff.

62d
Cond.

62e
Cond.

62f
Cond.

8"

9"

10"

Harm. 1 (D#)

Harm. 2 (C#)

Harm. 3 (D)

Harm. 4 (B)

Harm. 5 (C)

Harm. 6 (A#)

Harm. 7 (A)

Harm. 8 (G)

Harm. 9 (G#)

Harm. 10 (F#)

Harm. 11 (F)

Harm. 12 (E)

Hanki. Harm.

Cupbells 1 [Eb/A]

Cupbells 2 [B/G#]

Cupbells 3 [Bb/G]

Rin 1 [Eb]

Rin 2 [F]

J STRING TRIO:
Extremely Slow, intimate
♩ = 40

63

Cl. *p*
senza vib. (unless notated)
sul tasto
con sord.

Vla. *ppp/ritando*
p
p
ppp
p
ppp
sp

Mar. *p*
soft sticks

C. A. *p*
p
ppp
p
ppp

Vln. *ppp/ritando*
p
ppp
p
IV
ppp
p
ppp
p
mf
ppp
sp
ord.

Gongs *p*

B. Fl. *ppp*
p
p
ppp
p
mf

Vc. *ppp/ritando*
p
ppp
p
ppp
p
ppp
p
mf
sp
ord.

Vib. *p*
soft sticks

poco accel.

67

Cl. *p* *p* *p* *p* *p* *pp* *ppp*

Vla. ord. *p* *ppp* *p* *p* *ppp* *p* *ppp* *p* *p* *ppp* *ppp*

Mar. *p*

C. A. *p* *p* *p* *p* *p* *ppp* *p* *p*

Vln. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp* *p* *ppp*

Gongs

B. Fl. *p* *p* *p* *p* *ppp* *p* *p* *ppp*

Vc. *ppp* *p* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

Vib. arco *ppp*

Performance instructions: *ord.*, *sp*, *ppp*, *pp*, *p*, *gliss.*, *III*, *IV*, *arco*.

K WIND TRIO:
Faster, but still very slow
♩ = 45

Musical score for Wind Trio, page 21, measures 75-80. The score is in 3/4 time and consists of eight staves: Clarinet (Cl.), Viola (Vla.), Maracas (Mar.), C. A. (C. A.), Violin (Vln.), Gongs, B. Fl. (B. Fl.), and Vibraphone (Vib.).

Measures 75-80 are marked with a tempo of "Faster, but still very slow" and a metronome marking of ♩ = 45. The score includes various dynamics such as *mf*, *pp*, and *fpp*, and features several triplet markings (3).

Key performance instructions include "senza sord." (without mutes) for the Viola, Violin, and C. A. parts. The Clarinet part features a complex triplet figure in measures 76-77. The B. Fl. part has a similar triplet figure in measures 76-77. The C. A. part has a triplet figure in measure 79.

poco accel.

81

Cl. *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp* *fp*

Vla. *pp* *f* *fp*

Mar. *fp*

C. A. *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vln.

Gongs

B. Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *sfz* *p* *sfz* *p* *sfz* *3* *sfz* *sfz* *sfz* *ord.*

Vc.

Vib. *arco*

Detailed description: This page of a musical score contains nine staves. The top staff is for Clarinet (Cl.), the second for Viola (Vla.), the third for Maracas (Mar.), the fourth for Cello/Double Bass (C. A.), the fifth for Violin (Vln.), the sixth for Gong (Gongs), the seventh for Bass Flute (B. Fl.), the eighth for Violoncello (Vc.), and the ninth for Vibraphone (Vib.). The music is in 2/4 time and features complex rhythmic patterns with triplets and slurs. Dynamics range from *pp* (pianissimo) to *fp* (fortissimo). The B. Fl. part includes a section marked 'ord.' (ordinario). The Vib. part is marked 'arco' (arco). The page number '81' is in the top left, and the tempo instruction 'poco accel.' is in the top right.

MIXED TRIOS:
Slightly Faster, Flowing

♩ 50

88

The musical score is arranged in a system with nine staves. The instruments and their parts are as follows:

- Cl. (Clarinet):** Rests throughout the passage.
- Vla. (Viola):** Active part with dynamics *f*, *p*, *f*, *fp*, *flautando*, *f*, and *p*. Includes articulations like *msp*, *ord.*, *sp*, *sul tasto*, and triplets.
- Mar. (Maracas):** Active part with dynamic *f*.
- C. A. (C. A.):** Active part with dynamics *f*, *p*, *f*, *f*, and *p*. Includes a triplet.
- Vln. (Violin):** Rests throughout the passage.
- Gongs:** Active part with dynamic *f*.
- B. Fl. (Bass Flute):** Active part with dynamics *f*, *p*, *fp*, *f*, *p*, *f*, *sfz*, and *f*. Includes articulation *ord.*
- Vc. (Violoncello):** Active part with dynamic *f*.
- Vib. (Vibraphone):** Active part with dynamic *f*.

poco accel.

94

Cl. *f* *p* *f* *p* *sfz* *p* *f* *p*

Vla. *f* *p* *f* *sp* *ord.* *p*

Mar. *p*

C. A. *f* *fp* *f* *p* *f* *p*

Vln. *f* *III* *p* *f* *sp* *ord.* *sp* *ord.* *p* *f* *p*

Gongs

B. Fl. *f* *p* *sfz* *sfz* *sfz* *p*

Vc. *f* *sp* *ord.* *p* *sfz* *ord.* *sfz* *p* *f* *ord.* *p*

Vib. *arco* *pp*

Detailed description: This page of a musical score, numbered 94, features nine staves for different instruments. The top staff is for Clarinet (Cl.), followed by Viola (Vla.), Maracas (Mar.), Cello/Double Bass (C. A.), Violin (Vln.), Gongs, Bass Flute (B. Fl.), Violoncello (Vc.), and Vibraphone (Vib.). The score is written in 2/4 time and includes various dynamics such as *f* (forte), *p* (piano), *sfz* (sforzando), and *pp* (pianissimo). Performance markings include *sp* (sostenuto), *ord.* (ordinario), and *arco* (arco). The piece concludes with a *poco accel.* (poco accelerando) instruction. The bottom of the page shows the start of the next page with the number 95.

M SEXTET:
Pushing forward
♩ = 55

102

Cl. *ff* *sp* ----- *ord.* *ff* *p* *3* *p* *3*

Vla. *ff* *p* *ff* *p* *ff* *p* *3* *p* *sp* ----- *ord.*

Mar. *ff*

C. A. *ff* *p* *ff* *p* *p*

Vln. *ff* *p* *ff* *p* *ord. III* *3* *ord. IV* *3* *ff*

Gongs *ff*

B. Fl. *ord.* *ff* *p* *ff* *p* *ff* *ord.* *3* *ord.* *3*

Vc. *sp* *ff* *ord.* *p* *ff* *p*

Vib. *ff*

109

Cl. *ff* *p* *ff* *p* *ff*

Vla. *ff* *ff* *p* *ff*

Mar. *p*

C. A. *ff* *p* *ff*

Vln. *ff* *p* *ff* *p* *ff*

Gongs

B. Fl. *ff* *p* *ff* *sfz* *ff* *sfz* *sfz* *sfz*

Vc. *p* *ff* *p* *ff*

Vib. *p*

ord. sp

ord.

sp IV ord.

I III

hard sticks

Detailed description: This page of a musical score, numbered 109, features eight staves. The top staff is for Clarinet (Cl.), followed by Viola (Vla.), Maracas (Mar.), Cello/Double Bass (C. A.), Violin (Vln.), Gongs, Bass Flute (B. Fl.), Violoncello (Vc.), and Vibraphone (Vib.). The score is written in 2/4 time and includes various dynamics such as fortissimo (ff), piano (p), and sforzando (sfz). It also contains articulations like accents, slurs, and breath marks. Performance instructions include 'ord.' (order), 'sp' (sordini), and 'hard sticks' for the vibraphone. The piece concludes with a final double bar line.

Hanki. Harm.

N Suddenly slower
♩ = 40

Cl. *senza vib.*
fff *pp* *mf* *pp*

Vla. *senza vib.*
msp *sp* *fff* *pp* *f*

Mar. *fff*

C. A. *senza vib.* *poco vib.*
fff *mf dolce* *p* *pp*

Vln. *senza vib.* *con vib.*
msp *ord.* *fff* *pp* *mf*

Gongs *fff*

B. Fl. *ord.* *lip bend as far as possible towards Eb*
fff *pp* *f* *p* *f*

Vc. *senza vib.* *ord.* *sul tasto*
msp *fff* *pp* *mf*

Vib. *fff*

TUTTI ad. lib. through HANDKERCHIEF

120

Hanki. Harm. **p**

O Ethereal, delicate, glistening

Cl. **p**

Vla. *p dolce* **p** **p** **p** **p** **p** **p** **p**
arco
sempre l.v.

Crot. I **p sempre**

C. A.

Vln. *p dolce* **p** **p** **p** **p** **p** **p** **p**
arco
sempre l.v.

Crot. II **p sempre**

B. Fl. **pp**

Vc. *p dolce* **p** **p** **p** **p** **p** **p** **p**
arco
sempre l.v.

Crot. III **p sempre**

126

Hanki. Harm.

rall. ♩ = c.20

Cl.

Vla.

Crot. I

C. A.

Vln.

Crot. II

B. Fl.

Vc.

Crot. III

Noctilucence

Night-Shining

for Mixed Ensemble

2009

Christian Mason

Instrumentation

Alto Flute/Flute/Piccolo

Clarinet in A/Clarinet in E-flat/Bass Clarinet in B-flat

Glockenspiel

Piano

Violin 1

Violin 2

Viola

Cello

Score in C with usual octave transpositions

Duration c.13 minutes

Noctilucence was commissioned, with funds made available by Arts Council England, East and the Britten-Pears Foundation, by Britten Sinfonia and Wigmore Hall and first performed at Filharmonia Hall, Krakow, Poland on Sunday 13 December 2009 by Jacqueline Shave (violin), Miranda Dale (violin), Martin Outram (viola), Caroline Dearney (cello), Michael Cox (flute), Joy Farrall (clarinet), Huw Watkins (piano) and Helen Edordu (percussion).

Stage Layout

PIANO

GLOCKENSPIEL

VIOLA

CELLO

VIOLIN 1

VIOLIN 2

FLUTE

CLARINET

Between the opposition of the night and day
Between the opposition of the earth and sky

— from *Figure in a Landscape* by David Gascoyne
Selected Poems, Enitharmon Press, 1994

Dedicated to Sinan Savaskan

Noctilucence

for Sinan Savaskan
Night-Shining

Christian Mason (2009)

Distant and mysterious,
intimate and intense

♩ = 42

Alto Flute

Clarinet in A

Glockenspiel

Piano

Distant and mysterious,
intimate and intense

♩ = 42

Violin I

Violin II

Viola

Violoncello

Wispy = very fast, light, and unfocused bow strokes, moving ad lib. between: sul pont. - ord. - sul tasto, producing a shifting array of overtones

10

A. Fl. *ppp* *ppp* lip bend *f* **A** con vib. *sfz sfz* *sfz p* *sfz p* *sfz p*

Cl. *ppp* *ppp* lip bend *f p* *f* con vib. *sfz sfz* *sfz p* *sfz p* *sfz p* senza vib. *p*

Glock. *sfz*

Pno. *sfz* *p* *sfz sfz sfz sfz sfz*
3rd Ped.

Vln. I poco vib. *mf p* senza vib. senza sord. con vib. sul pont. *sfz sfz sfz sfz* sul tasto *p f*

Vln. II poco vib. *mf p* senza vib. senza sord. con vib. sul pont. *sfz sfz sfz sfz* senza vib. sul tasto *p*

Vla. *ppp* *f* senza vib. sul pont. *f p* ord. sul pont. *sfz pp* wispy *f* *p*

Vc. *ppp* *f* sul pont. *sfz pp*

18 *senza vib.*

A. Fl. *sfz p* *sfz* *sfz p* *sfz* *sfz p* *sfz* *p* *sfz* *sfz* *ppp*

Cl. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *sfzppp*

Glock. *dead-stroke* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Pno. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Vln. I *molto sul pont.* *sfz p* *f* *sul pont.* *sfz p* *f* *poco sul pont.* *sfz p* *f* *ord.* *sfz p* *f* *sul tasto* *sfz p* *sfz sfz*

Vln. II *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *ppp*

Vc. *molto sul pont.* *senza vib.* *sfz* *ppp* *sfz* *ppp* *p* *sfz* *ppp* *p* *sfz* *ppp* *p* *sfz* *ppp* *p* *sfz*

B Extremely delicate,
calm, serene
♩ = 54

24

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp

p

ppp

ff

ppp

ppp

p

ppp

ppp

ppp *molto legato*

p *pp* *ppp*

ppp *sempre*

ppp *sempre*

con vib.

con sord.

senza vib.
molto sul tasto

sul tasto

con sord.
sul G

wispy 5

dead-stroke

con sord.
sul D

con sord.
sul D

con sord.
sul G

32

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

senza vib.

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

p *ppp* *ppp* *p* *ppp*

Detailed description of the musical score: The score is for measures 32 through 39. The instruments are A. Fl., Cl., Glock., Pno., Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. The A. Fl. part has a melodic line in measures 32-34, then rests. The Cl. part has a long note in measure 32, then rests. The Glock. part has a rhythmic pattern of eighth notes with accents in measures 32-34, then rests, and a final pattern in measures 38-39. The Pno. part has a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from ppp to mp. The Vln. I part has a melodic line with 'senza vib.' marking, starting in measure 32 and continuing in measure 39. The Vln. II part has a long note in measure 32, then rests. The Vla. part has a melodic line with a triplet in measure 38, and dynamics ranging from p to ppp. The Vc. part has a long note in measure 32, then rests.

C Contemplative
♩ = 42

40

A. Fl.

Cl.

Glock.

Pno.

p *pp* *ppp* *pppp* *mp* *ppp* *mp* *ppp*

C Contemplative
♩ = 42

Vln. I

Vln. II

Vla.

Vc.

pppp *pppp* *p* *ppp* *pppp* *ppp* *wispy* *ppp* *p*

D TAKE PICCOLO

A. Fl.

Cl.

