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“Self-sustainable Programmatic Music”

Volume 1

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## Declaration

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Patrick O'Connor

## Acknowledgements

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## **Abstract**

The basis of this thesis is a portfolio of seven original compositions with analyses. Each composition serves as an exercise in utilising the various concepts discussed throughout this work in order to create programmatic music which can be experienced cohesively without knowledge of the narrative inspiration. The pieces are presented in chronological order, in terms of composition, with the intention of demonstrating the evolution of this idea over the course of the study. The accompanying thesis serves to explore the application of the various compositional considerations utilised in each piece in order to achieve music that is programmatically accurate and self-sustaining.

### **Volume 1**

This contains the thesis wherein each of the seven chapters focuses on one individual piece from the portfolio and examines the application of the aforementioned concepts as they appear in the respective works.

### **Volume 2**

This contains the scores to each of the seven pieces. Additionally, this volume contains the conclusion and bibliography.

## CD Track Listing

**Track:****Title:**

Track 1:	Mac Mordain Cadal: The Descent
Track 2:	Silverthorn
Track 3:	Pantathians
Track 4:	Kelewan
Track 5:	Darkwind
Track 6:	Dies Irae
Track 7:	Nakor

(N.B: MIDI rendering of track 2 has not performed the exact dynamics dictated by the score)

## Introduction

Programmatic music, specifically film music, served as the chief inspiration in attending the B.A in Music and as such, it seemed logical that the topic for postgraduate study would be programmatic music. In the context of the modern film world, the most prevalent genre, on a technical compositional level, is derivative of minimalism. The mixture of simplistic harmony, rhythmic consistency and repetition generally lends itself to the visual medium and this, coupled with a mixture of increased usage in independent films and trailers due to the malleability of the music, has resulted in a new generation of directors more comfortable with minimalism than the original romantic style of the most famous Hollywood scores.

A portion of the genre's rise to the forefront can be attributed to the duality of minimalism. The music of Hans Zimmer, Ludovico Einaudi and many others has become pop culture sensations outside their programmatic roles. This is a result of the aforementioned malleability of minimalism as a direct result of its adherence to logical musical form. This serves as a stark contrast to the heavily programmatic and contemporary nature of pre-nineteen nineties Hollywood scores.

The formic logic of minimalist-tinged film music and melodic and harmonic colour of the contemporary music of the golden era of Hollywood film scoring is the combination that was sought in terms of a stylistic basis for the works contained within this portfolio. This desire to craft music that is both relevant and digestible to those who may not normally enjoy contemporary music served as the central theme of this folio. The desire was not only to enhance compositional ability in the context of contemporary music but also to become proficient in the scoring of the visual medium.

Minimalism served as an initial inspiration to earlier compositions and as such, the absorption of contemporary and avant-garde compositional techniques proved difficult at

first. This transition has been considerably gradual and as such, there was a wealth of compositional techniques and styles that had not been explored at undergraduate level. With this in mind, one of the chief objectives of this postgraduate study was to create a portfolio containing a variety of pieces composed utilising techniques which, until undertaking this study, were unfamiliar. The works of Stravinsky, Bartok, Penderecki, Ligeti and many other twentieth-century composers inspired various stylistic departures. The use of a variety of chamber groups served to contrast the orchestral undertakings of the undergraduate study. The inherent problem that was initially difficult to overcome was the lack of instrumental variety in smaller ensembles in comparison to a symphony orchestra and the compositional considerations arising as a result of the use of this medium. Furthermore, techniques such as the use of graphic scores and extended in-score text and performance directions were explored in order to attain a greater familiarity with the modern school of compositional thought and, as such, obtain the capability to employ these modern techniques to score various programmatic concepts.

At undergraduate level, the portfolio contained four orchestral works, neo-romantic in terms of compositional style but occasionally augmented by contemporary techniques. One of the chief aims over the course of the study was to expand upon those orchestral works while simultaneously providing a diverse range of pieces. This resulted in a large, significantly varied portfolio wherein contemporary techniques served a vital role and were explored in greater detail. This not only provided a greater sense of variety but also prompted technical undertakings that until that point were largely unfamiliar. As a result of the desired increase in diversity, and the employment of new ensembles, an increased level of attention was devoted to the individual instruments. This served to contrast the nature of instrumental roles in an orchestral sense, doubling in many cases and usually performing parts tailor-made for their instrument such as woodwinds performing accelerated, heavily articulated passages.



With the diversity of the modern film world vastly increasing, thanks to increasing amounts of affordably acquirable equipment and an ever-increasing generation of young directors due to the growth of film education, the same diversity is expected of modern film composers. With this desire to be malleable and dextrous as a composer, one of the objectives of this Masters was to further study the craft of orchestration, not only for the full-sized orchestra but indeed for any ensemble including the increasingly prevalent electronic orchestra and various other contemporary units. This was carried out by researching the wealth of literature available on both orchestration as a craft and indeed the evolution of said craft.

Contemporary composition can often be indigestible to those who would not normally be exposed to it, especially when taken out of context. Given the many contemporary pieces that are constructed using a complicated thought process or mathematical concept, and lack of identifiable key or tonal centre, simply listening to the piece, especially for a general, non-art music ear, can often prove to be a negative experience. Over the course of the programme, research was undertaken regarding methods to render such contemporary compositional concepts more tolerable to the average listener. Considering the aforementioned growing interest in film music in pop culture and the prevalence of many abstract minimalist and texture techniques in modern scores, which have grown popular minus the original film, a conclusion can be drawn in that these techniques are not always abrasive to the general audience. The belief inherent in this research topic is that when music takes on a theatrical role, but the nature of the music's programmatic nature is not disclosed to the listener, contemporary material previously considered indigestible becomes acceptable to a general audience. This concept obviously treads a thin line, dependent on the deployment of certain techniques and an outright abandonment of others entirely. While focusing on the elements of contemporary music that can often render a piece difficult to absorb, it is important to note

that programmatic music, especially that of feature film soundtracks, often contains similar deterrents that prevent a listener from fully engaging with the work.

In the golden age of Hollywood, most motion pictures featured scores written by contemporary composers who would match the image beat for beat in order to enhance the thematic content of the film. As a result of the sudden emotional shifts that can occur in a motion picture, music that retained such strict adherence to the visual, naturally contained sudden and stark dynamic contrasts. This, coupled with the potential lack of musicality in the editing process, which created awkward tempo changes as a result of the score's intent to match the visual accurately, generated music which could not often be taken out of context barring credit sequences. With this in mind, another core aim of the portfolio was to examine any potential cross-over that can be met between the self-sustaining minimalism of modern soundtracks and the colourful, thematically rich scoring of classic film by the likes of John Williams, Jerry Goldsmith and Bernard Hermann who serve as major influences..

Finally, in order to not only chart compositional growth but also to provide a diverse fictional world from which programmatic material could be drawn, the fantasy novels of Raymond E. Feist were once again chosen as the source of narrative inspiration. Over the course of undergraduate study, these novels proved sufficiently varied to result in a significantly rich source of thematic concepts. The various locales, characters and events of the books served as a logical choice in terms of creating material that was both heavily varied and simultaneously linked in a programmatic sense. During the following thesis, each piece will be linked with an individual chapter in which its programmatic content, compositional and instrumental considerations will be examined. This aims to illustrate the various components that combine to create music that is both programmatic while simultaneously self-sufficient over the course of a diverse portfolio.

## Chapter 1:

### *Mac Mordain Cadal: The Descent*

#### Introduction

The first piece composed for the portfolio was initially designed as a logical step in terms of compositional growth after the undergraduate work. As such, the composition pertains to an event already represented in the undergraduate work *Mac Mordain Cadal*. In the novel, *Magician*, Raymond E. Feist deploys a mixture of false revelations and non-linear narrative to represent the same event from two perspectives. In the first instance the protagonist, Pug, and his companions enter an ancient mine but are soon set upon by a violent spirit, a Wraith. This sequence reaches its climax as Pug is separated from his closest friend, Tomas. The loss of his companion serves as the climax for the undergraduate work and in a real sense, Tomas appears to have perished. Later in the novel it is revealed that Tomas in fact survives the ambush and attempts to flee. It is this divergent narrative that serves as the programmatic content of the first piece of the folio. This allows for both an alternate representation of the events, considering the changed perspectives, and also illustrates compositional departures in comparison to the undergraduate work. Finally, in order to transition in a logical sense from the orchestral undertakings of the B.A in Music, this piece is also scored for large orchestra. As such, the piece is intended to serve as an immediate representation of the commitment to contemporary characteristics coupled with the desire to successfully avoid dependence on the original programmatic material.

## Instrumentation/Orchestration

In keeping with the use of the orchestra to represent both the awe and terror of the ancient mine in the original, undergraduate work, this piece is scored for the same ensemble with minor alterations. The employment of this large force results in a diverse sonic landscape aptly prepared to illustrate the emotional content of the programme while simultaneously providing enough timbral contrast to maintain interest over the course of the composition. The use of orchestra also allows for considerable exploration of contemporary compositional elements to not only serve programmatically but also to enhance the piece's relevance and illustrate the evolution of craft in comparison to the undergraduate material.

## Compositional Approach

In the undergraduate work, *Mac Mordain Cadal*, form was a major factor and resulted in a piece that was symmetrical and logical. In order to starkly contrast this while also representing the horror of the chase, the first half of the piece is comprised of through-composed, constantly varied material. The opening segment contains various instructions to the cello section in order to create a dense, atonal cluster to represent the disquieting feeling that passes over the camp in advance of the wraith's attack. Following a sudden dynamic shift and an opening reference to the wraith theme heard in undergraduate work, a new concept is employed. In segments ranging from 2 to 8 bars following this section, new material is introduced in order to create a sense of unease as a result of the persistent lack of familiarity. This is utilised to represent Tomas' ragged state of mind as he attempts to escape but only succeeds in losing himself in the mine's myriad of tunnels. An important consideration however, is the deliberate adherence to a steady 4/4 metre. While the disorientation and

tension that the fluctuating material causes illustrates the intense terror of the pursuit, the use of a 4/4 metre provides a steady pulse, indicative of a chase sequence.

The major departure from this approach appears halfway through the piece as Tomas finally escapes and hides in the unfathomable depths of the mine. In this sequence static harmony and deliberately obtuse melodic lines represent his failed attempts to discover a route out of the mines and his eventual descent into despair. These angular melodic lines are then contrasted with the arrival of thematic material in the form of the Valheru theme. This motif is built in a minimalist, additive sense while the colourful and dissonant harmony of contemporary music is combined with this mathematical construction to yield programmatic material that exists without the programme. As Tomas approaches a newly found source of a light, a literal beacon of hope, the dynamic of the piece steadily builds in a traditional minimalist sense, representing his gradual arrival at the great cavern. As he reaches it he discovers a creature known only to him in folklore, a dragon. At this point the minimalist material reaches its climax as the full orchestra performs the Valheru theme.

## Analysis

The piece begins with an intense form of static ambience. The sopranos and altos sustain a D<sup>♯</sup> in unison, while the altos are instructed to remain slightly flat. This, coupled with the instructed vowel sound, an *eeh* typically considered aurally unpleasant when vocalised, aid in creating a disquieting and unnerving sound. In addition to the upper range vocal discord, the tenors and basses are instructed to sustain an E<sup>♯</sup> in octaves while sharpening and flattening within a prescribed range. The score indication describes an area between D<sup>♯</sup> and F<sup>♯</sup> thus creating an oscillating effect in the low voices, further adding to the dissonant texture. The

final addition to the opening ambience is the string section. While the first violins are given a relatively simple task, sustaining their highest B ♭ in unison, minus violin 2 in order to create a naturally thin and diminutive sound, the twelve players of the cello section each have a specific role to play. Each of the twelve is tasked with sustaining a semitone trill for a significant number of bars at a *pianississimo* dynamic. This begins with a low B ♭ but as each new bar begins, a new trill is introduced, in a pattern of rising chromaticism, via the addition of another cellist. This pattern continues until all twelve cellists are sustaining a different trill by bar 12. the resultant texture contains the full twelve note western scale at this point and results in a dense texture in which no individual note emerges. This, coupled with the choir, serves to create an intense effect, analogous to white noise, that aims to unsettle the listener in the same manner that the disquieting presence of the wraith unnerves Tomas and Pug before they encounter it.

This ambience is augmented by the introduction of a series of angular, melodic phrases in the low range of the concert harp. The jarring melodic content is placed in order to further accentuate the inexplicable dread and unease the protagonists experience as they attempt to camp in the mines. These thematic fragments are then transferred to the piano as both a logical instrumental change to sustain interest and also as a more efficient method of piercing the texture. This change facilitates the adoption of the cello ambience in the second violin section. The same principal of adding individual players, sustaining a semi-tonal trill, to each successive bar, is inverted. The pattern begins on the sustained B ♭ of the violin 1 section and descends, rather than ascends, chromatically. This results in an increase in the density of the texture and also serves to create a natural *crescendo* leading to bar 32 wherein a dramatic dynamic shift to *fortissimo* and the addition of both brass, referencing the wraith motif (see Figure 1.0) and percussion, indicate the first appearance of the wraith.

## Example 1.0

Wraith motif variant



This statement leads the piece into a *tutti* section that serves as the introduction to the chase sequence.

This section is defined by both the continuing use of the Wrath motif and the nature of the accompaniment. In order to accentuate the elevating anxiety of such a chase and to prevent any semblance of comfort or familiarity to arise from the repetition of the motif, the tonal centre of this segment continually shifts. Each brass statement centres on a single note of an B $\flat$  diminished seventh chord in order to both create tonal variety and remain suspenseful through the subtle outlining of the diminished seventh chord. The descending chromatics that end each statement of the melody serve as flattened ninths in the context of the new tonal centres (see Figure 1.1), thus aiding in successfully modulating while retaining the unease established by fluctuating chromaticism.

## Figure 1.1

Tonally shifting Wraith motif iteration

To augment this harmonically ambiguous melodic content, the accompanying lines also emphasise the lack of familiar key areas, this again serves to prevent any familiarity and thus

comfort being drawn from the repetition of thematic content. This is designed to once again mimic Tomas' fear and anxiety as he races through the mine's maze of tunnels'. The upper strings and woodwinds perform a swirling chromatic line that serves to enhance the velocity of the piece, through use of constant semiquavers, and the steady rise through the twelve tones as the chase begins. This passage is built on a simple chromatically descending passage of four notes that then begins again a semitone above its original iteration (see Figure 1.2).

### Figure 1.2

String and woodwind accompanying part (excerpt)



This is accompanied by an altered version of the same concept in the low brass, wind and strings. This bass-line is comprised of three note cells and utilises crotchet triplets rather than semiquavers(see Figure 1.3). This creates a pulsing rhythmic contrast between both layers of accompaniment that creates a logical separation between the basic melody and accompaniment elements of the section. While this is designed to allow the piece to function as a coherent work minus the programme, it also serves to highlight the initial burst of adrenaline Tomas feels as the chase begins. Unlike the undergraduate piece however, wherein the character whom the music follows escapes successfully with his allies, this work takes a different tone as Tomas fails to rejoin his comrades and is lost in the mine. With this tonal contrast in mind, it was important to avoid an overabundance of similar motivic exploration and repetition in order to provide both a contrasting piece of music and a successful adaption of the source material. This contrast becomes heavily apparent in bar 44



wherein all melodic repetition is abandoned in favour of fresh material in 2,4 and 8 bar segments.

This section opens with a rhythmic exchange between brass and percussion designed to disturb the pulse of the piece thus mimicking the stumbling effect of the difficult chase while simultaneously providing material to contrast with the obvious pulse of the preceding music (see Figure 1.3).

### Figure 1.3

Excerpt from full score in C, brass and percussion only. (Bar 44 - 48)

The image displays a musical score excerpt for brass and percussion instruments, spanning bars 44 to 48. The score is written in C major and 4/4 time. The instruments included are Horn 1 and 2, Trumpet 1 and 2, Trombone 1, Baritone Trombone, and Tuba, along with Snare Drum (S.D.), Bass Drum (B.D.), Cymbal (Cym.), and Gong. The brass instruments feature complex rhythmic patterns, including triplets and sixteenth-note runs, often marked with 'div.' (divisi) and 'rip.' (ritardando). The percussion instruments provide a steady, rhythmic accompaniment, with the snare drum and cymbal playing a consistent pattern of eighth notes, and the bass drum and gong playing a more sparse, punctuated rhythm. The overall texture is dense and rhythmic, designed to create a sense of tension and dissonance.

This exchange, though primarily rhythmic, is built on flattened seconds and ninths in order to add additional clarity to the percussion in terms of the dissonant clash. The percussion retains a standard emphasis on the first and third beats of the bar. This is contrasted however with the deliberate avoidance of rhythmic consistency in the brass. By staggering the brass

material and using varied note values, the pulse is blurred by the lack of focus on the standard strong beats of 4/4 time. This pattern of offsetting the standard pulse with deliberately jarring triplets continues in bar 46 wherein the percussion sustain their emphasis on beats 1 and 3 but are now accompanied by quaver triplets in the brass that employ the same ascending and descending chromatic ideas employed earlier in the piece. This serves to not only vary the material but also illustrates the sporadic bursts of adrenaline Tomas experiences while recovering from the tumbles and falls the more disjointed rhythms represent. Bars 48 to 50 further explore this concept as the trumpets are tasked with aggressive crotchet triplets, outlining a juxtaposition of two tritones, a semitone apart, that appears in various guises throughout the work (see Figure 1.4). These statements are answered by rips in the french horns, also outlining a tritone in their harmonic distribution. At this point, having solely fulfilled accompaniment roles in this section, the strings are elevated to a primary melodic function in bar 49 wherein *tremolo* figures, outlining tritones, create natural instrumental and dynamic variety which reduced brass naturally incurs. This is then heavily contrasted in bar 51 by the introduction of dissonant brass swells in order to transition into a more aggressive section, thus illustrating the constant strain of the chase on Tomas.

### Figure 1.4

Trumpet reduction (Bar 47).



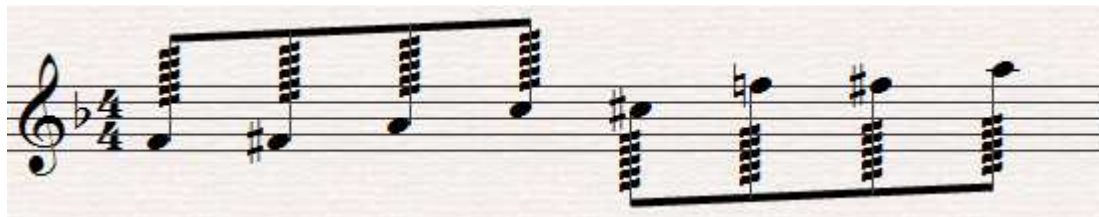
Bars 53 and 54 serve to highlight the sudden nature of each of the Wraith's appearances. Just as Tomas believes himself finally able to abandon the chase, only to be shocked by the

wraiths reappearance, so too does the music refuse to consistently decrease in dynamic. This sudden burst of triplets, rhythmically basic in contrast to the preceding material, serves to provide contrast to said material while simultaneously cementing the unsettling nature of the section that follows. To create an abrasive and frightening rhythmic flurry to score Tomas' descent to the depths, both french horn sections are instructed to use two modern techniques, shakes and rips. These are similar but provide varying rhythmic effects, resulting in a rhythmic cacophony without requiring shorter note values or virtuosic performance. The first horns are assigned rips outlining erratic atonal cells , 2 rips per bar, while the second horns perform shakes on crotchets, outlining alternate atonal cells. This, coupled with the angular melodic figures in upper winds and strings result in the desired effect, symbolising the chaotic nature of the most desperate phase of the chase. This continues until bar 63 wherein a more stable form is introduced as Tomas finally gains the upper hand.

The sequence, beginning in bar 63, is built on a melodic idea (see Figure 1.5) that functions as a deliberate contrast to the lack of thematic material that precedes it and also foreshadows the Valheru theme in terms of the combination of major and minor tonality. In providing musical contrast it also highlights the importance of the figure Tomas is yet to meet and the events surrounding it in the larger scheme of his journey, thus linking the escape and his character's dramatic evolution thematically. This melody, performed by the violins and high winds in octaves to accentuate the importance it takes in the texture, is used in a basic 8 bar form. The second 4 bars of the 8 contains the same material transposed up a minor third in order to provide musical variety and also to once again foreshadow the constructional simplicity that will follow. This is designed to not only provide the logical transition into a different section, thus sustaining interest, but also to broadly score the more heroic finale of the chase.

### Figure 1.5

Heroic motif reduction (Bar 63 - 64, strings and wind in score).



The chase segment ends with a final *tutti* statement, referencing the staggered triplet patterns offset by basic percussion heard earlier in the piece. This represents the final moment of the chase as Tomas successfully escapes into the deepest caverns of the mine thus eluding the wraith once and for all. In addition to the relevance to the programme, this also serves as a logical end to the section by referencing key material heard earlier in the chase thus providing cohesion and symmetry despite the chaotic nature of the preceding bars. This is done in order to allow these two disparate sections to link together in a musically efficient manner rather than abruptly transitioning in a way that would produce an unintentionally jarring listening experience. In this instance, broadly scoring the material in a more basic, mathematical fashion results in sufficiently interpretational content. This is broad enough to score the aforementioned programmatic sequence and function minus the score due to the musical logic inherent in its deployment. As this statement is made and Tomas escapes, a dissonant swell of violin trills, once again outlining atonal clusters, signifies the wraith's haunting cries in the distance. This creates natural punctuation to the chase sequence but also results in a false ending as Tomas escapes the wraith but realises how lost he has become as a result. This is scored by a tempo change and descending and ascending variations of the wraith motif (see Figure 1.6) that deliberately obscure the time signature by crossing bar lines in order to illustrate the dizzying feeling Tomas experiences upon the realisation of his situation.

## Figure 1.6

Single line reduction of Wraith motif variations (Bar 77 - 80, cellos and basses in score)



This in turn leads to a *crescendo* and one final orchestral flourish as the sense of despair truly strikes Tomas. Once again, the basic harmonic constructs of this sequence are string clusters and tritone motifs heard in brass while pitch percussion perform an *ostinato* which alludes to the impending major/minor tonal ambiguity. This is accompanied by ascending *glissandi* in the female voices which, alongside percussion swells, serves to dynamically bookend this sequence. This results in a natural transition into a more intimate section wherein soloists and melodic material will move to the forefront while once again solidifying the dual nature of the work in terms of the logic of such a transition and its adherence to the subject matter.

In keeping with the logic of the programmatic sequence to which the piece pertains, which has a considerably obvious beginning, middle and end, the music follows the same basic structure. The opening of the piece, heavily orchestral, serves to highlight the intensity of the chase. In keeping with the book's natural lull following this sequence, the music shifts dynamically to a considerably more sparse collection of melodic statements by soloists. In this instance the book provides convenient inspiration in that the calm after the storm results in a desirable musical contrast which serves to sustain interest while referencing the source material. In bar 85 a sustained top B  $\flat$  in the first violins opens the new portion of the piece and leads to a statement by the vibraphone (see figure 1.7) a bar later that serves to highlight the tonal colour of the remainder of the work.

### Figure 1.7

Vibraphone statement outlining Valheru mode. (Bar 86 - 87)

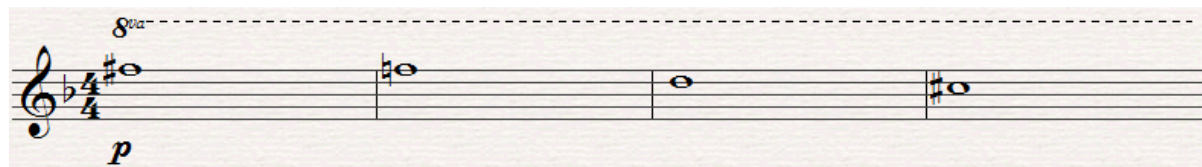


This mode deliberately fluctuates between major and minor tonalities in the use of C# and F# accidentals that allude to the minor enharmonic equivalent of the B b tonic. This particular harmonic colour is representative of the alien nature of the Valheru, god-like beings of legend in the novels and masters of dragons. The use of this mode to flavour the harmony of the remainder of the piece is vital as it directly foreshadows the involvement this race will take in Tomas' destiny. In order to score this vital allusion while remaining musically logical, the remainder of the work features a heavy deployment of minimalist symmetry and textural development.

The minimalist inspiration is not immediately apparent as the section following the aforementioned modal outline is comprised of melodic exchanges between various soloists, loosely outlining the Valheru mode while emphasising tritones and accidentals. These deliberate alterations to the mode are utilised in order to illustrate the fear Tomas experiences as he attempts to explore the depths, seeking an exit. These various exchanges are accompanied by filmic use of cymbals, low-register piano and harp in order to accentuate the unnerving atmosphere of the mine. This melodic peregrination continues until bar 104 wherein the glockenspiel and second violins begin a 12 bar *ostinato* that heralds the arrival of minimalist-tinged material. This *ostinato*, seen below in figure 1.8, emphasises the Valheru mode in order to further cement the harmonic flavour of this portion of the piece as Tomas is inexplicably drawn to one particular area within the mine.

### Figure 1.8

Glockenspiel *ostinato* (Bar 104 - 107)



These 12 bars also feature a reference to Pug's theme (seen below in Figure 1.9), one of the key motivic ideas in all of the works, both undergraduate and postgraduate. The reason for this thematic reference is to punctuate the importance of the moments that follow in terms of the overarching plot of the novels and as such, the importance of the following material in the context of the programme.

### Figure 1.9

Soprano statement of Pug's theme (Bar 104 - 111)

As this iteration of Pug's theme comes to a close, the remaining strings begin to further elaborate on the implied harmony of the *ostinato* and the upper winds begin a contrasting phrase, performing an inverted variation on the *ostinato*. As the 12 bars are completed, the string texture diminishes to all but the original top B-flat as wind chimes begin improvised patterns accompanied by a new *ostinato* heard on vibraphone in order to emphasise the wonder Tomas feels as he approaches the area he has been compelled to find. This serves as a 2 bar introduction to the first full statement of the Valheru leit-motif (seen below in Figure 2.0). This particular iteration of the theme is performed by the oboes thus continuing the wind emphasis of this section which provides timbral interest and logical texture piercing.

## Figure 2.0

Valheru leit-motif.



This 8 bar sequence is completed by a clarinet statement, outlining the harmonic accompaniment of the Valheru motif (seen below in Figure 2.1). In minimalist fashion this functions as an 8 bar introduction to the next collection of melodic material while itself sustaining interest as an initially independent thematic idea. In the second 4 bars of 8, this pattern is passed to low winds while the upper winds outline the harmony utilising the basic minimalist additive concept. This results in dynamic growth due to the increase in instrument numbers, illustrating the progression of Tomas' journey.

## Figure 2.1

Valheru accompaniment.



This section is followed by an additional variation on the Pug theme (seen below in Figure 2.2) heard in brass and accompanied by crotchet triplet patterns in strings. This serves as both a logical contrast to preceding, wind heavy, sections while continuing the pattern of dynamic growth, again illustrating the sense of progression.



**Figure 2.2**

Piano reduction of Pug theme variation and accompaniment (bar 134).

Once again, this sequence is followed by another 8 bar introductory section wherein the Valheru modal colour becomes more prominent, pitched percussion perform previously heard *ostinati* and upper winds and strings outline a new *ostinato* based on ascending and descending semiquaver outlines of the Valheru mode. The increased momentum as a result of this *ostinato* further emphasises the rising tension as Tomas approaches the light of the chamber to which he has been led. Choral renditions of the Valheru theme serve to foreshadow the discovery to come without allowing the piece to reach its dynamic peak. This is followed by a final section that continues until bar 162 wherein the piece reaches a logical climax as Tomas enters the chamber. At this point a *tutti* statement of the Valheru theme illustrates Tomas' awe at the sight of a Dragon surrounded by an incomprehensible wealth of treasures. As the theme reaches its natural end, the piece is concluded after a false ending, followed by a gong swell into one final, fanfare-like reference to the Valheru mode as the Dragon speaks to Tomas.

## Chapter 2:

### *Silverthorn*

#### Introduction

Having completed the first work of the portfolio, the orchestral work previously discussed, the decision was made for both musical variety and as a compositional challenge, to avoid excessive use of large forces. In the undergraduate portfolio, orchestral writing had been the sole instrumental unit and as such, the prospect of writing for any manner of chamber ensemble proved daunting. With the desire to grow as a composer being one of the chief reasons for undertaking the masters however, such fears had to be purged. The choice of the string quartet as the first chamber ensemble was made with much deliberation. Despite initial advice to phase out the orchestral material by following with large chamber ensembles, gradually decreasing in size with each piece, the string quartet was chosen as an ideal successor. This decision was as much a result of the programmatic content as the musical considerations.

The prospect of a string quartet work instantly tied the work to an ideal inspiration in the form of the second novel of the Riftwar Saga of Raymond E. Feist's novels, *Silverthorn*. This would also serve as the first time the material would depart from the epic fantasy of the first novel, *Magician*, further illustrating the departure from the previous works. In stark contrast to *Magician*, which features many standard fantasy tropes such as epic quests and great battles, *Silverthorn* is a considerably darker and more intimate novel. The plot is largely a mystery tale in the vein of nineteen-fifties noir films. This naturally suggested the ensemble

mentioned above and served to inspire the deliberate choice of slightly jazz-tinged harmony, evocative of the many great detective tales of black and white era Hollywood.

The chief protagonist of the novel is Arutha, a prince and one of the secondary protagonists of *Magician*. In contrast with Pug and Tomas, who begin *Magician* as naive teenagers, Arutha is already a young adult. With *Silverthorn* taking place over a decade later and beginning with Arutha in power as a prince of the royal family and ruler of a major city, he is a considerably darker character, prone to brooding and introspection as a result of his intense responsibilities. The book opens with the attempted murder of his fiancé and the novel unfolds as both a murder mystery and a quest to procure the silverthorn, a flower which will yield an antidote for his poisoned beloved. This more grounded plot and the obvious stylistic differences between the aforementioned novels and respective protagonists illustrate the logic of the programmatic choice in terms of the desire to remain contrasting.

### Instrumentation/Orchestration

In keeping with the desire to starkly contrast the preceding work and provide new challenges as a result, the string quartet is a natural choice of instrumental ensemble. The intimate nature of the quartet coupled with the dark and brooding sound it can create serves as an ideal musical reflection of Arutha and in this manner the ensemble served to influence the choice of programmatic subject.

As mentioned in the introduction to this chapter, one of the chief difficulties to overcome when transitioning from orchestral to chamber is the severe reduction in the sonic palette. No longer able to move quickly between instrument sections in order to vary material, greater thought is given to methods of variation outside of the change in timbre.

This coupled with the desire to provide each of the four players with a balance of material necessitates greater thought and deliberation in terms of the assignment of material. With the basic orchestral divisions of melody and accompaniment no longer applying, the piece deliberately assigns an equal amount of thematic material to the four players in order to yield variation and sustain player interest simultaneously.

