

Re-Embodied

*a narrative in seven episodes
for instrumental ensemble of 11 players*

SIMON DAVIES

**UNIVERSITY OF
BIRMINGHAM**

University of Birmingham Research Archive

e-theses repository

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

INSTRUMENTATION

Flute, doubling Piccolo and Alto Flute

Clarinet in Bflat, doubling Bass Clarinet

Bassoon

Trumpet in C

Trombone

Percussion (1 player)

Castenets, Shaker, Large suspended Cymbal, Bass Drum, Whip, Tambourine

2 Concert Toms (Low and high pitch), Tam-Tam, Snare Drum

Crotales (2 octave chromatic set, with bow and metal mallets), Marimba, Vibraphone.

Harp

Violin

Viola

Violincello

Double Bass

PERFORMANCE NOTES

Re-Embodied is an illness narrative in seven episodes for instrumental ensemble, played continuously. To be ill is to be *dys*-embodied - to be made well again, re-embodied - in some situations, literally.

Episode 1: a young child and mother are at play

Episode 2: the child becomes suddenly unwell – her mother is distressed, taking her from doctor to hospital- no one seems quite sure what is wrong, but the kidneys have failed, leading to coma.

Episode 3: the illness is life-threatening but the crisis passes and the child recovers.

The mothers relief is intense – expressed as a hymn of thanksgiving.

Episode 4: the child grows into young adulthood. She thrives and engages in life, but then her health gradually declines. The kidney damage in childhood has caused a gradual decline in function – and she becomes increasingly *dys*-embodied as her vitality drains away

Episode 5: the mother expresses her sorrow at her child's plight.

She wants to help – give her part of her body if needed

Episode 6: preparations are entrained. The mother gives her daughter the life restoring gift.

Episode 7: the daughter is re-embodied – her health restored. On the surface normal life resumes, but is it normal?

Score in C

Re-Embodied

SIMON DAVIES

Episode 1 **$\text{♩} = 116$ Impetuous and playful**

Piccolo

Clarinet in B♭

Bassoon

Trumpet

Tenor Trombone

Castanets

Percussion

Harp

Violin

Viola

Violoncello

Double Bass

Episode 1
 $\text{♩} = 116$ Impetuous and playful

Solo *f* *ff*

mp *f*

mp *f*

mp *f*

mp *mf* *ff*

p.d.l.t. *ord.* *gliss.* *f* *mf* *gliss.* *f*

Strum Pizz. *p*

Strum Pizz. *p*

Strum Pizz. *p*

Pizz. *mf*

4

Picc. *f*

Cl. *f* *sf*

Bsn. *f*

Tr. *sfp*

Tbn. *sfp* *mf* 3

Perc. *f* 3 *ff*

Hp. F# B# *gliss.* *p.d.l.t.* *f* *ord.* *gliss.* A**h**

Vln. *f*

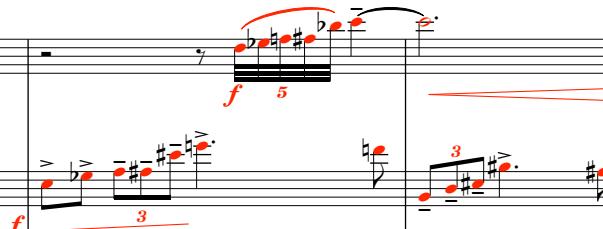
Vla. *f*

Vc. *f*

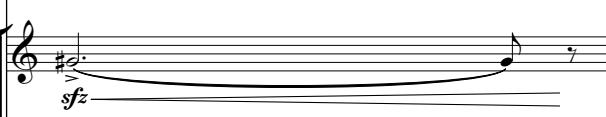
Db. *f*

6

Picc. 

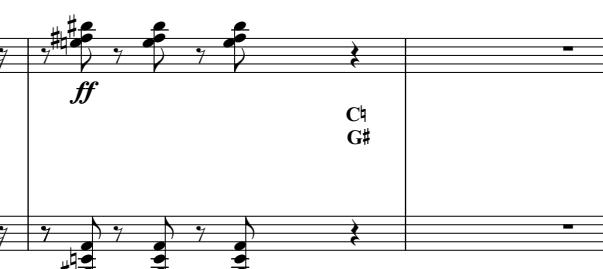
Cl. 

