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College: Clare Hall

Date of submission: September 2020

Declaration: This thesis is submitted for the degree of Doctor of Philosophy

Constructing Landscapes: Towards a Hybrid Tonality

A Composition Portfolio

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Preface

Declaration

This thesis is the result of my own work and includes nothing which is the outcome of work done in collaboration except as declared in the preface and specified in the text.

It is not substantially the same as any work that has already been submitted before for any degree or other qualification except as declared in the preface and specified in the text.

It does not exceed the prescribed word limit for the Faculty of Music Degree Committee.

Commentary word count: 14,865 (excluding appendices)

This portfolio comprises five works, as follows:

Title	**Forces**	**Date**	**Duration**
Winter Pass	High voice Piano	2015, rev. 2020	13’
String Quartet No. 2	2 Violins Viola Cello	2015, rev. 2017, 2020	16’
Three Winter Landscapes: Triptych for Orchestra	Large orchestra	2016-17	9’
In Memoriam	Soprano Flute Clarinet in A Violin Cello	2018	14’
Marvellous Sweet Music	2 Sopranos 2 Clarinets in B♭ 2 Cellos	2016-20	22’
Total duration:			**74’**

Constructing Landscapes: Towards a Hybrid Tonality

A Composition Portfolio

Christopher Brammeld

Abstract

This thesis consists of a portfolio of five score-based compositions and a commentary associated with each work. There are two instrumental works and three vocal works. The two instrumental works are *String Quartet No. 2* and *Three Winter Landscapes: Triptych for Orchestra*. The three vocal works are *Winter Pass* (for high voice and piano), *In Memoriam* (for soprano, flute, clarinet in A, violin and cello), and *Marvellous Sweet Music* (for two sopranos, two clarinets in B flat and two cellos). *Winter Pass* is a song cycle on texts by Edward Thomas, while *In Memoriam* comprises five settings of different war poets, namely, A. E. Housman, Edward Thomas, Leslie Coulson, Richard Aldington, and Willoughby Weaving. *Marvellous Sweet Music* sets texts from *The Tempest*, by William Shakespeare.

There were two primary considerations in the composition of these works. The first (poetic) element is concerned with how musical sound is made to become a representation of a real or imagined landscape. While in the two instrumental works the landscape is entirely imagined, the landscape in the three vocal works is very much suggested by the texts. Particularly in the two song cycles of war poetry, the texts are very expressionistic, and I attempt to re-create something of the vividness of the poets' writing. The Shakespeare settings, by contrast, perhaps represent a blend of real and imagined: to the characters within the play, their world is very real, but it is a world imagined by Shakespeare.

The second (technical) element is concerned with how the music is actually constructed. My primary consideration here was to blend and juxtapose a variety of different compositional techniques: a hybrid tonality. These techniques include (but are not limited to): traditional tonal harmony (e.g. major, minor, and extended triads), non-functional harmony, controlling levels of perceived consonance and dissonance, multi-tonality, and free atonality.

The appendix to the thesis contains my *Harmonic Method on Scales of Increasing Intervals*, a set of synthetic scales that can be used to create a set of thirteen four-note chords, as well as several earlier works which give context to the present ones.

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Introduction

The works presented in this portfolio are manifestations of my ambition to write in an extended tonal idiom which utilises an array of harmonic techniques to create a hybrid tonality. Furthermore, it is my intention to represent landscape (in a variety of ways) via proportional control of contrasting tonal zones. By combining references to tonal music (i.e., the major/minor key system) with various other tonalities and harmonic techniques (see below), I hope to demonstrate that 'traditional' tonality is a valid compositional tool which – in my music at least – is necessary in some way. Tonality is used as one of many tools and techniques which, when juxtaposed (horizontally) or layered (vertically), create drama and interest in a composition. The term 'hybrid tonality' refers to this technique. The extent to which tonality features within the hybridity allows the listener to perceive a lesser or greater connection with the 'familiarity' that tonality provides.

Other devices include (in no particular order of importance):

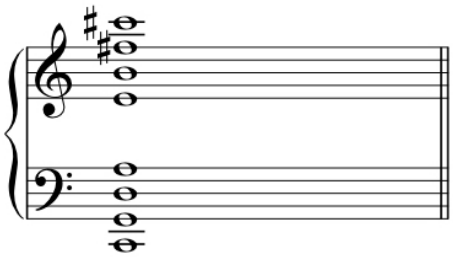
- Balancing and blending of consonance and dissonance
- Use of chords generated from my *Harmonic Method* (HM)
- Use of, and reference to, my devised *Scales of Increasing Intervals* (which form the basis for the HM)
- Non-functional harmony
- Reference to traditional cadential arrival and cadential function
- Multi-tonality (reference to several different tonal zones at once)
- Free atonality

I will now expound on some of the concepts above; additionally, further discussion is offered in the commentary on each of the five pieces presented in this portfolio.

The degree and proportion of consonance and dissonance are highly important considerations for me when composing, and I draw parallels between the concepts of consonance/dissonance and light/dark. As James Tenney has observed, there is a rich history of discussion and theoretical debate surrounding notions of consonance and dissonance, together with a long list of pairs of adjectives which theorists (and composers) have used to elucidate their meanings, such as concord/discord, symphony/diaphony, euphony/cacophony, roughness/smoothness.[1] As a composer, my own approach is to treat consonance and dissonance as two ends of a continuum which I manipulate in order to generate harmonic momentum and dramatic interest in a piece. Rather than attempting to adhere to the rigidity of a scientific rank order of the ratio-complexity of

[1] Tenney, J., *A History of 'Consonance' and 'Dissonance'*. Numerous references to these terms are made throughout the book.

intervals, my rather more nuanced approach is to do with the *perception* of the sonority of sounds, and concerns the blending of (sometimes) many pitches that may be ostensibly concordant with adjacent notes, but which when heard as a whole, create subtle dissonances, depending on exactly what the ear focuses on. For example, in *Marvellous Sweet Music*, I stack perfect 5ths on top of each other, starting with the cello's open C (See Ex. 1). Perfect 5ths are, of course, among the first perfect intervals to be considered as such by early theorists (such as Pythagoras). By continuing to stack the 5ths, however, dissonances will inevitably be created; especially the C♯ at the top of the stack, which is a double-compound minor 9th away from the starting C♮. Other such dissonances can of course be identified, but my point is that the dissonance which would be clearly heard if the lowest and highest pitches of this chord were presented alone (i.e., as a dyad) is now dissipated by the addition of the perfect intervals.

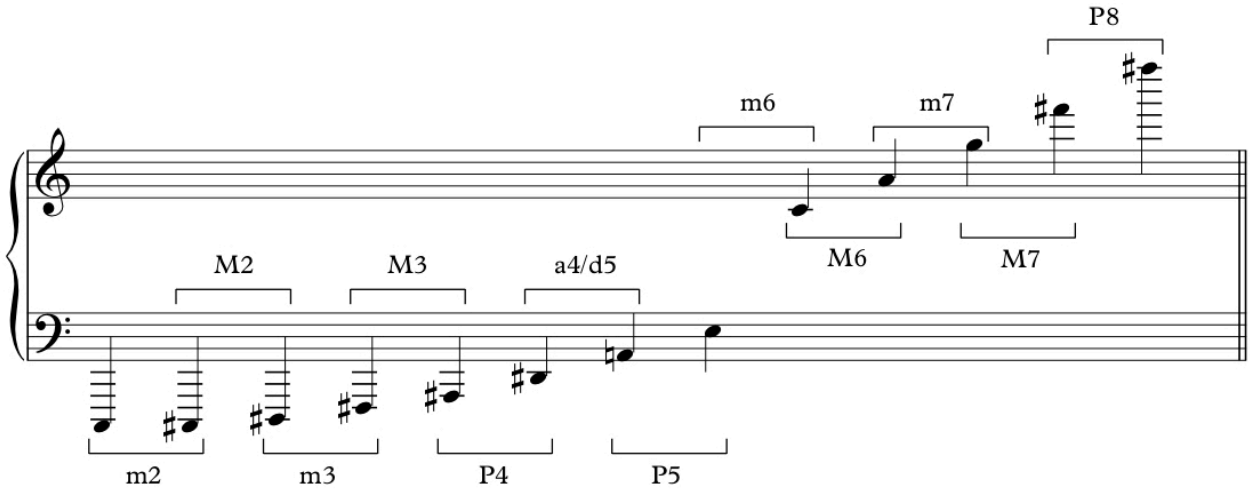


Ex. 1: Stack of perfect 5ths in Marvellous Sweet Music

One further example of the way I think about consonance and dissonance in my work can be described at the same time as referring to my Harmonic Method.[2] To create a set of predetermined chords which could be used as harmonic elements of a piece, I wrote out a scale, successive notes of which were determined by increasing the interval by one semitone for each scale step (see Ex. 2). Using the same principle of increasing intervals, I then created chords on each of the scale steps (as chords are built on degrees of major and minor scales). Further discussion is beyond the remit of this introduction, but the important point to note here is that some chords are (from the standpoint of sonorous quality) consonant and some are dissonant (see Ex. 3). In *Three Winter Landscapes*, I build layers of texture by first using chords from the HM (the base layer), then adding layers of middle ground and foreground. These layers relate to varying extents to the base layer, i.e. some notes belong to the chord ('harmony notes') and some do not ('non-harmony notes'). In this sense, I view the harmony notes as being consonant with the four-note chord (in the sense that they belong to the chord), and the non-harmony notes as being dissonant with the chord (in the sense that they do not belong to the chord). As Tenney points out, in (what he refers to as) consonance/ dissonance-concept period 4 (CDC-4) a tone (i.e., "note") either is, or is not, a triadic component; i.e.

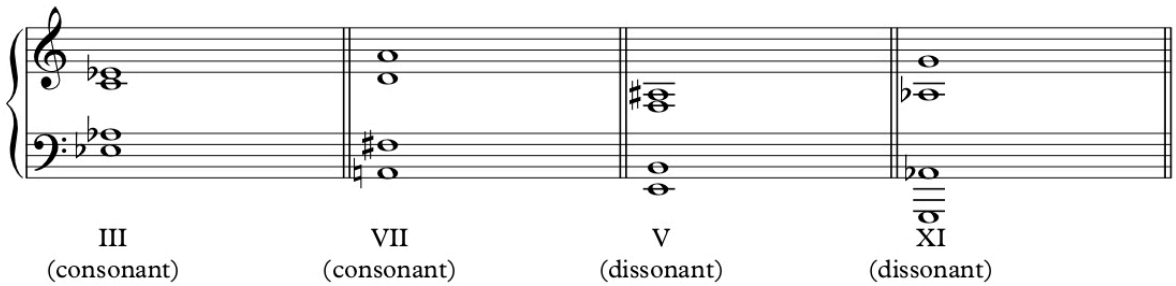
[2] The Harmonic Method can be found in Appendix A. Further discussion will be found elsewhere in the commentaries.

dissonances are defined by their not belonging to the prevailing triadic harmony.[3] Clearly, one major difference in my way of thinking about consonance and dissonance here is that some chords in my HM are sonorously dissonant (e.g. chord IX) and others have qualities that are sonorously consonant (e.g. chord III).



Ex. 2: Scale of increasing intervals starting on C.

Legend: m = minor, M = major, P = perfect, a = augmented, d = diminished.

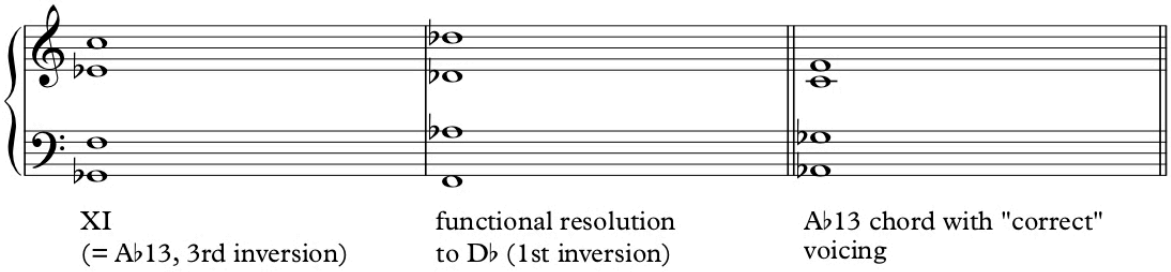


Ex. 3: Consonant and dissonant chords in the scale-key of C in my Harmonic Method

At this point I will briefly discuss my use of certain terminology to describe tonally-based chords in *Winter Pass* and *In Memoriam*. Because these two works contain perhaps the most overt references to tonal music in this portfolio, and because I actively conceptualise certain chords in this way as part of the compositional process, I use chord labels such as sus2, sus4, add9, ♯9, etc., to describe such chords in the commentary. Although this type of chord labelling is frequently used in the composition and analysis of pop, rock, and jazz music, I am in no way insinuating that I am alluding to any of these musical styles. Rather, my use of such a labelling system is simply a way of expressing my way of thinking about certain harmonies, when upper notes are considered in relation to a (perceived or otherwise) root of such harmonies. It is also a

[3] Tenney, J., *A History of 'Consonance' and 'Dissonance'*, p. 76-77.

reflection of the fact that, even if chords identified as (for example) A♭13 are not going to function as such in their context in the piece (i.e. they are an example of my use of non-functional harmony), I nevertheless hear the potential functional qualities of such chords; this is something that my ear naturally does. Certain chords in my HM create such tonal allusions, and where this is the case, I make a decision about whether to treat the chord as functional or non-functional in the harmony that follows. For example, chord XI (of the HM), to my ear, contains defining qualities of a dominant 13th chord, with the 7th in the bass and the root omitted (see Ex. 4). The example shows how this chord may function under tonal conditions, as well as (for avoidance of doubt) the chord in full, with all notes present, in root position. Additionally, I would perceive chord XI to be a sonority of middle dissonance.



Ex. 4: Chord XI from key-scale C, showing similarities to a functional dominant 13th.

Since phrase and gestural shape are important considerations for me, it is important to briefly discuss the sense of cadence which I frequently use or imply in my music. William E. Caplin notes that "the idea that a cadence is normally associated with a cessation in musical activity has become highly entrenched in everyday notions of cadence."[4] To me, cadence is an intrinsic part of the compositional process, the execution of which is of utmost importance. There are many ways in which I approach cadences in my music. For example, in *Rain* (the second song in *Winter Pass*), I set up a tonal zone of D minor (this is discussed in more detail in the commentary on this piece) before the piece ends with a (distorted) half-cadence (imperfect cadence): the ultimate chord contains all the notes of a dominant 7th in D minor, but the addition of the tonic and flattened 2nd scale degree discolour the chord. Whereas, in *Snow*, the first song of this cycle, the ultimate chord consists of harmonies and tonalities strongly alluded to earlier in the piece (in this case, C minor and C♯ minor. In this sense, I am making a reference to "the role of a cadential progression to confirm a tonal centre as such."[5]

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[4] Caplin, W. E., *"The Classical Cadence: Conceptions and Misconceptions."* in Journal of the American Musicological Society 57/1, p. 97.

[5] Caplin, W. E., *"The Classical Cadence: Conceptions and Misconceptions."* in Journal of the American Musicological Society 57/1, p. 70.

Christopher Brammeld

Winter Pass

Three Edward Thomas Settings

Christopher Brammeld

Winter Pass

Three Edward Thomas Settings

for High Voice and Piano

Programme note

I composed my first set of Edward Thomas settings in 2011-12. Entitled *At Last He Sleeps*, this short cycle was first performed in 2014 to mark the beginning of the centenary commemorations of World War I. Thomas was commissioned into the Royal Artillery in November 1916, having first enlisted in the Artists' Rifles in July 1915. He had written his first poem only at the end of 1914. Although Thomas is not a "War Poet" in the same sense as Wilfred Owen et al (he never wrote a poem in or about the trenches), it is difficult to separate him completely from this evaluation, since all of his 144 poems were written during the last two years of his short life, and during the Great War.

The three poems set here are not about war. Rather, they continue Thomas's predilection for writing about rural England. Nevertheless, the bleak, direct, sometimes expressionistic language of the three poems presented here (*Snow*, *Rain* and *Thaw*) provide easy parallels with an imagined landscape of war.

My settings attempt to capture the feelings suggested by the words, in as direct and honest a way as possible. In *Snow*, the piano begins by painting a backdrop of "dusky brightness". For the speech of the child, a dual minor tonality is used to create the nightmarish image of the dead bird, while the piano sets the "flutters" as a series of septuplets and tremolos. For *Rain*, the piano alternately provides a tempestuous backdrop and a quietly discordant ostinato for the changing mood of the text. Thomas wrote a short essay entitled "Rain", which is very similar in character. In *Thaw*, the distance between the rooks high up in their nests, and the thawing snow on the ground, is represented by low and high chords in the piano. The last two words of the poem, "winter pass", are not set. Instead, as the piano continues to play (for around a minute after the singer's final note), the listener "sees" the snow eventually thaw, thereby completing the poem.

Edward Thomas returned to the front line near Arras in January 1917 after Christmas leave. He was killed in action on 9th April 1917, by a shell blast at the beginning of the Battle of Passchendaele.

CB

Performance notes

Voice

***Thaw*, from bar 26.** Note that the final two words of the poem, "winter pass", are not set. See programme note for further information.

Piano

Pedalling is given throughout. Sometimes (e.g. *Snow*, bars 12-31) *con ped.* is marked, in which case the pianist should pedal to sustain the harmony, in the traditional fashion.

Note that the entire first movement is to be played *una corda*.

8va and 8vb. Clear instructions are given with dashed brackets. 8va and 8vb markings only ever apply to the stave and voice part they are attached to. A *loco* indication is given for clarity.

Silently depress keys (*Rain*, bars 1-6). Diamond-shaped notes should be pressed down silently, without sounding the note(s). Harmonics of the depressed keys will sound when the left hand notes are struck.

***Thaw*, from bar 27.** Please note the technical instruction re tenuto markings. A different note is to be brought out in each of the four low three-note chords.

General

Accidentals apply only to the stave in which they are written.

Pauses in between movements should be long.

Winter Pass may be performed by a soprano or tenor singer.

Duration c. 13'

Texts

Snow

In the gloom of whiteness,
In the great silence of snow,
A child was sighing
And bitterly saying: "Oh,
They have killed a white bird up there on her nest,
The down is fluttering from her breast!"
And still it fell through that dusky brightness
On the child crying for the bird of the snow.

Rain

(Written 7th January 1916)

Rain, midnight rain, nothing but the wild rain
On this bleak hut, and solitude, and me
Remembering again that I shall die
And neither hear the rain nor give it thanks
For washing me cleaner than I have been
Since I was born into this solitude.
Blessed are the dead that the rain rains upon:
But here I pray that none whom once I loved
Is dying to-night, or lying still awake
Solitary, listening to the rain,
Either in pain or thus in sympathy
Helpless among the living and the dead,
Like a cold water among broken reeds,
Myriads of broken reeds all still and stiff,
Like me who have no love which this wild rain
Has not dissolved except the love of death,
If love it be for what is perfect and
Cannot, the tempest tells me, disappoint.

Thaw

Over the land freckled with snow half-thawed
The speculating rooks at their nests cawed
And saw from elm-tops delicate as flower of grass,
What we below could not see, winter pass.

Contents

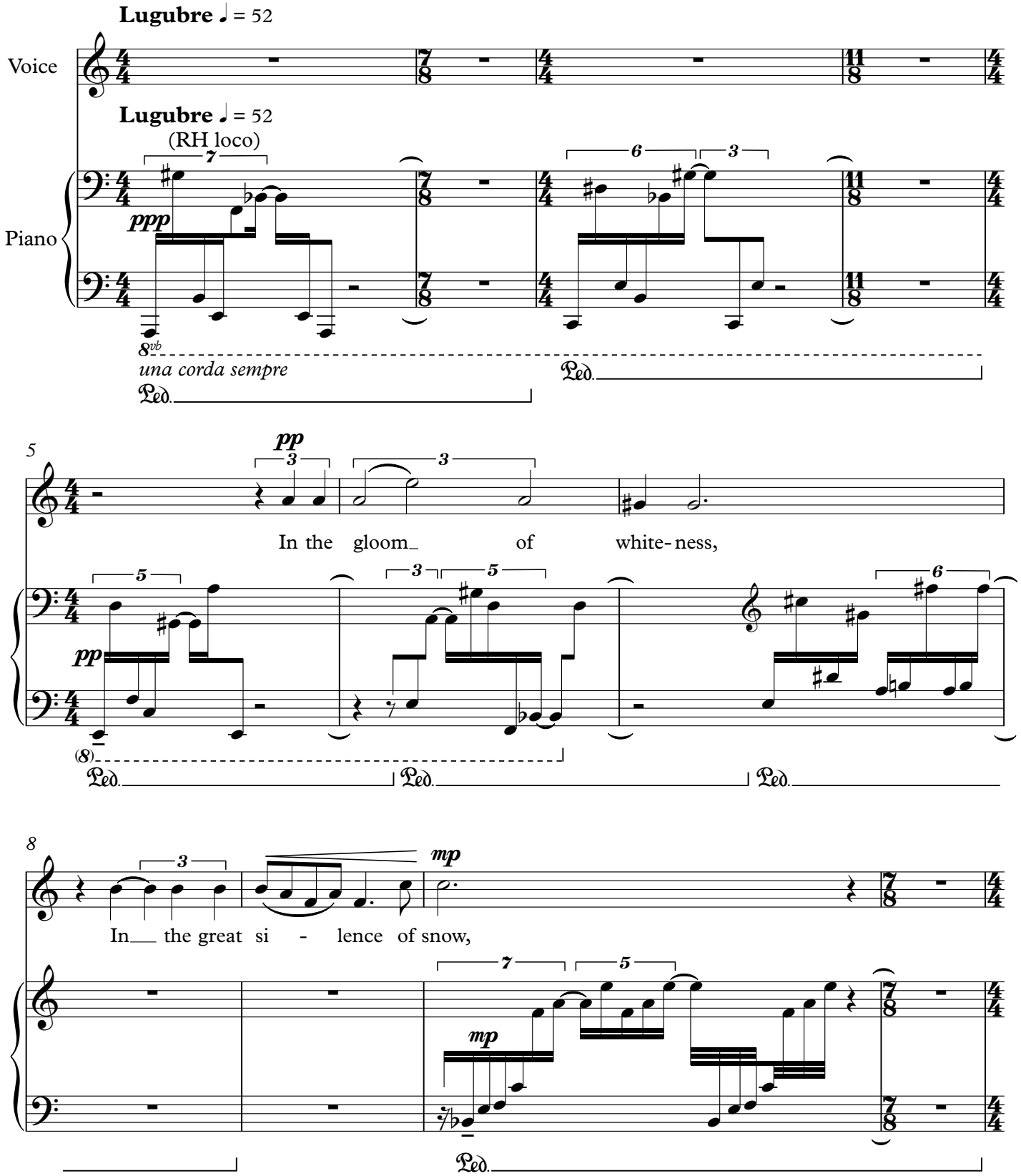
Winter Pass

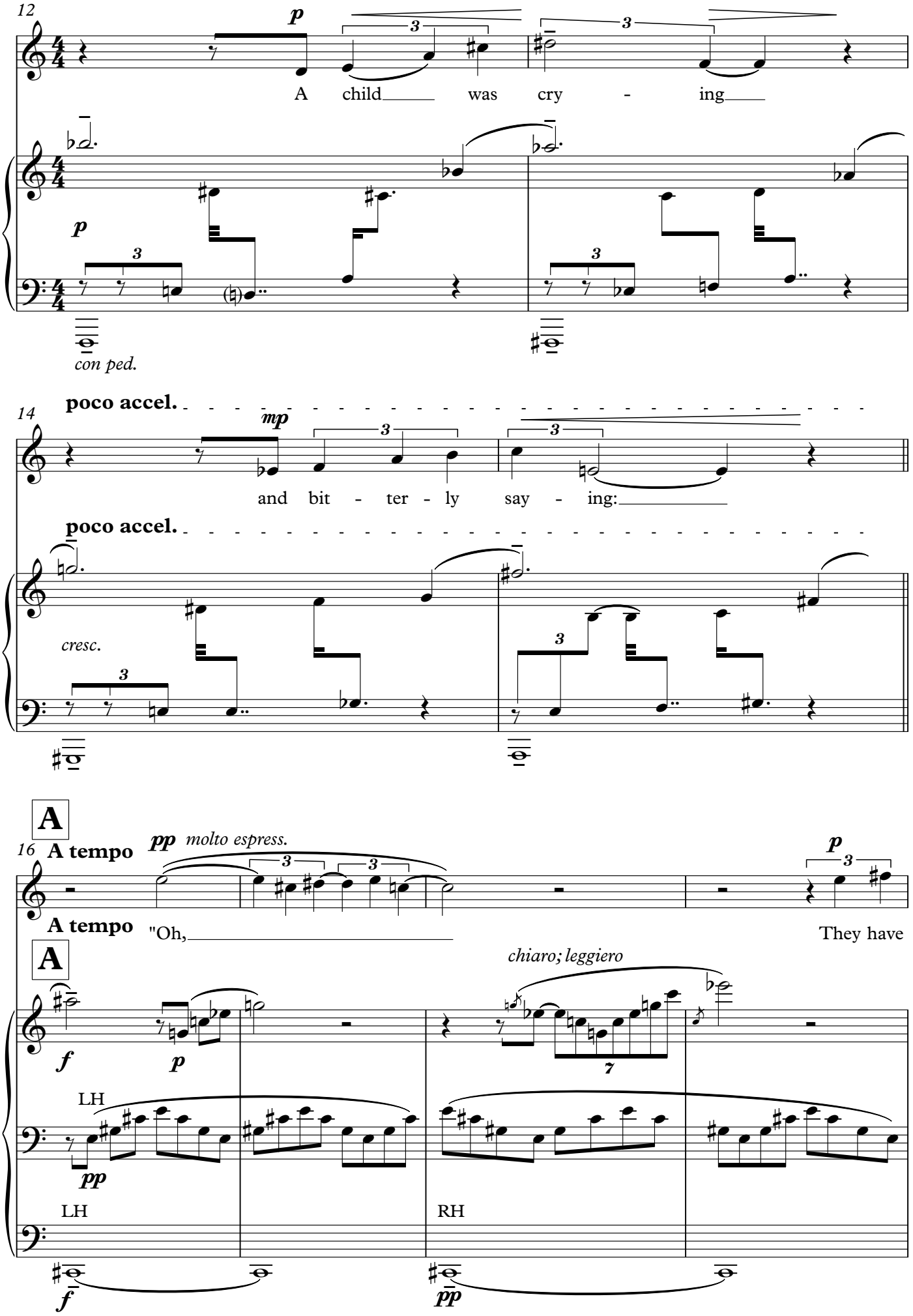
for High Voice and Piano

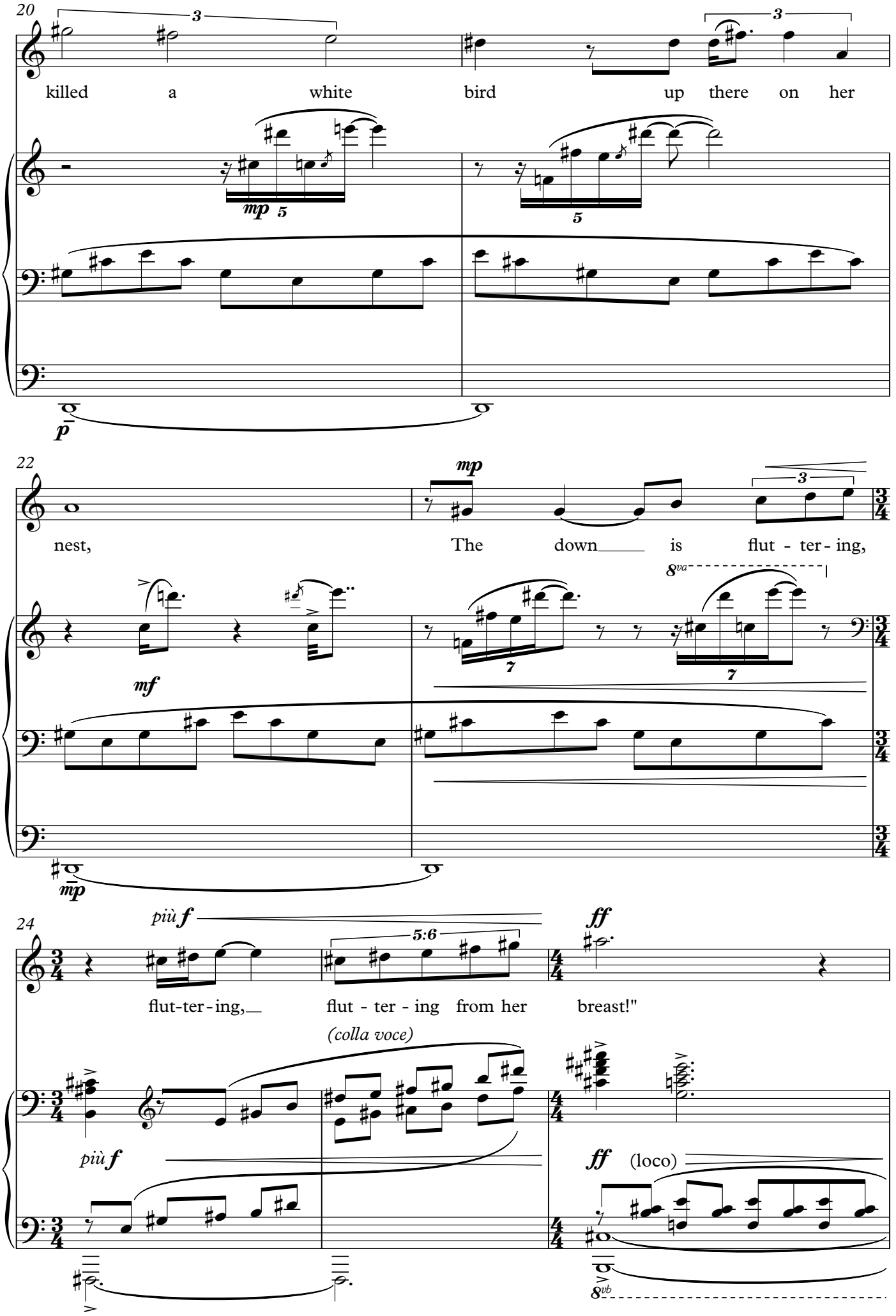
Edward Thomas

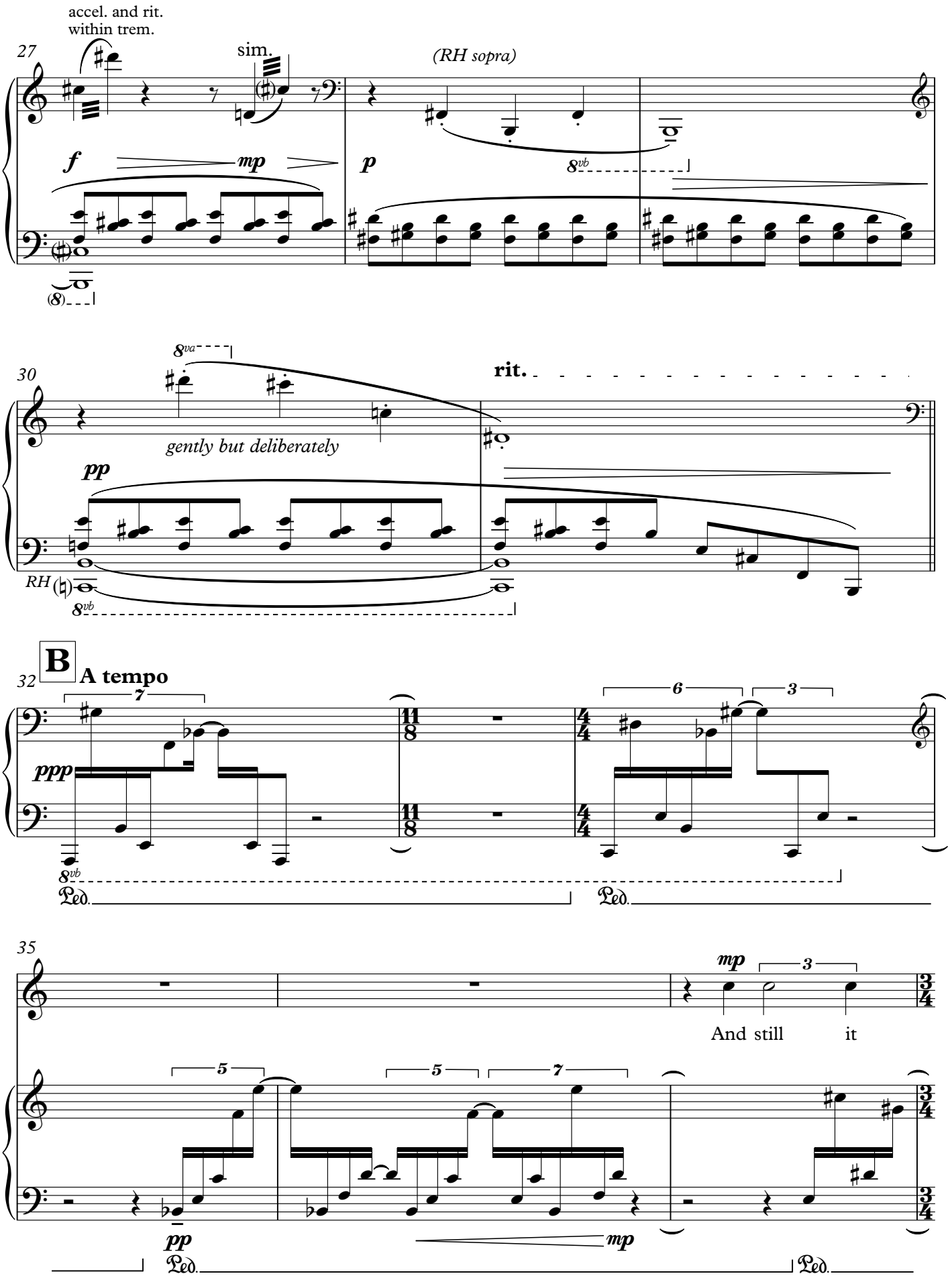
Christopher Brammeld
2015 (rev. 2020)

