Meditation
Unaccompanied Double bass
Programme Notes

This piece was written as an improvisation for solo double bass. The opening section introduces the basis for the meditation. The material gradually becomes more embellished but is punctuated by a strange cadence figure which gains more importance as the piece progresses. This cadence figure expands into a more restful mood before the work mournfully unwinds to nothing.
- vibrato speed

- 1/4 tone flat

- let the note fall away like a sigh

- begin the note from nothing

* The small notes are intended to be ornamental grace notes to be given their full value, making the overall phrase to be played rubato.
With much intensity

very slow gliss. c. 5 

slow gliss. c. 4 

poco rall.

gliss. c. 4 

---

mf

---

quick gliss. 

---

gliss. c. 6 

---

Slow gliss. c. 3 

---
very gradually fade away to nothing
Memories
Clarinet in Bb and Viola

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
Memories

Slow $d = 60c.$

Lyrical

Ornette D Clennon

2 mins 20/11/93
Invocation
Flute, Clarinet in Bb, Violin, Cello and Guitar

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
Programme Notes

"They saw what seemed to be tongues of fire that separated and came to rest on each of them. All of them were filled with the Holy Spirit and began to speak in other tongues as the Spirit enabled them" Acts 2:3,4 (NIV)

This quote inspired me to explore the nature of religious ecstasy. The structure of the piece remains very simple and is dictated by the quote. The mood begins in a subdued manner as the near unison is energising. The texture fragments as each instrument takes a turn to solo as the guitar acts as a sort of heart beat in the background. The instruments become more frenzied as the ecstasy increases until the whole ensemble lands on the unison of the beginning but in a greatly energised form as each instrument is "speaking" their version of "other tongues".
PP play these notes successively as upper + lower mordents of E in a rustling manner.

Calm

under tone of violin

PPP sangye vib
Slap tongue

breathy less note

normal

play as evenly across the beat as possible.
normal melloccres

5:4

slap tongue

breathy more note

on the C string
Hidden Song
String Quartet
Programme Notes

This is a protest piece. The quartet was prompted by a community project, run by the Scottish Chamber Orchestra, focusing on the global decimation of the rain forests. As part of the preparation for the project we listened to a recording of the natural sounds of a rain forest. I found it quite difficult to "tune" into the recording at first until my ears grew accustomed to the complexity of sound. The quartet evokes this sporadic and fleeting texture that I heard on the recording. As on the recording there is an emergence of a strange type of order in amongst all of that sound, the quartet mirrors the natural sounds using large cycles of material underpinning the song in the middle section. The word "Hidden" in the title refers to the mysterious hidden beauties of nature, which must be preserved at all costs.
Hidden Song

Free d:60

Violin I

Violin II

Viola

Cello

make sure everyone has finished this section before continuing.
Almost inaudible.

Con sord., ppp. Touch strings lightly.

With much expression

Senza sord., ppp.

Senza sord., ppp. Touch strings lightly

Lightly touch string, nr. bridge
wait for signal from VII

give signal to continue

give signal to VII

wait for signal from VII before going on

wait for signal from VII before going on
Ornette D Clennon

11 mins 28/11/91
Programme Notes

Daughter: My dear, your eyes are looking very red and tired.
Mother: If you are really asleep, have your supper and go to bed!
Daughter: Ask your father; I want to see him. My eyes won't let me sleep. For there is no answer to either of my first love. And he will forget; he will forget. He will forget. He will forget. I can see the future.

Daughter: May something be that I all have such other. I just have to try.

Prayer

Voice, Flute, Clarinet in Eb, viola, percussion and electronic drone

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
Programme Notes

Daughter: My dark eyes are feeling very sleepy mother.

Mother: If you are sleepy Jana, have your supper and go to bed.

Daughter: After supper, sweet mother, my eyes won't fall asleep. For there will come, sweet mother, my first Love. And he will knock, sweet mother, on our gate. And he will say, sweet mother, come let me in.

Soldier: Come let me in Jana, so that I can tell you something. So that I can tell you something Jana, that the two of us love each other. For I am parched, sweet Jana, like flax for water. Like flax for water Jana, like basil for dew.