### Compositional Approach

In the previous chapter, the use, and formal disruption, of form was discussed in its role in terms of illustrating the programmatic content. In a desire to depart from the staggered form of *Mac Mordain Cadal: The Descent* and to remain constantly contrasting and varied, this work is considerably more symmetrical and formic in terms of structure. As a deliberate departure from the lack of melodic development and the deliberate lack of familiarity in said orchestral work, *Silverthorn* is designed to resemble the opening credits scene of classic Hollywood motion pictures wherein the main thematic content of the music is represented and explored. In this instance, this construct is also used to broadly score the programmatic content of the novel in order to contrast the bar by bar scoring method of the previous piece.

One of the major benefits of the large orchestral ensemble is the variety of timbres available to the composer. As such, varying material is naturally easier as a phrase can avoid becoming too repetitive by simply swapping instruments and sections. The initial fear with regard to the string quartet was that the reduction in terms of instrumental timbre and numbers would result in increased difficulty with regards to thematic variation. This initial apprehension was another aspect of the ensemble that informed the compositional approach. The vast majority of piece, in the vein of the aforementioned Hollywood opening credits sequence, is focused on a single motif, Arutha's theme. This in turn informed the theme and

variation approach of the entire piece as the re-use of material necessitated prominent alterations to prevent straight repetition. While this proved challenging, it also forced various techniques, such as metre changes, that may not have been explored otherwise as a result of this desire to prevent overly repetitive material.

## Analysis

The piece opens with a solo cello statement of Arutha's theme (see Figure 3.0). This serves to illustrate the importance of the theme in the context of the piece overall while simultaneously illustrating the atmosphere of opening section of the novel, intimate and solemn. The theme alternates in terms of harmonic outline between G minor and B minor chords. This serves to add a fantasy colour to the harmonic accompaniment which will be heard later, while adding an eastern melodic flavour, appropriate to the programmatic material. These considerations exist in place of the various orchestral techniques and ethnic instruments that would normally establish an aural identity in the context of a larger ensemble work.

### **Figure 3.0**

Cello statement of Arutha's theme. (Bar 1 - 14)

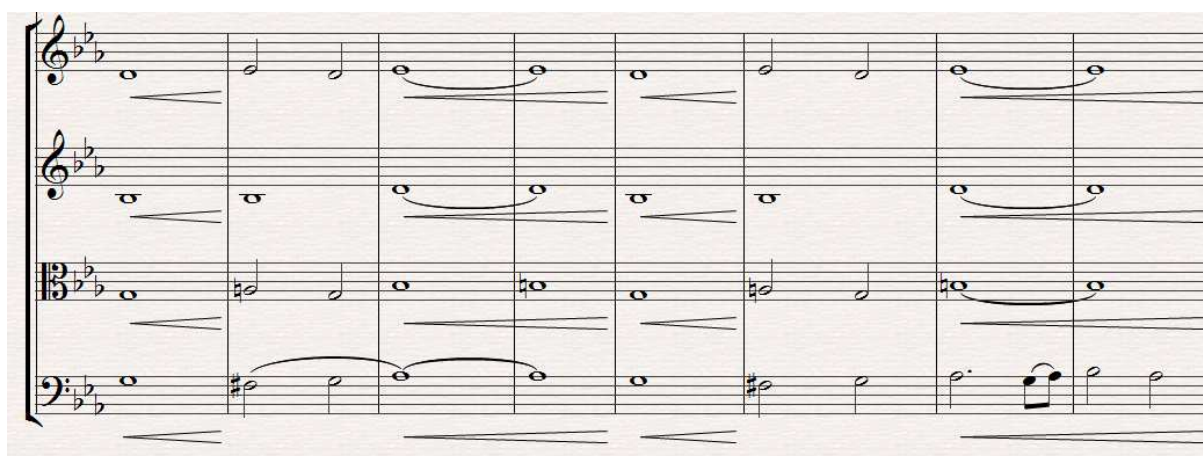


This statement ends at bar 15 as the violin 1 carries the two bar B $\natural$  that ends the 16-bar form of the melody. This in turn leads to the entry of violin 2, a semitone below, a bar later and viola 2 beats after that, sustaining an A $\flat$ . This results in a brief cluster leading to the first

statement of the Krondor progression (seen below in Figure 3.1). This progression serves as the musical representation of the city which Arutha rules. As a foreboding harbour city with a vibrant criminal underbelly, this dark chord progression, reliant on dissonant suspensions and harmonic colour serves to represent the toll the unpleasant aspects of this place takes on the protagonist.

### Figure 3.1

Krondor progression. (Bar 17 - 24)



The progression is built on a simple rising semitone pattern however the second chord, an A $\flat$  minor, contains first the B $\flat$  contained within the key signature, serving as a suspended second, then the B $\natural$  accidental which serves as the minor third of the chord. This deliberate blurring of the harmonic content, imposing additional minor tonality material where it would not normally reside, is utilised in order to further enhance the brooding sound established by the low register of the quartet during this progression. This trend of close melodic proximity is intended to further enhance the dark quality of the low range of the strings, further identifying this progression with the murky side of Krondor. As it is this darker side of the city that results in his fiancé's poisoning, this section is representative of this moment of despair and tragedy wherein Arutha mourns what should have been a splendid royal wedding. The first full foray into full ensemble melodic material occurs in bar 25 in order to represent

Arutha's stubborn refusal to give up on his wife-to-be when he is presented with the prospect of her yet living. This material represents his initial investigation into her attempted murder and as such contains a prominent sense of movement in comparison to the previous material. Up to this point the piece has contained a combination of solo melodic material and static harmony, both of which can be heard in the previous orchestral work. It is at this moment however, that the choice of ensemble forces carefully considered melodic writing. Rather than a standard melody and accompaniment orchestration, this segment instead follows a polyphonic texture wherein various melodic phrases serve to accompany the theme (seen below in Figure 3.3).

### Figure 3.3

First full ensemble melodic sequence. (Bar 25 - 28)

The image displays a musical score for four staves, representing the first full ensemble melodic sequence from bars 25 to 28. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature of 4/4. The first two staves are in treble clef, and the last two are in bass clef. The first staff begins with a dynamic marking of *mp*. The second staff also begins with *mp*. The third staff begins with a dynamic marking of *mf* and features a triplet of eighth notes in the second bar. The fourth staff begins with a dynamic marking of *mp*. The score shows a polyphonic texture with various melodic phrases across the staves. The music concludes at bar 28, with a double bar line and repeat signs on the right side of each staff.

The first four bars of this pattern occur in a 4/4 meter, as with the preceding material, until bar 29 wherein a metric change results in melodic variety coupled with the contemporary rhythmic feel time associated with changing time signatures. This brief foray into 3/4 serves to create metric diversity over the course of its four bars. This results in desirable aural

variety while simultaneously creating an anticipatory feeling over the course of these bars which highlights the end of the first thirty-two bar portion of the piece. This solidifies the use of symmetrical form in this piece to serve as both programmatic markers and providing the piece with aural cohesion. (see Figure 3.4).

### Figure 3.4

3/4 time polyphonic section (Bar 29 - 32).

The section beginning in bar 33 is the first portion of the piece with clear melody and accompaniment divisions. Arutha's theme, having previously been represented on the cello and viola, passes to first and second violin wherein they alternate between theme and accompaniment. This is simultaneously scored with bass notes on the cello and quaver accompaniment in the viola in order to illustrate the momentum of Arutha's pursuit of answers. This section of exchanged melodic lead ends in bar 40 as the entire ensemble outlines a B minor chord with, emphasising triplet note values and upper extensions of a flattened fifth and sharpened seventh. This is in order to both further blur the tonal area of



the piece, in anticipation of the harmonic shift contained in the next section, and to soften the transition into the 3/4 metre which follows (see Figure 3.5)

### Figure 3.5

Full ensemble transitional bar (Bar 40).



In keeping with both the desire to remain musically diverse and interesting and to further accentuate the programme, the section beginning in bar 41 heralds the arrival of a new theme, hope. Rather than continuing the melancholic material that precedes said bar, a fresh motif is introduced to emphasise Arutha's reserved hope upon discovery of a potential antidote for the poison which struck down his fiancé. The theme itself (seen below in figure 3.6) is not necessarily hopeful in the typical sense. It is designed to remain in-keeping with Arutha's pragmatic and stoic demeanour. This prevents the piece from containing a jarring emotional shift, as a result of the sudden injection of more consonant, major key material, while simultaneously remaining programmatically loyal considering Arutha's natural reserve despite the arrival of such hope. The theme loosely outlines a harmonic region that hints at a

C# major tonality, wherein the flattened notes prescribed by the key signature serve as their enharmonic counterparts. In its first appearance, the theme is performed by the violin 1 with static accompaniment outlining suspended chords related to the melody in order to maintain the persistent harmonic ambiguity. Finally, the motif itself is performed in the aforementioned 3/4 metre, further cementing its existence external to the 4/4 pulse of Arutha's investigation as a deliberate musical and programmatic aside.

### Figure 3.6

Hope theme (Bar 41 - 52).

As Arutha is drawn back to reality from his brief experience of hope, the task at hand, travelling deep into a treacherous mountain range in search of the Silverthorn plant, the Krondor theme returns in bar 53, signifying the daunting nature of his quest. To sustain musical interest and prevent unnecessary repetition, this iteration of the Krondor progression is performed an octave above the original thus providing a stark contrast to the original placement of the chordal motif. In placing it an octave higher while sustaining the close proximity in terms of note deployment, the chords become far more striking than the original, brooding iteration. This is in order to enhance the sense of apprehension Arutha feels as he begins to contemplate the implications of leaving the city he rules without a leader. As Arutha becomes more resolute and insistent on his plan to find the antidote a brief reprise of his own theme (seen below in figure 3.7) is featured. This version of the theme is played by

the viola, in keeping with the desire to feature each instrument of the quartet prominently, while the first and second violins now perform the quaver accompaniment, thus accentuating the pulse that accompanies the narrative pacing.

### Figure 3.7

Arutha's Theme, viola rendition (Bar 61 - 68).

This sequence, in keeping with the concept of logical form tied to programmatic scoring, transitions, once again utilising a cacophony of crotchet triplets to soften the metric modulation, to a second performance of the hope theme. In this iteration it is the cello which takes the melody (see Figure 3.8) accompanied by close-knit suspended chords in a lower register on the remaining strings, illustrating the more subdued nature of the hope Arutha feels as he begins his journey to the mountains. As the hope motif meanders back into the lower register of the cello, the piece transitions back into a reprisal of the Krondor progression. This version of the chordal motif is an exact match to its original iteration. This is utilised to accompany Arutha's solemn departure from Krondor thus symmetrically matching the first and last appearance of the city, for which the progression is named, in the piece.

**Figure 3.8**

Cello statement of hope theme (bar 69 - 80).

The musical score for Figure 3.8 consists of four staves. The top two staves are for Violins I and II, and the bottom two are for Violas and Cellos/Double Basses. The key signature is G minor (two flats) and the time signature is 3/4. The dynamic marking is mezzo-piano (mp). The score shows a melodic line in the upper strings and a more rhythmic, triplet-based bass line in the lower strings. A 'coda' symbol is present in the bottom staff at the end of the section.

This section leads the piece into a sequence designed to end the first half of the piece. This is in order to both logically divide the two major elements of the novel, the investigation and the quest, and to provide potential performance diversity should an ensemble wish to perform a shortened version of the work. Despite this desire to remain amenable to performance flexibility, the work is intended to be represented as one whole unit and as such is required to 89, is intended to serve as both a *coda*, in the event of the work being divided in two, and as a logical punctuation to the first portion of content and a transition into the second (see Figure 3.9). The sequence itself surrounds references the dominant area of the piece's loosely implied tonic centre, G minor. The violins outline both G minor and D augmented chords in order to emphasise the relationship between these suggested tonic and dominant triads. This results in the sense of finality required to appropriately end the first half of the piece. As the triplet outlines of the aforementioned chords dissipate, a jazz-influenced descending chromatic bass-line in the cello for two bars leads the strings to a sequence of alternating D augmented and D seven chords. In this exchange the B $\flat$ , serving as the suspended flattened sixth, leading to an A $\sharp$ , serving as the fifth of D seven, results in a prolonged emphasis on the dominant before finally rising to a resolution. This resolution is not a standard G minor however, as in keeping with the intention to remain harmonically colourful and relevant in

terms of contemporary composition, the tonic is in fact an extended chord emphasising the presence of the A  $\flat$  prescribed in the key signature. This shrill dissonance serves to highlight the pangs of guilt Arutha feels as he leaves the city he has vowed to protect and to simultaneously provide a natural ending to this section, emphasising rests to create aural space, resulting in a smoother transition into the solo section to follow.

### Figure 3.9

Potential *coda* sequence (Bar 89 - 100).

The second half of the piece begins in the same manner as the first, with a solo performance of a key character theme. Arutha is accompanied on his journey to the mountains by an orphaned teenage thief known as Jimmy the Hand. Jimmy appeared briefly in the previous novel but was largely a small player in the book's events. In *Silverthorn* however, Jimmy becomes a vital figure in the overarching narrative and an important part of Arutha's life. Jimmy is recruited during the investigation as both a witness to the failed assassination and a guide to the darker side of Krongor given his position as a member of the thieves' guild, the Mockers. Given his prominent role in the novel, his character was the logical choice for thematic exploration in terms of both wealth of content and his link to Arutha.

Jimmy's theme shares commonalities with Arutha's in order to mimic their shared character traits. Both are pragmatic beyond their years as a result of dark experiences in their childhoods and share a cold and efficient logic that serves Arutha as a leader and Jimmy as a

thief. As a result of this shared darker side, Jimmy's theme is also melancholic. Further cementing their similarities, the melody also centres on  $G^{\natural}$  area of the prescribed key signature. Despite these obvious similarities however, it is also important to emphasise the areas where their character traits diverge. As a result, emphasis is placed on a different harmonic flavour, jazz-influenced in order to represent his more colourful upbringing when compared to Arutha's regimented, high-born life coupled with brighter instrumental flourishes to represent Jimmy's youthful spryness. This contrasts heavily with Arutha's brooding personality, highlighted by the cello and low register lines in the other parts and as such inspires a logical contrast to Arutha's solo cello opening, a violin solo.

The violin solo outlines a full statement of Jimmy's theme (see Figure 4.0) and, as such, contains all of the hallmarks of his character in an obvious manner. The upper register serves to highlight his youthful agility and humour while the emphasis on jazz-influenced chromaticism and pentatonic borrowings serve to highlight his quirky nature and colourful upbringing. These traits, while aiding the programme, also serve to ideally contrast the preceding material in order to sustain interest and provide varied content. The aforementioned jazz influence is the basis for the harmonic colour of Jimmy's theme. The emphasis on the  $C^{\sharp}$  accidental, the enharmonic equivalent of the vital flattened fifth of the blues scale, serves to immediately contrast the flavour of Arutha's theme by placing Jimmy's in a vastly different harmonic area. Rather than emphasising the  $B^{\natural}$ , central to Arutha's theme, an emphasis is instead placed on the aforementioned  $C^{\sharp}$  accidental and the use of the key signature-prescribed  $F^{\natural}$ , thus alluding to the enharmonic equivalent of the flattened fifth and flattened seventh of the G blues scale. This melodic colour is further augmented by the use of ties over bar lines to create a melodic line that is loose in comparison to the rigid structure of Arutha's further illustrating Jimmy's contrastingly aloof nature.

## Figure 4.0

Solo violin statement of Jimmy's theme (Bar 108 - 119).



The theme is initially used as both a natural representation of Jimmy and his role in the quest but also as a logical beginning to this section of the piece. As their journey into the mountains begins in a humble fashion, slowly exiting the lands under Arutha's dominion, so too does the musical accompaniment. The violin remains the solo performer for the first eight bars of the this new segment. In bar 116, accompaniment is introduced in the form of the viola and cello outlining an offbeat chord progression infused with the same jazz-tinged use of augmented chords. This serves to strengthen Jimmy's theme and highlight his growing relationship with Arutha as Jimmy becomes less accustomed to his previously solitary nature as a result of his criminal upbringing. As the four bars following bar 116 served as the middle 4, or bridge section, of the 16 bar form of Jimmy's theme, a logical repeat of his motif completes the form. This statement features quaver-based accompaniment which hints at Arutha's growing influence on Jimmy and his own admiration for the young prince by referencing the accompaniment style persistently found in Arutha's half of the piece.

Following the aforementioned sixteen bar sequence, a restatement of Jimmy's theme (see Figure 4.1) with alternate scoring serves to highlight the culmination of Arutha's

influence on Jimmy over the course of the Journey while simultaneously referencing the investigation material of the earlier portions of the work. This is to both highlight said influence and illustrate the progress of their journey as they rise further into the mountains in a logical manner. This is achieved while remaining musically functional minus the programme by adhering to logical thirty-two bar forms. In this rendition the violin 1 once again performs Jimmy's theme but in this case violin 2 and the viola perform quaver outlines of the implied chord progression while the cello continues in the vein of the offbeat pattern it previously performed. The combination of Jimmy's theme, and offbeat accompaniment, with the driving quavers, and harmonic colour of Arutha's theme serves to score both the pulse of the quest and rising anticipation as they approach their goal awhile simultaneously representing their newfound friendship and interdependence.

#### Figure 4.1

Excerpt from Jimmy's theme, re-orchestrated to feature Arutha's influence (Bar 128 - 135).

As the journey finally reaches its conclusion, the Krondor progression returns to cement the sense of responsibility that Arutha still feels for his city so far away. The theme also functions as a reminder that his ailing bride-to-be is housed in the capital, further illustrating his inexorable tie to his domain. This iteration of the Krondor progression is performed in a 3/4 metre as opposed to the previous 4/4 instances. This serves to not only continue the trend of natural variation with each instance of a motif, here featuring a metric shift as opposed to a



melodic or harmonic adjustment, but also serves a programmatic role. As Arutha is reminded of the purpose of his quest, so too is he reminded of the importance of expediency and, as such, the employment of 3/4 time gifts the progression a sense of anticipation as the piece briefly strains to return to 4/4.

The section that follows is designed to once again function in both a musical and programmatic role. The deliberate use of static accompaniment and the viola solo pertains to the calm before the storm as Arutha, Jimmy and their companions prepare to infiltrate the area in which the Silverthorn plant grows. This section not only serves this programmatic role but also functions as an instance of formic symmetry. This is evidenced in the opening cello solo, designed to establish the melodic colour of the antagonists portrayed in the novel's prologue, which is restated here on the viola as the protagonists prepare to sneak past the same enemies. While the obvious thematic entity in this section is the embellished, exotic iteration of Arutha's theme, in accordance with the aforementioned mixture of musical variety and relevant programmatic content, aspects of Jimmy's theme accompany the principal melody (see Figure 4.2). This provides musical variety in addition to the static harmony and further illustrates the bond that has formed between the two characters.

**Figure 4.2**

Excerpt from opening theme restatement (Bars 156 - 166).

The musical score for Figure 4.2 is presented in two systems, each containing six bars. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is for a quartet of instruments: Violin 1, Violin 2, Viola, and Cello. The first system includes dynamic markings 'mf' and 'f espressivo'. The second system includes a 'mf' marking. The notation includes various note values, rests, and articulation marks such as slurs and accents.

The final section of the piece programmatically scores the escape after successfully picking several silverthorn plants to serve as the antidote. This segment contains a thirty-two bar closing performance of Arutha's theme, distinguished in this instance by featuring the melody in the middle of the quartet, violin 2 and viola, for the first eight bars as they are accompanied by harmonically outlining quavers above and below in the violin 1 and cello. This serves to both continue to vary the repeated material in order to sustain musical interest and provide a naturally lower dynamic in anticipation of the final eight bars and coda. The second half of the sixteen bar statement features Arutha's theme in octaves in the violins while the accompaniment is shifted to the lower half of the quartet signifying the strength of his resolve

and the success of the quest. The piece ends with this statement leading to the coda section heard at the end of the first half of the work. This serves to both naturally punctuate the end of the quest and the start of their return journey to Krondor. The composition ends here, rather than at the same point as the novel, with Arutha successfully resussitating his fiancé, in order for the piece to resemble the novel programmatically but also to serve as a potential prelude to the novel in the vein of Hollywood Golden Age opening credits sequences.

## Chapter 3:

### *Pantathians*

#### Introduction

In order to continue the trend established in the above works, wherein the removal of the orchestral comfort zone was utilised in order to provide both desirable variety in the portfolio and appropriate musical contrast, the decision was made to further distance the material from the original large ensemble. In this case, the next logical progression in this task, was the creation of a solo instrumental work. The choice of instrument proved as difficult a task as in the previous work with particular concern given to what portion, if any, of the novels could be accurately scored by a solo instrument. The incredible wealth of emotional content and dramatic events in the novels coupled with the desire to remain contemporary and programmatically self-sustaining resulted in the elimination of many solo instruments from consideration. The lack of harmonic possibilities presented by many of the potential woodwind, brass and string instruments immediately prevented such choices as a result of the importance of atmospherics in sustaining programmatic interest and crafting the appropriate sonic environment for said programme. While many monophonic instruments are capable of producing incredibly evocative effects, the lack of polyphony would prove too great a compositional inhibitor. As a result, the list of potential instruments was considerably short. The two most likely candidates, considering their popularity in contemporary music and adherence to the above requirements, were the piano and the guitar. At this point careful

consideration was given to what material from the novels could serve as the inspiration and programme for the work.

A particular sequence in one of the novels of the Serpentwar Saga, the series which follows the trilogy containing the previously mentioned books, stood out as an excellent source of inspiration. In *Rise of a Merchant Prince*, a section of the journey of the deuteragonist, Erik Von Darkmoor, takes place deep within a maze of tunnels within a treacherous mountain, a continent away from the previous settings. Erik and his fellow soldiers have been tasked with locating and destroying the lair of the Pantathian, a malevolent race of snake-like beings responsible for countless crimes in the history of Midkemia, the setting of Feist's novels. Among these transgressions is the attempted assassination of Arutha during *Silverthorn*, over 70 years previous to this tale. This provided an ideal contrast to the previous pieces programmatically in the difference in time period, setting and new characters while using the Pantathians as the link programmatically, thus ensuring a broad thematic relation between the pieces.

The section of the book in question is similar in ways to the slow-building atmospherics alluded to in *Mac Mordain Cadal: The Descent*. In this instance however, they take on a far more dark and disturbing guise. Upon arriving at the Valheru city which serves as the Pantathians lair, Erik and his fellow soldiers discover countless dead and eviscerated members of the serpent race strewn about the tunnels in a gruesome tableau. Despite the fact that their task is already in the process of being completed by an unseen force, the soldiers are nonetheless disturbed by the discovery. This fearful atmosphere and imposing environment immediately contrasts with the previous undertakings in that unlike Tomas' youth and the presence of a singular, identifiable entity, the wraith, informing his fear; this sequence contains a band of hardened warriors deeply perturbed by the macabre contents of the cavern city and the question of what could so violently destroy their great enemy. As such, the piece

requires significant focus on musical techniques designed to disturb and produce a disquieting sense of unease analogous to that which Erik's company feels.

With this programmatic vision and the requirements it demands, the guitar would be limiting in terms of its range, potential polyphonic use and overall instrumental timbre. The potential atmospheric, dramatic capabilities and ability to perform numerous simultaneous melodic lines renders the piano the ideal choice. In this manner, the challenge of writing for a solo player remains while the variety of performable musical content is not stifled by the limits of the instrument.

### Instrumentation/Orchestration

The choice of piano is a result of the various factors listed above. A basic timbral consideration also informs the use of instrument, however, considering the sharpness of tone a grand piano can produce, suitably percussive and abrasive when necessary to accurately score the most aggressively disturbing sequences of the programme. The piano can adequately produce various emotional responses ranging from humour and warmth to anger and sadness. In the case of this piece, the piano's ability to evoke a sense of eeriness is paramount. The natural harmonic overtones of the instrument, coupled with the breadth of potential textural atmospheric enabled by the sustain pedal, results in a wealth of methods to produce the evocative and chilling score the sequence in the novel merits.

With this programmatic employment considered, the piano also serves an ideal compositional role in both the part it plays in much modern contemporary music and the challenge it presents in terms of adequate instrumental composition, performability and unique nature as a solo instrument.

## Compositional Approach

Considering the titular villains to which the piece pertains, it is only natural that much of the compositional approach is informed by the novel's treatment of the Pantathians. The race are a genetic aberration, unnaturally created by one of the Valheru, the ancient race of god-like beings alluded to in *Mac Mordain Cadal: The Descent*. With the deliberate focus on this fact in the novels, the work naturally utilises the concept of a half-formed, abnormal race as a key component in its compositional makeup.

In order to musically emphasise this trait, the harmonic material of the piece is largely atonal. The deliberate lack of any form of identifiable tonal area, barring an occasional use of G<sup>♮</sup> as a melodic centre, is employed to both adequately evoke the sense of unease the protagonists feel as they discover more of the horrifying contents of the city within the mountain and to musically reference the deformed nature of the Pantathians. In line with this considered approach to harmony, the melodic content of the piece is also emblematic of the subversive nature of this race, deliberately created to practice acts of indisputable evil. This is achieved by combining jagged and angular melodic lines with the timbral properties of the piano in order to create a harsh aural identity in keeping with the aforementioned traits. Finally, the use of fluctuating time signatures and cross-bar ties further augments the alien nature of both the Pantathians themselves and the mountain city in addition to remaining compositionally relevant and sustaining musical interest through the use of metric changes and rhythmic variety.

With the above approaches in mind, the final compositional consideration inherent in the piece is the use of melodic cells which serve to highlight the programmatic characteristics and atmospherics while simultaneously sustaining interest from a musical point of view. These cells are altered over the course of the piece through the use of imitation, melodic variation, retrograding and various other compositional devices in order to yield the appropriate variety from a musically self-sufficient standpoint. This treatment results in material that both efficiently scores the thematic content of the programme whilst remaining musically viable through the use of grounded compositional characteristics and some of the most atonal and contemporary sequences of the folio, thus maintaining integrity devoid of reliance on the literary narrative.

### Analysis

The piece opens with an upward outline of a note collection, comprised of tritones and minor seconds, which serves, with the addition of the listed pedal indication, to establish the disturbing atmosphere the protagonists experience when they enter the cavernous city within the mountain. This emphasis on tritone and minor seconds, in various inversions and superimpositions, is a key component in the harmonic framework of *Pantathians* and as such, is featured prominently throughout. These dissonant intervals serve to efficiently create the required sense of unease and disquiet which the journey through the mountain merits. In addition to these harmonic considerations, the constant depression of the sustain pedal, as indicated in the score, results in a bed of unidentifiable dissonances, akin to white noise, which builds exponentially over the course of the piece. This is designed to create a secondary atmospheric, external to the melodic and harmonic content, serving as a musical analogy for the eerie feeling which dwells on the characters' minds, the constant thought that



something is fundamentally wrong within the mountain. This introductory harmonic flourish is succeeded by an additional bar of dissonant material, first emphasising the minor second relationship between  $G^{\sharp}$  and  $A^{\flat}$ , in this instant compounded to a flattened ninth, and then the tritone interval between  $E^{\flat}$  and  $A^{\sharp}$ . Additional dissonances follow in the form of rolled chords comprised of further clashing minor seconds. As this sequence is tied over the bar to create a five-beat sustain, it is augmented by a flattened ninth dyad in the left hand in order to both upset the metric pulse further and to add additional dissonance to the texture. Both of these considerations result in a disquieting end to the first seven bars of the introduction sequence of the work (seen below in Figure 5.0) in order to adequately evoke the ambience of the beginning of the programme .

### **Figure 5.0**

Opening of *Pantathians* (Bars 1 - 7).

Pedal should remain depressed constantly.

To provide a certain degree of repetition in aid of musical cohesion and to restate the atmospheric, in anticipation of the next segment of the work, the opening bar is repeated in

its entirety in bar 8. The sequence which follows is comprised of rolled octaves in the left and right hand (seen below in Figure 5.1). The octaves accentuate dyads which once again alternate between various dissonant intervals to create an eerie effect, further augmented by the static ambience which has built up as a result of the use of the sustain pedal. The deliberate avoidance of the tonal centre of the piece,  $G^{\sharp}$ , as anything other than a passing note results in a sense of displacement which illustrates the surreal fear the protagonists experience as they progress further into the tunnels of the treacherous mountain but encounter nothing. This trend continues until bar 13 wherein both hands finally arrive at the central  $G^{\sharp}$  in octaves. This is sustained over the course of two bars in the left hand whereas the right proceeds to prevent consonance from lingering with the addition of an  $A^{\flat}$  octave to both sustain the tension of the programme while preventing the aural identity of the work from diminishing as a result of the brief foray into consonant material.

### **Figure 5.1**

Rolled octaves passage (Bars 9-14).

The image shows a musical score for a 'Rolled octaves passage' (Bars 9-14). It consists of two staves. The top staff is a simplified notation showing dyads of notes with arrows indicating their movement. The bottom staff is a standard musical notation with a treble clef on the left and a bass clef on the right. The notes are connected by a wavy line, indicating a 'rolled' effect. The passage ends with a dynamic marking of *pppp* and a sustain pedal symbol.

The two bars immediately after the above section serve as a prelude to the discovery of the Pantathian bodies. A gradually accelerating chromatic pattern in the extreme low range of the piano, at a considerably quiet dynamic, serves to create a new, darker, atmospheric bedrock with the aid of the sustain pedal alludes to a gruesome discovery. As the characters discover

the first body, the first instance of a harmonic device, which was alluded to in *Mac Mordain Cadal: The Descent*<sup>1</sup>, occurs. This chord, constructed in a similar manner to the example mentioned above, is focused in this iteration on an implied chord of G minor with dissonant extensions of a flattened second and sharpened fourth in addition to the minor third which was absent from the clusters in the previously mentioned piece. This serves as a horror motif throughout the folio and given the theme of the programme in this work, it naturally features heavily, in various guises, throughout the piece. The chord is performed in the mid-range of the right hand on the first and third beats of the bar, accompanied by an open fifth on beat two and a tritone on beat four, accompanied by an inversion of the cluster at the bottom of the left-hand range (see Figure 5.2). In the following bar, in order to create a sense of anticipation and tension as the characters discover more bodies, the same pattern is repeated but halved into quavers and raised an octave. This build-up culminates in bar 12 as Erik's company discover the extent to which the Pantathians within the mountain have been violently decimated. To musically illustrate this disturbing and gruesome discovery, the cluster pattern is now performed by the left hand. The right hand performs a swirling ostinato, designed to mimic the dizzying experience such a grotesque sight is, in the same manner as the upper string ostinati heard in *Mac Mordain Cadal: The Descent*.

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<sup>1</sup> See Chapter 1, Figure 1.4.

## **Figure 5.2**

Extended chord-based section (Bars 17 - 21).

This not only establishes the horror of the sequence musically but also highlights the various implications the characters now face in light of this discovery in addition to providing both musical consistency and thematic cohesion by referencing past material.

