

THE COMPOSITIONAL LEGACY

D. G. Scanlon

Volume 2 of 2 volumes

Portfolio of Compositions

PhD 2012

QQI

THE COMPOSITIONAL LEGACY:
Significant, contemporary, compositional
techniques as lateral drivers to new
creativity, evidenced within a substantial
portfolio of original compositions.

Volume 2 of 2 volumes
Portfolio of Compositions

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Submitted to Waterford Institute of Technology 2012

Declaration of Original Work

I hereby certify that the enclosed material is entirely my own work and has not been taken from the work of others; save to the extent that such work has been cited and duly acknowledged.

Signed: J. Conlon

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And on the Seventh...

Clarinet in Bb

Violin

Viola

'Cello

Circa 9:40 mins

“And on the Seventh...”

This work was written as part of a collection of compositions, to honour the centenary of Olivier Messiaen. As part of the commissioning brief it uses the ‘Intermede’ or ‘Scherzo’ movement of his ‘Quartet for the end of Time’ as its primary inspiration, but also incorporates several other of Messiaen’s influences, such as colour, number, birdsong, rhythmic patterning and modal, melodic construction. The title is a reference to Messiaen’s deeply held religious beliefs, where, having accepted that the world was created in six days, the seventh day is a day of rest and, for him, within that rest, there is space for eternity. Consequently this work uses many significant rests. There are rests on the seventh bar, after seven beats of a particular chord, after seven repeats of a particular rhythmic phrase, as a transition to the final segment and there is a final rest, after a seven beat chord, on bar 307. Superimposed over this construction, the single woodwind instrument, the clarinet, only ever plays a maximum of six notes in all its entries, thereby always having a rest on the seventh. The resulting, manipulated, clarinet phrases, frequently deliver cross-rhythms and syncopations, creating a rhythmic layering, which simulates Messiaen’s rhythmic inventiveness and alludes to his style.

The composition is essentially in two large segments. An introduction and ‘Scherzetto’, is later followed by a slower paced, ‘eternity’ segment, which emerges after a significant, transitional rest bar.

The ensemble comprises a string trio and clarinet, replacing the piano, string and clarinet combination of the original. Much of the thematic material is constructed using numerical patterning, with those same numerical intervals being repeated in the harmonic construction. Colour is used to reflect the atmospheres of the relevant segments.

The work was first performed as part of Waterford New Music Week 2008.

And on the Seventh...

Performance time
9:40 approx.

$\text{♩} = 88$

Con Brio

Greg Scanlon
Oct - Dec 2007

Clarinet in Bb

Violin I

Viola

Cello

Bb Cl.

Vln. I

Vla.

Vc.

7

Bb Cl.

Vln. I

Vla.

Vc.

13

19

Bb Cl.

Vln. I

Vla.

Vc.

This section shows measures 19 through the end of the page. The Bb Clarinet part is silent. The Violin I part consists of eighth-note patterns with grace notes. The Double Bass part has sustained notes with grace notes. The Cello part has eighth-note patterns with grace notes. Measure 24 concludes with a dynamic **f**.

25

Bb Cl.

Vln. I

Vla.

Vc.

This section shows measures 25 through the end of the page. The Bb Clarinet part starts with a sustained note followed by eighth-note patterns with grace notes. The Violin I part follows with eighth-note patterns and grace notes. The Double Bass part has sustained notes with grace notes. The Cello part has eighth-note patterns with grace notes. Measures 30 and 31 conclude with dynamics **f**.

31

Bb Cl.

Vln. I

Vla.

Vc.

This section shows measures 31 through the end of the page. The Bb Clarinet part has eighth-note patterns with grace notes. The Violin I part has eighth-note patterns with grace notes, leading to a dynamic **ff**. The Double Bass part has sustained notes with grace notes. The Cello part has eighth-note patterns with grace notes, also leading to a dynamic **ff**.

37

A

Bb Cl.

Vln. I

Vla.

Vc.

43

Bb Cl.

Vln. I

Vla.

Vc.

49

Bb Cl.

Vln. I

Vla.

Vc.

55

Bb Cl.

Vln. I

Vla.

Vc.

This section shows four staves of musical notation. The first staff (Bb Clarinet) has a treble clef and a key signature of one sharp. The second staff (Violin I) has a treble clef and a key signature of one sharp. The third staff (Viola) has a bass clef and a key signature of one sharp. The fourth staff (Cello) has a bass clef and a key signature of one sharp. Measures 55-59 show eighth-note patterns with grace notes. Measure 60 begins with a sustained note followed by eighth-note patterns.

61

Bb Cl.

Vln. I

Vla.

Vc.

This section shows four staves of musical notation. The first staff (Bb Clarinet) has a treble clef and a key signature of one sharp. The second staff (Violin I) has a treble clef and a key signature of one sharp. The third staff (Viola) has a bass clef and a key signature of one sharp. The fourth staff (Cello) has a bass clef and a key signature of one sharp. Measures 61-64 show eighth-note patterns with grace notes. Measures 65-66 show eighth-note patterns with dynamic markings: *ff* (fortissimo) at the beginning of measure 65 and again at the beginning of measure 66.

67

Bb Cl.

Vln. I

Vla.

Vc.

This section shows four staves of musical notation. The first staff (Bb Clarinet) has a treble clef and a key signature of one sharp. The second staff (Violin I) has a treble clef and a key signature of one sharp. The third staff (Viola) has a bass clef and a key signature of one sharp. The fourth staff (Cello) has a bass clef and a key signature of one sharp. Measures 67-70 show eighth-note patterns with grace notes. Measures 71-72 show eighth-note patterns.

73

Bb Cl. 

Vln. I

Vla.

Vc.

78

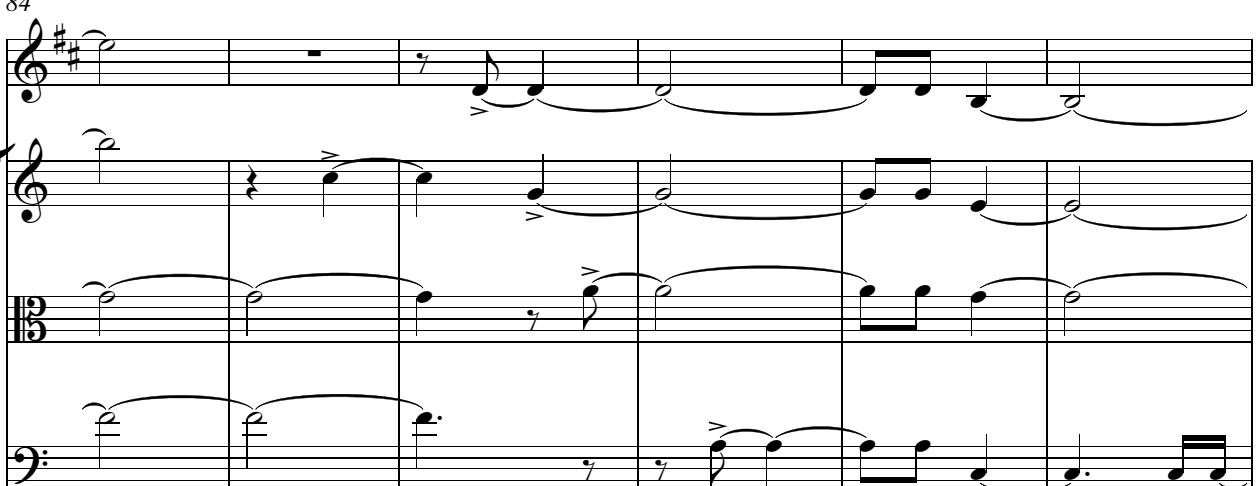
Bb Cl. 

Vln. I

Vla.

Vc.

84

Bb Cl. 

Vln. I

Vla.

Vc.

90

Bb Cl. (Treble clef, key signature of two sharps) plays eighth-note patterns. Vln. I (Treble clef) and Vla. (Bass clef) play eighth-note patterns. Vc. (Bass clef) plays eighth-note patterns. Measure 95 concludes with a measure repeat sign.

96

Bb Cl. (Treble clef, key signature of two sharps) plays eighth-note patterns. Vln. I (Treble clef) and Vla. (Bass clef) play eighth-note patterns. Vc. (Bass clef) plays eighth-note patterns. Measure 101 concludes with a measure repeat sign.

102

Bb Cl. (Treble clef, key signature of two sharps) plays eighth-note patterns. Vln. I (Treble clef) and Vla. (Bass clef) play eighth-note patterns. Vc. (Bass clef) plays eighth-note patterns. Measure 107 concludes with a measure repeat sign.

108

Bb Cl.

Vln. I

Vla.

Vc.

114

B Scherzetto

Bb Cl.

Vln. I

Vla.

Vc.

120

Bb Cl.

Vln. I

Vla.

Vc.

126

Bb Cl.

Vln. I

Vla.

Vc.

132

Bb Cl.

Vln. I

Vla.

Vc.

138

Bb Cl.

Vln. I

Vla.

Vc.

144

Bb Cl. 

Vln. I

Vla.

Vc.

150

Bb Cl. 

Vln. I

Vla.

Vc.

155

Bb Cl. 

Vln. I

Vla.

Vc.

161

Bb Cl.

Vln. I

Vla.

Vc.

167

Bb Cl.

Vln. I

Vla.

Vc.

172

Bb Cl.

Vln. I

Vla.

Vc.

178

Bb Cl.

Vln. I

Vla.

Vc.

183

Bb Cl.

Vln. I

Vla.

Vc.

188

Bb Cl.

Vln. I

Vla.

Vc.

193

Bb Cl.

Vln. I

Vla.

Vc.

198

Bb Cl.

Vln. I

Vla.

Vc.

204

Bb Cl.

Vln. I

Vla.

Vc.

208

Bb Cl.

Vln. I

Vla.

Vc.

pizz arco

mp

p

p

211

Bb Cl.

Vln. I

Vla.

Vc.

214

Bb Cl.

Vln. I

Vla.

Vc.

217

Bb Cl.

Vln. I

Vla.

Vc.

222

Bb Cl.

Vln. I

Vla.

Vc.

C

rit.

228

G.P.

Largo

Bb Cl.

Vln. I

Vla.

Vc.

234

Bb Cl.

Vln. I

Vla.

Vc.

241

Bb Cl.

Vln. I

Vla.

Vc.

248

Bb Cl.

Vln. I

Vla.

Vc.

253

Bb Cl.

Vln. I

cresc

Vla.

cresc

Vc.

cresc

ff

ff

ff

ff

258

Bb Cl.

Vln. I

Vla.

Vc.

265

Bb Cl.

Vln. I

mf

Vla.

mf

Vc.

mf

272

Bb Cl. -

Vln. I $\frac{2}{4}$ *mp*

Vla. $\frac{2}{4}$ *mp*

Vc. $\frac{2}{4}$ *mp*

mf

279

Bb Cl. -

Vln. I $\frac{2}{4}$ *f*

Vla. $\frac{2}{4}$ *f*

Vc. $\frac{2}{4}$ *f*

285

Bb Cl. -

Vln. I *ff*

Vla. *ff*

Vc. *ff*

291

Bb Cl. Vln. I Vla. Vc.

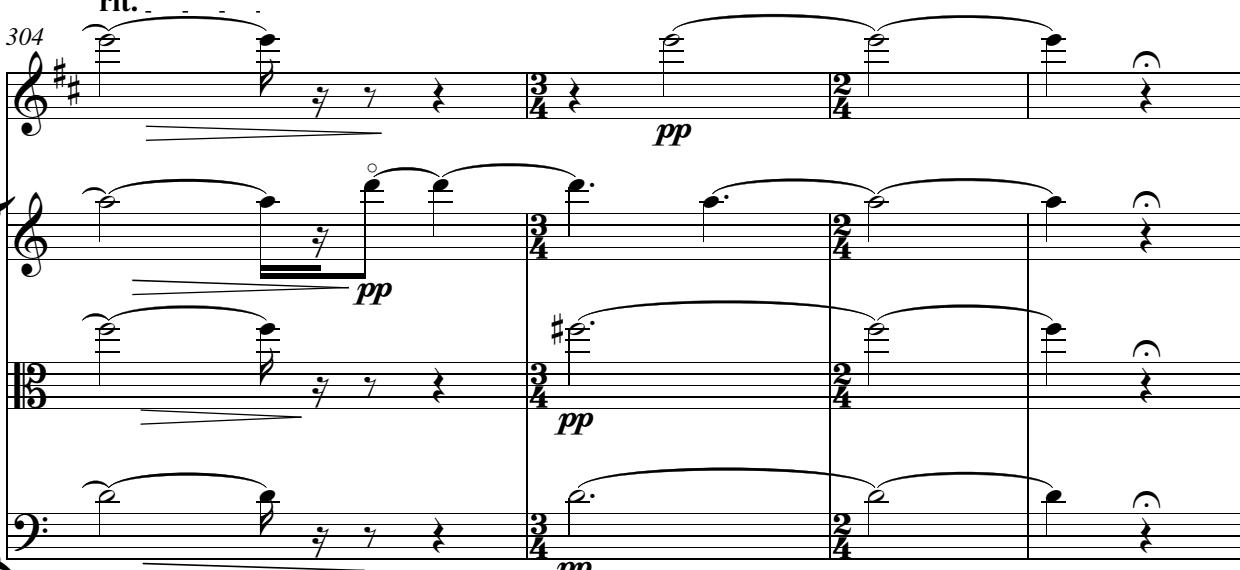
296

Bb Cl. Vln. I Vla. Vc.

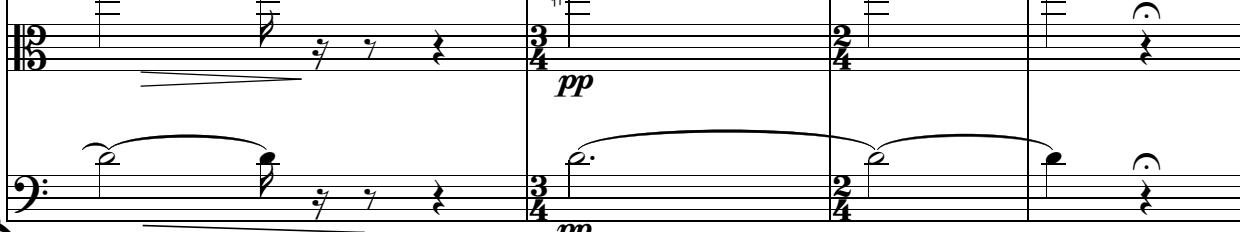
300

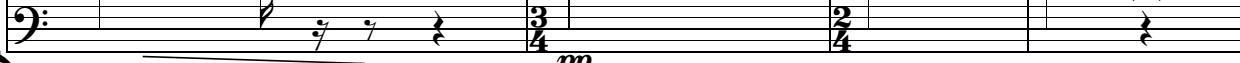
Bb Cl. Vln. I Vla. Vc.

304 *rit.*

Bb Cl. 

Vln. I 

Vla. 

Vc. 

Of Earth and Sky

Song Cycle

1. The Fly
2. The Cricket
3. The Bee

Voice (Mezzo-soprano)
Viola
Piano

Circa 14 mins

"Of Earth and Sky"

"Of Earth and Sky" is a song cycle comprising three songs, based on the poetry of Emily Dickinson. The component songs, 'The Fly', 'The Cricket' and 'The Bee' were chosen for the presence of the insect characters within them, which offered further layers of development within the overall interactions. The cycle breaks new ground by offering equal participation to all of the ensemble in portraying the scenes within the poetry. None of the participants is ever merely an accompaniment to the text and the vocalist is not the sole proponent of the storyline, as all have equal status in describing the scenes as they unfold. The players are encouraged to abandon the traditional performance placement and to assemble instead in triangular or semicircular format, emphasising the equality of status. The resultant, constant, interweaving of constituent lines, brings about a freedom from structured rhythm and varying levels of complexity, with solo, duet or trio contributions, adding to the presentation of the drama, as both scene and story.

All three of the performers receive the opportunity to characterise one of the insects within the poetry. Musically, the buzzing of the fly or bee can be heard as interrupted trill patterns in the outer songs, while the leaping, triplet-arpeggios of the piano, in the livelier middle song, capture the hopping motion of the cricket's movement. The viola is used as the third ensemble member, providing compatible links of timbre with the mezzo-soprano vocal range, but also contributing its own unique, soulful sound to the atmosphere contained within the poetry.

The complete cycle was first performed as part of the Christchurch Waterford Concert Series, in May 2010.

