STRANGE LANGUAGE

for

Clarinet, Piano & Percussion

John Irvine

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh 1999
INSTRUMENTATION

1 Clarinet (Bb)
1 Pianoforte

Percussion (1 Player)

P1- Splash Cymbal (Paper-Thin 6”), Crash Cymbal (Thin 14”), Suspended Cymbal (Medium 20”), Hi-Hat (Medium-Thin Top & Medium Bottom 14”), High & Low Agogos (on stand), Low Woodblock, High, Medium & Low Toms (8”x10”, 10” x 12” & 14”x16”), Snare Drum (3.5” x 14”), Kick Drum (16” x 22”).

(*All Percussion instrument measurements are suggestions only)

Score written at actual pitch
Strange Language

John Irvine
(1998)
As fast as possible

Clt. as fast as possible
AN UNBROKEN NETWORK OF LINES

for
Soprano, 12 Instruments, Percussion (5) & Tape

John Irvine

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh 1999
for

Simon Atkinson & Caroline Nivard
INSTRUMENTATION

2 Piccolos/Flutes
2 Clarinets Bb

2 French Horns F
2 Trumpets Bb

Percussion (5 Players):

P1- Glockenspiel

P2- Xylophone

P3 - Finger Cymbals (2 on stands), High & Low Congas, Snare Drum (6.5" x 14"), High & Low Toms (8"x10" & 14"x16"), Hi-Hat (Medium-Thin Top & Medium Bottom 14"), Suspended Cymbal (Medium 20"), Tambourine (on stand), Cowbell (Medium)

P4 - Triangle, Chinese Cymbal (Medium-Thin 19"), Wind Chimes (Glass), Sleigh Bells, Wood Blocks (Medium & Low), Claves, Tubular Bells, Bass Drum

P5- Splash Cymbal (Paper-Thin 6"), Crash Cymbal (Thin 14"), Suspended Cymbal (Medium 20"), Tam-Tam (34-40"), 2 Timpani with Pedal (1x 32" & 1 x 28"

(*All Percussion instrument measurements are suggestions only)

Soprano

2 Pianofortes

2 Double Basses

Score written at actual pitch with the exception of the following instruments:

(a) Glockenspiel sounds two octaves higher than written
(b) Piccolo and Xylophone sound one octave higher than written
(c) Double Basses sound one octave lower than written
ELECTRONIC EQUIPMENT

1 DAT player
4 Loudspeakers

To play all Tape Interpolations.

10 Microphones

2 microphones are to be placed beside each instrument that requires a Pitch-shift (see below) to achieve a stereo image.

If necessary the Piccolos/Flutes may be amplified (in mono, 1 microphone, panned: Picc 1 between Speakers 1 & 2, Picc 2 between Speakers 3 & 4).

2 Pitch-Shift effects units

All Pitch-shifts are marked in the score.

During the performance, all Pitch-shifts are applied by the sound operator following crescendo and decrescendo markings in the score.

Pitch-shift is applied to the following instruments only: Tam-Tam, Piano 1, Piano 2, Double Bass 1 & Double Bass 2.

The Pianos settings are at an octave below actual pitch.
The Tam-Tam setting is at an octave below actual pitch.
Double Basses are at both a quartetone sharp and a quartetone flat to actual pitch.

At all times, the volume of the acoustic sound of these instruments should be heard in equal balance with the altered electronic material (through the Loudspeakers).

1 Reverb Unit

To lightly reverberate the Double Bass Pitch-shifts.
Suggested Reverb time: 2.5 seconds.

1 Mixing Desk & 1 Amplifier

All Pitch-shift sound will be heard in the following stereo positions:

Pianos: Both hard left & right
Tam-Tam: Centre
Double Basses: Both half turn left & right

1 Video Projector
1 Slide Projector
1 Xfade Image Holder
1 Large Projection Screen

To play all Video sequences, all Slides and to allow for Xfades between:

1. 2 different Slides
2. Slides & Video
COMPOSER'S NOTE

'An Unbroken Network of Lines' is a music theatre piece.

It is based on the life of Art Brut artist Laure Pigeon.

Information on her life and work can be found in:

<table>
<thead>
<tr>
<th>Art Brut</th>
<th>Michel Thevoz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw Creation</td>
<td>John Maizels</td>
</tr>
<tr>
<td>Book 6 - Collection</td>
<td>Jean Dubuffet</td>
</tr>
<tr>
<td>de l'Art Brut,</td>
<td></td>
</tr>
<tr>
<td>Lausanne</td>
<td></td>
</tr>
</tbody>
</table>

It should be brought into being by an artistic team comprising: Director, Designer, Photographer, Choreographer and Composer.

Some production decisions have already been 'set' in the score. For example, all slides shown in the work have been chosen by the composer and are clearly noted. (A list can also be found below). Other parameters of the production, such as stage & costume design, movement during video and tape sequences etc, have not been set and are open to a free interpretation by the artistic team. However, some short guidelines for the Video sequences follow.

