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COMPOSITION PORTFOLIO

A thesis
submitted in fulfilment
of the requirements for the degree
of
Master of Music in Composition
at
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by
Hannah Gilmour

The University of Waikato

2010

Hannah Gilmour
MMus Composition Portfolio 2010

Abstract

This collection of original compositions shows a range of themes and styles. Each piece portrays a different concept or idea I have grappled with during the year of composition. *Three Angles of Anticipation* is a set of three diverse orchestral works each based on the theme of waiting. In contrast, *Sad Songs for a Rainy Day and a Broken Heart* is a collection of six short pieces written for solo piano which explore the themes of grief and memories. *Land of Promise?* combines acoustic and electroacoustic techniques to create a work questioning how much we are informed of New Zealand's history, whereas *Telemachus* is a dramatic work about a Monk killed in a gladiator arena. To conclude, the electroacoustic tape work *Ode to a Cricket* is a set of three pieces created from the sample of a cricket call. It explores the theme of paying attention to the small and seemingly insignificant details of our world.

Acknowledgements

Ian Whalley for his constant encouragement, support and insight. I have learnt a lot about the art of telling stories through music. You have consistently encouraged me for many years to bring out the best in my work. Had it not been for this I would never have got to where I am today. Thank you so much.

Michael Williams for always wanting to know what I wanted from a piece and then endeavouring to help me figure out how to do it. Through your insight, I have grown in my ability to decipher what I am trying to say with each piece and put it in a way that others will understand.

University of Waikato music staff – in particular William Dart, Martin Lodge, and Rachael Griffith-Hughes – plus fellow students. Your love of this subject has inspired me and given me a passion for music few have. I feel I stumbled into this arena and had it not been for you all I would not have stayed. I am forever grateful to this department for your hard work and incredible, unending support. It has been a very fulfilling 5 years.

To the performers who helped out on the recordings, much appreciated! Thank you for your time and effort.

My darling sister Esther who was a great help with the editing deserves a mention. You're tireless patience and willingness to listen to my sudden inspirations throughout the year has encouraged me greatly.

My parents - Warwick and Christine; siblings – Angela, Bruce, David, Esther, Matthew, Isaac and Lydia; extended family and dear flatmates and friends. It has been a very long year in many respects. Thank you so much for bearing with me and I love you all.

Jesus Christ, for inspiration and strength.

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CD track listing

- 1 Perseverance
MIDI recording
- 2 Out of the Mist
MIDI recording
- 3 Though it Lingers
workshopped by the New Zealand Symphony Orchestra
- 4 Sad Songs for a Rainy Day and a Broken Heart
Keiko Hashimoto – piano
- 5 Land of Promise
Diantha Hillenbrand – soprano, Rebecca Leathwick – violin, Edward King – cello, Hannah Gilmour – effects
- 6 Telemachus (vocal and piano recording)
Ian Campbell – Telemachus, Jarvis Dams – Gladiator, members of the Hamilton Civic Choir led by Rachael Griffiths-Hughes
- 7 Telemachus
MIDI recording
- 8-10 Ode to a Cricket
 - Chill Before Dawn
 - Hors D'oeuvres
 - Waves of Light

Introduction

My journey into composition has been a difficult one. During the creation of this portfolio I experienced many changes and challenges in my personal life. Through it my desire to create music that is intellectually stimulating and emotionally satisfying has grown. Each of the following works portray a grappling with varying themes or ideas and I have included analytical notes for the majority of the works to show the depth and detail of each piece.

With all of the following works I began with a concept, story or emotion that I wanted to express. From there I worked out the best style of portraying this. Inspiration came in many forms. *Three Angles of Anticipation* came about from a scripture in the Bible. I could see that the ideas that came from the scripture had the potential to create a large work. As a result, these three orchestral pieces were written.

Sad Songs for a Rainy Day and a Broken Heart was an emotionally difficult piece to write. As the title suggests, it was written as a way of expressing grief. I experienced a great loss in the past year that altered my future and I was unable to express this loss in any other way. This occurred during the middle of composing the larger works, which were put on hold for some time.

Land of Promise? in contrast, came from an idea that has been growing for a number of years. I have always enjoyed history and it troubles me how little we are taught in New Zealand about our past. This chamber work took a long time to develop as there were many little details I wanted to include in it.

The inspiration for *Telemachus*, a dramatic scene for bass, tenor, chorus and chamber orchestra, came not only from the story that it tells. It is also tied in with the anger, frustration and grief I was dealing with during the time of writing *Sad Songs for a Rainy Day and a Broken Heart*. It tells the story of one man whose life takes a course he probably did not anticipate and in that respect, I found I related well to the story. I wrote the text used for this piece and would like to acknowledge Rosemary Davey for being a willing listening and critical ear.

I end my portfolio with *Ode to a Cricket*, a set of three electroacoustic pieces created from the sample of a cricket chirping. It is an exploration of paying attention to the small details in life. I feel our western society is very self-driven, and as a result, many details are missed because we are too busy living our lives. I think it is important to stop and pay attention to the small things, especially people, in this world as we can miss so much if we do not.

Three Angles of Anticipation

Three orchestral works

Three Angles of Anticipation

Three orchestral works

This set of orchestral pieces is based on the following scripture from the Bible:

For the revelation awaits an appointed time,

it speaks of the end

and will not prove false.

Though it linger, wait for it;

it will certainly come and will not delay.

(Habakkuk 2:3)

Initially I intended to create a 3 movement piece showing the progression of a dream or revelation from its initial promise, the lingering, and finally it's fruition. Although I have captured this in the following pieces, upon completing the three works it became clear that there was no musical coherence between them and they are better interpreted as three different views on anticipation.

I – Perseverance

Instrumentation

1 Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoon

4 Horns in F

3 Trumpets in Bb

2 Trombones

1 Tuba

Timpani

Percussion 1 - bass drum

Percussion 2 - suspended cymbal

Percussion 3 - snare drum

Strings

Performance Note

Flute 1 plays piccolo as indicated in score

C extension required for double basses

Score in C

Duration c. 5 minutes

I – Perseverance

The first movement written as an overture shows suspense and excitement. I have based the piece on the following rhythm which is fragmented and repeated throughout the work:



In addition I have used the scale below to give harmonic structure:



Bars 1 – 39

The work opens in A with sustained notes in the violoncello and double bass, as the bass and snare drums introduce the rhythm. Piece modulates to D and a solo horn and trumpet enter, tension starts builds as the bass shifts downwards, and the violins plays a scale motif.

Bars 40 – 54

Woodwinds and strings enter suddenly and momentum builds, beginning on E, and passing through different keys before settling on C.

Bars 55 – 62

The texture thins and solo woodwinds play the main melody, with the strings plucking a counter melody. The counter melody becomes a sustained rhythmic pattern as the other is fragmented into triplets, rising in pitch and pausing to create tension.

Bars 63 – 76

The strings play a canon in A, the texture thickens as the snare drum and timpani enter, building momentum. The strings begin to play in unison, then drop to the background as the timpani and snare drum play a variation of the original rhythm.

This builds to a connecting phrase played in unison by the strings, piccolo and flutes.

Bars 77 – 90

Based mainly around G and C, this section is a variation of the previous two, orchestrated using only strings, horns and percussion. The connecting phrase is an augmentation of the rhythm using woodwinds and strings with horns playing sustained notes.

Bars 91 – 112

Tension drops but momentum is held as the strings play a repeated rhythmic pattern, beginning in unison on C, and gradually expanding to create thicker chords. Flutes enter towards the end playing sustained notes and creating a link between sections.

Bars 113 – 128

Beginning in F#, strings sustain notes as the woodwind enter. The melody gradually speeds up and rises in pitch.

Bars 129 – 139

Melody is played by the strings, flute and piccolo in D. The oboe plays an answering phrase with the strings before the melody is fragmented.

Bars 140 – 157

Piece settles on G as brass play the final augmented version of the melody and rhythm. The full orchestra is used to create a dramatic conclusion ending in unison on A.

I Perseverance

Score in C
Duration c 5 min

Hannah Gilmour

Maestoso ♩ = 100

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

1.
2.
3.
4.
Horns in F

1.
2.
3.
Trumpets in B♭

2 Trombones

Tuba

Maestoso ♩ = 100

Timpani

Bass Drum

Suspended Cymbal

Snare Drum

wooden mallets

hard beater

Maestoso ♩ = 100

Violin I

Violin II

Viola

Violoncello

Double Bass

8

B. D.

S. D.

mf

Vln. II

mp

Vla.

mp

Vc.

Db.



14

Hn.

Tpts.

mf

Timp.

mp

mf

B. D.

mf

mp

regular mallets

S. Cym.

f

r. sh

S. D.

mf

Vln. I

mp

Vln. II

Vla.

Vc.

mf

Db.

mf

19

Hn. *a 2*

Tpts. *a 2*

Timp.

B. D. *p*

S. Cym. *pp* *p* *soft mallet*

Vc.

Db.

25

Bsn. *a 2* *p*

Hn. *p* *fp* *3*

Tpts. *p* *fp* *3*

Tbn. *mf* *p* *fp* *3*

Timp.

B. D. *wood mallets* *mp* *p* *regular mallets*

S. Cym.

Vc. *p*

Db. *p*

31

Bsn.

B. D.

S. Cym. *soft mallets* *p*

Vln. I *p*

Vc.

Db.

38 **A**

Fl. *ff* a 2 3

Ob. *f* a 2 3 *ff* 3

Cl. *f* a 2 3 a 2 3 a 2 *ff* 3

Bsn. *f* a 2 3 a 2 3 a 2 3

Hn. *ff* 2. 3. 4.

Tpts. *ff* 3 a 2 3

Tbn. *ff* 1. 2.