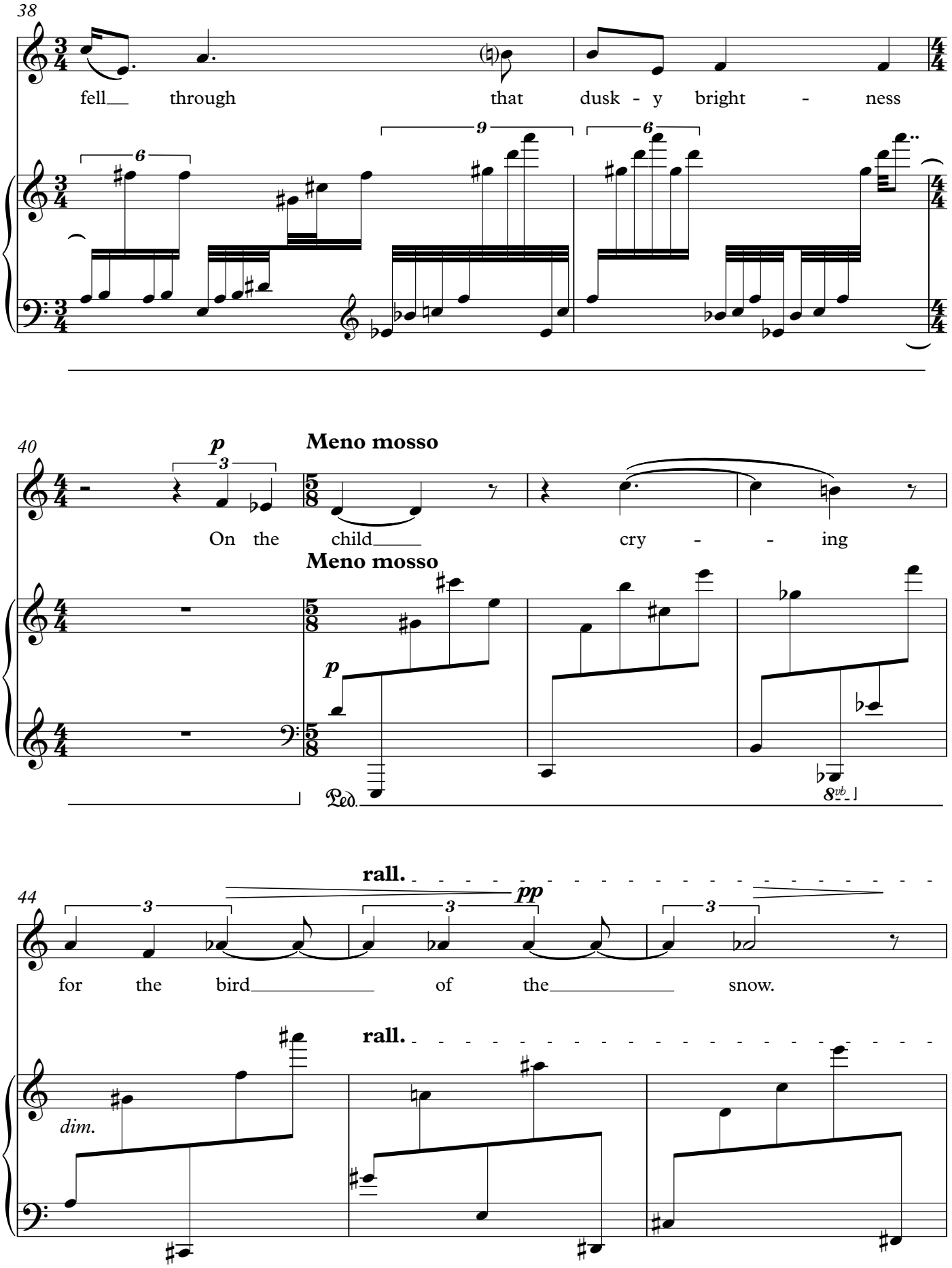
I. Snow

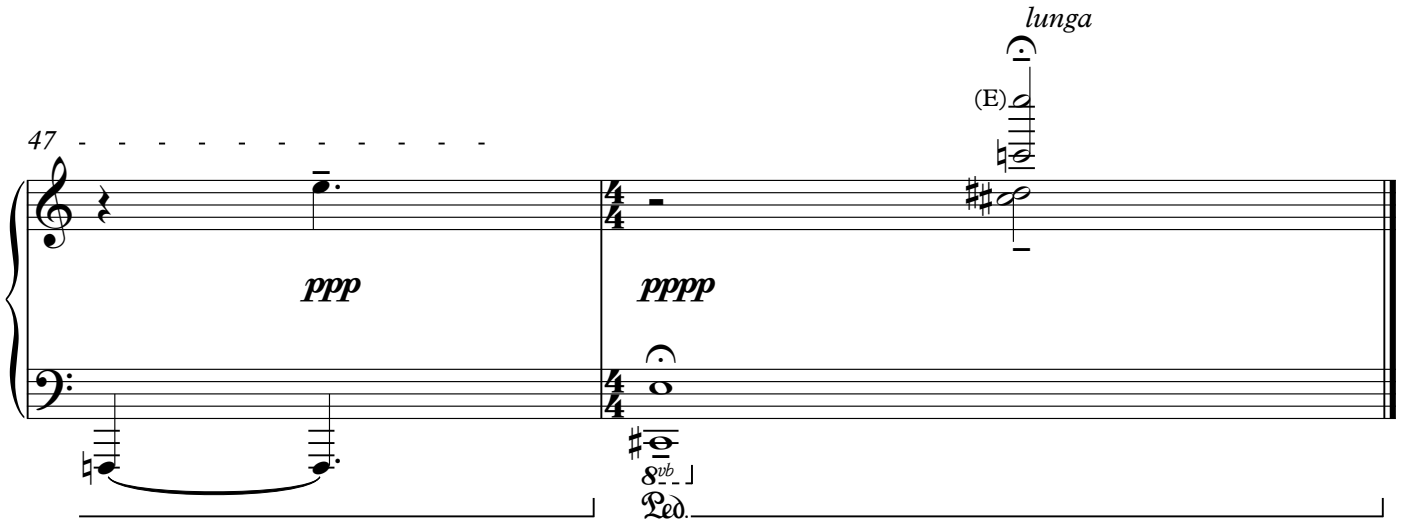



12
p
A child was cry - ing
p
con ped.
14
poco accel.
mp
and bit - ter - ly say - ing:
poco accel.
cresc.
A
16
A tempo
pp
molto espress.
p
A tempo
"Oh,
They have
A
chiaro; leggiero
f
p
LH
pp
LH
RH
f
pp

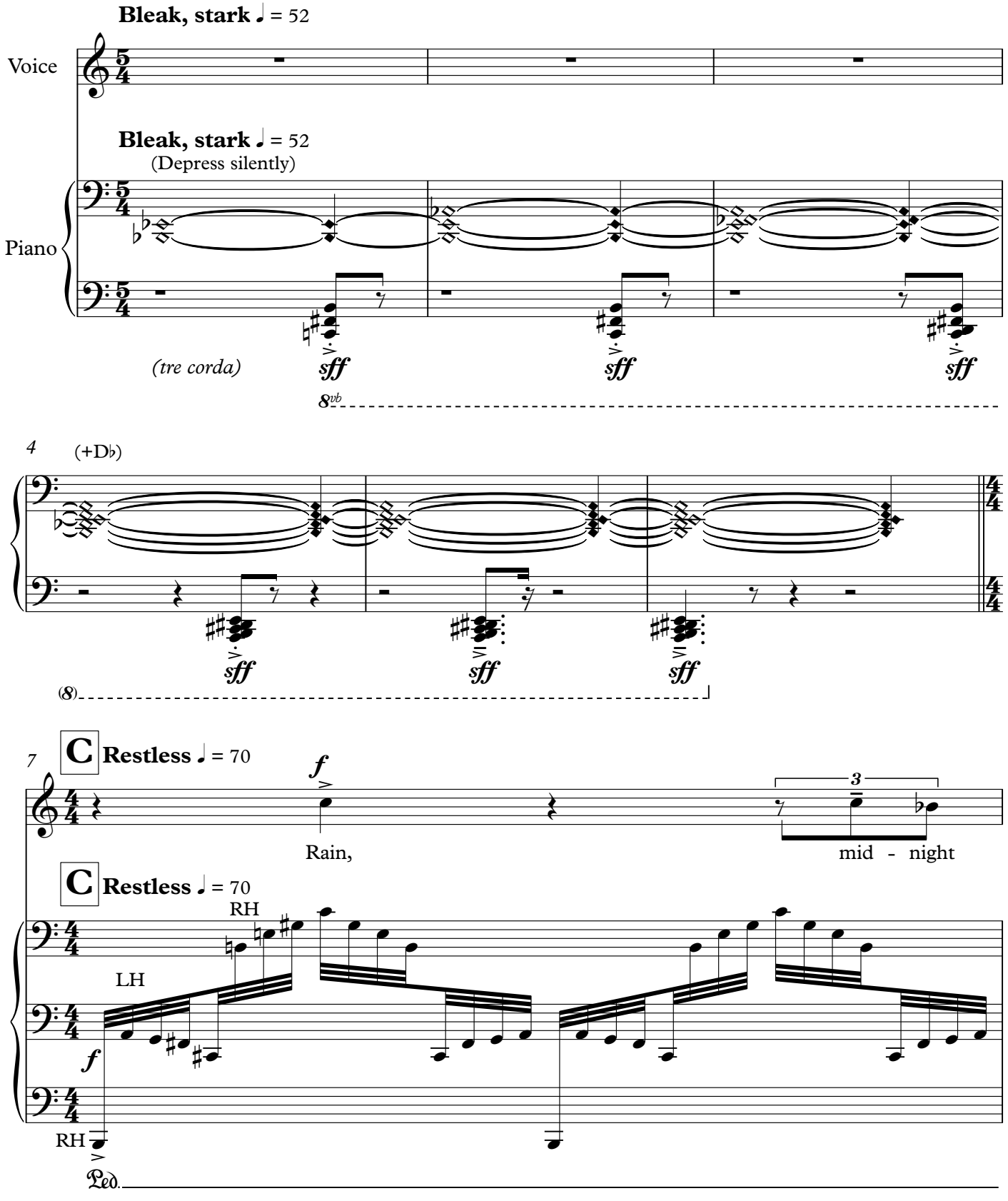

20
killed a white bird up there on her
mp
p
22
nest, The down is flut - ter - ing,
mp
mf
8va
mp
24
flut-ter-ing, flut - ter - ing from her breast!"
più f
5:6
ff
(colla voce)
più f
ff (loco)
8vb

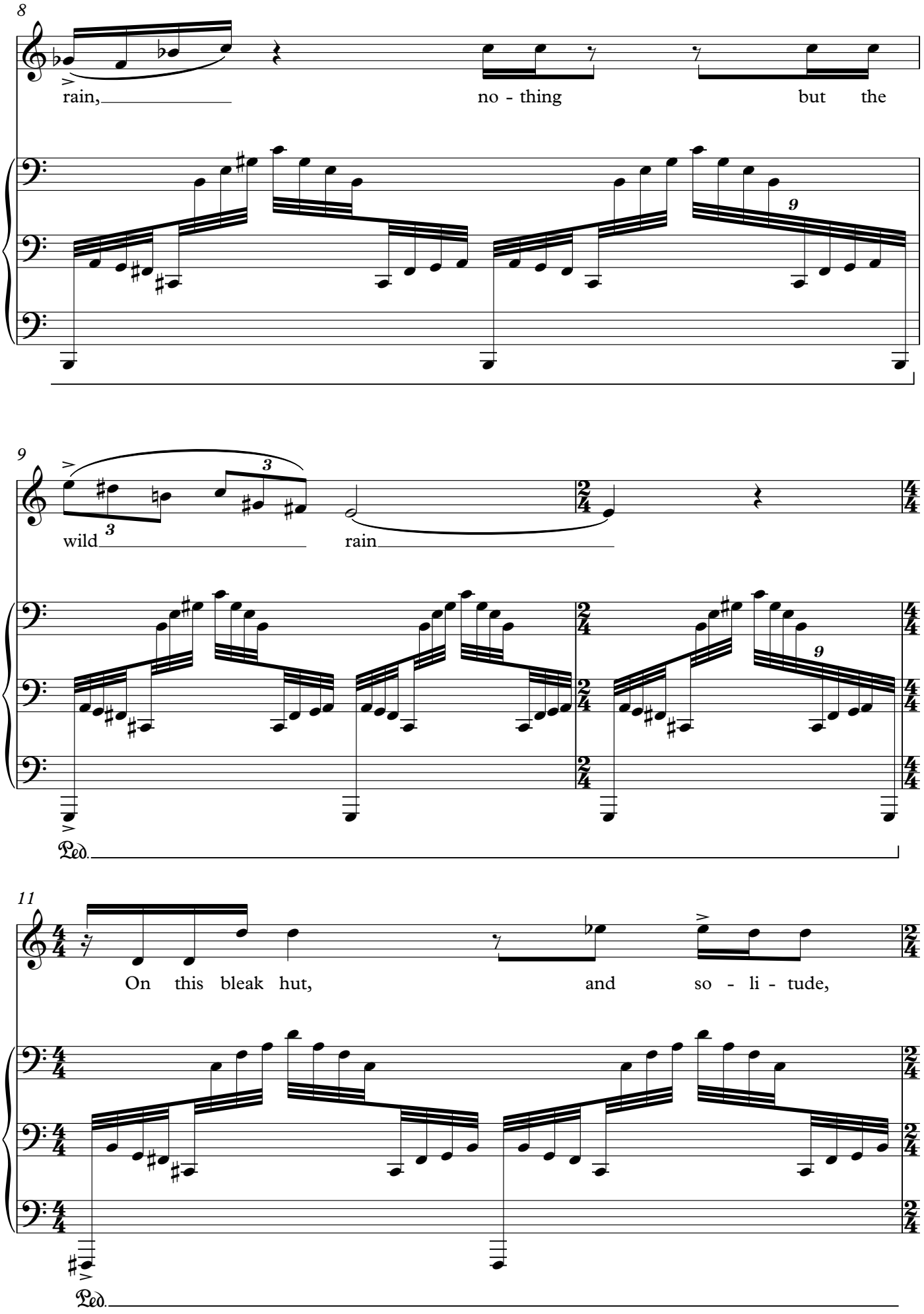

accel. and rit.
within trem.
27
sim.
(RH sopra)
f
mp
p
8vb
(8)
30
8va
rit.
gently but deliberately
pp
RH
8vb
B
A tempo
32
7
ppp
6
3
8vb
Ped.
Ped.
35
mp
3
And still it
5
5
7
pp
mp
Ped.
Ped.

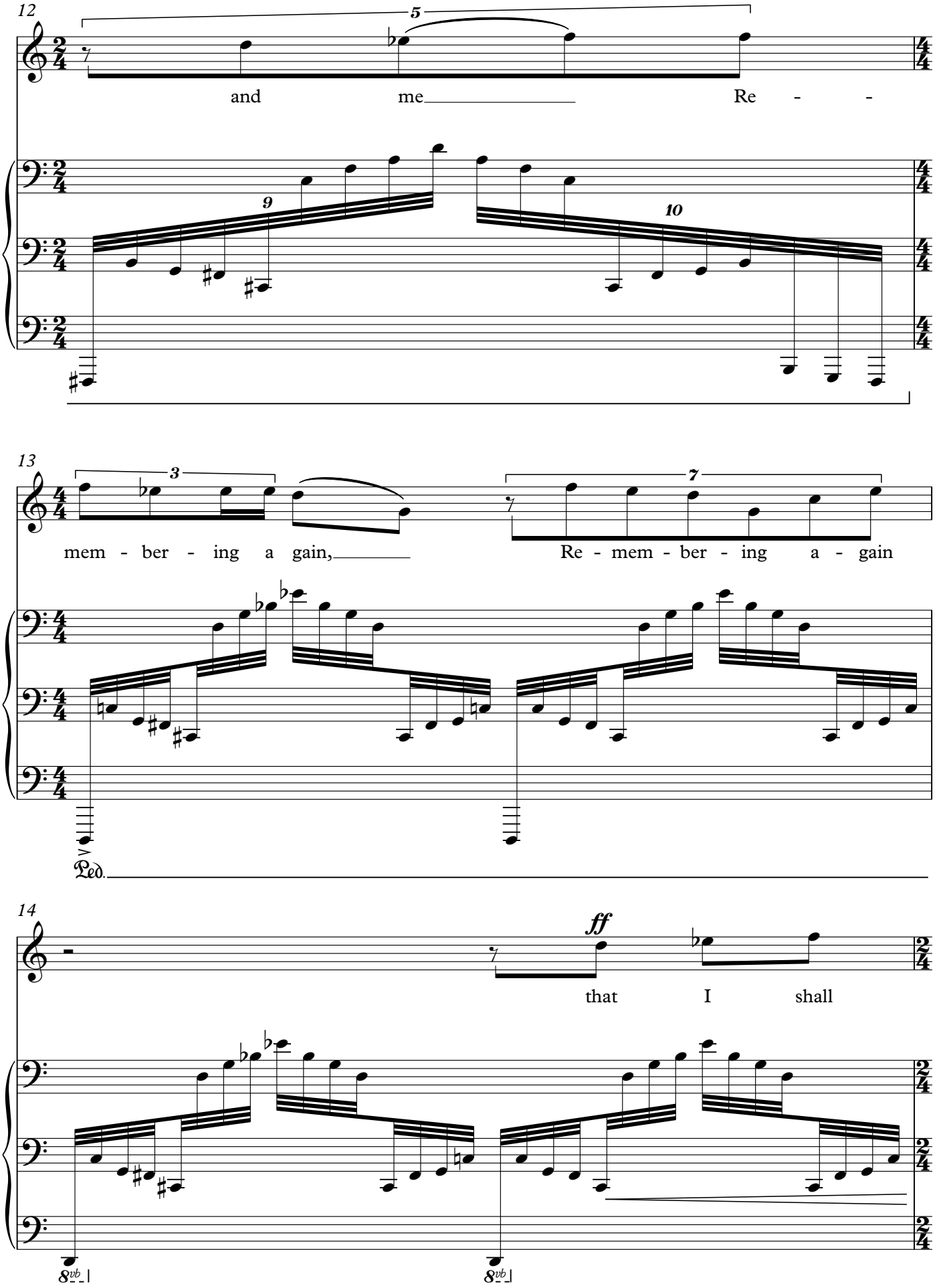

38
fell through that dusk - y bright - ness
40
p
Meno mosso
On the child cry - - ing
Meno mosso
p
Ped.
8vb
44
rall.
pp
for the bird of the snow.
rall.
dim.

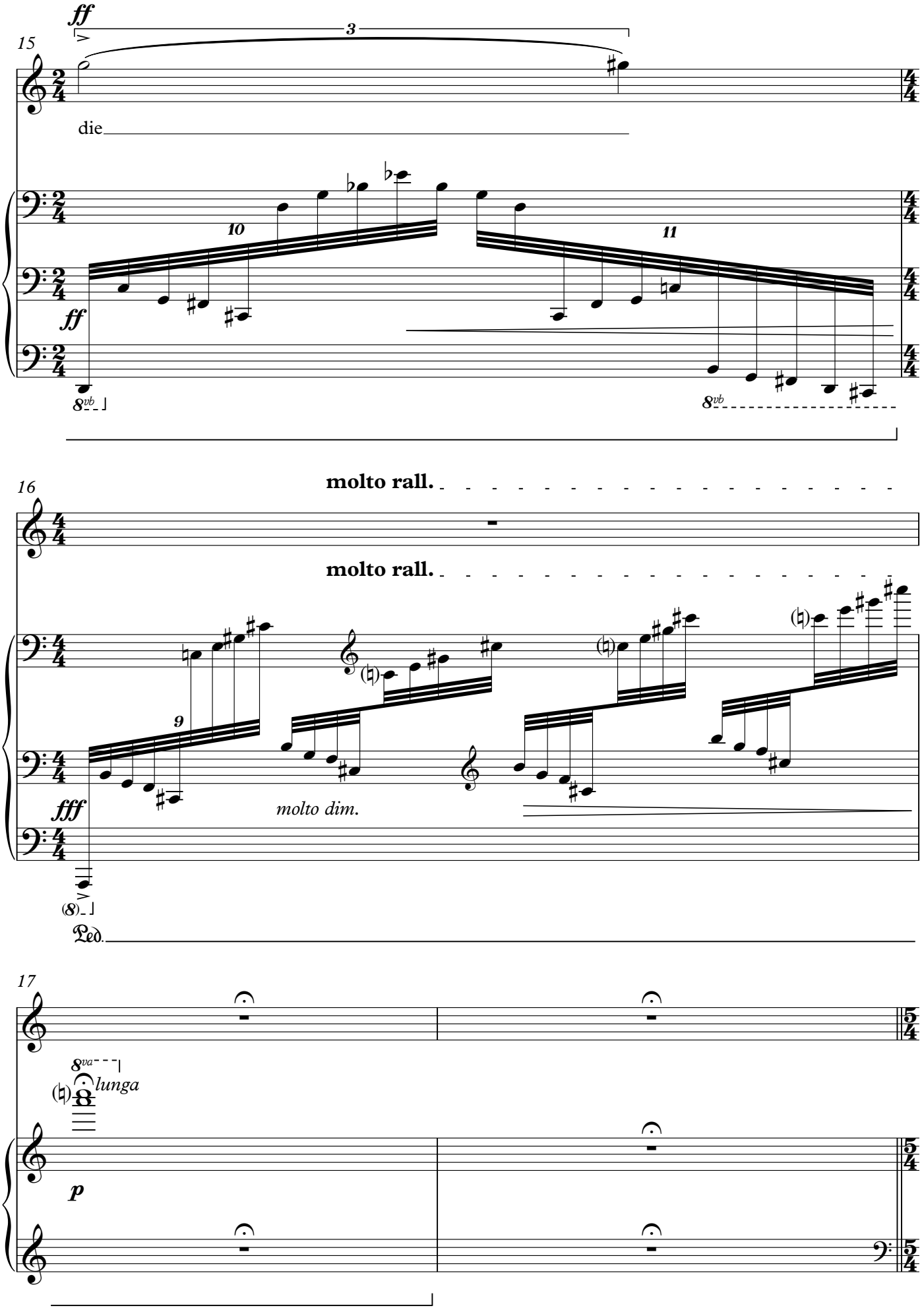

lunga
(E)
47
ppp
pppp
8vb
Ped.

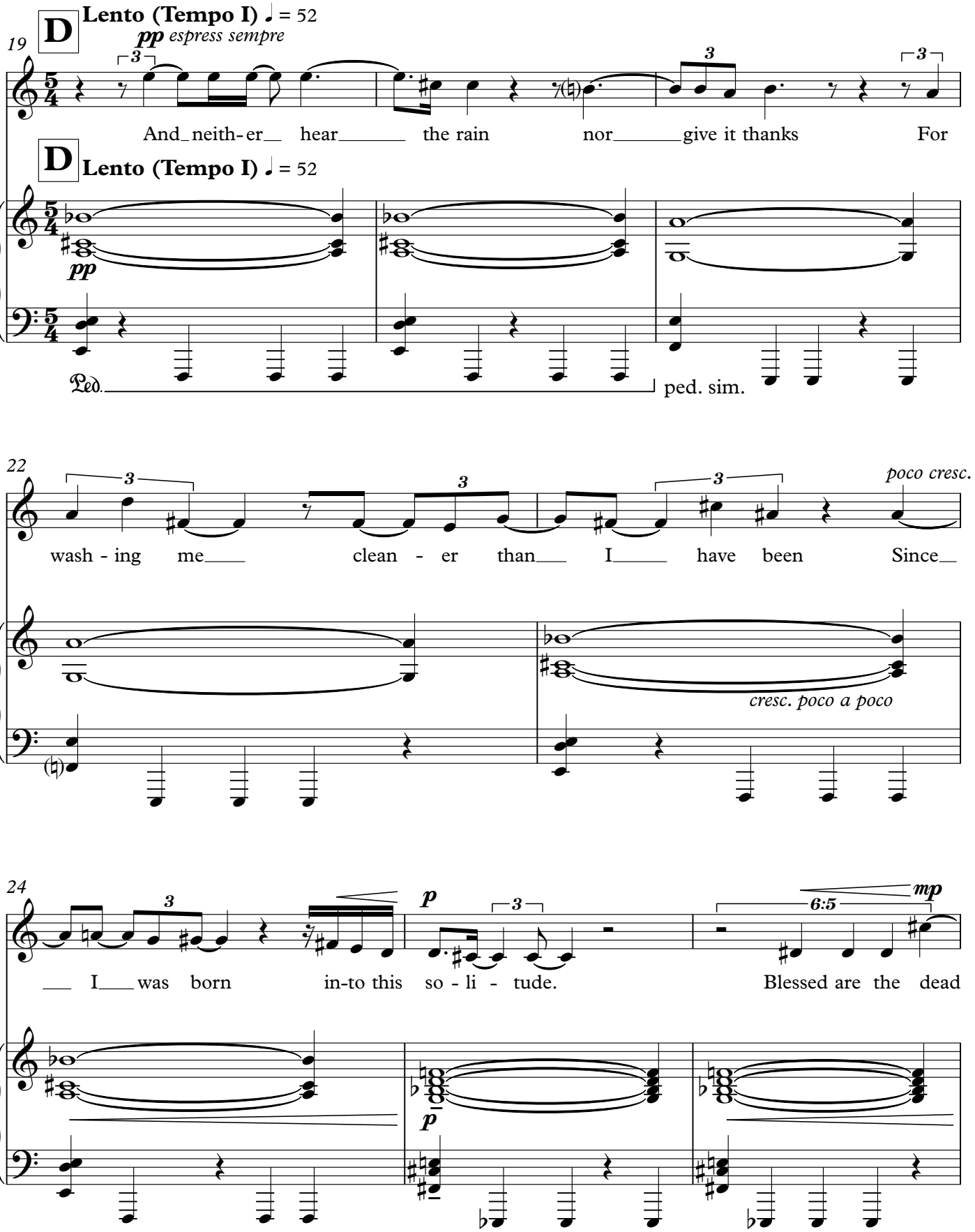
II. Rain

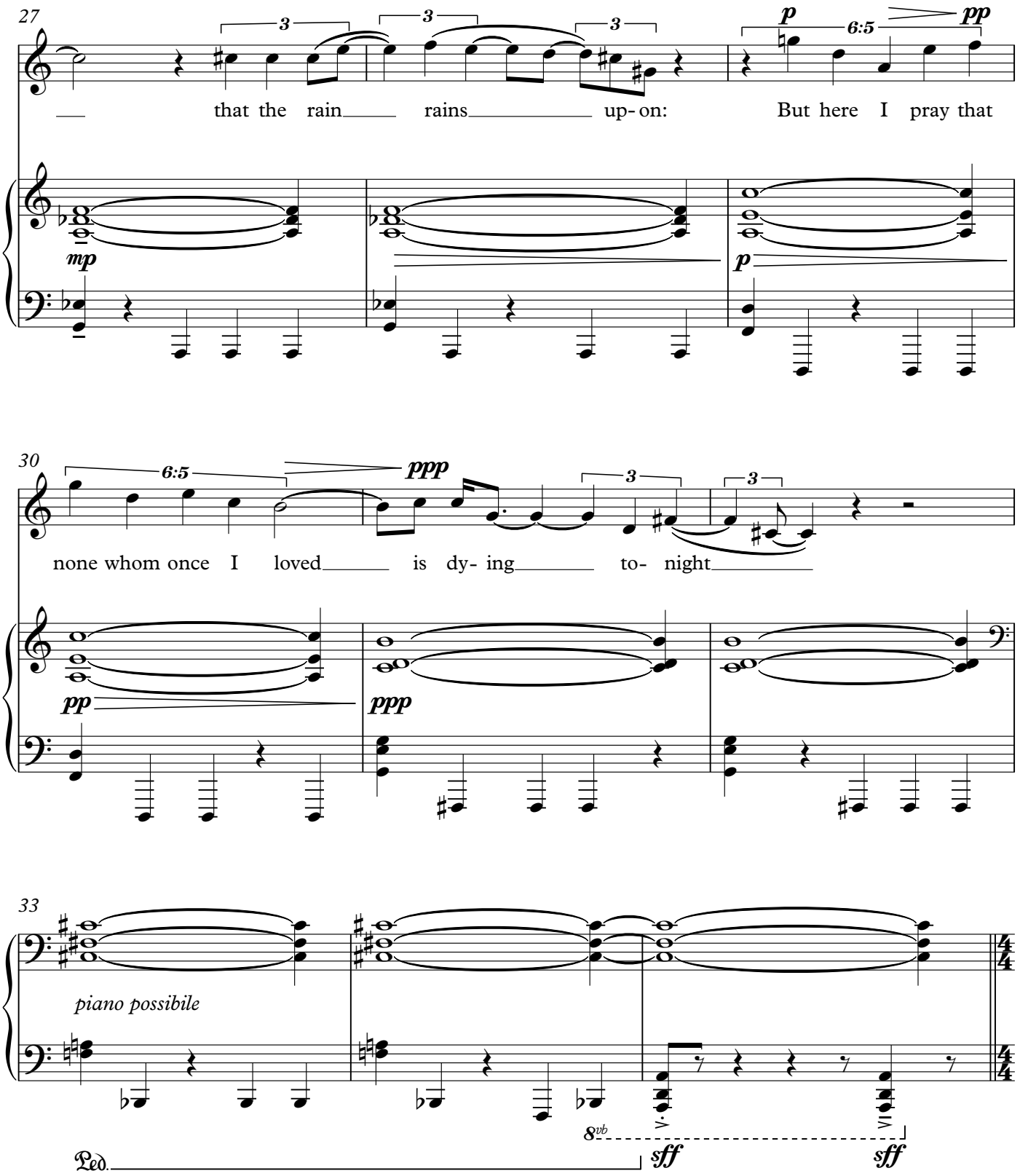

Bleak, stark ♩ = 52
Voice
Bleak, stark ♩ = 52
(Depress silently)
Piano
(tre corda)
sff
8vb
4
(+D♭)
(8)
7
C Restless ♩ = 70
f
Rain,
3
mid - night
C Restless ♩ = 70
RH
LH
f
RH
Ped.

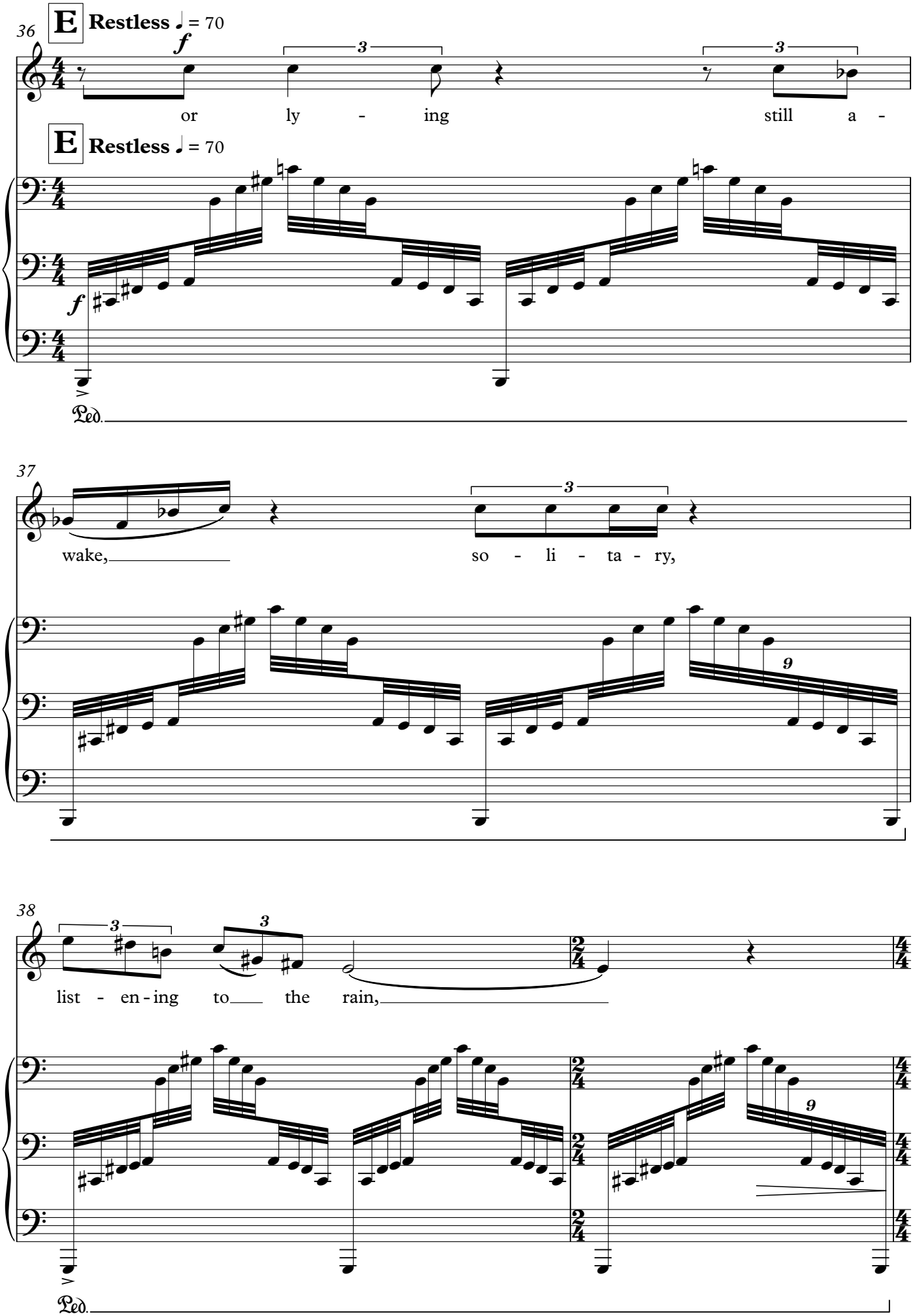

8
rain,
no - thing
but the
9
wild
rain
Ped.
11
On this bleak hut,
and so - li - tude,
Ped.