TAKE Bb CLARINET

Glock.

Pno. *mp* *ppp* *mp* *pppp sempre*

D

Vln. I

Vln. II

Vla. *ppp* *wispy* *p*

Vc. *ppp* *p* *ppp* *p*

56

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp p

ppp p

ppp p

This page of a musical score, numbered 10, features seven staves. The Piccolo staff (top) begins at measure 67 with a *ffff* dynamic and contains complex rhythmic patterns with slurs and fingerings (5, 7, 6, 5, 3, 3, 5). The Eb Clarinet staff (second) starts with a *ff* dynamic and includes slurs and fingerings (5, 3, 3). The Glockenspiel staff (third) has a long note with a *ov* marking. The Piano, Violin I, Violin II, Viola, and Violoncello staves (bottom four) are currently empty, indicating they are silent for this section.

G Slightly faster
♩ = 60

Picc. *mf* *ppp* *p* *f* *p*

E♭ Cl. *mf* *ppp* *p*

Glock. *mf*

Pno. *pp sempre dolce* *mf*

G Slightly faster
♩ = 60

Vln. I *mf* *pp* *p* *mf* *f* *p*

Vln. II *mf* *pp* *p* *mf* *f* *f* *p*

con vib. senza vib. con vib. senza vib. con vib. sul pont. senza vib. ord. con vib. sul pont.

Vla. *mf* *pp*

Vc. *mf* *pp*

H Slightly faster

♩ = 66

Picc. *f p* *ff* *mf* *p f p* *f p* *mf* *f*

E♭ Cl. *p* *f* *pp* *mf* *f* *mf* *p* *pp* *p* *mf* *f*

Glock. *p* *f* *f*

Pno. *p* *f* *mf* *f* *p* *f* *p* *mf* *f*

H Slightly faster

♩ = 66

Vln. I *f* *p* *mf* *f* *p* *f* *mf* *p* *mf* *mf*

Vln. II *f* *p* *mf* *f* *f* *f* *p* *mf*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

I Slightly faster
♩ = 72

Picc. *ff* *p* *f* *p* *mf* *f*

E♭ Cl. *ff* *p* *mf* *f* *p* *f*

Glock. *ff* *f*

Pno. *ff* *p* *mf* *f* *p* *f*

Slightly faster
♩ = 72

I

Vln. I *ff* *p* *mf* *f* *pp* senza vib. con vib.

Vln. II *ff* *p* *mf* *f* *pp* senza vib. con vib.

Vla. *ff* *p* *mf* *f* *p* *pp* con vib.

Vc. *ff* *p* *mf* *f* *p* *pp* con vib.

J Slightly faster, pulsating with energy

♩ = 78

Picc. *ff* *ffff*

E♭ Cl. *ff* *pp* *f* *pp* *f* *pp*

Glock. *ff*

Pno. *ff*

J Slightly faster, pulsating with energy

♩ = 78

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *sfz* *ord.* *sul pont.* *ff*

Vc. *sfz* *ord.* *sul pont.* *pp* *f*

156

Fl.

E♭ Cl.

B. Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

P

TAKE BASS CLARINET

senza vib.

dead-stroke

p *sfz* *ff* *pp* *ppp*

sfz *pp* *ff* *pp* *ppp*

sfz *pp* *ff* *ppp* *p*

molto sul pont. *pizz.* *arco* *pizz.*

Looking for the Land that is Nowhere
Hommage à Horatiu Radulescu

for Theremin and String Octet

2010

Christian Mason

Instrumentation: Scordatura* String Octet with Theremin:

Theremin (with *Moogerfooger MF-101 Low-Pass Filter***)

Violin I (-2)

Violin II (non scord.)

Violin III (+1)

Violin IV (-1)

Viola I (non scord.)

Viola II (-2)

Violoncello (-1)

Contrabass (non scord.)

*Indicated by the number of semitones + or – from the standard tuning. Maximum +1 or -2 semitones. All strings remain tuned in 5ths.

**This can either be provided by the composer or bought from Moog Music at www.moogmusic.com

Note on performance:

In order to exploit the possibilities of the scordatura the whole ensemble is treated as a single 'macro-instrument', with the 24 open strings (plus all the related harmonics) being the main material which it explores. The theremin exists at the heart of the ensemble, often holding together the lines and their spectral emanations which are shared around the strings. Even the most pointillistic moments were conceived as lines, and this should be conveyed in performance.

Score in C

Duration c.13 minutes

Christian Mason was one of the winners of the 2009 Royal Philharmonic Society Composition Prize and was consequently commissioned to write this work for the Philharmonia Music of Today Series. The first performance took place on June 29th 2010 at the Royal Festival Hall, played by members of the Philharmonia Orchestra with Lydia Kavina on Theremin.

Ensemble Layout

THEREMIN*

CELLO

BASS

VIOLA I

VIOLA II

VIOLIN III

VIOLIN IV

VIOLIN I

VIOLIN II

*It is essential that the theremin has sufficient space from surrounding instruments to avoid tuning interference.

N.B. The order of instruments in the score reflects their spatial layout: left to right here = top to bottom in the score.

SCORDATURA OPEN STRINGS and NATURAL HARMONICS (in all cases the 7th will sound slightly flat)

It is understood that the scordatura may result in unstable tuning.
To avoid this as far as possible it is recommended that scordatura
instruments are prepared some days in advance of the performance.

I

II

III

IV

The image displays a musical score for a string ensemble, divided into four measures (I, II, III, IV). The instruments and their parts are as follows:

- Violin I (scord. -2):** Treble clef, 4/4 time. Part I: D4, E4, F#4, G4, A4, B4, C5. Part II: D4, E4, F#4, G4, A4, B4, C5. Part III: D4, E4, F4, G4, A4, B4, C5. Part IV: D4, E4, F4, G4, A4, B4, C5.
- Violin III (scord. +1):** Treble clef, 4/4 time. Part I: D4, E4, F#4, G4, A4, B4, C5. Part II: D4, E4, F#4, G4, A4, B4, C5. Part III: D4, E4, F4, G4, A4, B4, C5. Part IV: D4, E4, F4, G4, A4, B4, C5.
- Viola I (non-scord.):** Alto clef, 4/4 time. Part I: D4, E4, F#4, G4, A4, B4, C5. Part II: D4, E4, F#4, G4, A4, B4, C5. Part III: D4, E4, F4, G4, A4, B4, C5. Part IV: D4, E4, F4, G4, A4, B4, C5.
- Violoncello (scord. -1):** Bass clef, 4/4 time. Part I: D3, E3, F#3, G3, A3, B3, C4. Part II: D3, E3, F#3, G3, A3, B3, C4. Part III: D3, E3, F3, G3, A3, B3, C4. Part IV: D3, E3, F3, G3, A3, B3, C4.
- Contrabass (non-scord.):** Bass clef, 4/4 time. Part I: D3, E3, F#3, G3, A3, B3, C4. Part II: D3, E3, F#3, G3, A3, B3, C4. Part III: D3, E3, F3, G3, A3, B3, C4. Part IV: D3, E3, F3, G3, A3, B3, C4.
- Viola II (scord. -2):** Alto clef, 4/4 time. Part I: D4, E4, F#4, G4, A4, B4, C5. Part II: D4, E4, F#4, G4, A4, B4, C5. Part III: D4, E4, F4, G4, A4, B4, C5. Part IV: D4, E4, F4, G4, A4, B4, C5.
- Violin IV (scord. -1):** Treble clef, 4/4 time. Part I: D4, E4, F#4, G4, A4, B4, C5. Part II: D4, E4, F#4, G4, A4, B4, C5. Part III: D4, E4, F4, G4, A4, B4, C5. Part IV: D4, E4, F4, G4, A4, B4, C5.
- Violin II (non-scord.):** Treble clef, 4/4 time. Part I: D4, E4, F#4, G4, A4, B4, C5. Part II: D4, E4, F#4, G4, A4, B4, C5. Part III: D4, E4, F4, G4, A4, B4, C5. Part IV: D4, E4, F4, G4, A4, B4, C5.

Each measure is marked with a scordatura symbol (8va) and a dashed line indicating the scordatura range. The notes are represented by circles on the staff lines, with accidentals as needed. The overall texture is a sustained harmonic block.

Looking for the Land that is Nowhere

Hommage à Horatiu Radulescu

Christian Mason (January-May 2010)

G.P. (c. 10 sec.)

The musical score consists of ten staves, each representing a different instrument. The instruments and their roles are: Violin I (scord. -2), Violin III (scord. +1), Viola I (non-scord.), Violoncello (scord. -1), Theremin, Contrabass (non-scord.), Viola II (scord. -2), Violin IV (scord. -1), and Violin II (non-scord.). The score is marked with a first ending bracket (1) at the beginning of each staff. A dynamic marking of *f* is present at the start of the first staff. The tempo is indicated as G.P. (c. 10 sec.). Each staff contains a single note, which is a half note, positioned in the middle of the staff. The notes are: Violin I (G4), Violin III (G4), Viola I (C4), Violoncello (C3), Theremin (C3), Contrabass (C2), Viola II (C3), Violin IV (G4), and Violin II (G4). The score concludes with a double bar line and repeat signs at the end of each staff.

Slower
rall. . . ♩ = 60

This musical score page contains eight staves, numbered 36 to 52. The instruments are: Vln. I (-2), Vln. III (+1), Vla. I, Vc. (-1), Th., Cb., Vla. II (-2), Vln. IV (-1), and Vln. II. The score is written in 4/4 time and includes various musical notations such as triplets, slurs, and dynamic markings. Key performance instructions include *nat. harm. gliss.* (natural harmonic glissando) and *sw.* (sustained woodwind). Dynamic markings range from *ppp* (pianissimo) to *fff* (fortissimo). Other markings include *pizz.* (pizzicato), *arco* (arco), and *II III arco* (second and third violins arco). The score concludes with a sixteenth-note triplet and a sixteenth-note triplet.

51

Vln. I (-2) pizz. arco sul pont. pizz. arco sul pont.

Vln. III (+1) arco sul pont. pizz. arco sul pont.

Vla. I arco sul pont. pizz.

Vc. (-1) molto sul pont. ord. nat. harm. gliss. 8^{va} (non-harm.) sul pont. ord. 8^{va} (non-harm.)

Th. p ff ff p ff p f p f

Cb. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord.

Vla. II (-2) pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont.

Vln. IV (-1) pizz. arco sul pont. pizz. arco sul pont.

Vln. II sfz sfz sfz sfz sfz sfz

58

Vln. I (-2) pizz. arco sul pont. pizz. IV arco sul pont. ord.

Vln. III (+1) pizz. arco 3 arco sul pont. pizz. arco ord. pizz. arco 3 ord.

Vla. I arco 3 pizz. arco 3 pizz. arco 3 pizz. arco 3 ord.

Vc. (-1) sul pont. ord. 8^{va} (non-harm.) f sul pont. ord.

Th. 3 gliss. 3 gliss.

Cb. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord.

Vla. II (-2) pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont. ord. sul pont.

Vln. IV (-1) arco 3 pizz. arco sul pont. ord. 3 pizz. arco sul pont. 3 3 3 3 3 3

Vln. II sul pont. ord. 3 sul pont. 3 sul pont. 3

70

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

On grace notes gliss. rapidly from harmonic to the next

Ascend the string, playing harmonics where they occur above, rather than below, the octave position

sfz *pp* *f* *pp* *f* *pp* *f* *pp* *f* *fp*

pp *f* *pp* *f* *fp*

fppp *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

fppp *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *f* *p*

pp *f* *pp* *f* *pp* *f* *pp* *f* *fp*

pp *f* *pp* *f* *pp* *f* *fp*

F

95

Vln. I (-2)

Vln. III (+1)

Vla. I

Vc. (-1)

Th.

Cb.

Vla. II (-2)

Vln. IV (-1)

Vln. II

p *5* *5* *5* *5* *ff* *5* *5* *mf* *5* *5* *5*

mf *f* *fff* *f* *fff*

f *fff* *sfz*

pizz. *ff* *arco con vib.* *f* *p*

f *p*

f *pp* *f* *p*

f *fff* *f* *f* *fff* *f* *fff*

f *fff* *f* *fff*

ff *3* *p* *ff* *p* *ff* *mf* *ff* *3* *mf* *3*

G Poco a poco rallentando
(reaching ♩ = 60 at letter M)

♩ = 120

play X 4

Vln. I (-2)
104 *ff con forza* *ff*

Vln. III (+1)
sffz *ff* *ord.*

Vla. I
sffz *ff* *pp* *pp*

Vc. (-1)
pizz. *sffz* *arco sul pont.* *sfz* *sfz*

Th.
ff *pp* *ff* *pp*

Cb.
pizz. *sffz* *ff sempre*

Vla. II (-2)
sffz

Vln. IV (-1)
sffz *ff*

Vln. II
sffz

(rall.)

Vln. I (-2) *109*

Violin I (-2) part starting at measure 109. The staff contains a complex melodic line with numerous slurs, triplets (marked '3'), and various fingering indications (e.g., 'IV', 'V', 'VI'). The music is in 4/4 time.

Vln. III (+1)

sul pont. ord.

Violin III (+1) part. The staff shows a few initial notes with 'sul pont.' and 'ord.' markings, followed by a long rest for the remainder of the page.

Vla. I

Viola I part, mostly empty with a few notes at the beginning.

Vc. (-1)

sfz

Violoncello (-1) part. The staff shows a few notes with a 'sfz' dynamic marking, followed by a long rest.

Th.

ff *pp*

Trombone part. The staff shows a few notes with 'ff' and 'pp' dynamic markings, followed by a long rest.

Cb.

Contrabass part, mostly empty with a few notes.

Vla. II (-2)

Viola II (-2) part, mostly empty.

Vln. IV (-1)

Violin IV (-1) part, mostly empty with a few notes at the beginning.

Vln. II

sfzp

Violin II part. The staff shows a series of notes with a 'sfzp' dynamic marking, followed by a long rest.