As the shock of their discovery wears off, Erik and his companions begin to ponder the revelation that there is something more fearful than even the Pantathians lurking tunnels they occupy. This revelation appears surreal when their original purpose, to destroy the Pantathian nest, is considered. Despite the fact that their mission has been largely completed unbeknownst to them, the characters are nonetheless deeply perturbed by their discoveries. In order to score the surreal and eerie nature of this aspect of the programme, the piece begins a section of constantly fluctuating time signatures coupled with child-like passages in the upper range of the piano compounded by selective dissonances throughout (see Figure 5.3). A left hand cluster, built on an  $A^b$ ,  $D^{\sharp}$  and  $G^{\sharp}$ , consistent with the aforementioned vital

dissonances throughout the works, creates a vague harmonic centre, on top of which which the right and left hand will perform atonal dyads to illustrate the surreal aspect of the programmatic content. These dyads are split into single octaves in the right hand and the lower in the upper left hand. The right hand octaves deliberately outline an interval of a major third, in this instance F<sup>♯</sup> and A<sup>♯</sup>. This aids in emphasising the disturbing nature of their excursion into the mountain by superimposing implied major harmony on the distinctly atonal harmonic foundation mentioned above.

As this sequence continues, the melodic content becomes increasingly angular and dissonant, musically representing the growing fear of the protagonists as they assess their new goal, to find the source of the violence they have unearthed. When their fear-addled contemplations finally come to this conclusion, the introduction section is performed in its entirety to provide musical cohesion through the restatement of thematic content. This acts in tandem with the programmatic implications of this repeat in that Erik and his companions have been forced to begin their task anew in light of this seemingly greater threat.

### **Figure 5.3**

Metrically fluctuating section (Bars 25 - 35).

With the end of the above section, the musical content takes on a less atonal harmonic identity. The brief bout of military posturing the companies leaders instigate creates some courage and intent among the soldiers in their new investigation. Musically, this is represented through a renewed harmonic focus on a loose G minor tonality. The emphasis on an implied G minor scale, with an added flattened second and sharpened fourth, serves to illustrate the more collected nature of the protagonists in this section as they search for the culprit of the Pantathian's slaughter. A simple rising quaver pattern, outlining the horror cluster and a variation of it which cements the G minor colour through the use of an F# accidental, features as the basic motivic concept within this segment (see Figure 5.4). While this harmony is more implicative of standard harmonic tropes and, as such, less disturbing programmatic material, the continued use of the sustain pedal coupled with occasional

dissonant, rolled chords, function as a musical analogy to the subconscious, gnawing anxiety the characters experience despite their surface-level assurance. This musical tick is augmented further by the constant fluctuation between a 7/4 and 4/4 metre, resulting in an uneven pulse analogous to the difficulty the characters experience in maintaining a sense of hope and confidence in the dank tunnels of the mountain city.

### **Figure 5.4**

Excerpt from implied G minor section (Bars 41 - 44).

The image displays two systems of musical notation for piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system is marked with a piano (*p*) dynamic. The second system is marked with a mezzo-piano (*mp*) dynamic. Both systems begin in a 7/4 time signature, which changes to 4/4 in the second measure. The right-hand parts feature a melodic line with a quaver rest in the first measure, followed by a series of notes, and a triplet of notes in the final measure of the second system. The bass clef parts consist of sustained chords.

As the search continues deeper into the city and the protagonists once again become fearful of what they may discover, increased dissonance gradually seeps back into the harmonic content. In bar 45 the left hand becomes an imitation of the motif. This imitation is deliberately skewed however, beginning a quaver beat too early to provide a more consonant quartal harmony, and as such, provides a clashing accompaniment to right hand melody. This scores the aforementioned re-emerging anxiety but also foreshadows the shocking discovery the characters are about to make.

Beginning in bar 49, the piece takes on a more invigorated pace as they encounter the source of the violence beneath the mountain, a demon. This revelation is a shocking one in the context of the narrative, demons are non-existent on Erik and his company's plane of existence, but more so in that the demon is not hostile towards the protagonists. As this meeting is a mixture of fear, confusion and violence, as they discover it during its grisly activities, the music reflects this through staggered rhythmic accelerations, metric alterations and melodic outbursts. These serve to both highlight the chaotic nature of the situation, in the difficulty in understanding the implications of this discovery amidst combat and a pressing need to escape before the situation escalates, and alludes to the intense pace of the sequence which follows. This allows the music to remain programmatically relevant while functioning as an introductory section to the intense mid-portion of the work (see Figure 5.5). The rhythmic content of each bar increases towards the end of the passage in order to illustrate the anticipation building as Erik and his companions realise that in addition to the disturbing situation at hand, reinforcements can be heard approaching. As the demon explains its motives and yields more questions than answers to the company, the aforementioned reinforcements arrive in the form of the Sauur, another race of serpent beings in the service of the Pantathians. Erik and his men, through past experience, are aware that they are drastically outmatched and outnumbered by the Sauur and are forced to make their escape. In the novel the intense clamber towards an exit proves an exciting affair tempered by both the fear felt by the human characters and the casualties they suffer. As such, the music reflects this through virtuosic passages combined with the atonal harmony and metric eccentricity of the previous portions of the work in order to adequately score the intensity of the chase, through a focus on rhythmic energy, while also evoking the breakneck nature of such an escape and the anxiety the characters feel by sustaining the aforementioned contemporary metric and harmonic alterations. In this manner, the piece remains programmatically apt while



functioning outside of this role by introducing logical rhythmic interest after the slower pace of the exploration sections of the work.

### **Figure 5.5**

Excerpt from section preceding bar 58 (Bars 49 - 51).

The image shows a musical score for piano, consisting of two systems of staves. The first system (bars 49-51) is marked *p* (piano). The second system (bars 52-54) is marked *mf* (mezzo-forte). The music is in 4/4 time and B-flat major. The right hand features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The left hand provides a bass line with similar rhythmic patterns. The score includes dynamic markings, articulation marks (accents), and a sustain pedal symbol. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The escape sequence is built on the same mode as the section preceding it. This provides both programmatic and musical consistency in the repetition of material, programmaticly given the horror motif's connotations considering its past use and musically in the motivic restatements which tie this section to the earlier, more rhythmically sparse sections of the piece. The consistent demi-semi quavers that drive the action and pulse of the escape are broken up by staggered metric shifts in order to emphasise the undecided nature of the chase all while the sustain pedal continues to produce a dark, atmospheric bedrock for the chaos above. The characters never look likely to succeed and as such, their attempted flight must be tempered with the same stumbles in a musical sense. Not only do these disjointed time

signature changes provide a logical programmatic function, they also ensure the piece remains contemporary in its exploration of the manipulation of metre and the use of this technique to avoid bland repetition considering the modal device employed in the melodic aspect of this segment (see Figure 5.6).

### **Figure 5.6**

Excerpt from initial portion of chase/escape section (Bars 59 - 60).

The image displays a musical score for piano accompaniment, divided into two systems. The first system consists of two staves (treble and bass clef) in 3/4 time, with a key signature of one flat (B-flat). The second system also consists of two staves in 4/4 time, with the same key signature. The music is characterized by intricate rhythmic patterns, including frequent eighth and sixteenth notes, and occasional rests. The melodic lines in both hands are highly active, with frequent intervallic leaps and chromatic movement. The overall texture is dense and rhythmic, typical of a chase or escape scene in a film score.

As the sequence progresses, analogous to the chase in the increasing fear the characters experience as both of Erik's superiors are grievously wounded, the material becomes more aggressive featuring sudden octave jumps, increased and decreased spacing between the left and right hand harmonies, and increasingly jagged rhythmic alterations. This results in a natural progression of ideas in a musical sense and an accurate musical representation of the narrative material (see Figure 5.7).

### **Figure 5.7**

Excerpt from "jagged" portion of chase/escape section (Bars 63 - 65).

The image displays three systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a key signature of one flat and a 7/8 time signature. It features a series of jagged, vertical clusters of notes, with some notes marked with accents. The second system also has two staves, starting with a fortissimo (*ff*) dynamic marking. It continues the jagged, vertical clusters, with some notes marked with accents. The third system has two staves with a key signature of one flat and an 8/8 time signature. It continues the jagged, vertical clusters, with some notes marked with accents. The overall style is highly rhythmic and aggressive, with frequent jumps between the left and right hands.

As the virtuosic flourishes gradually decrease, the section ends with a number of aggressive clusters, jumping between the left and right hand, to signify both a climactic end to this intense passage and the logical musical representation of the eventual escape from the Saur.

As the chase concludes, the protagonists successfully evade the Saur but have yet to escape the mountain itself. They are given scant time to reflect on their losses as they are forced to seek an exit in order to deliver news to their superiors of the revelations they discovered. In keeping with the surreal and unsettling nature of the city and the constant fear of encountering surviving Pantathians or indeed additional Saur soldiers, the score returns to

the dissonant, atmospheric which preceded the escape sequence. In order to provide musical variety and simultaneously score the ominous programme, new material is briefly introduced in the form of a seven bar melodic phrase which re-establishes the eerie, atonal harmony of previous sections. This serves to both evoke the appropriate responses with regard to the narrative content and transition the piece back into restated material. As this seven bar idea concludes, it leads the piece into a restatement of the melodic content of the implied G minor section (see Figure 5.4 as before). This is followed by two bars of rolled clusters which serve to create both an initial form of atmospherics, indicative once again of the chilling environment the characters find themselves in, and a latent textural effect through the use of the sustain pedal (see Figure 5.8). This creates a form of variation in the material which follows, again a repetition of an earlier motif, by changing the underlying harmony in order to compensate for the verbatim repeat of the child-like melody (see Figure 5.3 as before). This motif serves to once again highlight the fearful nature of their discovery and the otherworldly implications of the plans the demon revealed.

### **Figure 5.8**

Rolled chord atmospheric section (Bars 81 - 82).

The image shows a musical score for two staves, treble and bass clef, in 7/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into two measures, 81 and 82. In measure 81, the right hand plays a series of rolled chords (clusters) starting with a B-flat and E-flat, moving downwards. The left hand has a whole rest. In measure 82, the right hand has a whole rest, and the left hand plays a series of rolled chords starting with a B-flat and E-flat, moving downwards. A piano (p) dynamic marking is placed between the staves in measure 82. The score ends with a double bar line and a fermata over the final chord in the bass staff.

In order to provide an eerie bookend to the piece which both serves a programmatic role and to continue this work's use of compositional devices unheard thus far in the folio, the piece ends with a retrograde of the opening. This functions as a programmatic representation of the

exit journey of Erik's company. Despite achieving their goals indirectly and learning important aspects of the Pantathian race's plan, they leave the mountain haunted and deeply disturbed by their horrific discoveries. As such, the music is required to echo this nightmare-like trance that the characters experience upon exiting the mine. The warped nature of a full retrograde of the introduction section, considering the already angular nature of the material, provides the desired effect. This not only fulfils the aforementioned programmatic role, but also cements the contemporary and exploratory nature of the piece, thus ensuring that while it remained programmatically accurate, it maintained integrity as a self-sufficient composition through the various techniques and styles employed throughout.

## Chapter 4:

### *Kelewan*

#### Introduction

One of the predominant features of the works discussed in the previous chapters, is the prevalence of dissonant harmony and angular melodies characterised by the heavy use of unrelated accidentals. As discussed earlier in the thesis, the portfolio aims to be both contemporary in its choice of compositional approaches and techniques but also, to contain significant and desirable musical variety analogous to the level of thematic diversity contained within the programmatic inspiration. With this variety in mind, the decision was made to include a piece constructed with considerably more consonant musical characteristics. This level of consonance would have to be enforced by different considerations and stylistic choices in order to justify itself and, as such, a large chamber ensemble proved to be the logical choice in ensemble. This results in additional skill requirements with regard to both orchestration and balance which replaces the use of atonal material in terms of the demonstration of technical prowess.

In the desire to provide variety, consonance and programmatically interesting material, a portion of the novel, *Magician*, taking place on the planet Kelewan, dominated by an Asiatic society, the Tsurani, was the ideal choice of inspiration. This real-world referencing in terms of culture and appearance inspired the programmatic content of the work for a number of reasons. The obvious Asian influence on this aspect of the novel necessitates a similar approach in the musical reflection of the book. This opened a wealth of possibilities

for the harmonic and melodic content of the piece which would prove musically interesting and programmatically accurate, thus ensuring the piece remained both simultaneously. The unique colour of Asian music constructively coupled with the distinctive instrumentation it necessitates provided an excellent avenue to further explore the concept of crafting a sound world for the novels. This idea of creating an aural identity for the books would serve to both guarantee significantly diverse music, thus ensuring the portfolios quality minus the programme. This additionally gifts the pieces a thematic coherence, despite their disparity, as a result of their shared influence.

The programmatic choice also allows for the first exploration of Pug as a character in the M.A portfolio. In undergraduate compositions, his theme served as a central linking device considering his role as the principal character and chief protagonist in many of Feist's novels. In the portion of *Magician* in question, Pug is now a slave on Kelewan. This is a direct continuation of the programmatic content featured in the undergraduate work, *The First Battle of the Rift*, wherein Pug is defeated by a Tsurani magician and taken captive. The pieces discussed in previous chapters have often been fraught with danger and conflict but this section of *Magician* is more reflective and intimate. This contrast is a result of Pug's calm acceptance of defeat and his desire to seek contention in his new environment. His life on Kelewan goes through many different emotional upheavals, culminating in his training as a magician in the Tsurani discipline. The various changes to his life during this period of the novel, taking place over a number of years, inspired a wealth of potential programmatic references which in turn necessitated significant emotional variety in the musical reflection of Pug's character evolution.

## Instrumentation/Orchestration

The instrumentation of *Kelewan* is directly informed by the oriental flavour attributed to the Tsurani people in the novel. With this in mind, various Chinese and Japanese instruments were potentially viable for inclusion. The desire to remain musically exploratory enforced a limit on the number of ethnic instruments that could be included. This decision was made in an attempt to remain as evocative as possible regarding the eastern influence while employing a majority of western instruments thus requiring the harmonic and melodic content to elicit the proper musical identity rather than relying on instrumental timbre. With this in mind, the only instruments in the piece not already heard in western music are the ehru, a Chinese spiked fiddle similar in register to the viola, the koto, a thirteen stringed Japanese plucked zither and two taiko drums, a form of Japanese unpitched percussion often heard performing as an ensemble.

In aiming to accurately score the wealth of emotional content mentioned in the introduction while illustrating an oriental world without relying on geographically appropriate instruments, a diverse ensemble had to be found which would function adequately as accompaniment and an instrumental driving force as needed. The string orchestra proved a logical choice considering its potential for warm passages of intimate music in addition to the potential grandeur and drama it can lend a sequence. With the string orchestra providing large scale harmonic backing, the decision was made to also add a harp in order to provide contrast with the eastern koto and adding additional harmonic possibilities. The initial desire to include the Japanese traditional flute, the shakuhachi, was abandoned in aid of employing extended techniques on the concert flute. This provides not only the necessary ethnic colours, but also serves as an additional example of timbral considerations being made in the instrumentation rather than the musical content. In addition to the



aforementioned percussion, the addition of the vibraphone grants the piece the meditative possibilities much of the programme requires while simultaneously enabling desirable timbral variety given the prevalence of string instruments within the ensemble. Finally, to further enhance the meditative possibilities mentioned above and to provide a percussion instrument ideal for both punctuating and transitioning between musical sequences and its ability to evoke the sound of the east, the gong was added to the ensemble.

### Compositional Approach

As previously discussed, creating the appropriate aural identity for Kelewan and the Tsurani race is one of the key aspects of this piece. While Pug's emotional and physical journey is obviously paramount in the context of the programme, his theme is already established and has been heard in *Mac Mordain Cadal: The Descent*. With this in mind, one of the key aspects of this work's compositional approach is the morphing of Pug's theme in order to illustrate the intense influence living on Kelewan and embracing Tsurani culture has on him. In this manner, theme and variation play an important role, much like *Silverthorn*. This thematic exploration differs however, in its combination and eventual absorption of Asian-influenced harmonic and melodic colour into Pug's theme.

With this eventual amalgamation of concepts in mind, the establishment of an aural identity for the Tsurani and Kelewan is vital. In order to achieve this, the piece is constructed on various pentatonic scales and instances of quartal harmony in order to lend the material the appropriate oriental flavour. In addition to this, the work makes use of thin, sparse textures in order to illustrate certain programmatic instances. To offset the apparent simplicity of these earlier sequences, the ensemble is treated as a single, large-scale instrument during the work's darker sections, which serves to illustrate the more unpleasant

aspects of Pug's life on Kelewan. As such, sequences containing this grim programmatic material are orchestrated in a manner containing significant rests for the individual instruments but with an overall busy texture exemplified by rapid instrumental exchanges.

The final key aspect in the compositional approach in *Kelewan* is the use of the programme to provide dynamically and emotionally contrasting sections. The various major events in the context of the programme create ample musical opportunities, considerably more varied than the aforementioned dark and conflicted aspects of the previous works. As such, the challenge is that the musical material must be emotionally evocative by comparison. In this manner, *Kelewan* contains numerous peaks and troughs in terms of dynamic in order to illustrate the aforementioned thematic content inherent in the programme.

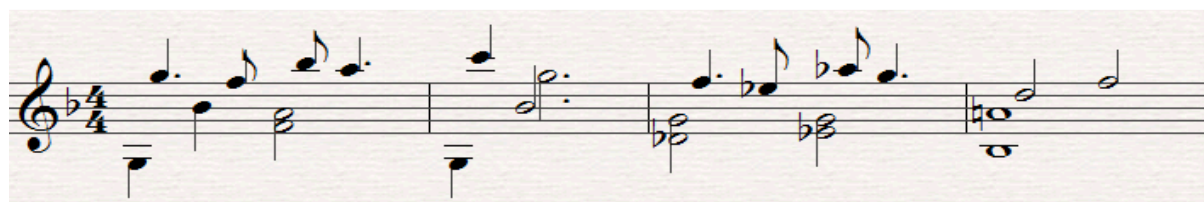
### Analysis

In order to instantly establish both the aural identity of Kelewan and the meditative nature of Pug's life as a slave, the piece opens with a solo statement by the vibraphone. This phrase, constructed on the compounded thirds of chords ii and V of the key, and the *adagio* tempo serve to create a gentle pulse and repetitive harmonic progression. This serves to highlight the routine Pug performs every day wherein he works with his fellow Midkemian prisoners of war. In order to further illustrate the timbral colour of Kelewan, a harp is introduced in bar four, accompanied by an overblown G<sup>♯</sup> on the flute. As this bar concludes, light use of sticks on the gong lead to the introduction of the koto performing a *tremolo* G<sup>♯</sup> in the following bar. At this point, having introduced the instrumental colour of the piece and Kelewan itself, the work makes its first foray into thematic material.

Bar five features a vibraphone performance of the Tsurani theme. This motif (see Figure 6.0), heard in two of the undergraduate works serving as thematic references for the appearance of Tsurani soldiers and magicians, is constructed loosely on a mixture of a G minor pentatonic and the G dorian mode. The mixture of modality and pentatonic intervals lends the melody the appropriate eastern flavour. In this instance, and throughout the piece, it is coupled with colourful harmonic adjustments in order to prevent unnecessary tonal predictability. This iteration of the motif is additionally accompanied by *tremolo* semi-briefs on the koto and harp outlines of the aforementioned compounded thirds. This illustrates, through the gentle melodic passage and non-interruptive accompaniment, the simple nature of Pug's newfound existence. While a defeat in a very true sense considering his capture, over a number of years as a slave, he has grown mature and accepted his position, now content to live his life as best he can. The simplistic nature of the musical content of this section highlights this meditative state the programmatic content pertains to.

### **Figure 6.0**

Vibraphone statement of Tsurani theme (Bars 4 - 7).

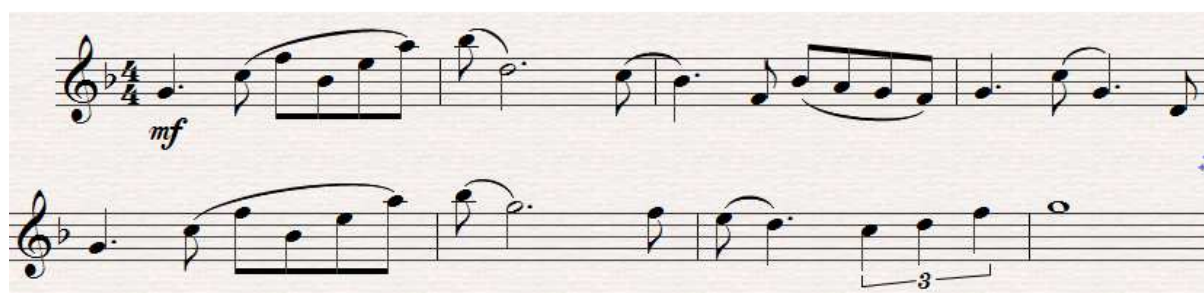


In a logical musical progression and to further score Pug's tranquil existence, the second four bars of the eight bar melodic cell feature the solo flute as the lead instrument, accompanied by the same ensemble with the addition of *tremolo* cello. This statement of the Tsurani theme remains the same bar minor alterations to the melody which add oriental flourishes and accents to the passage further cementing the concept of an eastern identity despite the use of a western instrument. This additionally adds the appropriate symmetry to the musical and programmatic content as Pug's life is soon to go through a dramatic change.

Bar 13 contains a tempo change to 80bpm which illustrates the quickened pace of Pug's life as a chance encounter hints at a possible departure from the slave camp. The arrival of a Tsurani noble, Hokanu, who empathises with the slaves far more than their overseer, is scored by a quartal motif. This contemplative melody, constructed with quartal leaps and modal passing notes, is a musical representation of the Tsurani capacity for kindness despite their war-like exterior. In its first appearance this theme is scored by the ehru, the Chinese spiked fiddle, in order to further illustrate the contrast of Hokanu's treatment of the slaves (see Figure 6.1). This sequence is granted further urgency by the adaption of a polyphonic approach to accompaniment. While the ehru states the quartal idea, the vibraphone performs off-beat octaves in order to offset the rolled chords on the harp. This results in a rhythmic push compounded by the *tremolo* ostinato performed by the koto. The addition of double bass, an octave below the static cello *tremolo*, and taiko drums further highlight the dramatic event that is a sympathetic noble's appearance in the slave camp.

### **Figure 6.1**

Ehru statement of quartal motif (Bars 13 - 20).



The eight bar sequence which follows serves to provide both desirable musical variety and ensure programmatic accuracy. As Pug and his companion Laurie demonstrate their wisdom and hard-working nature to Hokanu, the quartal theme enters the second eight bars of its form. This is characterised by the repetition of the original motif, now performed on the koto and vibraphone, coupled with a melodic accompanying line, performed by the flute and ehru.

This polyphonic texture, containing intersecting parts, is inspired by the use of multiple motivic cells simultaneously in Japanese and Chinese art music (see Figure 6.2). This musical role works in tandem with the programme as the polyphony, coupled with the addition of double bass *pizzicato*, serves to create a sense of growth and anticipation as Hokanu reveals his search for Midkemian slaves to work on his master's estate. Horses do not exist on Kelewan and as such, Pug and Laurie would be required to train the soldiers on captured Midkemian horses in order to master the cavalry aspect of combat. Pug and Laurie agree to travel with Hokanu and are freed from the slave camp.

### **Figure 6.2**

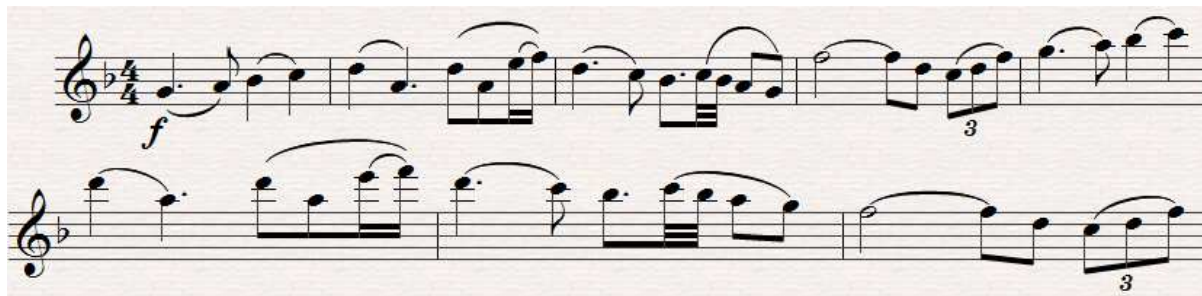
Reduction of polyphonic quartal section (Bars 21 - 28).

With the departure of the protagonists from the slave camp, a significant *crescendo* occurs as a gong swell transitions the sparse chamber section into a full orchestral statement of the Tsurani theme. This iteration of the motif features increased ornamentation and the first intense injection of taiko drumming into the instrumental makeup of the work. This serves to accompany the journey to Hokanu's master's estate with a fully-fledged iteration of the Tsurani theme highlighting the beauty and grandeur of the land as they travel. As the statement concludes, an additional gong swell leads the piece into a Pug's theme in a new

guise, now ornamented in a more Asiatic fashion and devoid of its original, minor key, harmony (see Figure 6.3).

### **Figure 6.3**

Treble clef reduction of ornamented statement of Pug's theme (Bars 37 - 43).



This re-interpretation of Pug's theme establishes his new, Tsurani-influenced identity while simultaneously broadly scoring the events of his time on the estate in the fashion of a montage. Additionally, this statement functions in a logical musical sense as it is the natural progression from the previous string orchestra sequence. In demonstrating the importance of the events taking place in the programme, this portion of the work is a largely *tutti* performance. During this time Pug meets and falls in love with a fellow slave, Katala. The above iteration of Pug's theme serves to score this romance in a broad fashion and ends appropriately, with sweeping *divisi* strings in the vein of the golden age of Hollywood film scores (see Figure 6.4). This melodic cascade, dense with quartal harmony and hints of pentatonic scales and modes, also fulfils a musical function additional to its programmatic role. The darting melodies and shifting harmonies result in a modulation to a new key thus providing desirable musical diversity as a result of this modulation, the meter changes and the *decelerando*. This results in the mixture of programmatic accuracy and self-contained musical interest for which much of the programme has striven.

### Figure 6.4

Modulation section reduction, strings only (Bars 45 - 48).

As the modulation heralds the arrival of different musical material, the programme also departs its aurally pleasant identity up to this point as the recent happiness Pug has experienced begins to dissolve. The segment beginning in bar 48 signifies Pug's failed attempt to gain permission from his master to marry Katala. The master of the estate hints that he has further plans for Pug and Laurie but remains vague on the details. The music in turn depicts this intrigue through the use of sparse static pedals in the double basses and violins in addition to overblown flute and extended gong and taiko techniques. This provides an atmospheric basis for the melodic flourishes which follow on the koto and vibraphone. These phrases, typified by an emphasis on melodic leaps featuring minor seconds and tritones, highlight the warped nature of Pug's life (see Figure 6.5). Just as the prevalence of major seconds and perfect fourths signified the happier times in his life, the use of diminished

and augmented versions of these intervals respectively, highlights the disintegration of his content routine.

### **Figure 6.5**

Koto statement of intrigue material (Bars 49 - 51).



Following this koto melody, an additional two bars of vibraphone, similarly emphasising the above intervals, leads into an ehru statement of the Tsurani theme, now characterised by an emphasis on a lack of ornamentation and the use of the tritone (see Figure 6.6). This further cements the role of Tsurani politics and intrigue in the emotional torment Pug is being put through. In keeping with the musical logic external to the programme, this statement features staggered accompaniment in the form of the vibraphone harp and percussion. These instances of accompaniment are typified by the aforementioned sparseness but maintain a sense of momentum. This is achieved by filling in their respective rests thus creating a rhythmically busy phrase by darting between instruments. This leads to a restatement of the altered Tsurani theme, now transferred to koto and vibraphone, accompanied by overblown flute and bowed gong phrases in order to accentuate the tension inherent in Pug's predicament. This tension functions as both logical programmatic scoring while simultaneously sustaining interest through the use of variation and colourful dissonance. This usage also results in a smooth evolution of the intrigue-based material in advance of the section to follow, wherein a melancholic melody signifies the arrival of a great one, a Tsurani magician. This solidifies Pug's fear for the loss of his now peaceful life as one such magician could identify Pug's own magical ability and thus claim him for the Assembly, the magic practitioners' seat of power on Kelewan.



### **Figure 6.6**

Tsurani theme variation from intrigue section (Bars 53 - 56).



In bar 64, the tension created by the court intrigue and arrival of the great one reaches its peak. This is musically accompanied by the end of the dynamically low intrigue section and the escalation of drama indicated by the use of crotchet triplet rim-shots on the taiko drum, accompanied by a gong swell. This *crescendo* is complimented by a quaver upbeat in the viola and cello parts which serves to begin a reiteration of the aforementioned melancholic idea. This functions as both a logical musical progression, in terms of injecting drama and momentum to the previous static section, and programmatically in that this drama naturally scores the discovery, by the great one, of Pug's magical abilities. In keeping with the continually escalating dynamic of both the music and programme, this melodic statement ushers in a climactic sequence as Pug is taken against his will, by the great one, to train at the assembly. The approach of the great one to Pug is scored by the string orchestra performing a minimalist-influenced chord progression wherein the use of quavers and repetition serve to highlight the pace of the great one's approach and the Pug's realisation of his helplessness (see Figure 6.7).

### **Figure 6.7**

String orchestra excerpt from minimalist-influenced sequence (Bars 69 - 73).

This progression, accompanied by driving taiko rhythms, is dramatically enhanced by a constant *crescendo* and *acelerando* marking. As this reaches its conclusion, wherein Pug is seized by the great one, a dynamically contrasting, minimally accompanied and mournful ehru statement of Pug's theme occurs in bars 73 to 75, signifying his last sight of Katala as he is torn away from her. This brief moment of reflection is again contrasted by an ensemble statement of the same theme. This iteration is characterised by the necessary emotional trauma indicated by the programme, musically established through the use of extensive harmonisation of the melody, thus creating a dense and powerful texture to bookend this sequence (see Figure 6.8). Once again, this results in both a logical end to the section musically and a simultaneously apt scoring of the book's events.

### Figure 6.8

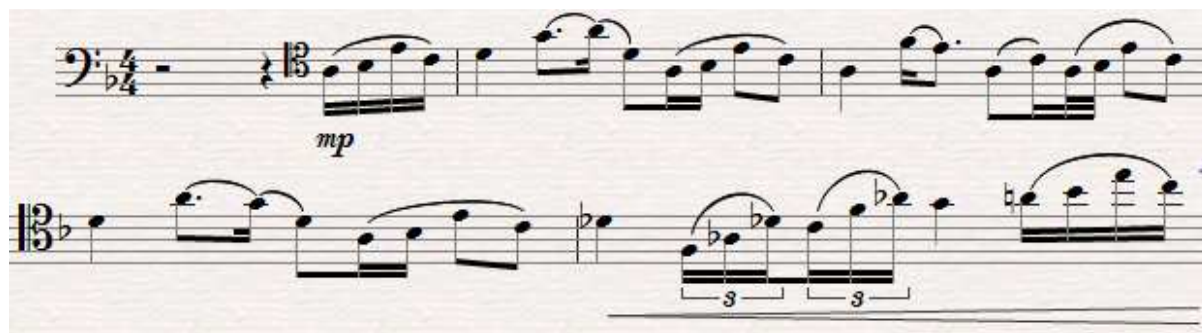
Ehru and string orchestra excerpt from harmonically dense sequence (Bars 81 - 84).