Text: Emily Dickinson (1830-1886)

I heard a Fly buzz - when I died -

I heard a Fly buzz - when I died -
 The Stillness in the Room
 Was like the Stillness in the Air -
 Between the Heaves of Storm -

The Eyes around - had wrung them dry -
 And Breaths were gathering firm
 For that last Onset - when the King
 Be witnessed - in the Room -

I willed my Keepsakes - Signed away
 What portion of me be
 Assignable - and then it was
 There interposed a Fly -

With Blue - uncertain - stumbling Buzz -
 Between the light - and me -
 And then the Windows failed - and then
 I could not see to see -

The Crickets sang,

The Crickets sang
 And set the Sun
 And Workmen finished, one by one
 Their Seam the Day upon.

The low Grass loaded with the Dew
 The Twilight stood as Strangers do
 With Hat in Hand, polite and new
 To stay as if, or go.

A Vastness, as a Neighbor, came,
 A Wisdom, without Face, or Name,
 A Peace, as Hemispheres at Home
 And so the Night became.

The Murmur of a Bee

The Murmur of a Bee
 A Witchcraft - yieldeth me -
 If any ask me why -
 'Twere easier to die -
 Than tell -

The Red upon the Hill
 Taketh away my will -
 If anybody sneer -
 Take care - for God is here -
 That's all.

The Breaking of the Day
 Addeth to my Degree -
 If any ask me how -
 Artist - who drew me so -
 Must tell!

The Fly

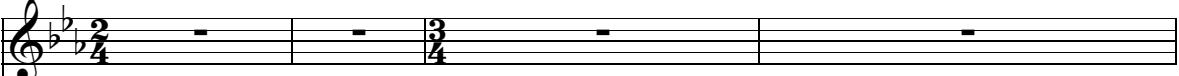
Performance time
4:30 approx.

Song 1 from the song cycle
"Of Earth and Sky"
based on the poetry of
Emily Dickinson

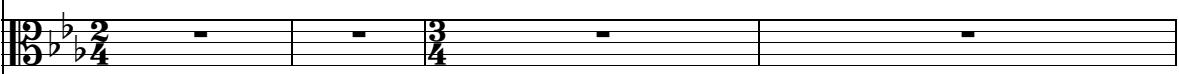
Greg Scanlon
Spring 2008

$\text{♩} = 60$
Adagietto

Mezzo-Soprano



Viola

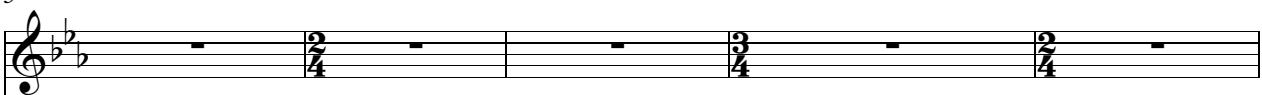


Piano

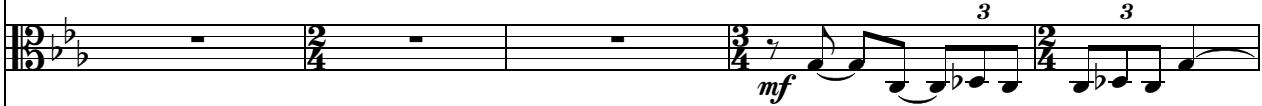


5

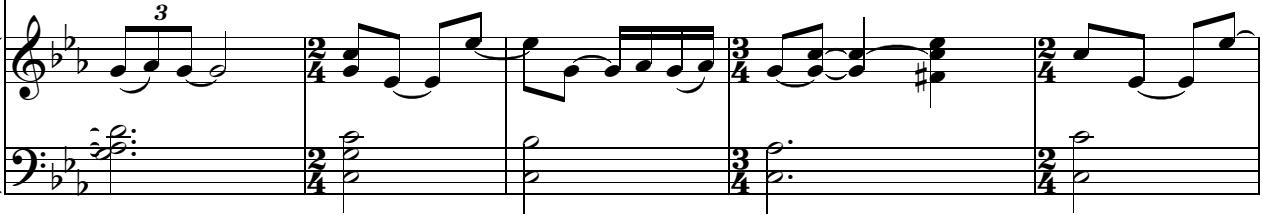
Mez.



Vla.

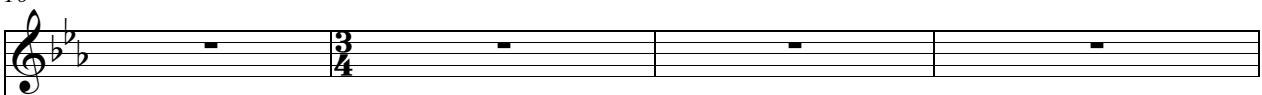


Pno.



10

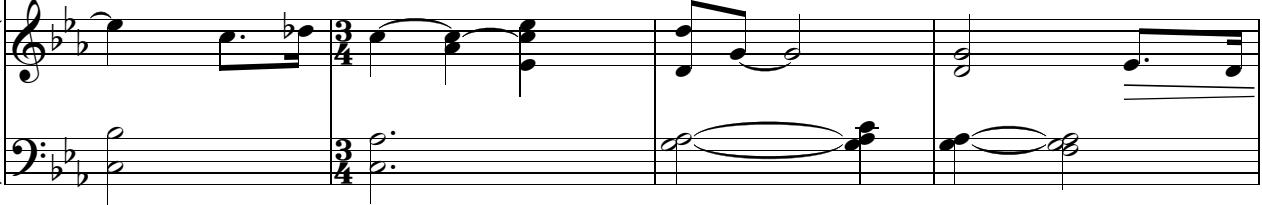
Mez.



Vla.



Pno.



14 *mf*

Mez. I heard a fly buzz _____ when I died, The
sul pont.

Vla. *mp*

Pno.

18

Mez. Still - ness _____ in the room was like the Still - ness _____ in the

Vla.

Pno.

23

Mez. air _____ Be - tween the Heaves - - - of Storm _____

Vla.

Pno.

27

Mez. , *mf*

The Eyes a round had rung them dry and

Vla.

Pno.

31

Mez. breaths were gathering firm for that last - on - set when the King

Vla.

Pno.

36

Mez. be wit - nessed in the room,

Vla.

Pno.

40

Mez.

Vla.

Pno.

45

Mez.

Vla.

Pno.

50

Mez.

Vla.

Pno.

I willed my

55

Mez. *keep-sakes* *signed a-way,* *what `por-tions* of me be as-

Vla. *3*

Pno. *f* *3*

60

Mez. *sign ab-le* *as-sign-able* *And then* *it was* *there in-ter*

Vla. *f* *mp* *3* *mf*

Pno. *mf* *3*

65

Mez. *posed a fly*

Vla. *3* *< f* *3*

Pno. *f*

71 *f*

Mez. Hmm _____ hmm _____ Hmm _____

Vla. *mf* = =

Pno. *mf* - -

77 Hmm hmm Ahh With

Vla. *f* c

Pno. *f* f c

82 blue un-cer-tain stum bling buzz. be-tween the *mp*

Vla. *mf*

Pno. *mf* - 3 2 3 3 c >

86

Mez. li - ghts _____ and me _____. *mp* And

Vla. *p*

Pno.

90

Mez. then the win dows failed and then I could not see _____ , ()

Vla. *mp*

Pno.

95

Mez. to _____ See. _____

Vla.

Pno.

99 rit.

Mez.

Vla.

Pno.

This musical score page contains two staves of music. The top staff is for the Mezzo-soprano, starting with a sustained note followed by a ritardando instruction ('rit.') and then a series of eighth-note pairs. The bottom staff is divided into two parts: the Violin (Vla.) and the Piano (Pno.). The Violin part consists of eighth-note pairs, while the Piano part features sustained notes and sixteenth-note patterns. Measure 99 ends with a piano dynamic, and measure 100 begins with a sustained note from the Violin.

The Cricket

Performance time
2:50 approx.

Song 2 from the Song Cycle
"Of Earth and Sky"
Based on the poetry of
Emily Dickinson

Greg Scanlon
Spring 2008

$\text{♩} = 76$

Con brio

The musical score consists of three staves: Mezzo-Soprano, Viola, and Piano. The piano staff includes dynamic markings such as *mf*, *pp*, *f*, *mp*, and *mp*. Measure numbers 1, 5, and 8 are indicated above the staves. Measure 1 starts with a single note for the Mezzo-Soprano. Measures 2-4 show the piano providing harmonic support with eighth-note chords. Measure 5 begins with a sustained note for the Mezzo-Soprano, followed by a piano section with dynamics *pp*, *f*, and *mp*. Measure 8 shows the piano playing eighth-note patterns with a dynamic of *mf*.

12

Mez. The Crick-ets sang _____ and set the Sun and

Vla.

Pno. *mf*

16

Mez. Work men fin ished one by one _____ Their Seam the Day up

Vla.

Pno. *mf*

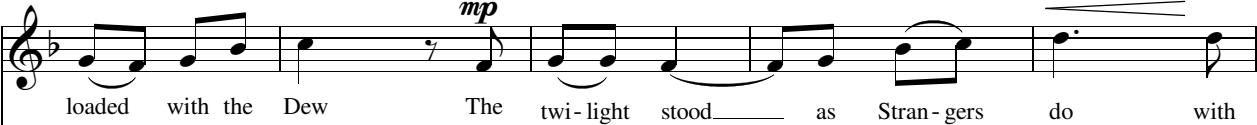
19

Mez. *mp*
on. The low Grass

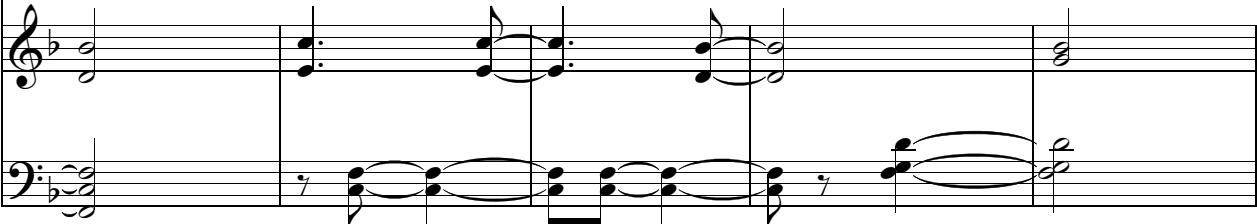
Vla. *mf*

Pno.

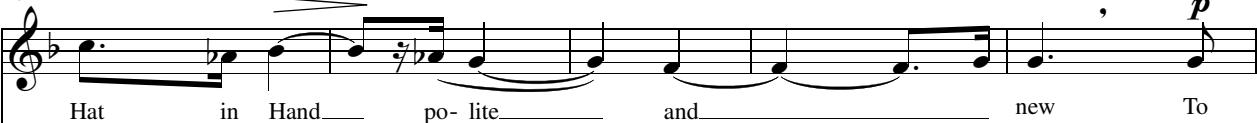
23

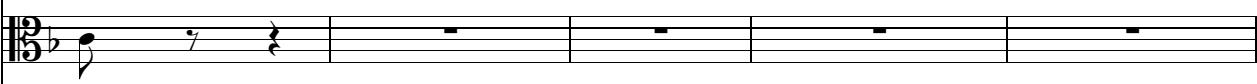
Mez. 

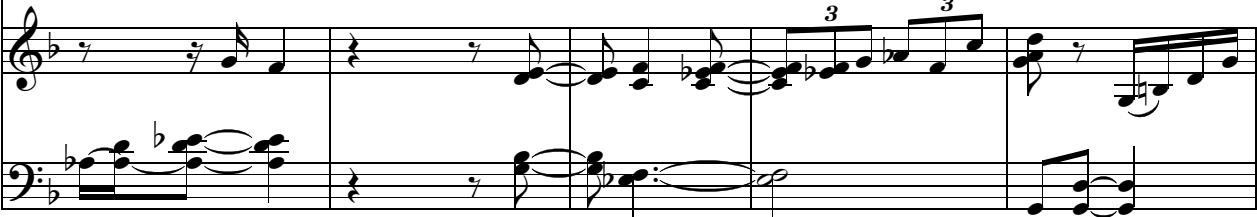
Vla. 

Pno. 

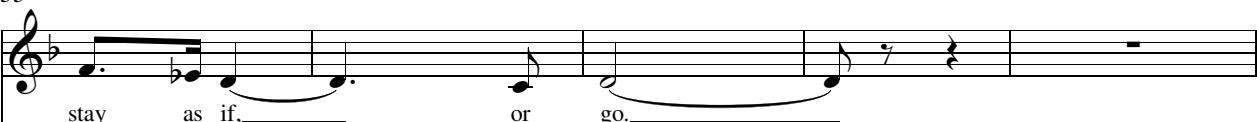
28

Mez. 

Vla. 

Pno. 

33

Mez. 

Vla. 

Pno. 

38

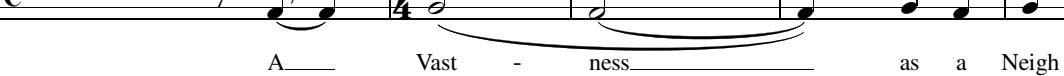
Mez.

Vla.

Pno.

Musical score for orchestra and piano, page 42. The score includes parts for Mezzo-soprano (Mez.), Violin (Vla.), and Piano (Pno.). The Violin and Piano parts feature eighth-note patterns with grace notes and slurs. The Piano part includes bass clef and dynamic markings. The score concludes with a 'rit.' instruction.

46 **Meno mosso**

Mez. 

Vla. 

Pno. 

51

Mez. — came a Wis - dom with - out face or

Vla.

Pno.

57

Mez. Name A Peace *p*

Vla. con sord *mp*

Pno. *mp*

62

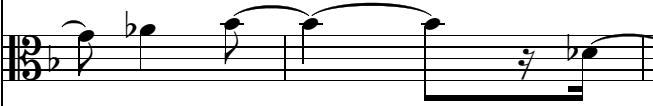
Mez. as Hem - i - spheres at Home *mp*

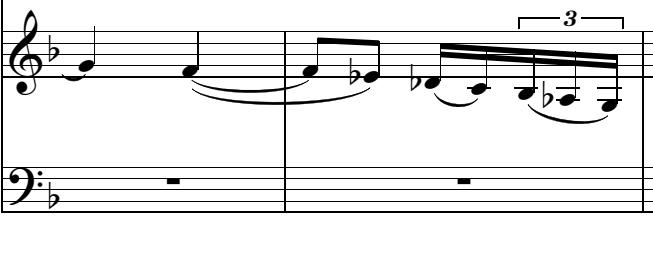
Vla.

Pno. *3*

67

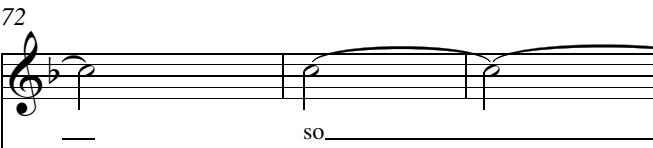
Mez. 

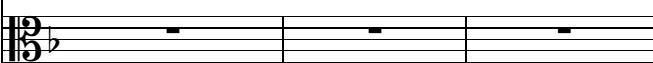
Vla. 

Pno. 

And _____

72

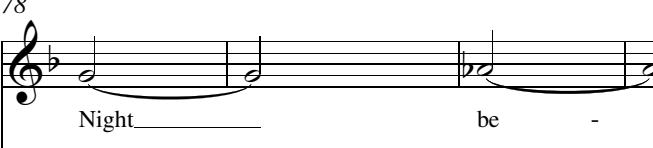
Mez. 

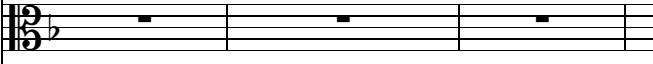
Vla. 

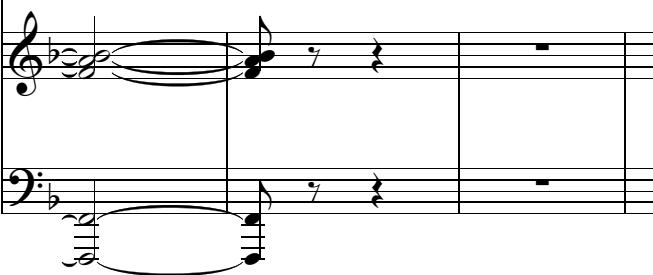
Pno. 

the

78

Mez. 

Vla. 

Pno. 

Night _____ be - - came..

p

A musical score page for orchestra and piano. The page number is 84. The vocal part is labeled 'Mez.' and the piano part is labeled 'Pno.'. The score includes three staves: Mezzo-soprano (soprano clef), Violin (bass clef), and Piano (treble and bass clefs). The piano part has a dynamic instruction '8va' above the staff. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure numbers 84 and 85 are indicated at the top. The tempo markings 'rit.' and 'molto rit.' are present.

