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Commentary
on the
Portfolio of Compositions
submitted for the degree of
PhD in Composition

by

John Hails

under the supervision of
Dr. Fabrice Fitch
Music Department
Durham University

June 2007

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ABSTRACT

John Hails
Doctor of Philosophy by Composition

Durham University
Music Department

2007

Portfolio Contents:

83 Chords for Ezra Pound		brass quintet
De contemplationis digitis:	*I. Mesostics 1*	flute and piano
	II. Tanzbuch	
	III. Mesostics 2	
disiecta membra		mixed septet (woodwind and strings)
Frisch weht der Wind		solo piano
Lovesongs:	*I. 'Kurwenal, siehst du es nicht?'*	ensemble (14 players)
	II. Total Bitch	
	III. Consumpta est	
La Pastora		violin and electronics
US4		oboe and electronics

Audio CD Track List:

1.	*83 Chords for Ezra Pound* BBCSSO brass quintet, Martyn Harry (cond.) The Sage, Gateshead 19/04/05	5'14"
2.	*Lovesongs* London Sinfonietta, Pierre-André Valade (cond.) BBC Maida Vale Studios 20/02/03	11'31"
3.	*US4* Christopher Redgate (oboe), Paul Archbold (electronics) Coombehurst Studios, Kingston University 29/01/07	15'07"

Miscellaneous:
Data CD containing MaxMSP patches for *La Pastora* and *US4*.

The portfolio contains seven works for a variety of ensembles and explores a number of different themes including the poet Ezra Pound, John Cage's rereading of Joyce's *Finnegans Wake*, globalization, folksong, and the current administration of the government of the United States. The commentary explores links in common between the pieces, discussing their place within the composer's overall output (especially their placement within larger, multi-movement projects), the use of borrowed material and of 'text transcription' techniques, and the use of live electronics.

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Table of Contents

Table of Figures

Supplementary material

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   The Sage, Gateshead 19/04/05
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   BBC Maida Vale Studios 20/02/03
3. *US4* 15'07"
   Christopher Redgate (oboe), Paul Archbold (electronics)
   Coombehurst Studios, Kingston University 29/01/07

Miscellaneous:

Data CD containing MaxMSP patches for *La Pastora* and *US4*.

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Acknowledgements

There are too many people to acknowledge here who deserve my thanks fro their help and support through my PhD. You know who you are.

Special thanks go to:

Dr. Fabrice Fitch, my supervisor and my friend
Dr. Lois Fitch, his wife and partner in crime
My family, even when they thought that I should get a job
Dr. Paul Archbold for supervision, advice and support
My fellow postgraduates in the music department

Performers and guinea pigs:

The London Sinfonietta and Pierre-André Valade
Janne Thomsen, Bengt Forsberg and the Cheltenham Festival Society
Symposia and Oliver Searle
Patrick Zuk
Christopher Redgate
Dr. Mieko Kanno
BBC SSO and Dr. Martyn Harry

The completion of this PhD was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's study at Durham University 2003-6.

Chapter 1: Introduction

Contents of portfolio:

83 Chords for Ezra Pound	brass quintet
De contemplationis digits	flute and piano
disiecta membra	mixed septet (woodwind and strings)
Frisch weht der Wind	solo piano
Lovesongs	ensemble (14 players)
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3. *US4* 15'07"
   Christopher Redgate (oboe), Paul Archbold (electronics)
   Coombehurst Studios, Kingston University 29/01/07

Miscellaneous:

Data CD containing MaxMSP patches for live electronics parts of *La Pastora* and *US4*

The selection of pieces within the portfolio contains a wide variety of references and obsessions. Ezra Pound, John Cage, James Joyce, Eric Satie, George Bush, Donald Rumsfeld, Paul Wolfowitz and Dick Cheney are all referenced, directly and indirectly. The 2003 Iraq war, the War on Terror, globalization, and America's place in the world all provide inspiration for new composition.

Four pieces out of the seven have received public performances and two others have been rehearsed by professional musicians with the intention of performing them in the near future.

Rather than talk through my portfolio piece by piece, I have sought to draw the various different strands of my compositional practice together in four main chapters focusing on the complexity of my notation, the grouping of works into cycles or projects, raw material (borrowed and 'transcribed') and my use of electronics respectively. A final chapter briefly summarises the pieces and discusses elements that have not been elaborated in the previous chapters.

My notational practice, to a greater or lesser extent, is of a complex nature, and requires a great deal of commitment, in terms of both time and energy, from any performer who may attempt to tackle it. Chapter 2 addresses the issue of why I write in this way, seeks to locate my compositions in the context of contemporary notational practice, and suggests some ways in which a listener can approach such music.

Linking works together into cycles or projects has been a feature of my work for a number of years and the selection of works submitted in this portfolio represents two projects that are currently in progress. It is important to me to create links across my output and to look into the future to plan the works that I would like to be writing. Chapter 3 describes these projects, and discusses the issues surrounding them and my motivations for writing in these groupings.

Borrowed material has become a very important feature in my work over the last eight years. Almost every single work in this portfolio is based on music taken from elsewhere: songs from the folk traditions of the Americas, Beethoven, Wagner, Jannequin, etc. A childish wish to own and devour other people's music conceals deeper motivations for adopting this way of working, and these are explored in Chapter 4. This chapter also describes and discusses my 'transcription' of text into musical notation from the name of the president of the United States to entire stanzas of poetry.

Two pieces in my portfolio feature live electronics. Electronics have come to have a prominent role in my musical life both in composition and in performance. The two pieces are very different and require very different roles from the software that I have used. Chapter 5 explores these different applications as well as describing the way in which the electronics transforms the live sound of these pieces.

The score of *Lovesongs* submitted as part of this portfolio is made up of three movements. This is the form in which the piece was performed by the London Sinfonietta in 2003, but there is a final movement which is discussed briefly within the commentary. This movement is still undergoing revisions and the first three movements stand on their own as a balanced whole, so I have taken the decision to submit them as a sample of the whole work.

The portfolio represents an illustrative sample of the work that I have done over the last five years, but it is also an indication of the direction that I have come, and where I hope to be in the next five years.

Chapter 2: Complexity

The music in my portfolio involves a certain degree of notational complexity, which seems to demand some comment, especially within the musical culture of the UK. Apart from the practical constraints of performing complex music within usual rehearsal hours, there are some clear reasons that I have chosen to write the music that I have written.

When writing on the subject of 'Complexity', in response to a request made by the journal *Perspectives of New Music*[1], Richard Barrett wrote

> 'The question is whether one is committed to *composing with* that complexity, in the interests of what might be called "realism" (or at least a proposed fusion of theory and practice, to *realise* the phenomenon of musical forming in all its convolutedness), not only to acknowledge but to *engage with* the inevitable perspectival multiplicity (to speak only of this), to bring it within the zone of one's musical activities. (Complexity is not a forbidding exterior but an endlessly attractive interior, a strange attractor.)'[2]

In other words, to compose in a complex idiom is to express something of the complexity of music itself. Perhaps one could go further and say that to compose in a complex idiom is an attempt to express something about reality. Brian Ferneyhough, justifying his reasons for not writing 'simple' music has said 'One [reason] is the fact that the human brain is itself so complex and opaque. Doing even approximate justice

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[1] His response was rejected
[2] Barrett (1991), 2

to a few facets of human experience involves me in producing objects which don't pretend to an unambiguous view of the world, even though they view it from a very particular subjective standpoint.'[3] Again, we see the act of composing within a complex idiom as an expression of a complex reality, this time the expression of human experience. The experience of reality is multi-layered and full of many co-existent and sometimes contradictory streams of information and tendencies. So often, in order to cope, we focus in on certain aspects, and filter out others; but to experience the world as it is involves embracing the chaos and complexity that it presents. To take a rather extreme position on this point, it can be argued that to seek to write a music that is without complexity seems somehow false.

That having been said, I feel that it is important to recognise that music is not a straightforward depiction of reality. In interview, Michael Finnissy has said 'Notation is about choice and degrees of exactitude, reality-unreality… the real is the here and now of us sitting around a table and the unreal is the world of the imagination, the transcendent world, the parallel universe, the attainable through music…'[4] This 'unreal' or possibly even hyper-real property of music is one that I find extremely attractive, and allows the possibility of establishing certain levels of a musical work that are not directly expressed through the actual notation but form some kind of constellation around it, rather like the concept of the meta-narrative discussed in relation to the third movement of Berio's *Sinfonia*[5]. In my output, this can find further expression through a work's placement within a larger project, or its relationship to a source material or materials, but the continuous development of a 'cloud of ideas'

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[3] Ferneyhough (1996), 229
[4] Brougham, Fox, Pace (1997), 32-33
[5] For example, see Osmond-Smith (1985)

around a piece forms a crucial part of the development of techniques and ideas within a work.

Central to this approach in my work have been considerations of Brian Ferneyhough's own working method, expressed through interview in the *Collected Writings*. When analysing his work in public, he will take a section of a work, go back to the sketches, and compose sections anew, taking different routes through his processes, making different on-the-spot decisions: 'I always say, "This is what I might have done, but didn't"...'[6] When Richard Toop writes about Ferneyhough's approach to process, he describes how the compositional process doesn't describe 'a predetermined path, but a labyrinth, and the completed work is, in a sense, an arbitrary byproduct of that labyrinth, to the extent that there is nothing predestined or predetermined about the outcome of any particular moment in it; each moment is, rather, the inspired momentary response to a given set of constraints, and in each case other solutions, equally compelling, would have been thinkable.'[7] The idea of a shadowy 'meta-piece' that could find expression through any number of similar moments at any given point in a piece, and (more importantly) will never find total expression through a score is an idea that has become increasingly important to me over the last few years, and has become associated for me with the concepts of the *map* and the *tracing* found in Deleuze and Guattari's *a thousand plateaus:* 'What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious... The map is open and connectable in all its dimensions; it is

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[6] Ferneyhough (1996), 254
[7] Toop (1990), 86

detachable, reversible, susceptible to constant modification.'[8] The life-history of a piece can be seen as a process of taking tracing from maps, and then the reconstitution of new maps from these tracings. Since the score is merely one incarnation of a multitude of possibilities, it can be seen as a tracing of the larger inexpressible work, yet given sufficient notational complexity, this tracing has the potential to form a new map, through rehearsal, in the mind of the performing musician. The multiple possibilities of interpretation react and recombine with existing habits and associations, which will usually be different from the composer's own habits and associations, and find renewed expression in any given performer's approach to the work each time it is rehearsed or performed. Each performance, therefore, is inevitably a tracing of this new map; yet for the listener, in conjunction with their own listening habits and thought processes, and with the unpredictability of public performance, including the performance space, the experience of listening can create a new map, from which a number of tracings can be taken through the act of memory and criticism. Maps of the piece (again, the relationship between these different maps can be seen as part of a larger map) exist only in the minds of the participants (composer, performer and audience members): what exists in sound is always a tracing. This complex (rhizomatic) interrelation of composer, performer and audience has come to occupy an important position within my consideration of the complexity of my musical language, and dominates my approach to notation both in my own work, and in considerations of the work of others.

Ferneyhough conceives the larger map around the tracing of his score as a labyrinth,[9] but rather than conceiving of the composer as Theseus, threatened by disorientation

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[8] Deleuze, Guattari (1988), 12

[9] See, for example Ferneyhough (1996), 259 and Toop (1990), 86

and by danger (the Minotaur), what interests him is 'the idea of *ingenio*, the idea of intellectual, playful constructivity – *homo ludens* – confronting head-on, with a massive crash, a great intensity of creative drive; that the creative drive can only find expression as fragment, as (if you like) fragmentary ciphers of this basic, initial explosion.'[10] Central to this 'crash' is the use of constraints and boundaries, which force the composer into new considerations of form and material, which provoke new and interesting contortions and inventions: 'Invention always follows from limitation; constraints are aids to thinking, to processually molding sensations as articulate subsets of the universal.'[11] This way of conceiving the relationship between invention and constraints has informed all of my pre-compositional work on the music of this portfolio ('In composing, one always has to *prepare the ground for the intuition to function*... the *system* is the bridge via with the *ratio* and intuition can communicate...'[12]) and the sense of tension and play between the constraints of the process, and the reformulation of intuitive composition to evade, embrace, demolish, reconstitute, etc. these constraints has informed the complexity of the final scores that are found in it.

The rhythmic complexity of my music is also an attempt to create a physicality that I find in other musics, a sense of presence and weight. In many ways my initial inspiration for many works is a physical or tactile one, an abstract awareness of density, weight and texture, before any considerations of pitch, rhythm or timbre. The notation that I choose is an attempt to recreate this initial experience, and the considerations expressed above perform an important incubatory function for the

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[10] Ferneyhough (1996), 259
[11] ibid, 383
[12] ibid, 416

construction, deconstruction and reconstruction of this notation in or through the act of composition. This sense of a physical quality created by a work is central to the work of Michael Finnissy, who has explained that through his use of complexity of temporal relationships, he is '... trying to capture phenomena moving at different rates, to impose a rhythmic grid somehow on different kinds of metric pattern... Things don't move in regular 4/4 or ¾: they move at all manner of rates - speeding up, slowing down, independently. I wanted to capture that excitement, that dynamic kinetic quality.'[13] For Finnissy, this excitement is principally sexual[14], which although it was a consideration during the composition of *Lovesongs,* has never been a central consideration of the compositional act for me. I return at all stages of composition to my initial sensation of mass, of presence, of corporeal form. As tempting as it is to borrow Partch's term 'corporeal music' for this tendency in my music, it unfortunately runs counter to his own definition of 'the essentially vocal and verbal music of the individual'[15], although other parts of his definition ('it is a music that is vital to a time and place, a hear and now... is emotionally "tactile"...'[16]) are clearly relevant to the considerations expressed above.

In giving advice to listeners, particularly to first time listeners to his music, Ferneyhough says 'Try and remember that, no matter how strange or daunting, no music stands alone in the world... Ambiguity – or rather, the constant awareness of ambiguity – is always something that my music presupposes: embrace it, but not uncritically... every attempt should be made to retain the sensation of multiple

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[13] Toop (1988), 53
[14] See, for example Brougham, Fox, Pace (1997), 31
[15] Partch (1974), 8
[16] ibid.

realities which the layerings of process and texture provide.'[17] This suggests that the composer is inviting the audience to participate in a qualitatively different experience to that of the mode of listening traditionally associated with Western Art Music. I would like to suggest that this listening experience has more to do with the appreciation of gesture, texture and concepts than traditional categories of harmony, melody and rhythm. Arnold Whittall celebrates this approach that he detects in the programme note to Richard Barrett's orchestral work, *NO*:

> 'Barrett has no hang-ups about giving listeners accounts of his compositions which describe the sequence of events in the kind of broad gestural and textural terms – "sound forms" – that most listeners without the benefit of long-term technical education can take or leave for all music... [in his commentary on *NO,* he] identifies a succession of audible characteristics – continuations, varied repetitions, connections, references back – primarily in terms of texture and tone colour, and beyond a generic reference to canon.'[18]

I would argue that my music fits into a tradition of exploration and experimentation into this mode of listening, and that the degree of complexity I use, designed to create an almost physical presence, is intended to be heard in this way.

Finally, I want to close this discussion by quoting Barrett's thoughts on 'accessibility':

> 'The music I make is accessible to me, and I'm an ordinary person. I don't exist in some kind of rarefied world of the mind. Obvious there are aspects to a piece like *NO* which propose a certain kind of listening engagement which is denied to most people... but I'm trying to make the kind of music I would

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[17] Ferneyhough (1996), 391
[18] Whittall (2005), 61-2

want to hear were I in the audience, and I don't regard myself as somehow on a higher plane of existence than the people listening...'[19]

I have always believed that the most compelling argument for writing any music is that you would like to hear it, but the discussion above has explored some of the issues surrounding why I write it in the way that I do.

[19] Barrett (2005)

Chapter 3: Projects

From the time when I first started to compose seriously, I found that pieces began to grow out of the concerns, and sometimes the materials, of previous pieces. It became a way of finishing up on unfinished business – business that structural constraints had not allowed me to pursue in the first piece. At that stage, there was a certain familial resemblance between these linked pieces, but rarely anything explicit. I started to structure my works in cycles as a way to make these links explicit rather than submerged. The habit of planning large arches into the future, implicit in my conception of cycles, also appealed. I have always planned works a few years in advance as a kind of wish-list, so to formalise it, to some extent, in the construction (and ongoing maintenance) of a cycle of works, seemed like a natural extension of my existing practice.

The composition of a group of works that are written to be performed as a group of works has enabled me to approach larger-scale forms on a modular basis. When planning the *Etudes tristesses*, it became quickly apparent that I was composing just over half an hour of piano music. Concentrating on the individual components while, all the time, weighing up the scale and pacing of the whole cycle, meant that I could remain detached from the large-scale formal plan without losing sight of it. This differs from the composition of separate movements (as in *Lovesongs*) in that the weighting and pacing of the larger work made up of constituent parts allows less flexibility where the proportions of the smaller elements are concerned. The malleability of the relationships within a cycle of works is one of the most attractive features of employing it, and ensures that the immediacy of the structural features

internal to each constituent piece are not sacrificed to the demands of the over-riding formal imperatives of the large-scale arch that contains it.

In the absence of clear genre-based distinctions, cyclical groupings can help place pieces in a sort of 'cultural context'. The eccentric tonal reminiscences of *Frisch weht der Wind,* for example, make more sense when placed in context with the rest of the *Etudes tristesses* than in isolation. I find these familial relationships to be far more interesting, flexible and rewarding to compose within than genre-based groupings such as 'symphony' or 'sonata', and, from studying other composers' work, I find these groupings to be an illuminating way of regarding individual works.

During the course of work on this portfolio, various pieces had been considered as forming part of cycles of works conceived in a similar manner to those by Brian Ferneyhough (e.g. *Time and Motion Studies, Carceri d'Invenzione*), Michael Finnissy (e.g. *History of Photography in Sound*) and Richard Barrett (e.g. *fictions, resistance and vision*). Upon discovering the work of Walter Zimmermann, I have come to prefer the idea of the 'project'. In his introductory lecture to the sixteenth *Weingartener Tage für Neue Musik* ('Shadows of Ideas: on Walter Zimmermann's Work'), Richard Toop defines Zimmermann's conception of the project as 'dealing with series of works that share some common stimulus; such stimuli might come from art, from philosophy, from ethnology etc.'[1] While a cycle is generally designed to be performed in its entirety, a project can be seen more as a cluster of works which reflect upon each other and upon a central concern of the author. While an important

[1] Toop (2002)

aspect of Zimmermann's projects seems to be a 'form of self-immersion'[2] in a particular conceptual framework, which involves an obsessive working out of the central idea throughout the course of work on an individual project, I consider that a handful of these projects run throughout my work as creative dynamos, and that they exist in conjunction with each other, rather than exclusively. Two principal projects within my own output are considered in this chapter: works associated with America (*US4, disiecta membra,* and *La Pastora*), and works associated with the legend of Tristan and Iseult (*Frisch weht der Wind*, *Lovesongs*) but I will also consider the work *83 Chords for Ezra Pound* as a 'marker' for a new project based on the work of the poet, Ezra Pound.

Americana

US4

The motivations behind all my 'American' pieces are political, but none are expressed more explicitly than those informing *US4*. The justifications advanced by the government of the United States for a war on Iraq in 2003 seemed so frighteningly illogical that I wanted to formulate some kind of response in music. Through reading the writings of, and through recent conversations with, the composer Richard Barrett, I had been considering how a composer could respond to world events through music. A recent interest in the later work, especially the songs, of Cornelius Cardew[3], and a reflection on the relationship between methods of organisation, selection of text and process in the work of Christian Wolff[4] presented an intriguing model for political engagement. Christopher Fox suggests that in Wolff's music since 1972, 'the

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[2] ibid.
[3] Thanks to Bryn Harris for insights into the relationship between Cardew's politics and his music.
[4] Fox (1987), 6-14; Wolff (1998)

expression of political ideas does no more than externalise the internal "democracy" of the earlier music'[5], while it seems that Cardew's 'profound commitment to the democratic ideals of the [Scratch] Orchestra led inevitably to his... politicisation'[6]. In both cases, purely musical considerations had led to new considerations of ensemble performance and relationship with notation, which led to the politicisation of their respective musics. Although the more explicitly political works in my portfolio (*US4*, *La Pastora* and *disiecta membra*) do not spring from notational or performative contexts that might be described as democratic, nevertheless in my own mind the complex polyrhythmic structural frameworks of these pieces has always suggested something of the way in which communities function together, operating as individuals yet bound by a subtle common thread.

In interview with 'Veronika Lenz'[7], Barrett describes how 'it is no longer enough to do what I had been doing, that is to conceive the political dimension of my work as consisting in the way it attempts to activate and unify the sense and intellect, to give listeners the respect and responsibility to create their own experience from what they hear, rather than spoonfeeding them with second-hand emotions and ideas.'[8] In recent works, most explicitly the cycle *resistance and vision*, Barrett has foregrounded the question of 'how should one's musical activity respond to the current situation?'[9]. His contention, to which I subscribe, is that '[t]he idea of being "interested in politics" is a liberal delusion... As a privileged member of Western society I have the choice of whether to align myself with the military-industrial machinery of capitalism... or on

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[5] Fox (1987), 13
[6] Tilbury (1983), 9
[7] 'Veronika Lenz' is a fictional interlocutor, devised by Barrett to ask questions of a more probing nature than with which other interviewers seemed comfortable.
[8] Barrett (2005)
[9] ibid.

the other hand with the majority of the world's population who are suffering under the workings of this machinery.'[10] As well as offering 'resistance' to the 'machinery of capitalism' by questioning 'the normative and stultifying influences we see all around us in our cultural environment', Barrett hopes to offer a 'vision of some other way things could be, characterised by the active use of the imagination on the part both of artists and their audiences'.[11]

In this work, I sought to portray four principal characters around the US administration who seemed key to the arguments in favour of the invasion: George W Bush, Donald Rumsfeld, Paul Wolfowitz and Dick Cheney. My portrayal was not itself an attempt at caricature, but rather an attempt to expose the inherent artificiality of the whole situation. My characterisations are not real people but shadow puppets, cardboard cut-outs, symptoms of 'a faceless bureaucratic machinery whose public manifestations in the form of characters like Bush or Blair come in and out of existence like ectoplasm'[12]. Work on this piece was strongly influenced by the impersonations of Rory Bremner and the cartoons of Steve Bell, which seem to show a similar concern for the artificiality of public image.

Since the characterisation of each of these 'shadow puppets' is key to the understanding of this work as a political work, I will briefly outline the considerations surrounding the portrayal of each figure. I separated the 'cast' of this work into two pairs. As the principal spokesmen for war, Bush and Rumsfeld were associated with

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[10] ibid.
[11] Barrett (2007) 3
[12] Ibid, 2

melodic and lyrical lines, while Cheney and Wolfowitz being characterised by short isolated notes, suggesting their roles behind the scenes.

My portrayal of George W Bush was always associated in my own mind with that of a preacher. The texture created by the live electronics deliberately sought to evoke the sound of Gaelic psalm singing: the preacher leading the congregation. The videoed speeches coming out of Washington following the events of September 11th 2001, and following the invasion of Afghanistan and later Iraq, summoned up this image for me as characteristic of Bush's image of himself in this context. Even if the choir of faithful congregants didn't exist in reality, they seemed to do so in his head. While Bush saw himself as a prophet, Moses reborn, leading his troops into the Promised Land whose conquest would lead to a free world of the milk and honey of democracy, Donald Rumsfeld was content with the role of a stock *opera buffa* character. This is reflected in the music by the way that Bush's melody remains almost obsessively fixed in the same register, while the 'Rumsfeld' material crosses the whole range of the oboe, creating an extremely variegated topography. I saw the way in which the polyphonic lines move closer to the starting point of the material in each iteration (until they sound like a 'super oboe' playing chords) as representing in some way the inexorable power of Rumsfeld's illogical logic, seducing the listener by his comic turns and 'known unknowns' into becoming complicit in the whole process of war. This is also reflected in the spatialisation of the voices, with the initial recorded material sounding out across the performance space like voices calling to each other, before moving closer and closer to the front of the stage, with all seven recordings sounding together in rhythmic heterophony through the front two speakers, echoing the speaker set-up for Bush's 'congregation'.

The material representing Dick Cheney is by far the shortest in the piece. It is played at the lowest end of the oboe's range and combined with recordings of the same material and with recordings of a higher oboe, transformed down two octaves to come in the same range as the 'Cheney' material. This material seeks to capture some of the unsophisticated persona that Cheney seems to cultivate for the public eye, but also suggests something of the sinister aspects captured by both Bell and Bremner. The material representing Paul Wolfowitz is played right at the top of the oboe's range. Like the 'Bush' material, the 'Wolfowitz' material never varies but the use of approximate microtones and a more indeterminate cuing system ensures that no repetition of the material will reproduce exactly the same result. My concern was to illustrate some of the comic aspects to Wolfowitz's self-portrayal, the Vulcan squeaking in the dark, his dogmatic approach to foreign policy, and also his evasiveness, avoiding answering the question directly, his *legerdemain*. In a similar way to the 'Rumsfeld' material, the recorded 'Wolfowitz' material is projected around the auditorium. To begin with, the recording is projected in the speakers near to the oboist, creating a confusion between the sound of the live oboe and the recorded oboe, but during the course of the piece the playback becomes increasingly mobile, until in the final playback (bb. 141-6) where the recorded material rotates around the audience. I intended this to suggest the way in which Wolfowitz's persistent and unrelenting dogma had slowly and insidiously penetrated into the discussions around the foreign policy of the United States, until the point that one could see Wolfowitz as a supreme puppet-master. The rather bleak ending to the work attempted to depict this eventuality, and it is with relief that I note that recent events have rather overtaken my pessimism.

disiecta membra, La Pastora

Both of these works are attempts to both 'resist' the unquestioning acceptance of globalisation, and propose a 'vision' of diversity, musical and cultural. There has been widespread disquiet in the ethnomusicological community for a number of years about the seemingly inevitable 'cultural grey-out'[13] that many perceived was destroying the diversity of the global musical culture. In his seminal work, *Issues and Concepts in Ethnomusicology,* Bruno Nettl describes the history of globalisation and observes that '[h]omogenization has always been there, but since the 1700s, and enormously accelerating in the twentieth century, throughout the world, processes deriving from the development of capitalism in Western culture have continually increased its intensity.'[14] A specific example of this tendency is diagnosed by Kolinski in 1936, looking at music of two indigenous populations in Suriname: 'the development toward the European manifests itself in the gradual supplanting of songs with free rhythm by songs with a strict rhythm'[15]. The influence of Western culture in the world is so intrinsically tied up with connotations of affluence and social achievement, that the transmission of the cultural ideals transmitted by countries such as the United States and Britain has become increasingly problematic as time has gone on.

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[13] Nettl (2005), 161
[14] Nettl (2005), 432
[15] Mieczyslaw Kolinski 'Suriname music' in *Columbia University Contributions to Anthropology* Vol XXVII (New York: Columbia University Press; 1936), quoted in Merriam (1964), 309

The specific focus for these two pieces is the influence of the United States on the Americas as a whole, and the title of the whole project, *Americana*, was inspired by the linguistic slippage that allows us to call a person from the United States, American, while many people from Latin America self-identify as *americanos* (as opposed to *estadounidense* - people from the United States). Why do we use the word 'Americana' to refer to the United States and not to the wider Americas?

The editor of my source material says, in the foreword of the anthology, 'the folk music has become so saturated with factors from popular music, and popular music so permeated with folk song elements, that the two are often barely distinguishable, and that elusive abstraction called "authentic folk song" is hardly to be found'[16]. The notation of these songs seems, for the most part, four-square and the editor describes many of the songs to be 'of easy charm, and those of tarter flavour are generally picturesque enough to be agreeable. We take this to be fitting for a book meant for the entertainment of non-specialist readers and singers.'[17] All of these factors make me suspicious of the integrity of these transcriptions (and an interesting omission is the complete lack of songs from Native Americans). These songs seem already to have been victims of globalisation, to have been selected and 'corrected' to make them acceptable to singers used to 'songs made on European pattern'[18].

These pieces form a complementary pairing since they attempt to perform opposing functions: to give back the 'corrected' folksong a degree of rhythmic flexibility,

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[16] Lloyd (1965), vi.
[17] ibid, v.
[18] ibid

expressivity and identity; and take songs and make them largely anonymous and interchangeable.

- *La Pastora* takes the original Chilean song and compresses it into eighth-tones, enacts various different rhythmic processes upon it, and uses it as the basis for a four-part canon, from which the violin selects her material. The result is a flexible concentrated and intense reduction of the original material.
- *disiecta membra* seeks to perform the second function. Four songs from the USA are passed through various processes until they are only really distinguishable through the way in which they are interpreted (staccato woodwind, glissando strings, low instruments, high instruments).

Tristan

Work on my *Tristan* project was initially triggered by a passage from Henze's *Music and Politics* concerning the tape component of his 'prelude for piano, tapes and orchestra' of 1973, also called *Tristan:*

> 'Later the first four bars of the third act of Wagner's *Tristan* are computer-analyzed. Late that evening I have to return to Putney, as the computer has begun to give the required information. Zinovieff and his beautiful Victoria are sitting there in tears, while the demented versions of the music roll over us, really like waves of blissful, gentle and soothing sound. Suffering and atonement, death and deliverance are blended in these artificial sounds, as ever new experiences of suffering, of many kinds and in many forms, are poured forth'[19]

[19] Henze (1982), 224

My initial response was to plan a reordering of the *Liebestod* from Wagner's *Tristan und Isolde* for orchestra, but this soon expanded to become a three-movement orchestral piece with obligato soprano and piano (*L'homme triste*), a string quartet (*Tristanesque*) and a set of piano pieces (*Etudes tristesses*). The basic idea of the pieces within the project is that a piece of music is reordered using randomly generated numbers.

The aim of this reordering is to generate a music without grammar, a music in which tonal functions of the original are suspended in favour of dissolution and drifting. To an extent, this dissolution is an act of rebellion against music that, through its tonal workings, has affected me in some way, but as well as a desire to make something new, again there is a political component. Henze ends his short essay by writing:

> 'This light, these sounds, this weeping and falling silent bring together all that has accompanied this work – places and people, the cemetery in Klagenfurt, the football stadium in Santiago, the deaths and causes of death which have impoverished mankind while the Fascists march threateningly through empty halls, the face of General Pinochet appears on television screens, and a sense of dread makes clocks stop and chills the blood.'[20]

These images have remained with me throughout work on all elements of the project, and although they are not central to the project, they are part of the 'cloud of ideas' surrounding it. The work of Aldo Clementi is also of relevance here. Clementi believes that 'Music... must simply assume the humble task of describing its own end, or at any rate its gradual extinction.'[21] The deconstructed state of all the works

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[20] ibid., 228-9
[21] Clementi (1973)

within this project is an attempt to 'describe the end of music', to portray the post-literate, ahistoric world towards which we find ourselves drifting.

I regard *Lovesongs* as a part of this project although its concerns and compositional techniques are markedly different from the other *Tristan* works. Wagner's opera, *Tristan und Isolde* is the source for the first movement of the work, and the remainder of the work grows directly out of 'doomed love'.

Frisch weht der Wind

Frisch weht der Wind is the third piece within a cycle of piano pieces called *Etudes tristesses.* Each piece within the cycle has a different approach to this basic concept and the table in **Figure 1** summarises the fundamental structural variations.

When considering the way that the cycle unfolds over time, rather than using the fast-slow-fast-slow-fast approach of the Baroque suite, I looked towards the architecture of the late Classical style. The first piece in the cycle is contrapuntal, the second is slow and is song-form, the third and fourth are rather eccentric takes on the idea of the *Scherzo* and the fifth piece seeks to create some kind of summary of the previous pieces. This vague outline influenced the approach in each piece towards the way it is composed, as should be clear from the table in **Figure 1.**

Figure 1: Outline of *Etudes Tristesses*

	Title	Source material	Sources	Movements	Approach
I	*Oed' und leer das Meer*	*Prelude* from Bach's G Minor *English Suite* BWV 808	1	1	Hands are independently jumbled, and are metrically independent
II	*Der Heimat zu*	Liszt's transcriptions of two Schubert songs: *Die junge Nonne* and *Meerstille*	2	2	Melody and accompaniment are independently jumbled, but are metrically uniform
III	*Frisch weht der Wind*	All three movements of Satie's *Véritables Préludes Flasques (pour un chien)*	3	1	No division of verticals (both hands locked together) and hands are metrically uniform
IV	*Wo weilest du?*	Schoenberg's *Klavierstücke* op. 33a	1	3	Phrases are jumbled individually and jumbled within total form; hands are metrically independent
V	*Mein Irisch Kind*	Piano pieces by Stanford, Field and Ireland	3	2	All of the above!

Each piece within the cycle has a different approach to metre: *Oed' und leer das Meer* takes an extreme approach to divisions of irregular durations; *Der Heimat zu* only employs 'straight' durational values in the first movement, and a very restricted number of divisions that serve the function of *rubato* rather than the structural function that they serve in the first piece; and the last two pieces will employ intermediate positions between these two antipodes. *Frisch weht der Wind* takes all three movements of Eric Satie's *Véritables Préludes Flasques (pour un chien)* and treats every new event as a separate vertical event. These events are then rearranged (irrespective of the movement from which they come) completely by using random numbers. I made the decision at an early stage of the compositional process to retain the tempo proportions between the three movements, derived from the editorial tempi (10:8:9). The easiest way to maintain these proportions without interfering with the random number processes was to employ metric modulation. I realised that this would involve a metric modulation between nearly every single quaver, and that this would be an inefficient way to move between three different proportionally related tempi. In his book, *New Musical Resources,*[22] Henry Cowell outlines time signatures that 'instead of taking a quarter-note as a time-unit, we choose notes of other time-values',[23] commonly described as 'irrational' time signatures (e.g. 5/6, 3/5 etc.). These time signatures provide an easy way to notate and read these proportions.

An Evening with Ezra Pound

The first time I read any of the *Cantos* by Ezra Pound (1885-1972), I was fascinated by the use of words, imagery and history. As I read more about his life, I became disturbed by the disjuncture between my politics and moral centre, and his. My

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[22] Cowell (1996), 85-9
[23] ibid, 86

exploration of his poetry went hand-in-hand with the exploration of my discomfort, and I realised that this internal drama was potentially fertile ground for the composition of a large-scale work.

83 Chords for Ezra Pound is a tentative beginning to this larger project. I see the piece functioning like the 'greeting' pieces from Karleheinz Stockhausen's *Licht* operas, played in the foyer to the audience as they enter the performance space.

Chapter 4: Material

'We have been criticized for overquoting literary authors. But when one writes, the only question is which other machine the literary machine can be plugged into, must be plugged into in order to work.'[1]

All of the pieces in my portfolio have two sources of material in common. The first is the quotation of pre-existing music and the second is the use of 'coded' text in music. There are three main reasons why I have tended towards these two elements:

- Over the last ten years I have begun to distrust the originality of original material. All material can be seen as a re-imagining or a misremembering of something else. I see the adoption of transformed borrowed material or raw material generated by slightly arbitrary means to be an acceptance of this ('how can you have an original idea in something as socially determined as music? All the notes have been used before, all the combinations have been used before, so at best you can deceive yourself that you are starting from scratch, but you never are.'[2])
- By means of the various processes to which I subject the original material, the identity of the original material is so transformed that to some degree, the nature of this original material becomes immaterial, and the burden of how things actually turn out is brought to bear on the transformative processes. To begin with pre-composed music or very basically generated material is a more efficient way of capitalizing on this.

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[1] Deleuze, Guattari (1988), 4
[2] Brougham, Fox, Pace (1997), 3

- Using borrowed material is a way of connecting my own music to the music of the past, just as I seek to interlink my music across my output. In a way, this is part of how I interact with other music, by marrying into other composers' 'families'. Relating my work to the work of others gives me an anchor and roots my music in place. Creating this latticework of allusions across history feeds into my awareness of my music's biography and makes me more sensitive to new influences.

Quotation

Lovesongs

Lovesongs is almost entirely constructed from quotations of other composers' music.

At the time of writing this work, I had been reading *Uncommon Ground: The Music of Michael Finnissy*[3] and investigating the ways in which Finnissy treats borrowed material. The chapters by Ian Pace on the piano music and the theatrical works were especially helpful. The discussion of transcription and originality, but also the use of a number of references, and the combination of a number of operatic characters in conjunction with one another to form a meta-narrative inspired me to construct my own journey through a number of different source materials in order to create a work inspired and informed by operatic genres, yet being very much an instrumental transcription of the originally materials. The transcribed materials and the formal structures associated with them function in tension with a rhythmic grid that is very much my own (see Chapter 6 for details).

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[3] Brougham, Fox, Pace (1997)

Each movement takes a different focus:

I. Richard Wagner, *Tristan und Isolde*

II. Alban Berg, *Lulu*

III. Various, *Romeo and Juliet*

IV. Movements I-III

Within the first movement, the relationship between the central source-text of the movement varies and is summarised in **Figure 2**. In the section from bar 52, where different tempo groups are layered on top of each other, the quotations that I have used come from deliberately contrasted sources. The Debussy quotation, was selected because it satirises the same prelude that is featured earlier in the movement, and the string material which concludes the movement, comes from the moment in Wagner's opera where everything goes wrong: the illicit tryst is discovered and Tristan is fatally wounded.

Figure 2: Summary of instrumentation and source material in *I. 'Kurwenal, siehst du es nicht?'* from *Lovesongs*

passage	instrumentation	nature of reference
bb.1-41	solo oboe	instrumentation recalls the opening of Act III of *Tristan und Isolde*
bb. 30-41	piccolo, clarinet, horn, trombone, violin 2, viola	Prelude to *Tristan und Isolde*
bb. 52-58	bass clarinet, contrabassoon, cello	Debussy's 'Golliwog's Cake Walk' from *Children's Corner* (satirising the prelude of Wagner's *Tristan und Isolde*)
bb. 57-58	violin 1, violin 2, viola, double bass	End of Act II of *Tristan und Isolde:* Melot leads König Mark to discover Tristan and Isolde's tryst

Moving from the wounding of Tristan at the end of the first movement, the second movement is dominated by the deaths of Lulu's three husbands. The movement falls into four natural sections, which are summarised in **Figure 3.**

Figure 3: Formal outline of *II. Total Bitch* from *Lovesongs* with reference to Alban Berg's *Lulu.*

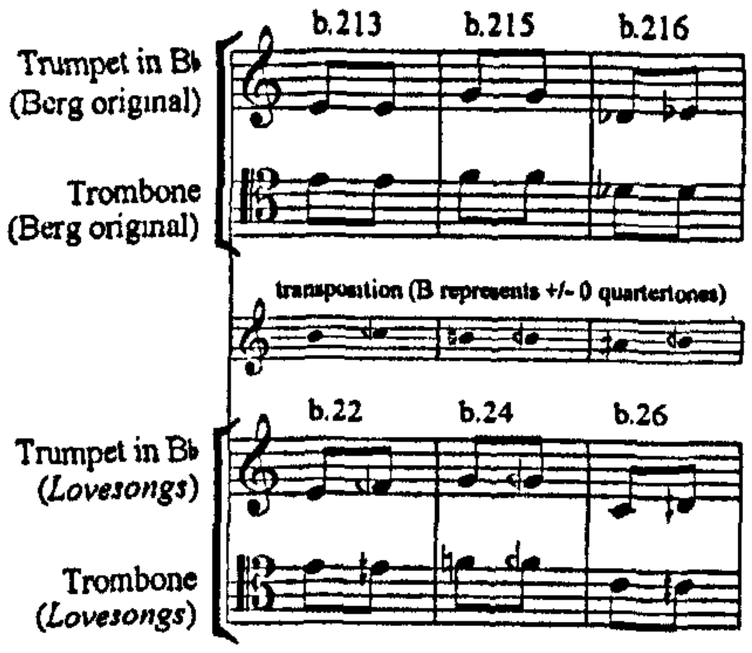
passage	Summary
1-20	piano solo: begins with a transformation of the prelude to Act III of Wagner's *Tristan und Isolde*, slowly transforming into the piano part from the *'Lied der Lulu'* ensemble: statement of serial rows related to each major character in Berg's opera, leading to transformations of material from the *'Lied der Lulu'*
21-33	Death of the Professor of Medicine (Lulu's first husband)
34-52	Suicide of the Painter (Lulu's second husband)
53-74	Murder of Dr Schön (Lulu's third husband)

All of the material in the movement comes from the sources cited, but there is also extensive use of retrogrades. Entire passages, or sections of the score are reversed as a reference to the large-scale palindrome at the centre of the opera (see bb. 45-50). The entry of the detuned strings at bar 53, destabilises the whole movement and collapses the texture down to the violins and viola.

Figure 4 shows the derivations of most of the material from bb. 21-6 of this movement except for the piano material, which is a continuation of the previous

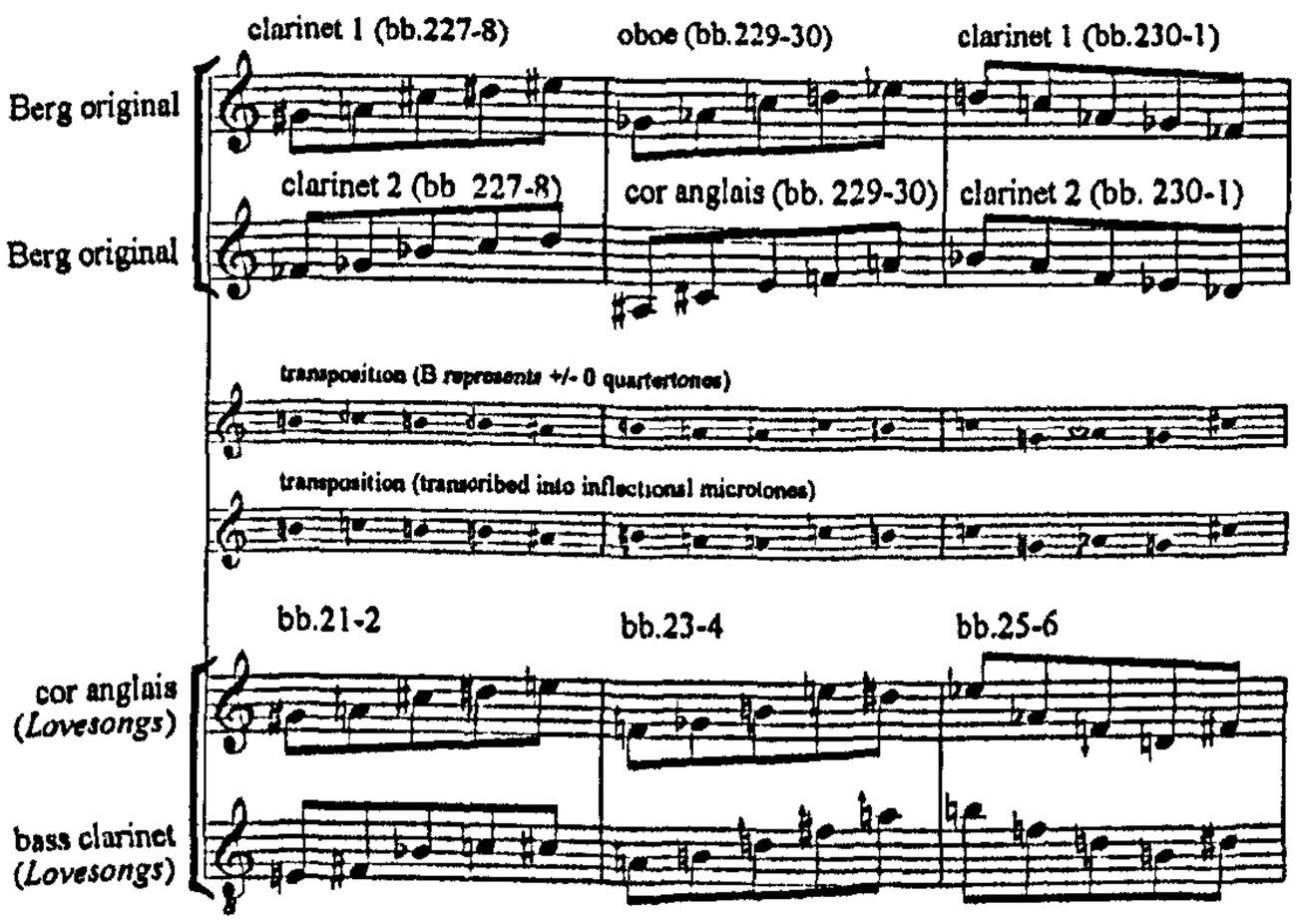
section. The source for all of the original material is Act 1 Scene 1 of the opera, bb. 213-232. Two freely composed lines have been consistently used throughout the score to transpose the source material. One transposes using a quartertone scale, the other transposes using a scale in semitones.

Figure 4a: Trumpet and Trombone material



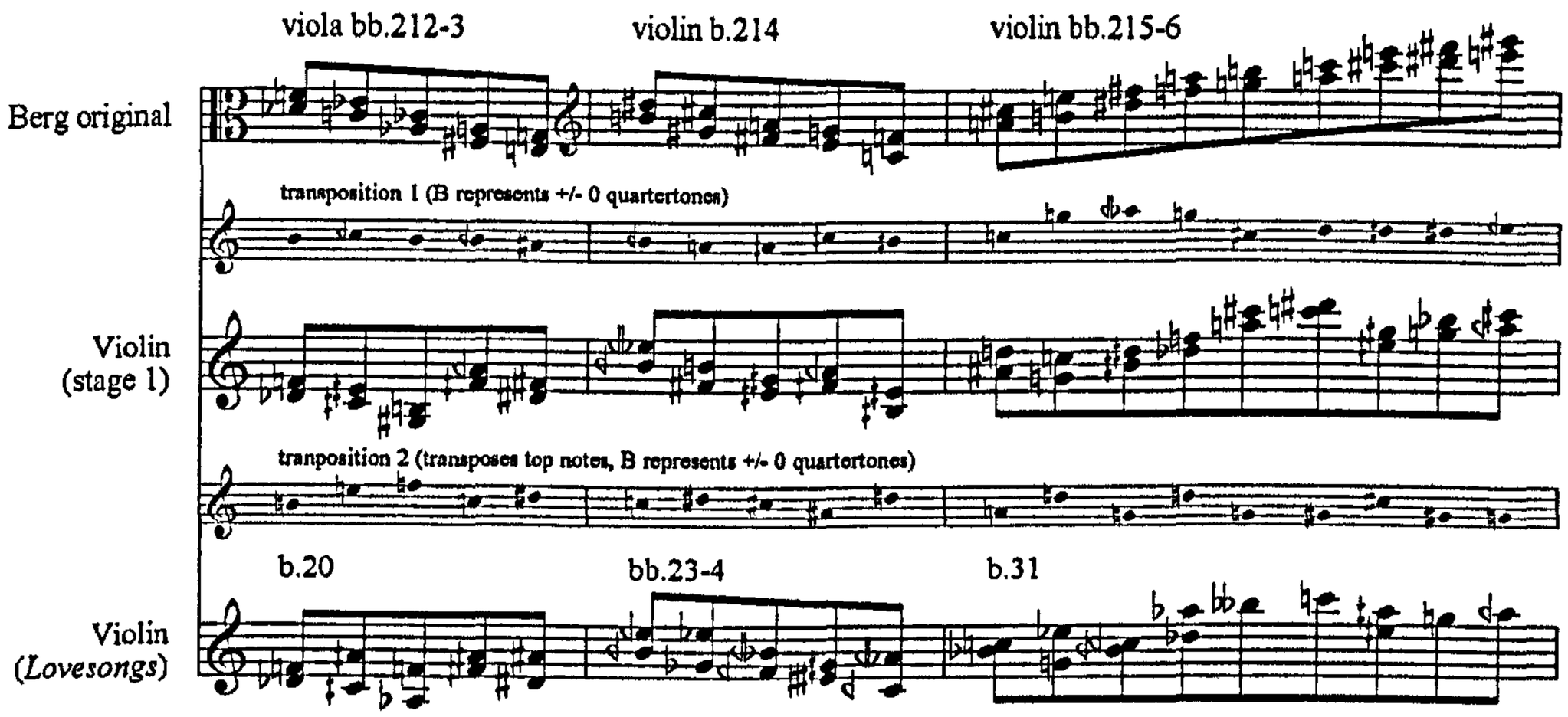
In this example, the first transpositional line has been employed to transpose both lines by the same interval.

Figure 4b: Woodwind material



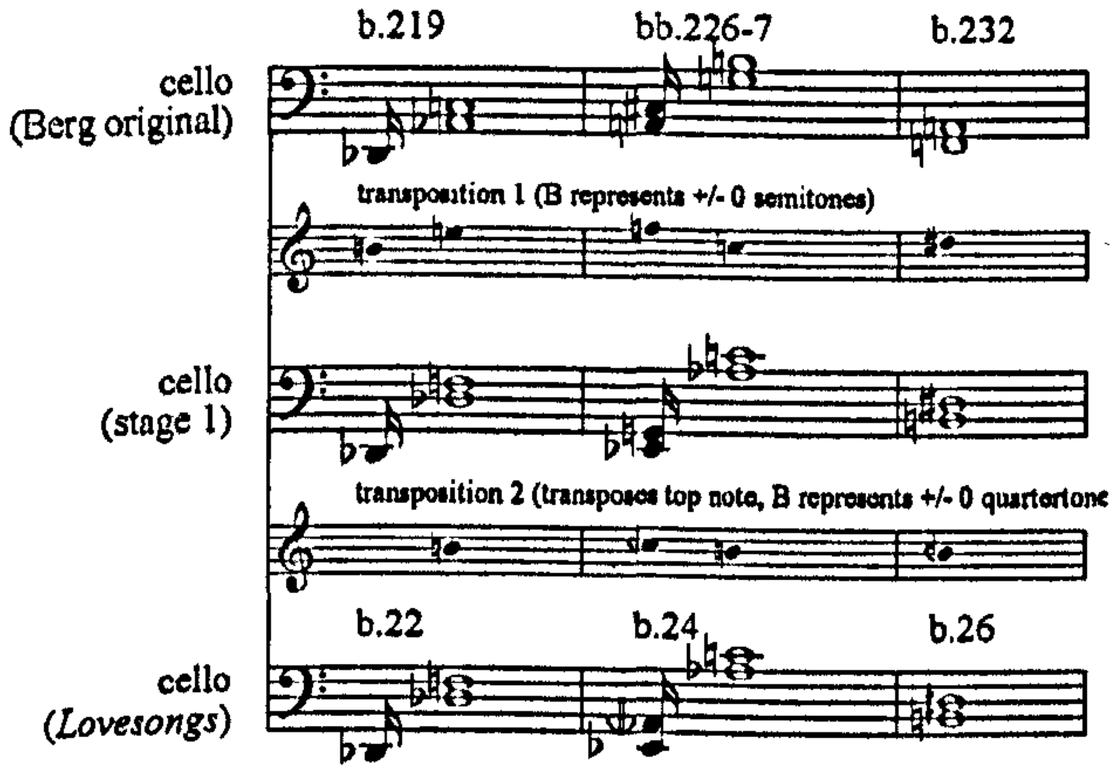
In this example, the first transpositional line has been converted into inflectional microtones (a bit sharper instead of a quartertone sharper).

Figure 4c: Violin material



The first transpositional line is used to transpose the entire dyad (stage 1), then the second (semitonal) transpositional line is used to transpose the top note of the dyad.

Figure 4d: Cello material



The processes followed with the cello material are the same as those followed with the violin material, except reversed. The second transpositional line is used to transpose the entire dyad, then the first transpositional line is used to transpose the top note.

The third movement opens with the quote with which the second movement ends, overlaid on a recognisable, yet slightly transformed quote from the opening of the

'Romeo alone' movement of Berlioz's *Roméo et Juliette* symphony. The choice of this material was based on the similarity between it and the opening motif of the prelude from *Tristan und Isolde,* and this similarity is underlined by the inclusion of a similarly transformed version of this same motif. This quote also provides the basis for the *ritornello* passage that runs through the whole movement. The remainder of the movement is based on canons on themes from works based on the theme of Romeo and Juliet, including those by Boris Blacher, Sergey Prokofiev, Frederick Delius, and Leonard Bernstein (see **Figure 5** for an outline of a representative section of this movement).

Figure 5: Source material found in *III. Consumpta est* from *Lovesongs,* bb. 39-49

Figure	Bar	Instrument	Source material
D	39	percussion	Oboe material from opening of '*Kurwenal, siehst du es nicht?'* (with additional metric filter + some notes filtered out)
		double bass	Tchaikovsky, *Romeo and Juliet Fantasy-Overture* bb.185-206
	42	trumpet	Tchaikovsky, *Romeo and Juliet Fantasy-Overture* bb.185-206
	43	horn	Delius, *A Village Romeo and Juliet*; Scene 6, figure 104; 'Boatman 1'
	44	trombone	Delius, *A Village Romeo and Juliet*; Scene 6, figure 104; 'Boatman 2'
		bass clarinet	Tchaikovsky, *Romeo and Juliet Fantasy-Overture* bb.185-206
E	47	flute, cor anglais, violin 2	Blacher, *Romeo und Juliet*; no. 17 *Larghetto*; 'Juliet'
	49	violin 1, viola, cello	Blacher, *Romeo und Juliet*; no. 17 *Larghetto*; violin b. 1

At bar 69, the canonic texture is interrupted by the introduction of new material, played in unison. This material quotes, exactly, the final recitative of Violetta from Verdi's *La Traviata* but by relocating this music for a group of instruments which are

timbrally reminiscent of the minimalism of Louis Andriessen, I wanted to entirely replace any pathetic overtones from the quotation with something objective, relentless and slightly threatening.

Just as the first three movements transform music by other composers, the final movement does the same to the music of the first three movements. The only new material in the movement is presented right at the opening, and sets the final words of Schoenberg's opera, *Moses und Aron* ('O Wort, du Wort das mir fehlt'). This music becomes a point of orientation in the movement, rather like the *ritornello* theme in the third movement. Otherwise, the fourth movement is comprised of a tapestry of different materials from the rest of the work, including a 'negative image'[4] of the opening oboe solo played by the cor anglais (bb. 51-79).

La Pastora

Both *disiecta membra* and *La Pastora* employ songs taken from *Folk Songs of the Americas*[5], as described in Chapter 2. Both pieces transform the original material in a manner that is more extreme than the treatment of materials in *Lovesongs*. In the case of *La Pastora,* one song[6] becomes the focus of the entire piece, and in *disiecta membra,* it is four songs[7]; therefore I decided that, in order to achieve this, the material needed to be made longer. Since the songs all have multiple verses, I decided to create this lengthening through repetition, but this needed to be achieved without the audience's perception of repetition becoming comfortable. The processes that I

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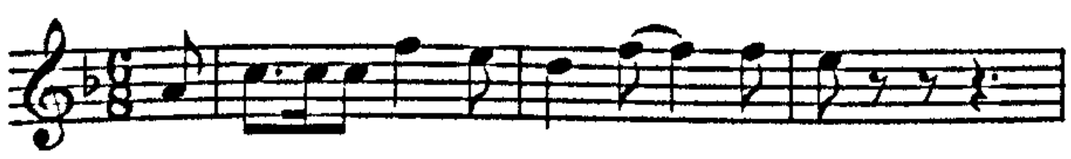
[4] The proliferation of notes is removed leaving only the bare bones of the original solo. The energy and prolixity of the original becomes staid and taciturn.
[5] Lloyd (1965)
[6] 'La Pastora' from ibid, 240-1
[7] 'The Gallows Tree' from ibid, 54-5; 'Locks and Bolts' from ibid, 58; 'Ev'ry night when the sun goes in' from ibid, 68; 'The Grey Goose' from ibid, 85.

enacted on the material sought to make it resistant to a conscious grasping of the strophic nature of the original, to make it largely self-similar throughout (so that no one moment is any more distinctive than another), but to retain enough of the original contour of the song to allow the perception of the repetition to sink into the audience's subconscious.

To give an example of how the transformations described above actually result in the finished piece, I will briefly attempt to show how the opening of *La Pastora* was composed.

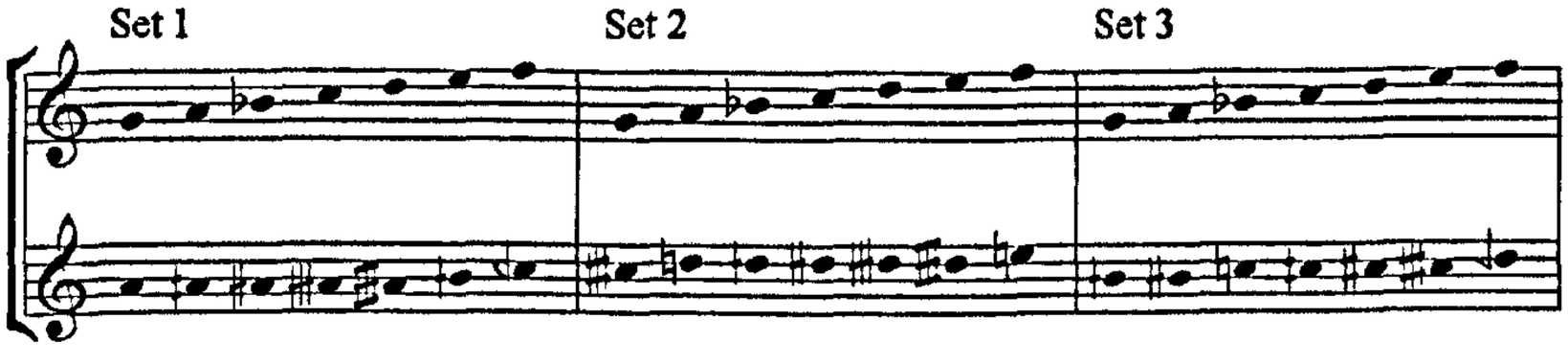
The opening of the original song is shown in **Figure 6a**. I wanted to compress the entire song into the space of a fifth, so that the violinist was always in first position, the strings of the instrument would each have a full range of notes, and the soundworld would be as compressed as possible.

Figure 6a: Opening of the song 'La Pastora'



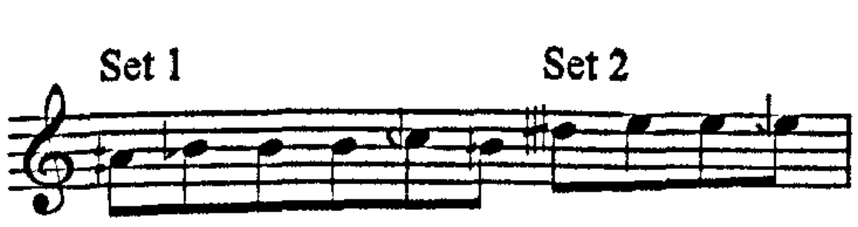
The song is written within the space of a seventh, which can be expressed as 10 semitones. When compressed into eighthtones, this becomes five quartertones (or two and a half semitones). So that the material would fill an entire fifth (seven semitones), I created three different transpositions of the transformation: one right at the bottom of the fifth, one at the top and a third right in the middle. These can be seen in **Figure 6b**, where the top stave contains the notes present in the song and the lower stave contains the compressed material. Here, A is taken as the bottom note of the fifth.

Figure 6b: Three different transpositions of compressed material from the song



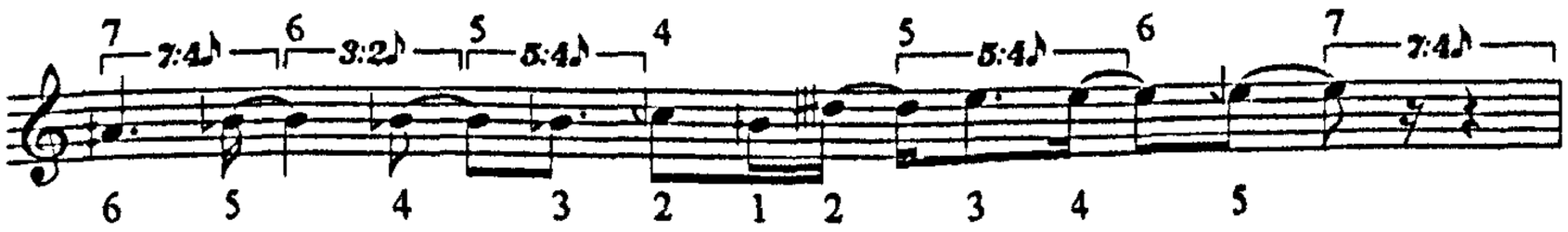
The selection of which transposition to use for any given note was made by a numerical sequence which increased and decreased by step (6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 5, etc.). In **Figure 6c**, the beginning of this process can be seen with the first six notes of the material transposed by Set 1, and the next four (out of five) being transposed by Set 2.

Figure 6c: Transposed material



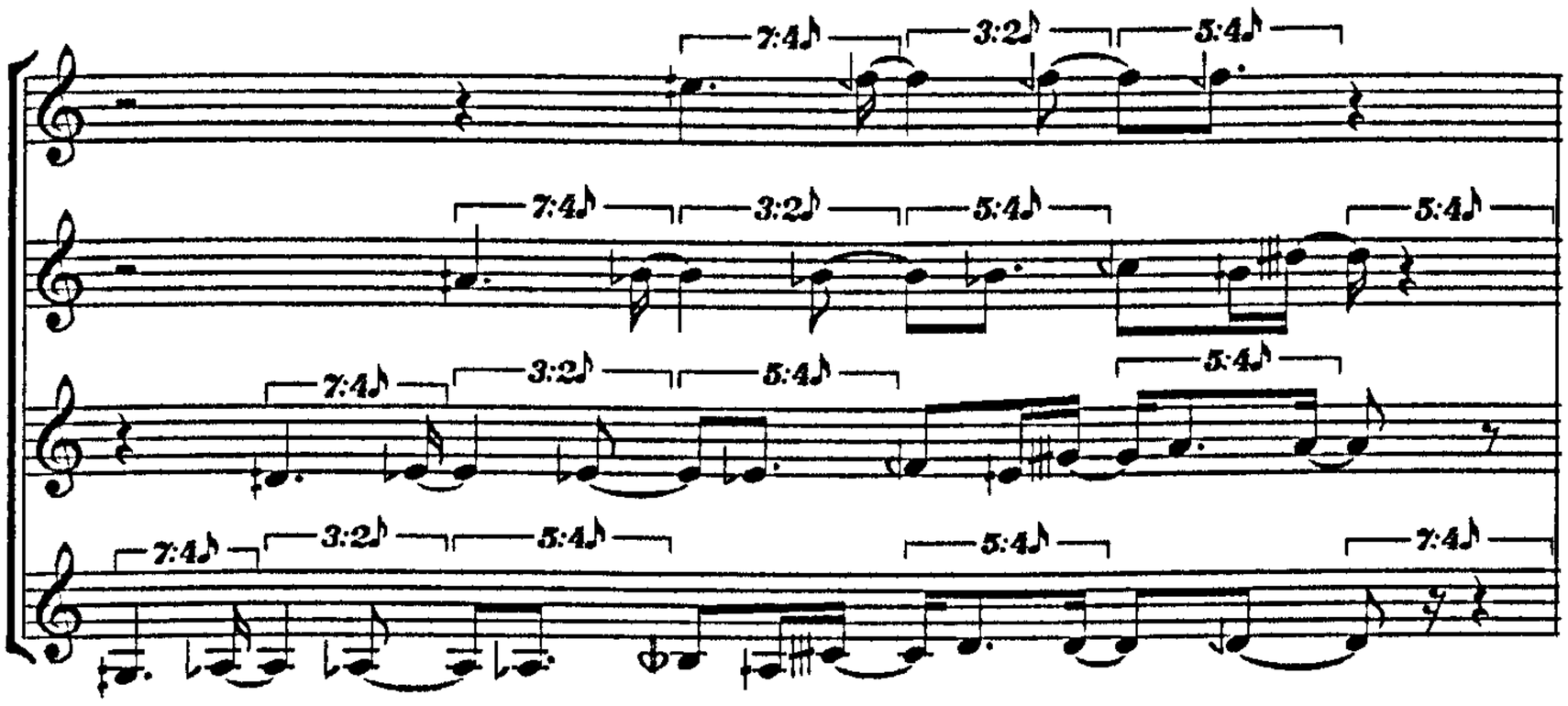
The next stage of composition involved two further rising and falling numerical sequences: one to determine how each beat is divided and one to determine the duration of each note. This can be seen in **Figure 6d**, where the numbers above the stave indicate the beat division and the numbers below indicate the durations.

Figure 6d: Rhythmic 'fleshing-out'



This 'fleshed-out' material was then put into a canon at the fifth (see **Figure 6e**). This means that each string of the violin has its own canonic voice.

Figure 6e: Canonic matrix



Further increasing and decreasing numerical sequences were used to generate a bar structure and to determine which strings would be playing in any given bar (see **Figure 6f).**

Figure 6f: Bar structure and string assignment for bars 1-4

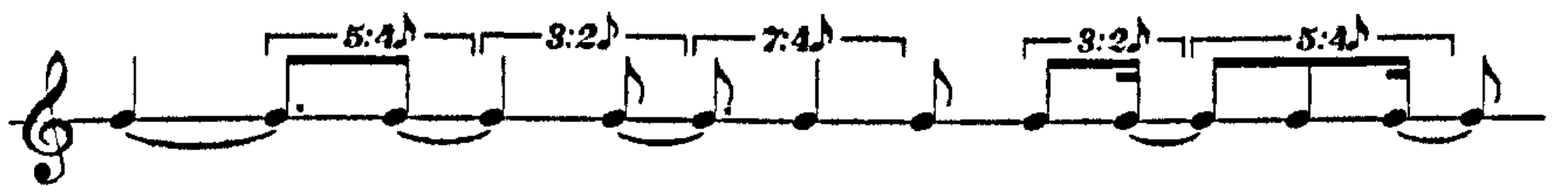
bar number	1	2	3	4
time signature	2 16	3 16	9 16	11 16
division of bar into divisible beats	2	3	4 + 5	4 + 3 + 4
string	G	G	G + D	E

Finally, two sets of interlocked numerical series (see **Figure 6g**) generate beat-divisions and durations for the bowing rhythm for the violinist (see **Figure 6h**).

Figure 6g: Bowing matrix (bars 1-4), selected numbers in bold

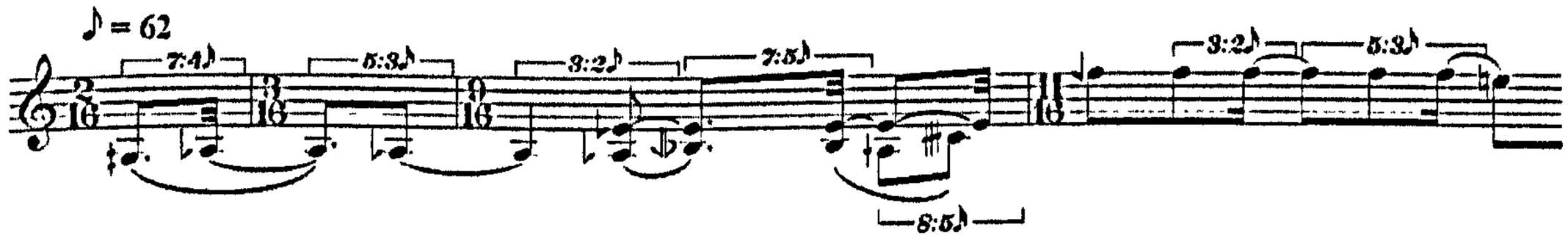
beat	1	2	3	4	5	6	7
beat-division 1	**4**	**5**	**6**	**7**	6	5	4
beat-division 2	2	3	4	5	**6**	**5**	**4**
duration 1	**7**	**6**	**5**	4	3	2	1
duration 2	7	6	5	**4**	**3**	**2**	**3**

Figure 6h: Bowing rhythm (bars 1-4)



The material from **Figure 6e** selected by using the table in **Figure 6f** is inserted into the bar structure and combined with the bowing rhythm in **Figure69h** to produce the final result (see **Figure 6i**).

Figure 6i: *La Pastora* (bars 1-4)



The derivation of this final result is very much driven by an unmediated process, but not one that I blindly accepted. The process was developed over a number of different trials before it was ready. The balance between the audible recognition of the numerical series and the lack of any regularity, the balance between the three different transpositions, and the mediation of the fingered rhythms by the bowed rhythms had to be judged very carefully. The complexity of the process described above largely

came about because I was not happy with earlier results, and every time I wasn't happy with the result, I added an extra layer of process or replaced a previous one. This is completely characteristic of my compositional practice, and more so of both *La Pastora* and *disiecta membra* than of any other piece in this portfolio.

disiecta membra

The derivation of the material employed in *disiecta membra* depends on slightly different processes. The original folksongs are transposed by using the simple B-A-C-H motif (Bb, A, C, B natural) and then put into a heterophonic texture, employing a metrical filter. **Figure 7a** shows the transposition of one of the folksongs transformed in this piece.

Figure 7b shows the opening of the first statement of this material in the heterophonic texture. The number sequence 7, 6, 5, 5, 4, 6 has been used repeatedly as a metrical filter, different for each voice and the entry of each instrument has been staggered progressively to give the effect of a mensural canon.

