L’ÉTERNITÉ

Cantata for SATB soloists and choir, flute, cor anglais, bass clarinet, alto saxophone, timpani, eight percussionists, piano, harpsichord, celesta, harp, guitar and string orchestra

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PhD Music (Composition) 2007

Item 1 of 5
L’Éternité: Composer’s Note

This cantata, in seven movements, spans the entire duration of my PhD study period, and, I feel, is representative of my development as a composer during this time. From the outset of my study, I knew I wanted to set a poem, or indeed several, to music as part of my submission, but how to choose a text I could comfortably work with was the question constantly on my mind. I turned, at first, to those poets I already knew – and selected an array of verse – Blake, Donne, Heaney, Larkin and Plath, amongst others, lined my shelves, suggesting a cycle of songs might be the approach I would choose to take. However, I felt the need to look further afield, and in doing so encountered the work of Arthur Rimbaud. On reading his poem L’Éternité, I knew I had found what I was looking for, but was also aware that, to me, this text required a setting of significant length – to reflect not only the subject and title of the poem, but also the wide variety of images conjured by each line of every verse. So, it became apparent, that this was to comprise my major submission for the PhD. The composition of L’Éternité fell into two distinct periods – it was both the first and the last work to be tackled during my PhD study. Movements 1 and 3 were the first pieces I wrote during this period, and the remaining five movements formed the bulk of my output during the last two years of study. This division between the two periods of composition of L’Éternité goes a long way to explain the source material for each movement. As shall be made clear later in this note, movements 2, 4, 5, 6 and 7 owe themselves to source material from movements 1 and 3.

The opening Prologue is subtitled ‘Sunrise’ which, admittedly an afterthought, can be easily visualised in the course of the movement. Beginning from a single pitch – A, the movement expands until it encompasses all of the pitches of a 9-note mode – one of Messiaen’s ‘modes of limited transposition’ (C, D flat, D, E, F, F#, G#, A, B flat). This mode was happened upon during a period of exploration in which different chords were combined and the resultant scales investigated. During the course of the movement many of the basic triads and chords used to create the mode appear simultaneously in various instrumental parts (D flat major, C# minor, D minor, F# major, B flat major, B flat minor). Therefore a polytonality can be heard in a movement based, solely, on a single mode. This movement is a setting of the first stanza of the poem.

The Interlude that follows, is as its title, ‘The Torture is Certain’, suggests, a violent affair. The movement consists of an arrangement of ‘Eleven’ – the eleventh piece from an earlier set of works – ‘Thirteen Remnants’ for ensemble. Each of these thirteen pieces are derived from thirteen chords present in the Prologue of L’Éternité. ‘The Torture is Certain’ retains the same harmonic structure, formal structure and duration as its predecessor. However, the tenor soloist is dropped in favour of an alto saxophone (the first of the three movements in which the ensemble interprets the text in the manner of a song without words), the piano and double bass parts increase in prominence, and a hi-hat cymbal is introduced – creating a small jazz quartet within the larger ensemble. This movement is an interpretation of the last two lines of the fifth stanza of the poem.

The third movement, Dances and Nightscapes, is rather more eccentric, employing two distinct influences moulded into my own harmonic language: a type of material employing rhythms typically found in the various different European forms of the sarabande (or zarabanda) in the form of a passacaglia, and a second type which is more reminiscent of the rhythm of Greek music. The use of each material was simply as a response to the enjoyment felt when listening and being involved in performing such music. For example, on hearing the music of Biagio Marini, I felt very drawn to the passacaglia (see also movement four) and also spent time investigating the rhythm of the sarabande, after hearing an inspiring presentation by a musicologist colleague of mine. Having enjoyed rehearsing and performing arrangements of traditional Greek music, I also felt drawn to their rhythm and meter. The modes employed in this movement are under constant change – as pitches are sharpened or flattened as they progress. Thus, the expressive potential of the music is increased, and the stark rhythmic and meter changes that are involved in moving between such materials insure that a great deal of contrast is felt during this transition. Various different languages are employed in this movement – very often because I enjoy the contrasting sounds of different words and syllables, but more significantly because I discovered the potential of using speech in a percussive sense – this can be seen during the setting of the line ‘de la nuit si nulle’, in which several different translations of the
words 'nuit' (night) and 'nulle' (nothing), each beginning with the similar percussive attack of 'n', are employed. 'Dances and Nightscapes' is a setting of the second stanza of the poem.

The passacaglia of movement four takes, as its theme, the sarabande of the previous movement, but also maintains a sense of rhythmic fluidity by varying the meter of each section, as well as employing the rhythms of various different Greek folksongs in the percussion section. The instrumentation of harpsichord, guitar, 'cello, cor anglais and drums, has a certain 'early music' feel to it – to compliment the form of the movement, and during its significant performance time of 25 minutes, there is plenty of scope for the variety in instrumental combinations so typical of the genre. Harmonically, the movement is subject to a continuous disintegration – beginning with all 12 notes of the chromatic scale, and concluding with none – a purely rhythmic conclusion for drums and the woodwork of the guitar. This is an interpretation of the first two lines of the fifth stanza of the poem.

The harmonic connection of 'Taking Flight' is slightly more tenuous. Its entire harmonic structure is based upon the middle section of 'Five' from 'Thirteen Remnants'. Although 'Five' started life as a chord from the aforementioned Prologue, its central section is much freer, breaking away from the restrictions of its mother chord. This, naturally, fits with the words of both pieces – 'they separate, and fly away'. Therefore I felt inclined to explore this sequence of harmony again. After a short introduction the music is pared down to two violins and (at first) a single alto. Each chord is presented (at first very brokenly in sparse string writing) above which the vocal soloists expand the harmony to encompass a scale – starting with pentatonics of various patterns, and working towards a fully chromatic scale. Each string part eventually breaks away from their slow broken chord, accelerating and disappearing into nothing, at which point they return with rhythmic material that gradually coagulates to form the 'Greek dance' melody of the third movement. Percussion is added for rhythmic enhancement, and eventually a bird is heard to sing (on flute and piccolo). This is a setting of the third stanza of the poem.

