PORTFOLIO OF COMPOSITIONS

by JEREMY DAVID CLAY

A thesis submitted to the University of Birmingham
for the degree of Master of Music

Department of Music
School of Humanities
College of Arts and Law
University of Birmingham
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Abstract

This thesis and portfolio of compositions is an investigation into the possibilities of reusing ideas from past music, specifically those used in the field of dance. It looks at the role neoclassical ideas can have in postmodern music, particularly the reworking of Stravinskian techniques. Alongside this it investigates the ways in which postmodern composers can engage their audience (including the use of rhythmic repetition and ostinati and recognisable patterns) and the role of the performer. It also looks into the role of the musical work in an holistic way, considering the perceptions of the audience in live performance, particularly with regards the visual aspect of a performance. In addition, the ideas of Roger Scruton regarding the act of listening and understanding music are investigated, and his notion of 'dancing in an imagined space' is explored.

Contents of Portfolio

Thesis: Portfolio of Compositions

List of scores:

Contraction for 15 players

Until the Middle for Pianoforte solo

A Little Character for Trumpet in C and Pianoforte

Dancing with Girls by the Cemetery for 7 players

Not submitted for assessment, but used for discussion in the essay, and therefore submitted as part of Appendices:

Subverting Garcia for Wind Ensemble of 10 players

Watch my Flight for 6 players and tape

CD containing recordings of works

CD Track Listing

1. *Contraction* – Performed by Birmingham Contemporary Music Group. (recording from 2009 workshop. Since then this score has been substantially revised. The most major structural changes are from bar 159-262.)

2. *Until the Middle* – Performed by Jeremy Clay

3. *A Little Character* – Performed by Ed Carpenter (Tpt.) and Jeremy Clay (Pno.)

4. *Dancing with Girls by the Cemetery* – Performed by Thumb Contemporary Music Ensemble

Included on the CD as part of Appendices:

5. *Subverting Garcia* – Performed by Churchill Academy Advanced Wind Ensemble

6. *Watch my Flight* – Performed by Thumb Contemporary Music Ensemble (recording of early rehearsal after which the score was substantially revised. This track has some tracking issues which are in the original recording.)

Table of Contents

Introduction **1**

1. Postmodernism **2**

I. A brief exploration of the definitions of the term *2*

II. Postmodern Music? *4*

III. Restoration of tonality? *6*

2. Movement and Dance **12**

3. An organic-holistic approach to performance and listening **17**

I. Cumulative Form *17*

II. Audience Reception & Structural Listening *18*

III. Physicality in Performance *24*

Appendices **26**

Bibliography **27**

Video Recordings *29*

Sound Recordings *29*

Portfolio of Compositions

Introduction

The initial proposal for the development of this Masters was to explore the ideas involved in composing for dance, in particular for ballet. This stemmed from a great interest in Stravinsky's ballet music and his work with Dhiagilev's ballet company. I considered using Stravinskian ideas and reworking them for modern ballet. This led me down a path which involved composing using strong rhythmic devices and caused me to reinvestigate Stravinsky's so-called neoclassicism[1], the reworking of which I was persuaded would prove fruitful in our post-tonal, postmodern musical landscape.

Inspiration also came from Scruton's ideas on the reception of music, alongside Dewey's theories on the organic holistic aesthetic response to music. This resulted in my moving away from the idea of composing specifically for dance towards using inspiration from music composed for dance in various forms and concepts from choreography. Below I outline the three concepts which took me in this direction: theories of musical postmodernism and my reactions to them; the idea of physical movement and dance and its relation to music; and the Deweyan organic-holistic approach to music.

1 The term neoclassicism has been used and misused in a number of ways. However, for the purpose of this thesis, I am using it in a broad sense in which the rhythmic and tonal language of Stravinsky refers to the music of his predecessors of the classical period.

1. Postmodernism

I. A brief exploration of the definitions of the term

The term 'postmodern' is one which, despite being in use for decades, is highly confused and debatable. I agree with Jameson's idea of postmodernism as a cultural dominant – 'a conception which allows for the presence and coexistence of a range of very different, yet subordinate, features'.[2] Under modernist thinking, strict schools of thought and aesthetic values have pervaded western art music thinking, and the modernist meta-narrative of rejection of traditional tonality has narrowed the field of acceptable art music to a select elite. However, with the breaking down of the modernist monolith, the postmodern mindset finds itself with a multiplicity of acceptable musical styles and ways of composing. The cultural dominant of postmodernism allows for plurality and diversity of thought. Jameson describes postmodernism as 'a periodising concept whose function is to correlate the emergence of new formal features in culture with the emergence of a new type of social life and a new economic order'.[3] The 'new economic order' spoken about by Jameson is perhaps no longer so new or perhaps has been replaced by an even newer order. Despite this, postmodernism as a framework which enables us to situate art within society is certainly one which has its uses. I view postmodernism as a way of responding to musical, historical or other stimuli in order to create new socially and culturally relevant works.

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2 Jameson, 4.
3 Jameson, quoted in Malpas, 31.

Simon Malpas, in his brief outline of modern and postmodern architecture, says 'postmodernist architectural design focuses on critical engagement with already existing spaces and styles, acknowledgement of regional identities and reference to local traditions... postmodernist architecture seeks to become eclectic in borrowing styles from different periods and 'quoting' aspects of other buildings in its designs'.[4] This idea of postmodernism is similar to that used by Jonathan D. Kramer in his essay *The Nature and Origins of Musical Postmodernism.*[5] Kramer contrasts postmodernist music with antimodernist music, where antimodernist music yearns for 'the good old days of tunes and tonality' and 'perpetuates the elitism of art music' but postmodern music 'does not so much conserve as radically transform the past...'[6] Kramer uses examples from Eco and Lyotard to support his position. Eco refers to postmodernism not as an historical period but as an attitude, a way of operating and Lyotard takes a more radical position, suggesting 'a work can become modern only if it is first postmodern. Postmodernism thus understood is not modernism at its end but in the nascent state, and this state is constant'.[7] Many theorists of postmodernism lay a large emphasis on ironic quotations from the past. It is true that in much postmodern music there are ironic references to past styles, however I do not agree that this is the only way in which the past can be referenced. Lyotard's position on this enables the postmodern composer to utilise the resources of the past but without automatically having to resort to irony. Kramer's idea of radically transforming the past is an idea that can prove fruitful although I disagree with the

4 Malpas, 15.
5 Kramer, 13-26.
6 Ibid., 13.
7 Ibid., 14.

concept of his subsequent categorisation of postmodern music and the list of features which may or may not be found in postmodern music. Kramer's disclaimer[8] which runs by his list of features in itself is self-defeating, the irony of which is pointed out by Sedgewick in his review: 'Why draw up a list in the first place if what you are talking about (postmodernism) is just as prone to fail to exhibit some of these characteristics as what you are not talking about (modernism, neo-conservatism, etc.) is prone to exhibiting some of them?'[9] Postmodernism is too broad to be categorised in such a way, and in the same way, postmodern music cannot be restricted to a list of salient features.

II. Postmodern Music?

Nevertheless, we can open up a debate about some dominant ideas of postmodern music, and one such idea I have investigated in my music is the idea of 'cannibalisation' of previous styles. Jameson talks about 'the random cannibalisation of all the styles of the past'[10] in a negative way, and discusses the modification of the past into simulacra and the loss of historicity. Yet what is wrong with modifying the past? Any present understanding of the past is always subject to change and reinterpretation, and this is not just unavoidable but can also be very fruitful for art. The dissolution of the meta-narrative has led in some ways to a much more lenient

8 'Not many pieces exhibit all these traits, and thus it is futile to label a work as exclusively postmodern. Also, I would find it difficult to locate a work that exhibits none of these traits.' Ibid., 17.
9 Sedgwick, 131-32.
10 Jameson, 18.

relationship with the past, whereby plurality of form and interpretation is permitted. Admittedly, the pervasive nature of pastiche and parody in much of today's music is problematic in terms of aesthetic acceptance, but there are ways of utilising the past in order to create music which is more than just pastiche. In music, a postmodern 'recycling' culture can actually be a positive move. Music has always had a dialogue with its past, and to embrace this dialogue sensitively can actually be a healthy and productive move, with possibilities of creating music with great aesthetic value.

Taking this one step further, composers can use the music of the past and assimilate it into the music of today. An example of this would be Thomas Adès' work *Asyla*[11] which uses traditional media (symphony orchestra) but adds non-traditional elements (very large percussion section; detuned upright piano). In movement III (*Ecstasio)* he then blends traditional tonal elements with contemporary popular music ideas of driving bass and drums with soaring melodies (mid-90's trance/techno music). Adès' music 'displays a virtuoso control of pitch structure, orchestration and rhythm, frequently alluding to different compositional models – for instance, Couperin, Brahms, jazz, tango and music hall song – but within striking, idiosyncratic textures that are remarkably multifarious in both form and expression'.[12] The point here is not necessarily the blending of contemporary popular music with music of the past in an obvious way, but rather an engagement, critical or otherwise, with the music of the past in order to create intelligible and aesthetically valuable music of the present. Kagel often goes to more extreme lengths to engage with music of the past, creating

11 Adès, (1999)
12 Roeder, 121-22.

an ironic distance which causes his work to become reflections on music.[13] It is this engagement with music of the past which interests me. The modernist era of rejection and innovation for the sake of 'progress' is one which can now be situated historically and in many ways is over. Postmodern works can critically engage with modernist music and indeed cannibalise many aspects of it. (Popular music has indeed already done this, for example 'Elvis Costello teaming up with the Kronos String Quartet [and] Björk drawing inspiration from Stockhausen'.[14]) One of the major strengths of postmodernism is its multi-faceted pluralism but at the same time this can be a major flaw. There is a danger of an 'anything goes' culture because of the apparent downfall of objectivity and value. However, one way of preventing this could be using strong historical links in order to create a culture where works can still be judged on their aesthetic value but where the creation of the works and their subsequent interpretations are open to pluralistic approaches.

III. Restoration of tonality?

Roger Scruton, in his book *The Aesthetics of Music,* outlines his idea for some sort of restoration of tonality – 'the great task which lies before the art of sound: the task of recovering tonality, as the imagined space of music, and of restoring the spiritual community with which that space was filled'.[15] Although his conservatism in viewing tonality as the only way in which we can really *hear* music is too restrictive and limits

13 Heile, 289.
14 Clarke, D., 3.
15 Scruton, 507.

'music' to the sphere of western music, his insight into a way of reconnecting the listener to art music is quite an interesting one. Scruton is of the opinion that music in some way needs to reclaim traditional tonality and create a space in which listeners can reconnect with art music through slowly being retrained in listening to tonally moving structures. He claims that the 'new' reclaimed tonal music which appeals to society has out of necessity to be a 'thin' music, where the audience 'prefers easy homophony to complex polyphony, endless repetition to continuous development, block chords to voiced harmonies, regular beat to shifting accent, and boundless chant to bounded melody'.[16] He seems to believe that the modern audience is too ignorant to appreciate the fullness that tonal music can offer, and must be reintroduced and re-educated slowly to it. Towards the end of *The Aesthetics of Music,* it smacks of a Wagnerian redemption theme. In my opinion, there is no need for a redemption of music in the way Scruton seems to want. He desires a reclaiming of tonality which is at once new and fresh, but at the same time accessible to the modern 'bourgeois' ear.[17] In contrast, the postmodern idea of recycling old forms and ideas does not limit us to a tonal idiom, but rather opens up the possibilities of using whatever is suited to the music which is being composed. Scruton's idea is rather like deciding not to use modern slang, but instead trying to re-introduce old English. This is absurd. Rather, an integration of all of this would be at once more fruitful and intelligible. Although I believe Scruton presumptuously underestimates the twentieth century listener (now twenty-first century), the idea of utilising elements of the past, whether through tonality or otherwise, is one which can be very productive.

16 Scruton, 507.
17 Ibid., 507.

In my work *Contraction* I have approached the postmodern conundrum in this way. *Contraction* explores elements of the past, particularly Stravinsky's take on neoclassicism and attempts to revitalise them by transporting them to the present. I took the view of Martha M. Hyde who says 'Stravinsky's neoclassical pieces invoke earlier classics in a much broader sense than merely music in the style of Haydn or Mozart'.[18] Stravinsky manages to strike a clever balance between reusing material from past classicism but refreshing it and revitalising it. He does not create pastiche, rather he uses traditional means which are built upon a musical language people understand, and brings these past methods to life in a fresh way. *Contraction* amalgamates different ideas and musical devices from the past and refreshes them by placing them within a new context. For example, Stravinsky's well-documented use of rhythmic ostinati was something I thought especially useful for creating structures which were intelligible whilst at the same time not monotonous. In *Contraction*, at letter A (bar 23) the ostinato in the strings and piano provides a basis for connecting with the music on an internal level, whilst at the same time gestural flourishes from the winds provide an exciting stimulus which is challenging both for the player and the listener, thereby becoming more engaging. From letter B (bar 43) the ostinati form layers and provide some depth in which the listeners can immerse themselves. A contrabassoon melody sneaks in at bar 48 and despite its atonal soundworld, the listener can still relate to the piece due to the now-recognisable ostinati. From here on, ideas are taken from these initial ostinati and recycled throughout the piece, giving it coherence and structure. The same contrabassoon

18 Hyde, in Cross (ed.), 99.

melody reappears at bar 151 in the contrabassoon and viola parts, and is also taken up by piano and cello in bar 152, but is transformed by the context in which it is heard. At bar 129, although this time not ostinati, a similar idea of layered repetition occurs where chordal elements alternate with a trumpet melody, which after repetition and development is taken up by other instruments. This is not repetition in a minimalist sense, but progression using elements which can be related to each other.

Another way in which I have approached the idea of aural recognition is by using strong non-tonal chords and pitch relationships. The way in which the pitch content of the piece is organised is not according to traditional tonality, although the element of a strong recognisable pitch relationship basis is very evident throughout the piece. The opening three notes D, F, F# could potentially be analysed as a minor 3rd and major 3rd, but they are certainly not used in a tonal way. Through repetition, they become an aural object with which the listener can engage. The next pitch elements to be introduced into the piece are two semitone dyads – B*b* and B (bar 22), E (bar 29) and E*b* (bar 48). The semitone relationship has already been expounded by the opening 3 pitches, so the sound world here is accessible. However, it does not stop at being accessible, but drives the listener on further by introducing a tritone relationship. The next three pitches to appear are C (bar 67), C# (bar 72) and A (bar 70), with A making an obvious statement in the chord at bar 70, and C and C# subtly permeating the texture as they arrive. This set of pitches has the same intervallic relationships as the opening D, F and F# collection, which once again maintains clarity of form and structure whilst at the same time moving the piece on as they work

in combination with all the previous pitches. This sustains the old relationships whilst simultaneously forging new ones.

The way in which I dealt with approaching the music of the past was quite different in *Contraction* compared with my approach in *Subverting Garcia*[19] which I composed for a secondary school wind ensemble. In order to fulfil the criteria of the music being accessible to a younger audience, I used direct quotations from *Requiem in D minor* by the Latin American composer José Mauricio Nunes Garcia (1767-1830) and transformed them in various ways throughout the piece. Although this was to some extent successful, I nevertheless felt that at some points the music was 'less mine', in a way, because there was too much emphasis on the music of the past rather than influences of the present.

Scruton comes to the conclusion that in order to re-engage the listener, we need to track the relationships between the notes, and the best way to do this is through a return to tonality. Although tracking the notes is a useful tool, we need not 'reclaim tonality' by writing in tonal forms, which would almost certainly drift towards pastiche (evidenced by Scruton's own compositions.[20]) But the postmodern listener, through their access to a plurality of styles and forms of music, can be engaged in the music by refreshing many different ideas from both past and present. In *Contraction*, I sought to fuse quasi-tonal harmonic elements and rhythmic repetition with more

19 See Appendix 1. *Subverting Garcia,* although a useful educational venture for both myself and the students, was not an entirely successful piece due to flaws in form and structure and its heavy reliance on quotations of past musical material. For these reasons, it has not been included as a submitted portfolio piece, but has been placed in the Appendices for the purpose of the above discussion.

20 http://www.roger-scruton.com/music.html

avant-garde techniques and sounds such as quarter-tones (from bar 210) and excitable gestural elements (e.g. bars 24-26). This, to me, is a more sustainable way of breaching the modernist bubble of elitism whilst not yielding to the pressures of creating mere pastiche, ironic parody or even the simplistic chord progressions advocated by Roger Scruton.[21]

21 Scruton, 507.

2. Movement and Dance

Another of Scruton's ideas in *The Aesthetics of Music* was the idea that we hear movement in music because as we listen we somehow internally 'dance with it' as an aesthetic response.[22] In his view, listening to music involves a 'latent dancing – a sublimated desire to 'move with' the music, and so to focus on its moving forms'.[23] Scruton seems to believe that this only occurs when we are hearing 'tonally', but I would disagree on the grounds that music from other cultures and non-tonal traditions is also heard as movement and danced to (whether latently or not!) However, the interesting point that Scruton made was the idea of an internal 'dancing' where you are responding to an imaginary or metaphorical movement. This movement in the music takes place in an imaginary space, as the music does not literally move, but is a collection of tones and sounds which imply movement through their relationships within gestures. This 'imaginary space' is 'one in which physical gesture attains perfect musical embodiment, one that is free of the constraints of 'everyday' physical space but still expresses something essentially human'.[24] Scruton claims '[m]usic shows us movement without the thing that moves; it can therefore present us with a reality that we know otherwise only through the workings of consciousness'.[25] The idea of dancing in 'an imagined space'[26] where we situate sounds in a metaphorical space, and therefore are able to hear movement in the

22 Scruton, 356.
23 Ibid., 357.
24 Duerden, 74.
25 Scruton, 341.
26 Ibid., 96.

sounds, was something which appealed to me, and I became interested in the idea of music being internally 'danced along to' as an aesthetic response.

After considering composing for ballet and finding it restricted by the ideology of retaining particular movements, I began some research into contemporary dance, where I found that the movements are in some ways more fluid and the choreographic language more suited to my ideal of a performance. As my initial idea was to work with dancers, I collaborated on a contemporary dance project with Mobias Dance Company and wrote a piece called *Watch My Flight.*[27] Unfortunately this was a fairly negative experience, as my collaborators were (apart from being excessively disorganised) unwilling to discuss or work with the finer details of the concept of the piece.[28] The outcome was eventually a piece of music with dance added to it, resulting in confusion for the audience over what the piece was even about. Rather than being a coherent aesthetic experience, the performance became a mish-mash of ideas. In previous experience of working with choreographers, this has not been the case, as the concepts have been developed collaboratively, culminating in a more coherent work. However, the disappointing result of this (non-)collaboration led me to re-evaluate what I wanted to explore in my work. From this, I began to explore ways of incorporating movement and gesture from the rich world of dance into pieces which were solely musical.

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27 See Appendix 2. Similarly to *Subverting Garcia, Watch My Flight* was a piece that lacked formal strength and development and I therefore considered it unworthy of formal submission for the portfolio. However, for the purposes of this discussion, it is included in the appendices.

28 *Watch My Flight* was based upon the Icarus myth of flying too close to the sun, something the choreographer did not reflect in any way in the choreography.

My starting point here was some research into the ground-breaking work of the dancer and choreographer Martha Graham. In the 1920s, as a result of movement in the American dance scene, Graham began to develop her own processes of working within dance, a work which continued until her death in 1991. Much of her work in developing what came to be known as the Graham Technique revolved around the idea of contraction and release. Graham 'used the terms 'contraction' and 'release' as an awareness of a whole new approach to the physicality of movement dependent upon the breath, and the anatomical changes in the body due to the breathing process'.[29] 'Breath is the origin of contraction and release. The inhale, the release; the exhale, the contraction'.[30] Graham 'discovered that forceful exhalation of breath produced a percussive flexion of the torso and that this “contraction” could initiate a sequence of wavelike impulses flowing from the centre of the body outward'.[31] For Graham, breathing out was a contraction and breathing in was release. In breathing out, the body forces air out of the lungs, lifting the skeleton; when breathing in, the body subsides. Usually we consider breathing out as a sign of relaxation (e.g. a sigh of relief) but Graham turned this upside down and used the idea of contraction as a way of forcing air out. The dancer had 'to feel the inner skeleton of the body as part of the whole movement. The deep dramatic quality came on the exhalation of the breath or the contraction...'[32] The concept of a contraction being an impetus to something else was something I felt could be used in music. In tonal music, the idea of tension and release is automatically built into the harmonic language, but in atonal music, different ways of conveying and experiencing tension

29 Gertrude Shurr, in Horosko (ed.), 37.
30 Clarke & Vaughan (eds.), 159.
31 Reynolds and McCormick, 146.
32 Shurr, in Horosko (ed.) 39.

and release must be found. For this reason, I wrote *Contraction* so that the overall form of the piece is actually a contraction in itself. The pitch material used expands from a few notes until it has covered the entire chromatic scale, and then contracts itself so that the same gestures heard earlier are being played but their range decreases by approximately half through the use of quarter-tones. For example, the opening of the piece uses the gesture D F F#, so the overall pitch range is a major 3rd. At letter I (bar 263), this gesture contracts to D D¾# and E and changes it into a major 2nd. A similar process occurs with Violin I which, in bar 100, plays a gesture using D*b*, C, B which is contracted in bar 235 into G, F¾#, F#. Contracting the pitch range of these gestures gives the listener a sense of the contraction, but also a building of pent-up tension. Perhaps the listener gets to the end of the piece and despite recognising that the piece has finished, realises that there is a continuation beyond this particular work. The contraction in Graham's technique is a forceful yet natural movement and this is what I have tried to work into the structure of *Contraction.*

Another way in which dance has influenced my work is in the use of dance music of the past. For example, in *Dancing with Girls by the Cemetery* my main source material was derived from 1950s American popular dance music. The overall concept for the piece was based on an American soldier's snapshot album from the Korean War, where on one page three pictures of partying Korean girls were juxtaposed with a picture of a cemetery where presumably the soldier’s fallen comrades lay. The juxtaposition concept permeates the piece, where interrupting chords break through and interrupt the rhythmic texture as in bars 89-109. The

rhythms and melodies were created from a reworking of a few bars of *Hoop-De-Doo,*[33] a classic American dance song of the 1950s. I attempted to keep the forward movement and some of the essence of the song, but produce a now-unrecognisable work, one which is not a pastiche or parody of the original song or era, but that is a completely new work. By thickening the melodic line using pitches from the surrounding harmony, the melody is no longer that of *Hoop-De-Doo* but is transformed. In some sections of the piece I also used the idea of a walking bass to drive the piece forward. This is not a walking bass in a traditional sense but I have tried to incorporate it into the larger musical structure of a new work, which is not a traditional jazz piece and yet has echoes of this in the bass line and some of the harmonies. Again I have used elements from the past and transformed them for the present day. This is not an ironic quotation of past music, but a vibrant re-working of elements of the past.

33 Como, P, *Hoop de doo*

3. An organic-holistic approach to performance and listening

John Dewey, in his book *Art as Experience*[34] outlines his ideas on experiencing and understanding art as an organic unity. For Dewey, aesthetic experience is cumulative, as the subject is never just 'in the moment' but brings all previous experiences and knowledge to that particular moment. In this way, the individual brings his or her entire being into the experience and is transformed by it. Therefore, aesthetic experience is a cumulative event, and the aesthetic object helps to draw the experiencer, with their past enmeshed, into a new experience. Dewey's holistic approach has an appeal on a number of levels.

I. Cumulative Form

Dewey points out that aesthetic experience is a cumulative event for the audience members as they bring all their previous experience to that moment, but he additionally tells us that an organic work of art itself is cumulative. This is an idea supported by Roger Sessions, who goes on to give some underlying 'principles' of musical form. The first is 'progression' and Sessions explains that '[s]ince music is an art of time and not of space, its effect must be cumulative and not static'.[35] His

34 Dewey (1980)
35 Sessions (1971), 62.

second principle is that of 'association, or, in a much narrower sense, repetition.' He goes on to explain that '[t]he single musical impulse is too short, and too isolated; it is a gesture in the void which has not acquired substance. Only through association can it become effective'.[36] My work *Contraction* tries to build upon these principles. Firstly, the work overall becomes an accumulation of sound events over time. The initial gestures give shape and coherence to the later gestures. Secondly, the rhythmic repetition within the work itself prevents the work from becoming fragmentary and losing its way.

II. Audience Reception & Structural Listening

The second level on which Dewey's theory can be applied is in the area of audience reception. It is clear that an audience member in a concert can not 'switch off' and become an empty object. Rather than being problematic (an audience member not liking a work because it is not 'what they are used to'), this is something which composers can embrace. Accepting the fact that audience members will bring their entire being to a performance is an exciting prospect for composers and rather than trying to coerce the audience into 'understanding difficult music', they can connect with the audience by using different levels of communication. Phenomenologists such as Mark Johnson hold that 'experience is not the mere reception of sense impressions but a complex interaction among perceptual, motor-program, emotional, historical, social, and linguistic dimensions, drawing upon everything that makes us

36 Sessions, 63.

human'.[37] 'Because [experiential] structures [of meaning] originate and remain tied to our bodily experience, the body is always and necessarily in the mind'.[38] For me, this underlines the need for a composer to consider the other elements of a performance, not just the auditory effect of the music. It is inescapable that the listener will bring something of themselves to the interpretation of a performance, and it is for the composer to decide how far they want to try to push their own compositional agenda towards the listener.

Modernist theorists such as Adorno placed the highest value on the idea of structural listening, writing that 'every detail, however spontaneous in emphasis, is absorbed in the whole by its very spontaneity and gets its true weight only by relation to the whole, as revealed finally by the symphonic process'.[39] Adorno bemoaned the 'fact' that the modern audience was losing the ability to hear in this way – 'the [listeners] are in any case no longer capable of concentrated listening'.[40] Further down the line, perhaps this concentrated listening is something the postmodern audience cannot manage? Dewey's theory of art as an organic unity seems to support the idea of structural listening, but does the listener really need to be able to listen in this way? Rose Subotnik, in her essay *Toward a Deconstruction of Structural Listening,* does not believe so. In her view, the idea of structural listening – defined as 'a method that concentrates attention primarily on the formal relationships established over the course of a single composition'[41] – is inherently tied up with the baggage of

37 Bowman, 297.
38 Ibid., 297.
39 Adorno, in Leppert, 255.
40 Adorno, Ibid., 305.
41 Subotnik, 148.

modernist theory, most prominently displayed in the writings of Adorno and Schoenberg. At the bottom lies an assumption that the only way really to get to grips with and experience a work aesthetically is to listen structurally – i.e. listen abstractly to all the individual parts as they in time form a coherent whole. The New Musicology school has had a tendency to go so far against this idea that the argument against structural listening almost becomes an argument against listening full stop. It seems that for them, the idea of listening structurally inhibits the freedom of the listener by attempting to impose a listening regime onto them. Thus, the New Musicologists flee from listening and analysis of this sort as part of their desire to resist ungrounded ideology. But, as Norris puts it, 'one has to ask what could possibly count as 'resistance' to aesthetic ideology if not our critically-informed perception of salient formal or structural elements which are there in the work – and available to analysis – rather than figuring merely as constructs of a certain theoretical discourse on music'.[42] It seems clear that structural listening of the kind rejected by Subotnik cannot be dismissed outright. Indeed, in the interests of postmodern plurality, structural listening can be one way in which the aesthetic value of a work can be determined, amongst a number of other ways. To a certain extent, Scruton is right in saying the listener must track the notes. But Subotnik also has a point: 'Only some music strives for autonomy. All music has a sound and a style. Only some people listen structurally. Everyone has cultural and emotional responses to music'.[43] Joseph Dubiel, anecdotally analysing hearing a song in a shop, says 'my sense of what the sounds were, and how they fit together – how they "worked," as the saying

42 Norris, 64.
43 Subotnik, 175.

goes – could not be separated from the cultural references I heard in those sounds'.[44] Adorno argues that all music which has aesthetic value is characterised by the relationship of its parts to its whole, and this idea lends itself to listening structurally. Dewey, with his organic approach to music may well agree with this. Having structural listening as one, or even the main approach to the reception of music does not negate the fact that music can be appreciated in other ways as well. For example, music which has a visual element to it does not just rely on structural listening in order for the listener to experience it aesthetically. The listener must also be an observer. In some cases, the experience would not be complete through just the act of structural listening. In western culture there is a long philosophical tradition of attempting to play down the sensuous nature of the 'surface' of music which has made many composers reluctant to create music which accepts that it can affect the listener in the moment. However, it is precisely this which must be embraced for the aesthetic experience to work. Surely the best response to a piece of music is one which uses all the faculties of the listener to appreciate and understand the music on many levels. In any case, Dewey's cumulative approach indicates that the listener would not be able to switch off emotional responses to art and just listen structurally.

My piece *Until the Middle* uses a rigid pitch structure, whereby specific pitches are permissible at certain octaves. These are defined according to specified intervals within each octave. For example, up until bar 75, the only pitches permissible in the octave below middle C are separated in turn by a minor 3rd, then a minor second. This gives (in descending order) C4, A3, G#3, F3, E3, D*b*3, C3. Below C3, the

44 Dubiel, 310.

intervals are a major 2nd followed by a minor 2nd., giving B*b*2, A2, G2, F#2, E2, D#2, C#2, C1.[45] The whole pitch structure is turned on its head at a structural point almost three-quarters of the way through the piece (bar 75). Some listeners (perhaps those able to hear 'structurally') will be able to hear this, analyse and appreciate it. I think many will be able to hear the definite shift in pitch, even if only upon reflection. Others may not. In fact, the whole concept of the work may pass them by. Does this mean they cannot have a valid aesthetic experience? I think not. Even if they are unable to grasp the 'deep structure' or all the relationships between the notes and intervals which are embedded within the piece, listeners can on some level enjoy an aesthetic experience. This may be through appreciating the interplay of the visual aspect of the performance with the aural aspect of the gestures. It may be through focussing on the build-up and release of tension within the work. A similar idea could be expressed for *Contraction.* There is a structural coherence throughout the work, as the pitch structure first expands and then contracts. Some listeners may be able to hear this and will be able to experience the work on a structural level. Others may appreciate the interplay of the instrumental timbres, or the harmonies and melodies, without grasping the overall structural element. Others still may not grasp the structural level of the piece from a first, second, or even third listening, but may grasp it after hearing it a number of times. As Roger Sessions writes, 'I would by far prefer to write music which has something to reveal at each new hearing than music which is completely self-evident the first time, and though it may remain pleasing makes no essential contribution thereafter'.[46] I do not think an inability to comprehend the

45 For further explanation see Appendix 3.
46 Sessions, Cone (ed.), 169.

overall structural aspect of the piece automatically invalidates an aesthetic experience. Indeed, as listeners bring their cultural, social and intellectual backgrounds with them to the performance, some may be able to have an extremely rich aesthetic experience without achieving that state of structural listening. Signs within a work can, within the bounds of a cultural understanding, point the listener towards the composer's original idea. Just as in a conversation, linguistic conventions are used to convey meaning, so the same can be done in music. This does not mean that the listener will necessarily be able fully to understand what the composer meant, and it does not disallow the possibilities of a multiplicity of interpretations, but it does allow the potential of discovering more about the work, as the listener's relationship with the piece develops over time.

This also could be a potential way of assessing the aesthetic validity of a work. As mentioned earlier, postmodernism has a difficulty with evaluating works when there are no grounds on which to assess their aesthetic validity. Dewey's holistic approach to aesthetic experience could be a way of working through this minefield. For Dewey all of life is experience, but true aesthetic experience occurs when the listener comes into contact with art. Art works 'work to modify and sharpen perception and communication; they energise and inspire because aesthetic experience is always spilling over and getting integrated into our other activities, enhancing and deepening them'.[47] If this is true, a measure of whether a piece is artistically valid could be its holistic effect on an individual.

47 Shusterman, 10.

III. Physicality in Performance

By addressing the holistic nature of aesthetic experience, Dewey's theory helps to validate the physical element of performance, something often neglected by music theorists. As aesthetic experience is an organic unity, it stands to reason that the aesthetic object (in this case the live performance of a work) is also an organic unity. It was partly in response to this that my pieces *Until the Middle* and *A Little Character* were written. *Until the Middle*, despite not having any particular performance directions, highlights the physical nature of the live performance purely by the way it needs to be played. I deliberately chose not to use any extended piano techniques or playing inside the piano, as the physical aspect of the playing itself says all that is necessary. The physicality of the large leaps (for example in bars 87-91) show the effort to which the performer must go. Of course, the nature of performance itself has been exploited in far more noticeable ways by various composers such as John Cage and Mauricio Kagel, but my aim in writing physicality into the piece was not necessarily to highlight it in an obvious way but simply to be aware, as a composer, of the effect this may have on the audience. In *A Little Character* I have been more obvious in my intentions without going into the Musical Theatre element of composers such as Kagel. The playing instructions for the players request that 'all physical actions are not to be hidden or disguised, but authentic exertion and movements required to play what is written should be made clear to the audience as a theatrical element of the performance.' As well as this, the trumpeter has to play into the piano at some points, which adds to the physicality of the performance but

without being an added layer of theatrics on top of the music. It was my intention that this organic approach to physicality in performance would be viewed as a whole by the audience. In a way, the performers are the 'dancers' I had originally considered working with.

The various topics considered in this essay have all influenced the development of my music in some way and are shown in my portfolio. My focus has somewhat shifted from my original emphasis and I am now much more concerned with the aesthetic experience of music and developing ideas of audience reception and holistic musical understanding. I am convinced of the value of revisiting and 'recycling' music of the past without resorting to irony or pastiche as a means to engage the audience. I am also convinced of the necessity for composers to consider the visual aspect of a live performance of their piece – whether or not it is overtly theatrical – as this aspect has an effect on the aesthetic experiences of the audience. My music has explored these themes and my future compositions will continue to build on the work done here.

Appendices

Appendix 1

Subverting Garcia (score and recording (track 5 on CD))

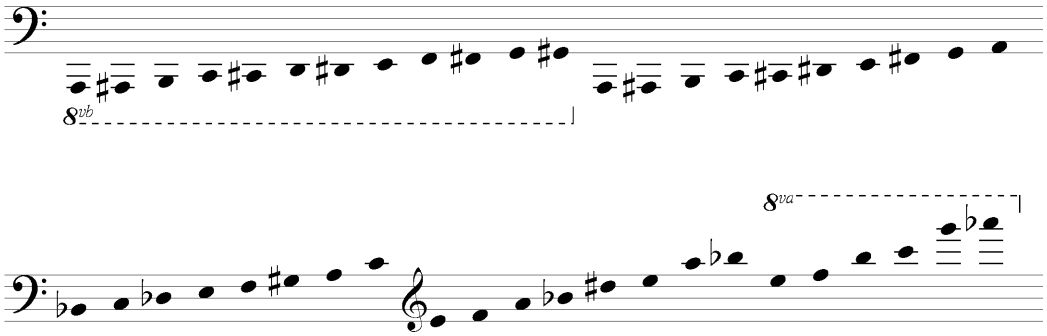
Appendix 2

Watch My Flight (score and recording (track 6 on CD))

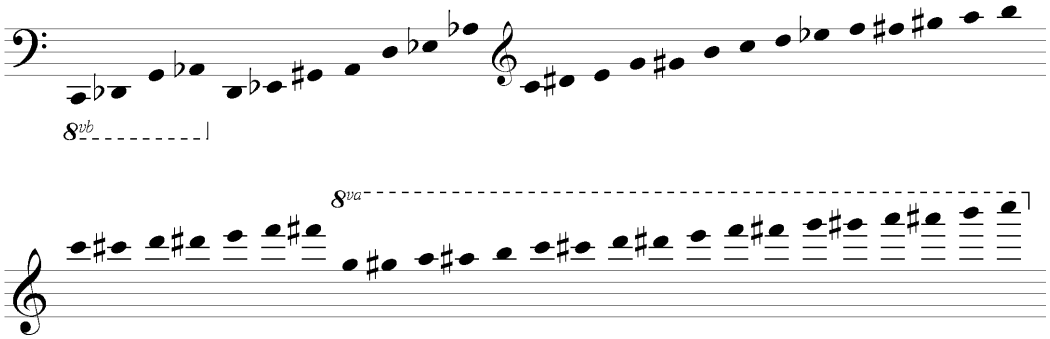
Appendix 3

Until the Middle – pitches used:

- until the end of bar 74



- from bar 75 to the end:



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Video Recordings

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Sound Recordings

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http://www.roger-scruton.com/music.html accessed Tuesday 20th September 2011.

Full Score in C

Jeremy Clay

Contraction

for 15 players

Flute doubling Piccolo
Oboe
Clarinet in Bb doubling Bass Clarinet and Clarinet in Eb
Bassoon doubling Contrabassoon

Horn in F
Trumpet in Bb
Trombone

Percussion 1
Percussion 2

Piano

Violin 1
Violin 2
Viola
Cello
Double Bass

Symbols and Playing Instructions

All players

Accidentals: in traditional manner, continue for entire bar.

= Quarter Sharp = Three Quarters Sharp

= Quarter Flat = Three Quarters Flat

= Feathered beam - accelerando

Woodwind

= Play shape on any pitches (with accelerando)

Piano

Noteheads:

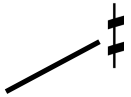
▲ or △ = Pluck strings inside piano (plectrum optional)

◆ or ◇ = Pluck strings behind tuning pegs (plectrum optional)

x or ⊗ = Rub coin gently on indicated string

= Rub lowest strings with hand

Strings

 = bend/glissando up/down to nearest quarter-tone

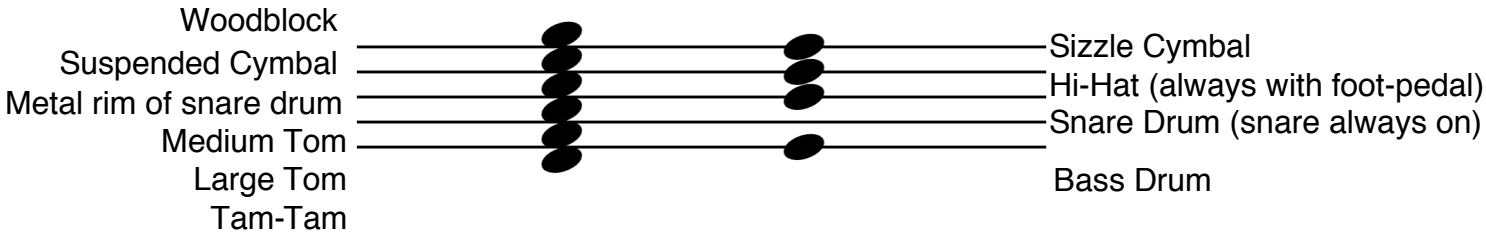
= play indicated string behind bridge

Percussion

Both players need bows.

Player 2 needs a coin.

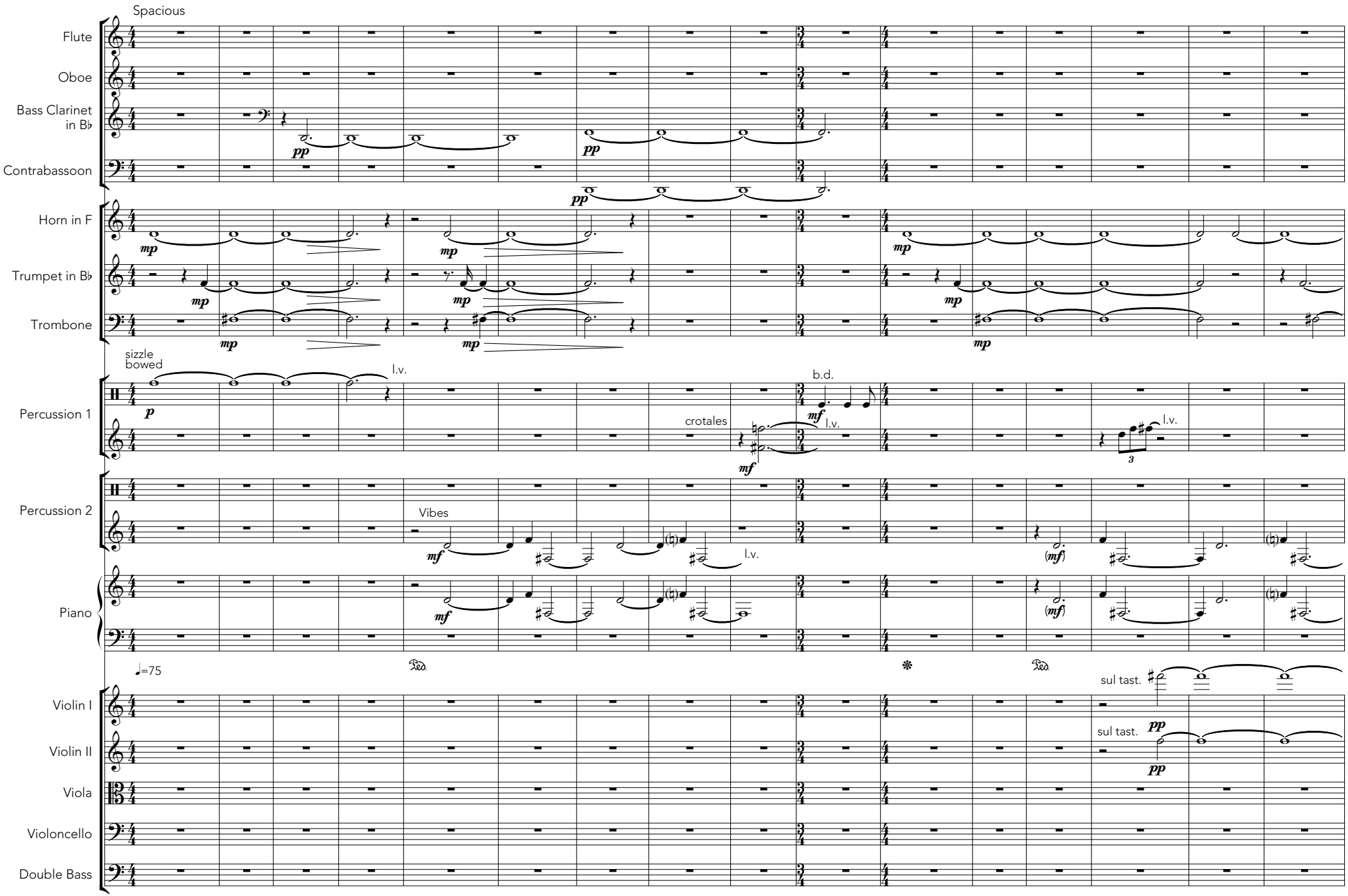
Key:



Score in C

Contraction

Jeremy Clay



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17

A ♩=140

Fl.
Ob.
B. Cl.
Cbsn.
Hns.
Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

To Picc.
Piccolo
To E♭ Cl.
gliss.
cresc. poco a poco
(b.d.)
snare drum metal rim
s.d. skin
ord.
pizz.
arco

Picc.

Clarinet in E♭

E♭ Cl.

flz

flz

Hns.

Tpt.

Tbn.

Perc. 1

Perc. 2

sizzle

l.v.

l.v.

l.v.

s.d. metal rim

s.d. skin

Pno.

Vln. I

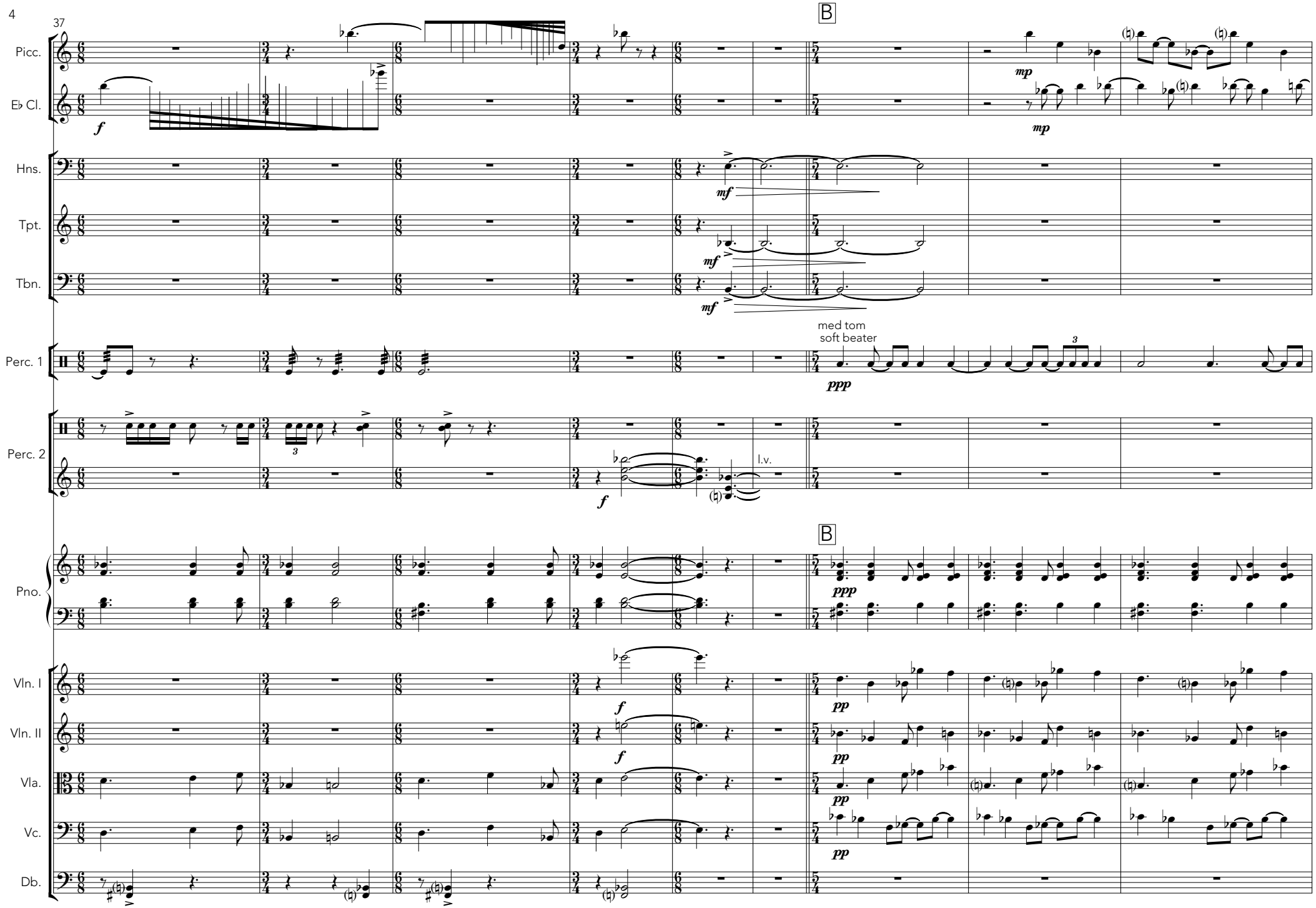
Vln. II

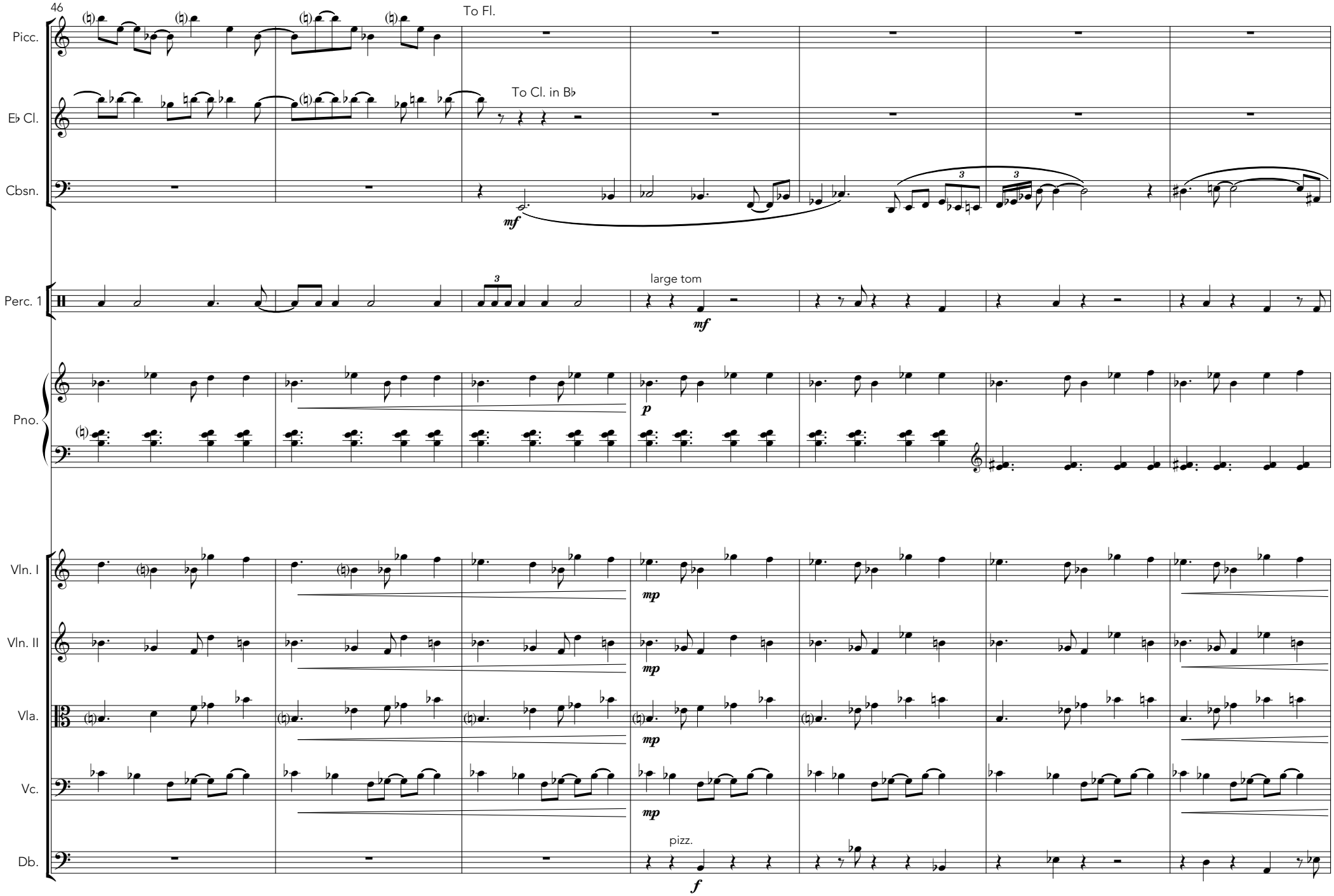
Vla.

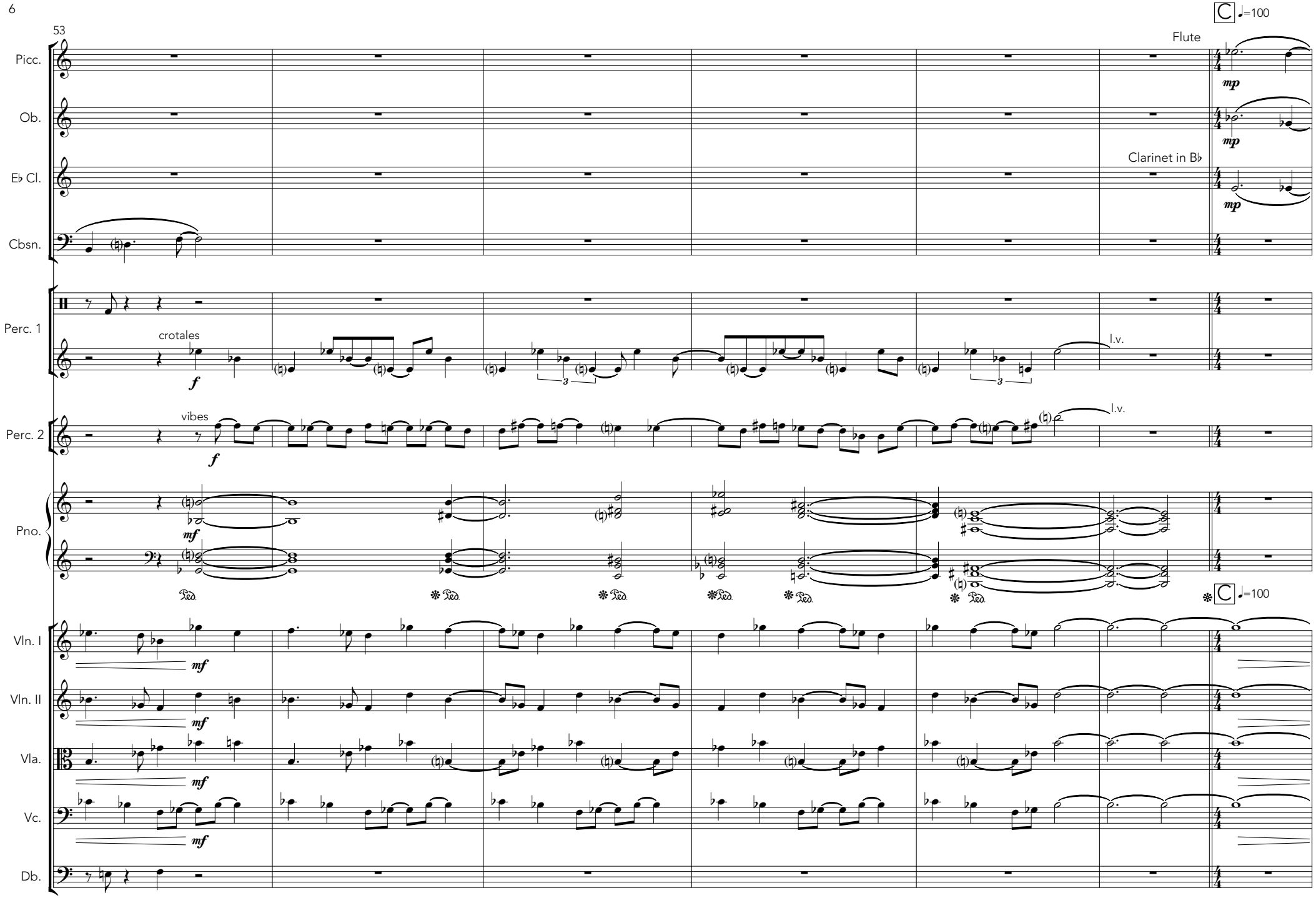
Vc.

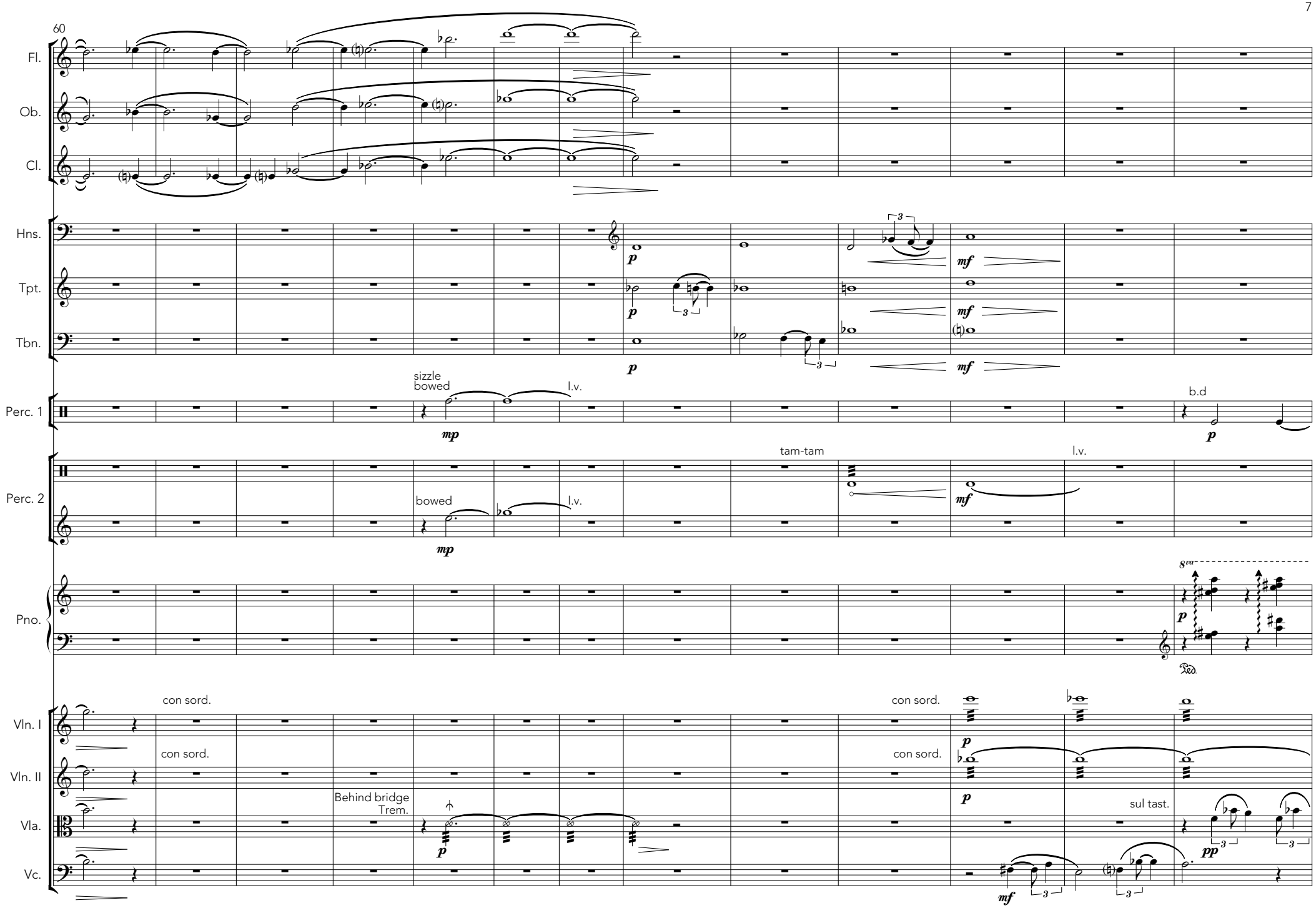
Db.

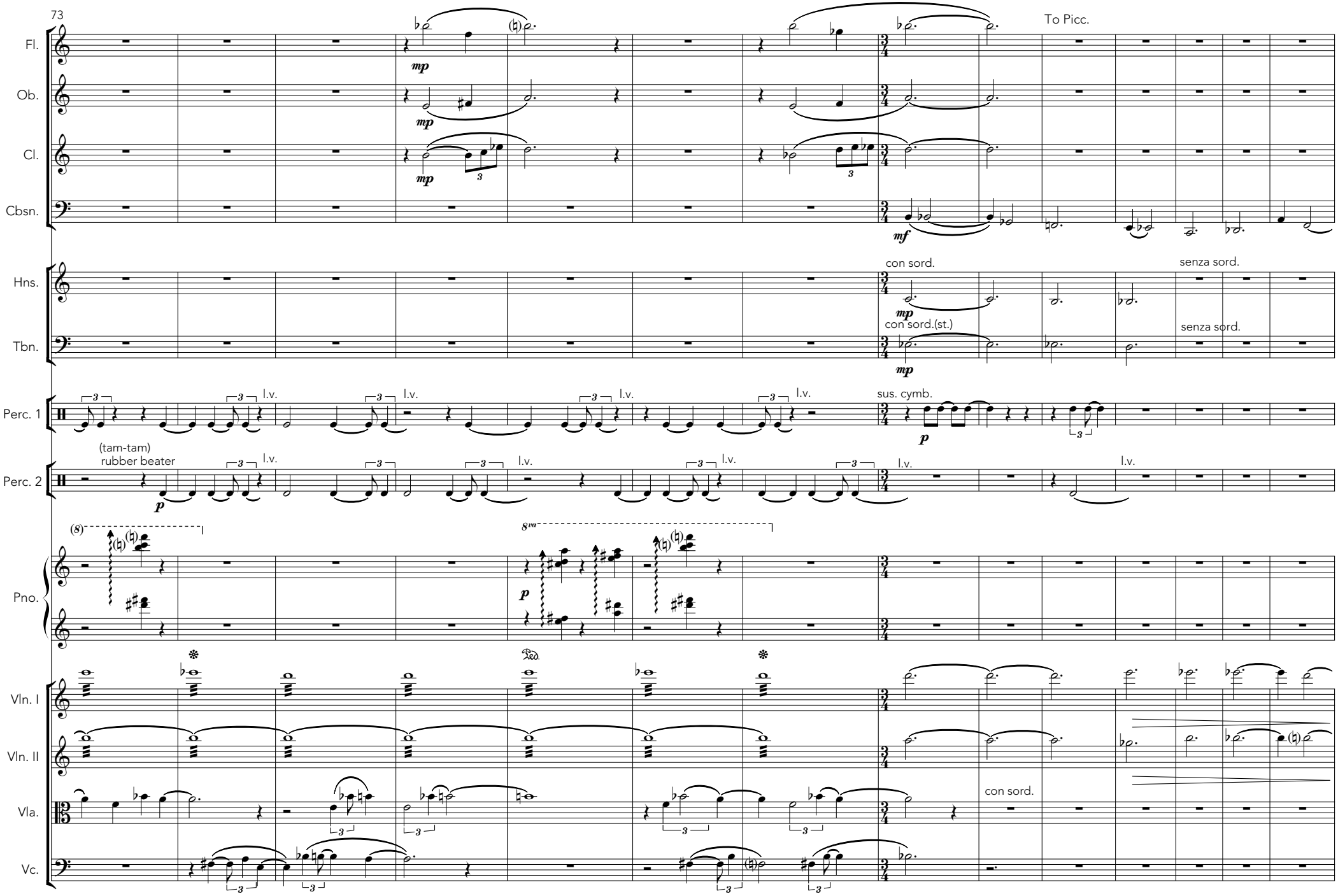
pizz.

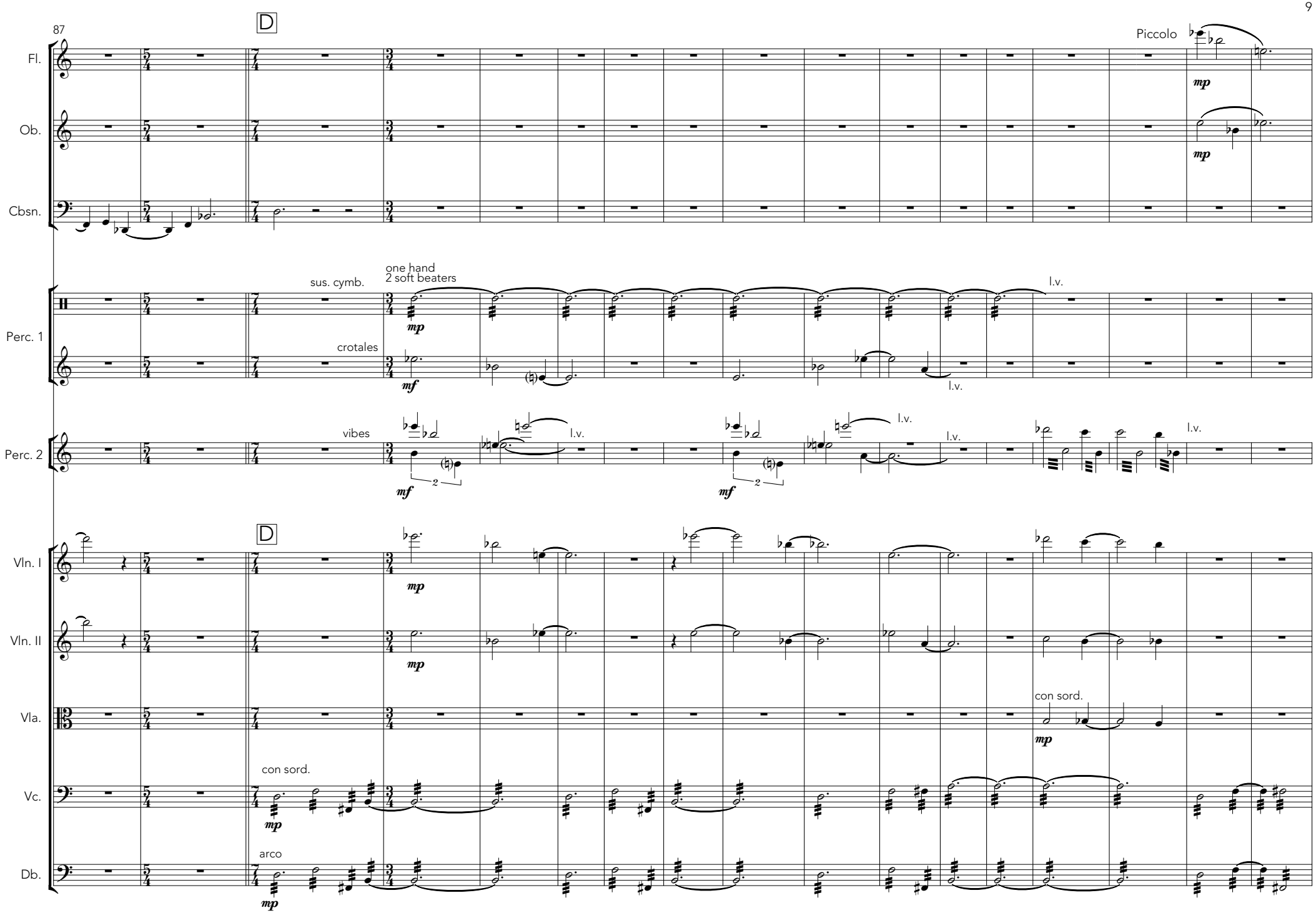

37
B
Picc.
E♭ Cl.
Hns.
Tpt.
Tbn.
Perc. 1
med tom
soft beater
Perc. 2
l.v.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

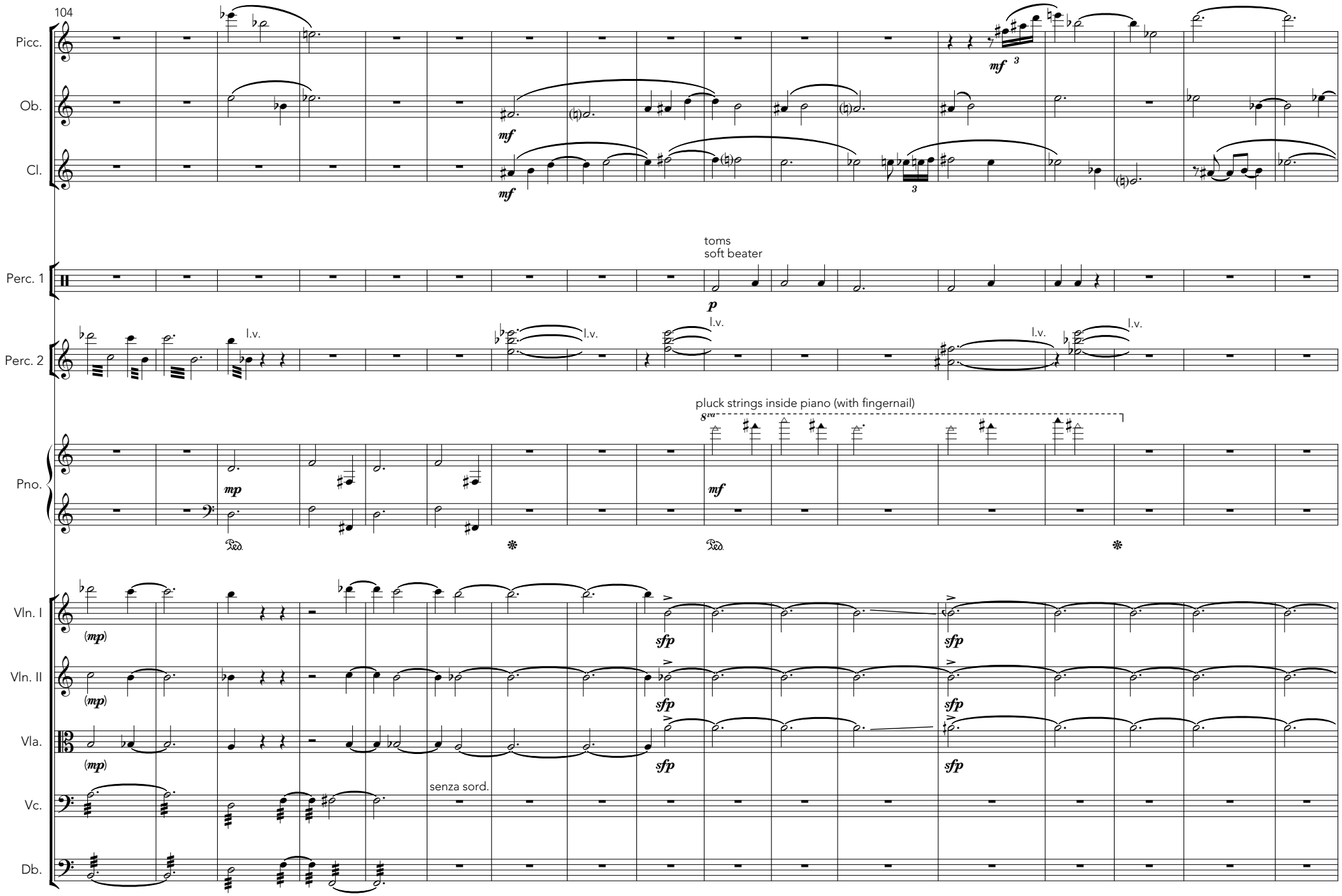

46
Picc.
To Fl.
E♭ Cl.
To Cl. in B♭
Cbsn.
mf
Perc. 1
large tom
mf
Pno.
p
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
Db.
pizz.
f


53
C ♩=100
Flute
Picc.
mp
Ob.
mp
Clarinet in B♭
E♭ Cl.
mp
Cbsn.
Perc. 1
crotales
f
l.v.
Perc. 2
vibes
f
l.v.
Pno.
mf
Ped.
C ♩=100
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Db.