Figure 7a: Transposition of the folksong, 'The Gallows Tree' in *disiecta membra*

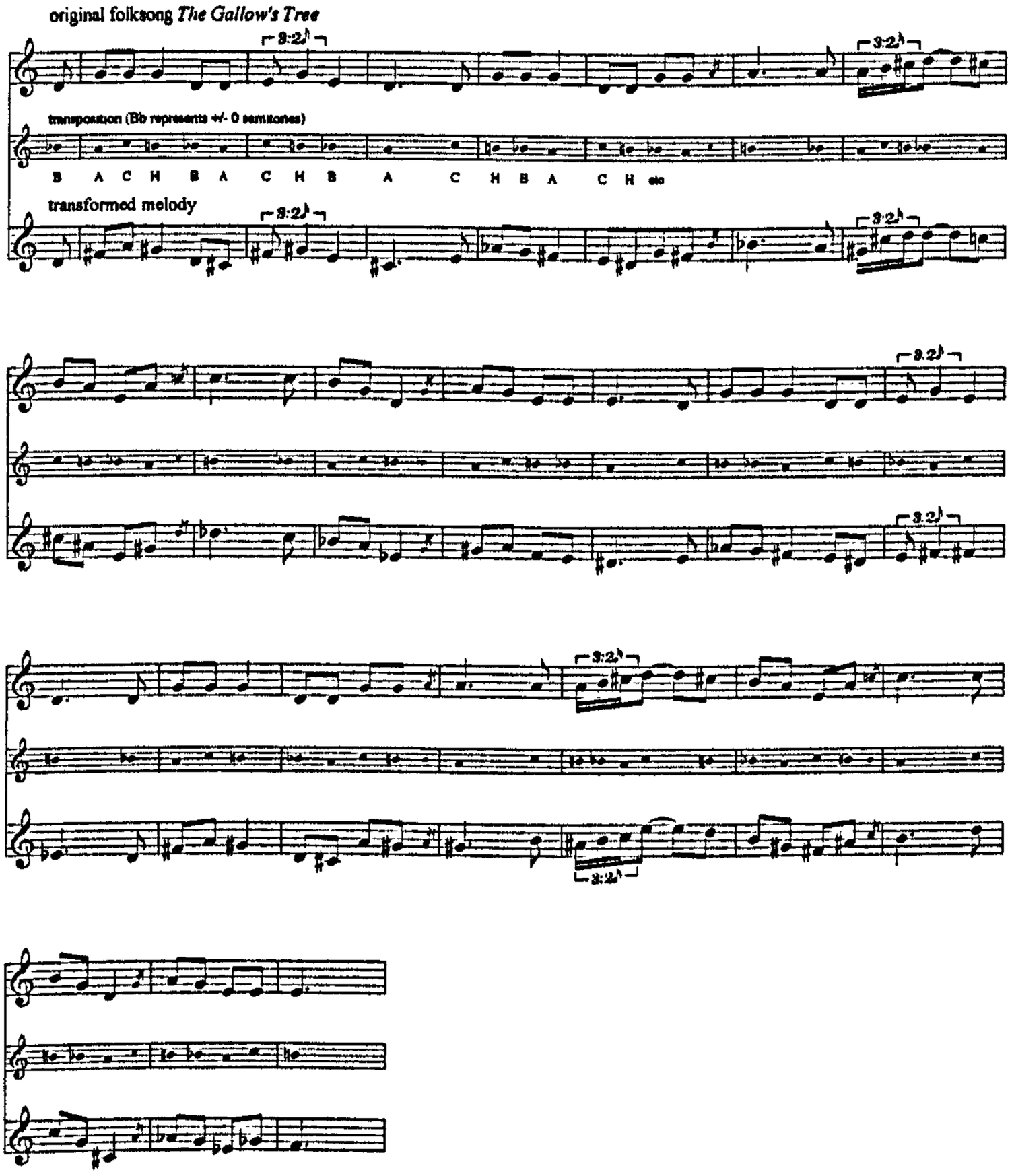
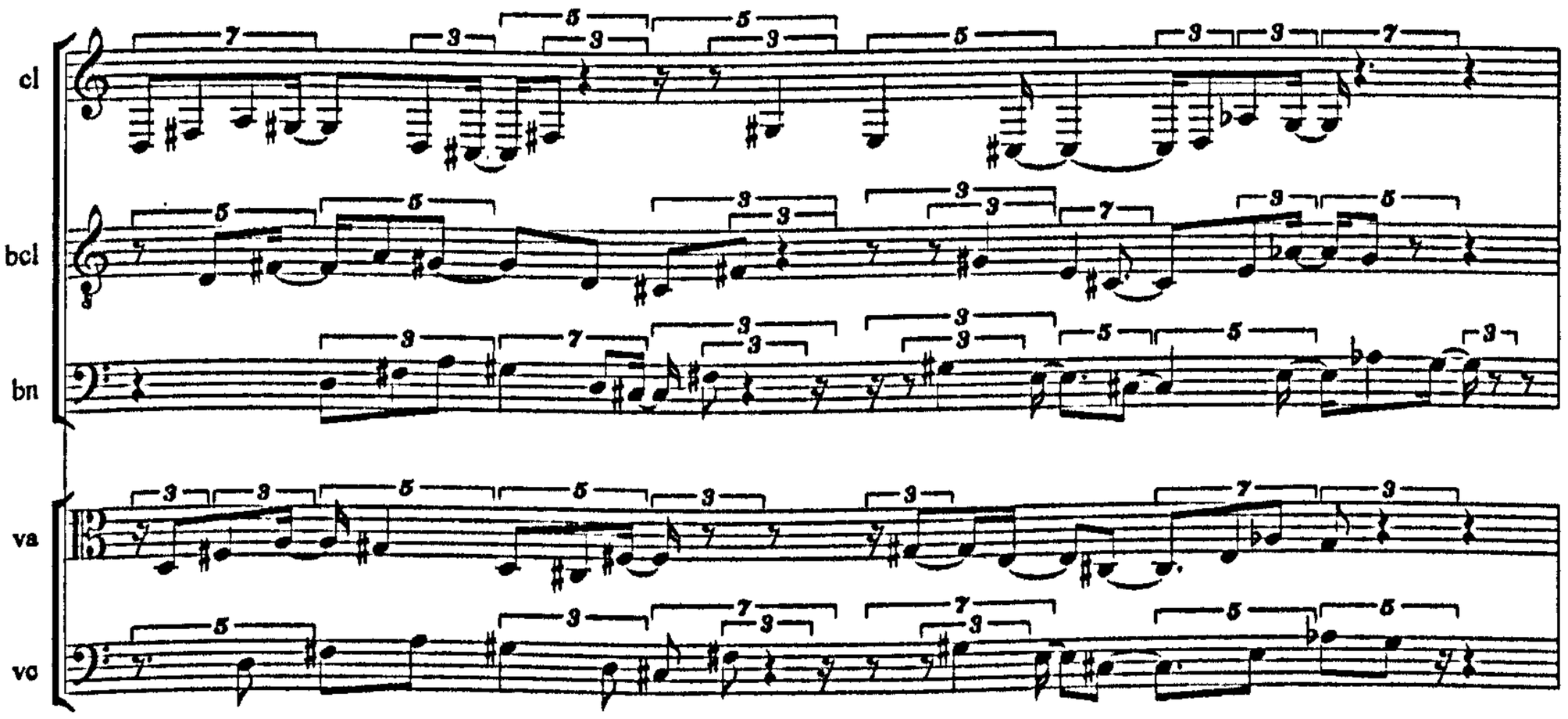


Figure 7b: Heterophonic texture (crotchet used as constant beat) from the opening of *disiecta membra,* showing metrical filter and pseudo-canonic effect



Frisch weht der Wind

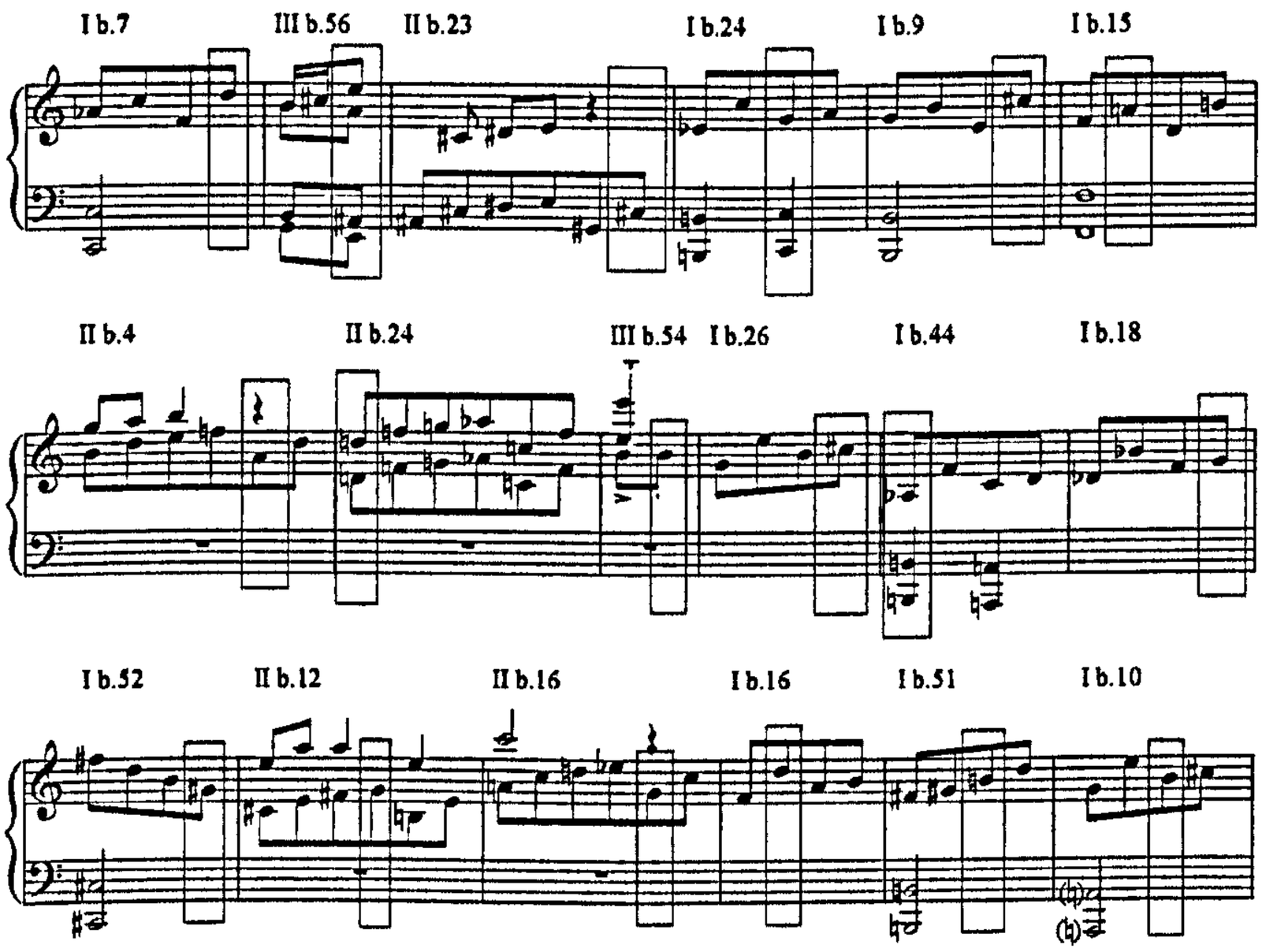
Unlike the pieces described above, the source material featured in *Frisch weht der Wind* (Satie's *Véritables Préludes Flasques (pour un chien)*) is unaltered in the pitch domain. Every note of the original material is present in the finished composition, but in a completely random order. This comprehensive reordering process creates something equally distant from the original source material as any of the pieces above are from their source materials, but instead creates something unique (though audibly related to the original Satie), self-similar and consistent across its whole duration.

Figure 8 outlines the sources for the first 18 'events' in the piece (here, since Satie does not use barlines, a notional bar has been employed for each movement of a minim, a dotted minim and a crotchet respectively).

Figure 8a: Summary of the first 18 events in *Frisch weht der Wind*

	Random number	Movement	'Bar'
1	28	I	7
2	537	III	56
3	384	II	23
4	95	I	24
5	36	I	9
6	58	I	15
7	269	II	4
8	385	II	24
9	533	III	54
10	104	I	26
11	166	I	44
12	72	I	18
13	201	I	52
14	316	II	12
15	641	II	16
16	62	I	16
17	196	I	51
18	39	I	10

Figure 8b: Source material for the first 18 events in *Frisch weht der Wind* (slurs omitted). The material in the squares is the material which is extracted in order to create the finished score.



De contemplationis digitis

The quotations that feature in *De contemplationis digitis* largely grew out of my hunt for sympathetic flute and piano repertoire. At the end of the first movement, the complex texture is folded into a distorted vision of the close of the 'Thoreau' movement from Charles Ives' *Concord Sonata,* itself quoting the opening motif of Beethoven's Symphony no. 5, and the second movement is almost entirely based on unaltered quotes from Bach's Orchestral Suite BWV 1067. The remainder of the second movement quotes the 19th century *Gassenhauer,* 'O du lieber Augustin', which was quoted in Arnold Schoenberg's String Quartet no. 2. In Schoenberg's quartet, the appearance of this quote runs side by side with the progressive break-down of the musical argument, and the introduction of this reference into my piece directly addresses the problematic relationship between the two instruments further discussed

in Chapter 6. Although this movement's material is not altered or reordered in an audible manner, the piano and flute parts take independent journeys through a sample of the Bach suite. The resulting collage is instantly recognisable, not just as an extract of a Baroque dance suite, but also as music by J. S. Bach. This is the only example of an instantly recognisable quote within my portfolio, but since two outer movements are intensely process-driven, the lighter tone of this central movement almost functions as a palate-cleanser before the final movement. Although the quotations featured in this work are largely peripheral to the central argument of the piece, they grow directly out of the issues involved in writing it.

83 Chords for Ezra Pound

One of the conditions for writing this piece was that it should make reference Olivier Messiaen's *Turangalîla Symphony*. I already had a very clear idea of how this piece was going to work, with eighty-three chords separated by birdsong and breath-sounds, so I selected the series of chords that form one of the motifs of the symphony. These chords were compressed and expanded in three processorial stages, and then a selection was made (based on register and on a series determining the number of notes per chord). This resulted in chords that were completely unrecognisable from their original source material, yet retained some kind of consistency of musical language.

The 'birdsong' that interrupts the procession of chords comes from the text of Pound's *Canto LXXV* and is taken from a transcription by Gerhardt Munch of Jannequin's *Chant des Oiseaux*. In an article for Ronald Duncan's *The Townsman*, Pound wrote 'The two pages of Jannequin are there, indestructible... There are in the arts certain

maxima... The ideogram of real composition is in Münch two pages, which belong to no man. They are abbreviated out of Francesco da Milano's transcription for the lute... The gist, the pith, the unbreakable fact is there in the two pages of violin part... The point is "not one bird but a lot of birds" as our violinist said on first playing it.'[8]

The original transcription by Munch is rhythmically filtered by using the first forty-three of the deci-talas that Messiaen outlined in his *Technique de mon langage musical.* Individual notes are then transposed up or down to create two new lines, one which uses the transposition of a semitone, and one which uses the transposition of a quartertone. This allows for the different technical capabilities of the instruments within the quintet to play quartertones. This transposition is ordered by number sequences derived from the names 'Clement Jannequin' and 'Gerhard Munch', where A=1, B=2 etc. (for further details of the extensive use of this technique, see the second section of this chapter). **Figure 9** demonstrates a sample of these first two stages of the process.

This material is then fragmented into sections and inserted within the rests between chords, with a free adaptation of the rhythm to suit the profile of the passage. Within my work, this transformed quotation represents the natural world as well as the indestructible kernel of 'real composition' that Pound attributed to it in 1938. This contrasts with the burst of Beethoven's *Egmont* Overture from op.84 that disrupts the calm ordering of the 'prison-bar' chords at b. 154, which I included as some kind of emblem for Western culture. This material is the ground-bass motif from bb. 307-8 of the overture, and is delivered in my work, loudly in unison at quaver = 168, with a

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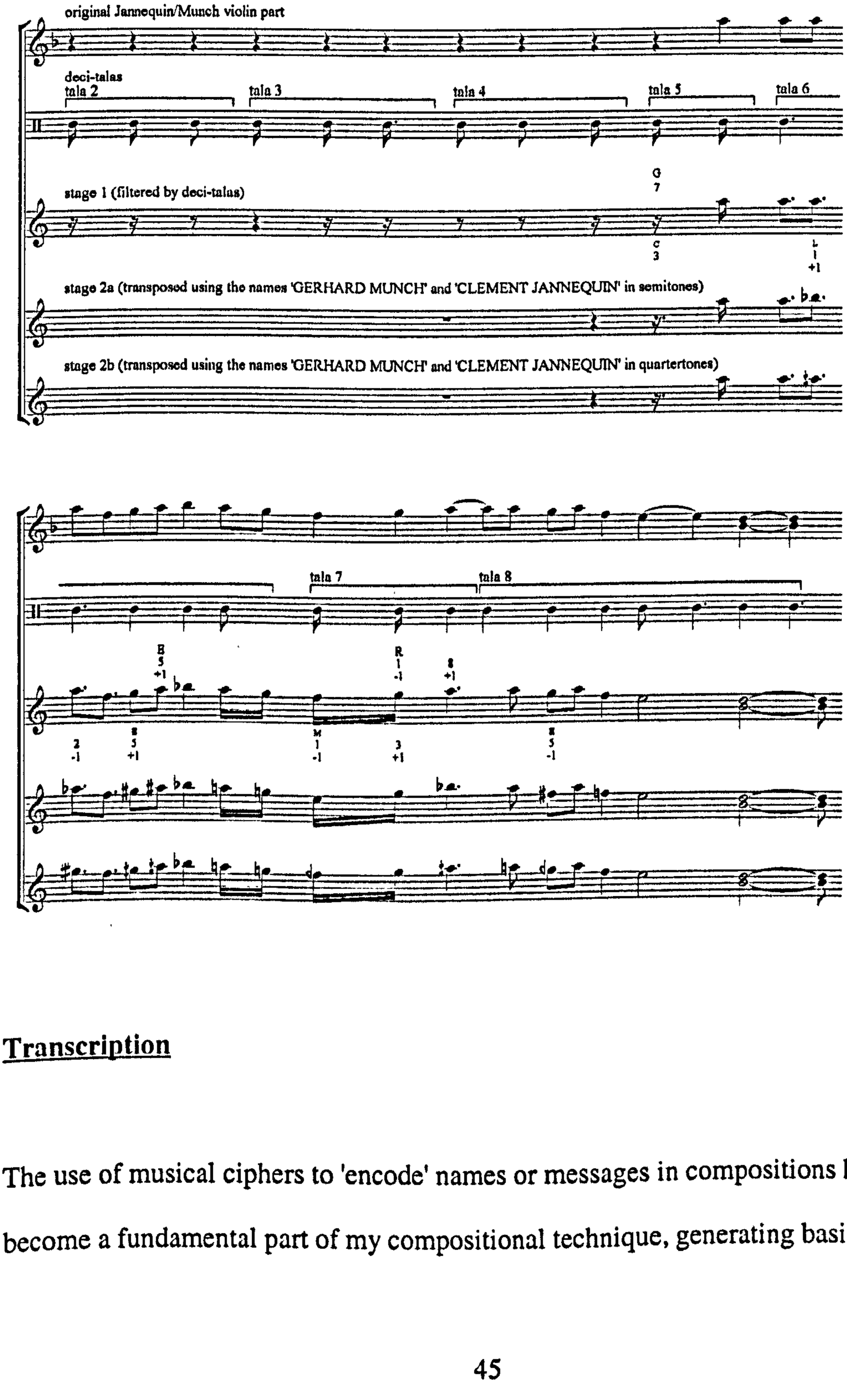
[8] Ronald Duncan's *The Townsman,* January 1938 (London; 1938)

crescendo: out of context (structural and tonal) and out of step with the prevailing musical discourse of the rest of the piece.

Figure 9: Rhythmic filtering of Munch/Jannequin *Chant des Oiseaux* (bb. 1-7) employing deci-talas 1-8, and the transposition of this material



Transcription

The use of musical ciphers to 'encode' names or messages in compositions has become a fundamental part of my compositional technique, generating basic musical

material. In order to represent the maximum number of letters in musical form, I combined two different, equally idiosyncratic approaches. I took the musical pitches to which alphabetic equivalences are most commonly ascribed (see **Figure 10a**), and combined them with a series of rather tenuous equivalences from a flattened Ut-Re-Mi scale (see **Figure 10b**). The combination of the two approaches can be seen in **Figure 10c**. The number of letters not represented by a musical pitch (J, K, N, P, Q, V, W, X, Y, Z) are often represented by rests in these 'transcriptions', and are rare enough not to create a highly fragmentary series, but occur with enough frequency to create constellations of notes, separated by rests.

Figure 10a: Musical pitches ascribed alphabetic equivalences

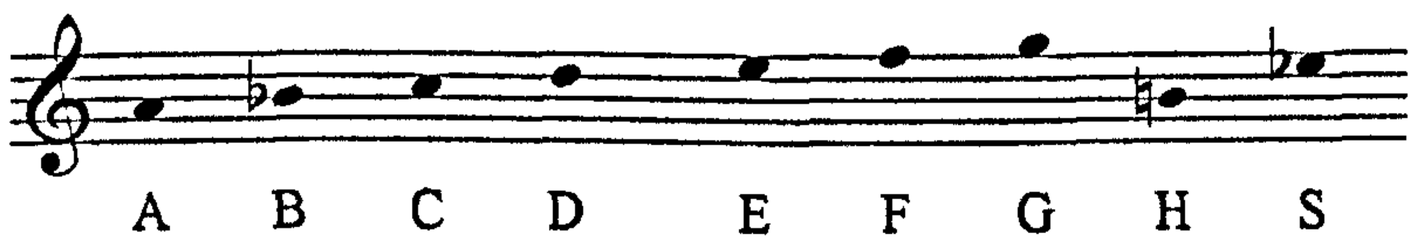


Figure 10b: Flattened Ut-Re-Mi scale

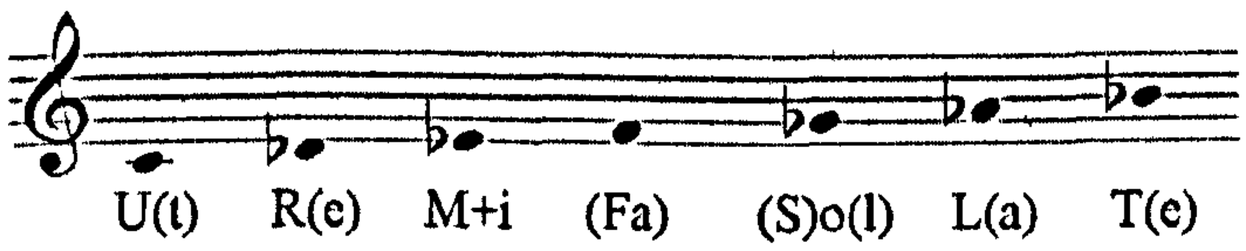
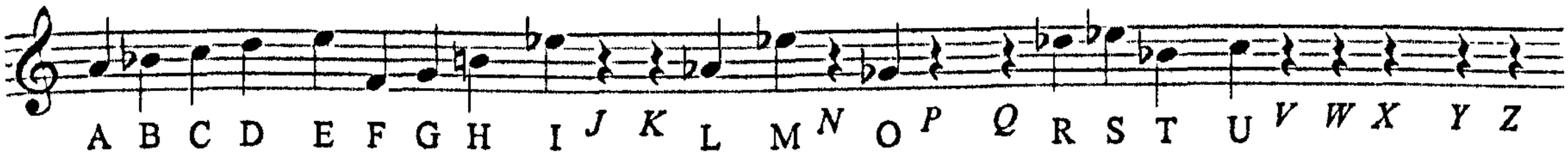


Figure 10c: Combined musical-alphabetic 'code'



As well as using text to generate pitch material, I also used it to generate numerical data by the standard numerological method (A=1, B=2, C=3, etc.) which can be used for durations, phrasing scale formation and so on.

The clearest use of these techniques can be found in *US4,* where the names of George W. Bush, Dick Cheney, Donald Rumsfeld and Paul Wolfowitz are all represented in musical notation. The opening gesture of the piece (bb. 1-4), which spells out 'GEORGE' very clearly can be seen in **Figure 11,** with a table summarising the 'spelling'.

Figure 11a: *US4* (bars 1-4)

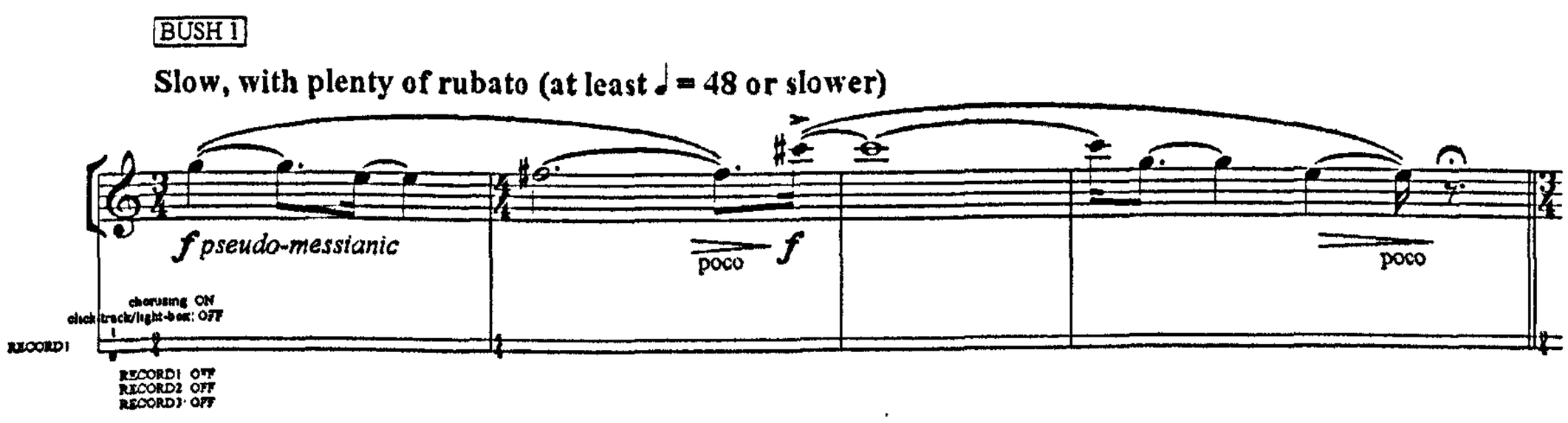


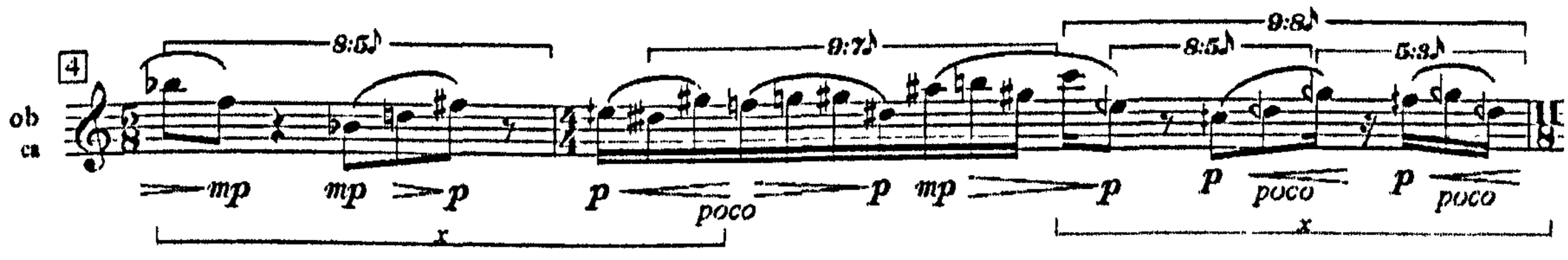
Figure 11b: Summary of 'spelling' from *US4* (bars 1-4)

Letter	Pitch	Duration (semiquavers)
G	G	7
E	E	5
O	F#	15
R	C#	18
G	G	7
E	E	5

The most extensive use of this idea comes in *De contemplationis digitis,* where entire stanzas of John Cage's mesostics on James Joyce's *Finnegans Wake*[9] are transcribed into musical notation in order to generate the entire musical discourse for both flute and piano. The names of James Joyce and John Cage structure the proportions of the outer movements, the names of Arnold Schoenberg and Johann Sebastian Bach structure those in the central movement, and the work closes with canons based on pitches generated from all four names above, with the addition of Charles Ives.

In *Lovesongs,* the names of my friends and of the composers of the original music featured in the work are used in transformational procedures: transposing pitches, compressing and expanding phrases, generating phrase lengths, and generating durations. The opening oboe solo (see **Figure 12** for bb. 4-5) is constructed purely from the combination of different names as basic pitch material, and transformational procedures.

Figure 12: *I. 'Kurwenal, siehst du es nicht?'* from *Lovesongs* (bars 4-5)



The use of the same durational and pitch series to construct different aspects of the musical discourse results in small motivic and rhythmic resemblances coming to the surface (for example, those marked *x* in **Figure 12**), while maintaining a surface layer of constant reinvention.

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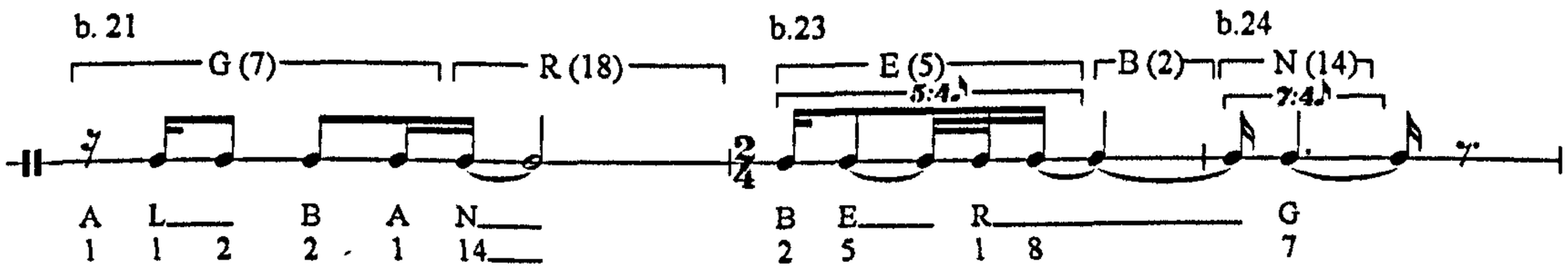
[9] Cage (1980)

Figure 13 demonstrates the use of the name 'Alban Berg' to define the rhythm of the line for violin 1 found in bb. 21-24 of the second movement of *Lovesongs*. The composer's name is used to generate a number sequence controlling the duration of individual notes (see notation below the stave – where a number has two digits (e.g. 12), it is transformed into 1 and 2), and in retrograde is used to determine the division of each beat into a variable number of impulses. The durational irregularity (7+9 semiquavers, as opposed to the regular division into crotchets in the rest of this section) in the first bar of this example is a residue of the previous section.

Figure 13: Rhythmic derivation of Violin 1 line in bb. 21-4 of *II. Total Bitch* from *Lovesongs*.



The uses of these 'transcription techniques' in my portfolio have a number of different applications and serve a number of different functions (from the obscure transformations of *Lovesongs* to the clear 'spelling' of *US4*). The ubiquity of this technique might risk making the music rather process-driven and dry, however the idiosyncratic, ear-led application of the technique guarantees that it is used almost 'in jest' ('playful constructivity – *homo ludens*')[10]. Decisions are made on the spur of the moment and one filter rejected in favour of another because it doesn't sound right. The intermingling and interbreeding of different materials and techniques in order to make something new is at the heart of my compositional procedure. It occurs in every piece

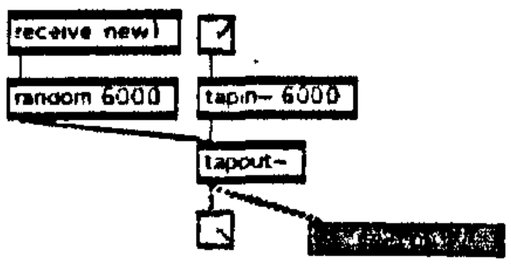
[10] Ferneyhough (1996), 259

that I have written, and without messy combat between idealism and pragmatism, I would find it hard to continue to compose.

Chapter 5: The Computer

Two of the pieces in my portfolio, *US4* and *La Pastora,* employ live electronics. Although the two pieces use the medium in different ways, something about the basic approach that I use to create the electronics part stays the same. Both pieces use MaxMSP to create the electronics part and both are, to a large extent, patches that don't require any input from an operator; however I don't regard this as being a decisive factor behind my use of the medium since subsequent works tend to focus more on the operator of the laptop rather than any acoustic performer. Through a process of trial and error, I have come to the conclusion that the most important stage of patch construction is 'instrument building'. In both pieces, I worked on the programming until I had a clear separation of functions that were visible on the screen. The advantage of working with an object-based programming language like MaxMSP (where individual programming objects are represented as individual boxes joined by cords – see **Figure 14**) is that functions can be clearly and visibly linked together and employed in the same way that electronic instruments (effects processors, samplers, synthesisers) are. The construction of these virtual instruments, and the means by which they are controlled constitutes what I describe above as 'instrument building'. This approach makes it easier for the programmer to solve problems, makes the interface between performer and computer easy to navigate and easy to grasp, and can sometimes help to make concrete aspects of the piece's structure in a manner that may previously have eluded the composer.

Figure 14: An example of a MaxMSP patch

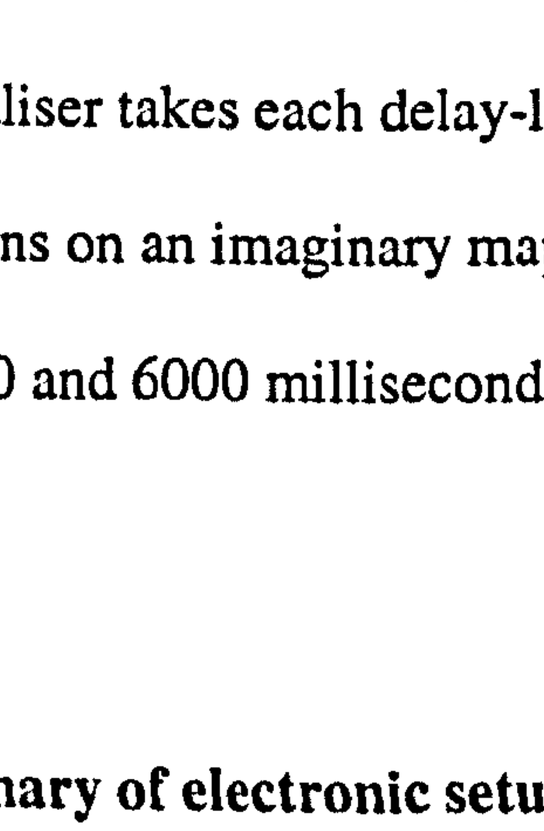


La Pastora

Stated in its simplest form, the electronics part in *La Pastora* can be summarised in **Figure 15**.

- The lengths of the delay-lines are determined by random numbers and are between 0 and 11000 milliseconds long.
- The 'envelope generator' adjusts the volume of the signal, creating 'dynamic waves' of between 0 and 11000 milliseconds long (this interval is calculated by means of random numbers).
- The spatialiser takes each delay-line on a journey around the eight speakers. Destinations on an imaginary map, and the time taken to reach the destination (between 0 and 6000 milliseconds) are generated by means of random numbers.

Figure 15: Summary of electronic setup for *La Pastora*



The irony of using extremely detailed rhythms and pitch materials, while using completely randomly generated behaviour in the electronics has not escaped me. The level of audible complexity present in the electronics part has an analogue with the level of complexity in the original score. Both the electronics and the score are made up of very simple processes which are layered upon each other until they achieve the almost corporeal level of complexity for which I was aiming. Many of the exact features of the score could have been different if they had been generated from a different starting point, just as the patch is different every time it is performed. This is not the only way in which the concerns of the score feed into the concerns of the patch: the use of canon in the score is matched by the use of delay lines in the patch; and the use of a selection of the canon in the score is matched by the use of a selection of the delay lines in the patch.

Although the ideas behind the electronics part grow out of the concerns of the piece, it has enough life of its own to be used as an independent artefact or instrument. I plan to use it, or a more evolved version, in the string quartet from *Americana* (see Chapter 2) where it will perform a similar function to that described here, but also to use it in a completely different context for a new improvisation (with the provisional title *Mazing*).

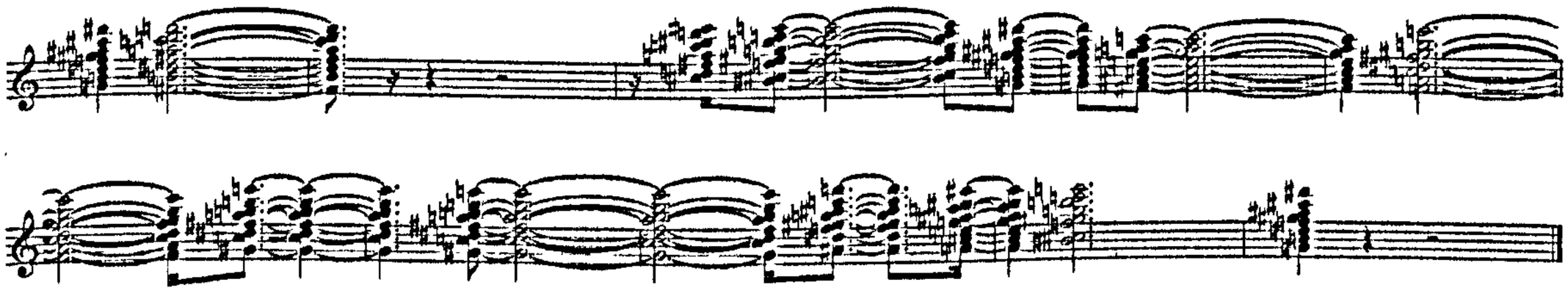
US4

US4 is broken into sections called 'HAWKSONG', 'RUMSFELD', 'WOLFOWITZ', 'CHENEY' and 'BUSH'. 'HAWKSONG' appears only once and does not feature any

electronics heard by the audience, but each of the other groupings of sections has its own treatment.

- The 'BUSH' sections feature 50 delay lines, which are all of a random length between 0 and 10 seconds. This creates a chorusing effect and was inspired by a recording of Gaelic psalm-singing.
- The 'RUMSFELD' and 'WOLFOWITZ' sections are divided into eight cycles, each of which is recorded and then played back during each of the following cycles. This functions like a delay line, but the way in which the piece is constructed of interlaced blocks from the different sections makes the process more complex. Each cycle has the recorded material returning a little closer to the starting point until the final cycle, during which the recorded material is played back all at the same time.
    - The 'WOLFOWITZ' material is exactly the same for all eight cycles, although the use of inflectional microtones results in a slightly different result each time.
    - When all eight cycles of the 'RUMSFELD' material are combined, this creates a single eight-note chord moving in parallel motion (see **Figure 16**). Each cycle takes a different journey through these chords, which results in a different line each time the material is performed.

Figure 16: 'RUMSFELD' chords



While the eighth and final cycle of the 'RUMSFELD' material is played by the oboist at the same time as all of the previous cycles are played back, therefore creating the parallel chords in **Figure 16**, the eighth and final live cycle of the 'WOLFOWITZ' material is one stage away from this. The moment when all eight recordings are played back simultaneously occurs during 'BUSH5' (Figure S in the score, bar 141).

- The 'CHENEY' material is the same both times it appears. It is slightly crude (marked 'ugly' in the score) and written in the lowest register of the oboe. It is recorded in a similar manner to the 'WOLFOWITZ' and 'RUMSFELD' sections, but the playbacks are timed to tessellate together with the live part, rather than to fulfil a long-range structural purpose. Each 'CHENEY' sections is preceded by material from a 'WOLFOWITZ' section which is ring-modulated by the recurring C# recorded from the 'HAWKSONG'. This ring-modulation results in pitches at the same register as the 'CHENEY' material.

The spatialization of each section also varies.

- The 'BUSH' delay lines and the playbacks of the 'CHENEY' sections are always heard from the front two speakers.
- The 'RUMSFELD' playbacks begin on the opposite side of the auditorium to the soloist's position. They spread out across all eight speakers and then contract to the front two speakers for the final cycle in order to create the impression of a 'super-oboe'.
- The 'WOLFOWITZ' playbacks begin in the front speakers, close to the performer and spread out around the full eight speakers during the course of the piece.

- While the 'RUMSFELD' spatialization stays fixed (one speaker to one playback), the 'WOLFOWITZ' spatialization often changes between each note. In the final rendition of all eight 'WOLFOWITZ' recordings, the sound rotates around all eight speakers creating a rather claustrophobic atmosphere.

- In the 'BUSH' sections, a metronome mark is given, but there is no click-track because of the lack of time-sensitive electronic treatments.
- In both the 'RUMSFELD' and 'HAWKSONG' sections, a click-track giving a regular pulse is necessary due to the manner in which the playbacks are used.
- In the 'WOLFOWITZ' sections, a click-track gives cues each time the oboist plays a note.
- In the 'CHENEY' sections, a metronome mark is given and the performer must coordinate his playing with the playback of previously recorded material, which is notated in the part as a composite line.
- While each section clearly explores different relationships that are possible between the electronic treatment and the performer, the two principal sections within the piece, the 'RUMSFELD' and 'WOLFOWITZ' materials, focus this specifically.
    - The different divisions of the beat used in the 'RUMSFELD' material (3:2, 5:4, 7:4) combine to create a loose heterophony when all eight lines are played simultaneously.
    - The use of cues rather than a regular pulse in the 'WOLFOWITZ' sections exploits the latency of the performer to create a 'cloud' of attacks for each note when the eight recordings are played back simultaneously.

- Just as the precision of the rhythms in the 'RUMSFELD' sections is matched by the precision of eight-note chords in **Figure 16**, so the imprecision of the rhythmic writing in the 'WOLFOWITZ' sections is matched by the inflectional microtones that are employed.

It should be apparent that the electronic setup described above is specific to this piece. It would be impossible or at least extremely impractical to use it for any other purpose. The patch in MaxMSP was designed to require very little input from a performer at the laptop, and could easily be run by the oboist, using a foot pedal. Unlike the electronics part of *La Pastora*, the sounding result of the electronics part can be notated with a high degree of precision and therefore the score contains everything (barring the delay lines in the 'BUSH' sections which would be impossible to notate) that is heard.

Conclusions

The two pieces in my portfolio present two extreme positions of the potential use of live electronics: as an 'instrument' in *La Pastora* and as a piece-specific construction in *US4*. This creates a large field for exploration and, combined with the possibility of interaction from a performer at the laptop, suggests a rich mine for future projects.

Chapter 6: Details of pieces

83 Chords for Ezra Pound

83 Chords for Ezra Pound was written for a brass quintet taken from the ranks of the BBC Scottish Symphony Orchestra as part of a project led by Stuart MacRae. The work was first performed on 21st April 2005 at the Sage, Gateshead.

I had been asked to write a piece for brass quintet to be performed in the Sage, Gateshead, and after a very brief period of reflection, the shape and soundworld of the piece slowly came into focus. The central vision for the work came from the period of his life imprisoned in a prisoner of war camp near Pisa. Reading the description of his incarceration, I was powerfully reminded of what I had read about the imprisonment of alleged terrorists in Guantánamo Bay, and the imagery of prisoners in orange jumpsuits locked in small cages, became indelibly linked in my mind to the *Pisan Cantos*. *Canto LXXV,* written while Pound was imprisoned, provided an important source of material and inspiration, but notes for later *Cantos* (beyond the 116 poems that he completed) serve as a motto:

'I have tried to write Paradise

Do not move

Let the wind speak

that is paradise.

Let the Gods forgive what I

have made

Let those I love try to forgive

what I have made.'[1]

For me, this fragment spoke directly to the problems that I had with the person of Ezra Pound and I had it in front of me during the composition of the piece. The wind about which Pound writes inspired thoughts about breath, and led me towards thinking about the body rhythms of the prisoner. This 'greeting' piece seeks to draw the audience into Pound's body: to view the proceedings through his eyes, to share his breath and to hear with his ears. The cycle will view all of the *Cantos* through the lens of that eternal moment of the poet sitting in the cage in Pisa, hearing the sounds of birdsong, remembering Jannequin, remembering Beethoven and Dante, remembering the past, remembering the *Cantos*, remembering his past.

This work is briefly discussed in Chapter 3, pp. 25-6. The quotations employed are enumerated and discussed in Chapter 4 pp. 43-5

De contemplationis digitis

De contemplationis digitis was commissioned by the Cheltenham Festival Society for a performance in the 2003 Cheltenham International Festival of Music by the flautist Janne Thomsen and the pianist Bengt Forsberg. It was first performed at the Pitville Pump Room on 19th July 2003.

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[1] Pound (1996), 822

The question of how to relate a solo wind instrument to the piano became my immediate concern as I began to work on the piece. A quick look through the repertoire for the instrument was not very helpful. For the majority of composers writing for this combination, the use of the keyboard as an accompanying, principally harmonic instrument was accepted unquestioningly. Within my own practice, this suggested a hierarchical model with which I was quite unhappy, and since much of my music is conceived on a linear rather than vertical basis, I was unsure how to make use of my research.

My problems with the instrumentation led me to solve it in two different ways. In the first movement, I used a parallel process for the two instruments. Both instruments start off with fairly simple material (the two parts are actually two different readings of the same source) which become more and more complex as the piece progresses. The final movement is a rather more extreme solution to the problem, since it is really for solo flute, with the piano serving as a resonating chamber. The central movement seeks to entirely avoid the problem by taking a step back into the past, into a famous model of flute writing: the Orchestral Suite BWV 1067.

The source material for this work is further discussed in Chapter 4, pp. 42-43, 48

disiecta membra

disiecta membra, scored for a septet of woodwind and strings, was written for the Glasgow-based ensemble Symposia and their artistic director, Oliver Searle. It uses

songs taken from the folk traditions of the USA as a form of 'resistance' against the encroaching forces of globalisation.

This work is further discussed in Chapter 3, pp. 19-21. The folksongs employed are enumerated and discussed in Chapter 4, pp. 39-40.

Frisch weht der Wind

Frisch weht der Wind is the third piece within a cycle of five piano pieces called *Etudes tristesses.* It was written without a particular performer in mind, but the pianist Patrick Zuk has proved an invaluable guinea pig during the composition of this work.

This work is further discussed in Chapter 3, pp. 21-5. Its source material is discussed in Chapter 4, pp. 41-42.

Lovesongs

In the summer of 2002, I won the Royal Philharmonic Society's Composition Prize for that year. *Lovesongs* was commissioned as a result of this prize and the first three movements were first performed by the London Sinfonietta on February 20th 2003 in the BBC's Maida Vale Studios and broadcast on the 22nd February in BBC Radio 3's *Hear and Now* programme.

An aspect of the piece not discussed in the previous chapters is the rhythmic grid that forms the structural backbone of the piece, which can be seen in **Figure 17**. The

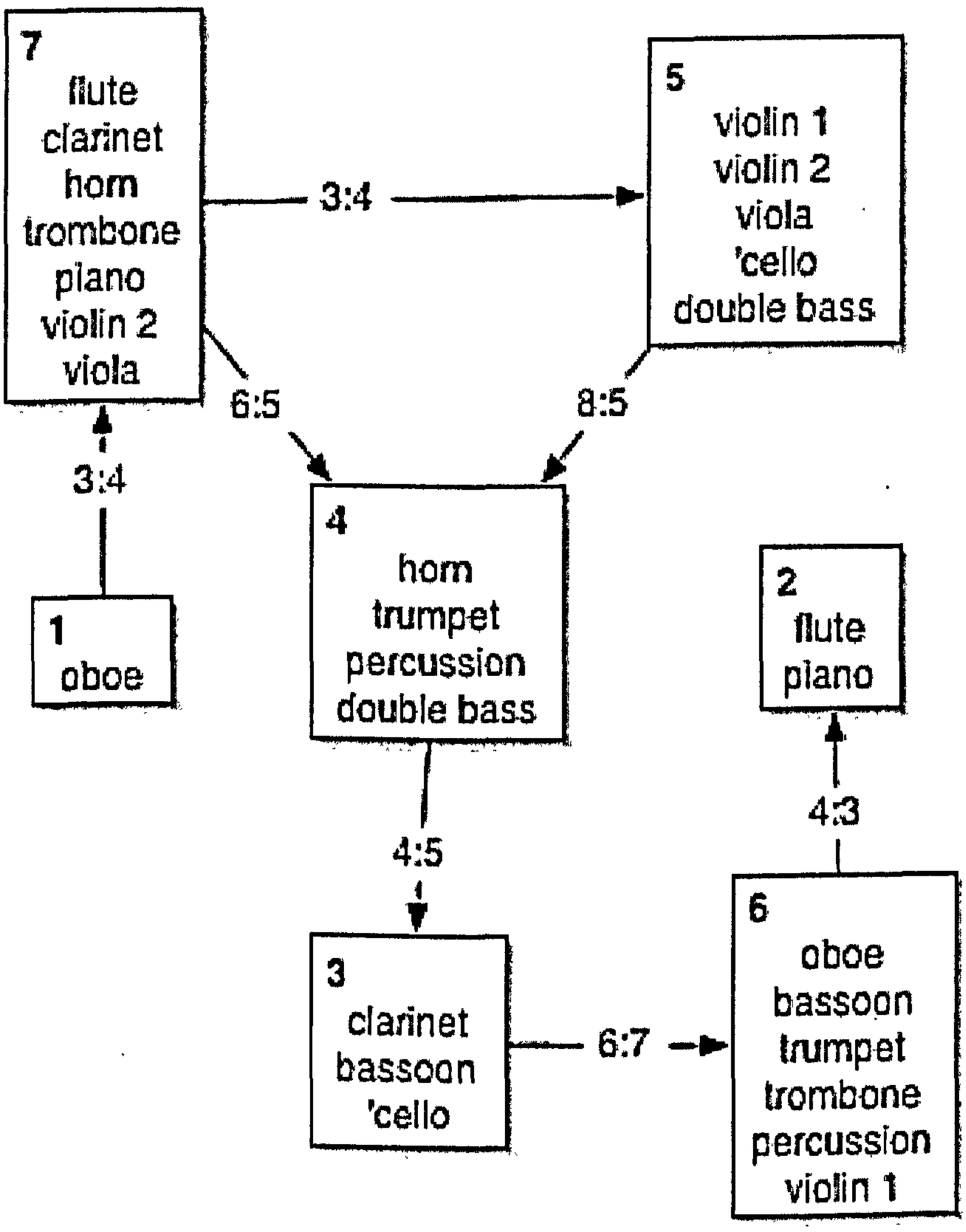
whole piece is a journey through different areas of this grid, which determines not only the tempo relationships present at any given point, but also the instruments which are playing in the different tempo areas.

One of the clearest illustrations of this grid can be found at bar 57 of the first movement. The solo oboe (group 1) is playing at crotchet = 72; the piccolo and piano (group 2) at crotchet = 87.5; the bass clarinet, contrabassoon and 'cello (group 3) at crotchet = 100; and the violins, viola and double bass (group 5) are playing at crotchet = 128. These groupings of instruments were deliberately chosen at this point to create the maximum amount of discord in the tempo relationships, which can be expressed in their simplest forms as 9:16 (72:128), 32:25 (128:100) and 8:7 (100:87.5).

Most of the rest of the work employs clusters of the tempo groups that are related in the simpler ratios expressed on the grid. The exceptions are the solo oboe in the second movement (bars 40-56 and bars 59-63), and the flute and piano duet in the third movement (bars 17-37). These instruments represent tempo groups 1 and 2 from **Figure 17**, which are the furthest antipodes available from the grid. The whole piece was structured by mediating between the other formal schemes at work (for example, the 'operatic schema' seen in **Figure 3** or the *ritornello* structure of the third movement) and the tempo grid. The mensural canons in the third movement are a direct result of this grid scheme, as are the interlocked mirror schemes at work in the second movement. The grid informs every structural decision made in the piece but the tensions that it creates between the instrumental groups is inherently unstable. The more complex the ratios, or the denser the texture, the harder it is to grasp them. The fourth movement is the apotheosis of these tensions and at its heart, combines every

single tempo ratio at work in the piece (bars 98-112). This is the most complex rhythmic texture in the piece and therefore, the high point of tension. The density of the moment causes the form to fragment and dissolve, leaving the trombone and percussion alternating vainly between the two furthest points of the grid (crotchet = 72 against crotchet = 87.5[2]).

Figure 17: Tempo grid used in *Lovesongs*



This work is discussed further in Chapter 4, pp. 28-34.

[2] The simplest expression of this tempo ratio is 144:175

La Pastora

La Pastora for solo violin and electronics, was written between 2002 and 2004, and was directly inspired by the playing of Mieko Kanno. It is based on a song from Chile called 'La Pastora' and forms part of my *Americana* project. The live electronics used in this work create a 'hall-of-mirrors' effect, surrounding the violinist with fragmented memories of what she has just played. The piece employs eighthtones to evoke the particularly intense soundworld that I imagined for this piece and uses a notation devised specifically for this piece (see score for a summary).

This work is further discussed in Chapter 3, pp. 19-21. The source material employed is discussed in Chapter 4, pp. 34-39. The use of electronics is discussed in Chapter 5, pp. 52-3.

US4

US4, for solo oboe and electronics, was written as a result of a workshop given by Christopher Redgate, Neil Heyde, Paul Archbold and Michael Young in the studios of Goldsmiths College, London. It was written for and dedicated to Christopher Redgate and was first performed by him, with Paul Archbold controlling the electronics at the Coombehurst Studios of Kingston University on the 29th January 2007. It forms part of my *Ameriana* cycle and is a portrait of four members of the United States administration at the time of writing (George Bush, Donald Rumsfeld, Paul Wolfowitz and Dick Cheney) and is a direct response to the justifications to the war in Iraq.

This work is further discussed in Chapter 3, pp. 14-8. The source materials employed are enumerated and discussed in Chapter 4, p. 47. The use of electronics in this piece is discuss in Chapter 5, pp. 53-7.

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UNIV MELBOURNE

US4

(2004-6)

solo oboe + electronics

John Hails

US4

(2004-6)

solo oboe + electronics

John Hails

0 1 SEP 2008

The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2004-6.

This piece was written for and dedicated to Christopher Redgate.

'almost all our language has been taxed by war'

Allen Ginsberg, *Wichita Sutra Vortex*

US4: George Bush, Donald Rumsfeld, Dick Cheney, Paul Wolfowitz

This score is a study score. A performance score and copy of the Max/MSP patch designed by the composer are available on request.

The piece is divided into five different types of section: BUSH, RUMSFELD, WOLFOWITZ, CHENEY and HAWKSONG. Each of these sections has different conventions and should be characterised as individually as possible, though there are some obvious connections to be made between the BUSH and RUMSFELD sections on the one hand, and the WOLFOWITZ and CHENEY sections on the other.

BUSH

In the BUSH sections, a number of short delay lines give the effect of chorusing the oboe line in the manner of Gaelic psalm singing. The performer can take his/her time over these sections.

RUMSFELD

These sections are strictly crotchet = 72. The pulse is given by the click-track or light-box (depending on which of these the performer has decided to use).

WOLFOWITZ

These sections are not measured, and instead of a regular time signature, I have used a symbol indicating an ear (𝄐) since these sections are regulated in length by the computer (and thus the time is given in milliseconds below the stave). The oboist hears a click from the click-track, or sees a flash from the light-box, and must play as soon as possible following this event. The 'ear' time signature is deliberately distinguished from the *senza mesura* section at the end of the final BUSH section (b. 146), where a traditional X has been used as a time signature, and timings in seconds (rather than milliseconds). This is because the BUSH section may be taken faster or slower, depending on the performer, and therefore it is impossible to match up the timings precisely.

CHENEY

Both of these sections are preceded by a WOLFOWITZ section, where, towards the end, the live sound of the oboe is ring-modulated by the recorded HAWKSONG passage. The approximate pitches of the desired resultants (it is wise to filter out other unwanted resultants) are notated in the score. In the CHENEY sections, the metronome mark is crotchet = 60, but this is to be co-ordinated by the performer by listening to the recorded CHENEY tracks. A composite line is printed below the oboist's part in the score (the oboist's part has stems up, the recorded parts have stems down).

HAWKSONG

This unique section, as with the RUMSFELD sections, has a strict metronome pulse (here crotchet = 90) given by the click-track or light-box.

Electronic setup

The intended setup of this piece uses an eight-speaker layout (notated in the score) using Max/MSP software (www.cycling74.com) however it should be possible to recreate an equally effective setup using other means using the information contained in the score.
The equipment needed is as follows:

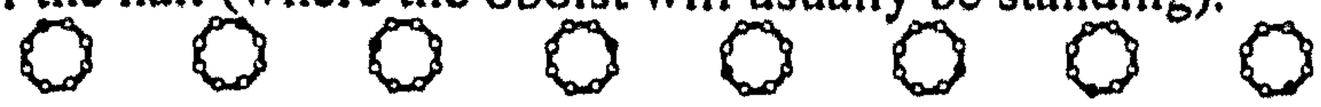
microphone
3 recording devices
20 tapes/'buffers'
a minimum of 21 playback devices
a ring-modulator
a click-track or light-box

The levels of all outputs have been left unspecified deliberately. These should be balanced at the mixing desk to the satisfaction of the technician. It should be noted that the dynamics of the WOLFOWITZ recorded sections should not be taken as definitive. They represent the dynamics in the recorded sections, and the technician should amplify any section that falls below audibility. While the little *pp* squeaks are supposed to be largely overwhelmed by the other lines, they are intended to be heard.

Notation

Each of the recording devices (RECORD1, RECORD2, and RECORD3) have a stave below the oboe part indicating the volume of the input.

Spatialisation is indicated by the use of eight speaker icons, which indicate the speaker from which the sound should be heard. The top of the icon represents the front of the hall (where the oboist will usually be standing).



Both quartertone (HAWKSONG) and inflection accidentals (WOLFOWITZ) are employed in this piece.

Every time a recorded buffer is played back, there is an indication of the length of the playback in milliseconds.

In the WOLFOWITZ sections, the passage of time is marked by a 'tick' bar line every ten seconds. On every barline, the 'stopwatch' timing can be found below the lowest stave in the system. Occasionally, the 'stopwatch' starts before the WOLFOWITZ section starts, in which case, timings are given in a similar way. In these sections, the exact timings (in milliseconds) of every event are given above the notehead (or below the playback entries).

Any further questions can be directed to the composer by post at 15 Dinsdale Drive, Durham, DH1 2TS, UK; by email at j.a.hails@durham.ac.uk; or by phone on +44 191 3757657 or +44 7773 769424.

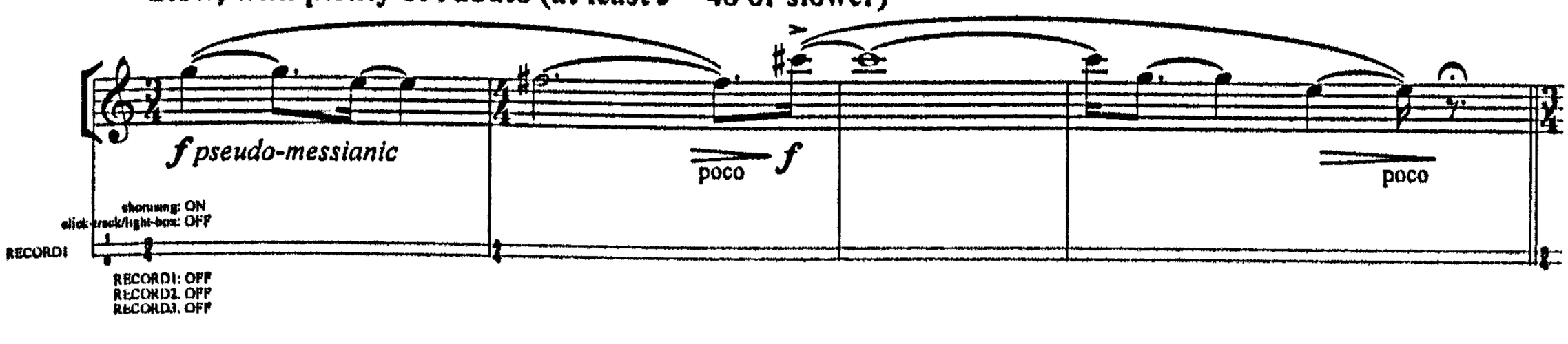
'almost all our language has been taxed by war' - Allen Ginsberg, Wichita Sutra Vortex

US4

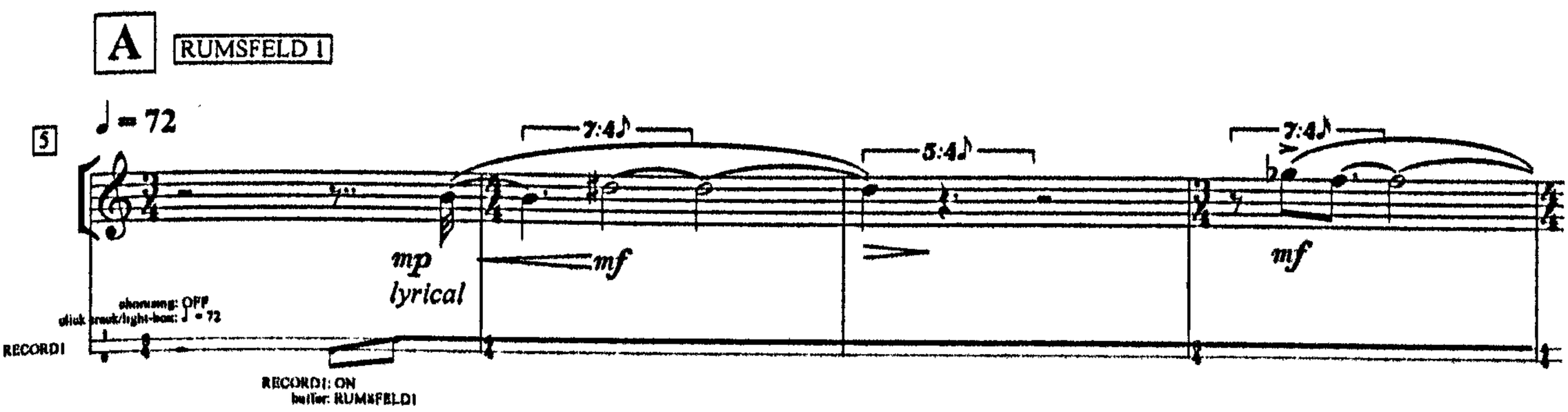
(2004-6)

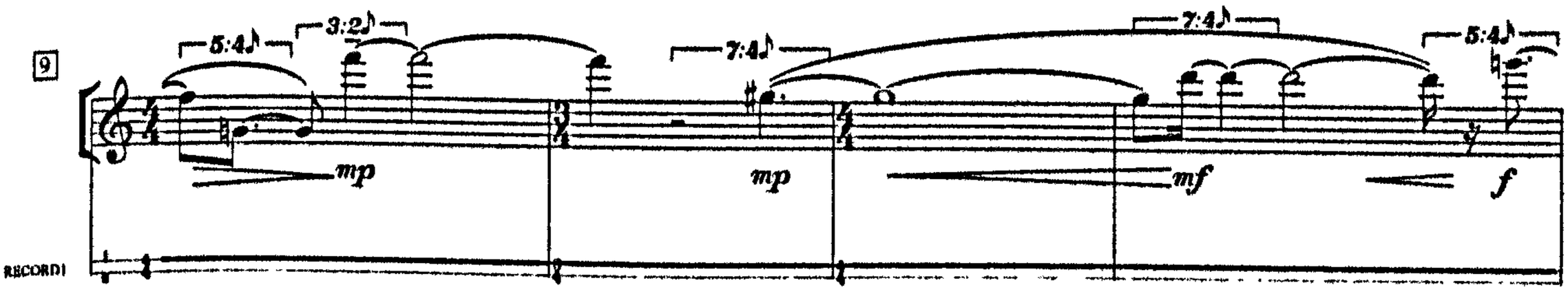
BUSH I

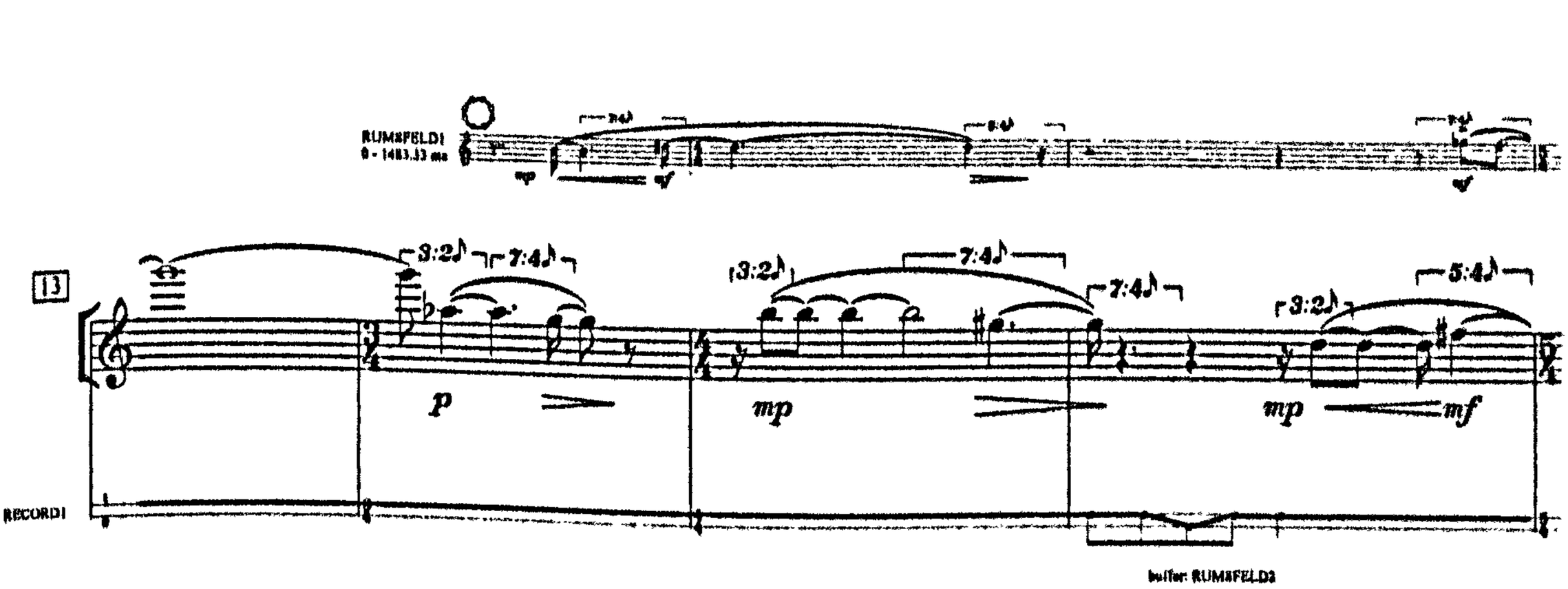
Slow, with plenty of rubato (at least ♩ = 48 or slower)

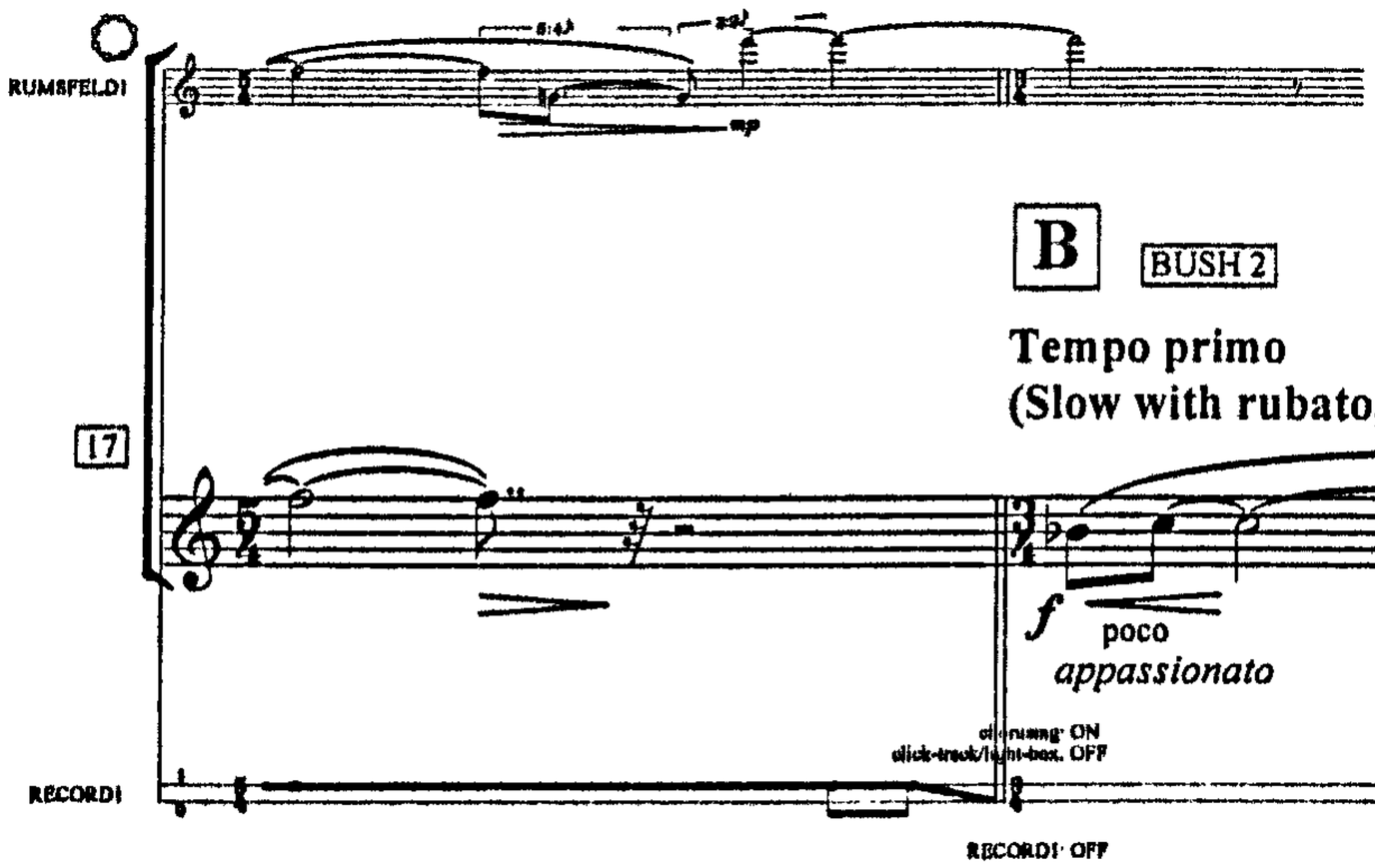


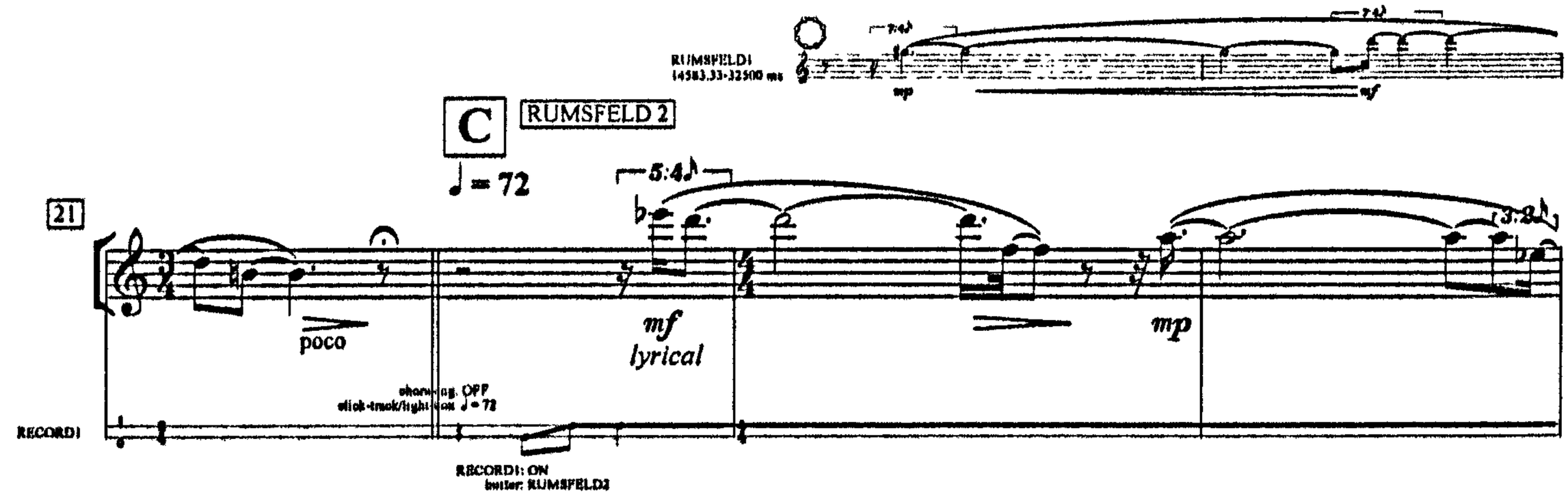
A RUMSFELD 1








RUMSFELD1
B
BUSH 2
Tempo primo
(Slow with rubato, ♩ = 48 or slower)
17
poco
appassionato
poco
RECORD1
RECORD1: OFF


RUMSFELD1
C
RUMSFELD 2
♩ = 72
21
poco
mf
lyrical
mp
RECORD1
RECORD1: ON
RUMSFELD2
RUMSFELD2
RUMSFELD1
25
mp
mf
sub p
p
RECORD1

RUMSFELD2

RUMSFELD1

29

5:4 5:4 7:4

mf mf

RECORD1

buffer: RUMSFELD3

RUMSFELD2

RUMSFELD1

32

3:2

D WOLFOWITZ 1

Cues from click-track/light-box

Timings (above stave) in milliseconds

4000 4250 9500 18250

pp mp mp

pinched, enigmatic

click-track/light-box: CUES

RECORD1

RECORD1: OFF 0 10000 20000

RECORD1: ON

buffer: WOLPOWITZ1

E BUSH 3

22000

Tempo primo (slow with rubato, ♩ = 48 or slower)

(33)

pp mp mf p mf p

thoughtful

chorusing: ON

click-track/light-box: OFF

22250

RECORD1

20000 22750

RECORD1: OFF

WOLFOWITZ1

0 - 49750 ms

21500 pp

F WOLFOWITZ 2

Cues from click-track/light-box 2250 3750 13250 15500

Timings (above stave) in milliseconds

38

mf pp mp pp

pinched, enigmatic

chorusing: OFF

click-track/light-box: CUES

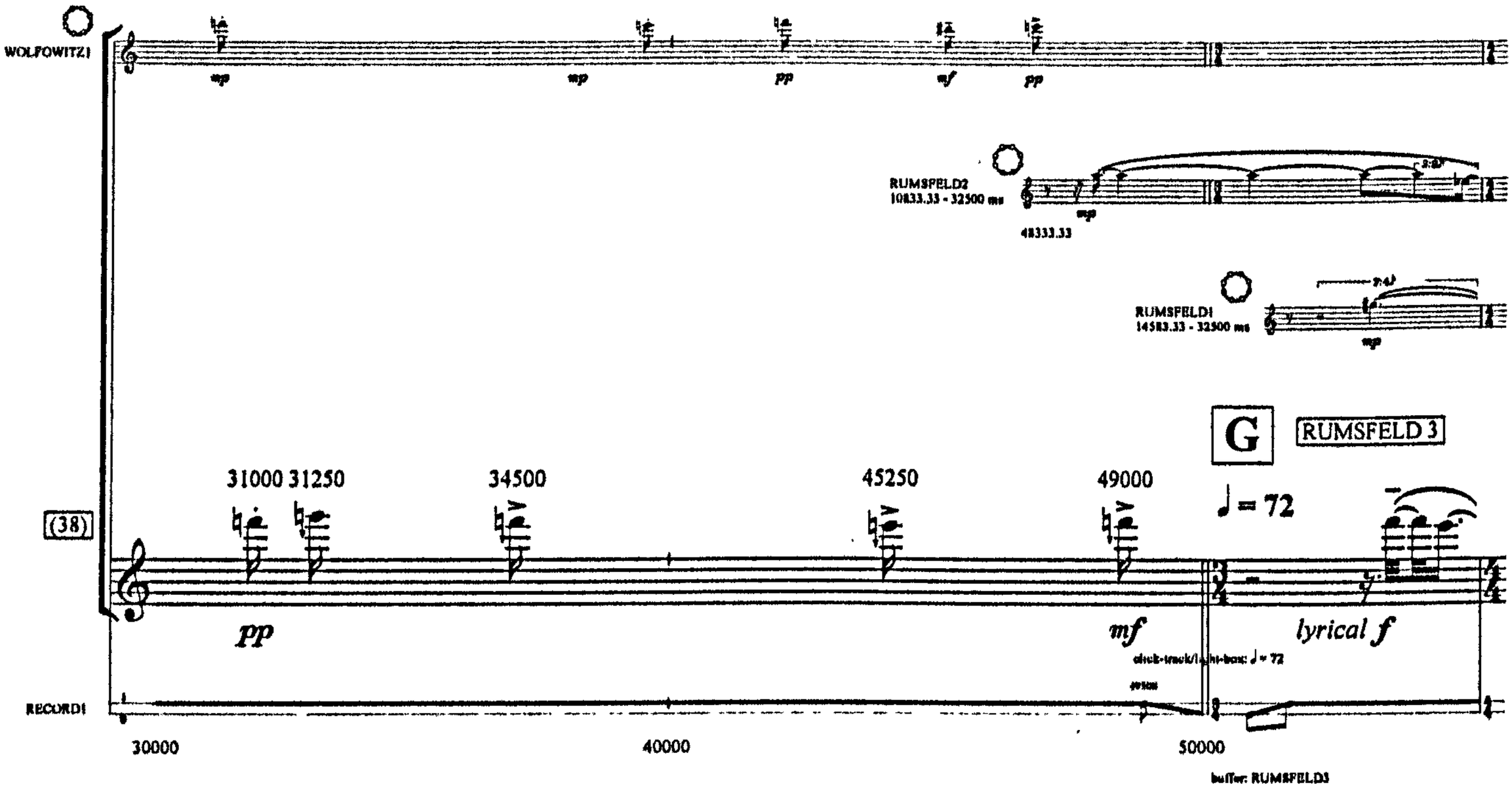
RECORD1

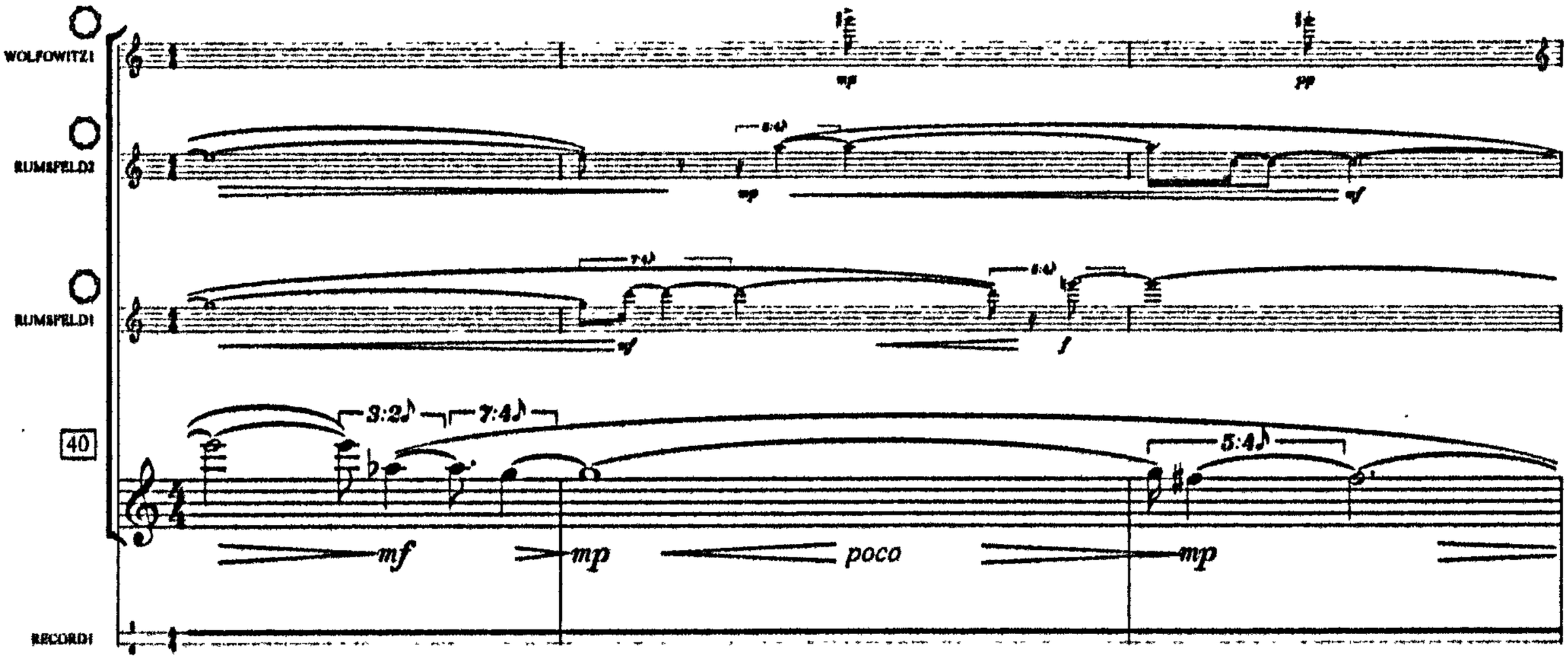
0 10000 20000 30000

RECORD1: ON

buffer: WOLPOWITZ1

buffer: WOLPOWITZ3


WOLFOWITZ1
mp
mp
pp
mf
pp
RUMSFELD2
10833.33 - 32500 ms
mp
48333.33
RUMSFELD1
14583.33 - 32500 ms
mp
G
RUMSFELD 3
31000 31250
34500
45250
49000
♩ = 72
(38)
pp
mf
lyrical f
click-track/light-box: ♩ = 72
RECORD1
30000
40000
50000
buffer: RUMSFELD3


