

A portfolio of original compositions with commentary

Thesis submitted in accordance with the requirements of Liverpool Hope University for the
degree of Doctor of Philosophy

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Title of the Thesis:

A portfolio of original compositions with commentary

Declaration:

This thesis is an original work composed solely by the undersigned candidate in fulfilment of the requirements for the degree of PhD at Liverpool Hope University and has not been submitted previously in support of any degree qualification or course. All sources of information therein have been specifically acknowledged, and the content of the thesis is legally allowable under copyright legislation.

Signed:



Name: Jonathan Mortimer

Date: 9th June 2024

Abstract

This commentary provides an in-depth reflection on a portfolio of nine original compositions created between 2017 and 2023 at Liverpool Hope University, with a total duration of approximately 90 minutes. These works explore a range of musical forms and ensemble combinations, from small chamber groups to full orchestras, reflecting both my personal compositional journey and broader stylistic influences. The commentary examines my musical background, which ranges from early fascination with counterpoint and polyphony to later engagements with more modernist and avant-garde techniques. Influences such as Robert Simpson, Mahler, Shostakovich, and Ligeti have shaped the evolving harmonic and rhythmic complexity evident throughout the portfolio.

The commentary discusses each piece's context, compositional process, and reflection on the performances, highlighting the development of key compositional concerns such as form, structure, and harmonic language. Techniques like thematic development, and experimentation with forms such as serialism and magic squares feature in the discussion of these works.

The portfolio demonstrates a progression from traditional tonal frameworks to a more sophisticated integration of diverse influences, showcasing an exploration of texture, timbre, and dynamic contrasts across various instrumental ensembles.

The Portfolio

The portfolio is a selection of works totalling about 90 minutes of music, from a wider list of pieces written at Liverpool Hope University over the period from February 2017 to January 2023. The selection demonstrates a variety of forms and combinations of instruments ranging from flute and piano to full orchestra. Much of this music has been either workshopped, performed or both. Informal feedback has been received from both performers and supervisors. These interventions into the personal role of the development of the compositions will be acknowledged in the discussion. Links to the scores and recordings for download are attached with this commentary. Where works have been played in concert or workshop or been recorded, a link to the recording has been provided, otherwise a rendition from the Sibelius score via Wallander Note Performer has been supplied. The score in C is provided via download link.

The pieces selected are:

- *Manhattan Morning* (2017)
for flute (doubling piccolo), clarinet in B flat, horn in F, violin, violoncello and piano.
First performance by RLPO players, 22nd May 2017, Music Room, Liverpool Philharmonic Hall.
7 minutes in performance
[Manhattan Morning – Concert recording RLPO players](#)

[Manhattan Morning – Score in C](#)
- *Adagio* (2018)
for string quartet,
First performance by RLPO players, 23rd April 2018, Music Room, Liverpool Philharmonic Hall.
5 minutes in performance
[Adagio for String Quartet – Concert recording RLPO players](#)

[Adagio for String Quartet – Score in C](#)
- *November 2018* (2019)
for bass clarinet, doubling clarinet and percussion.
First performance by Duo Rodinia, February 2019, Oklahoma City University, USA.
9 minutes in performance
[November 2018 – Concert recording Duo Rodinia](#)

[November 2018 – Score in C](#)
- *An Imaginary Adventure in Space and Time* (2019)
for mixed sextet (flute, clarinet, french horn, violin, cello and piano).
Workshopped by RLPO players, Liverpool Hope University.
7 minutes in performance
[An Imaginary Adventure in Time and Space – Workshop recording RLPO Players](#)

[An Imaginary Adventure in Time and Space – Score in C](#)
- *Caprice* (2019)
for flute and piano.

Performed by the Pixels Ensemble, Angel Field Festival, Liverpool Hope University.
8 minutes in performance

[Caprice](#) – Concert recording Pixels Ensemble

[Caprice – Score in C](#)

- *Enceladus* (2020)
for chamber orchestra.
First performance by the London Contemporary Chamber Orchestra, 3rd July 2021,
Church of St. Mary-at-Hill, City of London.
Recorded by the London Contemporary Chamber Orchestra, 10th July 2021, St
Faith's Church, Red Post Hill, London.
6 minutes in performance
[Enceladus - Recording by LCCO](#)

[Enceladus for Chamber Orchestra – Score in C](#)

- *Three Pieces for Orchestra* (2021)
 - *I. Adagio triste*
Unperformed to date.
13 minutes
[Adagio triste](#) - Note Performer rendition
 - *II. Allegretto agitato et furore*
Unperformed to date.
7 minutes
[Allegretto agitato con furore](#) - Note Performer rendition
 - *III. Moderato con brio*
Unperformed to date.
8 minutes
[Moderato con brio](#) - Note Performer rendition

[Three Pieces for Orchestra – Score in C](#)

- *Tristesse* (2021)
for bass clarinet in B flat (doubling clarinet in B flat), alto saxophone in E flat, violin
and violoncello.
Recorded by IMMIX, 1st June 2021, Parr Street Studios, Liverpool. Available on all

major streaming platforms. Hope Music. Vol. 1. Reissued 2024. Wild Hope Records.

6 ½ minutes in performance

[Tristesse](#) – Studio recording and video IMMIX Ensemble

[Tristesse – Score in C](#)

- *Circe’s Warning* (2022)

for 3 sopranos, tenor, flute, clarinet, cor anglais, 2 violins, viola, violoncello, contrabass.

Unperformed to date

19 minutes

[Circe’s Warning](#) – Note Performer rendition

[Circe’s Warning – Score in C](#)

Introduction

Background and Influences:

Compositional Journey and musical influences

My journey in music composition began in childhood, deeply rooted in a fascination with complex musical structures such as those found in Bach’s counterpoint¹ and Holst’s thematic interplays², fostering a lifelong appreciation for structured, polyphonic music. Choral and organ music from singing in church and school choirs further moulded my aesthetic preferences. My early musical explorations were shaped by limited formal training but a strong curiosity. A lack of piano lessons led me to tinker with the piano and make up simple pieces of music as I did not have sheet music that I had the ability to play. I wrote two simple compositions that won an under 12 category prize at the Kingston upon Thames Music Festival. In my teenage years I was introduced to dissonance, following my exposure to such composers as Mahler and

¹ My father loved to play the Bach Preludes and Fugues at the piano in my early childhood.

² A particular childhood memory was hearing for the first time the two folksongs ‘Dargason’ and ‘Greensleeves’, played over each other to end Holst’s St. Paul’s Suite.

Shostakovich and I wrote several short pieces for piano and organ for personal pleasure that were an attempt to understand the complex harmonies I was listening to.

The lack of composition in my life in the following two decades was offset by a growing collection of recordings, revealing a preference for composers who balance modernist and traditional elements, often reflecting their cultural identities, such as Britten, Tippett, Sibelius and Nielsen. This period solidified an appreciation for music that combines lyrical melodies with complex harmonies and rich textures. The biggest influence was the discovery of the symphonies and chamber music of Robert Simpson.

A return to active composition occurred in my forties leading to an MA in Composition at Birmingham Conservatoire. This period was marked by exposure to a wider range of compositional techniques, including serialism, minimalism, and micropolyphony, influencing a shift towards more avant-garde styles. The exploration of new compositional ground continued with the use of 12-tone serial techniques and the integration of electronic elements, reflecting broader artistic and thematic considerations.

Following the MA, career pressure that now involved a great deal of both national and international travel meant that my compositional voice fell completely silent until 2016 when the opportunity arose to return to composition at Liverpool Hope University following a chance discussion that reawakened my interest. During my time at Liverpool Hope I was introduced to new influences such as that of Stephen Pratt, my supervisor, who blends elements of a post-serial style with dynamic contrasts, intricate orchestration and innovative structures as exemplified by the piece *Symphonies of Time and Tide* (Pratt, 2018). In turn I was influenced by other recommendations such as Witold Lutoslawski's use of aleatoric processes, complex harmonies and atonal counterpoint and Bernard Rands' complex mixtures of tonality and post-tonality. These influences can be seen in parts of my *Three Pieces for Orchestra*.

Compositional Philosophy

Arnold Schoenberg viewed music as a means of 'expressing the inexpressible' (Goehr, 1985, pp.59 – 70). He struggled with the concept of '*The Musical Idea*' and set out to write a theoretical work to be called '*The Musical Idea, Its Representation and Continuation*' but in a subsequent letter to Alban Berg confessed that he had still not clearly answered the question as to what a musical idea was (op. cit. p.61). Throughout my attempts at composition, I have

felt that what emerged, expressed something that I wanted to say that I could not define in words. I try to express it consciously to myself but fail.

Maus suggests that 20th and 21st century art music composers have largely moved in two directions: ‘*progressives*’ and ‘*emulatives*’ (Maus, 2004, p. 155). The ‘*progressives*’ could be subdivided into ‘*serialists*’ (Schoenberg, Webern, Babbitt etc.) and ‘*experimentalists*’ (Cage, Stockhausen, Ligeti etc.) (Lochhead, 2004, p. 325). The ‘*serialists*’ rejected the harmonic structure of tonal composition but in developing a new harmonic framework retained many of the features of the tonal world such as instrumentation and environment. For example, Huron (2020) demonstrated that Schoenberg and Webern consciously designed series using more dissonant intervals than randomly generated series, whereas Berg consciously did not. The ‘*emulatives*’ such as Stravinsky were happy to take elements of both the old and new worlds and use them freely.

The music in this portfolio would seem to put me in the camp of the ‘*emulatives*’. My listening history would suggest that my ‘*statistical learning*’³ of music, based on most of the music that I have listened to over my life so far, would put an expectation that my compositional style might be based on a balance of modernist influences on traditional forms and structures. The early works of this portfolio would suggest that this is indeed the case.

That said, I would place myself as a composer in a category of ‘*explorer*’. I have listened to a great deal of music over many years but have had less opportunity to study it within a theoretical or analytical framework. Sometimes, when I am composing and a particular harmony or harmonic sequence that is like a piece I know comes to mind, I get an emotional feeling of pleasure as to discovering how that composer discovered it themselves. I try to imagine how they must have felt when they composed it. I am exploring the history of music, not by being taught but by discovery; an approach favoured by Nicholas Cook (1996) in his book ‘*Analysis through Composition*’.

This is particularly so if I am inspired to write something based on a style of music with which I am not particularly familiar. For example, the first piece in this portfolio is ‘*Manhattan Morning*’. My listening history does not include much that would be described as jazz. Nevertheless, as

³ Statistical learning, to psychologists, is an unconscious cognitive process in which exposure to repeated patterns in the sensory environment extracts regularities.

will be discussed later, it was listening to a third-stream (Schuller, 1986, pp.3-17) composition, incorporating jazz and traditional classical forms, that inspired me to write a piece in that style.

I do not, however, want to write someone else's music. The discovery, to my conscious mind, seems largely incidental and fortuitous.

There is neurophysiological evidence that, although there is considerable overlap, different areas of the brain are involved during composition (e.g. Bengtsson et al, 2007 and Levitin and Menon, 2003) and listening to music (Zatorre et al., 2007).

When I am composing music, I am focused on the technical aspects of composing and the structure of the composition. I have tried to develop a strong sense of narrative and structure (as will be discussed in the next section on compositional process). On listening to what I have written, however, emergent properties become apparent. It is in the act of listening that I feel the emotional, representational or visual elements in what I have written rather than in the composition process.

Compositional Processes

Two approaches from the philosophy of science underly my approach to composition.

The first is that of inductive reasoning, first proposed by Francis Bacon in the early 17th Century (Rees and Wakely, 2004). Induction is a method of reasoning in which general principles are derived from specific observations. A composer might use inductive reasoning to identify patterns in music (such as harmonic progressions, rhythmic structures or melodic motifs) that attract them or find of interest. The composer then develops their own general principles and style based on these observations. The composer identifies successful elements and innovates upon them creating new works that are informed by these inductively derived patterns.

Many of the pieces in this portfolio display influences from other composers but used in completely different ways. To take but one example, the idea of an evolving wedge of shifting tones in my piece *'An Imaginary Adventure in Space and Time'* (to be discussed later) incorporates at least four compositional influences. An expanding wedge of pitches is influenced by its use in compositions such as the 9th Symphony of Robert Simpson and the use of subtly shifting harmonies is to me a clear Ligeti influence. There is also a statement unison motif that could be influenced by such use in the "*dies irae*" theme in the fifth movement of

Berlioz' *Symphony Fantastique* or 'Turangalila II' in Messaien's *Turangalila Symphony*. There is a dissonant canon reminiscent of the later works of Ralph Vaughan Williams. However, none of these is a direct copy.

The second is that of falsification, proposed by Karl Popper (2002, originally published 1934). Popper proposed that a theory cannot be proved true through induction but can only be falsified. Science proceeds through a series of conjectures and refutations. An initial hypothesis is tested and refined to provide a better theory, but that theory can always be replaced by a better theory as it can only be falsified but not proved.

Applying this to composition, a musical idea can be constantly tested, encouraging a process of refinement and improvement. I have adopted this approach several times in the portfolio (to be examined later in individual discussions of pieces). For example, the idea for the opening theme of the third movement of my *Three Pieces for Orchestra* was constructed by pitches determined by a 12 x 12 magic square⁴ and the note lengths from the values dictated by a 12-tone series. These values then underwent an iterative process until they 'sounded right' to me.

My approach also minimises pre-compositional planning in that I prefer to develop my pieces organically. However, there are constraints and limitations to this approach. All my pieces up to the *Three Movements for Orchestra* and *Circe's Warning* were written for specific events or competitions. They therefore had to be written for set instruments and within a time limit. Thus, my approach has been quite traditional in the sense of most of it is in ternary form due to their brevity, comprising, theme, development, return to main theme with variation or embellishment.

However, I like to introduce an element of uncertainty at the end of a piece. This probably stems from the influence of composers such as Mahler (e.g. 9th Symphony), Shostakovich (e.g. 15th Symphony), Schoenberg (e.g. *Verklarte Nacht*) and Ligeti (e.g. *Atmospheres*). Maybe it was a psychological fear that if I fully resolve a piece, I might never start another. A more prosaic reason may be that I often use material discarded from within a previous piece in a further composition, therefore each composition is never truly resolved.

⁴ A magic square is a square array of numbers of positive integers where the sum of the numbers in each row, each column and both main diagonals is the same.

Compositional Concerns

In developing this portfolio, there are several important compositional concerns I have had to consider in general. These will be discussed at greater detail in a discussion of the individual pieces within the portfolio.

Most of the pieces in this portfolio have been written for workshops, performances and competitions. I have been lucky in that apart from the pieces written during the Covid and post-Covid period (where there was no opportunity for performance), i.e. the *Three pieces for Orchestra* and *Circe's Warning*, everything that I have written whilst at Liverpool Hope University has been either workshopped or performed in concert. These pieces were all written, therefore, with a performance in mind, with a usually tight deadline, with a defined maximum playing time.

Practical considerations

There were a few practical concerns arising from both the opportunities and constraints of writing for performance. The first was playability. Were the parts technically manageable for the players? Most of the pieces were written for professional performance, so I was concerned that they would be technically interesting enough for the players to enjoy playing them. However, one piece included in the portfolio was written for a good quality amateur orchestra, that meant consideration that not all the players might be of the same technical standard.

In all cases, (apart from one work, *November 2018*, that had three full rehearsals) the amount of rehearsal time was limited. Players were usually performing my piece in tandem with new pieces composed by, usually, 8 or 9 other student composers. Writing parts that were sufficiently interesting but not excessively difficult, to ensure that they could be prepared and performed accurately within limited rehearsal time, was a challenge. The workshops for many of the pieces led to comprehensive feedback from the musicians, that in turn led to revisions for the actual concert performances. This was particularly useful in writing for instruments that I had no prior experience of composing for.

Instrumentation and timbre

The sonic palette of the, sometimes, unusual combinations of instruments in each ensemble presented some interesting challenges in timbral interactions. Ensuring a balanced and effective overall sound whilst using the characteristics of each instrument to find a role within the ensemble presented both challenges and opportunities. A particular exploration that I liked

to investigate in many of the compositions was the passing of the melodic line between instruments. Often that meant that the melody was often heard at different registers within the ensemble and changed the timbre and emotional feel.

Balance and dynamics

The ensembles chosen often presented challenges in terms of balance. Some of the combinations of instruments were not part of standard ensembles and ensuring careful attention to dynamics was crucial to maintain balance. The use of workshops was essential to the learning process, and I often had to adjust dynamics on hearing the piece for the first time played by live instruments. It was easy to be led astray by replaying a composition using Wallander Instruments' *Note Performer* from an *Avid Sibelius* score. These never truly represent the balance of a live performance.

Another benefit of workshops was in understanding further the expressive possibilities of the changes in the characteristics of instruments over their dynamic range. Ensuring that no single instrument overpowered others required a careful dynamic control and thoughtful instrumentation that developed over the six-year period. This will be discussed at greater depth in the discussion of individual pieces in the portfolio.

Texture and interaction

In this portfolio I have attempted to explore a variety of textures, from homophonic to polyphonic, often within the same piece, to enhance the complexity and interest in the compositions. A particular technique I have used extensively is that of a close canon where the voices are introduced at different intervals. In my orchestral pieces, I have also used divisi strings to smear and overlap with the canons to produce a reverberative effect in the *Three Pieces for Orchestra*. This developed from the use of sustain pedal piano passages held over long intervals to produce interesting effects in *Caprice* and *Imaginary Adventure in Space and Time*. This piece also featured pitches held for long intervals by the other instruments in the ensemble in slowly evolving cluster chords.

Harmonic and rhythmic complexity

My harmonic language over this period is marked by an evolving complexity and an increasing integration of diverse harmonic influences, moving from more traditional harmonies to those incorporating more recent influences. Early pieces such as *Manhattan Morning* and *Adagio for String Quartet* tend to adhere to traditional tonal frameworks. They demonstrate a grounding

that serves to anchor the listener within a familiar auditory landscape. They reflect a 'finding of the way' after a long compositional gap.

As the portfolio develops, the language becomes more exploratory. There is a more sophisticated integration of the diverse influences including extended tonalities, atonality, and polytonality that attempt to demonstrate a clear trajectory from traditional tonal foundations to a more complex and innovative approach. This progression reflects a deepening engagement with modernist and post-modernist techniques, an increasing integration of dissonance, modal and atonal elements and an increasing confidence of texture.

There is also an evolution of the rhythmic language from straightforward and predictable rhythms in the early pieces such as *Manhattan Morning* and *Adagio* to a more fluid, rhythmic diversity and complexity in the mid-period pieces such as *November 2018* and *Caprice* and an experimental approach to rhythmic instability in *An Imaginary Adventure in Space and Time*. By the later pieces, *Three Pieces for Orchestra* and *Circe's Warning*, each piece displays different rhythmic landscapes from steady driving rhythms to fluid and complex irregular patterns with much use of varying time signatures.

Manhattan Morning

For flute/piccolo, clarinet in B flat, horn in F, violin, violoncello and pianoforte

Context

This was the first piece that I was to compose since my 17-year gap in writing music and was written for a workshop to be given by members of the RLPO. Liverpool Hope University had a collaboration with the Royal Liverpool Philharmonic Orchestra up until mid 2019. The orchestra provided players for various combinations of instruments so that students could create compositions that could be workshopped and subsequently performed in concert. The ensembles were selected by my then supervisor, Dr Ian Percy.

In setting out to compose an original piece for this combination of instruments, I considered a few compositional possibilities for this sextet. Compositions for a chamber ensemble comprising flute, clarinet in B flat, horn in F, violin, cello, and piano are relatively rare, as this specific combination of instruments is not among the most standard of ensembles. The only composition I was able to find for this combination, after an extensive search, was *Pour remercier l'Auditoire* composed by Jean Francaix, (Francaix, 1994) for which no recording currently, to my knowledge, exists. I started looking for ideas that might suit the timbres of the instruments and the textural possibilities.

Whilst in New York over Christmas 2016, I attended the first performance of Wynton Marsalis' *Fourth Symphony*. This is a spectacular work with a large orchestra plus a jazz band and left a big impression. I started to look for ideas for a 'jazzy' styled composition. By using the term 'jazzy' I am not implying that I wished to emulate a specific jazz style. The Marsalis work can be described as a blend of classical and jazz genres. This kind of work often falls under the category of 'Symphonic Jazz'. It may also be described as part of the 'Third Stream' movement, a term coined by the composer Gunther Schuller (1986, pp.3-17). The term implies a new genre that is an equal blend of both jazz (the "first stream") and Western classical music (the "second stream").

The influence, therefore, of the Marsalis was the potential incorporation of jazz elements into classical forms and how this might be incorporated in this sextet rather than suggesting a specific jazz genre.



Figure 3: Second cello motif Manhattan Morning

In looking for ideas for a piece I had previously doodled a simple ostinato on a keyboard that descended somewhat meaninglessly without an end point that might form an idea (figure 4).