Vln. I (-2)
113 *p* *sul pont.* **play X 2** *f* *ord.* *f*

Vln. III (+1)
p *f*

Vla. I
p *f*

Vc. (-1)
pizz. *p* *arco sul pont.* *sfz* *f* *ord.*

Th.
ff *pp* *p* *f* *pp* *ff* *pp*

Vla. II (-2)

Vln. IV (-1)
p *fp* *II* *II* *sul pont.* *ord.* *sfz* *p* *sul pont.* *ord.* *p* *f*

Vln. II
sfzp *sfzp* *sfzp* *p* *fp* *fp* *ord.* *sfzp* *sfzp* *sfzp* *sfz*

118

senza vib.

Vln. I (-2) *ppp*

ord. sul pont.

sfz *pp*

Vln. III (+1)

ord. sul pont.

sfz *pp*

Vla. I

p *mf* *f* *p* *sfz* *p* *sfz* *p* *ff*

sul pont.

Vc. (-1)

senza vib. *ppp*

pizz. *f*

arco *sfz*

flautando *p* *f* *sfz* *p* pizz. *f*

sul pont.

Th.

Cb.

p arco pizz. *f* arco *sfz* *sfz* *sfz* *sfz* arco *p* *f*

Vla. II (-2)

sul pont. ord. sempre flautando

sfz *p* *pp*

Vln. IV (-1)

senza vib.

sul pont. ord. sul pont.

ppp *sfz* *sfz* *sfz* *sfz*

Vln. II

f *p* *sfz* ord. sul pont. ord. *p* *sfz*

123

Violin I (-2): *ord.* *p* *p* *sfz* *PPP* *f* *pizz.*

Violin III (+1): *ord.* *p* *sfz* *pp* *pizz.* *f* *pizz.* *f* *arco* *p*

Viola I: *III* *p* *f* *p* *f* *f* *arco* *pizz.*

Violin II (-2): *arco* *pp* *f* *senza vib* *ppp* *p* *f* *arco* *pizz.* *f*

Viola II (-2): *arco* *pp* *mf* *ppp* *f* *p* *f*

Violin IV (-1): *ord.* *sul pont.* *ord.* *p* *pizz.* *f* *arco* *f* *p* *f*

Violin II: *ord.* *sul pont.* *ord.* *p* *pizz.* *f* *arco* *sfz* *pp* *f*

Cello: *pizz.* *f* *arco flautando* *p* *f* *pizz.* *f* *arco flautando* *p* *f* *arco sul pont.* *f*

Double Bass: *arco* *pp* *f* *senza vib* *ppp* *p* *f* *sul pont.* *f*

Trumpet: *ff* *pp* *p* *ff* *pp* *ff* *pp* *f* *p* *f*

129

arco

pizz.

arco

play X 2

sul pont.

fp

fp

fp

fp

ff

play X 3

arco

Vln. I (-2)

Vln. III (+1)

pizz.

arco

f

p

f

f

pizz.

arco

ff

Vla. I

arco

pizz.

arco sul pont.

ord.

sul pont.

ord.

sul pont.

p

f

p

f

fp

fp

ff

Vc. (-1)

p

f

p

ff

Th.

p

f

ff > pp

Cb.

pizz.

arco sul pont.

f

sfz

p

p

f

p

Vla. II (-2)

p

f

f

fp

fp

ff

sul pont.

ord.

Vln. IV (-1)

pizz.

f

ff

Vln. II

pizz.

arco

f

fp

f

fp

fp

fp

ff

135

Violin I (-2): *ppp*, *f*, *ppp*, *f*

Violin III (+1): *p*, *f*, *ppp*, *f*

Viola I: *ppp*, *f*, *p*, *fp*, *ppp*, *f*

Violoncello (-1): *ppp*, *ff*, *fp*, *ppp*, *f*

Tromba: *ff*, *pp*, *ff*, *pp*, *p*, *f*, *ppp*, *ff*, *pp*

Contrabbasso: *ff*, *ppp*, *ff*, *fp*

Viola II (-2): *p*, *ppp*, *f*, *p*, *f*, *ppp*, *f*

Violoncello IV (-1): *ppp*, *f*, *pizz.*, *p*, *f*, *pizz.*

Violin II: *f*, *p*, *f*, *f*, *p*, *ppp*

Performance instructions: *flautando*, *arco*, *flautando senza vib.*, *sul pont.*, *II*

143

Vln. I (-2) *f* *p* *f* pizz. arco ord. sul pont. *ff* *ff*

Vln. III (+1) *p* *f* pizz. arco *f* *ff* *ff*

Vla. I *ff* *ff* *ff*

Vc. (-1) flautando ord. sul pont. *p* *ff* *f* *ff* *f*

Th. *p* *f* *p* *f*

Cb. arco ord. flautando sul pont. *sfz* *sfz* *sfz* *p* *ffz* *ffz*

Vla. II (-2) *f* sul pont. *ff*

Vln. IV (-1) arco II I sul pont. ord. *f* *f* *p* *f* *ff*

Vln. II *f* *ff*

Detailed description of the musical score: This page contains the musical notation for measures 143 through 147. The score is arranged in a standard orchestral format with eight staves. The instruments and their parts are: Violin I (-2), Violin III (+1), Viola I, Violoncello (-1), Trombone, Contrabass, Viola II (-2), Violin IV (-1), and Violin II. The music is written in 4/4 time. Measure 143 starts with a dynamic of *f*. The Violin I part has a *p* dynamic in measure 144. The Violoncello part has a *p* dynamic in measure 144. The Trombone part has a *p* dynamic in measure 144. The Contrabass part has a *sfz* dynamic in measure 144. The Viola II part has a *f* dynamic in measure 144. The Violin IV part has a *f* dynamic in measure 144. The Violin II part has a *f* dynamic in measure 144. The music concludes in measure 147 with a double bar line and repeat dots.

148

Vln. I (-2) *f sempre espress.*

Vln. III (+1) *f marcato*

Vla. I *p* *f* *f sempre espress.*

Vc. (-1) *f espress.* *arco* *flautando* *p* *f*

Th. *p* *f* *p*

Cb. *arco ord.* *f espress.* *f* *p* *f*

Vln. II (-2) *ord.* *f sempre espress.* *sul pont.*

Vln. IV (-1) *pizz* *fff* *arco* *p* *f* *fff sempre* *arco* *pizz* *arco* *pizz*

Vln. II *f sempre espress.*

Detailed description of the musical score: The score is for measures 148 to 152. It features eight staves: Vln. I (-2), Vln. III (+1), Vla. I, Vc. (-1), Th., Cb., Vln. II (-2), Vln. IV (-1), and Vln. II. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked as ♩ = c.80. The score includes various dynamic markings such as *f*, *p*, *fff*, *f sempre espress.*, *f marcato*, *f espress.*, *arco*, *sul pont.*, and *flautando*. Performance instructions include *ord.* (ordinario), *arco*, *pizz* (pizzicato), and *flautando*. There are several slurs and accents throughout the score, and some notes are marked with *3* for triplets.

(rall.)

152

The musical score consists of eight staves, each representing a different instrument or voice part. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions like *flautando*, *ord.*, *sul pont.*, *arco*, and *pizz.* are used to guide the performer. The score is marked with a *rall.* (rallentando) at the top right.

Vln. I (-2): Features a melodic line with triplets and slurs, starting with a *p* dynamic and ending with a *f* dynamic.

Vln. III (+1): Features a sustained note with a *p* dynamic, transitioning to a *f* dynamic.

Vla. I: Features a melodic line with triplets and slurs, starting with a *p* dynamic and ending with a *f* dynamic.

Vc. (-1): Features a melodic line with slurs, marked *flautando* and *ord.*, with dynamics *f*, *p*, and *f*.

Th.: Features a melodic line with slurs, marked *f*, *p*, *ff*, and *pp*.

Cb.: Features a melodic line with slurs, marked *ord.* and *flautando*, with dynamics *f*, *p*, *f*, and *p*.

Vla. II (-2): Features a melodic line with slurs and triplets, marked *ord.* and *sul pont.*, with dynamics *p* and *f*.

Vln. IV (-1): Features a melodic line with slurs and triplets, marked *arco* and *pizz.*.

Vln. II: Features a melodic line with slurs and triplets, starting with a *p* dynamic and ending with a *f* dynamic.

156

Vln. I (-2) *ff*

Vln. III (+1) *p* *f* *ff*

Vla. I *p* *f* *ff* *p* *f*

Vc. (-1) *p* *f* *ff* *p* *ff*

Th. *ff* *pp* *p* *ff* *pp* *p*

Cb. *f* *p* *f* *f* *p* *ff*

Vln. II (-2) *ff* 3

Vln. IV (-1) arco *p* *f* pizz *fff* arco *p* *f* pizz *fff* arco *p* *f* *fff*

Vln. II *ff* 3

Flautando

ord.

sul pont.

arco

pizz

164 *sempre flautando, sempre l.v.*
Vln. I (-2) *p sempre*

sempre flautando, sempre l.v.
Vln. III (+1) *p sempre*

sempre flautando, sempre l.v.
Vla. I *p sempre*

f p f p
Vc. (-1) *Always slur glissandi on the natural harmonics*

p f p f p
Th.

f p
Cb. *Sul A* *Always slur glissandi on the natural harmonics*

sempre flautando, sempre l.v.
Vla. II (-2) *p sempre*

sempre flautando, sempre l.v. *slide between harmonics*
Vln. IV (-1) *p sempre*

sempre flautando, sempre l.v.
Vln. II *p sempre*

168

This page of a musical score contains measures 168 through 171. The instruments are arranged as follows from top to bottom: Violin I (-2), Violin III (+1), Viola I, Violoncello (-1), Trombone, Contrabass, Viola II (-2), Violin IV (-1), and Violin II. The score features various musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *f* (forte). The Violoncello and Contrabass parts include complex rhythmic patterns with seven-note slurs. The Viola II part has a prominent melodic line with slurs. The Violin I and II parts feature chords and slurs. The Trombone part has a melodic line with slurs and dynamic markings. The Violin III part has a melodic line with slurs and dynamic markings. The Viola I part has a melodic line with slurs and dynamic markings. The Violin IV part has a melodic line with slurs and dynamic markings.

176

Vln. I (-2): *p* *f* *p* *f* *p* *f*

Vln. III (+1): *p* *f*

Vla. I: *ppp* sul pont. *f* molto sul pont.

Vc. (-1): *f* *p* *f* *f* *p*

Th.: *f* *p* *f* *p*

Cb.: *f* *p* *f* *p* *f* *p*

Vla. II (-2): *ppp* sul pont. *f* molto sul pont.

Vln. IV (-1): flautando *p* *p* *f*

Vln. II: *p* *f*

O Ethereal, glistening

Always slur glissandi on the natural harmonics

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Vln. I (-2):** Starts at measure 180. Features dynamic markings *sfz*, *p*, *f*, *sfz*, *p*, *sfz*, *p*, *f*. Includes a performance instruction box.
- Vln. III (+1):** Features dynamic markings *p*, *f*, *sfz*, *p*, *f*, *p*, *f*, *sfz*.
- Vln. I (ord.):** Features dynamic markings *sfz*, *p*, *f*, *sfz*, *p*, *sfz*, *p*, *f*.
- Vc. (-1):** Features dynamic markings *f*, *p*.
- Th.:** Features dynamic markings *f*, *p*.
- Cb.:** Features dynamic markings *f*, *p*.
- Vln. II (-2):** Features dynamic markings *sfz*, *p*, *f*, *sfz*, *p*, *sfz*, *p*, *f*. Includes a performance instruction box.
- Vln. IV (-1):** Features dynamic markings *p*, *f*, *f*, *p*, *f*, *p*, *f*, *sfz*, *p*, *sfz*. Includes a performance instruction box.
- Vln. II (I):** Features dynamic markings *sfz*, *p*, *f*, *sfz*, *p*, *sfz*, *p*, *f*. Includes a performance instruction box.

183

Vln. I (-2)
I sfz p sfz p sfz p sfz p sfz p sfz p

Vln. III (+1)
III p f sfz p f IV 8va p f sfz p f IV 8va p f II 8va p f

Vln. I
I sfz p sfz sfz sfz p sfz sfz p sfz

Vc. (-1)
f p f

Th.
f p f

Cb.
f p f

Vln. II (-2)
II sfz p f sfz p f sfz p f

Vln. IV (-1)
IV 8va p f p f IV 8va p f III 8va p f IV 8va p f III 8va p f

Vln. II
I sfz p sfz sfz sfz p sfz p sfz

This page of a musical score features seven staves for string instruments. The staves are labeled as follows from top to bottom: Vln. I (-2), Vln. III (+1), Vla. I, Vc. (-1), Th., Cb., Vla. II (-2), Vln. IV (-1), and Vln. II. The score is written in 2/4 time and includes various dynamics such as *p*, *f*, *sfz*, and *sfz*. It also features articulation marks like accents and slurs, and performance instructions such as *8va* (octave up) and *8va* (octave down). The Vln. I, Vla. I, and Vln. II parts include complex rhythmic patterns with many sixteenth notes. The Vc. and Th. parts consist of sustained notes with long slurs. The Cb. part has a few notes with slurs. The Vln. III, Vln. IV, and Vln. II parts have more complex rhythmic patterns with many sixteenth notes. The score is divided into measures by vertical bar lines, and some measures contain rests. The overall layout is clean and professional, typical of a high-quality musical score.

Like distant bells chiming

accent indicates *fp* type attack within the notated dynamic context

Vln. I (-2)

p *pp* *pppp* *ppppp* *pppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

Vln. III (+1)

p *pp* *ppp* *pppp* *ppppp* *pppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

Vla. I

p *pp* *ppp* *pppp* *ppppp* *fff*

Vc. (-1)

pizz. *f dolce*

f dolce

Th.

fp *fp* *fp* *fp* *fp* *fp*

Cb.

p *f* *pp* *f* *ppp* *f* *pppp* *f*

accent indicates *fp* type attack within the notated dynamic context

Vla. II (-2)

p *pp* *ppp* *ppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

Vln. IV (-1)

p *pp* *ppp* *pppp* *ppppp* *fff*

accent indicates *fp* type attack within the notated dynamic context

fast, light bow stroke on open all E's

Vln. II

p *p < f* *pp* *p < f* *p < f* *pppp* *p < f* *ppppp* *p < f* *pppppp* *fff*

On Love and Death

- 5 Rossetti Songs -

for Soprano and Piano

2009 – 2011

Christian Mason

On Love and Death

- 5 Rossetti Songs -

The songs can either be performed individually or as a complete set in the following order:

	Page
1. <i>In an Halcyon Sea</i> (2009) – c. 2.30 minutes.....	1
2. <i>Leaf, Flower, Stone</i> (2010) – c. 7 minutes.....	6
3. <i>Through Light, Through Dark</i> (2011) – c. 3 minutes.....	16
4. <i>Remember/Forget</i> (2009/10) – c. 3.30 minutes.....	20
5. <i>Heaven's Chimes are Slow</i> (2010/11) – c. 7 minutes.....	24

Total Duration: c. 23 minutes

The words are taken from the following poems by Christina Rossetti (1830 - 94):

1. *A Birthday*
2. *To-day and To-morrow*
3. *What Good Shall My Life Do Me?*
4. *He and She*
5. *'Heaven's Chimes Are Slow...'*

From *Christina Rossetti – Selected Poems*, Edited by C.H. Sisson, Carcanet, 1984.