WOLFOWITZ1
RUMSFELD2
RUMSFELD1
40
mf
mp
poco
mp
RECORD1

WOLFOWITZ1

RUMSFELD2

RUMSFELD1

RUMSFELD3
0 - 32500 ms

RUMSFELD2
0 - 32500 ms

RUMSFELD1
0 - 32500 ms

43

RECORD1

WOLFOWITZ1

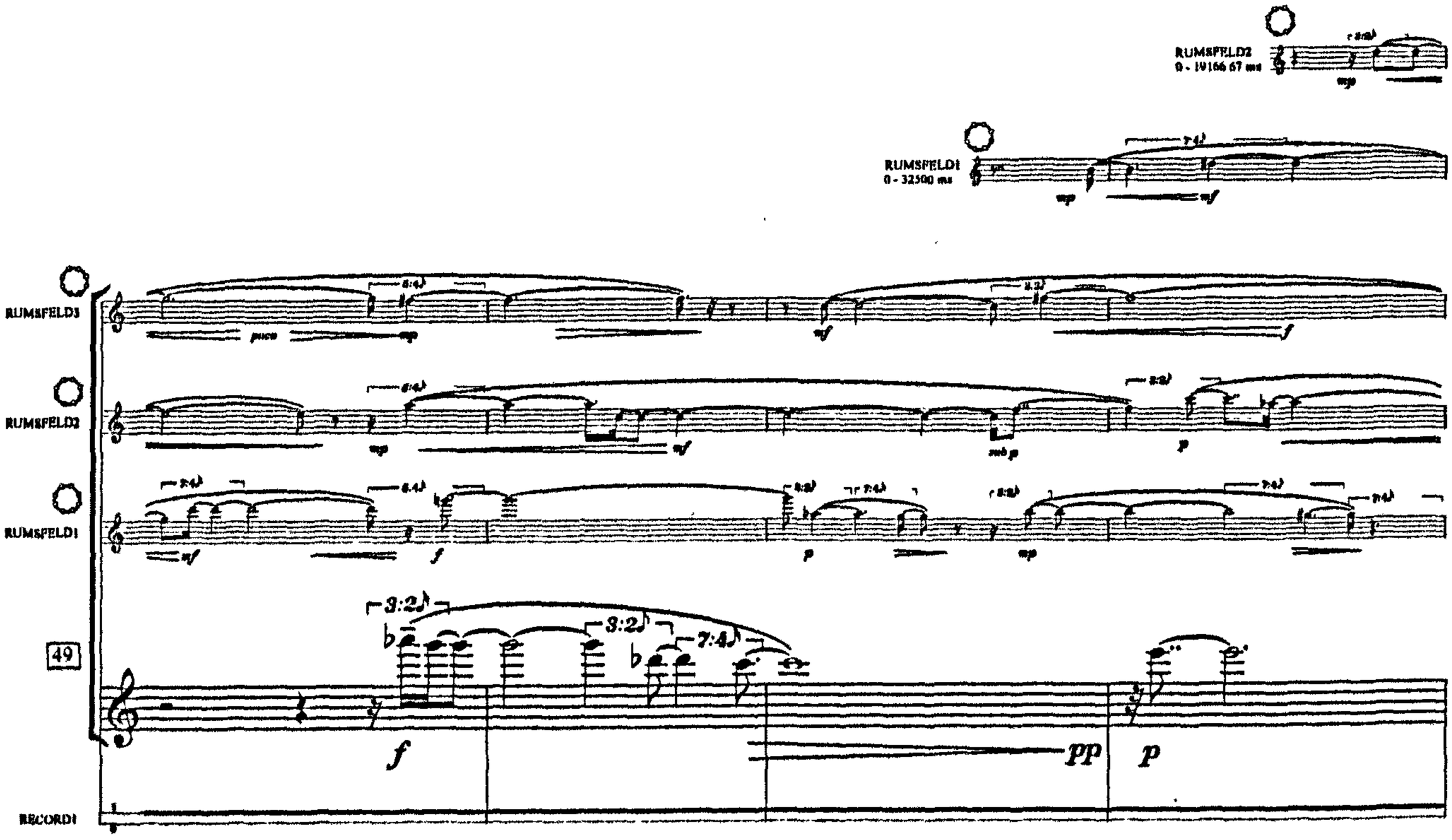
RUMSFELD3

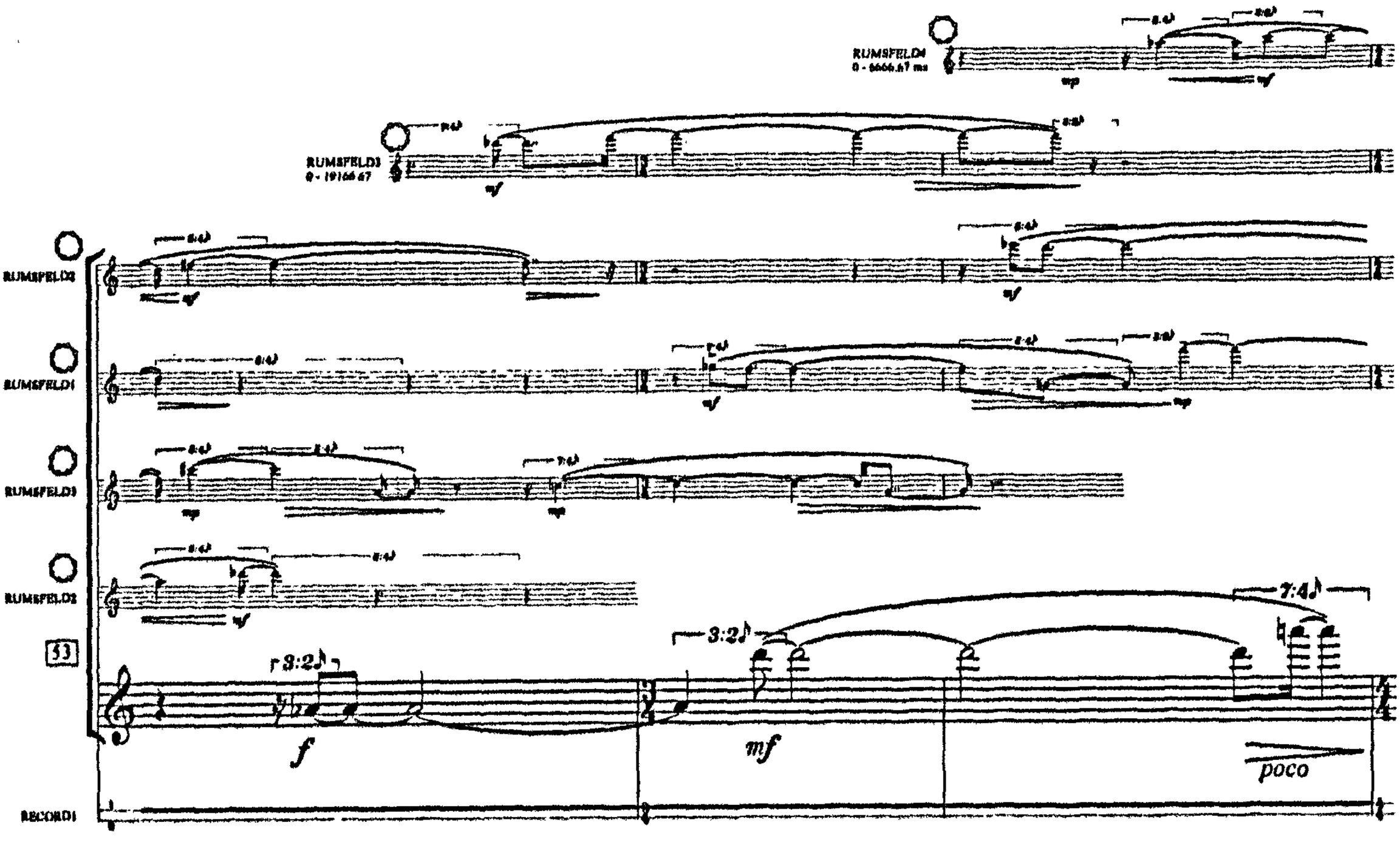
RUMSFELD2

RUMSFELD1

46

RECORD1


RUMSFELD2
RUMSFELD1
RUMSFELD3
RUMSFELD2
RUMSFELD1
49
RECORDI


RUMSFELD4
RUMSFELD3
RUMSFELD2
RUMSFELD1
RUMSFELD3
RUMSFELD2
53
RECORDI

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

H HAWKSONG

56

♩ = 90

mp *p* *sfpp* *f* *suddenly furioso* *fff* *sub* *pp*

RECORDI

click-track/light box: ♩ = 90

buffer: HAWKSONG

RUMSFELD3

RUMSFELD2

59

mp *pp* *ff* *pp* *f* *poco* *molto*

RECORDI

62

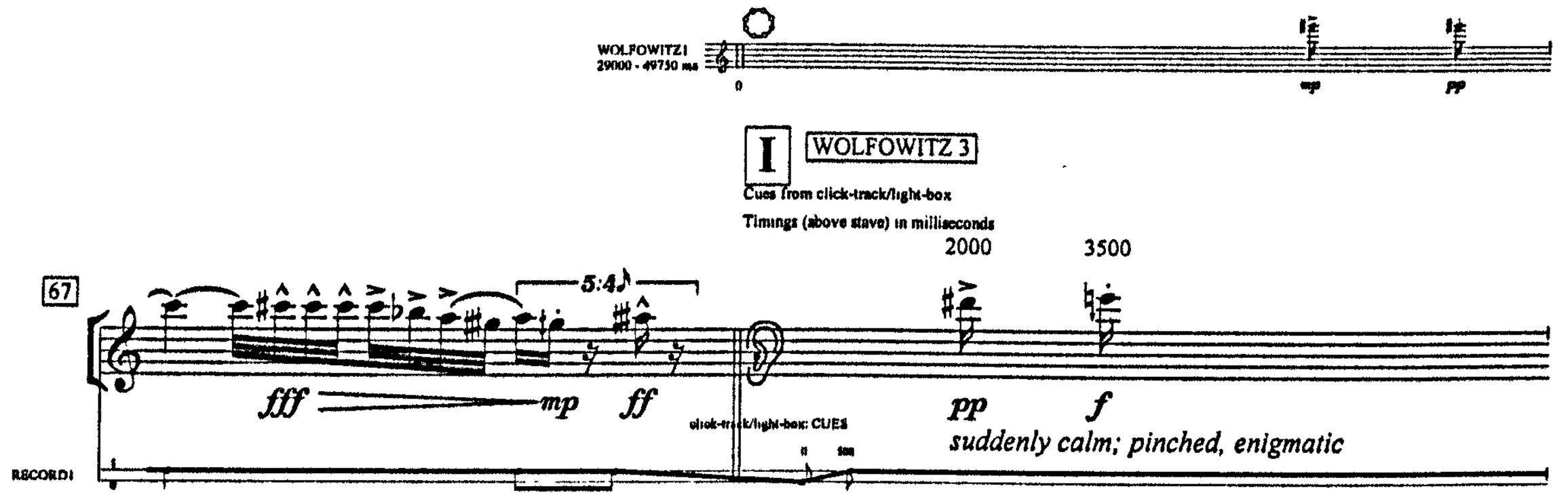
ff *poco* *pp* *mf* *ff* *ff* *ff* *poco* *mf*

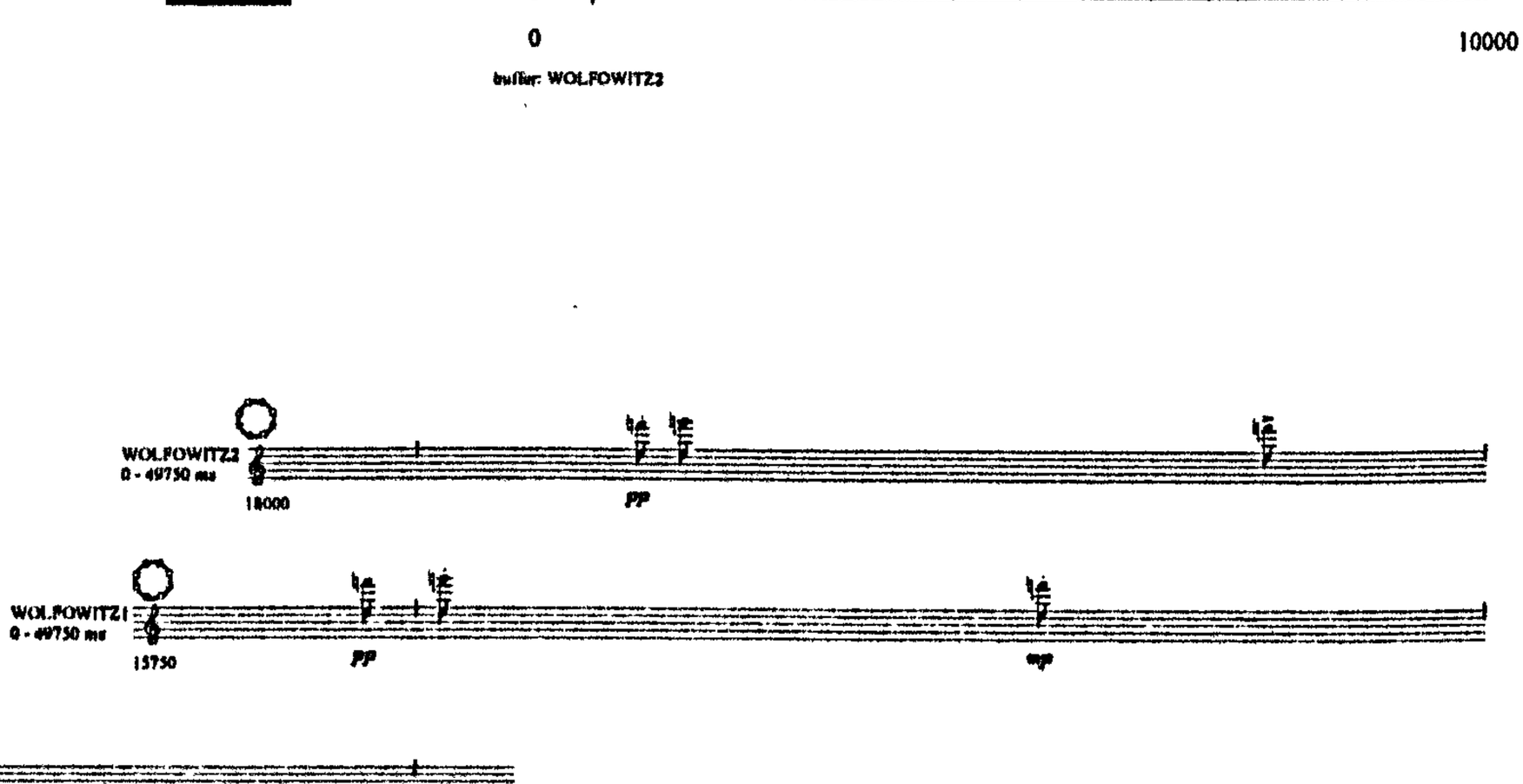
RECORDI

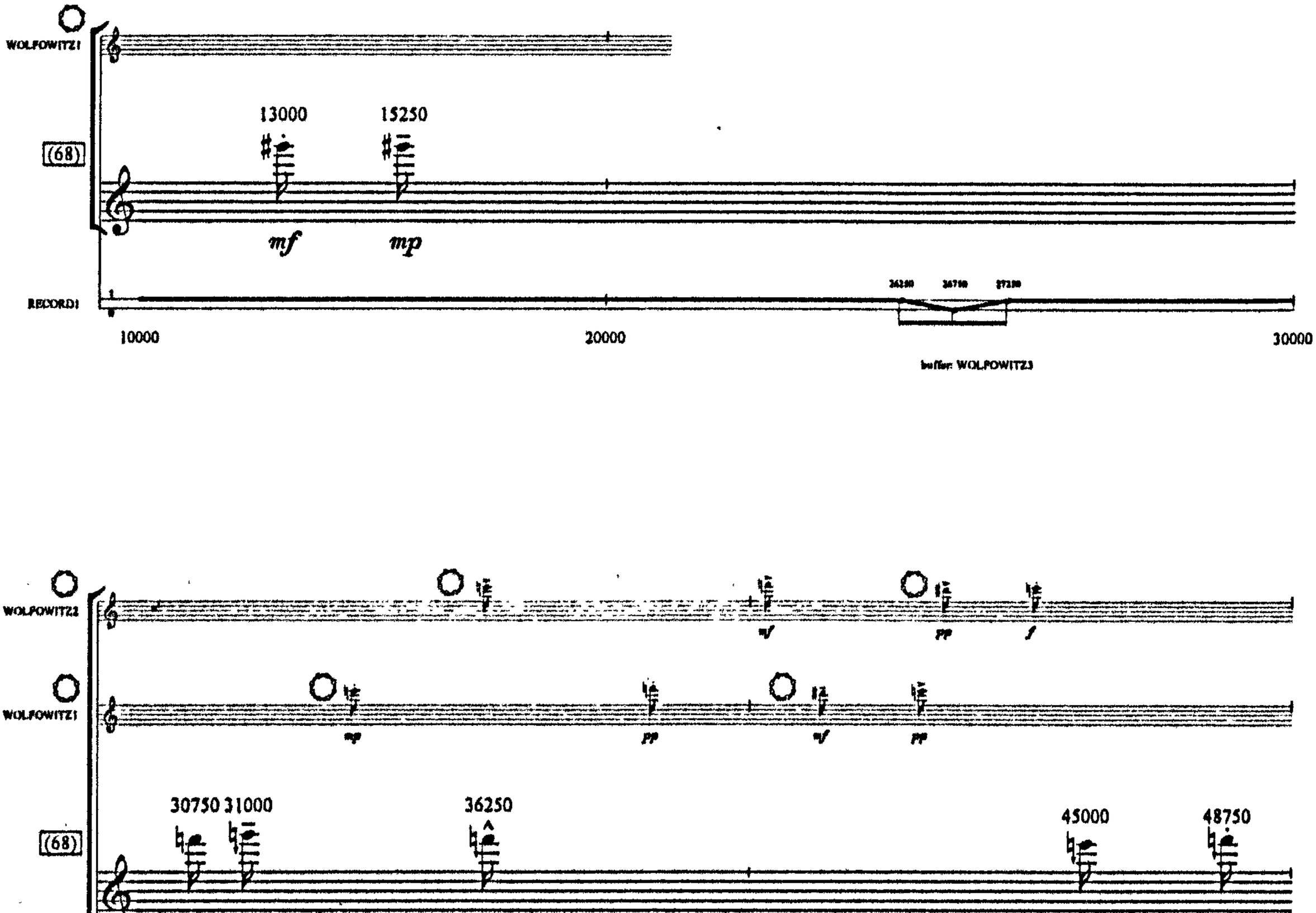
65

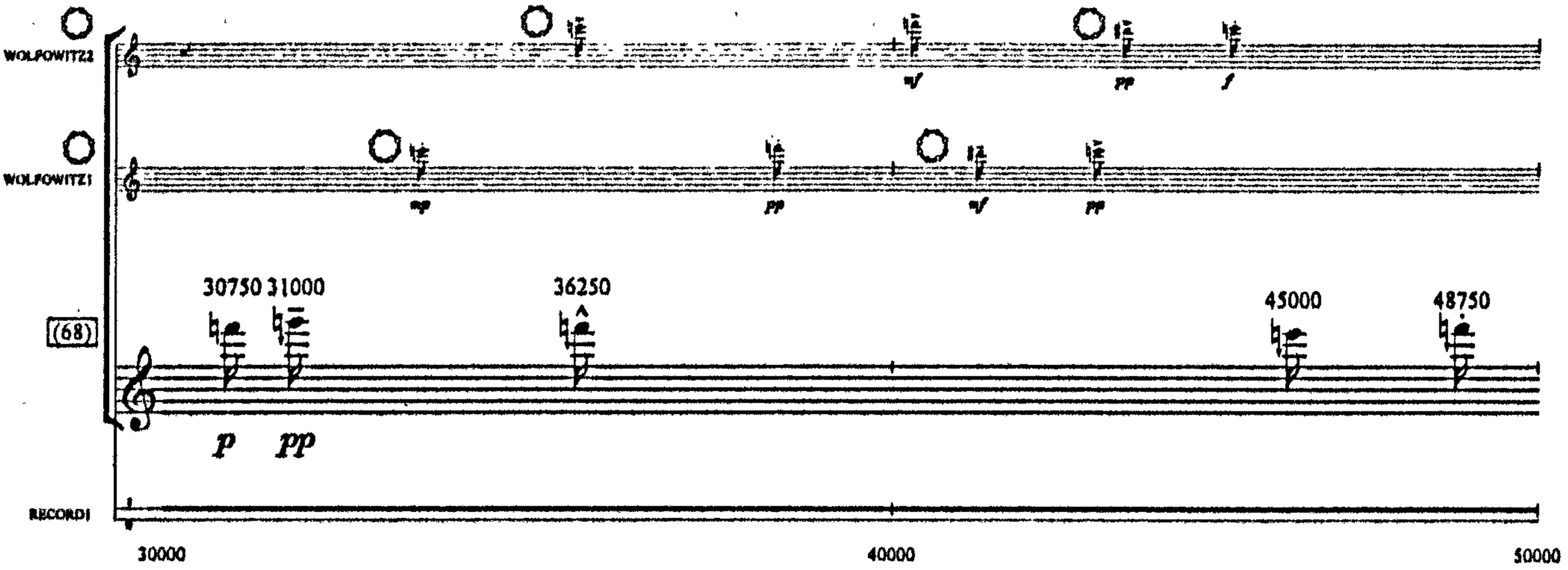
ff *mp* *ff* *pp* *f* *mf* *ff* *f* *f* *p* *ff* *pp*

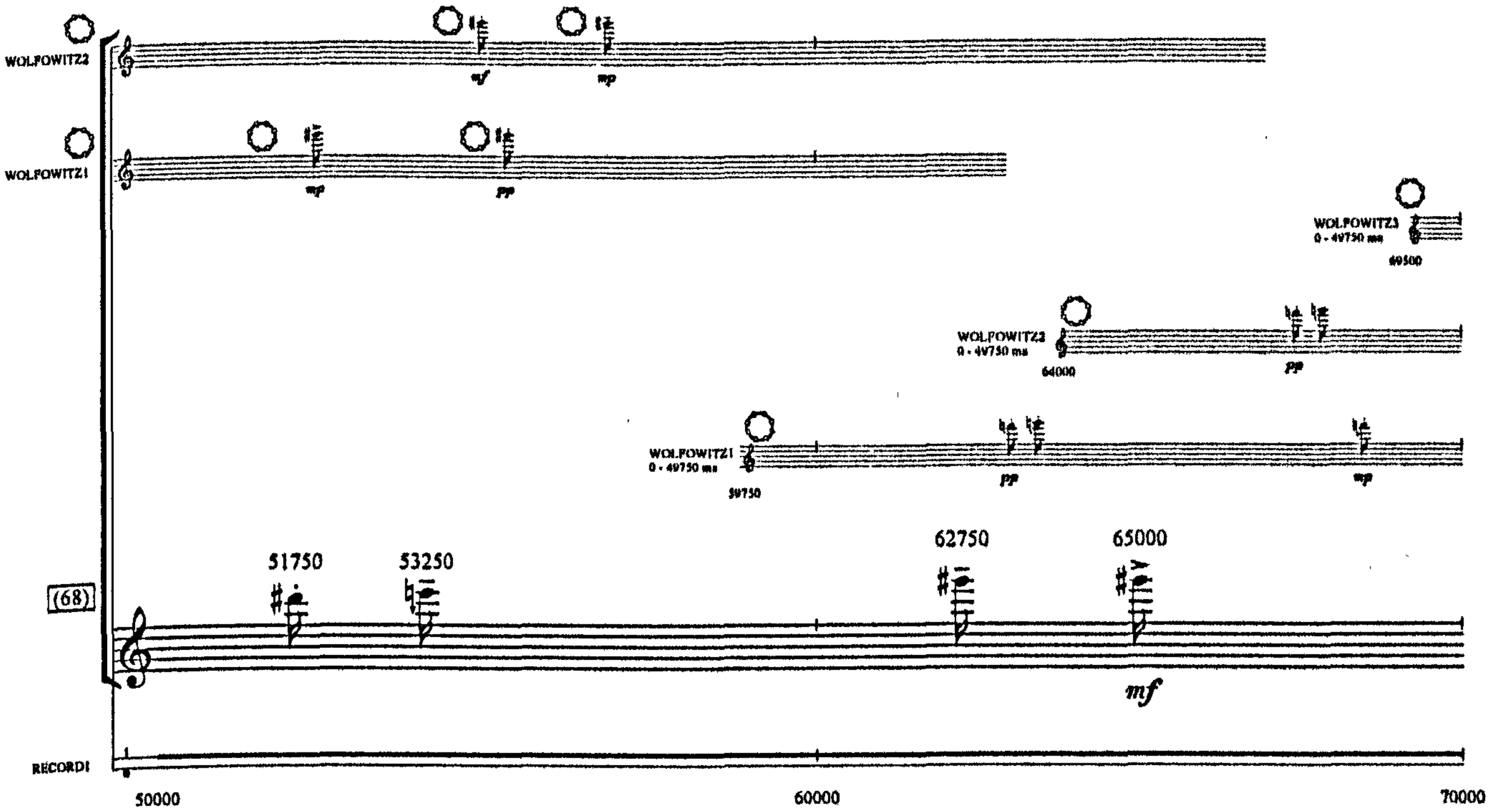
RECORDI

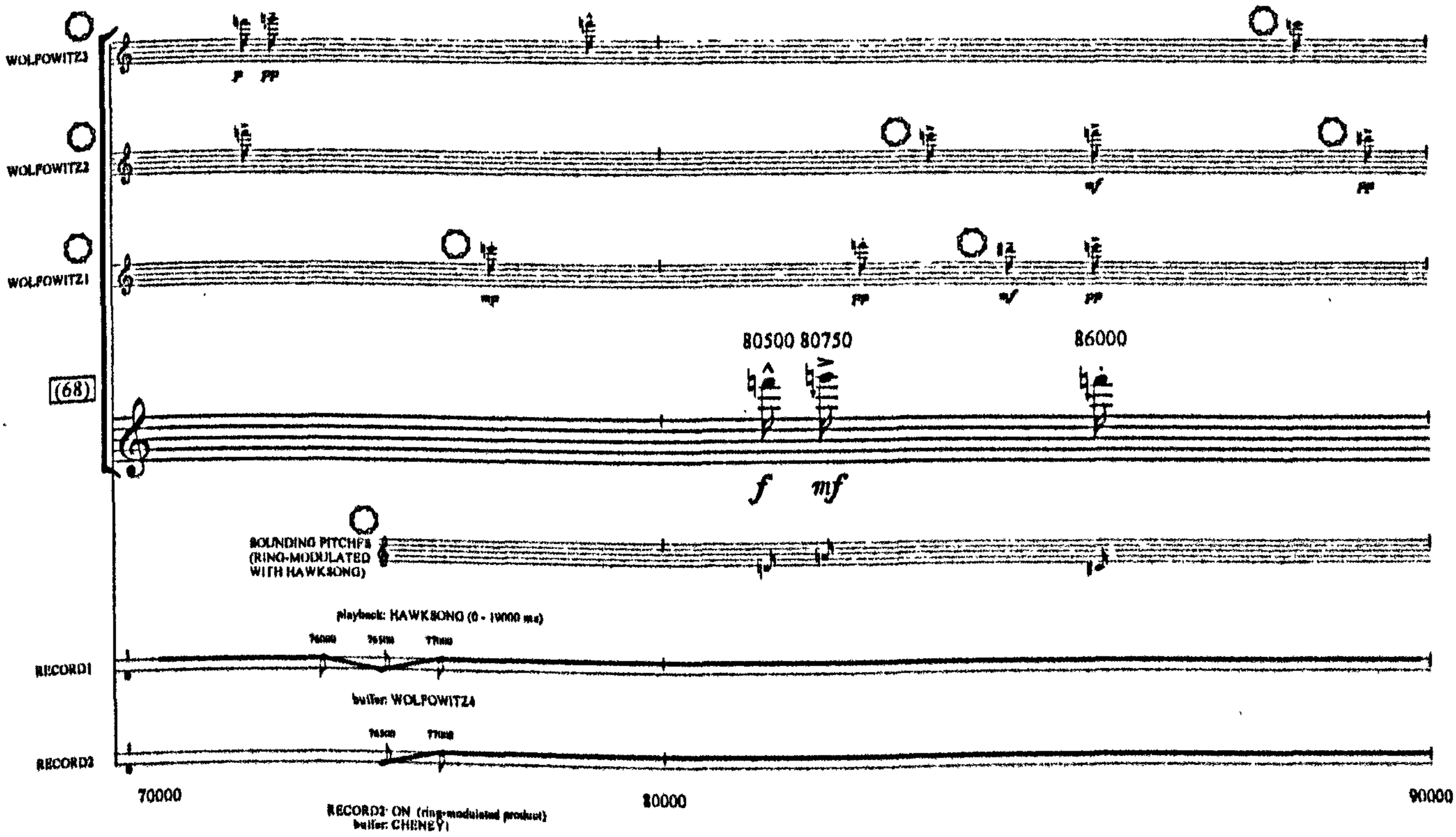

WOLFOWITZ1
29000 - 49750 ms
0
mp
pp
I
WOLFOWITZ 3
Cues from click-track/light-box
Timings (above stave) in milliseconds
2000
3500
67
5:4
fff
mp
ff
click-track/light-box: CUES
pp
f
suddenly calm; pinched, enigmatic
RECORD1

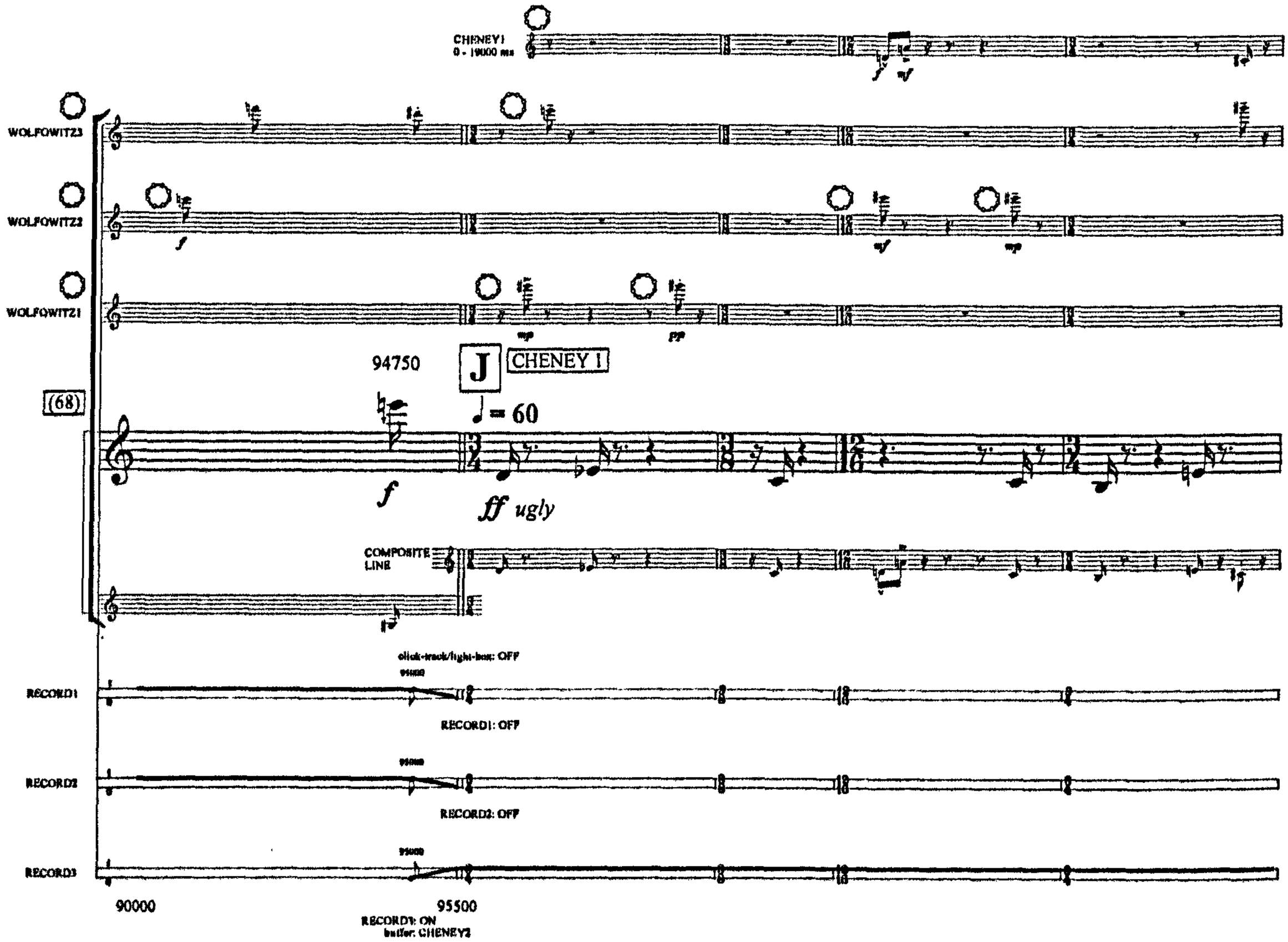

0
10000
buffer: WOLFOWITZ3
WOLFOWITZ2
0 - 49750 ms
18000
pp
WOLFOWITZ1
0 - 49750 ms
15750
pp
mp

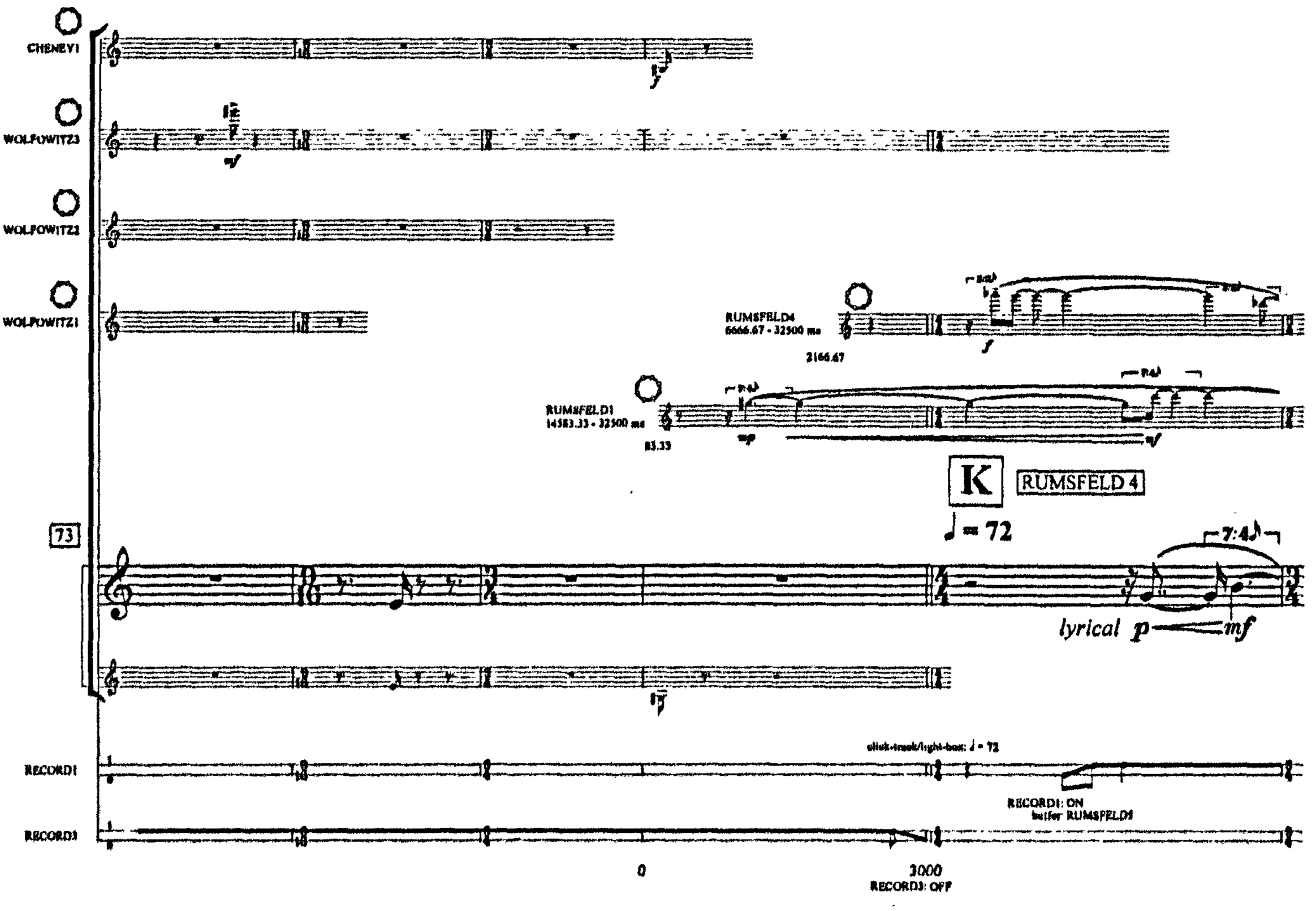

WOLFOWITZ1
13000
15250
(68)
mf
mp
RECORD1
10000
20000
30000
buffer: WOLFOWITZ3


WOLFOWITZ2
WOLFOWITZ1
30750 31000
36250
45000
48750
(68)
p
pp
RECORD1
30000
40000
50000


WOLFOWITZ2
WOLFOWITZ1
WOLFOWITZ3
0 - 49750 ms
49500
WOLFOWITZ3
0 - 49750 ms
64000
WOLFOWITZ1
0 - 49750 ms
49750
51750
53250
62750
65000
(68)
RECORD1
50000
60000
70000


WOLFOWITZ3
WOLFOWITZ3
WOLFOWITZ1
80500 80750
86000
(68)
BOUNDING PITCHES
(RING-MODULATED
WITH HAWKSONG)
playback: HAWKSONG (0 - 19000 ms)
RECORD1
buffer: WOLFOWITZ4
RECORD2
70000
80000
90000
RECORD2: ON (ring-modulated product)
buffer: CHENEY1


CHENEY1
0 - 19000 ms
WOLFOWITZ3
WOLFOWITZ2
WOLFOWITZ1
94750
J
CHENEY I
(68)
♩= 60
f
ff ugly
COMPOSITE LINE
click-track/light-box: OFF
RECORD1
RECORD1: OFF
RECORD2
RECORD2: OFF
RECORD3
90000
95500
RECORD1: ON
buffer: CHENEY2


CHENEY1
WOLFOWITZ3
WOLFOWITZ2
WOLFOWITZ1
RUMSFELD4
6666.67 - 32500 ms
2166.67
RUMSFELD1
14583.33 - 32500 ms
83.33
K
RUMSFELD 4
73
♩= 72
7:4
lyrical p mf
click-track/light-box: ♩ = 72
RECORD1
RECORD1: ON
buffer: RUMSFELD1
RECORD3
0
3000
RECORD3: OFF

RUMSFELD4

RUMSFELD3
19166.67 - 32500 ms

RUMSFELD2
18750 - 32500 ms

RUMSFELD1

RUMSFELD1
0 - 28333.33 ms

78

RECORDI

WOLFOWITZ3
0 - 49750 ms

1500

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

RUMSFELD4
0 - 18750 ms

RUMSFELD3
0 - 28333.33 ms

RUMSFELD2
0 - 3250 ms

RUMSFELD1

81

RECORDI

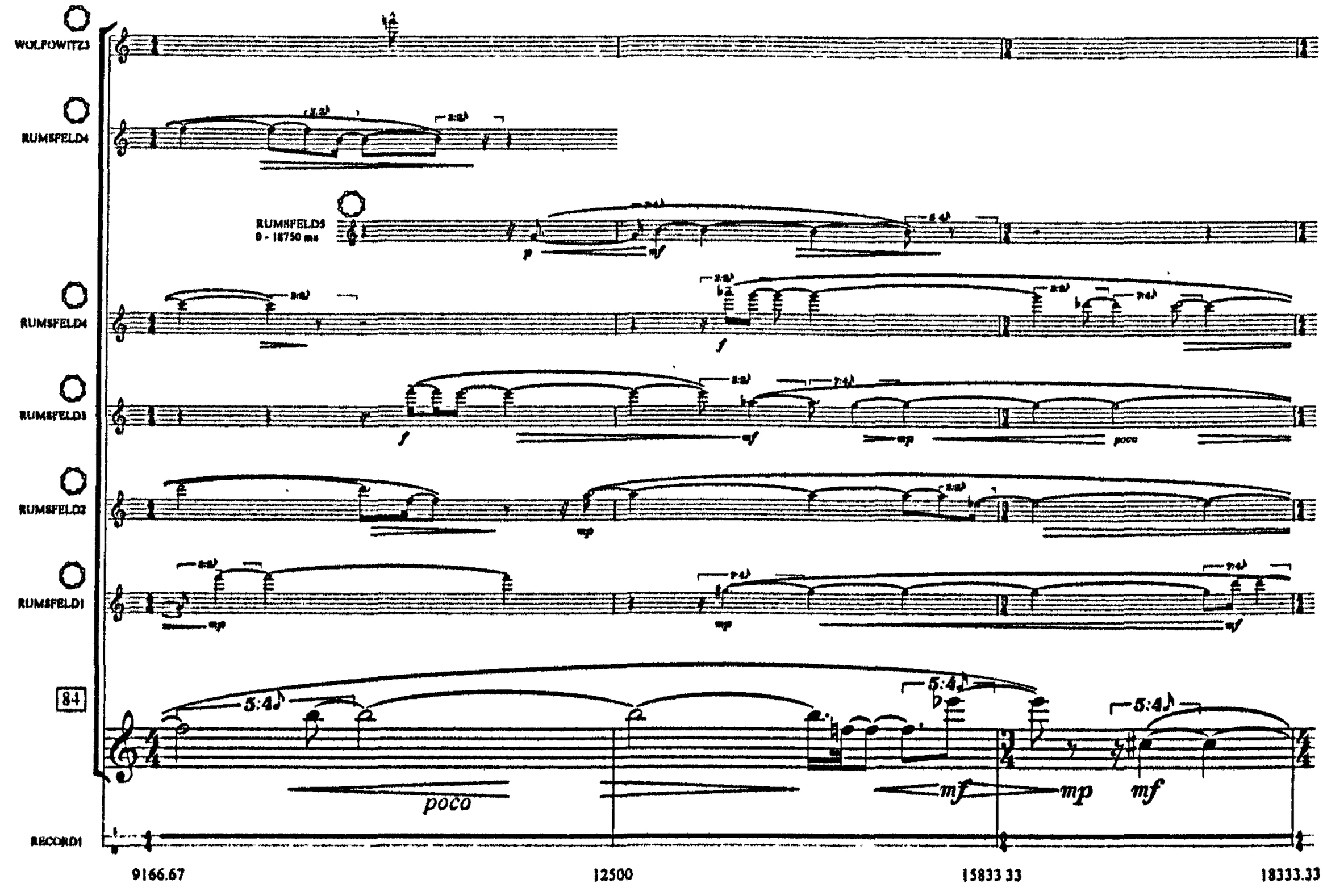
poco

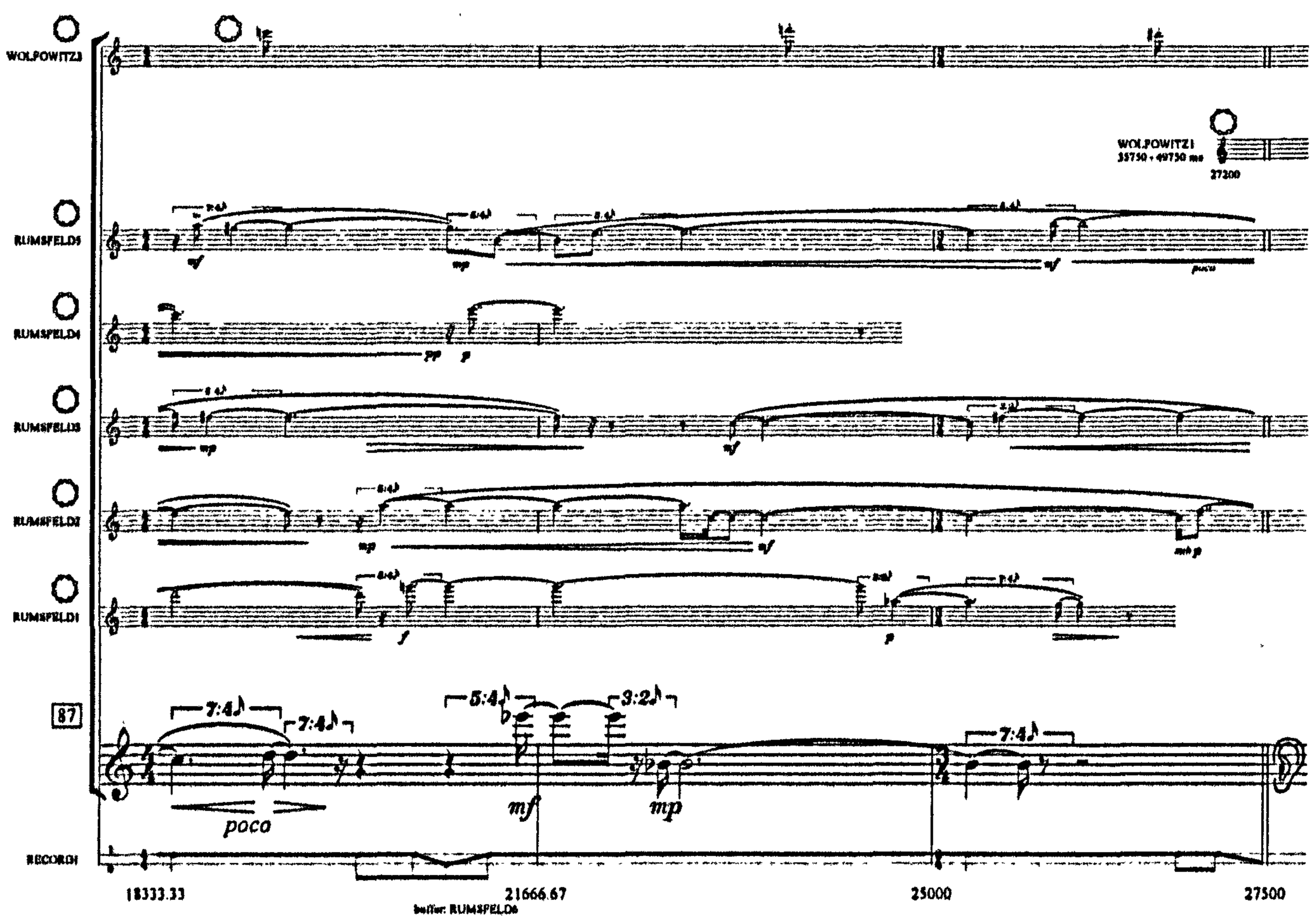
0

3333.33

6666.67

9166.67


WOLFOWITZ3
RUMSFELD4
RUMSFELD5
0 - 18750 ms
RUMSFELD4
RUMSFELD3
RUMSFELD2
RUMSFELD1
84
5:4
poco
mf
mp
mf
RECORD1
9166.67
12500
15833.33
18333.33


WOLFOWITZ1
RUMSFELD5
RUMSFELD4
RUMSFELD3
RUMSFELD2
RUMSFELD1
87
7:4
5:4
3:2
poco
mf
mp
RECORD1
18333.33
21666.67
25000
27500

WOLPOWITZ3
0 - 49750 ms
44000

WOLPOWITZ3
0 - 49750 ms
39500
pp

WOLPOWITZ3
0 - 49750 ms
36250
pp
mp

WOLPOWITZ3
mf

WOLFOWITZ3
31500 - 49750 ms
27500
mf
mp

WOLFOWITZ1
mp
pp

RUMSFELD4

RUMSFELD3

RUMSFELD2
p
mf

L WOLFOWITZ 4

90
Cues from click-track/light-box
Timings (above stave) in milliseconds
30500
33500
35000
44500
46750
pinched, enigmatic
pp

click-track/light-box: CUES
27500 28000

RECORD1
27500
buffer: WOLPOWITZ4
37500
47500

WOLPOWITZ4
0 - 49750 ms
50000
f
mf

WOLPOWITZ3
p pp

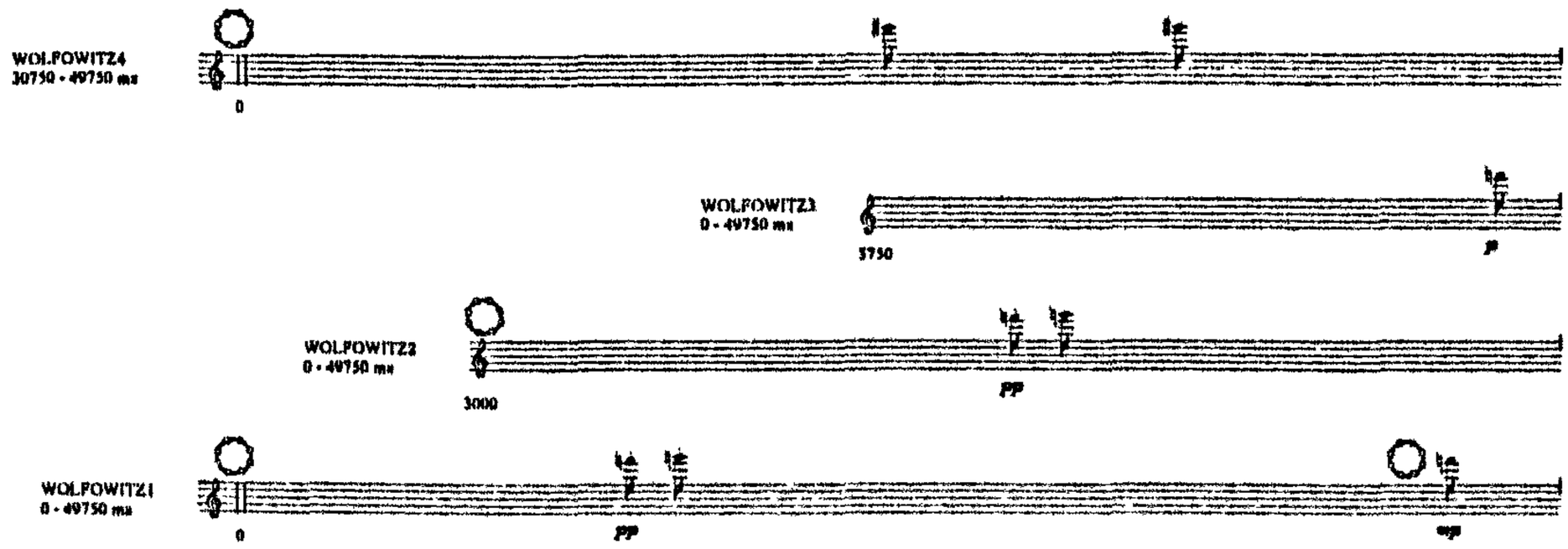
WOLPOWITZ3
mf
pp
f

WOLPOWITZ1
mp
pp
mf
pp

(90)
62250 62500
p

RECORD1
47500
57500
57750 58250 58750
buffer: WOLPOWTITZ3
67500

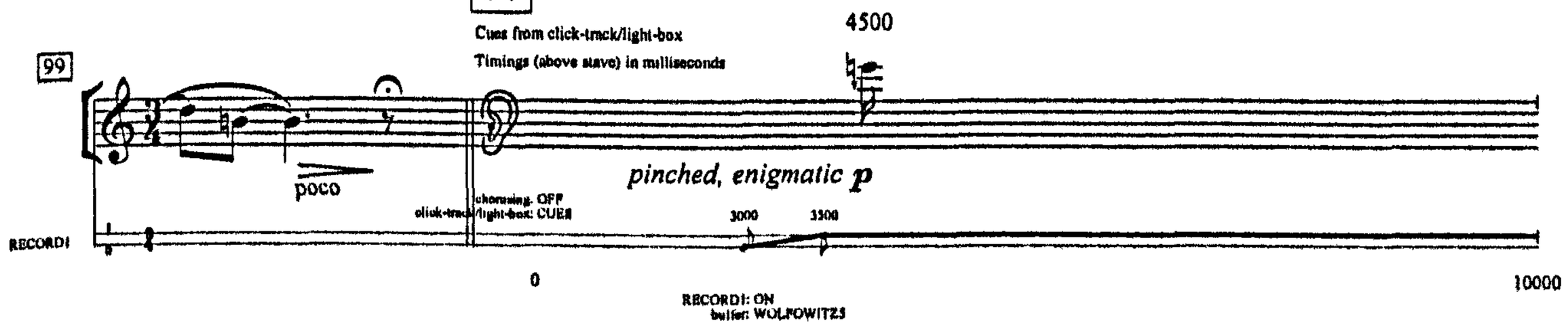
WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ3
WOLFOWITZ1
(90)
RECORD!
67760
76500
80250
83250
83750 84250
67500
77500
87500 88250
RECORD!: OFF
WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ3
M
BUSH 4
Tempo primo (slow with rubato, ♩ = 48 or slower)
91
statesman-like
chorusing: ON
click-track/light-box: OFF
95
poco
poco
poco

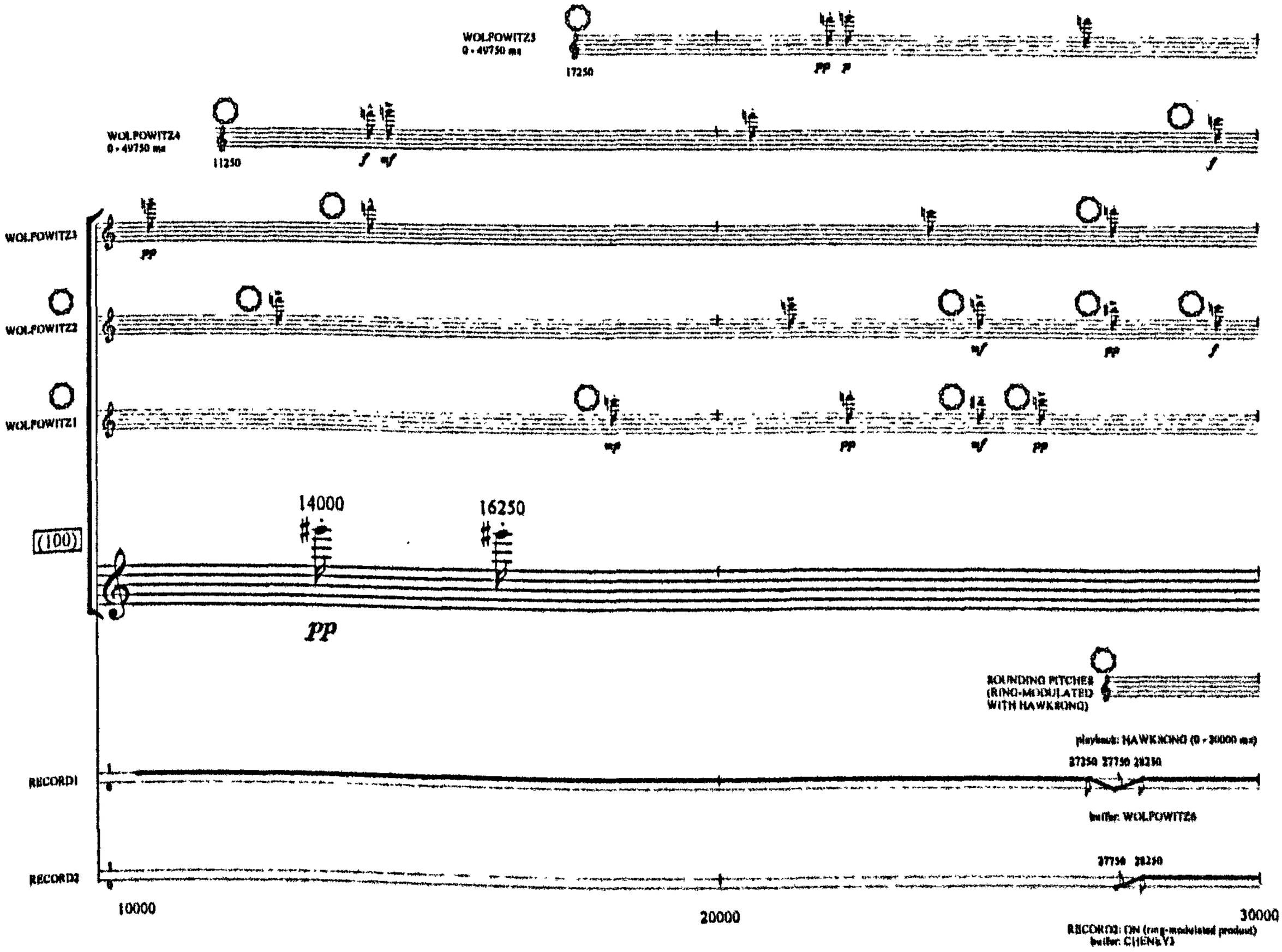


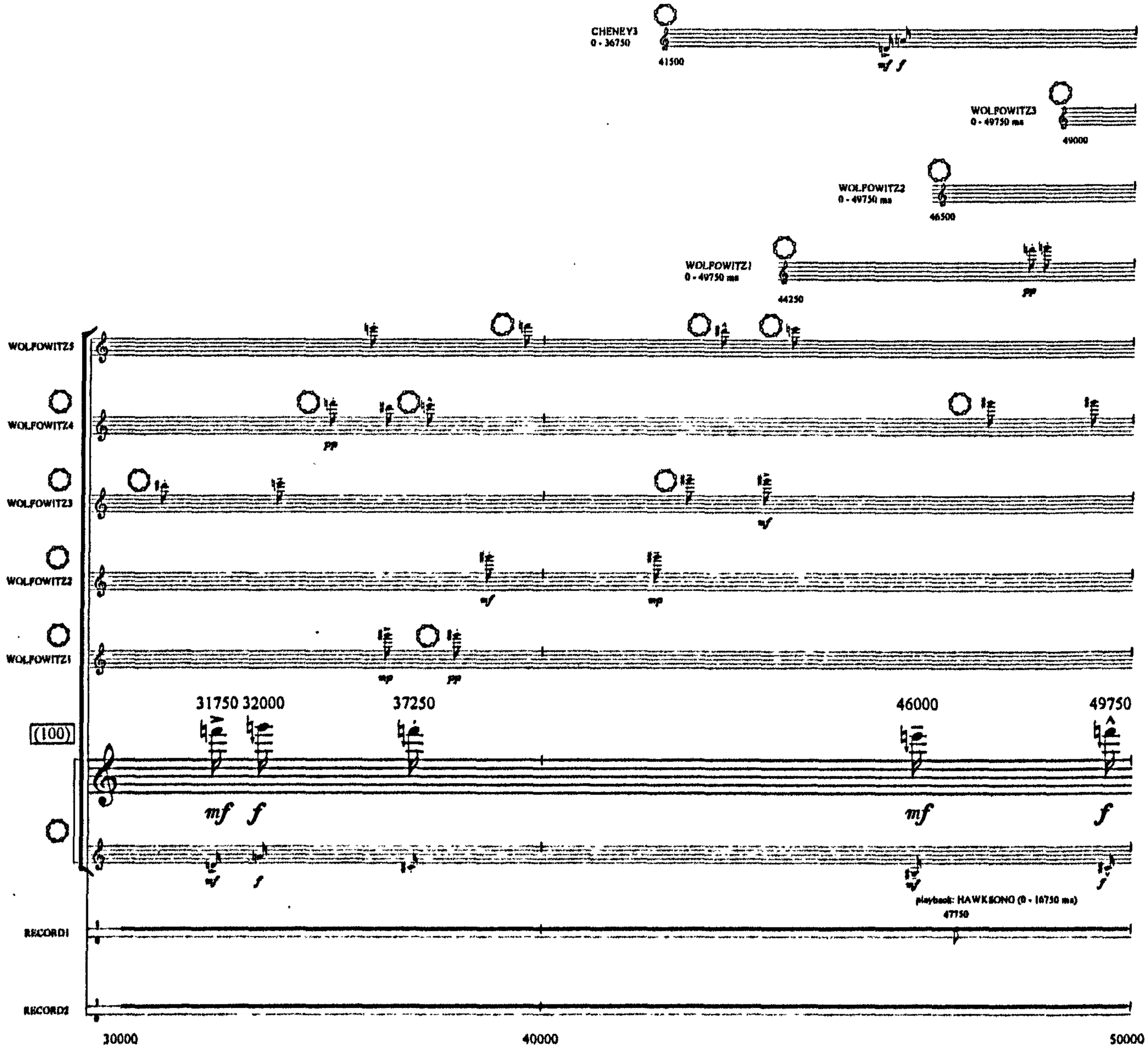
N WOLFOWITZ 5

Cues from click-track/light-box

Timings (above stave) in milliseconds






CHENEY3
0 - 36750
41500
WOLFOWITZ3
0 - 49750 ms
49000
WOLFOWITZ2
0 - 49750 ms
46500
WOLFOWITZ1
0 - 49750 ms
44250
WOLFOWITZ5
WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ2
WOLFOWITZ1
31750 32000
37250
46000
49750
(100)
playback: HAWKSONO (0 - 16750 ms)
47750
RECORD1
RECORD2
30000
40000
50000

CHENEY3

CHENEY2
0 - 21750 ms

50500

CHENEY1
0 - 19000 ms

61000

WOLFOWITZ4
0 - 49750 ms

52750

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

WOLFOWITZ5

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

52750

54250

63750

(100)

RECORD1

RECORD2

RECORD3

64000

64000

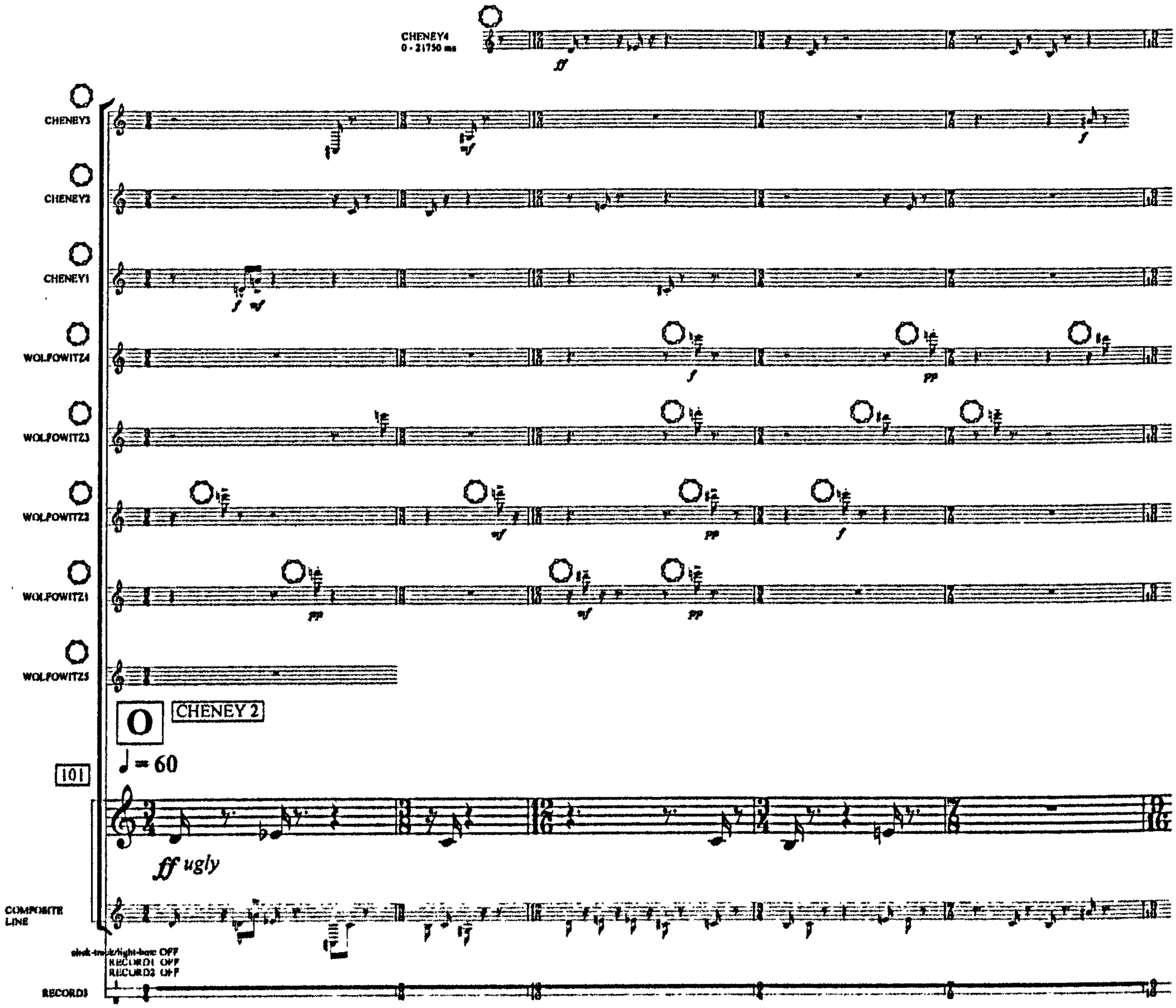
64000

50000

60000

64500

RECORD3: ON
Initial: CHENEY4


CHENEY4
0 - 21750 ms
CHENEY3
CHENEY2
CHENEY1
WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ2
WOLFOWITZ1
WOLFOWITZ5
CHENEY 2
= 60
101
ff ugly
COMPOSITE LINE
RECORD1 OFF
RECORD2 OFF
RECORD3

CHENEY4

CHENEY2

CHENEY1

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

RUMSFELD1
0 - 32500 ms

RUMSFELD4
18790 - 32500 ms

416.67

RUMSFELD1
27916.67 - 32500 ms

3083.33

P RUMSFELD 5

106

♩ = 72

3:2

lyrical mp

RECORD1

click-track/light-box: ♩ = 72

RECORD1 ON
butler RUMSFELD6

RECORD3

RECORD3: OFF

0

3500

CHENEY4

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLPOWITZ1

RUMSFELD5
0 - 32500 ms

RUMSFELD4
0 - 32500 ms

RUMSFELD3
0 - 32500 ms

RUMSFELD2
0 - 32500 ms

RUMSFELD1

RUMSFELD1
18750 - 32500 ms

RUMSFELD1

RUMSFELD1
27916.67 - 32500 ms

RUMSFELD1

110

RECORD1

WOLPOWITZ4

WOLPOWITZ3

RUMSFELD6
0 - 32500 ms

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

RUMSFELD5

113

3:2

7:4

mf

RECORD1

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

116

3:2

7:4

p mp

pp p (pure)

pp

mp — *mf*

RECORD1

button RUMSFELD1

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

RUMSFELD6
0 - 18750 ms

RUMSFELD5
0 - 28133.33 ms

RUMSFELD4
0 - 27083.33 ms

RUMSFELD3
0 - 28133.33 ms

RUMSFELD2
0 - 32500 ms

RUMSFELD1
0 - 28333.33 ms

119

RICORDI

0

3333.33

6666.67

WOLFOWITZ1
0 - 49750 ms

WOLFOWITZ2
0 - 49750 ms

WOLFOWITZ3
0 - 49750 ms

RUMSFELD6

RUMSFELD5

RUMSFELD7
0 - 18750 ms

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

122

RICORDI

6666.67 10000 12500 15000

WOLFOWITZ5
0 - 49750 ms
20500

WOLFOWITZ4
0 - 49750 ms
15750

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

RUMSFELD7

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

125

RECORD1

15000 17500 20833.33 24166.67

WOLFOWITZ6
0 - 40750 ms

28000

WOLFOWITZ5

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

RUMSFELD7

molto

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

128

RECORDI

Q WOLFOWITZ 6

Cues from click-track/light-box

Timings (above stave) in milliseconds

29000

p
pinched, enigmatic

click-track/light-box: CUE8

27000 27500 28000

24166.67 27500 37500

leitbar: WOLFOWITZ6

WOLFOWITZ4
0 - 49750 ms

57000

WOLFOWITZ3
0 - 49750 ms

54750

WOLFOWITZ2
0 - 49750 ms

53000

WOLFOWITZ1
0 - 49750 ms

51500

WOLFOWITZ8

WOLFOWITZ7

WOLFOWITZ6

WOLFOWITZ5

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

(129)

RECORDI

44500 44750

50000

40000 40500 41000

37500

47500

57500

buffer: WOLFOWITZ7

WOLFOWITZ7
0 - 49750 ms
73750

WOLFOWITZ6
0 - 49750 ms
65500
mf f

WOLFOWITZ5
0 - 49750 ms
60500
pp p

WOLFOWITZ4
f mf *f*

WOLFOWITZ3
p pp

WOLFOWITZ2
mf

WOLFOWITZ1
mp mp pp mf

WOLFOWITZ6
f p

WOLFOWITZ5

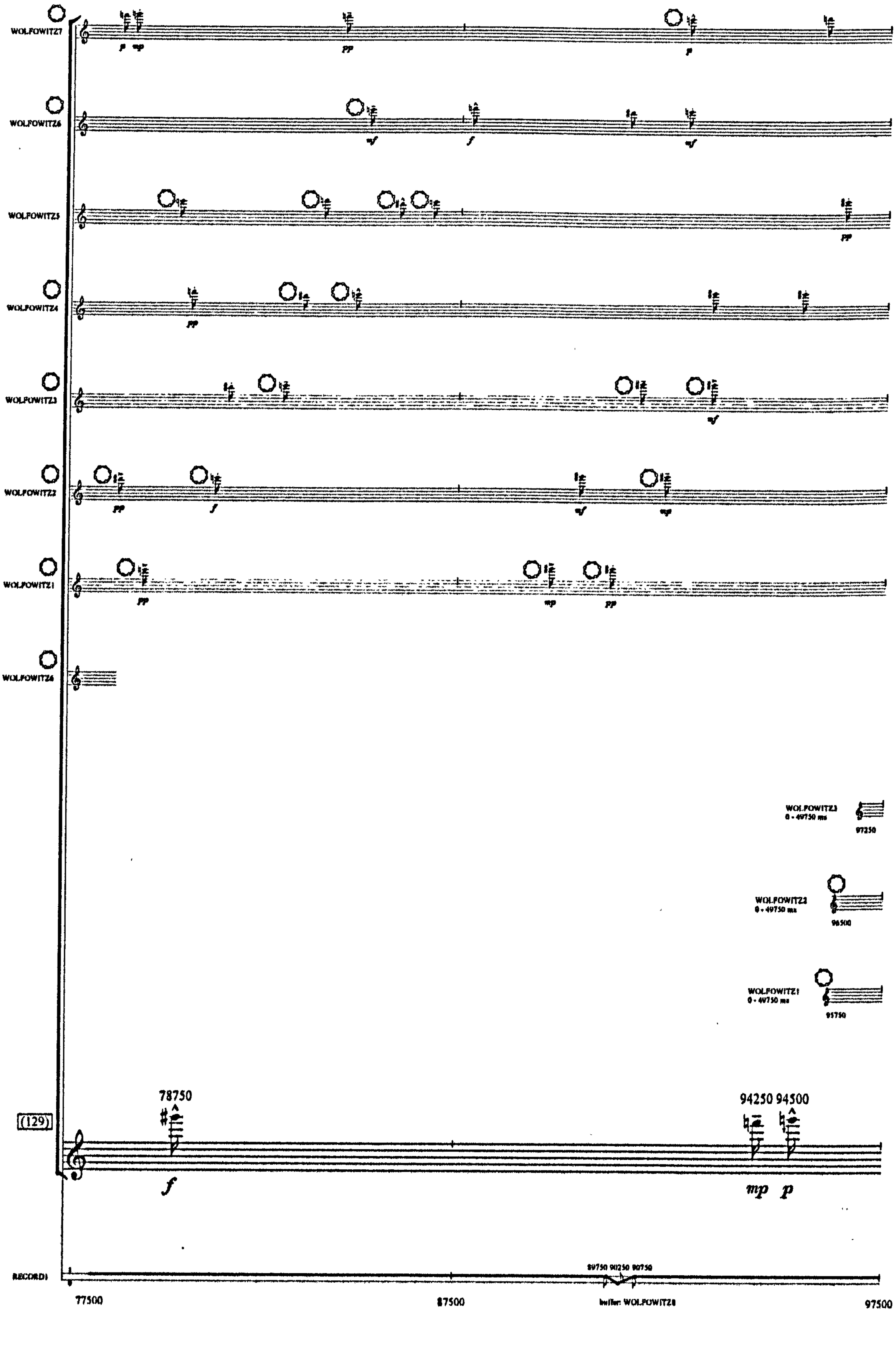
WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