The Bee

Song 3 from the Song Cycle
 "Of Earth and Sky"
 based on the poetry of
 Emily Dickinson

Performance time
 4:50 approx.

$\text{♩} = 80$

Greg Scanlon
 Spring 2008

Moderato

Mezzo-Soprano

4

8

12

Mez.

Vla.

Pno.

17

Mez.

Vla.

Pno.

22

Mez.

Vla.

Pno.

26

Mez.

Vla.

Pno.

30

Mez. *mp*

The mur - mur

Vla. *mp* 3 > *mp*

Pno. *mp*

36

Mez. — of a bee A

Vla.

Pno.

40

Mez. witch - craft yield - eth me _____ If _____

Vla.

Pno. {

46

Mez. — an-y — ask me why — 'Twere eas - ie - r to

Vla.

Pno. {

51

Mez. die — than tell — rit.

Vla.

Pno. {

57 A tempo

Mez.

Vla.

Pno. *f* *p*

63

Mez.

Vla. *mf*

Pno. *mp* *p*

69

Mez. *mf*
The red up - on the hill take-th a - way my will

Vla. *mp*

Pno. *mf* 3

74

Mez. f
If an - y bo - dy sneer.....

Vla.

Pno. 3 3 3 3

80

Mez. mf
Take care..... for God is here..... thats

Vla.

3 mp mp

86

Mez. all.....

Vla. p

Musical score for orchestra and piano, page 94. The score includes parts for Mezzo-soprano (Mez.), Violin (Vla.), and Piano (Pno.). The piano part features sustained notes and eighth-note patterns. The violins play eighth-note patterns with grace marks. The tempo is Adagio (♩ = 40) and the dynamic is ritardando (rit.). The piano dynamic changes from *pianissimo* (*pp*) to *pianissimo* (*p*) to *mezzo-pianissimo* (*mp*). The score is in common time.

101

p

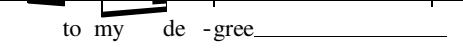
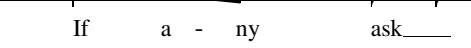
Mez. The break - ing - of the day _____ Add - eth

Vla.

mp

Pno.

107

Mez.  

Vla. 

Pno. 

113

Mez. *how* Art-ist who drew me so,

Vla.

Pno.

118 *p* *pp* *molto rit.*

Mez. must tell, Must tell.

Vla.

Pno.



Manoeuvres

Solo clarinet in Bb

Circa 6:40 mins

“Manoeuvres” for solo clarinet

The core premise of this work is of rhythmic fluidity. It is achieved by the expansion of a group of melodic figures into sets of interrelated musical phrases which achieve their own logical interplay, thereby subjugating any significant bar structure. This could be viewed as the musical equivalent of an artist’s technique of ‘taking a line for a walk’. The integrity of the musical phrasing determines the horizontal patterning, thereby dictating a constant rhythmic re-structuring.

One of the physical challenges which this work presents for the solo performer is that it is constructed in three linked movements, offering almost no time for the soloist to re-group for the following segments. The wide breadth of range, thematic reconfiguration and a variety of detailed articulations are also included as further challenges.

The thematic figures of the opening and closing movements are assembled from a deconstructed trill, which is a semitone step, followed by various leaps, which become gradually wider in compass. The opening movement groups these figures largely in threes, whereas the closing movement assembles them in sets of four. This change allows for the repositioning of certain of the thematic fragments relative to the underlying bar structure, or to its earlier positioning, which, when combined with deliberately changed articulation, displays a new perspective on the original material and most especially, from the players point of view, provides the manoeuvres of the title.

The slower middle segment is composed of sequences of notes which are entirely related by semitone steps or their octave equivalents. Such a concentration on pattern determined by pitch alone, serves to further de-emphasise rhythmic regimentation.

The clarinet’s wide range of characterful tone and flexibility of dynamics and articulation, are employed to provide the range of variety necessary to sustain interest in such a work for solo instrument. A useful mental metaphor is the envisioning of an individual performer retelling and portraying the events which have befallen various characters within an operatic scene. An extended, characterful soliloquy.

This work was first performed in Garter Lane Theatre, as part of Waterford New Music Week 2009.

Manoeuvres

Unaccompanied clarinet solo

Performance time
6:40 Approx.

Greg Scanlon
Nov/Dec.2008

Con brio ma non troppo

Clarinet in Bb

5

11

15

21

25

30

35

40

cantabile

Primo

46

51 rit. A tempo

56

61 , cantabile agitato ,

66

70

74

76

79

84 Adagio dolce

89

91

94

98

102

Allegro

105

109

112

116

121

125

129

133

Social Inclusion

Percussion ensemble and piano

Claves
Wood-block
Cow-bell
Tenor drum
Side drum (snare off)
Piano

Circa 8 mins.

American composers Steve Reich and Philip Glass are noted for a particular technique of layering phased, rhythmic phrases over a primary source phrase, developing polyrhythms. Alfred Schnittke employs an eclectic collage technique of fusing many eras and styles together in his work, as a continuum of musical development. This piece combines both of these processes.

The work is in fact in three phases of increasing polyrhythms, delivered as one complete movement. The rhythmic interaction is constructed around the African drumming technique of looping evolving phrases between the members of the ensemble, with a gradual increase in variations providing the developing complexity of rhythm. The phases of complexity are built over the opening rhythmic phrase, which is almost continually present. Soon after the first complete reprise of the sequence the piano joins with the percussion, using only rhythmic values which the percussion ensemble itself has used. The percussion tries to redirect, but the piano stays in tandem and is subsequently accepted within the interplay of rhythms. Although there is some element of pitch now included, the piano's contribution is essentially rhythmic. At the point of the third reprise the piano suddenly modulates to a related Ab major and strikes out with new melodic contributions which have been extracted from the underlying rhythmic material. The piano now assumes the role of group leader, as it interpolates new rhythms, melodies and a deliberate assortment of styles, into the original matrix. This melodic referencing of styles, eras and ethnicities brings an emotional rationale to an hitherto, absolute piece of music. There are therefore three, separate, but cohesive strands, (rhythmic, melodic and stylistic), of developed variation within the work. Allowing the intrusion of contemporary social commentary which is alluded to in the title, the work asserts that it is possible to successfully blend a number of northern hemisphere styles and eras with native drumming patterns.

The piece is designed to include some theatricality of presentation, with the ensemble members being encouraged to visibly react to one another and to the interpolations of the piano.

Social inclusion.

Performance time
8 mins approx.

Can be staged as a theatrical performance
with performers addressing intentions and
reactions to the audience.

Greg Scanlon
Aug./ Oct. 2009

Con brio

mf

Claves

Wood Block

Cow Bell

Tenor Drum

Side Drum
(Snare off)

Piano

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

12

Clv. $\frac{2}{4}$ $\frac{3}{4}$

W.B. $\frac{2}{4}$ $\frac{3}{4}$

C.B. $\frac{2}{4}$ $\frac{3}{4}$

T. D. $\frac{2}{4}$ $\frac{3}{4}$

S. D. $\frac{2}{4}$ mf $\frac{3}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$

18

Clv. $\frac{3}{4}$

W.B. $\frac{3}{4}$

C.B. $\frac{3}{4}$

T. D. $\frac{3}{4}$ mf $\frac{3}{4}$ mf

S. D. $\frac{3}{4}$

Pno. $\frac{3}{4}$

24

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

mf

29

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

33

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

37

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

Musical score for orchestra and piano, page 41. The score includes parts for Clarinet (Clv.), Bassoon (W.B.), Double Bass (C.B.), Timpani (T. D.), and Snare Drum (S. D.). The piano part is shown with two staves: treble and bass. The music consists of six measures. Measure 1: Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 2: Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 3: Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 4: Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 5: Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 6: Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 7: Pno. (treble staff) has a rest, Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 8: Pno. (bass staff) has a rest, Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 9: Pno. (treble staff) has a rest, Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair. Measure 10: Pno. (bass staff) has a rest, Clv. has eighth-note pairs, W.B. has eighth-note pairs, C.B. has eighth-note pairs, T.D. has eighth-note pairs, S.D. has a eighth-note pair followed by a sixteenth-note pair.

Musical score for orchestra and piano, page 10, measures 44-50.

The score consists of six staves:

- C. V. (Clarinet):** Playing eighth-note patterns with dynamic markings like > and accents.
- W. B. (Double Bass):** Playing eighth-note patterns with dynamic markings like > and accents.
- C. B. (Cello):** Playing eighth-note patterns with dynamic markings like > and accents.
- T. D. (Timpani):** Playing eighth-note patterns with dynamic markings like > and accents.
- S. D. (Snare Drum):** Playing eighth-note patterns with dynamic markings like > and accents, ending with a forte dynamic (f).
- Pno. (Piano):** The piano part is indicated by a brace and four empty staves, suggesting a sustained note or rest throughout the section.

Measure 44 starts with a forte dynamic. Measures 45-46 show a rhythmic pattern of eighth notes followed by rests. Measures 47-48 continue this pattern. Measure 49 begins with a dynamic >, followed by a rest. Measure 50 concludes with a dynamic > and a forte dynamic (f).

47

This musical score page contains five staves of music. The top four staves represent different instruments: Clv. (Clavinet), W.B. (Wind Bass), C.B. (Cello/Bass), and T.D. (Timpani). The bottom staff represents the Pno. (Piano). Measure 47 begins with a forte dynamic. The Clv. and W.B. play eighth-note patterns. The C.B. and T.D. play sixteenth-note patterns. The S.D. (Snare Drum) plays eighth-note patterns. The Pno. staff is empty. Measures 48-50 show a continuation of these patterns. Measure 48 starts with a forte dynamic. Measures 49-50 start with a piano dynamic.

Clv.
W.B.
C.B.
T. D.
S. D.
Pno.

50

This musical score page contains five staves of music. The top four staves represent different instruments: Clv. (Clavinet), W.B. (Wind Bass), C.B. (Cello/Bass), and T.D. (Timpani). The bottom staff represents the Pno. (Piano). Measure 50 begins with a forte dynamic. The Clv. and W.B. play eighth-note patterns. The C.B. and T.D. play sixteenth-note patterns. The S.D. (Snare Drum) plays eighth-note patterns. The Pno. staff is empty. Measures 51-53 show a continuation of these patterns. Measure 51 starts with a forte dynamic. Measures 52-53 start with a piano dynamic.

Clv.
W.B.
C.B.
T. D.
S. D.
Pno.

56

Clv.

W.B.

C.B.
mf

T. D.

S. D.

Pno.
mf

60

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

64

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

Musical score for orchestra and piano, page 68. The score includes parts for Clv., W.B., C.B., T. D., S. D., and Pno. The Clv., W.B., and C.B. parts play eighth-note patterns with dynamic markings *ff*. The T. D. and S. D. parts play eighth-note patterns with dynamic markings *ff*. The Pno. part is mostly silent, with a dynamic marking *mf* at the end.

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Clarinet (Clv.), Bassoon (W.B.), Double Bass (C.B.), Timpani (T.D.), Snare Drum (S.D.), and Piano (Pno.). The tempo is 72 BPM. The piano part features a bass line with sustained notes and occasional eighth-note chords. The woodwind and brass parts play eighth-note patterns with dynamic markings like '> >' and '> > 3 >'. Measures 1-10 show a repeating pattern of six measures followed by a repeat sign and six more measures.

76

Clv. W.B. C.B. T.D. S.D. Pno.

This section contains five staves for woodwind instruments (Clv., W.B., C.B., T.D., S.D.) and one staff for the piano (Pno.). The woodwind parts feature eighth-note patterns with dynamic markings like >3 and >>3. The piano part shows harmonic changes and rhythmic patterns.

80

Clv. W.B. C.B. T.D. S.D. Pno.

This section continues with the same instrumentation. The woodwind parts introduce sixteenth-note patterns and dynamic markings like *mf*. The piano part maintains harmonic stability with sustained notes and time signature changes between 2/4 and 3/4.

85

Clv. $\frac{3}{4}$

W.B. $\frac{3}{4}$

C.B. $\frac{3}{4}$

T. D. $\frac{3}{4}$ *mf*

S. D. $\frac{3}{4}$ *mf*

Pno. $\frac{3}{4}$

$\frac{3}{4}$

The score consists of five staves for woodwind instruments (Clv., W.B., C.B., T.D., S.D.) and one staff for piano (Pno.). The key signature is two sharps. Measure 85 starts with a single eighth note followed by six sixteenth-note patterns. Measures 86 and 87 continue this pattern. The piano staff shows rests throughout these measures.

88

Clv. $\frac{3}{4}$

W.B. $\frac{3}{4}$

C.B. $\frac{3}{4}$

T. D. $\frac{3}{4}$

S. D. $\frac{3}{4}$

Pno. $\frac{3}{4}$

$\frac{3}{4}$

The score continues from measure 87. The woodwind parts play eighth-note patterns. The piano part begins with a bass line consisting of eighth-note pairs in the right hand and sixteenth-note pairs in the left hand, followed by rests.

92

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

96

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

100

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

105

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

110

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

113 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

116 >

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

120 >

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

123 > Clv. >
W.B. > f
C.B. f
T. D. f
S. D. f

Pno. -

127 > Clv. >
W.B. > 2/4
C.B. 2/4
T. D. 2/4 mp
S. D. 2/4

Pno. -

132

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

mp

136

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

139

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

142

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

146

This musical score page contains five staves of music for various instruments. The top four staves (Clv., W.B., C.B., T.D.) are on a single system, while the bottom two staves (S.D. and Pno.) are on another. Measure 146 starts with a forte dynamic. The Clv. and W.B. play eighth-note patterns. The C.B. has a sustained note followed by eighth-note pairs. The T.D. and S.D. play eighth-note patterns. The Pno. staff shows bass notes with grace notes.

150

This musical score page continues the sequence from measure 146. The instrumentation remains the same: Clv., W.B., C.B., T.D., S.D., and Pno. The dynamics and patterns continue from the previous measure, with the Pno. providing harmonic support throughout.

153

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

157

Clv.

W.B.

C.B.

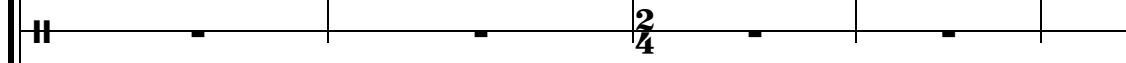
T. D.

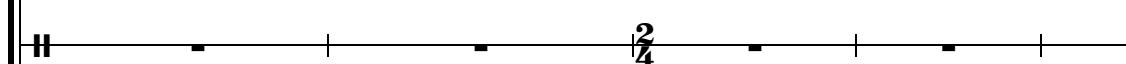
S. D.

Pno.

161 >

Clv.  $\frac{2}{4}$ *mf*

W.B.  $\frac{2}{4}$

C.B.  $\frac{2}{4}$

T. D.  $\frac{2}{4}$

S. D.  $\frac{2}{4}$

Pno. 

166 >

Clv.  $\frac{3}{4}$ $\frac{2}{4}$ *f*

W.B.  $\frac{3}{4}$ $\frac{2}{4}$

C.B.  $\frac{3}{4}$ $\frac{2}{4}$

T. D.  $\frac{3}{4}$ $\frac{2}{4}$

S. D.  $\frac{3}{4}$ $\frac{2}{4}$

Pno. 

172

Clv. W.B. C.B. T. D. S. D.

Pno.

177

Clv. W.B. C.B. T. D. S. D.

Pno.

180 >

Clv. $\frac{2}{4}$ f

W.B. $\frac{2}{4}$

C.B. $\frac{2}{4}$

T. D. $\frac{2}{4}$ f

S. D. $\frac{2}{4}$ f

Pno.

185 >

Clv. $\frac{2}{4}$

W.B. $\frac{3}{4}$

C.B. $\frac{3}{4}$ f

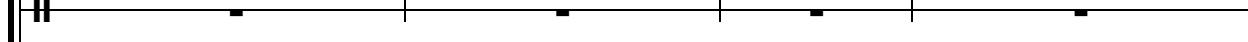
T. D. $\frac{3}{4}$

S. D. $\frac{3}{4}$

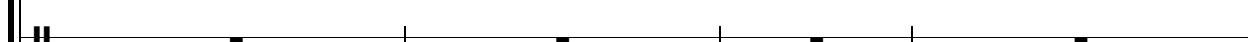
Pno.

