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Jeffrey Wragg

Portfolio of Compositions

Master of Music

University of Waikato

2012
Composition Portfolio

submitted in partial fulfillment
of the requirements for the degree
of

Master of Music in Composition
at
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Jeffrey Wragg

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Abstract

This portfolio is made up of eight works. *Et Tu* mixes both acoustic and electronic instruments. In addition to traditional compositional techniques it also utilizes digital effects as a means of enhancing the composition. Following that is a collection of four short piano etudes. These pieces were composed as studies of the Tone Clock theory, primarily as a means of acquainting myself with the principles behind the Tone Clock. The first etude, *Tea with Chopin*, is based on the third hour and utilizes a synthetic scale which I then harmonized to create a unique harmonic palette. *Coffee with Beethoven* is based on the second hour of the Tone Clock and relies heavily on the octatonic scale. *Absinthe with Ligeti* is based on the fourth hour. Unlike the previous etudes it is atonal and uses some very complex rhythms. The final etude, *Early Morning Raindrops on a Misty Pond*, is based on the ninth hour of the Tone Clock. The two hands of the piano play in a highly syncopated manner, creating a free flowing rhythmic texture. The way in which I used the Tone Clock in this piece, as well as its gesturing quality, provided the most insight into the composition of Symphony No. 2. *Vengeance* is a polystylist piece, blending popular and orchestral music. Through the use of vocals and spoken word it ponders the question of the nature of God and the place of religion in the world. *The Call of Capistrano* is a piece for solo classical guitar. It is based on sonata form and incorporates percussive elements such as striking the body of the guitar. The portfolio
concludes with Symphony No. 2. It is contemporary in style, with little reference to the symphonic writing of the Classical and Romantic periods. Instead it draws inspiration from 20th century composers such as Lutoslawski and Penderecki. While all the pitches are strictly controlled there are many aleatoric sections where certain liberties can be taken with the rhythms notated and each family of the orchestra will not always play together as a unified section.
Acknowledgements

An undertaking such as this would not be possible without the support of the people around me. The completion of this portfolio required commitment and sacrifice not just on my part but by all the people I surround myself with. The fact that it has been realised is not just a victory for me but also for those who have sacrificed with me.

With this in mind I must first give my undying thanks and gratitude to my wonderful wife. Your never ending support, encouragement and understanding was a much-needed lifeline, without which this portfolio would never have seen the light of day. Thank you for your strength and your faith.

To my beautiful son Cameron, thank you for being you and for always being able to bring a smile to my face, no matter what pressure I was feeling at the time. Also, thank you for the days when you took extra long naps allowing me to get some work done.

I must also acknowledge the support of my friends and family who were always willing to help out wherever and whenever they could.

A special thanks go to my supervisor Dr. Martin Lodge. My abilities as a composer have made great strides forward this last year and it is in no small part due to his expert guidance and mentoring. Martin’s encouragement as I explored new musical territory has been instrumental in my growth as a composer and allowed me to create a portfolio beyond what I thought was possible.
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(note. the recording of Symphony 2 is a MIDI recording using Digital Performer and MOTU Symphonic Instrument. It has been included as a guide to assist the moderator.) |
Et Tu

For my son Cameron,
tu es mon tout.
Programme Notes

*Et Tu* was conceived as a “studio piece”, utilising electronic instruments and effects, either to colour the timbre of an instrument or to contribute to the musical arrangement. It is an amalgamation of acoustic and electronic instruments, some of which have been quite heavily treated while others are left untouched to preserve their organic quality. While the ensemble includes a vocalist it is not intended to be a vocally driven piece. The lyrics are in French so as not to focus the Anglophone listener’s attention on the text, but rather incorporate the vocals into the whole musical experience.

Approximate duration: 6:45

Performance Notes

While *Et Tu* was conceived as a studio piece it is quite possible to perform it with enough preparation. It is important that all digital effects are used as notated in the score, and delays are set to their correct time setting. It is recommended a metronome be used by the drummer to maintain a consistent tempo. Pre-recorded samples can be supplied by the composer. These should be loaded into a hardware-based sampler and played on cue by the conductor. It is the suggestion of the composer that one of the keyboard players be given the responsibility for their performance. For the first organ part a patch where the overtone of a third can be distinguished should be used. *Et Tu* has been conceived in such a way that the “space” has its own place in the overall musical arrangement. Therefore, generous amounts of reverb should be used so that “space” can easily be perceived by the listener.
Analytical Notes

The idea behind *Et Tu* was to create a piece that blends acoustic instruments with elements of electronic music. The instrumentation is comprised of mostly acoustic instruments, some of which have been altered with electronic effects. While it would be possible to perform this piece live it is conceived more as a “studio piece” rather than one intended for live performance. For example, as the drum set enters in bar 15 it crescendos from nothing to a forte, and the sound you hear is actually just the reverb effect on the drums, the sound of the drums themselves is not apparent until bar 17.

The electric piano part is comprised of “chord swells” using a volume slider and heavy reverb to create an ethereal sound. The fact that the piano plays chord clusters reinforces this effect. The first guitar part in bar 33 uses a tremolo and reverse effect. To create this I added a tremolo effect then turned the sound file backward, so what you hear is the chord essentially being played backwards.

In addition to using electronic effects to change the overall timbre of an instrument I have also used delay effects in such a way that they contribute to the arrangement as well. For example, adding a multi-tap delay to the second organ part in bar 5 creates a syncopated rhythm that is not notated in the score. A similar device is used with the first guitar at bar 21 and the harp at bar 45. As a contrast to these electronic effects I have left the acoustic piano, viola and cello completely untreated to add a vital organic ingredient to the mix.

While *Et Tu* does have vocals in it, it has not been conceived as a “vocal piece”, rather the voice is intended to be just another instrument in the ensemble. This is the main reason behind writing the lyrics in French, as it ensures that the lyrics do not draw attention to the voice and make it a focal
point, but still give the singer something intelligible to sing. The lyrics do not tell a story. Rather they use short phrases to convey an emotion, in this case towards my infant son (who you hear laughing in the beginning, then later on in the piece). The short glockenspiel solo is intended to give the effect of a child’s toy, playing a merry tune (incidentally, the melody played by the glockenspiel still follows the harmonic structure of the B section, being E major, C major, D major).