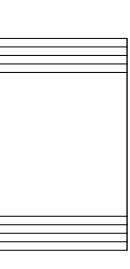
Bsn. 

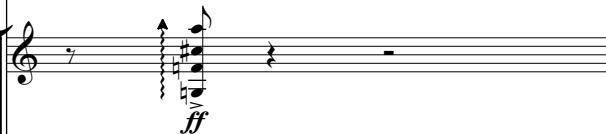
Tr. 

Tbn. 

Perc. 

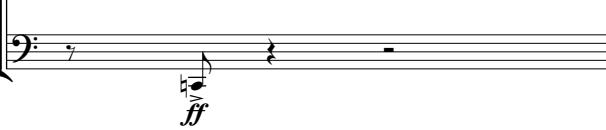
Cl. 

Hp. 

Vln. 

Vla. 

Vc. 

Db. 

p.d.l.t. (with damping)

C⁴
G[#]

9

Picc. -

Cl. *3* *3* *3* *mp* *mf*

Bsn. *f*

Tr.

Tbn.

Perc. Shaker *mf*

Hp. *B* *ord.* *gloss.* *l.v.*

Vln. *mf* *pizz.* *mp*

Vla. *mf* *pizz.* *mp*

Vc. *mf* *pizz.* *mp*

Db.

13

Picc.

Cl.

Bsn.

Tr.

Tbn.

Crotales (metal mallets, no damping)

Perc.

Hp.

Vln.

Vla.

Vc.

Db.

legato

mp

arco

p

arco

p

legato arco

p

mp

p

17

Picc. *mp*

Cl.

Bsn. *mp*

Tr. *sfp*

Tbn. *sfp* *f* *sfp*

Perc. *ff* *Whip*

Hp. *mp*

Vln. *Solo* *mp*

Vla.

Vcl. *pizz.* *mp*

D. *#*

22

Picc. *mp* *mf*

Cl. *mp* *mf* *mp*

Bsn. *mp*

Tr.

Tbn.

To Crot.

Perc. *mf*

Hp. *3*

Vln. *3* *3*

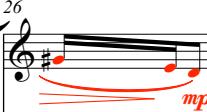
Vla.

Vc. *mf*

Db.

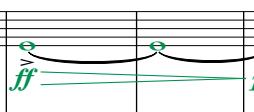
Detailed description: This is a page from a musical score. It features ten staves, each with a different instrument name above it. The instruments are Picc., Cl., Bsn., Tr., Tbn., Perc., Hp., Vln., Vla., Vc., and Db. The score is divided into measures by vertical bar lines. In measure 22, the Picc. and Cl. staves have slurs over groups of notes with dynamics 'mp' and 'mf'. The Bsn. staff has a single note with 'mp' dynamic. The Tr. and Tbn. staves are blank. The Perc. staff has a single note with 'mf' dynamic. The Hp. staff has a bass clef and a dynamic '3' under a bracket. The Vln. staff has slurs with dynamics '3' and '3'. The Vla. staff is blank. The Vc. staff has a bass clef and a dynamic 'mf'. The Db. staff is blank.

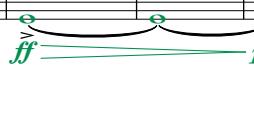
26

Picc. 

Cl. 

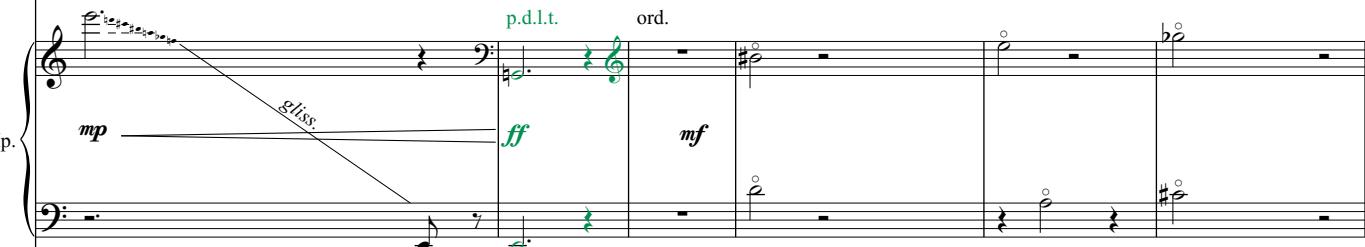

Bsn. 