The above text is a rough translation of a Bulgarian love song called "Drem ka mi se" (My dark eyes). The voice is sung in traditional Bulgarian calling style, characterised by an almost nasal but powerful timbre. The vocal line is matched by the Eb clarinet in pungence, while it introduces a new melody which is to compete with the vocal line in prominence. The structure of the piece balances improvisatory elements with more co-ordinated sections, as every one has full flexibility in expressing their parts. The melody is fragmented by the other instruments, who shadow the vocal line, as the voice improvises ever more complex embellishments in Bulgarian style until the material is fully improvised. The drone underpinning the work has a similar quality in timbre to the voice, as it "sings" its part with minor fluctuations in pitch. The voice draws in the improvised sections with a return to the original material.

The piece ends as it began, with the drone ebbing away. It is the percussion, however, that imparts a sort of hallucinatory quality to the piece, as the percussionist improvises all the way through on the variety of gongs from the Javanese gamelan orchestra.
Prayer
Extremely ornamented

continue oscillation until cue from vla

cue voice + gongs
Take over solo from c1t

Until cue from flute

Wait for flute
Wait for cue

Improvise:

‘A tone reflection

Overblow ad lib

Cue voice + gong

Off with HT

Wait for cue from voice

Improvise soft tremolandi on gongs
Why?
Flute, Clarinet in Bb, Violin, Cello, Suspended Cymbal and tape

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
Programme Notes

This lament was written in 1994 at the height of the Rwandan crisis and was premiered by the One Voice Ensemble in a British Red Cross charity concert. It was the news footage of the crisis shown on the BBC which compelled me to write this work, as I watched horrified and helpless. The answer to the needless suffering has not been an easy one and from the perspective of three years on, is barely an answer at all.

The work opens with a plaintive melody on clarinet, which is taken up by the other instruments. The melody line that was introduced on clarinet opens up into four parts on a pre-recorded tape as the melody is transformed into a free flowing improvisation. This, the middle section, is supported by the ensemble as it drifts in and out of the texture. It is the cello this time who ends the work with a solo version of the original theme, perhaps contemplating a possible end to the pain of the then Rwandan refugees.
Why?

\[ \ \]

\[ \text{Flute} \]

\[ \text{Clarinet} \]

\[ \text{Violin} \]

\[ \text{Cello} \]

\[ \text{Percussion} \]

\[ \text{Timpani} \]

\[ \text{Drums} \]

\[ \text{Conducted Cymbal} \]

\[ \text{Conductor's Sticks} \]
...
Hold until cue from conductor
c. breathe as necessary

Free (I: 60-70)

* Blow through instrument without producing note, letting the natural whistling sounds come through
Improve in $\infty$ values ($d\approx 60$) around these harmonics emphasising whistling tones until cue from conductor.

natural harmonics ppp (as is possible)
null
Ornette D Clennon

10 mins 8/8/94
Tribute to Mr. King
Organ

Commissioned by Michael Bonaventure with the financial assistance of the Scottish Arts Council and the Hope Scott Trust

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
To Michael Bonaventure
Performance Notes

The following notes are manual combinations that are to be preset for both movements. This will obviously save effort during the performance, as the required stops will have already been chosen. If the organ has no facility for presets the manipulation of stops will have to be performed by assistants. These are my preferred settings. The settings might well need to be slightly modified depending on the organ being played. Each manual combination setting has been numbered and is indicated in the score by arrows showing the precise moment the combination is to be employed.

I - I have a Dream

Opening setting

Sw. Bourdon (16')
8' Ch. Bourdon or Gamba
8' Ped. Flutes 32', 16', 8'

Individual manual combinations

Sw. 1 Flute 4', Sequiata
t
Ch. 1 Flute 8', Bourdon 8', Flute 4'
*Ped. 1 Flutes 32', 16', 8'
(*Gt. and Ped. combinations are coupled.)

Sw. 2 Flute 4', Principal 4', Sesquialtera
Gt. 2 Flute 4', Twelfth 2 2/3
Ch. 2 Flute 8', Bourdon 8', Flute 4', Nazard 2 2/3
Ped. 2 Flutes 32', 16', 8'

Sw. 3 Flute 4', Principal 4', Sesquialtera, Fifteenth
Gt. 3 Flute 4', Principal 4', Twelfth, Sw./Gt.
Ch. 3 Flute, Bourdon 8', Flute 4', Nazard 2 2/3, Piccolo 2'
Ped. 3 Flutes 32', 16', 8', 4', Ch./Ped.

Sw. 4 Flute 4', Principal 4', Sesquialtera, Fifteenth, octave coupler
Gt. 4 Flute 4', Principal 4', Twelfth, Fifteenth, Sw./Gt.
Ch. 4 Flute, Bourdon 8', Flute 4', Nazard 2 2/3, Piccolo 2', Tie 1 3/5
Ped. 4 Flutes 32', 16', 8', 4'

Sw. 5 As above, adding Oboe 8'
Gt. 5 As above, adding mixture
Ch. 5 As above, adding octave coupler, Sw./Ch.
Ped. 5 As above, adding Sw./Ped.