188 >

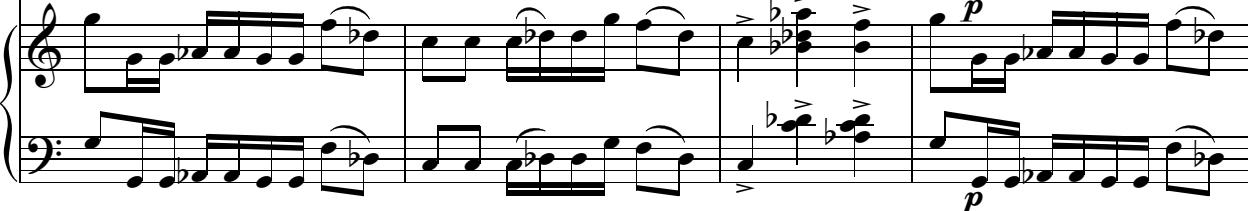
Clv. 

W.B. 

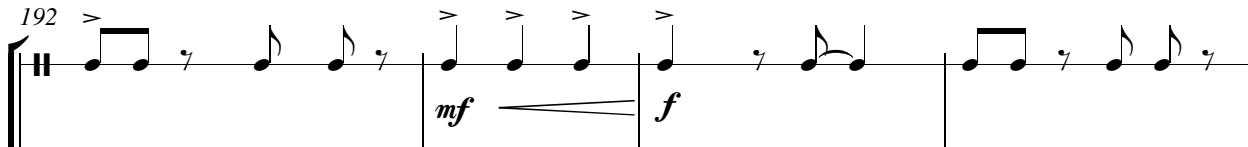
C.B. 

T. D. 

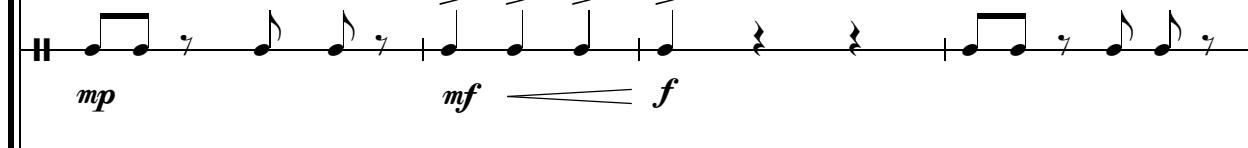
S. D. 

Pno. 

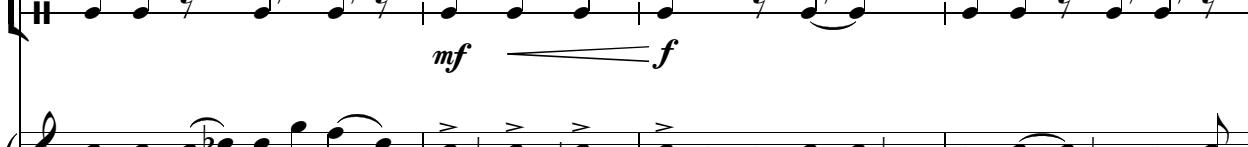
192 >

Clv. 

W.B. 

C.B. 

T. D. 

S. D. 

Pno. 

196 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

199

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

202

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

206

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

209

This musical score page contains five staves of music for various instruments. The top four staves (Clv., W.B., C.B., T.D.) are on common time, while the bottom staff (Pno.) is on common time. Measure 209 starts with a forte dynamic. Measures 210-211 show eighth-note patterns with grace notes. Measure 212 begins with a forte dynamic.

Clv.
W.B.
C.B.
T. D.
S. D.
Pno.

212

This section continues the musical score from measure 209. The instrumentation remains the same: Clv., W.B., C.B., T.D., S.D., and Pno. The dynamics and patterns are consistent with the previous measures, featuring eighth-note patterns and grace notes.

Clv.
W.B.
C.B.
T. D.
S. D.
Pno.

215

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

218

Clv.
W.B.
C.B.
T. D.
S. D.

Pno.

221

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

224

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

227

This musical score page contains five staves of music for wind instruments and one staff for piano. The instruments are: Clarinet (Clv.), Woodwind Bassoon (W.B.), Clarinet Bassoon (C.B.), Tenor Drum (T.D.), Snare Drum (S.D.), and Piano (Pno.). The score is numbered 227 at the top left. The piano staff shows a melodic line with eighth-note patterns and rests. The other staves show rhythmic patterns involving eighth and sixteenth notes, with some notes having greater than signs above them.

230

This musical score page contains five staves of music for wind instruments and one staff for piano. The instruments are: Clarinet (Clv.), Woodwind Bassoon (W.B.), Clarinet Bassoon (C.B.), Tenor Drum (T.D.), Snare Drum (S.D.), and Piano (Pno.). The score is numbered 230 at the top left. The piano staff shows a melodic line with eighth-note patterns and rests. The other staves show rhythmic patterns involving eighth and sixteenth notes, with some notes having greater than signs above them.

233

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

236

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

238 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

(8)

240 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

242 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

244 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

247

This musical score page contains five staves of music for wind instruments and one staff for piano. The instruments are Clarinet (Clv.), Wood Block (W.B.), Bassoon (C.B.), Timpani (T.D.), Snare Drum (S.D.), and Piano (Pno.). The score is numbered 247 at the top right. The piano staff shows sustained notes with fermatas. The woodwind and percussion staves feature eighth-note patterns with dynamic markings (>) and grace notes.

250

This musical score page continues from measure 247. The instrumentation remains the same: Clarinet (Clv.), Wood Block (W.B.), Bassoon (C.B.), Timpani (T.D.), Snare Drum (S.D.), and Piano (Pno.). The score is numbered 250 at the top left. The piano staff features complex chords with grace notes and slurs. The woodwind and percussion staves show eighth-note patterns with dynamic markings (>), grace notes, and triplets indicated by '3' over groups of notes.

253 > 3 > 3 > 3 > 3 > 3 > 3 > 3 >

Clv. W.B. C.B. T. D. S. D.

Pno.

256 > 3 > 3 > 3 > 3 > 3 > 3 > 3 >

Clv. W.B. C.B. T. D. S. D.

Pno.

260

This musical score page contains six staves. The top four staves (Clv., W.B., C.B., T.D.) are grouped by a vertical brace and have a tempo marking of 260. The bottom two staves (S.D. and Pno.) are ungrouped. Measure 260 starts with eighth-note patterns in the top group, followed by sixteenth-note patterns. Measures 261-263 show various rhythmic patterns including eighth-note pairs, sixteenth-note pairs, and eighth-note triplets. The Pno. staff shows harmonic changes with bass notes and a treble clef.

264

This musical score page contains six staves. The top four staves (Clv., W.B., C.B., T.D.) are grouped by a vertical brace and have a tempo marking of 264. The bottom two staves (S.D. and Pno.) are ungrouped. Measures 264-267 feature eighth-note patterns in the top group, transitioning to sixteenth-note patterns in measure 267. The S.D. and Pno. staves provide harmonic support with sustained notes and rhythmic patterns.

267 >

This musical score page contains five systems of music. The top four systems (Clv., W.B., C.B., T.D., S.D.) are on treble clef staves, while the bottom system (Pno.) is on a bass clef staff. Measure 267 starts with a forte dynamic. The piano part features a series of eighth-note chords with slurs and grace notes. Measures 268-270 show the woodwind and brass parts continuing their rhythmic patterns, with the piano providing harmonic support.

270 >

This section continues the musical score from the previous page. The instrumentation remains the same: Clv., W.B., C.B., T.D., S.D., and Pno. The piano part maintains its harmonic function, providing a steady base for the woodwind and brass entries. The woodwind and brass parts continue their rhythmic patterns established in the previous measures.

273

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

276

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

279 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

282 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

Musical score for orchestra and piano, page 10, measures 285-286. The score includes parts for Clarinet (Clv.), Trombone (T. B.), Bass Trombone (B. T.), Bassoon (B. C.), Double Bass (D. B.), Timpani (T. D.), Snare Drum (S. D.), and Piano (Pno.). The piano part features a melodic line in the treble clef and harmonic support in the bass clef. Dynamics include *f* (fortissimo) and accents (>) indicating rhythmic stress.

Musical score for orchestra and piano, page 289. The score includes parts for Clarinet (Clv.), Trombone (T. B.), Bass Trombone (B. T.), Bassoon (B. C.), Double Bass (D. B.), Timpani (T. D.), Snare Drum (S. D.), and Piano (Pno.). The piano part features a basso continuo line with sustained notes and harmonic support. Dynamics such as *mp* (mezzo-piano) are indicated throughout the score.

293 >

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

mp

296

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

299

This musical score page contains five staves of music for various instruments. The top four staves (Clv., W.B., C.B., T.D.) are on a single vertical staff line, while the S.D. and Pno. staves are below them. Measure 299 starts with a forte dynamic. The Clv. has eighth-note pairs. The W.B. has eighth-note pairs. The C.B. has eighth-note pairs. The T.D. has eighth-note pairs. The S.D. has eighth-note pairs. The Pno. staff shows chords in the treble and bass staves.

302

This musical score page continues the sequence from measure 299. The top four staves (Clv., W.B., C.B., T.D.) are on a single vertical staff line, while the S.D. and Pno. staves are below them. Measure 302 begins with a forte dynamic. The Clv. has eighth-note pairs. The W.B. has eighth-note pairs. The C.B. has eighth-note pairs. The T.D. has eighth-note pairs. The S.D. has eighth-note pairs. The Pno. staff shows chords in the treble and bass staves.

305

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

309

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

313

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

316

Clv.

W.B.

C.B.

T. D.

S. D.

Pno.

Sleeping Giants

Brass ensemble and percussion

2 Trumpets
3 French horns
3 Trombones
Timpani
Cymbals/gong
Snare drum
Bass drum

Circa 10 mins

“Sleeping Giants”

This composition has three important elements underpinning its design. Firstly is the wish to avoid the stereotypical restriction of brass to the triumphal or climactic sections of a work, but rather to use the ensemble to act as a self-contained, orchestral ensemble. Secondly, and arising directly from the above, is the exploration of new scoring combinations and sonorities, to provide the required tonal variety within the work. A subplot of this element is the deliberate referencing of noted composers like Copland, Rimsky-Korsakov, Stravinsky, Prokofiev, Schostakovich, Messiaen and Janacek, each of whom, in their own way, had included developments of brass scoring within their works, (thus the title). The third element is that the work would not rely on any impressionistic or programmatic rationale, but that it should evolve, through thematic development and therefore be absolute in nature.

Following an introduction of thirteen bars, the thematic cell, C, Bb, F (from City Brass Fanfare), is announced and immediately retrograded. Over the next fifty bars this theme is exploited and developed by various combinations of instruments. The numerical intervals of the thematic cell are then assembled into a syncopated homophonic segment, before trombones introduce a new rhythmic initiative. The earlier prominence of percussion is revived in this segment, which culminates in French horns emerging with a first reference to a slow chorale figure, which is quickly redirected into the original theme. Seized on by the trombones, the chorale theme (developed from the original cell), is now brought to its full exposition, before being expanded into rhythmic, harmonic and scoring permutations, referencing the above named composers.

Some forty bars later the work enters its final evolution when French horns, using another version of the original theme, are surrounded by canonic cascades in the trumpets, using a further version of the original. The work concludes with retrograde fanfares of the opening theme over sustained, syncopated chords.

Sleeping Giants

Concert piece for
Brass and percussion.

Performance time
10 mins approx.

Greg Scanlon
Aug/Oct 2008

Maestoso

The musical score consists of two systems of music. The top system, labeled 'Maestoso', features seven brass instruments: Horns 1/3 in F, Horn 2 in F, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, and Bass Trombone. The bottom system, also labeled 'Maestoso', features four percussion instruments: Timpani, Cymbals (crash) Gong, Snare Drum, and Bass Drum. The score includes dynamic markings such as **ff** (fortissimo), **tr** (trill), and **3** (a three-count measure). Measures are numbered 1 through 10 across both systems.

Horns 1/3 in F: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Horn 2 in F: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Trumpet in Bb 1: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Trumpet in Bb 2: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Trombone 1: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Trombone 2: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Bass Trombone: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Timpani: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Cymbals (crash) Gong: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Snare Drum: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

Bass Drum: Dynamics **ff**. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

4

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

8

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

mp

mp

mp

The musical score page contains ten staves. From top to bottom: 1) Horns 1/3: Starts with a eighth-note followed by a sixteenth-note tied to a eighth-note, then rests. 2) Horn 2: Starts with a eighth-note followed by a sixteenth-note tied to a eighth-note, then rests. 3) Bass Trombone 1: Starts with a eighth-note followed by a sixteenth-note tied to a eighth-note, then rests. 4) Bass Trombone 2: Starts with a eighth-note followed by a sixteenth-note tied to a eighth-note, then rests. 5) Bass Trombone 3: Starts with a eighth-note followed by a sixteenth-note tied to a eighth-note, then rests. 6) Bass Trombone 4: Starts with a eighth-note followed by a sixteenth-note tied to a eighth-note, then rests. 7) Timpani: Rests throughout. 8) Cymbals: Starts with a eighth-note followed by a sixteenth-note tied to a eighth-note, then rests. 9) Snare Drum: Playing sixteenth-note patterns. 10) Bass Drum: Playing eighth-note patterns.

12

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

Più mosso

16

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

Più mosso

f

mf

f

f

20

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

24

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

f

mf

mf

28

A musical score for orchestra and percussion. The score consists of eight staves. From top to bottom: 1) Three Horns (Hns. 1/3) in G clef, playing eighth-note patterns. 2) Two Horns (Hn. 2) in G clef, playing eighth-note patterns. 3) Bass Trombone 1 (Bb Tpt. 1) in G clef, playing eighth-note patterns. 4) Bass Trombone 2 (Bb Tpt. 2) in G clef, playing eighth-note patterns. 5) Bass Trombone 1 (Tbn. 1) in bass clef, mostly silent. 6) Bass Trombone 2 (Tbn. 2) in bass clef, mostly silent. 7) Bass Trombone (B. Tbn.) in bass clef, mostly silent. 8) Timpani (Timp.) in bass clef, playing a rhythmic pattern of eighth notes. Below the timpani staff are three sets of percussion: Cymbals (Cym.), Snare Drum (S.Dr.), and Bass Drum (B. Dr.). The bass drum has a dynamic marking of ff .

32

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

35

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

38

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

rit. rall.

mp

mp

mf

mp

mp

mp

rit. rall.

To Gong

mf

42

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

A tempo

mp

mp

mp

mp

mp

mp

f

f

A tempo

Gong

mf

To Cym.

mf

46

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Gong

S.Dr.

B. Dr.

50

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Gong

S. Dr.

B. Dr.

con sord
>>> >>>

mf

con sord
>>> >>>

mf

f

f

Musical score for orchestra and percussion, page 54. The score includes parts for Hns. 1/3, Hn. 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Timp., Gong, S.Dr., and B. Dr.

The score consists of ten staves. The first four staves (Hns. 1/3, Hn. 2, Bb Tpt. 1, Bb Tpt. 2) are mostly silent. The fifth staff (Tbn. 1) has a melodic line with grace notes and dynamic markings *mp*. The sixth staff (Tbn. 2) and seventh staff (B. Tbn.) also have melodic lines with grace notes and dynamic markings *mp*. The eighth staff (Timp.) has a dynamic *f*. The ninth staff (Gong) has dynamic markings *f* and "Cymbals". The tenth staff (S.Dr.) has a dynamic marking *f* and a sixteenth-note pattern. The eleventh staff (B. Dr.) has a dynamic marking *f* and a sixteenth-note pattern.

60

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

senza sord

senza sord

p

p

The musical score page contains ten staves. From top to bottom: Horn 1/3 (G clef), Horn 2 (G clef), Bass Trombone 1 (C clef), Bass Trombone 2 (C clef), Trombone 1 (Bass clef), Trombone 2 (Bass clef), Bass Trombone (Bass clef), Timpani (Bass clef), Cymbals (no clef), Snare Drum (no clef), and Bass Drum (no clef). Measure 60 starts with a dynamic of *p*. The first three staves (Horns and Bass Trombone 1) play eighth-note patterns. The next two staves (Bass Trombones 2 and 1) play eighth-note patterns labeled *senza sord*. The following two staves (Trombones 1 and 2) play eighth-note patterns labeled *senza sord*. The Timpani, Cymbals, Snare Drum, and Bass Drum staves are mostly silent, with some isolated strokes or sustained notes.

65

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

mf

p

Tbn. 2

mp

p

B. Tbn.

p

Timp.

Cym.

S. Dr.

B. Dr.

70

A musical score page showing eight staves of music. The top four staves are woodwind instruments: Hns. 1/3, Hn. 2, Bb Tpt. 1, and Bb Tpt. 2. The bottom four staves are brass instruments: Tbn. 1, Tbn. 2, B. Tbn., and Timpani. The bottom two staves are percussion: Cym. and S. Dr. (Snare Drum). The B. Dr. (Bass Drum) staff is at the very bottom. Measure 70 begins with rests for most instruments. At measure 71, Hns. 1/3 and Hn. 2 play eighth-note patterns with dynamic *mf*. Tbn. 1, Tbn. 2, and B. Tbn. play eighth-note patterns. Timpani, Cym., S. Dr., and B. Dr. play sustained notes. Measures 72-73 show a continuation of these patterns.