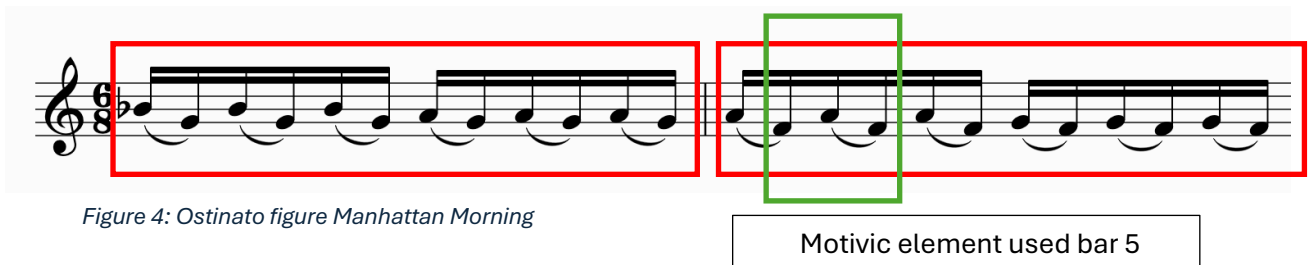


Figure 4: Ostinato figure Manhattan Morning

And a short motif for the flute (figure 5) reduced from the ostinato figure.



Figure 5: Reduction motif from sketched ostinato

Germane to the subject of this commentary, where might these basic ideas come from? The ostinato pattern is reminiscent of techniques used in minimalist music such as Steve Reich or Philip Glass, although from an extensive listening to both, I cannot recall a direct comparison. The four-chord sequence, with its sevenths and ninths is reminiscent of the harmonies of the jazz pianists Bill Evans and Herbie Hancock and the bass motif is typical of a bass modern jazz figure. Again, I cannot recall a direct comparison.

The four-chord piano figure suggested an atmosphere of solitude and loneliness to me. A visual association, the painting *Nighthawks* by Edward Hopper, came into my mind whilst replaying the sequence in Sibelius, a post composition association. I added a very quiet, high A harmonic from the violin to play over the top that appeared to accentuate the atmosphere.

It is, perhaps, unsurprising that both an emotion and a visualisation should be evoked by a composer in creating a musical passage. It is an interesting question as to what the totality of information is, remembered from a musical event. The brain regions involved in recognising music including the auditory cortex, the supramarginal gyrus and areas of the frontal and temporal lobes, are also involved in other types of memory systems, such as verbal and episodic memories. This interconnectivity suggests that the way we process and recall music is deeply integrated with other cognitive functions, potentially allowing for creative reinterpretation when partially recalling musical information, as in recalling a style but not an accurate recall of, for example, a melody or harmonic sequence (Jancke, 2008).

Emotions can also play a significant role in how we remember musical information. The emotional content of music can enhance memory recall (Jancke, op.cit.). When composers partially recall musical information, the emotional connection may influence how they fill in the missing material.

The principal melodic idea of the piece comes at the end of bar 37, played by the violin (figure 6).

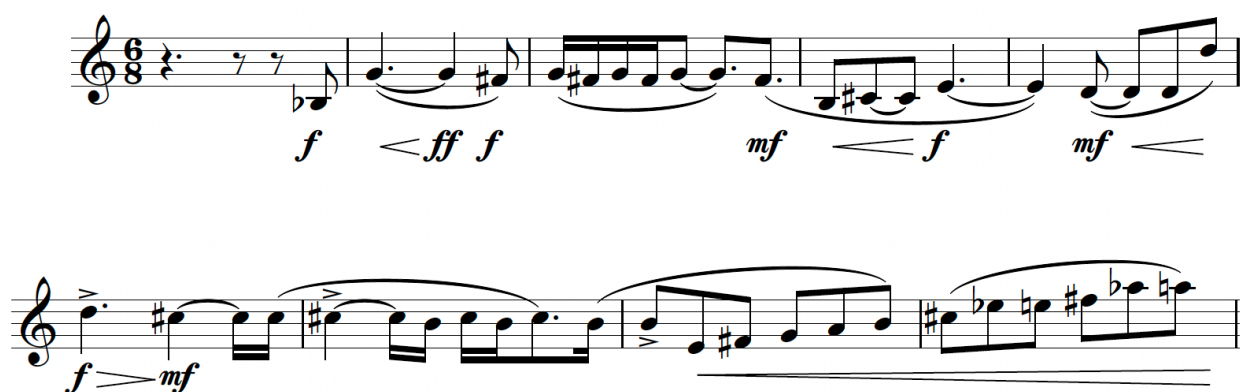


Figure 6 First iteration of the principal melodic idea, *Manhattan Morning*.

Throughout the piece this melody and variants of it are passed between the instruments of the sextet. This is underpinned by the other motifs that again are constantly passed between the

instruments. The idea behind this was to use the varied timbres of the instruments to create variety as a different texture would be created by each repetition. The juxtaposition of the melody over the ostinato I believed might be particularly interesting.

As a result of the repetition of the theme and variants lacking significant development, the original ending for the piece at rehearsal mark **L** seemed too abrupt, so I decided to make it a false ending. I wrote a coda based on the original motifs but missing out the ostinato and a new melody related to the original but with a different, more leisurely feel. This seemed to bring the piece to a more satisfying conclusion.

Reflection

In performance, I felt the piece worked well in parts. At times the textures were too dense and the dynamic balance between the instruments sometimes led to the melodic line being overwhelmed. A particularly effective part was when the piano played the ostinato in the right hand whilst the left played the melody (rehearsal mark **F**) under gentle chords played by the other instruments. Due to inexperience, the piece was not written considering the limited rehearsal time, given that eight other new student pieces had to be rehearsed and performed at the same event. The lack of thematic development meant that the repetition of the same idea was, perhaps, sustained too long.

The biggest mistake was the false ending, which resulted in applause whilst the other instruments began the coda. I gained from the experience of hearing the piece played by real instruments and learned that for the next piece I needed to separate the textures more and to consider the balance required for between the instruments in a given ensemble.

Adagio for string quartet

Context

A difficulty of a format of workshops and performances of student works is that musicians must virtually sight read eight or nine pieces for workshops and then rehearse in a few hours the same number of novel pieces. It is therefore unsurprising that this results in performances that do not necessarily meet the composer's expectations. Although the audience is hearing the work for the first time and may find it acceptable and enjoyable, the composer has heard the work many times either in imagination or through Sibelius playbacks and has expectations as to how it will sound that will probably not be realised.

There is, then, a tendency to start to write music that will be playable following limited rehearsal and to write for the workshop rather than use the workshop to communicate with musicians and gain invaluable feedback that guides the composer's development. Over the next few workshops, I made a conscious decision to try to compose simpler pieces that it might be possible for performers to read on sight but would still be musically interesting. *Adagio* was the result of one of these. I have included it in this portfolio as it displays some features germane to the discussion.

I had an idea for a contemplative, almost static piece, as a metaphor for a lake at sunset, the light slowly changing as the sun reached the horizon and the light reflected in the water brightening. The music would crescendo to the moment the sun reached the water and then suddenly become quiet as it disappeared.

This piece started with the idea of using each instrument of the string quartet above a drone, as in Indian classical music. There are many examples in this genre of violin played over a drone such as the *Raga Hemavati* for violin and tanpura by Subramaniam (1999). In Western art music, the string quartet arrangement of *Fratres* by Arvo Part employs a drone played by the second violin (Part, 1989).

Process

The piece was written in C so that the bottom string of the cello could be bowed whilst also playing the next string simultaneously. I also liked the idea of there being a violin harmonic above the drone. So, the idea for the piece started with a drone at C2 in the cello, C5 and E4 in the second violin, and A6 in the first violin which are held via circular bowing. The cello also plays B2 in the first bar whilst still playing the drone on the open string. The cello then resolves to G2 in the second bar, then to A2 in the third before leaping to B3 in the fourth and so on (Figure 7).

The image shows the opening of the Adagio for String Quartet. The tempo is marked as $\text{♩} = 60$ tranquillo. The score is in 3/4 time. The Violin I and Violin II parts play a sustained chord of E4, G4, and B4, with dynamics *ppp* and *pp*. The Viola part enters in bar 4 with a slow phrase on E4, marked *mp* and *legato e espressivo*, which rises to F#4 in the second iteration, marked *mf*. The Violoncello part plays a slow, expressive scale starting on E3, marked *ppp* and *legato e espressivo*, with dynamics *pp* and *mf*.

Figure 7: Opening of Adagio for String Quartet

At bar 4 the viola plays a slow phrase commencing on E4. The C major scale has clearly been established. The phrase is repeated, but this time the note rises from F to F# the second time it is played (Figure 8).

This figure provides a close-up of the opening melody. The top staff is the Viola part, starting on E4, marked *mp* and *legato e espressivo*, rising to F#4, marked *mf*. The bottom staff is the Violoncello part, playing a scale starting on E3, marked *mp* and *mf*.

Figure 8: Opening melody Adagio

This idea is somewhat reminiscent of a phrase near the conclusion of the Britten *Violin Concerto* (Britten, 1939) where the violin plays above a sustained chord with a similar scale (Figure 8) and may be an unconscious reference to it.

The image shows a musical score for a section titled "Lento e solenne (d)" on page 113. It features four staves: Tuba (1.2), Tuba (3), Harp, and Violin Solo. The Tuba parts are marked "con sord." and "pp marc.", with "colla parte" markings. The Harp part is marked "ppp". The Violin Solo part is marked "pp", "ad lib.", and "sul D". A blue box highlights a specific melodic passage in the Violin Solo part, which is a quiet two-octave downward leap.

Figure 9: Possible unconscious influence (Britten, 1939, rev.1954/65)

The problem with the stasis of the drone was how to develop the melody and move the piece forward. The drone always drew the piece back to the home key. I had an idea that four people might be watching the sunset and engaged in conversation (i.e. each of the instruments of the quartet). So at bar 43 by modulating to E minor the four voices start to crescendo independently with the 1st violin moving slowly upwards towards E6 at bar 64.

Having reached the 'sunset point', I struggled for a while in how to proceed from here. After a number of unsuccessful attempts, I wondered if a simple palindrome of all the music so far would bring everything back down again to a conclusion. To my surprise, a tonal retrograde starting from bar 60 worked musically.

To disguise the simple palindrome, I started it with a quiet two-octave downward leap played by the first violin. When I played back this section using Note Performer on Sibelius, I noticed that this produced a tearful emotional effect. Subsequently, when the piece was played in workshop and concert, several people commented about the emotional effect at that point in the piece, although this was not experimentally verified. To me, a similar emotional effect occurs in the second movement of Samuel Barber's String Quartet (later orchestrated as the *Adagio for Strings*) following the crescendo to the high strings (Figure 10) when he also introduces a quiet two octave downward leap following a crescendo build up.



Figure 10: Two octave drop in Barber's String Quartet 2nd Movement ([Adam Schreiber Music YouTube](#))

There is also an interesting effect that I first observed in composing *Manhattan Morning*, discussed previously, that appears again in the *Adagio for String Quartet*. Retrogrades and inversions are common tools for the composition of 12 tone music but less often in tonal music. In *Manhattan Morning*, I tried an extended retrograde of the main melodic passage. Surprisingly, with little modification, the music made sense as well as being intriguing and changing the mood of the melody. Also, although it was not used in the final piece, an inversion of the same melodic passage also made musical sense.

Reflection

In practical terms, the cello had a difficult task to maintain a steady drone on the bottom string by circular bowing whilst playing the next string and it was difficult to reach the B3 note on that string. This tended to be played as Bb. However, the overall effect was pleasing, so much so that following the period of this commentary and portfolio, I orchestrated the piece for chamber orchestra to avoid the cello doubling. This was accepted by the London Contemporary Chamber Orchestra for their 2024 concert and is to be played on 22nd June 2024 at the Church of St. Mary-at-Hill, City of London.

I had also taken on board from the performance of *Manhattan Morning* the need for attention to texture, such that each voice would be clear individually whilst working as an ensemble piece.

Effective in terms of audience reaction was the two octaves drop in the melody at bar 60, that had the same emotional effect on those in the same row as myself that I had felt on composing it. Several members of the audience also commented on it after the performance.

November 2018

For bass clarinet doubling clarinet and percussion

Context

November 2018 was written for a competition entitled the Great Britain/ Great Plains Composer's Exchange with Oklahoma City University, USA and was the winning entry from the British side. The instrumentation given, was for clarinet (doubling bass clarinet) and percussion. It was to be performed by 'Duo Rodinia' (Jamie Wind Whitmarsh, percussion and Lisa Kachouee, clarinet) at a concert to be held at Oklahoma City University. A recording of the concert performance in February 2019 can be heard [here](#).

This was again the challenge of writing for a non-standard ensemble and my thoughts were of what combination of percussion and clarinet would make an interesting piece. Knowing that the competition was to be judged by the percussionist, Jamie Wind Whitmarsh and that the winning composition was to be played by Duo Rodinia, my first thoughts were to visit the *Duo Rodinia* website to discover examples of their repertoire (Duo Rodinia, 2024). Their combination in performance was usually that of clarinet and marimba.

My initial thoughts were to compose a piece with a combination of vibraphone (rather than marimba) and clarinet that would provide contrasting timbres. While the marimba excels in producing warm, resonant tones with a rich, wooden timbre, the vibraphone's sustain feature allows for prolonged, shimmering notes that enable more complex harmonic textures and smooth legato passages. Given that the final performance was to have only two players, I wanted to be able to produce the richest harmonic texture that I could with those limited resources.

I then considered the clarinet. The bass clarinet has a deep, rich mellow sound whilst the clarinet has a brighter and more piercing timbre. With the extended range of the vibraphone, I

thought it might be interesting to compose a piece with the melodic line played by the bass clarinet beneath the harmonies played by the vibraphone.

Notice of the competition was 7th December 2018. The closing date for submissions was 8th January so the scope of the composition had to be within what could be written quickly and still make musical sense.

November 2018 being the 100th anniversary of the ending of the Great War, I had attended a sparsely attended commemoration on my local village green. A few old soldiers were there, probably having served in the second World War, smartly dressed and displaying medals proudly and a few villagers gathered around the village war memorial. After the last post, everybody drifted off in different directions and got on with their lives. This gave me the idea of a piece that would be wistful and reflective whilst contemplating whether it still had meaning to most of those there.

Process

In searching for something that might sound hymn-like but wistful, I started looking for a melody that would fit the words in Latin of the *Agnus Dei*. This hymn like section formed the basis of the first part of the work and runs from bar 34 to 94. I originally scored it in SATB to harmonise and then rewrote it for bass clarinet and vibraphone. I was pleased with the result and at the time thought I might be able to reuse it, should I ever write a Latin mass. The melody was entirely played by the bass clarinet in this first section with pedalled harmonies above from the vibraphone.

To contrast, I continued with the vibraphone playing the melody but this time in a minor key in the left hand whilst playing a countermelody above. Changing from bass clarinet to Bb clarinet, the woodwind player enters at bar 107 with another counter melody and both players reach a wistful cadence at bar 130.

I then continued and extended the clarinet-counter melody, this time in a major key to give a more contented, reflective mood until at bar 161 I brought back the first countermelody that was originally in the vibraphone at bar 94 but modulated it to give a feel of walking away and getting on with life. To that end, I wrote that the players should start to walk and leave the stage at bar 180 with the clarinetist playing an improvisatory passage that dies away as they exit. I wrote a

suggested feel for this but left it for the player so they could leave the score behind as they walked away.

The opening of the piece was written last. I wanted to set the atmosphere and I was reminded of hearing two foghorns in Cornwall one evening on a foggy night that were roughly a tritone apart. In the distance, through the mist, I heard two church bells that seemed to be ringing randomly. Mentally, at the time, I completed the last part from the notes of the foghorns but with the tritone interval. This became the beginning of the piece played by the bass clarinet under a very quiet tam-tam and tubular bells and to me, suggested, the anguish that nothing had changed since November 1918.

Reflection

This piece was selected from nine entries and the judges praised its overall structure that they felt to have a unity and a sense of narrative. They also praised the understanding of the instrumentation. This particularly pleased me, having never written for either bass clarinet or vibraphone previously. It was performed as part of a concert at Oklahoma City University, USA in front of an audience of several hundred⁵. This was my first experience of substantial rehearsal time prior to performance and the opportunity to work with the musicians on the interpretation. This was reflected in a performance that was very much how I wanted the piece to sound and was well received by the American Audience.

I was pleased with the effect of putting the melody in the bass in the first section with the harmonies floating above. I was also pleased with the decision to use the pedalling on the vibraphone to achieve a reverberative effect that I was later to use for the piano part in Caprice for flute and piano (to be discussed later).

⁵ I am grateful to Liverpool Hope University for funding the expenses that enabled me to fly to Oklahoma and to attend rehearsals and the performance. I am also grateful to Dr Edward Knight and the staff of the Department of Music at Oklahoma City University for their hospitality during my visit.

Starting with the big bang itself, I investigated placing my left arm from my elbow to my fist over as many of the pentatonic keys as I could cover at the bottom range of the piano and the same for my right arm over the naturals. I depressed the sustain pedal until all the sound had died. As the big bang, in fact, had no sound as there was nothing for sound to propagate to, I tried it again but very quietly. The sound still took a long time to die and I thought that my wedge might emerge from that dying sound.

The piece evolved from this. As the piano is struck, tremolo violin and cello playing G4 emerges very quietly from the dying piano. The cello glissandos about the G and slowly descends to B. The violin glisses to A and then to the harmonic at the fourth (A6). The clarinet starts at A4 and ascends to Bb before descending to G and then playing Db flutter tongue. The flute starts at C5 and ascends to A5 and then with flutter tongue to B. The horn enters at C2 (as low as it can play and ascends to G2). The sound world is somewhat reminiscent of that of Ligeti in *Atmospheres* and *Lontano*, although these employ micro-cansons to achieve their ethereal effect.

At bar 14 the piano plays a random sequence in 5/4 time across the 4/4 bars. This was generated from the RND function in Microsoft Excel normalised to 12 tones. The cello starts a second wedge at C2 that ends fff at Db6 and the piano plays the elbow to fist pedalled chord, quietly to end the sequence.

As the sound dies away at bar 28, we hear a violin harmonic at A6 and a new section begins where we hear a bold sequence from the horn in semibreves whilst the piano and flute play a counter melody and all is framed by the muted violin and cello. The idea for the statement by the horn is was possibly influenced by the trombone chord statement that first appears one bar after rehearsal mark 2 in the first movement of Messiaen's *Turangalila Symphony* (figure 12) that recurs at intervals throughout the work and I may have unconsciously been channelling this. I titled this section a sense of awe and thought at the time of a statement by the astronomer Carl Sagan that "Space is big. Very big.". Retrospectively, I also think there was an earlier influence from the *dies irae* theme in the fifth movement of Berlioz' *Symphony Fantastique*.

2 **Lourd, presque lent** (♩ = 50)

1re Fl.
Cl. basse Sib
3 Bons
4 Cors Fa
3 Trbon.
Tuba
Cymb. suspendue
Cymb.
Piano
(Ruban-métallisé amplifié-M 4 3 2 1)
Onde

2 **Lourd, presque lent** (♩ = 50)

1ers Vons Div. en 3
2ds Vons Div. en 3
Altos
velles

★ Aux trombones et tuba *fff*: 1er thème cyclique.

Figure 12: Statement figure, trombones and tubas, Messiaen: Turangalila Symphony

This section fades away at bar 44 and an empty, distant sounding, slow canonical figure starts from the clarinet, joined by the flute at bar 51. Violin and cello play *sul tasto*, giving an unearthly sound. The piano and horn enter at bar 65 and the violin moves to a sustained tremolo harmonic three bars later, as does the cello at bar 73. The piece slowly subsides to leave just

the piano in a low register and the other instruments playing a constant pitch of A in different registers. This section reminds me in retrospect of the atmosphere of the pianissimo last movement of Ralph Vaughan Williams 6th *Symphony* and certainly bears hallmarks of the dissonant counterpoint found in the 4th and 9th symphonies and in the string quartets of Robert Simpson.

Reflection

The piece was workshopped so that it could be revised for an end of term concert. However, before this occurred my then supervisor resigned from the University and the concert was cancelled. I learned from the workshop that clarinets cannot glissando in their lower registers but that flutes can very effectively. However, given that the piece was read at sight at the workshop by RLPO players I was pleased with the overall effect and the experiments that I was trying in the piece, notably the sustained pedalled piano crash, the flutter tone effects from the clarinets and flute and the wedge effect. By this time, I recognised the value of a workshop, not to give a rendition of a piece but to examine the practical difficulties in playing it. I was disappointed that the concert where it was to be played was cancelled but fortuitously another opportunity to realise the material arose as is discussed in the next section.