Sw. 6 As above, adding clarion 4'
Gt. 6 As above, adding light diapason 8', high mixture
Ch. 6 As above, adding clarinet or oboe 8'
Ped. 6 As above

Sw. 7 As above, adding trumpet 8'
Gt. 7 As above, adding tromba 8', Clarion 4'
Ch. 7 As above
Ped. 7 As above, adding Trombone 16
II - Free at last, free at last, thank God Almighty we are free at last

**General Combinations**

1 Sw. : Gamba 8', Flute 8', Bourdon 8', Flute 4'
   Gt. : Flute 8', Bourdon 8', Ch./Gt.
   Ch. : Flute 8', Bourdon 8', Nazard 2 2/3"'
   Ped. : Flutes 32', 16', 8', 4' and Sw./Ped.

2 Sw. : As above, adding Diapason 8', Principal 4'
   Gt. : As above, adding Diapason 8', Flute 4', Sw./Gt. and taking off
   Ch./Gt. : Tromba 8', Sw./Ch.
   Ped. : As above, adding Gt./Ped.

3 Sw. : As above, adding Fifteenth 2', mixture, oboe 8'
   Gt. : As above, adding Principal 4', Twelfth 2 2/3"", Fifteenth 2'
   Ch. : Tromba 8', Tuba 8', Sw./Ch.
   Ped. : As above, adding Trombone 16', Tromba 8'

4 Sw. : As above, adding high mixture or octave coupler
   Gt. : As above, adding mixtures
   Ch. : As above, adding Clarion 4'
   Ped. : As above, adding Ch./Ped.

**Diminuendo by stop reduction.**
Programme Notes

I have a Dream
II Free at last, free at last, thank God Almighty we are free at last

The tribute refers of course to the civil rights leader Dr. Martin Luther King. Written as a companion piece to "What has happened to all that Beauty?", this work for organ follows the sentiments of the famous rallying speech, "I have a Dream" made by Dr. King in 1963. The speech is essentially a snapshot of the times but still has an incredible resonance with our times in the nineties. The aspirations of freedom in the speech still have yet to be completely realised. The universality of freedom from oppression is so relevant where infringements of human rights still take place on a regular basis around the world.

However, instead of looking too far afield for injustice we need only to look in our own back yard. The Stephen Lawrence case most recently examined by the Home Secretary highlights the extreme inadequacies of our own judicial system, particularly as it relates to crimes of a racial nature. This case and many others will not be resolved over night but makes the content of "I have a Dream" all the more pressing for our times. A twist of intrigue which made the inspiration for the work all the more vivid, is the reopening of the trial of James Earl Ray, who confessed to assassinating Dr. King. The King family have decided upon a retrial as James Earl Ray claims to have recanted his confession after three days, implicating the FBI in a conspiracy. What does it mean when freedom of speech for human rights is suspected to have been quashed from the very top by the most powerful nation on earth? The ramifications of this line of thought are quite disturbing. The piece itself is divided into two movements.

The first movement entitled "I have a Dream" is expansive in nature and ponders on its title, as the sonorities gently unfold.The melody in this movement gains its inspiration from a Tibetan folk song, which is very haunting yet strangely ambiguous. The second movement is headed by the quote "Free at last, free at last, thank God Almighty we are free at last". The material for this movement explores the emerging and not too distant future of Black American music of that time and takes inspiration from artists like Marvin Gaye and James Brown. Underlying the stylistic references is a strong religious tone as expressed by Gospel music. I wanted to show the relationship between groove music, soul, funk and jazz as all embracing a quality of celebration despite the often dire circumstances such music was created in, as the Black American artists reflected the political issues of the times by virtue of living in them. This movement is as much a tribute to their resilience and artistic brilliance as is it to Dr. King and his vision.
Tribute to Mr. King

I have a dream

Using implements to keep the keys depressed sustain in the following order.

Keep sustained throughout
(Trumpets 32', 16', 8')

sustain throughout c. 5" c. 5" c. 5" c. 5" c. 5" c. 5"

let the sustained '6' sing through

Improviso around this fragment
R.H.: Begin by picking out fragments of notes of melody i.e., missing out some of the notes in sequence and in time. Do not play complete melody until...