Video sequences 1-3

Video sequences 1 & 2 should be somewhat abstract in design (Video sequence 3 is self explanatory - Sunlight on Rippling Water), but perhaps giving clues to relationships found in the story.

Video sequence 1 should deal with the relationship between Laure and Edmond.
Images that are suitable for this sequence could include: weddings, a young couple enjoying themselves, laughing, a dentists surgery, a darker side to the male character, an infidelity.

Video sequence 2 should deal with the relationship between Laure and her mother, Alida.
Images that are suitable for this sequence could include: rain, jewellery, a grave, tangled materials, a mother and child, a procession of women in robes.

All Xfades between multi-media are noted in the score.

Slide & Video Cues

Some drawings are named. These names are found in parenthesis.

S1 Paris Street
S2 A Church
S3 Rain
S4 The words 'Ma belle-soeur'
S5 A Wedding
S6 Drawing- 9 Jan 1935
S7 Drawing- 23-24 March 1936 (Unbroken Network of Lines)
S8 Drawing- 28 Oct 1938 (Horseman & Message)
S9 The word 'Ghosts'

XFade to VSeq 1(Laure & Edmond)

S10 Abstract image comprising numbers and dates
S11 Drawing 10 April 1948
S12 Drawing 15 April 1948
S13 Drawing 8 May 1948

XFade to VSeq 2 (Laure & Alida)
XFade back to S13
S13 Fade to Black

Slow fade up to VSeq 3 (Sunlight on Rippling Water)
Video Fade to Black

S14  Blue Chairs
S14  Fade to Black
S15  Repeat S7 (This remains to END)

***

NB Permission is currently being sought for the use of the 7 Laure Pigeon drawings used in the performance of this piece.
ANNETTE: (On tape) Laure?

LAURE: Oui? Yes?
Lily, come near me
Ma belle-soeur, come sit near me
And Edmond, mon mari, come be near me too...me too...me too

All the drawings
Ribbons and patterns
That come to me
And I to them
The lines, patterns...tangled
Everything is tangled up
These lines are my thoughts tangled up
Inextricable tangles
The ribbons, the patterns, the lines, like pearls
Images of souls
Caught up in all the drawings that come to me
Tangled up
Inextricable tangles
For drawing out my being
Drawing out my being
And finding pain there
And constance... wasted devotion?
An aching for Edmond...Edmond

Lily, Lily, sister, look at what I've done
No! Look at what he's done to me!

I know that this is not an art like yours but please, please be close to me Lily

***

I'll number all of these drawings
Dessins du spiritualisme
Marthon, jeune femme, knows
She told me about the other side of things
But only Lily has seen
All the drawers, dates, numbers
Faces and lines
And words written strangely...

I worry inside...

For Edmond
Because of Edmond

Facts and lies?
Faces and lines?
How many is it now?
And why?
Is it for my misfortune?
To heal my misfortune?

I'll ask these ladies, now that it's spring and the weather's fine
Ladies...
Ladies...

Faces never facing me
Facile
Profil
Never facing

Is that my mother with them?
Alida
Tiara
Serene

***

I can't see the whole of her face
I can't tell
I don't recognize
Is it?
Is it?

They walk away and I don't...
Something summons them away
The sea
The moon
Something beyond the moon
Something beyond the sun
Where the true questions run!

Annette?

ANNETTE: (On tape) Oui?

***

LAURE: Edmond, I feel her in me
Here in my body
If only I could find her
Where to find her?
But now you're here
Have you come back for me?
Oh yes?
Back to swim with me?
To float away?

A hole in me!
To swim with a hole in me!
Sinking!
Edmond, I'm sinking!
The whole of my body, body, body, body...
That hole you made lets water in!
Oh!
Drowning my being!
Oh!
Heal me!
Heal me my Edmond...
Edmond...
With your hands
With your healing hands
Use your healing powers

In the air
In the air
Floating
Floating

Heal me!
Heal me!

The hole, the hole is still there!
Still there!

Tears and robes
Tears and robes
Tears and robes

How can you heal me when it's you that causes the pain?

***

La ligne!
Embroider!
Exaggerate!
Exaggerate!
Lie! lie! lie! lie! lie!

La ligne!
Revivre!
Dans un livre!
Sur Ingres!
In blue!
Blue! blue! blue! blue! blue!

Blue chairs!
Blue! blue!
Dead chairs!
Dead?
Blue like death!
Fauteuils bleu de la mort!
Ha! ha! ha!... etc

Fauteuils bleu de la mort!
Et cette humeur etait funebre!
Ha! ha! ha!... etc

Lie!
La ligne!
Revivre!
Dans un livre!
Lie!
Exaggerate!

Mensonge!
The line!
Live again!
In a book!
On paper!
On paper!
Sur papier!
On the paper!