Tr. 


Tbn. 


Crotales (with bow, single long bows, no damping)

Perc. 

Hp. 

p.d.l.t. ord.

gliss.

32

Picc.

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

Bsn.

Tr.

Tbn. *mp* *mf*

Perc.

Hp.

Vln.

Vla. *port.* *mf*

Vc. *3*

Db.

38

Picc. *mp*

Cl.

Bsn. *p*

Tr.

Tbn.

Tambourine

Perc.

Hp.

Vln.

Vla. *mf*

Vc. *mf*

Db.

Episode 2

Same tempo, increasingly chaotic

45

Picc. *mp* *mf* *f* *mf* *3*

Cl. *mf* *3*

Bsn. *p* *f* *mf* *3*

Tr. *p* *mf*

Tbn. *p* *mf*

Perc. *p* *f*

Hp. *p* *Bb*

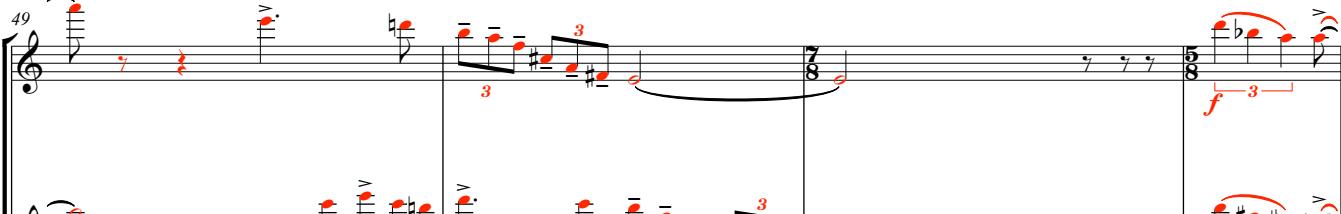
Vln.

Vla.

Vc.

Db.

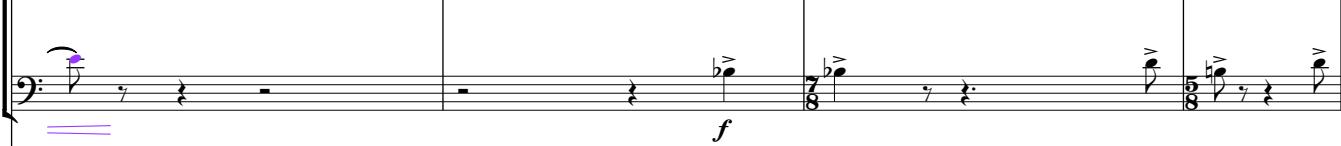
49

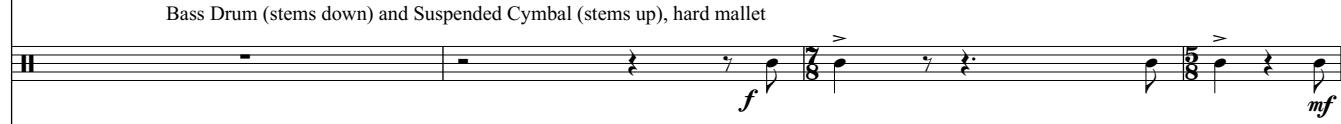
Picc. 

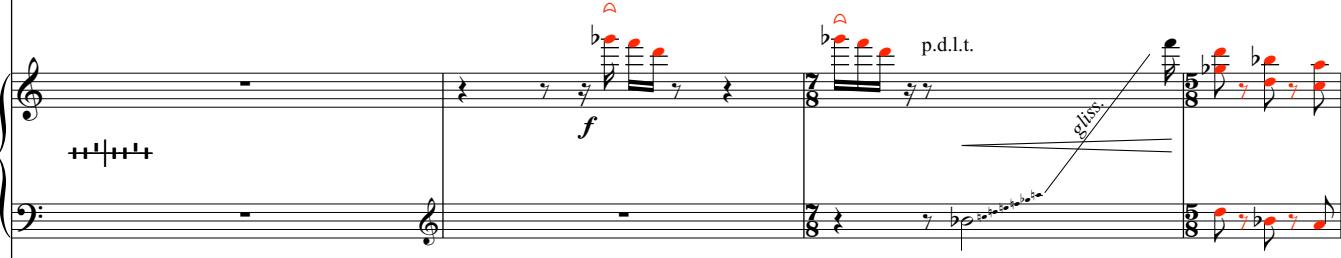
Cl. 