The harmonic material for the Interlude: 'From You Alone', consists of the phrase of four-part vocal writing forming the very centre of the seventh movement, 'Tapestry'. The idea behind this movement was to show that 'from you alone' (i.e. the aforementioned material) could come a glowing, breathing entity (as suggested by the stanza concerned). Each chord formed by the four-part writing is isolated and placed into an accommodating harmonic series, which in turn provides the pitches necessary for creating the glowing embers surrounding each of the original tetrachords. The interlude is constantly on the move – moving in and out of different dynamics (depending on the dissonance of the original chord), each instrument moving between melodic, contrapuntal and accompanimental roles. This is an interpretation of the fourth stanza of the poem.

For the seventh, and final, movement of the cantata, the work comes full circle, returning to material from the Prologue – seemingly appropriate as the sixth stanza of the poem, of which this is the setting, is identical to the first (that of the Prologue). The material taken from the Prologue is harmonic – the sequence of chords in choir (and sometimes strings) that forms the backbone for the second half of the opening movement is presented and expanded upon in its opposite number - the Epilogue. This final movement consists of several, simple interweaving patterns. Following a brief introduction, each group of instruments – strings, choir, vocal soloists, woodwind, keyed percussion/keyboards, timpani/untuned percussion – follows a different pattern throughout the piece. These patterns may be represented in terms of dynamic, pitch or duration of note. Some go up from beginning to end, some down. Some stay static. Some peak in the middle of the piece, others at the beginning and end. Also interweaving with the sixth stanza of L'Éternité is a new text. I wanted to conclude the cantata with a message – some kind of reassuring advice, something that I was familiar with and that I associated with positive memories, home, family, friends and more spiritual matters. I turned to Max Ehrmann's Desiderata, but in translation into French, and broken apart between the entries of the vocal soloists.

It is, perhaps, a little ironic that I first read this poem whilst seated in the smallest room of my mother's house – it hung on the wall opposite. Inspiration can come at the most unexpected of times.

As far as I know the poem still hangs there today.
Instrumentation

Flute (doubling Piccolo – (sounding octave higher))
Cor Anglais (sounding perfect 5th lower)
Bass Clarinet in B flat (sounding major 2nd lower)
Alto Saxophone in E flat (sounding major 6th lower)

Timpani

Percussion (divided between eight players):
- Glockenspiel (sounding two octaves higher)
- Xylophone (sounding octave higher)
- Marimba
- Vibraphone
- Bass Drum
- Three Suspended Cymbals (low, medium and high)
- Clash Cymbals
- Hi-hat cymbals
- Tam-tam
- Tambourine
- Tom-toms (low, medium and high)
- Three Goblet Drums (low, medium and high) – e.g. Djembe, Dumbek, Toubeleki
- Woodblocks (low, medium and high)
- Claves

Piano
Harpsichord (amplified)
Celesta (amplified) (sounding octave higher)

Harp

Acoustic Guitar (amplified)

Soprano Solo
Alto Solo
Tenor Solo
Bass Solo

SATB Choir (at minimum – 6/4/4/4)

Strings (large section – advisable to have no less than 10/8/6/4/2)
Contents

Prologue: Sunrise (c. 4’ 05”)

Interlude: The Torture is Certain (c. 4’ 10”)

Dances and Nightscapes (c. 13’ 00”)

Passacaille – Une Désintégration Harmonique (c. 25’ 00”)

Taking Flight (c. 13’ 40”)

Interlude: From You Alone (c. 6’ 30”)

Epilogue: Tapestry (c. 13’ 40”)

Total Duration: c. 1 hour 20 minutes

Composed: 2002-7
Allegro non troppo

Allegro non troppo

Allegro non troppo
Tempo 3
J = 72

Tempo 2
J = 57

...non-rall.

J - 72
accele.

...Vc

C.A.

Gtr.

Hpad.

Vc

...V.

C.A.

Gtr.

Hpad.

Vc

Tire the 3, 4, and 6 and some higher, if you have a model of harpsichord available but a large enough range.
gradually reduce potency of accents and staccato markings until piano dynamic is reached.
Drôurs:=

players drop out one by one until only a solo is left by bar 376.

Do hu mands suf-

gradually reduce potency of

and stn accents until piano dynamic is reached.

players drop out one by one until only a solo is left by bar 376.

gradually accelerate bar by bar, over written -out timeline. Although some of the parts are complex, they should be thought of as steps between the more playable rhythms (e.g. triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch should be adhered to, a very slight accent at the beginning of each bar is also desirable.
### Score Page

#### Vln. 2/I

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#### Vln. 2/3

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#### Solo Vln. 2/4

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### Additional Parts

- **Cello 1**
- **Cello 2**

### Dynamics

- **P** (piano)
- **mf** (mezzo-forte)
- **mp** (mezzo-piano)

### Other

- **(dropping out)**
Gradually accelerate bar by bar, written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms, e.g., triplets, quintuplets. Therefore the players need not attempt to exactly fit the written numbers of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is +3c.
**Gradually introduce accent staccato makings until piano dynamic is reached.**

*a:ii:.:s-

Between the durations of semiquaver and minims/semibreves, violins 3-2 (also gradual modulation) to legato or a relatively somnolent though not necessarily very slow tempo. Although some of the rhythms are irrational, they can be thought of as steps between the more playable rhythms (e.g., quintuplets). Therefore the players may not attempt to exactly fit the number of notes in these bars. However, the divisions of notes must be exactly correct.*
IIS

lc_mp

Ion_f

Dee_mf

mpw-lans Cf(p too fte_mp

Im_sc

trip I

Dm_
deons sof_f-
mus-e -Inns_rap	

tu Cf ref
tem

Vin. I/2

Vin. I/3

Vin. I/4

Vin. 1/y

Vin 1/y

Vin. 2/2

Solo Vln

2/1

Vln. 2/4

Vln. I

(dropping out)

Solo non-accented, on

step between the durations

of semiquaver and demisemiquaver, viola I solo gradually
accelerates bar by bar, over

a written-out timeline. Although

some of the irrational rhythms
are complicated, they should
be thought of as steps between the
more playable rhythms

.......