I have tried to convey an overall impression of child-like innocence and serenity in this piece. For this reason it is very tonal in character, with little use of chromaticism, tempo changes or modulation. The overall key is E major, with a C major and D major chord used to add harmonic interest. The solo string passage beginning in bar 81 adds some chromatic contrast, being Romantic in style and without a clearly defined tonal center.
**Instrumentation**

- Piano
- Electric Piano
- Rhodes
- Organ 1
- Organ 2
- Harp
- Glockenspiel
- Voice
- Voice
- Viola
- Cello
- Electric Guitar 1
- Electric Guitar 2
- Electric Guitar 3
- Electric Bass
- Drum Set
- Tape

Score is notated in concert pitch except the electric guitars/bass which sound one octave lower than written and the glockenspiel which sounds two octaves higher than written.
Lyrics

**French**
Ouvrire les yeux
Il y a espoir, rêver, aimer
Ouvrire ton cœur
Il y a espoir, tu m’a, c’est ça
Ouvrire les yeux
Tu es mon tout, tu es mon tout
Et tu, et tu
Ouvrire les yeux
Il y a espoir, rêver, aimer
Ouvrire ton cœur
Il y a espoir, tu m’a, c’est ça
Et tu, et tu

**English**
Open your eyes
There is hope, to dream, to love
Open your heart
There is hope, you have me, you do
Open your eyes
You are my everything, you are my everything
And you, and you
Open your eyes
There is hope, to dream, to love
Open your heart
There is hope, you have me, you do
And you, and you
Et Tu

Drum Set

Elec. Piano

Organ 1

Organ 2

*keep note sustained
use pitch wheel to change pitches

E.Gtr. 2

E.Gtr. 3

E.B.

D. S.

*w/ multi-tap delay
set to dotted eighth

*sw/ slight overdrive
*sh/ heavy distortion
& long release

(bend string)

(let ring)
Elec. Pno.

Pno.

Org. 1

Voice

Hp.

Vc.

E.Gtr. 1 (with tap delay)

E.Gtr. 2 (with tap delay)

E.Gtr. 3 (marked held)

E.B.

D. S.

*keep note sustained
use pitch wheel to change pitches
The Tone Clock

The Tone Clock is a means of organising pitches, not based on a scale but based around the triad. The need for such a system drew out of the limitations of basing music around the major/minor scale. When organising music this way we have a method for arranging seven of the 12 notes, but no system for organising the remaining five. Serialism sought to resolve this limitation with the 12 tone row, whereby all of the 12 notes should be used, but never repeated, to create a theme from which the composer can then create a musical work. However, the limitation with strict serialism is that it is a very restrictive style of composing; all 12 notes must be used and it is forbidden to repeat any note until all 12 notes have appeared. Serialism, as a tool for composing, is based around this essential idea, therefore if a composer strays from this rule, repeating a note here, omitting a note there, they can no longer be said to be composing using the serialist methodology. If that methodology is removed, there remain no structure or organisational principles, and we are effectively left with randomly selected notes.

The Tone Clock was discovered by Dutch composer Peter Schat, who first published the theory in a Dutch newspaper in 1982, followed by a book in 1984.¹ In his own words, though, he describes it as a “tool” or a “map”, rather than a theory. It is important to remember that the principles within the Tone Clock were discovered by Peter Schat, they are not rules that were formulated and then applied to composition.

Inherent in the Tone Clock theory is the idea that notes themselves do not matter, but what is important are the relationships between the notes, as this is what gives music its tonal quality. With that in mind, Schat believes, we must look to the triad for the basis on which to build this musical construct. The reason being, a single note by itself has no particular tonal colour, there is no relationship present at all. If one were to add a second note, thereby creating an interval, this adds a second dimension but does not yet give us a complete tonal picture, as much ambiguity can still surround an interval. Therefore we must complete the triad to create true tonality.

The Tone Clock is a means of categorising all possible three note chords that can be created from the 12 notes in the octave. Upon investigating this musical phenomenon Schat discovered that there are in fact only 12 possible combinations, when allowing for inversions (eg. a minor seventh is simply an inverted major second). When following this principle all conceivable triads can be reduced to 12 basic forms, and can be arranged in a circular pattern, hence the term “Tone Clock”. These 12 forms can be called the “Twelve Tonalities”, or “Hours”. Each has its own unique character and produces different tonal colours. Fig. 1 represents the 12 tonalities as labeled by their roman numeral. The arabic numerals below show the number of semitones between the notes.
When we account for inversions we can see how all other possible triads can be reduced to one of the 12 hours. For example, if we were to continue along the top row of Fig. 1, the next triad in the sequence would be $1 + 6$, as shown in Fig. 2.

If we were to invert this triad we would be left with a $1 + 5$ triad as shown in Fig. 3. This triad represents the Fifth Hour, so the triad in Fig. 2 can be reduced down to this.
The symmetry of the Tone Clock system lies in the fact that each of these 12 triads will fit into the octave four times, with all notes being represented and none being repeated (the one exception is the Tenth Hour, which I shall explain later). I have shown an example of this using the Ninth Hour in Fig. 4.

The 2 + 5 triad fits into the octave four times. All 12 notes are used, none are repeated.

The one anomaly in the system is the Tenth Hour, 3 semitones + 3 semitones (Fig. 5). The intervals in this hour will create a diminished triad, which does not go into the octave four times. However, as a tetrad, 3 + 3 + 3, it fits three times into the octave.

Just as tonal music modulates from one key to another, each of these hours can be “steered” by other hours. For example, Fig. 6 shows the First Hour, 1 semitone plus 1 semitone.
The highest notes of each triad, as indicated by the hollow notes, create a symmetrical tetrad, in this case $3 + 3 + 3$. This is the tonality of the Tenth Hour, so the First Hour can be said to be steered by the Tenth Hour.

Some hours have multiple steerings, as they can fit into the octave in more than one way. Fig. 7 shows the Fourth Hour, while Fig. 7a and Fig. 7b show its two variants.
Like all tools, how one uses this is largely up to the composer. It is simply a means of understanding music and tonality that is not based on the major scale, yet accounts for all 12 notes of the octave. One of the most powerful aspects of the Tone Clock, as a tool, is that it does not dictate a particular style, in the way that a 12 tone row can imply serialism, or species counterpoint can imply baroque music. Also, as each of the hours has its own tonal colour, there is no overall sound of the Tone Clock, it is purely in the hands of the composer.

