Models, Language, and Fabricated Histories: A Portfolio of Musical Compositions with Commentary

Peter Leavy

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Abstract:

This portfolio consists of seven compositions accompanied by a written commentary and recordings/mock ups of the works. The compositions span a wide variety of instrumentations ranging from solo works to vocal, choral, chamber and orchestral works.

The commentary provides some background to the works' conception and places them in the larger context of postmodern composition. A brief history of postmodern music is outlined and the reasons for locating my work in this area are explored. Special emphasis is placed on 'the past' as a musical preoccupation, a focus which manifests itself in various ways in all the works included. In some cases, the past acts simply as an inspiration; no attempt is made to reference it in any concrete musical way. In other works, the past is invoked using musical quotation, pastiche, or templates. A multitude of ways in which past music might appear in the present, techniques which allow such importations to achieve a number of different effects, and how these manifest themselves in my works, are all explored.

Analogous compositional approaches in the music of Robin Holloway (composing ‘upon’), Thomas Adès (defamiliarization), Alexander Goehr (modeling), Berio (restoration/repair), Schnittke (quotation), and Leo Chadburn (text setting) are also explored.

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Chapter 1: Introduction: Refreshing the Past

The compositions in this portfolio are primarily concerned with the music of the past. Each piece explores approaches to adopting and integrating archaic materials into a contemporary context, and the possible relationships that result from such importations. Although most of the pieces presented make use of quotation or pastiche, the original plan for this doctorate was rather different. Initially, the proposal was to extract structural templates from existing works and then 'pour' newly composed music into these piece-specific compositional moulds.[1] The scope of the doctorate broadened for two reasons. Firstly, I became more aware of the expressive possibilities of borrowing smaller sections of musical language rather than piece-long musical structures; quotation and pastiche therefore grew in importance. Secondly, I realised that the template approach was hugely problematic and while a modified version of the technique would appear in several works, it could no longer form the centrepiece.

My music is porous to earlier styles for several reasons. Firstly, I see no good reason to close the borders of my work to the linguistic, harmonic, structural and technical resources of earlier music. Secondly, as this portfolio will show, the re-location of elements of the musical past in a contemporary setting creates a huge array of compositional and expressive possibilities. Such relocations prompt many questions:

What elements of the earlier text will be borrowed? How much of the earlier text will appear in my own music? Will the earlier text consist of an actual work by another composer, or a pastiche? What difference would that make? What is the nature of the earlier text itself; why choose that material? How will the earlier material relate to my own material? Might it function as an opposing musical force which does battle with my material? Might one material undermine the other? Might there be a synthesis of sorts? Where will the older text appear in the new context, and how will its placement help communicate the poetic idea? At climaxes? Simultaneously with the new material? From the start? Only at the end? How will the earlier material 'behave' in its new context? Will it be fragmented, distorted, parodied, subtly integrated, stretched out or compressed? What might such transformations communicate? Most importantly, what expressive intention of my composition makes the importation of older material an absolute necessity? These are the sorts of questions that my music aims to explore.

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[1] The process is described in more detail in Chapter 2, 'Frightening: Templates and "Equivalent Strangeness."'

Inherent in music that borrows elements from antiquated styles, is a simultaneous placement of faith in the notion that 'old-sounding' music can be endlessly refreshed and reanimated, and a consequent loss of faith in modernist notions of progress and purity.[2] Robin Holloway, whose early music adhered to such modernist dogma, describes this position (in a 2008 interview) as 'a thing from the past.. so idealistic, utopian and.. déjà-vu.'[3] He continues:

> [Music is] like nature: evolution can produce new combinations over and over that go on surprising. Some of it might be a wallaby or a duck-billed platypus, and some of it might be a real, new kind of beautiful creature, that is nonetheless, the result of existent things meeting, combining, mutating in a new way. I think all the ingredients are there already, but they can be surprisingly recombined and produce new offspring.[4]

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[2] I refer for example to Boulez's insistence of the 'absolute necessity' of integral serialism and his famous dictum on the musical past:
'History is much like the guillotine.. If a composer is not moving in the right direction, he will be killed, metaphorically speaking. The evolution of music.. depends on people who are gifted enough to understand that change is an absolutely irreversible process.. We have to fight the past to survive.'

Joan Peyser, *To Boulez and Beyond,* (Lanham, Toronto, Plymouth: The Scarecrow Press, 2008), 120.

[3] Paddy Gormley, 'The Old Style Modernist,' (http://www.robinholloway.info/, 6 October 2017).

[4] Gormley, *Ibid.,* 'Finding New Things to Say,' (4 November 2017).

While my music aims to create such surprising recombinations, my recycling of older materials is not done casually; the use of quotation, modeling and pastiche is purposeful, and central to the poetic theme of each work in which it appears. Schumann, Elgar, Mahler and Bach's presence are invoked specifically to pose questions about music itself, how one's memory distorts the music of the past, how fragments of musical history may remain visible, how objects from the past decay, or are broken/damaged, ways in which the past might be perceived as something to oppose, something lost, or something lurking behind the present.

In chapter 2, for example, I discuss *Of Foreign Lands and People* for solo piano. Quotation, intertextual referencing, techniques of defamiliarizing imported material, and my decision to use Schumann's *Kinderszenen* Op.15 as a model are explored. Andrey V. Denisov's classification of parodic techniques is applied to my work and comparisons are drawn to similar approaches in Holloway's *Gilded Goldbergs,* and Adès's *Darkness Visible.*

In chapter 3, I discuss *Deface* for string quartet, in which the 'earlier text' is neither a simple pastiche, nor a quotation, but a full-length, fabricated 'lost work' of Elgar. Questions of authorship and authenticity arise, and Berio's techniques of assimilating old and new materials, and his views on restoration, are discussed and compared with the paintings of Igor Kopystiansky.

The expressive possibilities of quotation is the central topic of chapter 4, which examines my borrowing of Mahler's music in *Into Memory* for chamber orchestra. Here, my music evolves from heavily mutated fragments of *Kindertotenlieder,* while the source material lurks in the background and erupts at climactic points. Comparisons are drawn with Schnittke's String Quartet No. 3.

Text is the subject of chapter 5, as I discuss my song cycle *Now and Then* and choral works *Dreoilín* and *Would Like to Meet* in relation to Leo Chadburn's 2017 work, *Affix Stamp Here*.

Finally, chapter 6 discusses *Pentimento* for orchestra. This work represents a synthesis of techniques from earlier pieces, as modeling, motivic transformation and pastiche are employed.

So far, I have described my music as not only permeable to antiquated materials but deliberately inclusive of them and preoccupied with their expressive presence in my work. This sort of approach with its implicit awareness of 'now verses then,' has a long history, which reaches a crucial moment of maturity in the 1960s with the fruition of postmodern music. The earliest example of a composer who self-consciously mimics a stylistically dated music is difficult to pin down, however. Richard Taruskin argues that the notion of viewing the past as an 'exotic other' emerges as early as Mozart, citing his Handel-styled piano suite K.399 and Bachian Gigue K. 574 as examples.[5] The nineteenth and early twentieth centuries are dotted with examples of such works: Tchaikovsky's Variations on a Rococo Theme Op. 33 (1877), Grieg's Holberg Suite, (Suite in the Olden Style) Op. 40 (1884), Reger's Concerto in the Old Style Op.123 (1912), and Ravel's *Le Tombeau de Couperin* Op.68 (1912-14), for example, spring to mind. Scott Messing points to the increasingly nationalistic and anti-Wagnerian sentiments of *fin de siècle* France, the strong emphasis on early music in Paris's emerging *Schola Cantorum* (established 1894), and the growth in availability of editions of pre-nineteenth century repertoire at that time (especially the work of Couperin and Rameau), as powerful influences on the nascent Neoclassical music of Saint-Saëns, Delibes, and d'Indy.[6] This movement, in which composers such as Stravinsky, Hindemith, and a later host of Americans (Copland, Shapero, Berger, and Piston, for example) hybridized Baroque and Classical forms with contemporary musical language, was clearly another approach that recalled the music of the past in order to refresh that of the present.[7] Postmodern composition, however, is a different beast, and while works such as Berio's *Sinfonia* (1968), Rochberg's String Quartet No.3 (1971), and Schnittke's Concerto Grosso No. 1 (1977) clearly engage with the earlier musics, the relationships between old and new are different to those of earlier retrospective assimilations.

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[5] Richard Taruskin, 'Music in the Early Twentieth Century: Pastiche as Metaphor,' in *The Oxford History of Western Music,* (Oxford: Oxford University Press, 2006), 449.

What is Postmodern music? Where does my music sit in relation to its supposed tenets?

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[6] Messing lists numerous works as proto-neoclassical: *Cinq pièces dans le stye ancien* (Alexis Castillon, 1871), *Six airs de dance dans le style ancien pour la scène du bal* (Léo Delibes, 1882), *Suite en ré dans le style ancien* (d'Indy, 1886), *Suite d'orchestre dans le style ancien* (Albéric Lagnard, 1892), and several others are mentioned.

Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic,* (Rochester, New York: University of Rochester Press, 1988) 6-27.

[7] A detailed account of neoclassicism is well beyond the scope of this commentary. While it shares with postmodern a preoccupation with materials from the musical past, it differs in its intentions. Absent from neoclassicism is postmodernism's often ironic usage of earlier musics, its incongruous juxtapositions, its mixtures of profound and banal, and its superimposed layers of old and new. There is a more cohesive sense of aesthetic and style at play in neoclassical music; something akin to a manifesto is at work. R. James Tobin describes the style:
'Neoclassical music is typically characterized by strongly marked and often syncopated rhythms.
Instrumental textures are clear, sometimes spare, and often transparent, even when more than one contrapuntal line is in play. Neoclassical composers are known for their concern with formal structure and... tended to use forms developed in the 18th century... Neoclassicists were, almost by definition, devoted to tonality rather than atonality.. Some composers made use of the octatonic scale.. polytonality or bitonality. Chromaticism... was not a characteristic of neoclassicism.. Emotional excess was avoided.'

R. James Tobin, *Neoclassical Music in America,* (Lanham, Boulder, New York, Toronto, Plymouth: Rowman & Littlefield, 2014) 8-9.

The Exasperating Term

Postmodern music is a notoriously difficult term to define. Jonathan D. Kramer describes it as 'a maddeningly imprecise musical concept,'[8] Hans Bertens refers to its definition as 'exasperating,' and Linda Hutcheon characterizes it as the 'most over-and-under defined term' in cultural theory.[9] Part of the problem arises from the presence of the 'post' prefix, which suggests some sort of neat, chronological end-point of modernism and the emergence of a new and different style thereafter. Clearly, this is oversimplified; one can hardly pronounce modernism's death in the 1960s.[10] Moreover, the stylistic and temporal boundaries of any proximate styles are inherently permeable, and aspects of modernist composition make their presence felt in much supposedly postmodern music. Kramer's assertion that postmodernism should be thought of as 'an attitude,' which 'has aspects of both a break and an extension [of modernism],'[11] alludes to this very permeability. While this perspective underlines the porous nature of styles that are historically juxtaposed, continuities of modernist music in postmodernism are only part of the picture. Postmodern music is potentially porous to every style under the sun, old and new, high and low, cutting-edge modernist and antiquated Baroque. Indeed, it is this openness to plurality that represents the most significant break with modernism, and, as Raymond Monelle points out, adds to the challenge of defining the term:

> Perhaps the main difficulty with postmodernism is the fact that its very unifying

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[8] Jonathan D. Kramer, 'The Nature and Origins of Musical Postmodernism,' in *Postmodern Music Postmodern Thought,* Judy Lochhead and Joseph Auner (eds.), (New York and London: Routledge, 2002), 13-26 (13).

[9] Kenneth Gloag, *Postmodernism in Music*, (Cambridge: Cambridge University Press, 2012), 2.

[10] The idea that some elements of musical language are inherently 'of the past' and that their appearance in a contemporary context is therefore some form of 'return' to pre-Modern territory, assumes a kind of Boulezian conception of history, in which strands of continuity in the music of composers such as Barber, Poulenc, Rachmaninof, and Bernstein are ignored. Clearly, the work of these composers is also part of 20th century musical history and cannot be dismissed any more than continuities of Modernism in the present day. However, since postmodernism is in part a reaction against such Modernist conceptions of history, some sense of return, albeit critical return, is often apparent.

[11] Kramer, *Ibid.,* 14.

> factor is, specifically, a rejection of unification, of manifestos, of centralizing and totalizing forces. It is both a return to pluralism after the modernist experiment and – its true novelty – an embracing of pluralism as a fundamental tenet.[12]

It is difficult to conceive of Robin Holloway's borrowing of Schumann's *Liederkreis* in his *Fantasie Pieces*, Schnittke's use of Baroque pastiche, tango and quotations from his own film music in Concerto Grosso No.1, and my own borrowing of Mahler in *Into Memory* as being stylistically akin, for instance. Conceived in terms of a shared readiness to import stylistically remote musics, however, there *is* a strong sense of commonality between them.[13]

Postmodernism's willingness to borrow from stylistically remote music, however, cannot be thought of as mere longing for pre-modernist style. As Linda Hutcheon puts it, 'It is always a critical reworking, never a nostalgic return.'[14] An example of such critical reworking occurs in Rochberg's 3rd String Quartet (1971). Here, the middle movement (of five) consists of a set of theme and variations in A major, not especially remarkable in itself, but startling in its placement at the heart of an otherwise firmly modernist work, written by a hitherto staunchly serialist composer. Taruskin comments:

> There was little or no "distancing." The impression was not one of sophisticated irony, but.. of disconcerting sincerity... To write in an obsolete style as if it were not obsolete was to challenge the whole idea of stylistic obsolescence.[15]

A dated musical object rendered miraculous by importation into a new context, therefore poses wider questions about the nature of music itself, and our understanding of seemingly jaded materials. This sort of compositional questioning is present in many postmodern works and later chapters will outline in more detail how such concerns manifest themselves in both my music and that of others.

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[12] Raymond Monelle, 'The Postmodern Project in Music Theory,' in *Music Semiotics in Growth,* Eero Tarasti (ed.), (Imatra and Bloomington: Indiana University Press, 1996), 37-56 (37).

[13] Kramer's proclamation of postmodern as an 'attitude,' rather than a fixed historical starting point, invites us to label earlier examples of this approach 'proto-postmodern.' The music of Charles Ives (1874-1954), for example, with its juxtaposition/superimposition of old and new music, banal and profound music, its fragmentation, its irony, and its use of compositional modelling of pre-existing works, all foreshadow postmodernist developments of the 1960s.

[14] Kramer, *Ibid.,* 29

[15] Richard Taruskin, 'Music in the Late Twentieth Century: Apostasy,' in *The Oxford History of Western Music,* (Oxford: Oxford University Press, 2006), 431.

Another common thread running through most definitions of postmodernism is the notion of having 'lost faith' in modernist ideals. Rochberg's embrace of tonality, albeit a critical one, was in part motivated by a such an apostasy.[16] Several commentators echo this sentiment in their attempts to define the term (my italics):

Lyotard: 'I define postmodernism as *incredulity* towards metanarratives.'[17]
Huyssen: 'Postmodernism is far from making Modernism obsolete... what has *become obsolete*, however, are those codifications of modernism which... are based on a teleological view of progress and modernization.'[18]
Kramer: '[Postmodernism involves]... *finding the mundane in the profound* and the profound in the mundane.'[19]

Little wonder that importations of dated and banal materials are considered part and parcel of postmodern practice, given this aversion to modernist notions of purity and progress. My own music, however, is less concerned with this theme for two reasons. Firstly, the iron grip of integral serialism (the very embodiment of Huyssen's modernist codification) on compositional thinking was considerably weakened by my generation; the 1950s were a long time ago and, unlike Holloway or Rochberg, whose movements away from it were strong and startling developments in the early 1970s, I was a heretic from birth; there was little faith left to lose.[20]

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[16] Rochberg, whose stylistic about-face was partially a reaction the death of his son and his subsequent inability to make serial music express his grief, remarked that he was called 'everything from forger, to counterfeiter, to panderer, to ventriloquist.'

Robert R. Reilly and George Rochberg, 'The Recovery of Modern Music: George Rochberg in Conversation,' *Tempo,* New Series, 219 (Jan., 2002): 8-12, (11).

[17] Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge,* Geoff Bennington and Brian Massumi (trans.), Theory and History of Literature Vol.10 (Manchester: Manchester University Press, 1984) xxiv.

[18] Kramer, *Ibid.,* 26.

[19] Johnathan D. Kramer, *Postmodern Music, Postmodern Listening* (London and New York, Bloomsbury, 2016), 28.

Secondly, I am a child of my time; I live in an internet-saturated, musically omnipresent, Western world, in which Bach, Machaut, Miles Davis, and Tom Waits vie for attention in my earphones and every restaurant, car, shop, and advertisement blares other music around me. In this sense, my sonic environment is closer to that depicted in the 'channel-surfing' music of John Zorn, wherein the listener is pummeled by a rapid-fire barrage of stylistically unconnected quotations.[21] While Zorn's music (and all that which follows in its wake) does not appeal to me, it is at least a reflection of the aurally porous world in which we live, where old and new, high and low, familiar and remote mingle unproblematically.

Why, then, do I continue to use quotation and pastiche? After all, the 1970s were *also* a long time ago, and composers such as Berio, Schnittke, Zorn, Adès and many others have continued to trample down the boundaries between old and new in the interim. So seemingly trespassed are these borders, that Tom Service felt able to use the expression 'old-fashioned post-modernism' to describe composers' attempts to mimic dated styles in a 2012 interview with Thomas Adès.[22] Adès himself seems very nonchalant about his own use of quotation in his 1995 chamber opera, *Powder Her Face*:

> Tom Service: 'What are the other bits of pilfery in it?'
> Adès: 'Oh, superficial things everywhere. Gewgaws. We've talked about that allusion to *The Rake's Progress*. Well, it continues into the next interlude... and then becomes *Eugene Onegin*. But a lot of time they are fake quotations, red

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[20] There is considerable debate about whether or not serial music was quite as dominant as its detractors claim in this period. Joseph N.Strauss rejects the notion of the serial tyranny as either propaganda or exaggeration. When one considers that someone as influential and powerful as Boulez dismissed all composers who didn't subscribe to the approach as 'useless,' however, it is hard to imagine that this is so. Joseph N. Strauss, 'The Myth of Serial Tyranny in the 1950s and 1960s,' *The Musical Quarterly,* 83/3 (Autumn, 1999) 301-343 (302).

[21] In *Carny* for solo piano (written 1989), for example, Mozart converses with Elliot Carter, boogie-woogie is juxtaposed with Xenakis and Bartók and Stockhausen are superimposed in rapid succession.

[22] Tom Service, *Thomas Adès: Full of Noises* (London: Faber and Faber, 2012), 83.

> herrings, *pour tromper l'ennemi.* '[23]

Could it be that quotation of or allusion to the music of the past is losing its expressive power, or its power to pose the sorts of questions that Rochberg posed in 1971? Has its usage become so casual as to be almost meaningless? In his 1989 essay, *Modernism and After,* Robin Holloway suggests that postmodern music is about 'tidying up after the orgy, putting the pieces together again, restoring the gaps,'[24] and that there is a 'strong sense that the fragments want to join up again to form a coherent face.'[25] This suggests that postmodern music, rather than underlining discontinuities, oppositions, and incongruities created by archaic importations, is veering toward some sort of grand synthesis, in which the very concept of 'old within new' dissolves. Similar sentiments are expressed by Arnold Whittall in a recent (2016) article in *The Musical Times*:

> ..in the 21st century, joining up again.. now appears.. to be a more plausible exemplification of genuine postmodernism. Here, the impulse is to prioritize convergence over divergence, allowing those integrative tonal forces perfected in 18th century classicism to reassert some, if not all of the authority that composers did not entirely forget, even during the heady years of high and late modernism.'[26]

It is difficult to position my music in relation to this.

One could argue that my own musical language, which is generally tonal, yet non functional, and untroubled with including musical resources of the (distant and recent) past, is already wandering towards such integrative territory, however intuitively. Given that the very poetic theme of several of my works hinges upon the importation of foreign elements, however, I am clearly suspicious of the notion that such borrowings have lost their power to provoke thought or express sentiment, or that my music is so open to borrowings that their appearance would go unnoticed. Raymond Deane's manifesto is one with which I feel some sympathy:

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[23] Service, *Ibid.,* 153.

[24] Robin Holloway, 'Modernism and After,' in *Reviving the Muse: Essays on Music after Modernism,* Peter Davison (ed.), (Brinkworth: Claridge Press, 2001), 93-111 (108).

[25] Holloway, *Ibid.* 110.

[26] Arnold Whittall, 'From post-tonal to postmodern? Two string quartets by Joseph Phibbs,' *The Musical Times* 157 /1936 (Autumn, 2016): 5-22 (11).

> Postmodernism: where all the resources, all the historical possibilities that have kind of lost their historical impetus; they're all strewn about and you just take them up and you rework them as you feel like it. For me, the problem with that is this kind of total relativism, that what it in fact leads to is a flat surface. This total heterogeneity, in the end, is actually completely homogeneous, or can be. The task for me has always been to cut through that, to try to instill within that flat surface gulfs, secondary surfaces, unexpected possibilities, unpredictable possibilities.. in other words, to reintroduce elements of drama, of dialectic, of perspective, and somehow to do that without just becoming a neo-romantic, or a nostalgic.[27]

Music whose inclusion of other music is deliberately problematic, thought-provoking, evocative and generative of drama and tension, therefore, is my concern. Many of these themes are present in the first work of the portfolio, *Of Foreign Lands and People,* discussed in detail in Chapter 2.

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[27] Contemporary Music Centre, *A Portrait of Raymond Deane,* (*https://vimeo.com/61023656,* 4 November 2017).

Chapter 2: Engaging with Schumann: *Of Foreign Lands and People*

The first work in this portfolio is a suite of pieces for solo piano entitled *Of Foreign Lands and People.* This title was taken from Schumann's *Kinderszenen* Op.15, and underlines my engagement with 'foreign' musical material. All the subsequent works in the collection follow Schumann's titles (in translation) and are, in some way, reactions to this original set.[28] I chose to engage with this work for several reasons. It made practical sense to commence my doctorate in a familiar medium, as a pianist. A collection of thirteen short works also allowed me to explore thirteen different compositional approaches, with the possibility of expanding on such explorations in later, larger works. On a more profound level, engagement with a work from the past which in turn appeared to delve into memories (i.e. childhood scenes), appealed to me; it created a sort of framing narrative, in which I 'remembered' (or creatively mis-remembered) Schumann's own youthful recollections. This idea is not to be taken literally; Schumann quite openly applied titles to each piece *after* their completion, describing them as 'nothing but subtle indications for execution and mental conception.'[29] Any notion that he was attempting to literally depict specific childhood events may be dismissed. However, the composer's decision to apply such descriptive titles was enough to inspire further compositional comment on my part.

There is another reason for choosing to explore *Kinderszenen* in this way: I don't like it. Or, to be more precise, I dislike several parts of it. On the one hand, this is a disadvantage; why explore materials from an unappealing source? On the other hand, it is the very fact that they *don't* appeal that motivates me to creatively reimagine them. There is also a certain freedom from any potential guilt at marching in Schumann's footprints while simultaneously piping a different tune. Robin Holloway is particularly eloquent in his description of this feeling, which he experienced in his recomposing of Bach's Goldberg Variations (*Gilded Goldbergs,* Op.86):

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[28] The one exception is the final movement, *The Poets Speak* which is a deliberate mistranslation of *Der Dichter Spricht*: 'The Poet Speaks.'

[29] Walter Bernhart, *Framing Borders in Literature and Other Media,* ed. Walter Bernhart and Werner Wolf (Amsterdam & New York, Rudopi Press, 2006): 450.

> Despite what I was doing with evident brio, I felt *extremely* tentative, diffident, ashamed... I felt technically vulnerable; aesthetically, I felt dubious; and morally wobbly.[30]

Holloway overcame this guilt partially by intensifying the very oddities which grew out of his deviations from Bach's original. In an interview with Ivan Hewitt, he continues:

> I am in awe of authority but I also want to tickle the idol's feet... When I fiddle with the *Goldberg* Variations, which is *lèse-majesté extraordinaire*, I'm paying homage and also inserting impertinent blue-pink notes into this fantastic integral masterwork. It's a mixture of humility and brazen lack of fear.[31]

While I too would experience such polarities of humility and heresy in my engagement with Bach,[32] I felt less reverence towards this particular work of Schumann, and therefore proceeded without such extremes of iconoclastic angst.

In some ways, the existence of such works as Holloway's *Gilded Goldbergs* and Thomas Adès's *Darknesse Visible,* described by that composer as an 'explosion' of John Dowland's lute song *In Darknesse Let Mee Dwell,*[33] make the classification of my work easier: *Of Foreign Lands and People* is also written 'after' a composer and 'upon' a work from the past. It too poses questions about relationships between past and present and original and derived. Common to all such compositional approaches is a sort of 'filtration,' whereby the traditional pathway of composer-performer-audience (Figure 2.1 [i]) is usurped by a contemporary interloper [ii]: (Figure 2.1):

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[30] Robin Holloway, 'Gilded Goldbergs for two pianos after J.S.Bach Op.86,' sleeve notes for compact disc Hyperion CDA67360, 2002.

[31] Ivan Hewitt, 'Composer in Interview: Robin Holloway,' *Tempo* 57 / 226 (Oct., 2003): 11-20 (15).

[32] This will be discussed in Chapter 6: *Pentimento* for orchestra.

[33] Thomas Adès, 'Darknesse Visible' (http://www.fabermusic.com/repertoire/darknesse-visible-2461 27 December 2016).

Fig. 2.1. Composer-Performer-Audience Pathway

[i] Schumann's work → Performer's interpretation → Audience's reception

[ii] Schumann's work → Contemporary reworking → Performer's interpretation (perhaps aware of the original, perhaps not) → Audience's reception (perhaps aware of the original, perhaps not)

Schumann's work is heard *through* the contemporary reworking. Or perhaps, for some listeners, it is the other way around. Either way, the sense of an interloper, a heretical interpreter, who sits between performer and originator is clear. As Andrey V. Denisov puts it (in relation to parody):

> ...the 'original-parody' relationship is always bilateral. The original gives life to the parody and, at the same time, is perceived in new perspective because of it.[34]

Neither *Gilded Goldbergs, Darknesse Visible,* nor *Of Foreign Lands and People* may be classed as parodies; they lack the subversive intent of that approach. However, Denisov's classification of parodic techniques into five overall categories *may* be applied to these works. The following table describes each in turn and will be referred to in later analysis (Figure 2.2):

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[34] Andrey V. Denisov, 'The Parody Principal in Musical Art,' *International Review of the Aesthetics and Sociology of Music* 46/1 (June, 2015): 55-72 (56).

Fig. 2.2. Denisov's techniques of parody[35]

Deformation:	The initial material *'is subjected to various kinds of modification that usually distort and even destroy it.'*
Polarization:	The use of '*diametrically opposed means as compared to the original.'*
Hyperbole/Exaggeration:	Hyperbole emphasizes '*certain signs or the whole system of signs in the original..* [these signs] *appear in pronouncedly sharpened form.'*
Agglutination:	This consists of *'a clash of totally disparate elements.'*
Extra-musical semantics:	A parodic effect occurs *'due to the general context.'*

1. Of Foreign Lands and People: From Remote to Familiar, Self-Quotation

Of Foreign Lands and People is the opening piece of the work. The formal scheme is straightforward: an antecedent phrase is followed by a quotation from a later piece in the suite.[36] In bar 4, for example, the gesture marked '*afterthought'* is based on the equivalent figure from bar 42 of *Dreaming.* The '*luminous'* figure in bar 9 is taken from bar 26 of *An Important Event,* and so on. The appearance of these quotations suggests a permeable boundary between pieces within the suite, whereby material may be misplaced, remembered in the 'wrong order' and hinted at before it materializes in its proper position. These quotations are not developed here; they are imported as static musical objects which provide a sort of non-answer to the antecedent phrase. The antecedent phrase itself represents the main connection to Schumann. Its first appearance resembles Schumann's melody (figure 2.4) only by its inclusion of a dotted note; it is in a remote register, devoid of triplet accompaniment, harmonically distant, loud instead of quiet, and the dotted figure is double dotted and in the 'wrong part' in the phrase. As such, it is a deformation and polarization of Schumann's theme (Figure 2.3.):

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[35] Denisov, *Ibid.* 55-72.

[36] That is, a quotation from *my* suite, rather than Schumann's.

Fig. 2.3. Of Foreign Lands and People, 1-2

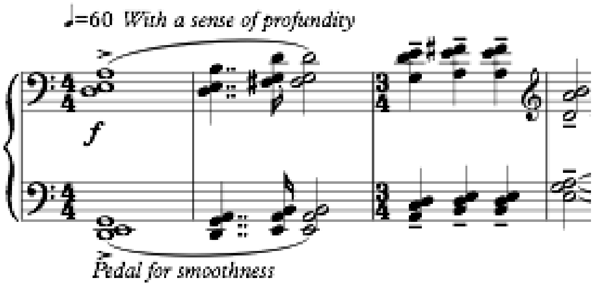
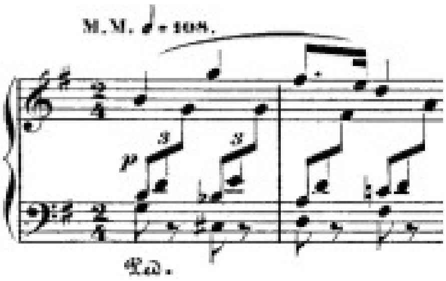
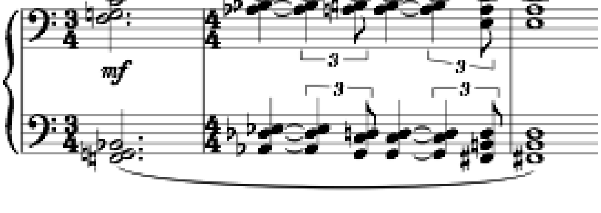

♩=60 With a sense of profundity
f
Pedal for smoothness

Fig. 2.4. Schumann, *Kinderszenen* Of Foreign Lands and People, 1-2



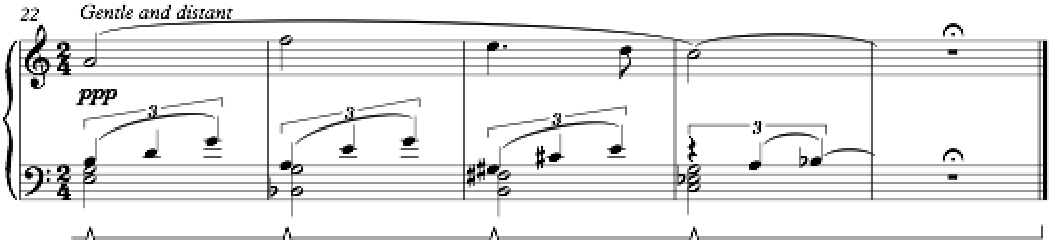
As the piece proceeds, however, this material starts to reach towards the original opening. In bar 6 for example, the register has climbed, triplet rhythms are introduced, and the melodic contour starts to resemble Schumann's. (Figure 2.5):

Fig. 2.5. Of Foreign Lands and People, 6-8


'second attempt'
6
mf
3
3
3
3

This trajectory of increasing familiarity culminates in a gentle variation of Schumann's theme, still harmonically distant, in rhythmic augmentation, and not quite achieving closure with the final Bb 7th left as a sort of musical question mark (figure 2.6):

Fig 2.6. Of Foreign Lands and People, 22-26



The failure of the antecedent phrases to find an 'answer,' (bar quotations which never develop) and to finally reach Schumann's material, suggests a sense of longing in this piece; Schumann and the past may be approached, but never reached.

2. A Curious Story: Mis-quotation, Intertextuality, Model Reader

The idea of an unreliable narrator who misquotes Schumann, exaggerates, and hesitates, is the subject-matter of *A Curious Story.* The heretical interpreter here is simply forgetful; Schumann's material is mis-remembered, altered (deformation), exaggerated (hyperbole) and confused with a misquotation from *Bunte Blätter* Op. 99 no.1 (extra musical semantics). As such, nearly all of Denisov's parodic techniques are foregrounded.

The piece begins in a stop/start fashion with rests, pauses and sudden leaps in register, conveying the sense of narrative uncertainty. Modified elements of the original (the double grace note and dotted auxiliary note figure)[37] are borrowed. In bar /3, the opening gesture is interrupted with the beginning of a rising scale figure (derived from bar 7 of the Schumann and later to emerge at bar 14). This too fails to progress, before a strident *forte* in bar 5 appears to finally move things along. However, the narrator wanders off-track by quoting from 'the wrong piece of Schumann,' *Bunte Blätter,* a collection of works consisting partially of material rejected for *Kinderszenen.*[38] (Figure 2.7):

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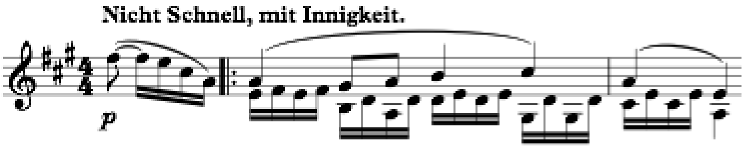
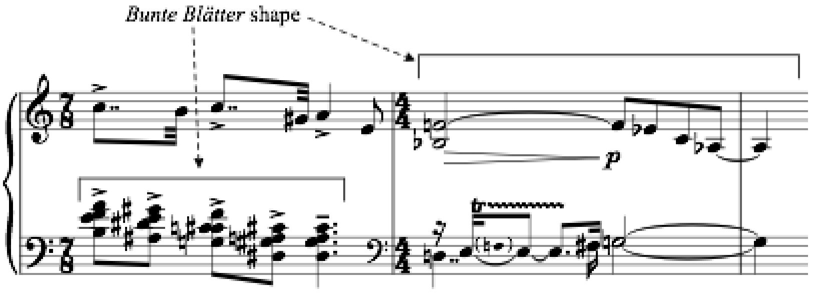
[37] That is, quaver, semiquaver rest, semiquaver, crotchet from the 1st bar; I refer to it as 'dotted' for convenience.

Fig. 2.7. Schumann: *Bunte Blätter,* Op.99, no.1, /1-3



We encounter the start of this shape initially in the left-hand of bar 6, where it is encrusted with thick, dissonant chords, before the right hand responds in the next bar:

Fig. 2.8. A Curious Story, 6-7



In bars 9-10, it reappears in a more complete iteration, albeit perforated by rests and played very quietly in a much higher register. Further references occur halfway through bar 15, and in its most concrete form in bars 22-25. In each case, it is reharmonized, placed in the resonance of other chords, played at the wrong register, augmented, unfinished, or fragmented. In short, it is made recognizable, but yet defamiliarized by deformation and its placement in this new context. The piece closes with the demise of the rising scale figure from bar 14, which had shown the most potential for continuity: it floats away to nothing.

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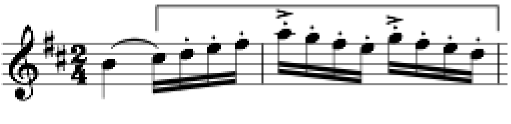
[38] Schumann entitled an earlier draft of this collection *Spreu,* meaning 'chaff.'

As well as illustrating the character of the poor narrator, the use the *Bunte Blätter* quotation extends the boundaries of this work beyond *Kinderszenen.* Admittedly, the humour relies upon the audience's familiarity with *Bunte Blätter* to make its full impact; in Umberto Eco's terms, it appeals to a Model Reader,[39] whose 'cultural sophistication' allows him to grasp the device. This quotation is the most pronounced example of extra musical semantics in this suite, although it still falls short of Holloway's invocation of other composers (Scarlatti, Grainger, Schubert, Brahms, Kurtág, Bartók, Ligeti, Enescu, Tippett, and Schumann himself) in *Gilded Goldbergs.*

3. Blind Man's Buff: Use of fragments, Hyperbole, Decay

The use of space and discontinuity in the first two pieces of the suite is countered by repetition, pulse, and momentum at the start of the third. The image of the blindfolded child almost reaching his target before veering away in confusion is mirrored by the material, which gradually builds towards a fragment of Schumann's original theme (figure 2.9) in a loosely minimalist fashion, before breaking apart. In Denisov's terms, the entire piece may be classed as a massive exaggeration and deformation of these two bars.

Fig. 2.9. Schumann, *Kinderszenen,* Blind Man's Buff, 1-2



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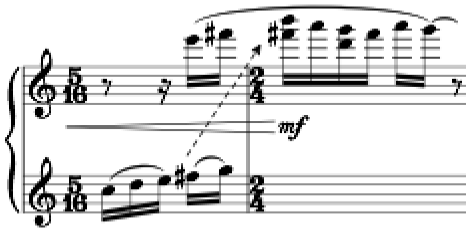
[39] Umberto Eco, 'Innovation and Repetition: Between Modern and Post-Modern Aesthetics,' *Daedalus,* 114/4 *The Moving Image* (Fall, 1985) 161-184 (172).

The progression from the falling minor 3rd of the opening (chosen for its association with childrens' songs), towards Schumann's theme is clear. New notes are added every few bars and others fall away as the repeated materials evolves towards bars 33-34, the nearest we ever get to Schumann's material (figure 2.10):

Fig. 2.10. Blind Man's Buff, 33-34



There is no underlying algorithm at work here; the development was felt intuitively. Similarly, the harmonic content arose from the implied B Aeolian mode of the Schumann fragment. From bar 35 onward, however, this harmonic language becomes more dissonant and the rhythms more fragmented. At bar 41 the first tritone 'stabs' emerge and the heavily-pedalled texture begins to break apart. The fall of register and dynamic, dissonance, irregular rhythmic gestures, accented and *staccato* articulation, and overall fragmentation of material, all contribute to a sense of atrophy. The piece ends with a final gesture from the depths, a great distance from its origins.

4. Pleading Child: Underlying familiarity, piece-long form

Pleading Child is the first work in the suite to retain a piece-long element of Schumann's original: the inner line. This remains largely unaltered apart from octave transposition and the occasional repetition and removal of bars. It is defamiliarized by the placement of new material around it: a melody in triplet crotchets above and arpeggiated chords beneath, in an implied 3/8 time. In the middle section (bar 6-13), it transforms into a decorative upper filigree over a firmer 3/8 theme, before a transition (bar 14-16) which borrows the rise and fall shape of Schumann's, returns it to the depths.

The composition of this piece was more problematic than the earlier numbers, which had borrowed mere fragments of Schumann's work. On the one hand, I felt bound to 'write against' the piece-long material that I had allowed to 'invade' my blank page; the superimposed meters are an artifact of that initial impulse. On the other hand, a crude polarization, changing major to minor, or loud to soft, *would* create a sense of unwanted parody, a postmodern sneer at something rather beautiful.

The solution lay in the bittersweet implications of the title. The diatonic chords of the opening section are offset by harmonic side-steps (such as Bm/D on the second beat of bar 2, instead of the expected D major 'dominant'), and upper dissonances. The parallel 2nds in the B section and plunge of the material downwards at the close, add further tinges of darkness, without obliterating the underlying warmth. By reacting as much to the expressive implications of the title as to my impulse to oppose Schumann's material, the work both departs from, and identifies with its source.

5. Happy Enough: Building and thwarting expectations

Happy Enough is perhaps the most light-hearted piece of both suites. My reworking is simple; I follow Schumann's borrowing of melody from the previous piece in the suite (figure 2.11), and retain his use of counterpoint, whilst deforming the harmony and reworking the rhythm.

Fig. 2.11. Of Foreign Lands and People, *Pleading Child,* 1-2

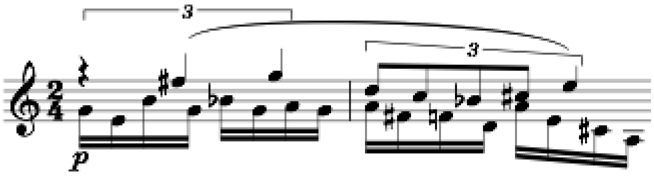
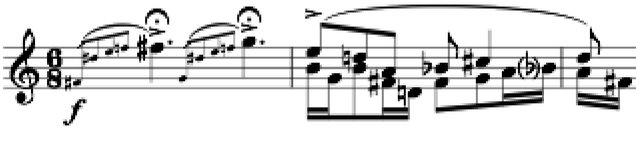


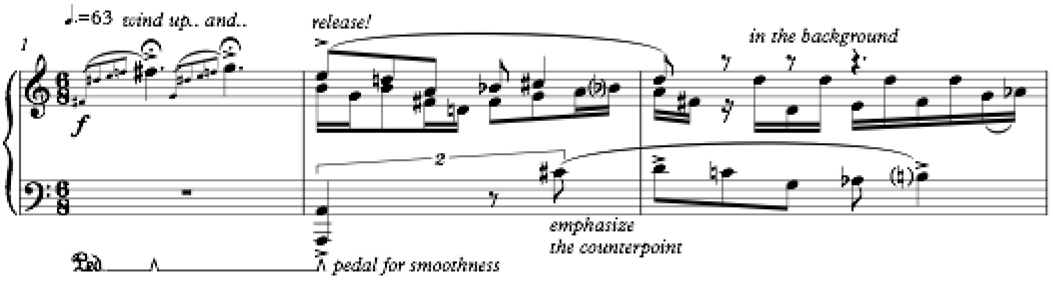
Fig. 2.11b. Of Foreign Lands and People, *Happy Enough,* 1-2



Overall, the main departure from Schumann occurs in the methods used to build and thwart expectation. In the original, the right hand plays the theme on the dominant, and the left follows on the tonic (over a dominant pedal). The roles are then reversed, there is a brief visit to the subdominant, a transition back and the process repeats. Having established this pattern, Schumann is able to trigger a surprise, by a sudden move to F major in bar 17. Some modulatory gymnastics return us to the home key in the final bar, satisfyingly grounded in root position.

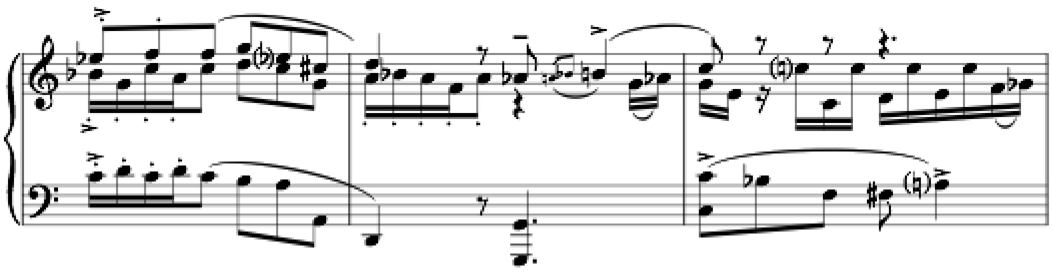
In my reworking, there is a much greater sense of *ongoing* instability/surprise. Consider the first three bars:

Fig. 2.12. Of Foreign Lands and People, *Happy Enough,* 1-3


♩.=63 wind up.. and..
release!
in the background
emphasize the counterpoint
pedal for smoothness

The chromatic grace notes create an almost glissando-like effect, as though the performer is unsure of the pitch. The pauses delay the establishment of a firm pulse and are followed by a syncopated melody over duplet bass. The implied V7b-I harmony in D major is decorated unexpectedly by Bbs in bar 1 and Abs in bar 2. This not-quite-perfect-cadence is immediately weakened by the naturalized C, which now steers the harmony towards G. There is just enough harmonic material here to suggest a cycle of 5ths (A7-D7-G-C). However, the expected C major in bar 4 (figure 2.12) is pushed aside by Eb and Bb, which rise away in parallel 4ths, before a V7-I in D major seems to bring matters to a close. A V(flat 9)-I in C major immediately usurps this sense of closure, before this too is weakened with a flattened 7th.

Fig. 2.13. Of Foreign Lands and People, *Happy Enough,* 4-6



At this point (bar 6), the function of the accented A natural (the transposed equivalent of B natural in bar 3) is altered. Where previously it had acted as the 3rd of the chord of V (rising from B to a tonic C natural) it now acts almost as a sharpened 4th in a secondary dominant, rising to Bb, which becomes the 5th of the new chord: Eb major (figure 2.14 and 2.14b):

Fig. 2.14. Of Foreign Lands and People, *Happy Enough,* 3-4

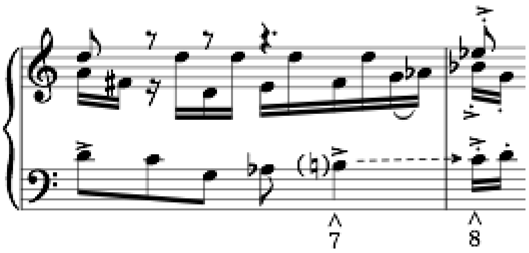
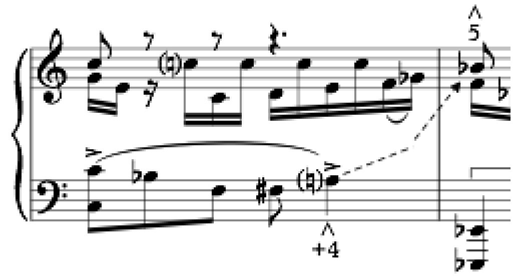


Fig. 2.14b. Of Foreign Lands and People, *Happy Enough,* 6-7



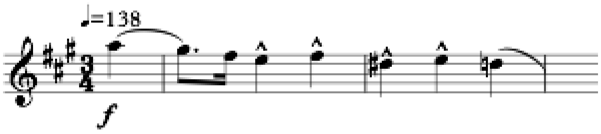
This approach of using harmonically recognizable moves (such as 'leading note rises to tonic,' and sequences based on the cycle of 5ths) in unexpected ways and with unusual colouration and rhythmic flow, propels this work forward to its vertiginous ending.

6. Important Event: Negation of the Past

An Important Event is one of my least favourite parts of Schumann's work. The overabundance of V-I progressions at the start, repeated down the octave and then recycled without variation upon their return, enclose a plodding, bass-heavy inner section. The effect is so leaden, that I wondered if Schumann himself meant it as a parody. This assessment offered two possibilities: I could either extend Schumann's parody (if parody it be), or utterly negate it. Holloway, encountering a similar moment in the Goldberg Variations 'where surely Bach has his tongue somewhat in his cheek,' chose the former route, writing 'a parody on a particular kind of 20th-century “wrong note” Baroque revival.'[40] I chose the latter approach: polarization. Interestingly, the use of this technique which had seemed a crude and cynical approach to take with the gentle *Pleading Child,* now had the opposite effect. In parodying a parody, something beautiful and heartfelt emerged, a sort of reaffirmation of faith in naive beauty.

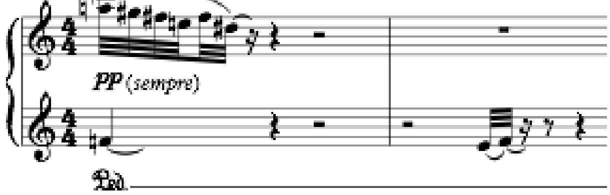
Technically, my reworking condenses Schumann's theme (figure 2.15), into little flurries of sound, which are then allowed to resonate.

Fig. 2.15. Schumann, *Kinderszenen,* An Important Event, /1-2



At first, all of the selected material from the original is present, except the D natural. Other notes are added mainly for harmonic colour, although the F natural (emphasized by its dissonance against, and distance from the upper line, and by its reiteration) provides tension and thus a sort of quest for resolution (figure 2.16).

Fig. 2.16. Of Foreign Lands and People, An Important Event, 1-2



As the piece goes on, different angles of material become visible. In bar 6, the F is retained as the bass note while a 'luminous' upper harmony is revealed. The A and auxiliary E-F♯-E from the theme disappear from view, before they re-emerge in bar 8. Another angle is then revealed: the luminous chord is staggered and some remnant of the line is seen in the middle. The atmosphere is still, but poised in non-resolution.

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[40] Holloway, *Op. Cit.* 5.

In bar 12, the missing D natural appears. This extends the range of the work to its lowest note, replacing F natural as chief provider of non-resolution. For the remainder of this work (roughly 1'18”), the D muddies the bright sounds of the upper parts. It creates an astonishing amount of tension. The revelation of new angles of material ends in bar 26, where the bright upper chord which has now absorbed the F natural, and muddy D (harmonized with a rather mundane major 3rd) trade off, on momentarily regular downbeats. There is a pause, before the bright chord rings out a final time. The resolution is never achieved, but suspended *ad infinitum.*

7. Dreaming: Surrealism, Agglutination, Humour

Träumerei ('Dreaming') is perhaps the most famous work in Schumann's original suite, a fame with which I was only dimly aware as I composed this reworking. Károly Csipák and Reinhard Kapp trace the history of the work's 'disfigurement' back to 19th century salon and coffee house arrangements, noting the following:

> ...there also exist orchestral, choral, song and vocalise versions of “Träumerei.” Soviet balalaika ensembles have been heard to play it, and doubtless guitar, mouth-organ, and accordion groups too. The effects of this practice should not be underestimated... The interpreters are no longer playing the work but rather a rumour of it, its ubiquitous caricature.[41]

It is difficult to know whether my reworking would have emerged in the same way, had I known more of these arrangements. Perhaps, I would have added another narrative frame, filtering Schumann's work through one such arrangement, before adding my own deviations.[42] It is interesting to note the aesthetically moralistic term 'disfigurement' here; it underlines a difference in intention between arrangement and postmodern reworking. Close fidelity to Schumann's score on the part of an arranger/transcriber is to be commended; the work is 'translated' effectively. Close fidelity to the original on my part, however, is to be condemned as derivative and unimaginative. Holloway's *Gilded Goldbergs* started out as the former and rapidly morphed into the 'brazen infidelity'[43] of the latter. His own unawareness of a predecessor[44] gave him motive to proceed; knowledge of this predecessor might well have stopped him in his tracks, Holloway claims.

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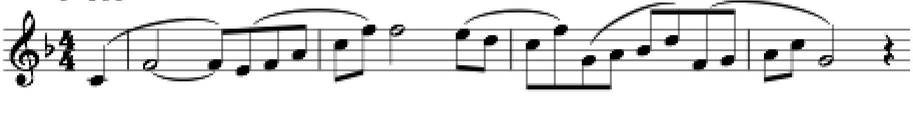
[41] Jeremy Barham, 'Recurring Dreams and Moving Images: The Cinematic Appropriation of Schumann's Op. 15, No. 7,' *19th Century Music,* 34/3 (Spring 2011): 271-301 (275).

Technically, my work uses several types of deformation to defamiliarize Schumann's melody. The opening (bars 1-9) for example, first stretches the melody, then perforates it with rests and *staccato* articulations, before condensing it into (transposed) demisemiquavers. Octave displacement (the most prominent technique in Adès's *Darknesse Visible*) also plays a part (figure 2.17):

Fig. 2.17. Schumann, *Kinderszenen,* Dreaming, /1-4 (right hand)



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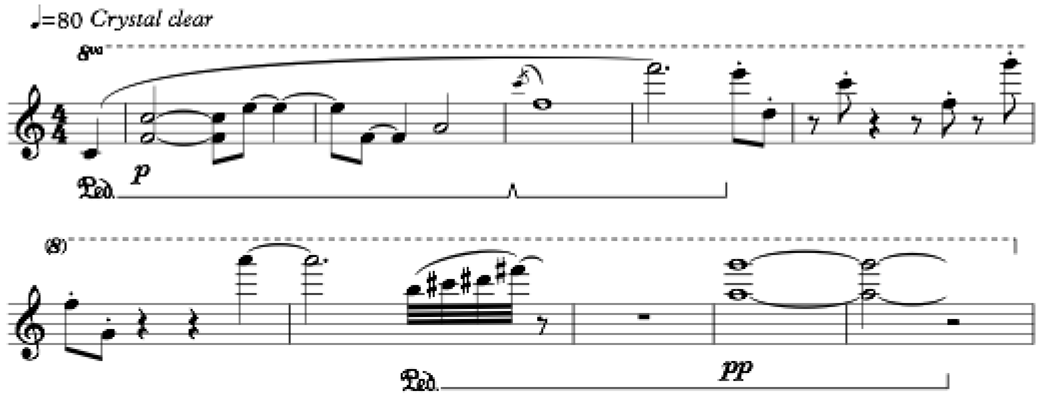
[42] This idea is explored in *Pentimento* for chamber orchestra.

[43] Holloway, *Op. Cit.* 4.

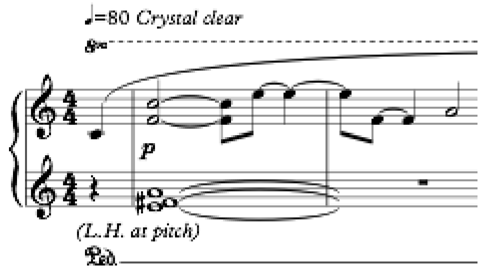
[44] Josef Rheinberger composed a two-piano arrangement of the Goldberg Variations in 1883.

Fig. 2.17b. Of Foreign Lands and People, Dreaming, /1-9 (right hand)



The opening of each subsequent statement of the tune remains unchanged throughout. The ingredients of this opening are simultaneously familiar and unfamiliar: we hear a clear upbeat V-I in F major, but it is partially masked by its inversion over E natural 7th and the biting addition of the F♯ (figure 2.18). This distinctive colour, its unchanging nature and its role as a springboard to variation in subsequent phrases builds a sense of expectation as the piece proceeds.

Fig 2.18. Of Foreign Lands and People, Dreaming, /1-3



This expectation, well established by bar /26, is thwarted by the sudden appearance of an ersatz waltz in bar 27. The appearance of a not-quite-waltz in not-quite-F♯-major (with that same C5 crotchet upbeat) is utterly startling in this context. Its placement, its slightly eccentric style, and its dissipation symbolize the often surreal, distorted and humorous nature of dreams. It is the first comedic moment in the suite since *A Curious Story*, and in Denisov's terms, is an example of agglutination and extra-musical semantics. The work ends with the scattered remnants of the theme drifting in space before a brilliant ascent to the tonic, masked once more by 7ths below.

8. At the Fireside: Unpromising Title, Deformation,

Several numbers in this suite have titles which point to a possible compositional narrative. *Dreaming,* for example, suggested a sort of subconscious distortion of reality and the surreal juxtaposition of familiar musical objects in unfamiliar contexts. *A Curious Story* hinted at a flawed narrator, who misquotes and hesitates. *Blind Man's Buff* suggested movement and an increasingly 'dizzy,' 'broken' sound-world, and so on.

The title *At the Fireside,* on the other hand, suggests no such obvious narrative. My reworking therefore engages solely with Schumann's material. Given that Schumann applied titles *after* his works' completion, this approach seems valid.

In the absence of such a fixed narrative, the jagged character of this piece was chosen simply to counter the gentle, heavily-pedaled atmosphere of the previous two numbers. Technically, the work consists almost entirely of octave displacements and rhythmic alterations of Schumann's melody. The accompaniment is largely removed, the rhythm hammered out in even quavers, and the contour made mountainous at the foot of the piano (figure 2.19):

Fig. 2.19. Schumann, *Kinderszenen,* At the Fireside, /1-8 (right hand):

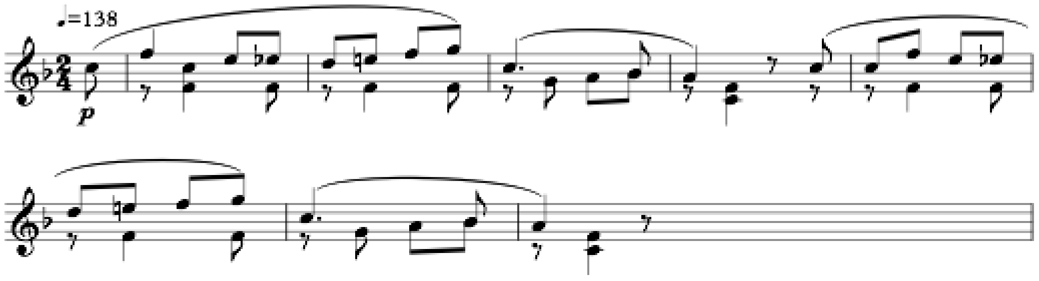
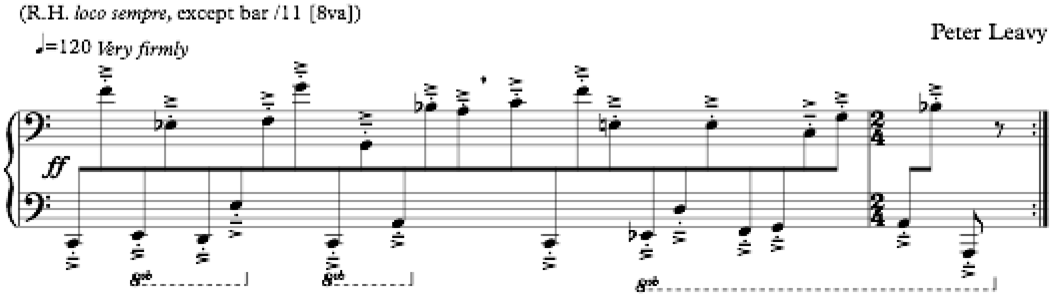


Fig. 2.19b. Of Foreign Lands and People, At the Fireside, 1-2



Both Adès's use of octave displacement in *Darknesse Visible* and my application of the same technique in *Dreaming* had demonstrated to me the effectiveness of this technique in defamiliarizing a melodic line without adding new, nor in my case, removing old material. The effect of diffusing adjacent notes into remote registers is all the more startling in *At the Fireside* due to the presence of all twelve notes of the chromatic scale in Schumann's original.[45]

This, the clanging bass *tessitura*, the accents on every single note, and the *fortissimo* dynamic, result in a hard-edged timbre at the outset. The sudden dynamic changes in bars 3-9 of my working (bars 9-16 of the original) introduce a lighter element, with a momentary lapse in the octave displacement (marked *subito forte*) allowing a brief glimpse of something more recognizable, before the energy drops and the music catches its breath on long notes.

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[45] In order of appearance: C, F, E, Eb, D, G, A, Bb, F♯, B, G♯, Db. All of these notes except B natural (bar 14) and D flat (bar 27) occur in the melody.

Schumann's introduction of new material at the coda (including the D flat passing note) is alluded to in the sudden flight into the upper register at bar 10. The coda material, which begins at bar 11 is further obscured by my adoption of harmony notes (as shown):

Fig. 2.20. Schumann, *Kinderszenen,* At the Fireside, Coda: 26-29

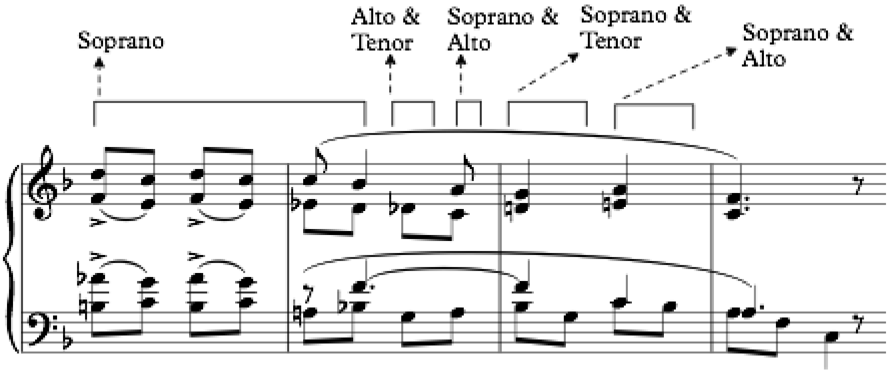
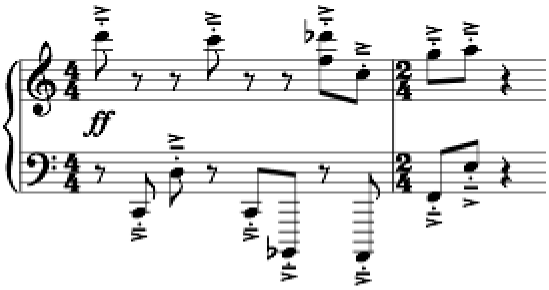


Fig 2.20b. Of Foreign Lands and People, At the Fireside, 11-12



The use of a 2nd inversion to delay closure in the original, is echoed here by the crotchet rest in bar 12. This prompts a second attempt at closure which, after a momentary delay, achieves its goal with a final snap.

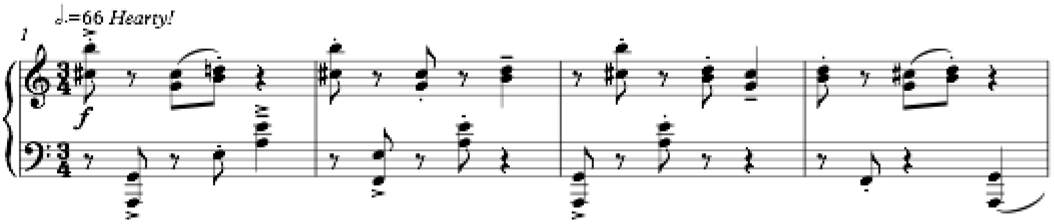
9. Knight of the Hobbyhorse: Expressive raison d'être

Like *Pleading Child,* I began work on *Knight of the Hobbyhorse* with the intention of importing a piece-long element of Schumann's original work: the rhythm. And like *Pleading Child,* the compositional process was fraught with difficulty.

An early draft of the work reveals the problem. The rhythm is 'correctly' retained but the score is completely devoid of expressive markings, the harmony rather directionless, the dynamics overly fussy and lacking purpose, and everything over-pedaled. It is symptomatic of a composer who was unsure of his expressive intentions; I could explain how the technique worked, but I was unable to explain *why* I was employing it. There is, after all, no expressive reason to apply this particular limitation to this particular piece. Certainly, the near-uniform rhythm in every bar provided a tempting compositional challenge and the importation of piece-long material provided refuge from the dreaded blank page. Expressively, however, the piece was meaningless.

In my second reworking, however, I focussed more on the image suggested by the title: the faux-military posturing of a child playing at soldiers. Rather than importing Schumann's rhythms fully intact, I simply worked within a limited rhythmic palate of my own. The piece contains crotchets and quavers only and no activity ever occurs on the last quaver beat of any bar. Rhythmic interest is maintained firstly by limiting the interval and pitch content and then by switching the position of established pitches within the bar (figure 2.21):

Fig. 2.21. Of Foreign Lands and People, Knight of the Hobbyhorse, 1-4



Here, for example, the A-E dyad (left hand) appears on beat three, on the upbeat to beat three, and on beat two. The B-D dyad (right hand) appears on the upbeat to beat three, on beat three, on the upbeat to beat three again, and then on beat one. The constant use of such intervals (always at these registers) draws attention to their less-predictable rhythmic placement and drives the music relentlessly onward.

A more playful engagement with Schumann occurs in the near-quotation in bars 23-24, whose music-box sonority intensifies the prevailing mood effectively, and the final bar, which also re-uses this figure. In summary, the importation of a fully-intact element of Schumann's score in my first draft felt expressively arbitrary. A re-engagement with the descriptive title coupled with an analogous rather than replicated rhythmic scheme, provided the missing ingredient.

10. Almost Too Serious: Humour, Model Reader

This piece, more than any other, bypasses the atmosphere of the original work and provides a mis-reading of Schumann's title. The original title underlines the extreme solemnity of Schumann's piece, which counters the boisterous *fortissimo* of the previous number. In my reworking, excessive seriousness is alluded to by importing the theme into a severely academic fugue. To willfully complicate matters, the following scheme is adopted:

--Upon each subject entry, one repeated note is transposed by a tritone and retained as such thereafter.

--This process persists until the sixth statement, when F♯ replaces C♯ (in the original key) and is then used to replace the remaining repeated pitches of the subject upon their entry.

--The subject is transposed only by the octave in the three-part exposition. Thereafter it is transposed along a whole-tone axis. The replacement notes mentioned above conform to the new key.

--The distance between subject entries reduces over time and the work ends on a polytonal stretto.

--Answers do not conform to the above system and are altered freely.

Rather like *A Curious Story,* in which the narrator quotes the wrong piece of Schumann, the musical 'joke' relies upon the audiences's intertextual awareness. The title, the theme's importation and its overly-academic reworking must all be known to fully appreciate the humour; Eco's Model Reader would appreciate it most. The extra musical syntax in play, however, is only one aspect of the work. A 'naive' listener may just as easily appreciate the transformation of material, the counterpoint, the harmonic colours, the textural contrast, and the overall ebb and flow of musical tension and release.

11. Frightening: Templates and 'Equivalent Strangeness'

Frightening was one of the first pieces attempted in the entire portfolio. Its revision was one of the final pieces. A three year interval between these drafts revealed to me both the flawed nature of the first attempt and its importance in the larger context of the portfolio. The piece was based on the hypothesis that the success of Schumann's work might be replicated by creating a sort of template, which outlined the timing of musical events in the original, and then 'pouring' new material into this mould.[46] This hypothesis therefore implied that the nature of musical events in the original was less important than the timing of those events, and that *any* material placed in such proportions would ultimately create a successful work.

The first step in this ill-fated experiment was to create a template. Schumann's opening (figure 2.22) for example, is transformed into a rough set of temporal commands (figure 2.22b):

Fig. 2.22. Schumann, *Kinderszenen,* Frightening, 1-4

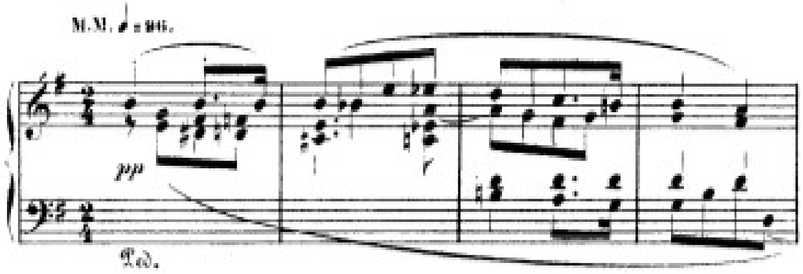
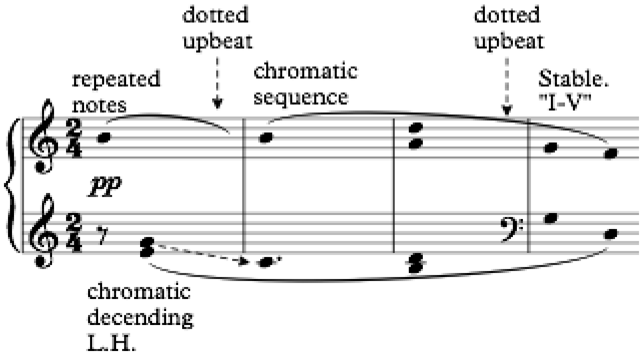


Fig. 2.22b. Of Foreign Lands and People, Frightening Template, 1-4



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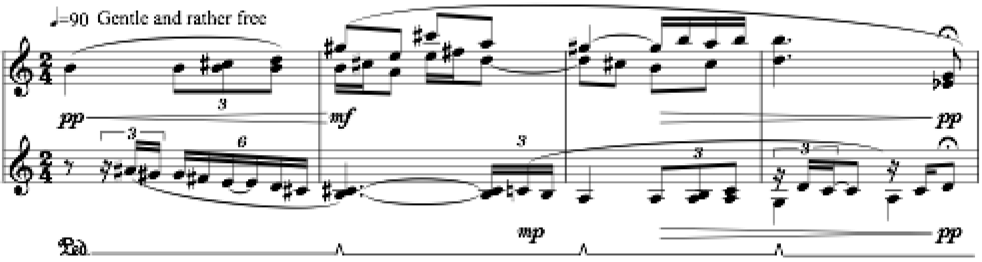
[46] The influence of playing jazz was important in developing this approach. That nearly every parameter of a jazz standard can change from one gig to the next and the tune be still recognized and defined as 'the same piece,' was intensely exciting to me, having trained mainly as a classical pianist and having been warned frequently of the dangers of 'taking liberties' with scores. Creating musical templates and filling them out with my own material was a small step away from improvising solos over the harmonic rhythm of jazz standards.

The finer details of this template are read as approximate; phrase lengths and the overall placement of material is the focus. This template is then applied to the rest of the piece and new material is composed and placed within its boundaries (figure 2.23):

Fig. 2.23. Of Foreign Lands and People, Frightening, (First Attempt), 1-4



Thereafter, wherever Schumann re-used his opening material, I re-used my equivalent material. Wherever he introduced new material, I composed an analogous and equally proportioned piece of material and placed it in the equivalent position. Phrase by phrase, Schumann's musical proportions were mapped out and filled in. The end result was a sort of 'new wine poured into an old bottle.'[47]

It failed for several reasons.

Firstly, there was some confusion about the structural level of the template. I could have written a piece which simply had the same duration as Schumann's work; this would have represented an extremely remote level of structural assimilation. I could have written a piece which employed the same sectional divisions: A :| B :| A | C | D | A | B :| A1 || : more detailed, but still quite open. Ultimately, I decided to assimilate one further level of structural magnification by mapping out the phrase-lengths and repetition of themes. However, I contradicted this plan almost immediately by also assimilating details from within each phrase. Schumann's repeated notes (transferred to the alto line), his descending bass line, and the melodic contour of his first two bars are all retained. His re-use of the dotted semiquaver upbeat is alluded to with the triplet imitation of bar 1 in bar 3 (left hand). There is even some hint of his I-V progression in bar 4, with the bass rising off the G major chord on beat one, to a less stable A half-diminished chord. The placement of new material (with its own inherent melodic, harmonic, rhythmic and textural sense of musical ebb-and-flow) within such small-scale confines was hugely problematic. The work sounded handcuffed, unable to stretch out and allow the new material to flow.

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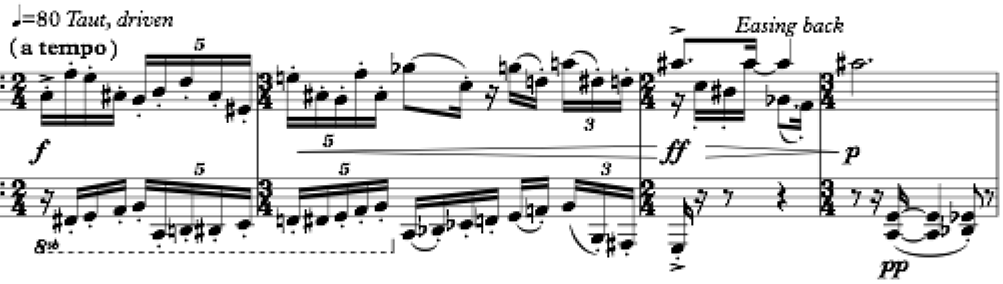
[47] A metaphor borrowed from Schoenberg, who expressed his disbelief in the approach in a letter to Busoni. Phyllis Bryn-Jullson & Paul Matthews, *Inside Pierrot Lunaire: Performing the Sprechstimme in Schoenberg's Masterpiece* (Scarecrow Press, 2008): 27.

Furthermore, by substituting Schumann's underlying harmony with all its teleological gravitation towards a tonic, with a non-functional language devoid of any such specific goal, I greatly undermined its structural coherence; there was a localized sense of harmonic tension and release, but no overriding trajectory. The piece stagnated. Another difficulty was the near-impossibility of creating a musical 'Richter scale,' which could place every musical event on a gradation of significance. Just how 'strange' is 'that chromatic passing note?' Does it create more or less tension than 'that sudden jump in register in the next bar?' If this cannot be determined (and I'm not sure it can), how does one create an equivalent moment-to-moment gradation of tension and release in a non-functional language?

The final draft of *Frightening* sought to address this difficulties. In this version, the formal binds were loosened considerably. Instead of attempting to retain Schumann’s musical proportions at all costs, the *overall* sense of the material’s tension and release was explored. The first four bars of Schumann's original, for example, might be read as 'tense chromaticism to tonic/dominant stability starting on the downbeat of bar 3' (see figure

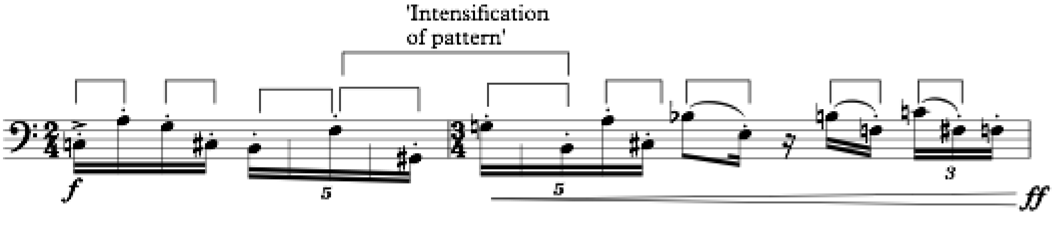
2.22). This impression of an arrival point on the downbeat of bar 3, which directs the harmony to a state of much great stability, is alluded to in my piece in several ways (figure 2.24):

Fig. 2.24. Of Foreign Lands and People, Frightening, 1-4



The downbeat of bar 3 is the highest, loudest, longest note (at this stage), the apex of the *crescendo,* and the trigger for the musical tension to immediately dissipate with ever-longer repeated notes and a *diminuendo.* The initial build up of tension has also been established with the intervallic workings of the melody itself (figure 1.26):

Fig. 2.25. Of Foreign Lands and People, Frightening, melodic reduction, 1-2



The pattern of alternating leaps ups and down is established but then intensified by the change to quintuplets. The upward leaps are then displaced from the strong beats (starting from the point marked by the upper bracket above). There is a sense of increasing urgency here, as though there is no longer time to hear the ascending leap; we must move straight on to another downward movement. This is intensified in turn with the removal of the inner note (i.e. the headless stems above), and the contraction of the interval from minor 6th

(A and C♯) to tritone to perfect 4th, and a diminution to triplet semiquavers. In bar 3, the melody diverges, with an alto line falling away chromatically and opening out the interval with the C♯ once more. It is then echoed in the bass.

The structural 'heavy lifting' formerly performed by Schumann's tonal harmony is now replaced by a tight motivic coherence, which reworks this opening material for the remainder of the piece. This falling chromatic bass echo, harmonized by rising 4ths and 5ths, starts to appear all over the work, for example. It provides the rhythmic propulsion in the middle section (bars 13-16 [my equivalent of Schumann's rapid B section]), its rising lower line is alluded to by the three note rising figure in bars 15 and 16 and this three note variation now appears in bars 18, 22, 26, 30-31 (in trill form) and 36-37. The piece is saturated with such motivic working.

In summary, the template approach proved most effective when applied approximately. The retention of Schumann's overall formal shape, the creation of roughly analogous moments of smaller-scale tension and release, and the replacement of long term harmonic teleology with motivic buttressing proved highly effective.[48]

While my musical language initially chafed against the confines of Schumann's framework, the idea of a tighter, more moment-to-moment reworking of an older work is not without precedent, and not inherently doomed to stagnate. Alexander Goehr's use of Beethoven's Piano Sonata No. 27 in E minor (Op. 90) as a model for the first movement of his String Quartet No. 3 (Op. 37),[49] is one such example.[50] While there is a change of medium and enormous linguistic differences between the two works, Goehr's adherence to Beethoven's pacing is, initially at least,[51] considerably more faithful than my reworking of Schumann. Consider the opening:

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[48] In Denisov's terms, my work might be understood as a piece-long deformation.

[49] Goehr composed this work in 1975-1976.

[50] There are other historical examples of related techniques. J. Peter Burkholder classifies Ives's methods of borrowing into five overall categories: modeling, paraphrasing, cumulative setting (whereby countermelodies are presented before the complete theme appears at the end), quotation and quodlibet. He continues:

Fig. 2.26. Beethoven, Piano Sonata No. 27 in E minor /1-9

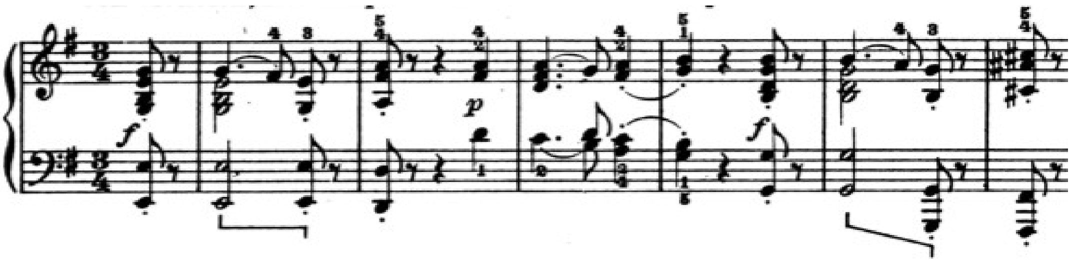
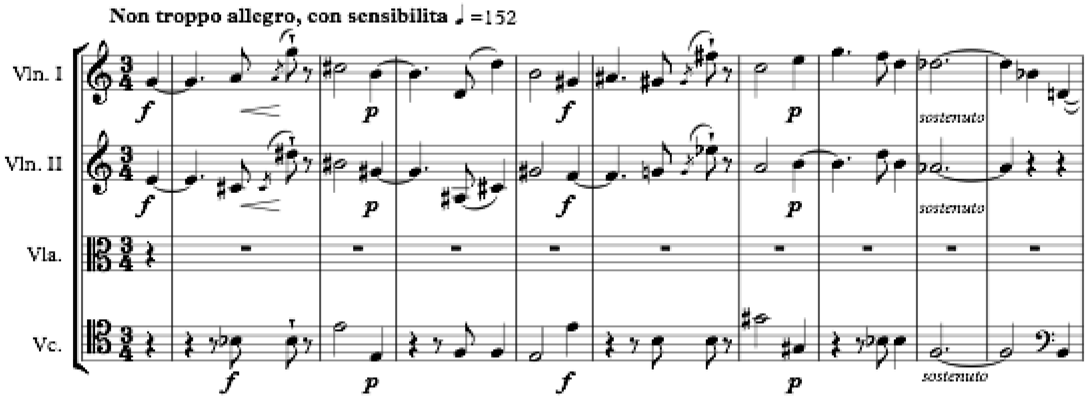


Fig. 2.27. Goehr, String Quartet No. 3, 1-9



'All of these techniques are richly anticipated in the music of earlier composers in the traditions of both European Art Music and American vernacular music, from the parody and paraphrase Masses of the Renaissance to the programmatic quodlibet of Heinrich Biber's *Battle Sonata,* from the use by nineteenth century composers of earlier Classical music as models for their own settings of familiar tunes in styles as diverse as the Chorale Preludes of J. S .Bach and the medley marches of John Philip Sousa.'

J. Peter Burkholder, '"Quotation" and Emulation: Charles Ives's Use of His Models, *The Musical Quarterly,* 71/1 (1985): 1-26 (3).

[51] As Jeffrey Rowlands points out, the durations of sections in Goehr's String Quartet as compared to Beethoven's Op. 90, begin to diverge around the codetta of the exposition in both works; Beethoven's development begins in bar 82 while Goehr's reworking starts in bar 75. Thereafter, while Goehr generally supplies some sort of response to every moment of Beethoven's work, he no longer retains the durations of these gestures.
Rowlands, *Op. Cit.*.108.

While Beethoven's upbeat-downbeat repeated note is blurred by a tie, the third beat is ornamented, the melodic contour made more jagged, and the harmony radically altered, the finger print of Beethoven's material remains visible. We still have two sets of antecedent and consequent phrases in 3/4 time, in a generally chordal texture. Both antecedent phrases remain *forte* and both consequent phrases remain *piano.* Even the change of register between phrases is retained, albeit reversed.[52] As Jeffrey Rowlands points out, the harmonic ambiguity of Beethoven's D major chord in bar 2[53] is also mirrored by Goehr's E-B#-C# dissonance as an arrival point.[54] That Beethoven duly steers his music towards the stability of G major, (retrospectively contextualizing the D major as a dominant chord) is mirrored by the triadic stability of Goehr's root position E major chords, which book-end his consequent phrase. In the second pair of phrases, Beethoven momentarily departs from the E minor/G major centres by cadencing into B minor at bar 9,[55] while Goehr signals an analogous departure with his final D♭/F chord and the first appearance of the viola in the next bar. In the following section, Beethoven's suspensions are also followed by Goehr's tying of crotchets over the barline, as other parts move. Phrase by phrase, section by section, Goehr provides responses to Beethoven's original work, in much the same way that my unsuccessful first draft of *Frightening* had done. Why did Goehr's work succeed, then, where mine had initially failed?

I attribute Goehr's success mainly to the remoteness of his musical language to that of Beethoven. The dissonances and harmonic ambiguity of his opening gesture,[56] for example, create little sense of tonal gravitation; the consequent E major chords are heard as moments of repose rather than 'expected' tonal cadences. In my first attempt at *Frightening,* on the other hand (see fig. 1.23) B minor had been established as a tonal centre by end of the first bar. While this tonality had clashed against its structural framework at nearly every turn, Goehr's language allowed him far greater freedom. Such is its remoteness to Beethoven, that he is even able to follow some of the composer's internal rhythms, such as the dotted crotchet figure in the first bar,[57] and still create something new. This adherence to internal rhythms in turn prevents the feeling of the material 'needing more space,' that had so plagued my initial working. Given that my final draft of *Frightening* was also *far* more tonally ambiguous than the earlier version, this reasoning seems sound.

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[52] Beethoven's opening is grounded with bass octaves and answered by a phrase in the middle register of the piano. Goehr reverses this by grounding the consequent phrase with the cello's E, F, F, E.

[53] Jeffrey Rowlands, 'Twelve-tone Methodology in the Music of Alexander Goehr,' (Ph.D. diss. University of Surrey, 1989), 123-126 .

[54] One might expect some sort of dominant chord here – B7/D# for example. The choice of D major seems either to imply a stylistically unusual i-♭VII progression, or a turn towards G major, retrospectively suggesting vi-V. Either way, it is an unusual opening.

[55] The cadence of Beethoven's 2nd consequent phrase (not shown) is V7c – i in B minor.

[56] I refer to the B♭-C♯-A chord, the grace-note leap of the minor 7th in the violin I and major 9th in violin II, the tritone leap in the cello, as well as the minor seconds in the E-B♯-C♯ downbeat of bar 2.

The lessons learned in *Frightening* make it one of the most important works in the entire suite. A modified version of the template technique would provide both material and a poetic subject for the next composition in the portfolio, *Deface* for string quartet.

12. Child Falling Asleep: Parallel mood, Intuitive writing

Child Falling Asleep is the most intuitively written piece in the suite. The compositional challenge was quite subtle: to create a parallel sense of atmosphere to Schumann's work, rather than a polarization of it; that is, a work which essentially 'agreed with' the original sentiments, but was in itself independent. Some aspects of Schumann's work, such as the near-omnipresent overlapping phrases, the large scale form, and the melodic fall and rise in bars 17- 25, are roughly mirrored, but the melodic, harmonic and rhythmic details differ. It is, in a sense, a more intuitively felt compositional template.

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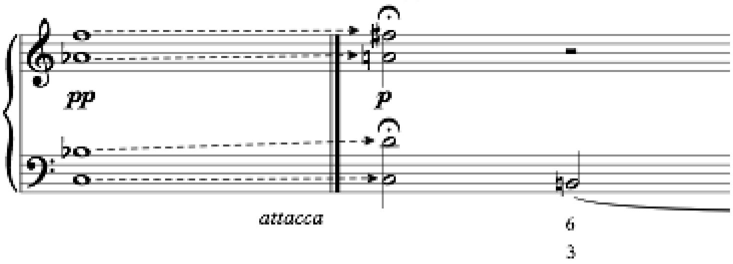
[57] This is even reenforced by the cello beneath.

Schumann's ubiquitous melodic figure creates both a strong musical coherence and an almost hypnotic effect by its repetition. The simultaneous assimilation of and yet departure from this material, called for a work in which nothing could ever sound abrupt, and yet nothing could ever sound entirely predictable. The gentle movement of the original is mirrored by a lullaby-like rocking motion, formed by the combination of triplet swing and dotted note. The harmonic swaying back and forth between D7/C and Bb7/Ab and the omnipresence of the melodic figure create a sense of 'movement without development.' Harmonically, this non-developmental motion is echoed throughout the work. The abundance of dominant 7ths, the frequent sequencing of transposed material (bar 3-4 [R.H.], 11-12, 17-19, and bar 22, for example), the quartal harmonies (bar 17-20) and the ambiguous final chord all thwart tonal certainty and teleology.

This last chord (figure 2.28) also mirrors the function of the ambivalent ending in the source material, by providing a harmonic springboard for the final movement. The connection, which is forged by close voice-leading and the presence of dominant sevenths in both chords, is reinforced by the *attacca* instruction, which appears for the first and only time in the suite.

Fig. 2.28. Of Foreign Lands and People, Child Falling Asleep, bar 30 - The Poets Speak, bar 1



13. The Poets Speak: Performer as unreliable narrator/filter, extra musical semantics:

The Poets Speak is a deliberate mistranslation of the original title *Der Dichter Spricht* ('The Poet Speaks'). In this work, the performer is elevated to the role of 'fellow poet,' by converting Schumann's original harmony to figured bass and inviting the performer to realise it. To complicate matters further, newly composed material is interposed between the continuo sections. The concept of 'filtration' (see introduction), in which I act as 'heretical middle-man' between Schumann and the performer, now receives a new twist, as the performer must act as co-heretic[58] (figure 2.29):

Fig. 2.29. Composer-Performer/Heretic-Audience Pathway

Schumann’s complete work → Schumann's harmonic skeleton → Performer’s realization of the continuo/interpretation of new material → Audience's reception (aware/not aware of original)

Rather than explicitly employing Denisov's techniques of parody, therefore, this piece creates a context for the possibility of such techniques occurring. A performer's transference of figuration to an extreme register, for example, could be understood as deformation. A *fortissimo* hammering of the continuo (marked *piano* to *pianissimo* in the source material) would be polarization, and so on. My own material consists mainly of an exaggeration of Schumann's material (figure 2.30), which is extended in register, dynamic, reharmonized and augmented (figure 2.30b):

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[58] The freedom of this role, which allows the performer to use any voicing and any passing note(s) is limited to the figured notes. Fully notated material must be played as written. Deviations from this must be understood as poor interpretation/error.

Fig. 2.30. Schumann, *Kinderszenen,* The Poet Speaks, 12

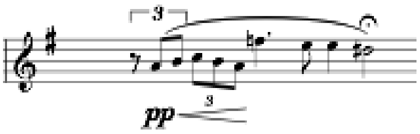
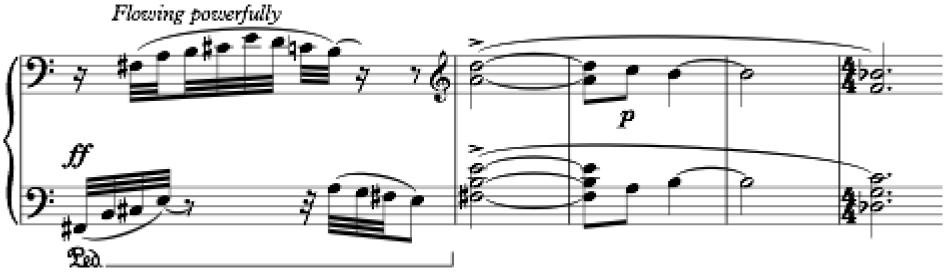


Fig. 2.30b. Of Foreign Lands and People, The Poets Speak, 12-16



At bar 34, engagement with Schumann's material essentially stops and we hear the opening number of the entire suite once more. This time, the quotations from 'later movements' are removed and the material from 'Of Foreign Lands and People' proceeds uninterrupted. The reiteration of the opening material after 'the poet has stopped speaking' is an oblique reference to a similar device in Schumann's *Dichterliebe* Op. 48. That this material bookends the suite makes its title's application to the entire work even more appropriate.

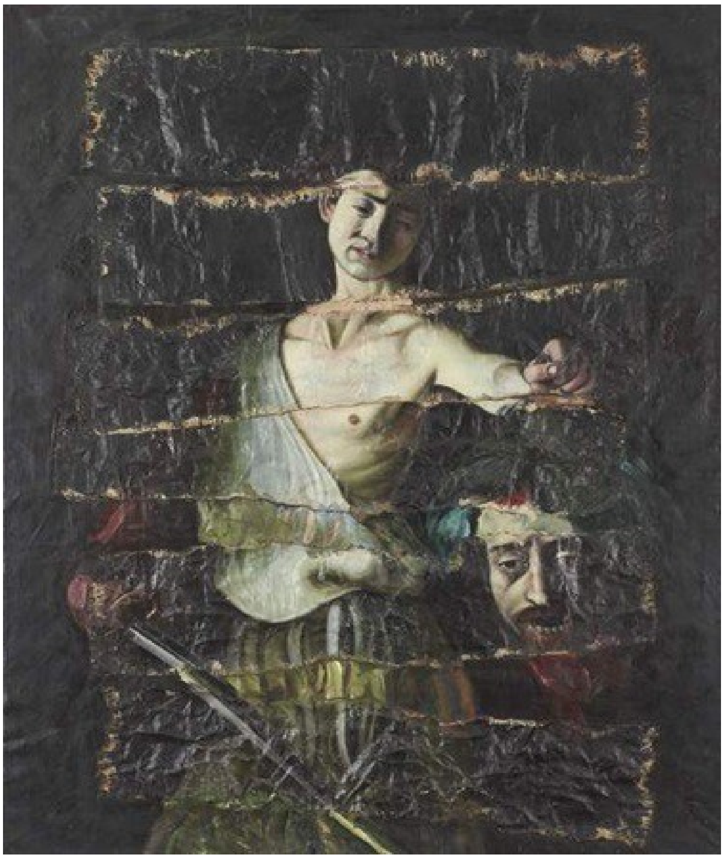
Conclusions

Of Foreign Lands and People served as a useful testing ground for methods of engaging with earlier music. A substantial revision of the suite in the final year of my doctorate greatly strengthened the work, and provided evidence that my thinking had advanced considerably in the interim.

Chapter 3: Templates, Authenticity, Repairs: *Deface* for String Quartet

The second work in this portfolio is entitled *Deface*. It explores ideas of destruction and restoration and was partially inspired by the paintings of Igor Kopystiansky and Luciano Berio's *Rendering*. Kopystiansky's *Restored Paintings* series consist of slashed and torn copies of (usually pre-twentieth century) paintings, which are then retouched and partially mended, leaving scars of their violent history visible (figure 3.1).

Fig. 3.1. Kopystiansky, *Restored Paintings,* No. 4



Berio's *Rendering,* which musically depicts 'the reparation of a painting damaged by time,'[59] involves Berio's 'repair' of Schubert's unfinished 10th Symphony in D major (D 936A), using newly-composed 'connective tissue,'[60] to bind the fragments together. This connective tissue, which Berio likens to the white cement left bare in the restored paintings of Giotto, also contains quotations from other late works of Schubert, enriching Berio's material with a layer of Schubertian association.

My piece is a recomposition of Elgar's *Serenade for Strings* (Opus 20), using the original work as a structural template into which Elgarian pastiche is placed. The result is a fictional 'lost work of Elgar.' This is then scarred with distortions in the first two movements, before longer, more tonal interruptions in the final movement suggest some sort of repair.

In this chapter, I will discuss my compositional process and my work's relationship with Elgar's original, as well as locating my piece in relation to David Metzer's comparison of Berio and Kopystiansky.[61] Pastiche, authenticity, and Eco's postmodernism are also explored.

Elgar's 'lost work'

The compositional approach employed in *Deface* is similar to the template method used in *Frightening.*[62] Firstly, the proportions of the original, phrase lengths, cadences, modulations, repeated material and overall texture, are mapped onto an empty score.[63] New material is then composed to fill this template. Unlike *Frightening,* however, in which this material was entirely new, the music in *Deface* consists of Elgar pastiche. This modification has two effects. Firstly, by filling the template with a stylistically contemporaneous (rather than stylistically remote) musical language, the moment-to-moment flow of tension and release within each phrase sounds natural; the 'handcuffed' feel which had plagued the first draft of *Frightening* never materializes; faux-Elgar's language fits real-Elgar's proportions. Secondly, the approach spawns a fictional 'lost work' of Elgar, a counterfeit historical art work. A similar element of fiction is present in Kopystiansky's and Berio's creations: Kopystiansky copies, defaces and repairs paintings that were never defaced to begin with, and Berio 'completes' an incomplete work adding strands of contemporaneous Schubert into the mix.

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[59] Malcolm Miller, 'Rendering per orchestra (1988-90) by Franz Schubert; Luciano Berio,' *Music & Letters* 74/1 (Feb. 1993): 152-153 (152).

[60] Miller, *Ibid.* 152.

[61] David Metzer, 'Luciano Berio's "Rendering" and John Cage's "Europa 5," *Journal of the Royal Musical Association,*125/1 (2000) 93-114.

[62] See Chapter 2, Section 11- 'Frightening: 'Templates and Equivalent Strangeness'

[63] Some loss of detail in the transition from string orchestra to quartet was inevitable.

Several factors contributed to my choice of Elgar for this project. Rather like Schumann in the previous work, Elgar is a composer I respect more than like. My decision to engage with his music therefore assuaged the feelings of iconoclastic angst which had so tortured Holloway. Another important factor is the stylistic remoteness of Elgar. The *Serenade for Strings* and my pre-scarred version thereof, are, like Kopystiansky and Berio's source materials, firmly pre-Modernist. Holloway's description of Elgar's *The Black Knight* ('Everything is shapely, neat, exact, *à la* Mendelssohn.')[64] could apply equally well to the work. It is this very neatness and prettiness that makes my musical gouge marks so harsh, and the need for some sort of repair so necessary.

Figure 3.2 shows the opening of both works.[65] While nothing is replicated exactly, the overall rhythmic outline of the melody and bass, the departure from and return to the tonic, and the motoric *ostinato* on viola are retained. Such analogous writing also occurs on a larger scale; the harmonic trajectory of first movement, modulating to the relative minor/major, supertonic, and subdominant before return and closure in the home key, is followed (figure 3.2b). The departures from Elgar in melodic shape, dynamics, rhythms, instruments, and modality contribute to the fiction of the lost work, placing *Deface* a step away from a mere arrangement of the *Serenade* and towards a new composition, even *before* this material receives its scars.[66] The ultimate harmonic trajectory of G major in the first movement to E minor in the third, also amplifies the need for some sort of 'repair,' which duly arrives in the sustained chords at the finish.

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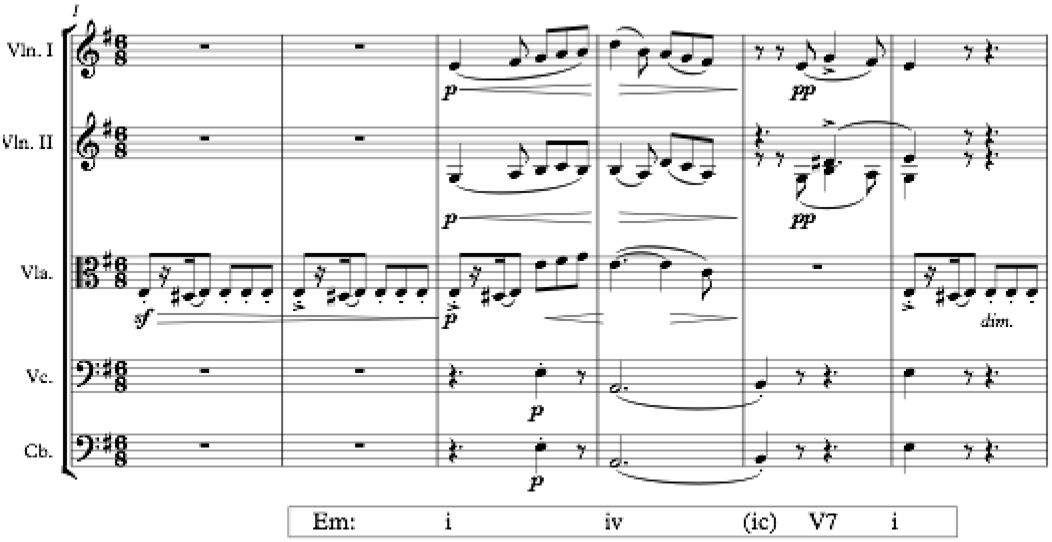
[64] Robin Holloway. 'The Early Choral Works,' in *The Cambridge Companion to Elgar,* Daniel Grimley and Julian Rushton (eds.), (Cambridge: Cambridge University Press, 2004) 64.

[65] *Deface* begins with my own material; the Elgar pastiche commences in bar 8.

Fig. 3.2. Elgar, *Serenade for Strings*, Op. 20/I, 1-6



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[66] The remainder of the work is then 'fleshed out' in the same way.

Fig. 3.2b. *Deface*, I/8-14

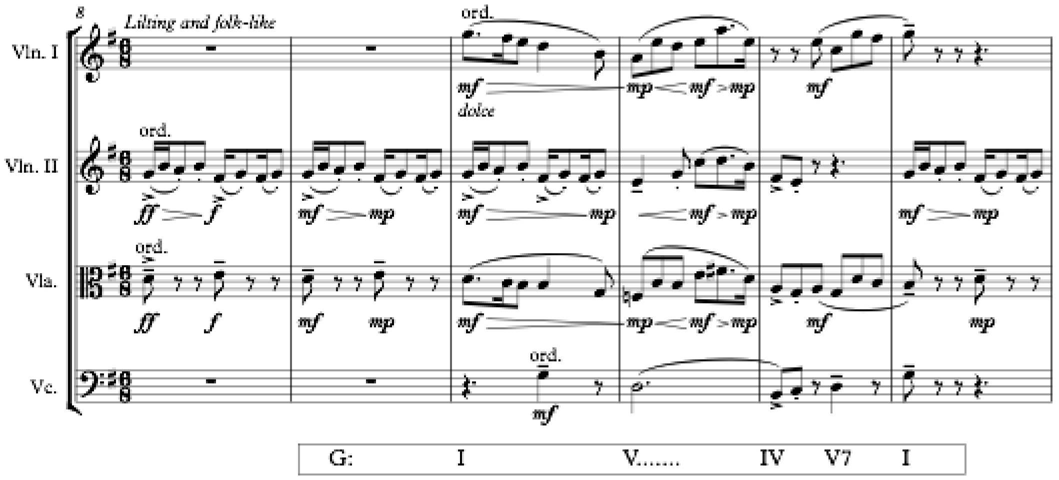

Fig. 3.3. Harmonic Structure, 1st Movement

Serenade:	**Deface:**
Opening: Em	Opening: G major
Letter A: G major	Letter A: Em
Letter B: G major	Letter B: Em
Letter C: E major	Letter C: Gm
Letter D: F♯ minor - A major	Letter D: Am - Cm
Letter E: Em	Letter E: G major
Letter F: (Return) Em	Letter F: (Return) G major
Letter G: G major - Em	Letter G: Em-D major-G major
Letter H: Em	Letter H: G major

Scar Tissue

Having completed the fictional 'lost work of Elgar,' I created Kopystiansky-like tears in the musical fabric. These tears (henceforth referred to as 'scar tissue') are of two types. The first category are mere distortions and interruptions of the prevailing fabric.[67] These distortions vary from glassy *sul ponticello* timbres (at bars 33, 45, 58, 77, 85, etc.), *glissandi* (at bars 24, 34, 45, 61, 78, and especially in the 2nd movement at bars 223, 237, 264, 273, and 302), fragmentation of Elgarian material/sudden silences (at bars 58, 88, 150, [2nd movement]: 207, 219, 257, etc.), abrupt changes of register (at bars 45, 188 etc.), dissonant, double-stopped chords (at bars 33, 102, 116, 160, 194, and especially 315, in the 2nd movement), and trills/*tremolo* in combination with some of the above. Unlike Berio's 'connective tissue' which links fragments of an unfinished work, this material disconnects, interrupts, and distorts an otherwise complete, albeit fictional work; it is written in opposition to Elgar's language.

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[67] In Denisov's terms, these may be thought of as polarization ('diametrically opposed means as compared to the original') and agglutination ('a clash of totally disparate elements'). See figure 2.2.

In some cases, however, the distortions are more embedded in the Elgar[68] itself; they arise from it, or are stitched into it. In the second movement, for example, the ubiquitous retardation figure (appearing first in bar 200) is extended from bar 220-226. It is fragmented, played *sul ponticello,* and grows towards a *fortissimo* trill-like gesture on all parts (figure 3.4). At bar 239, this is developed further, as another distortion, the *glissando* (between notes at a maximum intervallic range of a major 6th [violin 2]), is repeated and gradually compressed towards a retardation-like semitone, arriving at another *fortissimo* trill, in the same way (figure 3.5).

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[68] It should be noted that subsequent references to 'Elgar' or 'Elgarian' refer to my pastiche score, and not to the original Serenade.

Fig. 3.4. Deface, II/220-226

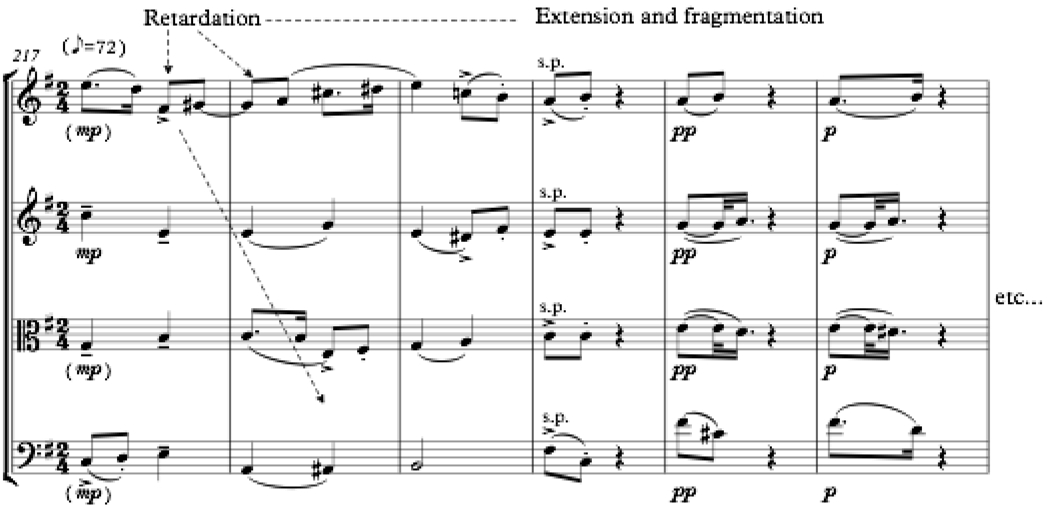
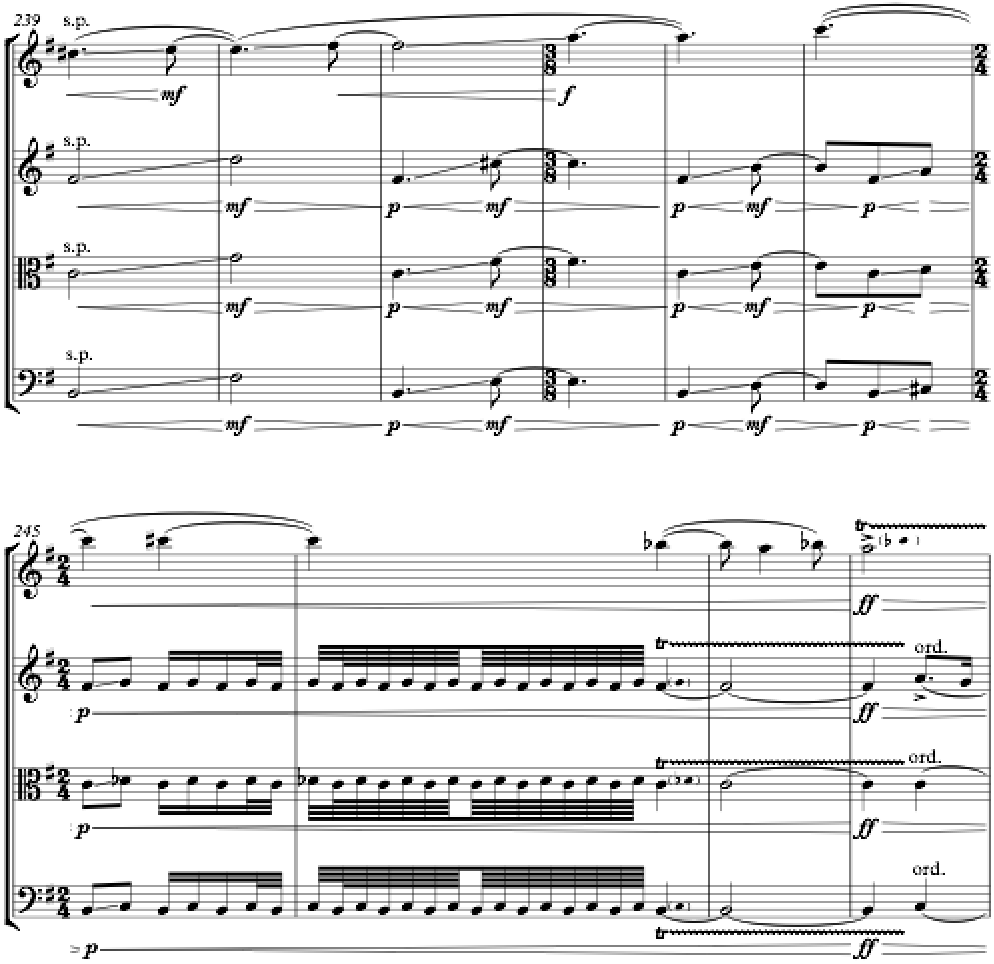

Retardation
Extension and fragmentation
217
(♪=72)
Vln. I
Vln. II
Vla.
Vc.
s.p.
(mp)
mp
pp
p
etc...

Fig. 3.5. Deface, II/239-248: *Glissando*-'Retardation'-Trill


239
s.p.
Vln. I
Vln. II
Vla.
Vc.
mf
f
p
245
tr
ord.
ff

Another example of this more integrated (perhaps more 'repaired') distortion occurs at bar 351, in the last movement. Here, the distortions consist of long chords played *sul tasto.* In figure 3.6, we see the Elgar pastiche in its pre-scarred form. In figure 3.6b, however, the melodic sequence is interrupted by a *sul tasto* chord. While the sudden stillness and change of dynamic and timbre clearly interrupt the lilting 12/8 flow, the retention of the C5 as the melody note, its gradual shift back to *ordinario* position, and its completion of the sequence after this long delay, integrates the distorted material into the Elgar.

Fig. 3.6. Pre-scarred version of *Deface* III/350-352

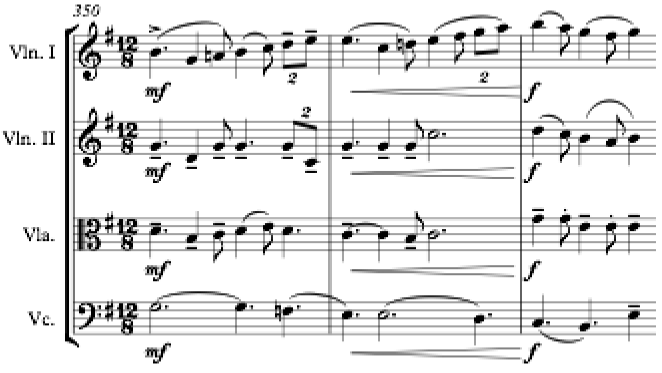
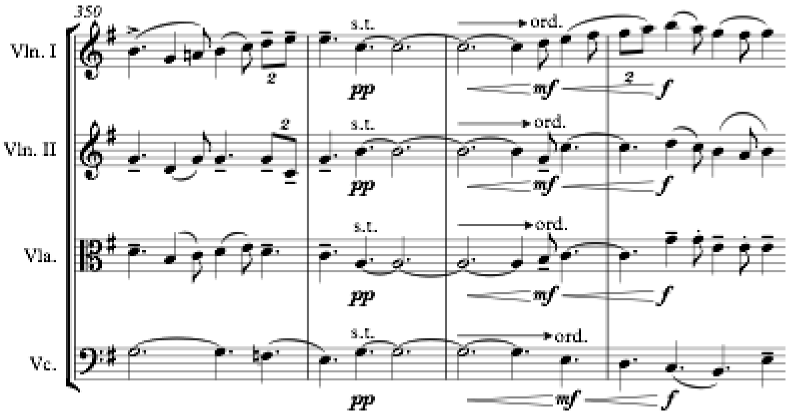
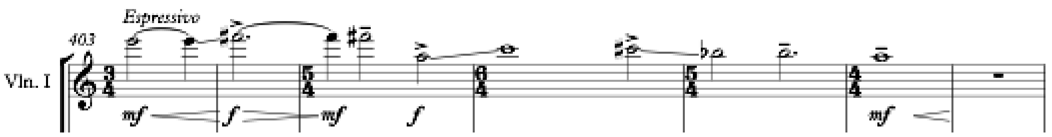


Fig. 3.6b. *Deface* III/350-353



Common to both the disruptive and more integrated forms of distortion is the frequent appearance of a seven-note line: E, F♯, A, C, C♯, Bb, A. This occurs in various forms throughout the work: the very opening (most clearly in the cello), at bars 24-28 (violin 1), in all parts from 32-38, 45-52, /63-65 (violin 1), 77-80, 112-117, 160-163, 169-172, and 188-196. It occurs less frequently in the second movement (at 237-246 and /312-317), before forming the melodic content of the long, *sul tasto* chords in the final movement. The ploy of using this line to lend piece-long structural coherence to the distorted material is only partially successful; the multitude of rhythmic, textural, dynamic, and registral transformations it undergoes render it almost inaudible as a consistent entity.[69] However, rather like Elgar's recall of 1st movement material in the 3rd movement of the Serenade (a move assimilated into my reworking at bar 359), the appearance of the seven-note line at bar 403 (figure 3.7) on solo violin recalls in augmentation the very first appearance of the scar tissue after the opening, in bar 24. This connection, linked to the Elgar by way of the previous bar's E minor cadence, *is* clear and sets up the final statement of *sul tasto* chords, now stated simply and neutralized of their previously disruptive role.

Fig. 3.7. 'Seven-note line,' *Deface,* III/403-408



In summary, the 'scar tissue' is either written in complete opposition to the Elgar, or is more integrated with it. In both cases, it disrupts the flow of the Elgarian pastiche and is clearly heard as foreign material. The frequently occurring seven note set lends some sense of piece-long coherence, which is most clearly audible in the final movement. An overall pattern of harsher-sounding distortions in the first two movements giving way to more tonal, albeit still stylistically remote material in the last movement, pervades.

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[69] I chose these notes for two reasons: they are tonally ambiguous and therefore pleasingly incongruous in an Elgarian context, and, more importantly, I like the melodic shape.

Pastiche, Eco's inverted commas, Van Meegeran's Forgery

The classification of *Deface* is challenging. It is similar to Berio's *Rendering* in several ways. Both are 'written onto' pre-existing, stylistically remote works. Both are concerned with the subject of decay/destruction/repair, making use of 'connective/scar' tissue, to either interrupt intact source material, or connect fragmented source material. Unlike *Rendering* however, *Deface* contains no real quotation; the template approach creates the shadowy outline of Elgar's work and the pastiche that fills it is convincingly Elgarian, but it *is* fictional. Moreover, unlike Berio's inclusion of Schubert's B flat Piano Trio, 'Wanderer' Fantasy, and 'Trout' Quintet in his connective tissue (a decision that bounds his work ever more tightly to real musical history), the connective tissue in *Deface* contains no intertextual referencing; it is new material written to oppose Elgar. As such, it doesn't connect; it scars. Connection to Elgar/repair of Elgar is alluded to in the softer, more tonal chords at the close, which, while still stylistically remote, are a step closer to Elgar's sound world than the harshness of the earlier 'gouge marks.' Kopystiansky's partial reparations are therefore conceptually closer to my work than Berio's creation.

The use of pastiche raises some interesting questions.
Would *Deface* be considered a new work, had I not added the slashes to the canvas? Would it be perceived favorably as such? It would be an interesting experiment to monitor the response of two audiences exposed to the unscarred pastiche. Audience A is told that the work is a newly discovered piece by Elgar. Audience B is told that it is a newly composed work by a 21st century composer. Assuming that the programme note is convincing, I would expect Audience A to be taken in by the ruse. There is enough of Elgar's style and pacing in the work to dismiss the occasional incongruity (such as the leap of a minor 9th in

bars 94-95), as mere juvenilia, or justification for the composer's withdrawal of the work in the first place. Such oddities might even add to an impression of authenticity. As Edward Dolnick noted in the forgeries of Han Van Meegeren:

> He learned that if you come close to getting an imitation just right, the closer you come, the more convincing people find it. But if you get super close, people examine it more intricately and focus on the last little gap that keeps it from being real.[70]

Perceived legitimacy evidently matters.[71] John Spitzer's work on the reception history of Mozart's *Sinfonia Concertante* for Winds K.297b, has shown that its popularity declined drastically in the 1960s, upon its demotion to Köchel's Appendix C, reserved for works of doubtful authenticity.[72] Assuming that this is so, and that the pastiche convinces, I would expect a generally positive response from Audience A; a new 'shapely, neat' work of Elgar has been discovered and our knowledge and understanding of the composer is enriched. Audience B, meanwhile, would probably be split between outraged listeners, furious at a backward-looking composer who claims to write 'new' music, and conservatives delighted that a contemporary composer dared to write something so innocently pretty.

Ultimately, however, my work *is* torn and partially mended à la Kopystiansky. While this is a satisfactory expression of my interest in destruction and repair of the past, I also instinctively felt some need to undermine the 'innocence' of the pastiche. Umberto Eco's words on postmodernism spring to mind:

> I think of the postmodern attitude as that of a man who loves a very cultivated

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[70] Zachary Crockett, 'The Art Forger Who Became a National Hero,' (https://priceonomics.com/the-art-forger-who-became-a-national-hero/, 20 March 2017).

[71] That Van Meegeren's last painting, 'Jesus Among the Doctors,' which was made in order to openly demonstrate his forgery techniques, sold for $7000 instead of the millions his earlier fakes had commanded, demonstrates the enormous value the market (and presumably the audience) places on authenticity.

[72] John Spitzer, 'Musical Attribution and Critical Judgment: The Rise and Fall of the Sinfonia Concertante for Winds, K. 297B,' *The Journal of Musicology,* 5/3 (Summer, 1987): 319-356 (325).

> woman and knows that he cannot say to her "I love you madly," because he knows that she knows (and that she knows he knows) that these words have already been written by Barbara Cartland. Still there is a solution. He can say "As Barbara Cartland would put it, I love you madly." At this point, having avoided false innocence, having said clearly it is no longer possible to talk innocently, he will nevertheless say what he wanted to say to the woman: that he loves her in an age of lost innocence.[73]

The musical scars in *Deface* are my equivalent of Eco's inverted commas and Kopystiansky's slashes. They imbue the Elgar material with its own (violent) history, thereby underlining its stylistic location in the past. This acknowledgement allows the listener to enjoy a 'newly discovered' work of Elgar without the fear of being thought naive.

The conceptual idea behind *Deface* required the majority of musical material to consist of pastiche. In the next chapter, I discuss *Into Memory* for chamber orchestra, in which smaller fragments of foreign material intermingle with my own.

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[73] Umberto Eco, *Postscript to the Name of the Rose,* William Weaver (trans.), (San Diego, New York and London: Harcourt Brace Jovanovich, 1983) 67-68.

Chapter 4: Quotation and Integration: *Into Memory* for Chamber Orchestra

Into Memory is a seven minute work for chamber orchestra. Unlike *Deface,* in which techniques of creating, undermining and integrating pastiche were used to explore themes of decay, scarring and repair, *Into Memory* uses the technique of quotation to emphasize the expressive qualities of the quotation itself. Quotation, therefore, is both technique *and* theme. The title, together with the presence of antiquated music in the piece, clearly points to a work which explores cultural history. However, 'into memory' is also a literal translation of the Latin phrase *in memoriam*, a term commonly applied to obituaries and epitaphs. This funereal allusion is appropriate, since the quoted work is Mahler's *Nun will die Sonn' so hell aufgeh'n!* from *Kindertotenlieder.*[74] Mahler's material acts as a painful memory which twice rises to the surface and is suppressed, before a final outburst at the close. These outbursts of emotionally loaded material are a far cry from Adès's casual 'gewgaws' in *Powder Her Face,* or Zorn's hyperactive stream of references in *Carny.* They also represent a move away from the piece-long structural assimilations of previous works in the portfolio in order to engage with older material on a more cellular level. The relationship between my music and that of Mahler, and the methods I employ to weave his material into my own have more in common with the various assimilations of Schnittke's 3rd String Quartet.

In this chapter, I will discuss my compositional process, my engagement with Mahler's song, and parallel techniques used in Schnittke's work.

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[74] I retained the rather clunky translation for three reasons. Firstly, it echoes the idea of interpreting, and 'translating' a foreign musical language. Secondly, the Latin term conjures up unwanted associations with other musical works of the same name. Given that reference to one carefully chosen work is at the heart of my piece, such mis-associations were best avoided. Finally, I think *Into Memory* is simply a more striking, impactful title.

Leavy-Mahler/Mahler-Leavy

At the heart of *Into Memory* is a desire to explore expressive possibilities of quotation. While reference to the harrowing subject matter of *Kintertotenlieder* more or less guaranteed that quotation could not be used in a casual way, I still had to create a context that made its importation an absolute necessity. What exactly would *Kintertotenlieder* be imported into?

Simply writing my own piece and then having Mahler make intermittent guest appearances seemed a little crude.[75] A work in which Mahler's language dominated, with occasional interruptions from my more contemporary sound world was also unappealing, being too similar to the approach explored in Deface. Instead, shapes derived from the Mahler song were borrowed, subjected to extensive mutation, and then woven together to form my own material. When the unaltered quotations of the Mahler song appear in *this* context, they sound revelatory; the familiar breaks through the surface of the almost-familiar, as though the source of all that had arisen in the piece so far is momentarily exposed. That these revelations are twice suppressed before a final overwhelming outburst, lends this work a strong expressive trajectory. Technically, apart from the choice of orchestral forces,[76] the main assimilation of the Mahler song is linear in nature; three motifs, or fragments thereof, form my musical DNA:[77]

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[75] Such an approach may also have made the choice of *Kindertotenlieder* seem arbitrary.

[76] *Into Memory* was written for the Birmingham Contemporary Music Group. At the time of recording, the ensemble were short an oboe player. Initially, I felt the loss of this instrument (which opens the Mahler song) keenly. However, its absence made my swerve away from the Mahler all the easier.

[77] For the sake of convenience, I have labeled them 'Plaintive Theme,' '*Nacht* Theme,' and 'Rising 6th Theme,' etc. Also borrowed, but slightly modified, are elements from the glockenspiel part (bar 20 of the Mahler), and the harp ostinato (bar 11 of the Mahler).

Fig. 4.1. ‘Plaintive Theme,’ Mahler, *Nun will die Sonn' so hell aufgeh'n!,* /1-4

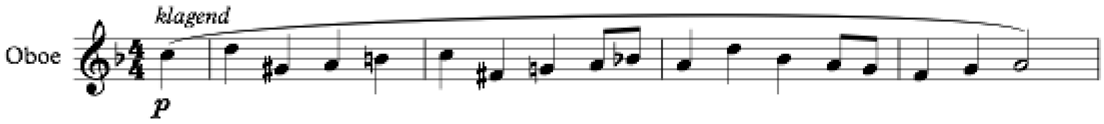

klagend
Oboe
p

Fig. 4.2. ‘*Nacht* Theme,’ Mahler, *Nun will die Sonn' so hell aufgeh'n!,* 14-15

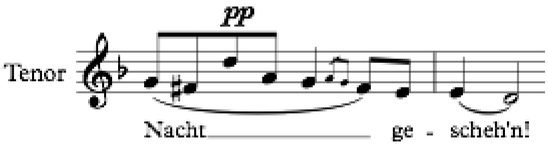
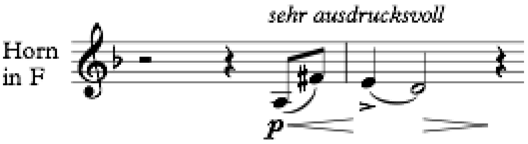
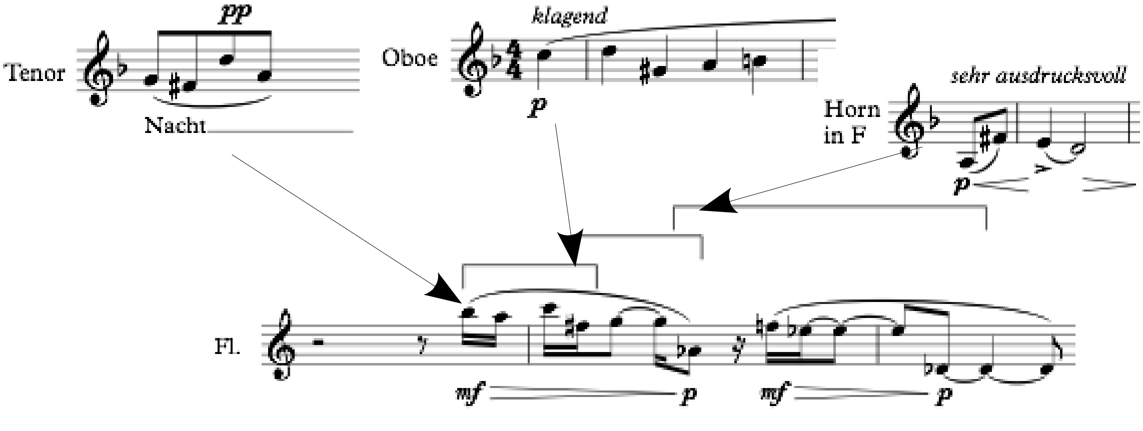

pp
Tenor
Nacht
ge - scheh'n!

Fig. 4.3. ‘Rising 6th Theme (concert pitch),’ Mahler, *Nun will die Sonn' so hell aufgeh'n!,* 36-37


sehr ausdrucksvoll
Horn in F
p

Shapes derived from these themes are stitched into my material right from the opening duet. By bar 8, several Mahler-derived contours have emerged (figure 4.4):

Fig. 4.4. Mahler Themes embedded in *Into Memory,* /8-9


pp
Tenor
Nacht
klagend
Oboe
p
sehr ausdrucksvoll
Horn in F
p
Fl.
mf
p
mf
p

In the first quote above, Mahler's music is transposed, halved in rhythmic value, and intervallically compressed; all that remains is an overall contour: step down, leap up, leap down. In the middle reference, only the downward leaping tritone followed by upward scale motion is retained. The A♭, however, is dropped an octave, to provide a springboard for the rising 6th figure of the final quote. At this point, therefore, Mahlerian assimilation is still 'subconscious;' only a tangled web of faintly familiar shapes is perceived. As well as providing a harmonic accompaniment to the flute, the bassoon also alludes to the Mahler material (see figure 4.5b), and, by consistently cadencing with the flute on the interval of a second,[78] creates a sense of non-resolution and establishes the centrality of this interval to the overall work (discussed below).

Fig. 4.5. Mahler, *Nun will die Sonn' so hell aufgeh'n!,* /1-1

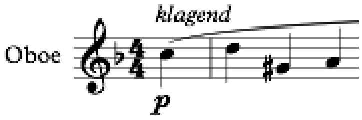
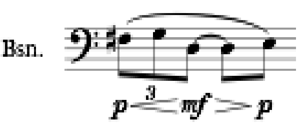


Fig. 4.5b. *Into Memory,* 5



Defamiliarizing the Old, Familiarizing the New

The pitch content of the opening flute line also plays a role in distorting the source material while simultaneously establishing structurally significant shapes. It consists of a chromatic scale played in the following order:

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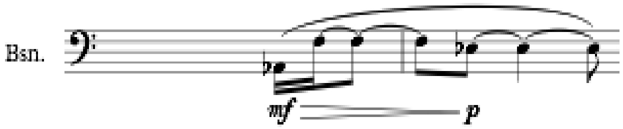
[78] Sometimes the 2nd is major, sometimes it is minor.

B♭, B, A, C, F♯, G, A♭, F, E♭, D♭, D, E

1....2...3...4..5.....6...7....8..9...10...11..12

Such an ordered chromatic scale suggests some sort of serial procedure. While this ordering certainly plays a structural role, it is not applied with any great strictness; notes within it are repeated freely and the bassoon only sporadically adheres to it.[79] The few areas in which the bassoon *does* use this ordering, however, tend to be more explicit statements of the Mahler-derived material. In example 4.5b (above), the 5th and 6th notes (F# and G) are welded to the 11th and 12th notes (D and E). At bars 8-9, the Rising 6th theme appears, using the 7th - 9th notes (Ab, F, E♭):[80]

Fig. 4.6. *Into Memory,* 8-9



The chromatic scale is thus employed partially to negate Mahler's tonality and mutate his intervallic shapes, and partially to imprint upon our memory certain orderings of notes which are applied to thematically important material. Fragments of this note ordering continue to appear in the first half of the work:

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[79] C - F# - G in the first bars, D - E in bar 5, and Ab - F - Eb in bar 7, for example.

[80] This has already been anticipated in the flute part a moment before. The flute's moving a step ahead in the row allows the phrase to cadence once more on the interval of a 2nd (Eb and Db).

Note orderings derived from the ‘12 Note Row’		
Bar	**Instrument**	**Element of ‘row’**
10-17	Clarinet & Viola	Bb, B, A, C, F♯, G, Ab 1.....2...3...4..5....6...7
14-15	Cello & Bassoon (canon)	F♯, G....D, E 5....6.....11..12
14-15	Flute	C, F♯, G, Ab 4...5....6...7
17-18	Flute	B, A, C, F♯, G, Ab, F, Eb, Db 2...3...4...5....6...7....8...9....10
17-18	Clarinet	F♯, G..... A, C 5....6........3, 4
17	Viola	B, A, C 2...3...4
17-18	Cello	F♯, G.....D, E..... A, C 5....6.....11, 12.....3, 4
22-24	Violin	Bb, B, A, C 1.....2...3...4
32-33	Violin & Harp	C, F♯, G.... Db, D 4...5....6...... 10..11
40-42	Flute	Bb, B, A, C, F♯ 1.....2...3...4..5
58-59	Flute & Violin	B, A, C, F♯ 2...3...4..5

Beyond this point, fuller statements of the row disappear. By letter C, its role as tonal and intervallic transformer of the source material has been completed. The newly formed shapes have become familiar enough to be freely transposed and developed and yet remain recognizable as Mahler/Leavy material.

Distortive and structural strategies are also carried out by other means.

The interval of the 2nd has a prominent place in each of Mahler’s motifs,[81] and it is used to perform several important roles in my working. Having provided both the character of the opening neighbour note motif (figure 4.7)[82] and the consistently inconclusive 'cadences' of the flute and bassoon duet, the dyad morphs into an anxious-sounding trill-figure at letter A (figure 4.8, violin):

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[81] In the Plaintive theme, we have a sequence of rising seconds and falling tritones, the first note of the second half a rising step away from the first. There is also an auxiliary note figure and scale movement at the end. The *Nacht* theme begins with falling second, contains falling 2nd grace notes and concludes on a suspension, which duly resolves down by step. The Rising 6th theme also concludes on an accented suspension.

Fig. 4.7. *Into Memory,* 1-2, Neighbour Note Motif

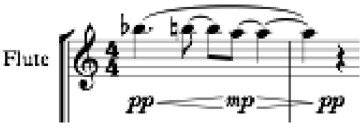
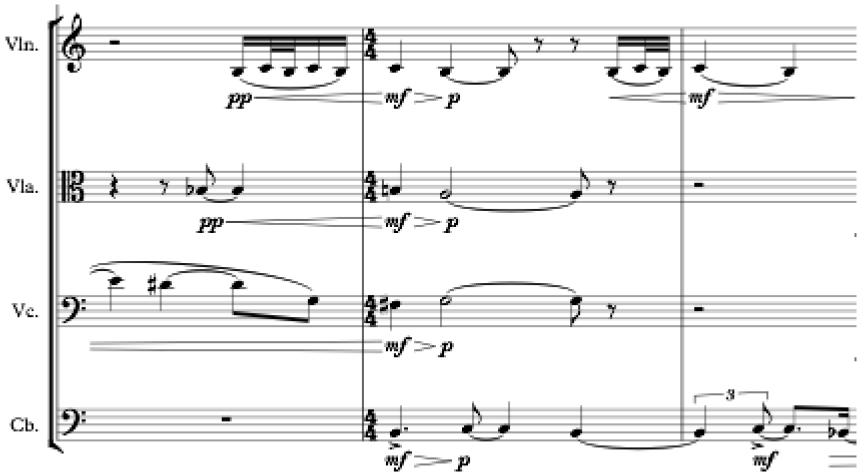


Fig. 4.8. *Into Memory*, 10-12, Trill figure



Intervallic tension is now rhythmicized and the resultant trill figure is used to create little swells of energy towards points of tension. This device is found throughout the work reaching its full potential in the trill-heavy ascent to the final outburst (from bar 71 to 95).

Another assimilation of the Mahler 2nd (above), is the suspension-like effect at bar 11, whereby the violin arrives on the dissonant downbeat of C, before 'resolving' down a step.

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[82] This figure also returns frequently throughout the work.

Repose is denied, however, by the bass movement in the opposite direction: a downbeat minor 2nd (C over B), shifts to an inverted minor 2nd (B over C). Another such attempt at the end of the bar is also thwarted by bass movement, which references a transposed version of the neighbour note motif with the addition of the B♭.

The 2nd thus involves itself in intervallic, rhythmic and linear plains creating tension, non-resolution, and rhythmic drive.

Integration

As well establishing the initial connection to Mahler and providing my work with a certain motivic coherence, the ongoing use of these Mahler-derived materials allow the real Mahler quotations to emerge organically from their surroundings.

In bar 19, for example, the first clear reference to *Kindertotenliedar* materializes. On the one hand, this material sounds 'new.' There is a *ritenuto,* the horn makes its first appearance playing an exact quote of the source material (the rising 6th theme), its pitch content therefore sounding harmonically remote to its surroundings. The glockenspiel, perhaps the most orchestrally distinctive feature of the original, appears for the first time. New as these developments seem, however, they have already been anticipated not only by the initial encoding of Mahler's motifs into my material, but also locally. Consider the following (figure 4.9):

1. The same rising 6th motif appears in the bass and bassoon in the previous bar. However, it remains incomplete. We hear the rising 6th from A♭-F and fall of a 2nd to E, but it takes the trombone and horn (upon which the original quote is sounded) to supply the D and complete the line. The remaining falling 2nd of Mahler's material is thus smuggled into my music as the conclusive element of a pattern.

2. The falling 2nd appears in the string parts just beforehand, produce a sort of rough counterpoint with the horn's falling line.[83]

3. The implied minor 6th between the D♯ (violin) and G (viola) resolves inward to D and A anticipating the implied falling 6ths of the F♯ (clarinet) and B♭ (cello), to more notes of the D triad, F♮ and A♮.

4. After the quotation, the oddness of the C♯ on glockenspiel (another inverted minor 2nd with the D), the increasing dynamic, and the reappearance of the neighbour note motif on the flute and bassoon,[84] steer us away from the brief glimpse of unadulterated Mahler. The C♯ is subsequently taken up by a pizzicato bass, the trill reappears on the strings, the tempo picks up, the harp movement begins and that briefest appearance of Mahlerlian memory is hastily repressed.

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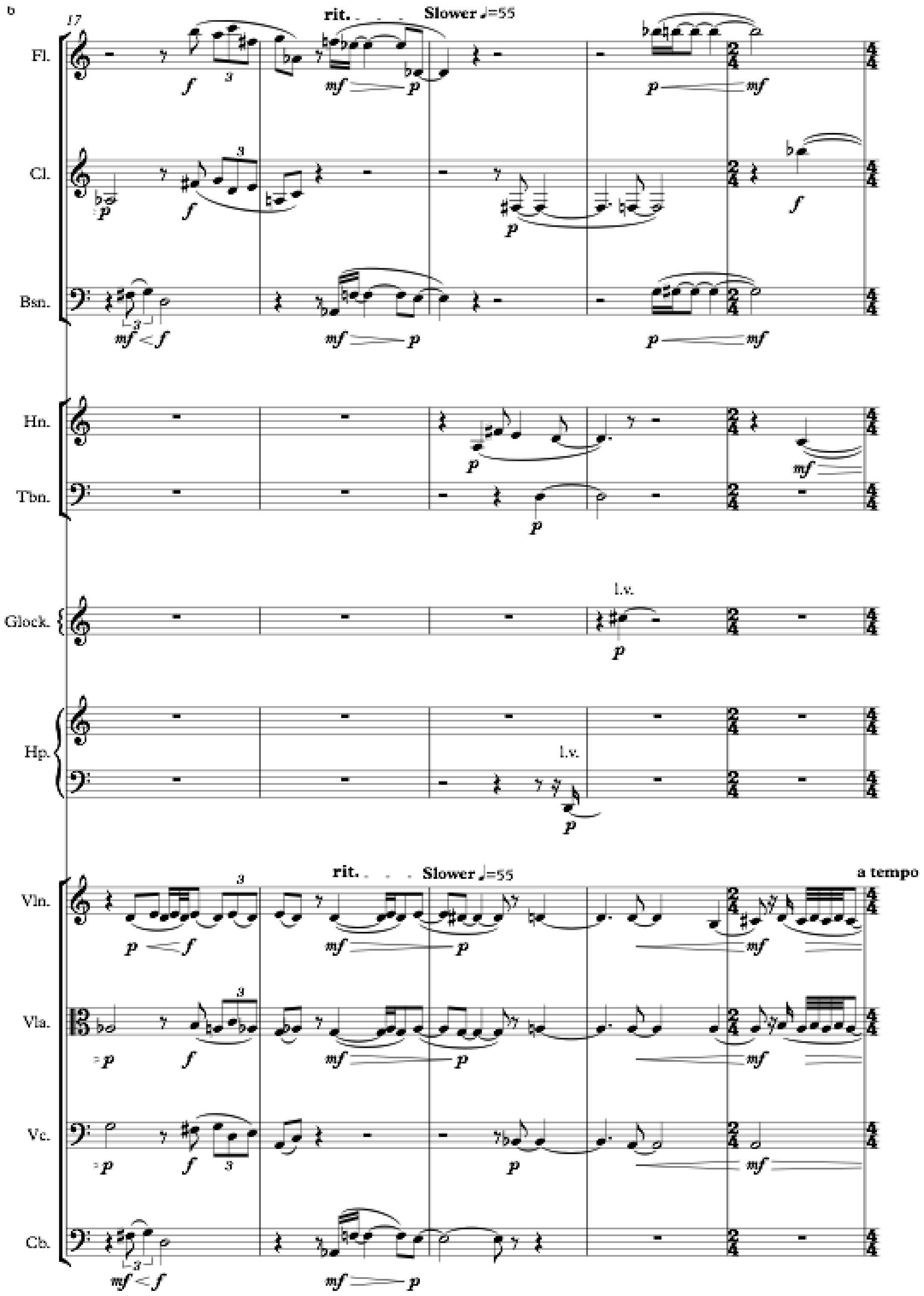
[83] E-D♯ on the strings, F♯-E on the [and then E-D] on the horn.