***

ANNETTE:  (On tape) Ouvre toutes tes fenêtres et regarde vas le ciel!
Laure

Je suis ta petite soeur

Do your hear the bells?
They are for you
Pour te rappeler de dessiner

Andre, your brother
(Time stands still)
Douler
Souffrir

Alida, your mother
Consacrer
Avec devouement
Devotion
Pain

Edmond, your husband

Ah... Astrologique

Lily your sister-in-law

Jupiter
Mars
Mercure
Saturne

Le soleil

Bleu, bleu

Pierre, l’apotre Saint Pierre a qui elle fut mariee dans une lontaine vie anterieure

Viens a travers le ciel au-dela du soleil ou les questions reelles sommeillent

***

LAURE:  Beyond the sun and past the sky
Are where the true questions lie
And here is Pierre mon apotre
He looks so saintly
But tangled up
Closer now
Am I here?
In my unbroken network of lines!
Illuminated garden!
Astrological garden!
Oh my caressing light!

Edmond
Alida
And there is Lily!
And here is Andre!
And also Annette!
Together here!
Could this be the place for me to find rest?
The place on the other side?
Am I here?
Is it here?
Place to rest!
Place to sleep!
In this garden!

***

Lily, come be near me
Ma belle-soeur, come sit near me

Here
Here
Here
Here

(Illuminated garden)

*   *   *
AN UNBROKEN NETWORK OF LINES

ENSEMBLE TACET TO A

Slide 1 - Paris Street
0'00" - 0'14"

Slide 2 - A Church
0'03" - 0'20"

Slide 3 - Rain
0'06" - 0'30"

1. Congas
2. Tam-Tam
3. Soprano
4. Piano 1
5. Piano 2
6. D.B.

(Tape In)
Pitch Shift ON:
Piano 1: mf, ad lib, gliss. sul E (follow shape of wave)
D.B.: mf, ad lib, gliss. sul E (follow shape of wave)

(Tape Out)
Pitch Shift OFF:
Piano 1: mf, ad lib, gliss. sul E (follow shape of wave)
D.B.: mf, ad lib, gliss. sul E (follow shape of wave)

John Irvine
(1998)
Slide 7 - Drawing (23-24 March 1936)

("Unbroken Network of Lines")

C \[\text{\textcopyright} \hspace{1cm} 132\]

Tpt.

Tpt.

Snare Dr.

M & L Whisks

Split Cym.

Tam-Tam

Soprano

Soprano

Piano 1

Piano 2

Little Cornet


drawings

That come to

The lines, patterns
tangled

Ribbons and patterns

And I to them

The lines, patterns
tangled


\[\text{\textcopyright} \hspace{1cm} 132\]
These lines are my thoughts tangled up in extricable tangle...
Slide 8 - Drawing 28 October 1938
(Horseman & Message)

patterns, the lines, like pearls
"mages of souls Caught up in all the drawings that cometo me. Tangled up!
And find the pain there
And con- stance, wait ed de- votion? As
ach - ing for li-

And

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Slide 9 - "Ghosts!"

F

10 SECS.

G
Soprano: 
"Lil-ly, sis-ter, look at what I've done!"

"No!"
Wind Chimes

Soprano

look at what he's done... to me!

Soprano

I know that this is not an art like yours but
X fade: Open Nighttime Spaces
Soprano

Piano

Piano 2

J=112

I'll number all of these drawings.

Des sins du spirituel.
the other side of things

But only Lily has seen

All the drawers, dates, numbers
Fa - ces and lines And words writ - ten strangely

Pitch Shift OFF! (Fade Out)

Pitch Shift OFF! (Fade Out)
Is that my mo-ther with them?  

A- li-da  

Ti-a-ra
can't see the whole of her face. I can't tell
Some thing be byond the moon
Some thing be byond the sun

The moon

Some thing be byond the moon
Some thing be byond the sun
V

VIDEO SEQUENCE 3 - Light on Water

Glock.

277

Bass Dr.

IN,

Tubular Bells

Soprano

Piano 1

Piano 2

TAPE

Tape Interpolation 4: Rippling water

Edmond, I feel her in me

Have you come back for me? Oh yes?

Back to swim with me? To what way?
"A hole in me!" To swim with a hole in me!

Sinking! Edmond, I'm sinking!

The whole of my body, body, body, body

That hole you made lets

Water in! Oh! Drowning my being! Oh! Heal me! Heal me my
Glock. I

Soprano Piano 1

TAPE

Glock. I

Soprano Piano 1

TAPE

Glock. I

Soprano Piano 1

TAPE

Soprano Piano 1

TAPE

(sung) How can you heal me, when it's you that causes the pain?

Tears and robes

Piano 1

TAPE
Slide 14 - Blue Chairs
Men-sange!
The lie!
Live a-gain!
In a book!
On pa-per!
On pa-per!
Sur pa-per!
TO TAPE INTERPOLATION 5:  (10' 09'')
Z

-120

(To Flute)

A

H & L.Tunes

Tamb.

Claves

Soprano

And

And
Hi-Hat

Sus. Cym.

Soprano

Piano 1

Piano 2

D.B.

He looks so saint-ly but tan-gled up

Perc./Flt. 1

Perc./Flt. 2

Ch. 1

Ch. 2

F. Hrn. 1

F. Hrn. 2

Tpt. 1

Tpt. 2

Snare Dr.

Hi-Hat

Sus. Cym.