As a means of studying the Tone Clock and researching its possible tonalities I have composed a set of four, short piano etudes, using four different hours. It is interesting to note that upon listening to the etudes one can hear the development of my understanding of the Tone Clock. My first attempt, *Tea with Chopin* uses the Third Hour, one semitone plus three semitones. For this piece I used the intervals of the Third Hour to create a scale, which I then harmonised in thirds to create triads, much the same way as the major scale works. Used in this fashion, I have “fused” the Tone Clock with traditional harmony as laid out by the French theorist Rameau.\(^2\) Thus, one could analyse the score using roman numerals but one would find chords very different from

what is expected. This method is a refinement of the Tone Clock, by taking it in a new direction. My second etude, *Coffee with Beethoven*, is based on the Second Hour, one semitone plus two semitones. I approached this piece in much the same way as *Tea with Chopin*, creating a scale, then harmonising it using thirds. This time I took an extra step to complete the seventh chord, using tetrads and not triads. This generated an extremely rich palette of harmonic possibilities. Both of these pieces are tonal in nature, with clearly defined gravitational centers. For my third etude I tried a completely different approach. *Absinthe with Ligeti* is based on the Fourth Hour, one semitone plus four semitones. It is completely melodic in nature, with little attention paid to harmony. I was much more interested in creating interesting melodic shape, as well as using exotic polyrhythms between the two hands. It is atonal and explores some of the possible permutations of the Fourth Hour. The final etude, *Early Morning Raindrops on a Misty Pond*, uses the Ninth Hour, two semitones plus five semitones. At first glance it appears to be purely melodic, but upon closer inspection the triads, as found in the Ninth Hour, begin to reveal themselves. It is a tonal piece, and moves through several different tonal centres. It utilises some very complex polyrhythms between the two hands, but also includes some gesturing moments where the two hands act as a single voice.

The first three etudes have been named after a composer of piano music, as a tribute and also due to the style of each piece.

It may surprise some to note that, after learning about the Tone Clock, I did not do the obvious thing which would be to listen to how other composers have used it. Peter Schat\(^3\) himself has used the Tone Clock in many of his

\(^3\) eg. “De Hemel” by Peter Schat
compositions, and New Zealand composer Jenny Mcleod\textsuperscript{4} has also been a champion of the idea. However, I did not listen to any of their works until after I had completed all four etudes. In hindsight this was an excellent approach to take, as it guaranteed that I would not be unduly influenced by the approach of other composers, and this has allowed me to use the Tone Clock in a new, inventive way, while at the same time gathering a familiarity with the key Tone Clock repertoire.

\textsuperscript{4} eg. The set of “Tone Clock Pieces for Piano” by Jenny Mcleod
Tea with Chopin

for solo piano
Programme Notes

*Tea with Chopin* is based on the “Third Hour” of the Tone Clock theory of pitch organisation. It uses a scale that is based on repeating intervals of a minor 2\textsuperscript{nd} and a minor 3\textsuperscript{rd}. When harmonised this scale yields an interesting tonality where both major and minor chords can be built off of the same note. Due to the augmented quality of two of the chords there are some scale tones that cannot generate a unique triad at all.

Approximate Duration: 2:52
Analytical Notes

*Tea with Chopin* is based on the Third Hour of the Tone Clock theory of pitch organisation, the intervals of a minor second (one semitone) and a minor third (three semitones). The scale that is generated is as follows:

\[
\begin{align*}
&\text{Based on this resulting six note scale I have created a harmonic structure that,} \\
&\text{like the major scale, utilises triads based on intervals of thirds. The following} \\
&\text{triads are the result.}
\end{align*}
\]

\[
\begin{align*}
&\text{These eight triads represent all possible triads from the above scale, all other} \\
&\text{possible triads are inversions of one of the eight triads above. For example,} \\
&\text{there are two augmented triads above which, like all augmented triads, are} \\
&\text{perfectly symmetrical, that is to say that any of the three notes contained within} \\
&\text{can be perceived as the root note. Using this scale if one were to harmonise the} \\
&\text{E note using 3rds the resulting triad would be:}
\end{align*}
\]
This can be spelt enharmonically as C, E, G# which is already listed above. The same could be said if we were to build a triad based around G#. Therefore I have redacted these two triads as they are merely inversions of the C+ triad listed above. The same procedure is applied to the F+ triad. This triad could also be spelled enharmonically as:

\[
\text{or}
\]

therefore I have redacted these two triads also. While the six augmented triads have been reduced down to two, we can still choose which note is to be in the bass, therefore giving us more options of movement in the bass line. While I have utilised occasional passing notes and neighbour notes not found in the scale for constructing the melody, the harmony is strictly limited to the triads above. This creates an interesting bi-tonality as we have both major and minor triads based off of C#, F and A. Another point of interest is that the piece finishes on an implied C major chord (without its fifth) and this clearly has the tonal character of the I chord, giving the piece a sense of conclusion. This is, however, the only time a C major triad is used, or implied, throughout the piece.
Coffee with Beethoven

for solo piano
Programme Notes

*Coffee with Beethoven* is based on the “Second Hour” of the Tone Clock theory of pitch organisation. It uses a scale that is based on repeating intervals of a minor 2\textsuperscript{nd} and a major 2\textsuperscript{nd}. This scale is also sometimes referred to as the “Half-Whole Dimished” scale, or “Octatonic” scale. I have built 7\textsuperscript{th} chords off of each note in the scale. In addition to a dimished 7\textsuperscript{th} chord being possible on every note, using enharmonic spelling there are many other harmonic possibilities also. Due to the symmetrical quality of the diminished 7\textsuperscript{th} chord some chord tones cannot generate a unique chord. This scale is also a “Mode of Limited Transposition”, in that it can only be played in the keys of C, C\# and D.