The conclusion of this portion of the work is signified by a series of string and gong swells. The use of close-knit chords in these dynamic flourishes blurs the harmonic identity of the sequence, allowing ample time for the clashes to minutely resolve resulting in a smooth transition to F major with a new metronome mark of 50 bpm. The use of F major allows for the employment of the D aeolian mode. This mode contrasts with the prominent use of the dorian mode throughout the piece previously, signifying another shift in Pug's life as his memory is taken from him and he trains to become a great one. The bars which follow utilise the same technique of instrumental swapping in order to create a sparse yet rhythmically interesting section. The content of this section is less tense as a result of a decreased emphasis on tritones and minor seconds in aid of harmonically ambiguous material. This ambiguity represents both a desirable musical contrast to previous sections and the emotionally dulled

state of Pug as he spends four years training. Having no memory of his previous life and encouraged to let go of worldly possessions and concepts, Pug is left solely with his studies which have proven him a gifted and powerful magician. As this period ends, bar 96 heralds the arrival of the assembly theme (see Figure 6. 9). This theme establishes a new identity for the Tsurani great ones as Pug, no longer fearing them but admiring them, strives to become one. The motif also functions as a musical identity for the assembly itself and wealth of knowledge contained within. As such, in this instance it serves to score Pug's journey to the top of a thin spire during a storm. This is the final task of a great one's training. As the journey begins, the melody is featured in the cello section in order to establish the stoic nature of this tradition. The vibraphone accompaniment alludes to the monastic nature of such trials and the accompanying strings lend the material the appropriate tension, considering the deadly nature of the task, through the use of rising, closely knit harmonies.

### **Figure 6.9**

Cello reduction of assembly theme (Bars 96 - 100).



As the assembly theme enters the second four bars of its eight-bar form it is augmented by the addition of polyphony as the cello begins an accompanying melodic line while the viola now takes the theme. As this occurs, additional string chords, long notes and *pizzicato* bass serve to increase the sense of tension and momentum as Pug reaches the summit and completes his journey.

Pug's success is signified by the return of the percussion and elements of the accompaniment from the triumphant iteration of the Tsurani theme heard during his journey with Hokanu and Laurie. This highlights Pug's mastery of magic and the return of his memories as he becomes Milamber, a great one of the Assembly. Great ones are second only to the Emperor in the Tsurani political hierarchy and as such Pug now has the power to free Katala and marry her. The rhythmically emphasised material serves as a natural accompaniment to this as he begins preparing for his return to the estate while also fulfilling a musical role as it gradually re-introduces previously heard material. The arrival of bar 113 signifies the start of Pug's return journey. This is scored by Pug's theme in its second ornamented variation (see Figure 6.8). The minimal instrumentation of this section alludes to the wisdom and maturity he has attained during his training and the influence Tsurani culture has had on him while also preventing the material from reaching its dynamic climax prematurely. This continues until bar 121 wherein an eastern-influenced melody in the low strings signifies the reverence he receives from the Tsurani people during his journey given his new status. This in turn leads to a statement of the Tsurani theme, once again sparsely orchestrated to represent Pug's interactions with the common people.

In bar 129, Pug finally arrives in the area of the estate and music appropriately surges dynamically to emphasise the triumph of his return. As Pug arrives at the estate and is greeted as a superior by his former masters, the piece reaches its dynamic peak in a *tutti* statement of Pug's theme. This serves both the musical role of providing the climax the piece has been alluding to but also cements the incredible nature of Pug's life on Kelewan and the accomplishments he has achieved regardless of the odds. As the final statement of Pug's theme finishes, a re-iteration of the previously heard sweeping strings (see Figure 6.4) serves as the accompaniment to Pug's emotional reunion with Katala and the discovery of his son, William, with whom Katala had been pregnant at the time of his abduction. The lush

harmonies serve as an ideal emotional accompaniment to this conclusion but also provide a degree of symmetry to the piece and through the modulation implied in the harmony, allude to the fact that Pug's time on Kelewan is far from over.

## Chapter 5:

### *Darkwind*

#### Introduction

As discussed in chapter 1, prior to undertaking post-graduate study, the orchestra was the preferred instrumental medium, with little familiarity with chamber writing. As stated in previous chapters, one of the chief aims of this folio is to explore alternate, smaller ensembles in order to glean new knowledge and insights that would otherwise be undiscovered through the continued use of the large-scale orchestra. After the initial orchestral piece within the folio, the chamber works which follow explore theme and variation, increased dissonance and atonality, dynamic contrasts and various other considerations. Having attempted a large chamber ensemble, a string quartet and a solo piano piece, the decision to return to the orchestral medium proved logical in order to implement the lessons learned in these pieces towards a technically impressive and detailed orchestral work. This results in a piece that demonstrates compositional growth over the course of the folio while simultaneously providing a desirable contrast to the original orchestral work.

The prologue of the novel *A Darkness at Sethanon*, the sequel to *Silverthorn* serves as the programmatic inspiration for this piece. The prologue contains numerous thematic contrasts as it moves between characters and locations frequently while setting the tone for the story which follows. Tonally, this segment of the book is dark and ominous and alludes to the indescribable dread the characters feel, heralding the perilous times to come. As such, the programmatic material is ideal in both its heavy use of contrasting sections, which provides

potential for musical and dynamic variety and the ominous tone of the prose, thus allowing ample room for contemporary harmony and instrumental techniques to aurally illustrate this feeling of dread.

The final key component in the piece is the heavy use of Pug's theme. Unlike *Kelewan*, these iterations of the motif are devoid of eastern influence as Pug has since returned to Midkemia and taken on a new role thus necessitating a new approach to his thematic identity. As such, *Darkwind* serves as a dramatic avenue for the reprise of Pug's theme and various others heard previously. This serves to both lend the folio thematic cohesion and to illustrate compositional growth in terms of the contrasting nature of the approaches taken in this work. The skills learned and employed in the smaller ensemble works thus inform the compositional flavour of the piece. This highlights musically, the stylistic growth mentioned above while simultaneously assuring that both orchestral works vary to the appropriately desirable extent.

### Instrumentation/Orchestration

As mentioned above, the choice of the orchestra as the instrumental ensemble is informed by the desire to not only provide a palatable aural contrast to the preceding works but also to demonstrate the benefits of chamber ensemble approaches to the large-scale ensemble. The orchestra provides the appropriate avenue to illustrate these chamber-influenced implementations. Additionally, it is also the first orchestral work undertaken, undergraduate or otherwise, with familiarity with small ensembles as a contribution factor to the composition and orchestration. Finally, the orchestra once again serves as the ideal ensemble with which to evoke the grand thematic content of *A Darkness at Sethanon*. Given the book's role as the final portion of the *Riftwar Trilogy*, started in *Magician*, an appropriately dramatic



sound, easily characterised by the orchestra, is necessary in order for the music to analogously accomplish the dynamic peaks required of the final book of an epic saga.

### Compositional Approach

*Mac Mordain Cadal: The Descent*, as discussed in Chapter 1, is essentially a piece divided in two in terms of form and style. An intense, dissonant first half, followed by a minimalist-influenced, formulaically simple second half. With this division in mind, and the thematic diversity contained within the appropriate section of the novel, the approach to *Darkwind* serves to contrast the aforementioned bisection of *Mac Mordain Cadal: The Descent* with a more dynamically varied approach, analogous to the wealth of contrast in the prose. This provides an obvious separation between the two works prior to any musical discussion in order to provide desirable variety in the folio and to create necessary challenge to illustrate the compositional growth which has occurred as a result of the preceding chamber works.

*Mac Mordain Cadal: The Descent* featured a brief statement of Pug's theme, a motif heard heavily in *Kelewan* and discussed extensively in Chapter 4. This iteration of his theme functioned as a dramatic punctuation to the events given their larger implication. The use of Pug's theme as a symbol of major change within the world of the novels, highlights the need for its frequent use in this work in addition to his physical presence within the prologue. This results in an opportunity to explore it further in a different avenue than *Kelewan*, wherein it was featured in an intimate, chamber ensemble setting. Pug has, in the intervening time between the novels, become a magician of immense power, feared by many and considered god-like in his abilities. As such, his theme must be veiled in different harmonic and melodic colour. While he is represented ostensibly as the hero, the dangerous level of his power is also alluded to and as such, a balance must be struck musically to express this duality.

While Pug's development once again plays a major role in the thematic construction of the work, additional motifs and cells feature in order to lend musical cohesion to the folio and to appropriately tie the events discussed together into a musically cohesive structure. The use of the aforementioned primary and secondary melodic ideas as a basis is informed by the melodic variation development over the course of the chamber works, specifically *Silverthorn* and *Kelewan*. The approach to thematic adjustment and form in these works directly informs the increased use of melodic variance in *Darkwind* in contrast to the barrage of successive new motivic material in *Mac Mordain Cadal: The Descent*.

The final aspect of the compositional approach to this work is the various dynamic peaks and troughs mentioned earlier. The prologue's various movements through locations and characters imply a logical musical representation. As such, a major consideration over the course of the work is the use of dynamics and modulations to transition into new sections. This is once again informed by the *Silverthorn* and *Kelewan* approach to transitions wherein harmonic colour and dynamic adjustment serve to result in smooth shifts in both dynamic and harmony. In addition to the considerations which must be made for transitions, so too must considerable attention be paid to appropriately contrasting the robust melodic sections with atmospheric textures. These dynamically lower sections are characterised by the same form of orchestration used in *Kelewan* wherein rhythmic consistency is spread between the instrumental sections thus creating a sparse, but rhythmically full section. Compounding this *Kelewan*-based approach to rhythm is an approach to atmospherics and harmony influenced by *Pantathians*. The contrast in terms of compositional approach between *Pantathians* and the other works results in the desired contrast for the darker, quieter sections of the work.

This various approaches, refined over the course of the folio, serve to create a uniquely different and rich orchestral work while simultaneously retaining elements of all the previous works. This results in a piece which serves as both an appropriate depiction of the

dramatic content of the programme and, a dynamic and thematic peak for the folio wherein the various approaches to the previous pieces are combined.

### Analysis

The opening of the piece immediately establishes Pug's theme as the central thematic idea on which the work is built. The sequence in the novel describes the sense of dread carried by an unnatural wind which moves through the various locations within the worlds of the novels. The desire to feature Pug's theme extensively and remain appropriately tense, considering the narrative content, directly informs the nature of the harmony in the opening bars. As the novel describes the wind's origin, seemingly springing to life to begin its journey, a solo French horn outlines a variation of Pug's theme in its absolute upper register to accentuate the tense mood. This variation (see Figure 7.0) differs from previous connotations in its second bar. The motif, in its standard iteration, features a drop from the fifth degree of the appropriate scale to the second degree. This is obviously altered as necessary in *Kelewan* but nonetheless often implied. In order to establish the required unease as a result of the programme while simultaneously featuring the theme as an overarching musical device, a change to the melody occurs. The second bar retains the drop of perfect fourth but now begins on the sharpened fourth degree of the scale. This creates a tritone emphasis and harmonic shift simultaneously, in order to melodically illustrate the disquieting nature of the wind while the harmony enhances this tension through the use of successive extended minor chords.

### **Figure 7.0**

Double staff reduction of opening statement of Pug's theme (Bars 1 - 5).

The horn phrases are accompanied by *tremolo* strings and choir, swelling in answer to the melody and providing appropriate atmospherics as the unnatural wind springs to existence. Upon the completion of each horn phrase, instrumental flourishes from the cello and bass clarinet outline the new harmonic region before the next statement of Pug's theme. The third answering phrase takes the form of a lullaby-like vibraphone part, directly referencing the nurse mentioned in the novel as the chilling breeze disturbs her as she cares for two infant boys. The narrative then shifts to a nearby room where Jimmy, the deuteragonist of *Silverthorn*, is working. Jimmy's world-weariness results in his increased fear and suspicion of the eerie chill in comparison to the nurse and as such, the first instance of the wind motif is heard (see Figure 7.1).

### **Figure 7.1**

Wind motif (Bars 12 - 13).

This melodic phrase is characterised by its use of angular leaps and tritones in order to illustrate the alien nature of the wind as it perturbs the various characters it encounters. With its first appearance on the bass clarinet scoring Jimmy's tense realisation of the dark nature of

the wind, the repeated flute motif represents the occupants of the street outside Jimmy's home ceasing their merriment and the decision of Pug's friend, Laurie, to return to the safety of the palace. The final statement of the motif in this sequence is featured on the horn as a seasoned sea captain orders additional lanterns to be lit as the strange chill passes over his ship. A harp flourish and vibraphone punctuations reference the material heard in *Kelewan* as the wind passes through a city occupied by both Tsurani and Midkemians in peaceful co-existence. This concludes a wrestling match between soldiers of the garrison as even the most hardy of the men suppress chills. As the men are struck by the breeze, an additional, angular trumpet phrase establishes the eerie atmosphere. This is in turn enhanced by a variation of the wind motif, performed by the trombone, accompanied by shrill string sonorities and vibraphone dissonances.

As the wind moves from the city to its next destination, a rising, angular movement in the celli and violas, featuring the wind motif's characteristic tritone and minor second emphasis, moves the piece into intensely dissonant material. The tuba and double basses perform an ominous low melody as the eponymous breeze travels to its next location accompanied by flutter tongued trumpet chords, additional dissonant pitched percussion and increasingly dense string textures. The importance of this sequence, starting in bar 28, is due to the wind approaching the character of Tomas. Given his knowledge at this point in the saga's narrative, Tomas is aware of the true nature of this wind and what it symbolises, the impending return of the Valheru. Considering their role as the antagonists of the novel and their pre-existing motif, heard in *Mac Mordain Cadal: The Descent*, they are subtly referenced on the glockenspiel as it states an altered version of the *ostinato* which accompanied Tomas' journey to the dragon's chamber (see Figure 7.2).

## **Figure 7.2**

Altered Valheru *ostinato* (Bars 28 - 31).



As the wind finally reaches Tomas' forest sanctuary, the first major dynamic shift in the piece occurs. In order to create musical diversity, the score accompanies Tomas' encounter with the chill in a more grandiose fashion, thus providing necessary dynamic contrast while remaining programmatically accurate considering Tomas' status as a character of considerable power. A flute flourish, appropriate percussion swell and meter change leads the work into a new iteration of Pug's theme (see Figure 7.3), accompanied by a significant portion of the orchestra. In order to retain the tension required by the ominous nature of the wind while simultaneously enhancing the heroic aspect of Tomas, a new harmonic device is employed.

This statement of Pug's theme retains the tritone emphasis of the quieter section of the work in order to retain the eerie aspect of the wind. This is accompanied in a different manner however, as the constant modulation is abandoned in aid of a stable chord progression, supported by an intense *ostinato* and rhythmic woodwinds in order to provide the urgent momentum required by the scene. This chord progression is characterised by consecutive minor chords, divided by a minor third. This, in addition to the *ostinato's* emphasis on minor sixths, lends the section the appropriate fantasy sound without sacrificing the ominous and pressing nature of the programmatic content. The use of Pug's theme is also significant in that it emphasises Tomas' connection to Pug and his overall importance in the context of the series' narrative.

### Figure 7.3

Limited reduction of Pug's theme with orchestration notes (Bars 32 - 33).

The musical score for Pug's theme (Bars 32-33) is presented in three systems. The first system, labeled 'Strings and Voice', features a melody in the treble clef starting with a forte (*f*) dynamic. The second system, labeled 'Horn', shows a bass clef line with a piano (*p*) dynamic and includes triplet markings. The third system, labeled 'Strings' and 'Woodwind', shows a treble clef line with a mezzo-piano (*mp*) dynamic, featuring dense string textures and woodwind accompaniment.

The section mentioned above avoids frequent instrumental doubling. The material is instead passed between instrument families in the same manner as *Kelewan* in order to create an desirable amount of aural diversity while retaining the appropriately measured dynamic. As the wind strikes Tomas, he becomes aware of the threat at hand and as such, the music features a significant *crescendo* into a *tutti* statement of Pug's theme. This serves to signify Tomas' decision to leave his sanctuary and seek out Pug in aid of combating this threat. The use of instrument doubling, full bodied choir and aggressive percussion highlights the magnitude of such an event while providing the logical dynamic progression necessitated by the preceding section. As Tomas leaves the forest, the score takes on a march feel, characterised by a focus on the brass section and the heavy use of triplet note values. This serves as the literal march to war as Tomas departs his tranquil home, weapons in hand, to see out his childhood friend for aid. At this point in the novel, the narrative moves to the planet Kelewan, where Pug has been honing his magical abilities the past year.

As the wind reaches him, the dynamic of the piece changes once again. The heavy use of brass gives way to a polyphonic string passage accompanied by driving woodwind accompaniment in order to dynamically decrease while retaining the programmatically appropriate urgency (see Figure 7.4) Given Pug's more meditative nature, and reliance on intelligence over strength, this section provides both a desirable dynamic contrast to the preceding section, and a thematically accurate one.

### **Figure 7.4**

String section from dynamically contrasting section (Bars 44 - 47).

This above passage serves as an ending for the intense tutti section by both reducing the ensemble, in order to lessen the dynamic strength of the material, and instigating a key change. This harmonic shift is accomplished in bar 47 and establishes a C minor tonality for the section which follows in order to emphasise the differences between these portions of the piece dynamically and harmonically.

Following Pug's brief appearance, the narrative moves back to midkemia wherein Guy du Bas-Tyra, a member of the royal family, and his men cautiously observe a vast army amassed by the antagonists of *Silverthorn*, hoping to glean important knowledge of the



imminent attack. As a result of this programmatic contrast, the musical representation of the event takes a similarly subdued role considering the reservation of grandeur and heroics for Pug and Tomas. In aid of remaining musically consistent and maintaining the thematic quality of the piece, the material which follows reverts to the dissonant, sectional exchanges heard in the earlier portion of the work. This new passage features no direct repeats but is built on the same concept of controlled dynamics and the aforementioned instrumental exchanges. This approach, influenced by the ideas grasped in *Kelewan*, is compounded by the approach to dissonant atmospherics which featured heavily in *Pantathians*. This combined compositional basis results in appropriately tense material, considering the programmatic content, and another demonstration of compositional growth and implementation of new ideas.

The section opens on the tail end of the modulation to C minor during the *tutti* section. As the sound of the full orchestra dies, a descending pattern is introduced on the glockenspiel to establish the new harmonic region and an eerie quality to this portion of the work. This descending pattern is contrasted by a counterpoint on the concert harp which in turn leads to the first motivic statement of this portion of the work. Having established the eerie atmosphere as the characters observe the vast army, the use of the French horn alludes to the military training that Guy has experienced. This choice of instrument is a direct result of the programmatic content but in addition, the angular motif heard on the horn serves to highlight the fear that the dark wind and such an army can instil despite such training. This motif (see Figure 7.5) functions as the central melodic device in this section in aid of maintaining the appropriate mood while providing a logical thematic line to facilitate the pacing of the piece.

### **Figure 7.5**

Guy's horn motif (Bars 52 - 59).

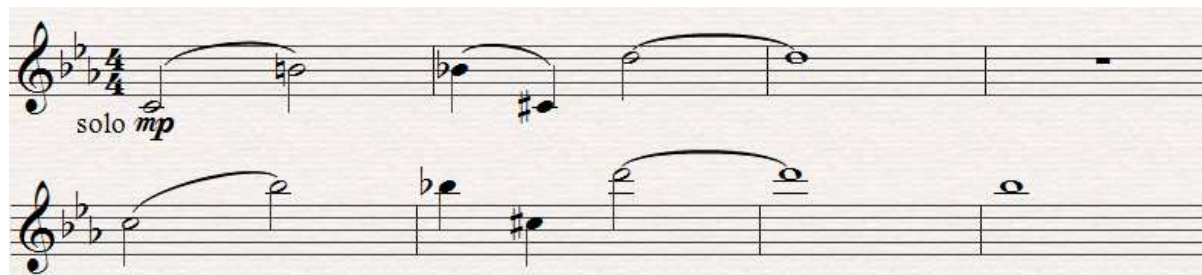


As the melody is stated, flutter-tongued trumpet dissonances and *sul ponticello* cello tremolos serve as both accompaniment and atmospheric enhancements further cementing the disturbing aspect of Guy's discovery. As the phrase concludes, eerie tremolo swells in the strings lead into a rising harp outline of the tonic C minor with an added major seventh which is punctuated by dissonant off-beats outlying the same major seventh interval on the glockenspiel. This features as a brief bridge into the next section of the Guy material. Considering the book lingers in this programmatic setting, allowing the music to continue to explore the colourful atmospherics provided by the programme, results in both thematic accuracy and desirable logical form in the piece. This results in the second atmospheric segment of the work remaining proportionate in comparison to the earlier atmospherics despite the lack of location changes in this section.

In bar 63, in order to maintain the eerie mood established previously but sustain interest musically, contrasting instrumentation is featured compared to the preceding bars. The second section of Guy's motif (see Figure 7.6) is featured on a solo clarinet to provide desirable contrast to the horn heard previously and to create an evocative instrumental blend. The mixture of the angular clarinet, the simultaneously re-introduced choir and bowed gong create a dense timbral soundscape once again enhancing the fearful material previously established through the use of dissonance and unnerving instrumental colour.

### **Figure 7.6**

Second section of Guy's motif (Bars 69 - 70).



As this passage concludes, a tuba variation of the wraith motif (see Chapter 1, Figure 1.1) serves as a prelude to the motif which follows, this material being the final representation of the titular dark wind. Considering the over-arching role of the wraith, its origin and what it symbolises in the context of the overarching plots of Feist's novels, alluding to its role in the origin of the unnatural breeze is logical. The tuba initially outlines the theme until it is transferred to a solo French horn and trumpet, stating the motif, divided by a minor third transposition, as in its first appearance in the undergraduate work, *Mac Mordain Cadal*. This continues until a final dissonant dyad heralds the end of the second atmospheric section of the piece and last thematic encounter with the dark wind.

In the context of the novel, the prologue ends with Guy's observations of the villainous army. In the interest of musical symmetry and further exploring Pug's theme in a grand, orchestral setting, the final portion of the piece is an interpretation of the implied journey Pug takes to return to Midkemia. This allows for the orchestral impact required of the conclusion of such a work and serves to book-end the use of Pug's theme in the various guises in which it has appeared throughout the folio. Additionally, this thematic venture facilitates the melodic variation heard in *Silverthorn*, further cementing *Darkwind* as the culmination of the ideas explored in the previous pieces.

The closing portion of the work begins in bar 79 wherein the tempo is increased to 80bpm and a pair of *ostinati* (see Figure 7.7) are introduced. The tremolo string pattern, choir and pitched percussion reference the earlier heroic material by outlining the tonic C minor chord and its constant rising and falling fifth, thus lending the material the previously heard fantasy flair. This *ostinato*-based idea is followed by a dynamic increase as the brass section is re-introduced in a logically contrasting section. This timbral shift is enhanced by a woodwind pulse in order to provide momentum and to contrast with the previous bars of string material. As the brass alternate between dramatic triplet patterns and references to Pug's theme, the dynamic continues to increase as the *tutti* feel of earlier heroic sections is gradually re-established. This serves as a final transitioning mechanism as the music moves from the character of Guy to Pug .

### **Figure 7.7**

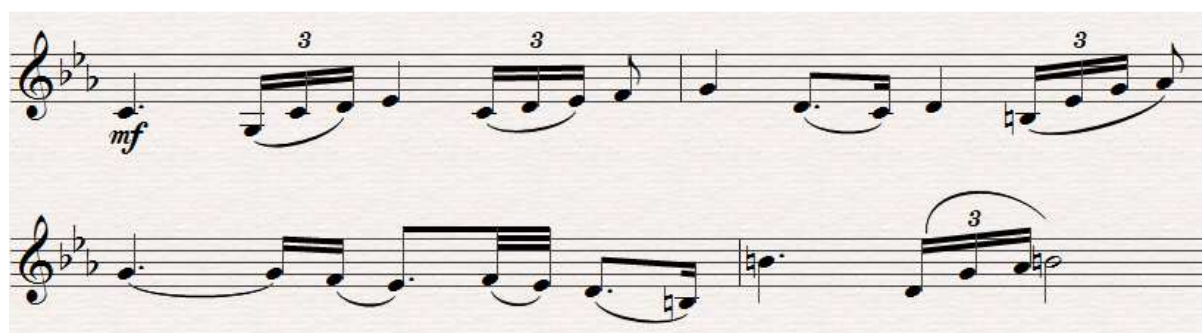
Dual *ostinato* extract (Bars 79 - 82).

As this introductory section, constantly increasing in dynamic due to instrument addition, concludes, a dynamic reduction occurs as the first full statement of Pug's theme, now heavily

ornamented, occurs. This French horn melody is accompanied by the dual *ostinato* seen above on strings, pitched percussion and woodwinds as the choir adds a fantastical atmosphere through the use of sustained chords. This serves to lend a programmatically accurate sonic background to this bombastic performance of Pug's theme (see Figure 7.8). This in turn leads to another dramatic dynamic increase as a *tutti* performance of the second four bars of the theme occurs. This provides an appropriately dramatic score to Pug's epic journey across worlds through the use of instrument doubling and march-like rhythms in the brass accompaniment, providing a militant sense of urgency and momentum.

### **Figure 7.8**

French horn variation of Pug's theme (Bars 87 - 90).



In order to sustain musical interest and increase the momentum of Pug's journey, a second melodic phrase is added to Pug's theme for this particular instance (see Figure 7.8). This theme, characterised by a less militant approach to rhythm remains heavily ornamented nonetheless. Featured on the trumpets and horns, with initial sparse upper string accompaniment, it follows the same harmonic outline as the previous material. This results in thematic cohesion despite its lack of a presence in the earlier portion of the work. The second four bars of the phrase re-introduce the march-like rhythms in the brass and feature the upper strings now doubling the trumpets and horns for dynamic effectiveness. This scores the final portion of Pug's return journey off Kelewan and as such creates a natural sense of anticipation as he approaches the portal to Midkemia.

### **Figure 7.8**

Extract from extended portion of Pug's theme (Bars 95 - 98).

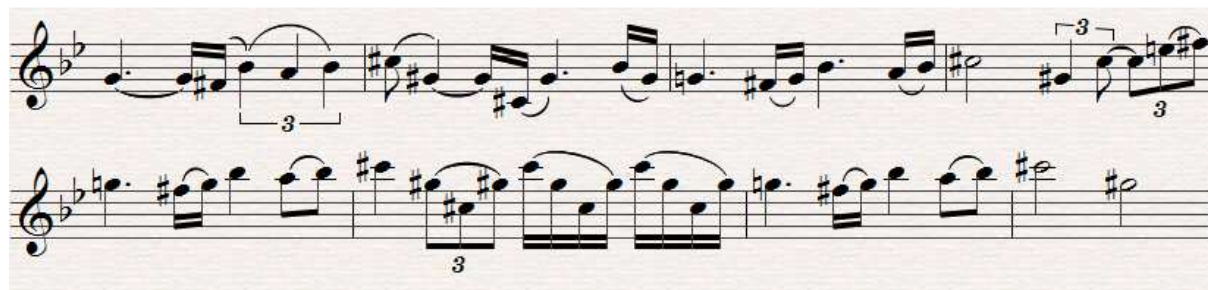


The final bar of the extended portion of Pug's theme lingers on a  $D^{\sharp}$  in order to create both a tense dissonant suspension, appropriate to the sense of urgency required, and to serve as a sharpened seventh for the key change which follows. The concept of change of key facilitating harmonic diversity, previously explored in *Kelewan*, is utilised in this instance to represent the contrast in this part of Pug's journey. As he approaches the portal to Midkemia, the musical material progresses towards an implied  $E^{\flat}$  minor tonality. This provides the aforementioned harmonic contrast while simultaneously alluding to the imminent change in Pug's environment as he prepares to travel to Midkemia in response to the dark wind. In this section, a large-scale call and response melodic structure is employed to provide a certain degree of rhythmic space to appropriately illustrate the dramatic nature of Pug's return to Midkemia after a year of absence. This melodic structure is characterised by French horn and trumpet statements of Pug's theme with a *tutti* response by the orchestra providing the dynamic punctuation every second bar. This trend continues into bar 107 wherein the previous bar's melodic  $E^{\sharp}$  serves as the sharpened seventh of the new key of F minor. This section continues in the same vein as the previous bars, featuring the same brass-led call and response structure, but now features choir in addition to brass, providing a static harmony to the call phrases. This serves to provide both musical diversity and a logical piece of programmatic material as the choir enhance the fantastical atmosphere while Pug moves through the portal to Midkemia.

Tension remains one of the key components in the basic construction of *Darkwind* and as such, constant modulation serves both a programmatic role and a musical one. With this in mind, an additional key change leading into bar 111, signifying Pug's departure from Kelewan and the chaotic nature of travelling between worlds. This is illustrated musically by intense rhythms in brass and percussion in addition to the previously heard *ostinato*. In order to sustain melodic and timbral variety and to musically allude to Pug leaving Kelewan behind, a heavily altered iteration of the Tsurani motif (see Figure 7.9) is featured on the violins and in the woodwind section. This provides a disquieting blend of a dynamically quiet melody and violent accompaniment in order to evoke a sense of disorientation as he travels through a magical rift. As this segment enters its second half, a dynamic increase signifies Pug's entrance to Midkemia.

### **Figure 7.9**

Altered Tsurani theme (Bars 111 - 116).



As this section concludes, an accidental in the melodic line once again leads to a new key, providing musical variety and programmatic accuracy.

As the piece arrives in a new key for the final time, an additional statement of the Tsurani theme is performed as Pug surveys the Midkemean environment, dynamically decreased for this brief moment of pause, thus illustrating Pug's ties to *Kelewan* despite leaving it behind. This instrumentally reduced statement serves to provide the programmatic references mentioned above while simultaneously allowing a moment of respite after the

intense, preceding section. As the French horn performs the melody it is accompanied by a woodwind pulse and an upper string iteration of the *ostinato*. A sudden surge of crotchet triplets in the percussion section, referencing the taiko drum patterns heard in *Kelewan* brings Pug back to reality. As he begins his journey to combat the source of the threat symbolised by the dark wind, the full orchestra states the altered Tsurani theme a final time leading to a brief, brass-led coda section, signifying the end of Pug's involvement in the piece. With the theme of tension in mind however, and the ominous nature of the dark wind itself, the final moments of the piece feature a misleading swell in the percussion, accompanied by flutter-tongued trumpets, ending with a dissonant choral chord. This serves to conclude the piece using the same disquieting atmospherics that signify the dark wind, thus setting the tone for the events which follow in the novel.