SEGUE

L.H.: Begin by playing in unison with R.H. gradually sustaining some of the notes to create harmony.
Gradually add C.t. 3, S.w. 3, C.t. 4, S.w. 4

Gradually add Ch. 2, 3, 4
Gradually add Str. 3, Sw. 3. On last repeat add Sw. 2.
box ½ closed; then gradually open box.
Add Ch. 6

St. Pedal.
Continue to fragment the figure from box 5

(Sw. 6) Add Sw. 7
slowly oscillate between the chords
at random, always sustaining the C + E

Ped: Tromb 16′ (at 6′ ped)
Slowly oscillate between notes, always sustaining
the E. Improvise counterpoint with E + 1/5ths.
Gradually add drones + sustain throughout using implements X10

Create counterpoint between R+L/Hs with slow ad lib oscillation

Slowly release each key until all the drones have ceased.
Complete process over entire 10 repetitions

Gradually stop playing chords over entire 10 repetitions
Gradually stop playing chords over entire 10 repetitions
Ch. 2 - 1 (then just sw. stops, in reduction)

Gradually release each key in descending pitch, until drones have ceased entire 8 repetitions

Gradually stop oscillating over entire 8 repetitions
Keep C sustained

32 only
hold ad lib
very long
Free at last, free at last, thank God Almighty we are free at last.
2nd time close the swell box

*2 repeat ad lib for maximum flexibility for fade out

*3 Sw: Flute 8', Bourdon 8' only over 1 or 2 repeats, gradually close Sw. box to minimum. Remove Bourdon of flute (whichever is stronger) for final 2 bars

Ornette D Clennon

20 mins 16/7/97
What has happened to all that Beauty?
Voice, String Quartet and Live Electronics

Commissioned by The Edinburgh Contemporary Arts Trust with the financial assistance of the Scottish Arts Council

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
In loving memory of James Baldwin
Performance Notes

The vocal quality desired is one of purity. That is to say that there should be little or no vibrato and the vowel sounds are to be sung as purely as possible. When there are two consecutive vowel sounds together they must be articulated with a glottal stop rather than with a diaphragmatic push. This will ensure the full articulation of the vowel sound.

The grace notes in the part imply a sort of yodelling, particularly when in descending motion. It is of extreme importance that the natural break in the voice can be heard when negotiating the leaps, as this will enhance the yodelling effect. So that the voice is not unduly put under strain by the effort needed to project, the voice will be slightly amplified so that the soft effects can be realised without undue effort.

The violins and the cello will have a pick-up microphone attached to them in order for them act as triggers for the live electronic component. Failing this, the players will be provided with pedals in order to manually trigger the live electronics at specified places marked in their parts and score.

A very quiet yet ever changing tempered major third (i.e. the interval size will be varied by cents, creating differently tempered thirds) will be slowly and randomly diffused around the hall, generated by Max programming.

Each time the trigger is hit from any of the instruments with a microphone or the pedals (the cue in the individual parts and the score will be a middle C, either for the program to react to, once the note has been played or for the players to depress their pedals) there will be a sudden impulse of sound around the hall consisting of an abrupt increase of both volume and speed of diffusion momentarily. The psychological effect the tempered thirds will have on the voice and the players together with their intonation will be an interesting experiment which will always change from performance to performance.
Programme Notes

What has happened to all that Beauty? The title alludes to a line from a collection of essays called "The Fire Next Time" by the black American writer James Baldwin. In the second of the essays, Baldwin chronicles the racism taking place against the black community in sixties America. From his personal experience of racism Baldwin eloquently describes a cultural ethos pervading at that time and the future implications if such an ethos were to persist. In an essay that essentially mirrors the "I have Dream" speech of Dr. Martin Luther King in 1963, Baldwin asks, "What will happen to all that Beauty?". He refers, of course, to those countless individuals, whose souls have been eroded to a state of hopelessness.

I wrote this piece in response to the One Million Man March held in Washington in 1996. For me, it was of huge significance that this march had to take place, as the problems that Baldwin spoke of in his essays have not really been resolved. Even though the largely southern state Apartheid of the pre-Civil Rights Movement has been vanquished, there still remains a socio-political divide, as illustrated by the Rodney King-Los Angeles riots and more recently the much publicised court case against OJ Simpson.

Much of the beauty Baldwin talks of has by and large vanished as we look into the nineties where black on black violence is being left to fester in the community, whose poverty is firmly connected to economic factors, by the larger, richer, white community at large in both the United States and here in the United Kingdom. The title of this work bemoans this sentiment.