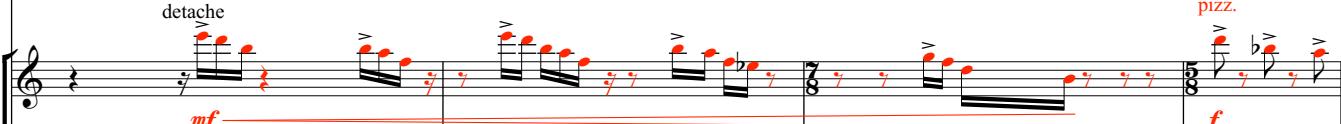
Bsn. 

Tr. 

Tbn. 

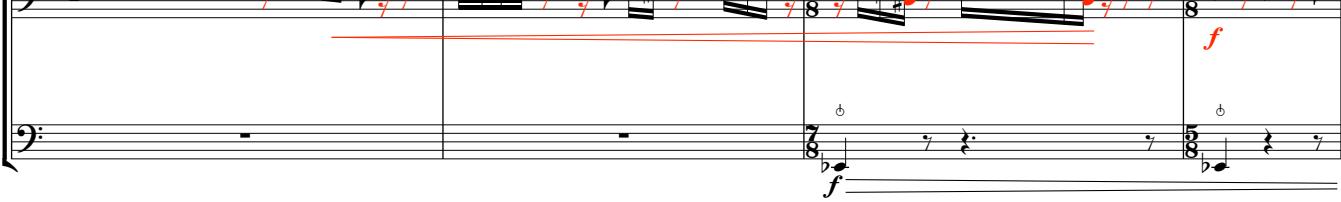
Perc. Bass Drum (stems down) and Suspended Cymbal (stems up), hard mallet 

Hp. 

Vln. 

Vla. 

Vc. 

Db. 

53

Picc. *p*

Cl. *p*

Bsn. *p*

Tr. *mf* *f*

Tbn. *mf* *f*

Perc.

Hp. Eb G \sharp B \sharp

Vln. arco (detache) *f*

Vla. arco (detache) *f*

Vc. arco *f*

D \flat .

57

Picc.

Cl.

Bsn.

Tr. *ff*

Tbn. *ff*

Perc. *ff*

Hp. *p.d.l.t.* *gliss.* *p.d.l.t.* *gliss.*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* arco

60

Picc. *fff*

Cl. *fff*

Bsn. *fff* *f*

Tr. *fff* *ff*

Tbn. *fff* *ff* Cymbal (suspended, hit with same mallet)

Perc. *fff* *B.D.* *ff*

Hp. *l.v.* *ff*

Vln. *fff* col legno con richechet

Vla. *fff* col legno con richechet

Vc. *fff* col legno con richechet

Db. *f*

65

Picc. Cl. Bsn.

Tr. Tbn. Perc.

Hp.

Vln. Vla. Vc.

Db.

ord.
mf

f *mf*

fff *fff* *f*

f

f *mf*

69

Picc. Cl. Bsn.

Tr. Tbn.

Perc.

Hp.

Vln. Vla. Vc. Db.

rit.

con sord.

Episode 3

 $\text{♩} = 62$ Very still

Alto Flute

74

Picc. To A. Fl.

Cl. To B. Cl.

Bsn. Bass Clarinet in B♭

ppp *mp*

Tr. *pp*

Tbn.

Perc. *mp* *p* *pp*

To Crot.

Hp. *p*

I.v.

Vln. *p* *p* I

Vla. con sord. II *pp* I

Vc. con sord. I

Db. *p* *mp*

$8^{\text{va}-}$

$\text{♩} = 62$ Very still

90

A. Fl. *To Fl.*

B. Cl. *pp*

Bsn. *p*

mod. vib.

Tr. *p* *mp*

Tbn. *pp* *p* *mp*

Perc.

Hp. *mp* *mf* *mp*

Vln. *p* *> ppp*

Vla. *p* *> ppp*

Vc. *p* *> ppp*

Db. *p* *> ppp*

Returning to life
molto accel.