60
Fl.
Ob.
Cl.
Hns.
Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
sizzle
bowed
l.v.
b.d
tam-tam
bowed
con sord.
Behind bridge
Trem.
sul tast.


73
Fl.
Ob.
Cl.
Cbsn.
To Picc.
Hns.
con sord.
senza sord.
Tbn.
con sord.(st.)
senza sord.
Perc. 1
l.v.
sus. cymb.
Perc. 2
(tam-tam)
rubber beater
Pno.
Vln. I
Vln. II
Vla.
con sord.
Vc.


87
D
Fl.
Piccolo
mp
Ob.
mp
Cbsn.
Perc. 1
sus. cymb.
one hand
2 soft beaters
mp
l.v.
crotales
mf
l.v.
Perc. 2
vibes
mf
l.v.
mf
l.v.
l.v.
l.v.
l.v.
D
Vln. I
mp
Vln. II
mp
Vla.
con sord.
mp
Vc.
con sord.
mp
Db.
arco
mp


104
Picc.
Ob.
Cl.
mf
Perc. 1
toms
soft beater
p
Perc. 2
l.v.
Pno.
mp
pluck strings inside piano (with fingernail)
8va
Vln. I
Vln. II
Vla.
(mp)
sfp
senza sord.
Vc.
Db.

121

Picc.

Ob.

Cl.

To E♭ Cl.

Clarinet in E♭

Cbsn.

p cresc.

Perc. 1

b.d.

pp

cresc. poco a poco

Perc. 2

tam-tam edge sticks

pp

cresc. poco a poco

Pno.

stroke lowest strings inside piano, slowly at first, then increasing in speed

pp

cresc. poco a poco

Ped.

Vln. I

senza sord.

Vln. II

senza sord.

Vla.

senza sord.

Vc.

senza sord.

trem.

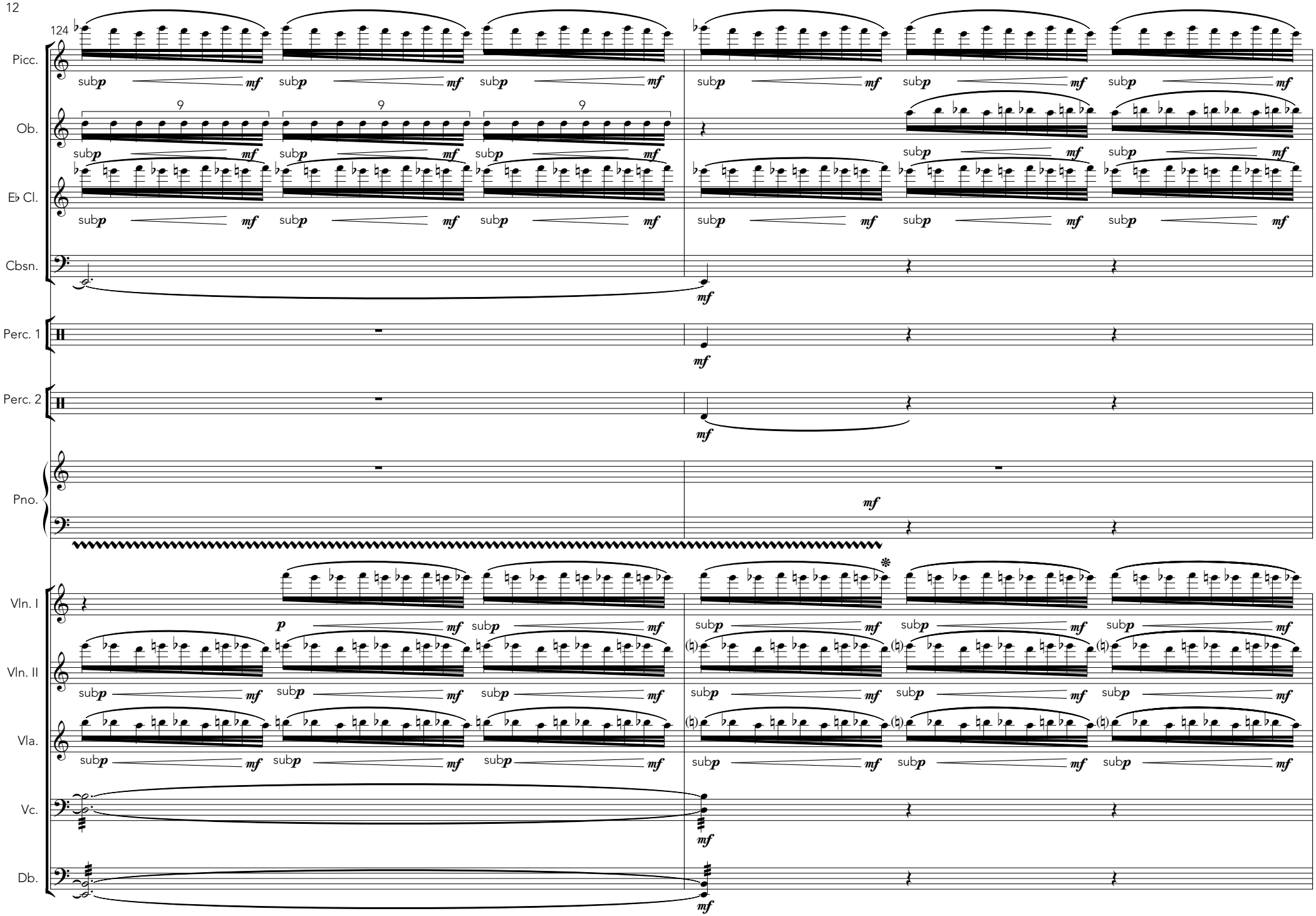
p cresc.

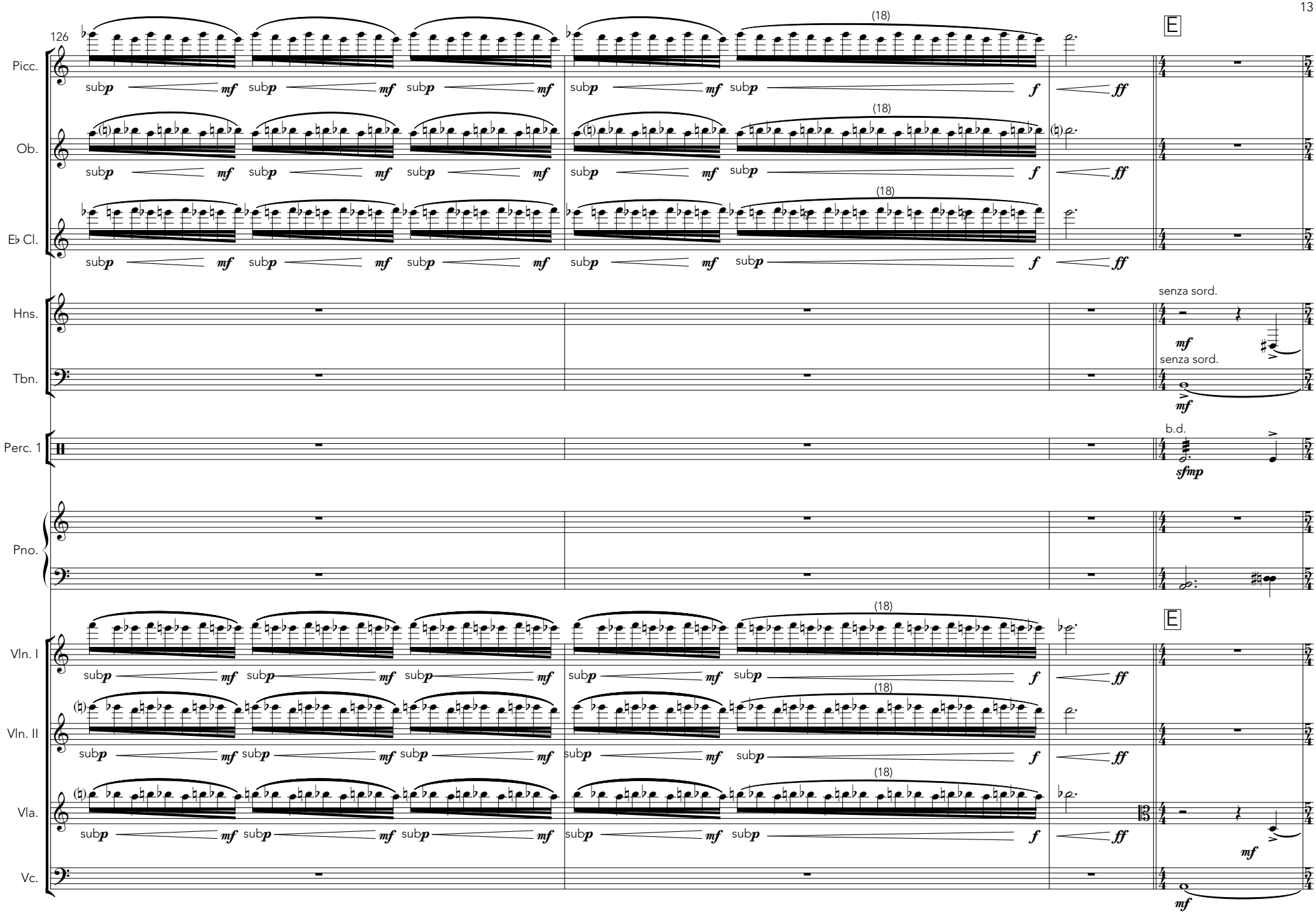
Db.

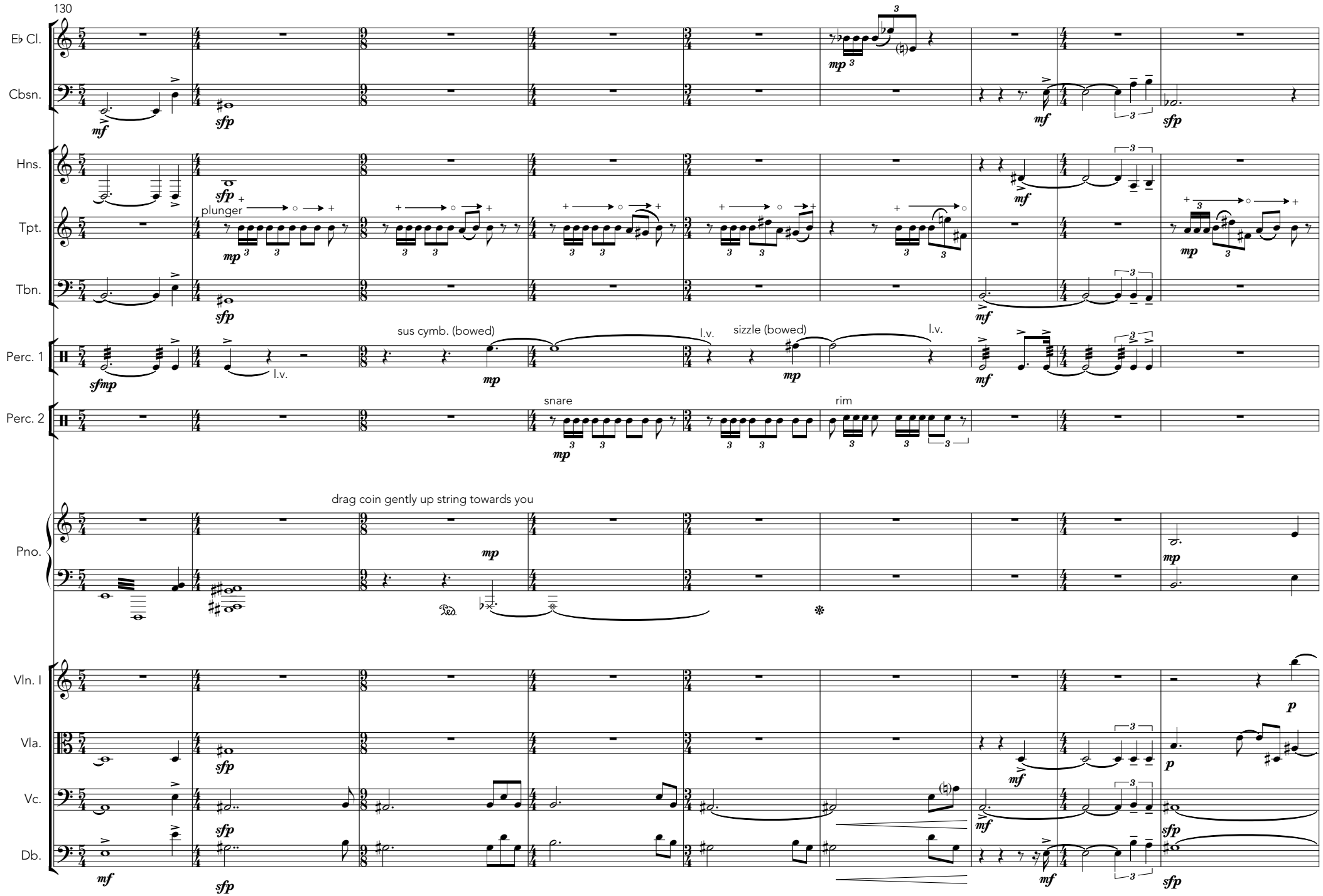
trem.

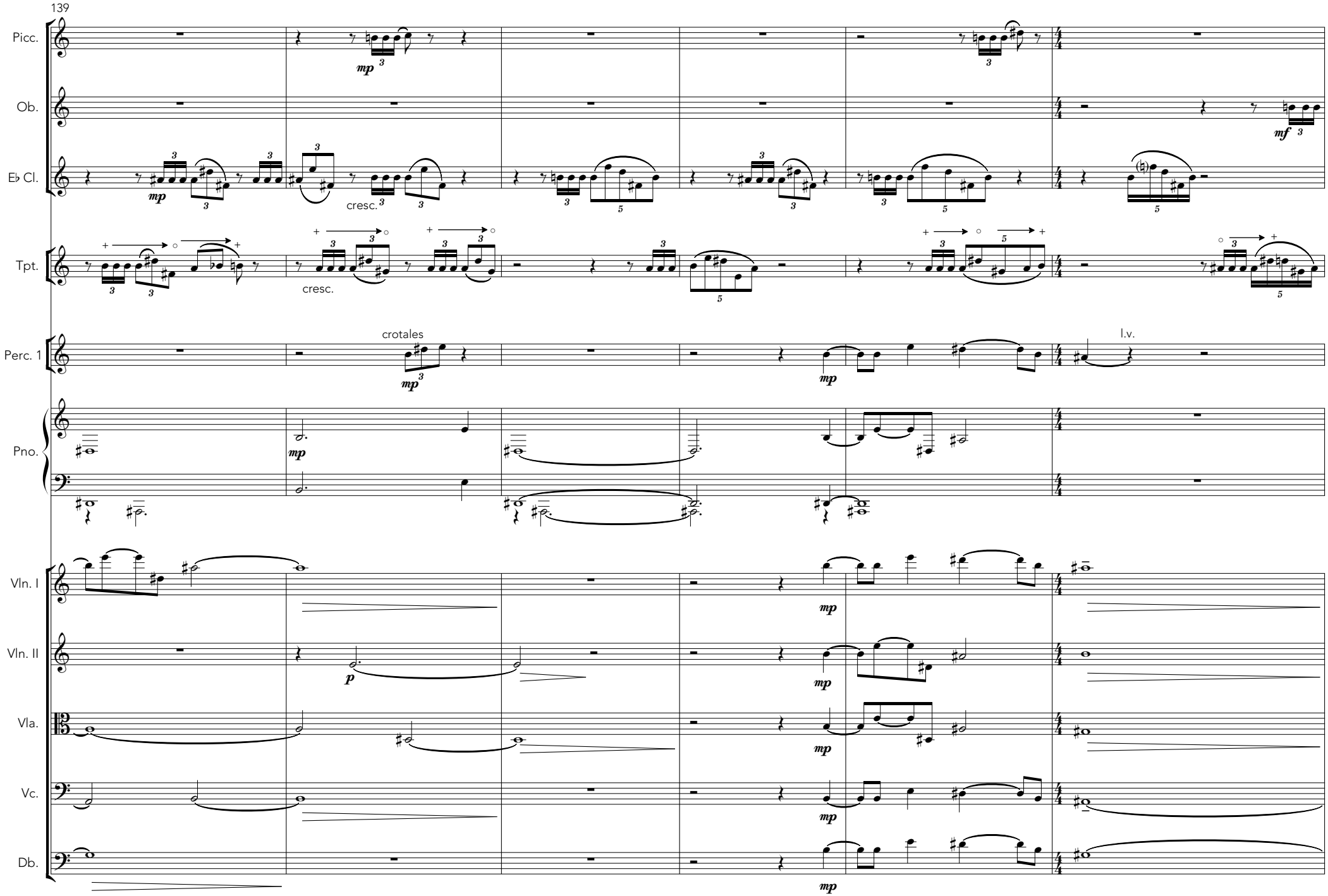
p cresc.

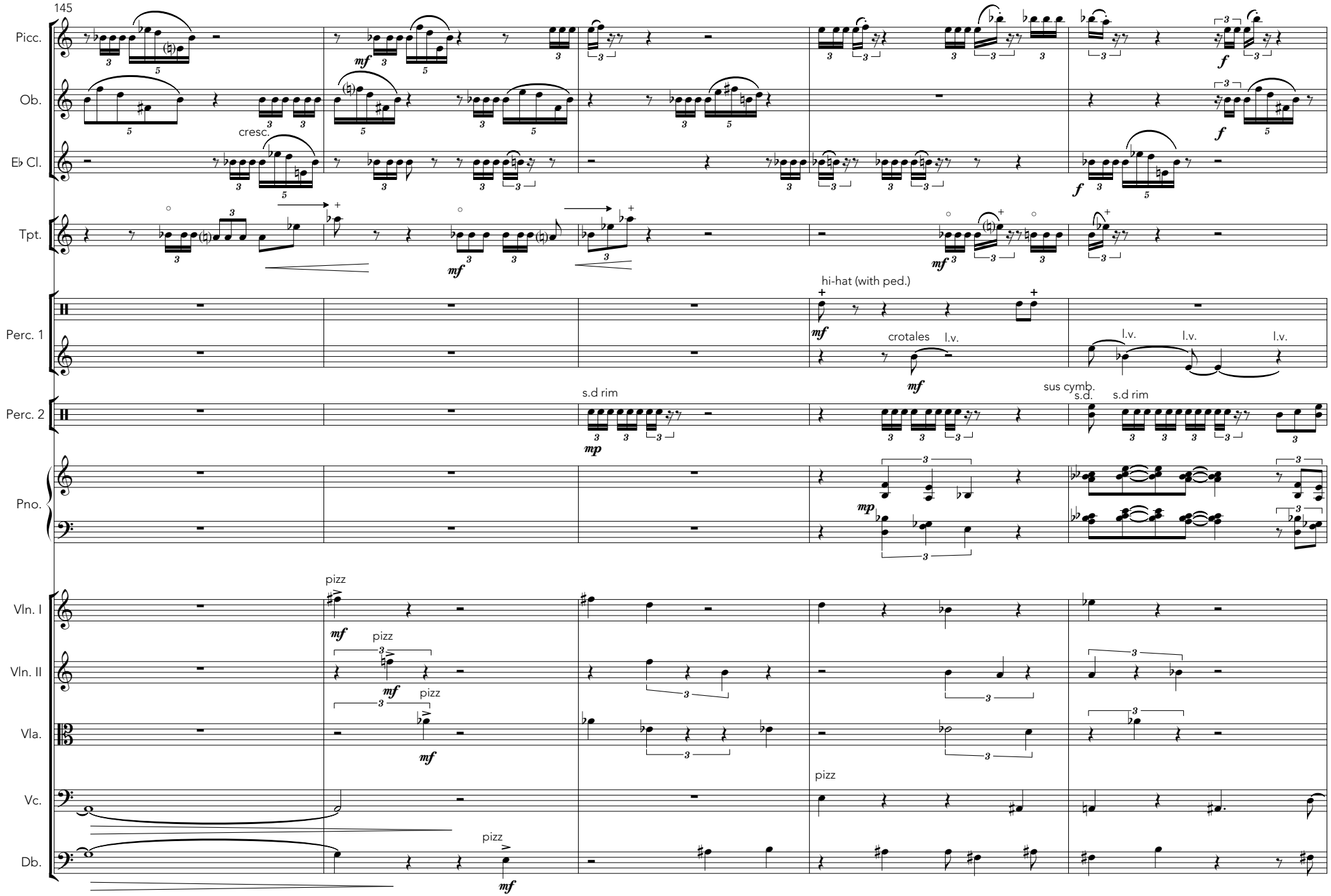
sub p — mf


124
Picc.
Ob.
E♭ Cl.
Cbsn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
sub p
mf
9


126
Picc.
Ob.
E♭ Cl.
Hns.
Tbn.
Perc. 1
Pno.
Vln. I
Vln. II
Vla.
Vc.
(18)
sub p
mf
f
ff
E
senza sord.
b.d.
sfmp


130
E♭ Cl.
Cbsn.
Hns.
Tpt.
plunger
Tbn.
Perc. 1
sus cymb. (bowed)
l.v.
sizzle (bowed)
l.v.
l.v.
Perc. 2
snare
rim
Pno.
drag coin gently up string towards you
Vln. I
Vla.
Vc.
Db.


139
Picc.
Ob.
E♭ Cl.
Tpt.
Perc. 1
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
p
cresc.
crotales
l.v.


145
Picc.
Ob.
E♭ Cl.
cresc.
Tpt.
Perc. 1
hi-hat (with ped.)
crotales
l.v.
Perc. 2
s.d rim
sus cymb.
s.d.
Pno.
Vln. I
pizz
Vln. II
Vla.
Vc.
Db.

150

F ♩=120

Picc.

To Fl.

Ob.

E♭ Cl.

Cbsn.

To Bsn.

Tpt.

Tbn.

Perc. 1

l.v.

l.v.

Perc. 2

Pno.

forcefully

Vln. I

Vln. II

Vla.

ord.
forcefully

arco
forcefully

Vc.

arco

pizz

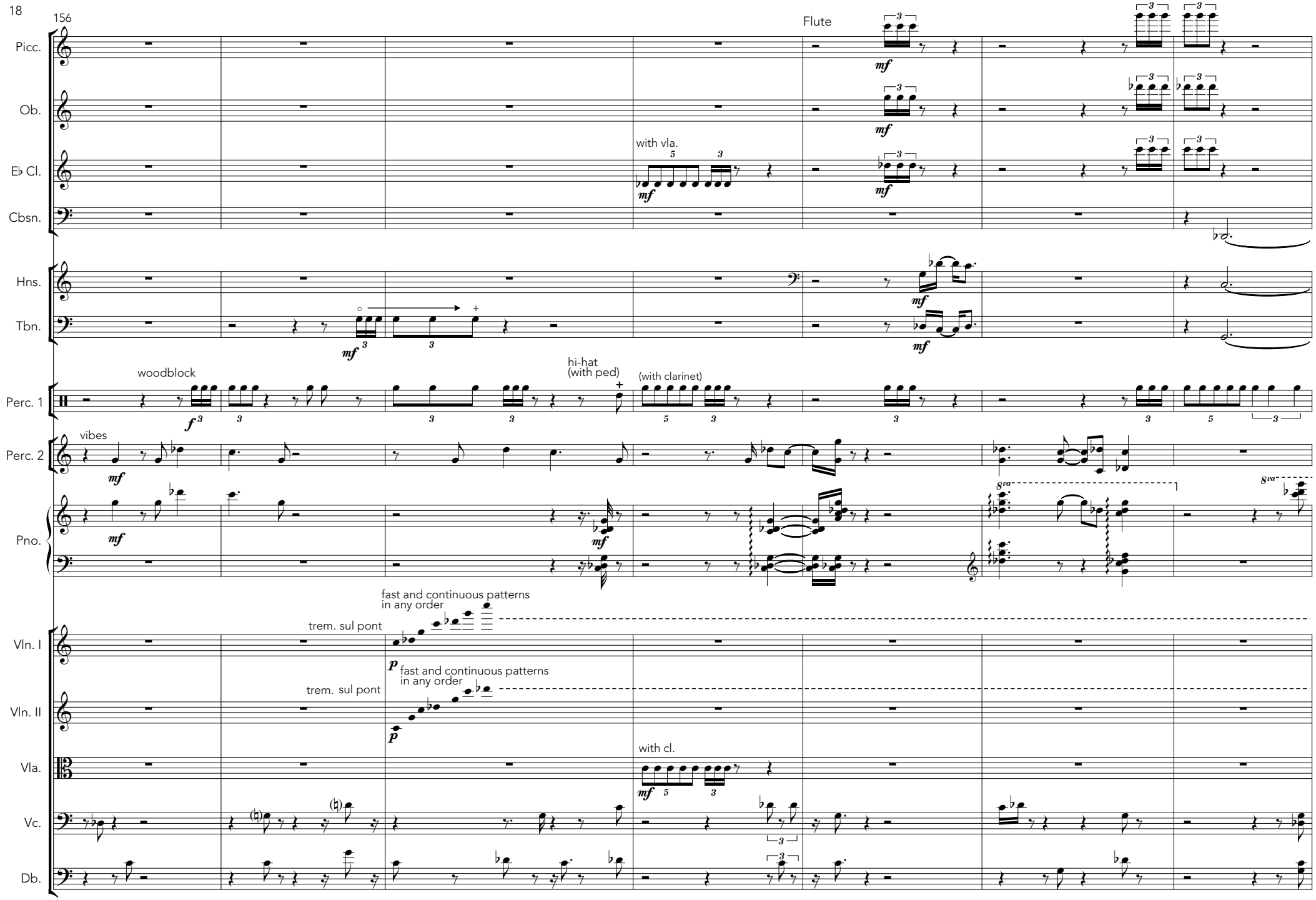
Db.

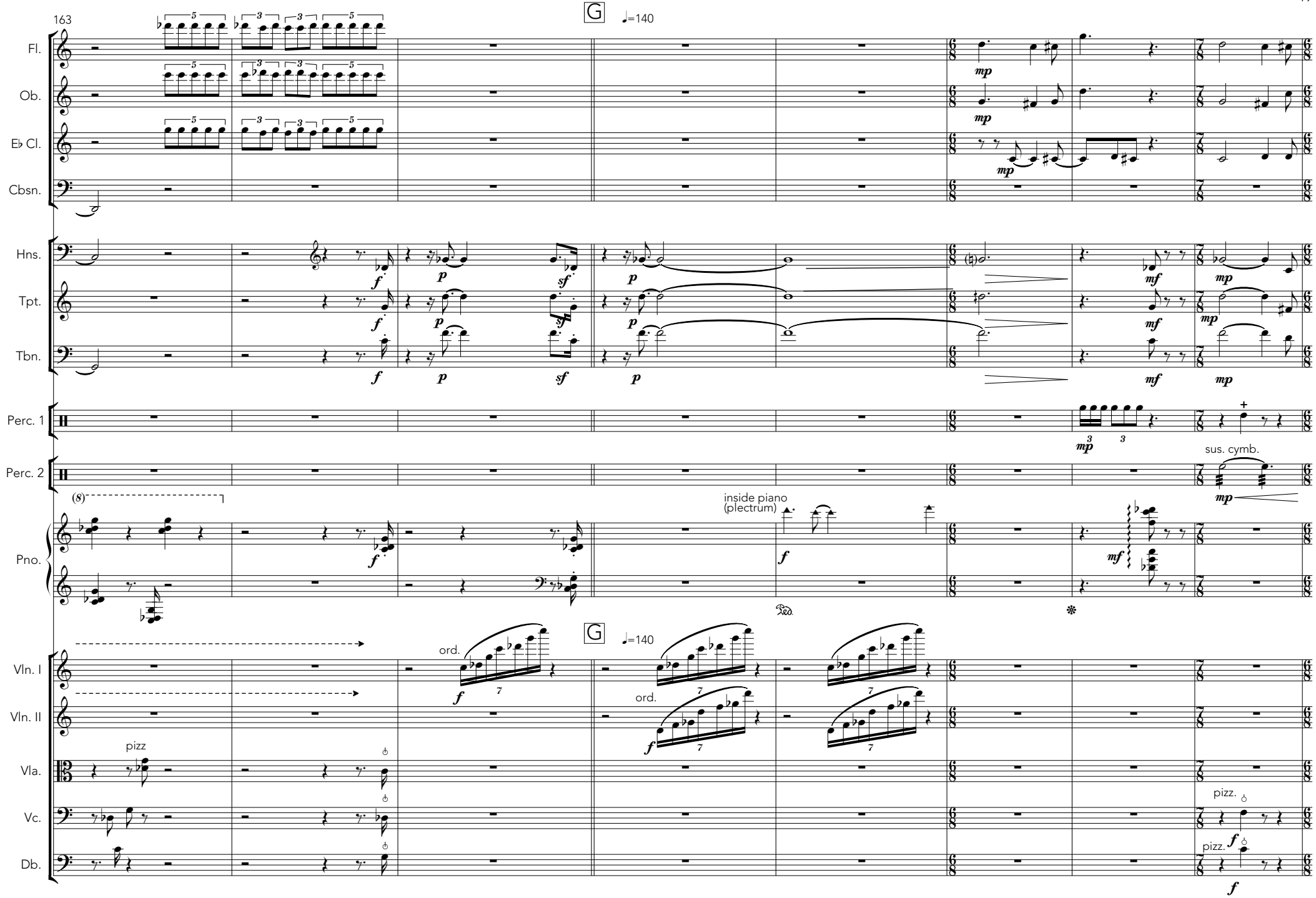
pizz

F ♩=120

arco

arco


156
Picc.
Flute
Ob.
with vla.
E♭ Cl.
Cbsn.
Hns.
Tbn.
woodblock
hi-hat
(with ped)
(with clarinet)
Perc. 1
vibes
Perc. 2
Pno.
fast and continuous patterns
in any order
trem. sul pont
Vln. I
Vln. II
with cl.
Vla.
Vc.
Db.


163
G
♩=140
Fl.
Ob.
E♭ Cl.
Cbsn.
Hns.
Tpt.
Tbn.
Perc. 1
Perc. 2
sus. cymb.
Pno.
inside piano
(plectrum)
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.
pizz
pizz.

171

Fl.

Ob.

E♭ Cl.

Hns.

Tpt.

Tbn.

Perc. 1

hi-hat
(with ped)

b.d.

med tom lg. tom

l.v.

Perc. 2

To Crot.

Crotales

Pno.

Vln. I

Vln. II

Vla.

arco

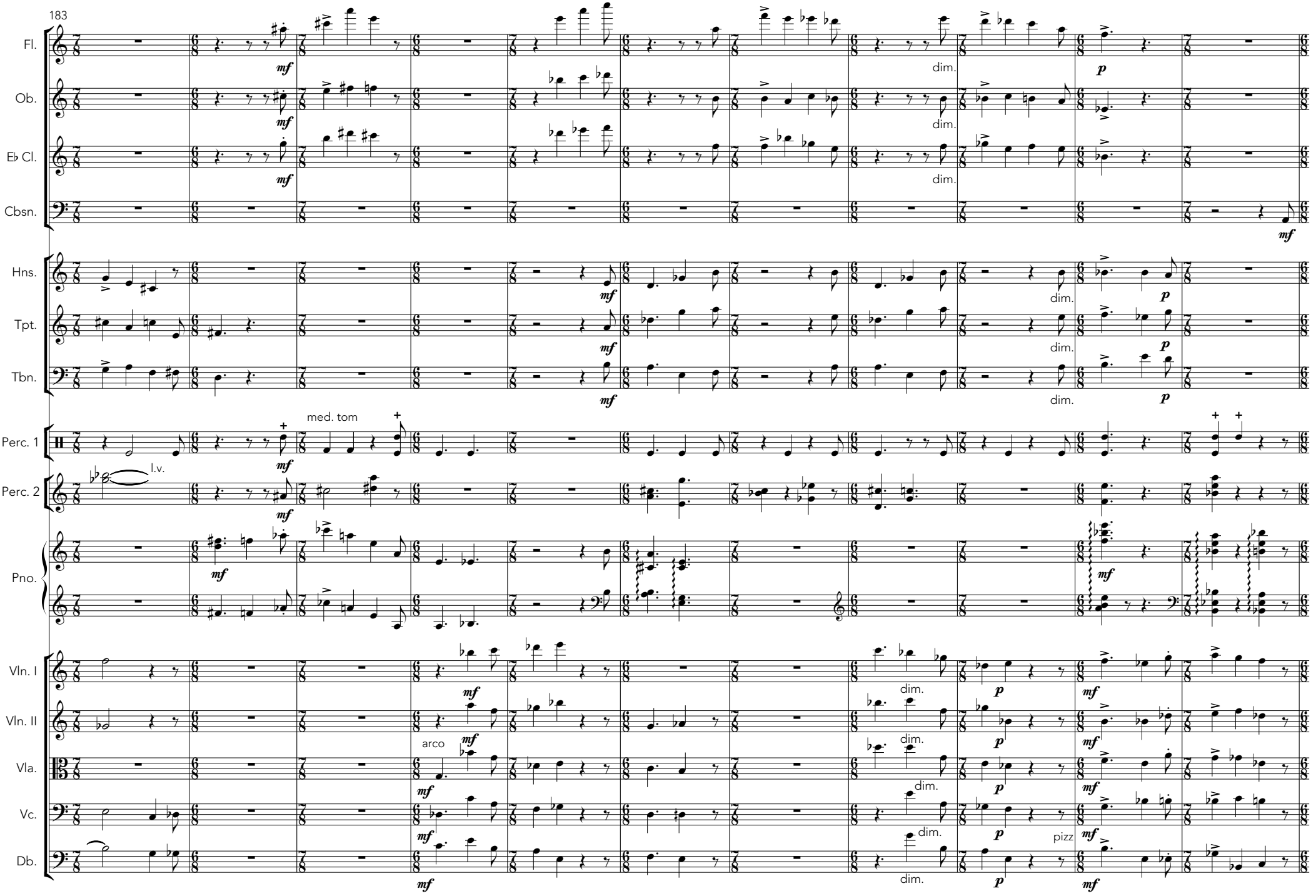
pizz

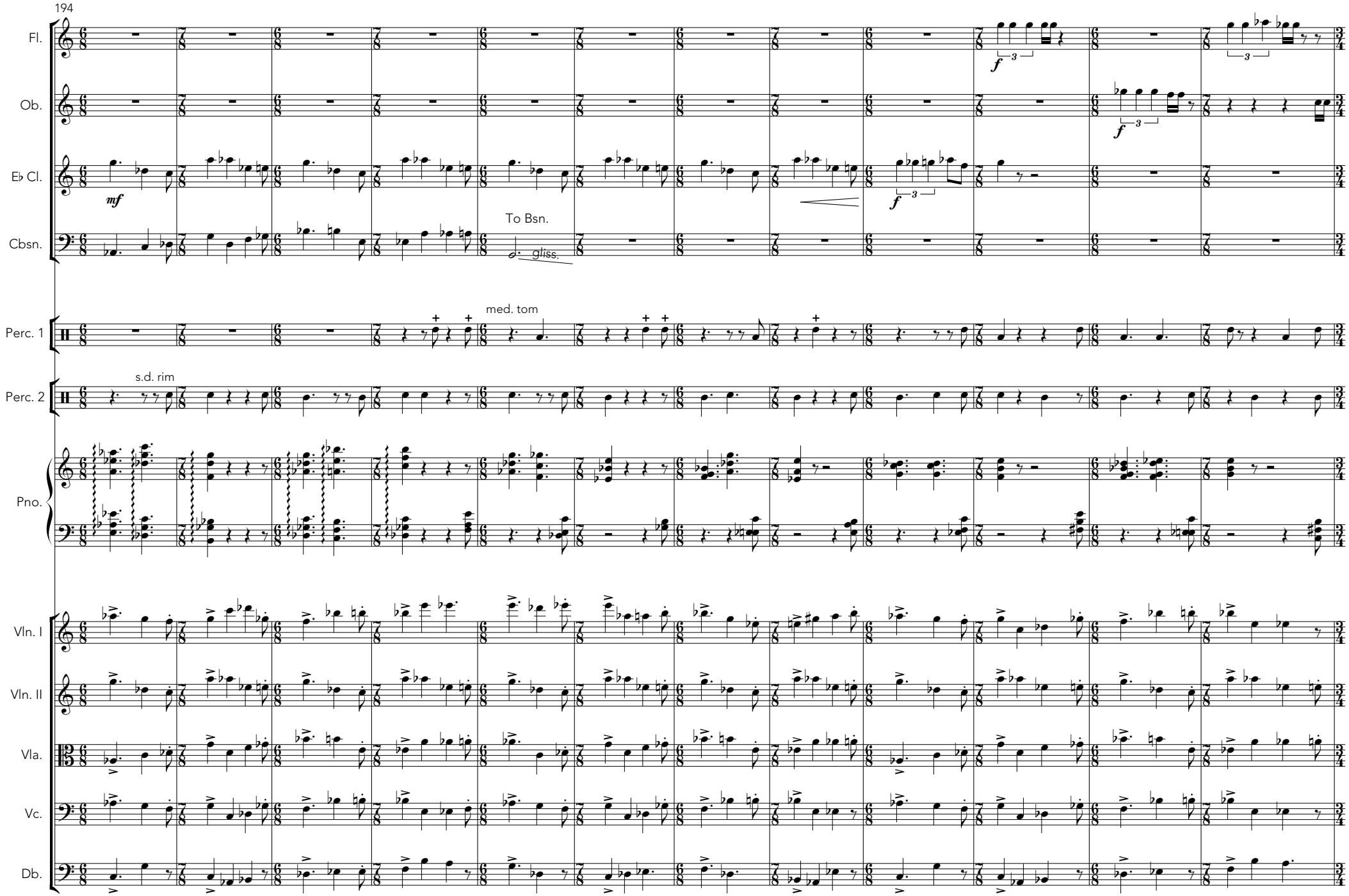
Vc.

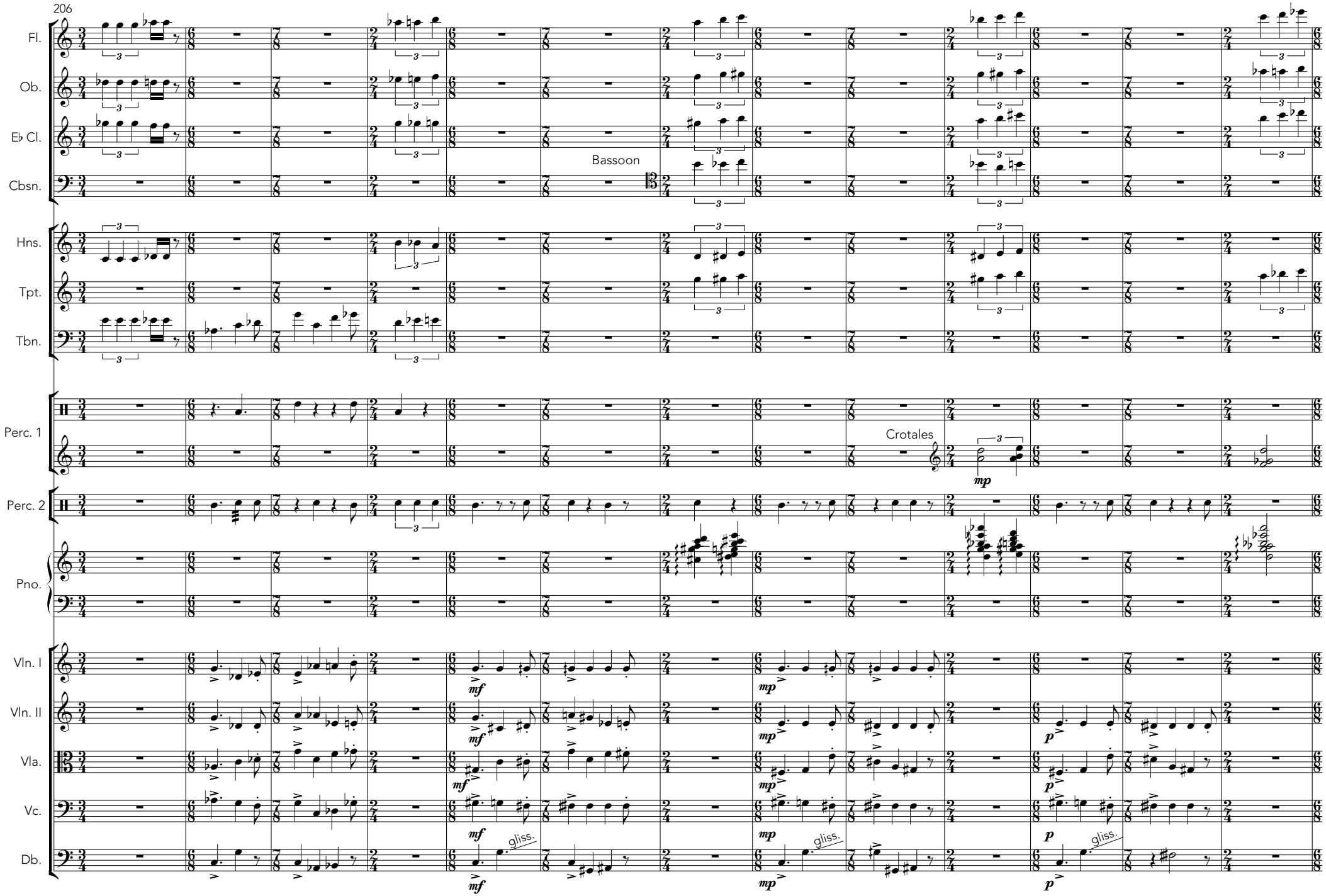
arco

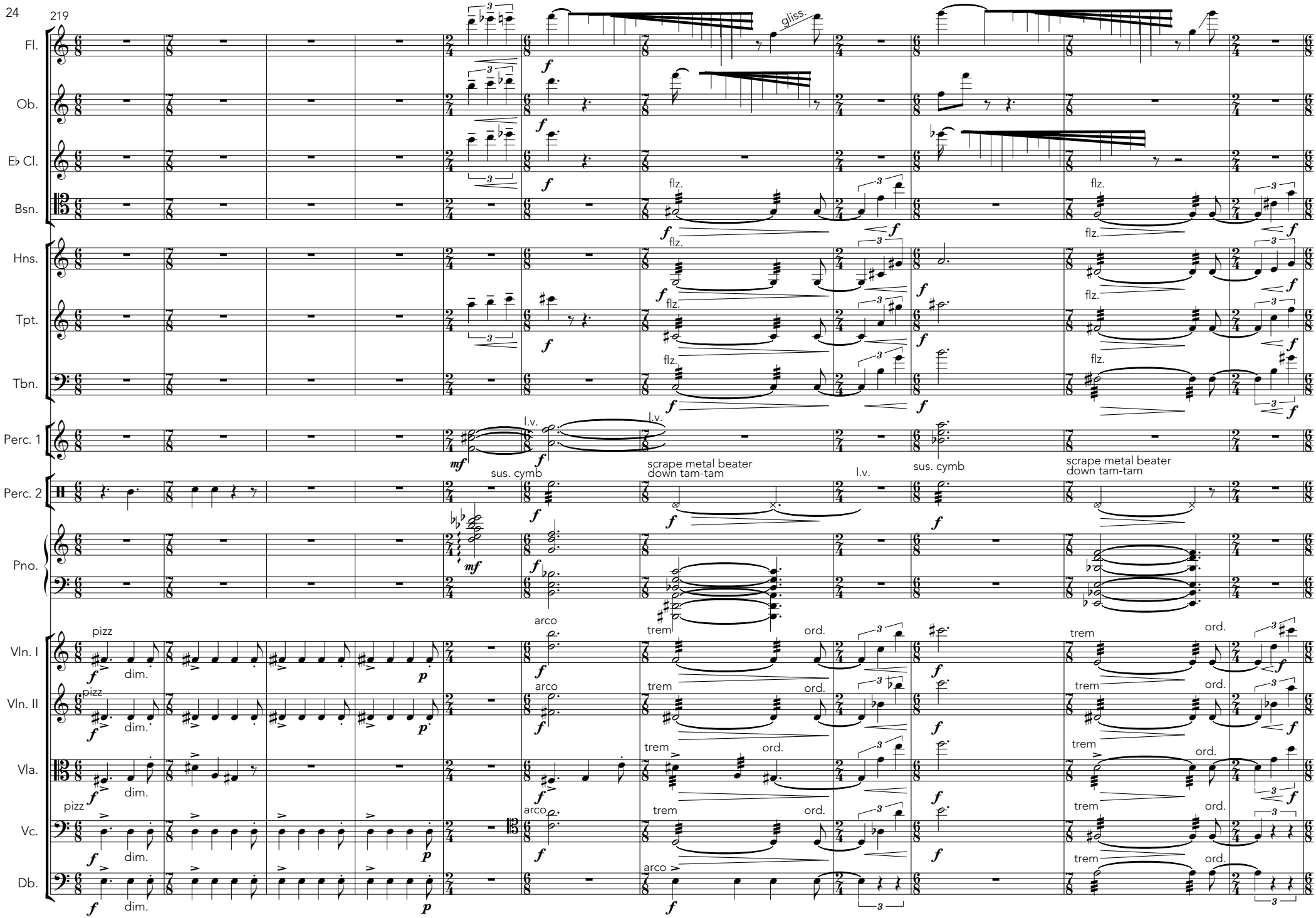
Db.

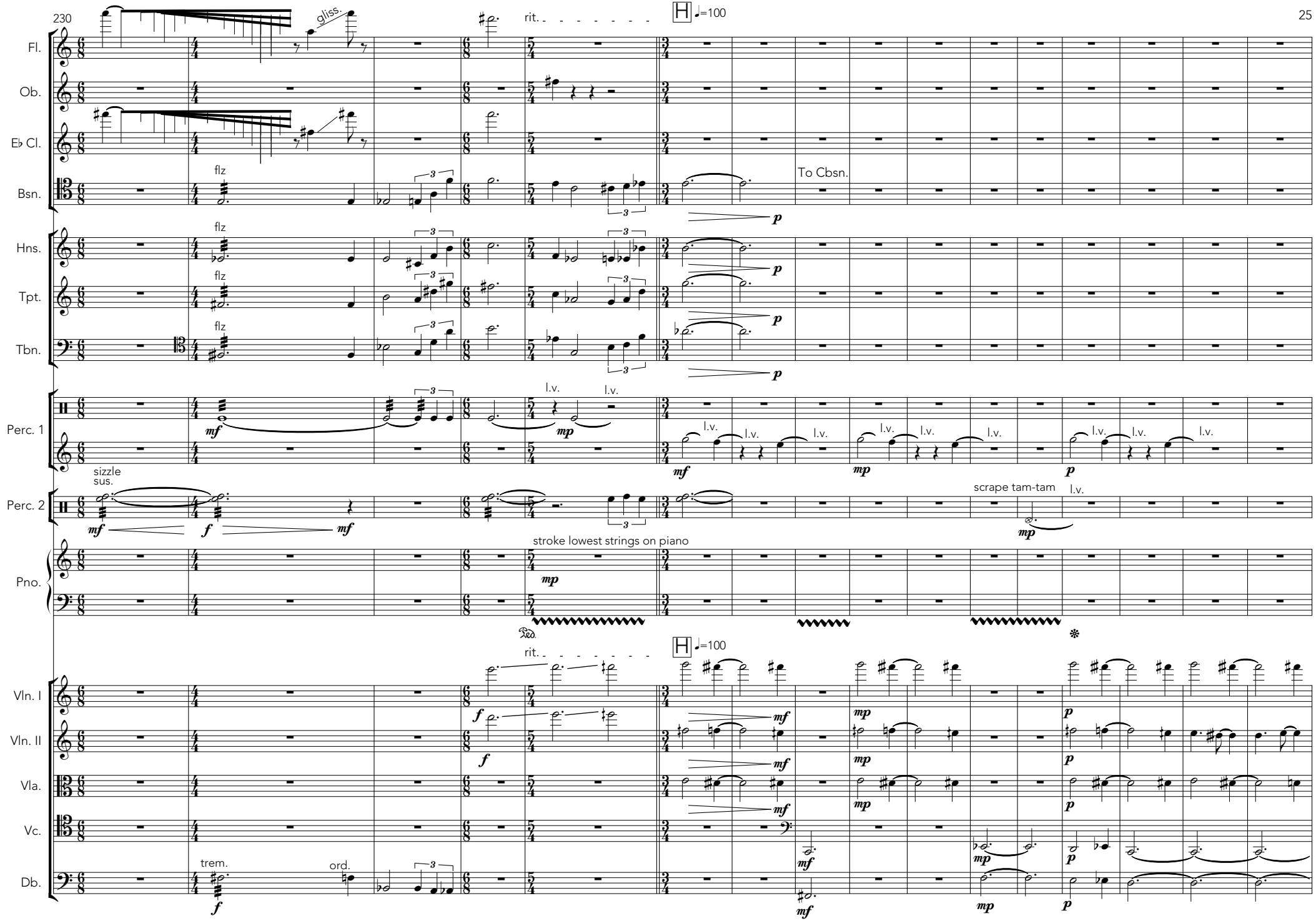
arco

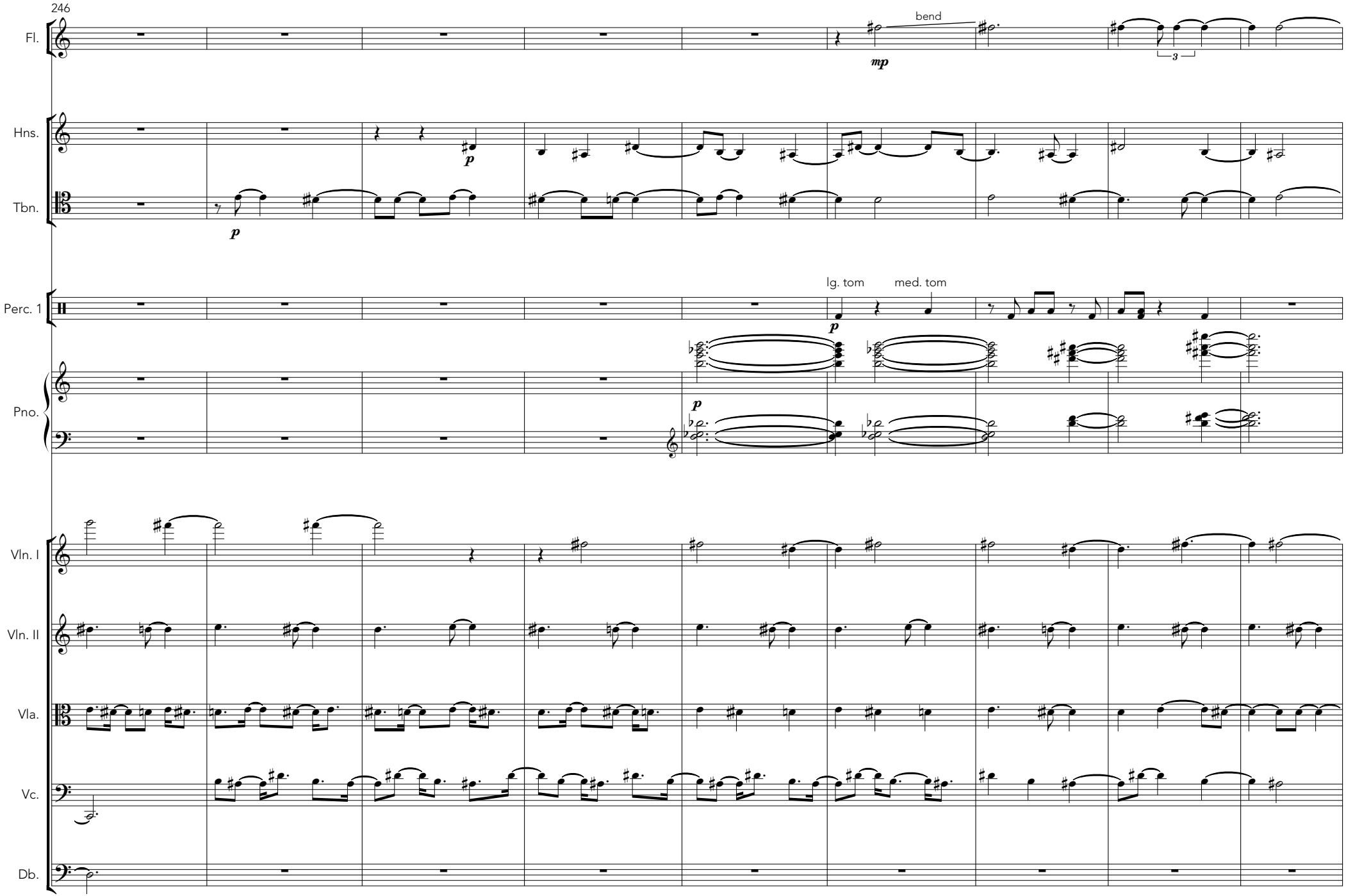

183
Fl.
Ob.
E♭ Cl.
Cbsn.
Hns.
Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
dim.
p
med. tom
l.v.
arco
pizz

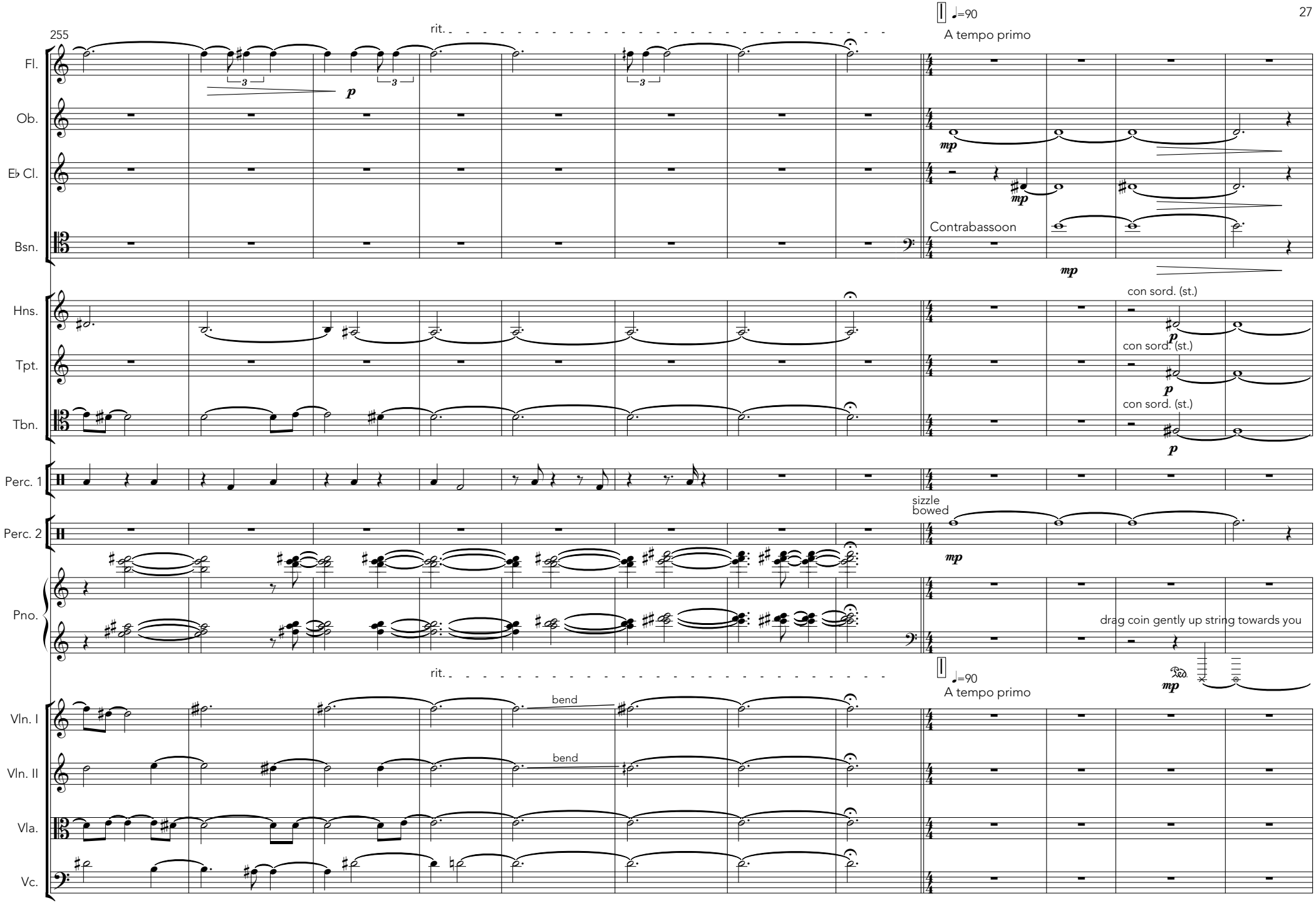

194
Fl.
Ob.
E♭ Cl.
mf
f
Cbsn.
To Bsn.
gliss.
Perc. 1
med. tom
Perc. 2
s.d. rim
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

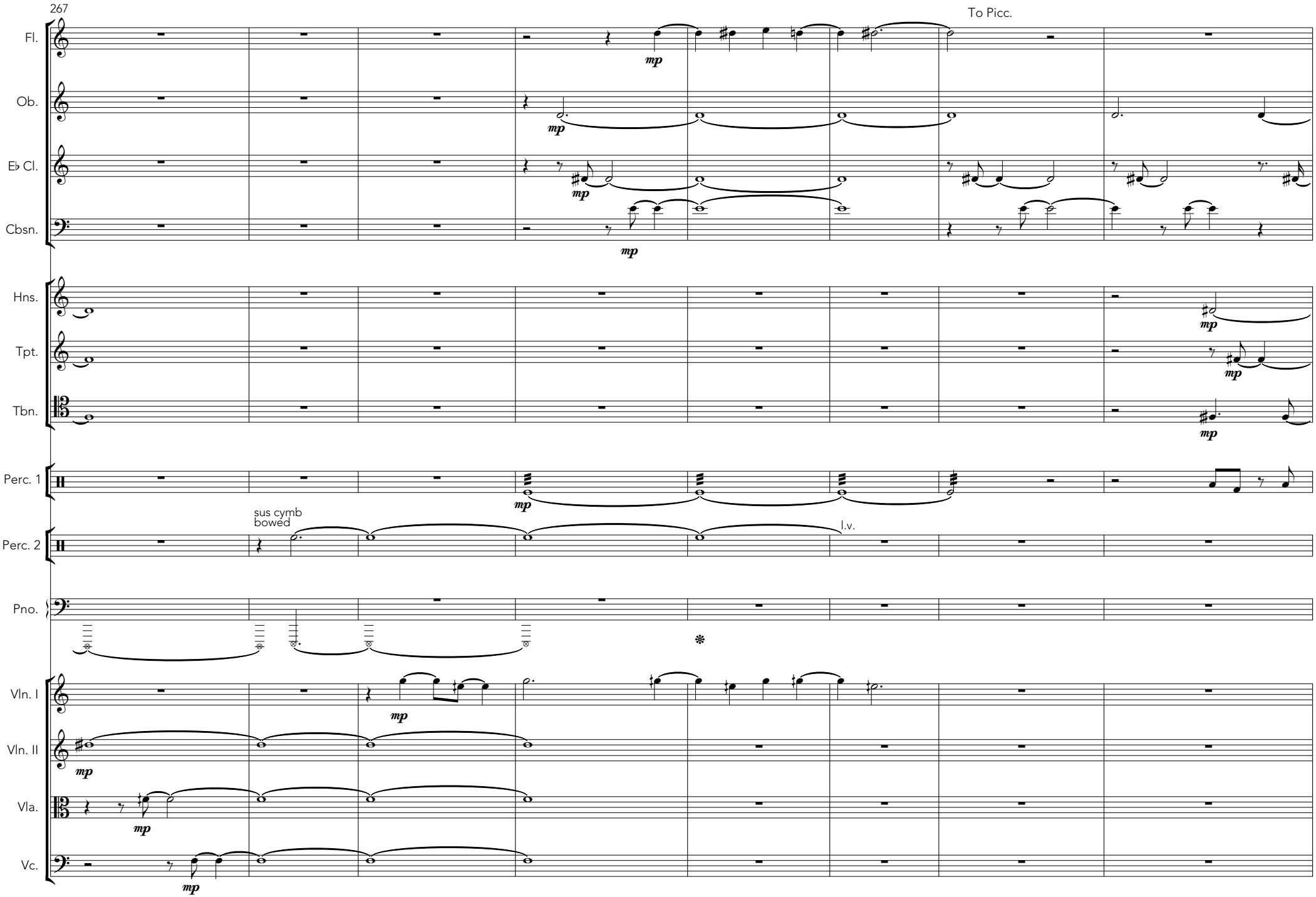

206
Fl.
Ob.
E♭ Cl.
Cbsn.
Bassoon
Hns.
Tpt.
Tbn.
Perc. 1
Crotales
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.

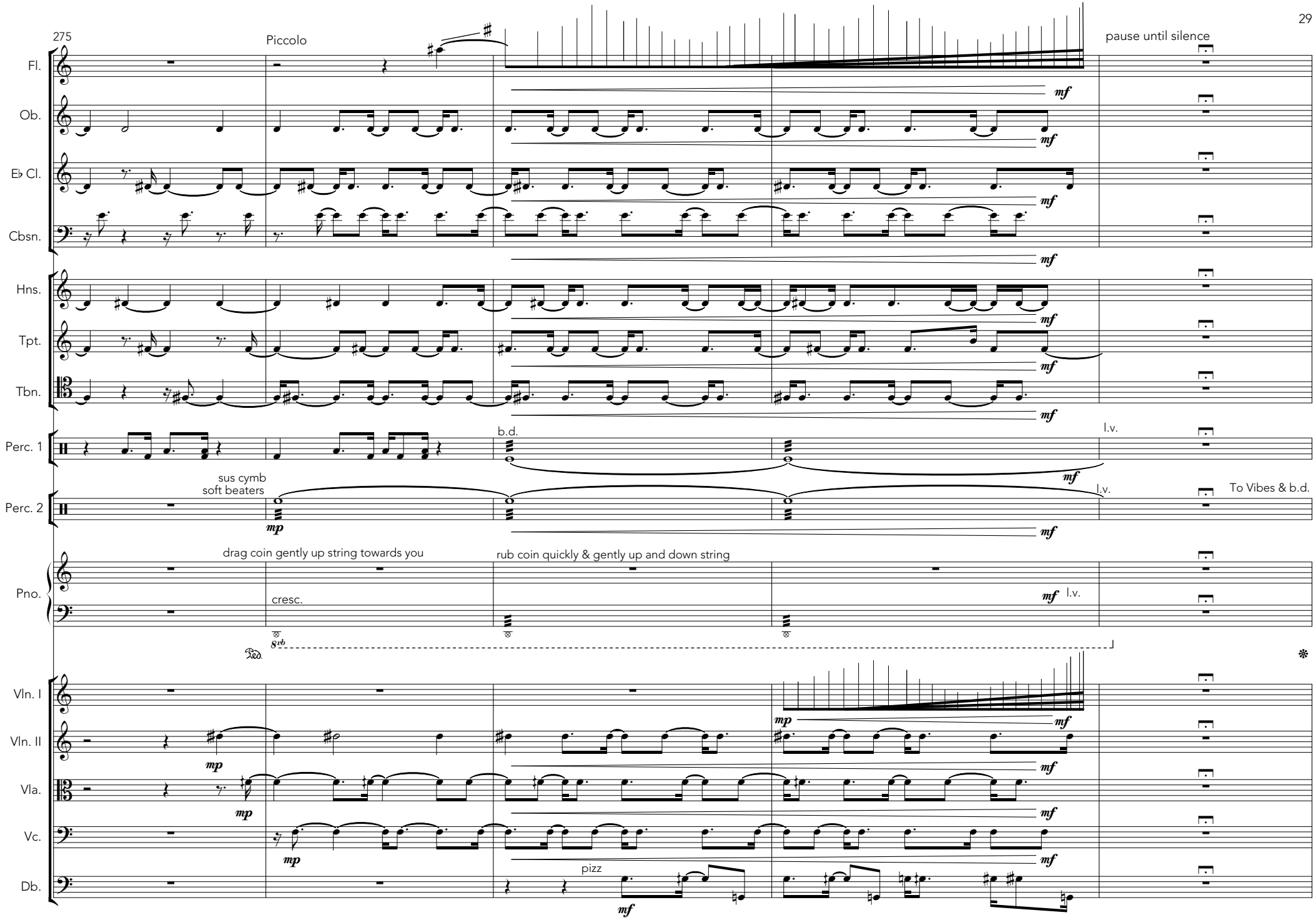

219
Fl.
Ob.
E♭ Cl.
Bsn.
Hns.
Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.
flz.
l.v.
sus. cymb
scrape metal beater
down tam-tam
pizz
arco
trem
ord.
dim.