The work itself is divided into two seamless sections, the first of which is a sort of contemplation of the issues outlined above. The voice takes over in an attempt to unravel some of the questions posed by the strings. This section leads to the second, whose material is based on the Tanzanian liberation song "Tetsuswela" which is more upbeat in character than the first section. There is an ever present drone which begins some where near the start of the second section. The drone is triggered, by the instrumentalists, to suddenly leap in and out of the general texture whilst it is being subtly manipulated through different temperings - the major third is minutely expanded and contracted, creating an almost subliminal drama as the tension, brought about by some of the more dissonant temperings interacting with the more consonant, forms a substructure for the second section.
Key

- let the note fall as in a sigh (bend note)

\( \text{d} \uparrow \text{f} \uparrow \text{f} \) - 1/4 tone flat (natural, flat b and sharp # respectively)

- vibrato speed

- very short, rubato pause

- small break like a breath mark

- bring note in from nothing
What has happened to all that Beauty?
D: J = 60
With much expression

Voice

VI

VII

VIII

Na

C

Voice

VI

VII

VIII

Na

C

grad. change
grad. to back of throat

sul tasto

PPP!
Ah norm.

back of throat norm.
Voice

\[ \text{Ah} \]

\[ 3 \]

\[ \text{Ah of throat} \]

VI

VII

Vla

C

Touch C string lightly and very slow gliss down harmonics

Very slow harmonic gliss.
More and more robust playing tutti.
Ornette D Clennon  15 mins 16/1/95
Movements
Symphony Orchestra

Orchestra

3 flts (1st), double picc, 12 oboes, 21 cor, 3 clar (B&F), 3 bass clar.
3 trumpets (Bb) 3 trombones, tuba
percussion I - timbales (high and low), congo and prayer bowl in G
percussion II - kenong, low gong in C, suspended cymbal, gong, vibraphone
strings - 1st, 2nd, 3rd, 4th

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
The first section of this piece is unmetered and is co-ordinated by cue. Each player will have cues for the other players written in their individual part. These will enable them to see when the other entries take place. The conductor will then give a discreet beat to confirm the timing of each entry. The first page of the piece will show this clearly. Each entry is co-ordinated to a measured rest which is meant as an approximate guide to the conductor and player, so actual note correlation is not as important as the shape of the gesture - the completion of the notes being incidental. So the figure on page two should ascend the desks of the violinists in a sweeping motion, the cues being an approximation of the time of entry but not an indication of the note with which it should sound.

Orchestra

3 flts (1st double picc.) 2 obs cor anglais 3 clts (Bb) 3 bassoons 4 horns
3 trumpets (Bb) 3 trombones tuba
percussion I - timbales (high and low), congo and prayer bowl in Bb
percussion II - kenong, low gong in C, suspended cymbal
piano
celeste
vibraphone
strings - 10, 8, 8, 8, 6
Performance Notes

The first section of this piece is unmetered and is co-ordinated by cues. Each player will have cues for the other players written in their individual part. This will enable them to see when the other entries take place. The conductor will then give a discreet beat to confirm the timing of each entry. The first page of the piece will show this clearly. Each entry is co-ordinated in the score by a measured rest which is meant as an approximate guide to the conductor and player, so actual note correlation, is not as important as the shape of the gesture - the correlation of the notes being incidental. So the figure on page two should ascend the desks of the violins in a sweeping motion, the cues being an approximation of the time of entry but not an indication of the note with which it should sound.

The material in the boxes, however, is in strict time and must be conducted. This material will emerge from the free movement which will still need discreet cueing to be given by the conductor. The box on page two and subsequent pages of the score will illustrate this. As this first section progresses, the metered material will become more frequent as the unmetered becomes less so, until page ten is reached when everything is in strict time. The free section starting on page thirty three works in the same way as the opening.
This symphonic work is a tone poem describing the view of the sea as seen from Wemyss Bay on the west coast of Scotland. I was particularly impressed with the interplay of light on the surface of the sea and the way in which the clouds, partially obscuring the sun, would form a combination of sun rays and mystical pools of light on the horizon. The view was ever changing as the sun would emerge from behind the clouds and the aquatic fireworks of the sun’s reflection on the sea would dance in what seemed to be a random manner. After a while of meditating upon this sight, the seemingly random formations began to make a strange kind of sense to me, as I began to hear sounds and textures that seemed to come from the sea and the sun.