Approximate Duration: 3:34
Analytical Notes

*Coffee with Beethoven* is based on the Second Hour of the Tone Clock theory of pitch organisation, the intervals of a minor second (one semitone) and a major second (two semitones). Using these intervals I have created an eight note scale, as follows:

Incidentally, this scale is also known as an Octatonic scale. Using this scale I have then created seventh chords based on intervals of thirds. As the scale is essentially based around the interval of a minor third (one semitone plus two semitones), a diminished seventh chord, being a symmetrical chord of minor thirds, can be built upon each note of the scale. However, using enharmonic spelling there are many other harmonic possibilities. These are:

As the diminished seventh chord is symmetrical, that is to say any of the four notes within the chord can be regarded as the root note, we can only count two unique diminished seventh chords before they start repeating themselves. For example, the C°7 could also exist as a D♯°7, an F♯°7 and an A°7. In order to
avoid redundancy I have redacted these three chords. The same principle can
be applied to the C#°7 chord (being E°7, G°7 and Bb°7). The two unique
chords plus the six redacted chords add up to the eight possible diminished
seventh chords that can be found within the scale. The six redacted chords
plus the 13 listed above give us a total of 19 possible chords from the eight note
scale.

On a related subject, this scale is also a Mode of Limited Transposition. The
scale can be played in the keys of C, C# and D only. As we ascend the
chromatic scale from that point on we simply begin to repeat ourselves.

The piece is in Binary form, with a subdued and melancholy A section followed
by a more dynamic and forceful B section. Though it explores many harmonic
teritories it essentially begins and ends in the key of C minor. There is also a
brief section exploring some of the “clusters” that can be found within the scale
(a cluster being, in this case, a four note chord where all the notes within are
either a minor 2nd or a major 2nd away from their neighbour.

While I have occasionally used chords not from the scale as desired (for
example there is a G7 chord toward the end of the piece to set up the tonality of
C minor), the vast majority of the harmony used is derived from the harmonic
structure above.
Coffee with Beethoven

Jeff Wragg

Adagio \( \frac{4}{4} \) = 45  Dark and Sombre

Piano

\[ \frac{8}{8} \]

\[ \text{mp} \]

\[ \frac{\text{a tempo}}{8} \]

\[ \text{rit.} \]

\[ \frac{\text{©} \ 2011}{\text{Coffee with Beethoven}} \]
Absinthe

With Ligeti

for solo piano
Programme Notes

Absinthe with Ligeti is based on the “Fourth Hour” of the Tone Clock theory of pitch organisation. It is highly linear in nature and focuses more on melodic shape than harmonic texture. It utilises some very complex rhythms and the two hands of the piano are highly independent of one another. It is atonal in that it does not have a strongly defined tonal center.

Approximate Duration: 1:23

Performance Notes

While some of the note beamings may be unusual I have done this intentionally to clarify the phrasing, as many phrases occur over the barline. It is suggested that the performer should practice each hand separately more than what is usual.
Analytical Notes

Absinthe with Ligeti is based on the Fourth Hour of the Tone Clock theory of pitch organisation, the intervals of a minor second (one semitone) and a major third (four semitones). I have arranged the notes in such a fashion that they can also be steered by the sixth hour (two semitones + two semitones), as outlined by the hollow notes.

The unifying material behind this piece is neither melodic nor harmonic, but rather is based on different permutations of these two intervals. While all 12 notes of the chromatic scale are represented it is not a 12 tone row, in that it is not restrained by the strict rules of repetition that are characteristic of serialism.

I have written this piece in a very linear fashion, concerned more with melodic shape than harmonic texture. To further reinforce this notion the two hands of the piano often play in a manner that could be described as being at odds with one another. The rhythmic figures used in one hand are often strongly contrasted by the rhythmic figures of the other.

While some of the note beamings may be unusual I have done this intentionally to clarify the phrasing, as many phrases occur over the barline. I have also used this piece as a vehicle for exploring some more unusual rhythms.
Unlike the two previous studies of Tone Clock pitch organisation I have not used the prescribed intervals to generate a scale or its resulting harmonies. Therefore it does not have a strongly defined tonal center, so it is not in any particular key and is atonal in nature. To complete the contrast with my two previous efforts it has a fast tempo and is rhythmically, not melodically or harmonically driven.
Absinthe with Ligetti

Prestissimo

with a nervous excitement

Piano

© 2011
stop very abruptly
Early Morning Raindrops on a Misty Pond

for solo piano
Programme Notes

*Early Morning Raindrops on a Misty Pond* is based on the “Ninth Hour” of the Tone Clock theory of pitch organisation. It is a highly melodic piece being, essentially, a two part invention. It contains very gestural elements with the two hands of the piano acting as one voice, while, at other times, it uses highly contrasting patterns between the two hands.

Approximate Duration: 3:32

Performance Notes

A certain amount of interpretative license may be taken with the complex rhythms of the right hand. I notated this part in such a way to communicate the idea of the right hand melody sitting slightly outside of the beat. The complex nature of the notation is meant more for direction than to be performed literally. For example, in bar 15 there is a quintuplet in the right hand, 5 crotchets in the space of three crotchets. The quintuplet starts one quaver into the bar, so finishes in the next bar. Though not technically exactly correct in its notation, it should serve as a means of conveying my intentions.
Analytical Notes

*Early Morning Raindrops on a Misty Pond* is based on the Ninth Hour of the Tone Clock theory of pitch organisation, the intervals of a major second (two semitones) and a perfect fourth (five semitones). The 12 notes can be arranged as follows:

The tetrad, as defined by the hollow notes, outlines the intervals of a minor second (one semitone) and a major second (two semitones). This shows how the Ninth Hour can be steered by the Second Hour.

The piece moves through several different tonal centers. In the opening bars the two hands of the piano act as one voice while from bar 14 they act in a very opposing manner. The left hand is fairly rigid in its rhythm and syncopation while the right hand is much more free and flowing in nature. Thus the two hands have very different feels. The left hand uses a four bar syncopated pattern that repeats throughout, moving through various different triads as found within the Ninth Hour. The right hand is also largely based around the triads of the Ninth Hour, while also occasionally making connections to the second hour. A good deal of the melody was composed by improvising within the chosen triads.
The triads within the Ninth Hour by themselves have a very open and stable nature. However by juxtaposing triads with other, less expected, triads in the left hand one can create many different tonal colours.

While this piece is very melodic, in essence being mostly a two part invention, it also has a strong sense of harmonic direction and the tonal colours of the triads used can easily be distinguished.
Early Morning Raindrops on a Misty Pond

very fast, in a gesturing manner

Jeff Wragg

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moderate tempo, in a dancing manner
slowly, accelerating to quickly

slowly, accelerating to quickly, then decelerating

slowly, then accelerating

quickly, then decelerating

moderately slow
both hands 1 octave higher than written

decelerating
quickly, then decelerating to slowly

slowly, then decelerating to very slowly
Vengeance
The Ethical Implications of Art
and the Moral Responsibilities of the Artist

Due to numerous conversations I have had with people, both specialist and non-specialist alike, I have found it necessary to include a brief essay detailing the motivation behind *Vengeance* and my decision to, firstly, compose the piece and secondly, to include it in my portfolio.