98 Flute flz. ord. 3 flz. ord.
mp 3 *mf*

B. Cl. pp *p*

Bsn. pp *p*

Tr. pp *mp*

Tbn. pp *p*

Perc. To Mar. Marimba 3 3 *mp*

Hp. *mp*³ 3 *mf* *mf*

Vln. senza sord. *mf*

Vla. ord. *mf*

Vc.

D. Db.

J = 100

Fl. 102 *f*

B. Cl. *mf*

Bsn. *mf*

Tr. senza vib. *mf*

Tbn. *mf*

Fl. *f*

Hp.

Vln.

Vla.

Vc. pizz. *f*

Db. pizz. *f*

104

Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Hp.

Vln.

Vla.

Vc.

D. B.

♩ = 84 With breadth

Fl. 106

B. Cl.

Bsn.

Tr.

Tbn.

To Tam Tam., stop at
* if more time needed

Large Tam Tam

Hp.

Vln.

Vla.

Vc.

Db.

rit.

109 flz. ord. $\text{♩} = 60$
legato with B Cl, Vln, Vla

Fl. B. Cl. Bsn. molto legato (with Vln, Vla)

Tr. Tbn. senza vib.

l.v. To Mar.

rit. $\text{♩} = 60$

Vln. Vla. Vc. Db. mf
legato (with bass clarinet)

Detailed description: This page from a musical score contains six systems of music. System 1 (measures 109-110) features Flute, Bassoon, Trombone, and Bass Clarinet. The Flute has a 'flz.' instruction. Measures 111-112 show Flute, Bassoon, Trombone, and Bass Clarinet again, with dynamic changes and 'ord.' (order) markings. System 2 (measures 113-114) features Trombone and Bassoon, with 'senza vib.' (without vibrato) indicated. System 3 (measures 115-116) features Trombone and Bassoon, with dynamic changes and 'gliss.' (glissando) markings. System 4 (measures 117-118) features Trombone and Bassoon, with dynamic changes and 'port.' (portamento) markings. System 5 (measures 119-120) features Horn, Violin, Viola, Cello, and Double Bass. The Violin has a 'l.v.' (legato) instruction. Measures 121-122 show Violin, Viola, Cello, and Double Bass, with dynamic changes and 'rit.' (ritardando) markings. The Double Bass has a 'rit.' instruction. Measure 123 shows Violin, Viola, Cello, and Double Bass again, with dynamic changes and 'mf' (mezzo-forte) and 'legato (with bass clarinet)' markings.

115

Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Hp. Eb p sforz. rit.

Vln.

Vla.

Vc. Solo mf mp

Db.

Episode 4

$\text{♩} = 130$ With a light vivacity that gradually dies away

Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Muted with a jazzy feel

Tr.

Tbn.

Marimba

Hp.

Vln.

Vla.

Vc.

D. b.

132

Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Mar.

Hpf.

Vln.

Vla.

Vc.

Db.

mp

mf

p — *f*

mf

f

port.

mf

f

Muted with a jazzy feet

mp

mf

f

pp

p — *f*

p — *f*

p — *f*

p — *f*

140

Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

D. b.

p — *f* — *p* —

mp *mf* *p* — *f* — *mf* *p* —

p — *f* — *p* —

+ → rip → long fall off

mf — *mf* —

mf —

mp

F \natural
C \natural , D \natural

pp — *p* — *f* — *p* — *p* —

pp — *p* — *f* — *p* — *p* —

p — *f* — *p* — *p* —

p — *f* — *p* — *p* —

148

Fl. *f* *mf*

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

Bsn. *f* *mp*

Tr. *rip* long fall off

Tbn. *mf* 2 2 2 2

Mar. *mf* *mf* *mf*

Hp. *mp*

Vln. *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* pizz. 2 *mf* 2

D. B. *f* *f* pizz. 2 2 2 2 2 2

G[#]A_b
C_b

Musical score page 156. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Trombone (Tbn.), Marimba (Mar.), Horn (Hpt.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score features various dynamic markings such as *p*, *pp*, *mf*, *mp*, and *sul pont.*. Red ink markings are present on the Flute, Bassoon, and Marimba staves. The score concludes with a section labeled "To A. Fl.".

166

Alto Flute

Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

D. B.

vib.

mp 3

mf 2 2 2 *fp*

mp

ord.

pp

pp

mp

ord.

pp

174

A. Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

Db.

183

A. Fl.

B. Cl.

Bsn.