Enceladus for Chamber Orchestra

Context

An opportunity arose to submit a composition for chamber orchestra to the London Contemporary Chamber Orchestra, a London based good amateur orchestra that specialises in new music, for workshopping by them. I decided to revise and orchestrate *An Imaginary Adventure in Space and Time* as this offered an opportunity for performance and would also give me the opportunity to write for a small orchestra. I worried that the original title would give the impression of a more avant-garde composition than perhaps the piece represented. I gave it the shorter title of *Enceladus*, the ice-covered moon of Saturn, which seemed to convey the desired atmosphere just as well. The other reason for renaming the piece arose from the need to incorporate percussion and brass, as that was mandated in the rules for the competition that specified all the orchestra's instrumentation must be employed.

Enceladus, in Greek mythology was one of the Giants and the opponent of Athena in the Gigantomachy, the war between the Giants and the Gods. Creating a piece of music that could convey an icy remote world with echoes of militaristic mythology gave me a mental association

with the instability created within Nielsen's 5th Symphony near the end of the first movement, where the snare drum plays an improvised cadenza against the rhythm at rehearsal mark 35 (figure 13). I decided there would be an allusion to this in the percussion.

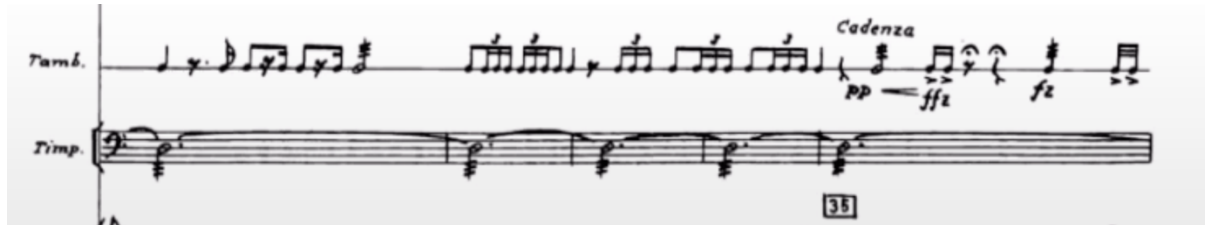


Figure 13: Snare drum cadenza Nielsen Symphony No. 5 (1922, reprinted 2004)

The rescored version was one of eight (out of 18) selected for their workshop. From this, four compositions were selected by a vote by members of the orchestra for performance at their annual concert and this piece was successful, having the second highest vote. This was unfortunately postponed for a year due to the Covid pandemic and it was eventually performed at the Church of St. Mary-at-Hill, City of London in July 2021. A recording of that concert performance is included in this portfolio and can be heard [here](#).

Process

There are some important differences between the sextet and chamber orchestra versions, occasioned by the opportunities presented by the increased range and the instruments specified by the orchestra for the competition. The opening G note could now be sustained by the strings without the tremolo required to sustain the length of the note by a solo violin and I rescored for all strings apart from first violins and the contrabass to start on that G4 from *niente*. The first violins play at G5 and instead of the horn in this section of the sextet I used the contrabass as the lower part. The clarinet entry at bar 11 and the flute at entry at 15 in the sextet was expanded by oboes entering at bar 12 and bassoons at bar 20. The first section was augmented with some of the array of available percussion. I rescored the last part of the first section of the sextet by bringing in the trombone, trumpet and horn. This allowed for a smoother rendition of the wedge in moving to its first climax and made for a far more climactic finish. With the extra instruments increasing the number of voices playing at the end of the wedge, the length increased by 10 bars in the orchestral version.

I rewrote the horn theme of semibreves in the sextet that was all written on the on beat (bars 30 – 43) to a less blocky melody in the orchestral version (bars 39 -53) and as it progressed was

augmented with the trombone (bar 47 – 53) to add emphasis. I rewrote the bridge between this section and the canonical section to take advantage of the increased instrumentation. The three voices that were in the piano part in the sextet in the canonical section were redistributed to the second violins, violas and cellos respectively. The trumpet plays a variation on the statement tune at bar 56 and at bar 72 the reiterated horn theme is played by tubular bells with a medium gong struck every two bars. In another innovation the canonical section is in 4 time but played over pizzicato cellos and basses playing 3 time. This creates an instability that is only resolved at bar 68 when 4 time is completely restored.

Reflection

In theory, from the score and in a Note Performer rendition, the enhanced instrumentation produced a more satisfying composition. In practice, a few technical difficulties in working with an amateur orchestra, albeit a good one, had to be overcome. Although the piece was conducted, that was largely limited to keeping time and little attention was paid to cueing players at the right time. The nature of the piece meant that, particularly in the first section with its sustained passages on a single note, it was difficult for players to keep a count. There are also considerable numbers of bars when musicians are not playing. I put many cues in the parts to help the musicians but at both the workshop and in rehearsals, the various entries presented a problem for several players. A lot of these problems are down to orchestrating a piece that was originally designed for a professional ensemble and little thought was given for the difficulties that might be faced by players of differing standards. However, the concert performance was well played and received by the audience. I was particularly pleased with the wedge effect and the idea of sustaining pitches over longer periods. This idea was to return when I wrote the first of my *Three Pieces for Orchestra*, to be discussed later.

Caprice for Flute and Piano

Context

In late 2017 I wrote a 3-minute short piece for piano that was performed by Lauryna Sableviciute in February 2018. This was written quickly with a short deadline and whilst it was interesting in parts and was well received by both pianist and audience, had the potential for development and expansion into a more interesting composition. It was suggested by my new supervisor, Stephen Pratt, following the resignation of Ian Percy, that this piece was worth working on and developing.

Fortuitously, there was an opportunity to write a composition for potential performance at a concert to be given by the Pixels Ensemble at the Angel Field Festival in 2020. The bones of the piano piece were extended and revised to become *Caprice for Flute and Piano*.

This was one of three student compositions selected by the Ensemble for performance along with compositions by Bach, Messiaen, Murail and Gubaidulina. The performance was well received by both players and audience. Interestingly, although no mention of a suggestion of birdsong appeared in the score of *Caprice*, the free, improvisational sounding first part does suggest it and the Ensemble programmed it alongside Messiaen's *Le Merle Noir*.

Process

The title *Caprice* followed the revisions to the original piano piece that was titled *Fantasia* (i.e., a free form composition, usually for a solo instrument). *Fantasia* was given this title largely because I was unable to think of a metaphoric title as is common in 20th Century pieces. *Caprice*, likewise, was an afterthought suggested both by the musical definition of a caprice as music that is free in form but also for the non-musical definition of caprice as sudden changes of mood.

As a more general observation germane to the commentary on my portfolio, I have often found it difficult to give my compositions representational titles either before or after the compositional process. This is because, personally, I have difficulty in thinking of a piece of music in visual terms. I also have difficulty in describing in words, particular emotions that emerge from listening to a piece of music. Of course, there is no need for a title to be visual, descriptive or to specify an emotion, but it has become common throughout the 20th and 21st Centuries.

This leads to a potentially general point. Does the increased use of descriptive titles throughout the 20th Century offer a genuine guide to the composer's intent in setting out the piece or is it a post-rationalisation that might make the piece more likely to be performed or to enhance the Composer's ego? For example, Penderecki's *Threnody to the Victims of Hiroshima* was originally titled 8'37" in a Cagean gesture (Ashby, 2004, p. 351) and the composer originally thought the piece 'contentless and non-referential in a quasi-Cagean fashion'. He changed the title following hearing the piece performed for the first time.

The reworking into *Caprice* did not start with the intention of developing a piece with sudden changes of mood. The original piano piece had two different moods that contrasted between a virtually free form with varying time signatures, described by me at the time, in the instructions to the performer, as wintry, suggesting solitary birdsong and a jazzy, rhythmic figure that became steadily toccata like.

Caprice and its predecessor were at a conscious level, though composed without a preconceived plan as to how the music might develop. However, was there an unconscious inevitability as to how facets of the composition would develop? Is there an unconscious plan in how an individual composer will approach a composition even if a conscious intent is not apparent?

Firstly, let us examine some aspects of the melodic development. The opening phrase starts with a grace note followed by a sustained note a semitone below. The rest of the flute part is an elaboration of these two notes followed by an interval leap of an octave following another grace note. The unconscious (?) metaphor in this phrase is that of birdsong. At the time that the original piano piece was written, my then supervisor, Ian Percy, had given a lecture on Messaien's modes of limited transposition and I may have listened to some of *Catalogue d'Oiseaux* contemporaneously and incorporated some of the mood into the composition of the piano piece. I shall cover aspects of the piano harmony later. The elaboration in the piano bass line was a much later addition and does not appear in early versions of the score (figure 14).

The image shows a musical score for the opening of *Caprice*. It consists of two staves: Flute (top) and Piano (bottom). The Flute part is in 4/4 time and begins with a tempo marking of ♩ = 54 and the instruction *espressivo e rubato*. The first measure features a grace note followed by a sustained note. The subsequent measures show a triplet of eighth notes, followed by a half note, and then a quarter note. The Piano part is also in 4/4 time and begins with a tempo marking of ♩ = 54 and the instruction *mf*. The first measure has a half note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The fifth measure has a half note chord. The sixth measure has a half note chord. The seventh measure has a half note chord. The eighth measure has a half note chord. The ninth measure has a half note chord. The tenth measure has a half note chord. The eleventh measure has a half note chord. The twelfth measure has a half note chord. The thirteenth measure has a half note chord. The fourteenth measure has a half note chord. The fifteenth measure has a half note chord. The sixteenth measure has a half note chord. The seventeenth measure has a half note chord. The eighteenth measure has a half note chord. The nineteenth measure has a half note chord. The twentieth measure has a half note chord. The twenty-first measure has a half note chord. The twenty-second measure has a half note chord. The twenty-third measure has a half note chord. The twenty-fourth measure has a half note chord. The twenty-fifth measure has a half note chord. The twenty-sixth measure has a half note chord. The twenty-seventh measure has a half note chord. The twenty-eighth measure has a half note chord. The twenty-ninth measure has a half note chord. The thirtieth measure has a half note chord. The thirty-first measure has a half note chord. The thirty-second measure has a half note chord. 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Figure 14: Opening of *Caprice*

The first part of *Caprice* uses large intervals extensively for effect, particularly in the flute part. In the opening section of *Fantasia* successive ascending 9th intervals followed by descending

7ths are used in bars 8, 11, 13, 14, and 18 – 22 to avoid ascending scale runs (figure 15) followed by small interval runs. The first section up to bar 35 was written to sound very free and improvisational, helped by changes in time signature.

The image shows a musical score for two instruments: Flute (Fl.) and Piano (Pno.). The score covers bars 18 to 22. The Flute part is in the upper staff, marked 'poco accel.' and features a melodic line with a trill and a fermata. The Piano part is in the lower staff, also marked 'poco accel.', and features a complex rhythmic pattern with triplets and dynamic markings (mf, mp, f, ff). The time signature changes from 3/8 to 4/8 at the end of the section.

Figure 15: Avoidance of ascending scale runs in Caprice

At bar 36 the music becomes more dance like and syncopated whilst the melody, although more regular, is clearly related to the first section. It turns into a sort of *danse macabre* until it subsides into 4 offbeat dissonant chords.

A slower flute melody, marked *mysterioso*, follows between bar 56 through to 106 over a pedalled 12 tone series at C4 of C, C#, G, A, F, F#, B Ab, D, E, Bb, Eb that is first heard at bar 71. I had first explored holding the pedal until the sound dies in bar 1 of *An Imaginary Adventure in Space and Time*. Here, the pedal is held until the sound dies completely or the next series is pedalled several bars later. The pedalled series also appears in retrograde and inversion. This gives a dreamy effect and although the series goes through all twelve tones, due to the order they are played, does not sound harsh or dissonant in its effect. This section was written whilst on a transatlantic flight looking over a vast desert landscape in the Western USA and just seemed to appear out of nowhere.

As the flute melody finishes this section the piano responds with the series and its retrogrades and inversions become toccata like in the left hand, now only *poco ped* and sounding more dissonant consequently, whilst the right becomes more agitated.

At bar 113 the flute re-enters with a more dissonant melody. After further harsh chords the syncopated *danse macabre* section returns over the repeated series, now in the right hand. This ends in a more violent version of the opening statement with harsh chords in the piano. The toccata like figure reappears in the piano but the regularity is broken up until the piano restates

the slow section melody but this time with tranquil jazz major chords and the piece ends with the flute returning and the piano closing with a final rendering of the pedalled series, with the pedal held down until all sound has died.

Reflection

The performance by two virtuoso players determined that the piece would be played well, and it was. The interpretation by the players put more spacing in the silences than I had indicated in the score and was better for it. The tempi were varied more than the indications that I had written. I took both into account for future reference. I was particularly pleased with the sustained, pedalled effect of the twelve-tone series played by the piano in the *mysterioso* section. The sound left in the air whilst successive notes were struck was an effective device that differed each time depending on which order the notes were struck. The increasing chromaticism in my style became more evident in this piece and I was pleased with the result. This encouraged me to investigate further developments such as serialism and post-tonal music so I took part in the final year undergraduate class in analysis run by Stephen Pratt to learn more. This was reflected in my next piece the *Three Pieces for Orchestra*.

Three Pieces for Orchestra

Context

I started writing *Three Pieces for Orchestra* during the Covid lockdowns. Although I had written a piece for chamber orchestra and seen it performed, I had not written a piece for the resources available from a full orchestra. There was no possibility of workshop or performance opportunities for any ensembles for an unknown period. I decided that although it was unlikely to ever be played, it was an opportunity to have the freedom to write for any combination of orchestral forces that I liked.

I decided to write three movements of different characters to explore orchestral writing. I set myself the challenge that each movement would be sufficiently different in character to be listened to individually but would stand together as a single work.

Process

I – Adagio triste

While writing *Caprice*, I had tried several experiments that were discarded in the final piece. One of these was a pitch and rhythm retrograde inversion of the flute melody from bars 56 to 104, giving a 48-bar melody. I have commented before on how retrogrades and retrograde inversions of a melody appear to produce equally valid melodic lines that the ear finds just as acceptable as the original and sometimes create an enhanced emotional effect as in the discussion earlier about my *Adagio for String Quartet*. The structure of this melody suggested to me that using close canons with divisi strings, together with extending the notes on the second division to produce a ‘smearing effect’ could be an interesting experiment. I had previously experimented with this on *An Imaginary Adventure in Space and Time*. However, although the sound world created was interesting there was a lack of harmonic drive, and the piece did not seem to be going anywhere.

As previously mentioned, I had taken part in the final year undergraduate analysis class that was held over Zoom during the period where class contact was not allowed. The first nine pitches of the existing melody did not repeat so I used these first nine and added another three to give a twelve-tone series (0,6,1,7,8,2,9,3,4,10,5,11).

	I ₀	I ₆	I ₁	I ₇	I ₈	I ₂	I ₉	I ₃	I ₄	I ₁₀	I ₅	I ₁₁	
P ₀	B \flat	E	B	F	G \flat	C	G	D \flat	D	A \flat	E \flat	A	R ₀
P ₆	E	B \flat	F	B	C	G \flat	D \flat	G	A \flat	D	A	E \flat	R ₆
P ₁₁	A	E \flat	B \flat	E	F	B	G \flat	C	D \flat	G	D	A \flat	R ₁₁
P ₅	E \flat	A	E	B \flat	B	F	C	G \flat	G	D \flat	A \flat	D	R ₅
P ₄	D	A \flat	E \flat	A	B \flat	E	B	F	G \flat	C	G	D \flat	R ₄
P ₁₀	A \flat	D	A	E \flat	E	B \flat	F	B	C	G \flat	D \flat	G	R ₁₀
P ₃	D \flat	G	D	A \flat	A	E \flat	B \flat	E	F	B	G \flat	C	R ₃
P ₉	G	D \flat	A \flat	D	E \flat	A	E	B \flat	B	F	C	G \flat	R ₉
P ₈	G \flat	C	G	D \flat	D	A \flat	E \flat	A	B \flat	E	B	F	R ₈
P ₂	C	G \flat	D \flat	G	A \flat	D	A	E \flat	E	B \flat	F	B	R ₂
P ₇	F	B	G \flat	C	D \flat	G	D	A \flat	A	E \flat	B \flat	E	R ₇
P ₁	B	F	C	G \flat	G	D \flat	A \flat	D	E \flat	A	E	B \flat	R ₁
	R _{I0}	R _{I6}	R _{I1}	R _{I7}	R _{I8}	R _{I2}	R _{I9}	R _{I3}	R _{I4}	R _{I10}	R _{I5}	R _{I11}	

Figure 16: Pitch matrix for *Adagio Triste* (Generated using musictheory.net)

I then substituted every tone in the melody as repetitions of the series (Figure 16). The last pitch of each iteration of the series was used as the first pitch of the next (Figure 17). Where the original melody took melodic leaps, I put the substituted pitch in the appropriate register. This was derived from the Medieval technique of isorhythm, whereby either the rhythmic pattern

(*talea*) or the melodic pattern (*colour*) is repeated over a rhythmic structure of different length. In this case the series of pitches was repeated over the different length rhythmic structure. A combination of the substitution of the series into the original melody together with the use of the close canons produced a clear harmonic direction.

Figure 17: First iteration of the series with the second starting with the last pitch of the previous series

It is interesting to examine why this potentially occurs. If we were to simplify and create a close canon that had the same series used in this piece and separated the entry of each of the strings by 1 regular unit or beat and separated each string part by an octave as in figure 18, we get an effect of logical harmonic movement as there is a relationship between each of the adjacent chords but they slowly move in a new direction.

Beat	1	2	3	4	5	6	7	8	9	10	11	12
Vn1	Bb	E	B	F	Gb	C	G	Db	D	Ab	Eb	A
Vn2		Bb	E	B	F	Gb	C	G	Db	D	Ab	Eb
Vla			Bb	E	B	F	Gb	C	G	Db	D	Ab
Vc				Bb	E	B	F	Gb	C	G	Db	D
Cb					Bb	E	B	F	Gb	C	G	Db

Figure 18: Harmonic movement in a serial close canon

In this piece the pitches do not move in regular beats, so when moving canonically, smoothly move from one chord to the next. I enhanced this effect by using divisi strings so that the second strings hold certain pitches played by the first strings to longer smooth the path from one note to the next.

The series is then repeated several times within each melodic phrase, but each iteration of the line ends at a different tone in the series. The next phrase therefore starts with the next tone in the series. Each iteration of the melodic line is either doubled or shortened. Movement and direction are created by either very close canons, augmented by divisi strings, to blur the effect

of a beat and to give a reverberative effect or by more distant canons at different intervals along the line.

At bar 34 the woodwind enters with the oboe restating the original melody ending 4 tones into the third iteration. A solo flute and then solo violin at double the note length in canon continue what sounds like a new melody but continues the series for two tones before playing the retrograde R1. The cello enters a few bars later also playing the doubled note length retrograde and then the horn which by its placing of entry point seems to be a different melody but is in fact the same retrograde. Gradually other instruments enter to fit the now tranquil melody which passes to the trombones. At bar 91 the clarinet enters with what appears to be a new melody but is in fact the retrograde starting at tone 3 and reiterating until a sense of instability at bar 106.

The full brass breaks in with a dissonant section that breaks the tranquil mood completely. This section introduces a new series in the brass that plays over the original series.

	I ₀	I ₁	I ₇	I ₉	I ₁₁	I ₈	I ₂	I ₄	I ₁₀	I ₃	I ₆	I ₅	
P ₀	E	F	B	C#	D#	C	F#	G#	D	G	A#	A	R ₀
P ₁₁	D#	E	A#	C	D	B	F	G	C#	F#	A	G#	R ₁₁
P ₅	A	A#	E	F#	G#	F	B	C#	G	C	D#	D	R ₅
P ₃	G	G#	D	E	F#	D#	A	B	F	A#	C#	C	R ₃
P ₁	F	F#	C	D	E	C#	G	A	D#	G#	B	A#	R ₁
P ₄	G#	A	D#	F	G	E	A#	C	F#	B	D	C#	R ₄
P ₁₀	D	D#	A	B	C#	A#	E	F#	C	F	G#	G	R ₁₀
P ₈	C	C#	G	A	B	G#	D	E	A#	D#	F#	F	R ₈
P ₂	F#	G	C#	D#	F	D	G#	A#	E	A	C	B	R ₂
P ₉	C#	D	G#	A#	C	A	D#	F	B	E	G	F#	R ₉
P ₆	A#	B	F	G	A	F#	C	D	G#	C#	E	D#	R ₆
P ₇	B	C	F#	G#	A#	G	C#	D#	A	D	F	E	R ₇
	R ₁₀	R ₁	R ₇	R ₉	R ₁₁	R ₈	R ₂	R ₄	R ₁₀	R ₃	R ₆	R ₅	

Figure 19: Second series Adagio Triste

The section becomes progressively more violent with percussion augmenting the brass until it suddenly dies and the solo violin is left playing the original series.