Timp. *ff* **A**

B. D. *ff*

S. Cym. *ff* hard beater

S. D. *ff* 3

Vln. I *ff* 3 3

Vln. II *ff* 3 3

Vla. *ff* 3 3

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score, page 9, covers measures 38 to 41. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a complex rhythmic pattern of eighth notes with triplets and accents, marked *ff* and *f*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with *ff* dynamics. The percussion section (Timpani, Snare, Bass Drum, Cymbal) features a prominent *ff* snare drum pattern with triplets and a hard beater. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a driving eighth-note accompaniment, also marked *ff*. A section marker 'A' is placed above measures 38 and 40. The score includes various musical notations such as dynamics, articulation marks, and performance instructions like 'hard beater'.

42

Ob. *mp*
1.

Cl. *f*
3

Bsn. *mf*

Vln. I *pizz.*
mf

Vln. II *pizz.*
mf

Vla. *f*
3

Vc. *f*
3

Db. *pizz.*
mf

46

Fl. *ff*
mf
ff
3

Ob. *ff*
mf

Cl. *ff*
mf
ff
3

Bsn. *ff*
mf

Timp. *ff*

B. D. *f* regular mallets

S. Cym. *ff*

Vln. I *arco.*
arco.
ff
mf
ff

Vln. II *ff*
mf
ff

Vla. *ff*
mf
ff *pizz.*

Vc. *ff*
mf
ff *pizz.*

Db. *arco.*
ff
mf
ff *pizz.*

51

Fl. *mp*

Ob. *ff* *mp*

Cl. *mp*

Bsn. *ff* *mp*

Timp.

B. D.

S. Cym.

S. D. *ff*

Vc. *mp*

Db. *mp*

55

B

Fl. *p*

Ob. *mp*

Cl. *mp*

S. Cym. *mp*

S. D. *p*

B

Vla. *p*

Vc. *p*

Db. *p*

58

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

B. D. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

61 rit. C A tempo ♩ = 100

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *sfp*

B. D. rit. C A tempo ♩ = 100
mp *mf*

Vln. I rit. arco *ff* *f*

Vln. II arco *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Db. arco *ff* arco *f*

65

S. D. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.



67

Timp. *f*

S. D. *f*

Vln. I *spp*

Vln. II *spp*

Vla. *spp*

Vc. *spp*

Db. *spp*

70

Picc. *ff* 1. *8va*

Fl. *ff* 2. *8va*

Ob.

Cl.

Bsn.

Timp. *ff* 3 3 3

B. D. *ff* regular mallets

S. Cym. *ff* hard beater

S. D. *ff* 3 3 3 3 3

Vln. I *ff* (8)

Vln. II *ff* (8)

Vla. *ff*

Vc. *ff* (8)

Db. *ff*

Detailed description: This page of a musical score covers measures 70 through 73. The score is for a full orchestra. Measures 70 and 71 are in 2/4 time, while measures 72 and 73 are in 3/4 time. The Piccolo and Flute parts have two first endings, both marked *ff* and *8va*. The Oboe, Clarinet, and Bassoon parts are silent. The Timpani part features a rhythmic pattern of eighth notes, with triplets in measures 72 and 73, marked *ff*. The Bells (B. D.) and Snare Drum (S. D.) parts also feature triplets and are marked *ff*. The Snare Drum part is specifically marked with 'regular mallets' and 'hard beater'. The Violin I and II, Viola, Violoncello, and Double Bass parts all play a consistent eighth-note accompaniment, marked *ff*. The Violin parts are marked with a circled '8'.

75 (8)

Picc. 3

Fl. 3

Ob.

Cl.

Bsn.

Hn. *chiuso*
a2
p

Timp.

B. D.

S. Cym.

Vln. I *f*

Vln. II *mp* *f*

Vla. *pizz*
mf

Vc. *pizz*
mf

Db. *pizz*
mp *mf*

81

Picc. *ff* 3

Fl. *ff* 3

Ob. *ff* 3 a 2

Cl. *ff* 3 a 2

Bsn. 1. *ff*
2. *ff*

Hn. 1. open *ff*
2. *f*
3. *p*
4. *f*

Timp. *mp* *f* arco

S. Cym. *f* hard beater

S. D. *mp* *f* 3

Vln. I *mp* pizz 3 arco *f* 3 *ff* 3

Vln. II *mf* pizz 3 arco *ff* 3

Vla. 3 *ff* 3 arco

Vc. 3 arco *ff*

Db. 3 arco *ff*

88

Picc. *mp*

Fl. *mp*

Ob. *mp* *p*

Cl. *mp*

Bsn. *mp* *p*

Hn. *mp*

Timp. *mp*

S. D. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

D

D

D

94

Ob.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.



100

Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.

106

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf



112

Fl.

Ob.

Bsn.

S. Cym.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

sp

soft mallet

cover head

122

1. *mf*

2. *mf*

a2 *mf*

a 2 *mf*

a 2 *mf*

3

3

normal

mp

mf

Vln. I

Vln. II

Vla.

Vc.

Db.

128 **F** $\text{♩} = 100$

Picc. f

Fl. f

Ob. f

Cl. $mf < f$

Bsn. $mf < f$

Hn.

Timp. $mf < f$

B. D.

S. Cym. $mf < f$

S. D. ff

Vln. I $mf < ff$ pizz. arco

Vln. II $mf < ff$ pizz. arco

Vla. $mf < ff$ pizz. arco

Vc. $mf < f$ pizz. arco

Db. $mf < f$ pizz. arco

133 *rit.*

Picc. *rit.*

Fl.

Ob. *3*

Cl.

Bsn.

Hn.

Timp. *f* *rit.* *3* *3* *3*

B. D.

S. Cym. *hard beater* *f*

S. D. *3* *3* *3*

Vln. I *3* *3* *3* *rit.*

Vln. II *3* *3* *3*

Vla. *3* *3* *3*

Vc.

Db.

Detailed description: This page of a musical score covers measures 133 to 138. It features a full orchestral ensemble. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) play melodic lines with various articulations and dynamics. The percussion section includes Timpani (with a forte *f* dynamic), Snare Drum (with triplet patterns), and Cymbals (with a 'hard beater' instruction). The score is marked with a 'rit.' (ritardando) in measures 133, 135, and 138. Triplet markings (*3*) are used throughout. The time signature changes from 4/4 to 2/4 and back to 4/4.

G A tempo, Having Finally Arrived ♩ = 100

139

Picc. *ff*

Fl. *ff*

Hn. *f* *ff*

Tpts. *ff*

Tbn. *f* *ff*

Tba. *ff*

G A tempo, Having Finally Arrived ♩ = 100

Timp. *ff*

S. Cym. *ff*

S. D. *ff*

G A tempo, Having Finally Arrived ♩ = 100

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *ff*

Db. *ff*

144 8^{va} 1

Picc. *fff*

Fl. *fff*

Ob. *fff* a2

Cl. *fff*

Bsn. *fff*

Hn. *fff* a2

Tpts. *fff* a2

Tbn. *fff* a2

Tba. *fff*

Timp. *fff*

B. D. *ff*

S. Cym. *mf* *fff*

S. D. *fff* r.sh.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

(8)

150

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tba.

Timp.

B. D.

S. Cym.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 26, contains measures 150 through 153. The score is for a large orchestra and includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpts.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in 3/4 and 4/4 time signatures. A rehearsal mark (8) is placed above the first measure. The Piccolo part begins with a treble clef and a key signature of one sharp (F#). The Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba parts are written in their respective clefs and share the one-sharp key signature. The Timpani part is in the bass clef. The Percussion parts (B. D., S. Cym., S. D.) are in the snare drum clef. The Violin I and II parts are in the treble clef, and the Viola, Violoncello, and Double Bass parts are in the bass clef. The score features various musical notations, including triplets, slurs, and dynamic markings such as *mf* and *ff*. The measures are divided into four systems, with the first system containing measures 150-151 and the subsequent systems containing measures 152-153.

154 (8) 1

Picc. Fl. Ob. Cl. Bsn. Hn. Tpts. Tbn. Tba. Timp. B. D. S. Cym. S. D. Vln. I Vln. II Vla. Vc. Db.

a2

regular mallets

pp fff

mp fff

r.sh.

mp fff

(8) 1

Detailed description: This page of a musical score contains measures 154 through 157. The score is arranged in systems for various instruments. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass section (Horns, Trumpets, Trombones, Tuba) play sustained notes with dynamic markings like *mp* and *fff*. The percussion section includes Timpani, Bells (B. D.), Snare (S. Cym.), and Snare Drum (S. D.), with specific mallet instructions and dynamic markings. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides harmonic support with sustained notes. The page number '27' is in the top right corner, and the measure number '154' is at the start of the first system.

II – Out of the Mist

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoon

2 Horns in F

2 Trumpets in Bb

2 Trombones

Timpani

Percussion 1& 2 – triangle, wood block, suspended cymbal, tam tam

Percussion 3 – vibraphone

Harp

Strings

Performance Note

- Violins I and II are divided.
- Bassoons 1 and 2 have individual staves.
- Trumpets 1 and 2 have individual staves.
- Notes with a x head indicate whistle or breath tones, as indicated in the score.
- Notes with a square head indicate blowing without producing a sound as indicated in the score.
- No time signatures are indicated, instead each bar is 10 seconds in length. A stopwatch is needed to keep time.

Score in C

Duration c. 3'40

II – Out of the Mist

I wanted this work to symbolise the death and growth of a dream. Five images came to mind, which influenced the harmonic, melodic, timbral and structural elements of the piece: the unfolding of petals on a flower, the soundscape at dawn, an ANZAC parade¹, the following scripture:

I tell you the truth, unless a kernel of wheat falls to the ground and dies, it remains only a single seed. But if it dies, it produces many seed.

