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

David G. Scanlon

PhD Waterford Institute of Technology
Supervised by : Dr. Marian Ingoldsby

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: [Signature]

[Name]
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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.

\( \text{\textbf{Con Brio}} \)

- Clarinet in Bb
- Violin I
- Viola
- Cello

Con Brio

\( \text{\textbf{mf}} \)

- Bb Cl.
- Vln. I
- Vla.
- Vc.

- Bb Cl.
- Vln. I
- Vla.
- Vc.

\( \text{\textbf{f}} \)

- Bb Cl.
- Vln. I
- Vla.
- Vc.

\( \text{\textbf{mf}} \)

- Bb Cl.
- Vln. I
- Vla.
- Vc.

\( \text{\textbf{f}} \)

- Bb Cl.
- Vln. I
- Vla.
- Vc.

\( \text{\textbf{mf}} \)

Greg Scanlon
Oct - Dec 2007
73
Bb Cl.
Vln. I
Vla.
Vc.

78
Bb Cl.
Vln. I
Vla.
Vc.

84
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

Song 1 from the song cycle
"Of Earth and Sky"

based on the poetry of
Emily Dickinson

Greg Scanlon
Spring 2008

Performance time
4:30 approx.

$\text{d} = 60$

Adagietto

Mezzo-Soprano

Viola

Piano

Performance time
4:30 approx.

G. Scanlon 00353878581
I heard a fly buzz when I died, The

Stillness in the room was like the Stillness in the

Between the Heavens of Storm,
The Eyes a round had rung them dry and

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

be wit - nessed in the room,
Mez.  
Vla.  
Pno.

keep sakes — signed away, — what portions of me be as — sign able — as sign able — And then it was there inter

Mez.  
Vla.  
Pno.

posed a fly —

Mez.  
Vla.  
Pno.
Mez.

Vla.

Pno.

Mez.

Vla.

Pno.

```
71  f  

Hmm__hmm__Hmm

77  f  

Hmmm__hmm__Ahh__With

82  mp  

blue un-cer-tain stum bling buzz__be-tween the
```
86

li-ghts_and me__

And

90

then the win-dows failed and then I could not see

95
to See.
The Cricket

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

Greg Scanlon
Spring 2008

Performance time
2:50 approx.

\( \text{\textit{d} = 76} \)

Con \textit{brio}

Mezzo-Soprano

Viola

Piano

Con brio

mf

pp

f

mp

\textit{mp}

Spring 2008

Greg Scanlon

0035351878581

- 33 -
The Crickets sang and set the Sun and

Workmen finished one by one Their Seam the Day up

The low Grass

- 34 -
loaded with the Dew
The twilight stood as Strangers do with

Hat in Hand polite and new To

stay as if, or go.

- 35 -
Mez.

Vla.

Pno.

42

rit.

Mez.

Vla.

Pno.

46

Meno mosso

Mez.

Vla.

Pno.
Mez. Vla. Pno.
came a Wisdom without face or

Name A Peace

con sord

as Hemispheres at Home
Mez.
Vla.
Pno.

And

Mez.
Vla.
Pno.

so
the

Mez.
Vla.
Pno.

Night
became.

Mez.
Vla.
Pno.
Mez.

Vla.

Pno.

rit. . . . . molto rit. . . . .
The Bee
Song 3 from the Song Cycle
"Of Earth and Sky"
based on the poetry of
Emily Dickinson

Greg Scanlon
Spring 2008

Performance time
4:50 approx.

\( \text{Moderato} \)
\( \text{\textit{\textbf{Mezzo-Soprano}}} \)
\( \text{\textit{\textbf{Viola}}} \)
\( \text{\textit{\textbf{Piano}}} \)

\( \text{\textit{\textbf{Mezzo-Soprano}}} \)
\( \text{\textit{\textbf{Viola}}} \)
\( \text{\textit{\textbf{Piano}}} \)

\( \text{\textit{\textbf{Mezzo-Soprano}}} \)
\( \text{\textit{\textbf{Viola}}} \)
\( \text{\textit{\textbf{Piano}}} \)

4

\( \text{\textit{\textbf{Mezzo-Soprano}}} \)
\( \text{\textit{\textbf{Viola}}} \)
\( \text{\textit{\textbf{Piano}}} \)

8

\( \text{\textit{\textbf{Mezzo-Soprano}}} \)
\( \text{\textit{\textbf{Viola}}} \)
\( \text{\textit{\textbf{Piano}}} \)
40

Mez.  
\[ \text{witch-craft} \quad \text{yield} \quad \text{eth me} \quad \text{If} \]

Vla.  
\[ \text{an-y} \quad \text{ask me} \quad \text{why} \quad \text{Twere eas-ier to} \]

