June 2014

‘Music and Nature’

A Folio of Original Compositions for

Various Instruments with

Detailed Analyses

Submission for the Degree of Masters of Arts Music

Rowan Sherlock



Supervised by Dr. Marian Ingoldsby

Volume 2

Volume 2

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Four-Movement Suite
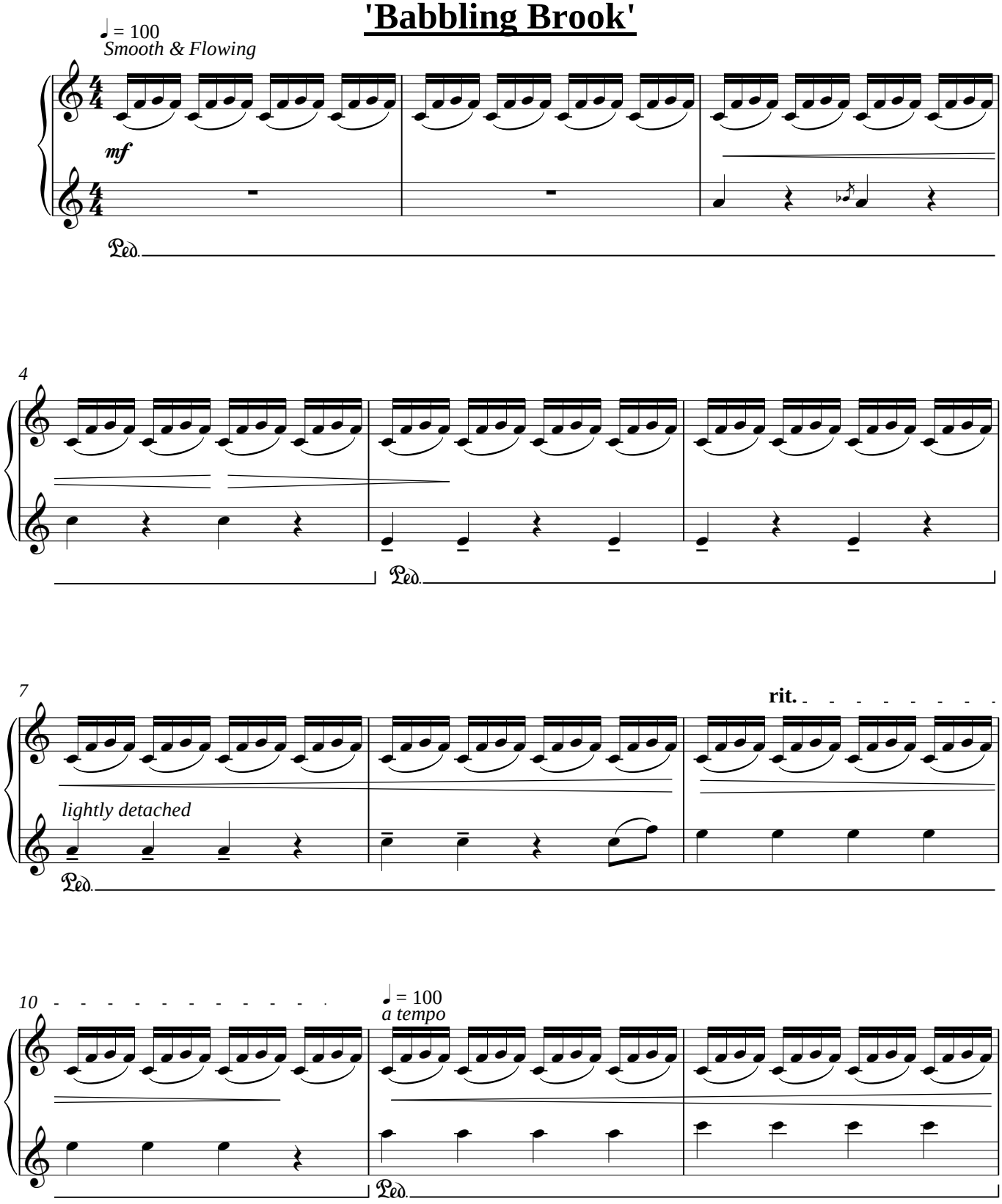
for

Solo Piano
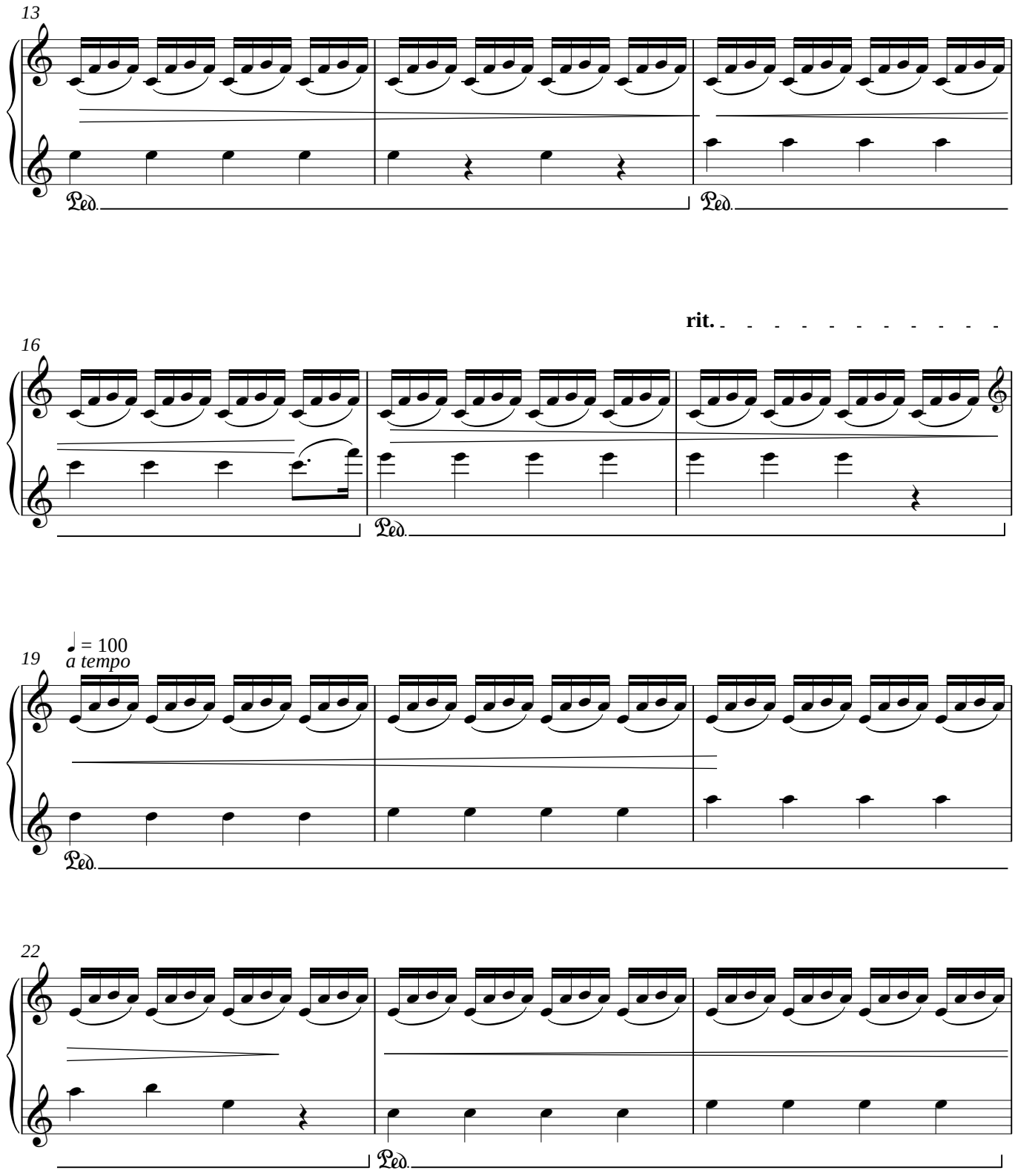
-Water Suite-
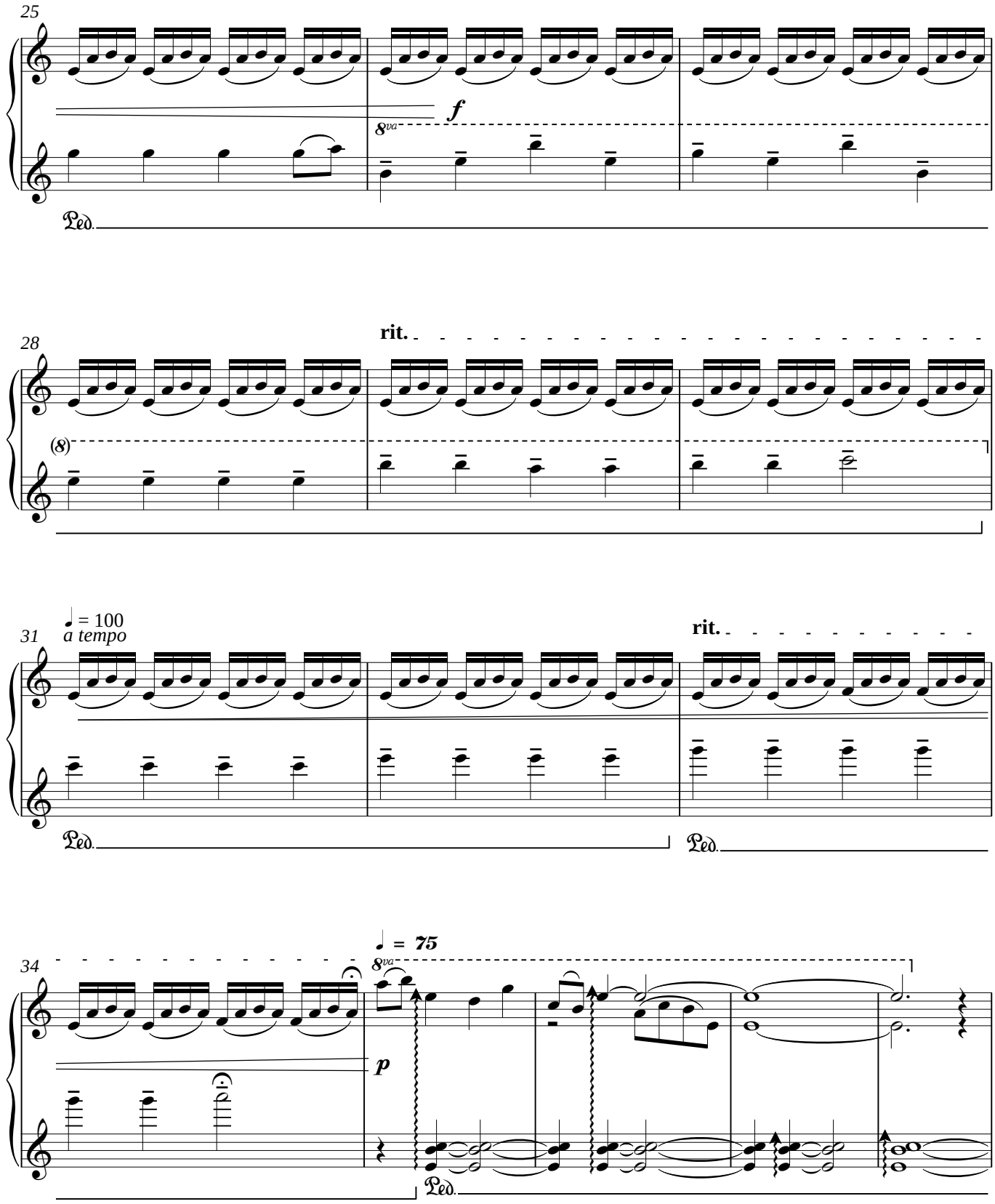
Babbling Brook

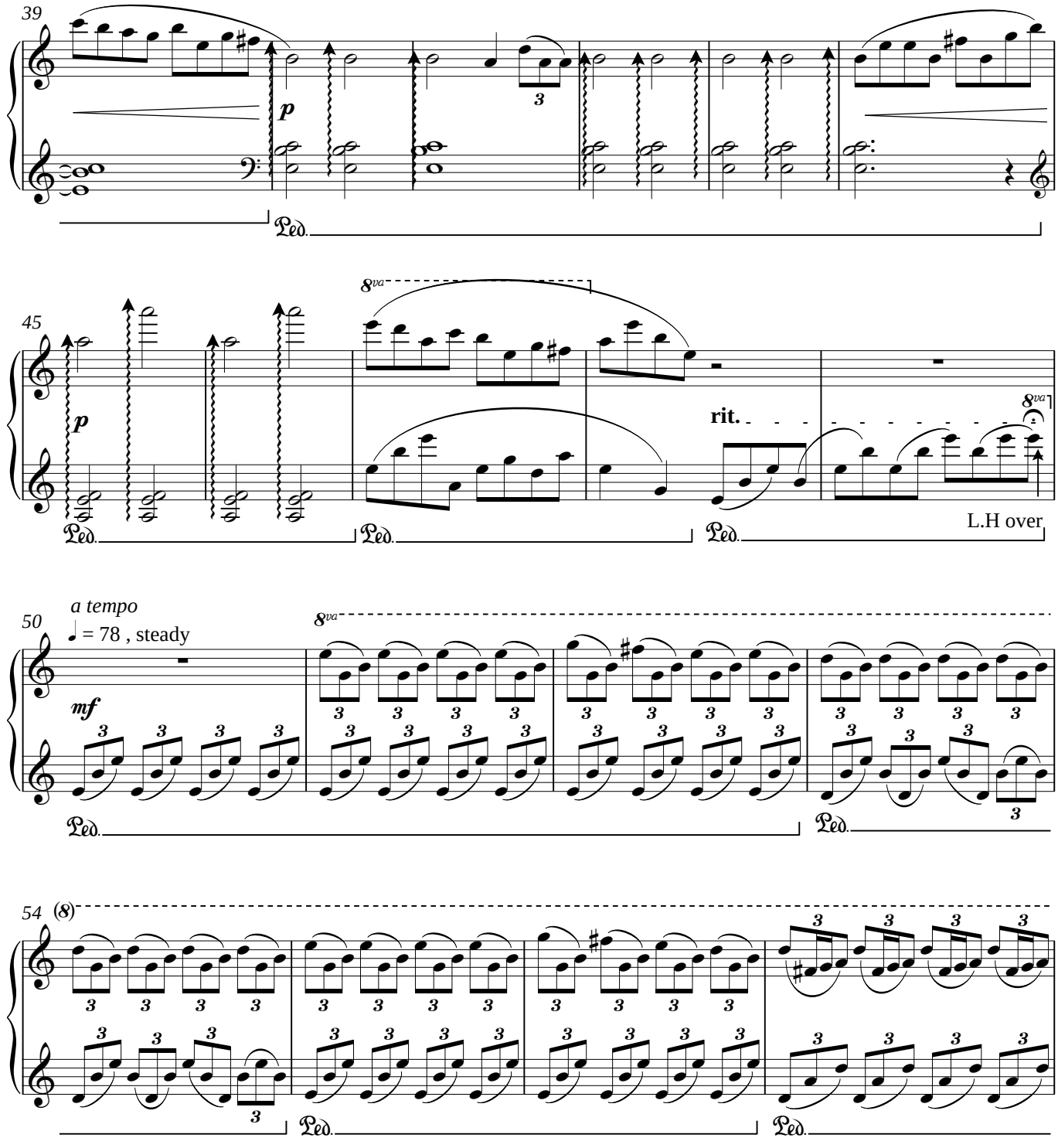
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'Babbling Brook'
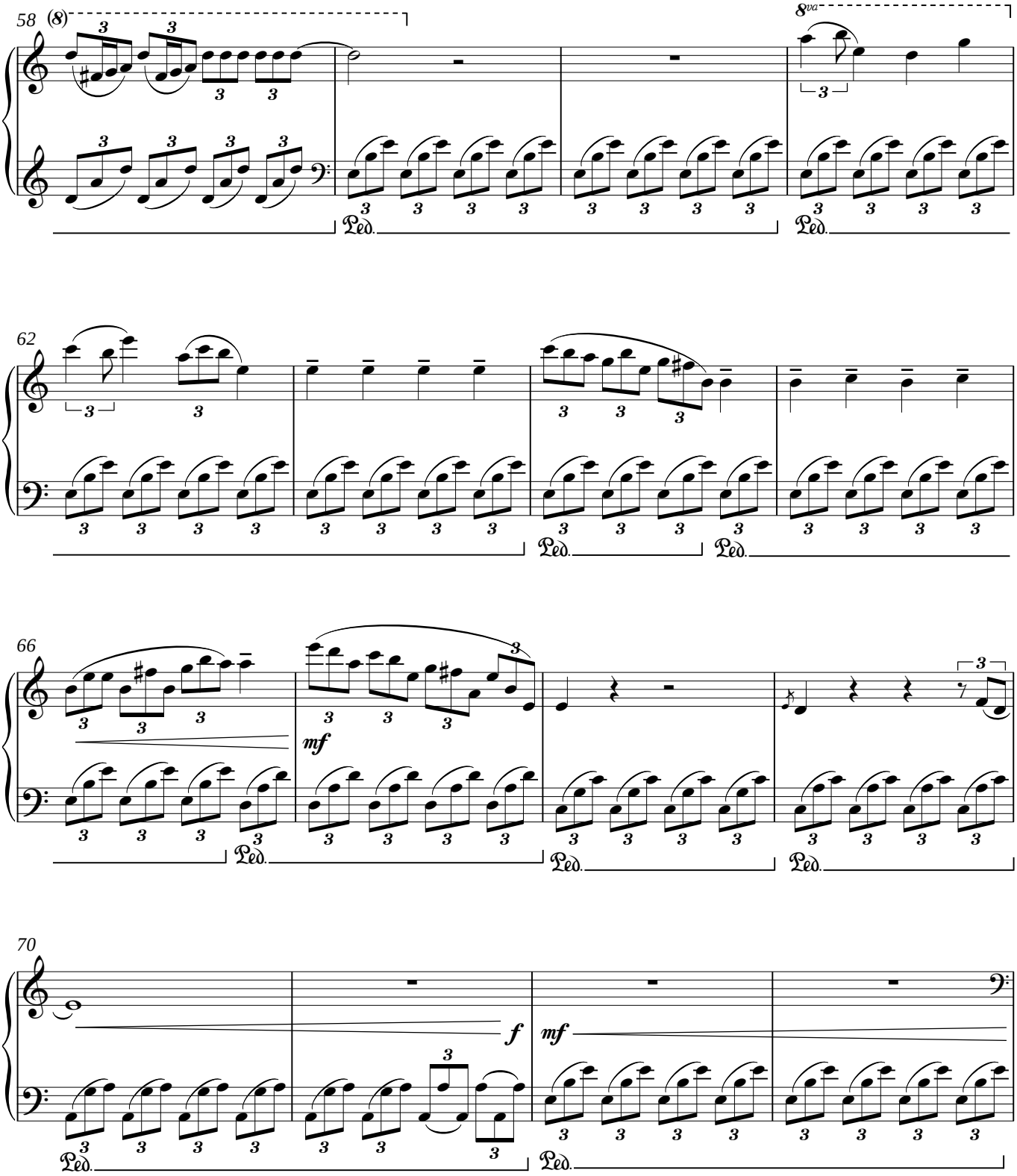


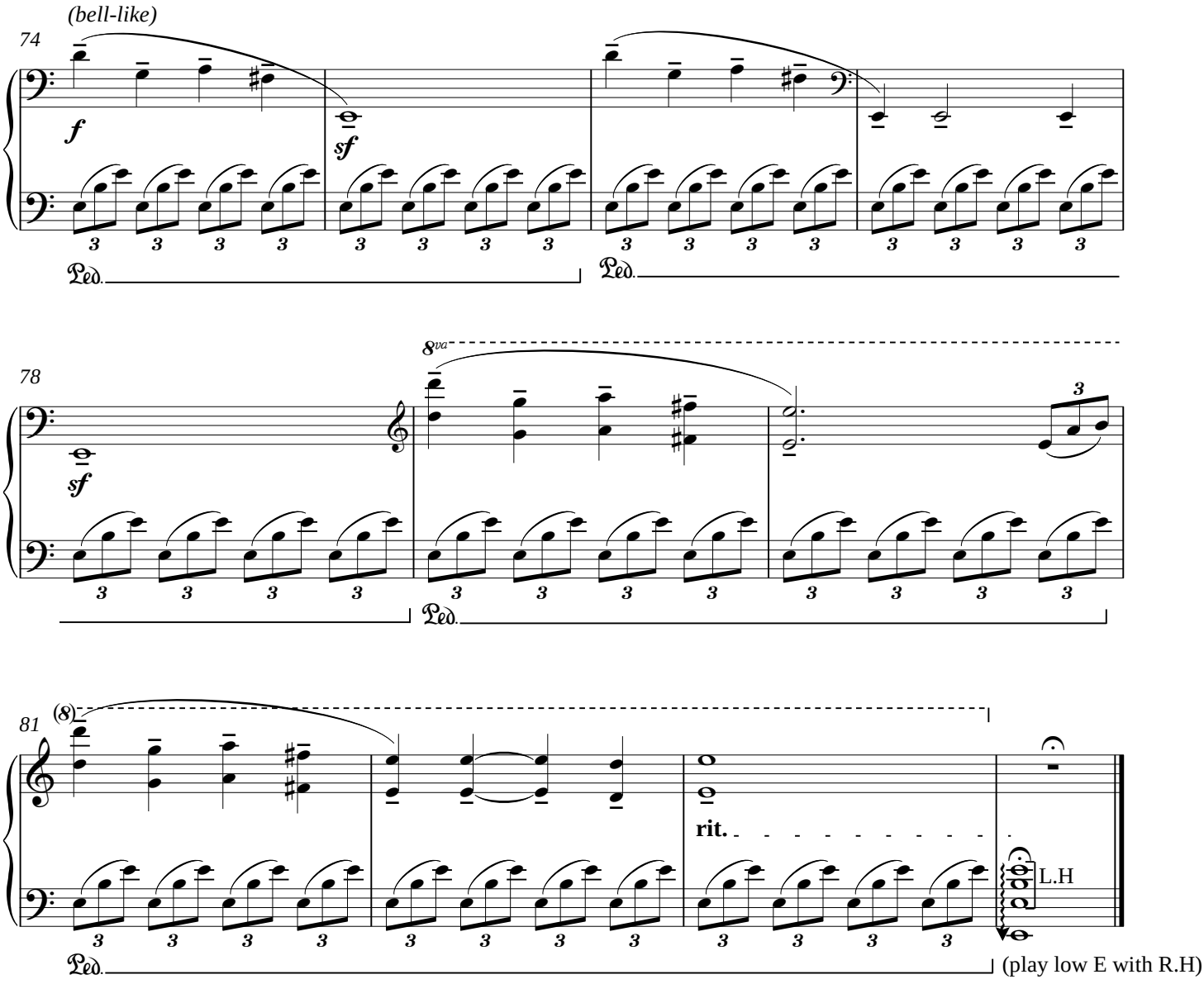
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13
Ped.
Ped.
rit.
16
Ped.
♩ = 100
a tempo
19
Ped.
22
Ped.


25
f
8va
Ped.
28
rit.
(8)
31
♩ = 100
a tempo
rit.
Ped.
Ped.
34
♩ = 75
8va
p
Ped.


39
p
Ped.
45
8va
p
rit.
8va
Ped.
Ped.
Ped.
L.H over
50
a tempo
♩ = 78 , steady
8va
mf
Ped.
Ped.
54
(8)
Ped.
Ped.


58
(8)
8va
Ped.
62
66
mf
70
f
mf
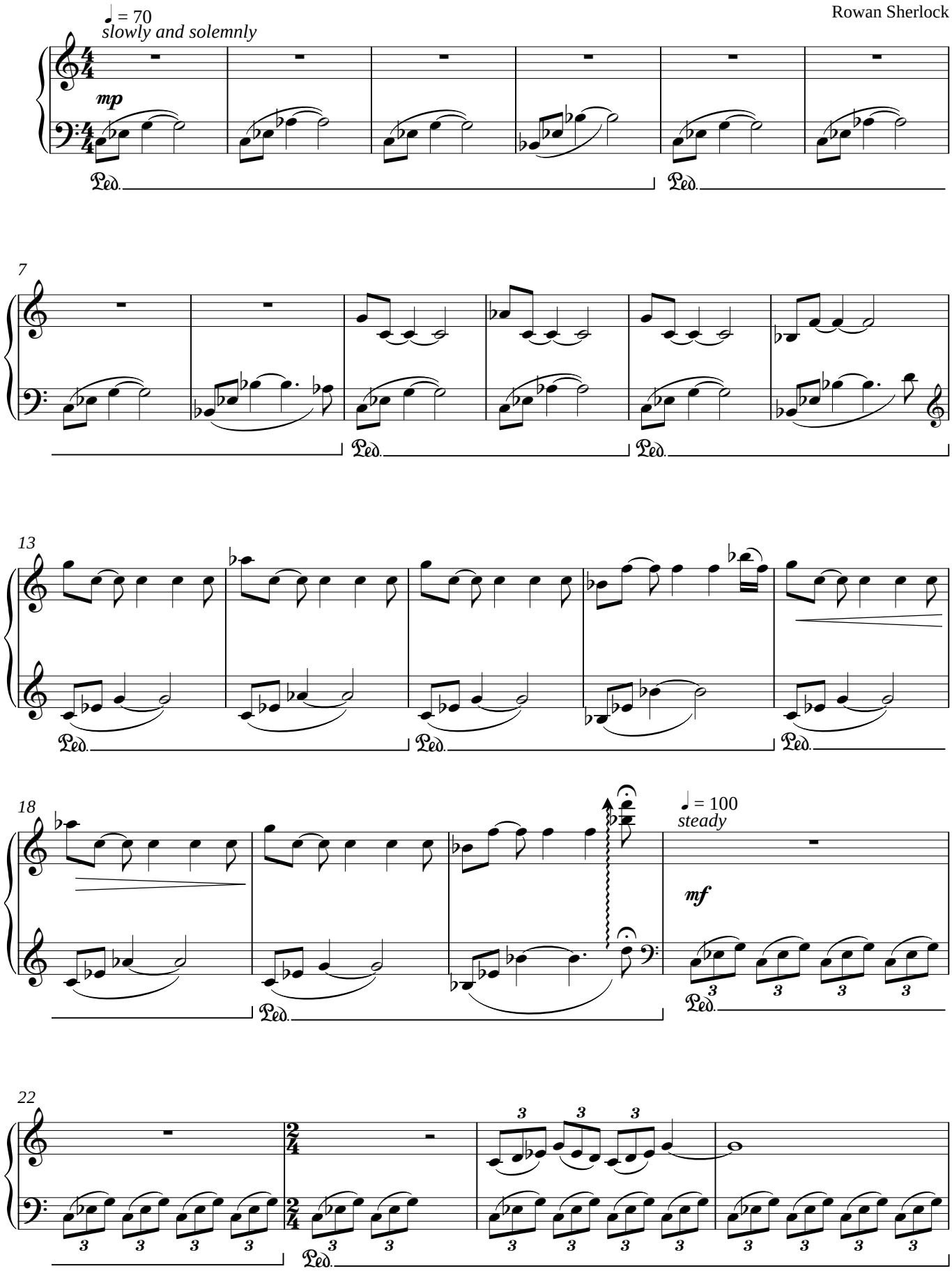

(bell-like)
74
f
sf
Ped.
78
8va
sf
Ped.
81
(8)
rit.
L.H
Ped.
(play low E with R.H)

-Water Suite-
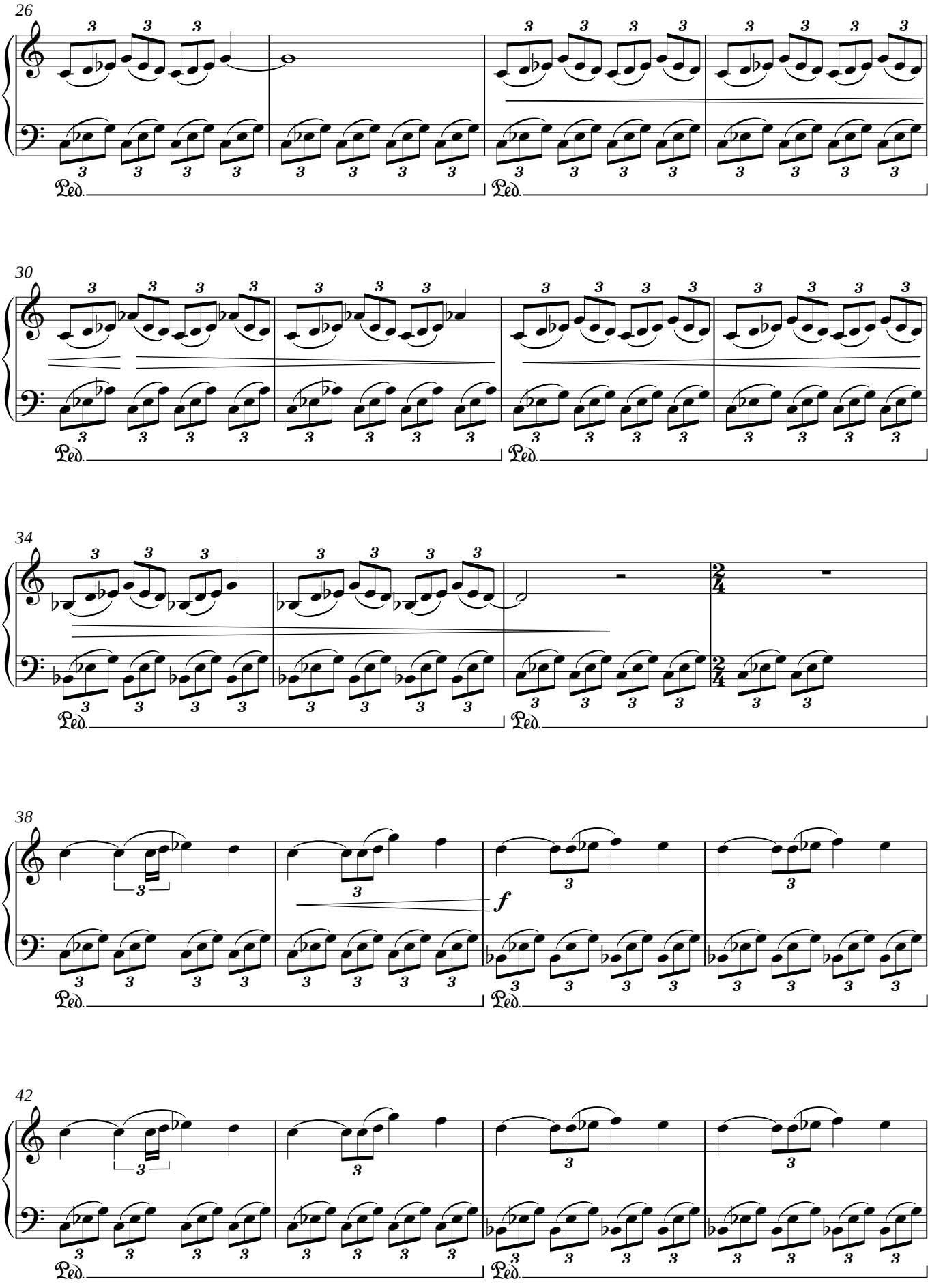
<u>Storm at Sea</u>

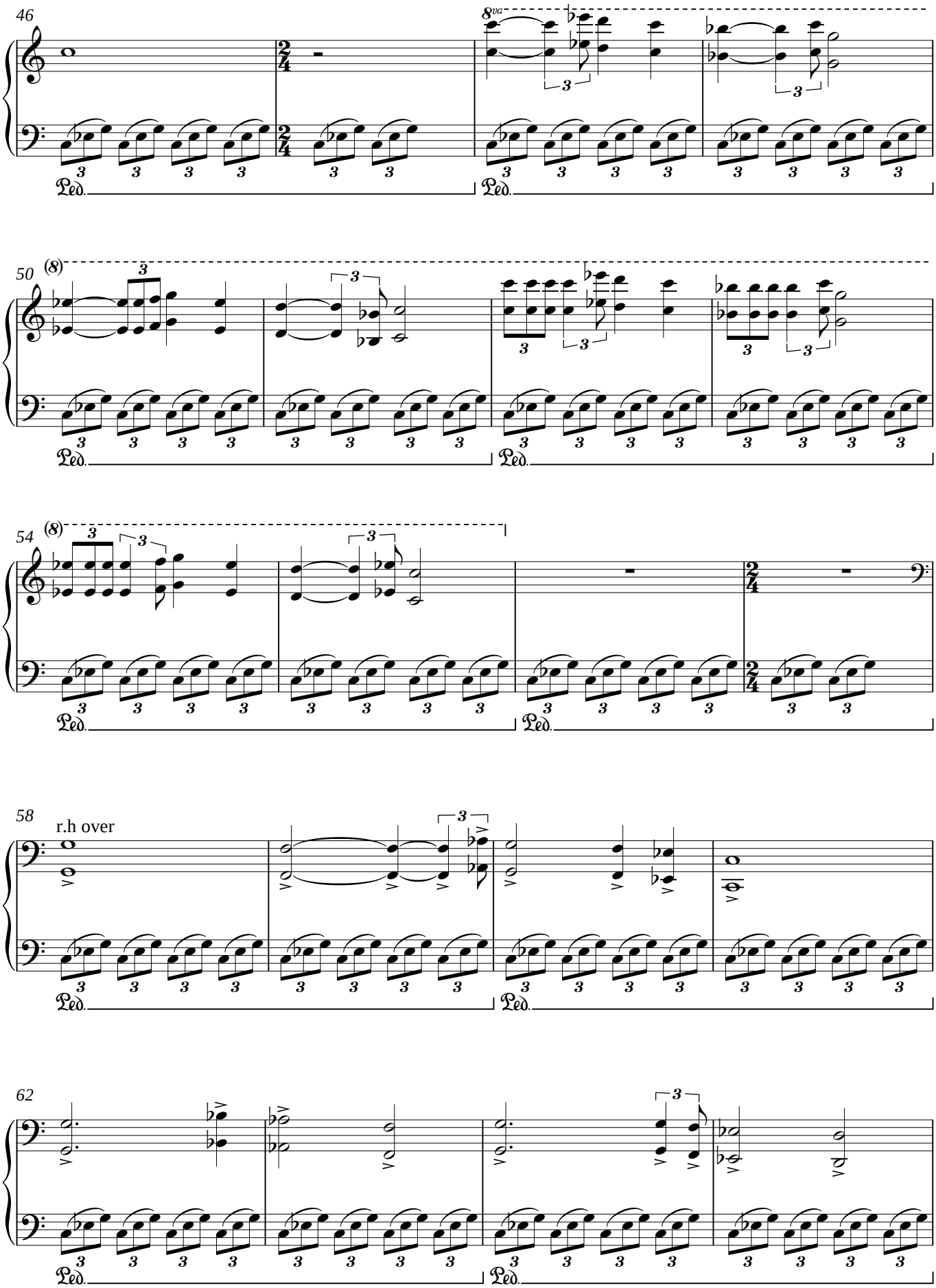
-Storm at Sea-
from 'Water Suite'
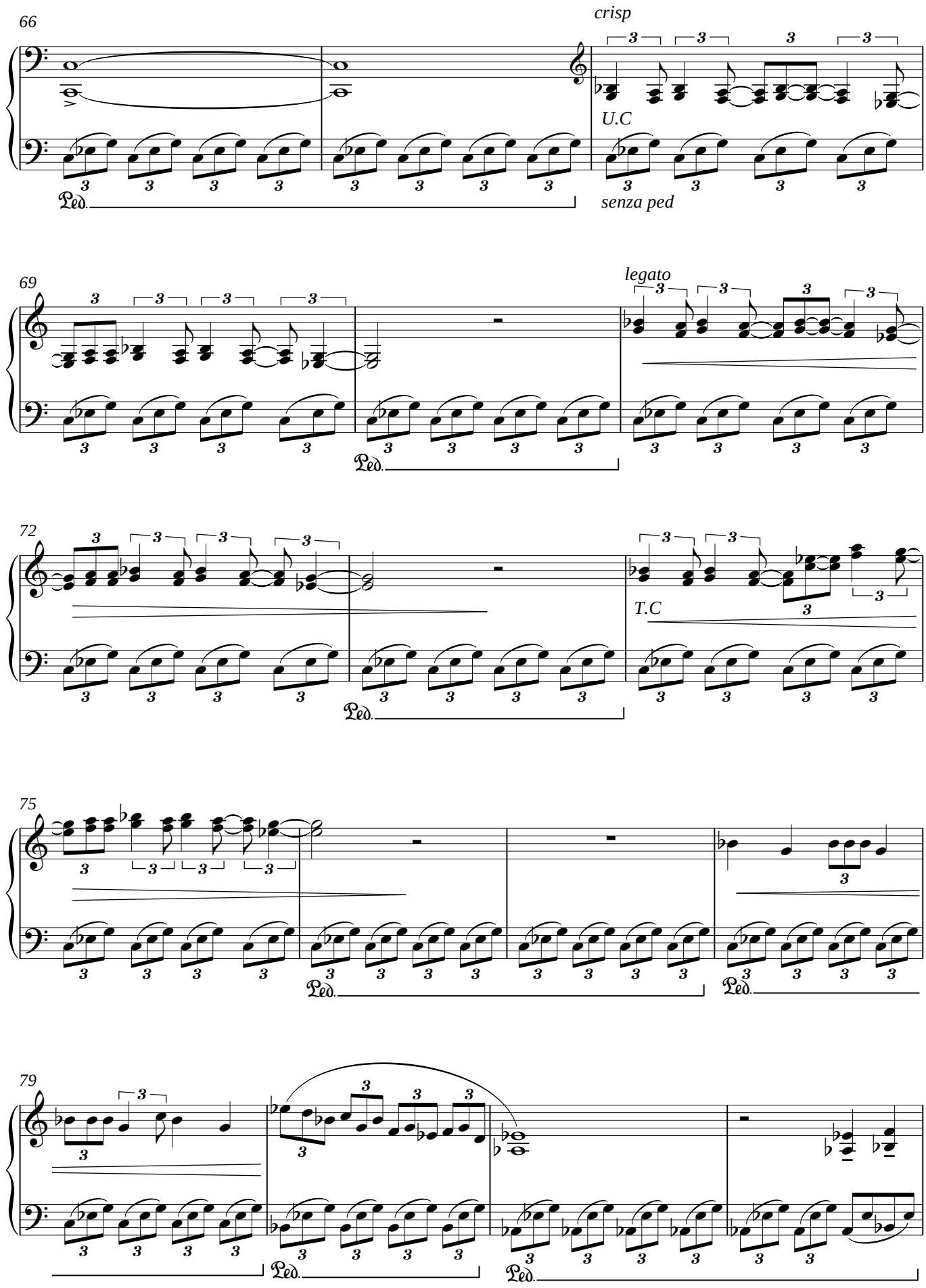
Rowan Sherlock
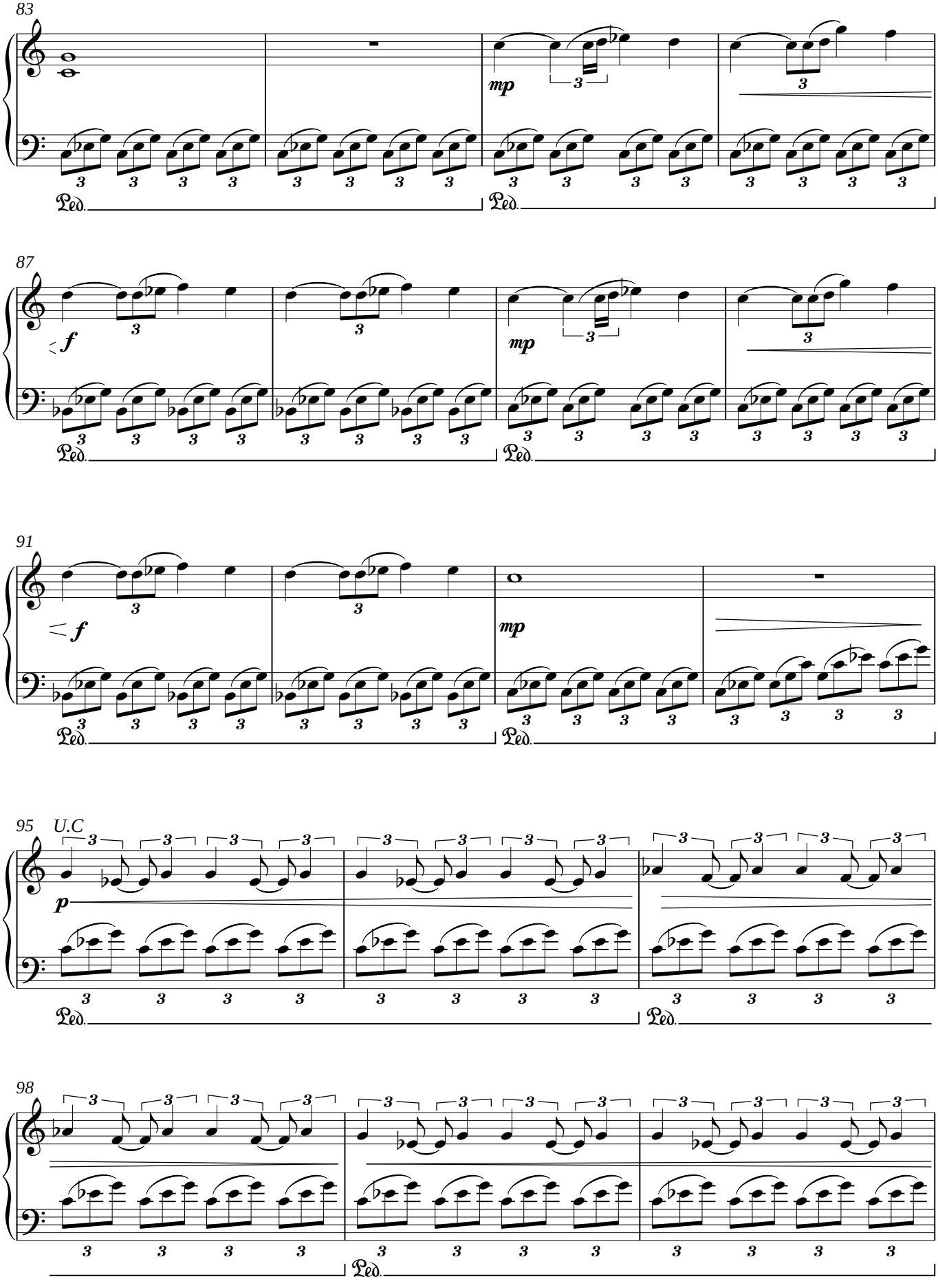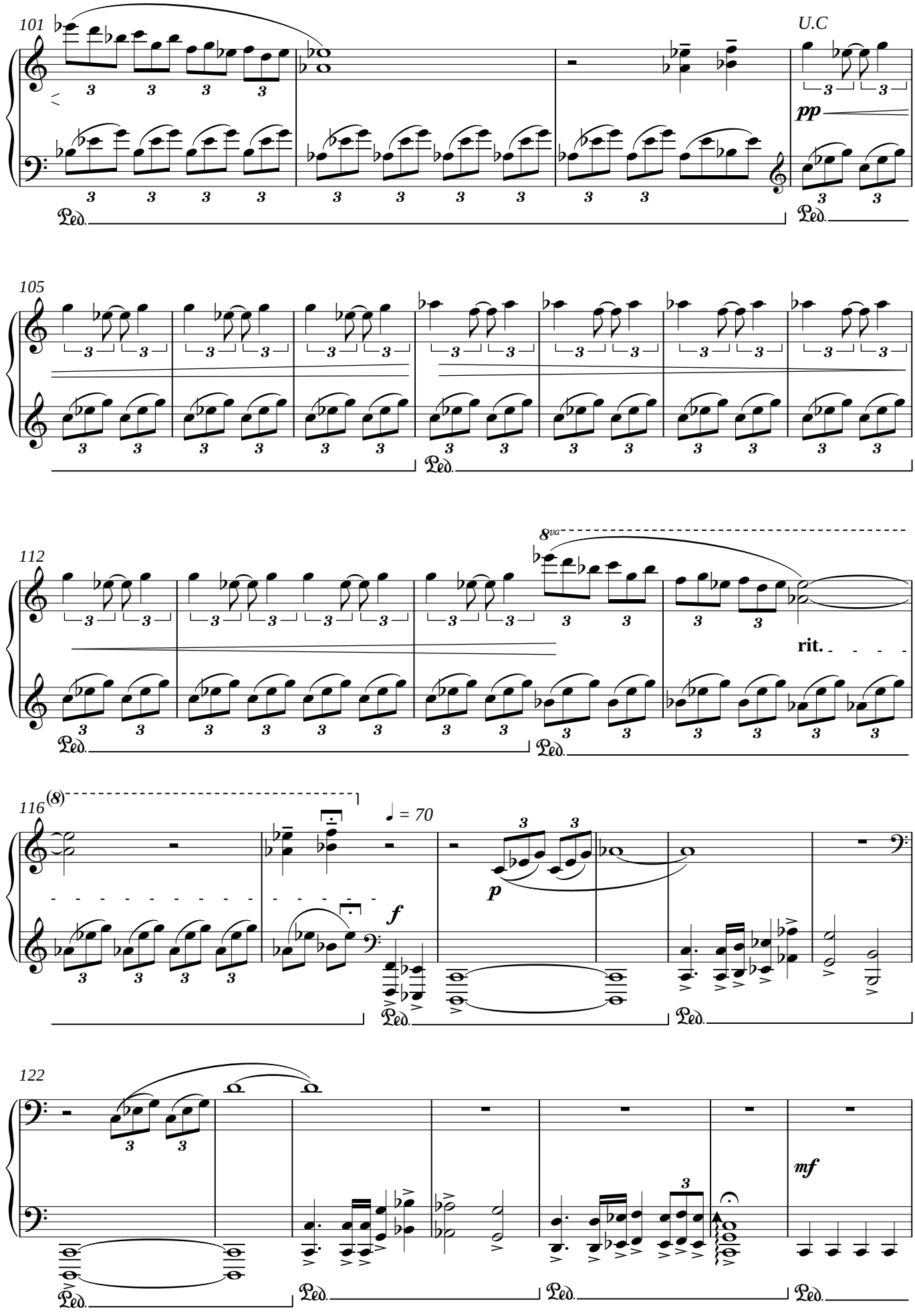


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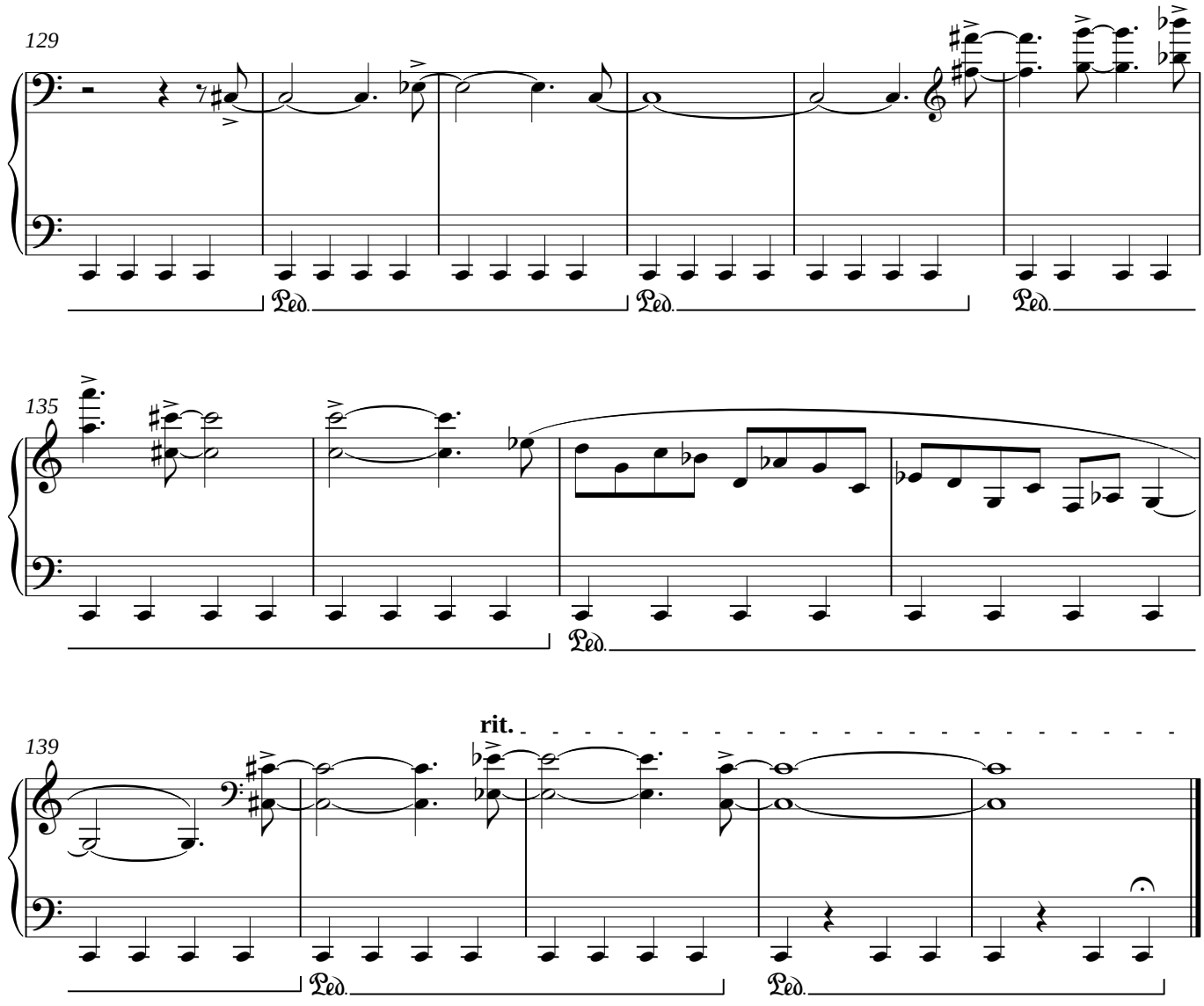

26
30
34
38
42
f
Ped.