(129)
58750 62500 65000 67000 72500
p

RECORD1
57500 67500 77500


WOLFOWITZ7
WOLFOWITZ6
WOLFOWITZ5
WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ2
WOLFOWITZ1
WOLFOWITZ6
WOLFOWITZ3
0 - 49750 ms
97250
WOLFOWITZ2
0 - 49750 ms
96500
WOLFOWITZ1
0 - 49750 ms
95750
(129)
78750
94250 94500
RECORDI
89750 90250 90750
Inviluppo: WOLFOWITZ8
77500
87500
97500

WOLFOWITZ7

WOLFOWITZ6

WOLFOWITZ5

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

WOLFOWITZ7
0 - 49750 ms

110750

WOLFOWITZ6
0 - 49750 ms

102750

WOLFOWITZ5
0 - 49750 ms

100250

WOLFOWITZ4
0 - 49750 ms

98500

WOLFOWITZ3

WOLFOWITZ2

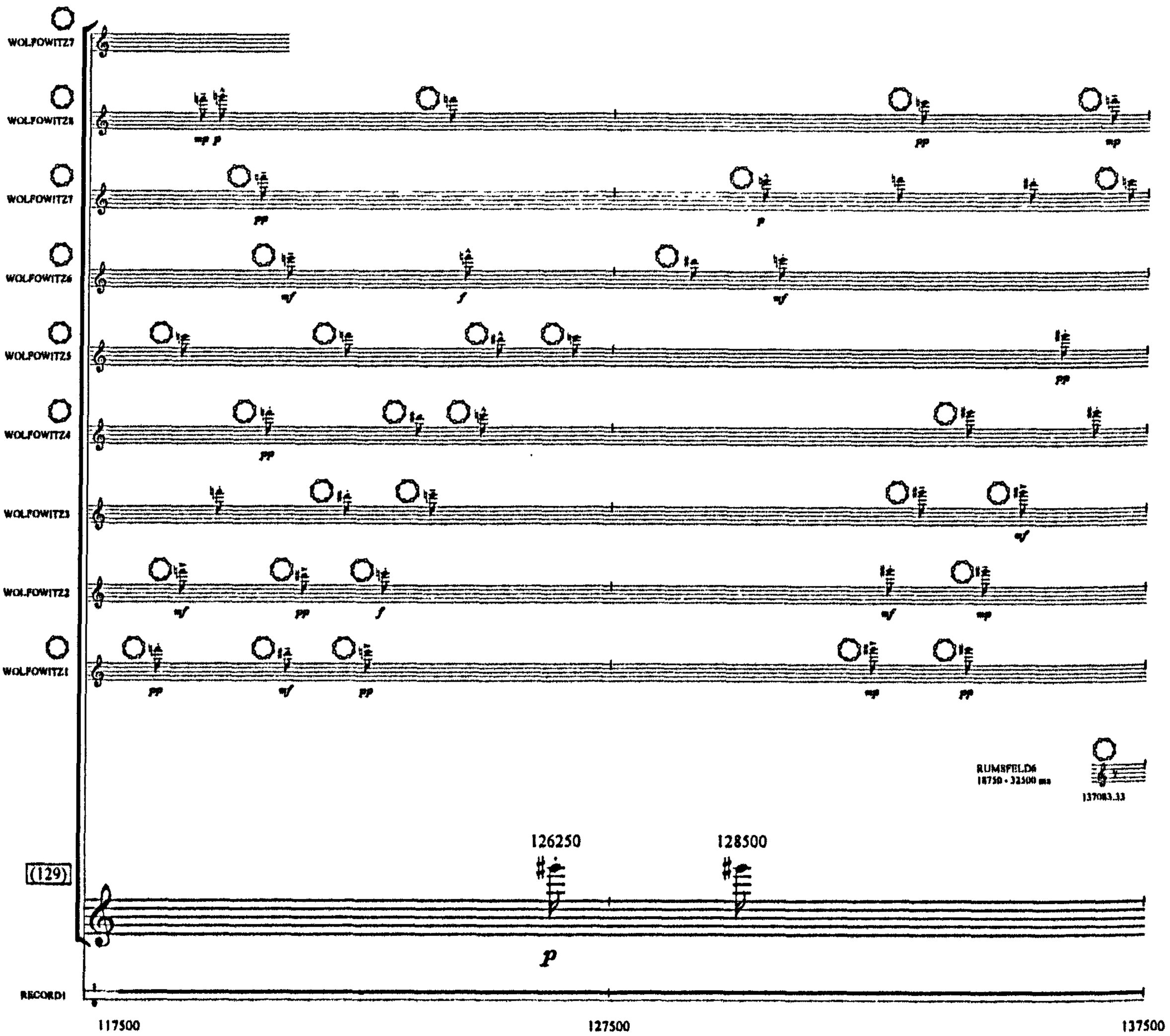
WOLFOWITZ1

(129)

RECORDI

99750 108500 112250 15250 116750

97500 107500 117500


WOLFOWITZ7
WOLFOWITZ5
mf p
pp
mp
WOLFOWITZ1
pp
p
WOLFOWITZ6
mf
f
mf
WOLFOWITZ5
pp
WOLFOWITZ4
pp
WOLFOWITZ3
mf
WOLFOWITZ2
mf
pp
f
mf
mp
WOLFOWITZ1
pp
mf
pp
mp
pp
RUMSFELD6
18750 - 32500 ms
137083.33
(129)
126250
128500
p
RECORDI
117500
127500
137500

WOLFOWITZ8
WOLFOWITZ7
WOLFOWITZ6
WOLFOWITZ5
WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ2
WOLFOWITZ1
RUMSFELD7
0 - 32500 ms
RUMSFELD6
0 - 32500 ms
RUMSFELD5
0 - 32500 ms
RUMSFELD4
0 - 32500 ms
RUMSFELD3
0 - 32500 ms
RUMSFELD2
0 - 32500 ms
RUMSFELD1
0 - 32500 ms
RUMSFELD7
18750 - 32500 ms
RUMSFELD6
RUMSFELD5
27916.67 - 32500 ms
RUMSFELD4
36666.67 - 32500 ms
RUMSFELD3
27916.67 - 32500
RUMSFELD1
27916.67 - 32500 ms
139583.33
R
RUMSFELD 6
(129)
♩ = 72
5:4
3:2
7:4
lyrical mf
poco
RECORD!
139500
137500
140000
RECORD!: OFF

WOLFOWITZ8

WOLFOWITZ7

WOLFOWITZ6

WOLFOWITZ5

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

RUMSFELD7

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

RUMSFELD7

RUMSFELD6

RUMSFELD5

RUMSFELD4

132

WOLFOWITZ8

WOLFOWITZ7

RUMSFELD7

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

RUMSFELD7

135

3:2

5:4

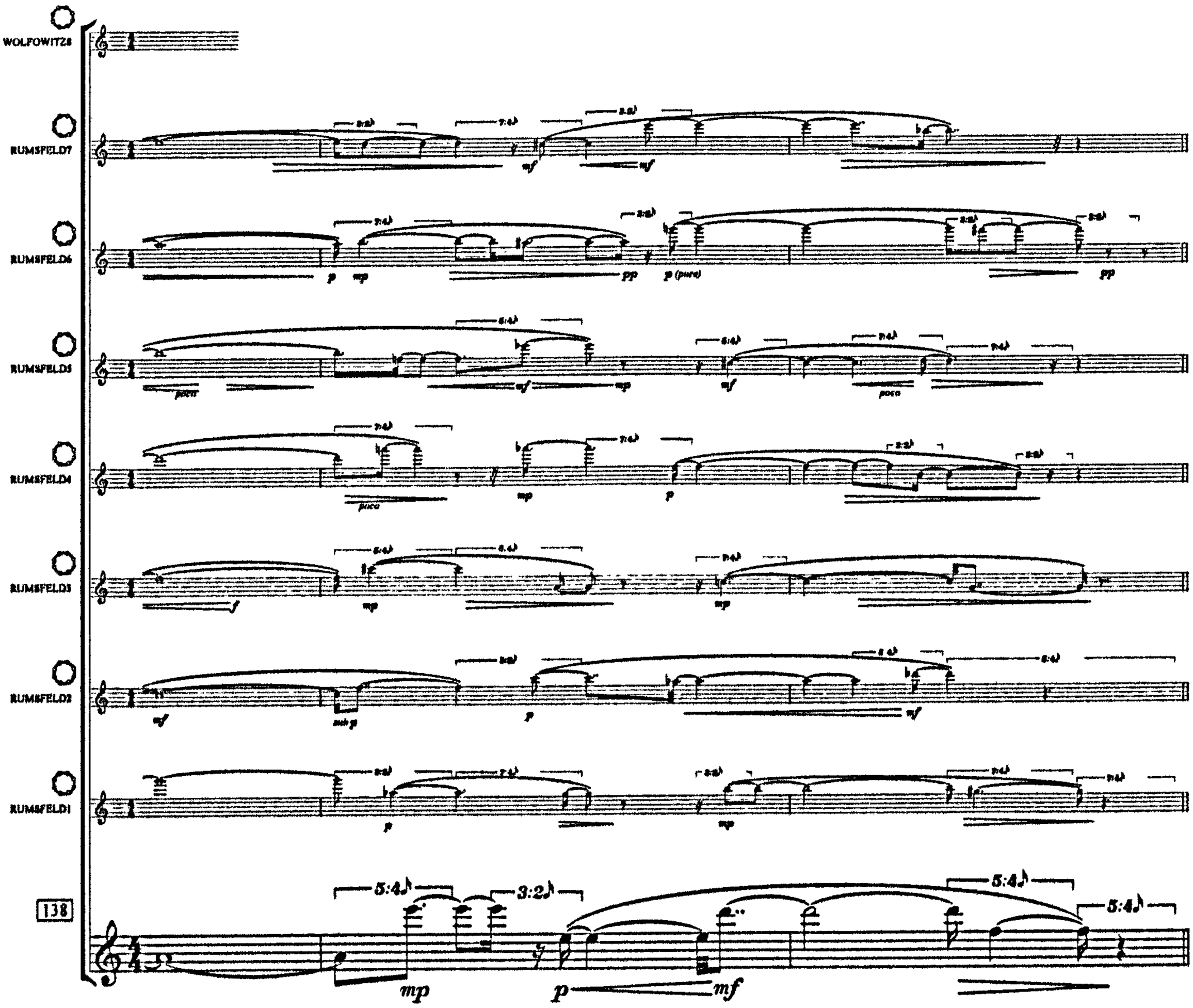
7:4

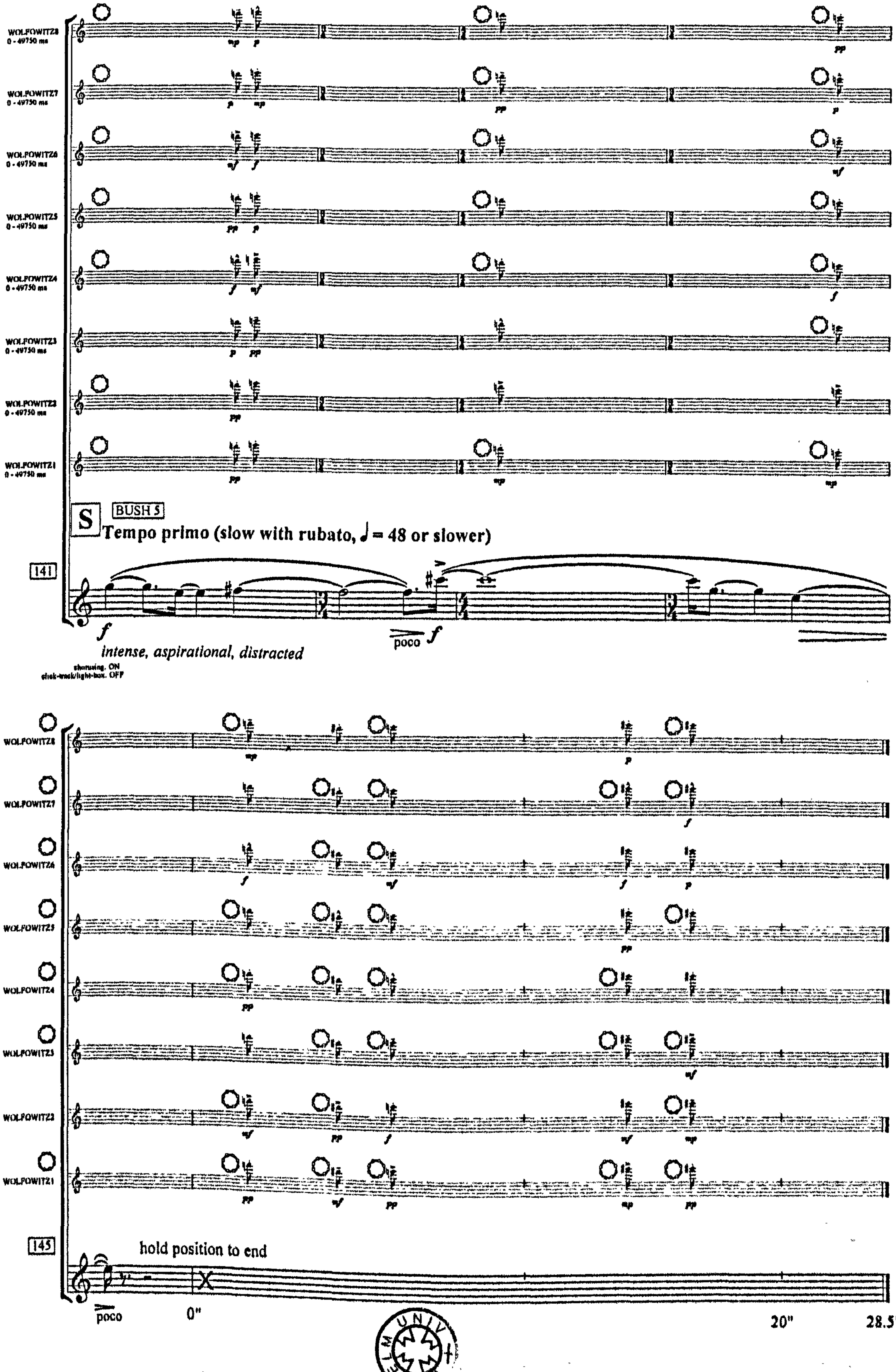
p

poco

f

mf


WOLFOWITZ8
RUMSFELD7
RUMSFELD6
RUMSFELD5
RUMSFELD4
RUMSFELD3
RUMSFELD2
RUMSFELD1
138


WOLFOWITZ8
0 - 49750 ms
WOLFOWITZ7
0 - 49750 ms
WOLFOWITZ6
0 - 49750 ms
WOLFOWITZ5
0 - 49750 ms
WOLFOWITZ4
0 - 49750 ms
WOLFOWITZ3
0 - 49750 ms
WOLFOWITZ2
0 - 49750 ms
WOLFOWITZ1
0 - 49750 ms
S
BUSH 5
Tempo primo (slow with rubato, ♩ = 48 or slower)
141
poco
intense, aspirational, distracted
shimmering, ON
click-track/light-box, OFF
145
hold position to end
poco
0"
20"
28.5"

Lovesongs

I. 'Kurwenal, siehst du es nicht?'

II. Total Bitch

III. Consumpta est

(2002-6)

for thirteen instruments:

flute (doubling piccolo)
oboe (doubling cor anglais)
Bb clarinet (doubling bass clarinet in Bb)
bassoon (doubling contrabassoon)
horn
trumpet
trombone
percussion
piano
violin 1
violin 2
viola
'cello
double bass

John Hails

Lovesongs

I. 'Kurwenal, siehst du es nicht?'

II. Total Bitch

III. Consumpta est

(2002-6)

for thirteen instruments:

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trumpet
trombone
percussion
piano
violin 1
violin 2
viola
'cello
double bass

John Hails

0 1 SEP 2008

UNIV MELB

Lovesongs was commissioned by the Royal Philharmonic Society in 2002, and movements I – III were first performed by the London Sinfonietta on February 20th 2003.

Following this premiere, the store underwent significant revisions, which ahve been made posible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University (2003-6).

To Claire, *tota pulchra es.*

Thesis
2007(
HAI

Contents

Lovesongs was commissioned by the Royal Philharmonic Society in 2002, and movements I - III were first performed by the London Sinfonietta on February 20th 2003.

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Movement titles:

I. 'Kurwenal, siehst du es nicht?'
II. Total Bitch
III. Consumpta est

Notation

I have used the so-called 'irrational time-signatures', made famous by Brian Ferneyhough, in this piece (bb. 32, 35-6), where the number twelve in the denominator of the time signature indicates that the base unit of the bar is a triplet (3:2) quaver. Thus a 5/12 bar, should be understood as lasting five triplet (3:2) quavers.

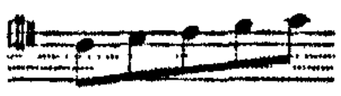
Trumpet

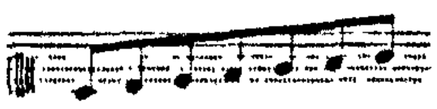
Where quartertones are notated, sufficient time has been left to adjust tuning slides appropriately.

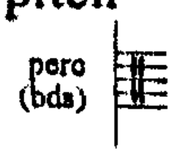
Percussion

The instruments that will be required by the percussionist are:

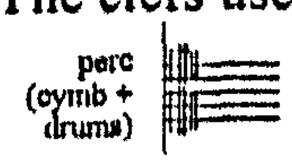
vibraphone
glockenspiel

5 cymbals of increasing pitch 

7 drums of increasing pitch 

2 pedal bass drums 

The clefs used above for the cymbals and drums are combined on one stave:



Strings

n	normal bowing position
msp	*molto sul ponticello*
psp	*poco sul ponticello*
mst	*molto sul tasto*
pst	*poco sul tasto*

Seating arrangements

It is recommended that the flute and piano are seated so that they can maintain eye-contact, and that the violins, viola and double bass are seated so that they can function as a satellite chamber ensemble. During the course of this piece, these groupings will be expected to maintain tempi independent from those given by the conductor.

I. *Kurwenal, siehst du es nicht?*

John Hails (2002-6)

♩ = 108

ob
ca

3:2♪ 5:3♪ 4:3♪ 5:3♪ 5:4♪

p *f* *mf* *mf* *mp* < *mf* *mf* >

4

ob
ca

8:5♪ 9:7♪ 9:8♪ 8:5♪ 5:3♪

mp *mp* > *p* *p* *poco* *p* *mp* *p* *p* *poco* *p* *poco*

6

ob
ca

16:11♪ 8:7♪ 5:3♩

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

8

ob
ca

7:6♪ 10:7♪ 5:4♪

p *f* *ff* > *f* *f* *p* *p* *mp* > *p* *f*

11

ob
ca

7:6♪ 7:6♪ 5:3♩ 9:7♪

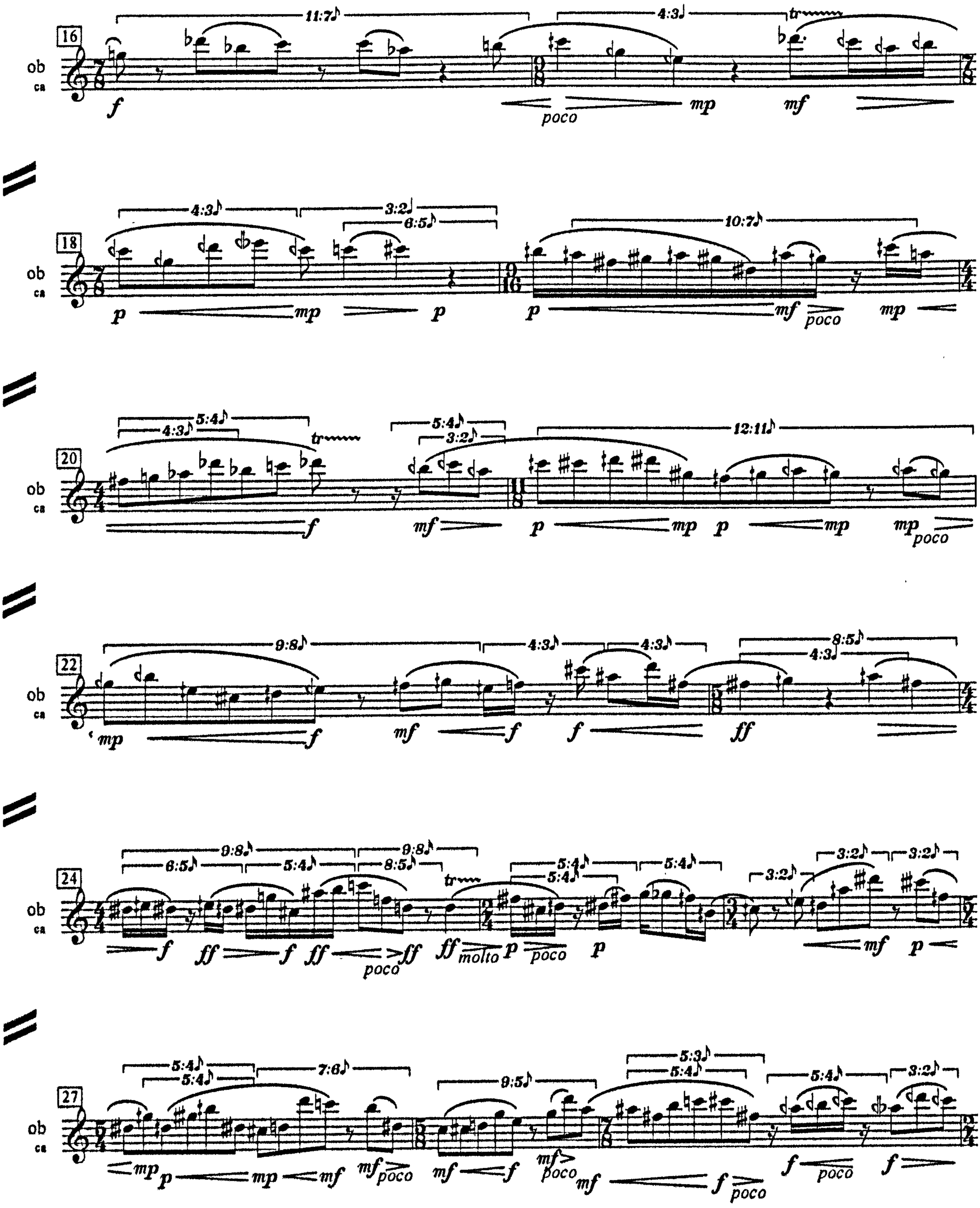
f *mf* *mp* *poco* *mp* *p* *mp*

14

ob
ca

13:8♪ 9:8♪ 5:4♪ 5:4♪

p *mp* *p* *poco* *p* *mp* *mp* *mp* *mf*



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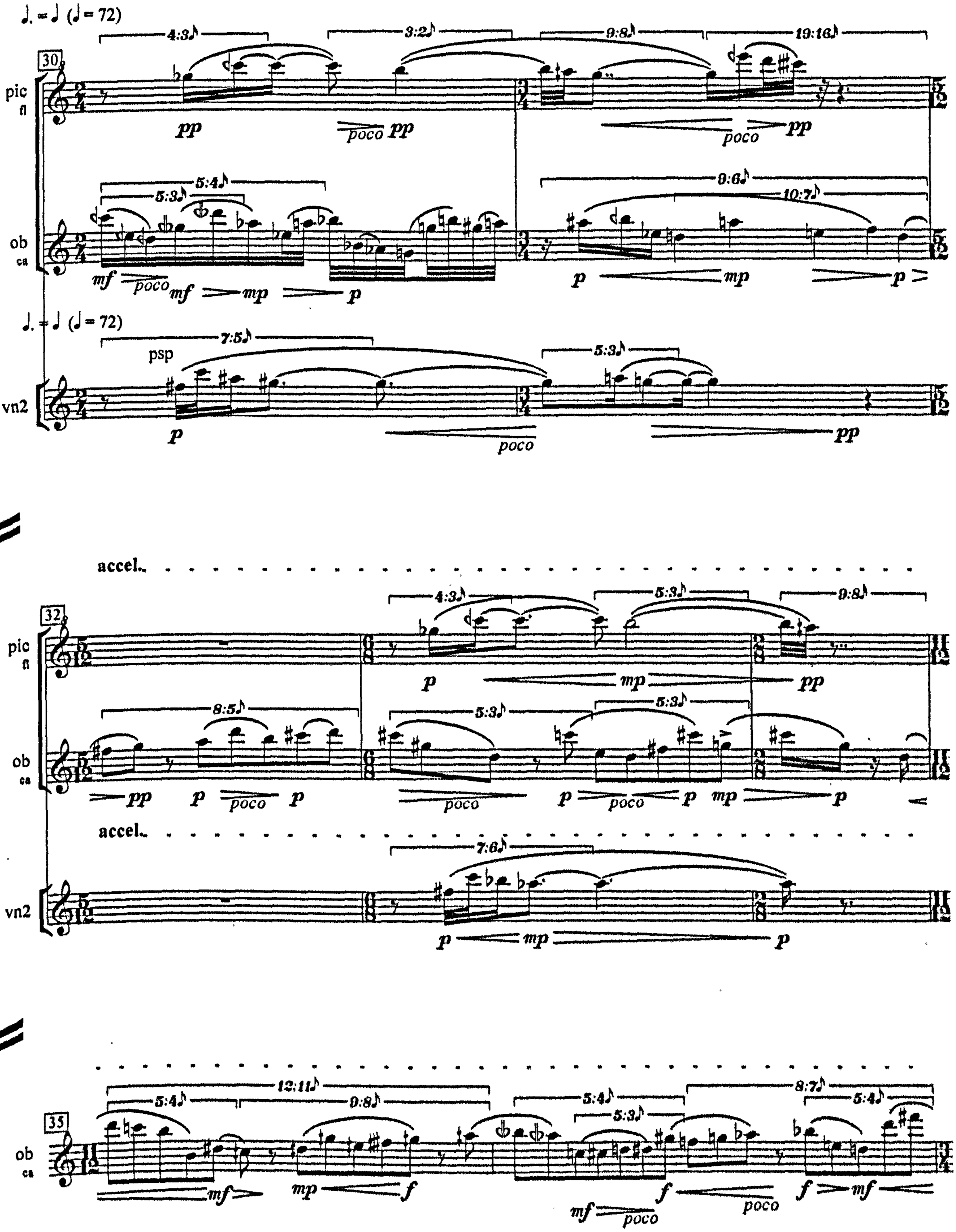

I. Kurwenal, siehst du es nicht?

© John Hails 2007

37

♩=96

pic
fl
ob
ca
cl
bcl
bn
cbn
hn
tpt
trb
perc
(glock)
pf
vn1
vn2
va
vc
cb

© John Hails 2007

39

pic
fl

ob
cs

cl
bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn1

vn2

va

vc

cb

urwenal, siehst du es nicht?

© John Halls 2007

40

pic
fl

10:12 3:2

mp mp poco mp mf mp mf

ob
ca

9:6 5:4 9:8 4:3 3:2 3:2

mp f poco f ff f poco f mf f poco

cl
bcl

5:4

mp mf mp poco

bn
cbn

hn

p mp p pp

tpt

4:3

trb

mp p

perc
(glock)

pf

vn1

14:9

vn2

3:2

p mp p p mp p

va

7:6

p mp p pp

vc

cb

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♩= 87.5

42/8

pic
fl

pf

mp ff

3:2

poco

9:8

fff

3:2

3:2

3:2

3:2

3:2

43/8

pic
fl

pf

ff

poco

ff

9:8

3:2

3:2

9:8

3:2

9:8

3:2

44/8

pic
fl

pf

3:2

poco

ff

poco

ff

3:2

poco

9:8

3:2

9:8

I. Kurwenal, siehst du es nicht?

© John Hails 2007

45

pic
n

pf

9:8 3:2 9:8 3:2 3:2 9:8

3:2 3:2

f *f* — *ff* *poco* *f*

46

pic
n

pf

poco *mf* *fff* *ff*

3:2 9:8 3:2 3:2 9:8

3:2 3:2

47

pic
n

pf

9:8

poco *ff* *f* *ff* *poco* *ff*

3:2 3:2 9:8

3:2 9:8

© John Hails 2007

oboe ♩= 72 *sempre*

48

ob
ca

pic
fl

pf

(piccolo and piano ♩= 87.5 *sempre*)

sub. pp possible

(♩= 72)

49

(♩= 87.5)

I. Kurwenal, siehst du es nicht?

© John Hails 2007

50

(♩ = 72)

ob
ca

9:8 4:3 9:5

pp *p* *poco* *pp* *poco* *p* *pp* *p*

(♩ = 87.5)

pic
fl

3:2 9:8 9:8 3:2

pp *p* *pp* *pp* *p* *mp* *pp* *p* *poco*

pf

9:8 3:2

9:8 3:2

51

(♩ = 72)

ob
ca

4:3 11:7 8:7 11:9

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

(♩ = 87.5)

pic
fl

4:3 3:2 3:2 9:8 3:2 4:3

pp *p* *poco* *pp* *poco* *pp* *p* *poco* *p* *pp* *p*

pf

3:2 3:2 3:2 9:8

9:8 3:2 3:2 3:2 3:2

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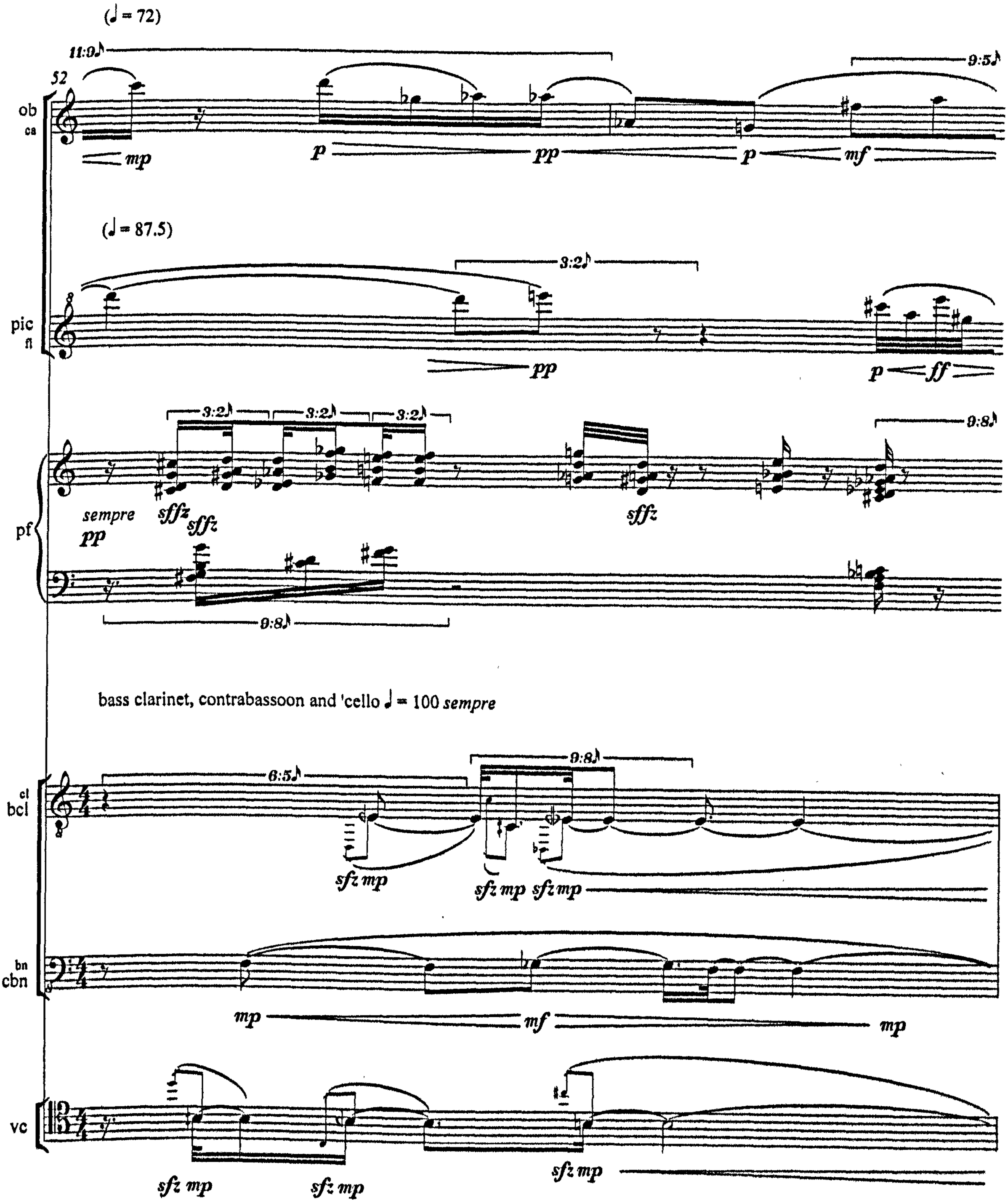

I. Kurwenal, siehst du es nicht?

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(♩ = 72)

53

ob
ca

9:5♪ 5:3♪ 5:4♪ 5:4♪ 11:10♪ 6:5♪

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

(♩ = 87.5)

pic
fl

3:2♪ 9:8♪ 3:2♪

pp *ff*poco *ff* *p* *mf*poco *ff* *p*

pf

9:8♪ 9:8♪

3:2♪ 9:8♪

(♩ = 100)

cl
bcl

9:8♪

f *sfz mp* *sfz mp* *f*sfzmp

bn
cbn

5:4♪

mf *mp*

vc

5:4♪ 9:8♪

f *sfz mp* *f* *sfzmpsfzmp*

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54

(♩ = 72)

ob
ca

pic
fl

pf

(♩ = 100)

cl
bcl

bn
cbn

vc

1. Kurwenal, siehst du es nicht?

© John Hails 2007

(♩ = 72)

9:5♪

55

ob
ca

pp *mf* *p* *mp*

(♩ = 87.5)

3:2♪ 3:2♪ 9:8♪ 3:2♪

pic
fl

f *p* *mf* *pp* *mp* *poco* *pp*

3:2♪ 9:8♪ 3:2♪ 3:2♪

pf

sffz *sffz*

(♩ = 100)

5:4♪

cl
bcl

f *sfzmp*

3:2♪

bn
cbn

mp

6:5♪

vc

f *sfzmp* *f*

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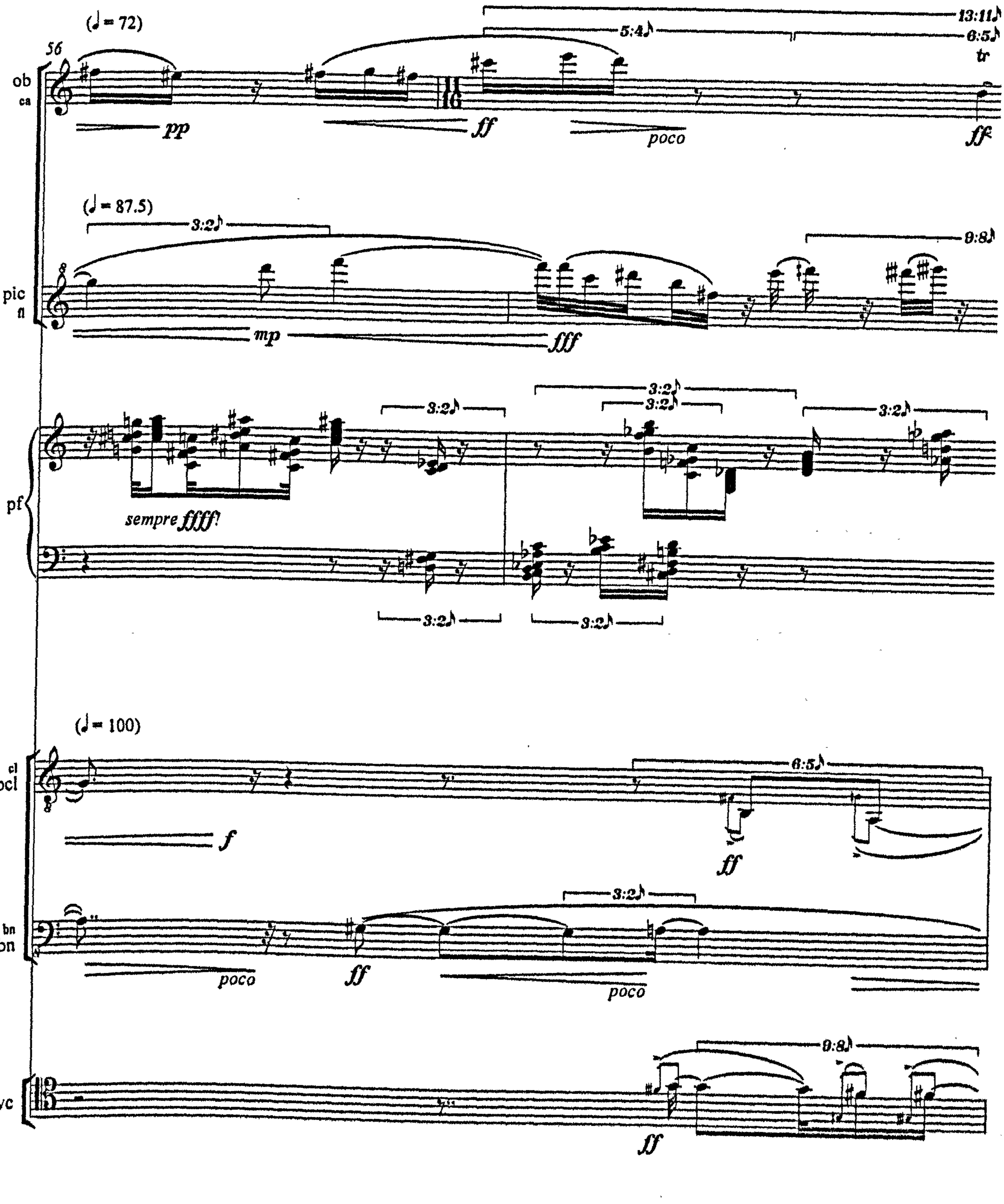

Kurwenal, siehst du es nicht?

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57

ob
ca

(♩ = 72)

13:11♪
6:5♪
(tr)
5:4♪
5:4♪
poco ff
molto
ff poco ff

pic
fl

(♩ = 87.5)

9:8♪
3:2♪
3:2♪
3:2♪
9:8♪
3:2♪

pf

3:2♪
3:2♪

(♩ = 100)

cl
bcl

9:8♪

bn
cbn

ff

vc

violins 1+2, viola and double bass ♩ = 128 *sempre*

vn1

6:5♪
4:3♪

ff furious and relentless to end of movement

vn2

3:2♪

ff furious and relentless to end of movement

va

5:4♪

ff furious and relentless to end of movement

db

8:5♪

ff furious and relentless to end of movement

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58

ob
ca

(♩ = 72) 3:2 8:5 3:2 tr 7:6

ff poco f poco ff poco f fff ff poco

poco

(♩ = 87.5) 3:2 3:2 3:2

pic
fl

pf

9:8 3:2

9:8 3:2 3:2

(♩ = 100)

cl
bcl

3:2 9:5

ff

bn
cbn

6:5

ff poco

vc

3:2 3:2

ff f ff poco

(♩ = 128)

vn1

8:5

vn2

5:4 5:3

va

8:5 7:4 9:5

db

8:5 7:4 4:3

Kurwenal, siehst du es nicht?

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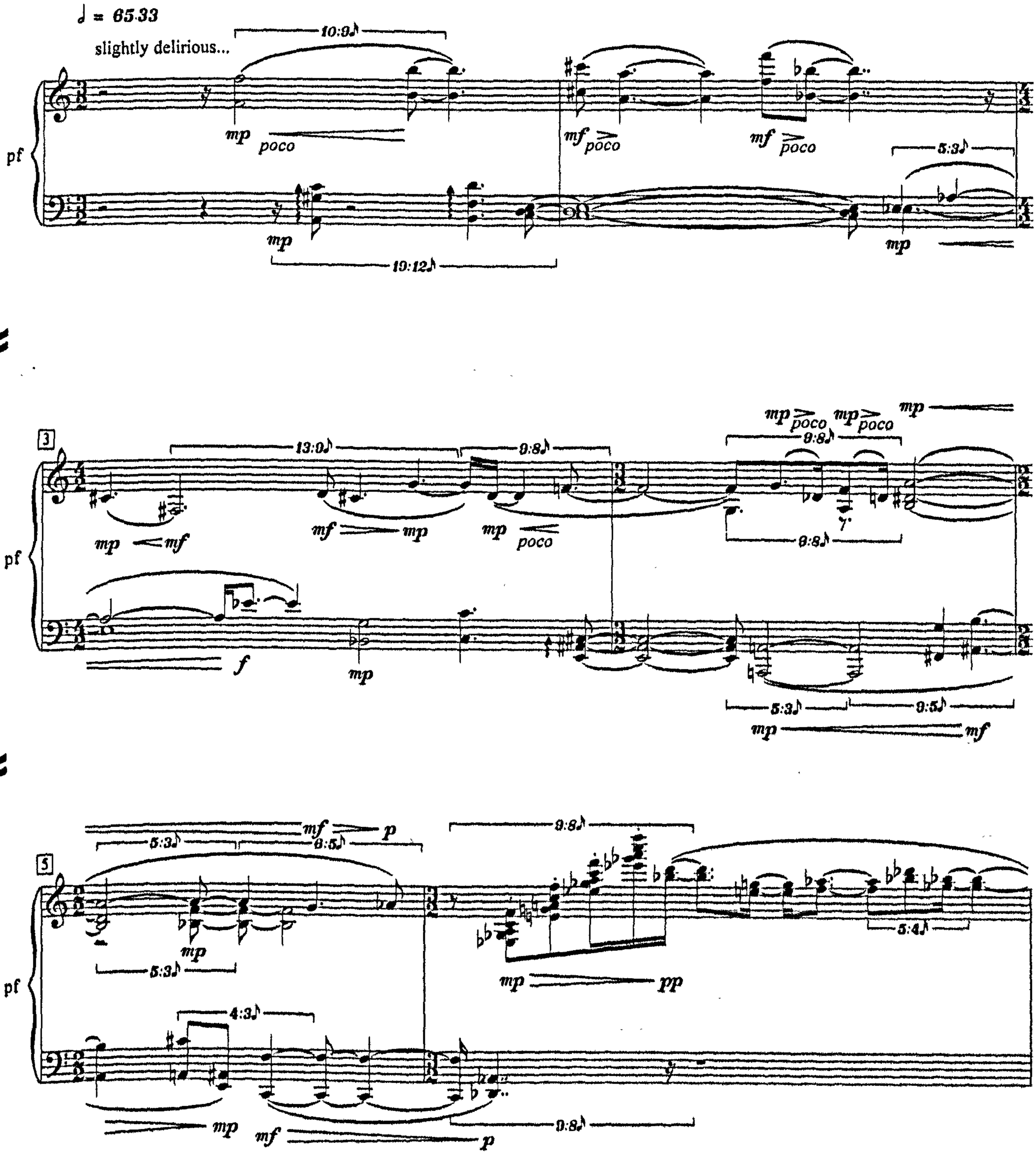
II. Total Bitch

John Hails (2002-6)



A

7

pic fl — 11:8 — 5:4 — 3:2 — mf — f — mf — mp — mp

ob ca — 3:2 — mf — mp — mf — mp — p — mf — f — mf

cl bcl

bn cbn

hn

con sord?

tpt

con sord?

trb

perc (glock) — 13:12 — mf — 3:2

pf — 9:8 — 5:4 — 5:4 — ppp — mf — 7:4 — 9:8 — mf — poco — 11:8 — mf — poco — mf — mf — poco — 5:4 — 5:4 — mf

A

vn I — 5:3 — 11:8 — mf — p — mf — poco — mp — mf — 4:3 — poco — mf — poco — mp

vn 2

va

vc

db

© John Hails 2007

♩.=♩

9

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

trb

perc (glock)

vibraphone

pf

♩.=♩

vn 1

vn 2

va

vc

db

© John Hails 2007

11

pic fl

ob ow

cl bcl

bn cbn

hn

tpt

trb

motor on

perc (vibr)

sempre mf

pf

♩.=♩ (♩=98)

vn 1

vn 2

va

vc

db

© John Hails 2007

13

fl

ob

muta in cor anglais

cl

bcl

bn

hn

tpt

trb

poco

perc (vibr)

Ped.

pf

vn 1

poco

vn 2

va

vc

db

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15

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

trb

perc (vibr)

pf

vn 1

vn 2

va

vc

db

© John Hails 2007

B

18

pic fl

ob

cor anglais

cl bcl

bn cbn

hn

tpt

trb

perc (vibr)

pf

B

vn 1

vn 2

va

vc

db

© John Hails 2007

20

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

trb

perc (vibr)

pf

vn 1

vn 2

va

vc

db

muta in contrabassoon

senza sord

senza sord

to glockenspiel

poco

© John Hails 2007

23

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

trb

perc (vibr)

pf

vn 1

vn 2

va

vc

db

p *mf* 12:7♪ 5:4♪ *p* *mf* *poco*

mf 5:4♪ 5:4♪ *mf*

mf 9:8♪ 3:2♪ 11:8♪ 3:2♪ *mp* 9:8♪ 9:8♪ 3:2♪ *mp* 3:2♪ 5:4♪ 3:2♪ *poco* *mp* *mf* *mp*

5:4♪ 7:4♪ *mf* *poco* *mp* *poco* *mp* 12:7♪ *mp* *mp*<*mf*

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25

pic fl
ob cl
el bcl
bn cbn
hn
tpt
trb
perc (vibr)
glockenspiel
pf
vn 1
vn 2
va
vc
db

© John Hails 2007

28

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

trb

perc (glock)

pf

vn 1

vn 2

va

vc

db

contrabassoon

© John Hails 2007

C

31

pic fl

ob ca

muta in oboe

cl bcl

bn cbn

hn

tpt

trb

perc (glock)

pf

vn I

vn 2

va

vc

db

C

© John Hails 2007

34

pic fl

ob ca

el bcl

bn cbn

hn

tpt

trb

perc (glock)

pf

vn 1

vn 2

va

vc

db

furioso

© John Hails 2007

36

fl
pic

ob
ca

cl
bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn 1

vn 2

va

vc

db

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38

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

trb

perc (glock)

pf

vn 1

vn 2

va

vc

db

© John Hails 2007

ob ♩= 60.5
tutti ♩= 84

C

40 oboe sempre ♩= 60.5 (independent tempo)

ob
fl
cl
bcl
bn
cbn
hn
tpt
trb
perc (glock)
pf
vn 1
vn 2
va
vc
cb

© John Hails 2007

ob ♩= 60.5
tutti ♩= 84

42

ob
ca
pic
fl
cl
bcl
bn
cbn
hn
tpt
trb
perc
(glock)
pf
vn 1
vn 2
va
vc
cb

© John Hails 2007

ob ♩= 60 5
tutti ♩= 84

45

ob
ob

pic
fl

cl
bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn 1

vn 2

va

vc

cb

© John Hails 2007

ob ♩ = 60.5
tutti ♩ = 84

47

ob
ob

pic
fl

cl
bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn 1

vn 2

va

vc

cb

© John Hails 2007

ob ♩ = 60.5
tutti ♩ = 84

50

ob
ca

pic
fl

cl
bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn 1

vn 2

va

vc

cb

© John Hails 2007

ob ♩ = 60.5
tutti ♩ = 84

D oboe, *sempre* ♩ = 60.5

52

ob
va

pic
fl

cl
bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn I

vn 2

va

vc

cb

♩♪ = ♩ (♩ = 67.2)

bullying

rigid, remorseless

© John Hails 2007

ob ♩= 60.5
rutti ♩= 67.2

54

ob

cl

bcl

bn

cbn

hn

tpt

trb

perc (glock)

pf

vn I

vn 2

va

vc

cb

muta in cor anglais

© John Hails 2001

57

ob / ca — cor anglais

pic / fl

heroic, struggling to be heard

cl / bcl

bn / cbn

hn

tpt

trb

perc (glock)

pf

vn 1

vn 2

va

vc

cb

© John Hails 2007

ca ♩= 60.5
tutti ♩= 67.2

heroic, struggling to be heard

59

ob
ca

pic
fl

cl
bcl

bn
cbn

aggressive, struggling to be heard

hn

tpt

trb

perc
(glock)

pf

vn 1

vn 2

va

vc

cb

© John Hails 2007

cb ♩= 60.5
tutti ♩= 67.2

ob
ca

pic
fl

cl
bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn 1

vn 2

va

vc

b

ca ♩= 60.5
tutti ♩= 67.2

Lovesongs

E

64 muta in oboe

cor anglais ♩= 107.52 (with tutti)

oboe

ob
ca

♪♪ = ♩ (♩= 107.52)

pic
fl

cl
bcl

>ff

bn
cbn

hn

tpt

trb

perc
(glock)

pf

E

♪♪ = ♩ (♩= 107.52)

vn 1

vn 2

va

vc

cb

ff poco

ff non dim.

© John Hails 2007

poco piu mosso (♩= 120)

67

vn 1

vn 2

va

9:8 ff non dim. 9:8 ff poco

11:8 ff poco

ff non dim.

poco

7:4 ff poco 7:4 5:4 fff ff

70

vn 1

vn 2

va

5:4 9:8 ff poco ff poco ff

11:8 7:4 5:4 f mf mf mp

5:4 3:2 ff poco ff poco

11:8 5:4 f ff f

3:2 3:2 5:4 mf

73

pic fl

ob ca

cl bcl

tranquillo pp ppp

5:4 5:3 7:4

vn 1

vn 2

va

7:4 9:8 5:4 mp poco p pp ppp pp poco pp

5:4 p poco pp poco pp poco pp poco

3:2 5:4 p poco p pp 11:4 poco

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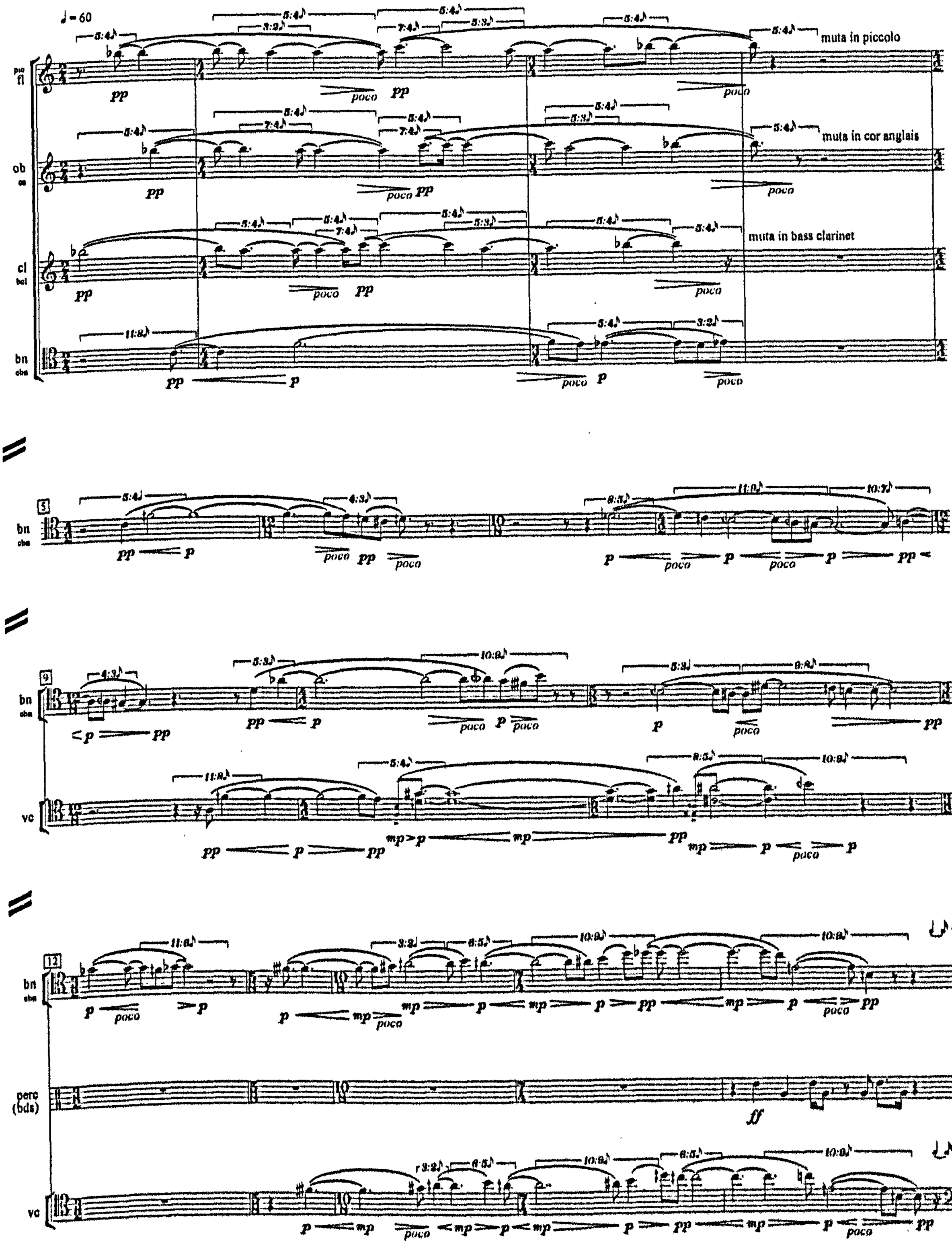
III. Consumpta est

John Hails (2002-6)



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A

pic + pf ♩ = 105
tutti ♩ = 96

17

sempre ♩ = 105 (with piano)

pic
fl

sempre ♩ = 105 (with piccolo)

pf

f stoic and slightly monumental

(♩ = 96)

ob
ob

cl
bcl

bn
cbn

hn

tpt

tbn

hard beaters, motor off

perc
(vibr)

perc
(bds)

A

(♩ = 96)

vn 1

vn 2

va

vc

db

© John Hails 2007

pic + pf ♩= 105
tutti ♩= 96

20

pic
n

pf

ob
ca

cl
bcl

bn
cbn

hn

tpt

tbn

perc
(vibr)

vn 1

vn 2

va

vc

db

mp mf poco mf

mp f mf mp poco

mp mf

f mf f mp mf mp poco

muta in clarinet clarinet

mp mf poco

mp f mf mp poco

mp mf

soft beaters

mp < mf

pedal ad lib.

mp < mf

© John Hails 2007

pic + pf ♩= 105
tutti ♩= 96

23

pic
n

pf

ob
ca

cl
bcl

bn
cbn

hn

tpt

tbn

perc
(vibr)

vn 1

vn 2

va

vc

db

© John Hails 2007

pic + pf ♩= 105
tutti ♩= 96

B

25

pic
n

pf

ob
ca

cl
bcl

bn
cbn

muta in contrabassoon

hn

tpt

tbn

perc
(vibr)

B

vn 1

f weighty - monumental

vn 2

f weighty - monumental

va

vc

db

© John Hails 2007

pic + pf ♩= 105
tutti ♩= 96

28

pic
fl

pf

ob
ob

cl
bcl

bn
cbn

hn

tpt

tbn

perc
(vibr)

to drums/cymbals

vn 1

vn 2

va

vc

db

© John Hails 2007

pic + pf ♩ = 103
tutti ♩ = 96

30

pic
fl

pf

ob
ca

cl
bcl

bn
cbn

hn

tpt

tbn

perc
(cymb + drums)
soft beaters

vn 1

vn 2

va

vc

db

© John Hails 2007

pic + pf ♩= 105
tutti ♩= 96

32

pic
fl

muta in flute

pf

ob
ca

cl
bcl

muta in bass clarinet

bn
cbn

hn

con sord

tpt

tbn

con sord

perc
(cymb + drums)

vn 1

vn 2

va

vc

db

III. Consumpta est

© John Hails 2007

pic + pf ♩= 105
tutti ♩= 96

34

pic / fl: flute

pf

ob / ca

cl / bcl

bn / cbn

hn

tpt

tbn

perc (cymb + drums)

vn 1

vn 2

va

vc

db

mf *mp* *poco* *f stoic and slightly monumental*

© John Hails 2007

C

fl + pf ♩= 105
tutti ♩= 96

36

pic fl

pf

ob ca

cl bcl

bn sbn

hn

senza sord

tpt

tbn

senza sord

hard beaters

perc (cymb + drums)

C somewhat industrial and impersonal

vn 1

vn 2

va

vc

db

© John Hails 2007

38

D

♩= 70

ob

cl
bcl

bn
cbn

hn

tpt

tbn

perc
(cymb + drums)

brushes

vn 1

vn 2

va

vc

db

40

pic
fl

ob
ca

cl
bcl

bn
cbn

hn

tpt

tbn

perc
(cymb +
drums)

5:4 5:4 8:7 5:4 7:4 10:7

f *mf* *poco* *f* *poco* *mf* *poco* *mf* *f* *poco* *mf* *poco* *mf* *poco*

pf

vn 1

vn 2

va

vc

db

8:5 8:5 8:5 8:5

f *poco* *f* *poco* *mf* *mf* *f* *mf* *poco*

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42

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn I

vn 2

va

vc

db

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44

pic
fl

ob
ca

a
bcl

bn
cbn

hn

tpt

tbn

perc
(cymb +
drums)

pf

vn 1

vn 2

va

vc

db

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E

♪ ♪̣ = ♩ (♩ = 84)

46

pic fl

ob ca

a bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

E

♪ ♪̣ = ♩ (♩ = 84)

vn 1

vn 2

va

vc

db

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49

pic fl
ob ca
cl bcl
bn cbn
hn
tpt
tbn
perc (cymb + drums)
pf
vn I
vn 2
va
vc
db

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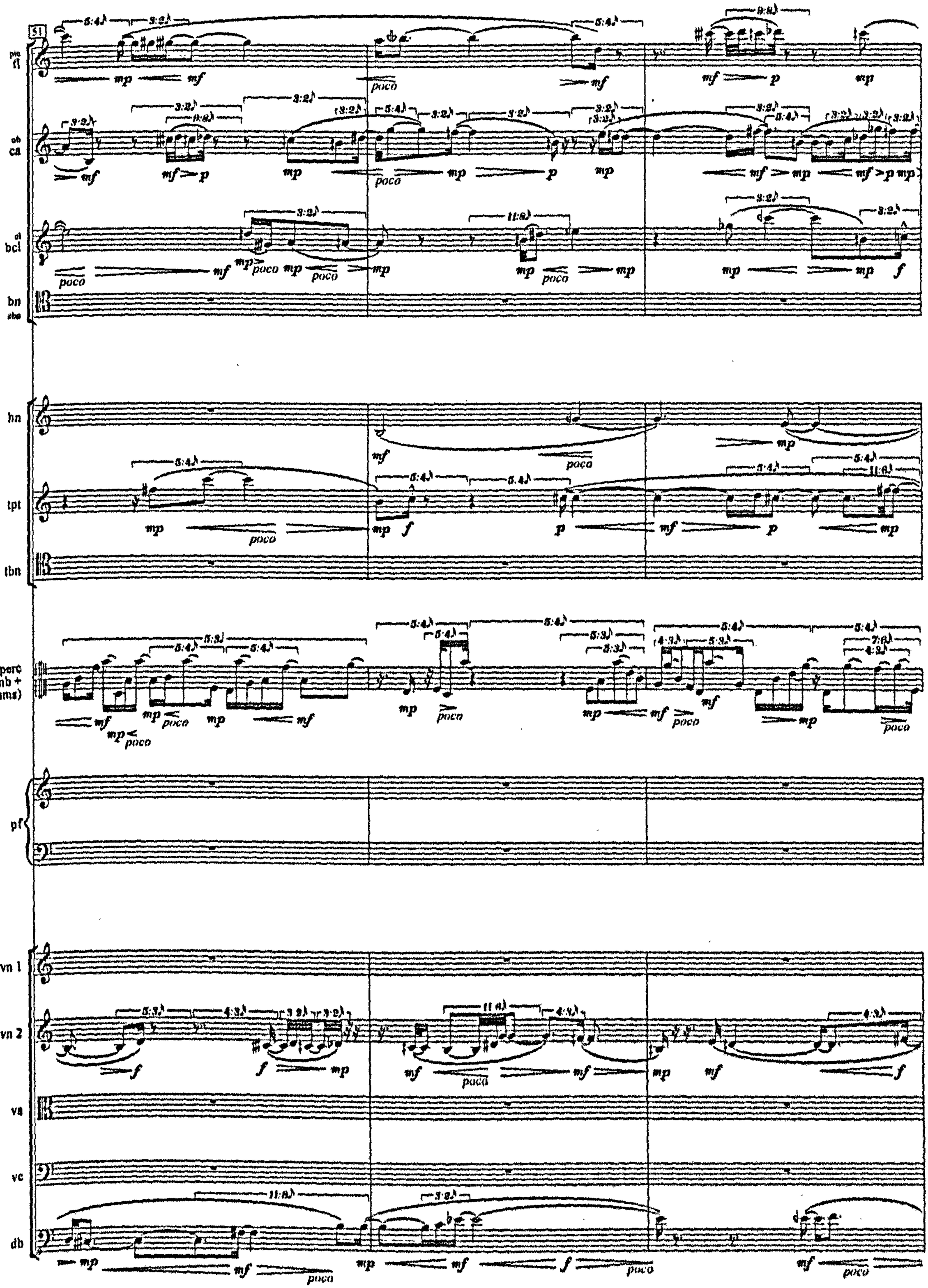

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54

F

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

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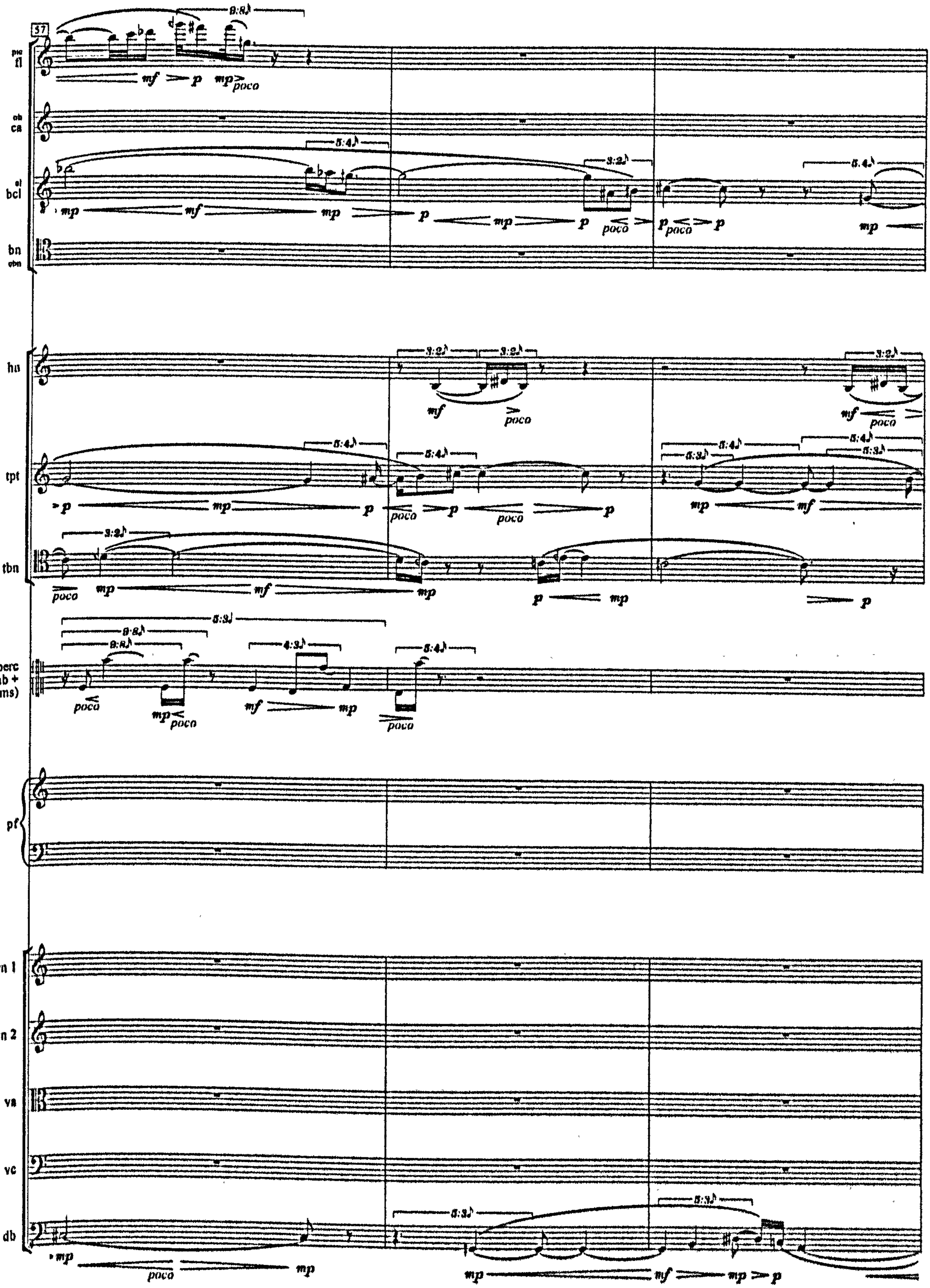

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60

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

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63

G

pic fl

ob cl

si bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

contrabassoon

f stoic and slightly monumental

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67

H

♩ = 102

pic fl

ob ca

el bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

II

♩ = 102

psp

vn 1

vn 2

va

vc

db

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71

pic fl

ob cA

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

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I

L'istesso tempo (♩ = 102)

78

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

I

L'istesso tempo (♩ = 102)

vn 1

vn 2

va

vc

db

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80

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn I

vn 2

va

vc

db

© John Hails 2007

82

J

♩ 𝅘𝅥𝅯 = ♩ (♩ = 87.43)

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

ff stolc and monumental

J

♩ 𝅘𝅥𝅯 = ♩ (♩ = 87.43)

vn 1

vn 2

va

vc

db

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85

pic
fl

ob
cor

el
bcl

bn
cbn

hn

tpt

tbn

perc (vibs)

pf

vn 1

vn 2

va

vc

db

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87

K

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

K

vn 1

vn 2

va

vc

db

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89

pic fl

ob ca

el bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

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90

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

© John Hails 2007

91

pic fl

ob ca

cl bcl

bn cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn I

vn 2

va

vc

db

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III. Consumpta est

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Frisch weht der Wind

(Etude Tristesse no.3)

solo piano

John Hails

Frisch weht der Wind

(Etude Tristesse no.3)

solo piano

John Hails

0 1 SEP 2008

The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2004-6.

Frisch weht der Wind exists in four different versions. To a large extent, the pitches and rhythms are identical in each version, however, the dynamics and articulation differ radically from version to version.

In performance, any version can be selected, or versions 1-3 can be played in the same concert.

Alternatively, at each of the pauses (bb. 55 and 220), the performer may move to a different version. It is possible to construct a performance repeating this process three times, but no section of any version can be performed twice in the same concert.

If the *Etudes tristesses* are being performed as a cycle, only version D can be performed as part of the cycle.

I have used the so-called 'irrational time-signatures' made famous by Brian Ferneyhough in this piece to retain the tempi proportions between the three shattered movements of this work's source: Erik Satie's *Véritables Préludes Flasques (pour un chien)*.

Contents

Je me dédie cette œuvre.

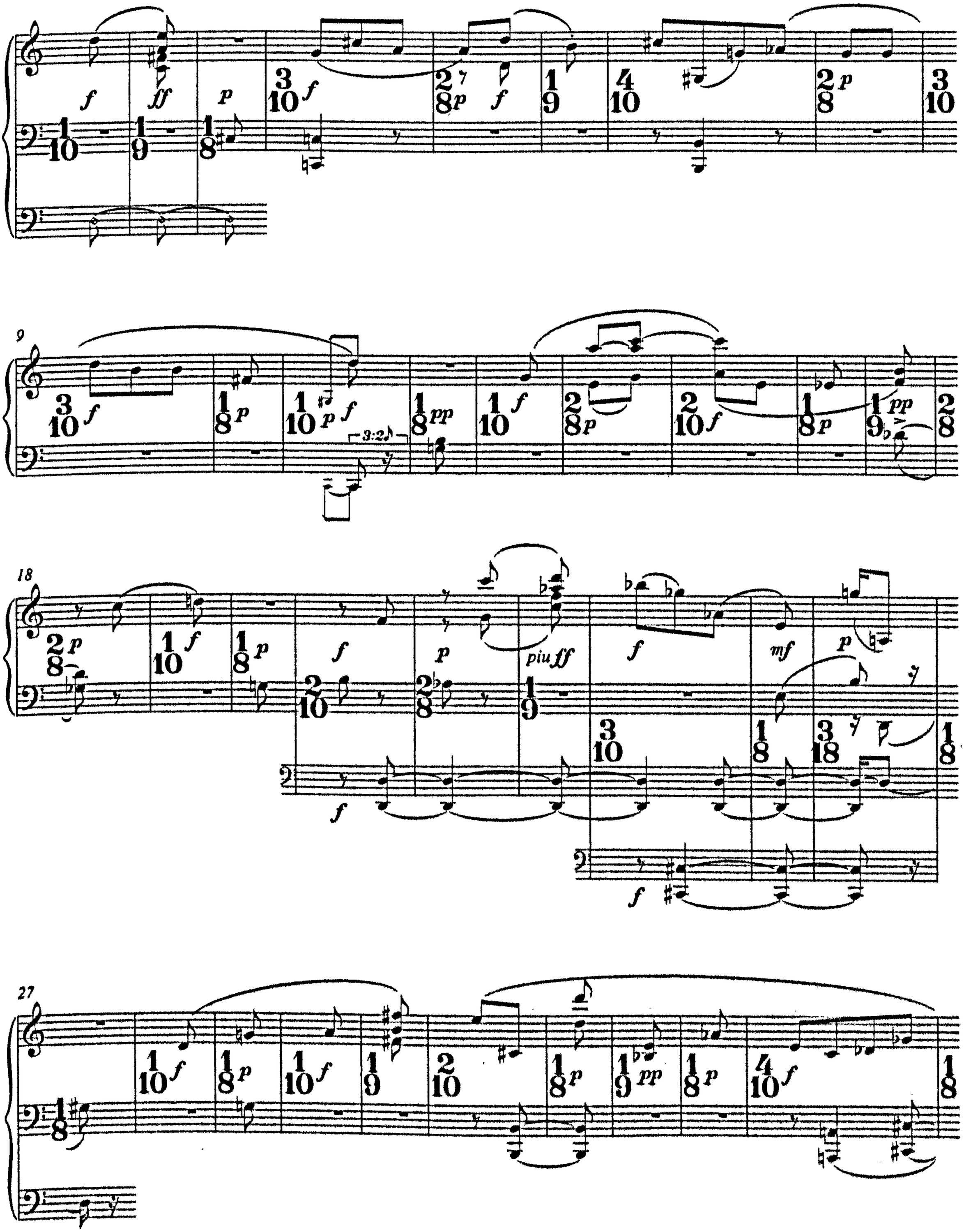
Frisch weht der Wind

Etude Tristesse no. 3

Version A

♩ = 96

John Hails



37

1/8 *p* 1/9 *f* 1/8 *p* 1/10 *f* 1/8 *p* 1/18 *f* 7/10 *ff* *pp* *p* *f* 1/9

5/9 1/8 1/10

f

47

1/9 1/10 1/8 *p* 1/18 *fff* 2/10 *f* 1/8 *p* 1/18 *ff* 2/8 *f* 1/9 *pp* 3/10

56

3/10 *f* 1/8 *p* 4/10 *f* 1/18 *p* 2/10 *f* 1/9 1/8 1/9 *f* *p* 1/8 2/10

65

2/10 *f* 2/9 *mf* 1/10 *f* 1/18 *p* 4/10 *f* 1/8 *mp* *p* 1/9 *mp* *f* *p* *f* 3/10 2/8 1/10 1/8

f

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Version A

75

86

96

106

Version A

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115

126

136

146

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155

p f mf p 3:2 f mp

1/10 1/18 p 2/10 f 1/18 pp 1/8

f

165

p f p f pp f p ff f

1/8 1/10 1/9 1/8 1/10 3/18 1/10 1/9 2/8 3/10

p f

175

p f pp pp f mf pp f pp

1/8 1/10 1/9 2/10 1/9 8/10 2/9 1/10 1/9 4/10

mf f

184

f pp f mp p f p f mf f

4/10 1/8 1/10 1/9 1/8 2/10 1/8 3/10 1/9 2/10 3/8

pp f

Version A

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194

201

212

221

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231

241

252

262

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271

281

291

299

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309

317

327

335

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345

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

355

f *p* *f* *p* *f* *f* *p* *f*

364

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

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Je me dédie cette œuvre.