The strings then enter to reiterate the first section but this time with the horn melody, augmented by the trombones, overlaying this followed by the clarinet melody. The trumpets enter at bar 109 and the piece moves towards a conclusion. The other instruments fade away leaving only the French horns but, on the final note the strings enter with a highly dissonant chord that creates a quiet sense of uncertainty. The glockenspiel and vibraphone give a final quiet statement of the second series.

The first movement ends unresolved as it has a melancholic feel and will naturally lead to the agitation of the second movement.

II – Allegretto agitato con furore

After writing the slow opening movement I wanted a contrast. The first movement had a reflective, melancholic feel. I felt that an agitated, angry character might be appropriate. I had an idea of creating a ripple effect that would slowly get bigger into waves. These would be broken by harsh, crashing discords as if the waves were breaking against immovable rocks and cliffs. The wave effect would be visible in the score and would build from ripples to mighty waves from the lowest instrument to the highest. I constructed a 12-tone series of close intervals that might be able to achieve this effect when combined, inverted and retrograded.

	I ₀	I ₁₁	I ₁	I ₁₀	I ₉	I ₂	I ₃	I ₄	I ₅	I ₆	I ₈	I ₇	
P ₀	C	B	D \flat	B \flat	A	D	E \flat	E	F	G \flat	A \flat	G	R ₀
P ₁	D \flat	C	D	B	B \flat	E \flat	E	F	G \flat	G	A	A \flat	R ₁
P ₁₁	B	B \flat	C	A	A \flat	D \flat	D	E \flat	E	F	G	G \flat	R ₁₁
P ₂	D	D \flat	E \flat	C	B	E	F	G \flat	G	A \flat	B \flat	A	R ₂
P ₃	E \flat	D	E	D \flat	C	F	G \flat	G	A \flat	A	B	B \flat	R ₃
P ₁₀	B \flat	A	B	A \flat	G	C	D \flat	D	E \flat	E	G \flat	F	R ₁₀
P ₉	A	A \flat	B \flat	G	G \flat	B	C	D \flat	D	E \flat	F	E	R ₉
P ₈	A \flat	G	A	G \flat	F	B \flat	B	C	D \flat	D	E	E \flat	R ₈
P ₇	G	G \flat	A \flat	F	E	A	B \flat	B	C	D \flat	E \flat	D	R ₇
P ₆	G \flat	F	G	E	E \flat	A \flat	A	B \flat	B	C	D	D \flat	R ₆
P ₄	E	E \flat	F	D	D \flat	G \flat	G	A \flat	A	B \flat	C	B	R ₄
P ₅	F	E	G \flat	E \flat	D	G	A \flat	A	B \flat	B	D \flat	C	R ₅
RI ₀	RI ₁₁	RI ₁	RI ₁₀	RI ₉	RI ₂	RI ₃	RI ₄	RI ₅	RI ₆	RI ₈	RI ₇		

Figure 20: Pitch matrix for Allegretto agitato con furore

In contrast to the quiet opening of the first movement I wanted the opening of this to both shock and jar. The piece starts with a harsh *fff* hexachord (C5, C#4, C4, C#3, B3, D2, B \flat 2, A1), the first six tones of the series P₀. This subsides into a quiet *ppp* tremolo in the strings. The first violins break the tremolo with the first 6 tones of P₀ as semiquavers followed by the second part of the series in the second violins. As that started on B this is the second part of the series from P₉. The violas follow with the first six tones from P₁ answered by the latter six tones from P₆ from the basses. Flutes bring in the first complete ripple with the series P₀ immediately followed by the I₅. One bar later the oboes enter with P₁ followed by I₆. This is followed 1 bar later by clarinets, then bassoons, then piccolos, tuned percussion and contrabassoon. Underneath this the strings, apart from the first violins who keep the C# tremolo, *gliss* in the background. Two discords and a blast from a trumpet followed by a four-chord motif break the ripples.

The basses start a big wave that builds quietly and slowly increases in volume as each bank of instruments enters a bar apart. The massive discords return from the full brass. A quiet chord introduces a fugal section. This starts with two trumpets playing a melody based on P_7 , the last note of which then continues with the first 6 tones from I_6 . The first violins then enter with a retrograde inversion of this series (last 6 tones of RI_2 then RI_9). The second violins enter in close canon with the original series and the violas four bars later. Four bars later the cellos enter followed by the basses. Each voice continues with a variety of combinations of the series. At bar 79 the retrograde inverted theme enters with two trumpets followed 2 bars later by the other two trumpets, 2 bars after that by the trombones and 3 bars after that by a piccolo trumpet. At bar 90 the wave series reappears played by the vibraphone with three sharp chords in the woodwind followed by a long chord that dies away.

The music slows down and the wave series continues in the tuned percussion with gentler chords above from the woodwind and horns. A celeste enters at bar 101 and the music seems to be heading in a quieter direction but the brass re-enters and the harsh discord returns. The wave returns in the strings whilst the woodwind plays what sounds like a mad country dance over the top. The harsh chord returns twice whilst the cellos attempt to restore calm. All the main ideas return and start playing over the top of each other, the music gets progressively more disordered and louder until the celeste enters to bring in a section of uneasy calm.

At bar 177 the wave starts again and the overlapping themes build up again until a final statement of the three massive chords, the last of which dies away leaving a single pedalled celeste series that dies away to silence.

III – Moderato con brio

Following the violence and agitation of the second movement I wanted the third movement to display a more positive mood. Stephen Pratt had discussed with me, during a supervision, Peter Maxwell Davies' use of magic squares (a square in which every row, column and diagonal adds up to the same number). He used a 9 x 9 magic square for his piece *Ave Stella Maris* (Maxwell Davies, 1975). As an experiment, for this movement I decided to see what might emerge if I was to use a 12 x 12 magic square to give a large set of potential series. I used a concentric 12 x 12 Magic square developed by Breedijk (website cited)

134	143	3	141	5	1	22	124	20	126	18	133
16	114	24	120	26	36	40	106	38	108	113	129
15	110	97	52	92	54	41	43	103	98	35	130
131	34	50	55	60	63	88	86	83	95	111	14
132	112	49	89	65	72	77	76	56	96	33	13
139	27	44	87	79	74	67	70	58	101	118	6
128	122	94	81	68	69	80	73	64	51	23	17
10	30	99	61	78	75	66	71	84	46	115	135
9	116	100	62	85	82	57	59	90	45	29	136
137	28	47	93	53	91	104	102	42	48	117	8
7	32	121	25	119	109	105	39	107	37	31	138
12	2	142	4	140	144	123	21	125	19	127	11

Figure 21: Concentric 12 x 12 magic square

I used the method employed by Maxwell Davies to convert the values into 12 tones. He divided each of the integer values of the square by 12 and the remainder gave the pitch (the modulo operation) using C as zero. As can be seen, with a 12 x 12 magic square this gives 144 potential tone rows. These are not 12-tone, as some pitches are repeated as a consequence of the magic square. I wondered to what extent, a series with possibly repeated tones would have.

2	11	3	9	5	1	10	4	8	6	6	1
4	6	0	0	2	0	4	10	2	0	5	9
3	2	1	4	8	6	5	7	7	2	11	10
11	10	2	7	0	3	4	2	11	11	3	2
0	4	1	5	5	0	5	4	8	0	9	1
7	3	8	3	7	2	7	10	10	5	10	6
8	2	10	9	8	9	8	1	4	3	11	5
10	6	3	1	6	3	6	11	0	10	7	3
9	8	4	2	1	10	9	11	6	9	5	4
5	4	11	9	5	7	8	6	6	0	9	8
7	8	1	1	11	1	9	3	11	1	7	6
0	2	10	4	8	0	3	9	5	7	7	11
d	b	d#	a	f	c#	b fl	e	g#	f#	f#	c#
e	f#	c	c	d	c	e	b fl	d	c	f	a
d#	d	c#	e	g#	f#	f	g	g	d	b	b flat
b	b flat	d	g	c	d#	e	d	b	b	d#	d
c	e	c#	f	f	c	f	e	g#	c	a	c#
g	d#	g#	d#	g	d	g	b fl	b fl	f	b fl	f#
g#	d	b fl	a	g#	a	g#	c#	e	d#	b fl	f#
b fl	f#	d#	c#	f#	d#	f#	b	c	b fl	g	d#
a	g#	e	d	c#	b fl	a	b	f#	a	f	e
f	e	b	a	f	g	g#	f#	f#	c	a	g#
g	g#	c#	c#	b	c#	a	d#	b	c#	g	f#
c	d	b fl	e	g#	c	d#	a	f	g	g	b

Figure 22: Modulo 12 of magic square converted to pitches base C

The skeleton of this movement was planned to be constructed from series in the magic square rather than a 12-tone series. I was not too concerned to create something where the sense of tonality was totally lost and seem to have a preference to write music that has some sort of abstract narrative sense.

I started this movement with an opening statement played by a piccolo trumpet. It started by using the top two rows of the square as the opening statement and the retrograde of the top row to provide the note values where 1 was a semiquaver, 2 a quaver etc. Having listened to it, I kept the first four pitches and either raised or lowered subsequent pitches to make to my ears a better statement. Likewise, I merged rhythms or shortened them so that the statement made more melodic sense. The relationship to the magic square became tenuous but it had provided inspiration.

I augmented this statement by fragments of discordant, semiquaver chords from the rest of the orchestra together with percussion. The whole first section to bar 32 became through composed freely as a response to the opening. Using fragments composed so far either as originally written or in retrograde or inversion I wrote a close canonical, contrapuntal section that surprisingly created a strong tonal phrase at bar 47. I emphasised this phrase in the horns. As the contrapuntal section continued, I wrote a second fast contrapuntal section over the top from the woodwind at bar 53 which continued until a restatement of the original opening from the flutes and clarinets but over a very different and calmer harmony. The canon in the strings started to pick up energy again and reaches the almost Elgarian tonal section again, this time with a version of the opening theme from the trumpets over the top.

This section develops into a frenetic double fugue which becomes extremely violent enveloping the full orchestral palette. There is a short respite from the violence as the woodwind and tuned percussion continue this fast fugal section but the brass return and the section climaxes abruptly at bar 124. The Elgarian theme returns but this time builds to a *nobilmente* climax which slowly subsides until only the piccolo and viola are playing.

Reflection

The three-movement piece was an opportunity to explore the writing of a piece to be played by a full-size symphony orchestra. Any reflection is tempered by the fact that the sound world created has only been heard by a computerised rendition. The first of the three pieces uses two contrasting 12-tone series but both used as close canons, so the harmonies heard are not

necessarily atonal in the manner of the Second Viennese School, in that the serial lines are linear but not vertical. Although the series heard first in the strings is quite dissonant, it sounds more plaintive than harsh. The extending of notes in the second banks of the divisi strings, creates an interesting effect. It keeps the melodic structure that is heard by the listener alongside a suggestion of the close canons of for example, Ligeti in *Atmospheres* that merges tones together in an ever-shifting sound world. In retrospect I would have used this effect more extensively in the sections leading up to the highly dissonant series played by the brass later in the piece to provide a greater contrast.

The second movement uses the series much more strongly in a vertical as well as horizontal direction, but again not in the strict serial manner laid out by Schoenberg. I was pleased with the contrast both with the first movement and between the agitated wave like structure and the harsh, crashing discords. Retrospectively, I can hear an influence with some of the symphonies of Robert Simpson, where he frequently contrasts extremely loud, highly dissonant chords with quieter passages, often as violent interjections.

I was most satisfied with the third movement. Interestingly, using an automated technique to generate both the melody and note durations of the initial figure did not sound right on first hearing, either tonally or rhythmically. A simple iterative process, however, quickly created something that worked. The discussion later, on unconscious processes, provides a possible explanation of why I had the subjective feeling that something was not quite right and adjusted it to something that did.

The biggest surprise in the development of the piece came with the emergence of the ‘Elgarian’ theme from the close canons that followed. This arose purely by chance as an artifact of the canon. Hearing it I emphasised it with extra brass and it became the main contrasting theme with the more dissonant elements of the movement.

Overall, although the *Three Pieces for Orchestra* is never likely to be heard played by a real orchestra, it is the piece that I am most satisfied that I have written to date.

Tristesse

For bass clarinet in Bb (doubling clarinet in Bb), alto saxophone in Eb, violin and violoncello

Context

After lockdown restrictions were lifted and it was possible to revisit the University, there was an opportunity to write a five-to-six-minute piece for a quartet for IMMIX, a group comprising clarinet (doubling bass clarinet), alto saxophone, violin and cello as a project for postgraduate composers at Liverpool Hope University. Having listened to a Note Performer rendition of the *Adagio Triste* movement of the *Three Pieces for Orchestra*, some of the thematic material sounded as though it would work at a smaller scale. This was a new challenge and the reverse of that where I orchestrated the sextet, *An Imaginary Adventure in Space and Time* to a piece for chamber orchestra.

Process

There are fewer examples of composers reducing their orchestral works to small ensembles than the other way around. Often the reduction has been carried out by others. For example Anton Webern arranged Schoenberg's Chamber Symphony no. 1 for violin, flute, clarinet, cello and piano and also for string quartet and piano. This reduction promotes clarity, transparency and allows for the examination of the musical ideas in a distilled form. I decided to take the three main melodic lines from the orchestral score and reduce the harmonic structure to the bare essentials.

The quartet had an interesting mixture of timbres and gave me the ability to experiment with different textures when compared with the orchestral version. At the start, in the orchestral version, a solo violin plays the first 9 notes of the melody starting at Bb5 and then a glockenspiel plays an arpeggiated series. In the quartet I had a bass clarinet and alto saxophone play the opening at E4 with the series played after the first two notes of the melody by first the cello and then the violin playing pizzicato. I again broke the series at note 6 and passed the melody to the violin at bar 10. At the point in the melody in the orchestral version that the glockenspiel played I split the series between all four instruments.

The melody continues with all four voices playing in counterpoint but whereas this is deliberately disguised by the divisi strings in the orchestral version the voices are transparent in the quartet. This is particularly clear between rehearsal marks B and D. In retrospect I prefer this to the lush texture of the orchestral score.

At D, in the orchestral score, the melody is carried by the French horn. In the quartet, played by the alto sax (in the recording with a little vibrato), the section sounds much more expressive. At

bar 53 the third melody from the orchestral version is played by the clarinet in both versions. In the orchestral version, this leads to the dissonant brass section that breaks the tranquil mood completely. In the quartet it leads directly into the tranquil conclusion of the orchestral movement. Both have the dissonant, unresolved and uncertain ending.

I titled the piece *Tristesse* as it has a sad and melancholic feel (as does the beautiful song by Chopin of the same name). It was recorded at Parr Street Studios, Liverpool in 2021, the released video of which is available for download [here](#). It has recently been reissued under the Wild Hope label and is available on all major streaming platforms (Mortimer, 2024).

Reflection

By stripping out some of the features of the original orchestral piece, the texture is somewhat thin compared to the previous version. Nonetheless, to my ears it works as a quartet. The melodies are clear in the quartet whereas they are less well defined in the orchestral piece. It also allowed me to edit them. At times, listening later to the orchestral version, the piece is too long. By stripping it down to the three main melodic lines and missing the middle brass section and the recapitulation of the original it made for a more unified and tighter piece of music. The quality of the playing in the studio recording made for a satisfying experience. In some ways, changing the instrumentation made for a better experience. The melody played by the horn in the orchestral piece sounded more interesting played by the alto saxophone, especially after I requested that the player used more vibrato. Once again, the experience demonstrated the value of performance in developing as a composer.

Circe's Warning

Context

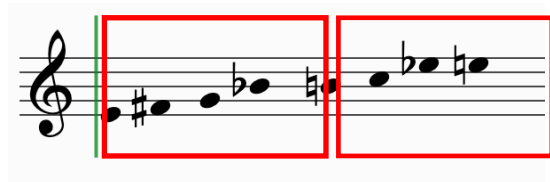
This is an ambitious vocal piece of nearly 20 minutes duration, so far unperformed; an extract from a potential larger piece as yet unwritten, covering Odysseus' voyage from Troy in the *Odyssey* of Homer (the translation I used was Henry Alford (1861)). I saw it as a staged work although stage directions here are minimal. Circe's warning covers part of book 12 of the *Odyssey* where Circe, the sorceress, warns Odysseus of the dangers of the Siren's Isle.

One motivation for writing the piece was that a vocal work was missing from the portfolio. A second, that I have a fascination with Greek mythology; it was the inspiration for *Enceladus* described earlier. Another was that I have regularly sailed around Ithaca, the mythical home of

Odysseus and have always been fascinated by the complexity and flawed nature of the lead character in the *Odyssey* and his mythical journey. Another was more practical; in that it was easy to find a translation for the lyrics that was out of copyright. In this case, the 19th Century translation by Henry Alford (Homerus tr. Alford, 1861 reprinted 2020). Alford's translation is interesting as he wrote it in hendecasyllable⁶ verse which was potentially useful for the lyrics of the piece.

Process

In my planning this piece, I studied several books on ancient Greek music (such as Klavan, 2021). The most common instruments in Greek music were the lyre and the aulos, a kind of double flute that sounds more like a cross between an oboe and a clarinet in reconstructions of archaeological artifacts. The sound can be heard from a [YouTube](#) video of the reconstructed Aulos exhibited in the Louvre in Paris (Willetts, 2016). I substituted a harp and a cor anglais in my initial efforts and chose a dissonant mode made up of two tetrachords based on Ancient Greek music to base the piece on.



Ancient Greek scales were often based on two similar tetrachords either separated by a whole tone or conjoined at the fourth tone. The tones were based on the Pythagorean frequencies, so Western scales are not an exact replication of the scales that would have been heard in ancient Greece. The tetrachord I have used is not an authentic one that would have been used by the Greeks but having heard the sound from reconstructed Greek instruments it seemed to fit more the sound world of those reconstructions. To add variety to the instrumentation, I added a flute, horn and string quartet plus contrabass. As the piece progressed, I also added a celeste for atmosphere.

I wanted the music to have an otherworldly feel, and to have a sound fairly similar to reconstructions of Ancient Greek music, so my original idea started with Circe's words 'Attend

⁶ Hendecasyllable verse is often used in Roman poetry. It has the stress on the tenth syllable so that the number of syllables in the verse may vary. Alford tried to replicate this in his English translation.

thou what I shall tell' from Alford's translation from book 12 of the Odyssey, combined with a free-flowing melodic line in the instruments that seemed disconnected with a soprano solo vocal part. The melodic line is passed between instruments whilst other instruments and particularly the harp add colour.

Having this first section written (its present position is between bars 136 and 184) using Alford's words, I recognised that it required context so that listeners could understand how Circe came to be warning Odysseus. At the time of the warning in the Odyssey, Odysseus had just returned from Hades, where he had sought his course home. As Odysseus and his crew had already left Circe's Island following ten years in which Odysseus had been Circe's lover, there had to be a reason to return. That was the burying of Elpenor, who had previously died from falling off a roof and who had met Odysseus in Hades. The nature of the piece had thus become more something that would be staged and would have the nature of an extract from an opera. The introduction of a part for Odysseus, telling the story of his experiences in Hades, was required. To condense the story, I wrote the libretto myself, attempting to stay within Alford's style.

I had previously discarded some material originally written for the second movement of my *Three Pieces for Orchestra* that had, to my ears, the right atmosphere for Odysseus to tell of his journey to Hades, so this became the first section of the piece.

Having introduced Odysseus into the music made it possible to continue the music to the journey passing the Siren's Isle. From bar 185 I wrote a canonic, instrumental section to suggest the departure of the crew from Circe's Island towards the Sirens' Isle. I changed to a major mode here, indicating the crew's happiness to be leaving Circe. Odysseus enters at bar 205 telling the crew what Circe had told him and to bind him tightly so that he can hear the Sirens' voices. The music becomes quiet and pensive as they approach the Sirens who we start to hear as a wordless duet.

I have interpreted the next section somewhat differently to how it is usually imagined. Instead of the Sirens having beautiful voices, I imagine that Odysseus is still spellbound by Circe. He had spent ten years as her lover, and it was pressure from his crew wishing to be home that caused him to leave. My Sirens then are wordlessly singing Circe's melody. The music became more dissonant, disturbing and polytonal as they approach the Isle, representing Odysseus' tortured mind. We hear Circe repeating her warning. As they pass the Isle, we hear Odysseus wishing he could have stayed but is he singing about the Sirens or about wishing to return to Circe?

Reflection

Hearing the Note Performer rendition from a distance since writing the piece, the vocal line for Circe would require an exceptional singer. The vocal range that would be required for the soprano is too great. It would be exceptional to reach both the high and lower notes even though some of these are *parlando*. In addition, the intervals used particularly the seemingly ever present tritone are often difficult to pitch accurately. In the event of a potential performance, I would probably simplify the vocal line.