The verses used are printed on the following page, though the songs don't necessarily use all the words of the poems, and in some cases the poems are re-structured in the songs.

In an Halcyon Sea was commissioned by Rod and Nilla Freeman for their friend Sara on her 40th birthday in 2009.

The music of *Remember/Forget* is based on the original incidental music written for Peter Gill's play *Another Door Closed*, produced at Theatre Royal Bath in August 2009.

On Love and Death – 5 Rossetti Songs was first performed by Emily Hindrichs and Joseph Middleton at Aldeburgh Church on October 20th 2012, as part of the Britten Weekend.

1. In a Halcyon Sea (from *A Birthday*)

My heart is like a singing bird
Whose nest is in a watered shoot:
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.

2. Leaf, Flower, Stone (from *To-day and Tomorrow*)

All the world is out in leaf,
Half the world in flower,
Earth has waited weeks and weeks
For this special hour:
Faint the rainbow comes and goes
On a sunny shower.

All the world is making love:
Bird to bird in bushes,
Beast to beast in glades, and frog
To frog among the rushes:
Wake, O south wind sweet with spice,
Wake the rose to blushes.

Life breaks forth to right and left –
Pipe wild-wood notes cheery.
Nevertheless there are the dead
Fast asleep and weary –
To-day we live, to-day we love,
Wake and listen, deary.

3. Through Light, Through Dark (from *What Good Shall My Life Do Me?*)

No hope in life: yet is there hope
In death, the threshold of man's scope.
Man yearneth (as the heliotrope

For ever seeks the sun) through light,
Through dark, for Love: all, read aright,
Is Love, for Love is infinite.

4. Remember/Forget (from *He and She*)

'Should one of us remember,
And one of us forget,
I wish I knew what each will do,
But who can tell as yet?'

'Should one of us remember,
And one of us forget,
I promise you what I will do –
And I'm content to wait for you,
And not be sure as yet.'

5. Heaven's Chimes Are Slow (from '*Heaven's Chimes Are Slow..*')

Heaven's chimes are slow, but sure to strike at last:
Earth's sands are slow, but surely dropping thro':
And much we have to suffer, much to do,
Before the time be past.

Chimes that keep time are neither slow nor fast:
Not many are the numbered sands nor few:
A time to suffer, and a time to do,
And then the time is past.

Dedicated to Harrison Birtwistle

1. In a Halcyon Sea

Christina Rossetti

Christian Mason
(2009)

Calm, contemplative

♩ = 45
senza vib.
pp

Musical score for the first system, measures 1-2. The vocal line features a melodic phrase starting with a half note, followed by a quarter note, and a half note. The piano accompaniment consists of a single half note in the right hand and a half note in the left hand. Dynamics include *pp* and *f*. Performance instructions include *mmm*, *aaa*, and *l.v. (to silence)*. A triplet of eighth notes is marked in the piano part.

Musical score for the second system, measures 3-4. The vocal line continues with a melodic phrase. The piano accompaniment features a more complex texture with sixteenth notes and triplets. Dynamics include *pp*, *mf*, *sfz*, and *p*. Performance instructions include *eee*, *8va*, and *l.v.*

Musical score for the third system, measures 5-6. The vocal line includes a melodic phrase with a vibrato instruction (*vib.*) and a dynamic of *f*. The piano accompaniment features a complex texture with sixteenth notes and a quintuplet. Dynamics include *pp*, *f*, and *pp*. Performance instructions include *mmm*, *iii*, *eee*, *audible inhalation*, and *8va*.

A Intimate, intense use minimal vibrato and aim for a pure tone of voice

Musical score for measures 7-8. The vocal line (treble clef) features a triplet of eighth notes starting on G4, moving up to B4, with dynamics *p* and *f*. The piano accompaniment (grand staff) includes triplets in both hands, with dynamics *f*, *p*, *ppp*, and *f*. The lyrics are "my heart" and "my".

Musical score for measures 9-10. The vocal line continues with a triplet of eighth notes starting on B4, moving up to D5, with dynamics *p*, *f*, and *fp*. The piano accompaniment features triplets and dynamics *p*, *pp*, *ppp*, *f*, and *f*. The lyrics are "heart" and "my".

Musical score for measures 11-12. The vocal line features a triplet of eighth notes starting on G4, moving up to B4, with dynamics *f* and *p*. The piano accompaniment includes triplets and dynamics *p* and *pp*. The lyrics are "heart", "my heart", "my heart is like a".

B Exuberant, joyful

13 *f* *p* *mf*

breathy/half-whispered ord.

a sing - ing bird whose nest is in a wat-ered shoot an

f *p* *ff* *pp*

pp dolce

15 *p* *mf* *f*

breathy/half-whispered ord.

app - le tree whose boughs are bent with thick - set fruit a

p *pp dolce*

17

rain - bow shell that

f *p*

f *p*

8va
Ped.

18

padd - - les in a hal - cyon sea - a

ff

10

3 3 3

3 6

(8)

19

eee - a - eee - a - eee - a - eee - a - eee - a - eee - a - eee - a -

ppp

3 3 3 3 3 3

(8)

C Reflective, content

21

eee my heart is glad - der than all these

ppp *p*

3 3

(8)

23 breathy/half-whispered *pp* 3 ord.

be - cause my love is come to

ppp dolce *ppp dolce*

rall. ♩ = c.30

25

me

(8)

2. Leaf, Flower, Stone

Christina Rossetti

Christian Mason
(2010)

Fluid, Spontaneous
♩ = 66

8^{va}

pp *ff* *ppp*

6 7

2

8

p

9 10

3

8

f

11 12 12

4

8

ff *ff*

12 12 12

5

8

ff

12 12 12

4/4

6

12 12 12 12

f

A Introspectively excited

7

p

All the world is out in leaf in leaf out in leaf

ppp

12

Half the world in flow - er flow - er flow - - -

5 3 3

B Anticipatory

15 *fp* *fp* *pp* *fp* *pp*

-er flow - er Earth has wait - ed wait - ed

20 *fp* *pp* *fp* *ppp* *fp* *pp* *fp* *pp*

wait - ed wait - ed wait - ed wait - ed

25 *fp* *ppp* *fp* *pp* *ff* **C** Joyful, Exuberant

wait - ed wai - ted weeks and weeks

30 *p* *ff* *f*

and _____ weeks _____ and _____ weeks _____ for this special hour _____

34 *pp* *p* *pp*

faint the rain - bow

36 *f* *p* *p*

comes _____ and goes _____ on a sun - ny show - -

38 *mf* *fppp* *fppp* *fppp* *fppp*

er show

39

er show

fppp fppp fppp fppp fppp

40

er

fppp fppp fppp fppp fppp fppp

41

show er

fppp fppp fppp ff

Ped.

42

rain bow show er

p p

44 *fp* *f* *fp* *f*

rain - bow show - er

p *p*

D

47 *ff* *mf*

All the world the world is ma - king love love love love

ff

6

Red.

51 *tr* *tr* *tr*

bird bird to bird in bu - shes

f *pp*

Red.

E

55

f

beast to beast in glades and

f Ped.

Detailed description: This system contains measures 55 through 59. The vocal line starts with a treble clef and a 3/4 time signature. The lyrics are "beast to beast in glades and". The piano accompaniment features a complex rhythmic pattern with frequent changes in time signature (3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4). It includes triplets and a quintuplet in the right hand, and a bass line with a "Ped." (pedal) marking. The system concludes with a double bar line.

60

frog to frog among the rush - es wake

Detailed description: This system contains measures 60 through 63. The vocal line continues with the lyrics "frog to frog among the rush - es wake". The piano accompaniment maintains the complex rhythmic structure with triplets and a quintuplet. The system ends with a double bar line.

64

ff

o south wind sweet with spice wake wake the

ff

Detailed description: This system contains measures 64 through 67. The vocal line has the lyrics "o south wind sweet with spice wake wake the". The piano accompaniment is marked *ff* and features prominent triplets in both hands. The system concludes with a double bar line.

67

rose _____ to blu - - - shes

p

Ped.

F Slightly slower, wistful
♩ = 60

70

life _____ breaks forth _____ to _____

p

pp

76

_____ right and left _____ pipe wild wood notes _____ cheer

pp

82

pp

y N -

ppp dolce espress.

ppp dolce espress.

G Melancholic

87

mf *pp* *pp* *mf*

ev - er - the-less there are the dead fast a-sleep and wear -

Ped. *Ped.*

92

pp *p*

y to -

Ped. *Ped.*

95 *f* *p* *f*

day we live to - day we love

(8)

98 *pp* *p*

love wake and lis - ten dear -

(8)

102 *mf* *p* *f* *ppp*

- y dear - - y

(8)

3. Through Light, Through Dark

Christina Rossetti

Christian Mason
(May 2011)

Searching
♩ = 40

No hope in life yet

is there hope in

death death

ppp *p* *ppp* *p* *ppp* *p* *ppp* *p*

fp *ppp* bell-like *p*

8^{va} 8^{va} 8^{va}

3 3 3 3 3

♩ = 40

Lead.

14 *ppp* *fp* *pp* *pp* *p*

in death the thresh-old of mans scope man yearn eth as the

f pp *f p*

8^{vb}

A Flowing

19 *f* *p* *f*

he - li - o - trope for - ev - er seeks the sun

ffz *p* *f pp* *f pp* *f pp* *f pp*

8^{va}

f *ffz*

22 *ff* *p*

through light

f pp *f pp* *f pp*

23 *f* *ff* *fp*
through dark
*f pp*⁵ *f pp*⁶ 7 7
sffz *f* *f*

24 *f* *ff*
through dark
f p 7 6 5 *f p* *f p*
sffz

25 *p* *ff* *ff*
for
f *p*³ *ff* *sffz*
sffz *sffz*

4. Remember/Forget

Christina Rossetti

Christian Mason
(October 2010)

A Slow, fluid, mysterious, delicate
♩ = 45

Musical score for section A, measures 1-4. The vocal line starts with a *pp* dynamic, followed by a crescendo to *mp* and then a decrescendo to *pp*. The piano accompaniment features a *ppp* dynamic in the right hand and a *pp* dynamic in the left hand. The lyrics are "Should one".

Musical score for section A, measures 5-8. The vocal line continues with dynamics *pp*, *f*, *pp*, *pp*, *ff*, and *p*. The piano accompaniment has dynamics *p* and *mf*. The lyrics are "of us re -".

Musical score for section B, measures 9-12. The vocal line starts with a *f* dynamic, followed by a decrescendo to *p*. The piano accompaniment features dynamics *p* and *mf*. The lyrics are "mem - ber and one of us one".

12 *f* *p* *f* *p*

of us for - get I wish I knew

15 *f* *pp* *ff* *pp*

what each will do but

18 *f* *pp*

who can tell as yet yet

C

21 *pp fpp* *f* *pp* *fpp*

— should one of us re- mem - ber and one of us for -

p cantabile *pp* *f* *p* *pp* *f*

p *f*

25 *f* *fpp* *fpp* *fpp* *fpp*

- get I prom - ise you what I will do and i'm con -

p *pp* *f* *p* *pp* *f* *f*

f *p*

29 *fp* *fp* *fp* *fp* *f* *p* *pp*

tent to wait for you you you you and not be sure as yet

p *pp* *f* *p* *pp* *p*

ff *pp*

D

33 *f* *ppp* *mf* *ppp* *mf* *pp* <

for - - - - get - - - - yet for -

p sempre
p sempre
Ped.

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

- get - - - - yet for - - - - get - - - - yet

mf

5. Heaven's Chimes Are Slow

Christina Rossetti

Christian Mason
(Nov. 2010 - Jan. 2011)

Ecstatically serene,
Infinitely delicate

♩ = c.20

Hea - vens chimes are slow are

ppp *p* *fp*

ppp *f* *p* *f*

ppp *p*

Red.

slow are slow

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

p *f* *p*

p

Red.

A

Hea - vens chimes are slow but sure to strike at

fp *pp* *ff* *pp* *fp* *f*

f *ppp* *p* *ppp* *ff* *p* *f*

f *pp* *p* *mf*

Red.

B

12 *fp* *ppp* *p* *f* *f* *p* *f* *f*

last Earth's sands are slow but

16 *p* *f* *p* *f* *p* *f* *p* *f* *pp* *p* *fp* *fp* *fp*

sure - ly dropp - ing through and much we have to suf - fer much to

C

20 *fp* *f* *p* *f* *p* *f* *p*

do be - fore the time be time be time be

Sos. Ped. sempre until bar 34

24 *f* *p* *f* *pp* *p* *f* *p*

time be time be time be

f *p* *f* *pp* *p* *f* *p*

p *ff* *p* *fff* *p* *ff* *p*

Ped.

27 *f* *pp* *p* *f* *p*

time be time be

f *pp* *p* *f* *p*

fff *f* *p* *ff* *p*

Ped.

29 *f* *pp* *p* *f* *p*

time be be past

f *pp* *p* *f* *p*

fff *ff* *ff* *ff* *pp* *pp* *pp* *pp*

Ped.

31 *ppp* *p* *pp*

past past

33 *f* *ppp*

past

D Incandescent, Effusive
♩ = c.48

35 *f*

chimes that keep time are nei - ther slow nor

ff sempre con forza
(trem. as fast as possible)

ff Ped. sempre, but gently lift if resonance becomes too big

38 *mf*

fast not ma - ny are the num-bered sands nor

mf

E Wildly Clangorous

41 *ff*

few A time to

ff sempre con forza

p *pp* *ff*

Red.