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

74

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

78

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

82

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

86

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

90

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

94

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

98

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

101

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

104

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

108

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

114

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

mp

mf

mp

2

2

mp

120

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

3
4

3
4

3
4

3
4

2

3
4

3
4

3
4

2 2 2

3
4

3
4

3
4

Largo cantabile quasi una chorale

126

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

Largo cantabile quasi una chorale

tr~~~~~

$\geq p$

soft mallet

p

133

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2 *mf*

B. Tbn. *mf*

Tim.

Cym.

S. Dr. *mp* *mf*

B. Dr. *mp* *mf*

138

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

3

3

f

ff

mf

ff

f

143

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timpani

Cym.

S. Dr.

B. Dr.

mp

p

3

3

- 135 -

147

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

p

mf

tr

mf

p

mf

152

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

157

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S.Dr.

B. Dr.

mp

mp

mp

mf

tr

mf

161

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

166

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

The musical score consists of ten staves, each representing a different instrument or group of instruments. The instruments are: Horns 1/3, Horn 2, Bass Trombone 1, Bass Trombone 2, Bass Trombone, Timpani, Cymbals, Snare Drum, and Bass Drum. The score is set in common time. The first six staves (Horns, Bass Trombones, Bass Trombone, Bass Trombone, Timpani, and Cymbals) are in treble clef, while the last three (Snare Drum and Bass Drum) are in bass clef. The first two measures show rhythmic patterns with eighth and sixteenth notes, often grouped by vertical brackets. Measures 3 and 4 feature sustained notes with grace notes and slurs. Measures 5 through 8 show more complex patterns, including dynamic changes (e.g., forte 'f', mezzo-forte 'mf', and a trill 'tr' on the timpani). Measure 9 concludes with sustained notes and rests.

170

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

174

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S.Dr.

B. Dr.

179

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

184

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

The score consists of ten staves. The first five staves are woodwind instruments: Horns 1/3, Horn 2, Bass Trombone 1, Bass Trombone 2, and Bassoon. The next three staves are brass instruments: Timpani, Cymbals, and Snare Drum. The last two staves are percussion: Bass Drum. The music features complex rhythmic patterns, including eighth and sixteenth note figures, and changes in time signature between 2/4 and 3/4. Dynamics such as forte (f) and accents are indicated throughout the score.

188

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

192

Hns. 1/3

Hn..2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S.Dr.

B. Dr.

198

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cym.

S. Dr.

B. Dr.

This musical score page contains eight staves of music for an orchestra and percussion section. The staves are as follows:

- Hns. 1/3:** Horns in F, 2/4 time. Playing eighth-note chords.
- Hn. 2:** Horn in F, 2/4 time. Playing eighth-note patterns.
- Bb Tpt. 1:** Bass Trombone in B-flat, 2/4 time. Playing eighth-note patterns.
- Bb Tpt. 2:** Bass Trombone in B-flat, 2/4 time. Playing eighth-note patterns.
- Tbn. 1:** Trombone 1, 2/4 time. Playing eighth-note patterns.
- Tbn. 2:** Trombone 2, 2/4 time. Playing eighth-note patterns.
- B. Tbn.:** Bass Trombone, 2/4 time. Playing eighth-note patterns.
- Timp.:** Timpani, 2/4 time. Playing eighth-note patterns.
- Cym.:** Cymbals, 2/4 time. Playing eighth-note patterns.
- S. Dr.:** Snare Drum, 2/4 time. Playing eighth-note patterns with dynamic *mf*.
- B. Dr.:** Bass Drum, 2/4 time. Playing eighth-note patterns with dynamic *f*.

The score is numbered 198 at the top left. Measure lines are present between the staves, and various performance instructions like '3' and '3' are included in the score.

204

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

This musical score page contains eight staves of music for various brass and percussion instruments. The instruments listed from top to bottom are: Horns 1/3, Horn 2, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tim., Cym., S. Dr., and B. Dr. The score is numbered 204 at the top left. Dynamic markings include ***ff***, ***tr***, and ***3***. Measure lines are present between the staves, and some staves begin with a treble clef and others with a bass clef. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

209

A musical score for orchestra and percussion. The score consists of eight staves. From top to bottom: 1) Bassoon 1/3 (G clef, bass clef, key signature of one flat), playing eighth-note pairs with grace notes. 2) Bassoon 2 (G clef, bass clef, key signature of one flat), playing eighth-note pairs with grace notes. 3) Bass Trombone 1 (G clef, bass clef, key signature of one flat), playing eighth-note pairs with grace notes. 4) Bass Trombone 2 (G clef, bass clef, key signature of one flat), playing eighth-note pairs with grace notes. 5) Bass Trombone 3 (F clef, bass clef, key signature of one flat), playing eighth-note pairs with grace notes. 6) Timpani (C clef, bass clef, key signature of one flat), playing sustained notes. 7) Cymbals (C clef, bass clef, key signature of one flat), playing sustained notes. 8) Snare Drum (C clef, bass clef, key signature of one flat), playing eighth-note pairs with grace notes, with a dynamic instruction *tr.* above it. The score is divided into measures by vertical bar lines.

213

Hns. 1/3

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

Cym.

S. Dr.

B. Dr.

molto rit.

ff

tr

ff

tr

ff

tr

String Quartet No. 2

2 Violins
Viola
'Cello

Circa 14 mins.

“String Quartet No.2”

A request to write a funeral piece, in special remembrance of a loved one, is both an honour and a considerable responsibility. The balance required between emotive composition and the ceremony and dignity of such an occasion, brought a decision to maintain a strong sense of consolation within the piece. Initially drafted as a lullaby of consolation, the work appeared incomplete without the inclusion of a context, and so, using material from the lullaby, the earlier, war-influenced movements were written. The inclusion of the element of war, as being one of the greatest tragedies which leads to loss of life, imposed a structure on the work, which is intended to reach beyond the purely personal. Therefore, the composition is in three linked movements, portraying war, its aftermath and a lullaby of consolation, respectively. More specifically, the war episode chosen was that of June 10th 1944, when, in one of the worst massacres of innocent civilians in World War II, a retreating tank regiment surrounded and destroyed the village of Oradour sur Glane, in South Western France, killing virtually all of the 600 plus inhabitants. The ruins of the village still stand as a modern-day reminder of the horrors of war.

The first four notes of the lullaby were used both as a harmonic transition and as thematic fragments for movement two. A related, twelve tone row was then constructed to conjure up an alternative sonic landscape within movement one, with the relentless nature of the row and its angular melodic relationships used to generate images of war . Delivered in three linked movements, with the transitions to be made as seamlessly as possible, the quartet opens by simulating the pulsing of tank engines and the gradual organisation and relentlessness of attack in movement one. It subsequently suggests the stark, fragmented, lonely aftermath in movement two, and eventually reaches the consolation of movement three. The call and answer technique used within the second movement, uses the rhythmic values of the French words Maman and mon fils (Mother and my son), to underpin the exchange of phrases. The entire work makes a stylistic, tonal, metaphoric journey, from the repetitive dissonance of movement one, through the gradual fragmented coalescence of movement two, to reach the tonal consolation of movement three.

This composition received its premiere performance in May 2010 by the Menapia String Quartet, for the Christchurch Waterford Concert Series.

String Quartet No. 2

Summer 2009
Farewell, Blessings and Peace.
 (Remembering Oradour, Beslan and P.C.)

Greg Scanlon
 Summer 2009

$\text{♩} = 40$

Adagio

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

14

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

20

Vln. I

Vln. II

Vla.

Vc.

24

Vln. I
Vln. II
Vla.
Vc.

mf

f

28

Vln. I
Vln. II
Vla.
Vc.

f

p

mp

pizz

pizz

p

30

Vln. I
Vln. II
Vla.
Vc.

mp

p

mp

p

arco

pizz

mf

arco

pizz

pizz

mp

32

Vln. I

Vln. II

Vla.

Vc.

arco

f

p

mp

arco

mf

34

Vln. I

Vln. II

Vla.

Vc.

f

mp

f

36

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

38

Vln. I

Vln. II

Vla.

Vc.

39

Vln. I

Vln. II

Vla.

Vc.

40

Vln. I

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

45

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

49

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 52-53. The score consists of four staves. Measure 52 starts with a forte dynamic (ff) for all parts. Measure 53 begins with a piano dynamic (p) for Vln. I and Vln. II, followed by a forte dynamic (fff) for all parts. The time signature changes from 2/4 to 7/4 at the end of measure 53.

57 **Adagio**

Vln. I G P **con sord** ***ppp***

Vln. II G P **con sord** ***pp***

Vla. G P **con sord** ***ppp*** **con sord**

Vc. G P **con sord** ***ppp***

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 3/4 time, key signature of one sharp. Measure 63: Vln. I plays eighth-note pairs (pp). Vln. II and Vla. play sustained notes. Vc. rests. Measure 64: Vln. I plays eighth-note pairs (pp). Vln. II and Vla. play sustained notes. Vc. rests. Measure 65: Vln. I plays eighth-note pairs (pp). Vln. II and Vla. play eighth-note pairs (pp). Vc. rests.

67

Vln. I

Vln. II

Vla.

Vc. *pp* *mf* *pizz*

71

Vln. I *pizz* *pp*

Vln. II *pizz* *p*

Vla. *p* *mf* *f*

Vc. *p*

77

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *mf*

82

Vln. I

Vln. II

Vla.

Vc.

86

Vln. I

Vln. II

Vla.

Vc.

91

Vln. I

Vln. II

Vla.

Vc.

96

Vln. I

Vln. II

Vla.

Vc.

101

Vln. I

Vln. II

Vla.

Vc.

105

Vln. I

Vln. II

Vla.

Vc.

109

Vln. I

Vln. II

Vla.

Vc.

114

Vln. I

Vln. II

Vla.

Vc.

119

Adagio - Molto espressivo

Vln. I

Vln. II

Vla.

Vc.

124

Vln. I
Vln. II
Vla.
Vc.

130

Vln. I
Vln. II
Vla.
Vc.

senza sord

senza sord

135

Vln. I
Vln. II
Vla.
Vc.

senza sord

senza sord

140

Vln. I
Vln. II
Vla.
Vc.

146

Vln. I
Vln. II
Vla.
Vc.

151

Vln. I
Vln. II
Vla.
Vc.

157

Vln. I

Vln. II

Vla.

Vc.

162

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I

Vln. II

Vla.

Vc.

172

A musical score for four string instruments: Vln. I, Vln. II, Vla., and Vc. The score is in common time, key signature of one sharp, and consists of three measures. Measure 1: Vln. I starts with a dynamic of *f*, followed by a fermata over a sustained note. Measures 2 and 3: The dynamics change to *p*. Vln. I has a single note. Vln. II has a single note. Vla. plays a eighth-note pattern. Vc. plays a eighth-note pattern.

Shattered Crystal

Piano Solo

Circa 7 mins.

“Shattered Crystal”

Following a pattern which is found in many of the composer’s works, “*Shattered Crystal*” has several layers of logic underpinning its construction. There is a secondary, programmatic element, which reflects some of the difficulties being experienced by the world famous Waterford Crystal factory at the time of writing, but primarily this work deals with the many contrasts in the physical properties of crystal glass. Of those properties it is crystal’s refractive, rather than reflective characteristic, which receives the greatest exploration.

The work opens with a gradually assembled chord, which builds across several changes of time signature. The intervals, contained within the thematic material, are further indicative of crystal, by implication of a clarity of open fourths or fifths, combined with the angular dissonance of semitone pairings. The answering phrase, in the left hand, contains the same melodic shapes, but with minor differences of intervals and rhythms. The germ of the work is the presence of these related, but non-identical phrases, which constantly evolve, but equally remain rhythmically and melodically slightly ‘off-set’ from one another, representing constantly changing patterns of distortion, reflection and refraction. Where the material develops into more continuous rhythmic patterning, the contrasting redirection is provided by sudden changes of tempo, by interjections of earlier rhythmic patterns, or by varied articulation. The contrasting interpolations and the sudden rhythmic interruptions are also representative of a halting progress, or an impending deconstruction. The latter finally arrives with the return of the original material, now deep in bass resonance, with faint echoes of the earlier, high-range clusters, ebbing slowly to an oscillating, open-ended, ambiguous closure.

The industrially driven rhythmacism, interrupted by episodes of varied pattern and texture, represent a further layer of contrasting fusion within this piece, which is designed to achieve an overall functioning structure, composed largely of interweaving imbalances.

The work received its first performance as part of Christchurch Waterford’s Concert Series 2010 and a subsequent airing in The National Concert Hall in Dublin in 2013.

Shattered Crystal

7mins app.

Greg Scanlon
Jan./Feb. 2009

Moderato

Piano

1

4

10

14

18

22

25

29

34

38

Musical score for piano, page 10, measures 41-42. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. Measure 41 begins with a forte dynamic. Measure 42 starts with a piano dynamic. The right hand of the piano part has a prominent eighth-note pattern. The left hand provides harmonic support.

Musical score for piano, page 10, system 43. The score consists of two staves. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/4 time, with a key signature of one sharp. The music features various note heads, stems, and beams. Measure 43 begins with a sixteenth-note pattern in the treble staff, followed by a measure with a bassoon-like sound indicated by a bassoon icon and a grace note. The bass staff has a measure with a bassoon sound and a measure with a cello sound indicated by a cello icon. The score concludes with a dynamic instruction "8va---" and a bassoon icon.

46 accel.

(8)

poco rit.

50 rit.
A tempo

Ped.* * *

Musical score for piano, page 10, system 54. The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in 4/4 time (indicated by '4'). The key signature changes throughout the system. Measure 54 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 55 begins with a eighth-note pattern. Measure 56 features a eighth-note pattern. Measure 57 contains a eighth-note pattern. Measure 58 shows a eighth-note pattern. Measure 59 includes a eighth-note pattern. Measure 60 consists of a eighth-note pattern. Measure 61 contains a eighth-note pattern. Measure 62 features a eighth-note pattern. Measure 63 includes a eighth-note pattern. Measure 64 shows a eighth-note pattern. Measure 65 consists of a eighth-note pattern. Measure 66 contains a eighth-note pattern. Measure 67 features a eighth-note pattern. Measure 68 includes a eighth-note pattern. Measure 69 shows a eighth-note pattern. Measure 70 consists of a eighth-note pattern. Measure 71 contains a eighth-note pattern. Measure 72 features a eighth-note pattern. Measure 73 includes a eighth-note pattern. Measure 74 shows a eighth-note pattern. Measure 75 consists of a eighth-note pattern. Measure 76 contains a eighth-note pattern. Measure 77 features a eighth-note pattern. Measure 78 includes a eighth-note pattern. Measure 79 shows a eighth-note pattern. Measure 80 consists of a eighth-note pattern. Measure 81 contains a eighth-note pattern. Measure 82 features a eighth-note pattern. Measure 83 includes a eighth-note pattern. Measure 84 shows a eighth-note pattern. Measure 85 consists of a eighth-note pattern. Measure 86 contains a eighth-note pattern. Measure 87 features a eighth-note pattern. Measure 88 includes a eighth-note pattern. Measure 89 shows a eighth-note pattern. Measure 90 consists of a eighth-note pattern. Measure 91 contains a eighth-note pattern. Measure 92 features a eighth-note pattern. Measure 93 includes a eighth-note pattern. Measure 94 shows a eighth-note pattern. Measure 95 consists of a eighth-note pattern.

61

64

68

74

80

86

Pd. * *

92

f fff

Pd.

97

ff

Pd. * *

102

f

Pd. * *

108

v.

114

119

123

128

132

135

Evening Light

2 Flutes
Oboe
2 Clarinets in Bb
Bassoon
2 French Horns
2 Trumpets in Bb
2 Trombones
Timpani
Percussion
Harp
Violin 1
Violin 2
Viola
'Cello
Bass

Circa 8 mins.

“Evening Light”

This orchestral work uses the compositional technique of heterophony to achieve its impressionistic result. This technique involves the distribution of melodic material across a number of component instruments, frequently redirecting the melodic line through the involvement of added instrumentation. The veiled layering, which this method affords, allows the melodic line to meander through the orchestra, providing constant changes of perspective and frequent melodic variation as it completes its journey. In this way, the method facilitates the construction of a soundscape which is assembled from overlapping layers, providing a sonic equivalent to the artistic style of impressionism. This particular work further extends this technique by ensuring that the melodic steps can also be re-assembled in alternative permutations of related chords, adding a vertical element of development or harmonic re-centring to the process.