The subject matter of *Vengeance* is the notion of a vengeful God and the moral implications implicit in that, as well as its effect on the concept of organised religion. Here my own personal views on this matter have shaped the direction of this piece. The point of view of the protagonist describes the idea that we all have an innate connection to God, and some of us strive to deepen our relationship with Him. The nature of that relationship, in my own view, is intimate and highly personal, based on love and compassion. Contrary to that is the strict hierarchy that exists within organised religion, and the idea that God is judgmental and demands a strict standard of behaviour that we all must adhere to, least we suffer eternal damnation. This dichotomy can often have the affect of turning people away from God, due to the difficulty in reconciling the notion of an all-loving God with the condemnation that is often preached from the pulpit. The state of mind of the protagonist is of one who is desperately seeking out God, and striving to nurture a relationship with Him, but suffers from the distraction and confusion that can be inherent within the confines of organised religion.

The controversy surrounding this piece lies in my use of sound clips taken from a sermon by an American street preacher, in which he espouses the idea of a God who is, by nature, judgmental, condemning and intolerant. People have often had a negative reaction to *Vengeance* due to my decision to include these sound clips. As the composer I will be the first to say that
the ideas expressed in these clips are difficult and discomforting to listen to. However, when we question the role of art in society, it is not necessarily appropriate to vilify or condemn a work of art, simply because it creates feelings of discomfort, even perhaps disgust, in the observer. The nature of art, and its service to society, is an extremely broad subject that goes beyond the intended scope of this essay. I will, however, state that in my view there are two notions fundamental to all works of art. Firstly, it should elicit an emotional response in the observer. Secondly, art is a reflection of the human experience, and as the spectrum of human experience is extraordinarily diverse, and encompasses both the positive and the negative, art, as a whole, should be equally diverse and sometimes encompass things which may be emotionally difficult to confront.

One could argue that art, perhaps even the individual artist, has a responsibility to illuminate those aspects of the human experience that can be dangerous and destructive if allowed to fester in the dark. There are many works of art that have been based on this very notion. Steven Spielberg’s film *Saving Private Ryan* highlights the horrors of World War II, and while it is an excellent piece of cinematic art it undoubtedly creates a feeling of discomfort, even revulsion, within the viewer. John Adams’ opera *The Death of Klinghoffer* recreates the 1985 hijacking of the cruise liner Achille Lauro by jihadists, and has even been said to be framed by the point of view of the Palestinian terrorists. The John Boyne novel *The Boy in the Stripped Pyjamas* focuses on the holocaust and what can be allowed to happen when people turn a blind eye to ideas that are to horrible to confront. All these works of art have one central theme in common – humans are capable of doing horrible things, and as a society we have a duty to first acknowledge them, then seek to understand why they happened so as to prevent them from ever happening again.
The decision to compose *Vengeance* was to create a work of art that deals with a negative aspect of the human experience. I have tried to make a social commentary on the issue, it will be up to the listener to judge whether or not I have been successful. It is certainly not my intention to be offensive merely for the sake of causing offense, I see no artistic merit in that. It is for that reason that the sound clips used do not single out any one particular section of society, but rather address society as a whole.

As an artist it is important to continuously explore new territory, to grow and to evolve. It is also important to confront the wide ranges of human emotions and seek to reflect on them within the creation of a work of art. I believe an artist has the responsibility not to shy away from something merely because the subject matter creates feelings of discomfort. These ideas are, I believe, even more pertinent when engaged in academic pursuit, such as a Master of Music degree. It has been suggested to me that a composition portfolio for an MMus degree is not the right time to create a piece like *Vengeance*. I believe it is the best time to do it, for the nature of academic study includes being exposed to new ideas, personal and professional growth and stepping outside the boundaries on one’s own personal sense of comfort. It is for this reason that I have decided to wrestle with a subject matter, and emotional territory, that is difficult for me, as a person, to confront. However difficult the process may have been, in the interests of artistic growth and emotional exploration I find it quite necessary.
Programme Notes

*Vengeance* is a “polystylist” piece, drawn together from classical music and traditional pop music. While it uses instrumentation and compositional techniques most often found in classical music the over-riding structure is based upon classic popular song form. It also makes use of pre-recorded tape to create an amalgamation of different styles and medium. It is a highly visual piece and embarks on a journey through the underworld, seeking to understand the nature of God.

Approximate duration: 7:15

Performance Notes

*Vengeance* makes use of pre-recorded samples which can be supplied by the composer. These samples should then be loaded into a hardware-based sampler to be performed on cue by the conductor. As only one hand is required for the synthesizer part it is the suggestion of the composer that this performer be given responsibility for their performance. The first sample is rhythmic in nature therefore the tempo at this point must be exactly 65 bpm. A metronome should be used to ensure the correct tempo is maintained up to this point.
Analytical Notes