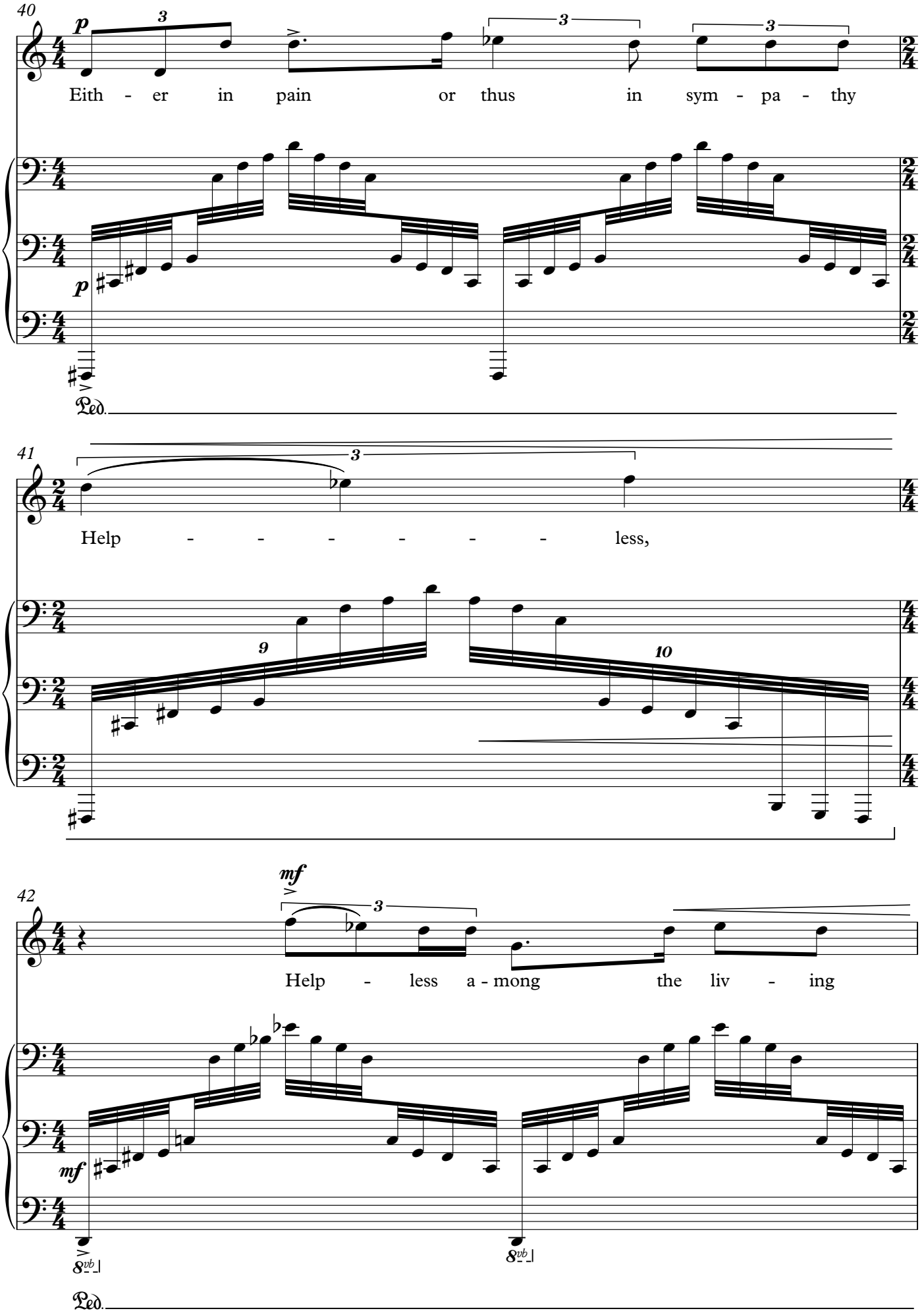

12
5
and me Re - -
9
10
13
3
mem - ber - ing a gain,
7
Re - mem - ber - ing a - gain
Ped.
14
ff
that I shall
8vb
8vb

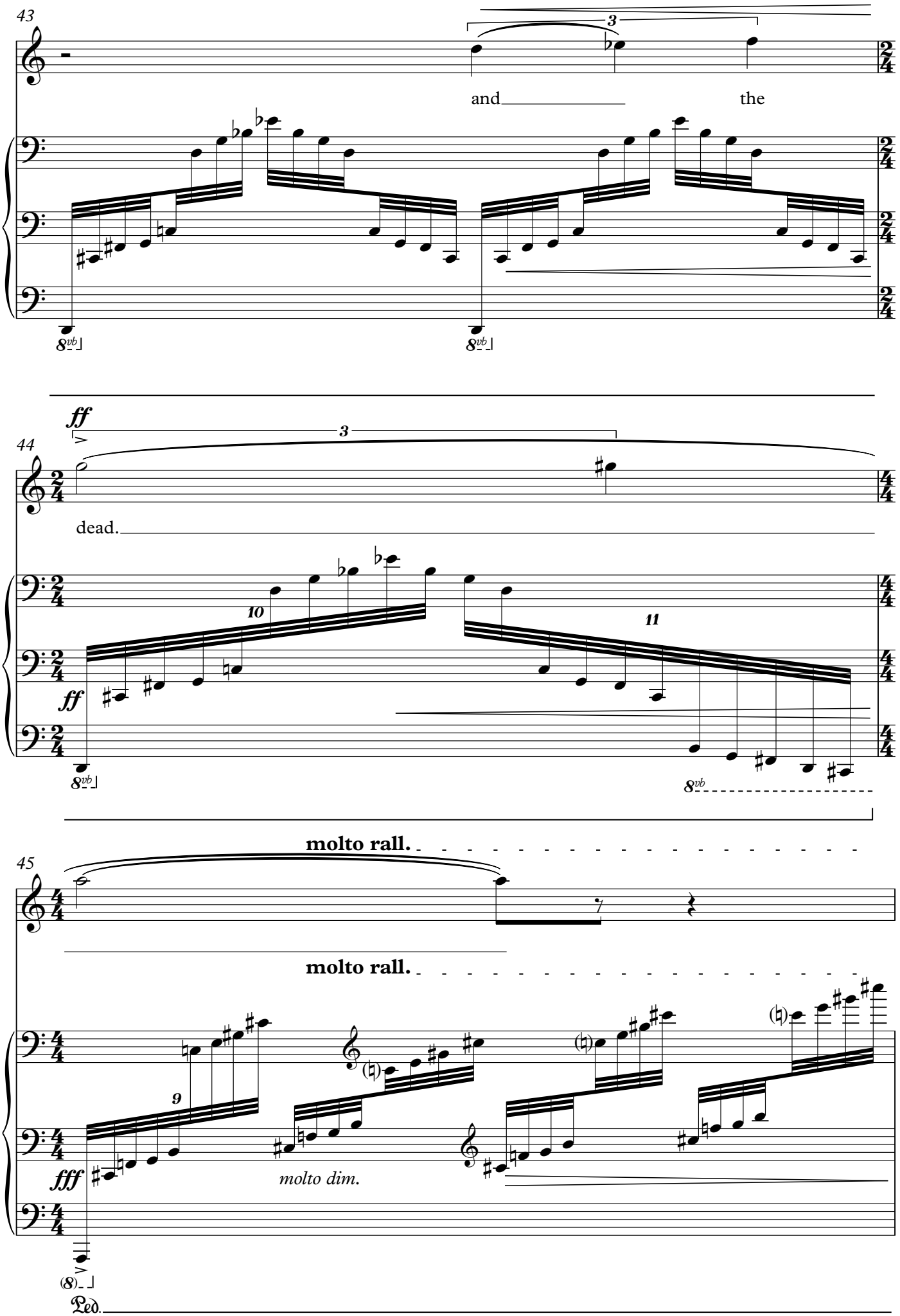

15
ff
3
die
10
11
ff
8vb
8vb
16
molto rall.
molto rall.
9
fff
molto dim.
(8)
Ped.
17
8va
lunga
p

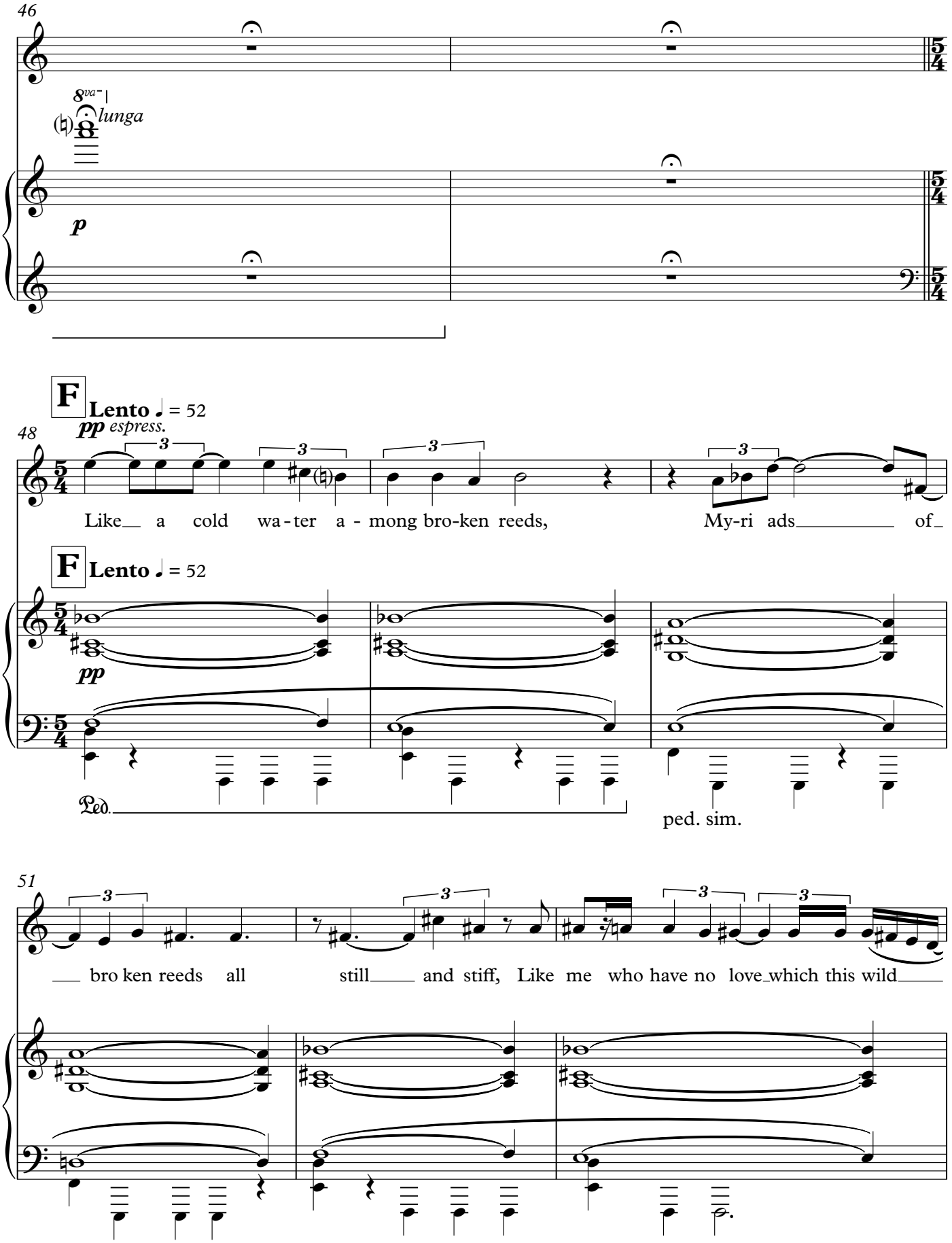

D
Lento (Tempo I) ♩ = 52
pp espress sempre
19
And_neith-er__ hear_____ the rain nor_____give it thanks For
D
Lento (Tempo I) ♩ = 52
pp
Ped.
ped. sim.
22
wash - ing me____ clean - er than__ I_____ have been Since__
poco cresc.
cresc. poco a poco
24
__ I____was born in-to this so - li - tude.
p
mp
6:5
Blessed are the dead


27
that the rain rains up- on:
But here I pray that
mp
p
p
pp
30
none whom once I loved is dy- ing to- night
pp
ppp
ppp
33
piano possibile
8vb
sff
sff
Ped.


36
E
Restless ♩ = 70
f
or ly - ing still a -
E
Restless ♩ = 70
f
Ped.
37
wake,
so - li - ta - ry,
38
list - en - ing to the rain,
Ped.


40
p
Eith - er in pain or thus in sym - pa - thy
Ped.
41
Help - - - - - - less,
9
10
42
mf
Help - less a - mong the liv - ing
8vb
Ped.


43
and
the
44
ff
dead.
ff
molto rall.
45
molto rall.
fff
molto dim.
Ped.


46
8va
lunga
p
F
Lento ♩ = 52
pp espress.
48
Like a cold wa-ter a-mong bro-ken reeds, My-ri ads of
F
Lento ♩ = 52
pp
Ped.
ped. sim.
51
bro ken reeds all still and stiff, Like me who have no love which this wild

54

rain Has not dis-solved ex-cept the love of death,

f *mf* *f*

57

If love it be to - wards what is per-fect and

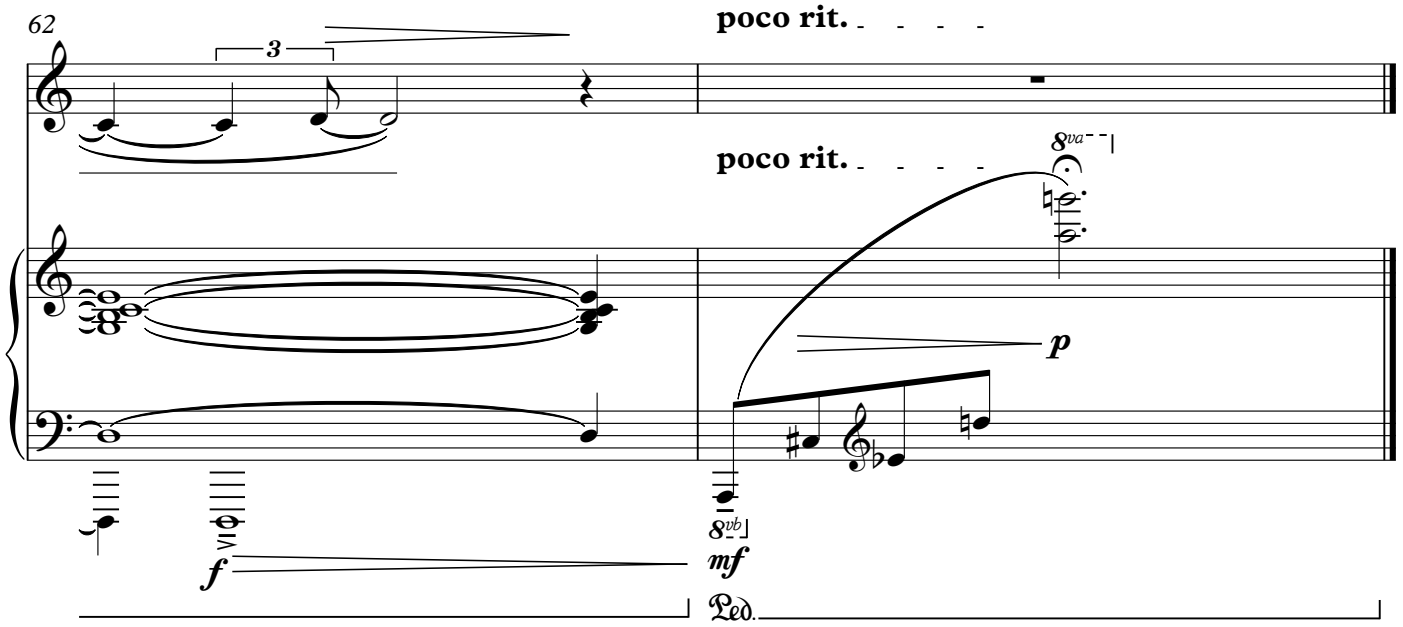
p *p*

60

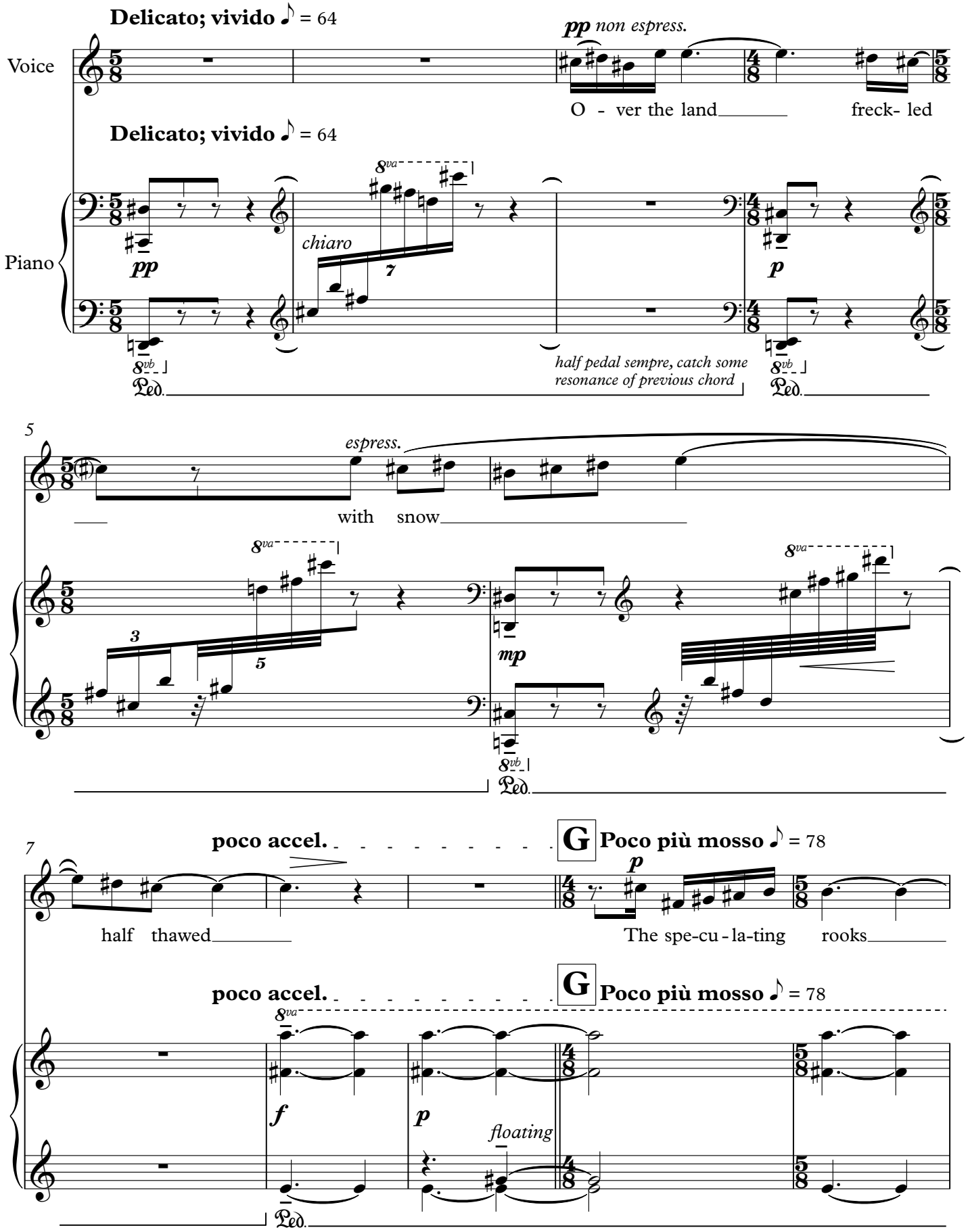
Can- not, the tem - pest tells me, dis - ap - point.

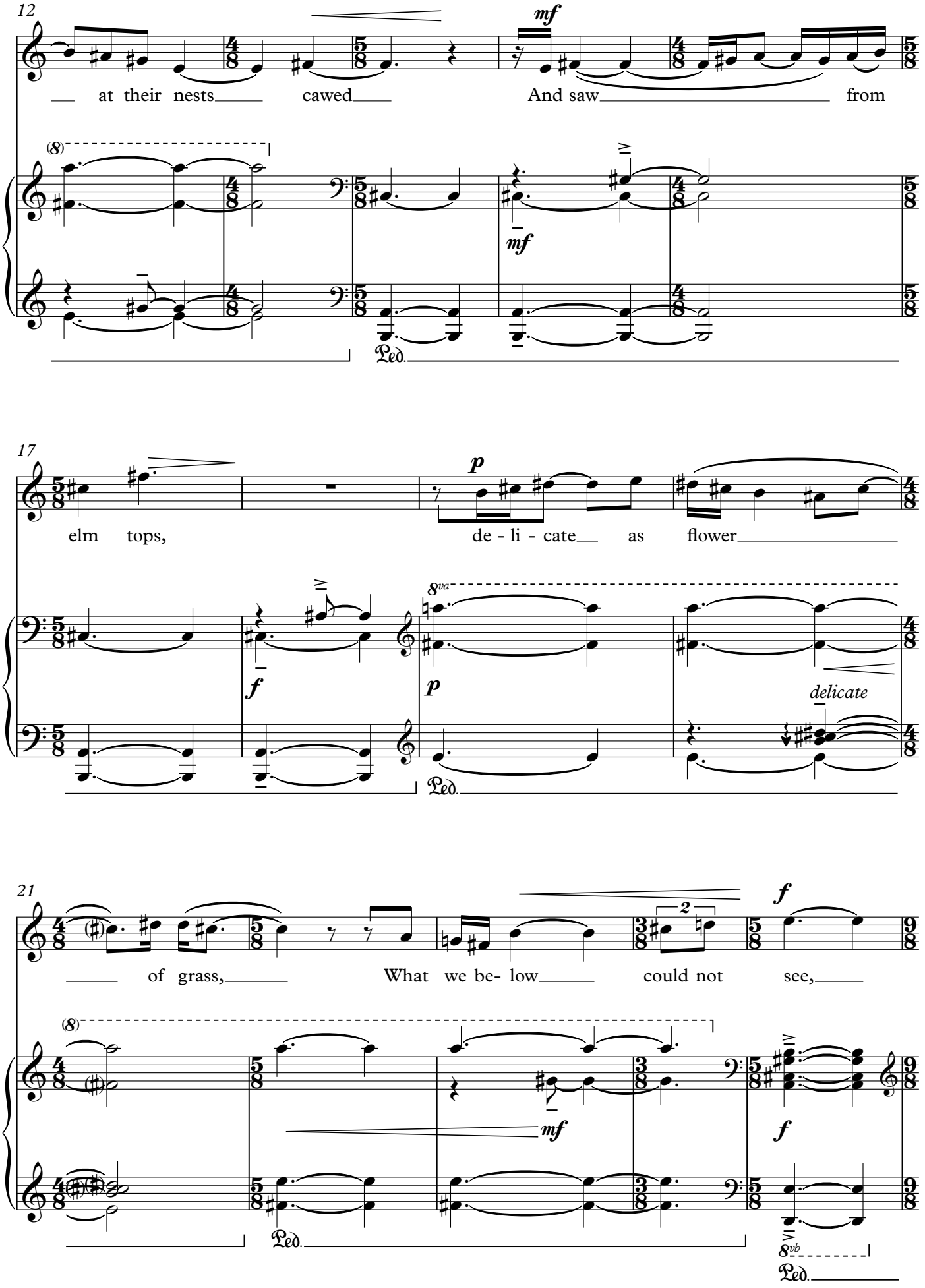
mp *f* *mp*

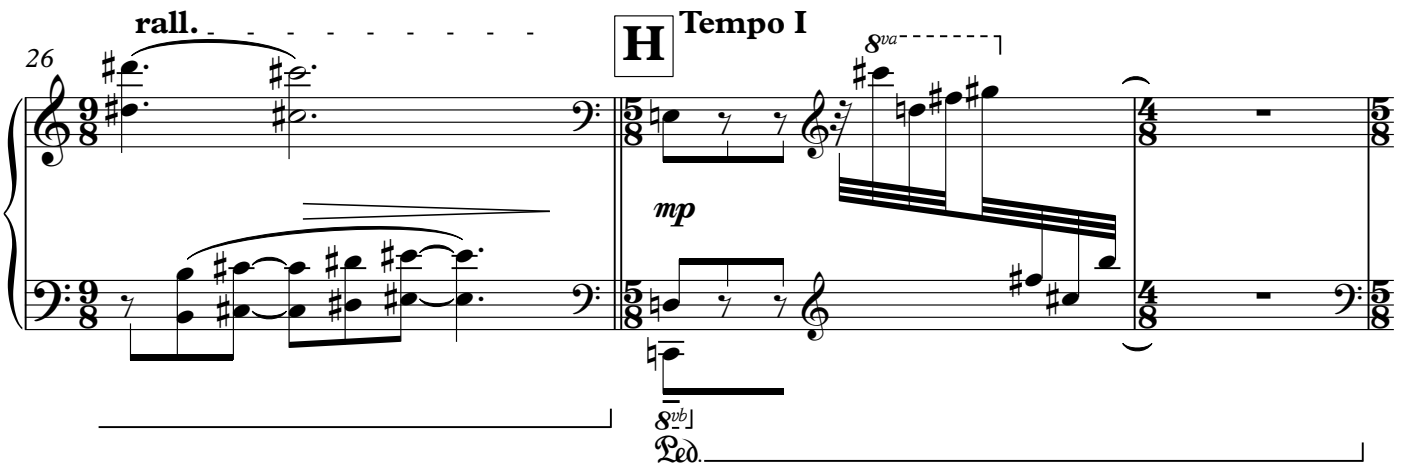
Ped.


62
3
poco rit.
poco rit.
8va
p
8vb
f
mf
Ped.

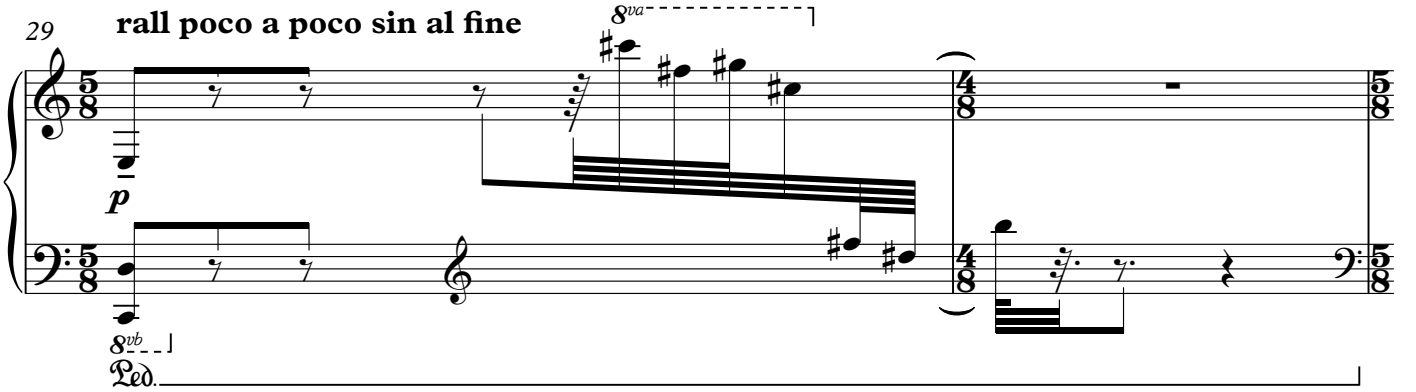
III. Thaw

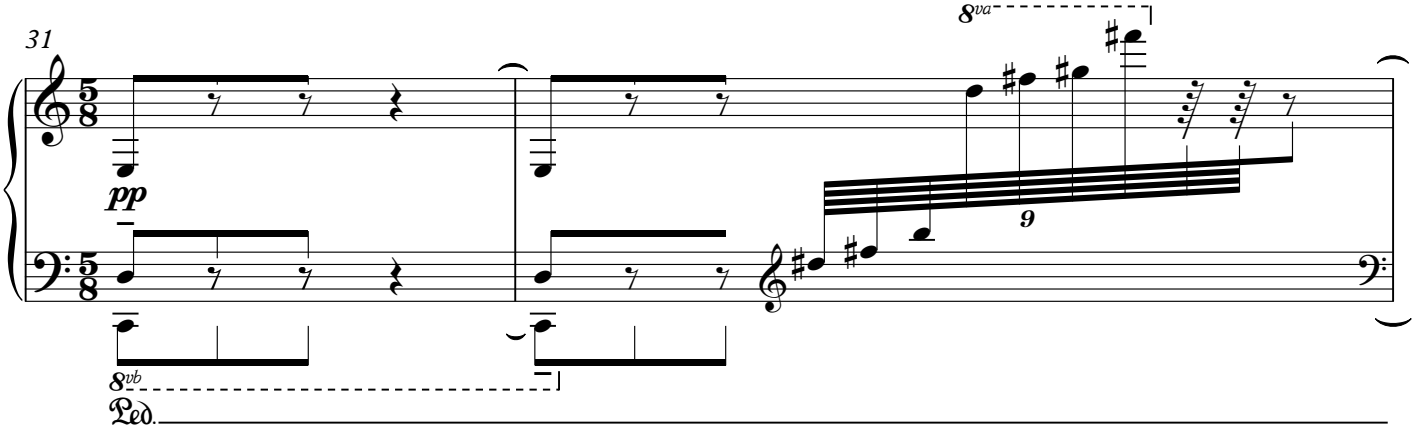

Delicato; vivido ♪ = 64
Voice
pp non espress.
O - ver the land
freck- led
Delicato; vivido ♪ = 64
Piano
pp
chiaro
p
half pedal sempre, catch some resonance of previous chord
5
espress.
with snow
mp
7
poco accel.
G
Poco più mosso ♪ = 78
p
half thawed
The spe-cu-la-ting rooks
poco accel.
G
Poco più mosso ♪ = 78
f
p
floating

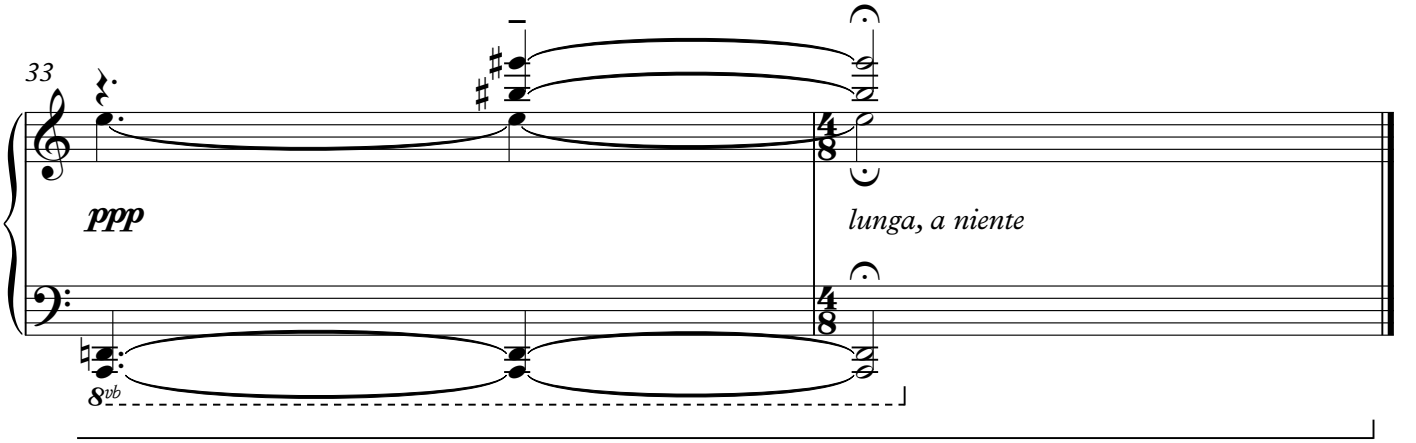

12
at their nests cawed
mf
And saw from
(8)
mf
Ped.
17
elm tops,
p
de - li - cate as flower
f
8va
p
delicate
Ped.
21
of grass,
What we be- low could not see,
2
f
(8)
mf
f
Ped.
8vb
Ped.



N.B. tenuto markings (bars 27, 29, 31, 32)







Commentary:

Winter Pass

Date of composition: 2015 (revised 2020)

Forces: Soprano/Tenor, Piano

Texts: Edward Thomas (1878-1917)

I. Snow

II. Rain

III. Thaw

This song cycle is the second work in a trilogy of compositions which set texts by writers generally (and with various levels of accuracy) described as War Poets. The first cycle in the trilogy (*At Last He Sleeps*),[6] completed in 2012, also comprises three settings of Edward Thomas. While it is true that Thomas did not write in the trenches in the manner that (for example) Wilfred Owen did, it is also true that all of his 144 poems were written during the last two years of his life, and during the Great War. Furthermore, it is incontestably untrue that none of Thomas's poems is about war. Rather than directly addressing real-life war situations, Thomas often alludes to more general landscapes, leaving readers to decide for themselves the balance between the generic and the specific. It is this quality that inspired me to make these settings.

The three poems in the present cycle were selected for two primary reasons: the vivid descriptions of landscape, and the use of unfussy, non-literary vocabulary and rhythms of common speech. Although I wished to create a vivid soundscape which matched the intensity of the text, I nevertheless wanted to express the words and meaning of the text as clearly as possible. (This is an important consideration for me generally, with vocal music.) The fact that Thomas distances himself slightly from the harsh realities of trench warfare in his poems gives the writing a certain detachment from the time and place or origin: the process of musical composition is, for me, a further distillation of this detachment.

The poetic aim of these songs is to translate the real and imagined landscapes of the texts into music in the form of harmony. I am very clear that at all times, the harmony is informed directly by the text, perhaps by a single word (e.g. "gloom"), or several words (e.g. "The down is fluttering from her breast!"). This means that the harmonies assigned to the piano are a backdrop - not in a pejorative sense, but in the artistic sense of a canvas, onto which another layer (i.e. the words) can be painted. Technically, this is achieved in different ways. The image from the text may align with its equivalent characterisation in the harmony, or it may occur

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[6] See Appendix B.

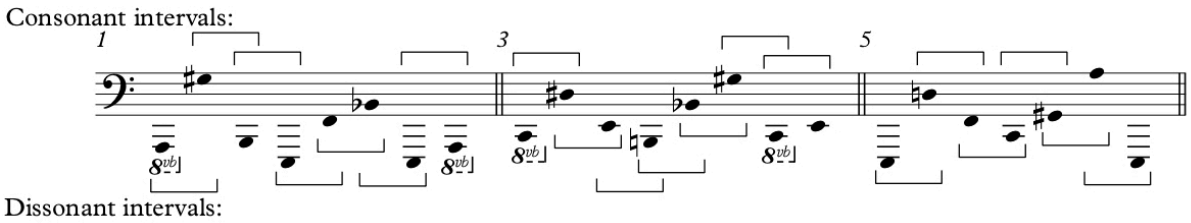
elsewhere. In this sense, the text and its canvas are non-synchronous: different elements of the composition are 'viewed' both simultaneously and at different times, as when one views a painting.

I.

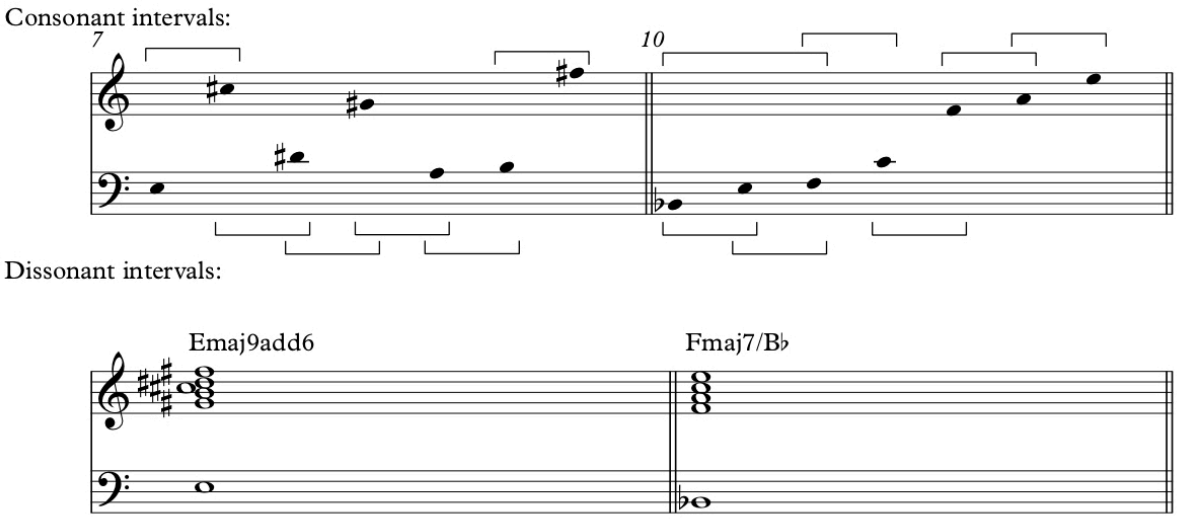
Snow

In the gloom of whiteness,
In the great silence of snow,
A child was sighing
And bitterly saying: "Oh,
They have killed a white bird up there on her nest,
The down is fluttering from her breast!"
And still it fell through that dusky brightness
On the child crying for the bird of the snow.

Snow begins in darkness, with the words "gloom" and "silence" informing the balance of consonance and dissonance within the sonic landscape in the opening 11-bar section. Ex. 1-1 shows the proportion of consonant and dissonant intervals in the piano's first three linear constructions. The interval of the perfect 4th can be heard as a hard, dissonant interval, especially at low register. The harmony of bar 7, although still containing more dissonant intervals than consonant, contains the bright, energetic intervals of the major 2nd and major 6th, as well as the open sound of the perfect 5th. Additionally, (with the exception of the A) all the notes in this bar, when combined, form an extended triad of Emaj9add6, a bright chord with subtle dissonance (see Ex. 1-2). Bar 10 is the culmination of this short progression of dark to light, containing the clear, glassy sound of a stack of perfect 5ths (B♭ – F – C, then A – E). The addition of E, being an augmented 4th above the 'root' note of the harmony, creates a lifting sensation of optimism. The chord can be read as Fmaj7/B♭ – a harmony that is at once warming, bright, but gently dissonant (see Ex. 1-2).