Although not continuously programmatic, the composition does convey a series of mental images. The opening, gradually assembled chords, present a build-up of colour tones to evoke a warm, peaceful, evening light, sprinkled with distant stars. Drifting through these evolving layers we get a momentary passage through darker clouds, which is soon dispelled by the moon, with its particular contribution of silver light tones. All of the above is expressed through relative pitch, instrumental timbre and orchestration. The scene gradually shifts to an emerging image of a sailing ship, which unfurls its sails and uses this shimmering crescendo of light to negotiate the contours of a widening estuary and set sail, peacefully, into the vast expanse of the distant ocean beyond.

Performance time; 8 mins

Evening Light

Greg Scanlon

$\text{♩} = 72$
Adagietto

Flute 1
Flute 2
Oboe
Clarinet in Bb 1
Clarinet in Bb 2
Bassoon
Horn in F 1
Horn in F 2
Trumpet in Bb 1
Trumpet in Bb 2
Trombone 1
Trombone 2
Timpani
Cymbals
Harp
Violin I
Violin II
Viola
Cello
Contrabass

$\text{♩} = 72$
Adagietto

9

Fl. 1

Fl. 2

Ob.

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 9: Flute 1 and Flute 2 play eighth-note patterns with dynamic *mp*. Oboe plays eighth-note patterns with dynamic *mp*. Bassoon rests. Horn 1 and Horn 2 play eighth-note patterns with dynamic *mp*. Bass Trombone 1 and Bass Trombone 2 rest. Trombone 1 and Trombone 2 rest. Measure 10: Violin I and Violin II play eighth-note patterns with dynamic *pp*. Viola and Cello play eighth-note patterns with dynamic *pp*. Double Bass rests.

18

Fl. 1

Fl. 2

Ob.

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

34

Fl. 1
Fl. 2
Ob.
Bb Cl. 1
Bb Cl. 2
Bsn.
Hn. 1
Hn. 2
Bb Tpt. 1
Bb Tpt. 2
Tbn. 1
Tbn. 2
Timpani
Cym
Hrp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

41

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute 1 and Flute 2 play eighth-note patterns. Oboe plays sixteenth-note patterns. Bassoon has a sustained note followed by eighth-note patterns. Horn 1 and Horn 2 play sustained notes. Bass Trombone and Trombone 2 play eighth-note patterns. Timpani and Cymbals play sustained notes. Harp plays eighth-note patterns with dynamic *p*. Violin I and Violin II play eighth-note patterns with dynamics *mp* and *pizz*. Viola and Cello play eighth-note patterns with dynamics *pizz* and *mp*. Double Bass plays eighth-note patterns with dynamics *mp* and *pizz*.

59

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

p

mp

f

ff

mp

f

mp

f

mp

f

mf

f

97

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ffff

fffff

3

p

mp

ffff

fffff

3

107

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 118. The score includes parts for Flute 1, Flute 2, Oboe, Bassoon, Horn 1, Horn 2, Bass Trombone 1, Bass Trombone 2, Trombone 1, Trombone 2, Timpani, Cymbals, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows various musical markings such as dynamics (mf, mp, p), articulations, and performance instructions like '3' under a bassoon measure.

128

Fl. 1

Fl. 2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

140

 and <math>\text{pp} \text{--}>"."/>

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Cym

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

Fl. 1 - *ppp* - *ppp* - *pppp* - *pppp*

Fl. 2 - *ppp* - *ppp* - *pppp* - *pppp*

Ob. - *ppp* - *ppp* - *pppp* - *pppp*

Bb Cl. 1 - *ppp* - *ppp* - *pppp* - *pppp*

Bb Cl. 2 - *ppp* - *ppp* - *pppp* - *pppp*

Bsn. - *ppp* - *ppp* - *pppp* - *pppp*

Hn. 1 - *ppp* - *ppp* - *pppp* - *pppp*

Hn. 2 - *ppp* - *ppp* - *pppp* - *pppp*

Bb Tpt. 1 - *ppp* - *ppp* - *pppp* - *pppp*

Bb Tpt. 2 - *ppp* - *ppp* - *pppp* - *pppp*

Tbn. 1 - *ppp* - *ppp* - *pppp* - *pppp*

Tbn. 2 - *ppp* - *ppp* - *pppp* - *pppp*

Tim. - *ppp* - *ppp* - *pppp* - *pppp*

Cym - *ppp* - *ppp* - *pppp* - *pppp* *mp*

Hrp. - *ppp* - *ppp* - *pppp* - *pppp*

Vln. I - *ppp* - *ppp* - *pppp* - *pppp*

Vln. II - *ppp* - *ppp* - *pppp* - *pppp*

Vla. - *ppp* - *ppp* - *pppp* - *pppp*

Vc. - *ppp* - *ppp* - *pppp* - *pppp*

Cb. - *ppp* - *ppp* - *pppp* - *pppp*

Dawn Calls

SATB Choir
Soprano - divisi
Alto - divisi
Tenor - divisi
Bass - divisi

Circa 4:30 mins.

“Dawn Calls”

The commission for this choral work brought with it an intriguing brief. The work was to celebrate the arrival of morning and in particular to celebrate the arrival of the first morning in May. The possibility that it was to be performed outdoors, or within the wonderful acoustic of Christchurch Cathedral Waterford and that it was intended for an assembly of a number of choirs needed particular attention in its structural design. The work is therefore constructed to accommodate the various possible acoustic requirements by carefully calculated phrase lengths, layered suspensions and steady tempo indications. The extended composition of the choir is addressed in graduated chording, solo/tutti alternations and divisi segments within particular lines. The lack of a specific text became a further structural element within the work, as the concept could be interpreted as an essentially musical rendition of the arrival of morning, with the voices treated as instruments and not just as presenters of a dominant text. The composition is primarily, musically conceived, with lyrics entering the work as part of a natural progression of sound. The later inclusion of text becomes part of the compositional design, which is intended to lead the listener through from the mistiness and haze of early dawn, to an increased clarity, which can be enunciated in words.

Many further elements are used in tandem to achieve the ‘out of the shadows and into the light’ journey which is implied in the work – a gradual harmonic transition to a major key, increased complexity, colour, depth and spread of chords, phrase extensions, vocal additions, delayed suspensions and increased dynamic range, all contribute to the required description of the increasing intensity of light.

The work was first performed as part of the Christchurch Waterford Concert Series in May 2010.

Text

Dawn Calls, dawn calls,
Night fades, night fades
The light, soft, dawn-light
Softly comes the light.
Daylight shines through,
Shining May light finds blue and summer skies
Hearts fill anew
As light fills our blue and summer skies.

Morning calls, morning calls,
Light now fills the skies.
Daylight shines through,
Then May light finds blue and summer skies
(Shining bright, shining new skies).
Soft May morn.

Dawn Calls

$\text{♩} = 64$
Andantino cantabile

Greg Scanlon
2009

Soprano *solo voice* *mp* *two voices*

Alto *two voices* *mp*

Tenor

Bass

7 *tutti mp*

Ooh Ooh

Ooh Ooh

Ooh ooh *tutti mp*

Ooh

13 *mf*

Ooh Aah aah

Ooh Aah aah

ooh Aah aah

Ooh Aah aah

21

aah aah Dawn calls ,
aah aah ,
aah aah ,
aah aah aah ,

27 *tutti mf*

Dawn calls Dawn calls (Dawn calls) Night fades
Dawn, Dawn calls Dawn calls so Night fades
Dawn calls, calls. Night fades
Dawn calls, calls.

35

Night fades the light soft
Night fades light
Night fades (dark) Night fades light soft
Night fades Night fades soft

42

dawn light, soft dawn light, softly comes the light. Daylight shines

dawn light, soft dawn, softly comes light. Daylight shines

dawn light, soft dawn, softly comes light. Daylight shines

— light, soft dawn, softly comes light. Daylight shines

49

through, shining May light finds blue and summer skies. Hearts fill a new as

through, while May light finds bluer skies. Hearts fill a new as

through, while May light finds bluer skies, finds blue skies, Hearts fill a new as

through, while May light finds bluer skies, blue skies, Hearts fill a new as

56

light fills our blue and summer skies. Morning

light fills our bluer skies. Morning

light fills our bluer skies. ski - es, blu - er skies. Morning

light fills our bluer skies. Morning

63 *solo* *tutti* *mf*

calls, (mor - ning) morning calls, Mor - ning calls, light now floods the skies. _____

calls, mo - rn - ing calls, Mor - ning calls, light now floods the skies. _____

calls, - mo - rn - ing calls, Mor - ning calls, light now floods the skies. _____

mf

Light now floods the skies. _____

72 *f*

Day light shines through, shining May light finds blue and summer shining bright new skies

f

Daylight shines through then May - light finds blu - er skies bright shining new

f

Daylight shines through then May light finds blu - er skies shi - ning, shi - ning skies

f

Datlight_ shines through then May light finds blu - er skies. _____

78 *rit.* . . . // *A tempo* *mp* *rit.* . . .

Soft May morn. _____

// *mp* Soft May morn. _____

// *mp* Soft May morn. _____

// *mp* Soft May morn. _____

pp

Confluence

Violin 1

Violin 2

Viola

'Cello

Bass

Timpani

Cymbals

Circa 7 mins.

“Confluence” – (Migratory Pentamorphs)

One of the principal elements underpinning this work is its exploration of constantly changing, thematic fragments and their deliberate juxtaposition within an overall logical framework. In a programmatic sense, the thematic fragments in the piece represent swirls and eddies of current, which are continually changing place relative to one another, but which are still part of the overall flow of a main river current. Various devices are used to achieve this thematic redistribution, with a segment of deliberately ambiguous melodic placement being further highlighted by an episode of canonic imitation.

The thematic material used is constructed from pentatonic groupings, which allows its constant manipulation into subsequent inversions of related patterns, with subtle implications of harmonic expansion. (Thus the subtitle)

Another important element within the composition is the rhythmic complexity employed within the ensemble's interactions. This provides constantly varied rhythmic re-direction and in so doing, subjugates the bar structure and allows a spontaneity of phrase length and exciting cross-rhythms to surprise, within the overall momentum.

The inclusion of percussion adds both a further dimension of rhythmic layering and an element of programmatic timbre, with cymbals simulating clashing wavelets or moments of climax.

The fusions of techniques used in the work are intended as a development of Bartok's redistribution of rhythm patterns and are designed to highlight the continuing validity of traditional, string performance conventions, within contemporary composition.

This work was first performed by ‘Academos’, an internationally constituted, masters string ensemble, as part of their spring tour of 2011.

Confluence

"Migratory Pentamorphs"

Performance time: 7 mins

$\text{♩} = 100$

Allegro

Greg Scanlon
Summer 2010

Violin I

Violin II

Viola

Cello

Contrabass

Timpani

Cymbals

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

7

arco

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

13

Vln. I pizz
mf

Vln. II pizz
mf

Vla. mf

Vc. mf
pizz

Cb. mf

Timp.

Cym.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

25 arco
mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

f

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

f

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

f

ff

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

ff

ff

ff

ff

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

52

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

Timp.

Cym.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This section contains six staves of musical notation. The first five staves (Vln. I, Vln. II, Vla., Vc., Cb.) are grouped together by a vertical brace. The Timp. and Cym. staves are below them. Measure 87 starts with eighth-note patterns in 2/4 time. Measures 88-90 show various rhythmic patterns including sixteenth-note chords and eighth-note pairs. Measures 91-93 continue with similar patterns. Measures 94-96 show more complex sixteenth-note figures. Measures 97-99 conclude the section. Measure 220 begins with a rhythmic pattern involving eighth-note pairs and sixteenth-note chords.

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This section contains six staves of musical notation. The first five staves (Vln. I, Vln. II, Vla., Vc., Cb.) are grouped together by a vertical brace. The Timp. and Cym. staves are below them. Measure 92 begins with eighth-note pairs. Measures 93-95 show sixteenth-note patterns. Measures 96-98 continue with sixteenth-note figures. Measures 99-101 conclude the section. Measure 220 begins with a rhythmic pattern involving eighth-note pairs and sixteenth-note chords.

96

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

Timp.

Cym.

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Vln. I, Vln. II, Vla., Vc., Cb., and Timp. The Cb. staff includes the instruction "arco". The Cym. staff consists of two horizontal bars. Measure 96 starts with eighth-note patterns in the upper strings and bassoon. Measures 97-98 show sixteenth-note patterns. Measure 99 begins with a forte dynamic in the bassoon. Measure 100 starts with eighth-note patterns in the upper strings and bassoon, followed by a dynamic change and sixteenth-note patterns.

100

Vln. I

Vln. II

Vla. f

Vc. pizz.

Cb.

Timp.

Cym.

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Vln. I, Vln. II, Vla., Vc., Cb., and Timp. The Vla. staff includes the dynamic "f". The Vc. staff includes the instruction "pizz.". The Cym. staff consists of two horizontal bars. Measure 100 continues the eighth-note patterns from measure 99. Measures 101-102 show sixteenth-note patterns. Measures 103-104 show eighth-note patterns.

106

Vln. I

Vln. II

Vla.

mf

Vc.

Cb.

Timp.

Cym.

112

Vln. I

pizz

Vln. II

pizz

Vla.

Vc.

Cb.

Timp.

Cym.

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

120

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

124

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

128

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

132

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *mf*

Cb. *mf*

Timp.

Cym.

136

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

140

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This musical score page contains two systems of music. The first system, starting at measure 140, includes parts for Violin I, Violin II, Cello, Double Bass, Trombone, Timpani, and Cymbals. The second system, starting at measure 144, includes parts for Violin I, Violin II, Cello, Double Bass, Trombone, Timpani, and Cymbals. The instrumentation changes between measures 140 and 144. The score uses a mix of common time (2/4, 3/4) and 2/2 time signatures. Dynamics like *f* (fortissimo), *mf* (mezzo-forte), and *p* (pianissimo) are indicated throughout the score.

144

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This section continues the musical score from measure 144. The instrumentation remains the same: Violin I, Violin II, Cello, Double Bass, Trombone, Timpani, and Cymbals. The score maintains the dynamic levels and time signatures established in the previous system.

148

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This musical score page contains seven staves of music for orchestra. The staves are labeled from top to bottom: Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Cym. Measure 148 starts with Vln. I playing eighth-note pairs. Measures 149-150 show rhythmic patterns with sixteenth-note pairs and eighth-note pairs. Measures 151-152 continue with similar patterns. Measures 153-154 feature eighth-note pairs. Measures 155-156 show eighth-note pairs. Measures 157-158 continue with eighth-note pairs. Measures 159-160 show eighth-note pairs. Measures 161-162 continue with eighth-note pairs. Measures 163-164 show eighth-note pairs. Measures 165-166 continue with eighth-note pairs. Measures 167-168 show eighth-note pairs. Measures 169-170 continue with eighth-note pairs. Measures 171-172 show eighth-note pairs. Measures 173-174 continue with eighth-note pairs. Measures 175-176 show eighth-note pairs. Measures 177-178 continue with eighth-note pairs. Measures 179-180 show eighth-note pairs. Measures 181-182 continue with eighth-note pairs. Measures 183-184 show eighth-note pairs. Measures 185-186 continue with eighth-note pairs. Measures 187-188 show eighth-note pairs. Measures 189-190 continue with eighth-note pairs. Measures 191-192 show eighth-note pairs. Measures 193-194 continue with eighth-note pairs. Measures 195-196 show eighth-note pairs. Measures 197-198 continue with eighth-note pairs. Measures 199-200 show eighth-note pairs. Measures 201-202 continue with eighth-note pairs. Measures 203-204 show eighth-note pairs. Measures 205-206 continue with eighth-note pairs. Measures 207-208 show eighth-note pairs. Measures 209-210 continue with eighth-note pairs. Measures 211-212 show eighth-note pairs. Measures 213-214 continue with eighth-note pairs. Measures 215-216 show eighth-note pairs. Measures 217-218 continue with eighth-note pairs. Measures 219-220 show eighth-note pairs. Measures 221-222 continue with eighth-note pairs. Measures 223-224 show eighth-note pairs. Measures 225-226 continue with eighth-note pairs. Measures 227-228 show eighth-note pairs.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This musical score page contains seven staves of music for orchestra. The staves are labeled from top to bottom: Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Cym. Measure 153 starts with Vln. I playing eighth-note pairs. Measures 154-155 continue with eighth-note pairs. Measures 156-157 continue with eighth-note pairs. Measures 158-159 continue with eighth-note pairs. Measures 160-161 continue with eighth-note pairs. Measures 162-163 continue with eighth-note pairs. Measures 164-165 continue with eighth-note pairs. Measures 166-167 continue with eighth-note pairs. Measures 168-169 continue with eighth-note pairs. Measures 170-171 continue with eighth-note pairs. Measures 172-173 continue with eighth-note pairs. Measures 174-175 continue with eighth-note pairs. Measures 176-177 continue with eighth-note pairs. Measures 178-179 continue with eighth-note pairs. Measures 180-181 continue with eighth-note pairs. Measures 182-183 continue with eighth-note pairs. Measures 184-185 continue with eighth-note pairs. Measures 186-187 continue with eighth-note pairs. Measures 188-189 continue with eighth-note pairs. Measures 190-191 continue with eighth-note pairs. Measures 192-193 continue with eighth-note pairs. Measures 194-195 continue with eighth-note pairs. Measures 196-197 continue with eighth-note pairs. Measures 198-199 continue with eighth-note pairs. Measures 200-201 continue with eighth-note pairs. Measures 202-203 continue with eighth-note pairs. Measures 204-205 continue with eighth-note pairs. Measures 206-207 continue with eighth-note pairs. Measures 208-209 continue with eighth-note pairs. Measures 210-211 continue with eighth-note pairs. Measures 212-213 continue with eighth-note pairs. Measures 214-215 continue with eighth-note pairs. Measures 216-217 continue with eighth-note pairs. Measures 218-219 continue with eighth-note pairs. Measures 220-221 continue with eighth-note pairs. Measures 222-223 continue with eighth-note pairs. Measures 224-225 continue with eighth-note pairs. Measures 226-227 continue with eighth-note pairs.