The fundamental idea behind Vengeance was to create a piece that draws together elements of different styles of music. The instrumentation calls for a standard full-size orchestra, a rhythm section comprised of electric guitar, electric bass, synthesizer and drum set, as well as pre-recorded tape. This type of ensemble is clearly drawn from the classical music genre, as is the style of the orchestral writing with its heavy use of chromaticism, intricate rhythmic figures and the sporadic quality of the instrumental orchestral section. The form however, being largely Intro - Verse – Pre-Chorus – Chorus – Verse – Pre-Chorus - Chorus- Bridge – Chorus, draws obvious reference to classic popular song form, and featuring a vocalist also firmly places Vengeance in the popular music tradition. While I am certainly not the first composer to attempt to combine elements of these two styles together I have approached it from a slightly different perspective. Contemporary composers such as John Adams and Steve Reich have incorporated elements of popular music into their concert works, while pop artists such as Metallica, Portishead and Extreme have made use of an orchestra at times to infuse a new element into their music. With Vengeance I have taken the approach of the latter, essentially treating the piece as a pop song with orchestral elements, rather than vice versa. What I have done differently however is to give considerably more weight to the orchestra, for rather than being used to “sweeten” the existing musical structure it is indeed the driving force behind the composition. I have also made use of compositional techniques, such as the pizzicato section in bars 13 – 16, the chromaticism of the A section and the sporadic call and response nature of the D section that would be quite out of place in traditional popular music. The instrumental orchestral section and the length of the piece, approximately 7 minutes, are also rarely found in popular music.
The overall tonality of *Vengeance* is the key of A minor. However, rather than staying within the confines of the seven note scale I have also heavily relied on a more intervallic approach to create the desired tonal quality. For example, in bar two there is an interval of a tritone between the A♭ in the cello and the D in the viola as well as a minor ninth between the cello and the A natural in the second violin. There is also a minor ninth interval between the D in the viola and the E♭ in the first violin. This is an example of not thinking along the lines of possible harmonies in the key of A minor, but rather taking the two most “dissonant” intervals, the tritone and the minor ninth, to create the desired harmonic effect. Essentially I have created two minor ninth intervals, separated by a tritone. The main theme in the A section utilises an intervallic approach of a linear nature, rather than a vertical one. The theme is based around an A minor triad with each voice approaching its target note from a semitone below, then from above. The resulting triads, G# minor and B♭ minor, are merely offshoots, it is the intervallic movement of a semitone that is the driving idea.

*Vengeance* is very visual in its construct. The scene I had in mind as I was composing this piece is a journey through the underworld, much like Orpheus and his journey through Hades. The mood shifts from quiet and serene, to anxious and foreboding, right through to outright chaos and turmoil. The purpose of the pre-recorded tape is two-fold. Firstly, I wanted to introduce some kind of multi-media element into the piece and secondly, to help convey the overall mood of the piece. I think of *Vengeance* as being quite a “dark” piece of music and the narrative of the maniacal preacher, espousing the vengeful nature of God, helps reinforce this dark quality. The text describes our protagonist’s state of mind, searching for some kind of meaning in God, desperate for a relationship with Him but at the same time also driven away by the fear and confusion that can come with man’s attempt to comprehend God.
The climax of the piece comes within the instrumental orchestral section, from bar 90 – 122. I wanted this section to sound very “chaotic” like a ride in an uncontrollable machine. I orchestrated this passage in a very particular way, keeping the sections of the orchestra separated to create a sporadic, unpredictable quality as opposed to a homogenous one. I used metric modulation, turning an eighth note into a quarter note to double the speed of the tempo. The cellos and violas play repeating patterns based on sextuplets to create a swirling undercurrent, while the violins play rhythmic figures that appear to be almost placed at random. The brass section reinforces this notion while creating a call and response pattern with the violins. The wind section then enters playing short rhythmic figures around the horns. Finally all the sections unite, playing a repeating rhythmic pattern, building the tension until it is finally released on its return to the A section, where it resumes the original tempo.

I deliberately ended the piece in an inconclusive manner, leaving a question hanging in the air. It invites the listener to ponder their own thoughts of the afterlife and if we all will, in fact, be judged by God.
Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B\textsubscript{b}
2 Bassoons
3 Trumpets in B\textsubscript{b}
4 Horns in F
2 Tenor Trombones
Bass Trombone
Tuba
Vocals
Vibraphone
Percussion
Strings
Electric Guitar
Synthesizer
Electric Bass
Drum Set
Pre-Recorded Tape

Score is notated in concert pitch with the exception of the electric guitar/bass and double bass which sound one octave lower than written
Lyrics

So lost in search of Heaven
No light I see to guide my way
Lost in fear forever
With no eyes to see no soul to pray
Though darkness lies
Wrapped in me
I’ll give my love
My life unto Thee
Forever more and eternally
Lay Your hands on me
Lay Your hands on me
Can You still see me?
Do You still hear me?
Can You still feel me?
Am I lost to You?
Wandering so lonely I pray
Lift me up in Your warm embrace
Nearer my God to Thee
Open my eyes so that I might see
I pray dear God
Shine Your light unto me
Lay Your hands on me
Lay Your hands on me
Lay Your hands on me
Vengeance

Jeff Wragg

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I pray dear God, shine your light so that I might see.

to thee open my eyes so that I might see
The Call
Of
Capistrano

for solo guitar
Programme Notes

*The Call of Capistrano* is a single movement piece that explores the dynamic breadth of the classical guitar as well as enticing numerous different tonal qualities out of the instrument. It is at times lively and vivacious but also tender and melancholy. The title is derived from the 1919 novella *The Curse of Capistrano*, where the fictional character Zorro first made an appearance. *The Call of Capistrano* would be an appropriate soundtrack to the adventures of this masked swashbuckler as he swings from chandeliers, rescues the damsel in distress and outwits the villains, all with a sly grin on his face.

**Approximate Duration:** 7:25

**Performance Notes**

There is a passage in *The Call of Capistrano* which requires the performer to hit different parts of the guitar to create a percussive rhythm. I have created a system of notation for this section. The performer should refer to the included notation legend in order to understand the meaning behind this notation. In bar 2 there are right hand harmonics. These should be performed by fretting the notes an octave below those that are written with the left hand. The index and middle fingers of the right hand will then touch the strings above the fret for the notes that are written. The strings are then plucked with the thumb and ring finger. The harmonics in bar 11 are natural harmonics at the 12th fret. The harmonic in the final bar should be performed by fretting the “A” on the 2nd string an octave below where written. The harmonic must then be produced by touching the 2nd string lightly somewhere in the vicinity of the middle of the sound hole and plucking the string with another finger. The performer will have to experiment to find where exactly this harmonic will be produced. While I have notated “broken chords” in specific places the performer should also feel free to add their own where they feel appropriate. Also, the position markings indicated are the suggestion of the composer. Alternate positions can be used if the performer so desires.
Analytical Notes

*The Call of Capistrano* is a single movement piece based on sonata form. In addition to the standard exposition, development and recapitulation sections I have also modeled this piece on Beethoven’s *Pathétique* piano sonata in C minor, which uses an extended sonata form with the inclusion of an introduction before the exposition, which then makes a reappearance at the onset of the recapitulation.