[...]
gradually reduce potency of accents and staccato markings until piano dynamic is reached.
between the duratom of semiquaver and demisemiquaver, values 3/5 and preferably somewhat less 4 1/2 by bar, over a written-out template. Although some of these rhythmic patterns are complex, they should be attempts of the player to gradually accelerate the notes. Although the rhythmic patterns are complex, they should be attempts of the player to gradually accelerate the notes. Although the rhythmic patterns are complex, they should be attempts of the player to gradually accelerate the notes. Although the rhythmic patterns are complex, they should be attempts of the player to gradually accelerate the notes. Although the rhythmic patterns are complex, they should be attempts of the player to gradually accelerate the notes. Although the rhythmic patterns are complex, they should be attempts of the player to gradually accelerate the notes. Although the rhythmic patterns are complex, they should be attempts of the player to gradually accelerate the notes. 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Gradually reduce potency of accents and staccato markings until piano dynamic is reached.
The durations of semiquavers and demisemiquavers, as well as of semibreves, are not to be thought of as rigid but rather as steps between the more playable rhythms, e.g., quintuples. Therefore, the player need not try to fit the written number of notes into these bars.
2+2+3  2+3  2+2+3  3+2+2

gradually reduce dynamic at

players drop out

one by one

until

only

a

solo

is

left

by bar 483

a:

potency

and staccato

markings

until

piano dynamic

r.9

gradually

reduce

a

la.
From this point onwards, the music parts consist of some particularly long phrases.

Mammas as to when to take heaths to the doctor or the director of the doctor's office.
From this point onwards, the vocal parts contain some particularly long phrases. Decisions as to where to take breaths are left to the discretion of the choral director.
gradually reduce potency of accents and staccato markings until piano dynamic is reached. As players drop out one by one until only a solo is left by bar 500.

Between the durations of semiquaver and demisemiquaver, violin gradually accelerates bar by bar. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms like 3nplets, quintuplets. Therefore the player should manage to adjust the musical rhythm of notes by those bar lines, depending on the desired tempo.
between the durations of semiquaver and demisemiquaver, viola 3 solo gradually accelerates bar by bar, over a written-out timeline. Although some of the national rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g., triplets, quintuples). Therefore the player need not attempt to exactly match the written number of notes into these bars. However, the desired
Players drop out one by one until only a solo is left by bar 513. Gradually reduce potency of accents and staccato markings until piano dynamic is reached.
between the durations of semiquaver and demisemiquaver, violin 1 solo gradually accelerates bar by bar, over a wide span of time. Although some of the irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g. triplets, quintuplets). Therefore the player need not attempt to exactly divide the number of notes into these bars. However, the desired pitch tolerance of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.
between the durations of semiquaver and demisemiquaver, violinists II only gradually accelerate their playing, even in a written-out manner. Although some of the rhythms are not easy to play, they should be thought through and realized in the context of the piece, keeping in mind the overall musical purpose. Therefore the performer need not attempt to exactly execute the written combinations. However, the desired order of pitches should be adhered to. A very slight accent at the beginning of each bar is also indicated.
gradually reduce severity of accents and staccato markings until piano dynamic is reached.
between the durations of semiquaver and demisemiquaver, violin 3/4 gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as played by the violin player. Therefore, the player should not attempt to fit the written timeline of notes into these bars. However, the pitch order of pitches should be adhered to. A very slight accent at the beginning of each bar is also needed.
between the durations of semiquaver and demisemiquaver, violoncello 2 shifts gradually throughout the first two bars. Although several of these rhythms are complicated, they should be thought of as single between the written number of notes, which they are. Therefore the player need not attempt to exactly align the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.
between the durations of semiquaver and demisemiquaver, violin solo gradually accelerates bar by bar, owing to a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between more playable rhythms (e.g. triplets, quintuples). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.
Tutti gradually reduce piano of accents and staccato markings until piano dynamic is reached.
Players drop out one by one until only a solo is left by bar 589.

**Note:** The duration of semiquaver and demisemiquaver notes can be varied, but they should be thought of as steps between the more playable rhythms (eg., quarter notes). Therefore, the player need not attempt to exactly fit the written number of notes in each bar. However, the droned pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.
Gradually reduce the accent and staccato marking until piano dynamic is reached. The accents should gradually be added over a written-out timeline. Although some of the rhythms may seem irrational, they should be thought of as steps between more playable rhythms (e.g., in the violin line). Therefore, the player need not attempt to exactly fit the written number of notes into the bars. However, the desired pitch should be adhered to. A very slight accent at the beginning of each bar is desirable.

*between the durations of semiquaver and demisemiquaver, violin's solo produces medium to high energy when needed. Although some of the notes would seem impossible to execute in a single breath, it is desirable for the player to produce the notes as best as possible.*
Interlude: From You Alone

Puisque de vous seules, brulées de satin, Le Devoir s'exhale sans qu'en dios: enfin.
Wealth sound (unpitched)

Staccato notes arc all the same length

Staccato notes arc all the same length
Epilogue: Tapestry

Cor Anglais

Bass Clarinet

Alto Saxophone

Bass Drum

Suspended Cymbal

Tam-tam

Glockenspiel

Xylophone

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

Soprano

Alto

Tenor

Bass

Celata

Piano

Violin I Solo

Violin II Solo

Viola Solo

Violoncello Solo

Violin I

Violin II

Viola

Violoncello

Bass

Harpsichord

Guitar

Marimba

Vibraphone

J = 60 max. always on string

---

ppp cresc. pp cresc.
There are several long phrases for the vocal soloists and choir. It is important to make decisions as to when these breaths should be taken.
TRIPTYCH

Three pieces for two flutes, two clarinets, timpani, seven percussionists, piano, celesta, organ, harp and string orchestra

Jacob. F. Spence
s9453564

PhD Music (Composition) 2007

Item 2 of 5
Triptych: Composer’s Note

Beginnings and endings, it seems, often provide the fuel needed to create the first spark of a compositional idea in my head. Such was the case with Triptych.

Following the death of an uncle of mine in 2005, I felt the need to create something new, something somehow connected to this man and the feelings of loss surrounding his passing. Finally, when only the piano was heard, I turned to investigate how I might be able to provide some kind of accompaniment or background, against which the melody might be projected. Aboriginal music, it turned out, provided a fascinating palette of rhythm and colour, from which I could create a collage of sound as a canvas for my original ideas. Rhythmic cells, mainly from transcriptions of didgeridoo melodies, can be heard in double bass and cello, and these combine with the rhythms of Aboriginal clapping sticks (claves) and drums (tom-toms) to create the beginnings of the canvas, in which I also weaved further figures – heard in the string section as pizzicato, tremolo, and the tapping of fingers on the wood of the string instruments. A further, harmonic investigation, led to the application of string harmonics and woodwind multiphonics to some of the ‘didgeridoo’ rhythms. These pitches were calculated according to the formula for determining the frequency of a hollow tube (if you like an ideal or perfect didgeridoo). By adding these to the existing rhythms I sought to add the flavour of a didgeridoo to the piece, whilst being careful not to suggest an imitation of the instrument – as at no point did I wish to include an actual didgeridoo of any type.