Soprano

Piano 1

Piano 2

D.B.
In my un-bro-ken

Closer now, am I here?
Picc.Fl. 1
Picc.Fl. 2
Cl. 1
Cl. 2
F.Horn. 1
F.Horn. 2
tpt. 1
tpt. 2
Glock.
Xyl.
Snare
Dr.
Sus.
Cym.
Chinese
Cymbal
Bass
Dr.
Crash
Cym.
Susa. Cymb.
Tam-Tam
Timp.
Soprano
Pedro
D.B. 1
D.B. 2

As - tro - no - mal gar - den! Oh ray ex - ces - ing light
F. Hrn. 1
F. Hrn. 2
Tpt. 1
Tpt. 2
Snare Dr.
Sus. Cym.

Chinese Cymbal
Tam-Tam
Soprano
And there is Li-ly! And here is An-dee! Andi-al - so Anette!

Piano 1
Piano 2
D.B.
D. B.
To get her here!

Could this be the place for me to find rest

The place on the o-there side, am I here? Is it here?
Place to rest! Place to sleep! In this Gar
Here come sit near me

PPPP

PPPP (soft beaters)

PPPP (soft beaters)
Finger Cymbal
Sus. Cym.
Chinese Cymbal
Triangle
Splash Cym.
Crash Cym.
Tam-Tam
Soprano
Piano 1
Piano 2
D.B.
PRESERVATION & LOSS

for
Percussion Quartet

John Irvine

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh 1999
INSTRUMENTATION

Player 1:

Voice
Crash Cymbal (Thin 14"")
Splash Cymbal (Paper-Thin 6"")
Suspended Cymbal (Medium 18"")
Hi-Hat (Medium-Thin Top & Medium Bottom 14"")
Snare Drum (3.5" x 14"")
Kick Drum (16" x 22"")
High & Low Wood Blocks
Tambourine (On Stand)
Glass Wind Chimes
Tenor Drum
Tam-Tam (34-40"")
Claves
2 Water Gongs (Small & Medium)

Player 2:

Voice
High & Low Timbale
Low Temple Block
Whistle (with pea)
Tambourine (On Stand)
Suspended Cymbal (Medium 18"")
Snare Drum (6.5" x 14"")
Tenor Drum
Bass Drum
Low & High Cow Bells
Tubular Bells
2 Timpani (F-C: 28-29 inch & Bb-F: 25-26 inch)

Beaters and sticks are specified in the score.

(*All Percussion instrument measurements are suggestions only)

Score written at actual pitch with the exception of the following instruments:
(a) Glockenspiel sounds two octaves higher than written
(b) Xylophone and Tubular Bells sound one octave higher than written

Player 3:

Voice
High, Medium & Low Congas
Sleigh Bells
Cowbell (Medium)
Glockenspiel
Marimba
Xylophone

Player 4:

Voice
Tambourine (On Stand)
Splash Cymbal (Paper Thin 7"")
Suspended Cymbal (Medium 20"")
Snare Drum (6.5" x 14"")
Vibraphone
Double Bass Bow
ELECTRONIC EQUIPMENT

6 Microphones (2 Microphones for each player to achieve stereo image)

For:

Player 1: Water Gongs
Player 3: Marimba
Player 4: Vibraphone

*Player 2 does not have a microphone

1 Digital Reverb Unit (Hall ambience: 4-5 seconds - depending on Hall)
1 Digital Delay Unit (Delay 400.00-500.00 ms)

(These effects are applied to Water Gongs, Marimba and Vibraphone, in equal measure and all are panned hard left and right in the stereo mix).

P.A. System should achieve a 'wash' of sound that will surround the ensuing solo passage of Player 2. There should be no perceptible change in volume when the effects are added. A suitable number of loudspeakers should be used to create the effect of the players and the audience being 'at sea'.

These effects are faded in at the sign:

at the beginning of section I (bar 226) and faded out at the repetition of the sign (bar 295) at the beginning of section L. Players 1, 3 & 4 repeat their material in section I underneath the Player 2 'solo' (sections I & K) until bar 295 (section L).

Suggested Player positioning:

Player 2
Player 3

Player 4

Player 1
COMPOSER'S NOTE

'Preservation & Loss' was inspired by three individuals Ferdinand Cheval, Clarence Schmidt and Kea Tawana who built 'visionary environments'. Cheval created, single-handedly, 'The Ideal Palace' in France between the years 1879-1912; Clarence Schmidt built his 'House of Mirrors' in Woodstock, New York from 1948 until 1968 when it was destroyed by a 'mysterious' fire; Kea Tawana constructed her Ark from 1982 only to be forced by Newark, New Jersey city authorities to have it demolished: she did this with her own chainsaw in 1988.

Ferdinand Cheval

Was it loneliness that had led you to create out of necessity, was it just to do something big?

And you did.

'Et seul, tu isites compagnie de grandeur intelligente. On chante pour dormir en compagnie, cherche son sein, son paragraphe.

Everything you see, passersby, is the work of one person who, out of a dream, created the queen of the world.