44

suff - er and a time to

ff

46 *fff*

do _____ and _____ and _____

fff *fff*

48

then the _____ and _____ then the _____ and.

ff *f*

51

then _____ the time _____ is past _____

p *pp*

Musical score for measures 55-57. Measure 55 is in 2/4 time with a piano (*p*) dynamic. Measures 56-57 are in 5/4 time with a pianissimo (*pp*) dynamic. A *Red.* (Reduction) line is shown below the staff. A dashed line labeled *8va* indicates an octave transposition.

Musical score for measures 58-59. Measure 58 is in 3/4 time with a pianissimo (*ppp*) dynamic. Measure 59 is in 6/8 time with a pianississimo (*pppp*) dynamic. A *Red.* (Reduction) line is shown below the staff. A dashed line labeled *8va* indicates an octave transposition.

F Very slow, serene, wistful
♩ = c.30

Musical score for measures 60-63. Measure 60 is in 4/4 time with a piano (*pp*) dynamic. The vocal line includes the lyrics "time is past time is past" with a crescendo leading to a forte (*f*) dynamic. The piano accompaniment includes triplets and dynamics of *pp*, *mf*, *pp*, *p*, *ppp*, and *p*. A *Red.* (Reduction) line is shown below the piano part.

Very long: pause until after the sound has decayed completely

Musical score for measures 64-65. Measure 64 is in 4/4 time with a piano (*p*) dynamic. Measure 65 is in 4/4 time with a pianissimo (*ppp*) dynamic. A *Red.* (Reduction) line is shown below the piano part. A box with the text "Very long: pause until after the sound has decayed completely" is placed above the vocal staff.



Incandescence

for Cello Solo



Christian Jason

April 2011

for Jean-Guihen Queyras

Incandescence

Cello Solo

April 2011

Christian Mason

Open strings resounding...

Overtone emanating...

Low lines lingering...

Harmonics flying like sparks of light...

Dark deep tones becoming bright...

To 'incandesce' is to emit both light and heat, to *glow* with heat.

Performance Notes

- All **non-standard performance techniques** and noteheads are explained in boxed text where they occur in the score.
- While **trills and tremolandi** are notated with 5 beam-lines, they should be played expressively and with rubato as seems appropriate to the musical context. For example, trill speed could follow dynamic contour or phrase structure.
- Unless specified with a specific fingering (diamond note-head) in a lower position, all **melodies of natural harmonics** are expected/intended to be played in the region at the edge of and beyond the fingerboard.
- The use of **vibrato on natural harmonics** is an important aspect of the piece and is achieved by pushing or pulling the string either in a sideways motion, or slightly down/up (never touching the fingerboard) while the finger remains on the nodal point.
- In the score **tuning of harmonics** has been approximated to the nearest semitone only for simplicity of notation, in performance the tuning of harmonics should nevertheless be 'natural' with 7th and 11th partials sounding slightly flat.
- While the piece is divided into five **movements**, there should nevertheless be a sense of continuous flow through the whole form.

Duration: c. 15 minutes

Incandescence was commissioned by Aldeburgh Festival and first performed by Jean-Guihen Queyras at the Snape Maltings Concert Hall on June 21st 2011

for Jean-Guihen Queyras
INCANDESCENCE

- Prelude -

Christian Mason
(April 2011)

Timeless - like distant waves or breath sounds: "shh" and "sss"
Very free and natural sounding, with ample rubato

♩ = c.60

Bow on the bridge,
mostly noise

Violoncello

mainly high harmonics should be audible

bend string to create vib.

play 2 X

bridge

Msp. flautando

bridge

Msp. flautando

ord.

Msp. flautando

Sp.

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

ord.

bend/push string to create vib.

pitch change requires the slightest movement of a single finger

accel. ♩ = c.120 ♩ = c.60

ord.

play 2 X

f *p* *ppp* *ffp* *ffp* *ffp* *pp* *f*

accel. ♩ = c.180 ♩ = c.60

play 3 X

accel. ♩ = c.240 rall.

play 5 X

pp *ff* *p* *ff*

Extremely slow, spacious

♩ = c. 40

bend/push string to create vib.

bend/push string to create vib.

p *f* *pp* *mf* *ppp*

42

I II I II I II I St. I

pp f mf pp f pp p

46

ord. IV St. pizz. III arco pizz. II arco pizz. arco poco Sp. III IV II

p ff p mf p f pp f ppp f ff subito

51

Slightly faster
♩ = c. 54

III II sul IV Mst. 6 3 3 3

pp subito p dolce misterioso

56

sul III 6 3 3 3

ppp espress.

"Clarinet Tone": bow approximately half way between the stopped note and the bridge (extreme 'molto sul tasto')

- Interlude -

Extremely slow, relaxed and flexible: like wisps of cloud on a summers day...

♩ = c. 45

62

ord. 8va

ff pp p pp f ff p fp fp fp fp

Slightly faster ♩ = c. 48

8^{va}

66

ff pp f p f ff p f p

6/4 3/4 5/4 4/4 6/4

Detailed description: This system contains measures 66 through 73. The music is written for piano with a treble and bass clef. The tempo is marked 'Slightly faster' with a quarter note equal to approximately 48 beats per minute. The key signature has one flat. The time signature changes from 6/4 to 3/4, then 5/4, and finally 4/4. The right hand features melodic lines with slurs and accents, while the left hand plays chords and single notes. Dynamic markings include fortissimo (ff), pianissimo (pp), forte (f), and piano (p). A first violin (V^o) part is indicated above the treble staff in measures 66, 67, 70, and 71. An 8va (octave) marking is present above the treble staff in measures 70 and 71.

Slightly faster ♩ = c. 52

8^{va}

70

ff p fp f ff p fp fp fp fp f

6/4 3/4 6/4 5/4 7/4

Detailed description: This system contains measures 70 through 77. The tempo is marked 'Slightly faster' with a quarter note equal to approximately 52 beats per minute. The key signature has one flat. The time signature changes from 6/4 to 3/4, then 6/4, 5/4, and finally 7/4. The right hand features melodic lines with slurs and accents, while the left hand plays chords and single notes. Dynamic markings include fortissimo (ff), piano (p), fortissimo-piano (fp), and forte (f). A first violin (V^o) part is indicated above the treble staff in measures 70, 71, 72, 73, 74, and 75. An 8va (octave) marking is present above the treble staff in measures 70 and 71.

Slightly faster ♩ = c. 55

8^{va}

74

ff > pp fp fp pp ff > p < f ff > p fp fp fp fp ff > p

7/4 4/4 8/4 5/4 8/4

Detailed description: This system contains measures 74 through 81. The tempo is marked 'Slightly faster' with a quarter note equal to approximately 55 beats per minute. The key signature has one flat. The time signature changes from 7/4 to 4/4, then 8/4, 5/4, and finally 8/4. The right hand features melodic lines with slurs and accents, while the left hand plays chords and single notes. Dynamic markings include fortissimo (ff), pianissimo (pp), fortissimo-piano (fp), and forte (f). A first violin (V^o) part is indicated above the treble staff in measures 74, 75, 76, 77, 78, 79, 80, and 81. An 8va (octave) marking is present above the treble staff in measures 74 and 75.

Slightly faster ♩ = c. 58

8^{va}

78

ff p pp f p f p ff p f ff p f

8/4 4/4 4/4 2/4 4/4

Detailed description: This system contains measures 78 through 85. The tempo is marked 'Slightly faster' with a quarter note equal to approximately 58 beats per minute. The key signature has one flat. The time signature changes from 8/4 to 4/4, then 4/4, and finally 2/4. The right hand features melodic lines with slurs and accents, while the left hand plays chords and single notes. Dynamic markings include fortissimo (ff), piano (p), pianissimo (pp), and forte (f). A first violin (V^o) part is indicated above the treble staff in measures 78, 79, 80, 81, 82, 83, 84, and 85. An 8va (octave) marking is present above the treble staff in measures 78 and 79. A triplet of eighth notes is marked with a '3' above it in measure 80.

- Episode II -

Serene, delicate, wistful, melancholy

♩ = c.54

83

pp dolce espress. *mf* *f* *pp* *mf* *pp* *f* *p*

89

f *pp dolce espress.* *f* *p* *ff* *pp dolce espress.* *mp molto espress.*

Stringendo Allargando A tempo

99

ff *pp* *mf* *pp* *sfz* *pp* *f* *pp* *sfz* *pp* *ff* *p* *sfz* *p* *f*

Sp. -----> ord.

108

pp dolce espress. *ff* *fppp*

Resonant and energised,
as fast as possible!

I IV II III I IV II III I IV II III I IV II III I IV II III I IV II III I IV II III I IV II III

ff *ppp*

Mellifluous

♩ = c. 60

harmonics should sound more clearly than fundamentals, as if singing above a drone

sempre flautando

pp *f* *pp* *f* *pp* *f*

pp *f* *pp* *f* *pp* *ff* *p*

ff *pp* *ff* *mf*

Overflowing with excitement!

129

pp sfz pp sfz pp sfz pp sfz sfz sfz p sfz sfz p sfz p sfz sfz sfz p

131

sfz mf sfz mf sfz mf sfz sfz sfz mf sfz mf sffz f sffz f sffz f sffz f sffz f sffz sfz sfz f sffz f sffz sfz sfz

133

sffz sempre

rall.

135

137 $\text{♩} = c.45$

sffz p sffz p pp flautando espress. ppp p

- Postlude -

Slow, strange and primal - like a whale singing to the stars!

♩ = c.54

144 Bow on the bridge, mostly noise ord. feathered beams + harmonics = gliss faster in the lower regions because there is more space between lower partials. non-harm. on gliss: press string down between harmonics

p *fff con forza* *ppp* *p < f* *p < f* *p < f* *pp*

148

p < ff *p < ff* *p < ff* *p < ff* *p < ff* *p < ff* *p < ff* *p < ff* *p* *f* *p*

152

mf *pp* *f* *p* *fff con forza*

molto accel. ♩ = c. 108

A tempo ♩ = c. 54

157 Mst. flautando

ppp *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f* *p < ff* *p < f*

rall.

162

pp *mf* *pp* *fff con forza* *ff* *f* *mf* *sfz* *pp* *Mst. flautando*

Gradually dancing into a wild folkloristic ecstasy,
as if in a trance of quasi-improvisatory inspiration...

♩ = c. 45

using fast, full length bow strokes

accel.

171 ord.

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

pp pp ff pp pp pp pp pp pp ff pp pp pp pp ff pp pp pp

♩ = c. 90

accel.

174

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

pp pp pp pp pp pp pp pp pp pp pp pp pp pp pp

♩ = c. 135

accel.

178

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

pp pp pp pp pp pp pp pp pp pp pp pp pp pp pp

♩ = c. 180

182

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

pp pp pp pp pp pp pp pp pp pp pp pp pp pp pp

accel.

186

Musical score for measures 186-190. The score is in treble and bass clefs. The treble clef contains a melodic line with slurs and accents, starting on B4 and moving up stepwise to G5. The bass clef contains a bass line with slurs and accents, starting on G2 and moving up stepwise to G3. Dynamics are marked as *pp* and *ff* in alternating pairs. The tempo is marked as *accel.*

♩ = c. 225

accel.

190

Musical score for measures 190-194. The score is in treble and bass clefs. The treble clef contains a melodic line with slurs and accents, starting on B4 and moving up stepwise to G5. The bass clef contains a bass line with slurs and accents, starting on G2 and moving up stepwise to G3. Dynamics are marked as *pp* and *ff* in alternating pairs. The tempo is marked as *accel.*

As fast as possible!

♩ = c. 360

194

Musical score for measures 194-198. The score is in treble and bass clefs. The treble clef contains a melodic line with slurs and accents, starting on B4 and moving up stepwise to G5. The bass clef contains a bass line with slurs and accents, starting on G2 and moving up stepwise to G3. Dynamics are marked as *pp* and *ff* in alternating pairs. The tempo is marked as *As fast as possible!*

198

Musical score for measures 198-202. The score is in treble and bass clefs. The treble clef contains a melodic line with slurs and accents, starting on B4 and moving up stepwise to G5. The bass clef contains a bass line with slurs and accents, starting on G2 and moving up stepwise to G3. Dynamics are marked as *pp* and *ff* in alternating pairs. The tempo is marked as *As fast as possible!*

rall.

202

ff pp

♩ = c.180 molto rall.

206

ff pp

♩ = c.90 molto rall.

♩ = c.30

210

ff pp p mp mf f ff

214

ord.

Msp.

Let sound ring on until it has decayed completely

pp f pp fp fff

Learning Self-Modulation

for Violin and Piano

2011

Christian Mason

Instrumentation and Performance Notes:

Violin (+ Scordatura Violin and Voice)

Piano (+ Rin and Voice)

De-tuning of normal Violin:

At the end of mov. II the violinist is required to de-tune the E-string down a semitone to Eb (see page 14).

At the end of mov. IV the violinist is required to de-tune the G-string down a whole tone to F (see page 18).

This process of de-tuning serves as preparation for the use of the scordatura violin in movs. V and VI and should be fully integrated into the flow of the performance. Once de-tuned these strings are only used as open strings or for natural harmonics and therefore do not require any special notation.

Scordatura Violin:

At the end of mov. IV the violinist is required to exchange the normal violin for the scordatura violin (see pages 19 -20). This new instrument is strung with four G-strings, tuned as follows:



It is notated at pitch in the alto clef with a corresponding staff in treble clef indicating the fingering in terms of normal violin tuning. Ideally the quality of the strings used should match those of the normal violin.

Rin:

In movs. III, V and VI the pianist is also required to play two Rin tuned as follows:



These should be placed on the shoulder of the piano to the right side of the pianist such that they can be played while plucking the strings inside the piano. They should ideally be visible to the audience, sitting on traditional Rin cushions and being struck with a soft beater/stick in order to achieve a soft attack.