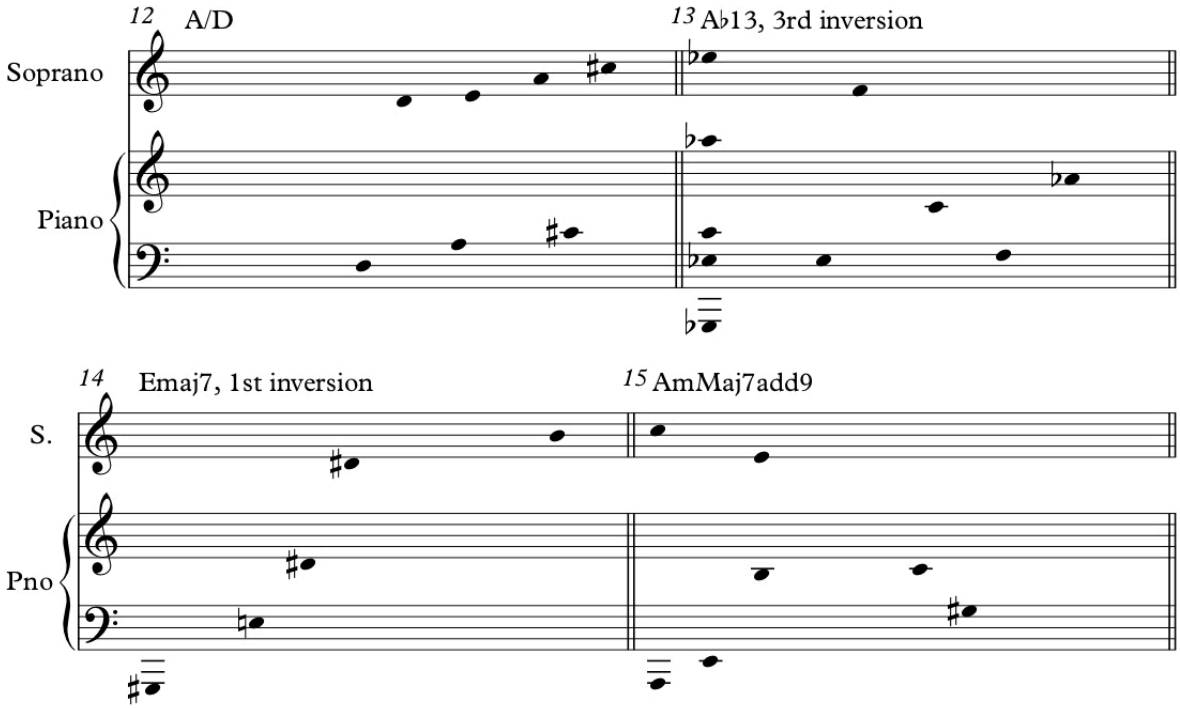


Ex. 1-1: Proportion of consonant and dissonant intervals, bars 1, 3, 5.

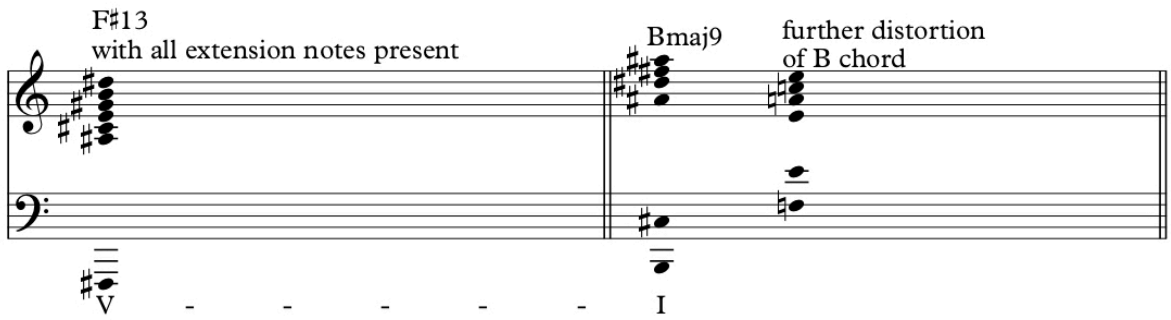


Ex. 1-2: Harmony in bars 7 and 10: proportion of consonant and dissonant intervals and resultant chords.

Bars 12-15 are ostensibly more freely atonal, as suggested by the word “bitterly”. Nevertheless, the sense of atonality is mitigated by reference to major and minor chord formations, with some notes participating in this harmony and others not (see Ex. 1-3). The landscape of the following passage (bars 16-25) is suggested by the nightmarish imagery of the white bird being killed in its nest, with the extended “Oh” suggesting the “crying” of the child’s speech. The passage begins with a strong sense of bitonality (C minor and C♯ minor) before a perfect cadence to B (bars 24-26) coincides with the poetic apex of the piece. Despite the clear V-I movement from F♯ to B, the cadence is heavily distorted by additional pitches. In the F♯ chord, for example, the triad is extended up to and including the 13th, but with all notes present, whereas a functional dominant 13th would usually contain only root-7th-3rd-13th (see Ex. 1-4).



Ex. 1-3: Harmony in bars 12-15, with only the notes participating in the indicated harmony shown. Some notes have been re-spelled enharmonically.



Ex. 1-4: Perfect cadence in B at bars 24-26, with triadic extension notes indicated.

II.

Rain

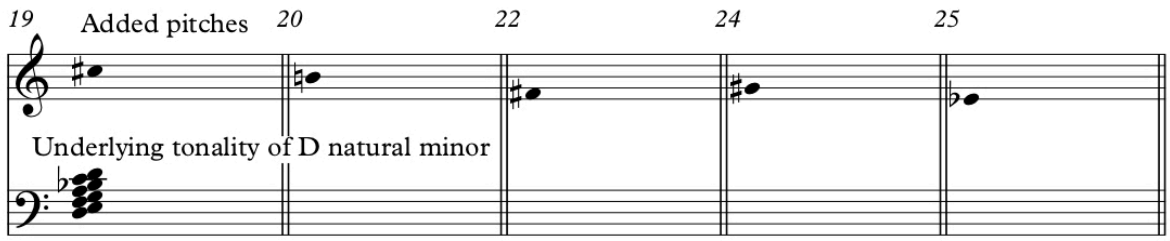
Rain, midnight rain, nothing but the wild rain
On this bleak hut, and solitude, and me
Remembering again that I shall die
And neither hear the rain nor give it thanks
For washing me cleaner than I have been
Since I was born into this solitude.
Blessed are the dead that the rain rains upon:
But here I pray that none whom once I loved
Is dying to-night, or lying still awake
Solitary, listening to the rain,
Either in pain or thus in sympathy
Helpless among the living and the dead,
Like a cold water among broken reeds,
Myriads of broken reeds all still and stiff,
Like me who have no love which this wild rain
Has not dissolved except the love of death,
If love it be for what is perfect and
Cannot, the tempest tells me, disappoint.

Themes of death, solitude and desolation run through this poem, and the suggested landscape is bleak and stark (words which are given as performance directions at the opening of the piece). However, there are moments of relative repose, and this is reflected in the tonalities used in the piece, as well as the musical structure, which is a basic $ABAB^{I}$ where the A section represents the wild, bleak landscape and the B section represents the more thoughtful moments which are nevertheless tinted with pessimism.

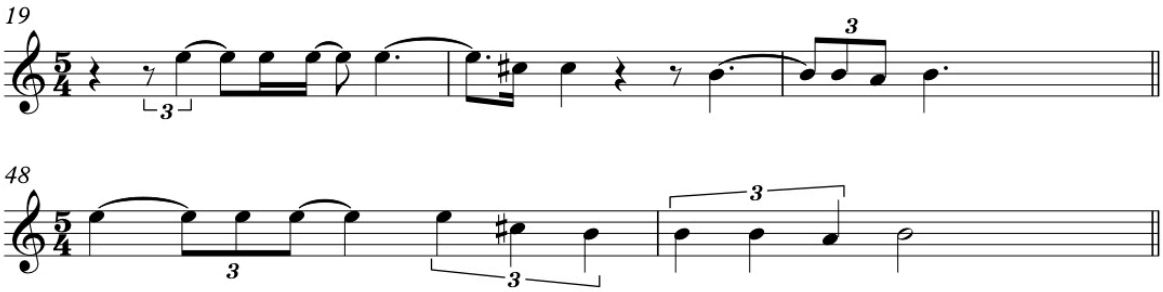
While the piece as a whole alludes to D minor in varying degrees, the tonality of the A section (bars 7-18) is freely dissonant, with no allusions to any significant tonal centre, other than the D pedal bass note in bars 13-15, which is then followed by A in bar 16, thereby implying an imperfect cadence. In a vocal composition, notions of word painting inevitably need to be mentioned. The voice (solitary by definition) is almost obscured by the force of the piano's continuous cascading demisemiquavers. This transparent style of word painting is partly suggested by works such as Ralph Vaughan Williams's *On Wenlock Edge* and *Bredon Hill* (Nos 1 and 5 from his cycle *On Wenlock Edge* (1909)), although of course the musical language is very different.

The tonality of the B section (bars 19-35) is created by using chords produced from the pitches of the D (natural) minor scale. As the passage progresses, certain pitches within the 'scale' are chromatically altered, while the unaltered notes still remain. I will refer to this device as 'progressive chromaticism' – a simple process of adding neighbouring chromatic notes in a diatonic set (see Ex. 1-5). Critically, the notes of the original scale are added to, not replaced, and all notes may occur at any octave. By bar 29, the harmony is fully chromatic (i.e. all 12 notes of the chromatic scale have been used). Bar 29 is also the bar where both voice and piano move into a C major tonality (i.e. all notes alien to C major are now omitted), to coincide with the poet's praying for the protection of those he loved. The implied Ic chord (bars 31-32), however, is followed by a dissonant bitonal chord (of F and F♯ major), signalling the return of the more freely dissonant A section music. While the piano part and voice's pitches are the same as before, the voice's rhythm necessarily changes, owing to the free metre of the text (see Ex. 1-6).

In terms of word painting, this section introduces a steady pulse in the left hand of the piano, punctuated by rests which shift forwards by one beat each bar, before starting the cycle again. This is suggested by the line "broken reeds all still and stiff", and is a further example of non-synchronous word painting. Bar 56 is the point at which the harmony begins to differ from the first B section, and a clear D pedal bass note (which lasts until the penultimate bar) coincides with the most highly dissonant chord. The dissonance then dissolves slightly in intensity until the final bar, which, like the end of the A sections, is essentially an imperfect cadence. The A7 chord is disguised only by the addition of D5 and the chromatic alteration of E to E♭.



Ex. 1-5: Progressive chromaticism in bars 19-25.



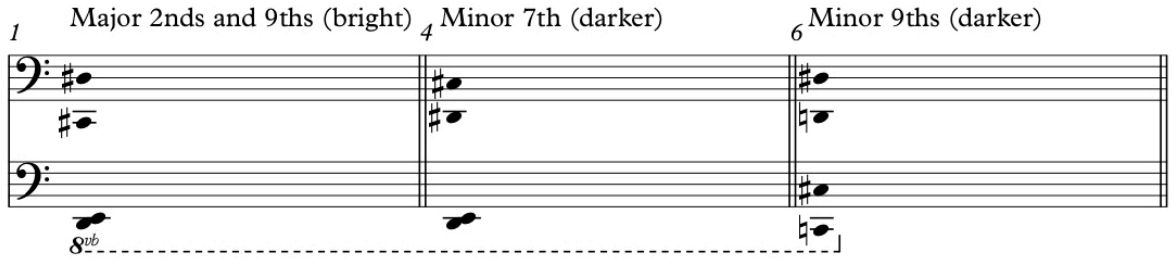
Ex. 1-6: Rhythmic development in the soprano melody, starting at bars 19 and 48.

III.

Thaw

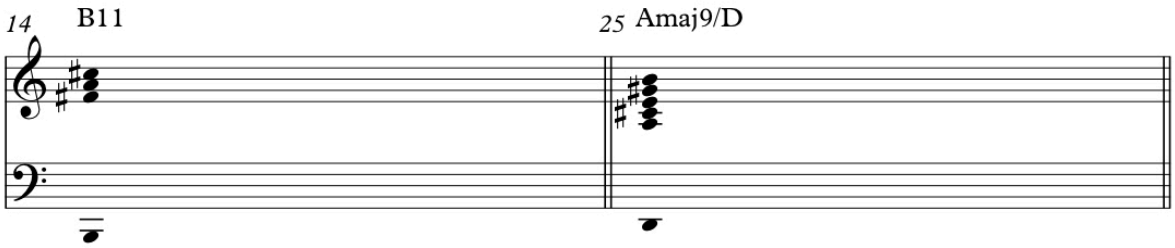
Over the land freckled with snow half-thawed
The speculating rooks at their nests cawed
And saw from elm-tops delicate as flower of grass,
What we below could not see, [winter pass.]

The final song of the set (and the shortest) consists harmonically of a journey from dark to light, representing the changing landscape as the snow thaws, as well as a change of mood from pessimism to optimism. The tonal hybridity consists of elements of bitonality, non-functional harmony, and progressive chromaticism. It is also the piece in the set with the strongest allusions to a major tonality. The first of the piano's low chords (bars 1, 4 and 6) contains bright intervals of major 2nds and 9ths suggesting D major and C♯ major; the 9th is then inverted to change the colour of the chord, before C natural (already present in the voice, whose melody is essentially in C♯ minor for the first eight bars) is added and the intervals reform into more dissonant augmented octaves (i.e. sounding minor 9th) (see Ex. 1-7). The sense of a D major tonality is further developed in the longer central section (bars 10-26), which begins with chords of Dadd9 (omitting the root). The G♯ in bar 9 acts as an augmented 4th against the D major chord, an interval which has a lifting, bright quality. The G♯ also couples with the E natural to suggest E major; in turn, the A♯ in bar 10 (in the voice) acts as an augmented 4th against the E major chord. Following this, a chord of implied B11 is used to create a hazy brightness (see Ex. 1-8); this harmony is unaltered for several bars (bars 14-18) with the exception of the addition of A♯ in bar 18 (another example of progressive chromaticism). The Dadd9 harmony returns at bar 19, before being inverted at bar 22.



Ex. 1-7: Varying shades of bright/dark dissonant intervals in opening piano chords.

All the while (i.e. bars 1-22), the melodic and mostly conjunct voice part has been set largely in an implied B major, but with chromatically altered notes of C natural and A natural appearing briefly. In preparation for the piano chord of Amaj9/D in bar 25 (see Ex. 1-8), the voice modulates to D major from the upbeat to bar 23. Bar 26 briefly implies B major again (with another augmented 4th hinting towards F♯ major) before a semitonal shift up to C major (add9) at bar 27, which recalls the harmony of the opening. The ascending tonal zones, as well as the augmented 4ths, are important contributory factors to the 'lifting' nature of the music both figuratively and literally (there are no 'flat' notes). This gradual rising of tonal zone and pitch represent the rooks' gradual flight upwards, until it can see the thaw coming before "we below" see it.



Ex. 1-8: Harmonies at bars 14 and 25.

In the closing section (from bar 27), four iterations of a Cadd9 chord eventually 'resolve' onto D with added 9th. The final high G♯ and B♯ in the piano are the moment at which we perceive the winter to have ended; the implied G♯ tonality also completes the journey of the whole piece's progressive chromaticism (i.e. B, C, C♯, D, E, F♯ and G♯ majors have all been represented). The final two words of the poem (and indeed of the cycle) are not sung. The final passage of music *is* the winter passing: the singer listens with the audience as we complete the poem in our mind. There is also an intentional reference to the very end of Schumann's *Frauenliebe und Leben* (1840), where the singer must remain silent for a passage of music lasting around two minutes.

Christopher Brammeld

String Quartet No. 2

Christopher Brammeld

String Quartet No. 2

Programme note

My second String Quartet was composed between September and December 2015: I have subsequently made two revisions. The first revision, in 2017, was primarily concerned with turning the original five-movement structure into the present three-movement form, an amendment which served to enhance the already strong sense of symmetry within the piece as a whole. In 2020, I made a second revision, this time amending many articulation, bowing, and dynamic markings.

The piece as a whole consists of two largely dissonant outer movements which surround a much more consonant central movement. Therefore, rather than conforming to a scheme of darkness to light, this piece follows a model of disequilibrium—equilibrium—disequilibrium.

The first movement opens angularly and acerbically, with a strident melody in the first violin accompanied by dissonant spikes and shards in the other strings. The second movement is the understated centre-piece, surrounded symmetrically by slow and fast music on either side. The harmonic language is markedly different from the other movements, implying at times a C major tonality. The final section recalls the opening, and is largely diatonic. Occasional C sharps jar with the calmness of the C major, in which the movement concludes.

In the final movement, the energy and dissonance of the first movement begin to reappear. The final section is a reprise of the opening of the quartet, but with even more pent-up energy and drive. A moment of quiet reflection quickly subsides, and the piece ends with an agitated coda which ends on an unexpected unison — a token resolution.

CB

Performance notes

<u>String notations and techniques</u>

s.p. = sul ponticello
p.s.p. = poco sul ponticello
m.s.p. = molto sul ponticello
s.t. = sul tasto
p.s.t. = poco sul tasto
m.s.t. = molto sul tasto
Horizontal arrows = move towards the indicated bow position.

At a **change of playing method** (e.g. pizz. after a period of arco), the area on string (e.g. sul pont.) reverts to posizione normale.

After a **snap pizzicato** () the indication pizz. norm. is given for clarity.

nat. (posizione naturale) is used to revert to normal playing position after sul pont. and sul tasto.

<u>Articulation</u>

 = Tenuto; hold the note for its full duration

 = Standard accent

 = Strong accent

<u>Microtones</u>
Fixed symbols are used for microtones, as follows:

Quarter sharp: 

Three-quarter sharp: 

Quarter flat: 

Three-quarter flat: 

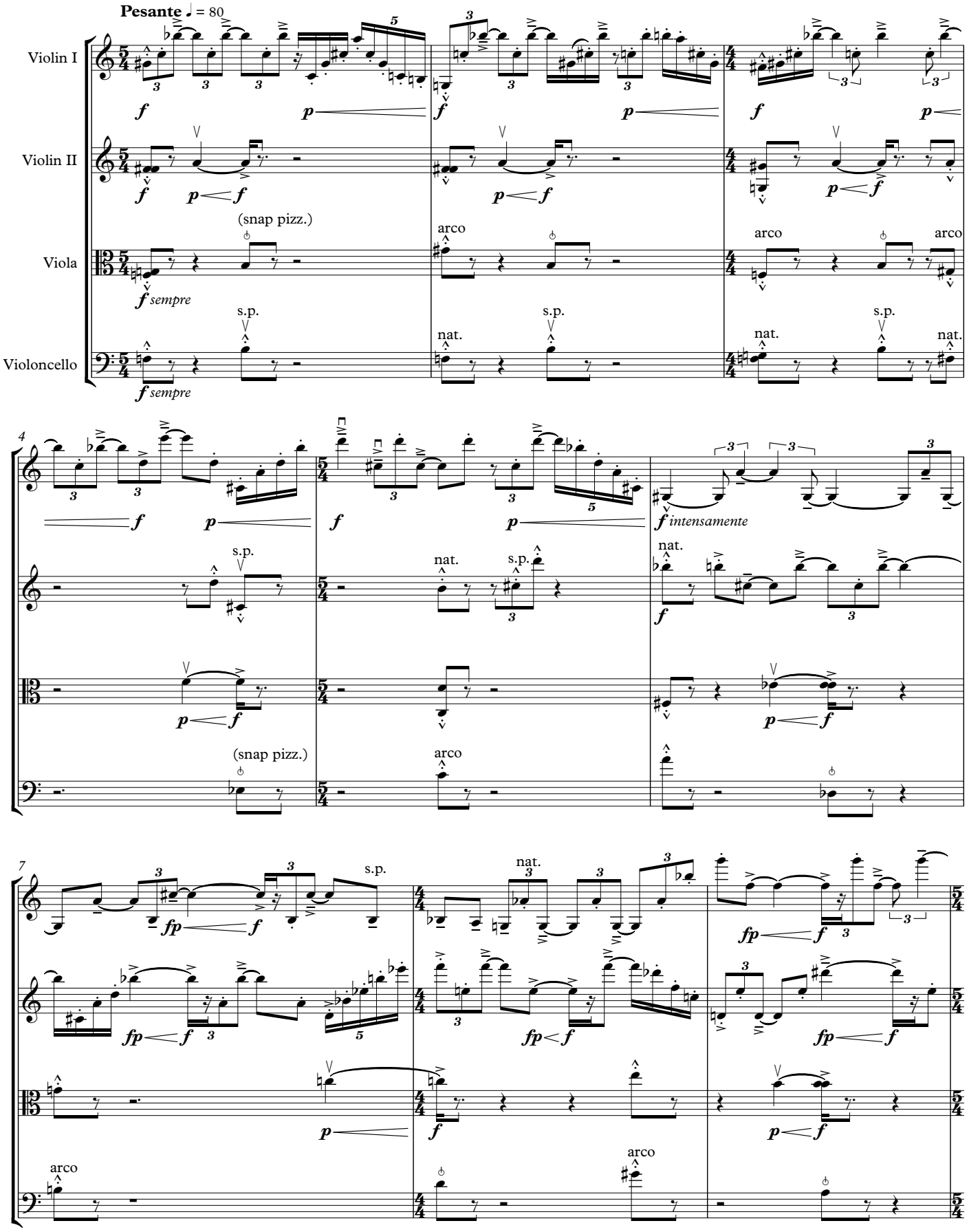
Duration c. 16 minutes

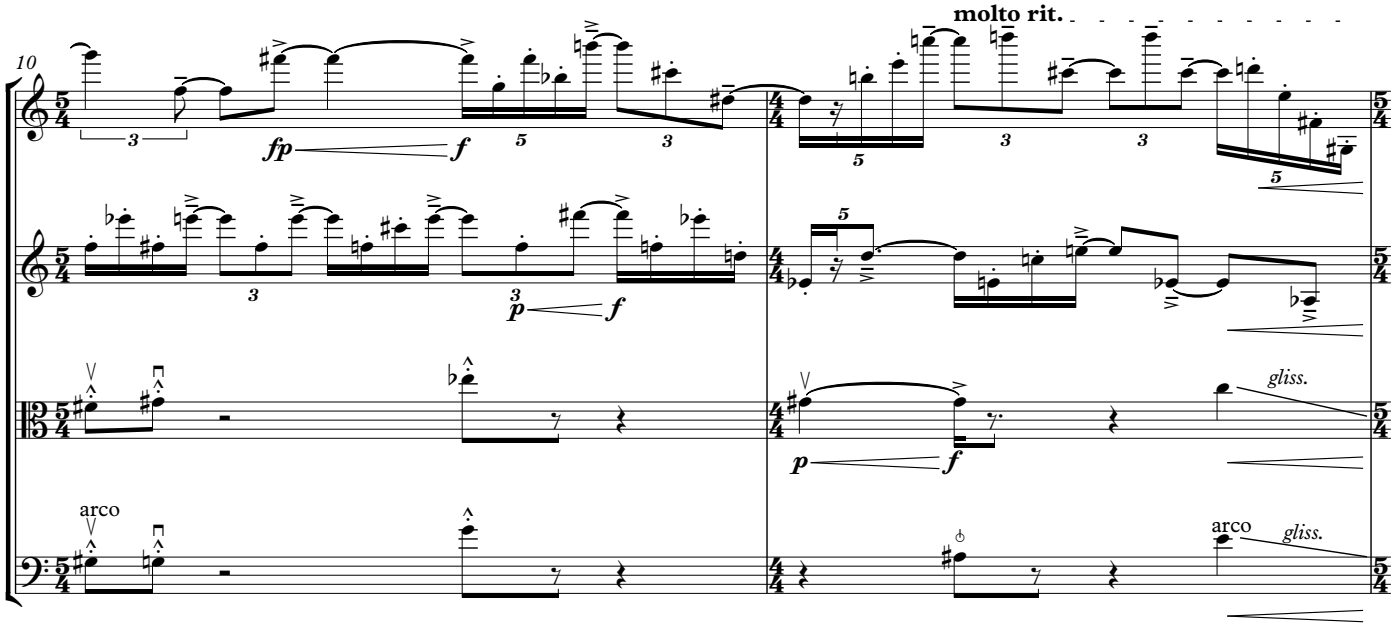
Contents

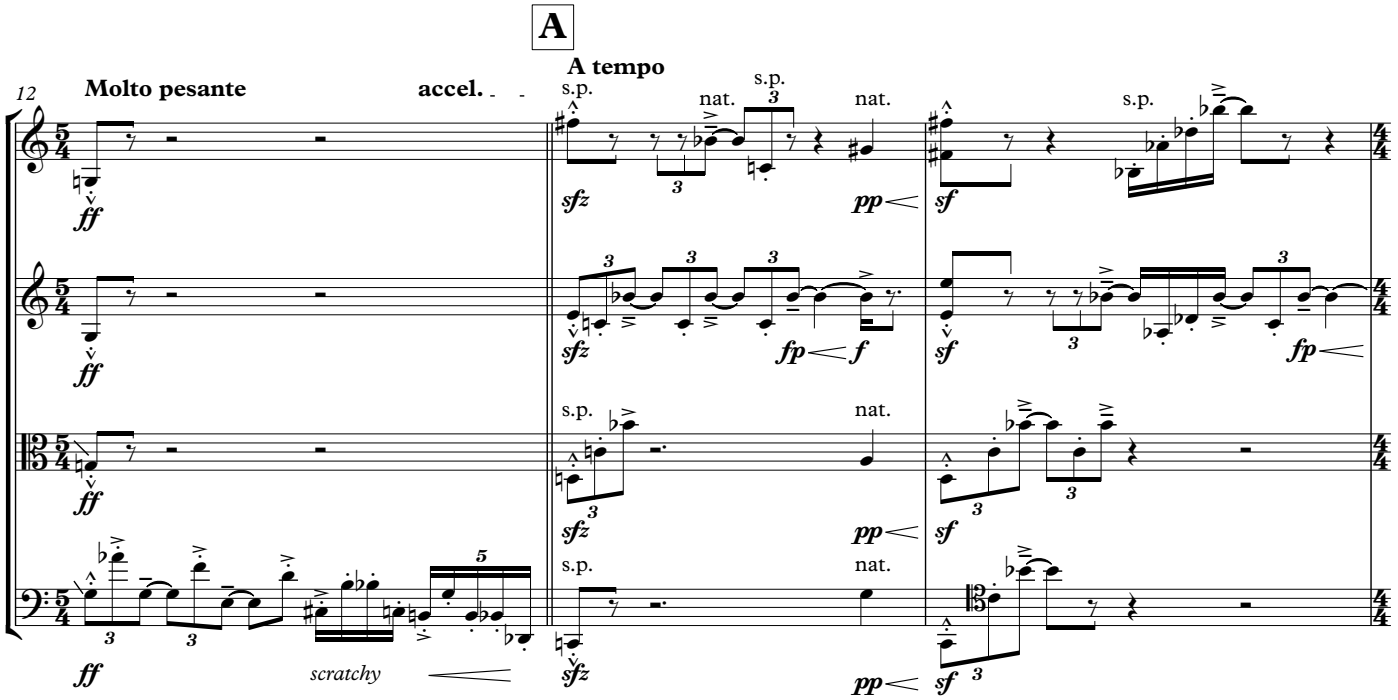
String Quartet No. 2

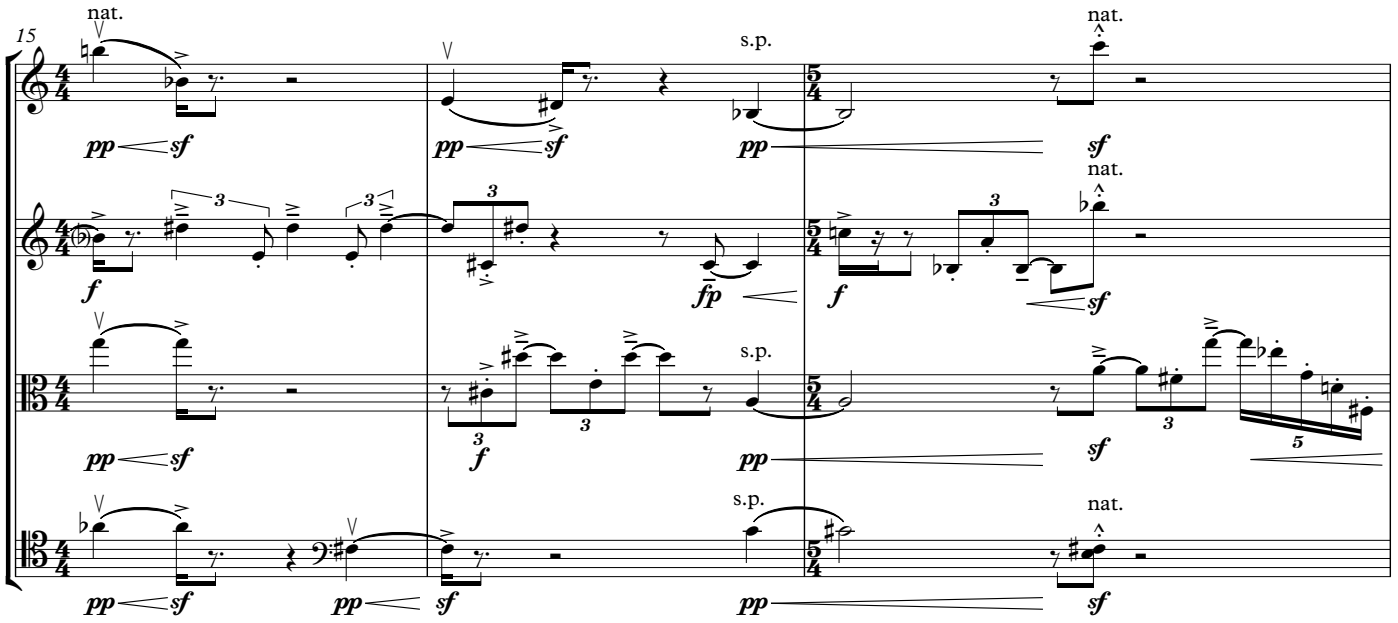
I

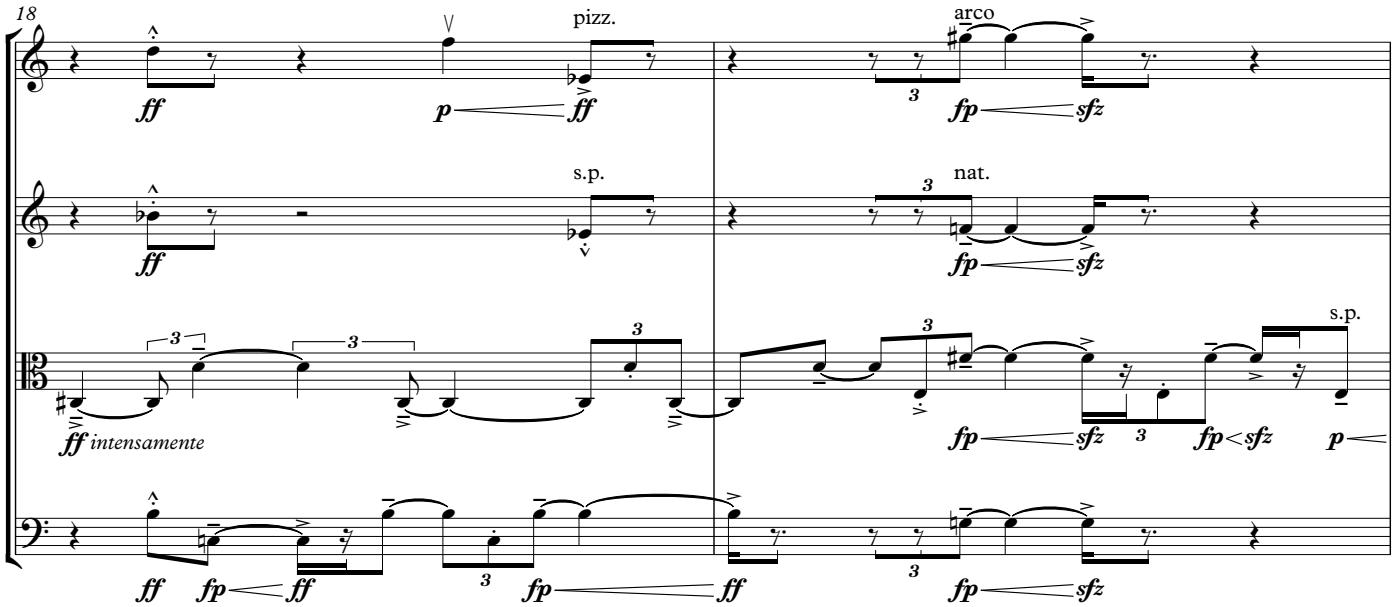
Christopher Brammeld
2015 (rev. 2017, 2020)

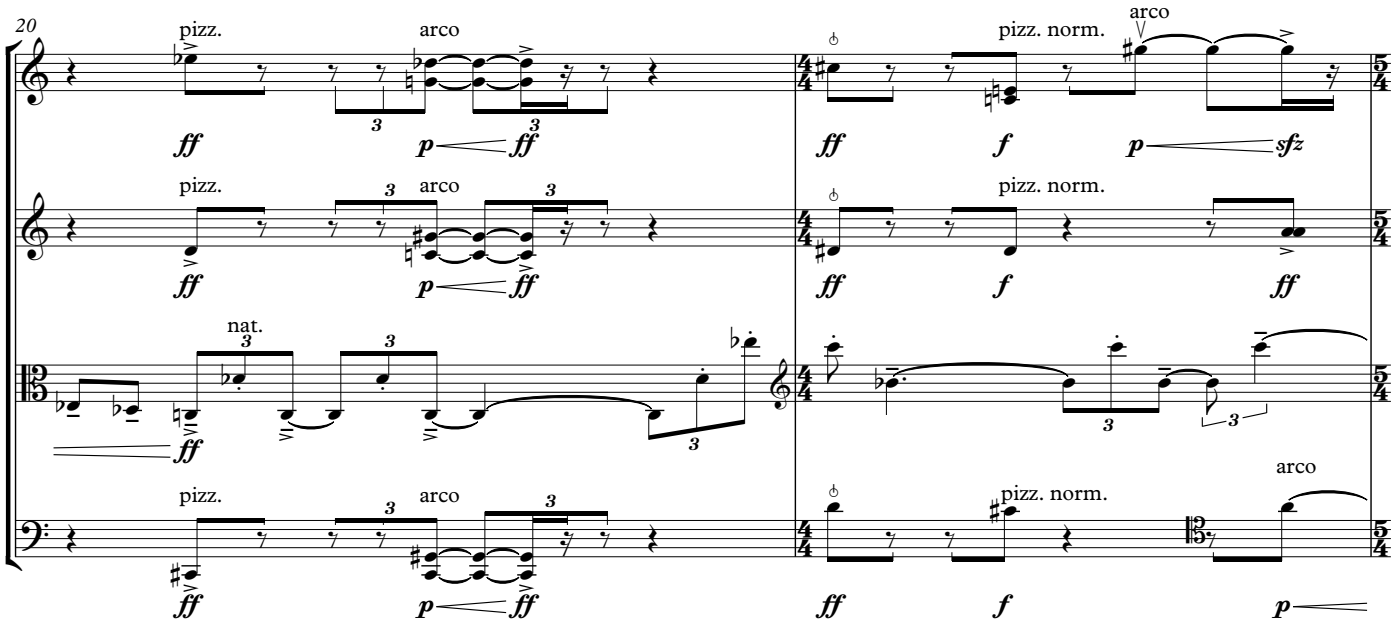


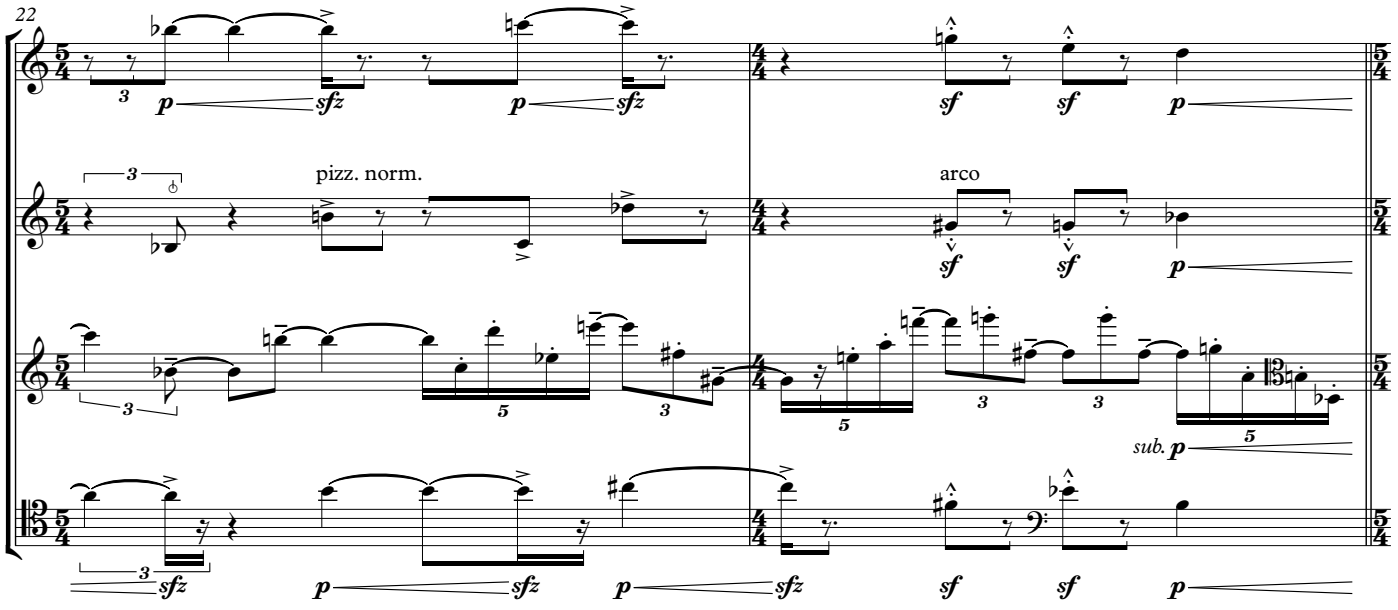

molto rit.
10
fp
f
p
f
p
f
gliss.
arco
arco
gliss.