Clarence Schmidt

Schmidt, from your inner sanctum you looked out - then added thirty-four more rooms for looking in. Your House of Mirrors reflects you.

Did you give notice to those neighbours who, like Cheval, ridiculed you and complained about local property prices in the neighbourhood in upper New York where the first started in thirty-eight and seventy-one?

Kea Tawana

'The city wants to destroy this Ark, tell them to help it.'

The City had already destroyed you, yet you found a meaning. I wonder whether you were going to gather four more two by two and then flood Newark, New Jersey - turn on the tap at City Hall, start up your chainsaw and cut through their tables of justice.

Then tie the rope that lowers the Ark and sail away in vain for a dove sent by Cheval and Schmidt.
LIBRETTO

Ferdinand Cheval

A Vision!

The distance from dream to reality is great.
I had never touched a mason's trowel and I was totally ignorant of the rules of architecture.

The Vision dances towards Cheval!

Was it loneliness that had led you to create or, like Rodia, was it just to do something big?

And you did!

Je suis la fidele compagne du travailleur intelligent. Qui chaque jour dans la compagnie cherchait son petit contigent.

Everything you see, passerby, is the work of one peasant who, out of a dream, created the queen of the world!

Clarence Schmidt

Schmidt, from your inner sanctum you looked out - then added thirty-four more rooms for looking in. Your House of Mirrors reflects you.

Did you give notice to those neighbours who, like Cheval's, ridiculed you and complained about local property prices in that neighbourhood in upstate New York where the fires started in sixty-eight and seventy-one?

Kea Tawana

The City wants to destroy this Ark tell them to stop it!

The City had already destroyed you, yet you found a meaning. I wonder whether you were going to gather animals two-by-two and then flood Newark, New Jersey - turn on the taps at City Hall, start up your chain saw and cut through their tables of justice.

Then free the rope that tethers the Ark and sail away to wait for a dove sent by Cheval and Schmidt.
B Cheval looks for stones
Cheval begins 'The Ideal Palace'
Cr. Cym.
Spl. Cym.
Sus. Cym.
Sn. Drum
K. Drum
Tamb.
B. Drum
Glock.
Xylophone
Vibes

Voice:

Tubular Bells

Glock.

Voice:

Sn. Drum
Tubular Bells
Glock.
Voice

dreamed the queen of the world!

Tubular Bells

Glock.

Sn. Drum

Tubular Bells

Glock.

Sn. Drum

Tubular Bells

Glock.

Sn. Drum

K. Drum

B. Drum

Tubular Bells

Glock.
From your inner sanctum you looked out then added thirty-four more rooms for looking in your House of Mirrors.

1 min. approx.
His neighbours complain

1 Voice

and complained about local property prices in that neighbourhood in upstate New York where the fires started in the early seventies and seventy-one?
Kea's Ark

The city wants to destroy this Ark. Tell them to stop it!

The city had already destroyed you yet you found a meaning. I wonder whether you were going to gather animals two by two and then flood Newark.
Water Gongs

Tempo libre

Voice

L. T.Bkit.

Whistle

Sn. Cym.

Sn. Drum

Timp.

Marimba

Vibes

Alternate between small and medium gongs

Water Gongs

Tempo libre

Voice

L. T.Bkit.

Whistle

Sn. Cym.

Sn. Drum

Timp.

Marimba

Vibes

Turn on the taps at City Hall

start up your chain-saw and cut through their tables of justice

Then free the rope that ties the Ark and sail a way to wait for a

K

Voice

dove sent by Cheval and Schmidt.

Tempo libre
CHEMICALS & WAVES

for
Large Orchestra

John Irvine

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh 1999
CHEMICALS & WAVES

1. The Complete Unravelling
2. The Sport Of Tide Catching
3. Chemicals & Waves
4. Our Satellites Revolve

for Louise

INSTRUMENTATION

1. Piccolo (Dulcetling Flute)
2. Flutes
3. Oboes
4. Clarinets Bb
5. Bass Clarinet
6. Bassoons
7. Contrabassoon

1. Soprano Saxophone
2. Alto Saxophone
3. Tenor Saxophone
4. Baritone Saxophone
5. French Horns F
6. Trumpets C
7. Tenor Trombones
8. Bass Trombone
9. Tuba

Percussion (5 Players)

P1- Glockenspiel
P2- Vibraphone
P3- Marimba, Xylophone
P4- Soprano Drums (6.5" x 14"), Tom-Toms, Crash Cymbal (on stand) (14"), Wind Chimes (Glass), Suspended Cymbal (Medium 20")
P5- Triangle, Tenor Drum, Hi-Hat (Medium-Top & Medium Bottom 14"), High & Low Congas, Suspended Cymbal (Medium 20"), Crash Cymbal (on stand) (14"), Tam-tam, Bells, High & Low, Woodblocks, Chimes, Steel Bells, Cowbell (Med)
P6- Bass Drums, Tenor Drums (6-8"), Cymbals, Splash Cymbal (Paper-Thin 8"), Low Tom (14" x 15"), 2 Tom-Toms with Pedals (1 x 16" & 1 x 20"), 2 Timbals (High = 14" & Low = 15" depths) for Louise