[84] The bassoon replaces the F♯-G of bar 1 with G-G♯ pushing us further away from the brief glimpse of D major.

Fig. 4.9, *Into Memory,* 17-21


17
rit. . . .
Slower ♩=55
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
l.v.
Hp.
l.v.
Vln.
Vla.
Vc.
Cb.
a tempo
f
mf
p
mf < f

The opening section of *Into Memory* may therefore be summarized as follows:

A halting flute and bassoon duet introduces linear shapes derived from the Mahler song. A loosely applied '12 note row' helps disguise the source material and introduces note orders which add some pitch consistency to the first section of the piece. The short phrases, rests, and constant cadencing on the unstable interval of the second give this section a searching quality; it probes its way forward, halts, tries again but never finds closure. At letter A, the 2nd is rhythmicized into a trill figure, the lines of pseudo-Mahler are dispersed into other parts and the music builds towards bar 18-19, where the first real Mahler quote emerges, revealed as the source of everything that has gone before.

This overall pattern of heavily transformed, yet Mahler-derived music, growing towards an outburst of real Mahler continues for the rest of the work. The searching quality of the opening resumes at Letter B, the last (though never conclusive) note of one phrase, being taken up by another part, while fragments of other motifs are woven around them. This mixture of near counterpoint and heterophony sounds tentative, as though the distorted memories of the Mahler song are always painfully, subconsciously present, but must await a climactic moment (or perhaps 'crisis') to be openly confronted.[85] Figure 4.10 illustrates the interwoven fragments and transference of lines/notes between parts.

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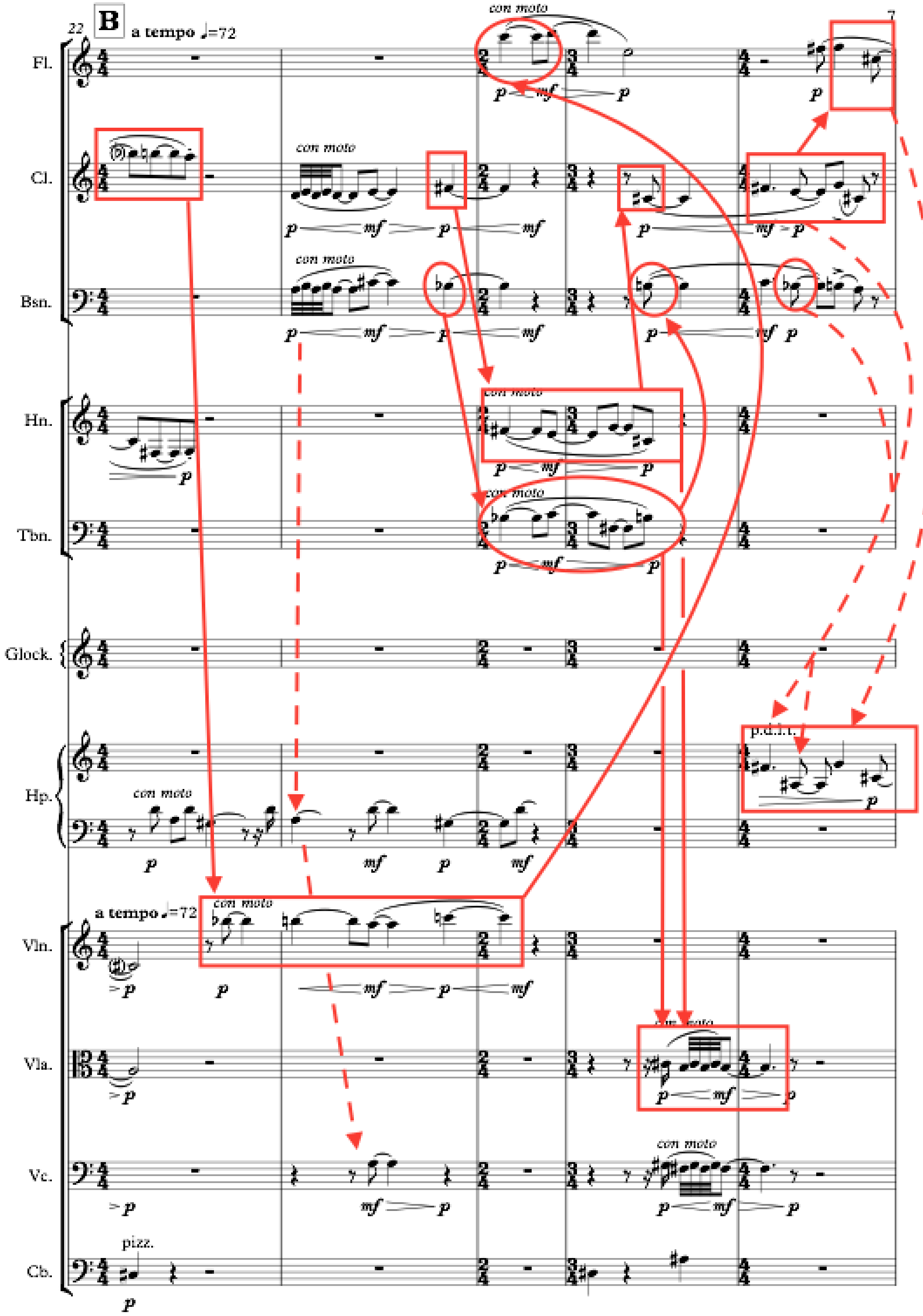
[85] The texture is also a veiled allusion to Mahlerian *klangfarbenmelody.*

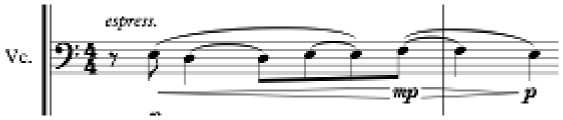
Fig. 4.10, *Into Memory,* 22-26


22
B
a tempo ♩=72
con moto
7
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
p.d.l.t.
pizz.
p
mf

From here, the texture builds to a near-climax at bar 32, briefly states Mahler's Plaintive theme, before the falling tritone from this figure is echoed in the other parts, and forms the basis of the lower woodwind ostinato at bar 36. At this point, the harp ostinato[86] which had fallen away at bar 27, resumes, the texture thins, and the music is pulled gently forward. At bar 43, the rhythmic activity starts to pick up again, the lower strings reappear, semiquavers return, and we are lead to another Mahlerian outburst at bar 49.[87] The cumulative effect of all these growths, outbursts, decays and new growths,[88] is one of increasing frustration. The ambiguous harmony (largely dictated by the workings of the row, coloured by dissonant clashes of the near-omnipresent 2nds), the constant interweaving of lines, fragmented and dispersed through the ensemble, the little flurries of trill-energy leading to nowhere, begins to grate.

At Letter D, however, there is a change. The harmony settles into a B Locrian mode, the woodwind and bass lock into an *ostinato*, and the upper parts start to assemble, passacaglia-like. There is a sense of purpose, of certainty, like a deep inhalation of breath before a more grand statement. The neighbour note idea on cello starts to stretch upwards, reaching towards the *Nacht* theme (Figure 4.11):

Fig. 4.11. *Into Memory,* 71-72



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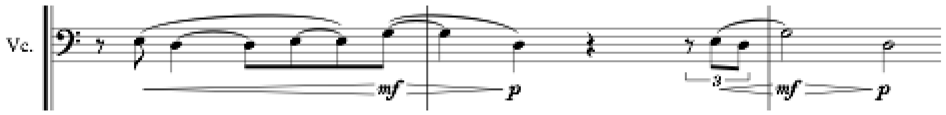
[86] The harp ostinato is also borrowed from the Mahler, though it is made less regular, spiked with tritones, and occasionally gives way to doubling other parts.

[87] At this point, there is another confluence of Mahlerian shapes, mostly originating from the Plaintive theme and, in bar 42, a condensed version of the *Nacht* theme on clarinet, which by duetting with the violin, signals a return of the opening duet material at letter C.

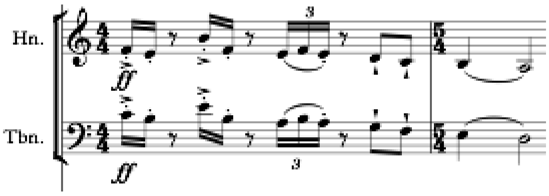
[88] Another begins at Letter C, this time in glittering upper registers. A near climax at bar 67 is quashed and the music drops to the bass at Letter D, where it begins its longer advance to the final outburst.

Fig. 4.11b, *Into Memory,* 74-76



The horn answers this with a *Nacht* reference of its own in bar 77-78, before trombone and horn call and respond at bars 87-89. By now, the texture has thickened, the trills are everywhere, the dynamic has risen, the register has climbed, and we are on the verge of the final outburst. This duly arrives courtesy of one last intensification of the *Nacht* theme (Figure 4.12):

Fig. 4.12. *Into Memory,* 94-95



What follows is a giant outpouring of sound as, narratively speaking, the horrifying memories expressed by the Mahler song are finally confronted. The music falls and dies away, leaving us with the glockenspiel's D♭ ringing like a child's toy over the bleak C minor conclusion.[89]

Quotation and Schnittke

Quotations performed several roles in *Into Memory.* They provided the subject matter and expressive trajectory of the work itself. Upon transformation, they formed the basis of my own musical material, which in turn allowed the real quotations to emerge fluidly from their surroundings.

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[89] The minor 2nd of this final note suggests an even more poignant sense of non-resolution.

As well as the difference in medium, duration,[90] and the presence of an abstract title,[91] Schnittke's use of quotations in his 3rd String Quartet differs to my working in several ways. Firstly, the quotes are taken from three different sources which are separated by hundreds of years.[92] They appear at the very start of the work rather than being points of arrival at the end of a section. Many of the techniques Schnittke uses to distort his borrowings differ considerably from mine,[93] and he is more deliberate in the specific roles he gives to his materials. The stylistic remoteness of the opening Lasso quote, for instance, is foregrounded by isolating it from the other references with rests. Its inherently cadential character is then periodically used throughout the work to interrupt the prevailing momentum.[94] Given that Schnittke places the subsequent quotes in close proximity, with shared drones, and with the DSCH theme appearing to 'complete' the Beethoven sequence,[95] it is clear that the Lasso is seen as some sort of opposing force to the intervallically related Beethoven and Shostakovich.[96] (Figure 4.13):

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[90] Schnittke's work is roughly sixteen minutes in duration.

[91] John Warnaby suggests that the inclusion of German, Russian, and liturgical quotations in the 3rd String Quartet is reflective of Schnittke's own Germano-Russian, and Christian heritage, a claim that lends the work a more personal slant than is suggested by its title.

John Warnaby, 'Review: Schnittke String Quartets Nos. 1-3 by Tale Quartet and Alfred Schnittke,' *Tempo,* New Series, 176 (March, 1991): 34+36+38-39 (38).

[92] In order of appearance: di Lasso: Stabat mater, Beethoven: *Grosse Fuge* Op. 133, and Shostakovich's DSCH motto.

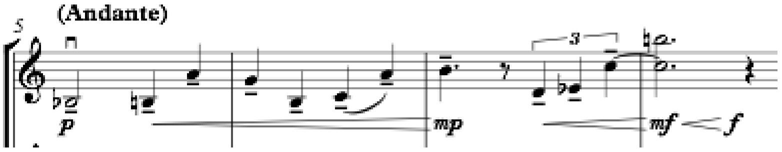
[93] Given that the three quotations are separated by centuries, their integration is inherently a sort of distortion to begin with. However, Schnittke goes further: canonic lines merge into cluster-like sonorities (bar 221-226, II), or are blurred by trills (bar 48, I, bar 38-40, III). Collisions of metrically and tonally opposed quotations occur (bar 24, I and bars 7-8 II), scratchy *sul ponticello* statements of themes (bar 253, II), quarter tones, *glissando, sul ponticello tremolo* mixed with trills (139-209, II), and a complete fragmentation of references (290-326, II) are just some of the distortive devices he employs.

[94] For example: Bar 64 (I), 16-17(II), 73-75(III).

[95] Apart from their shared intervals, the falling 6th after every 4th note (G down to B in bar 5, B♭-D in bar 7) makes the DSCH motto sound like a slightly delayed sequential element. This approach is very like my use of Mahler quotation for pattern completion (see page 44, point 1).

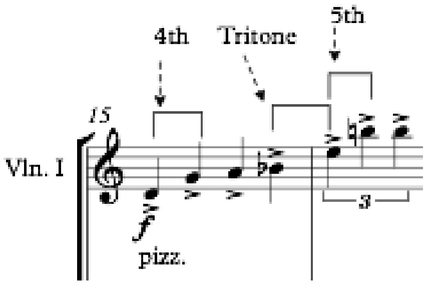
[96] Rising semitone, leap of a major 6th (or diminished 7th), semitone movement away (with an octave displacement in the DSCH part).

Fig. 4.13. Schnittke, String Quartet No. 3/I, 5-8



This sort of opposition between imported materials is entirely absent from *Into Memory.* More in common with my approach, is Schnittke's methods of assimilating his materials. The prominent 4th of the Lasso quote[97] plays a similar role to the 2nds of the Mahler material. Schnittke emphasizes this interval throughout the work, inverting it or altering it to a tritone freely, in much the same way my major 2nd morphed into minor, or was inverted. In the second movement, it is even used as a modulatory path, the G minor opening oscillating between D and D♭.[98] As Hugh Collins Rice points out, the 4th also gives rise to a hexachord which appears throughout the work,[99] a generative technique also reminiscent of my formation of the neighbour note motif from the 2nd.[100] (figure 4.14):

Fig. 4.14. Schnittke, String Quartet No. 3/I, 15-16



This 'quasi-serial'[101] development later begets a 'major' offspring, which forms the basis of the first canon (bar 27 [I]), and a reordered version also played in a canon at the semitone

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[97] That is, the 4-3 suspension and frequent open 5th in the lower string voicings.

[98] Localized tritone relations are also common in the 2nd movement: compare bars 34 and 38, 54 and 55, 56 and 57, the D minor, B minor, G♯ minor diminished axis modulation path between bars 74 and 100, and the enormous tritone pedal stretching from bar 132-221.

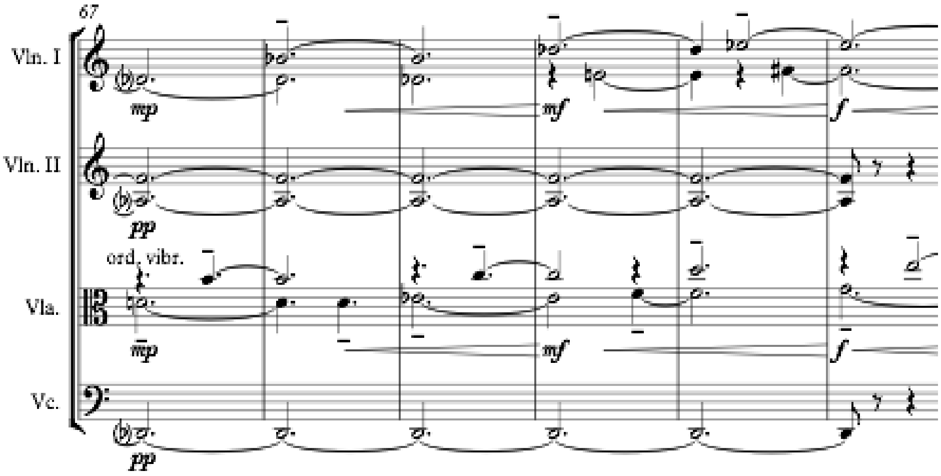
[99] It appears in bars 15 (I), 26-27(I) (in a major version, extended in canon), bar 66(I), 91(I), as the main themeatic material of the 2nd movement, and in the conclusion of the last movement starting at bar 86.

[100] Hugh Collins Rice, 'Further Thoughts on Schnittke,' *Tempo,* New Series, 168, (Mar., 1989), 12-14 (13).

[101] Collins Rice, *Ibid.,* 13.

(bar 40 [II]). Again, this approach is quite similar to my quasi 12 note row, used to defamiliarize the Mahler, generate new Mahler-derived shapes, and then freely developed once it had been established. Another assimilative technique that is common to both works is the dispersal of notes of themes between parts (see example 4.10 above). While most of Schnittke's placements of material form canonic textures, there are occasional moments of individual lines threaded through different parts, such as the upper viola and violin 1 in the example below, which form the *Grosse Fuge* theme between them (Figure 4.15):[102]

Fig. 4.15. Schnittke, String Quartet No. 3/II, 67-72



Simultaneous statements of material also abound. The following sequence takes place from bar /17-51 of the 2nd movement:

Bar /17: Lasso quote, violin 1
Bar 18-24: Beethoven quote in augmentation, violin 1
Bar 18-24: Fragments of the Lasso-derived hexachord on the viola part
Bar 25-27: DSCH, violin 1
Bar 28-32: Beethoven quotes in decreasing diminutions
Bar 32: Fragment of hexachord, viola
Bar 33: Fragment of Lasso quote, violin 1
Bar 34: Extended hexachord, cello
Bar 37: Extended hexachord, violin 1, tritone transposition

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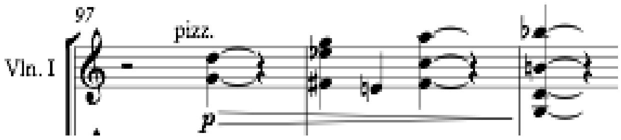
[102] A similar moment appears in bars 38-40 of the 3rd movement, in which the Beethoven theme is dispersed among all four parts, who blur its edges with trills.

Bar 40-41: Reordered hexachord in canon, violin 1, viola, cello
Bar 43-44: Lasso quote in canon, all parts

The final gesture of the work on violin 1 is the ultimate statement of integration, as the Lasso theme appears in the lowest voice, the DSCH in the middle, and a fragment of the Lasso-derived hexachord in the top part (Figure 4.16):

Fig. 4.16. Schnittke, String Quartet No.3/III, 97-99



Conclusions

Both *Into Memory* and Schnittke’s String Quartet No.3 are unusual in that there is no ‘primary text’ into which foreign music is placed. Instead, the quotations themselves generate the new material and therefore the new context into which their unadulterated forms will be heard. While the placement and expressive effect of the quotations differ in each work, they share a remarkable number of assimilative techniques, and demonstrate effectively the expressive power of the device.

Chapter 5: Text: Choral Music and Songs

The song cycle *Now and Then* and choral works *Would Like to Meet* and *Dreoilín* were partially inspired by a troubling conversation with a friend, who, upon listening to some of my works, (and [crucially] examining the programme notes) commented:

‘Does it always have to *do* something? Can’t you just write directly?’

Why, in other words, do I insist upon using templates, pastiche, or quotation? Why the fabricated histories, the stylistic artifacts, and the self-conscious engagement with antiquated materials? Why not simply write a piece which employs no postmodern strategies, but instead aims to communicate something without the presence of an intermediate music? I could partially answer these questions by stating that my research focus was postmodern composition, that imported musics were therefore of prime importance, and that a piece which was impermeable to other musics[103] might seem incongruous. However, this felt slightly evasive, and I therefore decided address the question more comprehensively in two ways. Firstly, I broadened my focus from ‘compositions which include stylistic, linguistic or structural elements of the past,’ to ‘all of the above, *and* music with a general poetic theme of the past.’ Secondly, and following on from this expansion, I decided to write some songs and choral music in which postmodern strategies would be removed from the music and relocated to the choice/treatment of text. With the odd exception, therefore, the text-based musics in this portfolio are free from the sorts of techniques that appeared in the earlier works. The reign of the musical middle men is, temporarily, suspended. In this chapter, I will discuss text-setting, harmony, and draw some comparisons between my choral work *Would Like to Meet,* and Leo Chadburn’s *Affix Stamp Here,* nominated for the 2017 British Composer

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[103] That is, if such a thing were even possible.

Awards.

'Now and Then'

Now and Then[104] consists of three songs for tenor and piano: *Look At It Now, Error 404* and *In Olden Days.* Each song explores some aspect of the past, and is defined as postmodern by its use/treatment of text.

In *Look at it Now,* the past is viewed as something sinister, a harmful obsession which damages the protagonist's well-being in the present. The text recalls the story of the Collyer brothers, a pair of reclusive hoarders who responded to their worsening social surroundings (Harlem, New York, in the 1940s), by amassing a vast collection of rubbish, and building booby-traps within.[105] The singer alternates between neurotic object-listing ('a horse's jawbone, a child's chair' etc.) and despairing social commentary, as he laments he and his brother's social isolation ('this used to be a nice neighbourhood,' etc.). Two major postmodern characteristics are present in the text: the juxtaposition of high and low cultures,[106] and, in my decision to set a text consisting of an inventory of junk, a perception of the profound in the mundane.[107] There are also a number of small quotations which are used to illustrate some of the listed items. In bar 14, the lyric 'Christmas tree ornaments' is reflected in the piano part with a reference to 'O Come All Ye Faithful.'[108] In bar 62, 'opera programmes from 1914,' conjures up the 'Faith' motif from Wagner's *Parsifal.*[109] Other illustrations include a miniature waltz figure in the piano ('several grand pianos,' bar 71), a child's mockery ('these awful children,' bar 21-22),[110] and several bits of word painting: the 'Bang! Bang!' in the piano in bar 12 ('revolvers'), the robotic articulation of the term 'mantle clocks' (bar 57), and the brittle upper dissonances in bars 25-26 which refer to the cracked windows. As well as fulfilling this illustrative role, the piano supplies percussive drive and sets up patterns in the vocal line, or echoes them thereafter.[111]

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[104] The full text of each song/choral work is in Appendix 2.

[105] One hundred tonnes of junk were removed from their house upon their death. The remains of Langley Collyer were found under a stack of newspaper bundles; his own trap had killed him.

[106] Or, in this case, the juxtaposition of artifacts from these cultures; grand pianos and opera programmes mingle with tin cans and newspaper bundles.

[107] One could also argue that my decision *not* to set a poem by Yeats, for example, might be read as a perception of the mundane in the profound.

[108] The referenced line is 'O come, let us adore Him.'

[109] *Parsifal* was performed for the first time outside Bayreuth in that year.

Harmonically, there are numerous almost-key centres,[112]and not-quite-perfect cadences,[113] surrounded by sections of near-atonality, octatonic middle grounds,[114] and one very exposed augmented triad (bar 36-7), also defamiliarized by a simultaneous replica up a major 7th. No overall harmonic teleology is in play and the work ends on an ambiguous quartal chord on B♭, spiced with E♮ for added punch. This smorgasbord of slightly defamiliarized harmonic techniques is partially an allusion to the chaotic jumble of the Collyer household, but also an example of my general approach to harmony. Simply put, my harmony is potentially inclusive of any harmonic resource from the past, but always with a view to transforming and re-energizing it, whilst simultaneously retaining its essential character. In some ways, it may be a deeper and more instinctive manifestation of my urge to import antiquated materials. This inclusive yet transformative approach to harmony appears in much of my work, irrespective of whether I have more deliberately included quotation, or stylistically obsolete materials.[115] Perhaps it is this very 'impulse to prioritize convergence over divergence' and instinct to '[put] the pieces together again,' that Whittall and Holloway are referring to in their definitions of 'modern postmodernism.'

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[110] I refer to the parallel 7ths in the piano part, whose melodic pattern and rhythm illustrate the cruel 'Haa-ha – ha-Haa-haa!' taunt, heard in every playground since the dawn of time.

[111] There are numerous examples: Bar 1: B♭-A-B♭ on piano anticipates the tenor. Bar 3: the falling minor 3rd C-A (withB♭ passing note) anticipates the C-A in the tenor. Bar 8: the 3 note falling scale figure in the voice is echoed in the piano. Bar 10: C♯-C♮-G in piano, anticipates the tenor. Bar 15: the semiquavers in the piano anticipate those of the voice, and also pass on the C♯ onto the tenor line. At bar 32, the piano anticipates in diminution the vocal augmented triad of bar 36-38. Each subsequent appearance of this figure (bars 35 and 36) ends on a rising semitone. The vocal part completes the pattern by concluding on a falling auxiliary note figure, and so on.

[112] Consider the A Phrygian feel between the voice and right hand piano part, or the swerve towards G♭ major in the piano part in bar 10, for example.

[113] In bar 4, for instance, the G♯ and E in the bass rising to an A with C♯ on the downbeat of bar 5, hinting at a Vb-V-I progression in A major, especially with the tenor's E at the same point.

[114] The runs at the end of each section (bars 9, 17, 65, etc.) consist of 'bitonal' octatonic scales. The half-diatonic, half- chromatic feel of this scale seemed appropriate in work which constantly veers between these worlds.

[115] My transformations of worn-out gestures are, I believe, powerful enough, that non-transformed importations (such as the Mahler quotations in *Into Memory*) and still heard as such.

Unlike many of the works in this portfolio, quotation/intertextual reference plays a small, almost symbolic role in *Look at it Now.* While the randomness of the quotations are another allusion to the apparent randomness of the Collyer hoard, they have little influence on the musical structure and are clearly passengers in a much larger musical voyage.

Error 404

More than any other work in this portfolio, *Error 404* adheres to Kramer's dictum of 'finding the profound in the mundane.' An Error 404 page is generated by a web site server when a user attempts to follow a broken or dead link. The text of this particular error 404 page (from http://www.lettersofnote.com) struck me as highly relevant to my PhD topic.

> You're attempting to read something that doesn't exist, or has been moved and new sits elsewhere. I suggest heading for the archives; maybe you'll find it there. Alternatively, email me and I'll try to help..[116]

The unusual choice of text creates an odd relationship between singer and audience, putting the latter into a sort of quest role, a historian seeking answers which are guarded by the singer. The searching quality of the text is reflected in the work's harmonic slipperiness, the opening bars appearing to settle into a sort of B minor, before sliding into F minor by the first vocal entry. At bar 14-15, it veers towards E♭ minor, before a non-cadence on a 1st inversion F minor chord. At bar 17, the cycle appears to make a second

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[116] Letters of Note, (http://www.lettersofnote.com, 4 January 2017). I made a number of small modifications of the text. 'Doesn't' is replaced with the more mysterious 'no longer,' 'archive page' is replaced with the more archaic-sounding 'archives,' 'maybe' becomes 'perhaps,' and 'Alternatively, email me and I'll try to help,' becomes the more personal 'or else contact me; I'll try to help you.' See Appendix.

attempt at some sort of stability, reiterating the opening material up a tone, with greater force. The final bar, however, offers nothing conclusive, the E♭ and C remaining suspended to the end. This combination of ever-changing tonality, wriggly piano figuration, and non-cadences, reflects the strange territory of this setting.
It really is quite weird.

In Olden Days

The text of *In Olden Days* consists of an anecdote, told by 86 year old Luke Tunney, from Mayo in the west of Ireland, in 1938.[117] The speaker recounts a morbid tradition practiced in 'olden days,' whereby those accused of a crime would have to swear on a skull taken from the nearest graveyard that they spoke the truth. The tale of one such accused follows. This text appealed to me for several reasons. Rather like my creative misremembering of Schumann's 'memories' in *Of Foreign Lands and People,* the speaker (from the past) remembers an event (from the past), which is in turn framed by my musical interpretation. The supernatural subject matter and certain west of Ireland expressions ('spoke a lie,' 'taken in that door,' 'everything would be just the same after') were appealingly quirky, and reminded me of my own past, growing up in rural Mayo.

In order to preserve these niceties, the text setting is largely syllabic, with both vocal and piano parts more or less following the speech rhythms. The piece also follows the overall structure of the text, with piano interludes from bar 35-38 and 81-87 marking the movement into the second half of the story ('In Killaturley..'), and the epilogue ('On one occasion') respectively. In order to tighten the potentially wayward anecdotal text, several motifs are in near-constant use in the piano part, the main one appearing at the outset (Figure 5.1):

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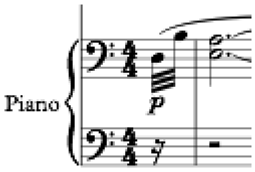
[117] Charlestown/Bellaghy & Districts Heritage Society, *Doorways to the Past: A Social Atlas,* (1997) 11.

Fig. 5.1. *In Olden Days,* /1



Variations of this rising 6th, followed by a falling step to (usually) a sustained chord, permeates the entire work. In bar 1 this gesture is extended to a 4 note version, whose final chord replaces the 4th of the downbeat with a 3rd (F-A). A Scotch snap variation in the following bar then concludes on a 2nd. This pattern of contracting intervals also returns again and again, ratcheting up tension and driving the harmony forward.[118] The low E in bar 4 appears to momentarily ground the tonality in A minor, before a downward leaping tritone in the bass (another frequently returning feature), steers the key towards D Aeoilian mode.[119] The vocal part is almost speech-like, hovering on one or two pitches and leaping towards words of importance. The word ‘truth’ in bar 10 is marked by a turn towards D major, which is immediately questioned by the F and E♭ dyad, following the words ‘or not.’ This more tense register and the interval of the minor 7th is recalled in bar 16 on the word ‘skull’ as the rising 6th demisemiquaver upbeat is now crowned with an E♮, which also clashes against the upbeat B♭. More tension arises with the ghoulish lyrics, the pounding bass notes, the chromaticisms added to the rising 6th figure in bar 17, and the general descent of the piano part to the depths. At bar 24, the harmony is steered towards F major, the doom-laden bass octaves are exorcised, and the repeated bars of 26-7 speak of exoneration ('If the person was in the right... everything would be just the same after.'). Bar 30, however, restores the E♭ (spelled as D♯) in the sonority, as the consequences of being 'in the wrong' emerge. The horror-music from bar 31-34 then gives way to a cadential section. Here, the modal ♭6-♭7-1 in the bass, steer the harmony back towards D Aeolian, and the contracting intervals on the right hand echo the 3 note falling figure of the voice, and 'conclude' on the inconclusive 2nd (Figure 5.2):

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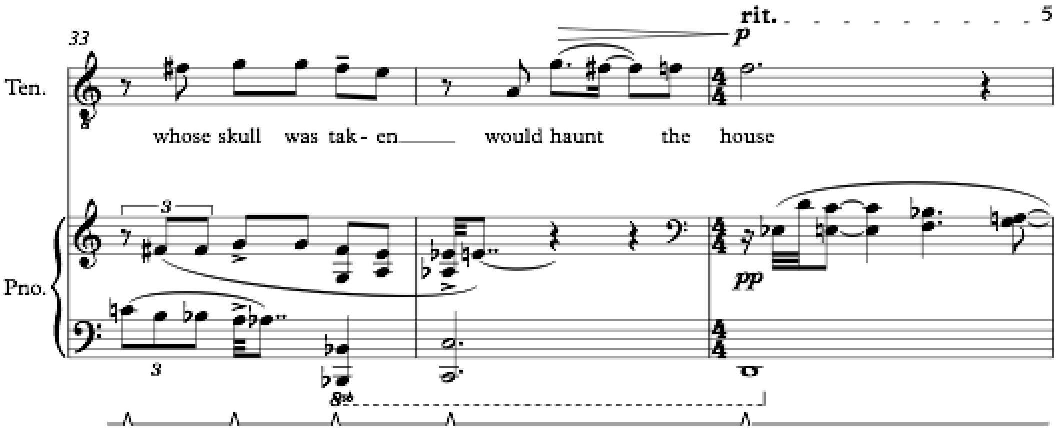
[118] Other examples include the 4th - 3rd between downbeats of bars 5 and 8, the 5th - 3rd in right hand part of bar 10-11,
and in bar 12, the flattened 7th to minor 6th. In bar 20-21, the contraction form minor 7th (D-C) all the way to major
2nd (G-A [bar 21]) accompanies a *diminuendo,* creating the effect of the piano part being choked off.

[119] The Aeolian mode is very common in traditional Irish music. As is so often the case in my harmony, the right hand part has just contradicted this movement with a B♮. In bar 10, the move towards D major is similarly questioned by the right hand’s F♮. Few are the unchallenged key centres in my music.

Fig. 5.2. *In Olden Days,* /33-35



The aforementioned piano interlude is followed by start of a new verse.[120] The slightly weary-sounding 'long, long ago' is met with a languorous swinging accompaniment, using the falling demisemiquaver movement of the opening, and divorcing itself from the vocal line. The B♭ is shed, and apart from a momentary recollection of the earlier horror-music on the word 'skull' in bar 51), the harmony is steered towards A minor.[121] The false claims of the accused from bars 58-62 are met with increased chromaticism, and a sense of impending judgement in the C-D alternation in bar 62-63, as though the music is trying to decide upon the accused man’s guilt. Another outburst of the supernatural from bar /64 concludes quietly, as the guilt of the accused in uncovered.[122] The demisemiquaver material is now placed in an icy upper register, forming semitone clashes with the lower E♭, as the voice alternates between the two notes. A final piano transition pulls the music down into darker sonorities for the tale’s epilogue, and the work concludes with the opening gesture, now echoing in the depths.

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[120] Note the bass note alternating between B♭ and E, an attempt to foreshadow the B-F movement of the next section.

[121] The model cadence referred to in bar /34, is echoed here with scale degrees 6-7-8 (F♯ - G♯ - A) leading to A-centred tonality. Once again, it is immediately challenged by the B♭ colouration in bar 55.

Tight motivic working, a tonal, though harmonically flexible palate, a musical structure which accentuated the anecdotal structure, and some sensitivity to the natural ebb and flow of the language allowed the musical intensification of this anecdote to emerge effectively.

Dreoilín (SATB)

Dreoilín is a short work for choir.[123] The title is the Irish word for ‘wren,’ and reflects an ancient custom still practiced in some parts of Ireland on St. Stephen’s Day.[124] In the past, the wren was hunted on this day, imprisoned in a straw cage, and paraded from house to house, where songs were sung, and music played. The text of *Dreoilín* is one such song. The captors/singers were known as 'wrenboys' and dressed in outlandish costumes of straw. Each house would give the wrenboys a penny or two and the money raised would pay for a dance that evening. The bird was then released. Nowadays, the wren is left in peace and only children call singing to the door on December 26th. They are still known as wrenboys.[125]

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[122] Once again E♭ is used to indicate doubt, as the music recalls the upper 7ths from bar 12 on the word ‘lie.’

[123] I was asked by the conductor of the work to write something ‘with an Irish theme.’

[124] December 26th

[125] The origins of this practice are uncertain. Christianity is well represented by reference to St. Stephen and to the Son of God (‘*Mhic Dé*’) while the honorific bestowed upon the wren (‘king of the birds’) relates to a tale of Irish mythology.

In this setting, there are no quotations, nor pastiche, nor is there any reference to any Traditional Irish setting of the text.[126] Instead, the odd mixture of Pagan, Christian, and mythological elements of the text, all centered upon an ancient custom which is still practiced, and spoken in an ancient tongue which still endures, are expressed as directly as possible. In general, my setting emphasizes two main elements of the text: the idiosyncratic sounds of the Irish language, and the hints of pagan/Christian worship in the text itself. The former is represented by the exaggeration of the soft 'D' and slightly rolled 'R' into a flutter-tongue effect.[127] There is also occasional splintering of words into their sonic components (such as '*baisteadh*' and '*pingin*') and emphasis on the long 'S' sound of 'is' in the spoken sections. The idea of a slightly pagan-edged, communal joy is expressed with the recurrent major-triad-with-added-minor-6th,[128] the near omnipresent dissonance, and in the percussive utterances of the spoken parts.

Harmonically, the first section of the work sits atop an F♯ tonic pedal[129] which then moves to a C♯ in bar 17. The conventionality of this apparent tonic-dominant move is tempered by the overall harmonic gravitation towards E major, rather than C♯; the bass therefore acts as a sort of major 6th pedal for the first four bars.[130] A more mysterious atmosphere is conjured in the middle section with the combination of whole-tone-derived and cluster-chord harmony, the loss of the rhythmic drive, and the spoken text. A transition from bar 54 reintroduces the rhythmic bounce, concluding on a suitably epic F♯m9/B *fortissimo* chord on the word '*Dé'* (God), before a final staggered cluster returns us to the opening material, now adorned with a brilliant soprano 9th to the close.

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[126] This is partially because I was unable to find one!

[127] The wing beats of the wren were also in mind.

[128] The occasional switch of the triad to minor, or the 6th to major is a technique that tips its cap to the Traditional Irish practice of 'inflection,' whereby certain pitches are flattened depending on the tuning capabilities of the instrument.

[129] There are occasional step movements away from this. The effect is almost like a reciting tone in plainchant.

[130] The sudden drop in register, dynamic and the warmer harmony react to the words '*Lá fhéile'* meaning, 'day of celebration.'

Would Like to Meet (SATB)

Would Like to Meet is a choral work whose text consists of a collection of personal ads from various sources. Once again, postmodern antics are as prominent in the choice of texts, as in the music, with personal ads from sources as far flung as an 1892 edition of *New York World,* a 1922 publication of *The Denver Post,* a 1965 edition of the fearsome-sounding Irish journal, *The Catholic Standard,* an ad from meetaninmate.com, and a prayer to St. Jude (patron saint of lost causes) are juxtaposed.

Initially, the choral parts are divided along the gender of each text. Once again, the vocal contours are relatively shallow, with larger movements reserved for more important words. The quiver of excitement in the first text ('young and vibrantly alive') is communicated in part by the jazzy harmony (centered on A♭ major/ F minor) and the spring of the 6/8 meter, with occasional harmonic shifts, such as the C9 chord on the word 'tired.' The tenor and bass respond with a contrapuntal verse,[131] before another female entry now centered on the B♭/G minor axis. The unexpectedly dark ending of this text, with its reference to mental illness, brings about the first breakage of any text, at the start of bar 52. 'Hearing voices' is (rather unkindly) alluded to with the bass interruption ('Wanted:' etc.). This idea is intensified with the female's determined repetition ('but is...se-lf...con-trolled'), as though sanity is barely within grasp. Sleaze replaces pathos at bar /57-58, however, as the '36 bust' is signaled with the lurid slide up a semitone, and a 'unanimous,' syllabic *tutti* from the men, for the first time. This seedy chromaticism is then echoed in bars 65-66, as the women, quoting from meetaninmate.com, assure us that they're 'getting out *real* soon.' Moral conviction from *The Catholic Standard* then cuts through, and the comedic juxtaposition is heightened by the seemingly stunned silence of bar 68. The firmness of the men's continuation ('wishes to hear from a Catholic'), and the slightly chastened ending of the women's part, which fades to *pianissimo,* add to the sense that these characters can hear, and are reacting to, one another. Another comedic juxtaposition follows, as the men's 'excellent reference from parish priest, expected and given,' is responded to with a crude, and admittedly fabricated, acronym.[132] The final letter, 'O,' is used as a link to the double quartal chord of 'Oh Saint Jude.' The yearning and near-hopelessness of several of the previous texts are now illuminated in hindsight, as the entire choir are unified in their petition to Saint Jude, patron saint of lost causes.[133]

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[131] In retrospect, the counterpoint probably sacrifices too much of the lyrical clarity to be effective. A simpler texture, or less simultaneous statements of different texts might have been better.

My choice and setting of text in *Would Like to Meet* has some strong similarities to that of Leo Chadburn's *Affix Stamp Here* (2017).[134] Chadburn's work is an eighteen-minute piece for a minimum of four voices, analogue synthesizers and optional projections. The text consists of postcard messages scrawled by British holiday makers in the late 20th century. The location and date of each postcard is announced by a speaker, before the message is sung by a soloist, with certain words emphasized by the choir along the way. Underneath each 'verse' sits a sustained chord on synthesizer, which adds local colour, and provides generous amounts of breathing space between each utterance. This omnipresent drone, the expressionless announcements of time and place, the static choral interjections which echo or anticipate words from the more melismatic solo line, and the overall absence of climax, give the work a suspended, timeless feel, as though the memories are floating, preserved in formaldehyde. There is no stagnation, however. The texts range from the wonderfully banal ‘Our hotel is near the house in the top left picture,’ to the charming ‘We had a lovely time at the zoo, and thank you for the dolly bobbin,’ to the strangely poignant ‘They don’t understand me here any more than you do.’ Rather like the various characters in *Would Like to Meet,* Chadburn’s texts leave the listener curious about the speaker. Who might have written this?:

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[132] 'SD almost DF ISO CD AL': Social Drinker almost Disease Free In Search Of Cross Dressing Animal Lover. This was an amalgamation of the some of the more extreme acronyms my research unearthed. Without the aid of programme notes, or an impressive command of the lingo, the humour would probably be lost on most audiences.

[133] Prayers such as this also appear quite frequently in personal sections of newspapers.

[134] Affix Stamp Here, (https://soundcloud.com/simonbookish/leo-chadburn-affix-stamp-here, 8 January 2018).

> Scenery breathtaking. Fell in love, twice - both from Brighton. Sandra has had an accident; ended up in plaster. Snow is now melting.

The interaction between soloist and choir is varied. Sometimes the choir simply echoes, though these repetitions are usually not the final word of a verse:[135]

> Having a super holiday. Getting brown and fat (FAT). Much to my surprise even Daddy is enjoying himself.

On other occasions, the choir anticipate the soloist, like a thought yet to be spoken:

> We had a lovely time at the zoo. (THANK YOU).. and thank you for the dolly bobbin.

Given the slow tempo and the length of some soloist statements, the distance between these choral anticipations and their actualization in the soloist part is sometimes considerable. A full twenty seconds passes before we learn why the soloist is ‘freezing:’

> I have come to the conclusion: holidays are really exhausting. The scrumpy here is really lethal. Everything was running quite smoothly until the men got their hands on some water pistols. (FREEZING)… we have just been for a swim in the sea; really freezing.

Also remarkable is choice of word given to the choral parts. On occasion, Chadburn picks a fairly obvious word to echo:

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[135] For clarity, choral interjections are written in capital letters.

> This is a wonderful place. No candy floss and the clouds are drifting (DRIFTING).. drifting along the cliffs.

On other occasions, however, he seems to revel in the banalities of the text:

> Caught a 3 (THREE), caught a 3 pound one ounce mullet (ONE) and gave it to my landlady. We bought 2 (TWO), we bought two mugs. (TWO) I took 6 photos (SIX), I took 6 photos of various scenes (SIX).[136]

The dead-pan effect of the choral insertions is made all the stronger by the highly expressive contours of the vocal lines and moments of word-painting therein.[137]

Like my work, Chadburn's text is an amalgamation of thematically related snippets of writing, rather than a setting of poetry. In engaging with such everyday texts as postcard messages and personal ads, both works are clear manifestations of Kramer's postmodernist concept of 'seeing the profound in the mundane.' There are also some similarities in the works' endings: Chadburn's choir conclude on the word 'remember,' underlying the connection between each text in his work, and my choir pray to St. Jude, underlying the pathos inherent in all my chosen texts. The conclusion of my work is, however, much more of an outburst than a summary, and, since the subject matter addresses loneliness and heartache rather than holiday memories, the tone is naturally darker. Also absent from Chadburn's work are the sort of connections between texts suggested by their juxta/superimposition in *Would Like to Meet.* Perhaps, this sort of intertextual connectivity is unnecessary in a text which is already unified by its uniquely British cultural references and turns of phrase.

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[136] There is even a tongue-in-cheek poke at northern England: 'Leicester, Derby, now Nottingham (HORRIBLE)..The weather is horrible.'

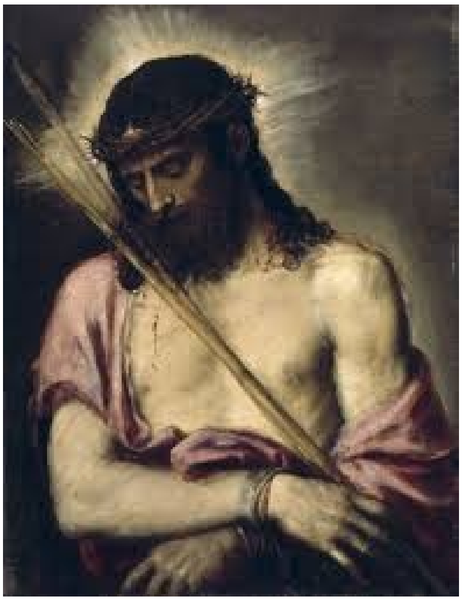
[137] I refer, for example, to the trill figure on the word 'flies' and the melisma on 'breathtaking.'

The fusion of different, though thematically related texts in both *Would Like to Meet* and *Affix Stamp Here,* created remarkably expressive sonic tapestries from the most mundane of sources.

Chapter 6: Synthesis*: Pentimento* for Orchestra

Pentimento is a 10 minute work for orchestra. It represents a return to the modeling/pastiche techniques of *Deface* (as well my being inspired once again by painting) and to the derivation of new material from old, as explored in *Into Memory.* As such, the derivative and assimilative techniques in *Pentimento* are a synthesis of those of earlier works. The word *pentimento* (which comes from the Italian verb *pentersi,* meaning 'to repent') refers to trace elements of a painting which an artist has unsuccessfully tried to remove. Note, for example, the visibly altered angle of Christ's sceptre in Titian's *Ecce Homo* (Figure 6.1):

Fig. 6.1 An example of Pentimento: Titian, *Ecce Homo.*



My musical interpretation of this idea first involved composing a sub-layer of material and then 'unsuccessfully painting over it,' with new material. Artifacts of the sub-layer are therefore allowed to periodically rise to the surface, as though I were unable to fully exorcise them.

In order for the illusion of painted-over music to sound convincing, the listener had to be aware of two distinct layers of material, one dominating the surface and the other resting beneath but becoming visible when the upper texture weakened. This sort of differentiation between layers was made clear by applying to the lower layer the same modeling/pastiche technique employed in *Deface,* this time using the fugue from J. S. Bach's Prelude and Fugue in A minor for organ (BWV 543), and composing new music to form the surface layer.[138] Just like *Deface,*[139] the rough proportions of the original work were traced onto a blank stave, newly-composed Bach pastiche was poured into this mould, and a fictional 'lost work of Bach' emerged[140] (Figure 6.2):

Fig. 6.2: Bach, Prelude and Fugue for organ, BWV 543, Fugue, 1-5

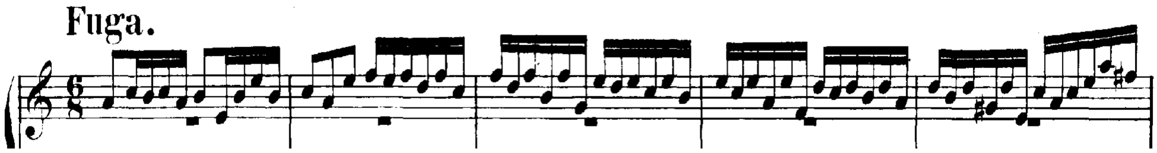
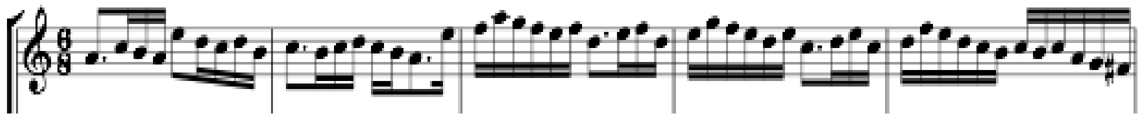


Fig. 6.2b: *Pentimento,* Fugue material



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[138] 19th century piano transcriptions of Bach's organ and violin music was the topic of a minor dissertation in a Masters Degree in Performance & Musicology, which I completed at the National University of Ireland, Maynooth in 2008. Some of my interest in composers who 'reimagine the past' was kindled in this study.

[139] See Chapter 3 for a more comprehensive account.

[140] Given that my fictional 'lost work of Bach' would have more a more ghostly presence in *Pentimento,* rather than dominating every surface of the structure, as Elgar's Serenade for Strings had done in *Deface,* only a portion of the full fugue was composed, and the model was followed more loosely. The five bars of episodic material linking the second and third subject entries of the original Bach (bars 10-14), for example, are bypassed in my pastiche by a frankly more impatient two bar modulation. Overall style, harmonic trajectory, texture and language were of more importance than exact piece-long proportion. My fugue reworking is included in the annex of the commentary.

So far, so good: a hallucination of Papa Bach lurks convincingly in the background, ready to become visible when my metaphorical brush runs out of paint. However, there is a complication: a *pentimento* involves an artist's alteration of his *own* work, and not the work of another. If Bach pastiche is to form the lower layer of 'painted over' music, how could my work be classified as such?

Palimpsest vs Pentimento, Quotation vs Pastiche

A palimpsest consists of a manuscript page from which an earlier text has been partially washed or scraped away in order to reuse it. Unlike the *pentimento*, there may be no connection between the older layer(s) and the surface layer. The *Codex Nitriensis*, for example, is an 8-9th century palimpsest containing a treatise by Saint Severus of Antioch, Euclid's *Elements* (7th-8th century), the *Illiad* and the Gospel of Saint Luke (6th century).[141] It is simply a reused scrap of vellum. Had there been no connection at all between my material and the subterranean Bach pastiche, or had the lower layer consisted of real Bach quotation, this work would have been a palimpsest.

As things stand, however, there *is* a connection between my 'newly composed' surface material and the pastiche layer. In much the same way I developed material from heavily-altered shapes derived from *Kindertotenlieder* in *Into Memory,* I also plundered my own Bach pastiche to form the new material of *Pentimento.* Figure 6.3 shows one such mutation. Here, the downward moving semiquaver sequence from bar 3 of the Bach is echoed with a different, though similarly sequential move in my fugal reworking. A fragment from this first bar, is then altered again at the start of *Pentimento,* squeezed into the span of a major 3rd, and rhythmically reshaped.

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[141] British Library, Digitized Manuscripts, (http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_17211, 21 September 2017).

Fig. 6.3. Bach, Prelude and Fugue for organ, BWV 543, Fugue, 3-5

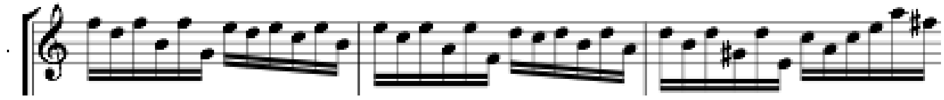


Fig. 6.3b. *Pentimento,* Fugue material, 3-5

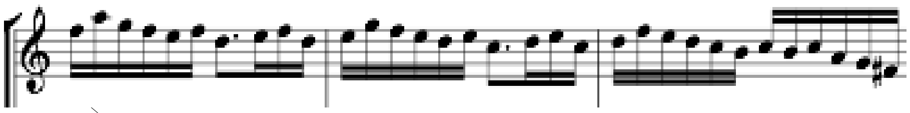
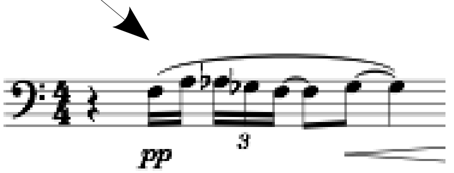


Fig. 6.3c. *Pentimento,*
Bassoon, 1



The fact that I've exerted considerable artistic energy creating a new 'composition by Bach' rather than simply reusing an actual composition of Bach, and then painting over *this* material, means that the work is steered closer to the concept of an individual artist altering his own work (*pentimento*) rather than simply reusing an ancient manuscript written in the hand of another (palimpsest).

Pastiche therefore performs several roles here. By establishing an extra layer of distancing from the source material, it creates a sort of framing narrative: I reinterpret Bach and then reinterpret my reinterpretation. It also absolves me of any great sense of iconoclastic guilt, which, given that the Bach fugue is a work I adore (rather than merely respect as was the case with Elgar and Schumann's pieces), had been a distinct possibility.[142] Finally, the extra step away from the source makes Bach's presence all the more ghostly.

Motifs and Structure:

There are four main motifs running through *Pentimento,* the first of which is illustrated above (Fig. 6.3c), and will henceforth be referred to as the **Sequence Theme**. The others, as well as their source are illustrated and named below (Figure 6.4, 6.5 and 6.6):[143]

Short-Long Theme

Fig. 6.4. *Pentimento,* Fugue material, 6-10 (8-10)

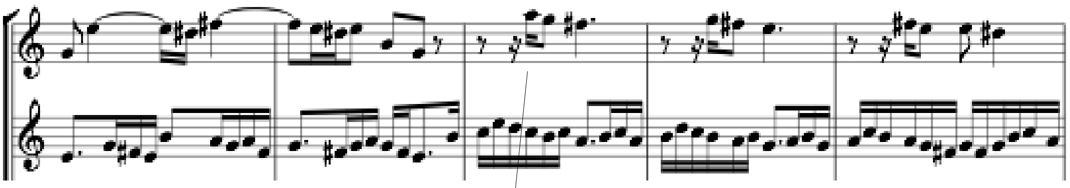
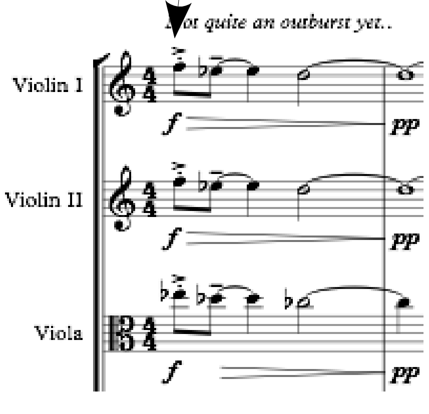


Fig. 6.4b, *Pentimento,*
Short-Long Theme, 31-32



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[142] It was partially the challenge of engaging with a beloved work that lead me to BWV 543 to begin with.

[143] There is little point in illustrating the 'source of the source,' that is, the equivalent moment from the original Bach work. Once the original fugue subject was altered, the counterpoint had to be altered in tandem, and while I am able to point out the equivalent *moment* from the Bach fugue (the Short-Long Theme, for example, is from the 2nd answer), the recomposed answer no longer resembles the original Bach material. For the sake of consistency: The Rising Scale/Jump Theme comes from the 4th answer of the Bach (bar 26-31, soprano voice), and the Auxiliary Theme derives from bar 1 of the subject itself [which, ironically, *does* contain a similar melodic shape].

Auxiliary Theme:

Fig. 6.5. *Pentimento,* Fugue material, 1 (5th and 6th beats)

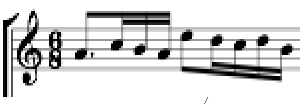
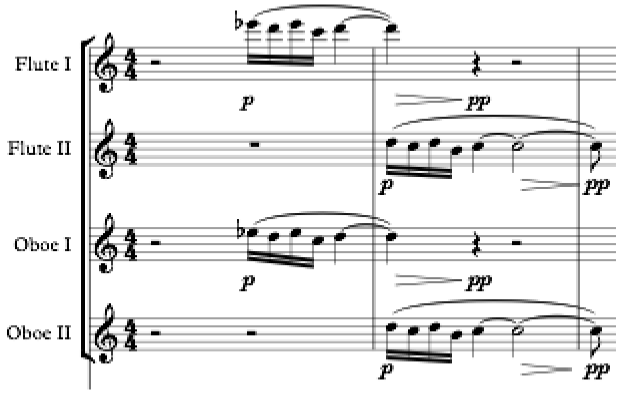


Fig. 6.5b, *Pentimento,*
Auxiliary Theme, 18-19


Flute I
p
pp
Flute II
p
pp
Oboe I
p
pp
Oboe II
p
pp

Rising Scale/Jump Theme:

Fig. 6.6. *Pentimento,* Fugue material, 25-27 (/27)

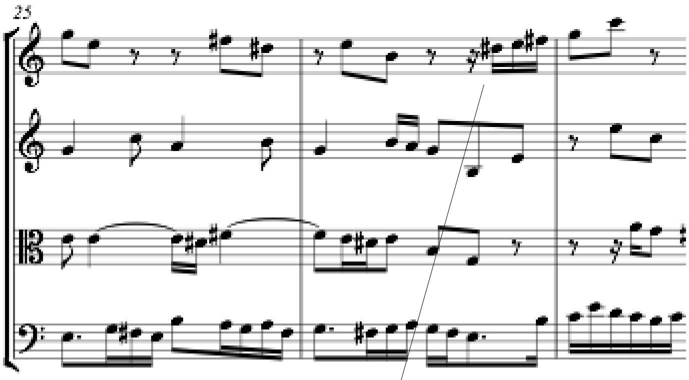
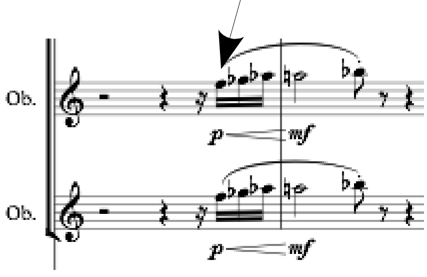


Fig. 6.6b, *Pentimento,* Auxiliary Theme, 22-23


Ob.
p
mf
Ob.
p
mf

Fragments and variations of these themes form the main body of material in *Pentimento*. A major challenge in the compositional process was deciding upon the degree of deviation from this source material.[144] On the one hand, my music had to have its own character, and be sufficiently secure in its identity that Baroque intrusions would be heard as such. On the other hand, my material had to show some sense of its ancestry; the listener had to be aware that it was 'painted over the surface of a pastiche.' Part of the solution to this conundrum was arrived at intuitively. Upon composing the opening few bars, I realized that I had inadvertently stumbled into an octatonic scale (semitone-tone ordering) on the F axis:

F, G♭, A♭, A, B, C, D, E♭

The symmetry of this scale and the consequent ease with which it allows different tonal centres to emerge without assuming overly distinctive 'modal' qualities,[145] as well as its characteristic sonority, hovering between diatonic and chromatic spheres of influence, made this realization a serendipitous one, in this netherworld of new and old musics.[146] Much like the pseudo 12 note row of *Into Memory,* however, its usage is limited to the earlier sections of the piece. Initially, only four notes of the scale appear F, G♭, A♭, and A. The opening surge of energy towards the downbeat of bar 2, and subsequent fall back, gains another note: E♭, in bar 3. More surges in the subsequent bars then earn a B♮ in bar 7 and D in bar 8, as the material is spread to the higher registers. In bar 10, a C♮ (Clarinet) completes the full scale, the opening material returns in bar 13, and, armed with its fresh pitches, the music moves towards new territory in bar 18. Here, the introduction of the

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[144] From this point onward, I use the term 'source material' to refer to the newly composed pastiche material, and not the original Bach work.

[145] As opposed to, say, the 'Dorian feel' of a D-centered tonality, or 'Phrygian Feel' of an E-centered tonality, in the key of C major, which result from the differing positions of semitones and tones.

[146] Whittall notes Phibb's use of the same scale in his String Quartet, a usage he brands 'triadic modernism.' Whittall, *Op. Cit.* (13).

Auxiliary Theme is mirrored by the muddying of the octatonicism with G♮s on harp and violin 2. From this point onward, the harmonic intuition which had conjured the octatonic sound-world, is given free reign, and strict use of the scale is abandoned, although its colouring is never entirely forgotten.

The motifs, meanwhile, abound throughout the work, their omnipresence, combination, and variation akin to the Mahler-derived materials in *Into Memory.* Consider the section from bar 22-31:

Bar Number	**Instruments**	**Material**
22	Clarinets Violin II (pizz.) Oboes Violin I, Violas, Cello I	Sequence Theme Auxiliary Theme Rising Scale/Jump Theme Augmented Auxiliary Theme (22-24)
23	Cello II Harp & Bass	Auxiliary Theme (crotchet augmentation) Auxiliary Theme (crotchet augmentation [starting beat 4])
24	Bassoons & Clarinets Oboes	Shortened Sequence Theme in canon Rising Scale/Jump Theme (stretched 1st note)
25	Flutes Violin II	Auxiliary Theme Augmented Auxiliary Theme
26	Clarinets Oboes (/27) Lower Strings Violin I	Auxiliary Theme (stretched 1st note) Auxiliary Theme (stretched 1st note) Rising Scale/Jump Theme (stretched 1st note) Emphasizes upward leap from the end of the Rising Scale/Jump Theme
27	Violin II (pizz.) Bassoons Flutes & Oboe I (/28)	Auxiliary Theme (crotchet augmentation) Echo the upward leap from the end of the Rising Scale/Jump Theme Rising Scale/Jump Theme
28	Oboe II & Clarinet I Violas & Cello Violins & Cello II	Rising Scale/Jump Theme Rising Scale divorced from Leap Rising Scale/Jump Theme (crotchet 1st note)

29	Flute I, Oboe II, Clarinet I	Rising Scale divorced from Leap now in semiquavers
30	Woodwinds	Scales extended in triplet semiquaver diminution
31	Near-Tutti Harp & Viola II (pizz.) Bassoons & Clarinets	Short-Long Theme Auxiliary Theme Sequence Theme

Apart from lending the work a sturdy motivic coherence, the abundance of these pastiche-derived figures (frequently in some sort of loose counterpoint), both remind the listener that Bach rests just beneath the surface, and allow the first intrusions of Baroque material to emerge organically.

Form

Overall, *Pentimento* is a work of two halves. The first part (which runs up to Letter F, and is followed by a brief transition to Letter G) consists mainly of my music, with occasional glimpses of the subterranean Bach pastiche. The pastiche, in other words, is almost completely painted out by my material. In the second half, I metaphorically start to run out of paint, and the pastiche layer is more exposed.

Within this first section, there are three overall subsections which build in energy, climax, decay/transition and rebuild again towards an even greater climax.[147]

SECTION 1		SECTION 2		SECTION 3	
Opening	Climax & Transition	Climax & new section	Climax & Transition	New Section	Climax & Transition
1-30	31-51	51-81	81-87	88-125	126-133

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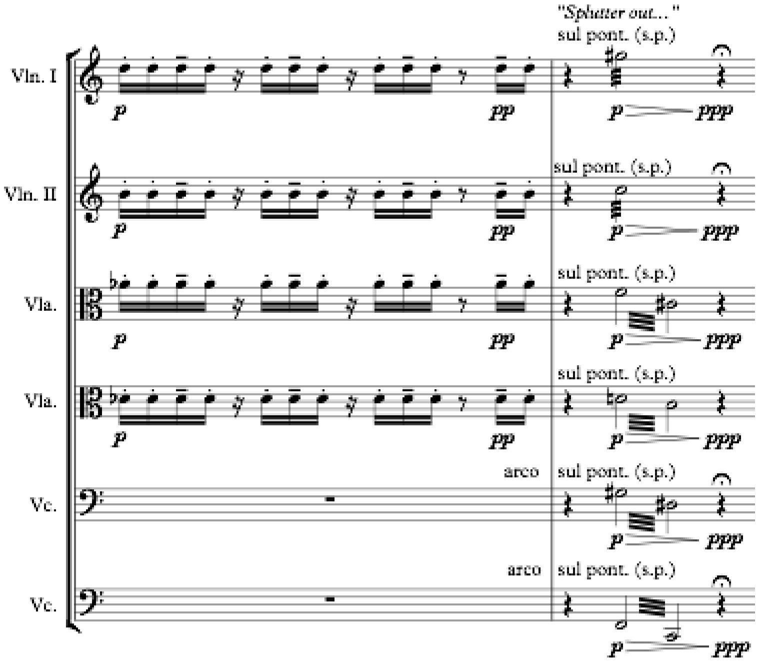
[147] There is some similarity here between this structure and that of the 'suppressed outbursts' of *Into Memory*. In retrospect, one longer section might have worked better.

The first explicit appearance of the pastiche occurs on the flutes at bar 62 (borrowing the sequence from bar 55 of the pastiche material), before bassoons, cellos, and oboes follow suit with pastiche references of their own. A dissonant *sul ponticello tremolo* on strings which decays to nothing follows, and the flow of the music is momentarily checked for the first time. This sonority is meant as a metaphorical scratch on the surface of the painting, cutting through both layers of paint and exposing the canvas beneath.[148] (Figure 6.7).

Fig. 6.7. *Pentimento* 65-66



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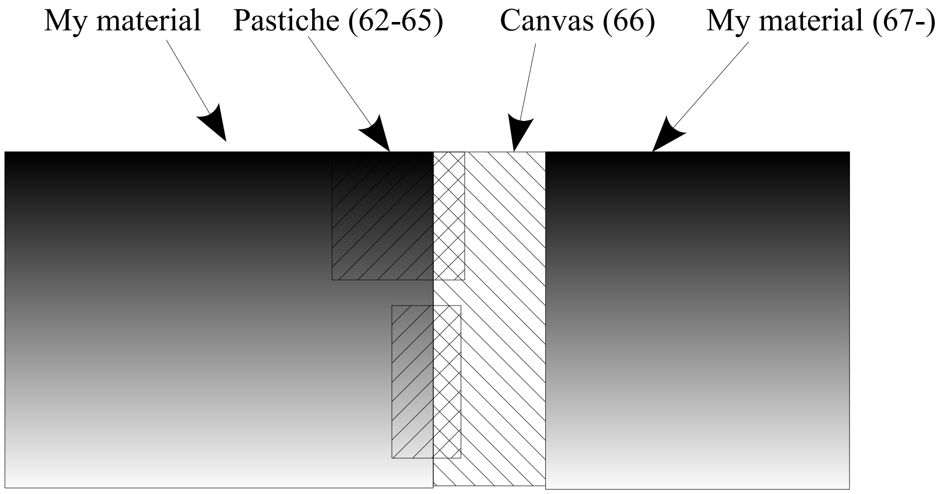
[148] Versions appear again at bars 105, 146, 172, 195, 222, 225 and in fragmented form in the last few moments.

Figure 6.8, Layers in *Pentimento,* 60-67



It is exposed again in bar 105 (following more Baroque intrusion) and, in the second half of the work, becomes increasingly visible as the layers of paint (both old and new) wear ever thinner.

At bar 133, in the wake of the final great climax of my material, the Bach pastiche finally starts to dominate. Interestingly, while I describe the placement of my music in the first half of the work as being 'upon' the Bach, there is no sense that the roles are reversed in the second half; I still hear my material as being 'upon' the now dominant Bach pastiche, albeit consisting of nearly-spent paint strokes which periodically trace over the lines of the Bach layer.[149] The sense that my music is still attempting to paint over the lines of the Bach is made clear in several places. A very clear example occurs at bar 143, in which one of the first string gestures in the entire piece (tremolo leading to a Scotch-snap figure [itself a foregrounding of the Short-Long Theme]) is placed between long-short note statements in the woodwinds (Figure 6.9), as though trying to imitate the pastiche layer. The subsequent fall in dynamic is then matched by an analogous drop in the string textures, leading in turn to another fade off and exposure of canvas (bar 146). Similarly, in bar 168, the subdominant subject statement (bar 44 of the pastiche material), a section I have always heard as ‘quieter,’ is shaded with the quiet ‘warm and still’ string pad from Letter B. Once again there is another fading off, this time of *both* layers (172-173) before the pastiche resumes.

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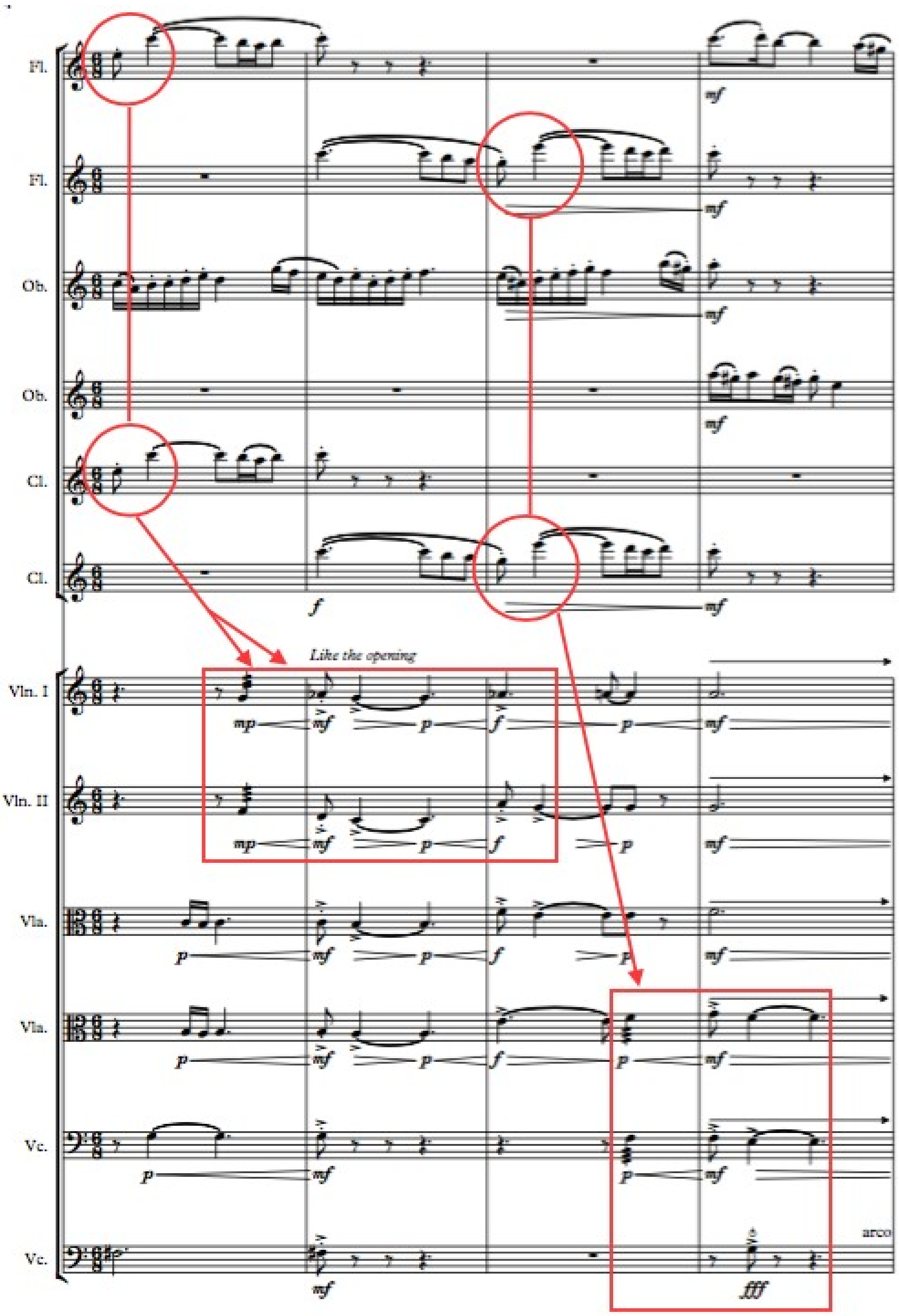
[149] This may be simply the result of imagining my music and being 'newer' than the fictional Bach, and therefore, like layers of remains on an archeological site, sitting 'above' it.

Fig 6.9. *Pentimento,* 142-144


Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Like the opening
arco
mf
f
mp
p
fff

This more or less sets the tone for the final section, which, apart from some late surges of energy, is concerned with the final flecks of paint falling away to bare canvas. The ending is restrained, with the remaining string parts taking on the *sul ponticello* 'canvas' effect and simply running out of material. Given that a *pentimento* is by nature an unfinished art work, this slightly inconclusive ending, which seems to raise more questions than it answers, feels rather appropriate.

Pentimento is another difficult work to classify. The presence of such a sustained period of Baroque language in the second half of the work, the frequent use of octatonic colouring, and the 'Bach on modern orchestra' scoring, pushes it towards neoclassical territory. However, while the pastiche dominates in the second half and my material appears to loosely follow its overall flow of tension and release, the relationship between the two musics, is still heard as 'a relationship between two musics,' rather than a stylistic hybrid. This, together with the diptych-like form, still seems too fragmented to warrant such a classification. In the postmodern canon, Schnittke's Concerto Grosso No. 1, with its harpsichord, *concertino* and *ripieno* parts, Corelli-like sequences, BACH mottos, and period movement-titles,[150] might also seem a close first-cousin to the Bach constructions of *Pentimento.* However, Schnikke's work also includes a tango, fragments of his own film music played on prepared piano, hard-edged atonal writing, and, in his words, a desire to 'bridge the gap between serious music and music for entertainment.. [creating] a diverse musical reality.. [that rises] above materials that are taboo.'[151] These sorts of materials and motivations are entirely absent from my work. While the use of templates and pastiche and the reforging of quotations to form new material might be compared to similar processes in Goehr and Schnittke's string quartets, the combination of all of these elements in this form makes *Pentimento* an unusual work, which, given the unusual subject matter, is perhaps unsurprising.

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[150] Preludio, Toccato, Recitativo, Cadenza, Rondo, Postludio

[151] Alexander Ivashkin (ed.), *A Schnittke Reader* (Bloomington & Indianapolis: Indiana University Press, 2002), 45.

Chapter 7: Conclusions

What has the process of composing these works demonstrated to me?

Perhaps the strongest impression given by this collection of works is the sheer diversity of approaches that are possible at different stages of the compositional process in engaging with the subject of The Past. Even before considering the multitude of ways in which elements of antiquated music might be assimilated or distorted in a more contemporary context, there is an amazing array of approaches in adopting such music to begin with. In some cases, (such as *Deface* or *Frightening*) a piece-long structure was adopted and filled with new, or fabricated old material. In other cases, smaller fragments of material, such as the quotations of *Kindertotenlieder* in *Into Memory,* the extra-musical references of *Look At It Now,* or the snippets of almost-*Träumerei* in *Dreaming* became the fulcrum of the new work. Occasionally, an object from the past was used to impose a limitation within which creativity might flourish; such was the case in retaining the inner line of Schumann's original piece in my reworking of *Pleading Child.* The past as parent of a fictional past was another approach, an idea that was central to the model-and-pastiche technique applied to Elgar in *Deface* and Bach in *Pentimento.* Finally, the past as poetic subject informed all the text-based works. Expressively, themes such as destruction, repair, authenticity, surrealism, memory, forgetting, grief, nostalgia, the destructive past, the living past, the defamiliarized past, layers of the past, and painting over the past all emerged from such adoptions of material and structure, and the multitude of ways in which they were modified, recast, defamiliarized, and refreshed.

There were also some casualties.

A sprawling piano trio which tested the patience of the Fidelio Trio springs to mind. This work used as a model (of all things) Liszt's *Pensée des Morts.*[152] So seduced was I by the presence of the plainchant *De Profundis* theme (and text) in Liszt's work, and the possibility of creating some sort of framing narrative by reworking it in some way, that I failed to spot the difficulty of modeling a work with so many small, contrasting sections. I was also plagued once again with the problem of deciding upon a suitable level of structural assimilation, tried to assimilate everything, consequently overemphasized everything, and therefore emphasized almost nothing. An over-zealous effort to defamiliarize the Liszt resulted in a plethora of awkward, fussy rhythmic gestures, and I never really came close to finding structural pillars that would bear the loss of Liszt's harmonic structure. It was a harsh lesson, but it made me more cautious about my choice of model, more desirous of clarity in my formal analysis, and more thoughtful about the sorts of materials I was creating to 'fill' the template and their relationship with the imposed structure. Without the piano trio, the more successful reworking of *Frightening* would never have materialized.

I wondered, however, if I had side-stepped the issue slightly? After all, I considerably loosened the structure borrowed from Schumann in order to make *Frightening* sound musically convincing. In *Deface,* I even went a step further by filling Elgar's formal mould with faux-Elgar pastiche, rather than my own music. Even Alexander Goehr's solution, while clearly providing responses to each of Beethoven's gestures, wandered from Beethoven's temporal framework at the start of the development section. These slight deviations ultimately created satisfying works, but I still wonder if it might be possible to forge new material which fits *hand-in-glove* with a pre-cast structural model borrowed from another composer, and if so, whether it might result in a great new work?

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[152] No 4 from *Harmonies Poétiques et Réligieuses,* S.173

In a 2012 interview with Tom Service, Thomas Adès commented:

> The desire to travel faster preceded the invention of the car. It was desire that generated the design... I think the duty should be first to the material, second to the formal plan.. there may already be something in the nature of the material that tends towards a particular form..'[153]

This idea echoes similar sentiments expressed by James Tenney in 1978:

> I think of form as the same thing on a larger temporal scale as what's called content on a smaller scale. That old content/form dichotomy is, to me, a spurious one because they involve the same thing at different hierarchical levels of perception.[154]

If this is so, if musical material has some potential to generate a sort of fractal, self-similarity on a larger scale, then perhaps these sorts of deviations from another composer's structures become inevitable, the moment one alters the very atoms of his material. It is a thought that I continue to dwell upon.

I return finally to Whittall's comment on postmodernism:

> ..in the 21st century, joining up again.. now appears.. to be a more plausible exemplification of genuine postmodernism. Here, the impulse is to prioritize convergence over divergence, allowing those integrative tonal forces perfected in 18th century classicism to reassert some, if not all of the authority that composers did not entirely forget, even during the heady years of high and late modernism.[155]

While I imported strands of musical language in nearly every work in this portfolio that were clearly remote to my own, and foregrounded this remoteness in several ways, the harmonic and linguistic territory that received the earlier material was not entirely alien, and considerable efforts were made to weave the material into mine, rather than bluntly juxtapose it. I suggest that this very act of weaving in and stitching together, means that the host material (that is, *my* material) must automatically extend its roots into harmonic and linguistic common ground with the music it receives, in order to avoid such blocky oppositions. Mahler and Bach can find their way into my pieces because I have prepared the ground for them, not only by weaving my music with threads from their material, but also by the very nature of my own language. Even a composer whose musical mother tongue is a veritable antithesis of Bach, would have to extend some tiny tendril of his music towards Bach for such linkage to occur in this way. Perhaps, my intuitively inclusive harmonic language is a sort of microcosm of this structural inclusivity, or as Tenney puts it, ‘the same thing at different hierarchical levels of perception.’[156]

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[153] Service, *Op. Cit.,* 7-8.

[154] James Tenney, Postcard Pieces, https://www.google.ie/search?ei=MRVmWubtA-augAankb7oBA&q=gayle+young+james+tenney+dichotomy&oq=gayle+young+james+tenney+dichotomy&gs_l=psy-ab.3...2755.6193.0.6368.10.10.0.0.0.0.181.669.9j1.10.0....0...1c.1.64.psy-ab..0.6.437...33i160k1j33i21k1.0.h9qFCsVhrEU 22 January 2018.

[155] Whittall, *Op. Cit.,* 11.

Apart from provoking these thoughts, the past as a topic, has inspired the creation of several new compositions, unearthed techniques which might be adopted and adapted in future, and breathed new life into existent works of the canon.

Going forward, I intend to keep looking back.

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[156] Tenney, *Op. Cit.* 119

Appendix 1

Song/Choral Texts

Now and Then (Tenor & Piano)

Look At It Now

A doll's carriage,
A child's chair,
A horse's jawbone,
Musical scores,
Our collection
of revolvers,
Oil lamps,
Christmas tree ornaments,
Violin and a bow.

These awful children,
They smash our windows,
They say that I drag dead bodies
into the house after dark,
And string them from
the Elm tree.
These awful children,
They make our lives miserable,
They say that this is a ghost house,
This used to be a nice neighbourhood,
But look at it now!

Mantle clocks,
Phonograph records,
Bottles, hats,
Opera programmes from 1914,
Bicycles, stoves.
Newspaper bundles,
Tin cans,
Several grand pianos,
A Model T Ford,
Pin up posters,
Automobile radiators,
Sheets of Braille
for my brother,
Human skulls and bones.

I have to dress this way,
They'd rob me otherwise,

We make our home look like this,
Or else we'd be murdered,
This used to be a nice neighbourhood,
But look, look,
Look at it now!

Error 404

You're attempting to read something that doesn't exist,
Or has been moved,
And now sits elsewhere.
I suggest heading for the archives;
Perhaps, perhaps you'll find it there.
Or else contact me:
I'll try to help you.

In Olden Days

'In olden days, when people wanted to find out whether a person was telling the truth or not, they carried out the following plan. A skull was taken from the nearest graveyard and the person was asked to swear, while his hand rested in the skull, that what he said was true. If the person was in the right, everything would be just the same after. But if the person was wrong and swore a lie, the ghost of the person whose skull was taken would haunt the house.

In Killaturley, there is a house and one of its doors cannot be opened because long ago, one of those living there was accused of stealing money. A skull was brought from Killeen graveyard and taken in that door. The accused person swore that he did not take the money and that was a lie, as he was the one. Immediately the cry of the person was heard by everyone present, asking that his skull be put away, that the man had told a lie. The skull was put back in the graveyard again but from that day to this, the door could not be opened. On one occasion a young boy did open this door and it's said that the house filled with people who were dead for years. That was about fifty years ago, and it was nailed then and has not been opened since.'

Would Like To Meet (SATB)

Woman, young and vibrantly alive desires to meet a wealthy man. She has worked hard but new is tired almost to nausea of semi-poverty. She seeks not merely a human bank account but a man of physical attraction and real mental attainment.

Young Frenchman of agreeable manners and prepossessing appearance, of a faithful and affectionate disposition is desirous of meeting an elderly lady of wealth. None need address except in sincerity as the gentleman is no trifler.

Christian woman seeks Christian man-partner who is sympathetic with woman who has mental illness and hears voices but is self-controlled.

Wanted- a lady of German extraction. Must be 36 bust and understand bookkeeping on a small scale.

I don’t have a lot of time left of my sentence. I’m getting out real soon and want to hook up.

Irish man, 800 capital, wishes to hear from a Catholic. Excellent reference from parish priest expected and given.

SD, almost DF ISO CD AL[157]

Dreoilín (SATB)

Dreoilín, dreoilín,
Rí na n-éan;
Lá Fhéile Stiofáin a baisteadh an t-éan.
Is mór é a mhuirín,
Is beag é féin;
Tabhair dom pingin as ucht Mhic Dé
Is ná lig amach folamh mé.

(Translation)

Little wren, little wren,
King of the Birds,
On St. Stephen’s Day,
This bird is named,
His brood is big,
He himself is small,
Give me a penny,
For the sake of the Son of God,
And do not leave me out,
Empty handed.

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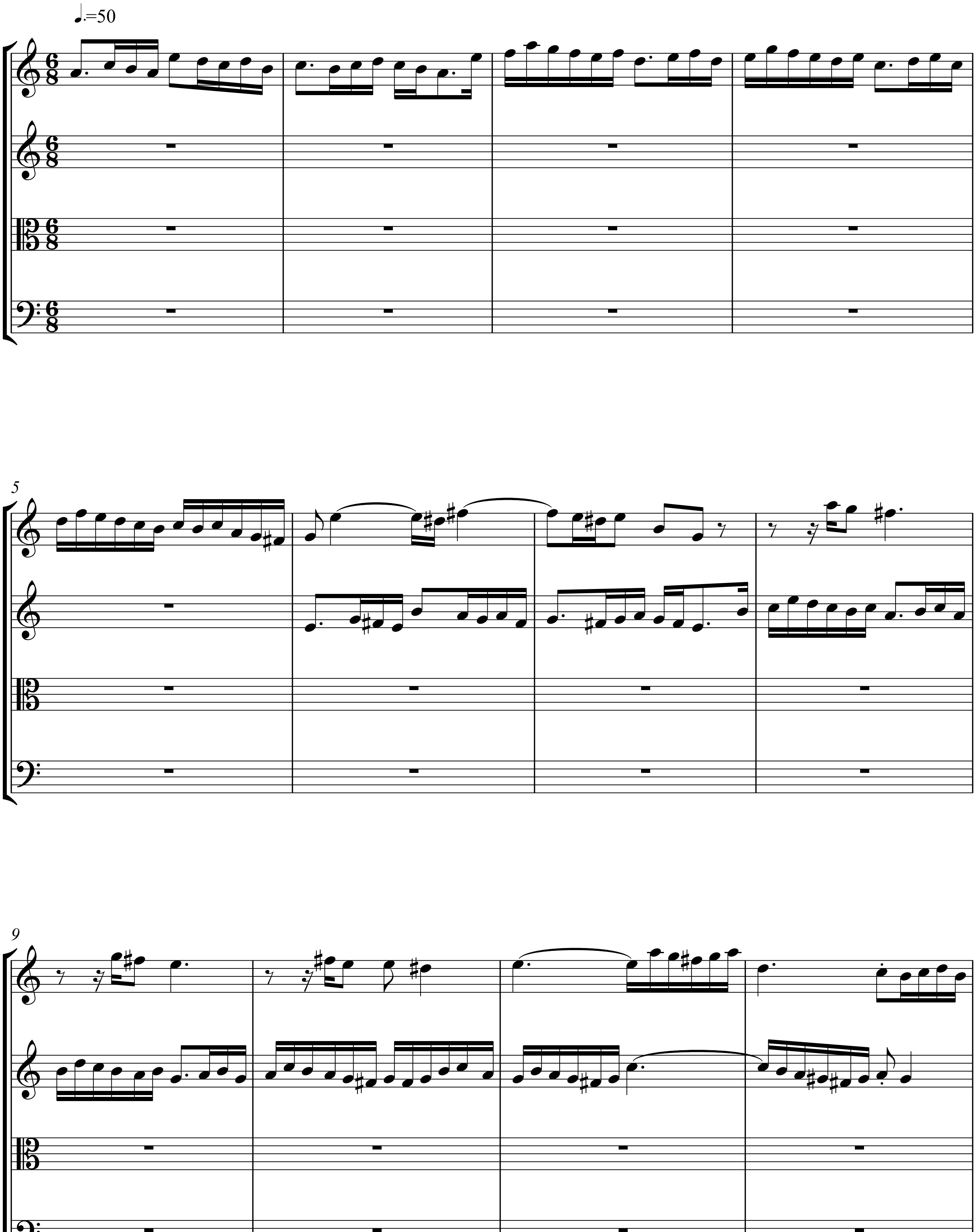
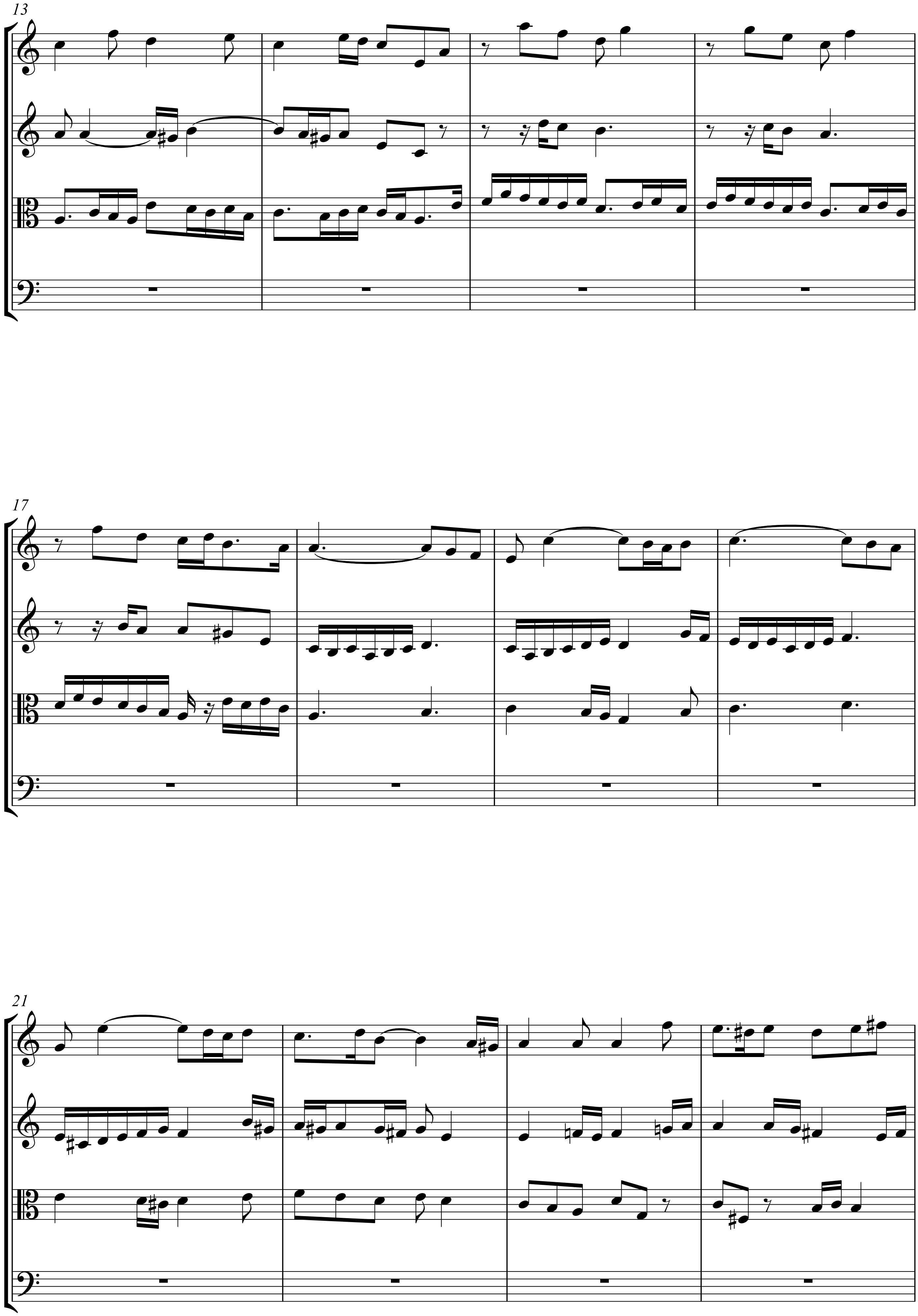
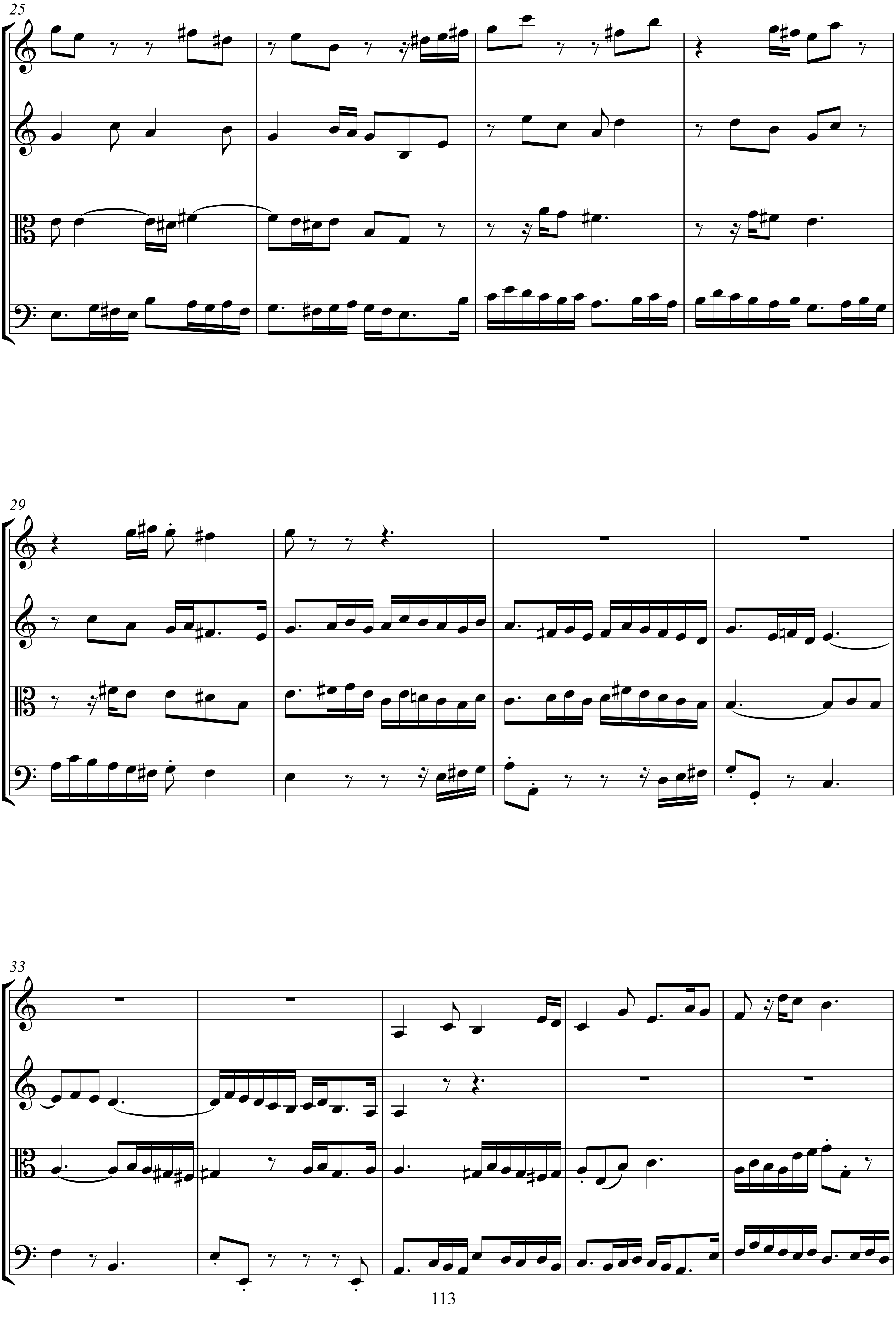
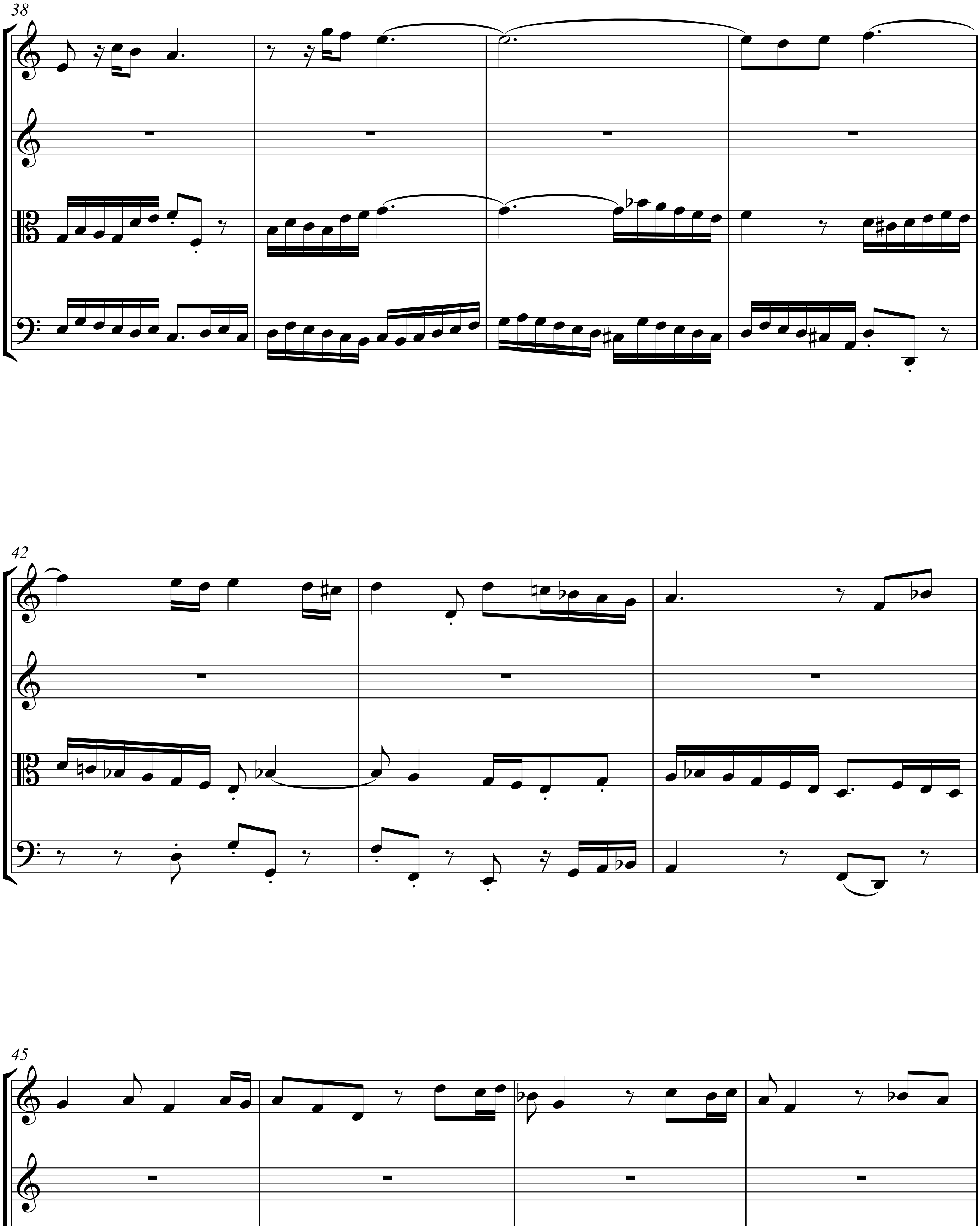
[157] Social Drinker, almost Disease Free, In Search Of, Cross-Dressing Animal-Lover

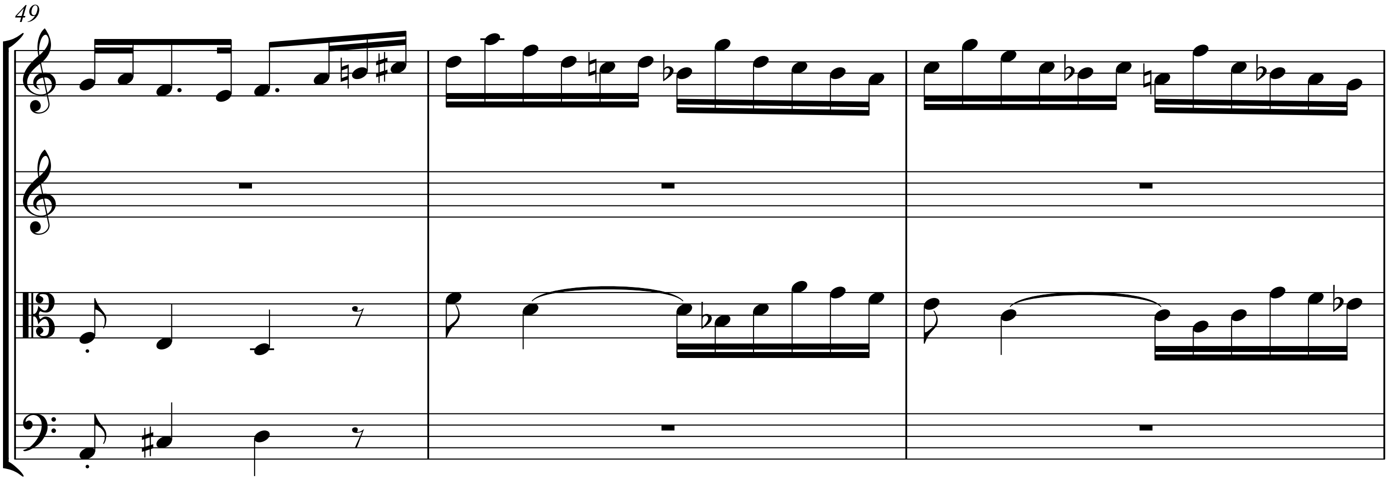
Appendix 2:
Fugue material Pentimento







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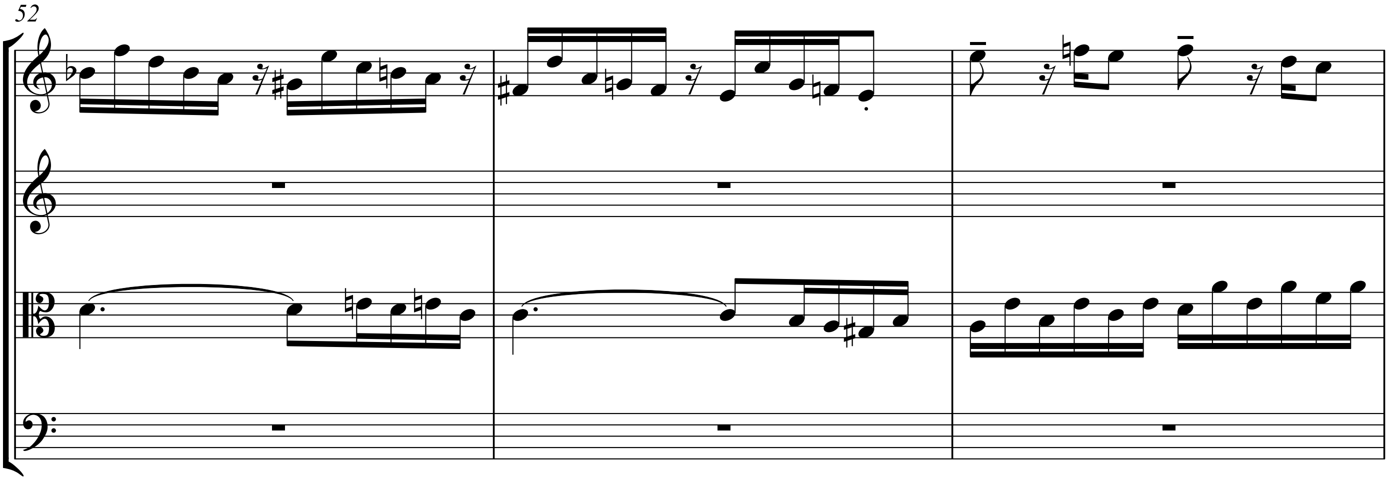
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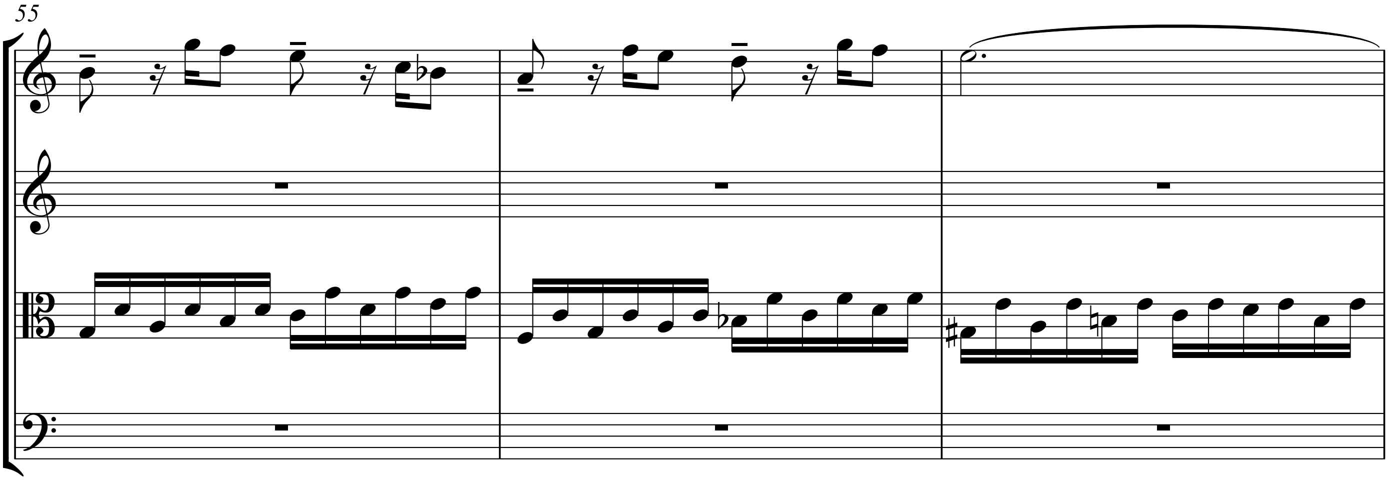
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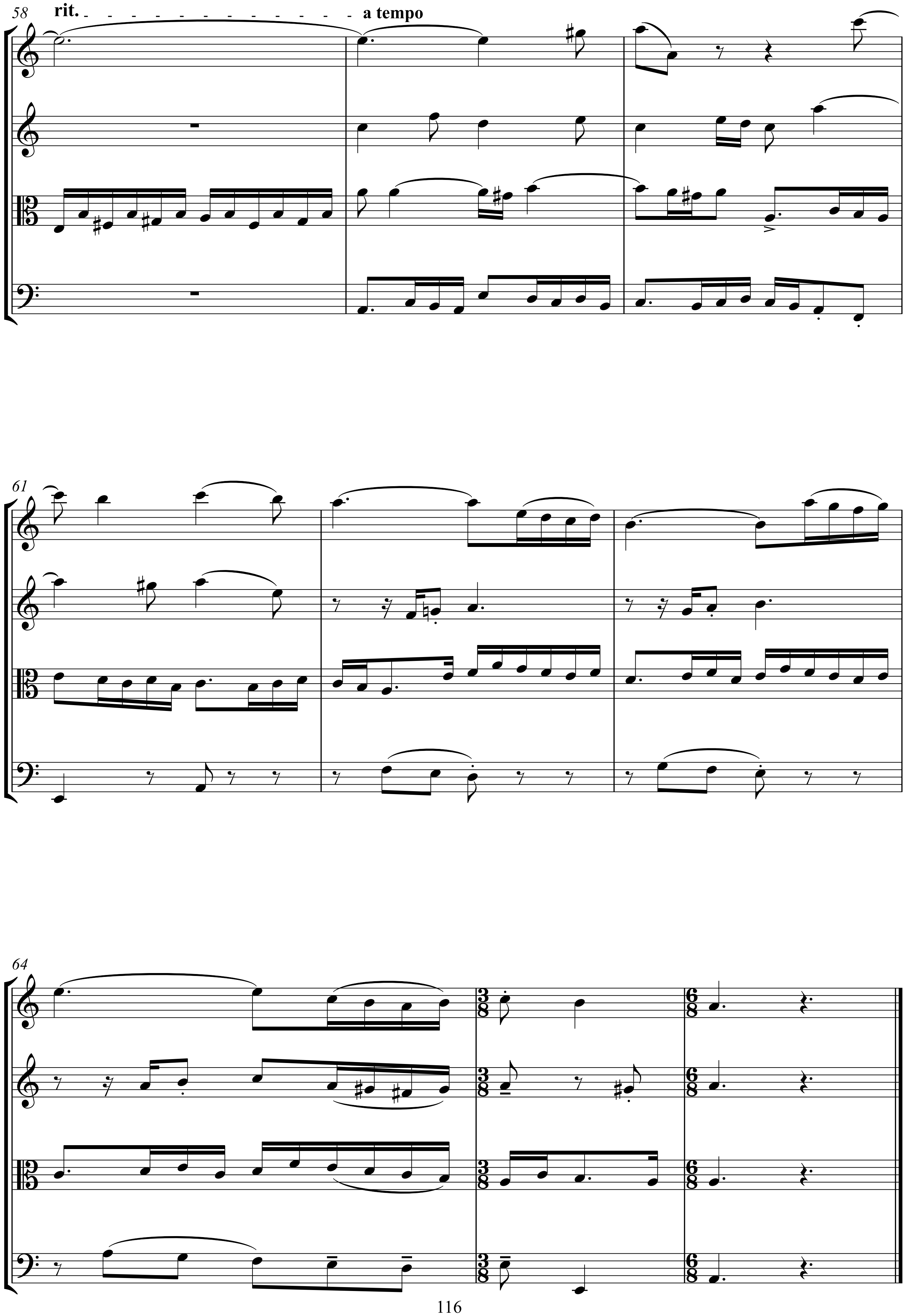
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Peter Leavy

Models, Language and Fabricated Histories

(Audio Recordings)

Track List

Of Foreign Lands and People
(Pádhraic Ó Cuinneagáin - Piano)

1. *Of Foreign Lands and people*
2. *A Curious Story*
3. *Blind Man's Buff*
4. *Pleading Child*
5. *Happy Enough*
6. *An Important Event*
7. *Dreaming*
8. *At the Fireside*
9. *Knight of the Hobbyhorse*
10. *Almost Too Serious*
11. *Frightening*
12. *Child Falling Asleep*
13. *The Poets Speak*

Deface
(Dante Quartet- String Quartet)

14. I. Tense
15. II. Espressivo
16. III. Lilting

Into Memory
(Birmingham Contemporary Music Group - Chamber Orchestra)

17. *Into Memory*

Now and Then
(Adam Cullen - Tenor)

18. *Look At It Now*
19. *Error 404*
20. *In Olden Days*

Would Like to Meet
(New Dublin Voices- Choir)

21. *Would Like to Meet*

Dreoilín

22. *Dreoilín*

Pentimento

23. *Pentimento*

(2018)

Peter Leavy

Of Foreign Lands and People

for solo piano

(2014)

Programme Notes

Of Foreign Lands and People is a collection of short pieces for solo piano, modeled on Schumann's *Kinderszenen,* Op.15. The title, taken from the first work in the original set, underlines my engagement with 'foreign' musical material. All the subsequent works in the collection follow Schumann's titles (in translation) and are, in some way, reactions to this original set.

1. Of Foreign Lands and People: Here, the material moves from the remote to the almost-familiar, with ever-clearer references to the opening of Schumann's collection. En-route, material from later movements is referenced, before a gentle variation of Schumann's theme ends the work on a musical question mark.

2. A Curious Story: In this movement, the pianist takes on the role of a narrator; a bad one. He meanders off-topic, he exaggerates and loses track of the story. There is even a moment of confusion as he quotes Schumann's *Bunte Blätter,* a collection of works made up of rejected material for *Kinderszenen.*

3. Blind Man's Buff: Material from the first bars of this movement is borrowed and treated in a minimalist fashion, endlessly repeating and transforming very gradually. However, just as participants in such a game might become disorientated over time, the rate of material-development gradually increases and the work becomes ever more chaotic.

4. Pleading Child: Here, the entire inner line of Schumann's work is borrowed. It is reharmonised and the cross-rhythm effect is exaggerated. The work ends on a distinctly inconclusive note, much like Schumann's own piece.

5. Happy Enough: Just as Schumann borrows material from the previous work in his collection, the opening of this movement also mimics *Pleading Child.* The light-hearted mood of the original is retained as the theme is transposed again and again and ends in a slightly dizzy race up the piano to nowhere.

6. An Important Event: Schumann's rather ponderous theme is stripped down and compressed into little flurries of sound, which are allowed to resonate. As the piece proceeds, more angles of the material become visible. A luminous chord brings the piece to an end.

7. Dreaming: Here, Schumann's material is fragmented, obscured, stretched out in some places and condensed in others. The often-surreal nature of dreams is observed with the sudden arrival of a playful, waltz-like tune, which disappears back into the material.

8. At the Fireside: No new notes are added to *At the Fireside*. Instead, Schumann's melody is relocated to the foot of the piano, and hammered out in the lower octaves. A momentary ascent gives a glimpse of something more recognisable before we return to the pounding depths.

9. Knight of the Hobbyhorse: This piece retains much of Schumann's rhythm, but undermines with it oddly-placed accents. The imagery of child playing at soldiers is enhanced by occasional music-box like sonorities.

10. Almost Too Serious: In this movement, I borrow the main theme of Schumann's work and treat it contrapuntally. The subject is gradually altered into a 12-note row and transposed along a whole-tone axis. The distance between subject statements is gradually shortened and the movement concludes on a polytonal stretto... it really *is* almost too serious.

11. Frightening: Phrase lengths, the position of themes, changes of tempo, the effect of cadence-types and much of the textural and registeral information of the original are retained in this work, as a sort of template. New material is then 'poured into' this mould. The effect is at once familiar and unfamiliar.

12. Child Falling Asleep: Form is retained perhaps more clearly in this movement than in any other. This is partially due to omnipresence of one rhythmic figure in Schumann's original. Here, this figure is given a more lullaby-like swing.

13. The Poets Speak: Schumann's *Der Dichter Spricht* translates as 'The Poet Speaks.' Here, by converting Schumann's own harmonies to a more skeletal figured bass, I promote the performer to fellow-poet (hence *Poets*) and allow him to realise the figuring in his own way. The work concludes with a long coda, which quotes material from the opening movement.. it's rather poetic.

Performance Directions

All metronome markings are approximate.

Pedal markings with rests (such as those in *An Important Event*) indicate that the sound should be sustained with the pedal, while the pianist moves to the next position.

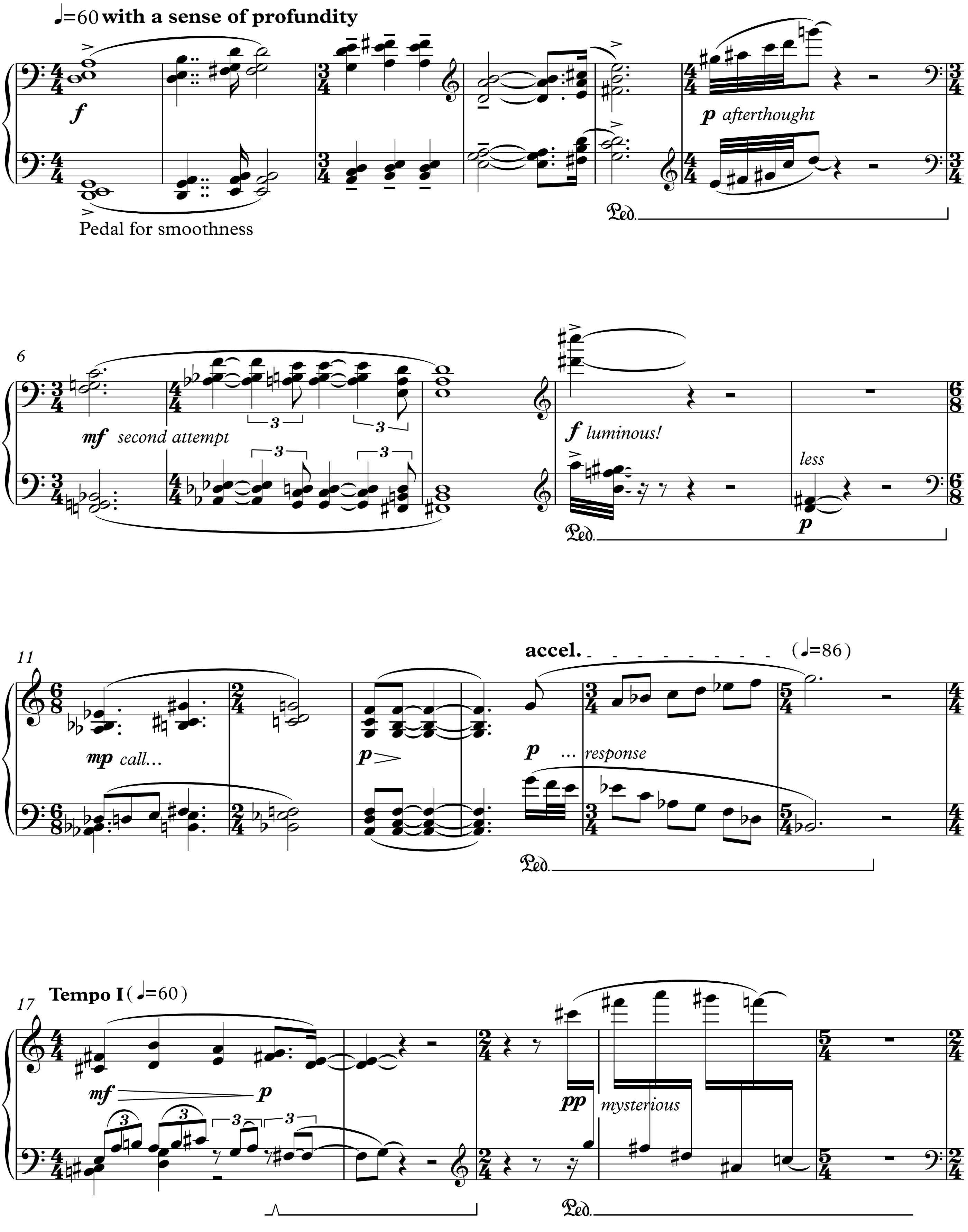
Dynamic shaping is left up to the discretion of the performer in *Almost Too Serious*.

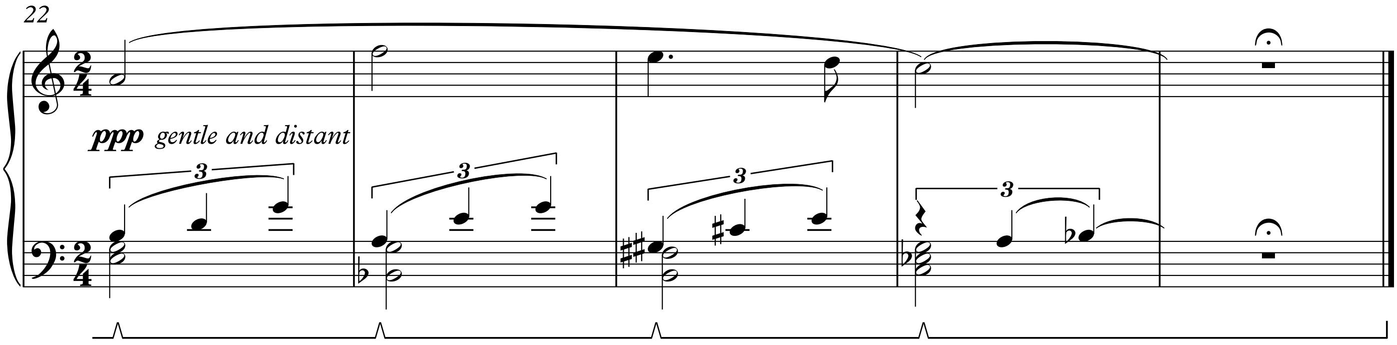
The figured bass in *The Poets Speak* should be realised accurately, but using any voicing. Passing notes and ornamentation are allowed. The sections from bar 12-27 and 35-54 are played as on the page.

Of Foreign Lands and People

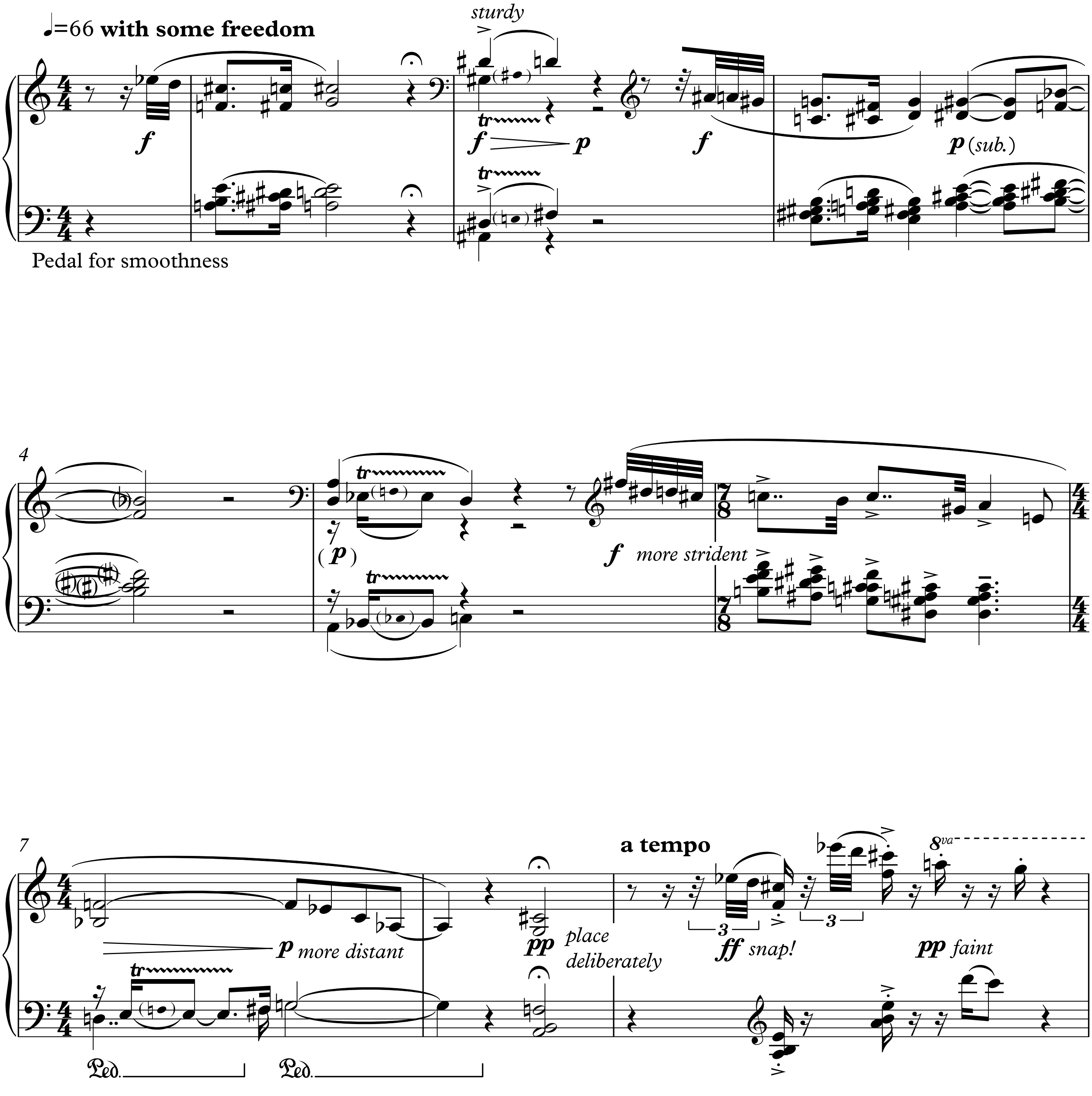
1. Of Foreign Lands and People

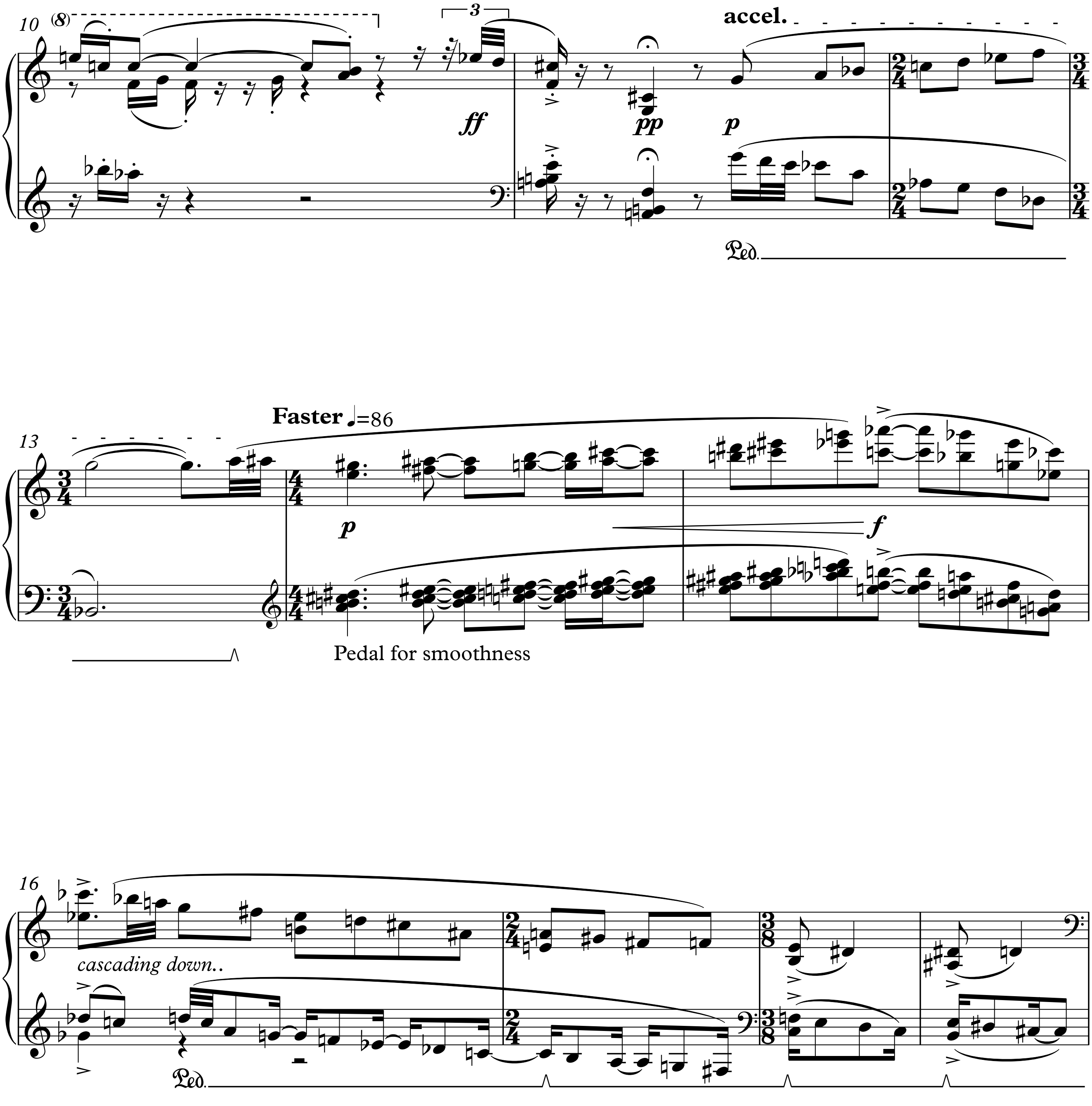
Peter Leavy

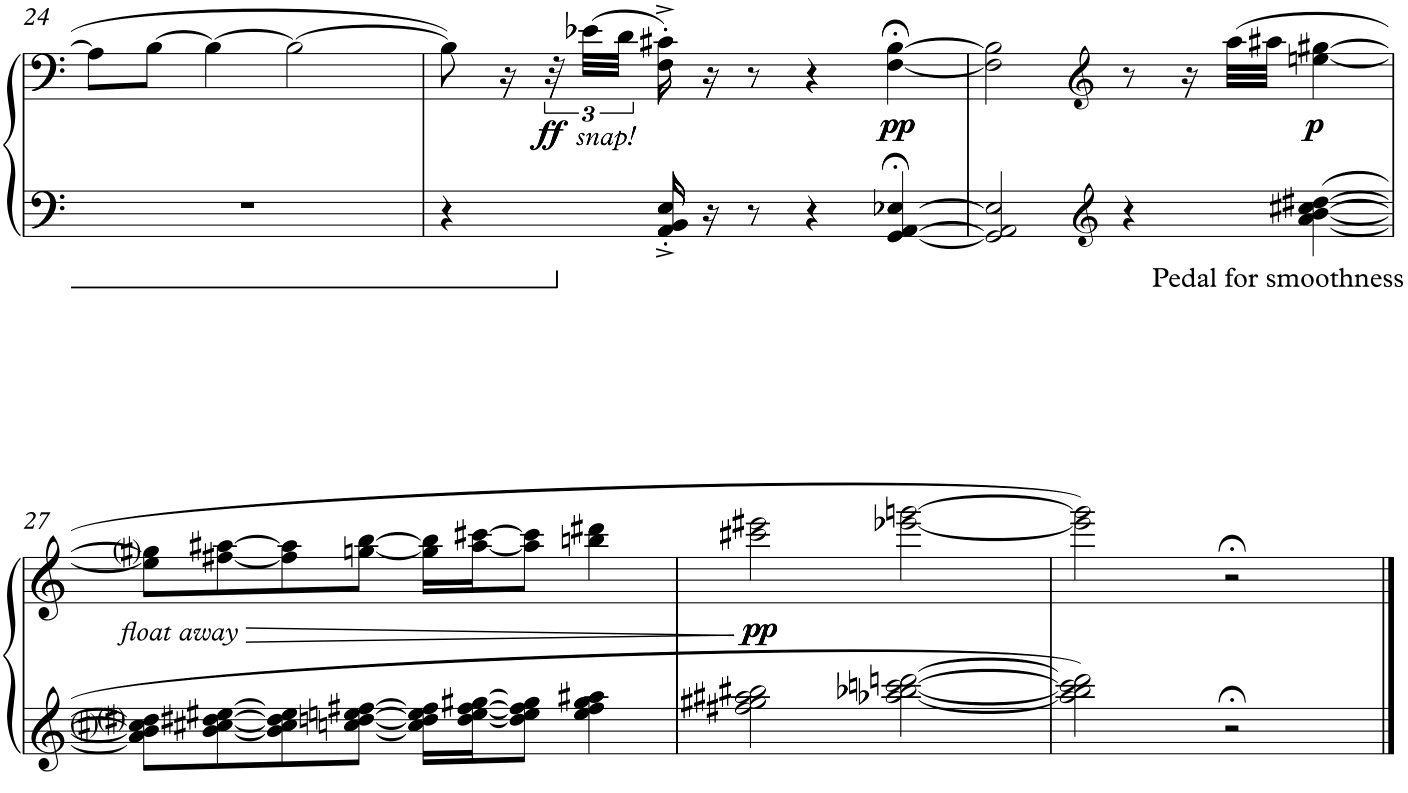

♩=60 with a sense of profundity
f
Pedal for smoothness
Ped.
p afterthought
6
mf second attempt
3
f luminous!
less
p
Ped.
11
mp call...
p
accel.
(♩=86)
p ... response
Ped.
17
Tempo I (♩=60)
mf
p
3
pp mysterious
Ped.


22
ppp gentle and distant
3

2. A Curious Story

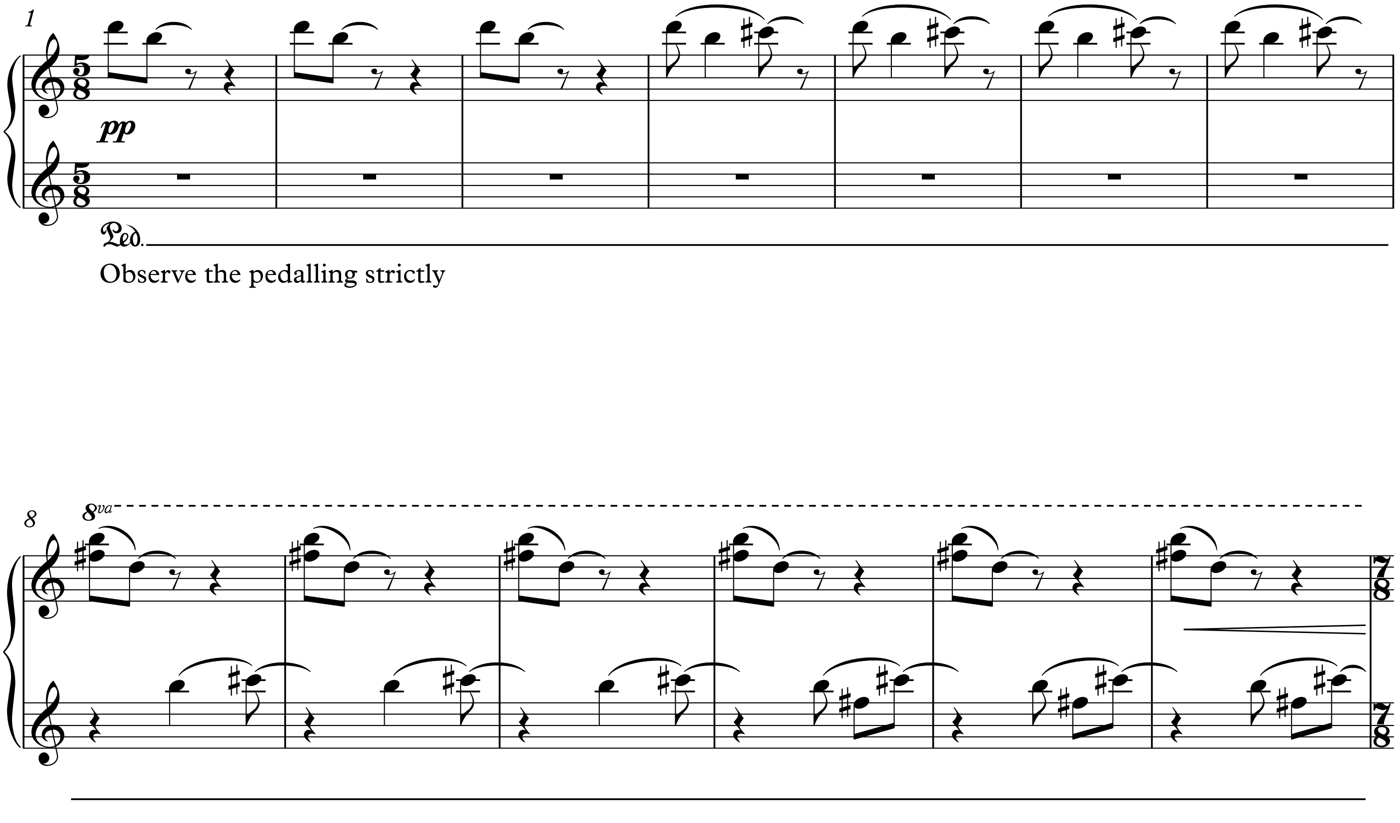

♩=66 with some freedom
sturdy
tr
f
p
f
p (sub.)
Pedal for smoothness
4
(p)
f more strident
7
p more distant
pp place deliberately
a tempo
ff snap!
pp faint
8va
3
Ped.
Ped.