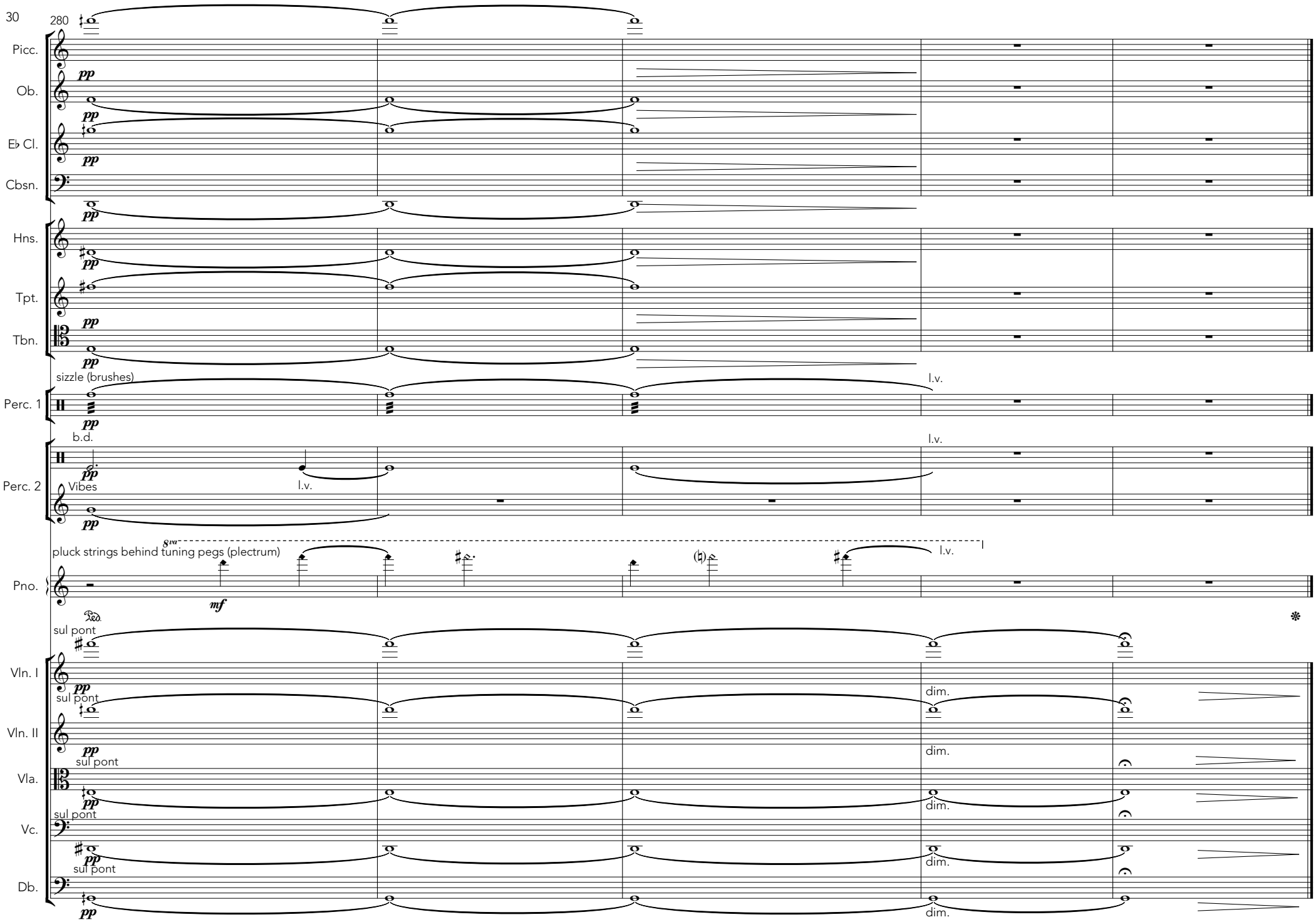

230
gliss.
rit.
H ♩=100
Fl.
Ob.
E♭ Cl.
Bsn.
flz
To Cbsn.
Hns.
Tpt.
Tbn.
Perc. 1
l.v.
Perc. 2
sizzle
sus.
scrape tam-tam
Pno.
stroke lowest strings on piano
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.
trem.
ord.


246
Fl.
bend
mp
3
Hns.
p
Tbn.
p
Perc. 1
lg. tom
med. tom
p
Pno.
p
Vln. I
Vln. II
Vla.
Vc.
Db.


255
rit.
♩=90
A tempo primo
Fl.
p
Ob.
mp
E♭ Cl.
mp
Bsn.
Contrabassoon
mp
Hns.
con sord. (st.)
p
Tpt.
con sord. (st.)
p
Tbn.
con sord. (st.)
p
Perc. 1
Perc. 2
sizzle
bowed
mp
Pno.
drag coin gently up string towards you
Ped.
mp
rit.
♩=90
A tempo primo
Vln. I
bend
Vln. II
bend
Vla.
Vc.


267
To Picc.
Fl.
Ob.
E♭ Cl.
Cbsn.
Hns.
Tpt.
Tbn.
Perc. 1
Perc. 2
sus cymb
bowed
l.v.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp


275
Piccolo
pause until silence
Fl.
Ob.
E♭ Cl.
Cbsn.
Hns.
Tpt.
Tbn.
Perc. 1
b.d.
l.v.
Perc. 2
sus cymb
soft beaters
l.v.
To Vibes & b.d.
Pno.
drag coin gently up string towards you
rub coin quickly & gently up and down string
cresc.
l.v.
8vb
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz


280
Picc.
Ob.
E♭ Cl.
Cbsn.
Hns.
Tpt.
Tbn.
sizzle (brushes)
l.v.
Perc. 1
b.d.
l.v.
Perc. 2
Vibes
l.v.
pluck strings behind tuning pegs (plectrum)
8va
l.v.
Pno.
sul pont
Vln. I
sul pont
dim.
Vln. II
sul pont
dim.
Vla.
sul pont
dim.
Vc.
sul pont
dim.
Db.
dim.

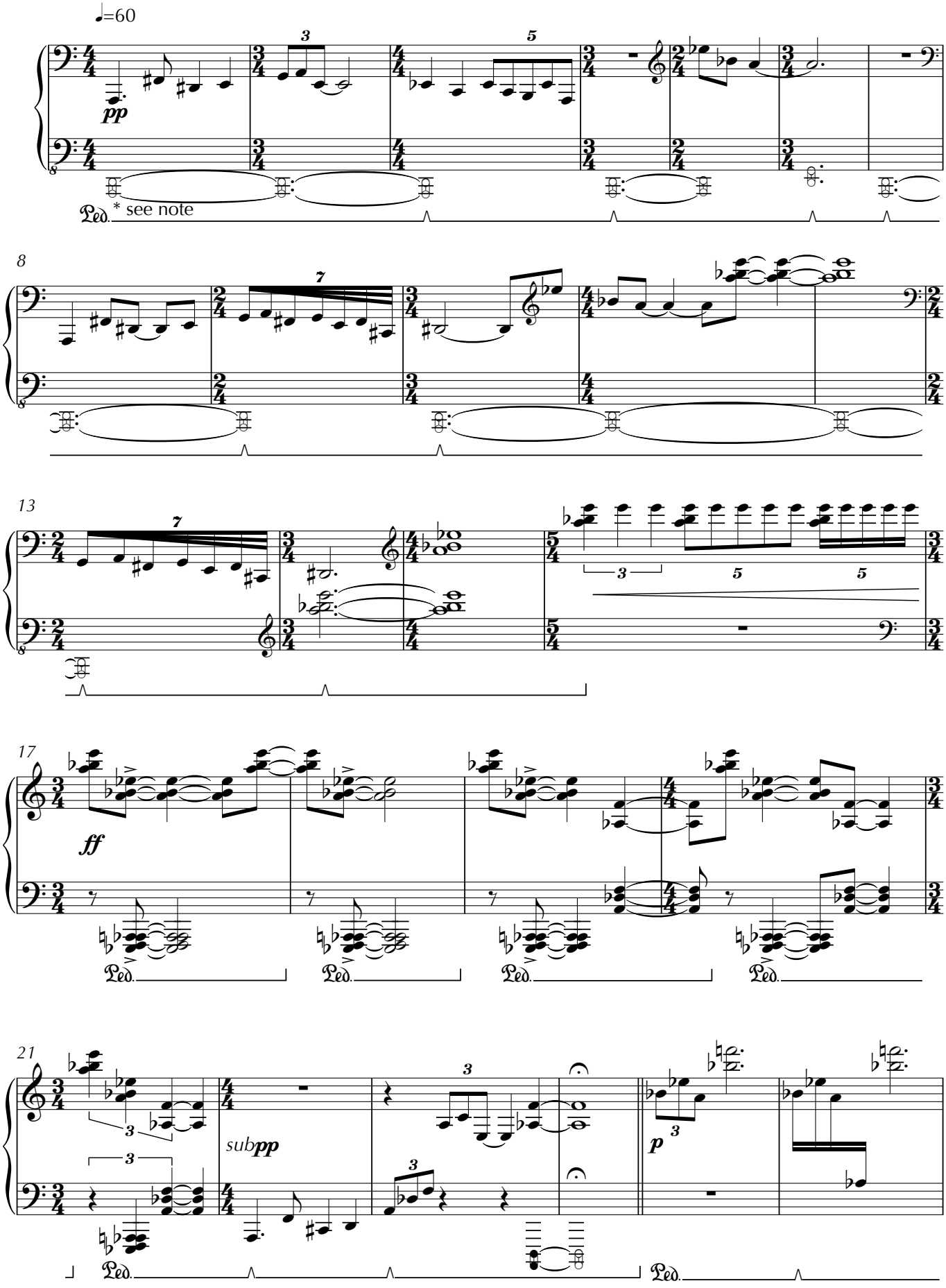
Jeremy Clay

Until the Middle

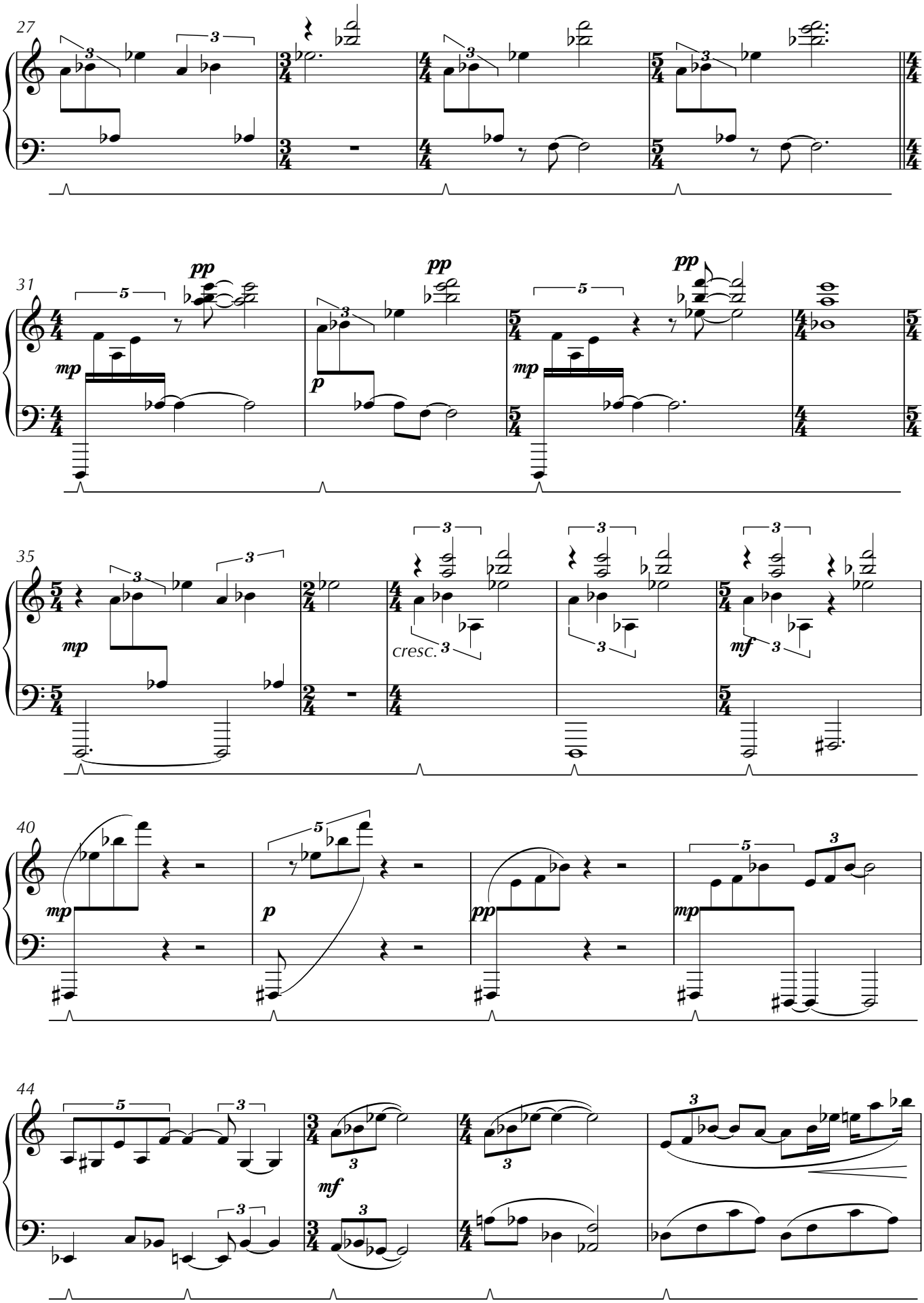
For Pianoforte Solo

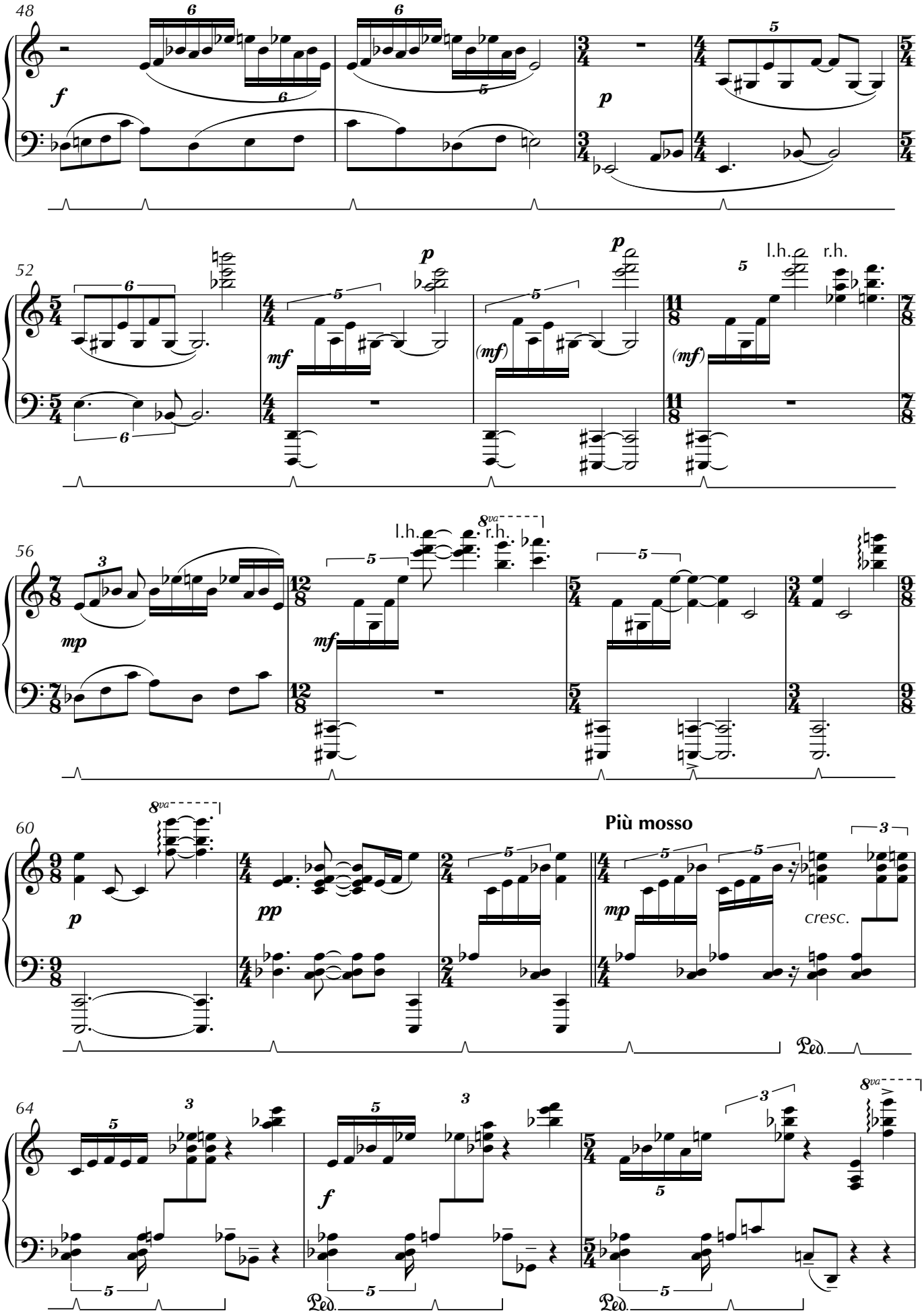
Until the Middle

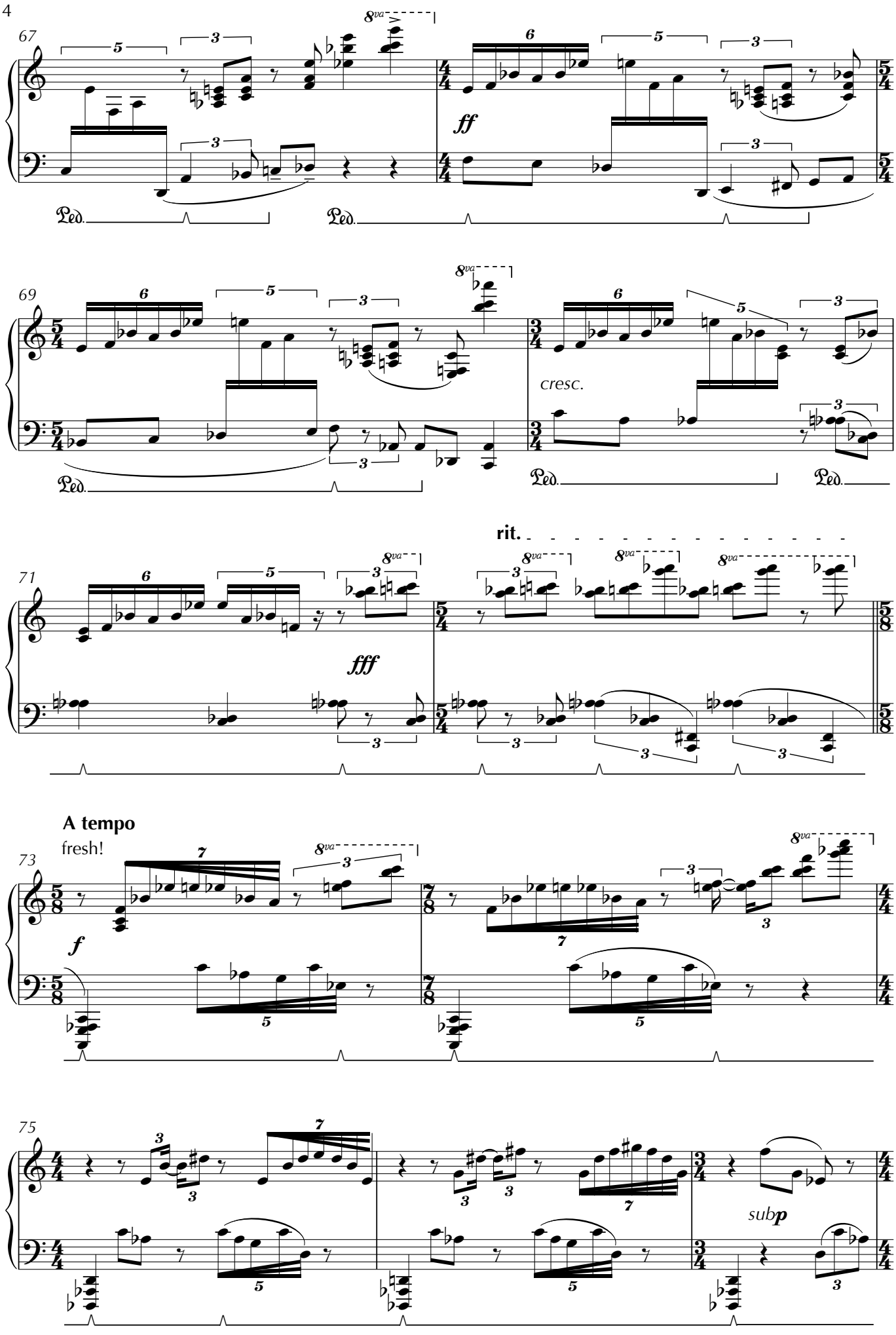
Jeremy Clay

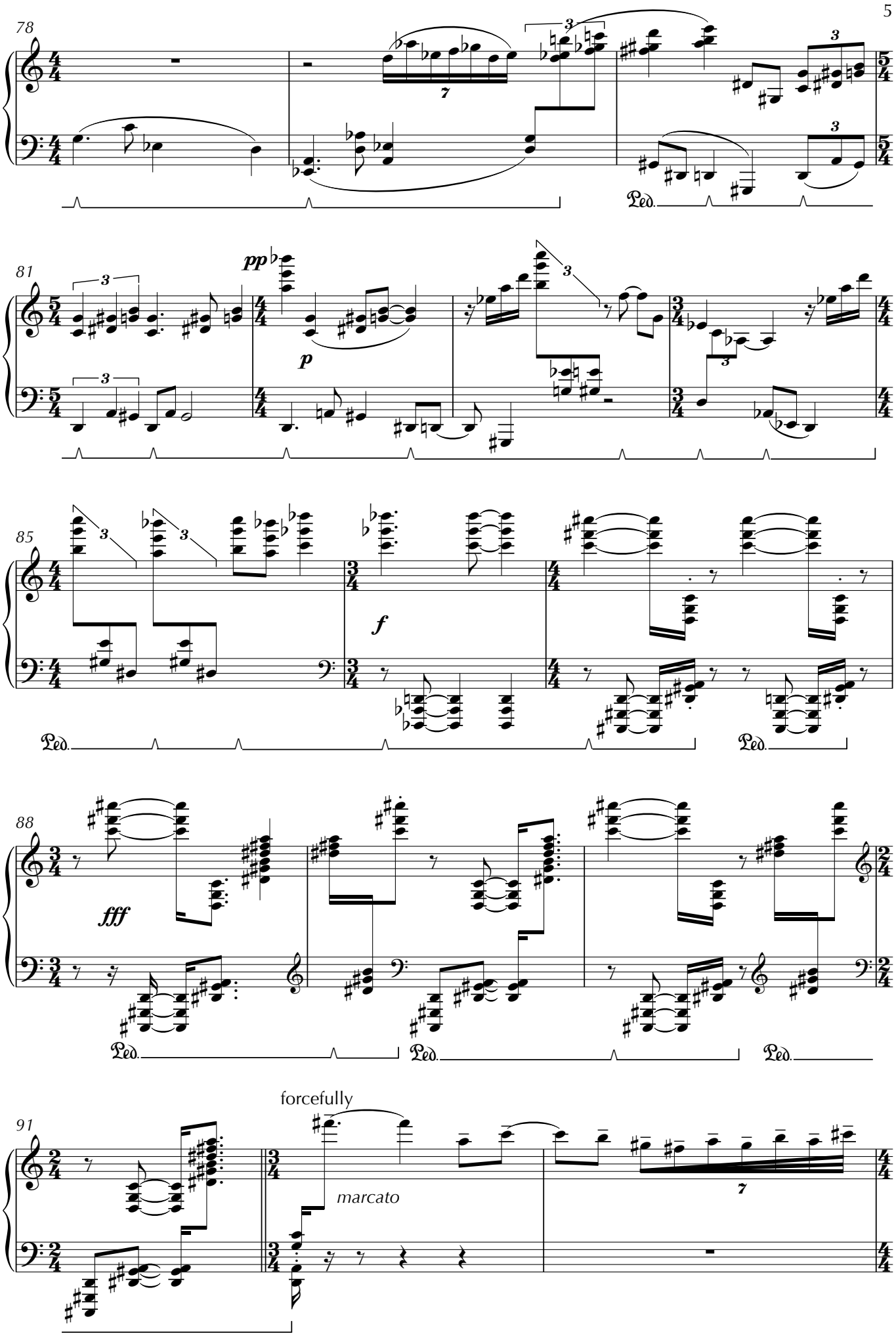


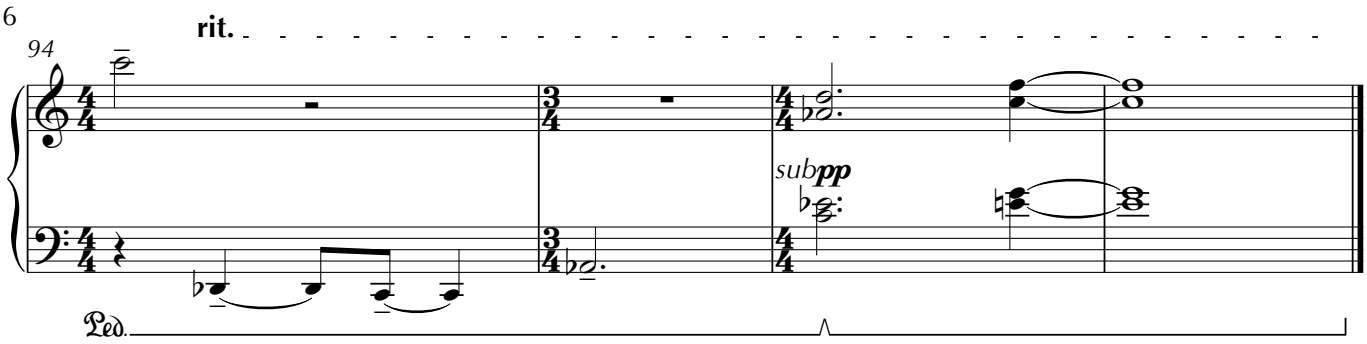
* Note: denotes a cluster on the range of notes indicated


27
31
pp
mp
p
35
cresc.
mf
40
44


48
52
56
60
64
l.h.
r.h.
8va
Più mosso
cresc.
Ped.


67
ff
69
cresc.
71
fff
rit.
A tempo
fresh!
73
f
75
subp


78
81
pp
p
85
f
88
fff
91
forcefully
marcato


94
rit.
sub pp
Ped.

Jeremy Clay

A Little Character

For Trumpet in C and Piano

A Little Character

Playing instructions

For both players:

All physical actions are not to be hidden or disguised, but authentic exertion and movements required to play what is written should be made clear to the audience as a theatrical element of the performance.

The unmeasured parts of the piece should not be rushed: the sound should be allowed to die away naturally.

Trumpet 'breaks' ( ) should be treated as added onto the bar, not in time. The pianist should follow the trumpet lead.

Trumpet:

Where con sord. is indicated, this always means harmon with no stem.
When asked to play into piano, make all movements to and from the piano obvious but silent, so as to enhance the visual performance element of the piece.
Similarly, when instructed to 'exert yourself' or play 'with difficulty', this means making the physical exertion of the gesture visible to the audience.

Diamond notehead ◇ = sing/hum into mouthpiece

Piano

During the unmeasured sections, the three staves are generally divided thus:
Staff 1: Played (and/or held according to notehead)
Staff 2: Inside piano: plucked (plectrum or fingernail according to instruction) or knocked
Staff 3: Played (and/or held according to notehead)

By 'held' is meant silently depressed and held to allow certain strings to resonate from the trumpet.

Noteheads:

= keys are silently depressed and held for the duration indicated

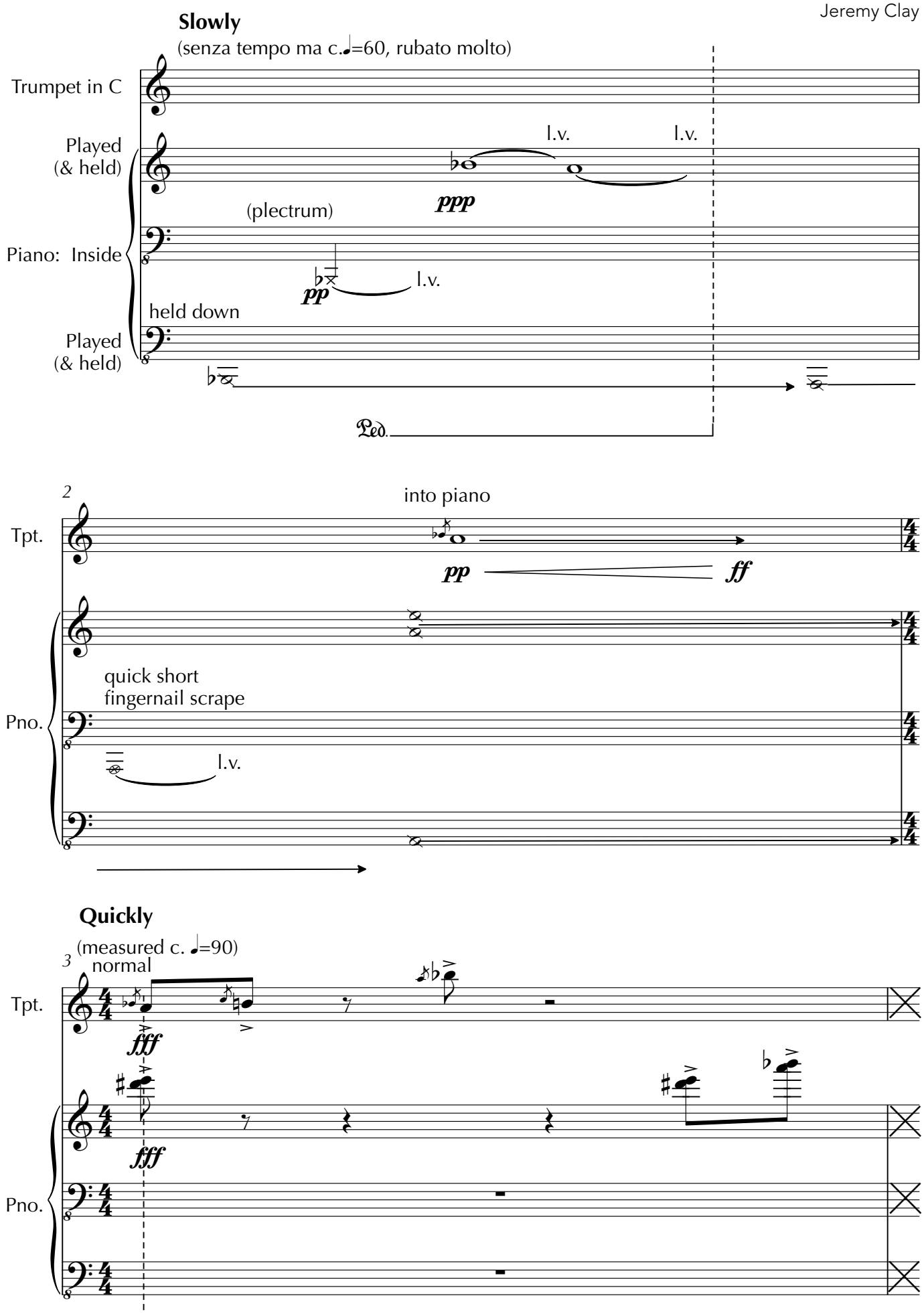
x or = pluck string inside with plectrum or fingernail as indicated

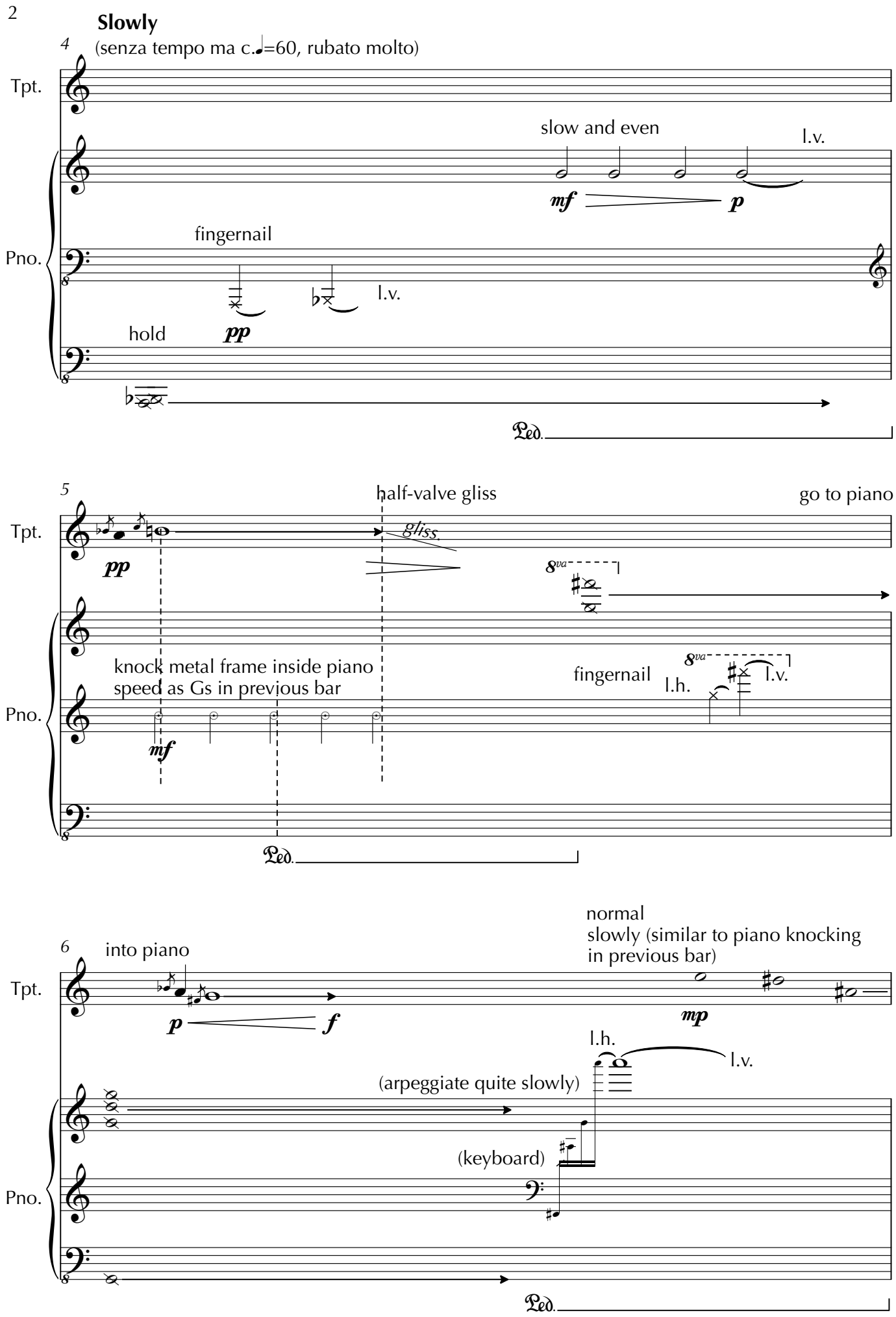
= knock/tap body of piano

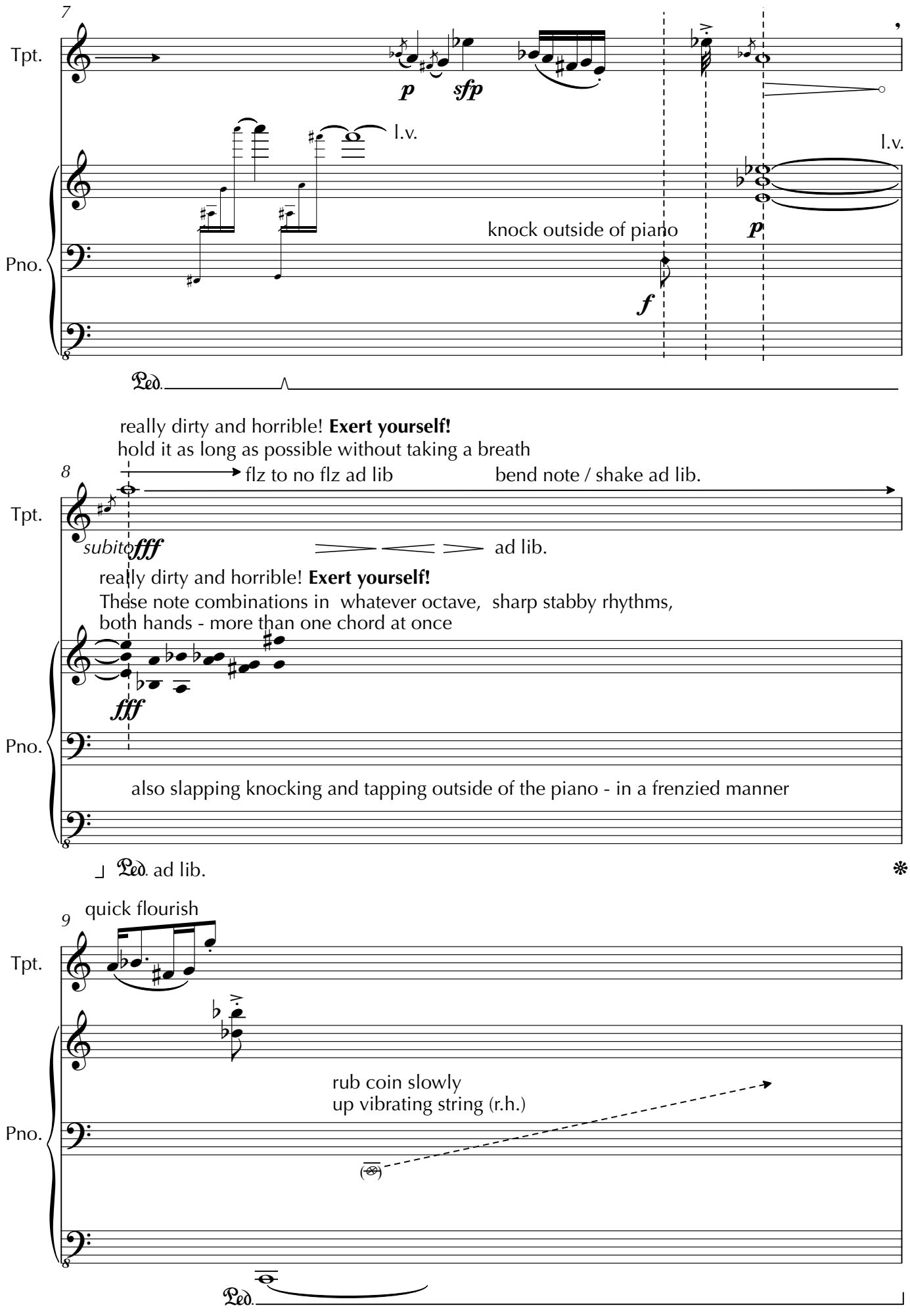
The pianist will also need a coin for bar 9 and a plectrum.

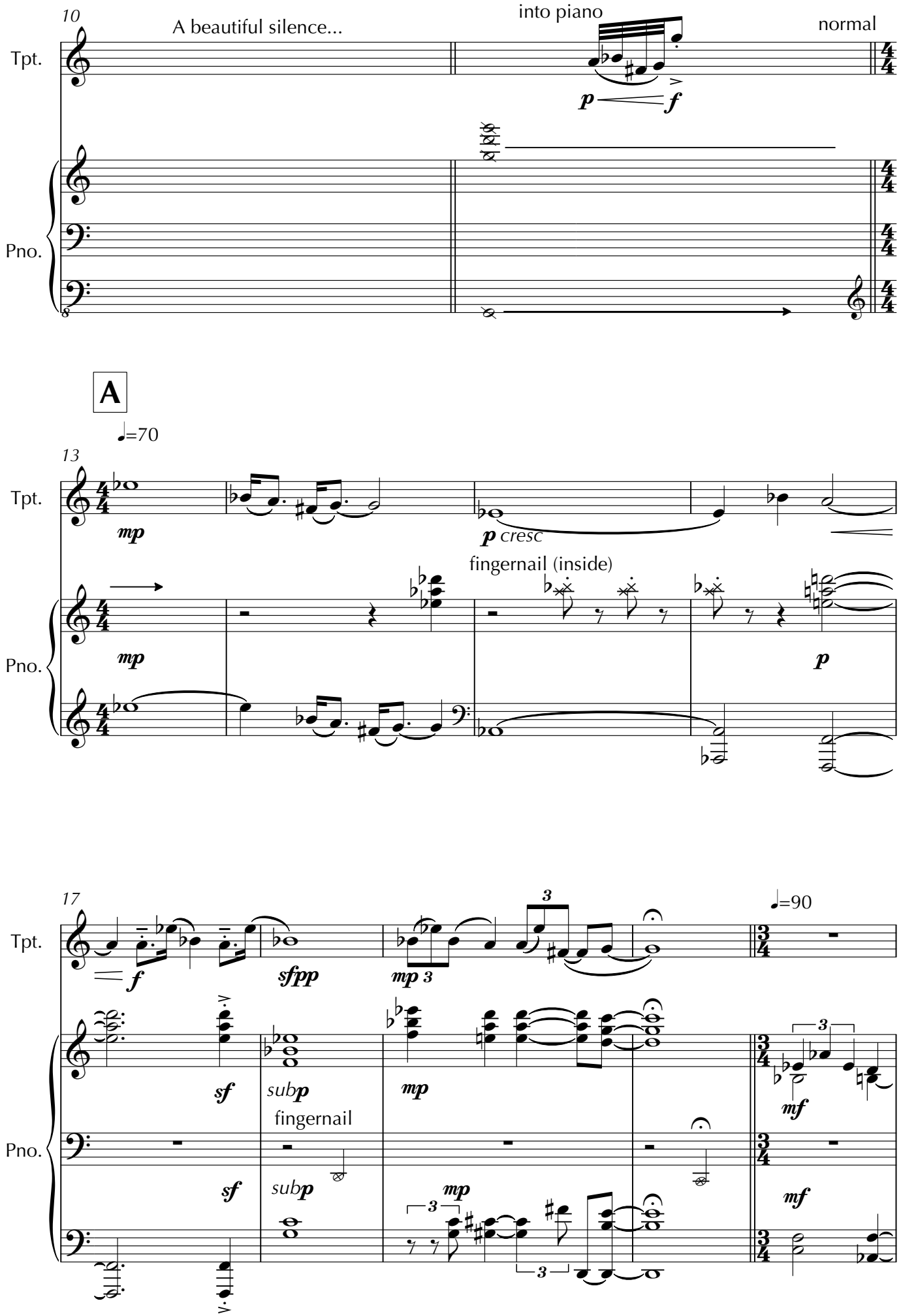
A Little Character

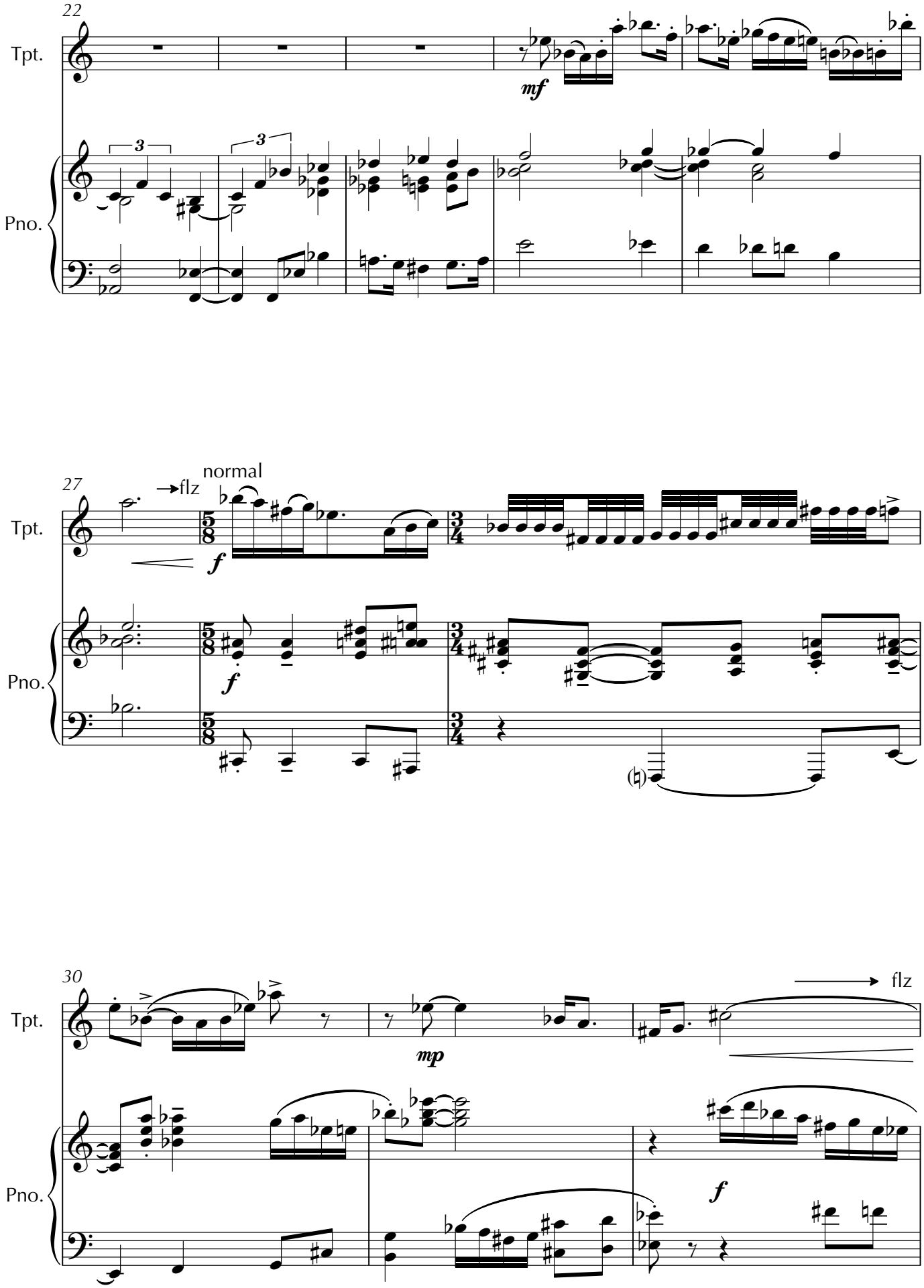
Jeremy Clay

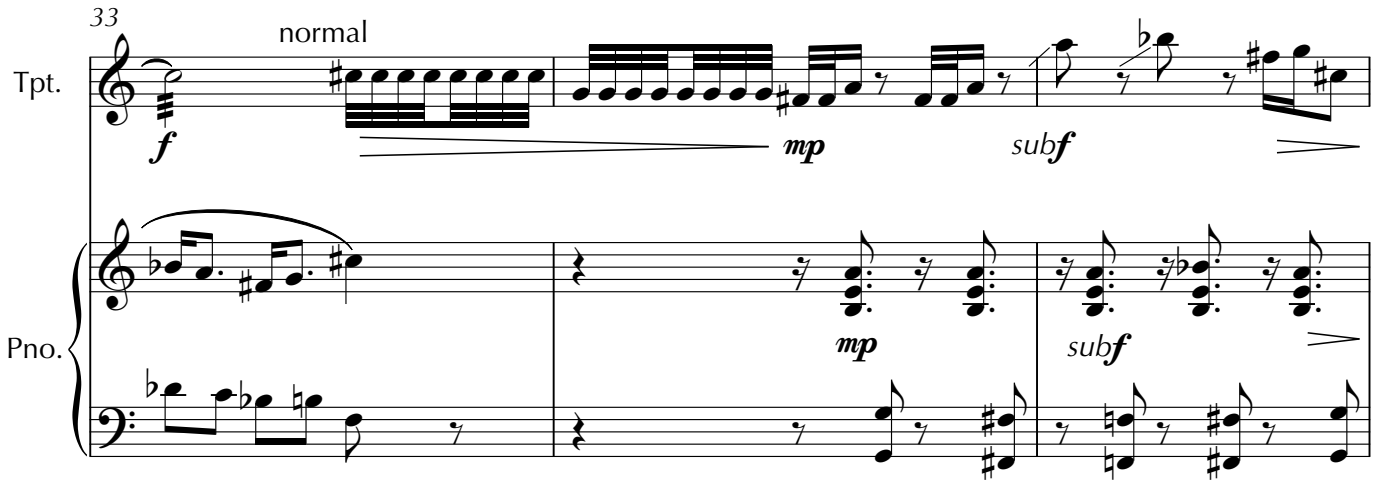


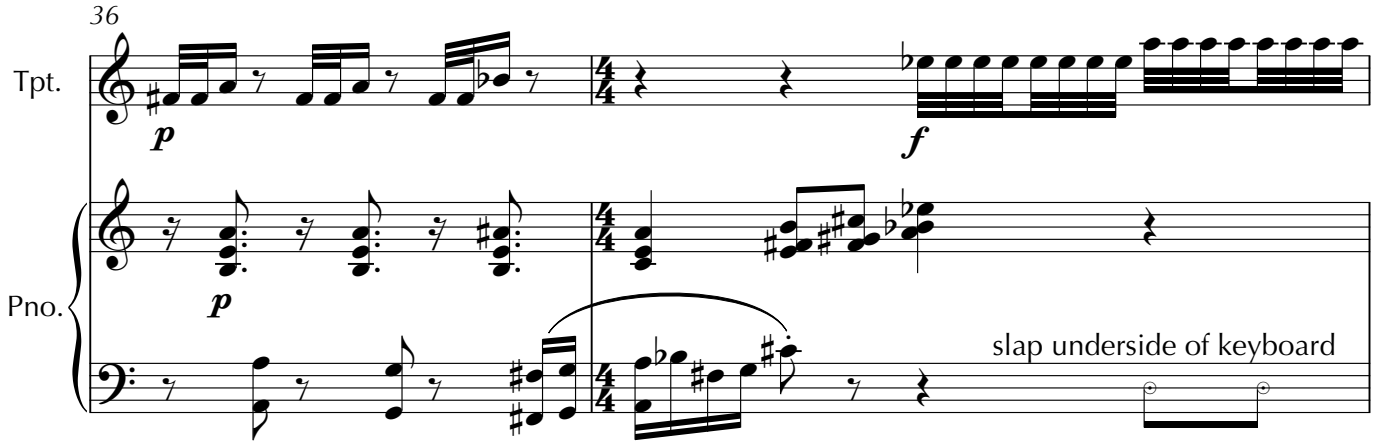

Slowly
(senza tempo ma c.♩=60, rubato molto)
4
Tpt.
slow and even
l.v.
mf
p
Pno.
fingernail
l.v.
pp
hold
Ped.
5
half-valve gliss
go to piano
Tpt.
pp
gliss.
8va
knock metal frame inside piano
speed as Gs in previous bar
fingernail
l.h.
l.v.
mf
Pno.
Ped.
6
into piano
normal
slowly (similar to piano knocking
in previous bar)
Tpt.
p
f
mp
l.h.
l.v.
(arpeggiate quite slowly)
(keyboard)
Pno.
Ped.

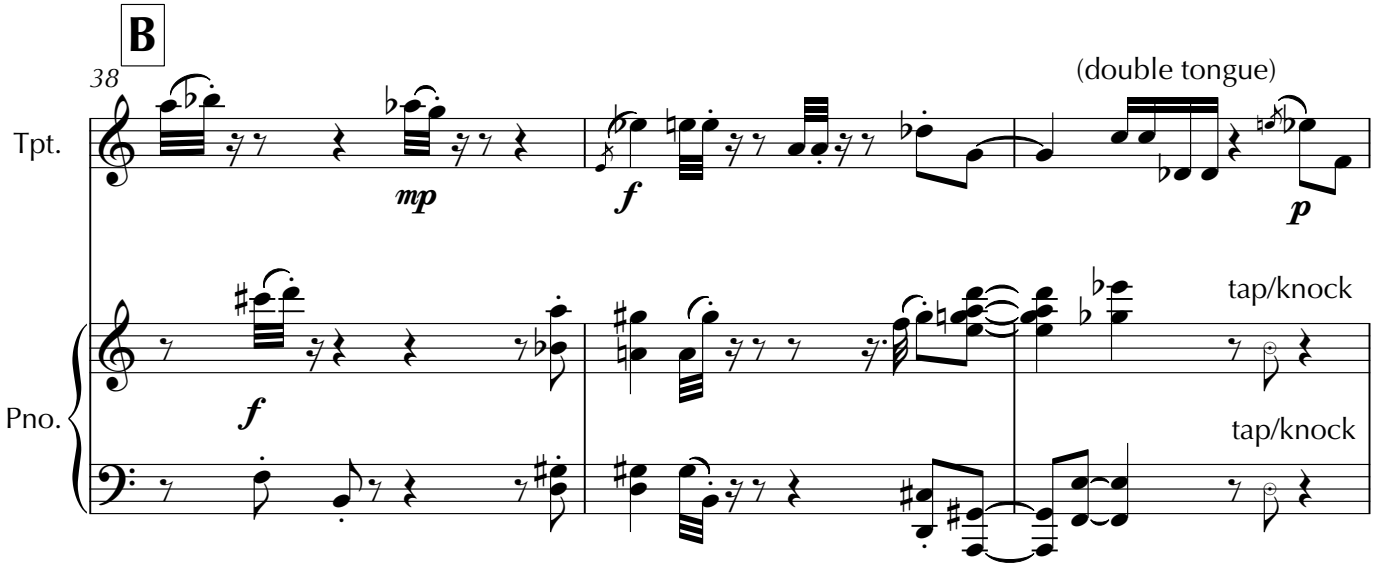

7
Tpt.
p
sfp
l.v.
l.v.
knock outside of piano
p
f
Pno.
Ped.
really dirty and horrible! Exert yourself!
hold it as long as possible without taking a breath
8
flz to no flz ad lib
bend note / shake ad lib.
Tpt.
subito fff
ad lib.
really dirty and horrible! Exert yourself!
These note combinations in whatever octave, sharp stabby rhythms,
both hands - more than one chord at once
fff
Pno.
also slapping knocking and tapping outside of the piano - in a frenzied manner
Ped. ad lib.
9
quick flourish
Tpt.
rub coin slowly
up vibrating string (r.h.)
Pno.
Ped.

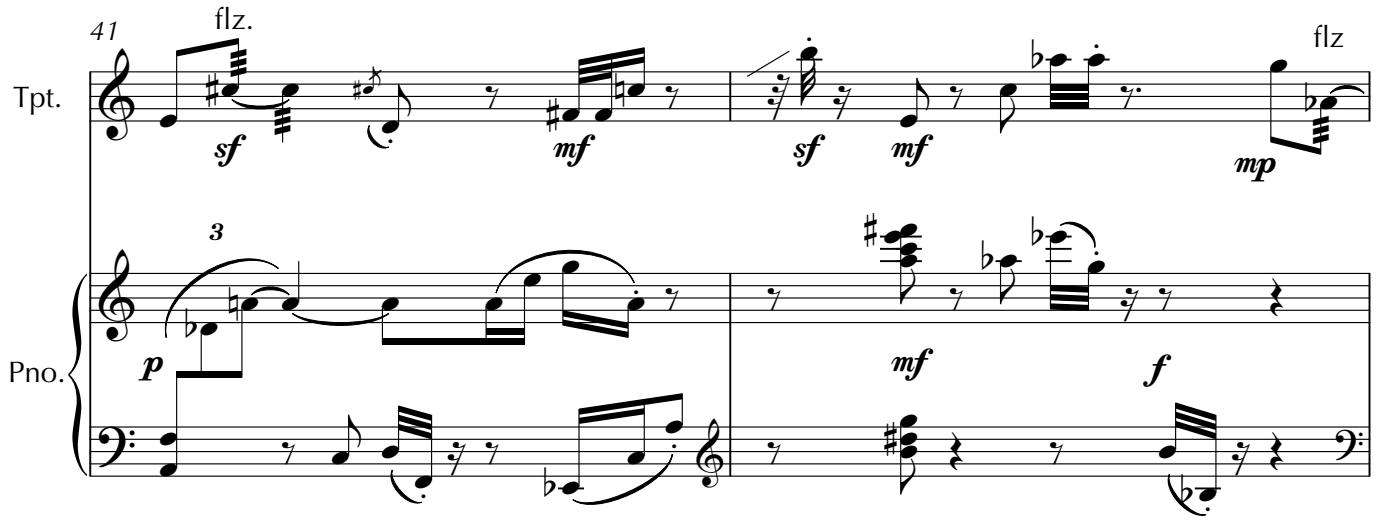

10
A beautiful silence...
into piano
normal
Tpt.
Pno.
A
♩=70
13
mp
p cresc
fingernail (inside)
p
17
f
sfpp
mp
sf
subp
fingernail
♩=90
mf

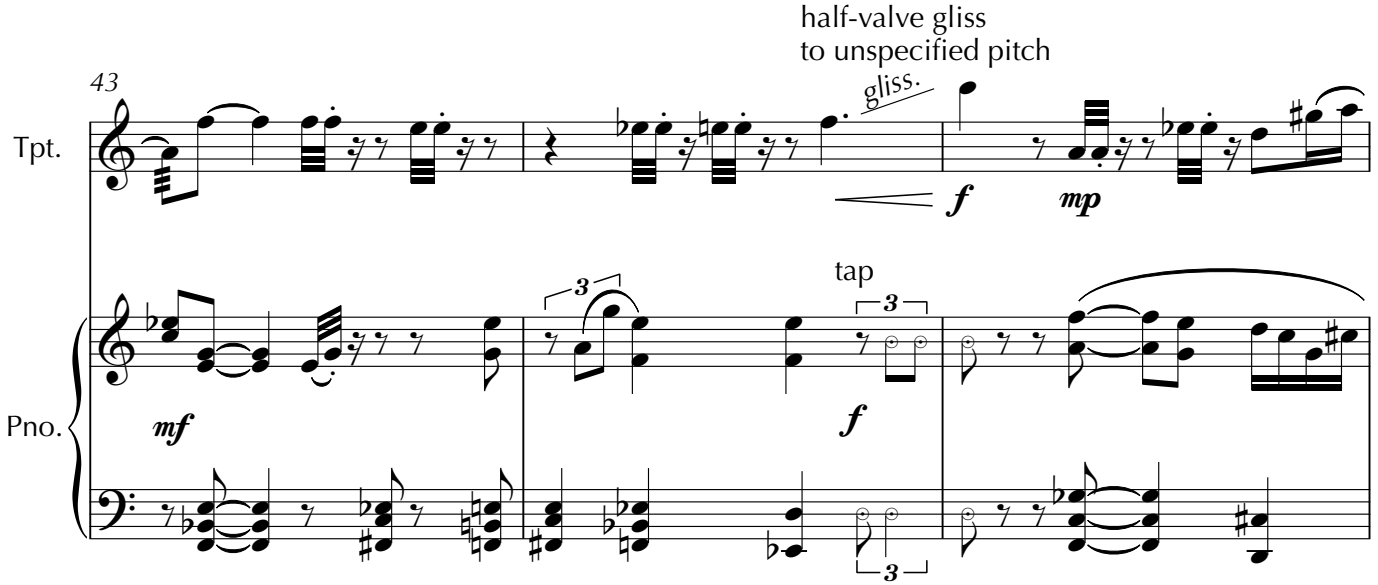

22
Tpt.
Pno.
mf
27
Tpt.
Pno.
→flz
normal
f
30
Tpt.
Pno.
mp
f
flz

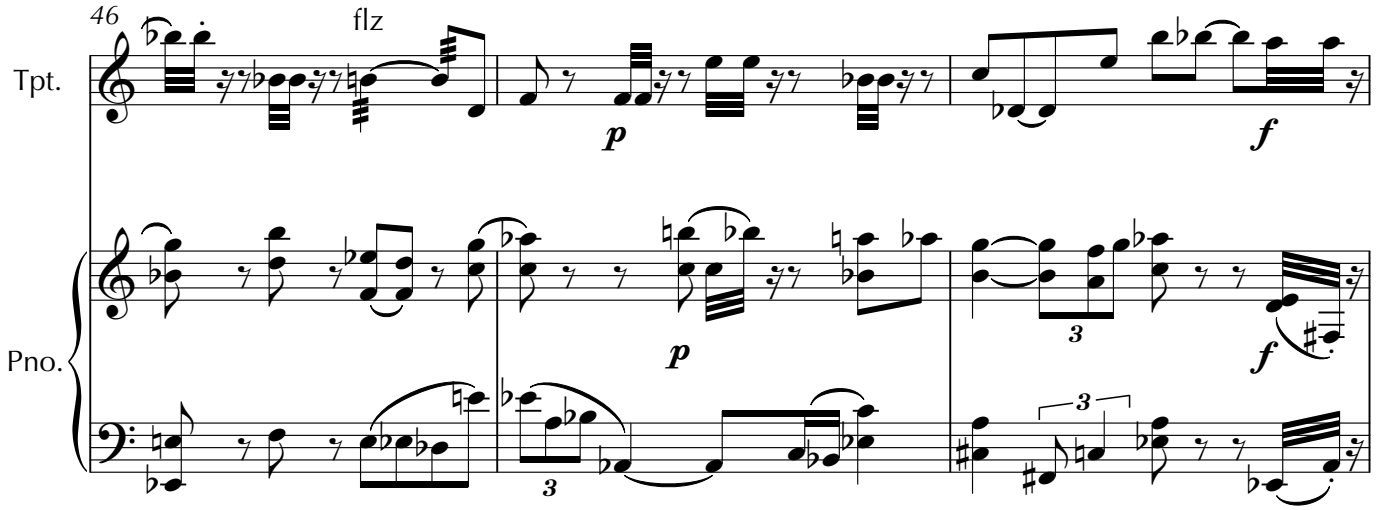

33
normal
Tpt.
f
mp
subf
Pno.
mp
subf

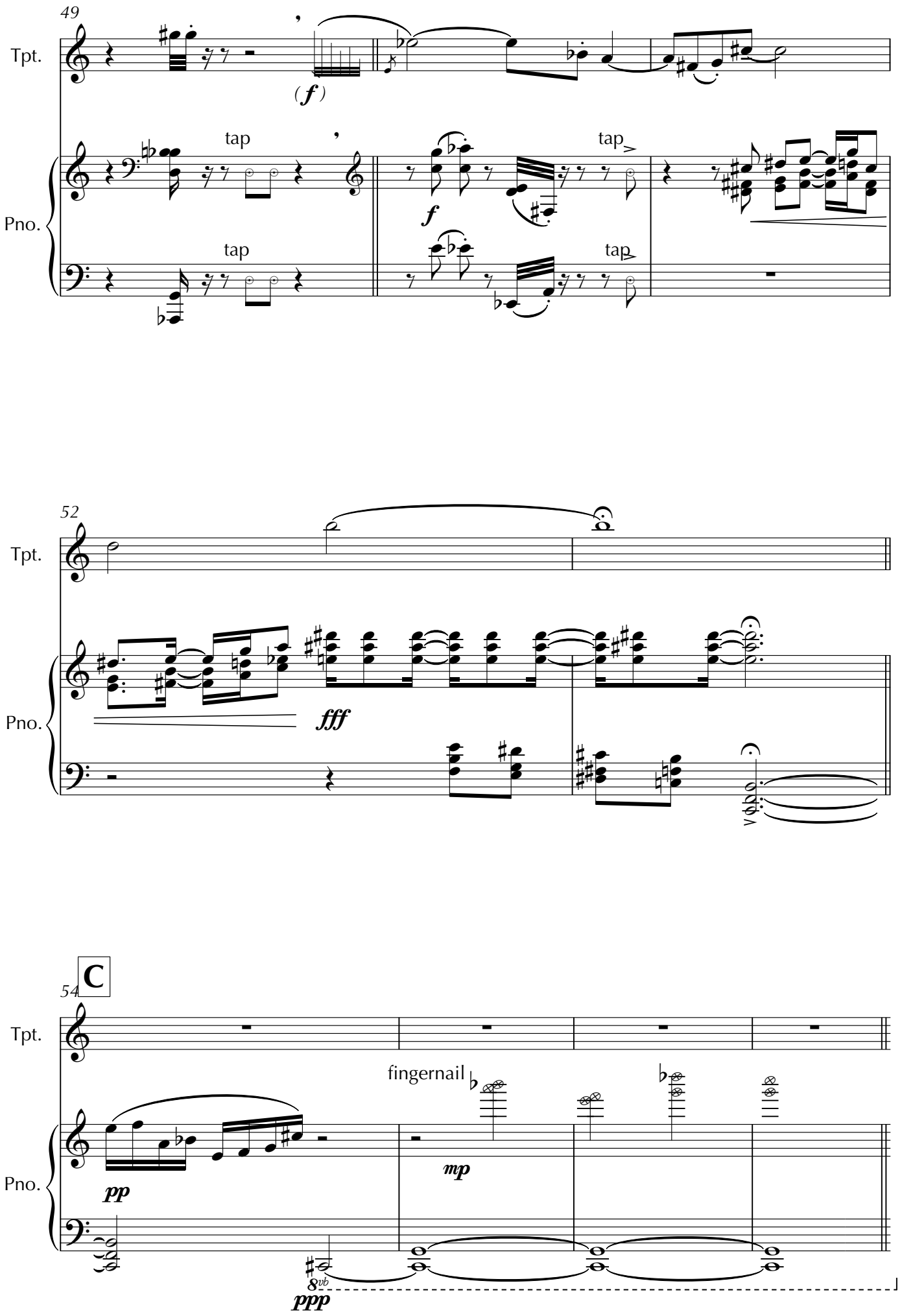

36
Tpt.
p
f
Pno.
p
slap underside of keyboard

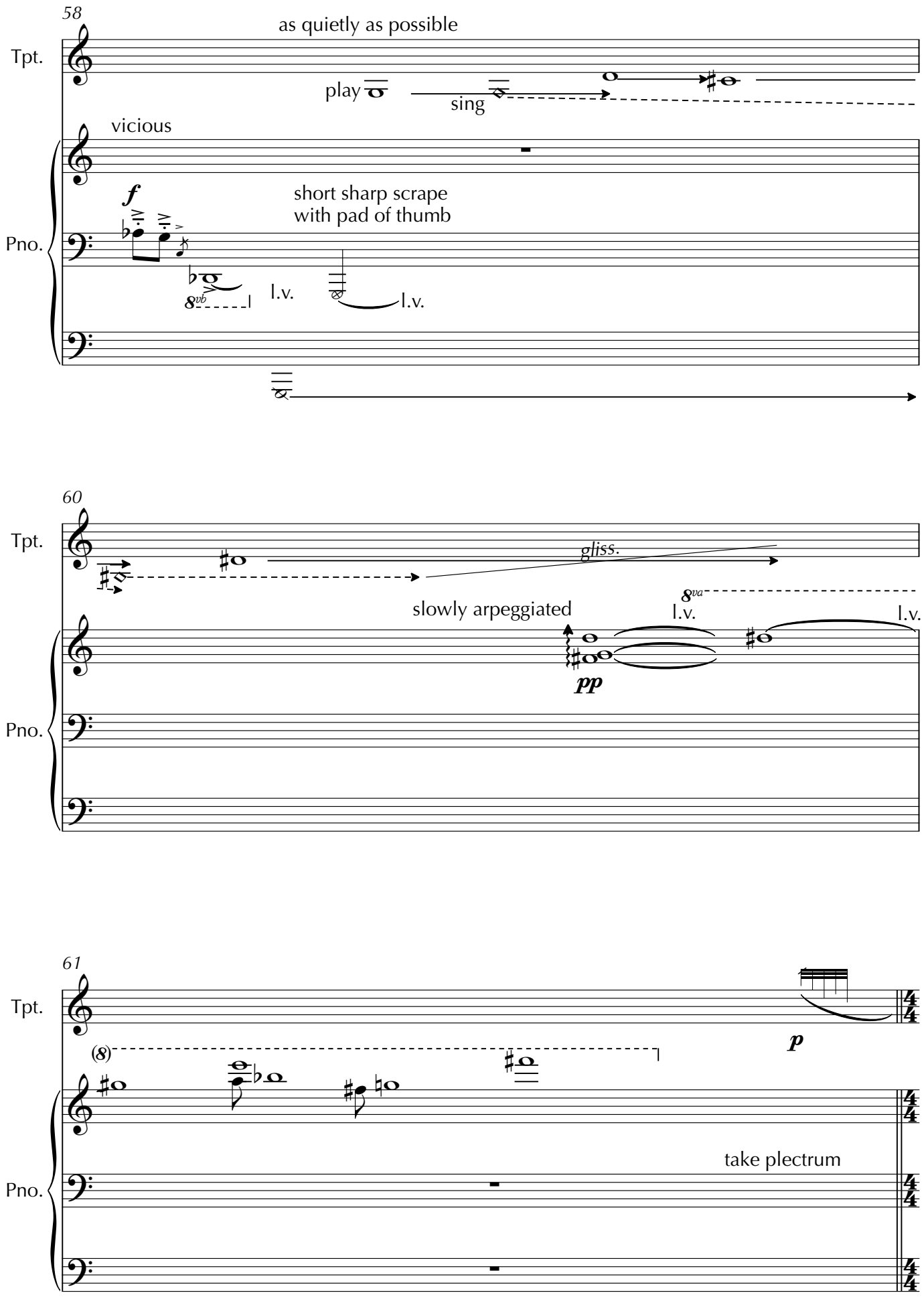

B
38
Tpt.
mp
f
(double tongue)
p
Pno.
f
tap/knock
tap/knock

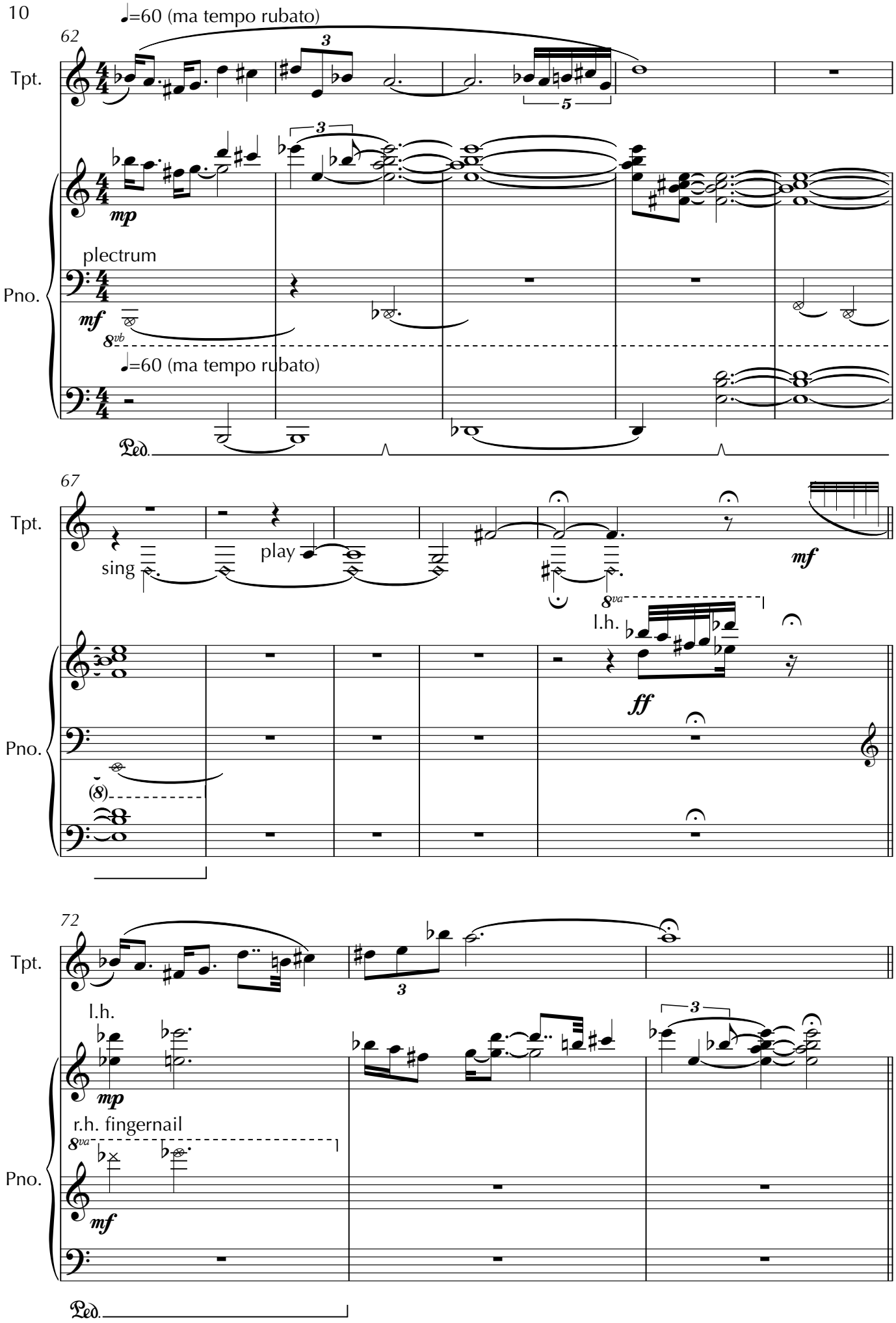

41
flz.
Tpt.
sf
mf
sf
mf
flz
mp
3
p
mf
f
Pno.