Strings

1. Electric Bass

Note: written in actual pitch with the exception of the following instruments:

- Crotale: sounds one octave higher than written
- Triangle: sounds one octave higher than written
- Double Bass: Electric Bass and Contra-Bass on occasion one octave lower than written
INSTRUMENTATION

1 Piccolo (Doubling Flute)
3 Flutes
2 Oboes
3 Clarinets Bb
2 Bass Clarinets
2 Bassoons
1 Contra-Bassoon

1 Soprano Saxophone
1 Alto Saxophone
1 Tenor Saxophone
1 Baritone Saxophone

4 French Horns F
4 Trumpets C
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Percussion (6 Players)
P1- Glockenspiel
P2- Vibraphone
P3- Marimba, Xylophone
P4- Snare Drum (6.5" x 14"), Tambourine, Crash Cymbal (on stand) (Thin 14"), Wind Chimes (Glass), Suspended Cymbal (Medium 20"

P5- Triangle, Tenor Drum, Hi-Hat (Medium-Thin Top & Medium Bottom 14"), High & Low Congas, Suspended Cymbal (Medium 20"), Crash Cymbal (on stand) (Thin 14"), Tubular Bells, High & Low Woodblocks, Claves, Sleigh Bells, Cowbell (Med)

P6- Bass Drum, Tam-Tam (34-40"), Cabasa, Splash Cymbal (Paper-Thin 6"), Low Tom (14" x 15"), 2 Timpani with Pedal (1x 32" & 1 x 28"), 2 Timbale (High - 14" & Low - 15" shells)

Pianoforte
Strings
1 Electric Bass

Score written at actual pitch with the exception of the following instruments:

(a) Glockenspiel sounds two octaves higher than written
(b) Piccolo, Tubular Bells & Xylophone sound one octave higher than written
(c) Double Basses Electric Bass and Contra-Bassoon sound one octave lower than written
2. THE SPORT OF TIDE CATCHING

J=120
Flee.
4. OUR SATELLITES REVOLVE
SPRINT

for
Four Clarinets, Electric Guitar, Electric Bass Guitar & Electronic Percussion

John Irvine

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh 1999
### INSTRUMENTATION

1. Clarinet (Eb)
2. Clarinets (Bb)
1. Bass Clarinet

1. Roland SC-55 Midi Sound Generator & Synthesizer Keyboard

1. Electric Guitar (Plus Distortion Pedal)
1. Electric Bass Guitar (Plus Chorus Pedal)

Amplification for Midi Sound Generator, Electric Guitar and Electric Bass Guitar

Score written at actual pitch with the exception of the following instruments:

(a) Electric Guitar and Electric Bass Guitar sound one octave lower than written

*Duration: 2 minutes*
COMPOSER'S NOTE

1 The Percussion part is written in piano notation. Each note corresponds to the required percussion sound in the Midi Sound Generator (instrument names are notated above new entries). The percussion player should therefore be a keyboard player.

2 The Electric Guitar should have a 'natural' (ie no effects) playing sound when not distorted. The distortion timbre should be 'soft' and care should be taken so as not to increase the volume of the guitar when it is switched on.

3 The Electric Bass Guitar has a scordatura of D and should also be lightly 'chorused'.

4 Amplifier volumes should be set at levels that do not necessitate the wind instruments being amplified.
All notes picked
Mute with r.h.
D

A

Clt 1 (Eb)

Clt 2 (Bb)

Clt 3 (Bb)

Clt 4 (Bass)

Perc. SC-55

E. Gtr.

E. Bass

All notes picked
SONGBOOK

for
Soprano & Guitar

John Irvine

Submitted in satisfaction of the requirements for the degree of PhD in the University of Edinburgh 1999
INSTRUMENTATION

Soprano
Classical Guitar

Score written at actual pitch with the exception of the following instrument:

(a) Classical Guitar sounds one octave lower than written

Duration: 25 minutes
# SONGBOOK

_for Sidney & Margaret Irvine_

<table>
<thead>
<tr>
<th>1. Bracken Boy</th>
<th>-John Short</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Larksong</td>
<td>-Douglas Dunn</td>
</tr>
<tr>
<td>3. when faces called flowers</td>
<td>-e.e. cummings</td>
</tr>
<tr>
<td>4. The Diver</td>
<td>-W.W.E. Ross</td>
</tr>
<tr>
<td>5. Well, take the guitar, then</td>
<td>-Irina Ratushinskaya</td>
</tr>
<tr>
<td>6. A Good Woman Feeling Bad</td>
<td>-Maya Angelou</td>
</tr>
<tr>
<td>7. The Rhythm</td>
<td>-Robert Creeley</td>
</tr>
<tr>
<td>8. Quiet</td>
<td>-Marjorie Pickthall</td>
</tr>
</tbody>
</table>
There was a boy bedded in bracken

like a sleeping snake

All curled he lay
On his thin navel turned this spinning sphere

Each feeble finger

fetched seven suns away

He was not

dropped in good for lambing weather

He took
no suck when shook birds sing together

But he has come in cold as work-house wea-ther

Poor as a Sal-ford child
2. Larksong - Douglas Dunn

Soprano

Guitar

\[=88\]