The movement begins dramatically, with a sequence of bold tutti chords, followed by anguished screams from E flat clarinet and piccolo (both materials have important roles later in the work) and the clanging of tubular bells. The combined effect of the wind and bells gave me the suggestion for the movement’s title: ‘... and they heard the crying of the bells.’ Under these screams can be heard the aforementioned canvas, and after the negative histrionics begin to subside the melodic idea begins to grow – slowly at first, on the organ. This in turn fades into two gently alternating pentatonic chords that form the basis for a great deal of the middle section of the third movement, and some of the harmonic movement in the dance sections of the second movement. Finally, everything fades away to nothing, and a final E flat signals the conclusion of the opening movement.

The second movement begins life by investigating the harmonic potential of the melodic strains of the first, in particular the interval of the major second that forms so much of the opening phrases of the organ melody. In the opening introduction melodic strains are reiterated and extended harmonically and in terms of colour by means of adding difference and summation tones (particularly those resulting from the major second), and through the addition of tones from the harmonic series that best encompasses the melody concerned. After several periods of silence and quiet reflection, the music builds slightly, only to fall to a quieter dynamic as the Allegro of the following section, ‘The Second Dances’ begins.

The dance, as its title suggests, is mainly based around the interval of the major second – the strings dividing and passing rhythmic motifs between each other, in constantly changing meters, and in widely varying string positions – thus giving a great variety to the timbre of each entry. The accompaniment to these figures begins pentatonically (each major second is examined to see what scales it may become part of) and extends gradually to encompass new pitches, therefore providing longer scales from which to derive the accompanimental figures. These sections alternate with rhythmic passages for woodwind, accompanied by, amongst others, huge power chords from the three players at the piano. As the dance progresses, it becomes louder and more frenetic, the wind and organ joining the rhythmic string motifs, an increasing array of percussion add their own attacks, and the piano chords become so massive as to encompass the entire range of the keyboard. Finally, the string accompanimental figures begin, one by one, to fly off on chaotic ascending scales, punctuated by screaming glissandi, and also add their own vehement quadruple stops to the piano’s power chords, a violence that eventually collapses into the first part of ‘Song of Three’.

In ‘Song of Three,’ three imaginary figures (represented by various different soloists) sing of their loss, of hopes for the future, and memories of the past. The first song, in three-part polyphony, ascends higher and higher, until instruments begin to lose track of their melody as it ascends into areas beyond which they can sound or play in comfort. Finally, when only a solo violin is left, the song begins to die, and a solo viola takes up the melody of the second song. The melody of this song is that of the central viola solo in the third movement, in other words it looks, in a forward manner, to the future. The melody, however, emerges gradually, as it is subject to a compositional procedure of pitch accumulation – in other words only one pitch of the scale is heard at first, and as each new pitch joins together with its predecessors, the melody begins to appear. During the course of this song the opening chords of the first movement are heard and the background canvas of taps and tremolandi begins to re-accumulate. The melody of the third song emerges in solo violin (joined later by piano, vibes and glockenspiel) – a memory of the familiar – the organ melody from the first movement.
Eventually the interval of the major second begins to dance again, albeit over a slightly shorter duration, collapsing again, into the final section of the movement.

The ‘Vision’ consists of a sequence of chords presented in the strings, each one stretched over a longer duration than that which precedes it. Each chord is close to its ‘neighbours’ – only one pitch needs to be raised (or occasionally lowered) in order to reach the next harmonic step. Before moving to this new pitch, the instruments concerned ‘dance’ between the new and old pitch (in the manner of ‘The Second Dances’). These chords rise up, in pitch and dynamic, each pulsating at different rates throughout the string sections. Finally, heralded by a cymbal roll, the movement reaches its climax – the impassioned chords of which are important later in the third movement, which in turn builds further towards the final tutti exclamation – full organ and the heavy artillery of the percussion section pushing the movement towards its roaring conclusion.

The final movement of Triptych, Through Reverie and Rhapsody, is, as its title suggests, a journey through music of both dreamlike and overtly emotional characters. The opening violin solo leads to an accelerating passage of tutti writing which in turn decomposes into a richly harmonised reprise of the first movement’s organ melody, and a short linking passage featuring the melody used for the climax of the second movement. Following this, we return to the pentatonic world of the first movement’s closing chords, only on this occasion the chords develop – through inversions and the addition of dissonant pitches, not to mention a huge variety of solo passages, microtonal clouds, and accelerating scales (similar to that near the opening of the movement). The meter is constantly changing during this extensive section of music, allowing a sense of restlessness to pervade even the most gentle of chords. The mood of the music is also constantly changing – from peaceful chords to great outbursts of emotion. Finally, after a bar of silence, the music enters a dreamlike Menu Mosso section as if drawing to a close. A series of the accelerating scales briefly break the dream, and recapitulations of the second movement’s climactic ending are heard – this time quietly in string pizzicati, and harmonically in a gentle passage for strings and celesta.

At this point the middle of the movement has been reached, and here, a solo viola mournfully recollects the descending minor second of the preceding melody. A cadenza for solo viola and ensemble develops and gradually builds in intensity. Several other violas become involved as the tension builds – each playing in the strained heights of their ranges. Eventually a breaking point is reached and the tension reaches its peak – three brutal chords of F, flanked on either side by cliff-hanging silences. The roar of bass drum and tam-tam announce the return of some vigorous solo viola passages, before a final climactic crescendo opens into a lyrical song (that heard in the previous movement as the melody of the second song of ‘Song of Three’) for the solo viola accompanied by rippled piano harmonies. Gradually this material builds as more instruments join either melody or harmony, and after a challenging violin solo, a further climax leads back once more to the organ melody of the first movement – heard first in the same harmonisation as the original, and then in a richly scored harmonisation for divided strings, organ, vibes and glockenspiel, through which the screaming woodwind gestures of the opening movement also return. An immense climax (p. 103), featuring multiple harp glissandi and tremolo strings is cut off at its loudest point, leaving the sound of the organ resonating, and three huge bells toll (using the open sounds of fourth and fifth).