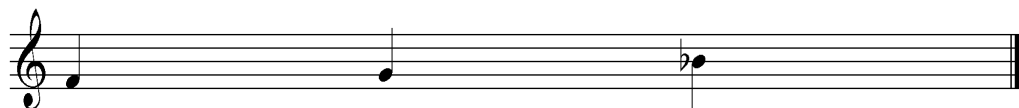
John 12:24 (NIV)

and the story of a recording by Bernie Krause of corn growing.²

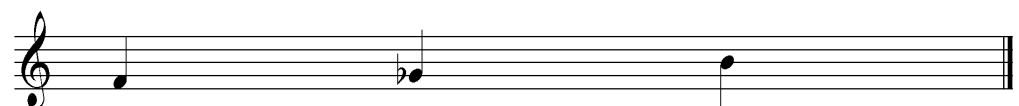
Harmonic, melodic and timbral material

Images – soundscape at dawn and corn growing

Individually, the instruments each play a limited set of pitches or rhythms with little variation. The melodic material is based around pitch class sets 3-5 and 3-7. Class 3-5 consists in its basic form of a minor 2nd, a perfect 4th and a diminished 5th, creating dissonance.



Class 3-7, made up of a major 2nd, a minor 3rd and a perfect 4th, sounds more tonal than class 3-5.



The piece begins with a predominant use of pitch class 3-5 and ends with pitch-class 3-7, to illustrate the shift from death – dissonance, to life - tonal. From these

¹ ANZAC parades held in New Zealand, Australia and Gallipoli commemorate yearly the soldiers from the New Zealand and Australian regiments that fought and died during WWI and WWII

² Krause, B 2002 pg 61

I created melodic motifs and two melodies that connect the beginning and the end.

Overall Structure

Image - The gradual unfolding of the petals on a flower, the soundscape at dawn, the scripture, the ANZAC parade

The piece is loosely based around Sonata form in four sections. I wanted to create the feeling that it was compacting, growing more and more complex. To do this, in the second half, I diminished and repeated a lot of the material I used in the first half, then diminished and repeated that material in the last quarter. The piece has no definite conclusion but instead was intended to act as a prelude to the next movement.

Bars 1 – 9 Theme A

A solo horn melody opens the piece, symbolising a dawn parade on ANZAC day. The soundscape is built with trumpets blowing but without notes – symbolising wind; single notes from the clarinet, whistle tones in the flute to give an ethereal sound, and short rhythmic ideas in the percussion to were used imitate the sounds of nature. The wood block in particular represents the sound of corn growing.

Bars 10 – 14 Theme B

Harmonic leaps introduced in the vibraphone symbolise new growth and imitate the call of a bird before dawn breaks. This section is more harmonic using only the intervals found in the pitch class sets.

Bars 15 – 20 Theme A - Development

Ideas from the beginning re-enter and the texture begins to thicken with pizzicato in the cellos adding melodic interest. The oboe plays the second melody, produced by using pitch class set 3-7.

Bars 21 – 22 Theme A and B - Coda

All ideas are compacted together creating a dense texture.

II Out of the Mist

Score in C
Duration 3"40

Andante ♩ = 60 Like an ANZAC Dawn Service

00"00 00"10 00"20

2 Flutes

2 Oboes

2 Clarinets in B \flat

Bassoon 1

Bassoon 2

2 Horn in F

2 Trumpets in B \flat

Trombone 1

Trombone 2

Andante ♩ = 60 Like an ANZAC Dawn Service

Timpani

Triangle

Suspended Cymbal

Tam-tam

Wood Blocks

Vibraphone

Harp 1

Andante ♩ = 60 Like an ANZAC Dawn Service

Violin Ia

Violin Ib

Violin IIa

Violin IIb

Viola

Violoncello

Double Bass

3

Fl.

Ob.

Cl.

Bsn 1.

Bsn 2.

Hn.

Tpts.

Tbn 1.

Tbn 2.

Timp.

Tri.

S. Cym.

T.-t.

W.B.

Vib.

Hp. I

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla.

Vc.

Db.

blow without producing a sound
'ti' the first beat

mp

f

f

blow without producing a sound
'ti' the first beat

a 2

f

blow without producing a sound
'ti' the first beat

f

blow without producing a sound
'ti' the first beat

f

3

5 00"50

Fl.

Ob.

Cl.

Bsn 1.

Bsn 2.

Hn. *a 2*

Tpts.

Tbn 1.

Tbn 2.

Timp. *soft mallets*
pp

Tri.

S. Cym. *soft mallets*
mp

T.-t. *soft mallets*
p

W.B. *3*
mf

Vib.

Hp. 1

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla.

Vc. *pizz.*
p

Db.

01"10

01"20

34

01"30

7

Fl. *mp* a 2 whistle tone

Ob.

Cl. 2. *mf* 1. *p mp*

Bsn 1.

Bsn 2.

Hn.

Tpts.

Tbn 1.

Tbn 2.

Timp. *pp mp* 3

Tri. *p*

S. Cym.

T-t. *p*

W.B.

Vib.

Hp. 1

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla.

Vc. *pizz.* *p*

Db. *p mp*

A Beginning of Dawn

10 01'40 01'50 2. 02'00

Fl. *mf*

Ob.

Cl.

Bsn 1. take reed out and blow without sound, tap tounge

Bsn 2. take reed out and blow without sound, tap tounge

Hn.

Tpts.

Tbn 1.

Tbn 2.

A Beginning of Dawn

Timp.

Tri.

S. Cym. *mp*

T-t.

W.B.

Vib. bow notes motor on - slow 1.v. *mf*

Hp. 1

A Beginning of Dawn

Vln. Ia

Vln. Ib

Vln. IIa *pizz.* *mf*

Vln. IIb

Vla. *arco* *mp*

Vc. *mp*

Db.

13 02"10

Fl. *mp*

Ob.

Cl. 2. *p*

Bsn 1.

Bsn 2.

Hn.

Tpts.

Tbn 1.

Tbn 2.

Timp. *p*

Tri.

S. Cym. *p*

T.-t.

W.B. *mp*

Vib.

Hp. 1 *mp*

Vln. Ia *mp*

Vln. Ib *mp*

Vln. IIa

Vln. IIb

Vla.

Vc.

Db.

15 1. **B** Growth 02"30

Fl. *mp*

Ob.

Cl.

Bsn 1.

Bsn 2.

Hn.

Tpts.

Tbn 1.

Tbn 2.

B Growth

Timp. *mp*

Tri. *mp*

S. Cym.

T.-t.

W.B. *mf* solo

Vib. *mp* medium mallets motor on - slow

Hp. 1

B Growth

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla.

Vc. *mp* pizz.

Db.

17

Fl. *mf*

Ob. *mf* with emotion

Cl.

Bsn 1.

Bsn 2. *mp* normal 3

Hn.

Tpts.

Tbn 1.

Tbn 2.

Timp.

Tri.

S. Cym.

T.-t.

W.B.

Vib.

Hp. 1

Vln. Ia *pizz.*

Vln. Ib

Vln. IIa

Vln. IIb *mf*

Vla.

Vc.

Db.

18 2. 03'00

Fl.

Ob.

Cl.

Bsn 1.

Bsn 2.

Hn.

Tpts.

Tbn 1.

Tbn 2.

Timp.

Tri.

S. Cym.

T.-t.

W.B.

Vib.

Hp. 1

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla.

Vc.

Db.

1. *gliss.*

mf

gliss.

hard beater

mf

p

arco

mf

19

Fl.

Ob.

Cl.

Bsn 1.

Bsn 2.

Hn.

Tpts.

Tbn 1.

Tbn 2.

Timp.

Tri.

S. Cym.

T.-t.

W.B.

Vib.

Hp. 1

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla.

Vc.

Db.

mf

p

gliss.

mp

pizz.

mf

C Increasing Intensity

21

Fl. *mf* a 2

Ob. 1. *f* 2. *f*

Cl. 2. *f* normal 3. *f* 1.

Bsn 1. *mf*

Bsn 2. *mf*

Hn. con sord. *mf*

Tpts. 1. con sord. *mf* norm.

Tbn 1. norm.

Tbn 2. norm.

C Increasing Intensity

Timp. *f*

Tri. *f*

S. Cym. *f*

T.-t. *mf*

W.B. *f*

Vib. medium mallets *mf* with bow l.v. *f*

Hp. 1 *f*

C Increasing Intensity

Vln. Ia arco *f*

Vln. Ib pizz. *mf*

Vln. IIa pizz. *mf*

Vln. IIb pizz. *mf*

Vla. arco. *f*

Vc. pizz. *f*

Db. *f*

22

Fl.

Ob. *a 2*
ff *3* *f*

Cl.

Bsn 1. *f* *3* *ff*

Bsn 2. *ff* *3* *f*

Hn.

Tpts. *f* *a 2*

Tbn 1. *mf* *f* *3*

Tbn 2. *mf* *f* *3*

Timp.

Tri. *ff* *3*

S. Cym. *mf* *f*

T.-t.

W.B. *f* *3*

Vib.

Hp. 1

Vln. Ia *pizz* *f* *3*

Vln. Ib *f* *3*

Vln. IIa *f* *3*

Vln. IIb *f* *3*

Vla. *ff* *pizz*

Vc. *ff*

Db. *f*

III – Though it Lingers

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoon

2 Horns in F

2 Trumpets in C

2 Trombones

Timpani

Percussion 1 - triangle, wood block, suspended cymbal, thunder sheet

Percussion 2 - vibraphone

Harp

Strings

Performance Note

C extension required for double basses

Score in C

Duration c. 5'30

III – Though it Lingers

This final piece of the set was influenced the most by the scripture with the intention of showing the fruition of the revelation in the scripture. I have based it on the melody played by the vibraphone at bars 17 – 26. From it I created the following scale and used fragments of the vibraphone rhythm to create character and overall structure:



The work is divided into two sections, the first emphasising the lingering of the revelation, and the second is its fruition. With this section I wanted to create a sense of fearful awe.

Section A

Bars 1 – 26

Piece opens with rhythmic motives introduced canonically by the triangle and harp with strings providing a harmonic base in Bb. The main melody is then introduced in the vibraphone in the key of A.