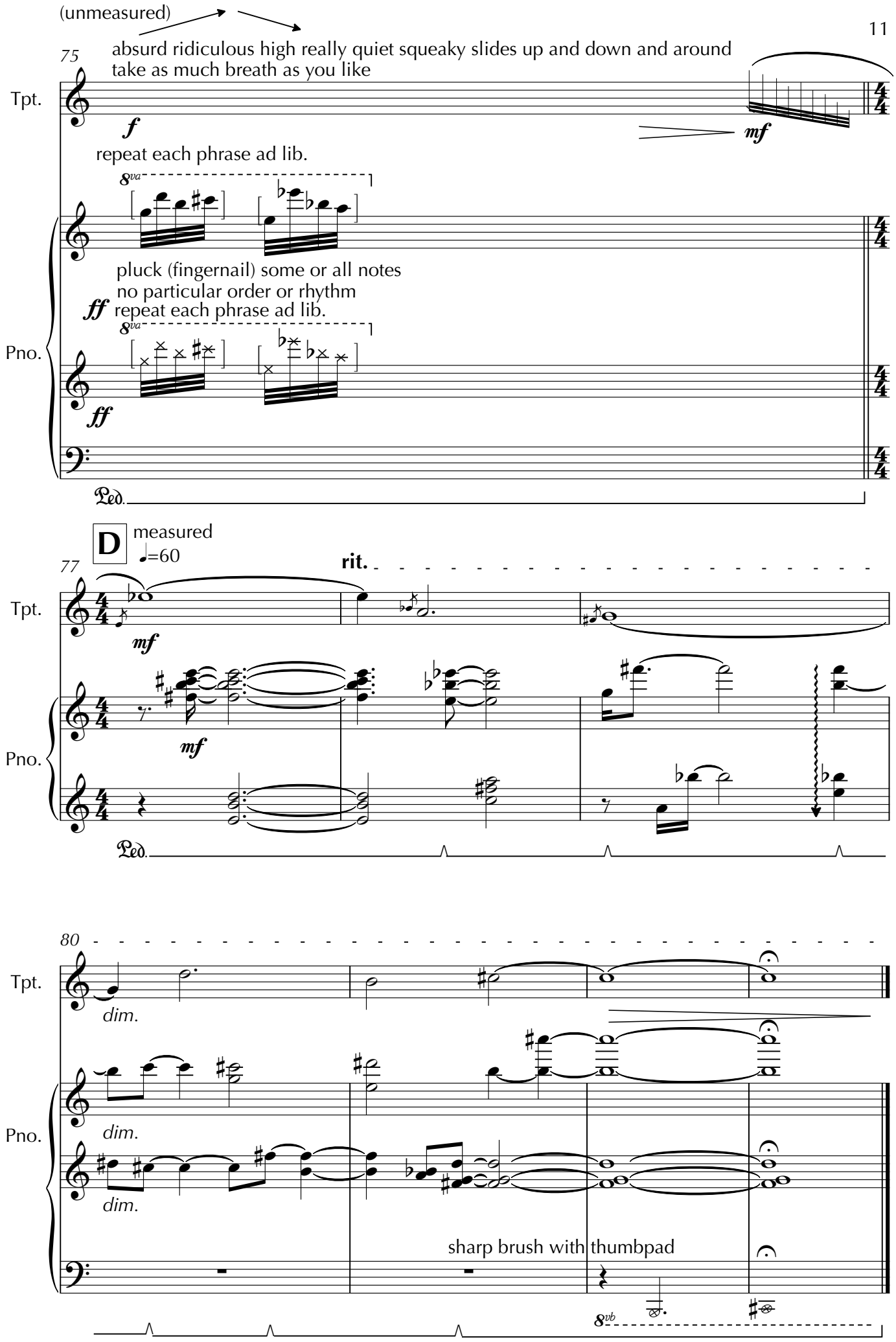

half-valve gliss
to unspecified pitch
43
gliss.
Tpt.
f
mp
3
tap
3
mf
f
Pno.
3


46
flz
Tpt.
p
f
p
3
f
Pno.
3
3


49
Tpt.
(f)
Pno.
tap
tap
f
tap
tap
52
Tpt.
Pno.
fff
C
54
Tpt.
fingernail
Pno.
pp
mp
8vb
ppp


58
Tpt.
as quietly as possible
play
sing
Pno.
vicious
f
short sharp scrape
with pad of thumb
8vb
l.v.
l.v.
60
Tpt.
gliss.
slowly arpeggiated
8va
l.v.
l.v.
pp
Pno.
61
Tpt.
(8)
p
Pno.
take plectrum


♩=60 (ma tempo rubato)
62
Tpt.
mp
plectrum
Pno.
mf
8vb
♩=60 (ma tempo rubato)
Ped.
67
Tpt.
sing
play
mf
8va
l.h.
ff
Pno.
(8)
72
Tpt.
l.h.
mp
r.h. fingernail
8va
mf
Pno.
Ped.


(unmeasured)
75
absurd ridiculous high really quiet squeaky slides up and down and around
take as much breath as you like
Tpt.
f
mf
repeat each phrase ad lib.
8va
pluck (fingernail) some or all notes
no particular order or rhythm
ff
repeat each phrase ad lib.
8va
Pno.
ff
Ped.
D
measured
♩=60
77
rit.
Tpt.
mf
mf
Pno.
Ped.
80
Tpt.
dim.
Pno.
dim.
dim.
sharp brush with thumbpad
8vb

Full Score in C

Jeremy Clay

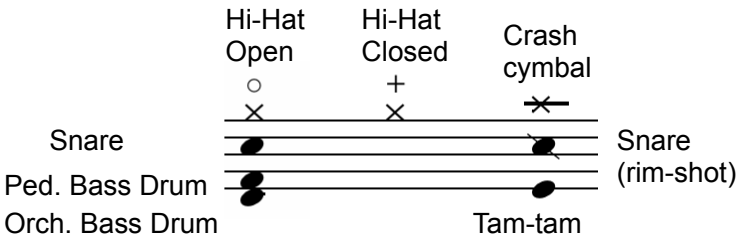
Dancing with girls by the cemetery

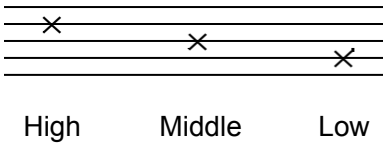
for 7 players

Piccolo dbl Flute
Tenor Saxphone in Bb
Trumpet in Bb
Tenor Trombone
Percussion
Double Bass

Dancing with Girls by the Cemetery

Percussion Key





Temple blocks - plastic

Score in C

Dancing with girls by the cemetery

Jeremy Clay

♩=60

solemn and distant

Piccolo

Tenor Saxophone

Trumpet in B♭

Tenor Trombone

Percussion 1

Percussion 2

Double Bass

G.P.

G.P.

crotales
bow

crotales
hard beater

9

Picc.

T. Sax.

Tpt.

Tbn.

Perc. 1

Perc. 2

Db.

G.P.

faltering

pizz.

p sempre

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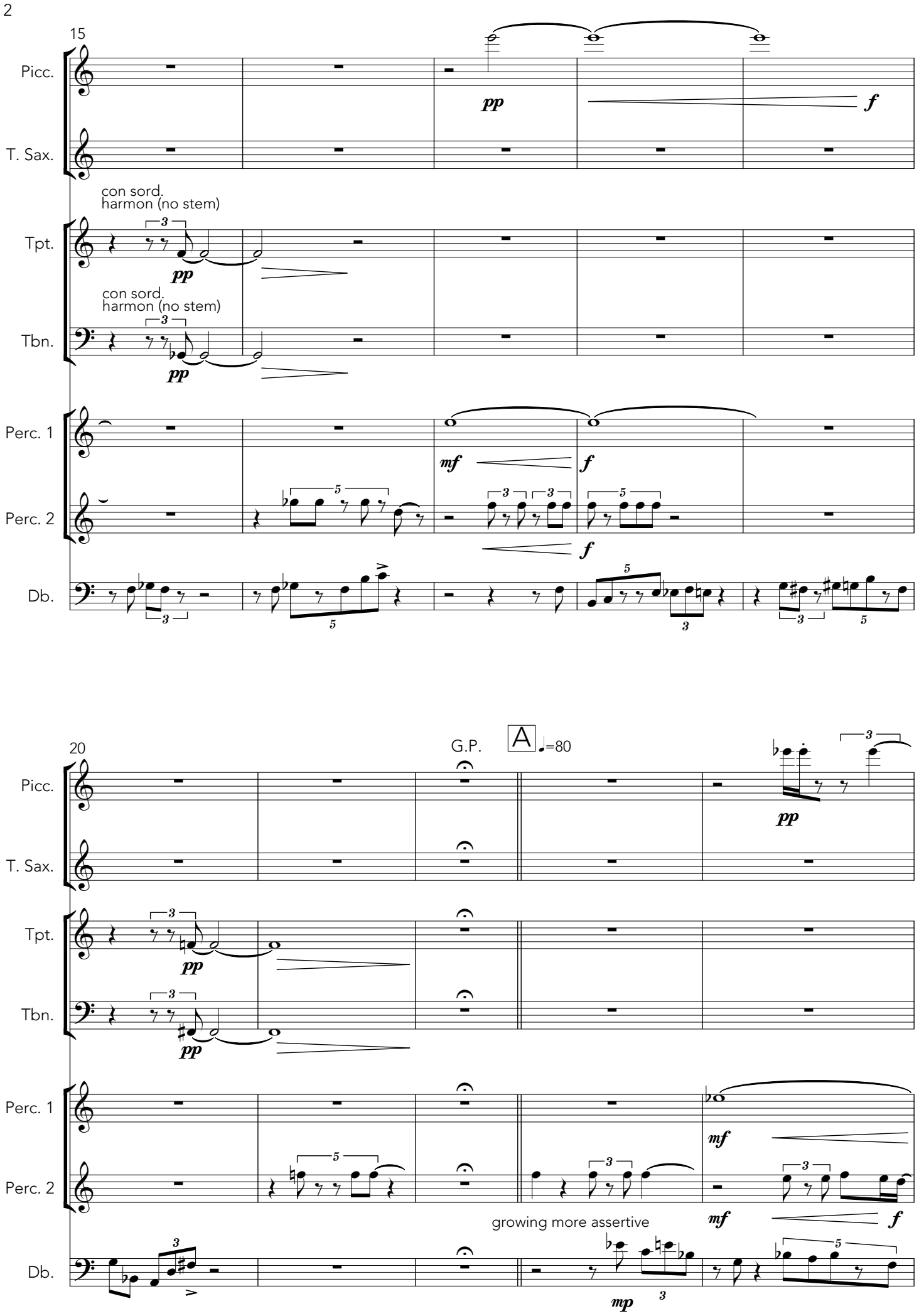
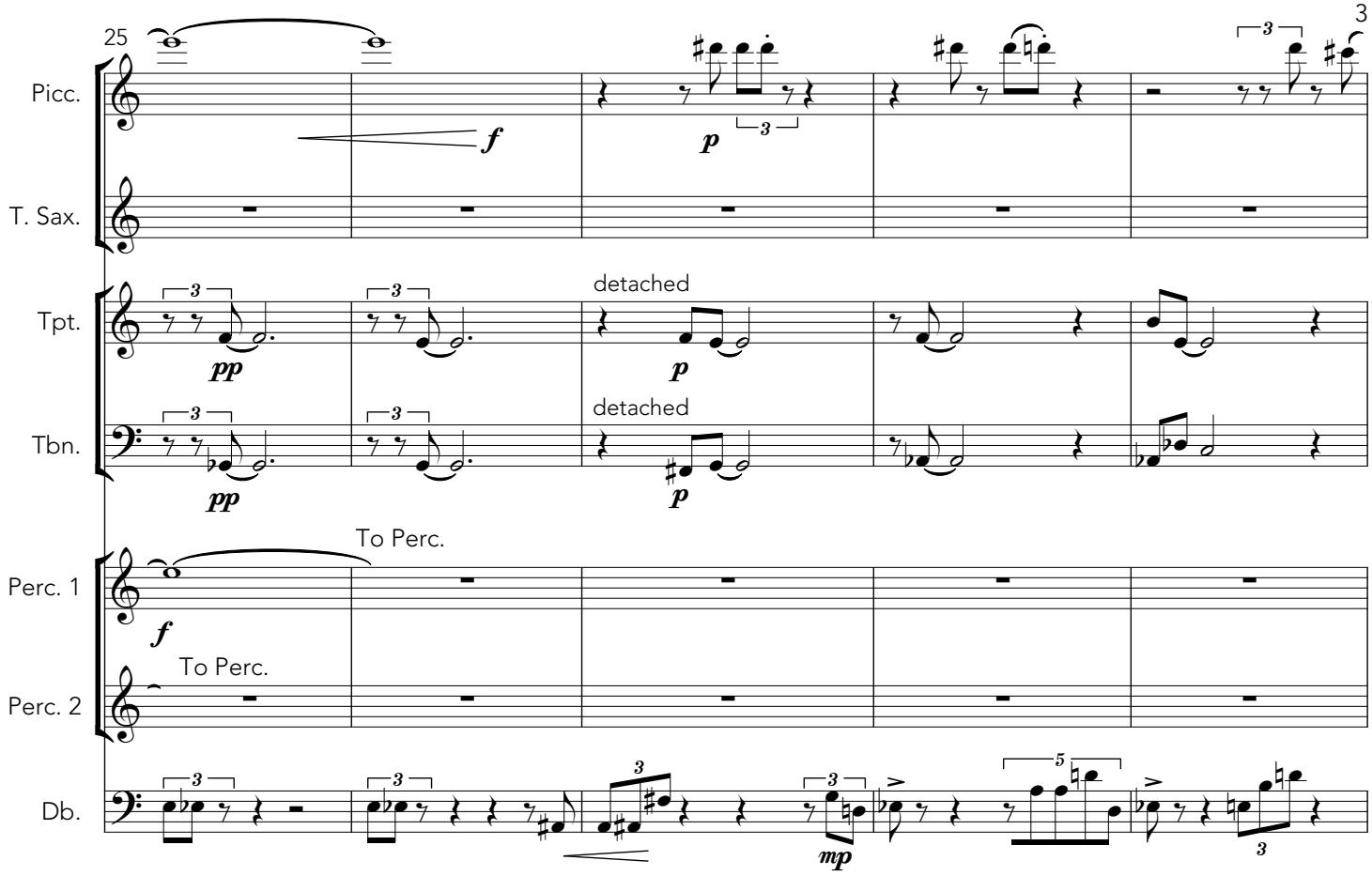
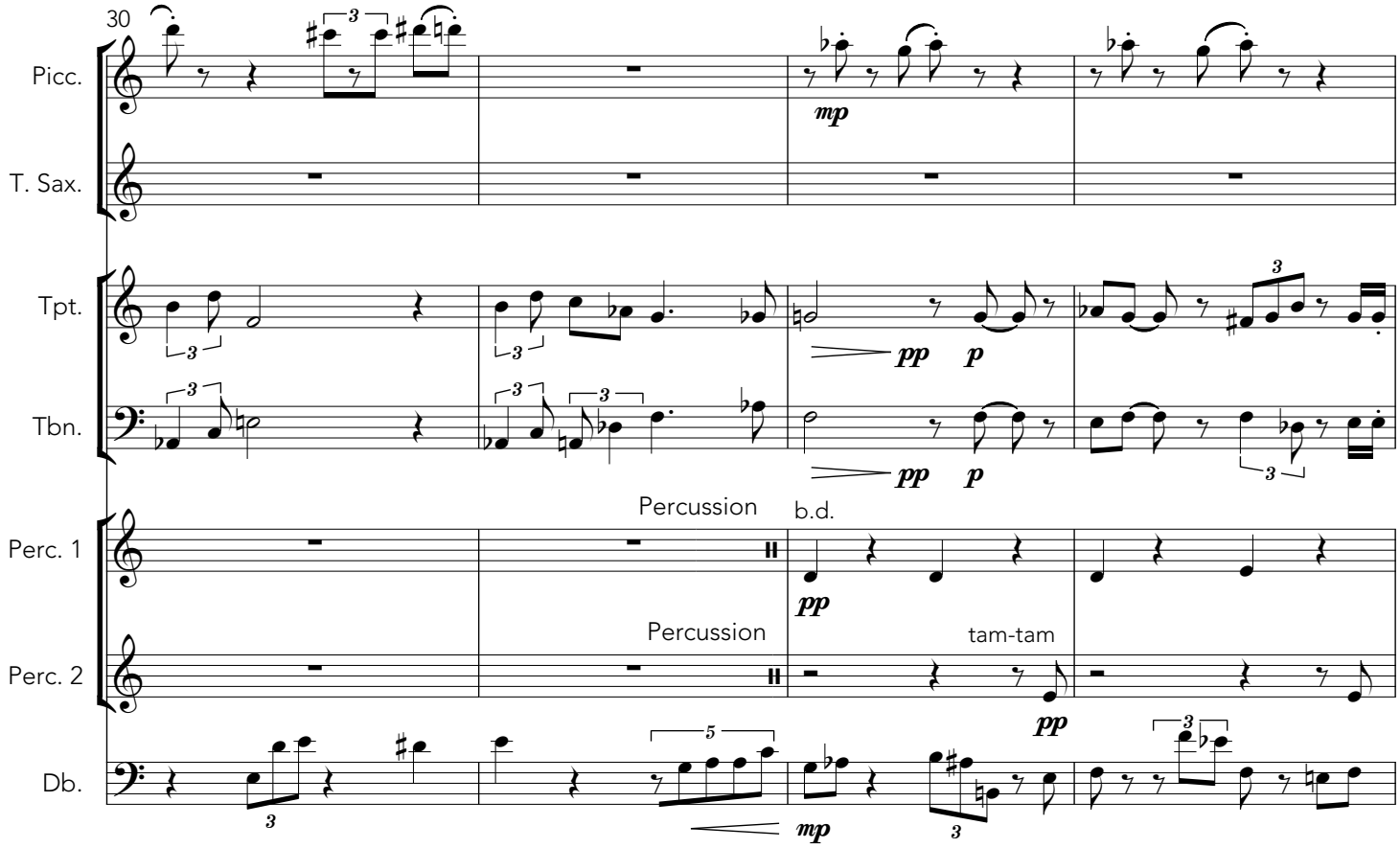
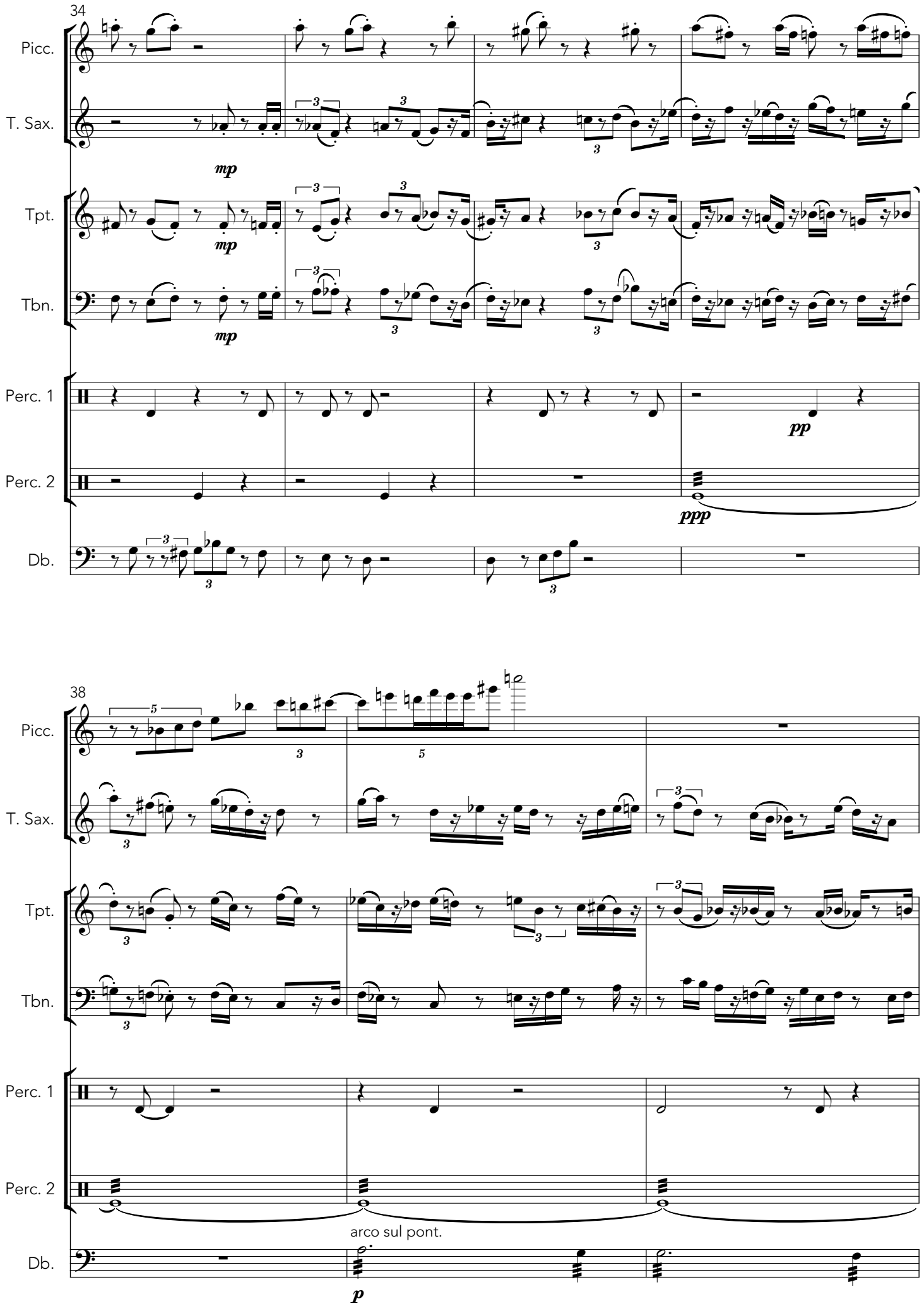
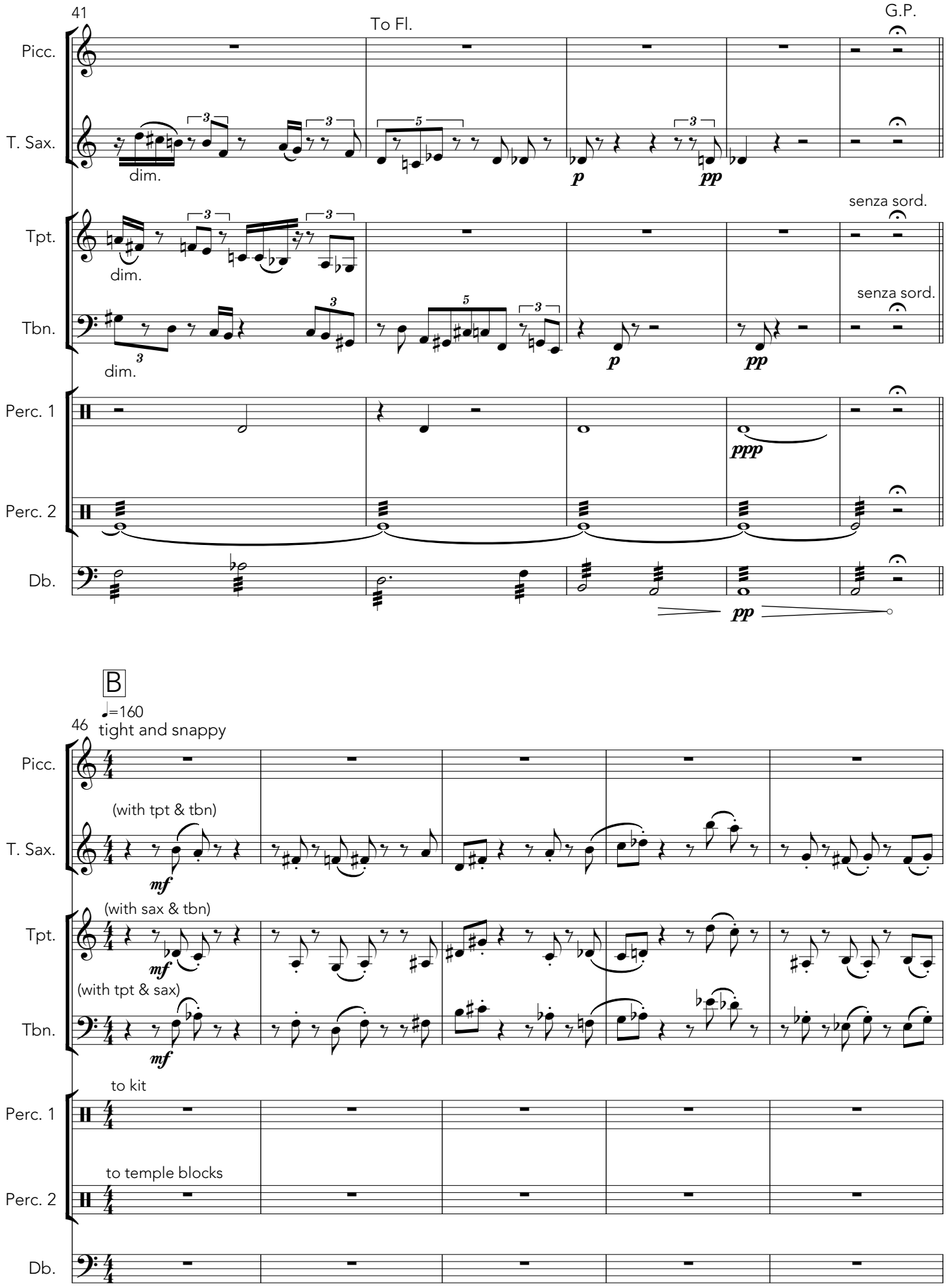
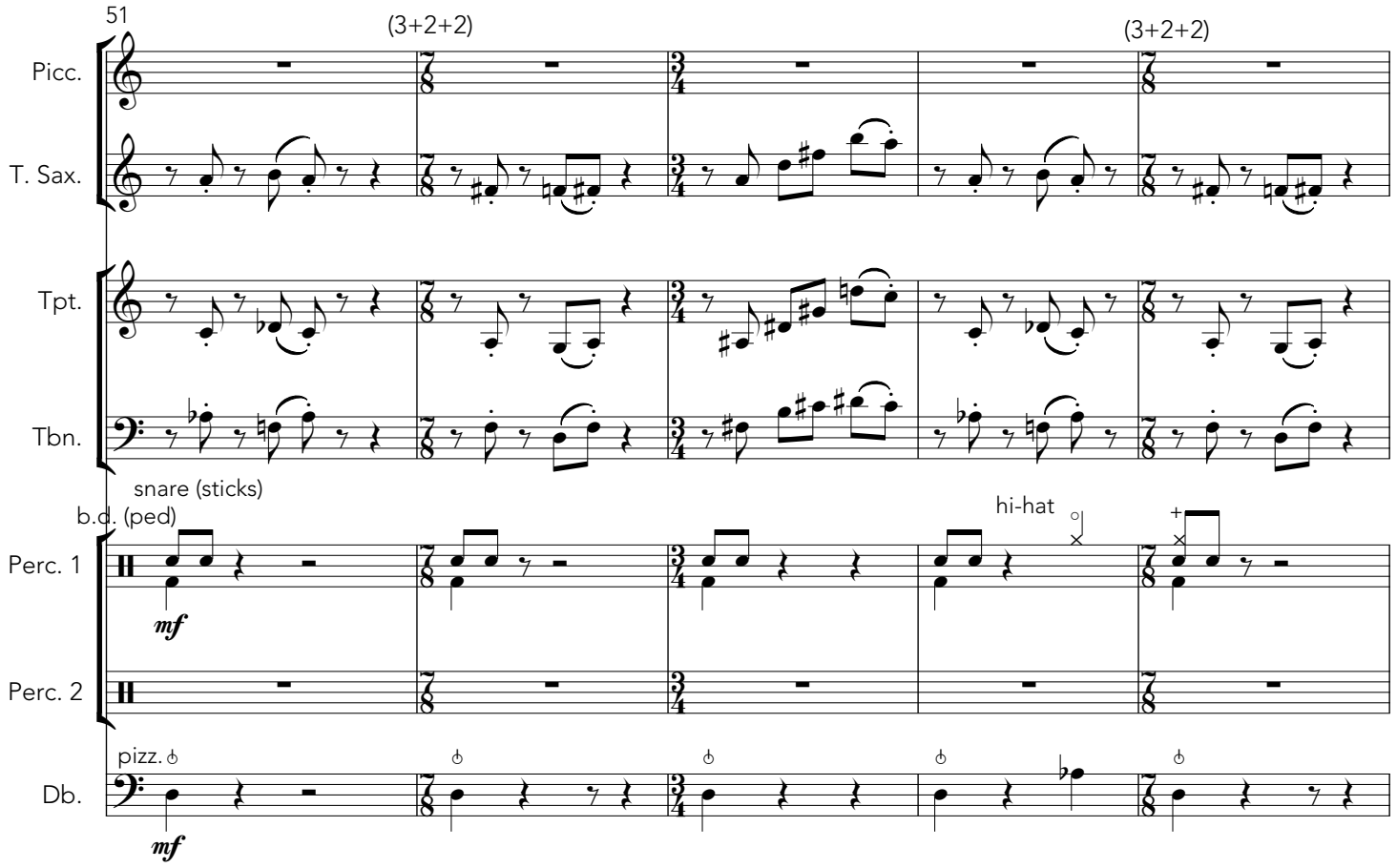

15
Picc.
T. Sax.
Tpt.
con sord.
harmon (no stem)
Tbn.
con sord.
harmon (no stem)
Perc. 1
Perc. 2
Db.
20
G.P.
A
=80
growing more assertive

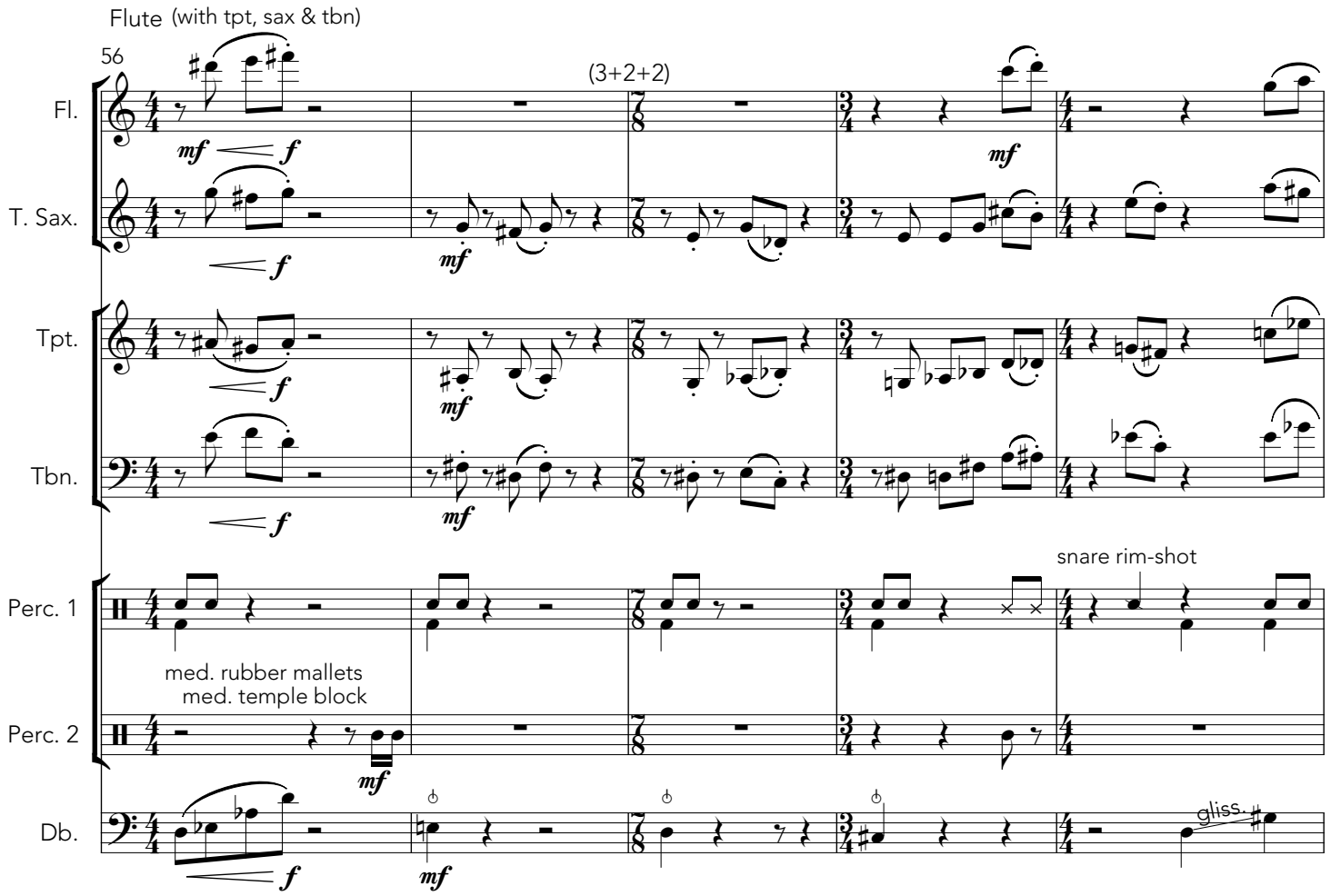

25
Picc.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
detached
detached
To Perc.
To Perc.

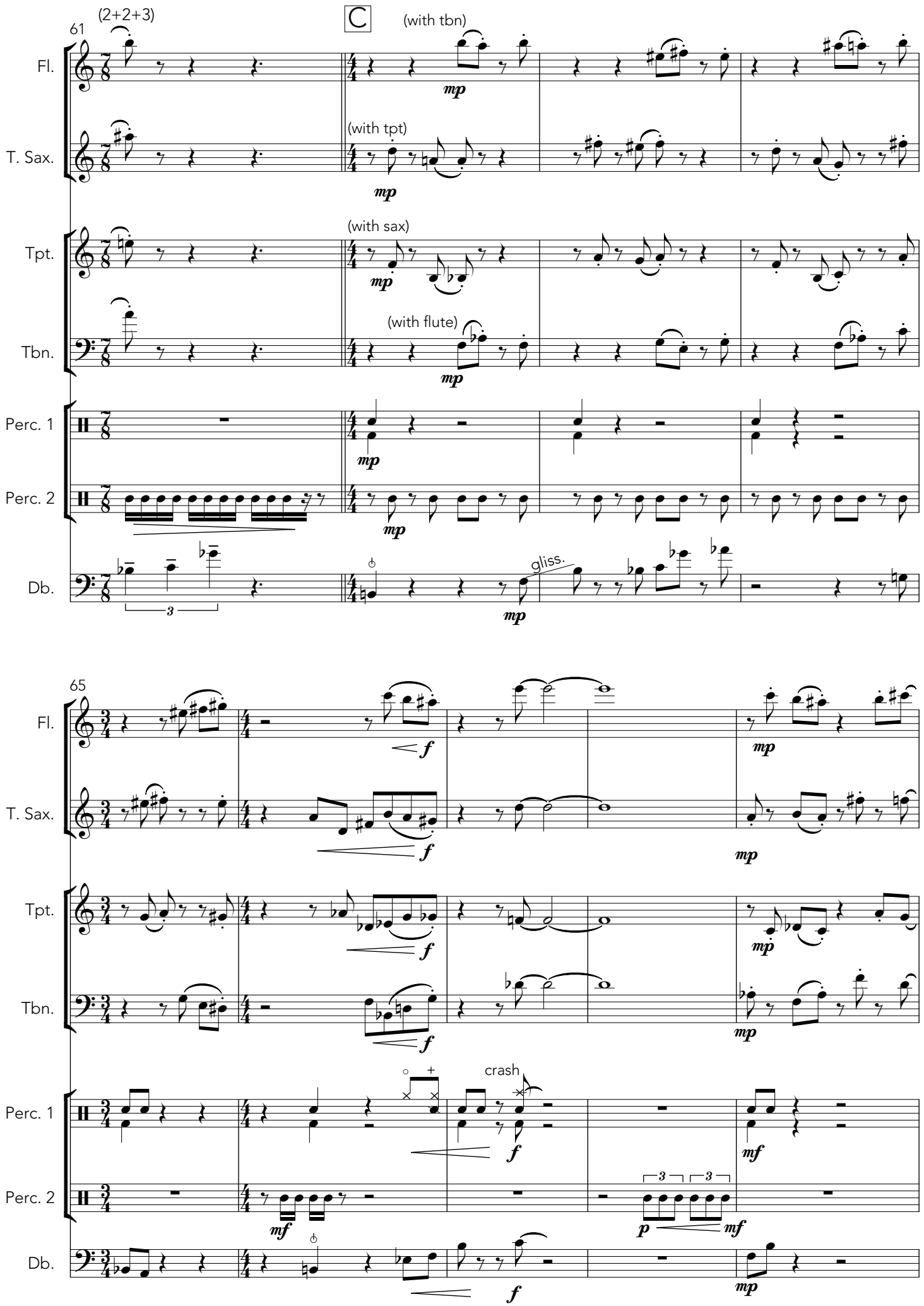

30
Picc.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
Percussion
b.d.
Percussion
tam-tam

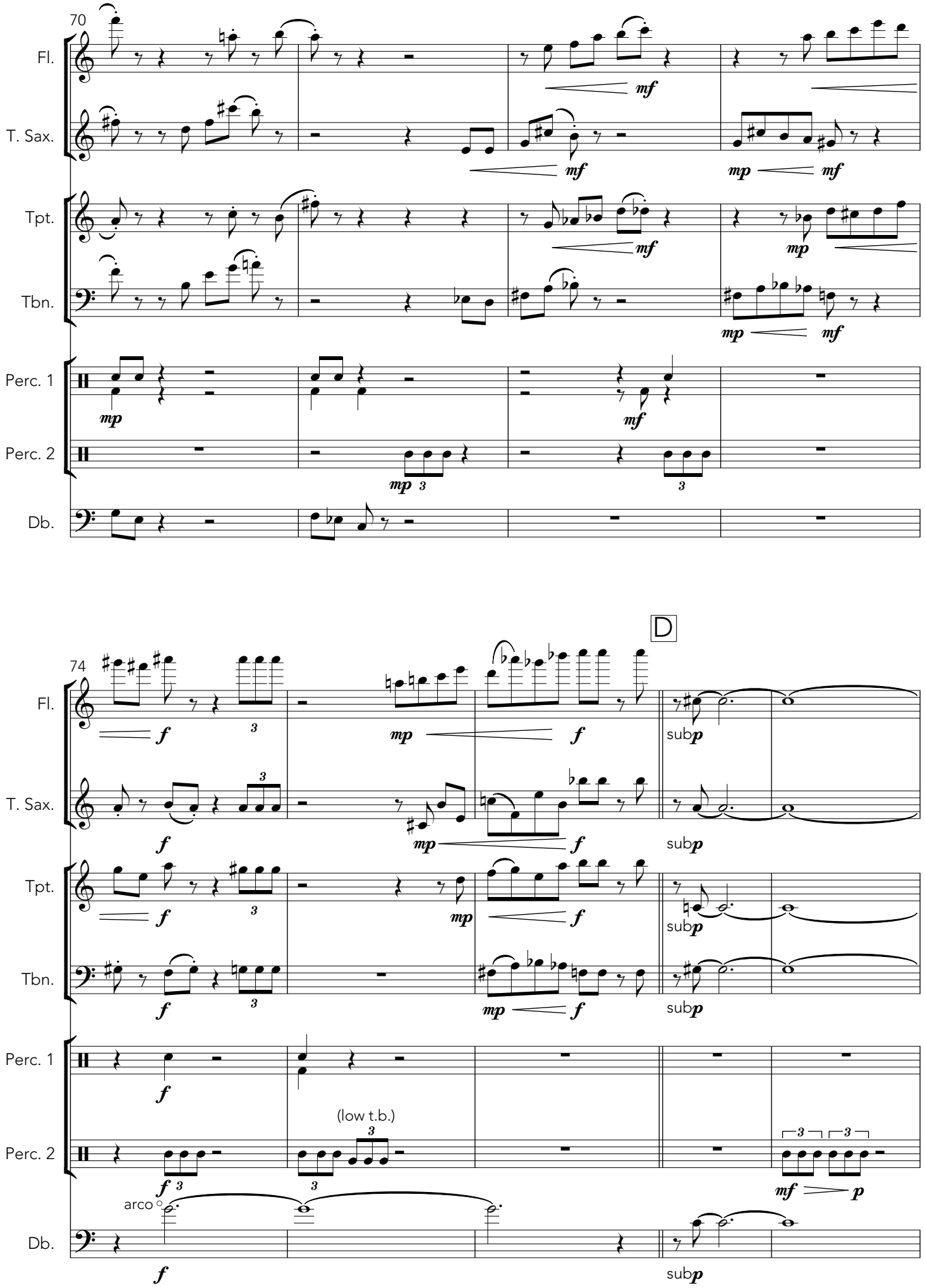

34
Picc.
T. Sax.
mp
Tpt.
mp
Tbn.
mp
Perc. 1
pp
Perc. 2
ppp
Db.
38
Picc.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
arco sul pont.
Db.
p

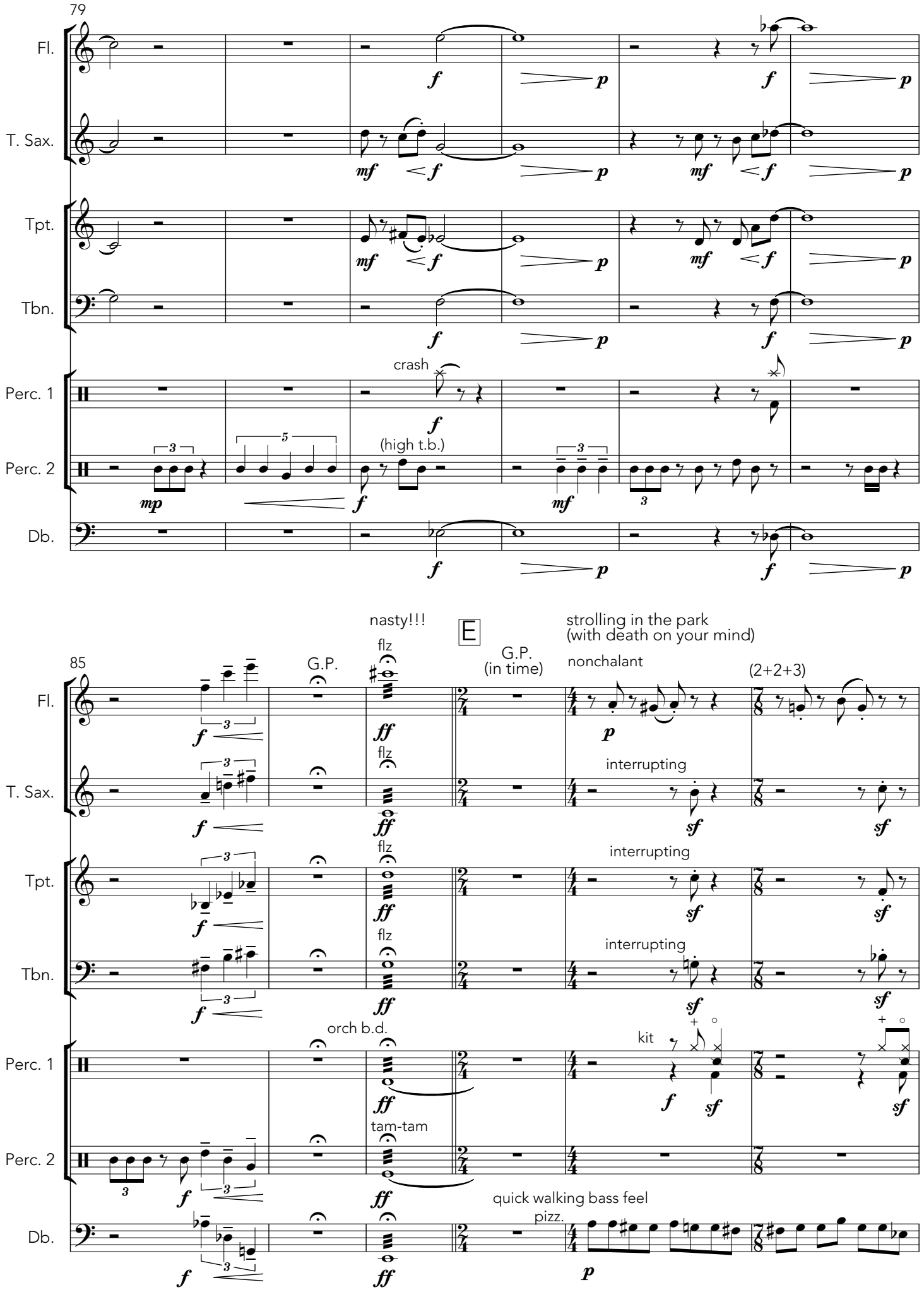

41
To Fl.
G.P.
Picc.
T. Sax.
dim.
p
pp
Tpt.
dim.
senza sord.
Tbn.
dim.
senza sord.
p
pp
Perc. 1
ppp
Perc. 2
Db.
pp
B
♩=160
46
tight and snappy
Picc.
(with tpt & tbn)
T. Sax.
mf
(with sax & tbn)
Tpt.
mf
(with tpt & sax)
Tbn.
mf
to kit
Perc. 1
to temple blocks
Perc. 2
Db.

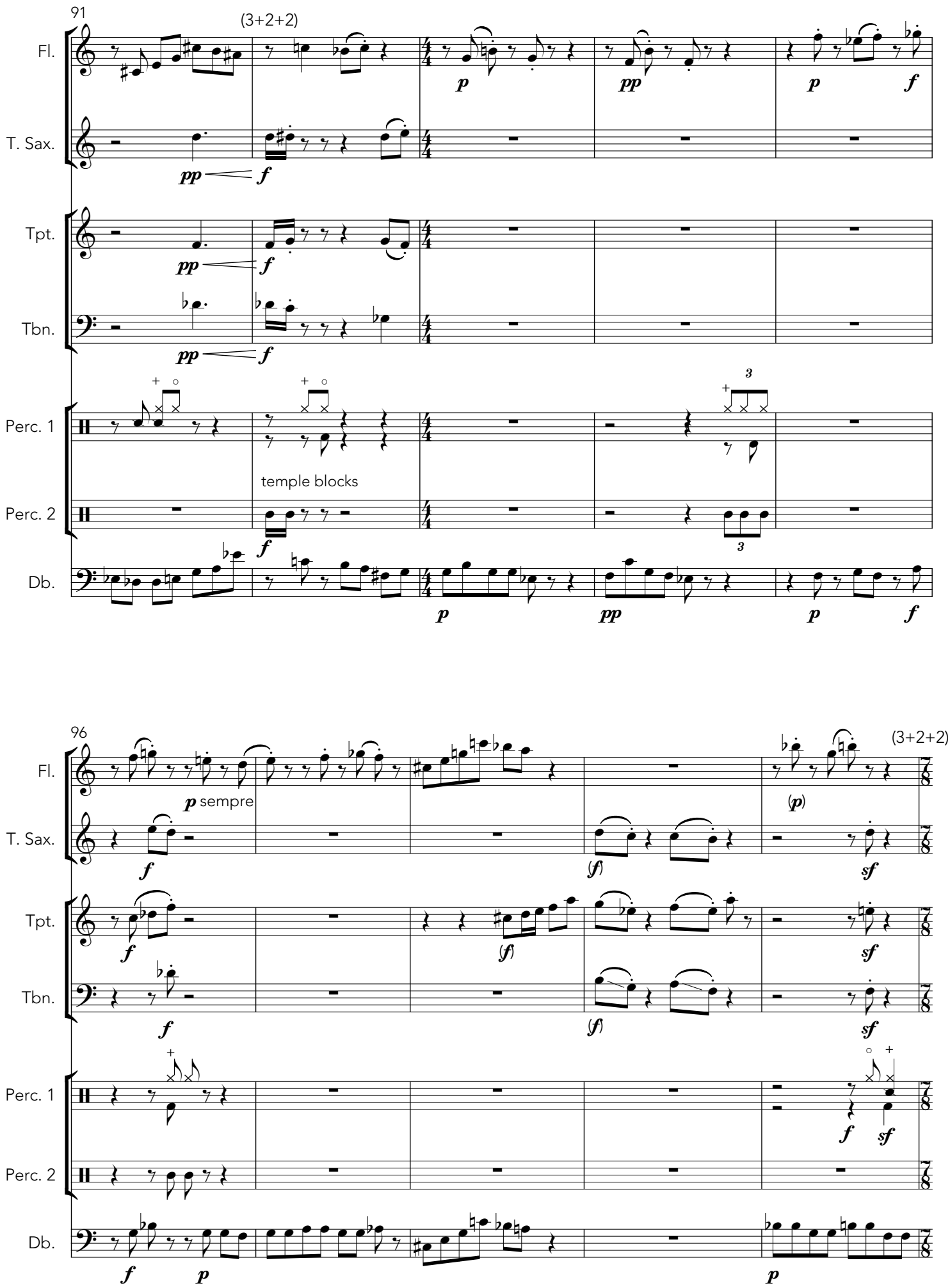

51
(3+2+2)
(3+2+2)
Picc.
T. Sax.
Tpt.
Tbn.
snare (sticks)
b.d. (ped)
hi-hat
Perc. 1
Perc. 2
pizz.
Db.
mf

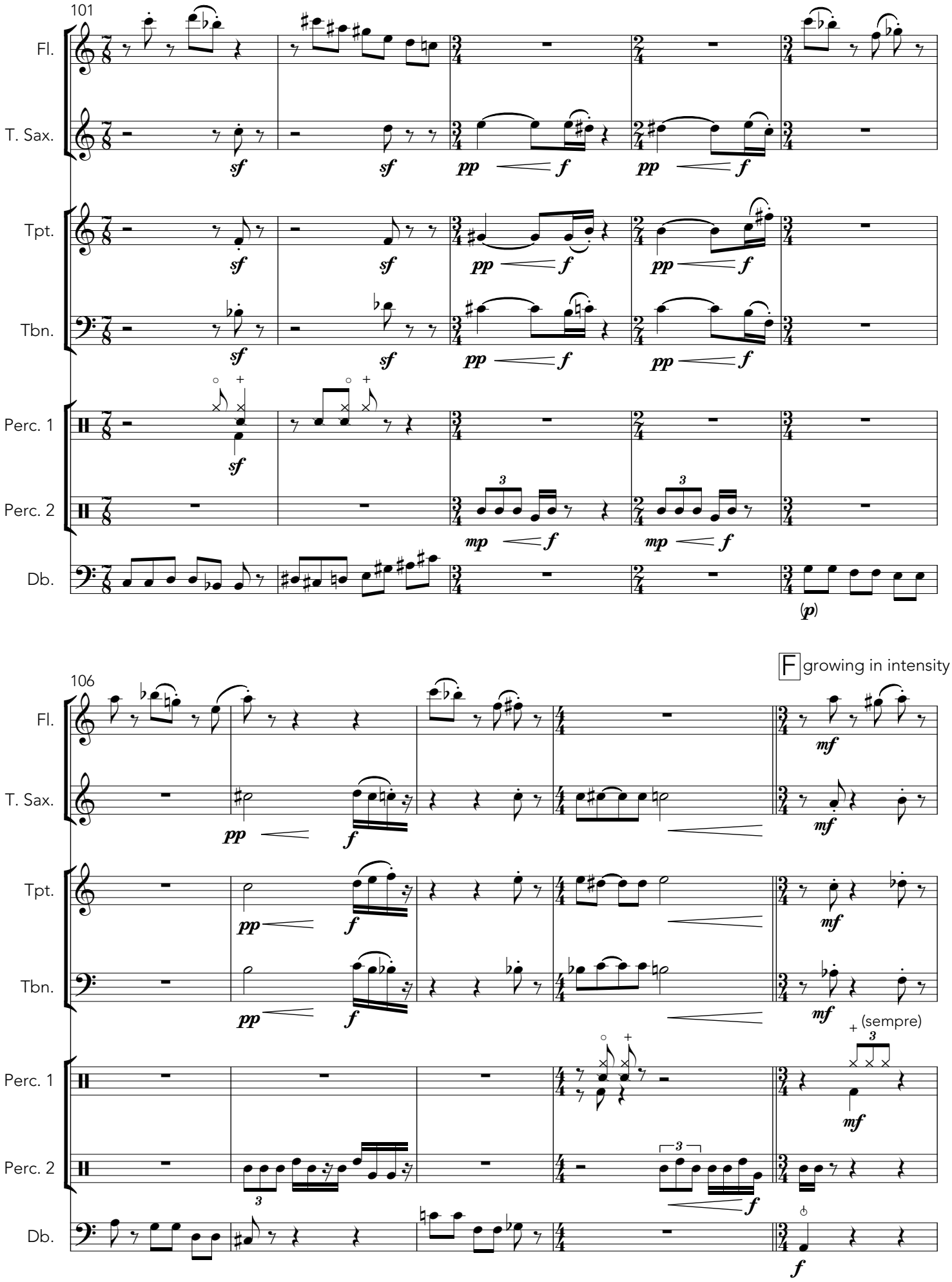

Flute (with tpt, sax & tbn)
56
(3+2+2)
Fl.
T. Sax.
Tpt.
Tbn.
snare rim-shot
Perc. 1
med. rubber mallets
med. temple block
Perc. 2
Db.
gliss.
mf
f

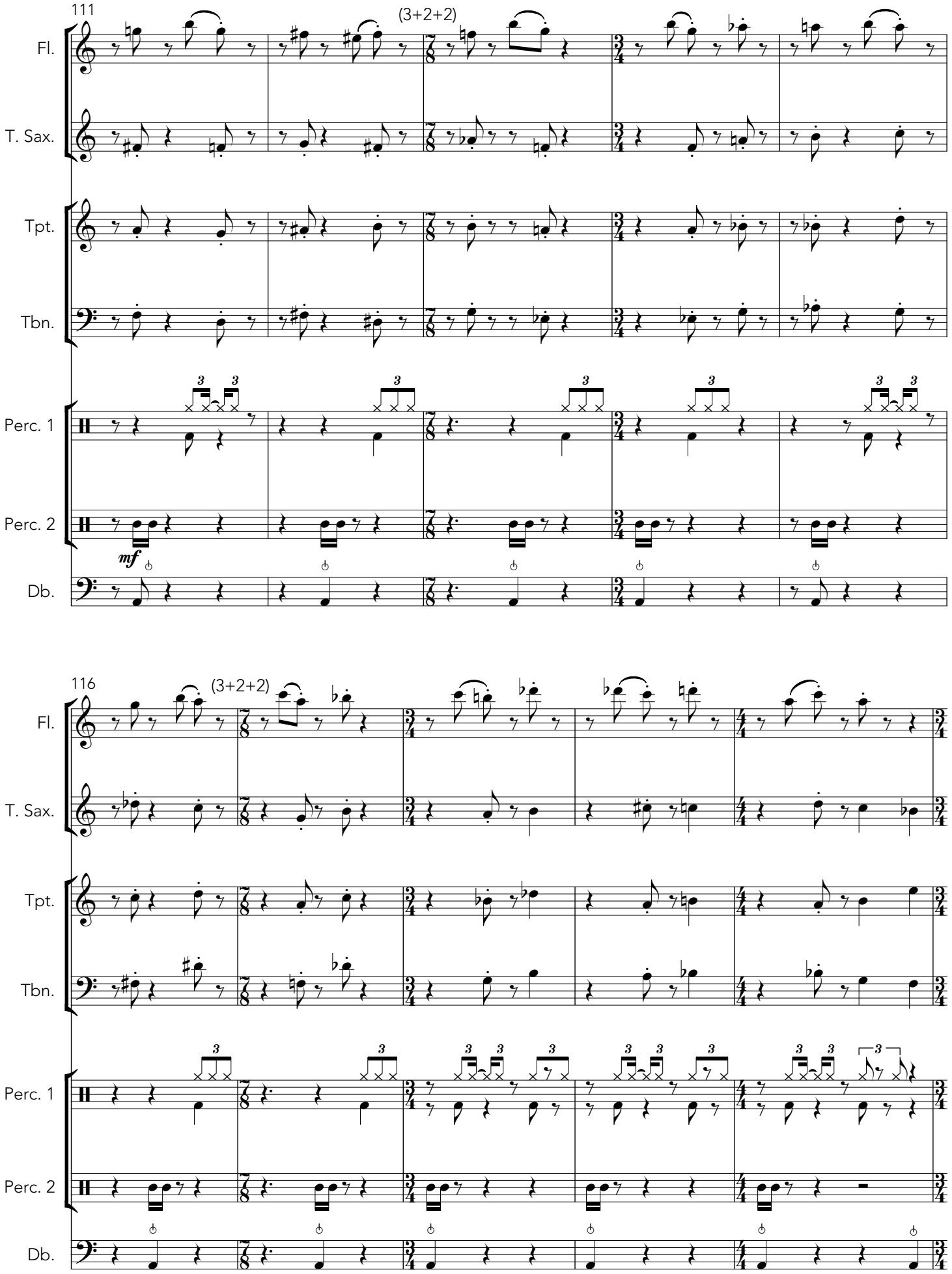

61
(2+2+3)
C
(with tbn)
Fl.
mp
(with tpt)
T. Sax.
mp
(with sax)
Tpt.
mp
(with flute)
Tbn.
mp
Perc. 1
mp
Perc. 2
mp
gliss.
Db.
mp
65
Fl.
f
mp
T. Sax.
f
mp
Tpt.
f
mp
Tbn.
f
mp
crash
Perc. 1
f
mf
Perc. 2
mf
p
mf
Db.
f
mp

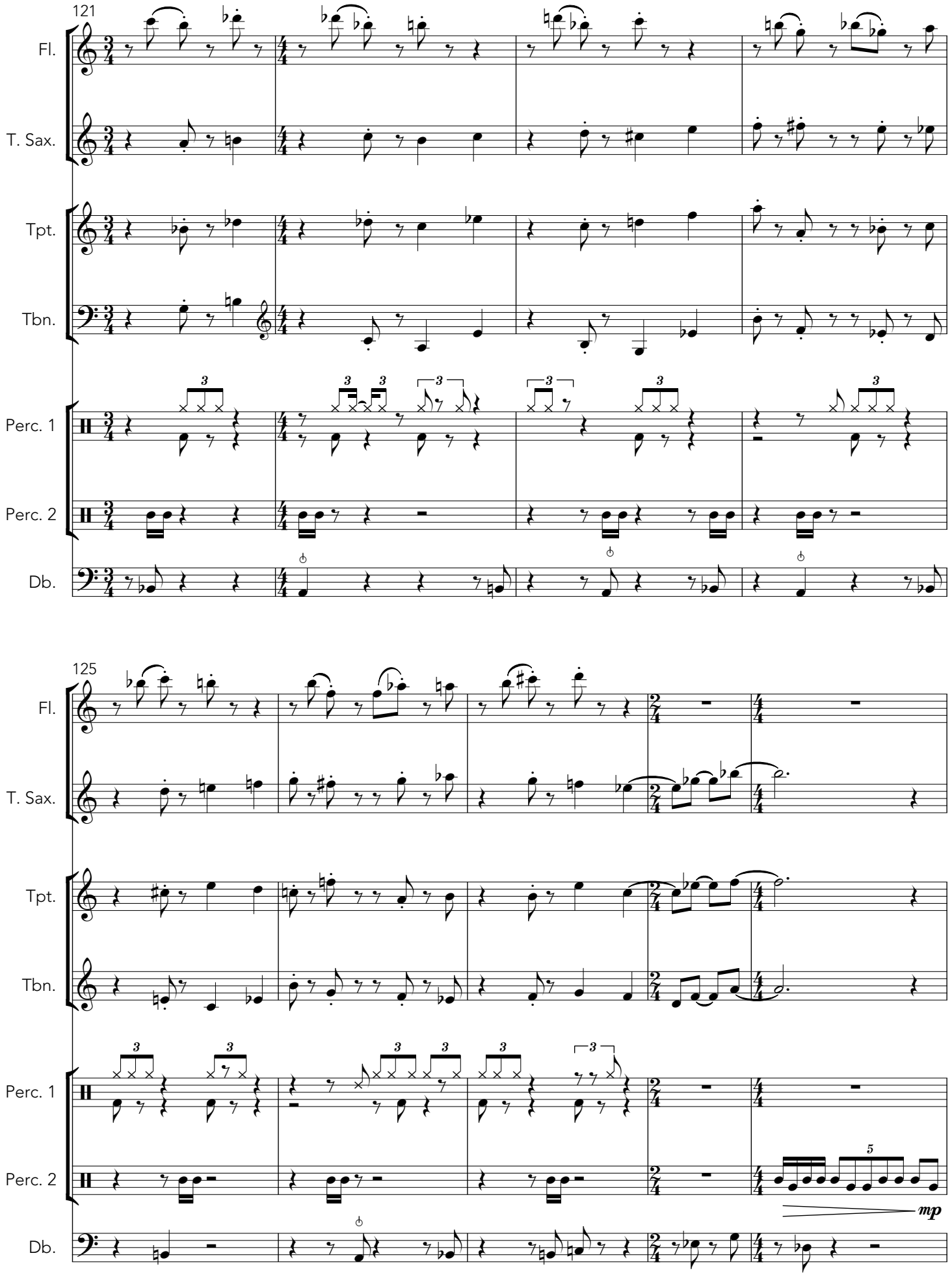

70
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
mf
mp
D
74
f
sub p
(low t.b.)
arco
p

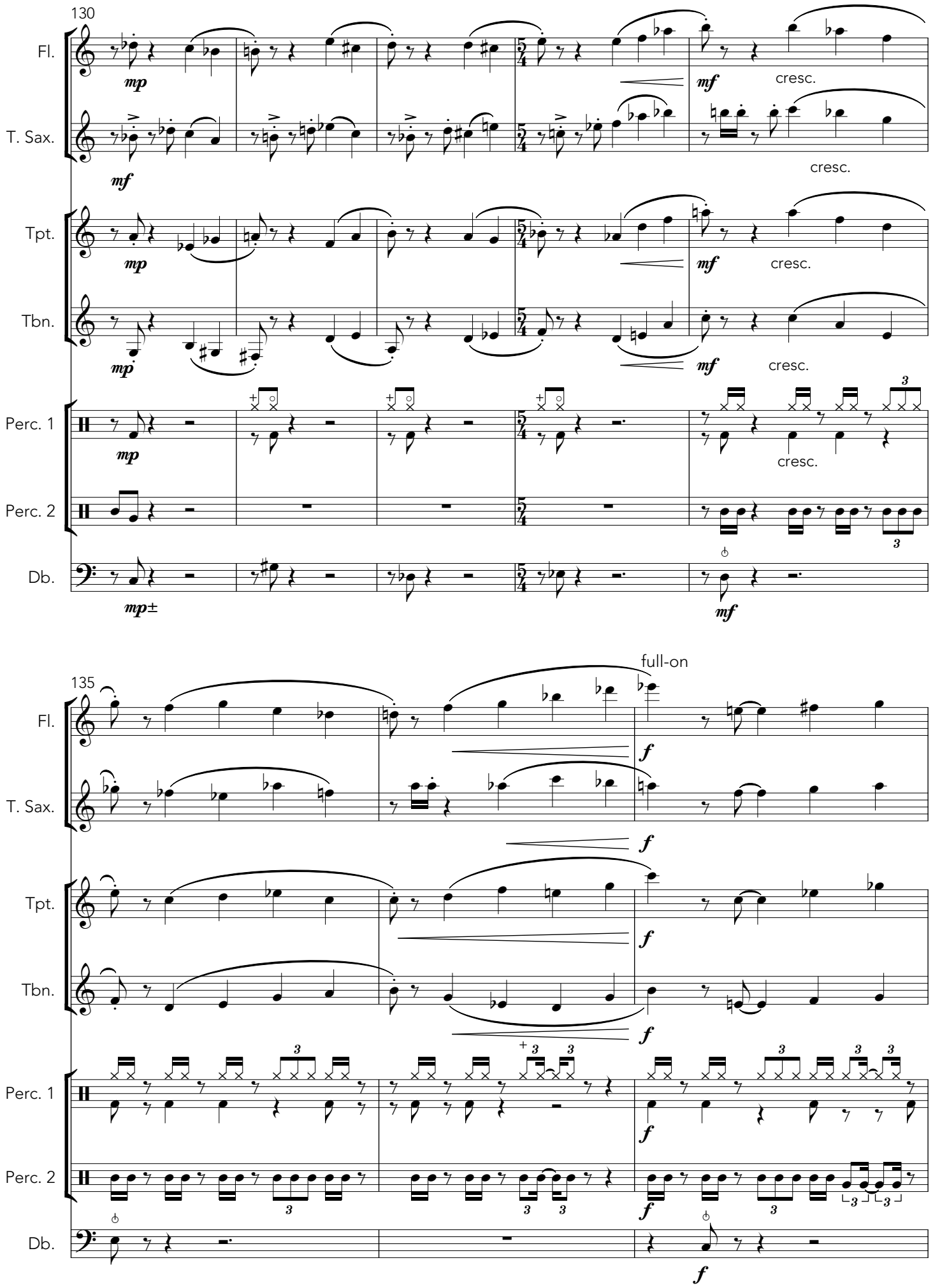

79
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
crash
Perc. 2
(high t.b.)
Db.
85
G.P.
nasty!!!
flz
E
G.P.
(in time)
strolling in the park
(with death on your mind)
nonchalant
(2+2+3)
interrupting
orch b.d.
kit
tam-tam
quick walking bass feel
pizz.