The other potential problem if the piece was to be extended to encompass more of the Odyssey is the length of this section. At twenty minutes on part of book 12, the complete Odyssey would take about eight hours. The piece does not even reach Scylla and Charybdis that makes up the rest of book 12, so it would need rethinking. Nevertheless, it was an interesting exercise to write it, not having previously written a vocal piece. I was pleased with the imagery in the music that I felt fitted the narrative. It is a piece that I will probably revisit should a suitable opportunity for performance arise.

Conclusions

The portfolio of compositions presented in this commentary summarises a broad and still evolving compositional journey, shaped by a wide array of influences and approaches. These nine works, written for diverse ensembles over several years, allow for reflection on several key aspects of my development as a composer.

Exploration of Musical Form and Structure: The portfolio demonstrates an ongoing engagement with various formal structures, from intimate chamber pieces to more expansive orchestral works. My approach has often involved traditional forms, such as ternary structures, but also includes experimentation with retrogrades, canons, and extended serial techniques, resulting in a continuous exploration of musical architecture across these compositions.

Integration of Diverse Influences: The pieces reflect the influence of a broad range of composers, from Robert Simpson's dissonance to the serialism of Schoenberg and the freer processes of Lutoslawski and Ligeti. However, these influences have been absorbed into my own compositional voice, leading to a harmonic language that transitions from more traditional tonal frameworks to increasingly complex and exploratory tonalities, including dissonance, atonality, and polytonality as part of an organic development.

Development of Rhythmic and Textural Complexity: Over the course of this portfolio, my rhythmic language has evolved significantly. The earlier pieces, such as *Manhattan Morning* and *Adagio for String Quartet*, remain rooted in conventional rhythmic frameworks, but by the time of *Caprice* and *Three Pieces for Orchestra*, the rhythmic structures become more fluid, with shifting time signatures and greater complexity. This is paralleled by an increasingly intricate exploration of texture, particularly through techniques like close canons, divisi strings, and the manipulation of timbral contrasts across instruments.

Practical Challenges and Opportunities: Much of this portfolio was written for specific performance opportunities, which presented practical constraints and challenges. The limited rehearsal time available for these performances often necessitated consideration of the technical demands placed on performers, while the use of non-standard instrument combinations allowed for creative solutions in terms of texture, balance, and dynamics. These practical aspects, alongside feedback from workshops and performers, significantly influenced revisions and refinements throughout the portfolio.

Creative Resilience and Growth: This portfolio also marked my return to composition after a significant period of silence, and the works reflect the gradual reawakening of my compositional voice. Across the pieces, there is a clear trajectory of growing confidence and ambition, moving from a more conservative harmonic language to increasingly adventurous compositions. This growth has allowed me to engage with a broader range of techniques and styles, while maintaining a personal connection to the emotional and narrative aspects of music-making.

In conclusion, this portfolio represents both a technical and emotional journey, weaving together influences from the past and present, as well as traditional and modernist approaches. Through these compositions, I have sought not only to explore the boundaries of form, harmony, rhythm, and texture but also to rediscover and refine my compositional identity.

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Downloads of the scores

Manhattan Morning – As per concert recording RLPO players

Adagio for String Quartet – As per concert recording RLPO players

November 2018 – As per concert recording Duo Rodinia

An Imaginary Adventure in Space and Time – As per workshop recording RLPO Players

Enceladus for Chamber Orchestra – As per concert recording London Contemporary Chamber Orchestra

Caprice – As per concert recording Pixels Ensemble

Tristesse – As per studio recording and video IMMIX Ensemble

Three Pieces for Orchestra – As per Note Performer renditions

Circe's Warning – As per Note Performer rendition

Downloads of the recordings

Some of these will require downloading as they are too large to stream and will give an error.

[Manhattan Morning – Concert recording RLPO players](#)

[Adagio for String Quartet – Concert recording RLPO players](#)

[November 2018 – Concert recording Duo Rodinia](#)

[An Imaginary Adventure in Space and Time – Workshop recording RLPO Players](#)

[Enceladus for Chamber Orchestra – Concert recording London Contemporary Chamber Orchestra](#)

[Caprice – Concert recording Pixels Ensemble](#)

[Tristesse – Studio recording and video IMMIX Ensemble](#)

Three Pieces for Orchestra – Note Performer renditions

I [Adagio triste](#)

II [Allegretto agitato con furore](#)

II [Moderato con brio](#)

[Circe's Warning – Note Performer rendition](#)

Appendix: The Scores

Jonathan Mortimer

Manhattan Morning

for flute (doubling piccolo), clarinet in B flat, horn in F, violin, violoncello and piano.

Duration

ca. 7 minutes

Instrumentation

Flute, doubling piccolo
Clarinet in Bb
Horn in F
Violin
Violoncello
Piano

Performance notes

The score is in C

All instruments are at playing pitch with the exception of piccolo which displayed at one octave below sounding pitch. Accidentals only apply to the octave where written. All accidentals carry through to the end of the measure.

Programme notes

First performance by Royal Liverpool Harmonic Orchestra Players, 22nd May 2017, Music Room, Liverpool Philharmonic Hall

This was the first piece that I composed following a 17 year gap. It was written for a workshop to be given by members of the Royal Liverpool Philharmonic Orchestra and subsequently performed at a student concert in the Music Room at Liverpool Philharmonic Hall in April 2017. It was written during a Christmas break in New York. Whilst there I attended the first performance of Wynton Marsalis' Fourth Symphony. This was a spectacular work scored for a large orchestra plus a large jazz band. This influenced an idea for a jazz inflected composition and is reflected in the style of the piece.

The opening suggested the atmosphere illustrated visually by Edward Hopper's famous painting, *Nighthawks* and programmatically to the composer suggests a city awakening and coming to life. As the morning progresses, there is more hustle, bustle and noise until suddenly, a walk in the park away from the traffic ends the piece in a tranquil coda.

Manhattan Morning

for flute, clarinet, french horn, violin, violoncello and piano

Jonathan Mortimer

Flute $\text{♩} = 69$ *leggiere* *pp* To Picc.

Clarinet in B \flat

Horn in F

Violin *ppp cresc.* *pp*

Cello *pizz.* *p*

Piano *placido e misterioso* *pp*

Ped. *Ped.*

A 10 Fl. *Piccolo* *ppp*

B \flat Cl. *leggiere* *p* *mp*

Hn. *placido* *p poco* *p* *pp*

Vln.

Vc. *arco* *p* *mp* *p* *pp*

A Pno. *p* *pp*

Ped.

20

B

Picc. *p* *mp*

To Fl. Flute

B♭ Cl.

Hn.

Vln.

Vc. *p espress.* *mp*

B

Pno. *p* *cresc.* *mp*

leggiero con moto

Ped.

29

Fl. *f* *mf*

B♭ Cl. *poco marcato* *mp* *mf*

Hn. *pp* *f* *pp* *f*

Vln.

Vc. *mf* *cresc.*

Pno. *cresc.*

32

Fl. *f* *mf* *f* *mf*

B♭ Cl. *legato e leggero*

Hn. *pp* *f* *pp* *f* *poco marcato*

Vln. *pp* *f* *pp* *f* *poco marcato*

Vc. *f* *mf*

Pno. *f* *mf*

36

Fl. *ff* *mf*

B♭ Cl. *mp* *mf* *mp*

Hn.

Vln. *espressivo e grazioso* *f* *ff* *f* *mf* *f*

Vc. *cresc.* *f* *mf*

Pno. *mp* *cresc.*

C

41 D

Fl. *mf*

B♭ Cl. *mf mp p cresc. mf p mp*

Hn. *p*

Vln. *mf f mf ff f*

Vc. *f*

Pno. *mf mp f*

47

Fl. *f*

B♭ Cl. *mf*

Hn. *mf cresc.*

Vln. *f*

Vc. *f*

Pno. *mf*

51 **E**

Fl. *mf* *cresc.*

B♭ Cl. *f* *mf* *cresc.*

Hn. *f* *mp*

Vln. *ff* *f* *cresc.*

Vc. *ff* *f* *cresc.*

Pno. *f*

58

Fl. *f*

B♭ Cl. *f*

Hn. *f* *cresc.* *ff*

Vln. *ff* *f*

Vc. *ff* *f*

Pno. *mf*

64 **F**

Fl. *mp* *pp* *p* *cresc.* tranquillo e misterioso

B♭ Cl. *pp* *p* *cresc.* tranquillo e misterioso

Hn. *p*

Vln. *tutti* *pp* *p* *cresc.* tranquillo e misterioso

Vc. *p* *p* *cresc.* tranquillo e misterioso

Pno. *espress.* *mp* **F** *leggiero con moto* *p*

70

Fl.

B♭ Cl.

Hn.

Vln.

Vc.

Pno. *mp* *mf* *mp*

76

Fl. *mp*

B♭ Cl. *mp*

Hn. *mp cresc.* *mf*

Vln. *mp*

Vc. *mp* *p*

Pno.

83

Fl. *p* *mf espress.* *f* *mf* *poco* *mf*

B♭ Cl. *p*

Hn.

Vln. *p*

Vc. *p* *mp* *mf*

Pno. *p cresc.* *mf*

G

H

90 To Picc.

Fl.

B♭ Cl. *espress.*
mf *f*

Hn.

Vln. *legato*
mp *mf*

Vc.

Pno.

H

94

Fl.

B♭ Cl. *ff* *mf*

Hn.

Vln. *f* *mf*

Vc.

Pno.

97

Fl.

B♭ Cl.

Hn.

Vln.

Vc.

Pno.

f *mf.* *f* *ff*

cresc. *f* *ff*

mf *f* *ff*

f *ff*

104

Fl.

B♭ Cl.

Hn.

Vln.

Vc.

Pno.

mf

espressivo e grazioso

f *ff* *f*

mf *espress.*

mf

I

108 Piccolo

Fl. *mf*

B♭ Cl. *f* espressivo e grazioso

Hn.

Vln.

Vc.

Pno.

111 J *espress.*

Picc. *f ff*

B♭ Cl. *ff f*

Hn. *mf f*

Vln. *mf f*

Vc. *f*

Pno. *f*

J

117

Picc.

B \flat Cl.

Hn.

Vln.

Vc.

Pno.

fff

f

ff

ff

120

Picc.

B \flat Cl.

Hn.

Vln.

Vc.

Pno.

ff

ff

124

Picc. *ff*

B♭ Cl.

Hn. *mp* *ff*

Vln.

Vc.

Pno.

130

Picc. *fff* *poco rit.* *p*

B♭ Cl. *ff* *fff* *p*

Hn. *fff* *p*

Vln. *fff* *ppp*

Vc. *fff* *ppp*

Pno. *ff* *fff* *poco rit.* *p*

K 138 *a tempo* To Fl.

Picc. *p* *ppp* *pp*

B♭ Cl. *p*

Hn. *p* *poco* *p*

Vln. *pp*

Vc. *pp* *espress.* *p*

Pno. *pp*

148

Picc.

B♭ Cl. *mp* *poco* *mp*

Hn. *poco* *p* *mp* *p*

Vln.

Vc. *mp* *p*

Pno.

153

Picc. *mf*

B♭ Cl. *mf mp*

Hn. *mp*

Vln. *mf espress.*

Vc. *mp*

Pno. *mp*

158

Fl. *f*

B♭ Cl.

Hn.

Vln. *f*

Vc. *mf*

Pno. *mf f*

Ped. *mf*

167

Fl. *mp* *mf*

B♭ Cl. *mf*

Hn. *f* *mp* *mf*

Vln. *ff* *mp* *mp*

Vc. *mp*

Pno. *mp*

L

177

Fl. *f* *p* *p*

B♭ Cl. *f* *p*

Hn. *f* *p*

Vln. *f* *pp*

Vc. *f* *p*

Pno. *f* *pp*

Red.

190

Fl.

B♭ Cl.

Hn.

Vln.

Vc.

Pno.

p

pp

pp

195

Fl.

B♭ Cl.

Hn.

Vln.

Vc.

Pno.

pp

ppp

Red.

Jonathan Mortimer

Adagio for String Quartet

February 2018

Duration

ca. 5 minutes

Instrumentation

Violin I

Violin II

Viola

Violoncello

Performance notes

Score is in C

All instruments at sounded pitch

Extended pitches should be played as legato as possible via circular bowing.

Programme notes

First performance by members of the RLPO 23rd April 2018 in the Music Room, Philharmonic Hall, Liverpool.

I had an idea for a contemplative, almost static piece, as a metaphor for a lake at sunset, the light slowly changing as the sun reached the horizon and the light reflected in the water brightening. The music would crescendo to the moment the sun reached the water and then suddenly become quieter as it disappeared and we were left to contemplate the fading light.

Adagio for String quartet

Full Score in C

Calm, reflective

Jonathan Mortimer

♩ = 60 tranquillo

Violin I
ppp *pp*

Violin II
ppp *pp*

Viola
legato e espressivo
mp *mf*

Violoncello
legato e espressivo
ppp *pp*

Measures 1-6 of the score. Violin I and II play sustained notes with dynamics *ppp* and *pp*. Viola and Violoncello play moving lines with dynamics *mp* and *mf*. The instruction "legato e espressivo" is present for both Viola and Violoncello.



Vln. I

Vln. II

Vla.
mp *mf*

Vc.
p *cresc. poco a poco*

Measures 7-12 of the score. Violin I and II continue with sustained notes. Viola and Violoncello continue with moving lines. The instruction "legato e espressivo" is present for both Viola and Violoncello. The instruction "p cresc. poco a poco" is present for the Violoncello.

13 -

Vln. I

Vln. II

Vla.

Vc.

cresc.

mp *mf* *mp mf*



19

Vln. I

Vln. II

Vla.

Vc.

va.

mp *pp*

mp *pp*

f *dim. poco a poco*

mf

A The sun slowly sets...

legato e espress.

25

Vln. I *mp*

Vln. II *pp cresc. poco a poco*

Vla. *p*

Vc. *pp* *p*

Measures 25-31. Vln. I: *mp*, melodic line with a triplet in measure 28. Vln. II: *pp cresc. poco a poco*, sustained notes. Vla.: *p*, melodic line. Vc.: *pp* and *p*, rhythmic accompaniment.



32

Vln. I *mf* *mp* *mf* *mp*

Vln. II

Vla. *mf* *f* *mf* *mp*

Vc. *mp*

Measures 32-38. Vln. I: *mf*, *mp*, *mf*, *mp*, melodic line with a triplet in measure 35. Vln. II: sustained notes. Vla.: *mf*, *f*, *mf*, *mp*, melodic line. Vc.: *mp*, rhythmic accompaniment.

B

39

Vln. I

Vln. II

Vla.

Vc.

f *mp* *espress.*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*



46

Vln. I

Vln. II

Vla.

Vc.

mf *3* *mf* *mp* *mf* *mp*

mf *3* *mp* *mf* *mp*

mf

mp *mf* *mp* *mf*

53

Vln. I

Vln. II

Vla.

Vc.

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

mp *mf* *f*



C

60

Vln. I

Vln. II

Vla.

Vc.

ff *p* *mp* *p* *p* *p* *mp*

p *mp*

68 IV

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *mf*

mf *mp*

mp *mf*

mf



74

Vln. I

Vln. II

Vla.

Vc.

mp *f*

mf *f*

mf

mp *mf*

D Calm

81

Vln. I
Vln. II
Vla.
Vc.

p *mf* *mp*

p *mp*

p *mp* *mf*

p *mp*

Detailed description: This system of music covers measures 81 through 88. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a melodic line with dynamics *p*, *mf*, and *mp*. The Violin II part consists of sustained chords with dynamics *p* and *mp*. The Viola part has a melodic line with dynamics *p*, *mp*, and *mf*. The Violoncello part has a rhythmic accompaniment of eighth notes with dynamics *p* and *mp*. A double bar line is present at the end of measure 88.



89

Vln. I
Vln. II
Vla.
Vc.

mf *mp* *mf*

p *mp* *p* *mp*

mp *mf* *mp*

p *mp*

Detailed description: This system of music covers measures 89 through 96. It features the same four staves as the previous system. The Violin I part begins with a triplet of eighth notes and has dynamics *mf*, *mp*, and *mf*. The Violin II part has sustained chords with dynamics *p*, *mp*, *p*, and *mp*. The Viola part has a melodic line with dynamics *mp*, *mf*, and *mp*. The Violoncello part has a rhythmic accompaniment of eighth notes with dynamics *p* and *mp*.

96 *poco rit.*

Vln. I
Musical notation for Violin I, starting with a triplet of eighth notes. Dynamics include *ppp*.

Vln. II
Musical notation for Violin II, starting with a half note. Dynamics include *p* and *ppp*.

Vla.
Musical notation for Viola, starting with a half note. Dynamics include *mf*, *p*, *mp*, *p*, and *ppp*.

Vc.
Musical notation for Violoncello, starting with a half note. Dynamics include *p* and *ppp*.

Full Score in C

Jonathan Mortimer

An Imaginary adventure in space and time

For Flute, Clarinet, French Horn, Violin, Violoncello and Piano

March 2019

Duration

ca. 7 minutes in performance

Instrumentation

Flute

Clarinet in B \flat

Horn in F

Violin

Violoncello

Piano

Performance notes

Score in C

All instruments at sounded pitch

Extended pitches on violin and cello should be played as legato as possible via circular bowing

Programme notes

Workshopped by RLPO players, Liverpool Hope University, April 2019

The title came before the piece and was a nod towards a 21st Century take on Neilsen's *An Imaginary Journey to the Faroe Islands*.

Another possible influence, having thought of the title with respect to how such a piece would sound was *2000 Light Years from Home* by the Rolling Stones.

I was interested in a piece where a sound world evolved from a single tone, a wedge expanding outwards,

like the Universe evolving from the big bang. The starts with the big bang represented by left hand to the elbow striking all the pentatonic keys on the piano and the right hand to the elbows striking the naturals whilst holding the pedal until all the sound dies away. Because there is no sound in space this is played very quietly and the tone emerges from the dying sound.

The sound world created as the instruments emerge from the expanding wedge is reminiscent of the microcanonical

works of Ligeti. The whole piece has an otherworldly feel reminiscent of a misquote from the astronomer Carl Sagan that "Space is big... Very big".

An imaginary adventure in space and time

for flute, clarinet, french horn, violin, violoncello and piano

Lento misterioso ♩ = 50

Musical score for Flute, Clarinet in Bb, Horn in F, Violin I, and Violoncello. The score is in 4/4 time and consists of 12 measures. The Flute part begins in measure 7 with a *ppp* dynamic, moving to *mp* by measure 8, and includes glissando markings. The Clarinet in Bb part begins in measure 7 with a *ppp* dynamic, moving to *mp* by measure 8, and includes glissando markings. The Horn in F part begins in measure 11 with a *mf* dynamic. The Violin I part begins in measure 1 with a *ppp* dynamic, moving to *p* by measure 7, and includes glissando markings. The Violoncello part begins in measure 1 with a *ppp* dynamic, moving to *p* by measure 7, and includes glissando markings.

Lento misterioso ♩ = 50

R.H. from elbow to fist on naturals

ppp

L.H. from elbow to fist on pentatonics

Piano

Red.

The image shows a musical score for three systems of staves. The first system consists of two treble clef staves. The first staff has dynamics *ppp* and *mp*, with a crescendo hairpin. The second staff has dynamics *ppp* and *mp*, with a decrescendo hairpin. The second system consists of a bass clef staff and a grand staff (treble and bass clefs). The bass staff has a dynamic of *mp*. The grand staff has dynamics *pp* and *fff ppp*. The third system consists of a grand staff. The right-hand part (R.H.) has dynamics *ppp*, *pp*, *p*, *mp*, and *ff*. The left-hand part (L.H.) has a dynamic of *fff*. Performance instructions are provided for the right and left hands.

R.H. from elbow to fist or naturals

L.H. from elbow to fist pentatonics

A

Musical notation for the first system, measures 28-33. The upper staff is in treble clef and contains a melodic line with dynamics *pp*, *pp*, *p*, and *pp*. The lower staff is in bass clef and contains a bass line with dynamics *p* and *mf*.

Musical notation for the second system, measures 34-39. The upper staff is in treble clef and contains a melodic line with dynamics *ppp* and *pp*. The lower staff is in bass clef and contains a bass line with dynamics *ppp* and *pp*.

A

Musical notation for the third system, measures 40-45. The upper staff is in treble clef and contains a melodic line with dynamics *pp*, *pp*, *p*, and *pp*. The lower staff is in bass clef and contains a bass line with dynamics *pp* and *pp*.

The image displays a musical score for three systems. Each system consists of a vocal line (top staff) and piano accompaniment (bottom staff). The piano accompaniment is written in a grand staff format (treble and bass clefs).