46
8va
50
(8)
54
(8)
58
r.h over
62
Ped.


66
crisp
U.C
senza ped
69
legato
72
T.C
75
79


83
mp
Ped.
87
f
mp
Ped.
91
f
mp
Ped.
95
U.C
p
Ped.
98
Ped.


101
U.C
pp
Ped.
105
112
8va
rit.
116
(8)
♩ = 70
f
p
122
mf


129
Ped.
Ped.
Ped.
135
Ped.
139
rit.
Ped.
Ped.
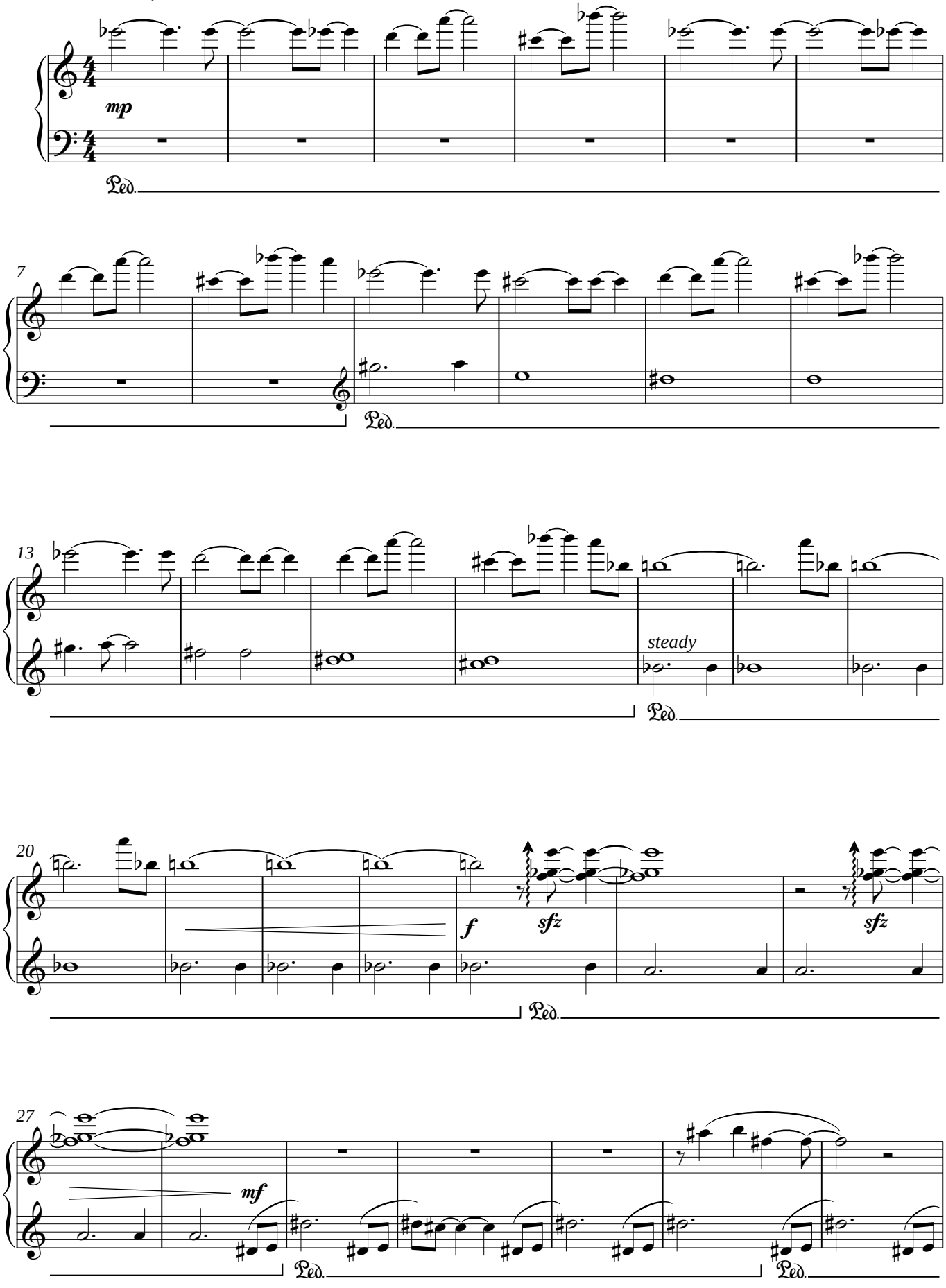
-Water Suite-

<u>Drips</u>
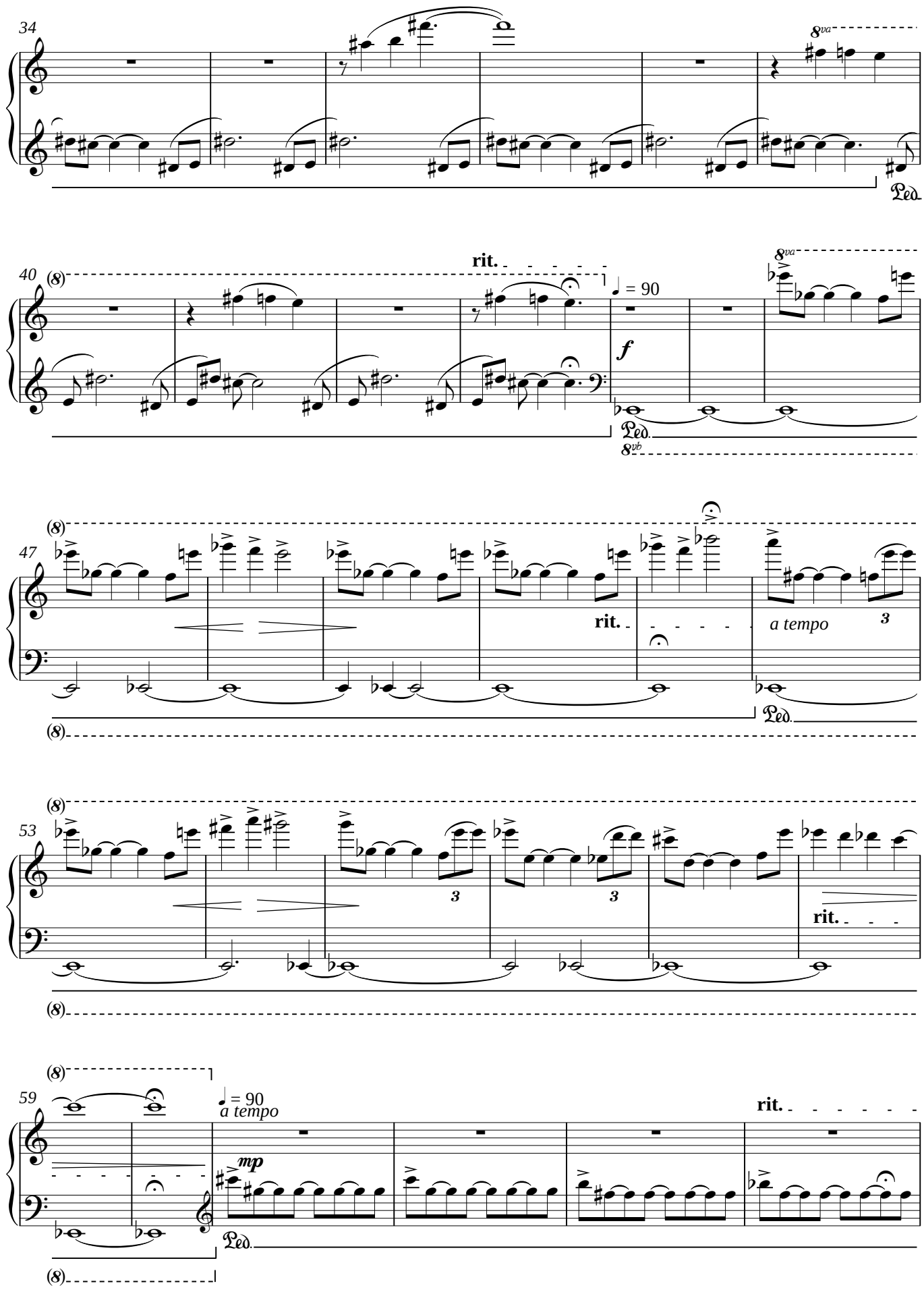
- Water Suite -
'Drips'
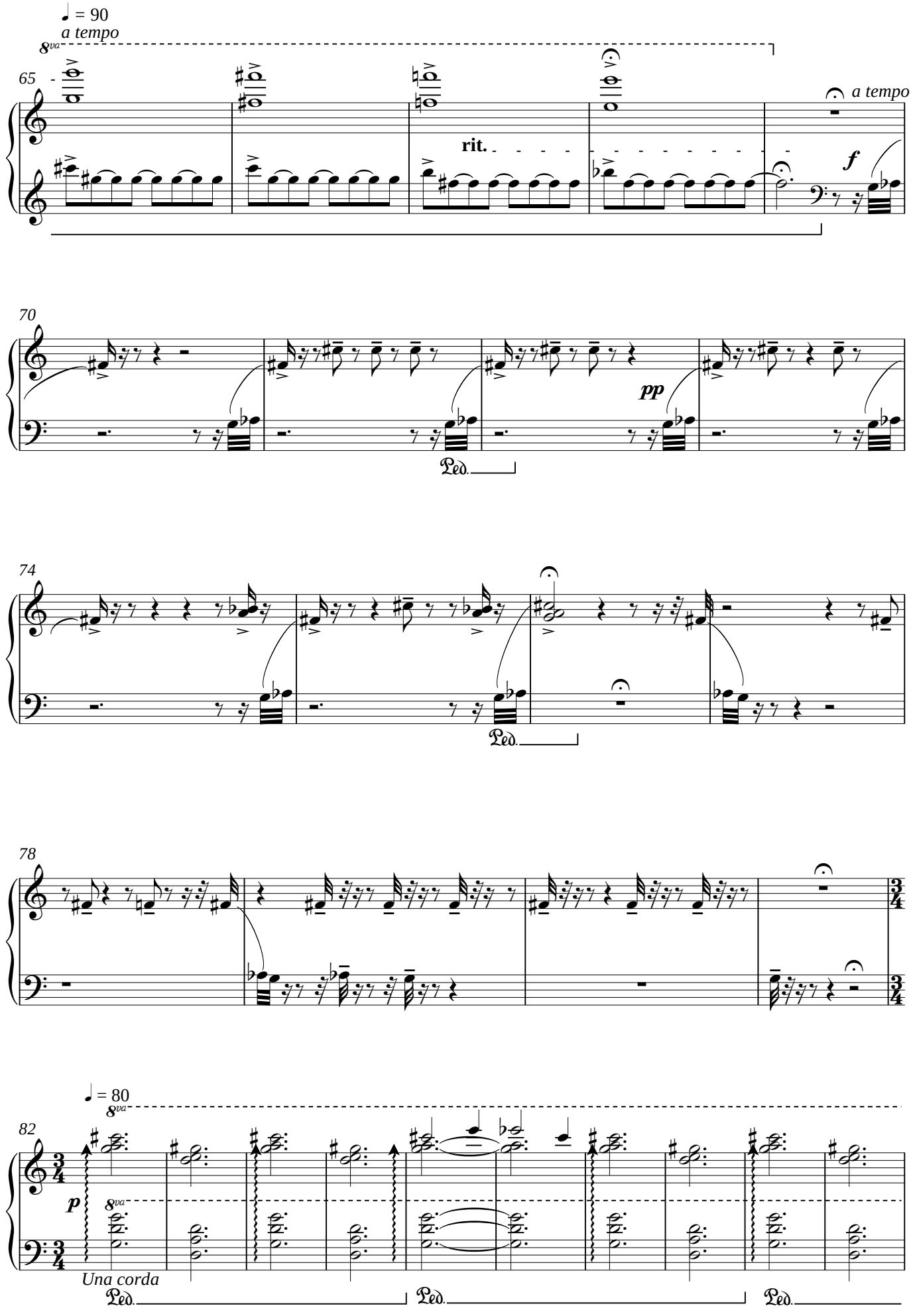
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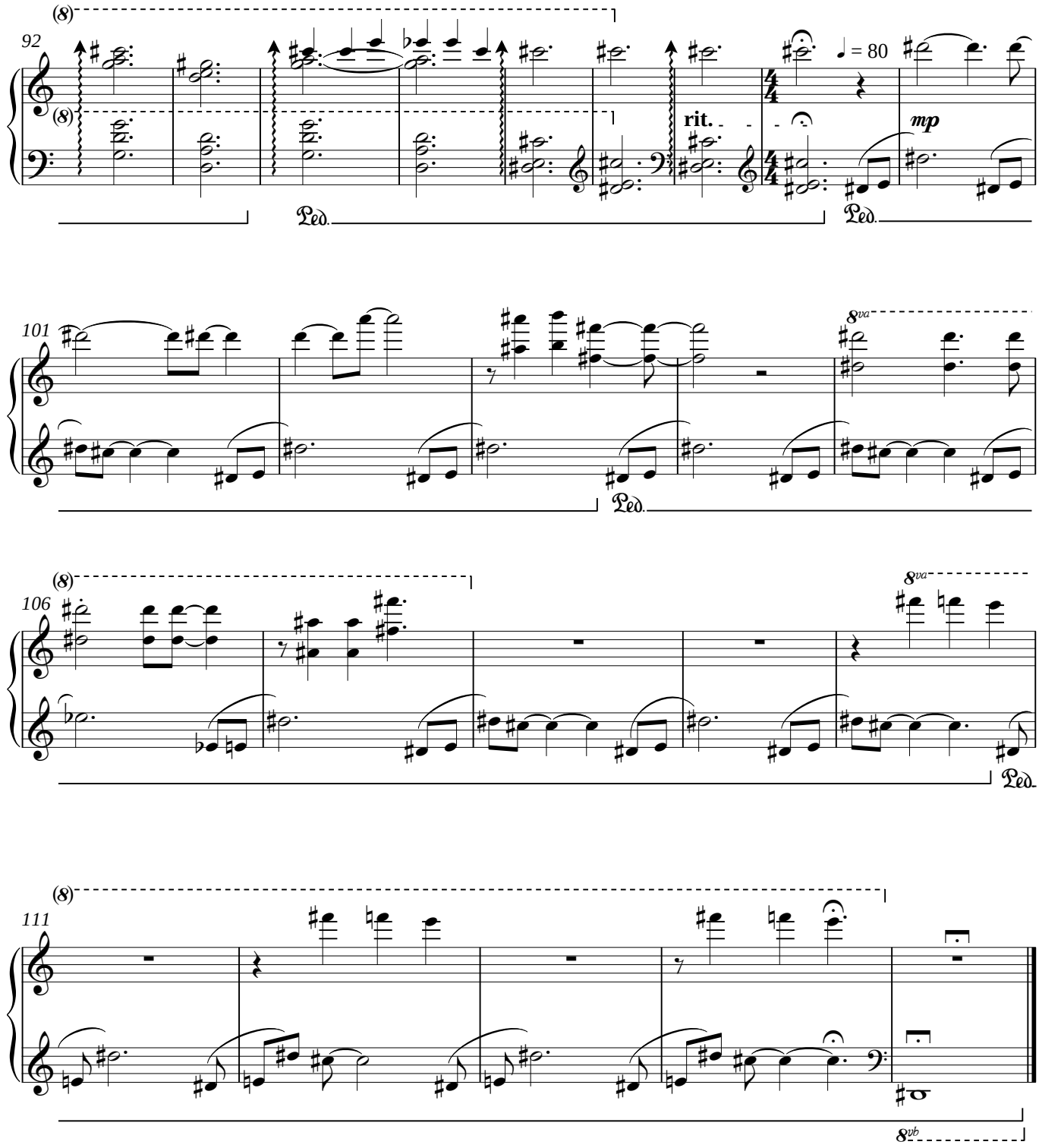
♩ = 100
Grave, *Rubato*



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34
8va
Ped.
40
(8)
rit.
♩ = 90
f
8va
8vb
47
(8)
rit.
a tempo
3
Ped.
(8)
53
(8)
3
3
rit.
(8)
59
(8)
♩ = 90
a tempo
mp
rit.
Ped.
(8)


♩ = 90
a tempo
8va
65
rit.
a tempo
f
70
pp
Ped.
74
Ped.
78
3/4
♩ = 80
8va
82
p
8va
Una corda
Ped.
Ped.
Ped.


92
(8)
(8)
♩ = 80
rit.
mp
Ped.
Ped.
101
8va
Ped.
106
(8)
8va
Ped.
111
(8)
8vb
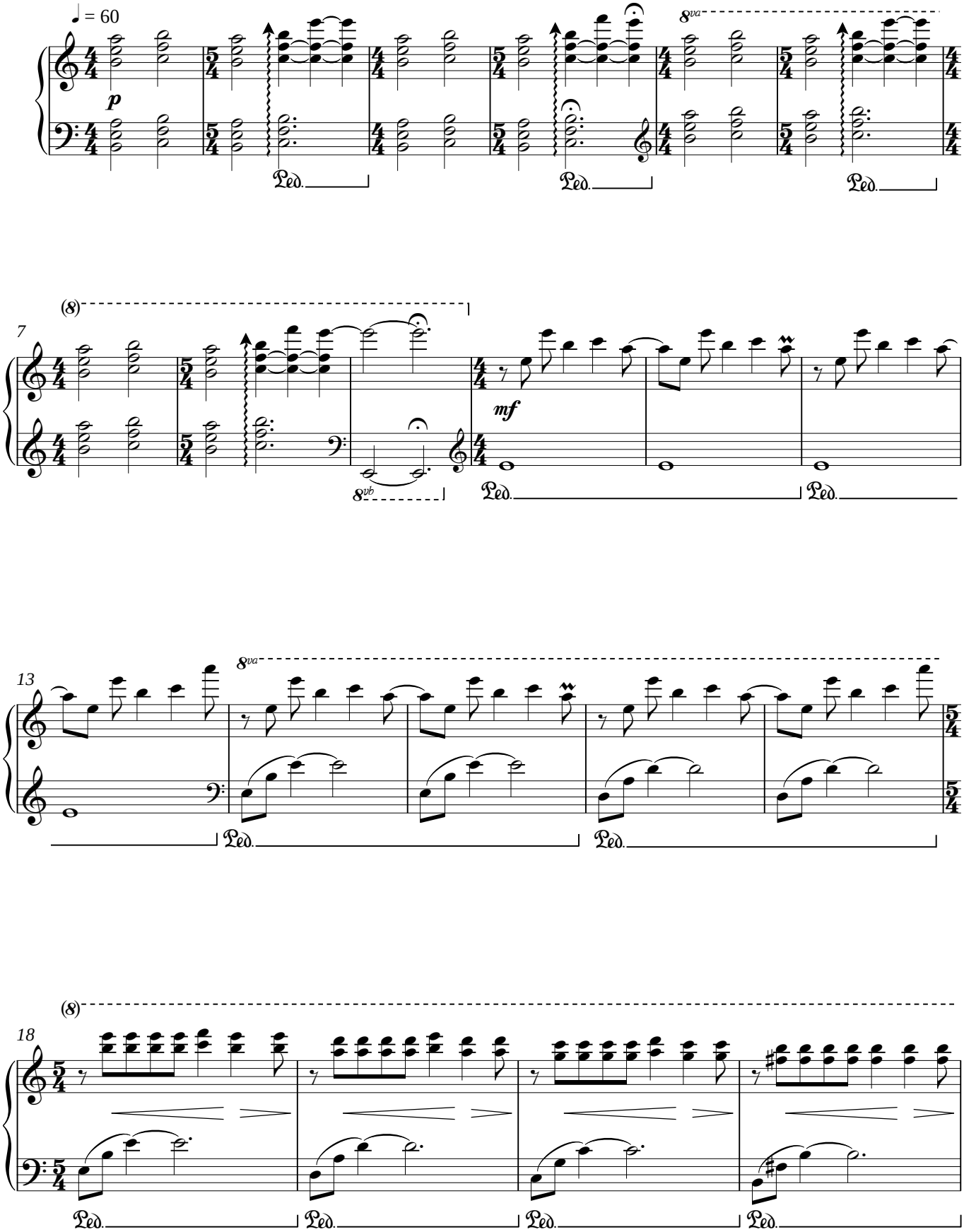
-Water Suite-

<u>Still Water</u>
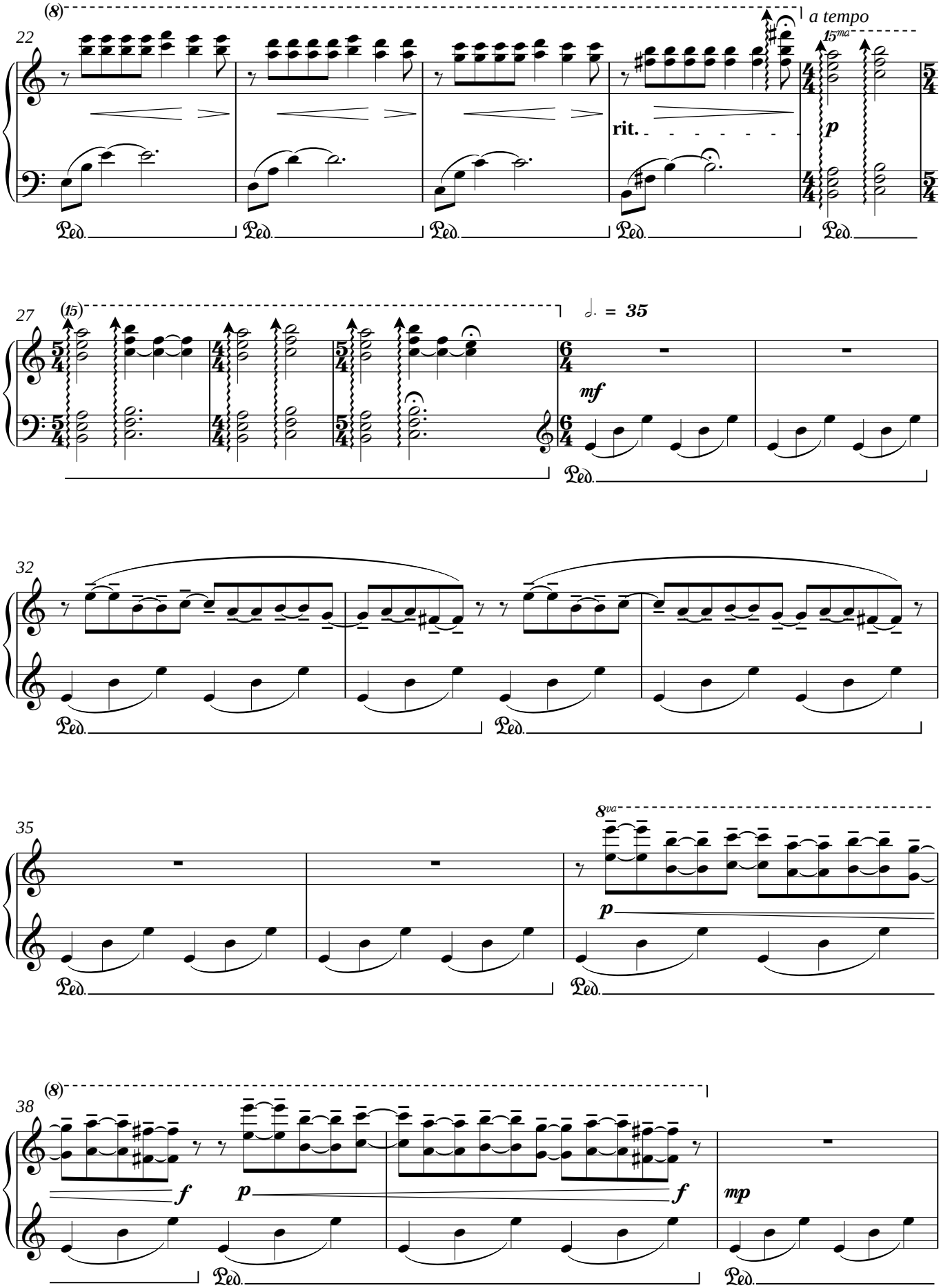
-Water Suite -
'Still Water'

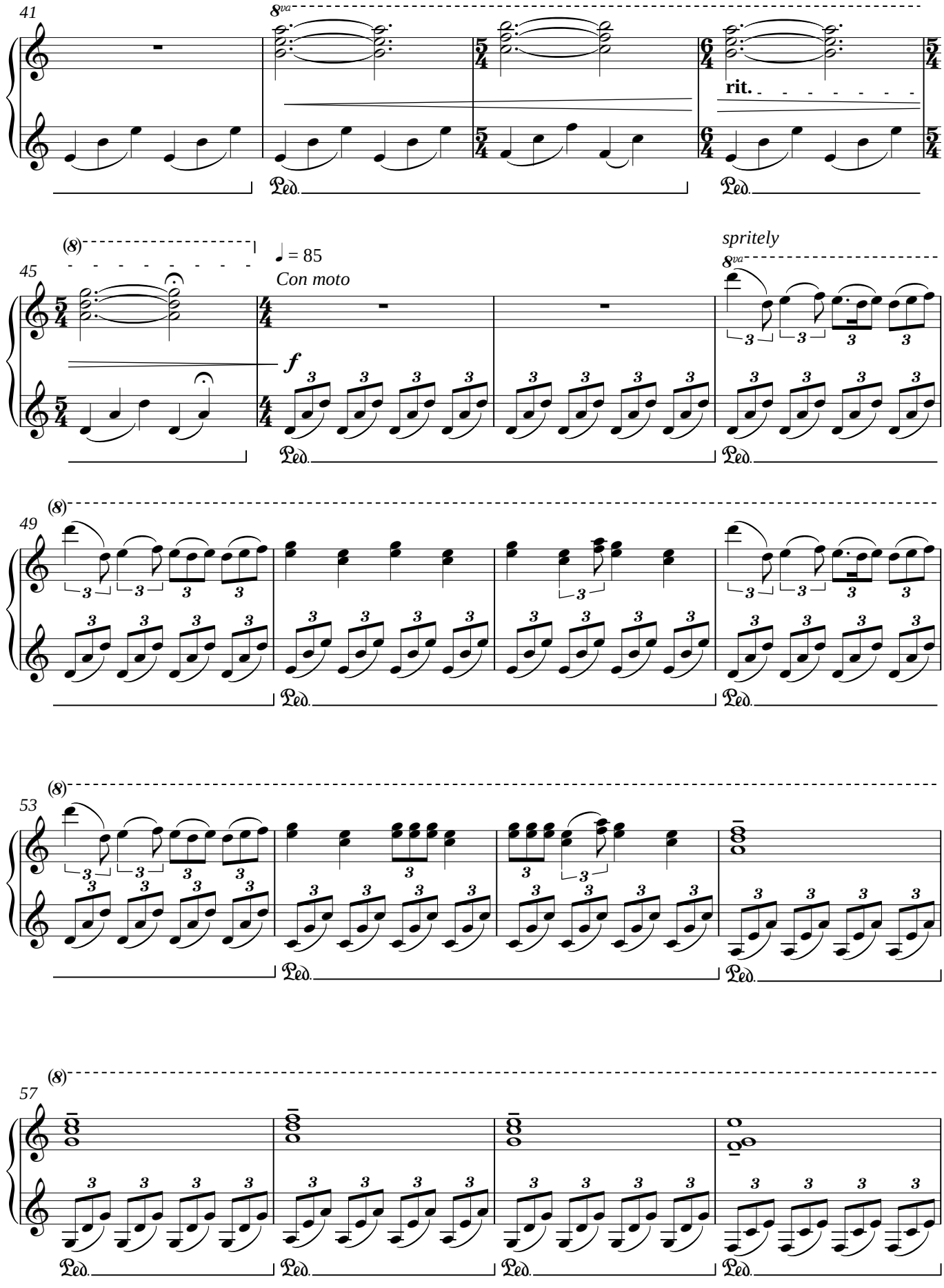
Rowan Sherlock
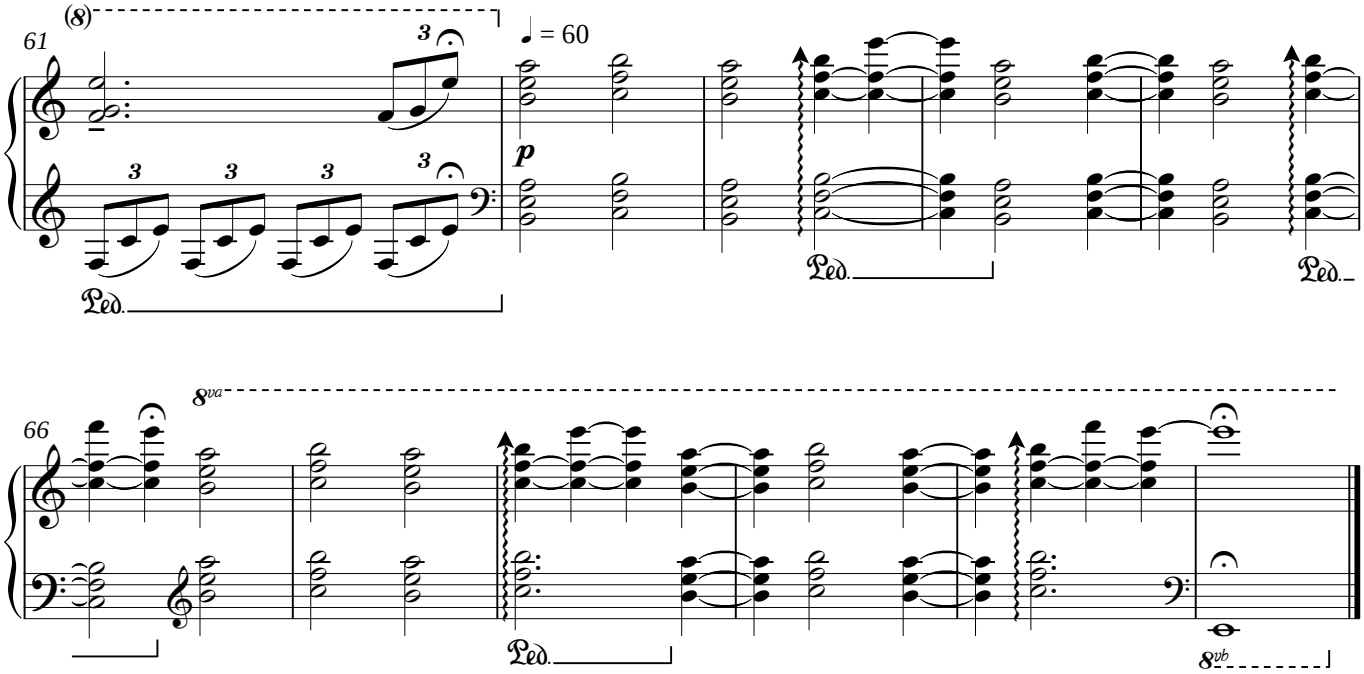
Tempo rubato



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(8)
22
a tempo
15ma
rit.
p
Ped.
(15)
27
𝅗𝅥. = 35
mf
32
35
8va
p
38
f
p
f
mp


41
8va
rit.
45
(8)
♩ = 85
Con moto
f
spritely
8va
49
(8)
53
(8)
57
(8)
Ped.


61
(8)
3
♩ = 60
p
Ped.
Ped.
Ped.
66
8va
Ped.
8vb

Appassionato

for

Solo Violin
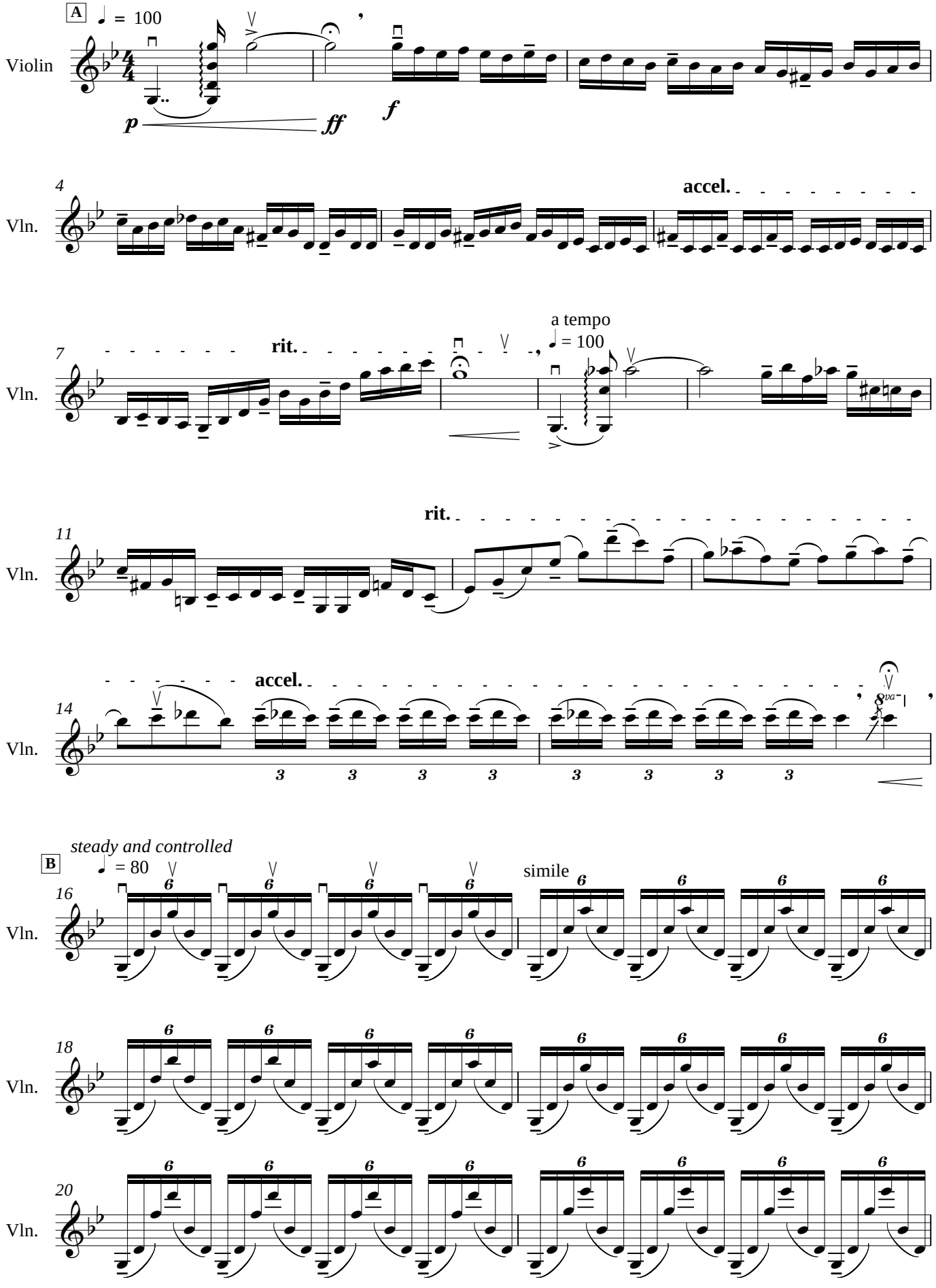
-Changing of the Seasons-

Changing of The Seasons
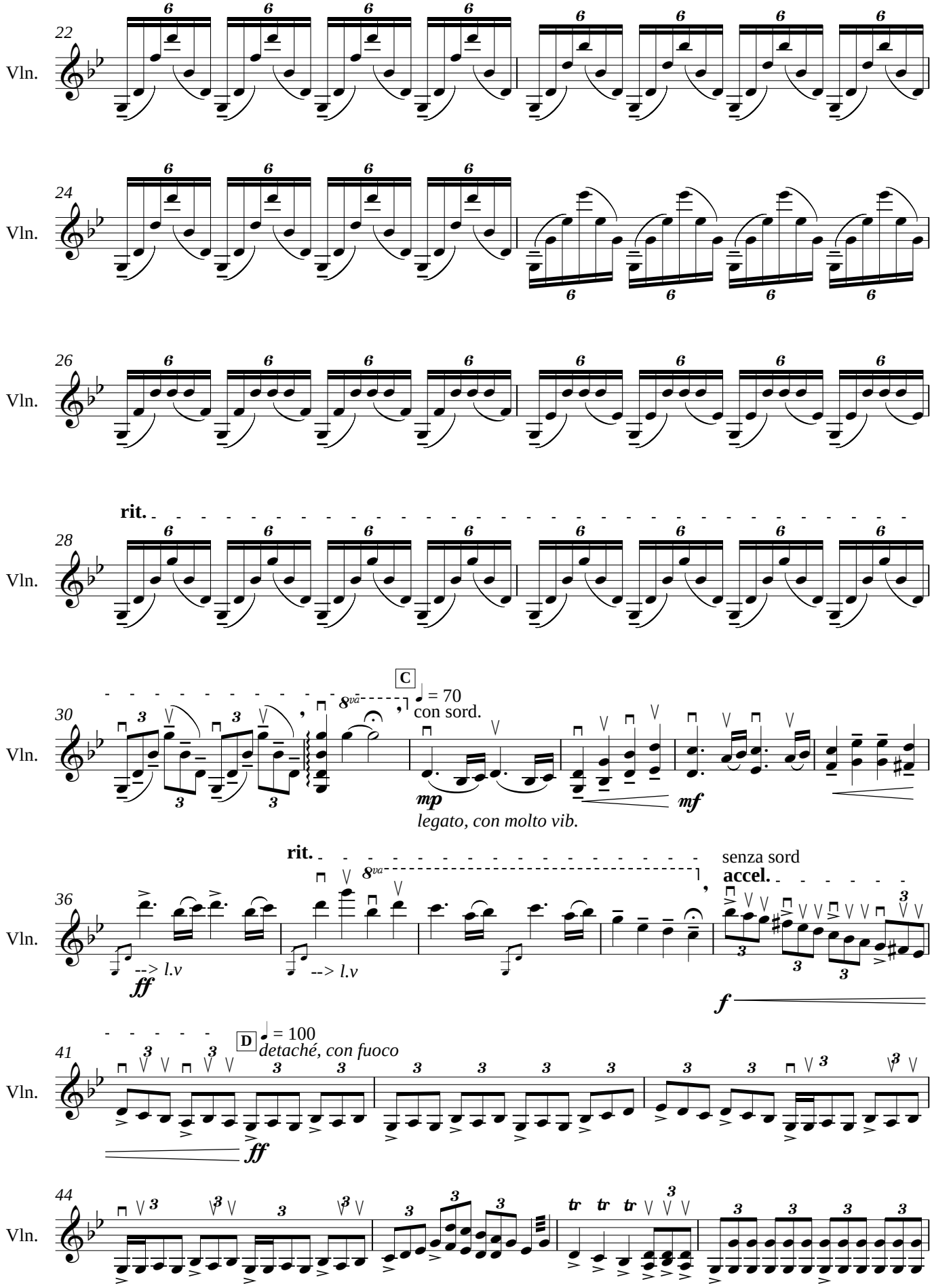
- appasionata for solo violin -
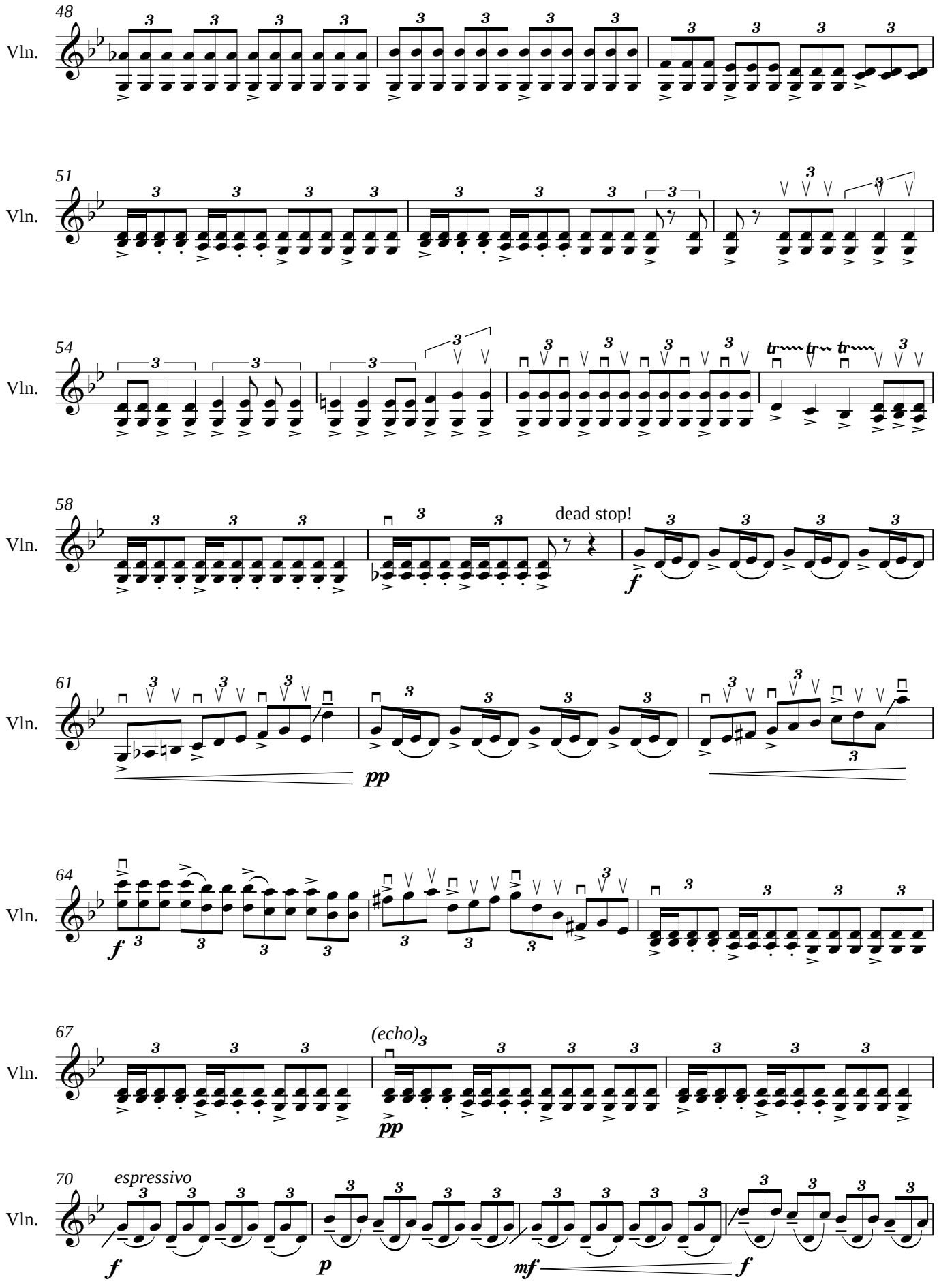
Rowan Sherlock
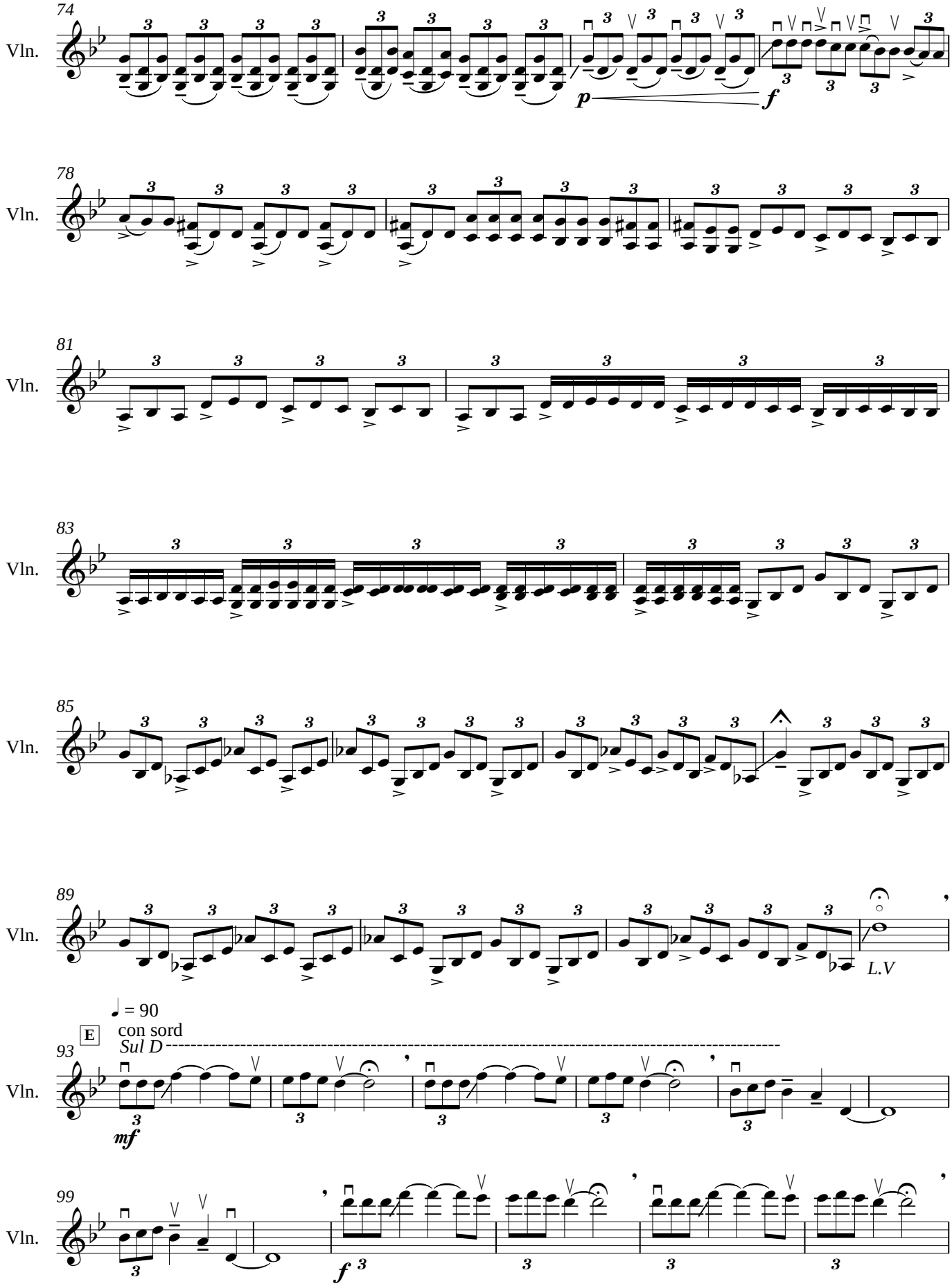
Molto espressivo
Rubato, con molto vibrato
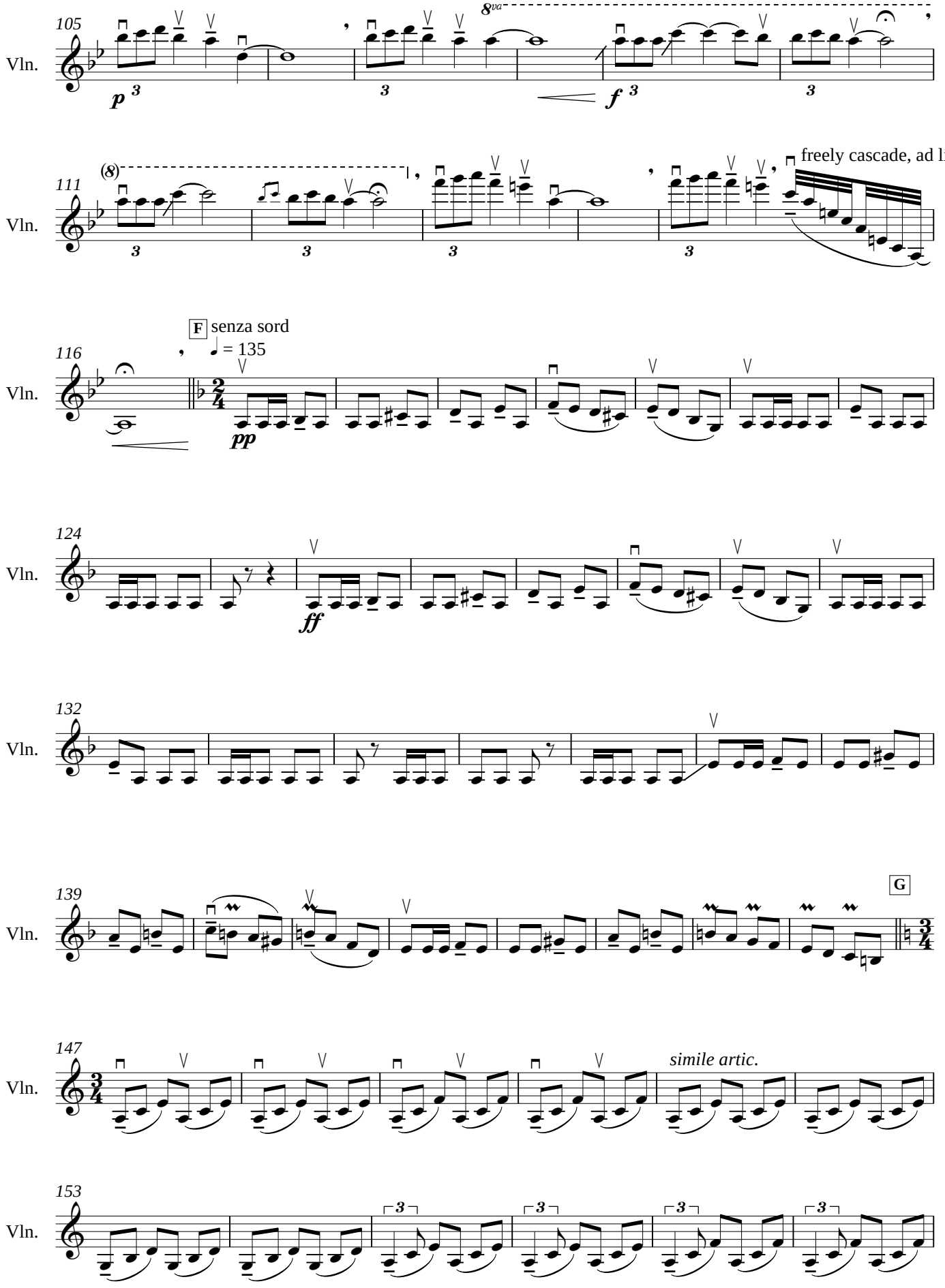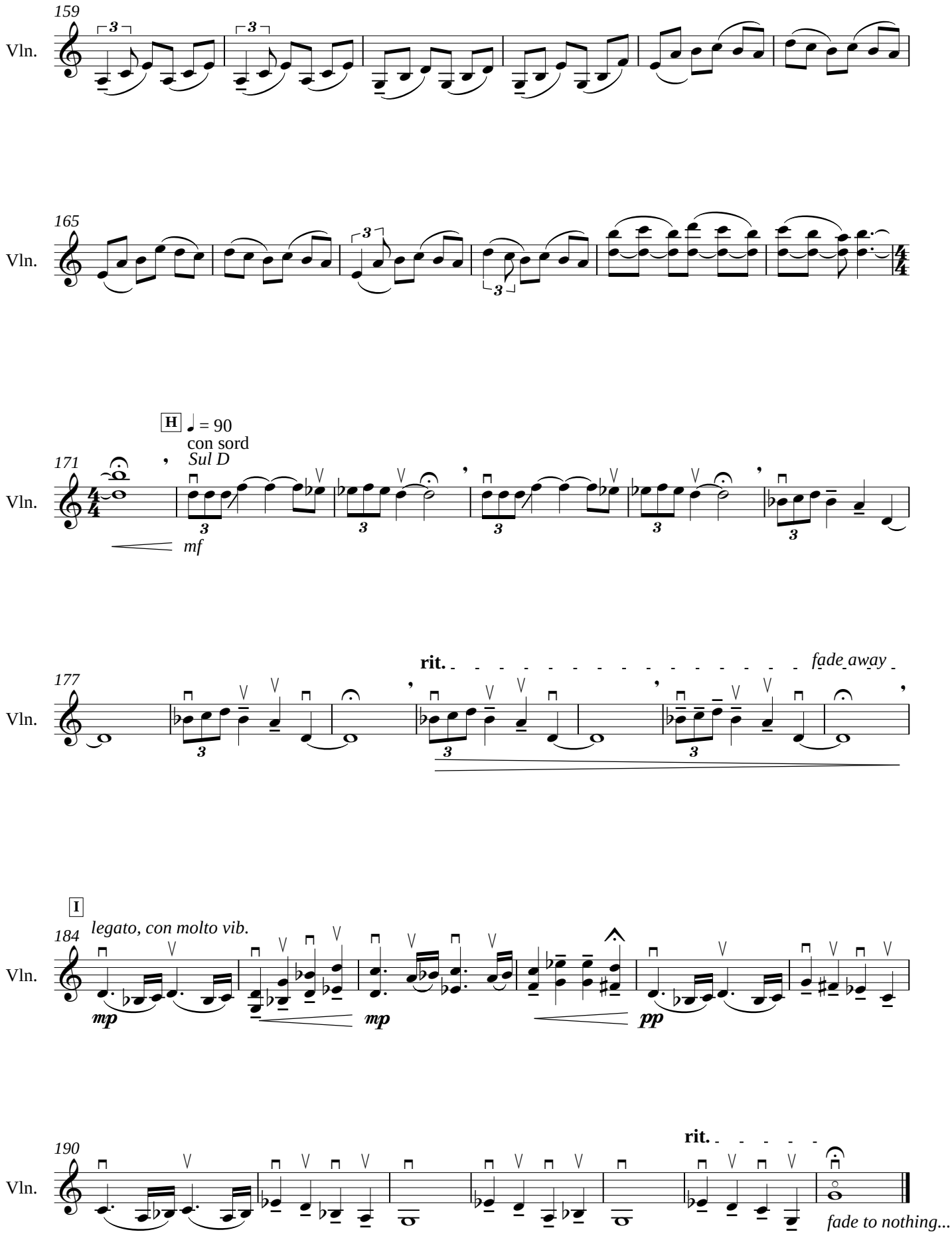