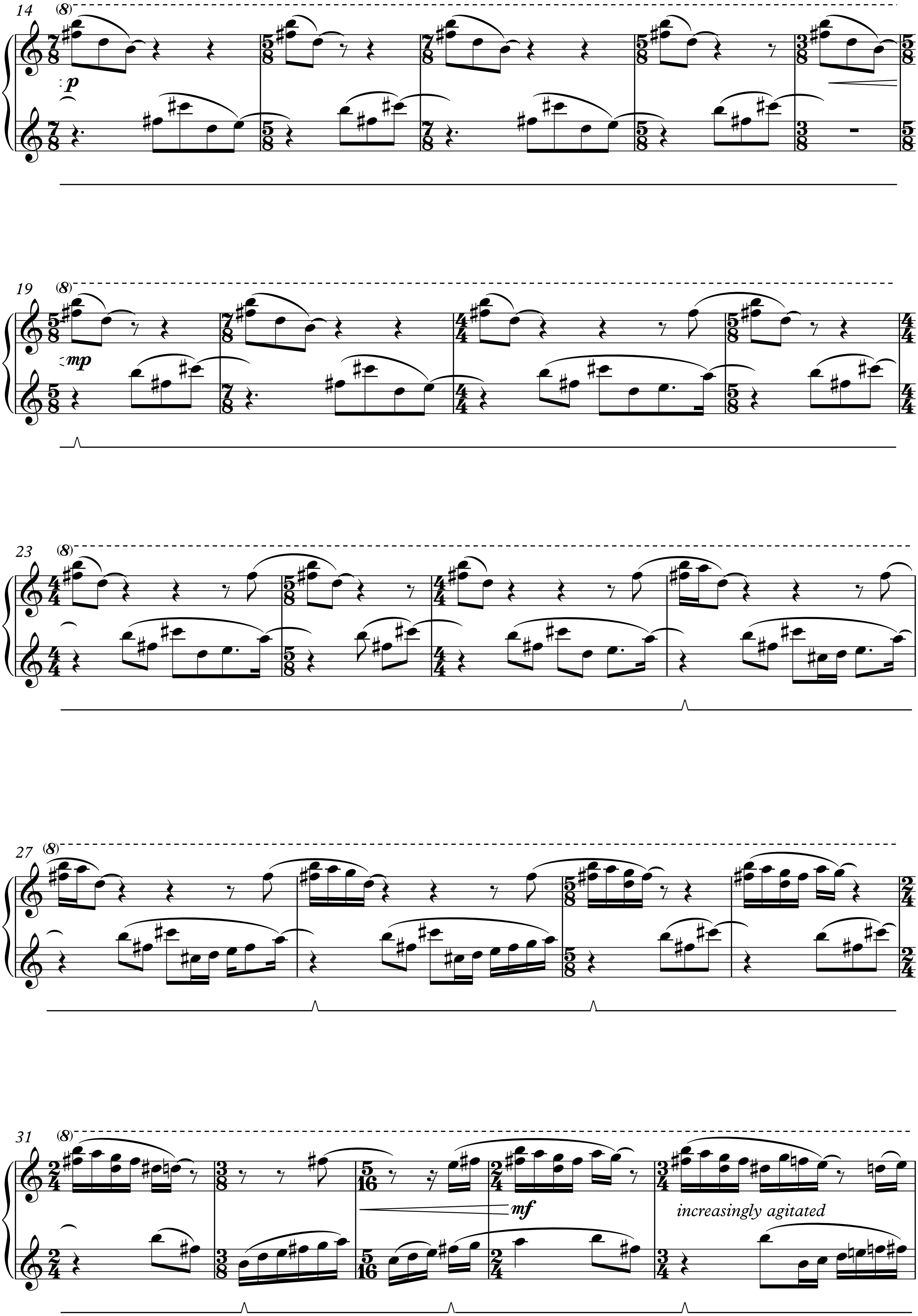

10
(8)
3
accel.
ff
pp
p
Ped.
13
Faster ♩=86
p
f
Pedal for smoothness
16
cascading down..
Ped.
20
solid
tr
tr
clear
deliberate
mf
3
pp

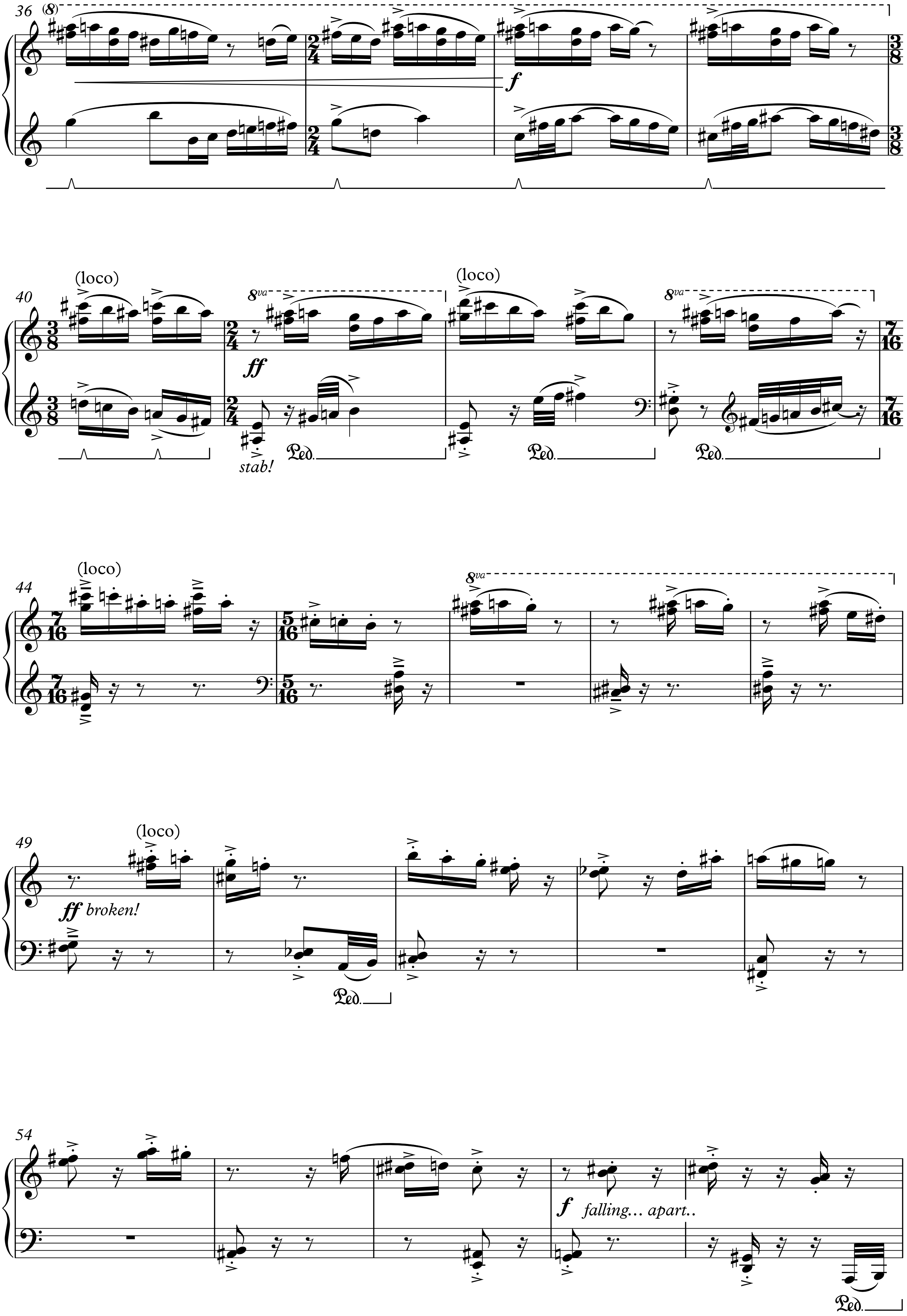

24
3
ff
snap!
pp
p
Pedal for smoothness
27
float away
pp

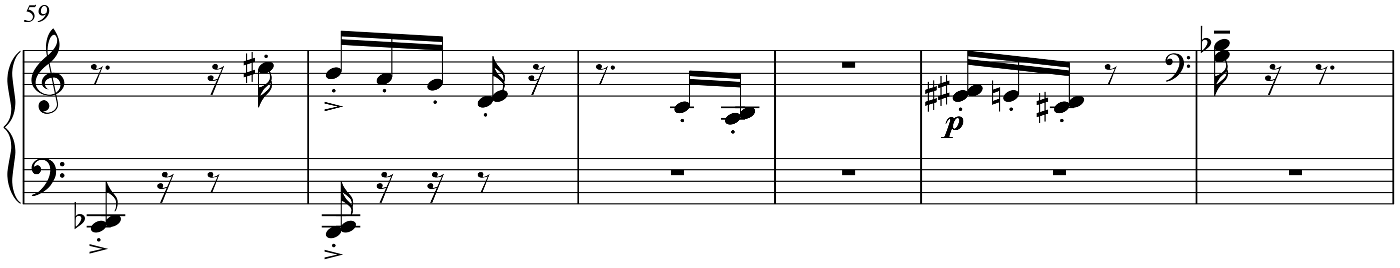
3. Blind Man's Buff

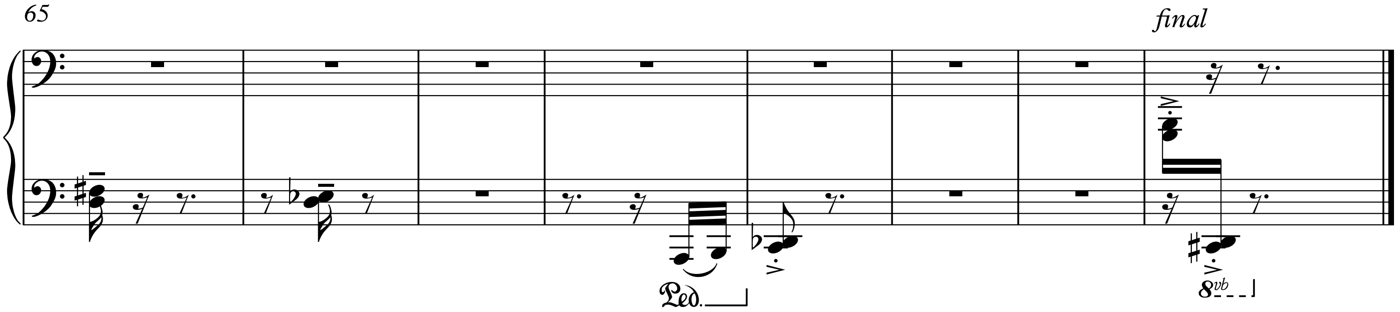
♩= 116 **Gentle, but always moving forward**


1
5
8
pp
Ped.
Observe the pedalling strictly
8
8va
7
8

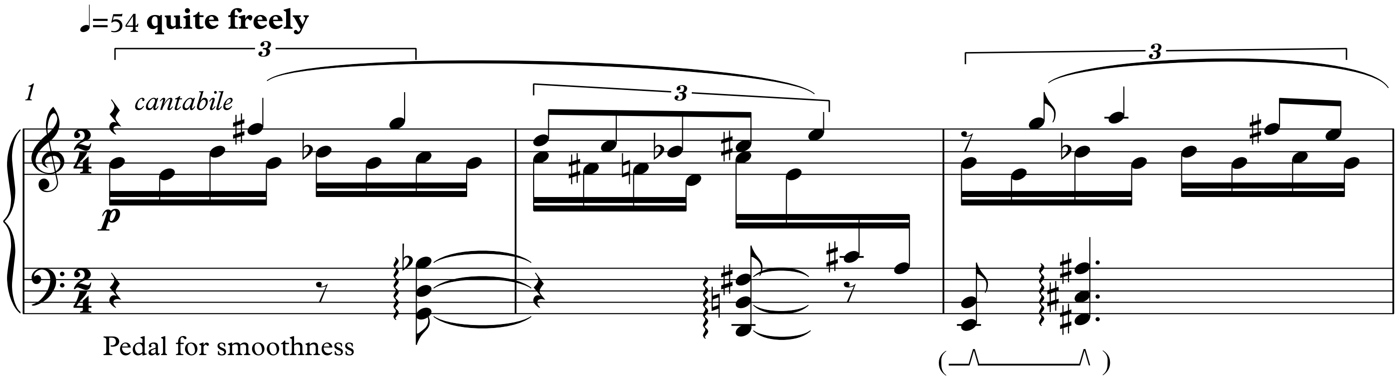

14
(8)
p
19
(8)
mp
23
(8)
27
(8)
31
(8)
mf
increasingly agitated

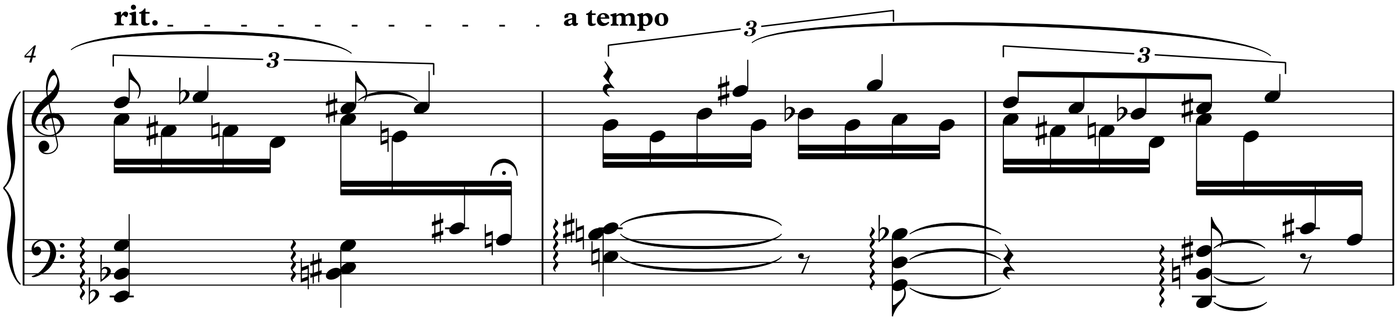

36
(8)
f
40
(loco)
8va
ff
stab!
Ped.
(loco)
8va
Ped.
Ped.
44
(loco)
8va
49
(loco)
ff broken!
Ped.
54
f falling… apart..
Ped.

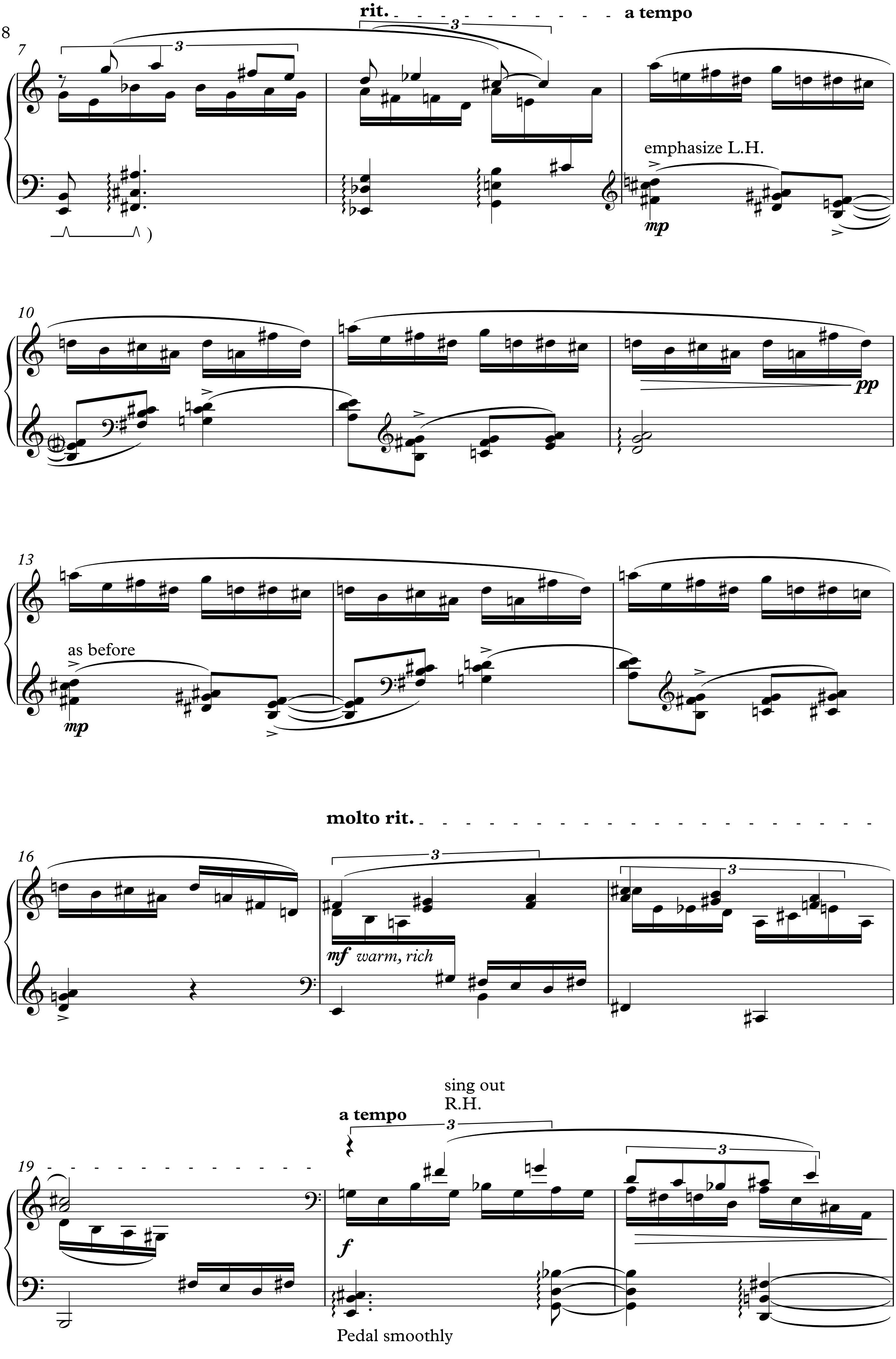


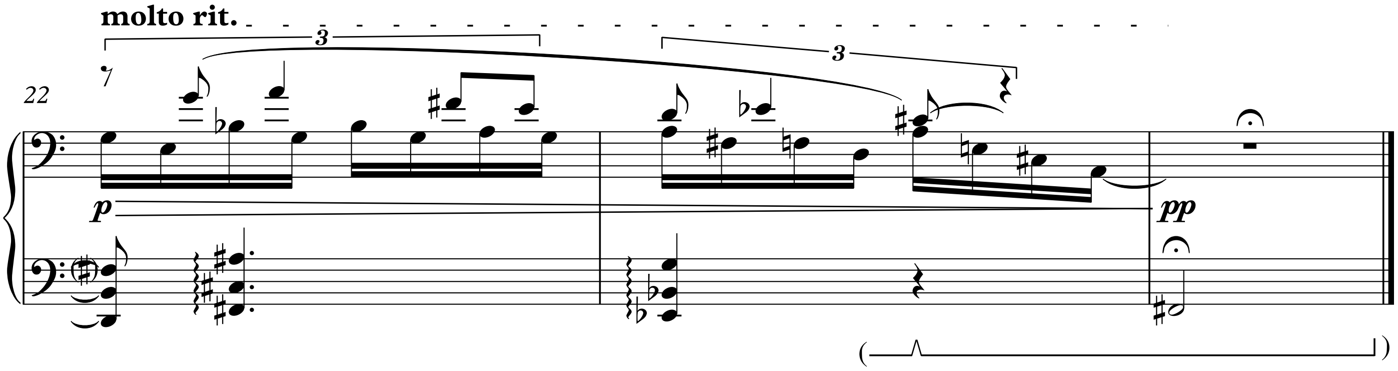

65
final
Ped.
8vb

4. Pleading Child

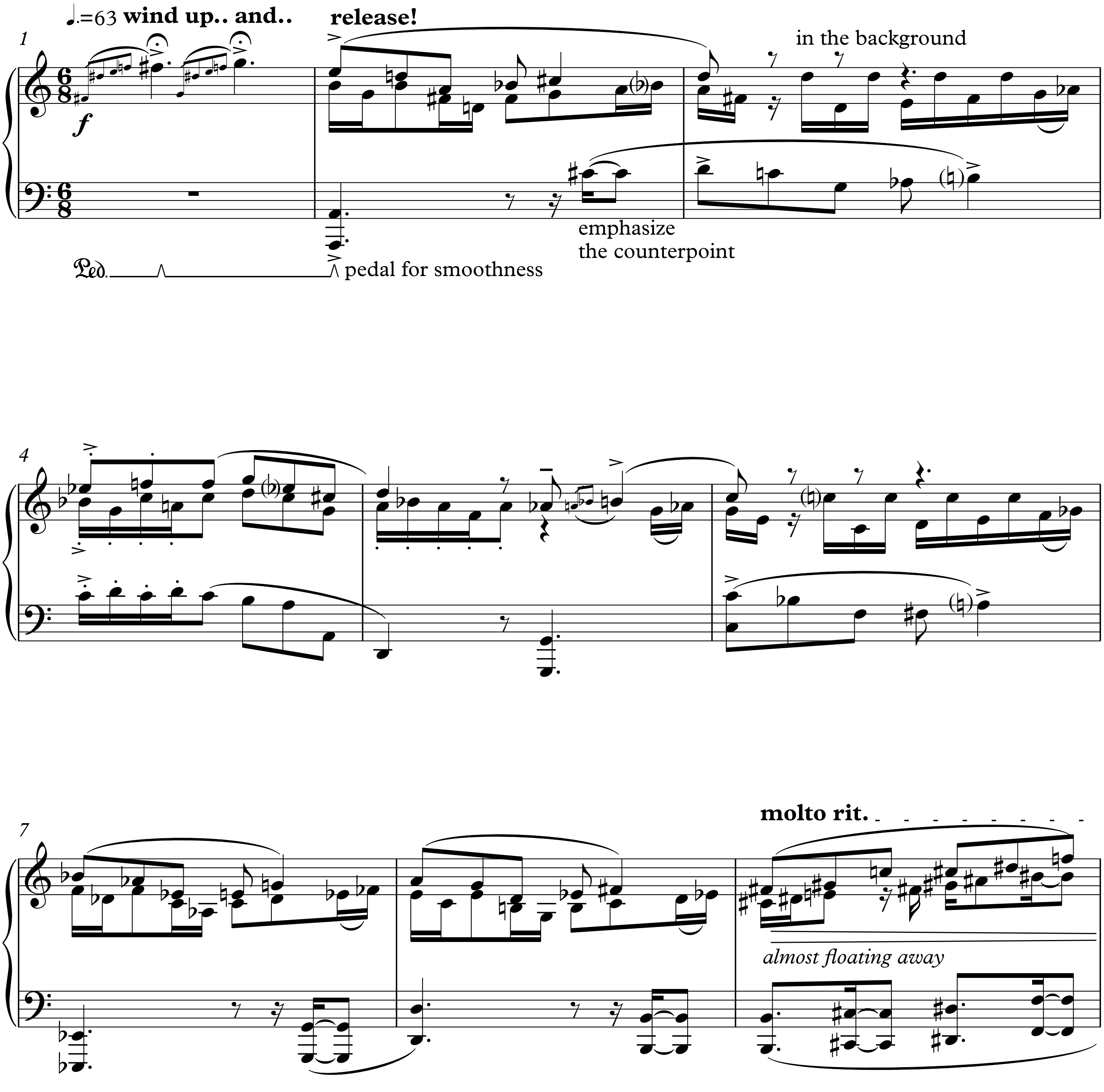

♩=54 quite freely
3
1
cantabile
p
3
3
Pedal for smoothness
( )

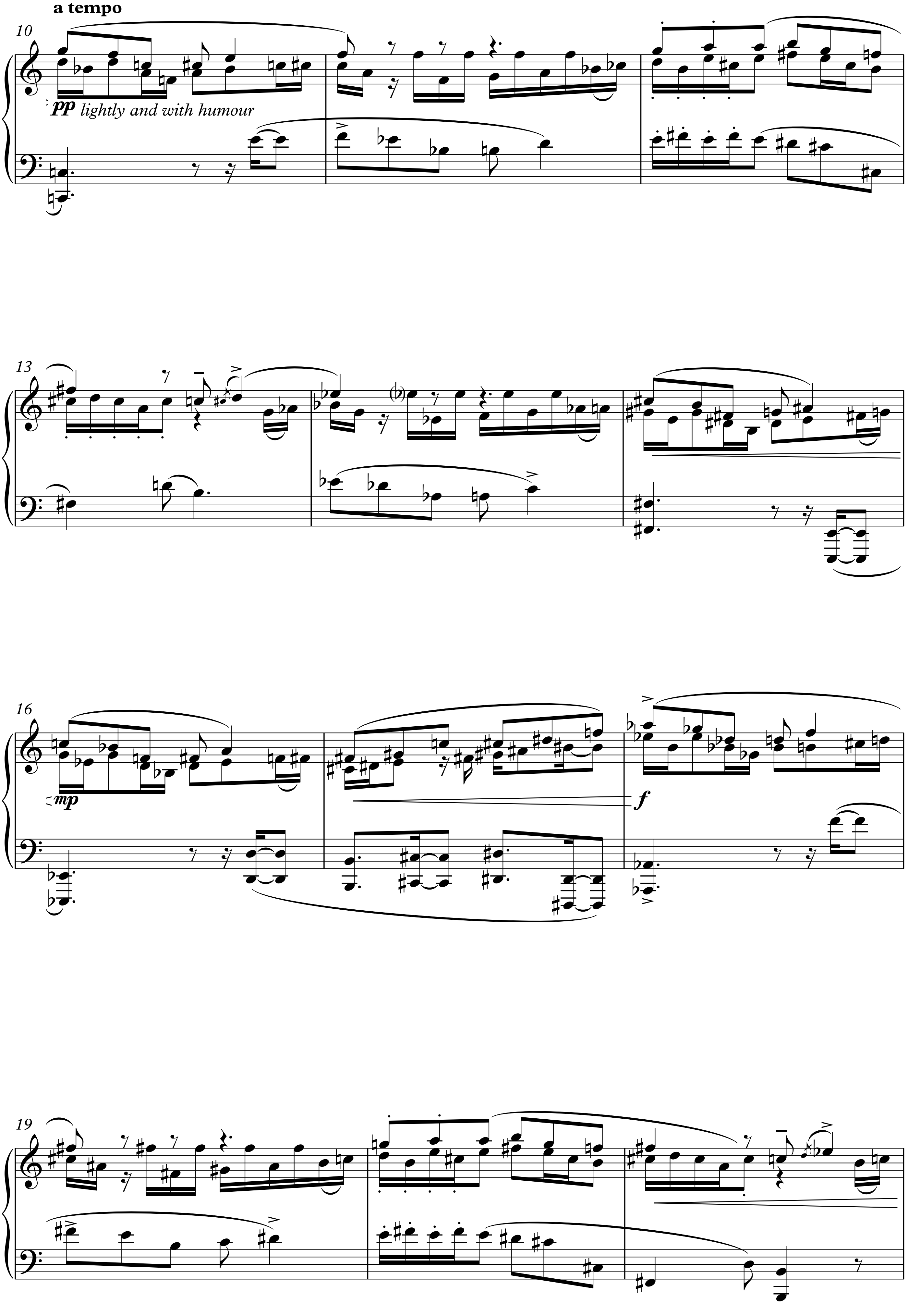

rit.
a tempo
3
4
3
3

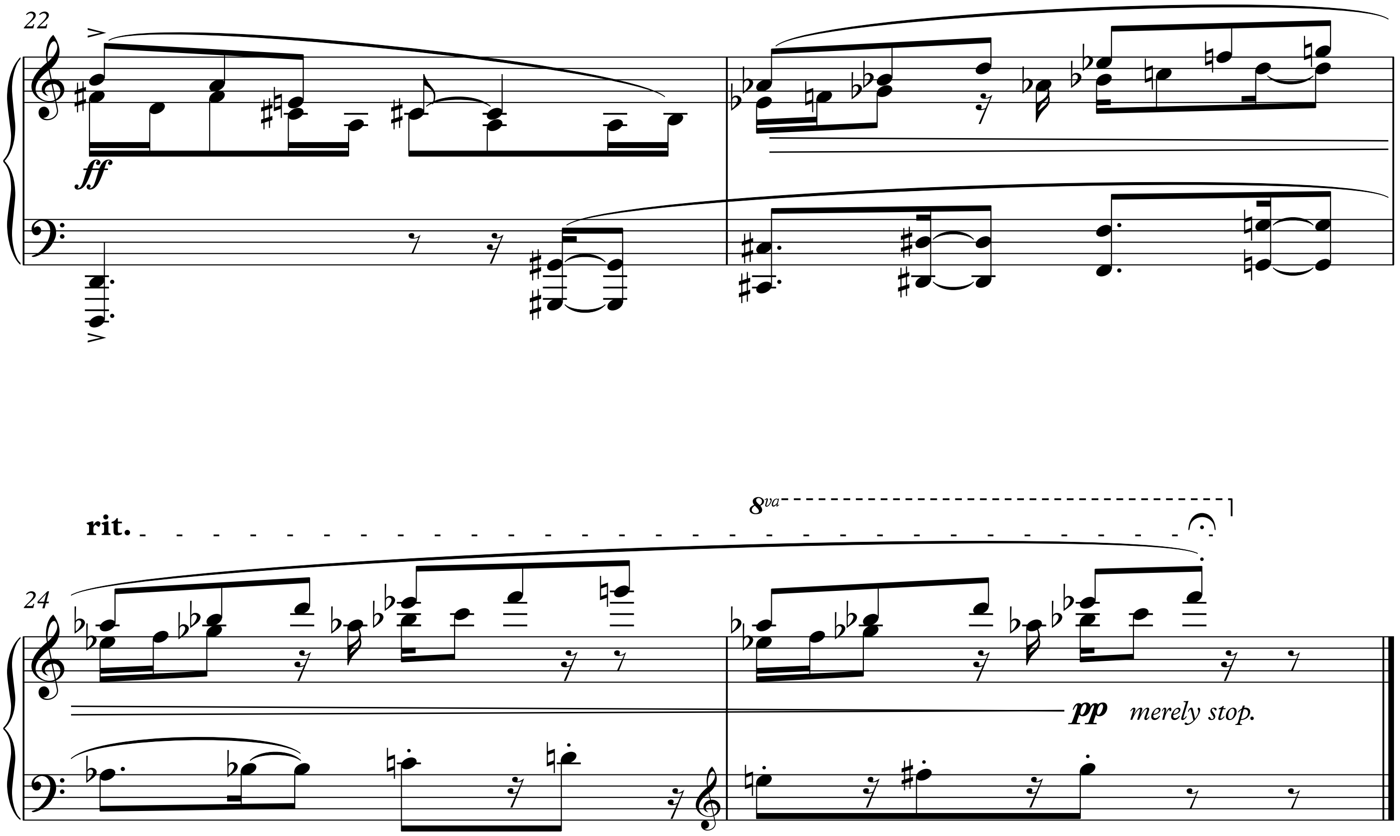

7
rit.
3
a tempo
emphasize L.H.
mp
10
pp
13
as before
mp
16
molto rit.
3
mf warm, rich
19
a tempo
sing out
R.H.
f
Pedal smoothly


molto rit.
3
3
22
p
pp

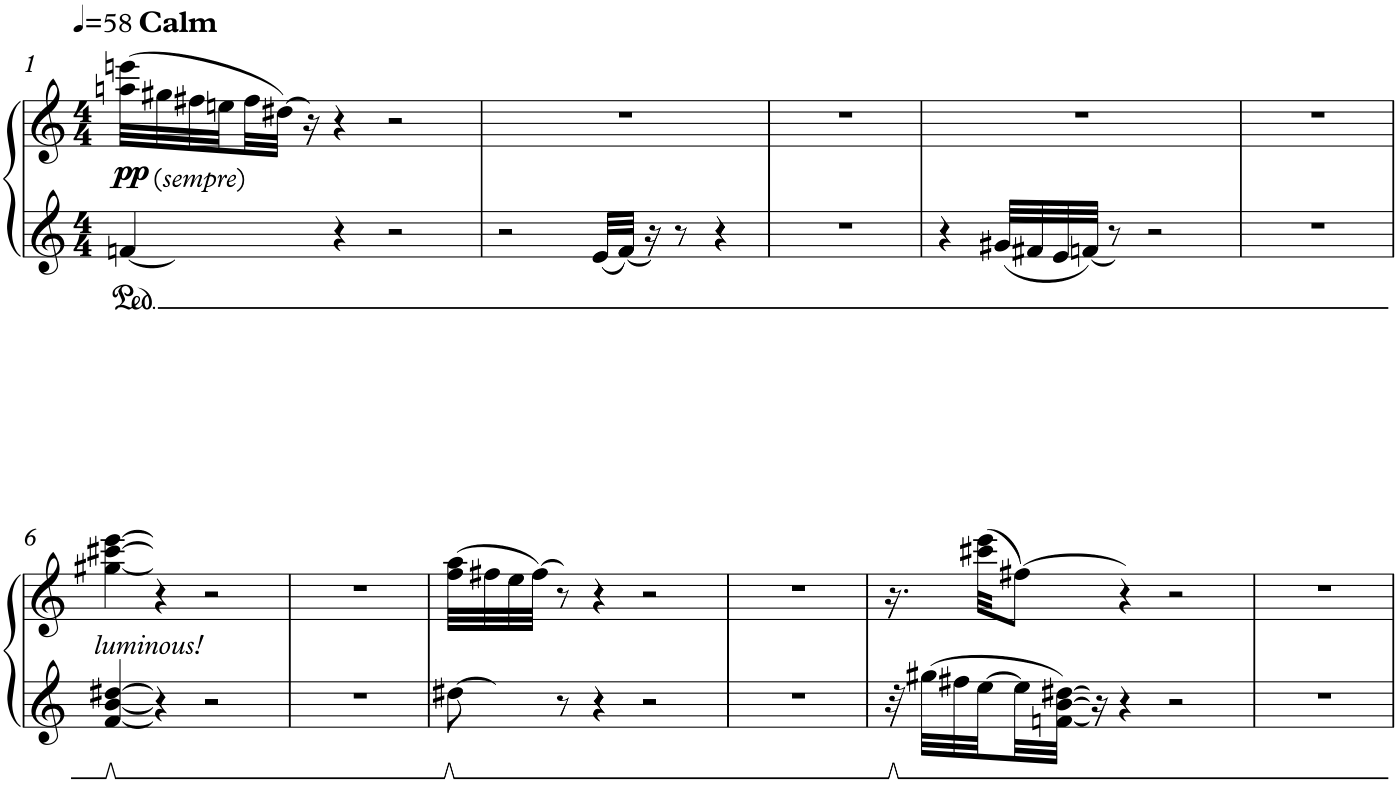
5. Happy Enough

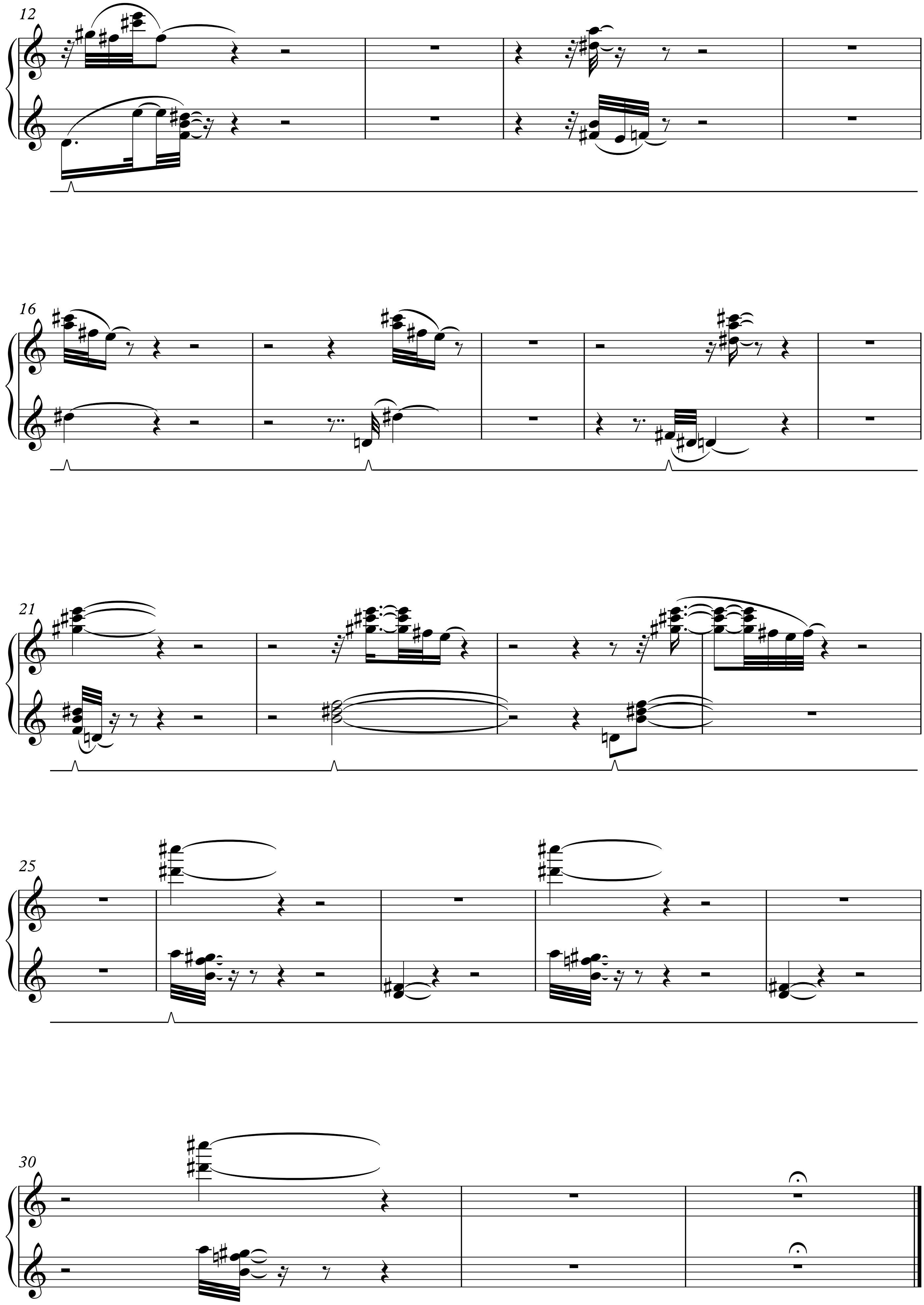

♩.=63 wind up.. and..
release!
in the background
1
f
emphasize
the counterpoint
Ped.
pedal for smoothness
4
7
molto rit.
almost floating away


a tempo
10
pp lightly and with humour
13
16
mp
f
19

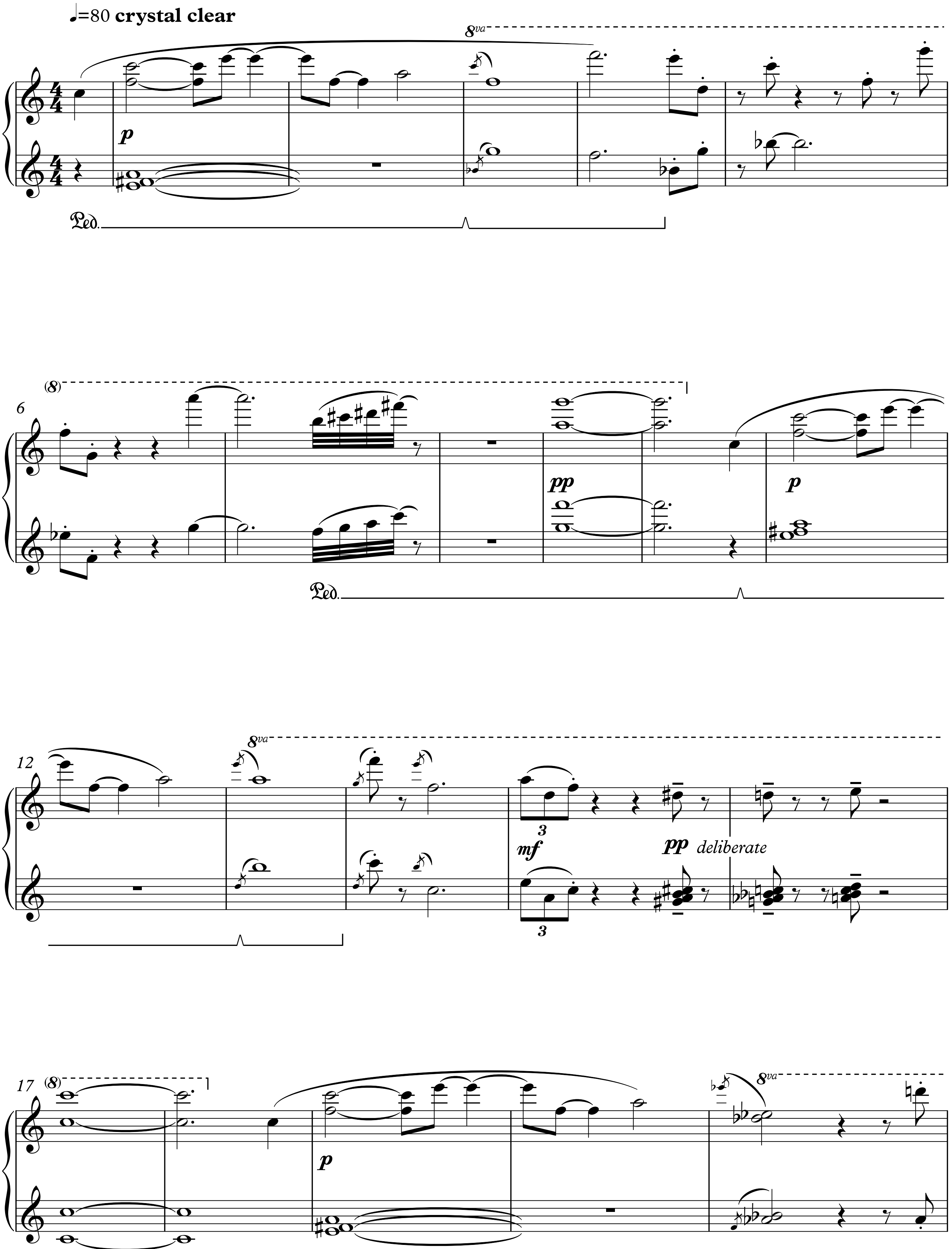

22
ff
rit.
8va
24
pp
merely stop.

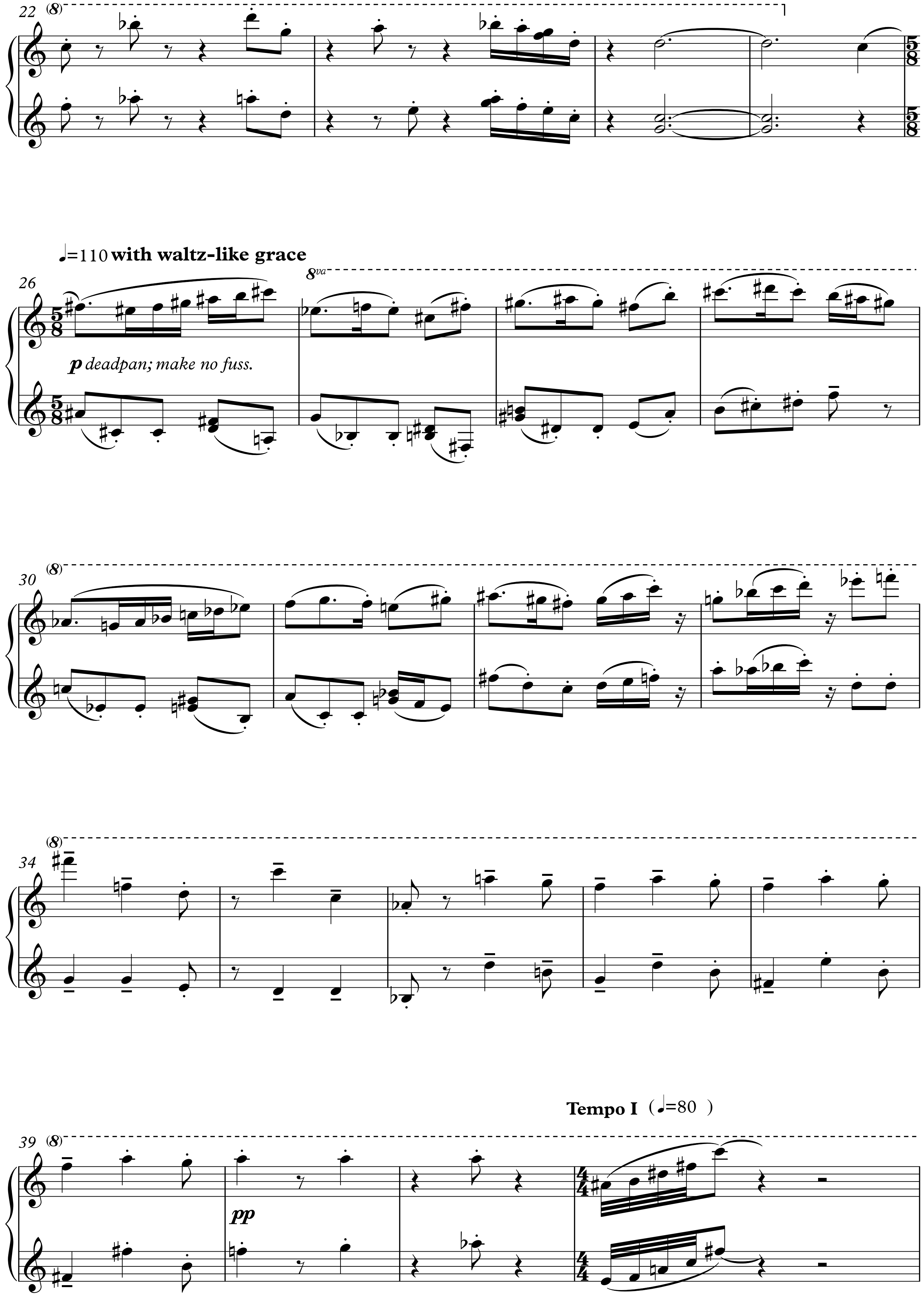
6. An Important Event

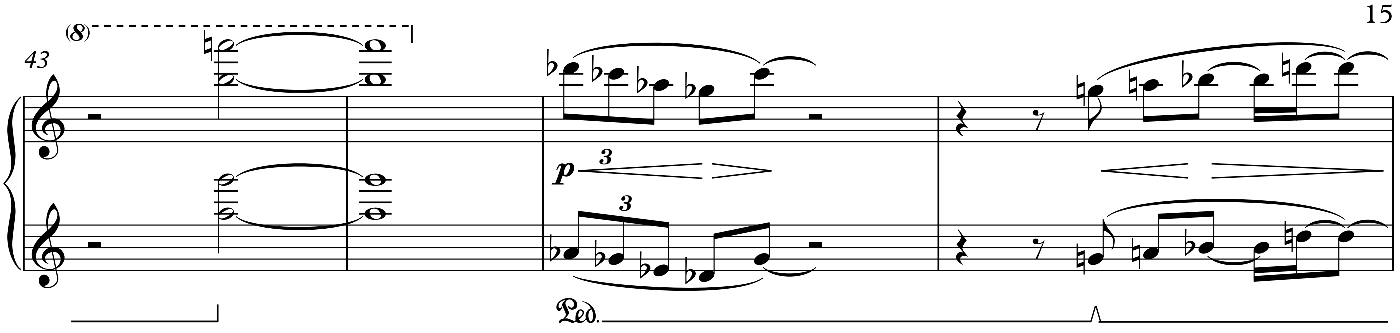

♩=58 Calm
1
4/4
pp (sempre)
Ped.
6
luminous!

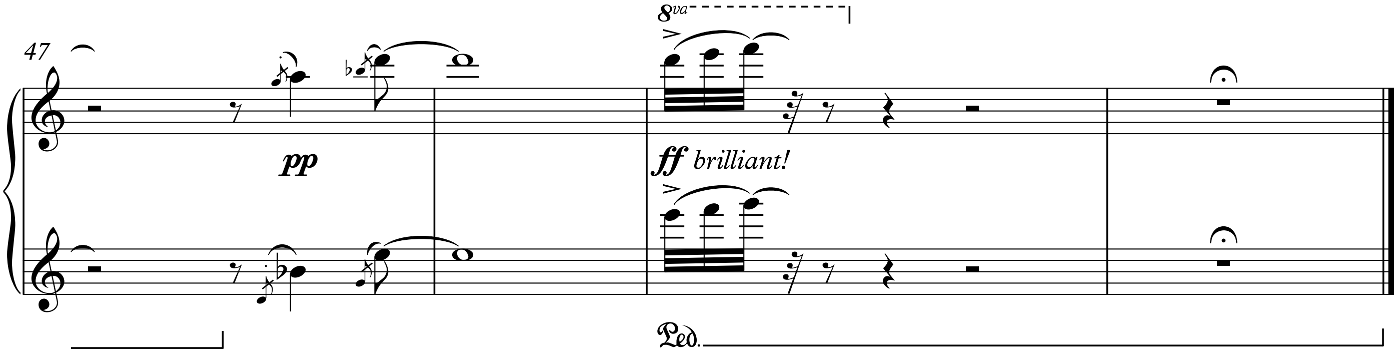


7. Dreaming


♩=80 crystal clear
8va
p
Ped.
6
(8)
pp
p
12
mf
3
pp deliberate
17
p

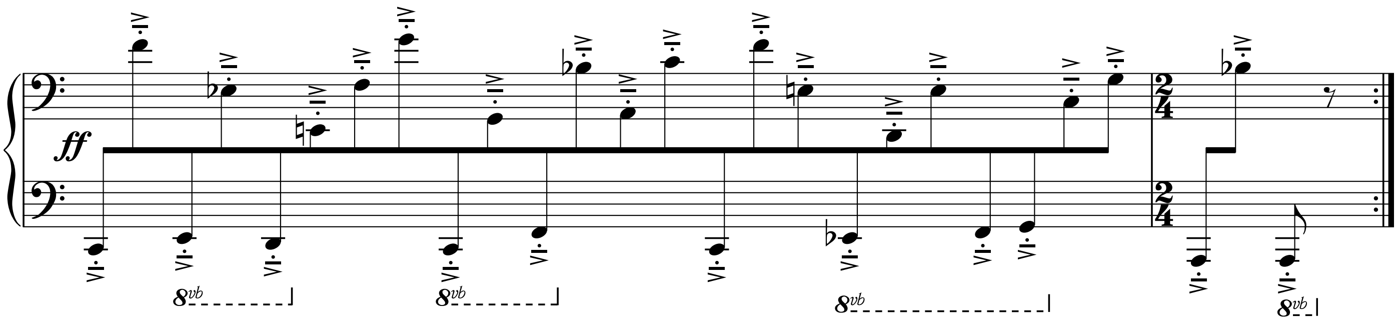

22
(8)
5
8
26
♩=110 with waltz-like grace
8va
5
8
p deadpan; make no fuss.
30
(8)
34
(8)
Tempo I (♩=80)
39
(8)
pp
4
4
Ped.

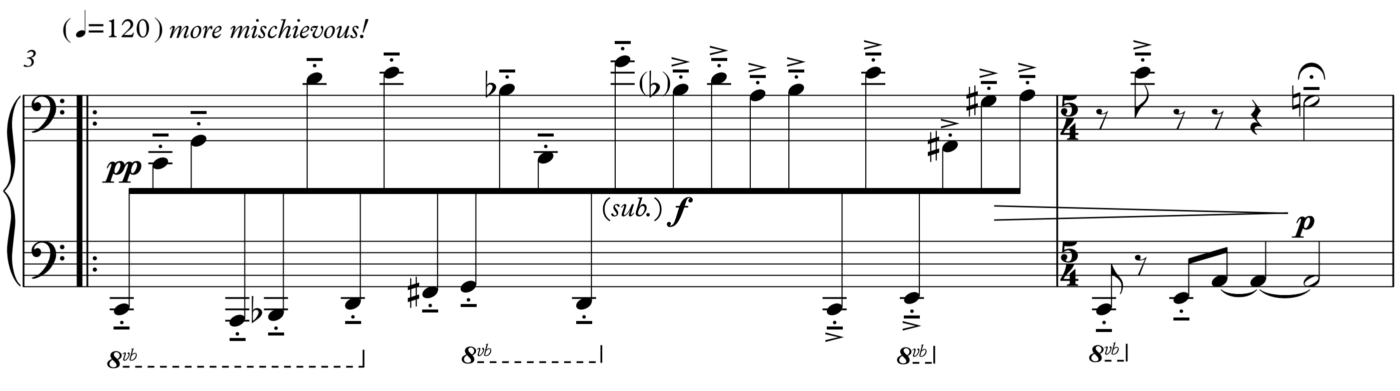


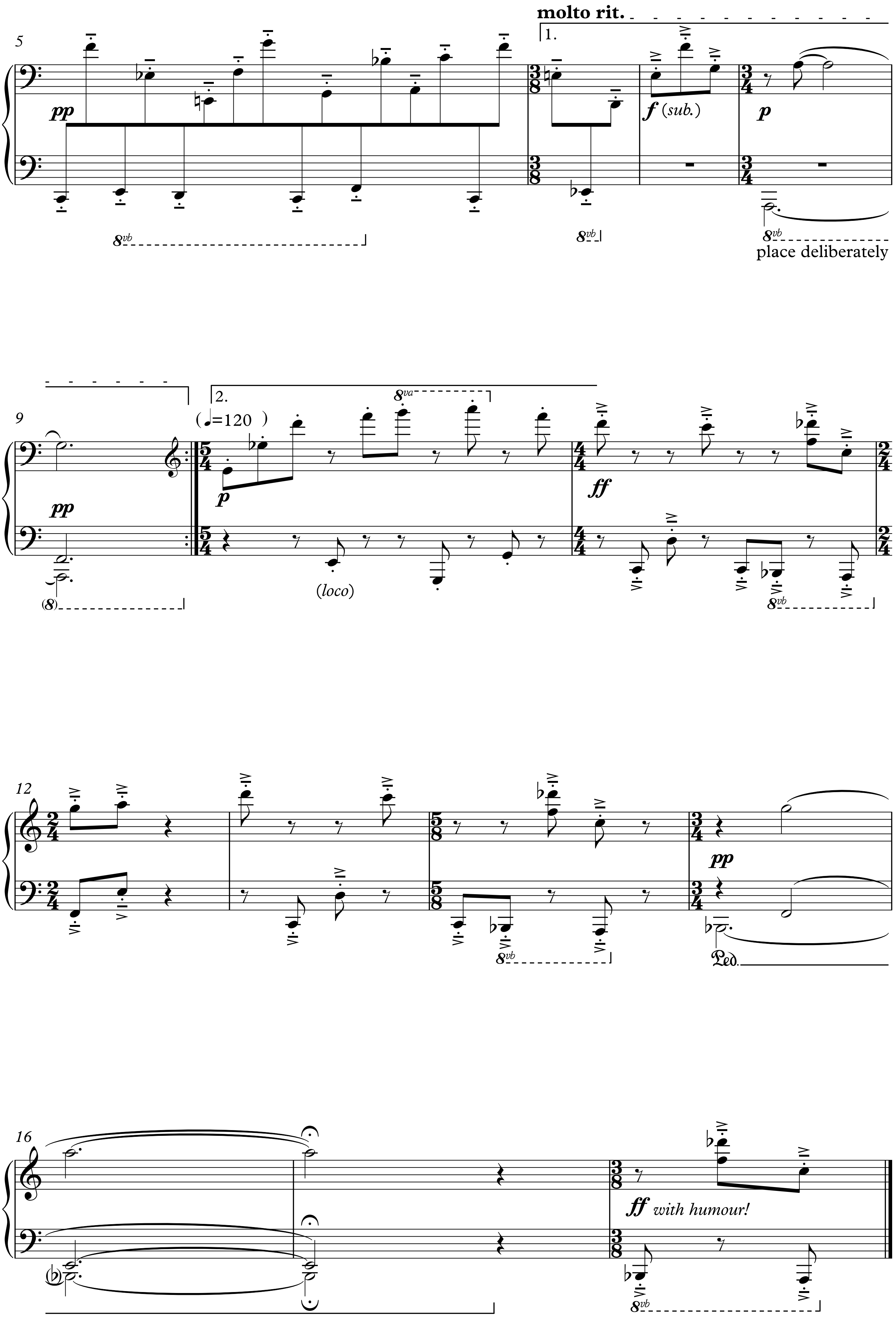

47
pp
8va
ff brilliant!
Ped.

8. At the Fireside

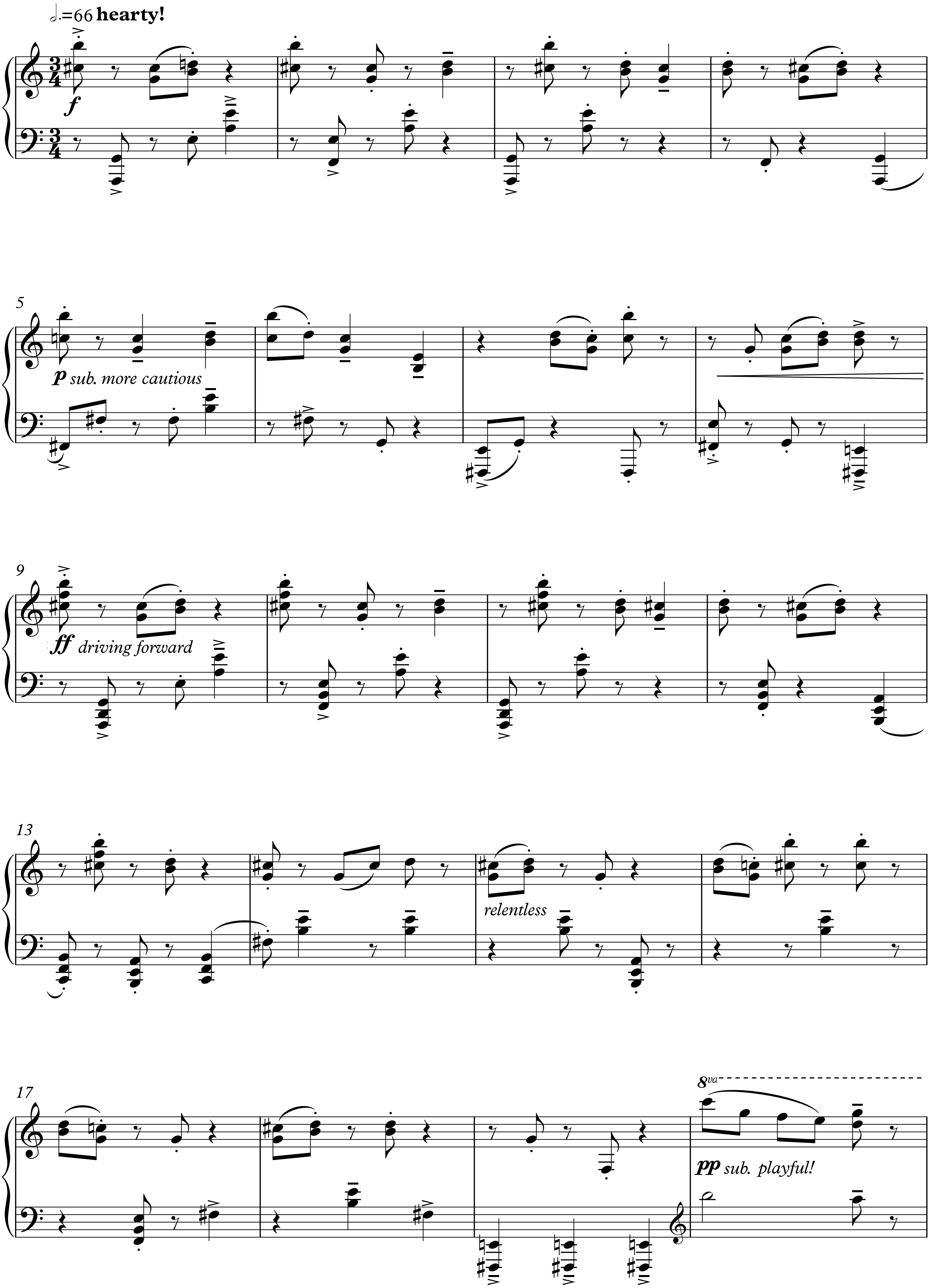
(R.H. *loco sempre* unless marked)

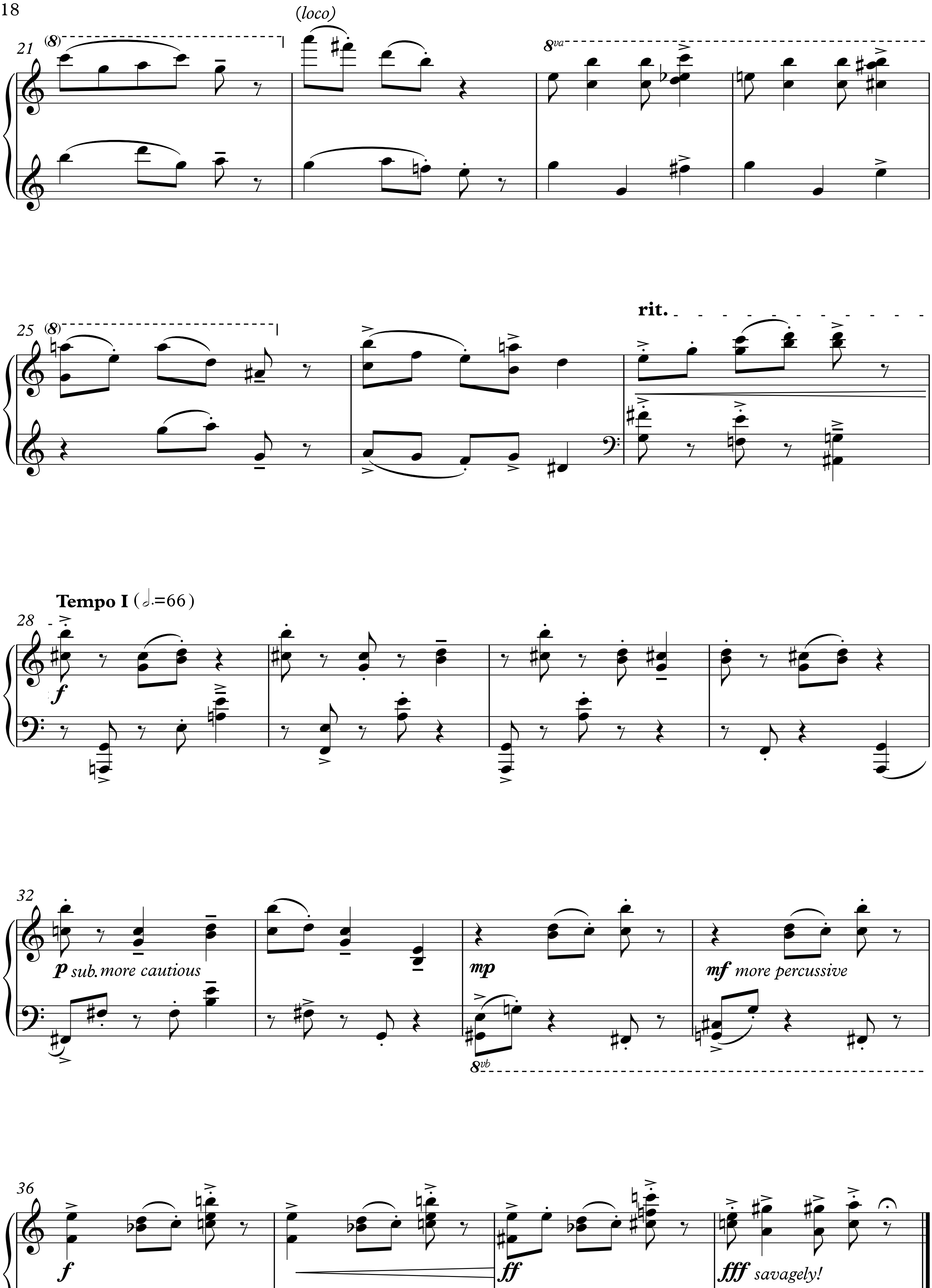

♩=120 rigidly and relentlessly
ff
2/4
8vb
8vb
8vb
8vb


(♩=120) more mischievous!
3
pp
(♭)
(sub.) f
p
5/4
8vb
8vb
8vb
8vb


molto rit.
1.
5
pp
8vb
f (sub.)
p
place deliberately
9
pp
(8)
2.
(♩=120)
8va
p
(loco)
ff
12
pp
Ped.
16
ff with humour!

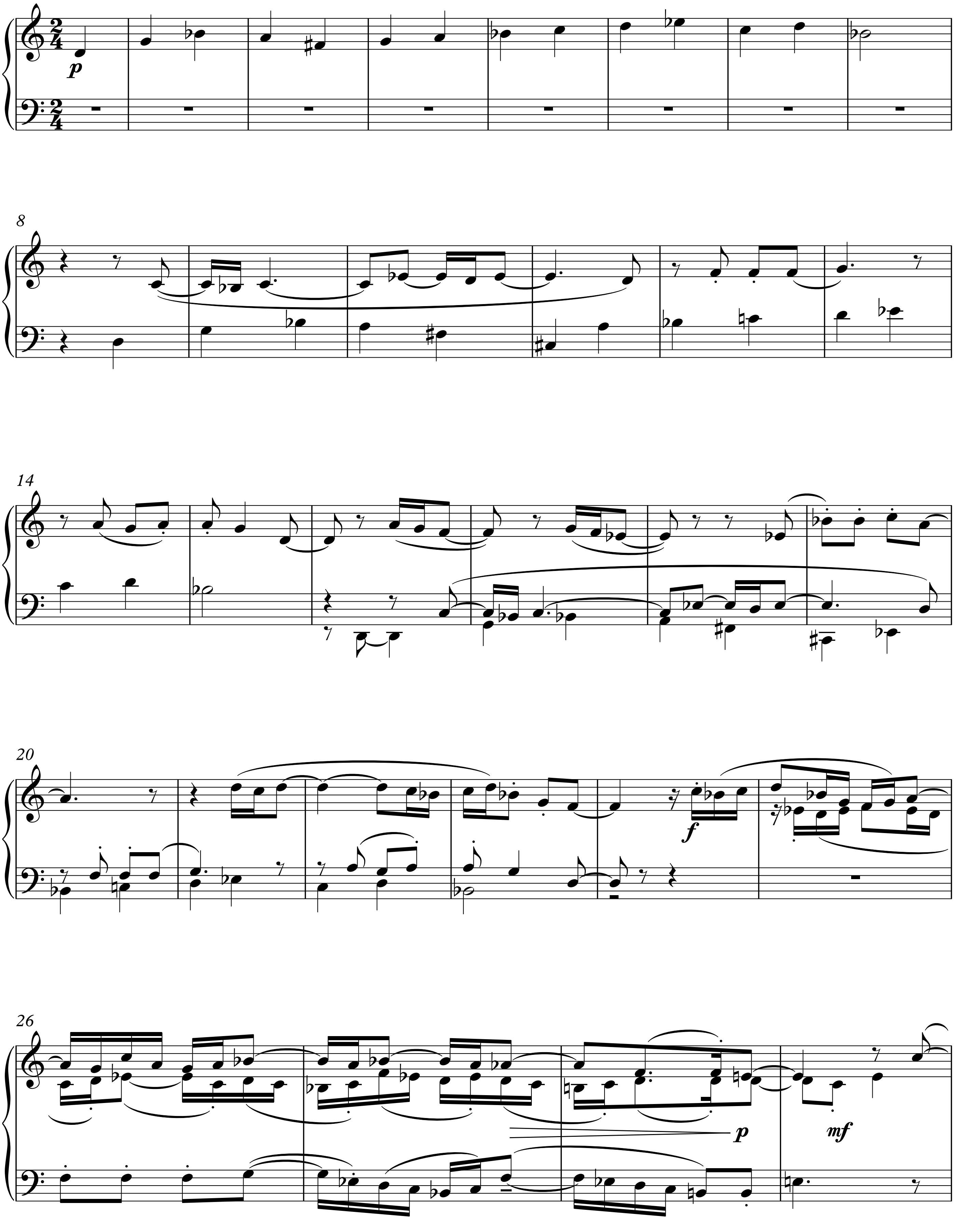
9. Knight of the Hobbyhorse

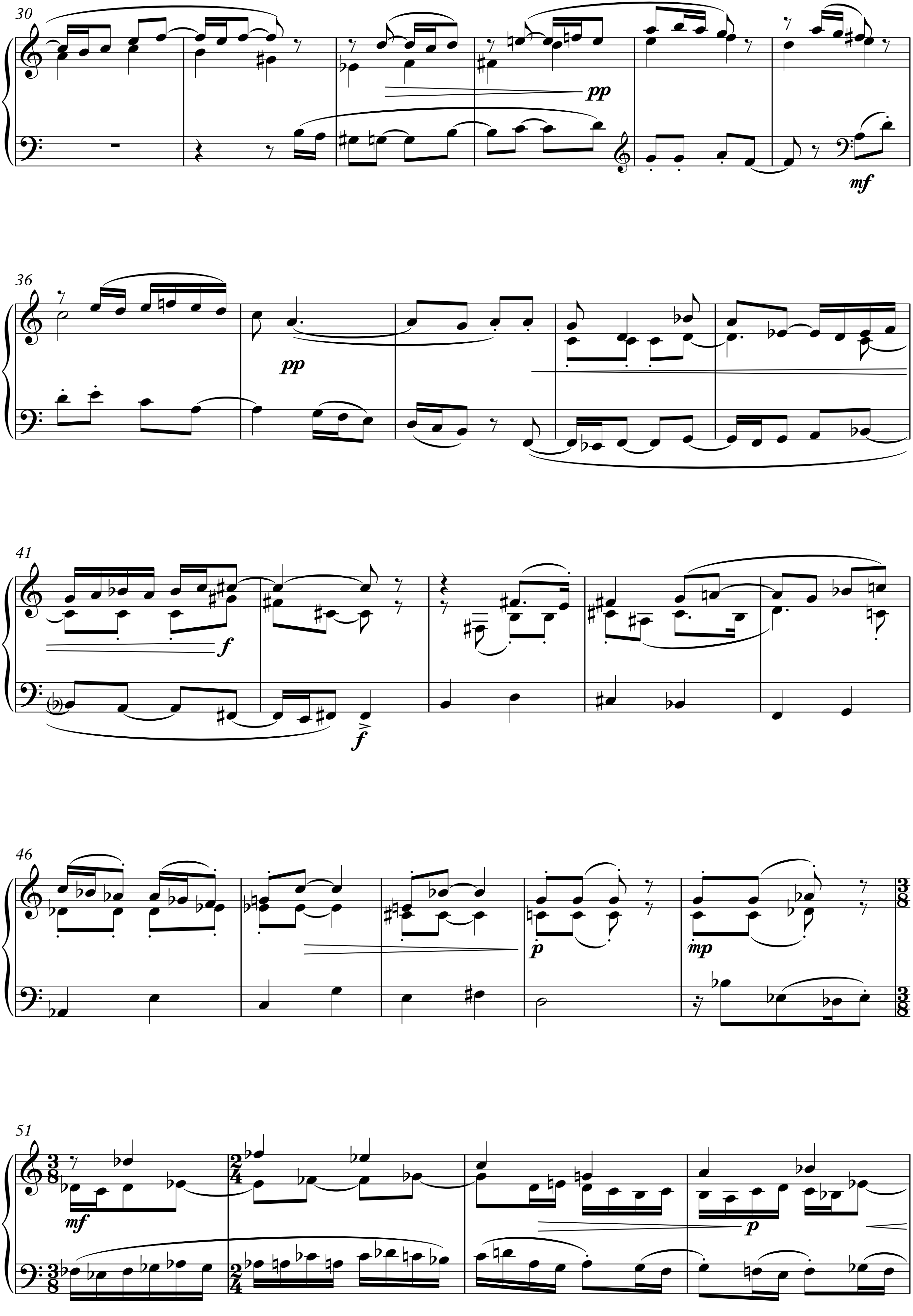

𝅗𝅥.=66 hearty!
f
5
p sub. more cautious
9
ff driving forward
13
relentless
17
8va
pp sub. playful!

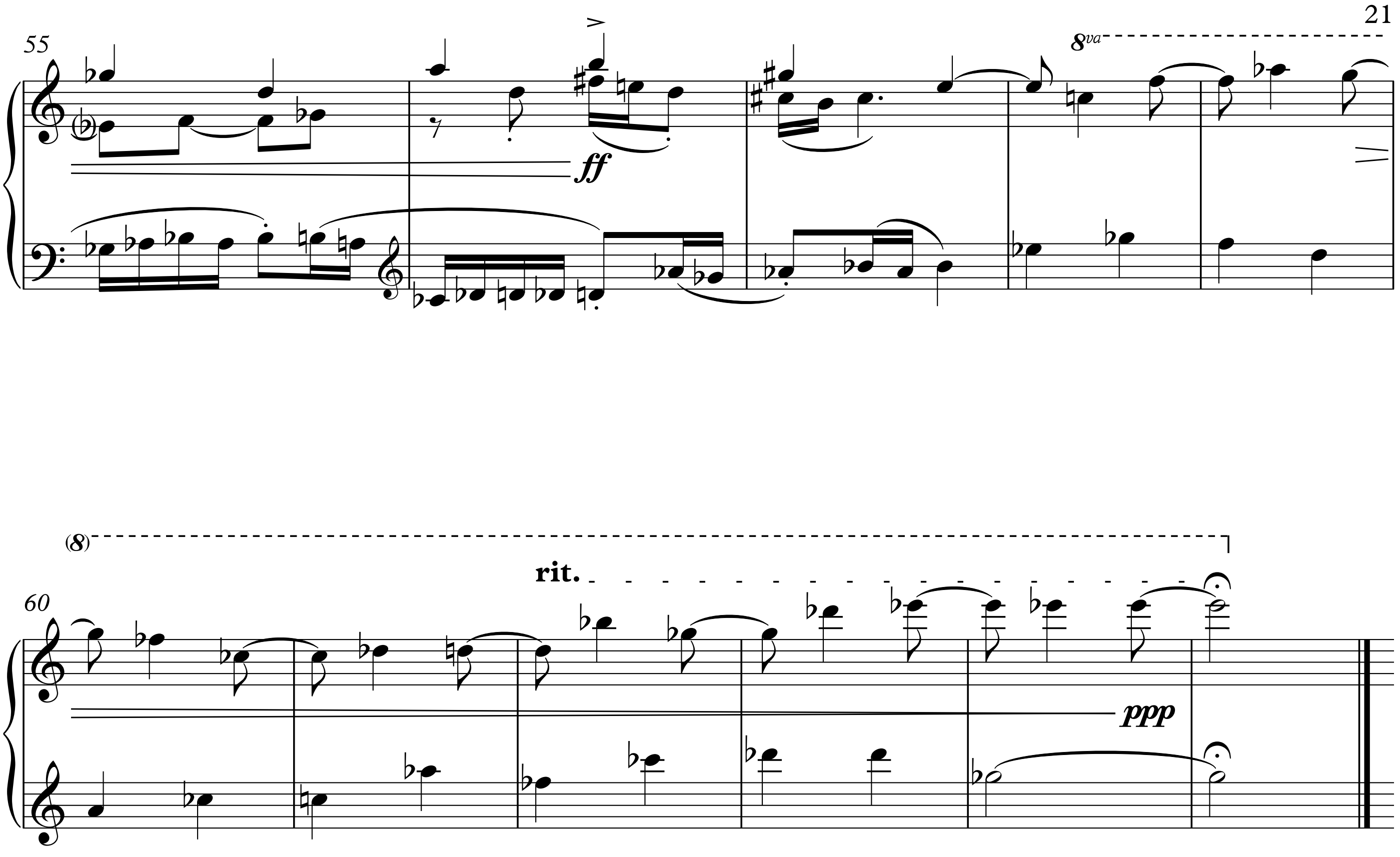

21
(8)
(loco)
8va
25
(8)
rit.
Tempo I (𝅗𝅥.=66)
28
f
32
p sub. more cautious
mp
mf more percussive
8vb
36
f
ff
fff savagely!
(8)

10. Almost Too Serious

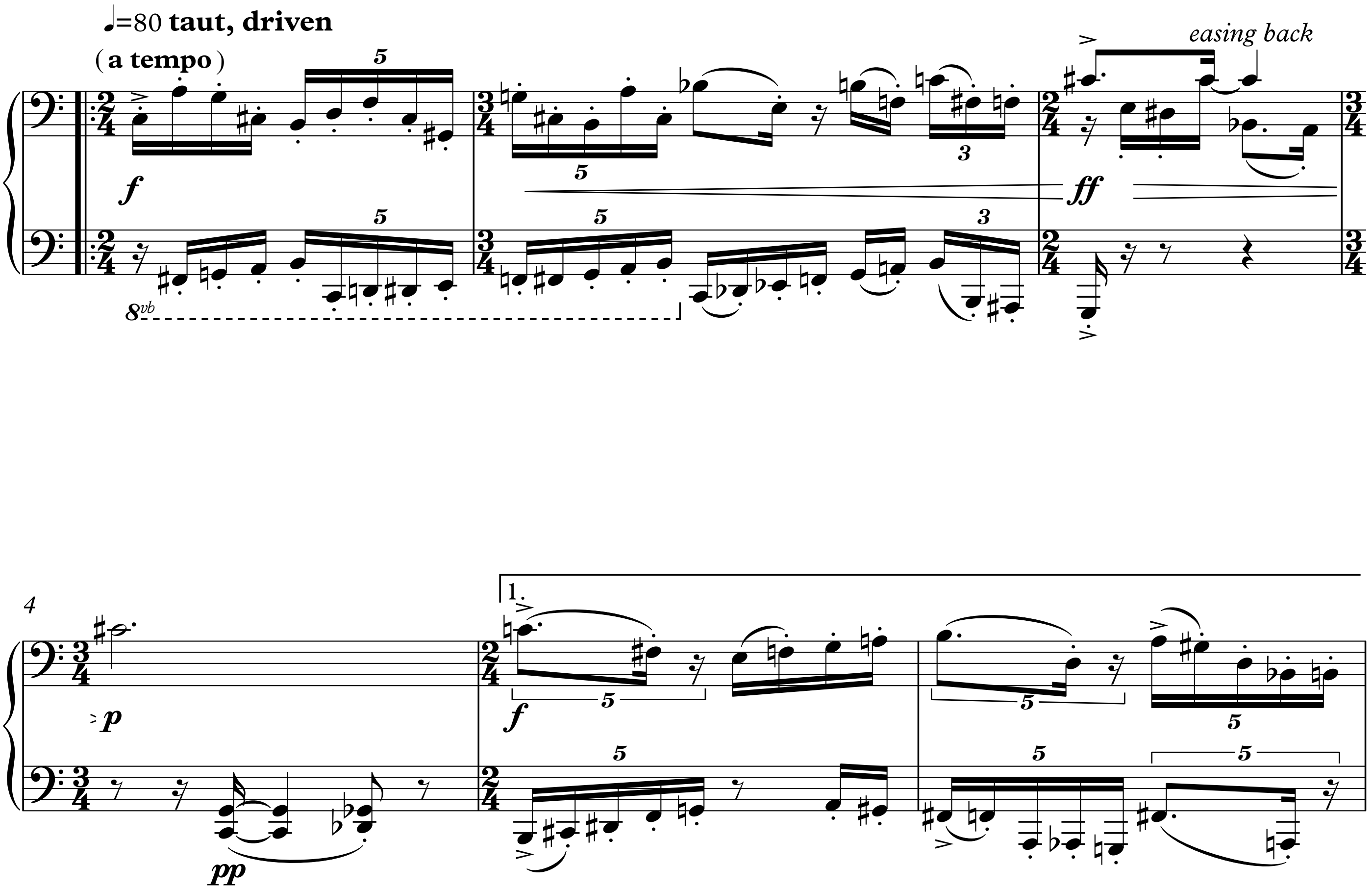
♩=80 **calm, clear, emphasize the subject.**

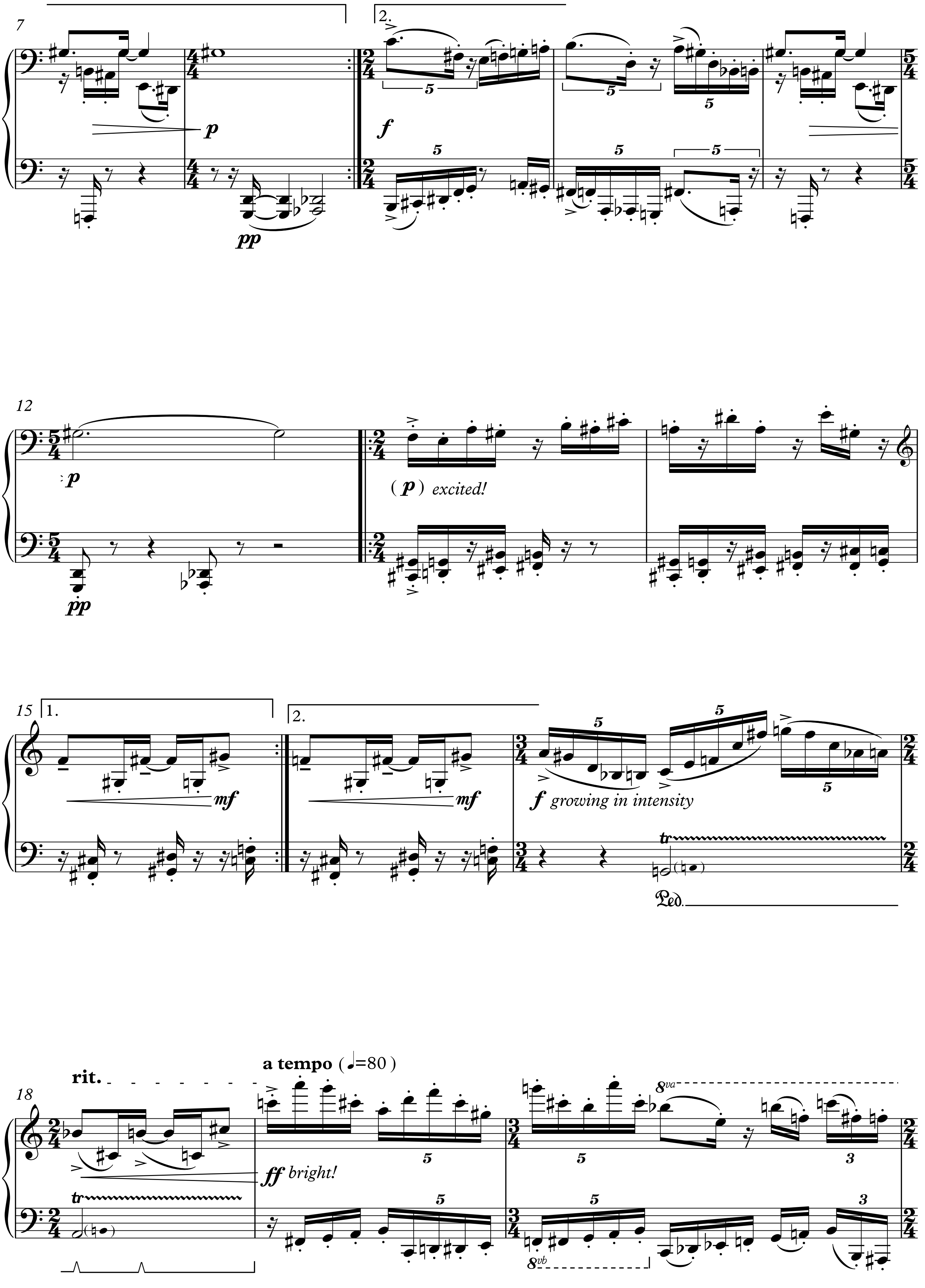

8
14
20
26
p
f
p
mf

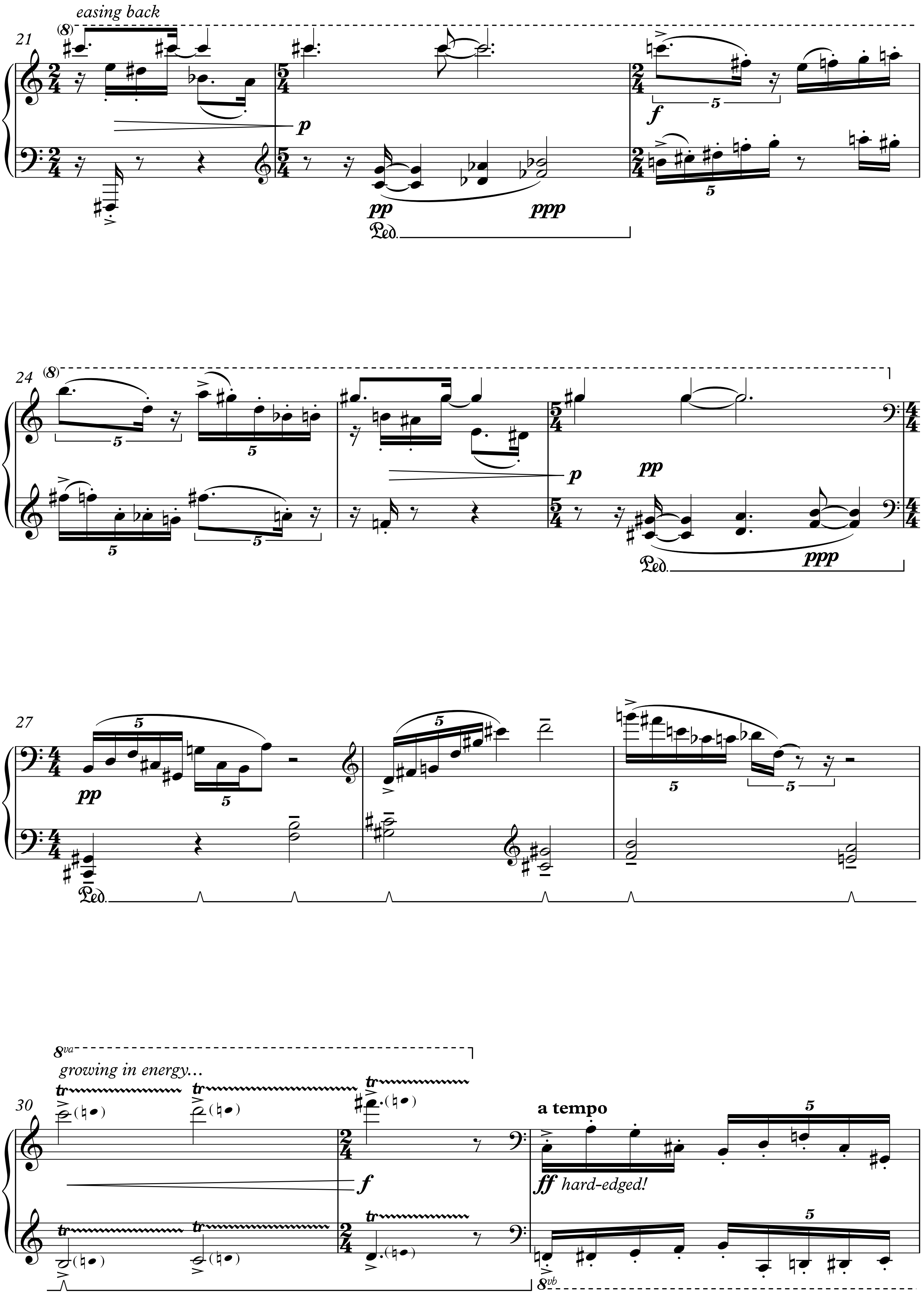

30
pp
mf
36
pp
41
f
f
46
p
mp
51
mf
p

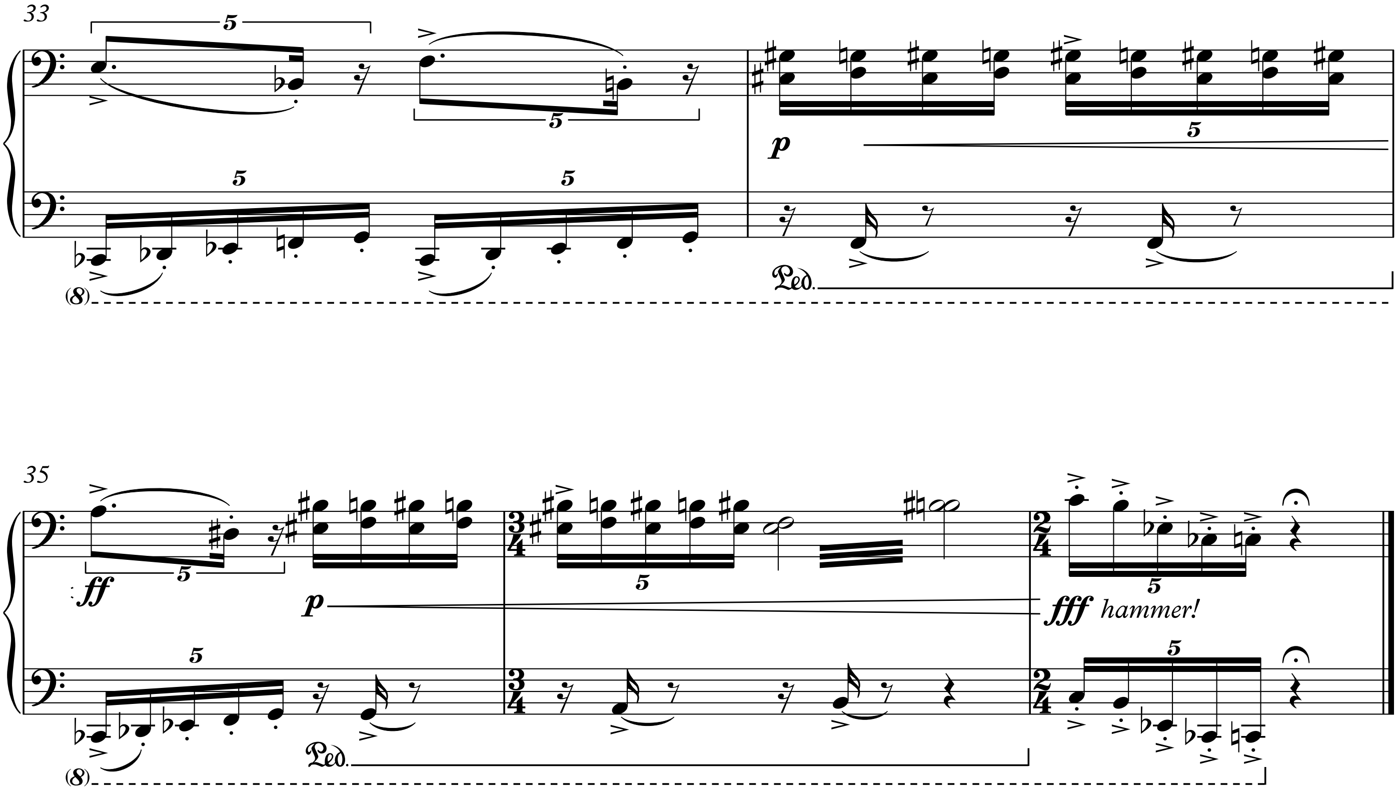

55
8va
ff
(8)
rit.
60
ppp

11. Frightening

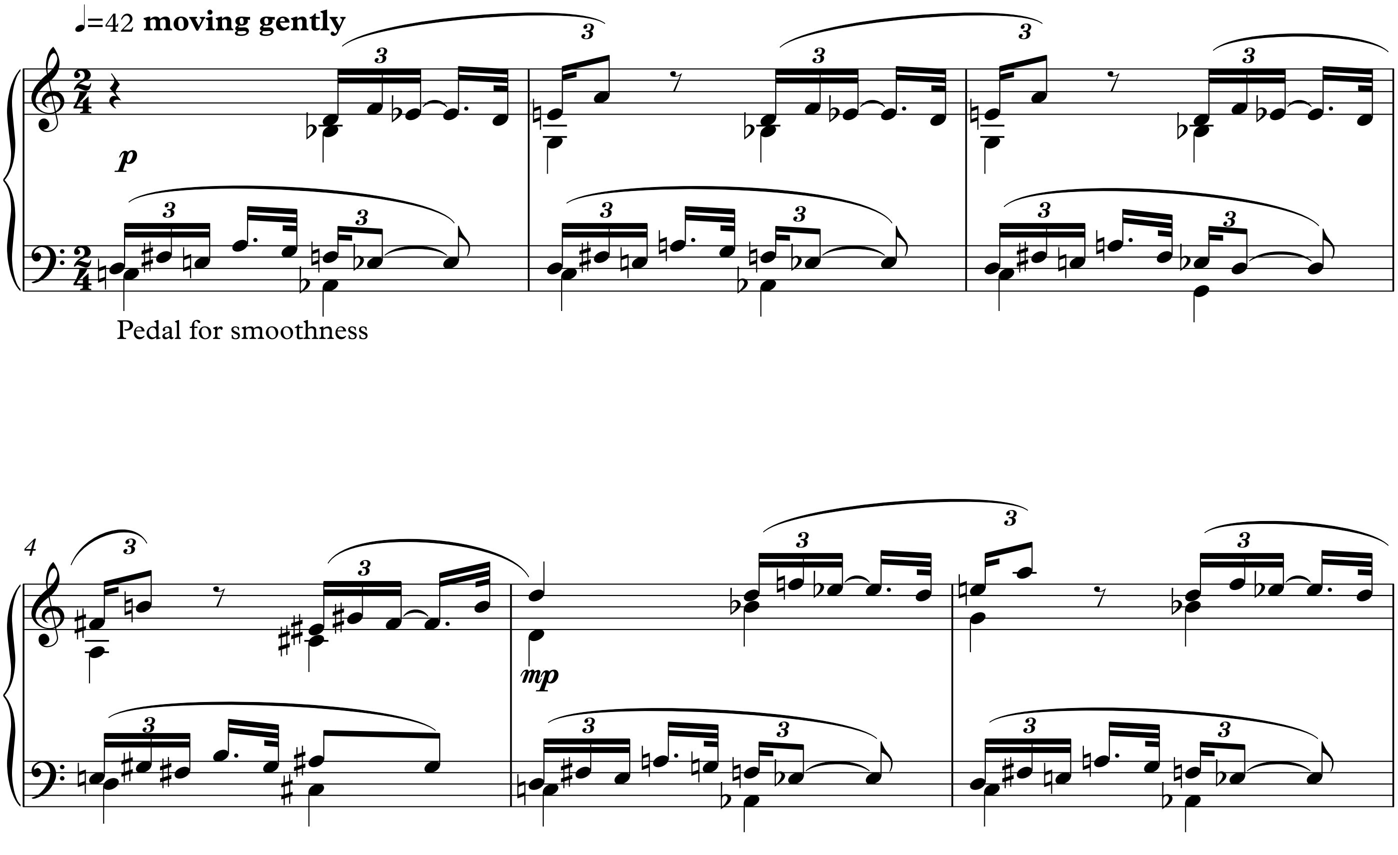

♩=80 taut, driven
(a tempo)
5
f
3
ff
easing back
8vb
4
1.
p
pp

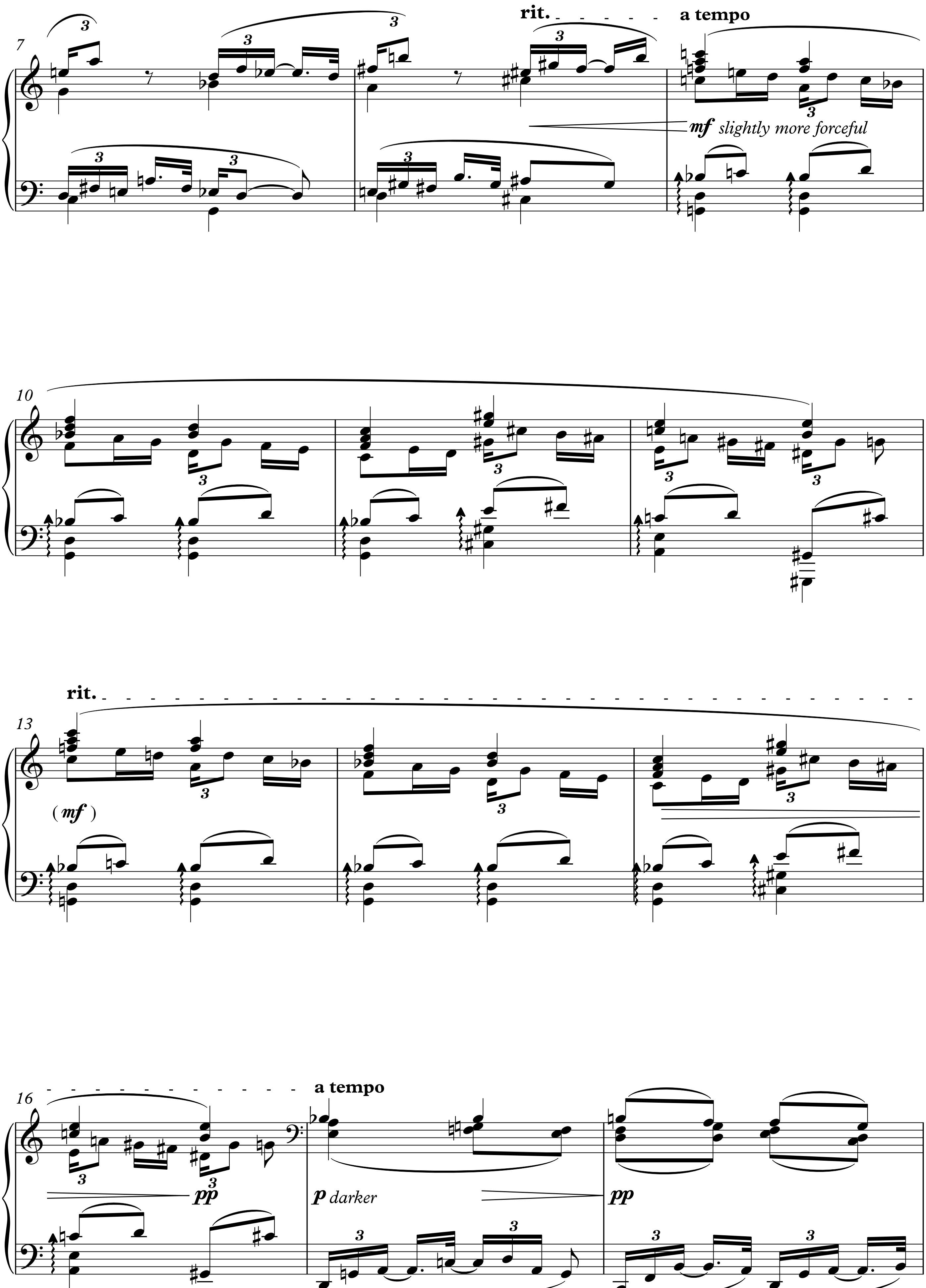

7
2.
p
f
pp
12
p
(p) excited!
15
1.
2.
mf
mf
f growing in intensity
tr
Ped.
18
rit.
a tempo (♩=80)
ff bright!
8va
8vb
tr
5
3

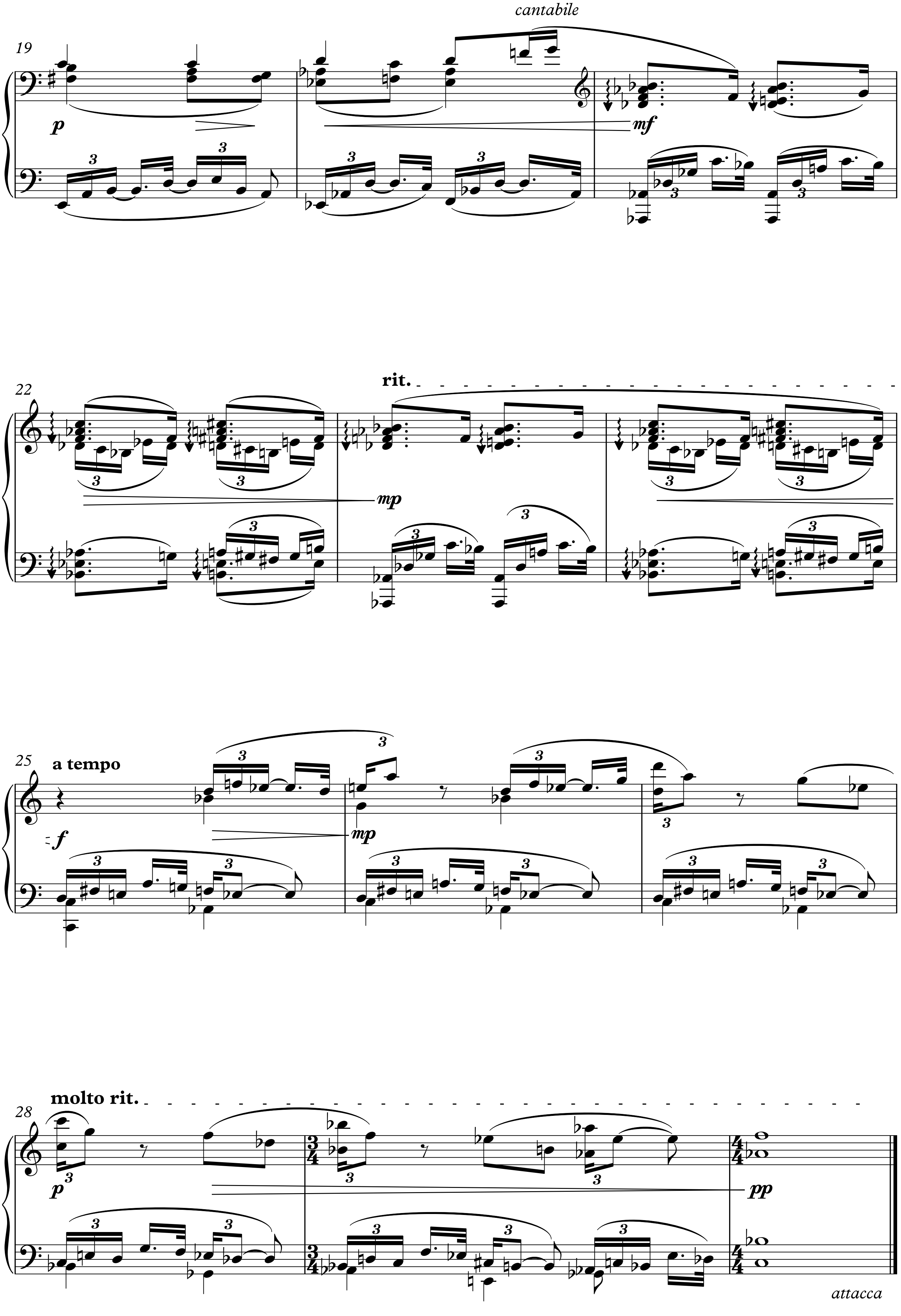

easing back
21
(8)
p
pp
ppp
Ped.
5
f
24
(8)
5
p
pp
ppp
Ped.
27
5
pp
Ped.
8va
growing in energy…
30
tr
f
a tempo
ff hard-edged!
8vb


33
5
p
Ped.
(8)
35
ff
p
fff hammer!

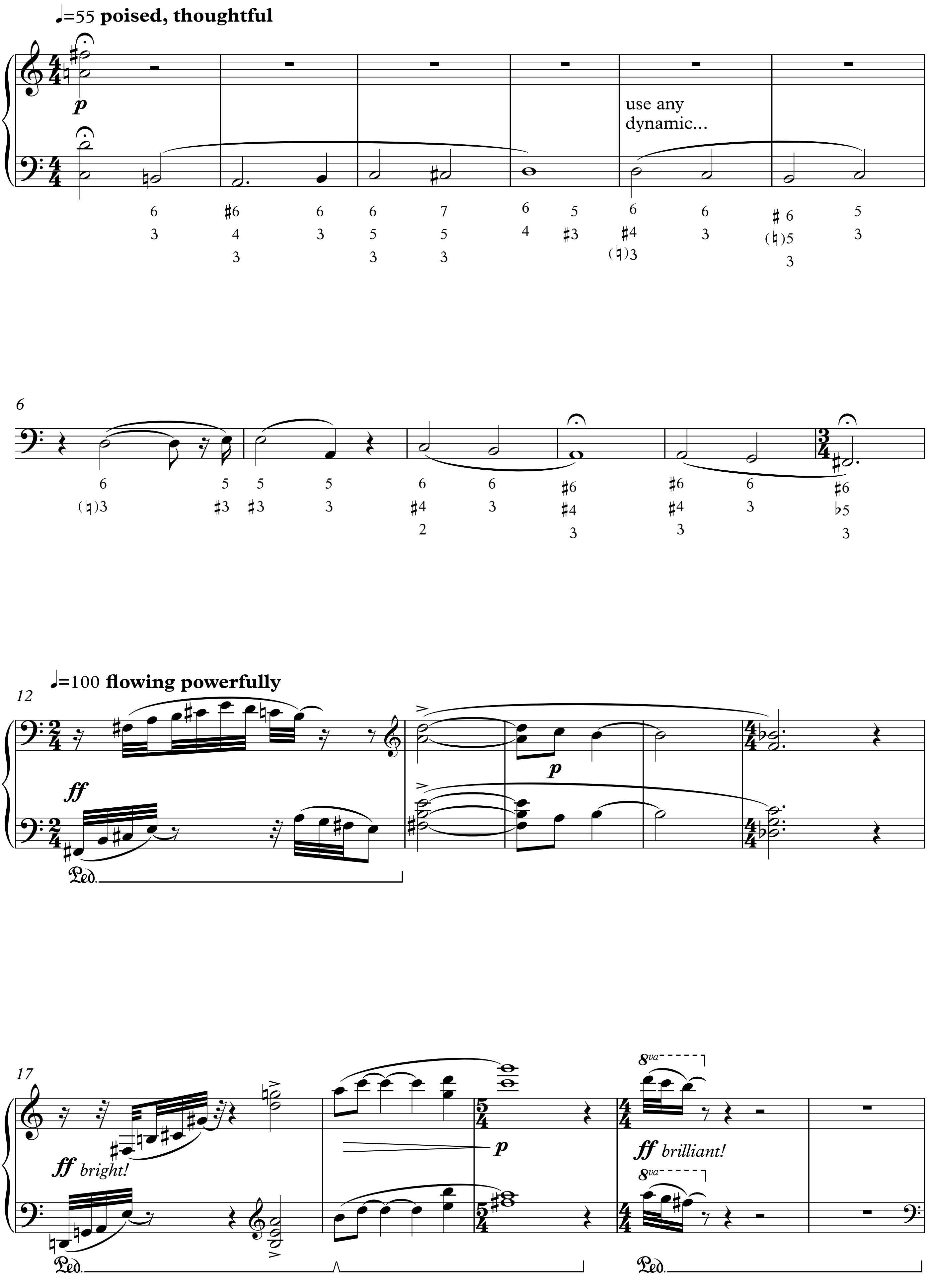
12. Child Falling Asleep


♩=42 moving gently
p
3
Pedal for smoothness
4
mp

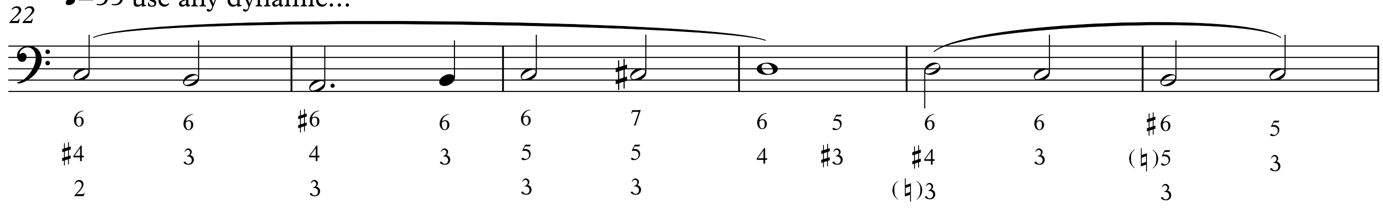

7
rit.
a tempo
mf slightly more forceful
10
rit.
13
(mf)
16
a tempo
pp
p darker
pp


cantabile
19
p
mf
22
rit.
mp
25
a tempo
f
mp
28
molto rit.
p
pp
attacca

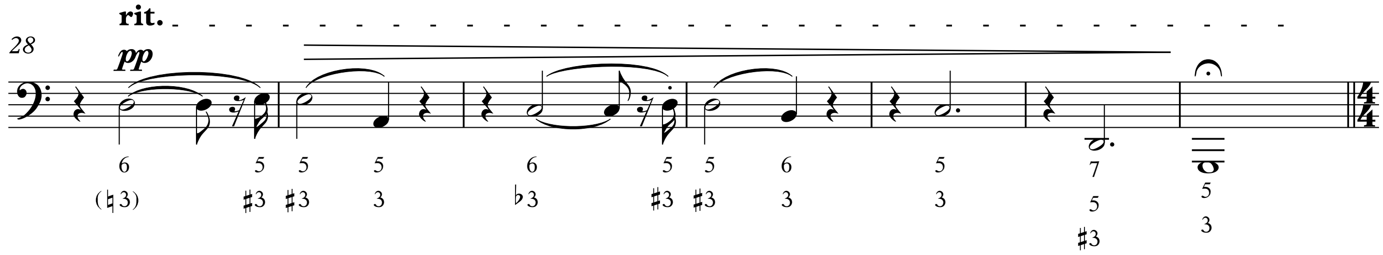
13. The Poets Speak


♩=55 poised, thoughtful
p
use any dynamic...
6
(♮)3
♩=100 flowing powerfully
12
ff
p
Ped.
17
ff bright!
ff brilliant!
8va

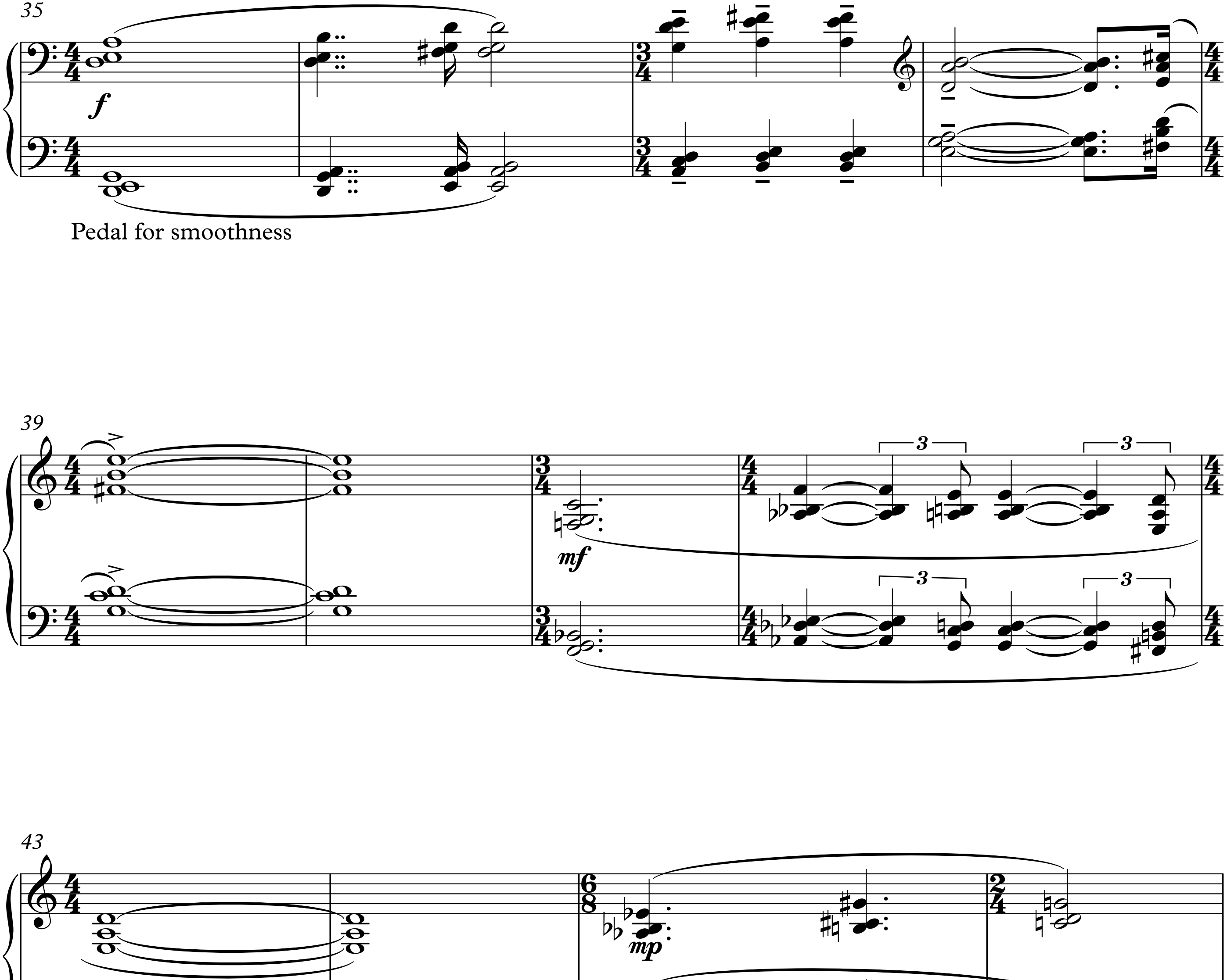
♩=55 use any dynamic...



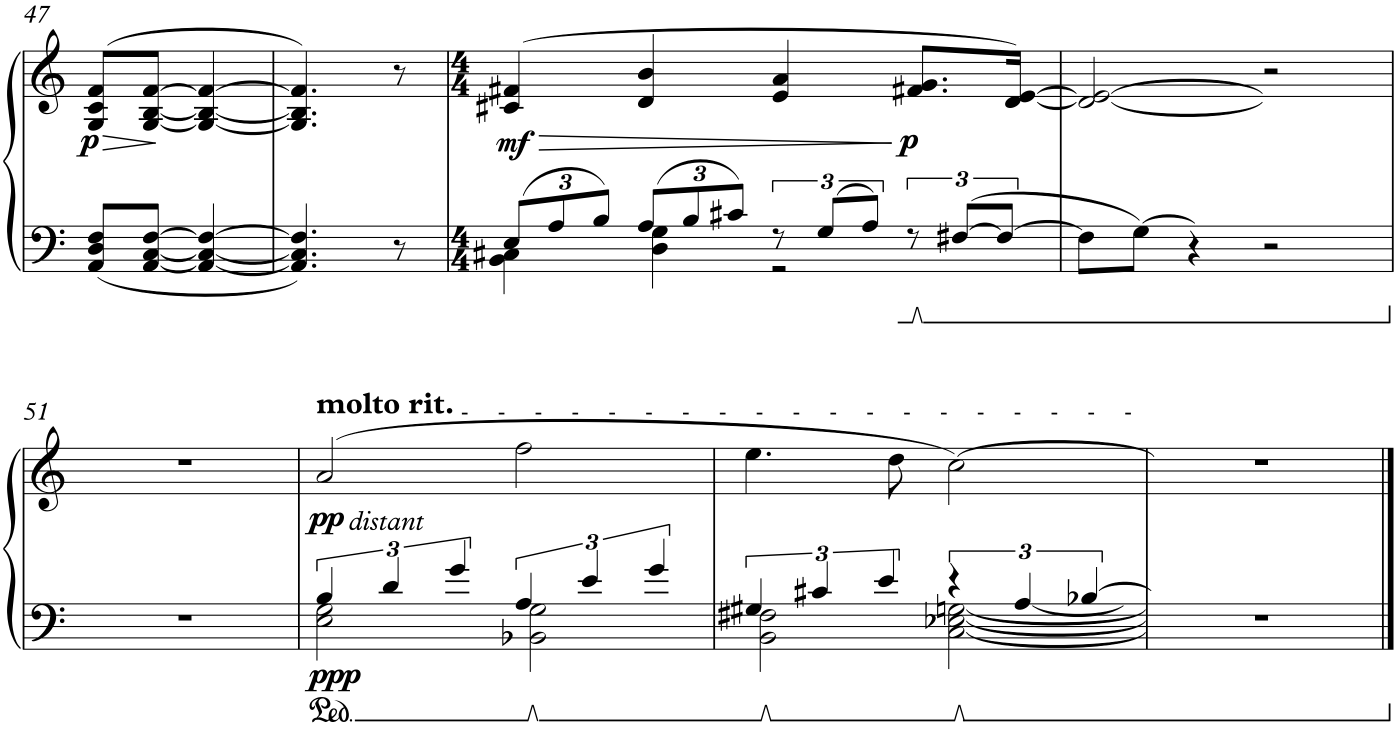
observe the dynamics



♩=60 **as in '*Of Foreign Lands*'**


35
f
39
mf
43
mp

Pedal for smoothness


47
p
mf
p
3
51
molto rit.
pp distant
ppp
Ped.

Clonsilla, Jan. 2014

Peter Leavy

Deface

for String Quartet

(2014)

Programme Notes

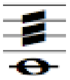
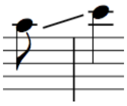
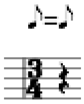
Deface, for string quartet, was partially inspired by the paintings of Igor Kopystiansky. Kopystiansky's *Restored Paintings* series consist of slashed and torn copies of (usually pre-nineteenth century) paintings, which are then retouched and partially mended, leaving scars of their violent history visible. My work consists of a recomposition of Elgars *Serenade for Strings* (Op. 20), which uses the original work as a template into which Elgarian pastiche in placed. The result is a fictional 'lost work' of Elgar, which is scarred with distortions in the first two movements, before more tonal interruptions in the final movement suggest some sort of repair.

Instrumentation

Violin
Violin II
Viola
'Cello

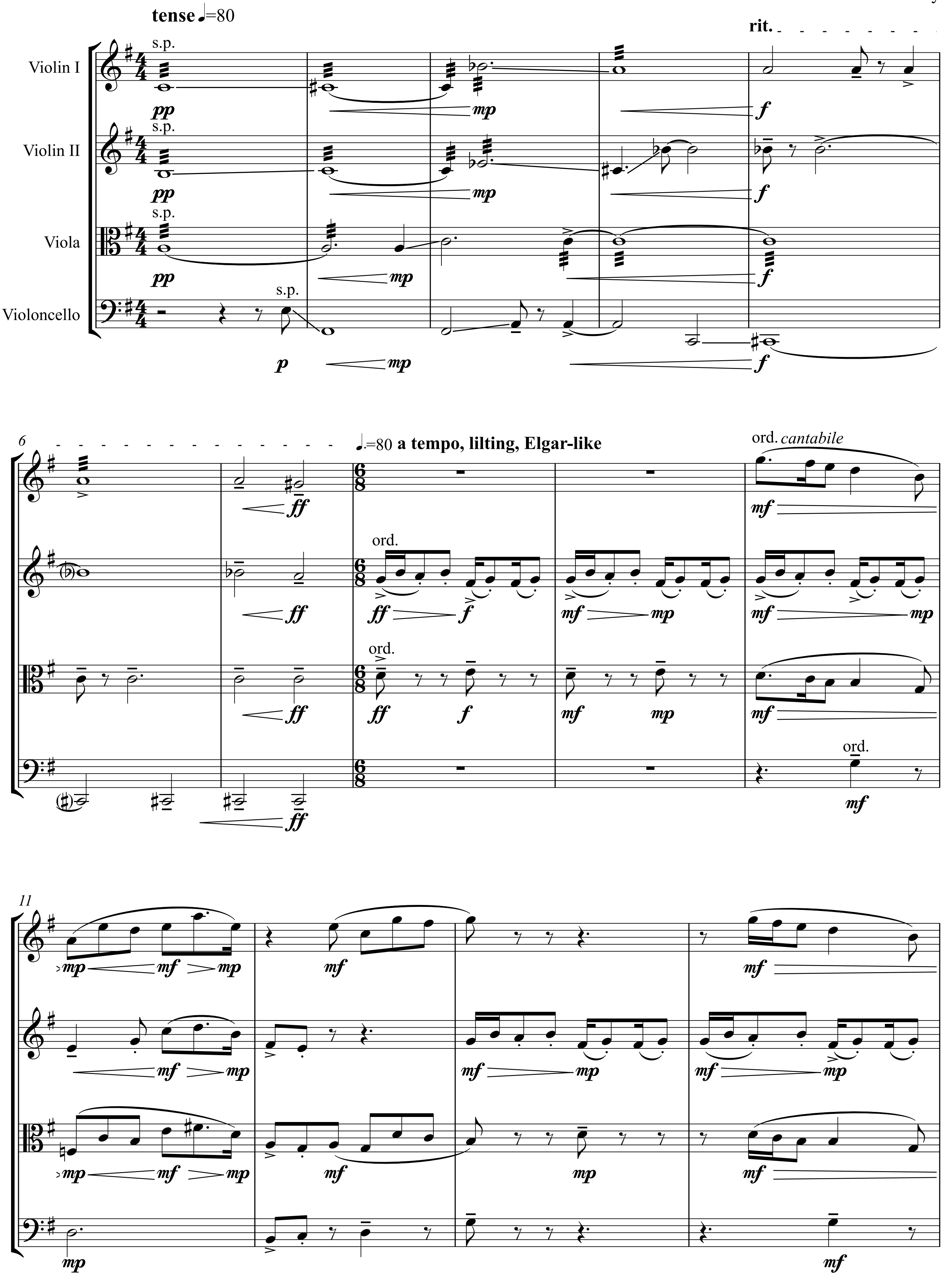
Duration: ca. 20 minutes

Performance Directions

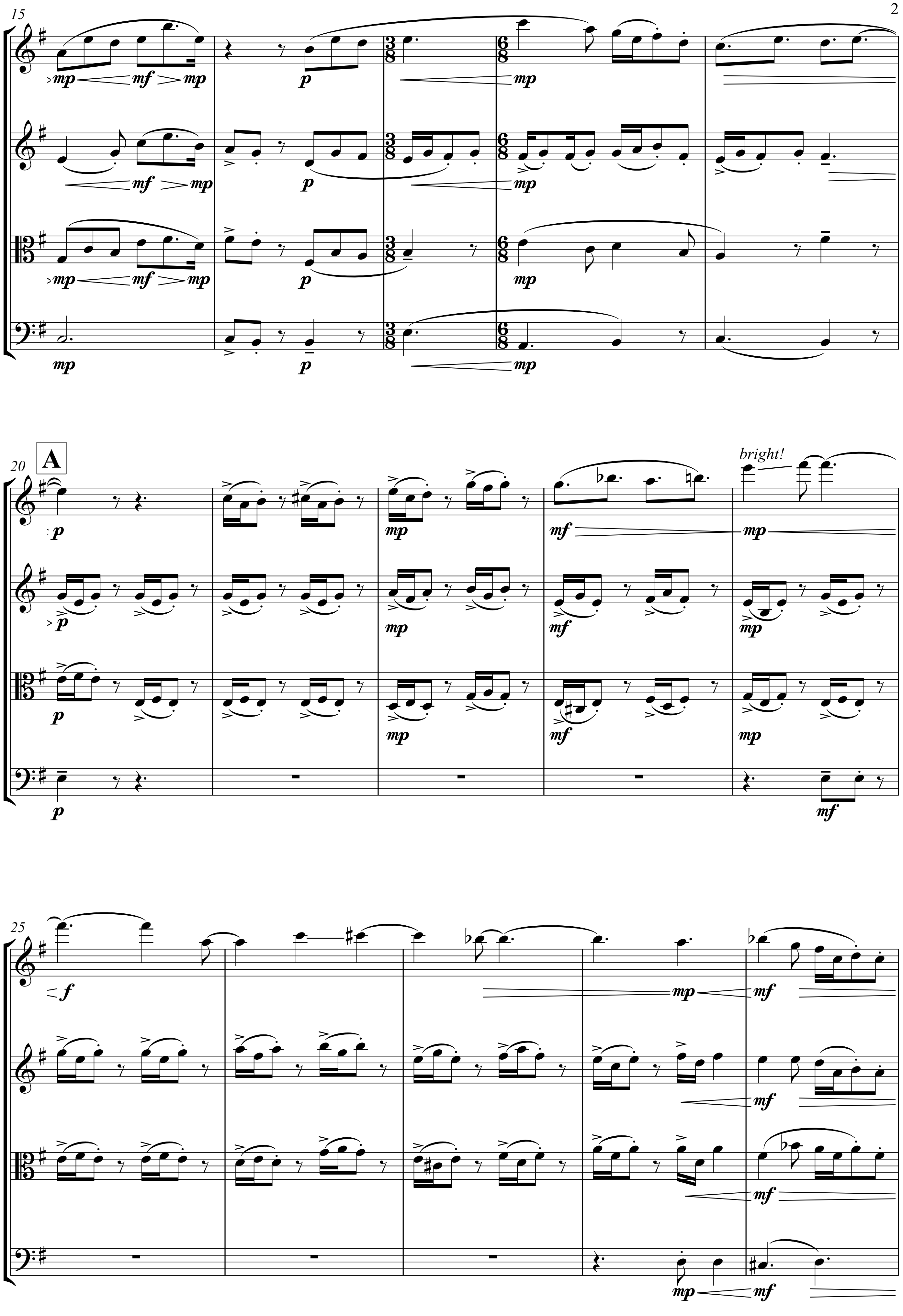
vibrato	Performers may use vibrato freely, however, sections marked 'molto vibrato' must be played as such.
pizz.	*Pizzicato.* Pluck the string. There should be no vibrato, glissando, nor snapping against the fingerboard, unless marked.
Trills	All trills should start on the lower note.
	*Tremolo.* Always as densely as possible.
⟶	Indicates a gradual change between playing styles.
	*Glissando.* Slide along the string from one pitch to another. All *glissandi* should start immediately.
	All divisions of the beat remain constant when changing from compound to simple time/vice-versa.