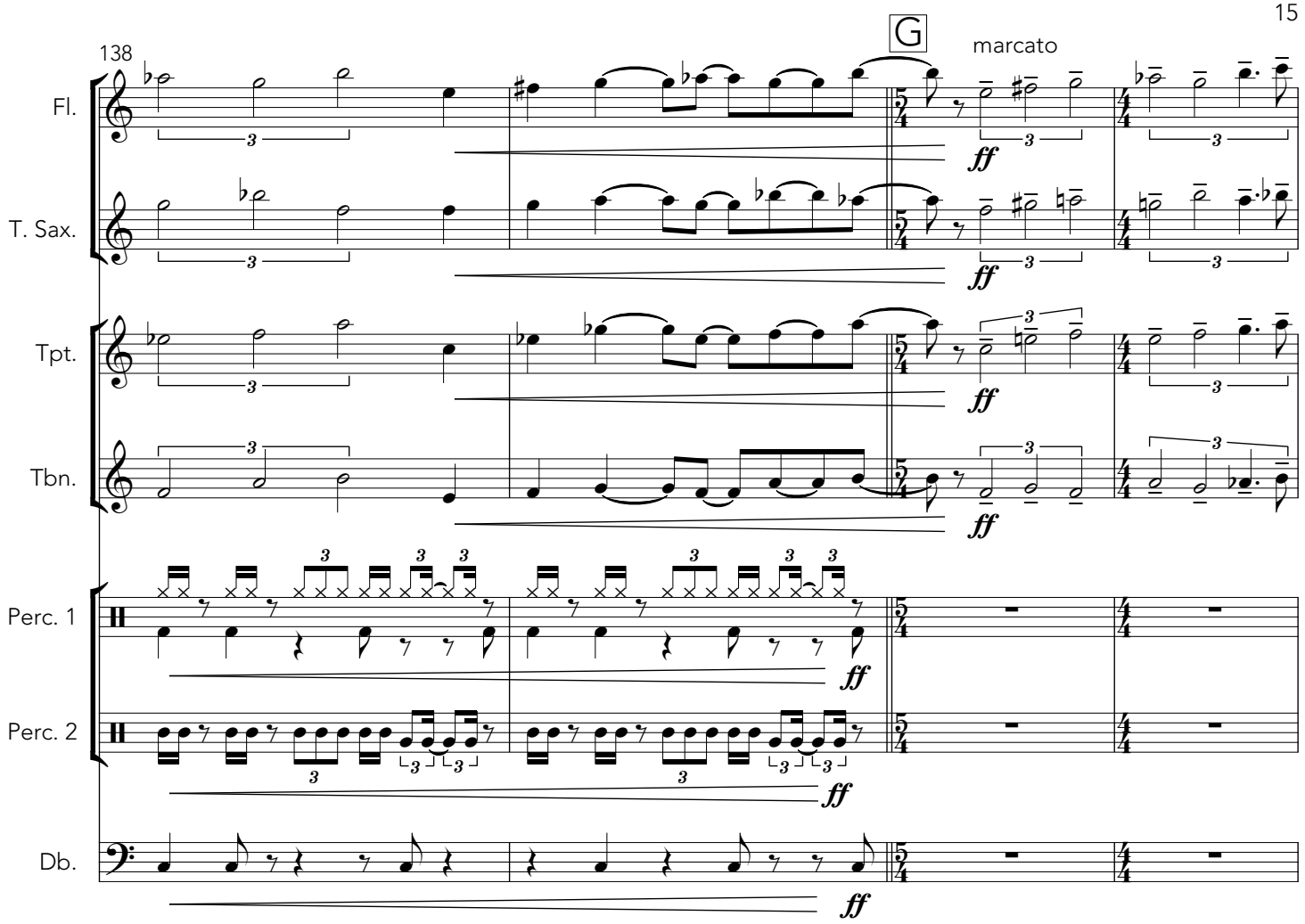

91
(3+2+2)
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
temple blocks
Perc. 2
Db.
96
(3+2+2)
p sempre
(p)

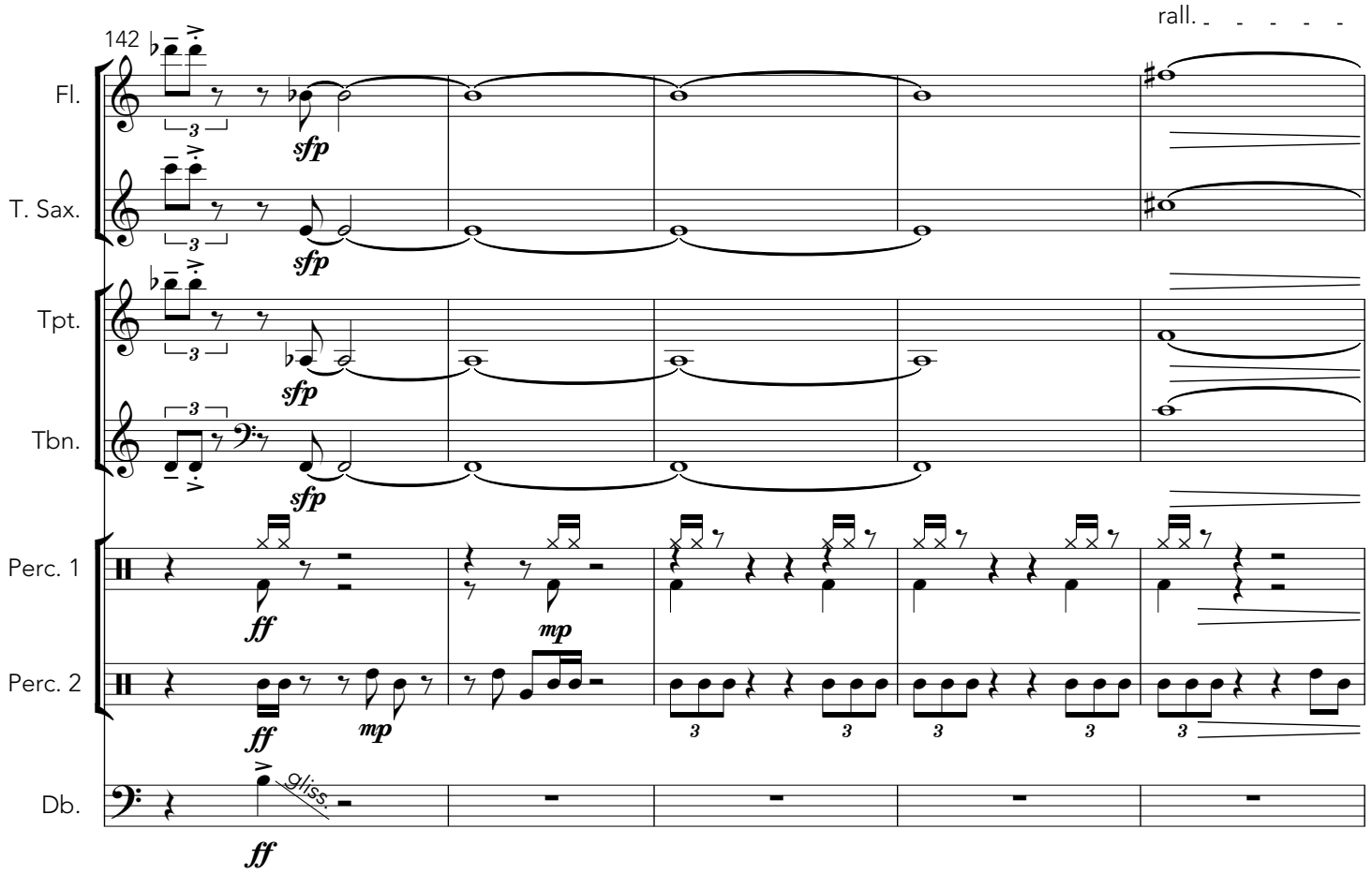

101
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
sf
pp
f
mp
(p)
106
F growing in intensity
mf
(sempre)

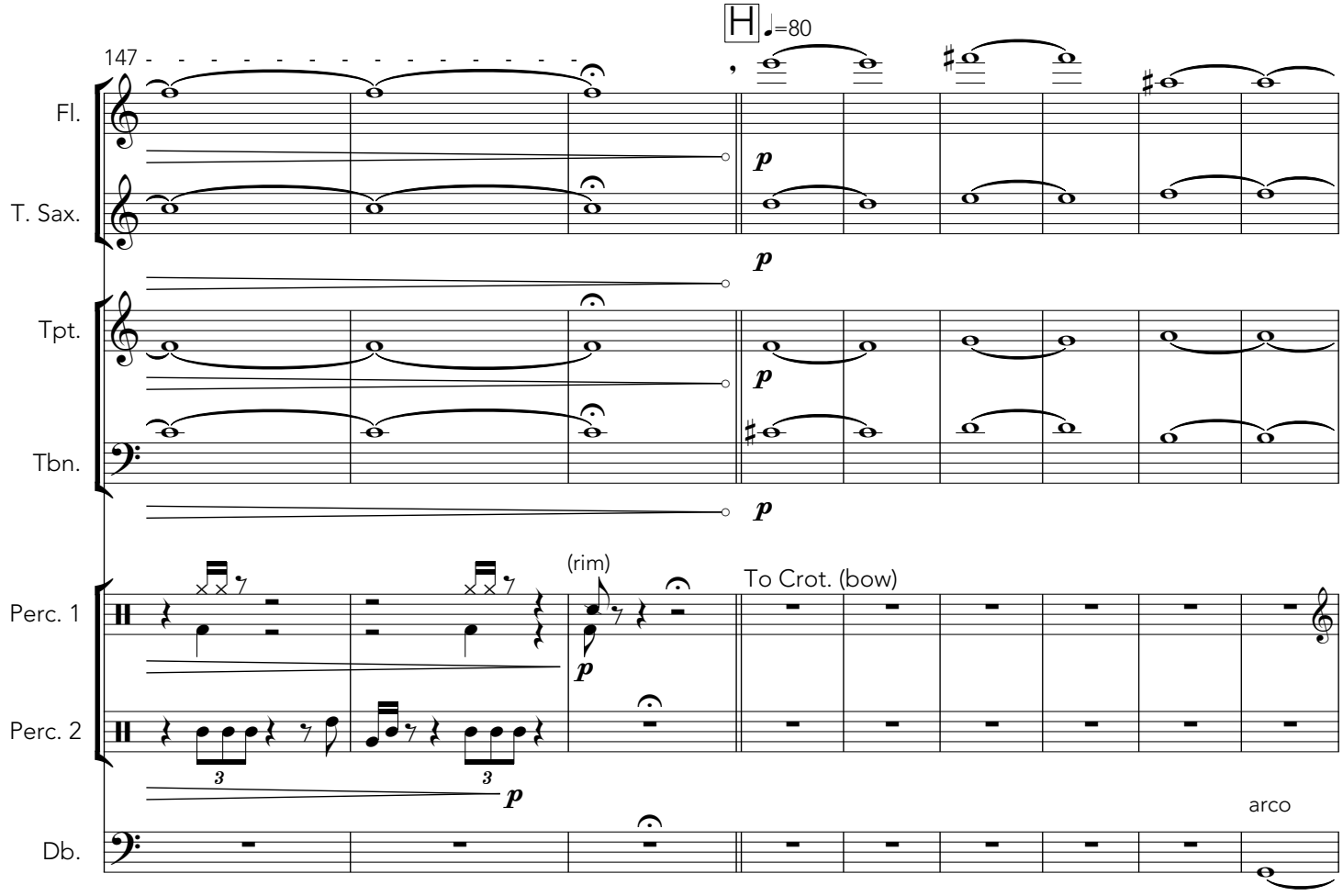

111
(3+2+2)
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
mf
Db.
116
(3+2+2)
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.

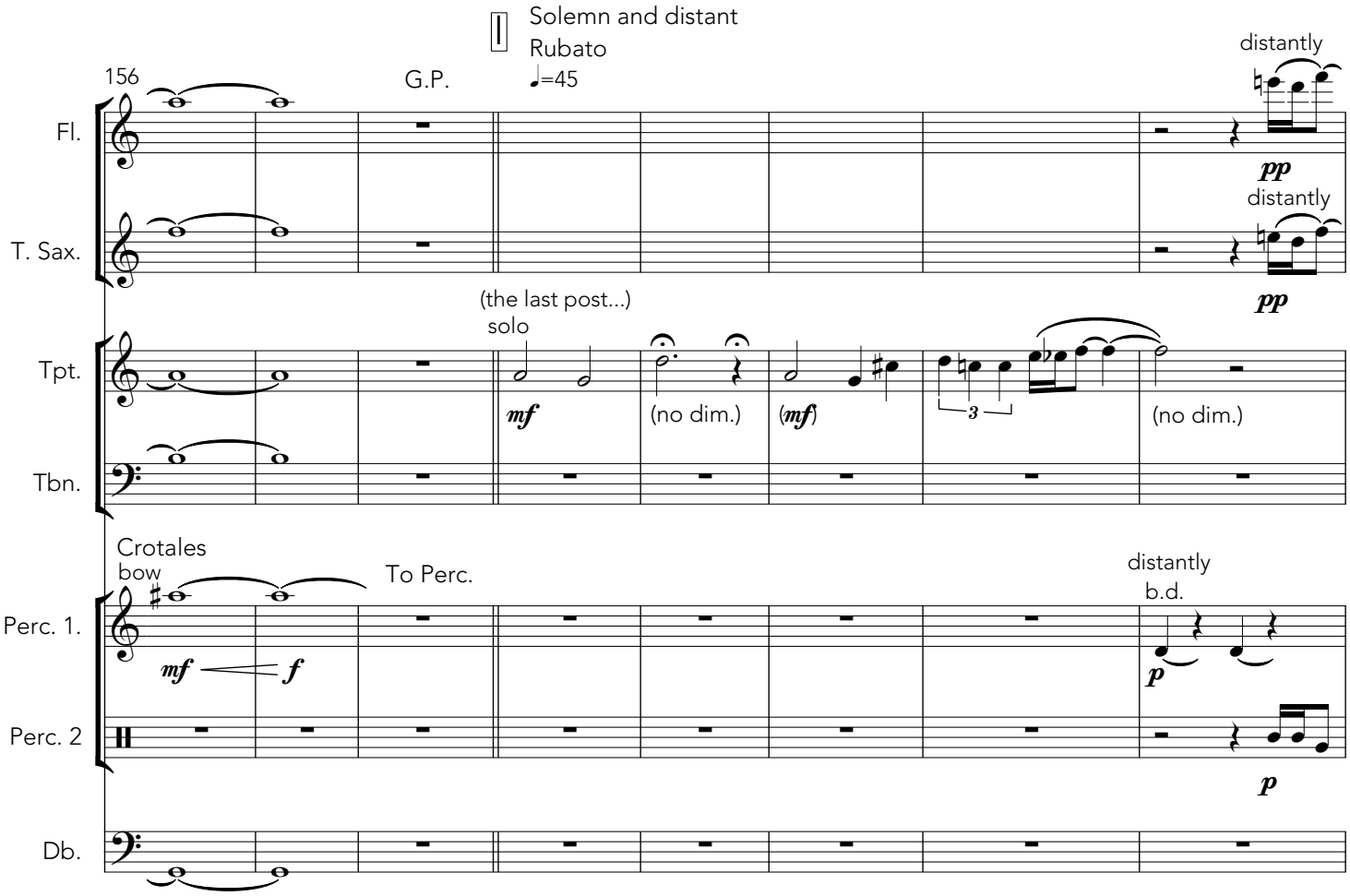

121
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
125
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
mp
Db.

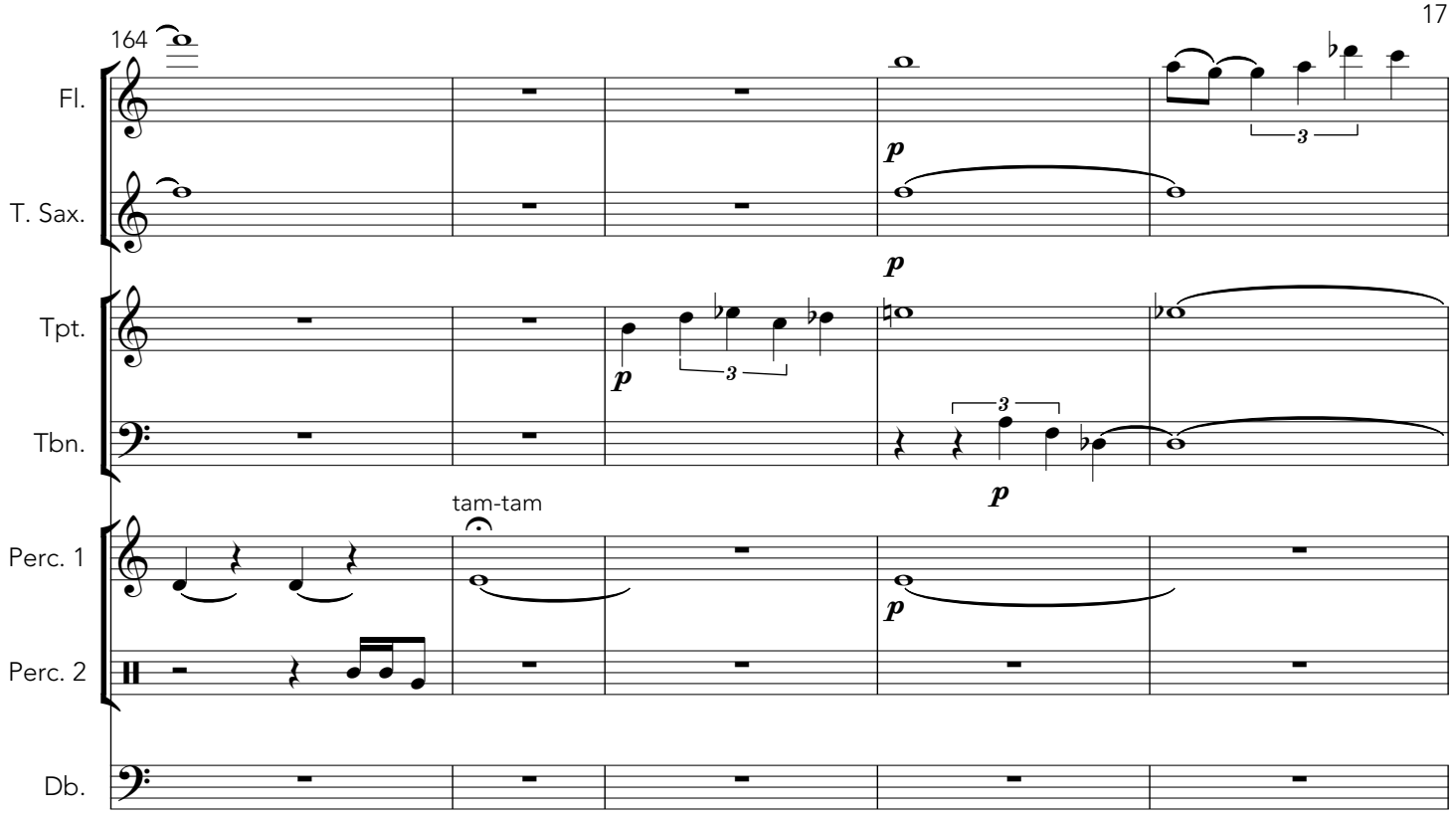

130
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
mp
mf
cresc.
mp±
135
full-on
f

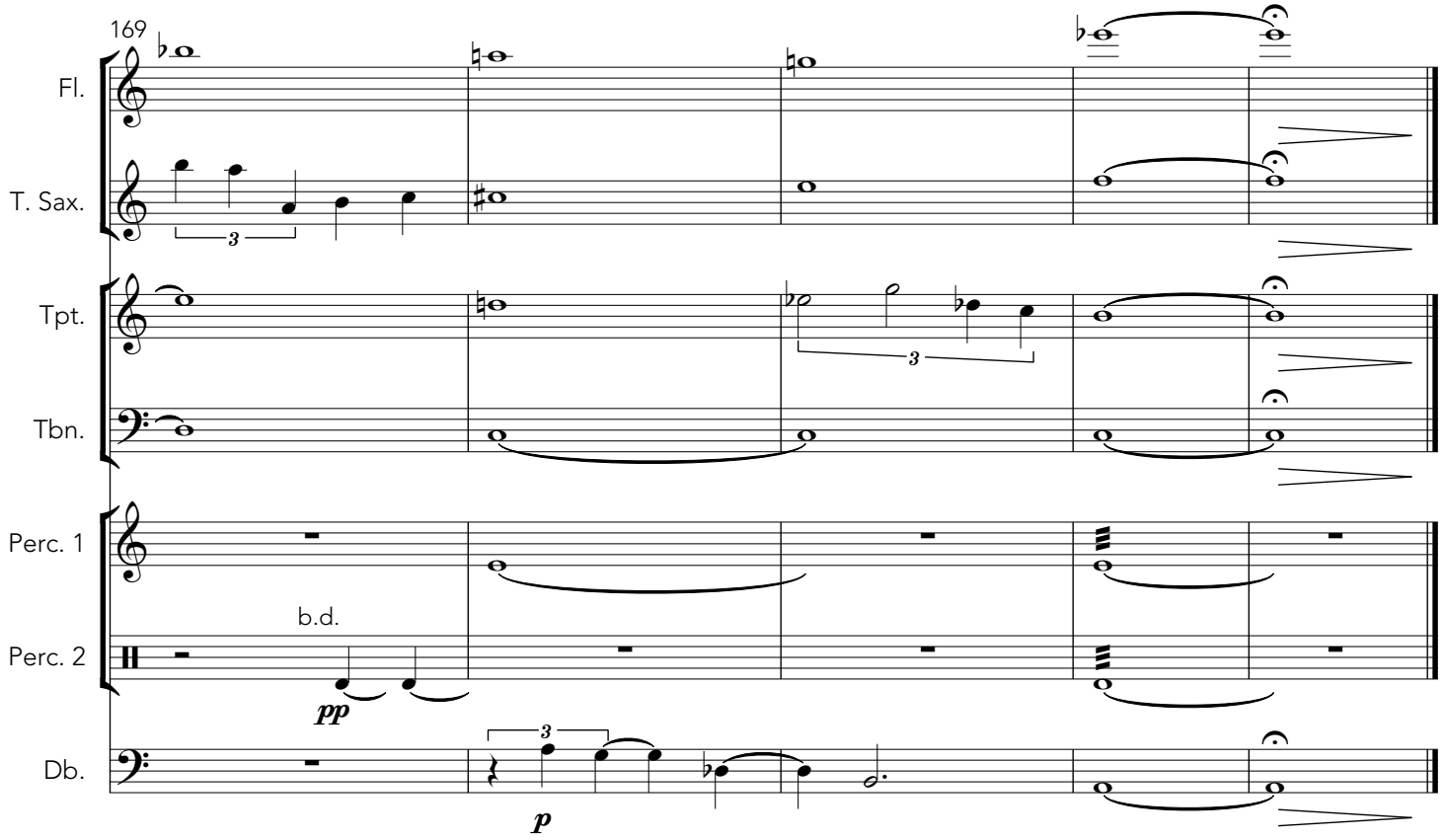

138
G
marcato
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
ff


142
rall.
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
sfp
ff
mp
gliss.


147
H
♩=80
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
(rim)
To Crot. (bow)
arco


156
G.P.
I
Solemn and distant
Rubato
♩=45
distantly
Fl.
T. Sax.
(the last post...)
solo
Tpt.
(no dim.)
Tbn.
Crotales
bow
To Perc.
distantly
b.d.
Perc. 1.
Perc. 2
Db.


164
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
tam-tam
p
3


169
Fl.
T. Sax.
Tpt.
Tbn.
Perc. 1
Perc. 2
Db.
b.d.
pp
p
3

Score in C

Jeremy Clay

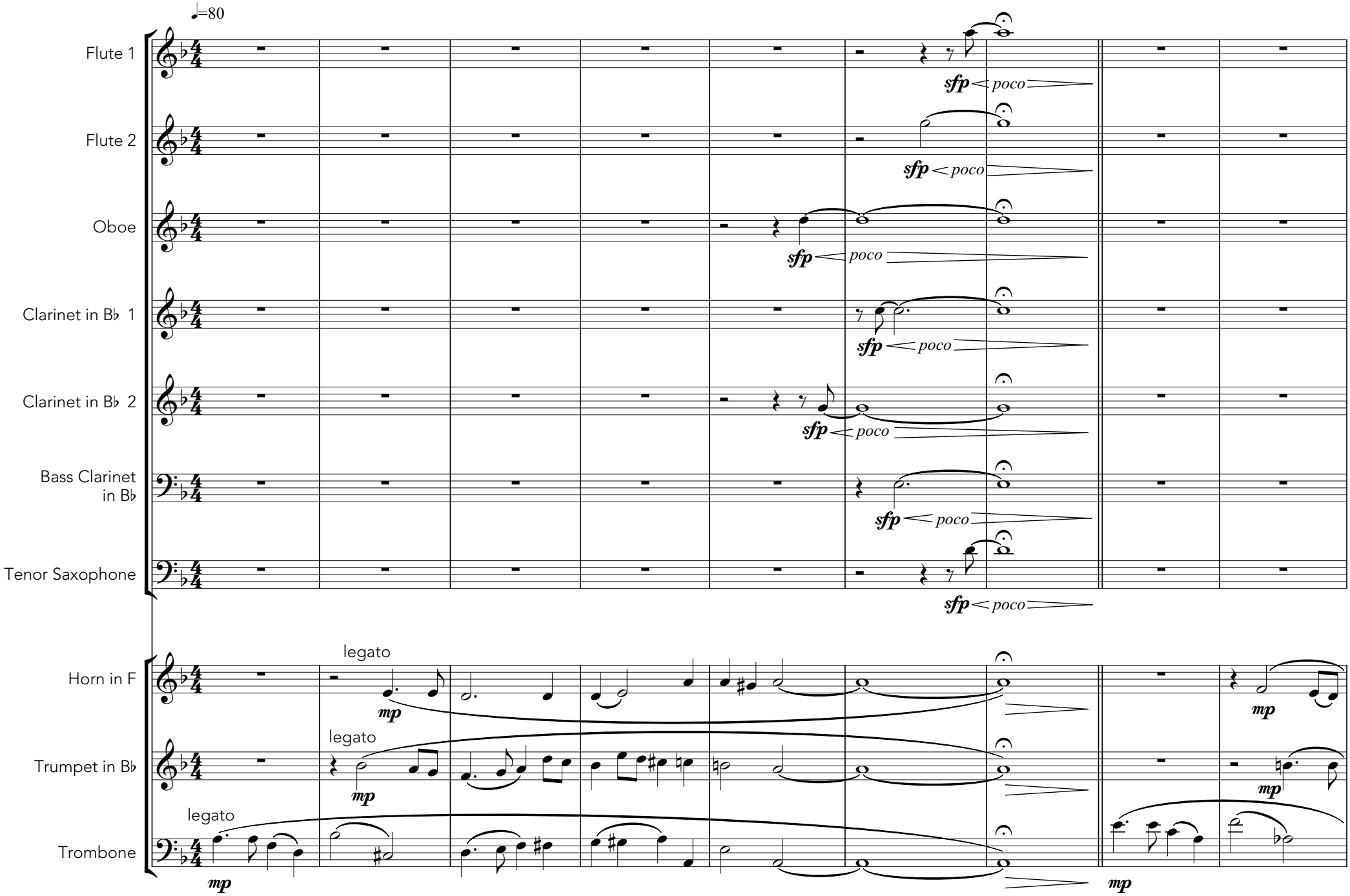
Subverting Garcia

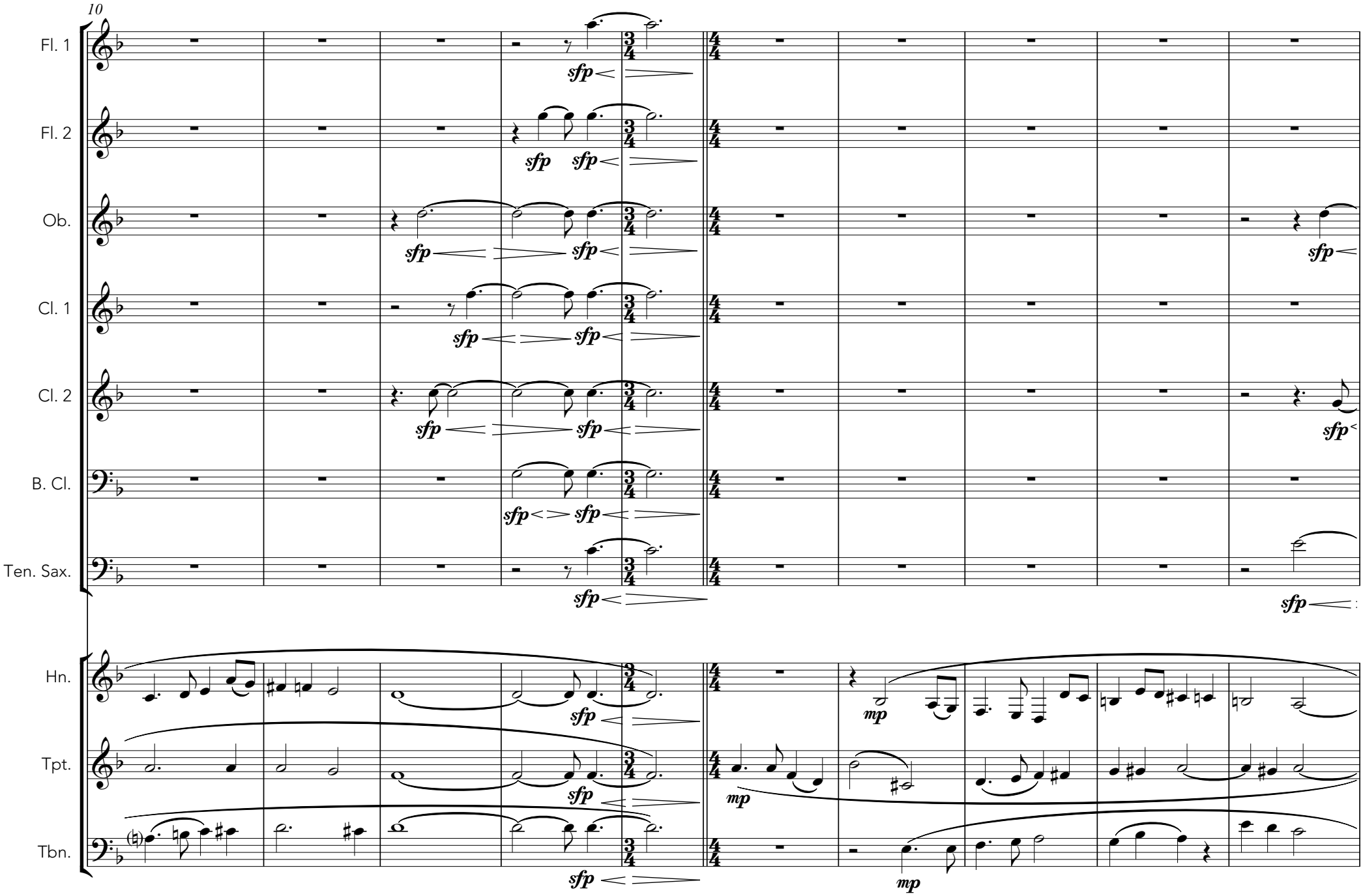
for wind ensemble

Flute 1 (doubling Picc.)
Flute 2
Oboe
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet in Bb
Tenor Saxophone
Horn in F
Trumpet in Bb
Trombone

Subverting Garcia

Jeremy Clay




10
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
sfp
mp

20

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

B. Cl.

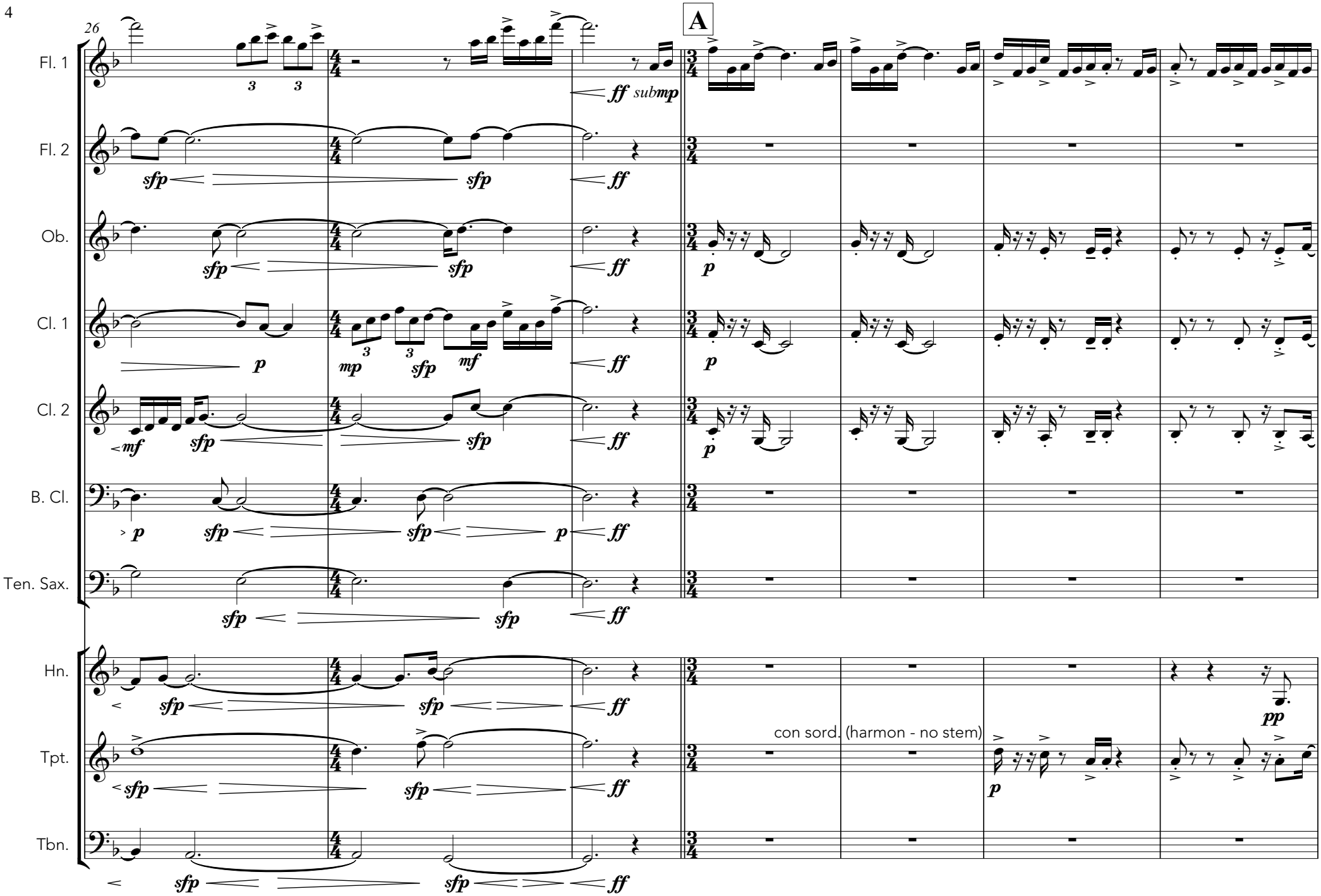
Ten. Sax.

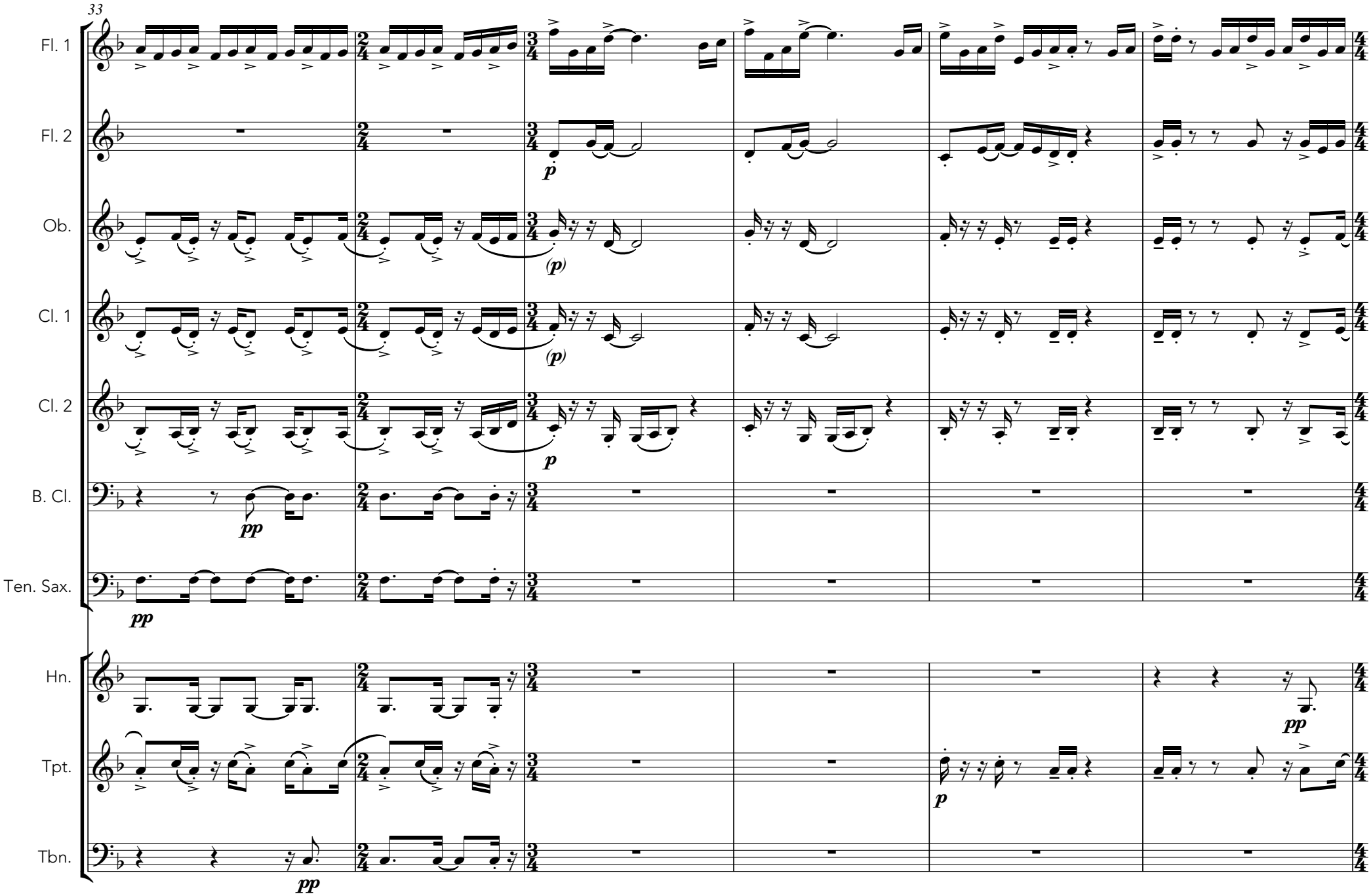
Hn.

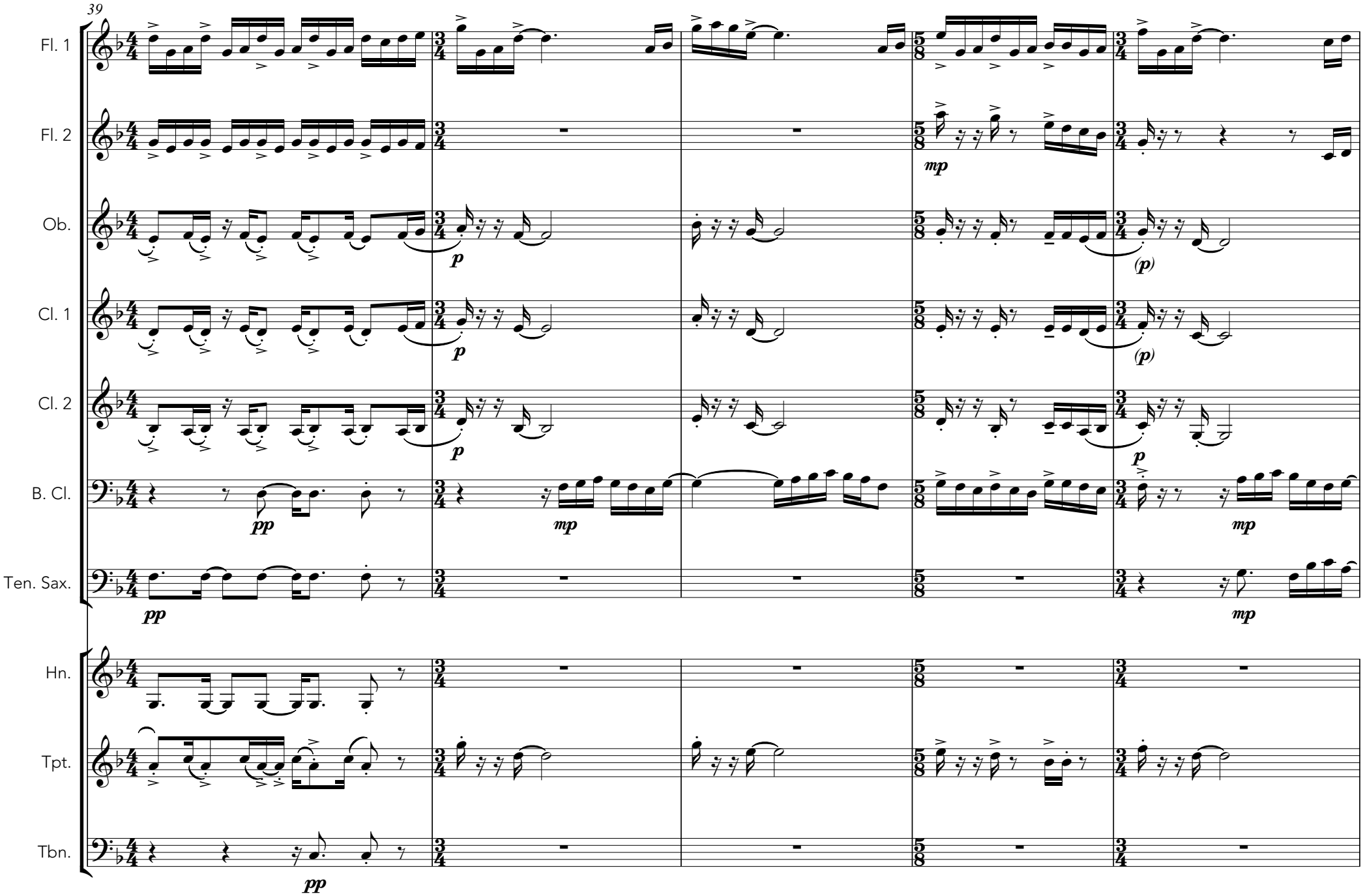
Tpt.

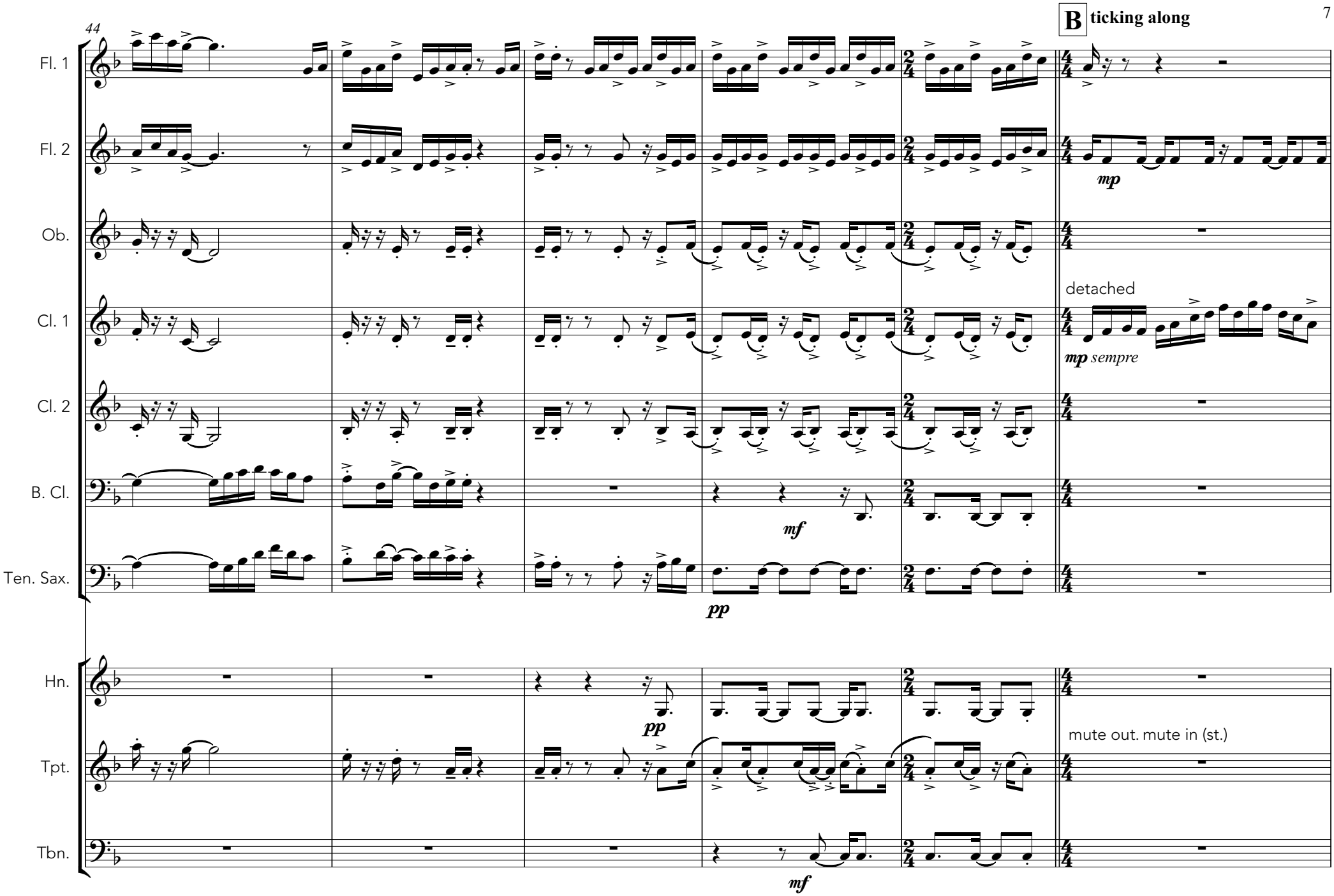
Tbn.

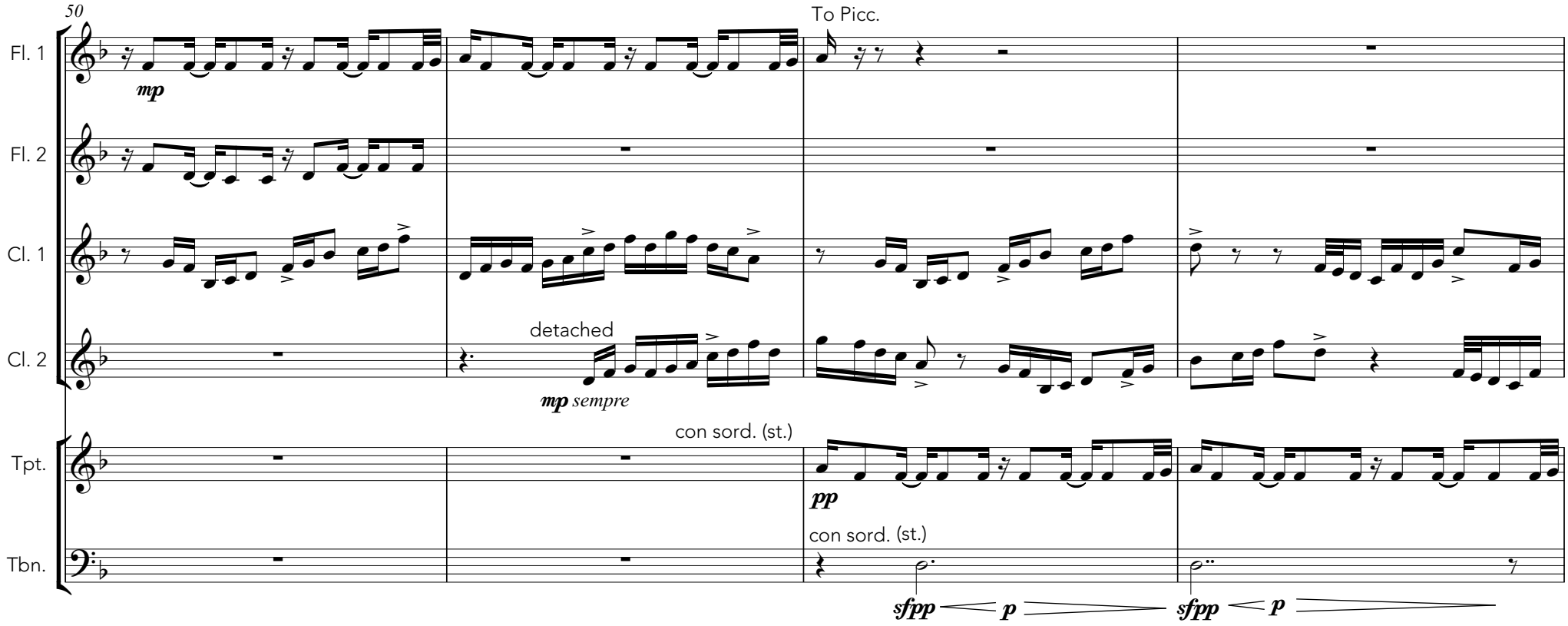
sfp *mf* *sfp* 3 3

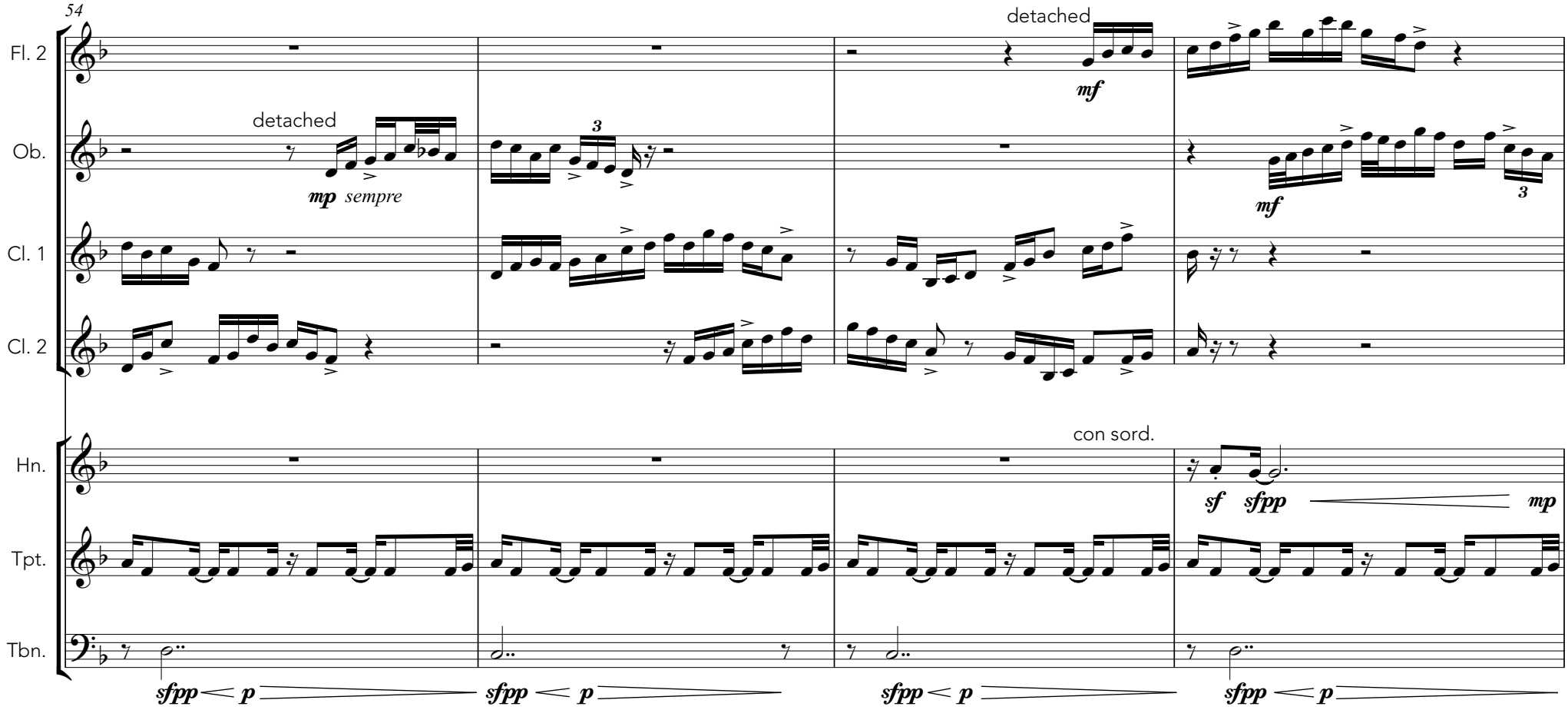

26
A
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
con sord. (harmon - no stem)

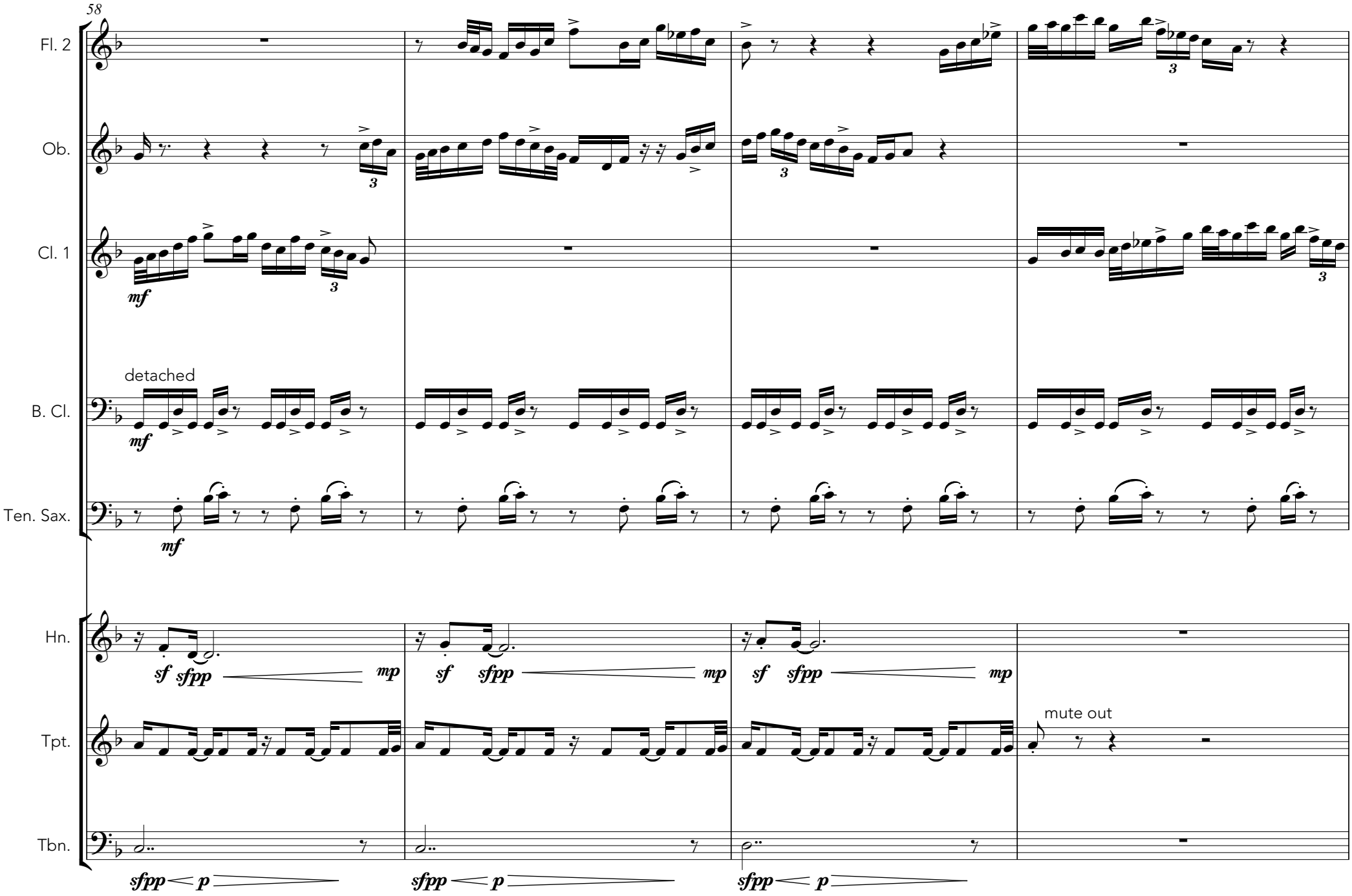

33
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
p
(p)
(p)
p
pp
pp
pp
p
pp
pp