The concluding section of the movement sees the return of the viola’s song – this time on bass clarinet – passing later to alto flute, clarinet 1 and flute 2, the non-solo wind instruments providing counterpoints to the melody. All this falls against a pulsating background of string harmonics, delicate tracery on piano and celesta, and many of the percussive effects of the first movement. Eventually a quintet of solo strings enters with a short chorale based on the same melody, opening into the opening chords of the first movement, that, on repetition, descend in pitch, becoming sparser, quieter and longer. Everything gradually begins to die – gently fading away to a moment of silence, before the alto flute reminds us of the opening gesture of the piece, a phrase answered only by the quiet repetition of the rhythmic ‘clapping stick’ motif – this time on low strings, piano and timpani – the chord a simple but solemn and unfinished second inversion of G minor.

Triptych concludes with the distant beat of a bass drum.
Instrumentation

Flute 1 (doubling Piccolo (sounding octave higher))
Flute 2 (doubling Alto Flute (sounding perfect fourth lower))
Clarinet 1 in B flat (sounding major 2nd lower) (doubling E flat Clarinet (sounding minor 3rd higher))
Clarinet 2 in B flat (sounding major 2nd lower) (doubling B flat Bass Clarinet (sounding major 9th lower))

Timpani

Percussion (divided between seven players):
  Glockenspiel (sounding two octaves higher)
  Xylophone (sounding octave higher)
  Marimba
  Vibraphone
  Tubular Bells
  Metal Chimes
  Bass Drum
  Suspended Cymbal
  Clash Cymbals
  Two large Cymbals (to rest on Bass Drum and Timpani)
  Tam-tam
  Tom-toms (low, medium and high)
  Woodblocks (low, medium and high)
  Claves
  Whip

Piano (requires three players)
Celesta (amplified) (sounding octave higher)
Organ (see note)

Harp

Strings (symphony orchestra section – must have no less than 17/14/11/7/4)

Composer's note on organ stops

I have deliberately chosen not to specify the organ registrations required in this piece. I am only too aware of the great differences between instruments and the acoustics of the spaces in which they are contained. Therefore, rather than being specific, I have commented on the type of sound I would like during each passage. Decisions regarding specific registrations can be made once a venue and its instrument have been chosen for performance. Then, by working with the organist, the best possible decisions can be made for the player, instrument and acoustic concerned. I do not wish to give specifications that dramatically restrict the organ that can be used for this piece, but would say the following: it must be capable of crescendo and diminuendo (i.e. possess a wide dynamic range), the range should extend down to 16ft C in the pedals and up to at least B flat in the manuals, most of the quieter registrations should complement the flutes and clarinets, whilst louder and solo passages may be more brassy in character or of a harsher double-reed sound.
Contents

... and they heard the crying of the bells (c. 5’ 30’’)

The Second Dances; Song of Three; Vision (c. 16’ 00’’)

Through Reverie and Rhapsody (c. 20’ 00’’)

Appendices on multiphonics

Total Duration: c. 42 minutes

Composed: 2005-6
... and they heard the crying of the bells
Relax the tempo very slightly

\( J = 84-88 \)

- Relax the tempo very slightly
  - Solo pizz.
  - With ST arch
  - Pizz. body
  - Solo piano

- With hard bow
  - With soft bow
  - Solo piano

- Relax the tempo very slightly
  - Solo piano
  - With ST arch
  - Top body of bowed body
  - Solo piano

- With hard bow
  - With soft bow
  - Solo piano

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From this point on tempo should lessen at an almost imperceptible rate until Tempo 1 is reached by bar 72.

From this point on tempo should lessen at an almost imperceptible rate until Tempo 1 is reached by bar 72.
By now Tempo I should have been reached:
Andante largamente
$J = 76$

---

By now Tempo I should have been reached:
Andante largamente
$J = 76$
SONG OF THREE: I
begin at \( j = 80 \) - very gradual rallentando as marked

\[
\begin{align*}
\text{Fl.} & \quad \text{Alto Fl.} \\
\text{Cl.} & \quad \text{Bass C.} \\
\text{SSO.} & \quad \text{Solo} \\
\end{align*}
\]
Hold chord. New strikes each depressed attacked.
A breath may be taken but should be almost imperceptible.
To avoid any undesirable pedal glissando dampen the Ab before changing to Ab.
Give a beat of increasing tempo for the first three groups of three notes. The remainder falls into the fourth crotchet of the bar.

"Quietest registration (flute-like)

Con sord. poco esp. -pp

Give a beat of increasing tempo for the first three groups of two notes. The remainder falls into the fourth crotchet of the bar.

"Quietest registration (flute-like)

Con sord. poco esp. -pp

Give a beat of increasing tempo for the first three groups of three notes. The remainder falls into the fourth crotchet of the bar.

"Quietest registration (flute-like)

Con sord. poco esp. -pp

Give a beat of increasing tempo for the first three groups of three notes. The remainder falls into the fourth crotchet of the bar.

"Quietest registration (flute-like)

Con sord. poco esp. -pp
viola soloist should take plenty of time over these slow passages unless marked otherwise. Commas indicate significant pauses. The director should note that the viola soloist should be able to begin each free passage at her discretion.

* viola should take plenty of time over these slow passages unless marked otherwise. Commas indicate significant pauses. The viola should be able to begin each free passage at her discretion.

* viola should take plenty of time over these slow passages unless marked otherwise. Commas indicate significant pauses. The viola should be able to begin each free passage at her discretion.
Appendix

Fingering Charts for Alto Flute Multiphonics

AF1

AF2

AF3/AF11

AF4

AF5

AF6

AF7

AF8/AF15

AF9

AF10

AF12

AF13

AF14

AF16

All charts and frequencies taken from:
University of California Press. Berkeley/Los Angeles/London 1974. Pages 58-60, 63, 65, 80, 100-102, 123, 125, 129, 151, 158.
Fingering Charts for Bass Clarinet Multiphonics

These fingering charts all employ 24-tone temperament.