161

Vln. I
Vln. II
Vla.
Vc.
Cb.
Timp.
Cym.

165

Vln. I
Vln. II
Vla.
Vc.
Cb.
Timp.
Cym.

169

Vln. I
Vln. II
Vla.
Vc.
Cb.
Timp.
Cym.

174

Vln. I
Vln. II
Vla.
Vc.
Cb.
Timp.
Cym.

179

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

183

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

186

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

189

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

pizz

mf

pizz

mf

193 pizz

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

196

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

199

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tim.

Cym.

203

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tim.

Cym.

207

Vln. I arco
Vln. II mf
Vla.
Vc.
Cb.

Timp.

Cym.

211

Vln. I
Vln. II
Vla. f
Vc. f
Cb. f
Timp. f
Cym.

215

Vln. I
Vln. II
Vla.
Vc.
Cb.
Timp.
Cym.

218

Vln. I
Vln. II
Vla.
Vc.
Cb.
Timp.
Cym.

222

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

f

226

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

ff

ff

ff

ff

f

230

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

ff

f

234

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

arco

237

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This musical score page contains two staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. Measure 237 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 238 continues this pattern, with dynamic markings 'mf' appearing in the middle voices. The timpani and cymbals provide rhythmic support throughout.

241

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Cym.

This musical score page contains two staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. Measure 241 features sixteenth-note patterns in the upper voices and eighth-note patterns in the lower voices. Measure 242 continues this pattern, with dynamic markings 'v.' appearing in the middle voices. The timpani and cymbals provide rhythmic support throughout. A fermata symbol is present above the bassoon staff at the end of measure 242.

244

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

Timp.

Cym.

247

Vln. I

fff

Vln. II

fff

Vla.

fff

Vc.

Cb.

Timp.

fff

Cym.

Beneath the Surface

1. Mariana's Trench
2. Sargasso Sea
3. Noctiluca Bloom
4. The Great Barrier Reef

Piano/wind ensemble

Flute

Oboe

Clarinet in Bb

French Horn

Piano

Circa 19 mins.

“Beneath the Surface”

I Mariana’s Trench, II Sargasso Sea, III Noctiluca Bloom, IV Great Barrier Reef.

This composition is a four movement chamber work for an unusual ensemble of wind instruments and piano. In some ways this work is the final work in a varied group of earlier compositions which explore and develop the theme of ‘asymmetric rhythmic convergence’. This involves works which attain an overall integrity and balance of structure, despite their being composed of elements which follow independent, linear patterning. The many disparate, independently motivated figures and fragments are eventually perceived to be part of the subconscious momentum of a greater logic.

Within the four movements of this work, the various scenes, depicted by an assortment of rhythmic figures and characters, are eventually encapsulated within a greater, slower, deeper, all encompassing presence, that of the sea itself. The role of the piano is vital in this regard, as, its range, flexibility and resonant depth allows it to provide both contributory aspects to the characterisations of the earlier movements and also to encapsulate and extend the timbres of the other ensemble members into deeper, oceanic sonorities, within the final movement.

The first movement depicts bubbles and snatched glimpses of tiny sea creatures drifting upwards from, (and finally returning to) the deepest part of sea around the Mariana Trench. The second movement illustrates the furtive, quicksilver interactions of marine life among the languid trailing fronds of the floating seaweed islands of the Sargasso Sea. Movement three describes the unusual phenomena of glowing clouds of plankton which perform a slow night time ascent to the water surface, under certain climatic conditions.

The final movement imagines the bustling biodiversity of The Great Barrier Reef and thereby manages to recapture many of the earlier fragments and characters and slowly integrate them within the unifying, omnipresent momentum of the sea itself. A useful mental image for all of the above is the cinematographic technique of ‘zooming-out’, of ‘pulling-back’ from a ‘close-up’ shot showing the teeming strands of individual patterns of life, to reveal that the many, separate elements, are actually part of a greater, ultimately cohesive existence.

Beneath the Surface

Mvmt. 1. Mariana's Trench

"Bubbles"

Greg Scanlon
Summer 2010

$\text{♩} = 60$

Andante

Flute (Clef: Treble, Key Signature: Natural, Time Signature: 2/4)

Oboe (Clef: Treble, Key Signature: Natural, Time Signature: 2/4)

Clarinet in Bb (Clef: Treble, Key Signature: One Sharp, Time Signature: 2/4)

The first system consists of three staves. The Flute and Oboe play eighth-note patterns, while the Clarinet plays sixteenth-note patterns.

Horn in F (Clef: Treble, Key Signature: One Sharp, Time Signature: 2/4)

$\text{♩} = 60$

The second system shows a single staff for the Horn in F, continuing the eighth-note pattern established in the previous section.

Andante

Piano (Clef: Treble, Key Signature: Natural, Time Signature: 2/4)

The third system features a piano part. The treble staff has eighth-note patterns, and the bass staff consists of eighth-note chords. The dynamic marking *ppp* is indicated below the bass staff.

Fl. (Clef: Treble, Key Signature: Natural, Time Signature: 2/4)

Ob. (Clef: Treble, Key Signature: Natural, Time Signature: 2/4)

Bb Cl. (Clef: Treble, Key Signature: Two Sharps, Time Signature: 2/4)

The fourth system continues the eighth-note patterns for Flute, Oboe, and Bassoon, with dynamic markings *ppp* at the end of each measure.

Hn. (Clef: Treble, Key Signature: One Sharp, Time Signature: 2/4)

The fifth system shows a single staff for the Horn, which also concludes with *ppp* dynamics.

Pno. (Clef: Treble, Key Signature: Natural, Time Signature: 2/4)

The sixth system returns to the piano, with the bass staff showing eighth-note chords and the dynamic *ppp*.

22

Fl. Ob. Bb Cl. Hn. Pno.

Flute, Oboe, Bassoon, and Piano parts shown. The Flute and Oboe play eighth-note patterns. The Bassoon and Piano provide harmonic support. Dynamics include ***p***, ***pp***, and ***ppp***.

32

Fl. Ob. Bb Cl. Hn. Pno.

Flute, Oboe, Bassoon, and Piano parts shown. The Flute and Oboe play eighth-note patterns. The Bassoon and Piano provide harmonic support. Dynamics include ***p***, ***pp***, and ***ppp***.

40

Fl. Ob. Bb Cl. Hn. Pno.

This section consists of five staves. The Flute and Oboe play eighth-note patterns in 3/4 time. The Bassoon Clarinet (Bb Cl.) plays eighth-note patterns in 2/4 time. The Horn (Hn.) remains silent. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note chords. Measure 40 ends with a dynamic *pp*. Measures 41-42 show the instruments continuing their patterns. Measure 43 begins with a dynamic *pp* for the Bassoon Clarinet. Measures 44-45 end with a dynamic *pp*.

46

Fl. Ob. Bb Cl. Hn. Pno.

This section consists of five staves. The Flute and Oboe remain silent. The Bassoon Clarinet (Bb Cl.) plays eighth-note patterns in 2/4 time. The Horn (Hn.) remains silent. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note chords. Measure 46 ends with a dynamic *mp*. Measures 47-48 show the instruments continuing their patterns. Measure 49 begins with a dynamic *p* for the Bassoon Clarinet. Measures 50-51 end with a dynamic *p*.

52

Fl. *p*

Ob.

Bb Cl.

Hn.

Pno. *pp* *ppp*

pp

ppp

60

Fl. *pp*

Ob.

Bb Cl.

Hn.

Pno. *ppp* *pp* *mp*

65

This musical score page contains five staves of music. The top four staves represent woodwind instruments: Flute (Fl.), Oboe (Ob.), Bassoon Clarinet (Bb Cl.), and Horn (Hn.). The bottom staff represents the Piano (Pno.). The music is divided into measures by vertical bar lines. Measure 65 starts with the Flute playing a single note, followed by three measures of silence. In the fourth measure, the Flute plays a sixteenth-note pattern, the Ob. plays eighth notes, the Bb Cl. plays sixteenth-note patterns, and the Hn. plays eighth notes. Measure 66 begins with the Flute playing eighth notes. Measures 67-68 show the Flute and Ob. playing eighth-note patterns. Measure 69 starts with the Flute playing eighth notes, followed by the Bb Cl. and Hn. playing eighth-note patterns. Measure 70 begins with the Flute playing eighth notes, followed by the Ob. and Bb Cl. playing eighth-note patterns. The piano part consists of measures 65-68 where it remains silent, and measures 69-70 where it plays eighth-note patterns.

70

This continuation of the musical score page contains five staves of music. The top four staves represent woodwind instruments: Flute (Fl.), Oboe (Ob.), Bassoon Clarinet (Bb Cl.), and Horn (Hn.). The bottom staff represents the Piano (Pno.). The music is divided into measures by vertical bar lines. Measure 70 starts with the Flute playing eighth notes, followed by the Ob. and Bb Cl. playing eighth-note patterns. Measure 71 begins with the Flute playing eighth notes, followed by the Ob. and Bb Cl. playing eighth-note patterns. Measure 72 starts with the Flute playing eighth notes, followed by the Ob. and Bb Cl. playing eighth-note patterns. Measure 73 begins with the Flute playing eighth notes, followed by the Ob. and Bb Cl. playing eighth-note patterns. Measure 74 begins with the Flute playing eighth notes, followed by the Ob. and Bb Cl. playing eighth-note patterns. Measure 75 begins with the Flute playing eighth notes, followed by the Ob. and Bb Cl. playing eighth-note patterns. The piano part consists of measures 70-74 where it remains silent, and measures 75 where it plays eighth-note patterns.

74

Fl.

Ob.

Bb Cl. *pp*

Hn.

Pno.

77

Fl.

Ob.

Bb Cl.

Hn.

Pno.

79

Fl. Ob. Bb Cl. Hn. Pno.

Measure 79: Flute (G clef) plays eighth notes. Oboe (G clef) rests. Bassoon Clarinet (F clef) plays eighth-note patterns. Horn (F clef) rests. Piano (F clef) plays eighth-note patterns. Measure 80: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 81: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 82: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 83: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 84: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 85: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests.

86

Fl. Ob. Bb Cl. Hn. Pno.

Measure 86: Flute (G clef) plays eighth notes. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 87: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 88: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 89: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 90: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 91: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests. Measure 92: Flute (G clef) rests. Oboe (G clef) rests. Bassoon Clarinet (F clef) rests. Horn (F clef) rests. Piano (F clef) rests.

93

Fl. Ob. Bb Cl. Hn. Pno.

Flute, Oboe, Bassoon Clarinet, and Piano parts. The Flute and Bassoon Clarinet play eighth-note patterns. The Oboe has a sustained note with a fermata. The Piano part features chords with dynamic markings *f*, *ff*, and *ff*.

99

Fl. Ob. Bb Cl. Hn. Pno.

Flute, Oboe, Bassoon Clarinet, and Piano parts. The Flute, Oboe, and Bassoon Clarinet play eighth-note patterns. The Piano part starts with *ppp* dynamics and later has a dynamic *p*.

106

Fl.

Ob.

Bb Cl.

Hn.

Pno.

ff

ff

ff

This musical score page contains four staves. The top three staves (Flute, Oboe, Bassoon) are in common time, treble clef, and G major. The Bassoon staff includes dynamic markings 'ff' and 'ff'. The bottom staff (Piano) is in common time, bass clef, and C major, with dynamic markings 'ff' and 'ff'. Measures 106-107 show melodic lines with various articulations like dots and dashes, and harmonic changes indicated by key signatures and sharps/flats.

113

Fl.

Ob.

Bb Cl.

Hn.

Pno.

This musical score page contains four staves. The top three staves (Flute, Oboe, Bassoon) are in common time, treble clef, and G major. The Bassoon staff shows melodic lines with slurs and grace notes. The bottom staff (Piano) is in common time, bass clef, and C major, with rests and dynamic markings. Measures 113-114 show melodic lines with slurs and grace notes, and harmonic changes indicated by key signatures and sharps/flats.

115

Fl.

Ob.

Bb Cl.

Hn.

Pno.

118

Fl.

Ob.

Bb Cl.

Hn.

Pno.

124

Fl.

Ob.

Bb Cl.

Hn.

Pno.

133

Fl.

Ob.

Bb Cl.

Hn.

Pno.

140

Fl.

Ob.

Bb Cl.

Hn.

Pno.

Musical score for measures 140-147. The score includes parts for Flute, Oboe, Bassoon Clarinet, Horn, and Piano. Measure 140 starts with a melodic line from the Flute. The Oboe and Bassoon Clarinet provide harmonic support. The Horn and Piano provide rhythmic patterns. Measure 141 begins with a dynamic **p**. Measures 142-143 show sustained notes with dynamics **p** and **mf**. Measure 144 features eighth-note patterns from the Bassoon Clarinet and Horn. Measure 145 shows sustained notes with a dynamic **mf**. Measure 146 consists of sustained notes. Measure 147 concludes with sustained notes.

148

Fl.

Ob.

Bb Cl.

Hn.

Pno.

Musical score for measures 148-155. The score includes parts for Flute, Oboe, Bassoon Clarinet, Horn, and Piano. Measure 148 starts with sustained notes. Measure 149 begins with a dynamic **f**. Measures 150-151 show eighth-note patterns with dynamics **f** and **f**. Measure 152 consists of sustained notes. Measure 153 concludes with sustained notes. Measure 154 begins with a dynamic **f**. Measures 155-156 show eighth-note patterns with dynamics **f** and **f**.

156

Fl. Ob. Bb Cl. Hn. Pno.

ff *fff* *fff* *fff*

This section consists of four staves. The Flute and Oboe play eighth-note patterns with grace notes. The Bassoon Clarinet provides harmonic support with sustained notes. The Piano plays a continuous bass line with dynamic markings *ff*, *fff*, and *fff*.

163

Fl. Ob. Bb Cl. Hn. Pno.

pp *pp*

This section continues with the same instrumentation. The Flute and Oboe maintain their eighth-note patterns. The Bassoon Clarinet and Piano provide harmonic and rhythmic support, with the Piano's bass line featuring a dynamic marking of *pp*.

169

Fl.

Ob.

Bb Cl.

Hn.

Pno. *pp*

178

Fl.

Ob.

Bb Cl.

Hn.

Pno.

186

Fl.

Ob.

Bb Cl.

Hn.

Pno.

Mvmt 2. Sargasso Sea

$\text{♩} = 60$
Andante

195

Fl.

Ob.

Bb Cl.

Hn.

$\text{♩} = 60$
Andante

Pno.

199

Fl. Ob. Bb Cl. Hn. Pno.

This section of the score shows measures 199 through 204. The instrumentation includes Flute, Oboe, Bassoon Clarinet (Bb Cl.), and Piano. The piano part is divided into treble and bass staves. Measure 199 starts with a flute melody over a sustained bassoon note. Measures 200-201 show a transition with various rhythmic patterns and dynamics (pp). Measure 202 features a prominent bassoon line. Measures 203-204 show a return to a more stable harmonic state with sustained notes and simple rhythms.

204

Fl. Ob. Bb Cl. Hn. Pno.