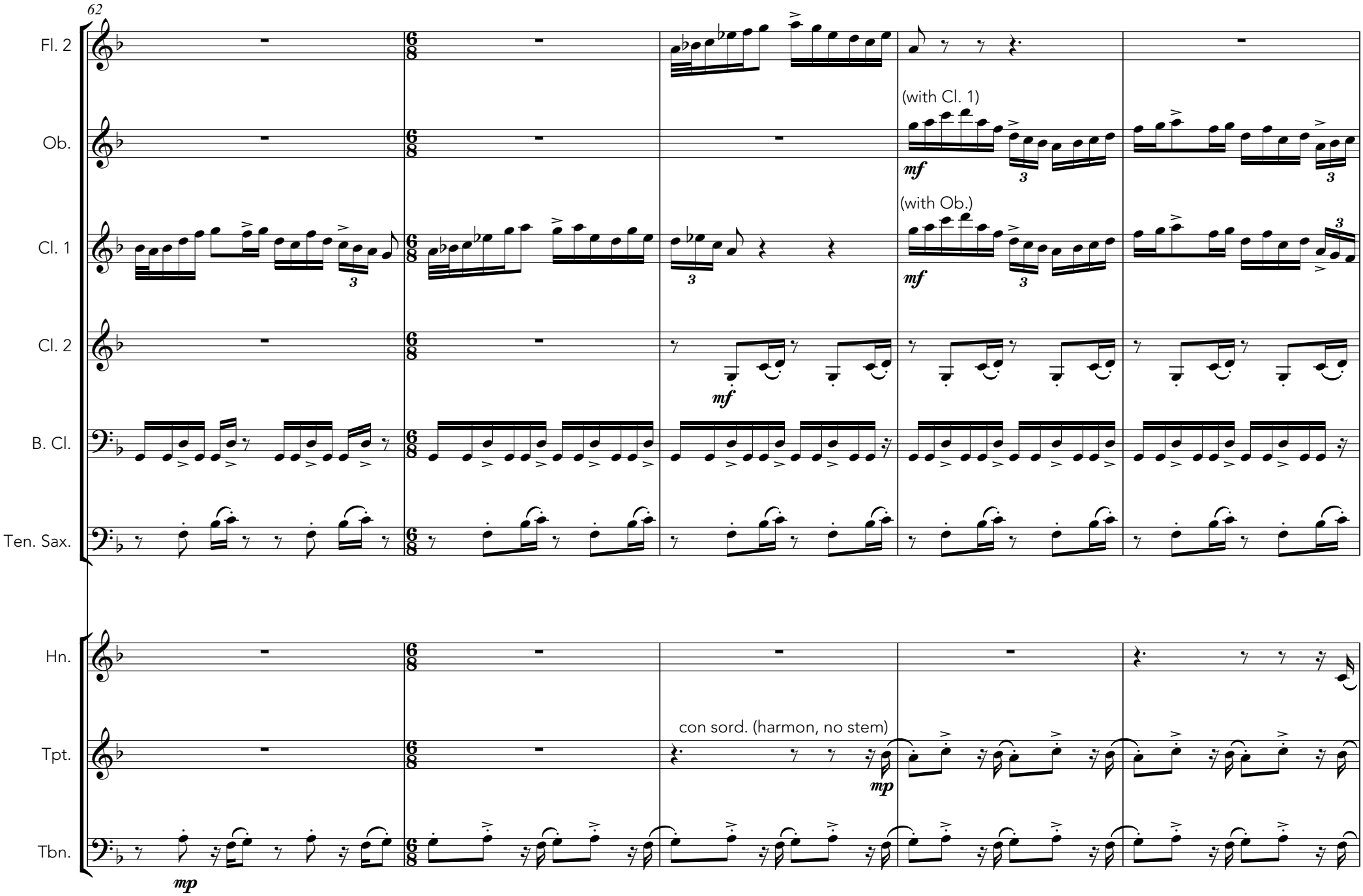

39
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
mp
p
(p)
pp

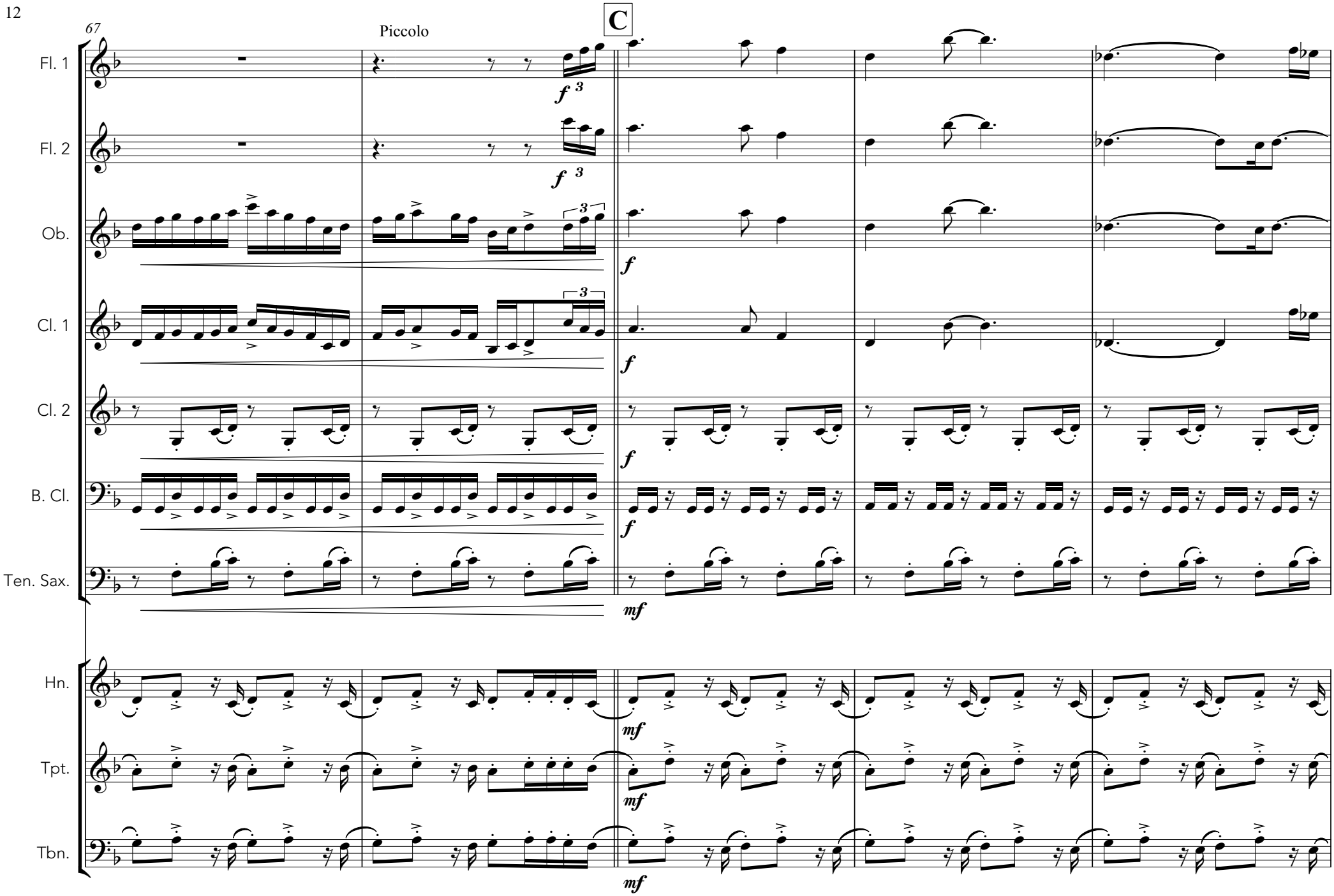

44
B ticking along
Fl. 1
Fl. 2
mp
Ob.
detached
Cl. 1
mp sempre
Cl. 2
B. Cl.
mf
Ten. Sax.
pp
Hn.
pp
mute out. mute in (st.)
Tpt.
Tbn.
mf

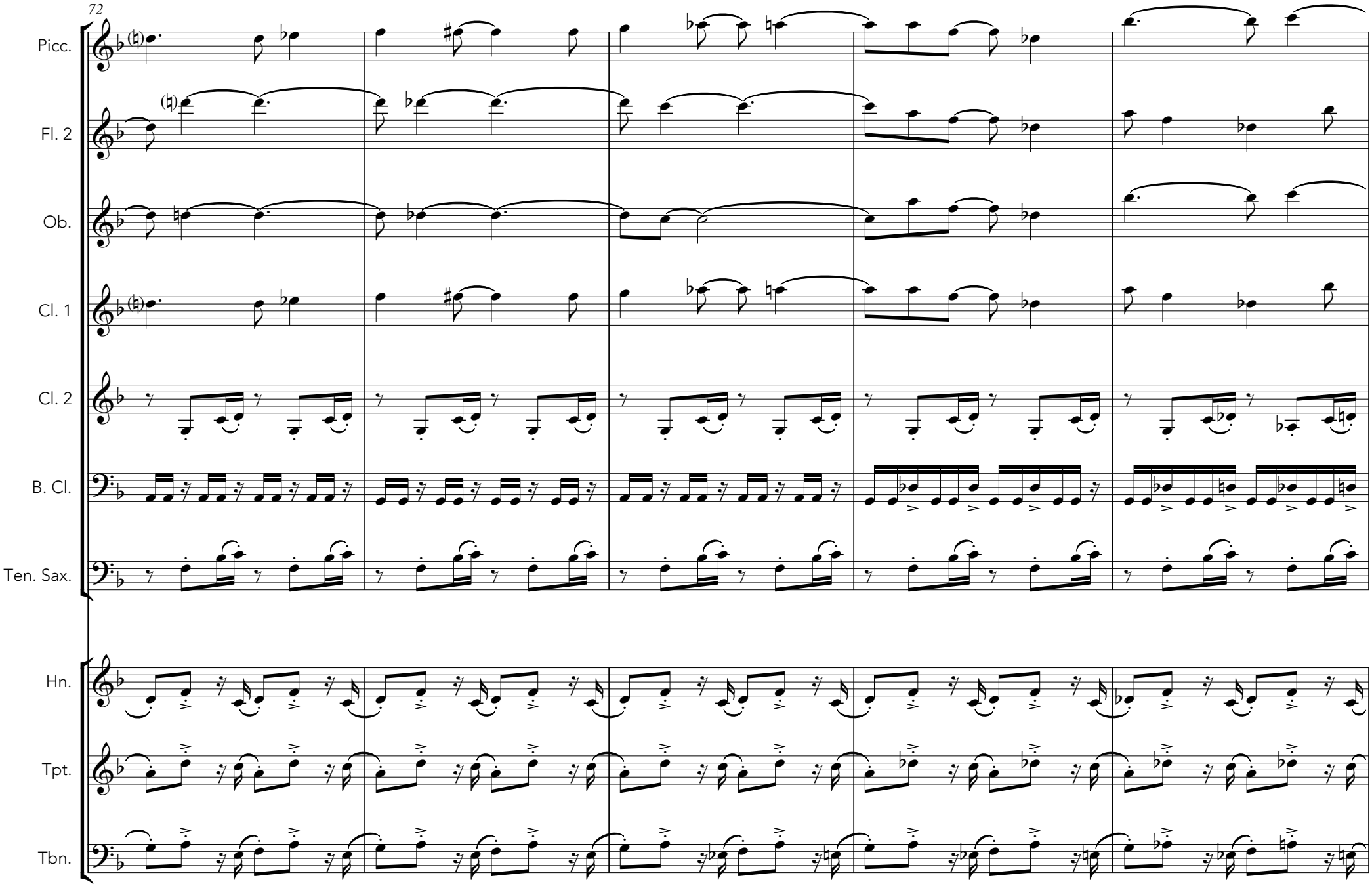

50
To Picc.
Fl. 1
mp
Fl. 2
Cl. 1
Cl. 2
detached
mp sempre
con sord. (st.)
Tpt.
pp
con sord. (st.)
Tbn.
sfpp
p
sfpp
p

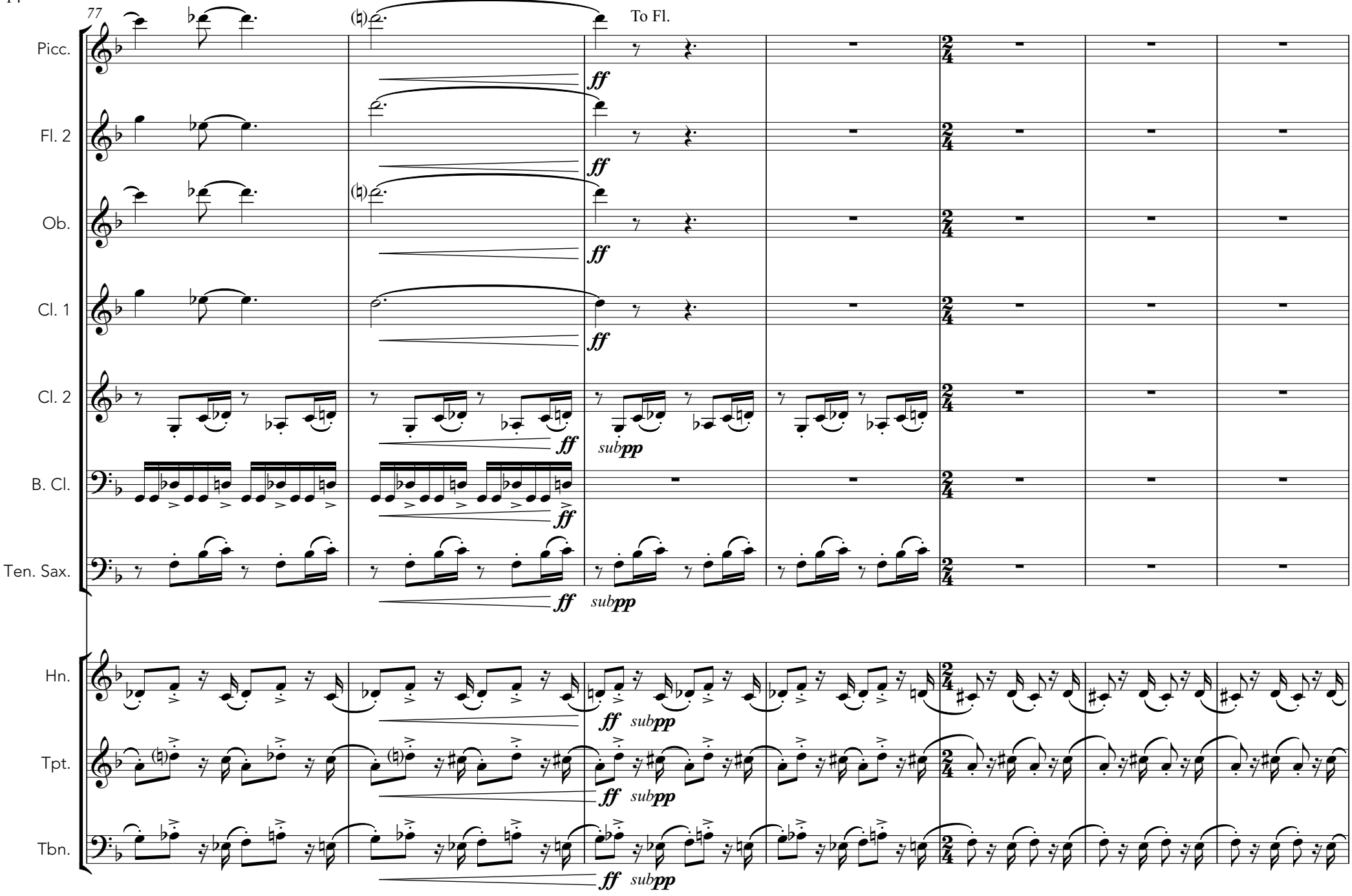

54
Fl. 2
detached
mf
Ob.
detached
mp sempre
3
mf
3
Cl. 1
Cl. 2
Hn.
con sord.
sf sfpp
mp
Tpt.
Tbn.
sfpp p
sfpp p
sfpp p
sfpp p

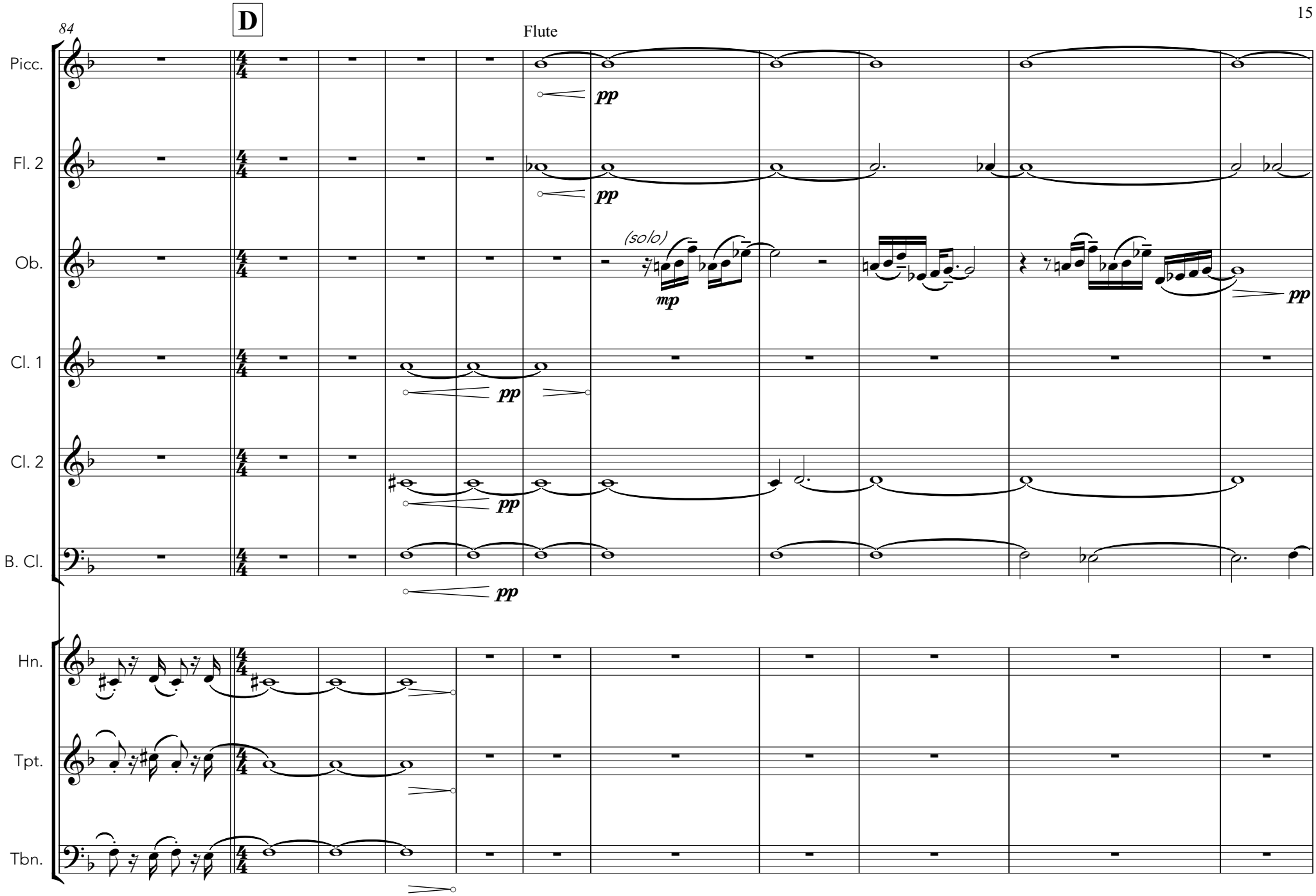

58
Fl. 2
Ob.
Cl. 1
mf
B. Cl.
detached
mf
Ten. Saxs.
mf
Hn.
sf sfpp mp
sf sfpp mp
sf sfpp mp
Tpt.
mute out
Tbn.
sfpp p
sfpp p
sfpp p

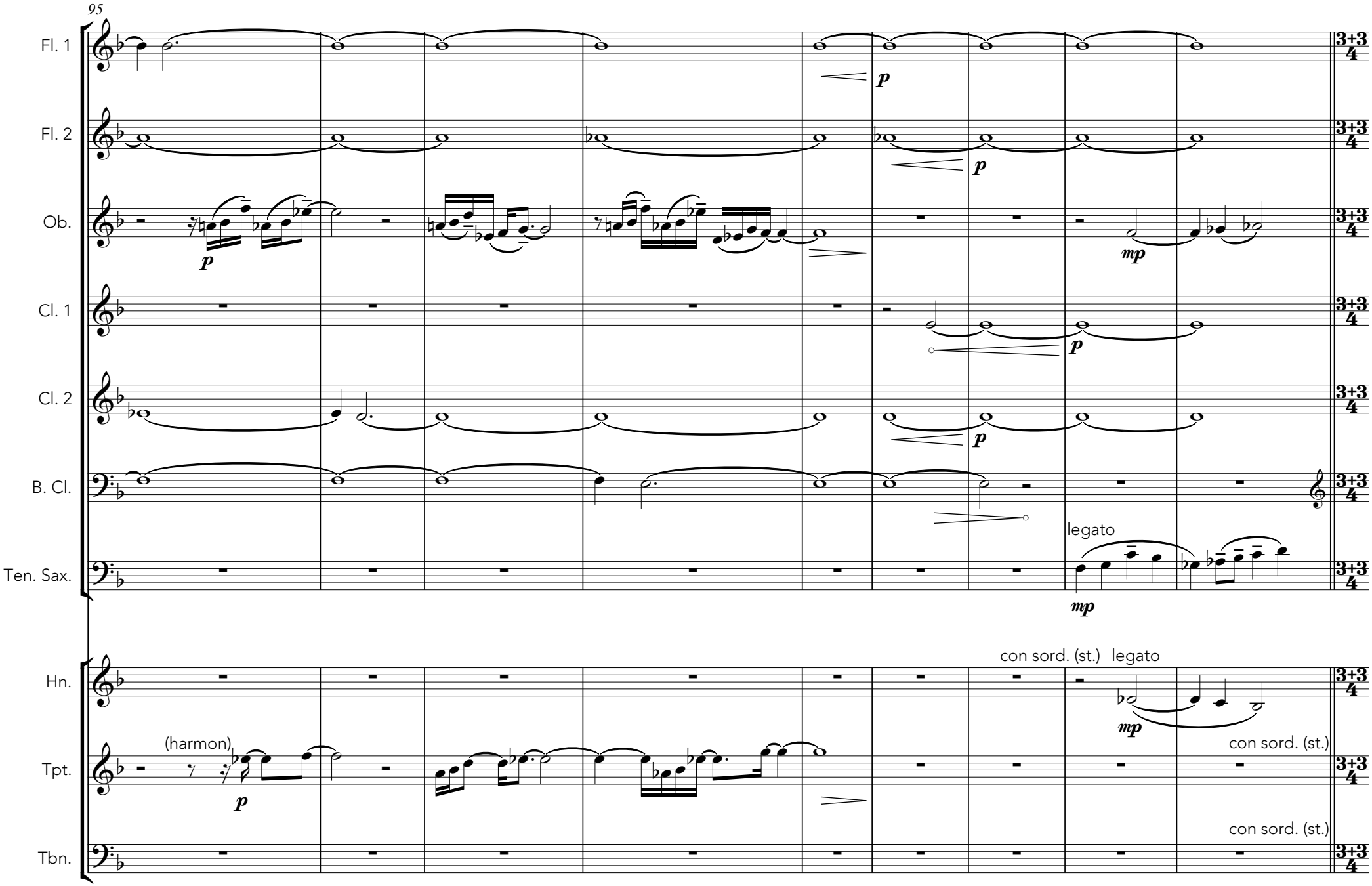

62
Fl. 2
Ob.
(with Cl. 1)
mf
Cl. 1
(with Ob.)
mf
Cl. 2
mf
B. Cl.
Ten. Sax.
Hn.
Tpt.
con sord. (harmon, no stem)
mp
Tbn.
mp

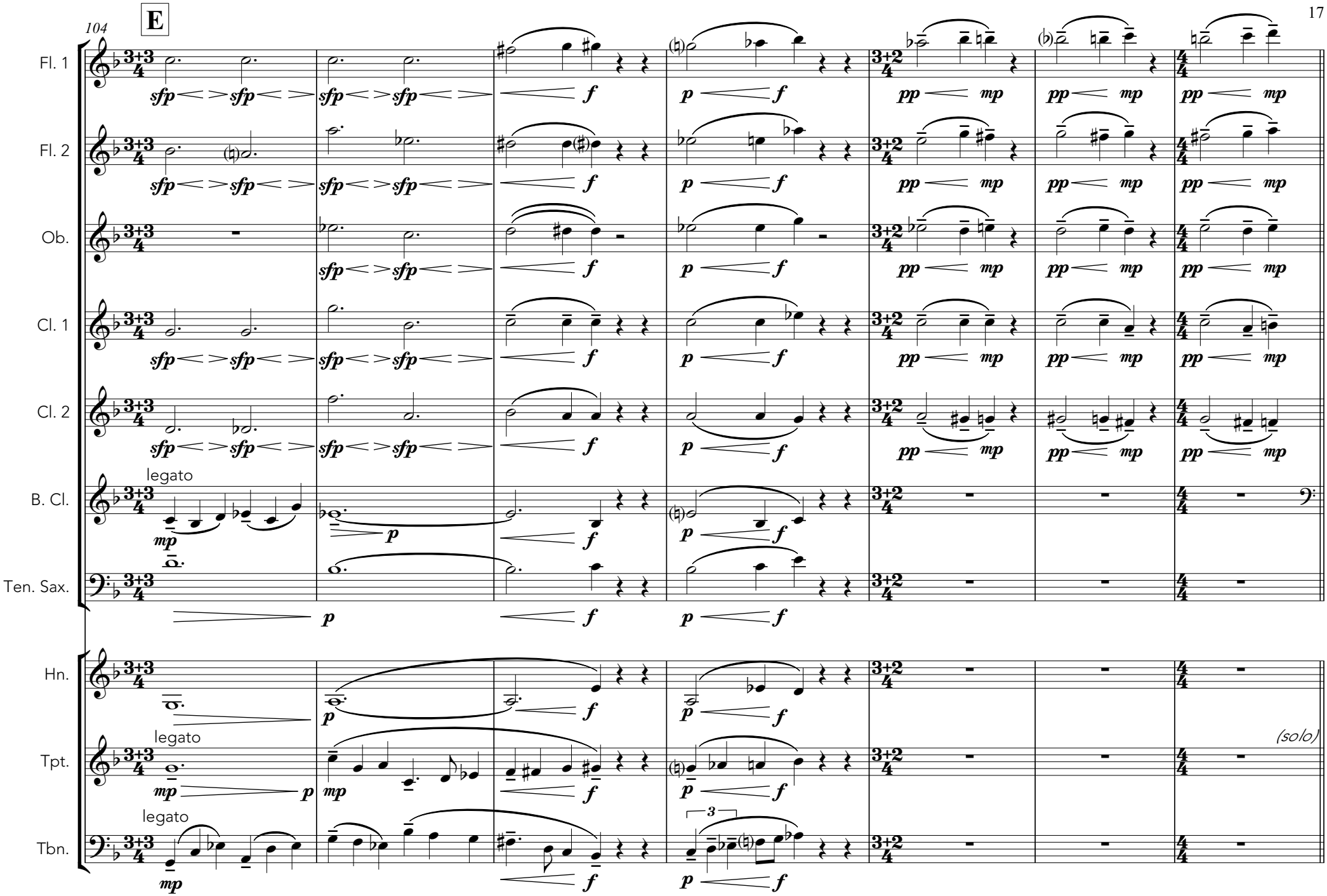

67
C
Piccolo
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
f
mf

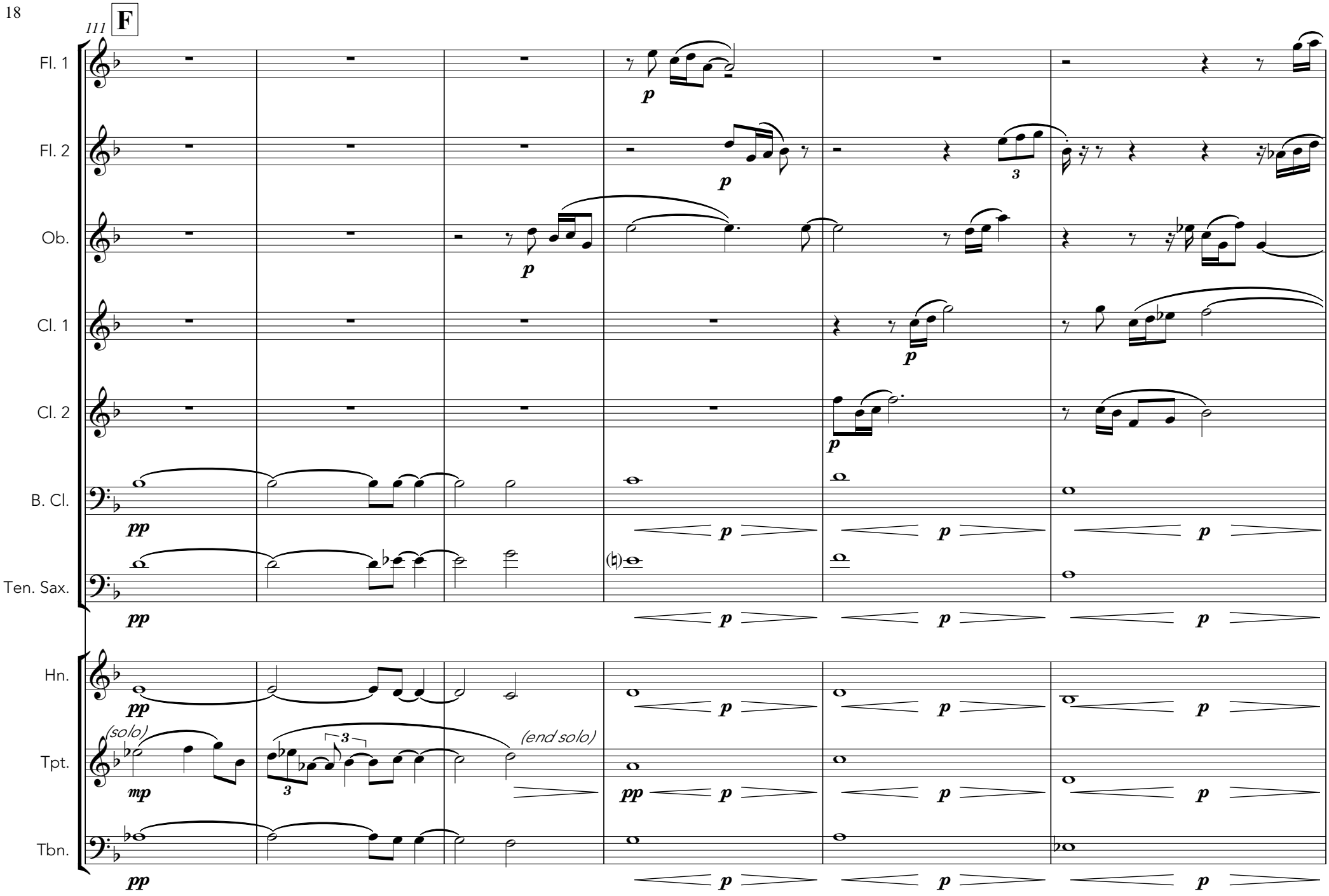

72
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.

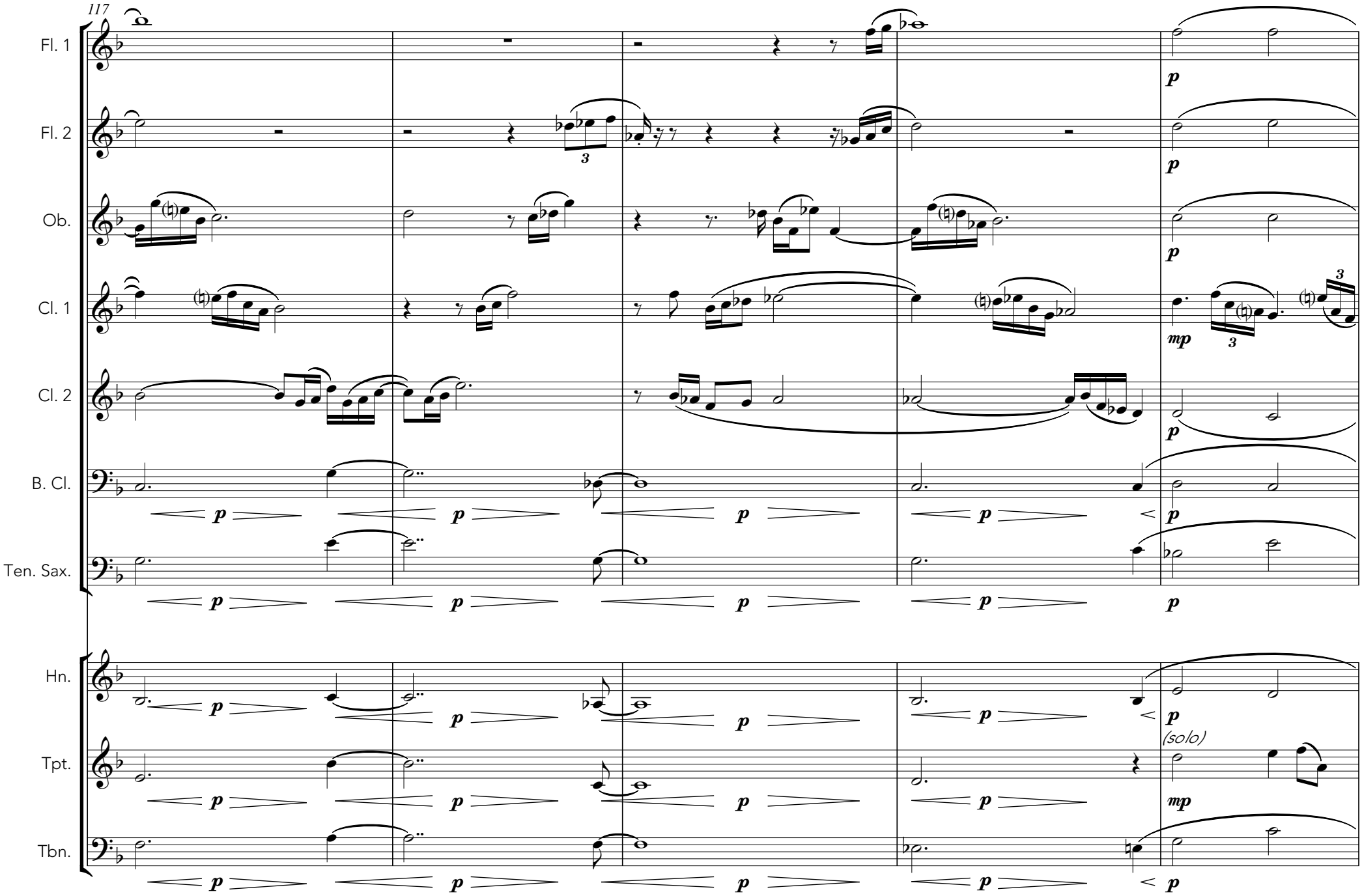

77
To Fl.
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
ff
sub pp

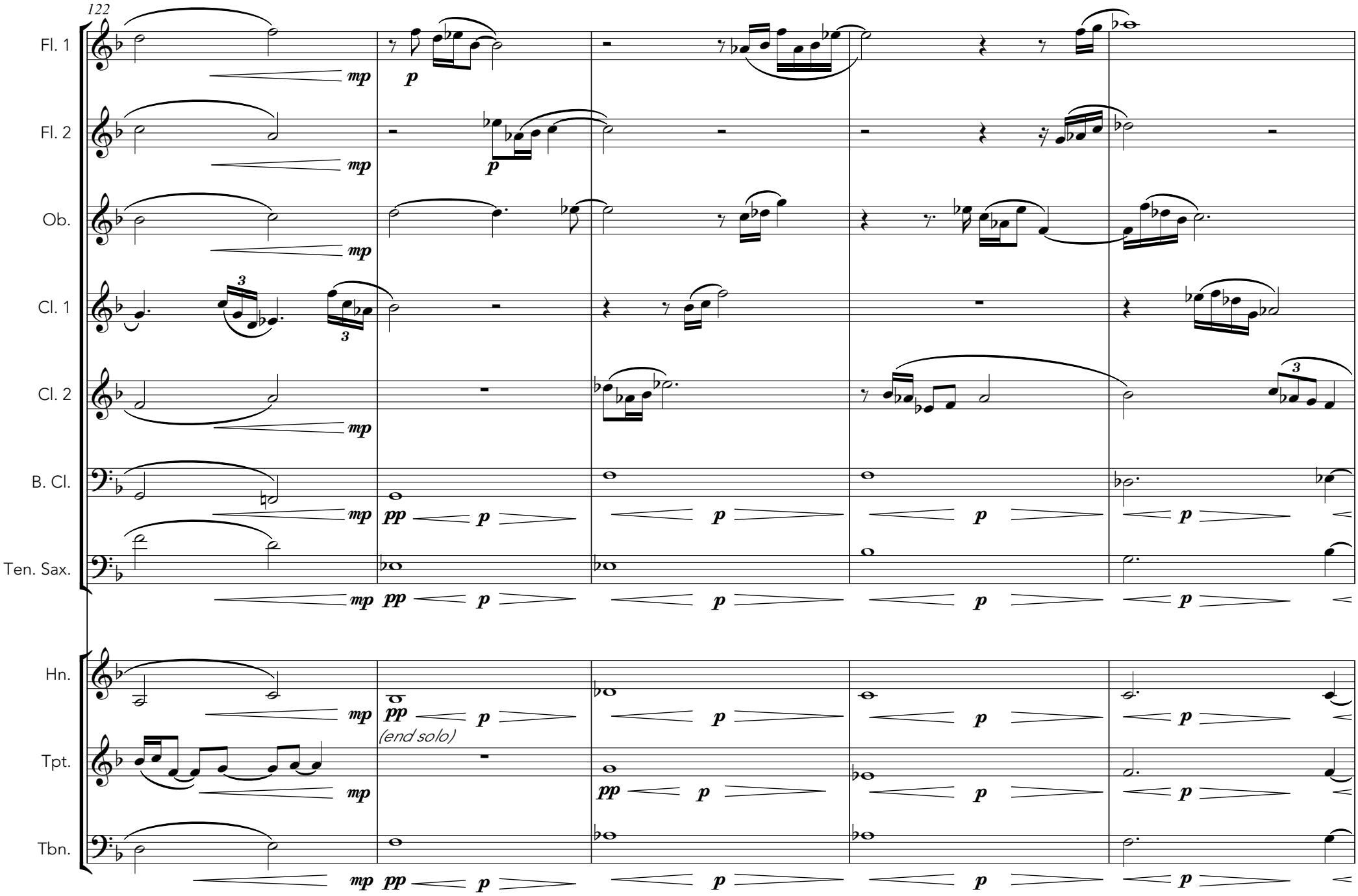

84
D
Flute
Picc.
Fl. 2
Ob.
(solo)
mp
Cl. 1
Cl. 2
B. Cl.
Hn.
Tpt.
Tbn.
pp

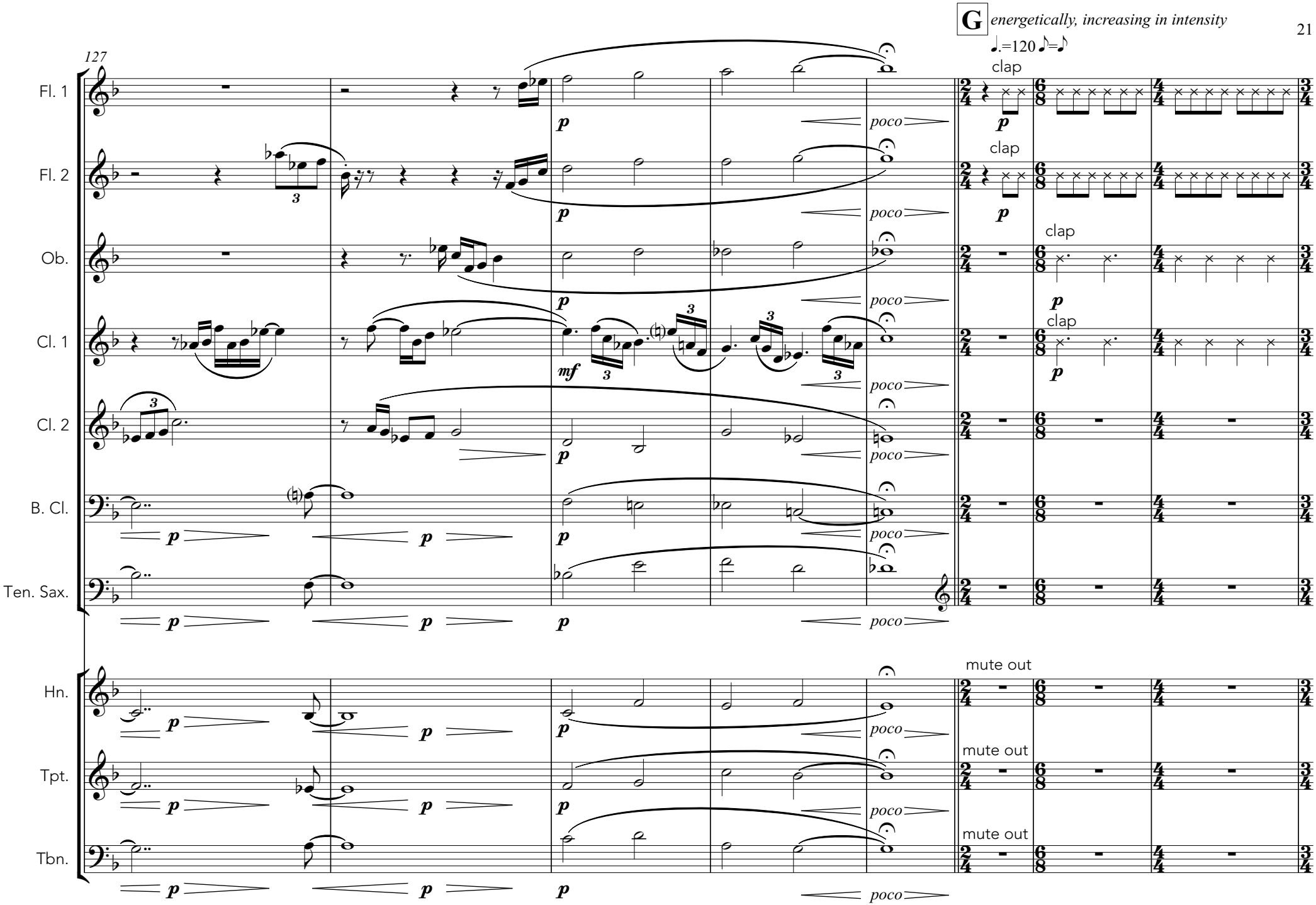

95
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
p
mp
legato
con sord. (st.)
(harmon)

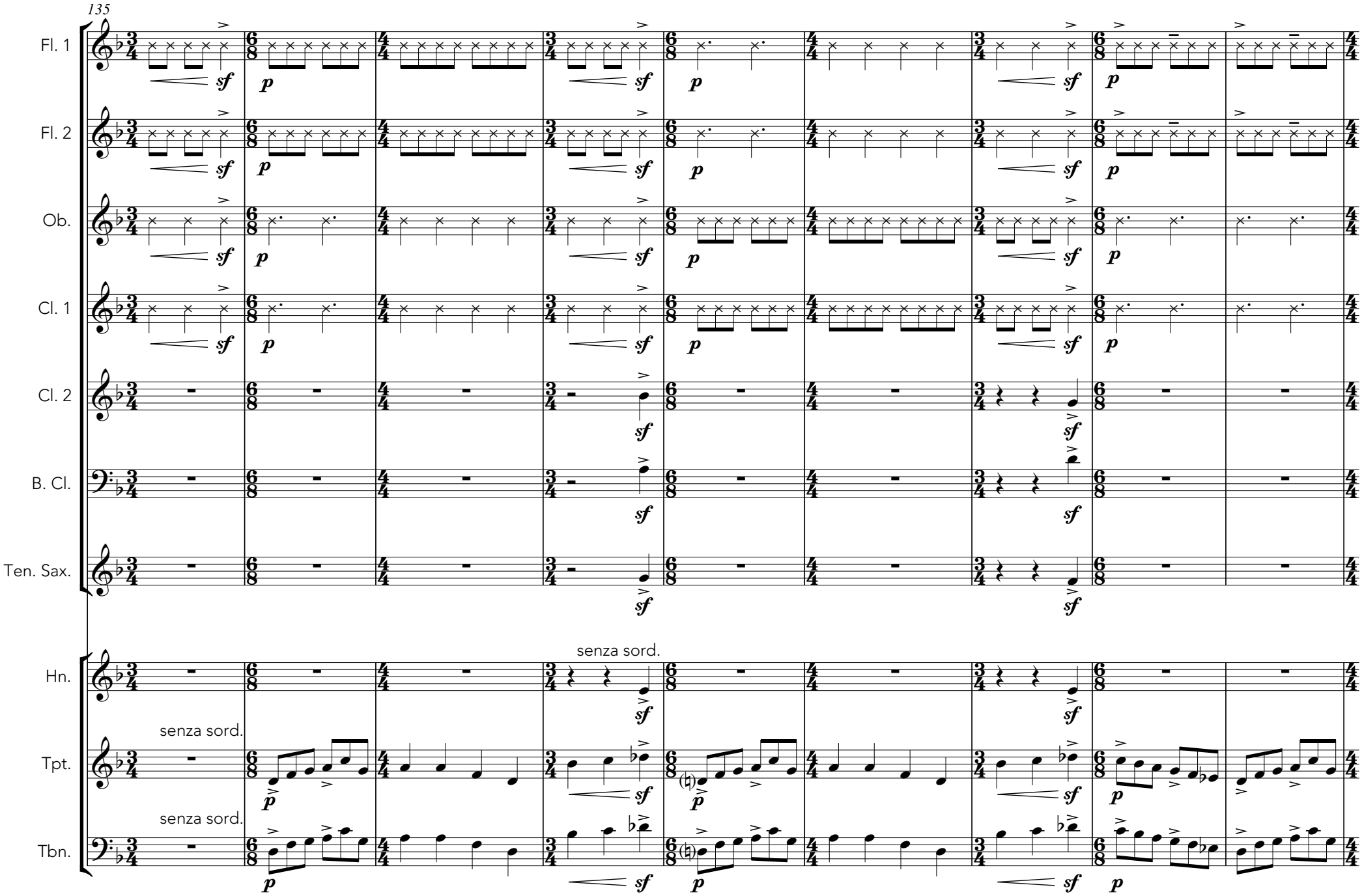

104
E
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
legato
Ten. Sax.
Hn.
Tpt.
legato
(solo)
Tbn.
legato
sfp
p
mp
f
pp
3+3
4
3+2
4
4
4

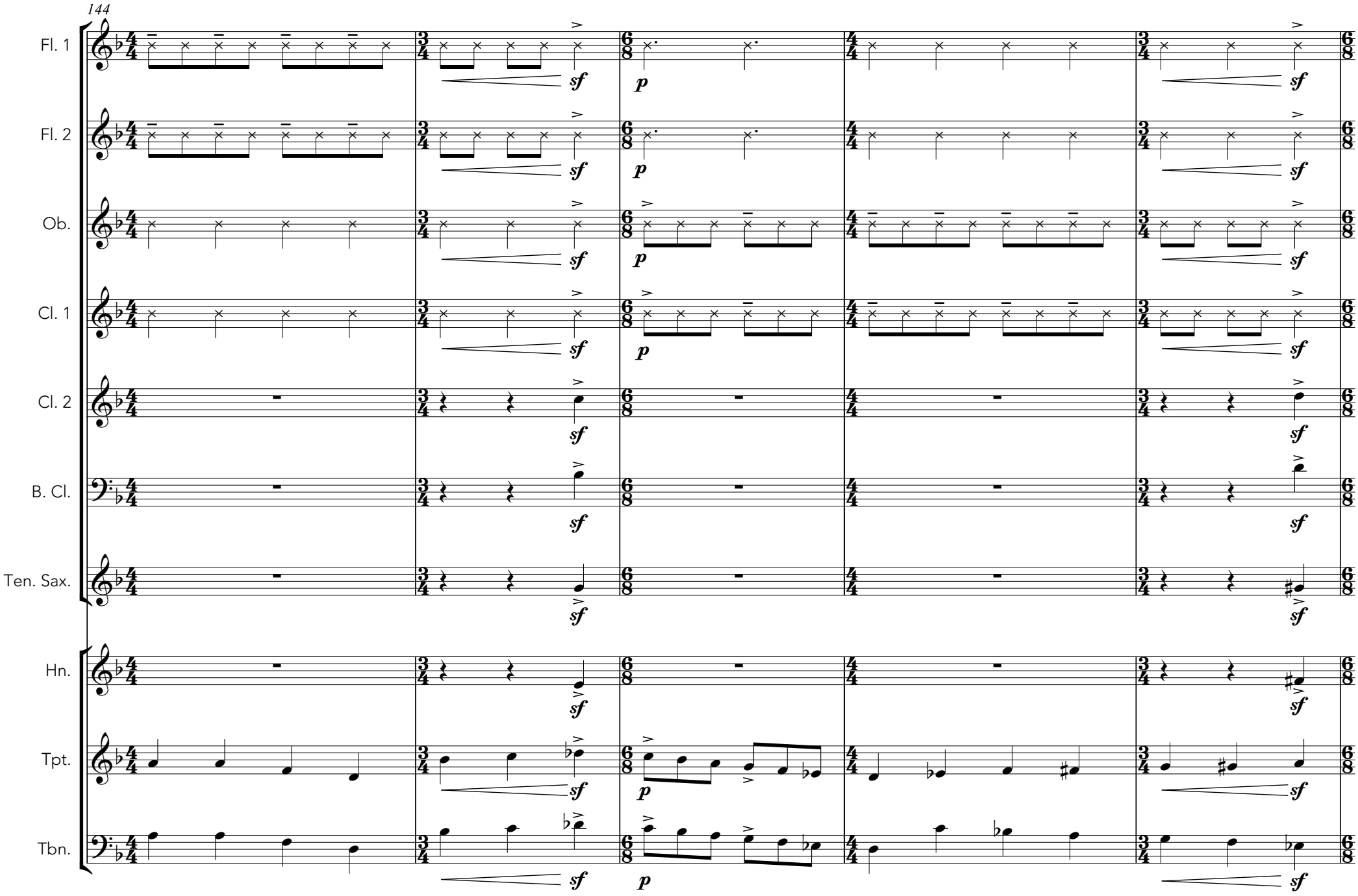

111
F
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
(solo)
(end solo)
pp
p
mp

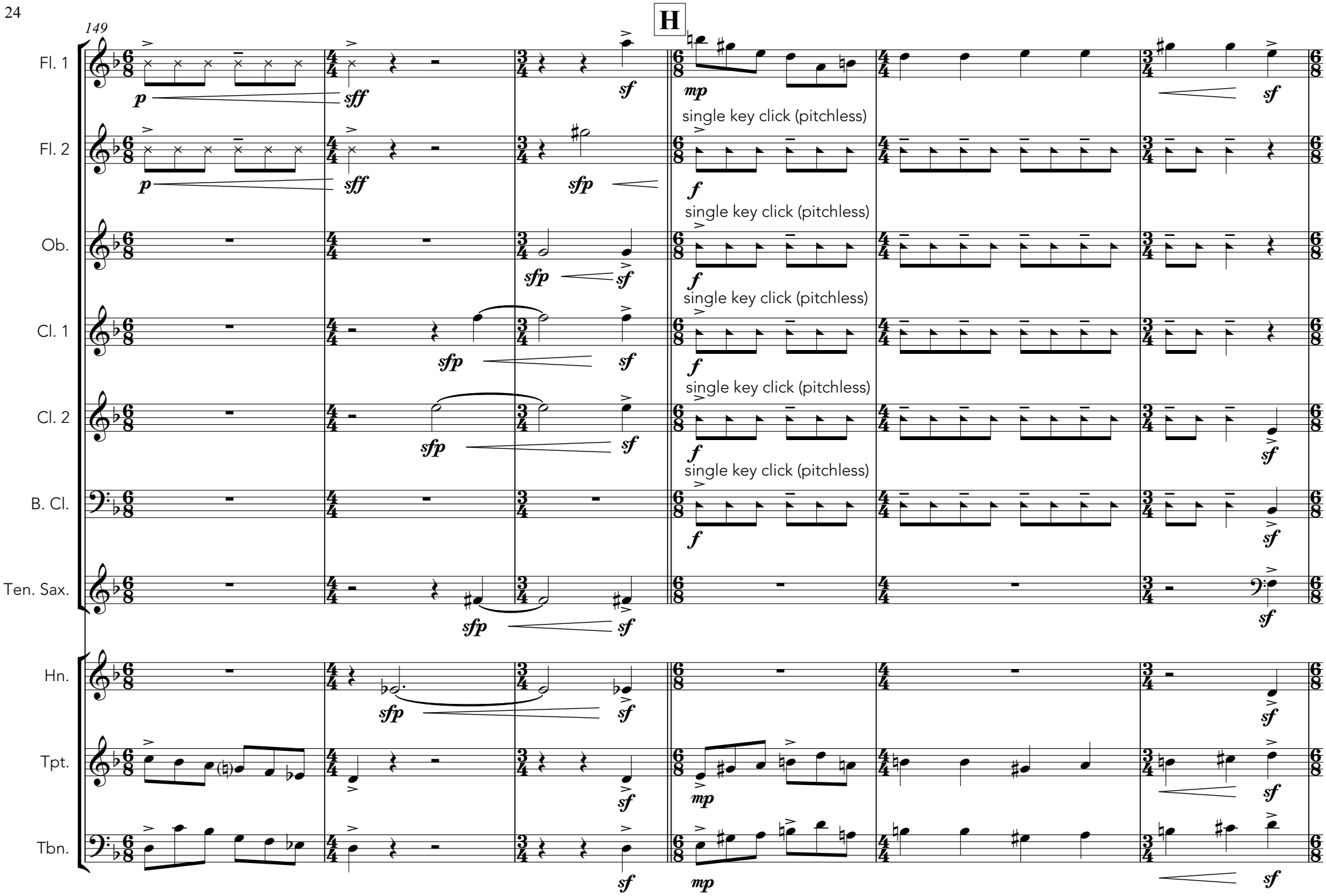

117
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
p
mp
(solo)

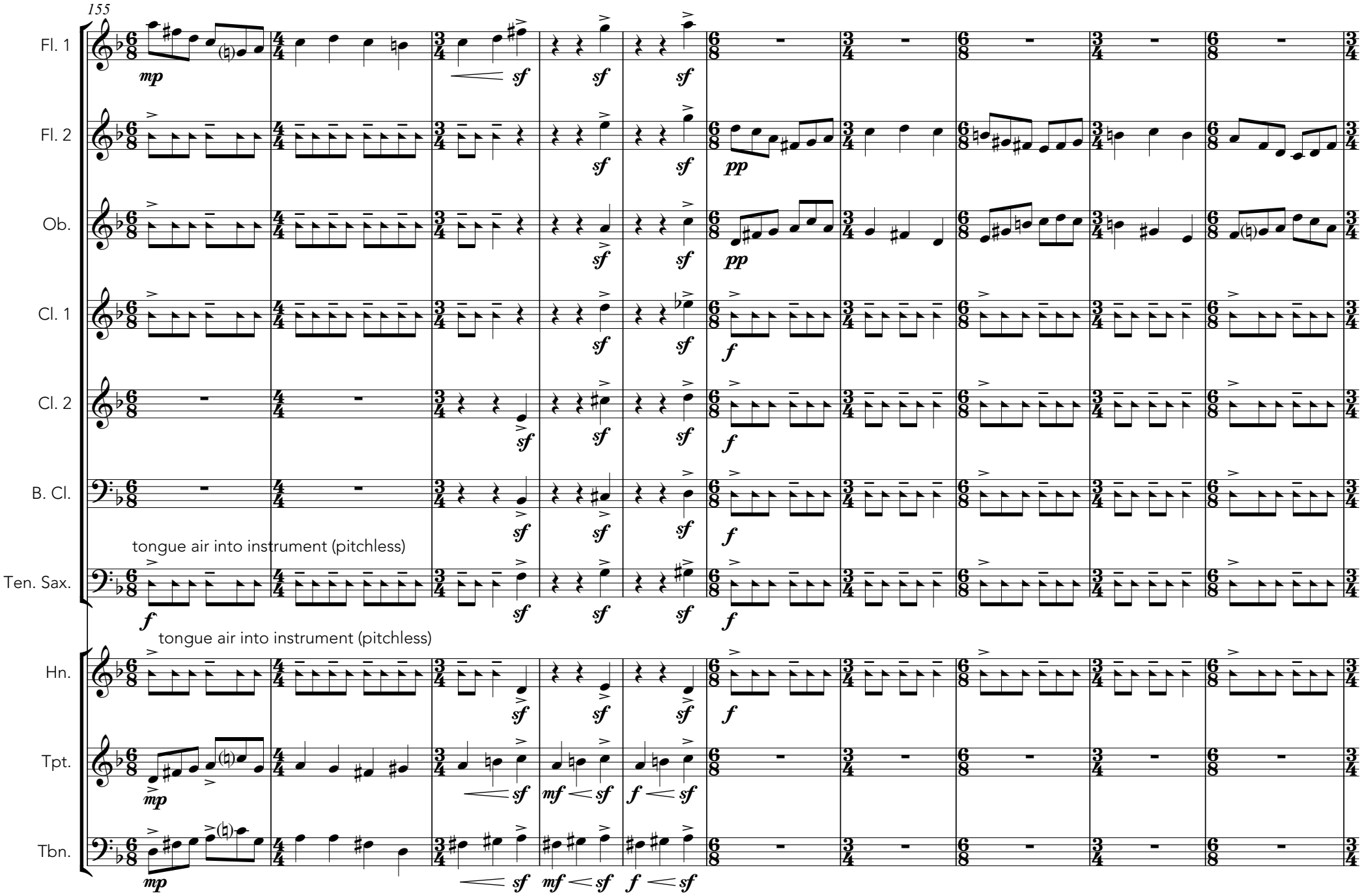

122
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
mp
p
pp
(end solo)

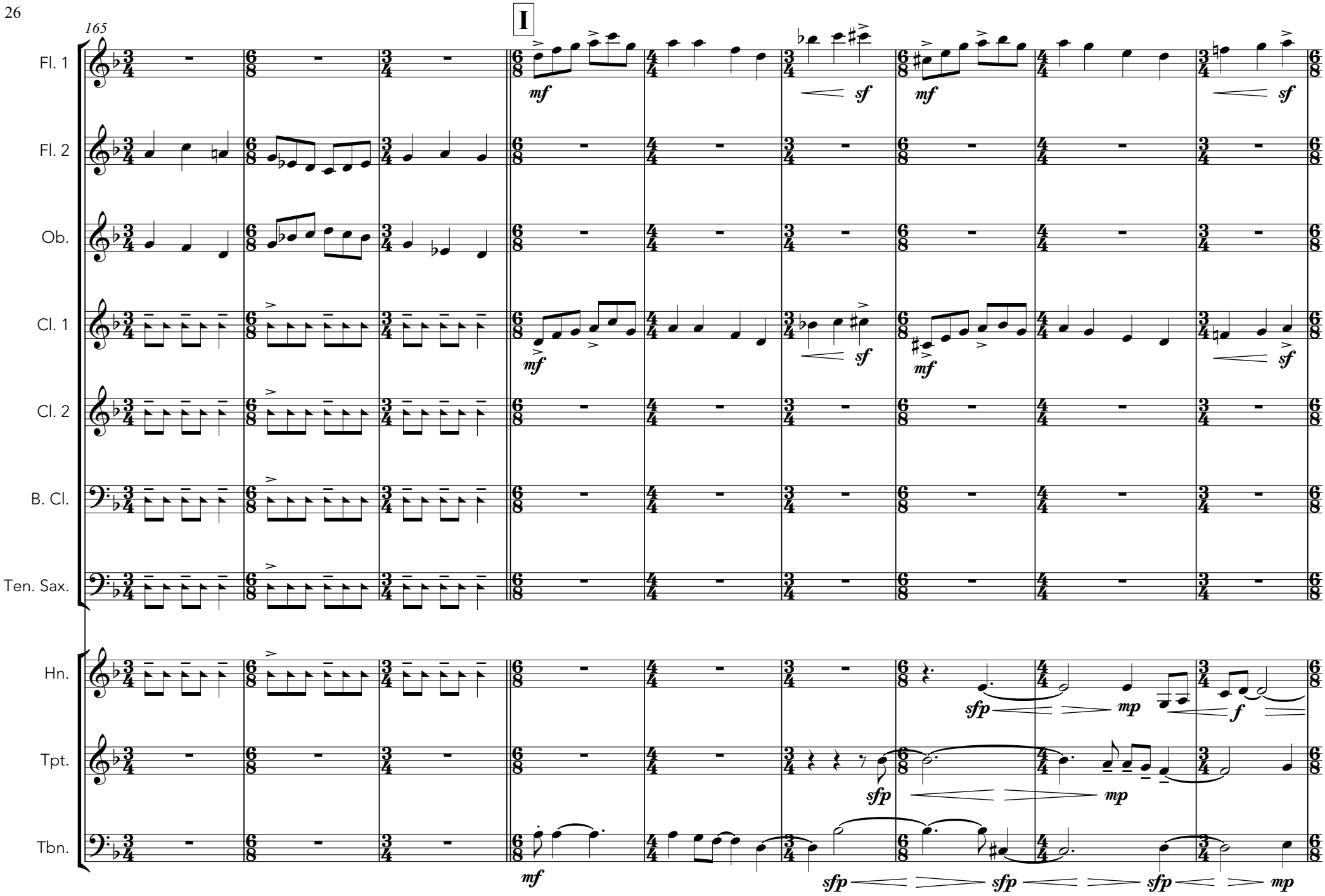

G
energetically, increasing in intensity
♩.=120 ♪=♪
127
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
clap
mute out
p
mf
poco

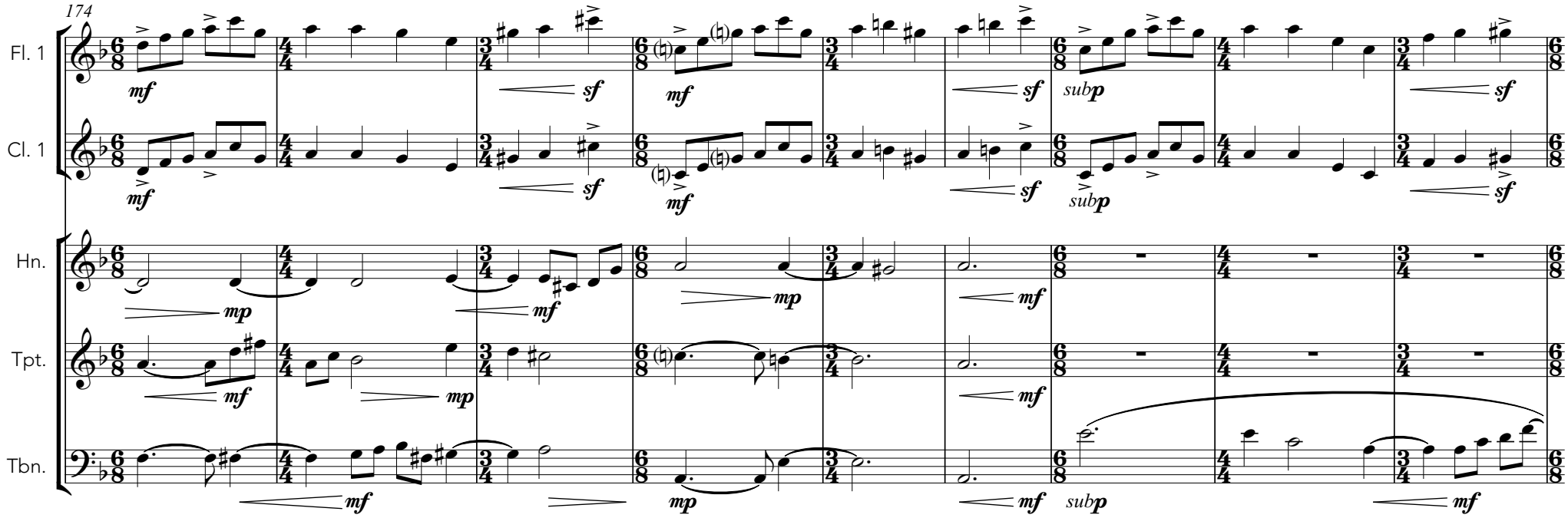

135
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
senza sord.
Tpt.
senza sord.
Tbn.
senza sord.