Bars 27 – 41

Melody is fragment with emphasise on different timbral colour. Piece pass through B, F and Eb. Vibraphone plays a variation of the melody, with harp, bassoon and oboe joining in at the end of the second phrase.

Bars 41 – 55

Melody again is fragmented with a call and answer response found in the instruments. Piece modulates to F# at bar 44 and the melody is played by the flute and vibraphone. A counter melody created from fragmentation is heard in the bass from bars 53 – 57. Texture thickens as the violoncellos and double basses start moving up and down chromatically.

Bars 57 – 65

Piece moves to A, the first phrase of the melody is passed between the clarinets, oboes and flutes. The second is played by the flutes, vibraphone and violin. Fragments of the melody then build and thicken to lead to the climax, modulating to B at bar 65.

Section B

Bars 66 – 73

This is the climax of the piece where the revelation comes to pass. Brass leaps and woodwind runs moving to E, breaking the texture leading into the second section at bar 67. Fragments of the melody are played by all the instruments, with the counterpoint in the strings accelerating to bar 73 as the piece moves through G, C# and B.

Bars 74 – 98

All the instruments cease playing with the exception of the strings to create a sense of disbelief and shock. A solo cello plays the last variation of the melody as the strings accelerate with motifs played by the harp, flute, timpani, vibraphone and bassoon.

Bars 99 – 103

All instruments enter for a full orchestra tutti in C with a thick harmonic texture in the strings.

The recording is of the New Zealand Symphony Orchestra at the Todd/Young Composer Awards workshop in August, 2009. Upon hearing the final recording, I have realised this work would be better suited for a small chamber orchestra as the strings over-ride many of the orchestral colours. The workshop was a fantastic experience and I have made minor editorial changes to the score as a result.

III Though it Lingers

47

*For the revelation awaits an appointed time;
it speaks of the end and will not prove false.
Though it linger, wait for it;
It will certainly come and will not delay.*

Score in C
Duration: c 5"30

Habakkuk 2:3

Hannah Gilmour

Adagio ♩ = 60

Musical score for 'III Though it Lingers' by Hannah Gilmour. The score is in 3/4 time and Adagio tempo (♩ = 60). The instrumentation includes 2 Flutes, 2 Oboes, 2 Clarinets in B♭, 2 Bassoon, 2 Horns in F, 2 Trumpet in C, 2 Trombones, Timpani, Percussion (Triangle), Vibraphone, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into two systems. The first system includes the woodwinds, brass, timpani, and percussion. The second system includes the strings and harp. The percussion part features a triangle with a soft beater, playing a rhythmic pattern of eighth notes and triplets. The harp part features a similar rhythmic pattern. The string parts are mostly silent, with Violin I and II playing a few notes in the final measure of the second system. The Violin I part is marked *ppp* and *div con sord*. The Violin II part is marked *mp* and *pizz.*

8

Perc. *3*

Hp.

Vln. I *pp*

Vln. II arco con sord. div *ppp* *pp*

Vla. div con sord. *ppp* pizz. *pp*

Vc. *mp*



13

Perc. motor on - slow rubber mallets

Vib. *mp*

Hp.

Vln. I

Vln. II

Vla.

20

Perc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vib. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

div

24

Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Timp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vib. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Hp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Db. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

hard mallets

pp

f

a2

3

1

Suspended Cymbal

medium beater

3

motor on - fast

hard mallets

mp

ff

3

ff

mp

ff

arco unis

3

ff

pp

ff

pp

ff

29

Fl. *p*

Ob.

Cl. *p* *mp*

Bsn. *p*

Tbn. *p*

Timp. *mf* soft mallet *p*

Perc. Triangle metal beater *mp* Thunder Sheet shake *p* *mf*

Vib. *p* *mp* *l.v.* motor on - slow rubber mallets

Vln. II unis senza sord. *p* *mp*

Vla. *p*

Vc. *mf* *p*

Db. *p*

Detailed description: This page of a musical score covers measures 29 through 32. The music is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Triangle, Thunder Sheet, and Vibraphone (Vib.). The string section includes Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also performance instructions like 'soft mallet', 'motor on - slow rubber mallets', and 'unis senza sord.'. The time signature changes from 7/8 to 3/4 to 5/8 to 4/4. The key signature has one flat (B-flat).

34

Fl.

Bsn.

C Tpt. 1. con sord. (cup mute)
mp

Tbn. a2
p

Timp. medium mallets
pp

Perc. shake hit with hard beater Triangle
mp

Vln. I pizz unis senza sord
mp

Vln. II pizz
mp

Vla. div pizz *mp* unis. arco *p*

Vc.

Db.

A

38

Ob. *p* *mp*

Bsn. *mp*

Tbn.

Timp. *mf* *mp*

Perc. metal beater *f*
motor on - fast hard mallets

Vib. *f* *l.v.*

Hp. *mf*

A

Vln. I

Vln. II *mf*

Vla. *mp*

Vc. *mp* *mf*

Db. *mp* *mf*

41

Fl. *mp*

Ob.

Bsn. *f*

C Tpt. *mf* *tr*

Timp. *p* *mp*

Perc. *p* *3* **Wood Block** *motor off medium mallets*

Vib.

Hp. *mp* *mp* *3*

Vln. I *mf* *mp* *arco* *3*

Vln. II *mf* *mp* *3*

Vla.

Vc.

Db.

45

Fl. *p* a2

Ob. 1. *p* 2.

Cl. 1. *p*

Bsn.

Hns. 1. *mp*

Timp. *mf*

Perc. 3

Hp. 3 *8va* 1

Vln. I

Vln. II

Vla. *mf* col legno

Vc. *f* pizz arco *mf*

Db. *f* pizz arco *mf*

49

Fl. *mf* 1. 3

Cl.

Bsn. 1. *mp* 2. *mf* *tr* a2

Hns. a2 *fp* *mf* medium mallets

Timp. *mp*

Perc. 3 *mp* Suspended Cymbal hard beater

Vib. *mf* motor on - slow medium mallets 3 *mf* *l.v.*

Hp. *mf*

Vln. I *p*

Vln. II *p* 3 *mf*

Vla. ord

Vc.

Db.

B

Fl. ⁵³ *pp* $\overset{5}{\text{—}}$ *f* ^{a2.}

Cl. ^{1.} *mp* $\overset{3}{\text{—}}$ *mf*

Bsn.

Hns.

Tbn. ^{a2} *mp*

Timp.

Perc. Triangle

Hp.

B

Vla. *tr* *col legno*

Vc. *tr* *div.* *mp*

Db. *tr* *div.* *mp*

57

Fl. *mp* 2. *tr*

Ob. 1. *mf* 6 3 2. *mp* *tr*

Cl. *mf* 6 3

Bsn.

Hns.

Tbn. *f*

Timp.

Perc. metal beater *mf*

Vib. motor off hard mallets *mf* *l.v.*

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 57, contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Flute and Oboe parts have two endings, with the second ending including a trill. The Oboe and Clarinet parts feature sixteenth-note passages with first and second endings. The Bassoon part is mostly silent. The next three staves are for brass: Horns (Hns.), Trombone (Tbn.), and Trombones (Db.). The Trombone part has a dynamic marking of *f*. The fifth staff is for Timpani (Timp.). The sixth staff is for Percussion (Perc.), with a 'metal beater' part. The seventh staff is for Vibraphone (Vib.), with instructions 'motor off' and 'hard mallets', and a dynamic marking of *mf*. The eighth staff is for Viola (Vla.). The ninth and tenth staves are for Violin (Vc.) and Double Bass (Db.), respectively, both playing a melodic line with a dynamic marking of *mf*.

59 (tr)

Fl. *mf*

Ob. 1. 2.

Cl. 2. *mp*

Bsn.

Timp.

Perc. Wood Block *mf*

Vib. *mp* *f*
medium mallets motor on - fast hard mallets

Vln. I *p* *mp*

Vln. II

Vla.

Vc.

Db.

62

Fl.

Ob.

Cl.

Bsn.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

2.

1.

a2

p

mf

mp

f

medium mallets

mf

Triangle
metal beater

mf

3

3

5

tr

arco

mf

3

3

3

3

3

3

3

3

64

Fl. *mp* a2

Ob. *p* *mp*

Cl. *f* 3 3 *sp*

Bsn.

Hns. *f* a2 3

Tbn. *ff* a2

Timp.

Perc. l.v.

Vib. *ff*

Hp.

Vln. I *f* (tr)

Vln. II *f* 3 div

Vla. *f* div normal

Vc. *mf* 3

Db. *mf* 3

65

Fl. *gliss.* *f* *mf*

Ob. *f* *mf*

Cl. *gliss.* *f* *a2* *mf*

Bsn. *ff* *mf*

Hns. *fff*

C Tpt. *fff* *a2 senza sord.*

Tbn. *fff*

Timp. *mp* *fff*

Perc. *fff* *Suspended Cymbal* *hard beater*

Vib. *fff*

Hp. *fff*

Vln. I *ff* *Con forza* *unis*

Vln. II *ff* *mf* *unis*

Vla. *ff* *mf*

Vc. *ff unis*

Db. *ff*

(8)

67

Fl. *fff*

Ob. *fff* *8va* *ff*³

Cl. *fff*

Bsn. *fff*

Hns. 1. 2.

C Tpt.

Tbn.

Timp.

Perc.

Vib. *fff* motor off hard mallets *l.v.*

Hp.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *ff*

69 (8)

Fl.

Ob. (8)⁻¹

Cl.

Bsn.

Hns. a2

C Tpt. ff

Tbn. fff

Perc. Thunder Sheet shake hit with hard beater

Vib. motor on - fast

Hp. fff

Vln. I div 5

Vln. II 3

Vla. 3

Vc. ff 3

Db.

71

Fl. *ff*

Ob. *f*

Cl.

Bsn.

Hns.