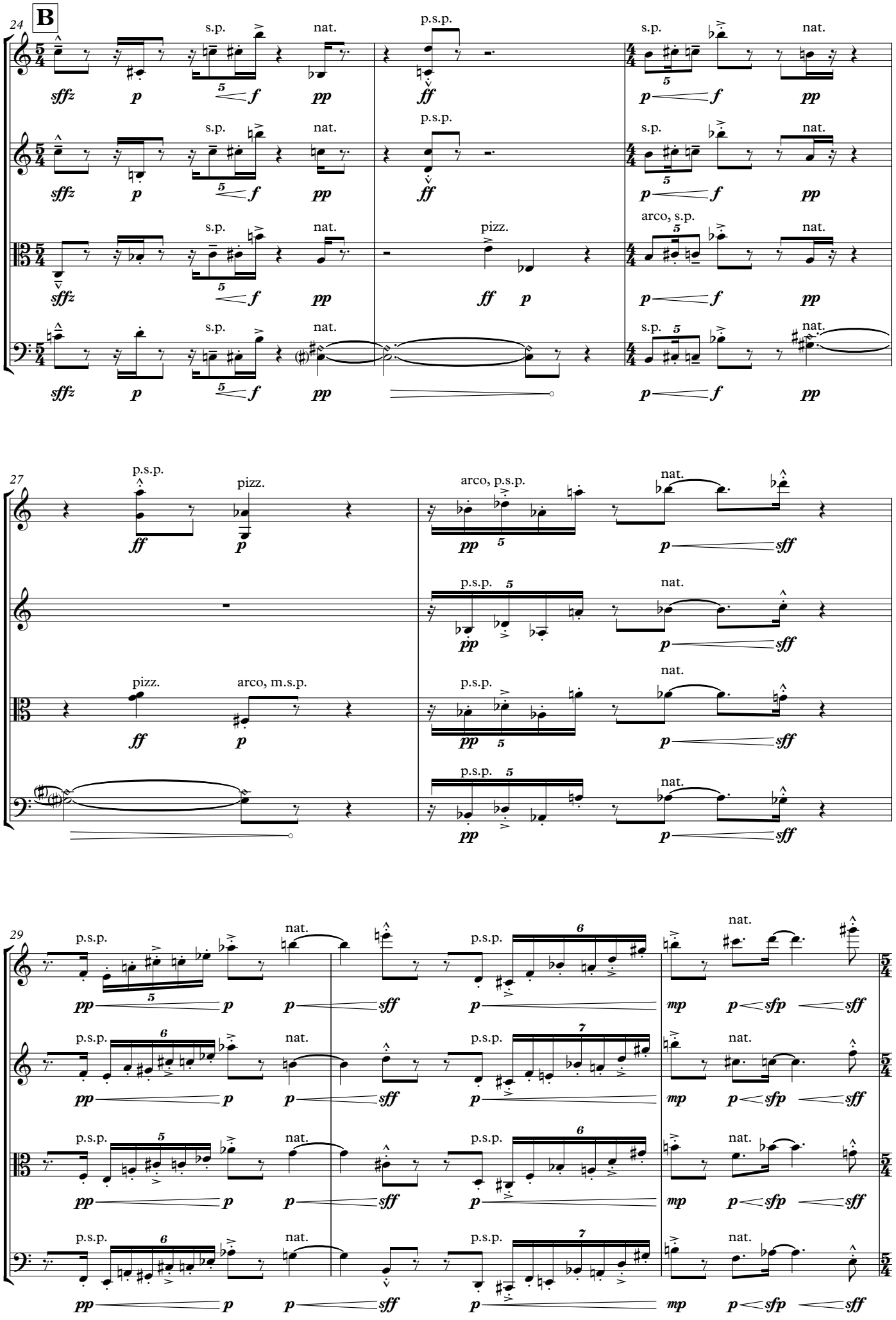

A
12
Molto pesante
accel.
A tempo
s.p.
nat.
s.p.
nat.
s.p.
ff
sfz
pp
sf
fp
f
scratchy

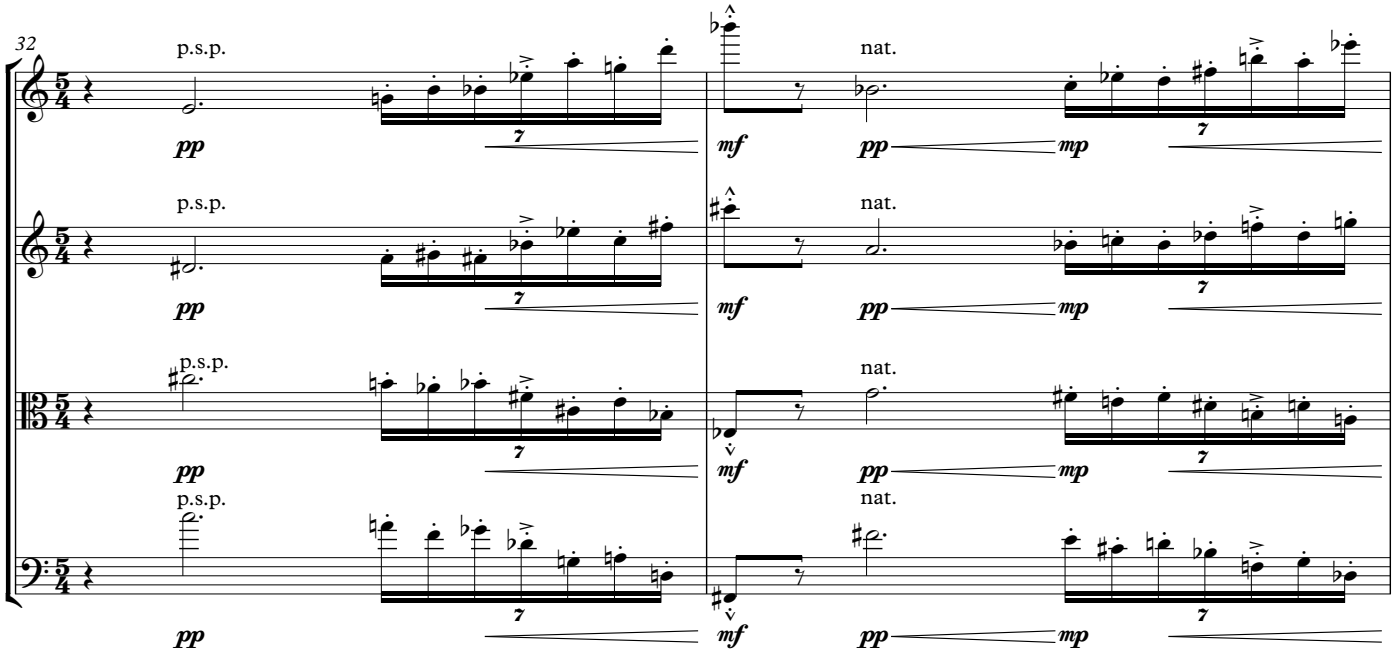

15
nat.
s.p.
nat.
nat.
s.p.
s.p.
pp
sf
f
fp

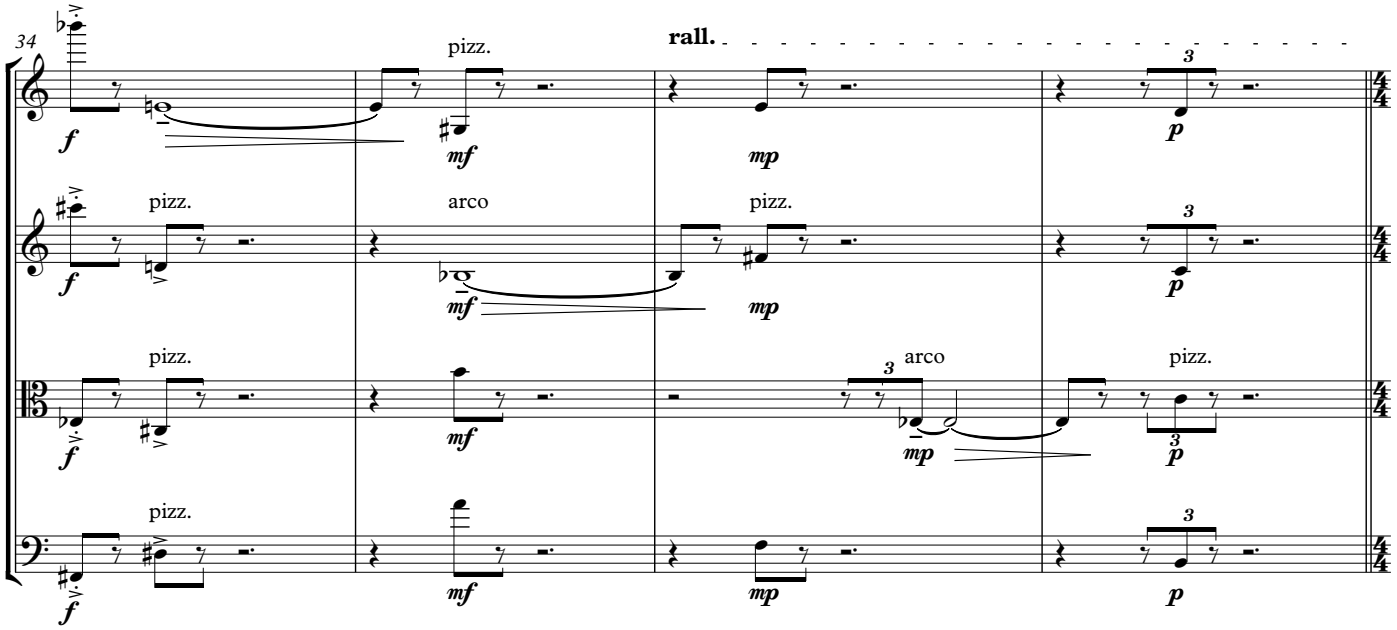

18
pizz.
arco
s.p.
nat.
s.p.
ff intensamente

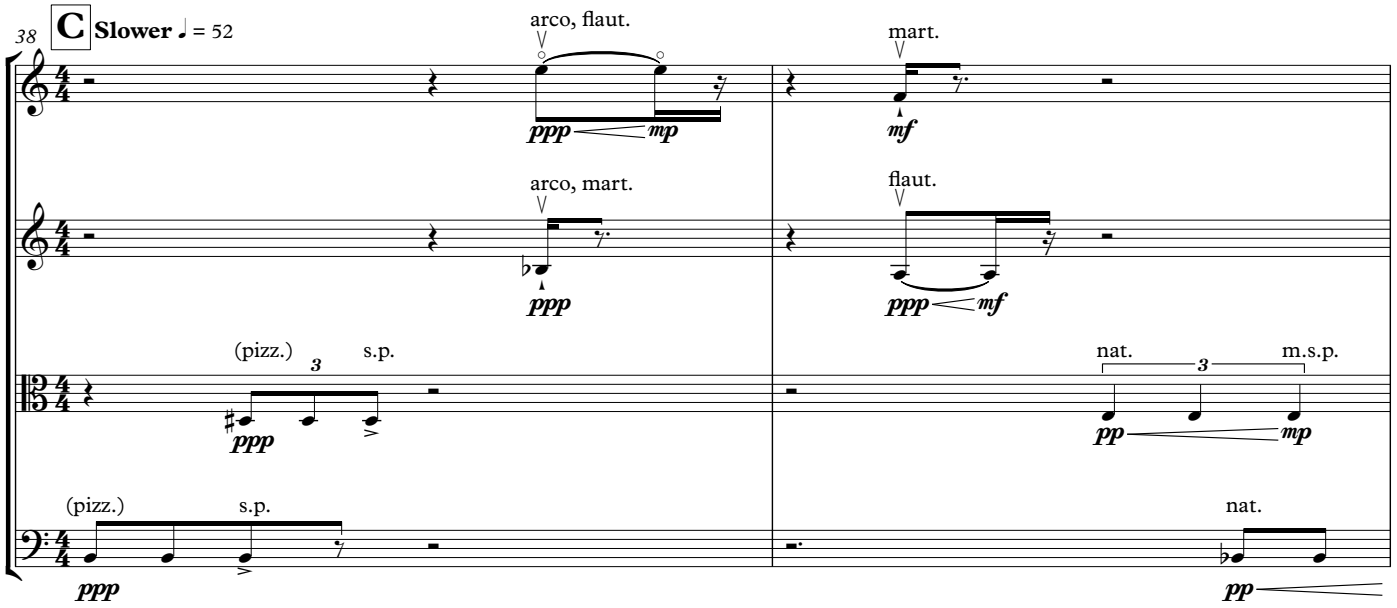

20
pizz.
arco
pizz. norm.
arco
pizz.
arco
pizz. norm.
nat.
pizz.
arco
pizz. norm.
arco

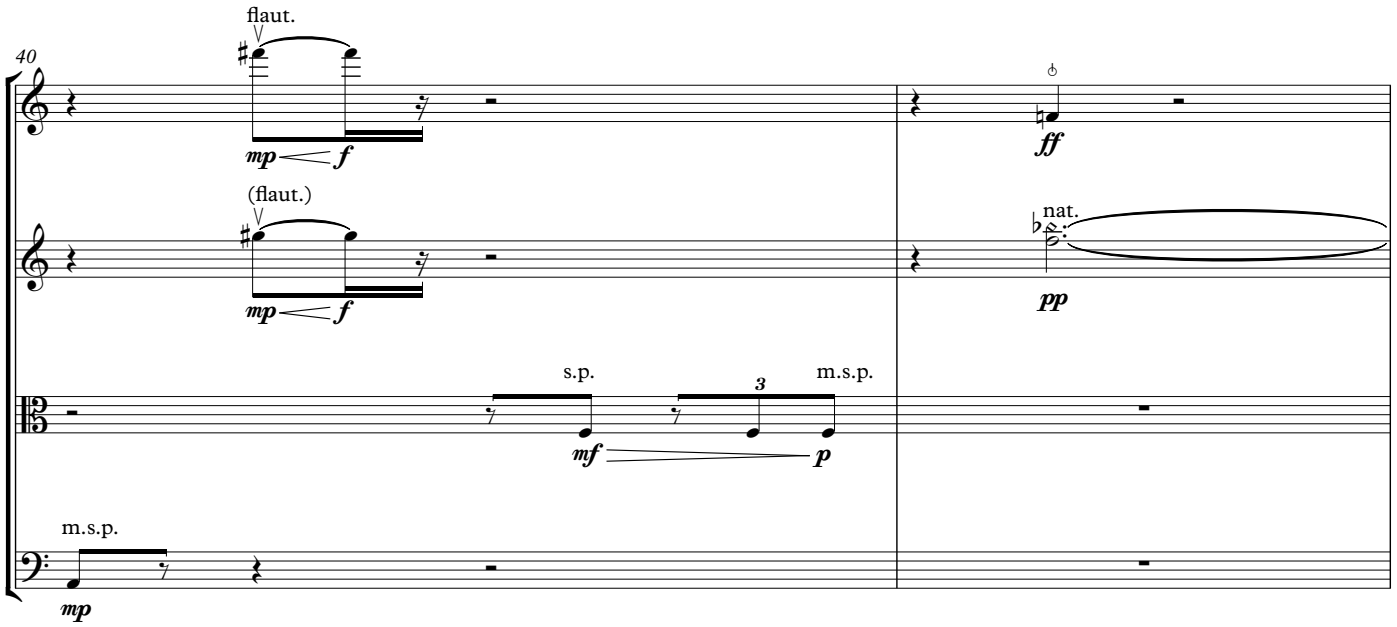

22
pizz. norm.
arco
sub.

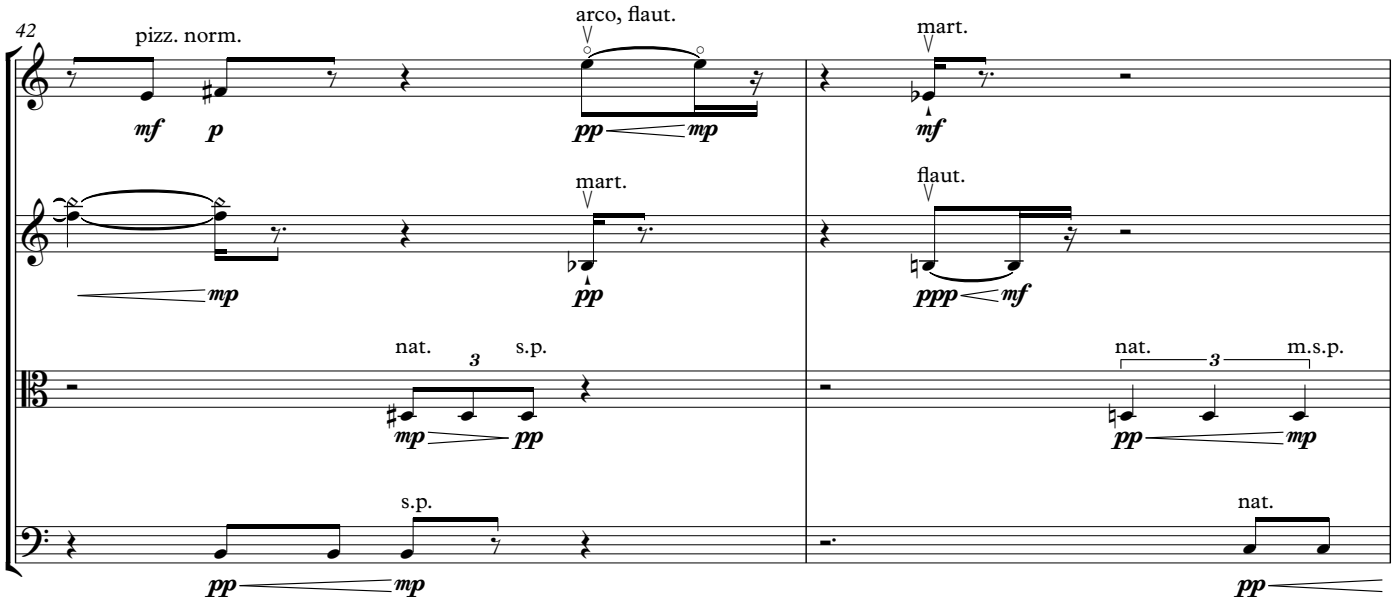

B
24
s.p.
nat.
p.s.p.
pizz.
arco, s.p.
27
arco, p.s.p.
arco, m.s.p.
29
sffz
p
f
pp
ff
sff
mp
sfp

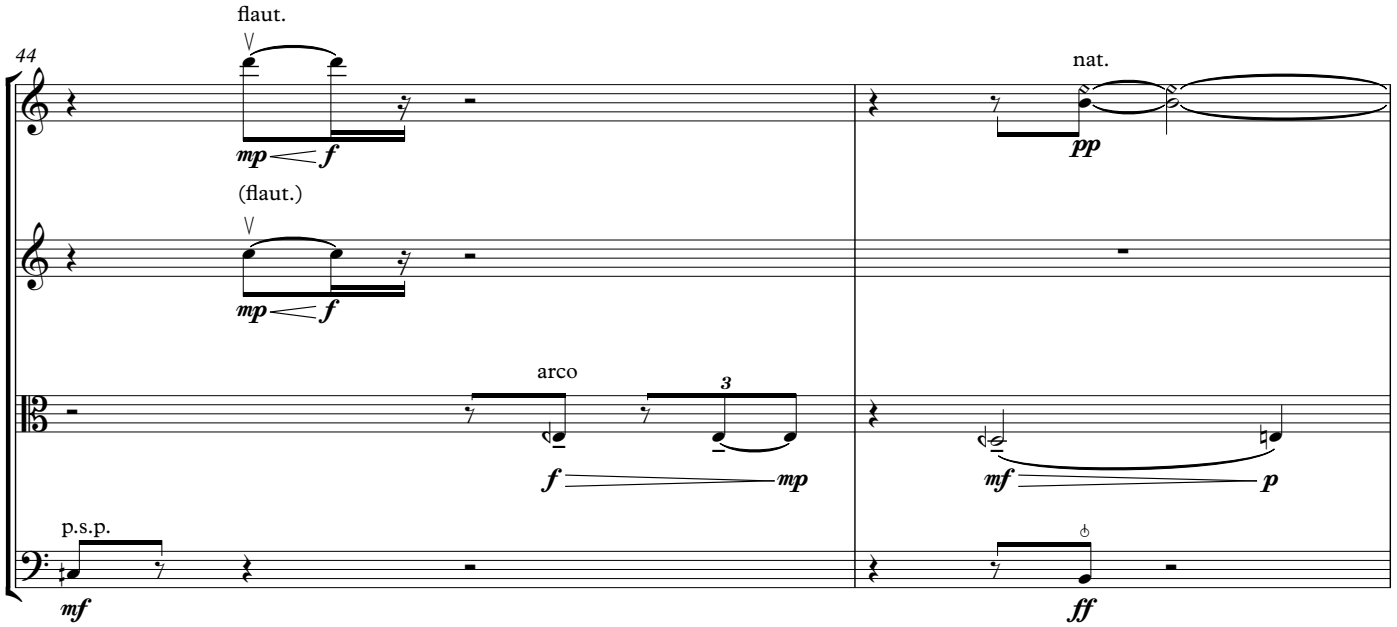

32
p.s.p.
pp
mf
nat.
pp
mp
7

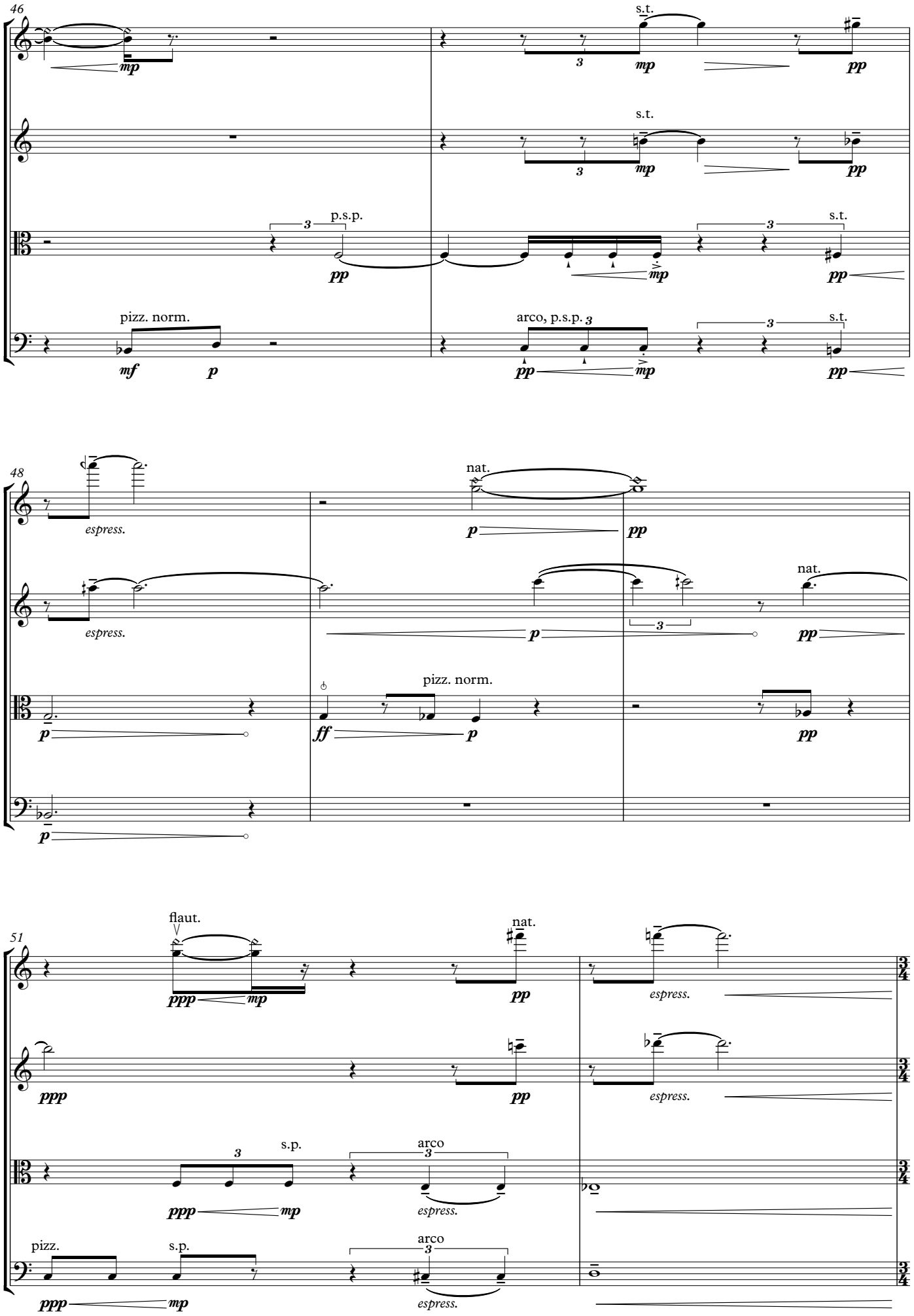

34
rall.
f
pizz.
mf
mp
p
arco
3

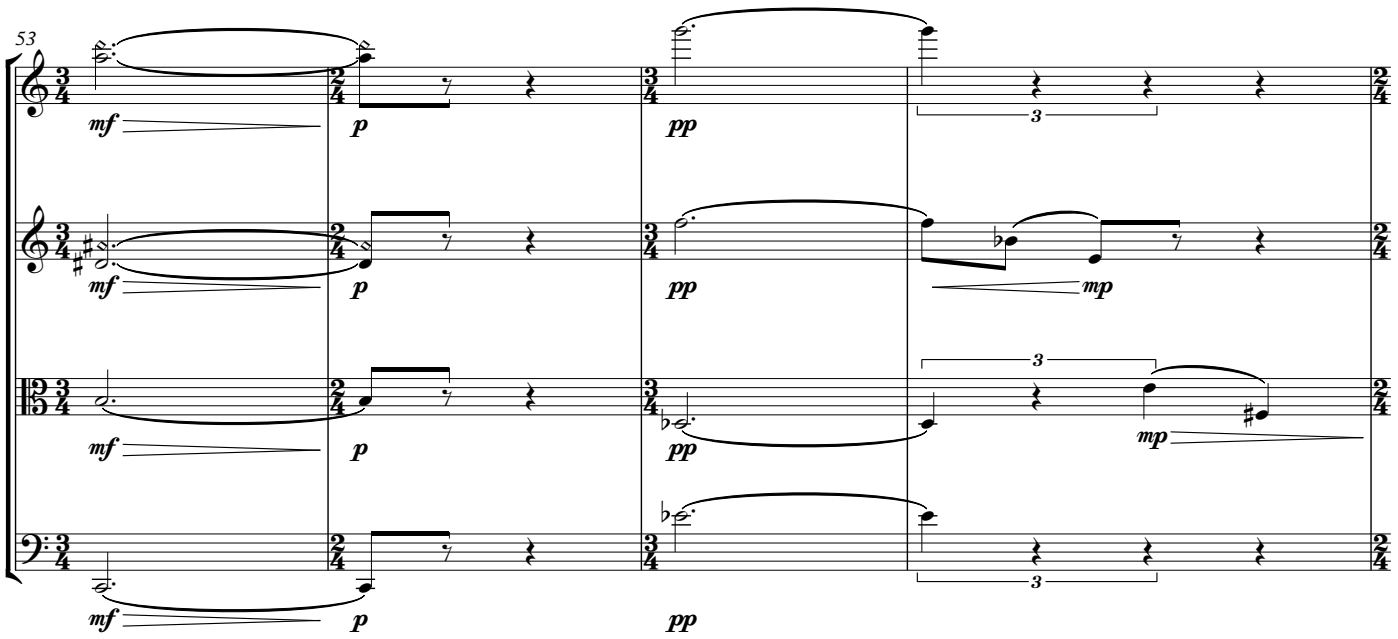

38
C
Slower ♩ = 52
arco, flaut.
ppp
mp
mart.
mf
arco, mart.
flaut.
(pizz.)
s.p.
nat.
m.s.p.
pp

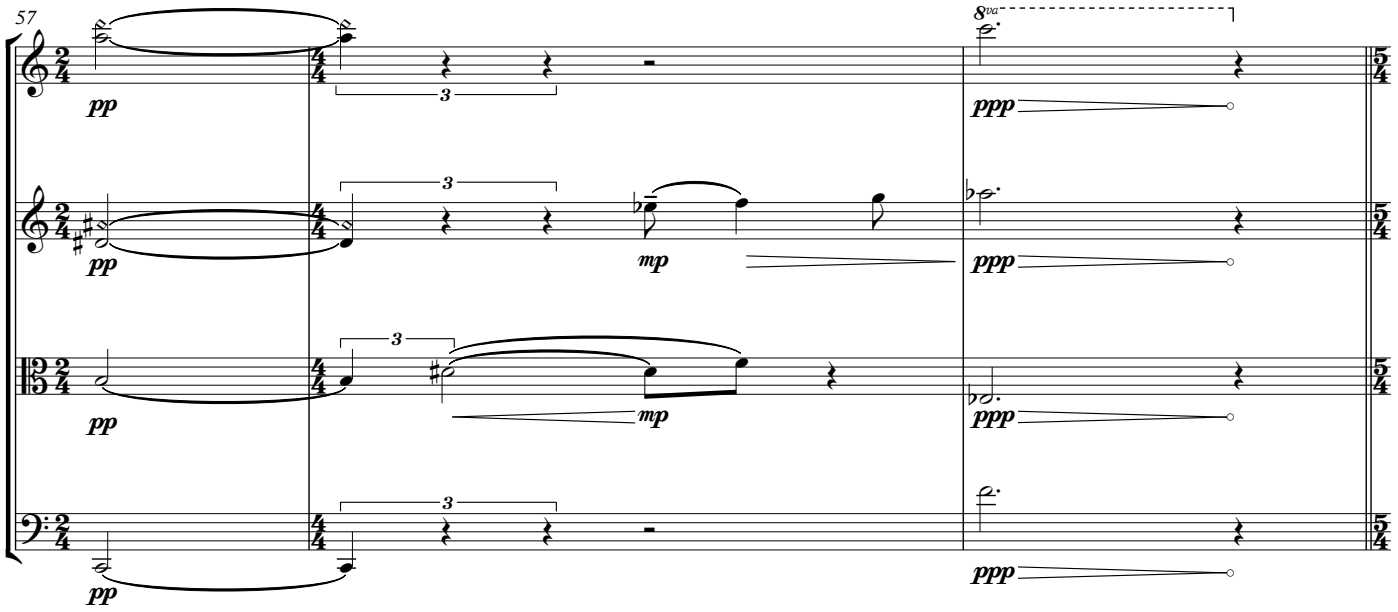

40
flaut.
mp
f
ff
(flaut.)
mp
f
nat.
pp
s.p.
3
m.s.p.
mf
p
m.s.p.
mp

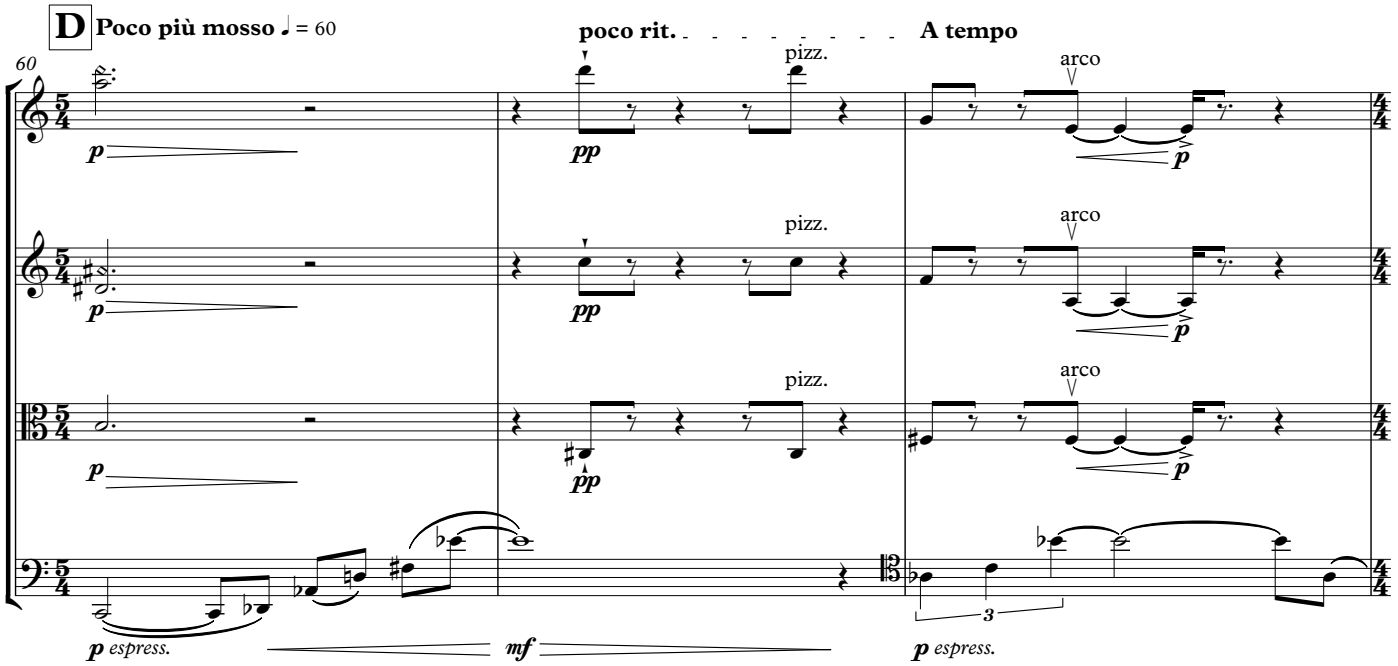

42
pizz. norm.
mf
p
arco, flaut.
pp
mp
mart.
mf
mp
mart.
pp
flaut.
ppp
mf
nat.
3
s.p.
mp
pp
nat.
3
m.s.p.
pp
mp
s.p.
pp
mp
nat.
pp