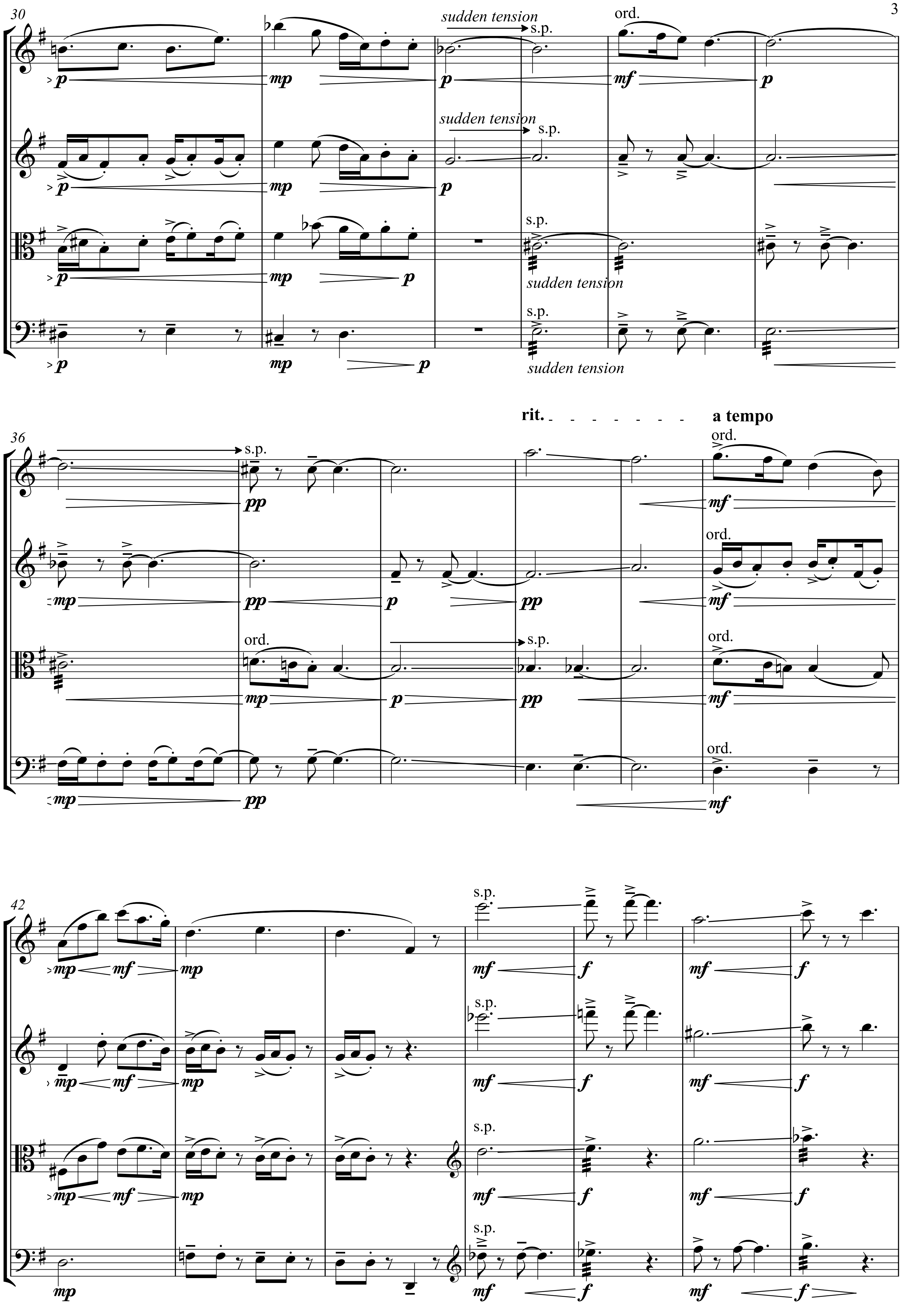
Deface

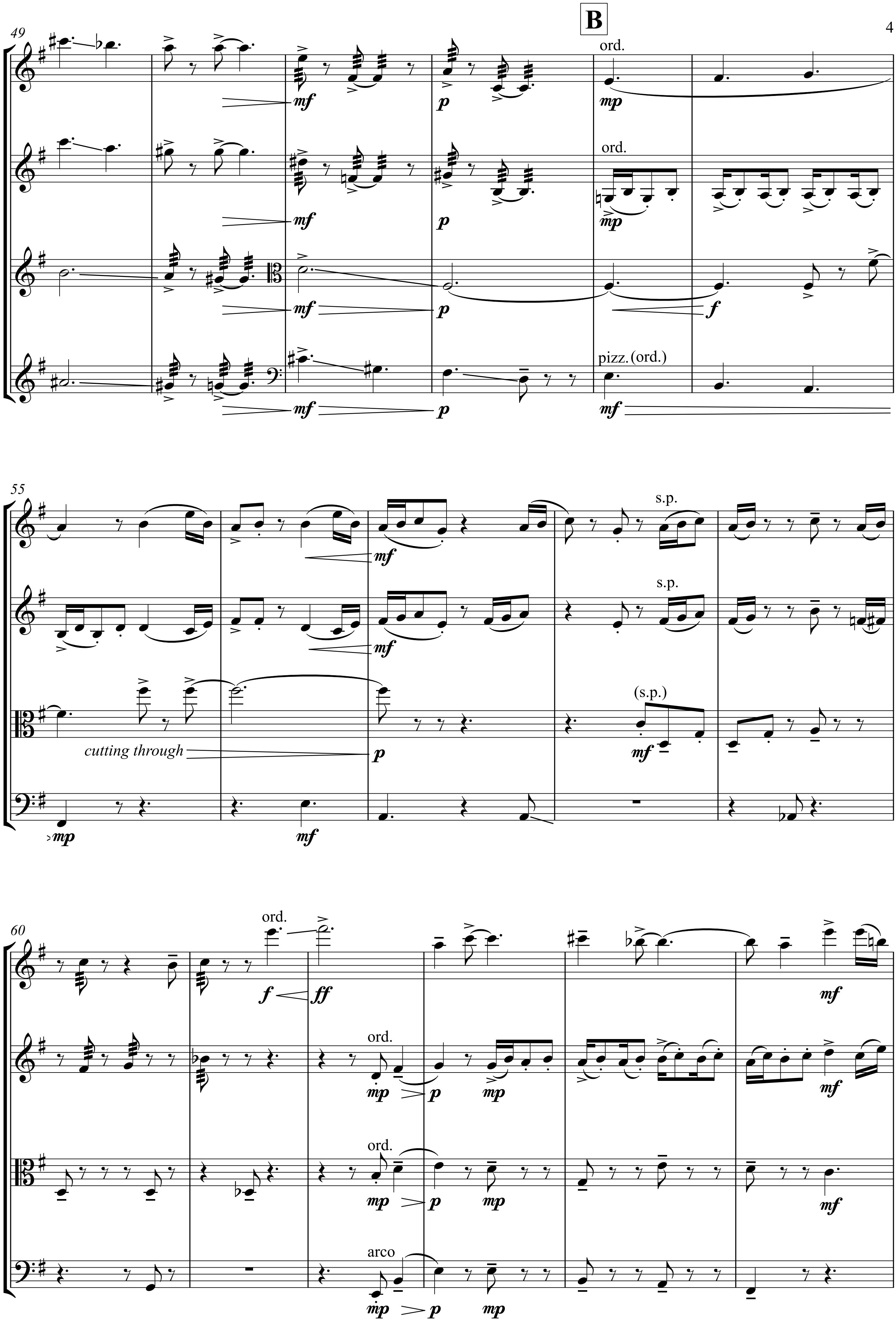
Peter Leavy

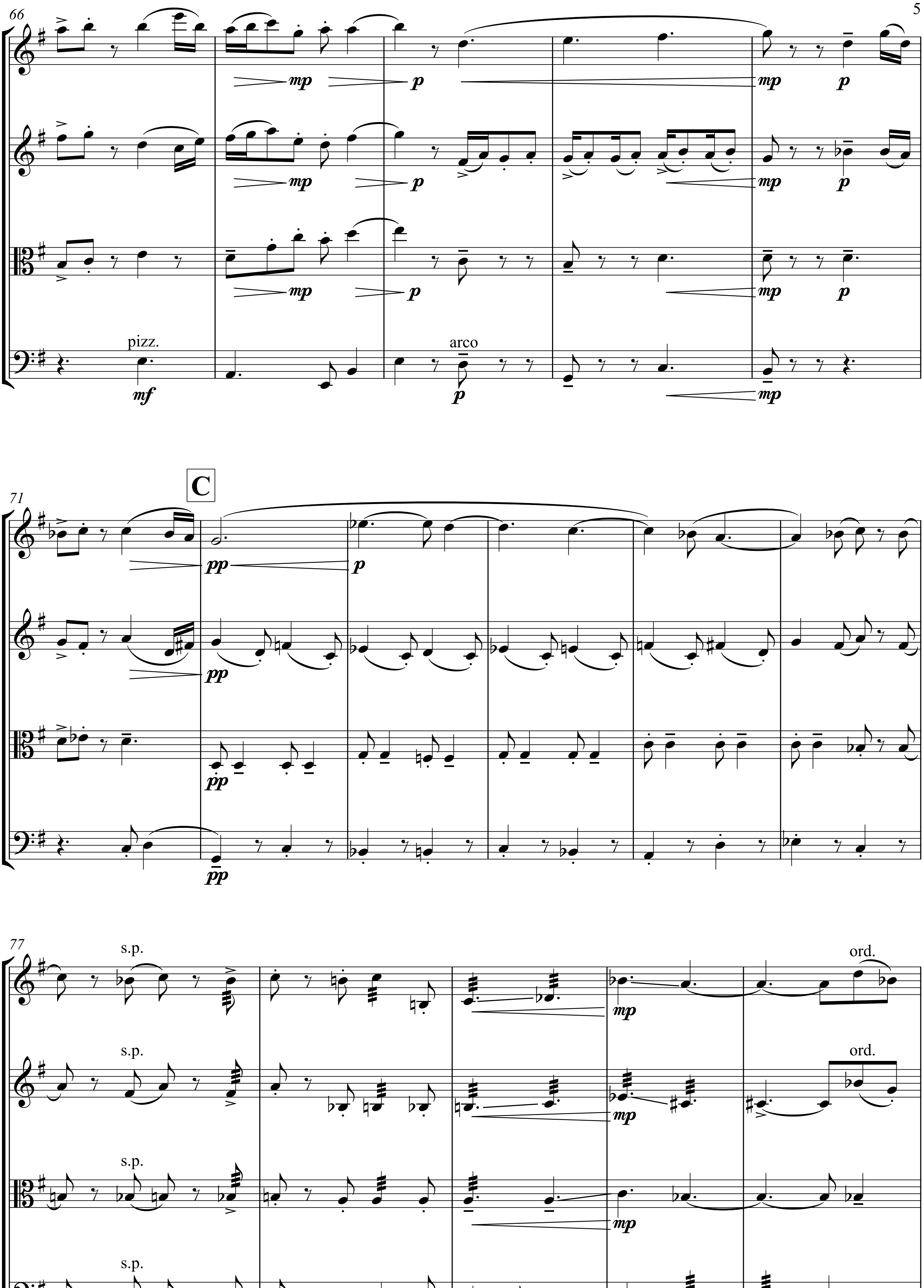


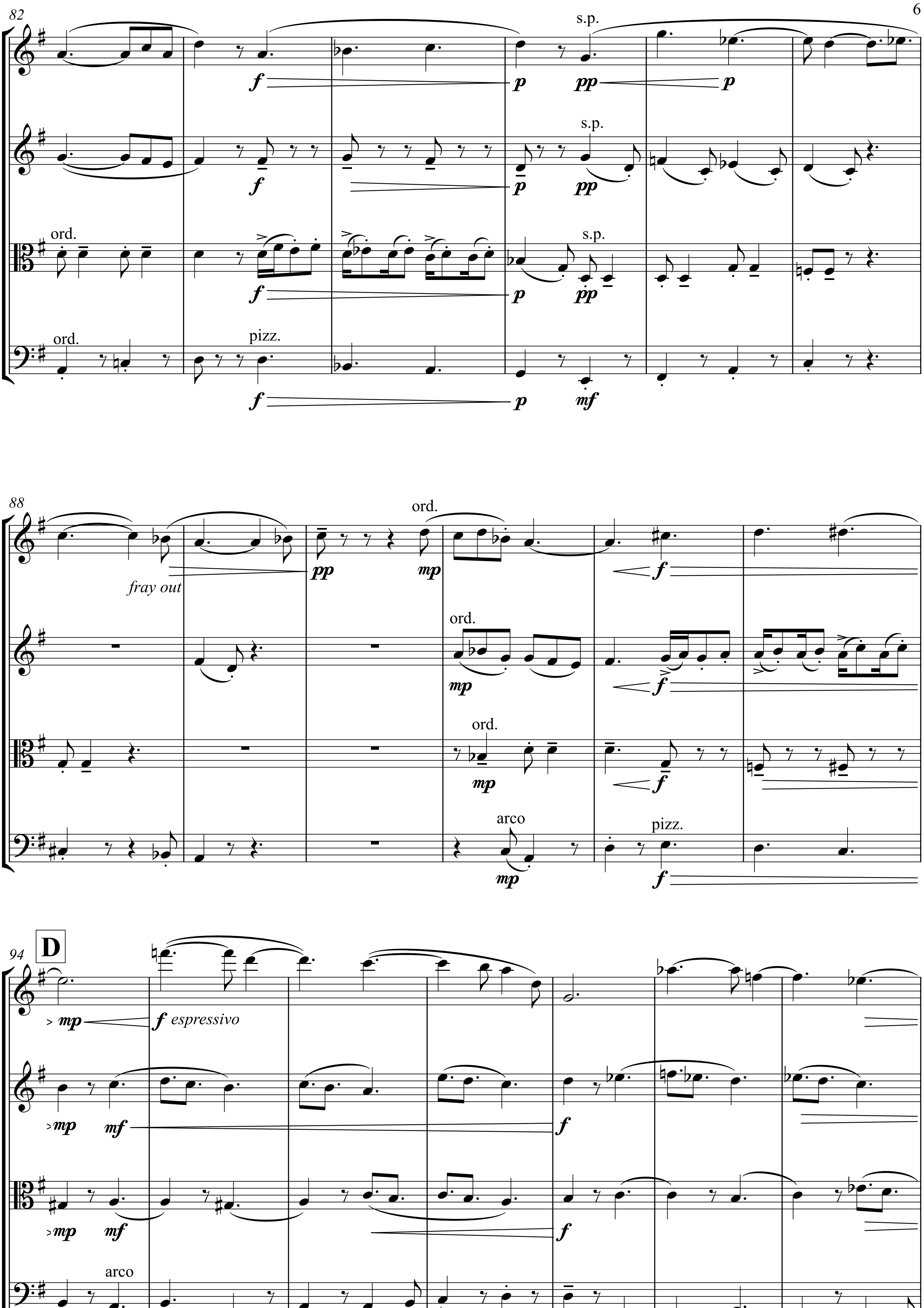
tense ♩=80
rit.
s.p.
Violin I
Violin II
Viola
Violoncello
pp
p
mp
f
6
♩.=80 a tempo, lilting, Elgar-like
ord. *cantabile*
ord.
ff
mf
11

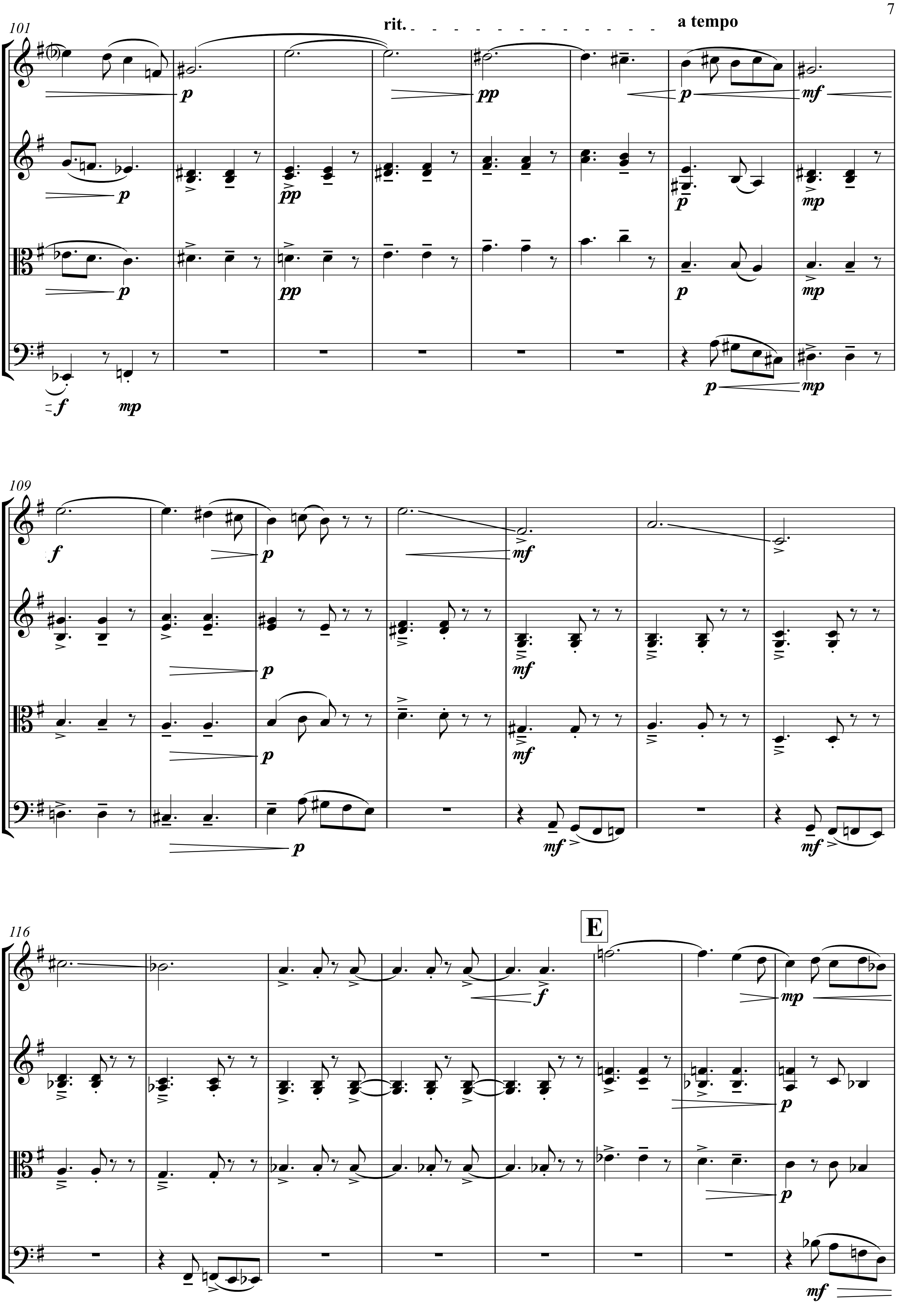

15
mp
mf
mp
p
mp
mf
mp
20
A
p
mp
mf
bright!
mp
mf
25
f
mp
mf

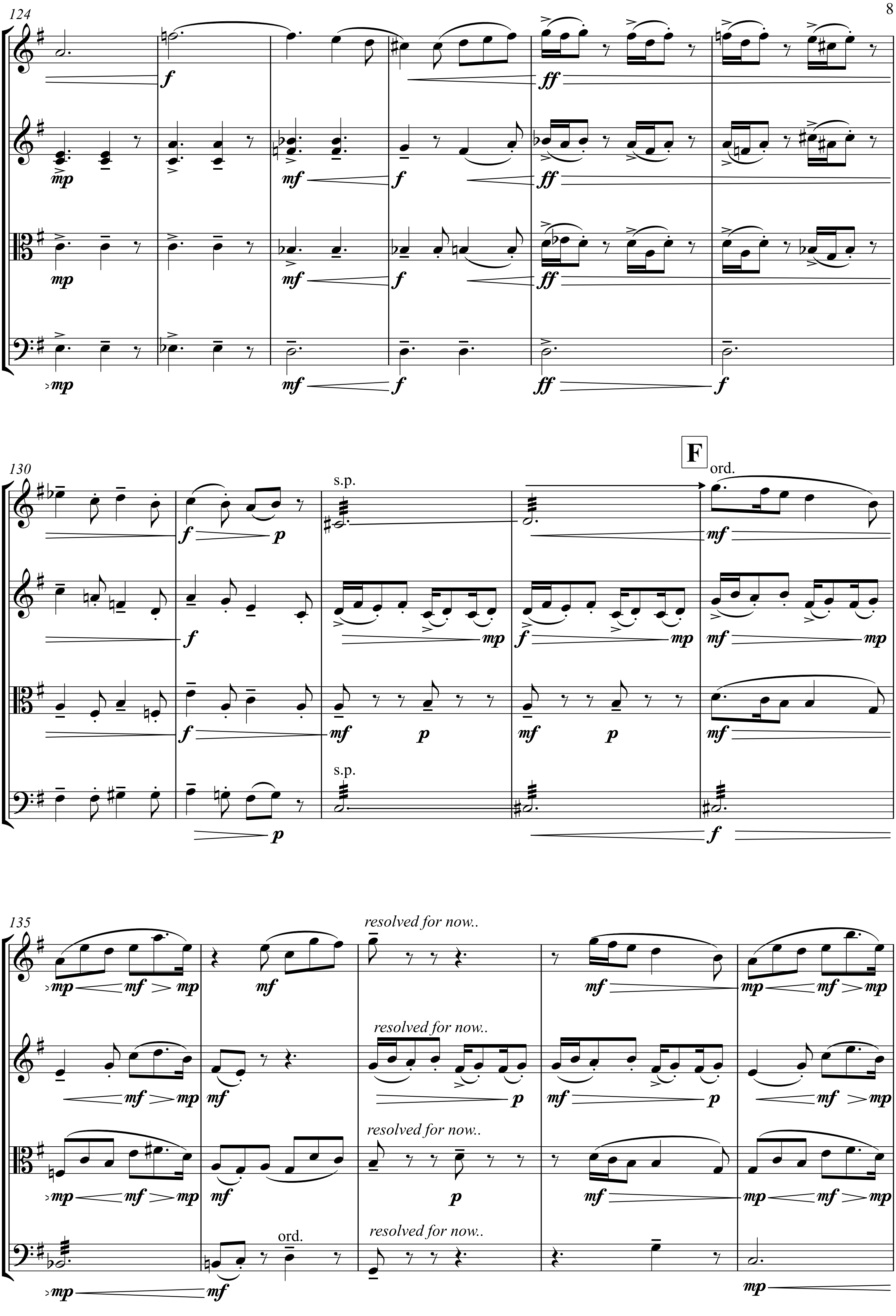

30
sudden tension
s.p.
ord.
p
mp
mf
sudden tension
s.p.
36
rit.
a tempo
ord.
s.p.
pp
42
s.p.
f

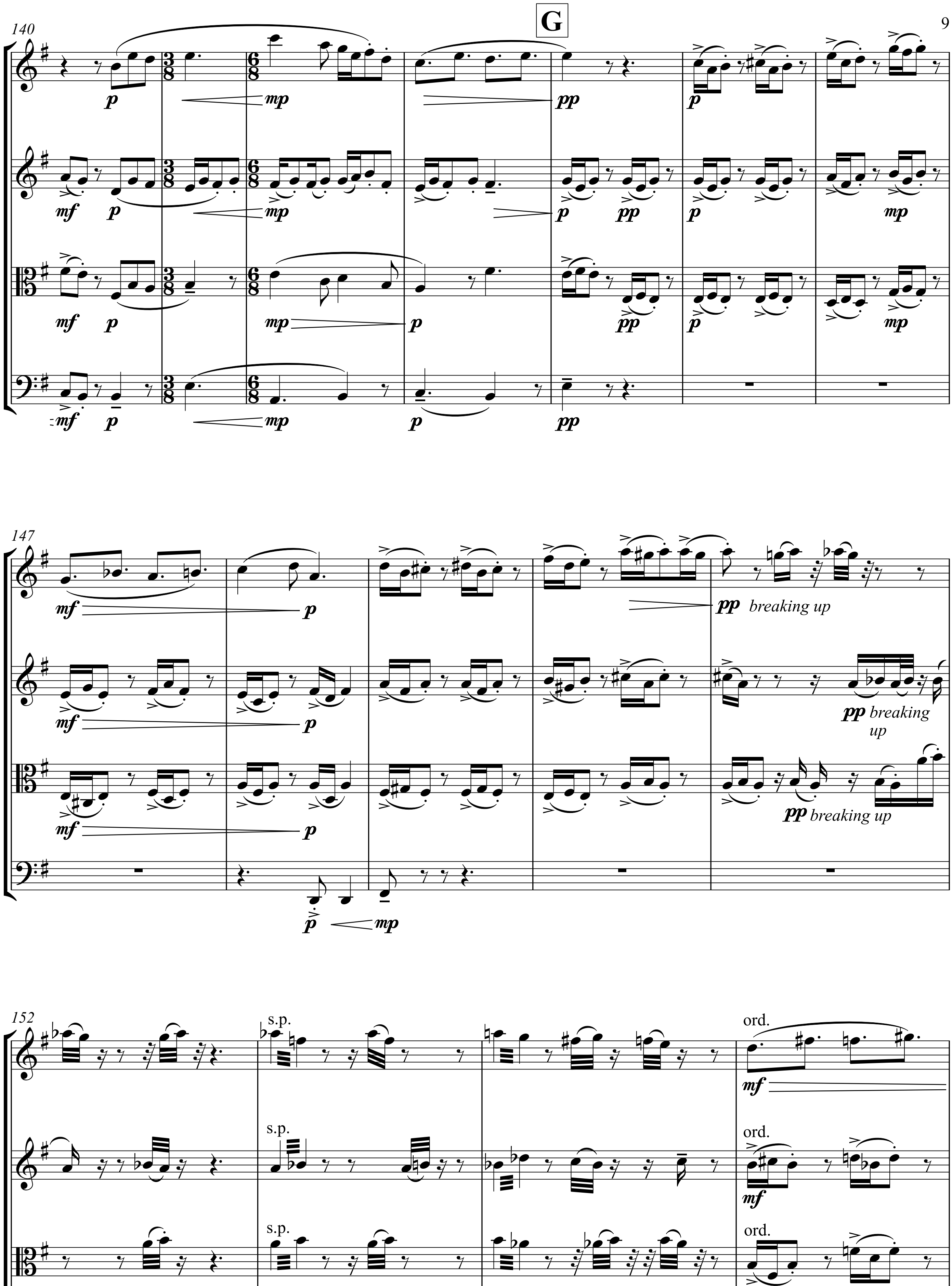

49
B
ord.
mf
p
mp
ord.
mf
p
mp
mf
p
f
pizz. (ord.)
mf
p
55
s.p.
mf
s.p.
mf
(s.p.)
cutting through
p
mf
mp
mf
60
ord.
f
ff
mf
ord.
mp
p
mp
mf
ord.
mp
p
mp
mf
arco
mp
p
mp

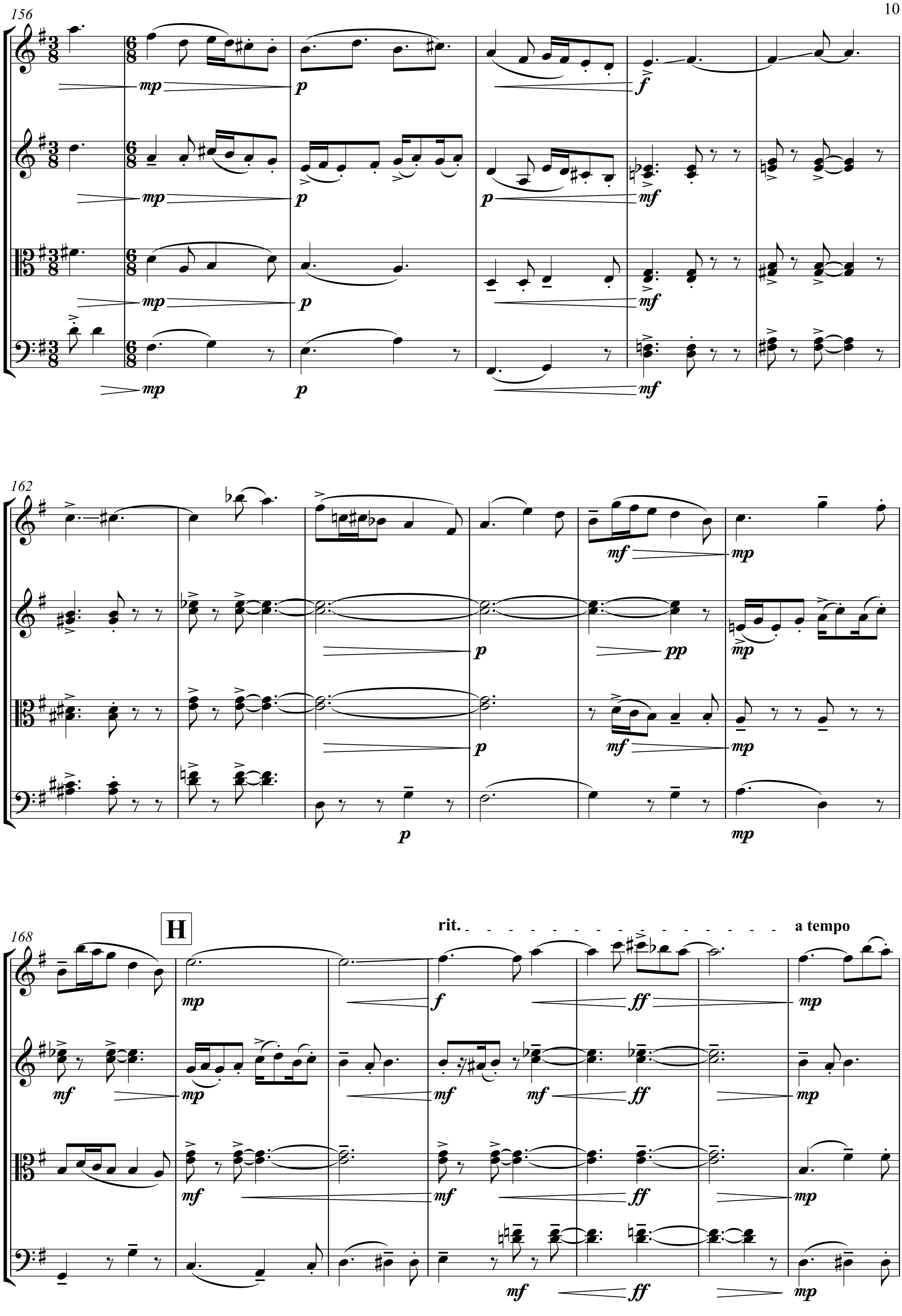

66
pizz.
arco
mf
mp
p
71
C
pp
77
s.p.
ord.

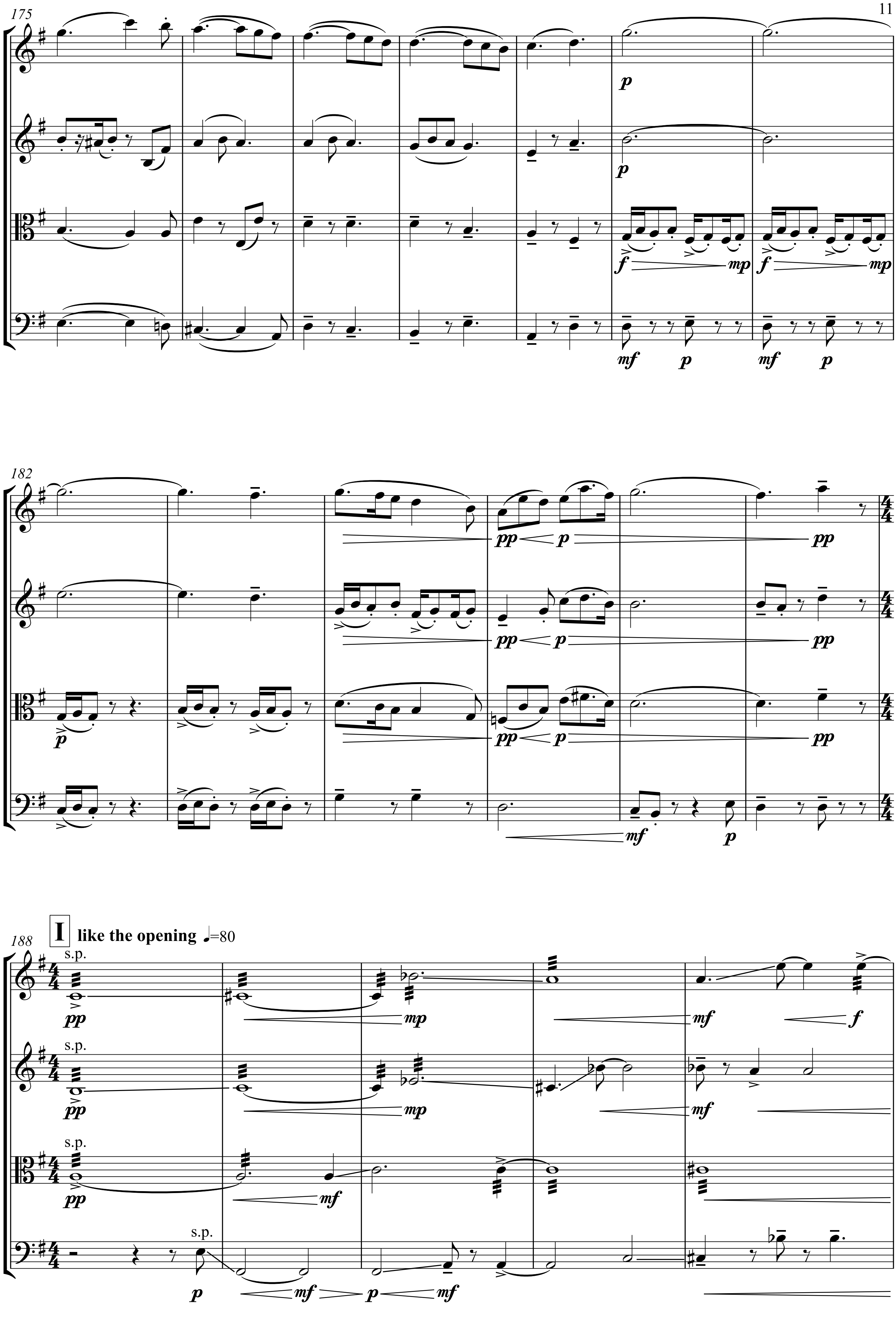

82
s.p.
f
p
pp
p
s.p.
f
p
pp
ord.
s.p.
f
p
pp
ord.
pizz.
f
p
mf
88
ord.
fray out
pp
mp
f
ord.
mp
f
ord.
mp
f
arco
pizz.
mp
f
D
94
mp
f espressivo
mp
mf
f
mp
mf
f
arco
mp
mf
f

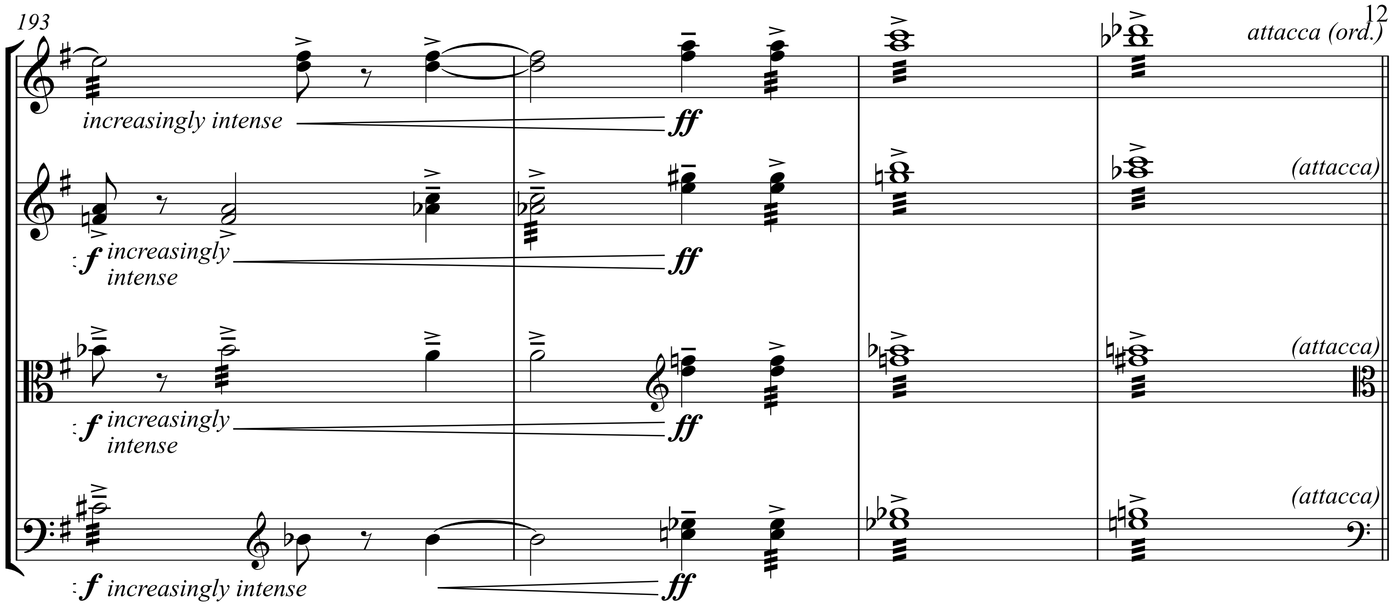

101
rit.
a tempo
109
116
E
p
pp
mf
mp
f


124
130
s.p.
F
ord.
s.p.
135
resolved for now..
resolved for now..
resolved for now..
ord.
resolved for now..

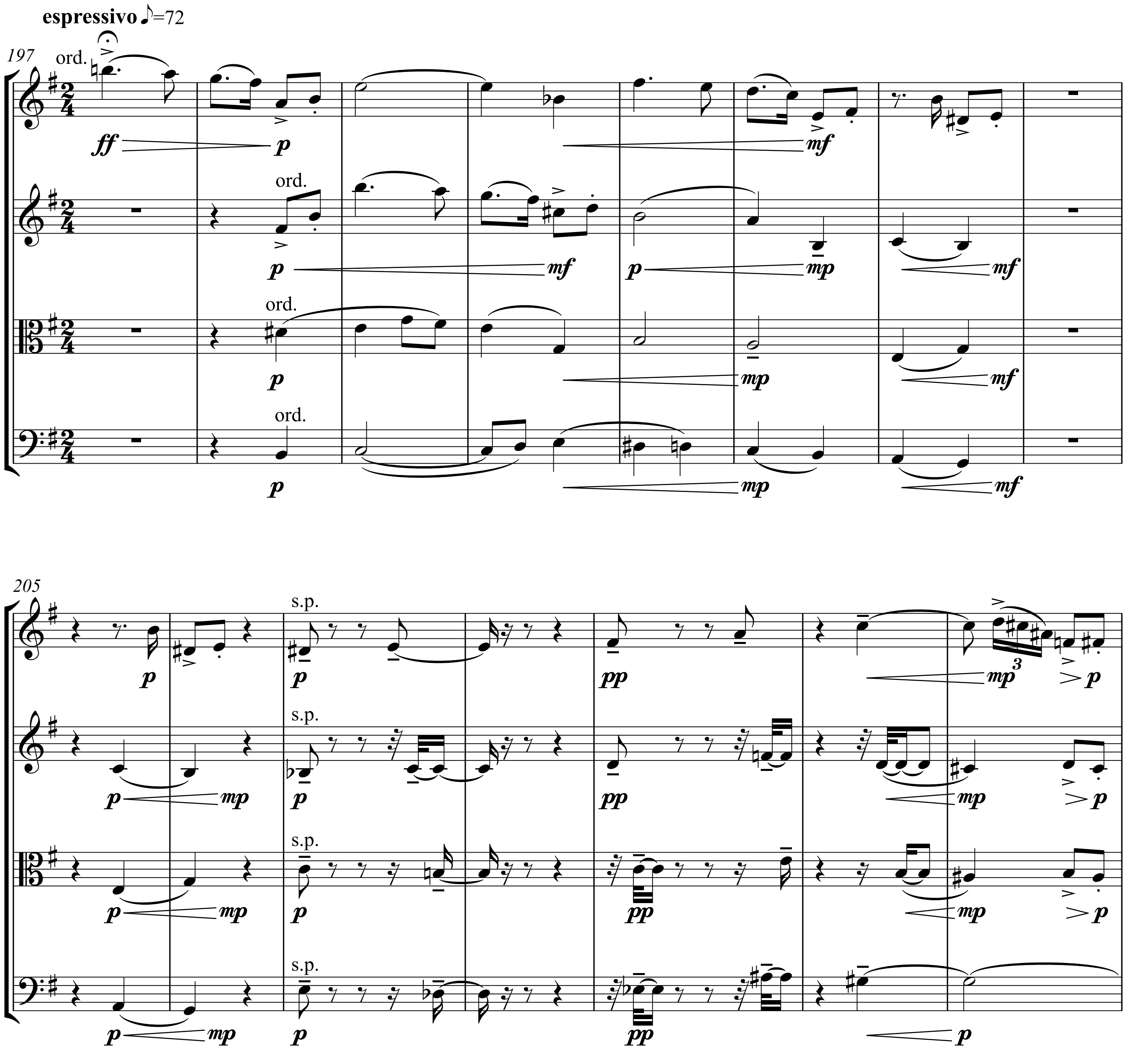

G
140
p
mp
pp
mf
147
breaking up
pp breaking up
152
s.p.
ord.

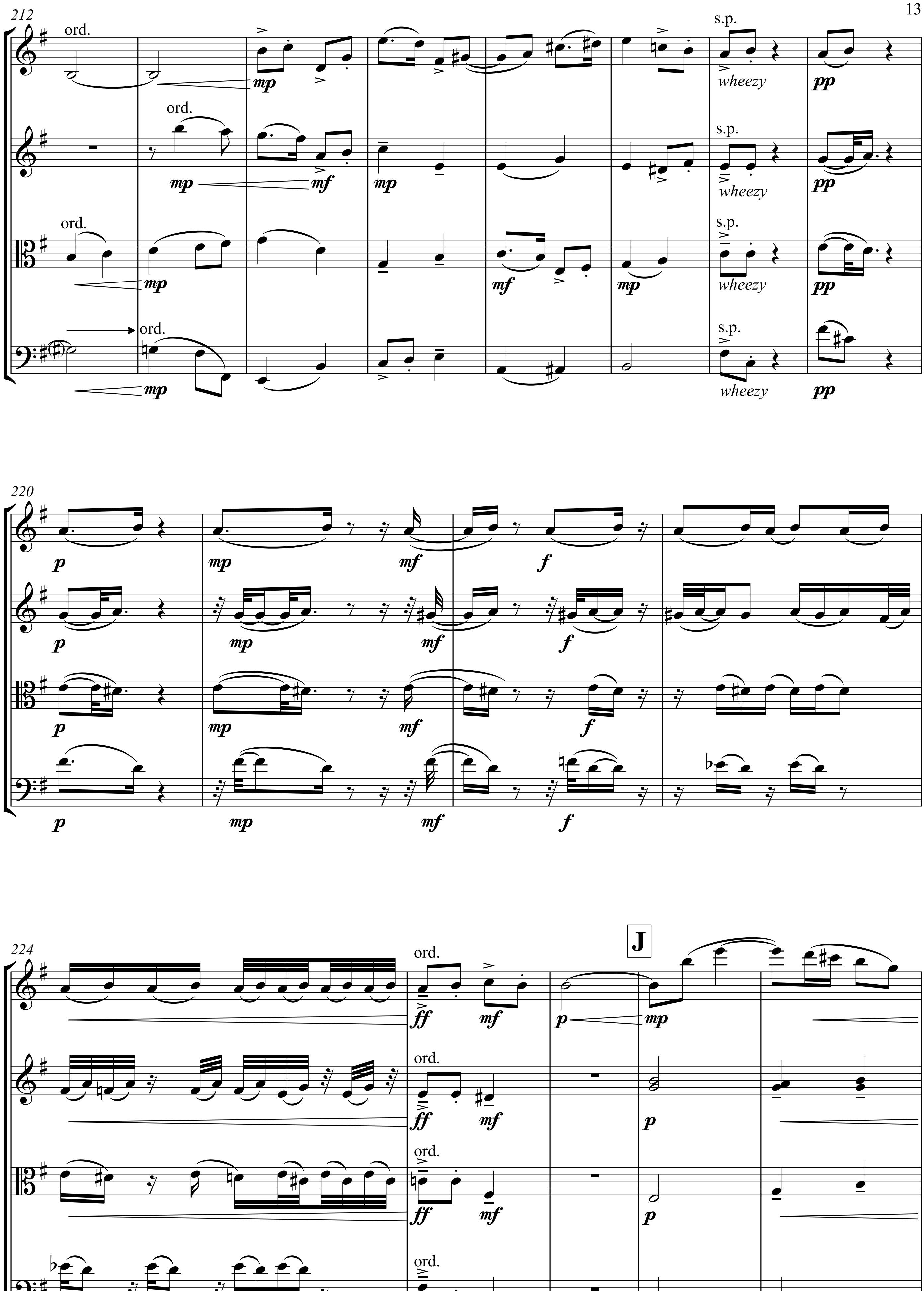

156
mp
p
f
162
mf
pp
168
H
rit.
a tempo
ff

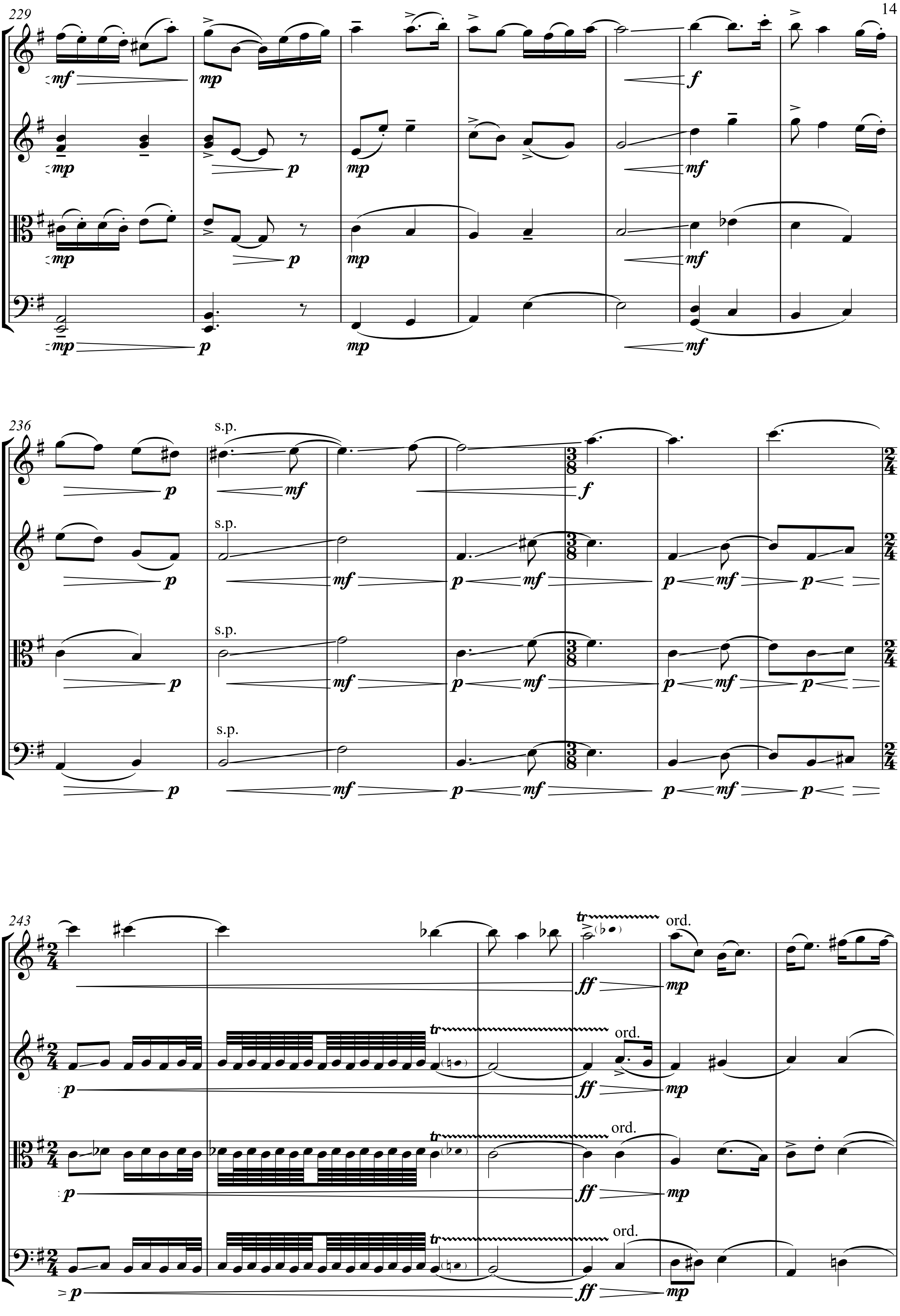

175
p
p
f
mp
f
mp
mf
p
mf
p
182
pp
p
pp
pp
p
pp
p
pp
p
pp
mf
p
188
I
like the opening ♩=80
s.p.
pp
mp
mf
f
s.p.
pp
mp
mf
s.p.
pp
mf
s.p.
p
mf
p
mf

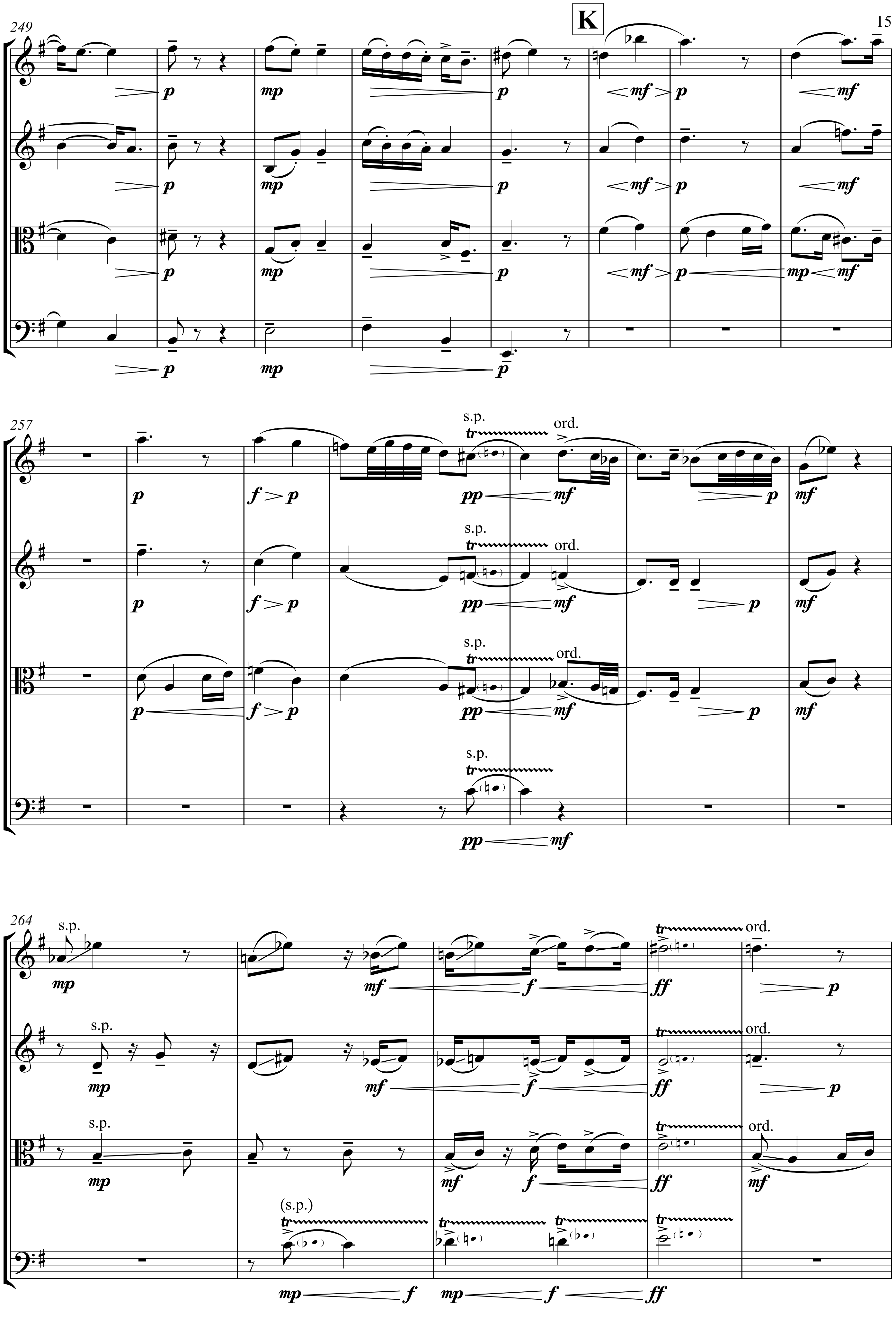

193
increasingly intense
ff
attacca (ord.)
f increasingly intense
(attacca)
f increasingly intense
(attacca)
f increasingly intense
(attacca)

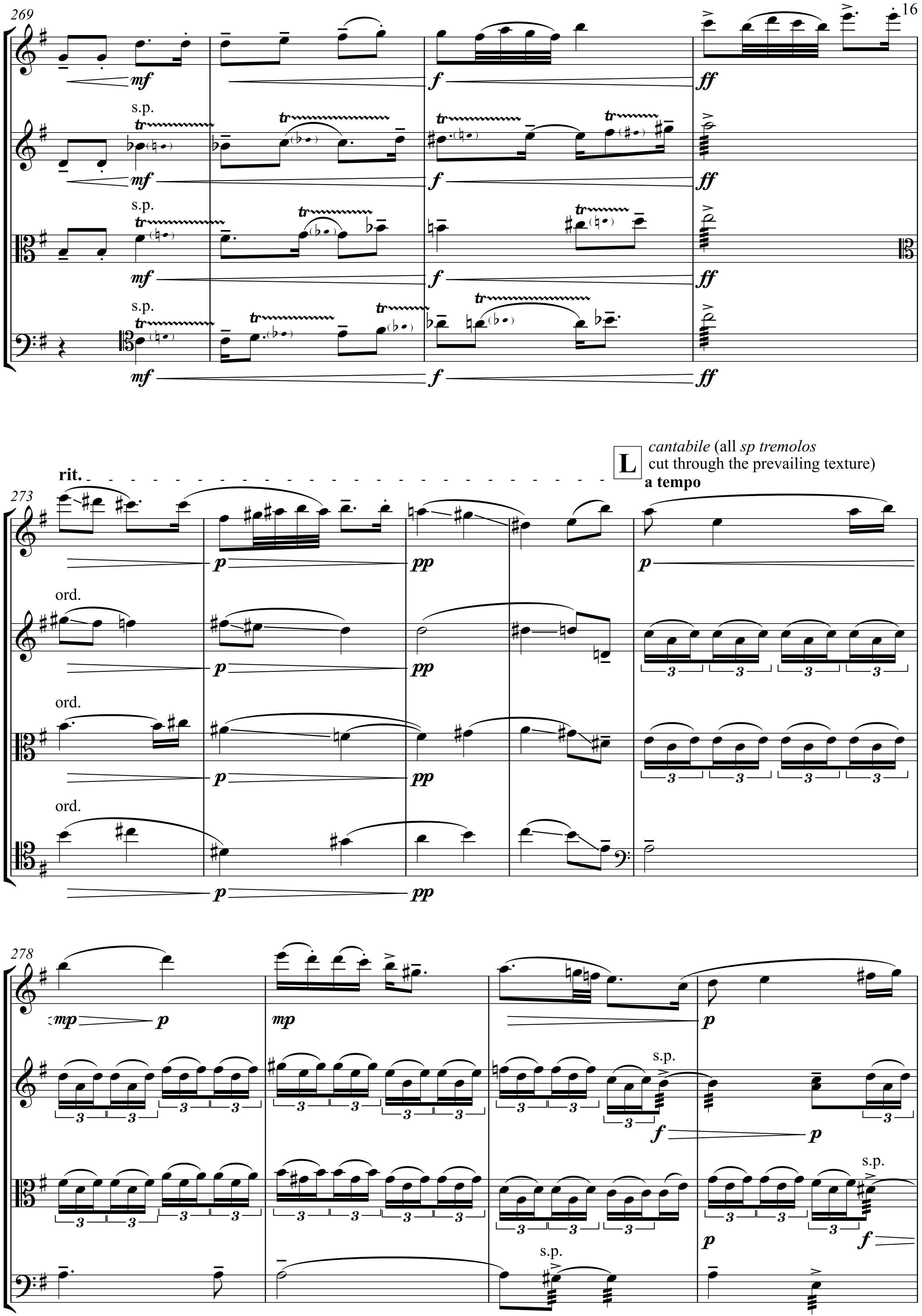
II

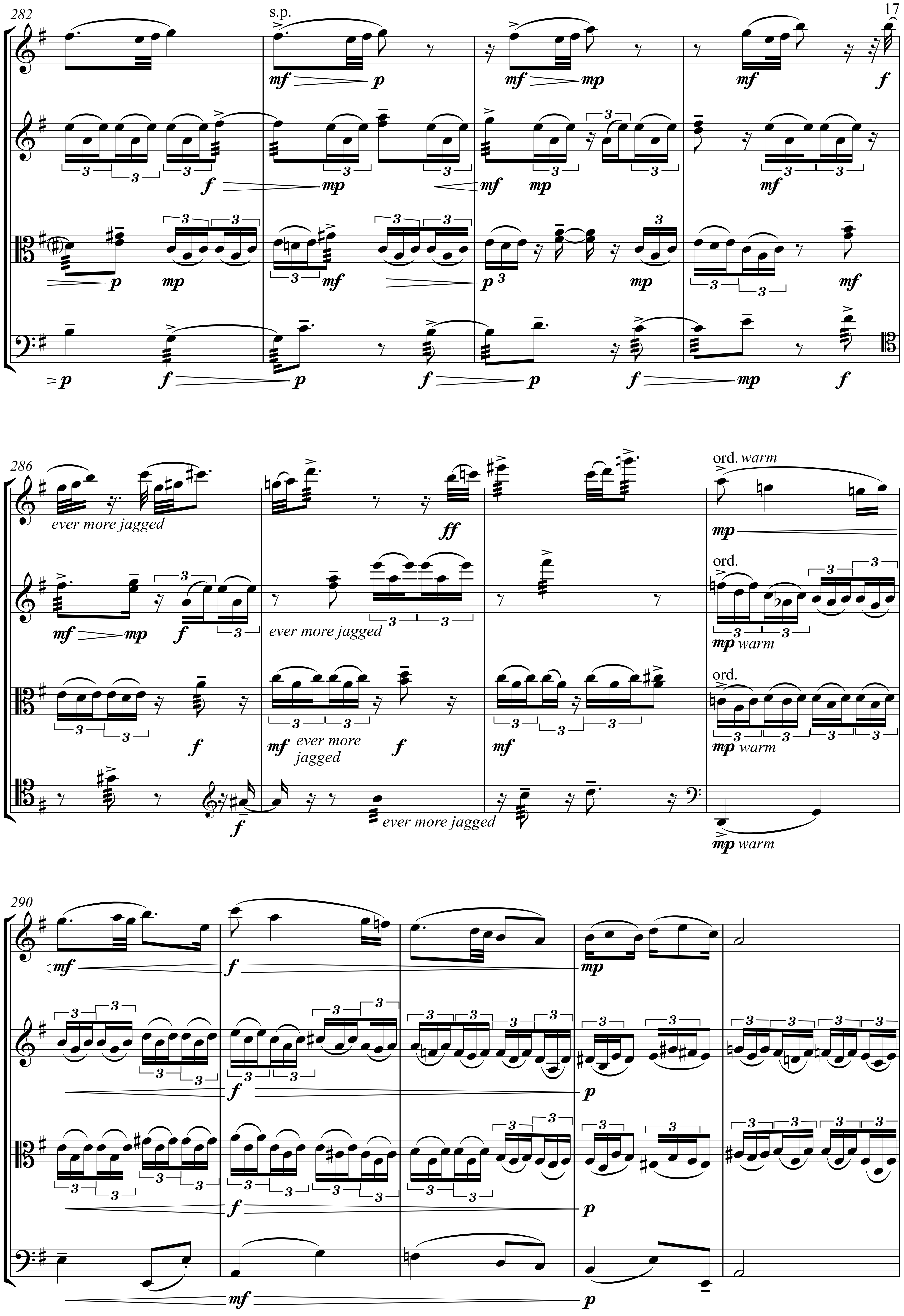

espressivo ♪=72
197
ord.
ff
p
mf
mp
205
s.p.
pp
3

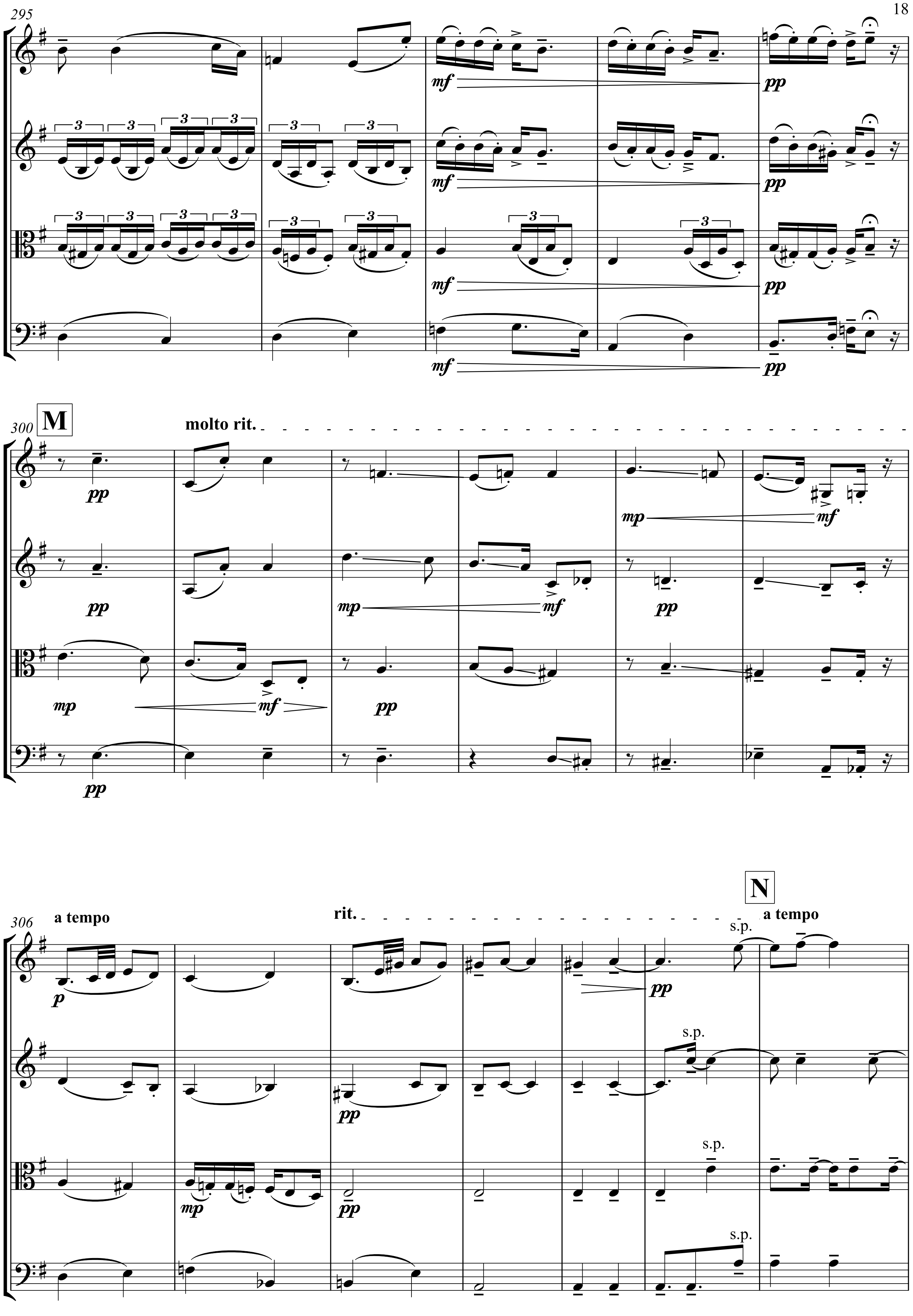

212
ord.
mp
ord.
mp
mf
mp
ord.
mp
mf
mp
ord.
mp
s.p.
wheezy
pp
220
p
mp
mf
f
224
ord.
ff
mf
J
p
mp
ord.
ff
mf
p
ord.
ff
mf
p
ord.
ff
mf
p
p

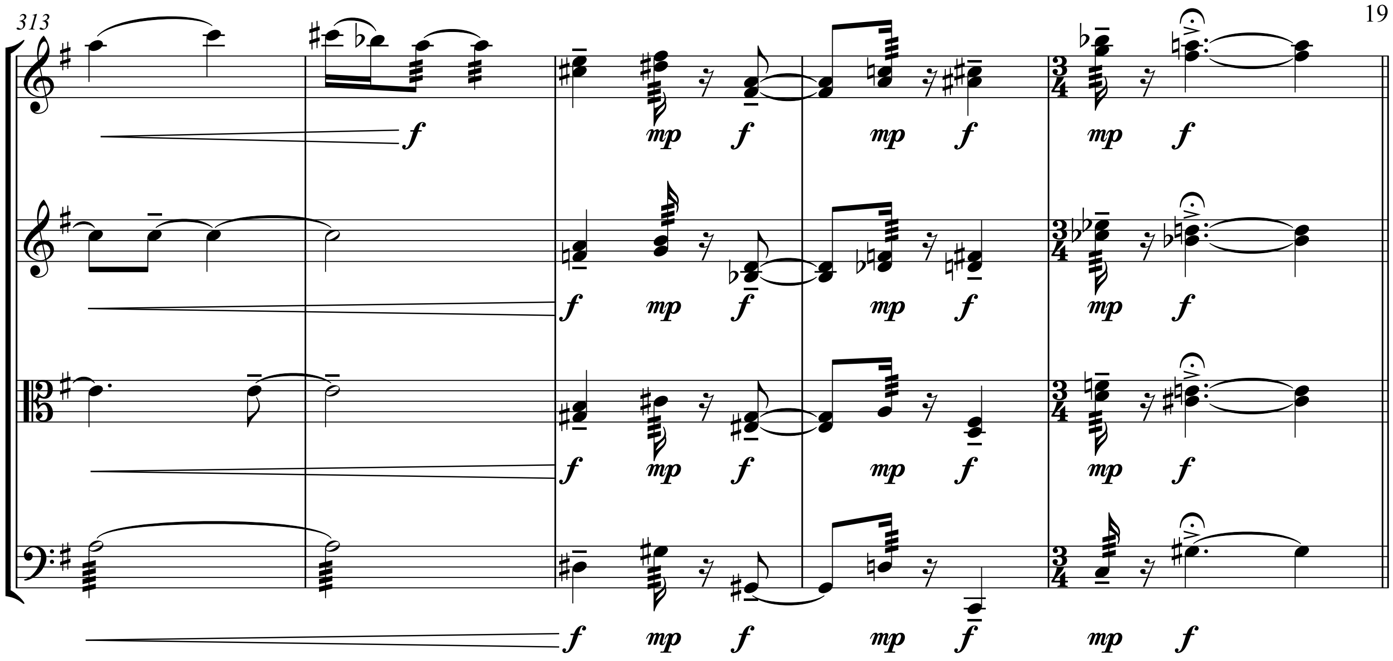

229
mf
mp
p
f
mf
236
s.p.
p
mf
f
243
tr
ord.
ff
mp


K
249
p
mp
p
mf
257
s.p.
tr
ord.
pp
mf
f
264
(s.p.)
ff

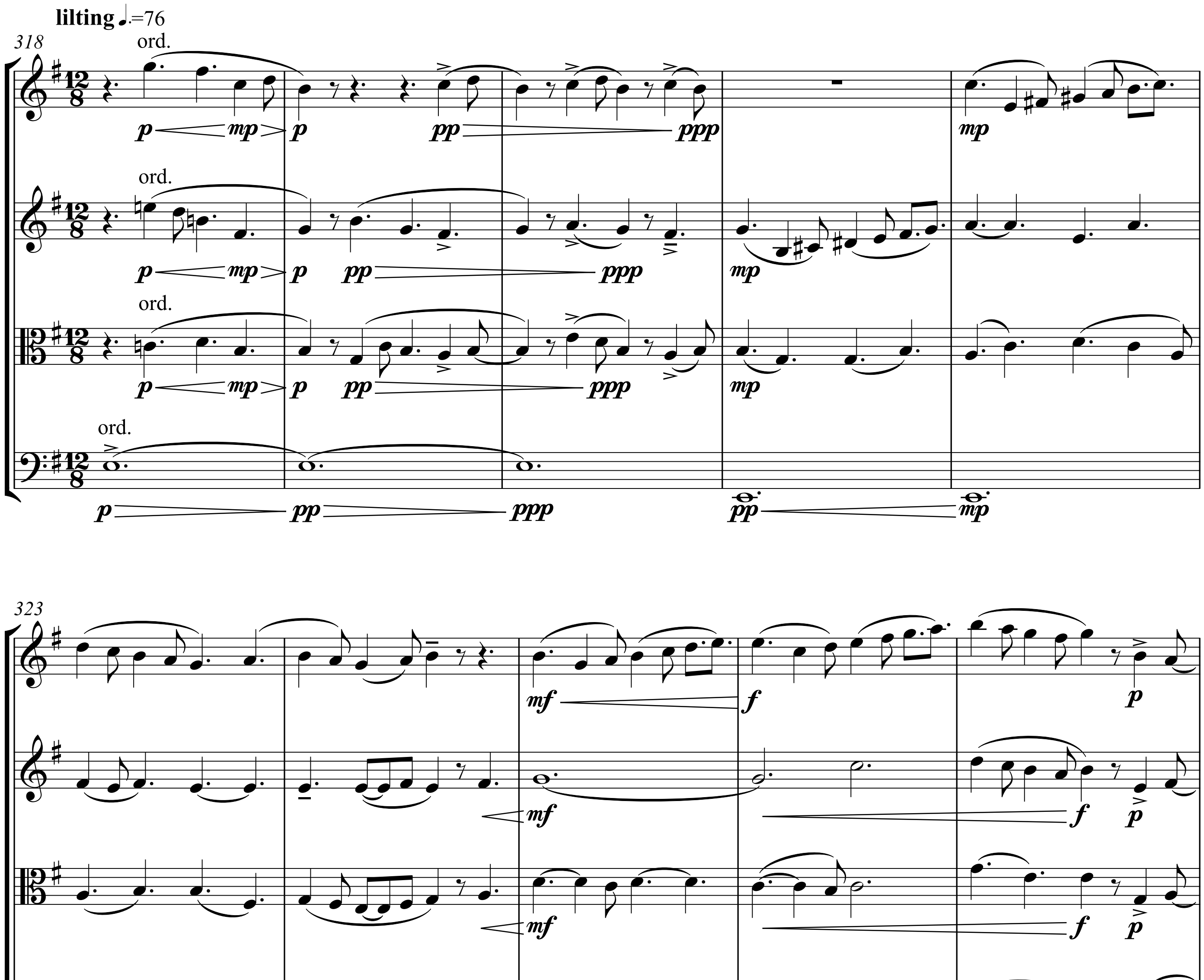

269
s.p.
tr
mf
f
ff
273
rit.
L
cantabile (all sp tremolos
cut through the prevailing texture)
a tempo
ord.
p
pp
3
278
mp
s.p.

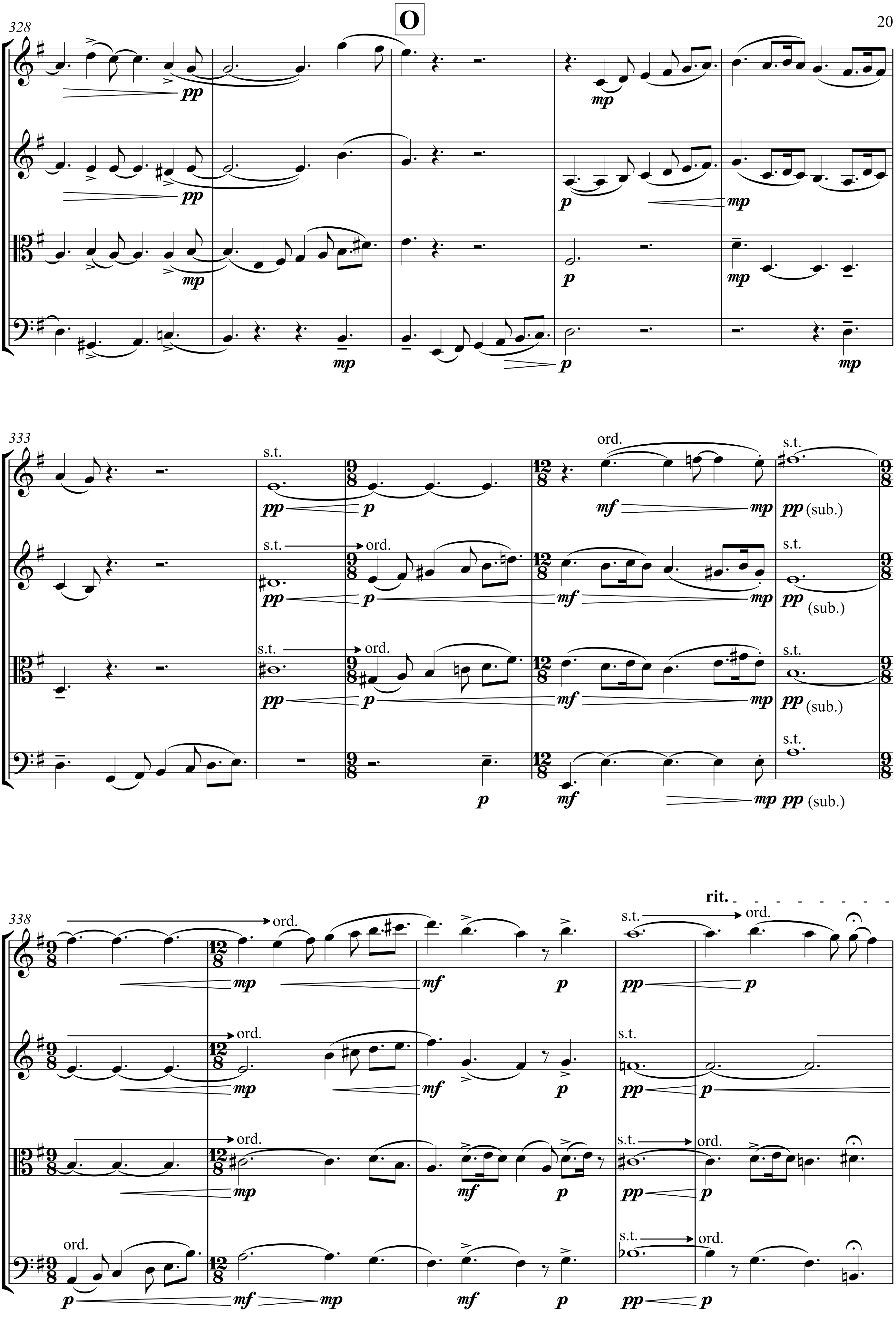

282
s.p.
mf
p
mp
f
286
ever more jagged
ff
ord. warm
ord.
mp warm
ever more jagged
mf
ever more jagged
ord.
mp warm
ever more jagged
mp warm
290
mf
f
mp
p

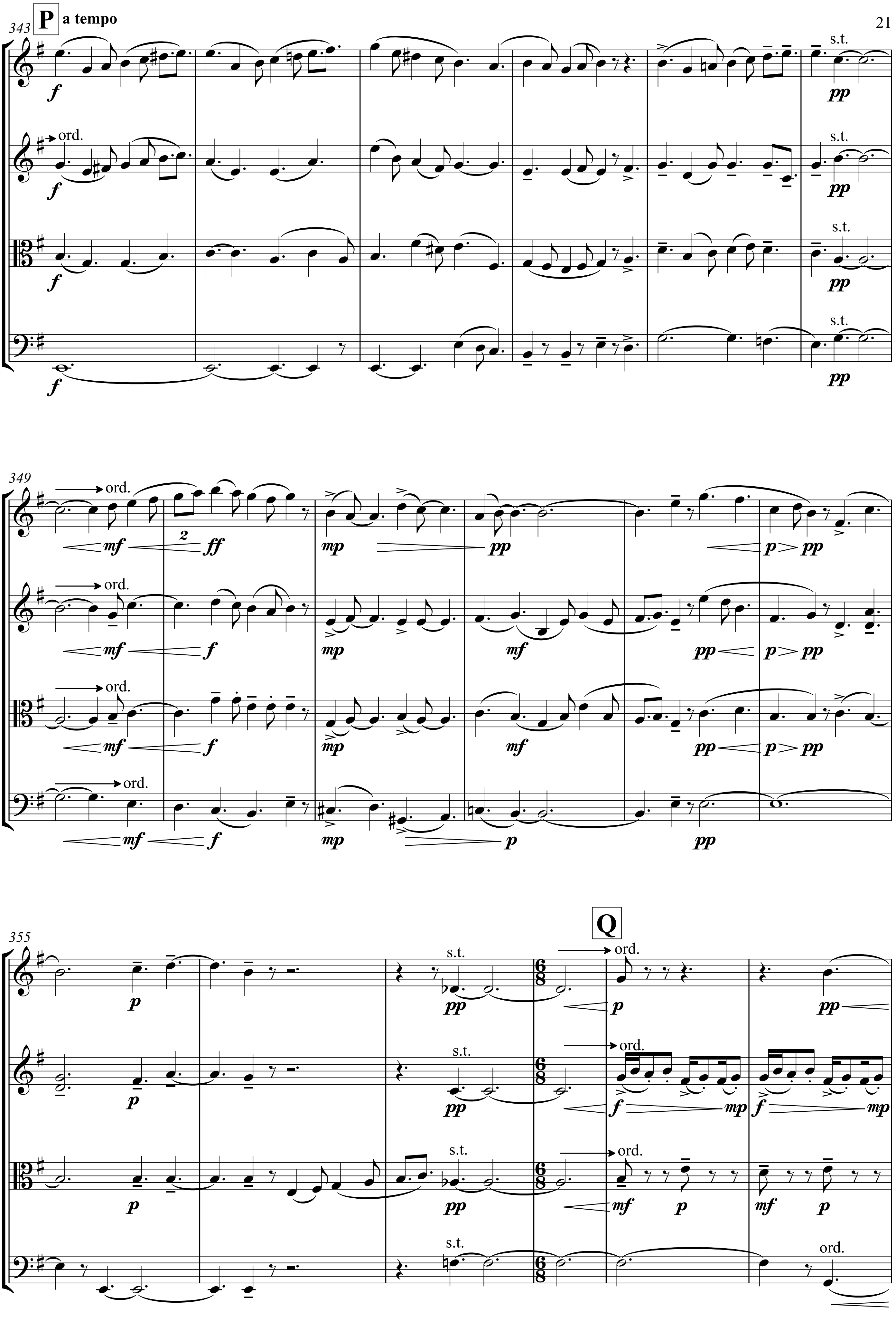

295
mf
pp
300
M
molto rit.
pp
mp
mf
306
a tempo
rit.
N
a tempo
s.p.
p

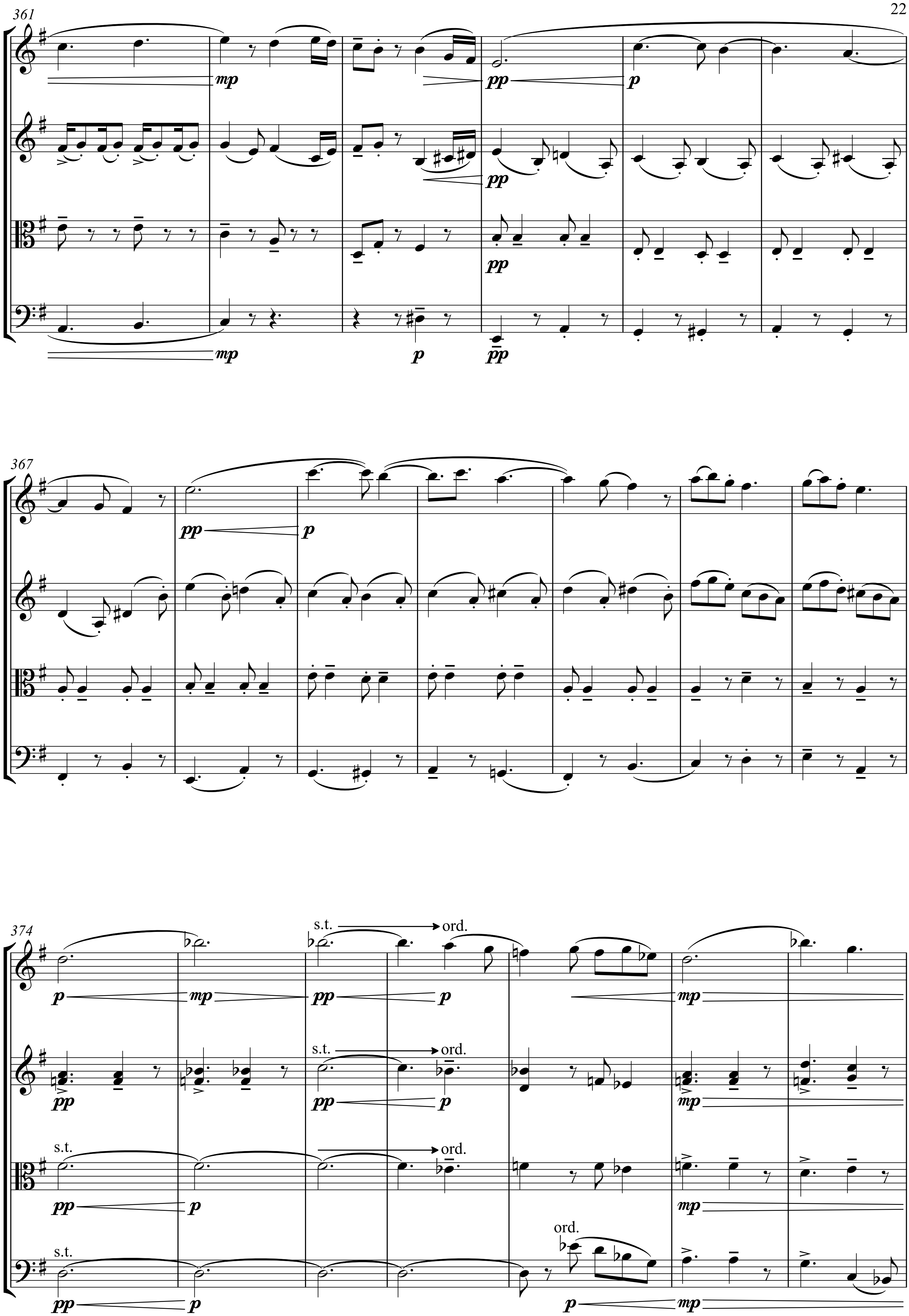


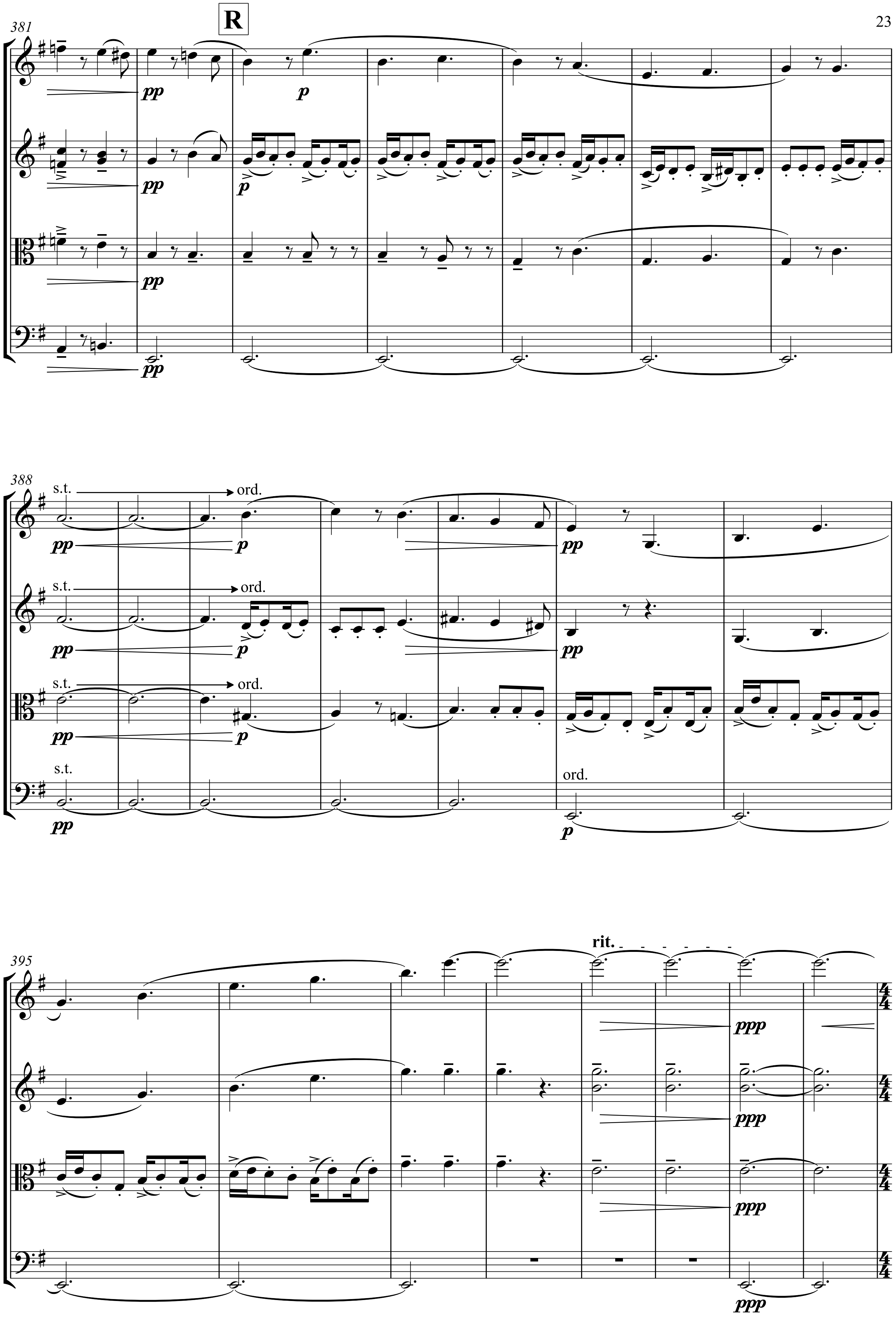
III

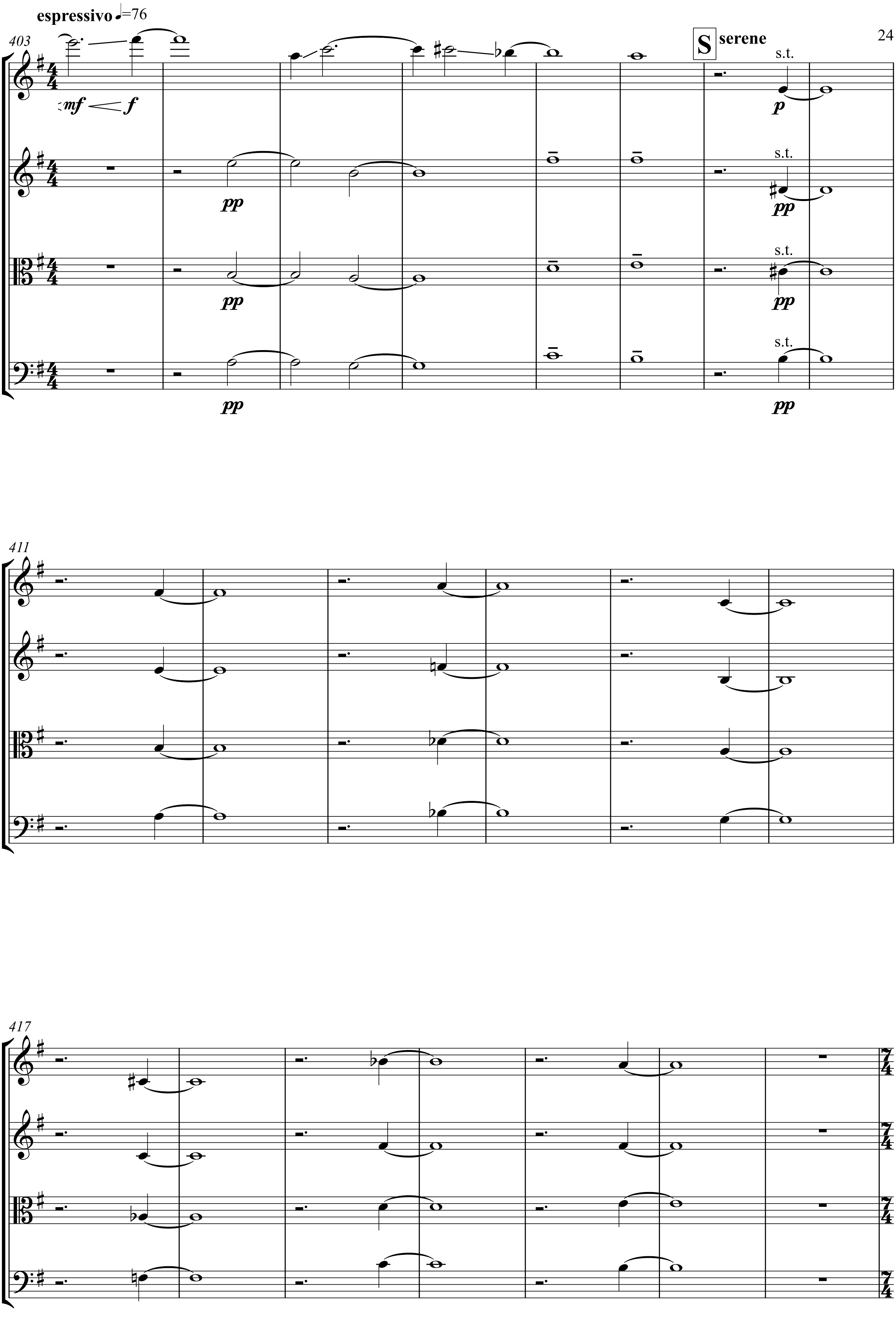

lilting ♩.=76
318
ord.
12/8
p
mp
pp
ppp
323
mf
f
p

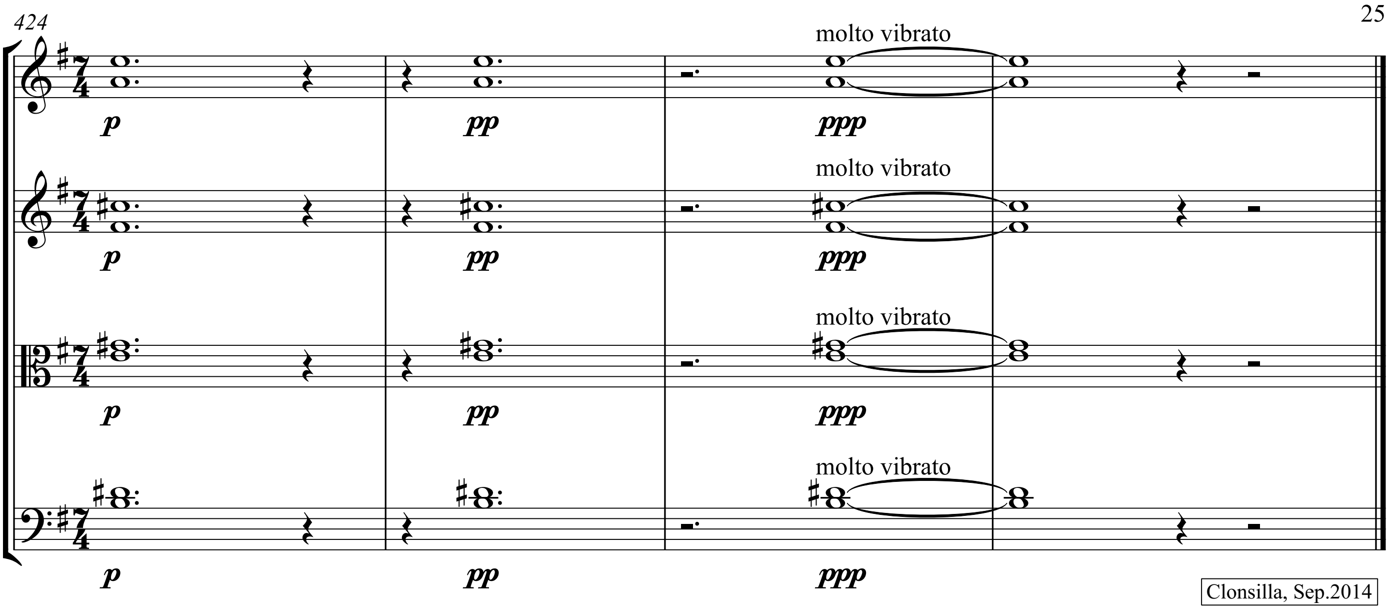

O
328
pp
mp
p
333
s.t.
ord.
9/8
12/8
mf
pp (sub.)
338
rit.


343
P
a tempo
f
s.t.
ord.
pp
349
ord.
mf
2
ff
mp
p
355
Q
6/8
s.t.
ord.


361
mp
pp
p
mp
p
pp
367
pp
p
374
s.t.
ord.
p
mp
pp
pp
s.t.
pp
p
ord.
mp
p


381
R
pp
p
388
s.t.
ord.
pp
p
395
rit.
ppp
4
4


espressivo ♩=76
403
mf
f
pp
S
serene
s.t.
p
411
417


424
molto vibrato
p
pp
ppp
molto vibrato
p
pp
ppp
molto vibrato
p
pp
ppp
molto vibrato
p
pp
ppp

Clonsilla, Sep.2014

Peter Leavy

Into Memory

for small chamber orchestra

(2016)

Programme Notes

Into Memory is a seven minute work for chamber orchestra. The title is a literal translation of the Latin phrase *in memoriam,* a term commonly applied to obituaries and epitaphs. This funeral allusion is appropriate, since my music consists of heavily mutated strands of material from Mahler's tragic song, *Nun will die Sonn' so hell aufgeh'n!* from *Kindertotenlieder.* Real quotations of this work periodically rise to the surface at climactic points like painful memories, unsuccessfully repressed. A final outburst brings the work to a close.

Instrumentation

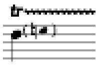
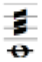
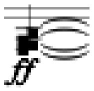
Flute
Clarinet in Bb
Bassoon
French Horn
Trombone
Bass Drum
Glockenspiel
Harp
Violin
Viola
'Cello
Double Bass

Duration: ca. 7 minutes

The score is notated in C.

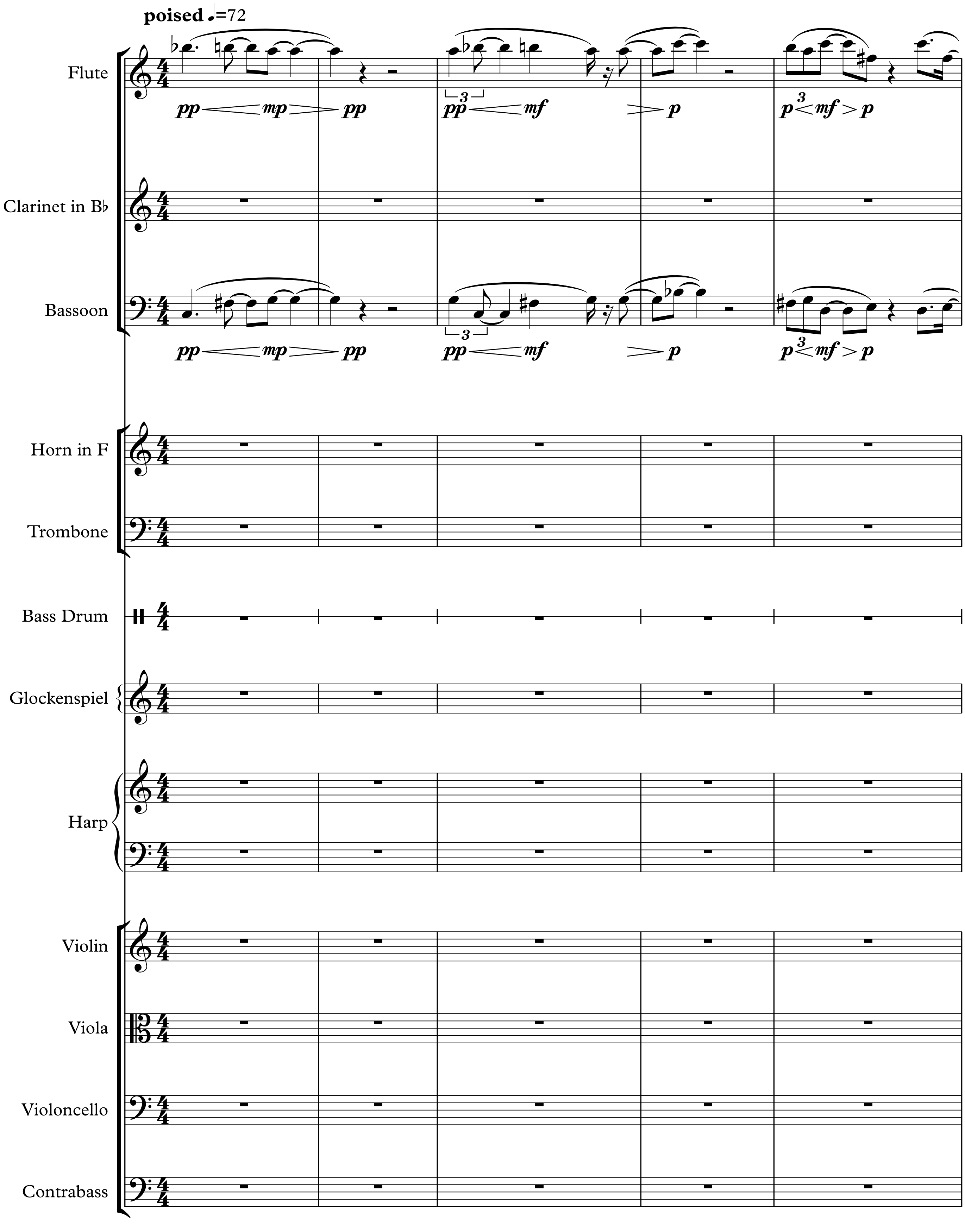
Into Memory was written for the Birmingham Contemporary Music Group in March 2016.

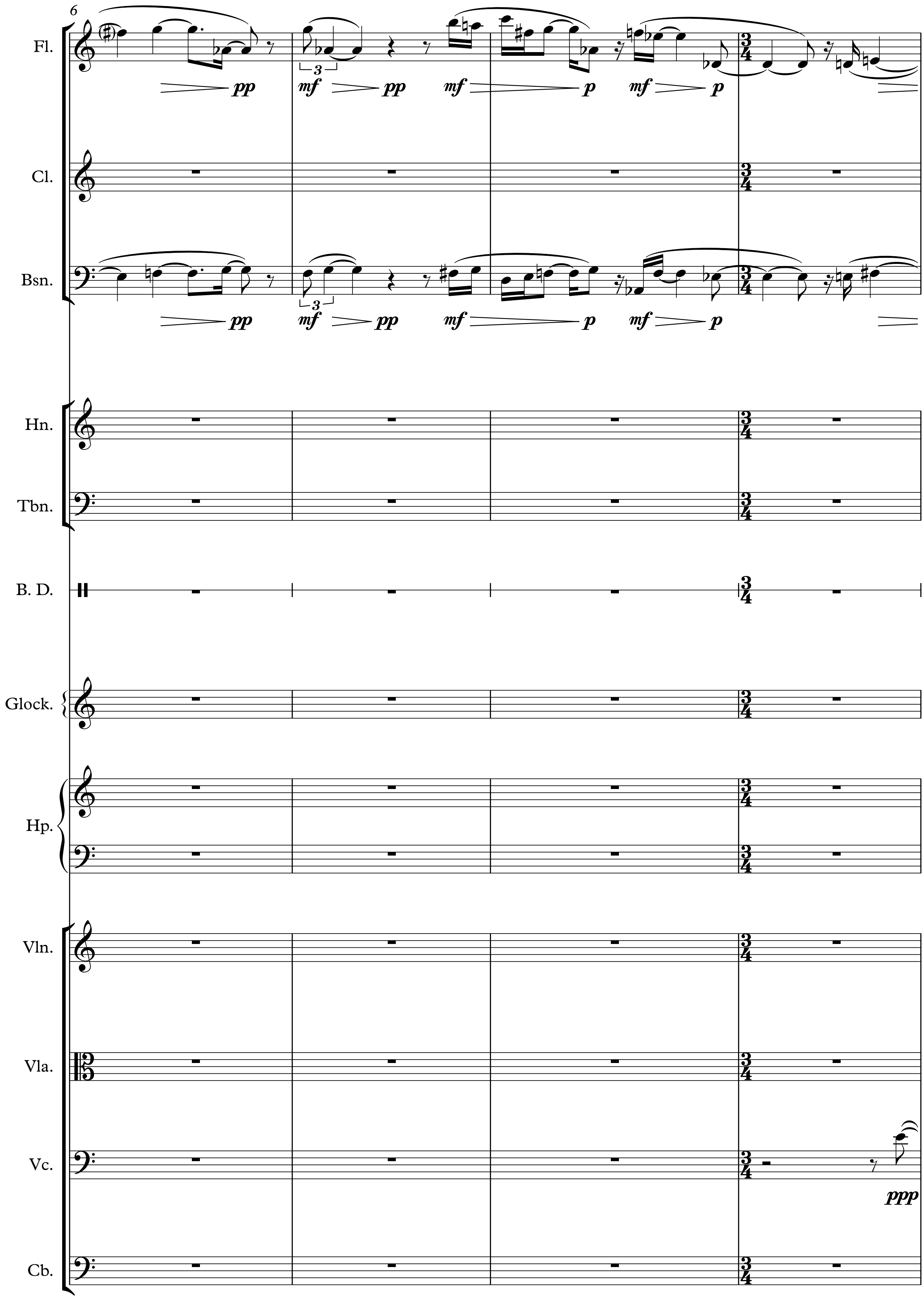
Performance Directions

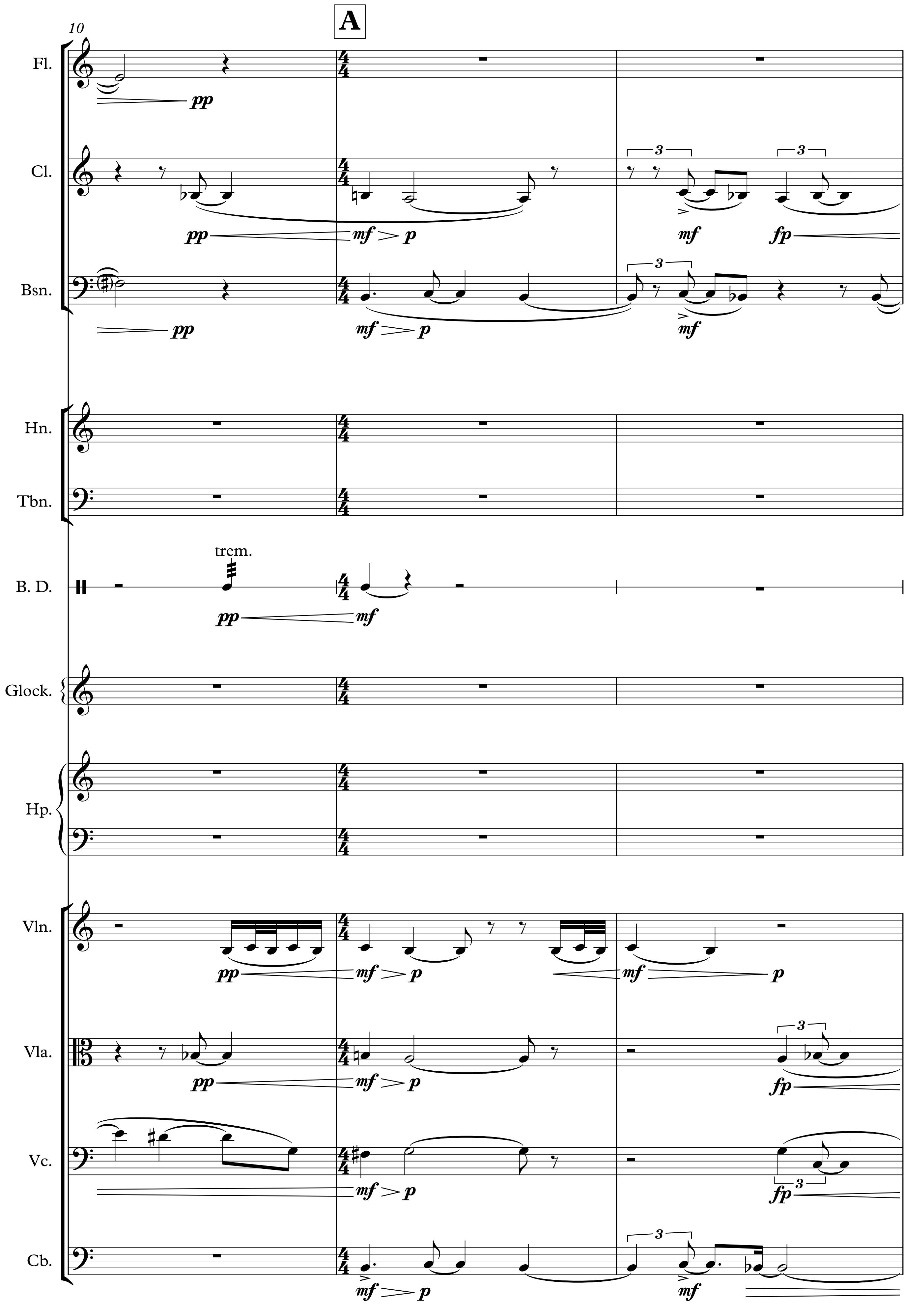
pizz.	*Pizzicato.* Pluck the string. There should be no *glissando* nor snapping against the fingerboard.
Vibrato	Performers may use vibrato freely.
	All trills begin on the lower note.
	*Tremolo.* Always as densely as possible.
	(Square note-heads- Harp) Strike the strings of the harp with the palm of the hand and allow to decay naturally.

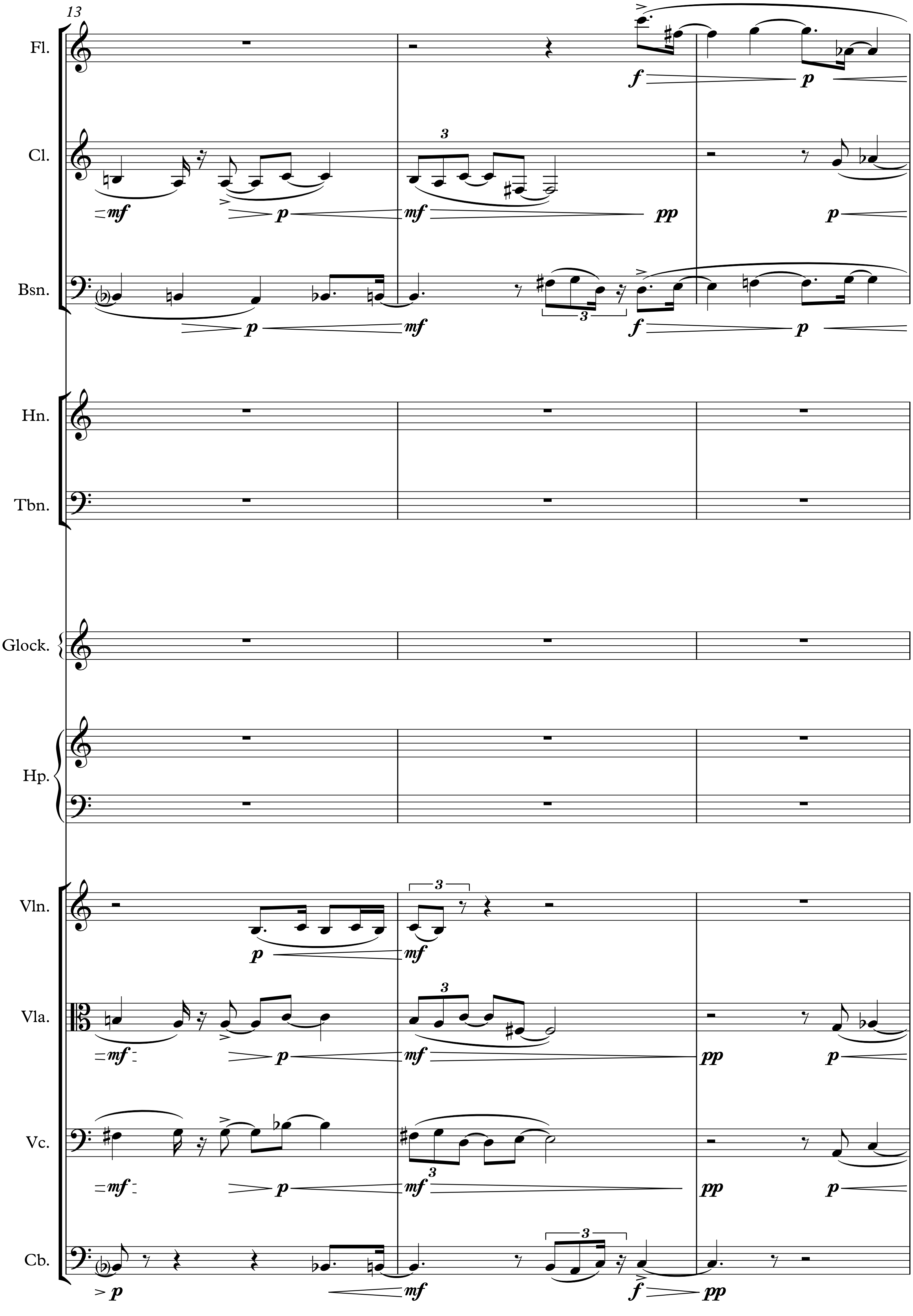
Into Memory

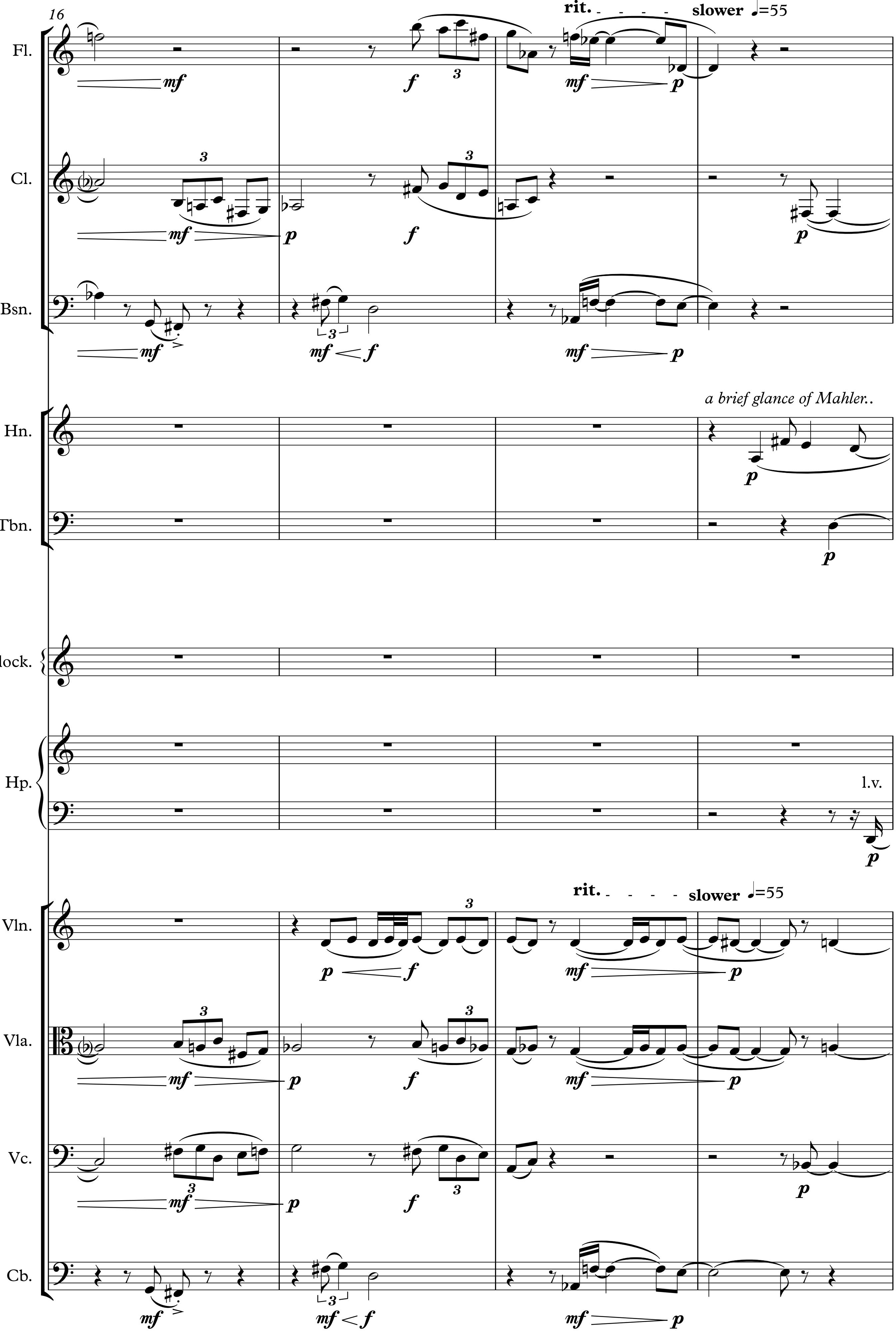
Peter Leavy

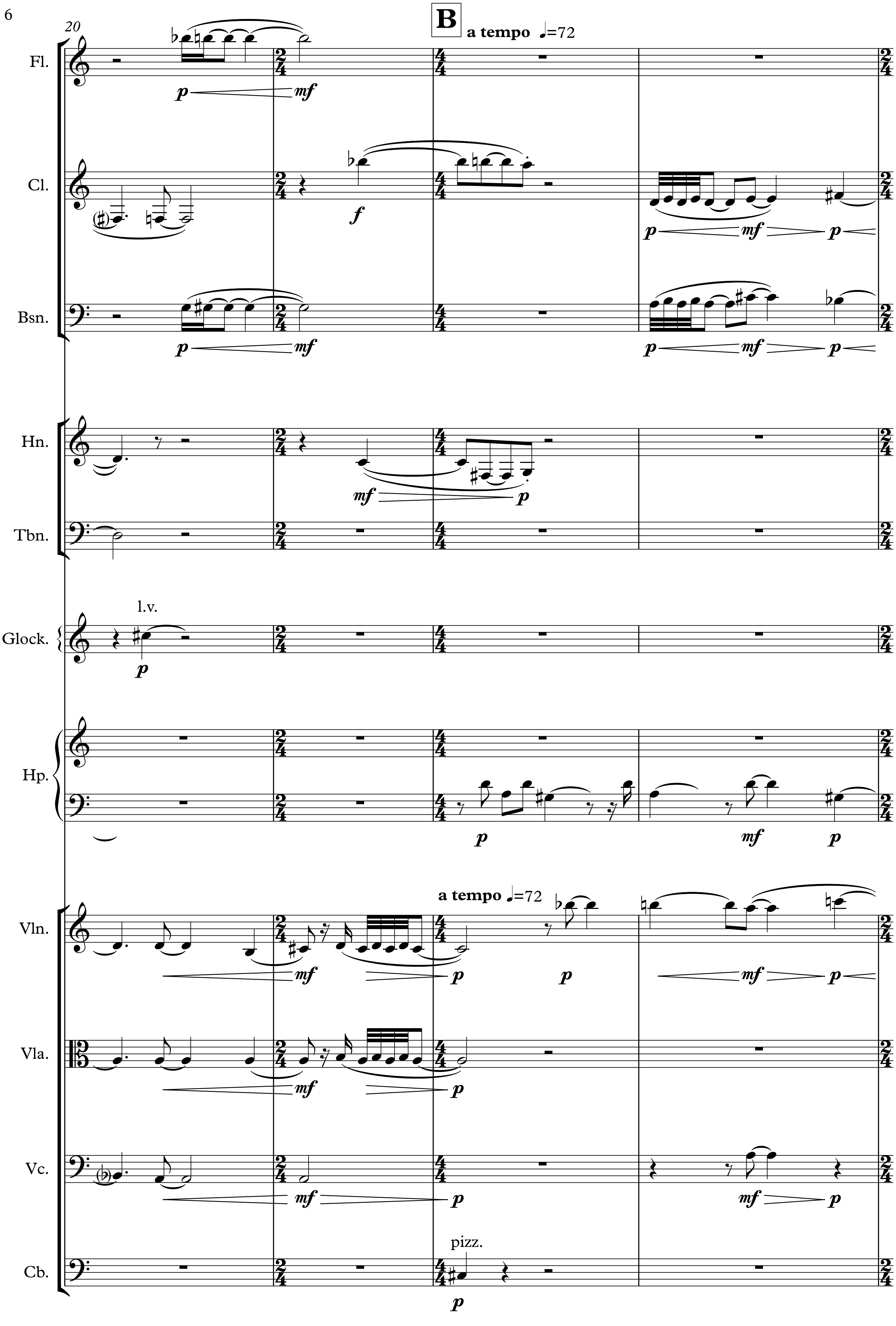

poised ♩=72
Flute
Clarinet in B♭
Bassoon
Horn in F
Trombone
Bass Drum
Glockenspiel
Harp
Violin
Viola
Violoncello
Contrabass
pp
mp
pp
mf
p
3

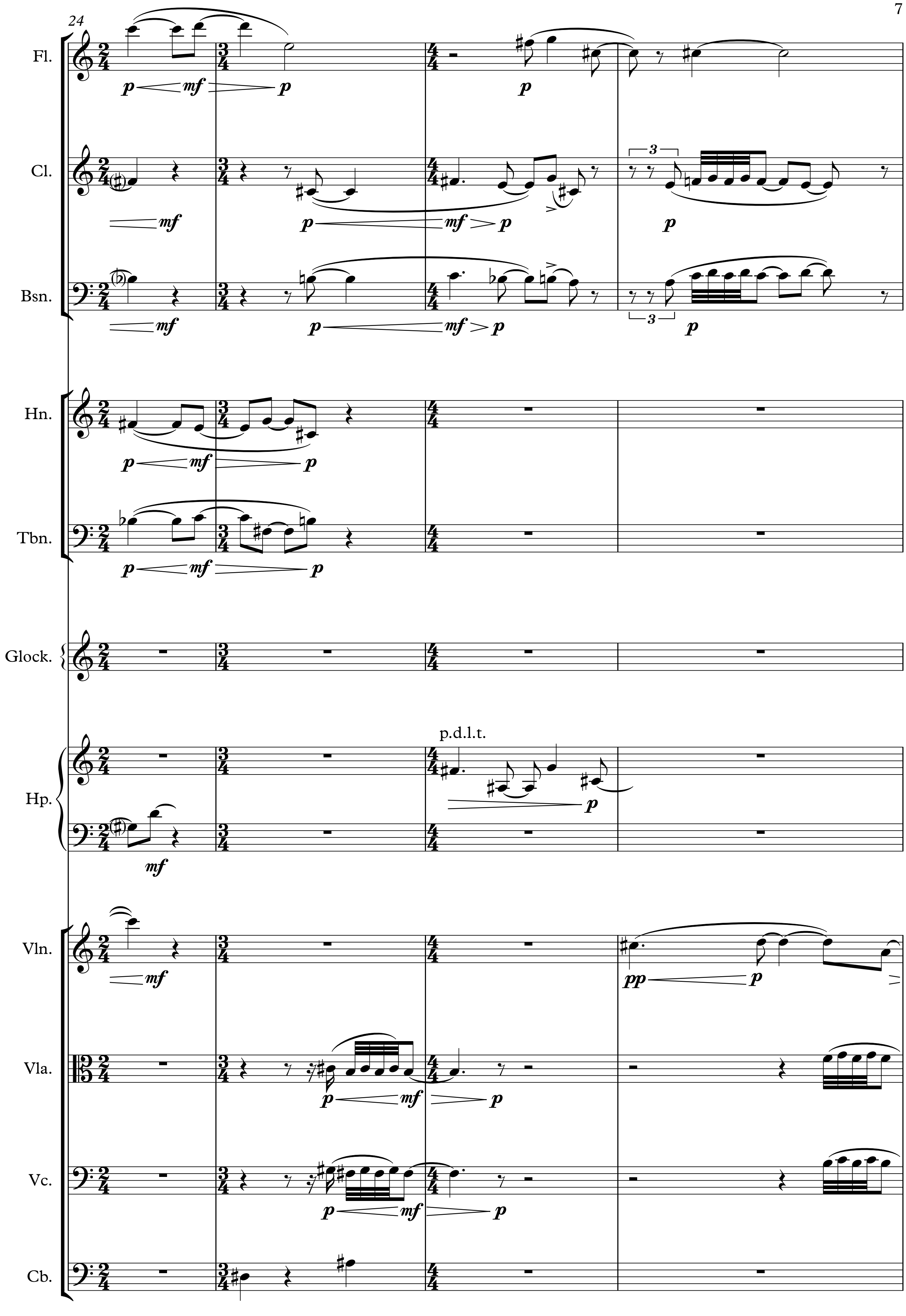

6
Fl.
Cl.
Bsn.
Hn.
Tbn.
B. D.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
3
pp
mf
p
ppp

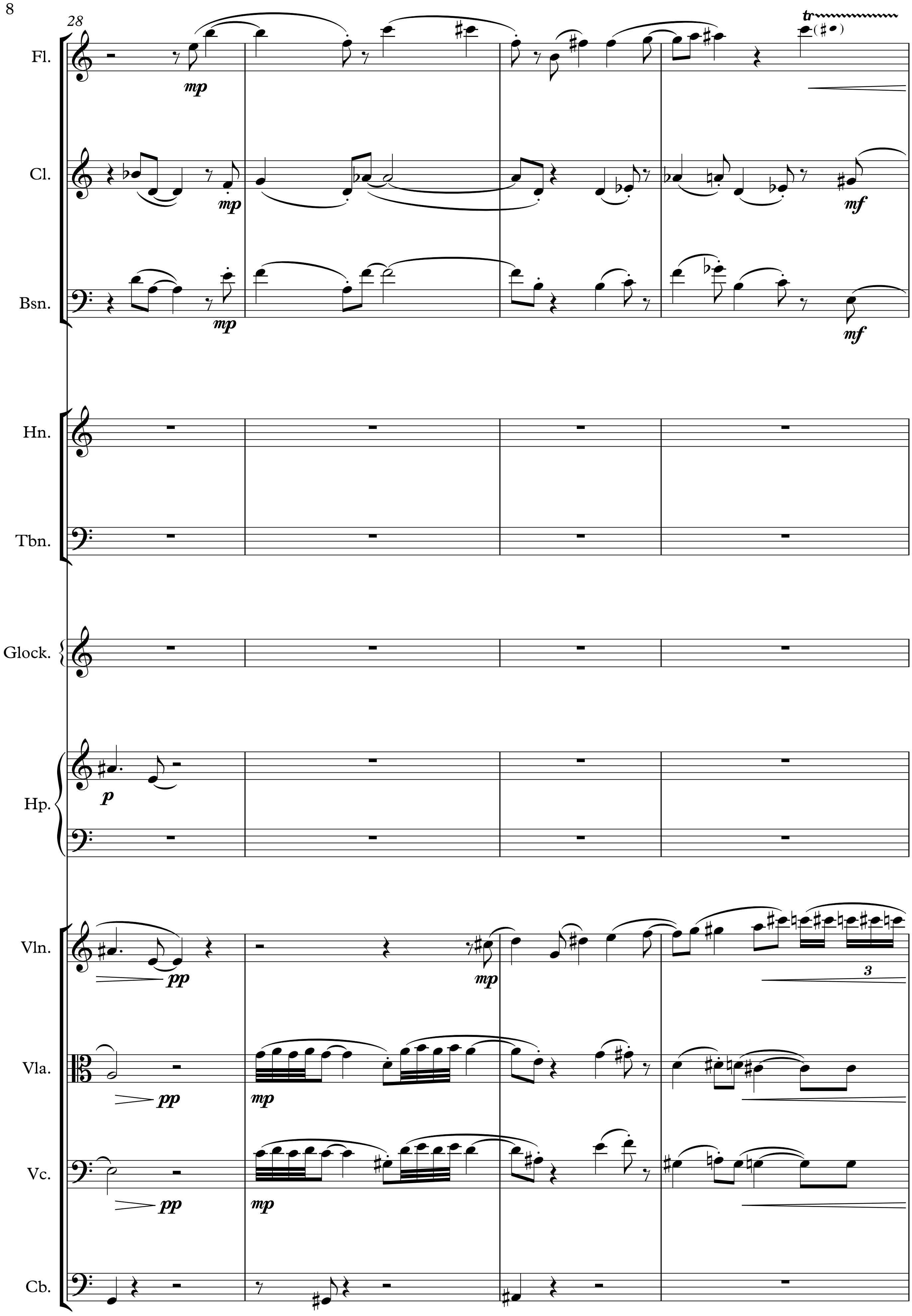

10
A
Fl.
Cl.
Bsn.
Hn.
Tbn.
B. D.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
trem.
pp
mf
p
fp
3

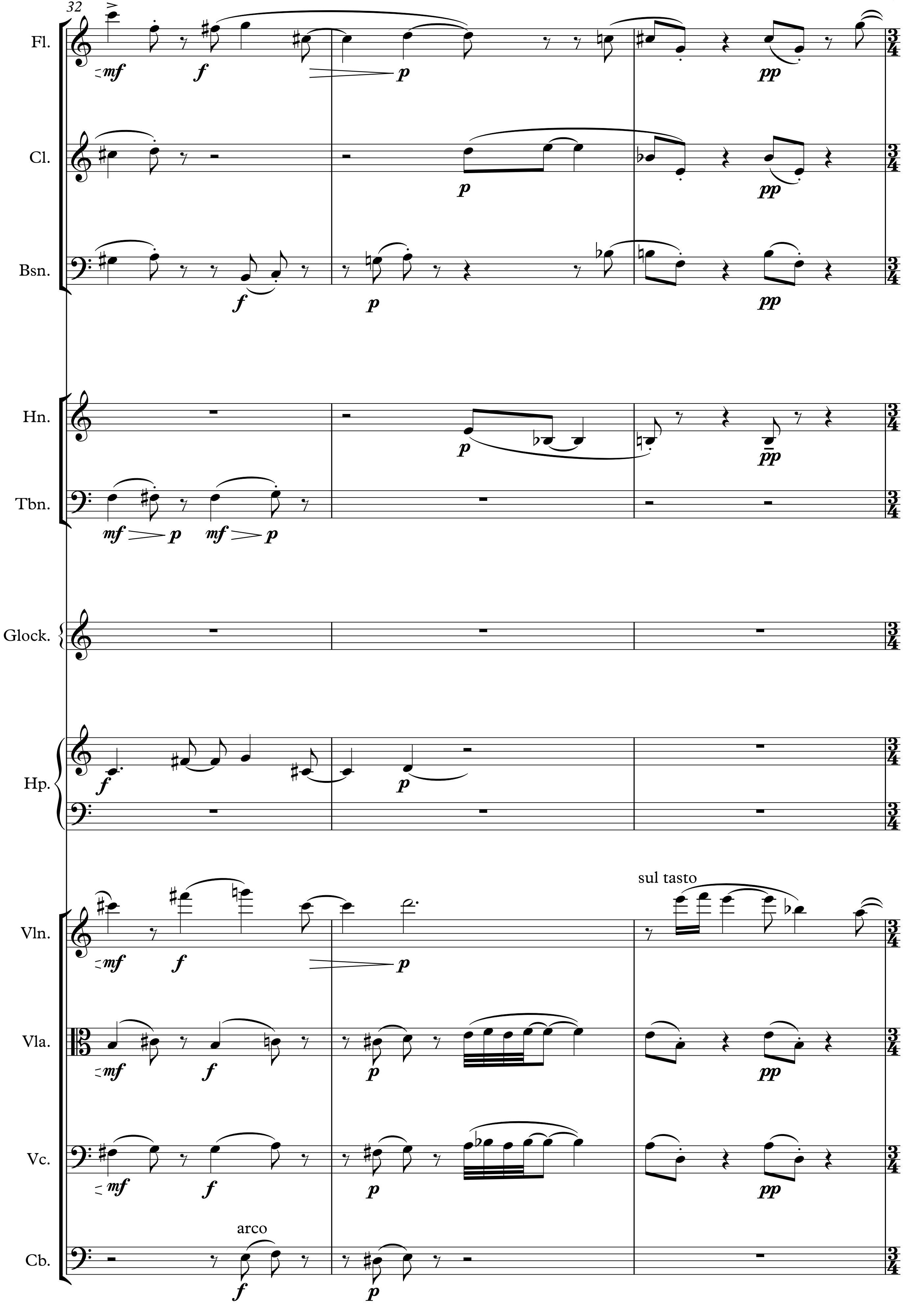

13
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
3
f
p
mf
pp

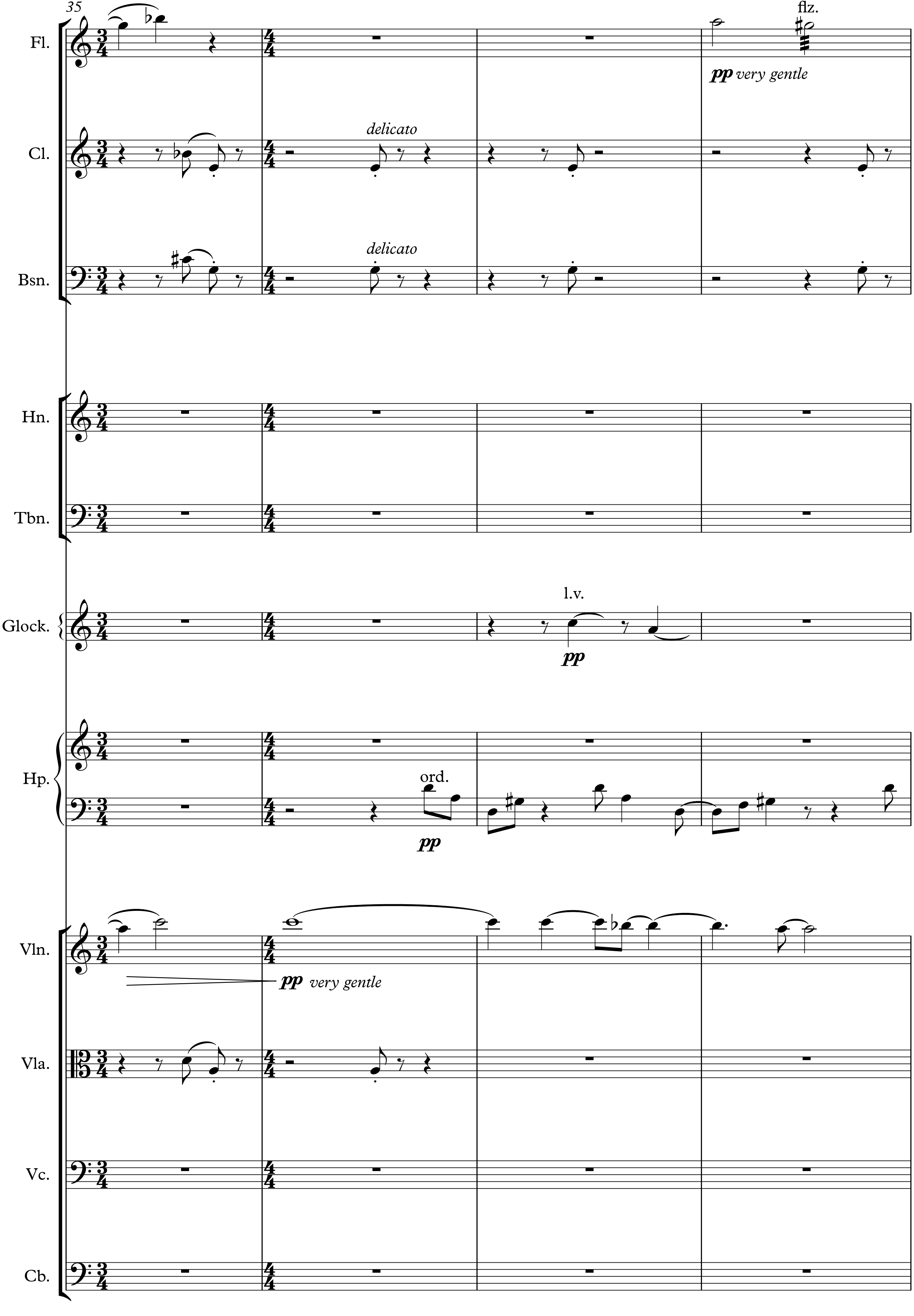

16
rit.
slower ♩=55
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
a brief glance of Mahler..
l.v.
mf
f
p
3

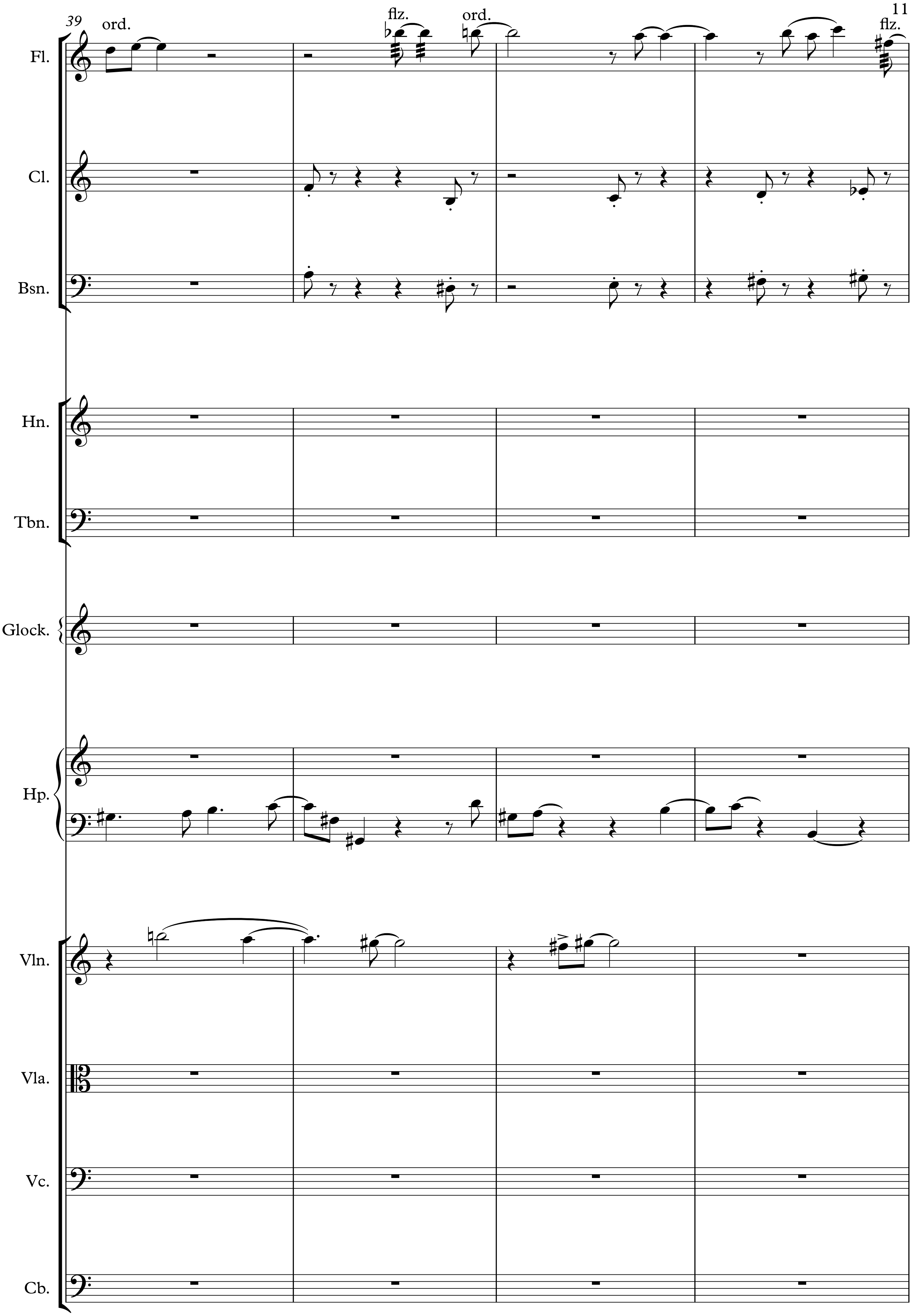

20
B
a tempo ♩=72
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
l.v.
Hp.
Vln.
Vla.
Vc.
Cb.
pizz.
p
mf
f

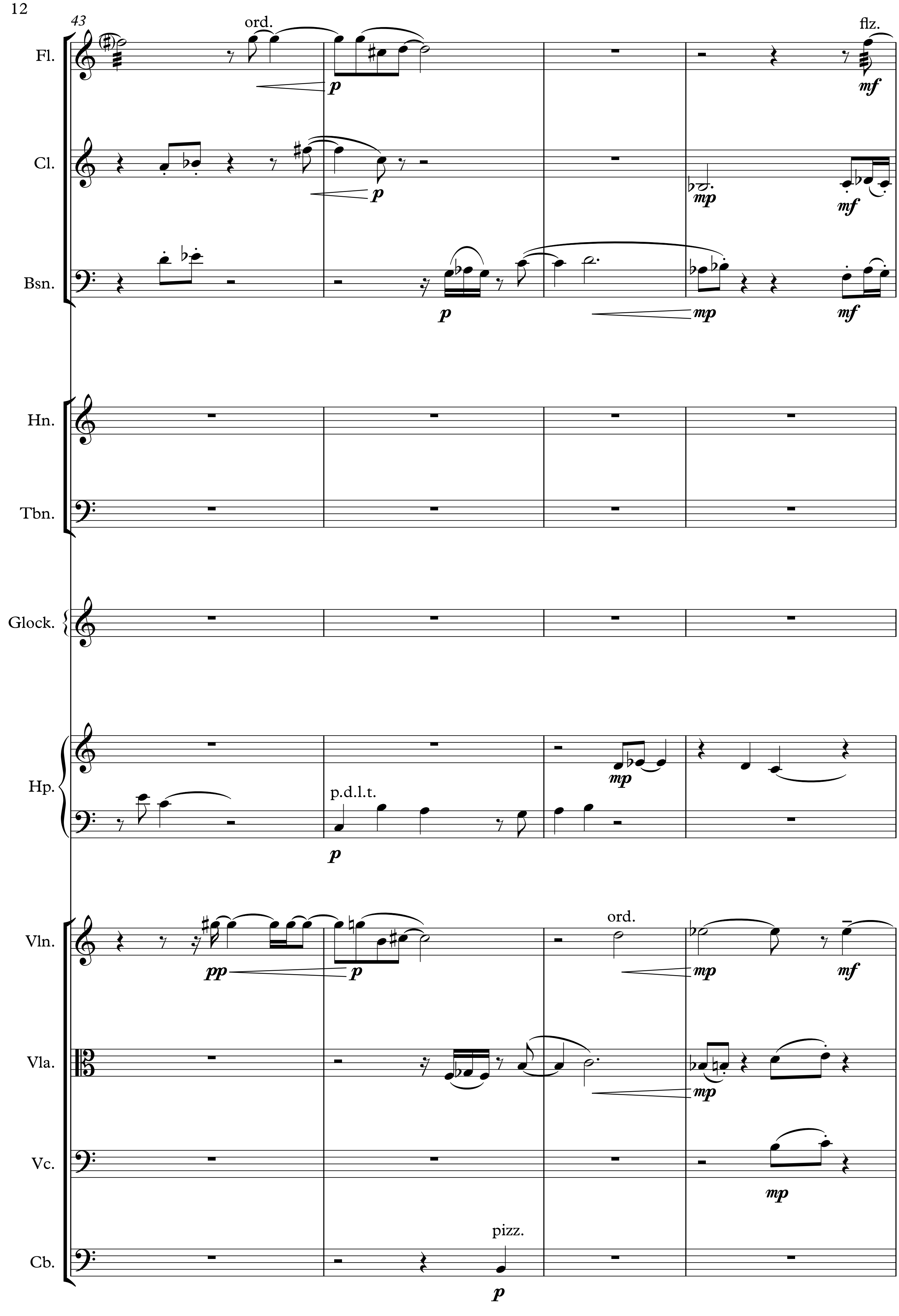

24
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
p.d.l.t.
p
mf
pp
3

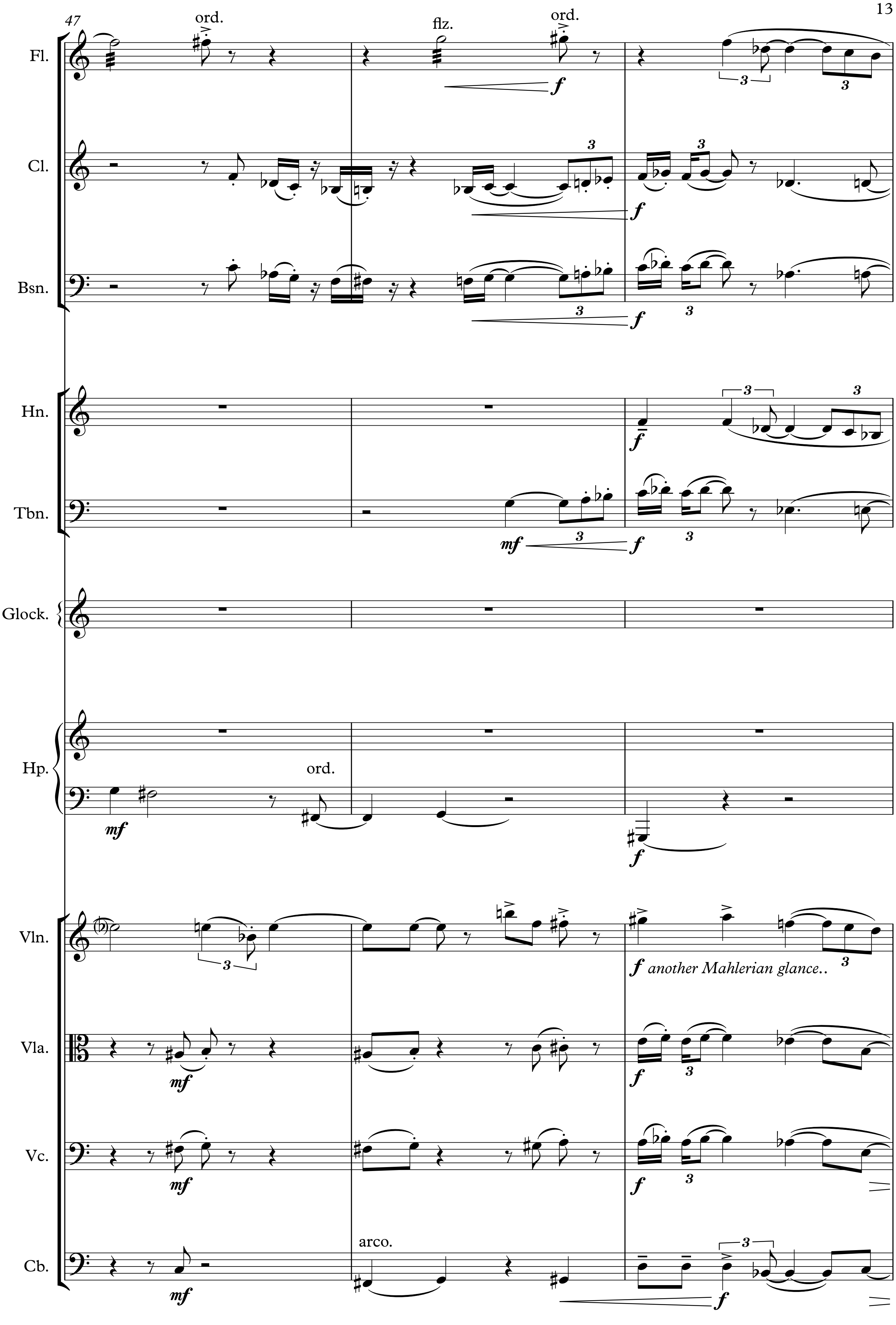

28
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
mp
mf
p
pp
tr
3

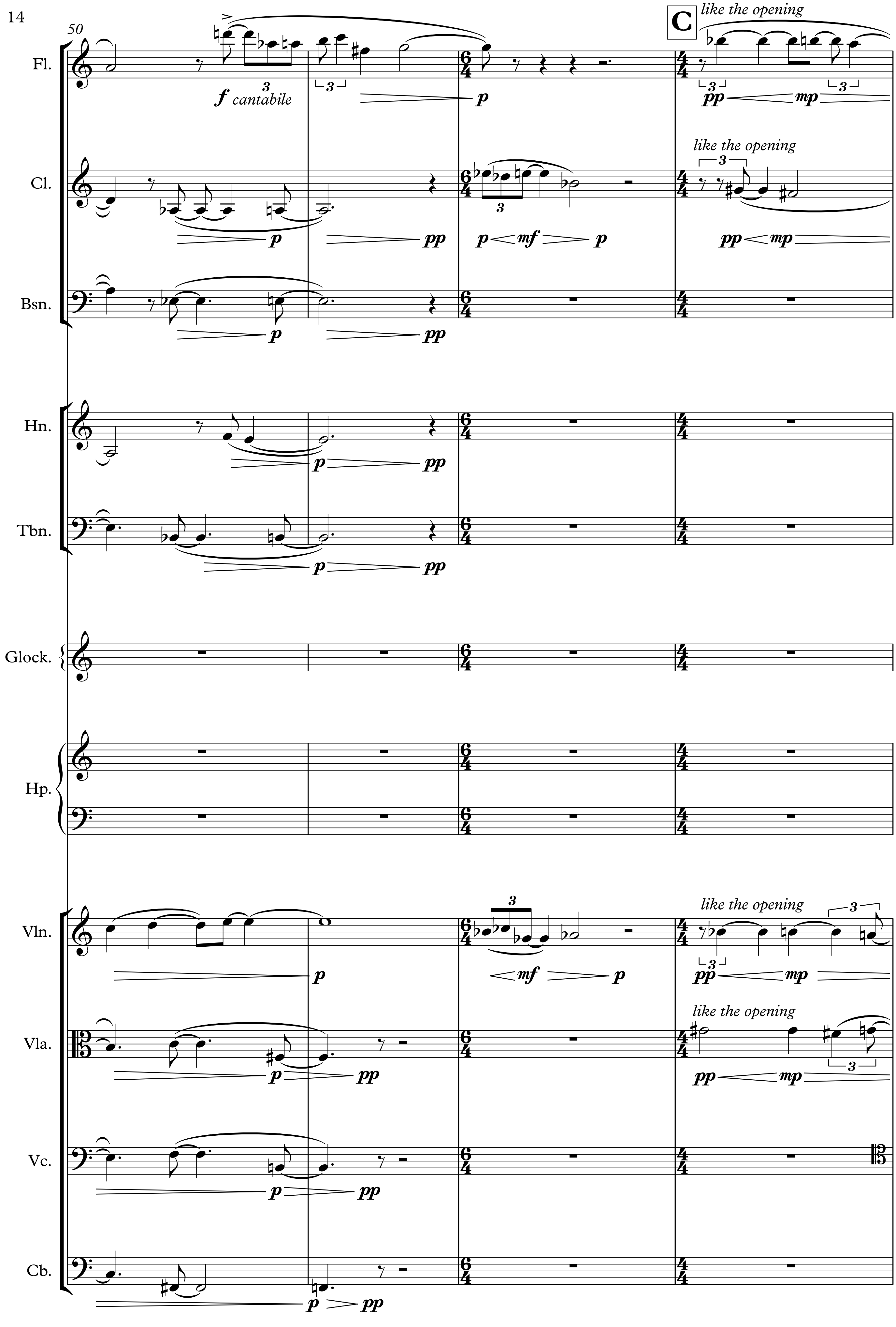

32
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
mf
f
p
pp
sul tasto
arco
3
4

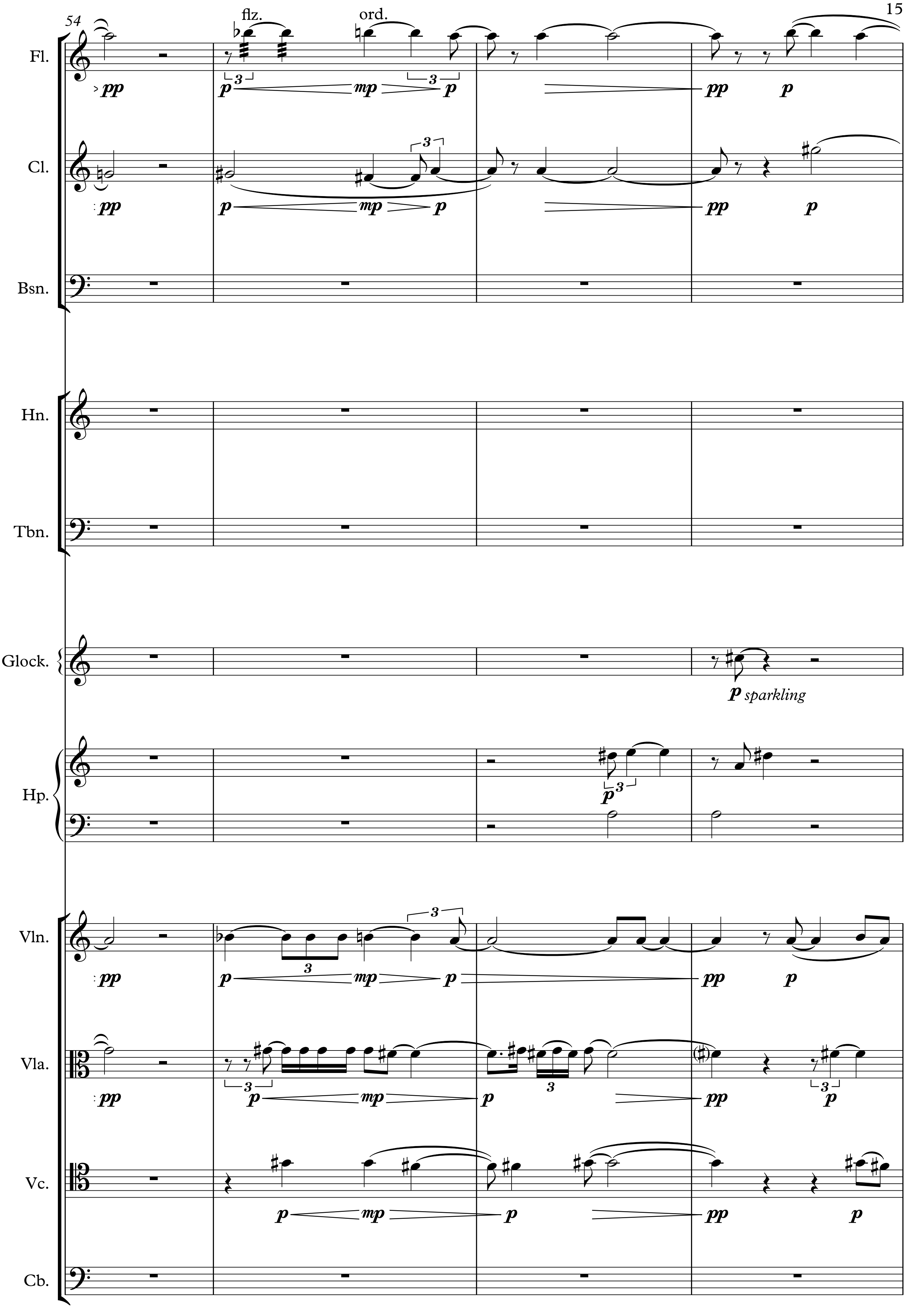

35
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
flz.
pp very gentle
delicato
delicato
l.v.
pp
ord.
pp
pp very gentle

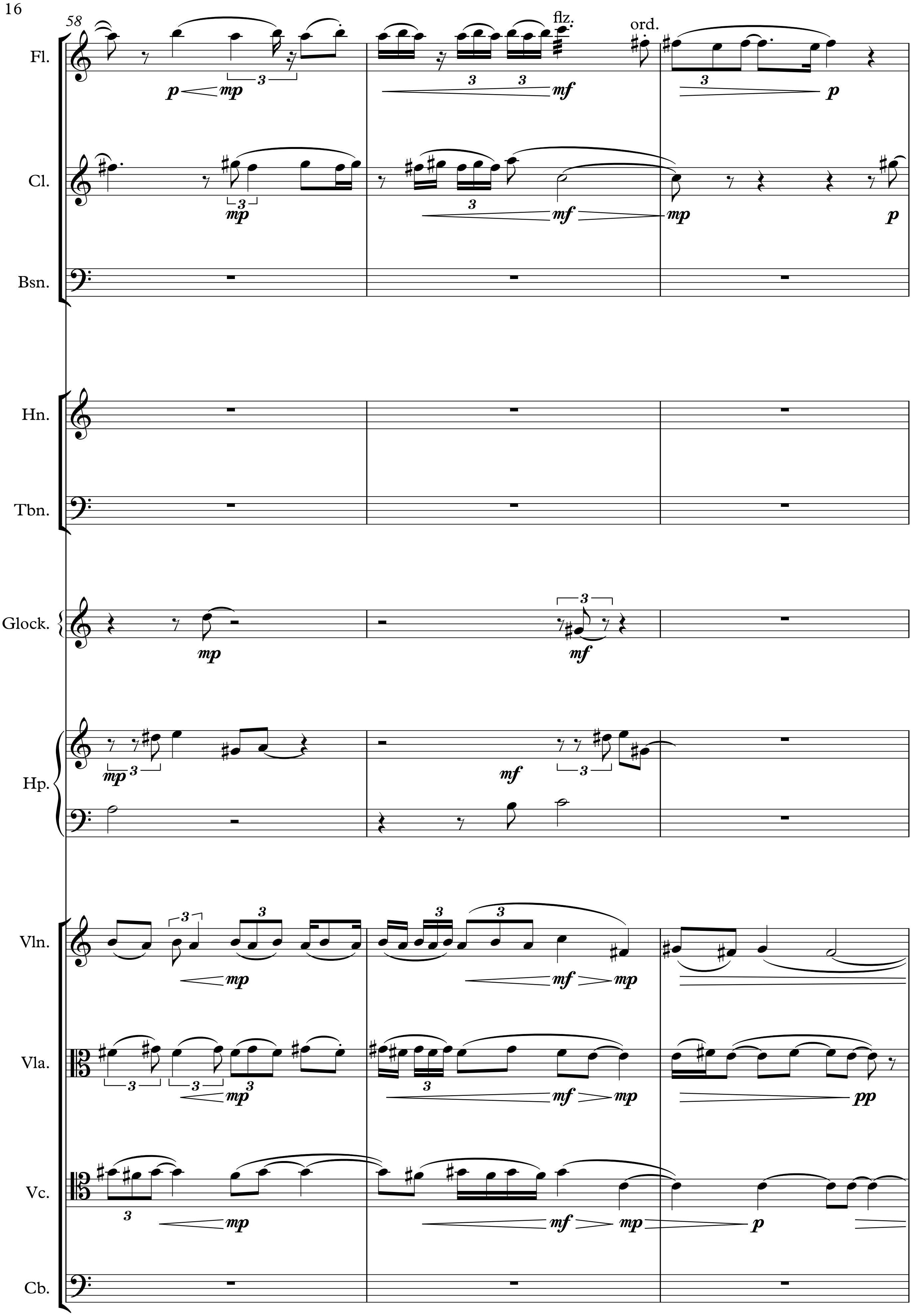

39
ord.
flz.
ord.
flz.
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.