All charts taken from:
Rehfeldt, Phillip: New Directions for Clarinet.


**Thirteen Remnants: Composer’s Note**

After having spent so long battling over compositions with often arcane, atonal harmonies I realised that a change in compositional style was essential in order to maintain a grip on my own sanity. These pieces represent a radical change for me in that they are based on relatively simple harmonic ideas—often employing sequences of harmony that feel natural, or “right” to my ear.

Each short piece began as a favourite chord extracted from a larger work in progress. In this case from the Prelude to the Fugue. The chord would then be extended by the addition of other chords of its own. On creating a mode or harmonic structure a mood had been established I could begin the process of development.

The pieces are of roughly similar length, 2-3 minutes, and have a more rhythmic, dance-like feel than the previous works. They were written for a private commission for two consecutive events in an original version for strings, harp, celesta and harpsichord.

The chords are developed by piano, voices and guitar and are used to create a framework. The dance-like rhythms of a 12-bar blues, or a disjointed blues of 8. Unlike the chorales the duration of chord sequences allowing linkages.

Finally, the three forms of texture independent in my compositional style at that time which the music employs a great deal of. Firstly, an instrumental texture, in which music is notated in a score, and above and below are violins and violas that are up and down, rolling and running above and below the vocal line. In this song a single harmonic palette becomes dominant and is almost anacoph in its freedom of movement.

*De lundi au samedi* is a much darker song – the character of which stems from my own interpretation of a night of nothing as being something rather disturbing. Science avee patience, le supplice est sur is violently persuasive – the tenor violin being pushed right to the upper limit of his register.

Only in the central section of *La fuite des songes et l’envoler* does the music break away from its own mood – following the words of the song, two violins literally take flight above a richer harmonic palette and bearing melody in alto, third violin, celesta and glockenspiel.

The words for each song are simply a sentence in each case, as printed above, are taken from Arthur Rimbaud’s poem – *L’Eternité*. 

---

**Thirteen Remnants**

For SATB soloists, timpani, seven percussionists, piano, harpsichord, celesta, harp, guitar and strings

Jacob F. Spence  

s9453564

PhD Music (Composition) 2007

Item 3 of 5
Thirteen Remnants: Composer’s Note

After having spent so long battling over compositions with often acerbic, atonal harmonies I realised that a change in compositional style was essential in order to maintain a grip on my own sanity. These pieces represent a radical change for me in that they are based on relatively simple harmonic ideas – often employing sequences of harmony that felt natural, or ‘right’ to my ear.

Each short piece began as a favourite chord extracted from a larger work in progress (in this case from the Prologue to my cantata: L’Éternité). The chord would then be extended by the addition of certain tones of the harmonic series of each of its individual notes, creating a mode or harmonic palette from which to work. Once these had been established I could begin the process of composition.

The pieces are of three fairly distinct types: chorales (2, 4, 6, 10, 13), songs (3, 7, 12) and more rhythmic, dance-like instrumental pieces (1, 5, 8, 9). Piece 11, which was orchestrated from an original version for solo piano, falls into both of the latter two categories.

The chorales represent the simplest approach – slow, extended string harmonies coloured by piano, celeste, harp, vibes or guitar, to create an individual character to each piece.

The dances are much more rhythmic – and vary between the rather brutal chords of 11, repetitive rhythms of 1 and 8, to the antiphonal 9 and anarchic counterpoints of 5. Unlike the chorales the duration of these pieces were never in doubt – the strict progressions of chord sequences allowing little compositional leeway.

Finally, the three songs represent, for me, the most important development in my compositional style at that time. That is, the ability to write in a much freer style – a style in which the music employs a greater sense of rhythmic freedom and fluidity, in which rubato is notated into the score and irrational rhythms combine to create more amorphous textures. This is most evident in C’est la mer allée avec le soleil in which the harp and two violas soar up and down, rolling and trembling above and below the vocal line. In this song a single harmonic palette becomes a shifting, moving being – almost amoebic in its freedom of movement.

De la nuit si nulle is a much darker song – the character of which stems from my own interpretation of a ‘night of nothing’ as being something rather disturbing.

Science avec patience, le supplice est sûr is violently percussive – the tenor soloist being pushed right to the upper limit of his register.

Only in the central section of La tu te dégages et t’envoles does the music break away from its mother chord – following the words of the song, two violins literally take flight above a rich harmonic palette and soaring melody in alto, third violin, celesta and glockenspiel.

The words for each song are simply a sentence in each case, as printed above, and are taken from Arthur Rimbaud’s poem – L’Éternité.
Instrumentation
(of complete work)

Timpani

Percussion (divided between seven players):
- Glockenspiel
- Xylophone
- Marimba
- Vibraphone
- Bass Drum
- Suspended Cymbal
- Tam-tam
- Tom-toms (low, medium and high)
- Woodblocks (low, medium and high)

Piano
- Harpsichord (amplified)
- Celesta (amplified)
- Harp
- Acoustic Guitar (amplified)

Soprano Solo
- Alto Solo
- Tenor Solo
- Bass Solo

Strings (5/2/4/3)

IMPORTANT NOTE: this work is not necessarily intended to be performed in its entirety, or in the order in which the pieces are presented in this score. Any number of pieces may be chosen and performed in any order. Therefore the instrumentation may vary from that listed above.
<table>
<thead>
<tr>
<th>Contents</th>
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<tbody>
<tr>
<td>ONE (c. 2’ 40”)</td>
<td>1</td>
</tr>
<tr>
<td>TWO (c. 0’ 50”)</td>
<td>3</td>
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<td>THREE (c. 2’ 00”)</td>
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<td>FOUR (c. 3’ 10”)</td>
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<td>FIVE (c. 1’ 50”)</td>
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<td>SIX (c. 2’ 00”)</td>
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<td>SEVEN (c. 5’ 00”)</td>
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<td>EIGHT (c. 5’ 00”)</td>
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<td>NINE (c. 1’ 50”)</td>
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<td>TEN (c. 3’ 20”)</td>
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<td>ELEVEN (c. 4’ 10”)</td>
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<td>TWELVE (c. 3’ 00”)</td>
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<tr>
<td>THIRTEEN (c. 3’ 00”)</td>
<td>69</td>
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Total Duration: c. 38 minutes
Performance: of nos. 1-10; 12-13. Performance of 11 was in original version for piano.
Muzik@Ed ensemble, R.B.Bunch, 2004, Reid Concert Hall, Bristo Square, Edinburgh.
A recording is enclosed of nos 2-10; 12-13 (no. 1 not recorded). Performance and recording quality is variable.
The pianist should take great care to differentiate between accented and unaccented notes.
Largo delicato