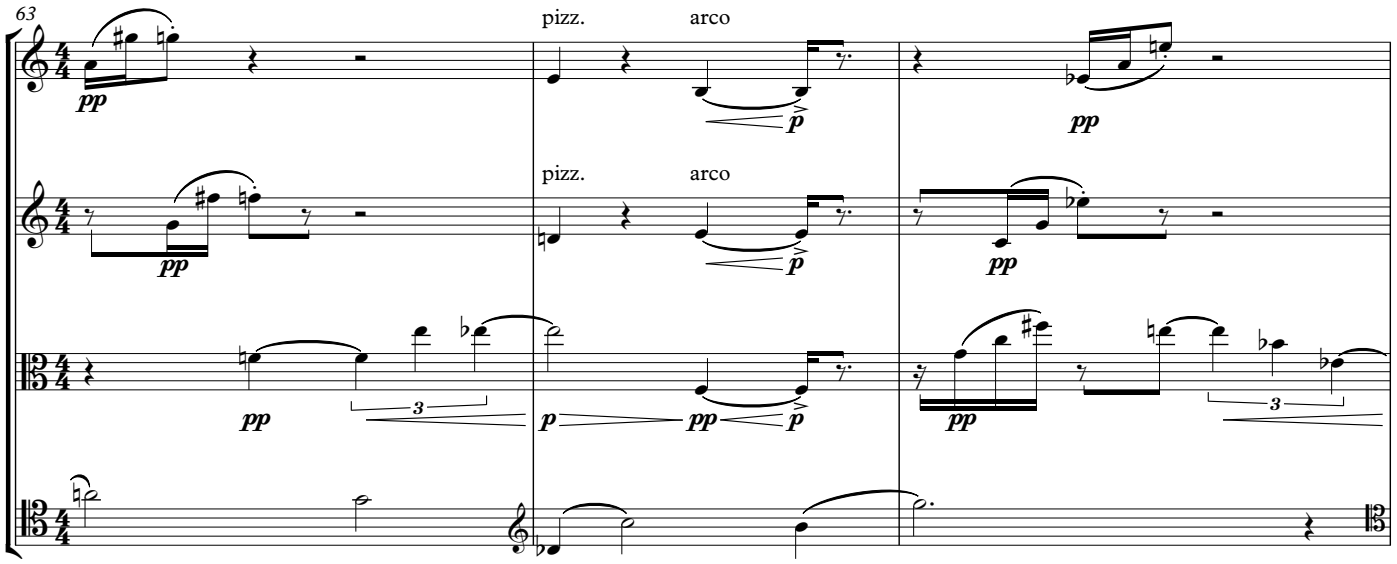

44
flaut.
mp
f
nat.
pp
(flaut.)
mp
f
arco
3
f
mp
mf
p
p.s.p.
mf
ff

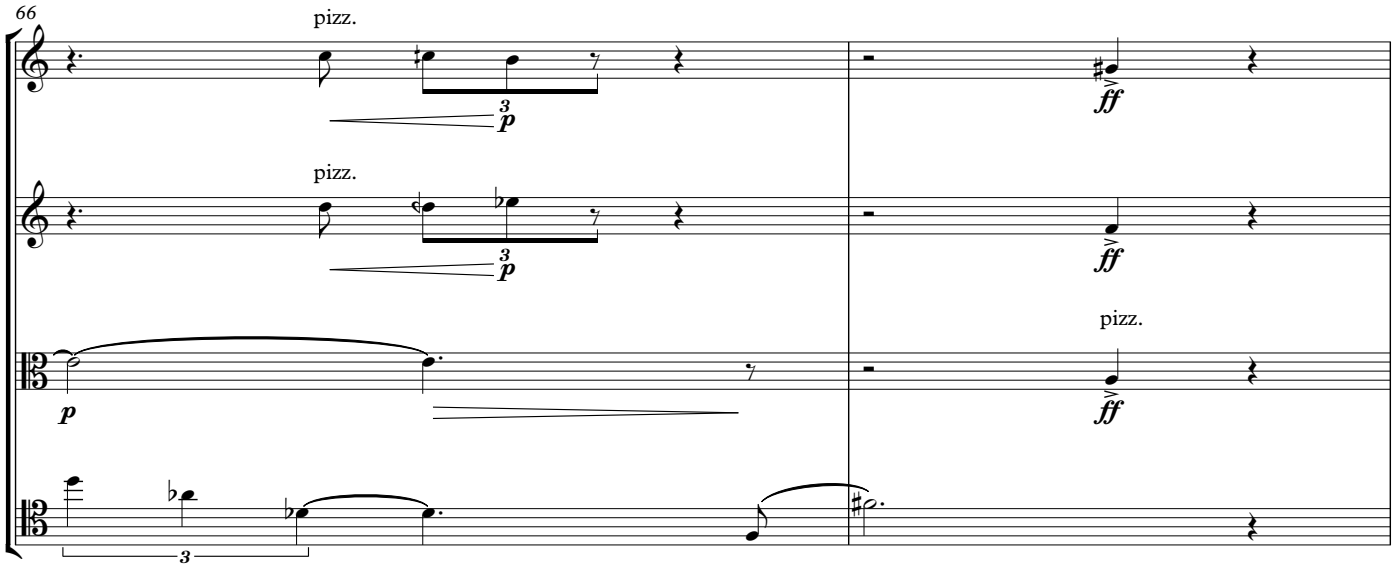

46
s.t.
mp
pp
s.t.
mp
pp
p.s.p.
pp
mp
s.t.
pp
pizz. norm.
mf
p
arco, p.s.p.
pp
mp
s.t.
pp
48
espress.
nat.
p
pp
espress.
p
nat.
pp
p
pizz. norm.
ff
p
pp
p
51
flaut.
ppp
mp
nat.
pp
espress.
ppp
pp
espress.
s.p.
ppp
mp
arco
espress.
pizz.
ppp
mp
s.p.
arco
espress.

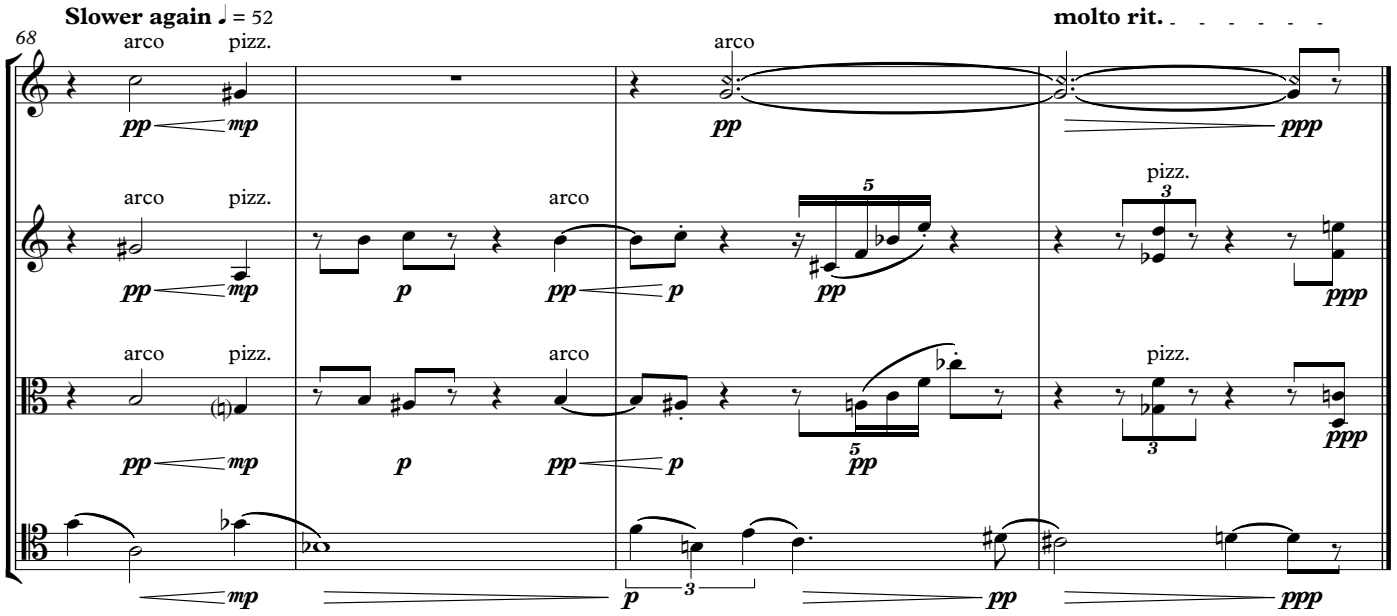

53
mf
p
pp
mp


57
pp
mp
ppp

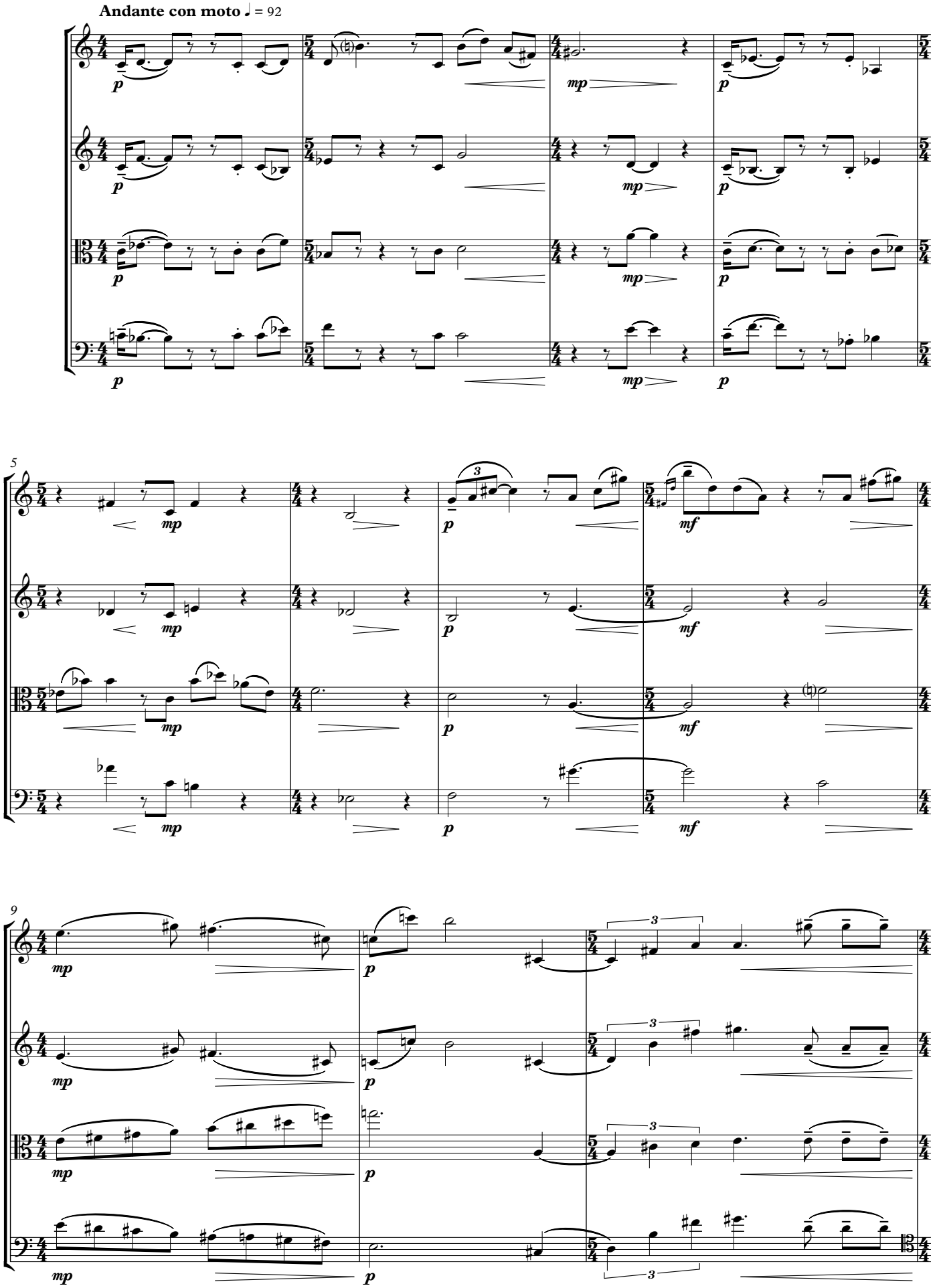

D
Poco più mosso ♩ = 60
poco rit.
A tempo
60
p
pp
pizz.
arco
p espress.
mf

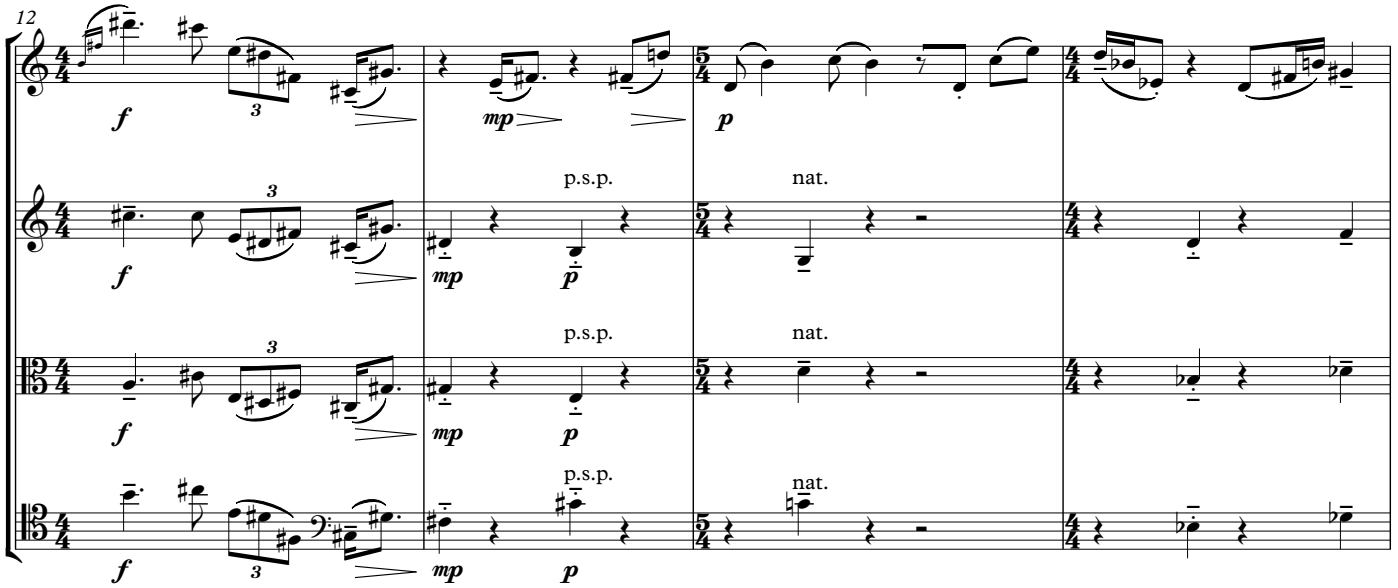

63
pizz.
arco
pizz.
arco

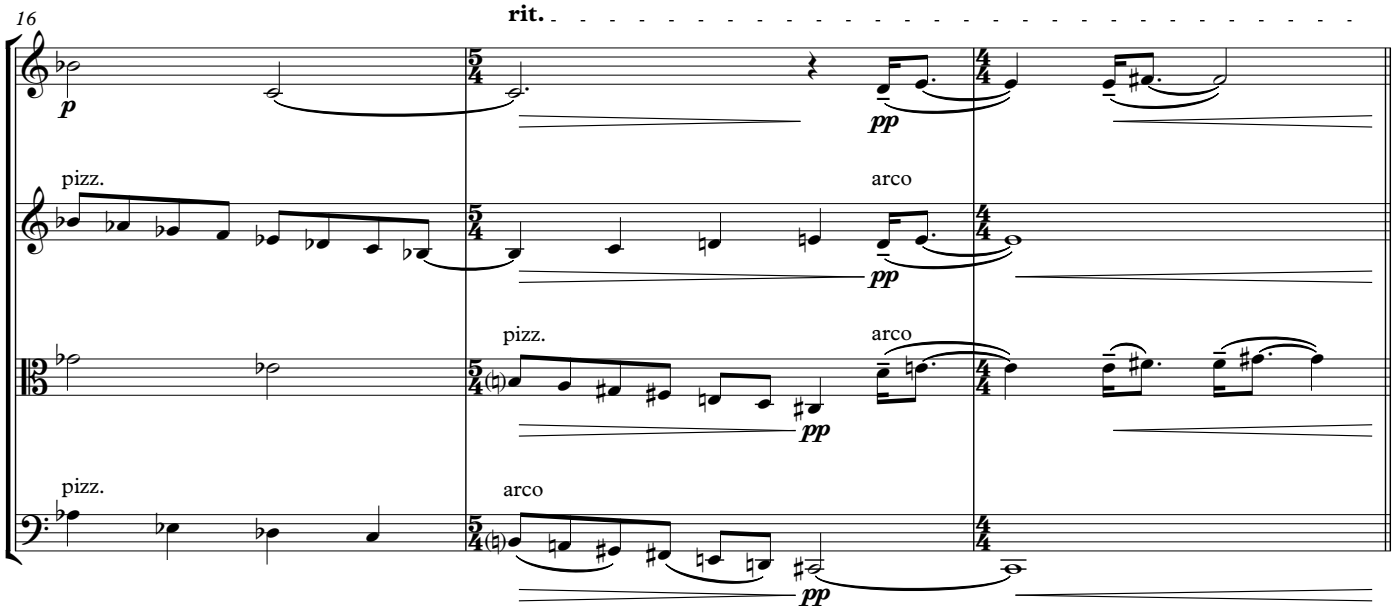

66
pizz.
pizz.
pizz.

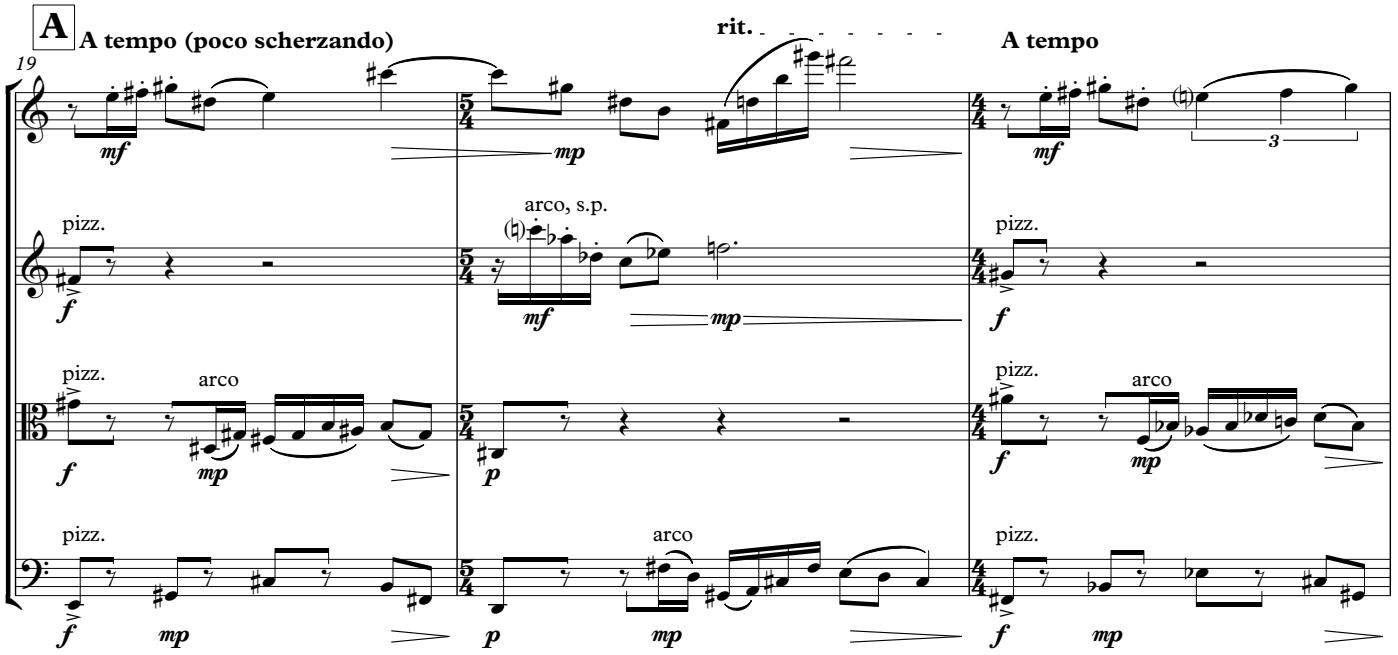

Slower again ♩ = 52
molto rit.
68
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

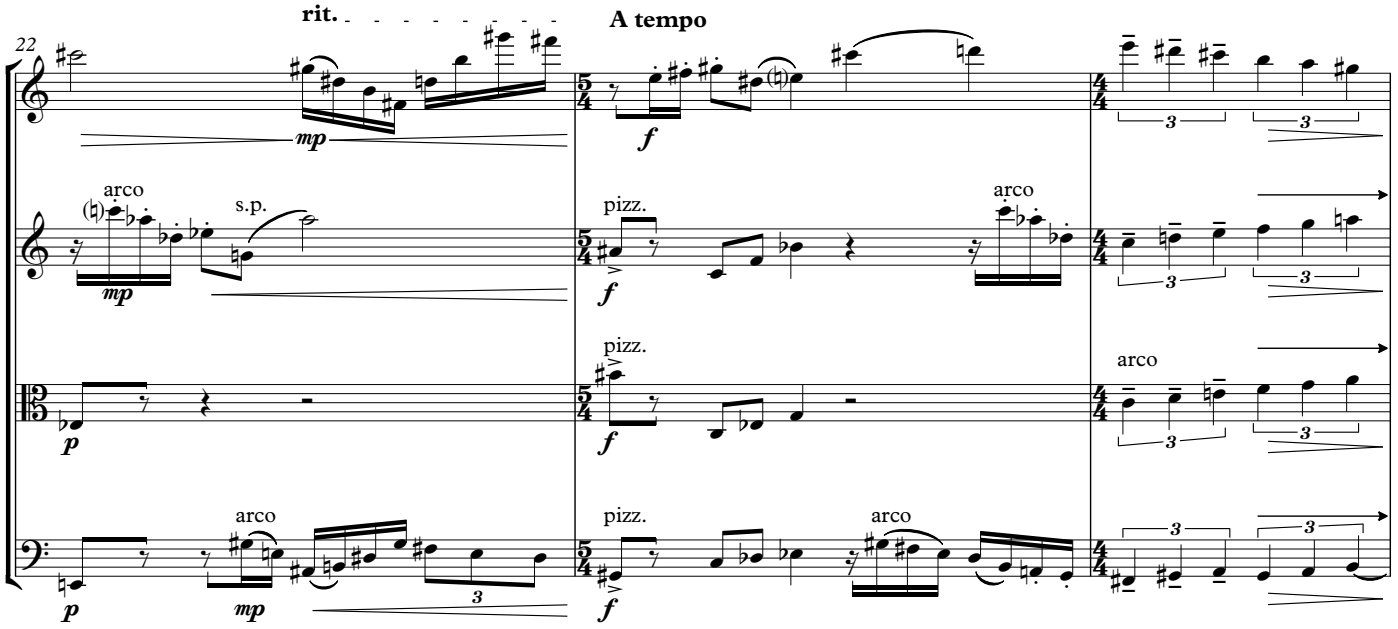
II

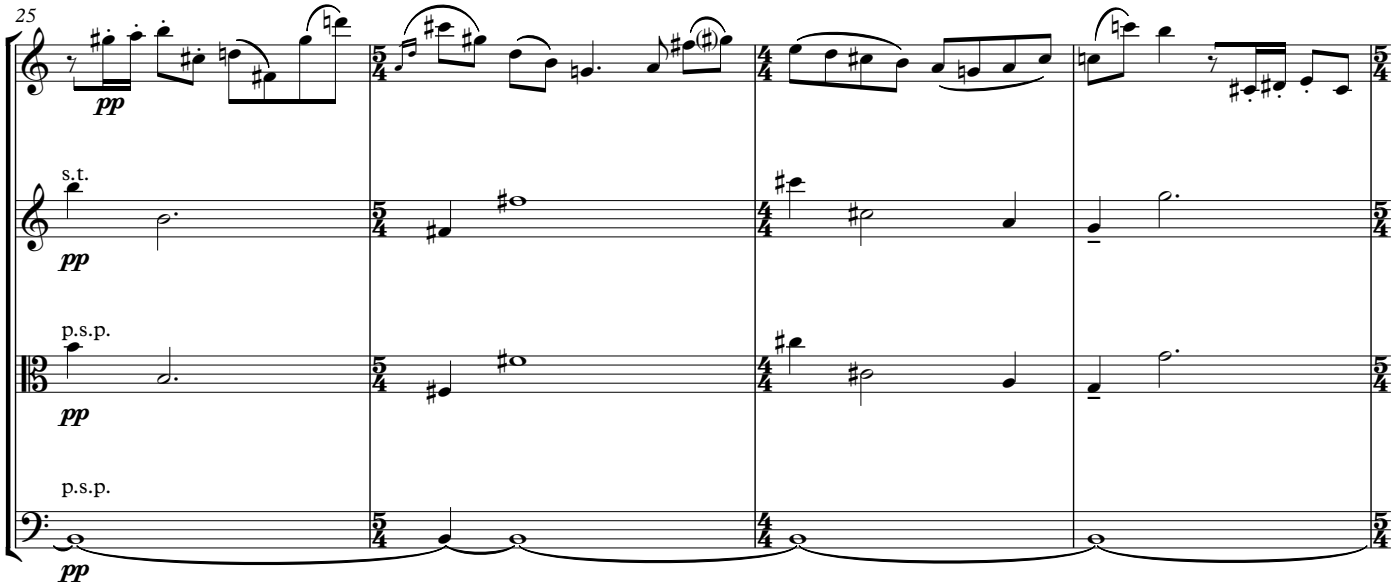


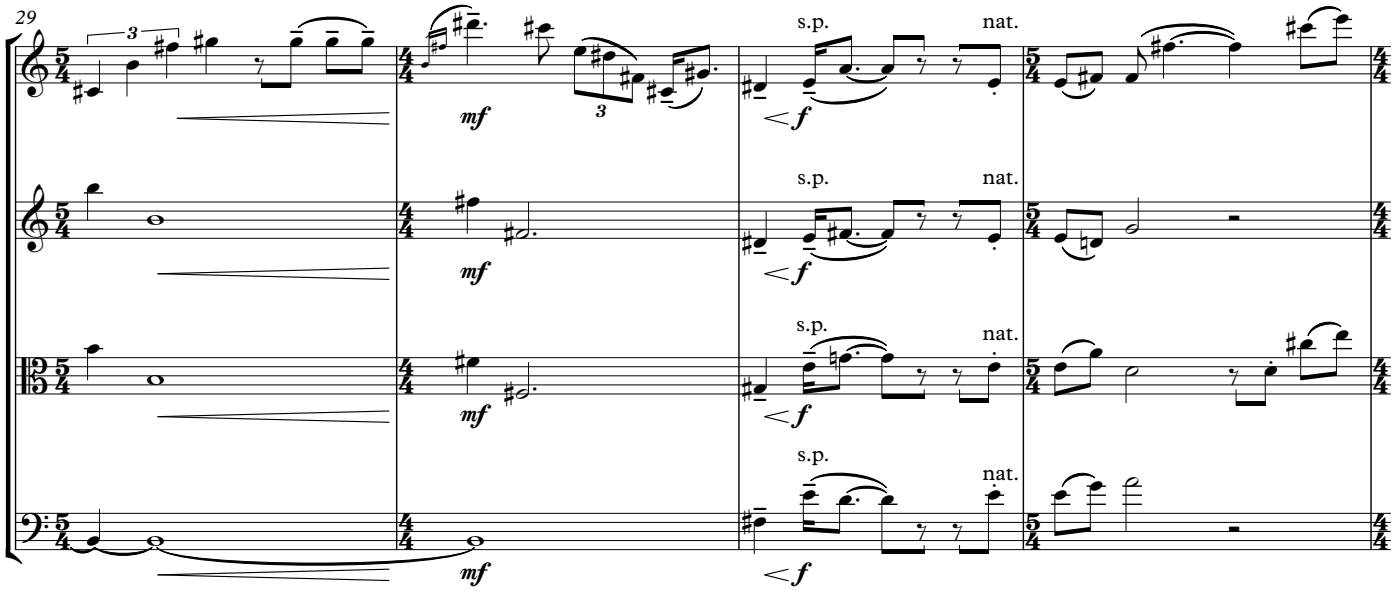

12
p.s.p.
nat.
p.s.p.
nat.
p.s.p.
nat.