Voices:

Both players are requested to hum (in mov. III) and sing (in mov. VI). The vocal line should be sung in whatever octave is most comfortable for the players, and they can either sing at the same octave or different octaves. If they do not feel comfortable doing this, the piece can also be performed without the vocal line which serves to add timbral richness but has no independent musical material.

Movements:

- I. Dancing through the thunderous night (p. 1)
- II. Azure flashes falling (p. 9)
- III. Through suspended mists of white (p. 15)
- IV. Seeking realms forever bright (p. 16)
- V. We hear *the timeless* calling (p. 20)
- VI. And here at last, *we flow like light* (p. 21)

Two versions of the piece:

Ideally the piece should be performed in the full version, however if the scordatura violin is not available it can also be performed in a reduced version:

1. Full version: movs. I – VI, requiring both violins.
2. Reduced version: movs. I – IV, requiring normal violin (including de-tunings) but not the scordatura violin. N.B. In the reduced version the vocal line/humming in mov. III can be omitted.

Duration:

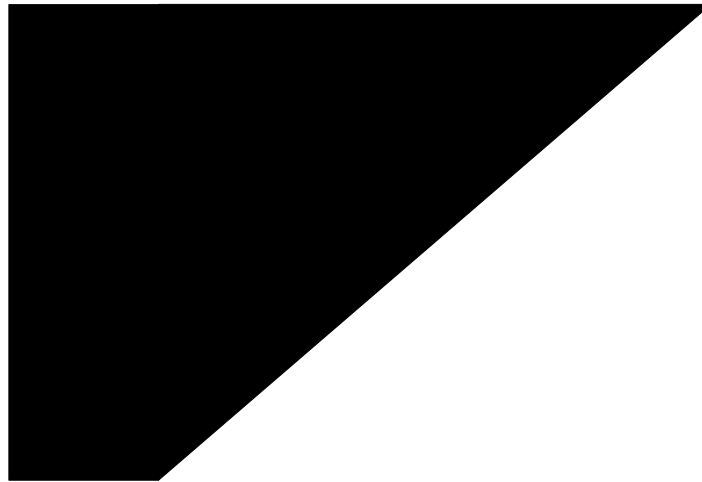
Full version: c.23 minutes

Reduced version: c.16 minutes

Learning Self-Modulation was co-commissioned by Musée du Louvre, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; and Wigmore Hall, London, the latter with the support of Andre Hoffman, president of the Fondation Hoffman, a Swiss grant making foundation. The first performance was given by Carolin Widmann and Simon Lepper, and took place on 14/10/2011 at the Auditorium du Musée du Louvre in Paris.

Stage Layout:

PIANO



**VIOLIN
movs. I-IV**

**SCORD.
VIOLIN
movs. V-VI**

Dedicated with affection and gratitude to Carolin Widmann
LEARNING SELF-MODULATION
for Violin and Piano
I. Dancing through the thunderous night

Christian Mason (2011)

Like distant thunder
♩ = 96

ff

p

p

sempre legato

ppp

mf

8^{va}

ff

p

ff

mp

mf

f

ff

ppp

f

ppp

ff

5

Musical score for measures 25-31. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 25 with a *sp.* dynamic and features *sfz* accents and *ord.* markings. The piano accompaniment includes dynamics such as *pp*, *ff*, and *fff*, along with articulation like *v* and *gliss.* in the right hand. A *8^{va}* marking is present in the bass line. A double bar line with a repeat sign is at the end of measure 31.

Musical score for measures 32-38. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 32 with a *sp.* dynamic and features *sfz* accents and *ord.* markings. The piano accompaniment includes dynamics such as *p*, *ff*, and *fff*, along with articulation like *v* and *gliss.* in the right hand. A *8^{va}* marking is present in the bass line. A double bar line with a repeat sign is at the end of measure 38.

Playful

Musical score for the section titled "Playful". It consists of two staves: a piano accompaniment and a violin part. The piano part begins at measure 32 with a *mp* dynamic. The violin part starts at measure 32 with a *mp* dynamic and includes markings for *ord.* (order) and *sp.* (sforzando). The score includes various musical notations such as triplets, quintuplets, and glissandos. Dynamics range from *mp* to *ff*.



Joyful

Musical score for the section titled "Joyful". It consists of two staves: a piano accompaniment and a violin part. The piano part begins at measure 36 with a *f* dynamic. The violin part starts at measure 36 with a *f* dynamic and includes markings for *ord.* and *sp.*. The score includes various musical notations such as triplets, quintuplets, and glissandos. Dynamics range from *p* to *sfz*.

Musical score for measures 40-44. The score is written for a single melodic line (top staff) and a piano accompaniment (bottom two staves). The key signature has one sharp (F#) and the time signature is 3/16. The melodic line features various ornaments (V), slurs, and fingerings (3, 5, 3). The piano accompaniment includes chords with Roman numerals (IV, V, VI, VII, VIII, IX, X, XI, XII) and dynamic markings such as *sfz* and *ff*. A *gliss.* marking is present in the final measure of the piano part. A dashed line labeled *8va* indicates an octave transposition for the piano part.

Musical score for measures 45-54. The score is written for a single melodic line (top staff) and a piano accompaniment (bottom two staves). The key signature has one sharp (F#) and the time signature is 3/16. The melodic line starts with *ff espress.* and features dynamic markings *ff*, *p*, and *ff* alternating. The piano accompaniment includes chords with Roman numerals (IV, V, VI, VII, VIII, IX, X, XI, XII) and dynamic markings such as *pp*, *f*, and *p*. A *gliss.* marking is present in the first measure of the piano part. A dashed line labeled *8va* indicates an octave transposition for the piano part.

58

arco
8^{va}

pizz. *ff* 3 *p*

arco

pizz. *ff* *p* 3

arco

pizz. *ff* *p*

arco
8^{va}

pizz. *ff* 3

arco

pizz. *ff* *p* 3

arco

8^{va}

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

3/16 4/4

Elemental, ecstatic

♩ = 90

Musical score for measures 87-91. The piece is in 4/4 time. The right hand (treble clef) features a complex melodic line with triplets and a quintuplet, marked with *fff*. The left hand (bass clef) provides a harmonic accompaniment with sustained chords and some melodic movement, also marked with *fff*. The key signature has one sharp (F#).



Musical score for measures 92-96. The right hand (treble clef) begins with a quintuplet and then enters a section marked *sul pont.* (sul ponticello) and *ord.* (ordine), featuring a dense, tremolo-like texture. The dynamics range from *sffz* to *p ff*. The left hand (bass clef) has a more melodic line with a quintuplet in measure 96, marked with *pp*. The key signature has one sharp (F#).

Musical score for measures 95-100. The upper staff (treble clef) features a complex melodic line with frequent sixteenth-note runs and slurs. It includes dynamic markings *p ff p ff p ff* and *fff*. Fingerings are indicated with 'v' and 'IV', and there are five-measure and three-measure slurs. The lower staff (piano accompaniment) consists of a few notes in the right hand and sustained chords in the left hand, with a *fff* dynamic marking.



Musical score for measures 100-105. The upper staff (treble clef) begins with a *sul pont.* instruction and contains a dense melodic passage with slurs and dynamic markings *sffz*, *p ff*, and *fff*. It also includes 'ord.' and fingering 'VI'. The lower staff (piano accompaniment) features a *pp* dynamic marking, a five-measure slur, and a *fff* dynamic marking. The left hand has a *ped.* instruction and sustained chords.

Musical score for measures 103-106. The top staff is a single treble clef line with a 5-measure slur over measures 103-105 and a 3-measure slur over measures 106-108. The bottom staff is a grand staff (treble and bass clefs) with sustained chords and fingerings (VI, VII) indicated.



Musical score for measures 107-110. The top staff is a single treble clef line with a continuous melodic line, marked *sul pont.* and *ord.*. Dynamics include *sffz*, *p ff*, and *ff*. The bottom staff is a grand staff with a treble clef line containing a melodic line with dynamics *fff* and *pp*, and a bass clef line with sustained chords and fingerings (5, 3, 5, 6, 7). A *Ped.* marking is present at the bottom.

109

p ff *p ff* *p ff* *ff* *p ff* *p ff*

ff

NB: parts cross



111

p ff *p ff* *p ff* *p ff* *p ff*

113 *fff* nat. harm. gliss.



A few moments of pathos...

♩ = c. 45

De-tune E-string down a minor 2nd to E \flat :
repeat as many times as necessary to stabilise
new tuning. The notated gesture is only an
approximation and can be interpreted freely

116 *fff* *f* *p* *pp* *f* *ppp* *attacca*

8^{va} *fff* *attacca*

Ped.

III. Through suspended mists of white

Ethereal and dream-like

♩ = 40 - 50

124

pp espress. *p* *pp* *mp* *pp* *p* *pp* *mf*

HUM: "mmm": both players (either as written or an 8ve below)

pp *p bell-like* *pp* *p bell-like* *pp* *p bell-like* *pp* *p*

pizz. (inside piano) *ord.* *pizz.* *ord.* *pizz.*

8^{va} 8^{va}

132

pp *ff* *p* *ff* *pp* *attacca*

HUM *p* *ff* *pp*

2 RIN: to be played by the pianist
Smaller = slightly flat Eb5
Larger = slightly flat F4

mf *f* *p bell-like* *f* *ff* *ff* *ff* *ff* *attacca*

pizz. *ord.* *pizz.* *ord.* *pizz.* *ord.* *pizz.* *ord.*

8^{va}

Let ring into next mov.

IV. Seeking realms forever bright

Mercurial

♩ = c.45

always senza or poco vib.

Musical score for measures 143-148. The score is in 4/4 time and features a violin and piano. The violin part starts with a forte (*ff*) dynamic, followed by a dynamic shift to piano dolce (*p dolce*). It includes various articulations such as *pizz.* (pizzicato) and *arco* (arco), and dynamic markings like *ff*, *pp*, *fp*, *f*, and *p dolce*. The piano accompaniment features complex textures with octaves (*8va*), triplets (*3*), and quintuplets (*5*). Dynamics range from *ff* to *ppp*, with markings for *sost. ped.* and *Ped.*.

Musical score for measures 149-154. The score continues in 4/4 time. The violin part begins with a mezzo-forte (*mf*) dynamic, moving to piano dolce (*p dolce*) and then fortissimo (*ff*). It features *pizz.* and *arco* markings, along with dynamic changes to *pp*, *ff*, *p*, *ff*, and *fff*. The piano accompaniment includes octaves (*8va*), triplets (*3*), and quintuplets (*5*). Dynamics range from *ff* to *pp*, with *sost. ped.* and *Ped.* markings.

153

arco

III 3 II III II pizz.

f *p* *ff* *pp* *ff*

157

II I II sim.

f *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *fff* *sp.* *agitato* *fff* *agitato* *p*

With wild energy

$\text{♩} = c.60$

160

molto rall. arco
ff *espress.*

molto rall.
p *ff*

8^{va}



Seeking serenity

♩ = c.40

163

III II 3 V V III
p *f* *fp* *f* *fp* *f* *fp* *ff* *pp dolce* *fff* *p*

8^{va}

sost. ped. *pp* *ff*

PITCH BEND with bow speed and pressure if possible, otherwise use finger to create bend effect.

De-tune G-string down a major 2nd to F: take as much time as necessary to stabilise the new tuning. Change bow ad lib.

168

sul IV

gliss. from grace note to main note

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

f *pp*

pp

Red.

174

arco I pizz. IV II III I arco II pizz.

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

mp *p* *pp*

Red.

179

Transition - violinist should walk behind piano to exchange instruments

During this transition the violinist exchanges instruments, replacing the ordinary violin with the scordatura violin strung with 4 G-strings tuned: G, F#, E, C

ppp

Red.

If the scordatura violin is unavailable then the piece should end here.

V. We hear *the timeless* calling

Yearning, yet calm

♩ = 40 - 48

184

FINGERING

SCORDATURA VIOLIN
IV III II I

PITCH BEND with bow speed and pressure - not fingered

sim.

p < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *mf* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff*

2 RIN: to be played by the pianist
Smaller = slightly flat E♭5
Larger = slightly flat F4

f *f* *f*

189

sim.

f *f* *pp* *mf* *ppp* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *f* *pp*

f *f* *f*

194

f *pp* *ff* *ppp* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff* *p* < *fff*

f *f* *f*

VI. And here at last, *we flow like light*

A Contemplative and temporally fluid, aspiring to eternity, as in plainchant
♩ = 40 - 50

The constant trilling should give a sense of life to the sound, but the fundamental tone should never be strongly audible since the main melody is in the harmonics

199 **FINGERING** **SCORDATURA VIOLIN**

pp *sempre flautando* *f* *pp* *f* *pp* *f*

RIN

PIANO *sempre pizz.* *p* *Red. sempre*

205

pp *f* *pp* *f* *pp*

211

ff *pp* *ff* *pp*



B Slightly faster, but with essentially the same feeling
♩ = 50 - 60

217

mp sempre flautando *f* *mp* *f* *mp* *f*

SING: "ah": violinist only (at whatever 8ve is most comfortable)

p sempre

mp sempre
ped. sempre

223

mp f mp f mp

229

ff mp ff pp

C Slightly faster, but with essentially the same feeling
♩ = 60 - 70

235

f sempre flautando

SING: "ah": both players (at whatever 8ve is most comfortable)

f sempre

PIANO (pizz.)

f sempre
Ped. sempre

241

f

247

fff *f* *ff* *p*



D Slightly faster, but with essentially the same feeling
 ♩ = 70 - 80

253

ff *ff*

f. ff
Ped.

As the bow leaves the string it should describe an elegant 'slow-motion' arc as you bring your arm back to your side.

...SUSTAIN THE SILENCE...

Gradually release pedal causing the string to buzz as the sound decays. Synchronise the buzzing decay with the arc of the violinists bow.