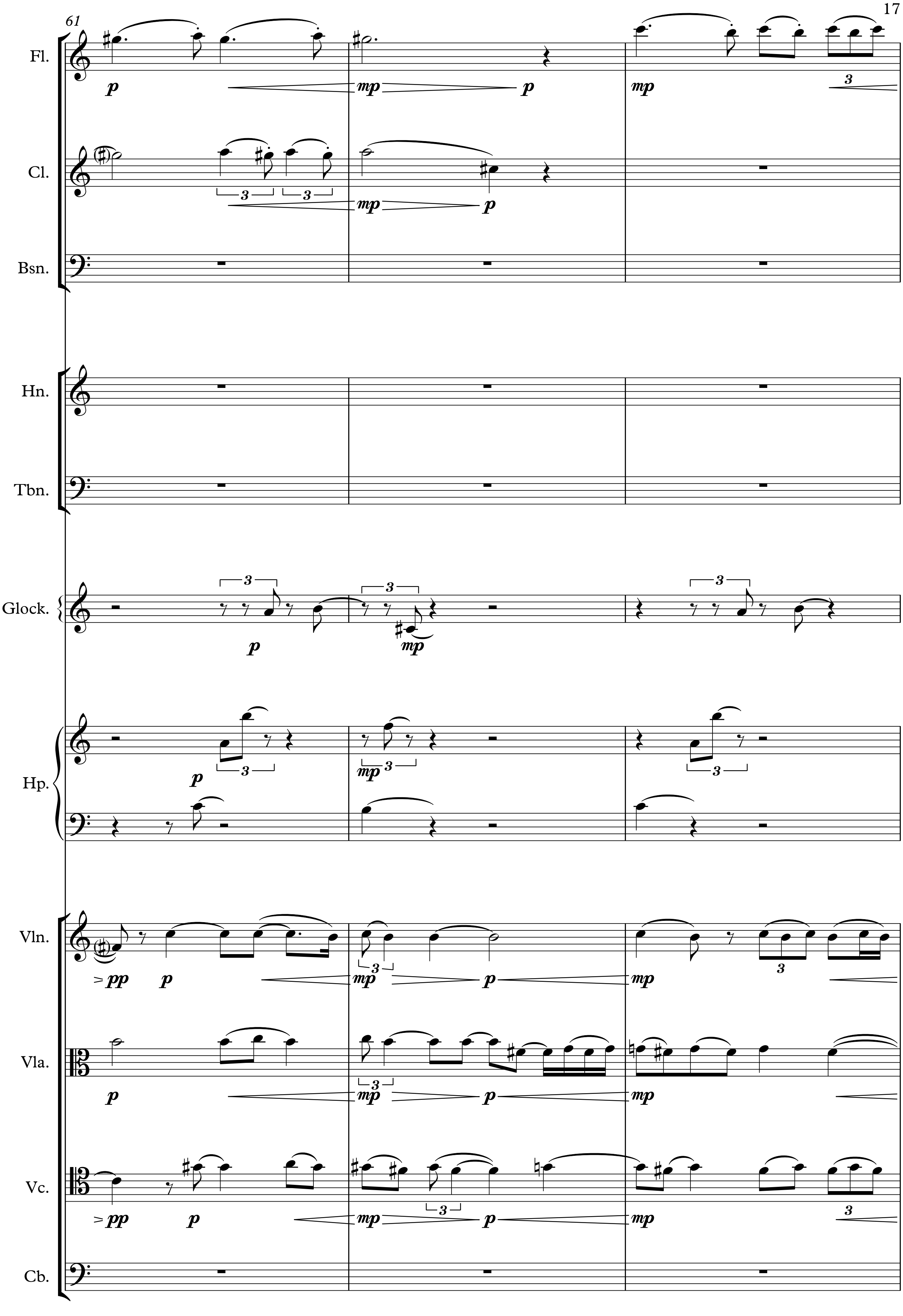

43
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
ord.
flz.
p.d.l.t.
ord.
pizz.
p
mf
mp
pp

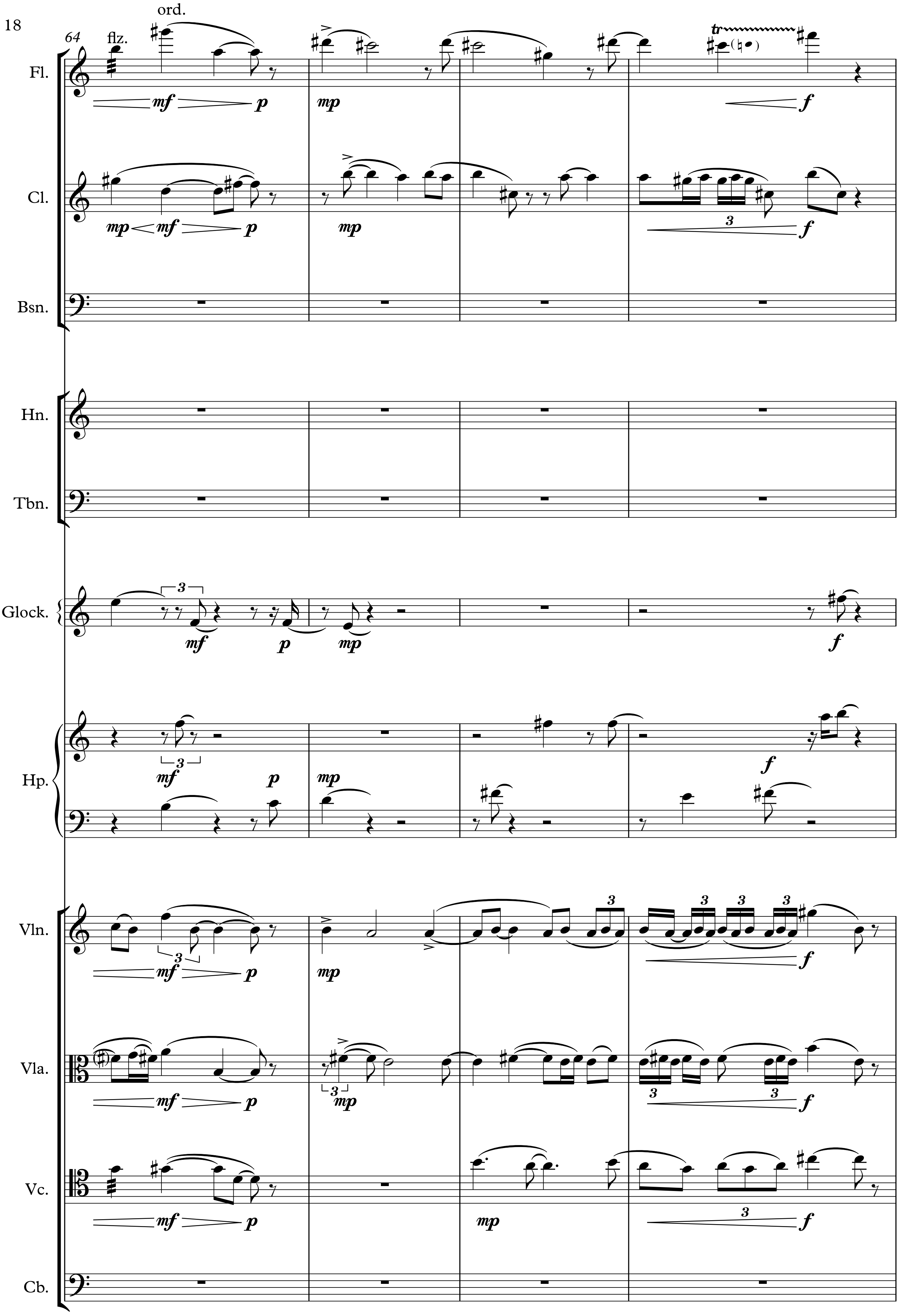

47
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
ord.
flz.
ord.
ord.
arco.
another Mahlerian glance..
f
mf
3

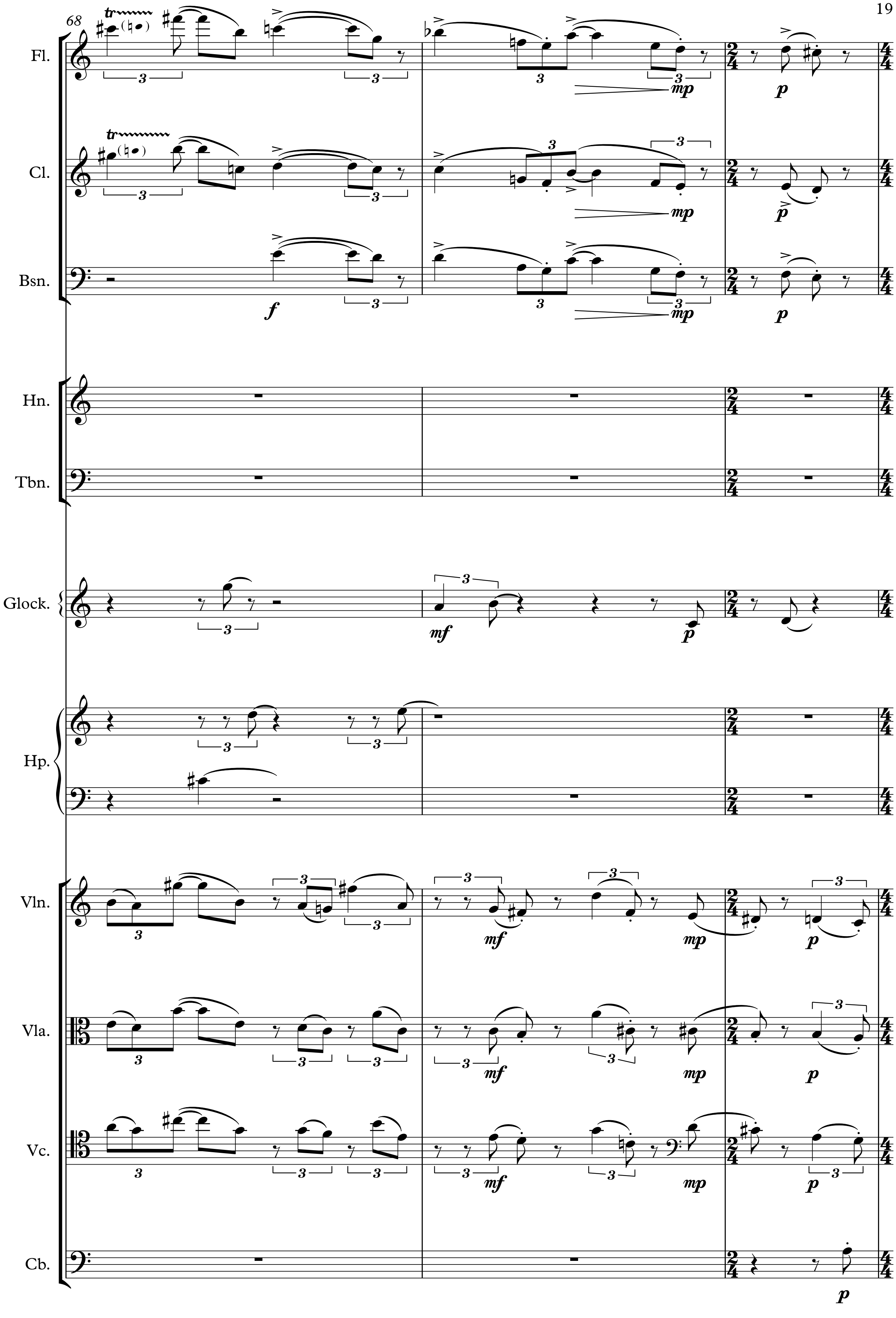

50
C
like the opening
f cantabile
p
pp
mp
Fl.
Cl.
like the opening
p
pp
mf
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
like the opening
Vla.
like the opening
Vc.
Cb.
3
6
4

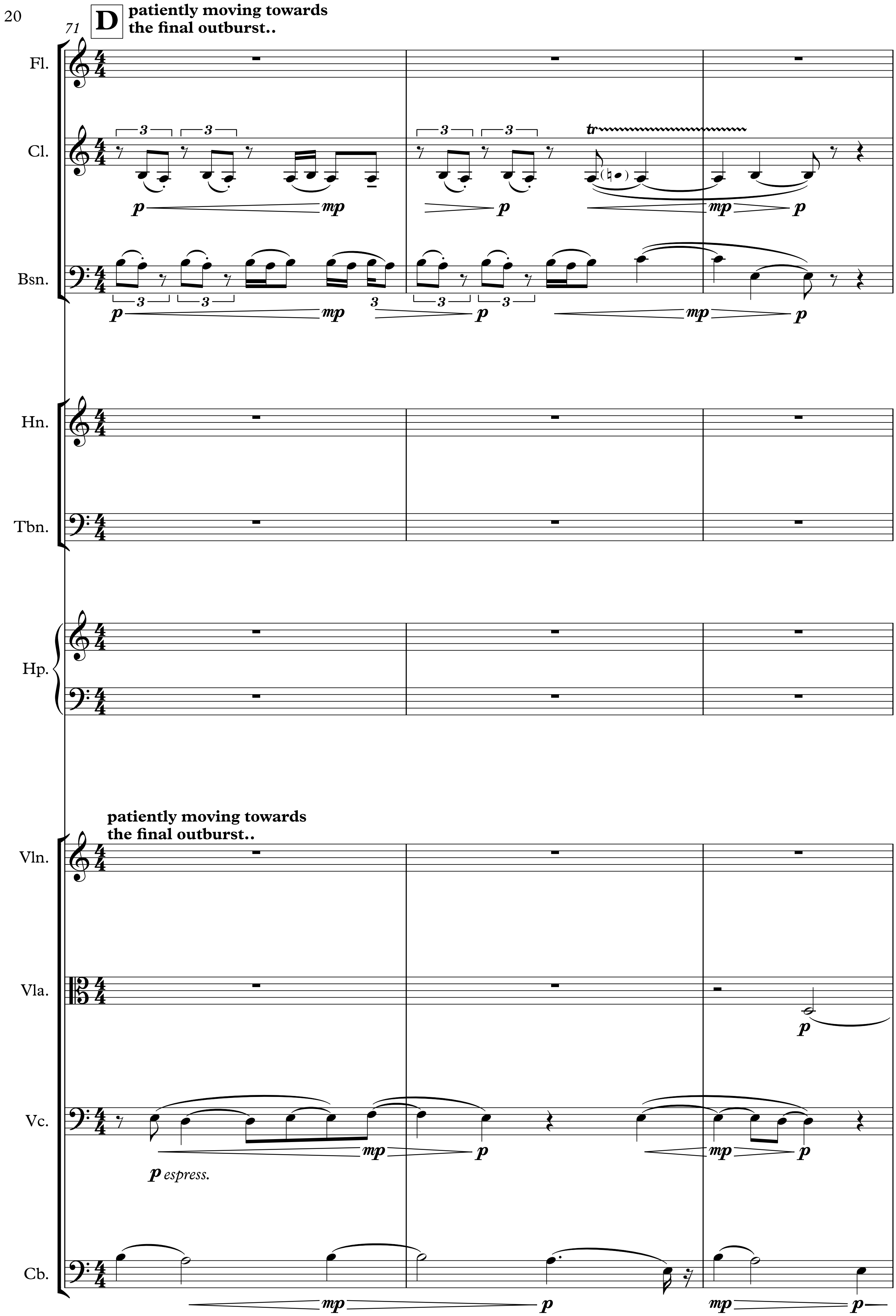

54
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
flz.
ord.
3
pp
p
mp
p sparkling

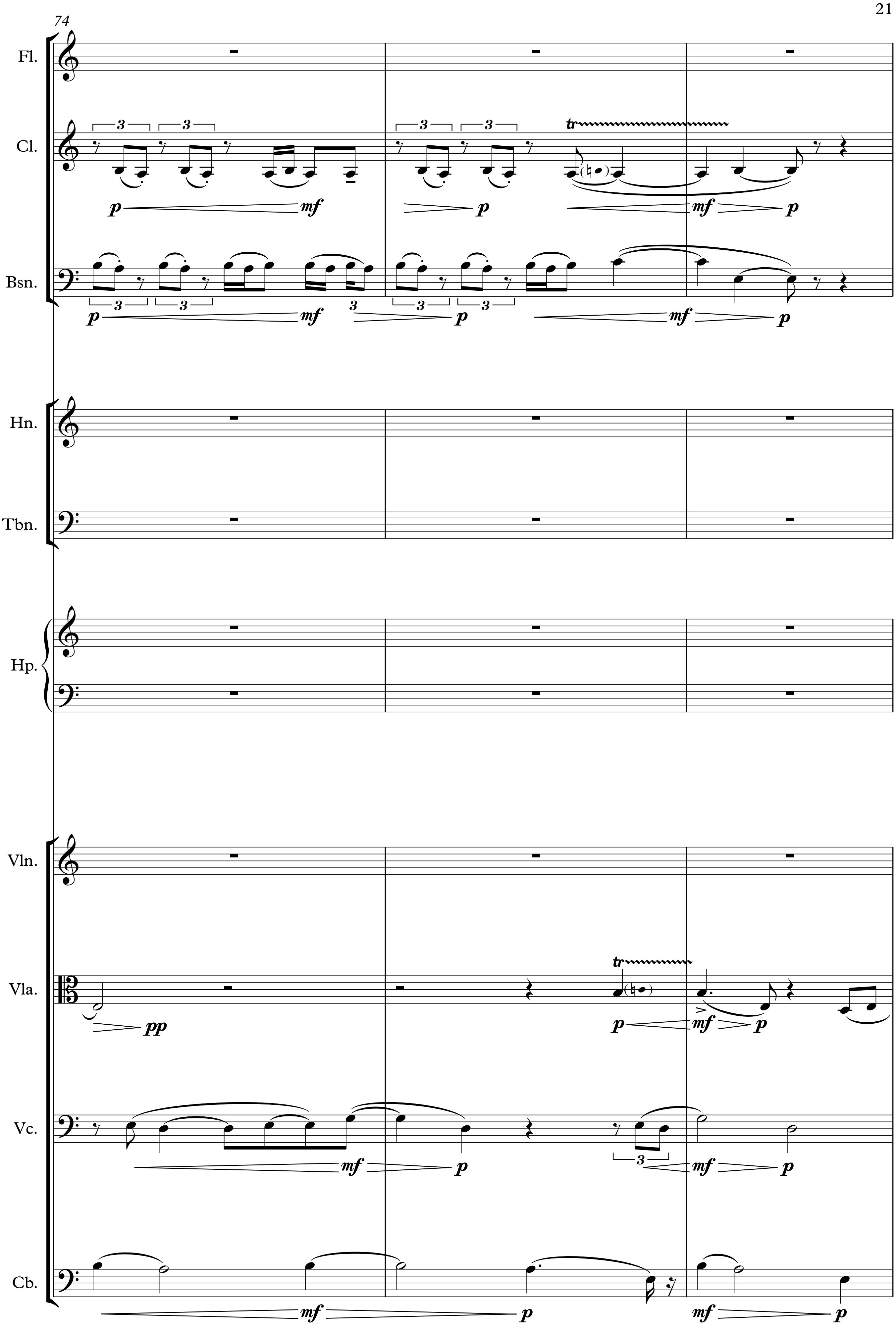

58
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
flz.
ord.
p
mp
mf
pp
3

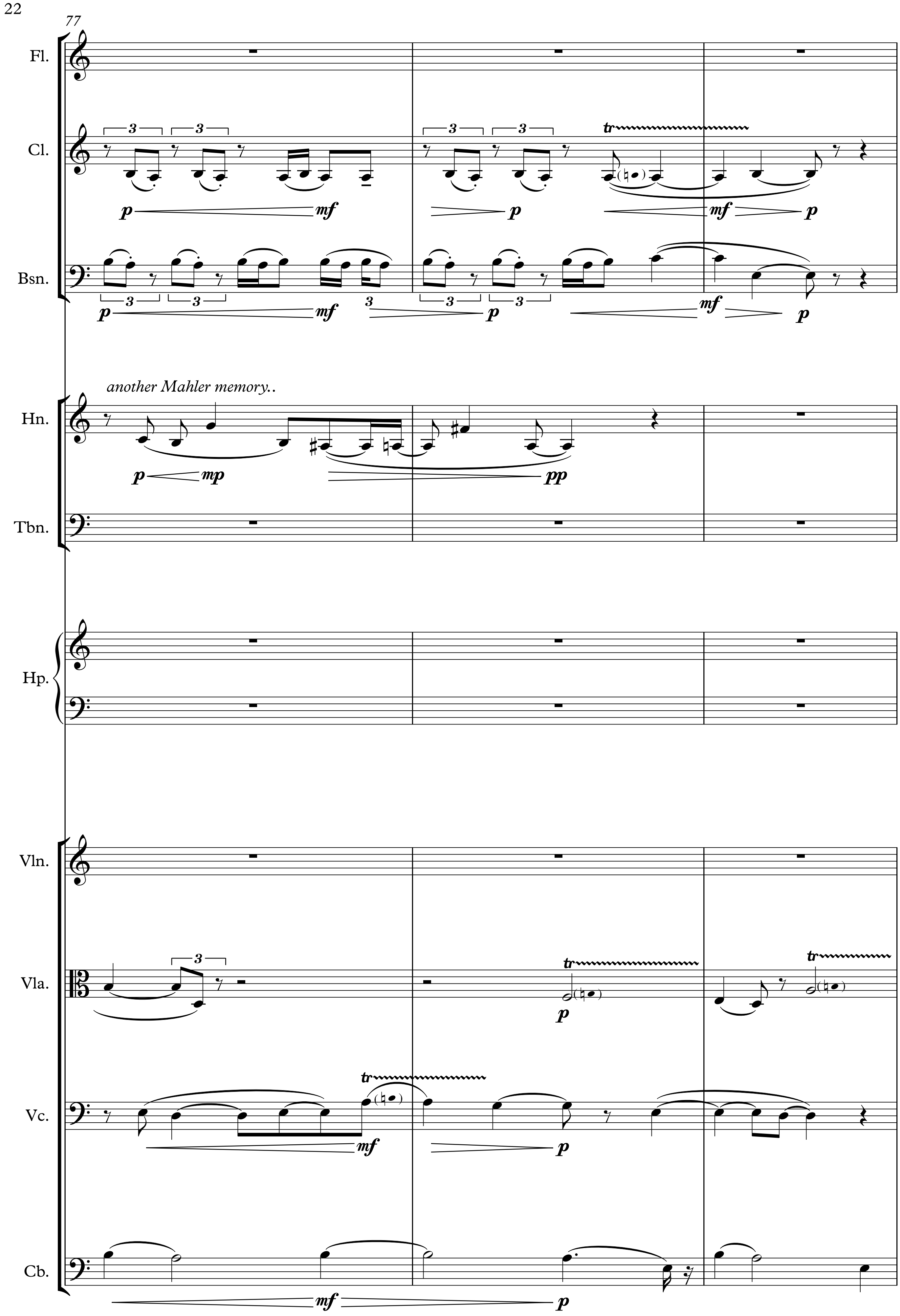

61
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
p
mp
pp
3

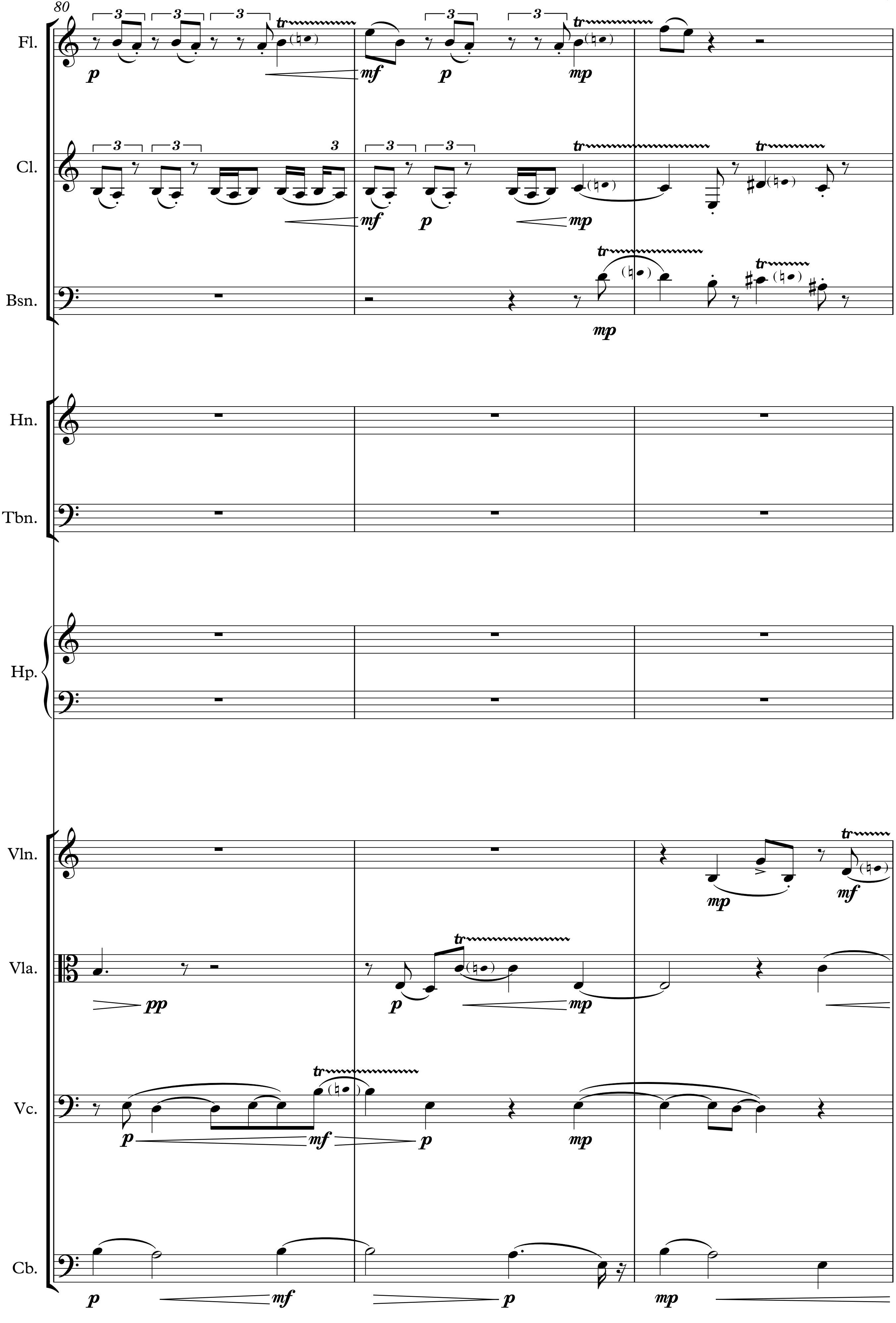

64
ord.
flz.
tr
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
mf
p
mp
f
3

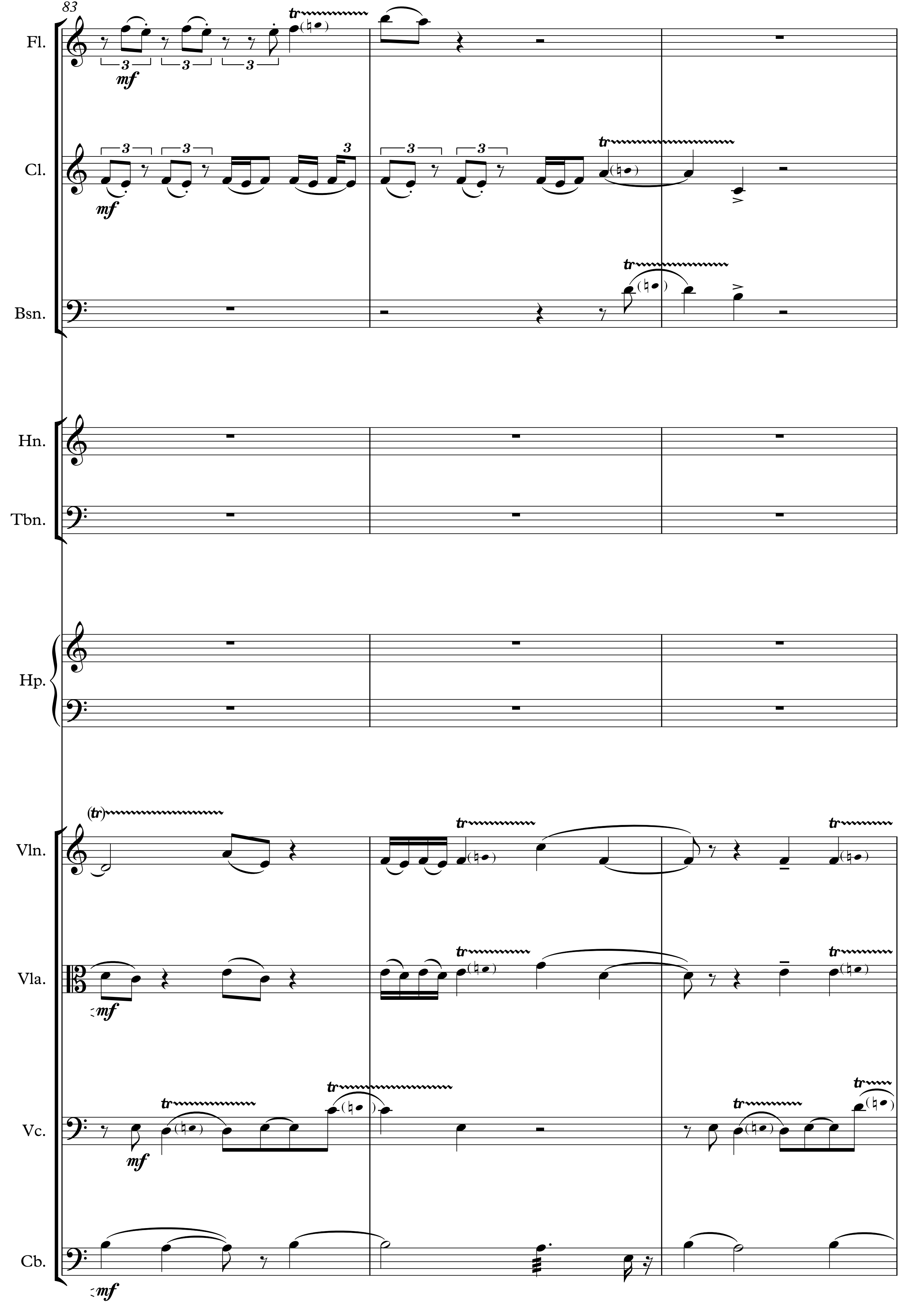

68
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Hp.
Vln.
Vla.
Vc.
Cb.
tr
3
f
mf
mp
p

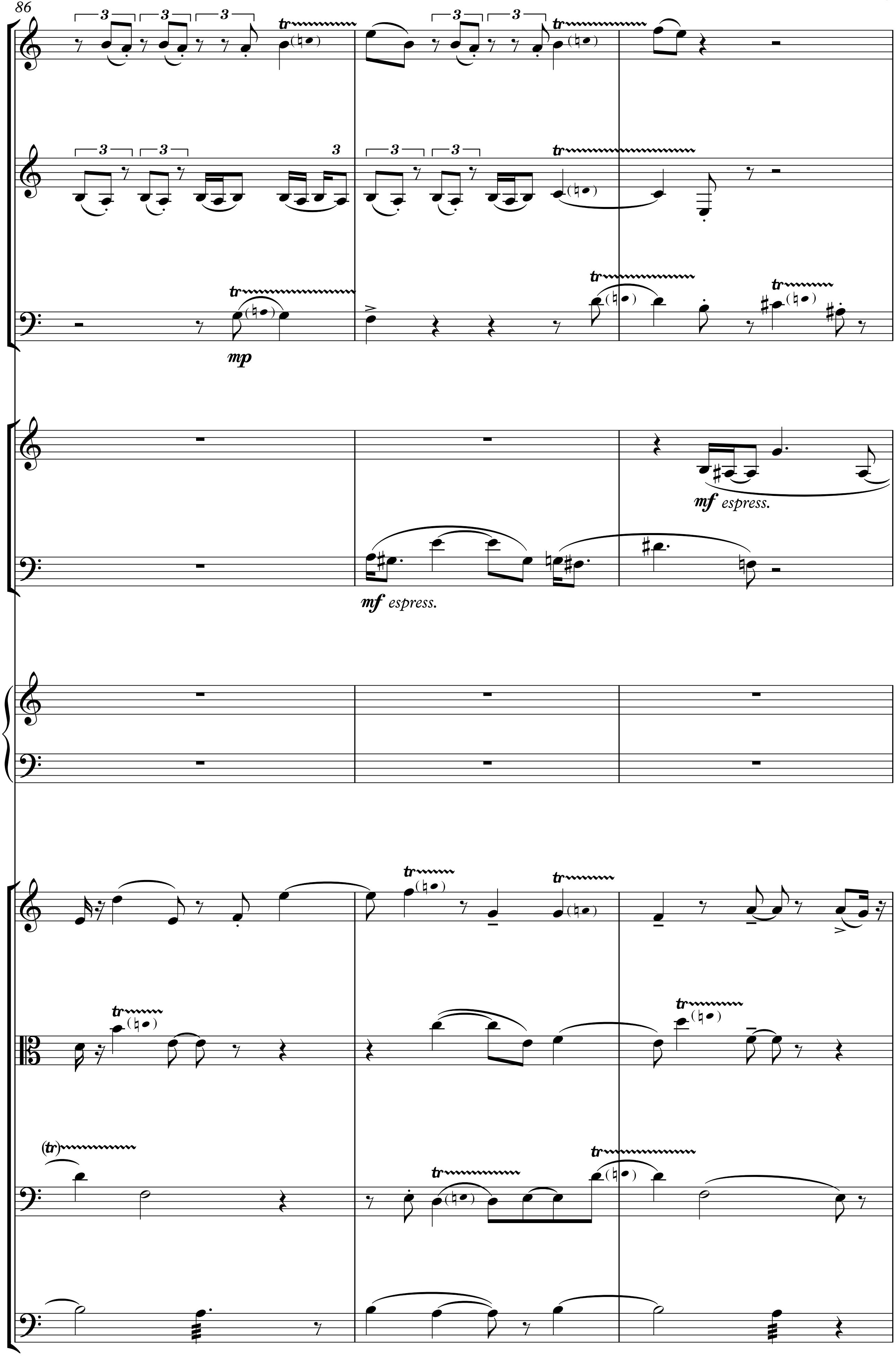

71
D
patiently moving towards the final outburst..
Fl.
Cl.
Bsn.
Hn.
Tbn.
Hp.
patiently moving towards the final outburst..
Vln.
Vla.
Vc.
Cb.
tr
3
p
mp
p espress.

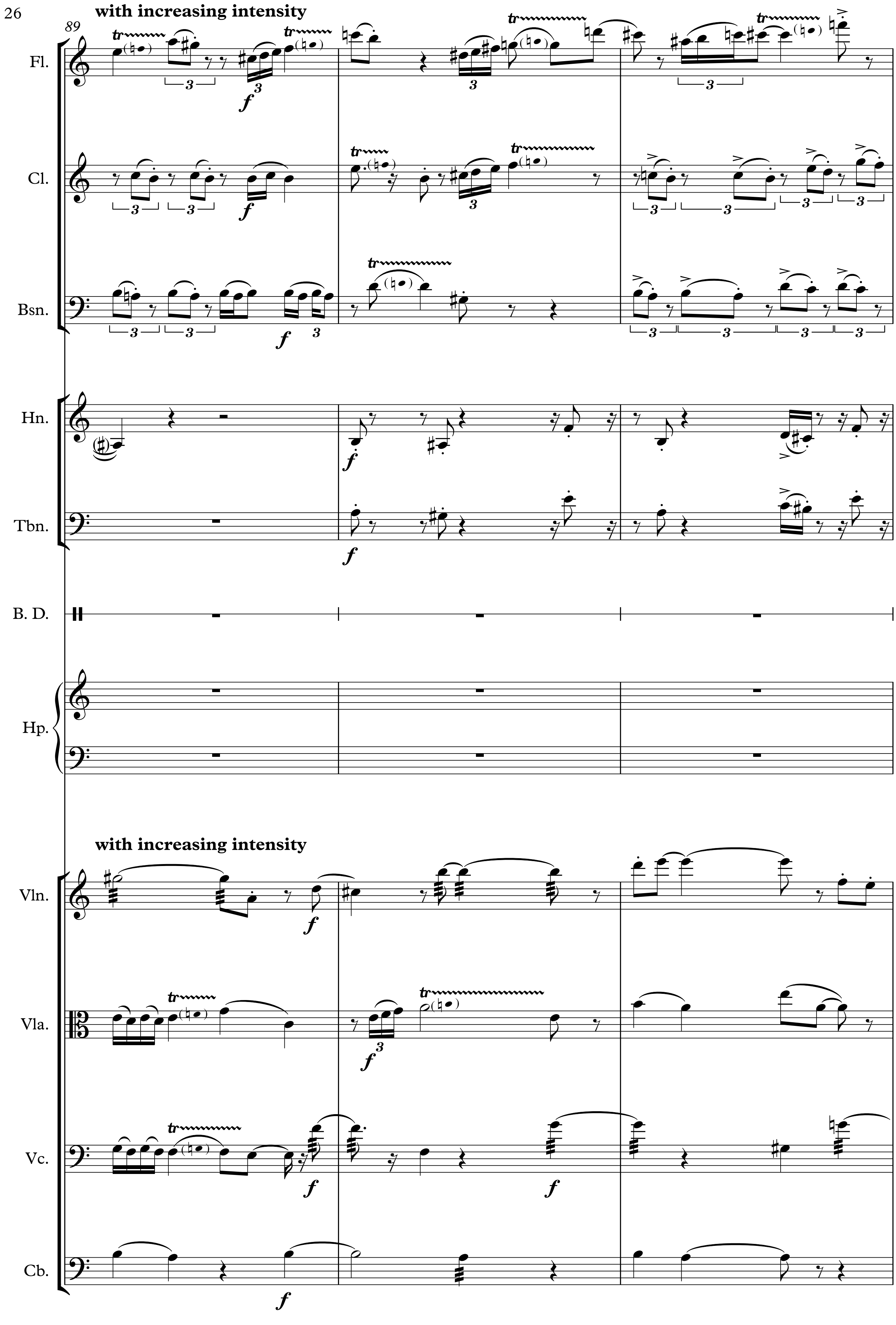

74
Fl.
Cl.
Bsn.
Hn.
Tbn.
Hp.
Vln.
Vla.
Vc.
Cb.
3
tr
p
mf
pp

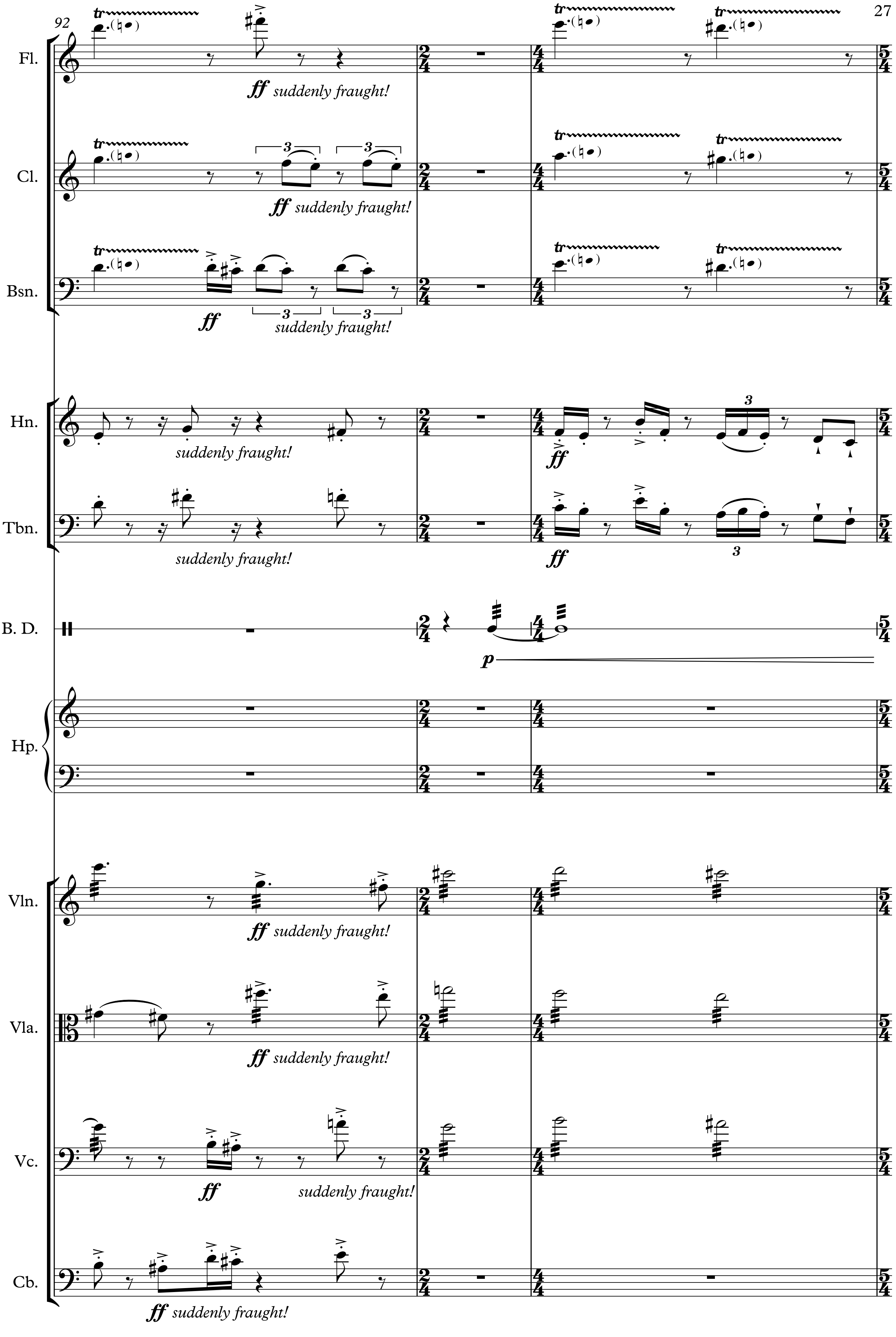

77
Fl.
Cl.
3
tr
p
mf
Bsn.
Hn.
another Mahler memory..
mp
pp
Tbn.
Hp.
Vln.
Vla.
Vc.
Cb.

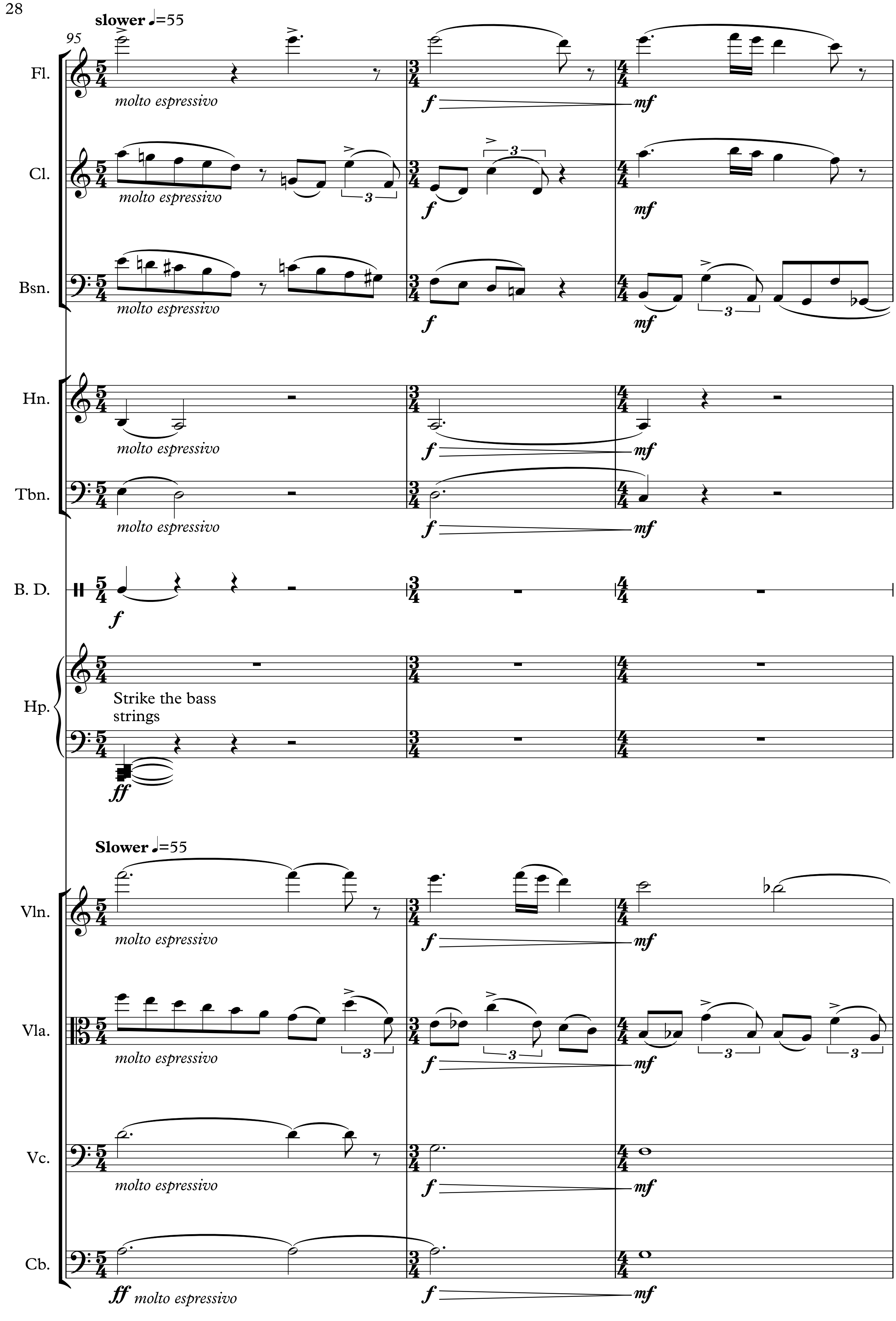

80
Fl.
Cl.
Bsn.
Hn.
Tbn.
Hp.
Vln.
Vla.
Vc.
Cb.
3
tr
p
mf
mp
pp

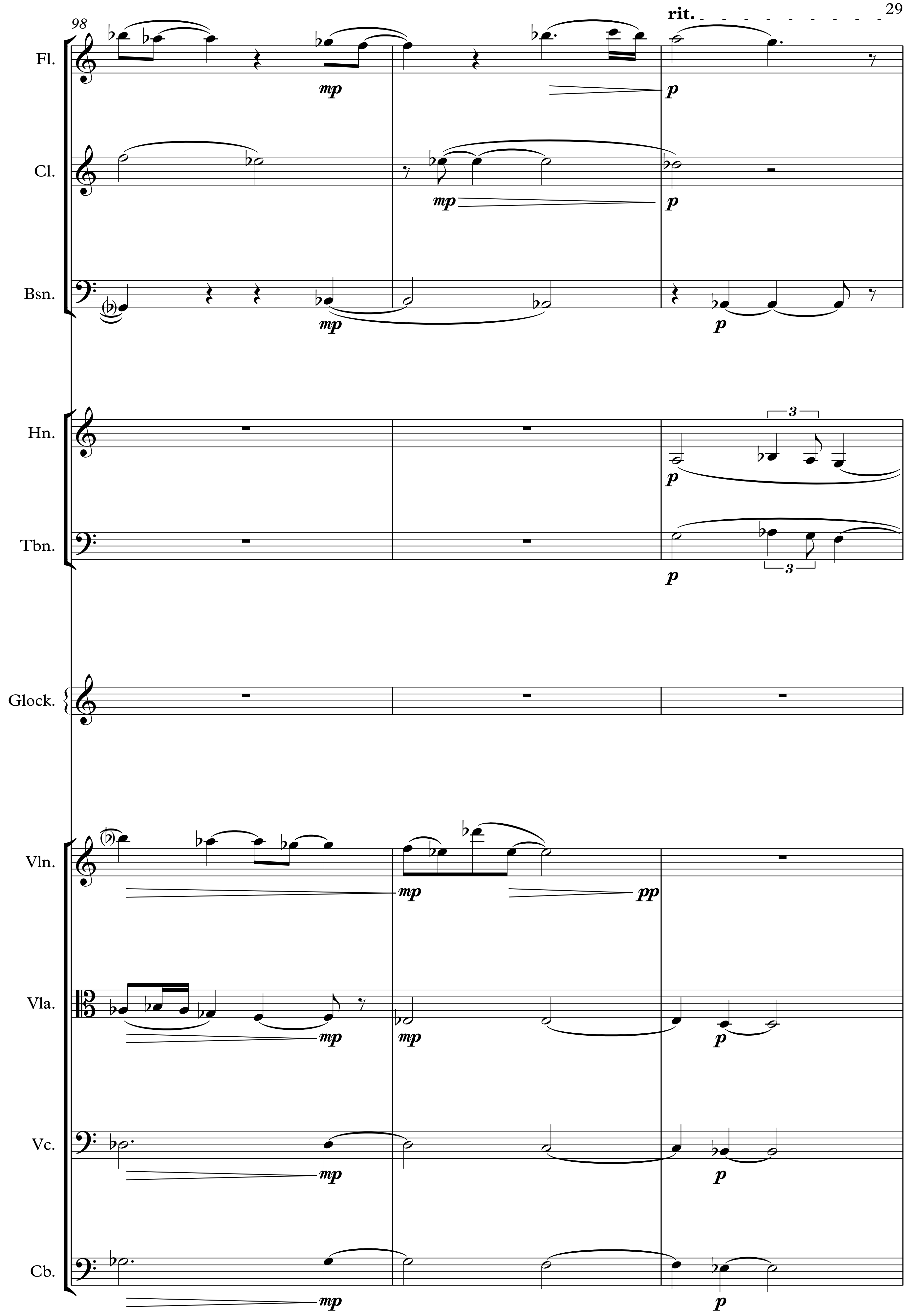

83
Fl.
Cl.
Bsn.
Hn.
Tbn.
Hp.
Vln.
Vla.
Vc.
Cb.
mf
tr
(tr)

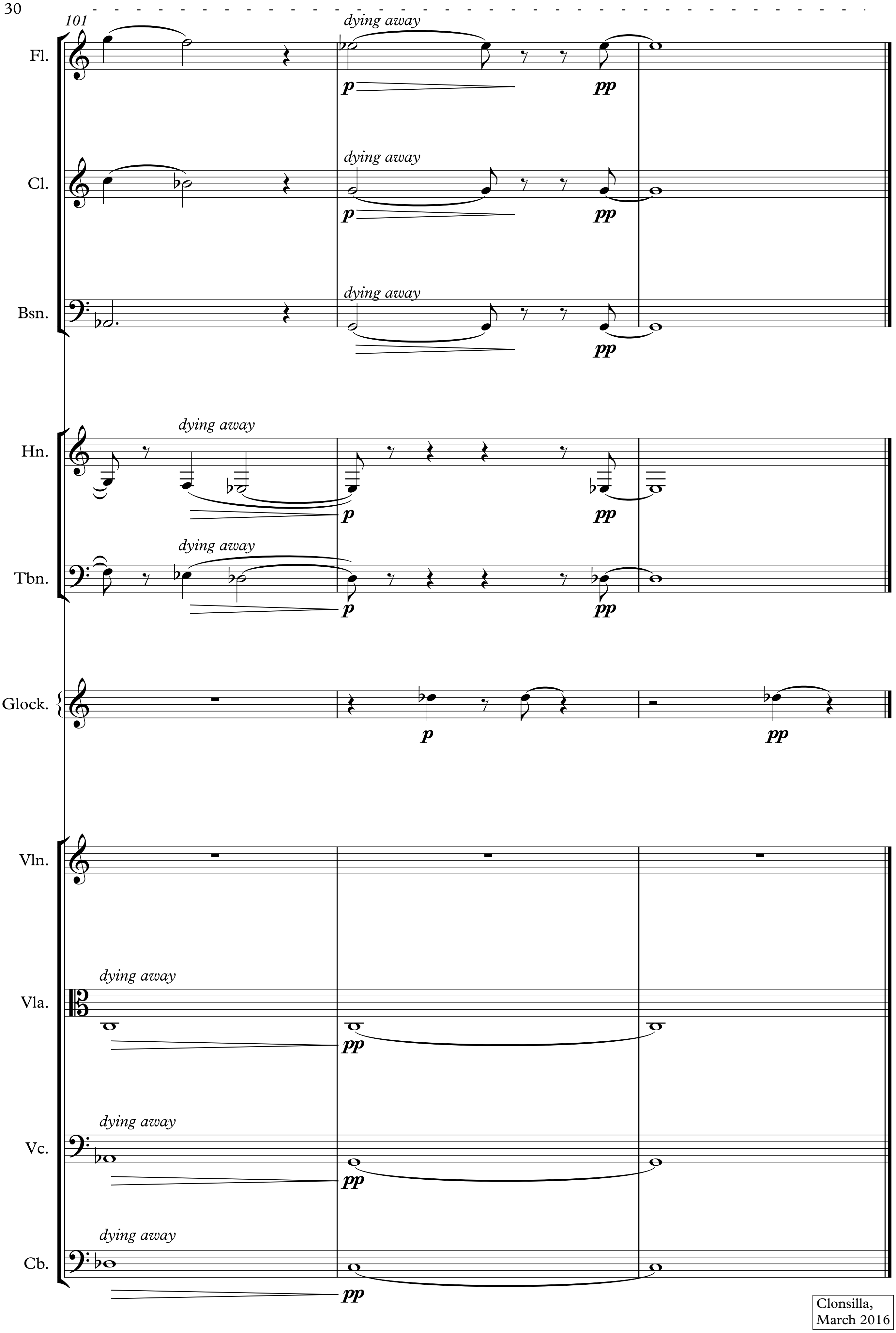

86
Fl.
Cl.
Bsn.
Hn.
Tbn.
Hp.
Vln.
Vla.
Vc.
Cb.
tr
(tr)
3
mp
mf espress.
mf espress.


with increasing intensity
89
Fl.
Cl.
Bsn.
Hn.
Tbn.
B. D.
Hp.
with increasing intensity
Vln.
Vla.
Vc.
Cb.
tr
f
3


92
Fl.
tr
ff suddenly fraught!
Cl.
tr
3
ff suddenly fraught!
Bsn.
tr
ff
3
suddenly fraught!
Hn.
suddenly fraught!
ff
3
Tbn.
suddenly fraught!
ff
3
B. D.
p
Hp.
Vln.
ff suddenly fraught!
Vla.
ff suddenly fraught!
Vc.
ff
suddenly fraught!
Cb.
ff suddenly fraught!


slower ♩=55
95
Fl.
Cl.
Bsn.
Hn.
Tbn.
B. D.
Hp.
Strike the bass strings
Slower ♩=55
Vln.
Vla.
Vc.
Cb.
molto espressivo
f
mf
ff
3


98
rit.
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Vln.
Vla.
Vc.
Cb.
mp
p
pp
3


101
Fl.
Cl.
Bsn.
Hn.
Tbn.
Glock.
Vln.
Vla.
Vc.
Cb.
dying away
p
pp

Clonsilla,
March 2016

Peter Leavy

Now and Then

for Solo Tenor and Piano

(2017)

Programme Notes

Now and Then, for solo tenor and piano, is a short song cycle consisting of three songs: *Look At It Now, Error 404,* and *In Olden Days.* The text of each song explores some aspect of the past.

In *Look At It Now,* we encounter the Collyer brothers, a pair of reclusive hoarders who responded to their worsening social surroundings (Harlem, New York, in the 1940s) by amassing a vast collection of rubbish and building booby-traps within. The singer alternates between neurotic object-listing and despairing social commentary. The past, to which he so desperately clings in his assemblage of junk, is therefore viewed as a harmful obsession, obliterating all hope of a redemptive present.

The curious music of *Error 404* reflects the oddness of the text choice itself. An error 404 page is generated by a web site server when a use attempts to follow a broken or dead link. The text of this particular error 404 page (from http://www.lettersofnote.com) struck me as highly relevant to an exploration of the past. We are told that what we seek 'no longer exists' and might be found 'in the archives.' The singer takes on the role of a guardian of history, who'll try to help us..

The text of *In Olden Days* consists of an anecdote, told by 86 year old Luke Tunney, from Mayo in the west of Ireland, in 1938. The speaker recounts a morbid tradition practiced in 'olden days,' whereby those accused of a crime would have to swear on a skull taken from the nearest graveyard that they spoke the truth. The tale of one such accused follows.

Instrumentation

Tenor Solo
Piano

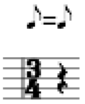
Duration: ca. 12 minutes

Performance Directions

There should be a short, natural pause between movements.

The piano part of ‘Look At It Now’ contains a number of quotes/near quotes, which the pianist should try to bring out:

-Bar 14: *‘O, come let us adore him,’* from ‘*O Come All Ye Faithful.’*
-Bar 21-22 (R.H.): ‘Haaa-ha-ha-Haaa-ha!’ (children’s mockery)
-Bar 62: *‘Faith motif’* from *Parsifal* (first performed outside Bayreuth in 1914)
-Bar 71: Generic waltz



All divisions of the beat remain constant when changing from compound to simple time/vice-versa.

Texts

Look At It Now

A doll’s carriage,
A child’s chair,
A horse’s jawbone,
Musical scores,
Our collection
of revolvers,
Oil lamps,
Christmas tree ornaments,
Violin and a bow.

These awful children,
They smash our windows,
They say that I drag dead bodies
into the house after dark,
And string them from
the Elm tree.
These awful children,
They make our lives miserable,
They say that this is a ghost house,
This used to be a nice neighbourhood,
But look at it now!

Mantle clocks,
Phonograph records,

Bottles, hats,
Opera programmes from 1914,
Bicycles, stoves.
Newspaper bundles,
Tin cans,
Several grand pianos,
A Model T Ford,
Pin up posters,
Automobile radiators,
Sheets of Braille
for my brother,
Human skulls and bones.

I have to dress this way,
They'd rob me otherwise,
We make our home look like this,
Or else we'd be murdered,
This used to be a nice neighbourhood,
But look, look,
Look at it now!

Error 404

You're attempting to read something that doesn't exist,
Or has been moved,
And now sits elsewhere.
I suggest heading for the archives;
Perhaps, perhaps you'll find it there.
Or else contact me:
I'll try to help you.

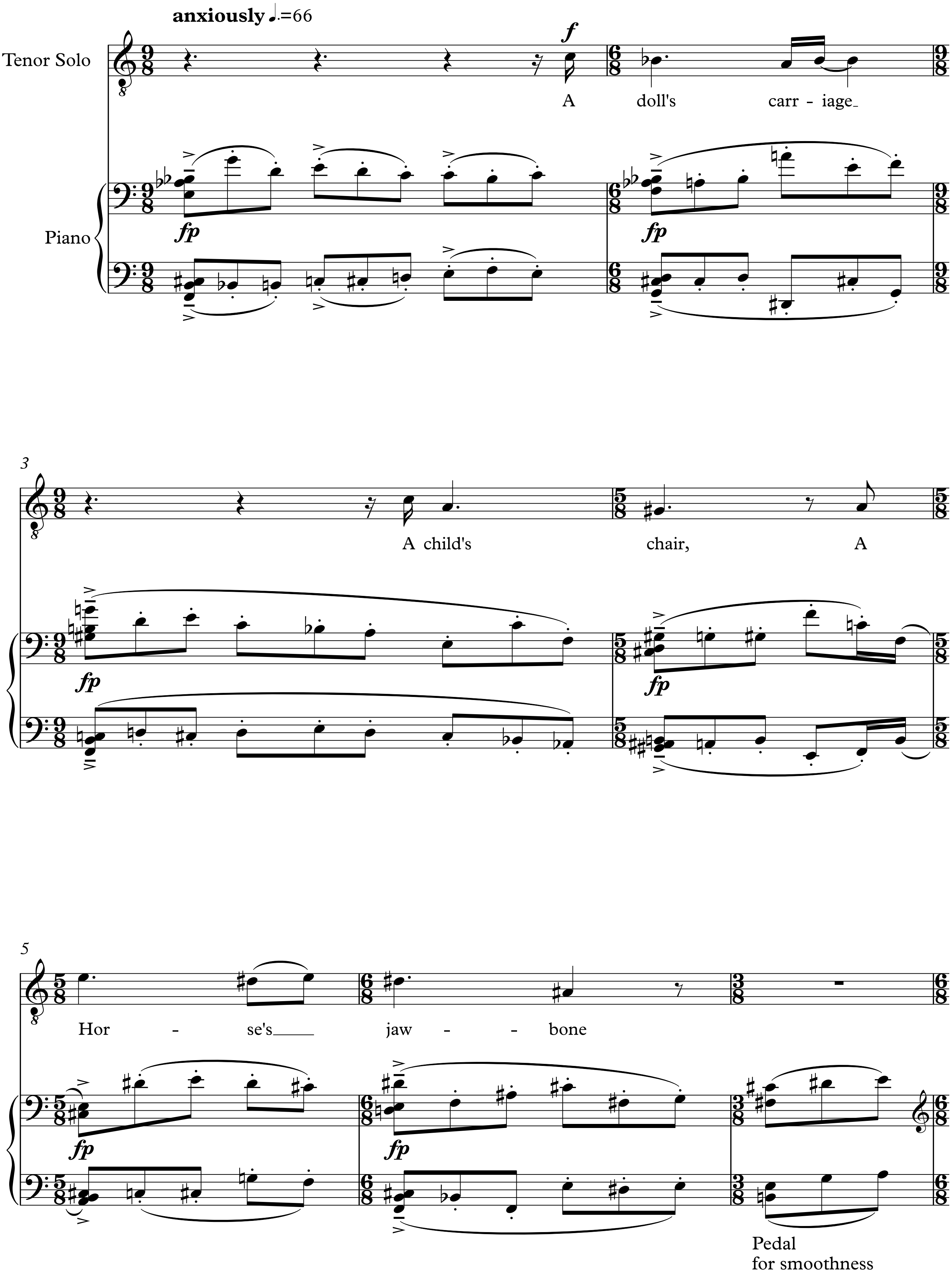
In Olden Days

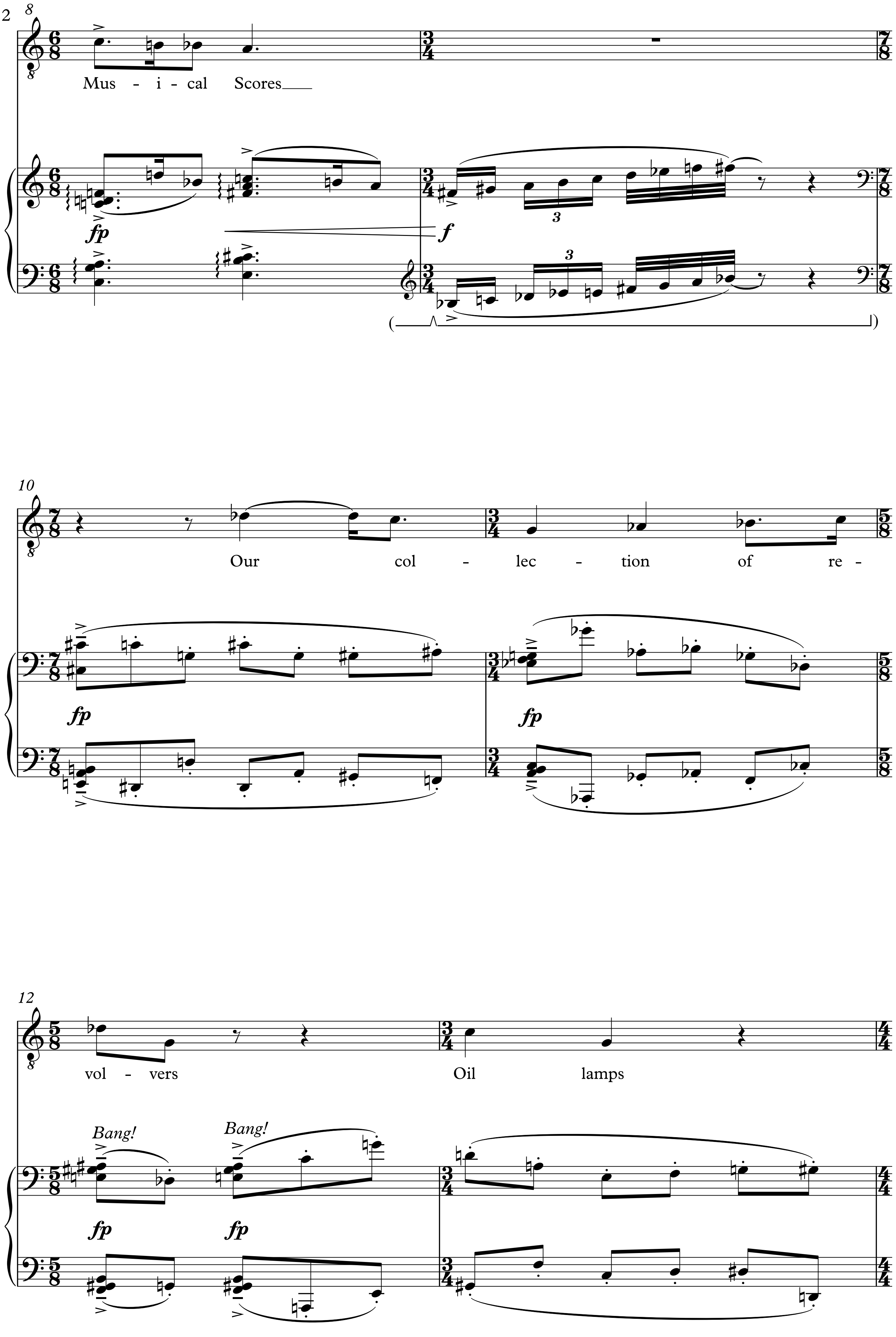
'In olden days, when people wanted to find out whether a person was telling the truth or not, they carried out the following plan. A skull was taken from the nearest graveyard and the person was asked to swear, while his hand rested in the skull, that what he said was true. If the person was in the right, everything would be just the same after. But if the person was wrong and swore a lie, the ghost of the person whose skull was taken would haunt the house.
In Killaturley, there is a house and one of its doors cannot be opened because long ago, one of those living there was accused of stealing money. A skull was brought from Killeen graveyard and taken in that door. The accused person swore that he did not take the money and that was a lie, as he was the one. Immediately the cry of the person was heard by everyone present, asking that his skull be put away, that the man had told a lie. The skull was put back in the graveyard again but from that day to this, the door could not be opened. On one occasion a young boy did open this door and it's said that the house filled with people who were dead for years. That was about fifty years ago, and it was nailed then and has not been opened since.'

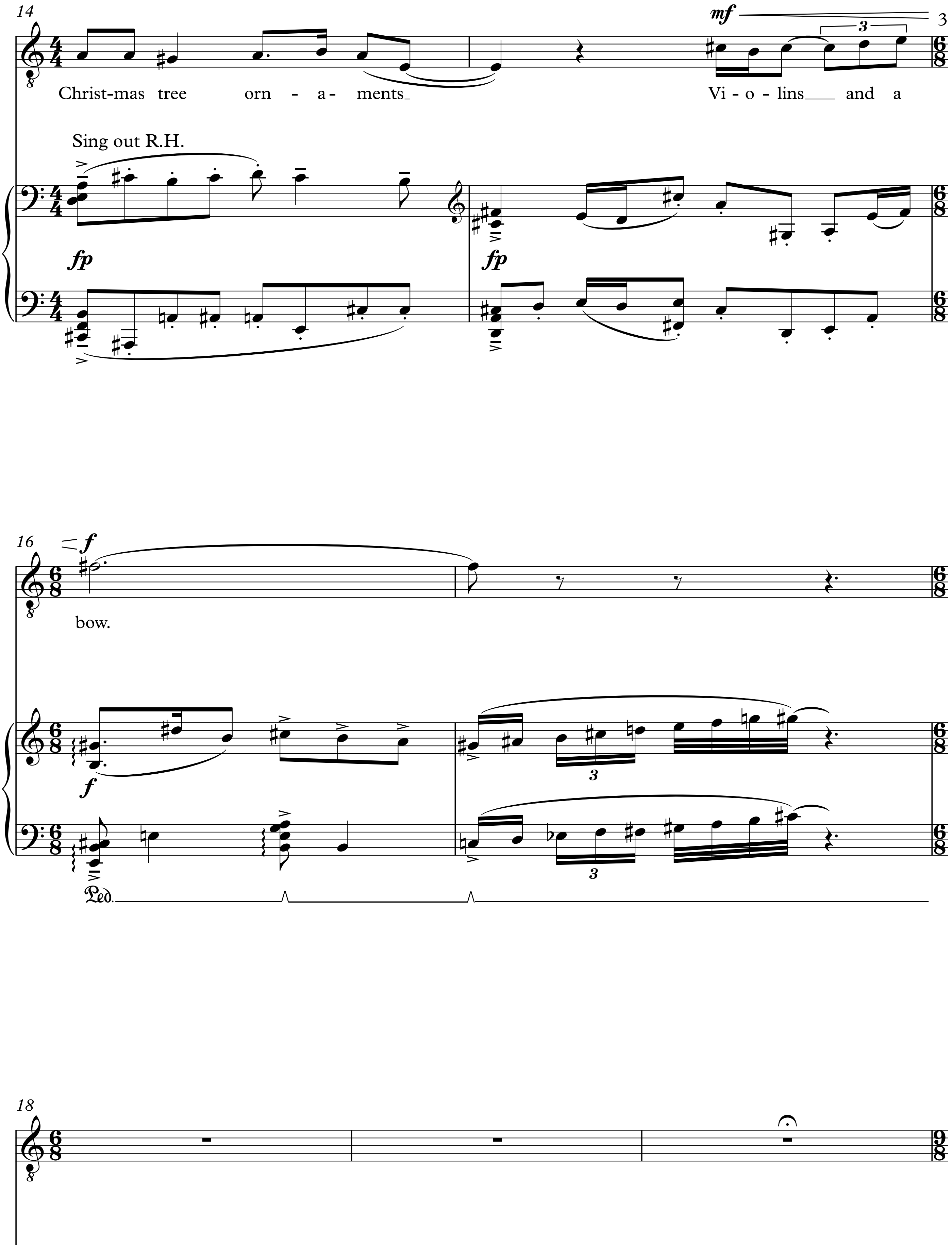
Now and Then

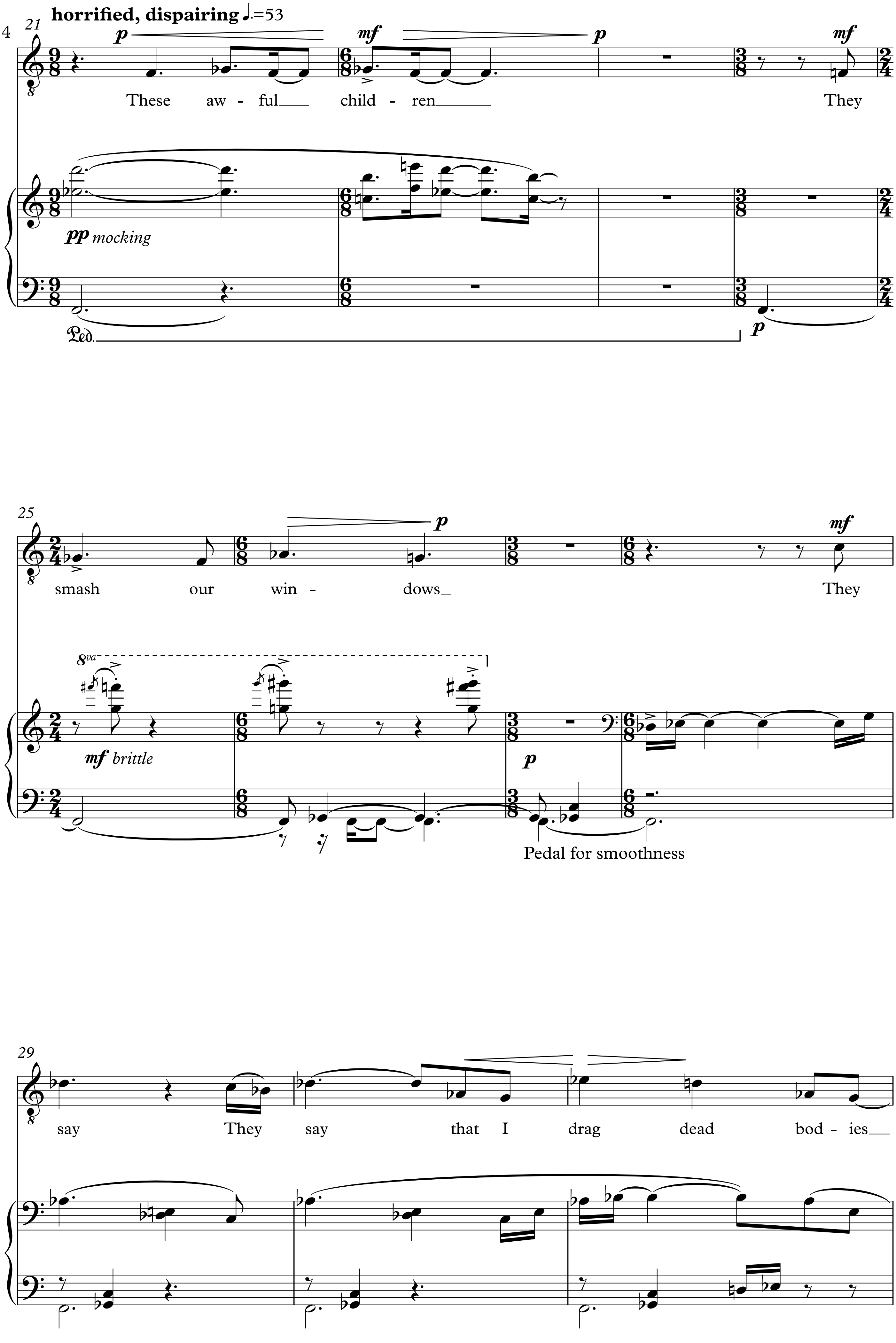
Look At It Now!

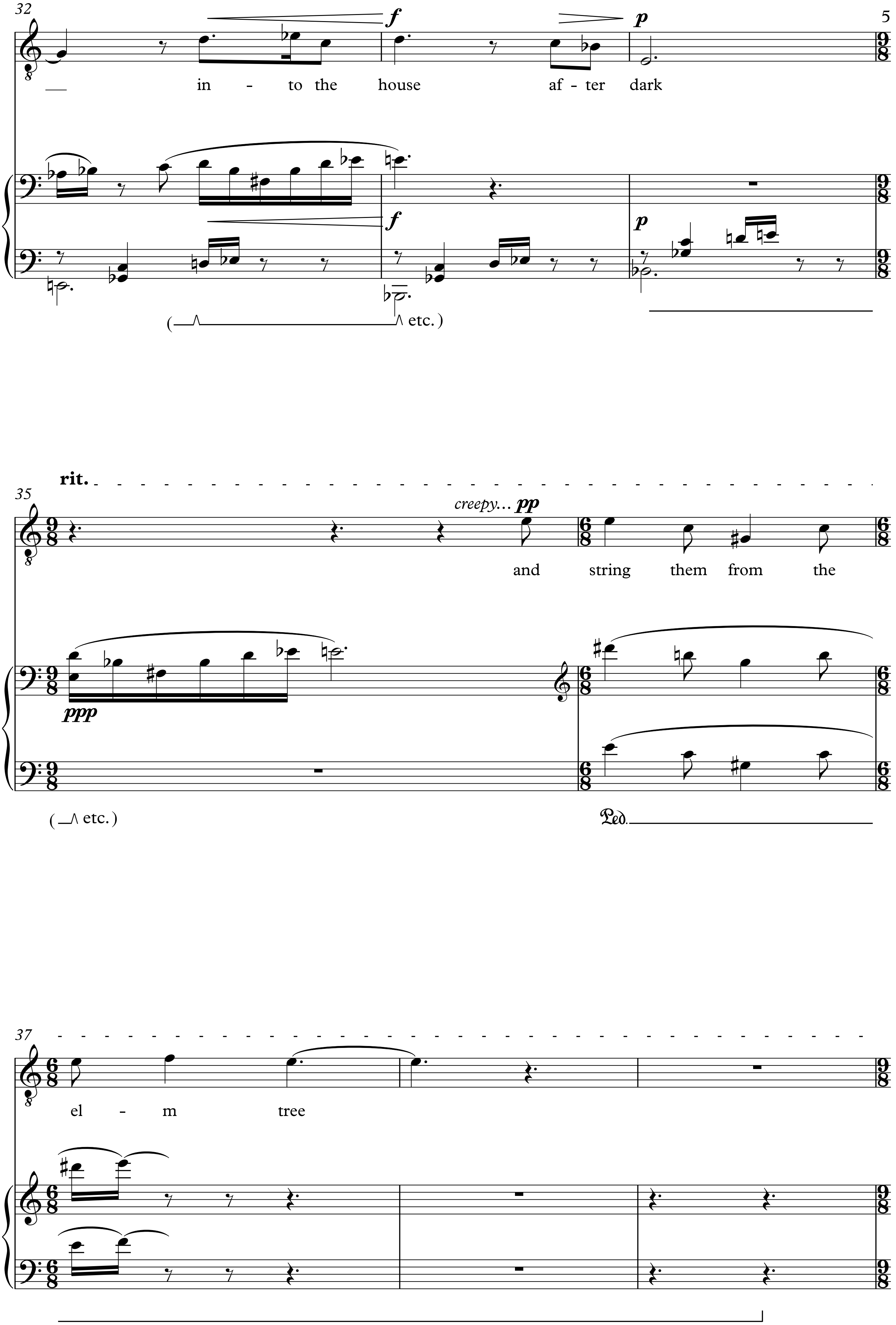
Peter Leavy

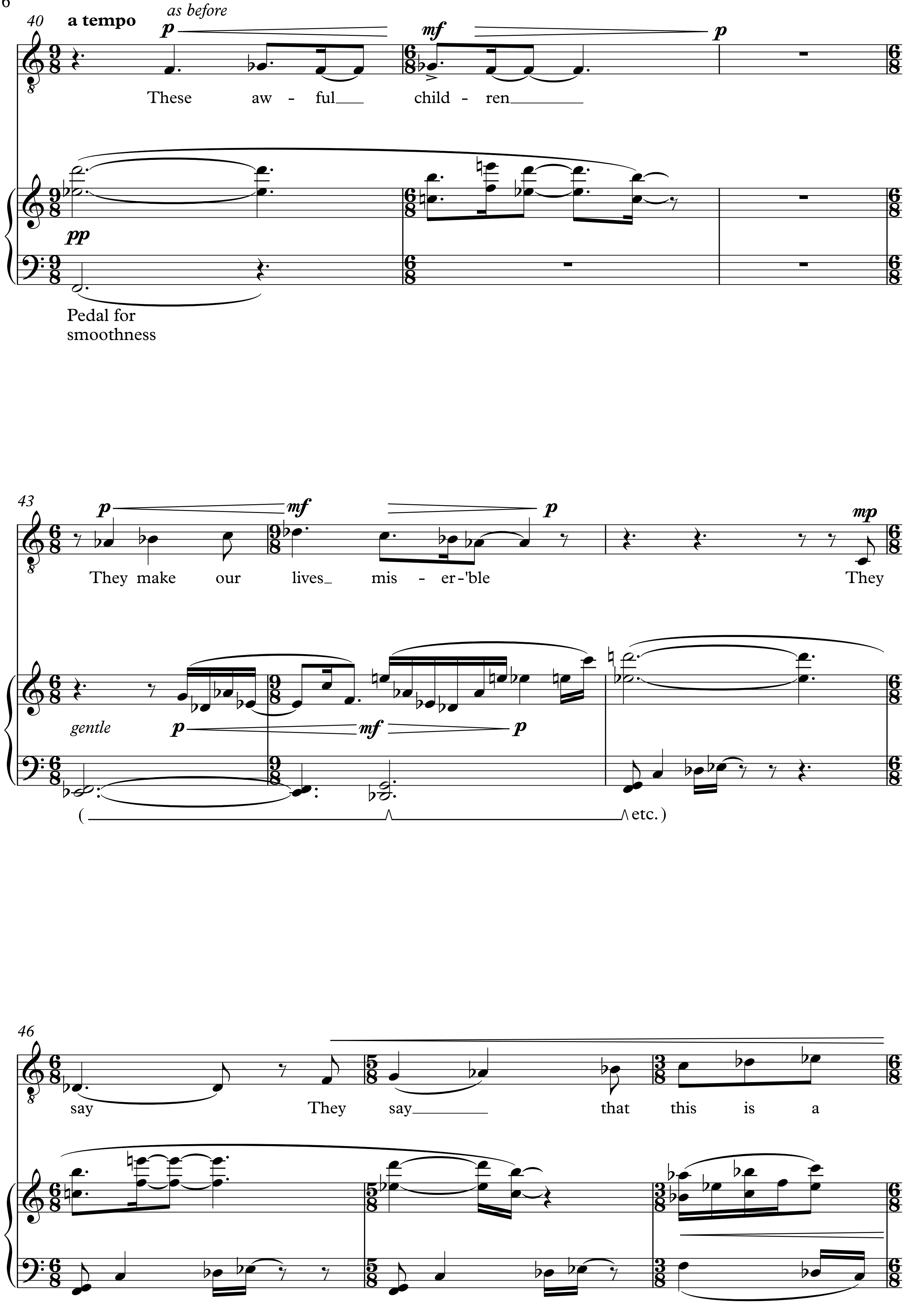

anxiously ♩.=66
Tenor Solo
Piano
f
fp
A doll's carr - iage
3
A child's chair, A
5
Hor - se's jaw - - bone
Pedal
for smoothness

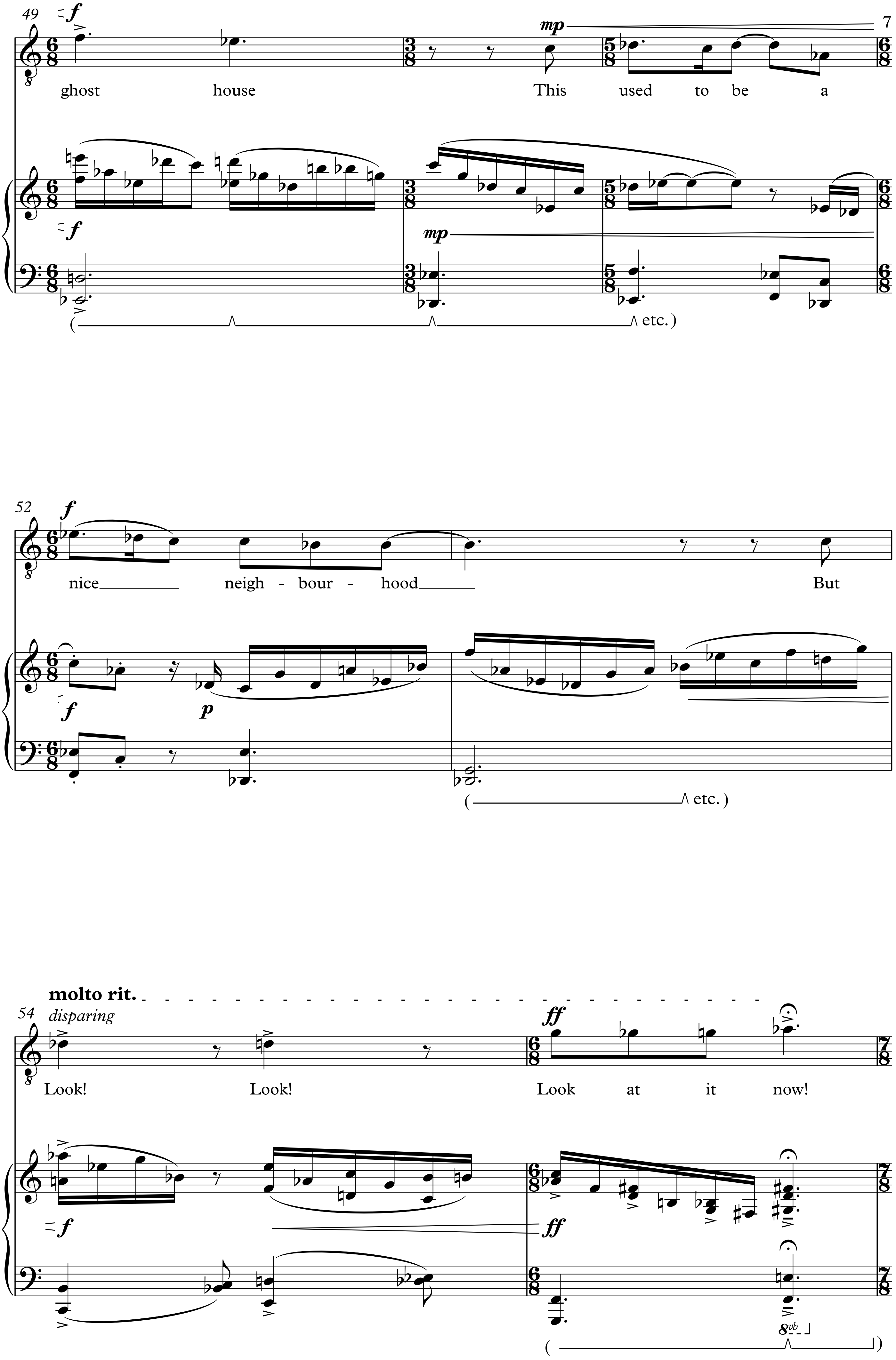

8
Mus - i - cal Scores
fp
f
3
3
10
Our col - lec - tion of re -
fp
fp
12
vol - vers Oil lamps
Bang!
Bang!
fp
fp

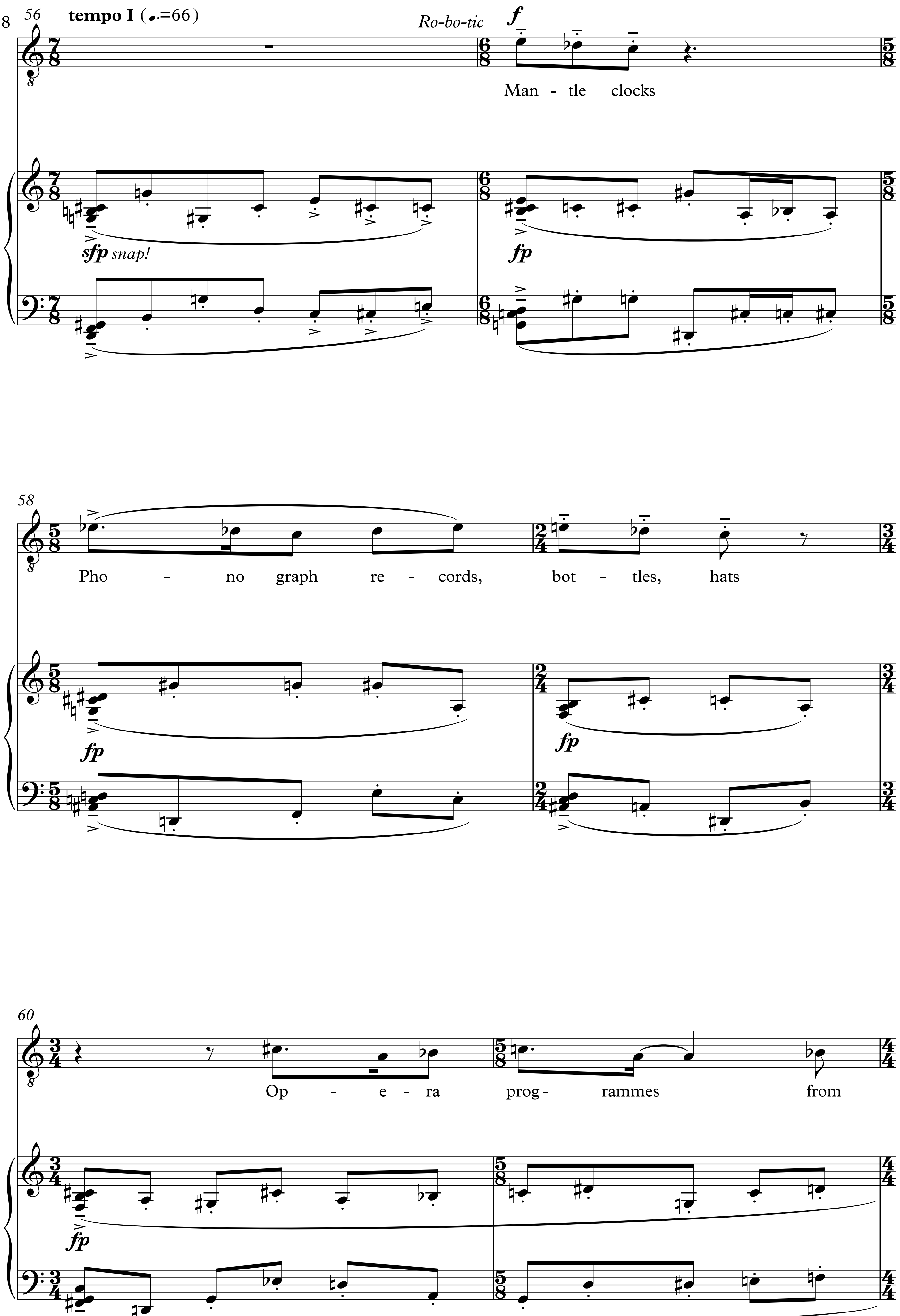

14
mf
3
Christ-mas tree orn - a- ments
Vi - o - lins and a
Sing out R.H.
fp
fp
16
f
bow.
f
3
3
Ped.
18

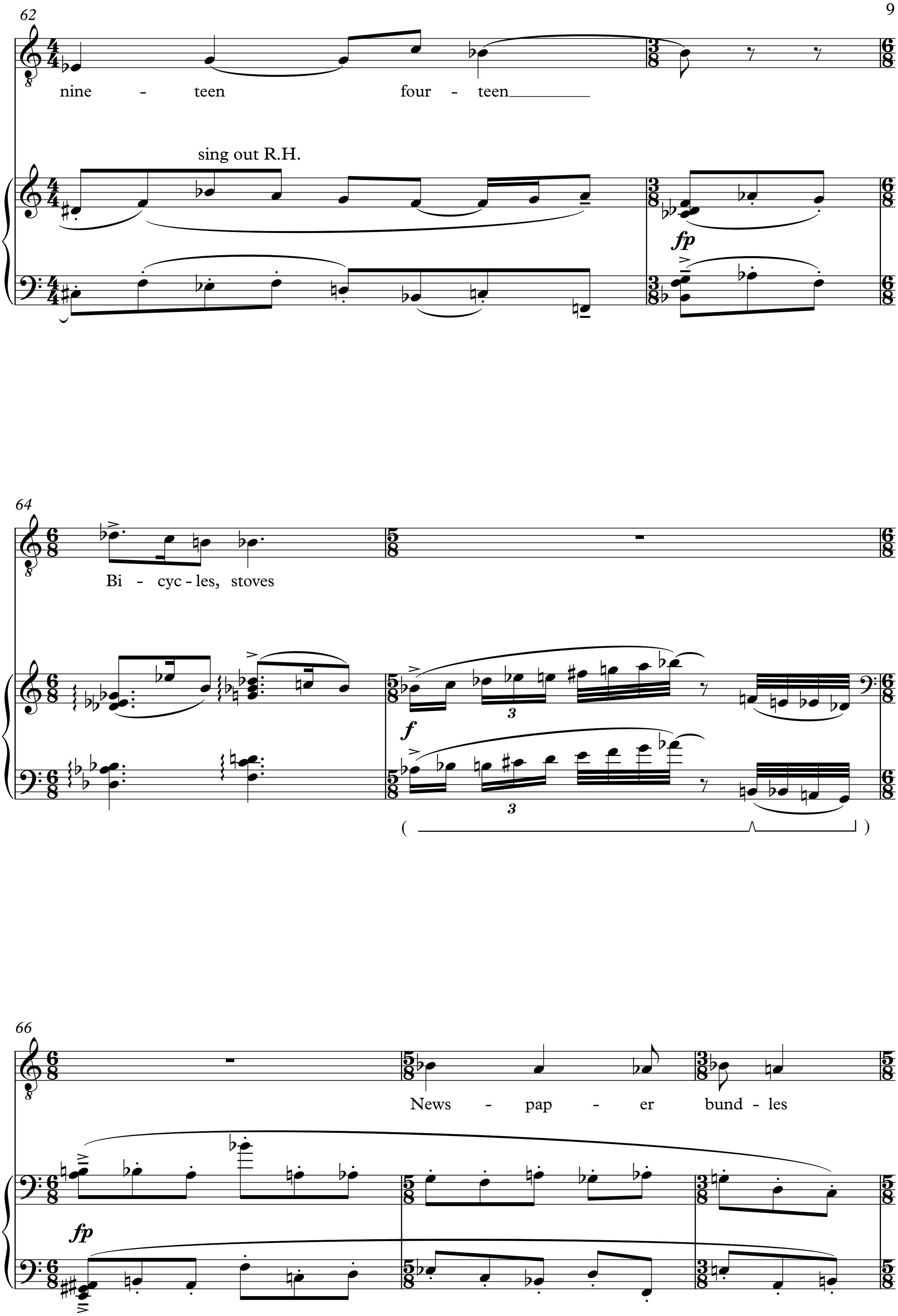

21
horrified, dispairing ♩.=53
p
mf
p
mf
These aw - ful child - ren They
pp mocking
Ped.
p
25
p
mf
smash our win - dows They
8va
mf brittle
p
Pedal for smoothness
29
say They say that I drag dead bod - ies

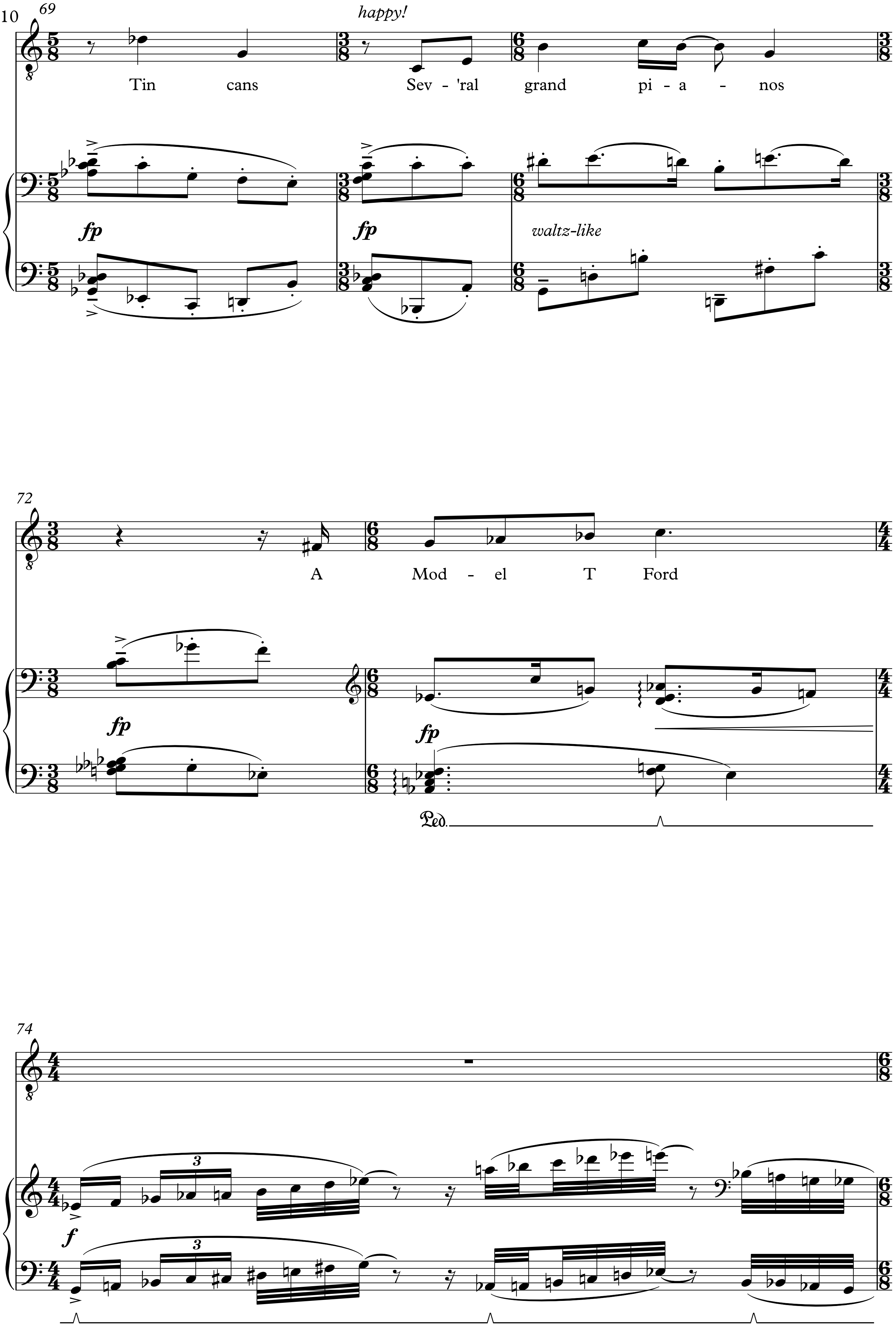

32
f
p
— in - to the house af - ter dark
f
p
(etc.)
rit.
35
creepy… pp
and string them from the
ppp
(etc.)
Ped.
37
el - m tree

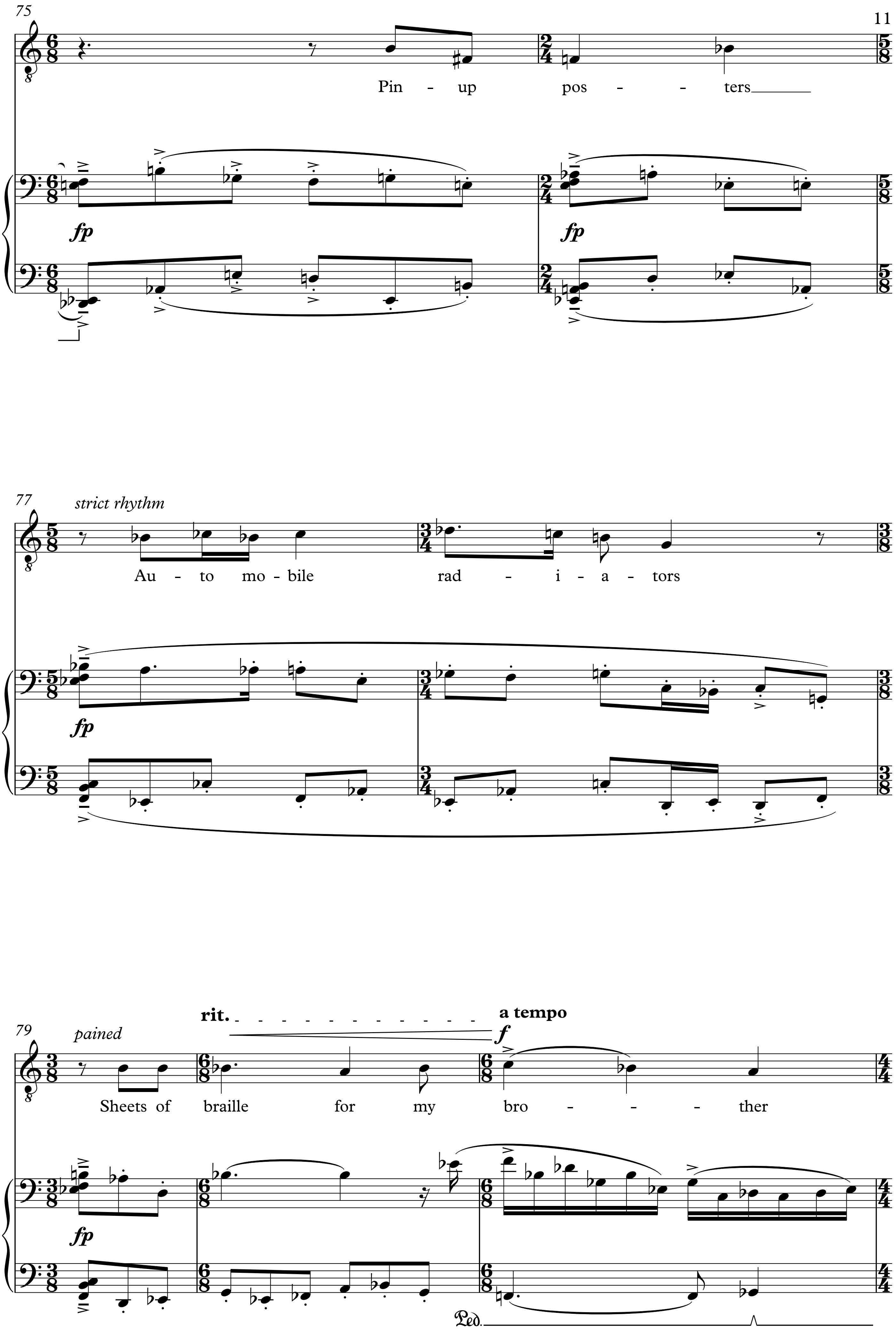

40
a tempo
as before
p
mf
p
These aw - ful child - ren
pp
Pedal for smoothness
43
p
mf
p
mp
They make our lives mis - er-'ble
They
gentle
p
mf
p
(etc.)
46
say They say that this is a

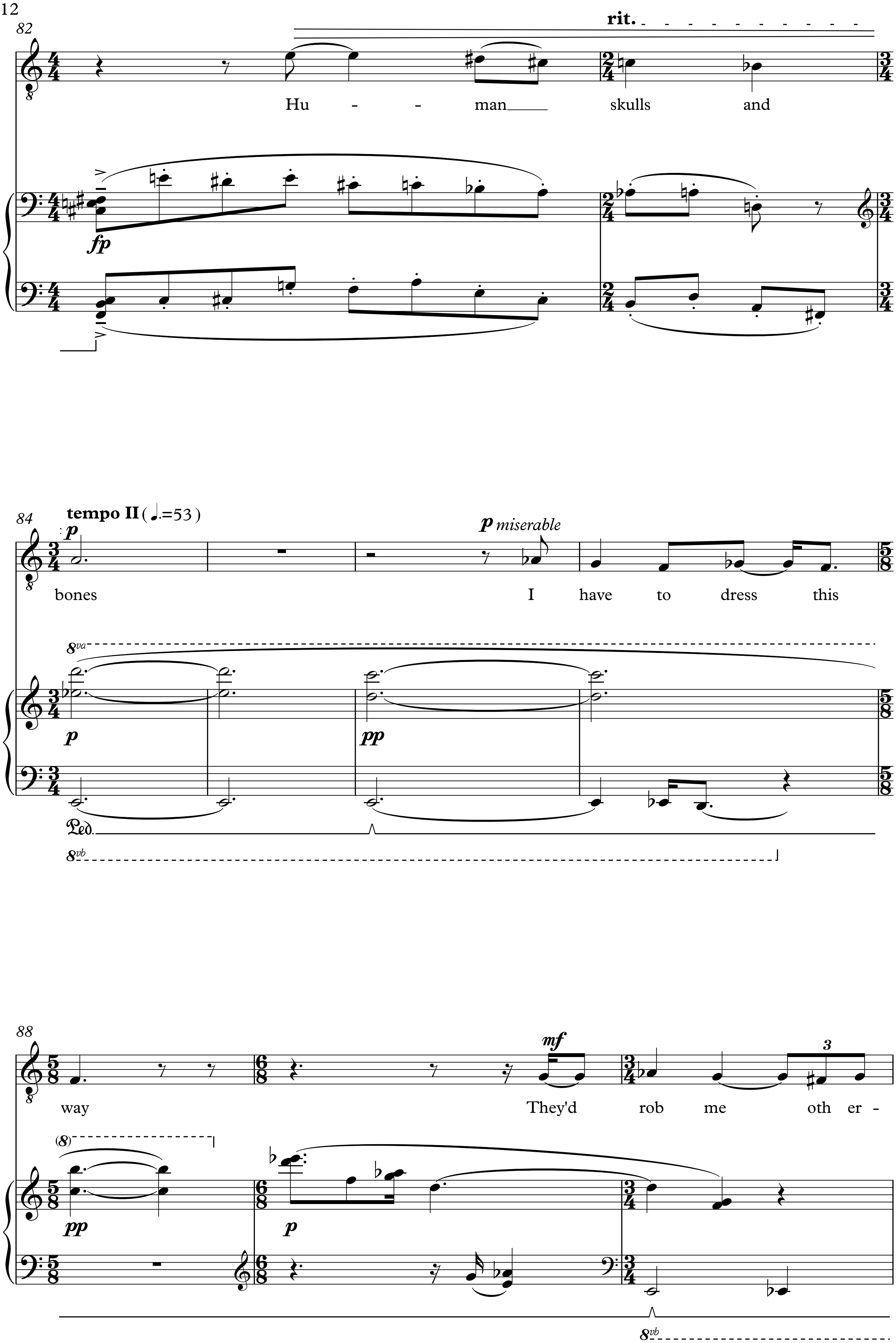

49
f
ghost house
mp
This used to be a
f
mp
(etc.)
52
f
nice neigh - bour - hood
But
f
p
(etc.)
molto rit.
54
disparing
Look! Look!
ff
Look at it now!
f
ff
8vb
( )

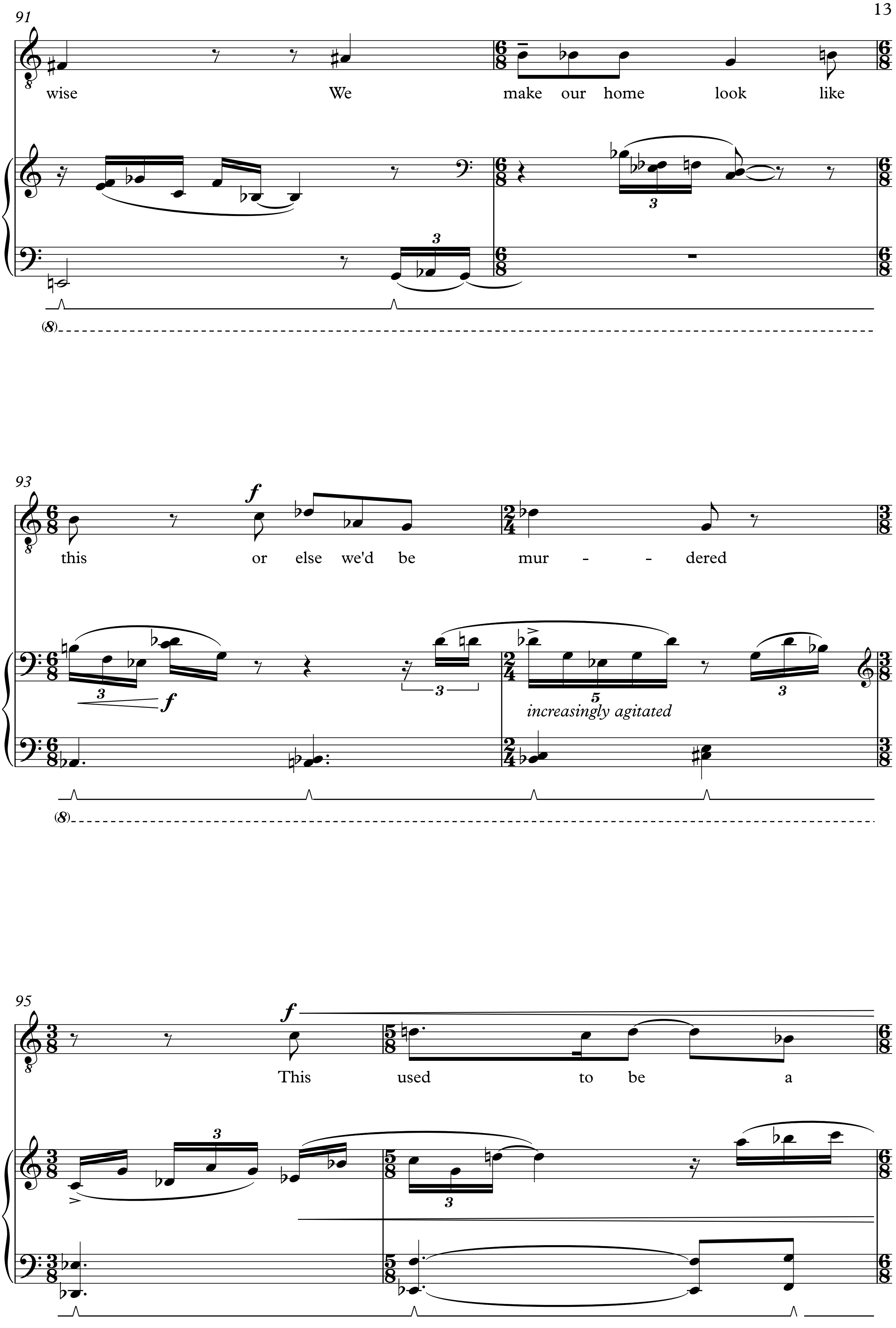

56
tempo I (♩.=66)
Ro-bo-tic
f
Man - tle clocks
sfp snap!
fp
58
Pho - no graph re - cords, bot - tles, hats
fp
fp
60
Op - e - ra prog- rammes from
fp

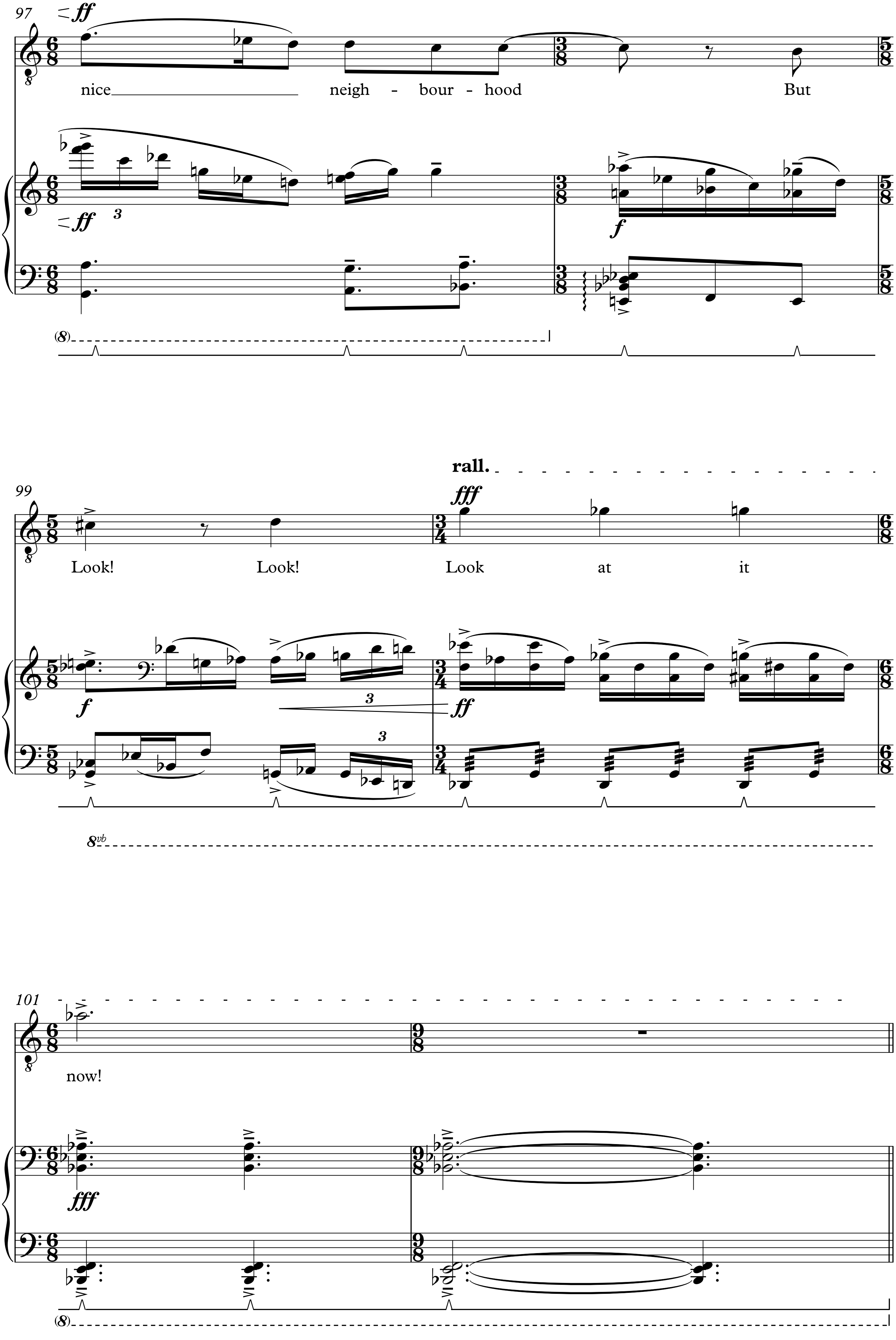

62
nine - teen four - teen
sing out R.H.
fp
64
Bi - cyc - les, stoves
f
3
3
66
fp
News - pap - er bund - les


69
happy!
Tin cans
Sev - 'ral grand pi - a - nos
fp
fp
waltz-like
72
A Mod - el T Ford
fp
fp
Ped.
74
3
3
f

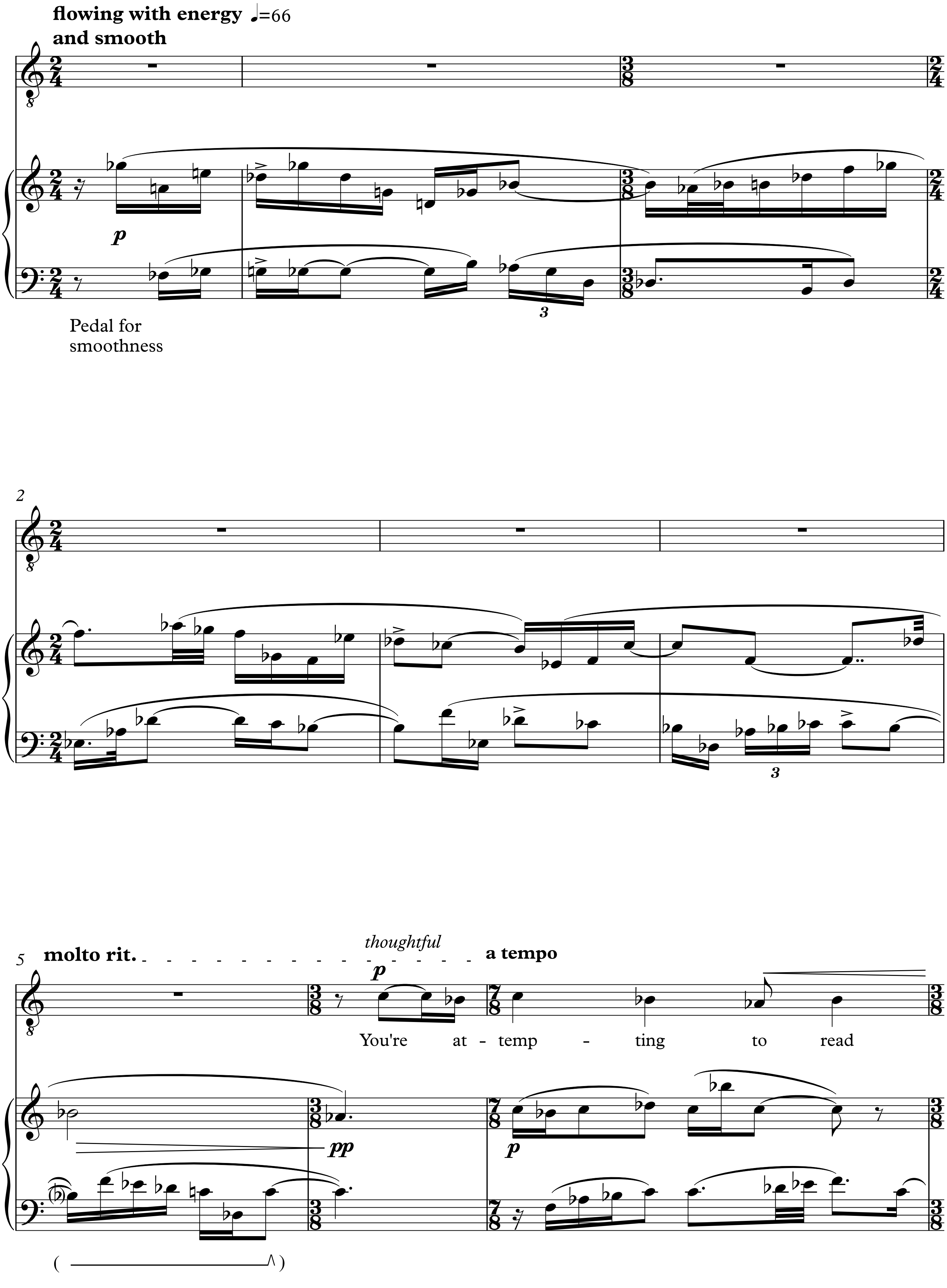

75
Pin - up pos - - - ters
fp
fp
77
strict rhythm
Au - to mo - bile rad - i - a - tors
fp
79
pained
rit.
a tempo
f
Sheets of braille for my bro - - - - ther
fp
Ped.