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22
Vln.
24
Vln.
26
Vln.
rit.
28
Vln.
C
30
Vln.
8va
= 70
con sord.
mp
legato, con molto vib.
mf
rit.
36
Vln.
8va
--> l.v
ff
--> l.v
senza sord
accel.
f
D
41
Vln.
= 100
detaché, con fuoco
ff
44
Vln.
tr tr tr


48
Vln.
51
Vln.
54
Vln.
58
Vln.
dead stop!
61
Vln.
64
Vln.
67
Vln.
(echo)
70
Vln.
espressivo


74
Vln.
p
f
78
Vln.
81
Vln.
83
Vln.
85
Vln.
89
Vln.
L.V
♩ = 90
E
con sord
Sul D
93
Vln.
mf
99
Vln.
f


105
Vln.
p
8va
f
111
(8)
freely cascade, ad lib
116
F senza sord
♩ = 135
pp
124
ff
132
139
G
147
simile artic.
153


159
Vln.
165
Vln.
H
= 90
con sord
171
Sul D
Vln.
mf
177
rit.
fade away
Vln.
I
184
legato, con molto vib.
Vln.
mp
mp
pp
190
rit.
Vln.
fade to nothing...

String Trio & Piano
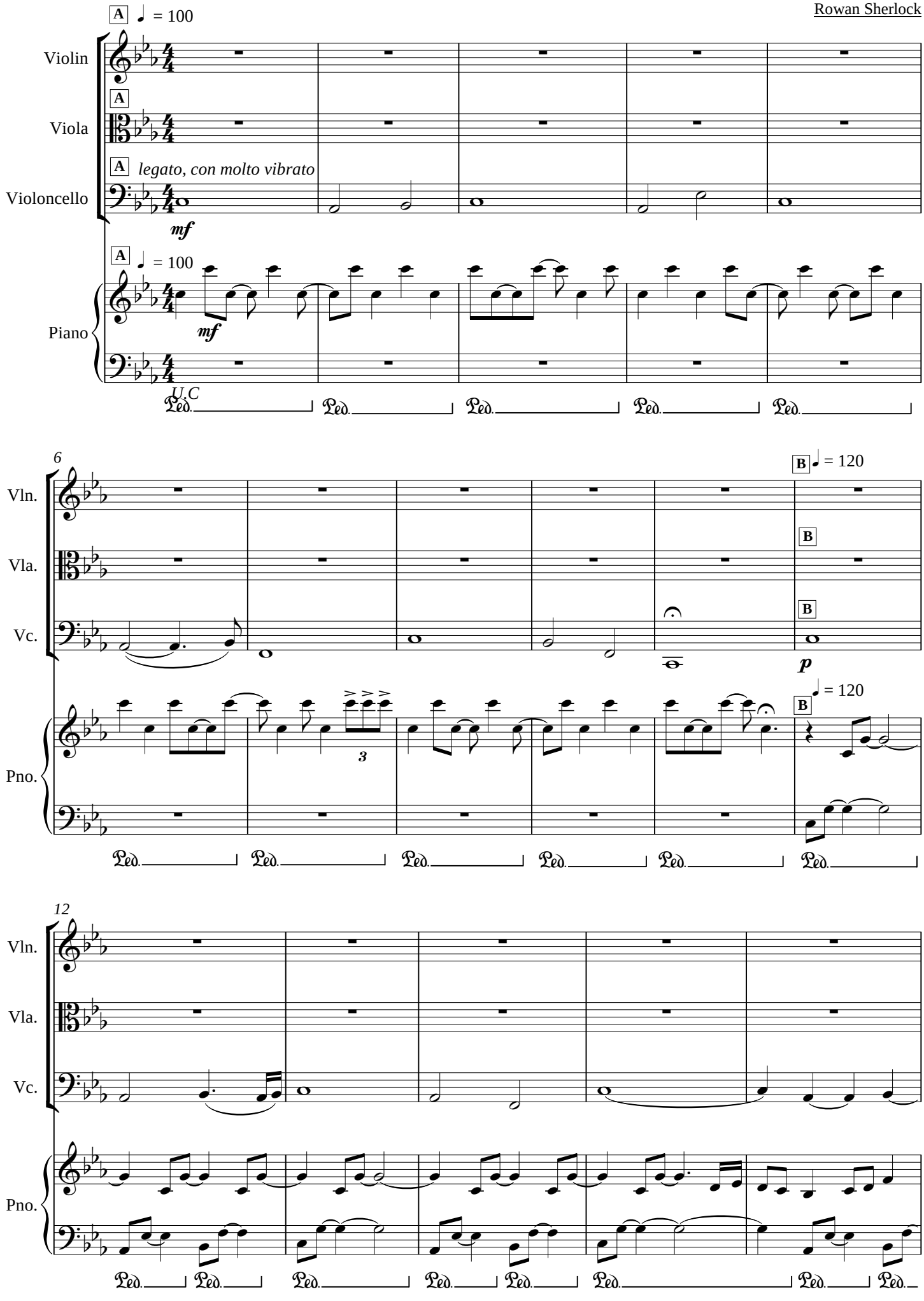
Scored for:

Violin, Viola, Cello, Piano
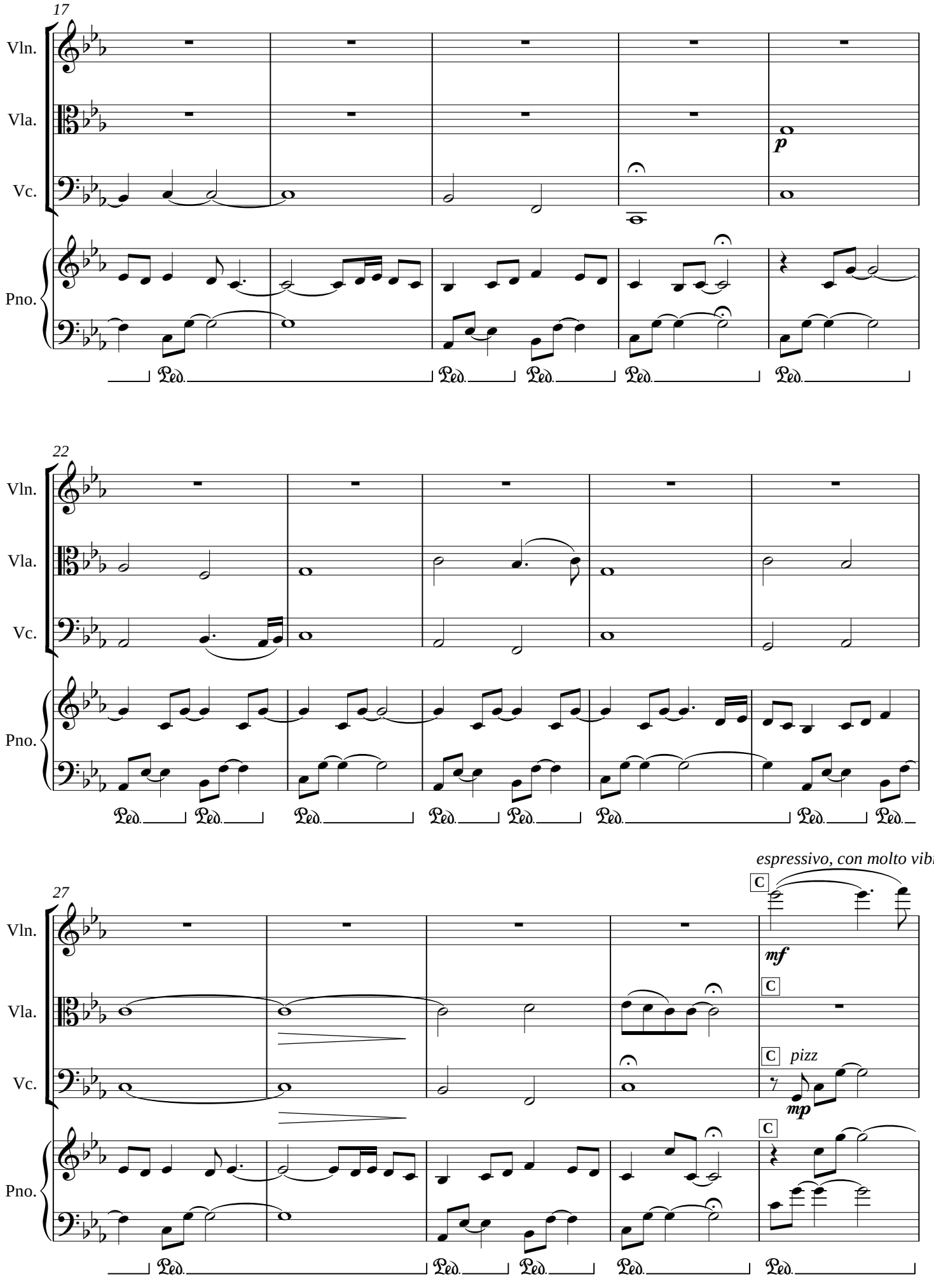
-Voice of the Trees-
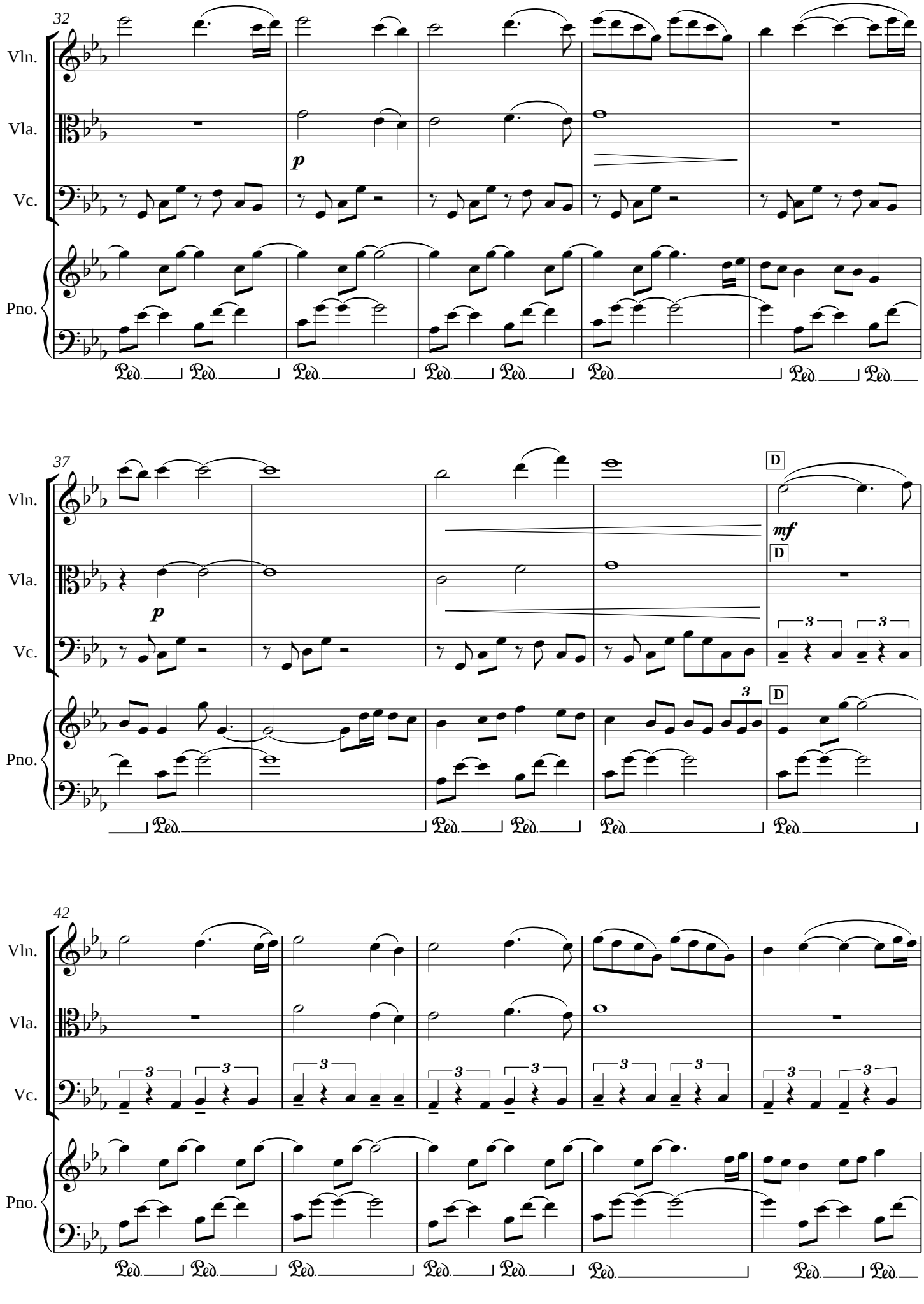
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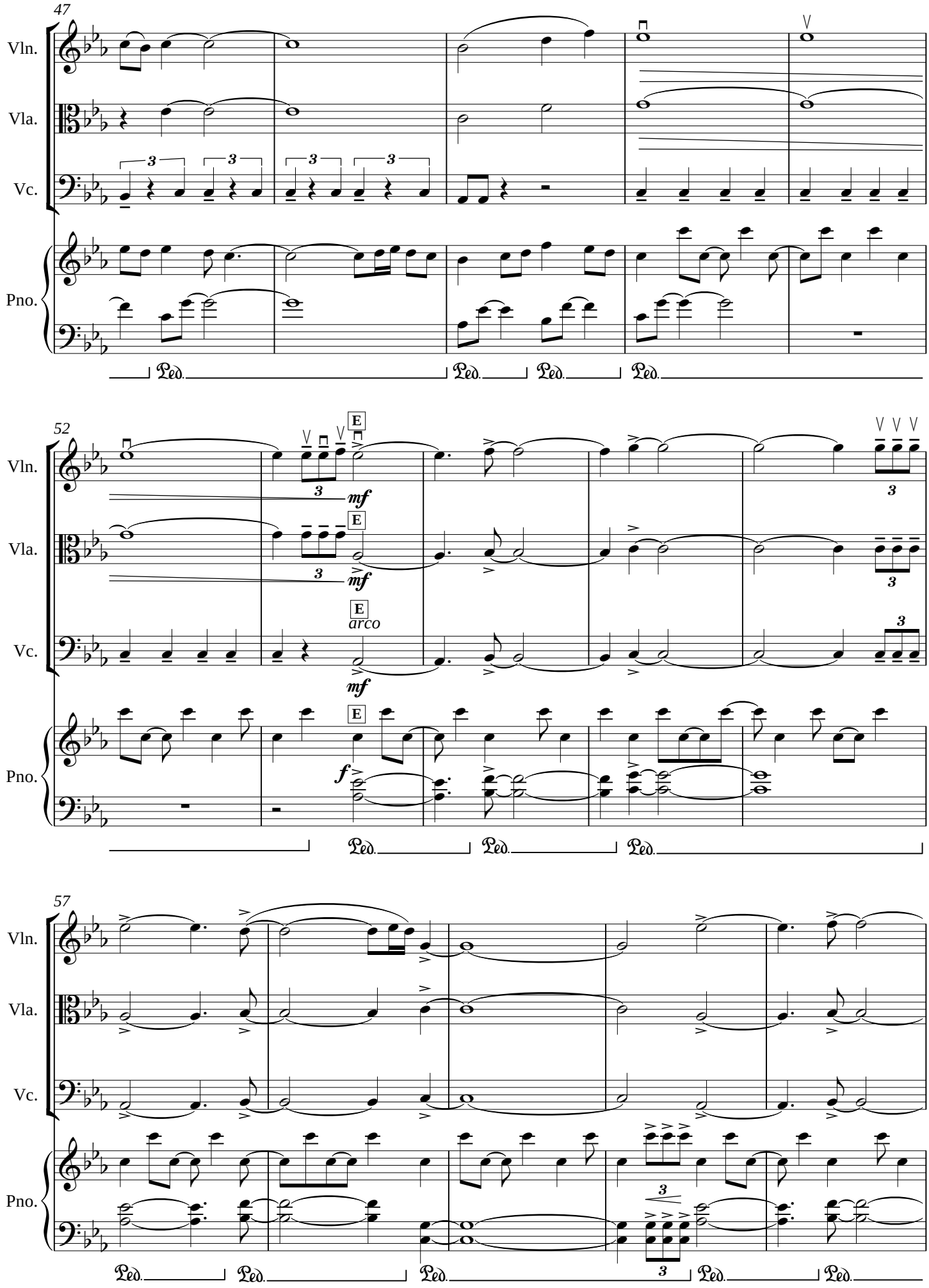
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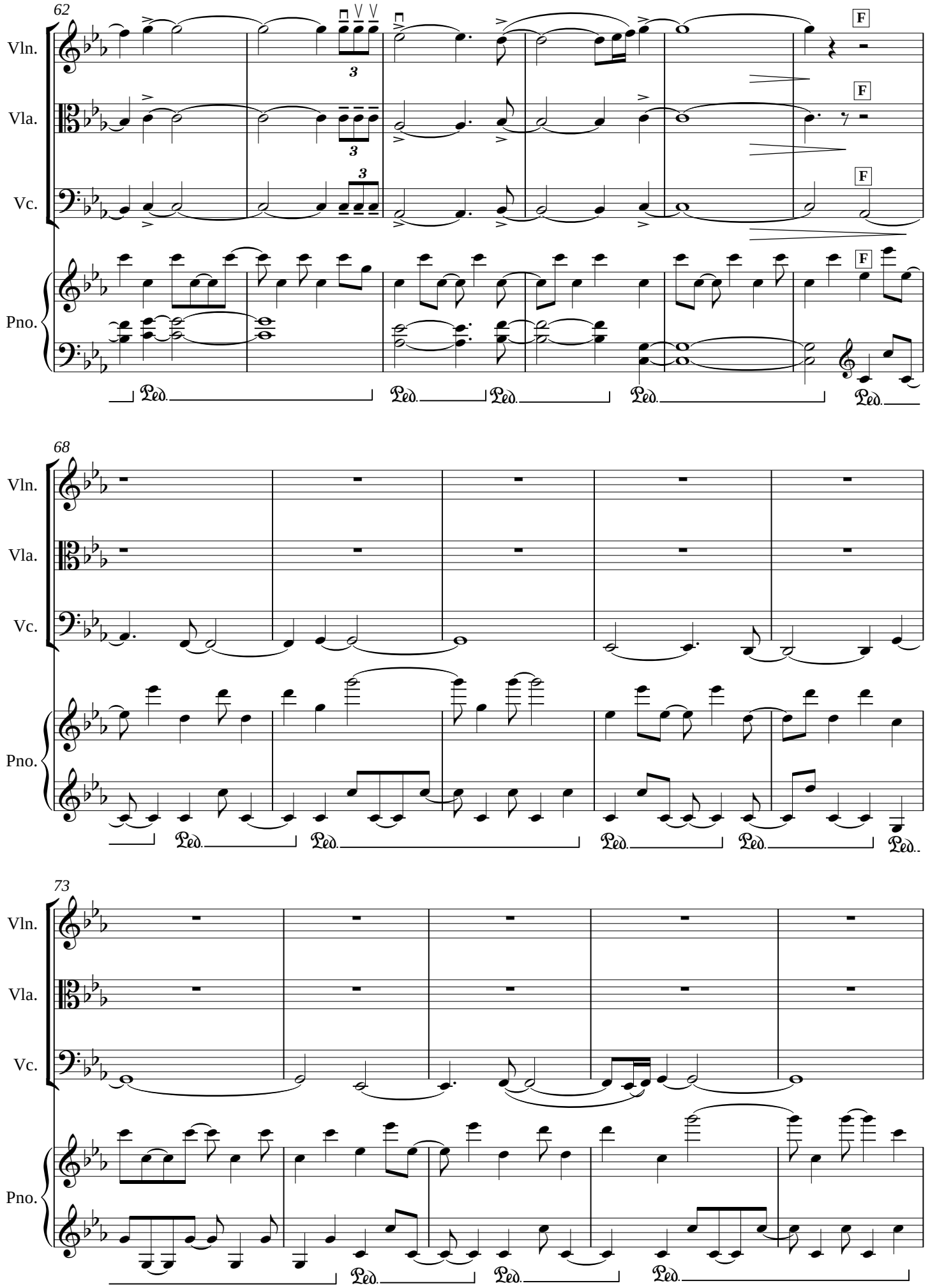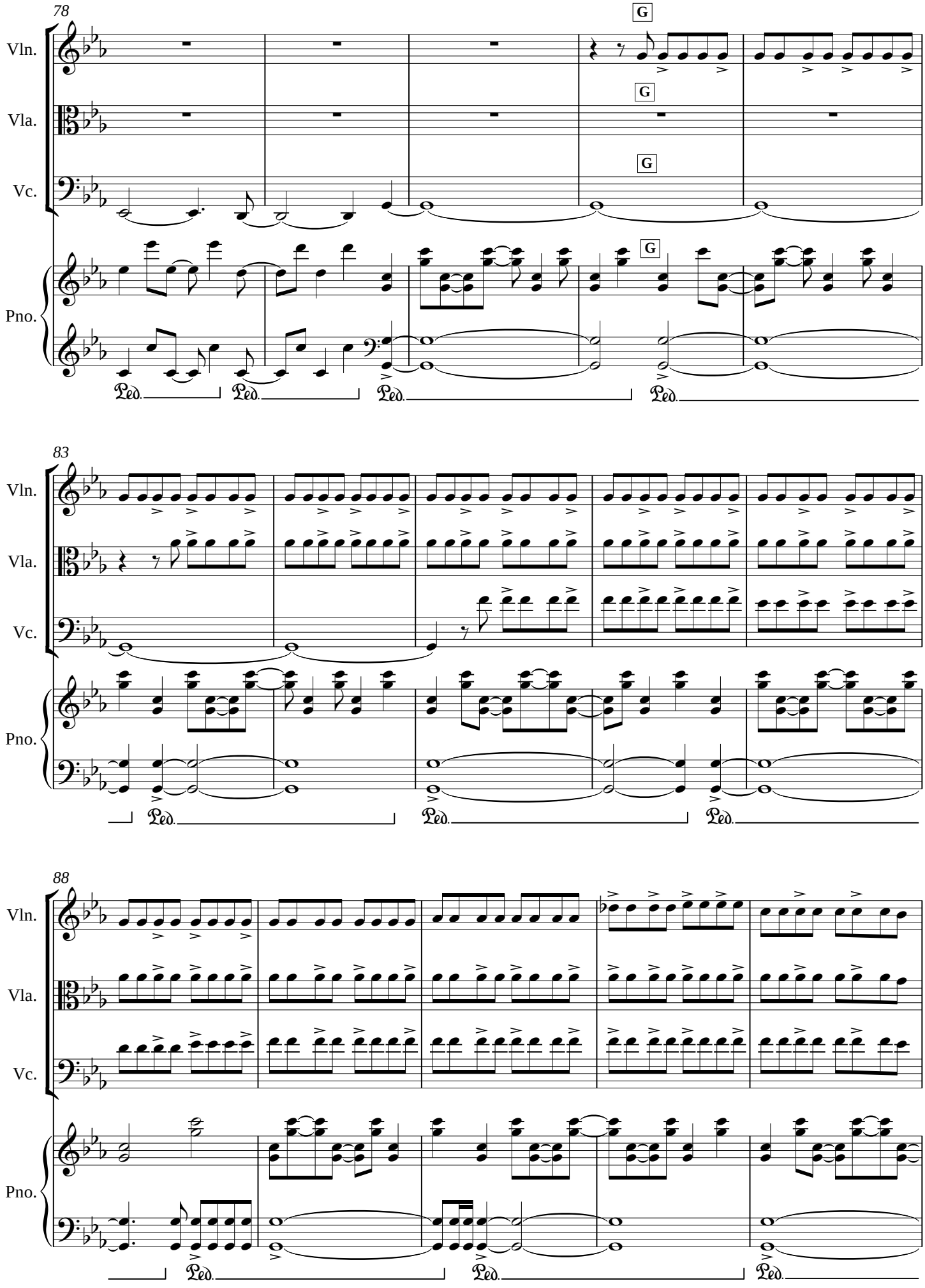


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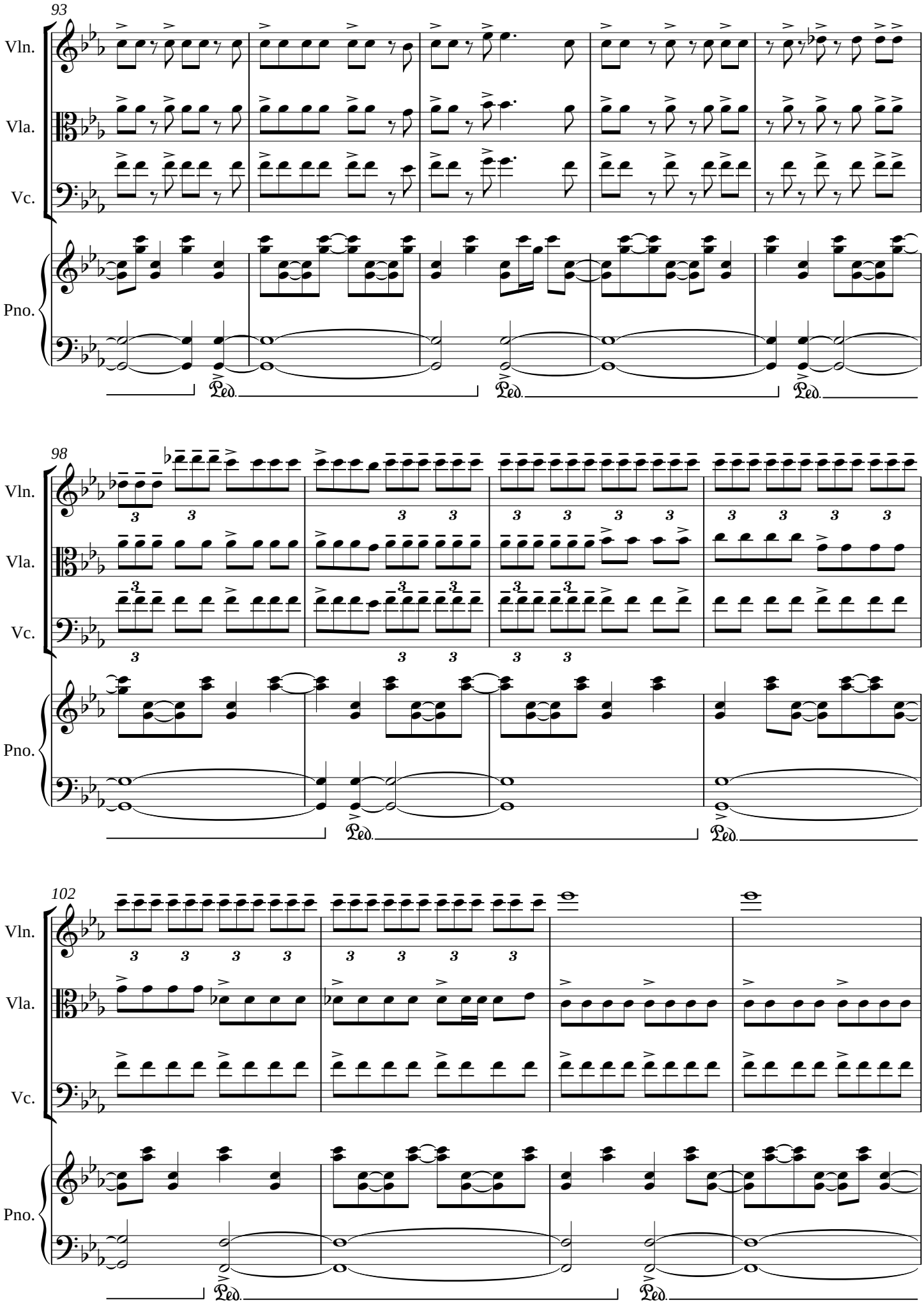

17
Vln.
Vla.
Vc.
Pno.
p
Ped.
22
27
espressivo, con molto vibrato
C
mf
pizz
mp
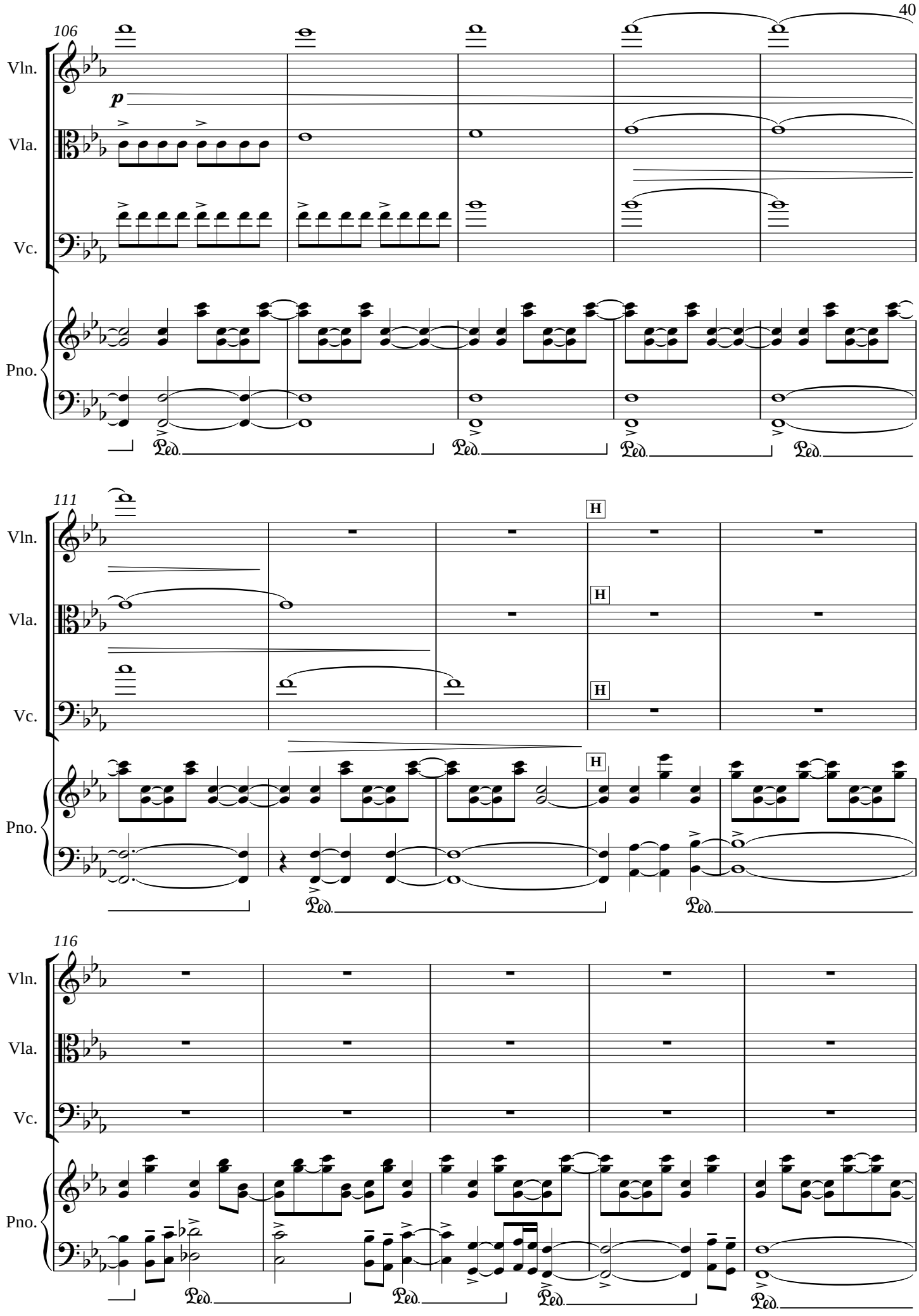

32
Vln.
Vla.
Vc.
Pno.
p
Ped.
37
mf
D
3
42
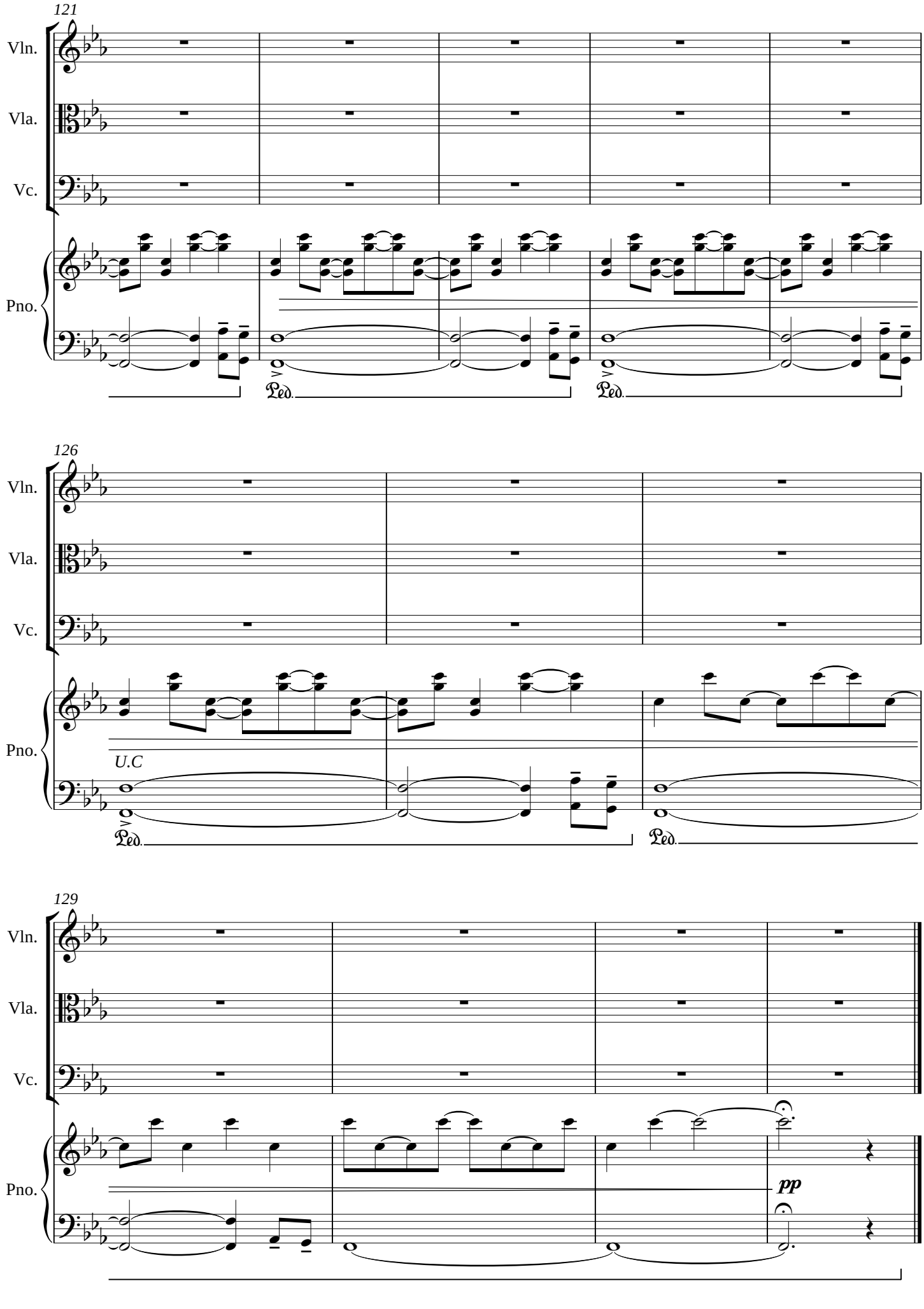

47
Vln.
Vla.
Vc.
Pno.
Ped.
52
E
mf
arco
f
57


62
Vln.
Vla.
Vc.
Pno.
F
Ped.
68
73


78
Vln.
Vla.
Vc.
Pno.
G
G
G
G
Ped.
Ped.
Ped.
Ped.
83
Vln.
Vla.
Vc.
Pno.
Ped.
Ped.
Ped.
88
Vln.
Vla.
Vc.
Pno.
Ped.
Ped.
Ped.