System 1:
Vocal line: Treble clef, starting with a melodic line. Dynamics include *mp* and *p*.
Piano accompaniment: Treble and bass clefs. The bass line features a series of notes with a *mf* dynamic. The treble line has a *ppp* dynamic.

System 2:
Vocal line: Treble clef, featuring long notes with a *mp* dynamic.
Piano accompaniment: Treble and bass clefs. The bass line has a *ppp* dynamic. The treble line has a *ppp* dynamic.

System 3:
Vocal line: Treble clef, with a melodic line. Dynamics include *mp* and *p*.
Piano accompaniment: Treble and bass clefs. The bass line has a *ppp* dynamic. The treble line has a *ppp* dynamic.

B

45

ppp pp ppp

pp ppp

ppp p ppp pp

sul tasto

sul tasto

ppp

B

C

7

61

Musical score for the first system, measures 61-65. The top staff (treble clef) contains the melody with dynamics *p*, *pp*, and *p*. It features triplets in measures 63 and 65. The bottom staff (bass clef) provides accompaniment with dynamics *p* and *pp*.

Musical score for the second system, measures 66-70. The top staff (treble clef) has dynamics *p* and *ppp cresc.*. The bottom staff (bass clef) has dynamics *pp* and *poco*.

C

Musical score for the third system, measures 71-75. The top staff (treble clef) has dynamics *pp* and *ppp*. The bottom staff (bass clef) has dynamics *pp* and *ppp*.

Ped.

poco rit.

The first system consists of two staves. The upper staff contains a melodic line with notes beamed in pairs, starting with a *pp* dynamic and transitioning to *ppp* later. The lower staff contains a similar melodic line with *pp* and *ppp* markings. A horizontal line with a diamond-shaped end is drawn across both staves, indicating a specific performance instruction or articulation.

The second system features a single bass staff with a melodic line. It begins with a *pp* dynamic and includes *ppp* markings. The notes are beamed in pairs, and there are horizontal lines with diamond-shaped ends, similar to the first system, indicating performance instructions.

The third system consists of two staves. The upper staff is filled with a complex rhythmic pattern of vertical strokes, starting with a *pp* dynamic and transitioning to *ppp* and *p*. The lower staff contains a melodic line with *ppp* and *pp* markings. Horizontal lines with diamond-shaped ends are present across both staves.

poco rit.

The fourth system consists of two staves. The upper staff is mostly empty, with a few notes at the beginning. The lower staff contains a complex rhythmic pattern of vertical strokes, starting with a *pp* dynamic and transitioning to *ppp*. Horizontal lines with diamond-shaped ends are present across both staves.

Jonathan Mortimer

November 2018

for bass clarinet (doubling clarinet) and percussion

December 2018

Duration

ca. 9 minutes

Instrumentation

Bass clarinet in Bb (doubling clarinet in Bb)

Percussion (1 player)

Tam-tam

Tubular bells

Cymbal

Vibraphone

Performance notes

Score in C

Instruments at sounding pitch

Programme notes

First performance by Duo Rodinia (Linda Kachouee, clarinet and Jamie Wind Widmarsh, percussion), February 2019, Oklahoma City University, USA.
Winning composition of the Great Plains/ Great Britain Composers Exchange 2019.

November 2018 being the 100th anniversary of the ending of the Great War, I had attended a sparsely attended commemoration on my local village green. A few old soldiers were there, probably having served in the second World War, smartly dressed and displaying medals proudly and a few villagers gathered around the village war memorial. After the last post, everybody drifted off in different directions and got on with their lives. This gave me the idea of a piece that would be both wistful and reflective. As I left the memorial myself, I contemplated how much meaning the ceremony still had to most of those there.

The opening of the piece was written later. I wanted to set the atmosphere and I was reminded of hearing two foghorns in Cornwall one evening on a foggy night that were roughly a tritone apart. In the distance, through the mist, I heard two church bells that seemed to be ringing randomly. Mentally, at the time, I completed the last post from the notes of the foghorns but with the tritone interval. This became the beginning of the piece played by the bass clarinet under a very quiet tam-tam and tubular bells and to me, suggested, the anguish that nothing had really changed since November 1918.

November 2018

for bass clarinet (doubling clarinet) and percussion

Largo (♩ = 58)

Distant foghorns... or is it a last post?

Jonathan Mortimer

Bass Clarinet in B \flat

Percussion (1 Player)

use same mallets

Tubular Bells
l.v. sempre

soft mallets

Tam-tam

Cymbal

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

B. Cl.

Tub. B.

Cym.

18

freely

pp *mp* *pp* *mf* *f* *mp* *ppp*

To Vibraphone
Med. hard mallets

To Vib.
Med. hard mallets

A Wistful, reflective

34

B. Cl. *ppp* *pp* *p* *mp*

Vibraphone
I.v. sempre, arp. lento

Tub. B. *pp* *p* *mp* *p*

poco ped. sempre, no motor

42

B. Cl. *p* *mp* *p* *mp* *mf* *p*

Vib. *mp* *p* *mp* *mf* *pp* *ppp*

poco rit.

B

a tempo (♩ = 58)

4

55

B. Cl. *mf* *mp* *mf* *mp*

Vib. *mp* *p* *mf* *p* *pp*

69

B. Cl. *f* *mp* *f*

Vib. *mp* *pp* *mp* *mf*

poco rit. a tempo (♩ = 58) poco accel. poco rit.

82

B. Cl. *mf* *p* *mp* *p* *mp*

Vib. *mp* *ppp* *mp* *p* *mp*

a tempo (♩ = 58) poco rit.



a tempo (♩ = 58)

A frosty day, mist, falling leaves, melancholic

94 To Cl.

B. Cl. *p*

Vib. *mp* *mf* *mp* *mf*

l.v.



106 Clarinet in Bb

B. Cl. *mf* *mp* *f* *mf*

Vib. *f* *mp* *mf* *f*

lyrical, rubato



116

Cl. *f* *mp* *f* *mf* *p*

Vib. *mp* *f* *mf* *p*

rit.

D Slightly faster (♩ = 66)

Contented, reflective

131

Cl. *mf* *f* *mf* *f* *mp* *mf*

Vib. *ppp mp* *mf* *mp* *mf* *p* *mf*



142

Cl. *f* *mf* *mp* *mp* *mf* *mp*

Vib. *f* *mp* *p* *mp* *mf* *mp*



153

Cl. *mf* *ff* *mf* *mf*

Vib. *mf* *f* *mf*

E ♩ = 52

A walk through the leaves, shafts of wintry sun through bare branches

molto rubato e espress.

161

Cl. *mp* *mf* *mp* *mf*

Vib. *mp* *mf* *mp* *mf*



rit.

walks slowly off stage

172

Cl. *f* *mp* *mf* *mp* *p*

Vib. *f* *mp* *mf* *pp* *ppp* *mp* *ppp*



♩ = 80 or thereabouts, *ad lib* this until out of sight.

183

Cl. *pp*

Jonathan Mortimer

Enceladus

for Chamber Orchestra

Score in C

Duration

ca. 6 minutes

Performance notes

Crescendo beginning or diminuendo ending with small circle denotes start or finish niente or as near as possible depending on the capability of the instrument.

On long sustained pitches in woodwind and brass, breathe where necessary but maintain legato.

If any note is above or below the playing ability to pitch accurately at that dynamic for that instrument, the appropriate octave below or above that achieves that may be played.

Glissandi are to be played from the start of the preceding note to the start of the next note.

Programme notes

First performance by the London Contemporary Chamber Orchestra, 3rd July 2021, Church of St. Mary-at-Hill, City of London.
Recorded by the London Contemporary Chamber Orchestra, 10th July 2021, St Faith's Church, Red Post Hill, London.

Enceladus is an orchestration of a sextet that I wrote called *An Imaginary Adventure in Space and Time*.

The chance to orchestrate this for larger resources gave me an opportunity to rethink the piece. After I had orchestrated the piece and incorporated the brass and percussion, it had a subtly different feel. I called the reimagined piece *Enceladus*.

Enceladus is the sixth largest moon of Saturn. It is entirely covered with ice and showers of ice emerge from the cracks in its ice sheets.

The piece reflects on this and is cold and remote, starting and finishing in silence. Enceladus was one of the Giants in the war against the Gods in Greek mythology and the piece also reflects the grandeur of its mythological character.

Instrument list

Flute

Oboe

Clarinet in B flat

Bassoon

Horn in F

Trumpet in B flat

Tenor trombone

Percussion 1: Glockenspiel, Tubular bells

Percussion 2: Tam-tam, Rain stick, Mark tree, Triangle, Medium gong, Bass drum, Snare drum

Strings

Enceladus

for Chamber Orchestra

Jonathan Mortimer

Misterioso ♩ = 92

The score is for a chamber orchestra and is written in 4/4 time with a tempo of *Misterioso* at 92 beats per minute. The instrumentation includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Percussion 1 (Tubular Bells), Percussion 2 (Rain Stick, Gong, To M.tree), Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and brass are mostly silent in this section. Percussion 1 plays Tubular Bells with soft beaters, and Percussion 2 plays Rain Stick, Gong, and To M.tree. The strings play a melodic line with *ppp* dynamics.

9

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mark tree

ppp

p

p

p

gliss.

gliss.

gliss.

gliss.

p

p

p

p

17

Fl. *p* *mp* *gliss.*

Ob. *ppp* *mp*

Cl. *gliss.* *mp* *gliss.* *ppp*

Bsn. *ppp* *mp* *ppp*

Hn. *ppp* *legato*

Tpt.

Tbn. *ppp* *mf* *legato*

Perc. 1 Glockenspiel *mp*

Perc. 2 Mark tree *p* Gong *pp* l.v. soft beater *pp* l.v. soft beater *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *gliss.* *gliss.*

Cb. *mp* *gliss.* *gliss.* *p*

27 rit.

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

Ob. *ppp* *mf* *ppp*

Cl. *ppp* *mf*

Bsn. *ppp* *mf* *p*

Hn. *mp* *mf*

Tpt. *mf* *ppp* *mp* *mf*

Tbn. *mp* *ppp* *mp* *ppp* *mp* *f* *ppp*

Perc. 1

Perc. 2 **Bass Drum** l.v. soft beaters *tr* **To Gong** **Gong** l.v. soft beater *pp*

Vln. I *mp* *ppp*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *ppp* *mp* *ppp* *mp* *ppp*

Cb. *mp* *ppp*

A

♩ = 63

39 -

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Cl.

Bsn.

Hn. *p* *mf* *mp*

Tpt.

Tbn.

Perc. 1

Perc. 2

A

♩ = 63

Vln. I *pp* *gliss.*

Vln. II *pp* *gliss.*

Vla. *pp* *gliss.*

Vc. *pp*

Cb. *pp*

43

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *mp*

Hn. *mf*

Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I *gliss.* *p*

Vln. II *gliss.* *p*

Vla. *gliss.* *p*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 43 to 46. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion parts 1 and 2 are also present. In measures 43 and 44, the Flute and Oboe play a melodic line with a mezzo-piano (*mp*) dynamic. The Horns play a short phrase in measure 43 with a mezzo-forte (*mf*) dynamic. The Violins, Viola, and Cello/Double Bass play sustained notes with glissando (*gliss.*) markings. The Violins and Viola are marked piano (*p*), while the Cello and Double Bass are marked mezzo-piano (*mp*). The Clarinet and Percussion parts are silent throughout the measures.

47 **poco accel.**

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn. *f*

Tpt.

Tbn. *mf* *f*

Perc. 1

Perc. 2

Vln. I *gliss.* *mp*

Vln. II *gliss.* *mp*

Vla. *gliss.*

Vc.

Cb.

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

mp

mf

p

mp

pp

pp

ppp

pp

arco

3

3

Detailed description: This page of a musical score covers measures 66 through 70. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature. The woodwinds (Fl., Ob., Cl.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play melodic lines with various dynamics such as *pp*, *mf*, *p*, *mp*, and *ppp*. The brass instruments (Hn., Tpt., Tbn.) are mostly silent, with some activity in measure 70. Percussion 1 and 2 are also silent. The Vc. part includes a triplet in measure 66 and a section marked 'arco' starting in measure 68. The Cb. part includes triplets in measures 66 and 67.

77

Fl. *p* *pp*

Ob.

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *f* *mp*

Tpt. *p*

Tbn.

Perc. 1 *mf* l.v.

Perc. 2 To B. D. Bass Drum *pp*

Vln. I *pp*

Vln. II *mp*

Vla. *p* *pp*

Vc. *pp* *ppp*

Cb. arco *ppp* *p*

poco rit.

83

Fl. *ppp*

Ob.

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Tpt.

Tbn. *ppp*

Perc. 1

Perc. 2 *p* *pp* *ppp*

Play with fingertips to end

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp*

Vc. *pp* *ppp*

Cb. *ppp*

poco rit.

Jonathan Mortimer

Caprice

Duration

8 minutes in performance

Instrumentation

Flute

Piano

Performance notes

The piece represents both the non musical definition of caprice in terms of changes of mood and the musical one of being fairly free in form and is intended to be played as such.

There is a gliss in the flute part at bar 49 followed by a crossed notehead.

This is an unspecified note and just means take the gliss to as high as possible.

There is a crossed note above range in the flute part at bar 140. Try to play above the playable range for this note.

Programme notes

First performance by the Pixels Ensemble (Fiona Fulton, Flute and Ian Buckle, Piano) 11th February 2020
Angel Field Festival, Great Hall, Liverpool Hope University.

Caprice is a piece that over its short duration displays many different moods. It's fairly free in form and changes character throughout the piece. The flute part is quite virtuosic and was written with the ensemble in mind. Caprices originated in the 16th century and the term was applied to a number of forms. The same happens here. I hope I succeeded, in spite of the variety, to write a piece that has an overall unity. It was designed to be enjoyable to play and hopefully to listen to.

Caprice

Jonathan Mortimer³

for flute and piano

♩ = 54

Flute

espressivo e rubato
mf

Piano

pp

4

poco accel. *a tempo (♩ = 108)*

p *mp* *pp* *mf*

poco accel. *a tempo (♩ = 108)*

ppp *pp*

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

7

poco rit. *poco accel.* *a tempo (♩ = 108)*

f *mf* *f*

poco rit. *poco accel.* *a tempo (♩ = 108)*

pp *f* *ff*

8^{va}-7

4

poco accel..

rit. . .

8^{va}

11

a tempo (♩ = 108)

14

poco rit..

16

8^{va}

a tempo (♩ = 108)

poco rit..

18 (8)

a tempo (♩ = 108)

poco rit..

mp

20

poco accel..

p

poco accel..

mf mp f mf fff

A

poco rit..

a tempo

25

ff mf

A

poco rit..

a tempo

mf

3 3 6 6

6
28

poco rit..

poco rit..

31

rit. accel. rit.

rit. accel. rit.

ppp *mf* *ppp*

B
a tempo (♩ = 108)

38

p *mp* *p* *f*

B
a tempo (♩ = 108)

pp *mf* *f*

C

43

ff

C

44

f

46

ff *p* *mp*

47

pp

poco accel.

a tempo (♩ = 108)

49

ff *fff*

8va

a tempo (♩ = 108)

50

ff *ff* *mf* *p*

8
55

D

Mysterioso

D

Mysterioso

64

Ped.

72

78 Musical score for measures 78-83. The upper staff features a melodic line with a long slur and a triplet of eighth notes at the end. The lower staff has a bass line with triplets. Dynamics include *p* and a triplet marking.

84 Musical score for measures 84-89. The upper staff continues the melodic line with dynamics *mf* and *p*. The lower staff features a complex bass line with multiple triplets and an *8va* marking.

92 Musical score for measures 92-97. The upper staff shows dynamics *f* and *p*. The lower staff continues with triplets in the bass line.

10
96

8va 3

100

f

106

ppp

8va 3

mf *p*

E

110

poco rit.

E

poco rit.

poco ped.

a tempo (♩ = 108)

115

ff

a tempo (♩ = 108)

120

fff

f

12
127

Musical score for measures 127-131. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The grand staff contains a piano accompaniment with frequent triplet patterns in both hands. The first measure of the grand staff is marked with a forte dynamic (*ff*). The top staff contains rests for the first four measures, followed by a single note in the fifth measure.

132

Musical score for measures 132-135. The system consists of three staves. The grand staff continues with piano accompaniment, including triplet patterns. The first measure of the grand staff is marked with a mezzo-forte dynamic (*mf*). The top staff contains rests for the first three measures, followed by a triplet of notes in the fourth measure, and then a triplet of notes in the fifth measure. A forte dynamic (*ff*) is indicated in the right-hand part of the grand staff in the fifth measure.

136

Musical score for measures 136-140. The system consists of three staves. The grand staff continues with piano accompaniment, including triplet patterns. The top staff contains a triplet of notes in the first measure, followed by a triplet of notes in the second measure, and then a triplet of notes in the third measure. The grand staff continues with piano accompaniment, including triplet patterns in both hands.

141 *8va*

ff

ff

Ped.

147

p *pp* *mf*

Ped.

151

f *cresc.*

mf *cresc.*

14
154

fff

f

fff

F

rit.

158

F

rit.

p

a little slower (♩ = 88)

163

p

p *mp* *pp*

p *mp*

Red.

a little slower (♩ = 88)

168

p *mf*

3

f

174

p *f* *p*

pp

3

Red.

178

p *rit.* *al niente*

rit. *8va* *al niente*

3

Jonathan Mortimer

Three Pieces for Orchestra

Three Pieces for Orchestra

I. Adagio triste

Duration

ca. 13 minutes

II. Allegretto agitato et furore

Duration

ca. 7 minutes

III. Moderato con brio

Duration

ca. 8 minutes

Programme notes

The Three Pieces for Orchestra were written during the Covid lockdowns when there was no possibility of composing for any particular event or competition. They were composed purely for my own satisfaction as it is highly unlikely, given the resources required that they will ever be performed. To supplement my studies, I had attended a final year degree course on analysis and I was keen to experiment with some of the material that I had come across during that course, particularly serialism. The first two movements are based on 12 tone series and the third based on using a magic square (a square that all rows, columns and diagonals add to the same number).

The first movement, *Adagio triste*, has a melancholy feel. It is probably a reflection of the times we were living in then. The melody is like a medieval *talea*, The series is repeated with each iteration beginning as the last note of the previous series but the melody is of a different length, so each iteration of the melody begins at a different point of the series. There are three iterations of the talea, the first with divisi strings, the second played by the horns and the third by the clarinets. A second, highly dissonant series tries to break the melancholy with strident brass but when reiterated by the strings sounds emptier and leads back to the first talea. The movement ends in uncertainty.

The second movement, *Allegretto agitato et furore*, starts with a strident octachord played by the whole orchestra that subsides to a background dissonant hum. Agitated wavelets emerge turning into a wave from the lowest to the highest instruments and back again. The waves are broken by four crashing chords. To me, it feels like waves crashing into rocky cliffs. More waves and more crashing chords lead to a quieter, calmer section that leads into a celesta and woodwind section that could, with imagination, represent the spray glittering in reflected sunlight before the waves return and the movement ends with three violent chords played by the full orchestra.

The third movement, *Moderato con brio*, is more optimistic. It starts with a bright fanfare played by a solo piccolo trumpet. The long notes are punctuated by interjections from the rest of the brass. The fanfare was developed from one line of a 12 x 12 magic square with the intervals from another line. A fast ostinato follows leading to a close canon that is a retrograde inversion of the fanfare theme. Surprisingly during the canon a strong tonal statement breaks through from the horns. A stately almost Elgarian brass is a feature over this whole part of the movement before a new fast canonic figure breaks out above the strings from the woodwind that eventually completely takes over. The Elgarian theme returns more forcefully before the movement subsides into a tranquil conclusion.

Instrumentation

Woodwinds

2 Flutes (1 doubling piccolo)

2 Oboes

1 Cor Anglais

2 Clarinets in B-flat

2 Bassoons

1 Contrabassoon

Brass

4 Horns in F

1 Trumpet in D

3 Trumpets in B-flat (1 doubling piccolo trumpet)

3 Trombones

1 Tuba

Percussion

1 Timpani

3 Percussionists

(Untuned: bass drum, side drum, snare drum, tenor drum, tambourine, tam-tam.

Tuned: tubular bells, glockenspiel, vibraphone)

Keyboards

1 Celesta player

Strings

16 First Violins

14 Second Violins

12 Violas

10 Cellos

8 Double Basses

The score is written in C

Piccolo, celesta sound one octave, glockenspiel two octaves higher than notated.

Contrabasses and contrabassoon sound one octave lower than notated.