Tr.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

D. B.

Purple markings indicate dynamics and performance instructions:

- A. Fl.:** Dynamics *p* and *mp* are marked with horizontal lines under specific notes.
- B. Cl.:** Dynamics *pp* are marked with horizontal lines under notes in measures 1 and 2.
- Bsn.:** Dynamics *p*, *mp*, and *mf* are marked with horizontal lines under notes in measures 1 and 2.
- Tr.:** Dynamics *mp* and *mf* are marked with horizontal lines under notes in measures 1 and 2.
- Mar.:** Dynamics *mp* are marked with horizontal lines under notes in measure 1.
- Hp.:** Measure 1 has a key signature of D major (two sharps). Measures 2-3 have a key signature of B-flat major (one sharp).
- Vln.:** Dynamics *pp* are marked with horizontal lines under notes in measure 1.
- Vla.:** Dynamics *pp* are marked with horizontal lines under notes in measure 1.
- Vc.:** Measure 1 has a key signature of E major (three sharps). Measures 2-3 have a key signature of B-flat major (one sharp).
- D. B.:** Dynamics *pp* are marked with horizontal lines under notes in measure 1.

193

A. Fl. *p*

B. Cl. *pp*

Bsn.

Tr. *p*

Tbn. *p*

Mar. *To CT*
pp

Hp.

Vln. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Episode 5
J = 48 Sorrowful

206

A. Fl.

B. Cl.

Bsn.

Tr. *pp*

Tbn. Solo *dolce e poco vib.*

Concert toms

Mar.

Hp.

ord., l.v.

J = 48 Sorrowful

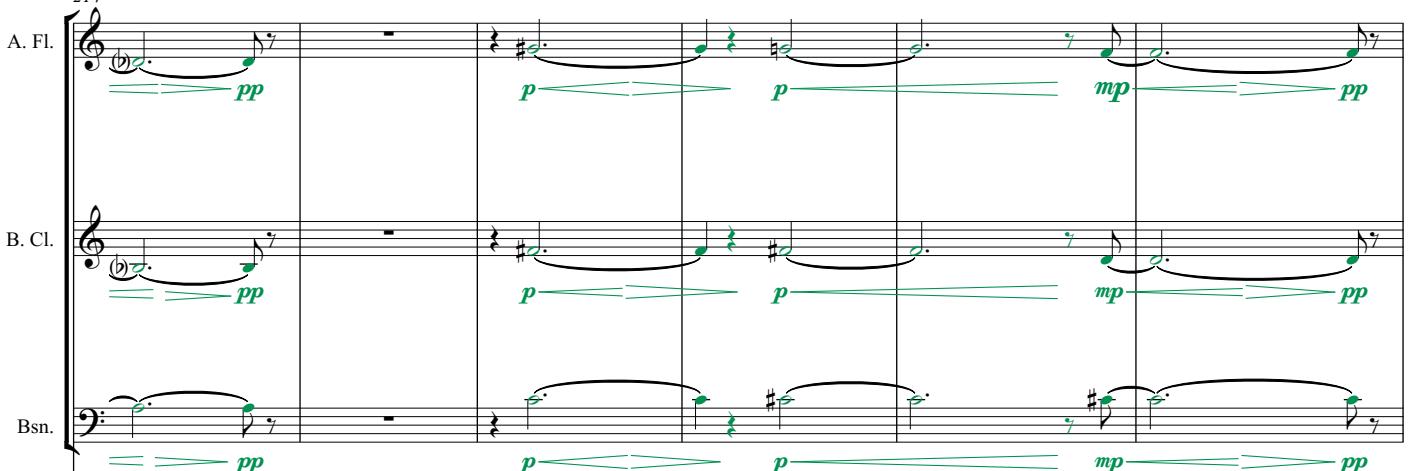
Vln.