93
Vln.
Vla.
Vc.
Pno.
Ped.
Ped.
Ped.
98
Vln.
Vla.
Vc.
Pno.
Ped.
Ped.
102
Vln.
Vla.
Vc.
Pno.
Ped.
Ped.


106
Vln.
Vla.
Vc.
Pno.
p
Ped.
111
H
116


121
Vln.
Vla.
Vc.
Pno.
Ped.
Ped.
126
Vln.
Vla.
Vc.
Pno.
U.C
Ped.
Ped.
129
Vln.
Vla.
Vc.
Pno.
pp

Orchestral Work
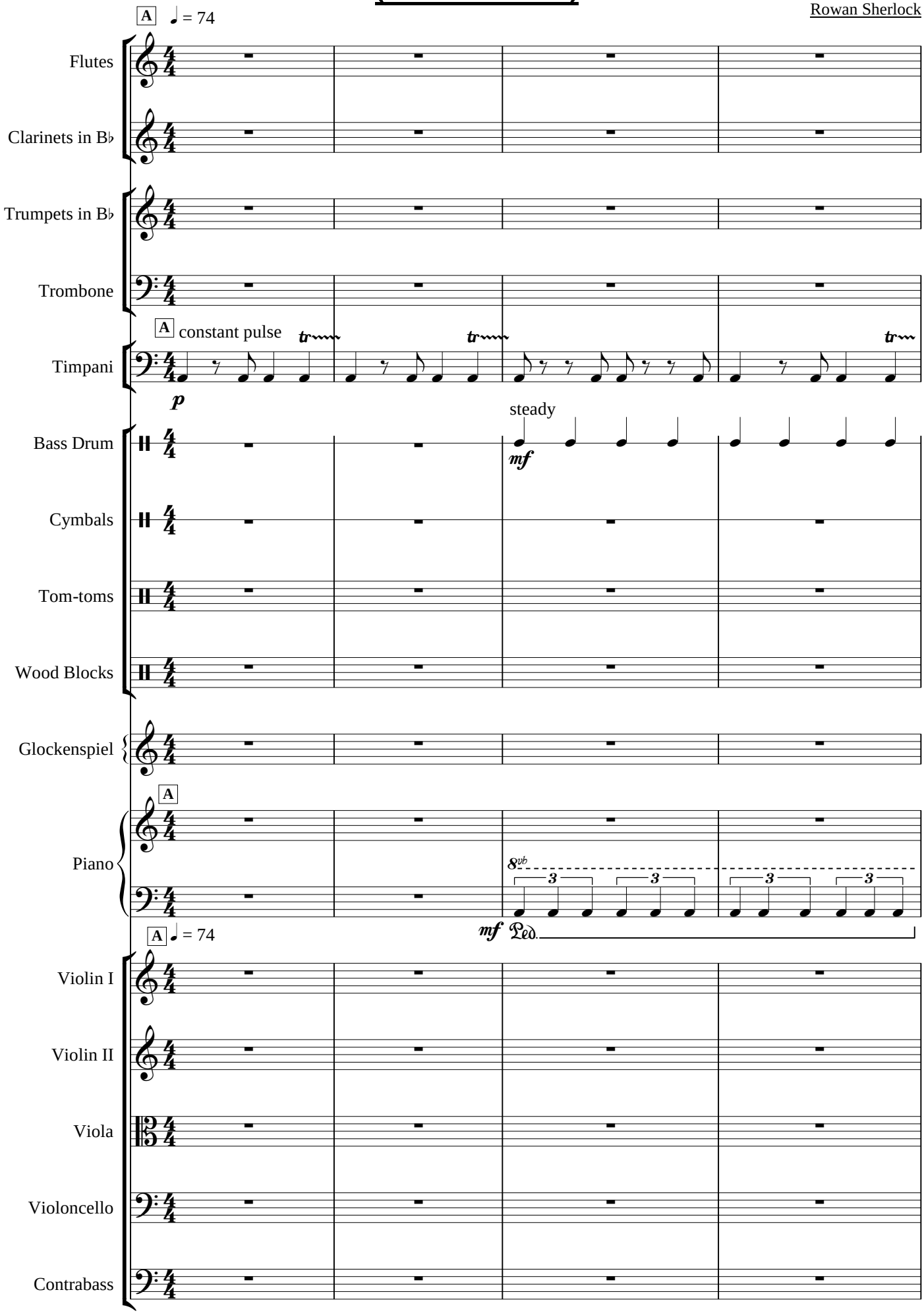
Scored (in C) for:
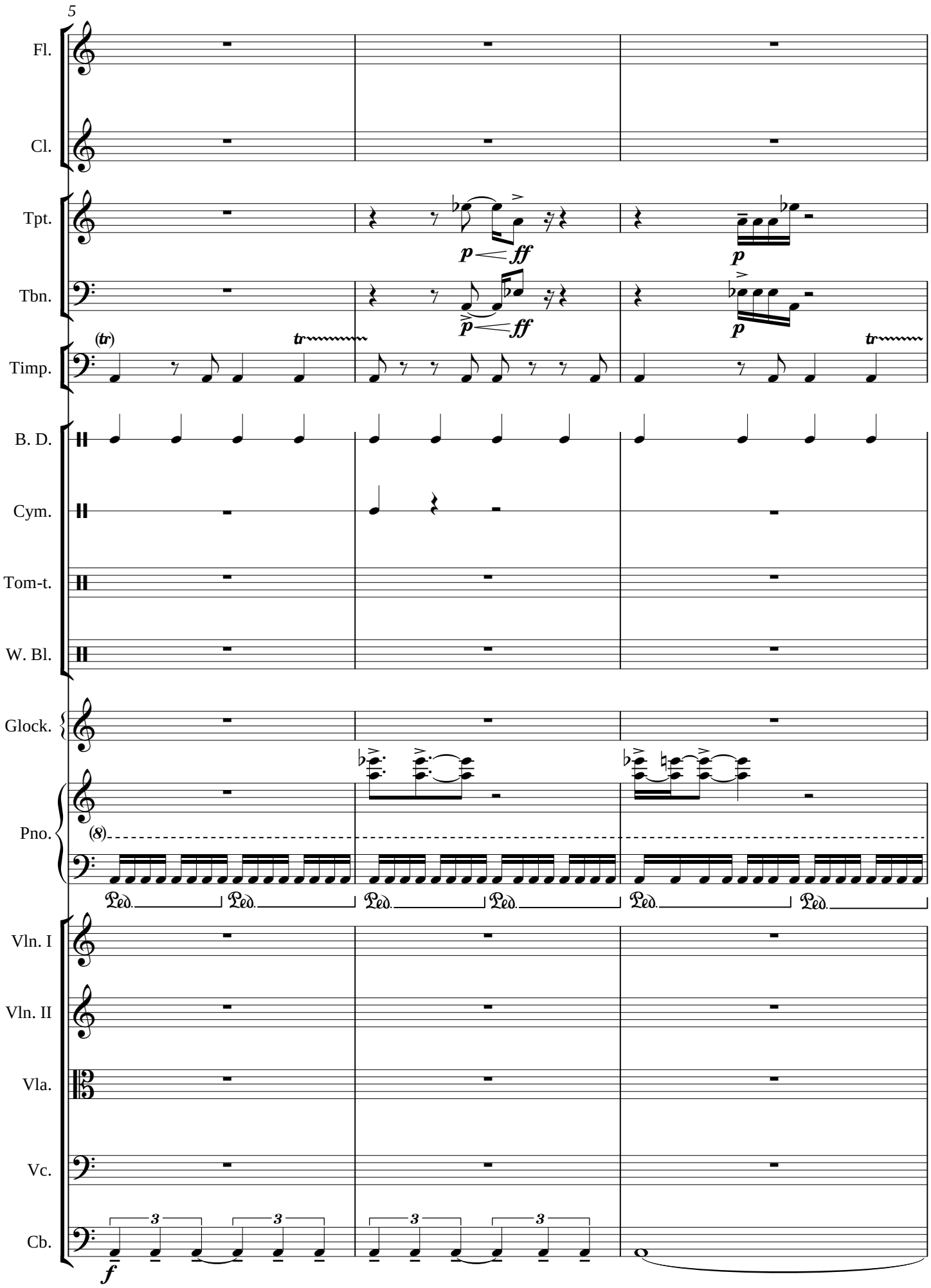
Flute, Clarinet, Trumpet, Trombone, Timpani, Bass Drum, Cymbals, Tom-Toms, Woodblocks, Glockenspiel, Piano, Violin 1, Violin 2, Viola, Cello, Double Bass
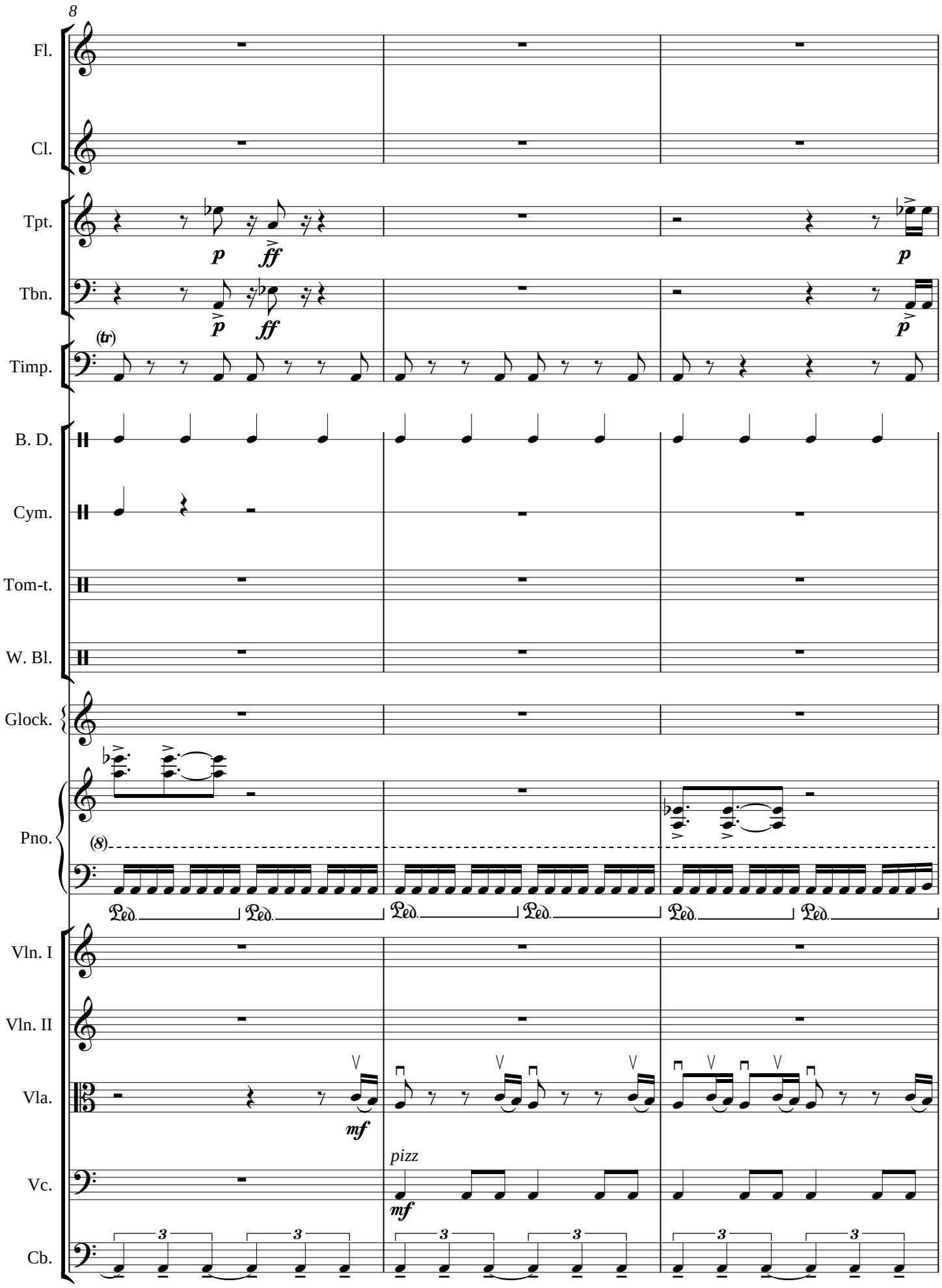
-Incendios Forestales!-
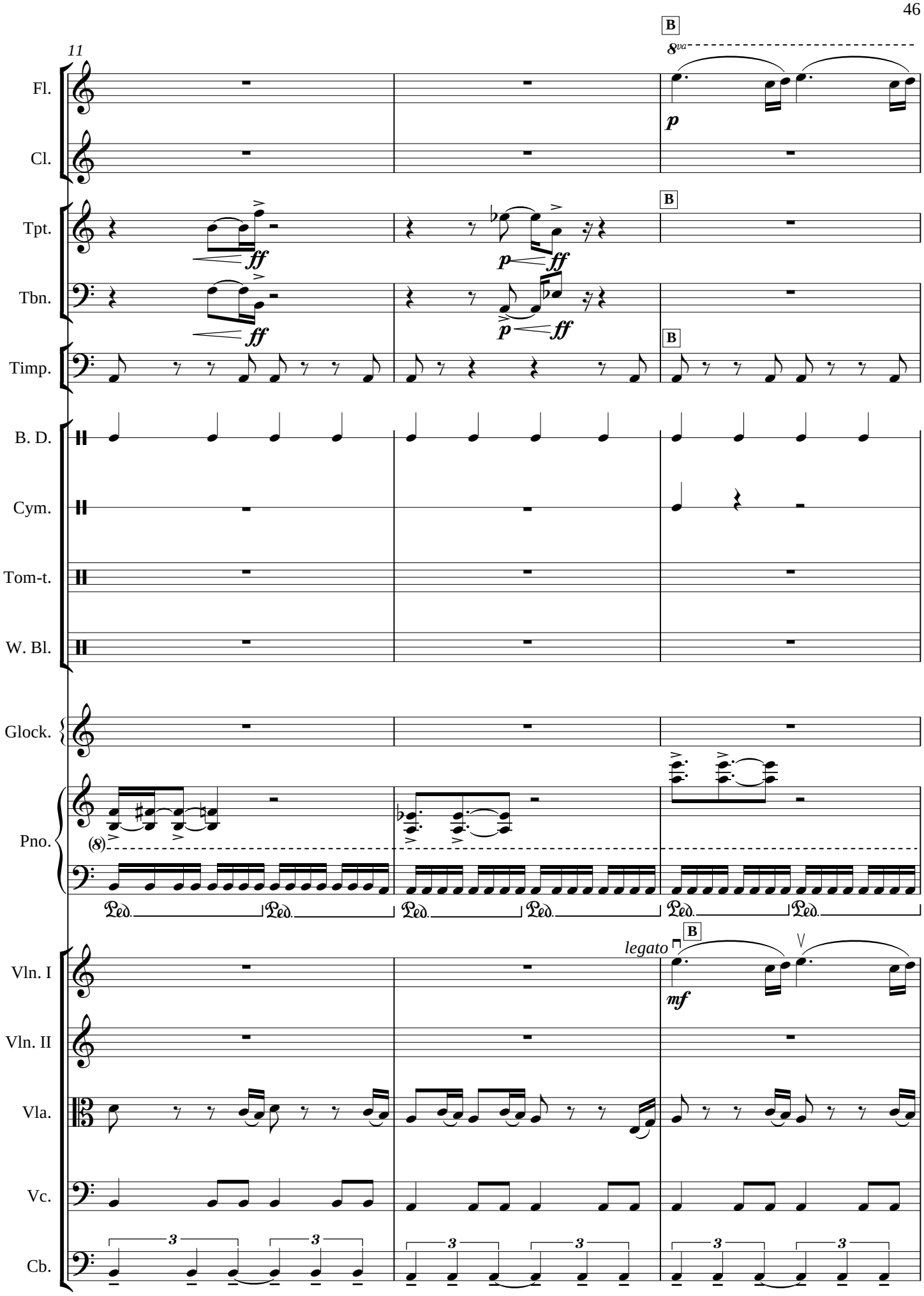
Incendios Forestales!
(Forest Fires!)

Rowan Sherlock
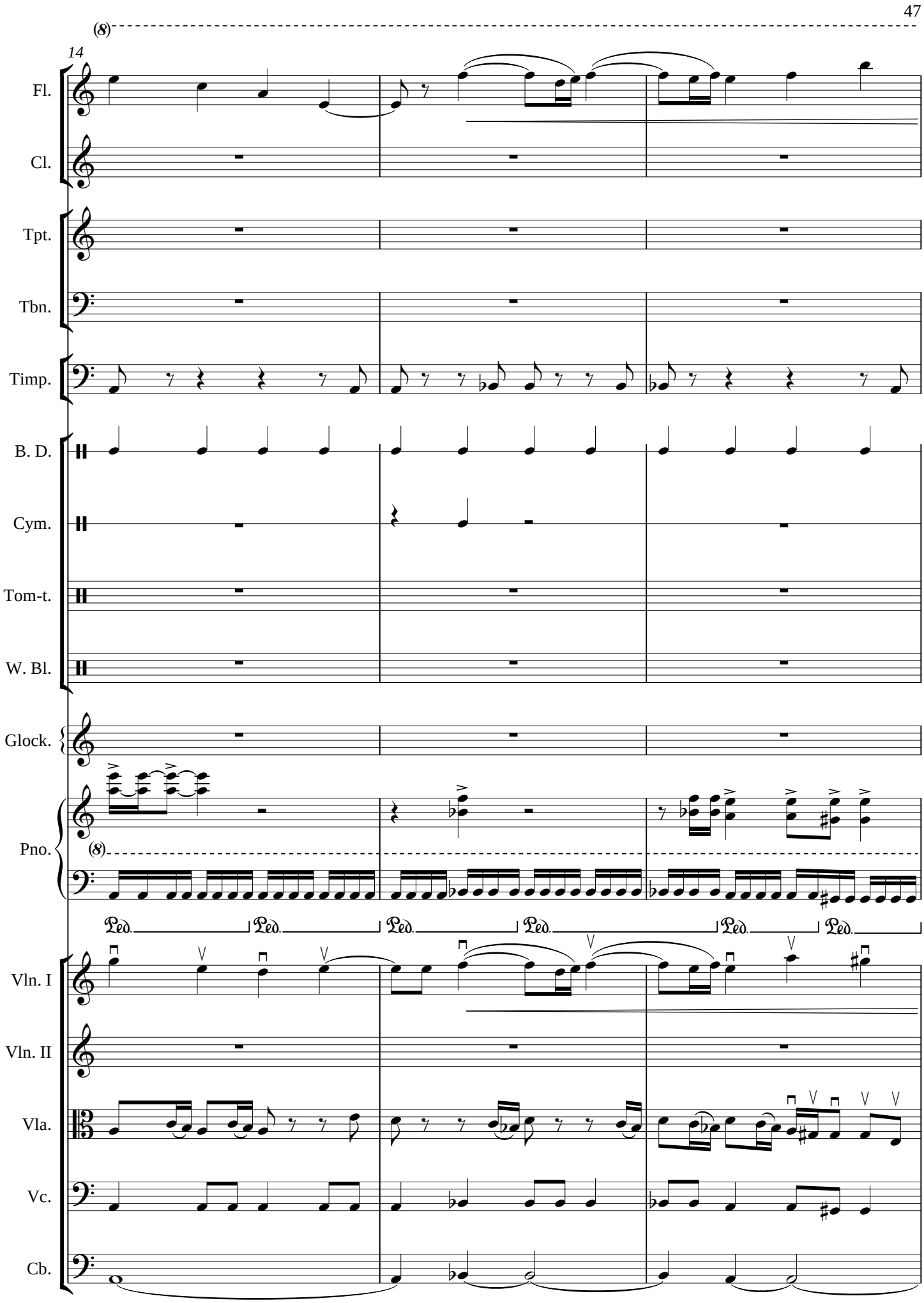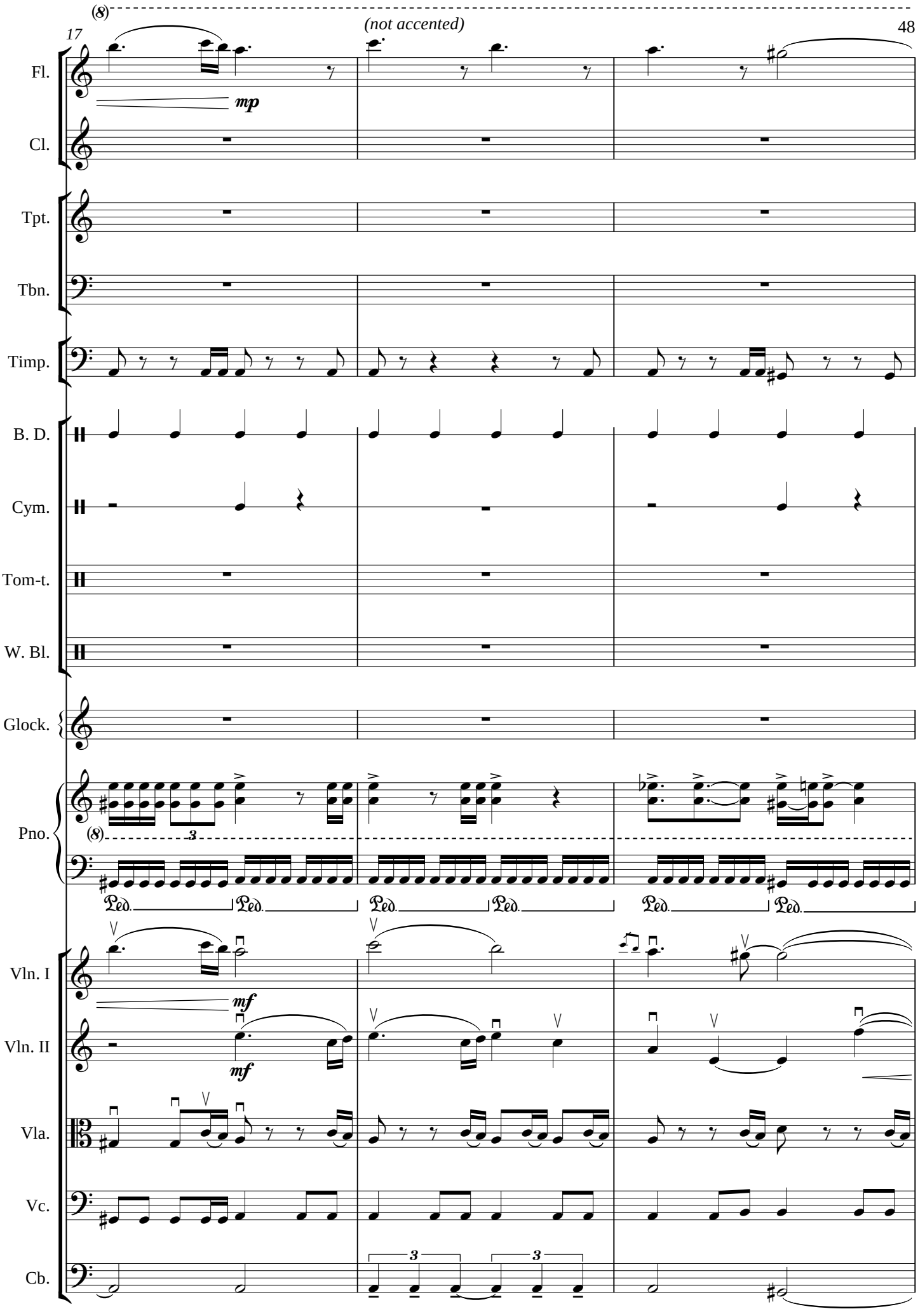



5
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
(tr)
(8)
Ped.
f
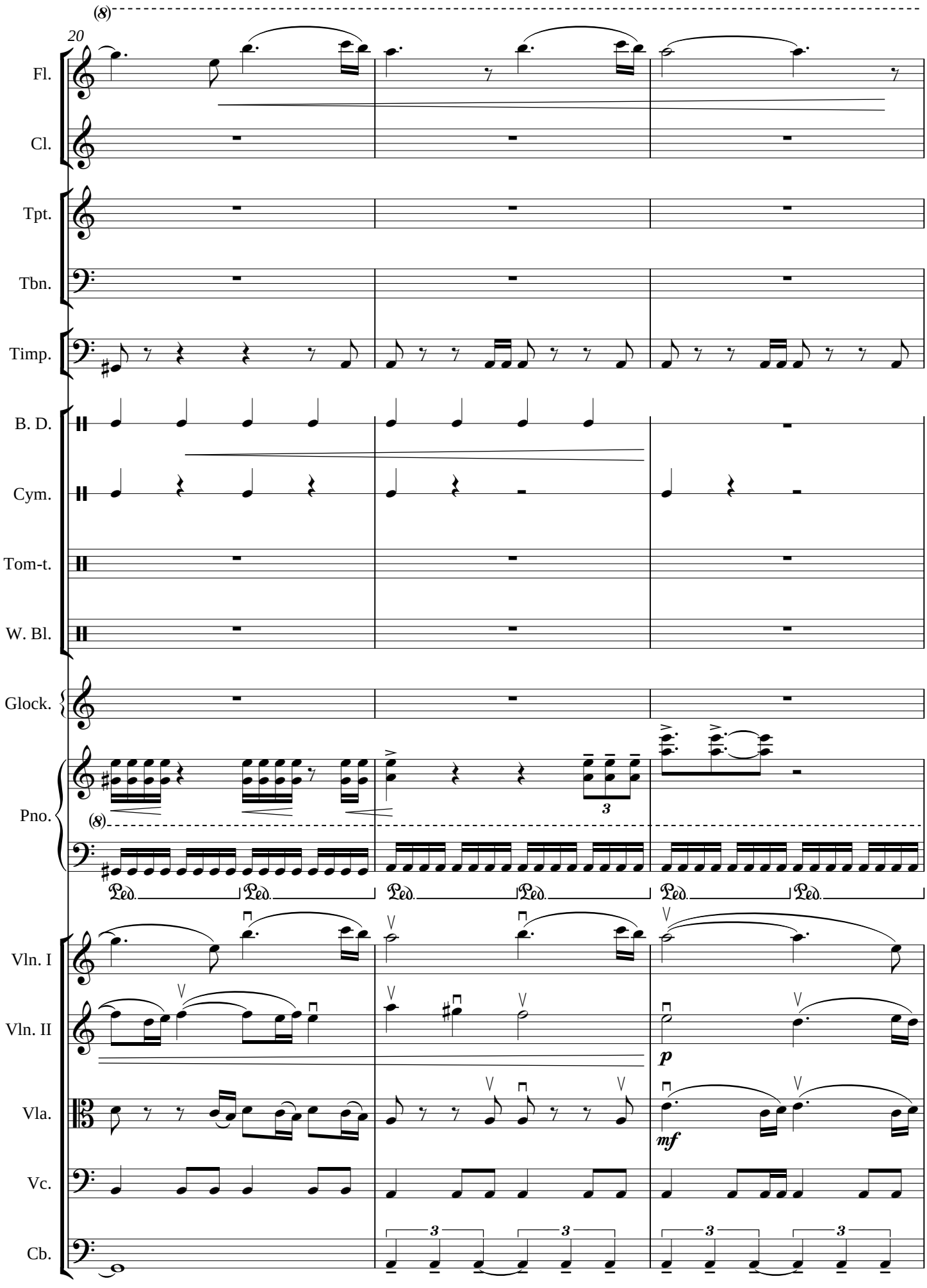

8
Fl.
Cl.
Tpt.
p
ff
p
Tbn.
p
ff
p
(tr)
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Vln. I
Vln. II
Vla.
mf
pizz
Vc.
mf
Cb.
3
3
3
3
3
3
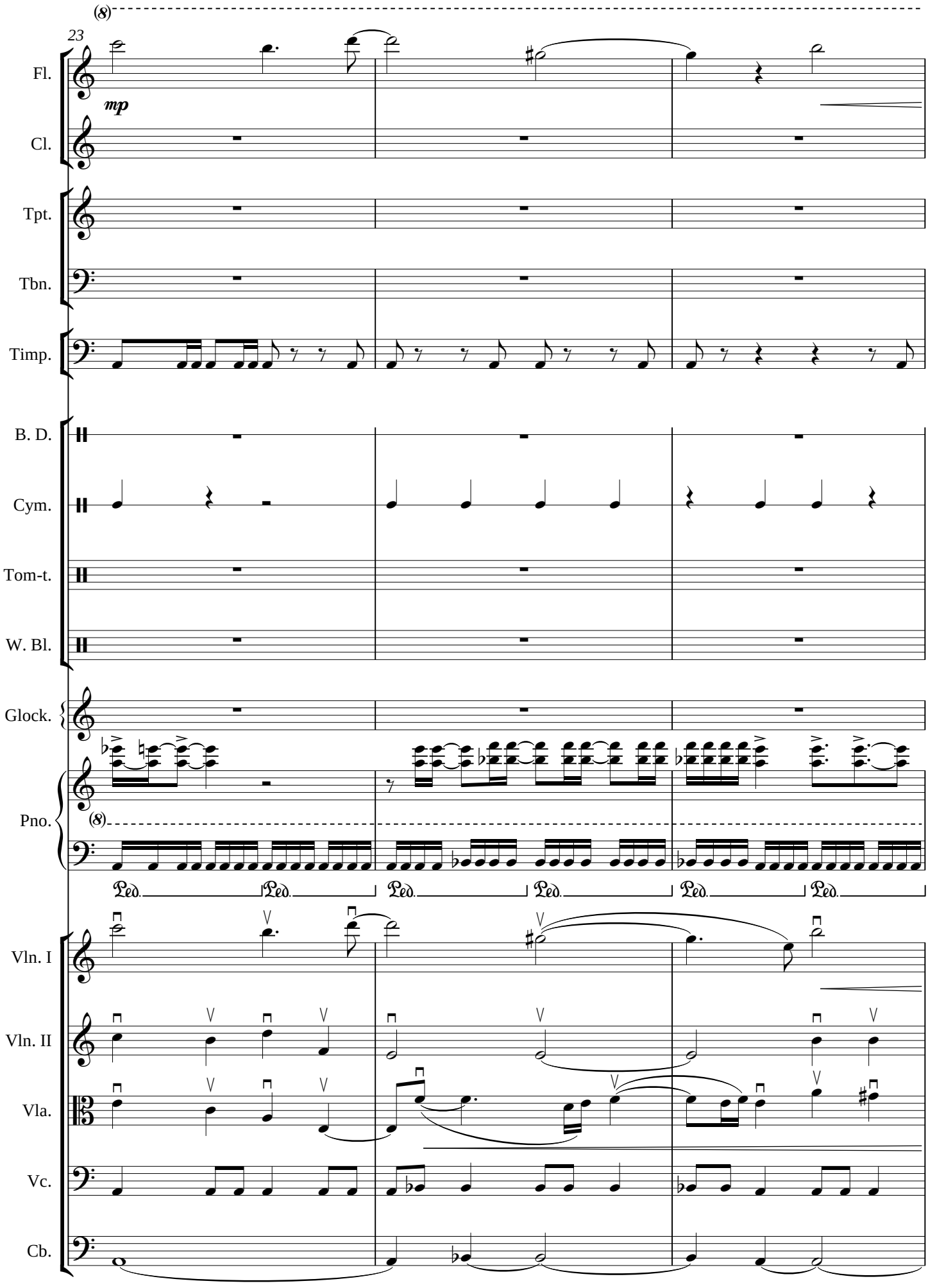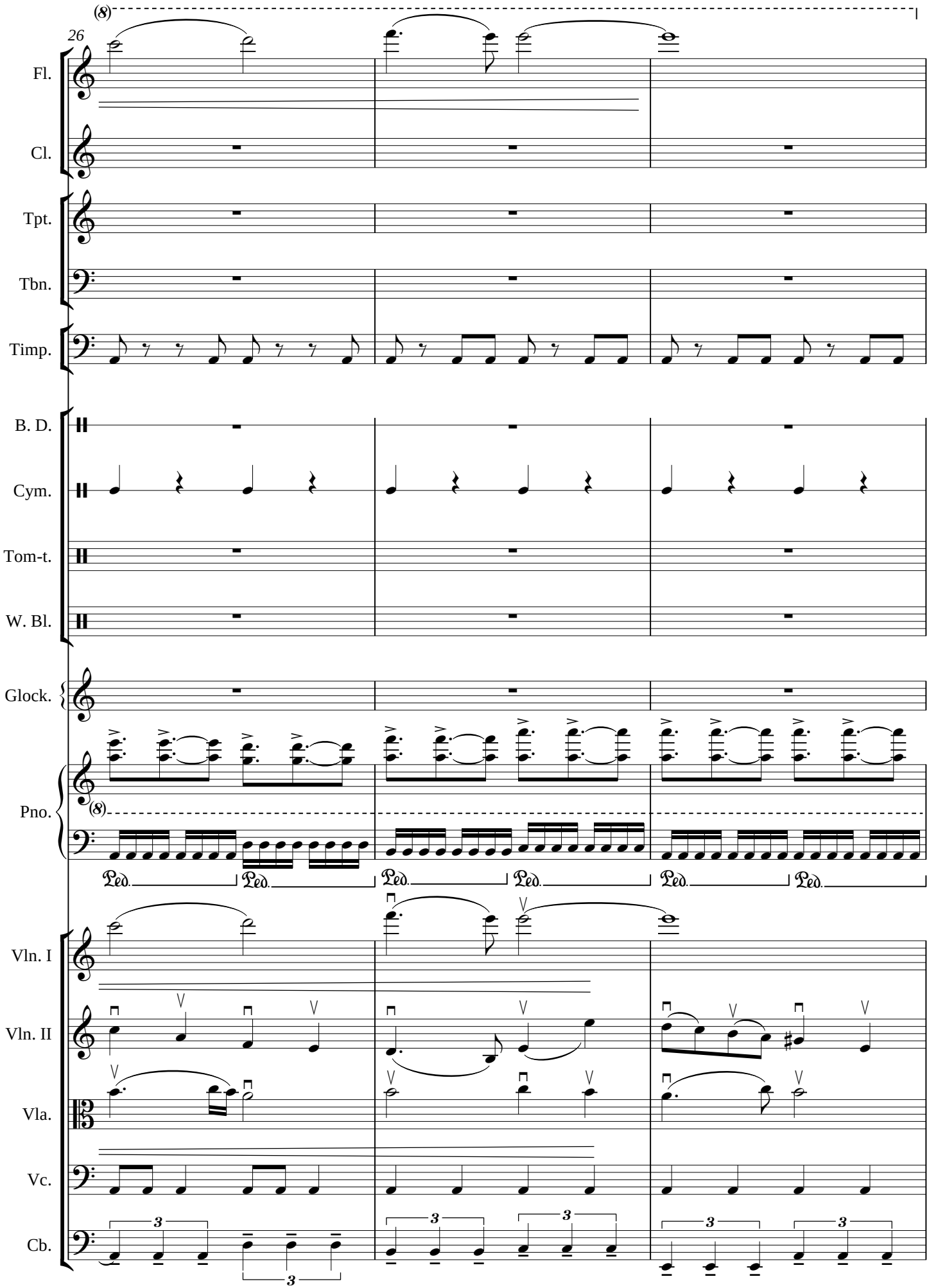


Copyright © Rowan Sherlock 2012
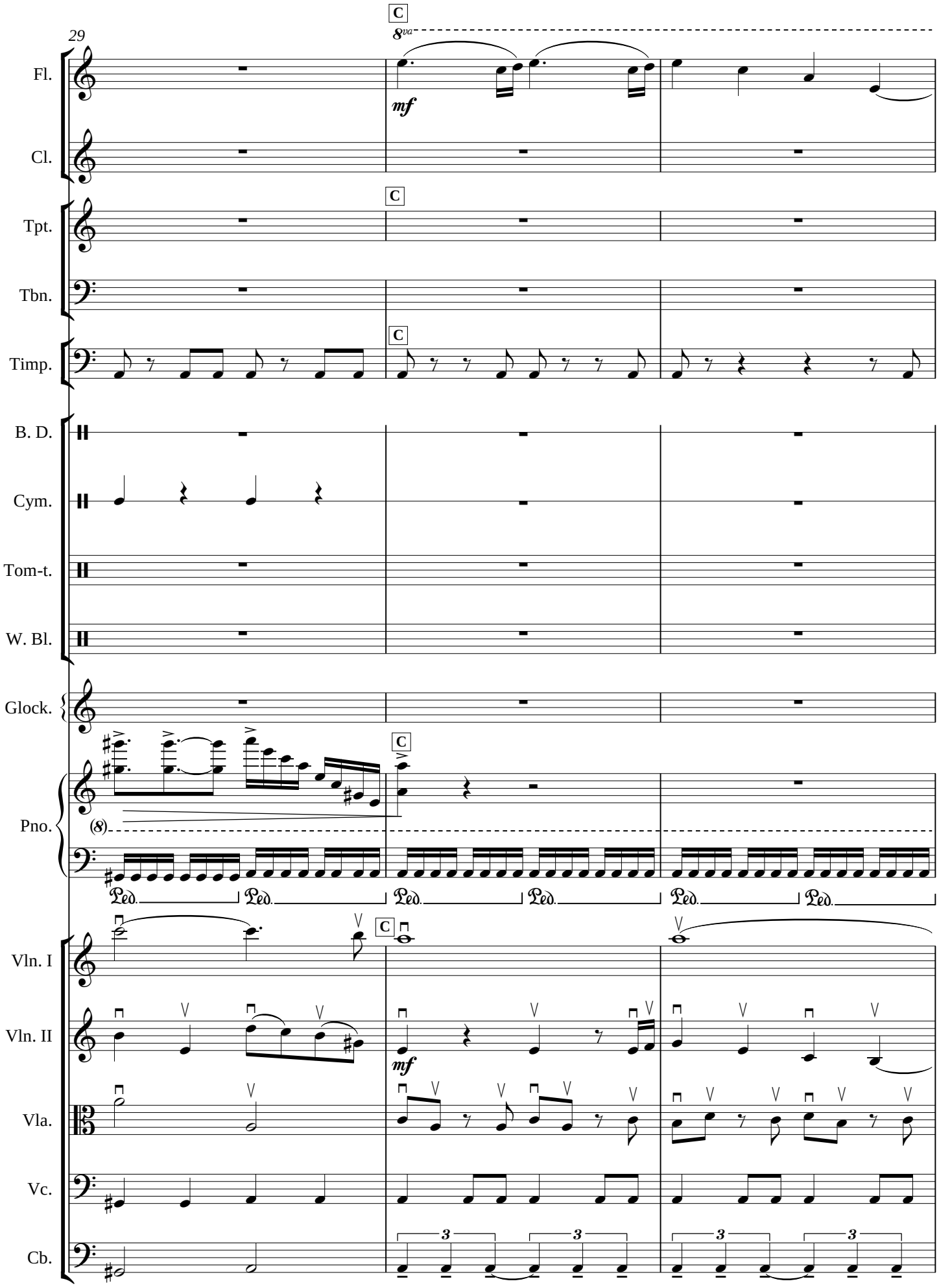

(8)
14
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
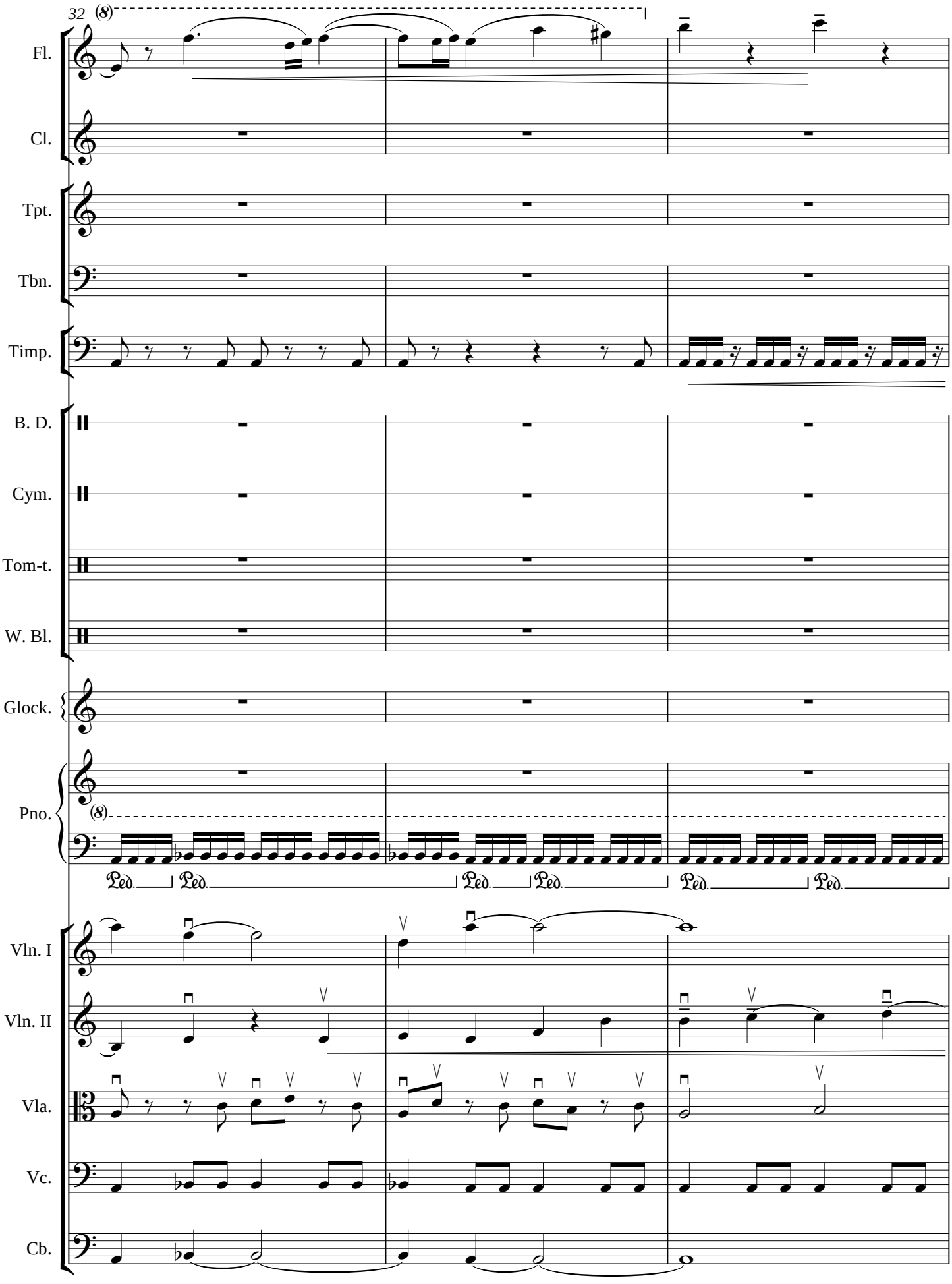

(8)
(not accented)
17
Fl.
mp
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
3
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Vln. I
mf
Vln. II
mf
Vla.
Vc.
Cb.
3
3
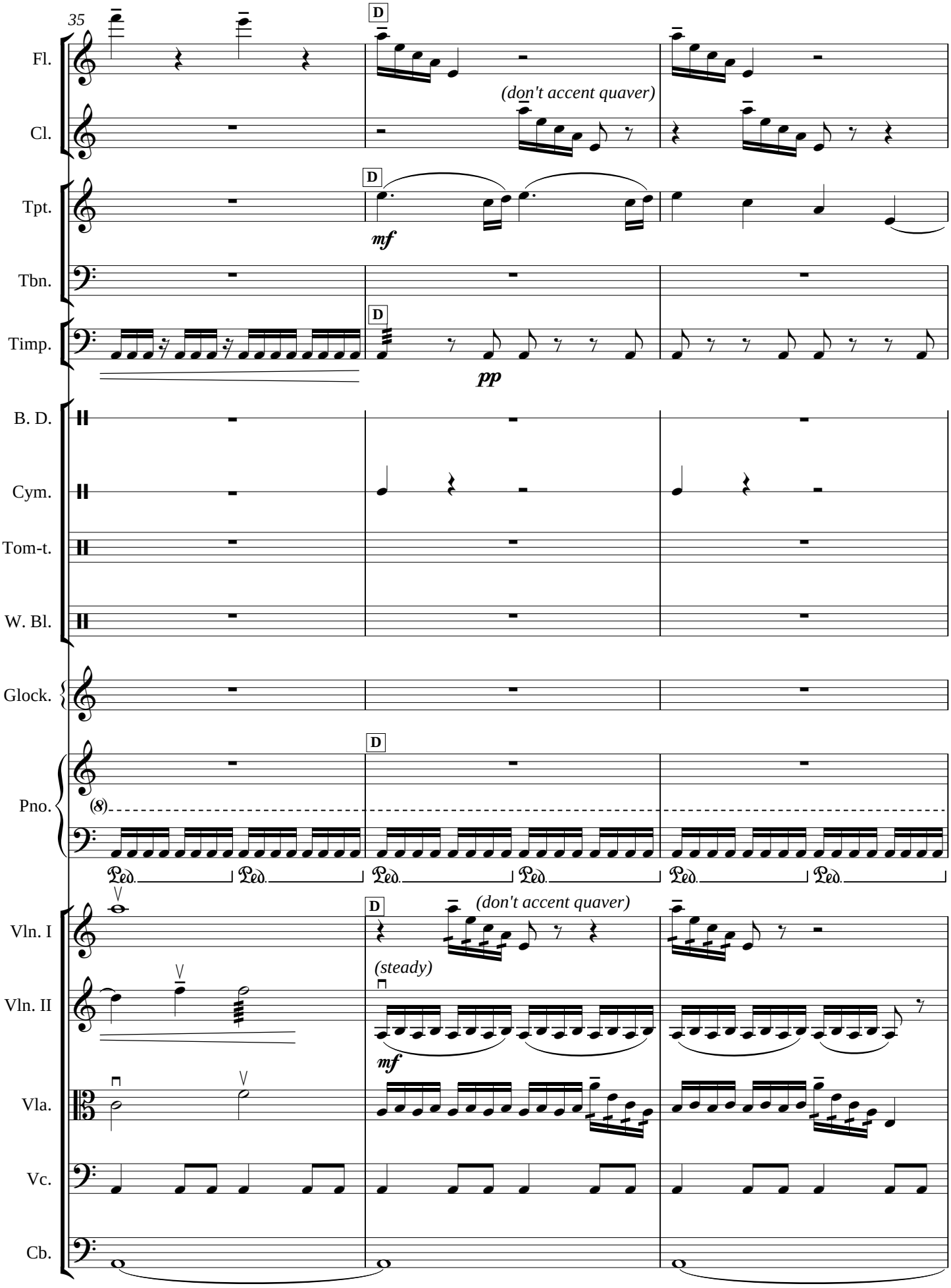

20
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
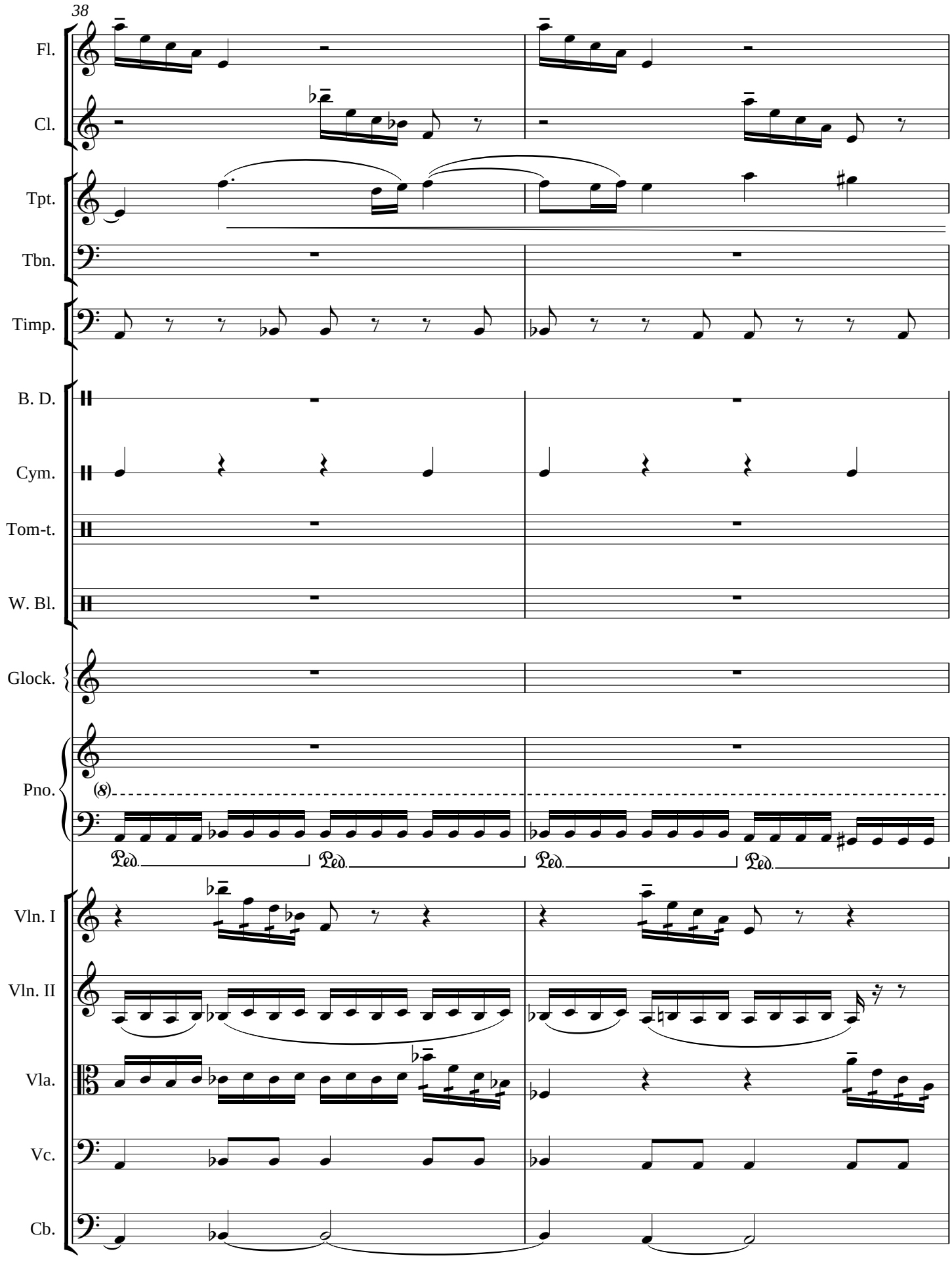