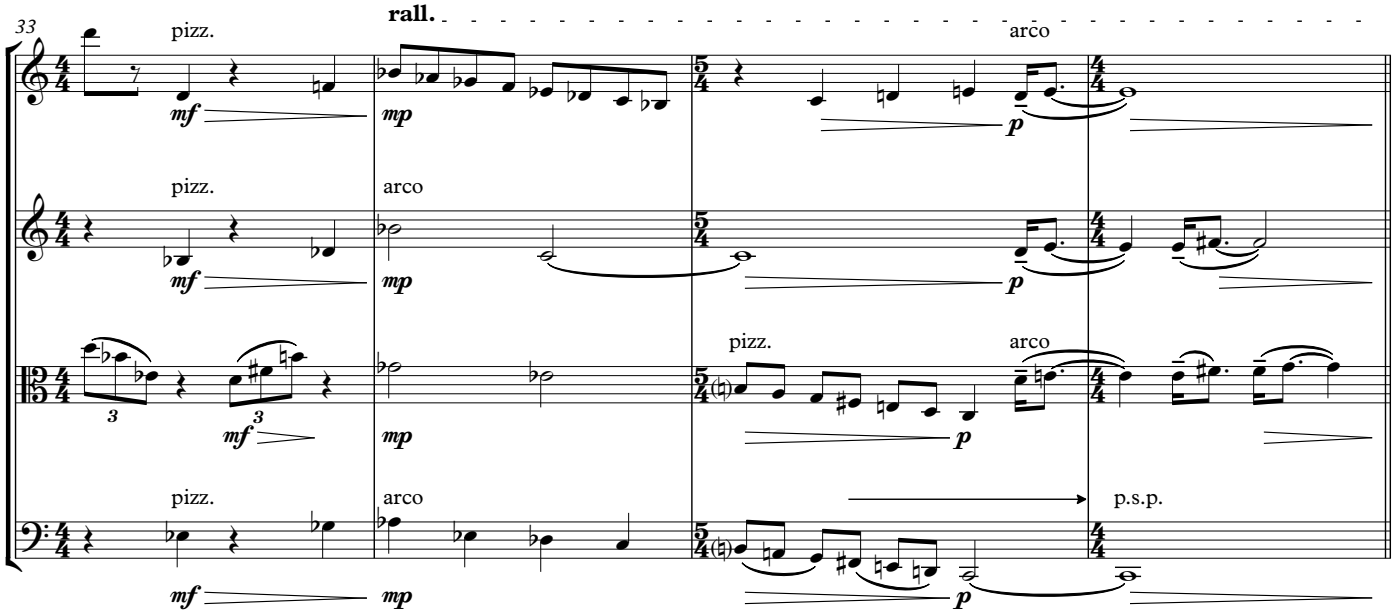

16
rit.
pizz.
arco
pizz.
arco
pizz.
arco

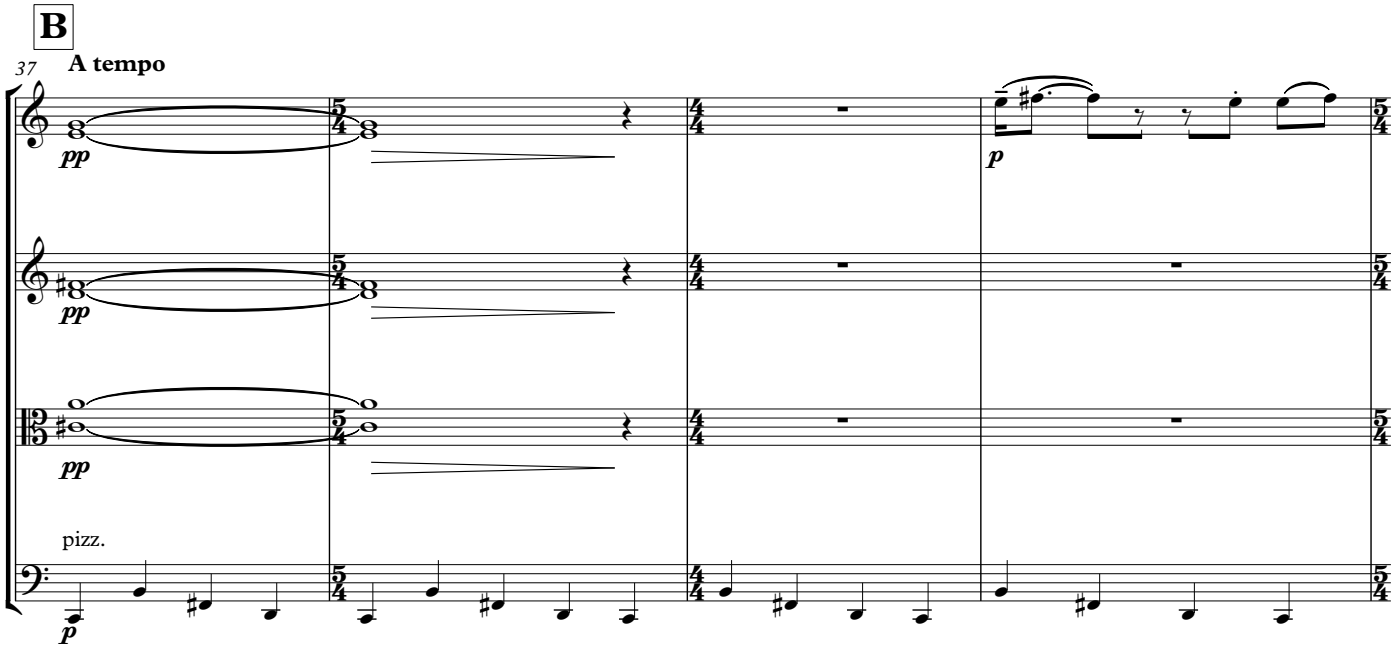

A
A tempo (poco scherzando)
19
rit.
A tempo
pizz.
arco, s.p.
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

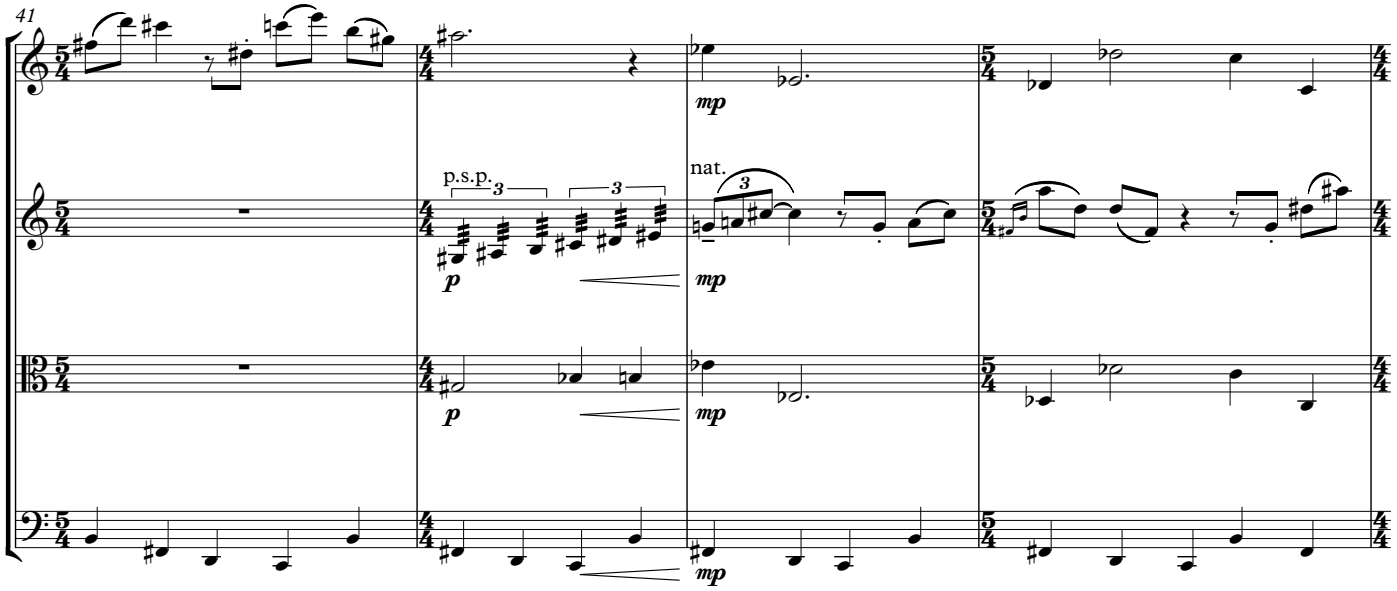

22
rit.
A tempo
mp
f
arco
s.p.
pizz.
p
arco
pizz.
arco
pizz.
arco

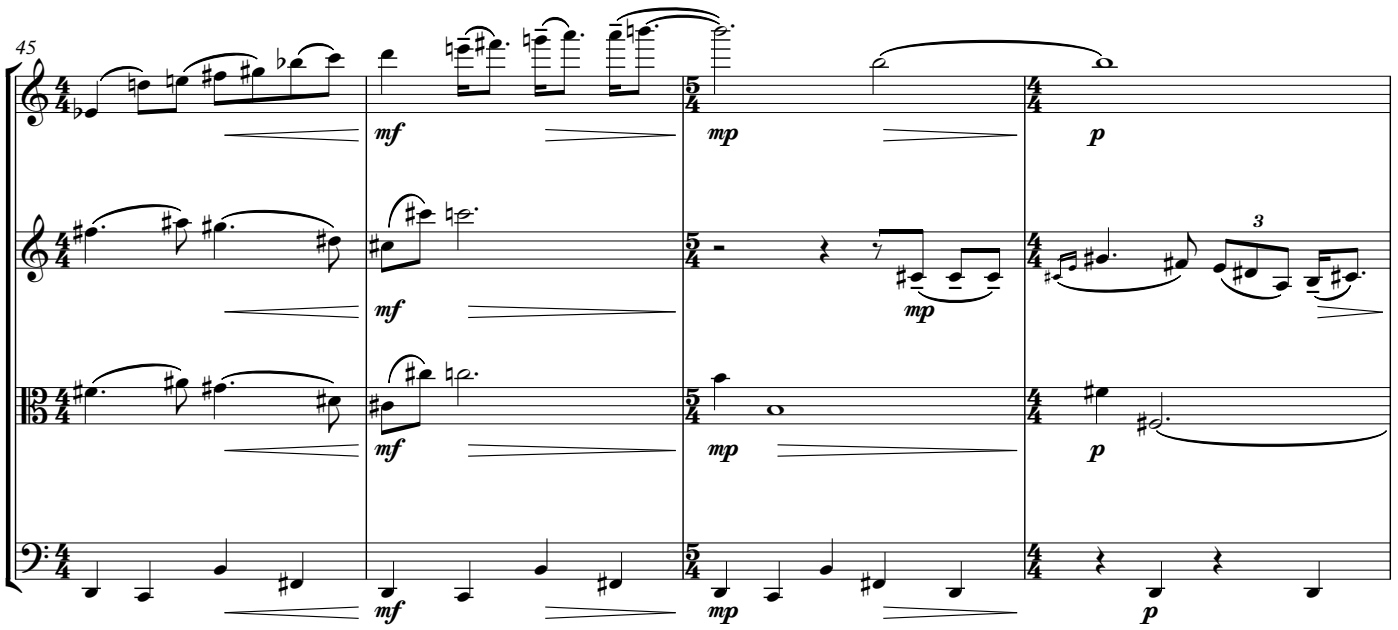

25
pp
s.t.
p.s.p.
p.s.p.

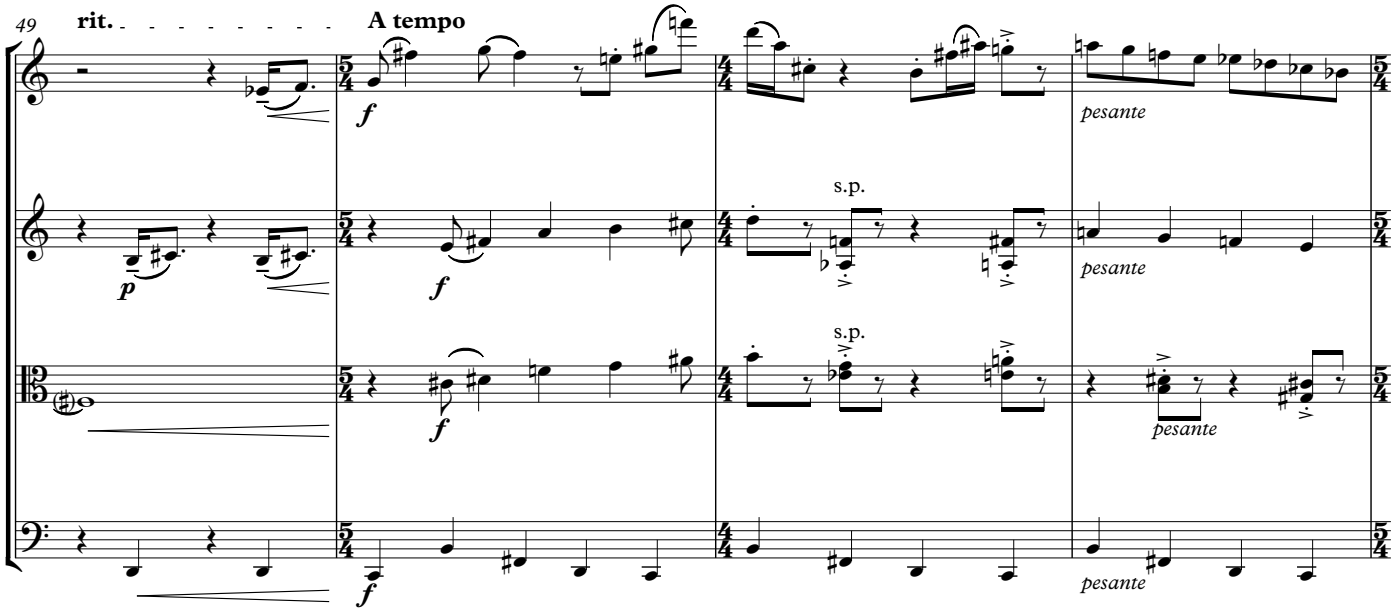

29
mf
s.p.
nat.
f

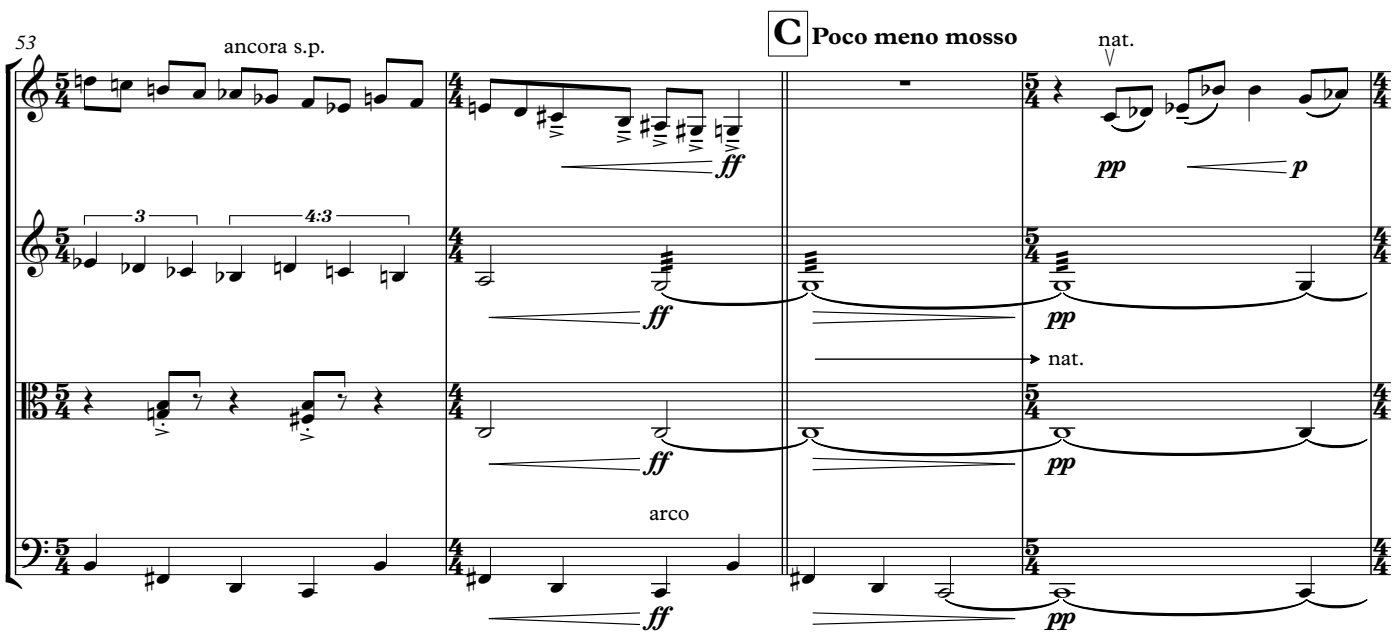

33
rall.
pizz.
arco
mf
mp
p
pizz.
arco
mf
mp
p
pizz.
arco
mf
mp
p
pizz.
arco
p.s.p.
mf
mp
p

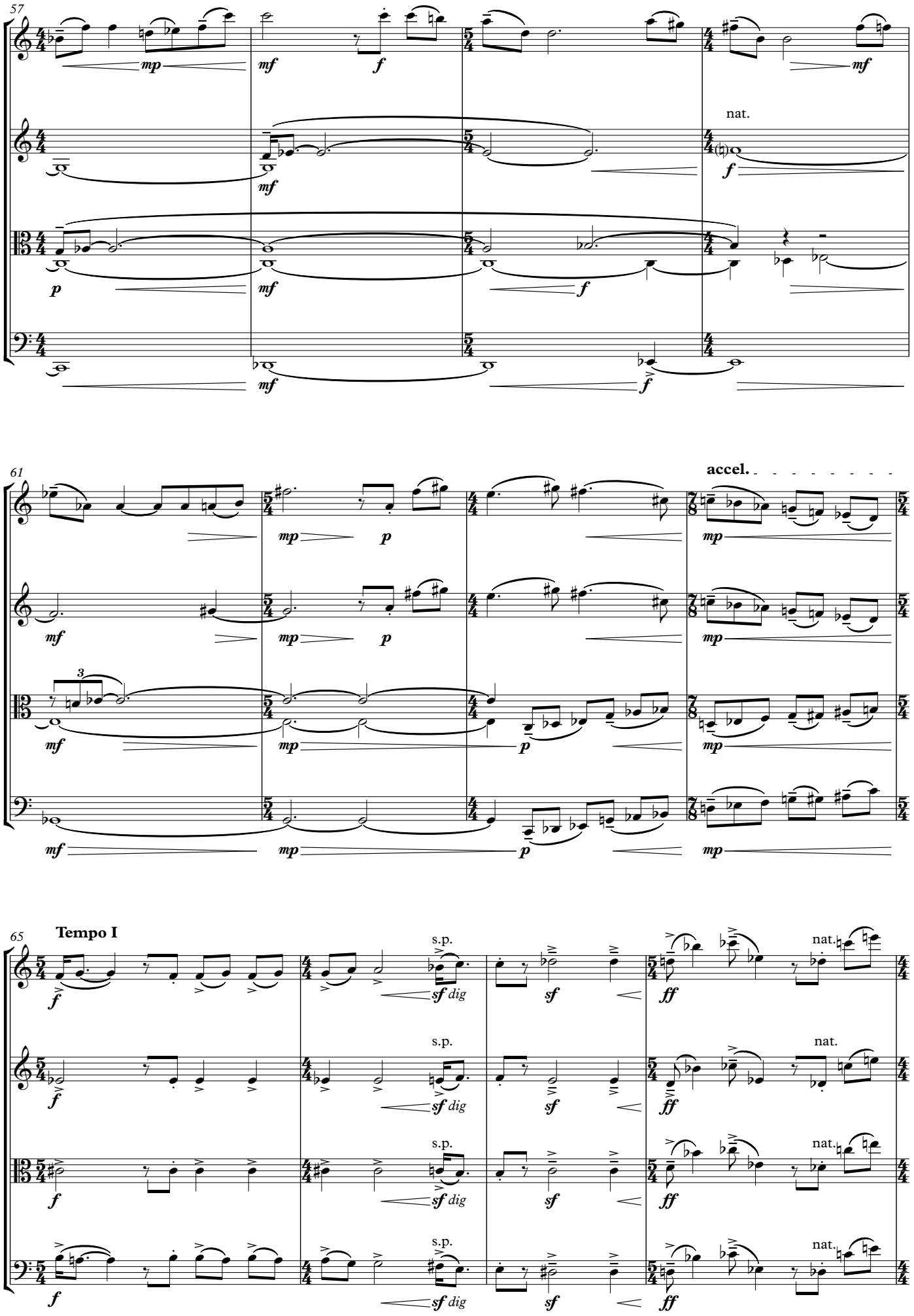

B
37
A tempo
pp
p
pp
pp
pizz.
p

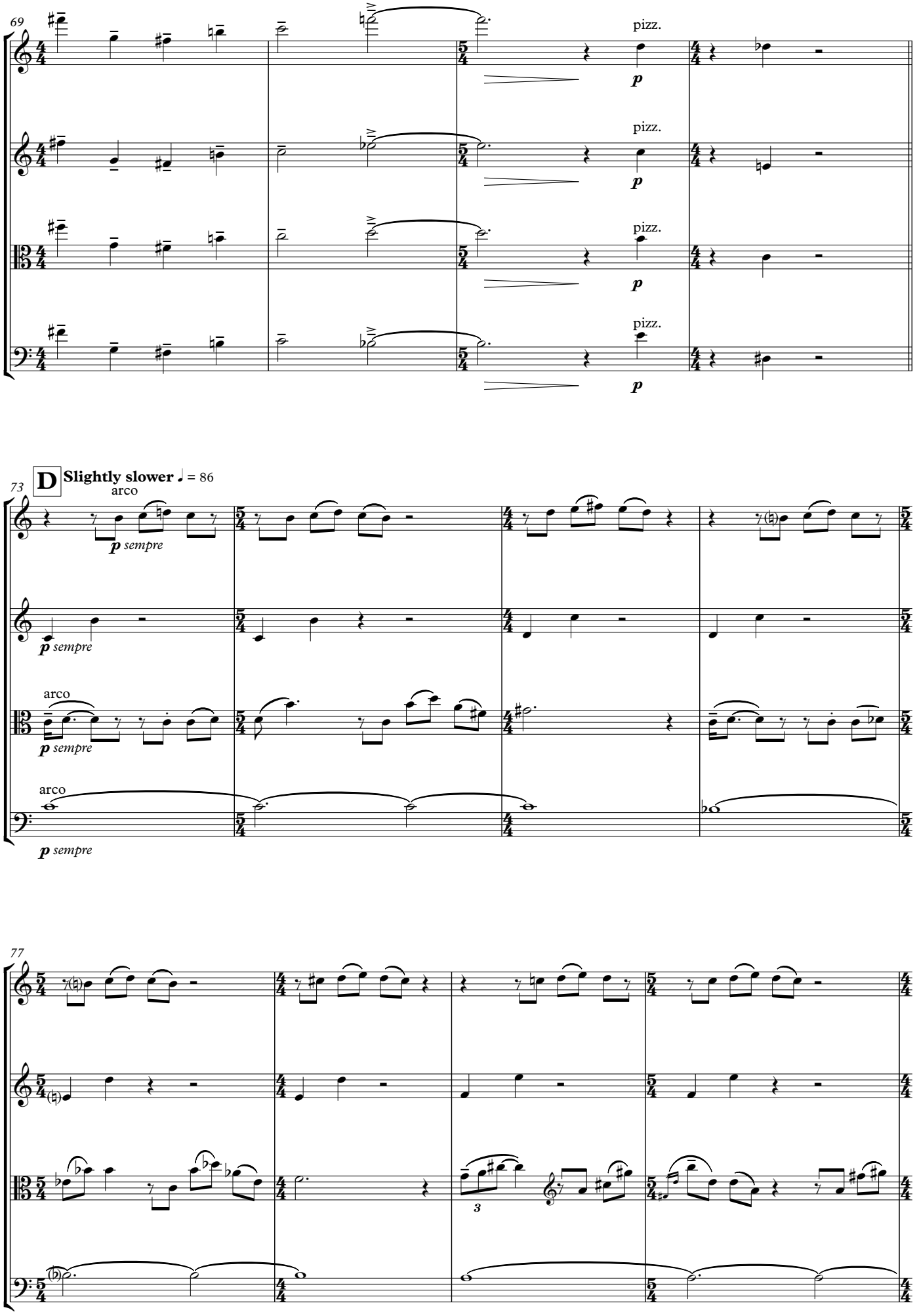

41
mp
p.s.p.
nat.
p
mp
p
mp
mp

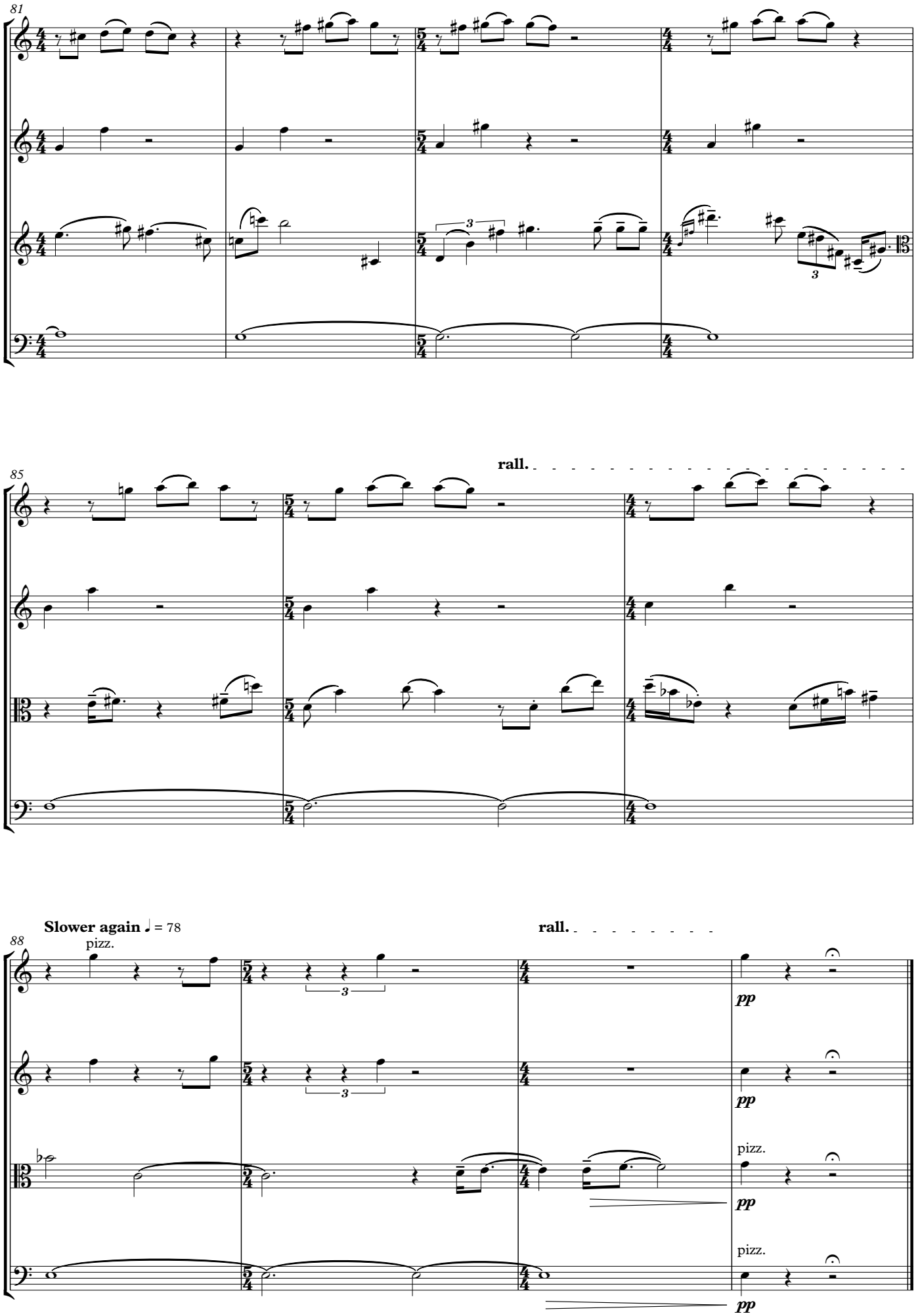

45
mf
mp
p
3


49
rit.
A tempo
f
p
s.p.
pesante

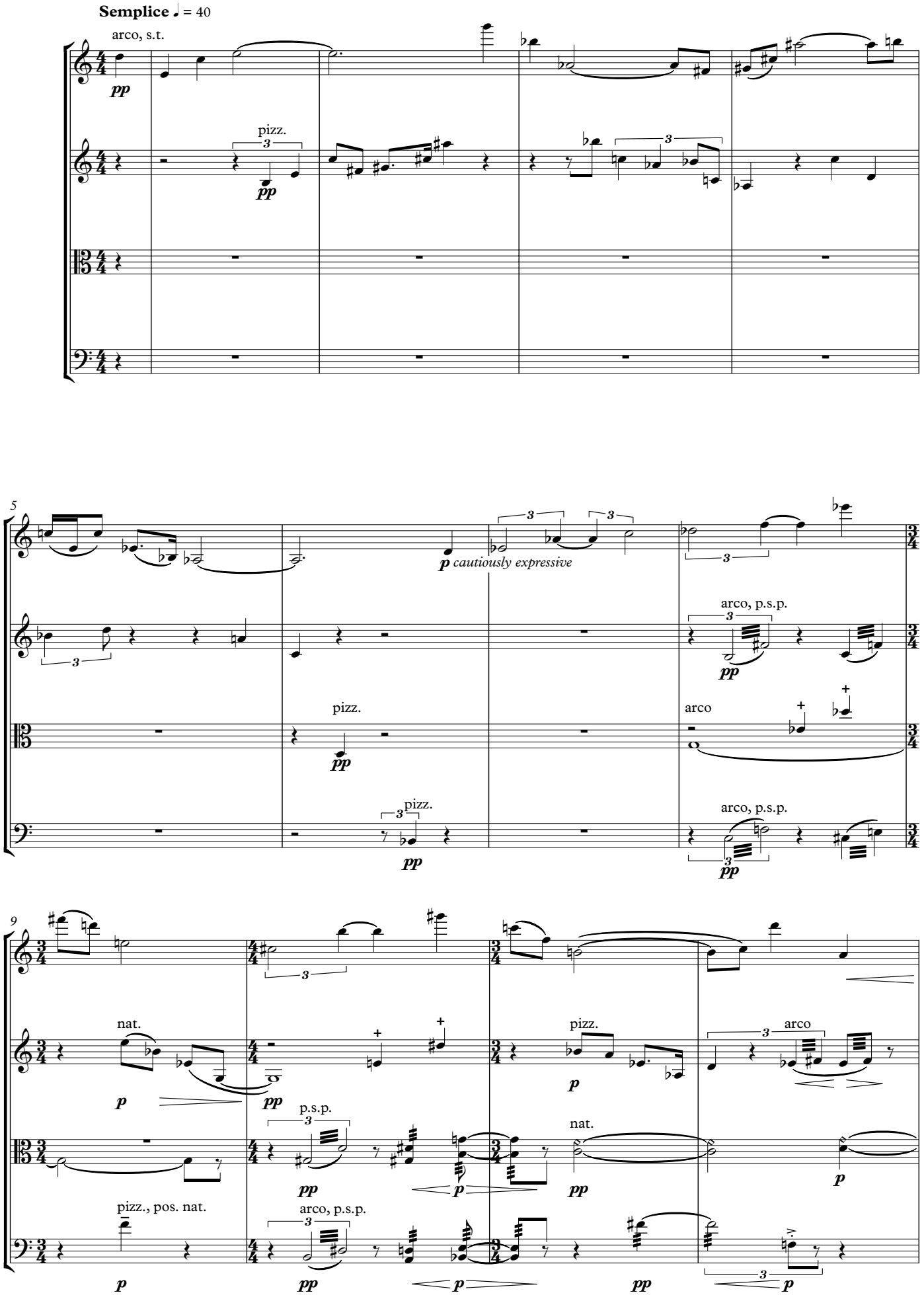

53
ancora s.p.
C
Poco meno mosso
nat.
ff
pp
p
3
4:3
arco

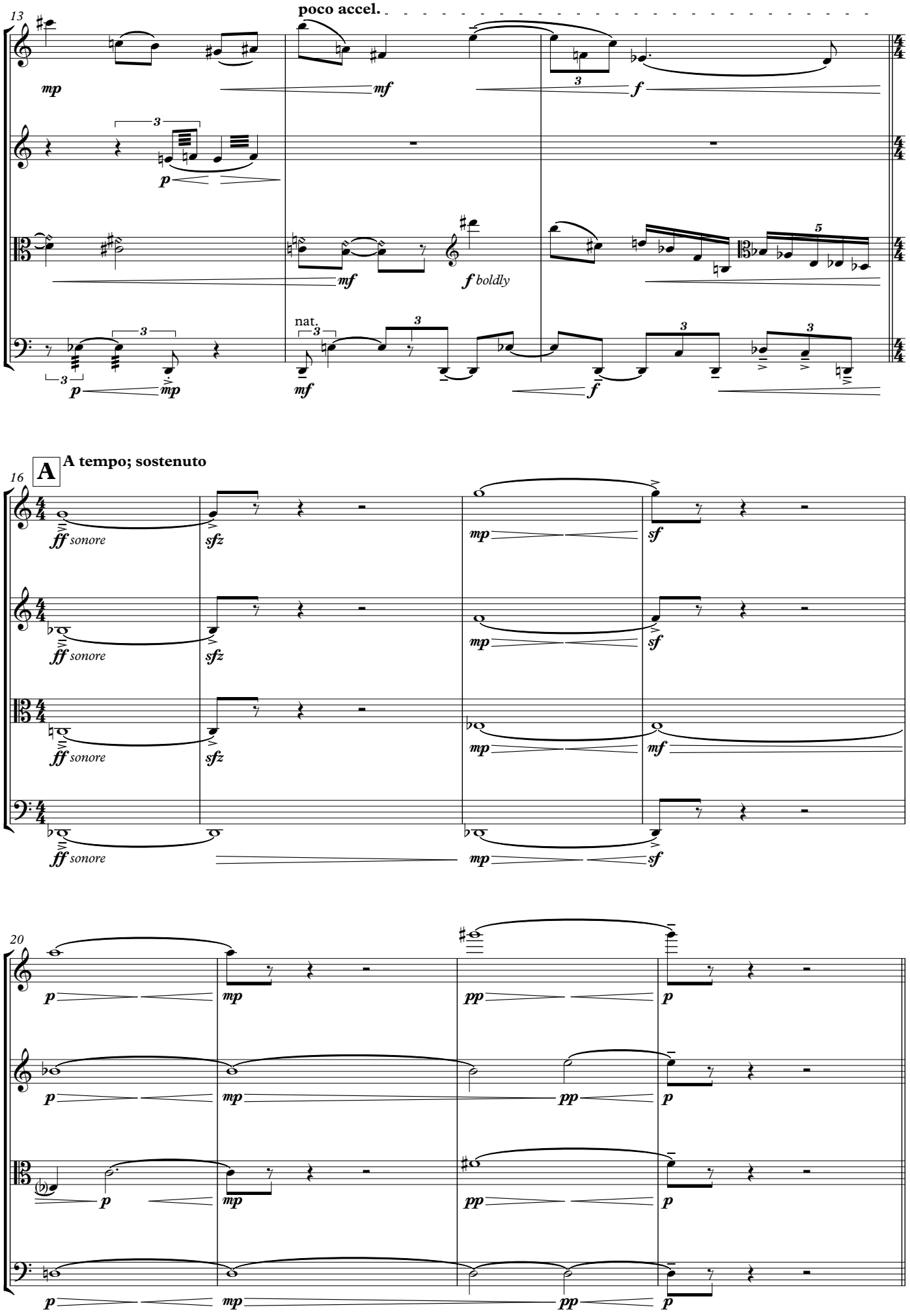

57
mp
mf
f
mf
nat.
f
mf
p
mf
f
mf
f
61
accel.
mp
p
mp
mf
mp
p
mp
mf
mp
p
mp
mf
mp
p
mp
65
Tempo I
f
s.p.
sf dig
sf
ff
nat.
f
s.p.
sf dig
sf
ff
nat.
f
s.p.
sf dig
sf
ff
nat.
f
s.p.
sf dig
sf
ff
nat.