C Tpt.

Tbn.

Timp. medium mallets *f* Triangle metal beater

Perc. *f*

Vib.

Vln. I unis

Vln. II

Vla.

Vc. 5 6 7

Db.

72

Fl.

Ob.

Cl.

Bsn. *fff*

Hns.

C Tpt.

Tbn. *fff*

Timp. *ff* *fff*

Perc.

Vib. motor on - fast

Vln. I

Vln. II

Vla.

Vc.

Db. *fff*

Detailed description: This page of a musical score, numbered 65, contains measures 72 through 75. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwinds (Flute, Oboe, Clarinet) play sustained notes with long hairpins. The brass (Bassoon, Horns, Trumpets, Trombones) provide harmonic support, with the Trombones and Bassoon marked *fff*. The Timpani (Timp.) has a rhythmic pattern of eighth notes, marked *ff* and *fff*, with a triplet of eighth notes in measure 74. The Vibraphone (Vib.) has a melodic line starting in measure 73, marked "motor on - fast". The strings (Violins I and II, Viola, Violoncello, Double Bass) play a complex rhythmic pattern of eighth and sixteenth notes, with the Double Bass marked *fff*. The score includes various musical notations such as slurs, hairpins, and articulation marks.

73 **D** Dolce

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn.

Hns.

C Tpt.

Tbn.

Timp.

Perc.

Vib.

D Dolce

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. solo *mp*

Db.

Musical score for measures 76-82. The score includes parts for Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 76 features a harp triplet with a *mp* dynamic. The strings play a melodic line with various dynamics, including *p* and *> p*. A double bar line with repeat dots is located below the Vc. part.



Musical score for measures 83-88. The score includes parts for Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 83 features a timpani part with the instruction "soft mallets" and dynamics *p*, *mf*, and *p*. The harp part has a *p* dynamic. The strings continue their melodic line with dynamics *mp* and *p*. Measure 88 features a Vc. triplet with a *mp* dynamic.

88

Timp. $\frac{3}{4}$ $\frac{2}{4}$

Perc. Triangle metal beater mp

Vib. motor on - slow hard mallets p

Vln. I mp mp

Vln. II

Vla.

Vc. mp mp



91

8va

1. p 3

Agitato poco a poco

Bsn. pp 2.

Timp. mp

Vln. I Agitato poco a poco sim

Vln. II

Vla.

Vc. p f

Db. solo pp mf

93

Musical score for measures 93-94. The score includes parts for Bsn., Timp., Perc., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one flat and the time signature is 5/4. The Bsn. part has a dynamic marking of *mp*. The Hp. part has a dynamic marking of *mp*. The Vc. part has dynamic markings of *mp* and *f*. The Db. part has a *gliss.* marking.

95

Musical score for measures 95-96. The score includes parts for Fl., Timp., Vib., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one flat and the time signature is 2/4. The Vib. part has a dynamic marking of *mp*. The Vc. part has a dynamic marking of *mf*. The Db. part has a dynamic marking of *mp* and a *gliss.* marking. The Vib. part includes the instruction "motor on - slow rubber mallets".

97

Fl.

Ob.

Cl.

Bsn.

Hns.

C Tpt.

Tbn.

Timp. medium mallets *pp*

Perc. Wood Block *mf* 3

Vib.

Hp. *mf* *fff* gliss. *8^{va}* *8^{vb}*

Vln. I

Vln. II *sim*

Vla.

Vc. *mp* unis 3

Db.

(8)

100

Fl.

Ob.

Cl.

Bsn.

Hns.

C Tpt.

Tbn.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

fff

fff

fff

fff

fff

fff

fff

fff

Detailed description: This page of a musical score, numbered 72, contains measures 100 through 107. The score is arranged in a vertical stack of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones) and percussion (Timpani, Percussion, Vibraphone) are in the upper half, with the Harp in the middle. The string section (Violins I and II, Viola, Violoncello, Double Bass) is in the lower half. The woodwinds and percussion play sustained chords with a crescendo leading to a forte (*ff*) dynamic. The strings play a rhythmic pattern of eighth notes, also with a crescendo leading to fortissimo (*fff*) dynamics. A rehearsal mark (8) is at the top, and a measure number 100 is at the start of the first staff.

(8) 101

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hns. *fff*

C Tpt. *fff*

Tbn. *fff*

Timp. *fff* *mp*

Perc. *fff* *f*
Suspended Cymbal (hard beater) Triangle (metal beater)

Vib. *fff*

Hp. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

**Sad Songs for a Rainy Day
and a Broken Heart**

For solo piano

Sad Songs for a Rainy Day and a Broken Heart

For solo piano

This collection of short piano pieces were written as a way of processing a difficult period of my life. During the time I wrote them it rained almost constantly creating an atmosphere that allowed me to explore the themes of grief and memories. They are deliberately short and reflective, and were initially written with the intention that they could be sight-read by others who were needing a similar means of expressing themselves. I wanted to create a feeling of spontaneous improvisation to capture the different emotions of each piece.

I – as if in shock

This first piece of the collection was created to evoke a sense of loss and shock. I have used minor 2nds, major and minor 6ths and tritones to create both melody and harmony. Individual notes are emphasised to create atmosphere. Three themes are developed as detailed below.

- Bar 1 – 8 Single note ostinato on Eb in the right hand begins and is carried through to the end of the piece
- Bar 9 – 12 Sustained melodic theme introduced in the bass
- Bar 13 – 16 Harmonic memory theme introduced with the first chords made of major and minor 6ths, and the second chord, a tritone and minor 7th
- Bar 17 – 18 Melodic theme repeated with a slight variation in the rhythm
- Bar 19 – 20 Harmonic theme appears again but diminished. The first chord is created from tritones, and the second, a tritone and perfect 5th
- Bar 21 – 26 Melodic theme inverted and developed to create a climax, appearing to settle on a G at bar 23
- Bar 27 – 31 Ostinato stops and harmonic motif is played
- Bar 32 – 47 Ostinato begins again on A and Bb in the right hand, and a G# and A in the left. Piece slowly fades away with the melodic and harmonic motifs drawing the piece to a conclusion

II – as a funeral march

The second piece is in ternary form and uses two themes: a funeral march and a wistful melody. Tritones and minor 6ths are used often with basic modulation.

- Bar 1 – 7 Opening section is based around Eb, the march theme is introduced in the bass and the melody begins a few bars later
- Bar 8 – 11 Melody is developed with basic accompaniment in the left hand slowly drawing to a conclusion
- Bar 12 – 15 Piece modulates to Db and finishes with the march theme

III – like soft fleeting memories

Fleeting memories and thoughts of better days are portrayed in this short piece. It is divided into four phrases with each two to four note motifs alternating between call and answer. It has a light character and simple rhythms. Harmonically, it is based around tritones that do not settle, illustrating the short-lived nature of memories.

IV – with despair

I have attempted to portray the contrasting emotions that come when dealing with grief. The themes of anger and sorrow compete with each other to create tension.

- Bar 1 – 3 Slow and mournful sorrow theme introduced, opening with diminished chords on C
- Bar 4 – 5 Minor 6ths beginning on E are used to create the anger theme. This is introduced between the upper and lower lines of the first theme
- Bar 6 – 10 Themes start competing, each phrase begins with anger and ends with sorrow
- Bar 11 – 13 Piece pauses on the sorrow theme, with a diminished chord based on D before the climax

- Bar 14 – 17 Anger creates the climax with the phrases fluctuating between C and F
- Bar 18 – 20 the themes combine to conclude the piece, outlining a G minor chord and concluding with a perfect 5th on D

V – for Bella and Carlos

I have dedicated this piece to my niece and nephew. It imitates a music-box tune to capture the simplicity, innocence and hope of children. The melody is developed three times, keeping the same structure and rhythmic pattern with slight variations in length, melody and pitch. The first time it shifts predominantly chromatically, the second is based around a mixture of F minor and C minor. The third is tonally centred around F, with varying intervals used to add colour. I have used both the whole tone scale and chromatic scale in the decorating motifs of the right hand.

VI – sad waltz of remembrance

I conclude the set with a programmatic waltz based on the following text:

An old ballroom stands derelict on an empty street. A woman enters, opening the squeaky rusted doors she slowly looks around. The place is as she remembers, but old and tired. Memories start flooding back, images of innocence, romance and sadness play in her mind. The scenes linger as she returns to the present. The building is still there, the stage, the old piano. Yet all else is a sad waltz of remembrance.

The piece shifts between the present and two memories of the past. The present theme is based around minor 2nd intervals. In contrast, the first memory theme - the waltz - is mostly tonal, and the second - in 2/4 - uses both tonal and atonal harmonies.

Present

Bars 1 – 14

The opening is sparse to set the scene. The right hand plays fragments of the waltz that is to come as the left hand holds a chromatic chord based on F#.

Memories start to return

Bars 15 – 25

Right hand plays part of the waltz melody in F# minor, the left hand chord moves to C#.

Bars 26 – 48

The waltz starts to emerge in G minor.

First memory – the waltz

Bars 49 – 64 first subject

The waltz begins, staying in G minor. The first subject is harmonised with the familiar chords of V and I to symbolise innocence and romance.

Bars 65 – 71 second subject

The piece modulates to Bb minor and the second subject is played in the right hand as the left harmonises with the first subject.

Second memory

Bars 72 – 82

A second theme in 2/4 is introduced, symbolising another memory and contrasting with the intensity of the waltz. It begins softly and mostly tonal, gradually increasing in dissonance and agitation.

Development

Bars 83 – 87

The second subject from the waltz is developed. The harmony shifts between A minor, D minor and Ab minor as the right hand plays a quaver run.

Bars 89 – 91

The second memory returns briefly, with the right hand continuing in 3/4 as the left hand plays an accompaniment in 2/4.

Bars 92 – 95

A phrase of the waltz in F minor is played.