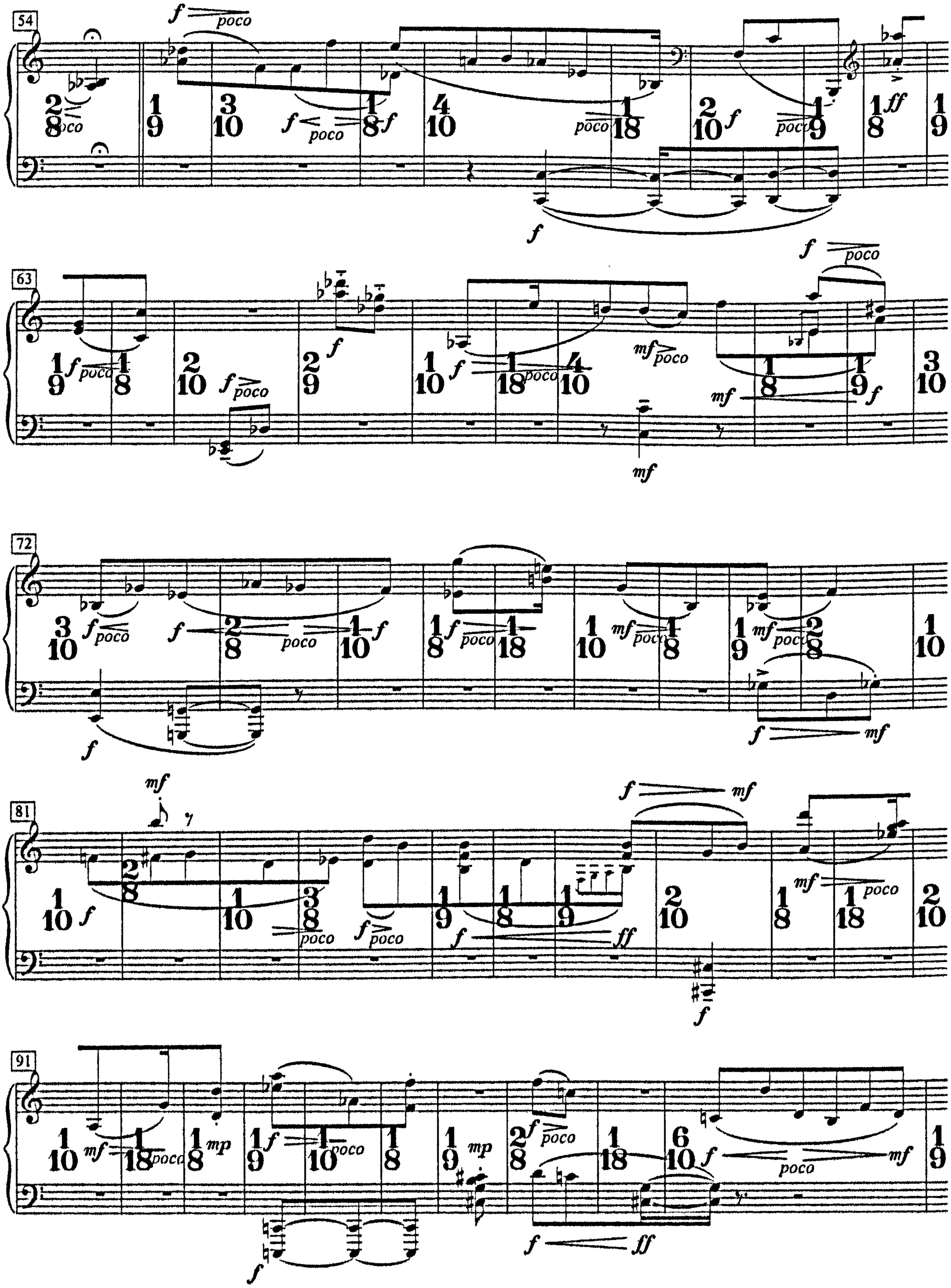
Frisch weht der Wind

Etude Tristesse no. 3

Version B

John Hails

♩= 96



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101

109

118

128

138

Version B

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146

154

164

175

184

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Version B

193

199

209

218

228

Version B

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238

248

258

265

275

Version B

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284

293

300

309

317

Version B

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328

1/8 pp — 5/10 p — pp

p

1/9 pp — 1/10 poco

p

4/8 pp poco — mf

3/10 f

f poco

3/18 f poco

3/8

335

f

3/8 f poco — f — 1/10 ff

1/9 f

2/8 ff — 4/10 fff

1/8 ff

1/10 poco

2/8 ff poco

2/9

ff

ff

343

2/9 sub. pp

1/8 — 1/10 — 2/9 — 1/10

p

2/8 p — 1/9 pp

1/10 — 1/8 p — 5/18

pp

352

5/18 mp pp

mp

1/10 p — 1/18 poco

2/10 p poco

2/8 p mp

p mp

2/10

mp

mp mf

1/8 mf — 1/10 — 1/8 ff

2/10

361

2/10 f poco

1/8 — 1/10

f — poco

1/9 f — 1/10 poco

f

1/8 f — 2/10 poco

1/9 f

ff poco

1/10 — 1/9 p — 1/10

f

ff — f

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Version B

Je me dédie cette œuvre.

Frisch weht der Wind

Etude Tristesse no. 3

Version C

♩ = 96

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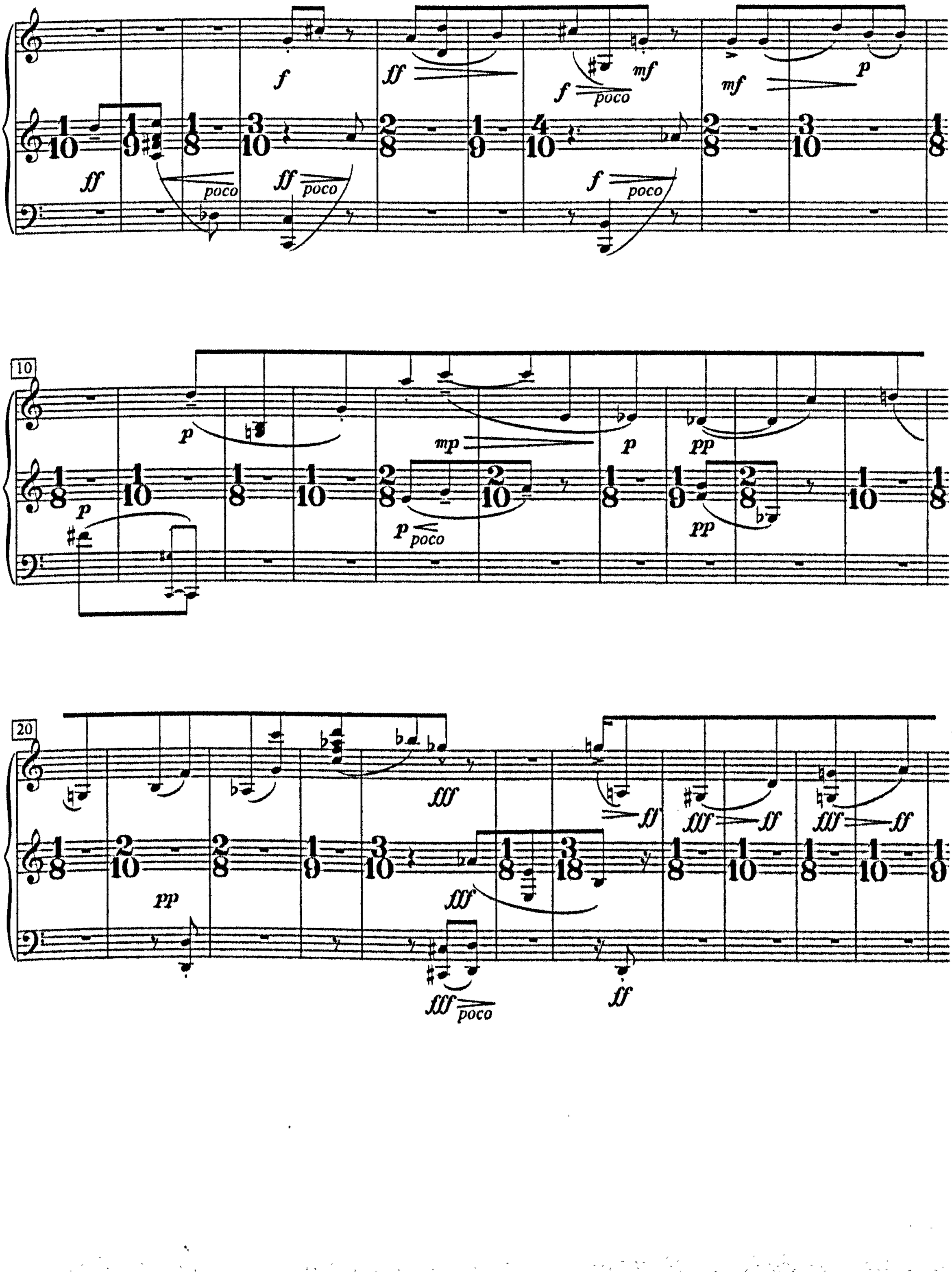

31

fff *ff* *f*

ff

f

poco *p*

40

p poco

p poco

p

p poco

p *p*

50

(cloche)

f *mf* *f*

mf

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59

f *mf* *f* *p* *mf* *poco* *poco* *mf* *p* *pp* *f*

70

(delicate) *pp* *pp* *pp*

81

(cloche) *f* *poco* *f* *poco* *f* *mf* *poco* *p* *f* *mp* *f* *f* *p*

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92

mf *mp* *mp* *poco* *mp* *p* *p* *pp* *p>pp* *pp* *p* *mf*

102

sotto voce sotto voce

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

112

pp *pp* *pp* *p* *mf* *mp>mf* *p* *mf*

124

f *poco* *f* *ff* *f* *mf* *f*

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135

144

152

163

Version C

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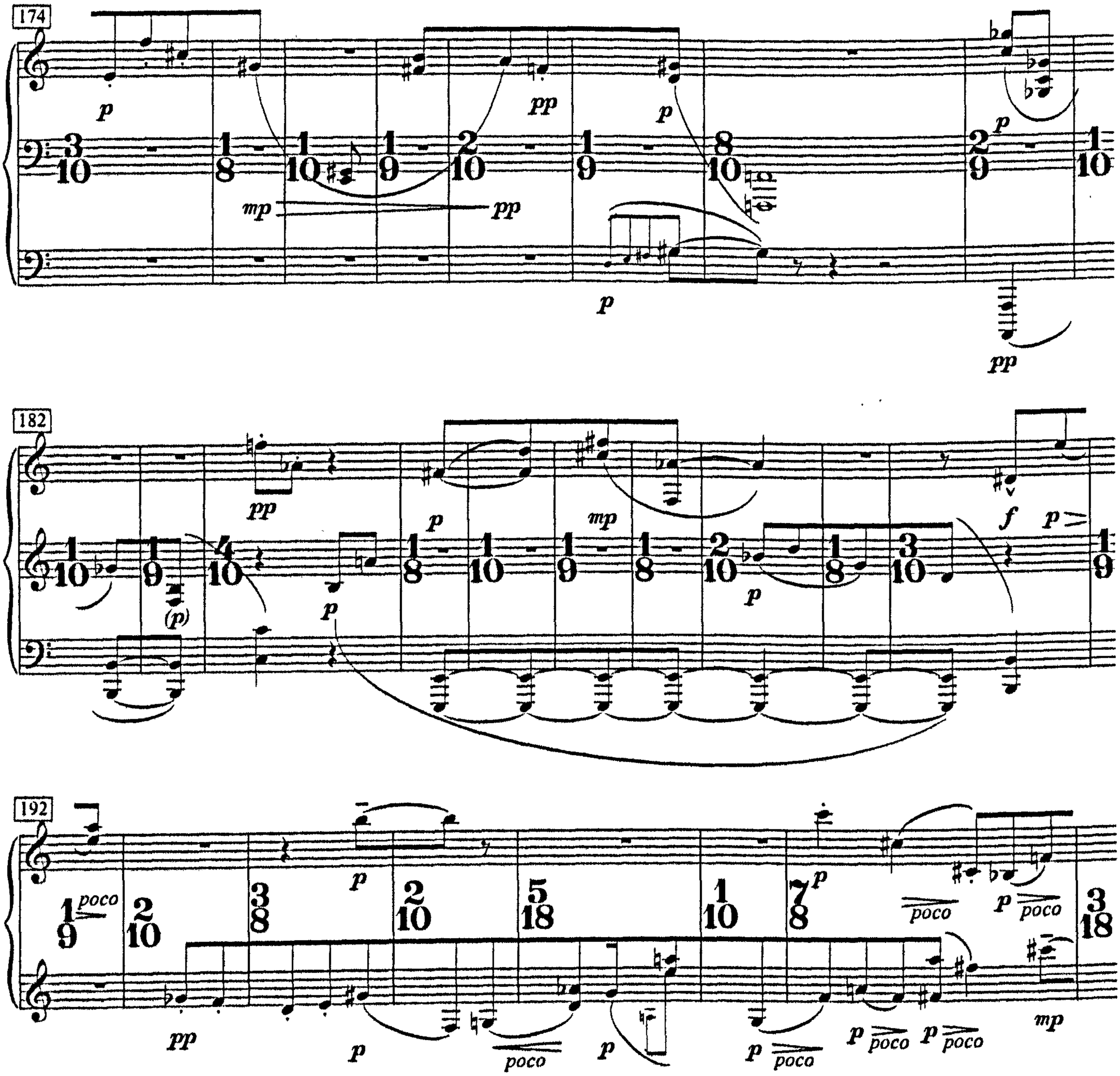
174
182
192
199
poco
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Version C

210

mp *p* *pp* *poco* *p* *poco* *p* *poco* *ff* *f*

219

pp *f* *poco* *f* *poco* *f* *f* *poco* *f* *poco*

228

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

238

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

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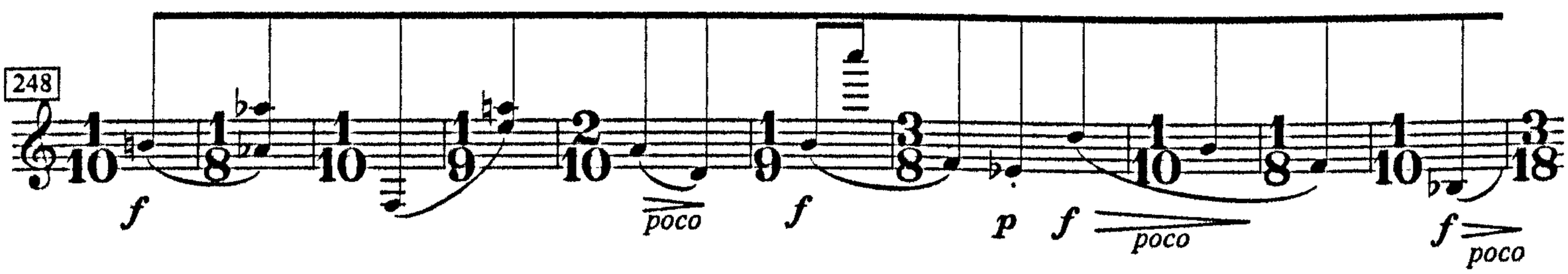

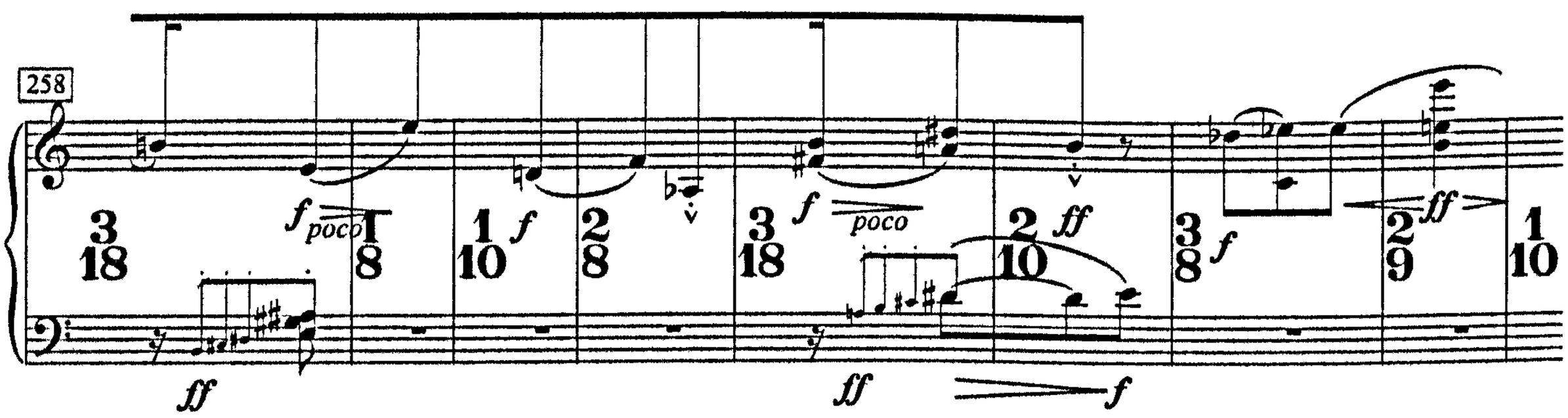

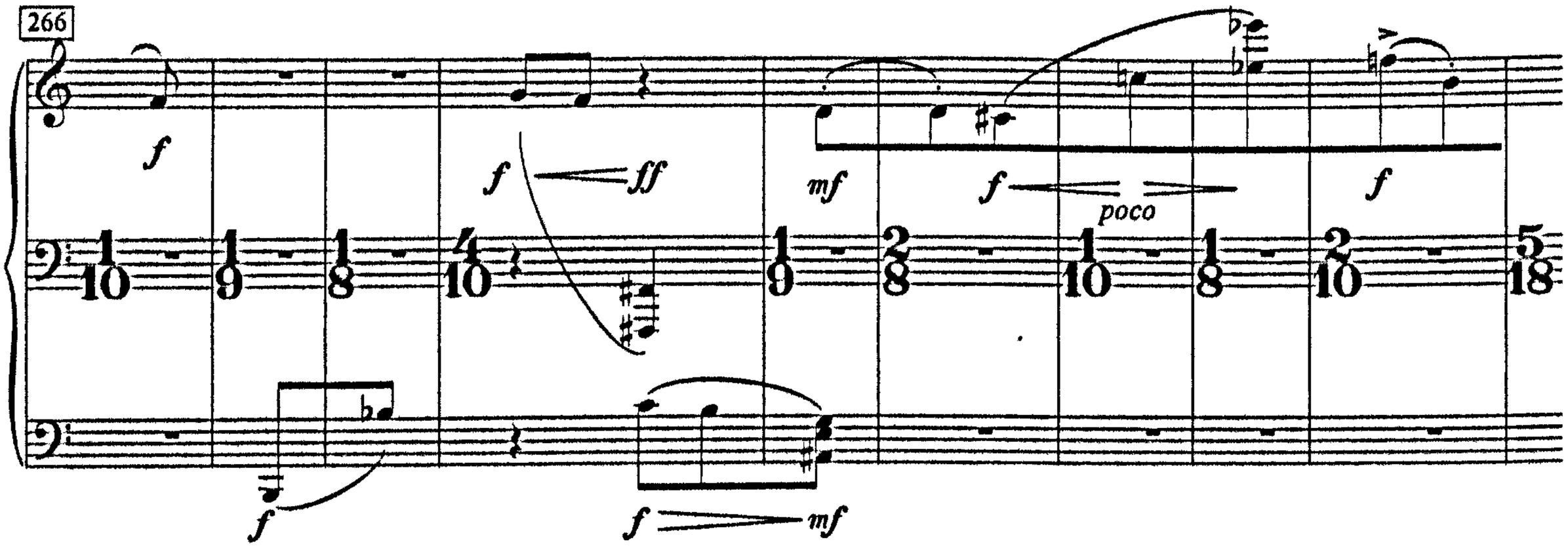

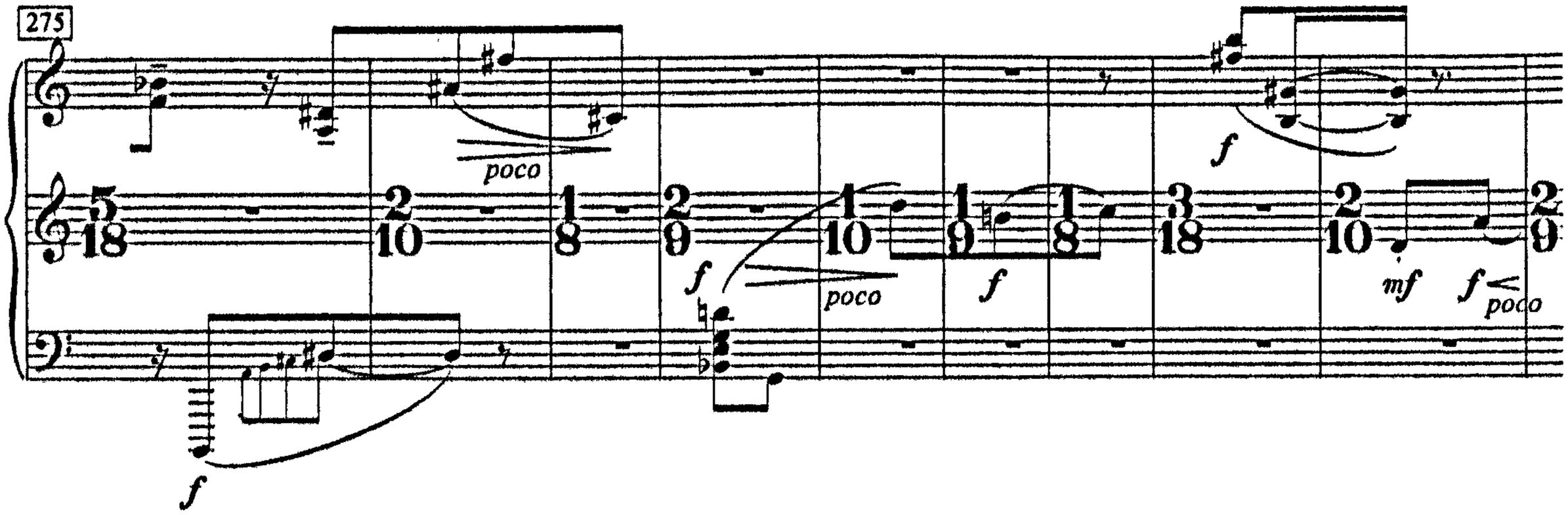

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284

p *f* *f* *mp*

f poco *f poco* *f poco* *f poco*

f

294

mf *f poco* *ff* *f* *ff* *f poco* *f poco*

f *f*

301

dolce

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

f poco *f* *f* *mp*

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309

316

326

(declamatory)

334

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Version C

343

mp *f* *p*

poco

f

f *poco*

352

mf *f*

f *poco* *f* *poco* *ff*

mf *f* *poco*

361

f *poco*

mf

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Je me dédie cette œuvre.

Frisch weht der Wind

Etude Tristesse no. 3

Version D

♩ = 96

John Hails

45

(cloche)

55

65

73

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Version D

84

94

103

110

121

Version D

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132

142

149

159

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233

243

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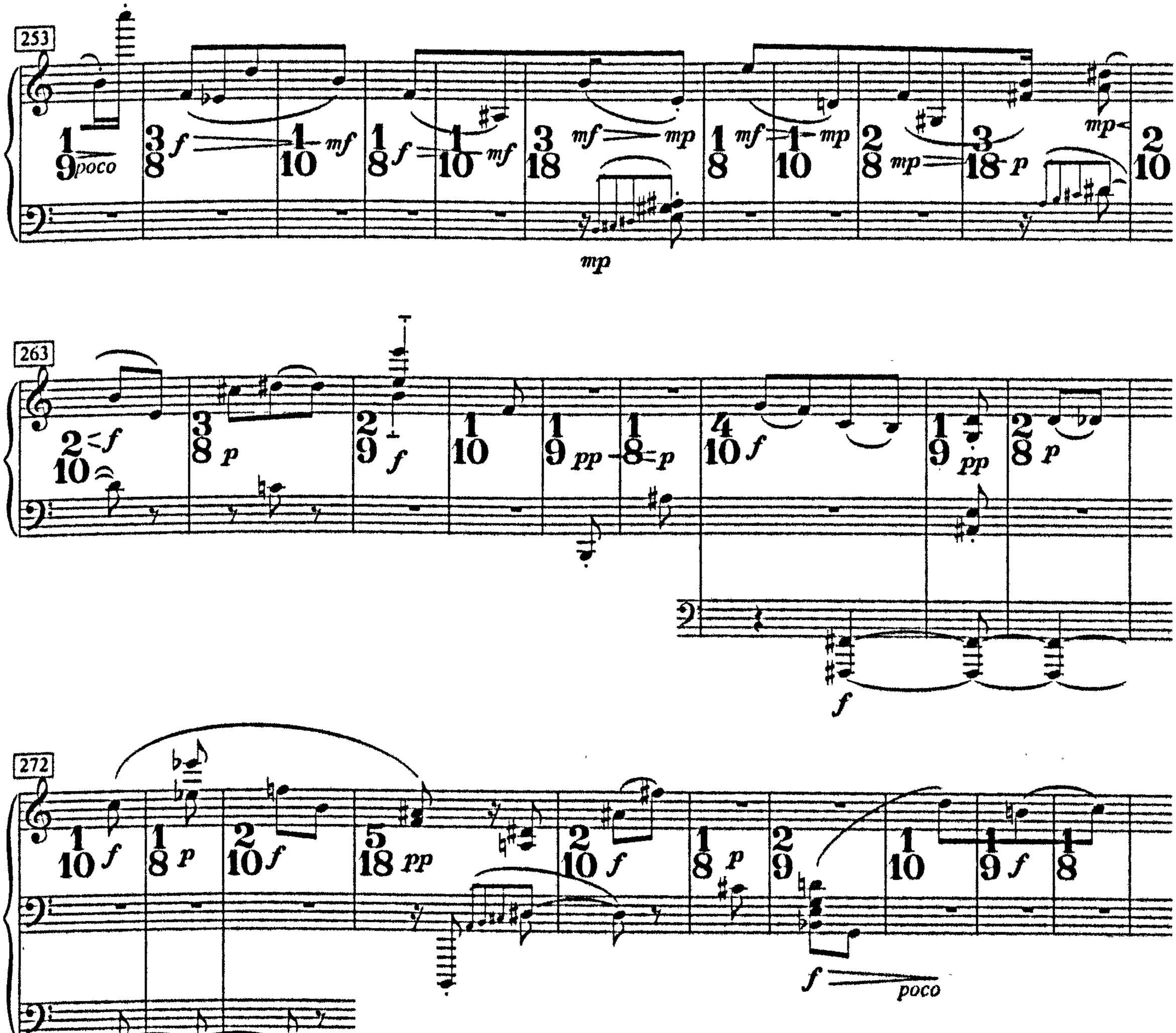
Version D



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291

298

306

313

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322 *pp* *poco* *p* *f* *p* *mf<f* *pp* *p* *f* *p*

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

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

348 *p>pp* *p* *f* *pp* *p* *p*

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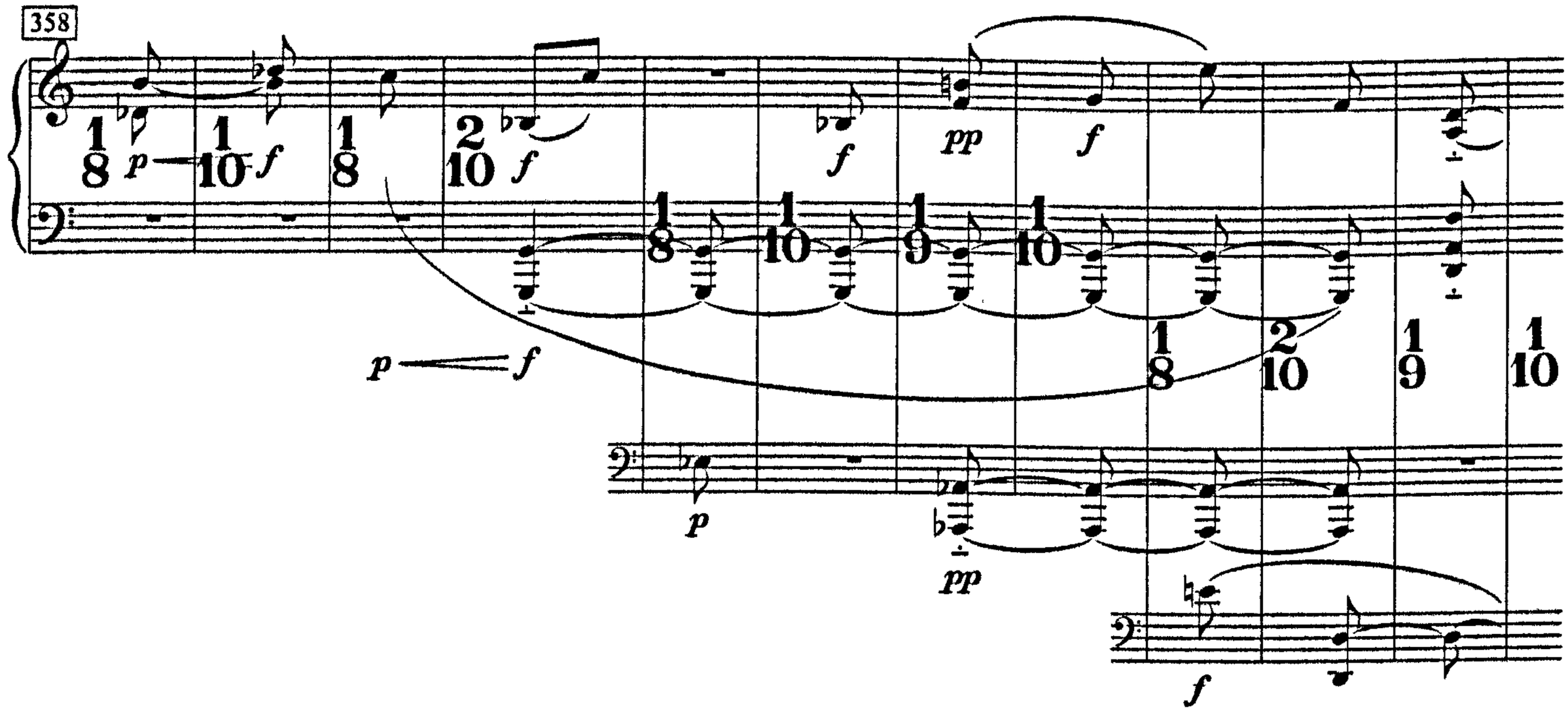

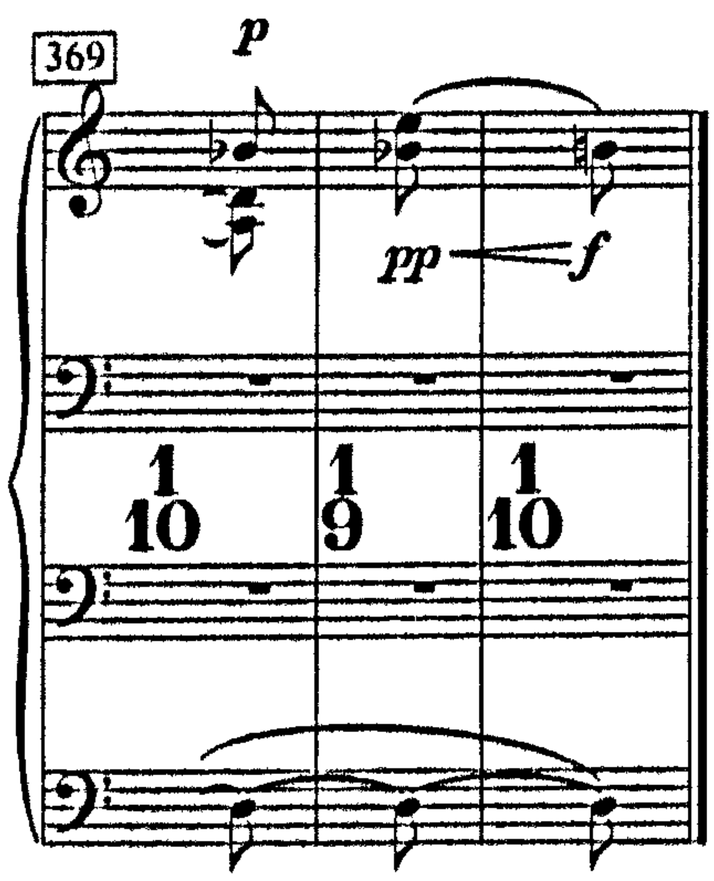

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La Pastora

(2002-4)

solo violin and live electronics

John Hails

La Pastora

(2002-4)

solo violin and live electronics

John Hails

0 1 SEP 2008

UNIV HUDDERSFIELD

The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2004-6.

This piece was written for and dedicated to Mieko Kanno.

Notation

Eighthtones

The notation used for eighthtones is as follows:

𝄫	- 1 tone	𝄲	+ 1 eighthtone
𝄳	- 7 eighthtones	𝄰	+ 1 quartertone
𝄬	- 3 quartertone	𝄪	+ 3 eighthtones
𝄭	- 5 eighthtones	♯	+ 1 semitone
♭	- 1 semitone	𝄯	+ 5 eighthtones
𝄮	- 3 eighthtones	𝄱	+3 quartertones
𝄰	- 1 quartertone	𝄩	+ 7 eighthtones
𝄲	- 1 eighthtone	𝄪	+ 1 tone
♮	+/- 0		

Bowing

Occasionally the rhythm of the bowing is substantially different to the rhythm notated in the main stave, and a combination of the two rhythmic figures would be impossible. In these cases, the rhythm of the bow is notated on a stave below the violin part.

To all intents and purposes, phrasing slurs should be taken as the same thing as bowing slurs in this piece.

Electronics

The setup for the electronics consists of:

operating system running Max/MSP
mixing desk (optional)
microphone (directional)
8 speakers arranged either in a circle surrounding the audience, or in an arc in front of the audience.

The Max/MSP patch for this piece consists of six delay lines. The length of these delay lines is randomly assigned, as is the diffusion among the speakers. The sampling of material is also controlled by random processes that control the levels of the signal that is recorded.

The electronics part creates a 'hall of mirrors' effect, passing material from the violin round the hall and therefore amplifying the canonic processes already at work in the violin's part. Since there is no way of predicting how the computer will sample and diffuse the violin's performance, no attempt has been made to notate the final result.

Americana

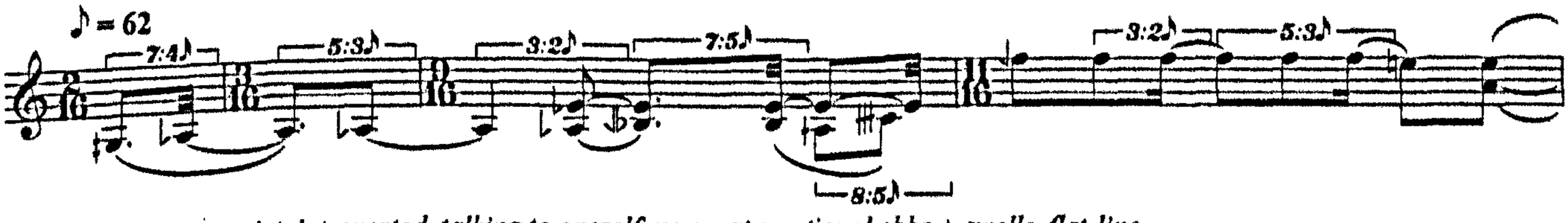
La Pastora forms the first part of a cycle entitled *Americana*.
Like all the pieces within the cycle, the source material for this composition comes from folksongs from the Americas. In this case, the basis for the whole piece is a single song from Chile called 'La Pastora'.

To Mieko

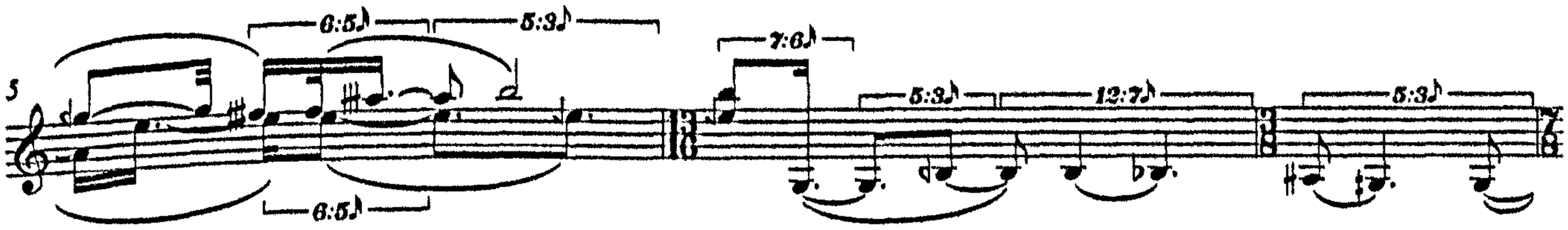
La Pastora

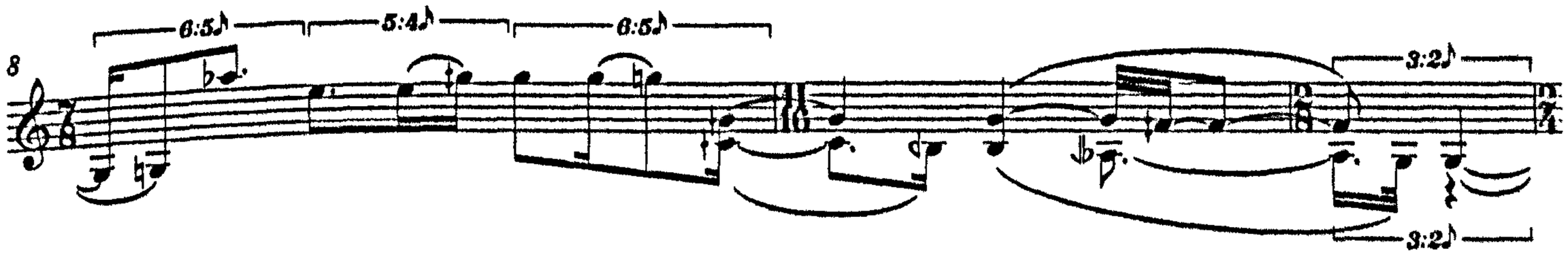
solo violin and electronics

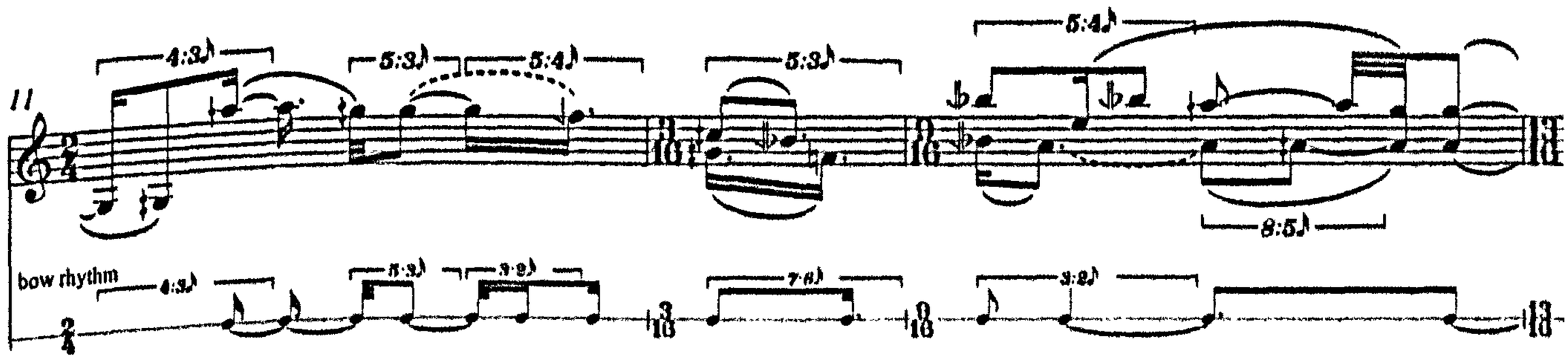
John Hails

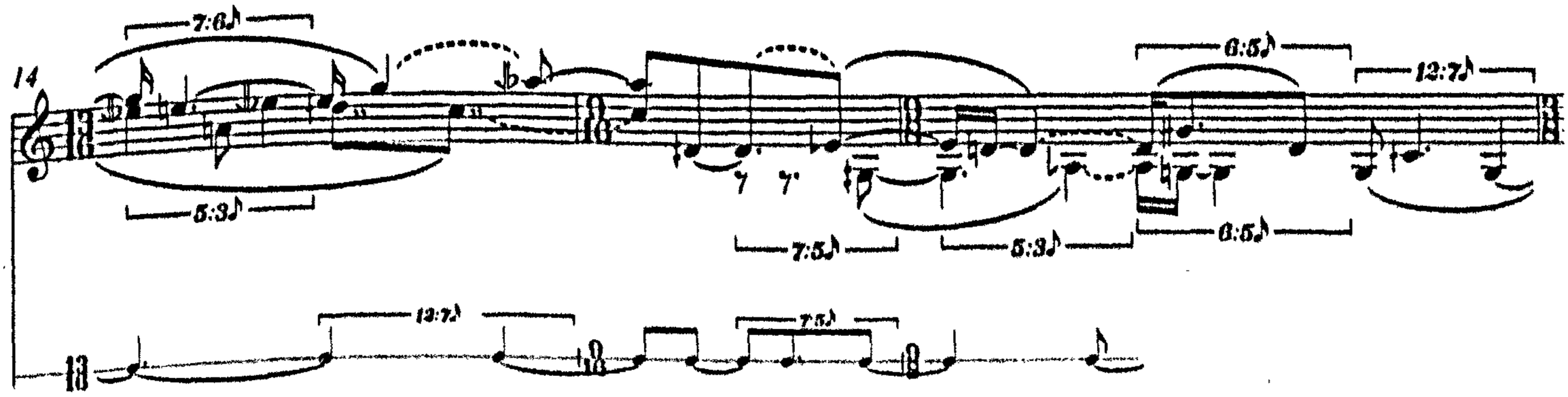


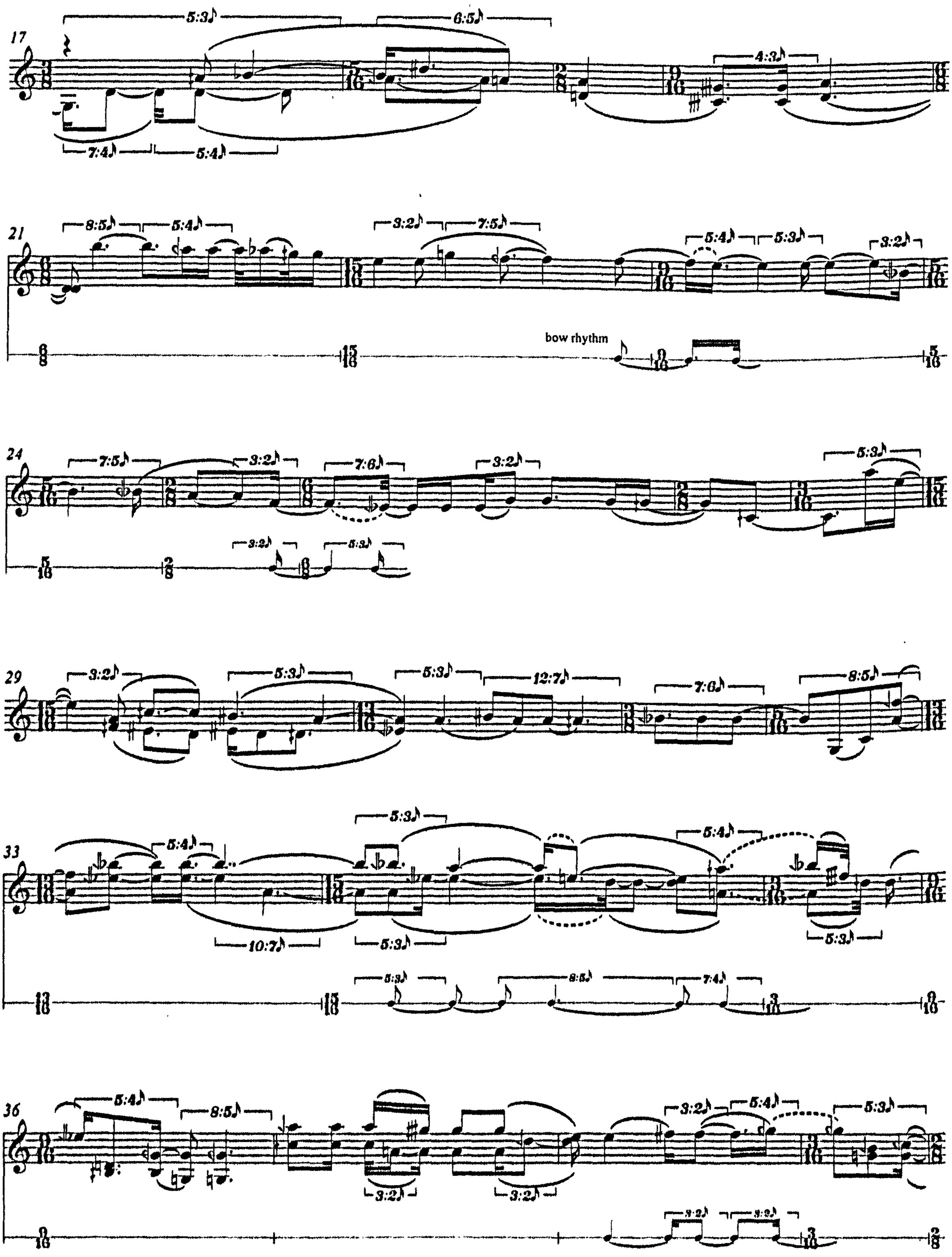
pp always quiet, introverted, talking to oneself, no great emotional ebbs + swells, flat-line











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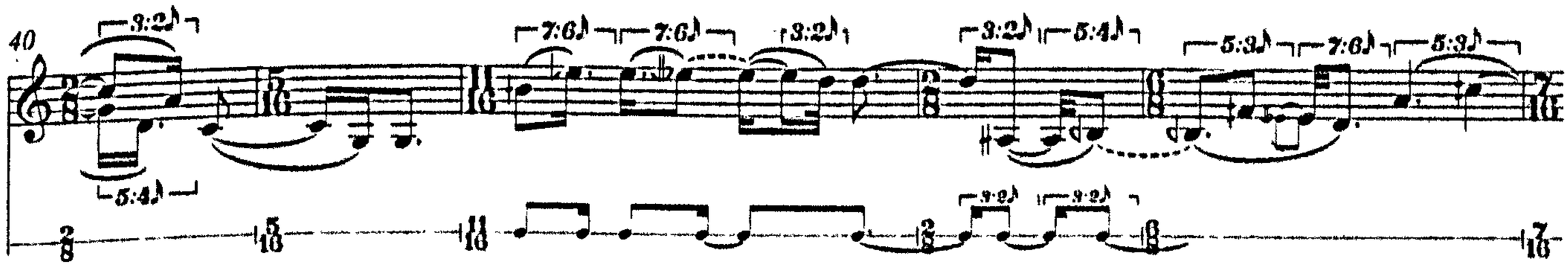

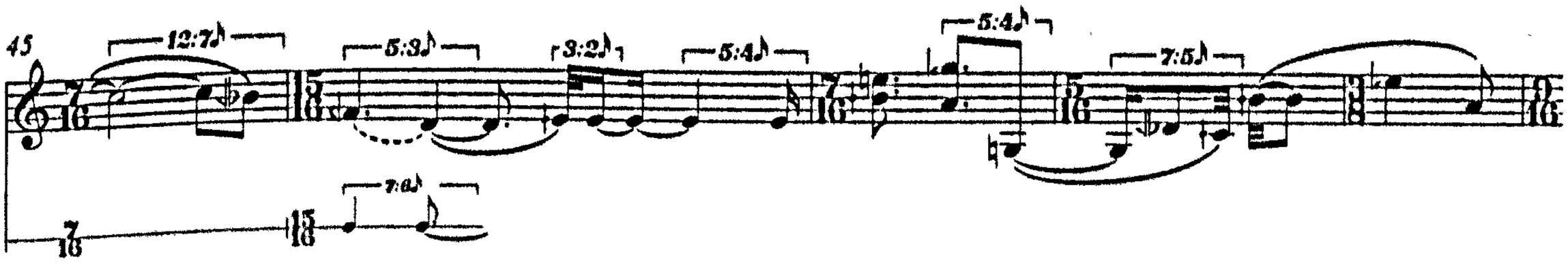

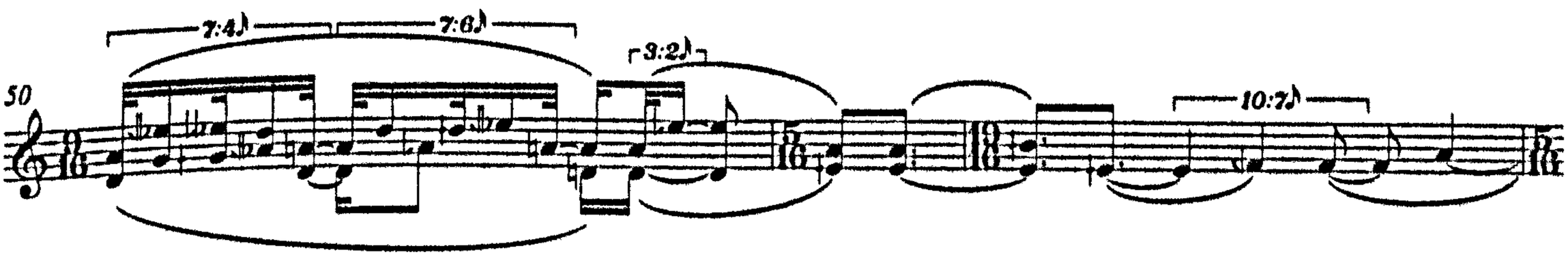

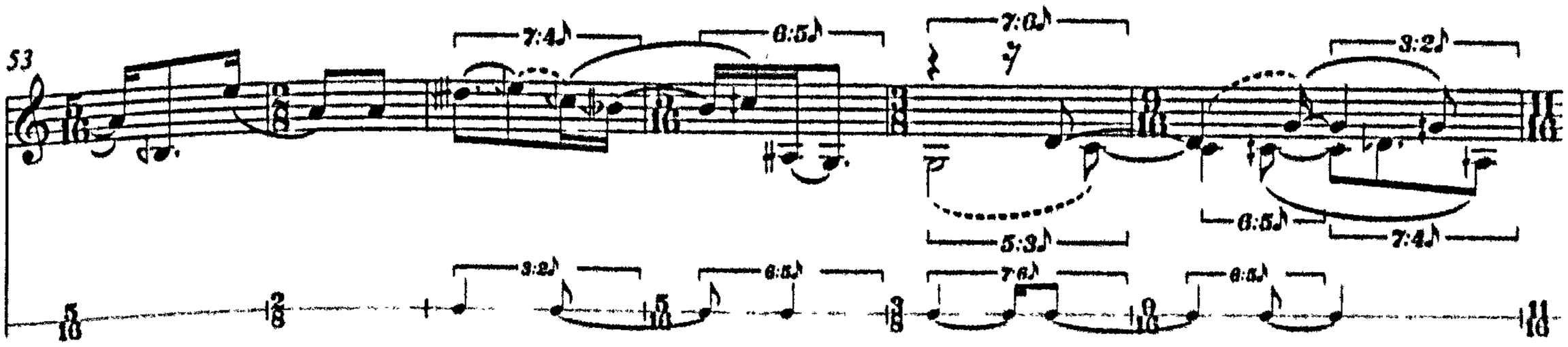

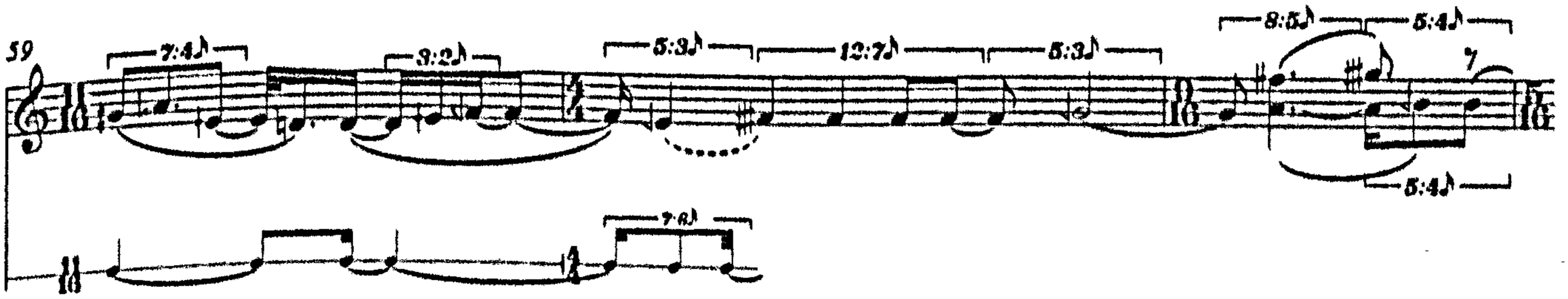

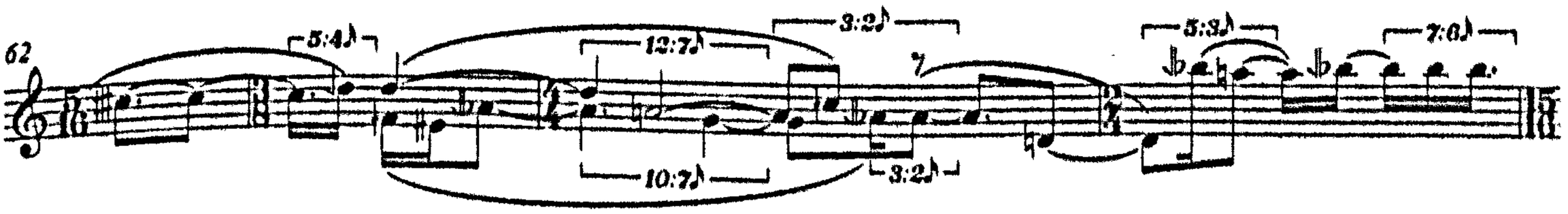

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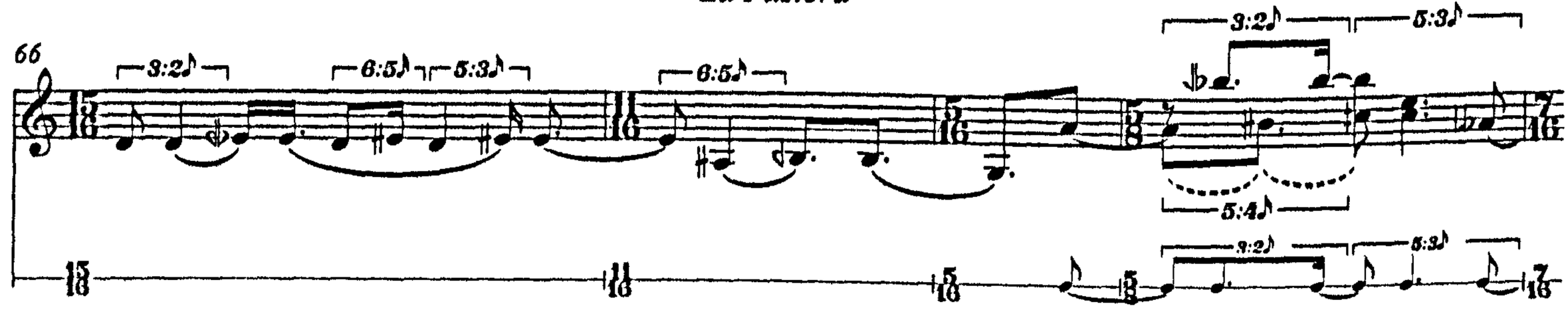

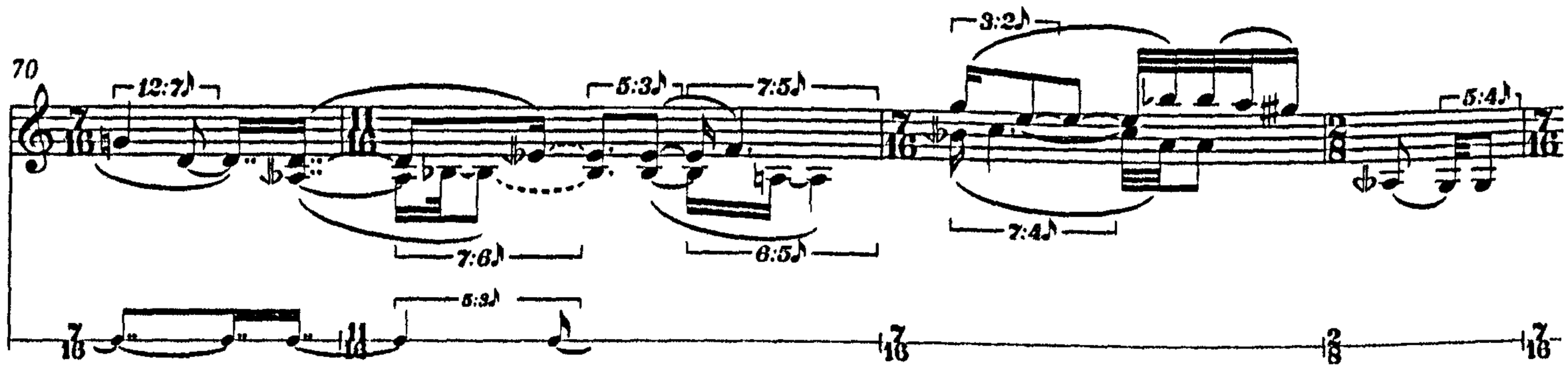

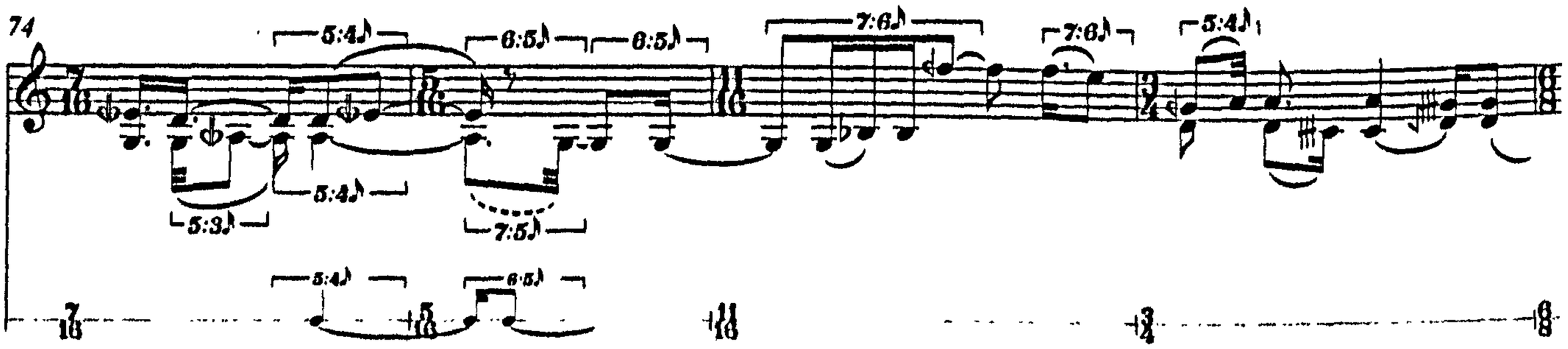

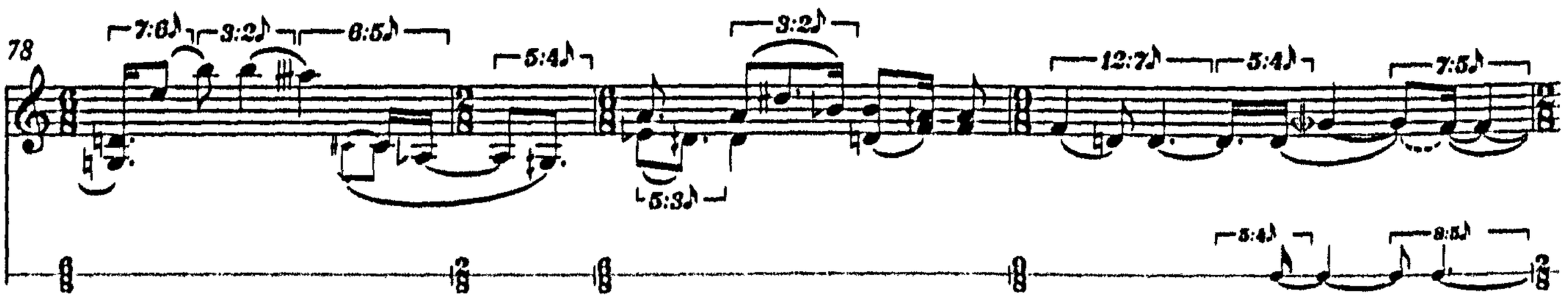

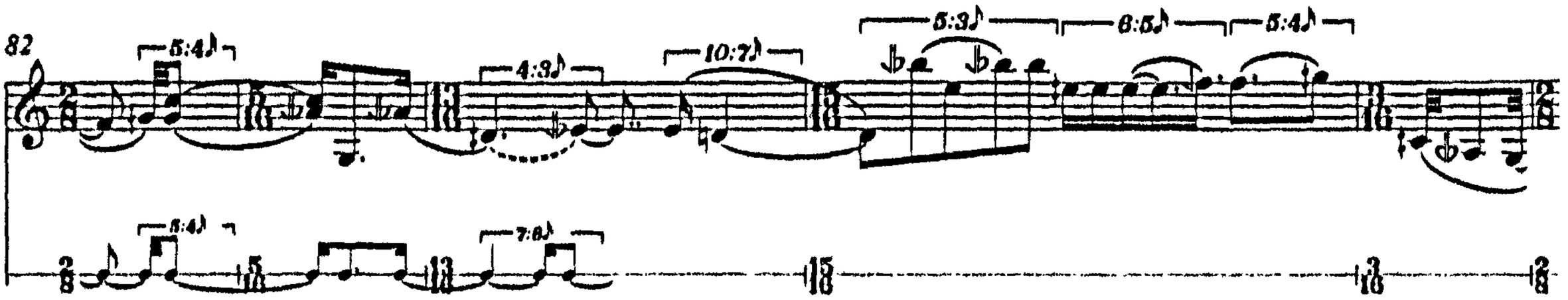

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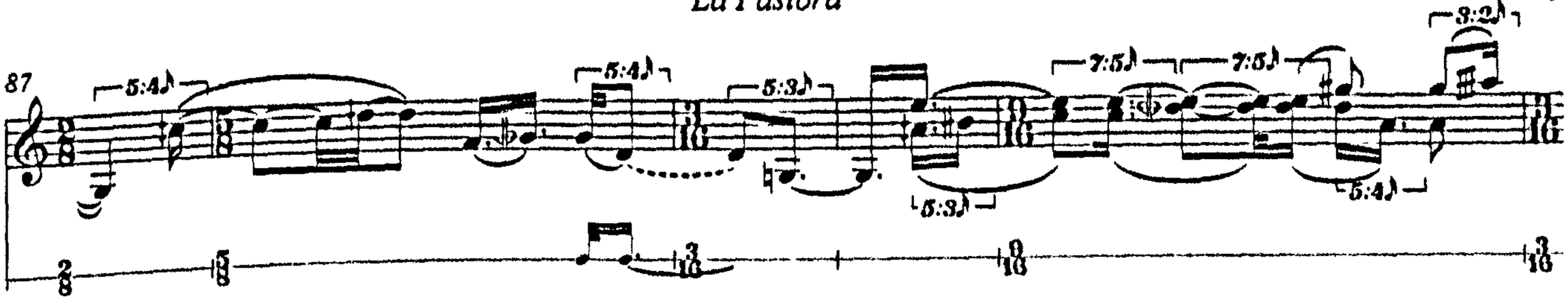
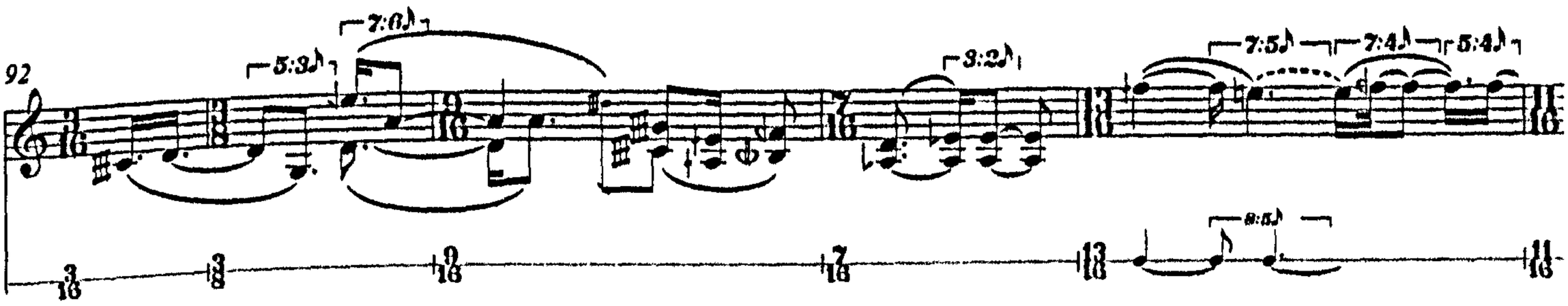
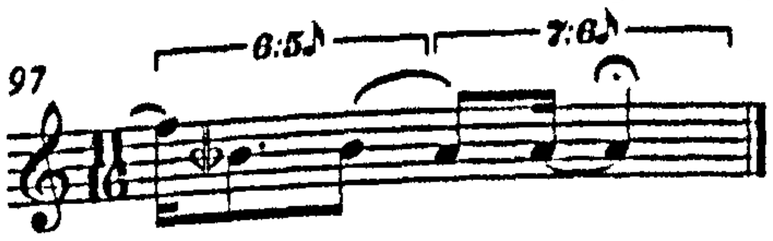




gradually slow the motion of the bow until it is barely moving



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disiecta membra
(2002-6)

for septet:
flute (doubling alto flute and piccolo)
clarinet in Bb
bass clarinet in Bb
bassoon
violin
viola
'cello

John Hails

disiecta membra
(2002-6)

for septet:
flute (doubling alto flute and piccolo)
clarinet in Bb
bass clarinet in Bb
bassoon
violin
viola
'cello

John Hails

0 1 SEP 2008

The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2003-6.

This piece was originally written at the request of Symposia, and was extensively rehearsed by them and their director, Oliver Searle, between September 2002 and May 2003. It was then reworked over the course of three years.

invenias etiam disjecti membra poetae
Satire I, iv, 62; Horace

disiecta membra forms the fifth part of a cycle entitled *Americana.*
Like all the pieces within the cycle, the source material for this composition comes from folksongs from the Americas. In this case, the four songs come from the United States: 'The Gallows Tree', 'Locks and Bolts', 'The Gray Goose', and 'Every Night When the Sun Goes In'.