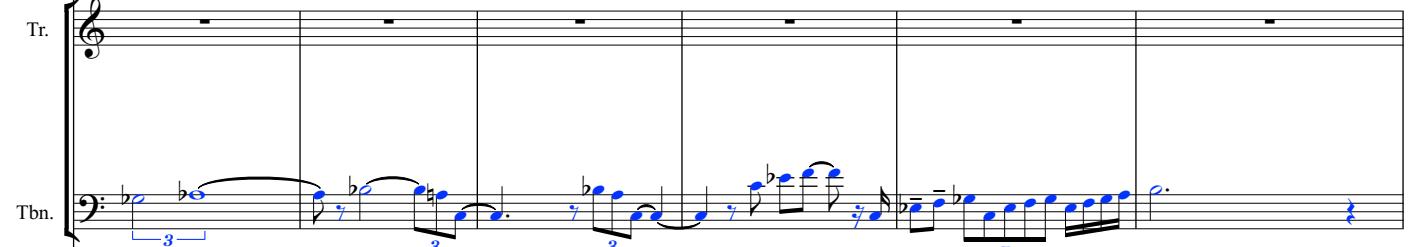
Vla.

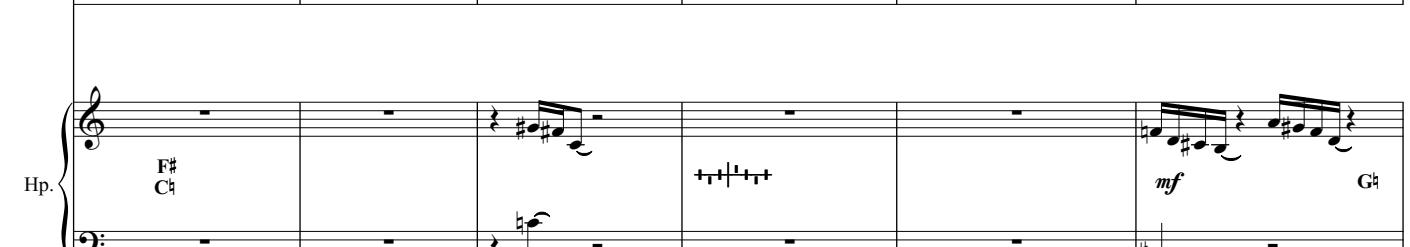
Vc.

Db.

214

A. Fl. 

B. Cl. 

Bsn. 

Tr. 

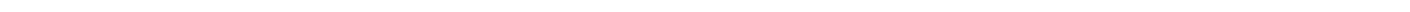
Tbn. 

CT 

Hp. 

Vln. Solo (in duet with trombone) 

Vla. 

Vc. 

D. B.

220

A. Fl.

B. Cl.

Bsn.

Tr.

Tbn.

CT

Hp.

Vln.

Vla.

Vc.

D. B.

p *fp*

p *fp*

p *fp*

mp *mf* *fp* *p*

mp *mf* *mf*

5 *5* *5* *5*

3 *p* *3* *mp*

fp

fp

fp

Episode 6

Rhythmic, as if coming closer

225

Solo

To Picc.

Piccolo

B. Cl.

Clarinet in B♭

Bsn.

Tr.

Tbn.

High Tom

Low Tom

mf

f

mf

mf

Hp.

Vln.

Vla.

Vc.

Db.

$\downarrow = 110$ Increasingly forceful

233

Picc. *f*

Cl.

Bsn. *mp*

Tr. *f* *ff*

Tbn. *f* *ff* *mp* *f*

CT *ff* *sempre*

$\downarrow = 110$ Increasingly forceful

Hp. *ord.* *F#* *mf*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

Episode 7

 $\downarrow = 110$ Effervescent

239

Picc. *poco rall.* *fff* solo *mf*

Cl. *f* *fff*

Bsn. *f* *fff*

Tr. *f* *ff* *fff*

Tbn. *f* *ff* *fff*

CT *3* *3* Vibraphone *fff* l.v. *#* *mf*

Hp. *f* *fff* *p*

Vln. *f* *fff* *mp*

Vla. *f* *fff* *mp*

Vc. *f* *fff*

Db. *f* *fff*

247

Picc. *mf*

Cl.

Bsn. *mp* *mf*

Tr.

Tbn. *mp* *f*

Vib.

Hp. *gliss.* *mp* *gliss.* *gliss.*
F \natural C \natural C $\#$ C \natural B \flat

Vln. *sf*

Vla. *sf*

Vc.

D \flat .