This section of the score shows measures 204 through 209. The instrumentation remains the same: Flute, Oboe, Bassoon Clarinet, and Piano. Measure 204 continues the rhythmic complexity established in the previous measures. Measures 205-206 show a transition with sustained notes and simple rhythms. Measure 207 features a prominent bassoon line. Measures 208-209 show a return to a more stable harmonic state with sustained notes and simple rhythms.

208

A musical score page showing staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), and Piano (Pno.). The score is divided into two systems. The first system (measures 208-212) features the Flute and Bassoon playing eighth-note patterns with grace notes, while the Oboe and Piano remain silent. Measure 212 includes dynamic markings: *p* for piano dynamic and *mp* for mezzo-forte dynamic. The second system (measures 213-217) shows the Flute and Bassoon continuing their eighth-note patterns, with the Oboe and Piano silent.

213

A continuation of the musical score from the previous page. The Flute and Bassoon play eighth-note patterns with grace notes, while the Oboe and Piano remain silent. The Oboe's pattern begins with a dynamic marking of *mp*.

217

Fl.

Ob.

Bb Cl.

Hn.

Pno.

221

Fl.

Ob.

Bb Cl.

Hn.

Pno.

225

Fl.

Ob.

Bb Cl.

Hn.

Pno.

229

Fl.

Ob.

Bb Cl.

Hn.

Pno.

233

This musical score page contains four staves. The top three staves are grouped by a brace and have a common key signature of one sharp. The first staff (Flute) starts with a grace note followed by a sixteenth-note pattern. The second staff (Oboe) has a sixteenth-note pattern. The third staff (Bassoon Clarinet) has a sixteenth-note pattern. The bottom staff (Piano) begins with a sixteenth-note pattern. Measure lines divide the music into measures. Measure 1 consists of two measures of sixteenth-note patterns. Measures 2 and 3 consist of measures of sixteenth-note patterns. Measure 4 consists of measures of sixteenth-note patterns.

Fl.

Ob.

Bb Cl.

Hn.

Pno.

236

This musical score page contains four staves. The top three staves are grouped by a brace and have a common key signature of one sharp. The first staff (Flute) starts with a sixteenth-note pattern. The second staff (Oboe) has a sixteenth-note pattern. The third staff (Bassoon Clarinet) has a sixteenth-note pattern. The bottom staff (Piano) begins with a sixteenth-note pattern. Measure lines divide the music into measures. Measure 1 consists of two measures of sixteenth-note patterns. Measures 2 and 3 consist of measures of sixteenth-note patterns. Measure 4 consists of measures of sixteenth-note patterns.

Fl.

Ob.

Bb Cl.

Hn.

Pno.

239

This musical score page contains five staves. The top three staves (Flute, Oboe, Bassoon Clarinet) are in common time, while the bottom two staves (Horn, Piano) are in 2/4 time. Measure 239 starts with the Flute playing eighth-note pairs. The Oboe and Bassoon Clarinet provide harmonic support with sustained notes and eighth-note patterns. The Horn enters with a rhythmic pattern of eighth and sixteenth notes. The Piano provides harmonic support with sustained notes and eighth-note chords. Measure 240 continues with similar patterns, with the Flute and Bassoon Clarinet taking turns. Measure 241 features a sustained note from the Flute and eighth-note patterns from the Oboe and Bassoon Clarinet. The Horn and Piano continue their harmonic functions. Measure 242 concludes the section with the Flute and Bassoon Clarinet playing eighth-note pairs, supported by the Oboe and Horn, with the Piano providing harmonic support.

Fl.

Ob.

Bb Cl.

Hn.

Pno.

242

This continuation of the musical score follows the same instrumentation and time signatures. Measure 242 begins with the Flute and Bassoon Clarinet playing eighth-note pairs. The Oboe and Horn provide harmonic support. The piano part consists of sustained notes and eighth-note chords. Measure 243 continues with the Flute and Bassoon Clarinet. The Oboe and Horn play eighth-note patterns. The piano part remains harmonic. Measure 244 features the Flute and Bassoon Clarinet. The Oboe and Horn play eighth-note patterns. The piano part remains harmonic. Measure 245 concludes the section with the Flute and Bassoon Clarinet playing eighth-note pairs. The Oboe and Horn play eighth-note patterns. The piano part consists of sustained notes and eighth-note chords.

Fl.

Ob.

Bb Cl.

Hn.

Pno.

246

Fl.

Ob.

Bb Cl.

Hn.

Pno.

249

Fl.

Ob.

Bb Cl.

Hn.

Pno.

252

Fl.

Ob.

Bb Cl.

Hn.

Pno.

254

Fl.

Ob.

Bb Cl.

Hn.

Pno.

Musical score for Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Horn (Hn.), and Piano (Pno.). The score is in 256 time. The Flute and Bassoon play eighth-note patterns with grace notes and slurs. The Oboe plays eighth-note pairs with dynamics *mp*. The Horn plays sustained notes with dynamics *p*. The Piano provides harmonic support with sustained notes and bass line.

Musical score for orchestra and piano, page 258. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon Clarinet (Bb Cl.), Horn (Hn.), and Piano (Pno.). The piano part features a basso continuo line with sustained notes and harmonic support. The woodwind parts provide melodic and rhythmic interest, particularly with sixteenth-note patterns and grace notes.

261

Fl.

Ob.

Bb Cl.

Hn.

Pno.

pp

mp

mf

Detailed description: This section of the score spans measures 261 to 266. The Flute, Oboe, and Bassoon Clarinet play eighth-note patterns. The Horn plays eighth-note patterns in measure 261 and sustained notes with grace notes in measures 262-265. The Piano provides harmonic support with sustained notes and eighth-note chords.

267

Fl.

Ob.

Bb Cl.

Hn.

Pno.

f

f

f

Detailed description: This section spans measures 267 to 272. The Flute, Oboe, and Bassoon Clarinet play sustained notes with grace notes. The Horn plays eighth-note patterns. The Piano plays eighth-note chords, with dynamic markings *ff* and *f*.

272

Fl.

Ob.

Bb Cl.

Hn.

Pno.

mp 3 *mp* 3

277

Fl.

Ob.

Bb Cl.

Hn.

Pno.

ppp

ppp

ppp

3 3 3 3 *pp* 3

281 Andante

Fl.

Ob.

Bb Cl.

Hn. ♯

Pno. ♫ *p*

Andante 8va

284

Fl.

Ob.

Bb Cl. ♯

Hn. ♯

Pno. ♫ (8)

pp

287

Fl.

Ob.

Bb Cl.

Hn.

Pno.

290

Fl.

Ob.

Bb Cl.

Hn.

Pno.

293

Fl.

Ob.

Bb Cl.

Hn.

Pno.

(8)

296

Fl.

Ob.

Bb Cl.

Hn.

Pno.

(8)

299

Fl.

Ob.

Bb Cl.

Hn.

Pno.

(8)

This musical score page contains four staves. The top three staves (Flute, Oboe, Bassoon) are in common time (indicated by a 'C') and have a key signature of one flat. The Bassoon staff includes a dynamic instruction 'f' at the end of the first measure. The bottom two staves (Horn and Piano) are in common time and have a key signature of one sharp. The piano staff has a dynamic instruction 'p' at the beginning of the second measure. A rehearsal mark '(8)' is placed above the piano staff. Measure 299 consists of two measures of music, separated by a vertical bar line.

302

Fl.

Ob.

Bb Cl.

Hn.

Pno.

(8)

This musical score page contains four staves. The top three staves (Flute, Oboe, Bassoon) are in common time and have a key signature of one flat. The Bassoon staff includes a dynamic instruction 'f' at the beginning of the first measure. The bottom two staves (Horn and Piano) are in common time and have a key signature of one sharp. The piano staff has a dynamic instruction 'p' at the beginning of the second measure. A rehearsal mark '(8)' is placed above the piano staff. Measure 302 consists of two measures of music, separated by a vertical bar line.

305

Fl.

Ob.

Bb Cl.

Hn.

Pno.

309

Fl.

Ob.

Bb Cl.

Hn.

Pno.

312

This musical score page contains four staves. The top staff is for the Flute (Fl.), the second for the Oboe (Ob.), the third for the Bassoon Clarinet (Bb Cl.), and the bottom staff is for the Piano (Pno.). The piano staff is split into two systems. Measure 312 starts with the flute playing eighth-note pairs. Measures 313 and 314 are mostly rests for all instruments.

315

This musical score page contains four staves. The top staff is for the Flute (Fl.), the second for the Oboe (Ob.), the third for the Bassoon Clarinet (Bb Cl.), and the bottom staff is for the Piano (Pno.). The piano staff is split into two systems. Measure 315 features eighth-note pairs in the flute. Measure 316 begins with eighth-note pairs in the oboe, marked *mp*. Measures 317 and 318 are mostly rests for all instruments.

317

This musical score page contains five staves. The top three staves (Flute, Oboe, Bassoon Clarinet) have treble clefs and are in common time. The bottom two staves (Horn, Piano) have treble and bass clefs respectively and are also in common time. Measure 317 starts with eighth-note patterns in the woodwind section. Measure 318 begins with a sustained note from the piano. Measures 319 and 320 continue the rhythmic patterns established in the first measure.

Fl.
Ob.
Bb Cl.
Hn.
Pno.

320

This continuation of the musical score shows the progression through measures 320 to 323. The instrumentation remains the same: Flute, Oboe, Bassoon Clarinet, Horn, and Piano. The dynamics and specific notes change over time, with markings like *mp* (mezzo-forte) and *mf* (mezzo-forte) appearing in the piano part.

Fl.
Ob.
Bb Cl.
Hn.
Pno.

323

Fl.

Ob.

Bb Cl.

Hn.

Pno.

326

Fl.

Ob.

Bb Cl.

Hn.

Pno.

330

This musical score page contains five staves. The first three staves (Flute, Oboe, Bassoon Clarinet) are in common time, treble clef, and B-flat key signature. The Flute and Oboe play eighth-note patterns with grace notes. The Bassoon Clarinet has sustained notes and grace notes. The piano part (labeled 'Pno.') starts at measure 331. The flute continues its eighth-note pattern with grace notes. The oboe and bassoon clarinet play sustained notes with grace notes. The piano part consists of eighth-note chords.

Fl.

Ob.

Bb Cl.

Hn.

Pno.

335

This musical score page contains five staves. The first three staves (Flute, Oboe, Bassoon Clarinet) are in common time, treble clef, and B-flat key signature. The flute and oboe play eighth-note patterns with grace notes. The bassoon clarinet has sustained notes and grace notes. The piano part (labeled 'Pno.') starts at measure 334. The flute continues its eighth-note pattern with grace notes. The oboe and bassoon clarinet play sustained notes with grace notes. The piano part consists of eighth-note chords.

Fl.

Ob.

Bb Cl.

Hn.

Pno.

340

Fl.

Ob.

Bb Cl.

Hn.

Pno.

This musical score page contains five staves. The top three staves (Flute, Oboe, Bassoon) play eighth-note patterns primarily consisting of pairs of eighth notes connected by curved stems. The Bassoon staff includes some sharp and flat accidentals. The fourth staff (Horn) is mostly silent with a single eighth note at the end. The bottom two staves (Piano) show piano-vocal-style notation with treble and bass staves. The piano part features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

345

Fl.

Ob.

Bb Cl.

Hn.

Pno.

This musical score page contains five staves. The Flute, Oboe, and Bassoon play sustained eighth notes. The Bassoon's note has a sharp accidental. The Horn plays eighth-note patterns with some slurs. The Piano staff shows eighth-note chords in both the treble and bass staves, with the bass staff featuring a prominent eighth-note bass line.

Mvmt 4. Great Barrier Reef

278

J = 60

351 Andante

Fl.

Ob.

Bb Cl.

Hn.

J = 60

Andante

Pno.

354

Fl.

Ob.

Bb Cl.

Hn.

Pno.

pp

p

p

359

Fl.

Ob.

Bb Cl.

Hn.

Pno.

362

Fl.

Ob.

Bb Cl.

Hn.

Pno.

364

Fl.

Ob.

Bb Cl.

Hn.

Pno.

366

Fl.

Ob.

Bb Cl.

Hn.

Pno.

368

Fl.

Ob.

Bb Cl.

Hn.

Pno.

370

Fl.

Ob.

Bb Cl.

Hn.

Pno.

373

Fl.

Ob.

Bb Cl.

Hn.

Pno.

p

p

375

Fl.

Ob.

Bb Cl.

Hn.

Pno.

p

377

This musical score page contains two staves of music. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Bassoon Clarinet (Bb Cl.), and Piano (Pno.). The bottom staff is for the Piano. Measure 377 begins with the Flute and Ob. playing eighth-note patterns. The Bb Cl. enters with a eighth-note pattern. The piano part consists of eighth-note chords. Measure 378 continues with similar patterns for Flute, Ob., and Bb Cl., while the piano maintains its eighth-note chordal bass line.

379

This musical score page contains two staves of music. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Bassoon Clarinet (Bb Cl.), and Piano (Pno.). The bottom staff is for the Piano. Measure 379 begins with the Flute and Ob. playing eighth-note patterns. The Bb Cl. is silent. The piano part consists of eighth-note chords. Measure 380 continues with similar patterns for Flute, Ob., and Bb Cl., while the piano maintains its eighth-note chordal bass line. A '3' is written above the piano staff in measure 379.

382

Fl.

Ob.

Bb Cl.

Hn.

Pno.

384

Fl.

Ob.

Bb Cl.

Hn.

Pno.

388

This musical score page contains five staves of music. The top three staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon Clarinet (Bb Cl.). The bottom two staves are piano parts: Treble and Bass (Pno.). Measure 388 starts with Flute and Oboe playing eighth-note patterns. Bassoon Clarinet joins in with a eighth-note pattern. Measure 393 begins with Flute and Oboe playing eighth-note patterns. Bassoon Clarinet joins in with a eighth-note pattern. Piano parts provide harmonic support throughout.

393

This continuation of the musical score from measure 393 shows the progression of the piece. The instrumentation remains the same: Flute, Oboe, Bassoon Clarinet, and Piano. The music continues with eighth-note patterns and harmonic support from the piano.

398

This musical score page contains five staves of music. The top three staves are for woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon Clarinet (Bb Cl.). The bottom two staves are for brass/horn (Hn.) and piano (Pno.). The page number 398 is at the top left. Measure 398 starts with Flute and Oboe playing eighth-note patterns. Bassoon Clarinet joins in with a sustained note. Horn and Piano provide harmonic support. Measure 399 begins with a sustained note from Bassoon Clarinet, followed by Flute and Oboe entries. Measure 400 features a rhythmic pattern between Bassoon Clarinet and Horn. Measure 401 shows a sustained note from Bassoon Clarinet with Horn and Piano accompaniment. Measure 402 concludes with a sustained note from Bassoon Clarinet.

403

This musical score page contains five staves of music. The top three staves are for woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon Clarinet (Bb Cl.). The bottom two staves are for brass/horn (Hn.) and piano (Pno.). The page number 403 is at the top left. Measure 403 begins with Flute and Oboe entries. Bassoon Clarinet and Horn provide harmonic support. Measure 404 features a sustained note from Bassoon Clarinet with Horn and Piano accompaniment. Measure 405 shows a rhythmic pattern between Bassoon Clarinet and Horn. Measure 406 concludes with a sustained note from Bassoon Clarinet.

407

This musical score page contains five staves of music. The top three staves are for woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon Clarinet (Bb Cl.). The bottom two staves are for the piano (Pno.). Measure 407 begins with eighth-note patterns in the woodwinds and eighth-note chords in the piano. Measures 408-410 show sustained notes with grace notes and slurs. Measure 411 features eighth-note chords in the piano. Measure 412 concludes the section with sustained notes and slurs.

412

This continuation of the musical score page shows the progression from measure 412 to 417. The instrumentation remains the same: Flute, Oboe, Bassoon Clarinet, and Piano. The woodwind parts continue their melodic lines with sustained notes and slurs. The piano part includes dynamic markings like *f*, *ff*, and *mp*. Measure 417 concludes the section with sustained notes and slurs.

417

Fl. Ob. Bb Cl. Hn. Pno.

Flute part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *mf*, *mp*, *mp*.

Oboe part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *mp*.

Bassoon Clarinet part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *mp*.

Horn part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *mp*.

Piano part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *p*, *mp*.

422

Fl. Ob. Bb Cl. Hn. Pno.

Flute part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *mp*, *mp*.

Oboe part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *mp*.

Bassoon Clarinet part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *mp*.

Horn part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *p*, *pp*.

Piano part: Measures 1-3 in 2/4 time, measure 4 in 3/4 time. Dynamics: *p*, *p*.

427

Fl.

Ob.

Bb Cl.

Hn.

Pno.

432

Fl.

Ob.

Bb Cl.

Hn.

Pno.