\(\text{mf}\)

\(A \text{ la-ver-rock in its house of air is}\)

\(\text{sing-singing}\)

\(\text{May morning May morning it's trills drift}\)

\(\text{high flat-land's}\)
Sop. in abstract hill

Guitar

In the down below of England

---

Sop. in England

Sub pp

Guitar

---

Sop. 72

I am the aerial photograph it takes of me,

Guitar

---

Sop. 88

on a sonar landscape and it notes

Guitar
my sorrow in understand when summer

frost melts from the green like

her departing ghost
3. when faces called flowers - e.e. cummings

\[ \frac{76}{4} \]

Soprano

\[ \text{when faces called flowers float out of the ground} \]

Guitar

\[ \text{when every leaf opens without any sound} \]

\[ \text{and breathing is wishing and wishing is having} \]

\[ \text{keeping is downward and} \]

\[ \text{doubting and never} \]

\[ \text{(whispered)} \]

\[ \text{kiss me now kiss me now} \]
Sop.

24

keep-ing is down-ward and doubt-ing and ne-ver

(speaken)

Guitar

24

mf it's a-pril

Sop.

25

spring

when more than was lost

mf has been found has been

Sop.

25

found

when ev-ry leaf o-pens

Guitar
pret-ty birds ho-ver

with-out an-y sound

wish-ing is hav-ing

and

hav-ing is giv-ing

but keep-ing is dot-ing and no-thing and non-sense

(whispered)

keep-ing is dot-ing and no-thing and non-sense

kiss me now

kiss me now

mountains are danc-ing
Sop.

pret - ty birds ho - ver lit - tle fish qui - ver all our night be - comes day

Guitar

Sop.

all our night be - comes day day day

Guitar

f

Sop.

p

pp it's a

Guitar

rit.

Sop.

pril my dar - ling it's spring

Guitar
it's spring it's spring pretty birds frolic as spry as can fly yes they

lit- tle fish gam- bol as glad as can be it's a - peal

dar - ling it's spring it's spring it's spring

prett - y birds ho - ver so she and so he now the lit - tle fish qui - ver so you and so I

meno
Sop.

Guitar

Sop.

Guitar

114

114

f

and

p

Sop.

Guitar

120

pp

it's

a

- pril

my

Sop.

Guitar

128

darling

it's spring it's spring it's spring

Sop.

Guitar

pret-ty birds dive to the heart of the sky all the lit- tle fish climb through the mind of the sea

-12-
140 (whispered) pp kiss me now
          pp kiss me now
          pp kiss me now

Guitar

140 (whispered) molto rit. a tempo
          (whispered)

Guitar

146 (whispered) it's spring
          (whispered)

Guitar

152 j = 76

Sop. p when faces called flowers

Guitar

Guitar

Sop. p when every leaf opens

Guitar

Guitar

Sop.

Guitar

Sop.

Guitar

Guitar

Sop.

Guitar

Sop.

Guitar

Sop.

Guitar

Guitar

Sop.

Guitar

Guitar

Sop.
\( J = 96 \)

Soprano and orchestra:

\[ mf \]

and having is giving and giving is living but keeping is darkness and

\[ p \]

winter and crying

\( \text{(whispered)} \)

it's spring

\[ mf \]

free 16
I would like to dive down into this still pool where the rocks at the bottom are safely deep.
Sop.

In - to the green of the wa - ter seen from with - in a strange light

Guitar

stream - ing past my eyes

Sop.

(j = 160)

Guitar

You can not stay here

(whispered)

Guitar

(whispered)

You can not stay here

(whispered)

They seem to say
Guitar

52

(whispered)

\( \text{P the rocks слипе covered the} \)

\( \text{art. harm. 12} \)

\( \text{harm. 4} \)

\( \text{tasto lightly w/ index} \)

Guitar

56

\( \text{un - du - lat - ing fronds of weeds} \)

Guitar

63

\( \text{slim.} \)

\( \text{sim.} \)

Guitar

63

\( \text{PPP} \)

\( \text{mf} \)

\( \text{PP} \)

\( \text{PPP} \)

\( \text{PP} \)

\( \text{PPP} \)

\( \text{PP} \)

\( \text{PPP} \)

\( \text{PP} \)

\( \text{PPP} \)

\( \text{PP} \)

\( \text{PPP} \)

\( \text{PP} \)

\( \text{PPP} \)
And drift slowly among the cooler zones.

Then upward turning break from the green glimmer.

into the white and ordinary of the day into the light and to the mild air into the

breeze and to the comfortable shore into the breeze and the comfortable shore.

\[\text{flick in finger} \quad \text{index across strings} \]

-18-
5. Well, take the guitar, then, - Irina Ratushinskaya

\[ \text{Rubato} \]

Well, take the guitar then, take it on

Well, take the guitar then, Take it on

your knee like a child And touch

your cheek to the wood

-20-

\[ \text{A Tempo} \]
Well, take the guitar, then, with no r.h. articulation

Mr. r.h. artificial harms.