Notation

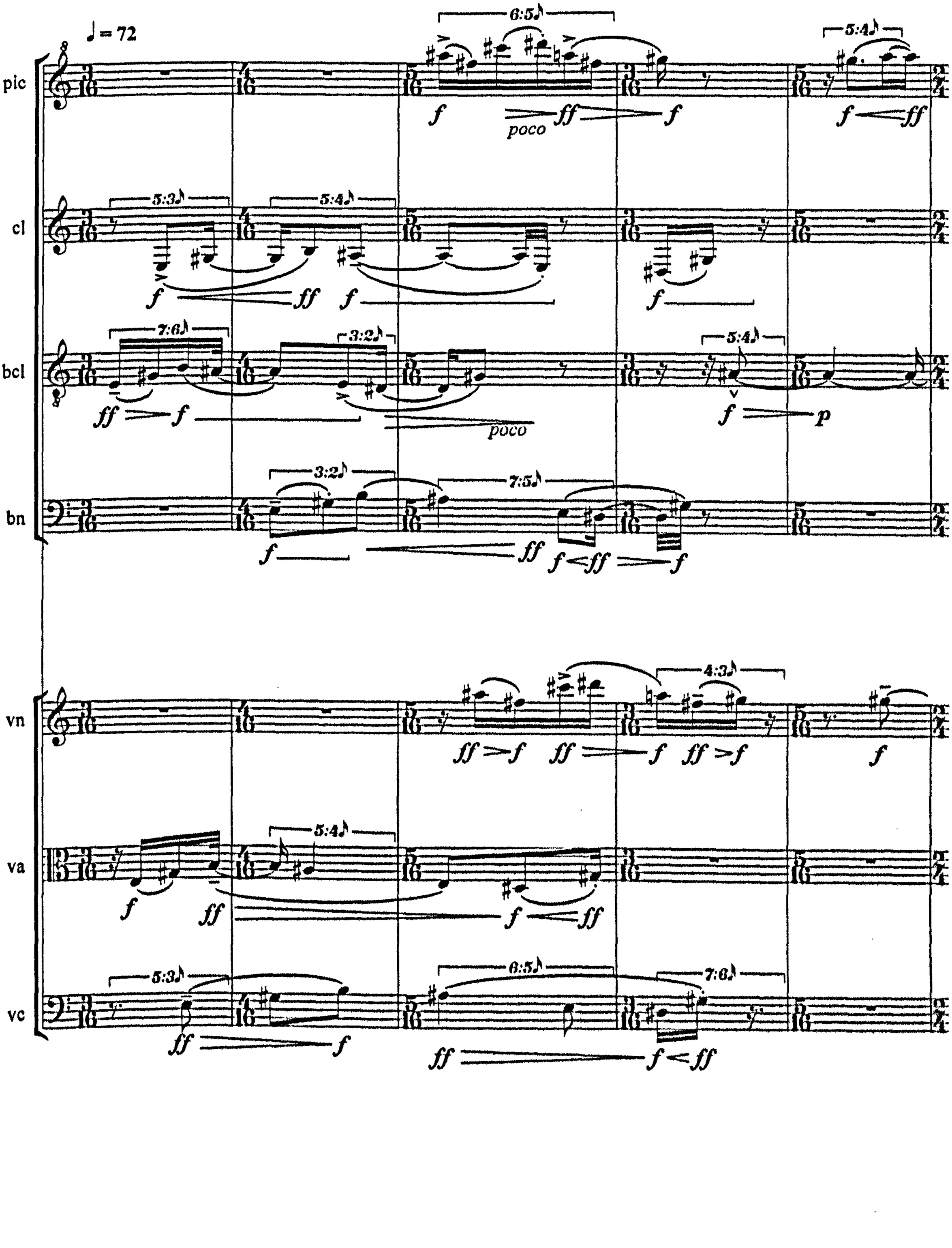
S.T.+ *molto sul tasto*
S.T. *sul tasto*
S.T.- *poco sul tasto*
S.P.- *poco sul ponticello*
S.P. *sul ponticello*
S.P.+ *molto sul ponticello*
C.L. *col legno*
N. normal bowing position

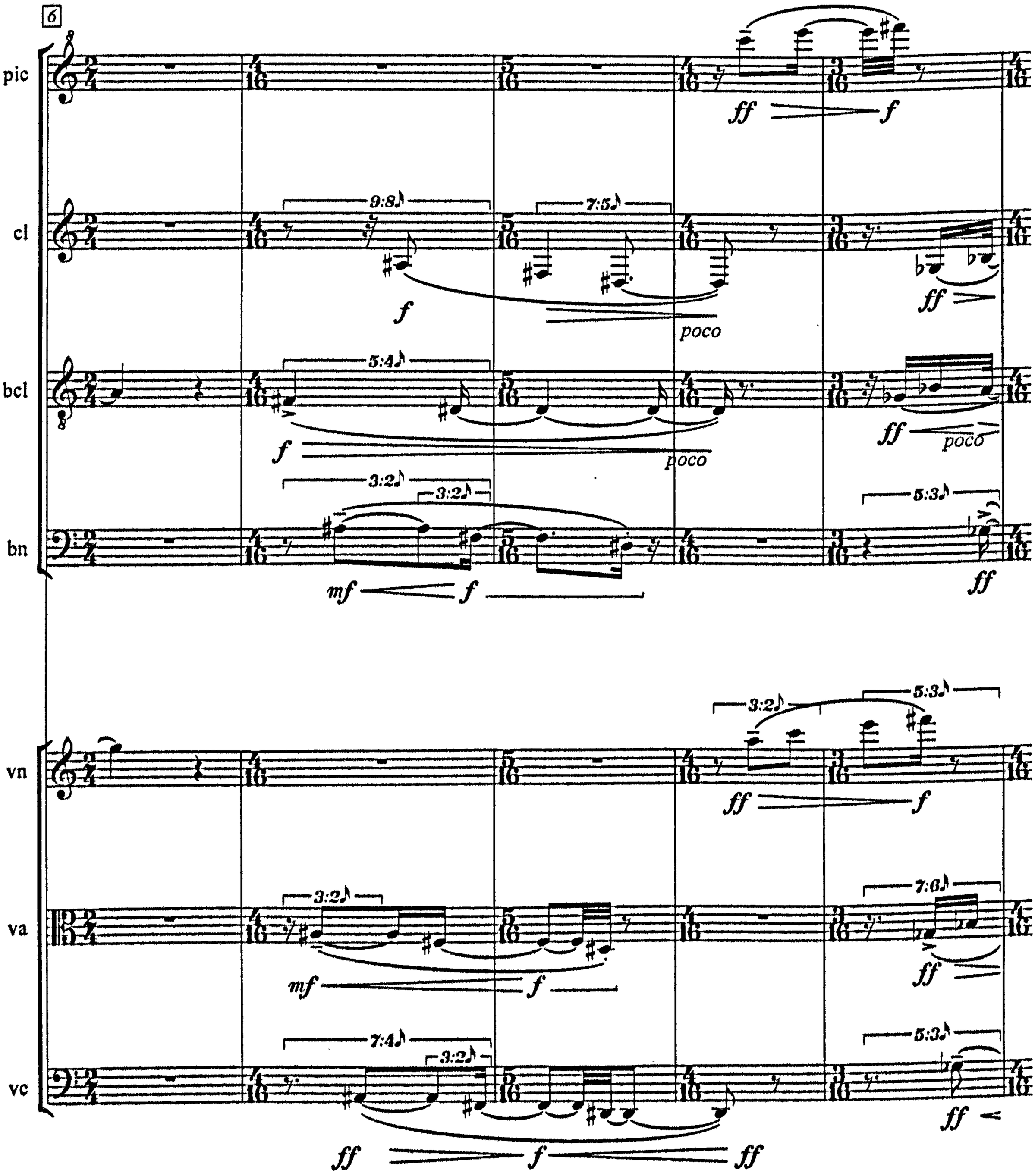
to Fabrice

disiecta membra

for septet

John Hails





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11

muta in alto flute

pic

cl

bcl

bn

vn

va

vc

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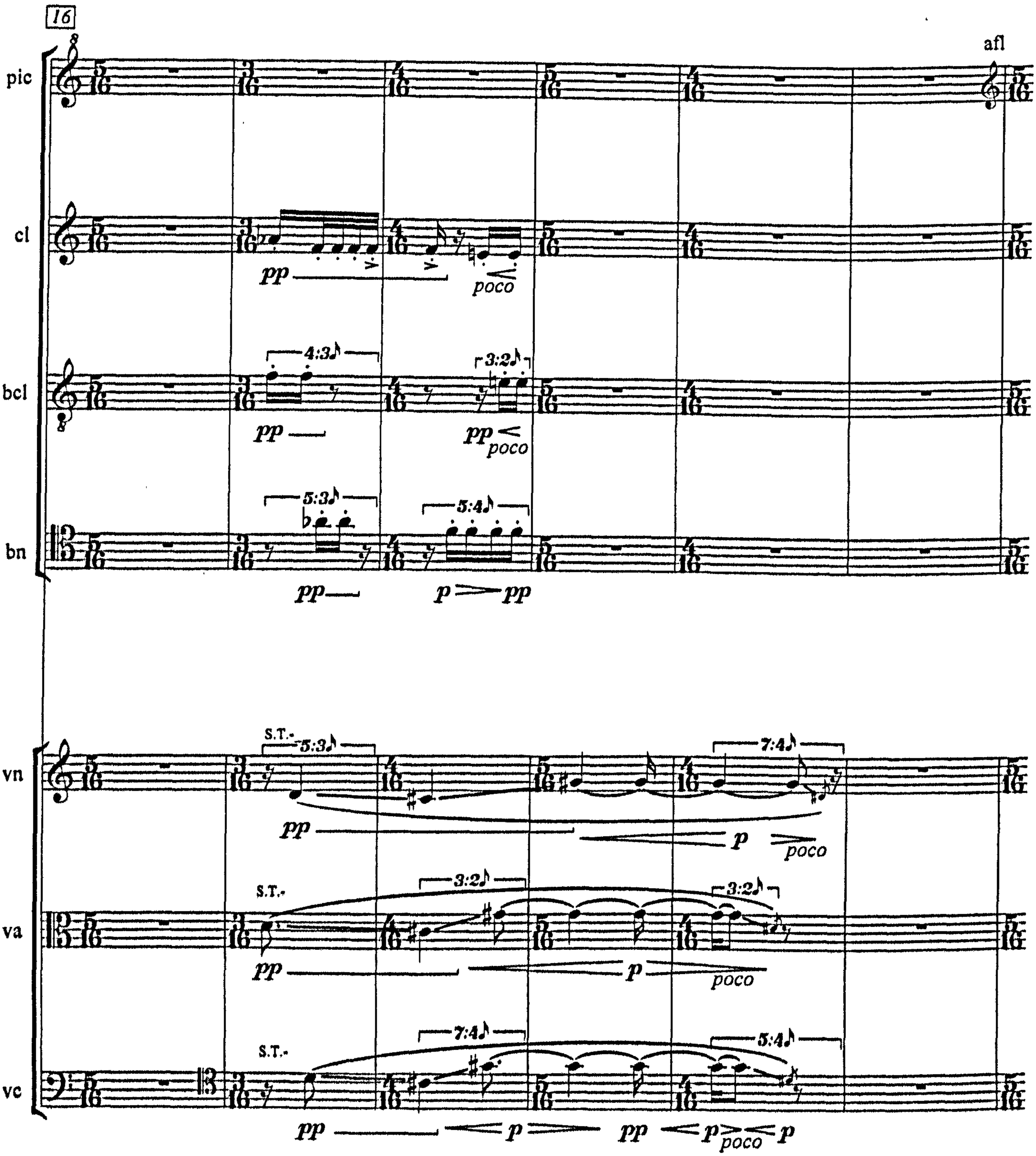

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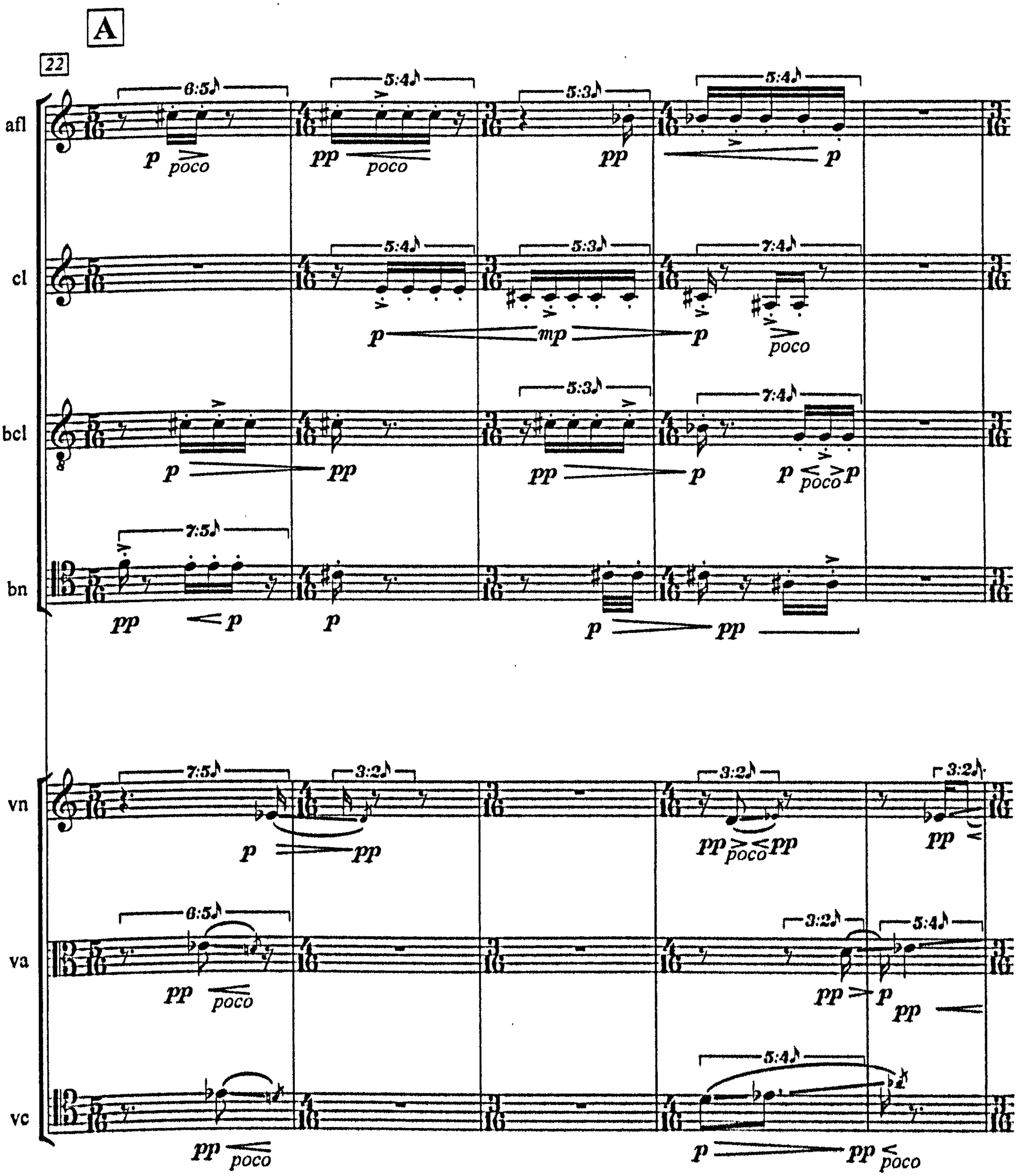

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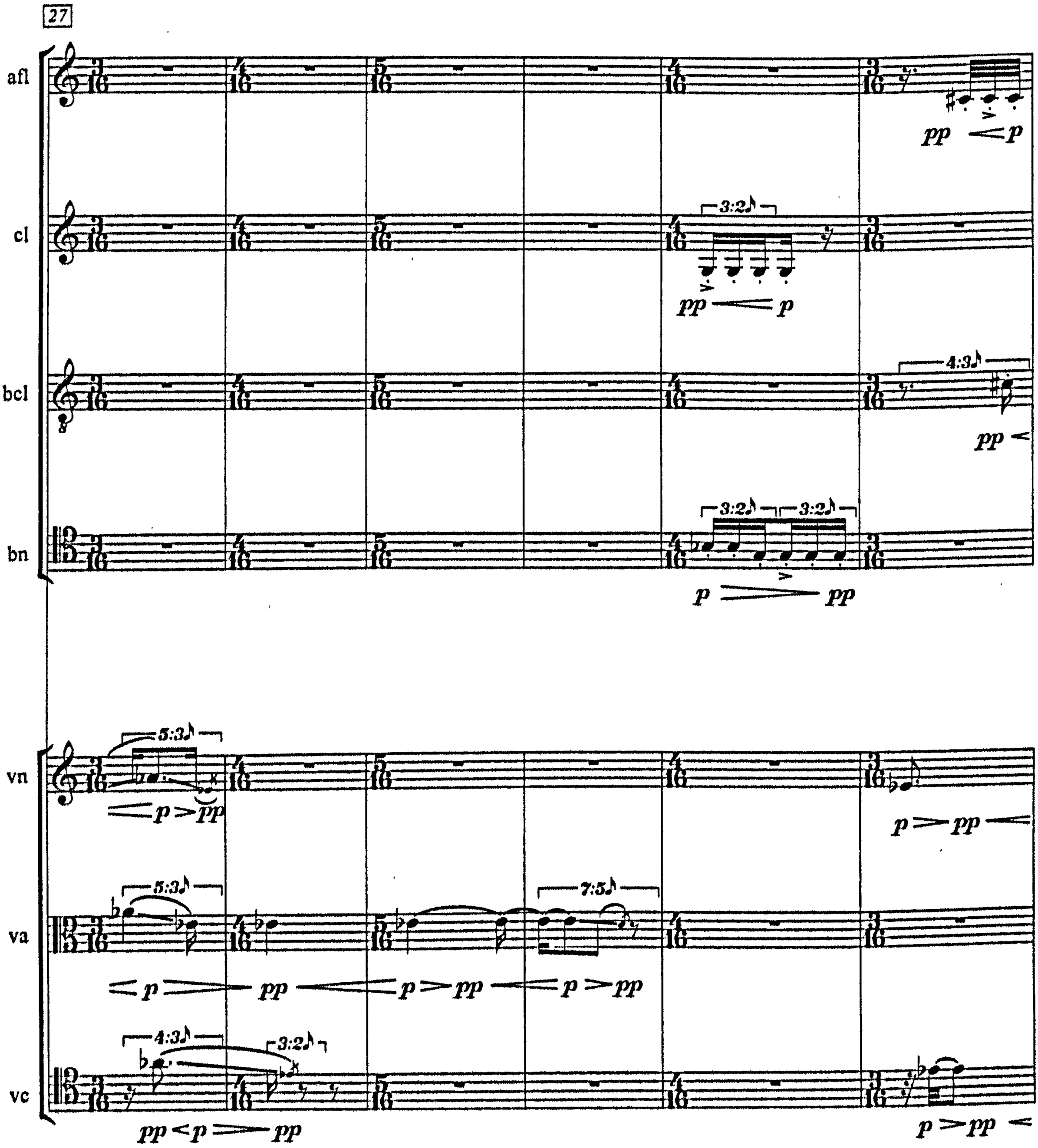

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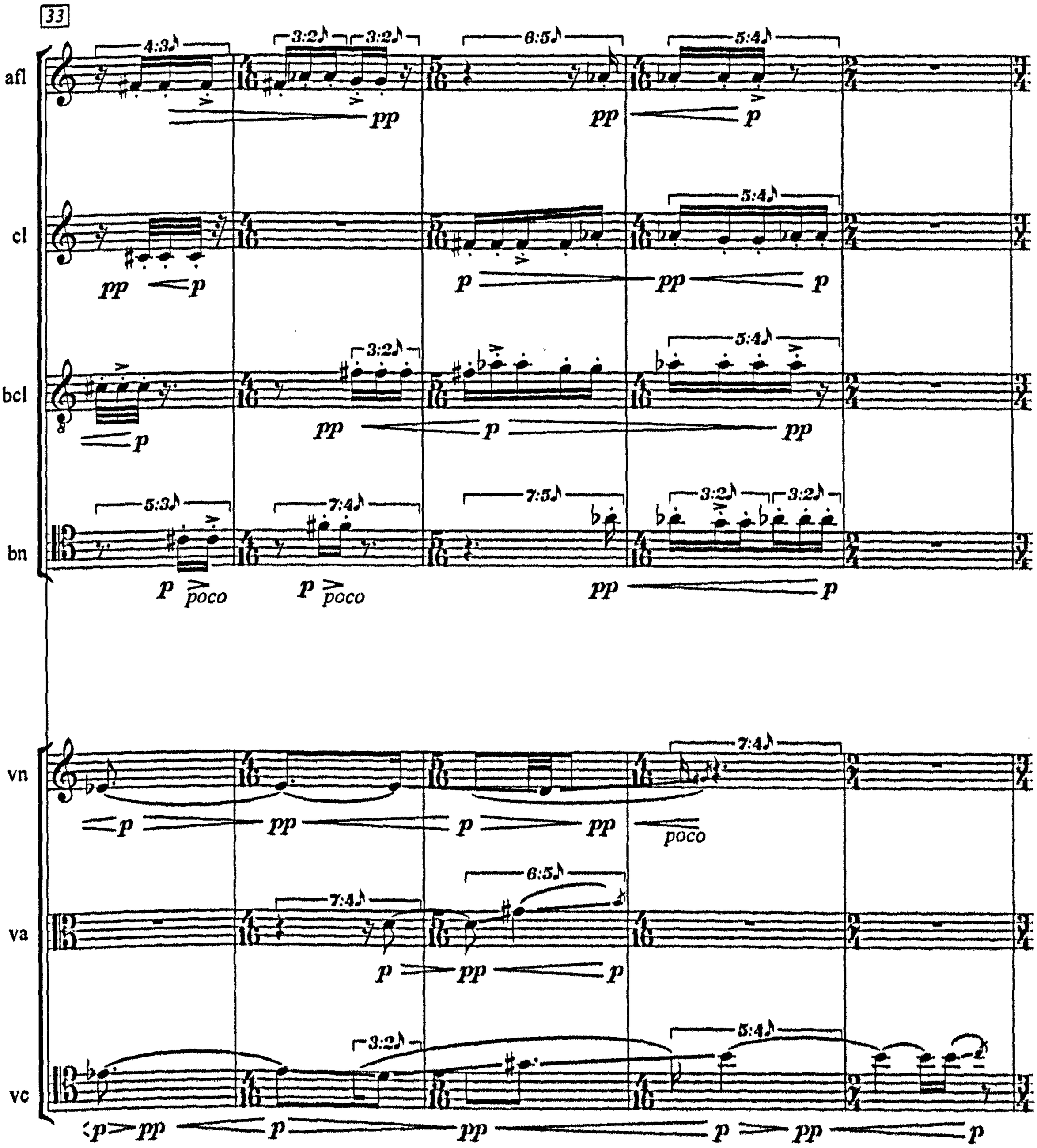

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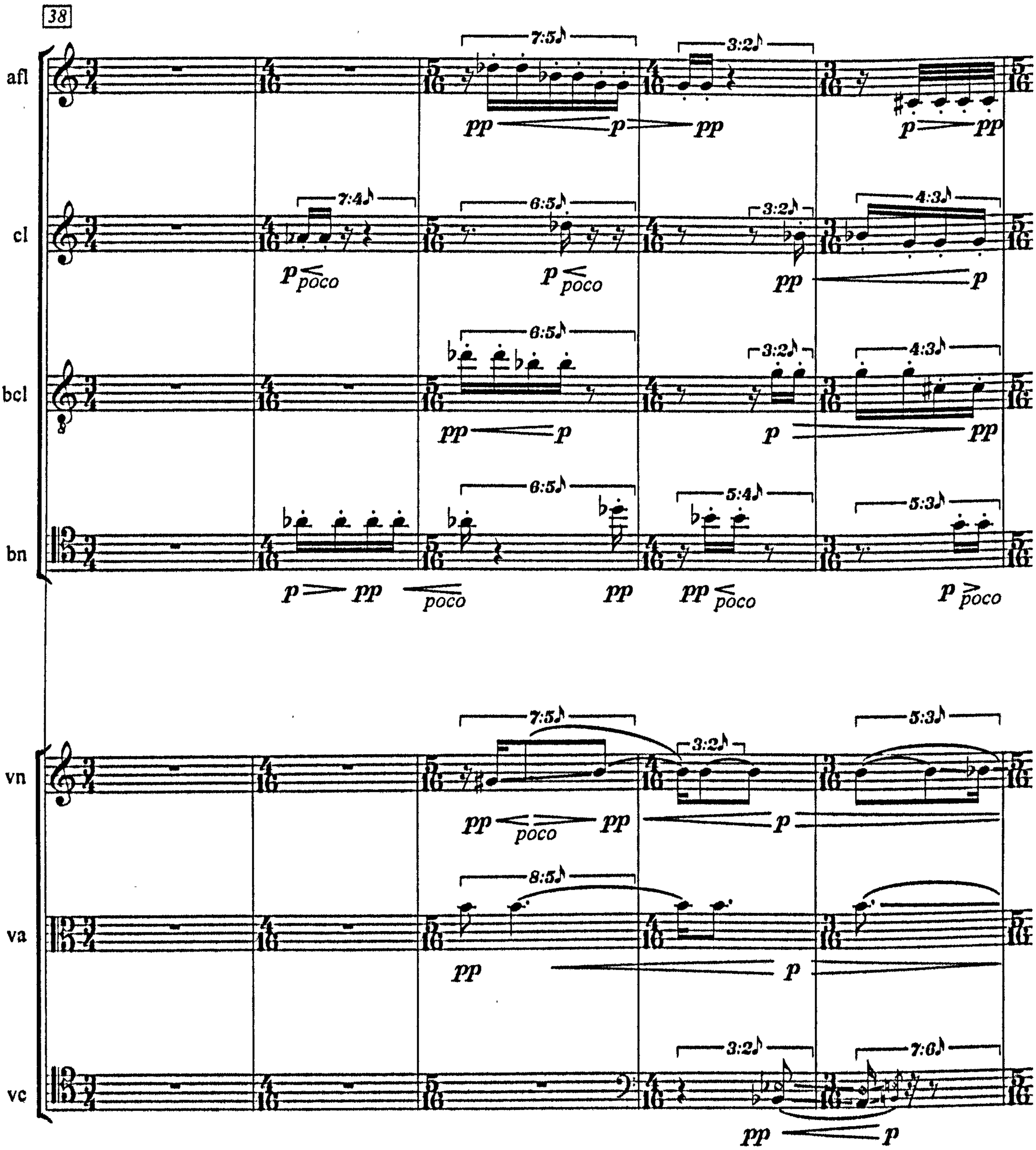

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B

43

muta in piccolo

pic

afl

cl

bcl

bn

vn

va

vc

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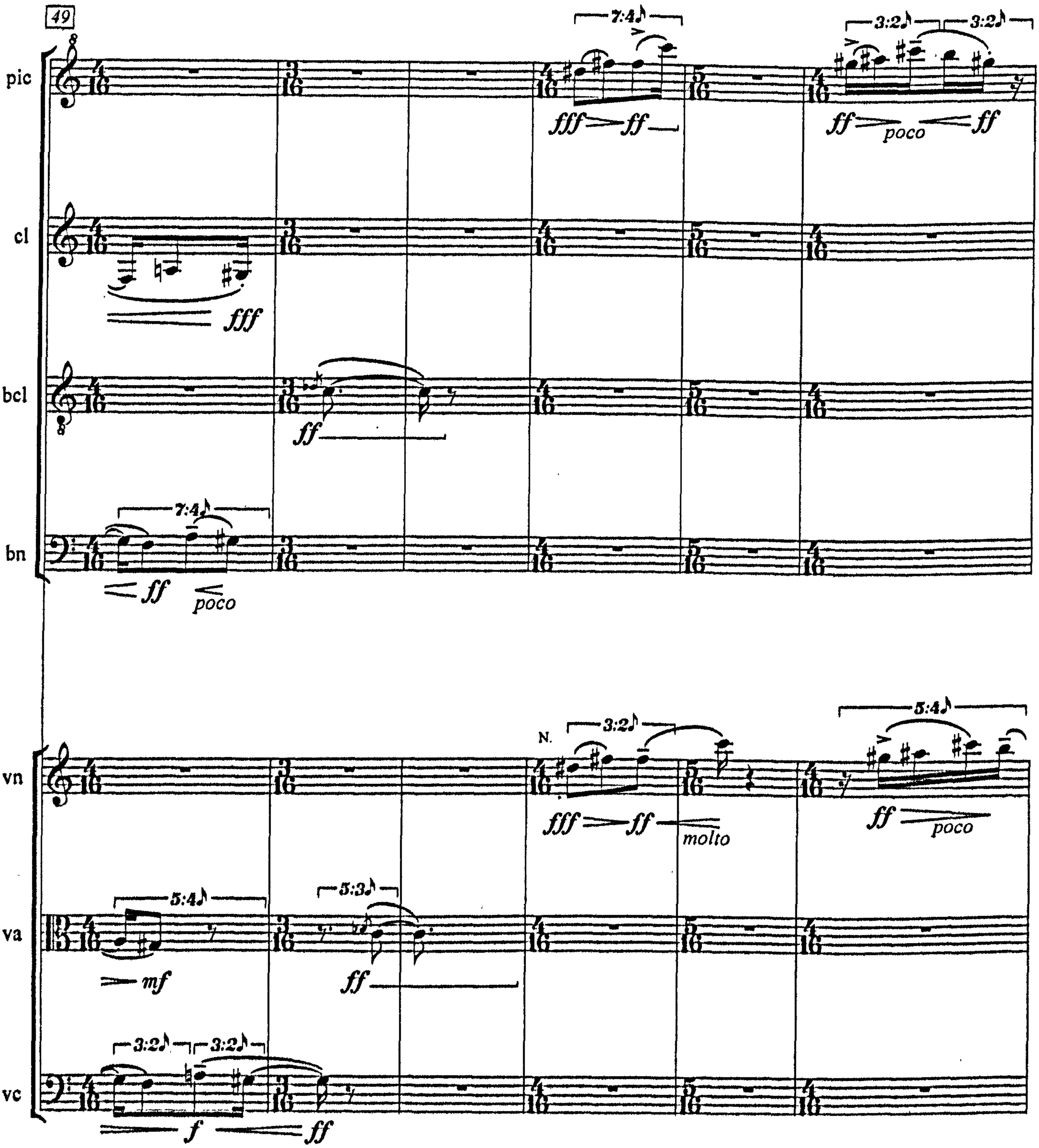

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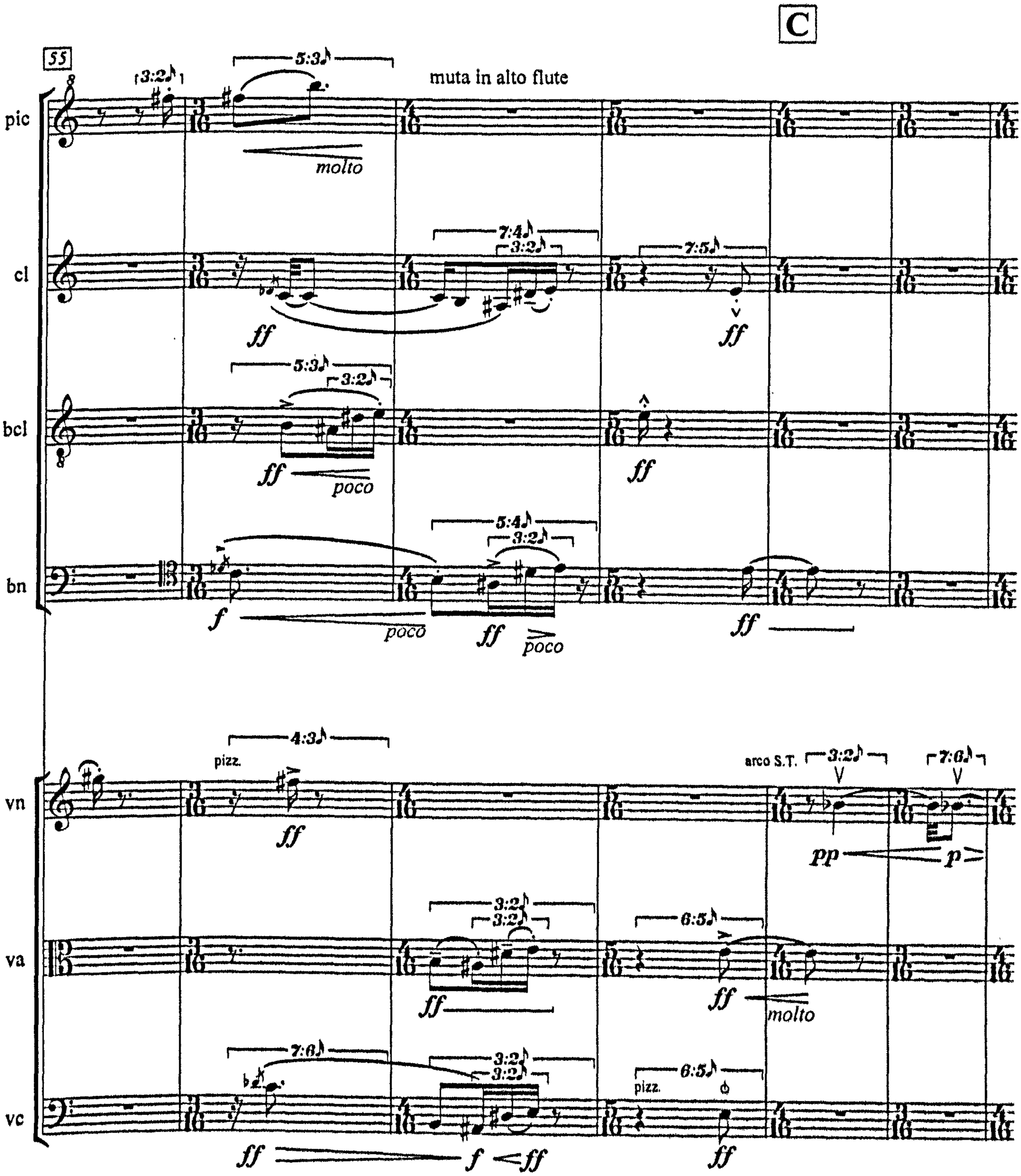

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61

pic

afl

cl

bcl

bn

vn

va

vc

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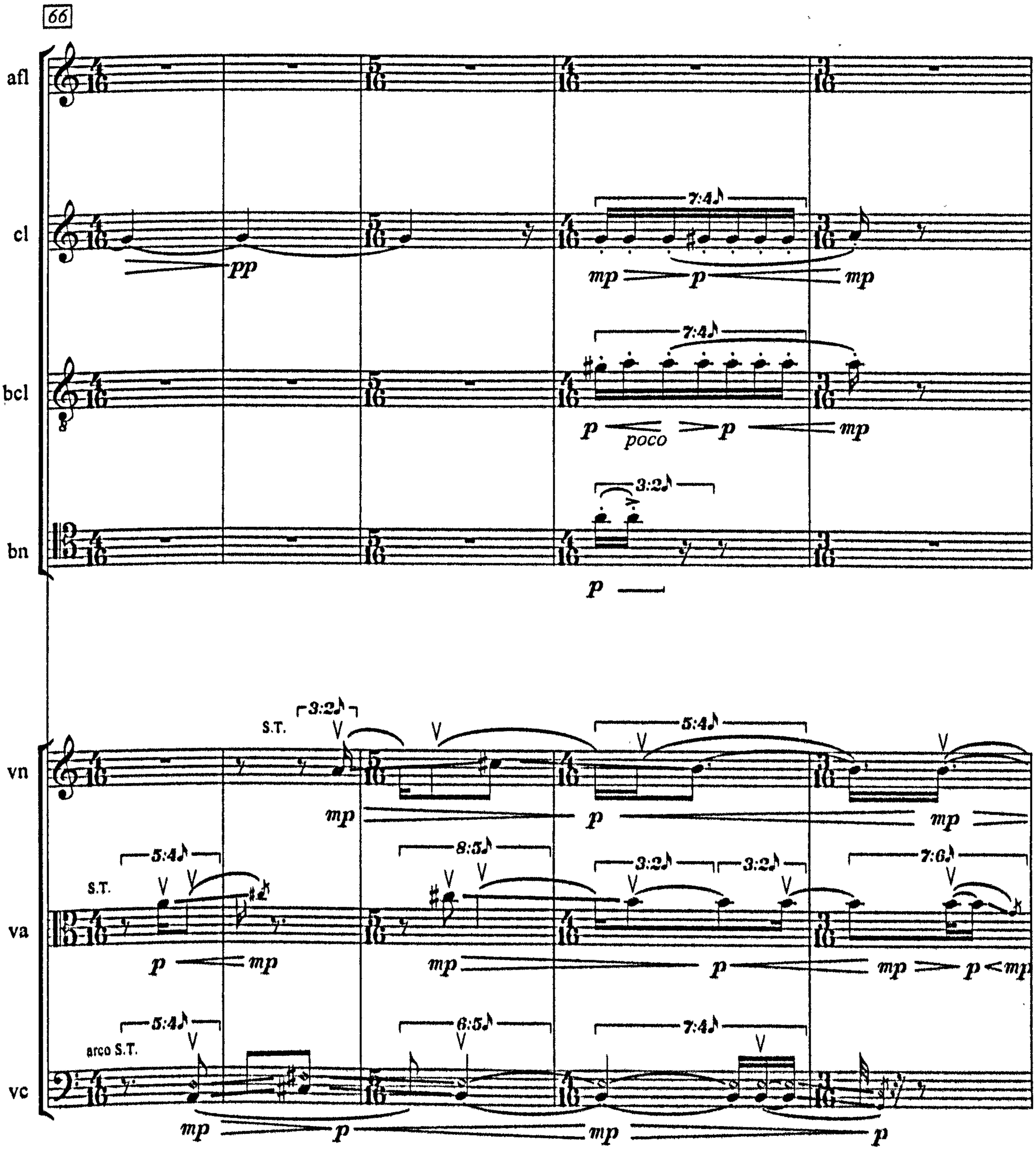

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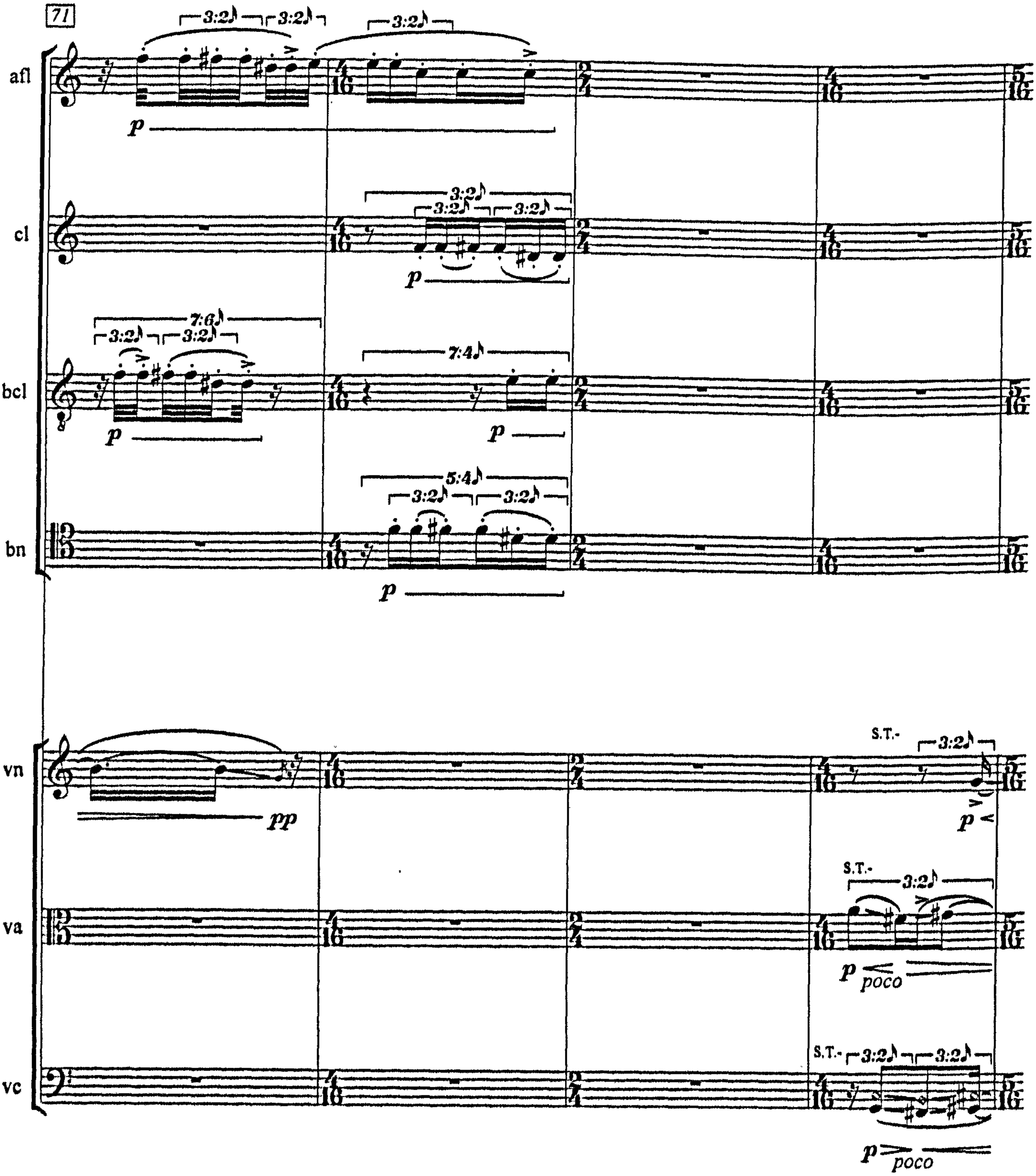

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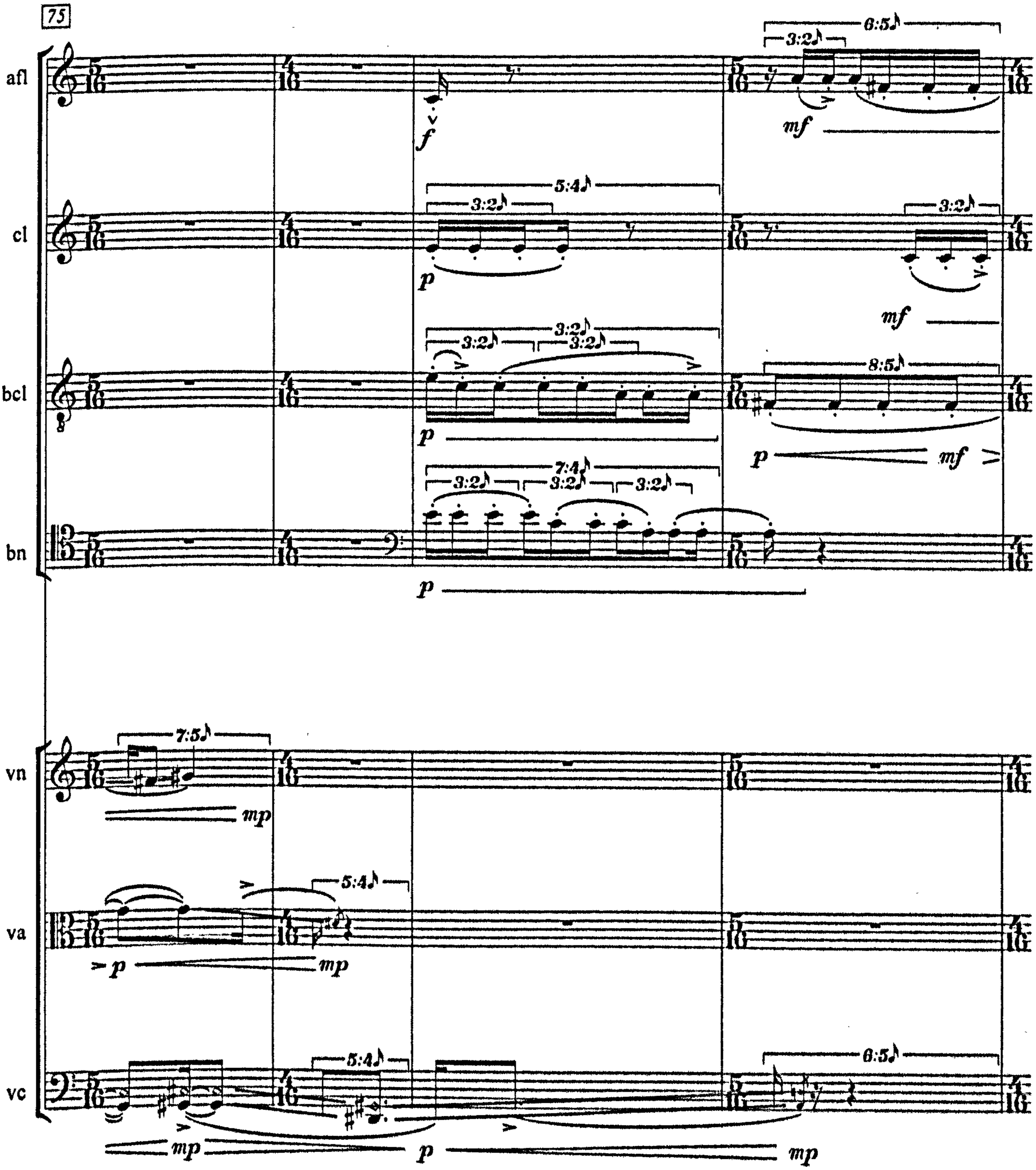

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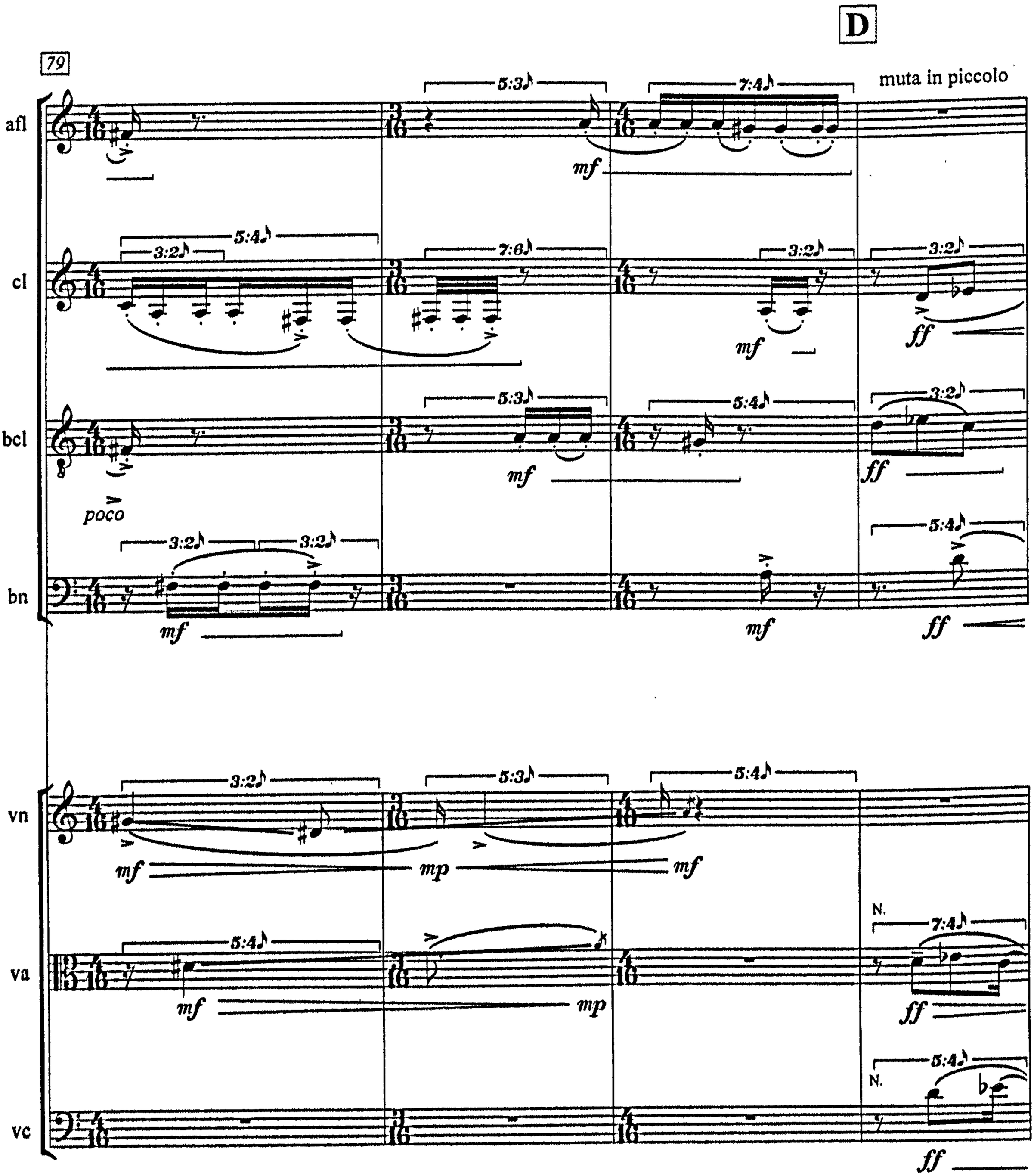

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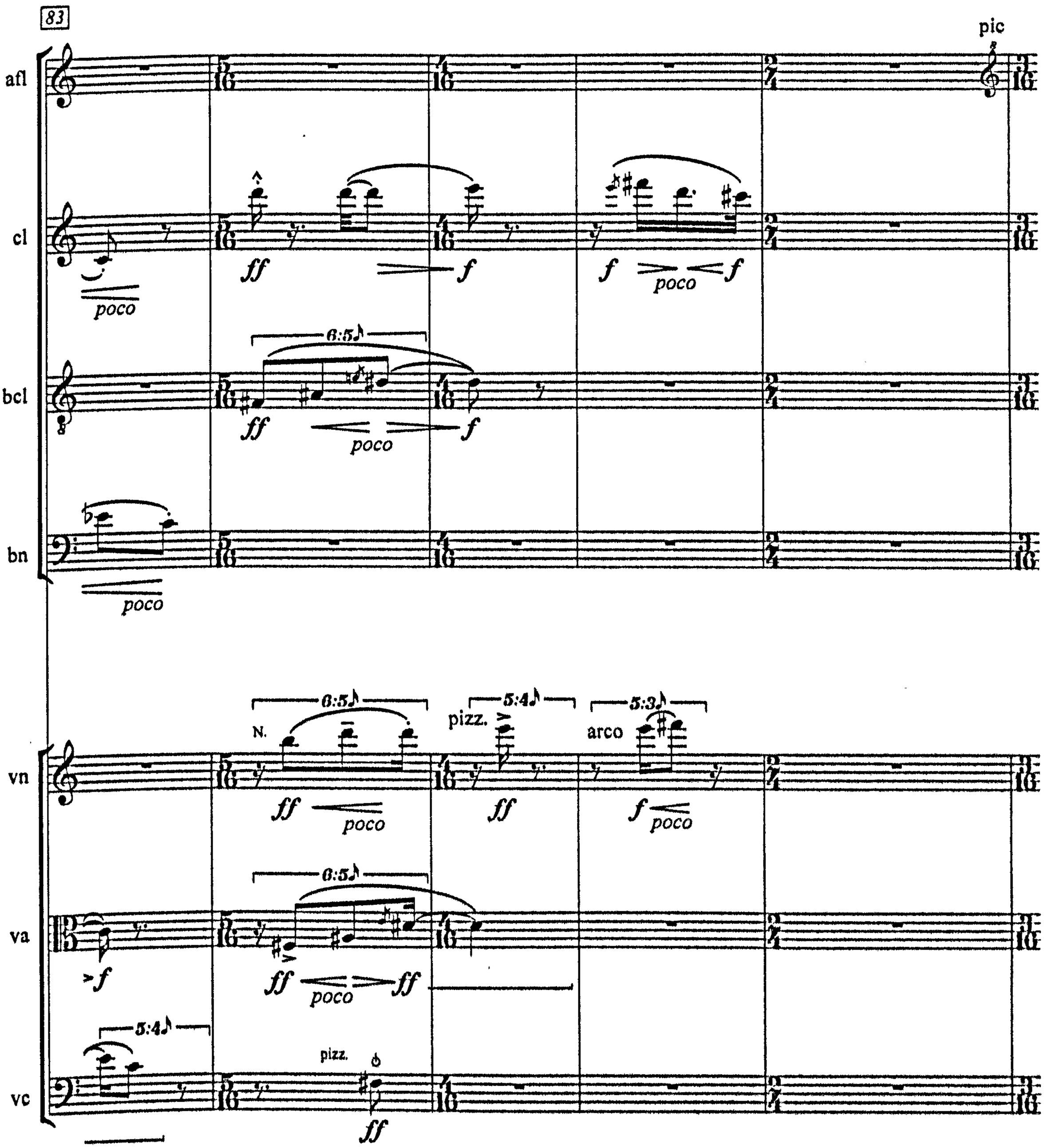

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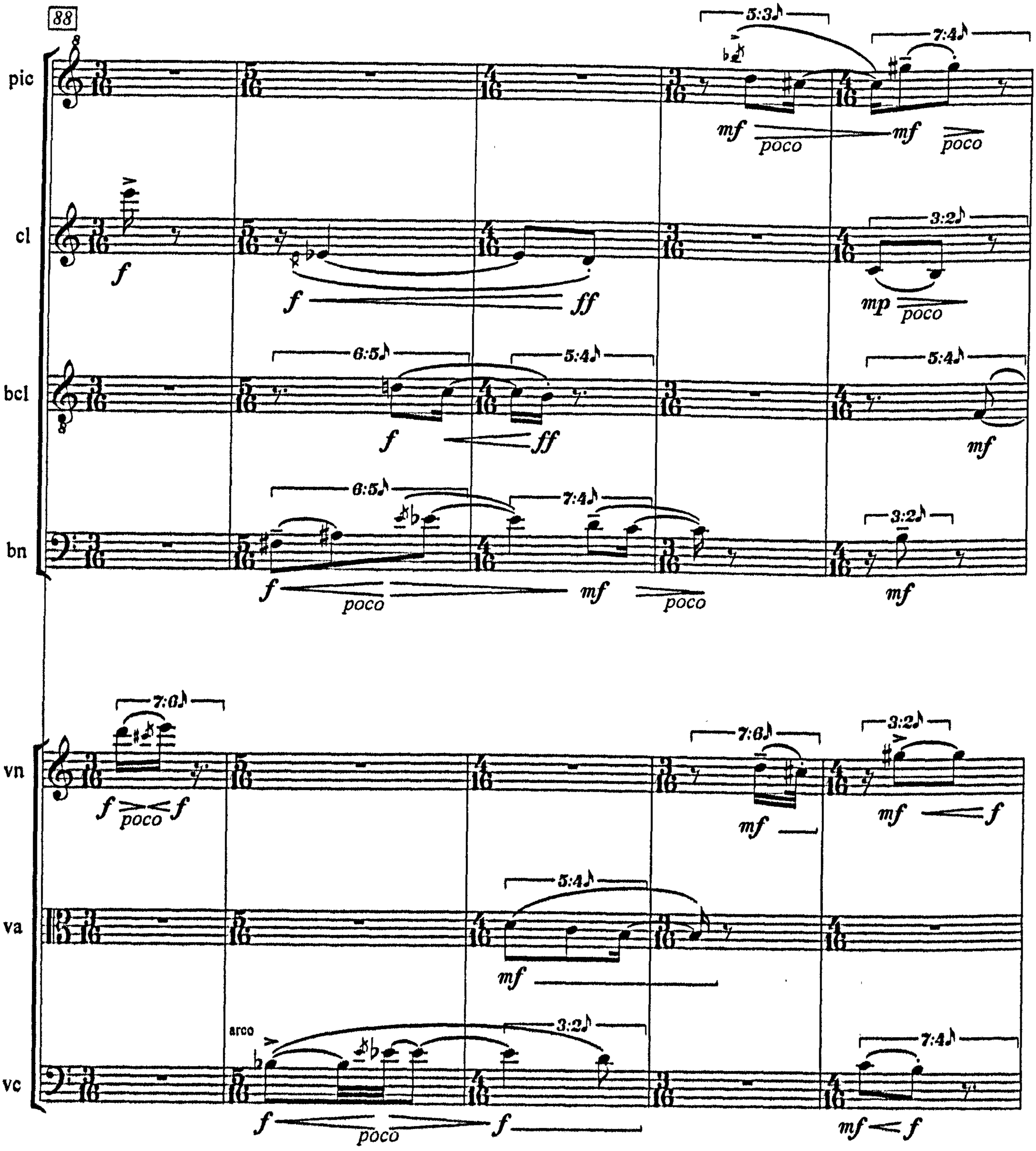

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93

pic

muta in alto flute

cl

bcl

bn

vn

va

vc

© John Hails 2007

E

98

pic

afl

cl

bcl

bn

vn

va

vc

S.T.-

S.T.

3:2 5:4 7:4 5:3

p poco mp

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103

afl

mp

cl

mp p

p poco

bcl

7:6

mp p

6:5

p mp

p poco

bn

5:3

5:3

7:4

6:5

p poco mp

p mp

p poco

vn

7:4

7:5

mp pp

p

va

S.P.-

S.T.-

6:5

p poco p

mp p

vc

p poco pp

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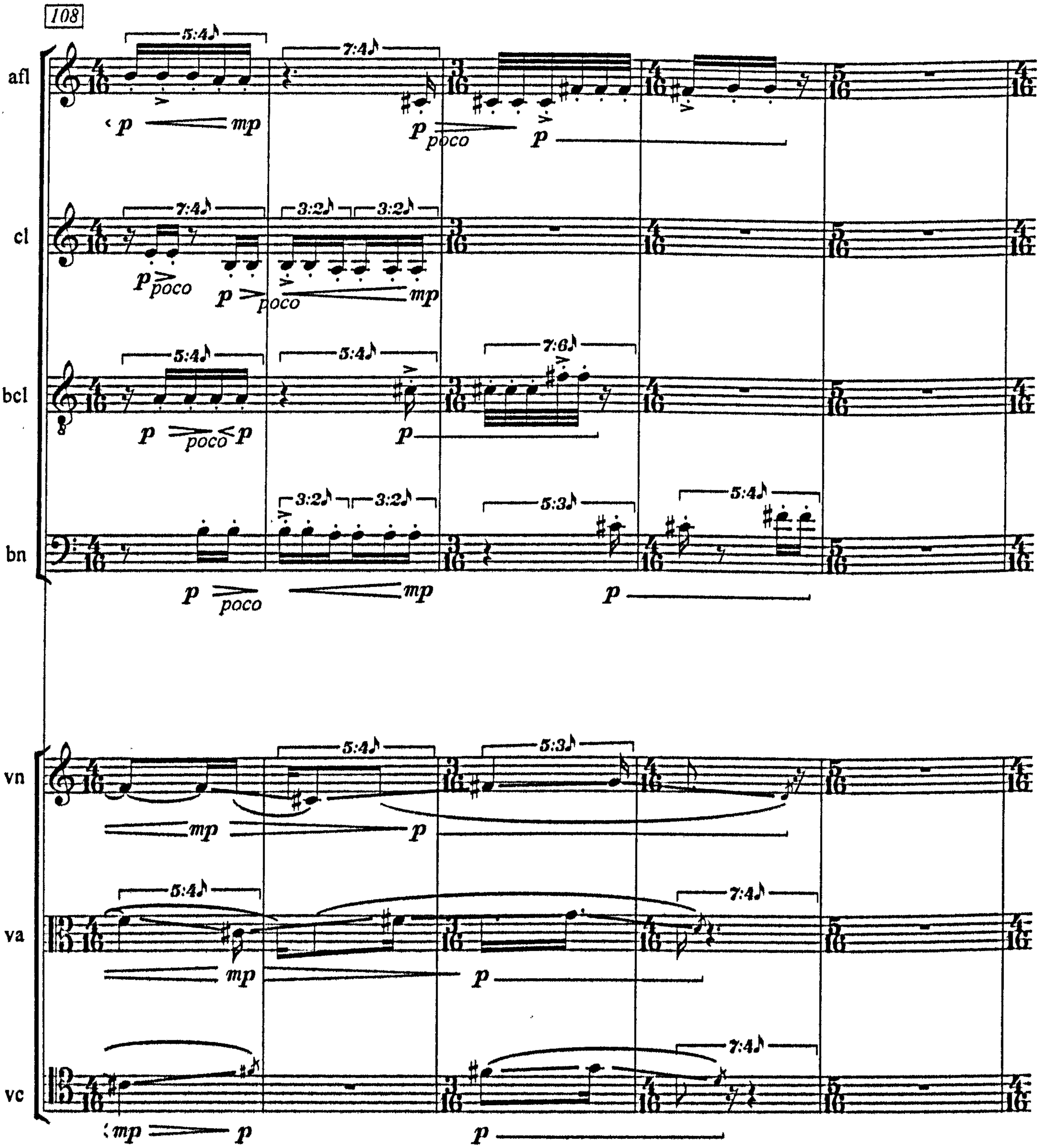

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113

afl

cl

bcl

bn

vn

va

vc

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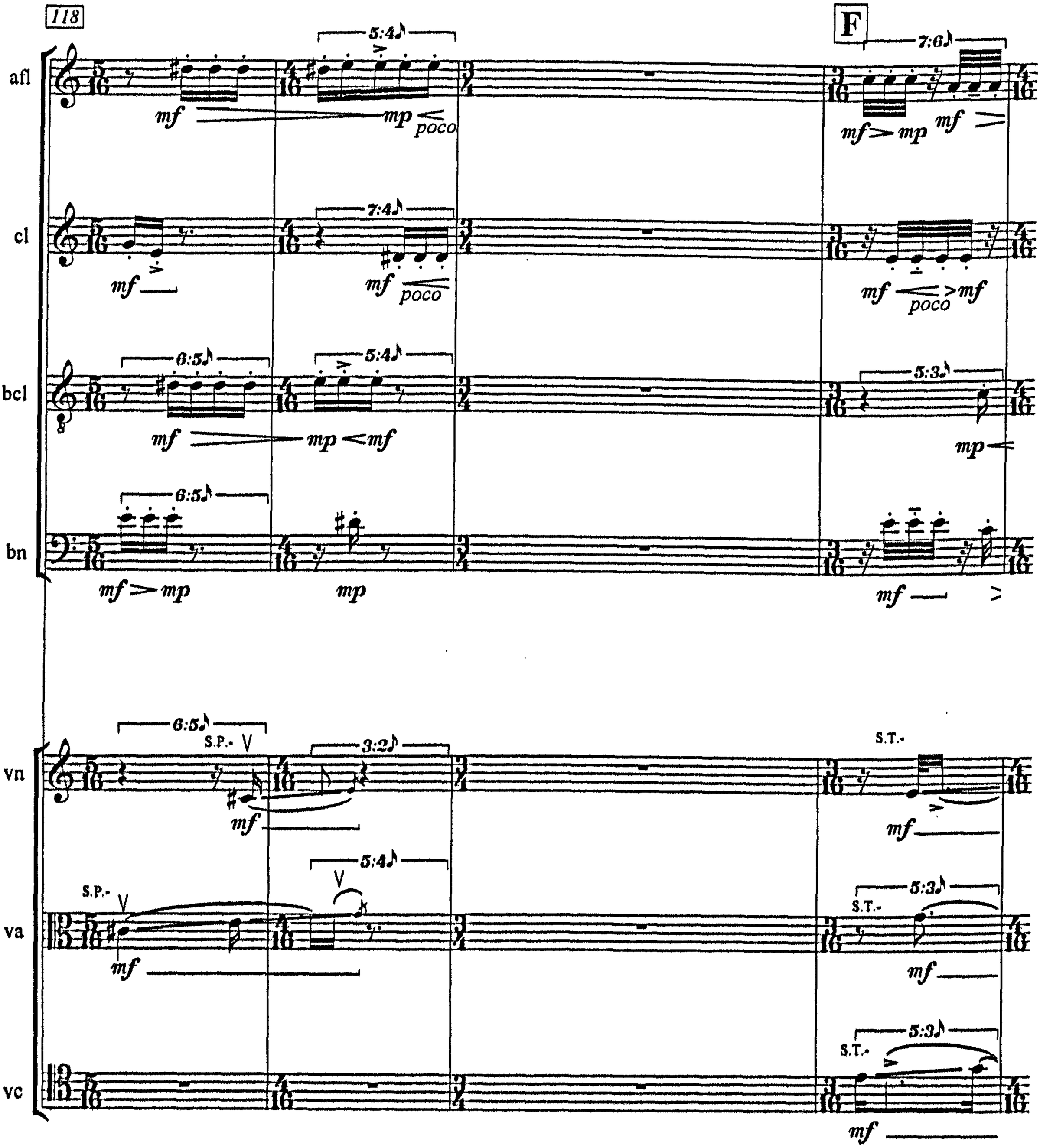

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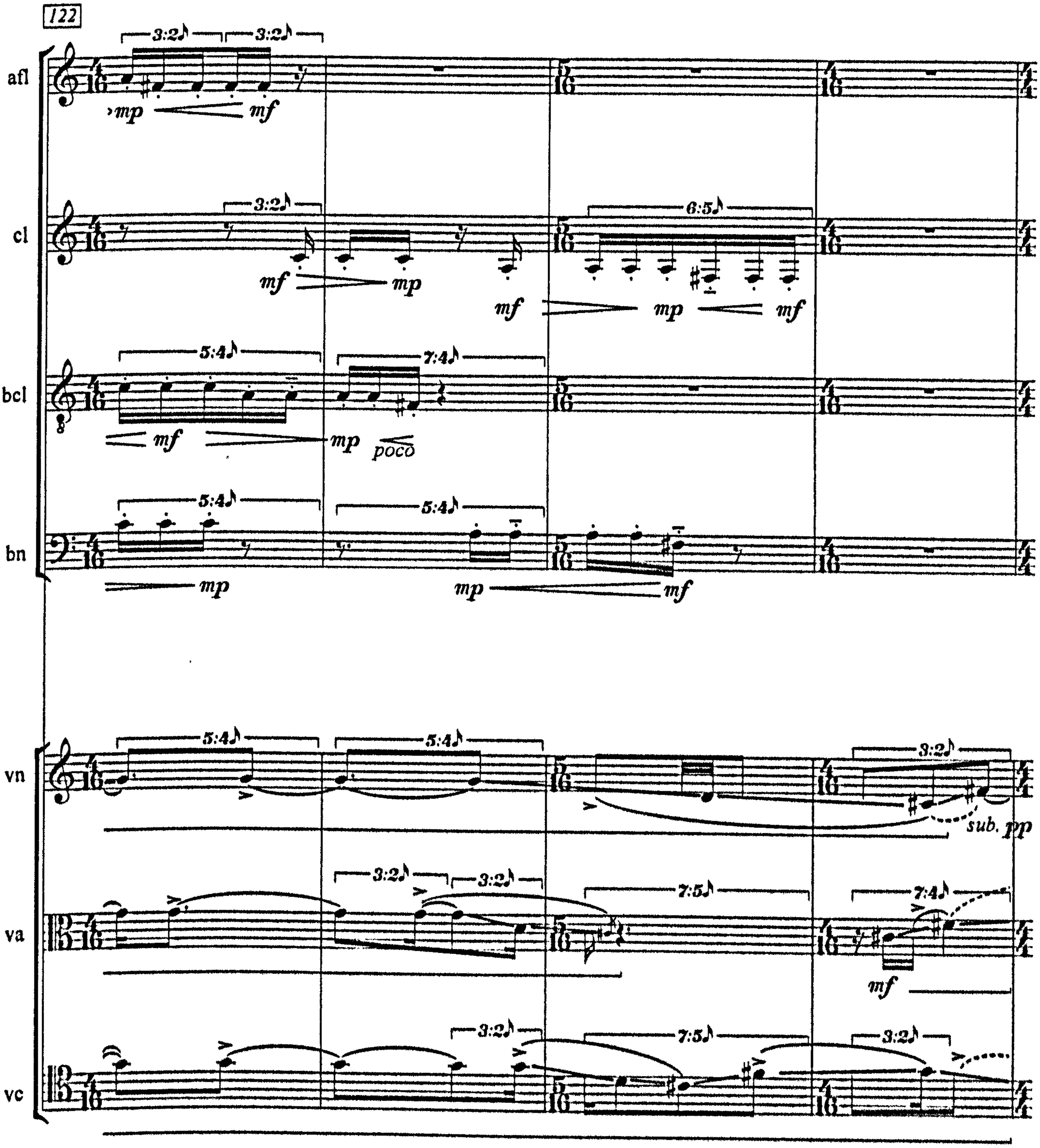

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126

afl

cl

bcl

bn

vn

va

vc

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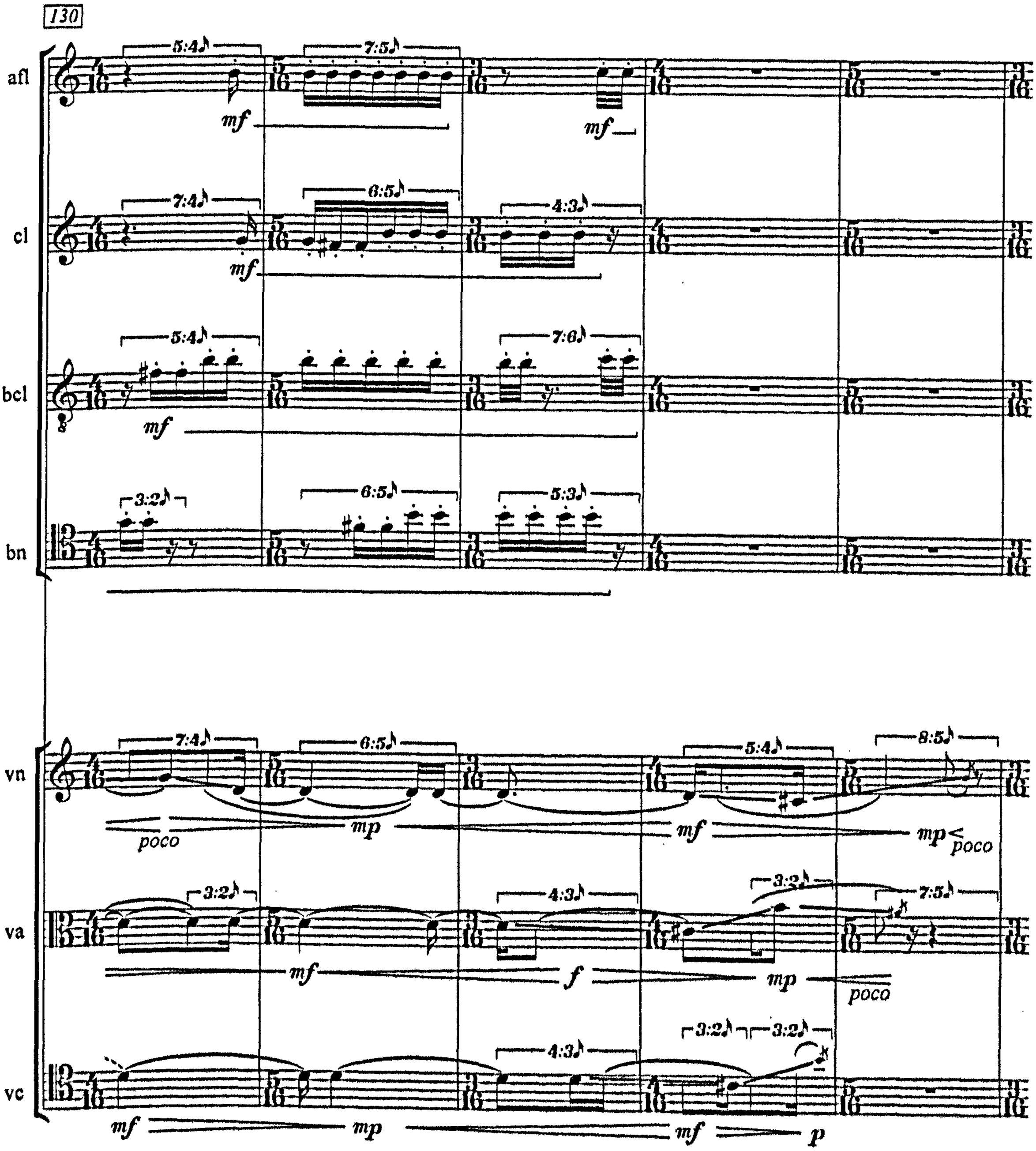

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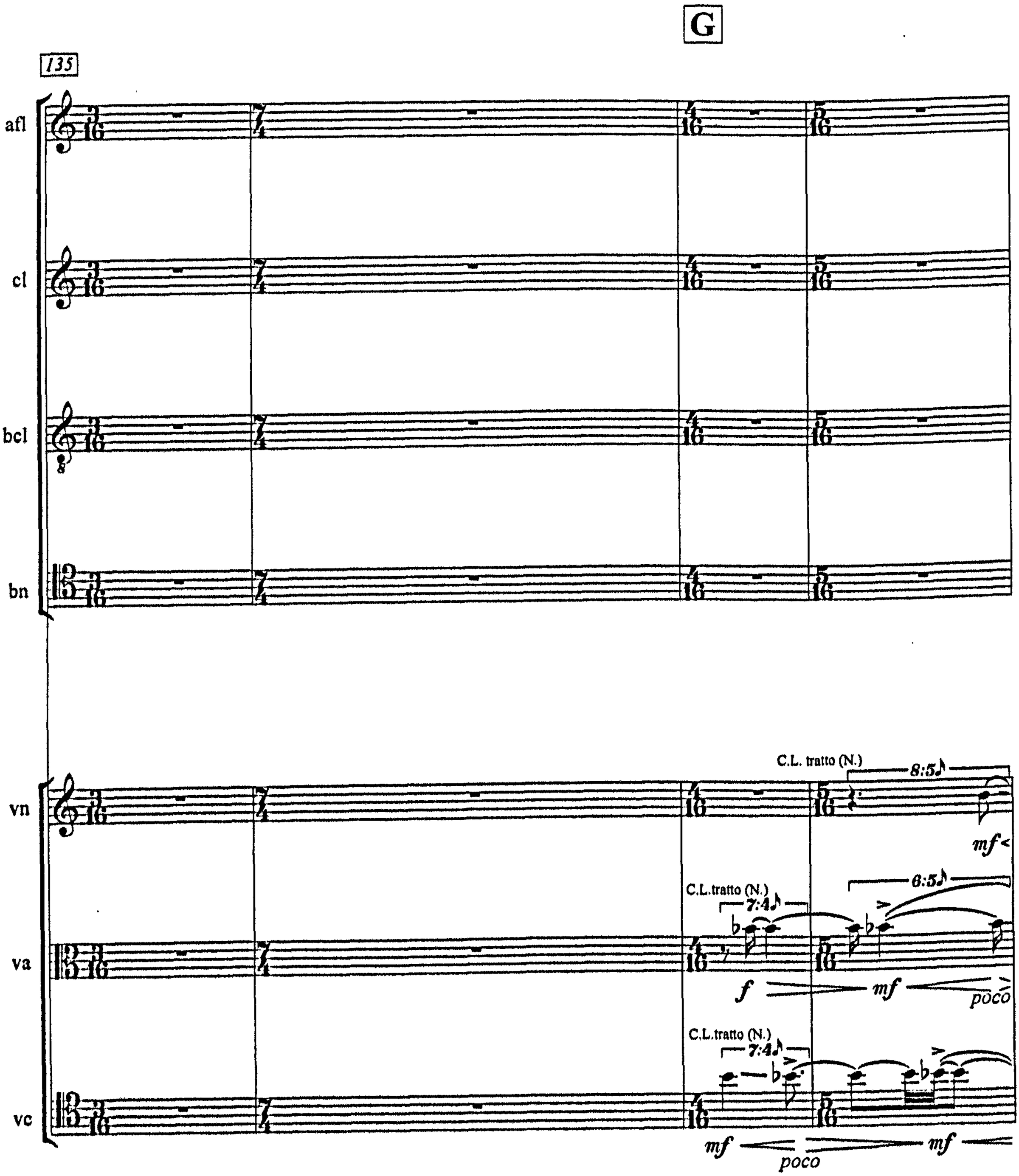

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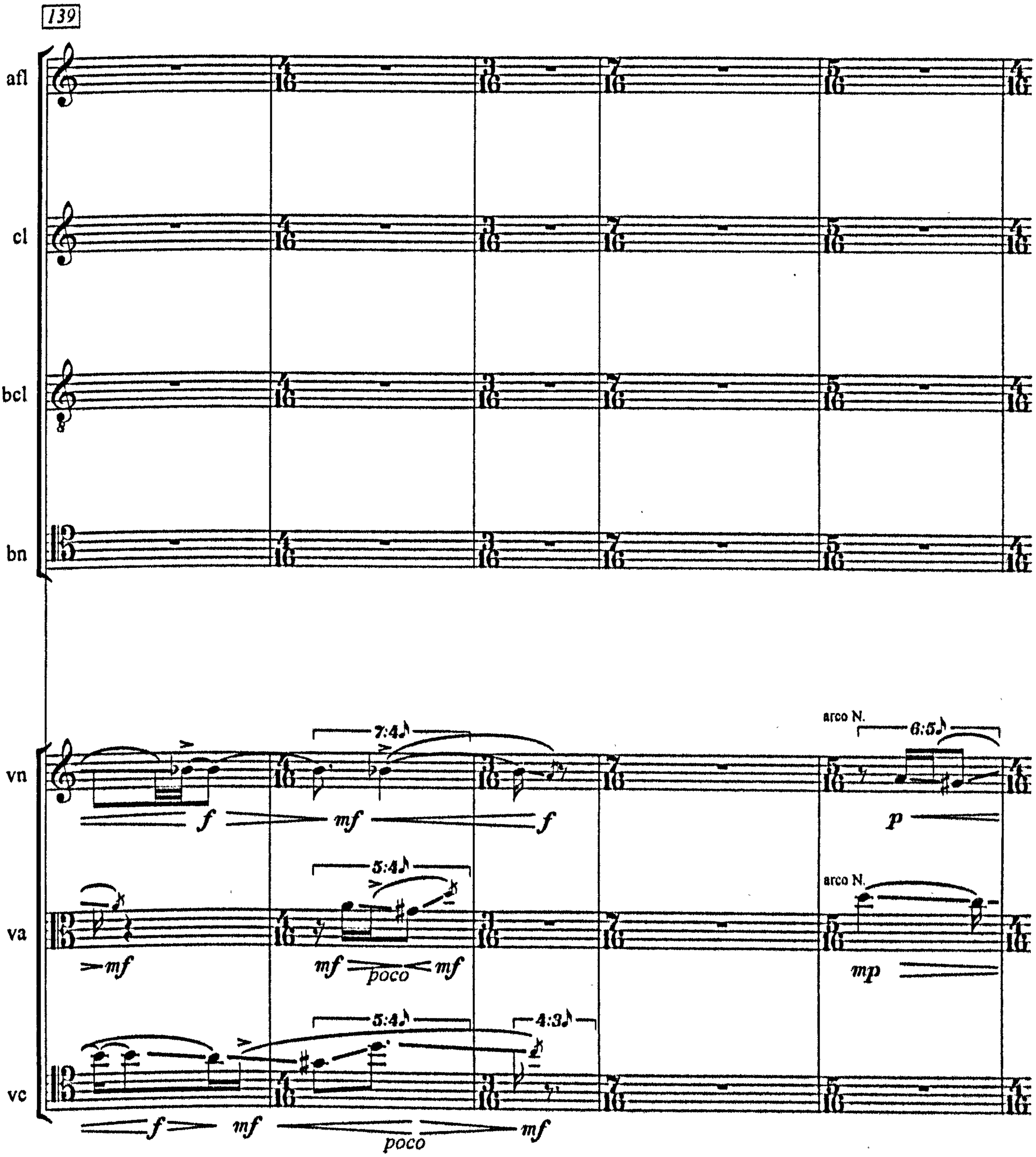

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H

144

afl

cl

bcl

bn

vn

va

vc

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149

afl

5:4 7:5

mf

cl

5:4 7:4 6:5

mf

bcl

3:2 5:4

mf

bn

6:5

mp *poco* *mf* *poco*

vn

5:4 3:2

mp *mf* *mf*

va

6:5 5:3

mf *poco* *mf* *mf*

vc

6:5 5:4 5:3

mp *mf*

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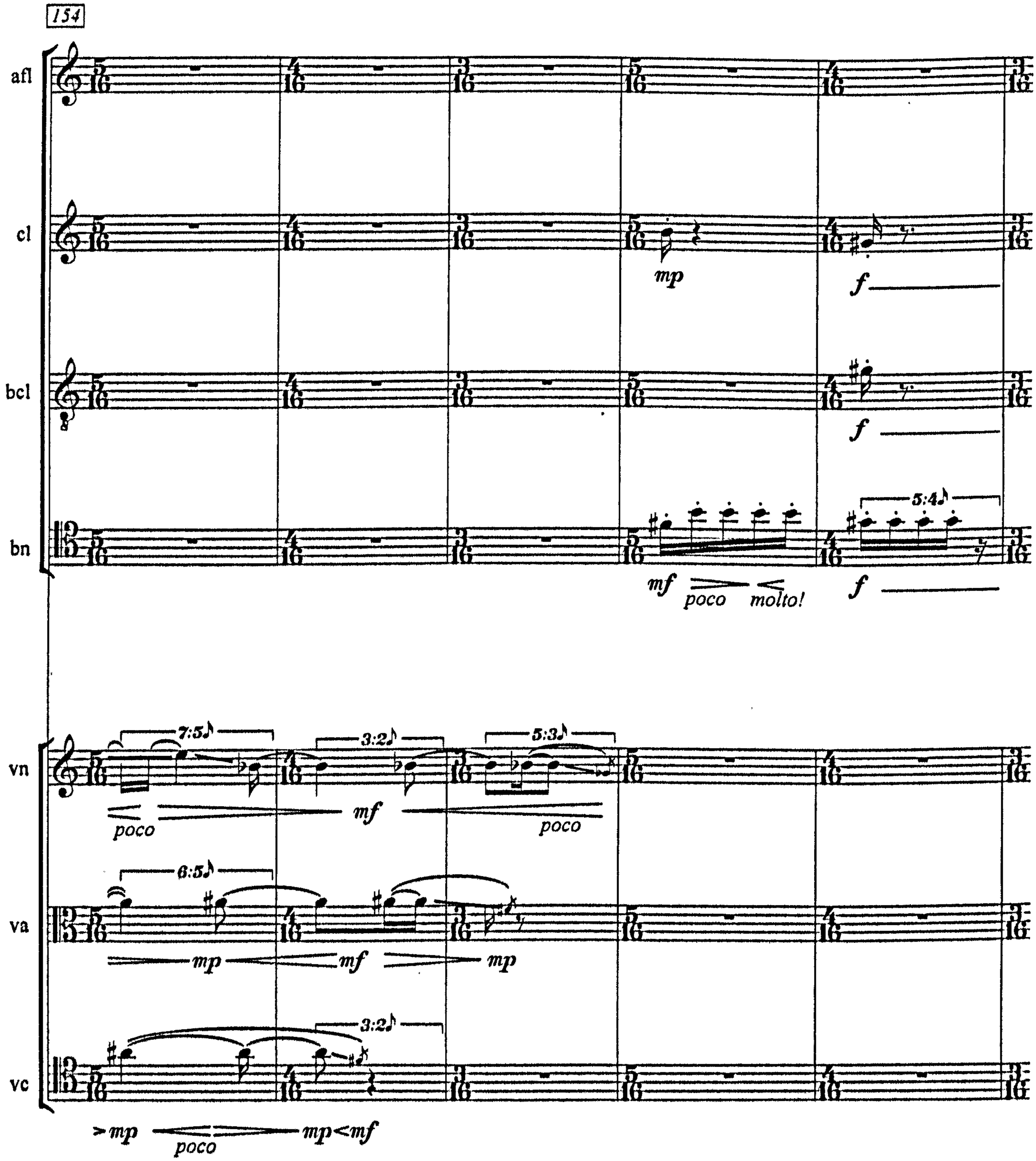