## Chapter 6:

### *Dies Irae*

#### Introduction

With *Darkwind* serving as the culmination of the preceding works in terms of compositional approaches explored over the course of the M.A, the remaining two pieces function as logical continuations of the methodology discussed, while continuing to provide variety through contrasting ensembles and musical styles. With the aim of providing such contrast, various potential ensembles and musical styles were researched for the sixth composition until two remained, a choir and a solo female voice with accompaniment.

Initially, considering the use of the choir in previous pieces, the vocal work seemed a logical conclusion. At this point, lyrics pertaining to a specific sequence in the book were chosen and word setting began. As this progress continued, an issue emerged in that lyrical content would obviously allude to the programme, thus illustrating the narrative to the listener and compromising one of the key aspects of the folio. The concept of programmatic material wherein the narrative content is illustrated through self-contained music, without a dependence on programmatic knowledge, serves as a major component of the previous works and as such, cannot be compromised. With this in mind, the decision to use an adapted text was rescinded. This in turn created a new issue in that the use of word setting would have served as the primary contrasting feature of the vocal work. The piece would now contain a chamber ensemble and vocalist and as such, would not be a sufficiently diverse inclusion in the portfolio. With these various considerations in mind, the decision was made to return to

the choir as the ensemble and the programmatic material referenced by the lyrics. In this instance however, the lyrics were abandoned in favour of a repeated phrase.

The narrative sequence to which the piece pertains is one of the most cataclysmic events in Feist's novels, the destruction of the planet Kelewan. This event is instigated by Pug who uses his immense power to set Kelewan's moon on a course to collide with a planet. This serves the greater good as the various races on Kelewan are being decimated by a barbaric invasion force. Despite the mathematical need for such an event, it remains a moment of horror and awe in the novel as Pug and his companions exert all of their collective strength to evacuate as many of the planet's indigenous population as possible through magical rifts. This all occurs as the invasion force rapidly slaughters the population and as a dark entity approaches and as such, the whole section of the novel contains a sense of hopelessness as a result of the unfathomable impending disaster. This serves to inspire a piece rife with tense atmospherics and dissonances. These traits were heard in previous pieces however and to facilitate the aforementioned contrast, a different approach was required.

In order to exhibit the appropriate traits while providing a varied approach considering the previous elements of the folio, the decision to abandon specific scoring was made. Rather than musically represent a number of instances from Kelewan's final moments, the piece features a constant *crescendo* in order to mimic the impending doom which occupies the novel. This lends the piece a unique role in the portfolio musically as it pertains to various events in a totally atmospheric manner, deliberately void of leit-motifs and thematic identity. In this manner, the piece functions in the same way as much of the contemporary texture work heard in modern film scoring wherein a single piece scores multiple sequences in an atmospheric rather than thematic manner.

### Instrumentation/Orchestration

As mentioned above, the choir proved the most logical ensemble to provide both an accurate score and a desirable contrast to previous ensembles. The envisioned compositional approach, containing dense atmospherics and necessitating both considerable pitching ability and breath control, informs the specifics of the choir's make-up. With up to thirty-two simultaneous parts at the piece's height, the decision was made to assign four vocalists to each part in order to employ breath staggering to facilitate longer note values and maximise harmonic potential. With this level of dense polyphony the sixteen-stave format aids the overall legibility of material which would otherwise be impossible considering the prevalence of minor seconds throughout and the potential crowding this would cause on fewer staves. Additionally, this results in an ensemble with considerable dynamic scope, vital considering both the programmatic and compositional intentions of the work.

### Compositional Approach

In order to separate *Dies Irae* from the various atmospheric explorations conducted in previous portions of the folio, a different compositional thought process was required. Considering the programmatic material's representation of a great cataclysm and the cold and emotionless aspect of nature in this regard, serialism was an ideal choice. The concept of mathematics within nature and the lack of emotional identity within serialism, facilitates the appropriate defiance of understanding which natural disasters typify. With the intention of avoiding a reliance on the stringent mathematical aspects of serialism, the technique is employed in an interpretive manner throughout the work. This results in various forms of serialism appearing throughout in order to create dense, polyphonic textures without being stringently bound to formic criteria of the technique.

With this approach in mind, the piece is constructed using a collection of atonal series, gradually increasing in density and manipulation over the course of the work in order to facilitate a constant sense of growth while the piece becomes increasingly dissonant as the impending death of the planet approaches. This is achieved by super-imposing various altered forms of the series on top of each other with increasing frequency. This not only gradually increases the dynamic of the piece but also achieves the white noise-like dissonance required of the programme. To further augment the sense of anticipation, long note values are deployed throughout in order to create an atmospheric soundscape in which the various series blend together as a result of their un-interruptive rhythmic values. This creates a static bed of sound which, due to the harmonic density of the various intersecting lines, becomes emotionally ambiguous. This ambiguity illustrates the coldness of the event and incomprehensibility of such destruction to human beings.

### Analysis

The work opens with a solitary C<sup>♮</sup> hummed by the third altos. This is staggered for a number of bars between the four performers in order to provide a tonal centre for the opening of the piece. This is followed by the introduction of the first series, spread between the female voices. This eight note series follows the appropriate, order-based formula of serialism in each of its appearances, altered only in the raising of the final B<sup>♭</sup> up an octave for the repeated phrase. In order to establish the appropriate atmospherics required by the programme, this series (see Figure 8.0) serves as an introductory section. The tone implied by the narrative is established through the sustain of each note of the series as order continues. In this manner, the series ceases to be a thematic idea and instead functions as a device to quickly produce programmatically suitable tension.

### **Figure 8.0**

Single line reduction of introductory series (Bars 3 - 6).



As the series ends, the sustained C $\sharp$  in the third altos is repeated, once again serving as the first note in the series. The order is then repeated, altered only in the raised B $\flat$  heard first sopranos.

As the introduction ends, the hummed C $\sharp$  continues for two bars. When the pair of bars conclude, the C $\sharp$  is continued into the next bar, wherein it acts as the first note of a new series (see Figure 8.1). While this series occurs, an additional series begins in the third beat of bar 13. This series, an octave above the aforementioned collection, deliberately blurs bar lines by featuring notes sustained for six beats, placed on the second beat of the bar. This creates an uneasy rhythmic blurring as the combination of three and six beat patterns, slightly offset, distorts the pulse of the piece. Further augmenting this unsettling effect is the use of inversion in the upper series. As discussed previously, certain elements of the standard serialist approach are altered to suit the piece and in this instance, the inversion is not literal, but instead features a simple direction alteration. Where the lower series features a descending then ascending movement, the upper series features the opposite. This further dilutes any melodic identity during this sequence, adding to the aforementioned textural ambience. In addition, certain elements of the series are deliberately sustained for the duration of the phrase in order to create close-knit clusters, preventing an empty register as the series drift further apart.

### **Figure 8.1**

Single line reduction of Series 1 (Bars 13 - 25).

Notes 1, 2 and 3 are sustained for duration of series

1 2 3 4 5 6

7 8 9 10 11 12

### **Figure 8.2**

Single line reduction of Series 1, inverted alteration (Bars 13 - 25).

All notes barring 8 and 10 are sustained for duration of series

1 2 3 4 5

6 7 8 9 10

In keeping with the desire to remain compositionally malleable by disregarding stringent serialist writing, the upper inversion of series 1 deviates from its prescribed pattern by repeating notes. In addition to this alteration, a simple dyadic line is introduced in the first sopranos as the remaining sopranos continue to sustain notes from the previous series. This creates a bed of dissonance while the jarring dyads create an other-worldly and haunting effect illustrating the surreal nature of Kelewan's invasion. In order to enhance this disquieting atmosphere, the third altos restate series 1 with elongated intervals between entries further blurring the rhythmic identity of the piece. A single bar's rest concludes the opening of the work in bar 37. This signifies the end of the section which illustrates the initial

fear and trepidation the protagonists feel as they witness the beginning of the invasion. The rest-bar serves to punctuate Pug's realisation of what must be done and the silent horror that such a revelation brings.

Bar 38 opens once again with the solitary alto hum, serving to both anchor the piece following the previous dissonance, and to once again serve as the first note of a series. This series (see Figure 8.3) is almost identical to the original with the exception of the reversed order of the final two notes and the introduction of lyrics comprised entirely of two words, *dies irae*. This series closes inwards from the extremities of the octave rather than spread outward as its predecessor had and features each syllable of *dies irae* assigned to an individual note of the series. This not only creates an eerie atmosphere but also augments the programmatic allusions through the use of this claustrophobic melodic movement. This, coupled with the ominous repeated lyric, haunting in its chant-like simplicity, allude to the eventual result of Pug's desperate clambouring for a solution which does not involve countless deaths. As the series ends, a shift to a 4/4 metre signifies the end of Pug's hopeless deliberations as he resigns himself to the fact that he cannot save Kelewan.

### **Figure 8.3**

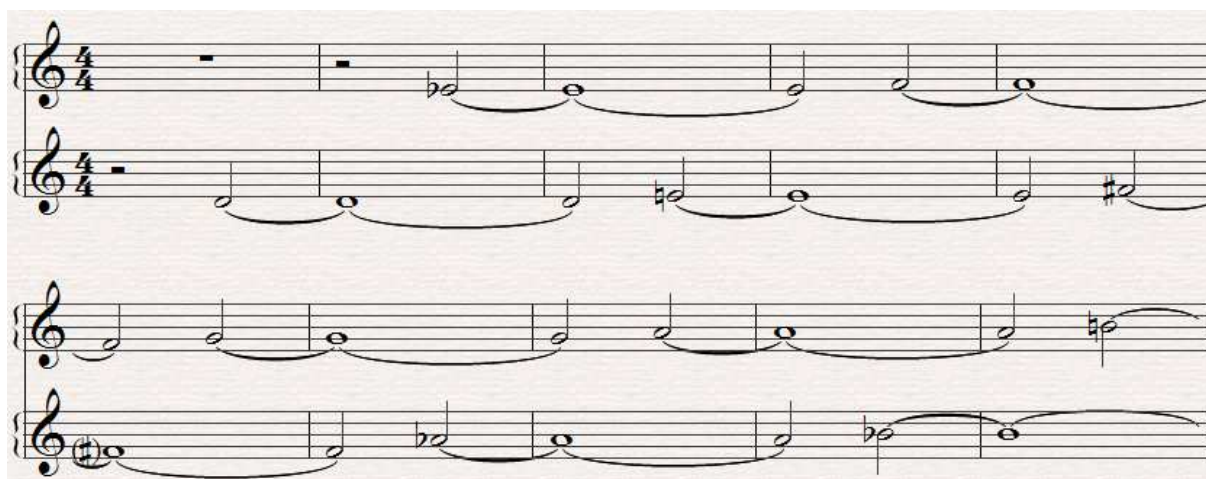
Single line reduction of series 2 (Bars 39 - 51).

As the shift to 4/4 signifies the end of Pug's failed attempts at finding a desirable solution, the music becomes increasingly dissonant as the realisation of what must be done becomes apparent. To accomplish this, series 2 is repeated but in this case in 4/4 time coupled with a

new repeated passage comprised of successive minor seconds, constantly ascending (See Figure 8.4). This creates an ominous sense of anticipation as the cataclysmic event becomes a possibility and any hope of defeating the invading force is lost. As this sequence progresses and the dynamic, as instructed in the opening text, continues to gradually become louder, the texture becomes increasingly dissonant, musically alluding to the chaos as the various characters scramble to survive and save others.

### **Figure 8.4**

Double-staff reduction of ascending cluster passage (Bars 54 - 64).



This sequence continues past bar 64, further blurring bar lines as logical form divisions are abandoned by the introduction of the basses in the eleventh bar of the passage and the tenors in the twelfth. As the male vocalists enter the texture, the sopranos continue to perform the ascending clusters in the same pattern of minor seconds progressing upwards by a tone every eight beats. In addition to the harsh dissonance this effect creates, it also deliberately alludes to two simultaneous whole-tone scales in order to further augment the other-worldly aspect of the narrative. At this point the altos also begin the ascending passage, transposed up a minor second from its original iteration and placed two beats behind the sopranos. This results in an increased rhythmic ambiguity and additional dissonance, both enhancing the oppressive, noise-like static nature of the texture. As this occurs, the fourth tenors and third basses sustain their



respective B $\natural$  and C $\sharp$ , providing a brief but dissonant tonal anchor before additional members of the bass section begin series 1 in bar 65. Two beats later, the upper tenors begin a transposition of series 1, up a minor second. As these bass series close inwards on themselves in bar 75, the tenors follow suit two beats later. Here the tenors begin the inverted alteration of their appropriate series while the basses sustain a tritone. The altos, having continually ascended into the more shrill registers of their voices, transfer their material to the sopranos who begin two additional transpositions of the first series inverted alteration.

In aid of preventing the now dense texture from thinning as a result of these parts moving contrary to each other and the absence of altos, the lowest basses enter on the second beat of bar 77 with a low C $\sharp$ . This not only services the ominous nature of the piece but also provides a new pitch centre thus freeing the upper basses to provide additional polyphony while the tenors continue to ascend through their series. As the three iterations of series 1 continue, deliberately misaligned to prevent an obvious pulse, the second set of voices in the fourth basses introduce a low D $\flat$  on the second beat of bar 79. This creates an oscillating dissonance in the low register thus adding additional conflicting rhythmic material. On the second beat of bar 81, the upper basses cease their sustained tritone and begin a short statement of the ascending cluster passage, centred on a sustained C $\sharp$ . In addition to the rumbling dissonance this causes, further enhancing the grim rising tension, it displaces any form of pulse, musically alluding to the frenetic nature of Kelewan's final moments where at any point disaster could strike.

The oppressive bed of dissonance continues to increase in dynamic, alluding to the impending disaster, until bar 89 wherein Pug finally concedes that he has no choice but to destroy Kelewan as the invading horde approaches the rifts to Midkemia. At this moment of intense despair and horror, the music reaches its dynamic peak, after Pug has seen numerous

friends sacrifice themselves, including Erik, the protagonist featured in *Pantathians* to buy time for escaping refugees. In order to evoke this climactic and horrifying moment, the choir begins a complicated series of overlapping lines, built on a single series. This series (see Figure 8.5) is similar to the very first one heard in the work in its claustrophobic effect caused by the notes closing in on themselves from the outward extremities of an octave.

### Figure 8.5

Basic reduction and explanation of climactic series (Bars 89 - 91).



The sopranos begin this pattern on the first beat of bar 89, starting on the C $\natural$  seen in the above example. The first sopranos sustain the initial entries. Notes 1 and 2 are sustained by first sopranos and notes 3 and 4 by second sopranos before pattern of assignment repeats for notes 5 and 6 in the first sopranos once again. In this manner each line moves in tones through the parts. This deliberate intersection of voices serves to aid legibility considering the quantity of enharmonic equivalents which would occur if the semi-tonal movement and sustains were featured on one stave. As the upper sopranos introduce the pattern on the first beat, the lower sopranos begin a transposition of the pattern, now centred on a D $\natural$  a seventh below the initial series. While this occurs, the upper altos performed sustained chords which deliberately sit in the same register as the melodic movement to further compound the oppressive dissonances. On the third beat, the lower altos begin an iteration of the series centred on a C $\sharp$  followed suit by the upper tenors on the fourth beat, centred on an E $\flat$ . The pattern of introductions completes on the first beat of bar 90 as the upper basses introduce a

B $\natural$ -centred version of the series. As each section moves through their respective performance of the series, supported by sustained notes in the lower basses, lower tenors and upper altos, they repeat the pattern a semi-tone lower each time. This creates a wavering, whaling-like effect as the multiple occurrences and blurred note values serve to create a rhythmically dense effect without relying on accelerated passages. Coupled with this unsettling effect, each member of the choir is instructed to sing one syllable of *dies irae* per note value. This results in a lyrical blurr wherein the multiple voices, rhythmically missaligned, create the effect of indistinguishable cries. This all serves to illustrate the horror of the lives left on Kelewan as Pug instigates the planets destruction.

This passage concludes in bar 101 as a solitary A $\natural$  in the second sopranos signifies the beginning of the end. The lone note scores the final moment before the destruction of the planet occurs. As the moon collides with the planet, an expanding serial idea is performed throughout the section (see Figure 8.6). This pattern is once again built on the idea of outward expansion with sustains in order to create a dissonant soundscape. As each statement moves through a vocal section, an additional statement is introduced in an additional section, two bars after the first iteration and in the appropriate register. This results in an increasingly jarring and disturbing texture which logically accompanies the terrifying content of the programme.

### **Figure 8.6**

Outro series (Bars 101 - 105).

Each note is sustained for duration of series unless otherwise stated

1 2 3 4 5 6 7 8 9

As the tenors conclude their iteration of this pattern, a gradual *diminuendo* is introduced in all sections until each vocal group is sustained their appropriate clusters at a triple-*pianissimo* dynamic. At this point, the sopranos are phased out entirely for a bar until they re-emerge, performing the introductory series (see Figure 8.0). This accompanies Pug's feeling of intense sorrow and remorse for what he has done despite the necessity of the act. In the context of Feist's novels, this event drastically impacts on Pug's mental well-being considering both the loss of many friends and the weight of the countless lives he has snuffed out for the greater good. As such, the melancholic nature of the introductory series is augmented by the still-sustained, triple *pianissimo* vocal clusters. This serves as both an ideal method to prevent literal repetition of the opening and as a musical representation of the innumerable dying voices which now linger on Pug's conscience.

## Chapter 7:

### *Nakor*

#### Introduction

The final work in the portfolio serves as a stark contrast to previous undertakings. This desire to provide continuous variety has been featured throughout all of the pieces but in this instance, it is the chief principle on which the choice of programmatic content is based. Considering the dark subject matter of the programmes discussed previously and the ensembles informed by this thematic material, the desire for the final composition to serve as a light-hearted contrast was prominent. Despite the dark fantasy nature of Feist's work, the Riftwar Saga is not without its fair share of comic characters. With this in mind, and with the aim of representing both a character and an event simultaneously, akin to the approach in *Silverthorn*, Nakor was chosen as the basis of the programmatic aspect. Nakor as a character is uniquely placed to inspire interesting, yet light-hearted material. He serves as a wise, sage-like character throughout much of the series but despite his eccentric exterior, he holds many secrets and revelations which remained veiled until his final appearances. This combination of mischief and mystery prove an enticing combination around which to build a composition around.

With a character as deep and multi-faceted as Nakor serving as the programmatic centre of the work, thought was given to the prospect of rendering the piece with considerable length, much like the rest of the folio. After much deliberation however, the decision was made to concentrate on creating a concise and satisfying, thematically cohesive composition

which would serve as a humorous and desirable contrast to the intense and lengthy elements of the preceding pieces in the folio. This contrast would not only serve to facilitate desirable variety but would also provide the listener with an upbeat note on which to end the portfolio.

### Instrumentation/Orchestration

In aid of continuing the trend of instrumental variety throughout the folio, thought was given to any instruments or instrumental sections that had been largely overshadowed in previous works due to the nature of the programmes and ensembles. With this in mind, bassoon and marimba came to mind as instruments that had essentially no major role to play in the portfolio up until this point. This realisation proved an ideal one in the potential humour each of these instruments can illicit and the unique colour for which each is identifiable. With the intention of featuring these instruments in mind, the prospect of a piece solely containing these two instruments was given. This approach was abandoned in favour of a small chamber ensemble however, when the nature of Nakor's identity as a character was considered. As an Isalani, an Asiatic race in Feist's novels, and with his monk-like appearance, Nakor immediately conjures an exotic and oriental image. In order for the music to correctly evoke this, certain instruments were added in order to evoke the appropriate responses in a listener. To this end, flute and vibraphone were added before a single percussionist, alternating between a taiko drum and tambourine, completed the ensemble in order to provide the desired rhythmic momentum.

## Compositional Approach

The aforementioned exotic nature of Nakor's background immediately informs much of the harmonic and melodic nature of the work. As in *Kelewan*, the oriental nature of the character is illustrated through the use of instruments such as the flute and vibraphone and the employment of various quartal leaps in the melodic lines. In contrast to *Kelewan* however, Nakor's mischievous side also shapes the musical material. Considering the character's penchant for gambling and humour, chromaticism is employed throughout in order to warp the oriental thematic elements into jazz-like melodic phrases. Further compounding this influence is the use of jazz phrasing and implied seventh chords in the accompanying melodic parts. Additionally, the use of short note values throughout, and an emphasis on fast melodic passages, lends the piece an appropriate sense of momentum considering the sequence in *Shadow of a Dark Queen* which inspires this piece.

In this section of the novel, Nakor moves through a densely crowded military encampment which he and his companions have infiltrated. His aim is to observe the eponymous Serpent Queen. The momentum heard in the piece serves to accompany Nakor as he weaves through the various obstacles in his path, follows soldiers, eavesdrops and evades suspicion in order to glean new information about their target. This inspires various fast melodic passages that function not only as appropriate programmatic material but also as desirable material with which to feature both the bassoon and marimba.

As was the case in *Silverthorn*, one of the chief aims of this piece is to serve its programmatic inspiration accurately while simultaneously doubling as an extended performance of Nakor's character theme. In this manner the piece is heavily based on the melodic variation approach taken in *Silverthorn* wherein the character's theme is restated in

various guises in order to provide musical variety. This serves to maintain interest and appropriately score the events depicted in the novel. This renders the piece consistent with the general aim of the folio in terms of narrative consistency which remains musically cohesive minus the programme.

### Analysis

The score begins with a chromatic bassoon statement, marked *mischievously* and appropriately accented at a tempo of 70 bpm. The combination of the extremely gradual *accelerando* and chromaticism lends the phrase the appropriate quirks and humour that typify Nakor as a character. This brief, four-bar phrase (see Figure 9.0) serves as the introductory section before Nakor's theme appears. This functions on a musical level as a brief introduction before the main theme statement and on a programmatic level as Nakor leaves his companions and ventures out in the dense crowd of the military encampment to begin his investigation.

### Figure 9.0

Introduction statement (Bars 1 - 4).



As this phrase concludes, the first full statement of Nakor's theme occurs (see Figure 9.1). This programmatically alludes to the early portion of Nakor's investigation wherein he gathers information through gambling and engaging with the various soldiers. With this in mind, the first statement of his theme naturally occurs at a slow, plodding pace, mimicking the progress of his investigation. This additionally provides a musically logical, ponderous



statement of his theme, unaccompanied and stated in the manner of an introduction. The theme itself is characterised by the use of quartal intervals, accidentals and jazz phrasing. Each of these elements not only set the melodic content of this work apart musically in comparison to previous pieces, but also allude to an aspect of Nakor's personality. The quartal intervals reference his oriental heritage, the use of accidentals accentuate the quirky aspect of his character and the jazz phrasing references his fondness for gambling.

### **Figure 9.1**

Nakor's theme (Bars 5 - 20).

As the sixteen-bar form concludes, a restatement of the theme occurs on the flute. This provides desirable contrast in terms of register and serves to provide the bassoon with an opportunity to assume an accompanimental role. (see Figure 9.2). This accompanying part serves to fill in the various rests provided by Nakor's theme, thus utilising the same techniques for creating busy textures heard in both *Kelewan* and *Darkwind*. This illustrates the impact of lessons learned over the course of the study in addition to providing a musically logical increase in momentum. This acceleration and injection of additional rhythmic values serves to prevent unnecessary repetition while simultaneously heightening anticipation as Nakor's detective work begins to bear fruit. In this manner, the work adheres to the

techniques utilised in *Silverthorn*, wherein form and variation were employed to render the piece programmatically logical while simultaneously featuring as an extended performance of a character motif, akin to opening credits themes.

### **Figure 9.2**

Accompaniment for Nakor's theme (Bars 21 - 36).



As the flute completes its statement of Nakor's theme, it and the bassoon perform a chromatic run which signifies that Nakor's investigation has taken full flight as the piece finally reaches 150bpm. This occurs as he learns more about the elusive Emerald Queen and her potential location. At this point, in order to introduce desirable timbral contrast and to simultaneously accentuate the increased pace of Nakor's investigation, the marimba is introduced. In keeping with the minimalist techniques explored in *Mac Mordain Cadal: The Descent* and *Kelewan* this section features new melodic material that will then double as accompaniment as additional thematic elements appear. In addition to the marimba, the timbral shift is further enhanced by vibraphone outlines of the initial notes of Nakor's theme (see Figure 9.3).

### **Figure 9.3**

Double staff reduction of marimba and vibraphone section (Bars 37 - 42).

The image shows a double staff reduction of a marimba and vibraphone section, spanning bars 37 to 42. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The top system consists of two staves: the upper staff is labeled 'Vibraphone' and the lower staff is labeled 'Marimba'. Both staves begin with a dynamic marking of *mf*. The vibraphone part features a melodic line with some rests and eighth-note patterns. The marimba part plays a continuous, rhythmic eighth-note pattern. The bottom system repeats the same two-staff structure, with the marimba part moving up an octave in bar 43 as described in the text.

In bar 43 the marimba moves up an octave to perform a restatement of the above material before moving back down as the minimalist trend of adding additional material at even intervals continues with the introduction of a new melodic pattern on the bassoon (see Figure 9.4). This pattern serves to provide melodic variety while musically alluding to Nakor rapidly traversing the military encampment as he attempts to infiltrate the area containing the Emerald Queen. The sense of anticipation and excitement introduced earlier by the marimba is further enhanced by the introduction of the tambourine, serving to both logically introduce the unpitched percussion while simultaneously heightening anticipation and injecting humour.

In the second half of the eight-bar section, the flute and bassoon seamlessly swap melodies further solidifying the use of variation to prevent repetitiveness akin to the same approach taken in *Silverthorn*. Additionally, this section serves as an introduction to the material which follows wherein the humorous elements of Nakor are symbolised by his theme but are augmented by lyrical woodwinds in order accentuate the mysterious aspect of his investigation. This once again fulfils a dual role as it introduces new melodic material and

variation, thus aiding the work's overall sufficiency without programmatic knowledge, while also serving the narrative by utilising said melodic content to allude to plot developments.

### **Figure 9.4**

Double-staff reduction of introduction to infiltration section (Bars 45 - 52).

The image displays a double-staff reduction of the introduction to the infiltration section, spanning bars 45 to 52. The score is arranged in four systems, each with a Flute staff on top and a Bassoon staff on the bottom. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the first system. The Flute part features a melodic line with various intervals, including eighth and sixteenth notes, and rests. The Bassoon part provides a rhythmic accompaniment with a similar melodic contour, often mirroring the flute's line. The notation includes slurs, accents, and dynamic markings throughout the passage.

Bar 53 signals the beginning of the aforementioned intrigue section. This segment is typified by the first appearance of entirely *legato* passages in the two woodwind soloists. This results in a desirable considerable contrast with the previous portions of the work, considering the

prevalence of heavily rhythmic material up to this point. While serving this obvious role in terms of musical logic and variety, the sustained harmonies in the winds allude to the more mysterious and serious side of Nakor. This alludes to his emergence, later in the novels, as a powerful magician despite his eccentric exterior. In order to musically illustrate this duality, the woodwind melodies are accompanied by pitched percussion iterations of Nakor's theme and accompaniment. This represents the unique nature of Nakor as a character wherein a delicate balance between his care-free attitude and his spiritual wisdom result in his incredible depth and mystery. In addition to these character related considerations, once again utilising the same approach as *Silverthorn*, this material also appropriately scores the increasing mystery of Nakor's investigation as he learns more of the Emerald Queen's mysterious entourage and her reclusive nature.

Bar 69 signals the dynamic peak of the piece as Nakor successfully weaves his way through the various guards and defences of the inner recesses of the encampment. This is illustrated when a full statement of his theme occurs wherein the woodwind duo perform Nakor's theme in fifteenth notes while the pitched percussion perform the accompanying pattern. This not only provides a triumphant statement of Nakor's theme to accompany his success but also restates the theme in an unaltered fashion following the melodically dense percussion section. This once again provides a desirable adherence to musical form while accurately representing the literary narrative.

This section concludes as Nakor reaches the Emerald Queen. The music dynamically decreases and features a number of solo flourishes rapidly alternating between instruments and ranges. This musically represents his agile evasion and the humorous level of courage and light-heartedness as he takes on this dangerous task. These solo statements and quirky tambourine interjections create the desirable representation of Nakor's eccentricities while simultaneously ensuring a stable dynamic as the piece gradually progresses towards its final

moments. These various allusions to Nakor's theme gradually usher the piece through several keys (see Figure 9.5). This desire to change key is grounded in the need to remain appropriately varied despite the reliance on the theme. Additionally, the various key changes serve to accompany the moments of building anticipation wherein Nakor discovers that the Emerald Queen is his former wife, Jorna. This revelation prompts Nakor to depart and return to his companions to supply them with the information he has learned about both the queen and her plans. This escape is scored by chromaticisms and crotchet triplets on the taiko drum in order to dynamically build towards his exciting return journey. With this new information in hand, Nakor's theme occurs in a new key and as such takes on a naturally different aural colour. This provides the aforementioned variety while also representing the new information Nakor has learned, thus differentiating this statement from all previous iterations as he has now achieved his goal.

### **Figure 9.5**

Modulation section excerpt (Bars 86 - 87).

The image displays a musical score excerpt for five instruments: Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.), Maracas (Mar.), and Vibraphone (Vib.). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Flute part begins with a dynamic marking of *p* (piano) and features a melodic line with chromaticisms and a triplet. The Bassoon part provides a harmonic accompaniment with similar chromatic patterns. The Percussion part includes a taiko drum pattern with a triplet of eighth notes. The Maracas part consists of a rhythmic accompaniment with a triplet. The Vibraphone part features a melodic line with chromaticisms and a triplet. The score is divided into two measures, with the first measure containing the initial chromaticism and the second measure containing the triplet and further chromaticism.

Bar 93 serves as the beginning of the piece's final section. As Nakor leaves Jorna's camp and proceeds back to the outer reaches of the military base, his theme scores the exciting escape that this is. As mentioned above, the vastly different key already lends this statement a different harmonic identity. In addition, this iteration of the theme features rapidly alternating melodic exchanges, wherein the woodwind duet and the pitched percussion duet alternate between melody and accompaniment. This provides timbral variety and aids in exuding the appropriately eccentric sound required of Nakor. While these various considerations add to the musicality of the piece and illustrate Nakor's personality, the driving taiko drum serves to cement the chase-like nature of Nakor's mad dash to return to his allies undiscovered. As this sequence ends, a final chromatic ascension leads the piece into a marimba restatement of the introductory theme (see Figure 9.0). This accompanies Nakor's final hurdle as he tumbles into his companions' encampment after his frantic investigation.