The work begins in a minor key and while it makes use of chromaticism, secondary dominants and minor line clichés etc. for musical interest, it is strictly based on the minor scale. The reason for this is two-fold. Firstly I wanted to compose a piece that has the possibility to become part of the classical guitar repertoire and a piece of study for students of the classical guitar. For this reason I thought a tonal work would be more approachable. Secondly I wanted to capture the flamenco feel that has been used by composers such as Rodrigo in his *Concierto de Aranjuez*, with its strong harmonic minor sound palette and use of secondary and substitute dominants.

*The Call of Capistrano* begins with a slow, slightly subdued introduction to set the tone of the piece. It is also in the introduction that the rhythmic figure of a dotted eighth note followed by two 32nd notes makes an appearance. I have made extensive use of this rhythm throughout the piece. Beginning in bar 10 we have an eight bar rhythmic figure where the performer taps different parts of the guitar that hints at the highly rhythmic nature of the piece. The exposition begins in bar 10 with the introduction of the first theme group. It is based on the rhythmic figure previously alluded to in the introduction. The setting of this piece in A minor makes this passage extremely playable on the guitar as the performer is able to utilise open strings and legato “hammer-on” and “pull-off” techniques to play the ornamental figures, thus the passage lays nicely under the fingers and is easily executed despite the fast tempo. This passage is then developed
through a descending chromatic bass line against a rising melody. The passage is then repeated and moves through the dominant to set up the introduction of the first theme in bar 35. At the conclusion of the statement of the theme, the material from bar 18 is reintroduced and is blended with the percussive section of bars 10 – 17. The rhythmic motif from the first theme is then developed leading to a flowing melodic passage, which then abruptly modulates to D major in bar 62. At this point the thematic material from the second subject group makes an appearance before the second theme itself is established in bar 68. The second subject group, while slower than the first subject group, is still lively and up-tempo. I deliberately wanted to keep a strong rhythmic sense of movement throughout the piece.

After the development of the second subject group the passage ascends through different inversions of the dominant 7th of the original key to build tension, bringing the exposition section to a close and preparing for the reemergence of the introduction.

The development section begins in bar 99 and makes use of the melodic and rhythmic material from the exposition. The second theme then makes a brief reappearance, though this time in D minor, before moving into a rising melodic passage based on the dominant setting up the climax of the piece. After a strong tonic to dominant passage we move into the most technically demanding section of the piece with rapid changes through tonic and dominant chords, with the sub-dominant also making an appearance. At the height of tension there is a strong melodic passage based on the dominant chord and the rhythmic motif used in the introduction and first subject group, preparing for the return of the first subject group to begin the recapitulation. The first subject group is repeated and developed and moves into the reappearance of the second subject group, this time in the key of A minor. The first theme is repeated and developed, with melodic and harmonic variation, until establishing a strong tonic to dominant movement to close the recapitulation and end the piece.
Notation Legend

- Hit the bridge of the guitar with side of thumb
- Tap the top of the body of the guitar with fingertips
- Slap the side of the guitar near the tail with fingers
- Slap the top of the body of the guitar with fingers
- Slap the side of the guitar near the neck join with fingers. A ring should be worn on one of the fingers to achieve the desired timbre

N.B. Notes with upward stems should be performed with the right hand. Notes with downward stems should be performed with the left hand.
The Call of Capistrano

Adagio, Rubato

Allegro Con Brio
Symphony No. 2
Programme Notes

Symphony No. 2 brings certain ideas from traditional symphonic writing of the 19th century and fuses them with contemporary orchestral writing techniques. Numerous aleatoric sections bring the element of chance into the composition. While still performing within certain guidelines, a great many liberties can be taken by both the conductor and the performers, thus no two performances will be exactly alike. Unlike symphonies from the Classical and Romantic periods, with a structure based on four separate movements, Symphony No. 2 utilises a three movement structure with no breaks in between. It is based on the Tone Clock theory of pitch organisation and explores new areas of tonality separate from the traditional harmonic system.

Approximate Duration: 28 minutes

Performance Notes

The aleatoric sections are not to be beaten but cues should be given for entries. These sections are marked with clock time numbers at the top of the page as a guide to the conductor. All rhythmic values in these sections are approximate, thus notes placed one above the other are not necessarily to be played simultaneously. In contrast, the metred sections are marked by time signatures and all rhythmic values are precise.

The accidentals apply only to the note they precede. Thus the following bar reads B flat B natural:

\[ \text{\ include music notation here } \]
An exception to this is when two or more notes are tied together, where only one accidental is used. Thus the following bar reads B flat tied to another B flat:

\[ \text{\includegraphics[width=0.2\textwidth]{example.png}} \]

The following notation means that the first phrase is to be repeated:

\[ \text{\includegraphics[width=0.2\textwidth]{example.png}} \]

5 roto toms are required. They should be tuned to the following notes:

\[ \text{\includegraphics[width=0.2\textwidth]{example.png}} \]
Analytical Notes

Before starting work on my second symphony I spent a great deal of time reflecting on the evolution of symphonic writing in the 21st century. While I did not want to recreate the symphonic writing from the Classical or Romantic periods I also did not want to completely ignore the rich tradition and musical heritage that we have. My initial challenge was determining just what kind of elements from the earlier symphonies I wanted to bring forth into the 21st century, and which of those I wanted to leave behind. One of the greatest challenges to the symphonic composer of the 21st century is the absence of vernacular forms and models that were generally available to the Classical and Romantic composer. Concepts that were often used by earlier composers such as sonata form and a four movement fast, slow, fast, fast structure are less applicable to the contemporary composer, thus one must forge ahead and create one’s own musical path.

However, I was not completely unequipped and found a great deal of inspiration in the symphonies of Witold Lutoslawski. With his Symphony No. 3 he perfected a two movement form, played continuously without interruption. Lutoslawski’s procedure was to create an intentionally unsatisfying first movement, thus preparing the audience for the thematically dense and climactic second movement.¹

Inspired by this idea I created a three movement form where all three movements are performed without interuption. This yields a conclusive form with a beginning, middle and an end. Each of the three movements is in arch form, being A B C B A, thus I have called this “triple arch” form.

The entire symphony uses the Tone Clock theory, developed by Peter Schat, as a means of pitch organization. The first A section is aleatoric and opens with four strikes of a bell. This motif ushers in each successive A section, thus acting as an aural signpost to help guide the listener through the symphony. This idea is based on Lutoslawski’s use of a four note motif in his third symphony which functions in a similar way, a technique he described as a ‘once only convention’. The opening A section is based on the fourth hour (one semitone plus four semitones) and makes use of several “harmonic cells”. A harmonic cell is a chord that is played in a linear fashion, thus providing a sense of melody within the harmonic framework. An example is shown in Figure 1.