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I

159

afl

cl

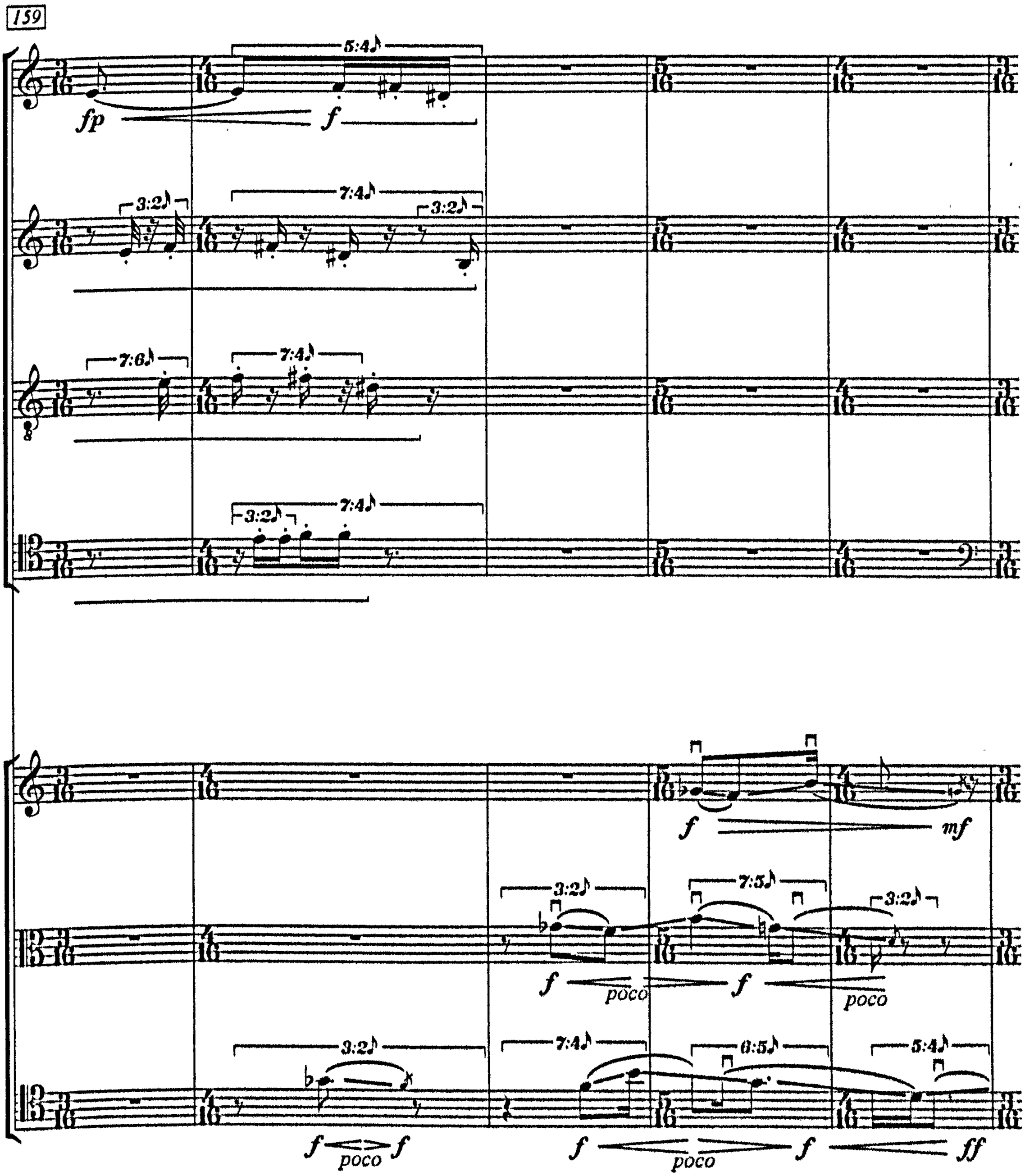
bcl

bn

vn

va

vc



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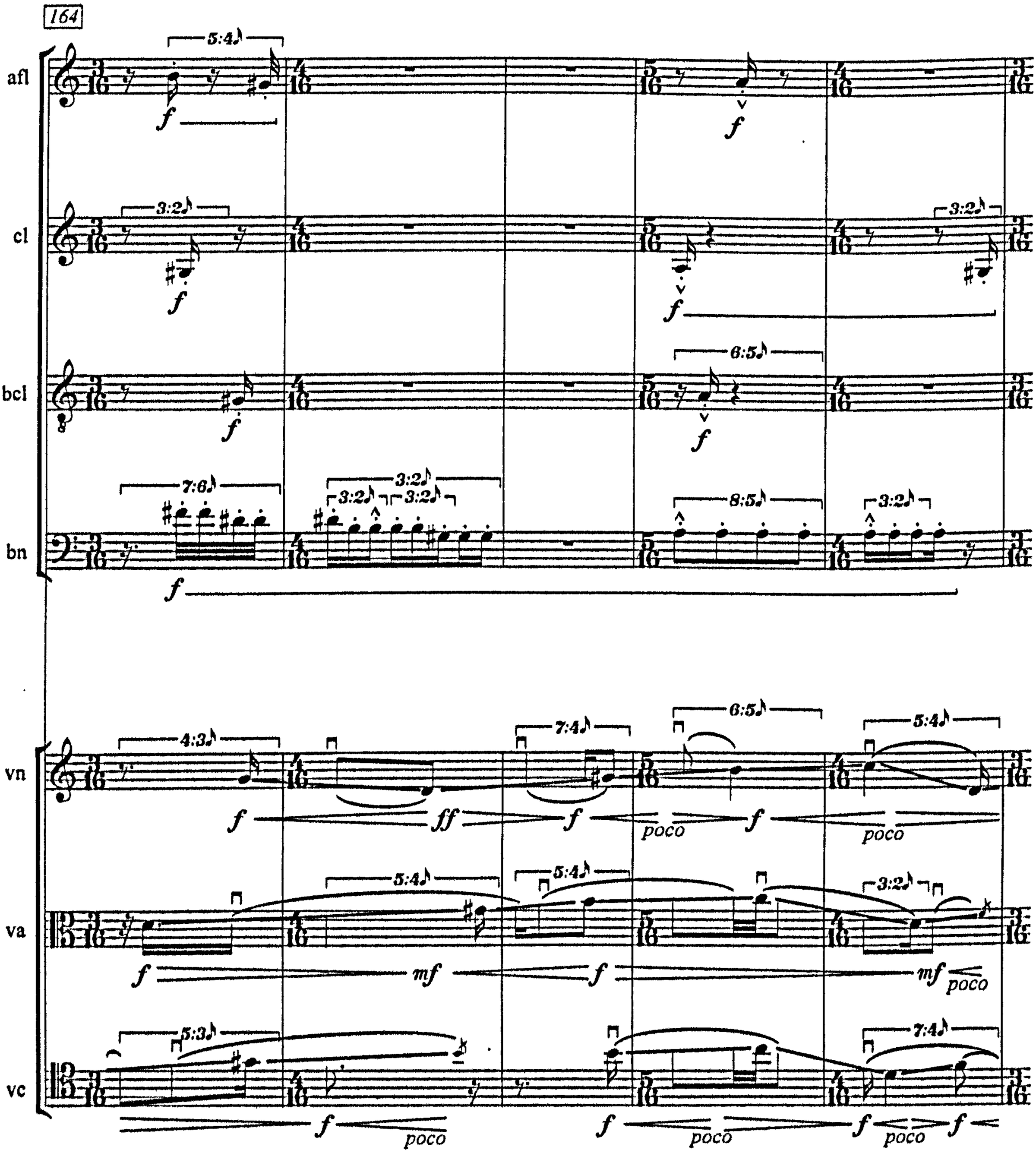

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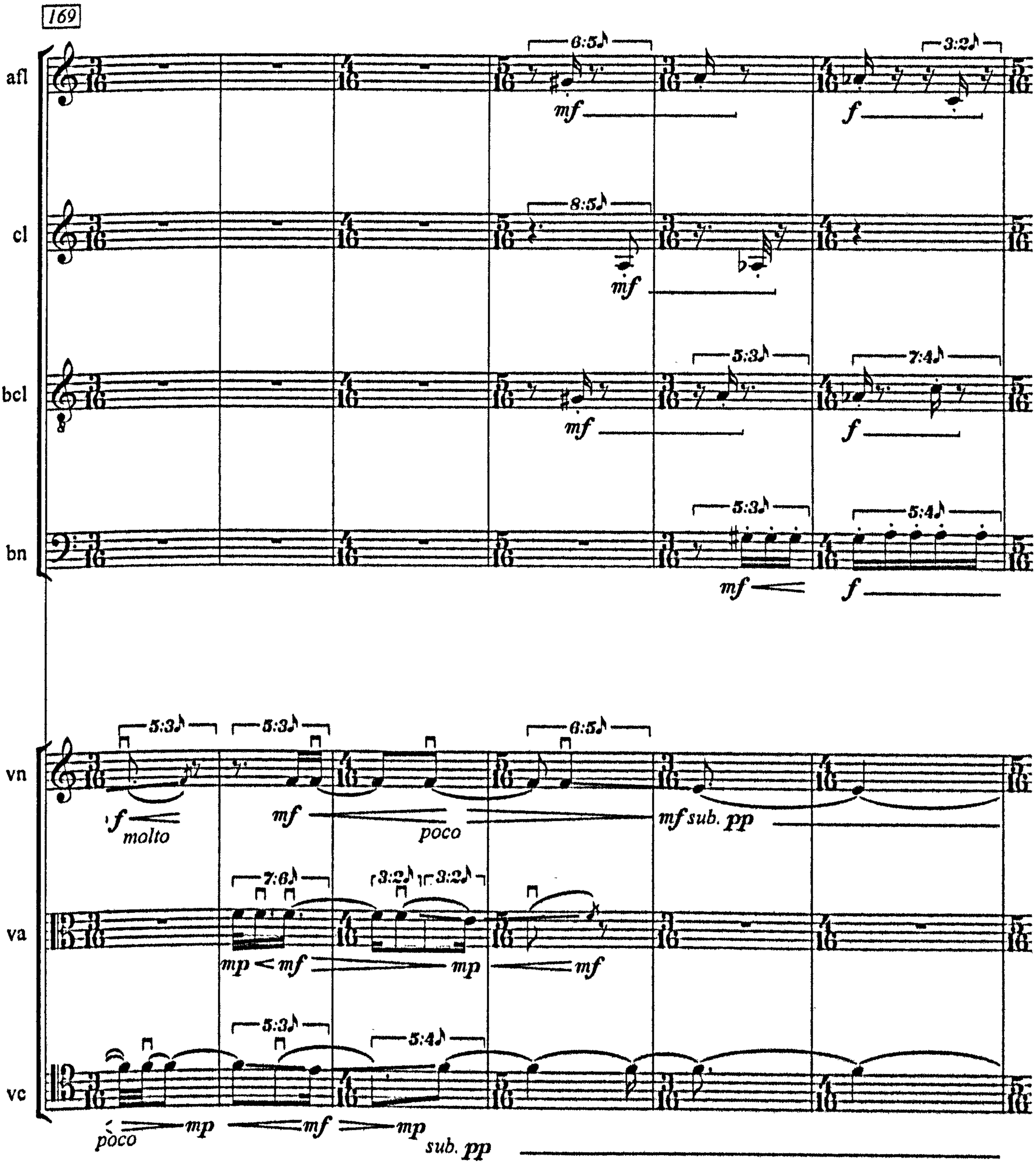

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175

afl

cl

bcl

bn

vn

va

vc

© John Hails 2007

J

180

afl

cl

bcl

bn

vn

va

vc

5:4 3:2 7:5 7:4 4:3 6:5

p poco sf mp pizz. S.T. N.

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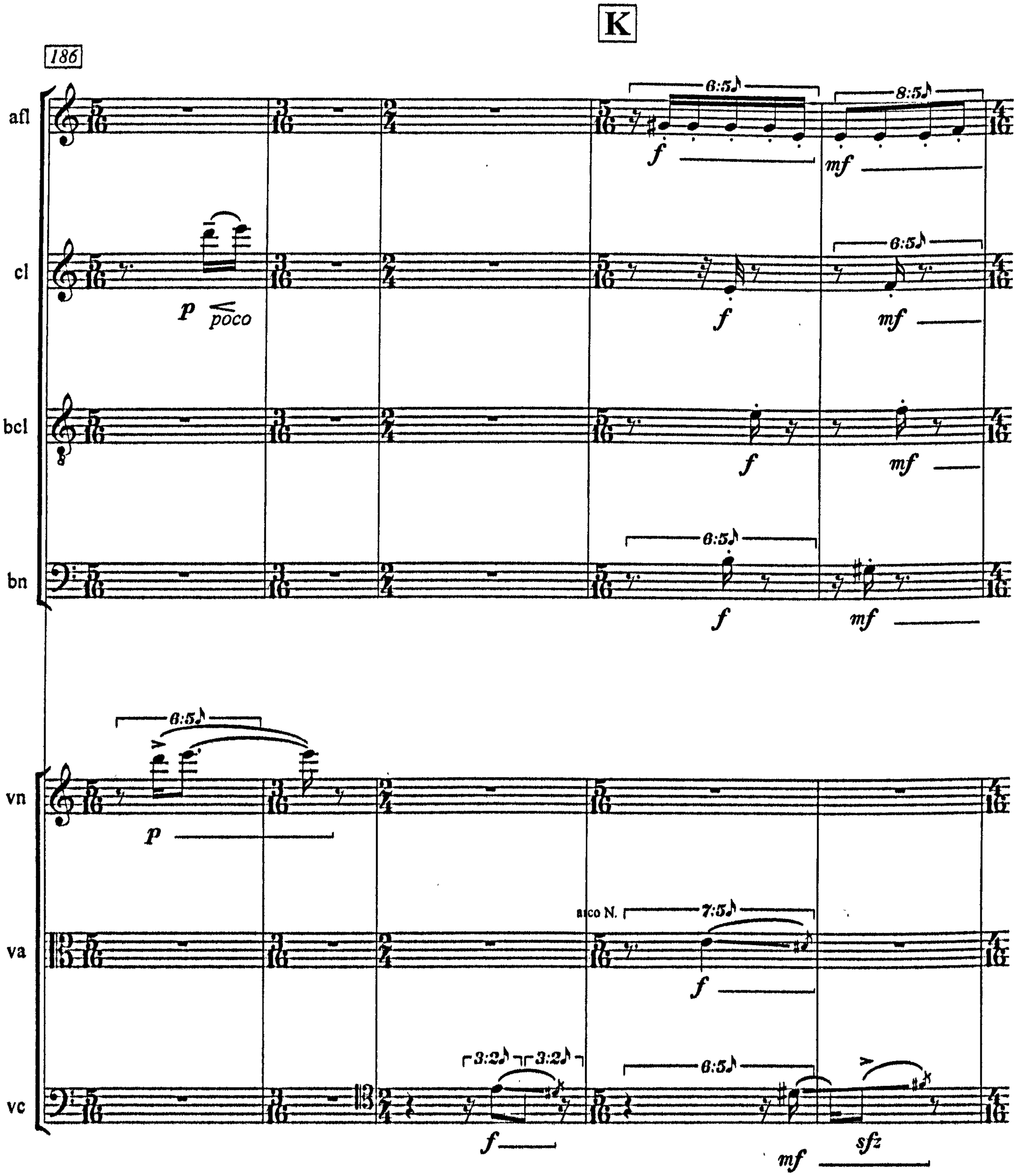

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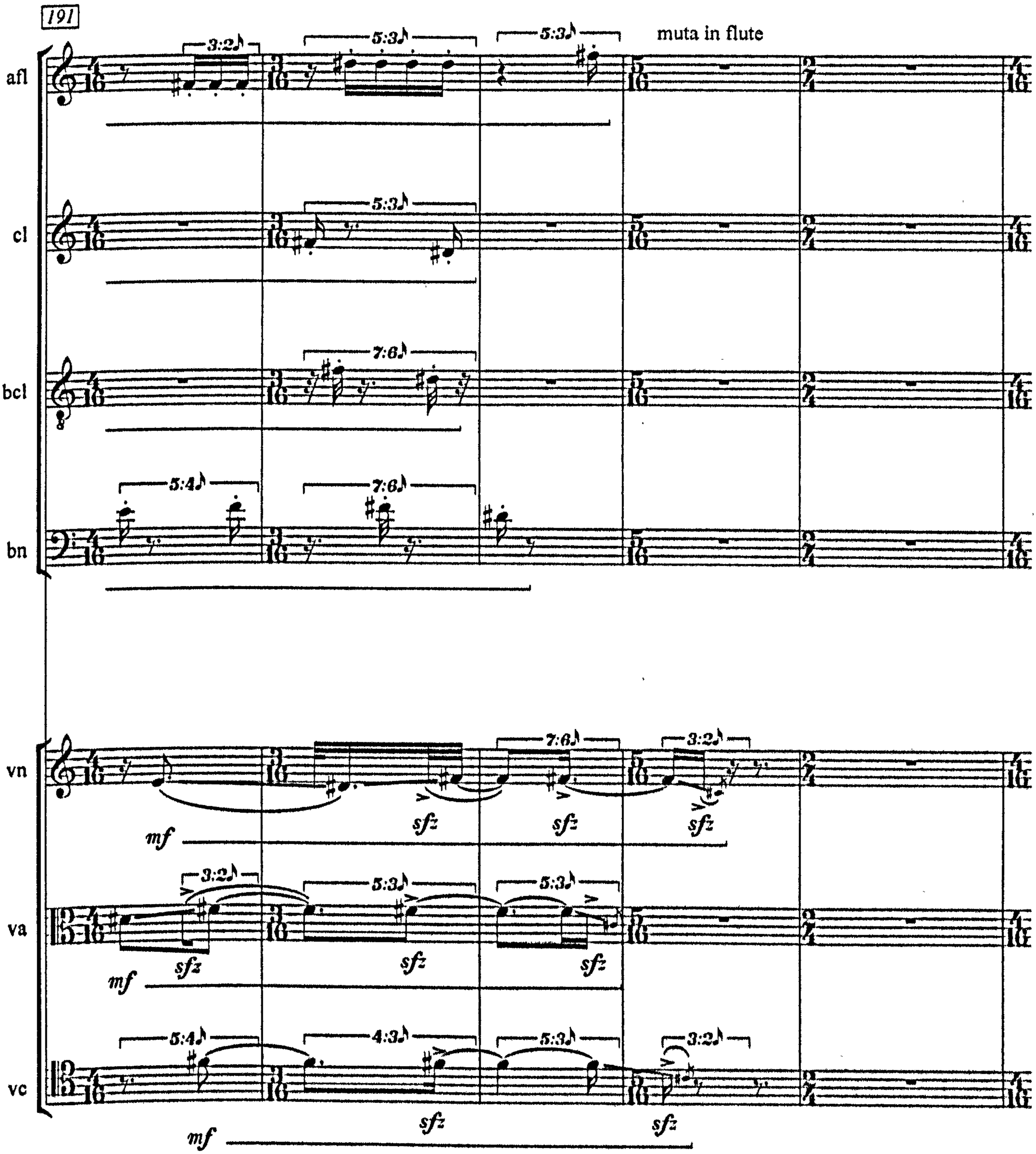

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196

afl

cl

bcl

bn

vn

va

vc

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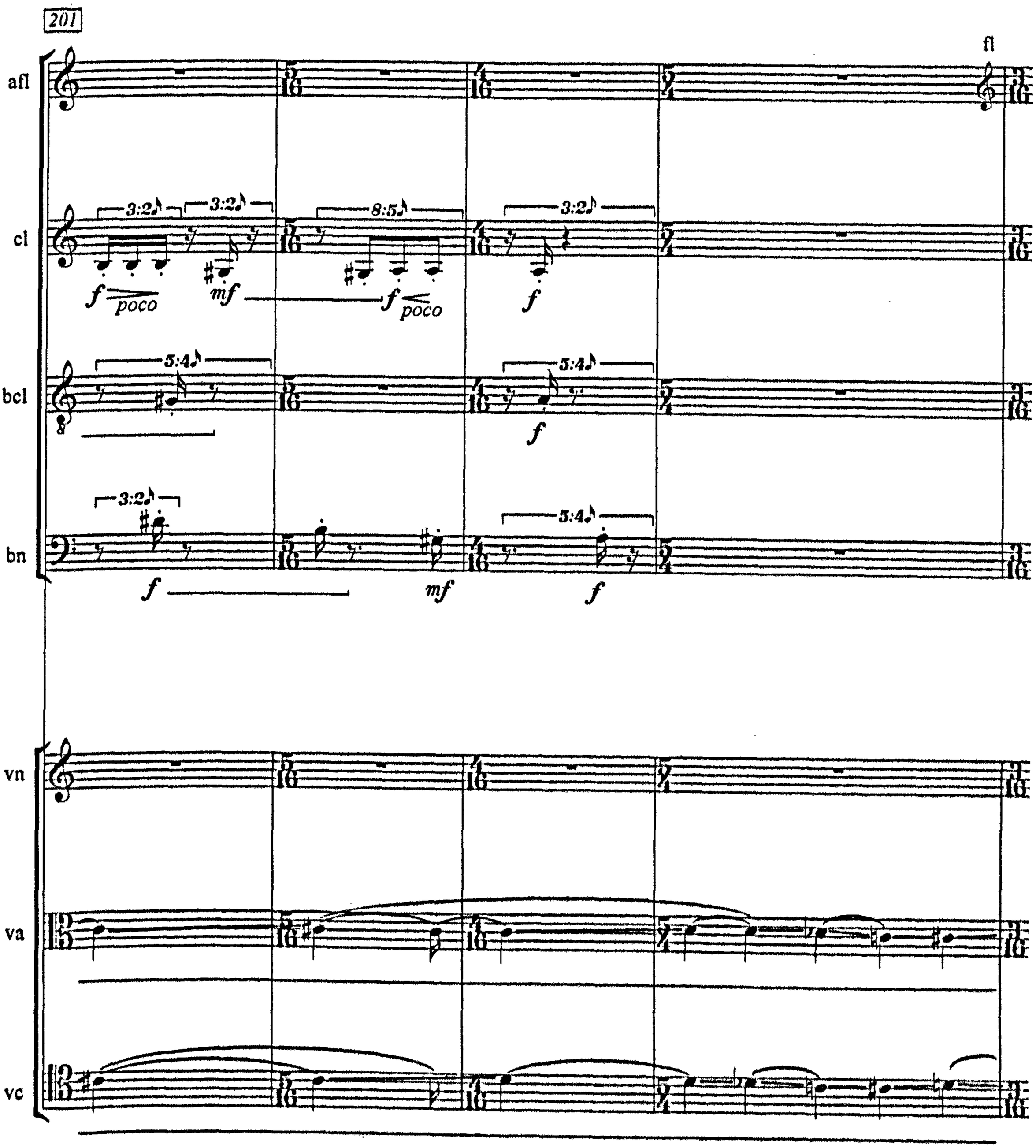

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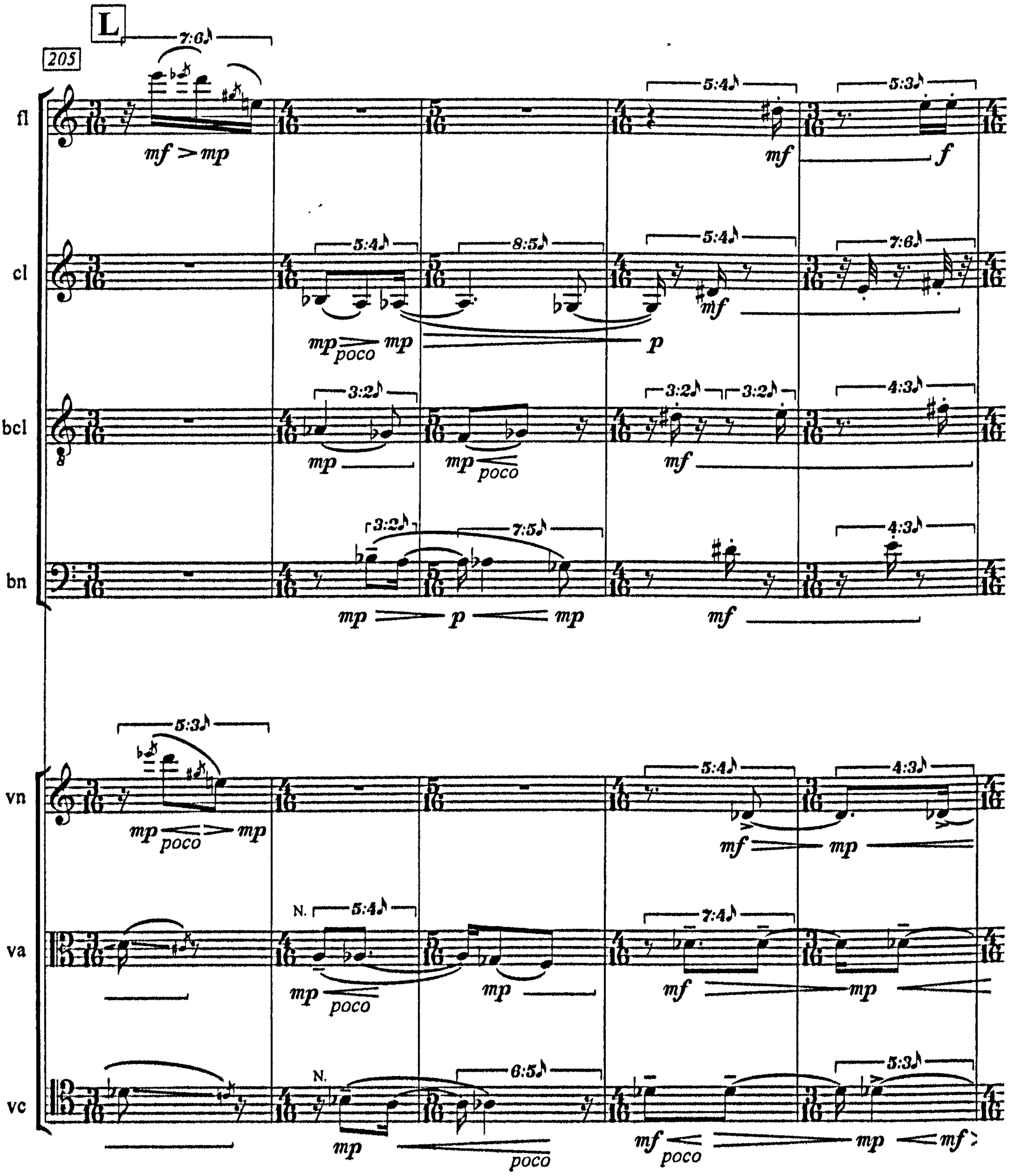

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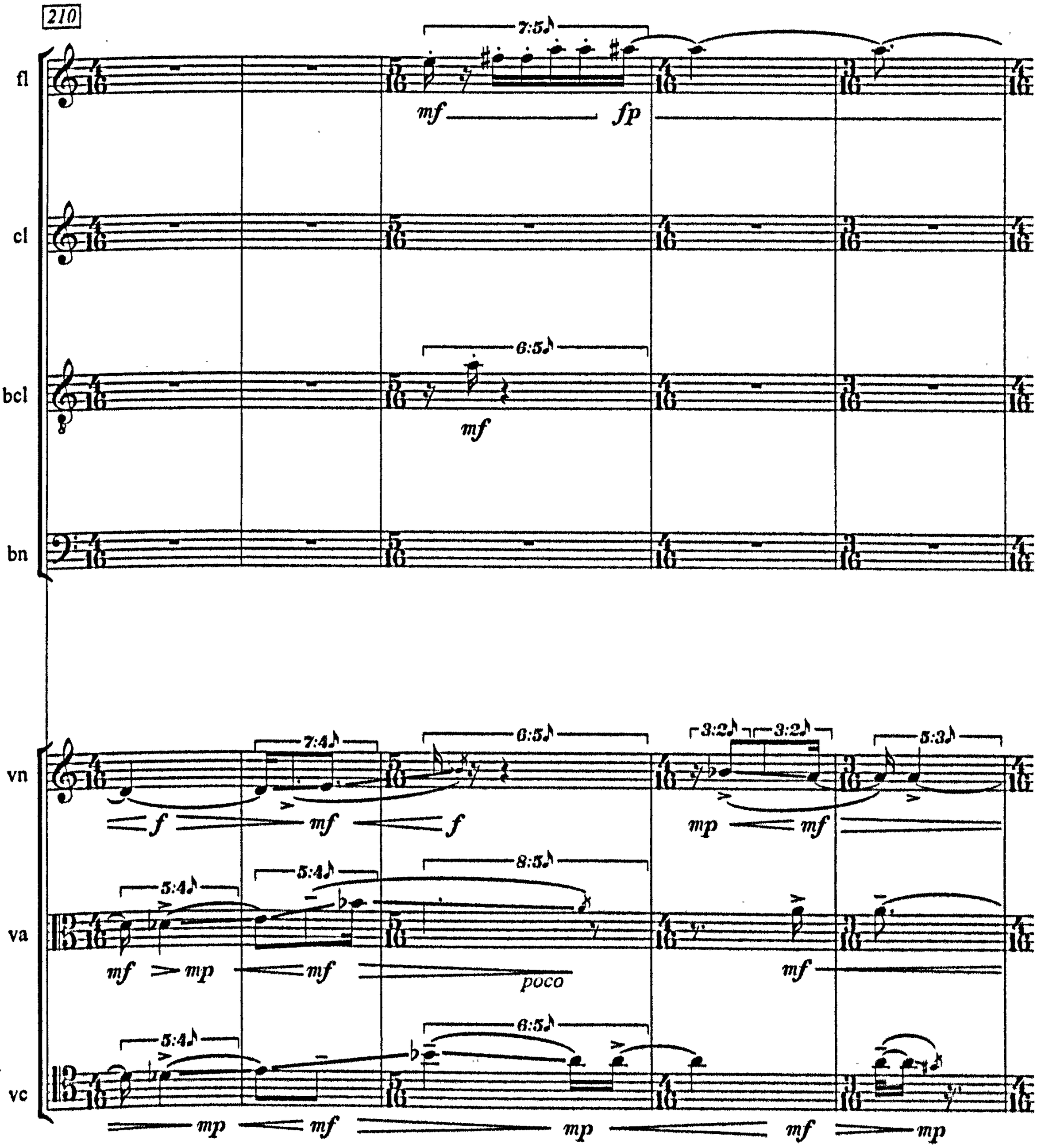

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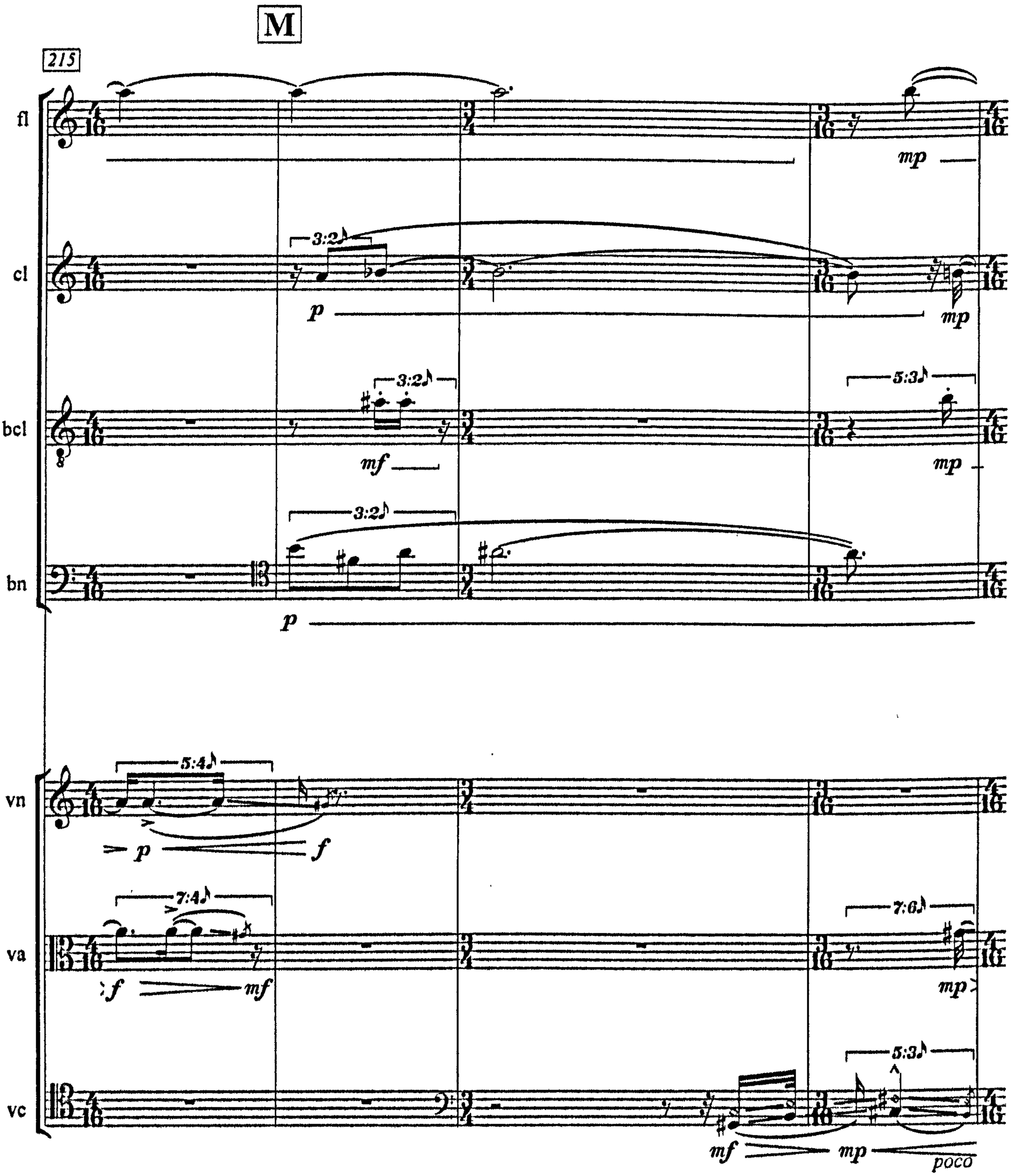

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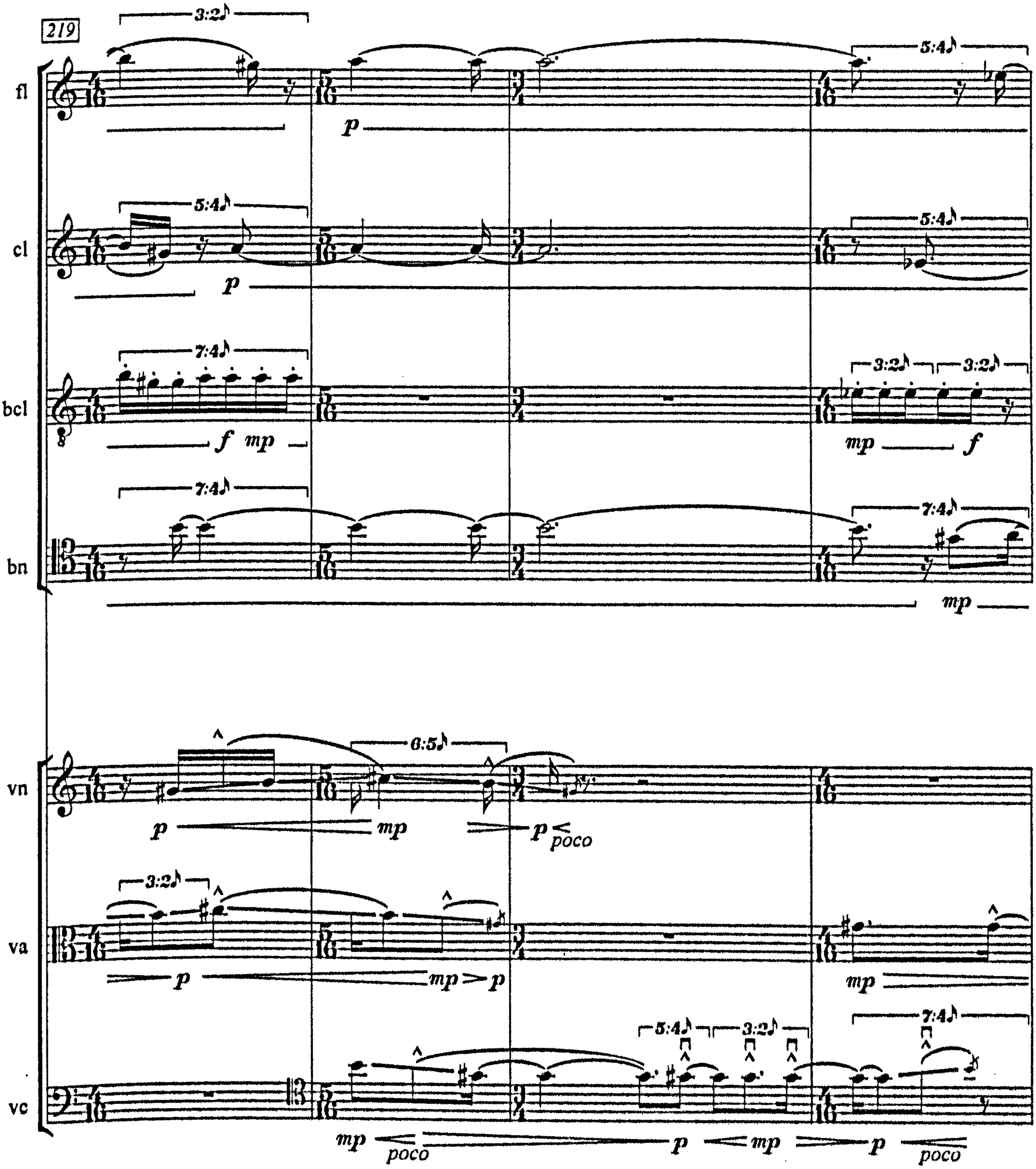

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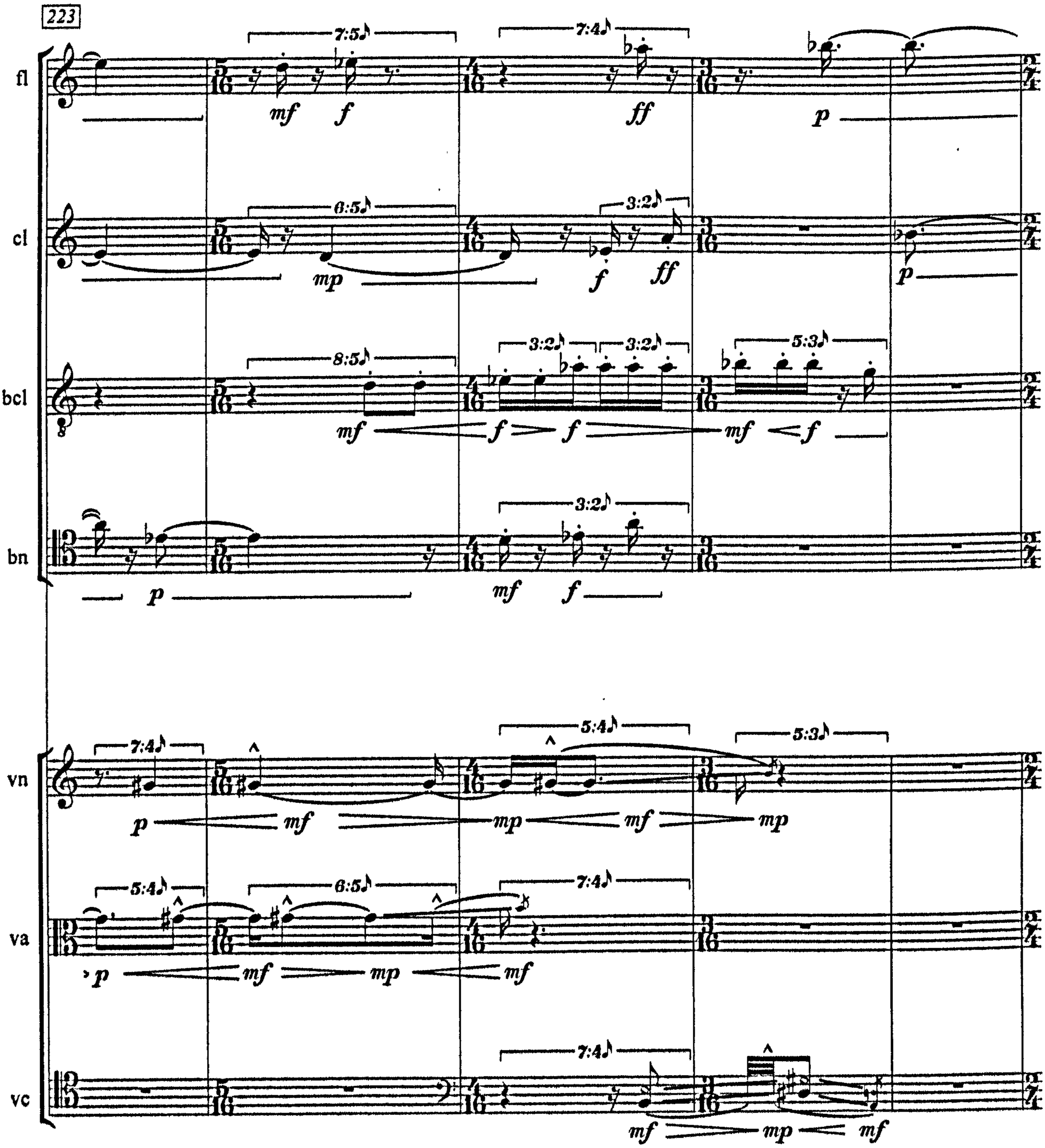

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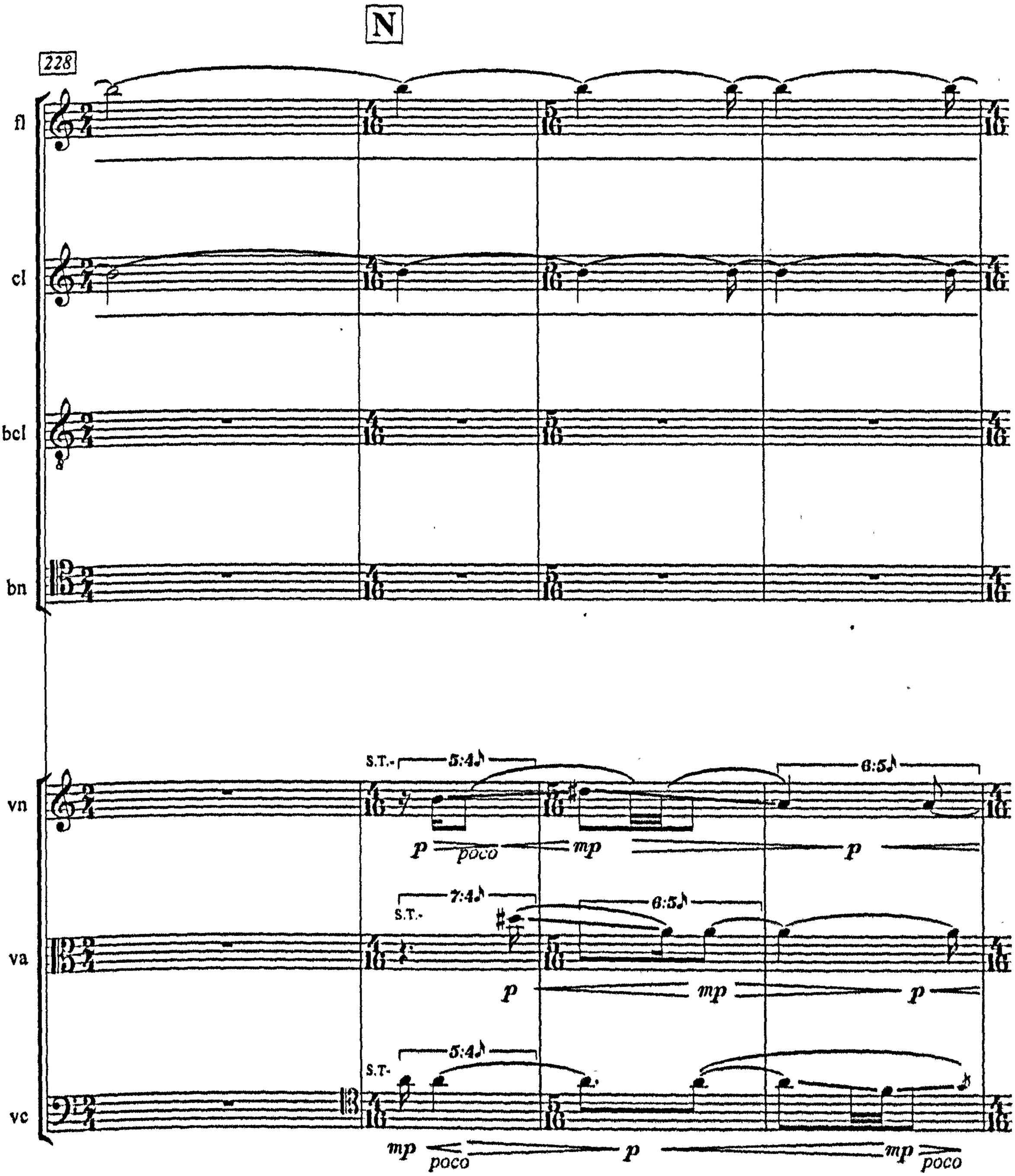

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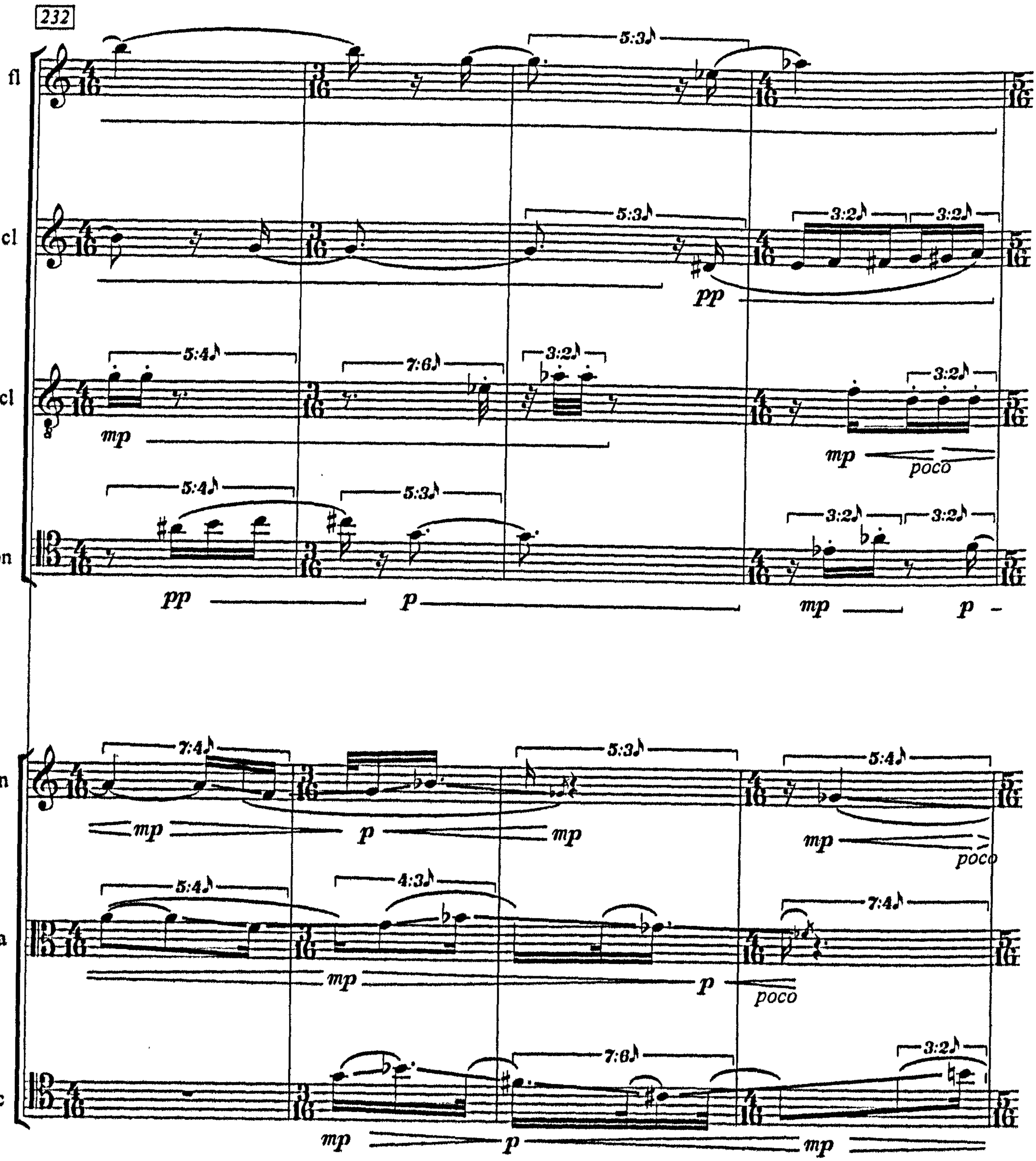

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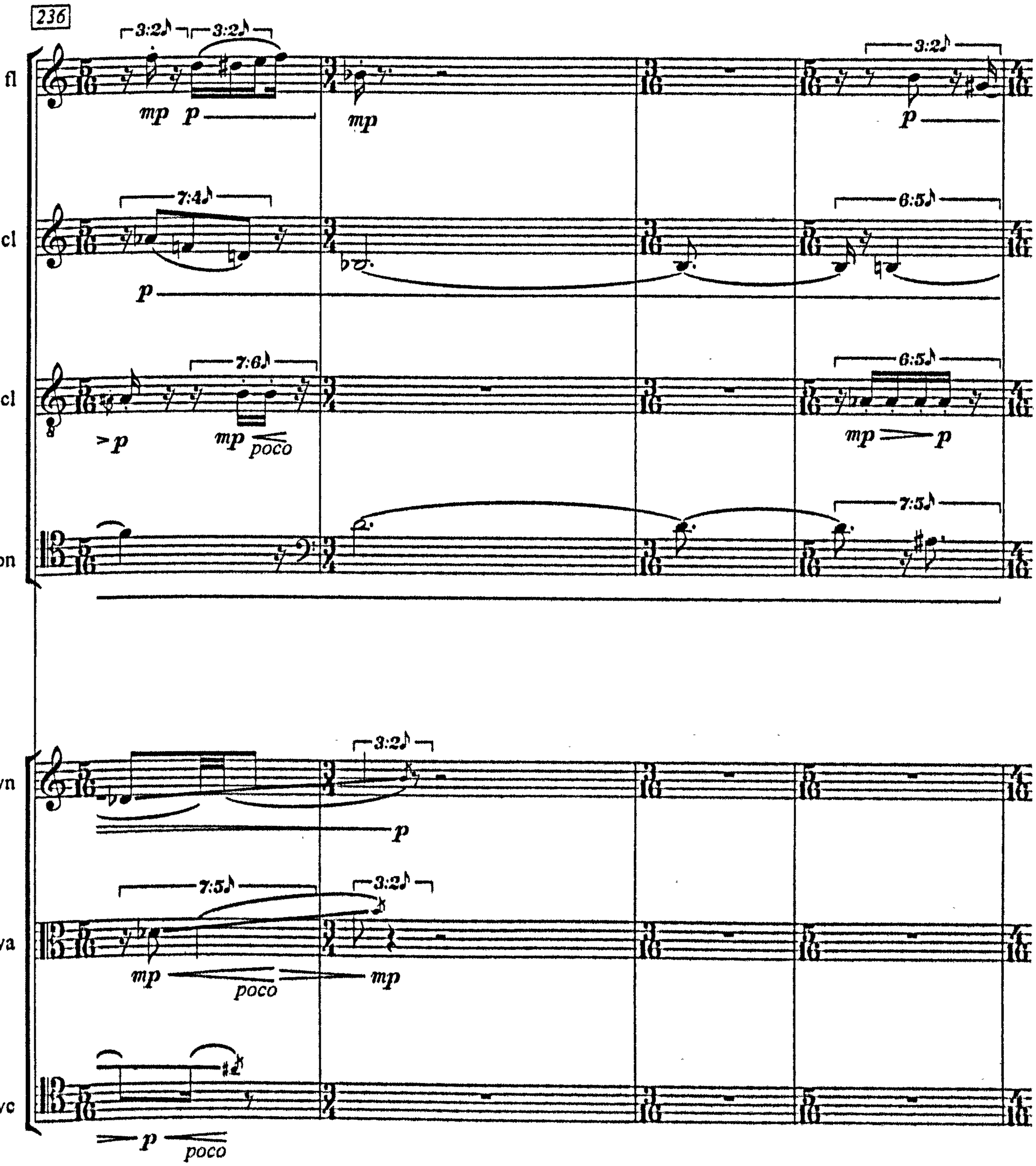

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O

240

fl

cl

bcl

bn

vn

va

vc

3:2 7:4 6:5 5:4 5:3

pp p pp poco

5:4 p pp

mp

3:2 7:4 6:5 5:4 5:3

S.T.+ N.

pp p pp poco pp

3:2 5:4

S.T.+ N.

p pp p pp p poco p

5:4 5:4 8:5 3:2 7:6

S.T.+ N.

pp p pp p pp p pp

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245

fl

cl

bcl

bn

vn

va

vc

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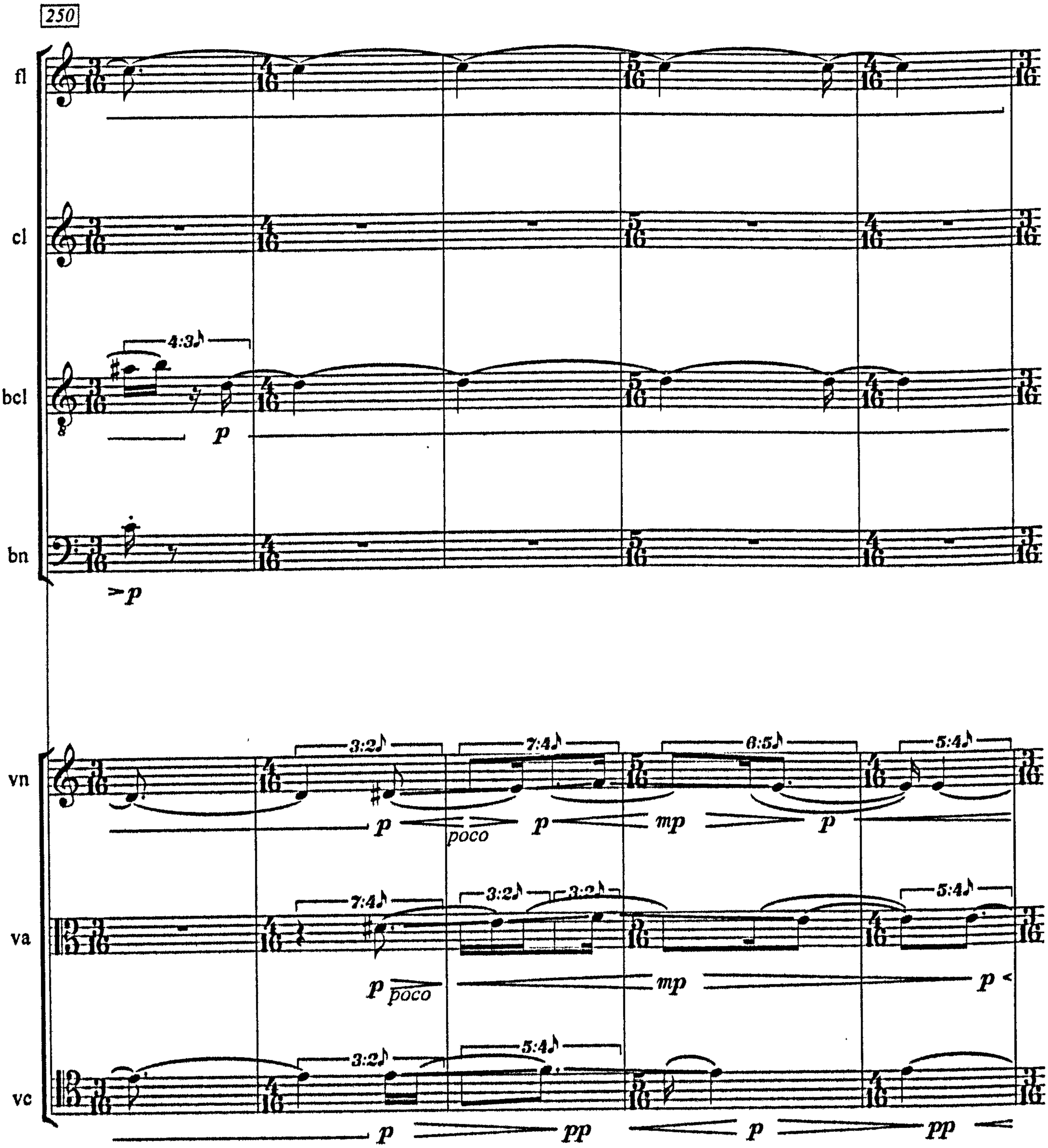

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255

fl

cl

bcl

bn

vn

va

vc

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260

P

fl

cl

bcl

bn

vn

va

vc

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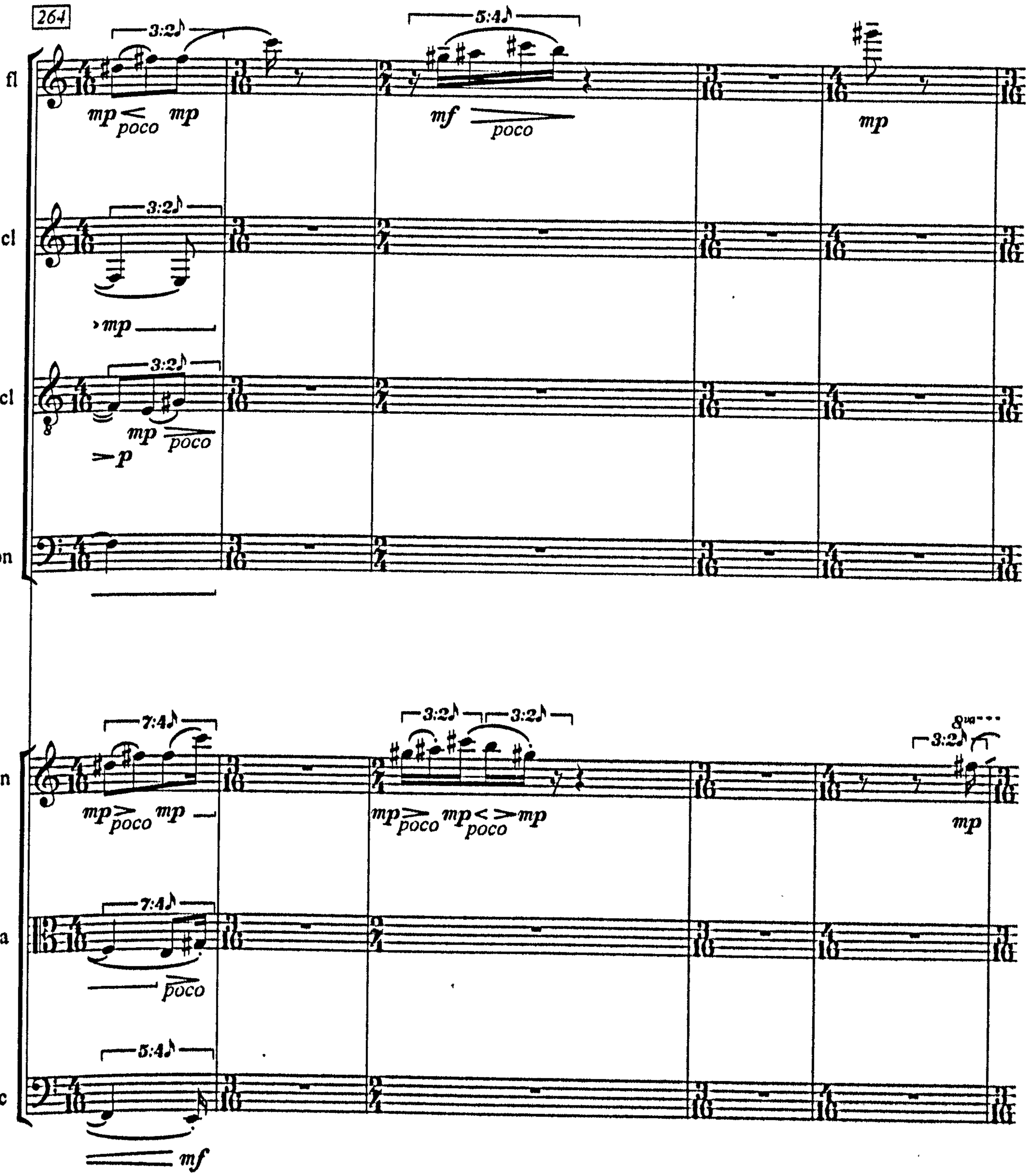

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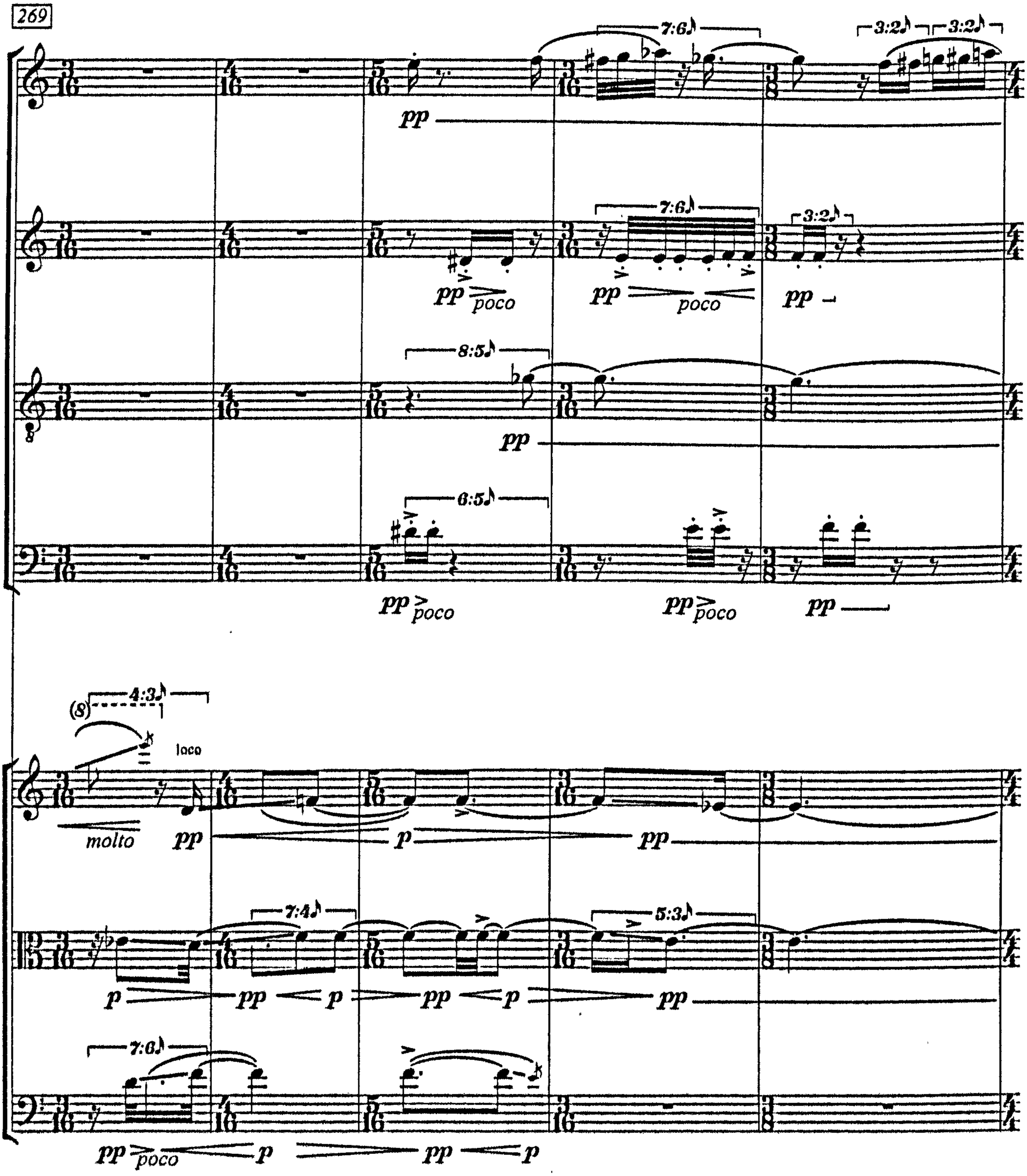

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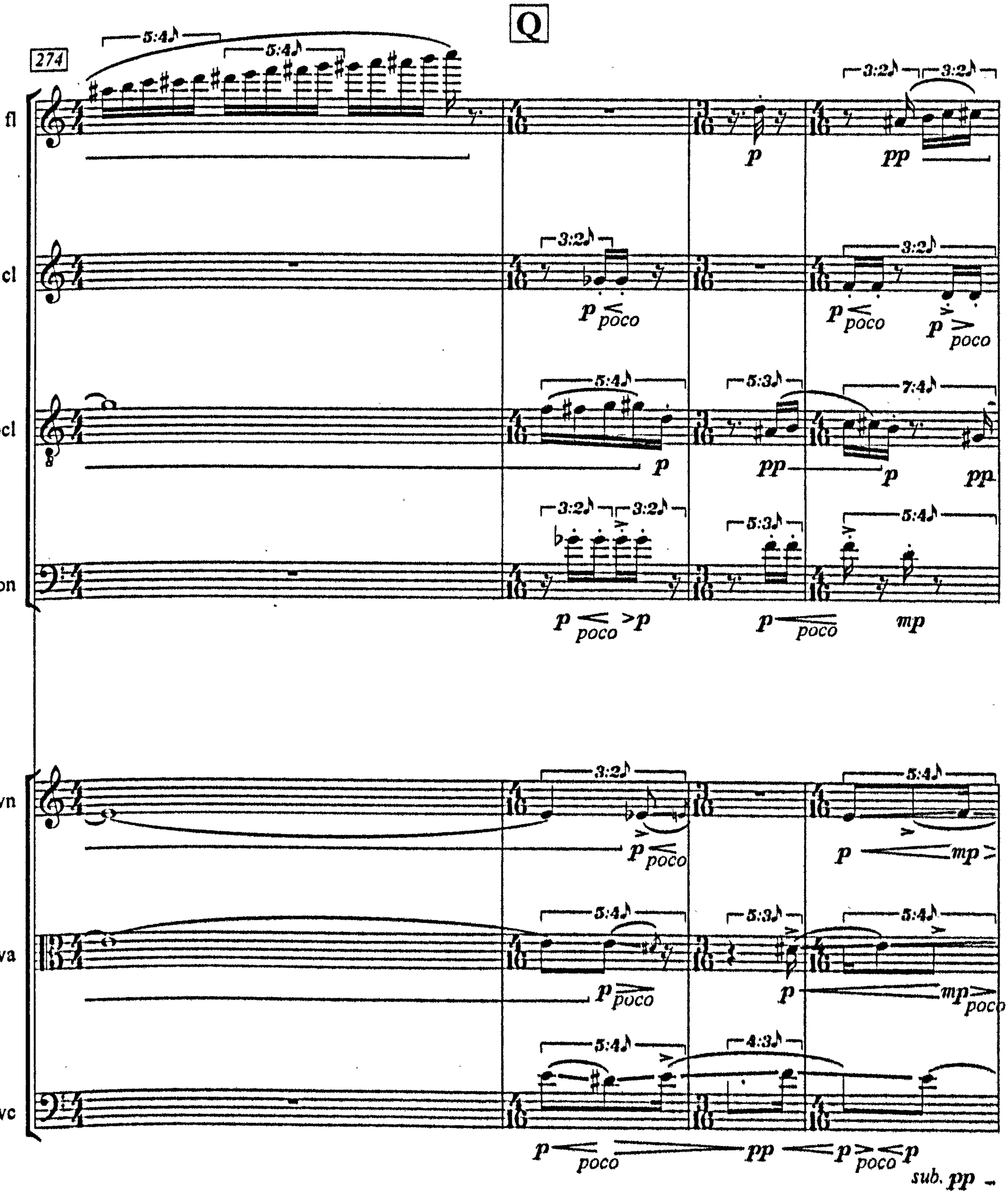

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278

R

fl

cl

bcl

bn

vn

va

vc

C.L. tratto

C.L.tratto

C.L.tratto

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282

fl

mp poco

cl

p mp mp poco mp 5:4

bcl

mp poco 7:5 3:2

bn

p poco p mp poco mp poco 3:2

vn

pp poco ffpp p pp ffpp poco mp poco 5:3 7:4 arco N. 5:4

va

pp poco ffpp p poco ffp pp p ffp poco mp poco p mp 7:6 3:2 arco N. 6:5 5:4

vc

pp mp ffmp p mp pizz. S.T.- arco N. mp poco

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287

fl

cl

bcl

bn

vn

va

vc

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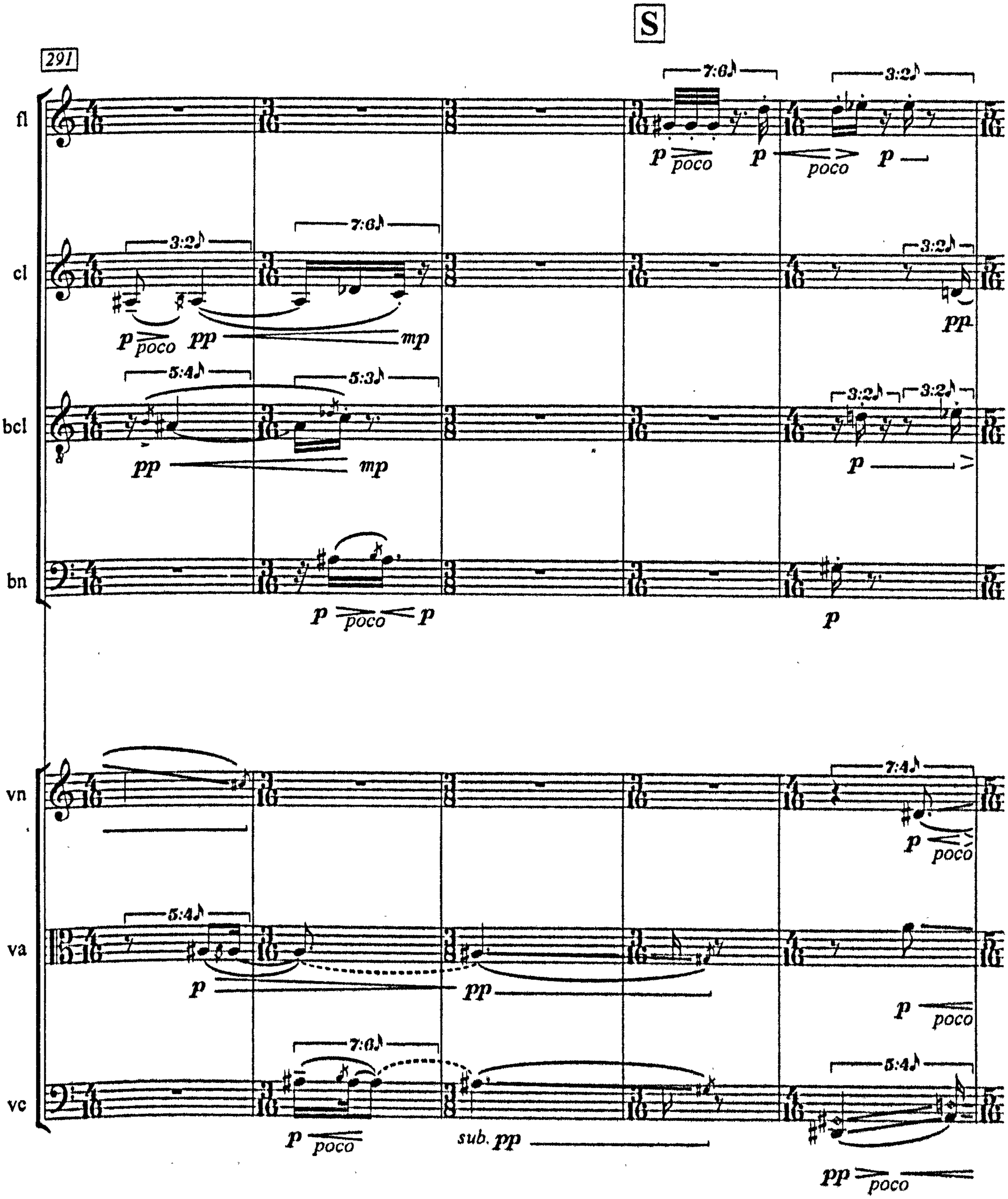