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*Mac Mordain Cadal:*  
*The Descent*

Patrick O'Connor

Duration – 7:30

## Instrumentation

(Score in C)

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

6 French Horns in F

4 Trumpets in Bb

4 Tenor Trombones

2 Bass Trombones

2 Tubas

Snare Drum

Wagner Bass Drum

Cymbals

Gong

Wind Chimes

Glockenspiel

Xylophone

Vibraphone

Harp

Piano

6 Sopranos

6 Altos

6 Tenors

6 Basses

18 Violins I

16 Violins II

14 Violas

12 Cellos

10 Contrabasses

# Mac Mordain Cadal: The Descent

Patrick O'Connor

♩ = 86

Piccolo

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Horn in F

Horn in F

Trumpet in B $\flat$

Trumpet in B $\flat$

Trombone

Bass Trombone

Tuba

Snare Drum

Bass Drum

Cymbals

Gong

Chimes

Glockenspiel

Xylophone

Vibraphone

Harp

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass with extension

*ppp* harshly

*eh*

*ppp* harshly and slightly flat compared to sopranos

*eh*

*ppp*

*ah*

*ppp*

*ah*

*♩ = 86*

*senza vibrato*

*pppp*

*tr*

*div*

*pppp*

Breathing should be staggered throughout where appropriate

Individuals in Tenor and Bass section should sharpen and flatten within the range of D - F#, centred on E natural, at their discretion.

add upward chromaticisms with each bar until 12 cellos are playing individual notes

13

Picc.

Fl. 1

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

pedal should remain constantly depressed

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

same as cello but inverted

div. pppp

21

Picc. Fl. 1 Ob. 1 Cl. 1 B. Cl. Bsn. 1 Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 B. Tbn. Tba. S. D. B. D. Cym. Gong. Chim. Glock. Xyl. Vib. Hp. Pno. S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

*drum stick across cymbal* *mf*

♩ = 136

28

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Cl. 1 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

B. Tbn. *ff*

Tba. *ff*

S. D. *ff*

B. D. *ff*

Cym. *ff*

Gong *ff*

Chim. *ff*

Glock. *ff*

Xyl. *ff*

Vib. *ff*

Hp. *ff*

Pno. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln. I *ff*

Vln. II *ff unis.*

Vla. *ff*

Vc. *ff unis.*

Cb. *ff*

All trills to be notated as semi-tones

36

Picc.

Fl. 1

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.



41

Picc.  
 Fl. I  
 Ob. I  
 Cl. I  
 B. Cl.  
 Bsn. I  
 Hn. 1  
 Hn. 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 B. Tbn.  
 Tba.  
 S. D.  
 B. D.  
 Cym.  
 Gong  
 Chim.  
 Glock.  
 Xyl.  
 Vib.  
 Hp.  
 Pno.  
 S.  
 A.  
 T.  
 B.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

46

Picc.

Fl. 1

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rip.*

*div.*

*unis.*



58

Picc.

Fl. I

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Picc.

Fl. 1

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*unis.*

*rip.*

71

Picc. *div. 3* *mf*

Fl. 1 *div. 3* *mf* *div.*

Ob. 1 *3* *mf*

Cl. 1 *3* *mf*

B. Cl. *3* *mf*

Bsn. 1 *3* *mf*

Hn. 1 *rip.* *unis.*

Hn. 2 *rip.* *unis.*

Tpt. 1 *div. 3* *div. 3* *unis.*

Tpt. 2 *3* *mf*

Tbn. 1 *div. 3* *div. 3* *unis.*

B. Tbn. *33* *mf*

Tba. *3* *mf*

S. D. *mf*

B. D. *mf*

Cym. *mp* *mf*

Gong *mf*

Chim. *mf*

Glock. *mf*

Xyl. *mf*

Vib. *mf*

Hp.

Pno. *3* *mf*

S.

A.

T.

B.

86

Vln. I *div. 3* *3* *trill on semi tone* *unis.* *mf*

Vln. II *div. 3* *3* *trill on semi tone* *unis.* *mf*

Vla. *3* *mf*

Vc. *3* *mf*

Cb. *3* *mf*

82

Picc. Fl. 1 Ob. 1 Cl. 1 B. Cl. Bsn. 1 Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 B. Tbn. Tba. S. D. B. D. Cym. Gong. Chim. Glock. Xyl. Vib. Hp. Pno. S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

*mf* *solo.* *mp* *gliss.* *gliss.* *mp*

female voices gliss atonally to crescendo at top of range

91

Picc.

Fl. 1  
*solo.*

Ob. 1

Cl. 1

B. Cl.  
*unis.*

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.  
*stick across cymbal*

Cym.

Gong

Chim.

Glock.  
*mp*

Xyl.

Vib.

Hp.  
*p*

Pno.  
*pp*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
*tr*  
*div.* *pppp* *mp*

Cb.



103

Picc.

Fl. 1

Ob. 1 *unis.*

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

S. *mf*  
*ah -*

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*add lib in this veign*

*unis.*

*div.*

*mp*

*3*

119

This page of a musical score, numbered 119, contains measures 119 through 126. The instrumentation includes:

- Woodwinds:** Piccolo, Flute 1, Oboe 1 (with triplets), Clarinet 1 (with sixteenth-note patterns), Bass Clarinet, Bassoon 1.
- Brass:** Horns 1 & 2, Trumpets 1 & 2, Trombone 1, Bass Trombone, Tuba.
- Drum Kit:** Snare Drum, Bass Drum, Cymbals, Gong, Chimes (with a wavy line indicating a tremolo effect).
- Percussion:** Glockenspiel, Xylophone, Vibraphone (with a rhythmic pattern).
- Keyboard:** Harp, Piano.
- Strings:** Violin I & II, Viola, Violoncello, Contrabass.

The score is written in a common time signature with a key signature of one flat. The Oboe 1 part features prominent triplet figures. The Clarinet 1 part has a rhythmic pattern of sixteenth notes. The Vibraphone part has a steady eighth-note accompaniment. The Chimes part is marked with a wavy line, suggesting a tremolo. The Violin I part has a melodic line with a long slur across measures 120-121.

129

The musical score for page 18, measures 129-136, features the following instruments and parts:

- Picc.
- Fl. 1
- Ob. 1
- Cl. 1
- B. Cl.
- Bsn. 1
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn. 1
- B. Tbn.
- Tba.
- S. D.
- B. D.
- Cym.
- Gong
- Chim.
- Glock.
- Xyl.
- Vib.
- Hp.
- Pno.
- S.
- A.
- T.
- B.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key musical details include:

- Measures 129-132: Piccolo, Fl. 1, and Bsn. 1 have rests. Oboe 1 and Clarinet 1 play sustained notes. Bass Clarinet and Bassoon 1 play sixteenth-note patterns.
- Measure 133: Horns 1, 2, and Trumpets 1, 2 play a sustained chord with a *mp* dynamic. Trombones 1 and 2, Bass Trombone, and Tuba have rests.
- Measures 134-136: Violin I and II, Viola, and Violoncello/Contrabass play a sixteenth-note triplet pattern with a *mp* dynamic. The Gong plays a sustained note.

141

Picc. *mp* *p*

Fl. 1 *mp* *p*

Ob. 1 *mp* *p*

Cl. 1 *mp* *p*

B. Cl. *mp* *p*

Bsn. 1 *mp* *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim. *mp* add lib in this vein

Glock. *p*

Xyl.

Vib. *p*

Hp. *p*

Pno. *p*

S. *ah*

A. *ah*

T.

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* div. *p*

149

Picc. *mp*

Fl. I *mp*

Ob. I *mp*

Cl. I *mp*

B. Cl.

Bsn. I

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

S.

A.

T.

B.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

*mf*

*ah*

*mf*

*ah*

*mf*

*mf*

154

Picc.

Fl. 1

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Gong

Chim.

Glock.

Xyl.

Vib.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

159

Picc. *mf*

Fl. 1 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mf*

B. Tbn. *mf*

Tba. *mf*

S. D. *mf*

B. D. *mf*

Cym. *mf*

Gong *mf*

Chim. *mf*

Glock. *mf*

Xyl. *mf*

Vib. *mf*

Hp. *mf*

Pno. *mf*

S. *f*

A. *f*

T. *mf*

B. *mf*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

164

Picc.  
Fl. 1  
Ob. 1  
Cl. 1  
B. Cl.  
Bsn. 1  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
B. Tbn.  
Tba.  
S. D.  
B. D.  
Cym.  
Gong  
Chim.  
Glock.  
Xyl.  
Vib.  
Hp.  
Pno.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



168

This page contains the musical score for measures 168 through 171. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute 1, Oboe 1, Clarinet 1, Bass Clarinet, and Bassoon 1. The brass section includes Horns 1 and 2, Trumpets 1 and 2, Trombone 1, Bass Trombone, and Tuba. The string section includes Soprano, Alto, Tenor, and Bass violins, Violoncello, and Contrabass. The percussion section includes Snare Drum, Bass Drum, Cymbals, Gong, and Chimes. The keyboard section includes Glockenspiel, Xylophone, Vibraphone, Harp, and Piano. The vocal section includes Soprano, Alto, Tenor, and Bass. The woodwind and string parts feature complex rhythmic patterns and melodic lines, while the brass and percussion parts provide harmonic support and rhythmic drive. The score includes various musical notations such as notes, rests, slurs, and dynamics markings.

Instrument list:

- Picc.
- Fl. 1
- Ob. 1
- Cl. 1
- B. Cl.
- Bsn. 1
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn. 1
- B. Tbn.
- Tba.
- S. D.
- B. D.
- Cym.
- Gong
- Chim.
- Glock.
- Xyl.
- Vib.
- Hp.
- Pno.
- S.
- A.
- T.
- B.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

172

**Instrumentation and Dynamics:**

- Picc.**: *f*
- Fl. 1**: *f*
- Ob. 1**: *f*
- Cl. 1**: *f*
- B. Cl.**: *f*
- Bsn. 1**: *f*
- Hn. 1**: *f*
- Hn. 2**: *f*
- Tpt. 1**: *f*
- Tpt. 2**: *f*
- Tbn. 1**: *f*
- B. Tbn.**: *f*
- Tba.**: *f*
- S. D.**: *f*
- B. D.**: *f*
- Cym.**: *f*
- Gong**: *f*
- Chim.**: *f*
- Glock.**: *mf*
- Xyl.**: *mf*
- Vib.**: *mf*
- Hp.**: *mf*
- Pno.**: *mf*
- S.**: *f*
- A.**: *f*
- T.**: *f*
- B.**: *f*
- Vln. I**: *f*
- Vln. II**: *f*
- Vla.**: *f*, *div.*
- Vc.**: *f*
- Cb.**: *f*

# *Silverthorn*

For String Quartet

Patrick O'Connor

Duration – 7:45

# Silverthorn

Patrick O'Connor

♩ = 100

Violin I

Violin II

Viola

Violoncello

*mp*

6

6

13

13

*mp*

*mp*

*mp*

3

21

Musical score for measures 21-26. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' in the third measure of the second system.

27

Musical score for measures 27-32. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 4/4 to 3/4 in measure 28 and back to 4/4 in measure 30. Dynamics include *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' in the first measure of the second system.

33

Musical score for measures 33-36. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. A triplet of eighth notes is marked with a '3' in the first measure of the first system.

37

Musical score for measures 37-40. The score is in 3/4 time and features four staves: two treble clefs, a bass clef, and a double bass clef. The key signature has two flats. Measures 37 and 38 contain eighth-note triplets in the upper staves. Measures 39 and 40 feature more complex rhythmic patterns, including triplets and slurs. The bottom two staves provide a steady accompaniment.

41

Musical score for measures 41-44. The score is in 3/4 time and features four staves. The key signature has two flats. All staves are marked with a mezzo-piano (*mp*) dynamic. The upper staves contain melodic lines with slurs and ties, while the lower staves provide a harmonic accompaniment.

49

Musical score for measures 49-52. The score is in 4/4 time and features four staves. The key signature has two flats. Measures 49 and 50 are in 3/4 time, while measures 51 and 52 are in 4/4 time. The score includes dynamic markings of piano (*p*) and mezzo-piano (*mp*). The upper staves feature melodic lines with slurs and ties, and the lower staves provide a harmonic accompaniment.

58

Musical score for measures 58-62. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first two staves have a *mf* dynamic marking. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves, including triplets. A *mf* dynamic marking is also present below the bottom two staves.

63

Musical score for measures 63-65. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves, including triplets.

66

Musical score for measures 66-70. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves, including triplets. A *mp* dynamic marking is present in the second measure of the second staff. A *8va* marking is present above the third staff in the first measure. A *mp* dynamic marking is present below the bottom two staves in the fourth measure. The time signature changes to 3/4 in the fourth measure.

71

Musical score for measures 71-78. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values including quarter notes, half notes, and eighth notes, often grouped with slurs. A dynamic marking of *8va* is present in measure 75, with a dashed line indicating an octave shift. The bottom two staves are separated from the top two by a brace.

79

Musical score for measures 79-87. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat). The time signature changes to 4/4 in measure 79. The music features a variety of note values including quarter notes, half notes, and eighth notes, often grouped with slurs. Dynamic markings of *mf* and *ff* are present. The bottom two staves are separated from the top two by a brace.

88

Musical score for measures 88-95. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values including quarter notes, half notes, and eighth notes, often grouped with slurs. Triplet markings (indicated by a bracket with the number 3) are present in measures 88, 89, 90, 91, 92, 93, and 94. The bottom two staves are separated from the top two by a brace.



94

Musical score for measures 94-100. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with a trill in measure 94 and a triplet of eighth notes in measure 95. The last two staves have a bass line with a trill in measure 94 and a triplet of eighth notes in measure 95. Dynamics include *f* (forte) and *8va* (octave) markings. A fermata is present over the final measure (100).

101

Musical score for measures 101-108. The score is in 4/4 time and features a key signature of two flats. It consists of four staves. The first two staves have a melodic line with a trill in measure 101 and a fermata in measure 102. The last two staves have a bass line with a trill in measure 101 and a fermata in measure 102. Dynamics include *mp* (mezzo-piano) and *freely* markings. A fermata is present over the final measure (108).

109

Musical score for measures 109-112. The score is in 4/4 time and features a key signature of two flats. It consists of four staves. The first two staves have a melodic line with a trill in measure 109 and a fermata in measure 110. The last two staves have a bass line with a trill in measure 109 and a fermata in measure 110. Dynamics include *f* (forte) and *8va* (octave) markings. A fermata is present over the final measure (112).

114

Musical score for measures 114-118. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes a vocal line in the upper staff, a piano accompaniment in the lower staves, and a double bass line in the bottom staff. The piano part begins with a *p* (piano) dynamic marking. The music consists of eighth and sixteenth notes, with some rests in the vocal and piano parts.

119

Musical score for measures 119-123. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes a vocal line in the upper staff, a piano accompaniment in the lower staves, and a double bass line in the bottom staff. The piano part begins with a *mp* (mezzo-piano) dynamic marking. The music consists of eighth and sixteenth notes, with some rests in the vocal and piano parts.

124

Musical score for measures 124-128. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes a vocal line in the upper staff, a piano accompaniment in the lower staves, and a double bass line in the bottom staff. The piano part begins with an *8va* (octave) marking. The music consists of eighth and sixteenth notes, with some rests in the vocal and piano parts.

128

*f*  
*mf*  
*mf*  
*f*

132

*f*  
*mf*  
*mf*  
*f*

135

*f*  
*mf*  
*mf*  
*f*

140

Musical score for measures 140-144. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: two treble clefs and three bass clefs. The first staff contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and single notes. The fifth staff contains a bass line with eighth notes. The music concludes with a fermata over the final note of the first staff.

145

Musical score for measures 145-151. The score is in 3/4 time and features a key signature of two flats. It consists of five staves. Measures 145-147 contain melodic lines with triplets in the first, second, and fourth staves. From measure 148, the time signature changes to 3/4. The music features dynamic markings of *p* (piano) and *mp* (mezzo-piano) with hairpins indicating crescendos and decrescendos. The first and second staves have melodic lines, while the third, fourth, and fifth staves provide harmonic support with chords and single notes.

152

Musical score for measures 152-155. The score is in 4/4 time and features a key signature of two flats. It consists of five staves. Measures 152-154 contain melodic lines with dynamic markings of *mf* (mezzo-forte) in the first, second, and fourth staves. In measure 155, the dynamic marking changes to *f* *espressivo* (forte, expressive) in the fourth staff. The first and second staves have melodic lines, while the third, fourth, and fifth staves provide harmonic support with chords and single notes. The music concludes with a fermata over the final note of the first staff.

159

Musical score for measures 159-164. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature has two flats. Above the first treble staff are six chord symbols: C major, D minor, E minor, F major, G major, and A major. The music includes various note values, slurs, and a triplet in the second bass staff.

165

Musical score for measures 165-170. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature has two flats. Above the first treble staff are six chord symbols: C major, D minor, E minor, F major, G major, and A major. The music includes slurs, a triplet in the second bass staff, and an 8va marking in the third treble staff.

171

Musical score for measures 171-176. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature has two flats. Above the first treble staff is a chord symbol: A major. The music includes slurs, dynamics markings (*p*, *mf*, *mp*), and triplets in the second and third bass staves.

175

Musical score for measures 175-178. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has three flats. The music includes various melodic lines, some with slurs and ties, and a triplet of eighth notes in the second and third staves.

179

Musical score for measures 179-182. The score is in 3/4 time and features four staves. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The music includes slurs, ties, and a triplet of eighth notes in the second and third staves. The bass clef staves show a change in the bass line with a double bar line and a new starting point.

183

Musical score for measures 183-186. The score is in 3/4 time and features four staves. The music includes slurs, ties, and a triplet of eighth notes in the second and third staves. The bass clef staves show a change in the bass line with a double bar line and a new starting point.

187

Musical score for measures 187-191. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music includes triplets and slurs. A fermata is present at the end of the first staff in measure 191.

192

Musical score for measures 192-196. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music consists of sustained notes and slurs.

197

Musical score for measures 197-201. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music includes triplets, slurs, and dynamic markings like *f* and *p*. There are also fermatas and a *va* marking.

# *Pantathians*

For Solo Piano

Patrick O'Connor

Duration – 7:00



# Pantathians

Patrick O'Connor

$\text{♩} = 70$

*pp* *p*

Pedal should remain constantly depressed.

6

11

*pppp*

16

*mp*

8va

*pp*

18

*v*

19

*pp*  
*mp*

20

*mp*

23

*mp*

27

mp

Detailed description: This system contains measures 27 through 30. The music is in a key with two flats and a 4/4 time signature. The right hand features complex chordal textures with many accidentals, including a large slur over measures 28-30. The left hand has a more rhythmic accompaniment with some slurs. A dynamic marking of *mp* is present in measure 28. Below the staves, there are two sets of chord diagrams for guitar, both marked with a sharp sign and a double bass symbol.

31

Detailed description: This system contains measures 31 through 36. The right hand has a melodic line with a large slur over measures 31-34 and another slur over measures 35-36. The left hand has a bass line with some slurs. The key signature and time signature remain the same as in the previous system.

37

Detailed description: This system contains measures 37 through 40. The right hand has a melodic line with many accidentals and slurs. The left hand has a bass line with many accidentals and slurs. The key signature and time signature remain the same.

41

p

Detailed description: This system contains measures 41 through 44. The right hand has a melodic line with a large slur over measures 41-44. The left hand has a bass line with a large slur over measures 41-44. A dynamic marking of *p* is present in measure 41. The key signature and time signature remain the same.

43

mp

3

Detailed description: This system contains measures 43 and 44. Measure 43 is in 7/4 time with a treble clef, featuring a melodic line with a slur and a fermata. Measure 44 is in 4/4 time with a treble clef, featuring a triplet of eighth notes. The bass clef part in both measures consists of sustained chords with a fermata. The dynamic marking *mp* is present in measure 43.

45

3

3

Detailed description: This system contains measures 45 and 46. Measure 45 is in 7/4 time with a treble clef, featuring a melodic line with a slur and a fermata. Measure 46 is in 4/4 time with a treble clef, featuring two triplets of eighth notes. The bass clef part in both measures consists of sustained chords with a fermata. The dynamic marking *mp* is present in measure 45.

47

pp

Detailed description: This system contains measures 47 and 48. Measure 47 is in 7/4 time with a treble clef, featuring a melodic line with a slur and a fermata. Measure 48 is in 4/4 time with a treble clef, featuring a melodic line with a slur and a fermata. The bass clef part in both measures consists of sustained chords with a fermata. The dynamic marking *pp* is present in measure 48.

49

p

Detailed description: This system contains measures 49 and 50. Measure 49 is in 7/4 time with a bass clef, featuring a melodic line with a slur and a fermata. Measure 50 is in 4/4 time with a bass clef, featuring a melodic line with a slur and a fermata. The bass clef part in both measures consists of sustained chords with a fermata. The dynamic marking *p* is present in measure 49.

50

mf

f

3/4

3/4

4/4

4/4

Detailed description: This system contains measures 50 and 51. Measure 50 is in 3/4 time and features a melodic line in the right hand with a slur over the first four notes, followed by a chordal texture. The left hand has a simple accompaniment. Measure 51 is in 4/4 time and continues the melodic line in the right hand, with a dynamic shift to forte (f). The left hand accompaniment is also present.

52

mp

f

3/4

3/4

4/4

4/4

Detailed description: This system contains measures 52 and 53. Measure 52 is in 3/4 time and features a melodic line in the right hand with a slur over the first four notes, followed by a chordal texture. The left hand has a simple accompaniment. Measure 53 is in 4/4 time and continues the melodic line in the right hand, with a dynamic shift to forte (f). The left hand accompaniment is also present.

54

mf

ff

mp

4/4

4/4

Detailed description: This system contains measures 54 and 55. Measure 54 is in 4/4 time and features a melodic line in the right hand with a slur over the first four notes, followed by a chordal texture. The left hand has a simple accompaniment. Measure 55 is in 4/4 time and continues the melodic line in the right hand, with a dynamic shift to mezzo-piano (mp). The left hand accompaniment is also present.

56

mf

f

3/4

3/4

4/4

4/4

Detailed description: This system contains measures 56 and 57. Measure 56 is in 3/4 time and features a melodic line in the right hand with a slur over the first four notes, followed by a chordal texture. The left hand has a simple accompaniment. Measure 57 is in 4/4 time and continues the melodic line in the right hand, with a dynamic shift to forte (f). The left hand accompaniment is also present.

57

Musical score for measures 57-58. The piece is in 3/4 time and B-flat major. Measure 57 features a descending melodic line in the right hand and a bass line with a tritone chord. Measure 58 continues with a similar descending line and a bass line with a tritone chord. The system ends with a repeat sign.

58

Musical score for measures 59-60. The piece is in 3/4 time and B-flat major. Measure 59 features a descending melodic line in the right hand and a bass line with a tritone chord. Measure 60 continues with a similar descending line and a bass line with a tritone chord. The system ends with a repeat sign.

59

Musical score for measures 61-62. The piece is in 3/4 time and B-flat major. Measure 61 features a descending melodic line in the right hand and a bass line with a tritone chord. Measure 62 continues with a similar descending line and a bass line with a tritone chord. The system ends with a repeat sign.

60

Musical score for measures 63-64. The piece is in 3/4 time and B-flat major. Measure 63 features a descending melodic line in the right hand and a bass line with a tritone chord. Measure 64 continues with a similar descending line and a bass line with a tritone chord. The system ends with a repeat sign.

61

Musical score for measures 61-62. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 61 ends with a double bar line.

62

Musical score for measures 63-64. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music is characterized by a series of chords, many of which are marked with a 'v' (accents) and a fermata. Measure 62 ends with a double bar line.

63

Musical score for measures 65-66. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music continues with chords, some marked with 'v' and fermatas. Measure 63 ends with a double bar line.

64

Musical score for measures 67-68. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 64 begins with a dynamic marking of *fff* (fortississimo). Measure 64 ends with a double bar line.

65

Musical score for measures 65-66. The system consists of two staves (treble and bass clef) in a key signature of one flat (B-flat). Measure 65 is in 7/8 time. Measure 66 is in 4/4 time. The music features complex rhythmic patterns and chromatic lines in both hands, with dynamic markings such as *v* and *b*.

66

Musical score for measures 67-68. The system consists of two staves (treble and bass clef) in a key signature of one flat (B-flat). Measure 67 is in 4/4 time. Measure 68 is in 7/8 time. The music features complex rhythmic patterns and chromatic lines in both hands, with dynamic markings such as *v* and *b*.

67

Musical score for measures 69-70. The system consists of two staves (treble and bass clef) in a key signature of one flat (B-flat). Measure 69 is in 7/8 time. Measure 70 is in 7/8 time. The music features complex rhythmic patterns and chromatic lines in both hands, with dynamic markings such as *v* and *b*.

68

Musical score for measures 71-72. The system consists of two staves (treble and bass clef) in a key signature of one flat (B-flat). Measure 71 is in 7/8 time. Measure 72 is in 6/4 time. The music features complex rhythmic patterns and chromatic lines in both hands, with dynamic markings such as *v* and *b*.



69

Musical score for measures 69-70. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves feature complex chordal textures with many accidentals and dynamic markings such as *v* and *b*. The system concludes with a double bar line and a 7/8 time signature.

70

Musical score for measures 71-72. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 7/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by rapid sixteenth-note passages in both hands, with many accidentals and dynamic markings. The system concludes with a double bar line and a 4/4 time signature.

71

Musical score for measures 73-74. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features complex chordal textures with many accidentals and dynamic markings such as *mf* and *mp*. The system concludes with a double bar line and a 4/4 time signature.

74

Musical score for measures 75-76. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features complex chordal textures with many accidentals and dynamic markings such as *mf* and *mp*. A triplet of eighth notes is marked with a '3' in the upper staff. The system concludes with a double bar line and a 4/4 time signature.

77

80

82

86

89

Musical score for measures 89-91. The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measure 89 features a complex chordal texture in the right hand and a bass line in the left hand. Measure 90 continues with similar textures. Measure 91 shows a change in the right hand texture with a more active melodic line.

92

Musical score for measures 92-96. Measure 92 has a triplet of eighth notes in the right hand. Measures 93-96 feature a series of descending eighth-note patterns in the right hand, with corresponding chords in the left hand. A fermata is placed over the final note of the eighth-note pattern in measure 96.

97

Musical score for measures 97-102. Measure 97 begins with a piano (*p*) dynamic. A long slur covers measures 97-98. Measure 99 starts with a pianissimo (*pp*) dynamic. Measures 100-102 continue with complex textures and dynamics, including a fermata over a chord in measure 102.

103

Musical score for measures 103-106. Measure 103 starts with a pianississimo (*ppp*) dynamic. A long slur covers measures 103-104. Measure 105 begins with a piano (*p*) dynamic. Measure 106 starts with a pianissimo (*pp*) dynamic. The system concludes with a fermata over a chord in measure 106.

108

*ppp*

*pppp*

# *Kelewan*

Patrick O'Connor

Duration – 9:00

## Instrumentation

Flute

Gong

12 Violins I

Taiko Drum I

12 Violins II

Taiko Drum II

10 Violas

8 Cellos

Vibraphone

6 Contrabasses

Koto

Vibraphone

Harp

# Kelewan

Patrick O'Connor

♩ = 55

**Adagio**

**accel.**

Flute

Gong  
lightly with sticks  
overblow  
*pp*

Taiko Drum I

Taiko Drum II

Vibraphone  
*p*

Koto  
*p*

Harp  
*p*

Erhu

Violin I

Violin II

Viola

Violoncello

Double Bass (with extension)

♩ = 55  
**Adagio**

**accel.**

6

*mp*

*ppp*

Detailed description of the musical score: The score is for page 55, starting at measure 6. It consists of several staves. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a rest, followed by a melodic phrase starting in measure 4 with a mezzo-piano (*mp*) dynamic. The piano accompaniment includes a grand staff (treble and bass clefs) and a guitar staff. The piano part features a complex rhythmic pattern with many beamed notes, primarily in the right hand. The guitar part has a melodic line in the upper register, starting in measure 4. Dynamics include mezzo-piano (*mp*) and pianissimo (*ppp*).



11  $\text{♩} = 80$

*mf*

3

*p* rimshot

*pp*

$\text{♩} = 80$

*mf*

*pp*

*p*

The musical score is organized into two systems. The first system consists of three staves: a top treble clef staff with rests, a middle grand staff (treble and bass clefs) with piano accompaniment, and a bottom grand staff (treble and bass clefs) with a melodic line. The piano accompaniment in the first system features a rhythmic pattern of eighth notes with accents and slurs. The melodic line includes trills and triplets. The second system consists of two grand staves: the top one with piano accompaniment and the bottom one with a melodic line. The piano accompaniment continues with the same rhythmic pattern, and the melodic line continues with similar motifs. The score is written in a key signature of one flat (B-flat) and a common time signature.

*mf*

lightly with sticks *p*

*tr*

*mf*

*mf*

*mf*

*p*

*mp pizz.*

23

The musical score is written in a key with one flat (B-flat) and a 3/4 time signature. It consists of several staves:

- Vocal Line (top staff):** Features a melodic line with triplets of eighth notes and quarter notes, often beamed together. The notes include G4, A4, Bb4, and C5.
- Piano Accompaniment (middle staves):** The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a similar pattern, often with a bass line.
- Double Bass (bottom staves):** The upper part of the double bass staff shows sustained chords (triads) in the left hand, while the lower part shows a melodic line in the right hand, including some grace notes.

27

Musical score for measures 27-29. The score includes a vocal line and a drum set part. The vocal line features a triplet of eighth notes in measure 27, followed by a whole note in measure 28, and another whole note in measure 29. The drum set part includes a snare drum line with a tremolo effect in measure 27, a dynamic change from *mf* to *f* in measure 28, and a pattern of eighth notes with accents in measure 29. A tom-tom line has a dynamic change from *mf* to *mp* in measure 28 and a rimshot in measure 29. The piano accompaniment consists of a treble clef line with a triplet of eighth notes in measure 27 and a whole note in measure 28, and a bass clef line with a whole note in measure 27 and a whole note in measure 28.

Musical score for measures 30-32. The score includes a vocal line and a drum set part. The vocal line features a triplet of eighth notes in measure 30, followed by a whole note in measure 31, and another whole note in measure 32. The drum set part includes a snare drum line with a tremolo effect in measure 30, a dynamic change from *mf* to *f* in measure 31, and a pattern of eighth notes with accents in measure 32. A tom-tom line has a dynamic change from *mf* to *f* in measure 31 and a triplet of eighth notes in measure 32. The piano accompaniment consists of a treble clef line with a triplet of eighth notes in measure 30 and a whole note in measure 31, and a bass clef line with a whole note in measure 30 and a whole note in measure 31. A double bass line is present in measure 32 with a dynamic of *mf* and a *div.* marking.

30

The musical score for page 30, measures 30-31, is presented in a multi-staff format. The piano part (measures 30-31) features a complex rhythmic pattern in the right hand, consisting of eighth-note groups with accents (>) and a trill (tr) in the left hand. The violin and viola parts (measures 30-31) play a melodic line with a half-note interval, marked with a forte (**f**) dynamic. The cello and double bass parts (measures 30-31) play a supporting line, marked with a mezzo-forte (**mf**) dynamic. The score includes various musical notations such as accents, trills, and triplets.

32

*f*

*tr*

*ff*

*f*

*f*

This page contains musical notation for measures 34 and 35. The score is organized into two main systems. The upper system consists of a grand staff with a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a complex rhythmic pattern of eighth notes with accents and trills. The violin part has a melodic line with slurs and trills. The lower system consists of five staves, likely for a double bass or cello, with a melodic line featuring slurs and triplets. The key signature is one flat (B-flat), and the time signature is 4/4.