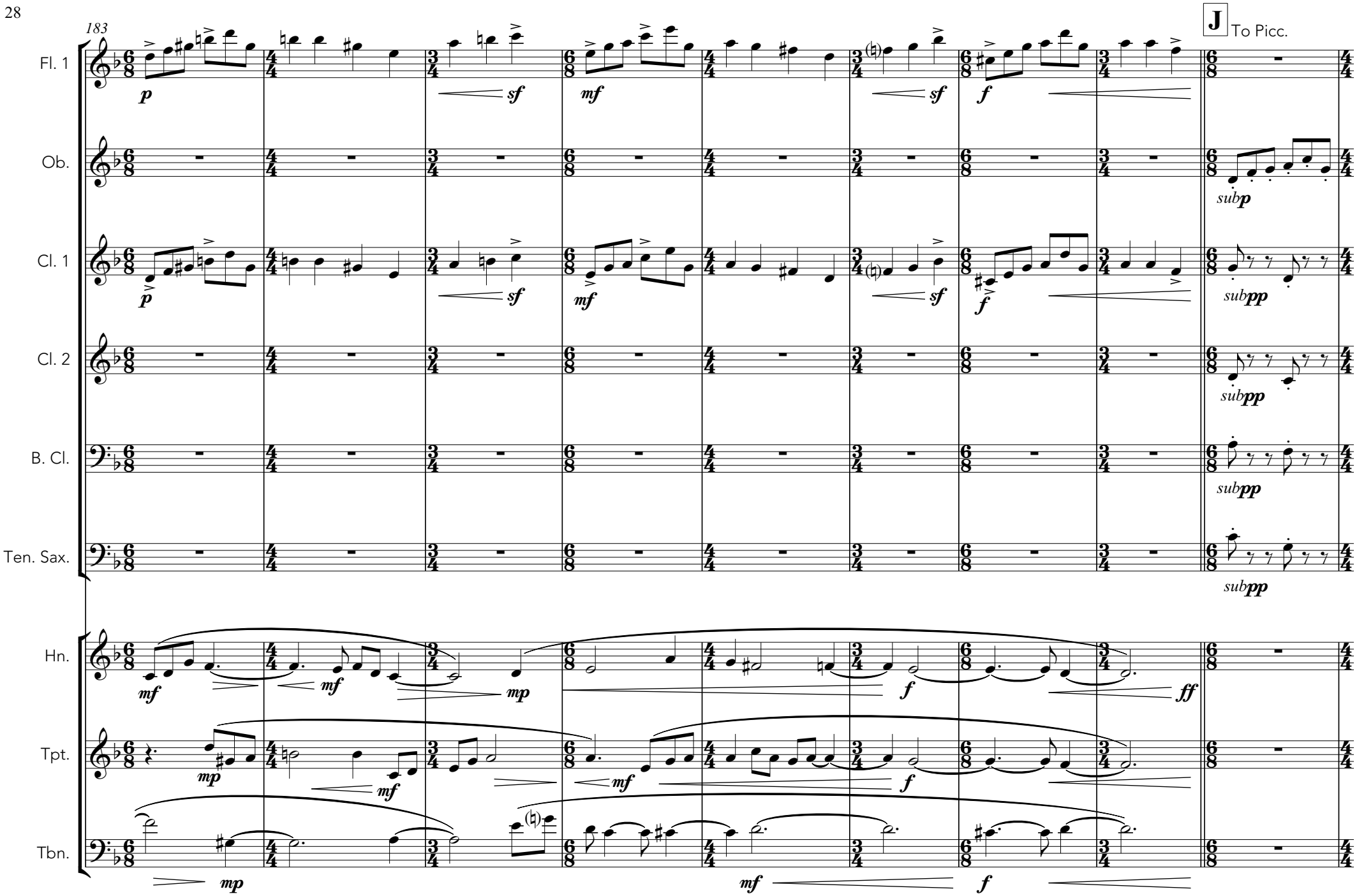

144
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
sf
p

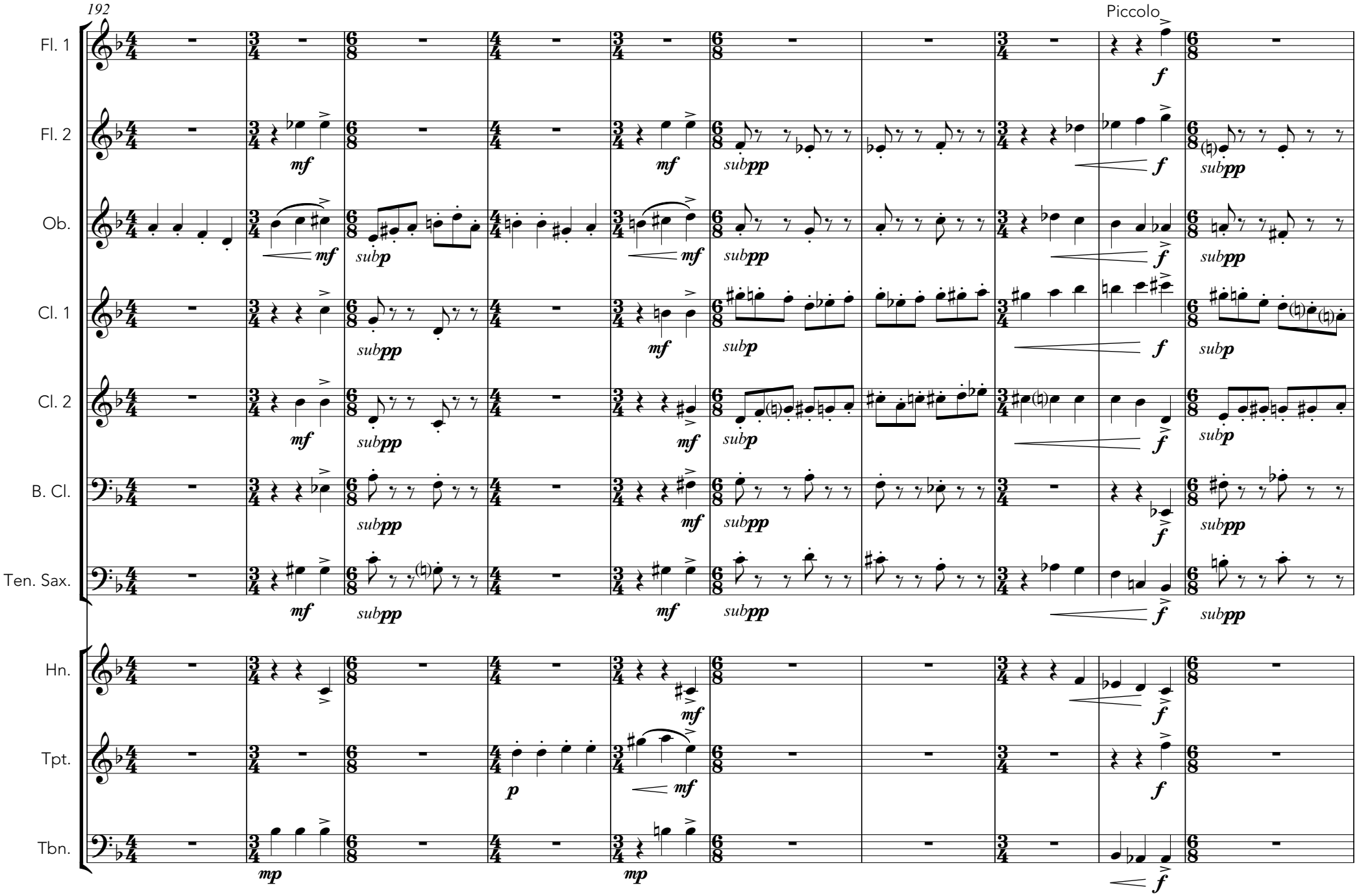

149
H
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
single key click (pitchless)
single key click (pitchless)
single key click (pitchless)
single key click (pitchless)
single key click (pitchless)
single key click (pitchless)

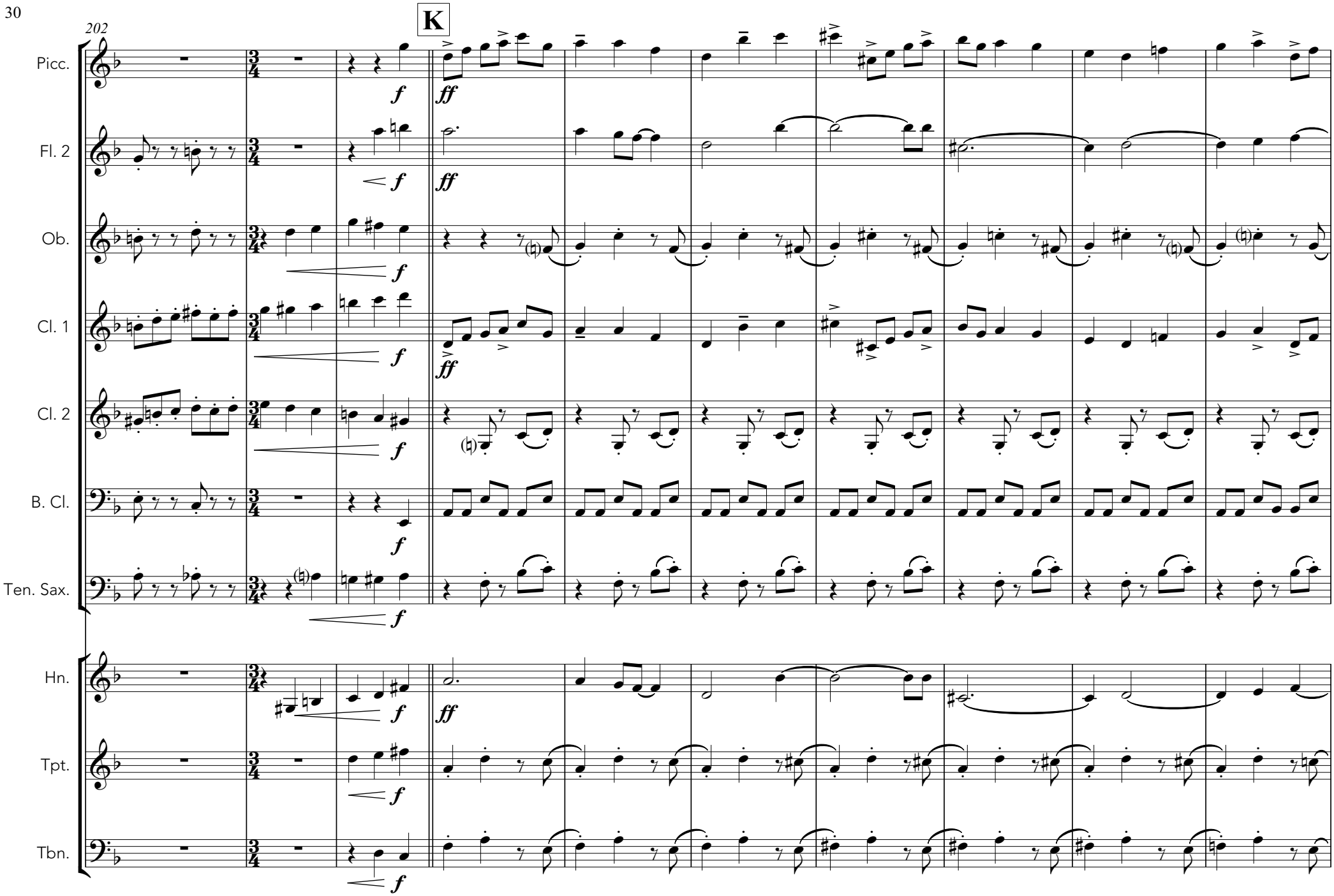

155
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
tongue air into instrument (pitchless)
Ten. Sax.
tongue air into instrument (pitchless)
Hn.
Tpt.
Tbn.

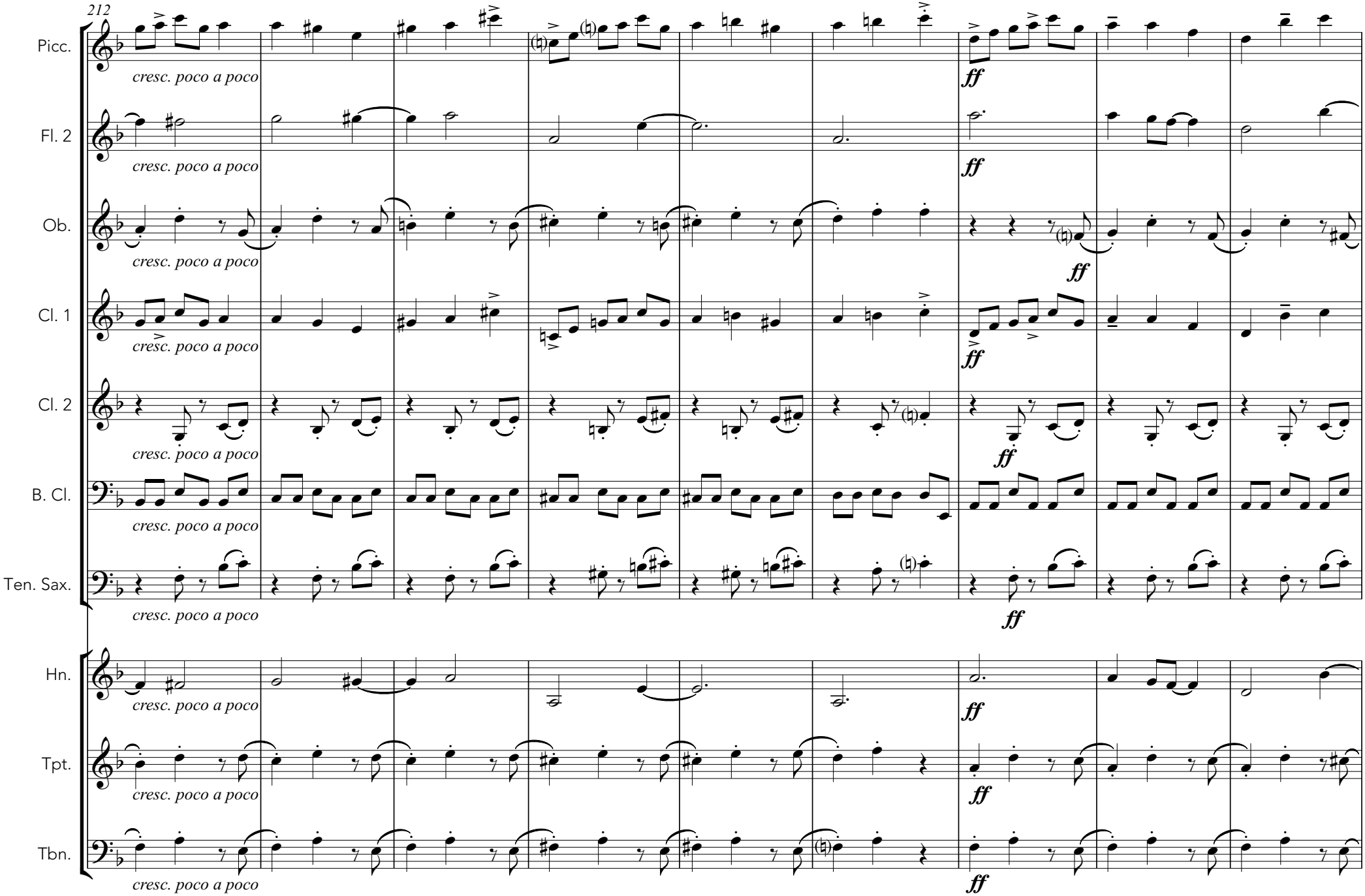

165
I
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
mf
sf
mf
sf
mf
sf
sfp
mp
f
sfp
mp
mf
sfp
sfp
sfp
mp

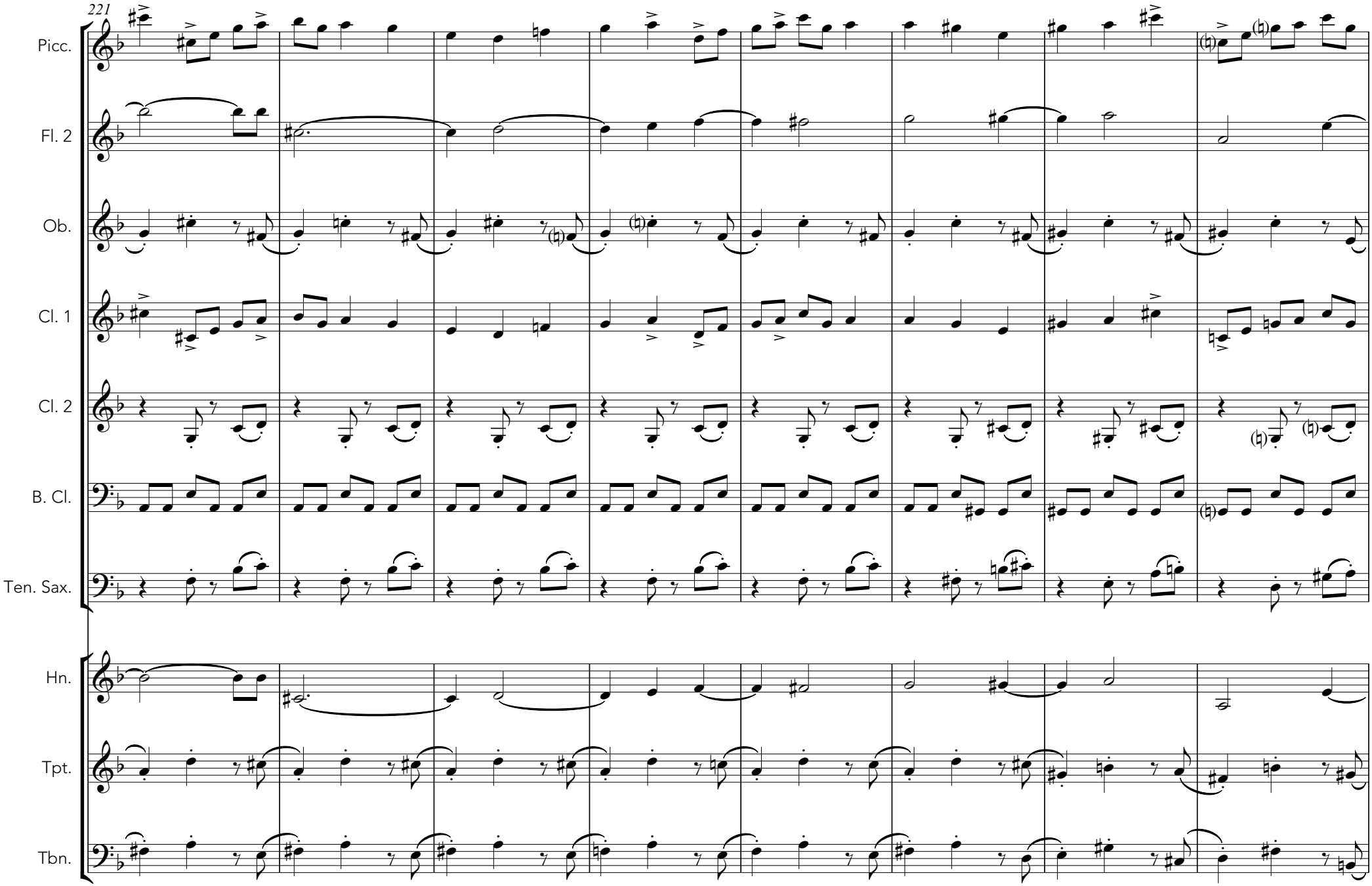

174
Fl. 1
Cl. 1
Hn.
Tpt.
Tbn.
mf
sf
mp
subp

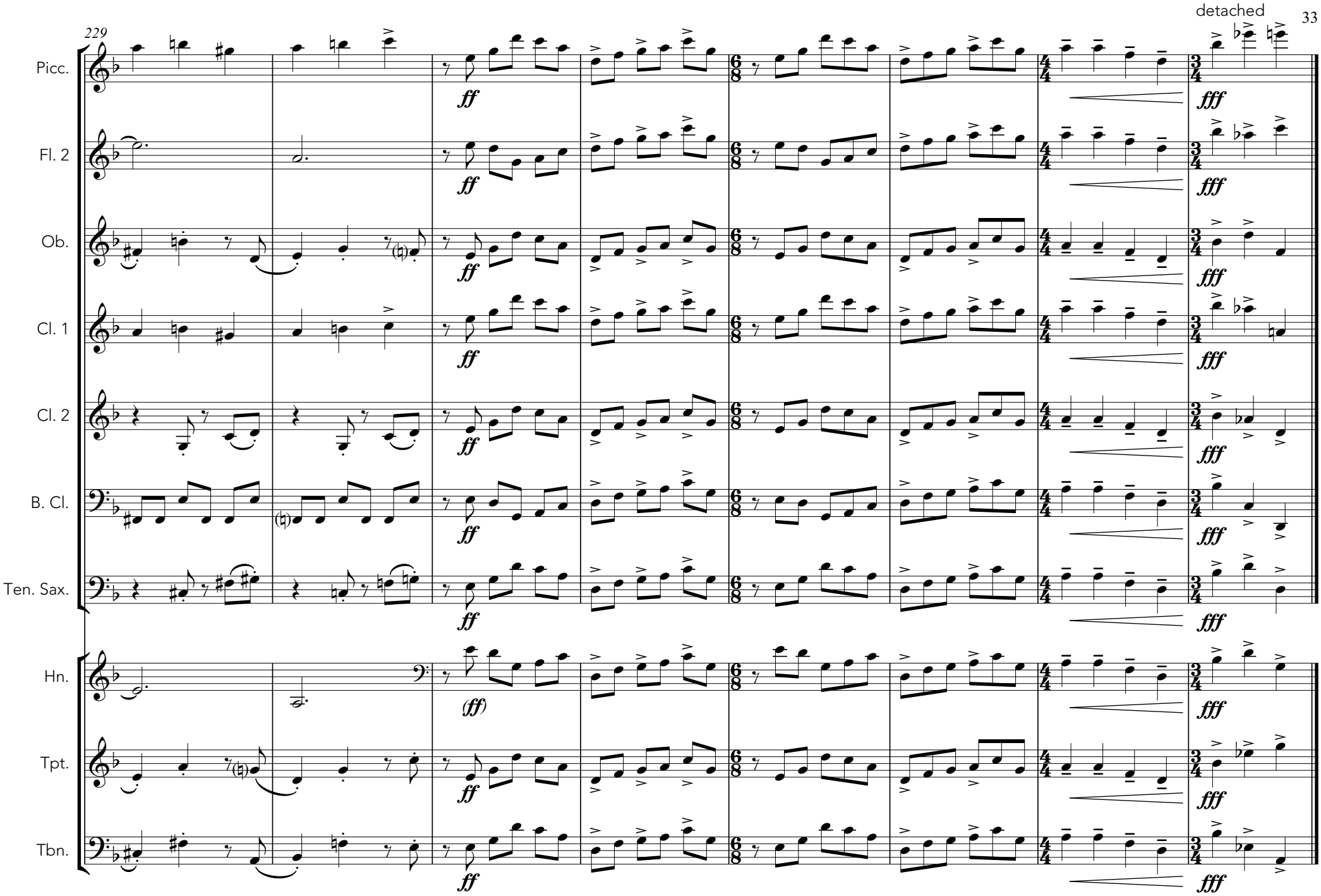

183
J
To Picc.
Fl. 1
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
p
sf
mf
f
sub p
sub pp
mp
ff


192
Piccolo
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
mf
sub p
sub pp
f
p
mp


202
K
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
f
ff


212
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
cresc. poco a poco
ff


221
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.


229
detached
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Ten. Sax.
Hn.
Tpt.
Tbn.
ff
(ff)
fff

Full Score

Jeremy Clay

Watch My Flight

for 6 players and tape

Clarinet in Bb
Soprano Saxophone
Percussion
Piano
Viola
Double Bass
Tape

Watch My Flight

Playing instructions

In sections A, C and E, accidentals carry through the whole bar in the traditional manner.
In sections B and D, accidentals count just for the note they are next to.

Headless notes indicate unspecified pitches which roughly correlate to the position on the stave.

Sections B and D

In these sections, the players with *ad lib* instructions - the Saxophone in Section B and the Viola and Double Bass in Section D – have a lot of freedom to interpret the instructions, until the instruction 'as written' where the player must play more strictly according to what is written and under the supervision of the conductor.

The notation for the other players is loosely proportional – the position of the notes within the five second blocks indicates roughly where the player should play.

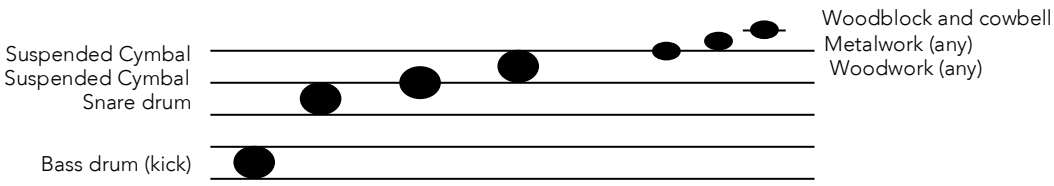
The conductor should indicate when the dotted lines occur, to bring the ensemble together.

The tape part can just be played at the start of the section and will stop at the end of the section.

Percussion Key

Instructions:

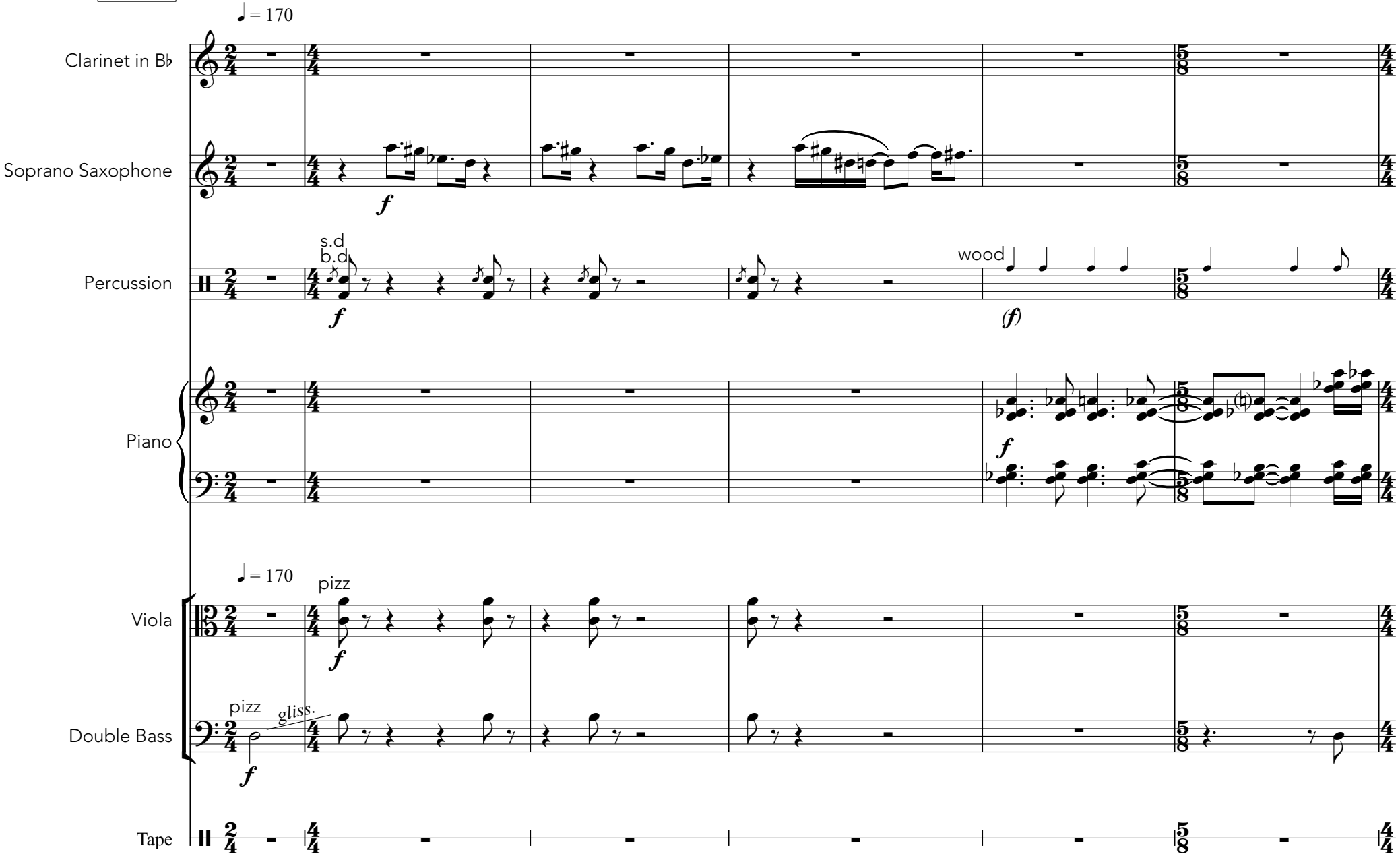
'Woodwork' and 'Metalwork' mean any parts of the kit which correspond to the words. The player can use extra instruments at their discretion. Woodblock and cowbell when notated can be played simultaneously or alternately at the player's discretion.
The percussionist will need a bow.

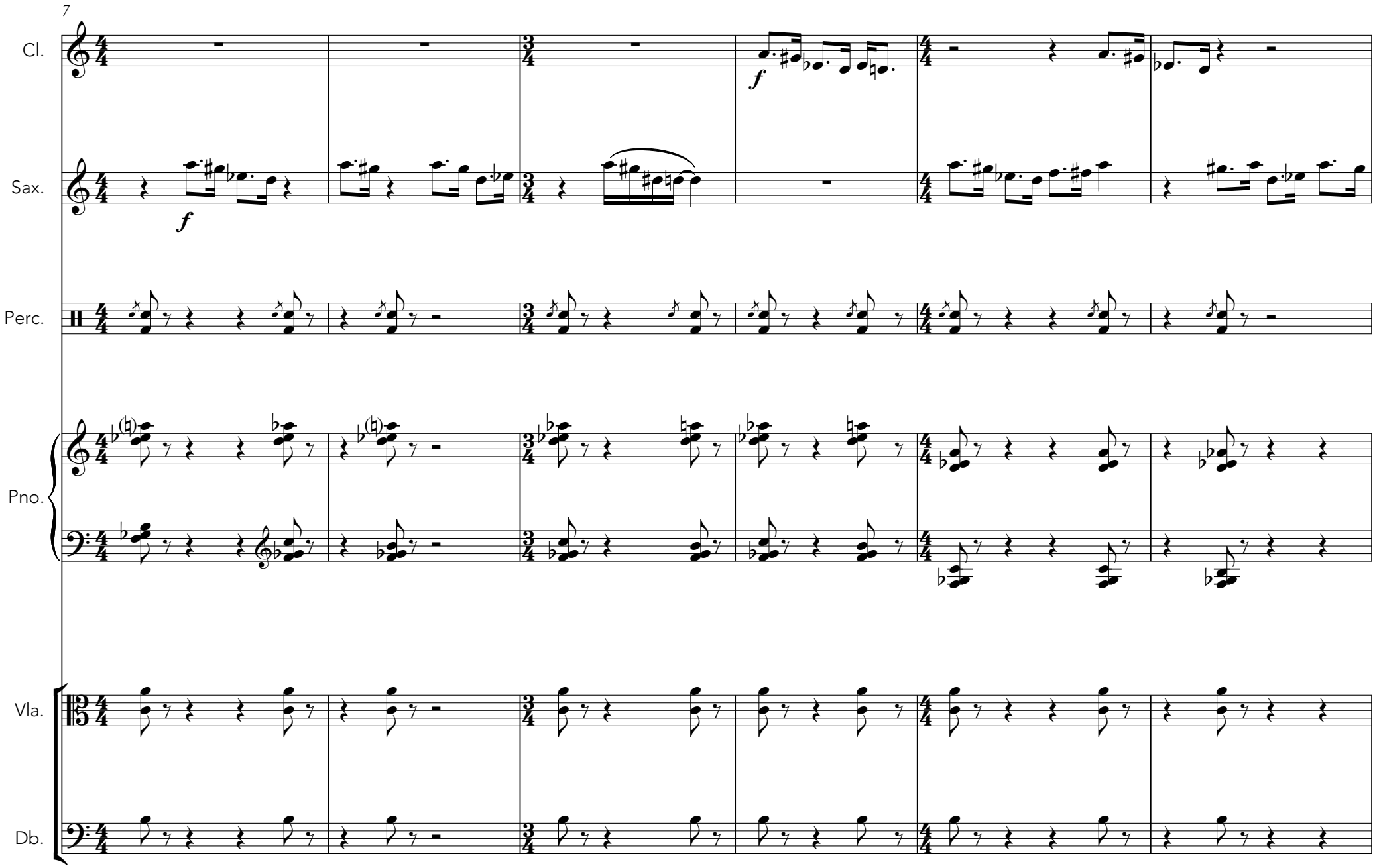


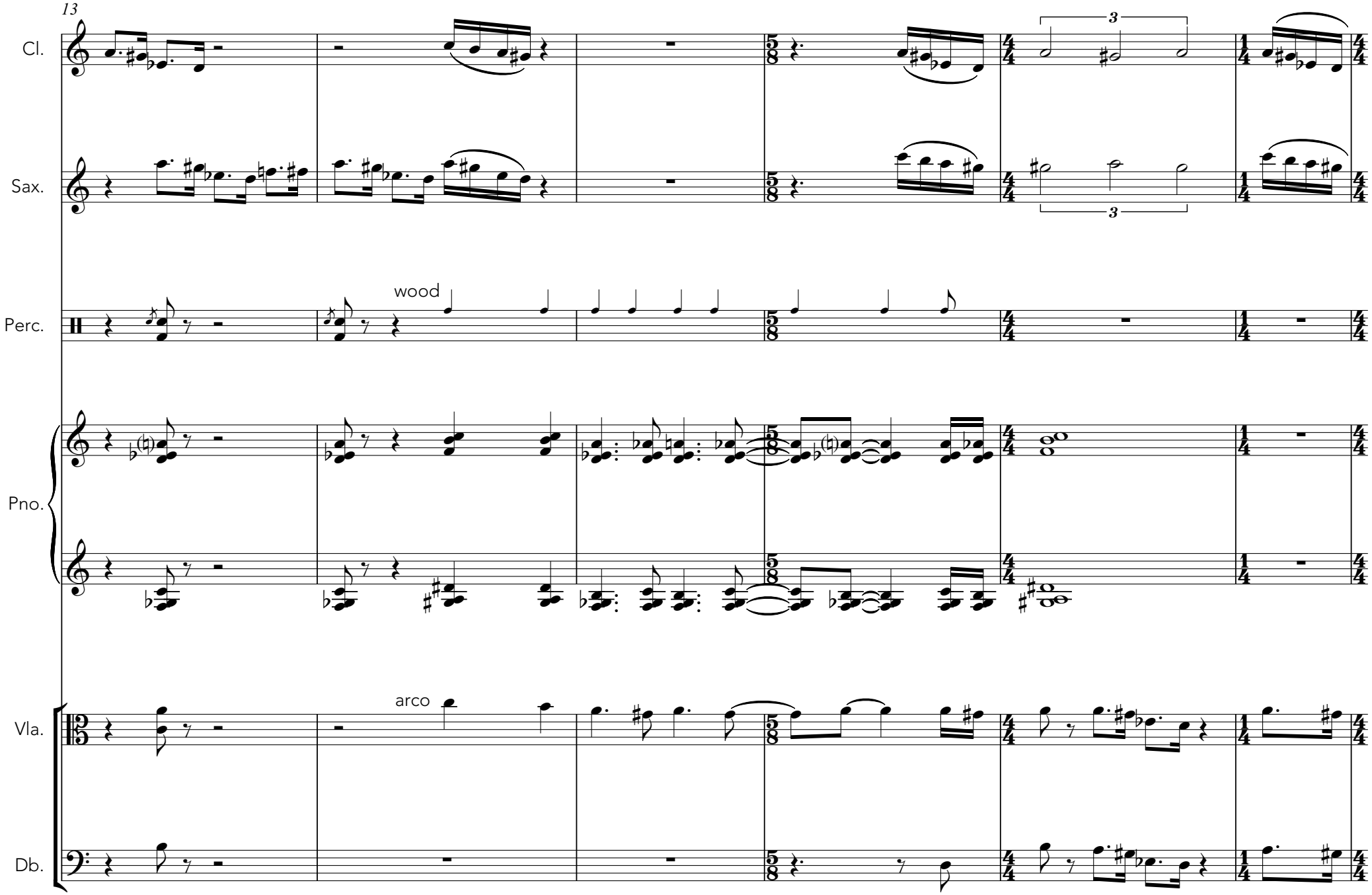
Full Score

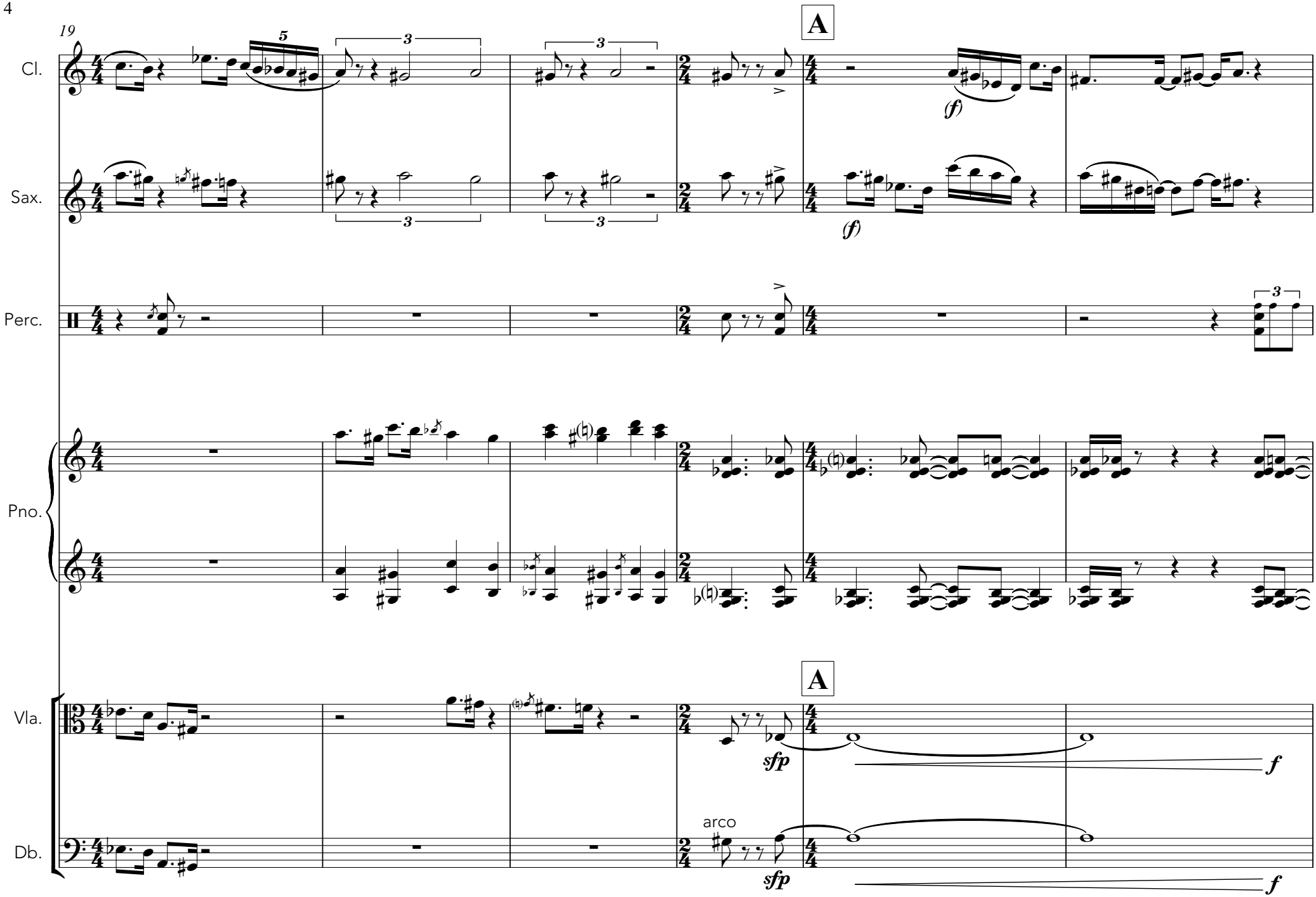
Watch My Flight

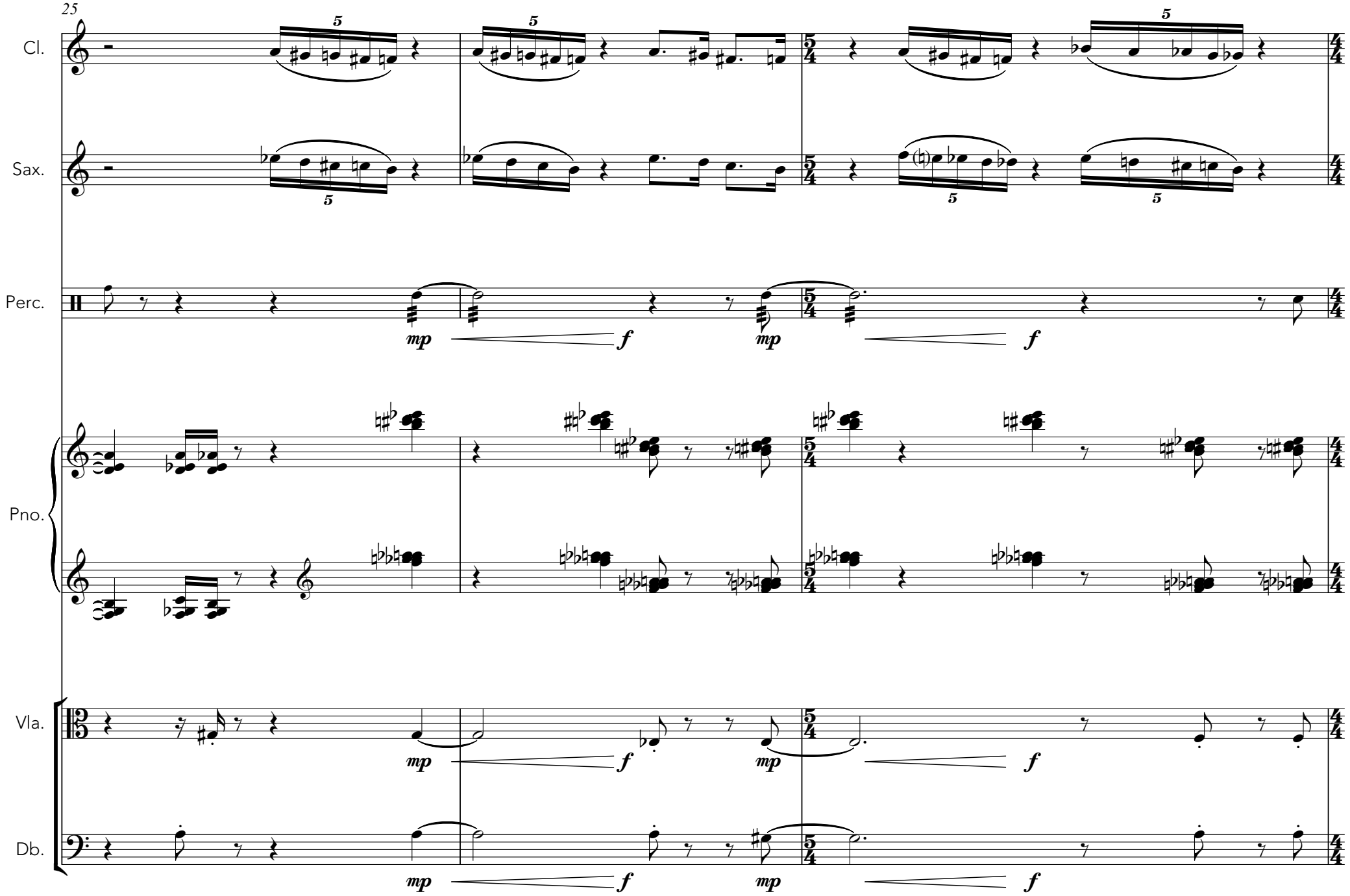
Jeremy Clay

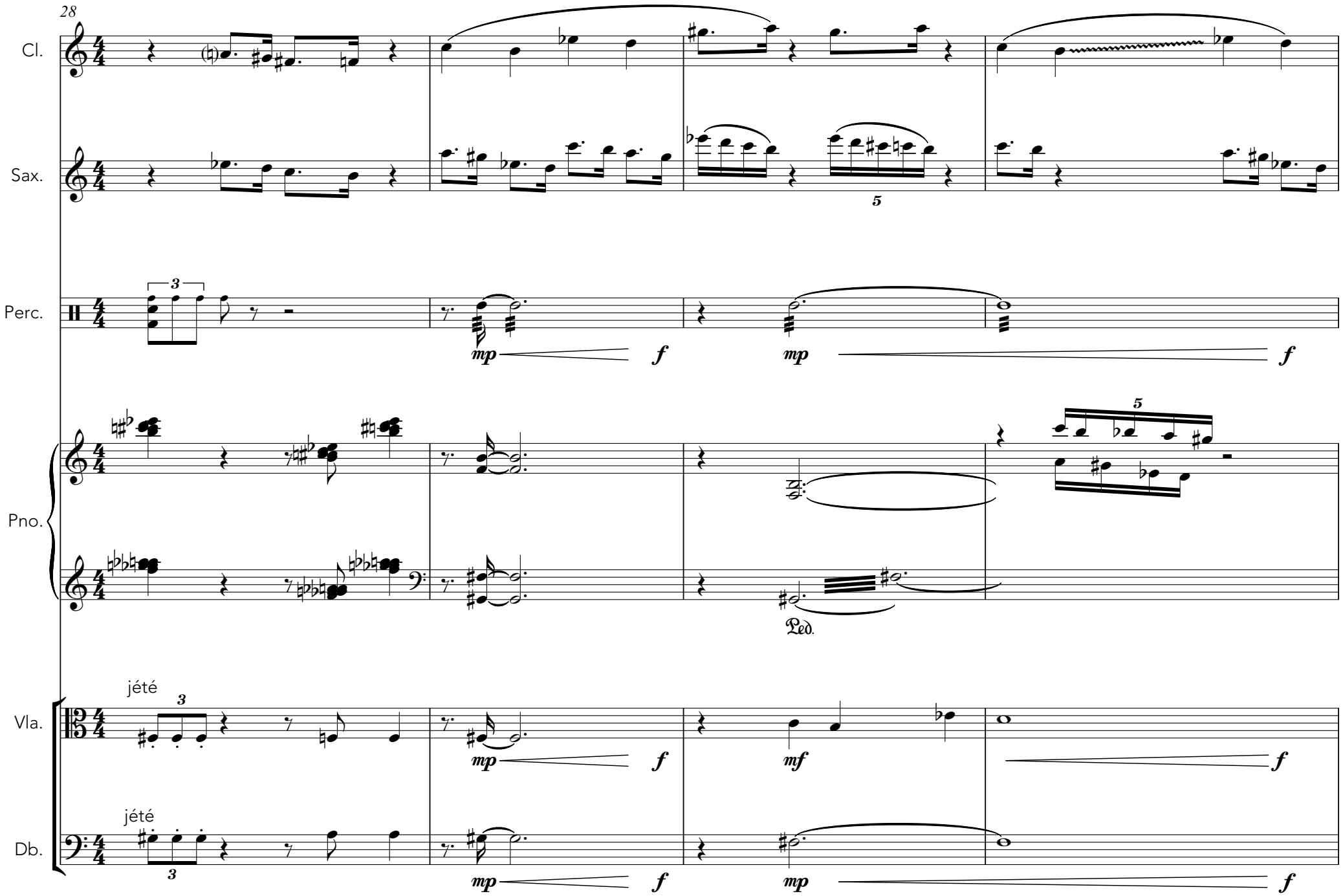


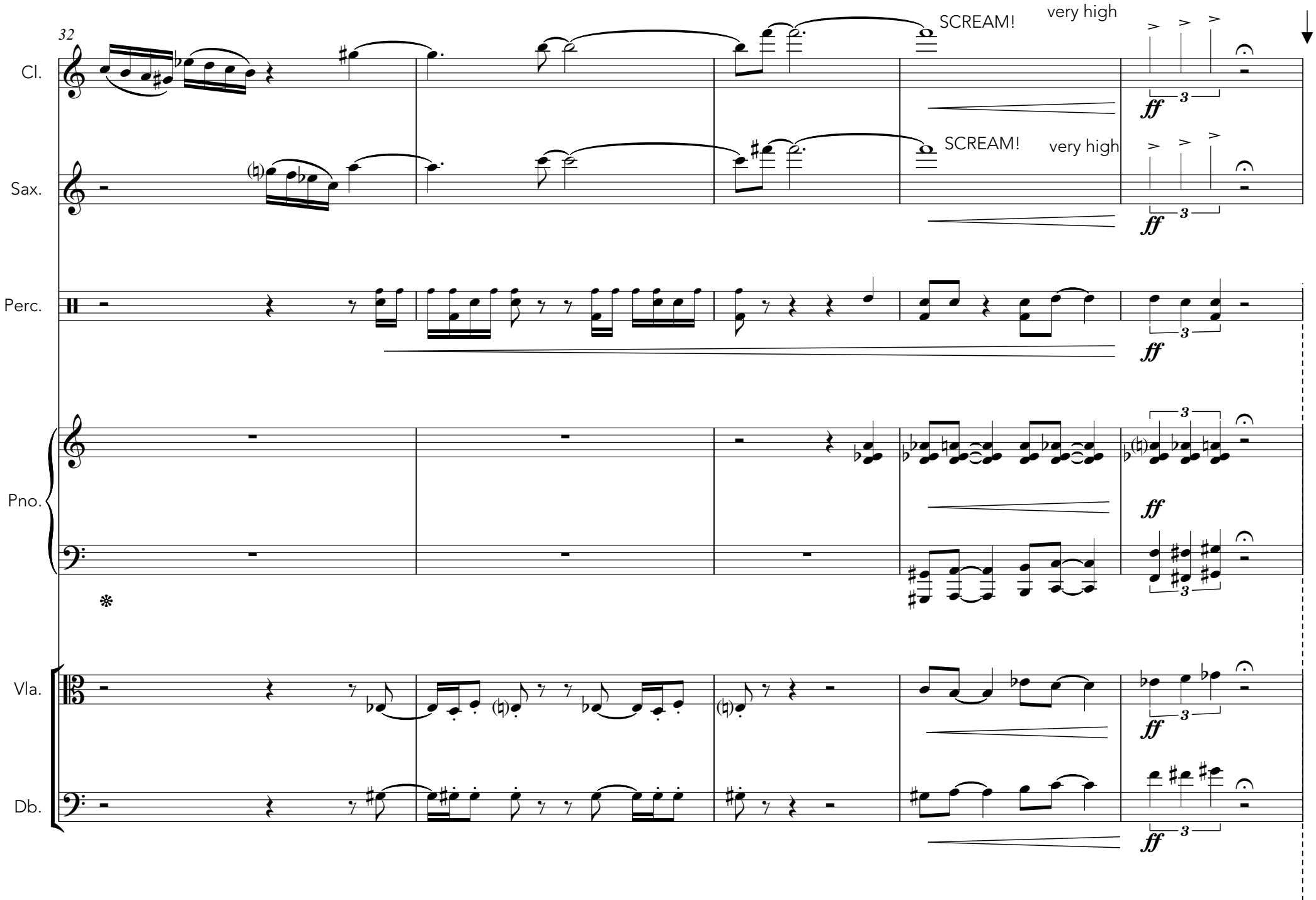

7
Cl.
Sax.
Perc.
Pno.
Vla.
Db.

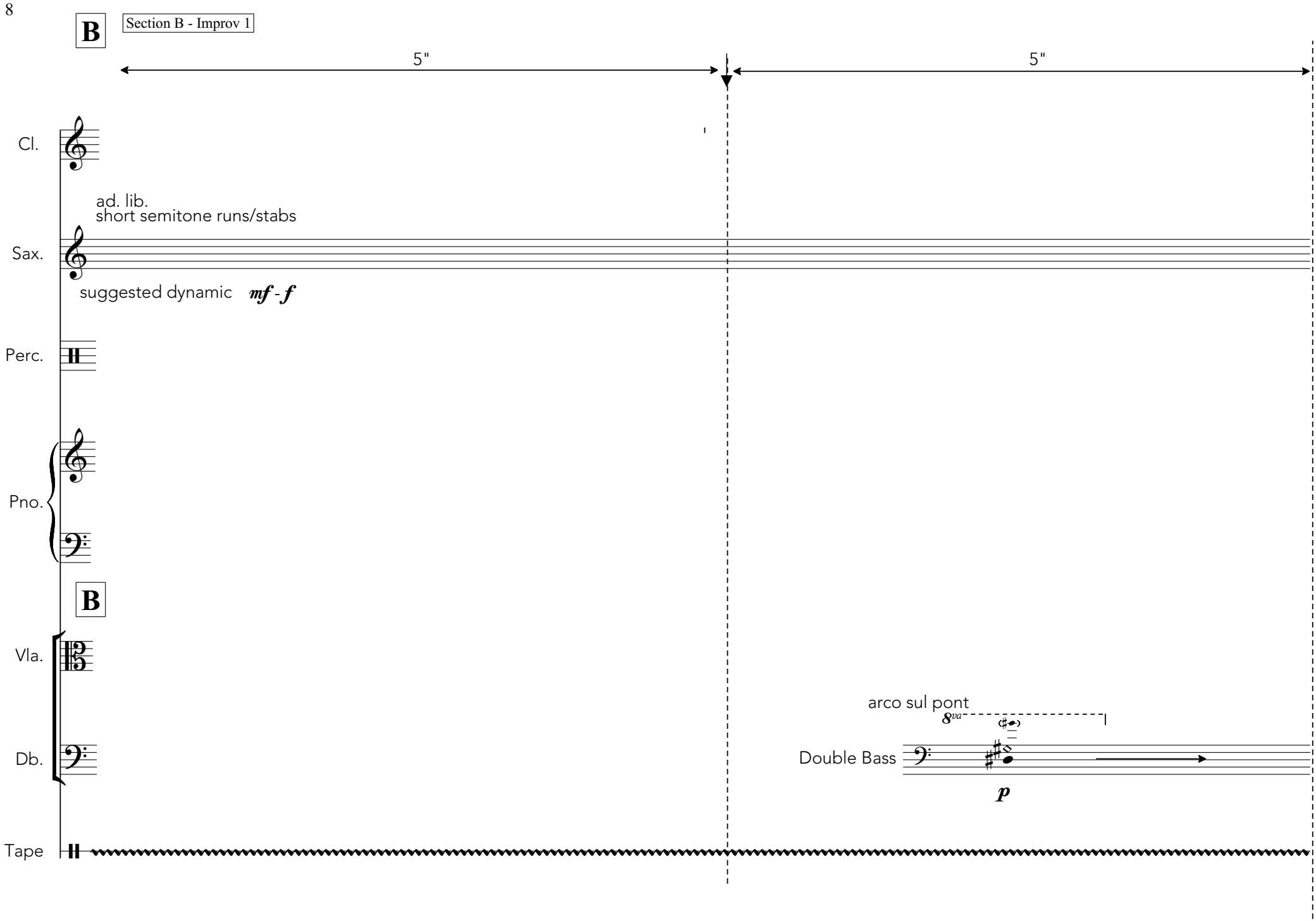

13
Cl.
Sax.
Perc.
wood
Pno.
Vla.
arco
Db.

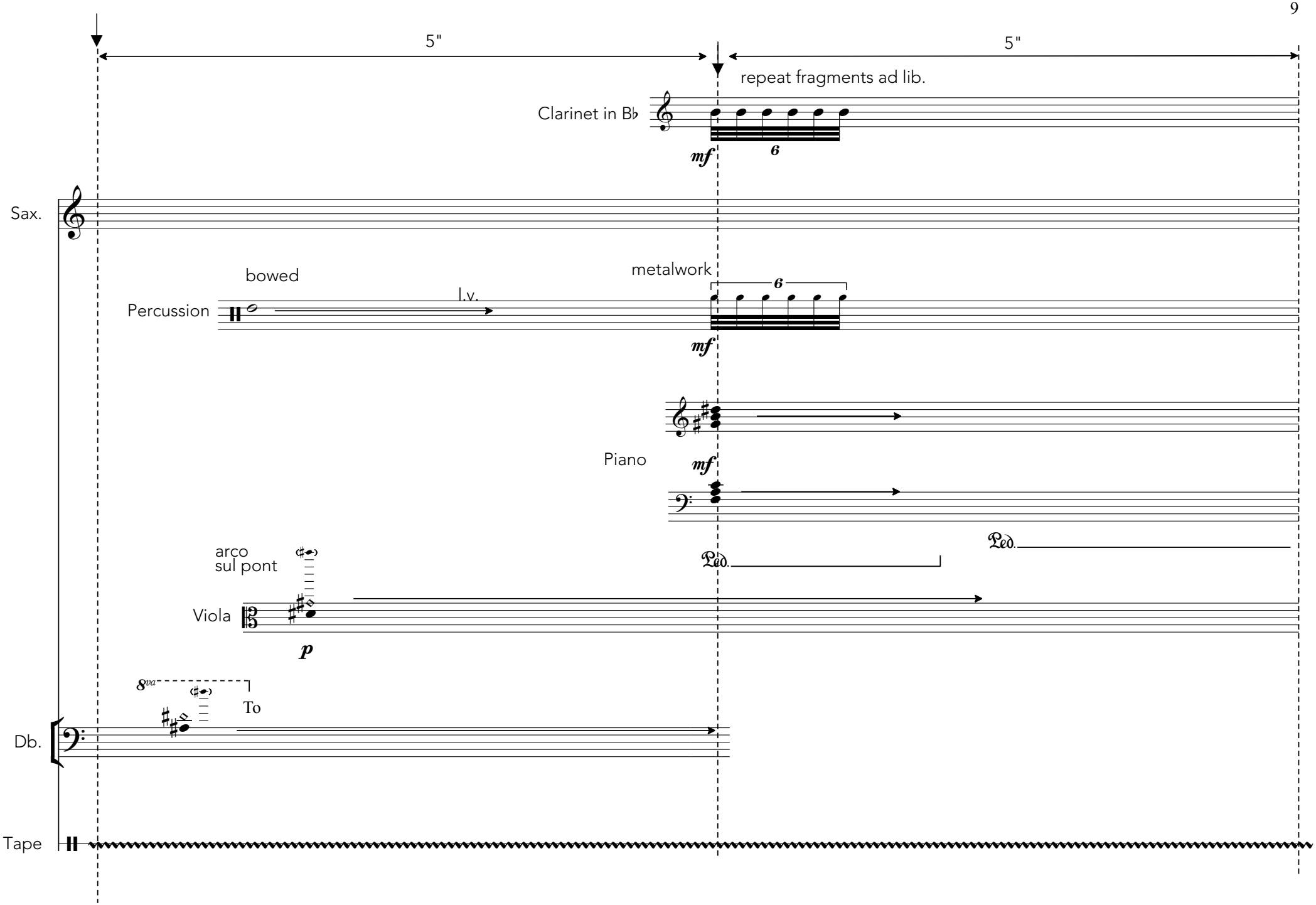

19
A
Cl.
Sax.
Perc.
Pno.
Vla.
Db.
arco
(f)
sfp
f

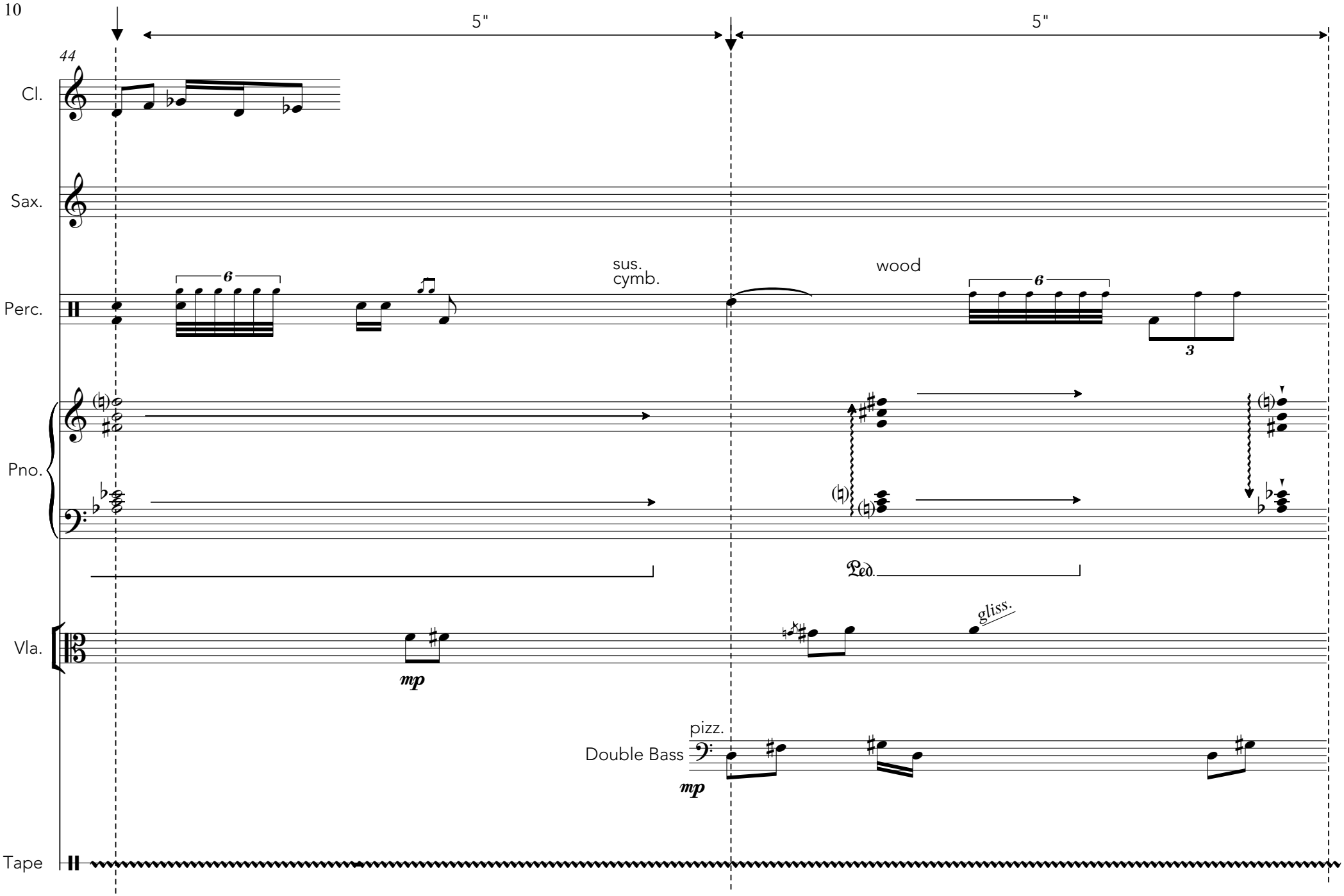

25
Cl.
Sax.
Perc.
Pno.
Vla.
Db.
mp
f
mp
f

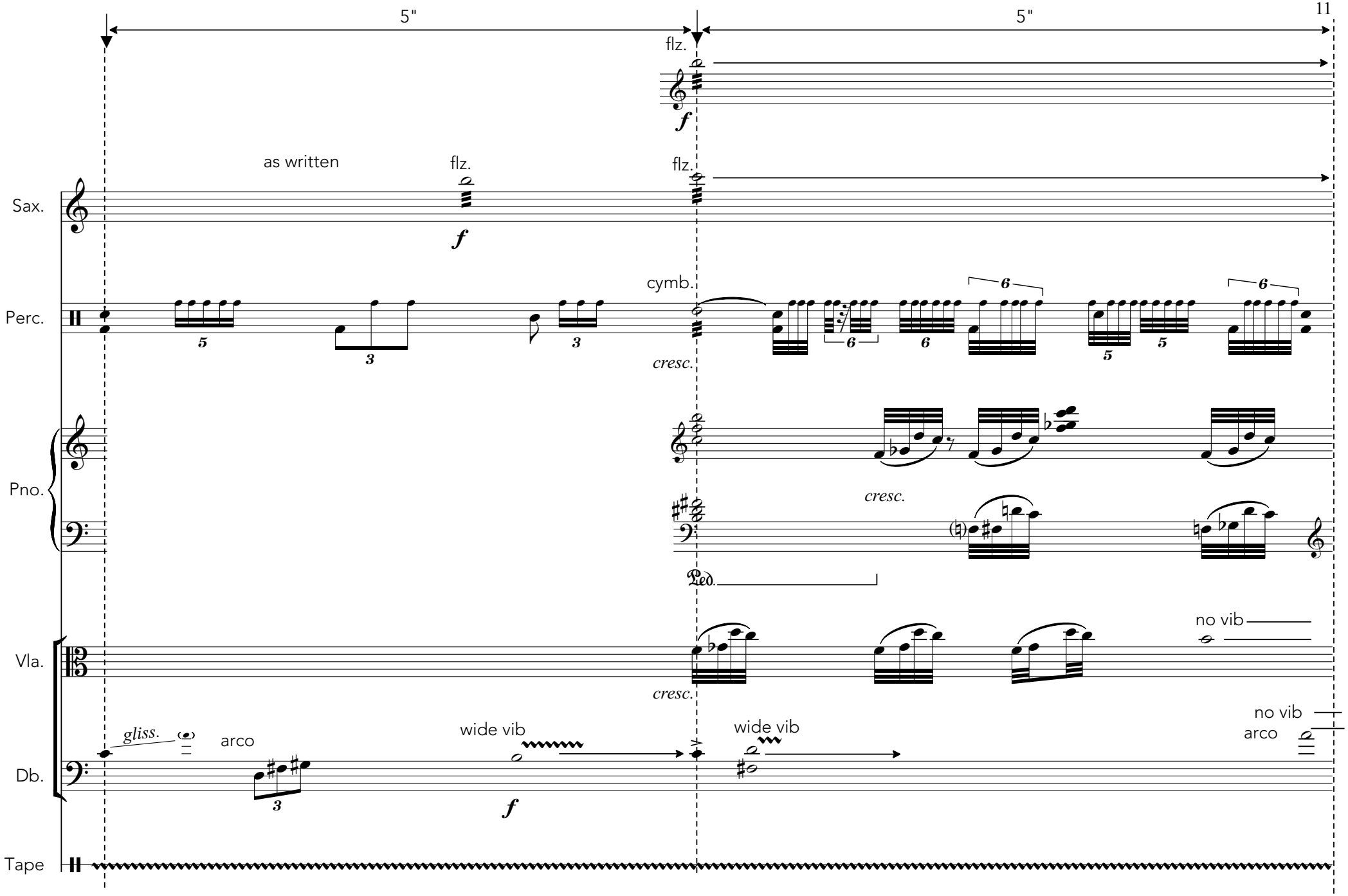

28
Cl.
Sax.
Perc.
Pno.
Vla.
Db.
jété
jété
mp
f
mf
Ped.

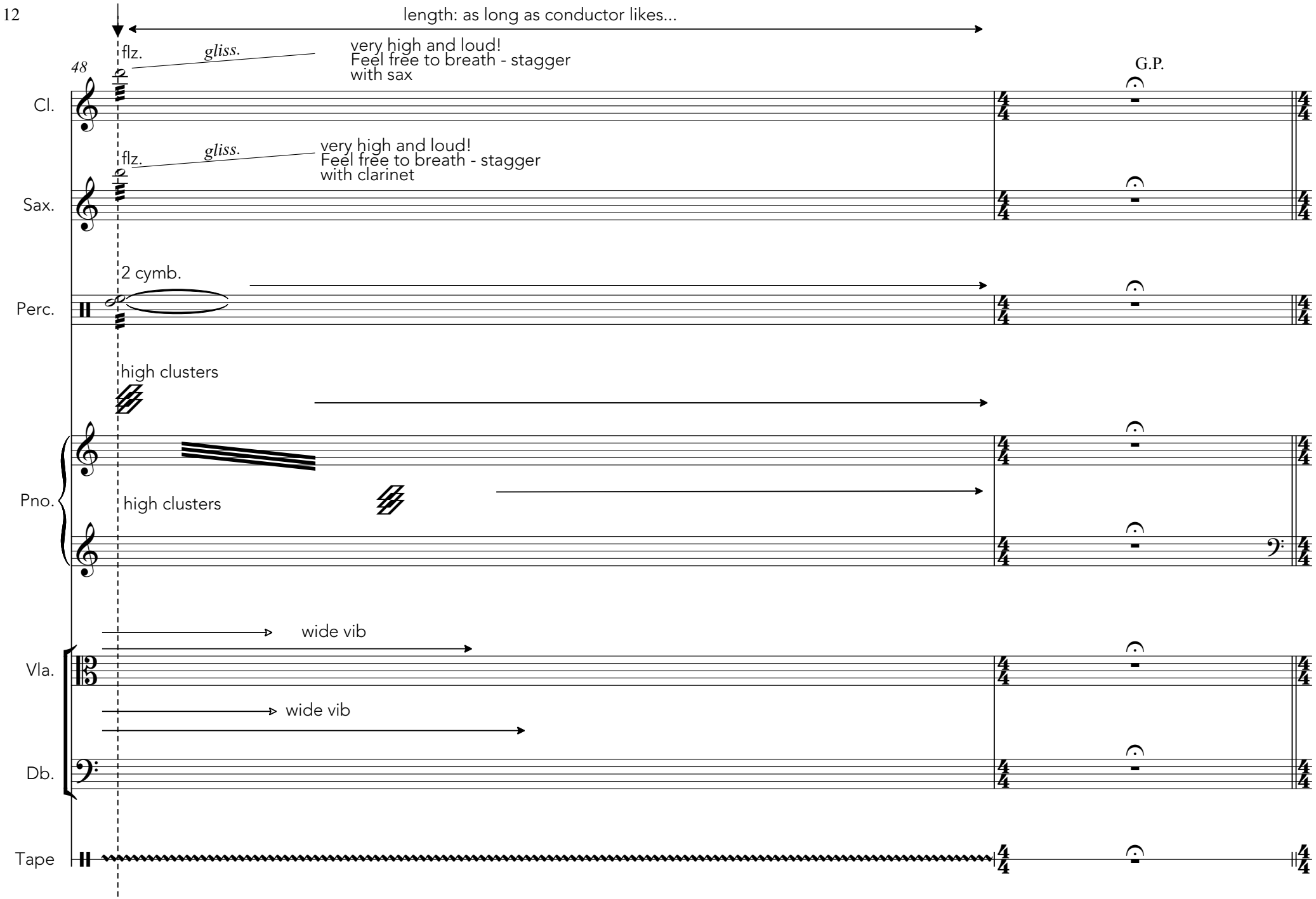

32
Cl.
SCREAM!
very high
ff
Sax.
SCREAM!
very high
ff
Perc.
ff
Pno.
ff
Vla.
ff
Db.
ff

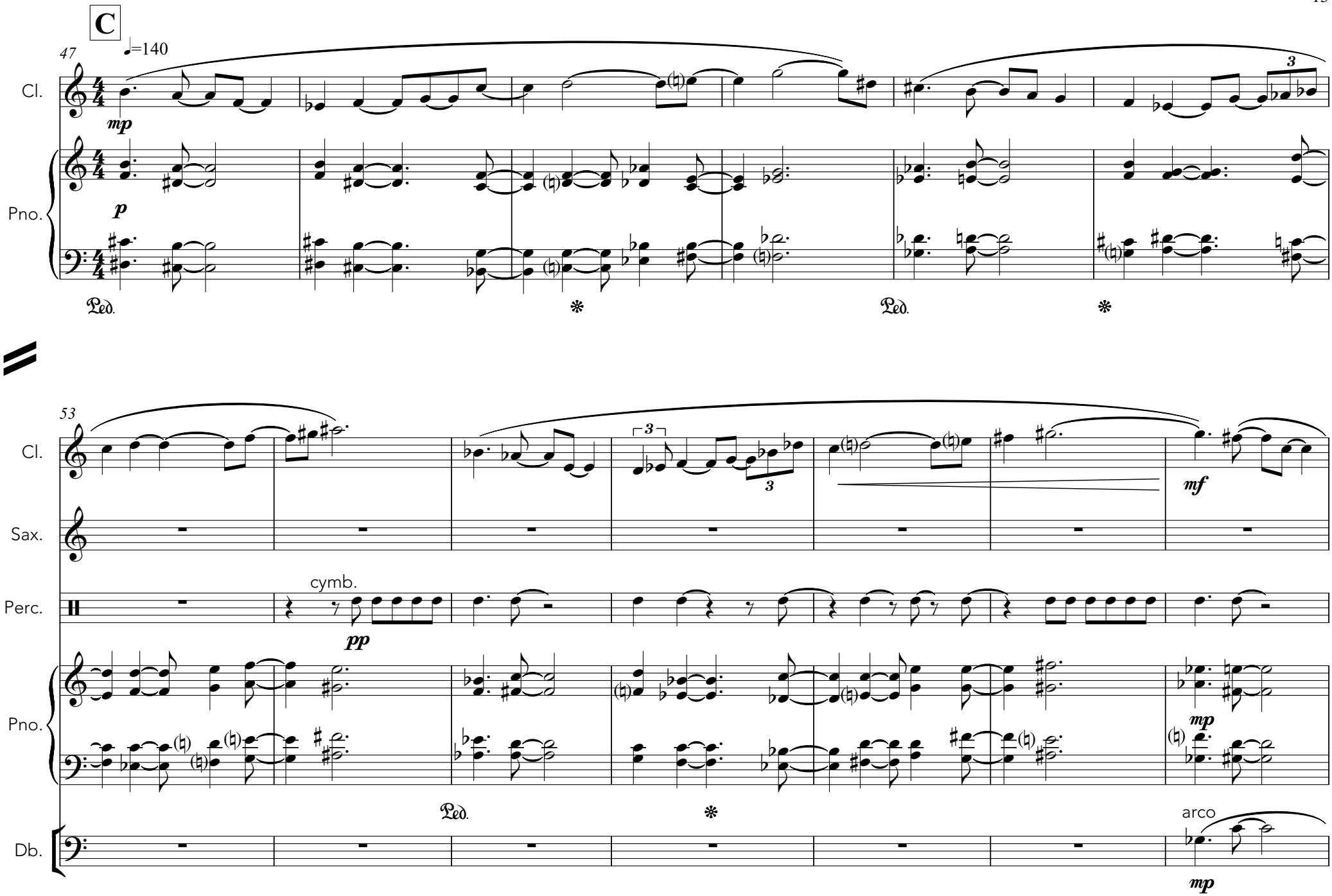

B
Section B - Improv 1
5"
5"
Cl.
ad. lib.
short semitone runs/stabs
Sax.
suggested dynamic mf - f
Perc.
Pno.
B
Vla.
Db.
arco sul pont
8va
Double Bass
p
Tape