\( \text{\textit{Largo delicato}} \)

\( J = 52 \)

\textit{TWO}

Guitar

\( \text{\textit{accents in all string parts are crisp but not forceful}} \)

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Double Bass 1

Double Bass 2

Double Bass 3

\textit{mf (ma non troppo)}
Larghetto, ma non troppo lento

C'est la mer allée avec le soleil

Always allow harp strings to resonate
FOUR
(a Pitt)

Piano

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Double Bass 1

Double Bass 2

Double Bass 3

\( j = 48 \)
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**SIX**

- Violin 1
- Violin 2
- Violin 3
- Violin 4
- Violin 5
- Viola I
- Viola 2
- Violoncello 1
- Violoncello 2
- Violoncello 3
- Violoncello 4
- Double Bass 1
- Double Bass 2
- Double Bass 3

**Newly Added Text**

- *p sempre legato*
- *sempre legato*
- *sempre legato*
- *sempre legato*
- *sempre legato*
The two violinists should be aware that the way the notes are bracketed need not be taken as gospel but as an indication of acceleration or deceleration. Keep a close eye on the director. As many bow
Andantino (Tempo di Mambo)

EIGHT

\( \text{Tempo} = \frac{10}{12} \)

\( \text{Andantino} \)

\( \text{(Tempo di Mambo)} \)

\[ \text{Metronome} = 100 \]
Each upward and downward glissando lasts for the duration of a semibreve.
The string harmonics may be played as actual stopped notes. The effect will be shriller and more obviously dissonant.
J = 48
motor off

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.

ff senza dim.
Commas during the double bass solo indicate that the player has time to move from one technique or harmonic to the next.
molto agitato
durante la notte

poco

* Bow with left hand.
** Gliss. between "black notes" only - this need not be in regular rhythm.
Operate wire brush with right hand.

Duration: c. 3'
Duration: c. 3'
FOLLOWING PATHS;
FINDING GATEWAYS
For Chamber Orchestra

Jacob F. Spence
s9453564
PhD Music (Composition) 2007

Item 4 of 5
Following Paths; Finding Gateways: Composer’s Note

The experience of composing a piece of music is, to me, akin to setting out on a journey into unchartered waters. Just as I enjoy taking a walk around Edinburgh – exploring streets that are new to me, turning corners and enjoying the surprise or bearing the disappointment of new sights and sounds – so similarly do I feel in the process of writing a piece of music. I don’t wish to know the whole outcome of the piece – the whole structure – before I begin. I want to enjoy the journey, to brave the highs and lows, as pencil is committed to paper, and, as is often the case, quickly followed by a frantic attack with an eraser, as my mind changes perspective along the way.

Such is the case with my latest effort "Following Paths; Finding Gateways". The title is a simple one – the paths are the long unwinding melodies that are a feature of much of this piece, the gateways are of many sizes: some opening with a dramatic crescendo heralding the arrival of a new area of harmony, or of a new or familiar melodic strain. Gateways (or doors if you like) fascinate me, as they so often hide the unfamiliar or unknown behind them, but yet provide a means to access these new worlds. I certainly remember, as a child, opening the door into a walled garden, and revelling in the joy I felt as the new sights, sounds and smells assailed my senses. However, just as strongly do I remember those doors that opened onto more painful memories – unpleasant surprises and sadness.

This piece, in general, focuses on positive thought – on colour, melody and harmony. It opens with a solo violin – a simple presentation of the instrument’s open strings. These are enhanced by the resonances of string harmonics, harp, piano and percussion – flavouring their simple colours. The solo violin sings through harmonics, eventually reaching a broad melody of double-stopped chords – a melody which recurs later in the piece.

The first entry of the woodwind, on contrabassoon, heralds a long crescendo – each woodwind instrument entering with a short melodic fragment above a pentatonic web of music ever increasing in volume - a door opening. This reaches a climax of tumbling woodwind and broad string writing, leading to a restatement of the solo violin melody – this time in orchestral tutti, punctuated by trombone solos. The harmony intensifies underneath the melody – directing the listener down a different path.

The dying of this melody leads to the second of the two melodies featured in this piece – a solo passage for the front desk of violas, accompanied by different wind instruments. The harmony of this passage is unconventional and leaps between different key centres, influencing the contour of the violas’ melody. After another climax it dies away to C major, and a short, rather sentimental horn solo is heard.

In the music that follows the violas are joined by the violoncellos and a simple counterpoint is created. This is interrupted by two different materials. The first of these begin as pizzicati in the double basses – as these progress they are joined by piano, percussion, bassoons and brass ultimately culminating in a massive blast later in the piece.

The second material gradually makes its presence felt as interjections of light gradually increasing in duration. The first of these features celesta and flutes interweaving with each other – as these increase in length they are joined by clarinet, harp and trumpets (amongst others) and become louder and faster and of more complex harmony. Another door is opening – the door is heavy, the interjections represent shafts of light released by futile attempts to open it.

The passages of counterpoint that separate them become shorter, but also louder and faster. Eventually three tutti chords herald the interjections of light – the last of which evaporates in a whirl of flutes and piccolo as the door flies open. The light disappears into darkness. A brief silence. The aforementioned blast is heard. A brief silence. A scream slices through the quiet.

The strings begin a passage of energetic semiquavers above which are heard violent arguments between brass, wind and timpani. Percussion, piccolo, flute and piano stab through the texture as the piece reaches its final climax. Then, as suddenly as it appeared, the horror fades, and the opening melody is heard again – the phrases of which are separated by bright passages of harp, piano and percussion, with flute and piccolo tumbling from the sky.