This musical score is for a piano and trumpet ensemble. It is divided into two systems, each with two measures. The first system includes a trumpet part and a piano part with three staves (treble, middle, and bass clefs). The second system includes a trumpet part and a piano part with four staves (treble, two middle, and bass clefs). The trumpet part features a melodic line with a dynamic marking of *f* and trills. The piano part is complex, with various textures and dynamics including *mp* and *f*. The score includes numerous musical notations such as slurs, accents, and trills.

38

The musical score is divided into two systems. The first system (measures 38-41) features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, including trills and tremolos. The string section consists of five staves with sustained notes and a rhythmic accompaniment. The second system (measures 42-45) continues the piano part with similar rhythmic patterns and the string section with sustained notes and a rhythmic accompaniment.

40

This musical score page contains measures 40 through 43. It features a main melody in the upper staff and a piano accompaniment in the lower staves. The piano part includes a dense texture of sixteenth notes in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into two systems, each containing two measures. The first system (measures 40-41) shows the main melody with a triplet of eighth notes and a trill. The piano accompaniment features a complex texture of sixteenth notes and rests. The second system (measures 42-43) continues the main melody and piano accompaniment, with the piano part showing a more rhythmic accompaniment in the left hand and a more complex texture in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

42

This musical score page contains measures 42 through 45. It is divided into two main systems. The upper system is for the piano, consisting of a grand staff with a piano part (treble and bass clefs) and a celeste part (two staves). The piano part features a complex rhythmic pattern with many sixteenth notes and rests, including trills marked with 'x' and 'trm'. The celeste part plays a melodic line with slurs. The lower system is for the strings, consisting of a grand staff with violin and viola parts (treble clefs) and a cello/bass part (bass clef). The violin and viola parts play a melodic line with slurs, while the cello/bass part plays a rhythmic accompaniment.

decel.

Musical score for page 68, measures 44-52. The score is written for piano, violin, and cello. The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The word "decel." (deceleration) is written above the piano staff at measure 44 and again at measure 50. The word "div." (divisi) is written above the violin and cello staves at measure 50. The score is divided into two systems, with measures 44-49 in the first system and measures 50-52 in the second system. The piano part features complex rhythmic patterns, including triplets and slurs. The violin and cello parts have more melodic lines with some slurs and dynamic markings. The score is written in a standard musical notation style with a key signature of one flat (B-flat).

47

Musical score for measures 47-50. The score includes a string quartet (Violin I, Violin II, Viola, Cello) and a percussion part. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as ♩ = 50.

Percussion part instructions:
 

- lightly with brushes
- strike with rear of mallet
- slide rear of mallet across gong

Dynamics: *p*, *pp*, *sim.*, *mp* with nail.

♩ = 50

Musical score for measures 51-54. The score features a string quartet (Violin I, Violin II, Viola, Cello). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as ♩ = 50.

Dynamics: *p*, *pp*, *unis.*, *arco.*

Performance markings: *pp* with a slur over the final two measures.

51

The musical score for page 51 consists of several systems of staves. The top system includes a single treble staff with a half note and a fermata, and a grand staff (piano and celesta) with a half note and a fermata. The piano part is marked *pp*. The celesta part has the instruction "bow gong" and is marked *sim.*. The second system features a treble staff with a melodic line starting in the second measure, marked *mp* and containing a triplet. Below it is a staff with a rhythmic accompaniment of eighth notes, marked with an accent and a fermata. The third system shows a grand staff with a fermata over the first measure. The fourth system is a grand staff with a fermata over the first measure. The fifth system is a grand staff with a fermata over the first measure. The sixth system includes a grand staff with a fermata over the first measure, a staff with a melodic line marked *mp*, and a staff with a dynamic marking *pppp* that tapers to *mp* and then returns to *pppp*. The word "div." is written below the first measure of this system. The bottom system features a grand staff with a fermata over the first measure.

This musical score is for page 54 and is written in B-flat major (two flats) and 4/4 time. It features a saxophone, drums, piano, and strings.

- Saxophone:** The top staff shows a melodic line starting in the fourth measure with a half note G4, marked "overblow".
- Drums:** The second and third staves show a drum set. The second staff has a snare drum part with accents and a triplet in the second measure, marked "mp". The third staff has a bass drum part with accents and a triplet in the second measure, marked "mp".
- Piano:** The fourth and fifth staves show piano accompaniment. The fourth staff has a right-hand part with a triplet in the second measure, marked "mp". The fifth staff has a left-hand part with a triplet in the second measure, marked "mp".
- Strings:** The bottom three staves show string accompaniment. The first string staff has a melodic line with a slur over the first four measures. The second and third string staves have a rhythmic accompaniment with a slur over the first four measures.

Performance instructions include "sim." (sustained), "lightly with brushes", "pp" (pianissimo), "overblow", and "mp" (mezzo-piano). The score includes various musical notations such as accents, slurs, and triplets.



The musical score is arranged in four systems. The first system contains the main melodic line and the percussion part. The percussion part includes a bow gong and a set of brushes. The melodic line starts with a *sim.* (sustained) marking and a *mf* (mezzo-forte) marking. The percussion part has a *sim.* marking and a *pp* (pianissimo) marking for the bow gong. The brushes are played *lightly with brushes* and feature two triplet patterns. The second system contains two staves of melodic accompaniment. The third system contains two staves of piano accompaniment. The fourth system contains a grand staff with a piano and a double bass, and a set of four strings. The piano part has a *mf* marking and features a series of chords. The double bass part has a *mf* marking and features a series of chords. The strings part has a *mf* marking and features a series of chords. The score is in 3/4 time and the key signature has two flats.

63

overflow overflow

*tr*

*tr*

3 3

*mf*

*mp*

*mf*

*mf*

66

accel. . . . .

Musical score for the first system, measures 66-67. The system includes a grand staff with three staves. The top staff is a treble clef with a whole rest. The middle two staves are a grand staff with a treble clef and a bass clef. The treble staff contains a complex rhythmic pattern of sixteenth notes with accents (>) and trills (tr). The bass staff contains a simpler rhythmic pattern with accents (>) and trills (tr). The bottom staff is a grand staff with a treble clef and a bass clef, both containing whole rests.

accel. . . . .

Musical score for the second system, measures 68-69. The system includes a grand staff with five staves. The top two staves are treble clefs with a long slur over a series of notes. The middle two staves are treble clefs with whole rests. The bottom two staves are a grand staff with a treble clef and a bass clef, both containing a complex rhythmic pattern of sixteenth notes with slurs and accents (>). The bottom-most staff is a bass clef with a long slur over a series of notes.

68

The musical score is divided into two systems, each spanning measures 68 to 75. The key signature is B-flat major (two flats).

**System 1 (Measures 68-75):**

- Piano (P):** Features a complex rhythmic pattern in the right hand with sixteenth-note runs and accents (>). The left hand has a simpler accompaniment with some trills (tr) and accents. Dynamics include *p* (piano) and *mp* (mezzo-piano).
- Violin (V):** Plays a melodic line with accents and trills. Dynamics include *mp*.
- Cello (C):** Plays a melodic line with accents and trills. Dynamics include *mp*.
- Double Bass (DB):** Provides a steady accompaniment with eighth notes. Dynamics include *mp*.
- Tempo:** Indicated as ♩ = 70.

**System 2 (Measures 68-75):**

- Piano (P):** Features a melodic line with a *div. pppp* (divisi pianissimo) marking and a *mf* (mezzo-forte) dynamic. Includes a *unis.* (unison) marking. Dynamics include *mf* and *pppp*.
- Violin (V):** Plays a melodic line with a *mf* dynamic and a triplet (3). Dynamics include *mf*.
- Cello (C):** Plays a melodic line with a *mf* dynamic and a triplet (3). Dynamics include *mf*.
- Double Bass (DB):** Plays a melodic line with a *mf* dynamic and a triplet (3). Dynamics include *mf*.

70

The musical score for page 70 is divided into two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a half note followed by a quarter rest, then another half note and quarter rest. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes, some with accents (>), and a trill marked with 'tr' and a tilde (~). The piano part consists of a steady eighth-note accompaniment in both hands. The second system contains a violin part with a melodic line featuring slurs and triplets (marked with a bracket and '3'). The piano accompaniment continues with the same eighth-note pattern in both hands.

72 *rall.* . . . . .

tr

*ff* *mp* bow gong

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*rall.* . . . . .

*mp*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

♩ = 75

75

Musical score for measures 75-77. The score includes a snare drum part with triplets and dynamics (*sim.*, *f*, *p*, *ff*, *mp*, *mf*), a bass drum part with triplets and dynamics (*p*, *ff*, *mf*), and piano accompaniment in the right and left hands with dynamics (*mp*, *mf*).

♩ = 75

Musical score for measures 78-80. The score includes a snare drum part with dynamics (*mf*), a bass drum part with dynamics (*mf*), and piano accompaniment in the right and left hands with dynamics (*mf*, *pizz. mf*).

This musical score for page 78 consists of several systems of staves. The top system includes a single treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a double bar line. The second system features a grand staff with a double bar line, followed by a treble clef staff with a melodic line of eighth notes, and a bass clef staff with a melodic line including trills marked with 'tr' and 'trm'. The third system shows a treble clef staff with a melodic line of eighth notes. The fourth system is a grand staff with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a whole rest. The fifth system is a grand staff with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a melodic line of eighth notes. The sixth system is a grand staff with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a melodic line of eighth notes. The seventh system is a grand staff with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a melodic line of eighth notes. The eighth system is a grand staff with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a melodic line of eighth notes. The ninth system is a grand staff with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a melodic line of eighth notes. The tenth system is a grand staff with a treble clef staff containing a melodic line of eighth notes and a bass clef staff with a melodic line of eighth notes.



Violin I: *f*

Violin II: *f*

Viola: *f*

Cello/Double Bass: *mf*

*arco.*

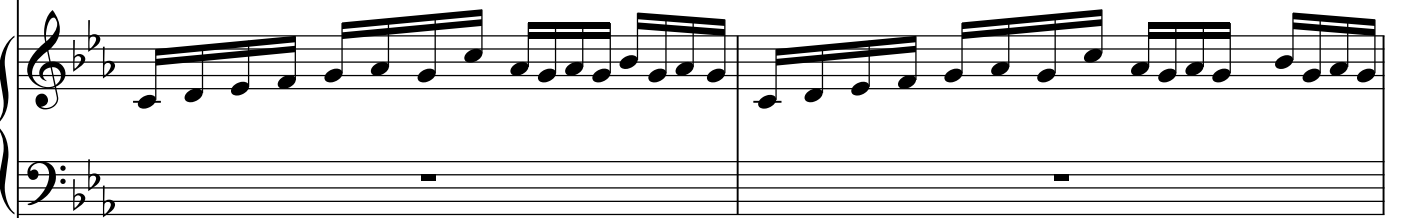
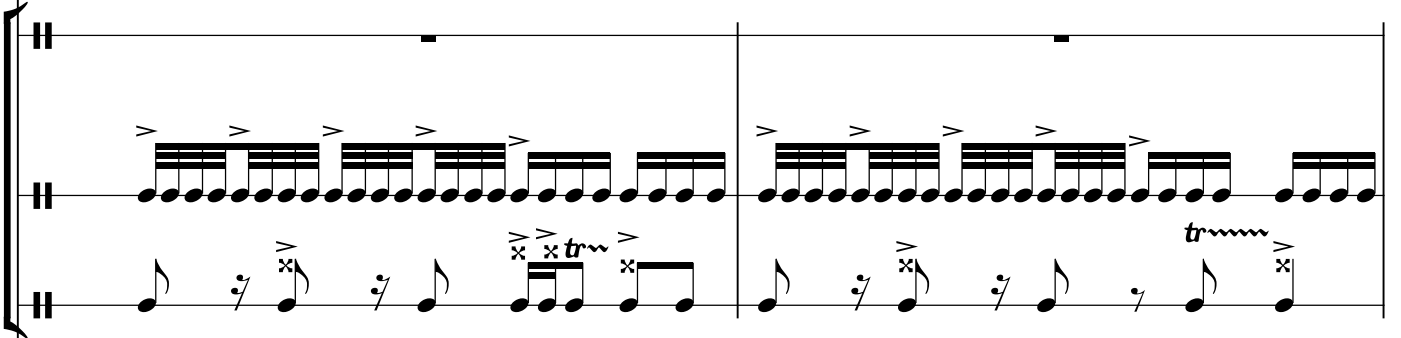
Trills: *trm*

Accents: *>*

Dynamic markings: *f*, *mf*

Performance instruction: *arco.*

82



84

The musical score consists of two systems, each containing three measures. The piano part is written on multiple staves, including a grand staff (treble and bass clefs) and a separate staff for the right hand. The piano part features complex rhythmic patterns with triplets and accents. The violin part includes trills and dynamic markings. The score is divided into two systems, each with three measures.

**System 1 (Measures 84-86):**

- Measure 84:** Piano part has a complex rhythmic pattern with triplets and accents. The violin part has a trill. Dynamics range from *p* to *f*.
- Measure 85:** Piano part continues with triplets and accents. The violin part has a trill. Dynamics are *f* and *p*.
- Measure 86:** Piano part continues with triplets and accents. The violin part has a trill. Dynamics are *f* and *p*.

**System 2 (Measures 87-89):**

- Measure 87:** Piano part has a complex rhythmic pattern with triplets and accents. The violin part has a trill. Dynamics range from *f* to *mp*.
- Measure 88:** Piano part continues with triplets and accents. The violin part has a trill. Dynamics are *f* and *mp*.
- Measure 89:** Piano part continues with triplets and accents. The violin part has a trill. Dynamics are *f* and *mp*.

87

rall. . . . .

tr

overblow

*f* *p* *f* *p* bow gong

*p*

rall. . . . .

(8)

*f* *mp* *f* *pp* unis. *ppp*

(8)

*f* *mp* unis. *pp*

(8)

*f* *mp* unis. *pp* *mp* *mp*

90

The musical score for page 90 consists of several systems of staves. The top system includes a vocal line with notes and rests, and a percussion line with instructions for 'scrape gong' and 'bow gong'. The middle system features a piano line with notes and rests, and a percussion line with instructions for 'with nail'. The bottom system includes a piano line with notes and rests, and a percussion line with instructions for 'with nail' and 'mp'. The score is written in a key signature of one flat and a 4/4 time signature.

*mp* overblow

overblow

scrape gong *pp*

scrape gong *pp*

3

bow gong

with nail *mp* *p*

*p*

*mp*

*mp*

*mp*

94

overblow

scrape gong *p* scrape gong *p*

*mp*

*mp*

*pp*

div. *pp*

*mp*

*mp*

unis. pizz. *mp*

Detailed description: This page of a musical score covers measures 94 through 97. It features a complex arrangement of staves. The top staff is a single treble clef staff with a few notes and rests. The second system consists of three staves: the top one is a single treble clef staff with notes and rests, the middle one is a single bass clef staff with a triplet of eighth notes and a trill, and the bottom one is a single bass clef staff with rests. The third system consists of four staves: the top one is a single treble clef staff with rests, the second one is a single bass clef staff with notes and rests, the third one is a grand staff (treble and bass clefs) with notes and rests, and the fourth one is a single bass clef staff with notes and rests. The fourth system consists of six staves: the top one is a single treble clef staff with notes and rests, the second one is a single bass clef staff with notes and rests, the third one is a grand staff (treble and bass clefs) with notes and rests, the fourth one is a single bass clef staff with notes and rests, the fifth one is a single bass clef staff with notes and rests, and the sixth one is a single bass clef staff with notes and rests. Dynamic markings include *p*, *mp*, and *pp*. Performance instructions include 'overblow', 'scrape gong', 'tris.', 'div.', and 'unis. pizz.'. The score is in a key signature of one flat and a 3/4 time signature.

98

This musical score page, numbered 98, contains several systems of staves. The top system consists of three staves, each with a whole rest in every measure. The second system features a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a sequence of chords and notes: a half note chord (B-flat, E-flat), a quarter note chord (B-flat), a half note chord (E-flat), a quarter note chord (B-flat), a half note chord (E-flat), and a quarter note chord (B-flat). The third system consists of two staves, each with a whole rest in every measure. The fourth system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, both with a key signature of two flats. Both staves contain whole rests in every measure. The fifth system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, both with a key signature of two flats. The upper staff contains a melodic line with a slur over two measures, a fermata over the first measure, and a sharp sign above the second measure. The lower staff contains a melodic line with a slur over two measures and a fermata over the first measure. The sixth system consists of three staves. The top staff has a treble clef and a key signature of two flats, with a whole rest in every measure. The middle staff has a treble clef and a key signature of two flats, with a whole note in the first measure, a dotted quarter note in the second, and a quarter note in the third. The bottom staff has a bass clef and a key signature of two flats, with a whole note in the first measure, a dotted quarter note in the second, and a quarter note in the third. The seventh system consists of three staves. The top staff has a treble clef and a key signature of two flats, with a whole rest in every measure. The middle staff has a treble clef and a key signature of two flats, with a melodic line featuring slurs and a triplet of eighth notes in the third measure. The bottom staff has a bass clef and a key signature of two flats, with a whole note in the first measure, a dotted quarter note in the second, and a quarter note in the third. The eighth system consists of three staves. The top staff has a treble clef and a key signature of two flats, with a whole rest in every measure. The middle staff has a treble clef and a key signature of two flats, with a melodic line featuring slurs and a triplet of eighth notes in the third measure. The bottom staff has a bass clef and a key signature of two flats, with a whole note in the first measure, a dotted quarter note in the second, and a quarter note in the third.

101

The musical score for page 101, measures 101-103, is presented in two systems. The first system (measures 101-103) features a grand staff with a piano part and a violin part. The piano part consists of a series of chords in the right hand and single notes in the left hand, marked with a mezzo-forte (*mf*) dynamic. The violin part is a simple accompaniment of single notes. The second system (measures 101-103) features a flute and two violas. The flute part has a melodic line with slurs and accents, marked with a *div.* (divisi) instruction. The two violas play a rhythmic accompaniment of eighth notes, also marked with a *mf* dynamic.



104

Musical score for the first system, measures 104-106. The score includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line has a melodic line with trills and accents. The tempo is marked as ♩ = 80. The dynamic is *mp*.

♩ = 80

Musical score for the second system, measures 107-110. The score includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line has a melodic line with trills and accents. The tempo is marked as ♩ = 80. The dynamic is *mf*. The score includes markings for *unis.* and *div.*.

107

This musical score page, numbered 107, is divided into two systems. The first system includes a piano part with a grand staff (treble and bass clefs) and a violin part. The piano part features a melodic line with eighth-note patterns and a trill, marked with a *mp* dynamic. The violin part has a similar melodic line with trills and accents. The second system features a grand staff with two treble clefs and two bass clefs. The upper two staves contain sustained chords with a *q* (pizzicato) marking. The lower two staves contain a rhythmic accompaniment with eighth-note patterns and rests.

110

This musical score page contains two systems of music, measures 110 and 111. The first system (measures 110-111) features a piano part with a right-hand melody and a left-hand accompaniment of eighth notes. The violin and cello parts play a melodic line in measure 110, which continues in measure 111. The piano part includes trills and accents. The second system (measures 110-111) features a violin and cello part with a melodic line in measure 110, which continues in measure 111. The piano part plays a rhythmic accompaniment of eighth notes. The score includes dynamic markings such as *mf* and *q*, and various musical notations like trills, accents, and slurs.

112

The musical score for page 112, measures 112-113, is presented in two systems. The first system (measures 112-113) features a vocal line in the upper staff and a piano accompaniment consisting of three staves. The vocal line begins with a melodic phrase in measure 112, followed by a sustained note in measure 113. The piano accompaniment includes a tremolo texture in the upper staff, a rhythmic pattern of eighth notes in the middle staff, and a bass line with eighth notes and rests in the lower staff. Dynamics are marked as *mf* for the vocal line and *p* for the piano accompaniment. The second system (measures 114-115) continues the vocal line and piano accompaniment. The vocal line has a melodic phrase in measure 114 and a sustained note in measure 115. The piano accompaniment features a complex rhythmic texture with many sixteenth notes in the upper staff, a bass line with eighth notes and rests in the middle staff, and a bass line with eighth notes and rests in the lower staff. Dynamics are marked as *mf* for the vocal line and *pp* for the piano accompaniment.

114

This musical score is for page 114 and is divided into two systems. The first system includes a piano part and a percussion ensemble. The piano part consists of a right-hand staff with a melodic line and a left-hand staff with a bass line. The percussion ensemble includes a snare drum (top staff), a tom-tom (middle staff), and a cymbal (bottom staff). The second system continues the piano and percussion parts. The piano part features a melodic line with slurs and a bass line with eighth-note patterns. The percussion part includes a snare drum with a melodic line, a tom-tom with a melodic line, and a cymbal with a melodic line. The score is written in a key signature of one flat and a 4/4 time signature.

116

This musical score page contains measures 116 and 117. It is divided into three main systems. The first system features a vocal line in the upper staff with a triplet of eighth notes in measure 116, and piano accompaniment in the lower two staves. The piano part includes a triplet of eighth notes in measure 116 and a trill in measure 117. The second system consists of two staves for strings and woodwinds, with a dynamic marking of *p* and a hairpin crescendo. The third system continues the piano accompaniment from the first system, with a dynamic marking of *p* and a hairpin crescendo. The key signature has one flat, and the time signature is 4/4.

118

This musical score page contains two systems of music, each spanning two measures (118 and 119). The first system includes a vocal line at the top, followed by a piano accompaniment consisting of a right-hand part with sixteenth-note patterns and a left-hand part with chords and eighth notes. The second system features a vocal line with long, sweeping phrases, and a piano accompaniment with a complex rhythmic pattern in the right hand and a bass line in the left hand. The score is written in a key with one flat (B-flat) and a common time signature.

120

This musical score is divided into two systems. The first system (measures 120-121) features a woodwind section with a trill (tr) and an overblow instruction. The piano section includes a woodwind part with a trill and a piano part with various rhythmic patterns and dynamics. The second system (measures 122-123) continues the woodwind and piano parts, with the piano part featuring a *mf* dynamic and a melodic line.

**Woodwind Section (Top System):**  
- Measure 120: Trill (tr) and overblow instruction.  
- Measure 121: Trill (tr) and overblow instruction.

**Piano Section (Top System):**  
- Measure 120: Woodwind part with trill (tr) and overblow instruction.  
- Measure 121: Woodwind part with trill (tr) and overblow instruction.

**Woodwind Section (Bottom System):**  
- Measure 122: Trill (tr) and overblow instruction.  
- Measure 123: Trill (tr) and overblow instruction.

**Piano Section (Bottom System):**  
- Measure 122: *mf* dynamic.  
- Measure 123: *mf* dynamic.



122

This musical score page, numbered 122, contains two systems of music. The first system features a piano part with a complex rhythmic pattern of sixteenth notes, marked with accents (>) and trills (trm). The piano part is accompanied by a double bass line with notes marked with accents (>) and trills (trm). The second system features a double bass part with a melodic line consisting of eighth and quarter notes, marked with slurs and accents (>). The piano part in the second system is mostly silent, with only a few notes visible at the bottom of the page.

124

The musical score for page 124, measures 124-125, is presented in two systems. The first system (measures 124-125) features a piano part with a tremolo in the right hand and a melodic line in the left hand. The piano part includes a forte (*f*) dynamic and a triplet. The second system (measures 124-125) features a cello/bass part with a melodic line and a mezzo-forte (*mp*) dynamic. The score includes various musical notations such as dynamics, articulation marks, and a triplet.

126

This musical score page contains measures 126 and 127. It features a variety of instruments and parts:

- Top Staff (Melody):** A single melodic line in treble clef with a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and ends with a quarter note G4.
- Second System (Percussion):**
  - Top Staff:** A snare drum part with a continuous eighth-note pattern, marked with accents (>).
  - Bottom Staff:** A bass drum part with a pattern of quarter notes, marked with accents (>) and trills (trm).
- Third System (Piano):**
  - Top Staff (Right Hand):** A treble clef staff with a key signature of one flat. It contains a few notes, including a half note G4 and a quarter note Bb4, marked with *mf*.
  - Bottom Staff (Left Hand):** A treble clef staff with a key signature of one flat. It contains a few notes, including a half note G4 and a quarter note Bb4, marked with *mf*.
- Fourth System (Piano):** A grand staff with treble and bass clefs, both with a key signature of one flat. It contains a few notes, including a half note G4 and a quarter note Bb4, marked with *mf*.
- Fifth System (Piano):** A grand staff with treble and bass clefs, both with a key signature of one flat. It contains a few notes, including a half note G4 and a quarter note Bb4, marked with *mf*.

This musical score page contains two measures of music, numbered 128 and 129. The score is arranged in two systems. The first system includes a grand staff (treble and bass clefs) and a piano part with three staves (treble, middle, and bass clefs). The second system includes a grand staff and a piano part with four staves (treble, two middle, and bass clefs). The piano part features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Trills are indicated with 'tr' and wavy lines. The word 'div.' (divisi) is present at the bottom of the second system. The orchestral parts in the grand staff are mostly rests, with some initial notes in the first measure.

130

This musical score page, numbered 130, is divided into two systems. The upper system features a piano accompaniment and a violin part. The piano part consists of two staves: the right hand plays a series of sixteenth-note chords with accents, and the left hand plays a melodic line with accents and trills. The violin part is a single staff with a whole rest in the first measure and a whole note in the second measure. The lower system features a violin and viola part. The violin part consists of two staves: the upper staff has a melodic line with slurs and accents, and the lower staff has a similar line with triplets. The viola part consists of two staves: the upper staff has a melodic line with slurs and accents, and the lower staff has a similar line with triplets. The score is written in a key signature of one flat and a 2/4 time signature.

This musical score page contains two systems of music, measures 132 and 133. The first system (measures 132-133) features a piano part with a complex rhythmic pattern of sixteenth notes and a trill in the right hand, and a more melodic line in the left hand. The piano part is marked with dynamics *ff*, *mp*, and *mf*. The orchestra part includes strings and woodwinds, with dynamics *f* and *mf*. The second system (measures 132-133) shows the piano part continuing with a trill and melodic lines, marked with *ff* and *mf*. The orchestra part features woodwinds and strings, with dynamics *ff* and *mf*. The score is written in a key signature of one flat and a common time signature.

134

This musical score is divided into two systems. The first system (measures 134-135) features a piano part with a complex, syncopated rhythmic pattern in the right hand, including sixteenth-note runs and triplets. The left hand has a simpler accompaniment with some triplets and trills. The string section consists of five staves with melodic lines, some featuring slurs and accents. The second system (measures 136-139) continues the piano part with similar rhythmic complexity and includes a trill in the right hand. The string section continues with melodic development, including slurs and accents.

136

This musical score page contains two systems of music, measures 136 and 137. The top system (measures 136-137) features a vocal line in the upper staff with a melodic line and a triplet of eighth notes. Below it is a piano accompaniment consisting of two staves: the upper staff has a complex rhythmic pattern of sixteenth notes with accents, and the lower staff has a bass line with notes marked with 'x' and a trill. The bottom system (measures 136-137) features a guitar part with a melodic line in the upper staff, including a triplet of eighth notes, and a bass line in the lower staff with a rhythmic pattern of eighth notes. The score is written in a key signature of one flat and a common time signature.



138

This musical score page contains measures 138 through 141. It features a piano part and a string quartet. The piano part is written in a grand staff with treble and bass clefs. The string quartet consists of four staves: two violins (treble clef), two violas (alto clef), and two cellos (bass clef). The music is in a minor key, indicated by a flat sign in the key signature. The piano part includes complex rhythmic patterns, such as sixteenth-note runs and chords with trills. The string quartet provides harmonic support with sustained notes and rhythmic accompaniment. The page number '104' is in the top right corner, and the measure number '138' is in the top left corner.

decel.

140

Musical score for measures 140-145. The score consists of six staves. The top staff is a treble clef with a melodic line featuring triplets and a trill. The second staff is a grand staff with a tremolo effect. The third and fourth staves are a grand staff with rhythmic patterns and accents. The fifth and sixth staves are a grand staff with a bass line. Measure numbers 15/16 are indicated at the end of each staff.

decel.

Musical score for measures 146-151. The score consists of six staves. The top three staves are treble clef staves with melodic lines and triplets. The bottom three staves are a grand staff with a bass line. Measure numbers 15/16 are indicated at the end of each staff. The word "div." is written above the second and third staves in the final measure.

142

The musical score is arranged in two systems. The first system (measures 142-144) includes:

- Violin I:** Measure 142 has a sixteenth-note run. Measure 143 has a sustained note. Measure 144 has a *pp* dynamic marking.
- Violin II:** Similar to Violin I, with a sixteenth-note run in measure 142 and a sustained note in measure 143.
- Viola:** Measure 142 has a sixteenth-note run. Measure 143 has a sustained note. Measure 144 has a sixteenth-note run.
- Cello/Double Bass:** Measure 142 has a sixteenth-note run. Measure 143 has a sustained note. Measure 144 has a sixteenth-note run.

The second system (measures 145-147) includes:

- Violin I:** Measure 145 has a sixteenth-note run. Measure 146 has a sustained note. Measure 147 has a sixteenth-note run.
- Violin II:** Measure 145 has a sixteenth-note run. Measure 146 has a sustained note. Measure 147 has a sixteenth-note run.
- Viola:** Measure 145 has a sixteenth-note run. Measure 146 has a sustained note. Measure 147 has a sixteenth-note run.
- Cello/Double Bass:** Measure 145 has a sixteenth-note run. Measure 146 has a sustained note. Measure 147 has a sixteenth-note run.

The score concludes with the instruction *unis. arco.*

*unis. arco.*

# *Darkwind*

Patrick O'Connor

Duration – 7:10

## Instrumentation

(Score in C)

Piccolo	Glockenspiel
3 Flutes	Xylophone
3 Oboes	Vibraphone
2 Clarinets in Bb	
Bass Clarinet in Bb	Harp
2 Bassoons	Piano
8 French Horns in F	8 Sopranos
4 Trumpets in Bb	8 Altos
4 Tenor Trombones	4 Tenors
2 Bass Trombones	4 Basses
2 Tubas	
	18 Violins I
Wagner Bass Drum	16 Violins II
Cymbals	14 Violas
Gong	12 Cellos
Snare Drum	10 Contrabasses

# Darkwind

Patrick O'Connor

$\text{♩} = 70$  rall. . . . .

Piccolo

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F *solo mp*

Trumpet in Bb

Trombone

Bass Trombone

Tuba

Bass Drum

Cymbals

Gong *improvise bowing sim. sim.*

Snare Drum

Glockenspiel

Xylophone

Vibraphone

Harp

Soprano *ppp ah mp ppp ah mp ppp ah mp ppp*

Alto *ppp ah mp ppp ah mp ppp ah mp ppp*

Tenor *ppp ah mp ppp ah mp ppp ah mp ppp*

Bass

$\text{♩} = 70$  rall. . . . .