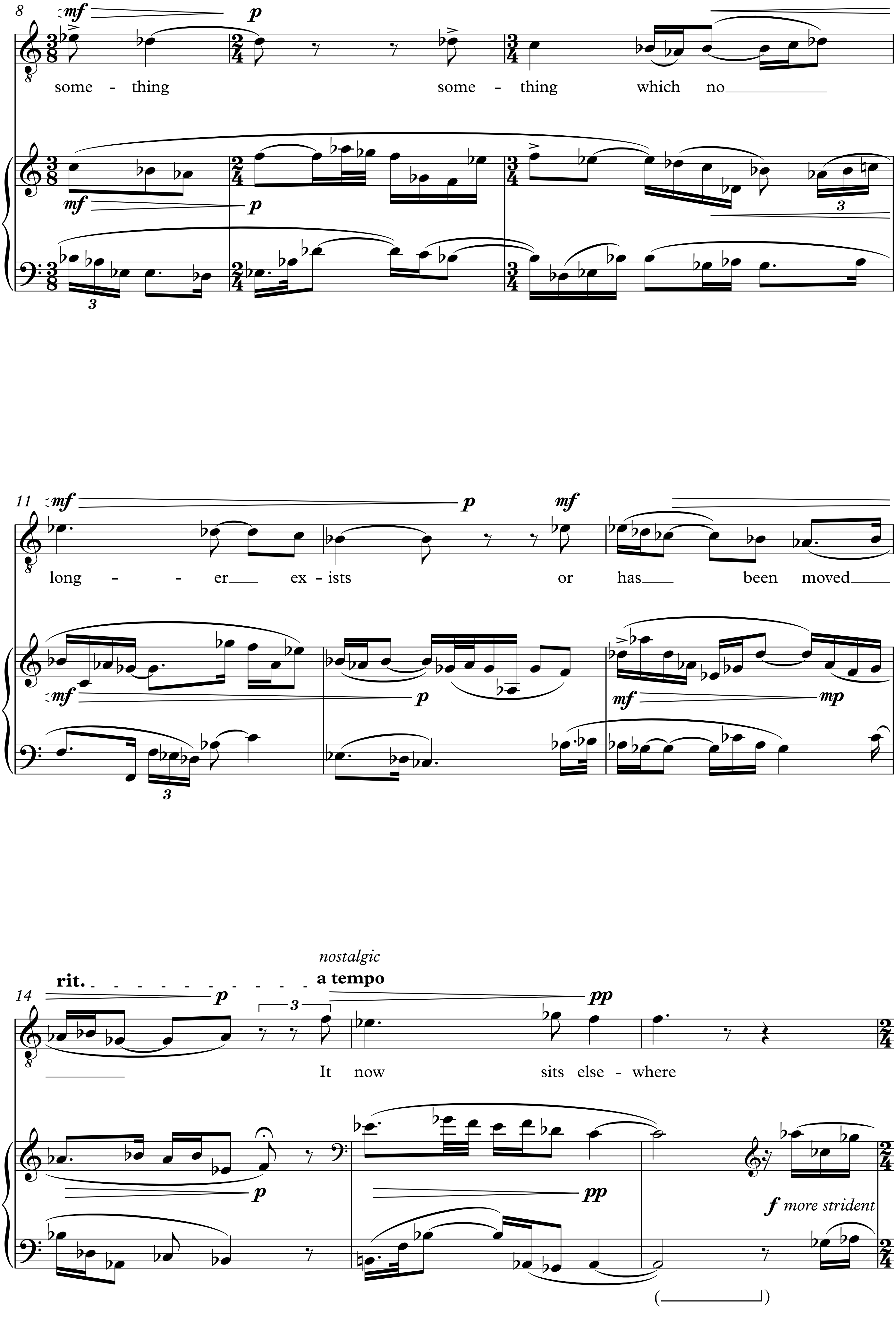

82
rit.
Hu - - man skulls and
fp
84
tempo II (♩.=53)
p
bones
p miserable
I have to dress this
8va
p
pp
Ped.
8vb
88
way
mf
They'd rob me oth er -
3
(8)
pp
p
8vb

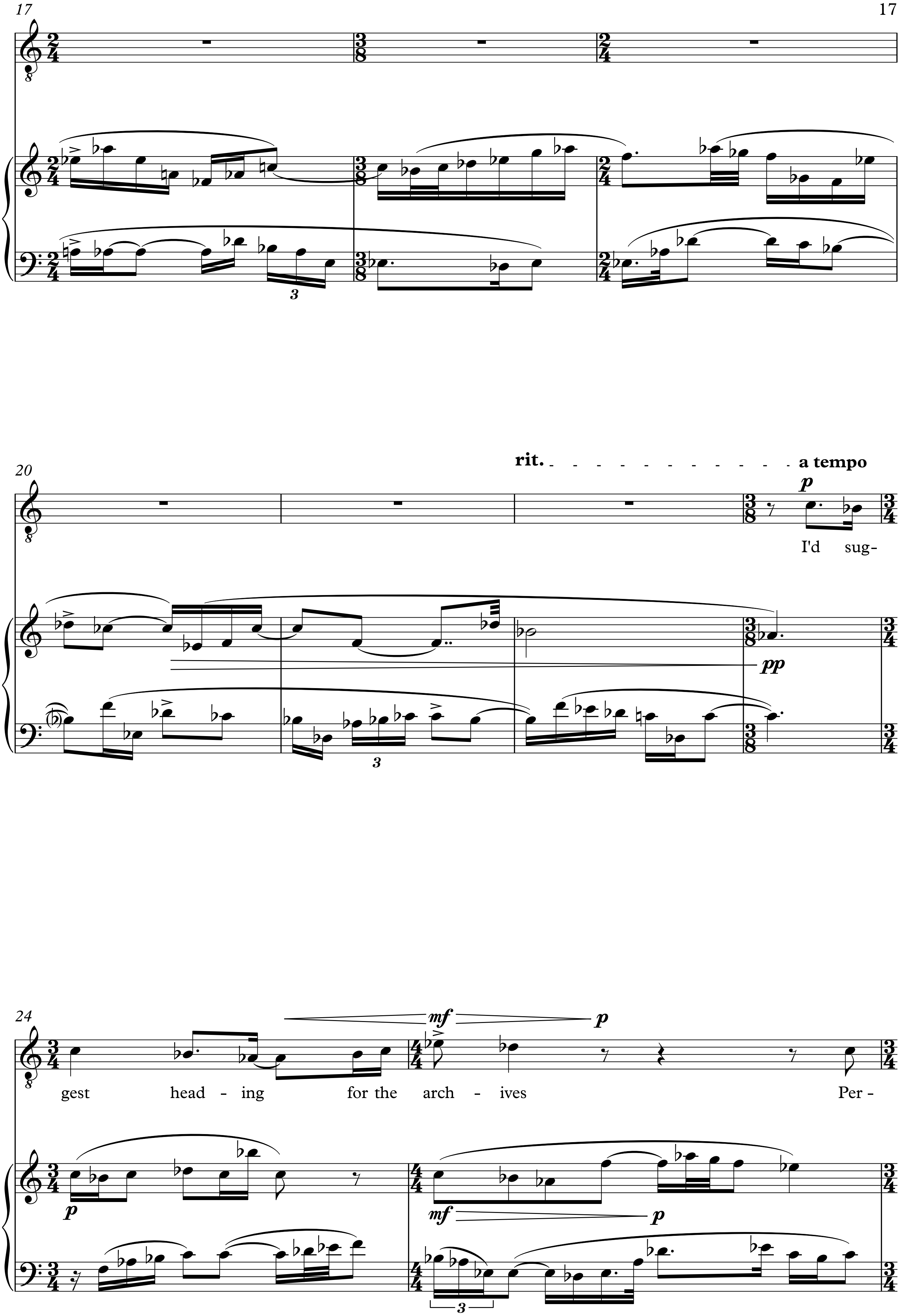

91
wise
We
make our home look like
93
f
this
or else we'd be
mur - - dered
f
increasingly agitated
95
f
This used to be a
(8)

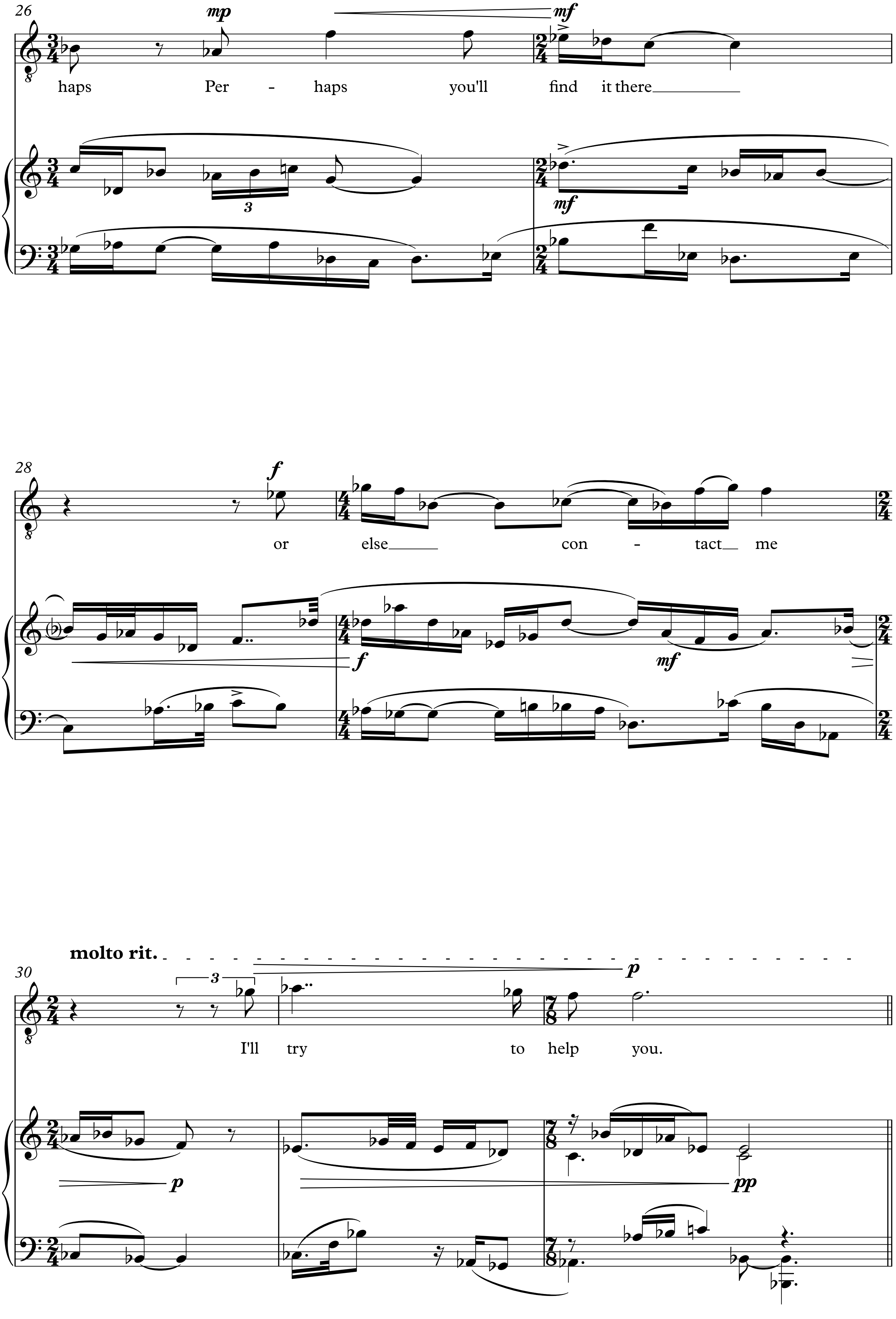

97
ff
nice neigh - bour - hood
But
ff
3
f
(8)
99
Look! Look!
rall.
fff
Look at it
f
3
ff
3
8vb
101
now!
fff
(8)

Error 404

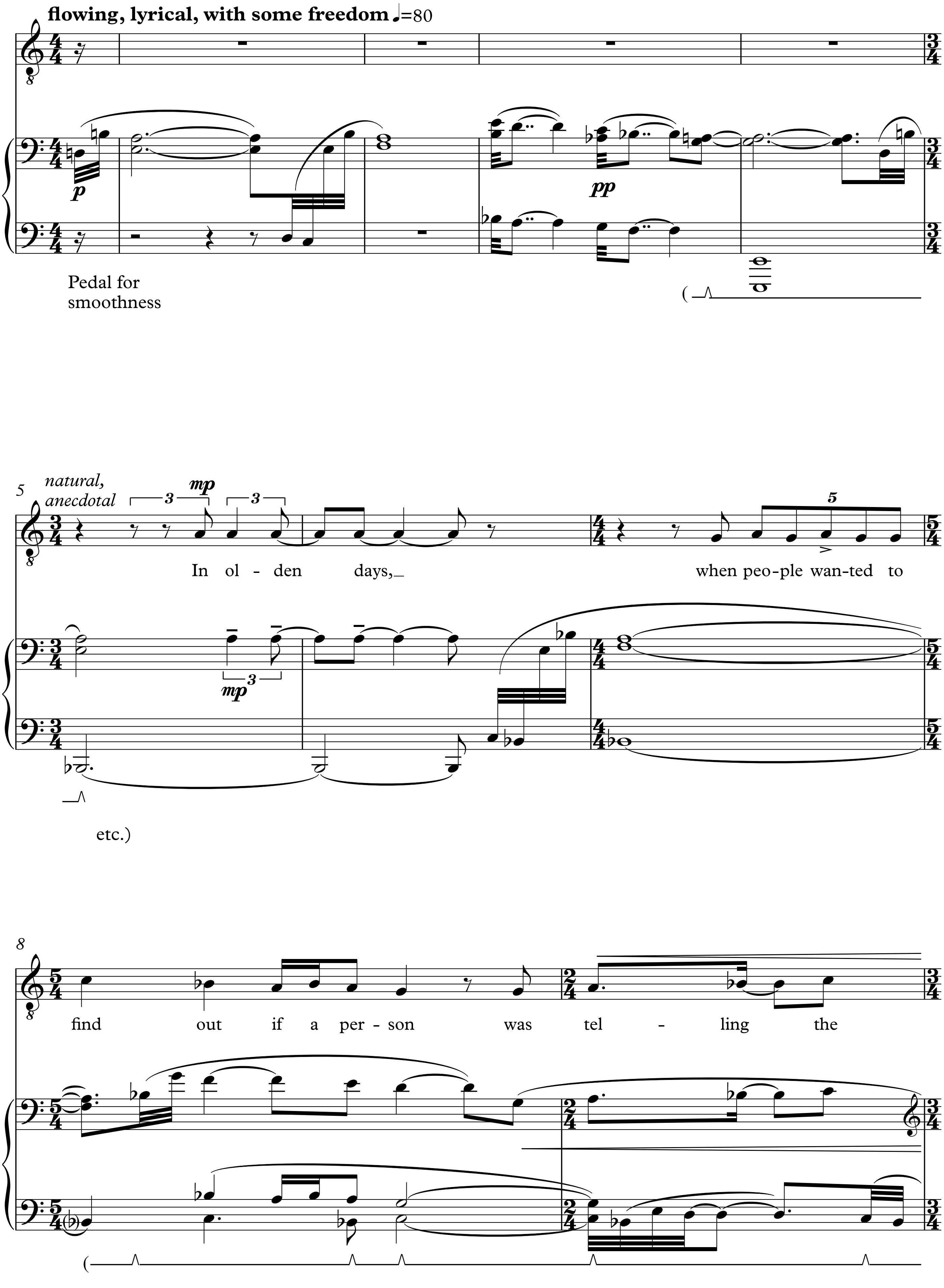

flowing with energy and smooth ♩=66
p
3
Pedal for smoothness
2
3
5
molto rit.
thoughtful
p
a tempo
You're at - temp - ting to read
pp
p
(——————^)

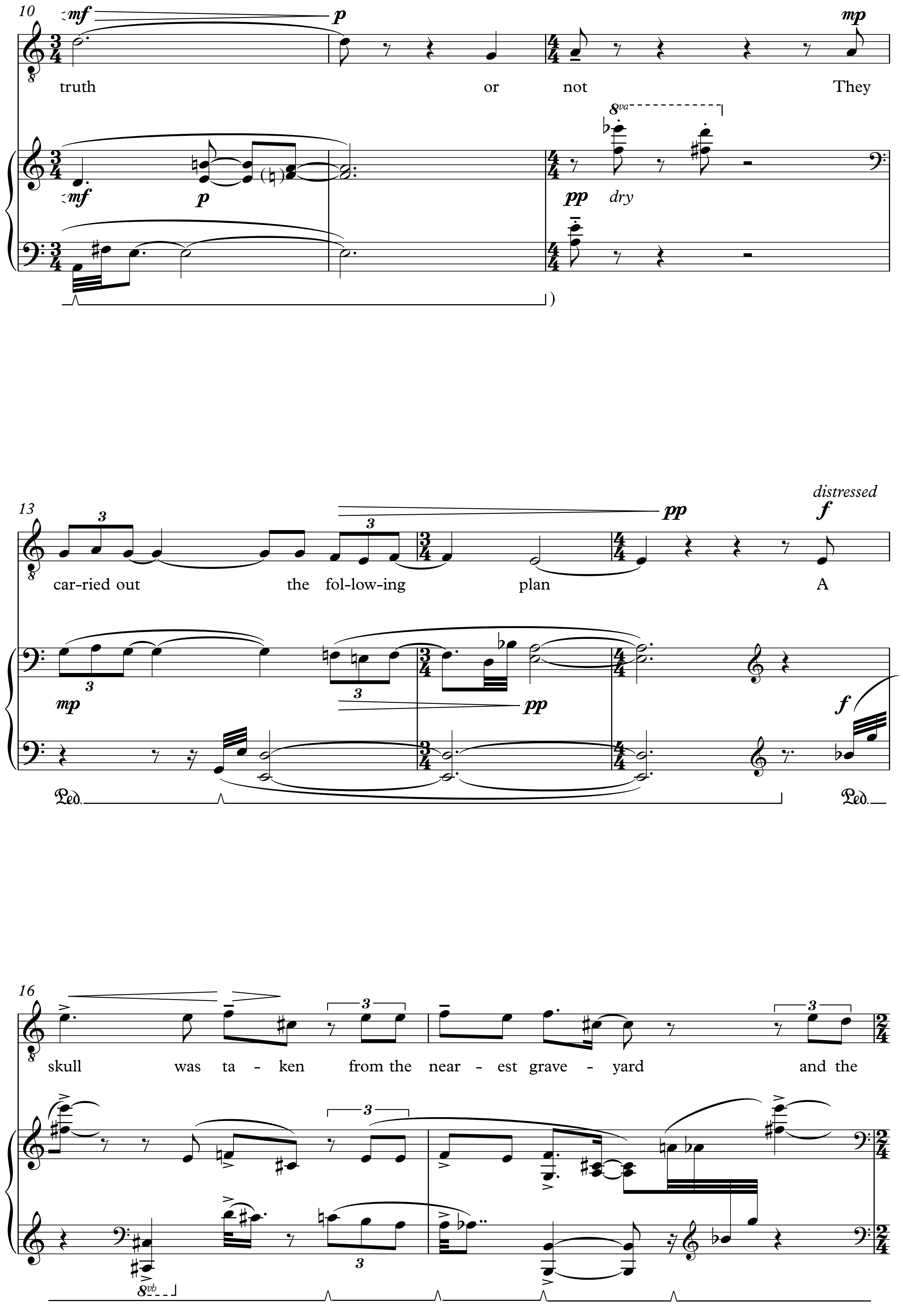

8
mf
p
some - thing
some - thing which no
mf
p
3
3
11
mf
p
mf
long - - er ex - ists
or has been moved
mf
p
mf
mp
3
14
rit.
p
nostalgic
a tempo
pp
3
It now sits else - where
p
pp
f more strident

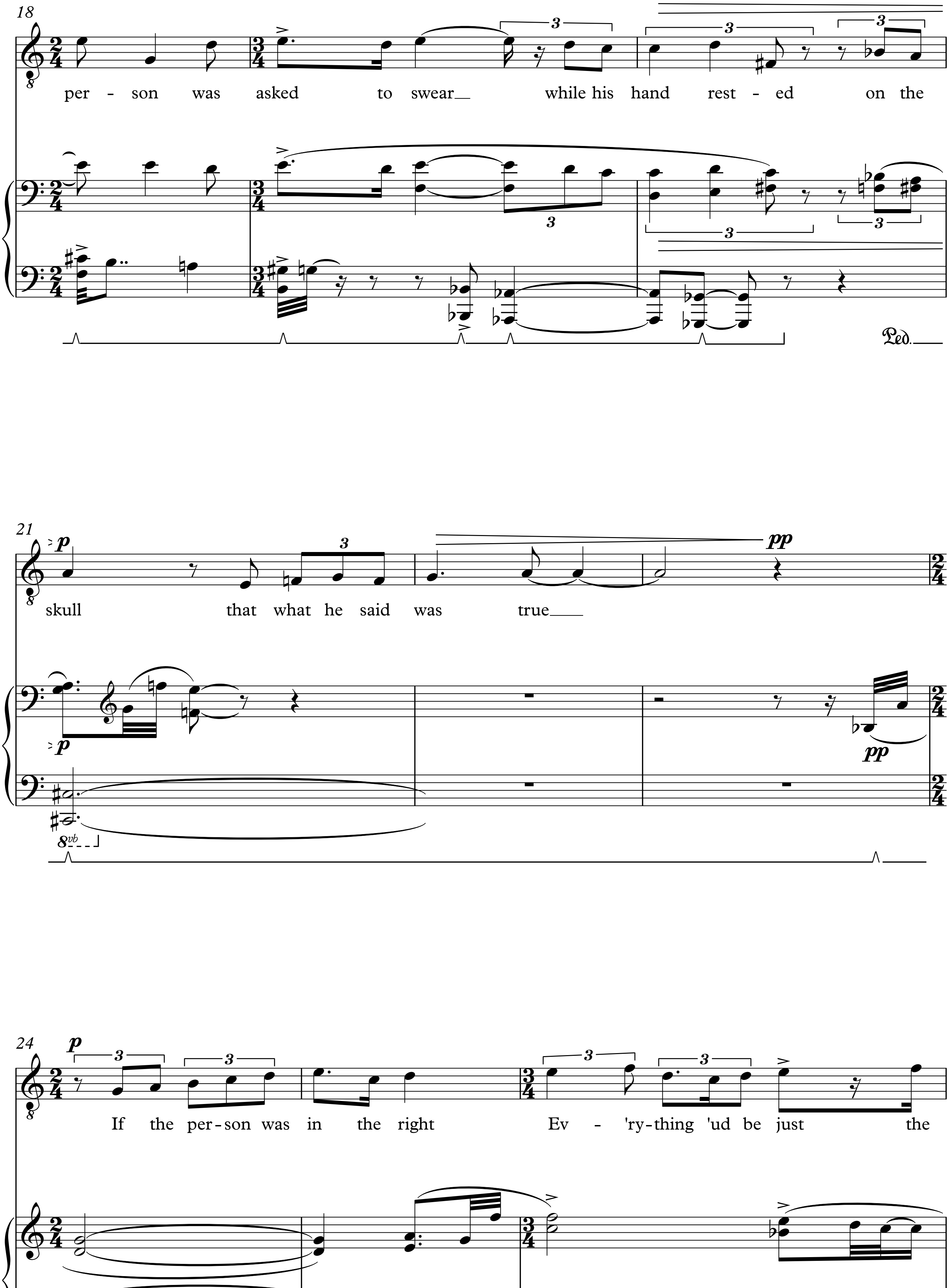

17
20
rit.
a tempo
p
I'd sug-
pp
3
24
mf
p
gest head - ing for the arch - ives Per -

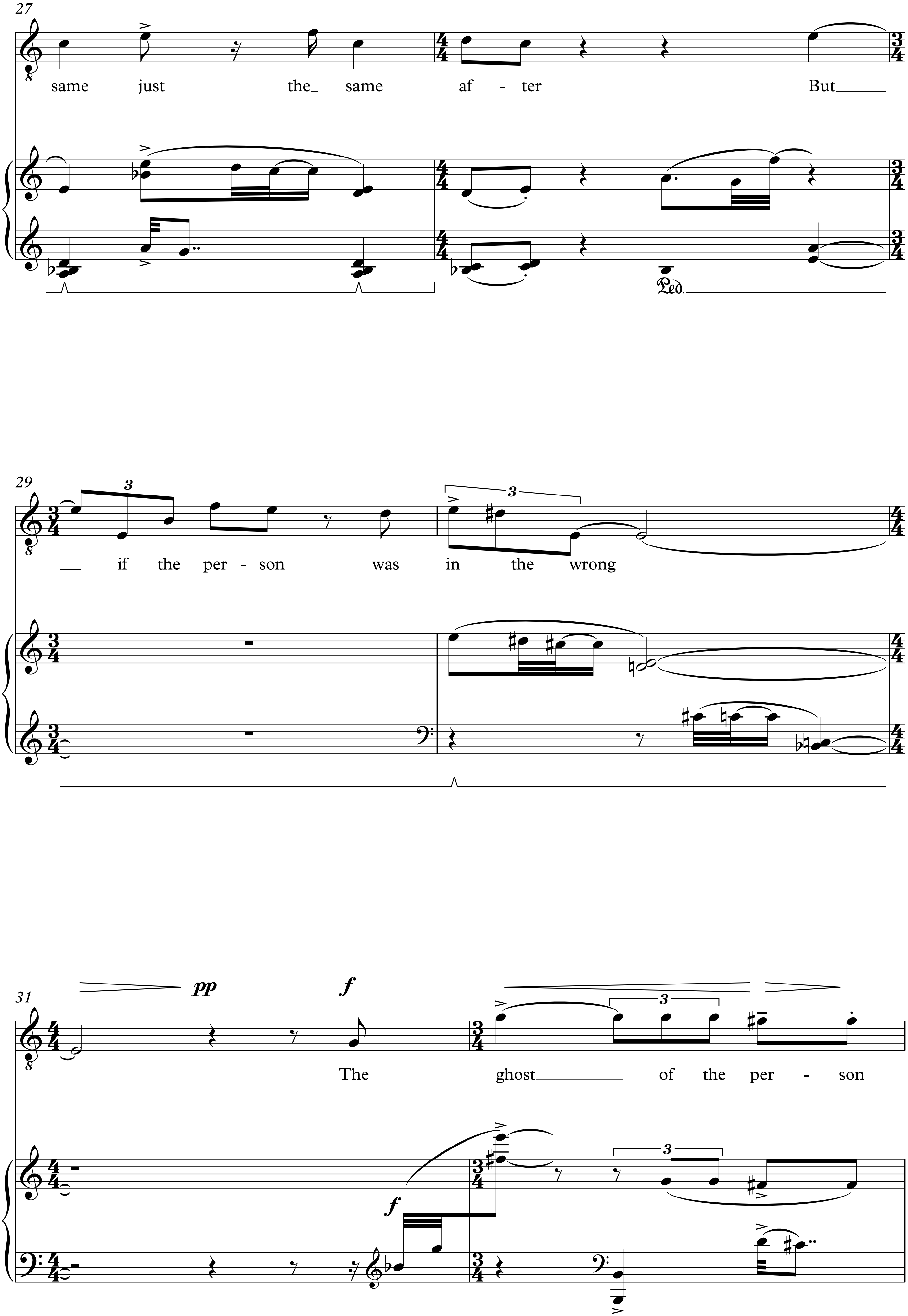

26
mp
mf
haps Per - haps you'll find it there
mf
3
28
f
or else con - tact me
f
mf
30
molto rit.
3
p
I'll try to help you.
p
pp

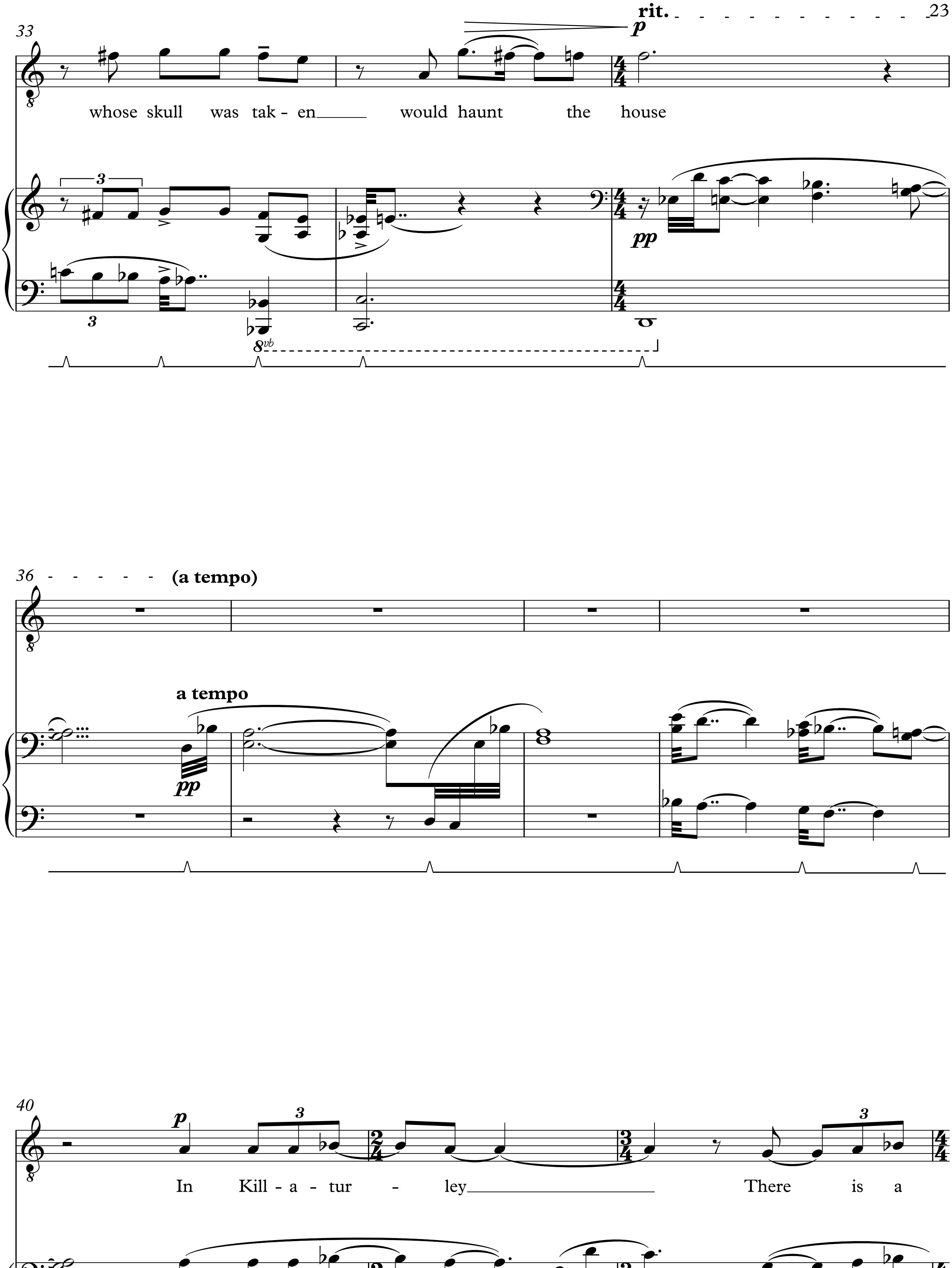
In Olden Days

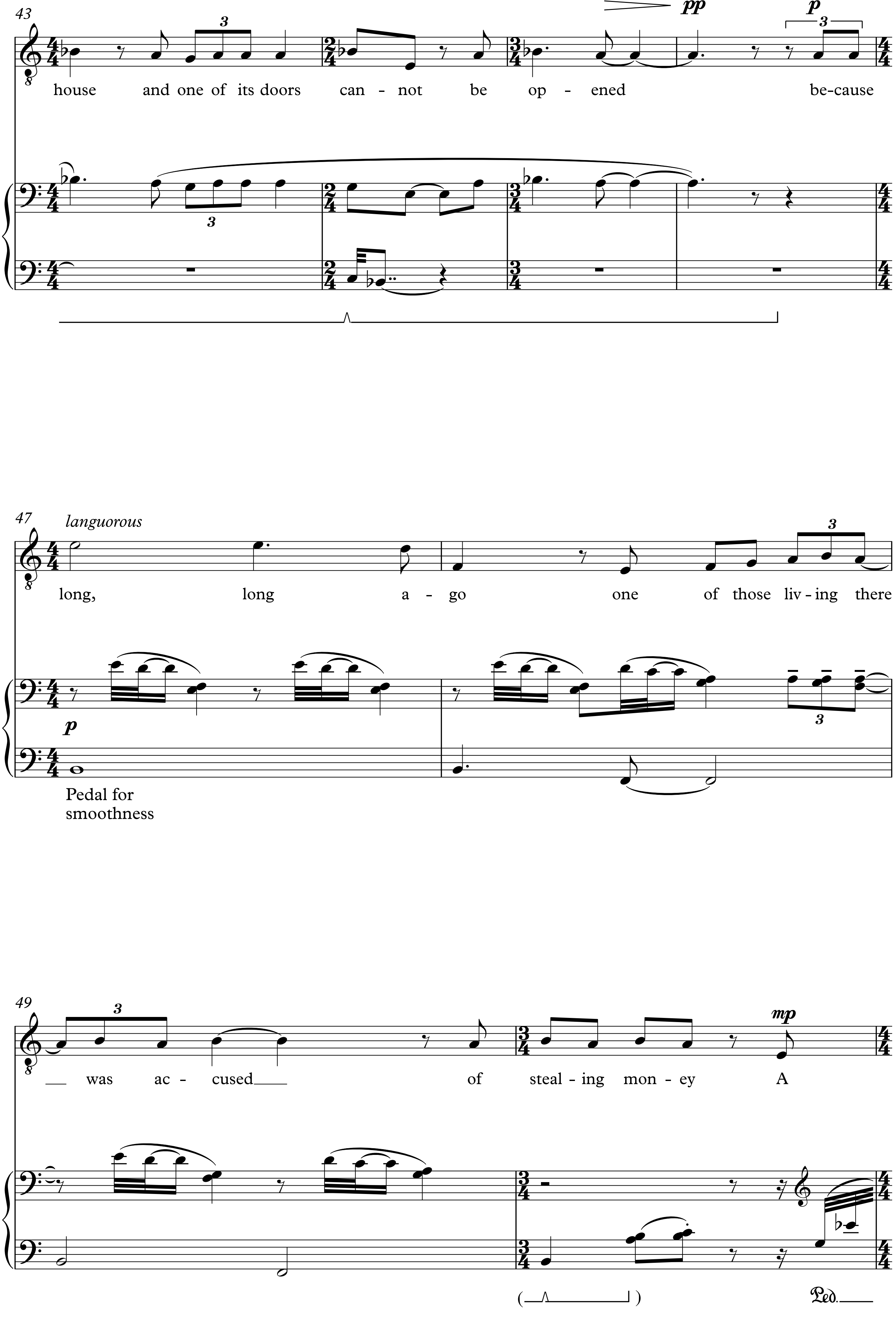

flowing, lyrical, with some freedom ♩=80
p
pp
Pedal for smoothness
(
5
natural, anecdotal
mp
3
3
In ol - den days,
5
when peo-ple wan-ted to
mp
3
etc.)
8
find out if a per - son was tel - ling the
(

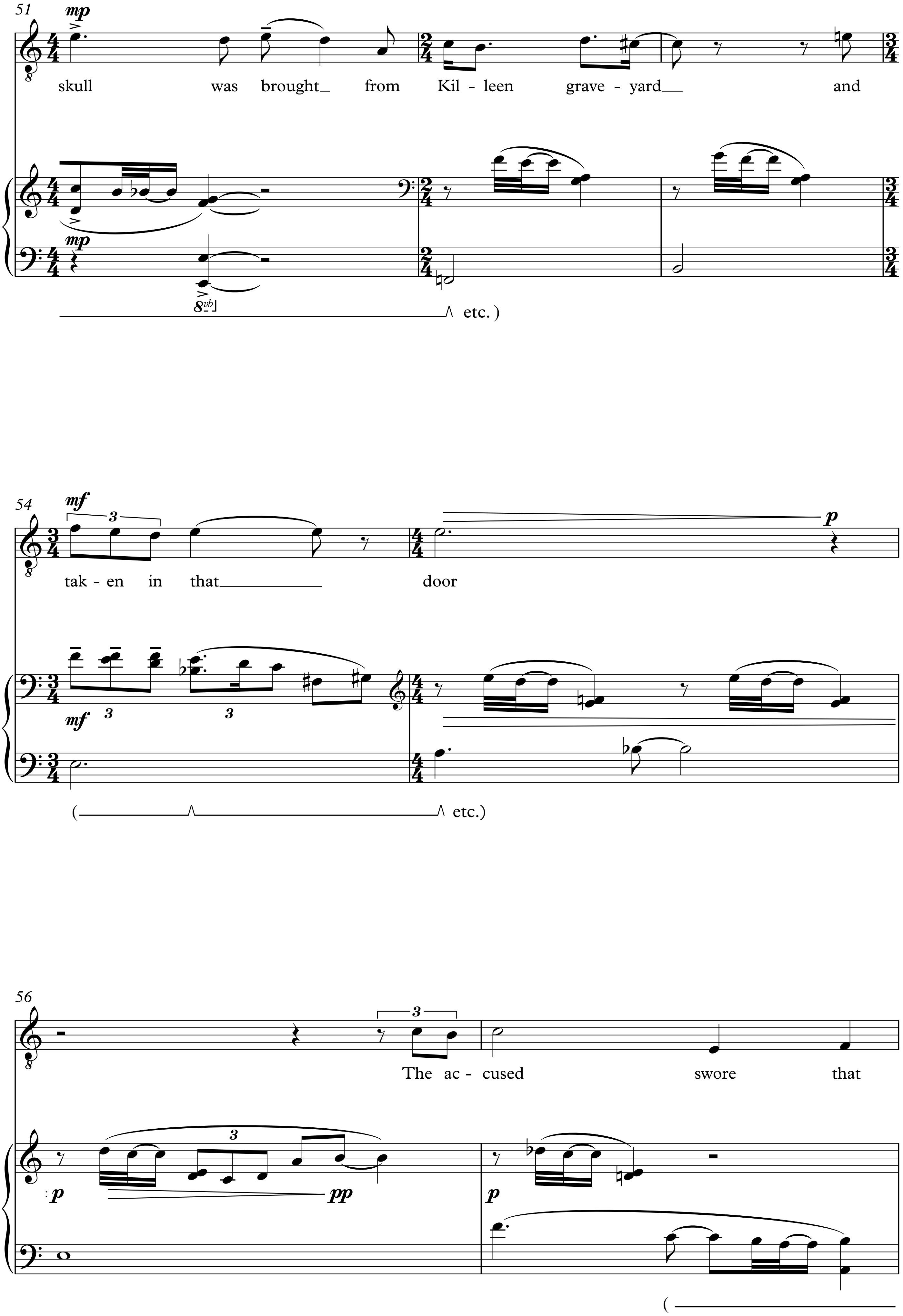

10
mf
p
mp
truth or not They
8va
pp
dry
mf
p
13
3
pp
distressed
f
car-ried out the fol-low-ing plan A
mp
pp
f
Ped.
Ped.
16
3
skull was ta - ken from the near - est grave - yard and the
8vb

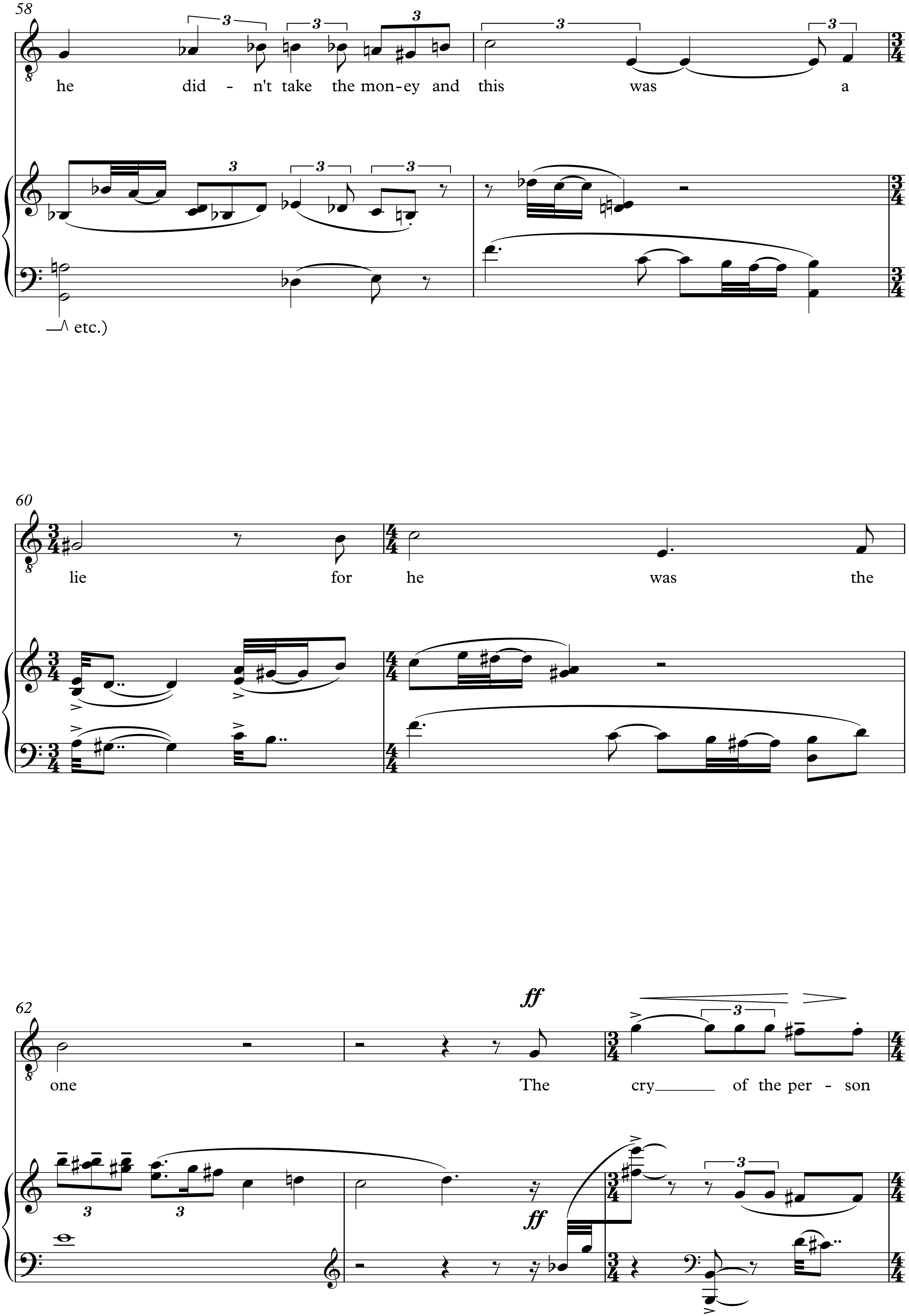

18
per - son was asked to swear__ while his hand rest - ed on the
Ped.
21
p
skull that what he said was true___
pp
p
pp
8vb
24
p
If the per-son was in the right Ev - 'ry-thing 'ud be just the

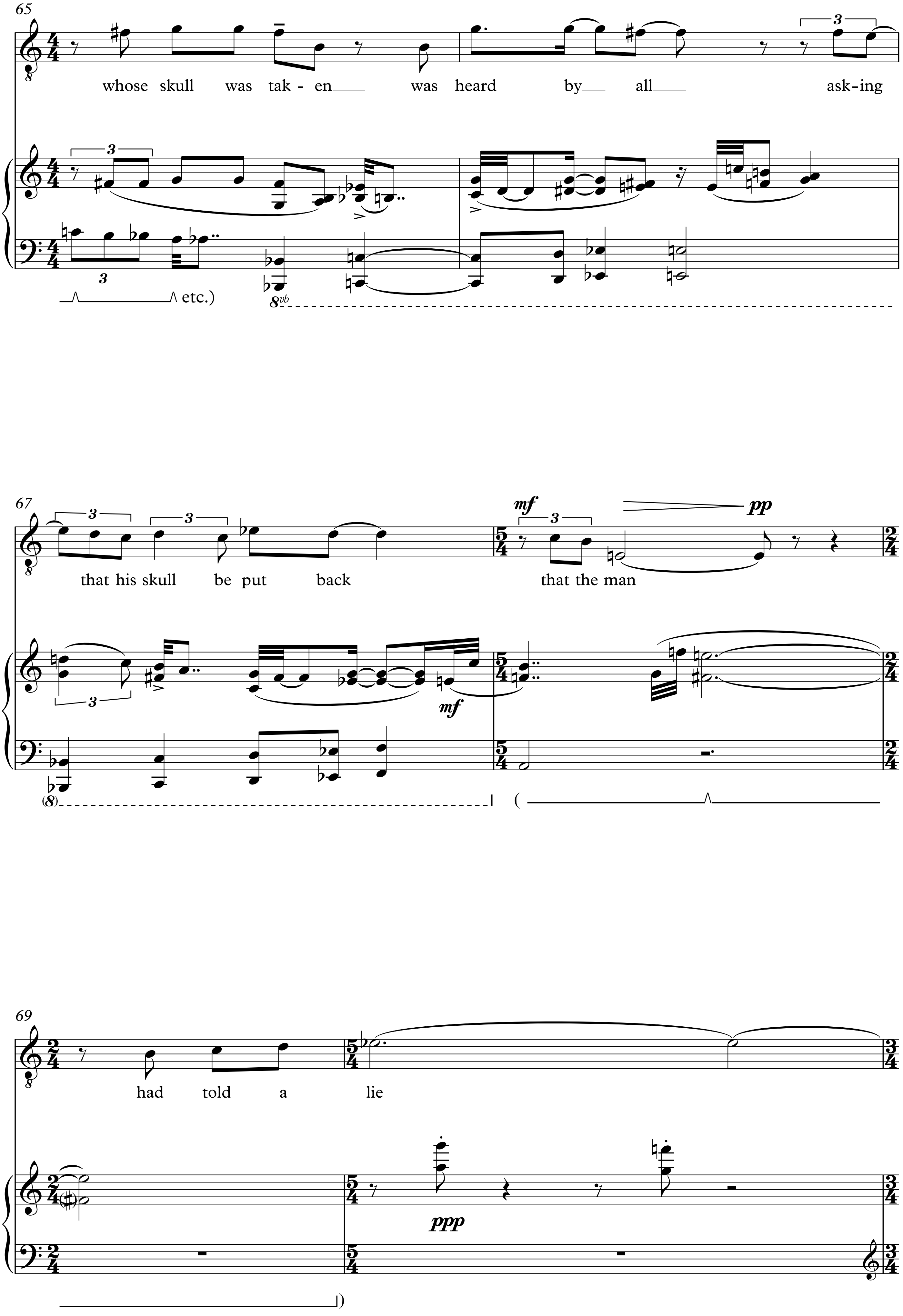

27
same just the_ same af - ter But
29
3
if the per - son was in the wrong
3
31
pp
f
The ghost of the per - son
3
f
3
Ped.
Ped.
8vb

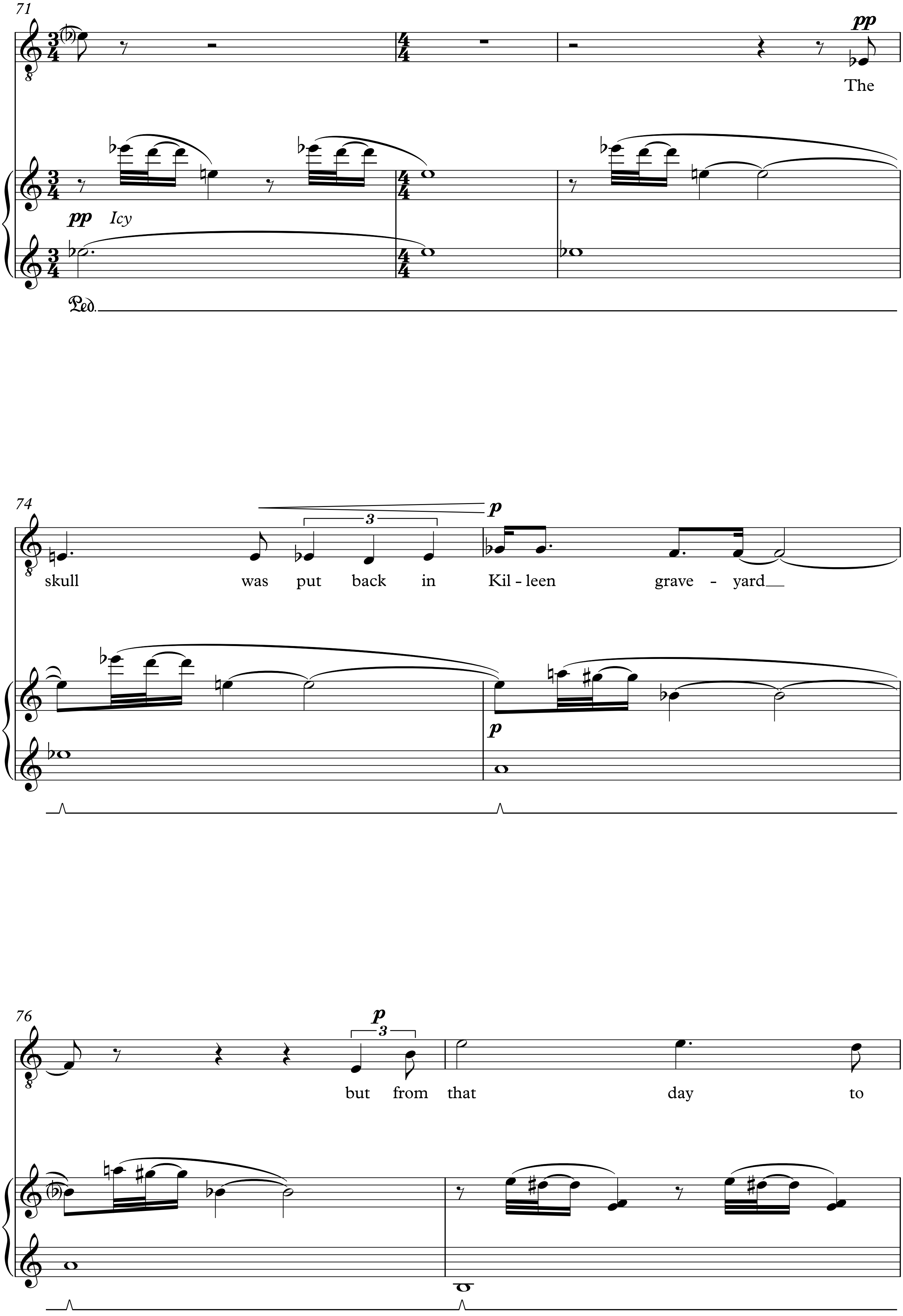

33
rit.
p
whose skull was tak - en would haunt the house
3
3
8vb
pp
36
(a tempo)
a tempo
pp
40
p
3
In Kill - a - tur - ley There is a
3
p
3
3

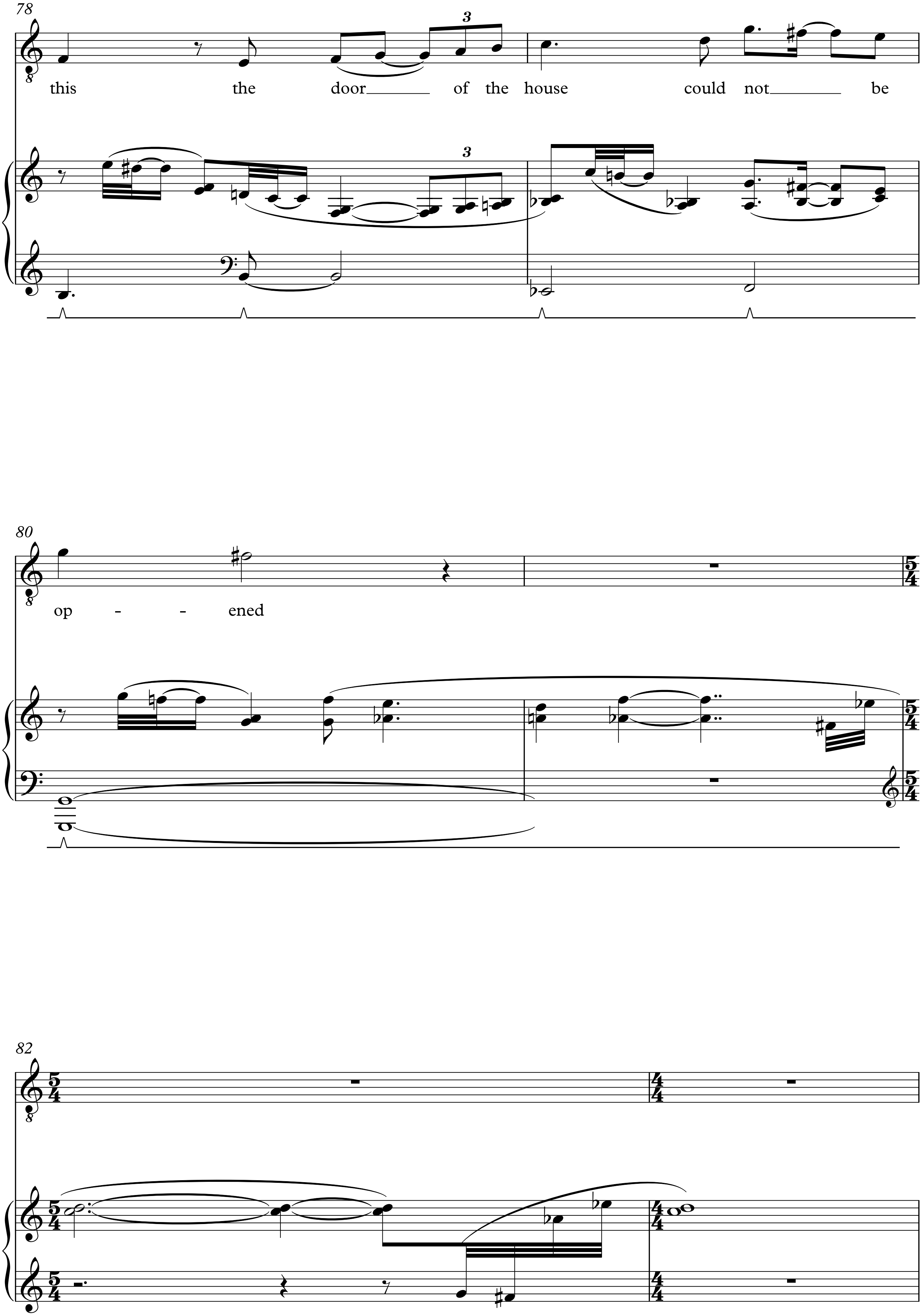

43
pp
p
3
house and one of its doors can - not be op - ened be-cause
47
languorous
long, long a - go one of those liv - ing there
p
Pedal for smoothness
49
mp
— was ac - cused___ of steal - ing mon - ey A
Ped.

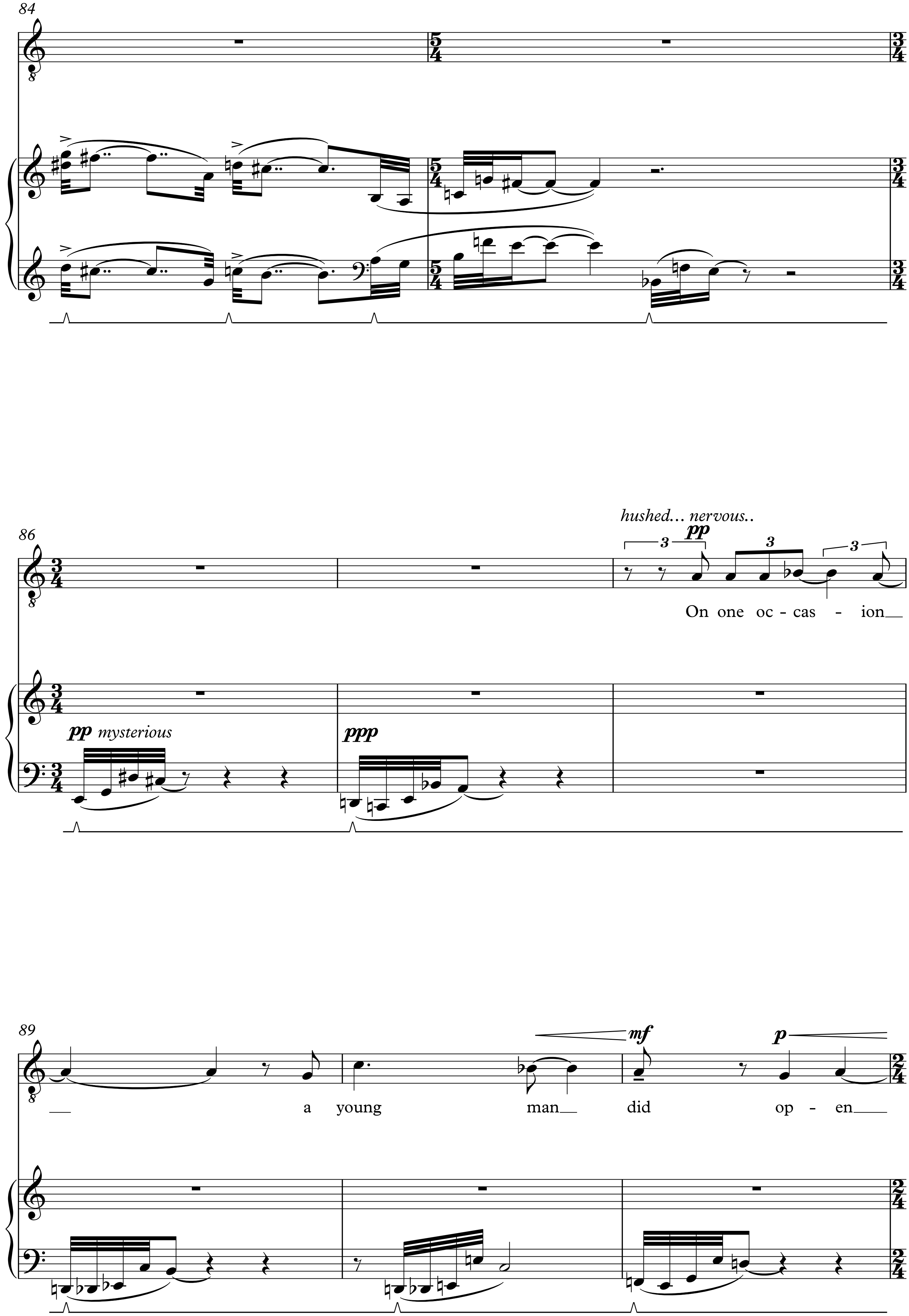

51
mp
skull was brought from Kil - leen grave - yard and
mp
8vb
etc.)
54
mf
3
tak - en in that door
p
mf
3
3
(etc.)
56
3
The ac - cused swore that
3
p
pp
p
(

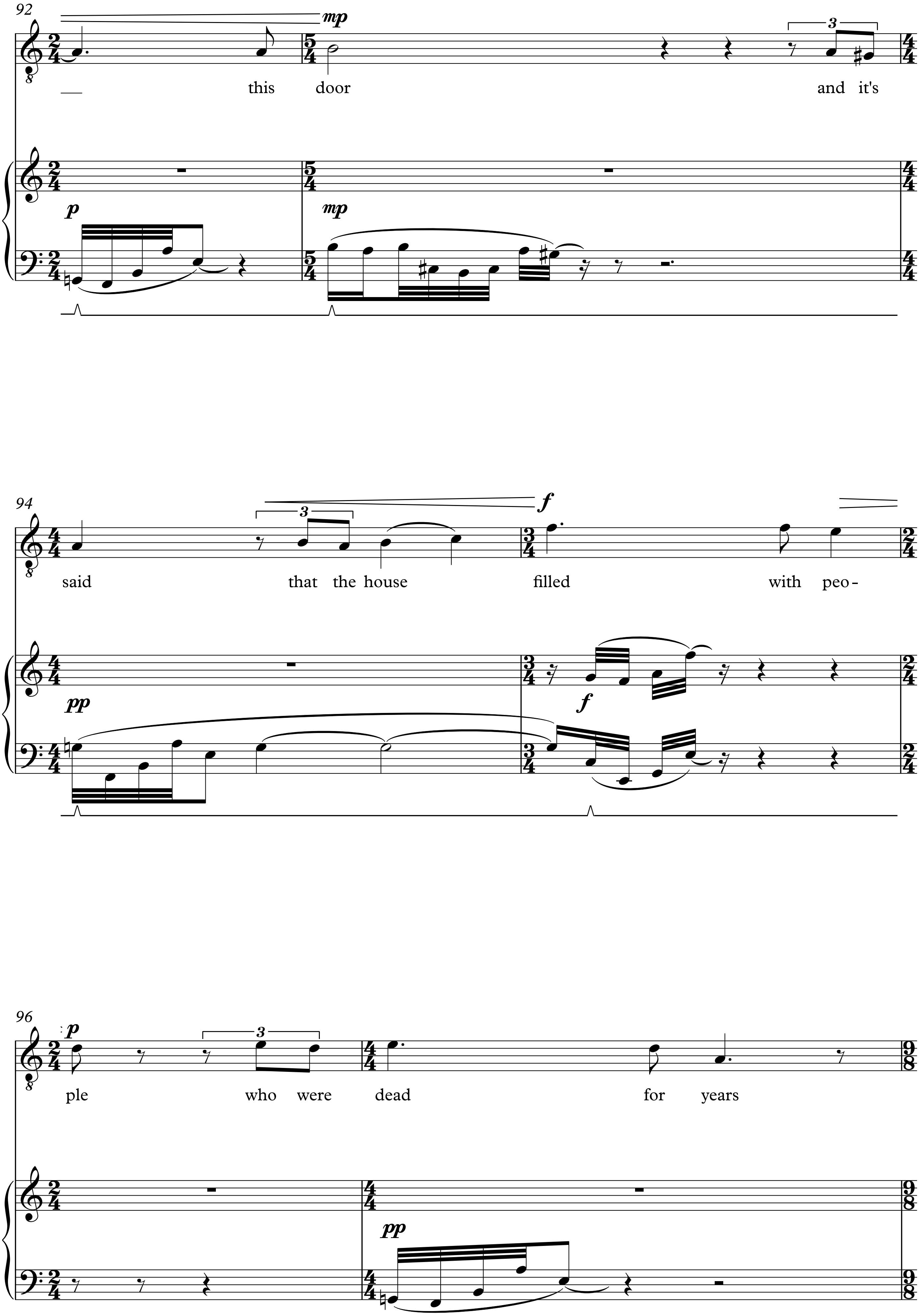

58
he did - n't take the mon-ey and this was a
3
etc.)
60
lie for he was the
62
ff
ff
one The cry of the per - son
8vb

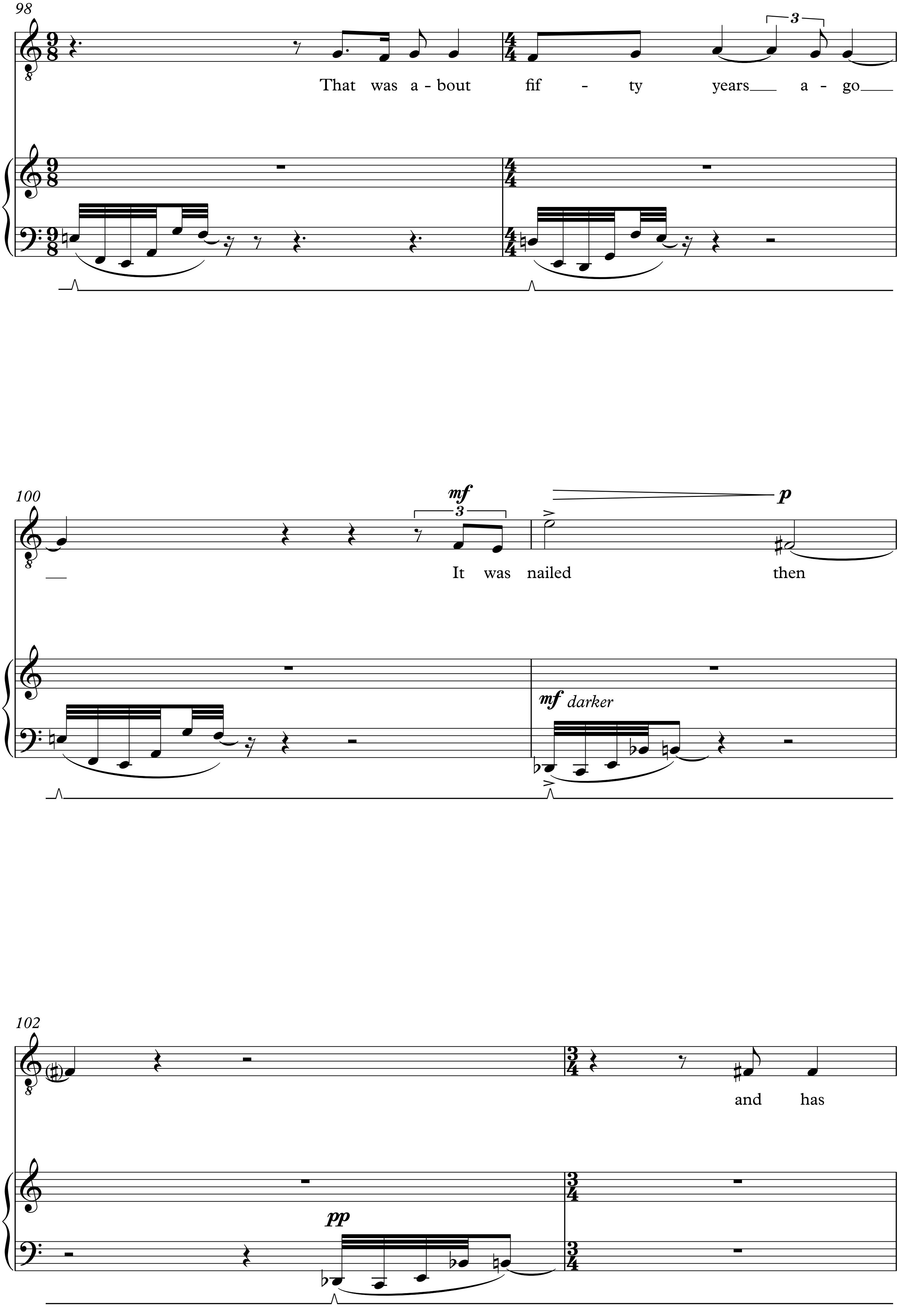

65
whose skull was tak - en was heard by all ask-ing
3
etc.)
8vb
67
that his skull be put back that the man
mf
pp
3
(8)
69
had told a lie
ppp
)

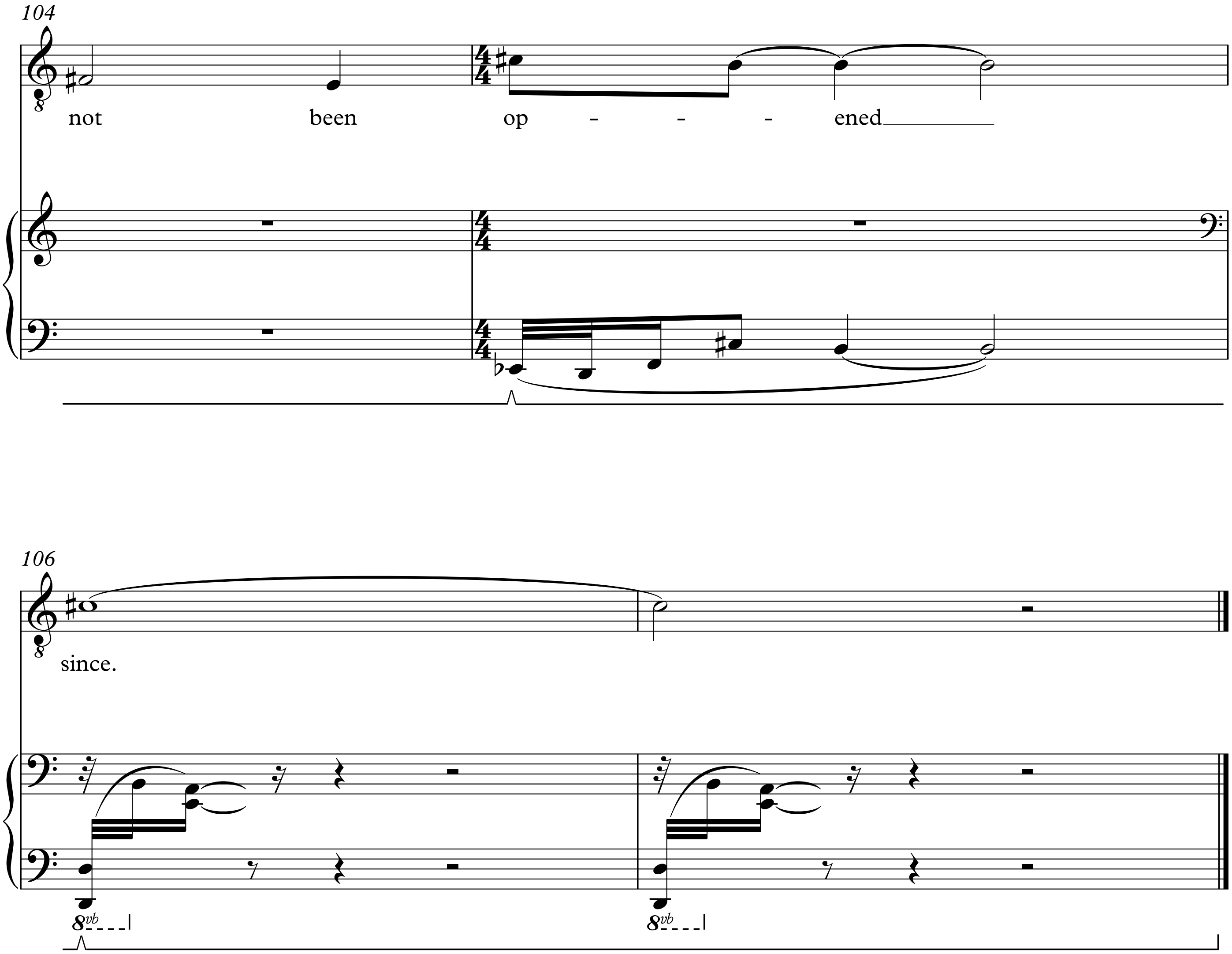

71
pp
The
pp Icy
Ped.
74
3
p
skull was put back in Kil - leen grave - yard
p
76
p
3
but from that day to


78
this the door of the house could not be
3
80
op - - ened
5/4
82
4/4


84
86
hushed… nervous..
pp
On one oc - cas - ion
pp mysterious
ppp
89
mf
p
a young man did op - en


92
mp
— this door and it's
p
mp
94
f
said that the house filled with peo-
pp
f
96
p
ple who were dead for years
pp
Ped.


98
That was a - bout fif - ty years a - go
3
100
mf
3
It was nailed then
p
mf darker
102
and has
pp


104
not
been
op - - - ened
106
since.
8vb
8vb

Clonsilla,
August, 2017

Peter Leavy

Dreoilín

for S.A.T.B.

(2016)

Programme Notes

Dreoilín is a short work for choir (SATB). The title is the Irish word for 'wren,' (Ireland's smallest bird) and reflects a custom still practiced in some parts of Ireland to this day.

In the past, the wren was hunted on St. Stephen's Day (December 26th), imprisoned in a straw cage, and paraded from house to house, where songs were sung, and music played. The text of *Dreoilín* is one such song. The captors/singers were known as 'wrenboys' and dressed in outlandish costumes of straw. Each house would give the wrenboys a penny or two and the money raised would pay for a dance that evening. The bird was then released.

The origins of this practice are uncertain. Christianity is well represented by reference to St. Stephen and to the Son of God ('*Mhic Dé*') while the honorific bestowed upon the wren ('king of the birds') relates to a tale of Irish mythology. Nowadays, the wren is left in peace and only children call singing to the door on December 26th. They're still known as wrenboys.

Text

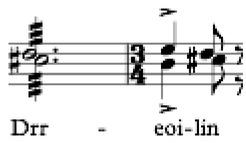
Dreoilín, Dreoilín,
Rí na nÉan,
Lá Fhéile Stiofáin,
A baisteadh an t-Éan.
Is mór é a mhuirín,
Is beag é féin.
Tabhair dom pingin,
As ucht Mhic Dé,
's ná lig amach,
Folamh mé

Translation

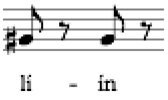
Little wren, Little wren,
King of the Birds,
On St. Stephen's Day,
The bird is named.
His brood is big,
He himself is small.
Give me a penny,
For the sake of the Son of God,
And do not leave me out,
Empty-handed.

Performance Directions & Pronunciation

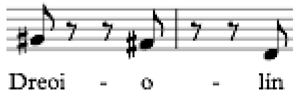
Irish Lyric	Pronunciation	Notes
Dreoilín	DhrrOh-leen	The D is soft, as in the word 'the.' The R is rolled.
Rí na nÉan	REE nah nAYn	The R is not rolled.
Lá Fhéile Stiofáin	LAW Ayla StiffAWn	
A baisteadh an t-Éan	ah bAshthoo an thAyn	The T in *baisteadh* is like the first syllable in 'thunder.'
Is mór é a mhuirín	iss MORE ay a wIRReen	The r in *mhuirín* is fast, and slightly rolled.
Is beag é féin	iss byUg AY fAYn	
Tabhair dom pingin	thOOer thum pEE-an	The T in *Tabhair* is like the first syllable in 'thunder.' The D in *dom* is like the word 'this.'
As ucht Mhic Dé	Oss Uckth vic jAy	
's ná lig amach	snAw lig amAWH	The C in *amach* is silent. The second syllable (“AWH”) is pronounced like the letter O in the word 'pot.'
Folamh mé	fULL-ov mAy	



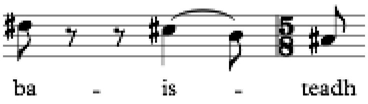
Fluttertongue: Here, the R is rolled for as long as indicated before the vowel is heard.



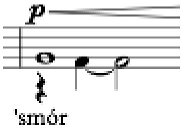
Bar 12: This is pronounced “lee een.”



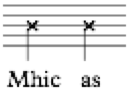
Bar 13: Pronounced “DhrrOh - Oh - leen”



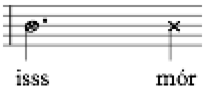
Bar 30-1: This is pronounced “bah – ash - thoo.”



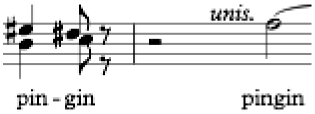
Bar 35: This is pronounced 'smore.'



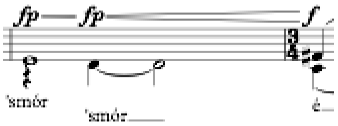
All x noteheads denote spoken text. The pitch is not fixed, nor is there any deliberate sense of *sprechstimme.*



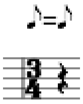
Bar 39: Move immediately to the “sss” sound in isss.


unis.
pin - gin pingin

The *pingin* in bar 55 is pronounced “pee-an.” Other non-hyphenated occurrences of the word should sound like “peen.”


fp fp f
'smór 'smór é

The *crescendo* applies to *both* parts in such bars (e.g. Bar 48).



All divisions of the beat remain constant when changing from compound to simple time/vice-versa.

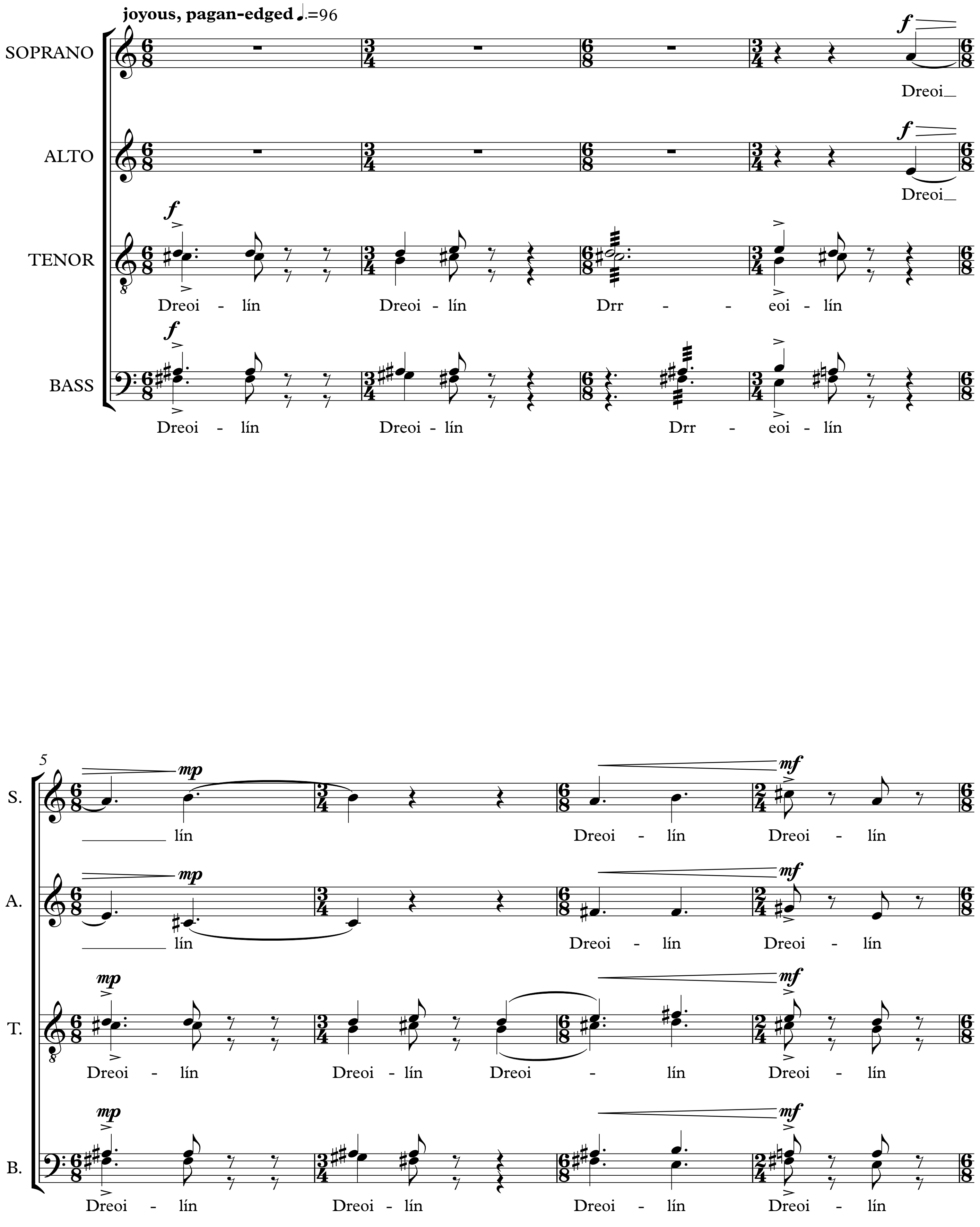
Duration: ca. 1'40”

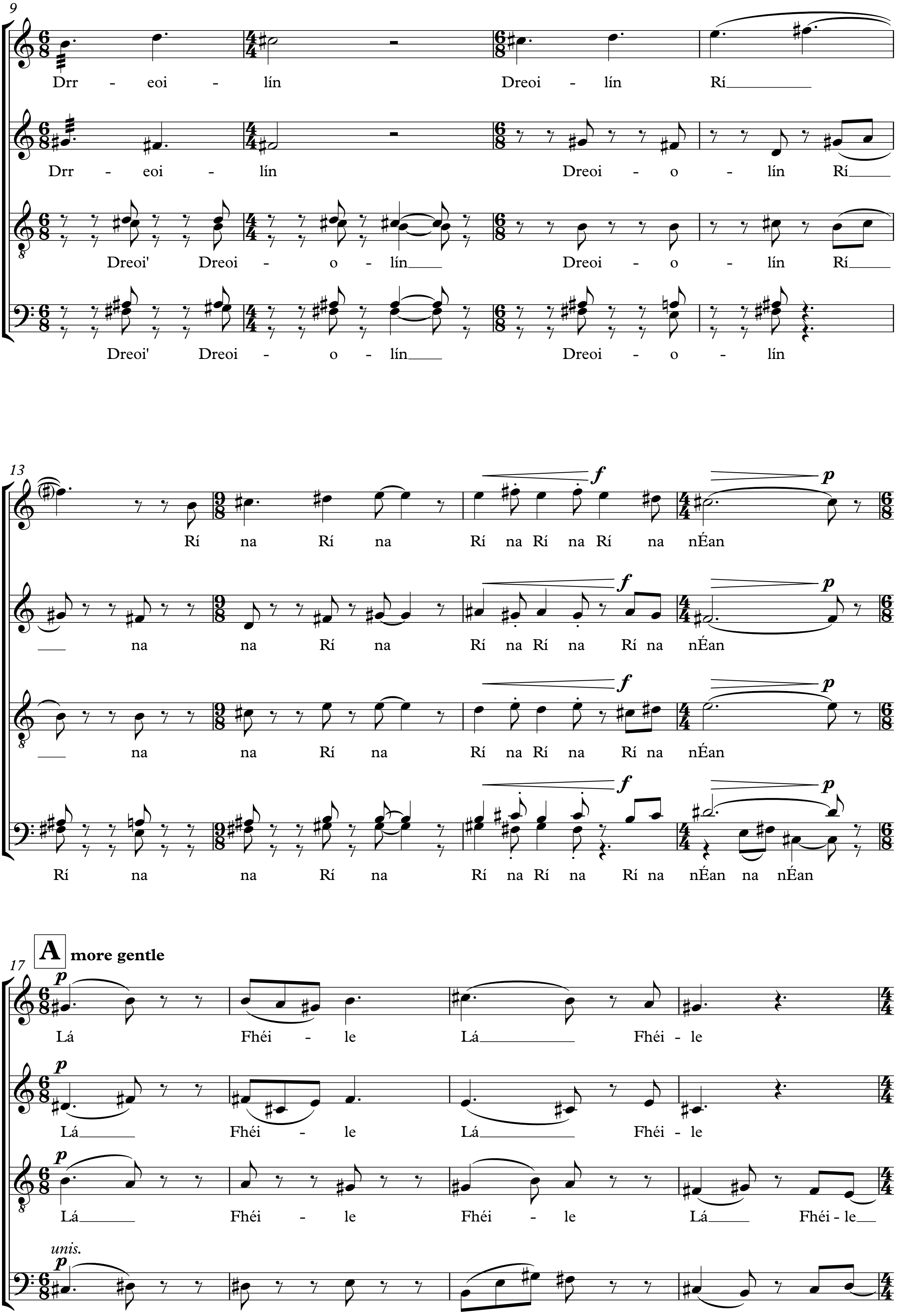
Dreoilín was written for Enchiriadis Chamber Choir in April 2016.

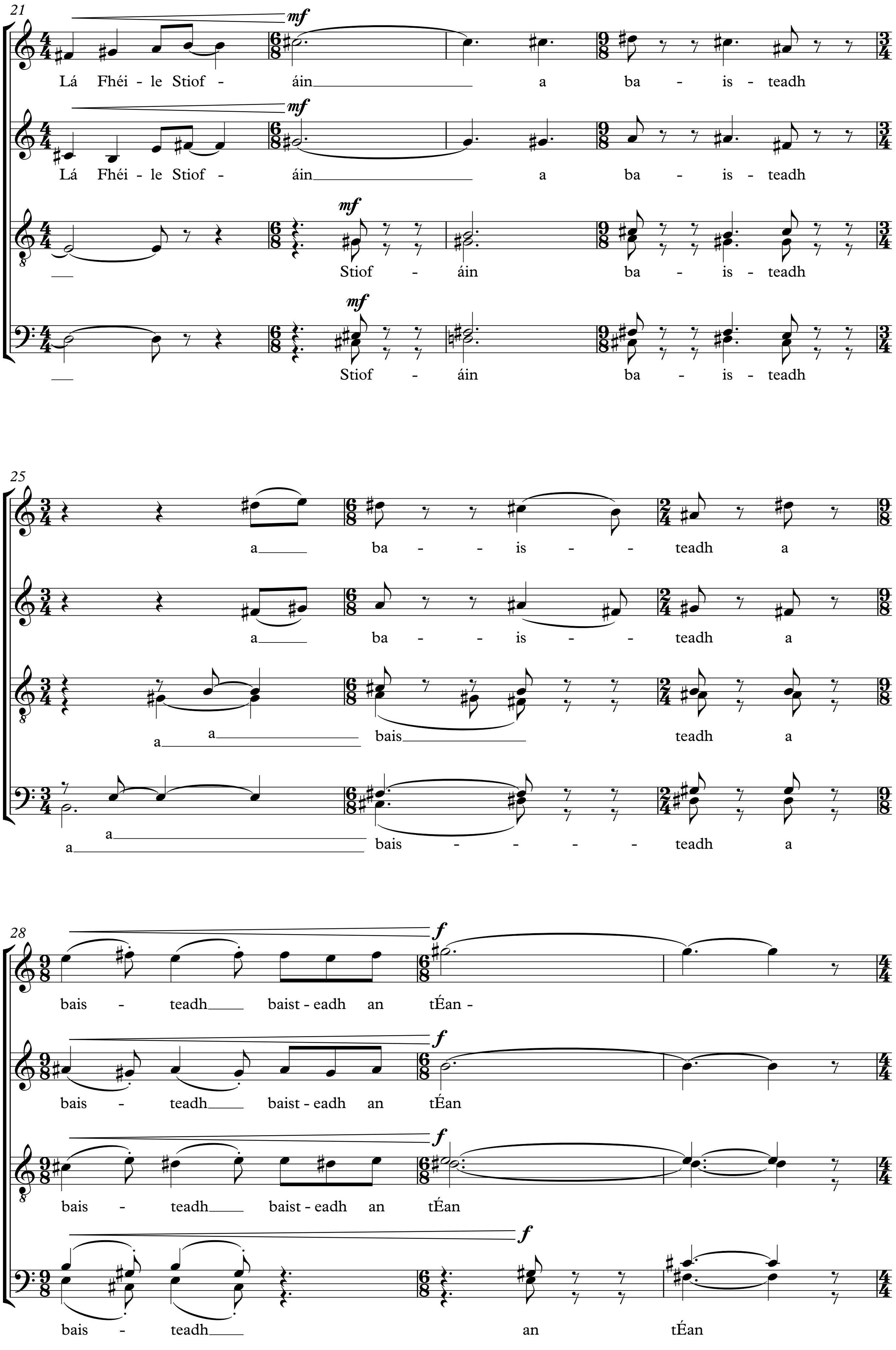
Dreoilín

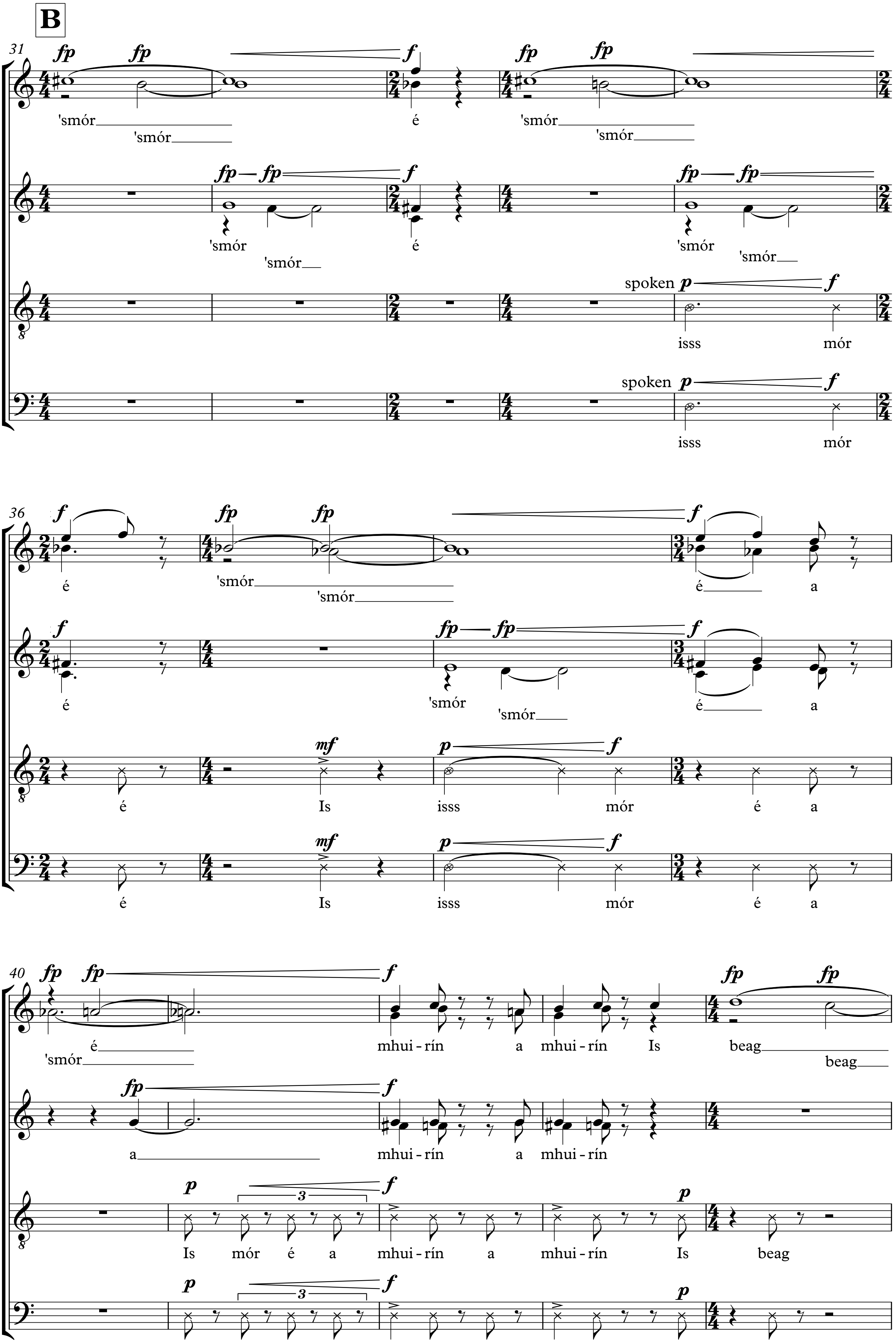
Traditional Irish

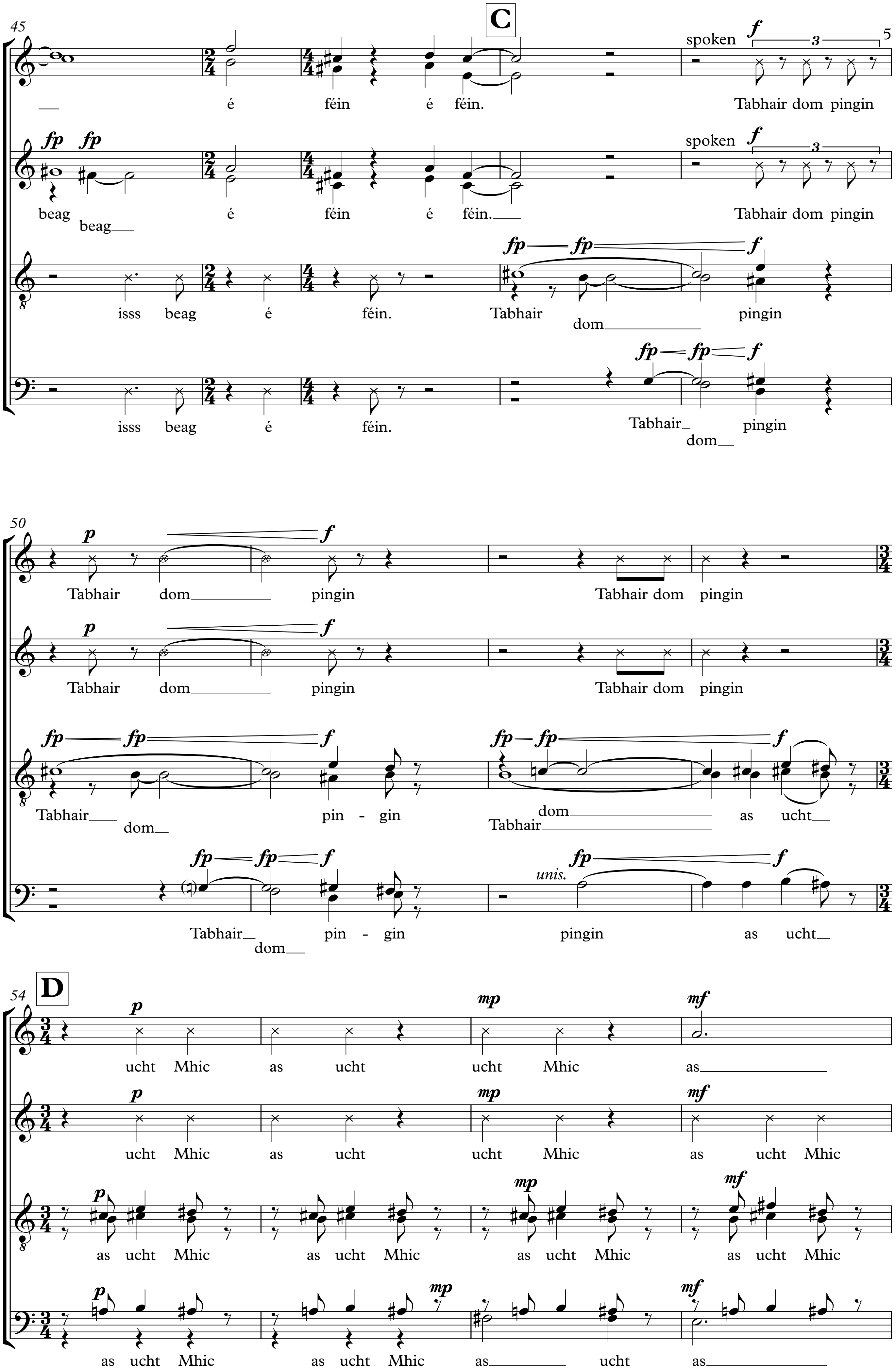
Peter Leavy

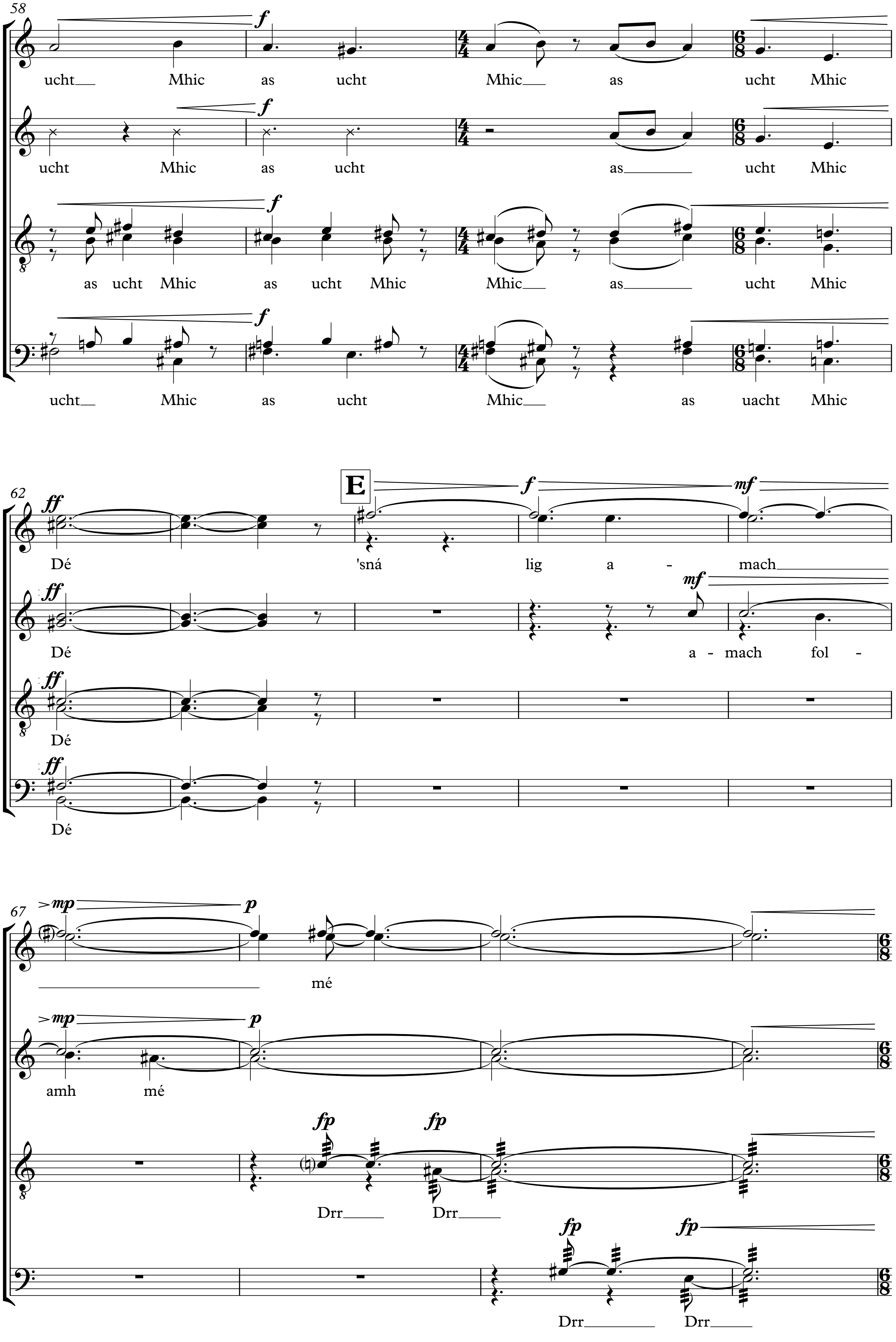

joyous, pagan-edged ♩.=96
SOPRANO
ALTO
TENOR
BASS
f
Dreoi
Dreoi - lín Dreoi - lín Drr - - eoi - lín
Dreoi - lín Dreoi - lín Drr - eoi - lín
5
S.
A.
T.
B.
mp
mf
lín Dreoi - lín Dreoi - lín
lín Dreoi - lín Dreoi - lín
Dreoi - lín Dreoi - lín Dreoi - lín Dreoi - lín
Dreoi - lín Dreoi - lín Dreoi - lín Dreoi - lín

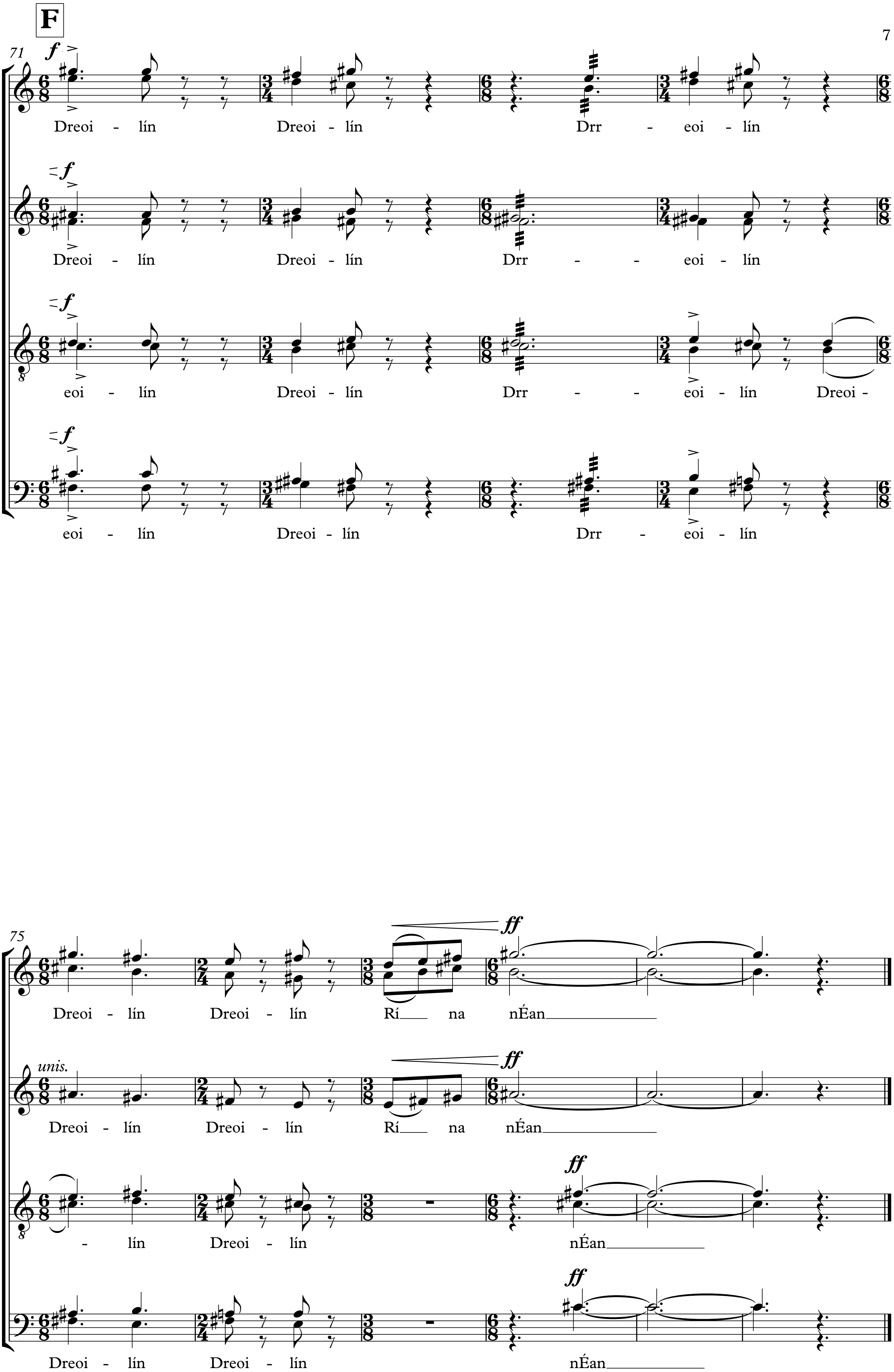

9
S.
Drr - eoi - lín Dreoi - lín Rí
A.
Drr - eoi - lín Dreoi - o - lín Rí
T.
Dreoi' Dreoi - o - lín Dreoi - o - lín Rí
B.
Dreoi' Dreoi - o - lín Dreoi - o - lín
13
f
p
Rí na Rí na Rí na Rí na Rí na nÉan
na na Rí na Rí na Rí na Rí na nÉan
na na Rí na Rí na Rí na Rí na nÉan
Rí na na Rí na Rí na Rí na Rí na nÉan na nÉan
17
A more gentle
p
Lá Fhéi - le Lá Fhéi - le
Lá Fhéi - le Lá Fhéi - le
Lá Fhéi - le Fhéi - le Lá Fhéi - le
unis.
Lá Fhéi - le Fhéi - le Lá Fhéi - le


21
S.
A.
T.
B.
mf
Lá Fhéi - le Stiof - áin a ba - is - teadh
Lá Fhéi - le Stiof - áin a ba - is - teadh
Stiof - áin ba - is - teadh
Stiof - áin ba - is - teadh
25
a ba - - is - - teadh a
a ba - - is - - teadh a
a a bais teadh a
a a bais - - - - teadh a
28
f
bais - teadh baist - eadh an tÉan -
bais - teadh baist - eadh an tÉan
bais - teadh baist - eadh an tÉan
bais - teadh an tÉan


B
31
S.
A.
T.
B.
fp
f
spoken
p
mf
'smór
é
isss
mór
36
Is
a
40
mhui - rín
Is mór é a
Is
beag
3


45
C
S.
A.
T.
B.
spoken
f
3
fp
fp
— é féin é féin.
Tabhair dom pingin
beag beag___ é féin é féin.___
Tabhair dom pingin
isss beag é féin.
Tabhair dom___ pingin
isss beag é féin.
Tabhair_ dom__ pingin
50
p
f
Tabhair dom___ pingin
Tabhair dom pingin
Tabhair dom___ pingin
Tabhair dom pingin
Tabhair___ dom__ pin - gin
dom___ Tabhair___ as ucht__
unis.
Tabhair__ dom__ pin - gin
pingin as ucht__
54
D
mp
mf
ucht Mhic as ucht ucht Mhic as___
ucht Mhic as ucht ucht Mhic as ucht Mhic
as ucht Mhic as ucht Mhic as ucht Mhic as ucht Mhic
as ucht Mhic as ucht Mhic as___ ucht as___


58
S.
A.
T.
B.
f
ucht Mhic as ucht Mhic as ucht Mhic
ucht Mhic as ucht as ucht Mhic
as ucht Mhic as ucht Mhic Mhic as ucht Mhic
ucht Mhic as ucht Mhic as uacht Mhic
62
E
ff
f
mf
Dé 'sná lig a - mach
Dé a - mach fol -
Dé
Dé
67
mp
p
fp
mé
amh mé
Drr Drr
Drr Drr


F
71
S.
A.
T.
B.
f
Dreoi - lín Dreoi - lín Drr - eoi - lín
Dreoi - lín Dreoi - lín Drr - - eoi - lín
eoi - lín Dreoi - lín Drr - - eoi - lín Dreoi -
eoi - lín Dreoi - lín Drr - eoi - lín
75
ff
unis.
Dreoi - lín Dreoi - lín Rí na nÉan
Dreoi - lín Dreoi - lín Rí na nÉan
- lín Dreoi - lín nÉan
Dreoi - lín Dreoi - lín nÉan

Clonsilla, May 2016

Peter Leavy

Would Like to Meet

for S.A.T.B.

(2013)

Would Like To Meet

Would Like To Meet is a short choral work for SSAATTBB. The text consists of personal ads from several sources, including an 1892 edition of 'New York World,' a message from www.meet-an-inmate.com and an amalgamation of several ads from Ireland's 'Catholic Standard,' of 1965. This piece therefore celebrates the universality of human desire. While much of the mood of the work is lighthearted and several of the texts are hilarious, it ends on a rather sombre note as, in the tradition of classified ads, the entire choir pray to St. Jude (patron saint of lost causes).

Texts

'Woman, young and vibrantly alive desires to meet a wealthy man. She has worked hard but now is tired almost to nausea of semi-poverty. She seeks not merely a human bank account but a man of physical attraction and real mental attainment.'

'Young Frenchman of agreeable manners and prepossessing appearance, of a faithful and affectionate disposition is desirous of meeting an elderly lady of wealth. None need address except in sincerity as the gentleman is no trifler.'

'Christian woman seeks Christian man-partner who is sympathetic with woman who has mental illness and hears voices but is self-controlled.'

'Wanted- a lady of German extraction. Must be 36 bust and understand bookkeeping on a small scale.'

'I don't have a lot of time left of my sentence. I'm getting out real soon and want to hook up.'

'Irish man, 800 capital, wishes to hear from a Catholic. Excellent reference from parish priest expected and given.'

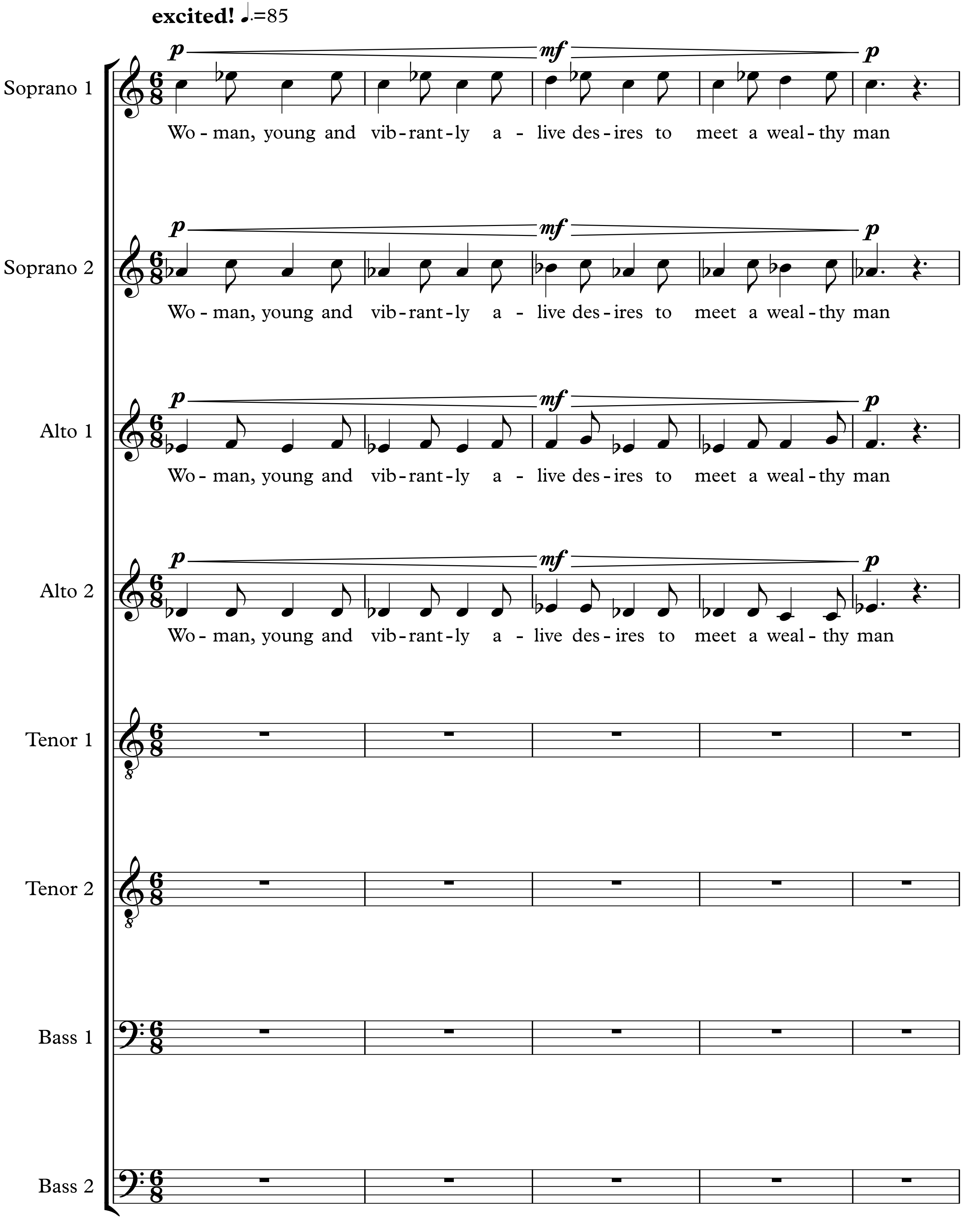
'SD almost DF ISO CD, AL.'*

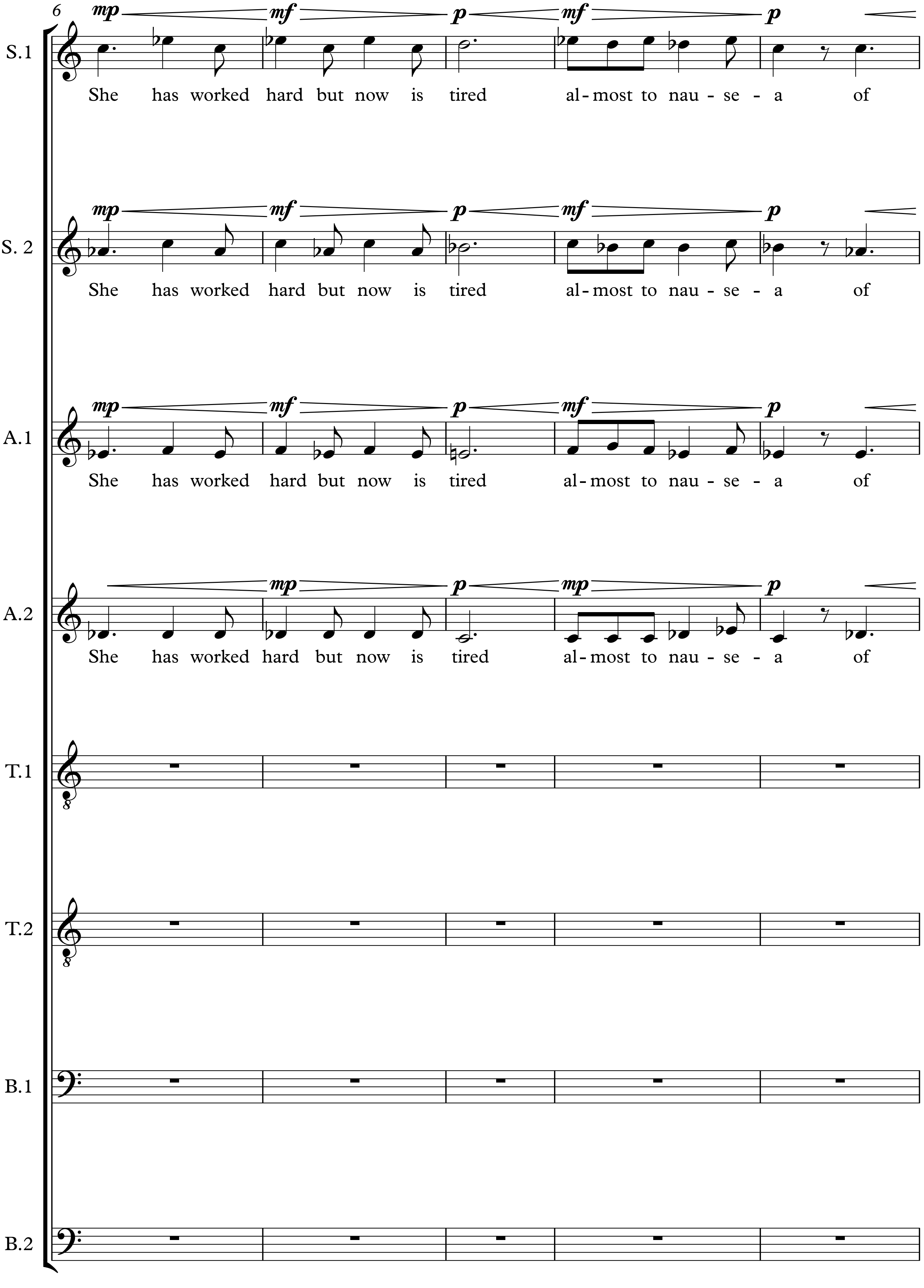
*Social Drinker, almost Disease Free, In Search Of, Cross-Dressing Animal-Lover.'

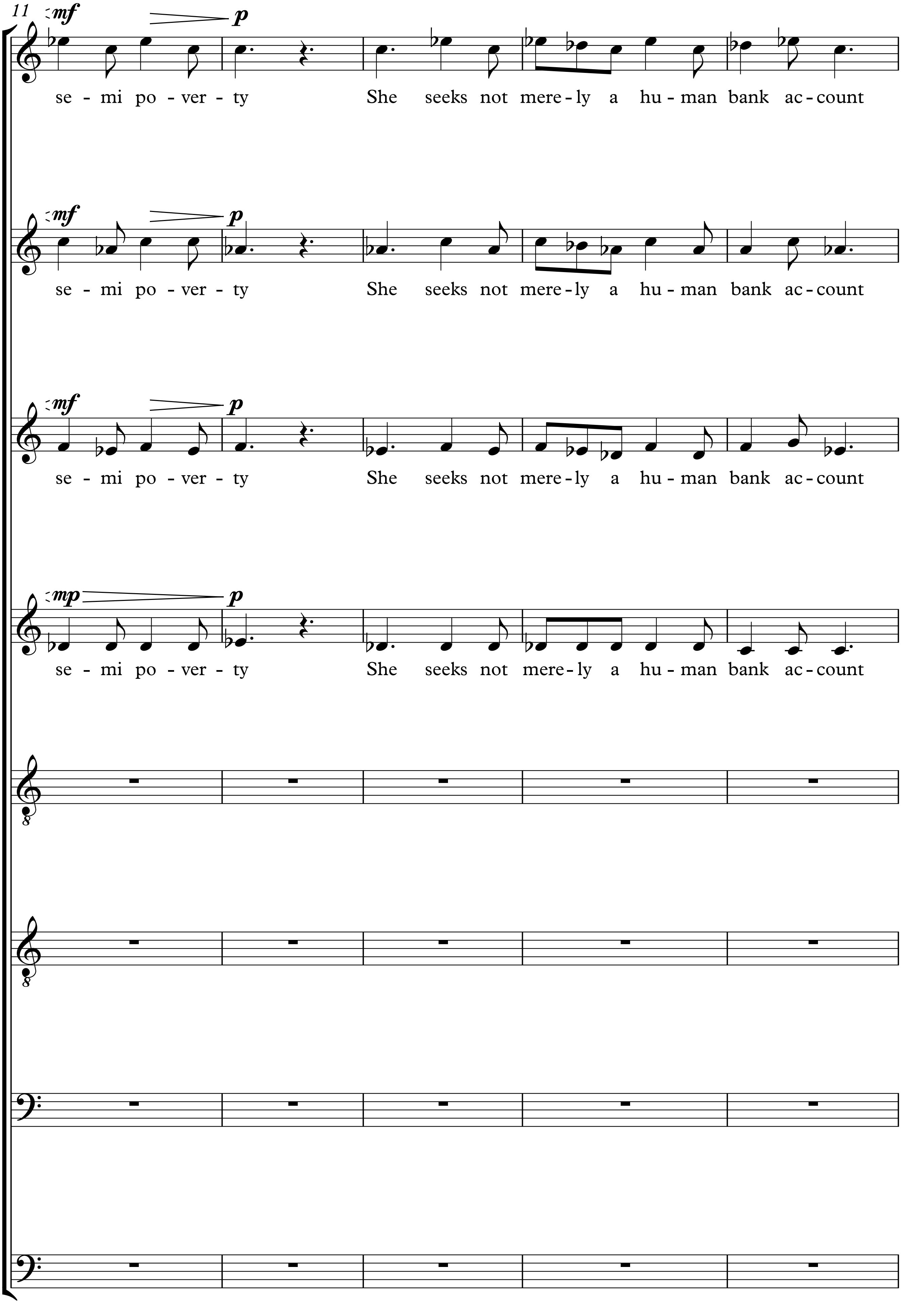
Duration: ca. 3 mins

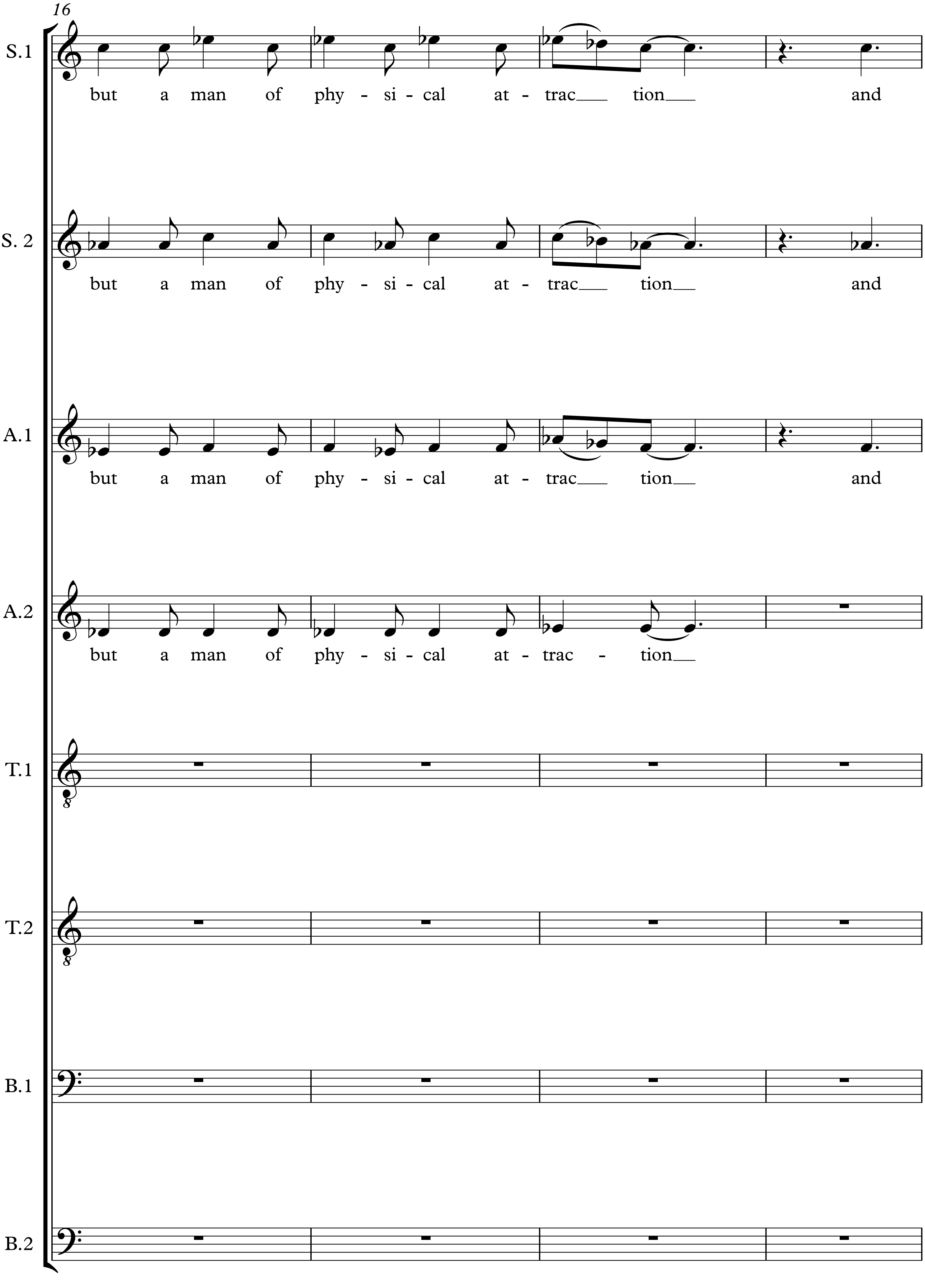
Would Like To Meet

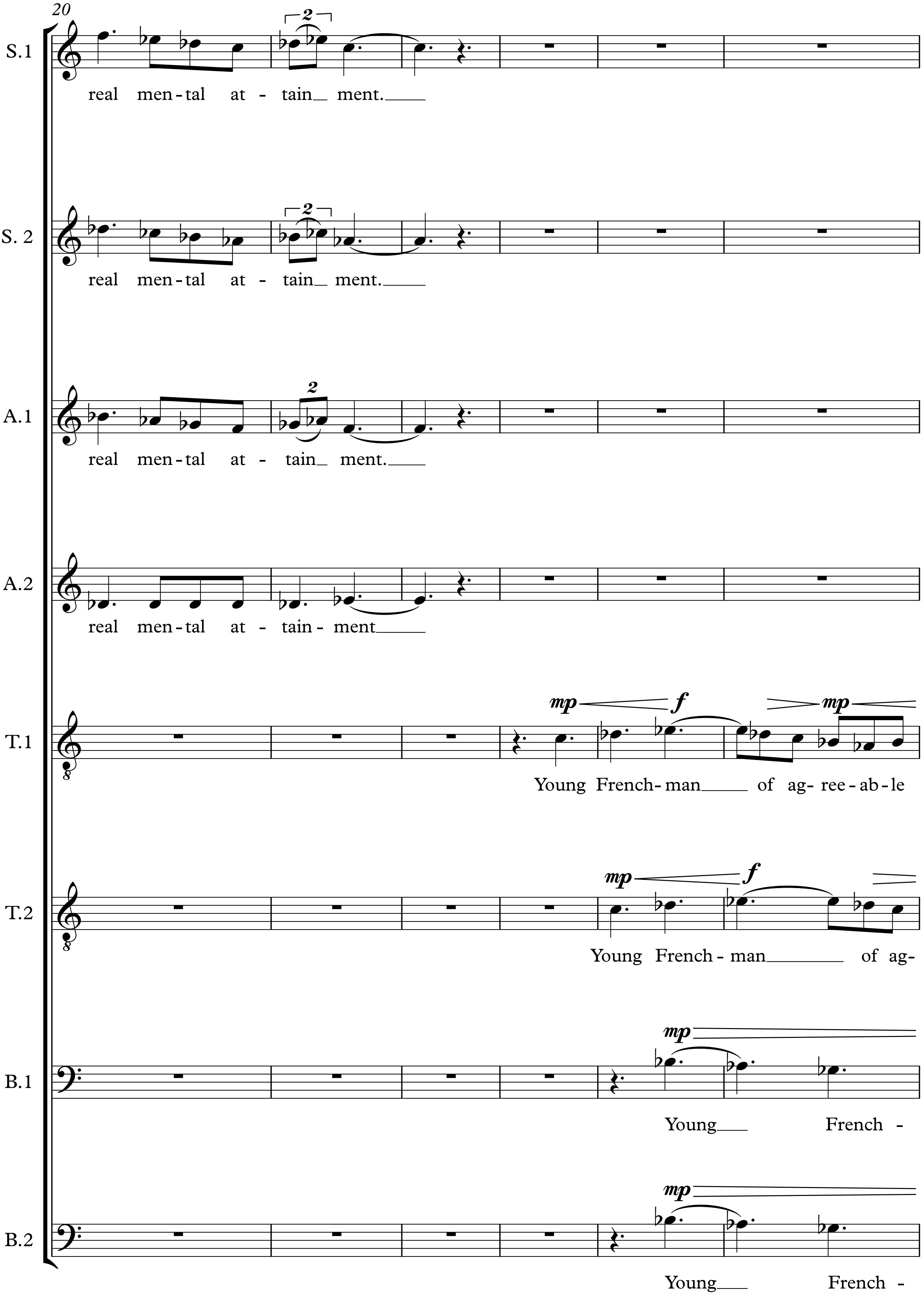
Peter Leavy

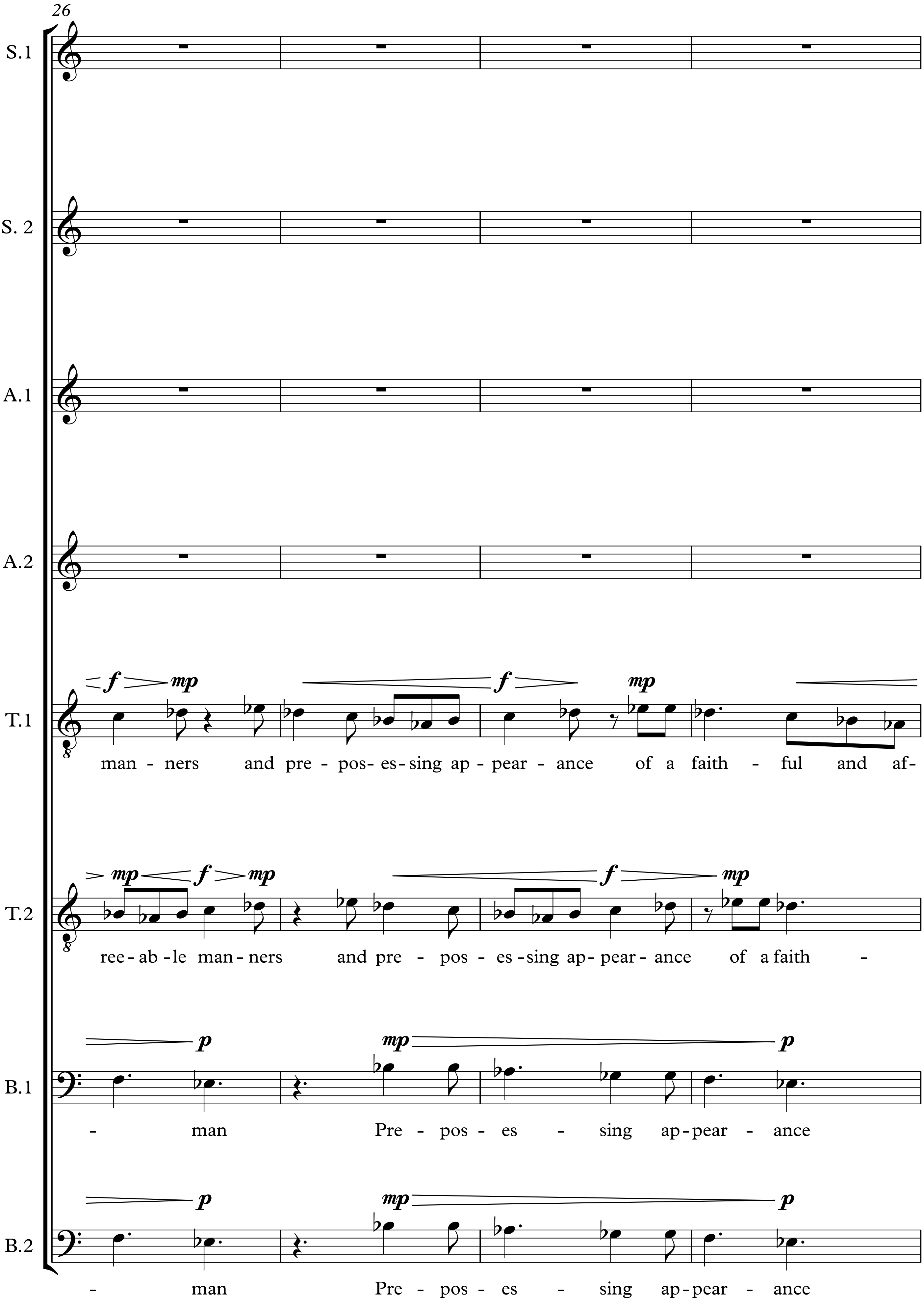

excited! ♩.=85
Soprano 1
Soprano 2
Alto 1
Alto 2
Tenor 1
Tenor 2
Bass 1
Bass 2
p
mf
p
Wo - man, young and vib - rant - ly a - live des - ires to meet a weal - thy man

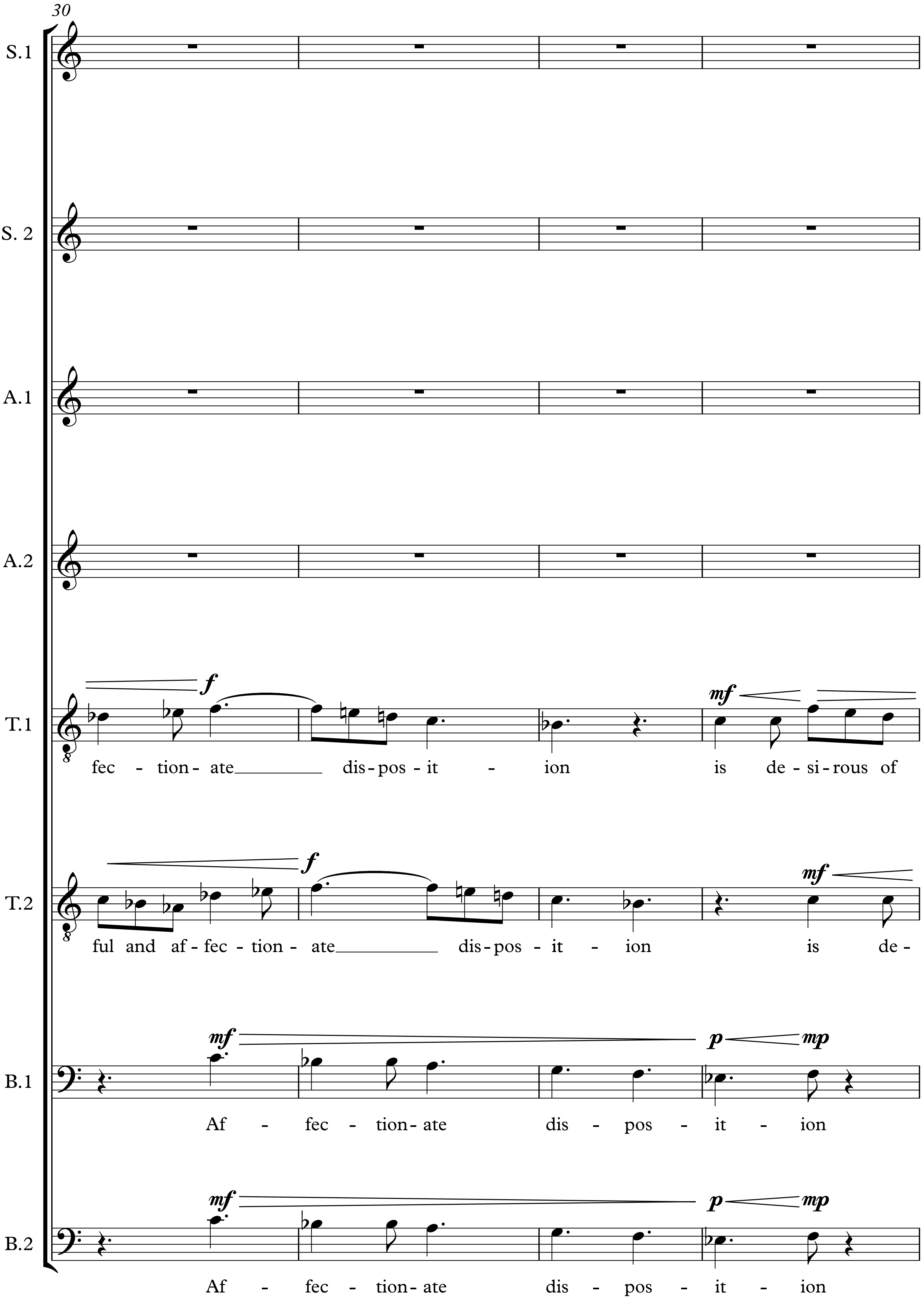

6
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
mp
mf
p
mf
p
mp
p
mp
p
She has worked hard but now is tired al-most to nau-se-a of

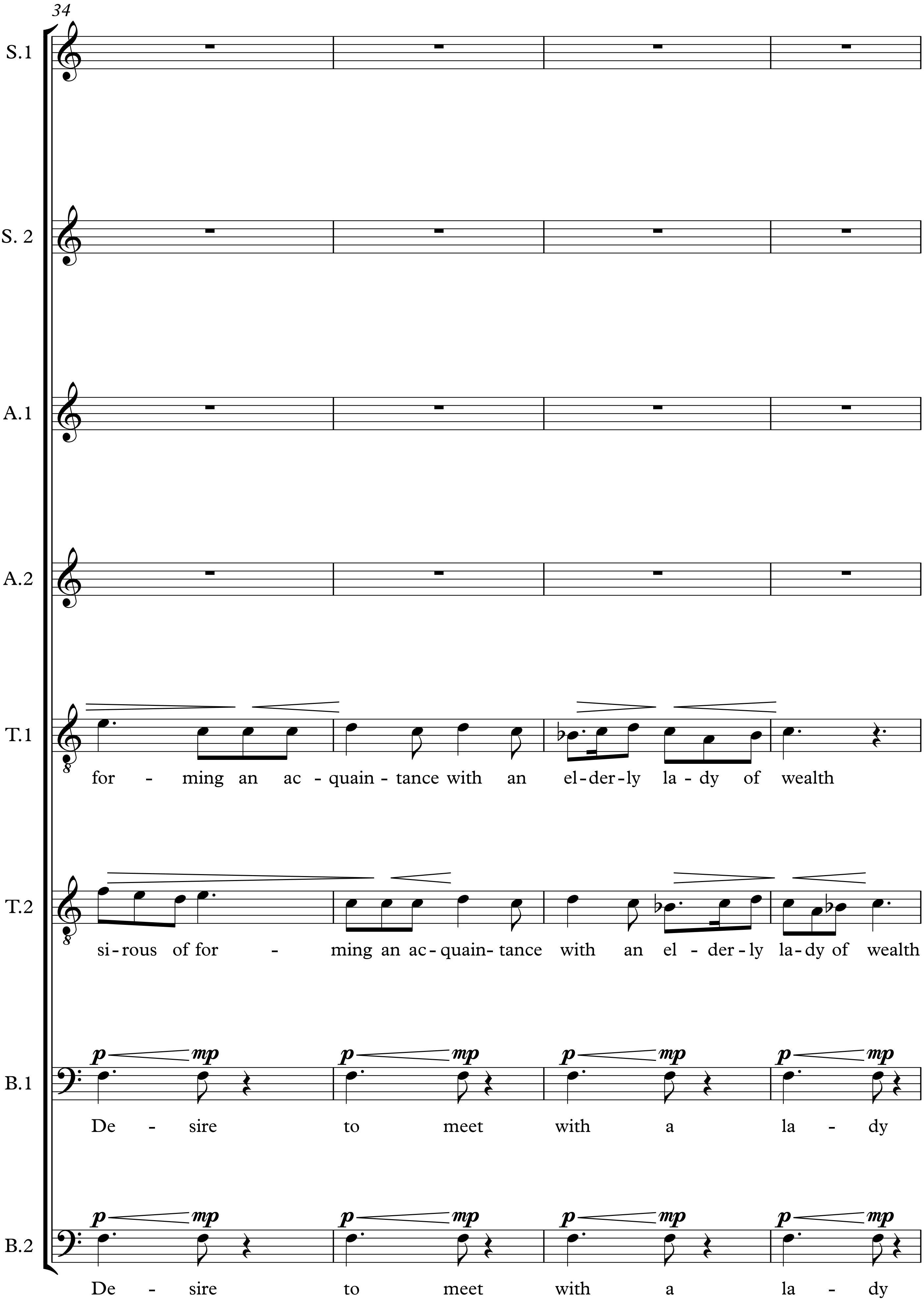

11
mf
p
mp
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
se - mi po - ver - ty She seeks not mere - ly a hu - man bank ac - count
8