Grip it like a spear with your whole hand — — — from God are other things

Flick w/ m finger

In a few days time

with r.h. articulation
I will forget the tune and the words and go into a summer that's insane.

Like a wave it will grip my knees seaweed will muddle up

and I will forget the tune

flick w/ m finger

Like a wave it will grip

flick w/ m finger

Like a wave it will grip
Sop. Guitar

Sop. Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Guitar

	
	

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar

Sop. Guitar

Guitar
And for hundreds of unneeded earths and lost days will I really
not see you

with your telegram

I'll cross on the way

choke in
the door... 

accelerando

post.

l.h. pull-off from tone above

-25-
Well, then, take the guitar

with index finger

move to tartto
tartto move to pont.

move to pont.

move to pont.

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move to pont.
Let's say no more, no more.
6. A Good Woman Feeling Bad  - Maya Angelou

(1996)
Sop.

(m) Make me curse my pedigree

Guitar

Bitterness thick on a rankling tone

Sop.

Psalm to love that's left unsung

Guitar

Rivers heading North but ending South

Sop.

Funeral music in a going home mouth

Guitar

Rivers heading North but ending South

Sop.

Funeral music in a going home mouth

Guitar

Gallows tree lightly strum
1. Sop. begins to clap hands & encourages the audience to join in.
2. Sop. initiates 'call & answer' with the audience.
   e.g. Sop. - C: 'All riddles are blues'
   Aud. - A: 'All riddles are blues' etc.

1. Guitarist begins to stamp his/her feet.
2. Accompanies 'call & answer'.
3. After this has continued for a while, Sop. stops singing.

4. When the audience is quiet the CODA is played.

**CODA**

-66

(spoken)

and I'm only mentioning some blues I've had

--

Guitar

f

PP

Guitar

PPPP
Explanation of Signs for 'The Rhythm'

Noteheads

- Play on Guitar TOP with fingers/palm
- Play on Guitar TOP with ami fingers
- Play on Guitar SIDE/BODY with fingers/palm
- Play on Guitar SIDE/BODY with thumb
- Play with l.h. on BOTTOM LEFT Guitar TOP

Hand Positions

1

Thumb & Fingers/Palm on SIDE/BODY

2

Thumb on SIDE/BODY - Fingers/Palm on Guitar TOP

3

Thumb or Fingers/Palm strike SIDE/BODY

4

Thumb & Fingers/Palm on SIDE/BODY

l.h. always:

Thumb under NECK - Fingers/Palm on TOP

Tambora with Fingers/Palm on BRIDGE & STRINGS

(Rhythm shown in normal noteheads)

-33-
7. The Rhythm  - Robert Creeley

\[ \text{\( \text{J} = 126 \)} \]

Sop.

(1.1) It is all a rhythm, from the shutting door, to the

R.H.

L.H.

(2.2) (move across top to b)

Sop.

win-dow o-pen-ing,

R.H.

L.H.

(3.3) sub \( p \)

(4.4) (move toward f)

Sop.

the sea-sons, the sun's light,
the growing of things

(spoken)

the mind of men personal, recurring in

them again, thinking the end is not the

end, the time returning, themselves dead

(all on bridge)

-36-
Sop.

but some-one else coming

Guitar

the sun's light

R. H.

the moon

Sop.

oceans

the growing of things

Sop.

If in death I am dead, then in life
The sea-sons,  
the sun-light,

The moon,  
the oceans,
Sop.

mine, not mine

Guitar

The rhythm which projects from itself

R. H.

L. H.

Sop.

con-tinuity bending all to its force from window to

R. H.

L. H.

Sop.

door from ceiling to floor light at the opening

R. H.

L. H.
Sop.

dark at the closing

Guitar

R. H.

L. H.

(whispered)

PP

Tomb-bridge & strings

PPP
NOTES & SIGN EXPLANATION FOR 'Quiet'

1. GUITAR TUNING
   1 = D
   2 = B
   3 = A
   4 = D
   5 = A
   6 = E

2. A CAPO IS PLACED ON FRET 5 OF THE GUITAR

   Play the piece as if Capo is fret zero.

3. A MUSIC NOTATION TABLATURE IS USED.

   Actual pitch is shown below guitar stave.
8. Quiet - Marjorie Pickthall

Soprano

Guitar Tablature

(App. Pitch 8ve)

Guitar Tab

(A. P.)

Soprano

Guitar Tab

(A. P.)

accelerando

Come not the ear-liest pe-tal here, but on-ly

Wind

Cloud and

accelerando

A Tempo

harm. 7

harm. 5

A Tempo
Star lovely, lovely and far make it less lonely

Few are the feet that seek her here but sleeping Thoughts

accelerando A Tempo

accelerando A Tempo
sweet! and flowers

longer few hours

and hours

Things winged, yet weeping.

 PPP

(A. P.)
things winged
Here in the immortal empire

mm

of the grasses
Time, like one wrong note in a song
With their bloom passes