Violin I *div. ppp mp ppp mp ppp mp ppp*

Violin II *div. ppp mp ppp mp ppp mp ppp*

Viola *div. ppp mp ppp mp ppp mp ppp*

Violoncello

Double Bass

rall.  $\text{♩} = 70$

13

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. *mp* solo

Tpts. *mp* solo

Tbn.

B. Tbn.

Tba. *mf*

B. D.

Cym.

Gong *sim.* scratch surface *ppp* scratch surface *ppp*

S. D.

Glock.

Xyl.

Vib.

Hp. I *p*

S.

A.

T.

B.

rall.  $\text{♩} = 70$

Vln. I *mp* *ppp* *mp* *ppp* *p*

Vln. II *mp* *ppp* *mp* *ppp* *p*

Vla. *mp* *ppp* *mp* *ppp* *p*

Vc.

Db.

25

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hn. Tpts. Tbn. B. Tbn. Tba. B. D. Cym. Gong S. D. Glock. Xyl. Vib. Hp. I S. A. T. B. Vln. I Vln. II Vla. Vc. Db.

flutter tongue *ppp* div. *mf* *ppp* *mf* *ppp* *mf*

scratch surface *ppp*

*p*

*p*

*p*

*mf*



♩ = 80

31

Picc. *f* *p* *f* *p*

Fl. *f* *p* *f* *p*

Ob. *p* *p* *p* *p*

Cl. *p* *p* *p* *p*

B. Cl. *mp* *mp*

Bsn. *mp* *mp*

Hn. *mf* unis.

Tpts. *ppp* *mf*

Tbn. *p* *3* *3*

B. Tbn.

Tba.

B. D. *mf*

Cym. *p* *mf*

Gong. *p* *mf*

S. D. *mf*

Glock. *mf*

Xyl.

Vib.

Hp. I

S. *f*

A.

T.

B.

♩ = 80

Vln. I *f*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *pizz. div. mp*



39

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn.  
Tpts.  
Tbn.  
B. Tbn.  
Tba.  
B. D.  
Cym.  
Gong  
S. D.  
Glock.  
Xyl.  
Vib.  
Hp. I  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

div.

unis. arco

Detailed description: This page of a musical score covers measures 39, 40, and 41. The score is for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba. The brass section includes Baritone, Cymbal, Gong, Snare Drum, Glockenspiel, Xylophone, and Vibraphone. The keyboard section includes Harp I. The string section includes Strings (Soprano, Alto, Tenor, Bass), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The double bass part includes the instruction 'unis. arco' at the bottom.

42

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

B. D.

Cym.

Gong

S. D.

Glock.

Xyl.

Vib.

Hp. I

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pizz.*

47

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hn. Tpts. Tbn. B. Tbn. Tba. B. D. Cym. Gong. S. D. Glock. Xyl. Vib. Hp. I. S. A. T. B. Vln. I. Vln. II. Vla. Vc. Db.

Fl. *mp* solo

Ob. unis.

Tpts. flutter tongue *pp* *f* *pp*

Tbn. flutter tongue *pp* *f* *pp*

Gong *p* with stick *p* with mallet

Vib.

Hp. I.

Vln. I. *pp*

Vc. *p* sul ponticello

57

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hn. Tpts. Tbn. B. Tbn. Tba. B. D. Cym. Gong. S. D. Glock. Xyl. Vib. Hp. I. S. A. T. B. Vln. I. Vln. II. Vla. Vc. Db.

*mp* solo

*sim. pp*  $\leftarrow$  *f*  $\rightarrow$  *pp*

*sim. pp*  $\leftarrow$  *f*  $\rightarrow$  *pp*

*p* with stick *p* with mallet ad lib bowing *sim.*

*p* *p*

*p*

*mp* *mp* *mp*

div. *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp* unis.

*p* with stick *p* with mallet ad lib bowing *sim.*

*p* *p*

*p*

*mp* *mp* *mp*

div. *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp* unis.

71

Picc. Fl. Ob. Cl. B. Cl. Bsn.

Hn. *mp* solo Tpts. *mp* solo Tbn. B. Tbn. Tba. *mp*

B. D. Cym. *p* with mallet *p* with stick *p* with mallet *mf* Gong S. D. Glock. *mf* Xyl. Vib. *p* *mf*

Hp. I

S. *mf* A. *mf* T. B.

Vln. I Vln. II *mf* Vla. *mf* *sul ponticello* *arco* *p* *mf* Vc. *arco* *mf* Db. *mf* *div. pizz.*

72

♩ = 80

31

Picc. -

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf* unis.

Bsn. *mf*

Hn. unis. *f* rip

Tpts. *f* unis. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

B. D. *f*

Cym. *tr* *mp* *f*

Gong *f*

S. D. *f*

Glock. *f*

Xyl. *f*

Vib. *f*

Hp. I *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*



85

Picc. *mf*

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *mf*

Tpts.

Tbn. *mf*

B. Tbn.

Tba.

B. D.

Cym.

Gong

S. D.

Glock. *mp*

Xyl.

Vib. *mp*

Hp. I

S.

A.

T.

B.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db.

90

Picc. *mp*

Fl.

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *f*

Tpts. *f*

Tbn. *mf*

B. Tbn. *f*

Tba. *f*

B. D. *f*

Cym. *mp*

Gong *mp*

S. D. *f*

Glock. *f*

Xyl.

Vib. *f*

Hp. I

S.

A.

T.

B.

Vln. I *f*

Vln. II *f*

Vla. *mf* div.

Vc. *mf* div.

Db. *mf*

94

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn.  
Tpts.  
Tbn.  
B. Tbn.  
Tba.  
B. D.  
Cym.  
Gong  
S. D.  
Glock.  
Xyl.  
Vib.  
Hp. I  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Detailed description of the musical score: This page contains measures 94 through 99 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) features complex rhythmic patterns with frequent triplets and sixteenth-note runs. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and rhythmic accents. The percussion section (Bass Drum, Cymbal, Gong, Snare Drum) maintains a steady pulse. The strings (Violins I & II, Viola, Cello, Double Bass) play a melodic line with sustained notes and rhythmic patterns. The keyboard instruments (Vibraphone, Harp) provide a shimmering texture. The score is written in a key signature of two flats and a 4/4 time signature.

100

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

B. D.

Cym.

Gong

S. D.

Glock.

Xyl.

Vib.

Hp. I

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

104

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

B. D. *ff*

Cym. *ff*

Gong *ff*

S. D. *ff*

Glock. *ff*

Xyl. *f*

Vib. *ff*

Hp. I *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

unis. *ff*

arco *ff*



111

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hn. Tpts. Tbn. B. Tbn. Tba. B. D. Cym. Gong. S. D. Glock. Xyl. Vib. Hp. I. S. A. T. B. Vln. I. Vln. II. Vla. Vc. Db.

*pizz.*

114

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

B. D.

Cym.

Gong

S. D.

Glock.

Xyl.

Vib.

Hp. I

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vcl.

Db.

*ff*

*f*

*tr*

3



118

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpts.

Tbn. *f*

B. Tbn. *f*

Tba. *f*

B. D. *f*

Cym. *f*

Gong *f*

S. D. *f*

Glock.

Xyl.

Vib.

Hp. I

S.

A.

T.

B.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

121

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hr. *ff*

Tpts. *ff*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

B. D. *mf* *f* *ff*

Cym. *mp* *ff*

Gong *mp* *ff*

S. D. *mf* *f* *ff*

Glock. *mf* *f* *ff*

Xyl.

Vib.

Hp. I

S. *ff*

A. *ff*

T.

B.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *arco. ff*

124

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn.  
Tpts.  
Tbn.  
B. Tbn.  
Tba.  
B. D.  
Cym.  
Gong  
S. D.  
Glock.  
Xyl.  
Vib.  
Hp. I  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

126

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn.  
Tpts.  
Tbn.  
B. Tbn.  
Tba.  
B. D.  
Cym.  
Gong  
S. D.  
Glock.  
Xyl.  
Vib.  
Hp. I  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

rall.

128

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpts.   
*mp* flutter tongue

Tbn.   
*mp* flutter tongue

B. Tbn.

Tba.

B. D.

Cym.   
*mp*

Gong   
*mp*

S. D.

Glock.

Xyl.

Vib.

Hp. I

S.

A.

T.

B.

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

# *Dies Irae*

Patrick O'Connor

Duration – 7:20

## Instrumentation

4 Sopranos I

4 Sopranos II

4 Sopranos III

4 Sopranos IV

4 Altos I

4 Altos II

4 Altos III

4 Altos IV

4 Tenors I

4 Tenors II

4 Tenors III

4 Tenors IV

4 Basses I

4 Basses II

4 Basses III

4 Basses IV

# Dies Irae

Dynamic should begin at *ppp*  
and continue to increase gradually  
until reaching *fff* at bar 89

Patrick O'Connor

**Adagio**

The musical score consists of eight staves, each representing a different vocal part. The tempo is marked 'Adagio' and the time signature is 3/4. The key signature is one sharp (F#). The score begins with a series of rests for all parts. The first vocal part to enter is Soprano I, followed by Soprano II, Soprano III, Soprano IV, Alto I, Alto II, Alto III, and finally Alto IV. Each vocal part has a dynamic marking of *ppp* and a performance instruction of 'hum'. The notes are mostly half notes and quarter notes, with some slurs indicating phrasing. The Alto III part features a continuous line of eighth notes with a slur underneath.

Soprano I *ppp* hum

Soprano II *ppp* hum hum

Soprano III *ppp* hum hum

Soprano IV *ppp* hum

Alto I *ppp* hum

Alto II *ppp* hum

Alto III *ppp* hum

Alto IV



9

hum *b.d.*

*pp* hum

*pp* hum

*pp* hum

hum *pp* hum

hum *pp* hum

*pp*

*pp* hum

18 *pp*  
hum

The musical score for page 137, starting at measure 18, is presented in eight staves. The first staff is the vocal line, marked *pp* and *hum*, featuring a melodic line with various note values and slurs. The second through seventh staves contain accompaniment, primarily consisting of sustained chords and rhythmic patterns. The eighth staff continues the accompaniment with similar patterns. The overall texture is light and delicate due to the *pp* dynamic marking.

27

The musical score consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of chords, each marked with a piano (*p*) dynamic. The second staff continues with a similar sequence of chords, also marked *p*. The third staff features a melodic line of eighth notes, each beamed together and marked *p*. The fourth staff continues this melodic line with eighth notes, marked *p*. The fifth staff shows a melodic line of dotted eighth notes, marked *p*. The sixth staff begins with a whole rest, followed by a melodic line of eighth notes, marked *p*. The seventh staff continues with a melodic line of eighth notes, marked *p*. The eighth staff consists of whole rests.

37

A musical score for voice and instruments, consisting of eight staves. The first five staves are for instruments and contain whole rests. The sixth staff is the vocal line, with lyrics: "di - ir - di - ir -". The seventh staff continues the vocal line with lyrics: "es - ae - es - ae -". The eighth staff is for an instrument and contains a melodic line of eighth notes with slurs.

48

The musical score is written in 4/4 time. It features a vocal line and a four-part choir consisting of Tenors I-IV and Basses I-IV. The vocal line includes the following lyrics: "ir -", "es -", "di -", "di - ir -", "es irae", "es - ae -". The score includes dynamic markings such as *mp* (mezzo-piano) and a sharp sign (#) on a note in the vocal line. The choir parts are currently silent, indicated by rests on the staves.

57

ae - ae - di - es -  
ir -  
es -  
di -  
di - ir - di - ir -  
es - ae - es -  
*mf*  
*mf*  
di -

64

irae

*mf* ae -

*mf* ir -

*mf* es -

*mf* di -

ae

*mf* ir -

*mf* es -

di -

*mf* hum

hum

es - *mf* ae - es -

ir - di - ir -





78

*ff*

*ff*

ir - di - ir - di -

*ff*

ae - es - ae -

*ff*

ae - es - ae -

ir - di - ir - di -

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

di -

*ff*

85

ir - *fff*

es - ae - *fff*

es - ae - *fff*

ir - *fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

es - ae - *fff*

ir - *fff*

*fff*

*fff*

This page of musical notation, numbered 91, contains 16 staves of music. The notation is arranged in two systems of eight staves each. The top system consists of four treble clefs and four bass clefs. The bottom system consists of four bass clefs. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes many slurs and ties, indicating a continuous melodic or harmonic flow across the staves. The bottom two staves of the second system appear to be empty or contain very faint notation.

96

This page of a musical score, numbered 96, contains 15 staves of music. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff includes a forte dynamic marking (*f*). The third staff has a marking that appears to be "ae" followed by a dash. The score includes several staves with sustained notes and chords, as well as staves with more active melodic lines. The bottom section of the page features staves with bass clefs and sustained notes, possibly representing a lower register or a specific instrument part. The overall layout is dense with musical symbols and clefs.

This musical score consists of 12 staves, each beginning with a treble clef. The music is written in a single melodic line across the staves. The lyrics 'ae' are placed below the notes on several staves. Dynamic markings 'f' (forte) are placed above the notes on several staves. The notes are connected by slurs, and there are various rests and accidentals throughout the piece.

109

*ppp*

hum

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

hum *pp*

hum *pp*

The musical score consists of 15 staves. The first 14 staves are treble clefs, and the last two are bass clefs. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Dynamic markings include *ppp* (pianissimo) and *pp* (piano). The word 'hum' is written above several staves, indicating a humming part. The score is organized into measures, with some measures containing multiple notes beamed together.

115

This musical score page, numbered 115, contains 15 staves. The top two staves are vocal lines in treble clef. The third and fourth staves are vocal lines in bass clef, with the word "hum" written above the notes. The remaining nine staves are piano accompaniment, with the first six in treble clef and the last three in bass clef. The piano part features a complex texture of overlapping sixteenth-note patterns, often beamed in groups of six, creating a shimmering, arpeggiated effect. The score concludes with a double bar line at the end of the final staff.

*Nakor*

Patrick O'Connor

Duration – 3:30



## Instrumentation

Flute

Marimba

Bassoon

Vibraphone

Taiko Drum

Tambourine

# Nakor

Patrick O'Connor

$\text{♩} = 70$  **accel.** .....

Flute

Mischievously

Bassoon

*p*

Percussion

Marimba

$\text{♩} = 70$  **accel.** .....

Vibraphone

♩ = 80

4

Fl.

Bsn.

Perc.

Mar.

Vib.

*mp*

♩ = 80

Detailed description of measures 4-6: The score is in 3/4 time with a key signature of two flats. The Flute and Violin parts are silent, indicated by whole rests. The Bassoon part begins in measure 4 with a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This is followed by a slur over two eighth notes (F4, E4) and another slur over two eighth notes (D4, C4). In measure 5, there is a quarter rest followed by a quarter note G4, then a quarter rest and a quarter note F4. In measure 6, there is a quarter rest followed by a quarter note E4, then a quarter rest and a quarter note D4. The Bassoon part ends with a half note C4. The Percussion part consists of a steady pulse of quarter notes. The Maracas and Vibraphone parts are silent. The dynamic marking *mp* is placed below the Bassoon staff in measure 5. A tempo marking of ♩ = 80 is present above the Vibraphone staff.

7

Fl.

Bsn.

Perc.

Mar.

Vib.

3

3

Detailed description of measures 7-9: The score continues in 3/4 time with a key signature of two flats. The Flute and Violin parts are silent, indicated by whole rests. The Bassoon part begins in measure 7 with a quarter rest followed by a quarter note G4. In measure 8, there is a triplet of eighth notes: G4, A4, Bb4. This is followed by a quarter rest and a quarter note A4. In measure 9, there is a quarter rest followed by a quarter note G4, then a quarter rest and a quarter note F4. The Bassoon part ends with a half note E4. The Percussion part consists of a steady pulse of quarter notes. The Maracas and Vibraphone parts are silent. The dynamic marking *mp* is not explicitly shown in this section but is implied from the previous section. A tempo marking of ♩ = 80 is present above the Vibraphone staff.

10

Fl.

Bsn.

Perc.

Mar.

Vib.

♩ = 90

14

Fl.

Bsn.

Perc.

Mar.

Vib.

18

Fl.

Bsn.

Perc.

Mar.

Vib.

♩ = 100

22

Fl.

Bsn.

Perc.

Mar.

Vib.

24

Fl.

Bsn.

Perc.

Mar.

Vib.

26

Fl.

Bsn.

Perc.

Mar.

Vib.

28

Fl.

Bsn.

Perc.

Mar.

Vib.

♩ = 110

30

Fl.

Bsn.

Perc.

Mar.

Vib.

32  $\text{♩} = 120$   $\text{♩} = 130$

Fl.

Bsn.

Perc.

Mar.

Vib.

$\text{♩} = 120$   $\text{♩} = 130$

34

Fl.

Bsn.

Perc.

Mar.

Vib.



♩ = 140

♩ = 150

36

Fl.

Bsn.

Perc.

Mar.

Vib.

*mf*

♩ = 140

♩ = 150

*mf*

38

Fl.

Bsn.

Perc.

Mar.

Vib.

40

Fl.

Bsn.

Perc.

Mar.

Vib.

Musical score for measures 40-41. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.), Maracas (Mar.), and Vibraphone (Vib.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measures 40 and 41 are shown. The Flute and Bassoon parts are silent, indicated by a horizontal line with a bar. The Percussion part has a double bar line. The Maracas part features a complex rhythmic pattern with accents and slurs. The Vibraphone part features a melodic line with slurs and accents.

42

Fl.

Bsn.

Perc.

Mar.

Vib.

Musical score for measures 42-43. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.), Maracas (Mar.), and Vibraphone (Vib.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measures 42 and 43 are shown. The Flute and Bassoon parts are silent, indicated by a horizontal line with a bar. The Percussion part has a double bar line. The Maracas part features a complex rhythmic pattern with accents and slurs. The Vibraphone part features a melodic line with slurs and accents.

44

Fl.

Bsn.

Perc.

Mar.

Vib.

*mf*

*tr*

*mp*

*mf*

46

Fl.

Bsn.

Perc.

Mar.

Vib.

48

Fl.

Bsn.

Perc.

Mar.

Vib.

tr

3

Detailed description: This block contains the musical notation for measures 48 and 49. The Flute part (Fl.) features a melodic line with slurs and accents. The Bassoon part (Bsn.) has a rhythmic accompaniment with slurs and accents. The Percussion part (Perc.) includes a snare drum pattern with a trill (tr) and a triplet (3). The Maracas part (Mar.) consists of a complex rhythmic pattern in the treble clef, while the bass clef is empty. The Vibraphone part (Vib.) is empty.

50

Fl.

Bsn.

Perc.

Mar.

Vib.

tr

3

Detailed description: This block contains the musical notation for measures 50 and 51. The Flute part (Fl.) continues with a melodic line. The Bassoon part (Bsn.) has a rhythmic accompaniment. The Percussion part (Perc.) includes a snare drum pattern with a trill (tr) and a triplet (3). The Maracas part (Mar.) consists of a complex rhythmic pattern in the treble clef, while the bass clef is empty. The Vibraphone part (Vib.) is empty.

52

Fl.

Bsn.

Perc. Taiko Drum

Mar.

Vib.

54

Fl.

Bsn.

Perc.

Mar.

Vib.

*mf*

*mp*

*mp*

*mp*

*mp*

3

Detailed description: This musical score page contains measures 52, 53, and 54. The instrumentation includes Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.) with a Taiko Drum, Maracas (Mar.), and Vibraphone (Vib.). The key signature is three flats (B-flat major or D-flat minor). Measure 52 features a complex flute line with slurs and accents, a bassoon line with rests and eighth notes, a Taiko drum pattern, and maracas and vibraphone accompaniment. Measure 53 continues the flute's melodic line with a slur and a dynamic marking of *mf*. Measure 54 shows the flute playing a sustained note with a slur, while the bassoon has a whole rest. The percussion continues with a Taiko drum pattern, and the maracas and vibraphone provide rhythmic accompaniment. A triplet of eighth notes is marked in the vibraphone part at the end of measure 54.

56

Fl.

Bsn.

Perc.

Mar.

Vib.

*mf*

*mp*

58

Fl.

Bsn.

Perc.

Mar.

Vib.

60

Fl.

Bsn.

Perc.

Mar.

Vib.

*mp*

62

Fl.

Bsn.

Perc.

Mar.

Vib.





68

Fl. Bsn. Perc. Mar. Vib.

*f*

*f*

*f*

Detailed description: This system covers measures 68 and 69. The Flute and Bassoon parts play a complex, rhythmic melody with many accidentals. The Percussion part has a few notes with accents. The Maracas and Vibraphone parts provide a steady accompaniment. A forte (*f*) dynamic is indicated in measures 68 and 69.

70

Fl. Bsn. Perc. Mar. Vib.

*f*

*f*

*f*

Detailed description: This system covers measures 70 and 71. The Flute and Bassoon parts have more rests and accents. The Maracas and Vibraphone parts continue their accompaniment. A forte (*f*) dynamic is indicated in measures 70 and 71. A triplet of eighth notes is marked in the Bassoon part in measure 71.

72

Fl.

Bsn.

Perc.

Mar.

Vib.

Detailed description: This system covers measures 72 and 73. The Flute (Fl.) and Bassoon (Bsn.) parts begin with a quarter rest in measure 72, followed by a triplet of eighth notes in measure 73. The Percussion (Perc.) part is silent throughout. The Maracas (Mar.) part consists of a rhythmic pattern of eighth notes with accents. The Vibraphone (Vib.) part features a melodic line with eighth notes and a triplet in measure 73.

74

Fl.

Bsn.

Perc.

Mar.

Vib.

Detailed description: This system covers measures 74 and 75. The Flute (Fl.) and Bassoon (Bsn.) parts play quarter notes. The Percussion (Perc.) part is silent. The Maracas (Mar.) part continues with its rhythmic pattern. The Vibraphone (Vib.) part continues with its melodic line, featuring a triplet in measure 75.

76

Fl.

Bsn.

Perc.

Mar.

Vib.

Detailed description: This system covers measures 76 and 77. The Flute and Bassoon parts are in the upper staves, both starting with a quarter rest in measure 76 and playing a quarter note in measure 77. The Percussion part is silent, indicated by a double bar line. The Maracas and Vibraphone parts are in the lower staves. The Maracas part has a quarter rest in measure 76 and a quarter note in measure 77. The Vibraphone part plays a continuous eighth-note pattern in measure 76 and a quarter note in measure 77. The key signature has two flats, and the time signature is 4/4.

78

Fl.

Bsn.

Perc.

Mar.

Vib.

Detailed description: This system covers measures 78 and 79. The Flute and Bassoon parts play a quarter note in measure 78 and a quarter rest in measure 79. The Percussion part is silent, indicated by a double bar line. The Maracas and Vibraphone parts play a continuous eighth-note pattern in measure 78 and a quarter note in measure 79. The key signature has two flats, and the time signature is 4/4.

80

Fl.

Bsn.

Perc.

Mar.

Vib.

Detailed description: This system covers measures 80 and 81. The Flute and Bassoon parts are mostly rests, with some notes in measure 81. The Percussion part has a double bar line. The Maracas part has a treble and bass staff; the bass staff has a continuous eighth-note pattern, while the treble staff has rests in measure 80 and a melodic line in measure 81. The Vibraphone part has a treble staff with a continuous eighth-note pattern.

82

Fl.

Bsn.

Perc.

Mar.

Vib.

Detailed description: This system covers measures 82, 83, and 84. The Flute and Bassoon parts have notes with accents in measures 82 and 83, and rests in measure 84. The Percussion part has a double bar line. The Maracas part has a treble and bass staff; the bass staff has a continuous eighth-note pattern, while the treble staff has rests in measure 82 and a melodic line in measure 83. The Vibraphone part has a treble staff with a continuous eighth-note pattern.

84

Fl.

Bsn.

Perc. Tambourine *tr*

Mar.

Vib.

*p*

*mp*

*p*

*p*

86

Fl.

Bsn.

Perc. *tr* 3

Mar.

Vib.

*p*

88

Fl.

Bsn.

Perc.

Mar.

Vib.

*mp*

*tr*

*tr*

*mp*

91

Fl.

Bsn.

Perc.

Mar.

Vib.

*mf*

*mf*

*mf*

*p*

rimshot

Taiko Drum

93

Fl. *f*

Bsn. *f*

Perc. *mf*

Mar. *f*

Vib. *f*

95

Fl.

Bsn.

Perc.

Mar.

Vib.

97

Fl.

Bsn.

Perc.

Mar.

Vib.

3

3

99

Fl.

Bsn.

Perc.

Mar.

Vib.



101

Fl.

Bsn.

Perc.

Mar.

Vib.

Detailed description: This system contains measures 101 and 102. The Flute (Fl.) part features a rhythmic pattern of eighth notes with slurs and accents. The Bassoon (Bsn.) part has a similar eighth-note pattern. The Percussion (Perc.) part is silent. The Maracas (Mar.) and Vibraphone (Vib.) parts play a syncopated eighth-note pattern. The key signature has one sharp (F#).

103

Fl.

Bsn.

Perc.

Mar.

Vib.

*mp*

Detailed description: This system contains measures 103 and 104. The Flute (Fl.) and Bassoon (Bsn.) parts play eighth-note patterns. The Percussion (Perc.) part has a rhythmic pattern with accents. The Maracas (Mar.) and Vibraphone (Vib.) parts play eighth-note patterns. A dynamic marking of *mp* (mezzo-piano) is present above the Maracas staff. The key signature has one sharp (F#).

105

Fl.

Bsn.

Perc.

Mar.

Vib.

Musical score for measures 105-106. The score is for a woodwind and percussion ensemble. The key signature is one sharp (F#). The woodwinds (Flute and Bassoon) play a melodic line with eighth and sixteenth notes, including a trill in measure 105. The percussion (Percussion) has a rhythmic pattern of eighth notes in measure 105 and a more complex pattern in measure 106. The Maracas (Mar.) and Vibraphone (Vib.) play a steady eighth-note accompaniment.

107

Fl.

Bsn.

Perc.

Mar.

Vib.

Musical score for measures 107-108. The score continues from the previous system. The woodwinds (Flute and Bassoon) play a more complex melodic line with many sixteenth notes and trills. The percussion (Percussion) has a rhythmic pattern of eighth notes in measure 107 and a more complex pattern in measure 108. The Maracas (Mar.) and Vibraphone (Vib.) play a steady eighth-note accompaniment.

109

Fl.

Bsn.

Perc. rimshot

Mar. *mp*

Vib.

Detailed description: This system covers measures 109, 110, and 111. The Flute and Bassoon parts are silent, indicated by a horizontal line with a bar. The Percussion part has a single rimshot in measure 109. The Maracas part features a complex rhythmic pattern in both staves, marked *mp*. The Vibraphone part is silent.

112

Fl.

Bsn.

Perc. Tambourine

Mar. *mp*

Vib.

Detailed description: This system covers measures 112, 113, and 114. The Flute and Bassoon parts are silent. The Percussion part has a tambourine in measure 112 and a trill in measure 113. The Maracas part continues with a rhythmic pattern, marked *mp*. The Vibraphone part has a few notes in measure 113. The system concludes with a double bar line in measure 114.

## Conclusion

Over the course of this thesis the various techniques for rendering self-sustainable programmatic music have been explored. During the composition and subsequent analyses of these pieces, one fact became clear. The careful use of form and a certain degree of mathematical symmetry can immediately allow a programmatic piece to take on a life of its own. It becomes clear that as opposed to scoring individual instances with great thematic accuracy, broadly scoring a sequence using logical musical divisions, i.e bar groupings divisible by four, can enhance the pieces independence from the programmatic material. This independence does not detract from the work's adherence to the programme but rather allows the music to exist as a self-contained unit wherein the programme is not required to engage with the piece appropriately.

This concept of broadly scoring sequences is often heard in the works of John Williams, who is considered one of the greatest film scorers of all time. His use of these broad melodic strokes, wherein motivic devices are deployed to a small number of thematic concepts, results in many of these motives overlapping. This concept of thematic duality, wherein a melodic idea can serve as a thematic device for multiple programmatic instances, directly contrasts an overabundance of themes which can result in jarring musical contrasts. Over the course of this thesis the use of such a concept has been demonstrated in the likes of *Silverthorn* and *Nakor* wherein an adherence to musical form and thematic development in a broad sense can still accurately score a constantly changing narrative. As heard in these pieces and seen in their respective analyses, when correctly intellectualised, programmatic changes can be incorporated into musical material in a subtle manner. Rather than creating a new theme for each character moment or plot development, the use of melodic variation and

thematic development can achieve both the appropriate programmatic allusion and compositional clarity required of a self-contained piece of music.

While the intellectual considerations regarding narrative mentioned above provided an initial challenge to be overcome, an additional factor informed much of the findings of this thesis. As mentioned in the introduction, the transition from entirely orchestral material at undergraduate level to an eclectic variety of ensembles proved a daunting challenge. During the course of this research study however, discoveries were made regarding methods to bridge the conceptual gaps between these ensembles in order to yield music that retained a balance in quality both musically and academically. With each subsequent piece, the preceding works lessons were incorporated. As a result of this, the chronological order of the folio demonstrates the gradual assimilation of the technical skills required of each unique ensemble. As the folio progresses, it becomes apparent that each ensemble can provide unique concepts for deployment in entirely different units. Upon initial departing from the orchestral medium, the subsequent immersion in chamber material and the dependence on melodic variation and reharmonisation, greatly enhanced the later large-ensemble works of the portfolio.

The aforementioned timbral variety directly serves the portfolio on additional level in that the heavily contrasting pieces serve as an ideal concert programme. This further cements the concepts of narrative independence as the works function in a logical concert environment given their stylistic and timbral diversity while remaining cohesive in each other's presence. This is a result of the deployment of the same broad compositional approach across each piece in addition to thematic references between each work. This results in the music inhabiting the sonic environment of Feist's novels as discussed in the introduction to this thesis. This, as with the use of form to fulfil both narrative and musical roles, once again results in an outcome wherein the works serve a programmatic concept accurately while

remaining independent of the narrative. In this case, the sound world establishes a narrative net which all of the pieces fall under, while ensuring, due to conceptual consistency and thematic interplay throughout, that these works also function together in a concert environment.

In conclusion, this research study has provided not only greatly enhanced the abilities required of composition in a narrative environment but also drastically improved compositional and academic skills in general. As a result of the various initial challenges regarding stylistic departures and the need to ensure musical self-sufficiency, great strides were made in terms of mastery of the compositional craft. This resulted in considerable improvements over the course of the chronological folio but also in all aspects of work. The concepts learned, explored and evaluated over the course of the Masters resulted in an improvement in overall academic ability. This directly impacted the considerations made of scoring opportunities over the course of the M.A thus demonstrating the impact this academic study has had on the various non-musical elements of film-scoring. In addition to these non-musical lessons, the aforementioned techniques, regarding self-sustainable programmatic music, are now staples heard throughout subsequent non-academic work. In this manner, the research undertaken over the course of the study has directly impacted the compositional quality of subsequent work in addition to providing a portfolio which serves as a demonstration of ability both compositional and academic.

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