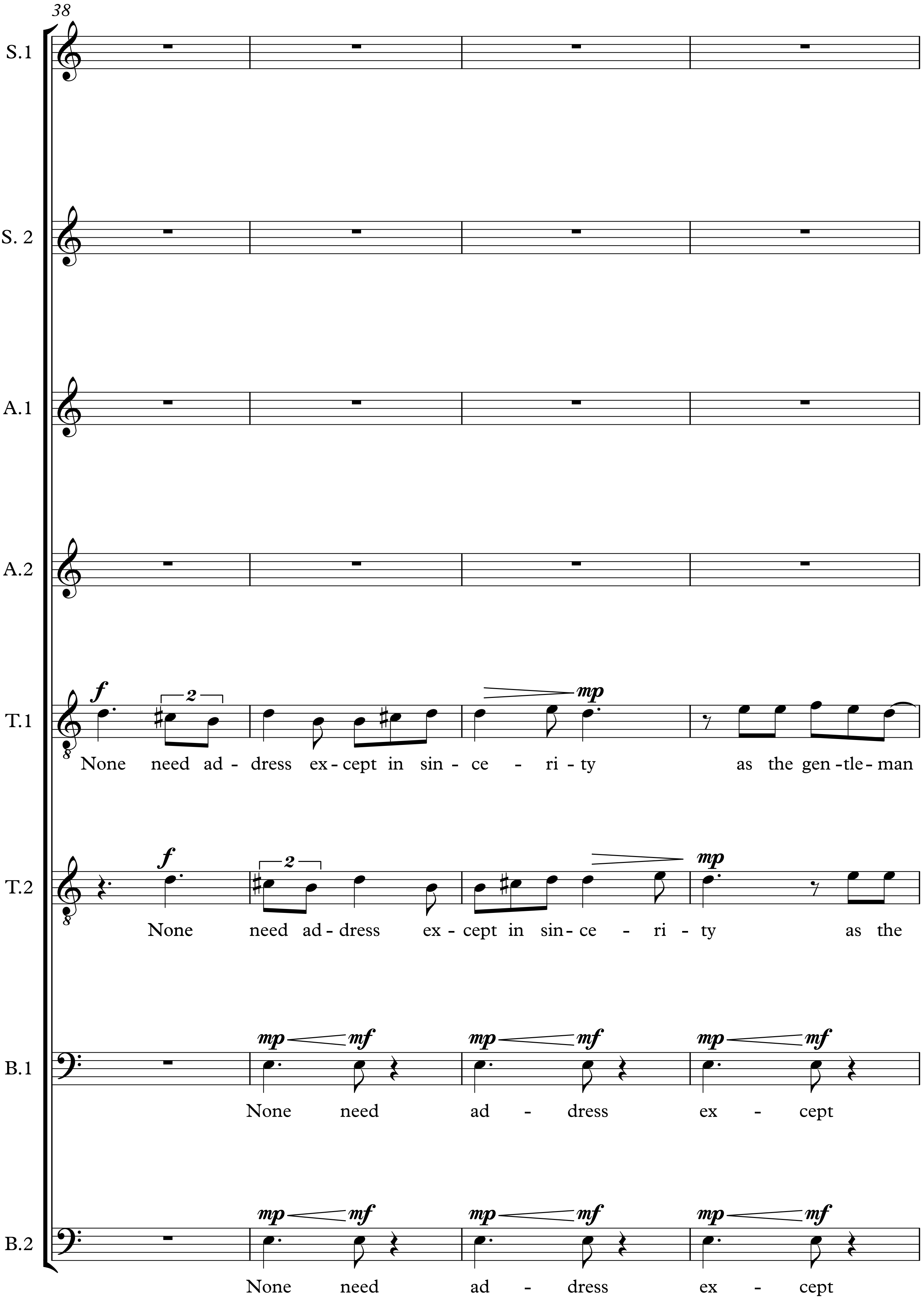

16
S.1
but a man of phy - si - cal at - trac tion and
S. 2
but a man of phy - si - cal at - trac tion and
A.1
but a man of phy - si - cal at - trac tion and
A.2
but a man of phy - si - cal at - trac - tion
T.1
T.2
B.1
B.2

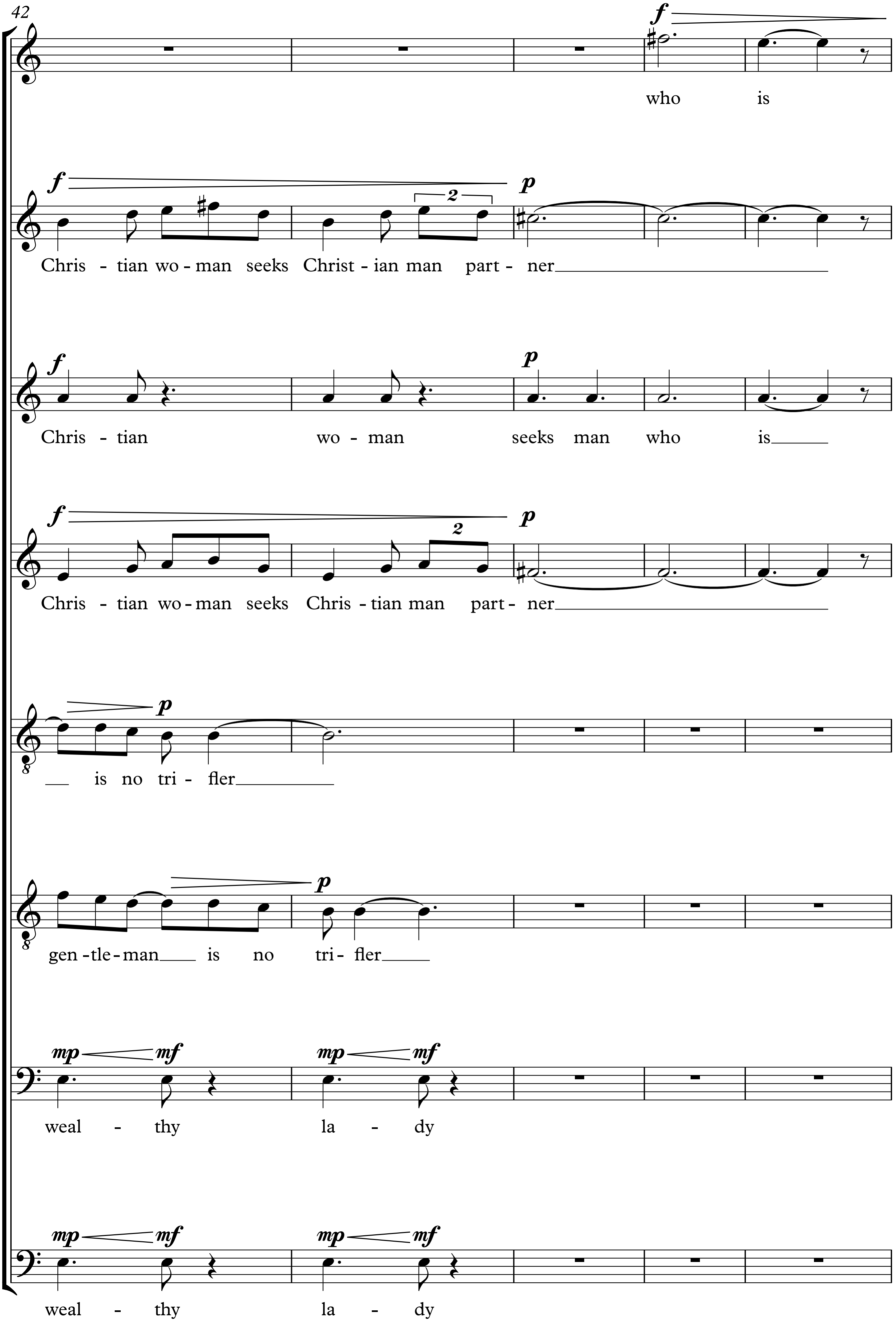

20
S.1
real men-tal at - tain ment.
S. 2
real men-tal at - tain ment.
A.1
real men-tal at - tain ment.
A.2
real men-tal at - tain - ment
T.1
mp
f
mp
Young French-man of ag- ree-ab-le
T.2
mp
f
Young French - man of ag-
B.1
mp
Young French -
B.2
mp
Young French -
2

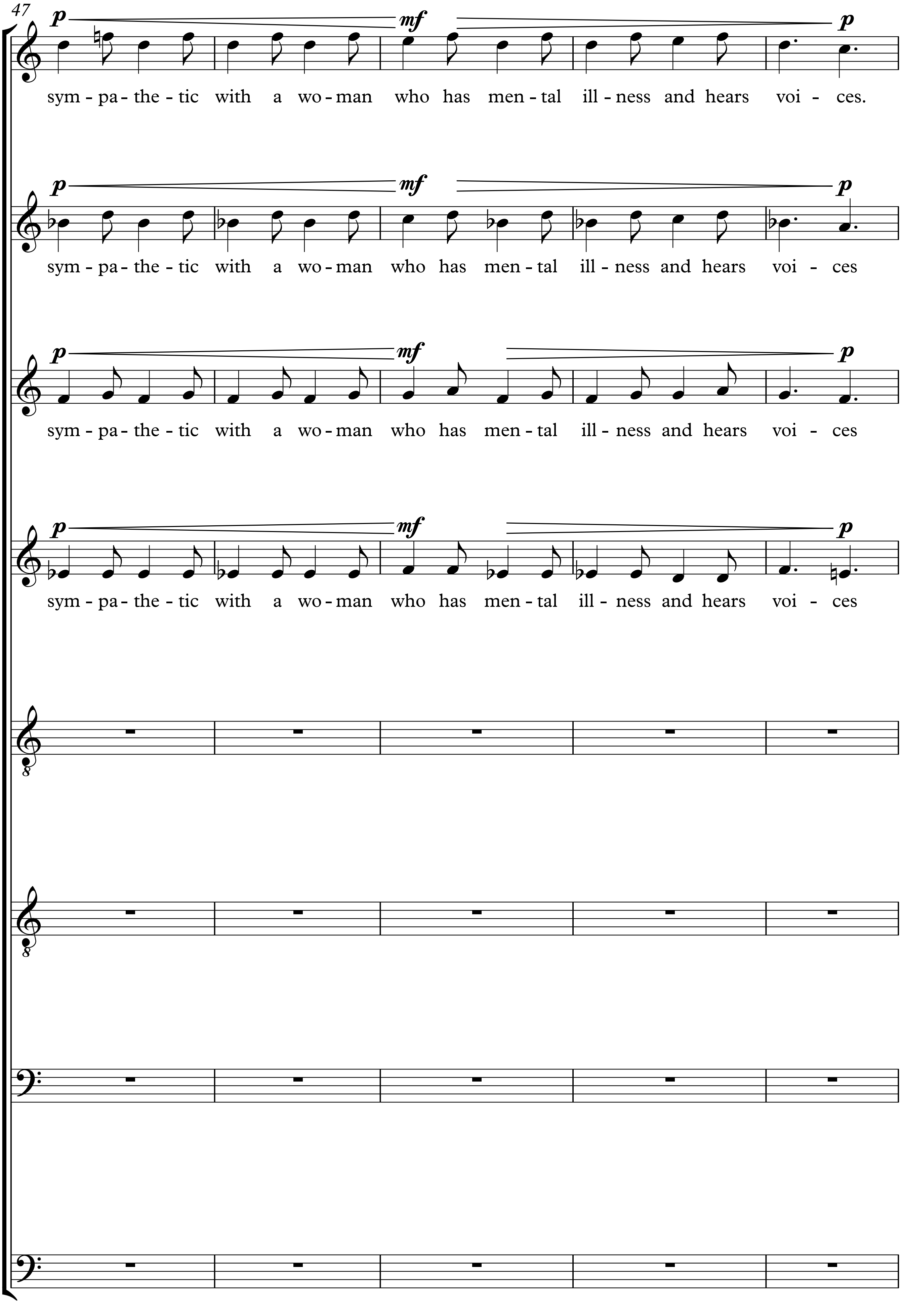

26
S.1
S. 2
A.1
A.2
T.1
f mp f mp
man - ners and pre - pos- es- sing ap - pear - ance of a faith - ful and af-
T.2
mp f mp f mp
ree- ab - le man- ners and pre - pos - es - sing ap- pear- ance of a faith -
B.1
p mp p
- man Pre - pos - es - sing ap- pear - ance
B.2
p mp p
- man Pre - pos - es - sing ap- pear - ance

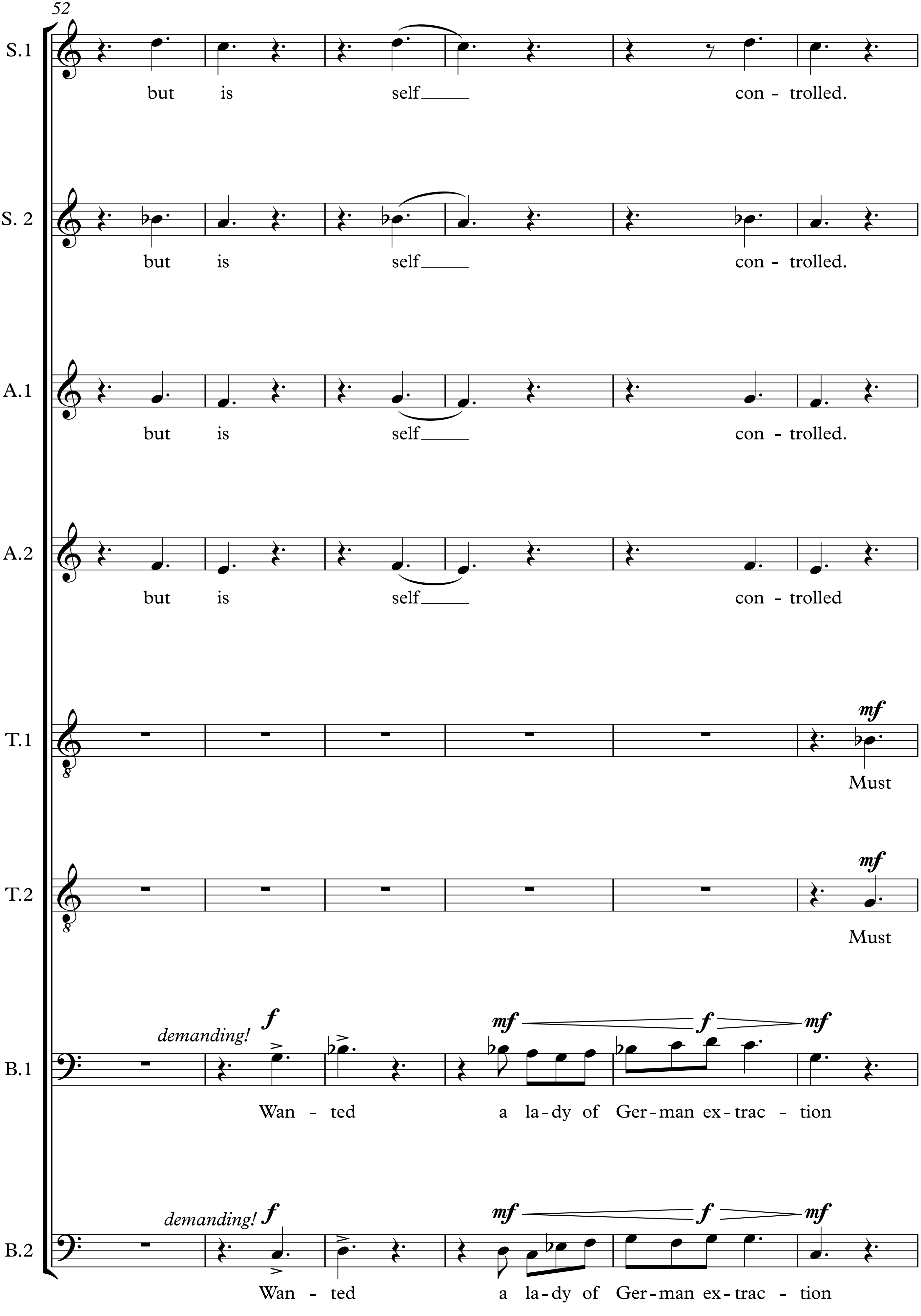

30
S.1
S. 2
A.1
A.2
T.1
f
mf
fec - tion - ate dis - pos - it - ion is de - si - rous of
T.2
f
mf
ful and af - fec - tion - ate dis - pos - it - ion is de -
B.1
mf
p
mp
Af - fec - tion - ate dis - pos - it - ion
B.2
mf
p
mp
Af - fec - tion - ate dis - pos - it - ion

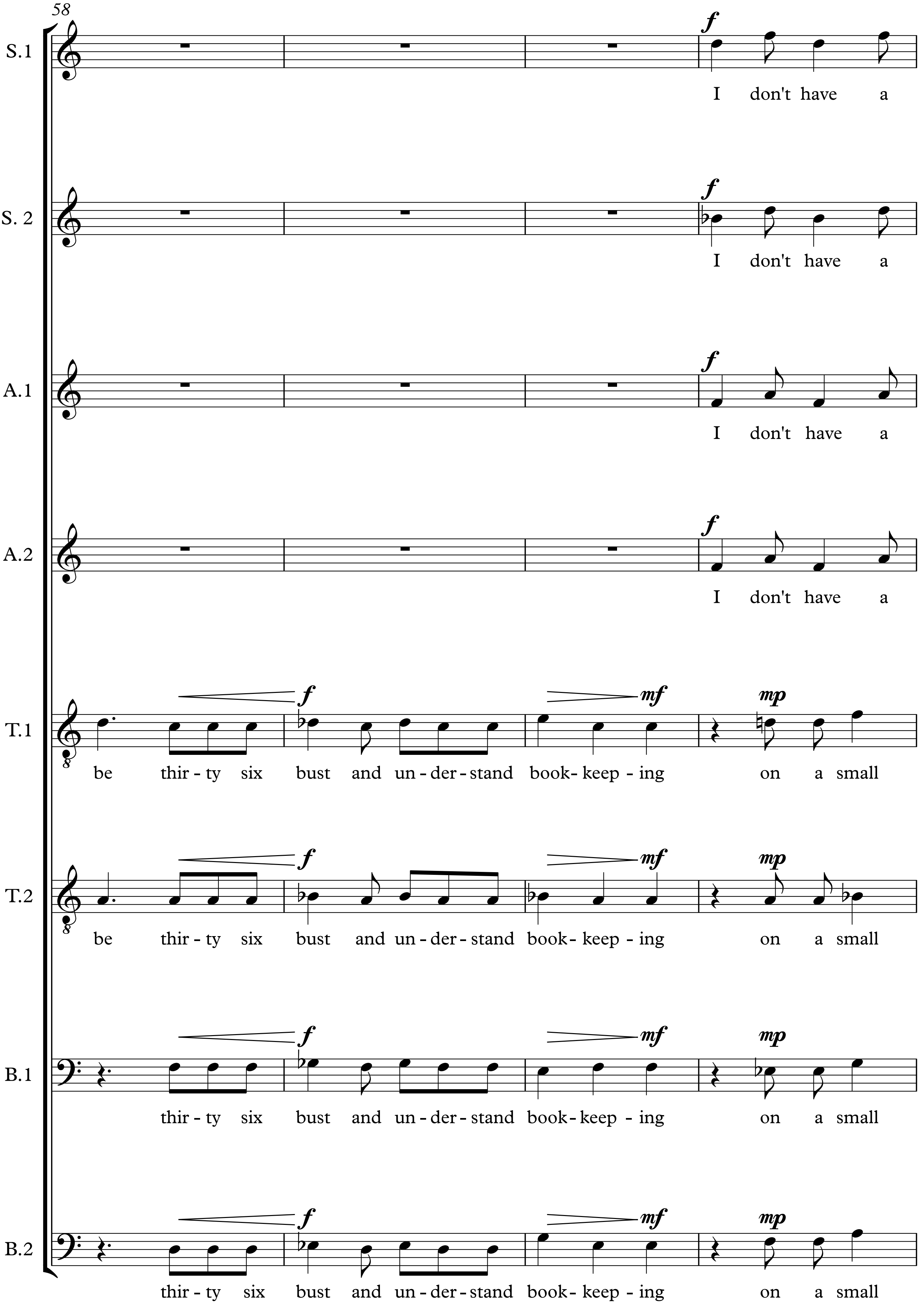

34
S.1
S. 2
A.1
A.2
T.1
for - ming an ac - quain - tance with an el-der-ly la - dy of wealth
T.2
si-rous of for - ming an ac-quain-tance with an el - der - ly la-dy of wealth
B.1
p mp p mp p mp p mp
De - sire to meet with a la - dy
B.2
p mp p mp p mp p mp
De - sire to meet with a la - dy

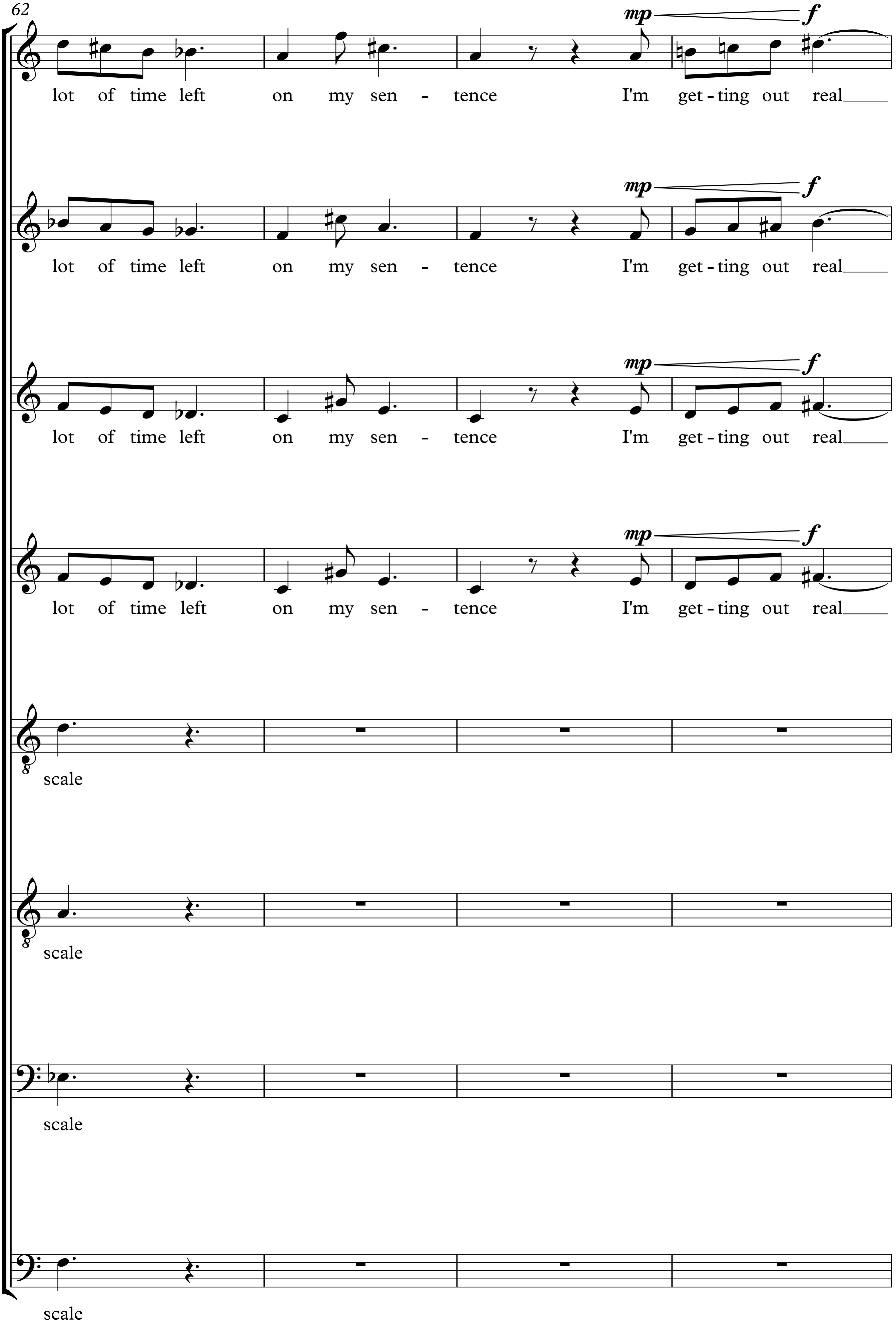

38
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
f
mp
mf
2
None need ad - dress ex - cept in sin - ce - ri - ty as the gen - tle - man
None need ad - dress ex - cept in sin - ce - ri - ty as the
None need ad - dress ex - cept
None need ad - dress ex - cept

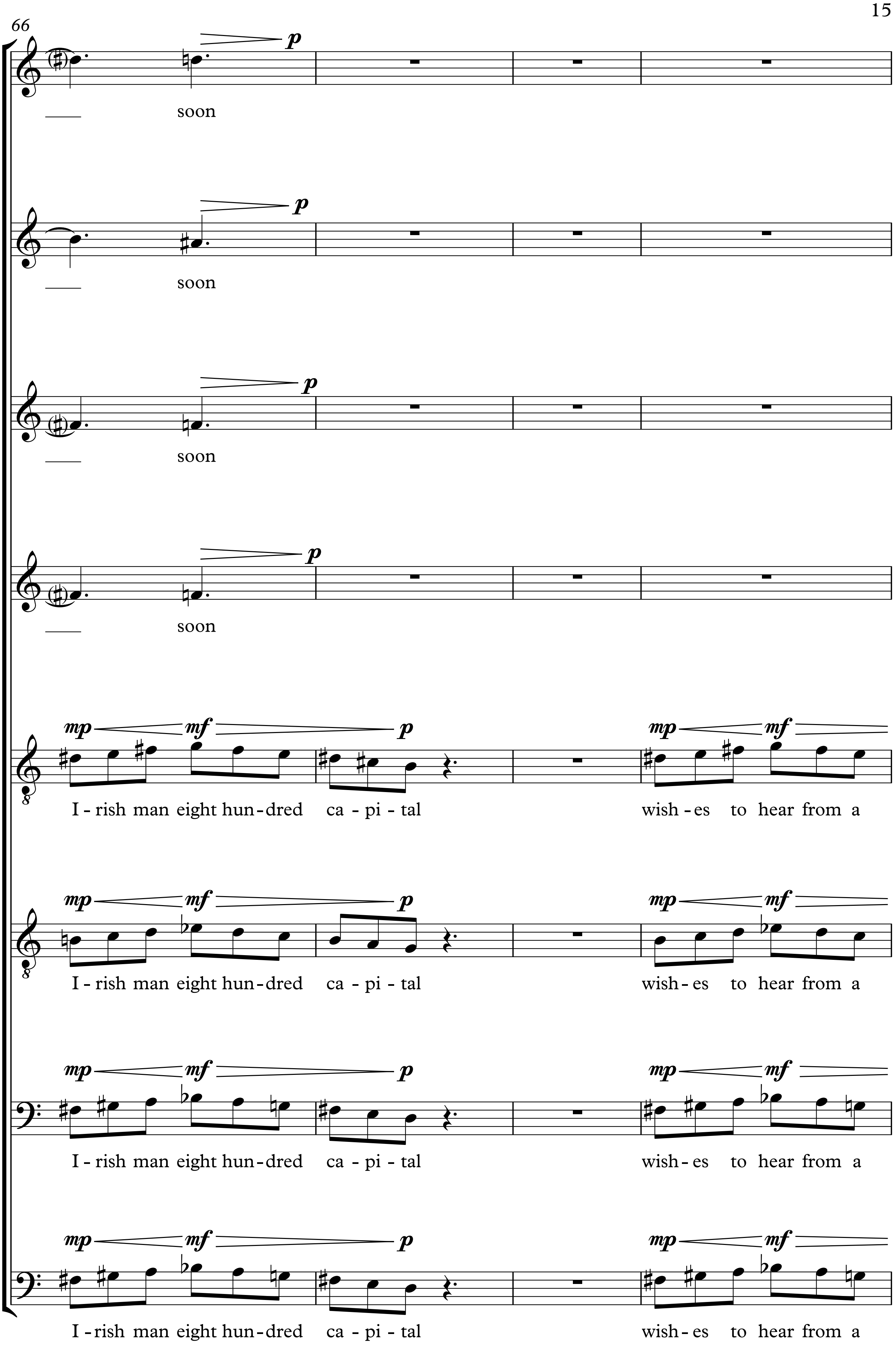

42
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
f
p
mp
mf
2
who is
Chris - tian wo - man seeks Christ - ian man part - ner
Chris - tian wo - man seeks man who is
Chris - tian wo - man seeks Chris - tian man part - ner
is no tri - fler
gen - tle - man is no tri - fler
weal - thy la - dy
weal - thy la - dy

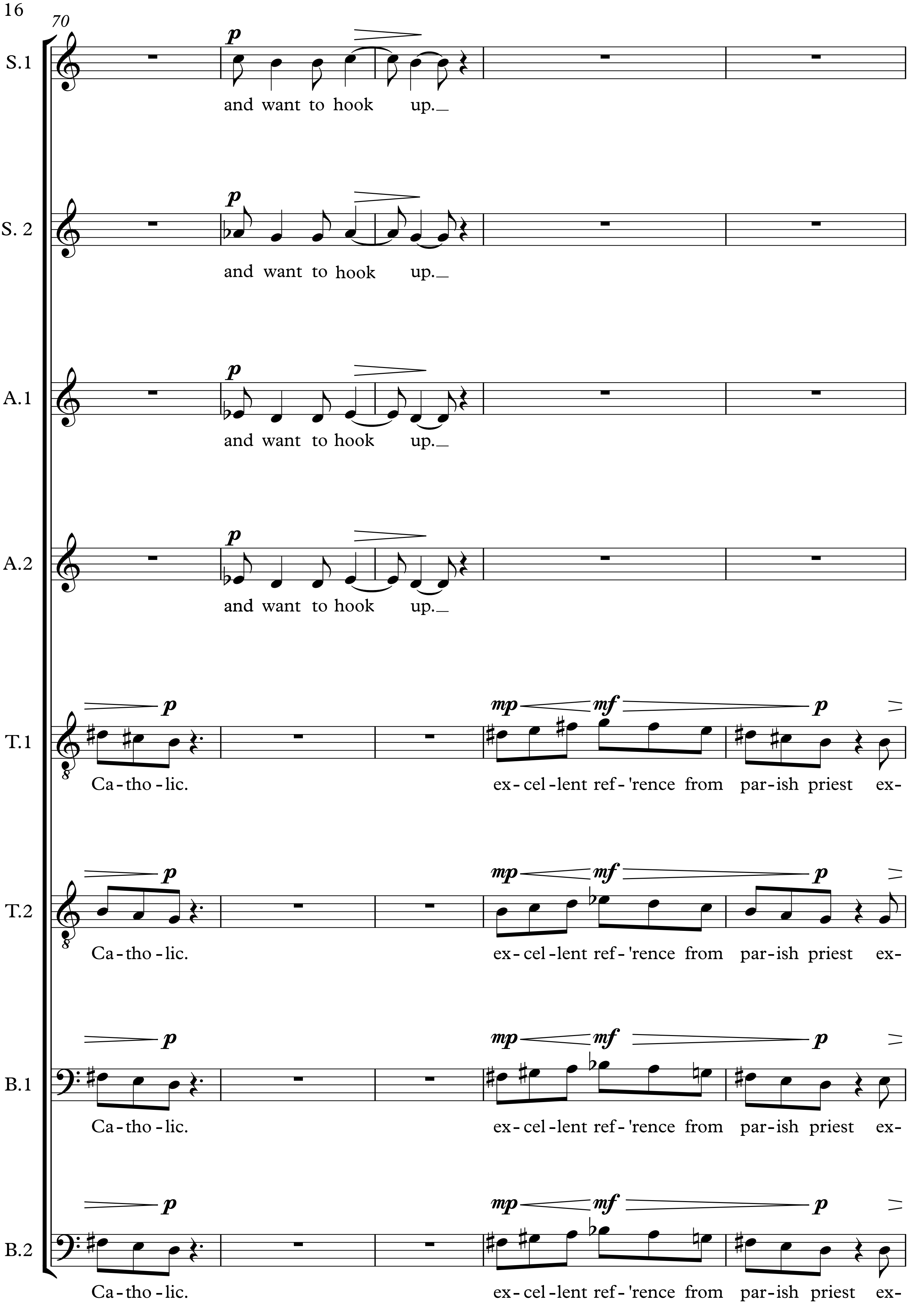

47
S.1
p
mf
p
sym - pa - the - tic with a wo - man who has men - tal ill - ness and hears voi - ces.
S. 2
p
mf
p
sym - pa - the - tic with a wo - man who has men - tal ill - ness and hears voi - ces
A.1
p
mf
p
sym - pa - the - tic with a wo - man who has men - tal ill - ness and hears voi - ces
A.2
p
mf
p
sym - pa - the - tic with a wo - man who has men - tal ill - ness and hears voi - ces
T.1
T.2
B.1
B.2

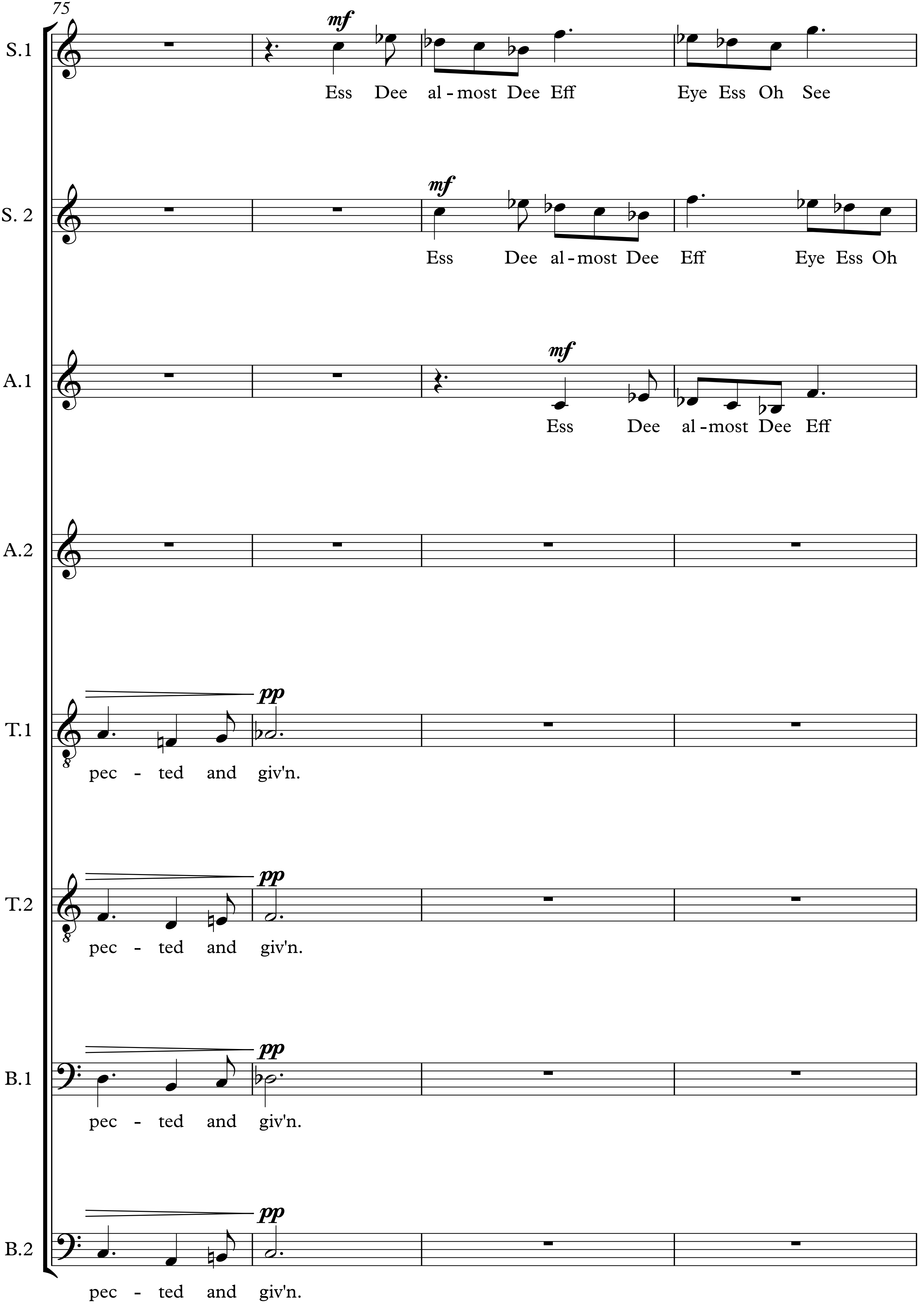

52
S.1
but is self con - trolled.
S. 2
but is self con - trolled.
A.1
but is self con - trolled.
A.2
but is self con - trolled
T.1
mf
Must
T.2
mf
Must
B.1
demanding!
f
mf
f
mf
Wan - ted a la-dy of Ger-man ex-trac - tion
B.2
demanding!
f
mf
f
mf
Wan - ted a la-dy of Ger-man ex-trac - tion

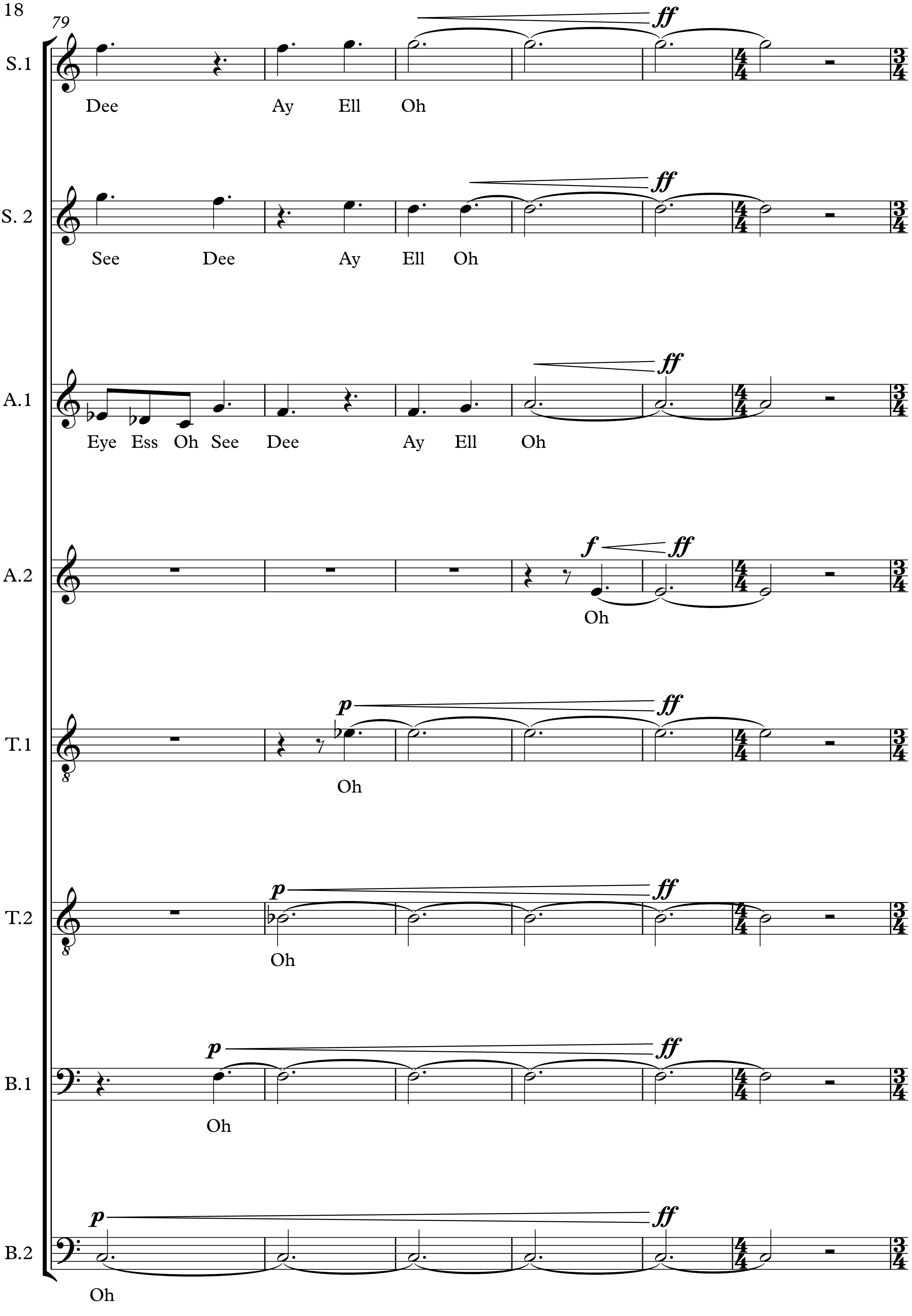

58
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
f
mf
mp
I don't have a
be thir - ty six bust and un - der - stand book - keep - ing on a small
thir - ty six bust and un - der - stand book - keep - ing on a small

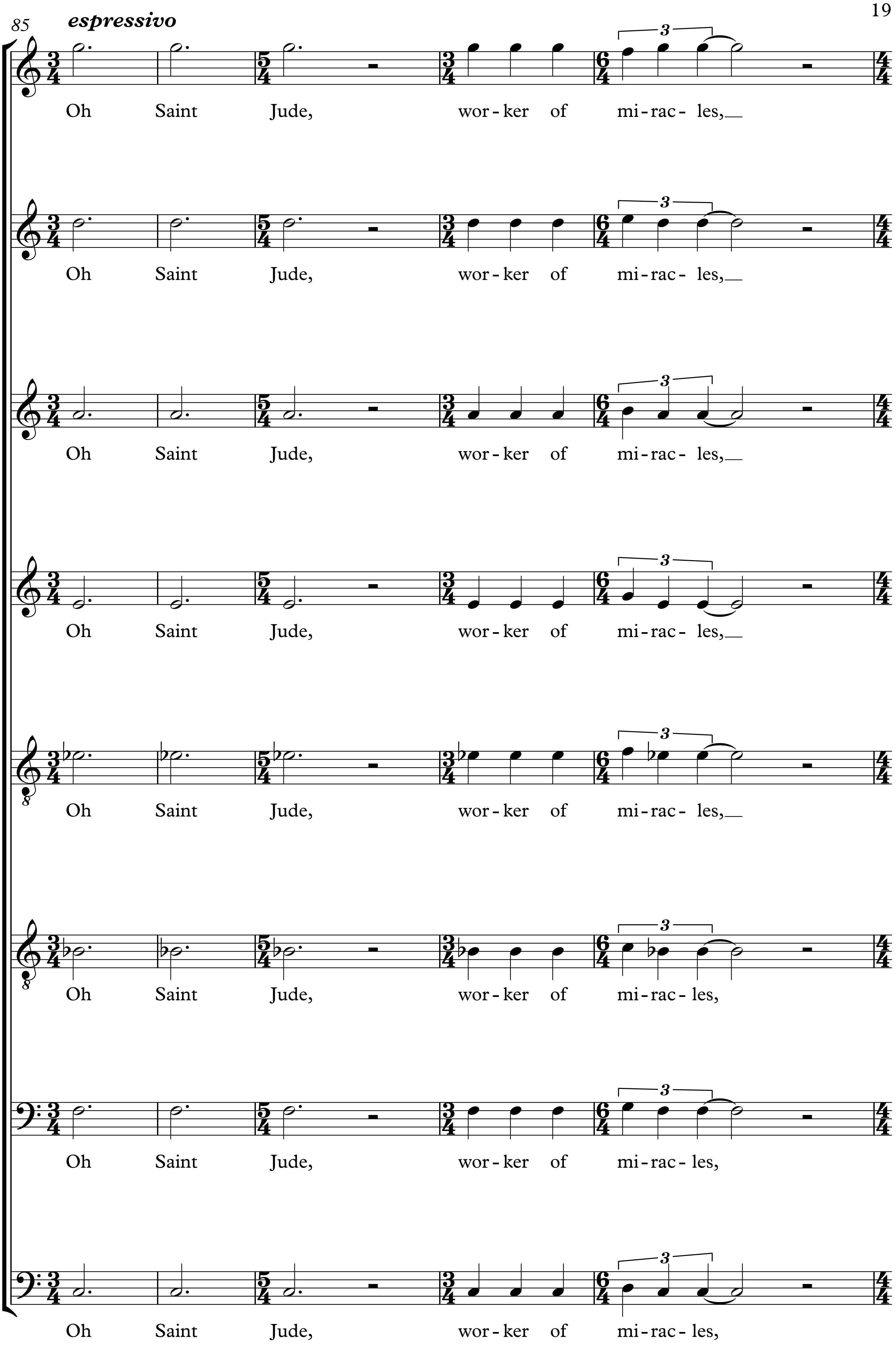

62
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
mp
f
lot of time left on my sen - tence I'm get - ting out real
scale

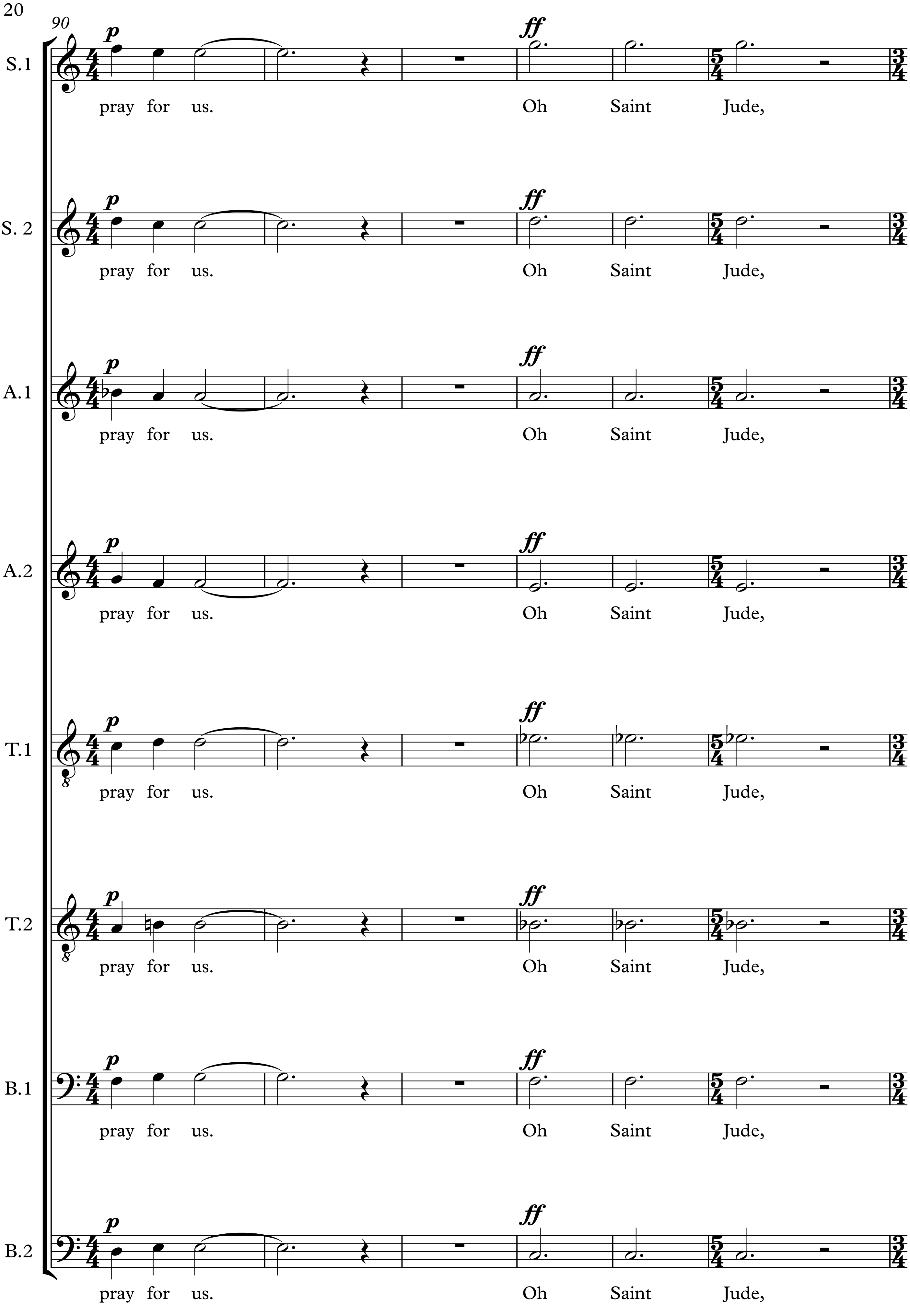

66
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
p
soon
mp
mf
I - rish man eight hun - dred ca - pi - tal
wish - es to hear from a

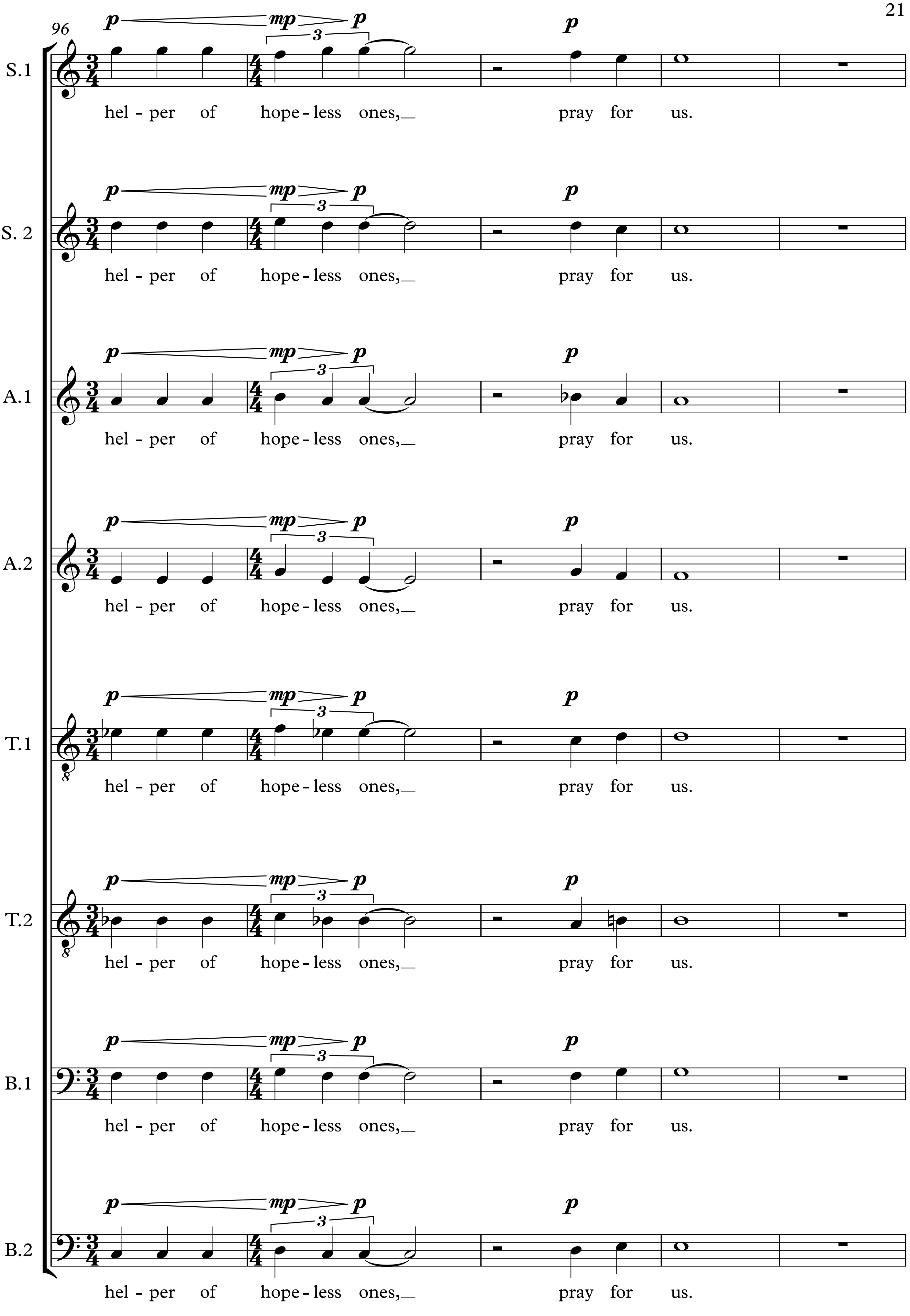

70
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
p
mp
mf
and want to hook up.
Ca-tho-lic.
ex-cel-lent ref-'rence from par-ish priest ex-

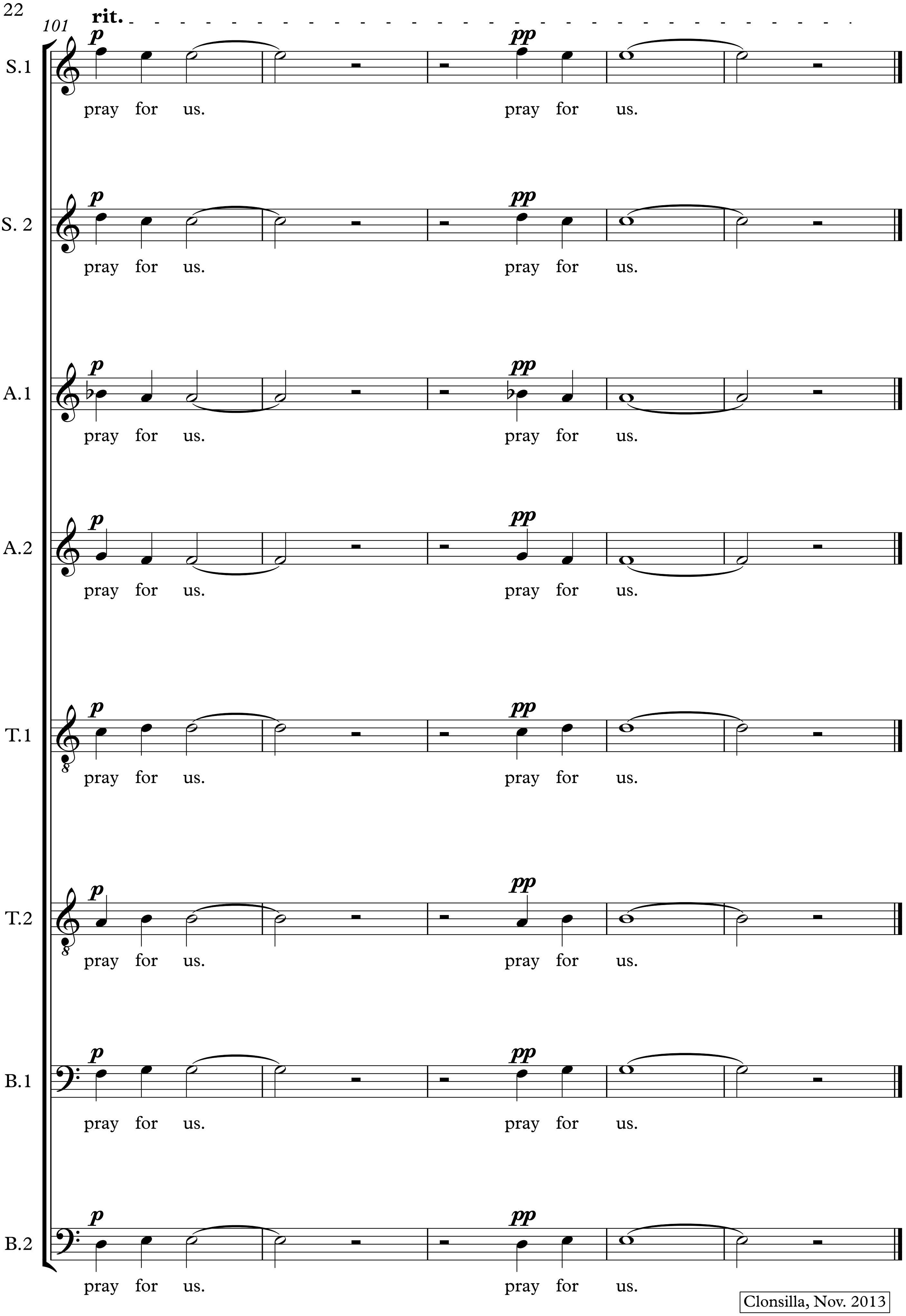

75
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
mf
Ess Dee al-most Dee Eff Eye Ess Oh See
Ess Dee al-most Dee Eff Eye Ess Oh
Ess Dee al-most Dee Eff
pp
pec - ted and giv'n.
pec - ted and giv'n.
pec - ted and giv'n.
pec - ted and giv'n.


79
S.1
Dee
Ay
Ell
Oh
ff
S. 2
See
Dee
Ay
Ell
Oh
ff
A.1
Eye
Ess
Oh
See
Dee
Ay
Ell
Oh
ff
A.2
f
ff
Oh
T.1
p
ff
Oh
T.2
p
ff
Oh
B.1
p
ff
Oh
B.2
p
ff
Oh


85
espressivo
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
3
Oh Saint Jude, wor - ker of mi - rac - les,


90
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
p
ff
pray for us.
Oh Saint Jude,


96
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
p
mp
p
3
helper of hopeless ones, pray for us.


101
rit.
S.1
S. 2
A.1
A.2
T.1
T.2
B.1
B.2
p
pp
pray for us.
pray for us.

Clonsilla, Nov. 2013

Peter Leavy

Pentimento

for small orchestra

(2017)

Programme Notes

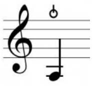
Pentimenti are the remains of elements of a painting which an artist has decided to paint over. The word comes from the Italian verb *pentirsi,* meaning 'to repent.' In this orchestral work, two musical layers coexist, an upper layer of my material, and a lower partially 'painted-over' layer of Bach pastiche. This lower later, which periodically rises to the surface before dominating and then decaying, is modeled on J. S. Bach's great organ fugue in A minor, BWV 543. The upper layer borrows and radically transforms elements of this pastiche material (itself a distortion of the original work.) In the end, both levels decay to nothing.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B flat
2 Bassoons
2 Horns in F
Bass Drum
Suspended Cymbal
Triangle
Glockenspiel
Harp
Strings (minimum 8,6,4,4,2)

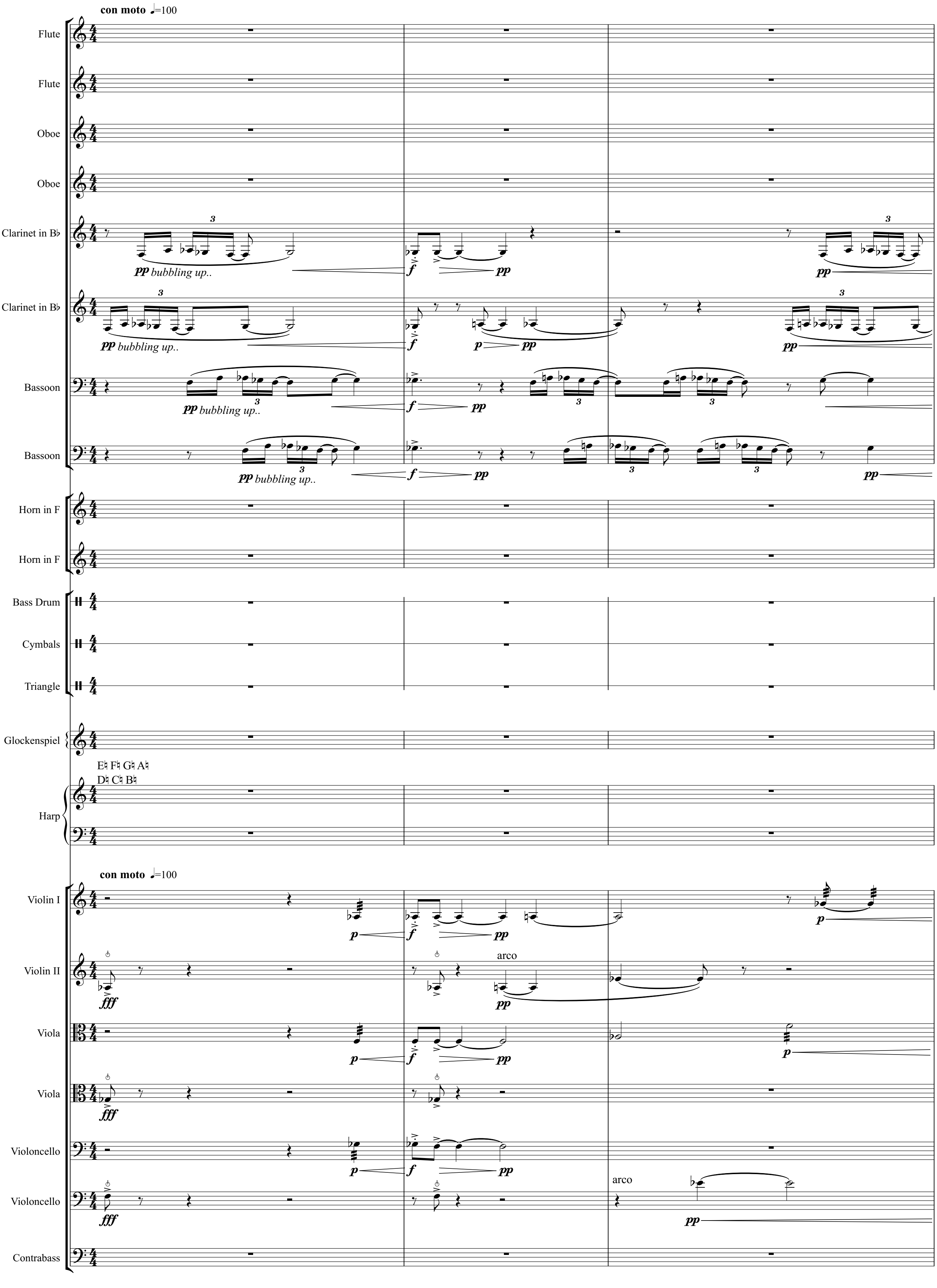
Duration: ca. 9 minutes

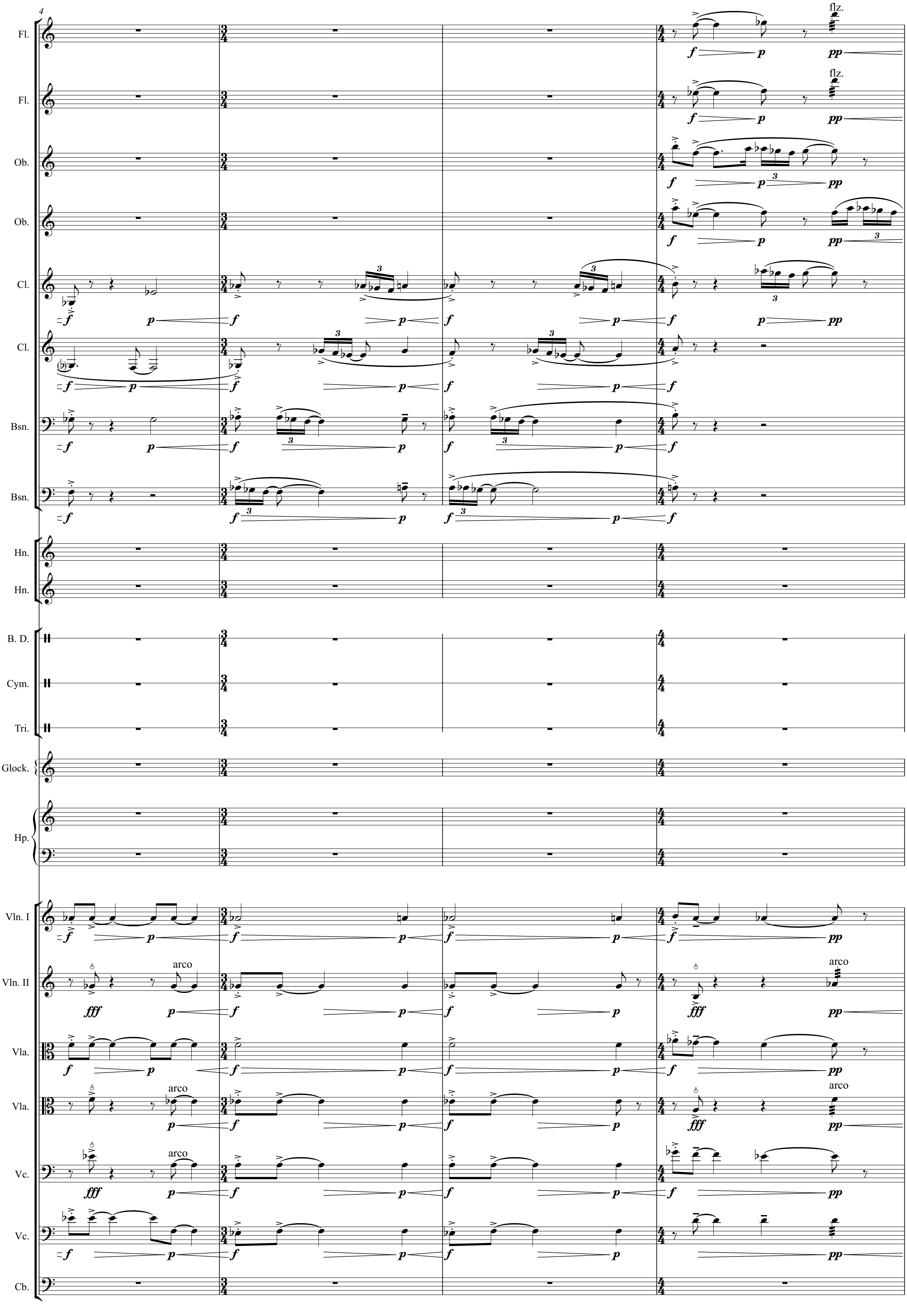
Performance Instructions

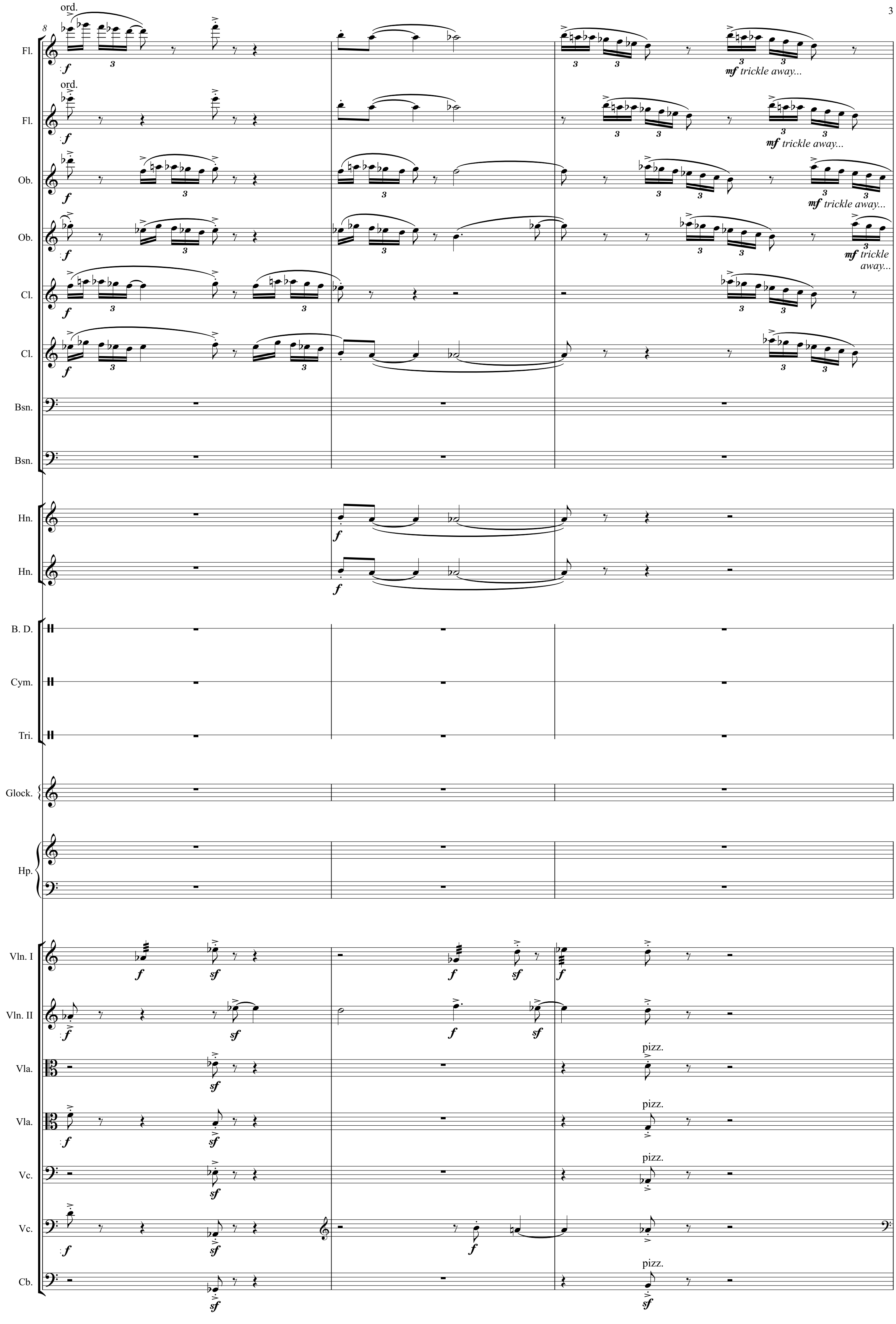
s.p.:	All *sul ponticello* should be *molto sul ponticello.*
Vibrato:	Performers may use vibrato freely.
l.v.	Let vibrate
	Bartók pizz. Snap the string against the fingerboard.
Percussion and Harp rests:	Damp in all rests.
Trills:	All trills begin on the lower note.
flz.:	Flutter tongue (flute). Cancelled by 'ord.'
♪ = ♪	All divisions of the beat remain constant when changing from simple to compound time and vice versa.

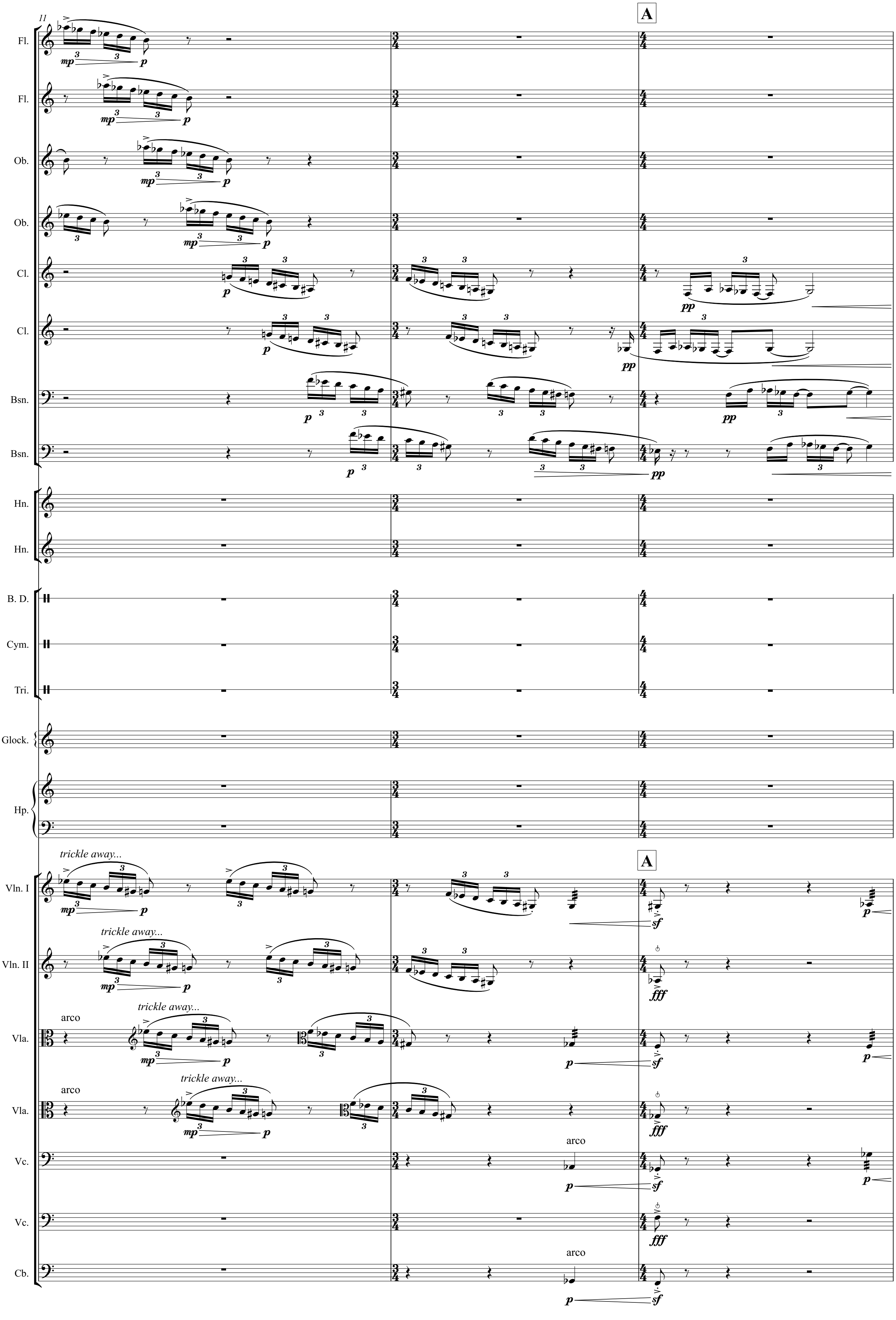
Pentimento

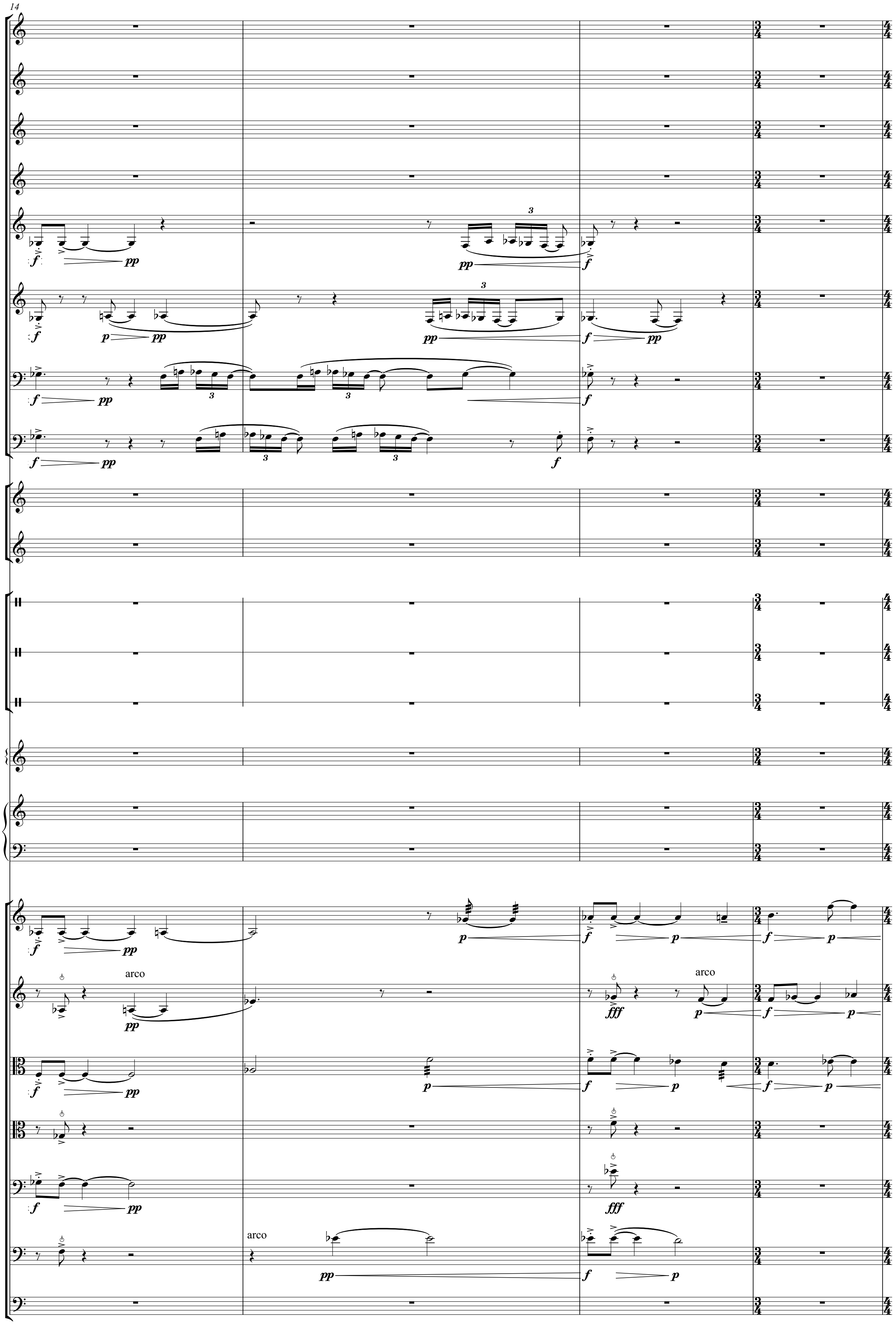
Peter Leavy

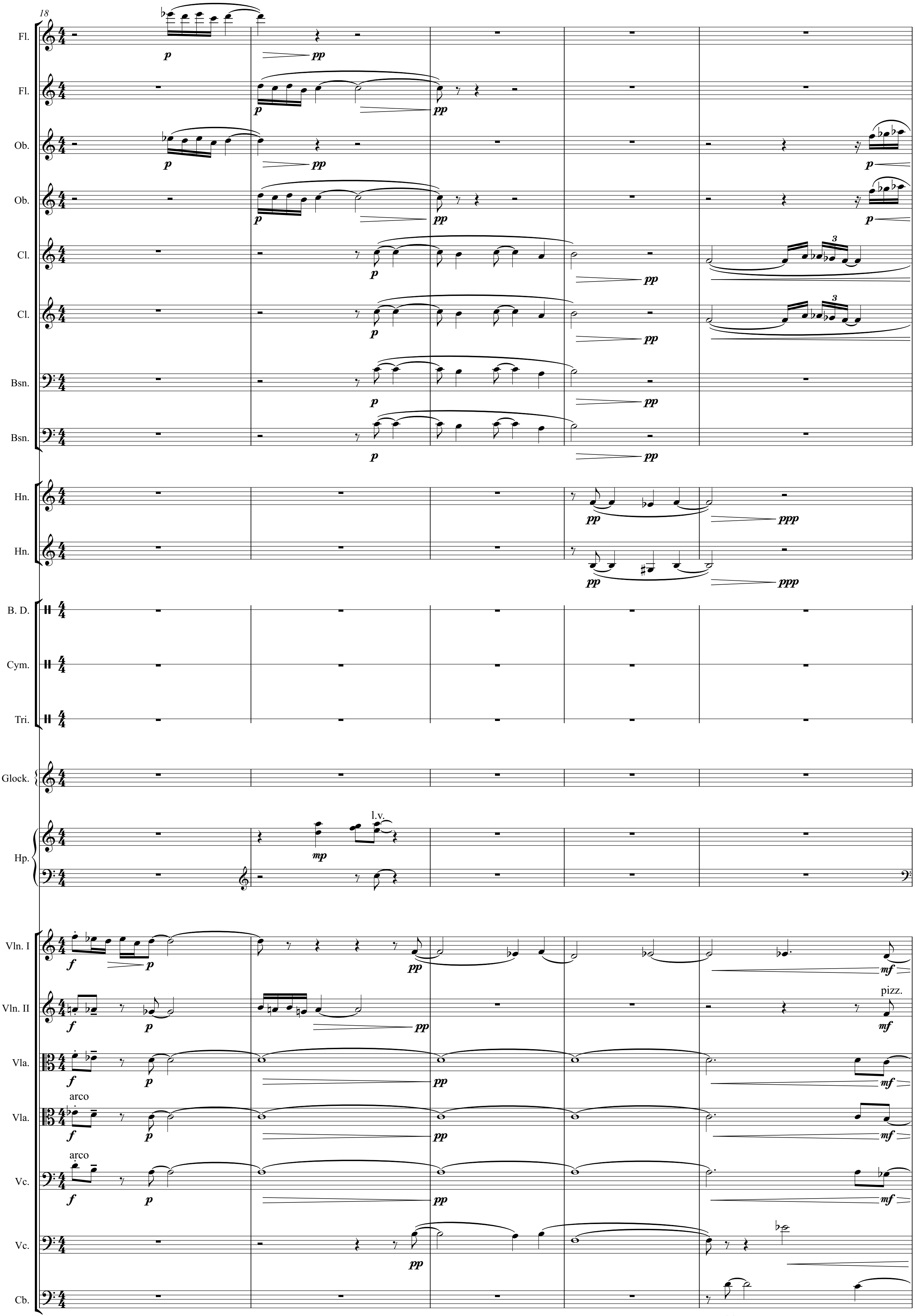

con moto ♩=100
Flute
Flute
Oboe
Oboe
Clarinet in B♭
Clarinet in B♭
Bassoon
Bassoon
Horn in F
Horn in F
Bass Drum
Cymbals
Triangle
Glockenspiel
Harp
E♮ F♮ G♮ A♮
D♮ C♮ B♮
Violin I
Violin II
Viola
Viola
Violoncello
Violoncello
Contrabass
pp bubbling up..
f
pp
p
fff
arco

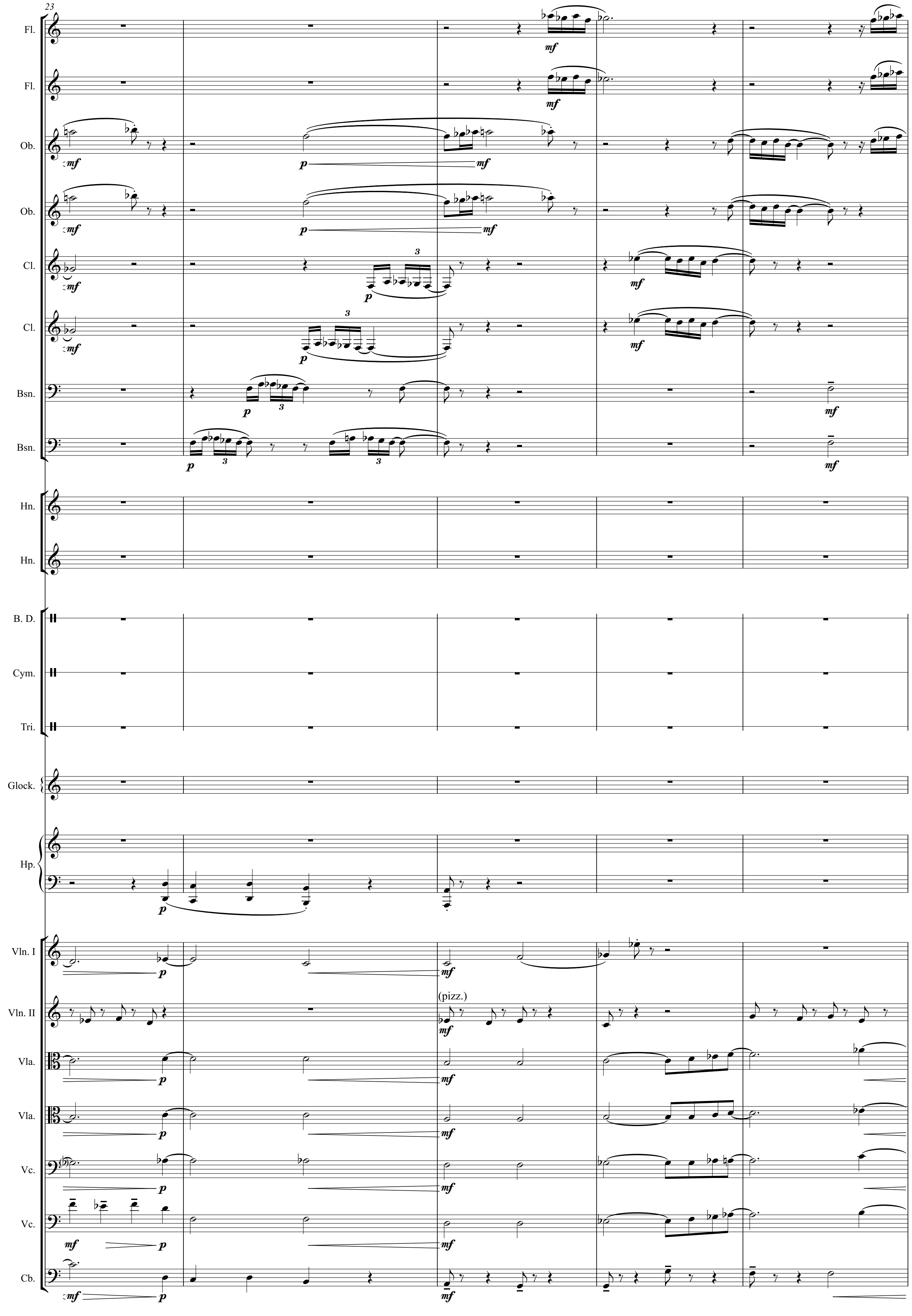

4
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
flz.
flz.
arco
arco
arco
arco
3
f
p
pp
fff

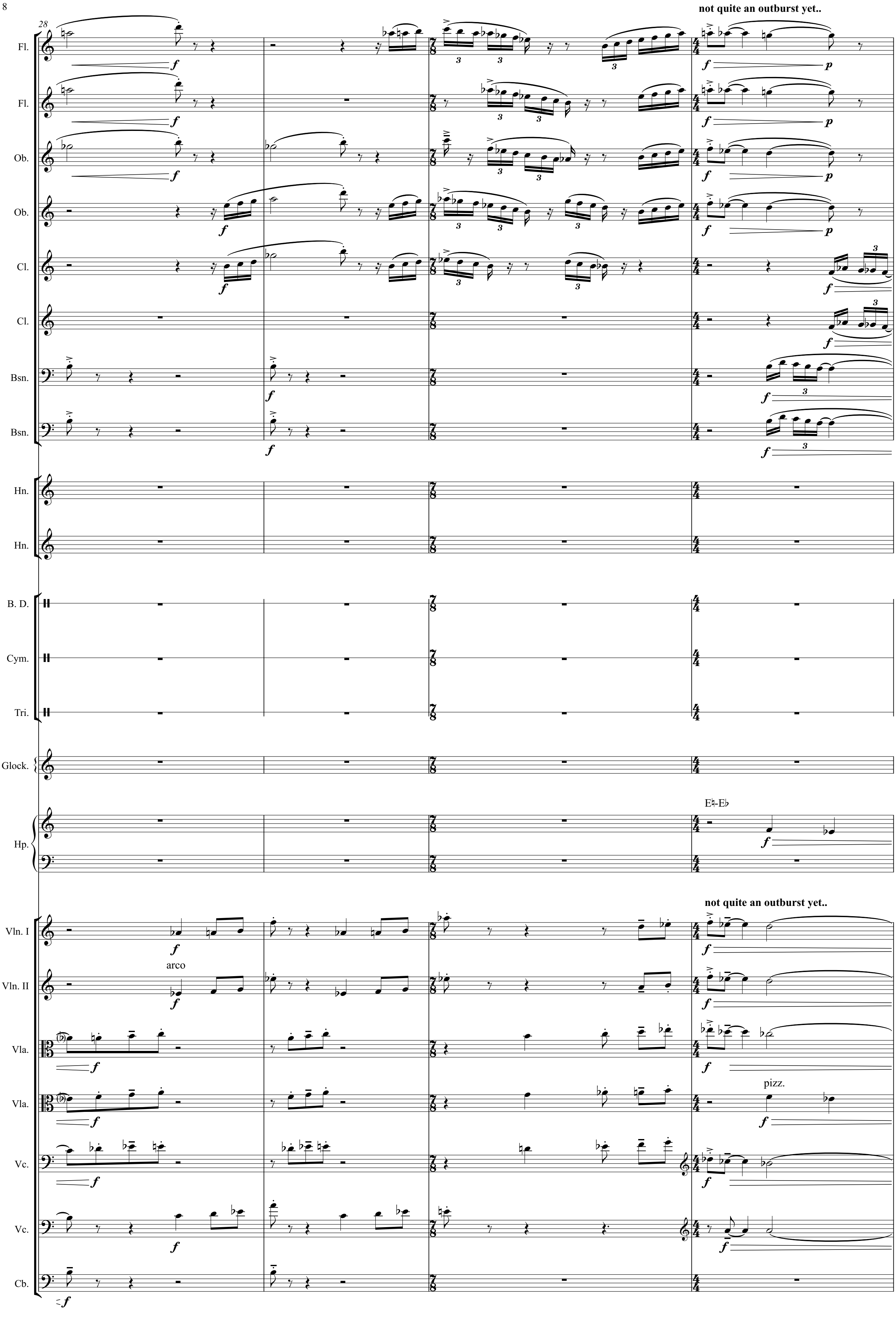

ord.
8
Fl.
ord.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
f
sf
mf trickle away...
mf trickle away...
mf trickle away...
mf trickle away...
pizz.
pizz.
pizz.
pizz.
3

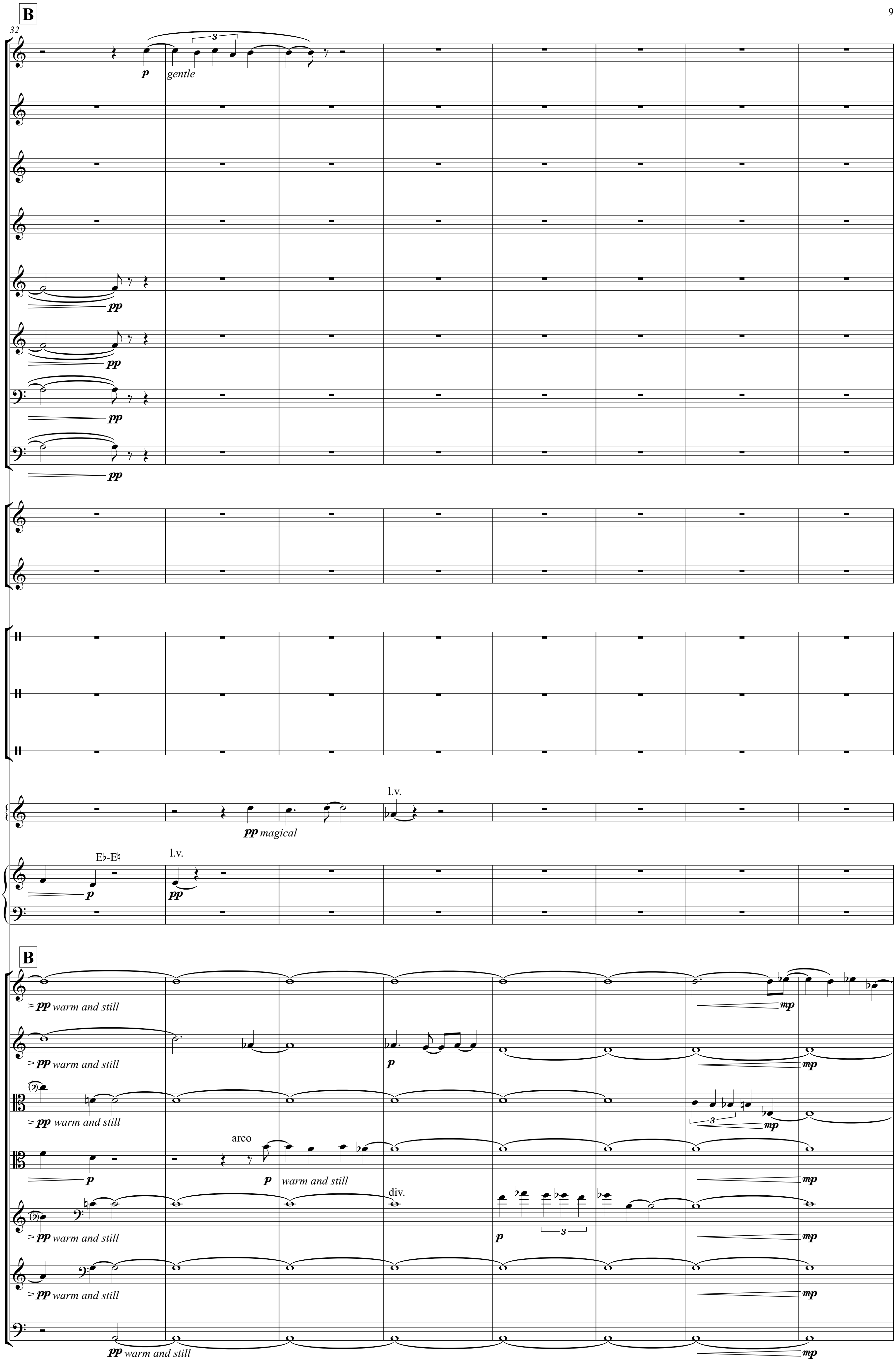

11
A
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
trickle away...
trickle away...
trickle away...
trickle away...
arco
arco
arco
arco
mp
p
pp
sf
fff

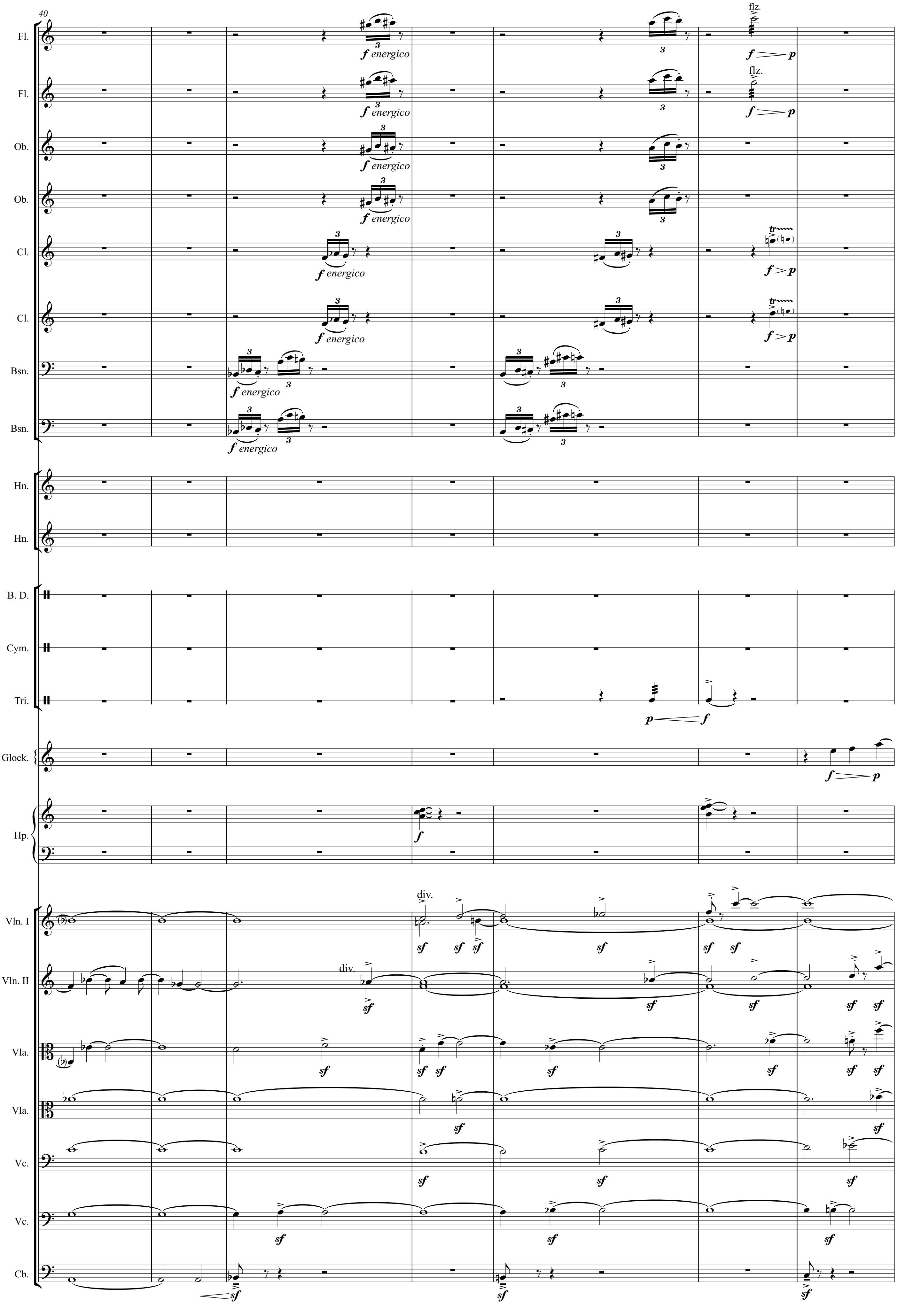

14
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco
arco
arco
f
pp
p
fff
3

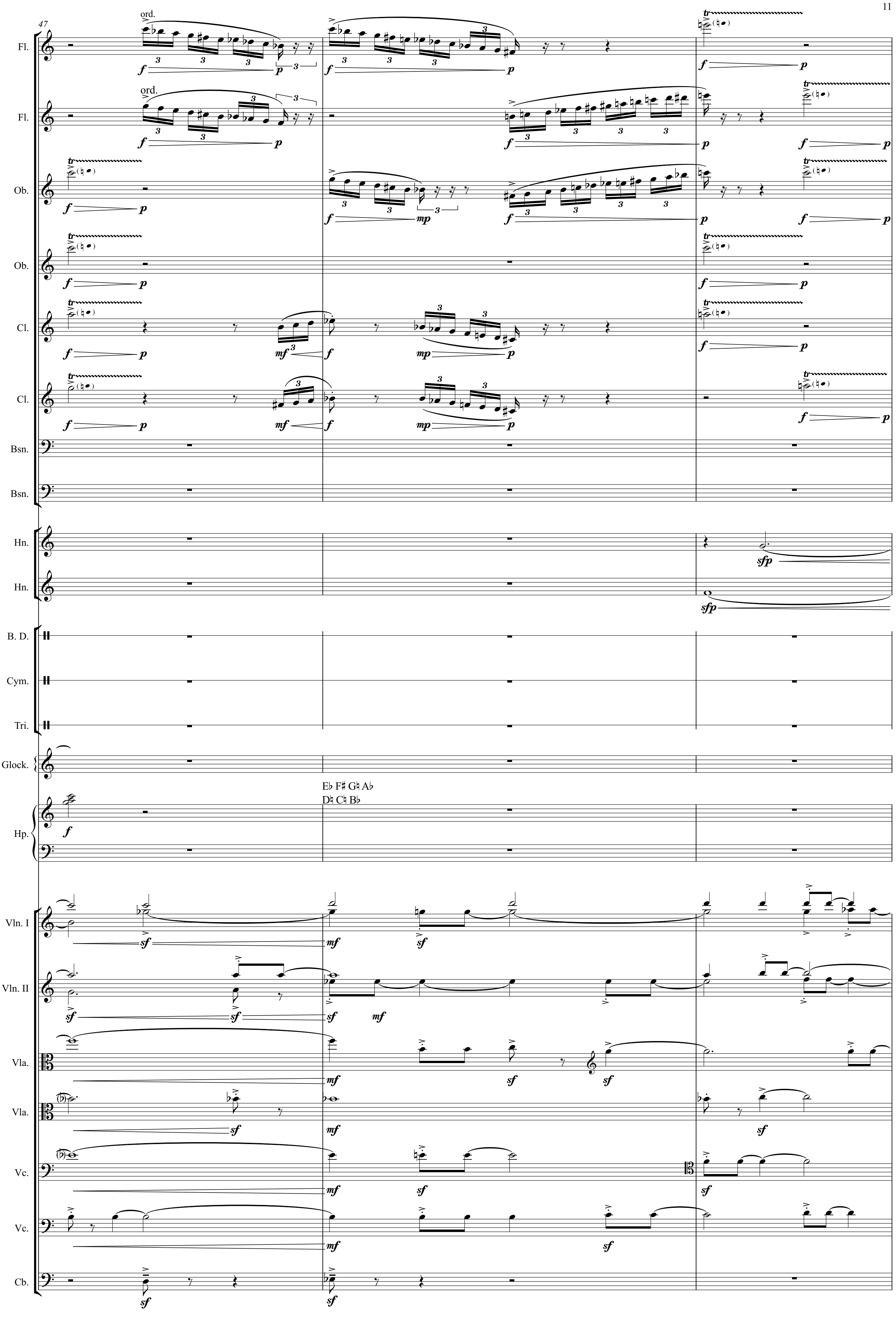

18
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
p
pp
mp
l.v.
f
mf
pizz.
arco
3

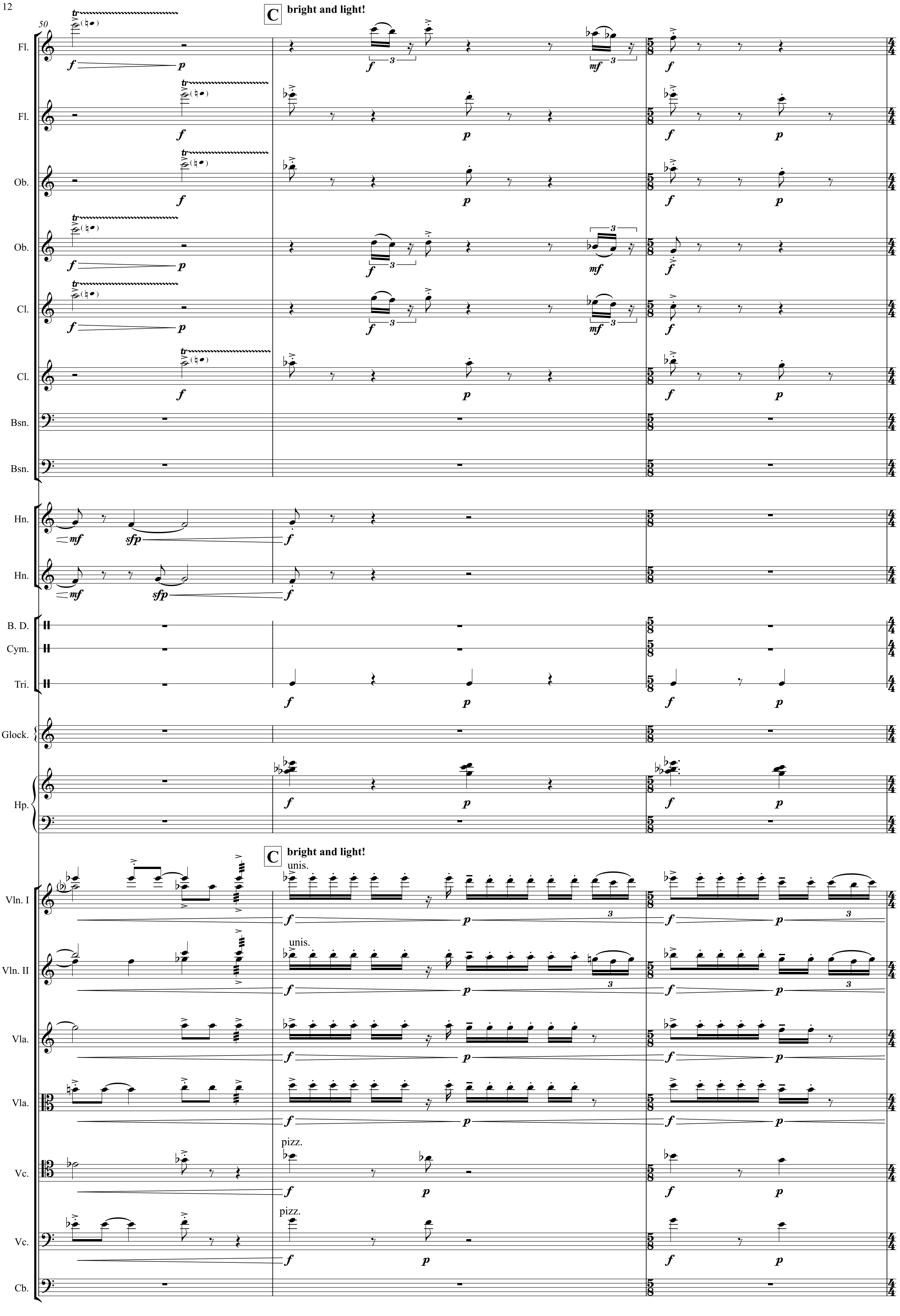

23
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mf
p
3
(pizz.)

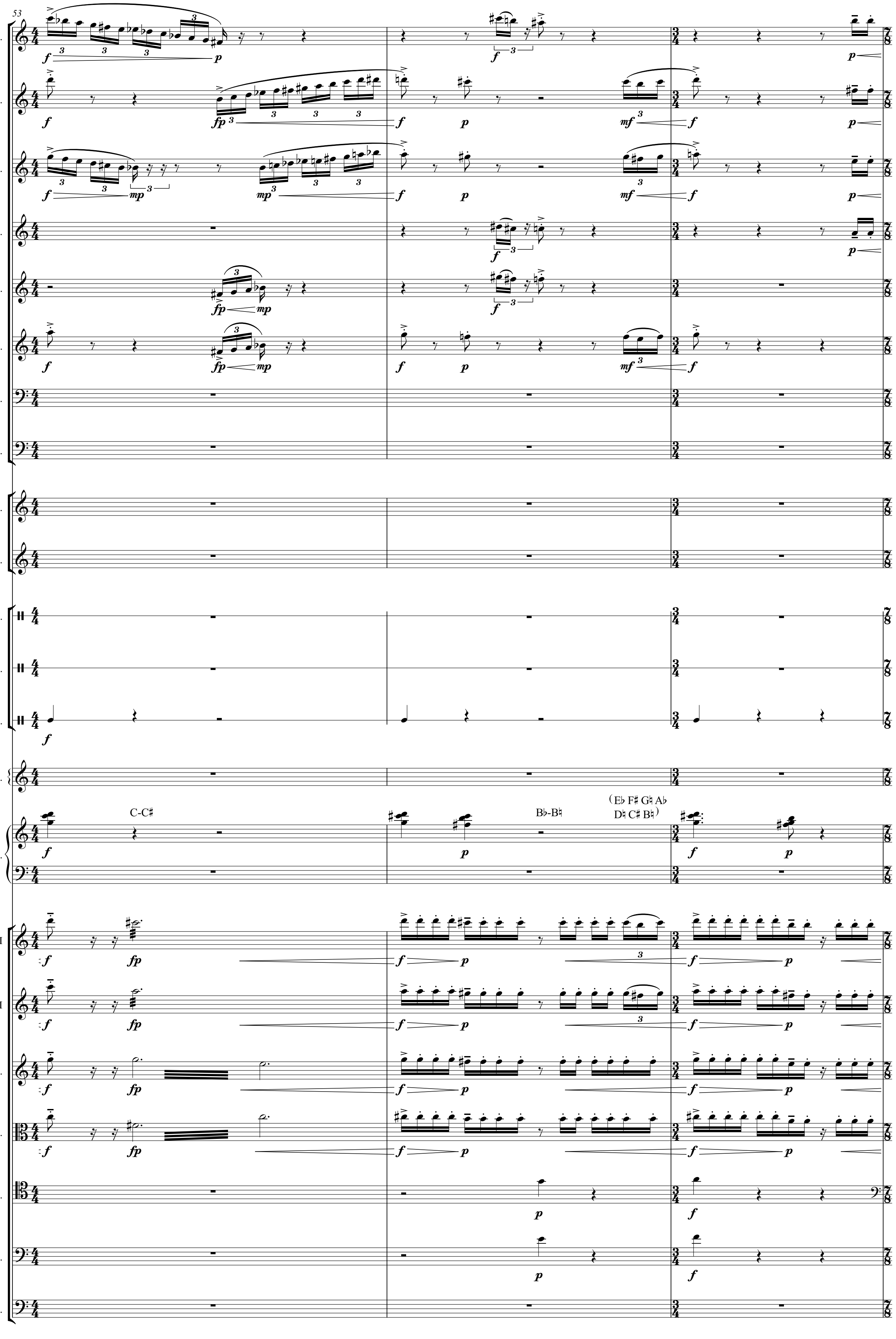

not quite an outburst yet..
28
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
E♮-E♭
Hp.
not quite an outburst yet..
Vln. I
arco
Vln. II
Vla.
pizz.
Vla.
Vc.
Vc.
Cb.

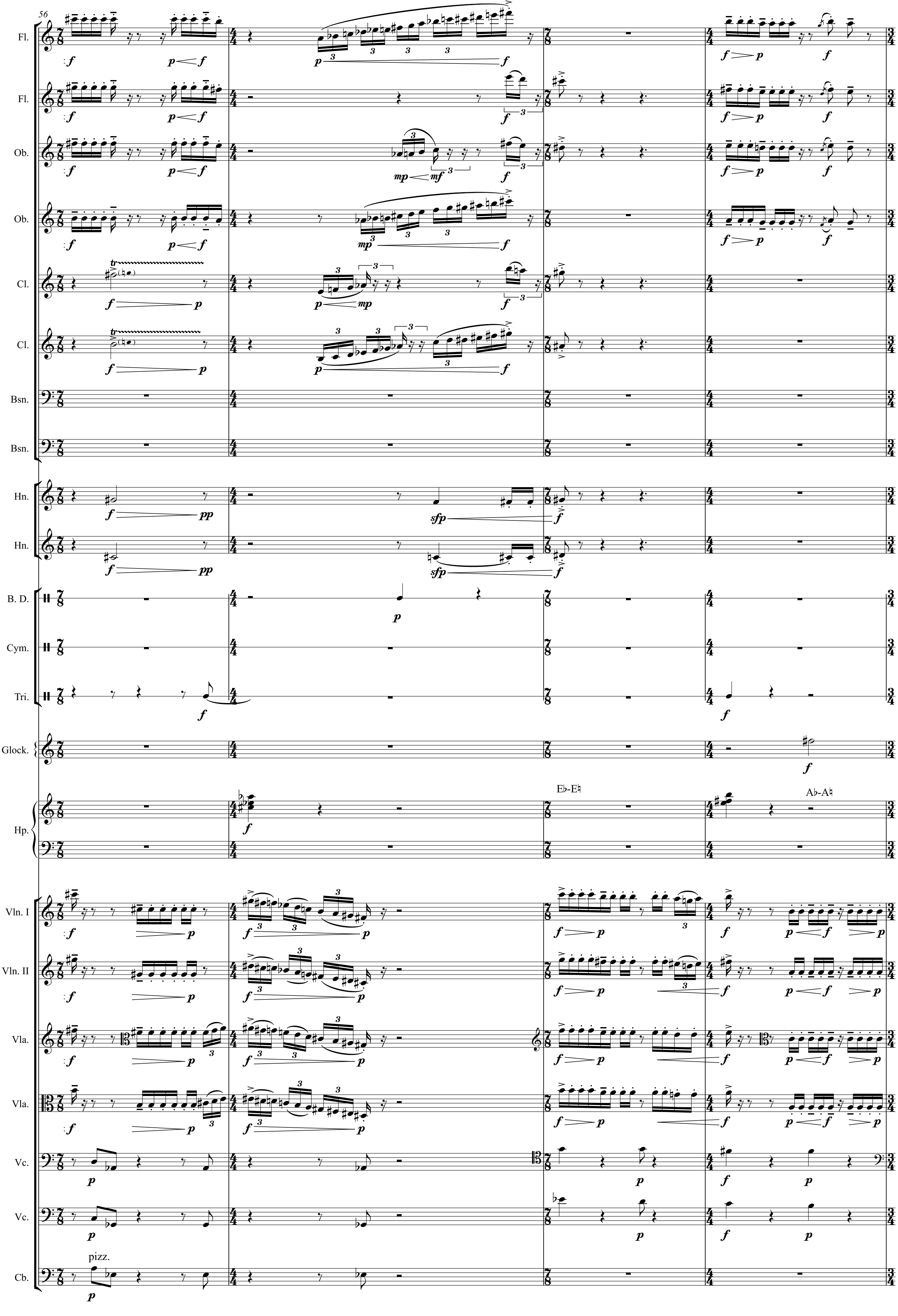

B
32
Fl.
3
p
gentle
Fl.
Ob.
Ob.
Cl.
pp
Cl.
pp
Bsn.
pp
Bsn.
pp
Hn.
Hn.
B. D.
Cym.
Tri.
l.v.
Glock.
pp magical
E♭-E♮
l.v.
Hp.
p
pp
B
Vln. I
pp warm and still
mp
Vln. II
pp warm and still
p
mp
Vla.
pp warm and still
3
mp
arco
Vla.
p
p
warm and still
mp
div.
Vc.
pp warm and still
p
3
mp
Vc.
pp warm and still
mp
Cb.
pp warm and still
mp

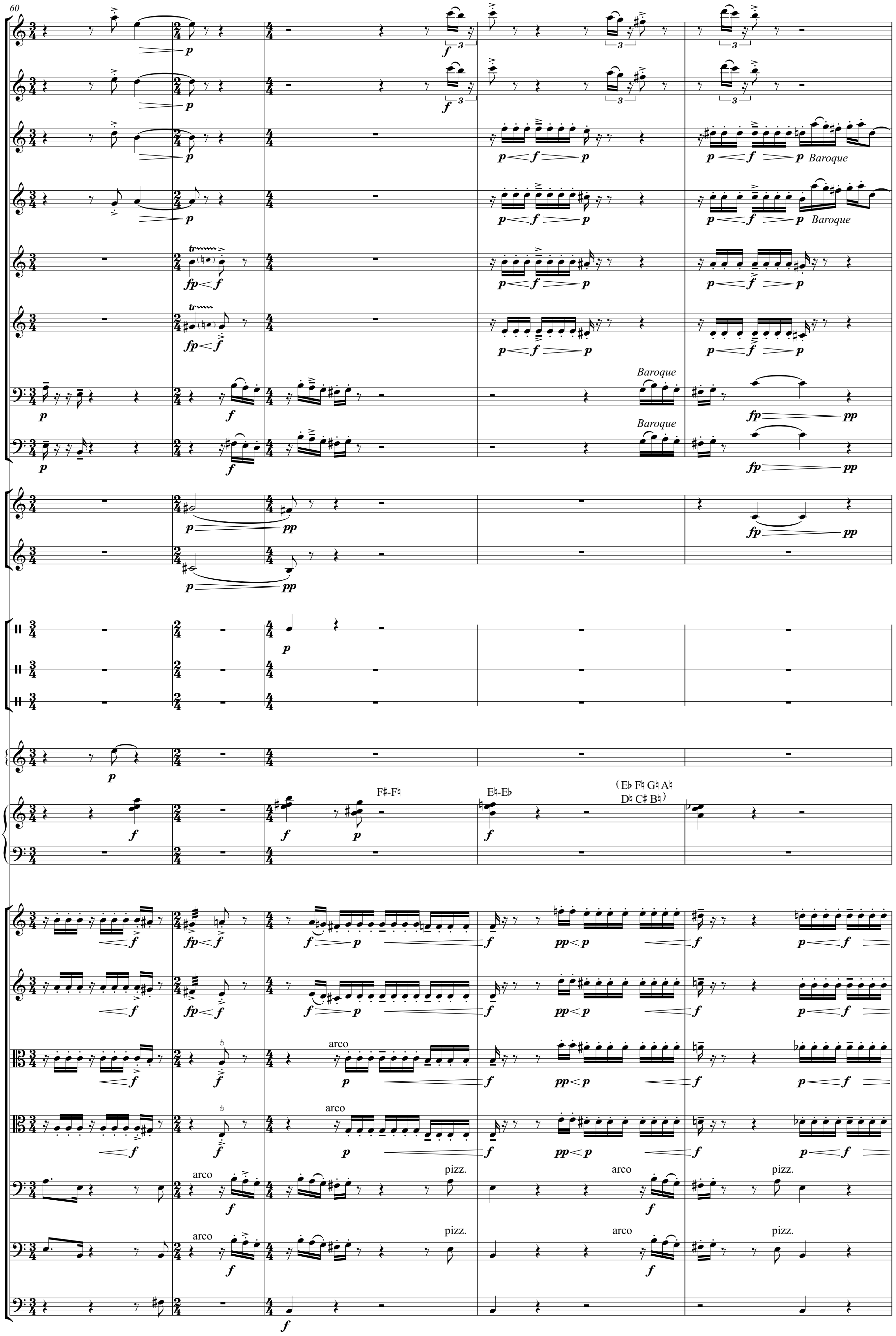

40
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
f energico
flz.
f > p
tr
p < f
f
div.
sf

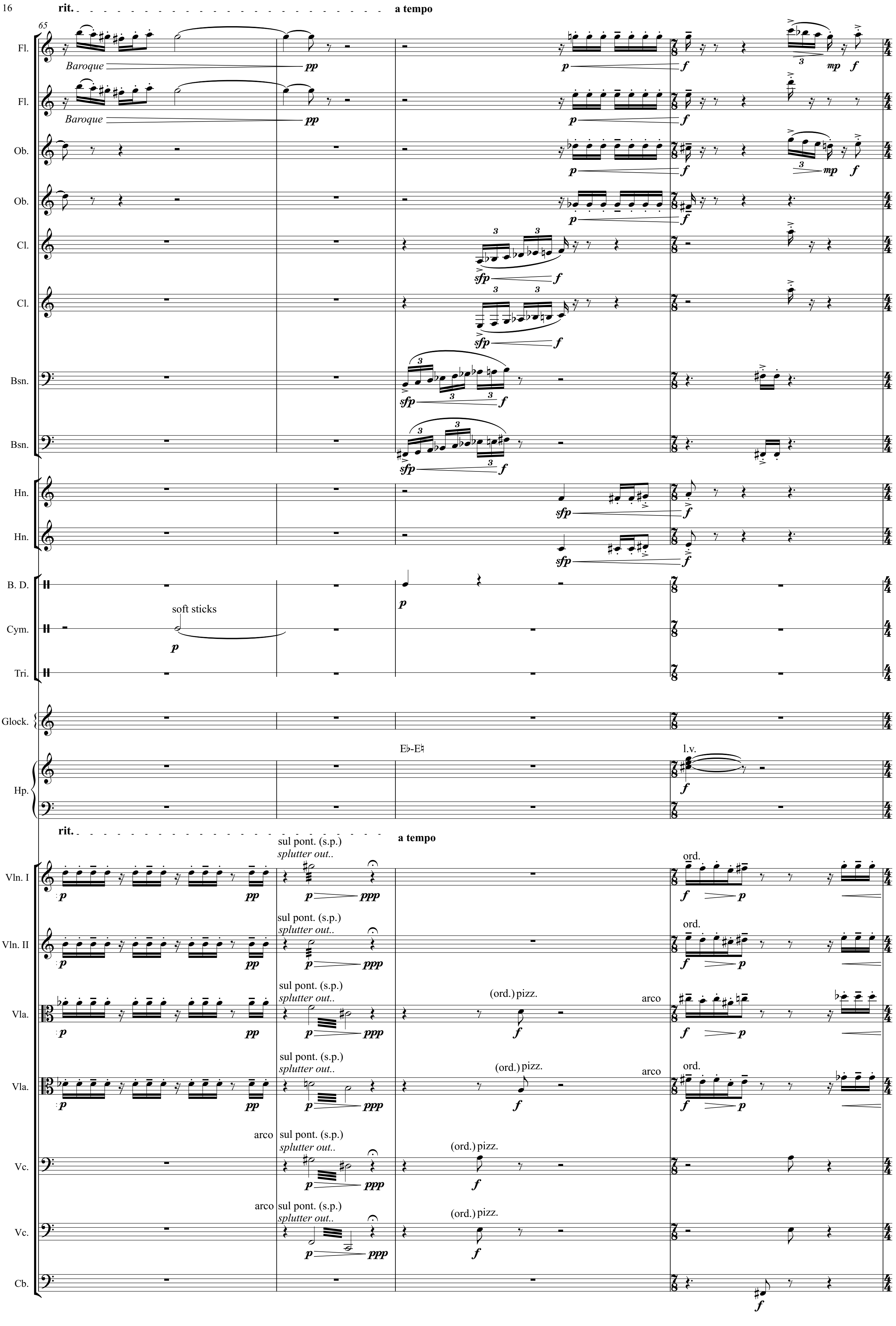

47
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ord.
ord.
E♭ F♯ G♮ A♭
D♮ C♮ B♭
f
p
mp
mf
sf
sfp
tr

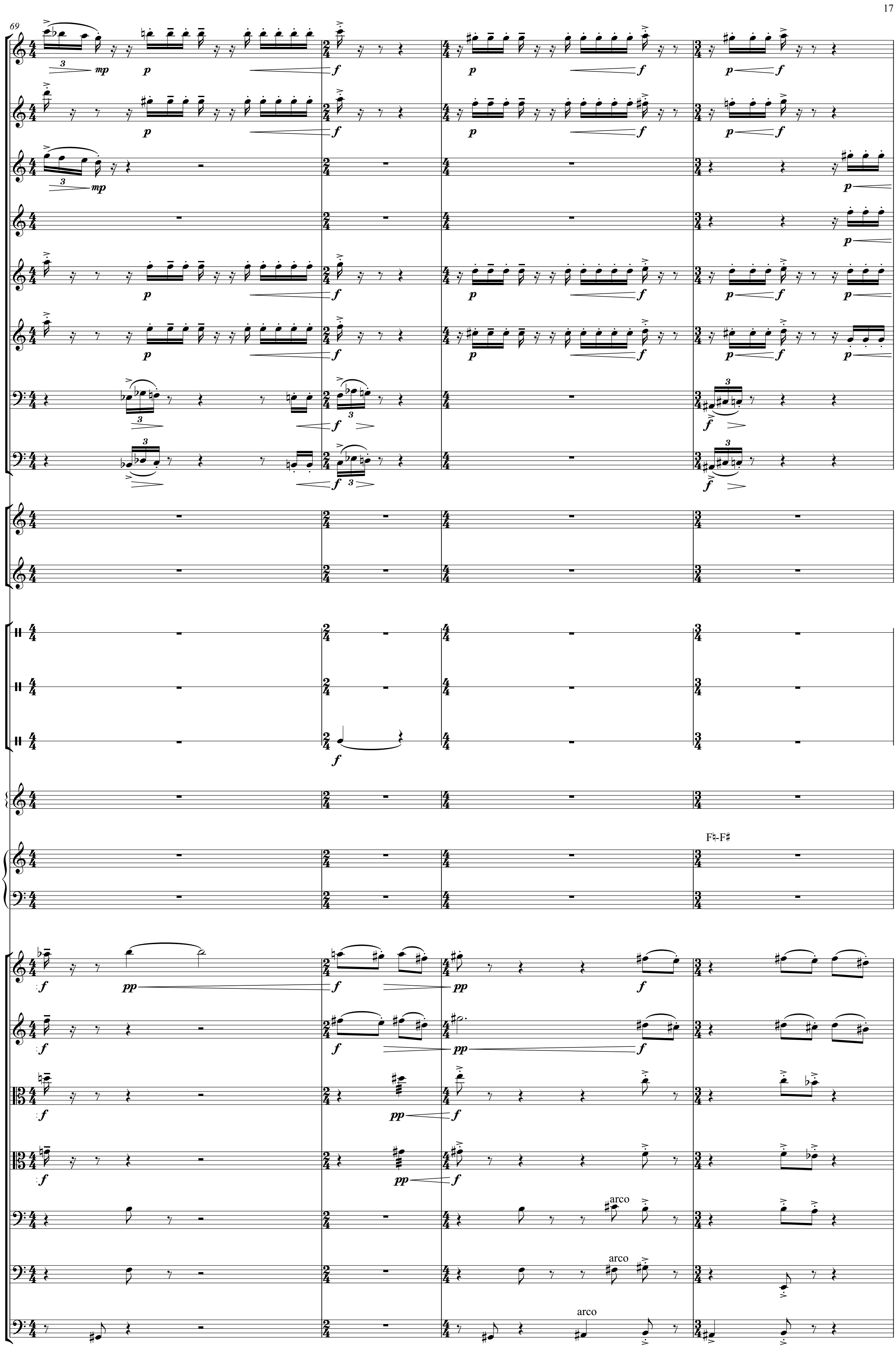

50
C
bright and light!
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
unis.
pizz.
tr
f
p
mf
sfp
5
8
4
4
3

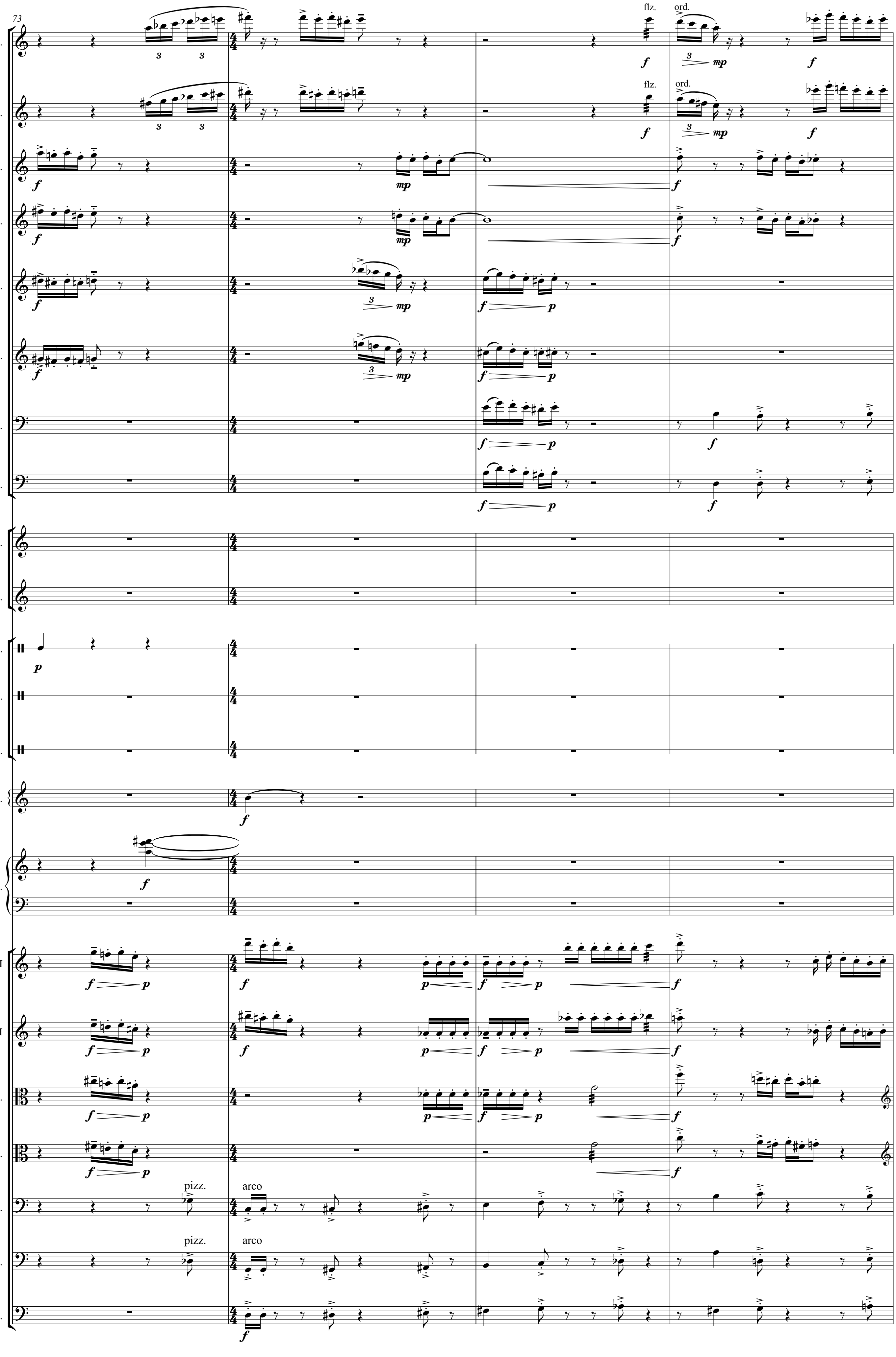

53
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
C-C♯
B♭-B♮
(E♭ F♯ G♮ A♭
D♮ C♯ B♮)
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

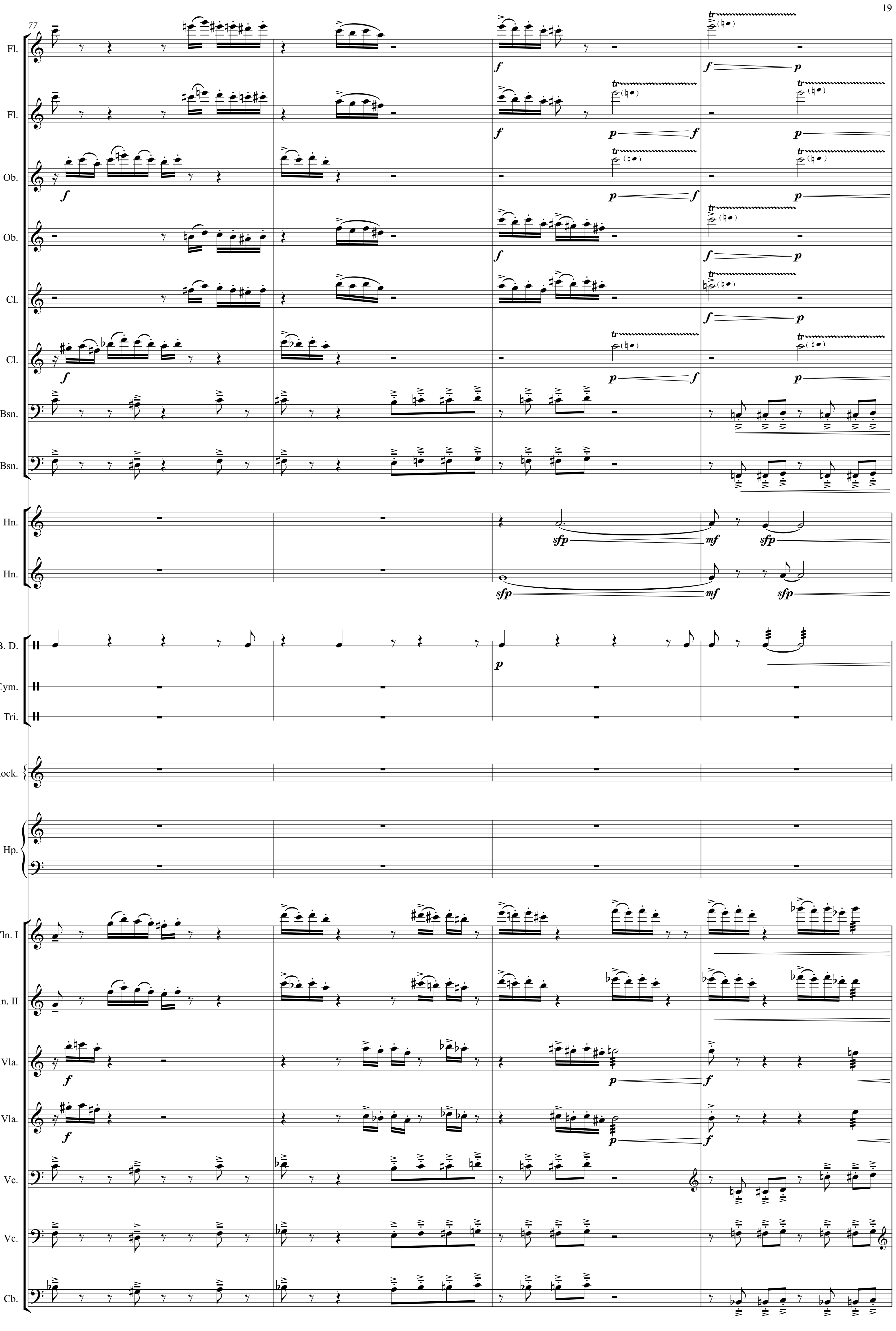

56
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
E♭-E♮
A♭-A♮
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.

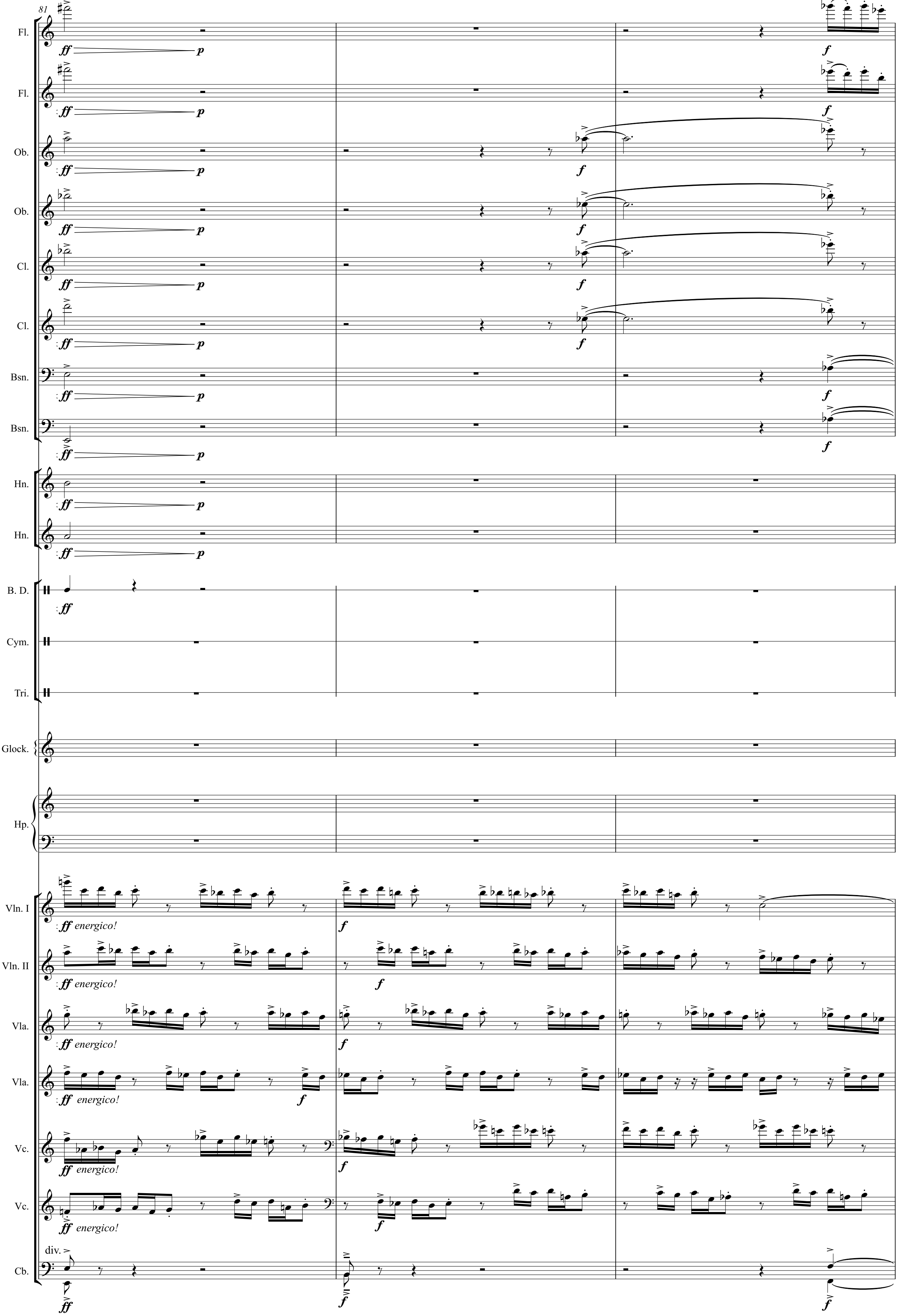

60
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Baroque
F♯-F♮
E♮-E♭
(E♭ F♮ G♮ A♮
D♮ C♯ B♮)
arco
pizz.