ISOLARION:
Rituals of Resonance

for Orchestra

2012

Christian Mason

Orchestration:

3 Flutes (2nd doubling alto flute, 3rd doubling piccolo)
3 Oboes (3rd doubling cor anglais)
3 Clarinets in Bb (2nd doubling Eb, 3rd doubling bass clarinet)
3 Bassoons (3rd doubling contrabassoon)

6 Horns in F
4 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Percussion (6 players)*
Harp
Piano
Celesta

1st Violins (8 desks)
2nd Violins (7 desks)
Violas (6 desks)
Violoncellos (5 desks)
Double Basses (4 desk)

*Percussion instruments:

1: Crotales, 2 large Chinese Cymbals (c. 20", 22"), 2 Bongos
2: Glockenspiel 1, 2 medium Chinese Cymbals (c. 16", 18"), 3 Congas
3: Glockenspiel 2, Almglocken, 3 suspended cymbals (small, medium, large)
4: Vibraphone, 2 Tam-tams (medium, large)
5: Bell Plates, 5 triangles (ranging from small - large), Xylophone, Bass drum
6: Tuned Gongs, Marimba

Required ranges:

Crotales (p.1) sounds 2 octaves higher

Glockenspiel 1 (p.2) sounds 2 octaves higher

Glockenspiel 2 (p.3) sounds 2 octaves higher

Almglocken (p.3) concert pitch

Vibraphone (p.4) concert pitch

Bell Plates (p.5) concert pitch

Xylophone (p.5) sounds 1 octave higher

Tuned Gongs (p.6) concert pitch

Marimba (p.6) concert pitch

Score in C with the usual octave transpositions

Duration: c.12 minutes

Isolarion: Rituals of Resonance was commissioned by LUCERNE FESTIVAL for the LUCERNE FESTIVAL ACADEMY 2012/2013, Artistic Director Pierre Boulez. The work was first performed in a public workshop at the Lucerne Hall of the Culture and Convention Centre, Lucerne, on 01/09/2012 by the LUCERNE FESTIVAL ACADEMY ORCHESTRA under the direction of Gergely Madaras. The official premiere will take place within the scope of LUCERNE FESTIVAL, SOMMER 2013.

Notes on performance:

- The **boxed notation** (which occurs in percussion, celesta and violin I) should be interpreted as a background layer of 'flexible heterophony'. It is important that any given melodic fragment occurs simultaneously in a wide variety of tempi, and individual players are also free to change tempo (accel./rall.) while repeating the fragment.

- The **glissandi on natural harmonics** (which occur in the lower strings and horns) should generally be interpreted as 'wild' sounding gestures in which the general shape and colour is more important than accuracy of pitch (especially in cases of very high harmonics where no pitch is given). There are two exceptions to this rule:
 1. The alternating upper notes of the horn glissandi from bar 36 – 40 are harmonically functional and must be realised precisely.
 2. The arpeggios of natural harmonics at Letter J (horns, cellos, basses) should be realised precisely.

B

Perc. (Fl. 3) *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1, 2, 3 *ff*
 C. A. (Ob. 3) *ff*
 E♭-Cl. (Cl. 2) *ff*
 Cl. 1 in B♭ *ff*
 Cl. 3 in B♭ *ff*
 Bsn. 1, 2, 3 *ff*
 Chn. (Bsn. 3) *ff*
 Hrn. 1-4 *ff*
 Tpt. 1, 2, 3, 4 *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 B. Tbn. (Tbn. 3) *ff*
 Tbn. *ff*
 Crot. (P. 1) *ff*
 Glock. 1 (P. 2) REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
 Glock. 2 (P. 3) REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
 Vib. (P. 4) hard sticks - very bright sound
 Bell pl. (P. 5) *ff*
 T. gongs (P. 6)
 Pno.
 Cel.
 Vln. I REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
 Vln. II *pp*
 Msp. ord.
 Db. *ff* *pizz.*

This page of a musical score contains the following instruments and parts:

- Picc. (Fl. 3)
- Fl. 1, 2, 3
- Ob. 1, 2, 3
- C. A. (Ob. 3)
- E. Cl. (Cl. 2)
- B. Cl. 1, 2, 3
- Bsn. 1, 2, 3
- Chsn. (Bsn. 3)
- Hr. 1-4
- Tpt. 1, 2, 3, 4
- Tbn. 1
- Tbn. 2
- B. Tbn. (Tbn. 3)
- Tba.
- Crot. (P. 1)
- Glock. 1 (P. 2)
- Glock. 2 (P. 3)
- Vib. (P. 4)
- Bell pl. (P. 5)
- T. gongs (P. 6)
- Pno.
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Db.

The score includes various dynamic markings such as *p*, *f*, *ff*, and *sfz*. Performance instructions like *ad lib.* and *sul 1* are present in the lower staves. The page is numbered 7 in the top right corner.

20

Whistle tones (W.T.)

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (Ob. 3)

E♭ Cl. (Cl. 2)

B♭ Cl. 1, 2, 3

Bsn. 1, 2, 3

Chsn. (Bsn. 3)

Hr. 1, 4

Tpt. 1, 2, 3, 4

Trbn. 1

Trbn. 2

B. Trbn. (Trbn. 3)

Trbn.

Crot. (P. 1)

Glock. 1 (P. 2)
to chinese cymbals

2 Chin. Cym. (P. 2)
arco
p → *mf*

Glock. 2 (P. 3)

Vib. (P. 4)
to tam-tams

2 Tam-tam (P. 4)
rub with superball ad lib.
p

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Db.

rall. trem. → non trem.

ppp → *p*

REPEAT SEQUENCE: unsynchronised, very fast (80) *ppp* *Allegretto* → gradually slow down sequence → *p*

REPEAT SEQUENCE: unsynchronised, much slower (80) *ppp* → gradually slow down sequence → *p*

REPEAT SEQUENCE: unsynchronised, very fast (80) *ppp* *Allegretto* → gradually slow down sequence → *p*

REPEAT SEQUENCE: unsynchronised, much slower (80) *ppp* → gradually slow down sequence → *p*

D *Mysteriosa*

The score is divided into two systems. The first system includes:

- Picc. (Fl. 3): *pp* *espress.*, *f*, *pp*, *f*, *p*
- Fl. 1: *pp*, *f*, *pp*, *f*, *pp*, *ff*
- Fl. 2: *pp*, *f*, *pp*, *f*, *pp*, *ff*
- Ob. 1: *pp*, *f*, *pp*, *f*, *pp*
- Ob. 2: *pp*, *f*, *pp*, *f*, *pp*, *ff*
- C. A. (Ob. 3): *pp* *espress.*, *f*, *pp*, *f*, *p*
- E. Cl. (Cl. 2): *pp*, *f*, *pp*, *f*, *pp*, *ff*
- Cl. 1 in Bb: *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *ff*
- Cl. 3 in Bb: *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *ff*
- Tpt. 1: *p*, *mf*, *fp*, *mf*, *p*
- Tpt. 2: *p*, *mf*, *p*, *mf*, *p*
- Tpt. 3: *p*, *mf*, *fp*, *mf*, *p*
- Tpt. 4: *p*, *mf*, *p*, *mf*, *p*
- Tbn. 1: *p*, *f*, *p*, *f*, *p*
- Tbn. 2: *p*, *f*, *p*, *f*, *p*
- Glock. 2 (P. 3): *p*, *f*, *p*, *f*, *p*
- Bell. pl. (P. 5): *p*, *f*, *p*, *f*, *p*
- T. gongs (P. 6): *p*, *f*, *p*, *f*, *p*

The second system includes:

- Vin. I: *pp*, *poco sul pont.*, *senza vib.*
- Vin. II: *p*
- Vla.: *pp*, *ord. con vib.*
- Vcl. desk 1: *ppp*, *Molto sul pont.*, *vib.*, *ff*, *ppp*, *ppp*, *ff*
- Vcl. desk 2: *ppp*, *Molto sul pont.*, *vib.*, *ff*, *ppp*, *ppp*
- Vcl. desk 3: *ppp*, *Molto sul pont.*, *vib.*, *ff*, *ppp*, *ppp*
- Vcl. desk 4: *ppp*, *Molto sul pont.*, *ff*, *ppp*, *ppp*
- Vcl. desk 5: *ppp*, *Molto sul pont.*, *ff*, *ppp*, *ppp*

33

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (Ob. 3)

E. Cl. (Cl. 2)

Cl. 1 in Bb

Cl. 3 in Bb

Bsn. 1.2.3

Chn. (Bsn. 3)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Tba.

2 Chin. Cym. (P. 2)

Bell. pl. (P. 5)

T. Bongs. (P. 6)

Vln. I

Vln. II

Vla.

Vc.

E

36

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (Ob. 3)

E♭ Cl. (Cl. 2)

Cl. 1 in B♭

Cl. 3 in B♭

Bsn. 1, 2, 3

Chsn. (Bsn. 3)

Hn. 1
overtone gliss. (natural tuning) quasi-improvisatory

Hn. 2
overtone gliss. (natural tuning) quasi-improvisatory

Hn. 3
overtone gliss. (natural tuning) quasi-improvisatory

Hn. 4
quasi-overtone gliss. (natural tuning) quasi-improvisatory

Hn. 5
quasi-overtone gliss. (natural tuning) quasi-improvisatory

Hn. 6
quasi-overtone gliss. (natural tuning) quasi-improvisatory

Tbn. 1, 2, 3
a3

Tba.

2 Chin. Cym. (P-2)
soft beater

Bell pl. (P-5)

T. gongs (P-6)

E

Vln. I

Vln. II

Vla.

Vc.

tutti div: outer players

Db.
tutti div: inner players

This page of a musical score, numbered 13, contains the following instruments and parts:

- Picc. (Fl. 3)**: Piccolo flute part, starting at measure 38.
- Fl. 1 & 2**: Flute parts with *overblow* markings.
- Ob. 1 & 2**: Oboe parts with *tr.* (trill) markings.
- C. A. (Ob. 3)**: Cor Anglais (Oboe 3) part.
- Es. Cl. (Cl. 2)**: E-flat Clarinet (Clarinet 2) part.
- Cl. 1 in Bb & Cl. 3 in Bb**: Clarinet parts in B-flat.
- Bsn. 1, 2, 3**: Bassoon parts.
- Chsn. (Bsn. 3)**: Contrabassoon part.
- Hn. 1-6**: Horn parts, including *rip* (rip-off) markings.
- Tbn. 1, 2, 3**: Trombone parts.
- Tbn.**: Trombone part.
- 2 Chin. Cym. (P. 2)**: Chinese Cymbals (Percussion 2).
- 2 Tam-tam (P. 4)**: Tam-tam (Percussion 4).
- Bell pl. (P. 5)**: Bell Plate (Percussion 5).
- T. gongs (P. 6)**: Gong (Percussion 6).
- Vln. I & II**: Violin parts.
- Vla.**: Viola part.
- Vc.**: Violoncello (Cello) part.
- Db.**: Double Bass part.

The score features various dynamic markings: *p* (piano), *f* (forte), *ff* (fortissimo), and *ppp* (pianissimo). Performance instructions include *overblow*, *tr.*, *rip*, and *molto sul pont.* (pizzicato).

40

Picc. (Fl. 3) take flute

Fl. 1 W.T. *p*

Fl. 2 W.T. *p*

Ob. 1

Ob. 2

C. A. (Ob. 3) take oboe

E♭ Cl. (Cl. 2) take clarinet in B♭ *mf* *press.* *<f>* *>p* *<f>* *>p* *f* *p*

Cl. 1 in B♭ *pp* *f*

Cl. 3 in B♭ *pp*

Bsn. 1, 2, 3

Chsn. (Bsn. 3)

Hn. 1 quasi lip trill *ff*

Hn. 3 quasi lip trill *ff*

Hn. 5 quasi lip trill *p* *ff*

Tpt. 1 rapid wab-wab *pp* rapid wab-wab *pp*

Tpt. 2 rapid wab-wab *pp* rapid wab-wab *pp*

Tba

2 Chin. Cym. (P. 2) arco *p* *<f* *p* *f* arco *p*

3 Sus. Cym. (P. 3) arco *p* *<f* *p* *<f* *p* *<f* *p* *<f*

2 Tam-tam (P. 4) rub with superball ad lib. *p* rub with superball ad lib. *p*

Vln. I *p* *fff* *ppp*

Vln. II *p* *fff* *ppp*

Vla.

Vc.

Db. rapid articulated irregular trem. (quasi morse code) *ff* *f*

F **Glowing, recant**

46 W.T. ad lib.
Breathe discretely where necessary

Fl. 1, 2, 3
2 Chin. Cym. (P.1)
2 Chin. Cym. (P.2)
3 Sus. Cym. (P.3)
2 Tam-tam (P.4)
Bell pl. (P.5)
T. Gong (P.6)
Hp.
Pno.
Cel.

F **Glowing, recant**

tutti (desks 1 - 8) div: outer players II
I II sempre I.v. I II alternation sempre

Vin. I
Vin. II
Vla.
Vc.
Db.

51

Fl. 1, 2, 3

2 Chin. Cym. (P.1)

2 Chin. Cym. (P.2)

3 Sus. Cym. (P.3)

2 Tam-tan (P.4)

5 Tri. (P.5)

Bell pl. (P.5)

T. gongs (P.6)

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

gloss on nat. harm.

sul pont. ord. sul pont.

G

56

Fl. 1,2,3

2 Chin. Cym. (P.1)

2 Chin. Cym. (P.2)

3 Sus. Cym. (P.3)

2 Tam-tam (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hp.

Pno.

Cel.

G

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

sul pont.

H Delicato

65

Fl. 1, 2, 3

Crot. (P.1)

Glock. 1 (P.2)

3 Sus. Cym. (P.3)

Vib. (P.4)

5 Tri. (P.5)

Bell pt. (P.5)

T. gongs (P.6)

Hp.

Pno.

Cel.

arco

soft sticks

3rd flute take piccolo

p, *pp*, *f*

H Delicato

Vln. I

Vln. II

Vla.

Vcl.

Db.

solo

arco

p, *ppp*, *f*, *mf*

I Effluvio

72 a3
 ff sempre

Ob. 1.2.3.

1.3.5. overtone gliss. as high as possible!

Hn. 1-4

2.4.6. overtone gliss.

overtone gliss. high partials ad lib.

a2 harmon mute flz. rapid oroto

Tpt. 1.2.3.4.

flz. Plunger mute

Tbn. 1.

flz. Plunger mute

Tbn. 2.

flz. Plunger mute

B. Tbn. (Tbn. 3)

flz. Plunger mute

Tba.

soft sticks

3 Sus. Cym. (P.3)

ff

Bell. pl. (P.5)

ff

T. trngs. (P.6)

gliss.