Climax

Bars 96 – 107

The first phrase of the waltz is played four times with increasing dissonance to show a desire to return to the past and a frustration in being unable to. This reaches a climax at bar 102 as the final phrase is played in F minor and is augmented, modulating to C# at bars 106 and 107.

Return to the present

Bars 108 – 110

A wistful melody is played in the right hand with minimal harmony as the past starts to fade.

Bars 111 – 118

The last part of the phrase leads to a final variation of the waltz in C# minor.

Bars 119 – 123

Piece concludes with a fragment of the waltz, ending on a C major chord.

Three of the set were entered into the Douglas Lilburn Composition Competition, 2009, held at the University of Waikato, winning a Merit award.

I

Lento ♩ = 60 As if in shock

Hannah Gilmour

Like a dripping tap, play without rebato

p
with pedal
Sustain notes

6
p
Sustain notes

Like a memory

11
p
3

Play slightly detached - as if weary

18
p
3
More agitated

Like a broken chord, hold notes when played

23

3

25

ff

mp

no pedal

3

28

p

with pedal

8va-----

(8)-----

33

3

(8)-----|

37 *8va*-----|

7 *8vb*-----|

(8)-----|

41

7 *8vb*-----|

(8)-----|

44

ppp

II

$\text{♩} = 50$ Like a funeral march 8^{va}-----

p

with pedal

(8)-----

4 Wistfully

mp 3

(8)-----|

7

10 Più mosso

mf

13 15^{ma}-----

pp

(*mf*) *p*

III

Like soft fleeting memories

Allegretto ♩ = 100

The musical score is divided into three systems, each with a treble and bass clef staff. The first system (measures 1-3) starts in 3/4 time with a *mf* dynamic, featuring a triplet in the treble and a dotted half note in the bass. The second system (measures 4-6) changes to 4/4 time with a *p* dynamic, then back to 3/4 time with a *mf* dynamic, and finally to 5/4 time with a *p* dynamic. The third system (measures 7-9) starts in 5/4 time with a *mp* dynamic, then changes to 2/4 time with a *mf* dynamic, and finally to 4/4 time with a *mp* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

*short pause

IV

Grave ♩ = 40 With despair

Measures 1-2: Treble clef, 5/4 time. Bass clef, 5/4 time. Dynamics: *p*. Markings: *p*, (p), 3, 3.

Measures 3-4: Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *p*. Markings: 3, 3, 3, 3.

Measures 5-6: Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*, *p*. Markings: 3, 3, 3, 3.

Measures 7-9: Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *sf*, *sp*, *sf*. Markings: 3, 3, 3, 3, 3, 3. * short pause

10 *8va* As if weeping

p

14

f

16

mf

18

ff *p*

8vb

V

For Bella and Carlos

Lento ♩ = 37

With innocence, like a well-loved music-box

8^{va}-----

p

(Without pedal)

3 (8)-----

6-----

8^{va}-----

mp **poco accel.**

(8) -----|

8 **Più mosso**

Musical score for measures 8-10, marked "Più mosso". The score is in 6/8 time and consists of two staves. Measure 8 features a treble clef with a dotted quarter note, an eighth note, and a quarter note, followed by a repeat sign. The bass clef has a dotted quarter note, an eighth note, and a quarter note. Measure 9 continues with similar rhythmic patterns. Measure 10 is a 2/4 time signature change, with a whole rest in both staves. A repeat sign is at the end of the system.

8^{va} -----|

11 **Meno mosso**

Musical score for measures 11-13, marked "Meno mosso". The score is in 6/8 time and consists of two staves. Measure 11 features a treble clef with a dotted quarter note, an eighth note, and a quarter note, followed by a repeat sign. The bass clef has a dotted quarter note, an eighth note, and a quarter note. Measure 12 continues with similar rhythmic patterns. Measure 13 is a 2/4 time signature change, with a whole rest in both staves. A repeat sign is at the end of the system.

(8) -----|

13 **rit.**

Musical score for measures 13-15, marked "rit.". The score is in 6/8 time and consists of two staves. Measure 13 features a treble clef with a dotted quarter note, an eighth note, and a quarter note, followed by a repeat sign. The bass clef has a dotted quarter note, an eighth note, and a quarter note. Measure 14 continues with similar rhythmic patterns. Measure 15 is a 2/4 time signature change, with a whole rest in both staves. A repeat sign is at the end of the system. The dynamic marking "pp" is present in the bass clef of measure 15.

VI

*An old ballroom stands derelict on an empty street,
A woman enters, opening the squeaky rusted doors,
she slowly looks around.
The place is as she remembers, but old and tired.
Memories start flooding back,
Images of innocence, romance and joy play in her mind.
The scenes linger as she returns to the present.
The building is still there, the stage, the old piano.
Yet all else is a sad waltz of remembrance.*

Lento ♩ = 60

with pedal

as a fleeting memory

return to the present

18

23 *tr*

mp

27 memories begin to return

Più mosso ♩ = 90

32 *8^{va}* images clear

37 (8) *accel.*

43 (8)

Allegro ♩ = 140
as if suddenly taken back to another time

49

mf

55

60

65

8va-----

70 (8)

mp

Detailed description: This system contains measures 70 through 73. The music is written for piano in a key with three flats (B-flat major or D-flat minor). The time signature changes from 4/4 to 2/4, then back to 4/4, and finally to 3/4. A dynamic marking of *mp* is present. A slur with an 8-measure repeat sign spans measures 70-73. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

74 (8)

Detailed description: This system contains measures 74 through 78. The time signature changes from 3/4 to 4/4, then to 2/4, and finally back to 4/4. The music continues with a melodic line in the right hand and harmonic accompaniment in the left hand. The 8-measure repeat sign spans measures 74-78.

79 (8)

Detailed description: This system contains measures 79 through 81. The time signature changes from 2/4 to 4/4, then to 2/4, and finally to 3/4. The melodic line in the right hand continues with slurs and ties. The 8-measure repeat sign spans measures 79-81.

82 (8)

f *8va*

Detailed description: This system contains measures 82 through 85. The time signature changes from 2/4 to 3/4, then to 2/4, and finally to 3/4. A dynamic marking of *f* is present. An *8va* marking indicates an octave transposition for the right hand in the final measure. The 8-measure repeat sign spans measures 82-85.

86 (8)

mf

Detailed description: This system contains measures 86 through 89. The time signature changes from 2/4 to 3/4, then to 2/4, and finally to 3/4. A dynamic marking of *mf* is present. The 8-measure repeat sign spans measures 86-89.

90 *8va*

96 increasingly mournful and agitated rit.

Maestoso ♩ = 90 weeping

101 *8va*

105 (8)

108 **Meno mosso** as the beginning

112

mp

This system contains measures 112 through 116. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. Measure 112 starts with a treble clef, a half note G4, and a bass clef with a half note G2. A dynamic marking of *mp* is placed above the first measure. Measures 113-116 feature a melodic line in the treble clef and a bass line of chords in the bass clef. A fermata is placed over the final measure (116).

117

p

This system contains measures 117 through 120. The key signature changes to two sharps (F#, C#). The music is in 4/4 time. Measure 117 starts with a treble clef, a half note G4, and a bass clef with a half note G2. A dynamic marking of *p* is placed above the first measure. Measures 118-120 feature a melodic line in the treble clef and a bass line of chords in the bass clef. A fermata is placed over the final measure (120).

121

pp

This system contains measures 121 through 124. The key signature changes to one sharp (F#). The music is in 4/4 time. Measure 121 starts with a treble clef, a half note G4, and a bass clef with a half note G2. A dynamic marking of *pp* is placed above the first measure. Measures 122-124 feature a melodic line in the treble clef and a bass line of chords in the bass clef. A fermata is placed over the final measure (124).

Land of Promise?

For soprano, violin, violoncello, and effects

Land of Promise?

For soprano, violin, violoncello and electronic effects

Performance Notes

Soprano

Sprechgesang, a combination of speaking and singing and symbolised by an x note head, is required for some passages. The pitches are to be followed as closely as possible with bending of notes as indicated.

Violin and Violoncello

The symbols used on the score and their indication are as follows:

- x Cal legno battuto – the hitting of the wood of the bow against the strings
- + Left hand pizzicato – bow held note and pluck notes using left hand
- o Snap pizzicato – snap string against fingerboard

Electronic effects

Reverb and delay are indicated in the passages, when to turn these on and off are written above each instrument in boxed text with pedal markings. Use individual microphones for each instrument. The effects can be controlled by a sound technician or the performers themselves using tactile processors. Each instrument is to have moderate reverb throughout the piece to enhance the performance.

Duration c. 3'00

Land of Promise?

For soprano, violin, violoncello and electronic effects

I have a great interest in history and in the last year have tried to find out more about New Zealand's past. In doing this I discovered how little I knew. This inspired the following piece which is a lament on that lack of knowledge. I have used different musical elements to capture ideas and emotions that developed from the original inspiration.

One thought that developed from this theme was that it is important to know the past as it can influence the future. To portray this, I have based the structure of the piece on a palindrome. This can be seen in the cello and violin parts at the opening and ending, and especially in the text which is reversed until bar 32. Some of the spelling has been altered to give an accurate sound of the reversed words. For example 'does' has been reversed to 'sud', rather than 'seod', which is said differently.

Dneirf ym,

Dneirf ym,

Aroaetoa.

Ti raeh tonnac I,

Wolb dniw uth sud erehw?

Aroaetoa

Dnalez Wun,

Morf rouy erewh eem let,

Ti fo dreah ton vah I,

Dnalez Wun!

New Zealand,

I have not heard of it.

Tell me where you're from,
New Zealand.

Aotearoa,
Where does the wind blow?
I cannot hear it
Aotearoa,

My friend
My friend

Harmonically it is influenced by the Jewish scale and Maori chant as both people groups have been displaced and I find their music haunting. I have used szpitburgen for some of the text and the voice was kept simple and melancholy.