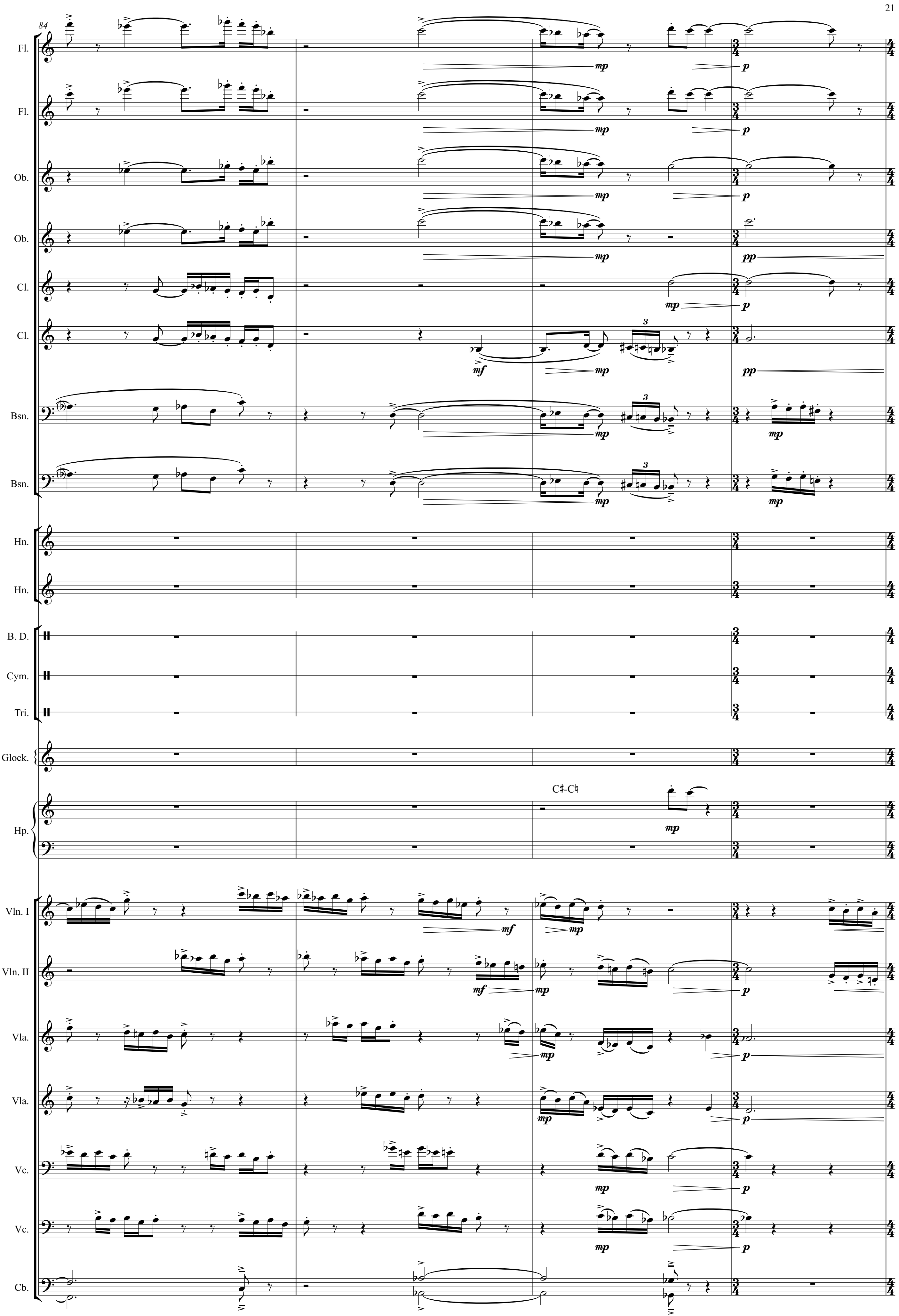

rit.
a tempo
65
Fl.
Baroque
pp
p
f
3
mp
Fl.
Ob.
Ob.
Cl.
sfp
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
soft sticks
Glock.
Hp.
E♭-E♮
l.v.
rit.
a tempo
Vln. I
sul pont. (s.p.)
splutter out..
ppp
ord.
Vln. II
Vla.
(ord.) pizz.
arco
Vla.
Vc.
Vc.
Cb.

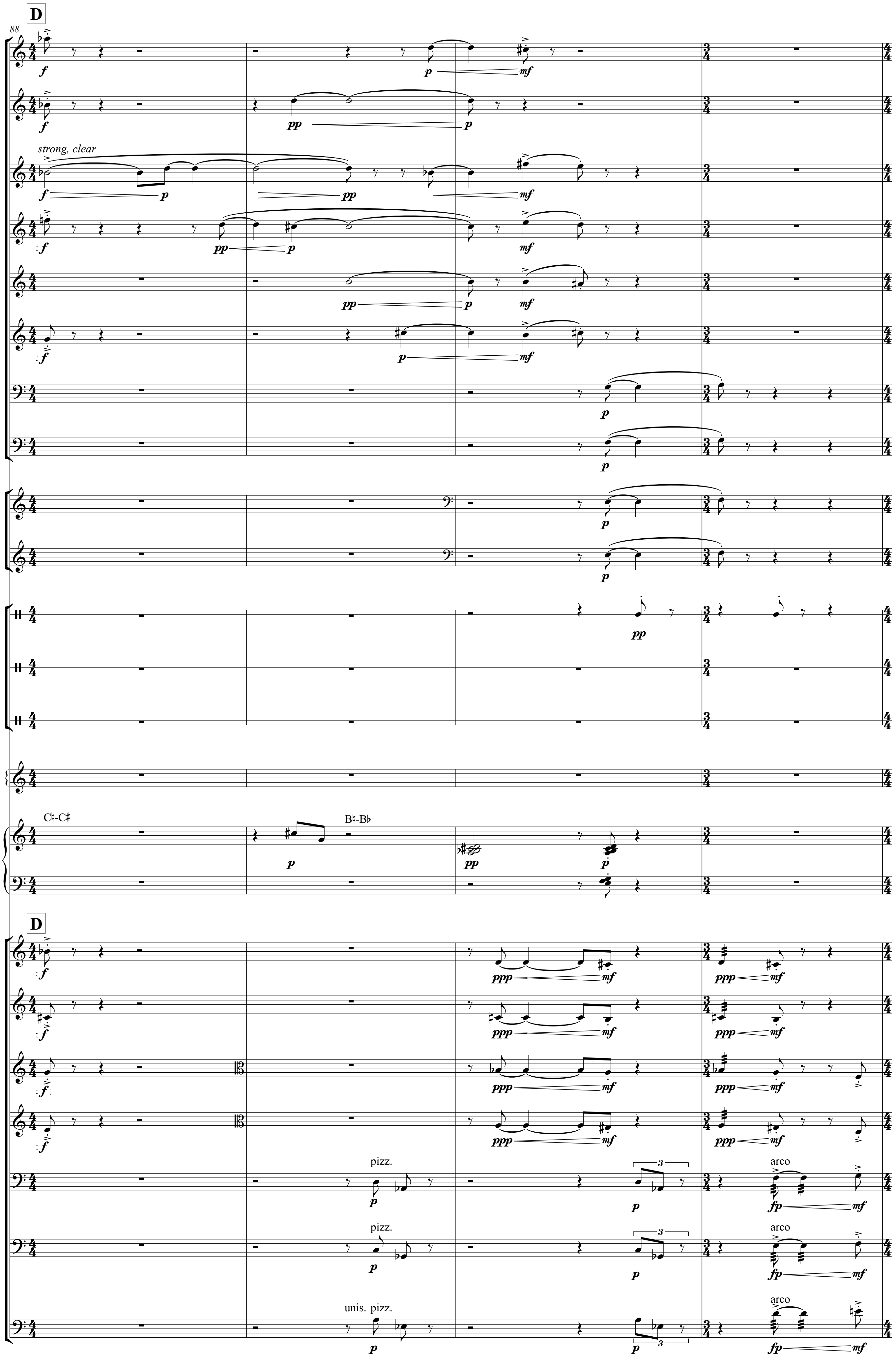

69
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mp
p
f
pp
F♮-F♯
arco
3

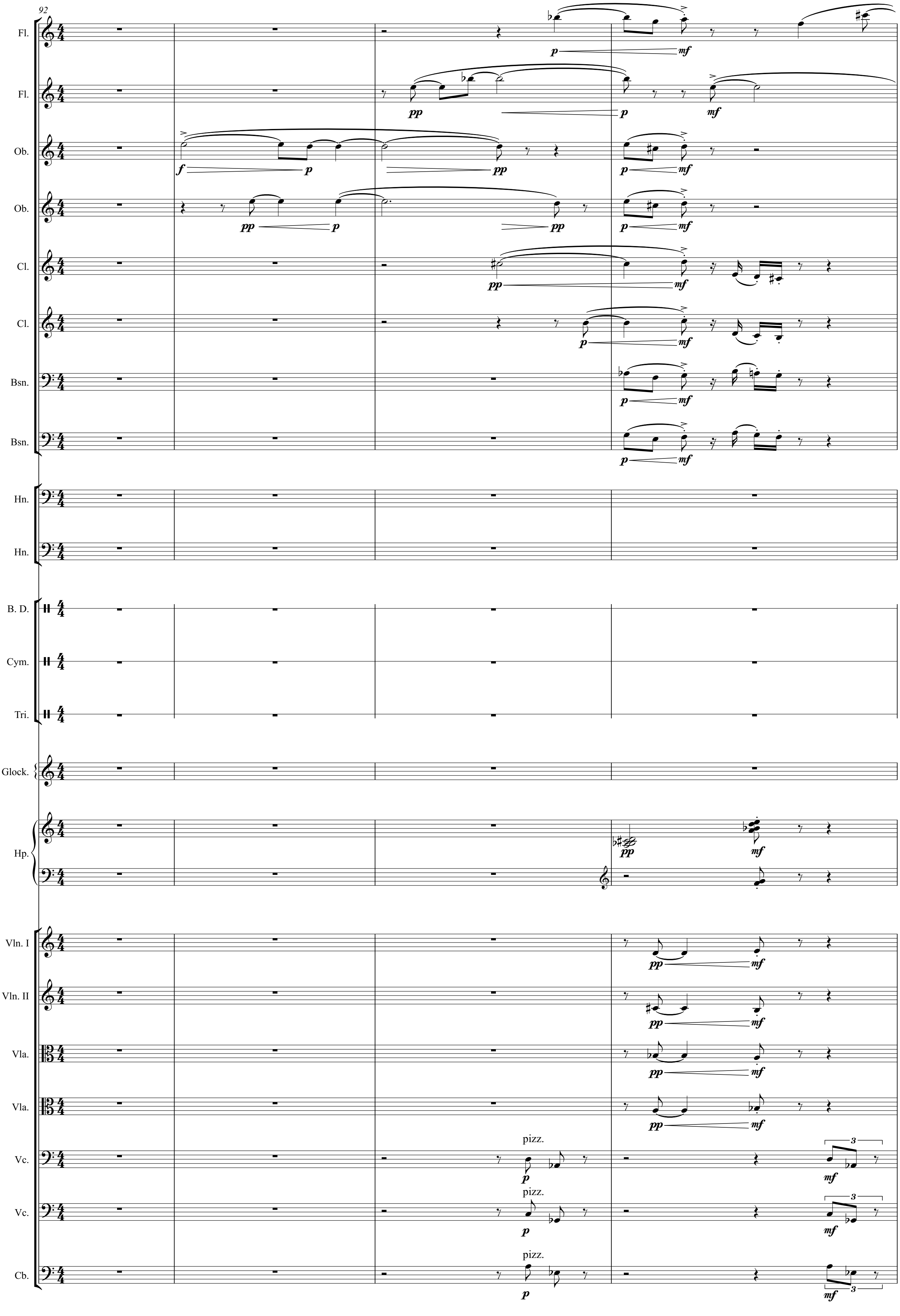

73
flz.
ord.
pizz.
arco
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

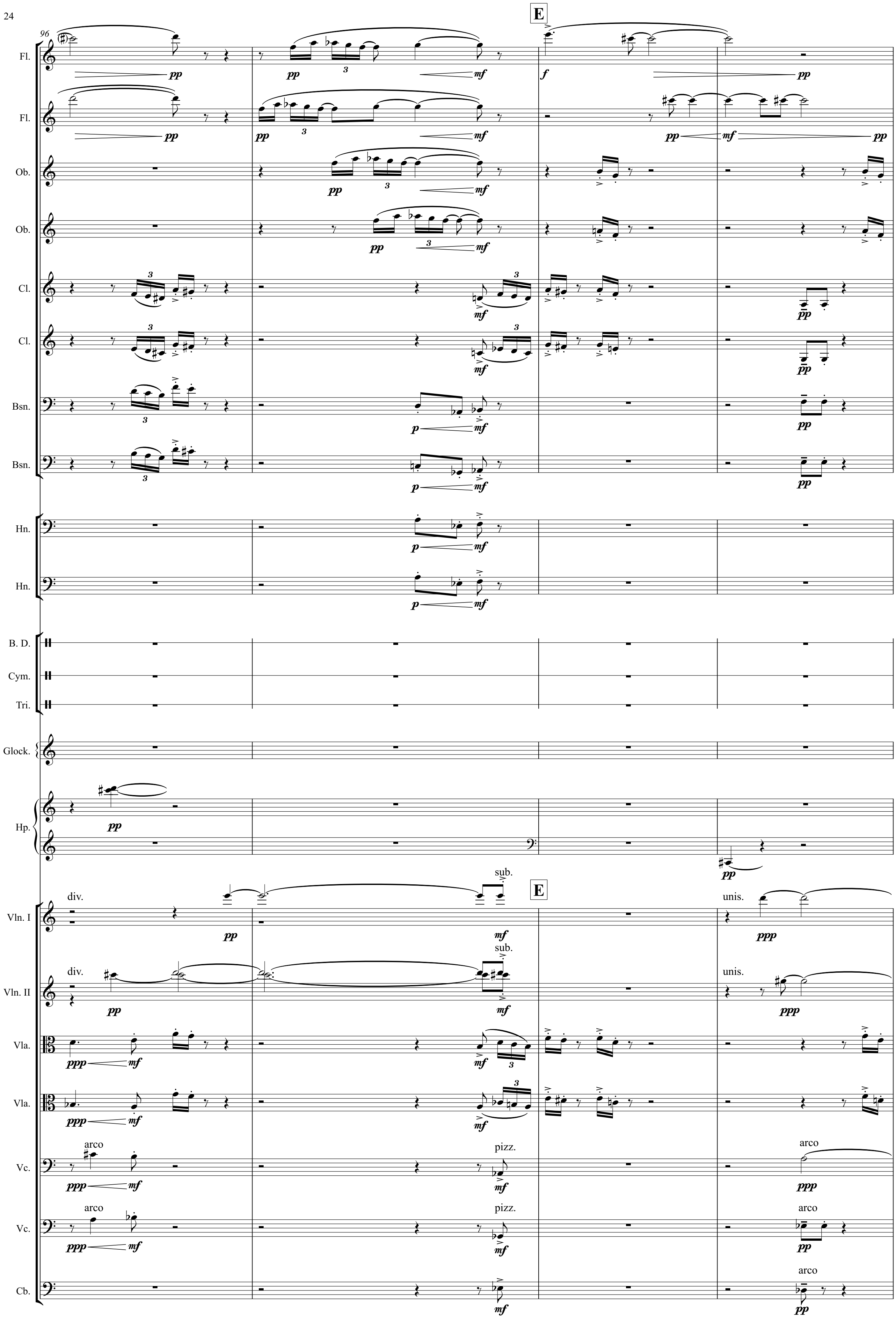

77
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
f
p
sfp
mf
tr

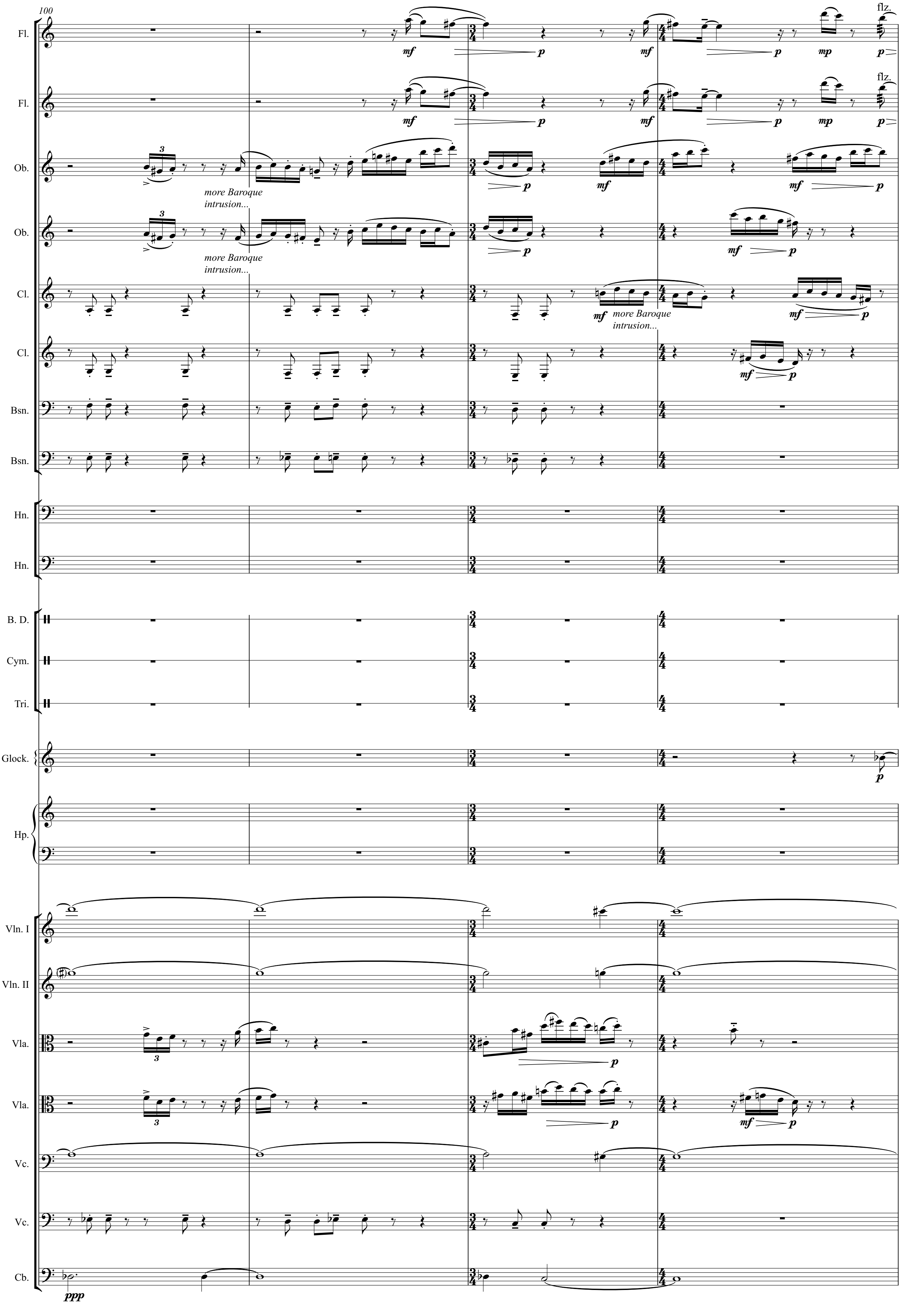

81
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ff
p
f
ff energico!
div.

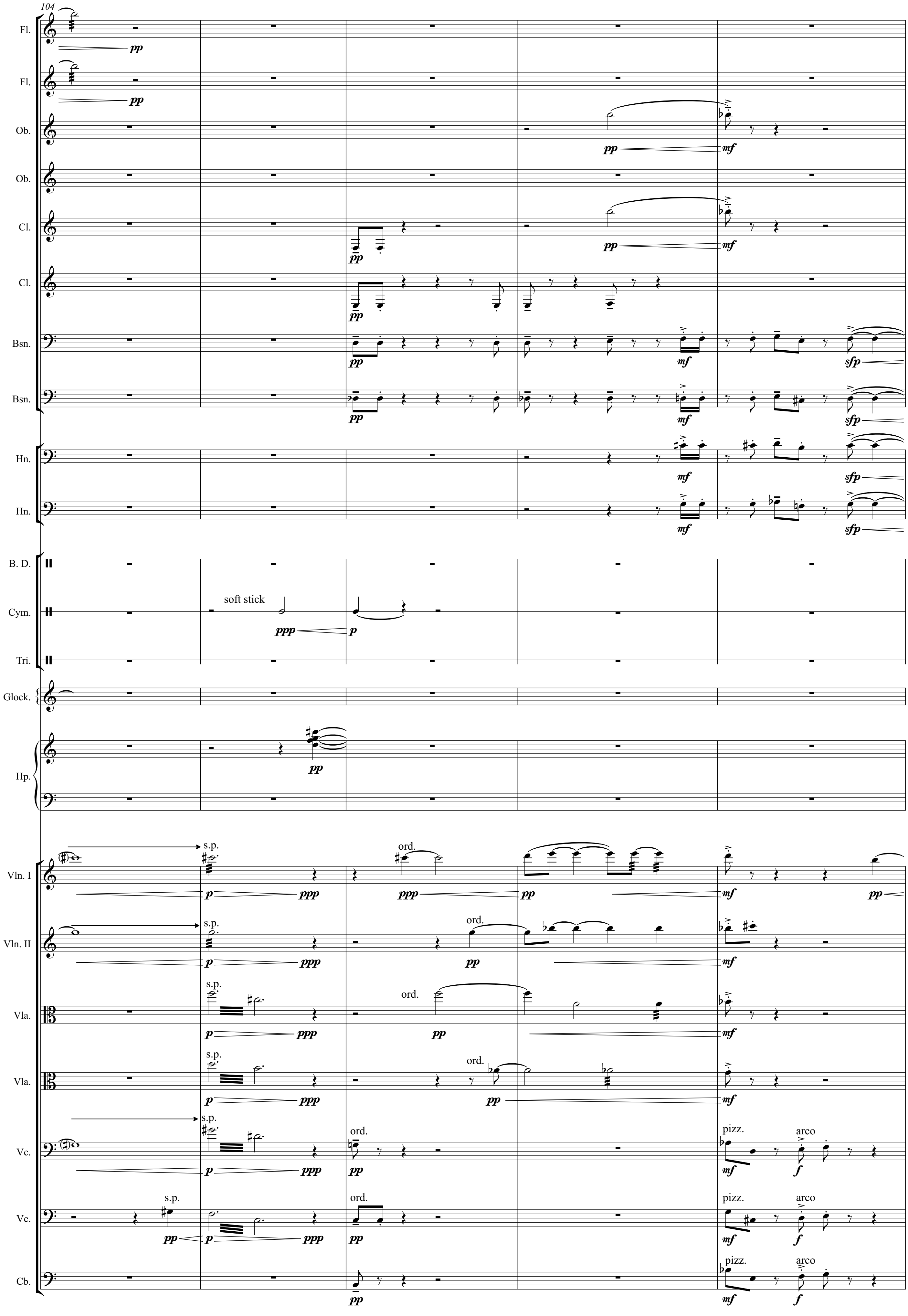

84
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mp
p
pp
mf
C♯-C♮
3

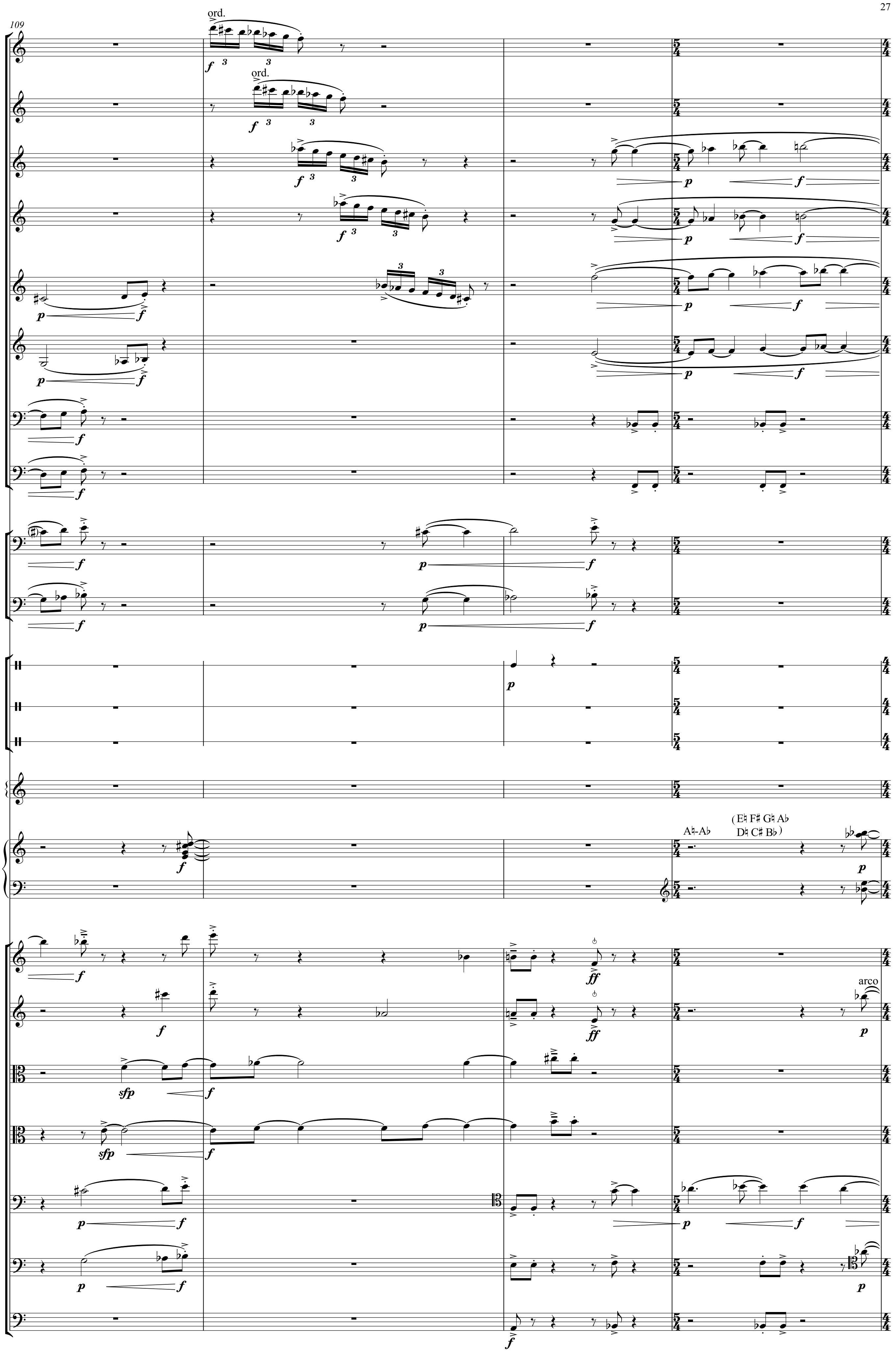

D
88
Fl.
Fl.
strong, clear
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
C♮-C♯
B♮-B♭
Hp.
D
Vln. I
Vln. II
Vla.
Vla.
pizz.
Vc.
pizz.
Vc.
unis. pizz.
Cb.
arco
arco
arco
3
f
p
pp
mf
ppp
fp

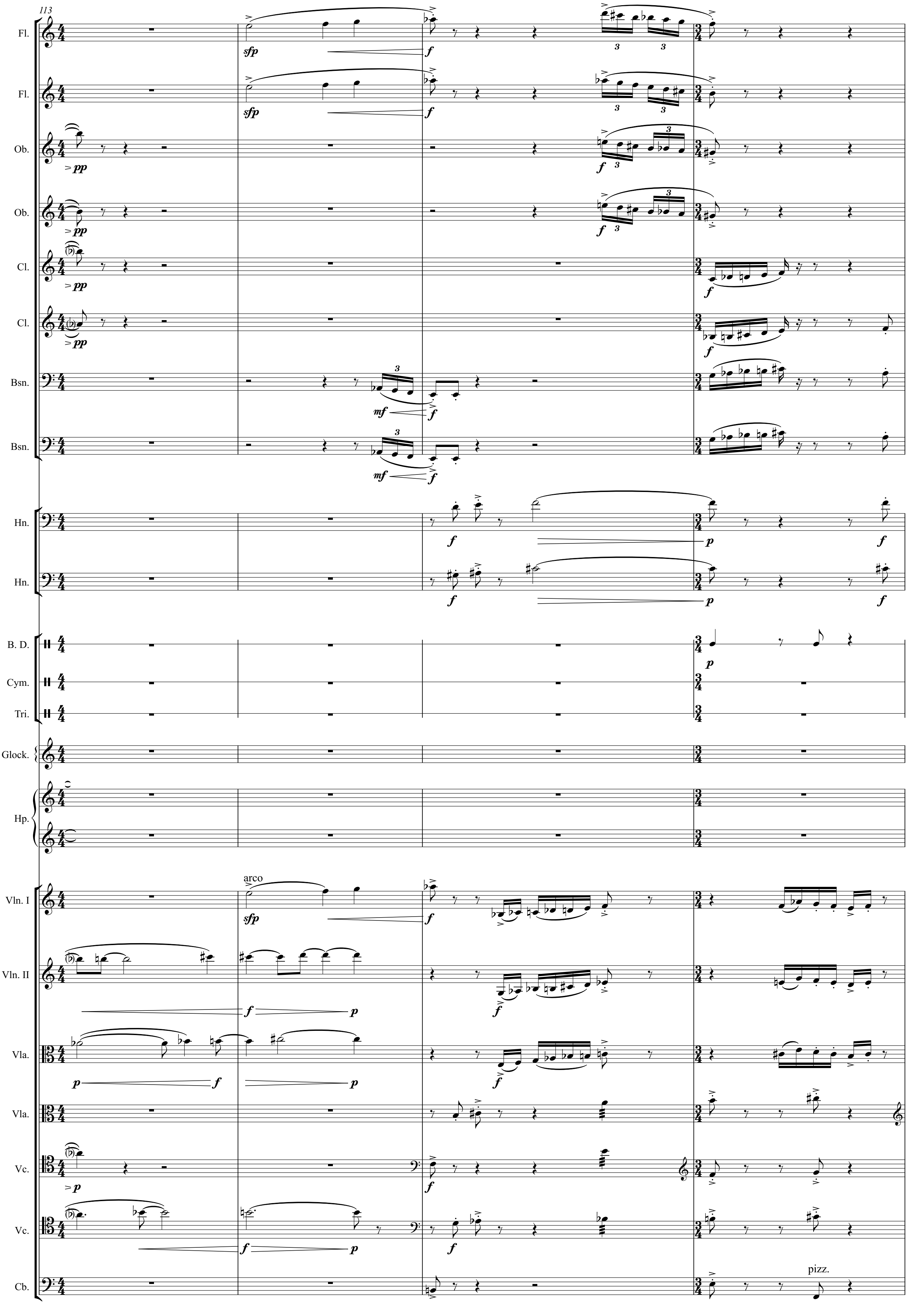

92
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
pizz.
pizz.
p
mf
pp
f
3

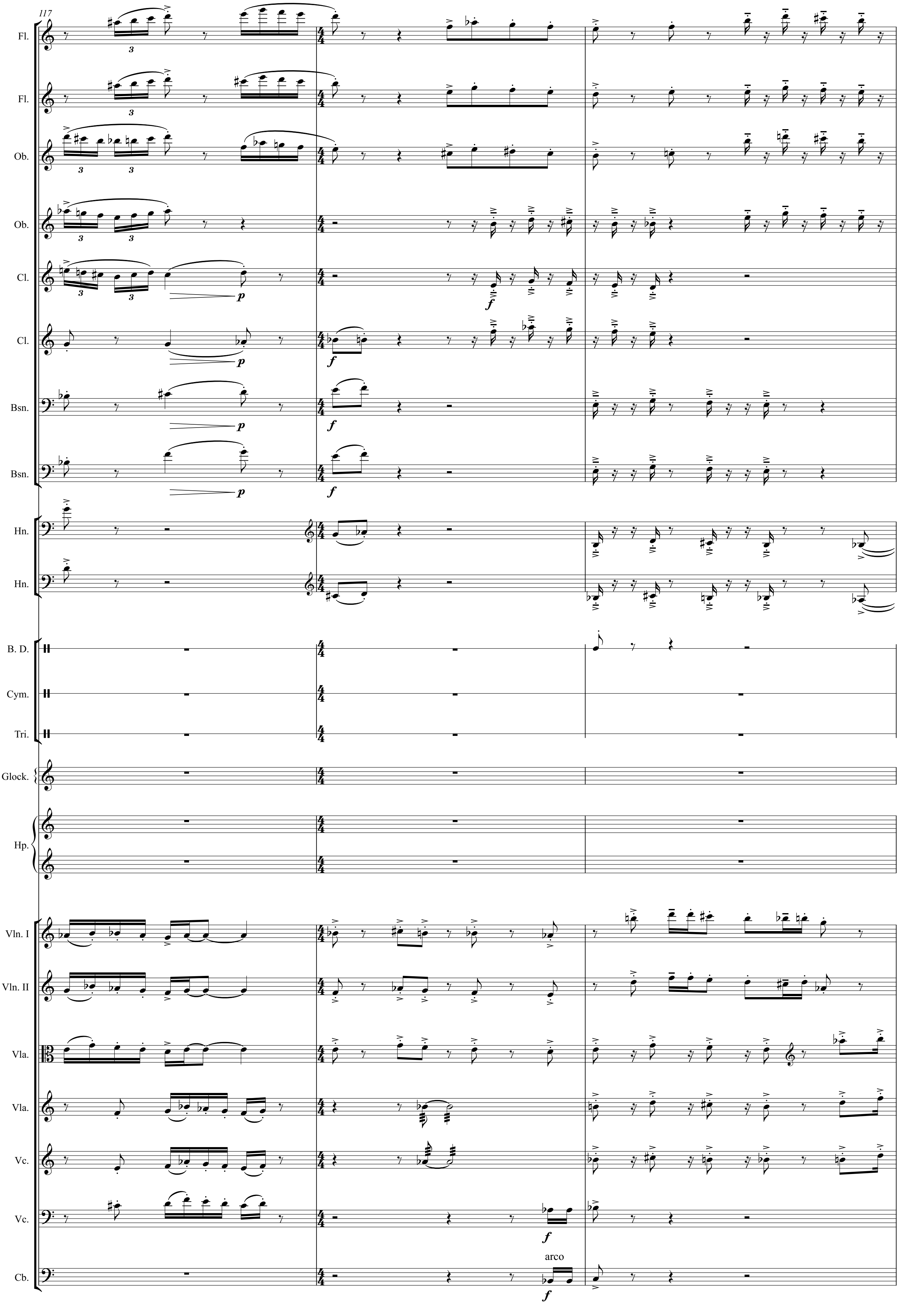

E
96
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pp
mf
f
p
ppp
3
div.
unis.
sub.
arco
pizz.
E

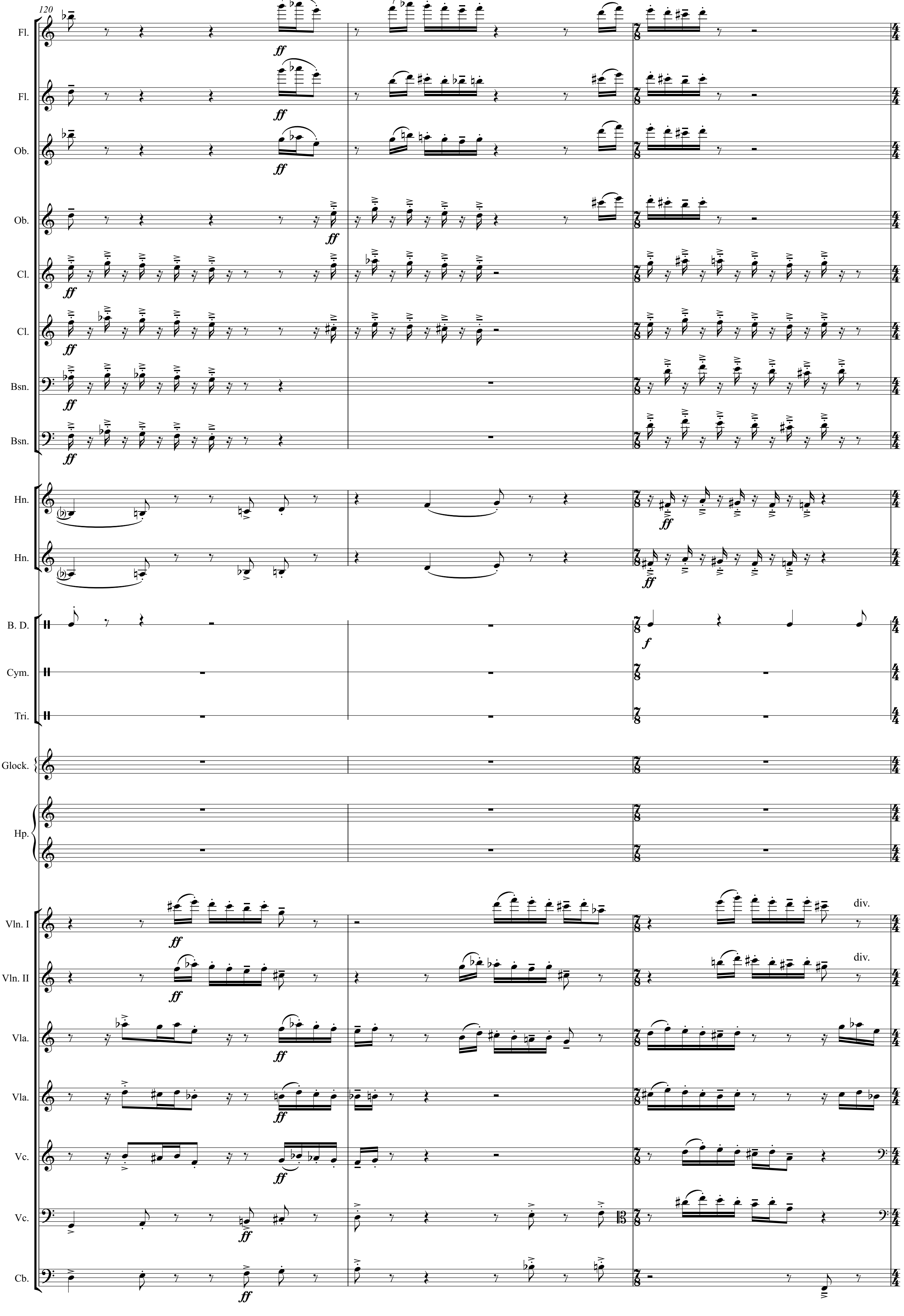

100
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
flz.
flz.
more Baroque intrusion...
more Baroque intrusion...
more Baroque intrusion...
mf
p
mp
ppp

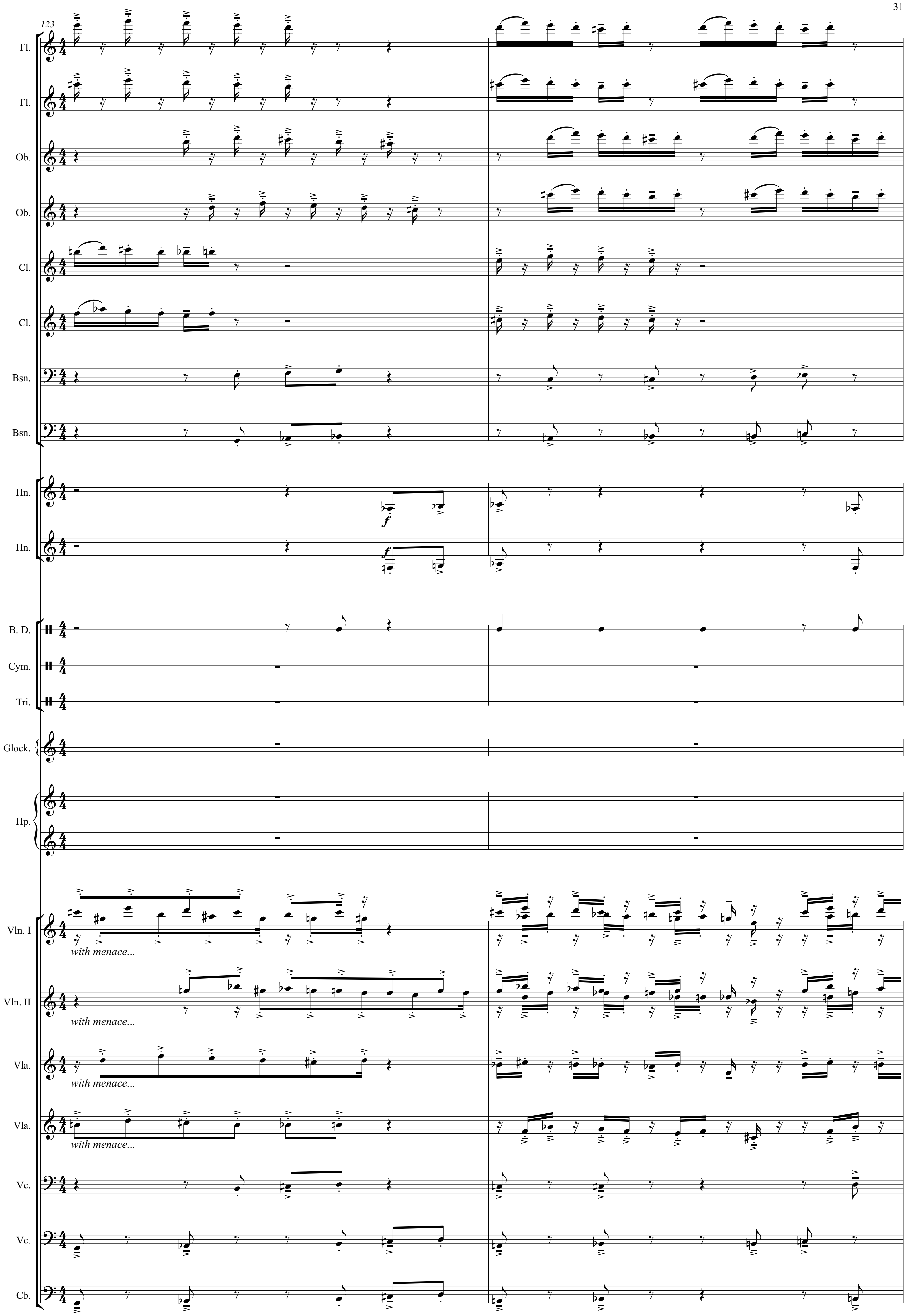

104
Fl.
pp
Fl.
pp
Ob.
pp
mf
Ob.
Cl.
pp
pp
mf
Cl.
pp
Bsn.
pp
mf
sfp
Bsn.
pp
mf
sfp
Hn.
mf
sfp
Hn.
mf
sfp
B. D.
Cym.
soft stick
ppp
p
Tri.
Glock.
Hp.
pp
Vln. I
s.p.
p
ppp
ord.
ppp
pp
mf
pp
Vln. II
s.p.
p
ppp
ord.
pp
mf
Vla.
s.p.
p
ppp
ord.
pp
mf
Vla.
s.p.
p
ppp
ord.
pp
mf
Vc.
s.p.
p
ppp
ord.
pp
pizz.
arco
mf
f
Vc.
s.p.
pp
p
ppp
ord.
pp
pizz.
arco
mf
f
Cb.
pp
pizz.
arco
mf
f

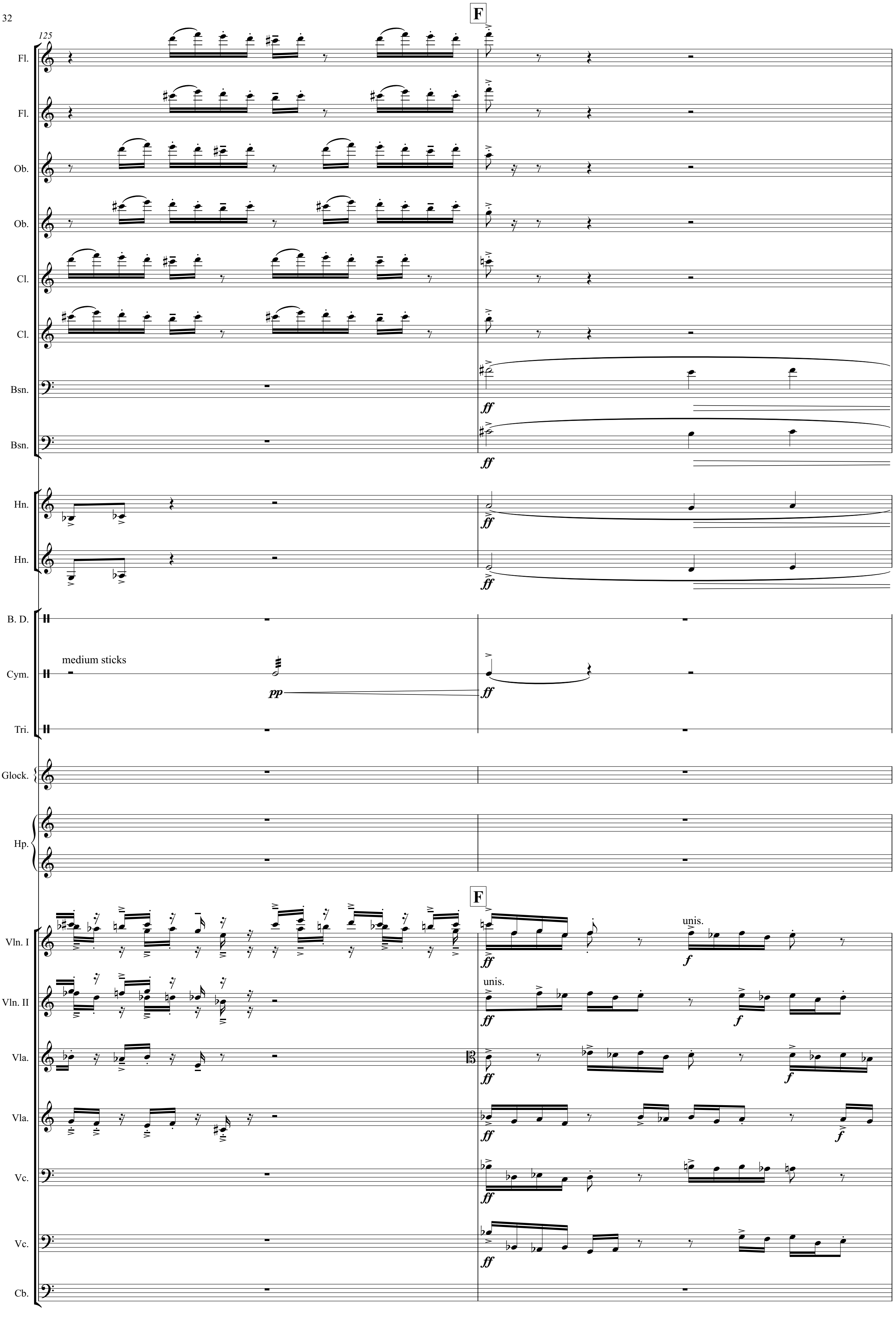

109
ord.
ord.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
A♮-A♭
(E♮ F♯ G♮ A♭
D♮ C♯ B♭)
Hp.
Vln. I
arco
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
p
f
ff
sfp

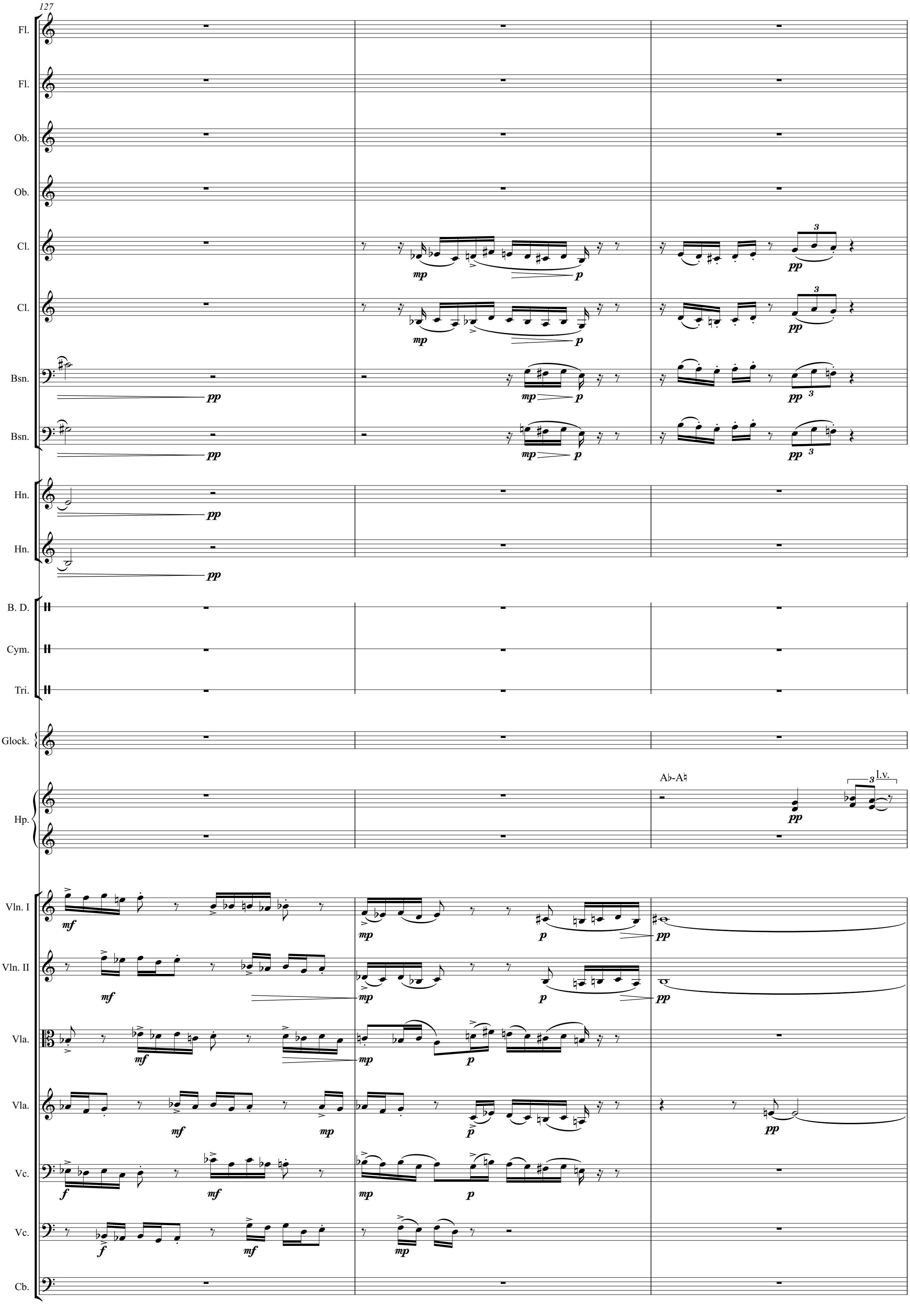

113
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
sfp
f
pp
mf
p
arco
pizz.
3

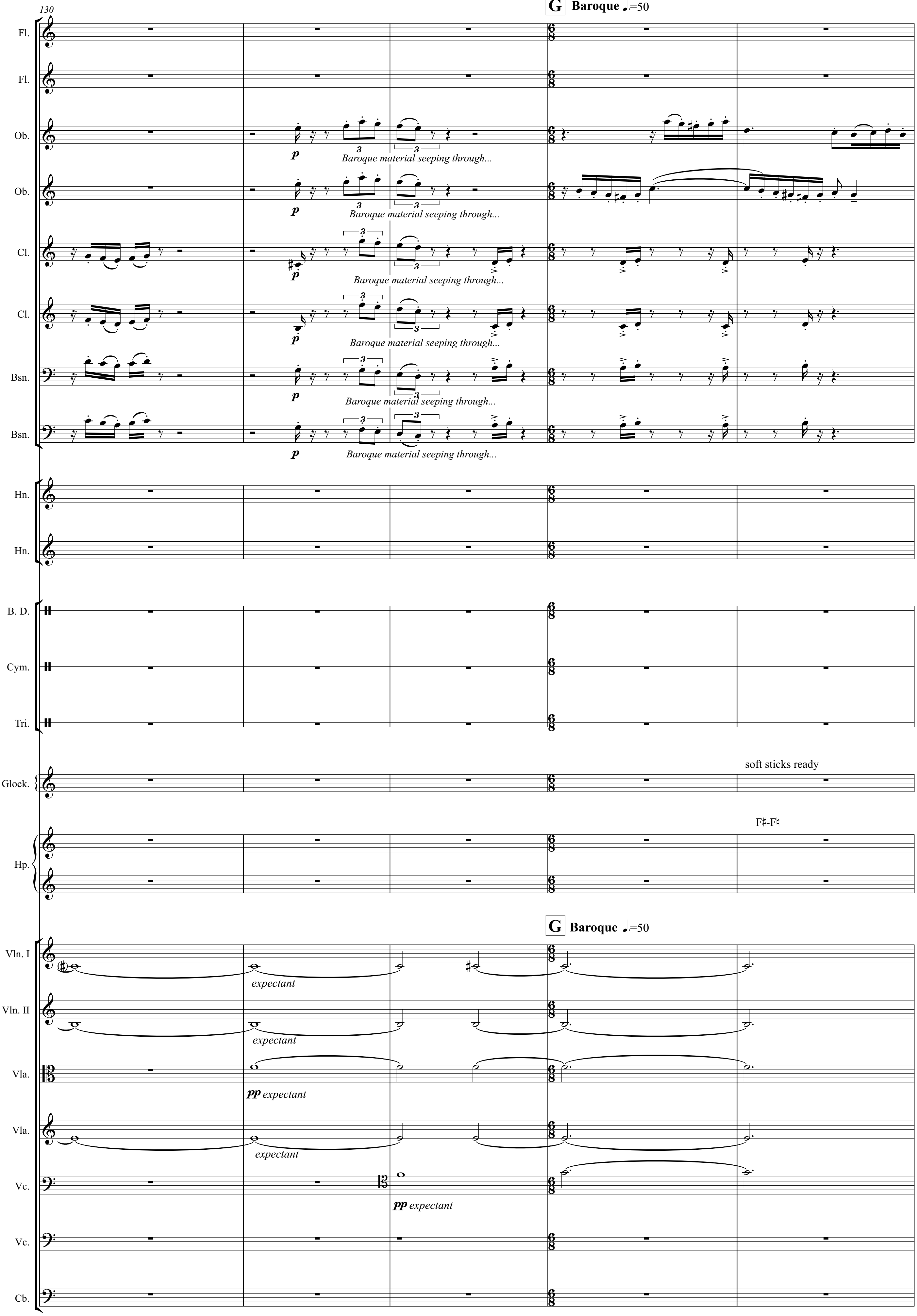

117
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
3
p
f
arco

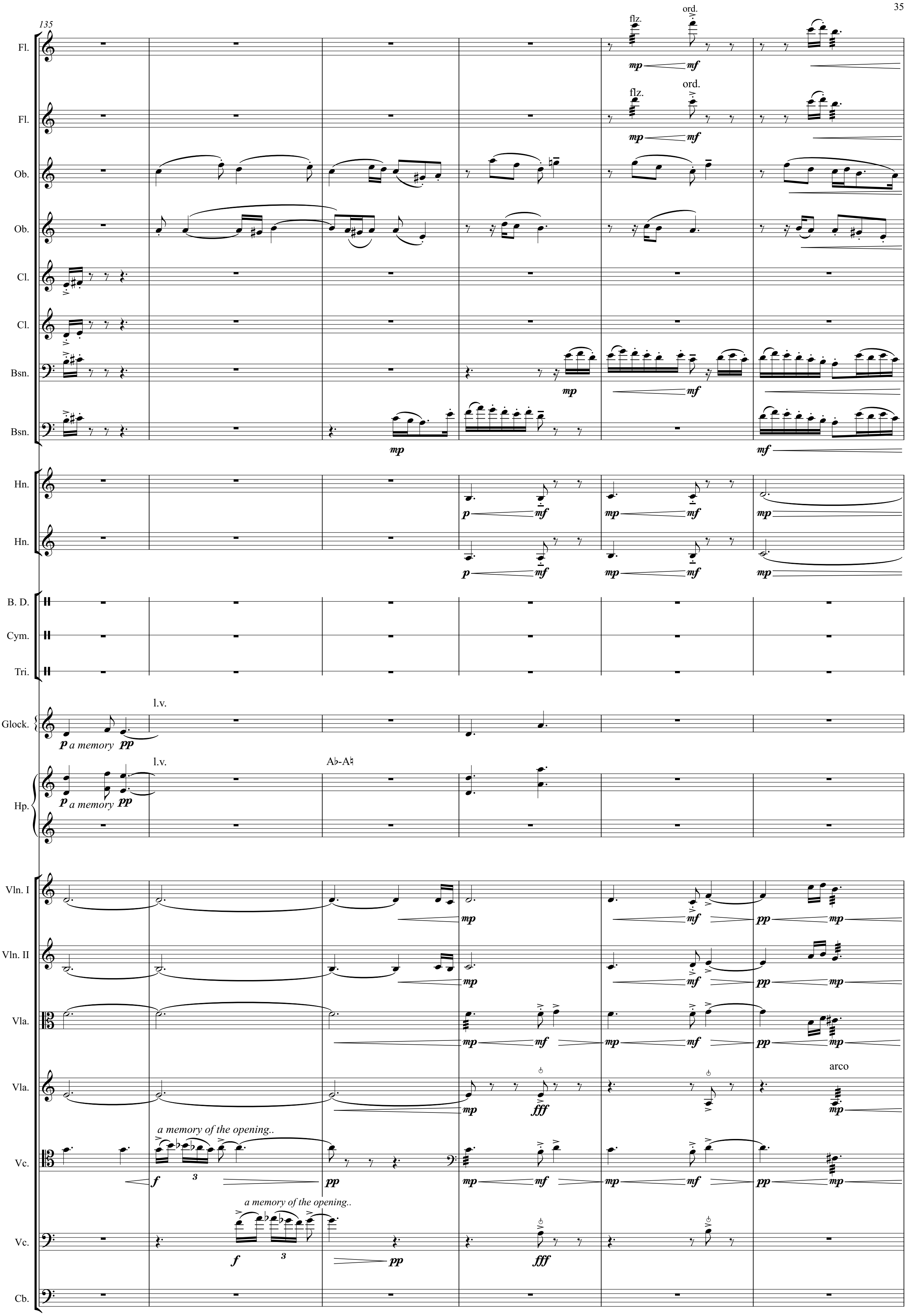

120
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ff
f
div.
div.

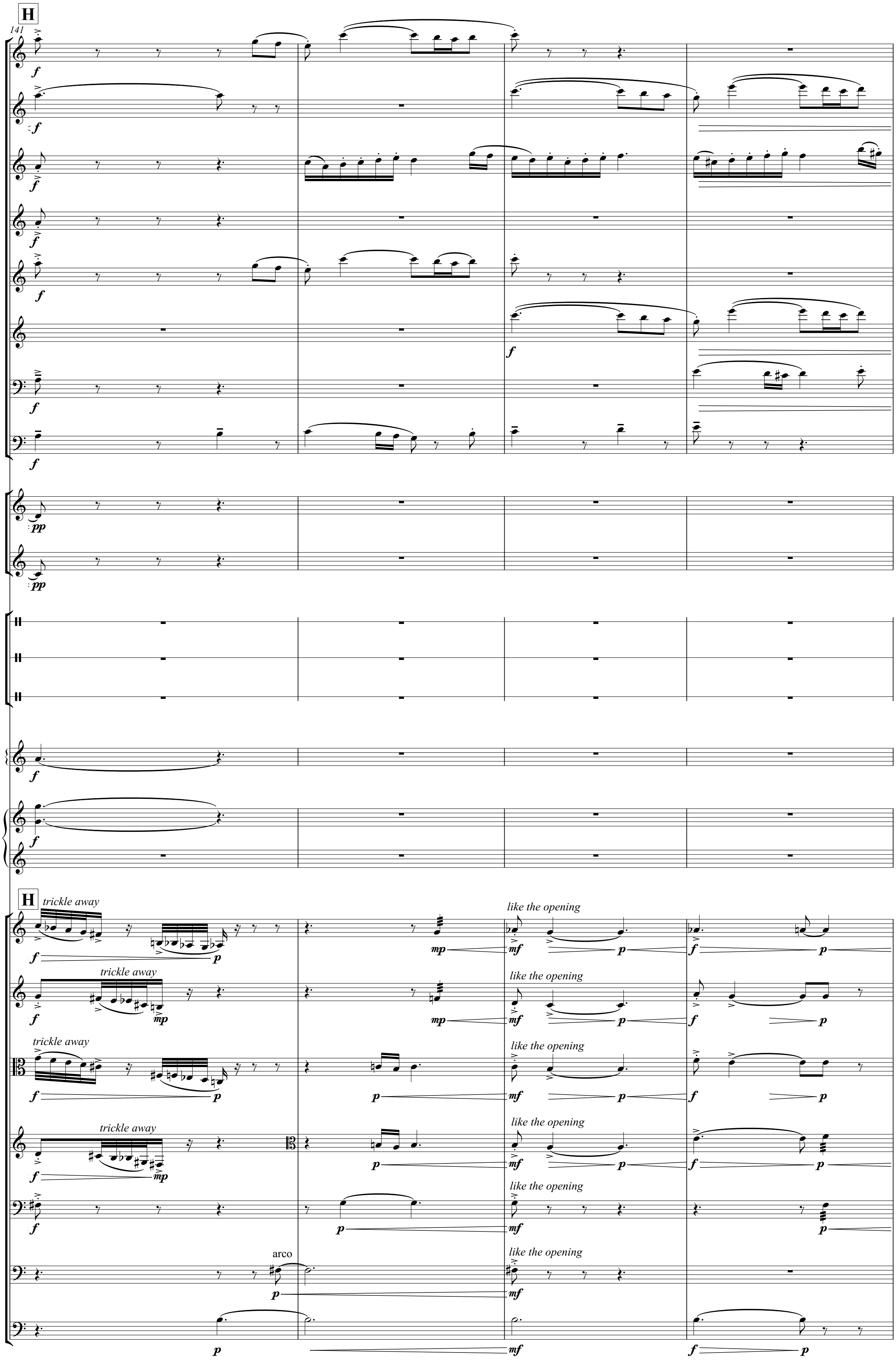

123
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
with menace...
with menace...
with menace...
with menace...
f
f

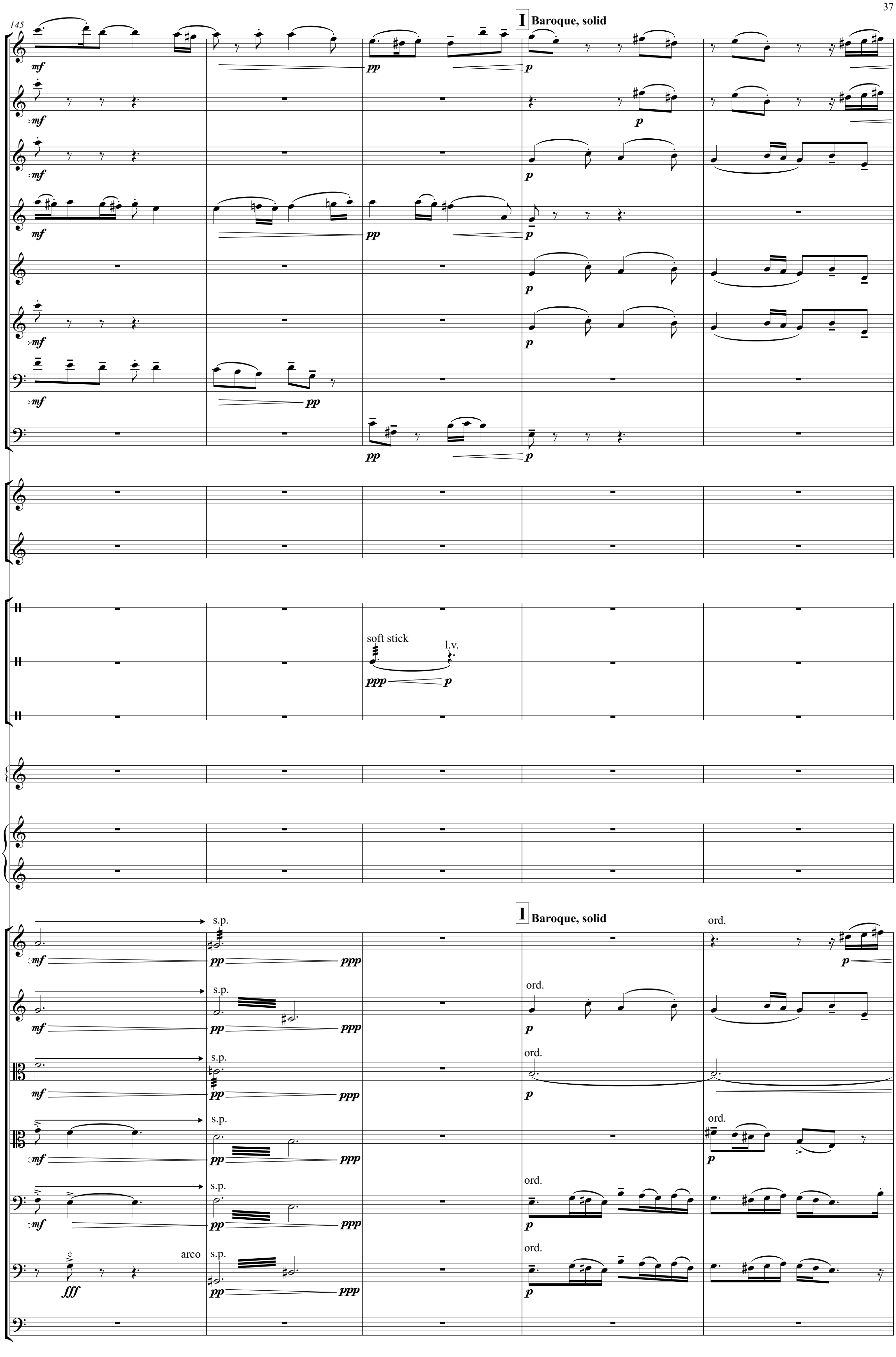

125
F
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
ff
Bsn.
ff
Hn.
ff
Hn.
ff
B. D.
medium sticks
Cym.
pp
ff
Tri.
Glock.
Hp.
F
Vln. I
ff
unis.
f
Vln. II
unis.
ff
f
Vla.
ff
f
Vla.
ff
f
Vc.
ff
Vc.
ff
Cb.

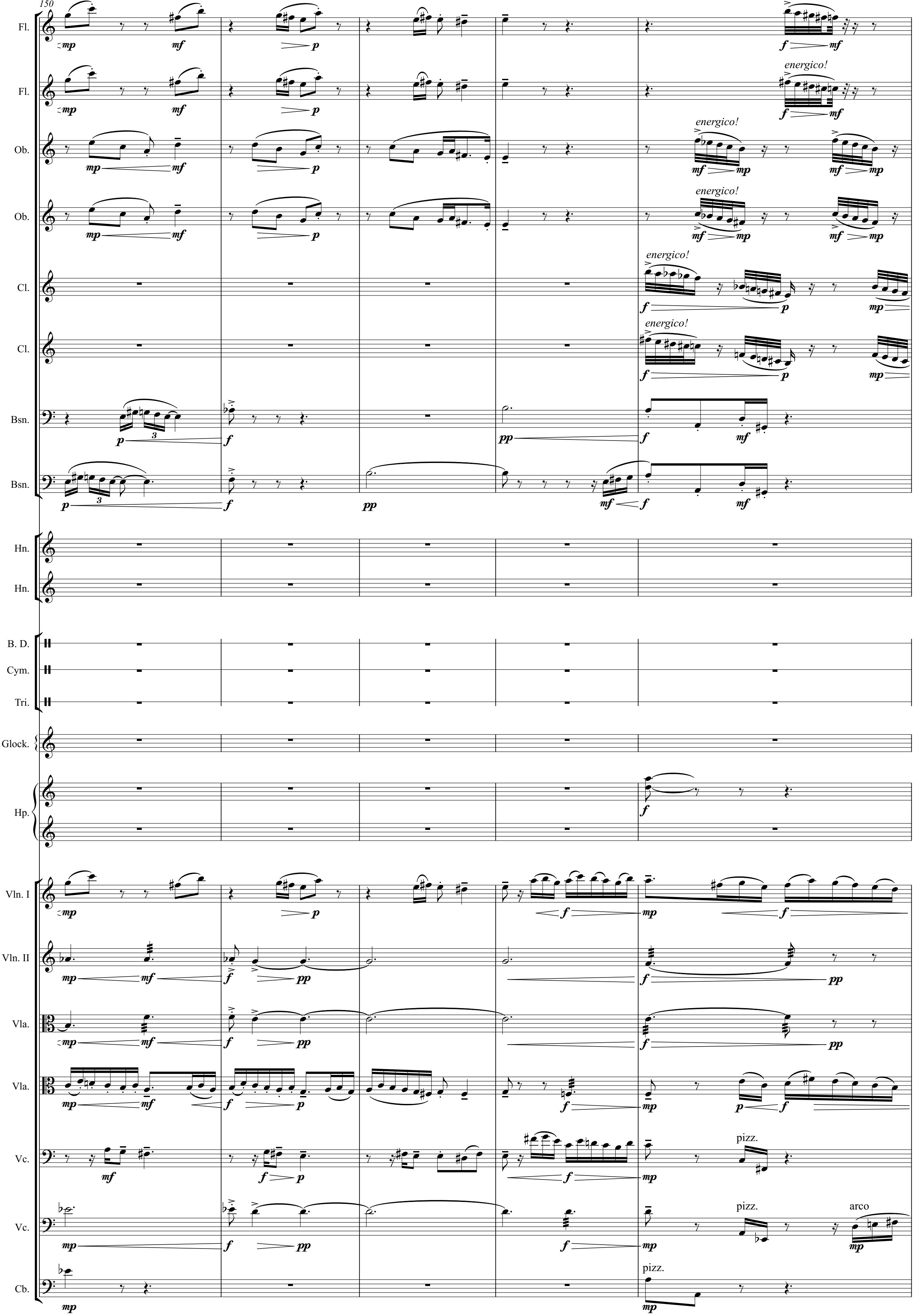

127
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mp
p
pp
mf
f
3
A♭-A♮
l.v.

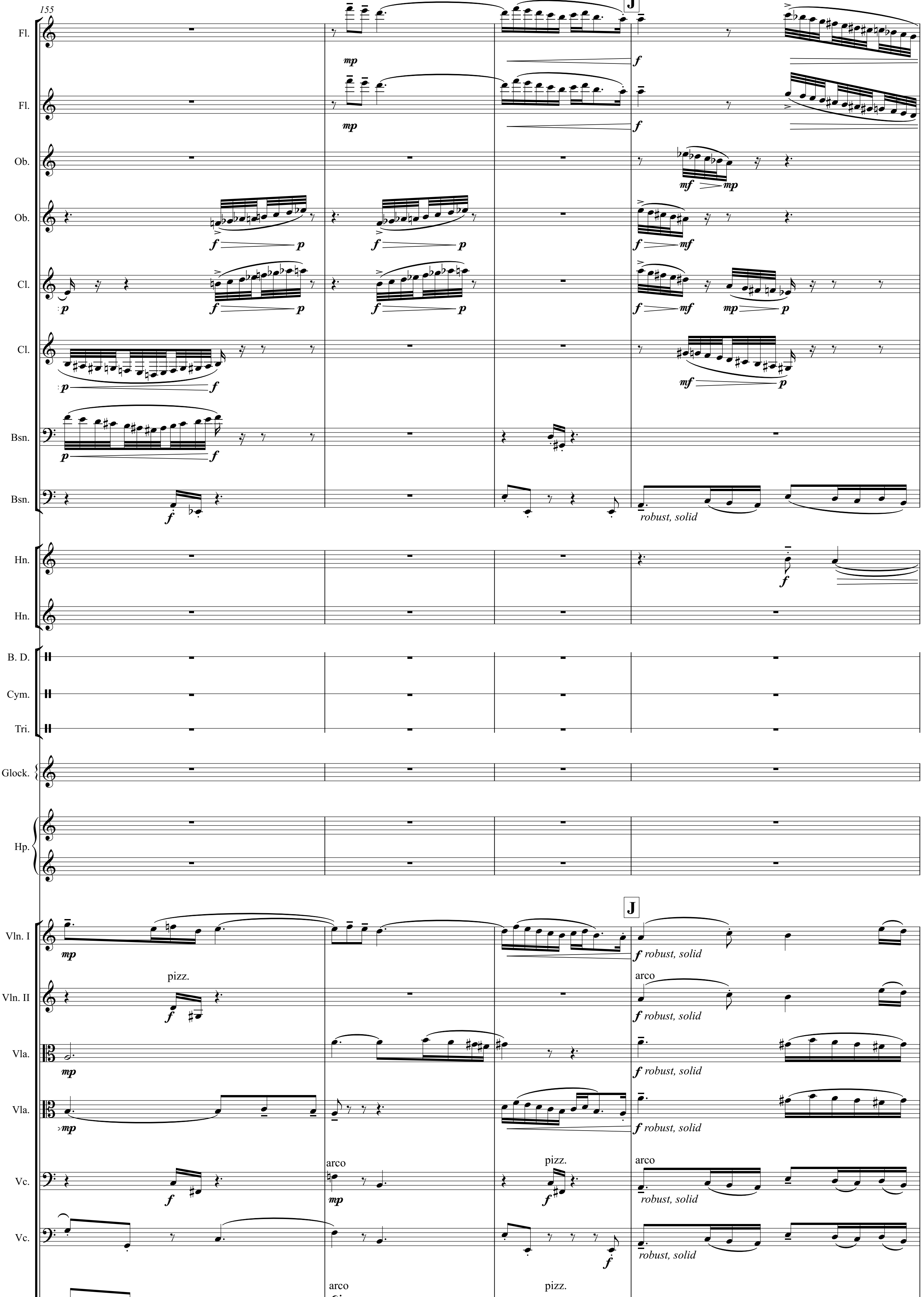

130
G
Baroque ♩.=50
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
p
Baroque material seeping through...
soft sticks ready
F♯-F♮
expectant
pp expectant

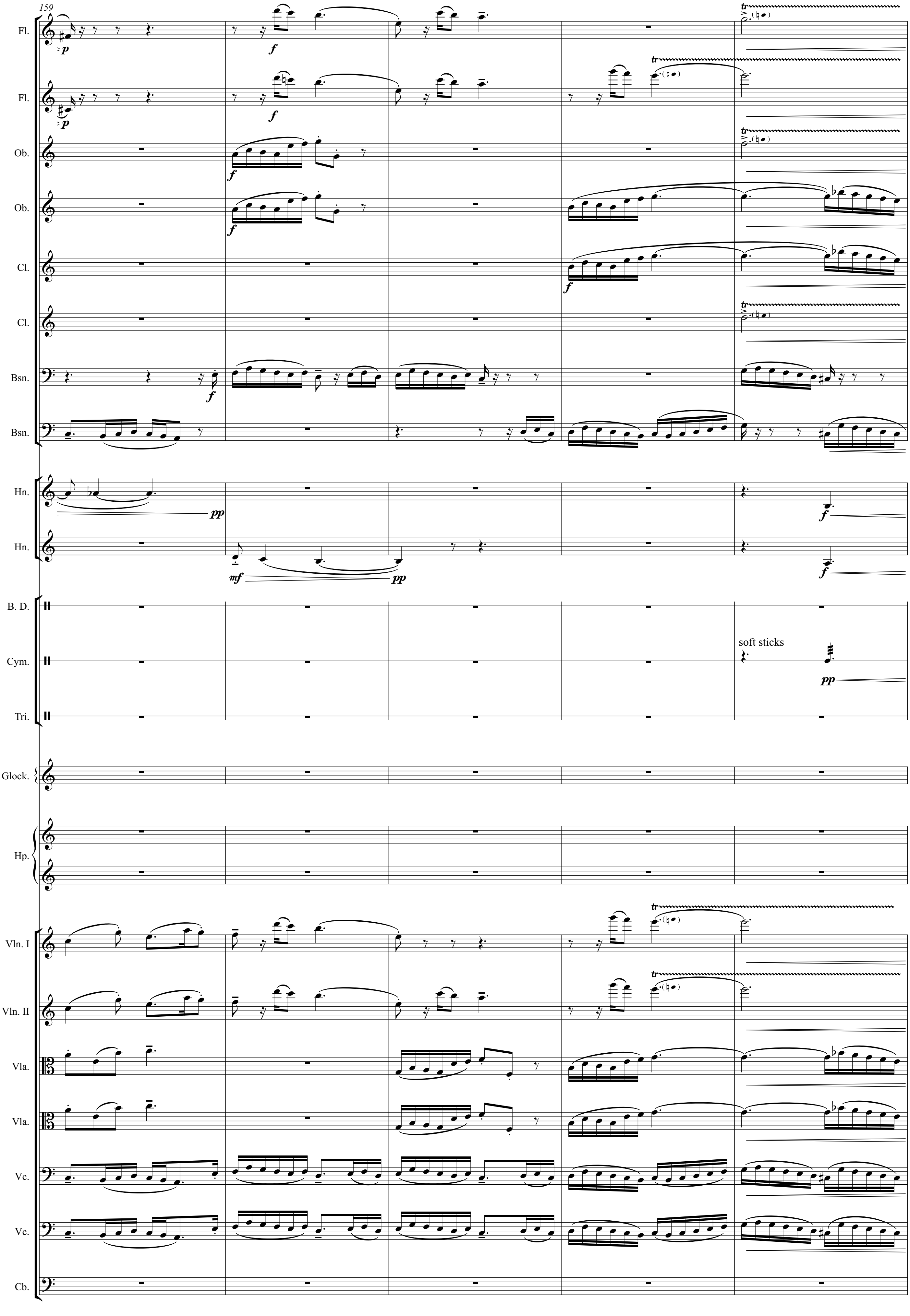

135
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
flz.
ord.
mp
mf
pp
p
fff
f
l.v.
A♭-A♮
a memory
a memory of the opening..
arco
3

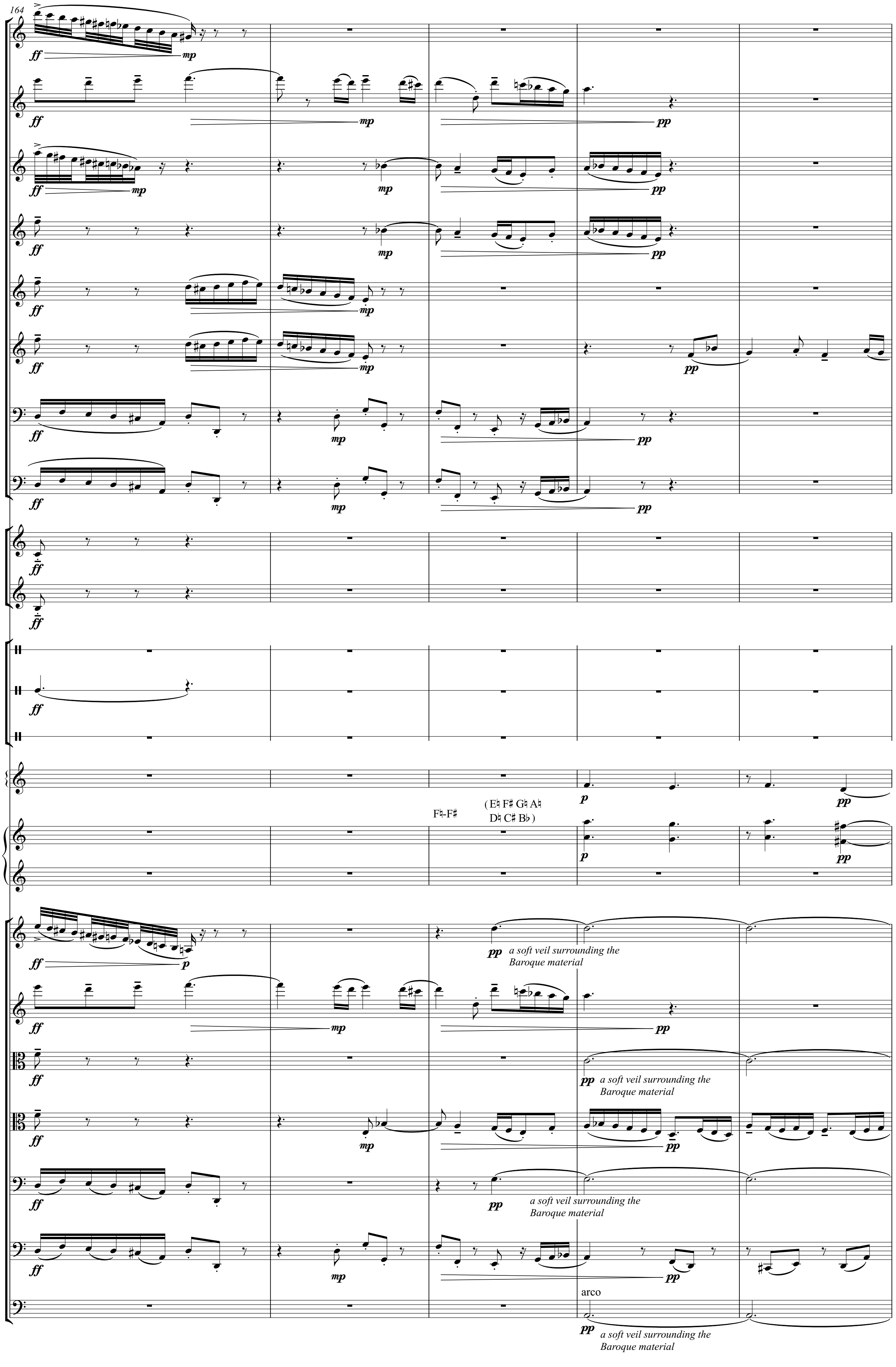

H
141
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
H
trickle away
Vln. I
trickle away
Vln. II
trickle away
Vla.
trickle away
Vla.
Vc.
arco
Vc.
Cb.
like the opening
like the opening
like the opening
like the opening
like the opening
like the opening
f
pp
mp
mf
p

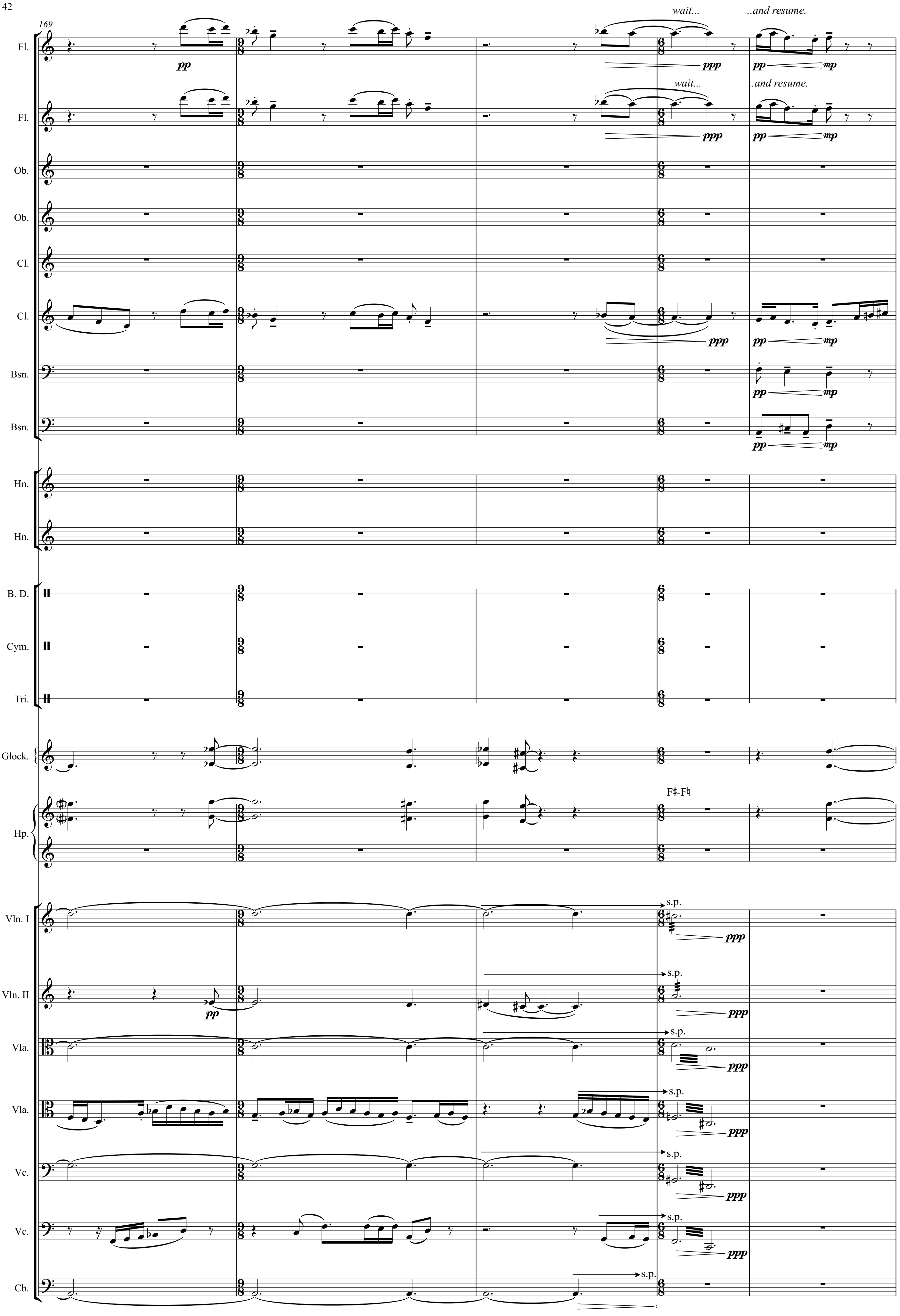

145
I Baroque, solid
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mf
pp
p
ppp
fff
soft stick
l.v.
s.p.
ord.
arco

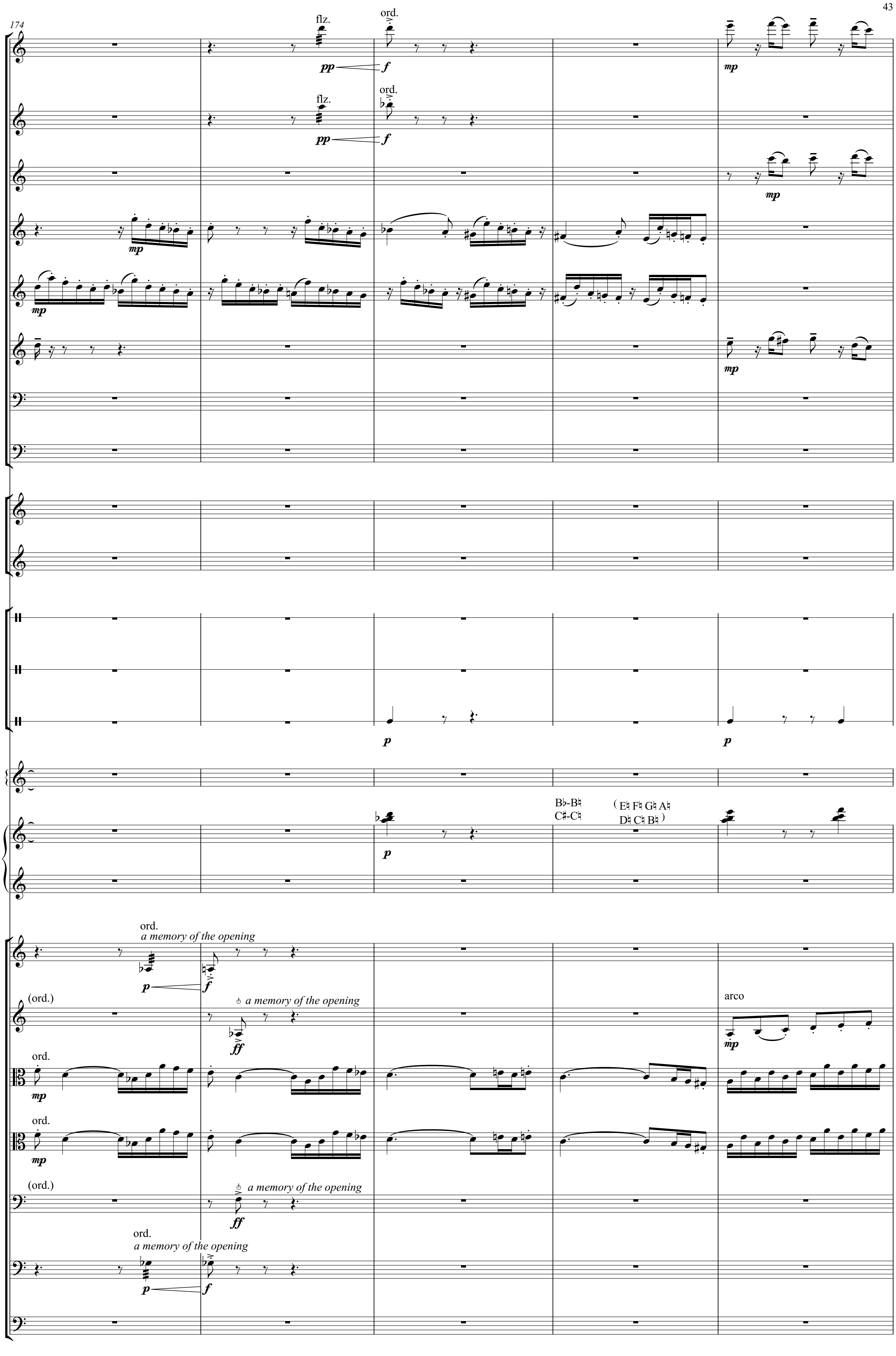

150
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
energico!
mp
mf
p
f
pp
3
pizz.
arco

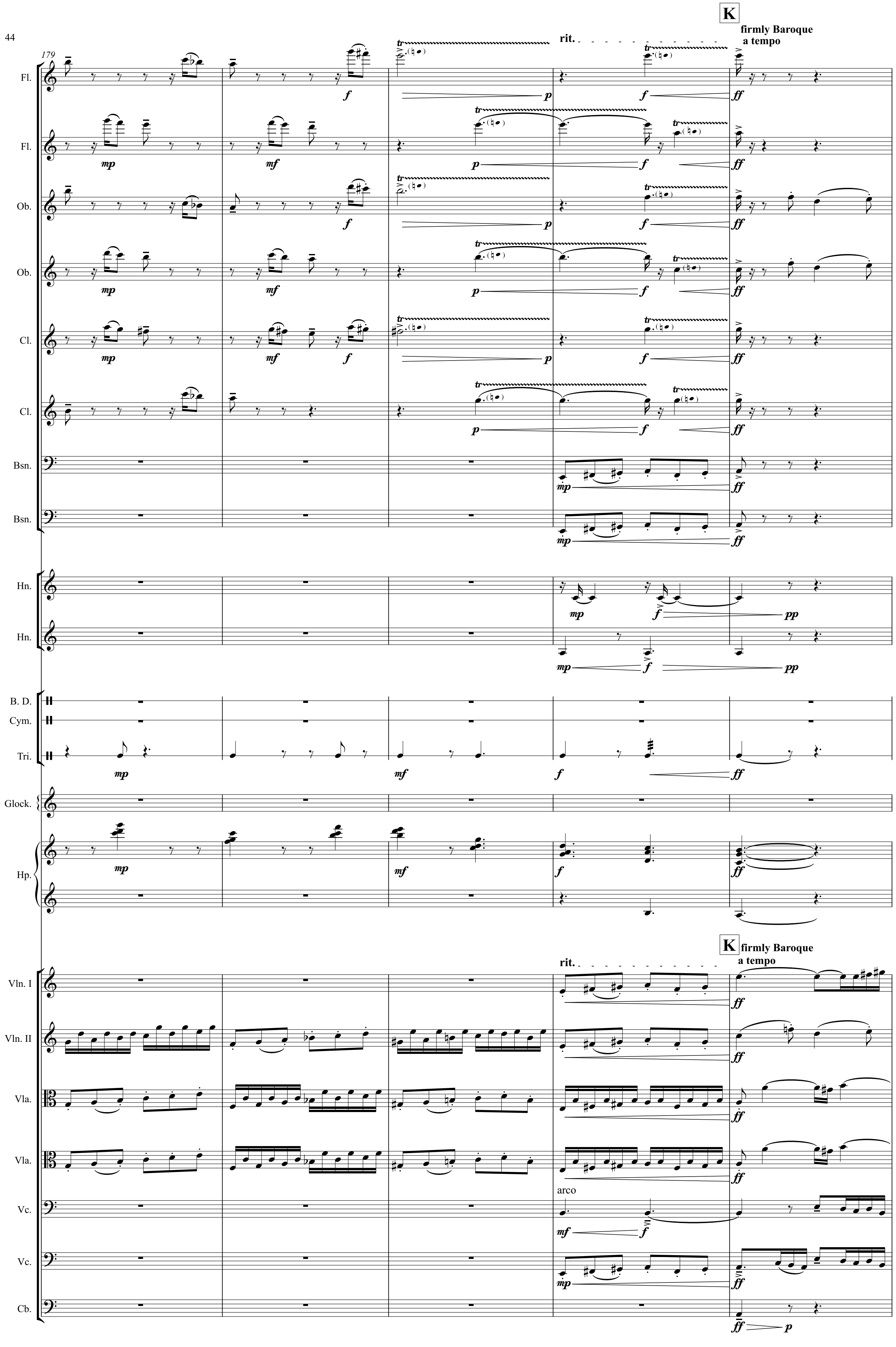

155
J
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mp
f
p
mf
robust, solid
pizz.
arco

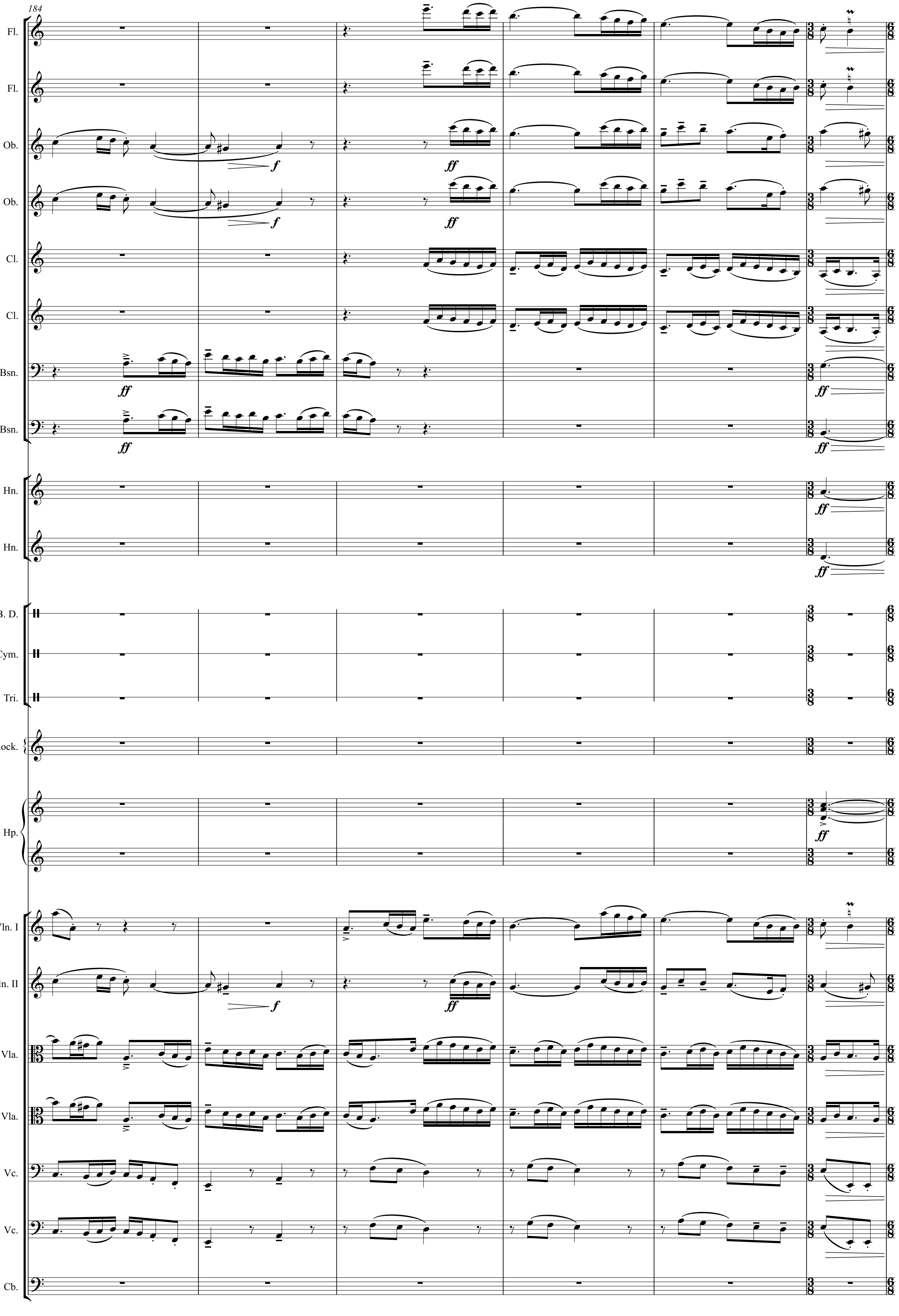

159
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
p
p
f
f
f
f
f
f
f
f
pp
mf
pp
pp
soft sticks
tr
tr
tr
tr
tr
tr

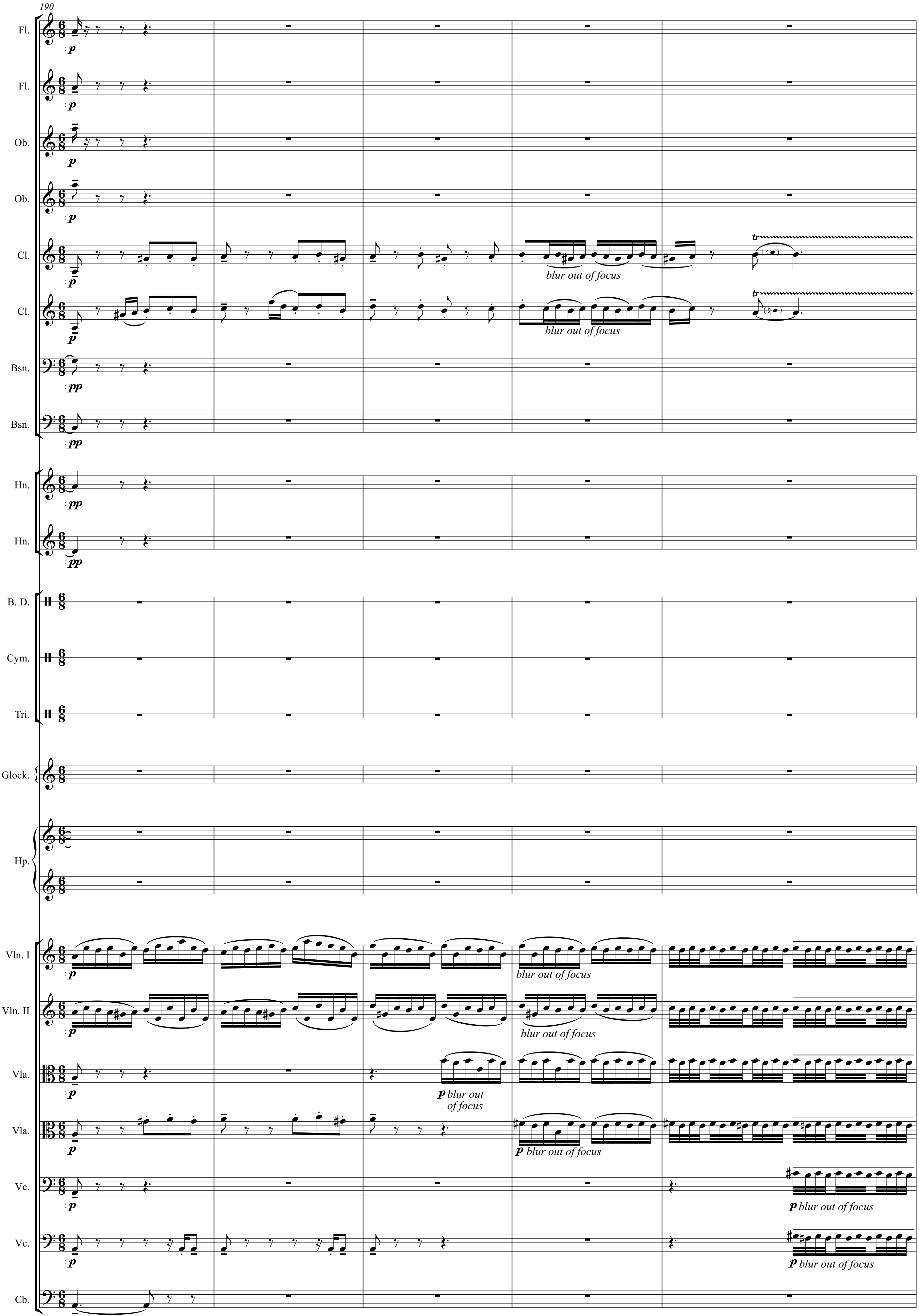

164
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ff
mp
pp
p
F♮-F♯
(E♮ F♯ G♮ A♮
D♮ C♯ B♭)
a soft veil surrounding the
Baroque material
arco

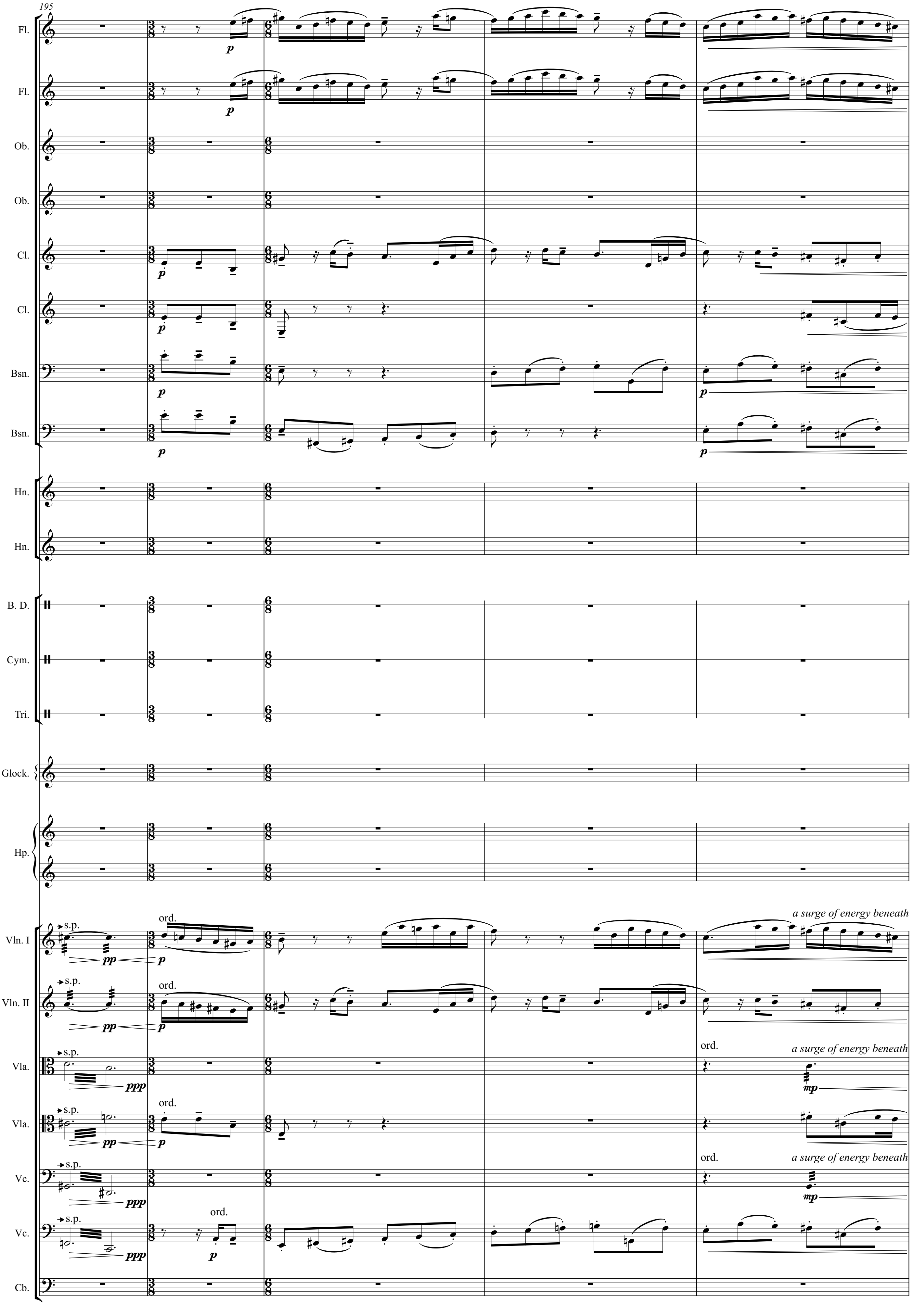

169
wait...
..and resume.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
F♯-F♮
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pp
ppp
mp
s.p.

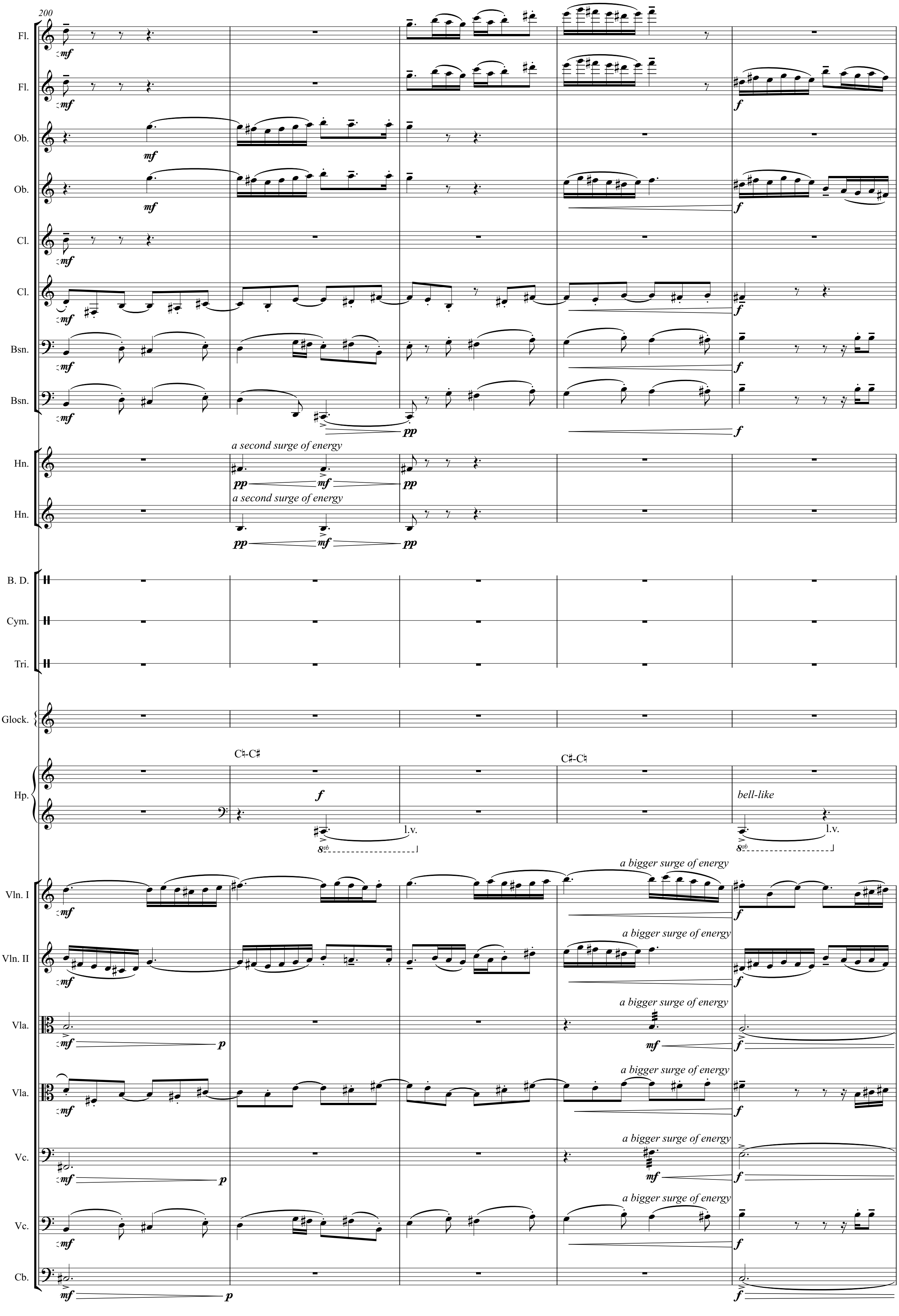

174
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
flz.
ord.
pp
f
mp
p
ff
Bb-B♮
C#-C♮
(E♮ F♮ G♮ A♮
D♮ C♮ B♮)
ord.
a memory of the opening
(ord.)
a memory of the opening
arco

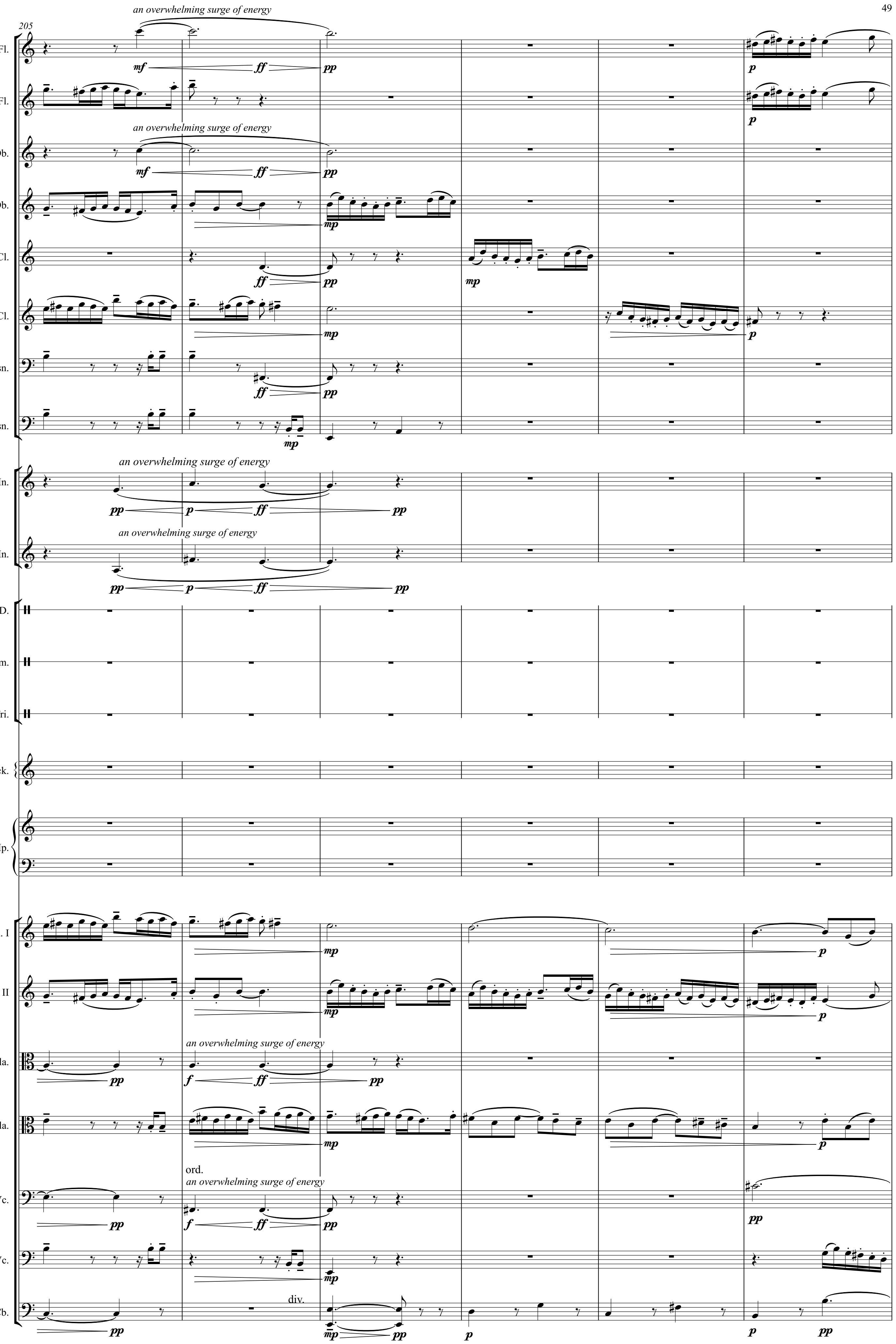

K
firmly Baroque
a tempo
rit.
179
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco
tr
mp
mf
f
p
ff
pp

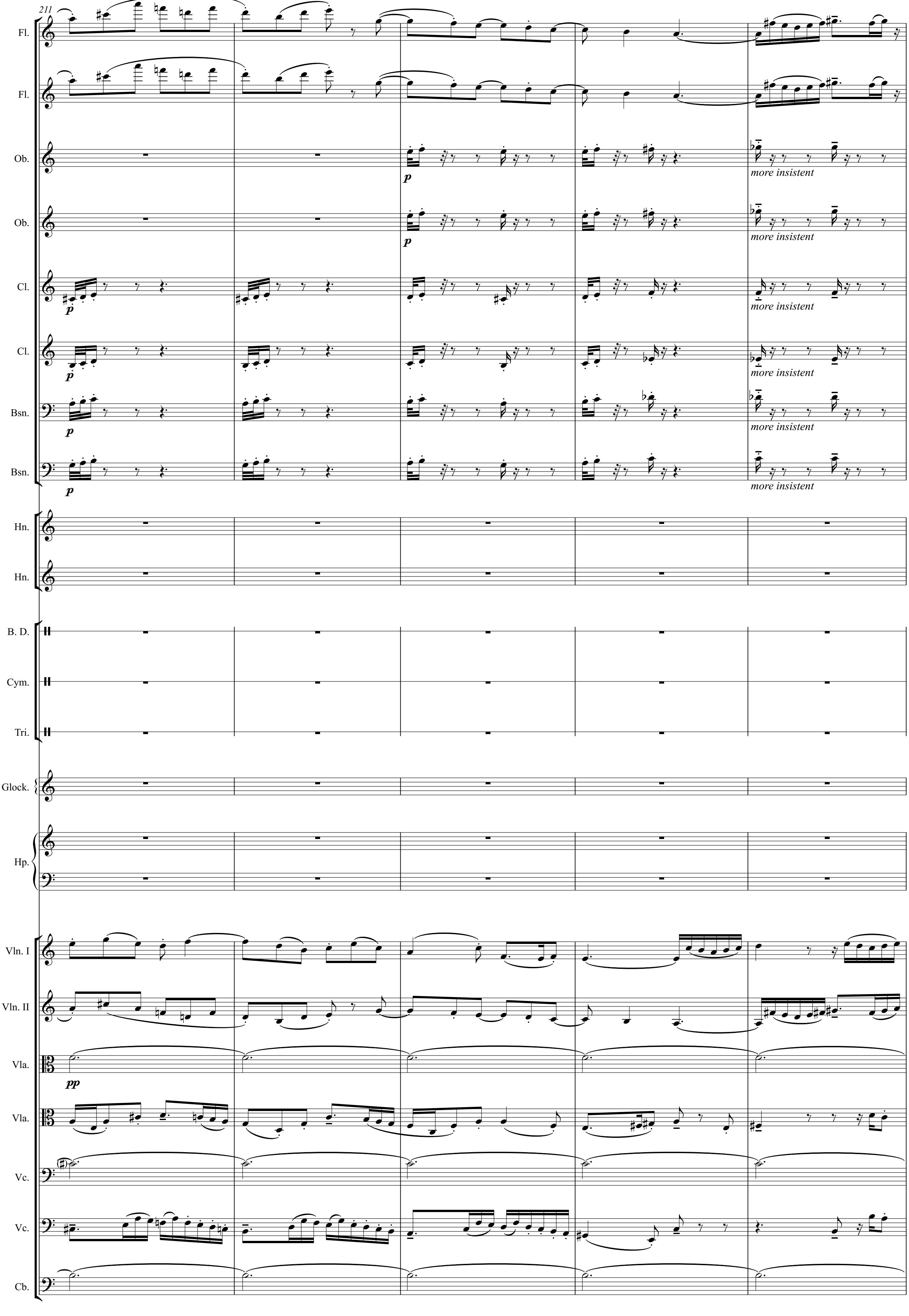

184
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
f
ff

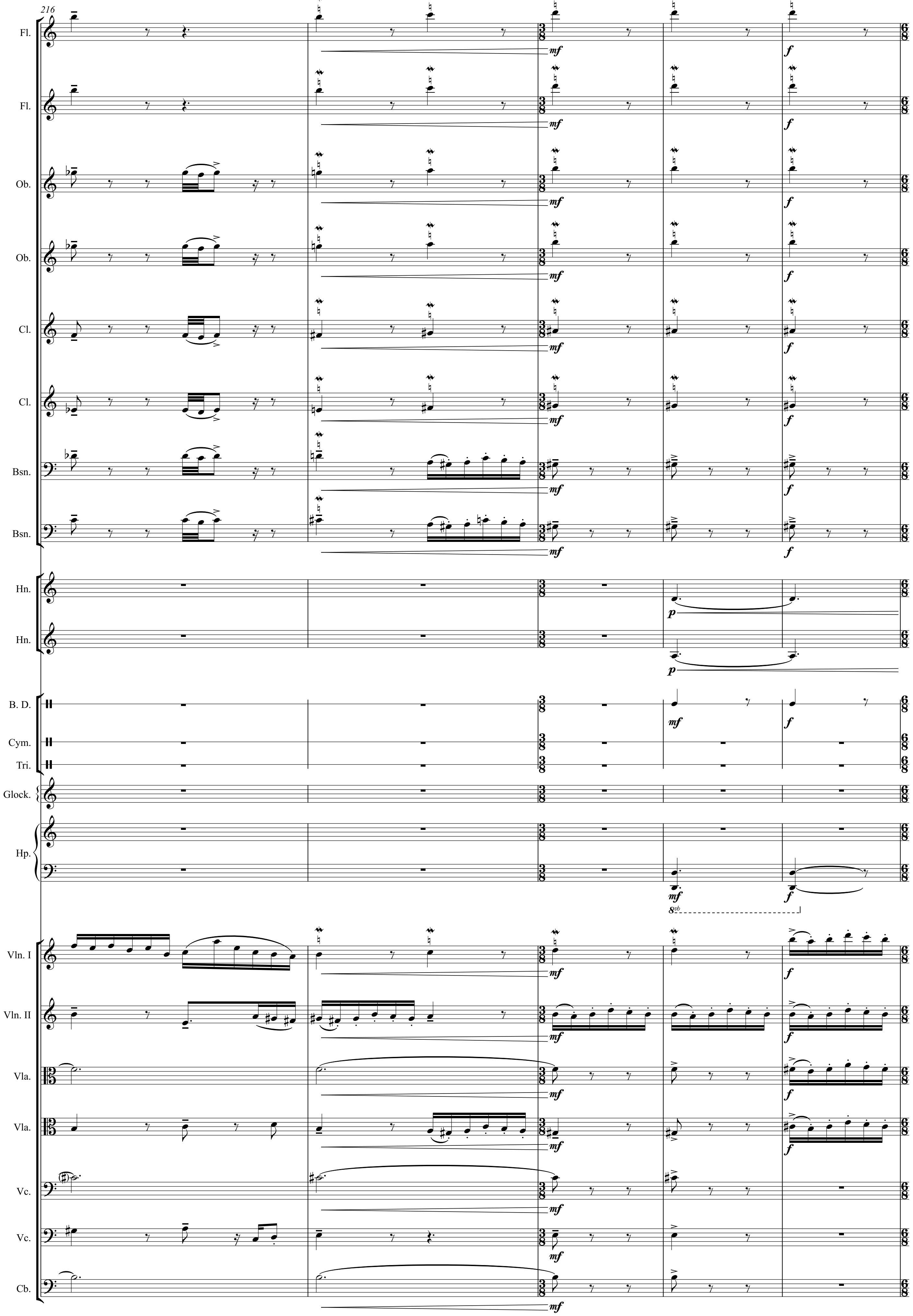

190
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
p
pp
tr
blur out of focus
p blur out of focus

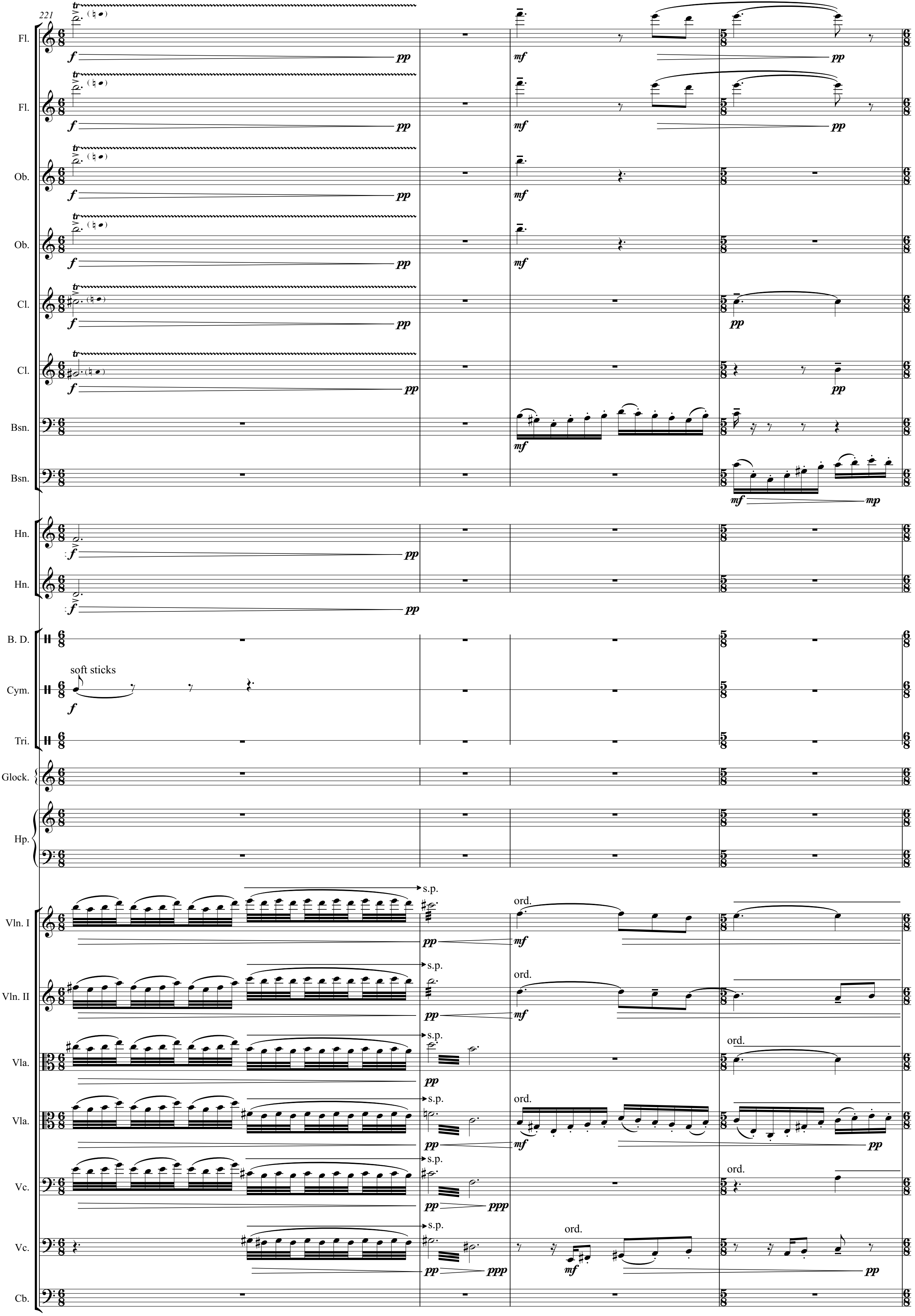

195
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
p
s.p.
ord.
pp
ppp
mp
a surge of energy beneath
a surge of energy beneath
a surge of energy beneath

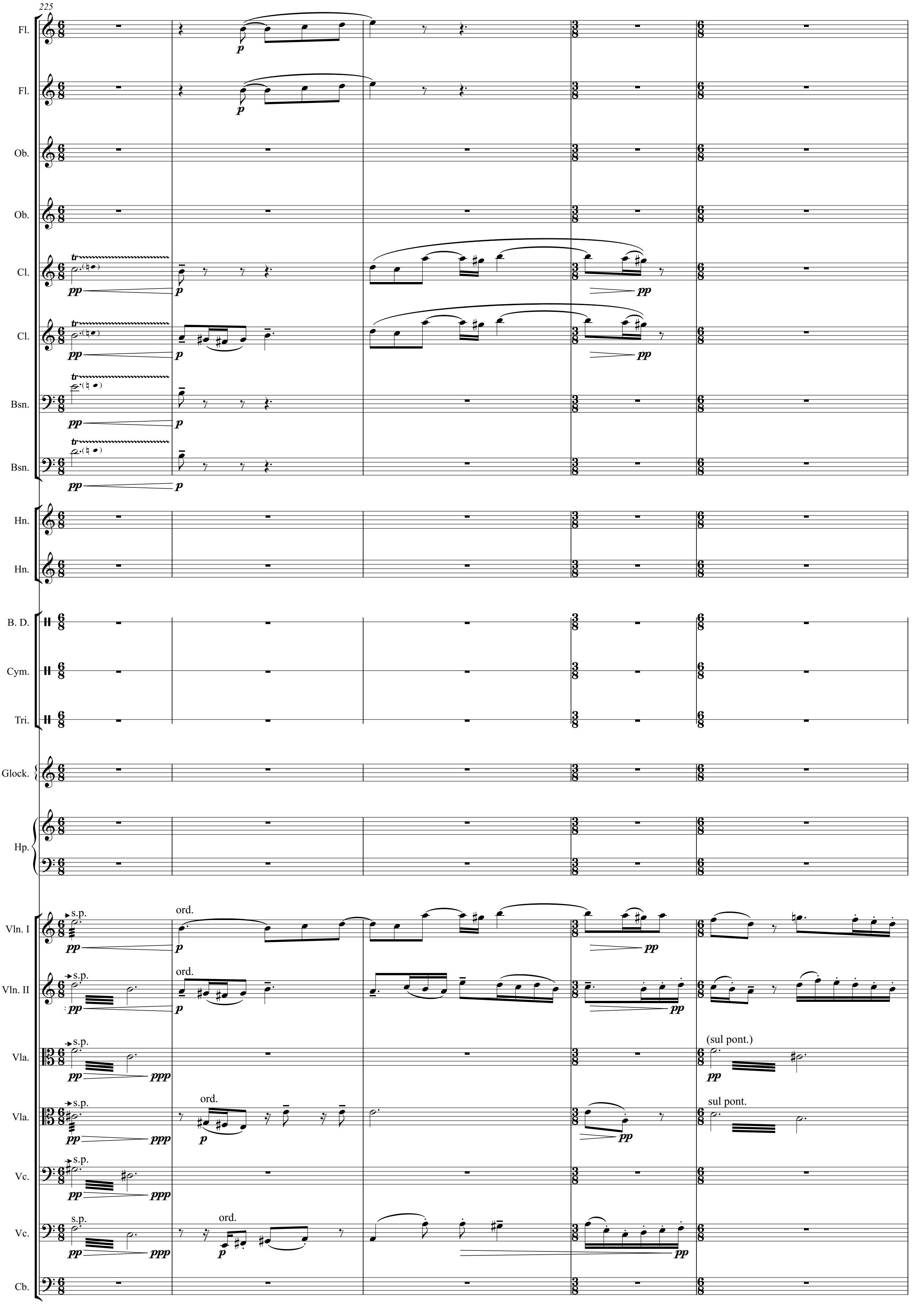

200
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mf
f
pp
p
a second surge of energy
a second surge of energy
C♮-C♯
C♯-C♮
bell-like
l.v.
8vb
a bigger surge of energy

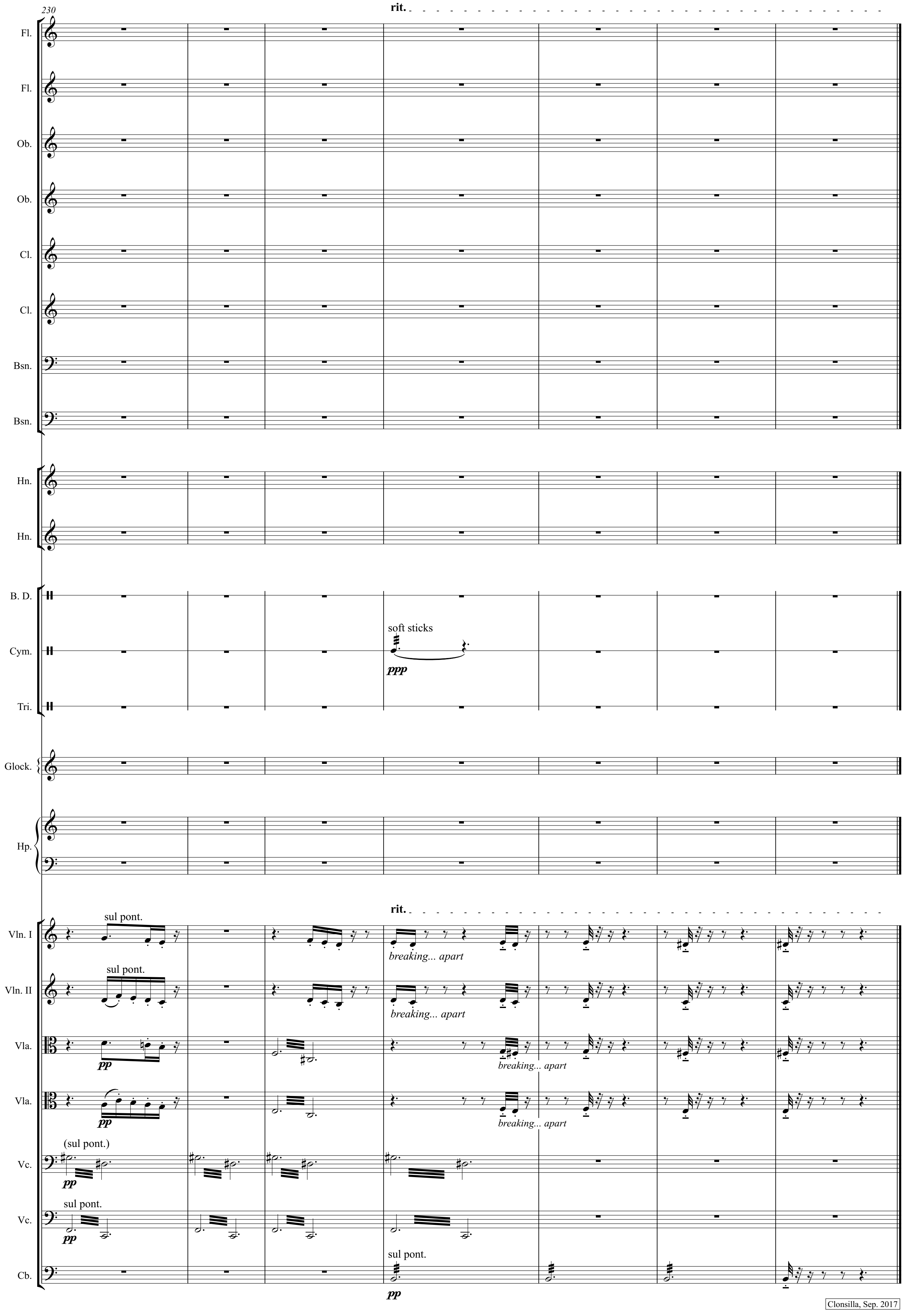

205
an overwhelming surge of energy
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
ord.
div.
mf
ff
pp
mp
p
f


211
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
p
more insistent
pp


216
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
mf
f
p
8vb


221
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
tr
f
pp
mf
mp
soft sticks
s.p.
ord.
ppp


225
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
tr
p
pp
ppp
s.p.
ord.
(sul pont.)
sul pont.


230
rit.
Fl.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
B. D.
Cym.
Tri.
soft sticks
ppp
Glock.
Hp.
rit.
Vln. I
sul pont.
breaking... apart
Vln. II
sul pont.
breaking... apart
Vla.
pp
breaking... apart
Vla.
pp
breaking... apart
Vc.
(sul pont.)
pp
Vc.
sul pont.
pp
Cb.
sul pont.
pp

Clonsilla, Sep. 2017