Volume One

Spontaneity
Solo Oboe/Cor Anglais

Jennifer E. Martin

Submitted in part satisfaction of the requirements for the degree of MPhil in the University of Edinburgh
1996
I declare that this thesis, consisting of nine original works, is of my own composition.
For my parents,
with love
Acknowledgements

I am deeply indebted to many people for their help and support during the composition of this thesis and my sincere thanks must go firstly to my family, my friends, especially Ruth, to my many colleagues and to all the staff in the Faculty of Music for their encouragement and support throughout.

My thanks must also go to Raymond Parks of the Physics Department at the University of Edinburgh whose help in obtaining spectral analyses for my work in "Tête sur Tige" was invaluable.

My greatest thanks however, must go to both of my supervisors, Nigel Osborne and Peter Nelson. I am very much indebted to Nigel for encouraging me to continue in Composition at this level, and for his unfailing support, particularly during the first difficult years of my thesis. He is very much responsible for the direction I have taken my professional work, and I will always be grateful for his guidance and inspiration. I also owe an enormous amount to Peter who has not only opened my mind to a multitude of new ideas and techniques, but has also allowed me to investigate many untapped areas of my potential as a composer. His critical approach to my work has been invaluable and I am very much indebted to him for guiding me through these last two years. To you both, many, many thanks.
Note for Performance

Extreme air pressure resulting in pitch distortion

Duration: 7 minutes
Volume Two

Miniature
Solo Violoncello

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Notes for Performance

† 1/4 Tone Sharp  ‡ 3/4 Tone Sharp
¶ 3/4 Tone Flat  d 1/4 Tone Flat

Pont

Always as near to bridge as possible
Bartok Pizzicato
Gradually increase bow pressure
Extreme bow pressure sul pont (distortion)
Extreme bow pressure nat (distortion)

Duration: 50 seconds
as fast as possible
with acute intensity

Less bow + LH pressure
pizz.

p

PP

subf

Port

PP

subf

Port

Port

Port

Port

Port

Port
Volume Three

Lateral Thinking

Chamber Ensemble

Jennifer E. Martin

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1996
Instrumentation

Flute (doubling Piccolo)
Oboe
Clarinet in Bb
Bassoon

Percussion:
   Bass Drum (Double Head)
   Tam Tam
   Xylophone
   Suspended Cymbal
   Triangle

Piano

Harp

Four Violins
Two Violas
Two Violoncelli
One Double Bass

The Score is written in C
Notes for Performance

General:

\[\text{\textbf{\textbullet}}\] \[\text{\textbullet}\] 1/4 Tone Sharp
\[\text{\textbullet}\] 1/4 Tone Flat

Wind:

\[\text{\textbullet}\] Fliz

Flutter Tongue

Strings:

Pont
Always as near to bridge as possible

Col legno
Always Battuto

Drop bow on to string and allow natural bounce and decay

Bartók Pizzicato

Nat → Pont
Gradually move bow as close to bridge as possible

Wide, unrhythmicised vibrato

Piano:

Pedal only as indicated

Pizz.

\[\text{\textbullet}\]

Damp string with finger tip (or flat of hand) while striking key

\[\text{\textbullet}\]

Damp string

Harp:

\[\text{\textbullet}\]

Damp string

Duration: 11 minutes
Order Ref. No. 12716
Order Ref. No. 12716
CJE 1

(up to 10" after double bass sustained B)

PP cresc

Move between not and third to 4th CB

Move between 4th and third to 4th CB

104
CUE

mf cresc

AND RESTS BETWEEN GESTURES - RALL POCO A POCO

AND RESTS BETWEEN GESTURES - RALL POCO A POCO

AND BETWEEN BASS AND TIMO AD LIB

(IGHT) RALL MOLTO TO PULSE OF VIOLINS 2 + 4

Order Ref. No. 12716
RALL MOLTO

f Sub pp RALL MOLTO

Order Ref. No. 1271
Order Ref. No. 12716
Doubtless!

Chamber Ensemble

Commissioned by
One Voice
with financial assistance from the
Scottish Arts Council
and Edinburgh District Arts Council

Jennifer E. Martin

Submitted in part satisfaction of the requirements for the degree of MPhil in the
University of Edinburgh

1996
Instrumentation

Flute
Clarinet Bb
Piano

Percussion:
Axatse
Tambourine
High, Medium, Low Drums

Violin
Violoncello

The Clarinet is transposed in the score
Notes for performance

Col legno figures are Battuto

Flz: Flutter Tongue

Toneless sul pont: Bow firmly on the bridge producing a light scraping sound

Extensive bow pressure Sul pont

Bartok Pizzicato

Breath only

Drop wood of bow on string and allow to bounce and decay naturally
Volume Five

Tête sur Tige
Solo Clarinet and Double String Orchestra
In Four Movements

Jennifer E. Martin

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1996
Instrumentation

Solo Clarinet in Bb

Double String Orchestra
  Each Orchestra consisting of
  16 Violins
  6 Violas
  6 Violoncelli
  4 Double Bass