The texture begins sparse but thickens as the words progress. I wanted to capture a sense of controlled anger, using as few notes as possible until the text is un-reversed. At this point, a melody is played by the strings to introduce the translation. The original gestures found in the beginning are used at the end but with more intensity.

Delay and reverb have been added using ProTools 7 to reinforce certain passages in the work and add to the tension.

Land of Promise?

*See what the wind does? That's how we got our
music, and that's how you got yours.
But you have forgotten*

(Nez Perce Indian Reservation.
Lake Wallace, Oregon)*

Text by Hannah Gilmour

Hannah Gilmour

Adagio Lamentoso ♩ = 53

reverb with moderate decay on throughout

Soprano

reverb with moderate decay on throughout

Violin

reverb with moderate decay on throughout

Violoncello

p

delay

pizz.

mp

mf

3

5

S.

mp

Dne - - -

Vln.

Vc.

*Krause, B. *Wild Soundscapes* (Berkeley, CA: Wilderness Press, 2002)
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8

S. *irf ym* *dneirf ym*

delay

Vln. *mf* *mp*

increase then decrease reverb decay arco

Vc. *mp*

12

S. *Oh*

original decay level

Vln. *mf* *f*

3 3

delay pizz

Vc.

15

S. *oh* *A*

A

Vln. *mp* *p* *f*

arco

Vc.

18 101

S. *p* *mp*
 ro - a et oa _____ Ti raeh _____

Vln. *mf* *mp*
 delay pizz

Vc.

22 *p*

S. as a question
 ton-nac I. Wolb dniw uth sud erehw? A - ro -

Vln. *mp*
 3 3
 increase then decrease reverb decay arco

Vc.

25

S. *mf*
 - a et oa _____ Dnal - ez Wun morf _____

Vln. *mf* *f*
 original decay level gliss.

Vc. *mf* *f*

long and slow tap delay without panning

28 *ff*

S. — rouy erewh eem let, Ti fo draehton vah I, dnal

Vln. *f* 3 3 3

Vc. *sim* poco a poco accel.

31 ez

Vln. cantabile *ff* 3

Vc. 7 7

32 con forza

S. Wun! New

Vln. cantabile *ff*

Vc. *ff*

B

33

S. Zea - - - land I

The effect is more important than timing and accuracy, go as fast as you can following singer until C

Vln.

Vc.

The effect is more important than timing and accuracy, go as fast as you can following singer until C

34

S. have not heard of it. Tell me where you're from New Zea -

Vln.

Vc.

C Everyone together here

35

S. land Ao - - - te a ro -

Everyone together here

Vln.

Vc.

36

S. *a* _____ Where does the wind blow?

Vln.

Vc.

38

S. *p* I can-not hear it *ff* Ao te-a-ro a _____

Vln. *gliss.* *tr* *ff* *arco* *gliss.*

Vc. *ff*

decrease reverb decay original decay level

41

S. My _____ friend _____ *p* My friend

Vln. *delay*

Vc.

44

S.

Vln.

Vc.

pizz

3

delay

mf

Telemachus

Dramatic scene

Telemachus*Dramatic scene*InstrumentationSolo Tenor - *Telemachus*Solo Bass - *Gladiator*

SATB choir

Clarinet in Bb

Timpani

Percussion - suspended cymbal

Piano

Violin

Viola

Violoncello

Performance Notes

Choir is to shout, clap and cheers ad lib where indicated in the score

Block chords in the piano are indicated by a thick black vertical line

Duration c. 7 minutes

Telemachus

Dramatic scene

This work is based on the story of Telemachus, a 5th Century monk from Turkey who died in a gladiator arena and whose death is said to have brought about the ending of the gladiator games.¹

I have based the harmony on the following scale created by starting a harmonic minor scale on the leading note.



Telemachus set in the gladiator arena and alternates between the views of Telemachus, a gladiator, and the chorus who act both as spectator and commentator. It is divided into 4 sections: before the games, during the games, Telemachus entering the arena, and Telemachus' death.

Before the games

Bars 1 – 44

Telemachus and the gladiator are introduced with sparse accompaniment as the chorus waits in anticipation for the games to begin. The section stays mostly in the key of C#, moving towards F# at the end. Tension builds as the ostinato speeds up.

Bars 45 – 55

The gladiator remembers images from the games that haunt him. The first line in A minor discusses what he has seen and the second talks of what he has heard. The second melody rises and falls to imitate the echoing of sounds in his mind. The chorus describes what will happen during the games, with the melody leaping between keys to create tension while the strings play tremolos. Telemachus and the gladiator express their fear of what is about to unfold, illustrated by dissonant leaps in the melody with support from the strings.

1 www.prayerfoundation.org/favoritemonks (viewed November 9th, 2009)

During the Games

Bars 56 – 77

Percussion opens the games, creating suspense. Gladiators begin to fight and the chorus now takes the role of the spectators with yelling and cheering loosely notated in the score. Piano plays thick chords with fluctuating rhythms, moving from F#, through A, then to Eb.

Telemachus enters the arena

Bars 78 – 97

Modulating to B then moving to G, Telemachus expresses his anger as the fighting continues. He then challenges the crowd, with straighter rhythms in the accompaniment giving weight to the melody. The chorus comments with a slightly softer accompaniment. Telemachus then warns the spectators of what could happen as the piece modulates from A to F#.

Bars 98 – 105

The gladiator offers a commentary on what he has witnessed. A solo cello plays a sustained single notes, emphasising the gladiator's numb response to the action.

Telemachus' death

Bars 106 – 123

Crowd begins chanting and tension builds as the crowd stones Telemachus to death. Piano and percussion play jagged and syncopated chords based on G.

Bars 124 – 161

Chorus sings a Kyrie with staggered entries, pleading for God's mercy and symbolising the monk's faith, then finishing in C#, the opening key.

Libretto

Setting – small gladiator arena in Rome, crowd is waiting for the games to begin

TELEMACHUS

Can I hear whisperings of peace in this God-forsaken place?
Was there ever warmth in the rocks under my feet?
Has it faded like a tune from long ago?

CHORUS

Running as dust through the fingers of time.

GLADIATOR

I once knew the scent of a night with no fear,
I've heard the comforting silence before dawn.

CHORUS

Can the old return to their youth?
Must each breath bring one nearer to his final?

TELEMACHUS

Can you curb a tide of increasing decay?
Can you quench a foundation of lust?
The cause not the symptoms is what brittles the bones.

GLADIATOR

Their eyes are what haunt me when I close mine,
The sounds burn as they echo through the chasms of my mind

CHORUS

The ground will soon bleed, and their cheering will crush, the last gasp of a man, from whom life has been wrenched!

TELEMACHUS

If only somehow I, could change, could speak, could show

TELEMACHUS and GLADIATOR

Dear God, I fear for their lives/my life!

Games begin. Telemachus is moved by what he witnesses

TELEMACHUS

What is this madness?
Cries of pain and of victory,
Feed this distortion,
Cease!

In the name of Christ,
Forbear!

Telemachus enters the arena

TELEMACHUS

Has horror and greed covered your
ears,
So the screams of your entertainment
cannot pass through?

CHORUS

Blood has been shed as a feast for their
eyes,
Yet can it fill the depravity of their
minds?

TELEMACHUS

Turn back from the pit that with deathly
delight you peer into,
Or you yourselves will be consumed!
In the name of Christ!
Forebear!

GLADIATOR

Who is this man?
His eyes portray years of torment,
Yet his voice carries a flicker of peace.
Hope for me has faded,
But I admire his passionate plea.
This madman,
This fool.

*Crowd begin chanting and stone
Telemachus to death.*

CHORUS

Kyrie eleison
Christe eleison

Note on the Recordings

Unfortunately I was unable to get a recording of the full instrumentation for this work. I have included a MIDI version as well as a vocal and piano reduced recording on the CD. The recording was a short rehearsal held in the Hamilton Cathedral and is therefore very rough, but still, many thanks to Ian Campbell, Jarvis Dams Rachael Griffiths-Hughes, and members of the Hamilton Civic Choir for making it possible.

Telemachus

Score in C
Duration c. 7 minutes

Text by Hannah Gilmour

Hannah Gilmour

Setting: Gladiator arena waiting for the games to begin

Grave ♩ = 56

Tenor - Telemachus *p* 3
Can I hear

Bass - Gladiator

Choir
very quiet murmuring and shuffling

Clarinet in Bb

Timpani

Suspended Cymbal

Piano

Violin **Grave** ♩ = 56 *p*

Viola

Violoncello arco. *p*

9

T. *3*
whis-pe-rings of peace— In this God-for-saken place?

Choir

Vln. I

Vc.

14

T. *8*
Was there ev-er warmth in the rocks be-neath— my feet?— Has it

Choir

Vln. I

Vc.

18

T. *8* *mf*
fa-ded like a tune from long a - go?

Choir *p* *3*
Run-ning as dust through the fin-gers of— time.—

Vln. I

Vc. *p* *3*
Run-ning as dust through the fin-gers of— time.—

22 114

mourfully
mp

B. *I once knew the scent of a night with no fear,—*

Choir *quiet murmuring and shuffling*

Vla. *arco*
p

Vc.



28

B. *I've heard the com-for-ting si-lence be-fore dawn._____*

Choir *mp*
Can the old re-turn to their youth?

Vln. 1 *p* *mp*

Vla.

Vc.

34

T. *mf*
Can you curb a
quiet murmuring and shuffling

Choir
Must each breath bring one nea-rer to his fi-nal?—
Must each breath bring one nea-rer to his fi-nal?—
quiet murmuring and shuffling

Cl. *mp*

Vln. I *p*
with growing momentum
pizz.

Vla. *mf*
with growing momentum

Vc. *mf*



39

T. *mf*
8 tide of in-creas-ing de-cay? Can you quench a foun-da tion of lust?— The

Choir

Cl. *arco*

Vla.

Vc.