While the pitches are determined the rhythmic notation serves only as a guide and many liberties can be taken by the conductor and performers. In addition to several harmonic cells being used, the A section is also comprised of many gestural elements, short phrases based around the prescribed interval set, such as that shown in Figure 2.

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The following B C B sections are metred and strictly controlled in terms of both pitch and rhythm. They are based on different permutations of the fourth hour. The B sections are built upon the chords shown in Figure 3 while Figure 4 shows the use of these intervals during the C section.
The recurrence of the four note bell motif heralds the beginning of the second movement. The second A section is again aleatoric, this time based on the eighth hour (two semitones plus four semitones) of the Tone Clock.

Fig. 5

Sections B2 and C2 are based around the 11th hour where the natural triad appears.

Fig. 6

The final A section is aleatoric and, in terms of pitch organisation, returns to the fourth hour of the first movement. The following B and C sections are predominantly based on repetition and development of many of the themes from the first two movements. The four note bell motif closes the symphony, concluding the triple arch form.
As a tribute to Lutoslawski and the groundbreaking techniques in his symphonic writing I have paid homage to the opening four note motif of his third symphony. My own four note motif, while not used as a theme, does recur throughout the piece. Lutoslawski himself used the motif as a tribute to Beethoven and I have taken this opportunity to pay my respects to another great master.

Beethoven Symphony No. 5

Lutosławski Symphony No. 3

Wragg Symphony No. 2
**Instrumentation**

- 2 Flutes
- Piccolo
- 2 Oboes
- Cor Anglais
- 2 Clarinets in B\textsubscript{b}
- Bass Clarinet in B\textsubscript{b}
- 2 Bassoons
- 3 Trumpets in C
- 4 Horns in F
- 2 Tenor Trombones in B\textsubscript{b}
- 1 Bass Trombone in B\textsubscript{b}
- Tuba
- Timpini

**Percussion**

(5 Roto Toms, Suspended Cymbal, Triangle, Crotales, Xylophone)
- Harp
- Piano
- Strings

The score is notated in concert pitch except the double bass which sounds one octave lower than written and the xylophone which sounds one octave higher than written.
SYMPHONY No. 2

Jeff Wragg

1) The rhythms indicated serve as a guideline. Phrases should be played freely in a gesturing manner.

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1) sustain note until cue from conductor then move onto the next measure.

2) The rhythms indicated serve as a guideline. Phrases should be played freely in a gesturing manner.
1) Repeat phrase until cue from conductor.
2) Sustain note until cue from conductor.
3) Total length of measure should be approx. 5 sec.
1) At cue vln 1 should begin playing phrase. vln 2, vla, vc should play until end of current phrase and only then should they move onto the next phrase.

2) The rhythms indicated serve as a guideline.

Phrases should be played freely in a gesturing manner.
1) At cue strings should play until end of current phrase then move on to next phrase.
2) Sustain note until cue from conductor.
3) Total length of measure should be approx. 5 sec.
in a tense & aggressive manner
with increasing tension
\( \text{B1a} \)

\( \text{\( \frac{4}{4} \) \( \text{= 110 expressively} \)} \)

Vln. 1

Vln. 1

Vln. 2

Vln.

VC

DB

\( \text{poco a poco decresc.} \)

Vln. 1

Vln. 1

Vln. 2

Vln.

VC

DB

\( \text{poco a poco decresc.} \)
dying away
Bell

Pno.

Harp

vln. 1

vln. 1
in a hurrying manner

Fl. 1

Fl. 2

Pic.

Ob. 1

Cl. 1

B. Cl.

T. Bn.

Pno.

Harp

Tuba

B. Tuba
in a singing manner
in a cacophonous manner
in a hurrying manner

\[ \frac{\text{Ob. 1}}{\text{Ob. 2}} \]

\[ \frac{\text{Cl. 1}}{\text{Cl. 2}} \]

\[ \frac{\text{B. Cl.}}{\text{Bsn. 1\&2}} \]

\[ \frac{\text{Pic.}}{\text{Fl. 1}} \]

\[ \frac{\text{Fl. 2}}{\text{Pno.}} \]
1) Indicated rhythms are only a guide.
Phrase should be played freely in a gesturing manner.
1) Indicated rhythms are only a guide.
Phrase should be played freely in a gesturing manner.
1) It is not expected that each string section plays exactly together.
2) Sustain note until cue from conductor.
3) Indicated rhythms are only a guide. Phrase should be played freely in a gesturing manner.
1) Indicated rhythms are only a guide.
Phrase should be played freely in a gesturing manner.
1) Indicated rhythms are only a guide.
Phrase should be played freely in a gesturing manner.

353

gently but expressively
Cl 1

Cl 2

Hn 1

Hn 2

Hn 3

Hn 4

Vln. 1

Vln. 2

Vla.

VC

187
1) At cue play until end of current phrase then move on to the next phrase.
G.P

Vln. 1

Vln. 2

Vla.

G.P
in a singing manner
Cl. 1

Cl. 2

Bsn. 1&2

Hn. 1&2

Hn. 3&4

Vln. 1

Vln. 2

Vla.

VC

204
subdued
in a cacophonous manner
\[ q. = 150 \]

\[ \text{Hn. 1&2} \]

\[ \text{Hn. 3&4} \]

\[ \text{Vln. 1} \]

\[ \text{Vln. 1} \]

\[ \text{Vln. 1} \]

\[ \text{Vln. 1} \]

\[ \text{Vln. 1} \]

\[ \text{Vln. 1} \]

\[ \text{Vln. 1} \]
FL 1
FL 2
Pic.
Ob. 1
Ob. 2
Cor Ang.
Cl. 1
Cl. 2
B. Cl.
B. Tbn.
Tpt. 3
Timp.
Xyl.
Temp.
Vln 1
Vln 2
Vla
VC
DB
$S_2 = 110$ expressively

Vln. 1
$f$
poco a poco decresc.

Vln. 1
$f$
poco a poco decresc.

Vln.
$f$
poco a poco decresc.

VC
$f$
poco a poco decresc.
at pitch
dying away
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