The more mundane idea of a glass of water falling to the deck and shattering into many fragments in a kind of outwardly spiralling motion, also fascinated me as I accidentally dropped a glass of water on the floor. This accident was made remarkable for me because I viewed the falling glass in a slow motion, much like that of a film, and observed the shattering motion at what seemed to be close quarters.

These two images of the shattering glass and the sea formed the basic structure for the work. The piece plays on the ideas of what constitutes foreground and background material. The work deliberately uses the orchestra as a collection of chamber players as the intimacy of the fragmented material is made clear. Despite the fragmented nature of the material, certain free flowing passages fleetingly emerge from the scurrying fragments before being subsumed by the whole again. As the fragments themselves become less fragmented the material undergoes a gradual change as a unison melody striding the entire orchestra unfolds. The melody begins to twist and turn in against itself, as it forms clouds of harmonies, whilst meandering through the various sections of the orchestra. The melody almost begins to evaporate as the fragmented material returns to end the work but not without a couple of interesting diversions along the way.
all solos other than...should be barely audible above the general tenor, where would not be dominated by any one section.
Journey Across the Horizon
Mezzo soprano, Mixed Voices, Chamber Orchestra and Audience participation

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh
Orchestra

double woodwind (Il flt doubling alto and II ob doubling cor anglais)
4 horns 2 trumpets (Bb) 2 trombones tuba
piano
vibraphone
marimba

percussion I - kenong, gong in C, triangle
percussion II - timbales (high and low) and congo
percussion III - bass drum

6-8 mixed voices and monochord in C

strings - 6, 6, 4, 4, 2
Programme Notes

The piece is divided into five sections.

I - Inner Journey
The voice leads this movement as the Rag Lalit is being used as a harmonic/melodic backdrop. The rag itself is very dark and unstable as it would normally be sung at dawn. The image of a woman sitting up through the night waiting for her lover to return is important, as there is a sensual nature to the rag. The way in which the rag relates to the tonic drone, as it unfolds, is also interesting as it makes for striking dissonances.

In this movement the voice, supported by soloists from the orchestra, creates a meditative journey. The harmonies that underpin this journey are essentially static but have the effect of movement as microtonal dissonances and implied resonances of the harmony are explored. As the melody becomes ever more abstracted, reaching a state of pure contour, the harmony begins a subtle shift towards the upper partials already contained in the harmony. When the harmony is eventually stripped of its drone the harmonic shift is quite marked as the melodic material resonates in quite a different way to before.

II - Meditation
This movement looks at the psychoacoustic phenomenon of Difference Tones. This section begins with a high pitched drone against which a simple melody is played. The combination of drone and melody creates a distinct third part in the inner ear, as this part is composed entirely of difference tones. The aural effect of this phenomenon will come across as a somewhat strange buzzing in the ear, until the pitches become more discernible. As the third melody is gradually voiced by the orchestra, extremely high pitched and quiet clarinet florishes, designed to interfere with the range of the difference tone melody, can be heard. The difference tone melody is eventually voiced by the orchestra and is immediately taken into other harmonic realms briefly before returning to an intervallic expansion of a fourth by its difference tones, played by the full orchestra. It is at this point that the mixed voices join the texture with their overtone singing, before ending the movement.

III - Contemplation
A slow cantus firmus like melody prevails in this movement as it gradually layers itself in the entire string section. Various speeded up versions of the melody are interspersed and superimposed onto the dense, slow moving layers of melody, creating a curious tableau of familiar yet strange fragments. Bell like calls in the brass and later in the strings bind the texture together, as the movement links uninterruptedly into the fourth movement.

IV - Return to Home
From whispers actually using the voices of the players in the orchestra, a native American spiritual chant - Spirit of the Red Man - slowly emerges. The whispering noises are sculpted to form sound scapes over which the chant is gently intoned by the brass. The chant gradually builds until the audience is
invited to join in. At this point the solo voice soars above audience and orchestra coming down back into near silence.

V - Postlude
The voice slowly unwinds to atmospherical sounds of the gong, bringing the work to a wistful close.
Journey Across the Horizon

I Inner Journey
As I slowly fade into the distance leaving the sliders behind.
* Blow longer lightly and decreasing the harmonics  
* If possible play on natural harmonics
This accelerando mainly applies to brass and percussion — at this point, the rest of the orchestra are almost forced to ignore accelerando.

#1 = stomp feet on floor
#2 = clap
"As close to a "6" as possible.
- The audience must feel free to stamp
or clap to the rhythm as well.
** Silly with amplification."
Ornette D Clennon

45 mins 1/1095