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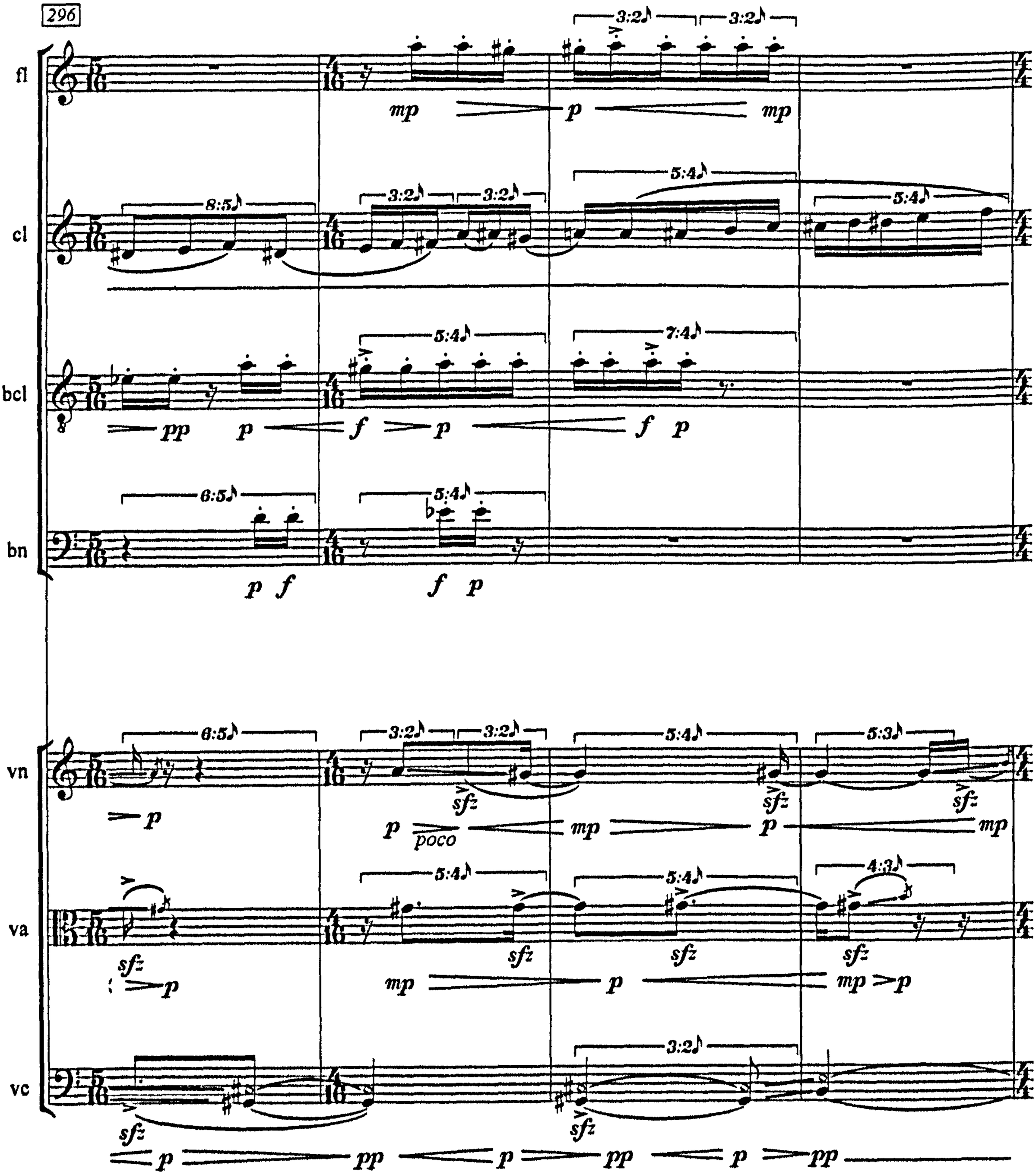

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T

300

fl

cl

bcl

bn

vn

va

vc

7:4 5:4 5:4 3:2

5:4

p poco

pp

5:4

p > pp <

mp

8:5 5:4

p pp < p >

7:5

p > pp < p poco

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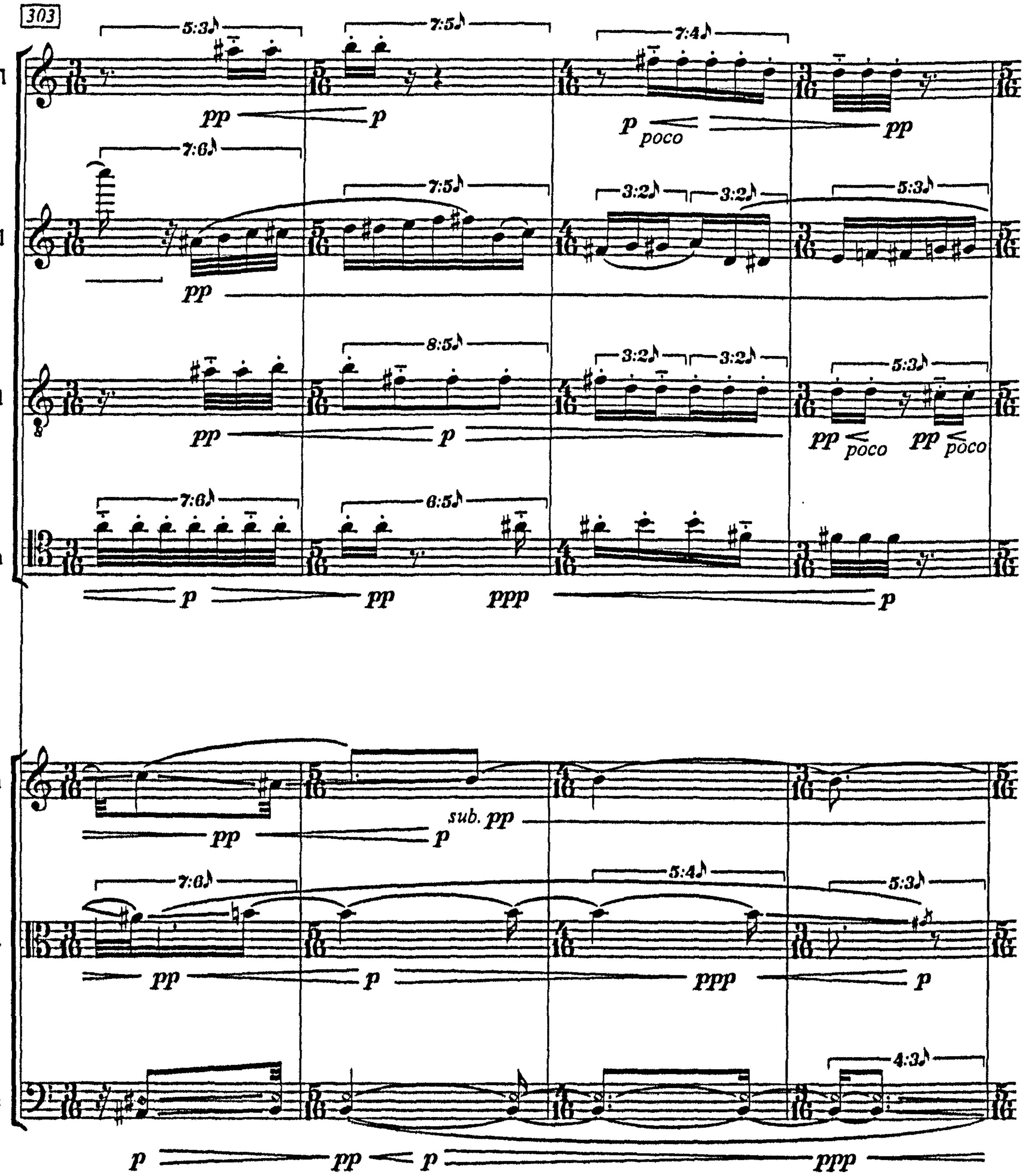

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307

U

fl

pp

cl

5:4 3:2 3:2

pp

bcl

5:4

pp p pp

bn

3:2

p poco

vn

5:4 3:2 3:2

pp p pp sub. pp p

va

5:3 5:4

pp pp sub. pp p

vc

6:5

p sub. pp

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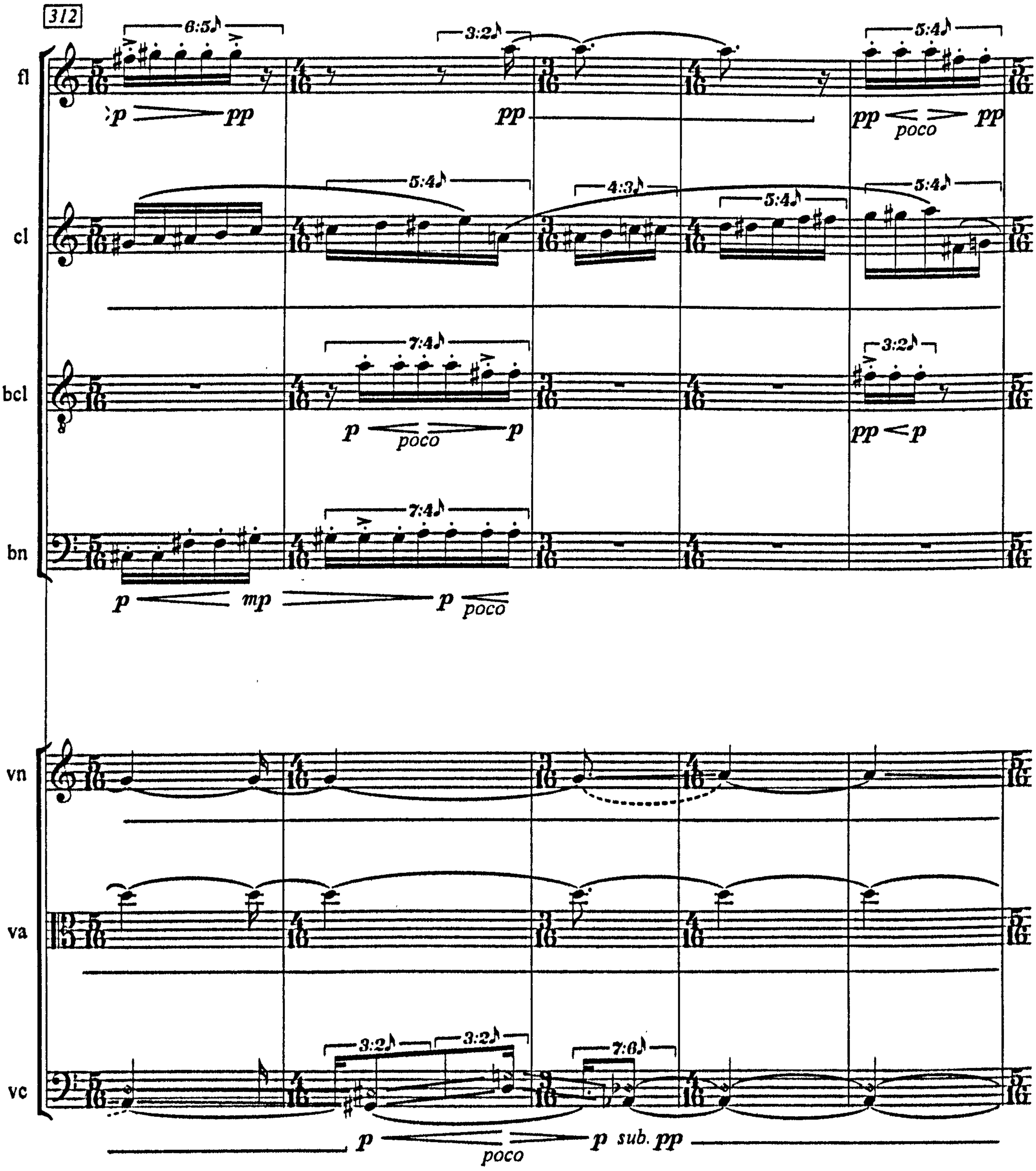

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317

fl

cl

bcl

bn

vn

va

vc

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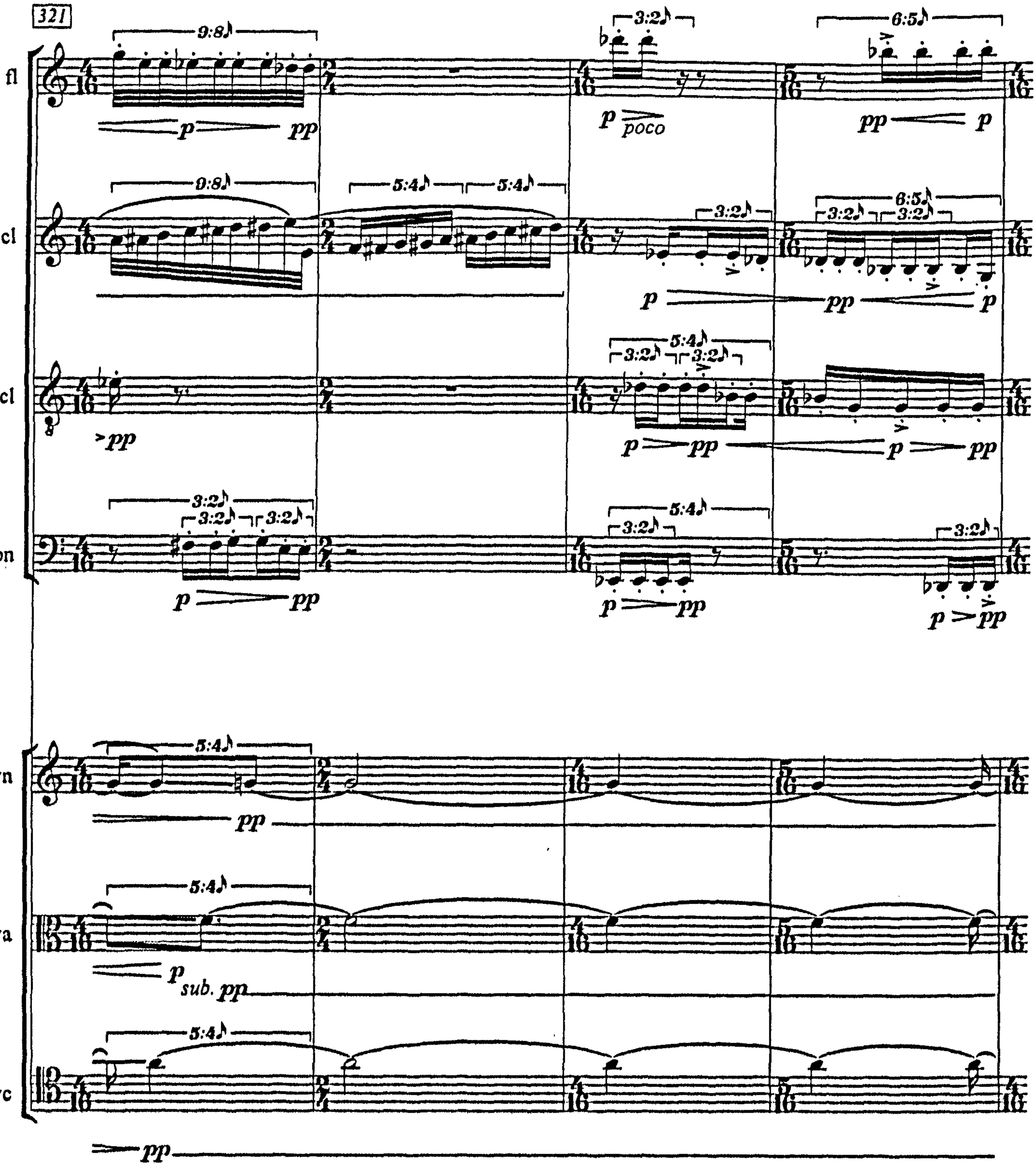

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V

325

muta in piccolo

fl

cl

pp

7:6 3:2

bcl

pp

5:3

bn

pp

3:2 5:3 7:4

vn

sf pp

5:4 3:2 7:6 3:2

va

sf *sf* *sf* *pp*

5:4 5:4 8:5 7:4

vc

sf *sf* *pp*

5:4 6:5 7:4 S.P. N.

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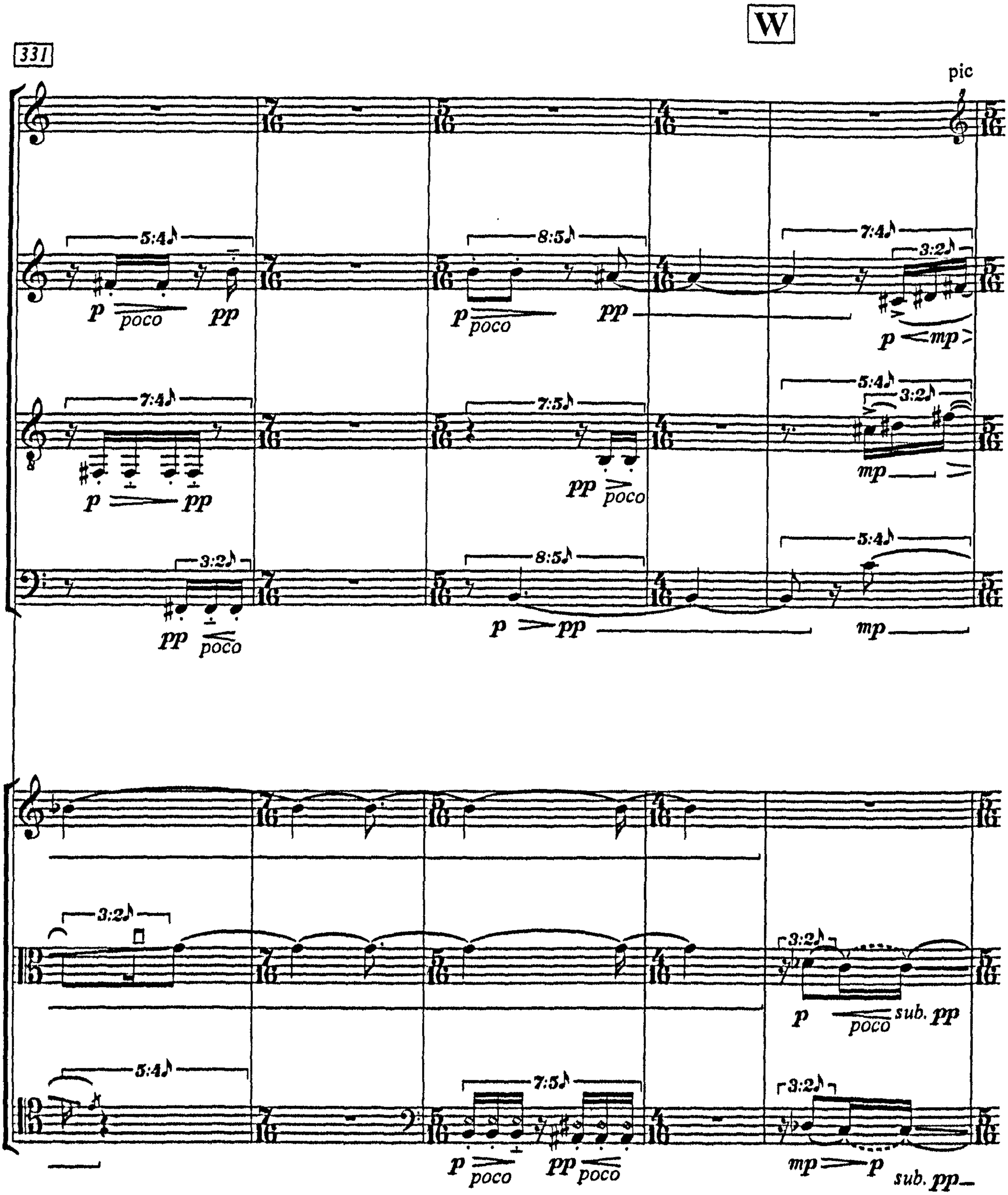

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336

pic

7:4

p < *mp*

cl

6:5

p *mp*

bcl

8:5 3:2

p *p poco* *mp* *pp*

bn

3:2 5:4 4:3

sub. pp *p poco* *p* *mp* *p*

vn

harmonic gliss.

mp *pp*

va

6:5 3:2 7:4 7:4

p *mp* *p poco* *p* *mp* *p* *sub. pp*

vc

6:5 3:2 5:4 5:3

p poco *p* *p poco* *sub. pp*

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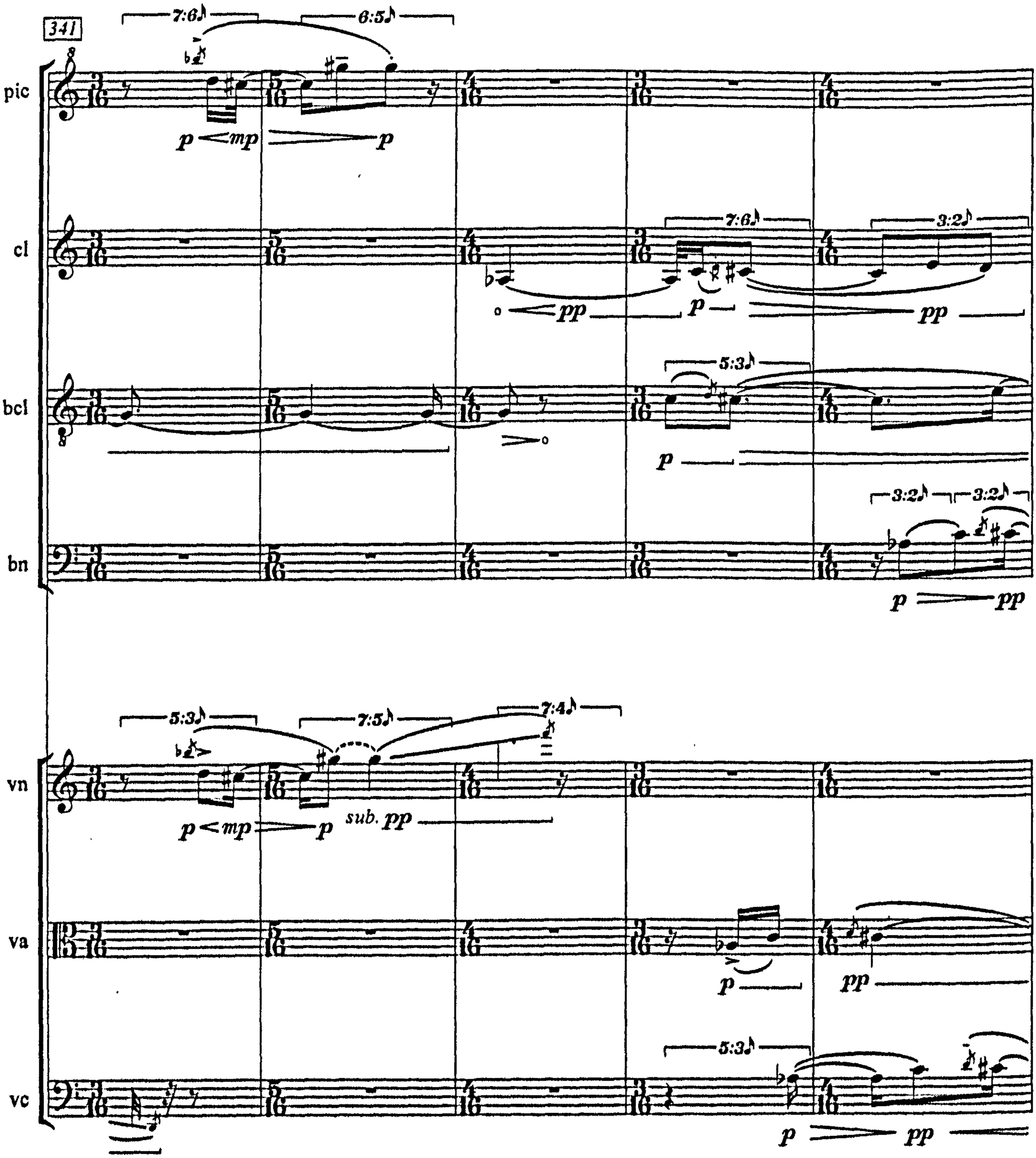

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X

346

pic

cl

bcl

bn

vn

va

vc

5:4 3:2 7:4 6:5 7:5

p pp poco sub. pp sffz

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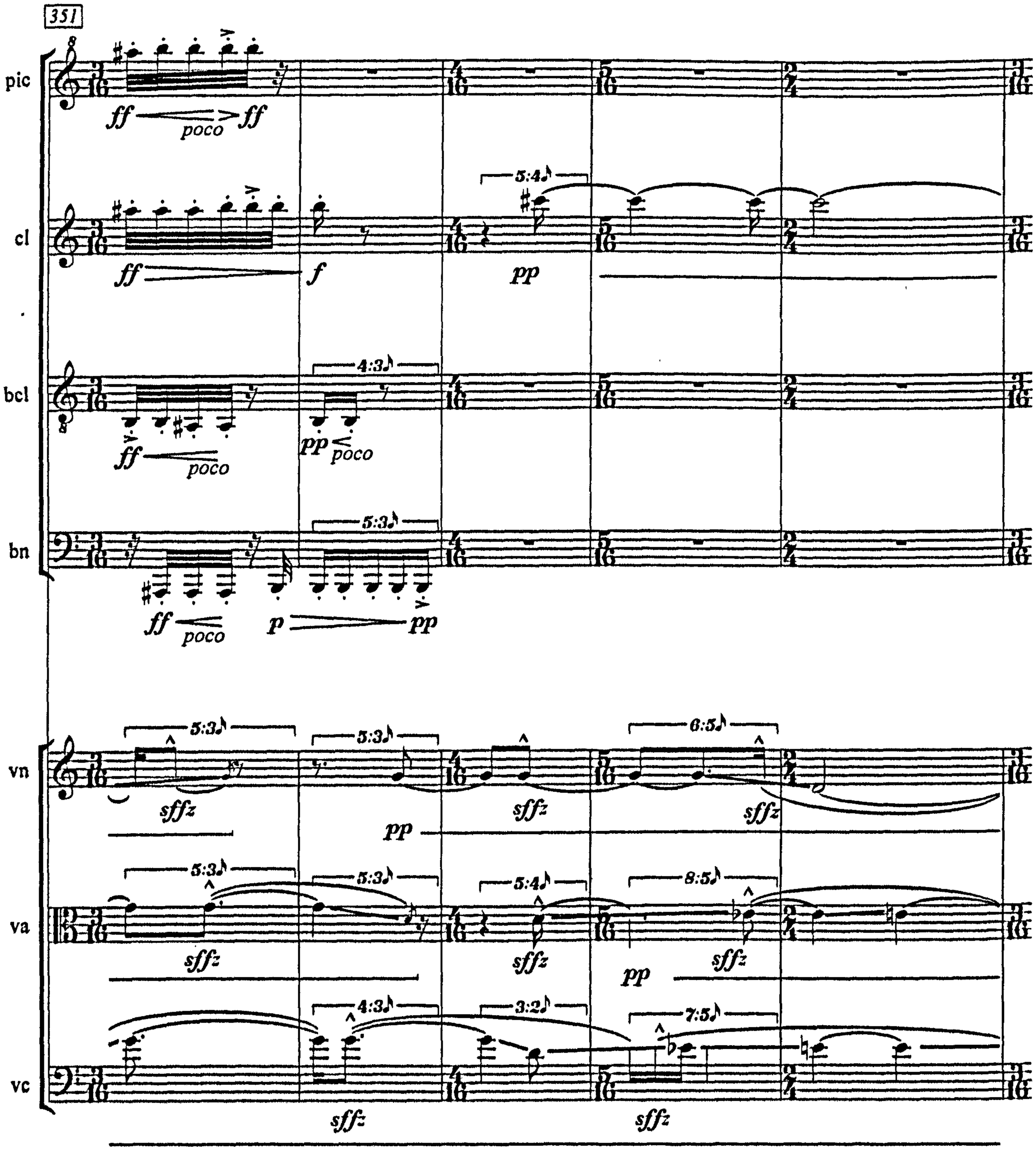

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356

pic

cl

bcl

bn

vn

va

vc

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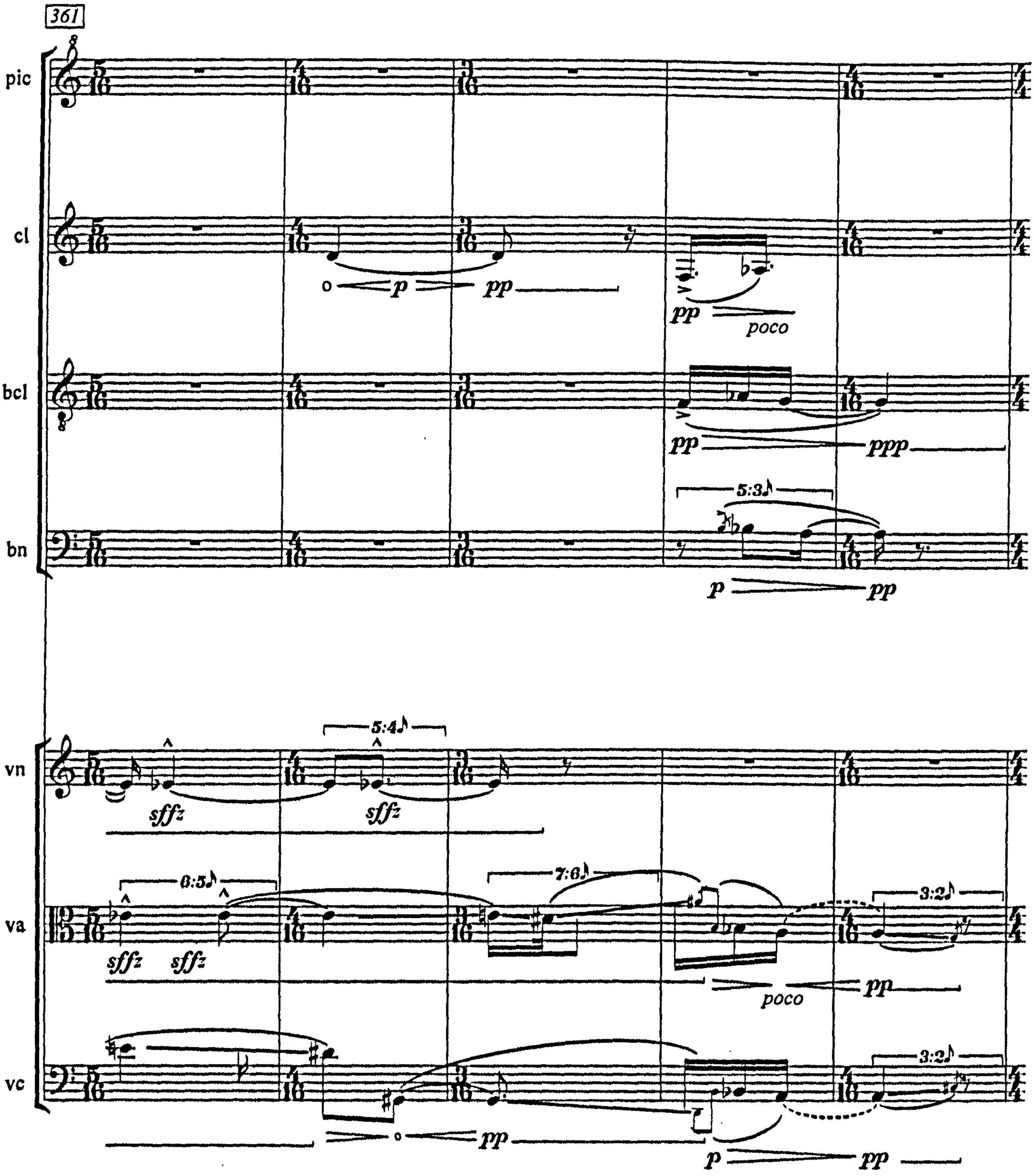

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366

pic

cl

p *ppp*

bcl

bn

5:3

pp *poco* *p*

vn

va

7:6

p *pp*

5:3 8:5 5:4

vc

pp *p* *sub. pp*

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83 Chords for Ezra Pound

(2004-5)

brass quintet

John Hails

83 Chords for Ezra Pound

(2004-5)

brass quintet

John Hails

0 1 SEP 2008

QUEEN MARY UNIV

This piece was written for performers from the BBC Scottish Symphony Orchestra. It was first performed by them on 21st April 2005 at The Sage, Gateshead.

The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2003-6.

Notation

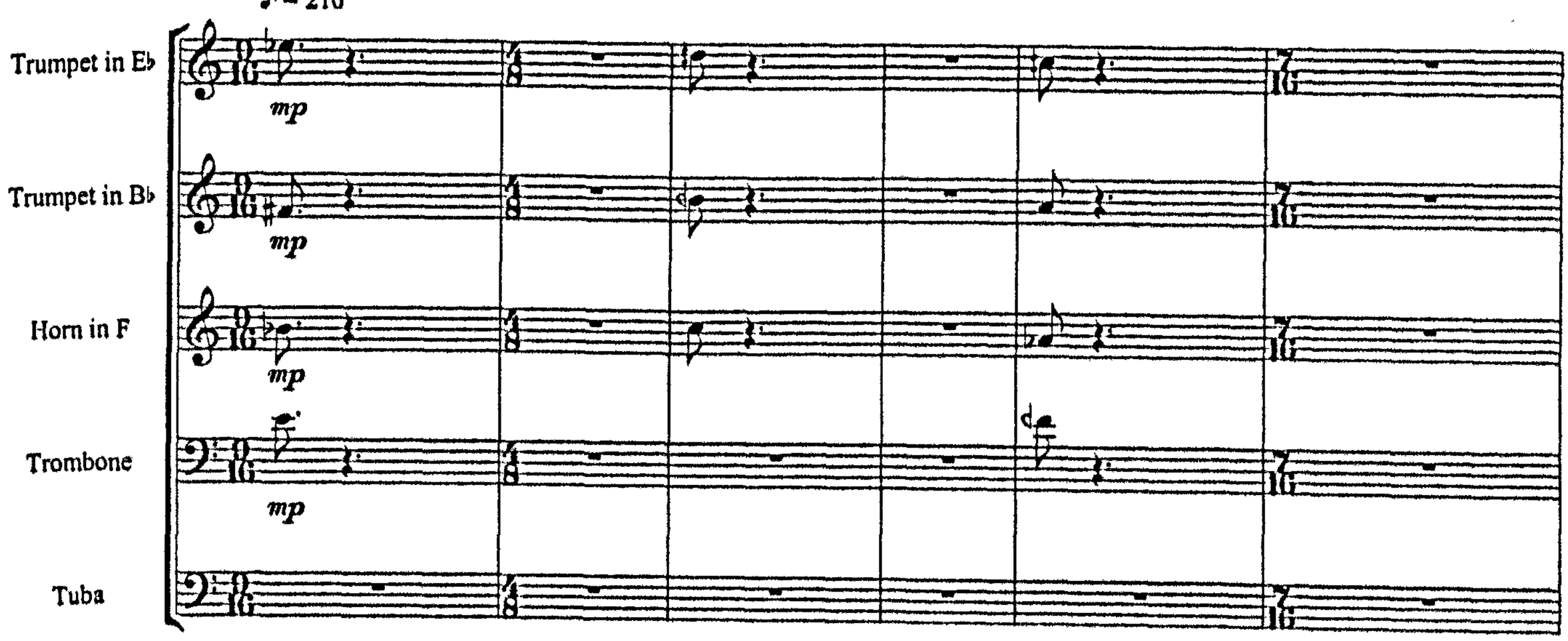
Square noteheads indicate that a breath sound, rather than a conventionally pitched sound, is desired. The trumpets and horn should finger the pitches indicated, but for the trombone and tuba, no pitch distinctions have been made, but instead a notehead on the top line of the stave indicates a brighter sound, and a notehead on the bottom line of the stave indicates a darker sound.

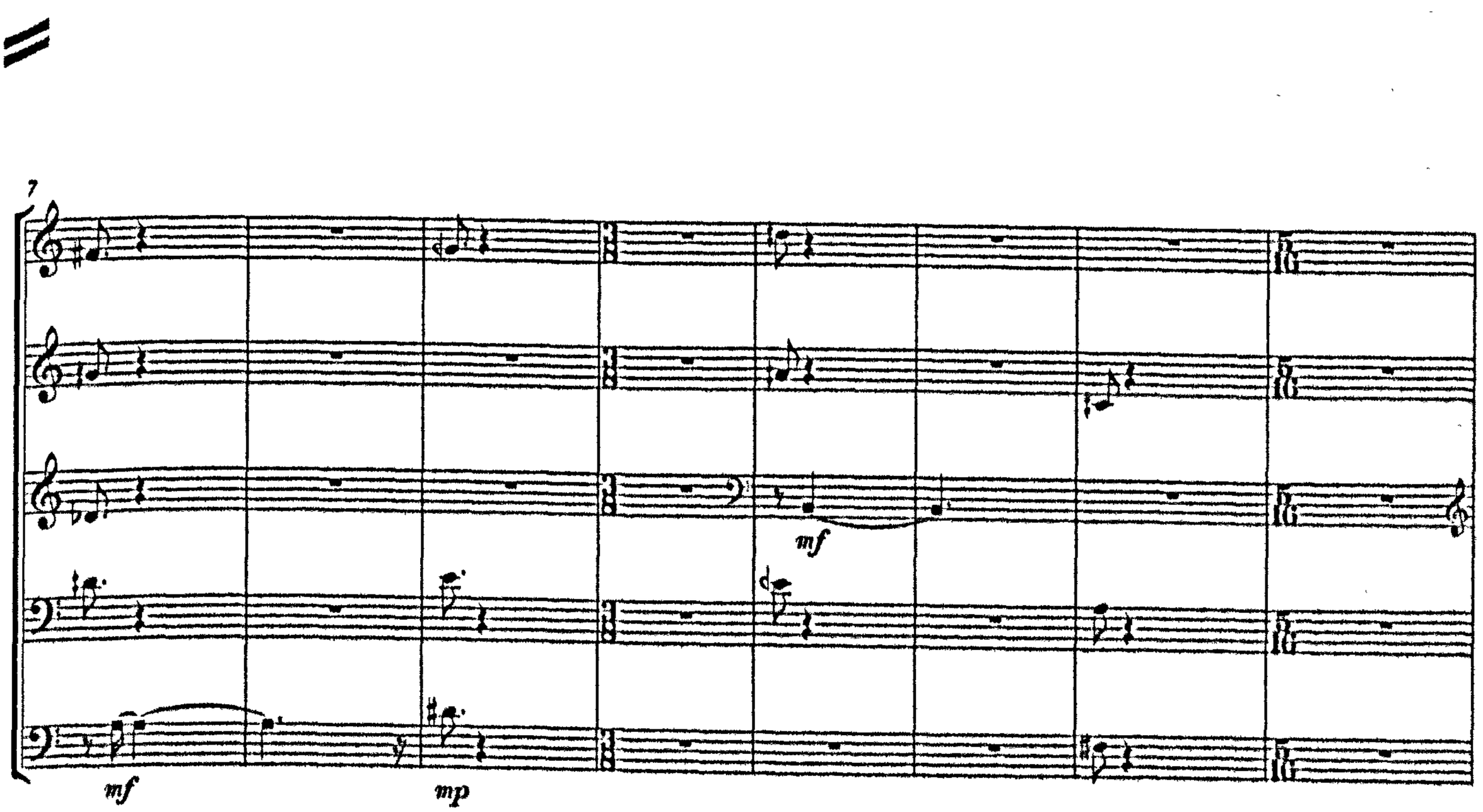
Ossias have been provided to facilitate passages for the trumpets that involve quartertones.

83 Chords for Ezra Pound

' - not of one bird but of many'
Canto LXXV, Ezra Pound

John Hails





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15

pp mf mp

pp mf

3:2

poco

pp

pp

23

mf

mp

mf

mf

31

pp

pp

3:2

5:4

p pp

p pp

pp mf mp

38

(tr)

mp

(tr)

mp

mp

mp

f

f

45

f

mp

pp

ossia

4:3

poco

mp

f

mp

pp

ossia

4:3

poco

3:2

pp

f

mp

f

mp

pp

52 ossia 3:2 3:2 pp poco 3:2 poco mp pp mp mp

58 ossia 5:4 4:3 5:4 4:3 pp poco poco f mp f f pp

63

mp f

f mp

mp f

mp f

70

mp ff mp

ff mp

mp ff mp

ff mp

mp pp

76

pp mf mp

mf p f

ff mp mf mp

ff mp mf mp

82

scorrevole
♪=200

pp

pp

pp

pp

tr

tr

p pp

p pp

pp

88

93

Tempo primo
(♪=108)

mp

mp

mp

mp

mp

mp

f

f

mp

f

mp

99

106

112

118

124

130

137

mf mp ff mp

144

mf mp f

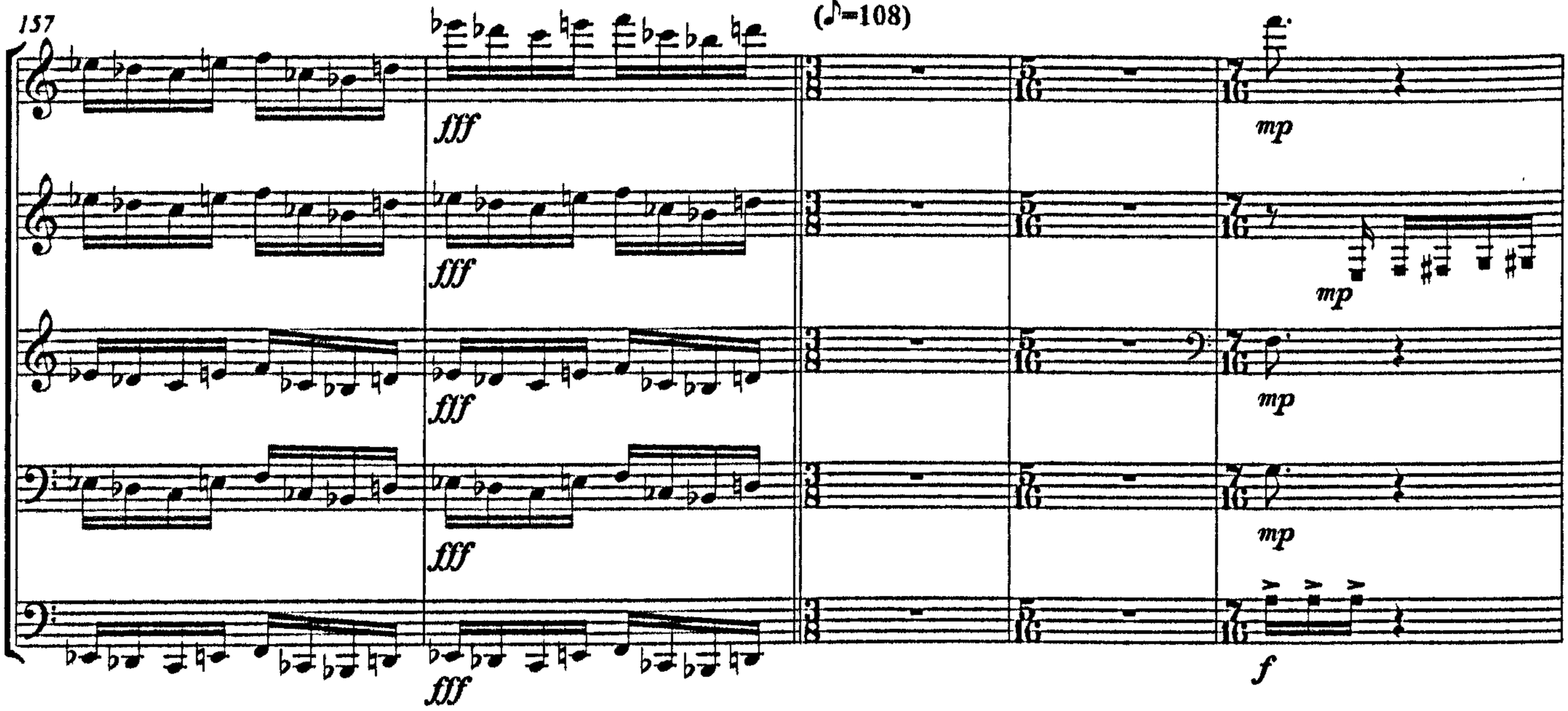
151

3:2

ff molto mp f poco a poco cresc. ff

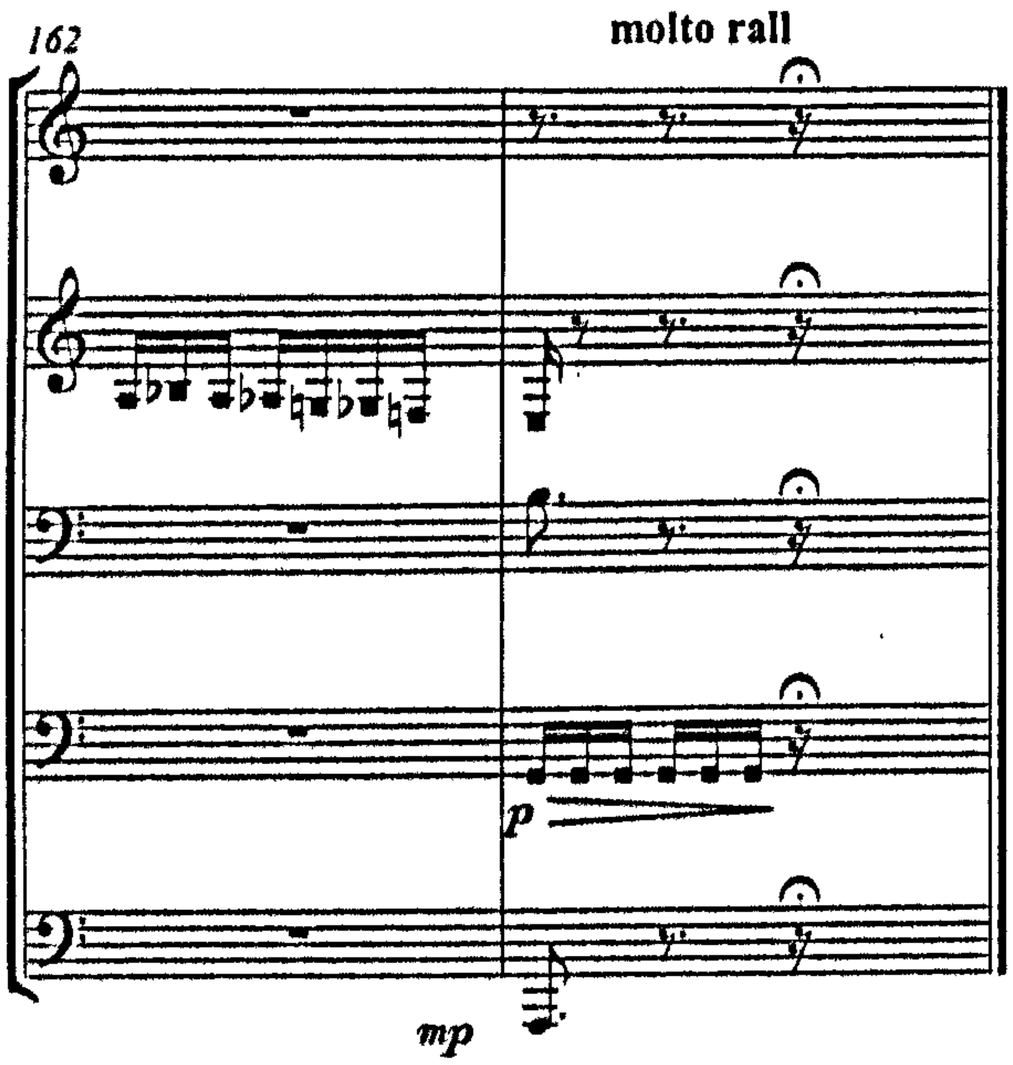
157

Tempo primo
(♪=108)



162

molto rall



De contemplationis digitis

for flute and piano

2003

John Hails

Study score

De contemplationis digitis

for flute and piano

2003

John Hails

Study score

0 1 SEP 2008

This work was commissioned by the Cheltenham Festival Society for the Cheltenham International Festival of Music, and first performed by Janne Thomsen and Bengt Forsberg on Saturday 19th July in the Pittville Pump Room, Cheltenham.

Contents

Thesis
2007
HAI

Programme note

John Cage once compared reading James Joyce's *Finnegans Wake* to the contemplation of his own toes commenting that he understood neither but still liked both.
Joyce's manner of bringing diverse, often mutually exclusive elements together to create his work has some correlation to the way that I write.
In this piece, for example, I have hijacked other people's texts ('transcribed' into pitches and durations) and music (most notably Bach's *Suite no. 2* BWV 1067) and passed them through formal procedures (especially canons). The names JOHN CAGE and JAMES JOYCE run through the work like Brighton rock.

Notational explanation

I. Mesostics 1

In the *senza mesura* bars (bb. 10, 25, 33, 47, 50, 52, and 59), duration is free but tempo is slow. The following notation is used:

noteheads


gracenote (very short)


short


long

pauses


gracenote (very short)

short


long

II. Tanzbuch

At times (the first occurrence being at b. 16), the piano and flute are required to play at different tempi. The relationship of the two simultaneous speeds is not required to be exact. Metric modulations where they exist have been added to give a feel for the tempi, not as a straight jacket.

When the two instruments are required to coordinate their barlines again, an arrow is provided thus: 

Where the arrow points up from the piano stave, this indicates that the piano gives the cue to the flute as to the placing of the barline and vice versa.

The following sign:  is used to indicate an indeterminate length of time.

There are no dynamic markings in this movement just as there are none in the original Bach Suite. This is not to say that they cannot be added by the performers.

III. Mesostics 2

In this movement, gracenotes are indicated as follows:


where the note with the downward stem is the main note and the preceding note the gracenote.

The unmeasured piano part in section A is written to be coordinated loosely with the flute part above. A semibreve rest in the piano part is given to be a rest of indeterminate length to be coordinated with the flute part above.

De contemplationis digitis

John Hails

Flute & piano

I Mecastics 1

Sempe f

pp stacc.
Mechanical

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5

8va

p legg.

7

8va

9

ppp

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11

13

15

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17

ff f p ff f p ff

8va loco 15ma loco

19

f p ff p ff p

PIBTO PANOPUS SCORE SYSTEM ©

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21

23

25

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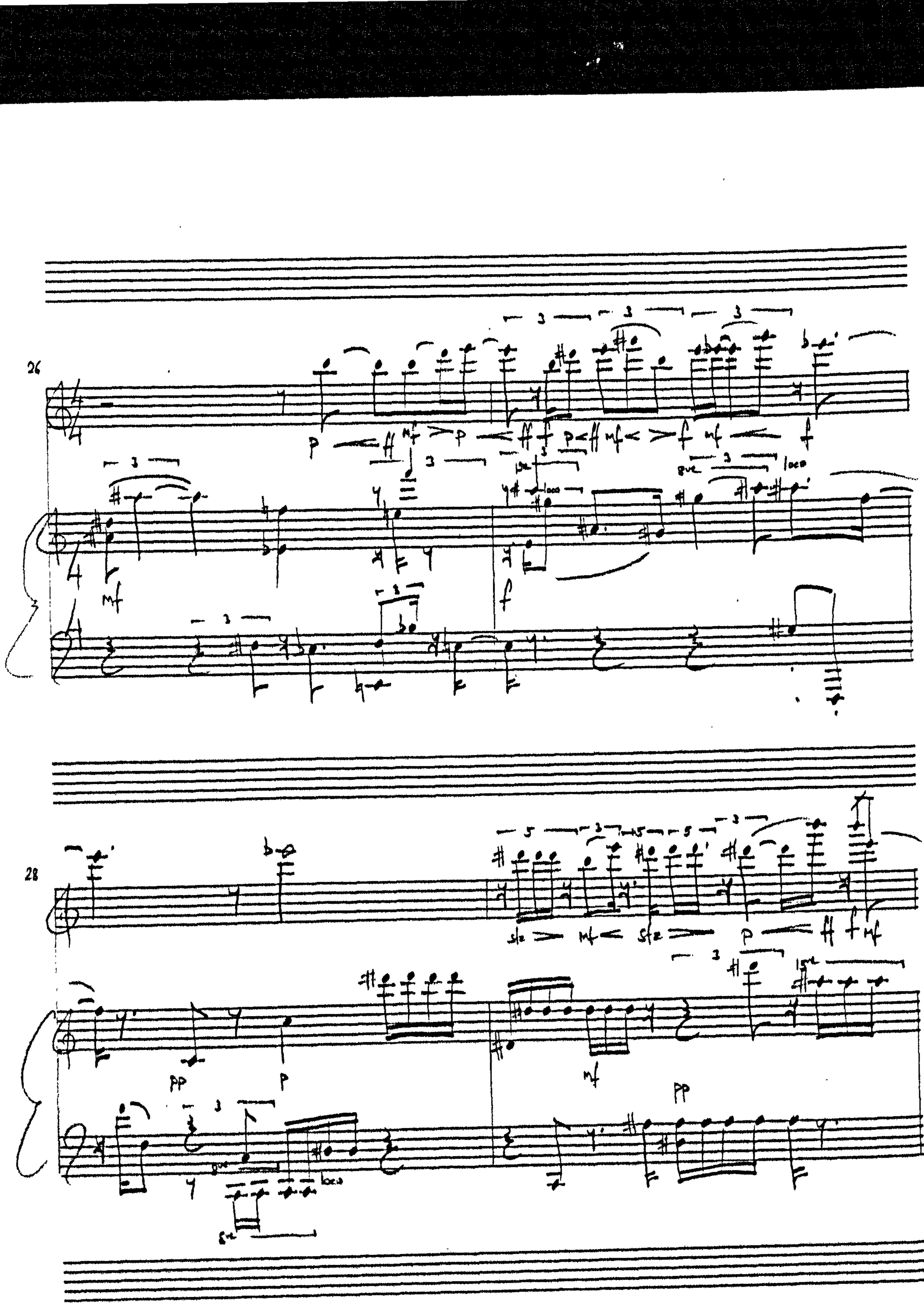
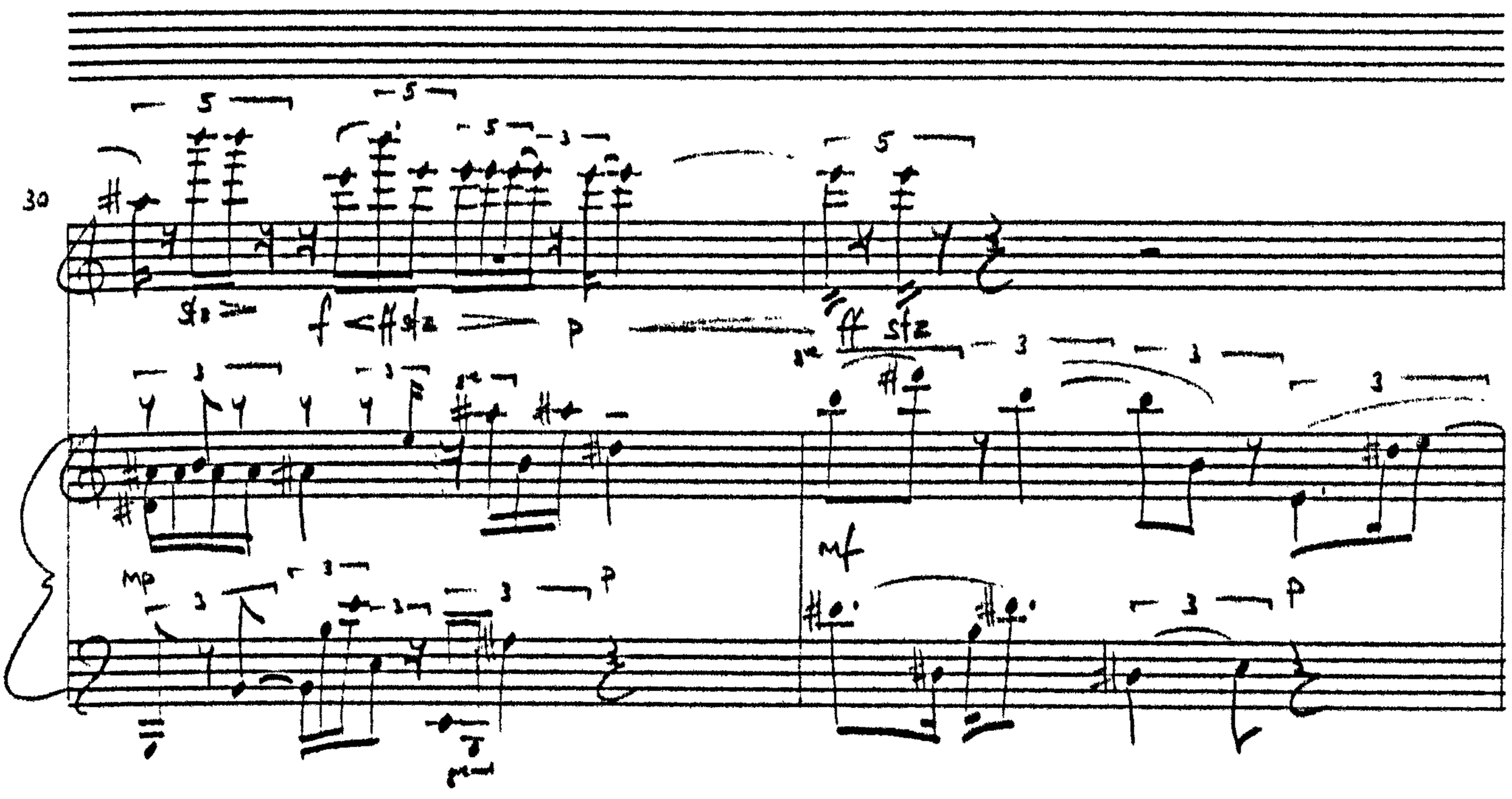

26
28

30



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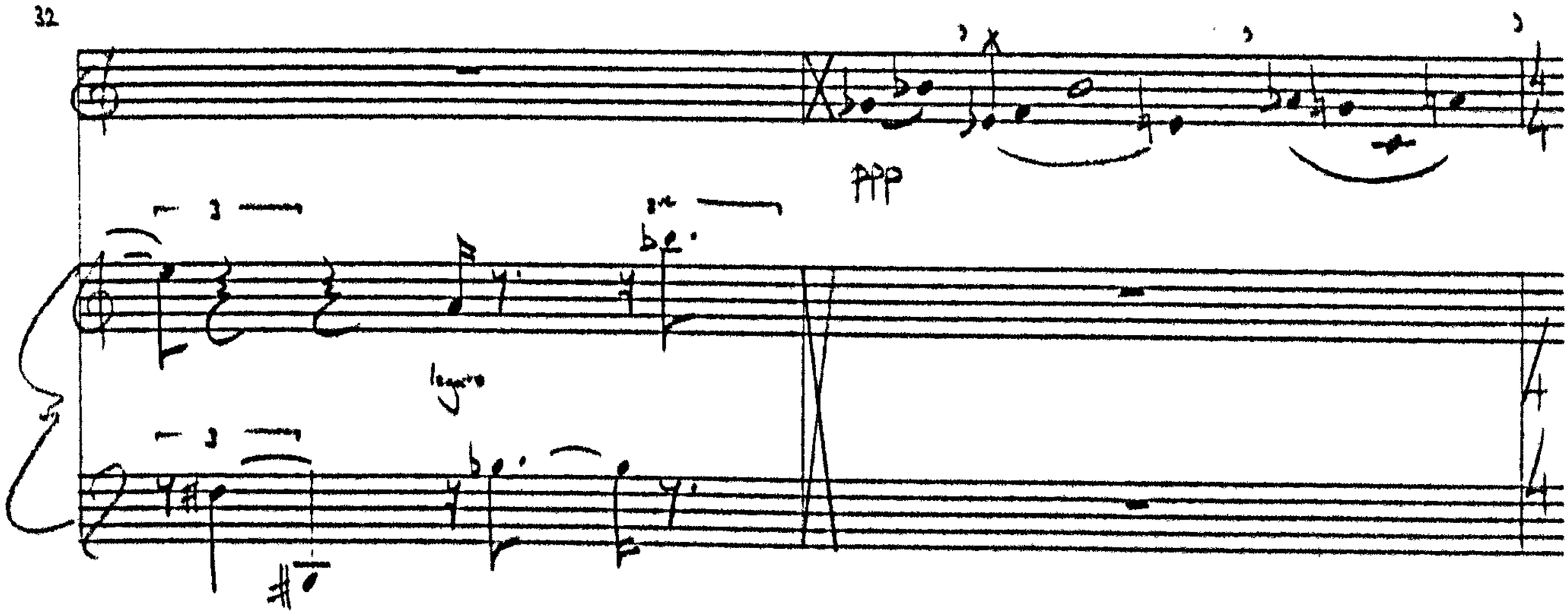

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34

37

39

BIZ PANOPUS SCORE SYSTEM ©

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41

43

45

47

ppp

sfz

sfz

8va

pp

49

sfz

sfz

f

p

ff

8va

ppp

pp

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51

53

55

PANOPUS SCORE-SYSTEM ®

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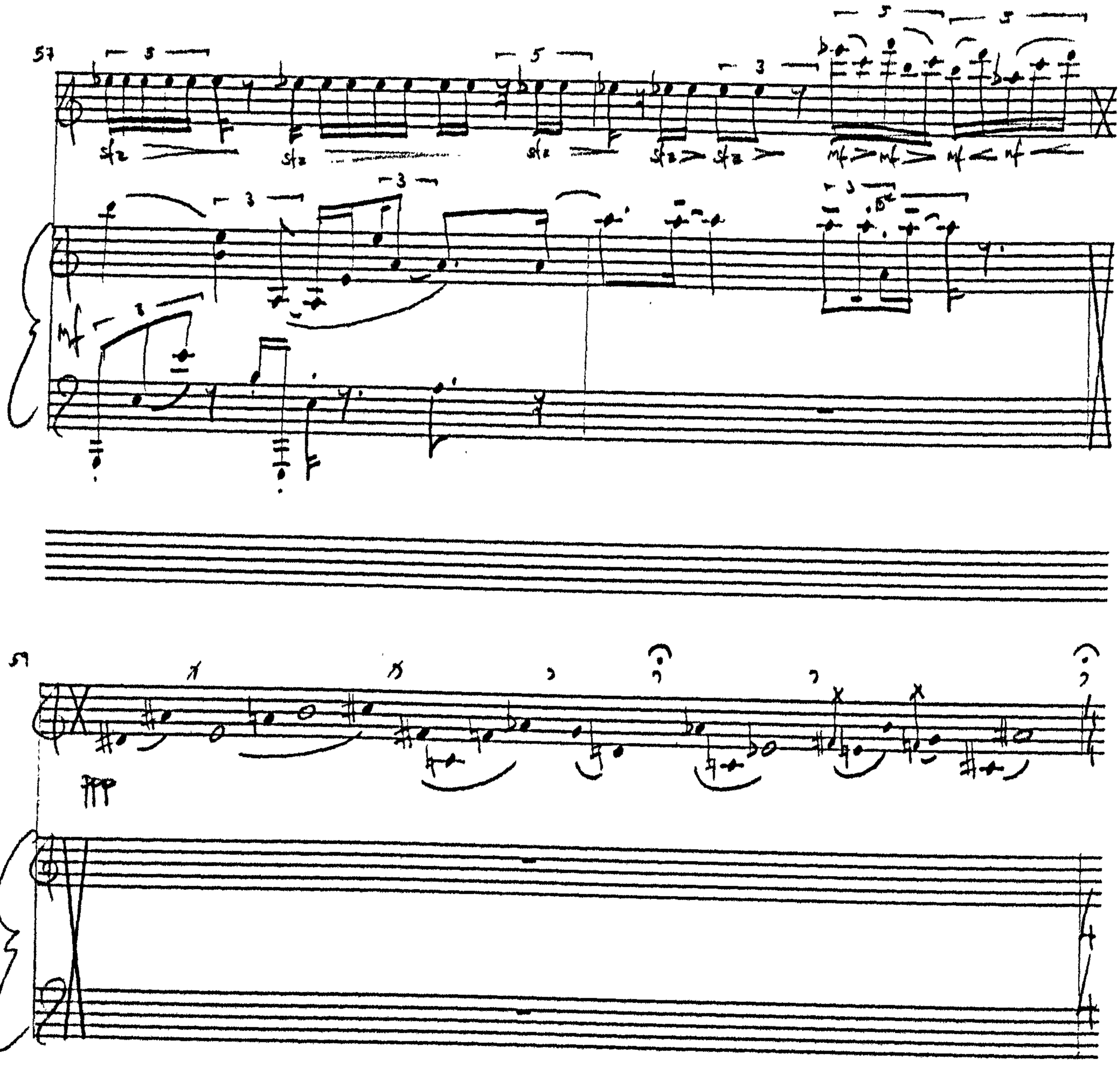

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60

mf mf sfz mf f mf sfz sfz

4/4

62

mf sfz sfz sfz sfz ff sfz sfz

f ff

PANOPLIE SCORE SYSTEM D

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Slow

64

poco accel

ff poco ff sfz

p

poco accel

pp

poco rall

66

Orch.

MBTO PANOPUS SCORE-SYSTEM ®

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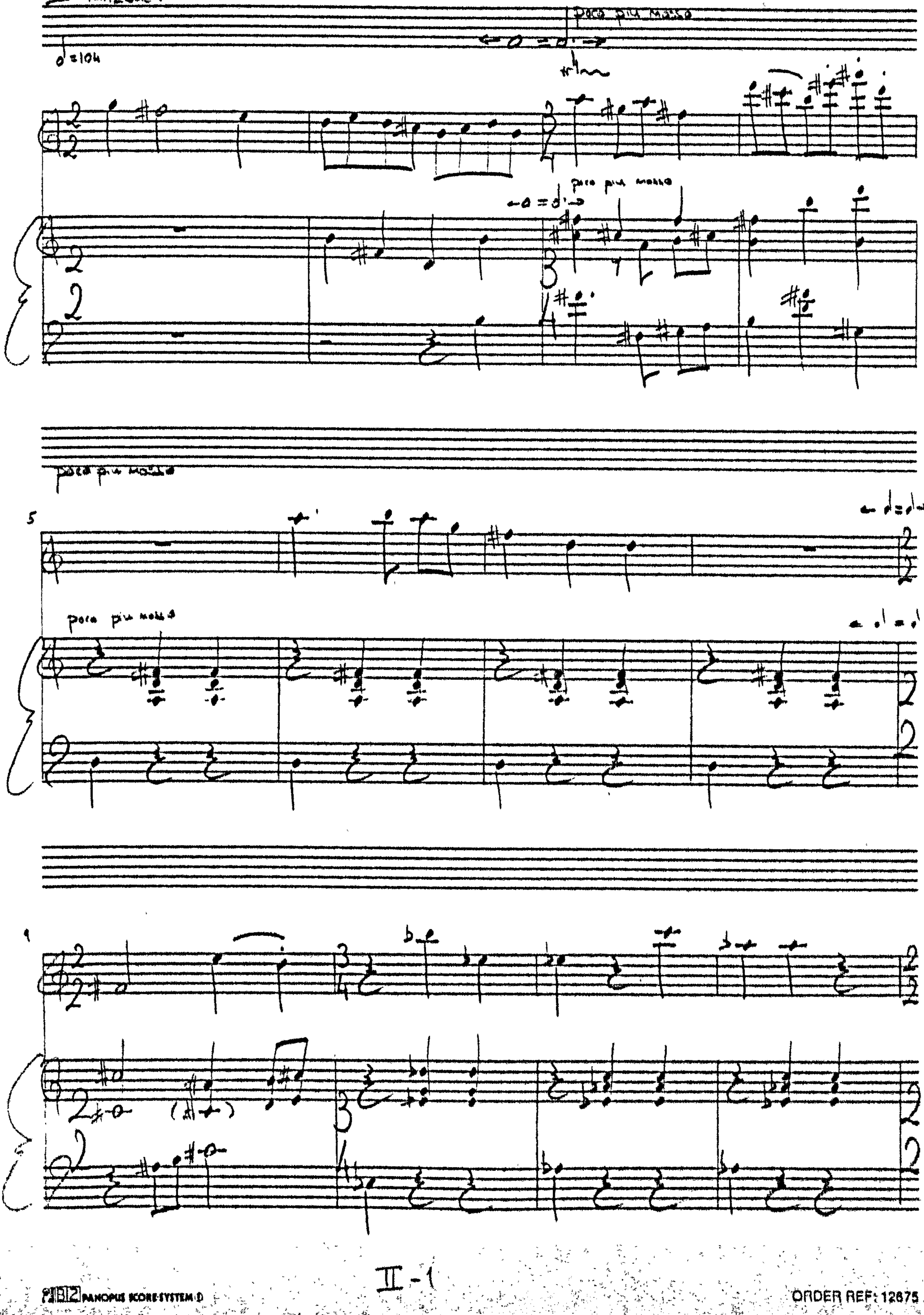
II Tanzbuch



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Poco meno mosso

Più mosso

13

poco meno mosso

più mosso

16

tempo
as flute

Poco meno mosso

19

Poco più mosso

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A

♩=84

Poco più mosso

♩=♩

20

Poco più mosso

♩=♩

♩=♩

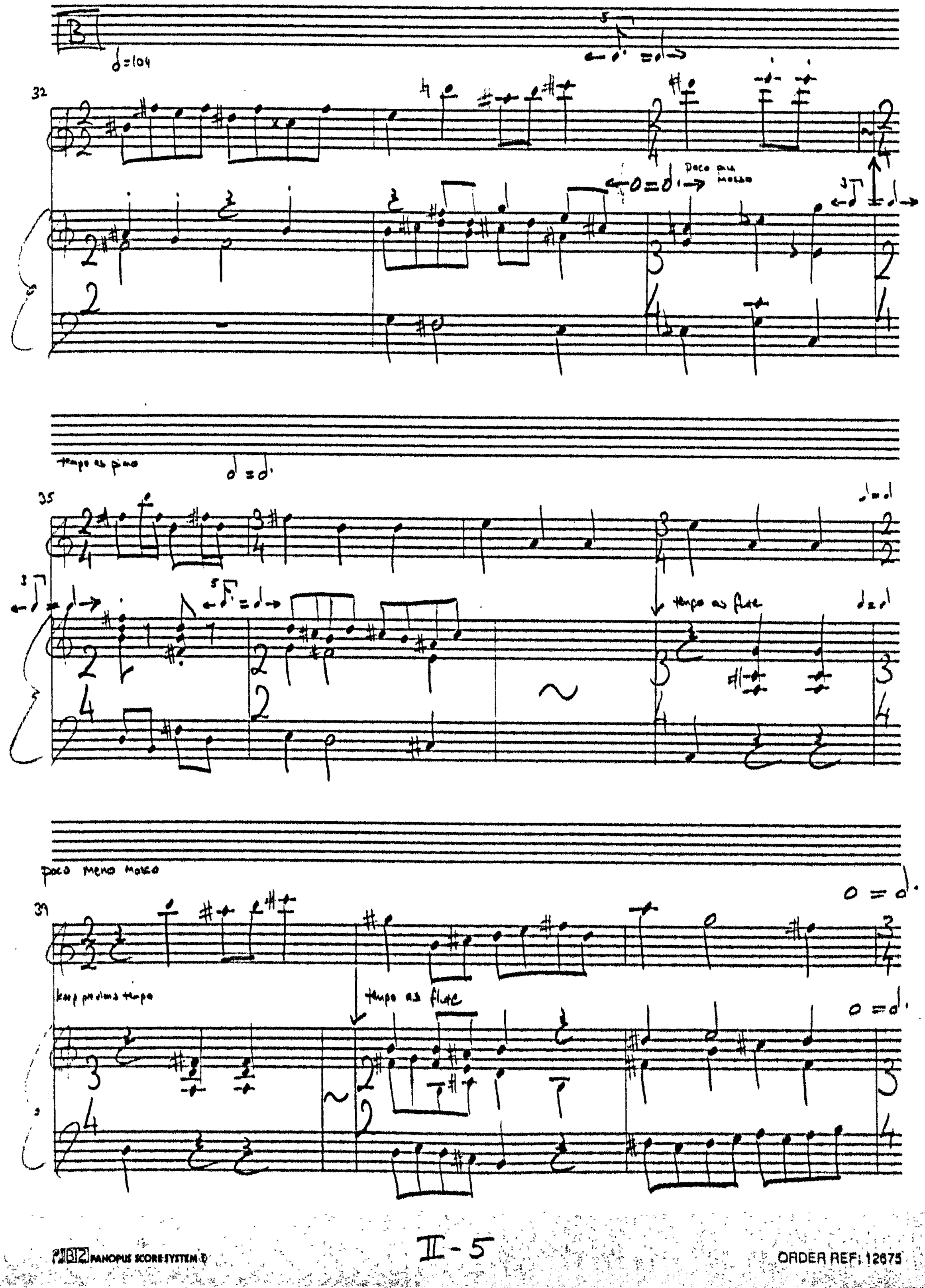
23

II - 3

26

30

II - 4



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42

♩ = ♩. Poco più mosso

3 3

♩ = ♩.

♩ = ♩. Poco più mosso

46

D

d=96

52

55

poco meno mosso

poco meno mosso

58

PMDZ PANOPUS SCORE SYSTEM ©

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61

♩=96

63

poco più mosso

66

Poco meno mosso

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69

72

poco meno mosso

tempo 1° piano

tempo 1° piano

75

poco meno mosso

tempo 1° piano

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poco più mosso

poco più mosso

poco più mosso

poco più mosso

poco più mosso

poco più mosso

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III Mesostics 2

♩=54 Frozen, transparent sand

Flute

FP

FP

Tempo di sarabande

MP

Flute

MP

piano

becoming more animated

♩=72

flute

piano

poco a poco cresc.

pp

flute

piano

Tempo di sarabande

mf

mf

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B

Dirdlike

♩=90

Fl.

P

Tempo di sarabande

PANOPUS SCORE-SYSTEM ©

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Ped

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Tempo di Sarabande

D as fast as possible

Slow

PANOPUS SCORE-SYSTEM ©

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as fast as possible

ff

Slow

Piu f

Piu f

as fast as possible

ff

ff

ff

as fast as possible

Slow

ff

fff

fff

as fast as possible

Slow

ff

fff! molto cresc.

fff! molto cresc.

as fast as possible

Slow

as fast as possible.

ff

ff

molto

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