As this, too, eventually fades, another door opens and the second melody is recapitulated. This melody, however, does not remain unchanged. The harmonies from the first melody warp it into different shapes. As the harmony gradually approaches its simplest triadic form – this time F major, the melody has been moulded from the soaring melody heard earlier on the violas, to a simple broken chord (heard on first violins). Finally the strings enter, one after the other, creating a gentle mist of overtones and summation tones (frequencies produced when two or more pitches are sounded together) which fades below a celesta solo, to the final dying embers of two violins and distant bass drum.
Instrumentation

Piccolo (sounding octave higher)
Flutes 1 and 2
Oboe
Cor Anglais (sounding perfect 5th lower)
Clarinet 1 in B flat (sounding major 2nd lower)
Clarinet 2 in B flat / Bass Clarinet in B flat
   (Sounding major 2nd lower and major 9th lower respectively)
Bassoon
Contrabassoon (sounding octave lower)

Horns 1 and 2 in F (sounding perfect 5th lower)
Trumpets 1 and 2 in B flat (sounding major 2nd lower)
Trombone

Timpani
Percussion (divided between 3 players):
   Glockenspiel (sounding 2 octaves higher)
   Xylophone (sounding octave higher)
   Vibraphone
   Bass Drum
   Suspended Cymbal
   Tam-tam
   2 Tom-toms (medium and low)
   Woodblock (high)
   Tambourine

Celesta
Piano
Harp

Strings (8/8/5/4/2)

Duration: c. 12'
Composed: 2005-6
First Performance: Edinburgh University Chamber Orchestra, cond. William Conway, 2006, Reid Concert Hall, Bristo Square, Edinburgh

A good recording is enclosed of the second performance.
Following Paths; Finding Gateways

Slowly and freely

piano rit.

Jacob F. Spence
The image contains a musical score with annotations in Italian and musical notation. Here is a transcription of the text and notation found in the image:

- **A tempo**
- **Buoy Cym.**
- **Tam-tam**
- **Soft sticks**
- **Celesta**
- **Piano**
- **Glock**
- **Vtb**
- **IIp.**
- **Vin. I**
- **Vin. 2**
- **Vla.**
- **Vc.**
- **Db.**
- **Duet**
- **Solo**
- **Concertino**
- **PP**
- **PP**
- **Motto**
- **Rit.**
- **Accel.**
- **J = 70**
- **J = 80**
- **Soft sticks**
- **Piu Mosso**
- **Norm.**
- **Molto**
- **Ric.**
- **Tutti**
- **Più mosso**
- **Allegro**
- **Pianissimo**
- **Sul pont.**
- **Div.**
- **Pizz.**
- **Celesta**
- **Piano**
- **Drum**
- **Pianissimo**

The score includes various musical instructions and dynamics, such as "soft sticks," "Celesta," and "PP." There are also annotations in Italian that provide specific performance directions. The notation includes elements such as musical notes, time signatures, and dynamics, which are essential for performing the music accurately.
NOTE: Between B and C are many complex rhythms (particularly for harp and piano). Aside from the solo woodwind passages, there are textual devices employed in order to create a backdrop in which few rhythms coincide. Although the performers should strive to achieve these correctly, small imperfections will not impair the effect of this section. The rhythms in the solo parts, however, should be adhered to.

* cor anglais player should take care to ensure that lowest notes are produced as quietly as possible.
The player with repeated notes should follow the slurred staccato marking, i.e., giving each note a gentle articulation.
Meno Mosso

50-60

medium sticks

medium sticks

15
outside players (con. sord.)
The unusual order in which the first violin section finds itself arranged is due to the point at which each player leaves the melody to join the ensuing chord. This happens from the back of the section to the front - each player joining the chord at the note closest in pitch to the preceding melodic note. This process, although occurring in the second violins and half the viola section, does not affect the order in which the players are layered within the section.
CHORALE FOR JOSHUA
Duet for four hands at one piano

Jacob F. Spence
s9453564

PhD Music (Composition) 2007

Item 5 of 5
Chorale for Joshua: Composer’s Note

The inspiration, or rather, driving force behind this duet, was the birth of my nephew, Joshua, in May 2005.

The original idea was to create a very simple progression of familiar chords – i.e. based on major/minor triads, but presented in a manner that avoided any finality and lacked convincing perfect cadences. The most obvious route was to employ first and second inversions of these chords. The resultant sequence is one that, I believe, possesses a certain simplicity and innocence, whilst retaining something more profound alongside.

This sequence could have notes added to it, and melodies added above it. At first this was done in a manner according to how tense a relationship foreign pitches (those outside the chord) had to the notes within the chord. Therefore several build-ups in tension can be felt as the melodies become busier, and as new voices enter.

The piece typically features many long unwinding melodies, and passages of interweaving counterpoint that are becoming features of my music. Eventually in the middle of the piece the melodies become independent of the chord sequence (which disappears), and exist on their own, building to their own climaxes, involving powerful fortissimo chords and rather emotional passages of counterpoint.

Essentially, the true heart of the piece lies in page 11, where my nephew’s name is presented as a series of chords of varying tensions. These chords were chosen in accordance with my system of intervallic valuations, that when totalled, produce a value for each chord. In this case, the values desired were first calculated, and then possibilities for each chord found, by quite a laborious process of trial and error combined with a certain element of common sense. Naturally the sequence had to sound interesting, at the end of the process, therefore several possibilities were rejected along the way.

Finally a simple melody climbs up the keys, a final unwinding melody is heard, and the chords return, and are gradually broken, falling, however reluctantly, to a root position chord of C major (I think probably the first triad I can remember as a child).

During the course of the piece, it is fairly apparent that there is more to this than just a portrayal of the innocent child. The lonely or brutal counterpoints, and the forced passages of chords betray a different dimension to the piece – perhaps the anxieties and worries that I have for any new life being born into this world, or maybe they are just feelings I have wrapped up inside myself – and that the opportunity to write a piece gives me a vehicle for their expression. What I do know is that these feelings are tempered somewhat by new life and new beginnings, as I hope the piece illustrates.

Duration: c. 25’
Composed: 2005

Although melodic phrase markings are suggested, each melodic phrase tends to link with that preceding and following it - creating long, almost seamless melodies. This happens frequently throughout the piece.

Jacob Spence
When melodic lines are in counterpoint with one another they often exhibit independent dynamic contours that should be carefully observed.
The sostenuto (middle) pedal can be used to catch the large left hand chords, allowing them to be sustained whilst playing the lower melodic line. Those chords which are spread should be done so rapidly.
continuation of accompanimental figure from system above (bracketed pitches indicate that this decaying figure overlaps with the chord(s))

Semplice

(poco accel.)