Pno.  
\[ \text{die} \quad \text{than} \quad \text{tell} \]


46

Mez.  
\[ \text{an-y} \quad \text{ask me} \quad \text{why} \quad \text{Twere eas-ier to} \]

Vla.  
\[ \text{an-y} \quad \text{ask me} \quad \text{why} \quad \text{Twere eas-ier to} \]

Pno.  
\[ \text{an-y} \quad \text{ask me} \quad \text{why} \quad \text{Twere eas-ier to} \]


51

Mez.  
\[ \text{die} \quad \text{than} \quad \text{tell} \]

Vla.  
\[ \text{an-y} \quad \text{ask me} \quad \text{why} \quad \text{Twere eas-ier to} \]

Pno.  
\[ \text{an-y} \quad \text{ask me} \quad \text{why} \quad \text{Twere eas-ier to} \]
The red up-on the hill take-th a-way my will
If any body sneer

Take care, for God is here that's

all
Mez. 113
how

Art-ist who drew me

so,

VM 118
must
tell.

Must tell.

Vla.

Pno.

molto rit.
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 solliquay.

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.

Clarinet in Bb

Con brio ma non troppo

Greg Scanlon
Nov/Dec. 2008

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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.

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

Greg Scanlon
Aug./Oct. 2009

Performance time
8 mins approx.

Con brio

Claves
Wood Block
Cow Bell
Tenor Drum
Side Drum
(Percussion)

Piano

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

(Gr. B.)
Sleeping Giants

Brass ensemble and percussion

2 Trumpets
3 French horns
3 Trombones
Timpani
Cymbals/gong
Snare drum
Bass drum
“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.
Greg Scanlon
Aug/Oct 2008

Performance time
10 mins approx.

Maestoso

Horns 1/3 in F

Horn 2 in F

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Timpani

Cymbals (crash)

Gong

Snare Drum

Bass Drum

Greg Scanlon, Waterford Irl. 0035351878581
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
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.

Moderato

Greg Scanlon
Jan./Feb. 2009

G. Scanlon, Irl. 0035351878581
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.
Evening Light

Performance time: 8 mins

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

Adagietto

\( \frac{1}{4} \) = 72

Greg Scanlon
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.
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

\( \frac{d}{dt} = 64 \)

Andantino cantabile

\( \text{Soprano} \)

\( \text{Alto} \)

\( \text{Tenor} \)

\( \text{Bass} \)

Greg Scanlon

2009

c. Greg Scanlon, Irl 0035351878581
Dawn calls

Night fades

Dawn calls

Night fades

Night fades

Night fades (dark)
dawn light, soft dawn light, softly comes the light. Daylight shines
through, while May light finds bluer skies. Hearts fill a new as
light fills our bluer skies, bluer skies, Morning

light fills our bluer skies

light fills our bluer skies, bluer skies, Morning

light fills our bluer skies

light fills our bluer skies, bluer skies, Morning

light fills our bluer skies
calls, morning calls, morning calls, light now floods the skies.

Daylight shines through, then May light finds bluer skies bright shining new skies.
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 highlit 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"

Greg Scanlon
Summer 2010

Performance time: 7 mins

\( \text{ allegro } \)

\( \text{ mf } \)

\( \text{ pizz } \)

\( \text{ Vln. I } \)

\( \text{ Vln. II } \)

\( \text{ Vla. } \)

\( \text{ Vc. } \)

\( \text{ Cb. } \)

\( \text{ Timp. } \)

\( \text{ Cym. } \)
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
Mvmt 2. Sargasso Sea

Andante

\( q = 60 \)
Fl.
Ob.
Bb Cl.
Hn.
Pno.

252

254
Mvmt 3. Noctiluca Bloom

Fl.

Ob.

Bb Cl.

Hn.

Pno.

\( \text{Andante} \quad 281 \)

\( \text{pp} \quad 284 \)

\( \text{q} = 60 \)

\( \text{Andante} \)

\( \text{p} \)

\( \text{q} = 60 \)
Mvmt 4. Great Barrier Reef

\[ \text{Mvmt 4. Great Barrier Reef} \]

\[ \text{Fl.} \]

\[ \text{Ob.} \]

\[ \text{Bb Cl.} \]

\[ \text{Hn.} \]

\[ \text{Pno.} \]

\[ \text{Fl.} \]

\[ \text{Ob.} \]

\[ \text{Bb Cl.} \]

\[ \text{Hn.} \]

\[ \text{Pno.} \]

\[ \text{Fl.} \]

\[ \text{Ob.} \]

\[ \text{Bb Cl.} \]

\[ \text{Hn.} \]

\[ \text{Pno.} \]