(Numbers can be halved if forces are unavailable)

The Orchestras should be placed apart with Clarinet between

The Solo Clarinet part is transposed in the score
Notes for Performance

General:

- 1/4 Tone Sharp
- 1/4 Tone Flat
- 3/4 Tone Sharp
- 3/4 Tone Flat

Strings:

- Pont: Always as near to bridge as possible
- Col legno: Always Battuto
- Drop bow on to string and allow natural bounce and decay
- Bartok Pizzicato
- Gradually move bow as close to bridge as possible
- Unrhythmised tremolo with two fingers on the body of the instrument
- Bow tailpiece

Clarinet:

- Natural tone to breath only
- Hold mouthpiece slightly away from lips and blow sharply as if extinguishing a candle

Tap on body of the instrument
Extremely bow pressure sul pont (distortion)
Highest possible pitch
Bow behind the bridge on string indicated
Attempt to sound harmonic and fundamental simultaneously by using very light finger pressure. Alternation will occur (nat cancels)
Arpeggio over all strings behind the bridge allowing the bow to bounce naturally

Change fingering, but retain pitch

Duration: 25 minutes
ÊTRE NU

[Music notation page]
Volume Six

Za Bosnu

String Orchestra, Solo Trumpet, Children’s Orchestra

Jennifer E. Martin

Submitted in part satisfaction of the requirements for the degree of MPhil in the University of Edinburgh

1996
Instrumentation

String Orchestra
Four Violin 1
Four Violin 2
Four Violas
Four Violoncello
Two Double Bass

All strings divisi by desk

Solo Trumpet in C

Children's Orchestra
Treble instruments in C
Treble instruments in Bb
Bass instruments in C

Duration: 9 minutes
Za Bosnu

Za Bosnu was written for the strings of the Scottish Chamber Orchestra, pupils from Lenzie Academy and an SCO trumpeter. It is the result of an education project, "Welcome Europe," run by the Scottish Chamber Orchestra in collaboration with community groups in Strathclyde Region and Post Graduate Composers from the Faculty of Music at the University of Edinburgh. The project ran over a six week period during which time each group looked at the musics of a European culture with both a composer and a player from the SCO (in this instance, myself and a trumpeter). The aim of the project was to enable the group to create their own musical interpretation of the culture in question and for the composer to then envelop this in a larger work for the players of the Scottish Chamber Orchestra.

My work, with a group of Standard Grade Music students, began with listening to a number of Bosnian folk musics, both vocal and instrumental and by looking at the modes, rhythms and harmonies which characterise the music of the region. From there we each wrote a folk melody using the modes as a starting point and went on to discuss the function these could perform within the framework of the larger piece. Many of these melodies are incorporated either in their entirety or in fragments during the improvisatory sections. The structure of the piece follows the programme devised by the class.
SENZA SORD

MOTIFS

IMPROVISATION ON

FRAGMENTARY
MOTIFS

LOUD + FRENETIC
Volume Seven

Mass of Fives

Congregational Mass Setting with SATB Harmony and Organ

Commissioned by the Dominican Priory of St Albert the Great, Edinburgh

Jennifer E. Martin

Submitted in part satisfaction of the requirements for the degree of MPhil in the University of Edinburgh

1996
Mass of Fives

Mass of Fives was commissioned by the Dominican Priory of St Albert the Great in Edinburgh for use by the University parish in Advent and Lent. It had to be simple enough for the congregation to learn and sing on a weekly basis, but also challenging enough for the choir of dedicated amateurs.

The Offertorium, for Organ alone, is optional.

Duration: 5 minutes
KYRIE

5

LORD HAVE MERCY  LORD HAVE MERCY  LORD HAVE MERCY  LORD HAVE MERCY

6

LORD HAVE MERCY  LORD HAVE MERCY  LORD HAVE MERCY  LORD HAVE MERCY

5

CHRIST HAVE MERCY  LORD HAVE MERCY  LORD HAVE MERCY  LORD HAVE MERCY

Order Ref. No. 12712
In the Highest Blessed is He who comes in the name of the Lord.

Ho-San-na in the Highest Ho-San-na in the Highest

Ho-San-na in the Highest Ho-San-na in the Highest

Ho-San-na in the Highest Ho-San-na in the Highest

Order Ref. No. 12712
Christ has died. Christ is risen. Christ will come again.

Order Ref. No. 12712
LAMB OF GOD YOU TAKE AWAY THE SINS OF THE WORLD HAVE MERCY ON US.

LAMB OF GOD YOU TAKE AWAY THE SINS OF THE WORLD HAVE MERCY ON US.