Hp.

ord. (play keyboard)

Pno.

I Effluvio
 disks 1-6 tutti

ff sempre

Vln. I

disks 7-8 tutti
 Vary bow position ad lib. between last taste and molto sul pont.
 fast irregular trem. (quasi morse code)

Vln. II

disks 1-5 tutti
 I senza vib.
 II sempre unis.

disks 6-7 tutti
 Vary bow position ad lib. between last taste and molto sul pont.
 fast irregular trem. (quasi morse code)

IV harmonics ad lib.

Vla.

Vary low position ad lib. between last taste and molto sul pont.
 fast irregular trem. (quasi morse code)

IV harmonics ad lib.

Vc.

Vary bow position ad lib. between last taste and molto sul pont.
 arco
 fast irregular trem. (quasi morse code)

IV harmonics ad lib.

fast irregular trem. (quasi morse code)

Db.

Vary bow position ad lib. between last taste and molto sul pont.
 fast irregular trem. (quasi morse code)

IV harmonics ad lib.

fast irregular trem. (quasi morse code)

74

Picc. (Fl. 3)

Fl. 1, 2, 3

Ob. 1, 2, 3

B♭ Cl. 1, 2, 3

Hr. 1-6
1, 3, 5. 2, 4, 6. *overtone gliss.* *high partials ad lib.*

Tpt. 1, 2, 3, 4 *rapid staccato* *ff* *p* *ff* *rapid staccato*

Tbn. 1 *p* *ff* *ff* *p* *ff* *ff* *ff*

Tbn. 2 *p* *ff* *ff* *p* *ff* *ff* *ff*

B. Tbn. (Tbn. 3) *p* *ff* *ff* *p* *ff* *ff* *ff*

Tba. *ff* *ff* *ff*

2 Chin. Cym. (P. 1)

2 Chin. Cym. (P. 2)

3 Sas. Cym. (P. 3) *p* *ff* *p* *ff* *p* *ff* *to glock.*

Bell pl. (P. 5)

T. gongs (P. 6)

Hp. *gliss.*

Pno.

Vln. I *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln. II *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *p* *ff* *ff* *ff* *ff* *harmonics ad lib.*

Vc. *ff* *p* *ff* *ff* *ff* *ff* *harmonics ad lib.*

Db. *ff* *ff* *ff* *ff* *ff* *ff* *harmonics ad lib.*

77 *ff*

Fl. 1, 2, 3 *ff* flute 2 take alto flute

Ob. 1, 2, 3 *ff* oboe 3 take cor anglais

B. Cl. 1, 2, 3 *ff* clarinet 3 take bass clarinet

Hr. 1-6 *ff* *rip*

Tpt. 1, 2, 3, 4 *ff* *rapid oroto*

Tbn. 1-3 *ff* *rapid oroto* *senza sord.*

B. Tbn. (Tbn. 3) *ff* *rapid oroto* *senza sord.*

2 Chin. Cym. (P.1) *ff* *soft sticks*

2 Chin. Cym. (P.2) *ff* *soft sticks*

Glock. 2 (P.3) *ff*

2 Tam-tam (P.4) *ff* *rub with superball ad lib.*

Bell pl. (P.5) *ff*

T. Pings (P.6) *ff*

Hr. *ff*

Pno. *ff*

Cel. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

J Joyful

82

Picc. (Fl. 3)

Fl. 1

A. Fl. (Fl. 2)

C. A. (Ob. 3)

Cl. 1 in Bb

Cl. 2 in Bb

Bass Cl. (Cl. 3)

Bsn. 1

Bsn. 2

Chbn. (Bsn. 3)

Hn. 1
overtone gliss. (natural tuning)
pp

Hn. 2
overtone gliss. (natural tuning)
pp

Hn. 3
overtone gliss. (natural tuning)
pp

Hn. 4
overtone gliss. (natural tuning)
pp

Tpt. 1, 2, 3, 4
1. 2 rapid orotario
pp
3. 4 rapid orotario
f

Tbn. 1
pp
setra sound
tune to the horn of
double bass

Thu.

Glock. 2 (P.3)
pp sempre

2 Tam-tam (P.4)
pp sempre

Bell pl. (P.5)

T. gongs (P.6)

Hrp.
f

Pno.
p

Cel.
p

J Joyful
solo

Vln. I
pp flautando
solo

Vln. II
pp flautando
sul pont.
pp flautando

Vla.
pp flautando

Vcl.
III
pp flautando
IV
pp flautando

Db.
f
pp flautando

PLAY 3X

84 $\frac{1}{2}$ breath tone
molto vib (fast, narrow)

Picc (Fl. 3)
pp

Fl. 1
 $\frac{1}{2}$ breath tone
molto vib (fast, narrow)
pp

A. Fl. (Fl. 2)
 $\frac{1}{2}$ breath tone
molto vib (fast, narrow)
pp

C. A. (Ob. 3)
molto vib (fast, narrow)
pp

Cl. 1 in B \flat
sub-tone
pp

Cl. 2 in B \flat
sub-tone
pp

Bass Cl. (Cl. 3)
sub-tone
molto vib (fast, narrow)
pp

Bsn. 1
molto vib (fast, narrow)
pp

Bsn. 2
p

Chbn. (Bsn. 3)
p

Tbn. 1, 2, 3
a3
stagger breaths ad lib.
mf *pp* *f*

Tba.
pp *mf* *f*

2 Chin. Cym. (P.1)
arco
p *f*

2 Chin. Cym. (P.2)
arco
p *f*

3 Sus. Cym. (P.3)
arco
p *f*

2 Tam-tam (P.4)
rub ad lib. with superball
p *f*

Bell pl. (P.5)
p

T. gongs. (P.6)
p

Vln. I

Vln. II

Vla.
change bow seamlessly ad lib.
ppp *mp* *ppp*

Vc.
change bow seamlessly ad lib.
ppp

Db.
change bow seamlessly ad lib.
ppp *mp* *ppp*

107

Picc. (Fl. 3) *ff* *molto vib.* *ff* *p* *ff*
 Fl. 1 *molto vib.* *ff* *p* *ff*
 A. Fl. (Fl. 2) *senza vib.* *p* *f* *pp* *p* *f* *pp*
 Ob. 1, 2, 3 *ff* *molto vib.* *ff* *p* *ff*
 C. A. (Ob. 3) *senza vib.* *pp* *ff*
 E Cl. (Cl. 2) *molto vib.* *ff* *p* *ff*
 Cl. 1 in Bb *molto vib.* *ff* *p* *ff*
 Bass Cl. (Cl. 3) *ff*
 Bsn. 1, 2, 3 *ff*
 Hn. 1-4 *ff*
 Tbn. 1, 2, 3 *ff*
 Tba. *ff*
 2 Chin. Cym. (P. 1) *soft sticks* *mf*
 2 Chin. Cym. (P. 2) *soft sticks* *ppp* *p*
 Alm. (P. 3) *ppp*
 Vib. (P. 4) *arco* *ppp*
 Xyl. (P. 5) *ppp* *f* *to bass drum*
 B. D. (P. 5) *ff* *to xylophone*
 Mar. (P. 6) *p* *mf* *f* *p* *mf* *f*
 Hp. *ff* *ff* *p* *ff*
 Pno. *p* *p* *ff*
 Cel. *ff* *pp* *quasi-bisbigliando* *ff* *p* *ff*
 Vln. I *f* *pp* *ff* *tutti senza sord.*
 Vln. II *f* *pp* *ff* *tutti senza sord.*
 Vla. *p* *pp* *ff* *tutti molto sul pont.*
 Vc. *p* *pp* *ff* *tutti molto sul pont.*
 Db. *p* *pp* *f* *tutti molto sul pont.*

M

112

Picc (Fl. 3) poco vib. *pp ff* *f* *ff* senza vib.

Fl. 1 poco vib. *pp* *f* *ff* senza vib.

A. Fl. (Fl. 2) poco vib. *pp* *f* *ff* senza vib.

Ob. 1, 2, 3 poco vib. *pp ff* *f* *ff* senza vib.

C. A. (Ob. 3) poco vib. *pp* *f* *ff* senza vib.

Es. Cl. (Cl. 2) poco vib. *pp ff* *f* *ff* senza vib.

Cl. 1 in Bb poco vib. *pp* *f* *ff* senza vib.

Bass Cl. (Cl. 3) *pp* *f* *ff* senza vib.

Ban. 1, 2, 3 *pp* *f* *ff* senza vib.

Hr. 1-4 1. solo *p* *ff* *p* *ff* senza vib.

Thu. *pp* *f* *ff* senza vib.

Bongos (P.1) *pp* *f* *ff* senza vib.

Congas (P.2) *pp* *f* *ff* senza vib.

Alm. (P.3) *pp* *f* *ff* senza vib.

Vib. (P.4) soft sticks *p* *f* *ff* senza vib.

Xyl. (P.5) *pp* *f* *ff* senza vib.

Mar. (P.6) *pp* *f* *ff* senza vib.

Hp. *pp* *f* *ff* senza vib.

Pno. *pp* *f* *ff* senza vib.

Cel. *pp* *f* *ff* senza vib.

M

Vln. I con vib. *pp* *f* *ff* unis. *pp* *f*

Vln. II con vib. *pp* *f* *ff* unis. *pp* *f*

Vla. con vib. *pp* *f* *ff* pizz. arco *pp* *f*

Vcl. ord. con vib. *pp* *f* *ff* sul pont. ord. *pp* *f*

Vc. solo ord. *p* *f* *ff* pizz. arco *p* *f*

Db. tutti outer players II *pp* *f* *ff* *pp* *f*

128

128

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1, 2, 3

C. A. (Ob. 3)

Cl. 2 (Cl. 2)

Cl. 1 in Bb

Bass Cl. (Cl. 3)

Bsn. 1, 2, 3

Hn. 1-4

Tpt. 1

Tpt. 2

Tpt. 3

Bongos (P. 1)

Congas (P. 2)

Alm. (P. 3)

3 Sax. Com. (P. 3)

Vib. (P. 4)

B. D. (P. 5)

Mar. (P. 6)

Harp

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

Db.

pp

p

sf

ff

mf

molto vib.

sul pont.

pizz.

arco

Molto sul pont.

132

This page of a musical score contains 22 staves. The woodwind section includes Piccolo (Fl. 3), Flutes I and II, Oboes I and II, Cor Anglais (Ob. 3), English Clarinet (Cl. 2), Clarinet in B-flat, Bass Clarinet (Cl. 3), Bassoon 1 & 2, and Horns 1 & 2. The brass section includes Trumpets 1-4, Trombones 1-3, and Tuba. The percussion section includes Bongos (P. 1), Congas (P. 2), Alm. (P. 3), Vib. (P. 4), B. D. (P. 5), and Mar. (P. 6). The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with various dynamics such as *ppp*, *fz*, *f*, *mf*, and *p*. Performance instructions include *senza sord.* for trumpets and *non-div. sul pont.* for strings. The page number 132 is located at the top left.

This page of a musical score, page 35, is marked with a circled 'O' at the top. It features a variety of instruments and their parts:

- Woodwinds:** Piccolo (Fl. 3), Flute 1 & 2, Oboe 1 & 2, Cor Anglais (Ob. 3), E-flat Clarinet (Cl. 2), Clarinet in B-flat (Cl. 1), Bass Clarinet (Cl. 3), Bassoon 1, 2, & 3, Horns 1-4, Trumpets 1-4, Trombones 1-3, and Tuba.
- Strings:** Violin I & II, Viola, Violoncello (Vc.), and Double Bass (Db.).
- Percussion:** 2 Chinese Cymbals (P.1 & P.2), Congas (P.2), Alm. (P.3), 3 Suspended Cymbals (P.3), Vibraphone (Vib. P.4), B. Drum (P.5), and Maracas (P.6).
- Other:** Harp (Hp.), Piano (Pno.), and Celesta (Cet.).

The score includes various dynamic markings such as *sfz*, *ff*, *pp*, *fz*, *ppsubito*, and *pp*. Performance instructions include *cup mute (closed)*, *arco*, *pizz.*, and *quasi-bisbigliando*. The page number '35' is in the top right corner, and a circled 'O' is at the top center.

P

142 *senza vib.*

Picc. (Fl. 3) *p* *senza vib.* *pp* *ppp* *mf*

Fl. I *p* *senza vib.* *pp* *ppp* *mf*

Fl. 2 *p* *senza vib.* *pp* *ppp* *mf*

Ob. 1, 2, 3 *1.2* *senza vib.* *p* *pp* *ppp* *mf*

C. A. (Ob. 3) *p* *senza vib.* *pp* *ppp* *mf*

Es Cl. (Cl. 2) *p* *senza vib.* *pp* *ppp* *mf*

Cl. 1 in Bb *p* *senza vib.* *pp* *ppp* *mf*

Bass Cl. (Cl. 3) *p* *senza vib.* *pp* *ppp* *mf*

Bsn. 1, 2, 3 *p* *senza vib.* *pp* *ppp* *mf*

Hr. 1, 6 *1.3.5.* *ff* *ff* *ff*

Tpt. 1, 2, 3, 4 *ff* *ff* *ff*

Tbn. 1, 2, 3 *ff* *ff* *ff*

Crot. (P. 1) REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*L* = 60 - 90) *pp* *sempre*

Glock. 1 (P. 2) REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*L* = 60 - 90) *pp* *sempre*

Glock. 2 (P. 3) REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*L* = 60 - 90) *pp* *sempre*

Vib. (P. 4) *hard sticks* *ff* *ff* *ff*

B. D. (P. 5) *rub with superball ad lib.* *pp* *p* *mf*

Mar. (P. 6) *irregular alternation* *pp* *f* *pp* *f* *pp* *f*

Hp. *irregular alternation* *pp* *f* *pp* *f* *pp* *f*

Cel. REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*L* = 60 - 90) *pp* *sempre*

P

REPEAT FRAGMENT: unsynchronised, tempo ad lib. (*L* = 60 - 90) *pp* *sempre*

Vin. I *non-div.* *accent with bow pressure only* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vin. II *non-div.* *accent with bow pressure only* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vla. *ppp* *sempre*

Vc. *ppp* *sempre* *accent with bow pressure only* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Db. *bend note by pulling/pushing string* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*