(8)
23
Fl.
mp
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
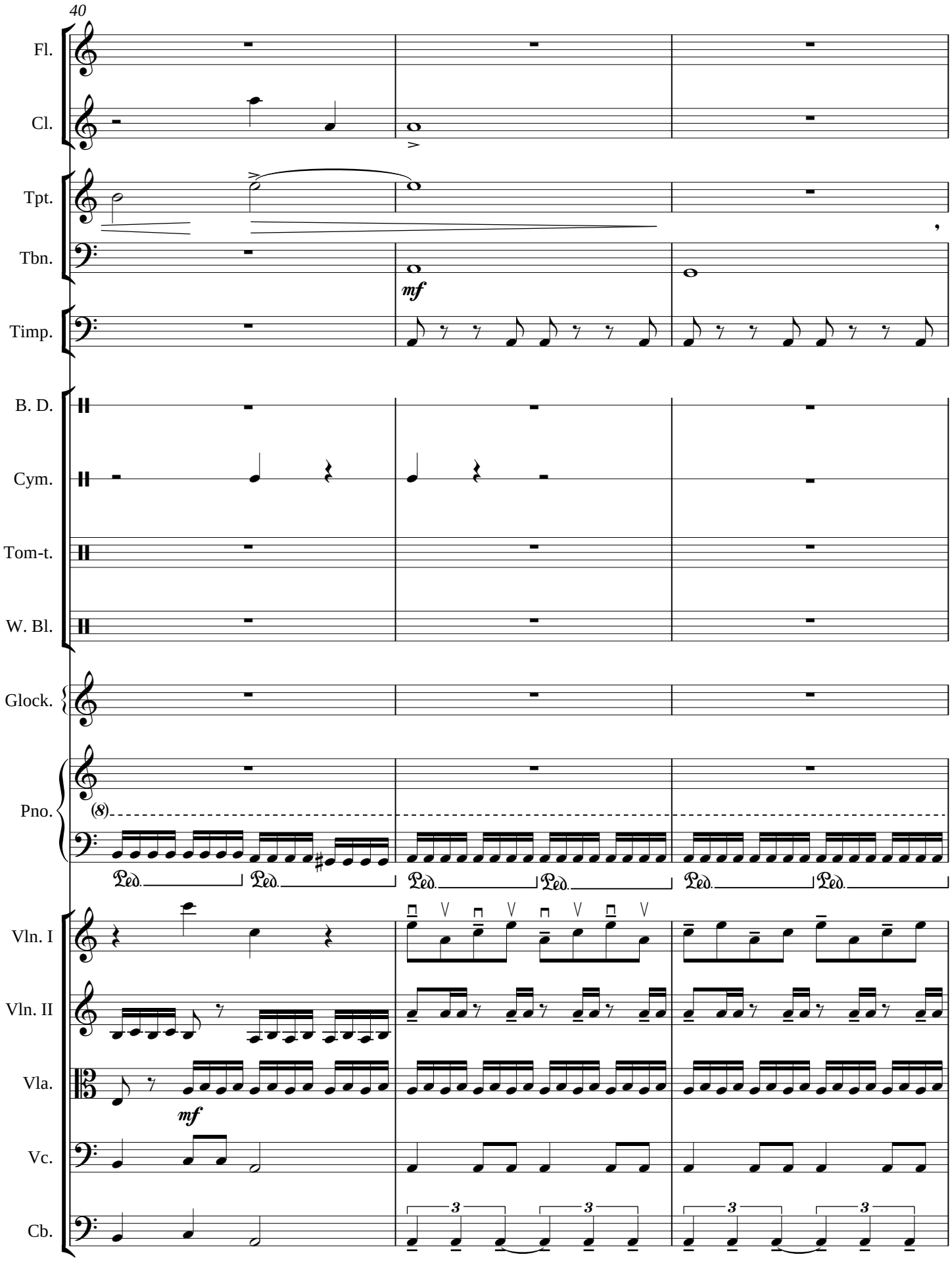

(8)
26
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
3
3
3
3
3
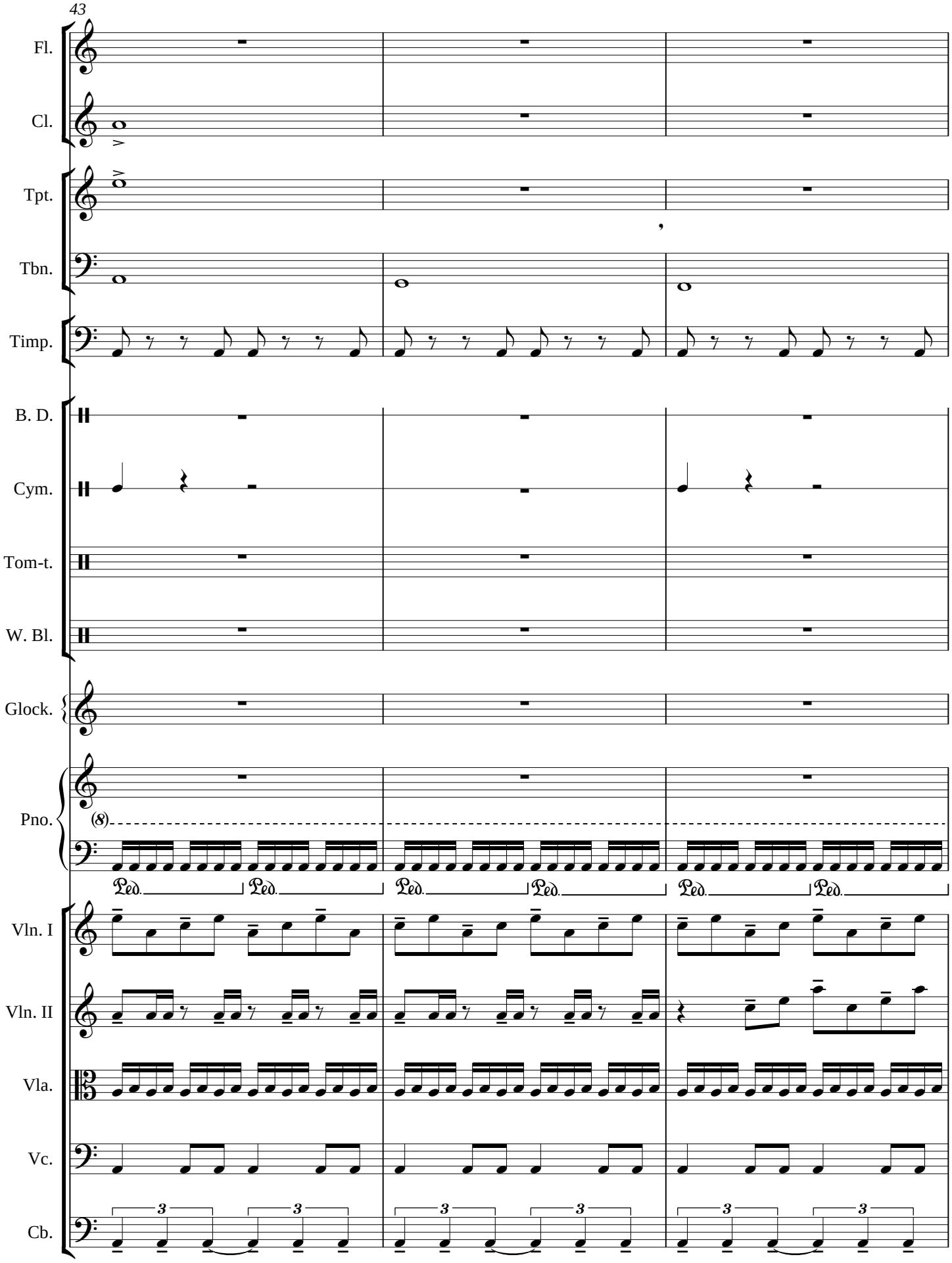

29
C
8va
mf
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
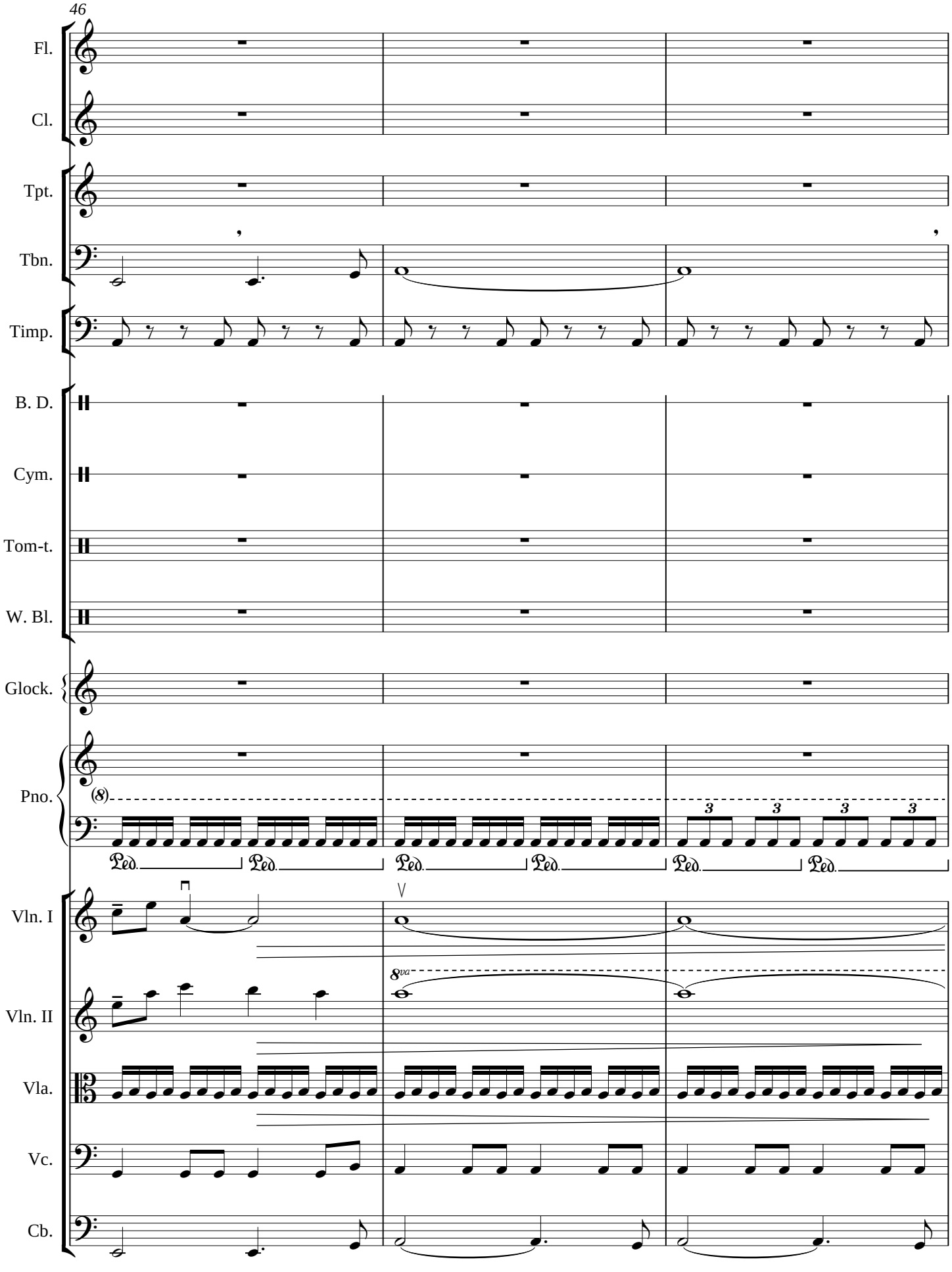

32
(8)
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
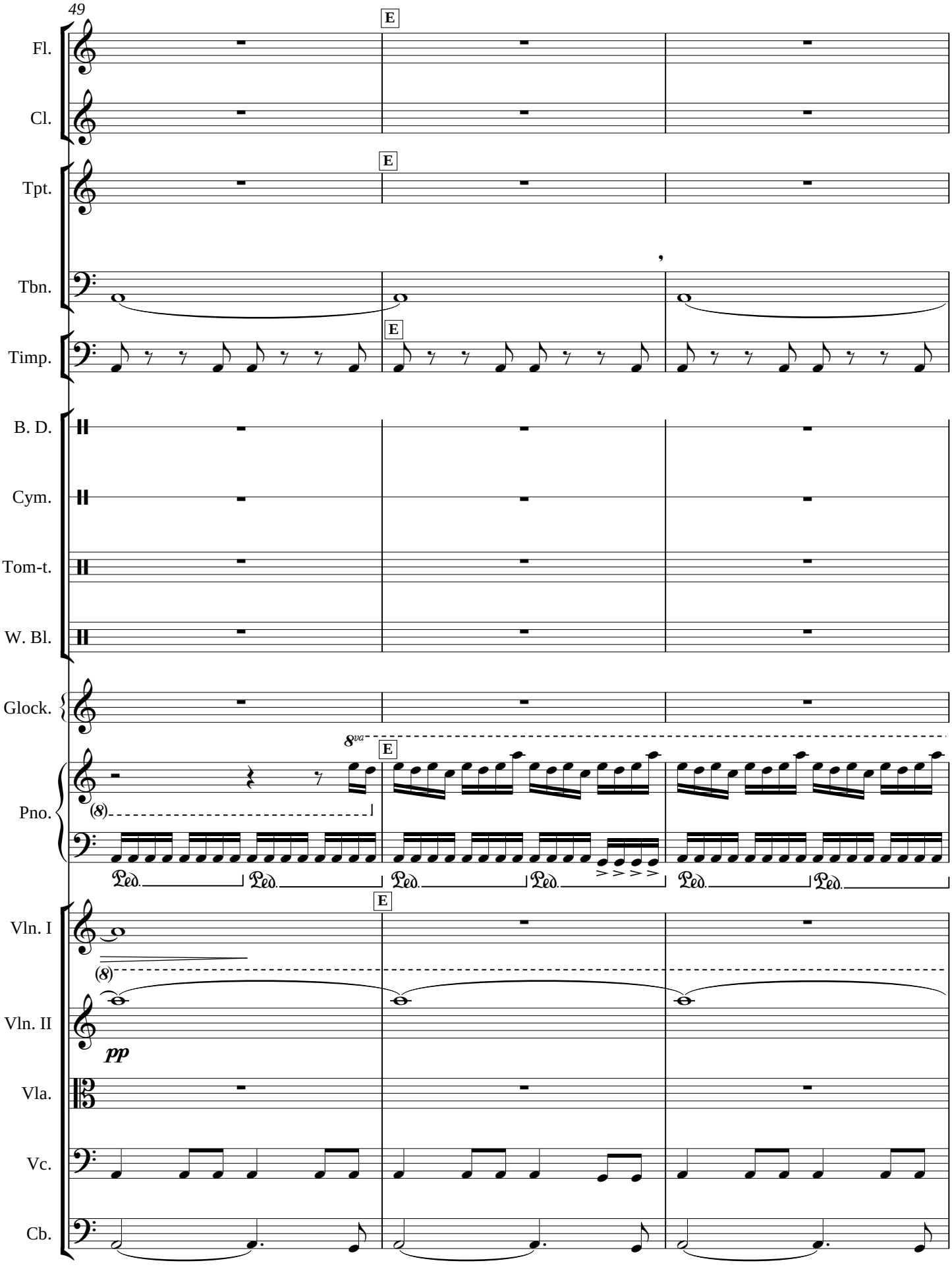

35
D
Fl.
Cl.
(don't accent quaver)
Tpt.
mf
Tbn.
Timp.
pp
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Vln. I
(don't accent quaver)
(steady)
Vln. II
Vla.
Vc.
Cb.
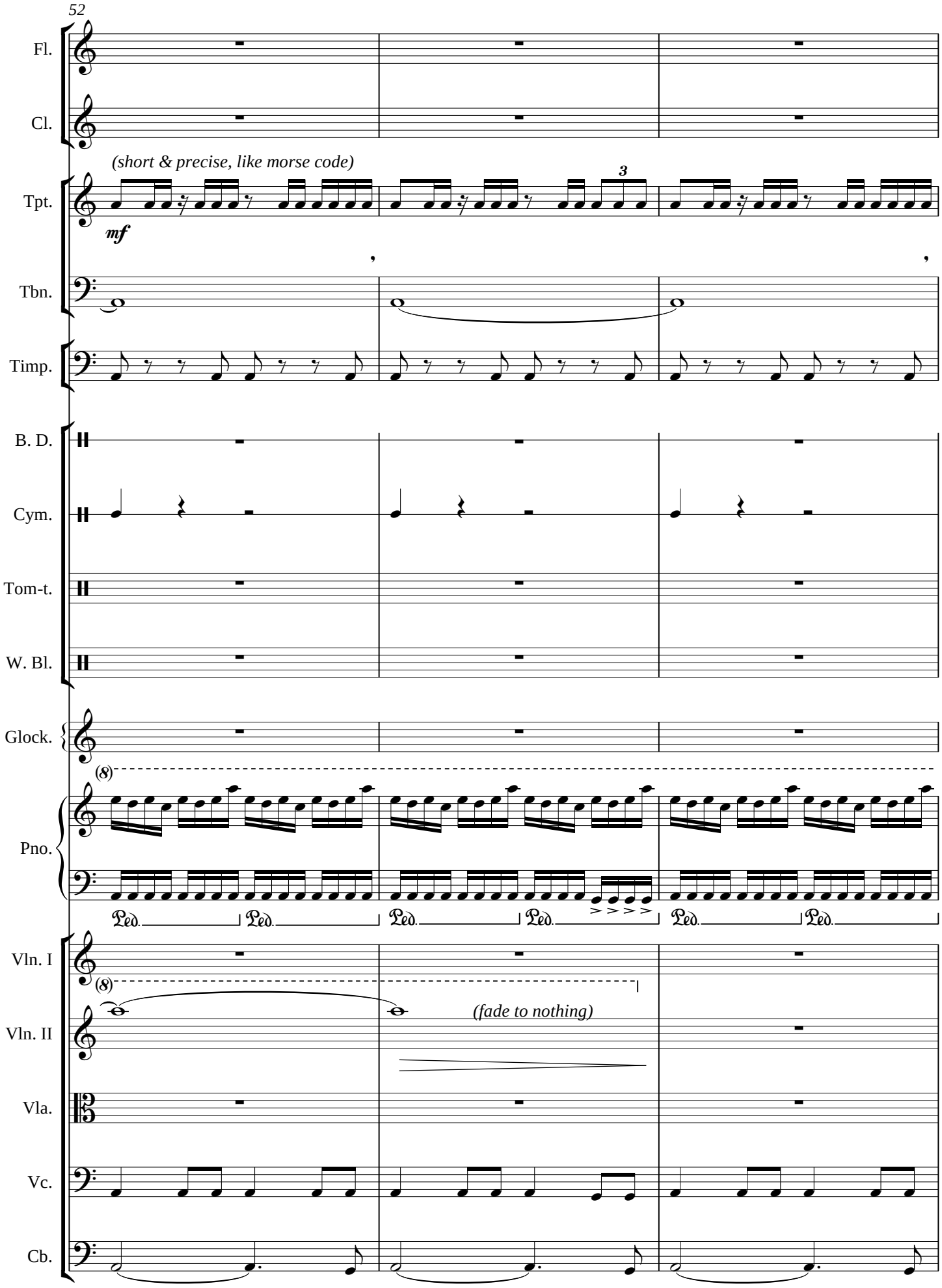

38
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Ped.
Ped.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
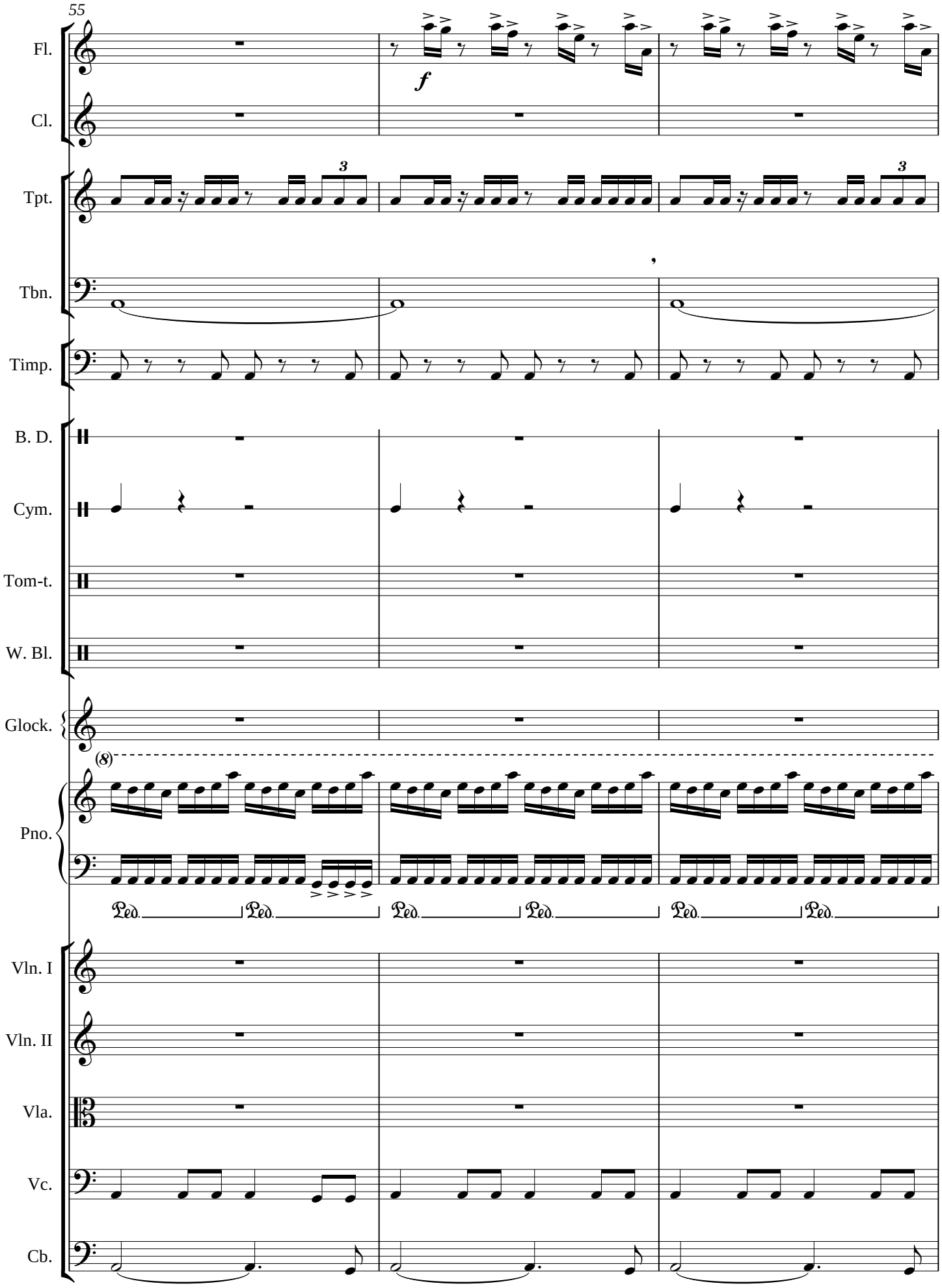

40
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
(8)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
3
3
3
3
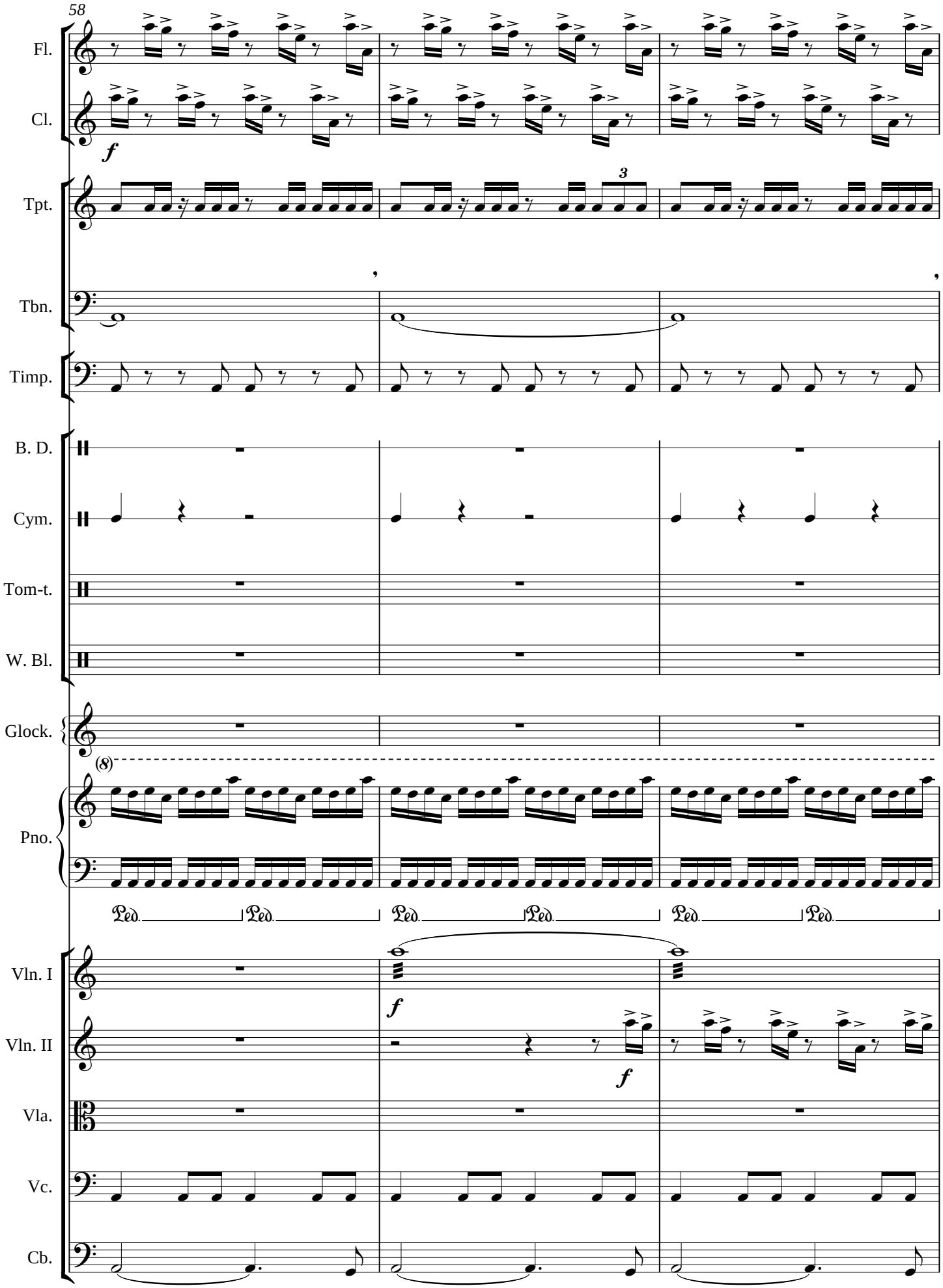

43
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
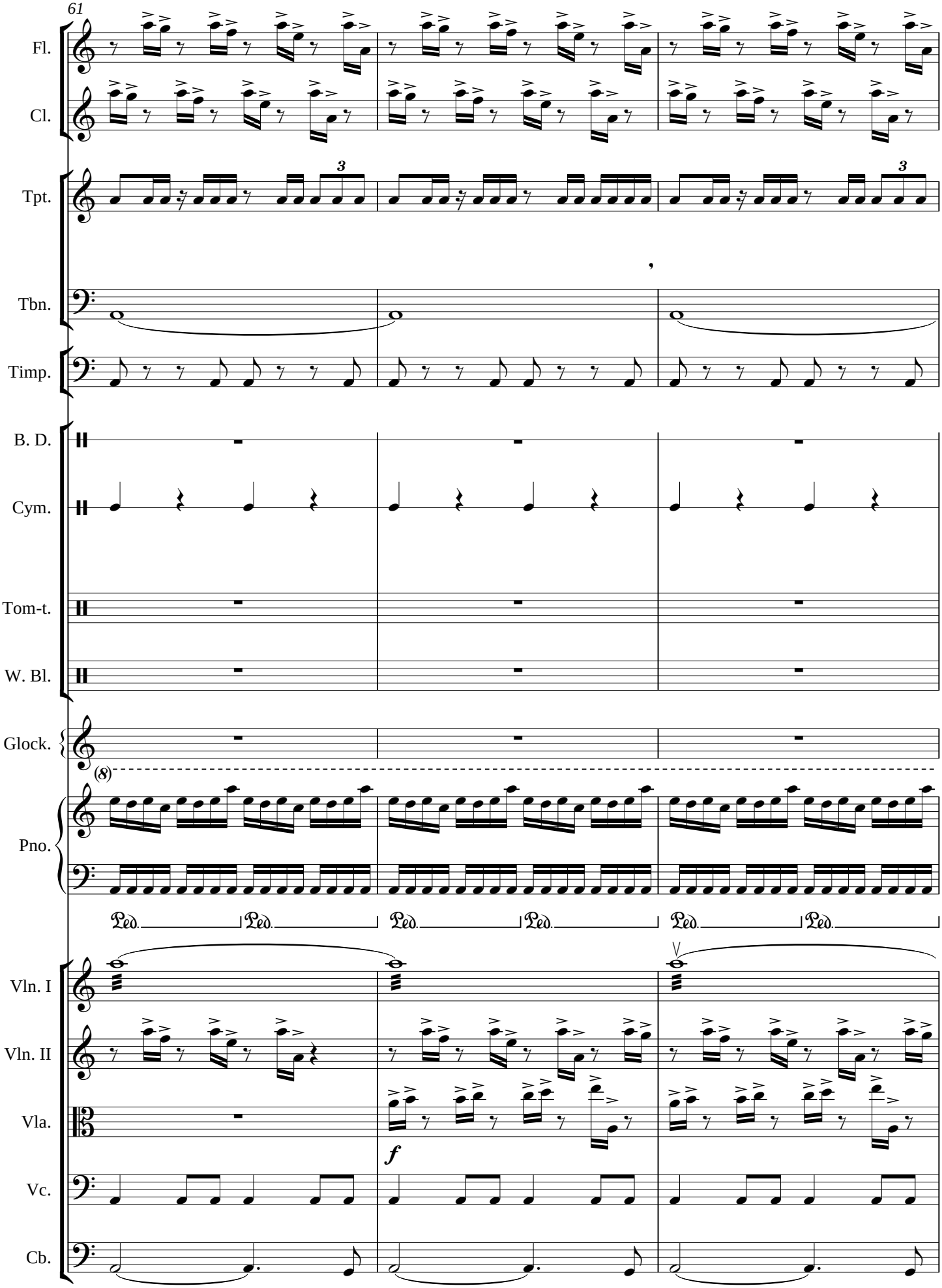

46
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(8)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
3
3
3
3
Vln. I
Vln. II
8va
Vla.
Vc.
Cb.
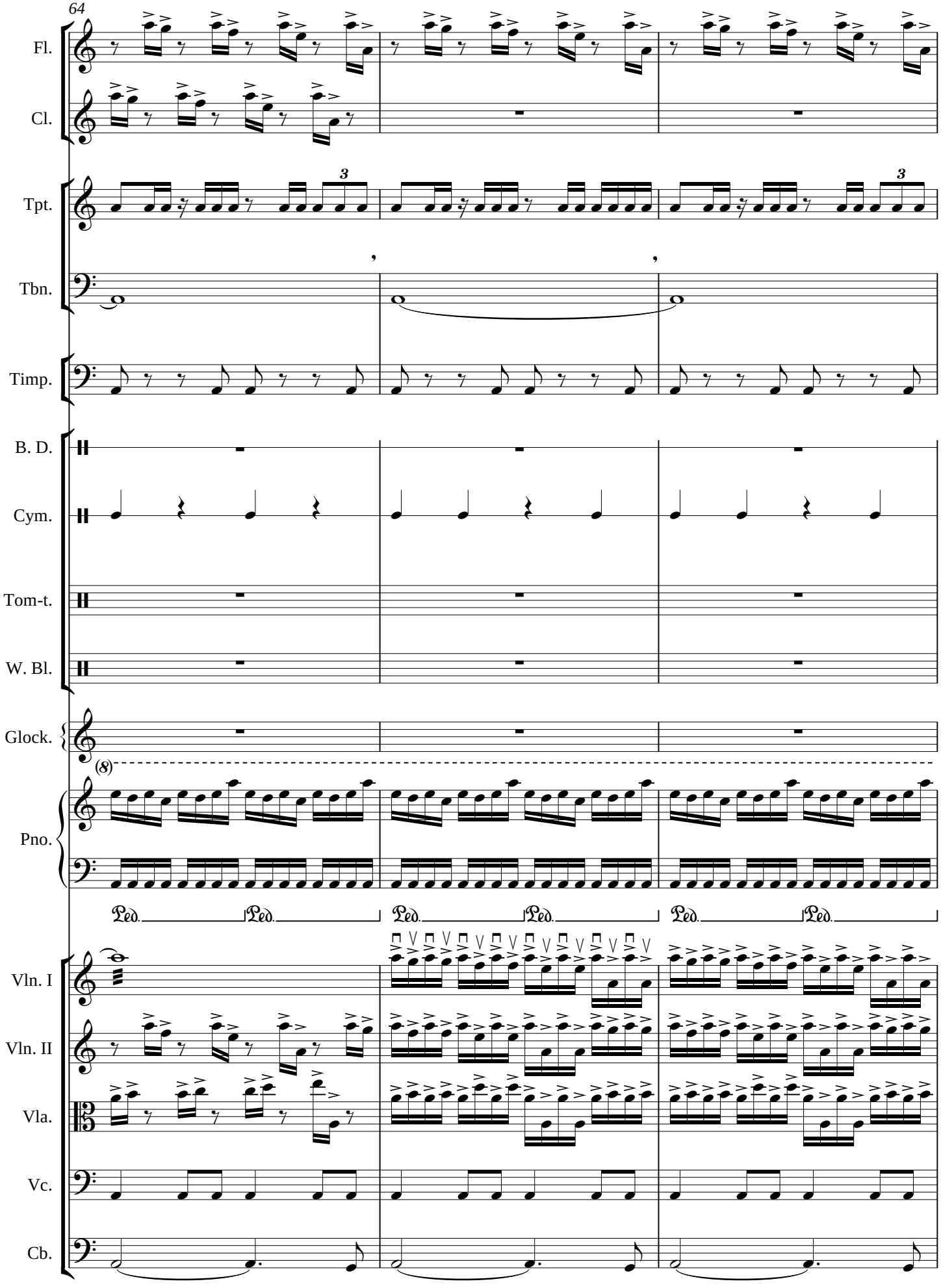

49
E
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
8va
Pno.
Ped.
Vln. I
Vln. II
pp
Vla.
Vc.
Cb.
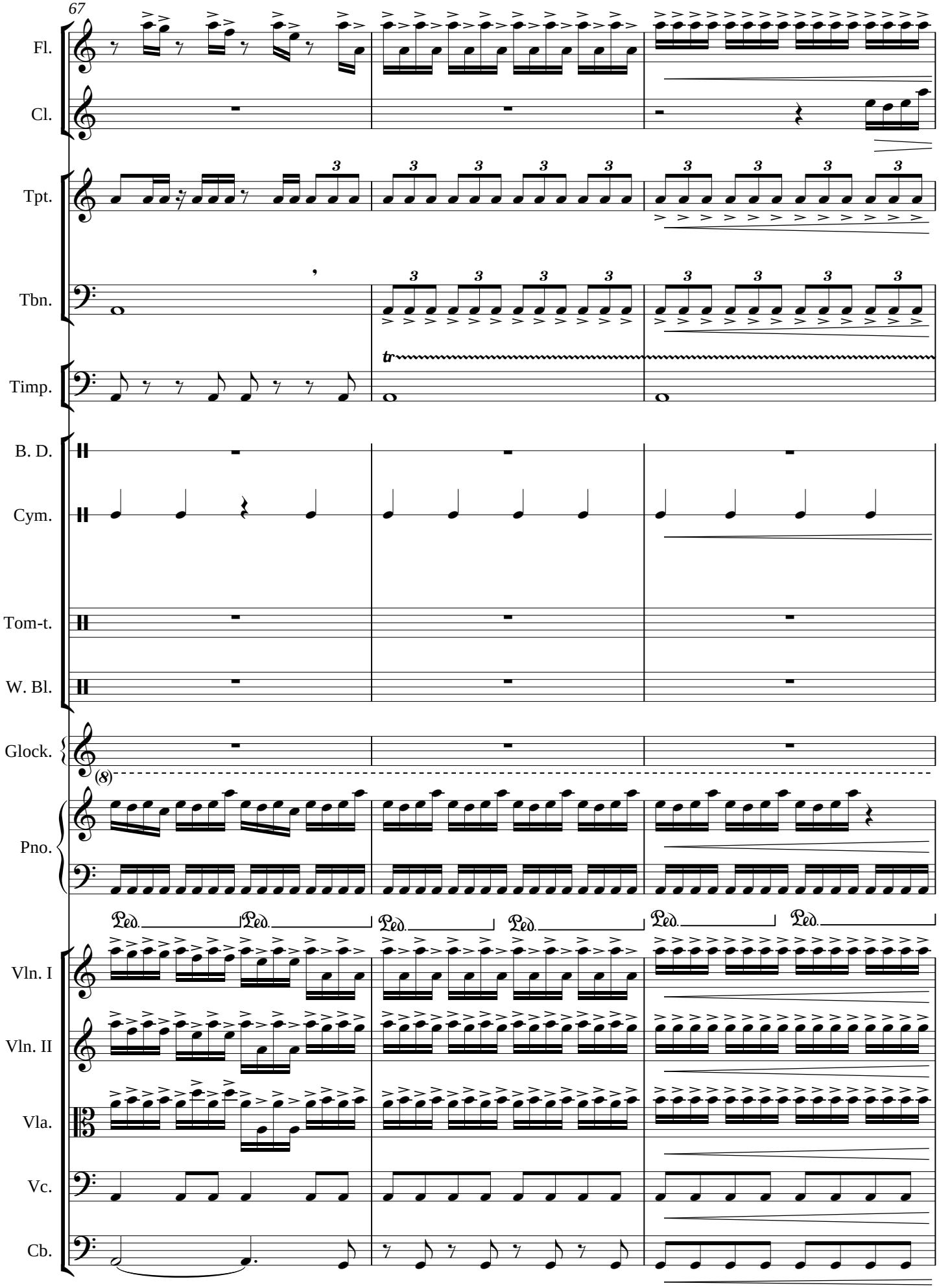

52
Fl.
Cl.
(short & precise, like morse code)
Tpt.
mf
3
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
(8)
Pno.
Ped.
Vln. I
(8)
Vln. II
(fade to nothing)
Vla.
Vc.
Cb.
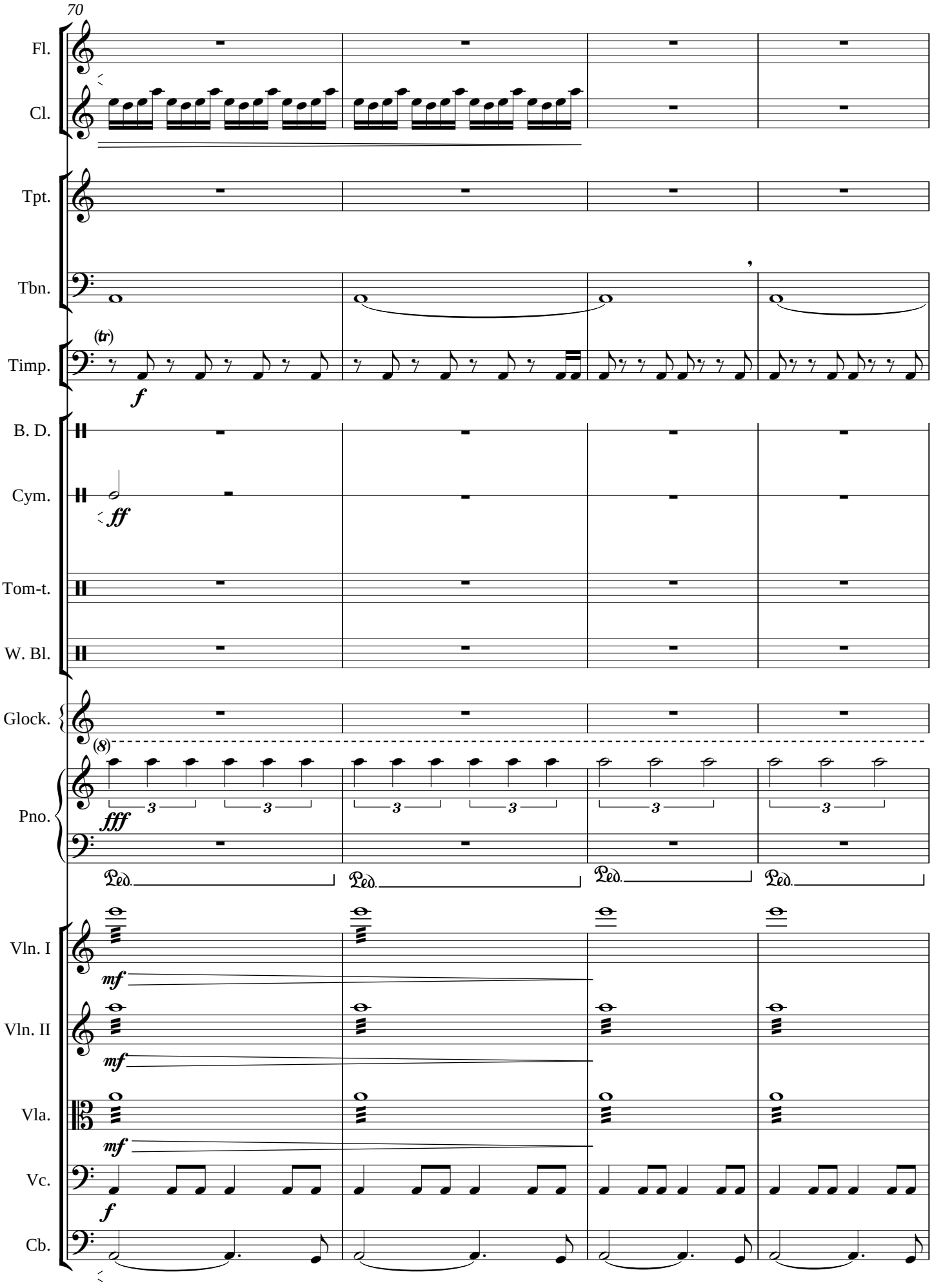

55
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
3
8
Ped.
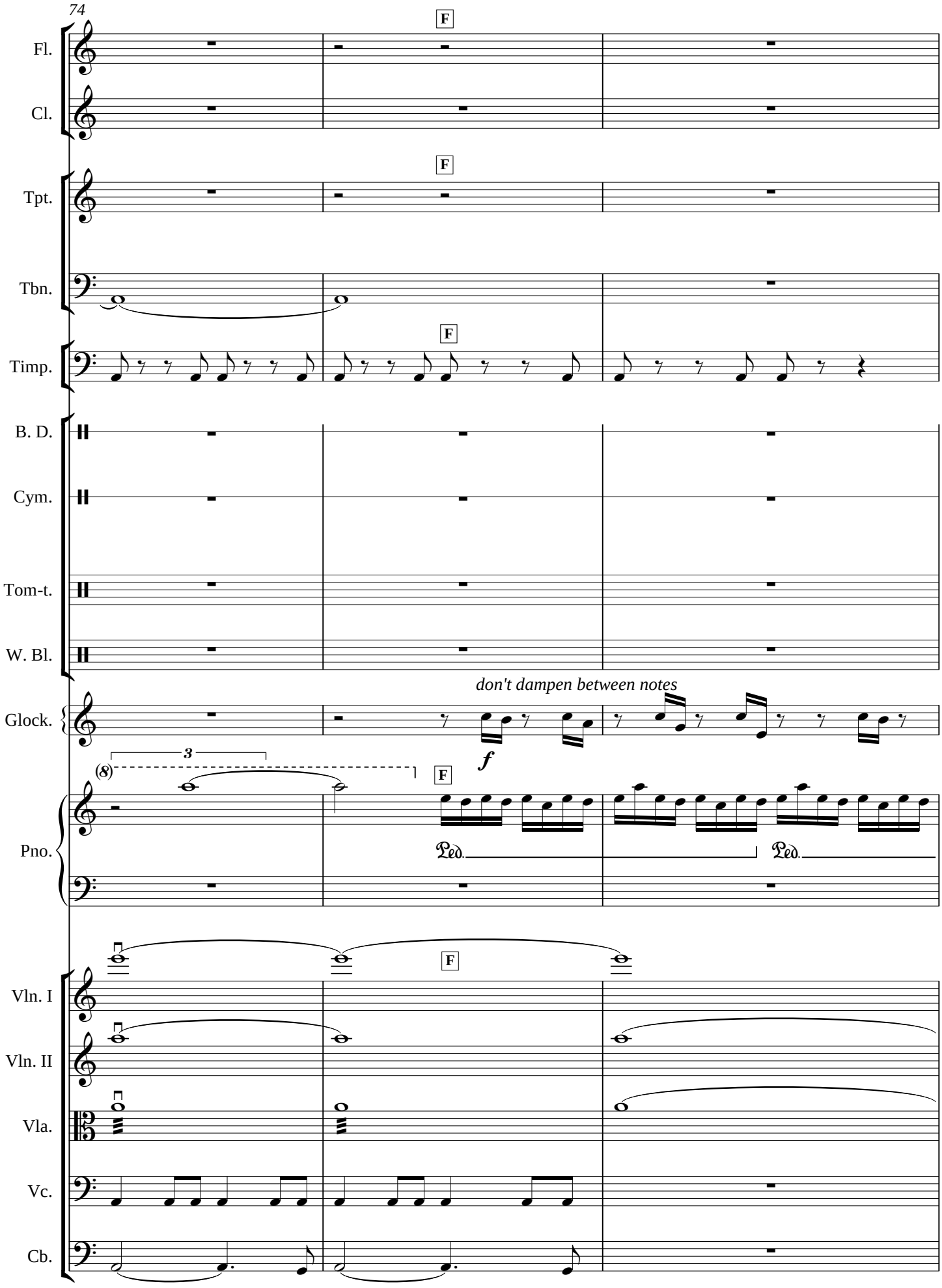