Three Pieces for Orchestra

I: Adagio triste

Jonathan Mortimer

Adagio triste ♩ = 60

The score is divided into two main sections. The first section, from the beginning to the end of the Percussion 3 staff, is marked 'Adagio triste' with a tempo of ♩ = 60. It features a series of rests for most instruments, with a melodic line in Percussion 2 (Vibraphone) starting at measure 10. The second section begins at the Violin staff, marked 'Adagio triste' with a tempo of ♩ = 60 and 'solo violin'. It features a melodic line for the solo violin, with dynamics ranging from *pp* to *mp*. The rest of the orchestra (Violin I div. a 2, Violin II div. a 2, Viola, Violoncello, and Double Bass) has rests in this section. The score includes various musical notations such as slurs, accents, and dynamic markings.

10 Perc. 2 *pp* *molto legato*

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

Vln. II *mp* *pp* *f* *p* *ppp* *pp*

Vla. *mp-pp* *mp* *pp* *f* *p* *ppp* *pp*

Vc. *mp* *pp* *mp* *pp* *f* *p* *ppp*

19 Vln. I *f* *p* *f* *ppp*

Vln. II *pp* *mf* *pp* *mf* *ppp*

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

Vc. *ppp* *f* *mp*

Db. *p*

molto legato

28 Ob. *f* *poco* *mp* *f*

Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Vln. I *mp* *f* *ppp* *pp* *mp* *pp*

Vln. II *mp* *f* *ppp* *pp* *p*

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

Vc. *f* *ppp* *f* *ppp* *pp* *p* *pp*

Db. *f* *mp* *f* *ppp*

38

Fl. *ppp*

Ob. *ff* *mf* *f* *ff* *mf*

Cl. *mp* *p* *mf* *pp* *ppp* *mp*

Bsn. *mp* *p* *mf* *pp* *ppp* *mp* *p*

Cbsn. *mp* *p* *mf* *pp* *ppp* *mf* *p*

Hn. *mp* *pp* *mp* *pp* *ppp* *mp* *p*

Vln. I *mp* *p* *mf* *pp* *ppp*

Vln. II *mp* *p* *mf* *pp* *ppp* *mp* *p*

Vla. *mp* *p* *mf* *pp* *ppp* *mp*

Vc. *mp* *p* *mf* *pp* *ppp* *mp* *p*

Db. *mp* *p* *mf* *pp* *ppp* *mf* *p*

B

48

Fl. *f* *pp* *f* *p* *f* *pp* *tutti*

C. A. *ppp*

Cbsn.

Hn. *Solo* *ppp*

Vln. Solo *pp* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *ppp* *mf* *pp*

Vc. *ppp*

Db.

C

63

Picc. *mp* *f* *p* *mp* *pp* *mp* *p* *mf* *p*

Fl. *mp* *f* *p* *mp* *pp* *mp* *p* *mf* *p*

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

Bsn. *p*

Hn. *mf* *pp* *mf* *pp*

Tbn. *ppp* *mp*

Vln. I *p* *mf* *ppp*

Vln. II *ppp* *ppp*

Vla. *pp* *mf* *p* *ppp*

Vc. *mf* *pp* *mf* *p*

D

78

Picc. *mf* *To T-t.*

Fl. *mf*

Cl. *mf*

Bsn. *mp* *pp*

Hn. *mf* *f* *p*

Tbn. *mf* *f* *p*

Vln. I *mp* *mf* *pp*

Vln. II *mp* *mf* *pp*

Vla. *mp* *ppp* *mp*

Vc. *mf* *pp*

Db. *p* *mp*

93

Cl. *f* *mf* *f* *mf* *mp* *mf*

Bsn. *p*

Cbsn. *p*

Hn. *mp* *pp* *pp* *mp*

Tbn. *pp* *pp* *mp*

Vln. I *p* *mp* *pp* *mp* *p*

Vln. II *p* *mp* *pp* *mp* *p*

Vla. *p* *mp* *pp* *mp* *p*

Vc. *p* *mp* *pp* *mp* *p*

mp *mf* *pp* *p*

108

Fl. *pp*

Cl. *pp*

Bsn. *mp* *f*

Cbsn. *mp* *f*

Hn. *f* *ppp*

D Tpt. *f* *ff* *ppp*

Tpt. *f* *ff* *ppp*

Tpt. *f* *ff* *ppp*

Tbn. *f* *ff* *ppp*

Tba. *f* *ff* *ppp*

Perc. I *f* *ff* *ppp*

Vln. I *mf* *p* *ppp*

Vln. II *mf* *p* *ppp*

Vla. *mp* *p* *ppp*

Vc. *mp* *p* *ppp*

mp *ppp*

Tam-tam l.v. To B.D. Bass drum To S.D.

F

121

Fl. *ff* *pp*

Hn. *mp* *pp*

D Tpt.

Tpt.

Tpt.

Tbn.

Tba.

Timp. *f* *ppp* *gliss.* *l.v.*

Perc. 2 *p* *l.v. sempre*

Perc. 3 *p*

F

Vln. I *f*

Vln. II *f*

Vla. *ppp* *f*

Vc. *pp* *f*

Db. *f*

125

Hn.

Timp.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

131

Hn.

Tbn.

Perc. 2

Perc. 3

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

142

Fl.

C. A.

Cl.

Bsn.

Hn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

p

ppp *mf*

mf *pp*

f *p* *ppp*

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

pp *f* *pp* *ppp*

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

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

H

153

Fl. *mp* *pp* *mp* *p* *mf*

Ob. *pp* *mp* *p* *mf*

C. A. *pp* *p* *mp* *pp* *mp*

Cl. *f* *mf* *f* *mf* *mp* *mf*

Bsn. *mp* *mf* *pp*

Cbsn. *mp* *mf* *pp*

Hn. *p*

Tpt. *pp* *mp* *p* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf* *pp*

Vln. I *mp* *pp* *mp* *p* *mp* *ppp*

Vln. II *mp* *pp* *mp* *p* *mp* *ppp*

Vla. *pp* *p* *mp* *pp* *mp*

Vc. *mp* *mf* *pp*

Db. *mp* *mf* *pp*

Detailed description: This page of a musical score, numbered 153, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex melodic lines with many slurs and dynamic markings such as *mp*, *pp*, *f*, *mf*, *p*, and *ppp*. The woodwinds and strings play sustained notes with intricate phrasing, while the brass instruments provide harmonic support with more rhythmic patterns.

A

♩ = 160

a tempo ♩ = 200

14

Picc. *ff*

Fl.

Ob.

Cl. *f*

Bsn. *f*

Cbsn. *pp* *mf* *f*

Hn. *f* *pp* *ff* *pp*

Tpt. *f* *pp* *ff* *pp*

Tpt. *f* *pp* *ff* *pp*

Tbn. *f* *pp* *ff* *pp*

Tba. *f* *pp* *ff* *pp*

Perc. 1. *mf* [to Tub. B.]

Perc. 2. *mf* l.v.

Perc. 3. *mf*

A

♩ = 160

a tempo ♩ = 200

Vln. I *p*

Vln. II *p* gliss.

Vla. *p* gliss.

Vc. *p* gliss.

Db. *p* *pp*

27

Picc. *mf* *f*

Tpt. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff*

Tba. *pp* *ff*

Perc.3 *mf* *ff*

Vln. I *p* *f*

Vln. II *p* *mp*

Vla. *pp* *p*

Vc. *pp* *p*

Db. *p*

B

Picc. 35

Fl.

Ob.

C. A.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Perc.1

Perc.1

Perc.3

Tubular Bells

Tam-tam

To S.D.

To S.D.

B

Vln. I

Vln. II

Vla.

Vc.

Db.

48

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *f* *p*

Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Cbsn. *mf* *f*

This block contains the musical score for measures 48 through 58 for the woodwind section. It includes staves for Piccolo, Flute, Oboe, Clarinet in A, Clarinet in C, Bassoon, and Contrabassoon. The music features long, sustained notes with dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The Piccolo, Flute, Oboe, and Clarinet in C parts are mostly sustained notes, while the Clarinet in A, Bassoon, and Contrabassoon parts have more rhythmic activity.

Hn. *pp* *f* *p*

Tpt. *ff* *p*

Tpt. *pp* *f* *p*

Tbn. *pp* *f* *p*

Tba. *pp* *f* *p*

Vln. I *f* *ff* *f* *f < ff* *f*

Vln. II *f* *ff* *f* *f < ff* *f*

Vla. *f* *ff*

Vc. *ff*

Db. *f*

This block contains the musical score for measures 48 through 58 for the string and brass sections. It includes staves for Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play sustained notes with dynamic markings like *pp* (pianissimo), *f* (forte), and *p* (piano). The brass section (Tpt., Tbn., Tba.) has more rhythmic activity, with dynamic markings such as *ff* (fortissimo) and *p* (piano).

59

Cbsn.

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *f*

Vc. *ff*

Db. *f* *ff*

This block contains the musical score for measures 59 through 68 for the string and double bass sections. It includes staves for Contrabassoon (Cbsn.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music continues with sustained notes and dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The Double Bass part has a more rhythmic pattern compared to the other strings.

70

Tpt. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Db. *mf*

82

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

D Tpt. *f* *ff* *f* *ff*

Tpt. *ff* *f* *ff* *ff*

Tpt. *f* *ff* *f* *ff*

Tbn. *p* *f* *ff* *f* *ff*

Perc. 2 *ff* *p*

Perc. 3 *mf* *ff* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

D

♩ = 160

94

Picc. *pp* *pp* *ppp*

Fl. *pp* *pp* *ppp*

Ob. *pp* *pp* *ppp*

C. A. *pp* *pp* *ppp*

Cl. *pp* *pp* *ppp*

Bsn. *pp* *pp* *ppp*

Cbsn. *pp* *pp* *ppp*

Hn. *pp* *pp* *ppp*

Picc. Tpt. *pp* *pp* *ppp* (Trumpet in D)

Tpt. *pp* *pp* *ppp*

Tpt. *pp* *pp* *ppp*

Tbn. *pp* *pp* *ppp*

Tba. *pp* *pp* *ppp*

Perc. 2 *mf* *f*

Perc. 3 *mp* *mf*

Cel. *mp* *mf* *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

a tempo ♩ = 100

104

Picc. *ff* *pp*

Fl. *ff* *pp*

Ob. *ff* *pp*

C. A. *ff* *pp*

Cl. *ff* *pp*

Bsn. *ff* *pp*

Cbsn. *ff* *pp*

Hn. *p* *ppp* *ff* *pp* *mf*

Picc. Tpt. *p* *ppp* *ff* *pp* *mf*

Tpt. *p* *ppp* *ff* *pp* *mf*

Tbn. *p* *ppp* *ff* *pp* *mf*

Tba. *p* *ppp*

Timp. *ff* *ff* l.v.

Perc.1 *f* *p* Use soft beater l.v.

Perc.2 *p*

Perc.3 *p*

Cel. *p*

Vln. I *p* a tempo ♩ = 100

Vln. II *p* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Db. *f*

120

This page of a musical score, numbered 120, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Piccolo Trumpet (Picc. Tpt.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.) and Percussion 1 (Perc. 1). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 6/8 time and features dynamic markings such as *f*, *fff*, *pp*, and *mp*. Performance instructions include "Use soft beater" for the timpani and "Trumpet in D" for the piccolo trumpet. The Piccolo part includes a melodic line with a *mp* dynamic marking. The strings play a rhythmic accompaniment, with the cello and double bass parts showing a *p* dynamic marking.

134

Picc. *fff* *pp* *pp* *fff*

Fl. *fff* *pp* *mf* *ff*

Ob. *fff* *pp* *pp* *fff*

C. A. *mf* *f*

Cl. *mf* *f*

Bsn. *fff* *pp* *pp* *fff*

Cbsn. *fff* *pp* *pp* *fff*

Hn. *fff* *pp* *pp* *fff*

D Tpt. *mf* *To Picc. Tpt.* *Piccorno Trumpet in B \flat* *mf*

Tpt. *fff* *pp* *pp* *fff*

Tpt. *fff* *pp* *pp* *fff*

Tbn. *mf* *f* *ff* *f*

Tba. *fff* *pp* *pp* *fff*

Timp. *fff* *pp* *ppp* *fff*

Perc. I *Use soft beater l.v.* *fff* *Use soft beater l.v.* *fff* *ppp*

Perc. I *Use soft beater l.v.* *fff* *Use soft beater l.v.* *fff*

Vln. I *fff* *pp* *pp* *fff* *pp*

Vln. II *fff* *pp* *pp* *fff* *pp*

Vla. *fff* *pp* *pp* *fff* *pp*

Vc. *pp*

Db. *fff* *pp*

142

Picc. *ff*

Fl.

Ob. *mf* *ff*

Picc. Tpt. *f* *ff* *f*

Tpt. *mf* *f* *ff*

Tbn. *f*

Timp. *f* *fff*

Perc. 1 *f* [To I.-I.]

Perc. 2 *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

150 rit. $\text{♩} = 56$

Picc.

Ob.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

Timp.

Perc 1

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

159 $\text{♩} = 33$

The musical score for measures 159-162 is arranged in a system of staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Piccolo (Picc. Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), and Percussion 3 (Perc. 3). The Cello (Cel.) part is also present. The score features dynamic markings of *ppp* and *mf*. The tempo is marked $\text{♩} = 33$. The woodwinds and strings play sustained notes with some melodic movement, while the percussion provides rhythmic support. The strings are marked *ppp* throughout the section.

Musical score for orchestra, measures 167-176. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horns, Piccolo Trumpet, Trumpet, Trombone, Tuba, Percussion 1-3, Cymbal, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked as ♩ = 54. Dynamics include *mf*, *pp*, and *ppp*. The score features complex rhythmic patterns and melodic lines across various instruments.

167

Picc.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

Tpt.

Tbn.

Tba.

Perc 1

Perc 2

Perc.3

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

pp

ppp

♩ = 54

179

Picc. Fl. Ob. Cl. Bsn. Hn. Picc. Tpt. Tpt. Tpt. Tbn. Tba. Perc 1 Vln. I Vln. II Vla. Vc. Db.

pp *mf* *f* *pp* *mf* *esspreso* *pp* *esspreso* *pp* *mp* *mf* *p* *mf* *p* *p* *p*

This page of a musical score, numbered 179, contains 6 measures of music. The score is divided into three systems. The first system includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Horns, Piccolo Trumpet, Trumpet, Trombone, and Tuba. The third system includes Percussion 1, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features various dynamics such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano), along with performance instructions like *esspreso* and triplets. The woodwinds and strings play melodic and harmonic lines, while the brass instruments provide harmonic support and rhythmic patterns.

186

Instrumentation and Dynamics:

- Picc.**: *p* to *f*
- Fl.**: *p* to *f*
- Ob.**: *f*
- Cl.**: *f*
- Bsn.**: *f*
- Hn.**: *pp* to *f*
- Picc. Tpt.**: *f*
- Tpt.**: *f*
- Tpt.**: *mf*
- Tbn.**: *f*
- Tba.**: *mf*
- Perc I**: (Silent)
- Vln. I**: (Sustained)
- Vln. II**: (Sustained)
- Vla.**: (Sustained)
- Vc.**: (Sustained)
- Db.**: (Sustained)

Performance Notes: The score features extensive phrasing with slurs and ties across measures. Trills and triplets are indicated in the Piccolo, Horn, Piccolo Trumpet, and Tuba parts. The woodwinds and brass sections play sustained notes with dynamic markings.

Three Pieces for Orchestra

III: Moderato con Brio

Jonathan Mortimer

Moderato con brio $\text{♩} = 80$

Piccolo

Flute 1.2

Oboe 1.2

Cor Anglais 1.2

Clarinet in B \flat 1.2

Bassoon 1.2

Contrabassoon

Horn in F 1-4

Piccolo Trumpet in B \flat

Trumpet in D

Trumpet in B \flat 3

Trumpet in B \flat 4

Trombone 1

Trombone 2.3

Tuba in F

Timpani

Percussion 1
Bass Drum
Tubular Bells

Percussion 2
Glockenspiel

Percussion 3
Vibraphone

Violin I

Violin II

Viola

Violoncello

Double Bass

12

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Cbsn. *mf* *ff*

Hn. *f*

Picc. Tpt. *f*

D Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f* *gliss.*

Tbn. *f* *gliss.*

Tba. *f*

Timp.

Perc. I *ff* [To I.-I.]

Cel. *mf*

Vln. I *p* *mf* *f* *gliss.* *mf* *ff*

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

Vla. *p* *mf* *f* *mf* *ff*

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

Db. *p* *f* *ff*

rit. $\text{♩} = 70$

23

D Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

28

Ob.

D Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

[B]

37

Fl. *mf* *f* *ff*

Ob. *f* *p*

Hn. *mf* *f*

Tbn. *mf* *f*

Vln. I *f*

Vln. II

Vla. *f* *mf* *f*

Vc. *mf* *mf* *f* *mf* *f*

Db. *mf*

f

C

53

Fl. *f* *ff*

Ob. *f* *ff*

C. A. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *p*

D Tpt. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Timp. *ff*

Perc. I *f* [Tam-tam] [To S.D.]

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Musical score for measures 61-73. The score includes parts for Piccolo, Flute, Oboe, Clarinet in A, Clarinet in C, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Dynamics include *mf*, *mp*, *p*, and *f*. A section marked 'D' begins at measure 61. The Flute part has a *mf* dynamic at measure 61, *mp* at measure 62, and *mf* at measure 63. The Oboe part has a *mp* dynamic at measure 63. The Clarinet in C part has a *mf* dynamic at measure 63. The Violin I and II parts have a *p* dynamic at measure 61 and *mp* at measure 63. The Viola part has a *p* dynamic at measure 61 and *mf* at measure 63. The Violoncello part has a *p* dynamic at measure 61 and *mp* at measure 63. The Double Bass part has a *mp* dynamic at measure 63.



Musical score for measures 74-86. The score includes parts for Flute, Oboe, Clarinet in A, Clarinet in C, Bassoon, Horn I, Horn II, Trumpet, Trombone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Dynamics include *mf*, *f*, and *pp*. The Flute part has a *mf* dynamic at measure 74. The Bassoon part has a *mf* dynamic at measure 74. The Horn I and II parts have a *f* dynamic at measure 74. The Trumpet part has a *pp* dynamic at measure 74 and *f* at measure 75. The Trombone part has a *f* dynamic at measure 86. The Violin I and II parts have a *mf* dynamic at measure 74. The Viola part has a *mf* dynamic at measure 74. The Violoncello part has a *mf* dynamic at measure 74 and *f* at measure 75. The Double Bass part has a *f* dynamic at measure 74.

Musical score for measures 88-97. The score includes parts for Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Horns and Trumpets parts begin with a dynamic marking of *f*. The Trombone part begins with a dynamic marking of *ff*. The Violin I and II parts begin with a dynamic marking of *f*. The Viola, Violoncello, and Double Bass parts begin with a dynamic marking of *mp*. A section marker 'E' is located above the Violin I part at measure 95.

Musical score for measures 98-107. The score includes parts for Piccolo Trumpet (Picc. Tpt.), Trumpets (Tpt.), Trombones (Tbn.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piccolo Trumpet, Trumpets, and Trombone parts begin with a dynamic marking of *ff*. The Violin I and II parts begin with a dynamic marking of *f*. The Viola, Violoncello, and Double Bass parts begin with a dynamic marking of *f*.

F

103

Picc.

Fl.

Ob.

C. A.

Picc. Tpt.

D Tpt.

Tpt.

Tpt.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf *ff*

f *mf* *ff*

f *ff* *p*

ff *p*

F

109

Picc. Musical staff for Piccolo, starting with a measure of rest followed by a melodic line.

Fl. Musical staff for Flute, starting with a measure of rest followed by a melodic line.

Ob. Musical staff for Oboe, starting with a measure of rest followed by a melodic line. Dynamics: *f*.

C. A. Musical staff for Clarinet in A, starting with a melodic line. Dynamics: *mp*.

Cl. Musical staff for Clarinet in Bb, starting with a measure of rest followed by a melodic line. Dynamics: *mp*.

Bsn. Musical staff for Bassoon, starting with a measure of rest followed by a melodic line. Dynamics: *p*.

Cbsn. Musical staff for Contrabassoon, starting with a measure of rest followed by a melodic line. Dynamics: *p*.

Timp. Musical staff for Timpani, starting with a measure of rest followed by a rhythmic pattern. Dynamics: *mp*.

Perc. 1 Musical staff for Percussion 1, starting with a measure of rest followed by a rhythmic pattern. Dynamics: *p*. Includes marking *lv.*.

Perc. 2 Musical staff for Percussion 2, starting with a measure of rest followed by a rhythmic pattern. Dynamics: *p*. Includes marking *lv.*.

Perc. 3 Musical staff for Percussion 3, starting with a measure of rest followed by a rhythmic pattern. Dynamics: *p*.

Cel. Musical staff for Cymbal, starting with a measure of rest followed by a rhythmic pattern. Dynamics: *ff*.

116

Picc. *f*

Fl. *f*

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

D Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Timp.

Perc. 1 *ff* Snare Drum *ff* [to T.1.]