This musical score page contains ten staves of music for various instruments. The instrumentation includes Piccolo (Picc.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tr.), Bass Trombone (Tbn.), Vibraphone (Vib.), Bassoon (Horn) with specific notes F \natural , C \natural , C $\#$, C \natural , and B \flat , Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music is in common time. Measure 247 begins with a dynamic of *mf* for the Piccolo. The Clarinet has a short rest. The Bassoon plays a melodic line with dynamics *mp* and *mf*. The Trombone and Bass Trombone both play sustained notes. The Vibraphone and Bassoon (Horn) provide harmonic support with sustained notes and glissandos. The Violin and Viola play sixteenth-note patterns with a dynamic of *sf*. The Cello and Double Bass remain silent throughout the measure.

249

Picc. *f* 3 *mp*

Cl. *f* *f* *f*

Bsn. *mp*³

Tr. *mf*

Tbn. *mf* *f* *mf*

Vib. *secco* *f* 3 3 3

Hp. C# F# *mf*

Vln. *sf* *pizz.* *mf*

Vla. *sf* *pizz.* *mf*

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

252

Picc. *mf*

Cl. *f*

Bsn. *mf*

Tr. *f*

Tbn. *mf* *f*

Vib.

Hp. A# G# *f* G# D# *gliss.*

Vln.

Vla.

Vc.

Db.

This musical score page contains ten staves of music. The instruments are Picc., Cl., Bsn., Tr., Tbn., Vib., Hp., Vln., Vla., Vc., and Db. The score is divided into measures by vertical bar lines. Red markings are present in several staves: measure 1 has '3' above a Picc. staff and '3' below a Cl. staff; measure 2 has '3' above a Cl. staff and '3' below a Bsn. staff; measure 3 has '3' above a Tr. staff; measure 4 has '3' below a Tbn. staff; measure 5 has '3' above a Hp. staff; measure 6 has '3' above a Vln. staff; measure 7 has '3' above a Vla. staff; measure 8 has '3' above a Vc. staff; and measure 9 has '3' above a Db. staff. Dynamics such as *mf*, *f*, *ff*, and *gliss.* are also indicated in various staves.

255

Picc. - *f*

Cl. *mf* *3* *3* *3* *3*

Bsn. *mf* *3* *3*

Tr.

Tbn. *gliss.* *sf* *mf* *sf*

Vib. Solo (secco) *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Hp. *gliss.* *mf*

Vln. arco *sul pont.* *mf*

Vla. arco *sul pont.* *mf*

Vc. - *arco* *legato with modest vibrato*

D. *mp*

Db. *arco*

258

Picc. *ff*

Cl. *f*

Bsn. *mf*

Tr. *mp* *mf* *f* *mp*

Tbn. *mp* *mf* *mp*

Vib. *ff* To Snare Drum (with snare)

Hp. *f*

Vln. *f*

Vla. *f*

Vc. *mf*

D. *mp*

legato with modest vibrato

gliss.

262

Picc. -

Cl. -

Bsn. -

Tr. -

Tbn. -

S. D. -

Hp. -

Vln. -

Vla. -

Vc. -

D. b.

mf

f

mf

3

3

3

3

mf

f

mf

ord.

ord.

mp

#

mf

265

Picc.

Cl.

Bsn.

Tr.

Tbn.

S. D.

Hp.

Vln.

Vla.

Vc.

D. b.

To Crotales

sliss.

gloss.

sliss.

f

f

mf

f

mp

f

f

f

ff

f

f

f

mp

268

Picc. -

Cl. *mf* - *mf* - 3

Bsn. *mp* -

Tr. - *mf* -

Tbn. *mp* - *mf* -

Crotales (metal mallets, no damping)

S. D. - *f* - *mf*

Hp. -

Vln. - *mf* - *mf* -

Vla. *mp* - *mf* -

Vc. - 3 -

Db. *mp* -

$\text{♩} = 78$ Much slower, a little hesitant

273

Picc. p pp

Cl. p

Bsn. Solo p mp

Tr. p

Tbn. p

S. D. (Crot.) l.v.

l.v. mp

Hp. F_b

$\text{♩} = 78$ Much slower, a little hesitant

Vln. mp

Vla. mp

Vc. mp

D. b. mp

pp p

pp p

pp p

279

Picc. *p* *molto rit.* *poco*

Cl. *mp* *poco*

Bsn. *p*

Tr.

Tbn.

S. D.

Hp. *mf* *5* *mp* *Bb* *p*

Vln. *molto rit.* *pp* *p* *ppp*

Vla. *pp* *p* *ppp*

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

D. b. *pp* *p* *ppp*