58
Fl.
Cl.
f
Tpt.
3
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
(8)
Pno.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Vln. I
f
Vln. II
f
Vla.
Vc.
Cb.
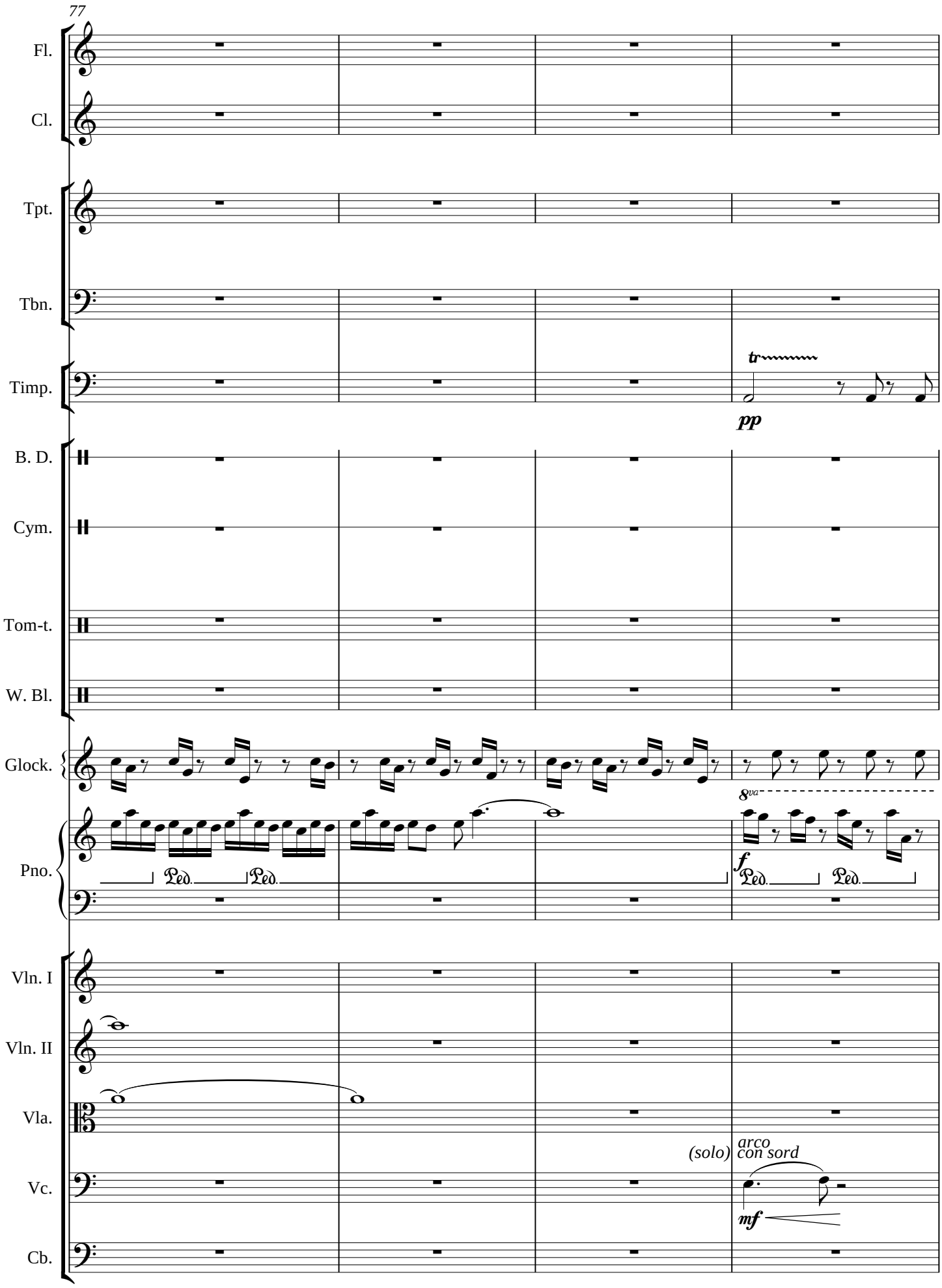

61
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
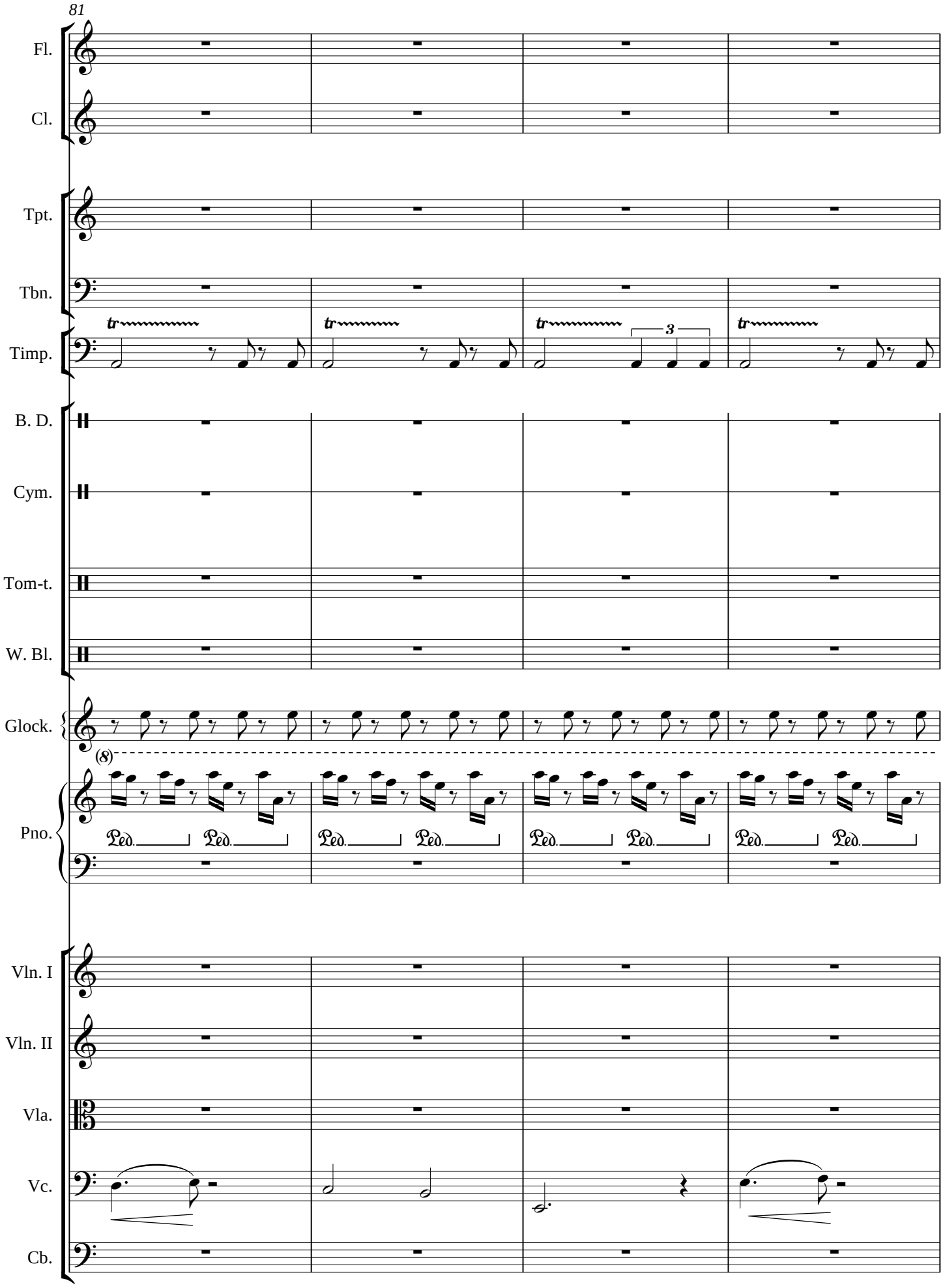

64
Fl.
Cl.
Tpt.
Tbn.
Timp.
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Glock.
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Vln. I
Vln. II
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Cb.
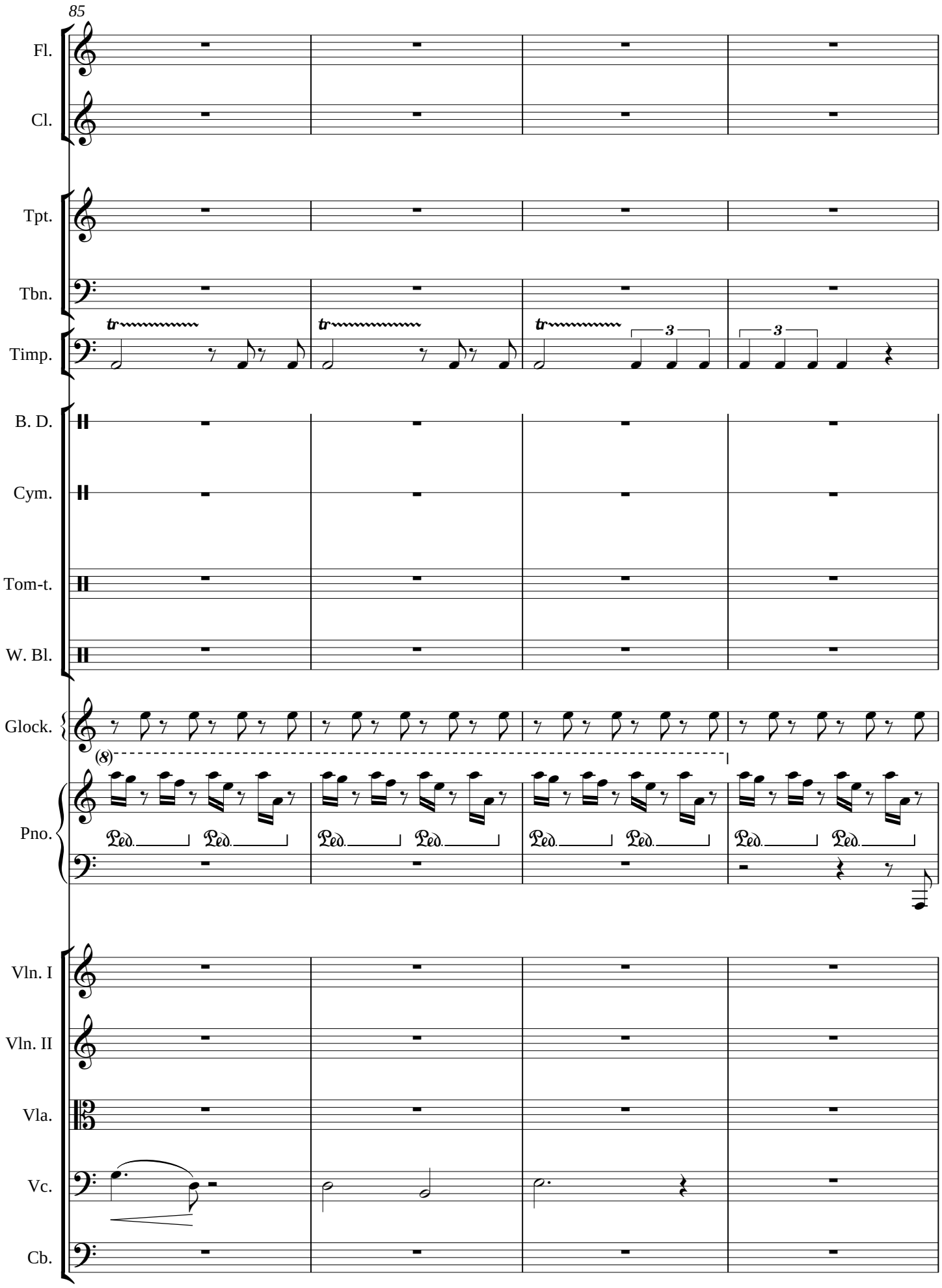

67
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
(8)
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
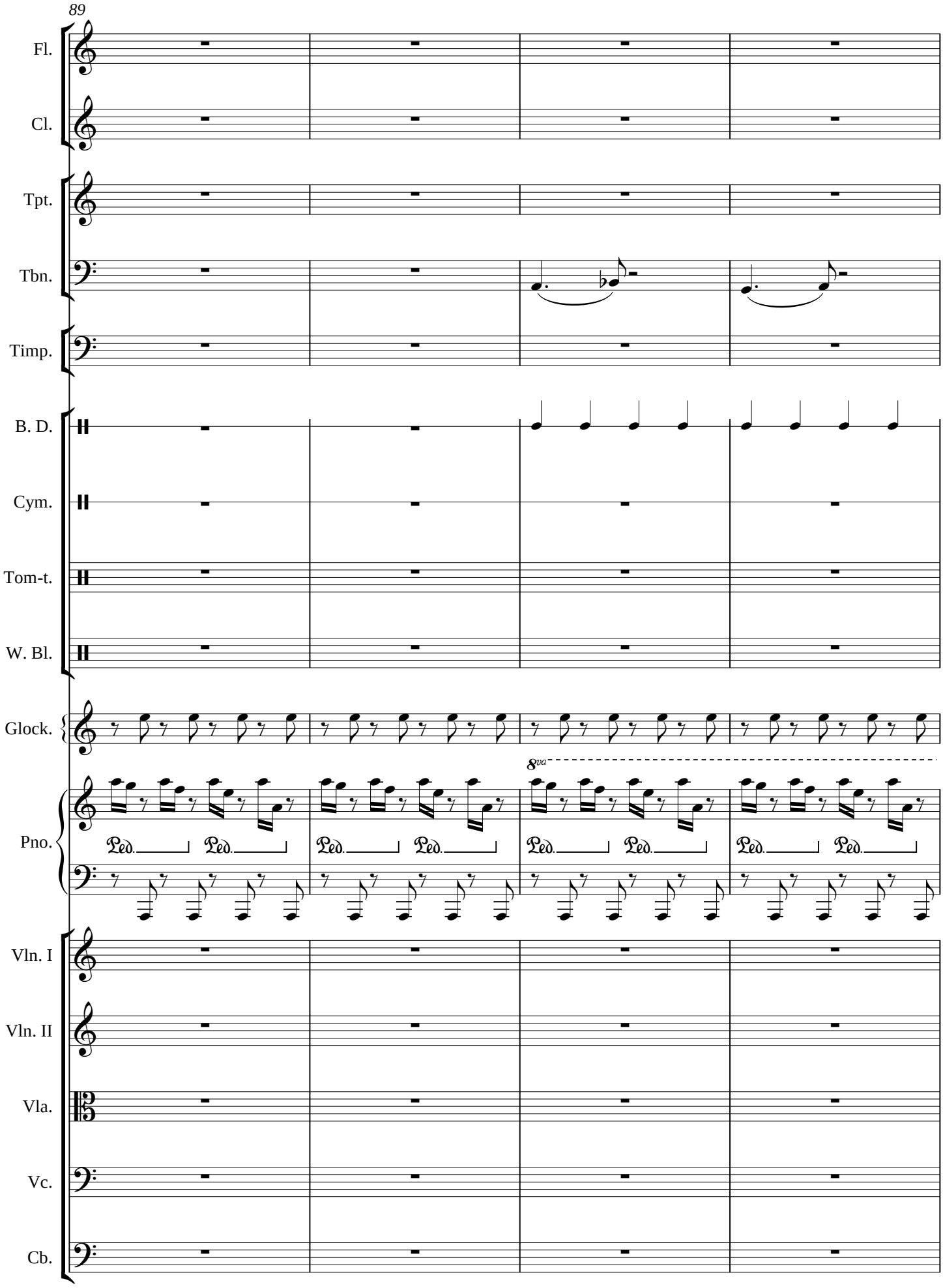

70
Fl.
Cl.
Tpt.
Tbn.
(tr)
Timp.
f
B. D.
Cym.
ff
Tom-t.
W. Bl.
Glock.
(8)
Pno.
fff
3
Ped.
Vln. I
mf
Vln. II
Vla.
Vc.
Cb.
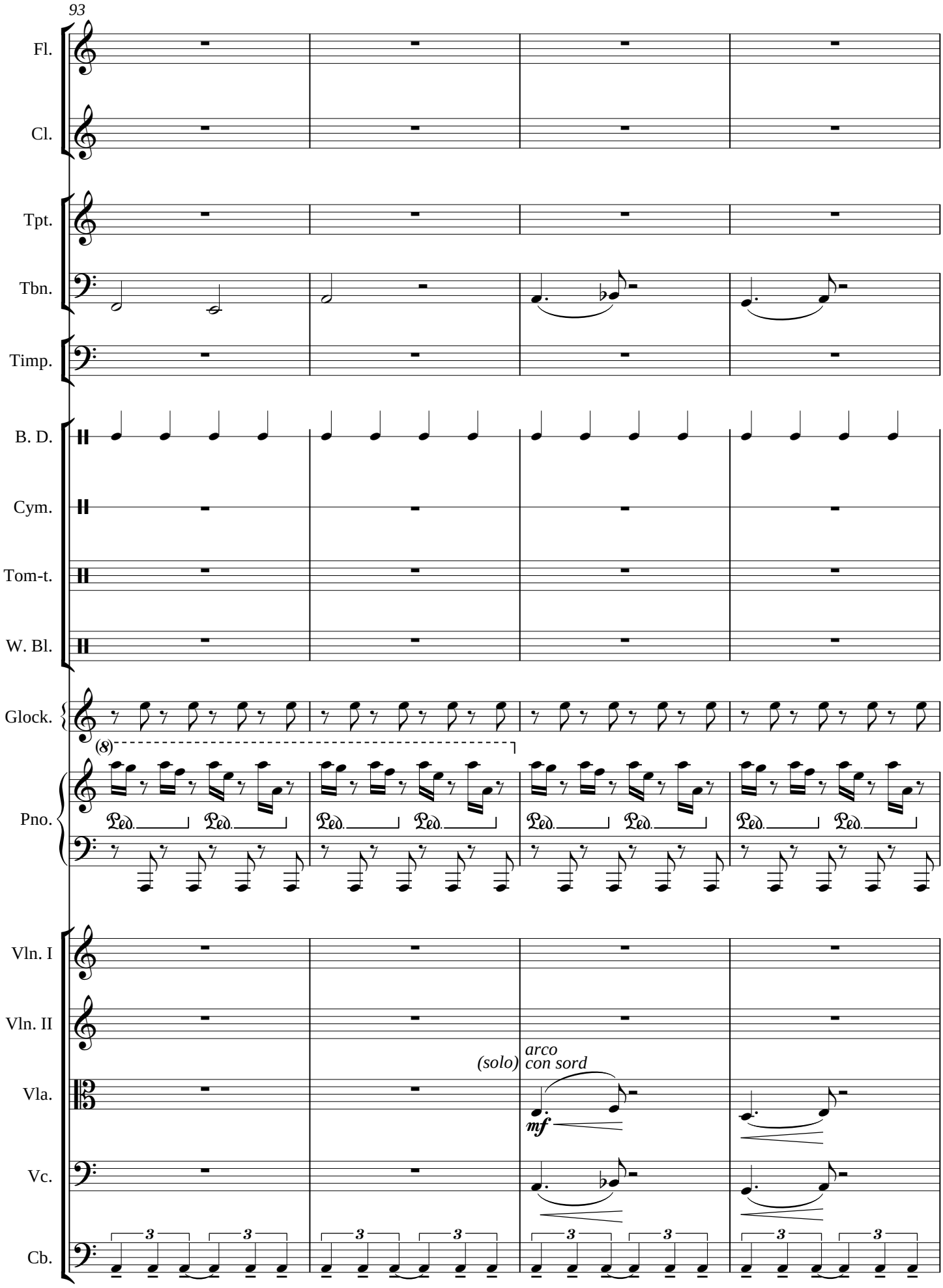

74
F
Fl.
Cl.
F
Tpt.
Tbn.
F
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
don't dampen between notes
Glock.
f
3
(8)
F
Pno.
Ped.
Ped.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
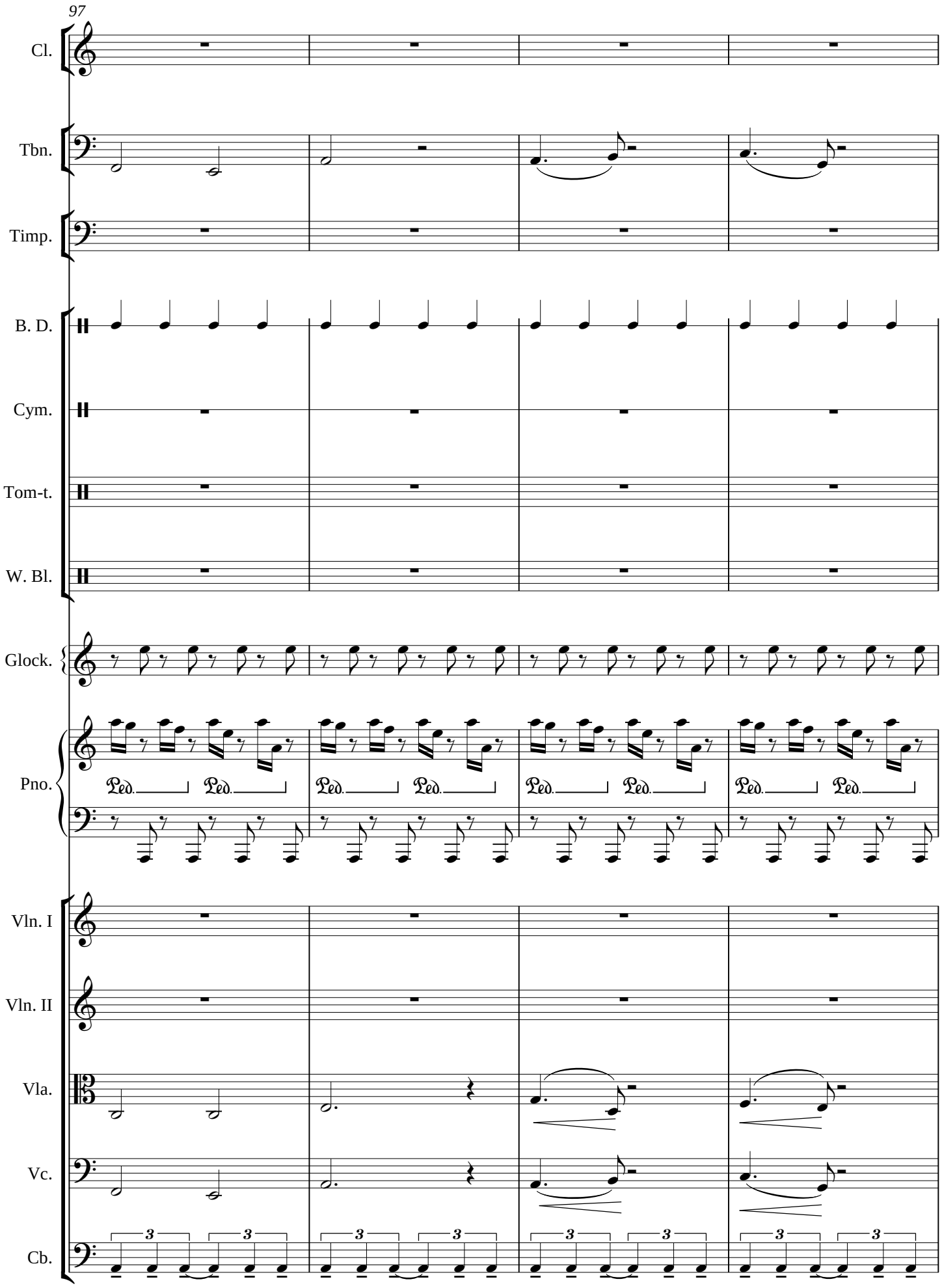

77
Fl.
Cl.
Tpt.
Tbn.
Timp.
tr
pp
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
8va
Pno.
f
Ped.
Ped.
Ped.
Vln. I
Vln. II
Vla.
(solo)
arco
con sord
Vc.
mf
Cb.
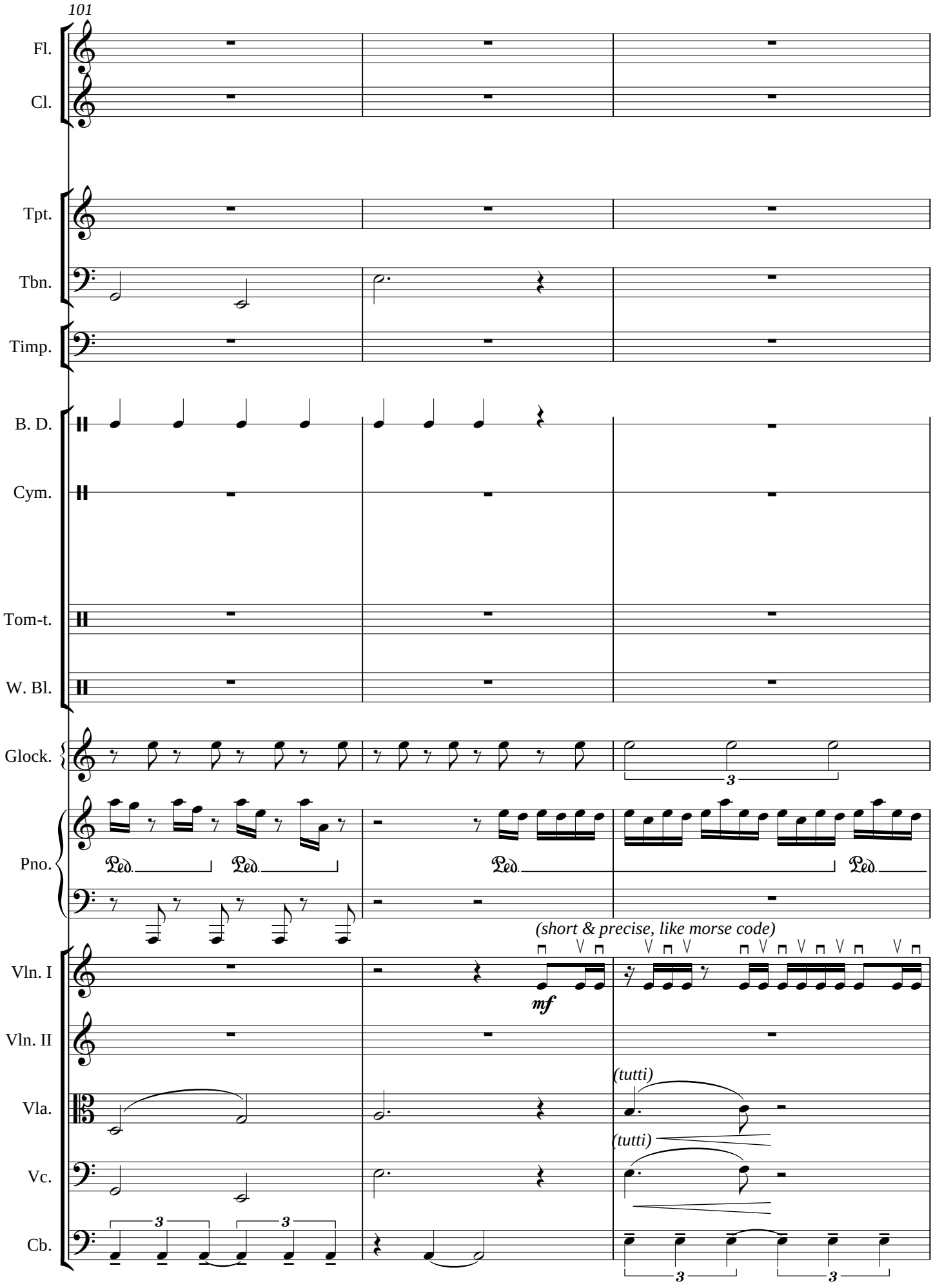

81
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
(8)
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
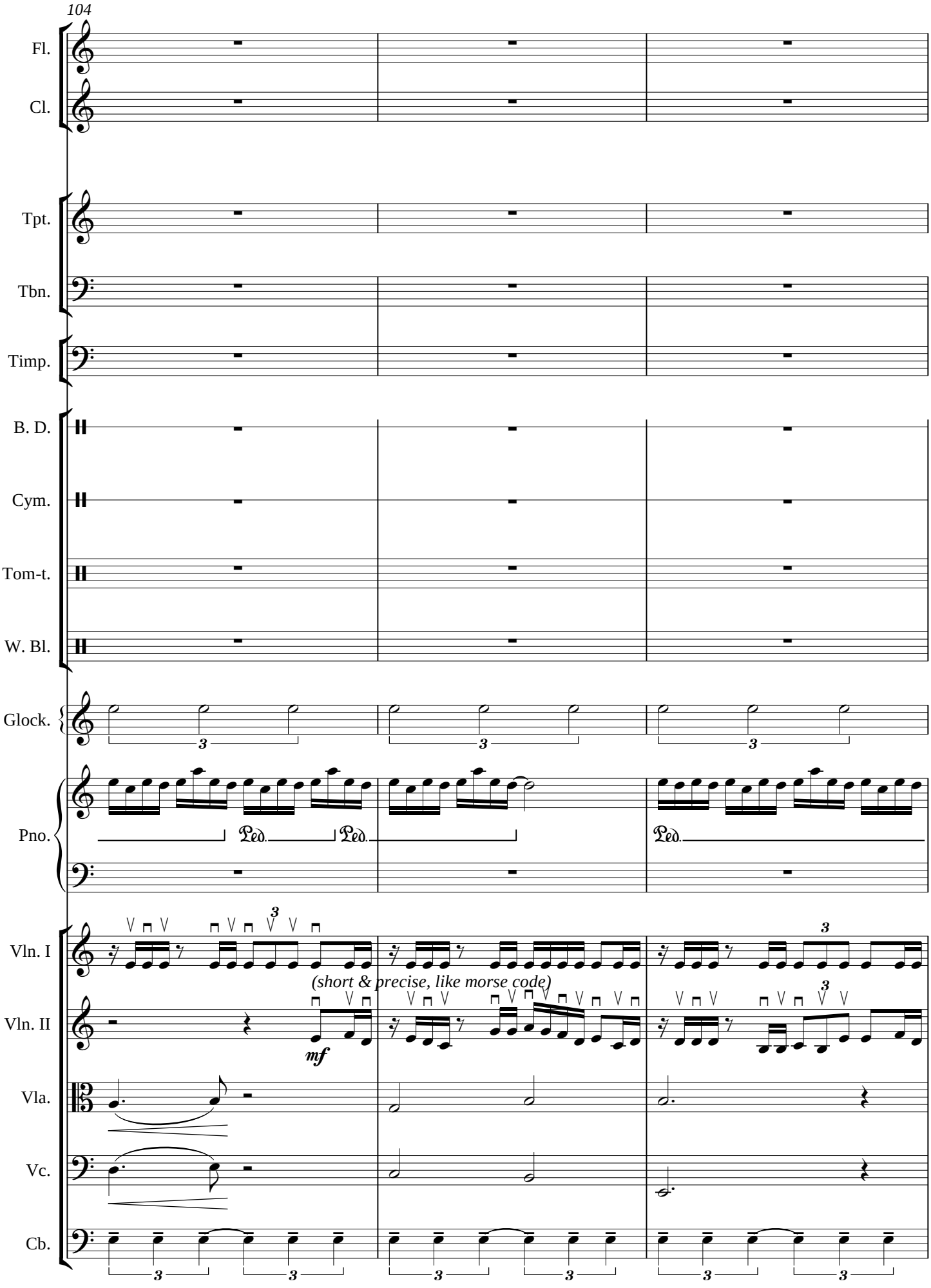

85
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
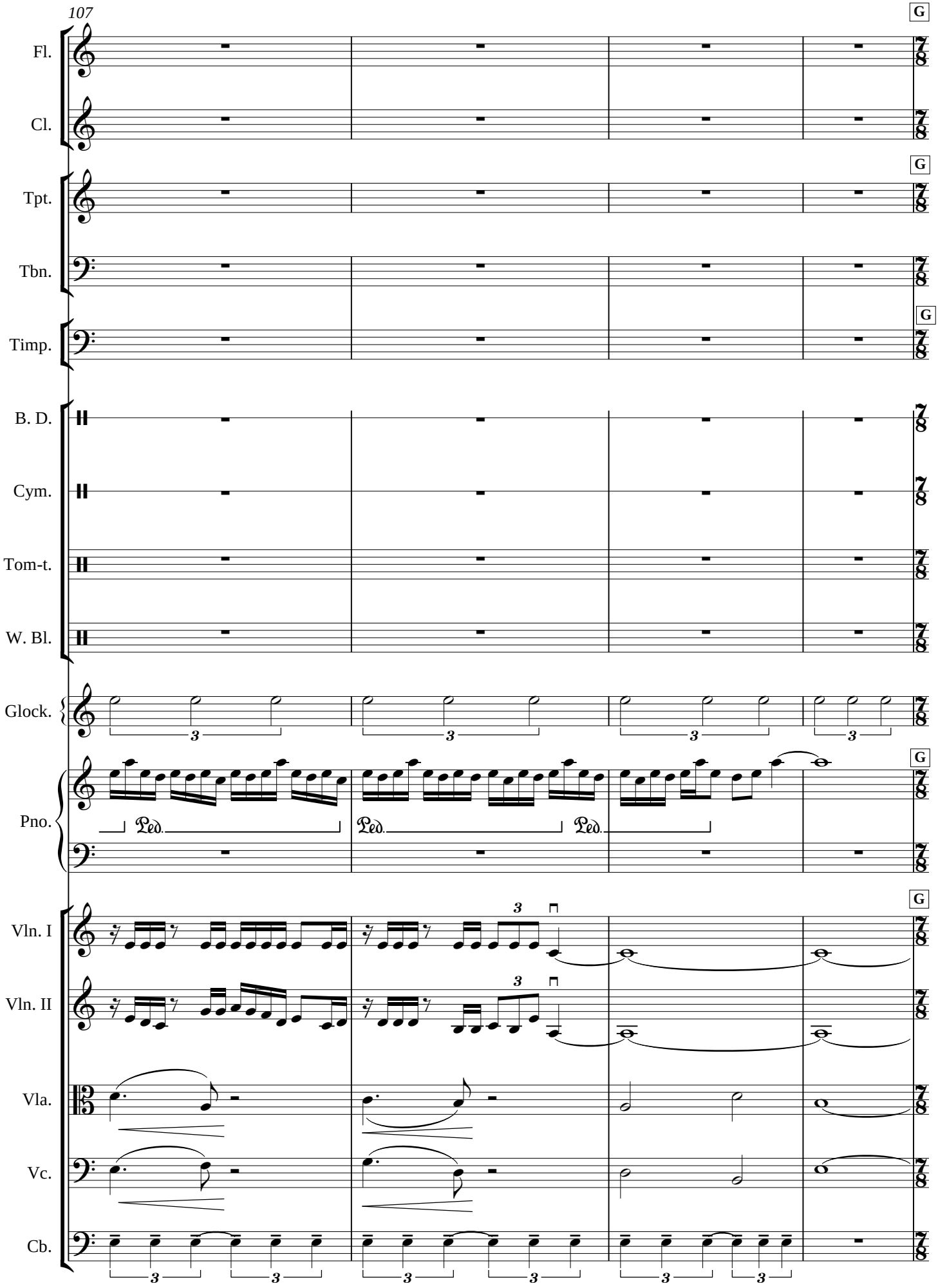

89
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
8va
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
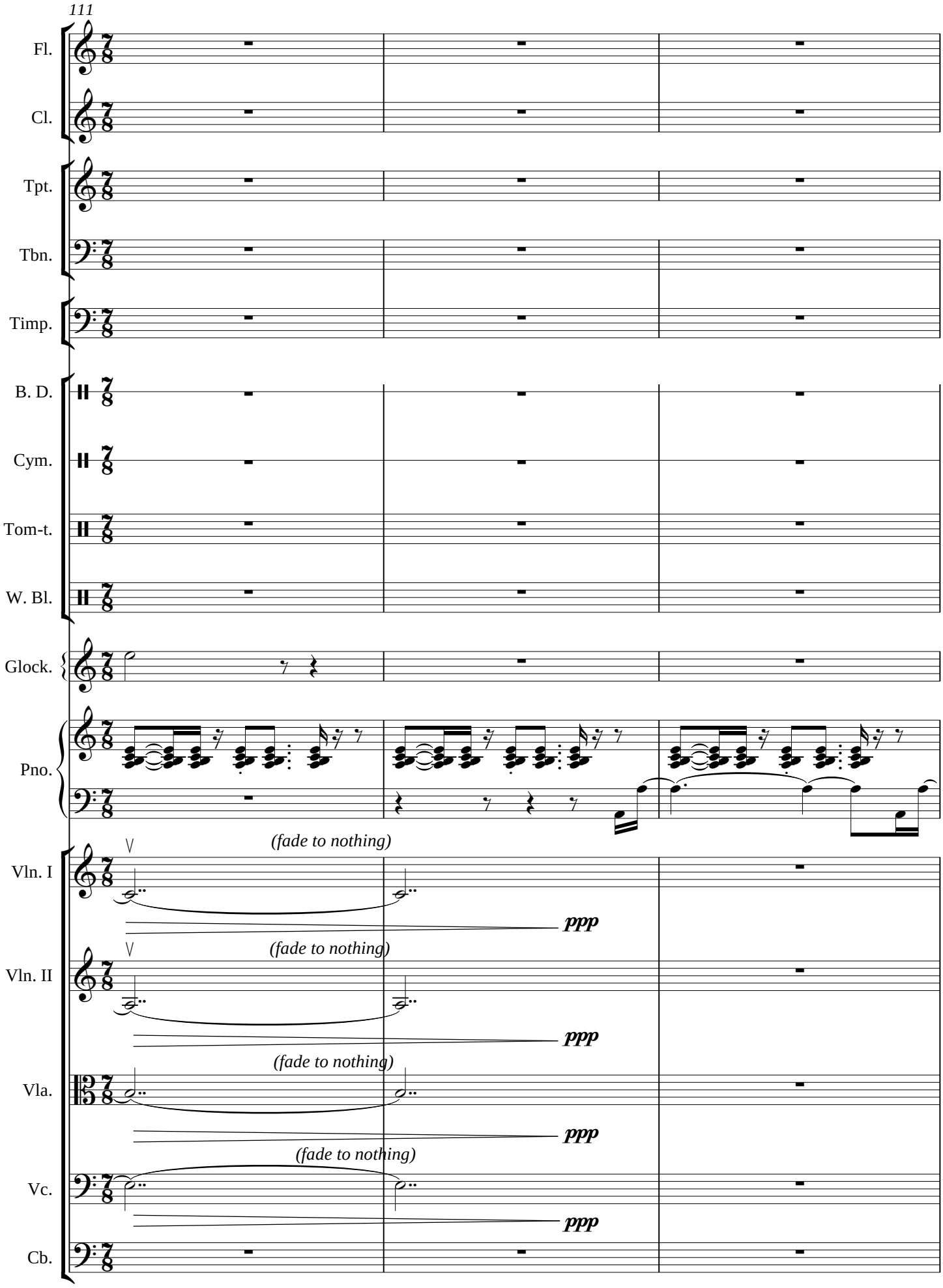

93
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
(8)
Pno.
Ped.
Vln. I
Vln. II
Vla.
(solo)
arco
con sord
mf
Vc.
Cb.
3
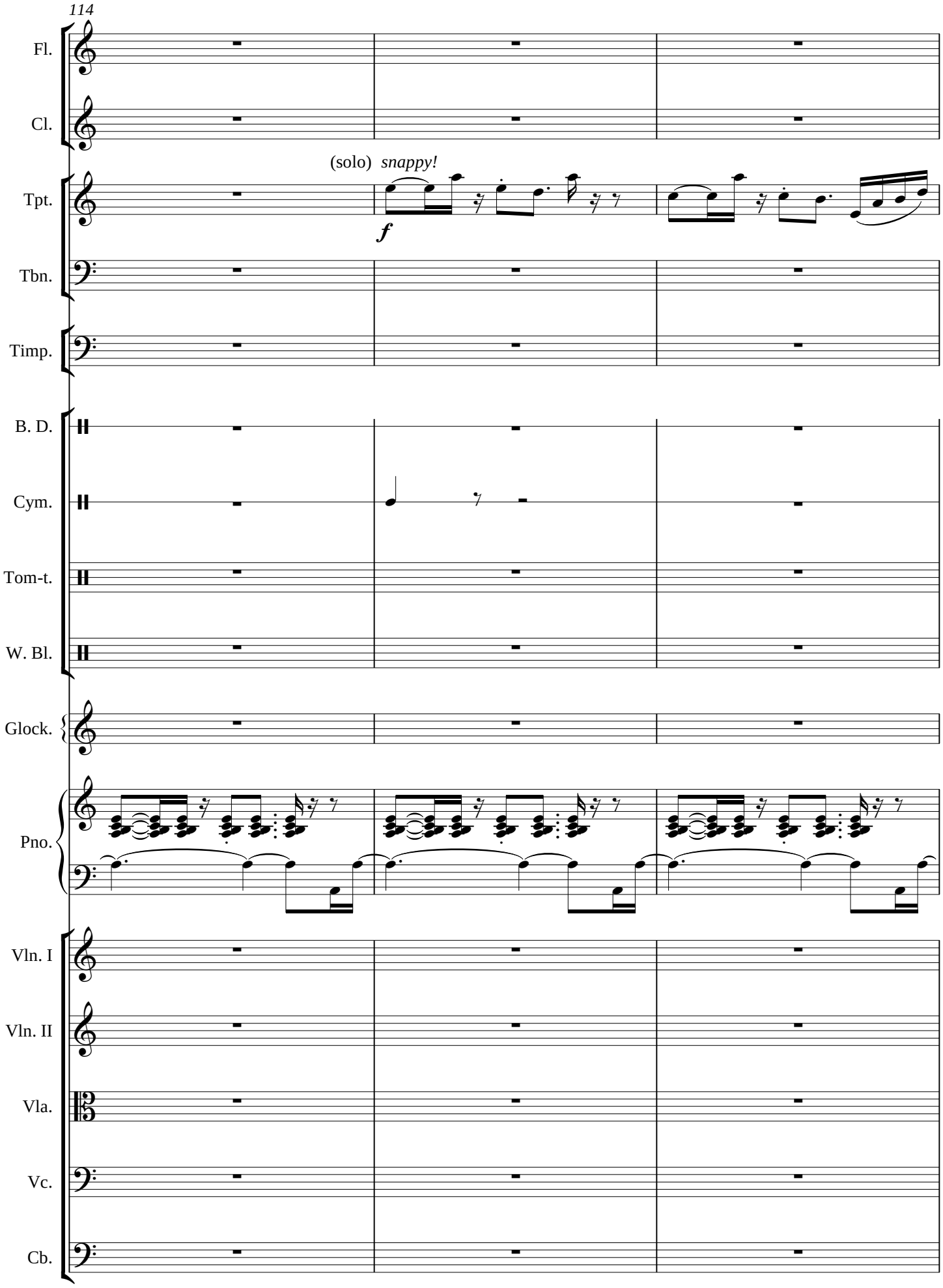

97
Cl.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Ped.
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Vln. II
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Vc.
Cb.
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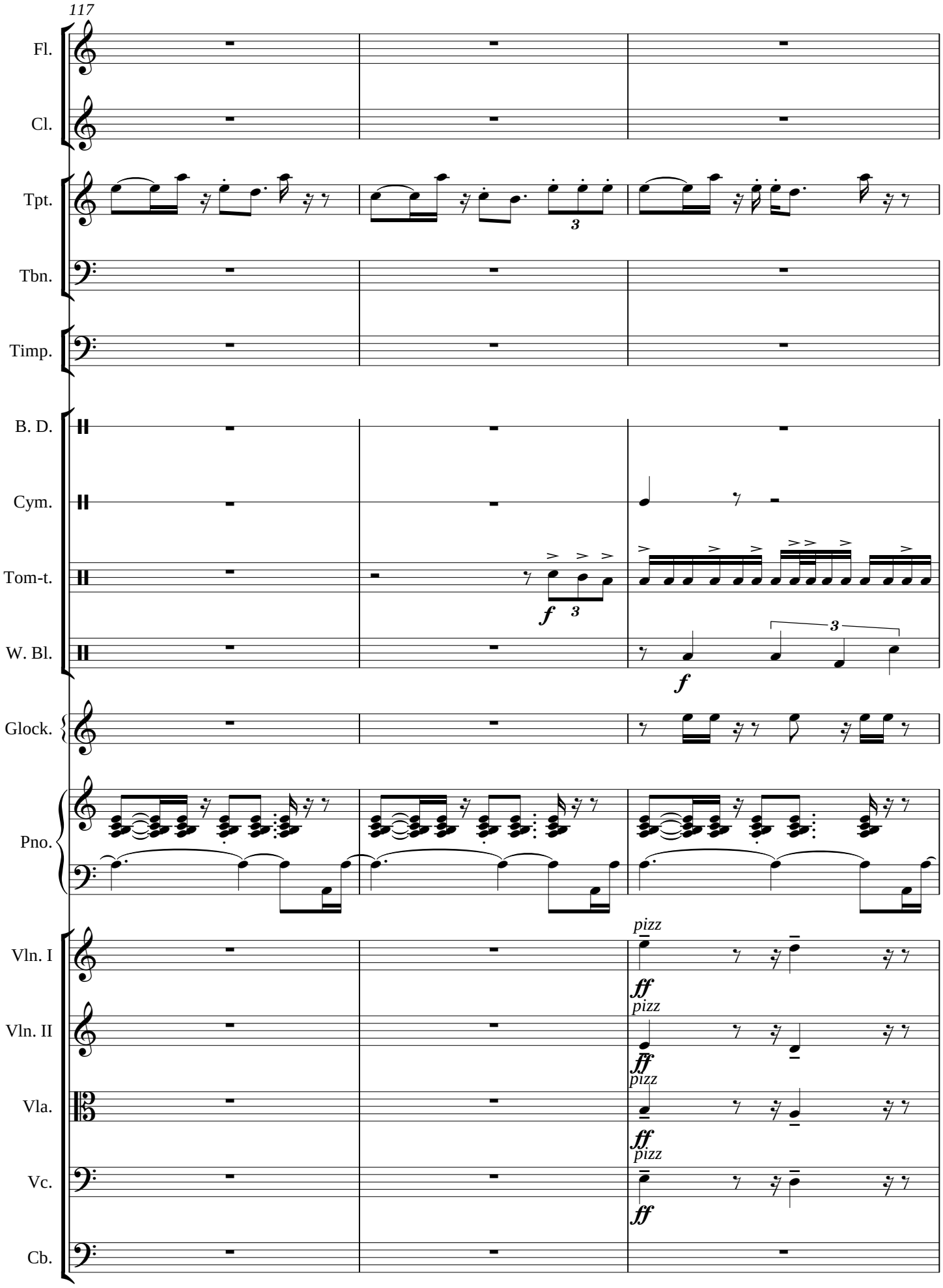

101
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Ped.
Ped.
Ped.
Ped.
(short & precise, like morse code)
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
(tutti)
(tutti)
3
3
3
3
3
3
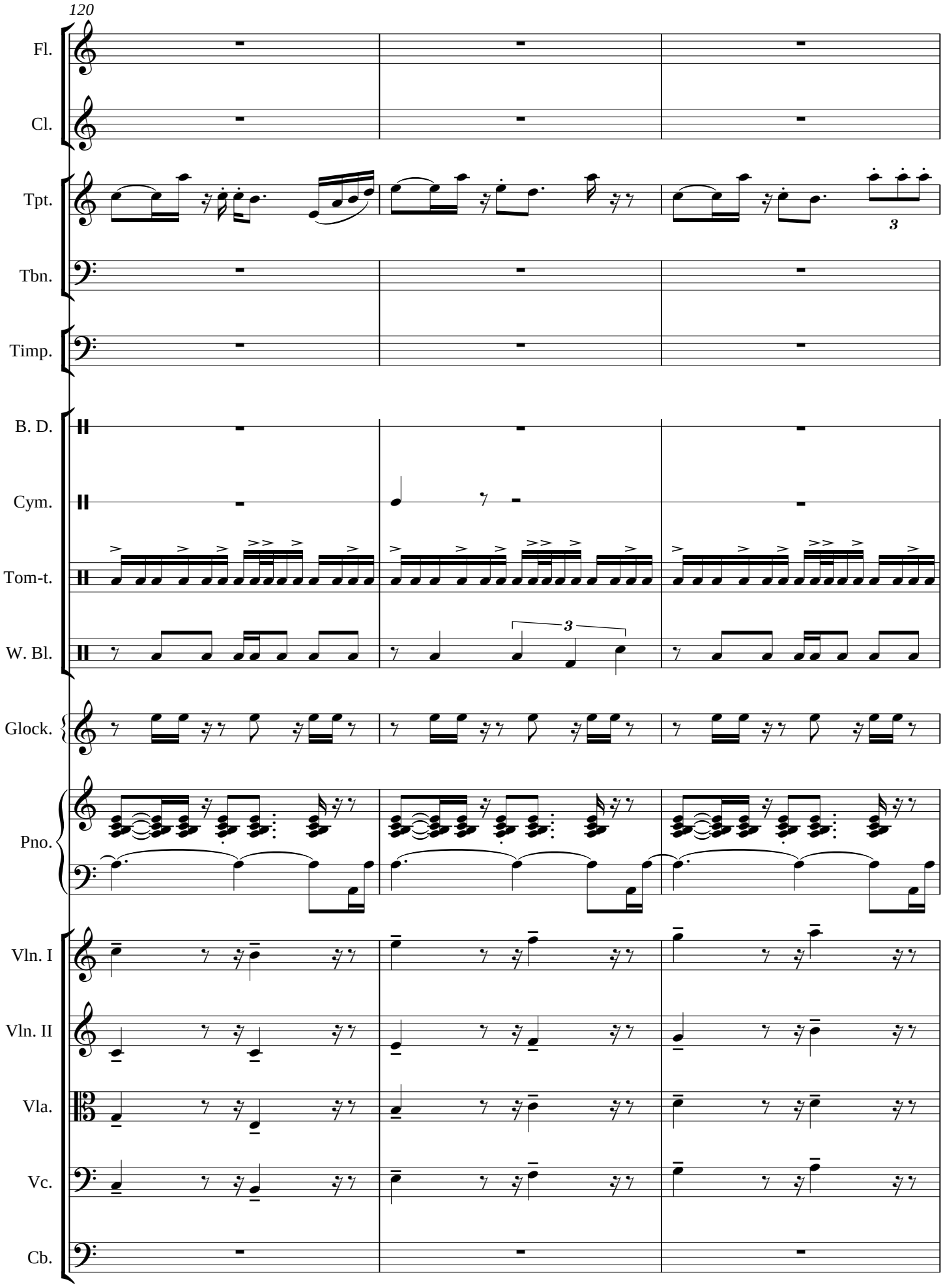