43

T. *mf*
cause not the symp-toms is what brit-tles the bones.

B. *mf*
Their eyes are what haunt me when I close mine.

Choir

Timp. soft mallets
mp

Vla. pizz *f* arco *mp*

Vc. *f* *mp*



46

B. *mf*
The sounds burn as they e-cho through the chasms of my mind.

Choir
The

Timp.

Vla.

Vc.

Più mosso **accel.**

49

Choir

ground will soon bleed, and their cheer-ing will crush, the last gasp of a man, from whom life has been

the last gasp of a man, from whom life has been

Timp.

f **mf**

Vln. I **Più mosso** **accel.**

Vla. **f** **mf**

Vc. **f**

Più mosso

52

T. **f** growing fear

If on-ly some-how I, could change, could speak, could help, Dear God, I fear for their lives!

B. **f** with growing fear

Dear God I fear for my life!

Choir **f**

wrenched!

wrenched!

Timp. **mp**

Vln. I **Più mosso** **f**

Vla. **f**

Vc. **f**

Moderato ♩ = 90
57 silent anticipation

Choir
silent anticipation

Timp.
hard mallets
f

S. Cym.
hard beater
ff

Moderato ♩ = 90

Vln. 1
ff

Vla.
ff

Vc.
ff



63 cheering, and clapping **Fighting Begins**

Choir
cheering, and clapping
f

Timp.
mp *f*

S. Cym.
mf *f*

Pno.
ff

Vln. 1
arco.
f

Vc.
arco.
f

69

S. Cym.

Pno.

Vln. 1

Vc.



72

cheering, and clapping **poco accel.** ♩ = 100

Choir

cheering, and clapping

Timp.

S. Cym.

Pno.

Vln. 1

Vc.

mp *f* *ff* *gliss.* *poco accel.* ♩ = 100

8^{va} 8^{vb}

with minimal pedal throughout

75

Choir

Timp.

S. Cym.

Pno.

Vln. 1

Vc.

79

f frustrated and angry

T. What is this mad-ness? Cries of pain and of vic-tory, Feed this dis-tor-tion,

Choir

Timp.

S. Cym.

Pno.

Vc.

Telemachus Enters Gladiator Arena

82 *ff* **Meno mosso** ♩ = 70

T. *ff* **Meno mosso** ♩ = 70

Cl.

Timp.

S. Cym.

Pno.

Vln. 1

Vla.

Vc.

Meno mosso ♩ = 70

Cease! In the name of Christ, For-bear! Has hor - ror and greed co - vered your



85

T. **Meno mosso** ♩ = 70

Pno.

Vla.

Vc.

ears so the screams of your en - ter - tain - ment can - not pass through?

87

T. *f* *demanding*
Turn

B.

Choir
mf Blood has been shed as a feast for their eyes, Yet can it fill the de-pra-vi-ty, Of their minds?
f
mf Yet can it fill the de-pra-vi-ty, Of their minds?
f

Cl.

Timp. *mf*

S. Cym.

Pno. *mf* *f*

Vln. 1 *mf*

Vla. *mf*

Vc. *mf*

90 A

T. *ff* back from the pit that with death - ly de-light you peer in - to, — Or

Timp. *p*

Pno. *ff*

Vln. I *ff* A

Vla. *ff*

Vc. *ff*



92 in frustration and anger

T. *ff* you your-selves will be con- sumed! In the name of Christ, For- bear!

Timp. *mf* soft mallets

S. Cym. *f*

Pno. *ff*

Vln. I

Vla.

Vc. *ff*

Grave $\text{♩} = 60$
questioning
mp 3

96

B. Who is this man? His eyes por-tray years of tor-ment, — Yet his

Pno.

Vc. *mp*

Grave $\text{♩} = 60$



101

B. voice car-ries a glim-mer of — peace. Hope for me has fa - ded, but I ad-

Vc.



104

B. mire his pas - sio - nate plea. This mad man, This fool. with remorse

Cl. *mp*

Pno. *mp*

Vln. 1 *mp*

Vla. *p*

Vc. *p*

106 *accel.*

T.

B.

Choir

as a mob start chanting, begin slowly and not all at once,
p gradually getting more and more frenzied

Stone him, Stone him, Stone him! Stone him!

as a mob start chanting, begin slowly and not all at once,
p gradually getting more and more frenzied

Stone him, Stone him, Stone him! Stone him!

Cl.

Timp.

soft mallets

pp

S. Cym.

Pno.

accel.

Vln. 1

Vla.

Vc.

Crowd Stones Telemachus

Con Brio ♩ = 90

109

Choir

Stone him! Stone him! Stone him!

Stone him! Stone him! Stone him!

cheer, clap, stomp feet

cheer, clap, stop feet

Cl.

ff

Timp.

S. Cym.

hard beater

f

Pno.

fff

with intensity

Con Brio ♩ = 90

Vln. 1

ff

Vla.

ff

Vc.

ff

112

Choir

S. Cym.

Pno.

8^{va}

8^{vb}

116

S. Cym.

Pno.

(8)^{va} | 8^{va} | 8^{va} | 8^{va}

(8)^{vb} | 8^{vb} | 8^{vb} | 8^{vb}



122

Telemachus Dies

T.

Choir

S. Cym.

Pno.

Vc.

as if mourning
mf

Ky - ri - e el - e - i - son.

as if mourning
mf

Ky - ri - e el - e - i - son.

f

mf



127

Choir

Pno.

Vc.

Chris - te, El - e - i - son.

Chris - te, El - e - i - son. Chris - te,

p

mp

135 *mp* Ky-ri-e, Chris - te. *mp* El - e - i - son, el - e - i - son.

Choir

Cl.

Pno.

Vln. I

Vla.

Vc.



141 *mp* Chris - te. *mp* Ky-ri-e, Christ - e, El - e - i - son, el - e - i - son. *mp* Ky-ri-e, Ke-ri-e.

Choir

Pno.

Vln. I

Vla.

Vc.

149

Choir

son. Ke - ri - e,

dim.

Ky - ri - e,

Cl. as a memory and with emotion *p*

Pno. *pp*

Vln. 1 *pp*

Vla. *pp*

Vc. *pp*



155

Choir

Ke - ri - e, Ke - ri - - - - e. *pp*

stagger breathing

Ky - ri - e, Ky - ri - - - - e. *pp*

stagger breathing

Cl. *mp* *pp*

Pno. *8va* *8vb*

Vln. 1

Vc.

Ode to a Cricket

Electroacoustic tape work

Ode to a Cricket

Electroacoustic tape work

It is easy to overlook things that seem insignificant in life and forget the need to stop and pay attention to details. We can miss the joy and importance of small things.

In this work I developed the sample of a cricket to symbolise the solitary voice of one overlooked by society. By drawing the audience's attention to this sound, I have attempted to portray how, even though it has a small role, there is something charming and captivating about the cricket's call and the great lessons that can be learnt from it.

The sample was recorded using a Sennheider ME66 Shotgun microphone and a Marantz Professional PMD660 solid state recorder. The work is all based on this single sample and developed using Protools 7 plug-in effects and Metasynth.

I have explored this idea in three movements: a moderately slow melodic movement, a rhythmic second movement and a slower harmonic final movement.

Chill Before Dawn 05"34

This movement explores the melodic properties of the cricket call and is used to introduce the theme. The use of space and simplicity were important in the construction and development. I wanted the listener to feel they had gone on a journey with the cricket from loneliness and solitude, to fear and frustration, and finally peace.

00"00 – 02"18 exploration of the cricket call

Work begins with the original sample. It gradually gets more and more fragmented, extended, and pitch shifted, evoking a sense of loneliness.

02"18 – 03"25 frustration

The sample becomes more distorted to create frustration and anger. There is a greater frequency spread, the samples are more chaotic, and panning is used extensively. This fades back to the previous motifs, then grows to create a climax.

03”26 – 04”20 break-through

An atmosphere of peace is created using a spectral raindrop effect and reverb to create a sense of arriving somewhere. A melody emerges from the raindrops, part of which is reversed, then gradually fades.

04”21 – 05”34 conclusion

Piece concludes with a return of themes from the beginning. The samples are more melodic and at rest.

Hors D'oeuvres 03”54

A lighter piece and the shortest of the three, this movement endeavoured to show the character of a cricket in a fresh way. By adding a spectral effect to the cricket sample, I created short motifs that were developed throughout the piece. There is a greater use of high frequencies to add a feeling of lightness and space with an emphasis on timbral and rhythmic development.

Please note: The title refers to the small, delicate nature of the cricket, not implying that they are good to eat.

Waves of Light 05”29

The final movement is based on the peace section found in *Chill Before Dawn* using wave-like gestures as a structure for the work. I imagined a boat at sea, on a calm but cloudy evening. This grows to a storm, which doesn't last long before the skies clear and everything is at peace again. There is an emphasis on harmonic development and timbral colours. I used variants of reverb and spectral filters to create many of the samples. I want all three movements to show a

progression of development, and so I have not used much of the original sample.

00''00 – 02''03 Opening

This first section introduces the wave theme created by using a harmonic filter, time expansion and reverb. It grows from nothing, fades, then expands harmonically before fading to the next section.

02''04 – 02''44 Wind

The texture thins, upper harmonics are developed and the rhythms are short and uneven, imitating wind. This holds before dropping harmonically to a development of the first section.

02''45 – 03''53 Storm

Tension starts to build and samples are introduced faster. There is a greater use of high and low frequencies and the texture thickens. Short, fast gestures are used to add to the climax.

03''56 – 05''29 Peace

The timbre becomes much more harmonic with a melody rising and falling in the drone. Themes from the climax return, hinting at what has been before. These drop away and the piece finishes with the wave sample.

Chill before Dawn is to be included in the New York City Electroacoustic Music Festival, March 2010. It was also played at the Douglas Lilburn Composition Competition in September 2009, jointly winning first prize in the electro-acoustic section.

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