LAMB OF GOD YOU TAKE AWAY THE SINS OF THE WORLD HAVE MERCY ON US.
Lamb of God you take away the sins of the world, grant us peace.
Volume Eight

The Beggar's Opera

Songs and Incidental Music
Solo Voice and Chamber Ensemble

Commissioned by
The St Magnus Festival,
Orkney

Jennifer E. Martin

Submitted in part satisfaction of the requirements for the degree of MPhil in the
University of Edinburgh

1996
Instrumentation

Solo/Unison Vocal line

Clarinet Bb
Trombone

Violin
Viola
Violoncello
Double Bass

Percussion
  Glockenspiel
  Triangle
  Tambourine

Piano reduction for rehearsal only

The Clarinet part is transposed in the score

Duration: 11 minutes
The Beggar's Opera

The Beggar's Opera was the major local production performed at the 1994 St Magnus Festival in Orkney. Its aims were to provide the opportunity for a large cast of singers and actors to perform alongside professional musicians and to reflect Sir Peter Maxwell Davies' belief that composers have a rôle within any community environment. Six former students of the Hoy Summer School in Orkney run by Maxwell Davies and the Scottish Chamber Orchestra, were commissioned to arrange the opera's original airs and to add their own incidental music for various scenes. I was one of the six composers.
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Text: And soon be thrown upon the common
AIR VI

Vir-gins are like the fair flower in its lu-ser which in the gar-den e-
LONG - ER ALLURING TO CONJURE GARDEN'S SIGHT (IS NOT SWEET)
These faces, and shadows, and crowds pass all —
Dying. Rats, stoves, and doors close, and is
Dialogue continues
Scene VIII  Air VII

Ourolly is a sad song, nor needs what we have taught here.
WON-BER A-NNY AND A-REE WILL EVER REAR A DAUGHTER, FOR SHE MUST KNOW BOTH
Gay as how should serve a com- com- ber she flings her- self a way. Our
EVER READY A DAUGHTER
SCENE VIII AIR VIII

Can love be controlled by advice? Will
CROWN OUR MOTHERS OBEY THOUGH MY HEART WERE AS FROZEN AS ICE THE FIRE WOULD NOT AblUE
ALAMY A WAY! WHEN HE KISSED ME SO CLOSELY HE PRESS'ED SO SWEET THAT I MIGHT HAVE CON-
Then all the hopes of our family
Are gone for ever and ever and
Micheath may hang his
father and mother-in-law in
hope to get into their
daughter's fortune.
I did not marry him
(As 'tis the fashion)
Coolly and deliberately
For honour or money
But I love him
Worse and worse
I thought the girl
Had been better bred

Order Ref. No. 12712
"Oh, husband, husband, her folly makes me mad. My head swims, I'm distracted, I can't support myself. Oh! (sighs) see wench... takes it to heart."
AIR IX

Air... your mother has left
Give her another glass....
This, you see, fetches her.

The girl shows... my
ever to forgive her.
But he so teased me and so pleased me what I did—You must have done.
Scene IX Air XI

A fox may steal your news sir.
Take your rest sir. Are these your goods and plate.
A sheet your means are raise
But this is all but
ON THE ROPE THEY HAVE MY DREAMS BORE, POOR POL - LI'S LIFE.
DEAR Lucy, ... is now at an end if you are fond of hearing again advice I can give you is to ship yourselves off for the West Indies where you'll have a

MY DEAR LUCY, ...
WOULD I MIGHT BE HANDED, AND I WOULD SO
WELL NO TOW-EN OF LOVE A-DIEU FARE-WELL BUT HARK I
McGonagall's Musings

Chamber Orchestra with Piano Duet, Violin, Violoncello Soli

Jennifer E. Martin

Submitted in part satisfaction of the requirements for the degree of MPhil in the University of Edinburgh

1996
Instrumentation

Flute
Clarinet Bb
Oboe
Bassoon

Horn F
Trumpet C

Percussion:
   Tambourine
   Bass Drum

Strings

Piano Duet, Violin, Violoncello Soli

The Clarinet and Horn parts are transposed in the score
Notes for Performance

\[ \text{\textcopyright} \quad \text{\textcopyright} \] 1/4 Tone Sharp
\[ \text{\textcopyright} \] 1/4 Tone Flat

Col Legno
\[ \text{\textcopyright} \] Always Battuto
\[ \text{\textcopyright} \] Bartok Pizzicato

Drop bow on to string and allow natural bounce and decay

Flz
flutter tongue

Duration: 5 minutes
McGonagall's Musings

McGonagall's Musings was written for the Scottish Chamber Orchestra and the Tayside Piano Trio. It is the result of an education project, "Home is the Sailor," run by the Scottish Chamber Orchestra in collaboration with music groups in Dundee and Post Graduate Composers from the Faculty of Music at the University of Edinburgh. The project ran over a two month period during which time each group, under the guidance of a composer and a player from the Scottish Chamber Orchestra, devised a piece which reflected something of Dundee and its relationship to the sea. Once this was completed the composer then wrote a further piece which incorporated and complemented the group's ideas, but added the SCO ensemble.
ARPEGGIATED CHORDS cresc

CHORDS INTRODUCING RHYTHM \textbf{\textit{7 7 7 7 7 7}} cresc

SUSTAINED NOTES cresc