104
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
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Pno.
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Vln. II
Vla.
Vc.
Cb.
(short & precise, like morse code)
mf
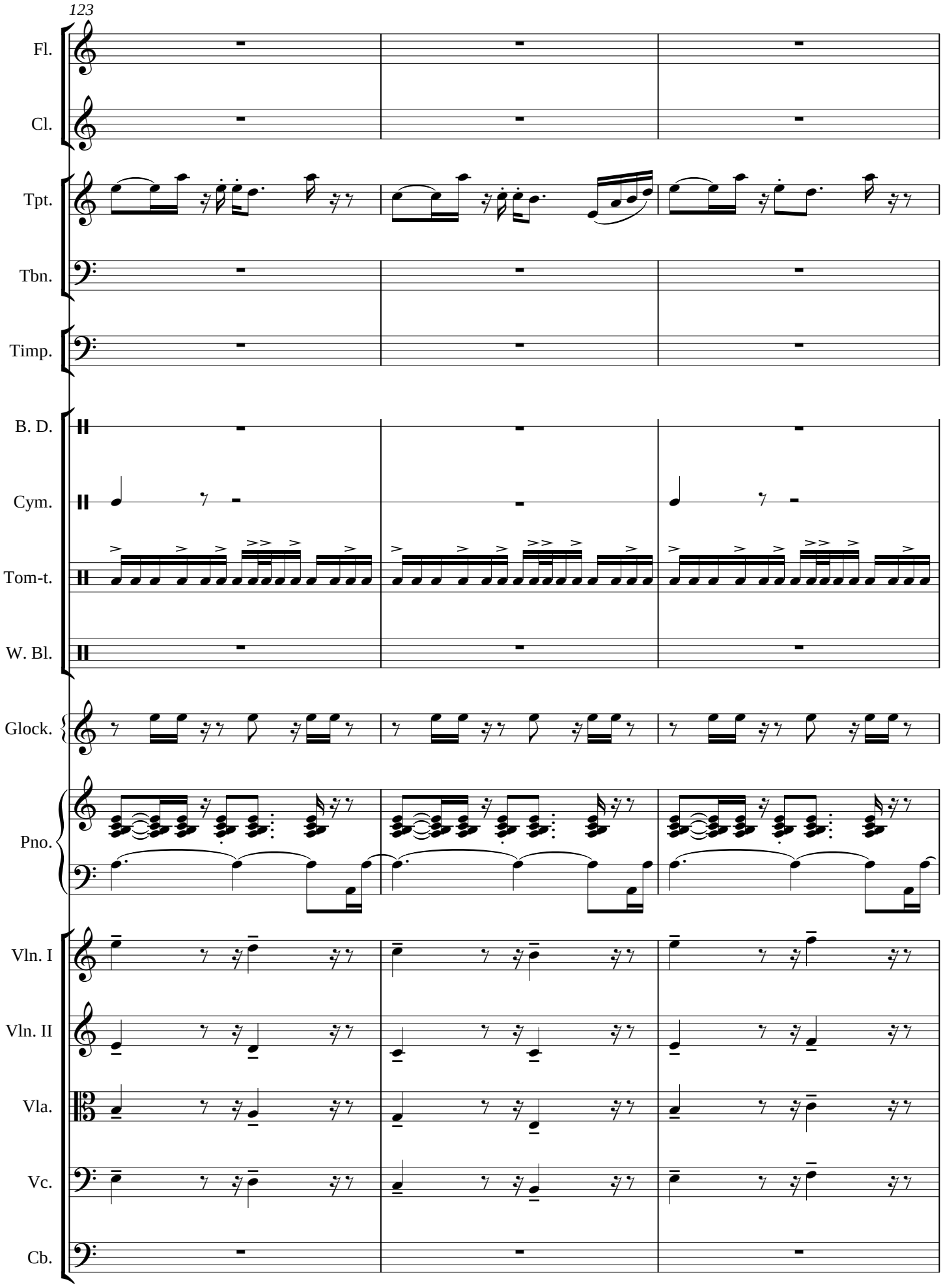

107
G
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.
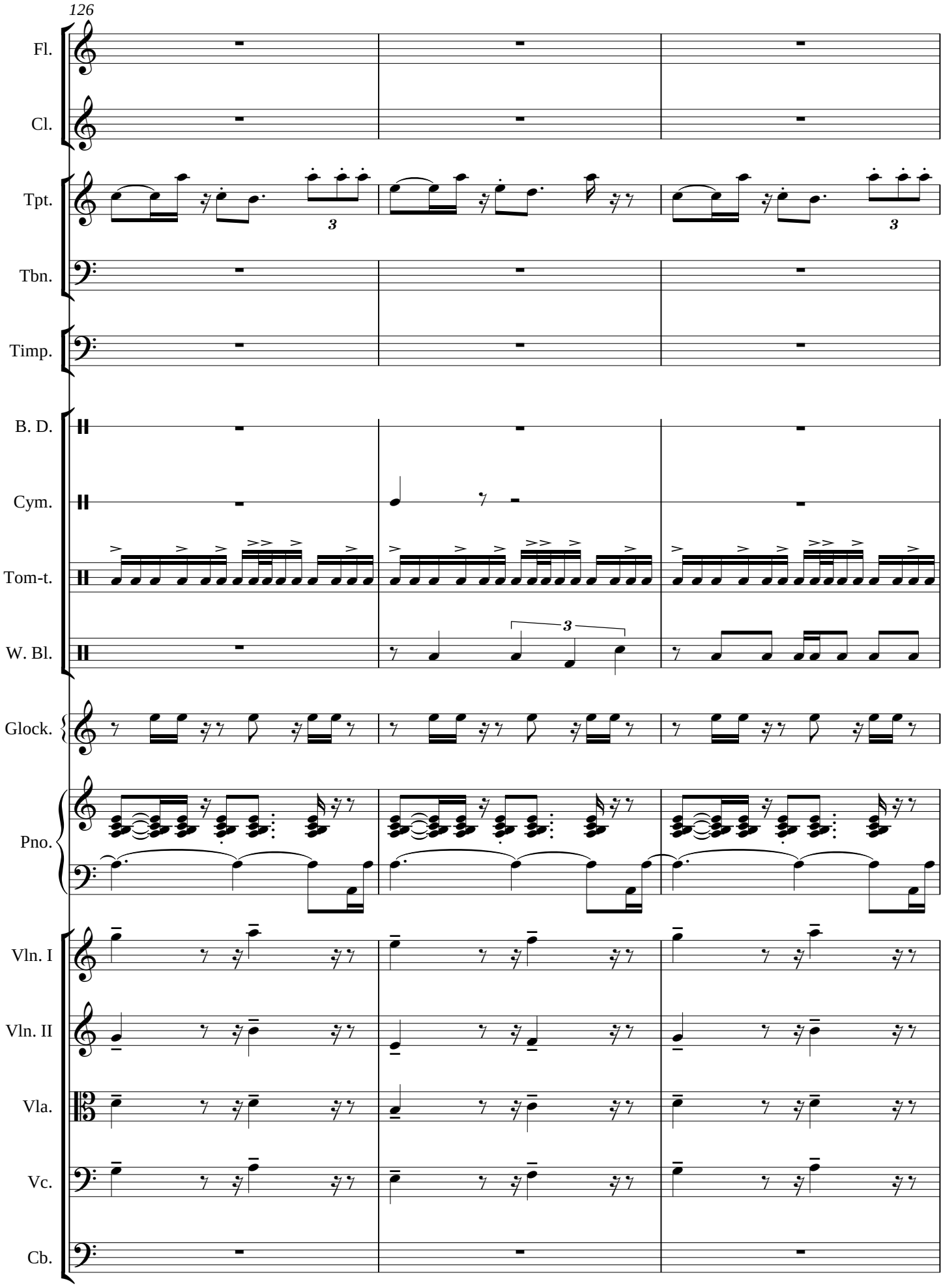

111
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
(fade to nothing)
Vln. I
ppp
(fade to nothing)
Vln. II
ppp
(fade to nothing)
Vla.
ppp
(fade to nothing)
Vc.
ppp
Cb.
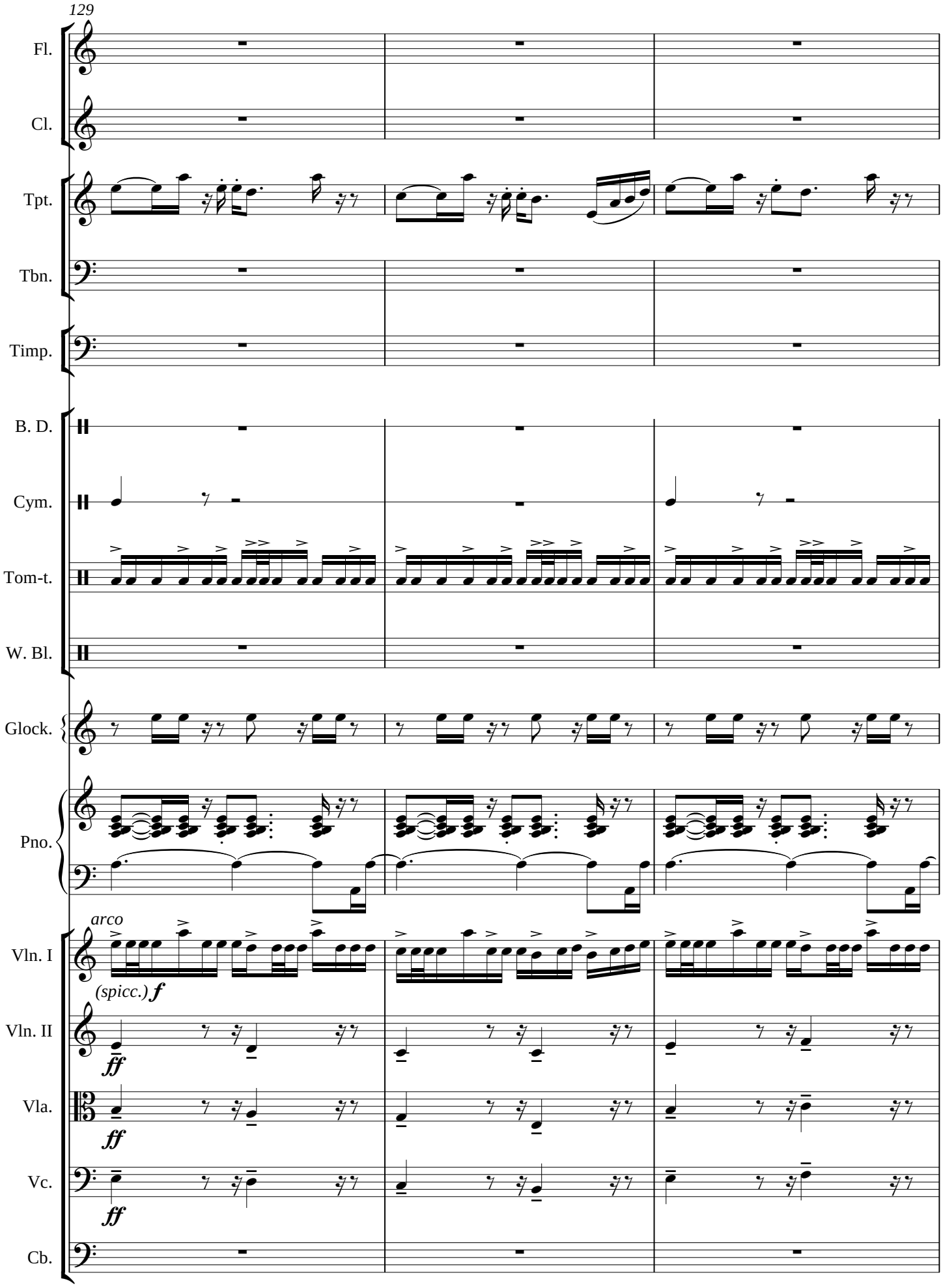

114
Fl.
Cl.
(solo) snappy!
Tpt.
f
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
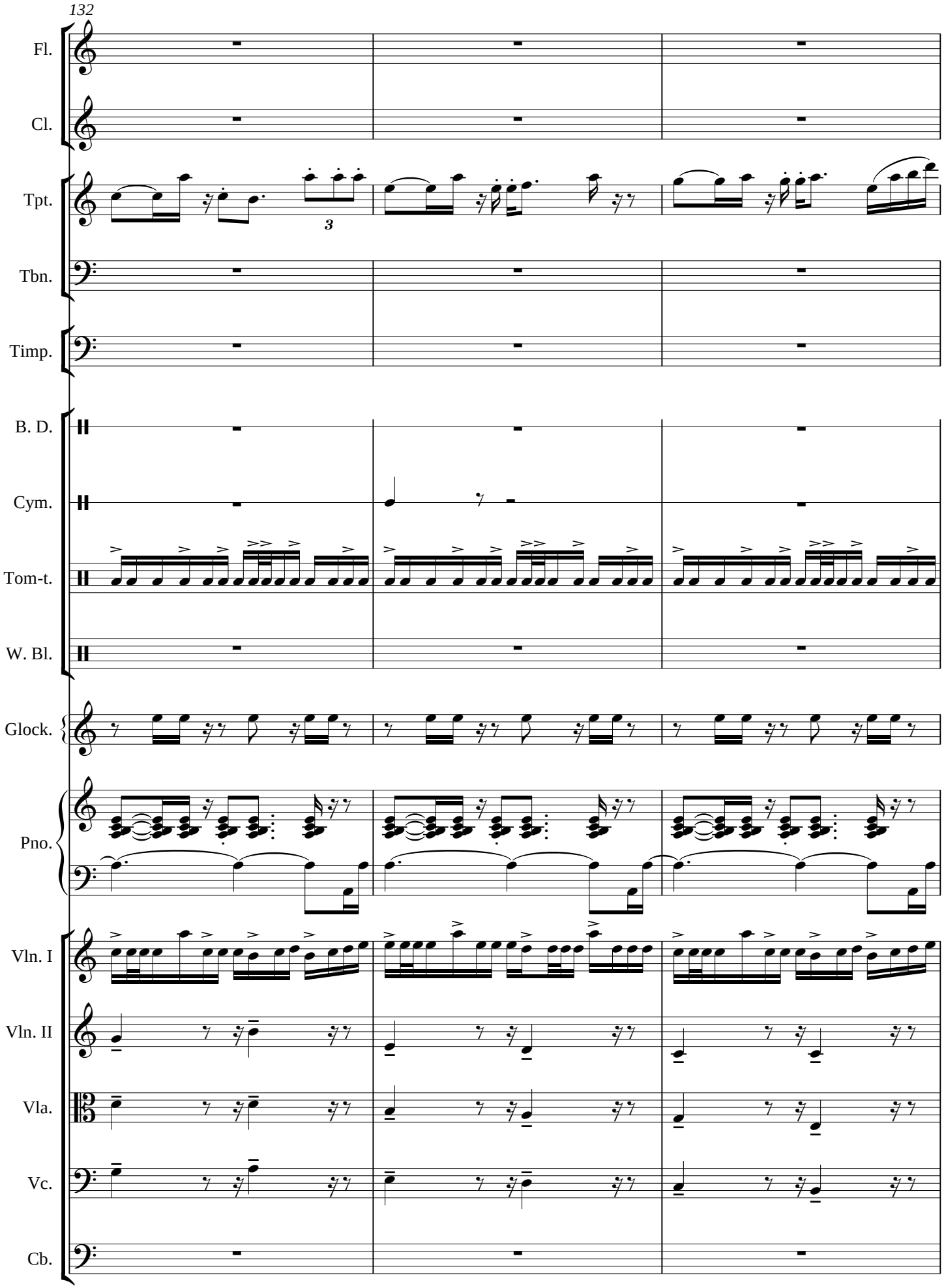

117
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
3
pizz
ff
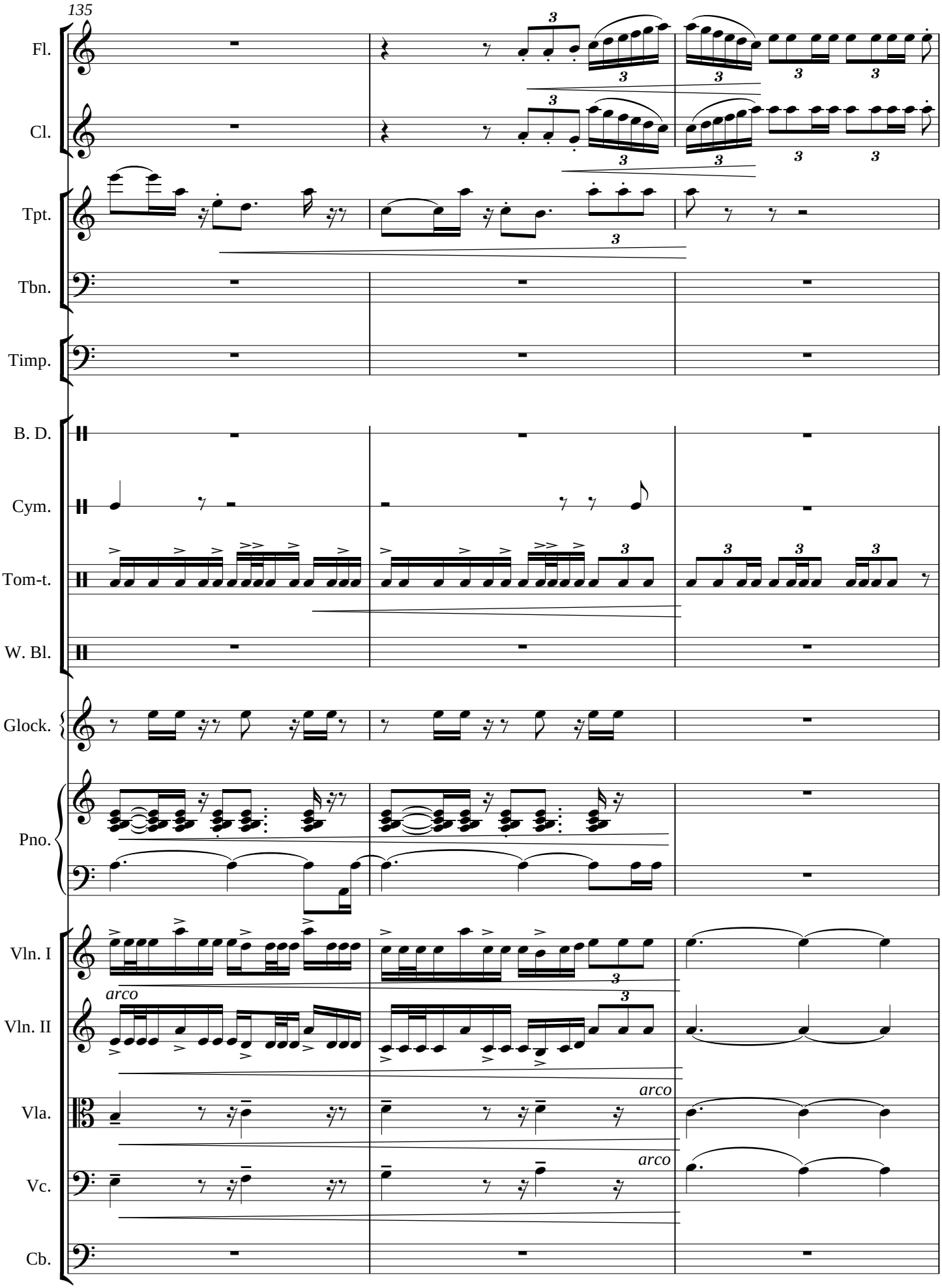

120
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
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Pno.
Vln. I
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Vla.
Vc.
Cb.
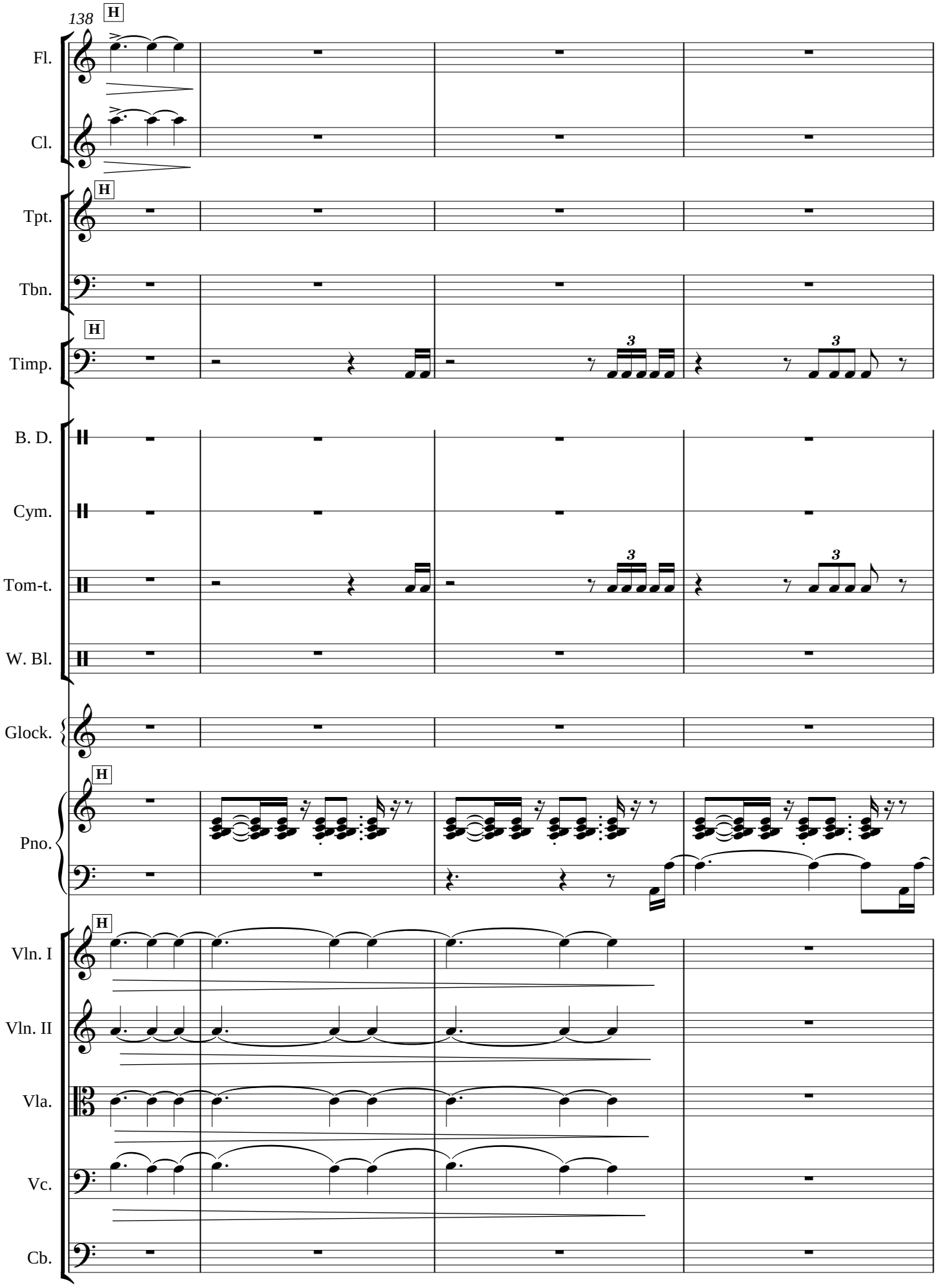

123
Fl.
Cl.
Tpt.
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Timp.
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Cym.
Tom-t.
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Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
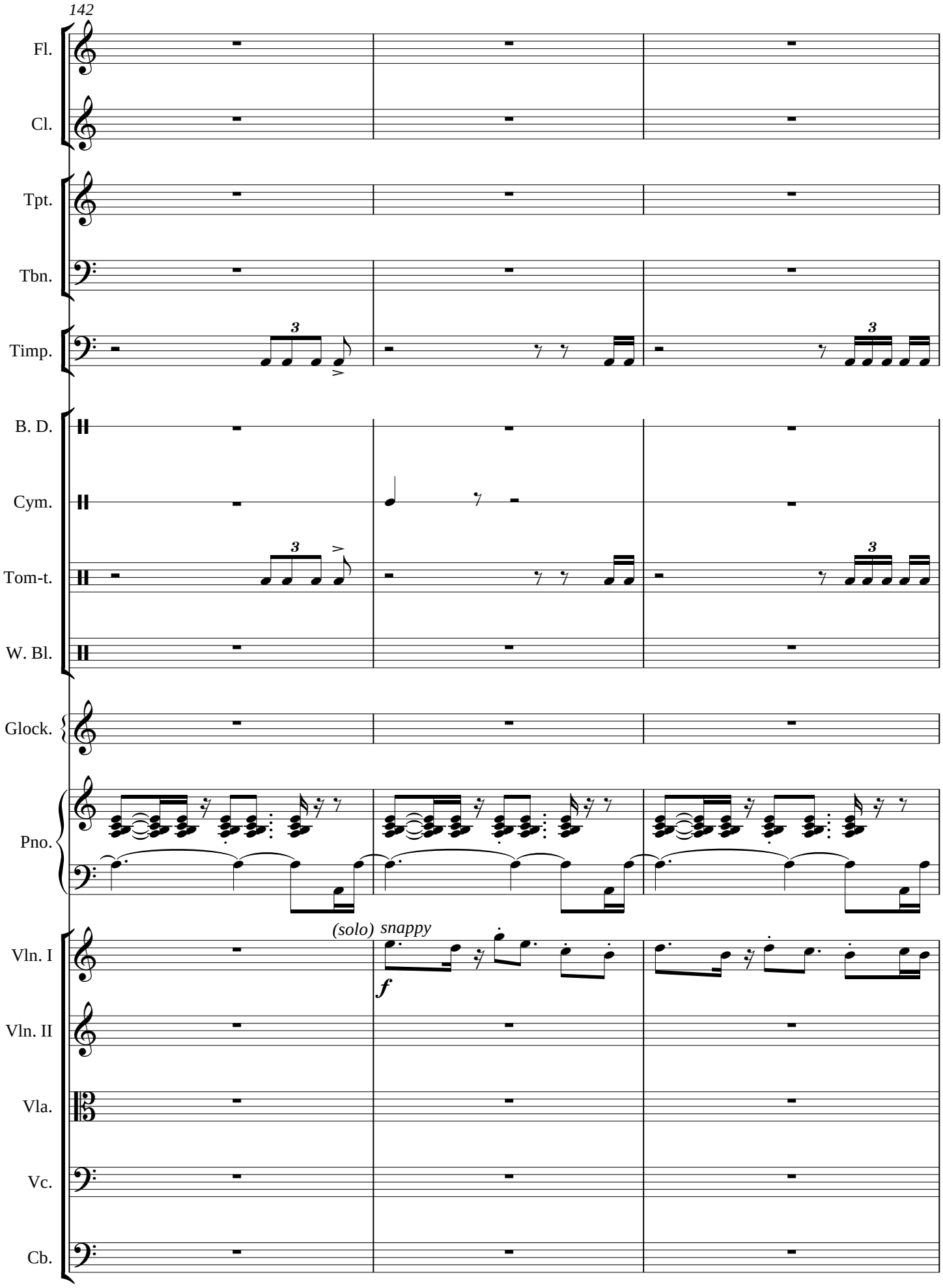

126
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
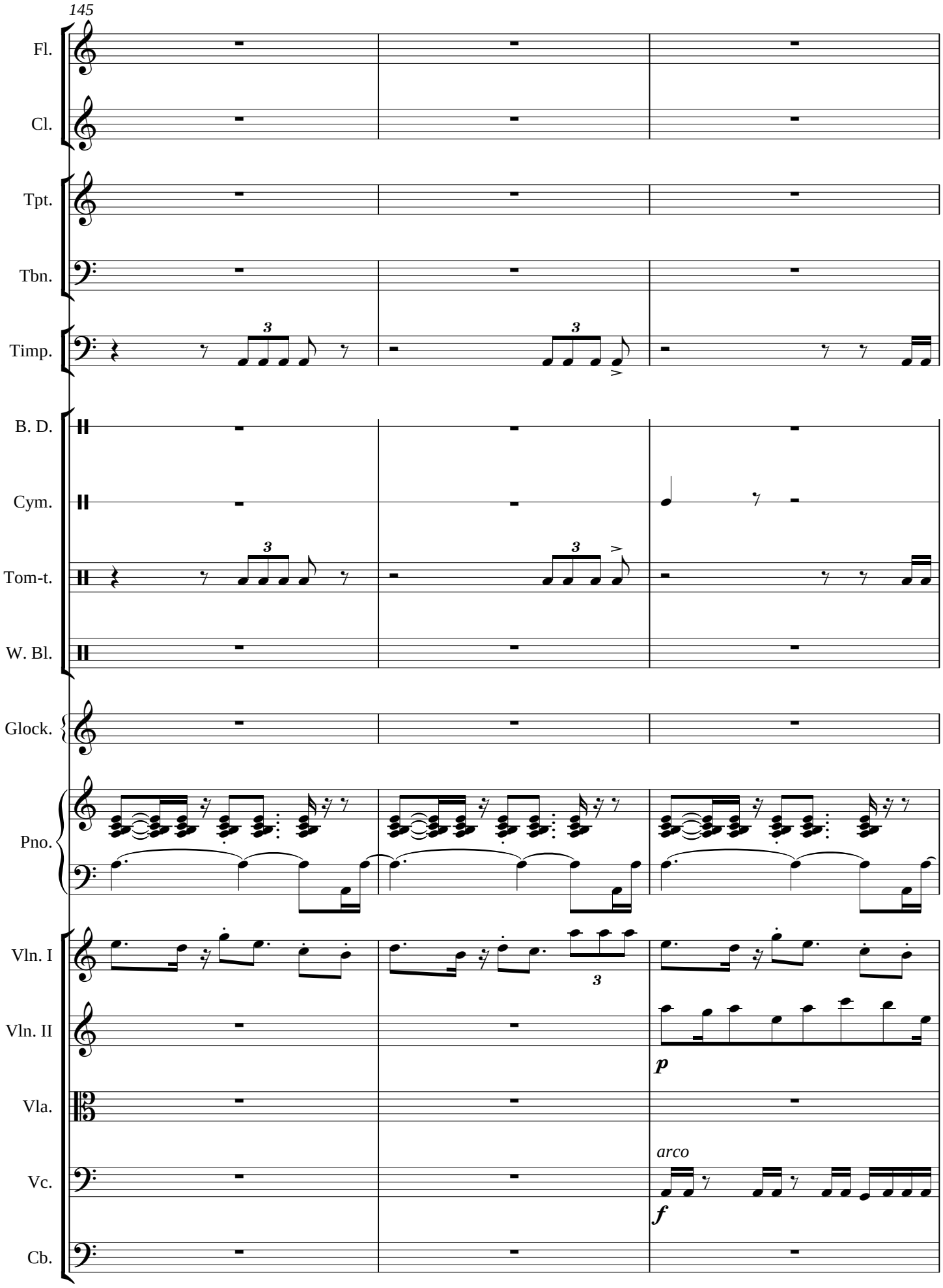

129
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
arco
Vln. I
(spicc.) f
Vln. II
ff
Vla.
ff
Vc.
ff
Cb.
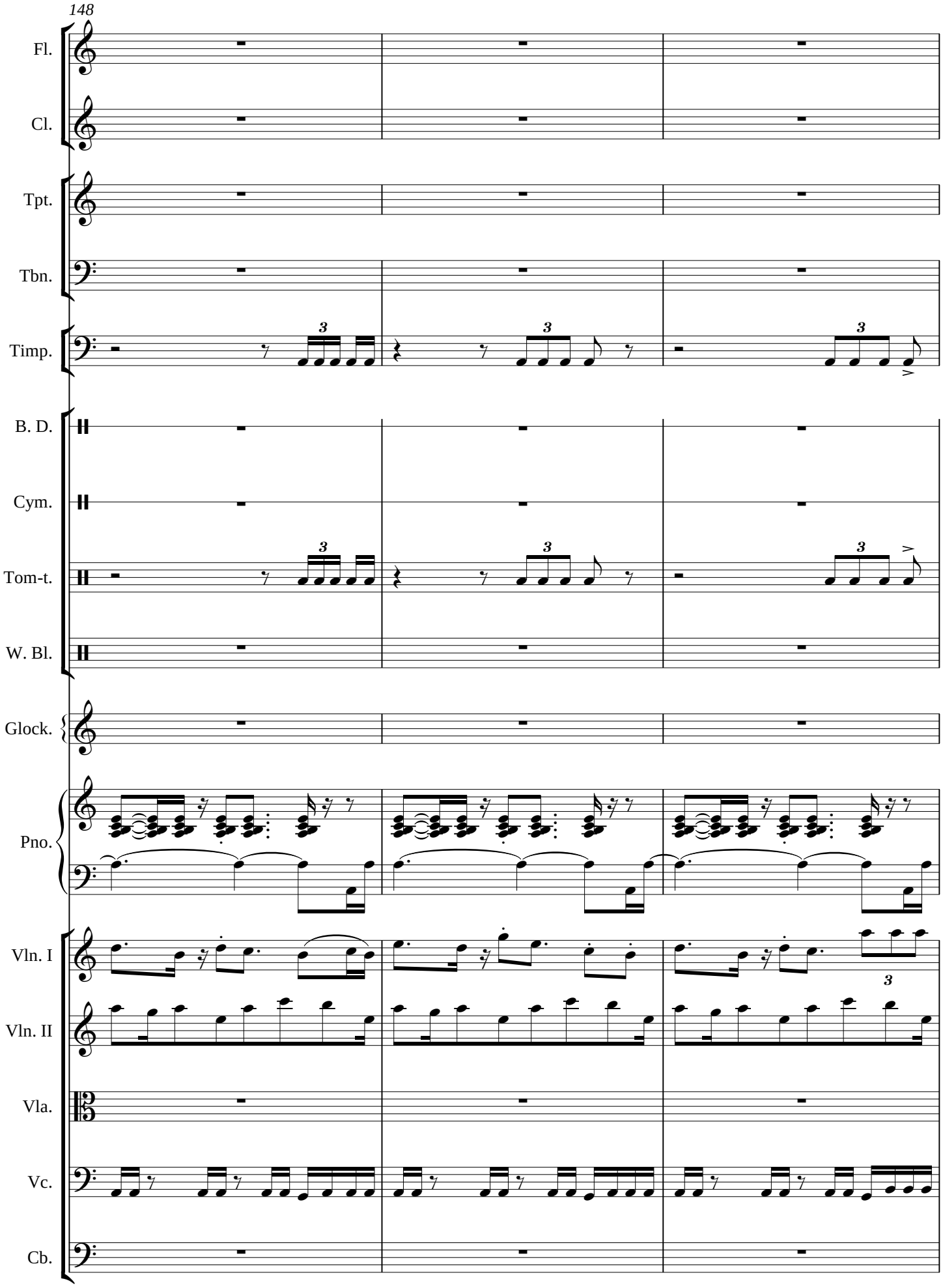

132
Fl.
Cl.
Tpt.
3
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
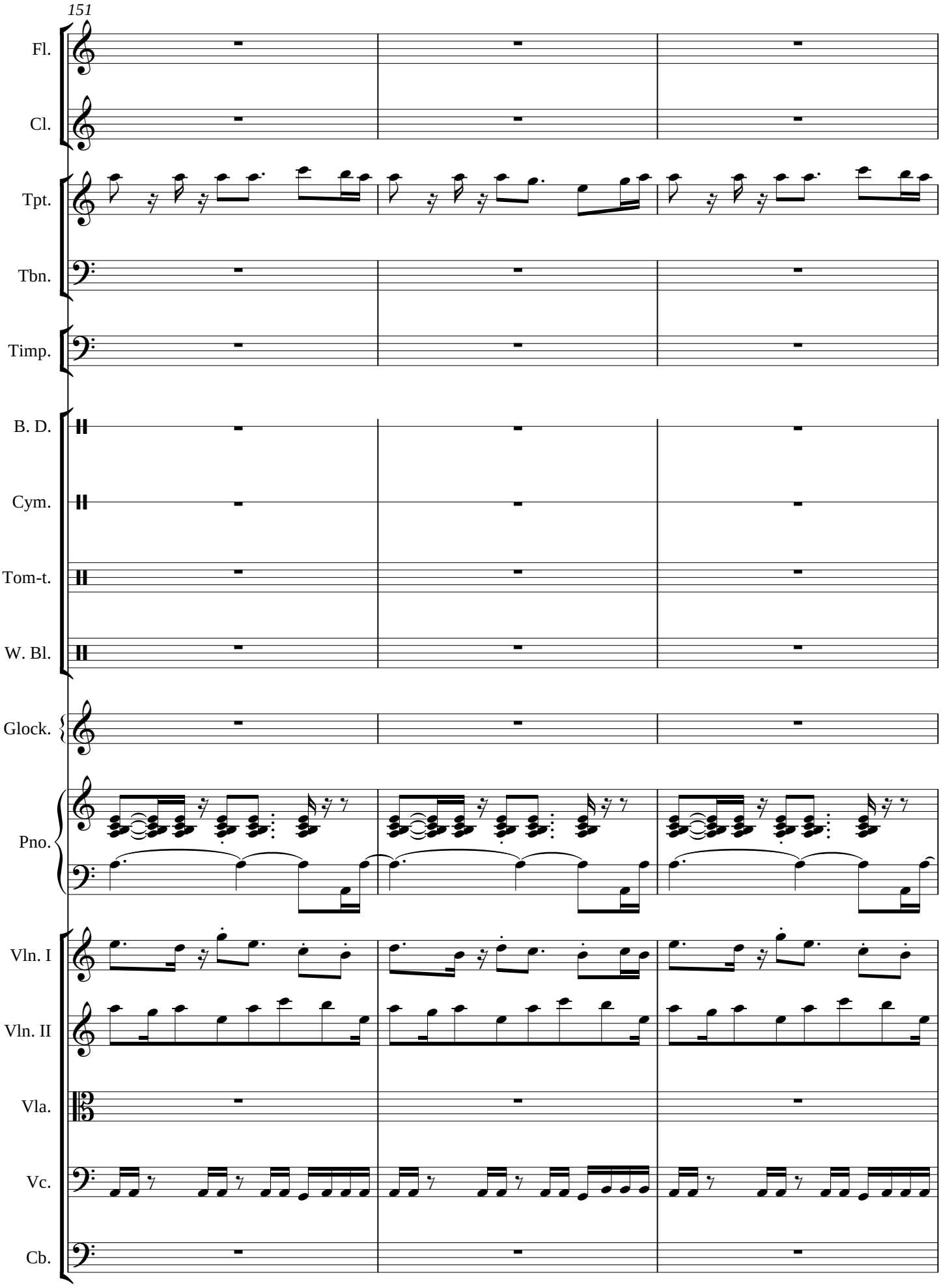

135
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco
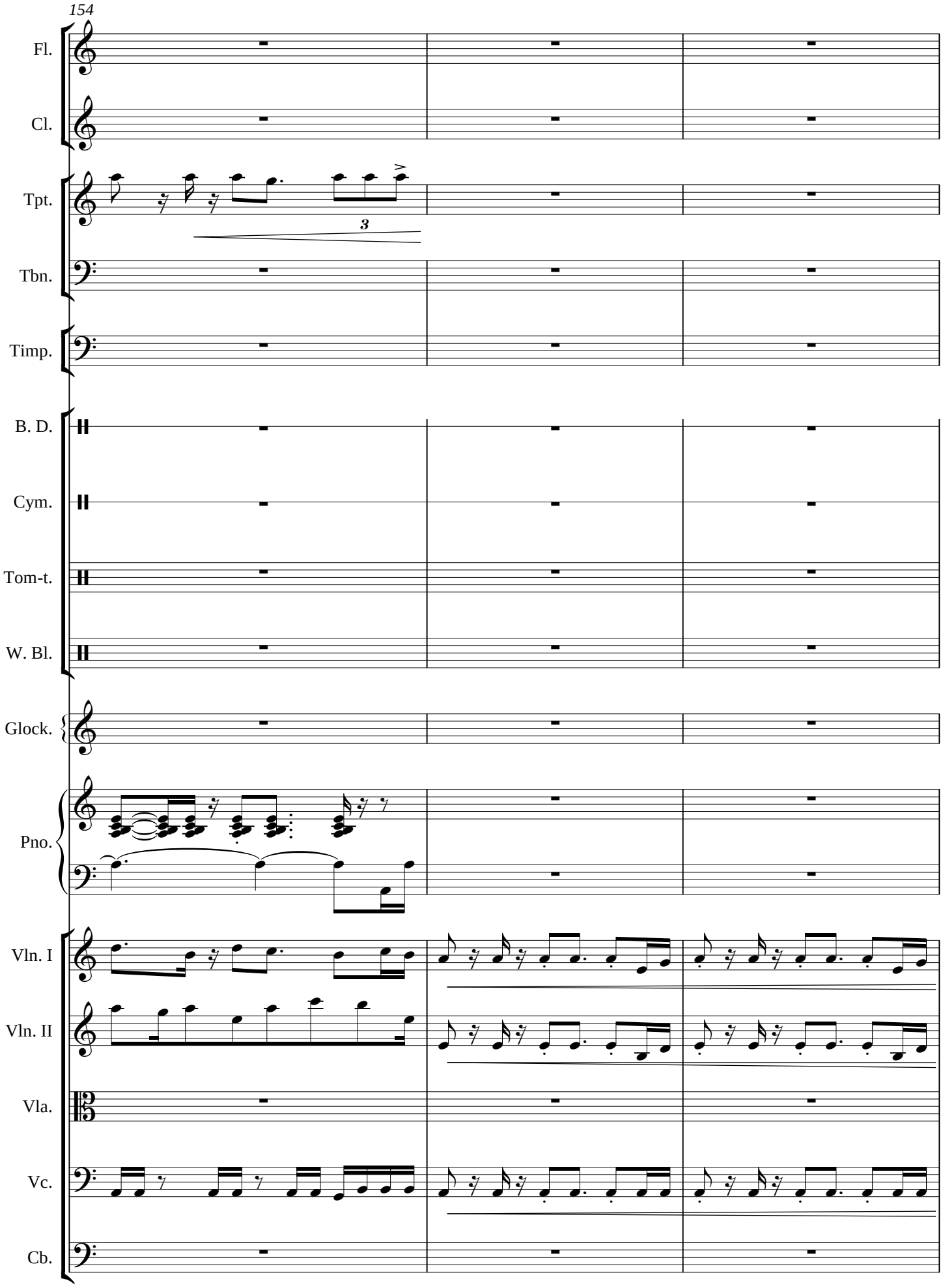

138
H
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
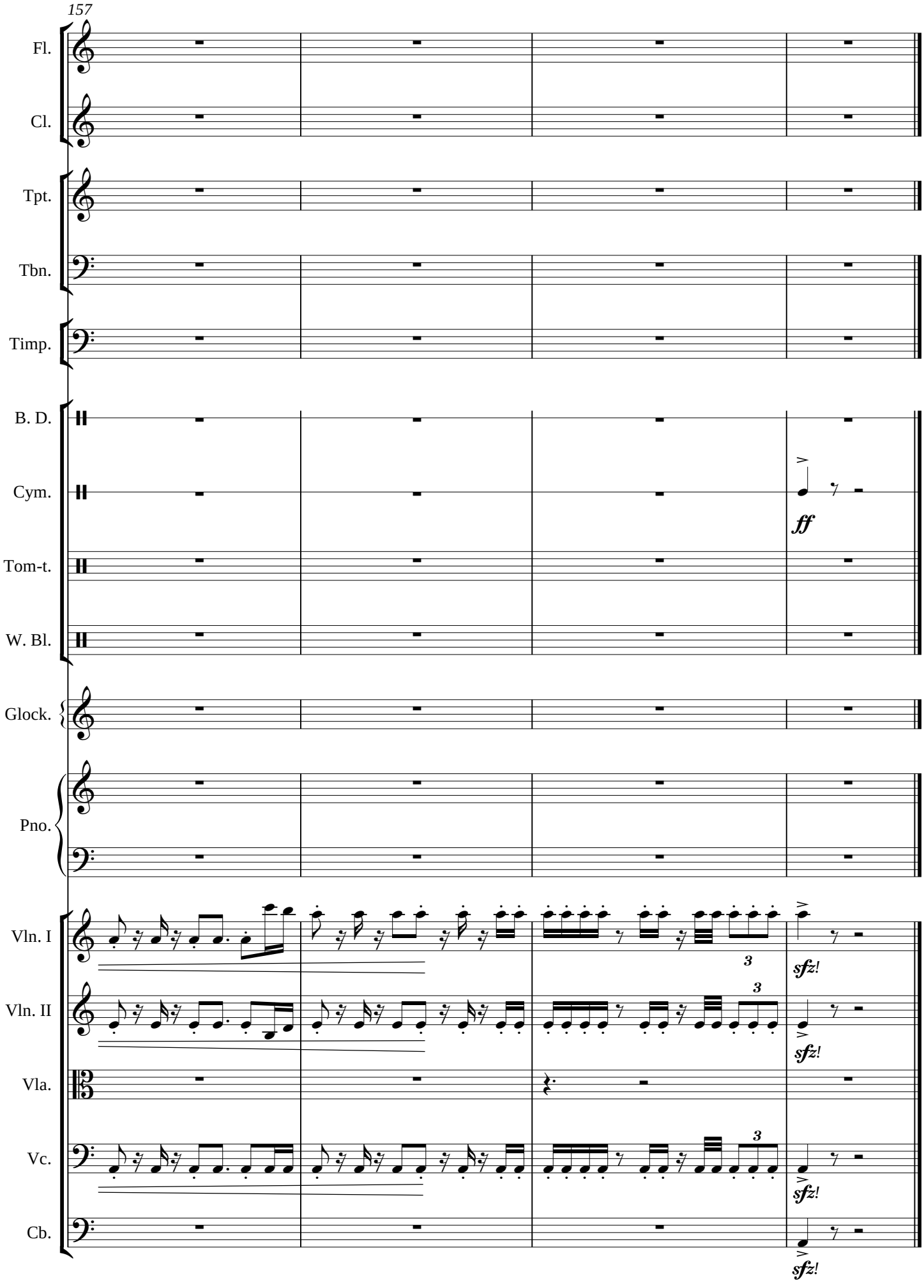

142
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(solo) snappy
f


145
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
3
3
3
3
p
arco
f


148
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


151
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


154
Fl.
Cl.
Tpt.
3
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


157
Fl.
Cl.
Tpt.
Tbn.
Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sfz!
3

Woodwind Trio
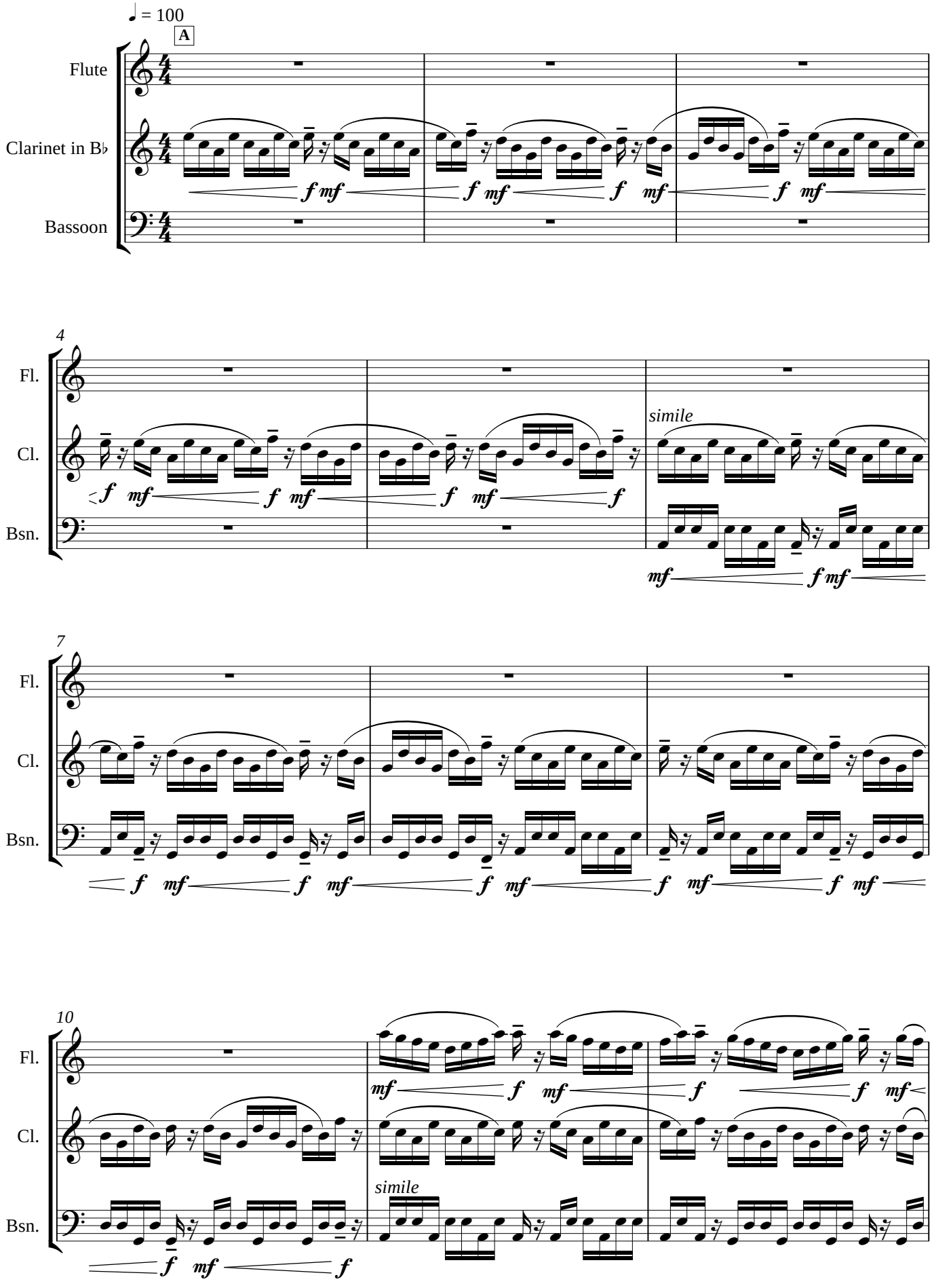
Scored (in C) for:

Flute, Clarinet, Bassoon
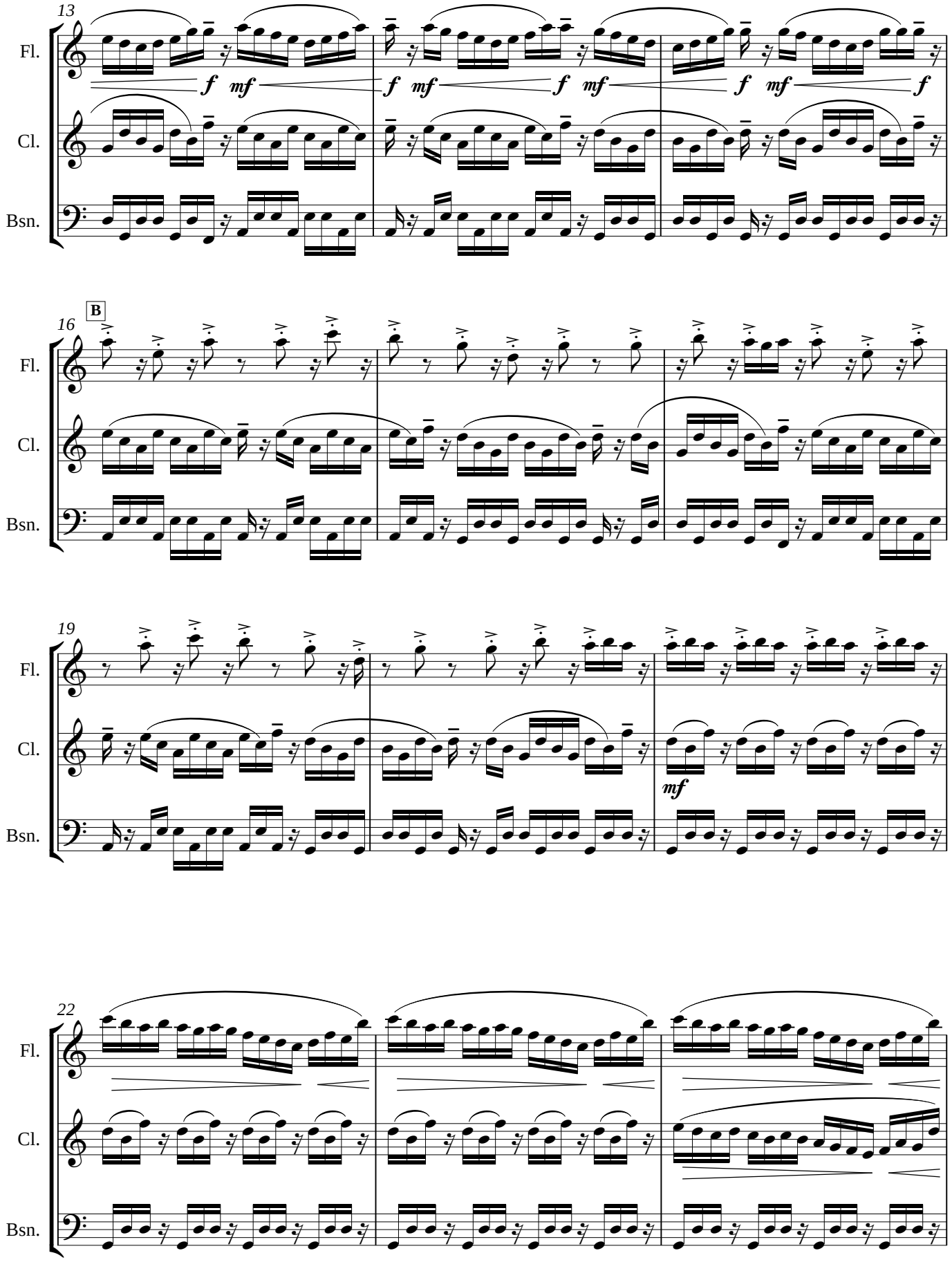
-Mechanical Wind-
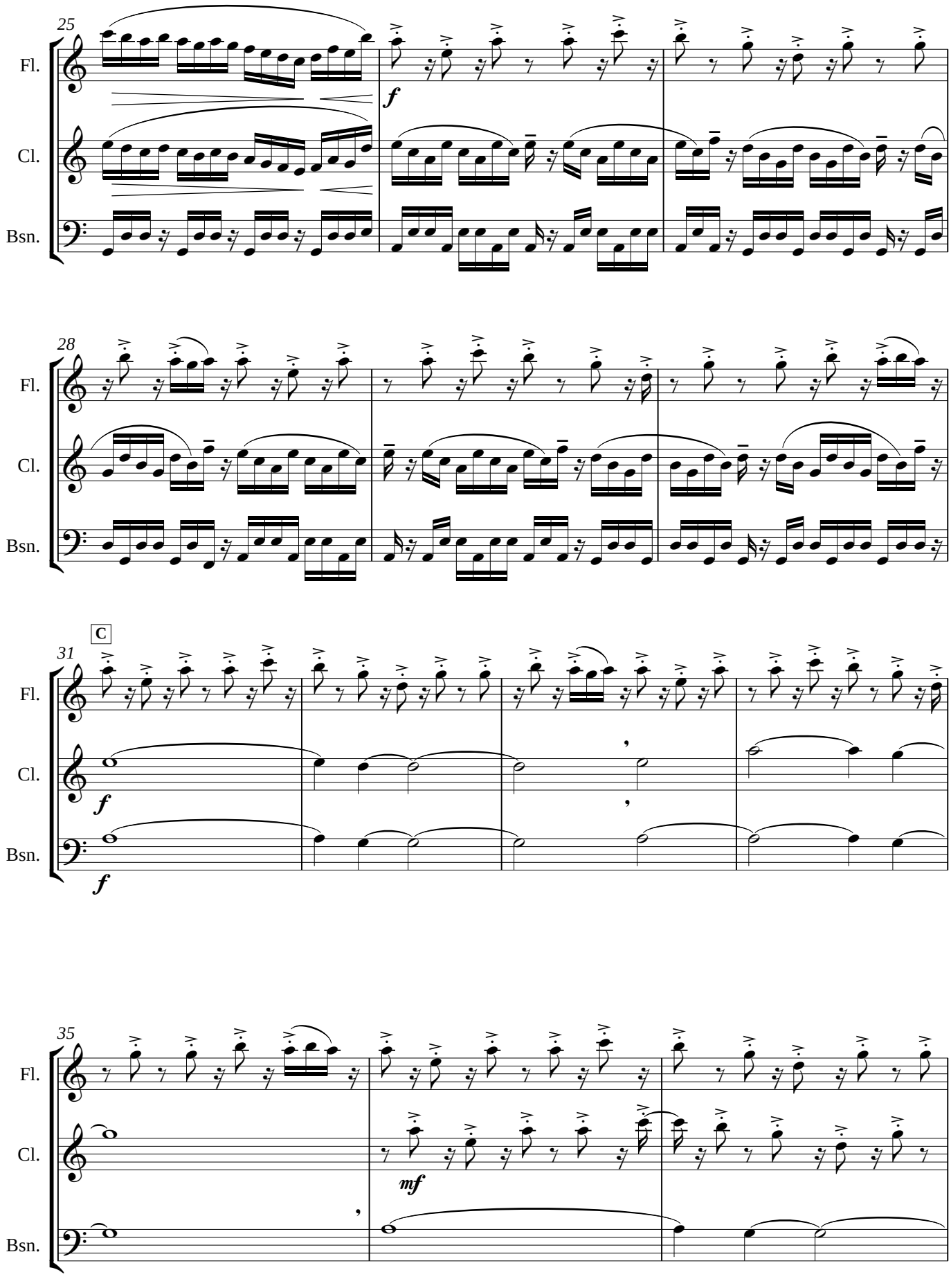
Mechanical Wind
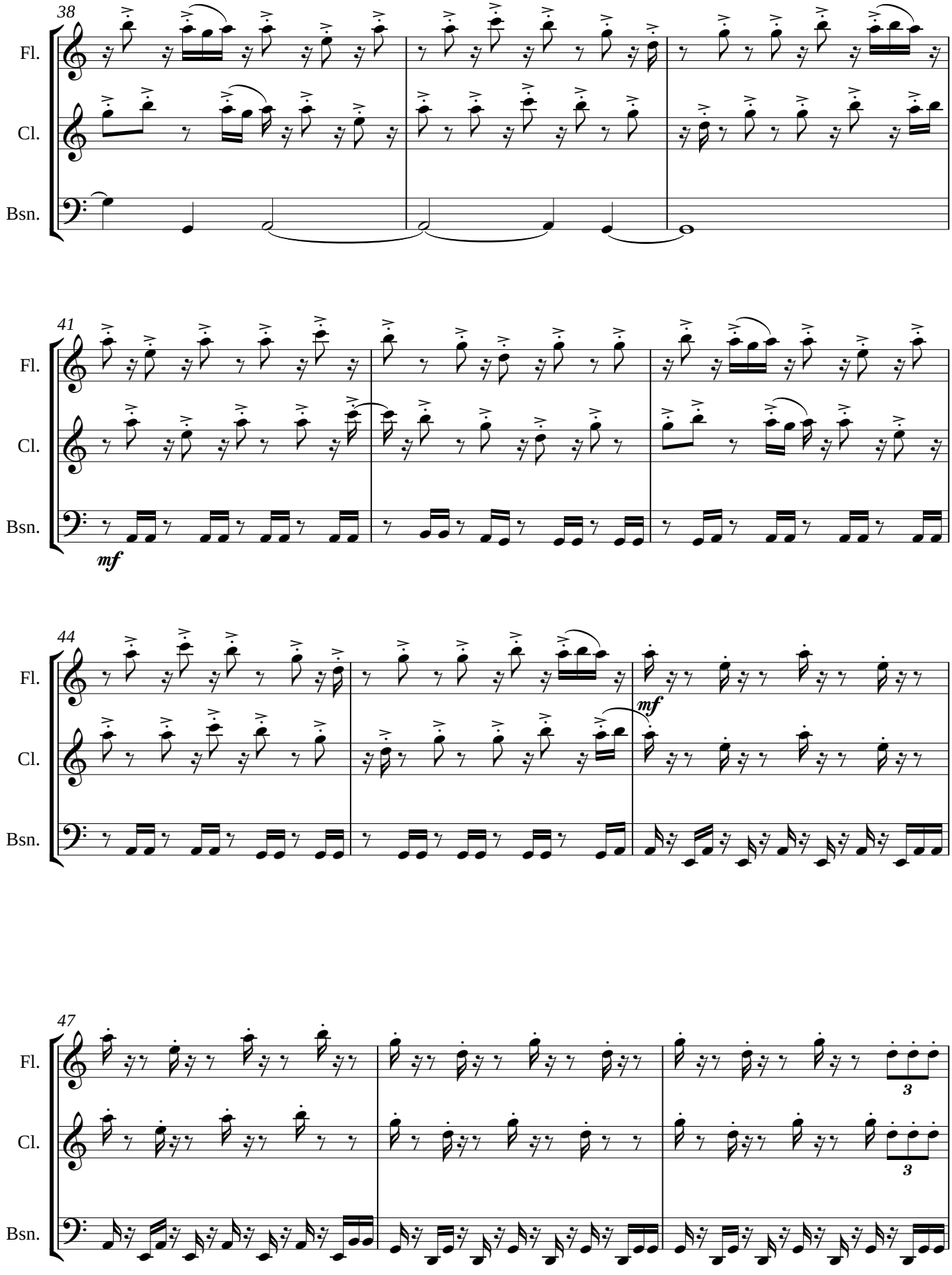
Rowan Sherlock
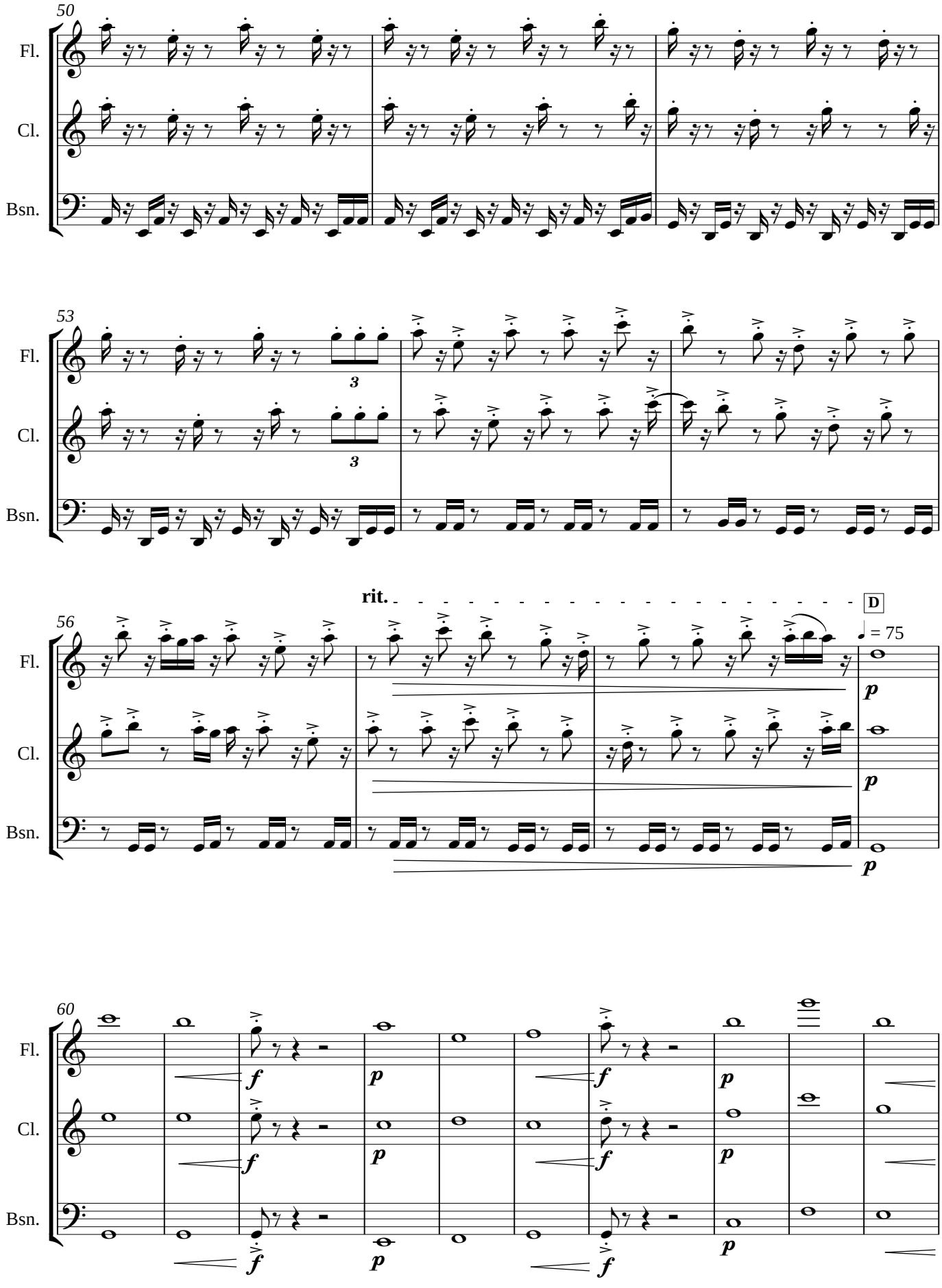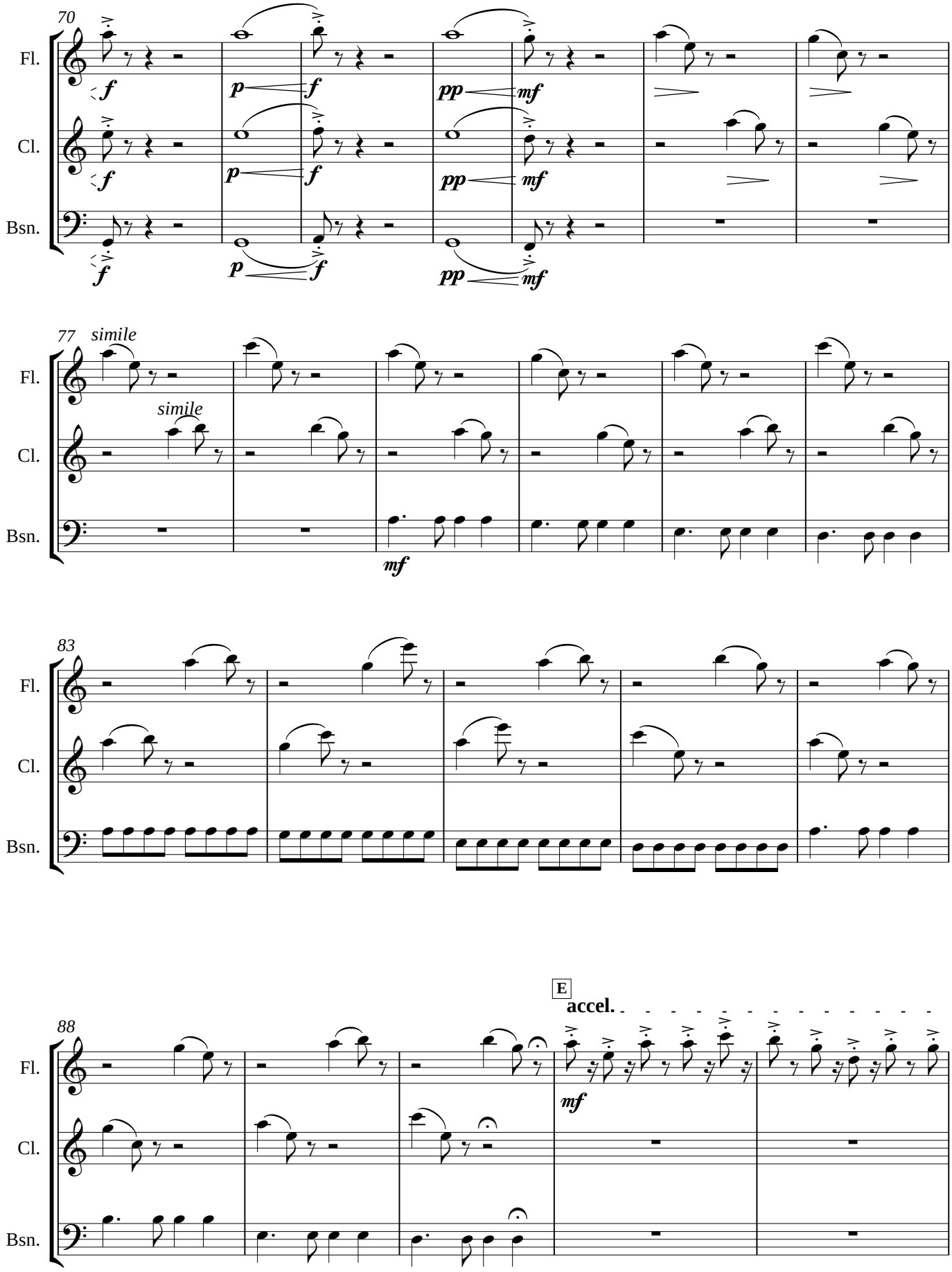


Copyright © Rowan Sherlock 2013
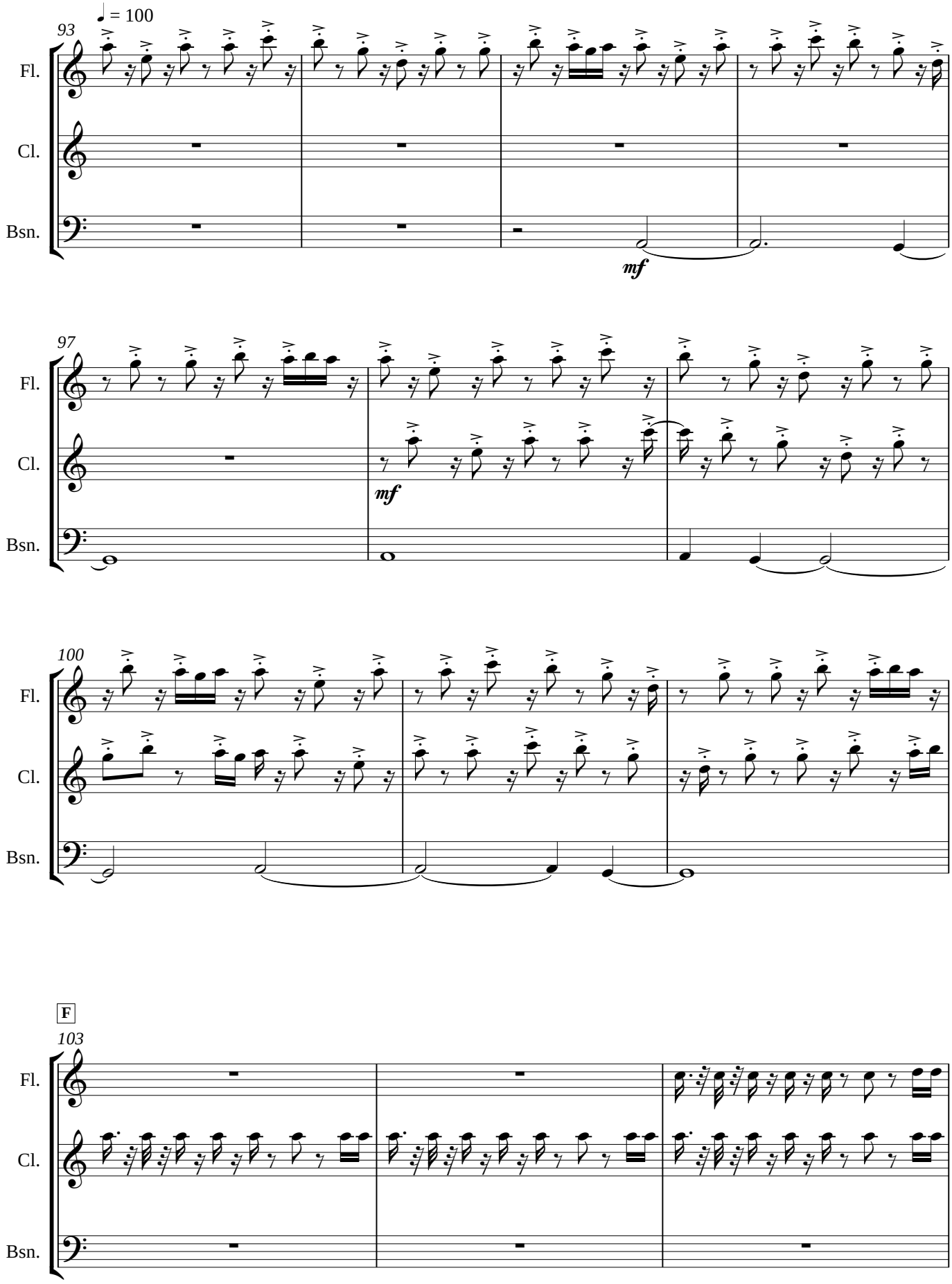

13
Fl.
Cl.
Bsn.
f mf
f mf
f mf
f mf
f
B
16
Fl.
Cl.
Bsn.
19
Fl.
Cl.
Bsn.
mf
22
Fl.
Cl.
Bsn.
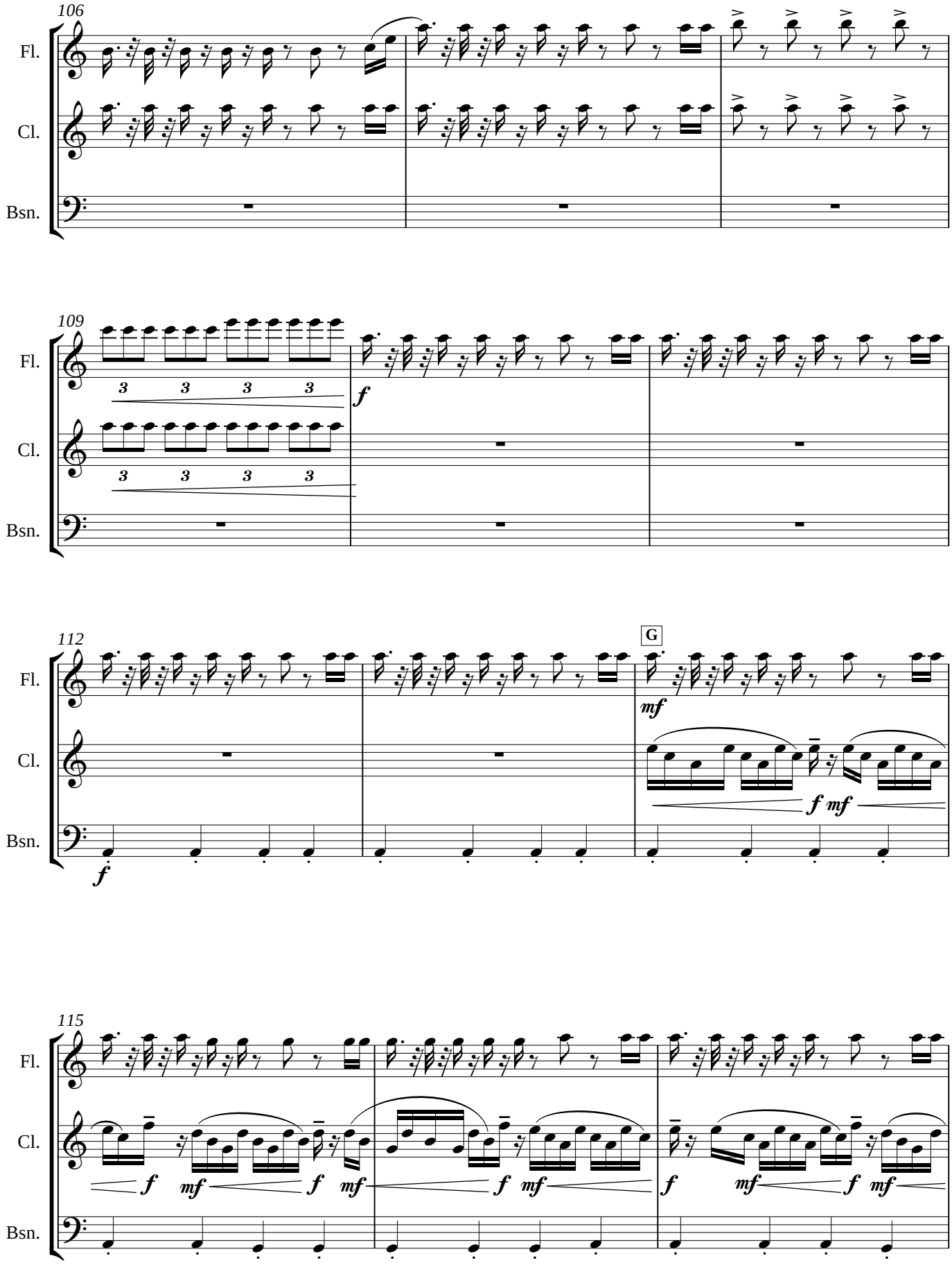

25
Fl.
Cl.
Bsn.
f
28
Fl.
Cl.
Bsn.
C
31
Fl.
Cl.
Bsn.
f
f
35
Fl.
Cl.
Bsn.
mf
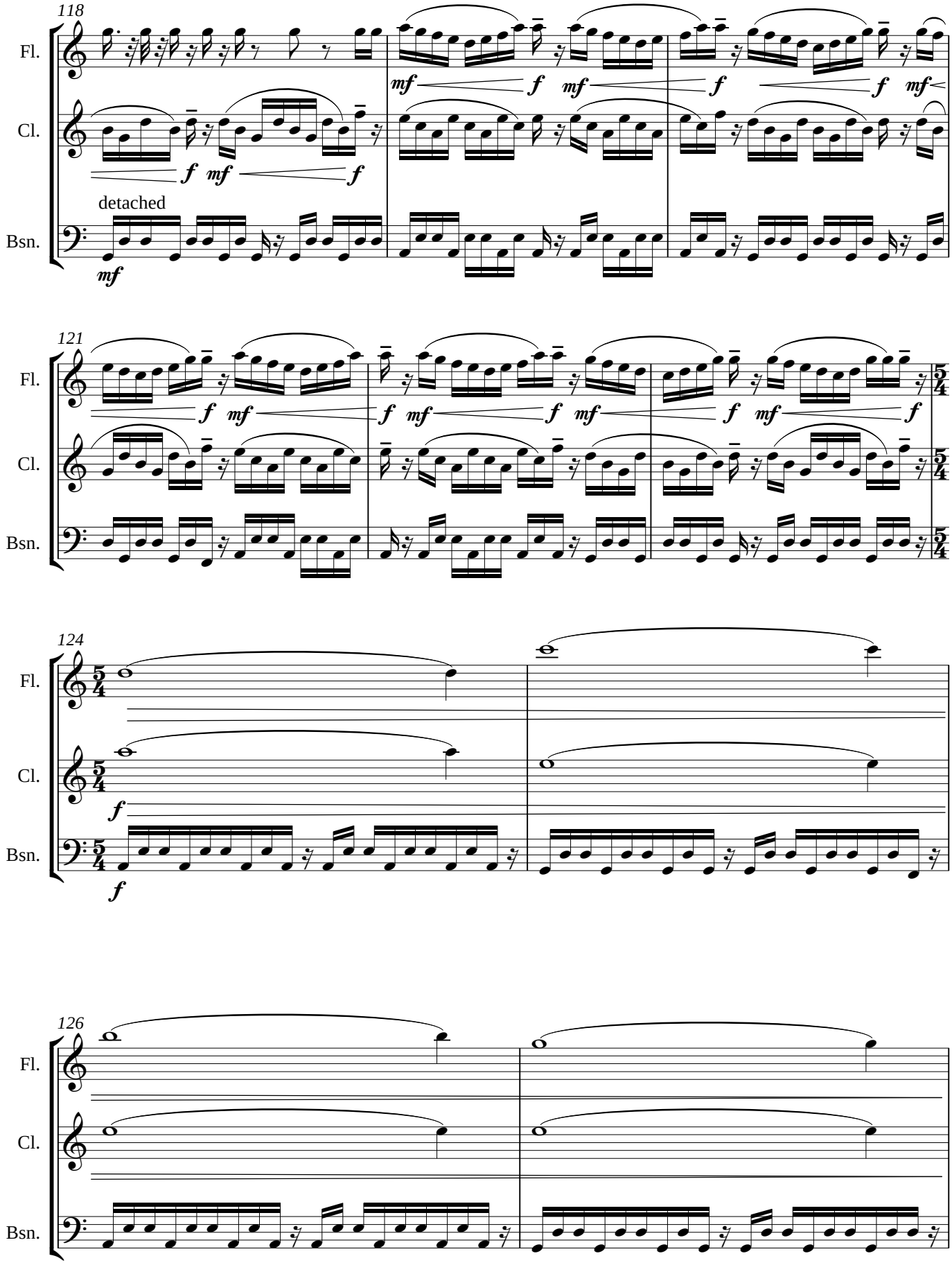

38
Fl.
Cl.
Bsn.
41
Fl.
Cl.
Bsn.
mf
44
Fl.
Cl.
Bsn.
mf
47
Fl.
Cl.
Bsn.
3
3
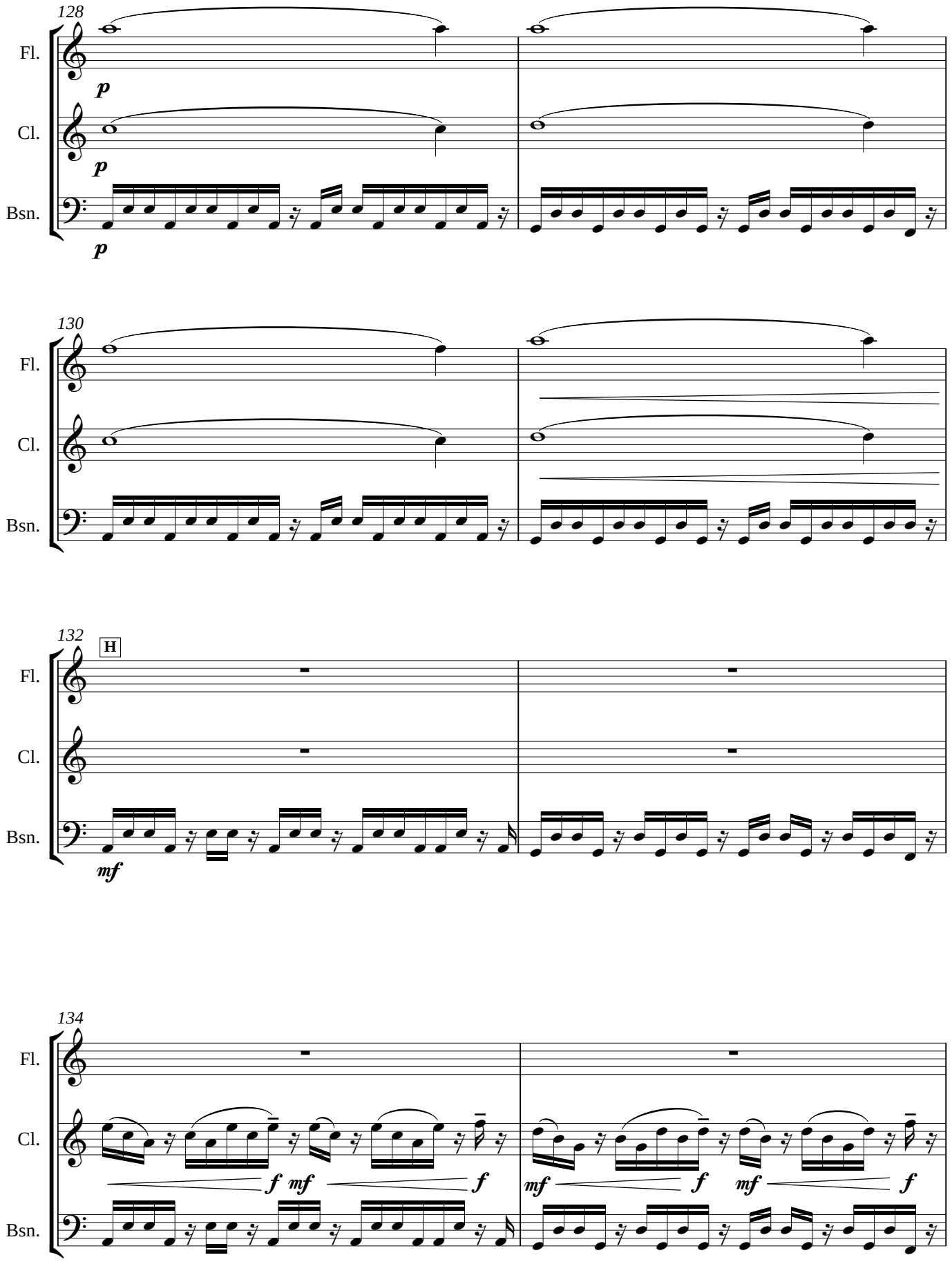

50
Fl.
Cl.
Bsn.
53
3
3
rit.
D
56
= 75
p
60
f
p
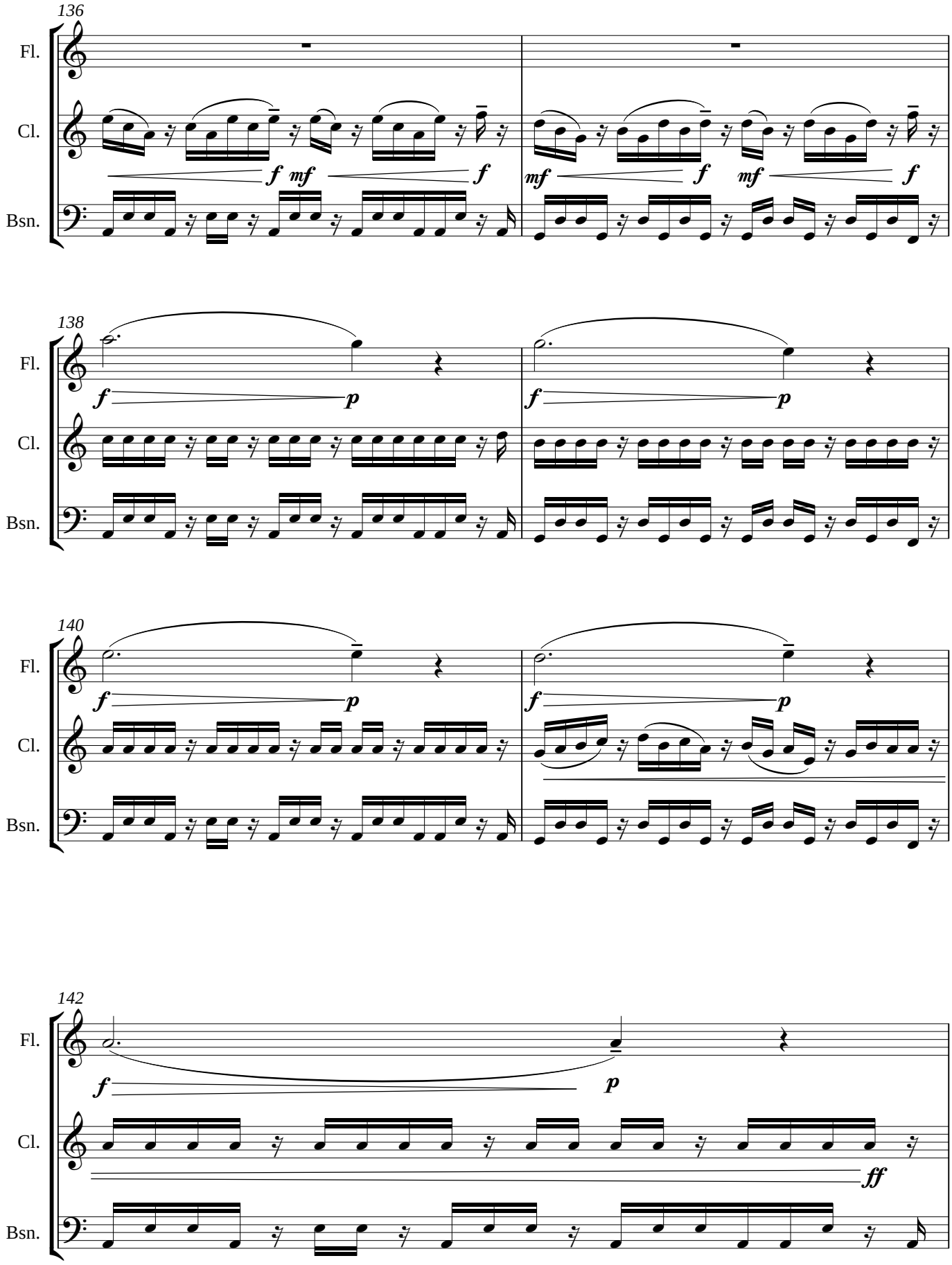

70
Fl.
Cl.
Bsn.
f
p
f
pp
mf
77
simile
simile
mf
83
88
E
accel.
mf

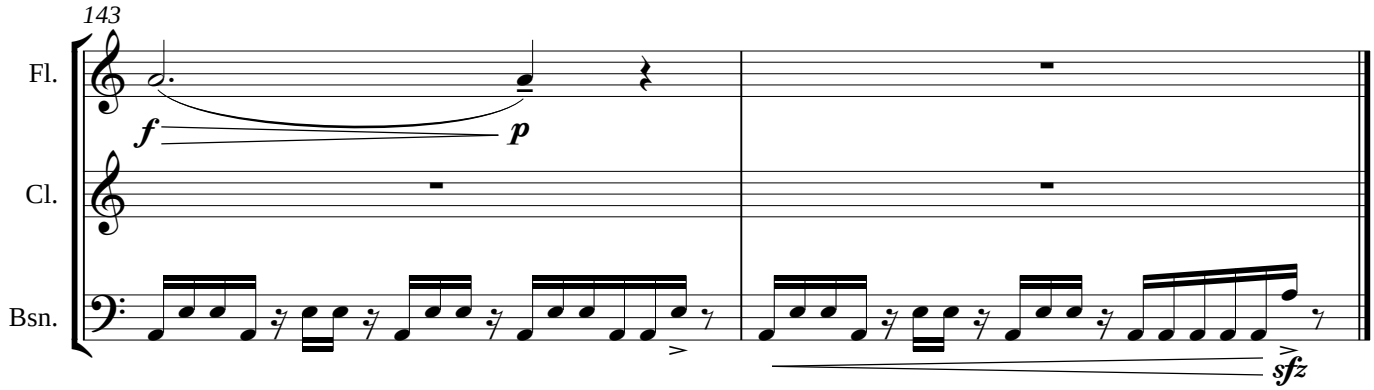

♩ = 100
93
Fl.
Cl.
Bsn.
mf
97
Fl.
Cl.
Bsn.
mf
100
Fl.
Cl.
Bsn.
F
103
Fl.
Cl.
Bsn.


106
Fl.
Cl.
Bsn.
109
3 3 3 3
f
112
G
mf
f mf
f
115
f mf f mf f mf f mf


118
Fl.
Cl.
Bsn.
detached
121
124
126


128
Fl.
Cl.
Bsn.
p
p
p
130
Fl.
Cl.
Bsn.
132
H
Fl.
Cl.
Bsn.
mf
134
Fl.
Cl.
Bsn.
f
mf
f
mf
f
mf
f


136
Fl.
Cl.
Bsn.
f mf f
mf f mf f
138
f p
f p
140
f p
f p
142
f p
ff


143
Fl.
Cl.
Bsn.
f
p
sfz

Conclusion

This body of work is an exploration of texture and timbre; in-keeping with the title of 'Nature and Music', due to nature being an all over sense rather than something rigid and predictable. I feel that I have achieved the aims which I set for myself before undertaking this portfolio, allowing for nature to be the biggest influence of this portfolio, and am pleased with the end result.

Through the process of working on my M.A, I have encountered issues which I had not previously faced during my undergraduate studies such as working with performers, conductors and having my own pieces recorded. All of these experiences have been of great benefit to me and will stand to me throughout the future of my composing career.

Upon completion of these eight pieces of music, I have developed and honed a personal composition style of my own, one which I had never particularly planned on, but which rather happened naturally. My usage of particular rhythmic and melodic figurations, overall structures and shapes to the music, as well as my approach to the works, has become a regular formula for me at this stage. I have also made strong usage of static harmonies, which allows me to explore textures and timbre more, reducing the necessity of rigid chordal patterns or set structures.

I have become accustomed to approaching composition in a similar fashion now; by not setting myself limits such as a set structure or key signatures etc but rather beginning with simple ideas and imagery and then through-composing whilst allowing for the music to breathe and develop in a more organic way. Through doing so, I hope to have achieved and displayed an understanding and knowledge of various styles, whilst also allowing these personal touches and nuances on the approach to composition to shine through.

Now that I have completed my M.A, I intend to undertake a doctorate in composition in the near future, with a further exploration of more complex rhythmic usage and harmonic structures. I hope to realise such ideas through further and more expansive orchestral and ensemble works whilst also utilising a larger variety of percussion, and making a particular effort to compose some form of choral works, whilst also expanding my overall knowledge of contemporary music composition and performance.

Bibliography

A list of all relevant books, scores and recordings which have provided inspiration and contributed to my knowledge of musical theory, history and compositional techniques whilst creating this portfolio.

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Mompou, Frederic, *Paisajes Pour Piano*, (Paris, Salabert, 1957)

Stravinksy, Igor, *The Rite of Spring*, (London, Boosey & Hawkes, 2000)

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Boydell, Brian, *Adagio for String Quartet*

Decibel, *Cartoon Music, Contemporary Music from Ireland, Volume Ten*

Einaudi, Ludovico, *Echoes*

Ensemble Integrales, *Bastelmusik, Pour Violon, Saxophone, Piano & Percussion*

Glass, Philip, *Einstein on the Beach - Knee Play 1*

Kinsella, John, *Ireland National Symphony Orchestra*, *Kinsella: Symphony #3*

Ligeti, Gyorgi, *Continuum für Cembalo*

London Woodwind Trio, *20th Century Music for Wind Trio*