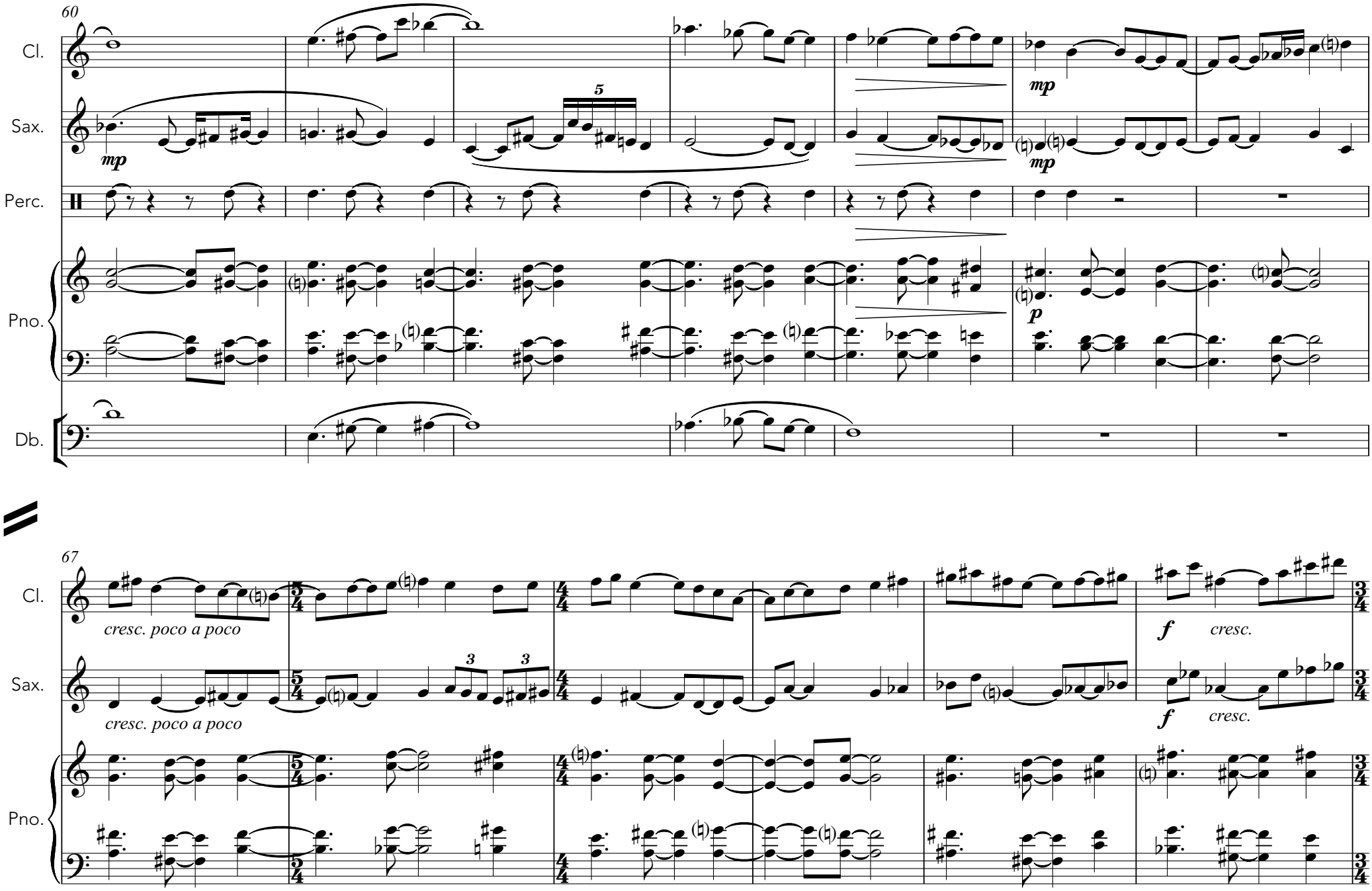

5"
5"
repeat fragments ad lib.
Clarinet in B♭
mf
6
Sax.
bowed
l.v.
metalwork
Percussion
6
mf
Piano
mf
Ped.
Ped.
arco
sul pont
Viola
p
8va
To
Db.
Tape

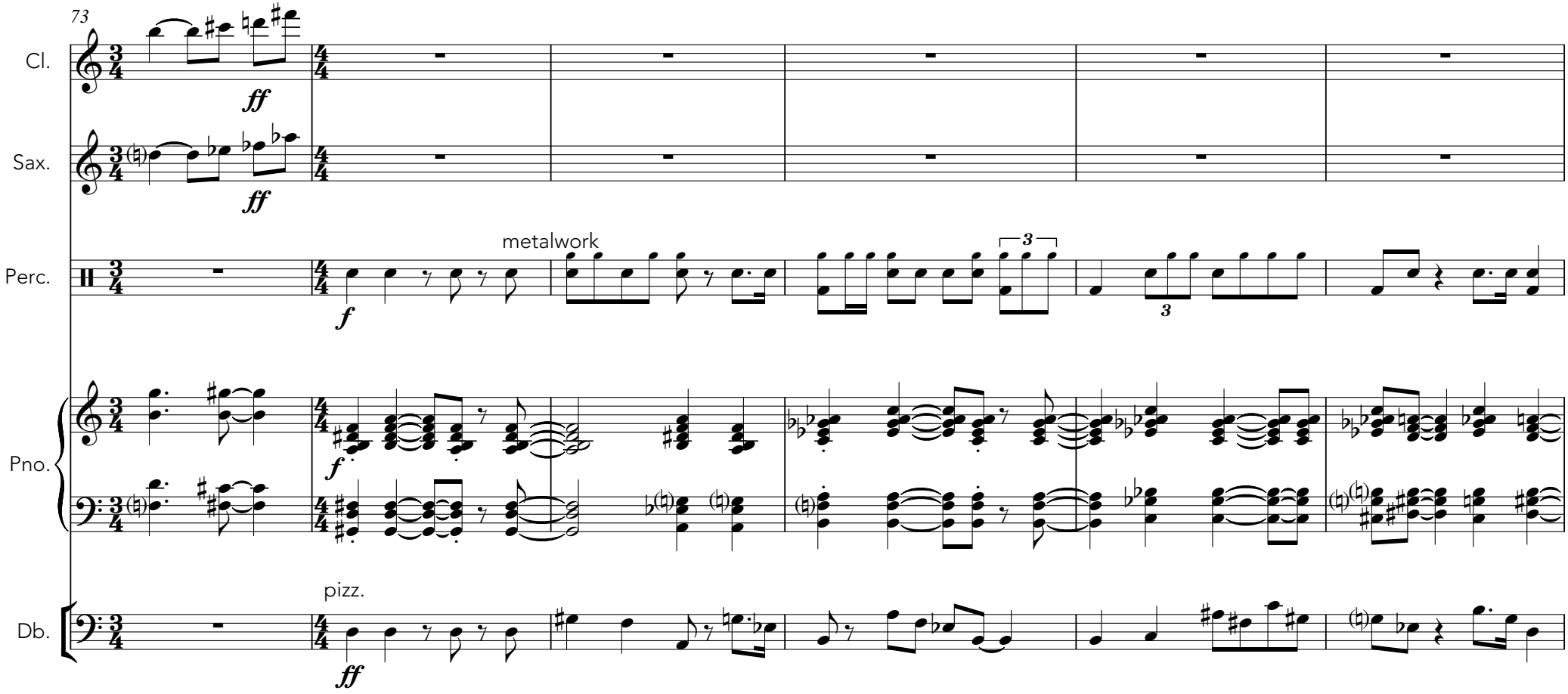

5"
5"
44
Cl.
Sax.
Perc.
sus.
cymb.
wood
Pno.
Ped.
Vla.
mp
gliss.
pizz.
Double Bass
mp
Tape

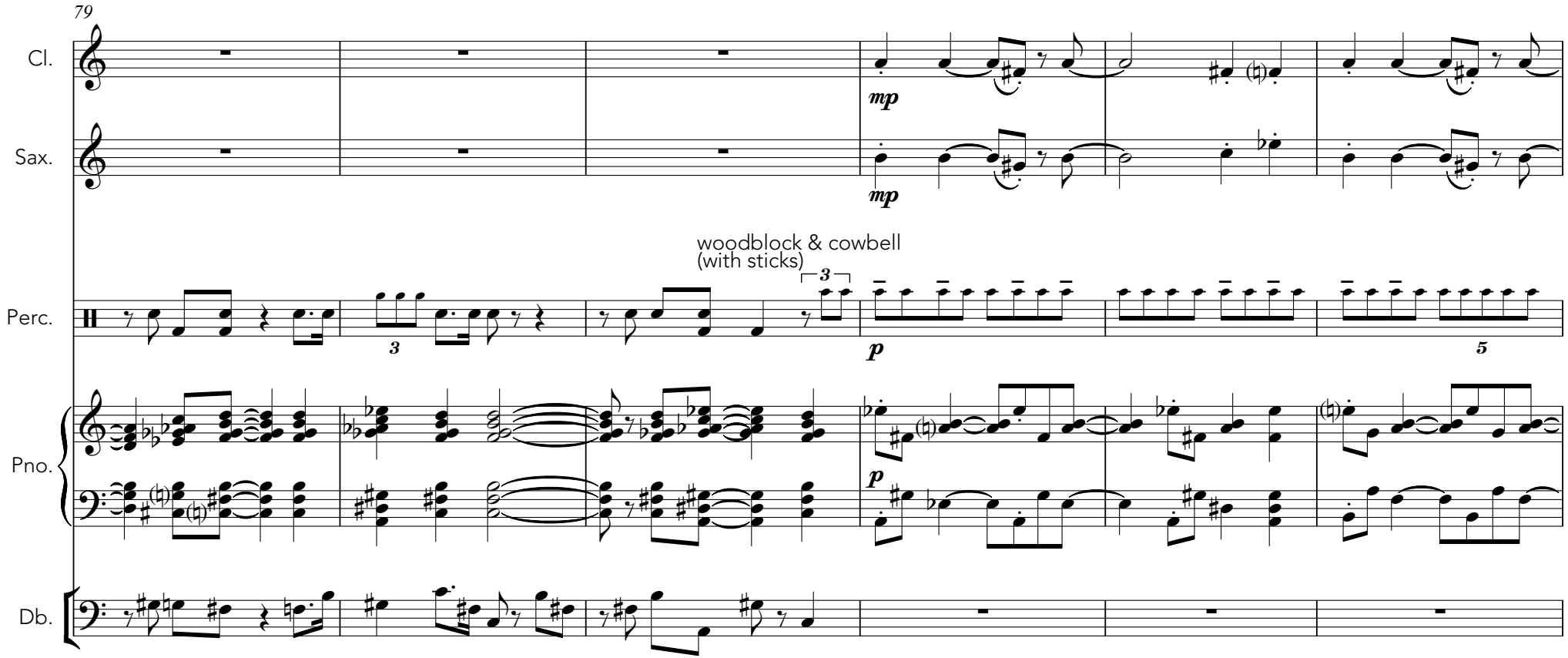

5"
5"
flz.
f
as written
flz.
f
flz.
Sax.
Perc.
cymb.
cresc.
Pno.
cresc.
Ped.
Vla.
cresc.
no vib
Db.
gliss.
arco
wide vib
f
wide vib
no vib
arco
Tape

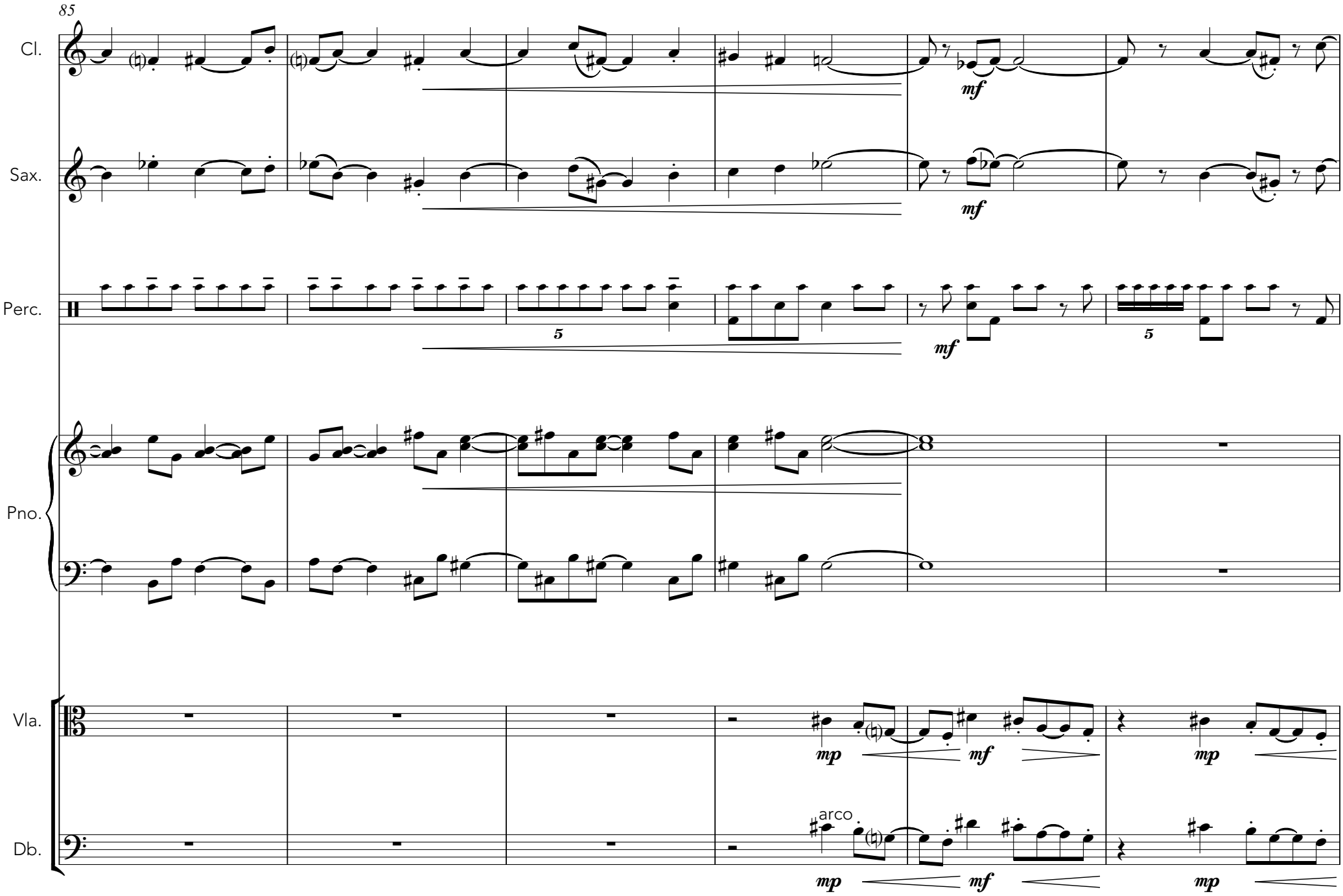

length: as long as conductor likes...
48
Cl.
flz.
gliss.
very high and loud!
Feel free to breath - stagger
with sax
G.P.
Sax.
flz.
gliss.
very high and loud!
Feel free to breath - stagger
with clarinet
Perc.
2 cymb.
Pno.
high clusters
high clusters
Vla.
wide vib
Db.
wide vib
Tape

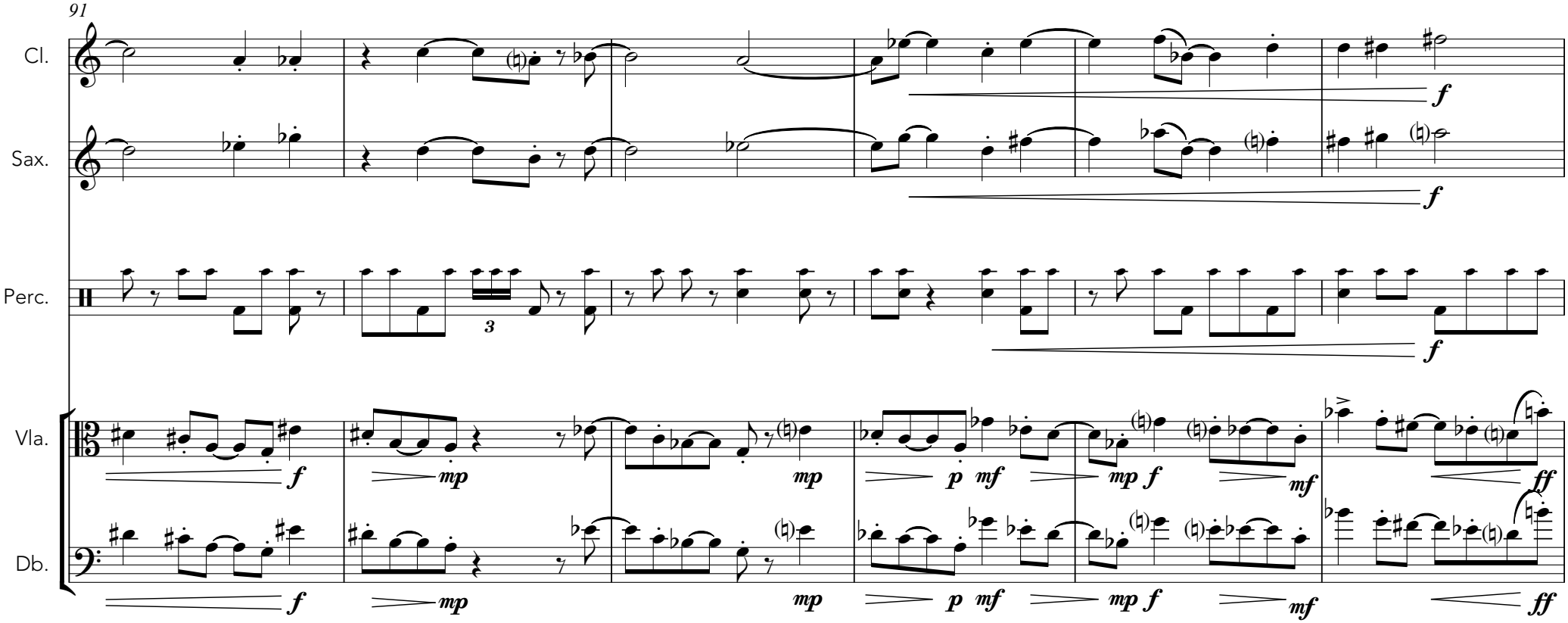

C
47
♩=140
Cl.
mp
Pno.
p
Ped.
53
Cl.
Sax.
Perc.
cymb.
pp
Pno.
mp
Ped.
Db.
arco
mp
mf

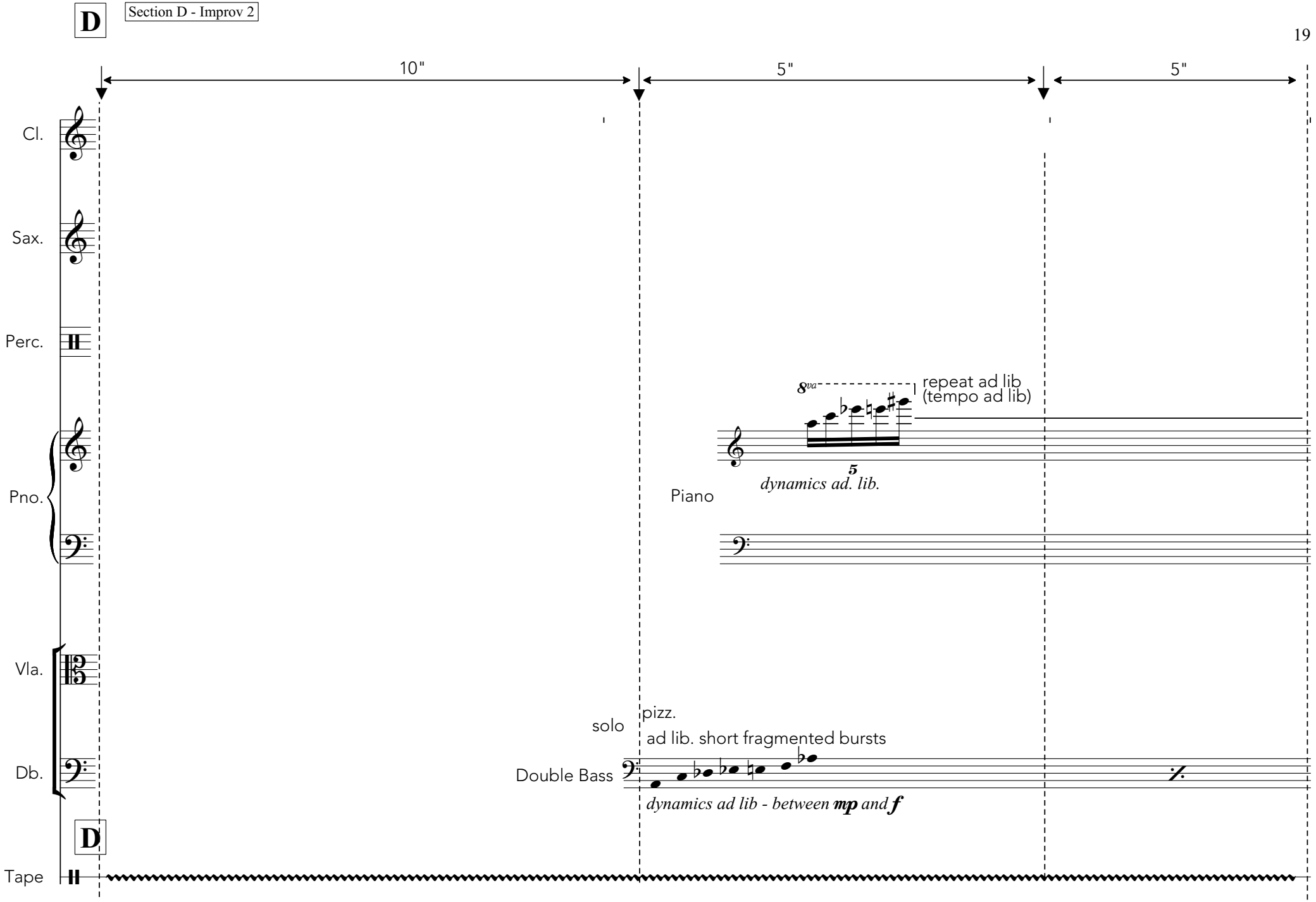

60
Cl.
Sax.
Perc.
Pno.
Db.
mp
5
mp
mp
p
67
Cl.
Sax.
Pno.
cresc. poco a poco
cresc. poco a poco
3
3
f
cresc.
f
cresc.

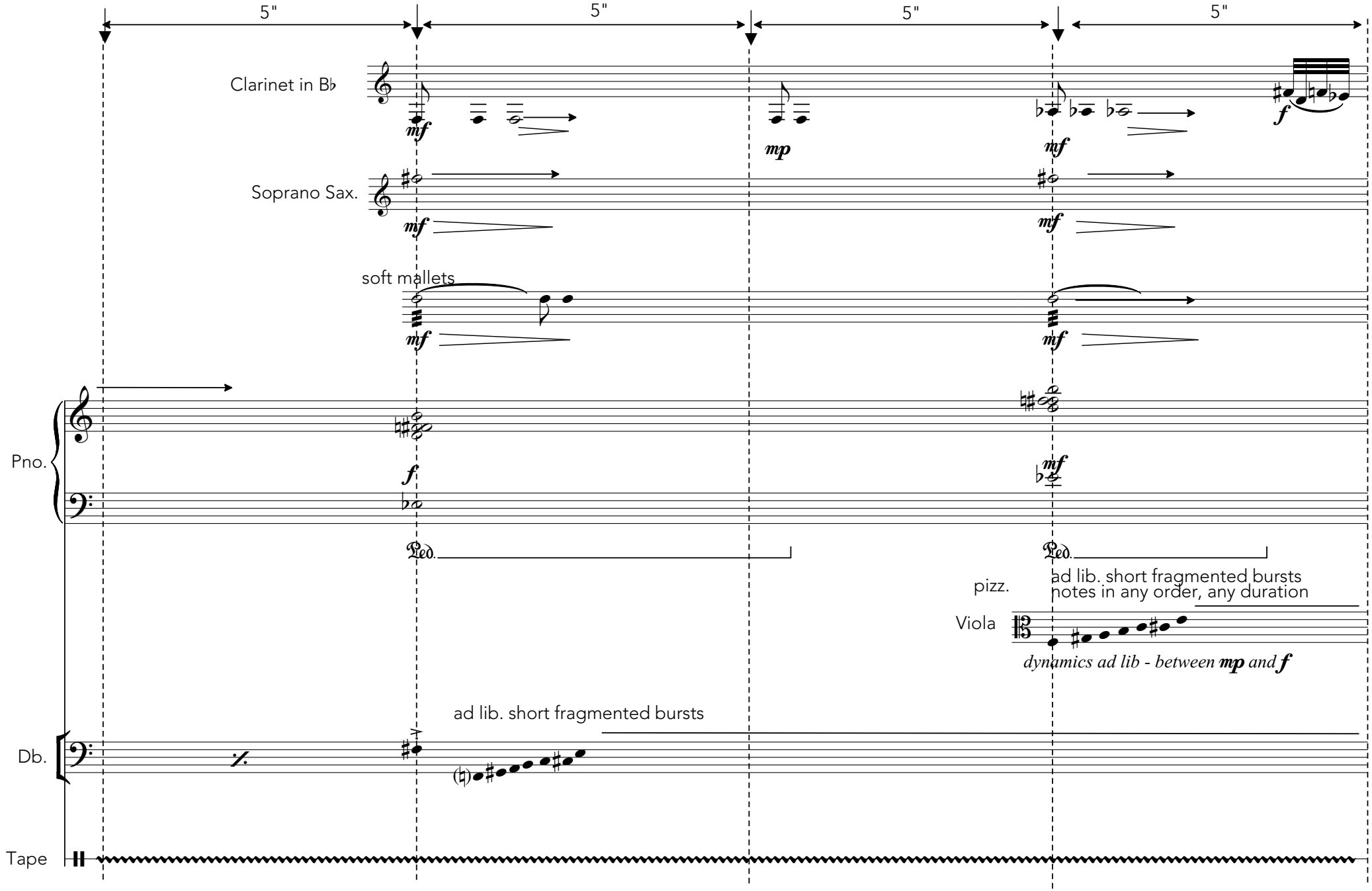

73
Cl.
ff
Sax.
ff
Perc.
f
metalwork
3
3
Pno.
f
Db.
pizz.
ff

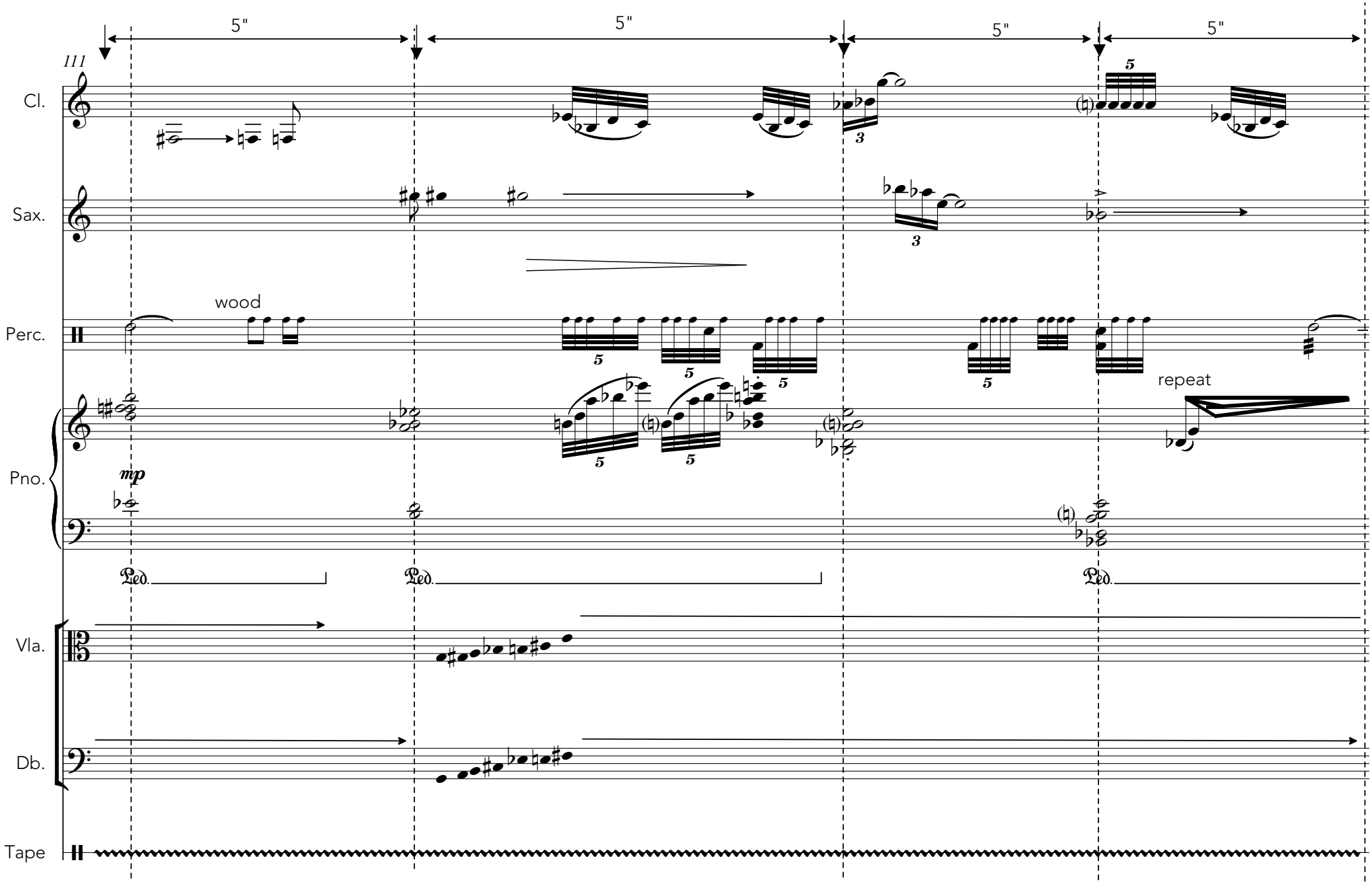

79
Cl.
mp
Sax.
mp
woodblock & cowbell
(with sticks)
Perc.
3
3
p
5
Pno.
p
Db.

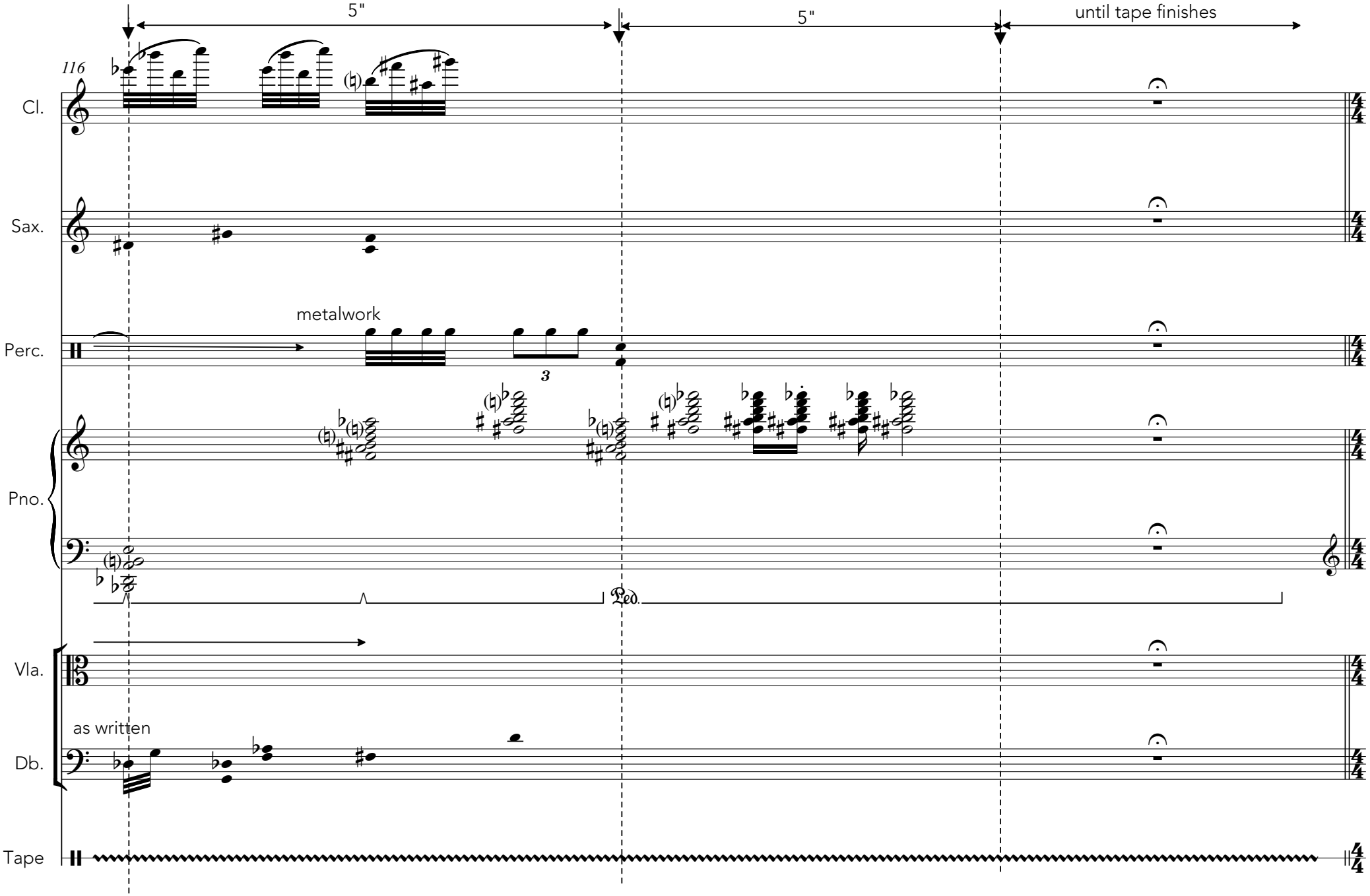

85
Cl.
Sax.
Perc.
Pno.
Vla.
Db.
arco
mf
mp

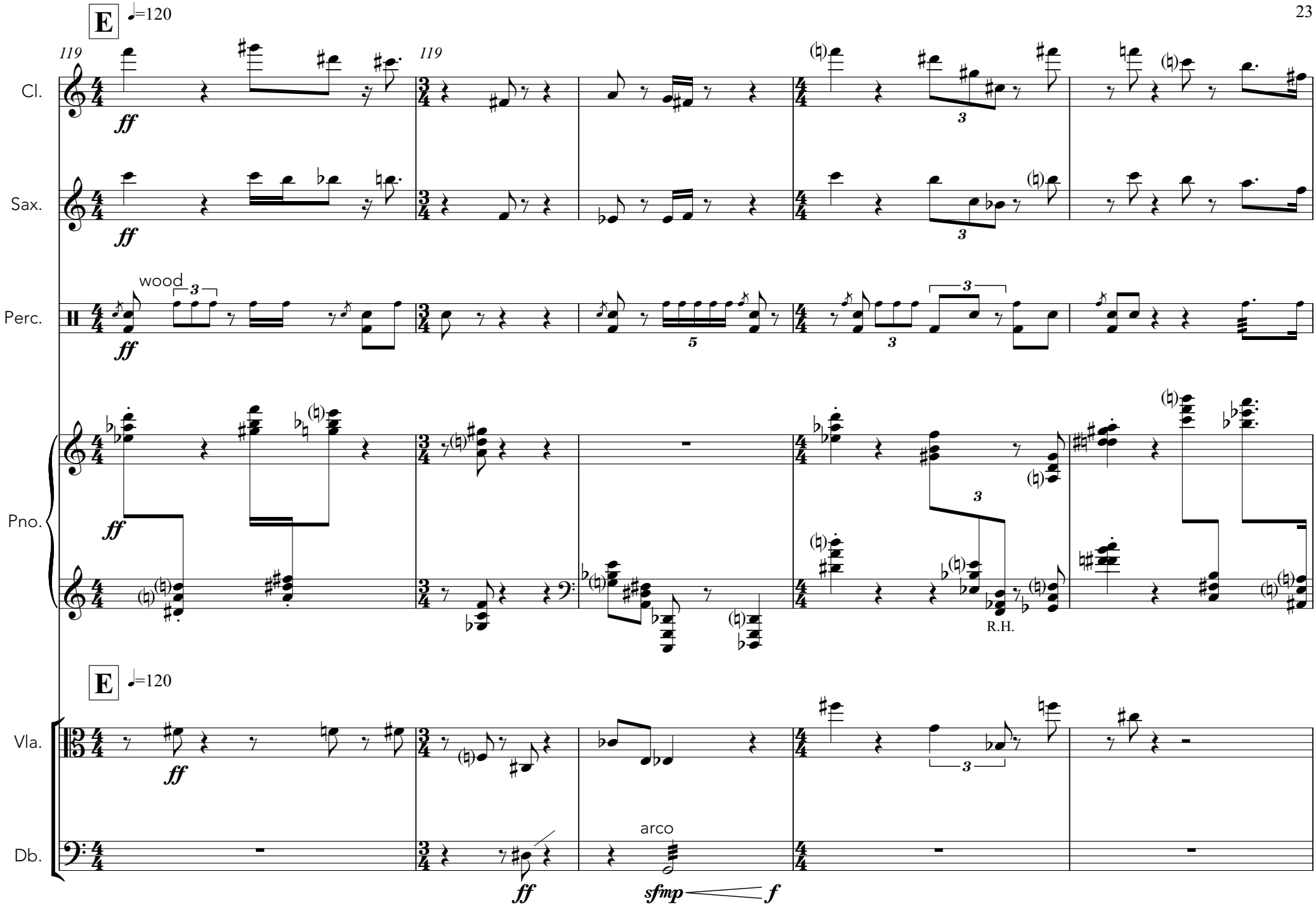

91
Cl.
Sax.
Perc.
Vla.
Db.
f
mp
p
mf
ff
3

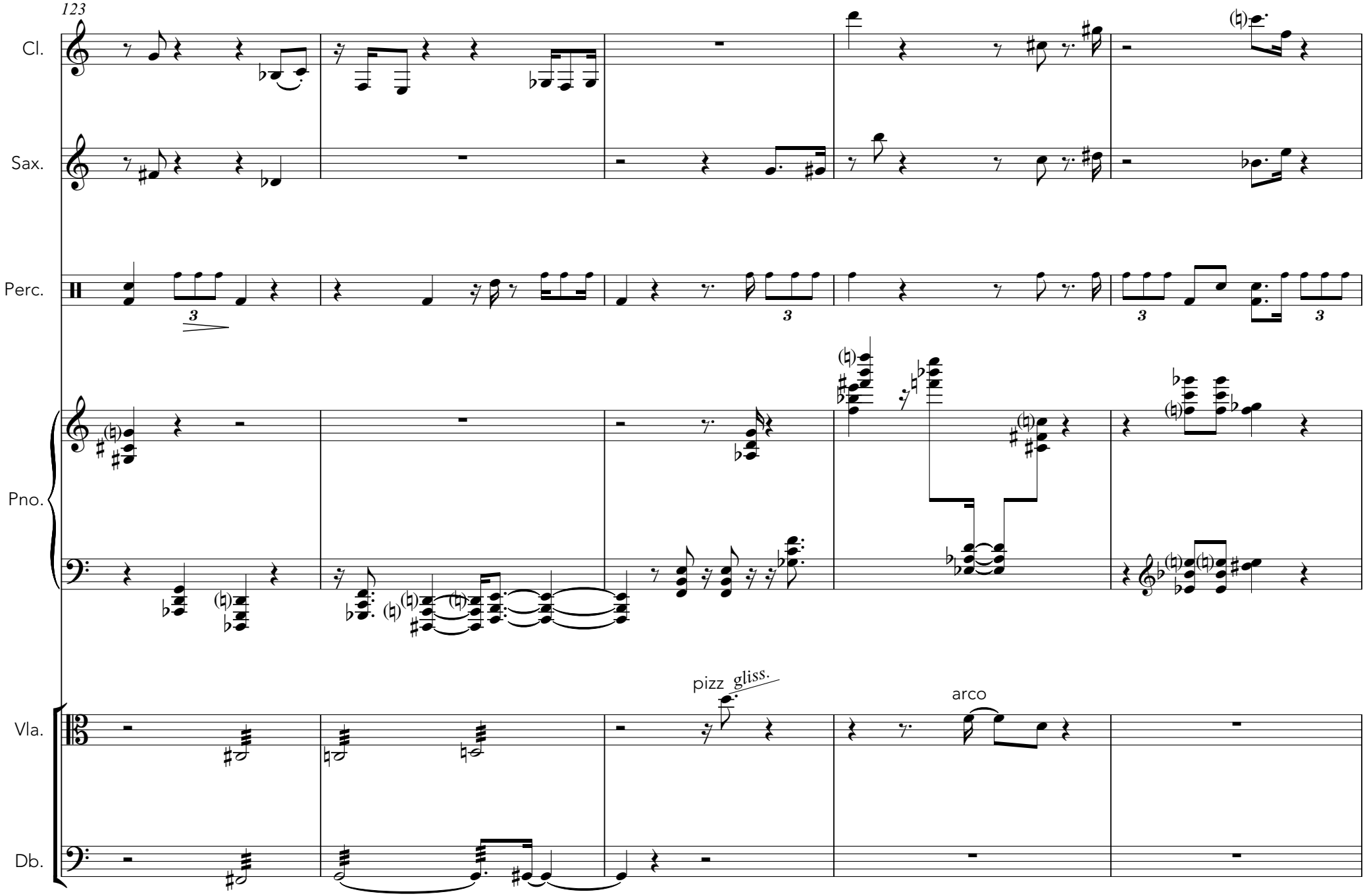

D
Section D - Improv 2
10"
5"
5"
Cl.
Sax.
Perc.
Pno.
Vla.
Db.
Tape
8va
repeat ad lib
(tempo ad lib)
5
dynamics ad. lib.
Piano
solo
pizz.
ad lib. short fragmented bursts
Double Bass
dynamics ad lib - between mp and f
D

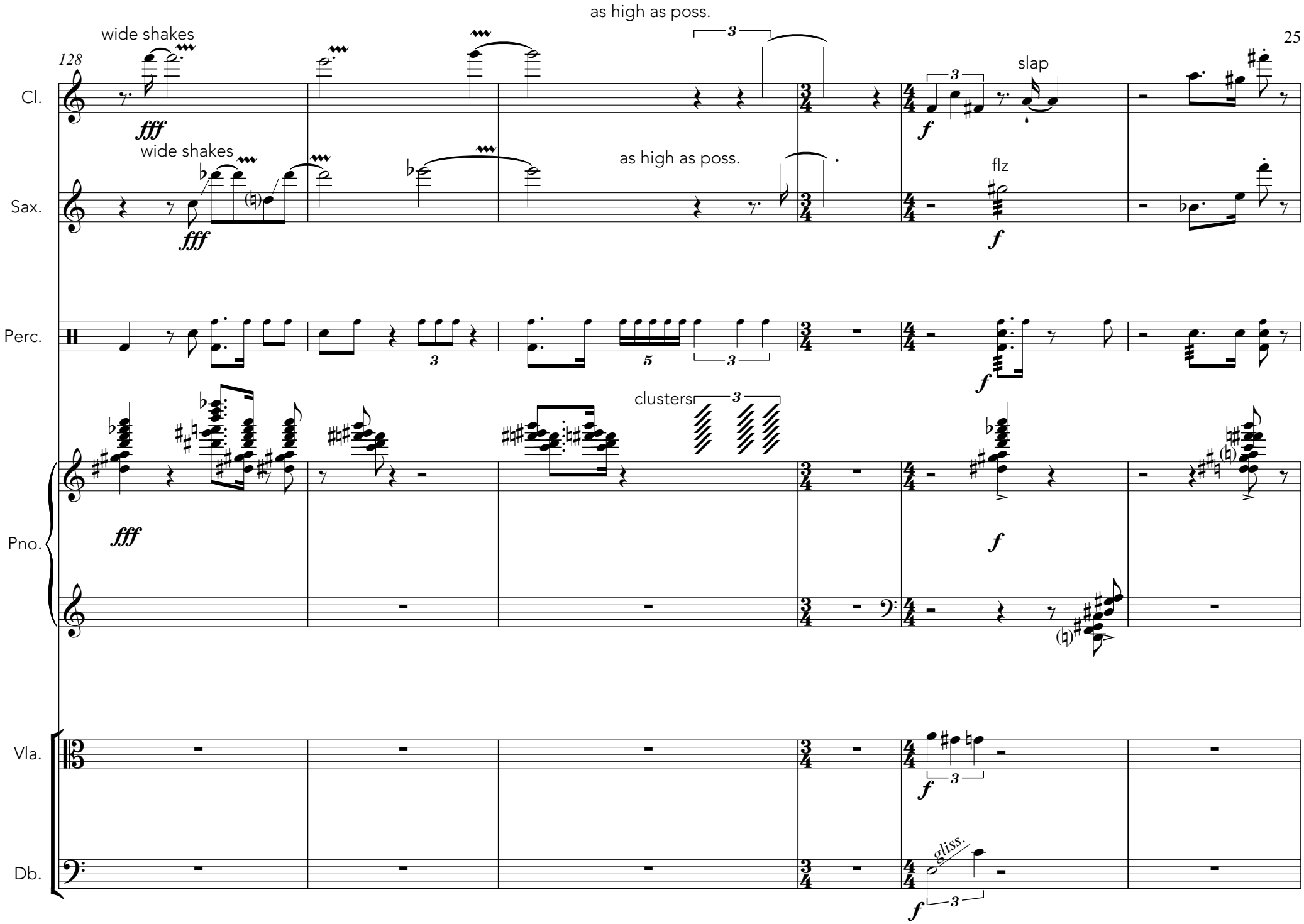

5"
5"
5"
5"
Clarinet in B♭
mf
mp
mf
f
Soprano Sax.
mf
mf
soft mallets
mf
mf
Pno.
f
mf
Ped.
Ped.
pizz.
ad lib. short fragmented bursts
notes in any order, any duration
Viola
dynamics ad lib - between mp and f
ad lib. short fragmented bursts
Db.
Tape

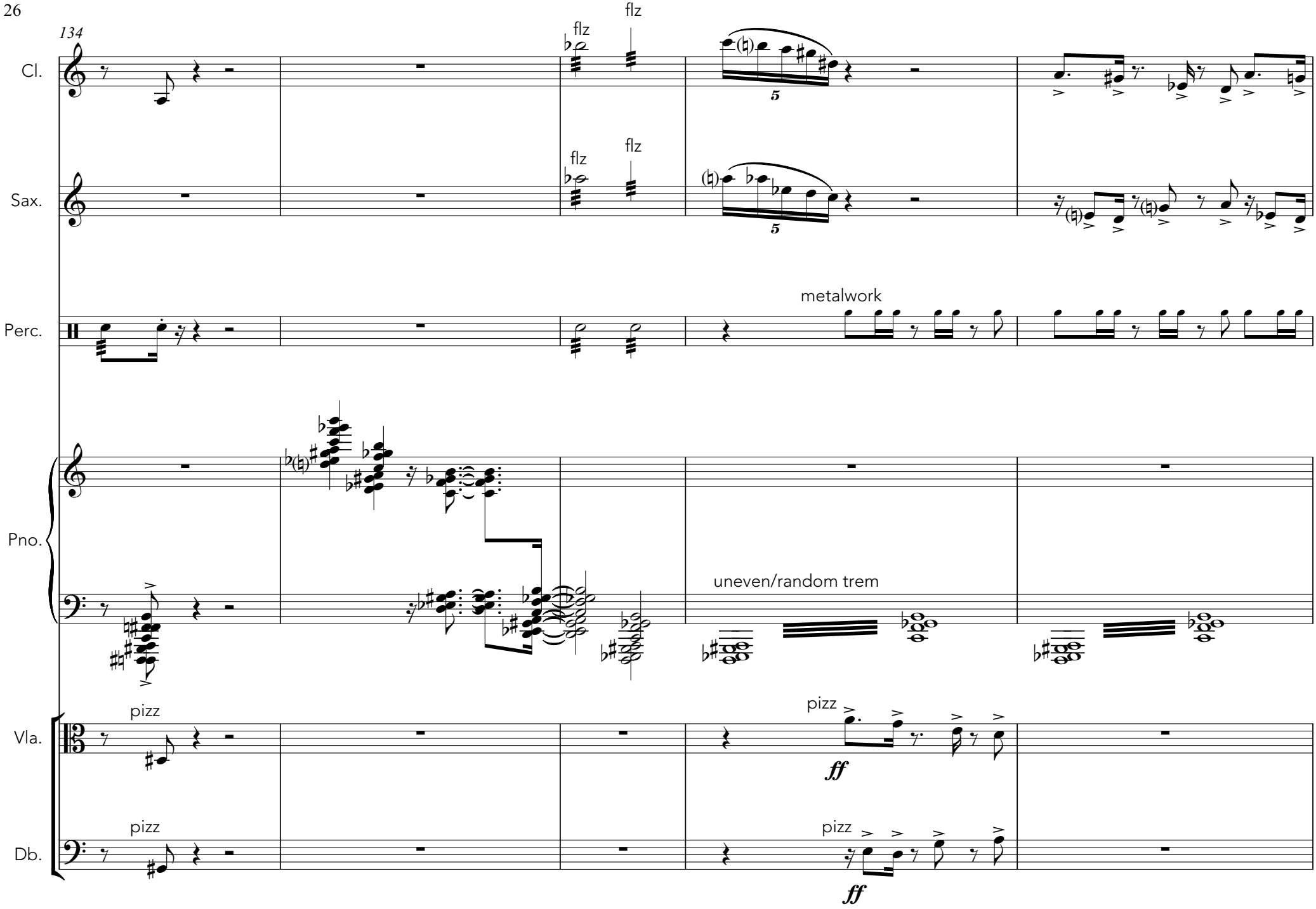

5"
5"
5"
5"
111
Cl.
Sax.
Perc.
wood
Pno.
mp
repeat
Vla.
Db.
Tape

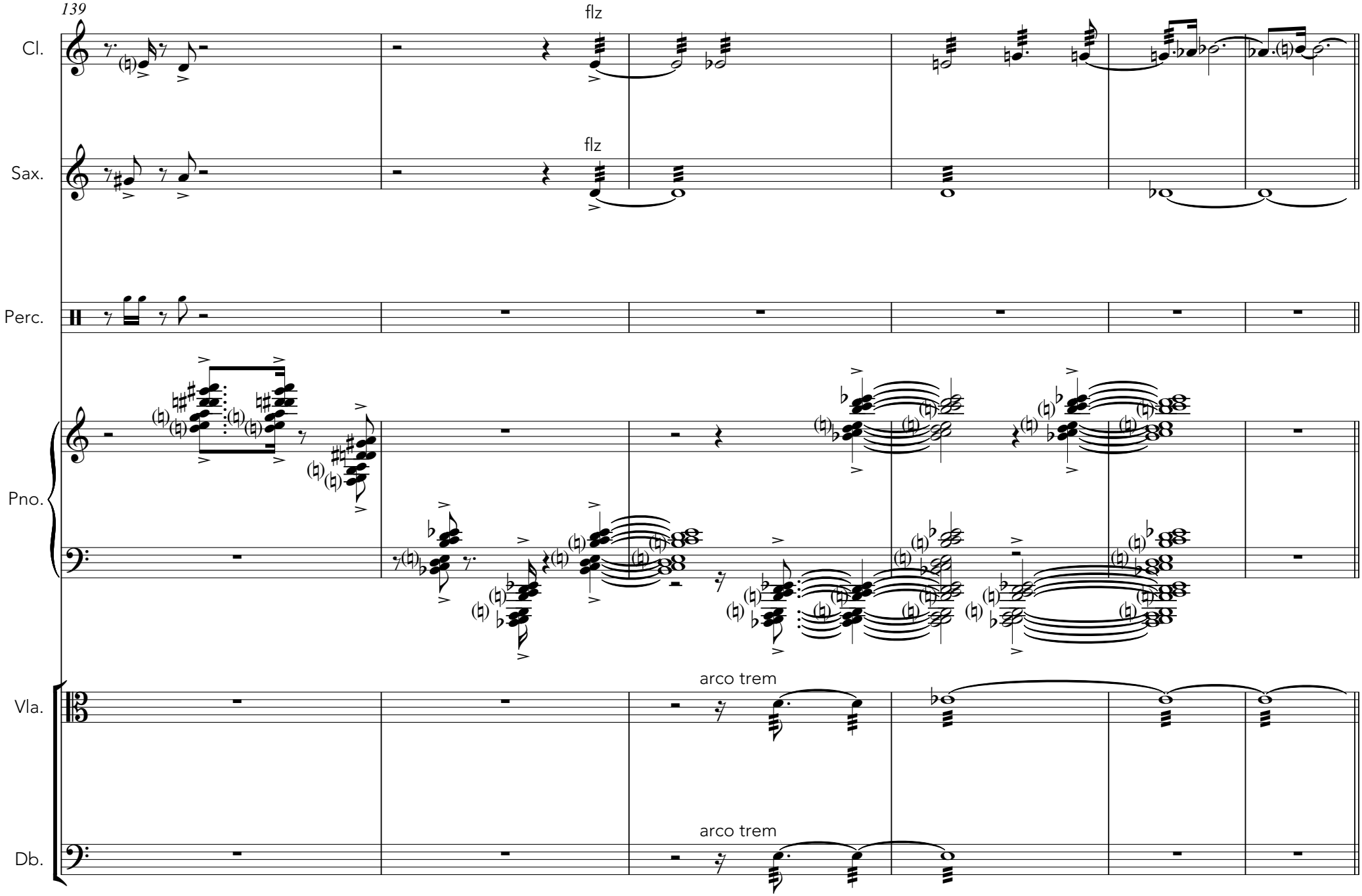

5"
5"
until tape finishes
116
Cl.
Sax.
Perc.
metalwork
Pno.
Ped.
Vla.
Db.
as written
Tape

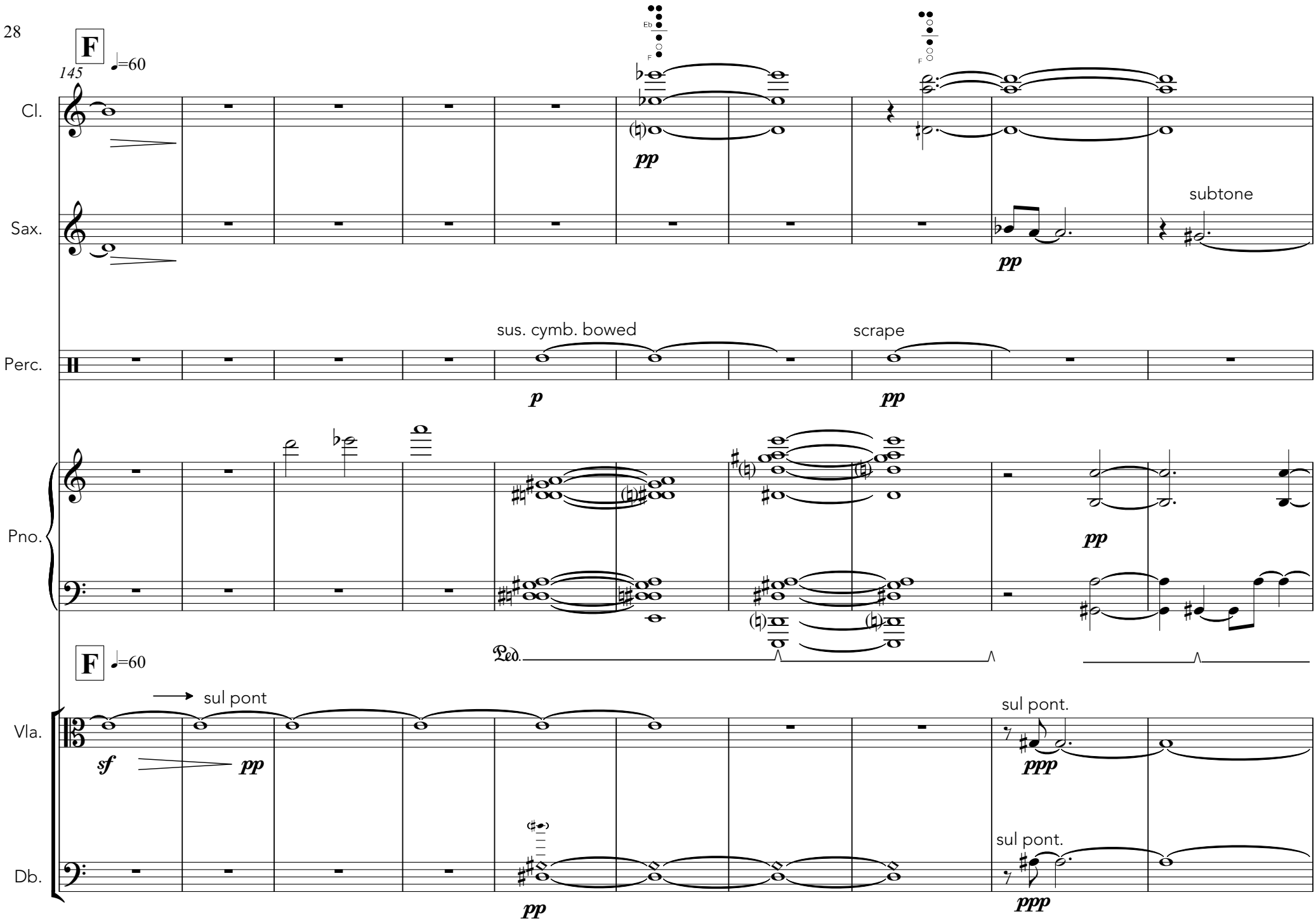

E
♩=120
119
Cl.
ff
Sax.
ff
Perc.
wood
ff
Pno.
ff
R.H.
E
♩=120
Vla.
ff
Db.
arco
ff
sfmp
f

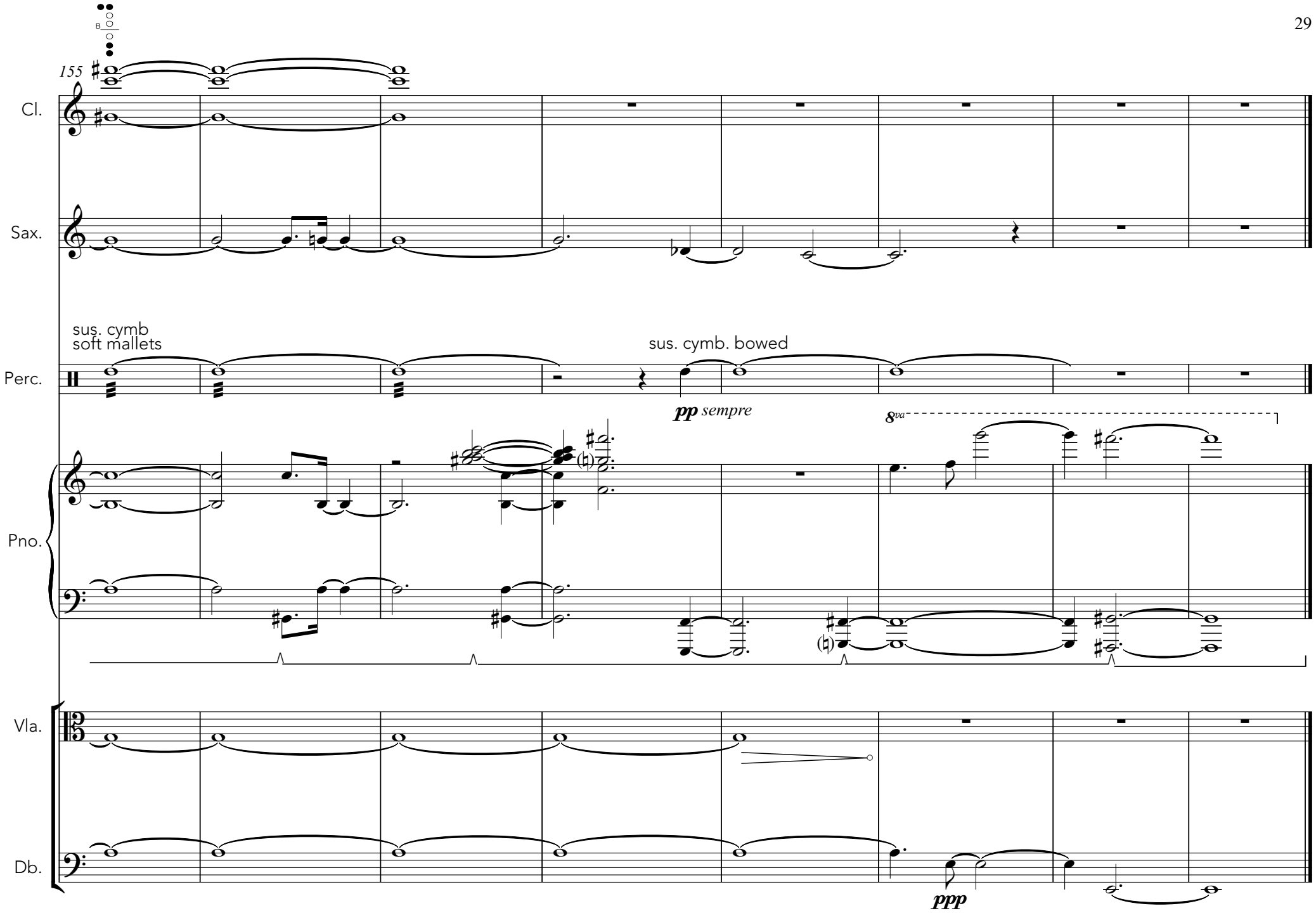

123
Cl.
Sax.
Perc.
Pno.
Vla.
Db.
pizz
gliss.
arco


128
Cl.
wide shakes
as high as poss.
slap
fff
f
Sax.
wide shakes
as high as poss.
flz
fff
f
Perc.
f
Pno.
clusters
fff
f
Vla.
f
Db.
gliss.
f


134
Cl.
flz
flz
5
Sax.
flz
flz
5
Perc.
metalwork
Pno.
uneven/random trem
Vla.
pizz
pizz
ff
Db.
pizz
pizz
ff


139
Cl.
flz
Sax.
flz
Perc.
Pno.
Vla.
arco trem
Db.
arco trem


F
145
♩=60
Cl.
pp
Sax.
subtone
pp
Perc.
sus. cymb. bowed
p
scrape
pp
Pno.
pp
Ped.
F
♩=60
Vla.
sul pont
sf
pp
sul pont.
ppp
Db.
pp
sul pont.
ppp


155
Cl.
Sax.
sus. cymb
soft mallets
Perc.
sus. cymb. bowed
pp sempre
8va
Pno.
Vla.
Db.
ppp