Perc. 1

Perc. 2 *mf* *ff*

Perc. 3 *mf* *ff*

Cel. *mf* *ff*

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Db.

G

122 $\text{♩} = 60$

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Picc. Tpt. *ff*

D Tpt. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Timp.

S. D. [tam-tam] *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

$\text{♩} = 60$

[H]

136

Hn.

Picc. Tpt.

D Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 136 through 140. The score is for a full orchestra. The top section includes four Horns (Hn.), Piccolo Trumpet (Picc. Tpt.), Trumpets (Tpt.), and two Trombones (Tbn.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 5/4 time. Measures 136-139 feature sustained notes in the Horns and Piccolo Trumpets, with a dynamic marking of *f* (forte) starting in measure 137. The strings play a rhythmic pattern of eighth and sixteenth notes. Measure 140 shows a change in the Horns' notes and the Piccolo Trumpet's melodic line.

151

C. A. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Picc. Tpt.

D Tpt.

Tpt. *p*

Tpt. *p*

Tbn.

Tbn.

Vln. I

Vln. II

Vla. *f* *pp*

Vc. *f* *pp*

Db. *pp*

165

Picc. *pp* *p*

Fl. *pp* *p*

Ob. *p*

C. A. *p*

Cl. *p*

Bsn. *p*

Cbsn. *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *ppp*

Db. *ppp*



175

Picc. *pp*

Fl.

Ob.

C. A.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Full Score

Jonathan Mortimer

Tristesse

for bass clarinet (doubling clarinet), alto saxophone, violin and violoncello

April 2021

Duration

ca. 6 1/2 minutes

Instrumentation

Bass clarinet in Bb (doubling clarinet in Bb)

Alto saxophone in Eb

Violin

Violocello

Performance notes

The piece has a melancholic, somewhat regretful feel. It should be played freely and expressively throughout. Woodwind may use vibrato where effective.

Pizzicati are to be left to ring.

Crescendo followed by diminuendo with no dynamic between implies a subtle increase from the previous dynamic followed by the diminuendo.

Crescendo with a small circle at the front means start from silence. If this is not possible for the particular instrument, start as quiet as possible for that note. Likewise diminuendo with a small circle at the end means fade to silence or as near as possible for that note.

Programme notes

Recorded by IMMIX, 1st June 2021, Parr Street Studios, Liverpool.

Available on all major streaming platforms. Hope Music. Vol. 1.

Reissued 2024. Wild Hope Records.

During the Covid lockdowns, I wrote a three movement orchestral piece. This used resources that a student composer was never likely to have at their disposal and was highly unlikely to ever be performed. After lockdown was lifted there was an opportunity to write a 5 or 6 minute composition for a quartet for IMMIX, a group comprising clarinet, alto saxophone, violin and cello. Having listened to a computer rendition of the first movement of my orchestral piece, I decided to combine three themes from that into a quartet as I felt it would work well at a smaller scale. I titled the piece *Tristesse* as it has a sad and melancholic feel (as does the beautiful song by Chopin of the same name).

Tristesse

for Bass Clarinet doubling Clarinet, Alto Saxophone, Violin and Violoncello

Freely and expressively ♩ = 80

Jonathan Mortimer

Use vibrato ad lib. where effective

Musical score for Bass Clarinet in B \flat , Alto Saxophone, Violin, and Violoncello. The score is in 2/4 time and consists of four measures. The first two measures are in 2/4 time, and the last two are in 5/4 time. The Bass Clarinet and Alto Saxophone parts are marked *mp* in the first measure, *ppp* in the second, and *pp* in the third. The Violin and Violoncello parts are marked *p* in the third measure. The Violin part includes the instruction "Pizz. l.v. sempre" and a triplet of eighth notes. The Violoncello part also includes "Pizz. l.v. sempre" and a triplet of eighth notes. The instruction "Use vibrato ad lib. where effective" is written above the Bass Clarinet and Alto Saxophone staves.

Musical score for Bass Clarinet, Alto Saxophone, Violin, and Violoncello. The score is in 2/4 time and consists of four measures. The first two measures are in 2/4 time, and the last two are in 5/4 time. The Bass Clarinet part is marked *mf* in the first measure, *ppp* in the second, and *pp* in the third. The Alto Saxophone part is marked *mf* in the first measure, *ppp* in the second, and *pp* in the third. The Violin and Violoncello parts are marked *mf* in the second measure. The instruction "Use vibrato ad lib. where effective" is written above the Bass Clarinet and Alto Saxophone staves.

9

B. Cl. *mp* *pp*

Alto Sax. *pp* <

Vln. arco *mp*

Vc.

13

B. Cl. *mp* *ppp*

Alto Sax. *mp* *ppp*

Vln. *p*

Vc. *p* *arco*

l.v. sempre

A

15

B. Cl. *mp* *p*

Alto Sax. *pp* *mp* *p*

Vln. *mp*

Vc. *mp* *pp* *mp* *p*

18

B. Cl. *f* *p*

Alto Sax. *f* *p*

Vln. *f* *mf*

Vc. *f* *p*

B

poco rit.

a tempo ♩ = 80

21

B. Cl.

Alto Sax.

Vln.

Vc.

pp

pp

f

p

ppp

pp

ppp

C

poco accel.

♩ = 70

24

B. Cl.

Alto Sax.

Vln.

Vc.

pp

mf

pp

pp

27

B. Cl. *pp* *p* *pp* *mp*

Alto Sax. *pp* *p* *pp* *mp*

Vln. *poco* *mp* *f*

Vc. *p* *mp* *p*

31

B. Cl. *p* *mf* *pp*

Alto Sax. *p* *mf* *pp*

Vln. *mp* *mf*

Vc. *mf* *pp*

35

B. Cl.

Alto Sax.

Vln.

Vc.

mf

mf

f

mp

mf

D

poco rit. ♩ = 64

39

B. Cl.

Alto Sax.

Vln.

Vc.

pp

ff *f* *p* *p*

p *pp* *ppp*

44

B. Cl. *mp* *pp*

Alto Sax. *pp* *mf*
molto espress.

Vln.

Vc. *mp* *pp* *mp* *pp*

47

B. Cl. *f* *p*

Alto Sax. *f* *p*

Vln. *f* *p*

Vc. *f*

50 To Cl. Clarinet in B \flat rit. . . .

B. Cl. *ppp* *ppp* *molto espress. e rubato*

Alto Sax. *mf*

Vln. *mf* *pp*

Vc. *pp*

54 **a tempo** ♩ = 64

Cl. *mp* *mf*

Alto Sax. *pp*

Vln. *p*

Vc. *p*

59

Cl.

Alto Sax.

Vln.

Vc.

mp *mf* *mp*

pp *p*

mp *pp*

mp

Detailed description: This block contains the musical notation for measures 59 through 63. It features four staves: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Violin (Vln.), and Viola (Vc.). The Clarinet part has a melodic line with dynamics *mp*, *mf*, and *mp*. The Alto Saxophone part has a sustained line with dynamics *pp* and *p*. The Violin part has a melodic line with dynamics *mp* and *pp*. The Viola part has a sustained line with dynamic *mp*. The key signature has one flat, and the time signature is 4/4.

64

Cl.

Alto Sax.

Vln.

Vc.

p *mf*

mp

mp *p*

mf *pp*

Detailed description: This block contains the musical notation for measures 64 through 68. It features four staves: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Violin (Vln.), and Viola (Vc.). The Clarinet part has a melodic line with dynamics *p* and *mf*. The Alto Saxophone part has a sustained line with dynamic *mp*. The Violin part has a melodic line with dynamics *mp* and *p*. The Viola part has a sustained line with dynamics *mf* and *pp*. The key signature has one flat, and the time signature is 4/4.

69

Cl.

Alto Sax.

Vln.

Vc.

pp *mp p* *poco* *p*

mp *mf*

p

74

Cl.

Alto Sax.

Vln.

Vc.

p

p

ppp

79 rit.

Cl. *mp* *pp* *mf*

Alto Sax. *pp* *mp* *pp*

Vln. *p*

Vc. *p*

83

Cl. *pp* *pp* *ppp*

Alto Sax. *ppp*

Vln. *pp* *ppp*

Vc. *pp* *ppp*

Jonathan Mortimer

Circe's Warning

March 2022

Circe's Warning

Duration

ca. 20 minutes

Synopsis

Odysseus, King of Ithaca, has been returning from the Trojan wars beset by misfortunes that have long delayed his journey. He arrived at Aeaea, the Isle of Circe, an immortal goddess of great beauty who has for the last year prevented Odysseus from returning home by bewitching him into being her lover. Under pressure from his men, he has reluctantly resumed his quest for home. He visited Hades to seek his course. Whilst there, he met a comrade, Elpenor, who had died on Aeaea who asked him to return to Circe's Isle to bury him. Circe warns him that to resume his course he must pass the Isle of the Sirens, who are winged monster goddesses who are part human and part bird, who lure men with their voices to their deaths and feast on their bones.

Odysseus has returned from Hades and the journey past the Siren's Isle is followed through his eyes.

Programme Notes

Odysseus, the protagonist of Homer's *The Odyssey*, is usually thought of as a hero renowned for his cunning and resourcefulness, yet his character is marred by significant flaws. His hubris often leads him into perilous situations, such as when he taunts the Cyclops Polyphemus, revealing his identity and bringing Poseidon's wrath upon him and his crew. Odysseus's excessive pride and need for glory repeatedly endanger his men and delay his return to Ithaca. Additionally, his infidelity to his wife, Penelope, with Circe and Calypso highlights his moral weaknesses and susceptibility to temptation. Despite his many admirable qualities, Odysseus's flaws render him a complex and relatable figure, whose journey is as much about overcoming his inner demons as it is about overcoming external challenges. In my telling of the story of the Sirens, I think of them as the voices of his guilt and the struggle with his inner demons as he struggles against a desire to wreck himself against their island and be at peace.

I have used Henry Alford's 1861 translation as his poetic interpretation of Homer's poem fits well with the atmosphere of the piece.

Characters

2 Sirens: Mythical creatures with beautiful voices that lure sailors to their deaths (Soprano) - the Sirens sing a wordless Ah throughout

Circe - Immortal goddess of Aeaea (Soprano)

Odysseus - King of Ithaca (Tenor)

Crew - Wordless but are used to implement action

Instrument list

1 Flute (doubling piccolo)

1 Cor Anglais

1 Horn in F Harp

1 Celesta

3 Sopranos

1 Tenor

1 Violin I

1 Violin II

1 Viola

1 Violoncello

1 Contrabass

Full score in C

Text

Odysseus (Lyric: Paraphrased from Henry Alford's text by Jonathan Mortimer)

Oh, sad Ghosts of Hades, torment me no more
I came but to seek my course. Such sadness, So cold
Oh mother, you died of grief, believed me slain.
Oh, Achilles. Rather a slave than rule below.

I saw our comrade Elpenor, lost soul,
Who bade us to go back to Circe's Isle
To bury him.
There, our rituals done, she led me aside.
Then Circe, Nymph divine, addressed me.

Circe (Lyric: Henry Alford's translation from Homer book XII)

Attend thou what I shall tell and heav'n itself remind thee,
the Sirens first thy course shall reach,
who all men bewitch with charms,
whoever unwitting comes and hears their singing,
No more his wife and infant children shall throng, and greet him joyous:
But the false sirens with sweet song
Bewitch him in meadow sitting,
with men's bones surround them mould'ring in heaps and putrid skins decaying,
But row thou past, thy comrades ears anointing with kneaded honey wax,
lest any hear them
And if thy mind to listen, let them both hand and foot
i' the vessel bind thee so upright,
and to the mast the ropes be fastened

Odysseus (Lyric: Henry Alford's translation from Homer book XII)

Thus, I, each thing revealing, told my comrades,
And the tight ship swiftly went, as we left the enchanted isle.
And the sea became like glass, The wind became still,
As we approached the sirens' isle.
And through the silence I heard their strange voices.
With their ears filled with wax
They bound me tight,
So I could hear their wondrous sound.

Odysseus (Lyric: Jonathan Mortimer)

Unbind me, I have to come closer.
Unbind me, Come row us closer to land.

Circe (Lyric: Thomas Alford's translation from Homer book XII)

Attend thou what I shall tell and heav'n itself remind thee,

Odysseus (Lyric: Jonathan Mortimer)

We are passing, Row me back now.
Row me back now.

Circe (Henry Alford's translation from Homer book XII)

Attend thou what I shall tell and heav'n itself remind thee,

Odysseus (Lyric: Jonathan Mortimer)

Oh, that I could have stayed,
such beauty, their voices, such peace.

Alford, H. (1861) *The Odyssey of Homer*. Longman, Green, Longman and Roberts: London. Available at

https://books.google.ca/books?id=ki4lSC6BC38C&dq=alford+odyssey&printsec=frontcover&source=bl&ots=sjIkTyLti5&sig=tU6tjG2oke4TADIErHWHKcHq3yM&hl=en&sa=X&oi=book_result&ct=result#v=onepage&q=alford%20odyssey&f=false

(Accessed 1st June 2024).

Circe's Warning

Odysseus returns from Hades. Circe warns of the Sirens

Lyrics: Henry Alford (1861) and Jonathan Mortimer

Jonathan Mortimer

Misterioso ♩ = 76

espressivo

The score is written for a full orchestra and vocal soloists. The tempo is **Misterioso** at a quarter note equal to 76 beats per minute. The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

Flute: Enters in the fourth measure with a melodic line marked *espressivo*, starting at **ppp** and moving to **mp** by the sixth measure. It features a triplet of eighth notes in the sixth measure.

Cor Anglais: Remains silent throughout the passage.

Horn in F: Remains silent throughout the passage.

Harp: Enters in the second measure with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked **pp**.

Soprano Solo: Two staves are provided, but no vocal line is present.

Tenor Solo: One staff is provided, but no vocal line is present.

Celesta: Enters in the fourth measure with a triplet of eighth notes in both hands, marked **pp**.

String Section (Violin, Viola, Violoncello, Contrabass): All parts are marked **molto legato** and **ppp**. The Violin and Violoncello parts include a **gliss.** (glissando) marking at the end of the passage. The Viola and Contrabass parts also include a **gliss.** marking.

9

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

gliss.

gliss.

gliss.

gliss.

19

Fl.

C. A.

Hn. *espressivo*
p *mp* 3

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln. *gliss.*

Vln. *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

Odysseus enters and turns to the audience 7

26

Fl.

C. A.

Hn. *mf* *mp* *pp*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln. *rit.*

Vln. *rit.*

Vla. *gliss.*

Vc.

Cb.

A

38

Fl.

C. A.

Hn. *ppp*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Oh, sad Ghosts of Ha - des, tor - ment me no more

Cel.

A

Vln. *ppp*

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

46

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

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

Hn. *ppp* *p* *ppp* *ppp* *p* *ppp*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo
— I came but to seek my_ course. Such sad - ness,

Cel.

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

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

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

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

Cb. *ppp* *p* *ppp* *ppp* *p* *ppp*

56 ♩ = 60

Fl. *p* *pp* *p*

C. A. *p* *pp* *p*

Hn. *p* *pp* *p*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo *mf*
So cold Oh mo-ther,

Cel.

Vln. *pp* *p*

Vln. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

63

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

p

f

pp

pp

pp

you_ died of_ grief, be - lieved me_ slain.

73

Fl. *pp*

C. A. *pp*

Hn. *pp*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo *p*
Oh, Ach - ill - es. Ra - ther a slave _____ than rule be - low.

Cel.

Vln. *pp*

Vln. *pp*

Vla.

Vc.

Cb.

84

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

f

3

I saw our com-rade El - - pe - nor, lost soul, _____

109 rit.

Fl. *mf*

C. A. *mf*

Hn. *mf*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln. *mf* rit.

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Circe enters from the opposite wing of the stage

121 $\text{♩} = 60$

Fl. *mp*

C. A. *mp*

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln. $\text{♩} = 60$

Vln.

Vla. *mp*

Vc. *mp* *mf*

Cb. *mp*

There, — our ri-tuals done, she led me a-side. Then Cir-ce, Nymph di-vine, ad-dres-sed me.

132 rit.

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

pp



misterioso ♩ = 60

136

Fl. *p* *p* *mf*

C. A.

Hn.

Hp. *pp* *pp*

S. Solo

S. Solo

S. Solo *mf* *f* *mf*
at - tend thou _____ what I shall tell _____ and

T. Solo

Cel.



misterioso ♩ = 60

Vln. *p*

Vln. *ppp* *p*

Vla. *ppp* *p*

Vc. *p* *mp*

Cb.

146

Fl. *f*

C. A. *p* *mf*

Hn. *mf*

Hp.

S. Solo

S. Solo

S. Solo *f* *p* *mp*
charms, who-ev - er un - wit - ting_ comes and hears their

T. Solo

Cel.

Vln.

Vln.

Vla. *f* *p*

Vc. *p* *mf* *p*

Cb.

153

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

p
Parlando
(whispering)

mp

f

But the false si-rens with sweet song be - witch

Sirens off-stage voices

158

Fl. *pp*

C. A.

Hn.

Hp. *f*

S. Solo *pp* *p*

S. Solo *pp*

S. Solo *mp*
him in mea - dow sit - ing

T. Solo

Cel.

Vln. *p* *f*

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *mp* *f*

Cb. *p* *mp* *f*

162 rit.

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo
 with men's bones sur - round them moul - d'ring in heaps and pu-trid skins de - cay - ing,

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

rit.

173

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo
nead - - ed ho - ney wax, lest an - y hear them

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.
mp *mf* *p*

Cb.
mp *mf* *p*

176

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

And if thy mind to lis - ten, let them both hand and foot i' the ves-sel bind thee so

mf *p p* *f* *p*

mf *p p* *f* *p*

181

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo
up - right, _____ and to the mast the ropes be fast - ened

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

D Both leave the stage and the ship leaves the shore onto the open sea.
The crew bring on a wooden mast and rope.

185 a tempo ♩ = 60

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

D
a tempo ♩ = 60

Vln.

Vln.

Vla.

Vc.

Cb.

191

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

p *f* *p*

mp *f* *p* *mf* *p*

mf

196

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

f *p*

f *ppp*

mp *mf* *f* *mp* *mf* *p*

mf

202

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

mf

Thus, I, _____ each

mf

p

f

mp

ppp

mf

207 Piccolo

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo
thing re - veal - ing, told my com - rades,

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

mf *f* *mf*

p *f* *p*

211

Picc. *f* rit.

C. A.

Hn. + *mf*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo *mp*
And the tight ship swift-ly went, — as we left the en-chan-ted isle. And the

Cel.

Vln. *mp* rit.

Vln. *mp*

Vla.

Vc. *f* *mp* *mf* *mp*

Cb.

217 $\text{♩} = 50$

Picc. *p*

C. A.

Hn. *p* *pp*

Hp.

S. Solo

S. Solo

S. Solo

T. Solo *p*
sea be-came like glass, The wind be-came still,

Cel.

Vln. $\text{♩} = 50$

Vln. *mp*

Vla.

Vc.

Cb. *ppp*

229

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

pp

ppp

pp

And through the si - lence I heard their strange voi - ces. With their ears filled with wax

235

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo *pp*

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla. (2)

Vc.

Cb.

They bound me tight, So I could hear _____ their won-drous sound...

E

Sirens sing offstage

240 ♩ = 72

Fl. *pp* *p*

C. A.

Hn.

Hp.

S. Solo *pp* *f* *mf*

S. Solo *pp* *f*

S. Solo

T. Solo

Cel. *pp* l.v. 3 3 3 3

Vln. *pp* 3 3

Vln.

Vla.

Vc.

Cb.

246

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

f

mf

f

mf

mf

f

pp

mf

Un - bind - me, I have to come clo - ser.

252

Fl.

C. A.

Hn.

pp

mf

Hp.

S. Solo

f

S. Solo

S. Solo

T. Solo

Cel.

Vln.

p

Vln.

Vla.

Vc.

Cb.

256

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

p *f* *p* *mp* *f*

f *p* *f* *p* *mp* *f*

f

At - tend

Un - bind me, Come row us clo - ser to land.

261

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

thou what I shall tell and heav'n it-self re - mind thee,

268

Fl. *f*

C. A.

Hn.

Hp.

S. Solo *mp*

S. Solo

S. Solo *mf*

T. Solo

at - tend

We are pass - ing, Row me back now.

Cel.

Vln. *f*

Vln.

Vla. *f*

Vc. *f*

Cb. *f*

282

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

mf

gliss.

that I could have stayed, such beau - ty, their

288

Fl.

C. A.

Hn.

Hp.

S. Solo

S. Solo

S. Solo

T. Solo

Cel.

Vln.

Vln.

Vla.

Vc.

Cb.

rit.

mf *mp* *pp* *ppp*

mf *mp* *pp* *ppp*

mf *mp* *pp* *ppp*

voi - - - ces, such peace.