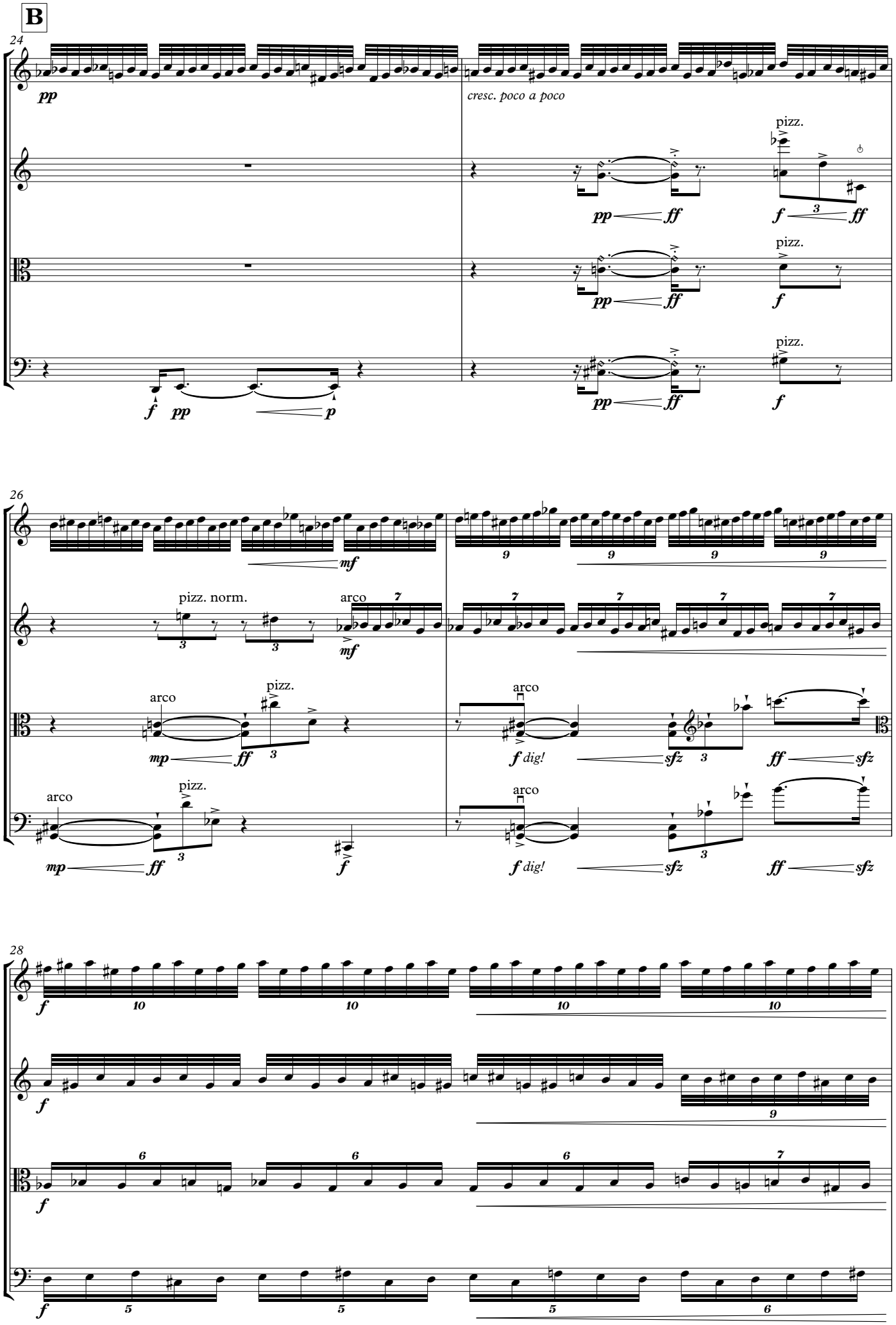

69
pizz.
p
pizz.
p
pizz.
p
pizz.
p
73
D
Slightly slower ♩ = 86
arco
p sempre
p sempre
arco
p sempre
arco
p sempre
77
3

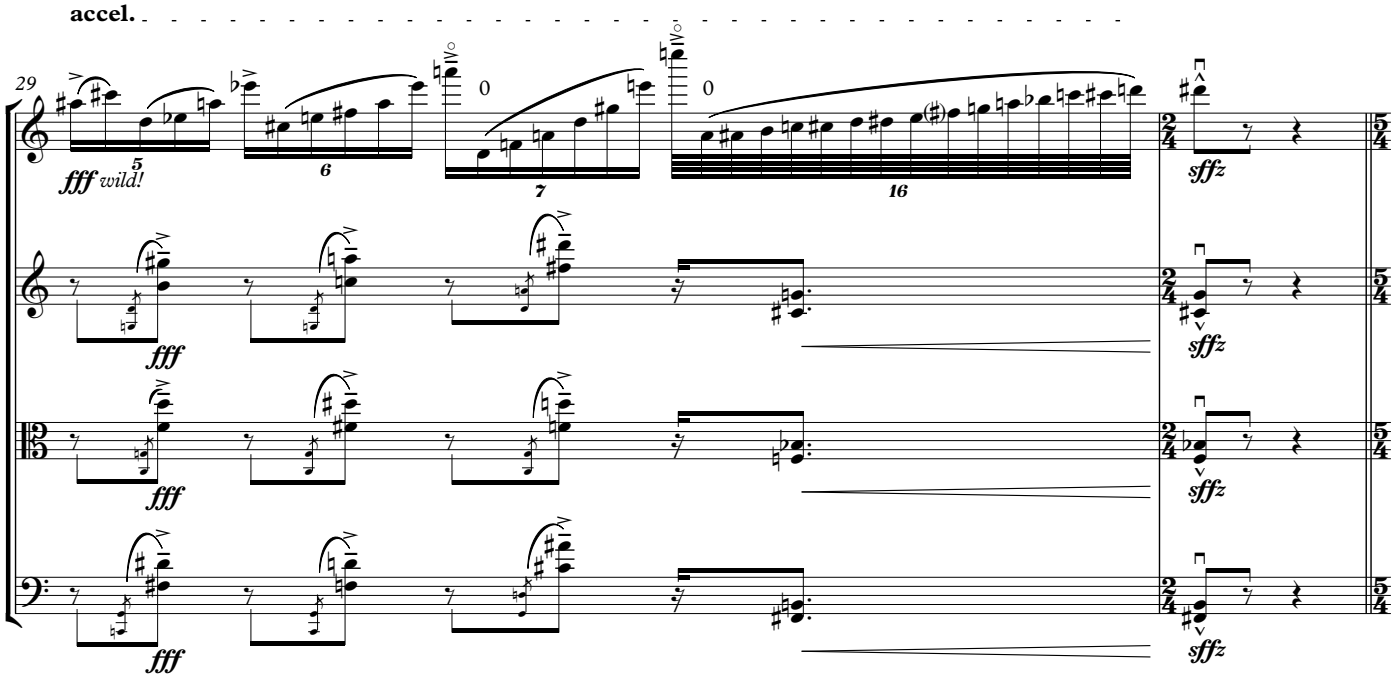

81
85
rall.
Slower again ♩ = 78
88
pizz.
rall.
pp
pizz.

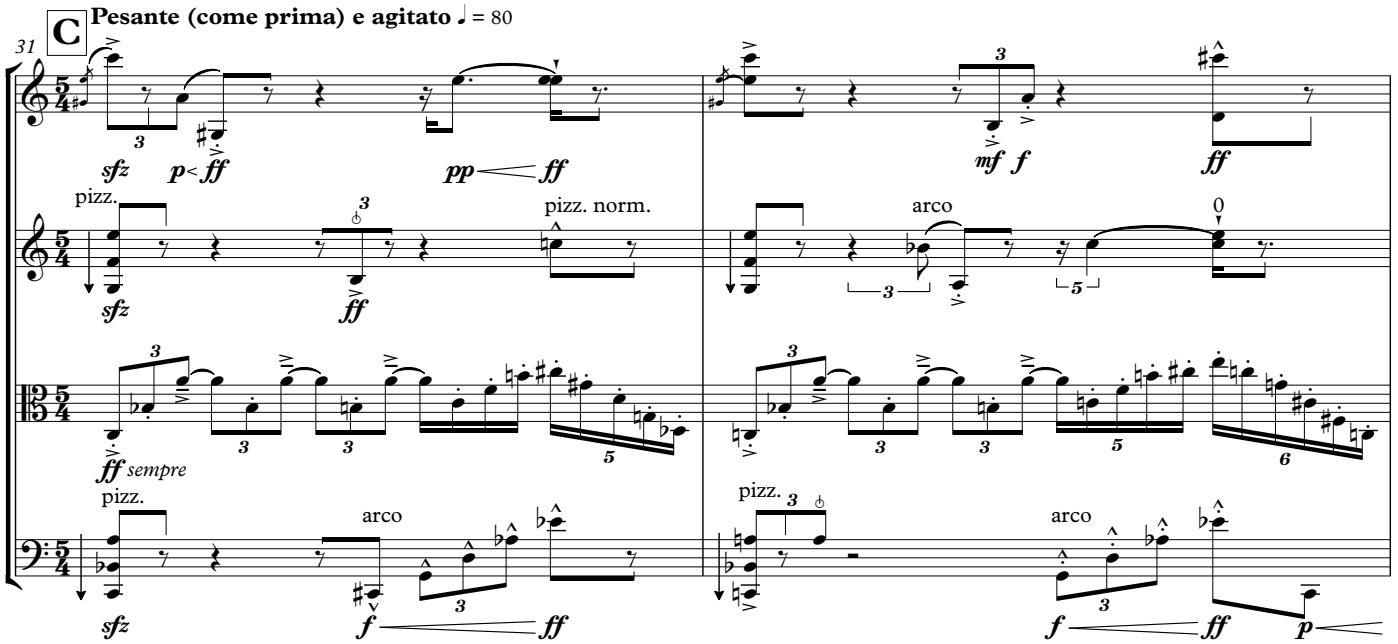
III

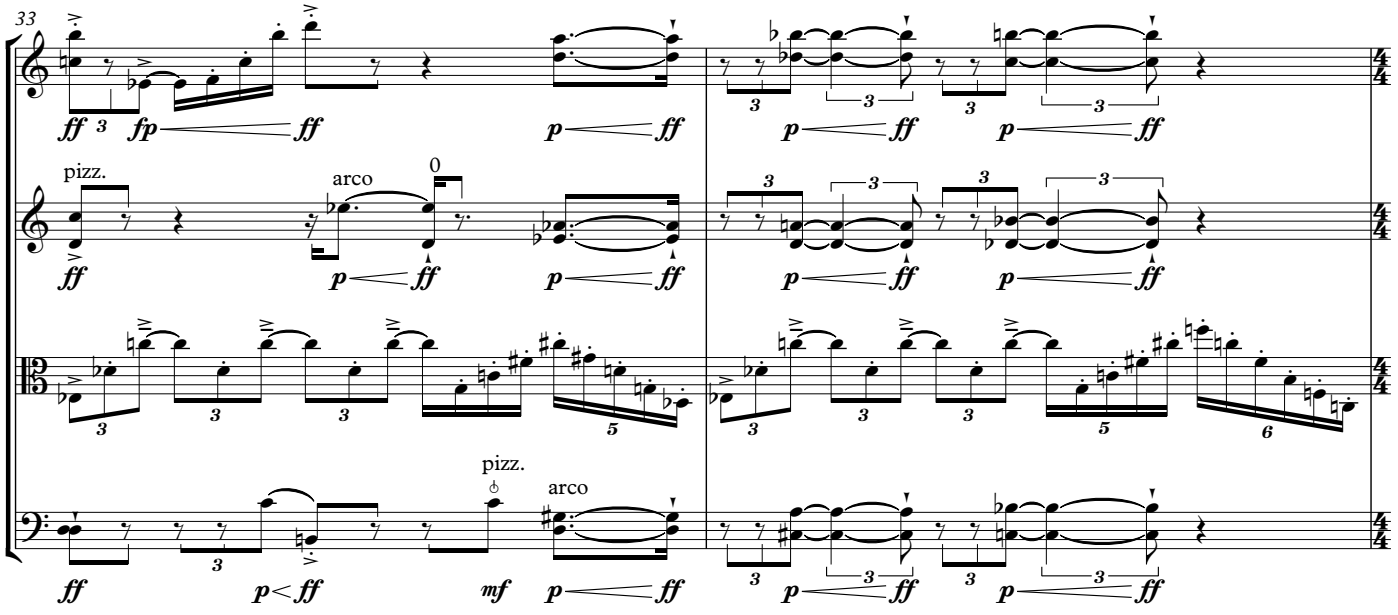

Semplice ♩ = 40
arco, s.t.
pp
pizz.
pp
5
p cautiously expressive
arco, p.s.p.
pp
pizz.
pp
arco
pizz.
pp
arco, p.s.p.
pp
9
nat.
p
pp
pizz.
p
arco
p.s.p.
pp
p
nat.
pp
p
pizz., pos. nat.
p
arco, p.s.p.
pp
p
pp
p

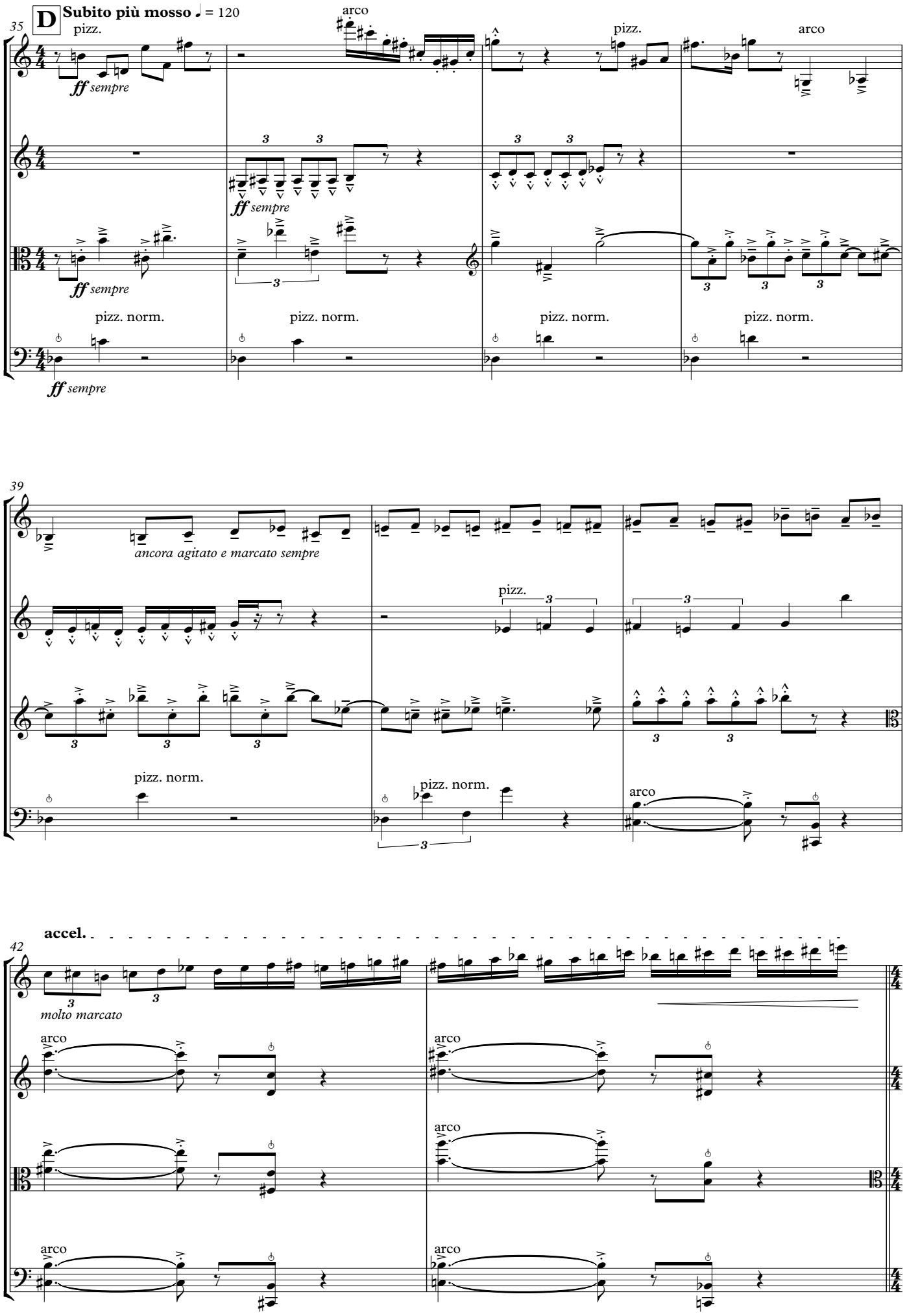

13
poco accel.
mp
mf
f
p
mf
f boldly
nat.
p
mp
mf
f
A
A tempo; sostenuto
16
ff sonore
sfz
mp
sf
ff sonore
sfz
mp
sf
ff sonore
sfz
mp
mf
ff sonore
mp
sf
20
p
mp
pp
p
p
mp
pp
p
p
mp
pp
p
p
mp
pp
p

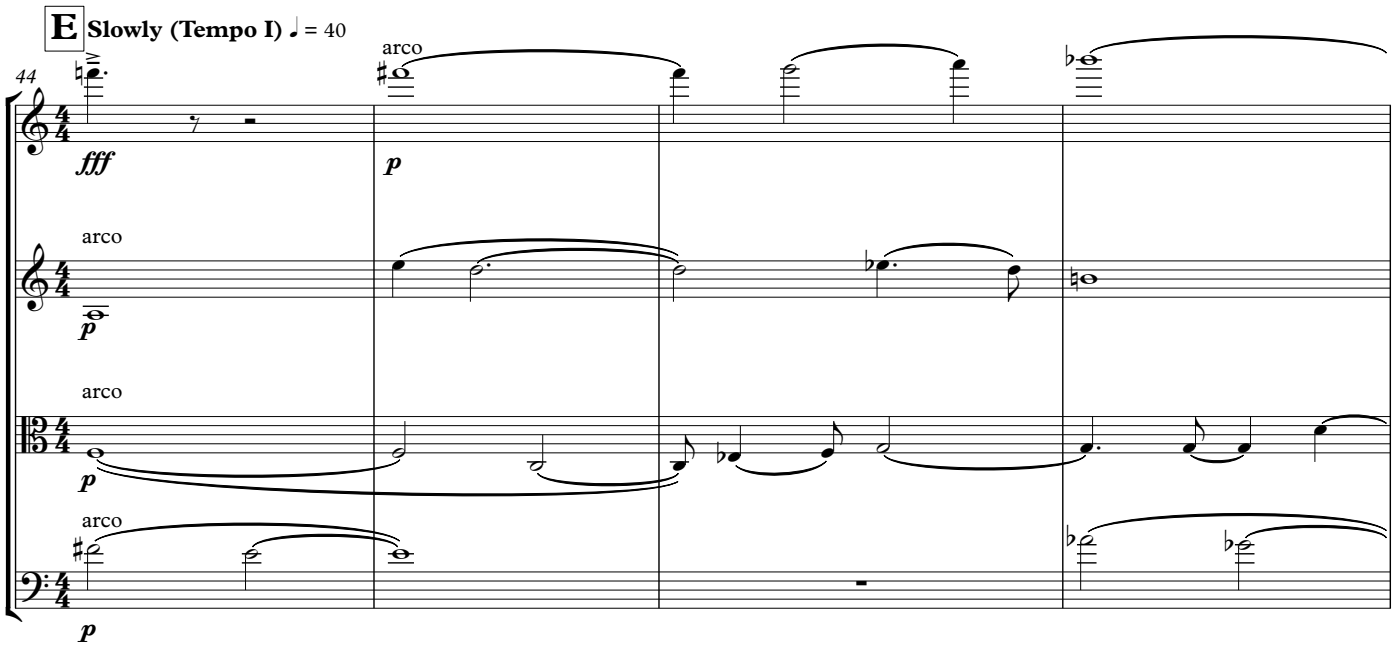

B
24
pp
cresc. poco a poco
pizz.
pp
ff
f
3
ff
pizz.
pp
ff
f
pizz.
pp
ff
f
f
pp
p
26
mf
9
9
9
9
pizz. norm.
arco
7
3
3
mf
7
7
7
7
arco
pizz.
mp
ff
3
arco
f dig!
sfz
3
ff
sfz
arco
pizz.
mp
ff
3
f
arco
f dig!
sfz
3
ff
sfz
28
f
10
10
10
10
f
9
f
6
6
6
7
f
5
5
5
6

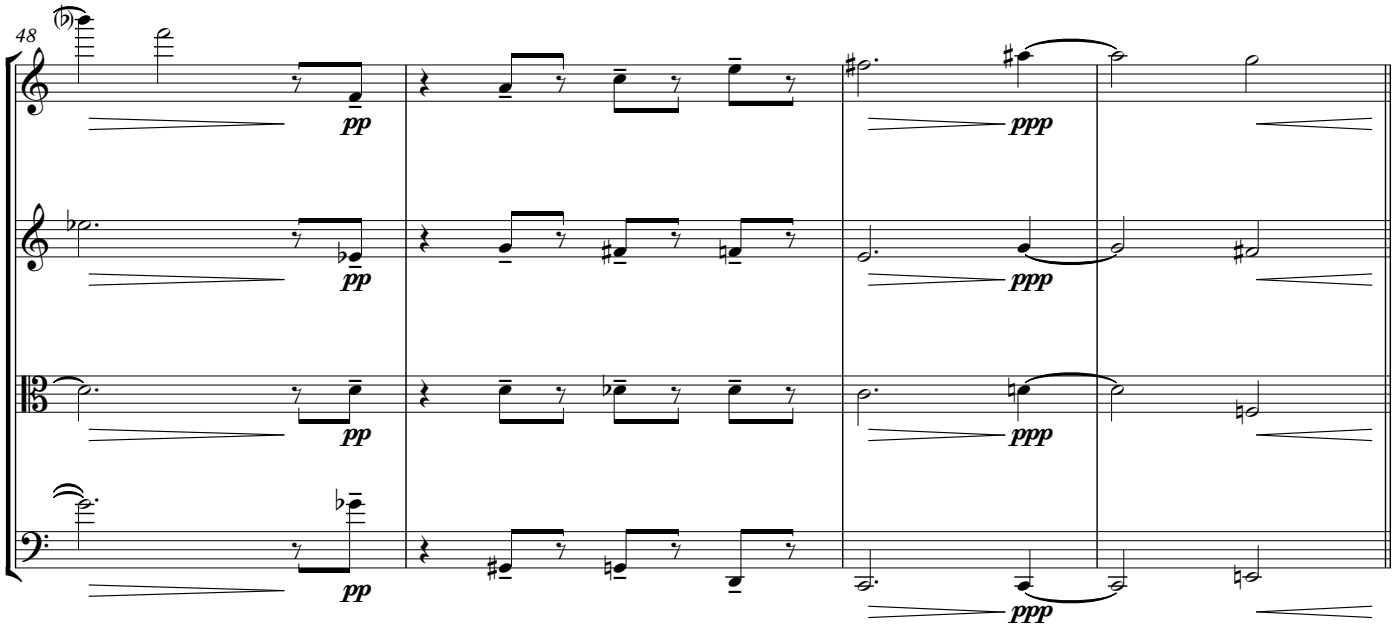

accel.
29
fff wild!
fff
sffz

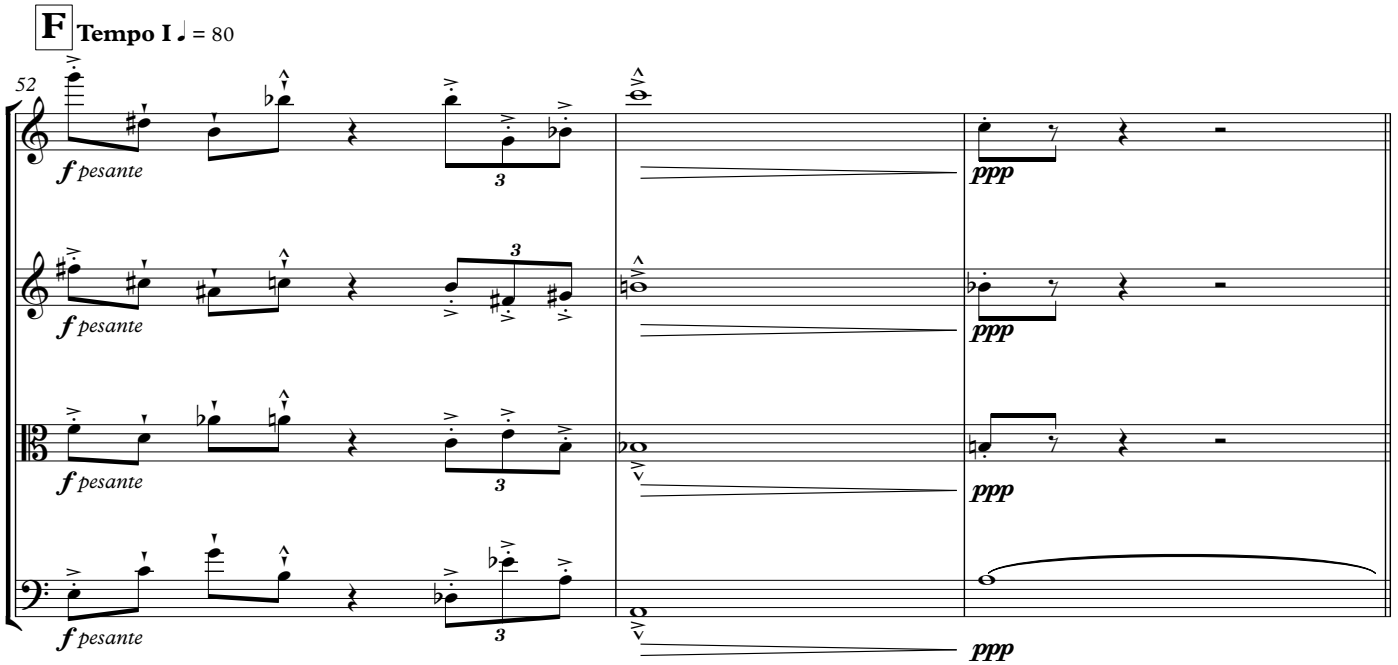

C
Pesante (come prima) e agitato ♩ = 80
31
sfz
p< ff
pp
ff
mf f
pizz.
pizz. norm.
arco
ff sempre
f
p

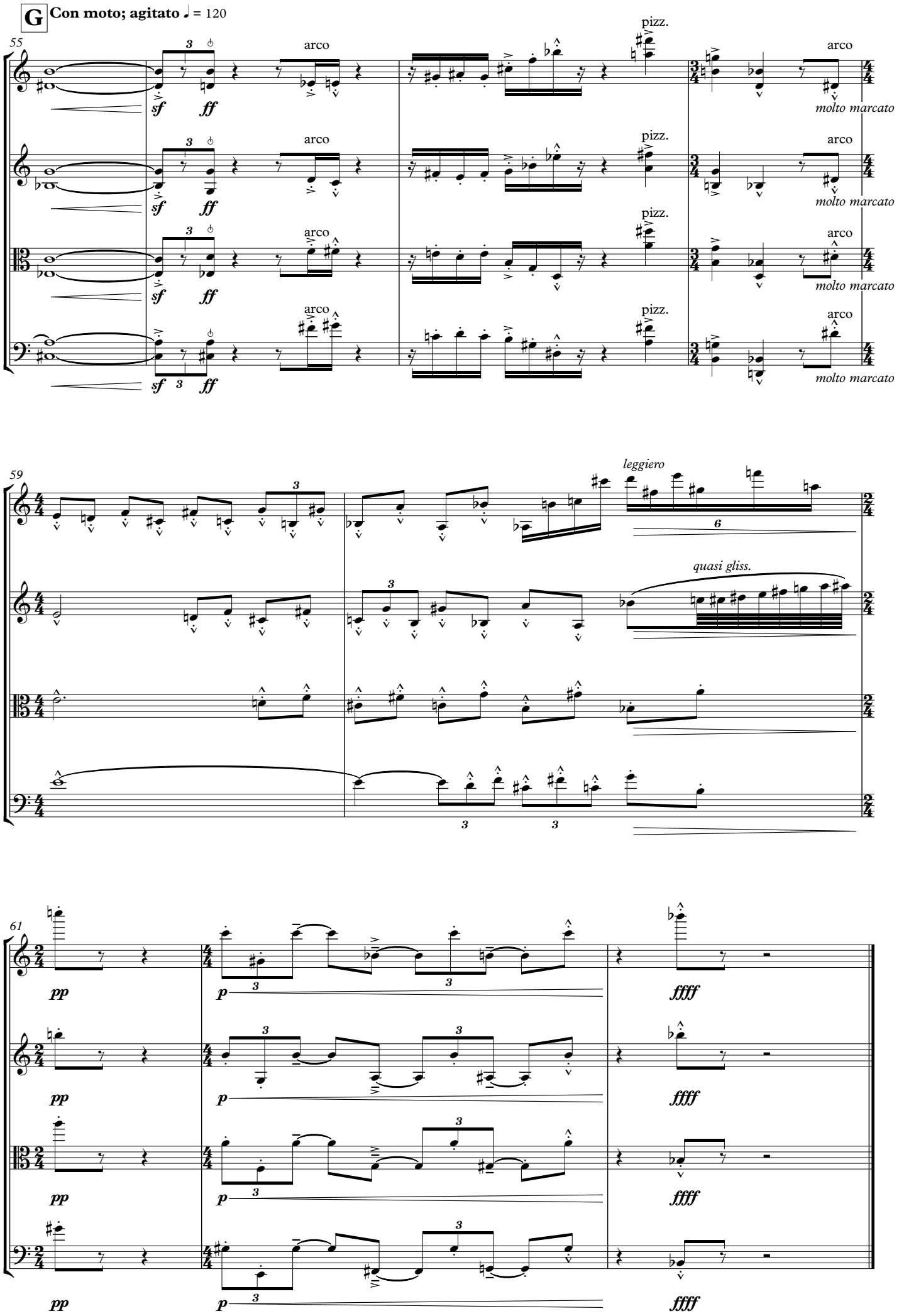

33
ff
fp
p
pizz.
arco
mf


D
Subito più mosso ♩ = 120
35
pizz.
arco
pizz.
arco
ff sempre
ff sempre
ff sempre
ff sempre
pizz. norm.
pizz. norm.
pizz. norm.
pizz. norm.
39
ancora agitato e marcato sempre
pizz.
pizz. norm.
pizz. norm.
arco
accel.
42
molto marcato
arco
arco
arco
arco
arco


E
Slowly (Tempo I) ♩ = 40
44
arco
fff
p
arco
p
arco
p
arco
p


48
pp
pp
pp
pp
ppp
ppp
ppp
ppp


F
Tempo I ♩ = 80
52
f pesante
f pesante
f pesante
f pesante
3
3
3
3
ppp
ppp
ppp
ppp


G
Con moto; agitato ♩ = 120
55
arco
pizz.
sf
ff
molto marcato
59
leggiero
quasi gliss.
61
pp
p
ffff

Commentary:
String Quartet No. 2

Date of composition: 2015 (revised 2017 and 2020)

Recording of workshop performance: Ligeti Quartet (Mandhira de Saram, Patrick Dawkins, Richard Jones, Val Welbanks), University of Cambridge, 2017

Please note that the workshop recording was made before the 2020 revision of the score.

I. Pesante — Slower — Poco più mosso — Slower again

II. Andante con moto

III. Semplice — Pesante e agitato — Subito più mosso — Slowly — Tempo I — Con moto

This quartet began as a five-movement structure, creating a symmetry across the whole piece, both in terms of tempo, and of the types of tonalities and harmonies used. The two outer movements (i.e., I and V) were in a fast (or moderately fast) tempo and were of a generally atonal nature, with acerbic and discordant harmonies. Movements II and IV were of slower tempo, and the degree of dissonant harmonies slightly diluted when compared with movements I and V. The moderate tempo central movement was composed in a broadly more diatonic soundworld, with C as a sort of tonal centre.[7] Additionally, movements I and II, and movements IV and V, were to be performed attacca, with the fourth movement ending with a transition to the fifth. As I reflected on the five-movement structure, I realised that I was dissatisfied with the fact that the first movement had no proper ending, and that the fourth movement served merely as an introduction to a transition and then the transition itself.[8] A three-movement structure was therefore adopted, allowing me to retain the strong sense of symmetry. I also felt that the (now) second movement, with its allusions to diatonic harmony and more classical sense of phrase and gesture, was better framed in this way. In terms of tempo, the central movement would still be surrounded immediately by slow music, and the whole piece would begin and end at the faster tempo.

Britten is a composer whom I admire for the strength and apparent simplicity of his ideas, and the opening movement of *String Quartet No. 3* (1976) is a case in point. Unlike Britten, I wish to push against traditional boundaries slightly more, whilst still composing a piece upon the strength of musical argument without resorting to overly-complex rhythm and notation. Therefore, Elliott Carter's *String Quartet No. 5* (1995), with its concise, independent sections and at times sparse textures, is more of a model to me than his

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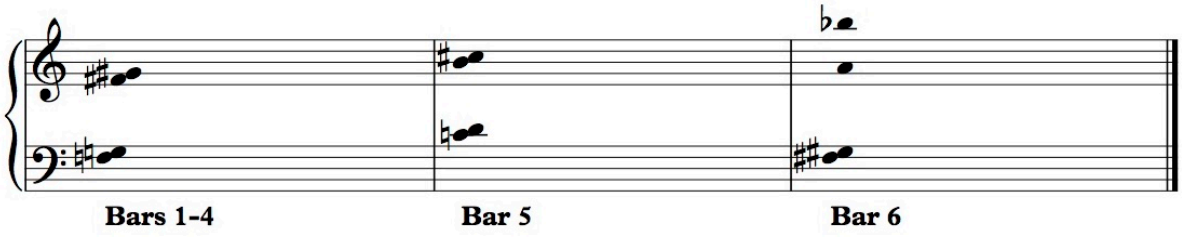
[7] This concept will be discussed in more detail in the following commentary on each movement.

[8] It may help the reader to know that the original fifth movement began at figure C in the present (i.e. submitted) third movement.

extremely difficult *String Quartet No. 3* (1971). There is a particular sincerity that I sense in the music of Shostakovich and Britten — as well as the ability to create a superficially simple surface beneath which something sinister almost invariably lies) — and so this movement is a small tribute.

Georg Friedrich Haas's *String Quartet No. 2* (1998) focusses on aspects of the harmonic series, along with "mirco-tonal adjustments, temporal expansions and compressions."[9] The composer adds that "tradition shines through again and again, but it appears as something lost, distant, clouded."[10] It is something like this notion of the past/tradition being evident in music that I wish to achieve in many of my own pieces, including this quartet. However, my own approach here was to compose a central movement set in an extended tonality akin to much of Britten and Shostakovich's, and which holds a sense of deep attachment to tonal music. The movement has C as its tonal centre; but rather than being in C major per se, (the key of Shostakovich's *String Quartet No. 1* (1938) and Britten's *String Quartet No. 2* (1945)) the tonality is disturbed by chromaticism and is more a goal that is never reached than a force for stability.

The first movement opens tensely, and melodic material is presented over a harmonic layer consisting of pairs of dyads based around 2nds (including compound) (see Ex. 2-1).



Ex. 2-1: Dyads, opening of first movement.

The melodic writing in the first half of the first movement, as well as the harmonic, is based largely upon minor and major 2nds and 9ths, producing a terse and claustrophobic texture, to which I return in the final movement. The musical character is largely acerbic and expressionist in nature, while the central movement is more contemplative and inward-looking. Shostakovich evidently had not planned a full cycle of string quartets at the time of the composition of his first, although the choice of key (C major) is significant. Compared with the immediately preceding works, the *String Quartet No. 1* inhabits a world of relative simplicity and nostalgia. In my own piece, the intended sense of nostalgia must inevitably give way to a return of the more brutal, expressionistic style of the beginning of the whole work.[11]

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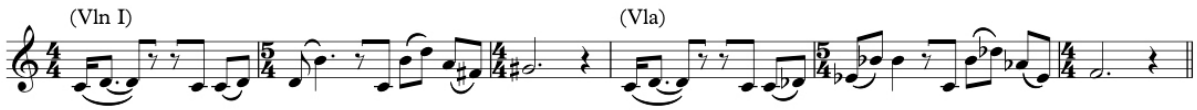
[9] G. F. Haas, http://www.universaledition.com/composers-and-works/Georg-Friedrich-Haas/String-Quartet-No-2/composer/278/work/303

[10] Ibid.

[11] Indeed, this is part of the reason for the recapitulation of the work's opening material at Fig. C in the third movement.

The soundworld of the second movement is, in general, more consonant, and allusions to functional harmony, diatonic sets, and classical phrase/gesture are made in greater proportion than is the case in the outer movements (see Ex. 2-2). The accompanying harmony, however, clearly does not agree with the suggested C major and A♭ major. Rather, as noted above, the suggested tonality is distorted and any sense of functional harmony is contrived to be superficial. The second 'subject' (the movement is *not* in sonata form) implies an E major tonality, a tertiary key relation as opposed to the dominant, which would be expected in common practice era sonata form. The wrong-key second subject is, again, a reference to tonal music from an earlier period, such as the first movement of Schubert's *Quintet in C major* (1828), where the second subject is presented in the unexpected key of E♭ major.



Ex. 2-2: Opening melody, second movement, showing C major constructions followed by A♭ major.

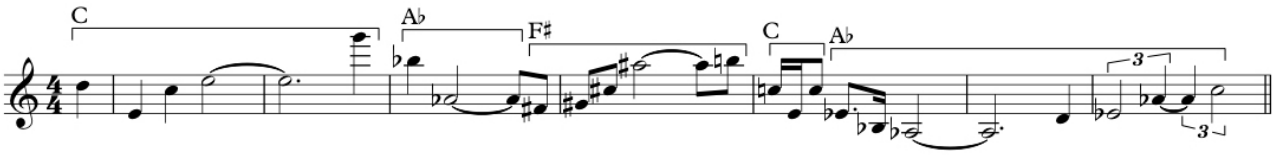
The third movement is the original fourth and fifth movements combined, and is divided into eight sections, as follows:

1. b. 1: Slow movement
2. b. 16 (Fig. A): Introduction to Transition 1
3. b. 24 (Fig. B): Transition 1
4. b. 31 (Fig. C): Recapitulation of first movement's opening theme
5. b. 35 (Fig. D): Coda part 1 (fast)
6. b. 44 (Fig. E): Slow section
7. b. 52 (Fig. F): Transition 2
8. b. 55 (Fig. G): Coda part 2 (fast)

In its final form this movement mirrors that of the first, now progressing from slow-to-fast rather than fast-to-slow. This has allowed me to create a short, reflective slow movement, followed by a transition leading to the return of the first movement's opening material, therefore keeping the tight control of structure that I was seeking.

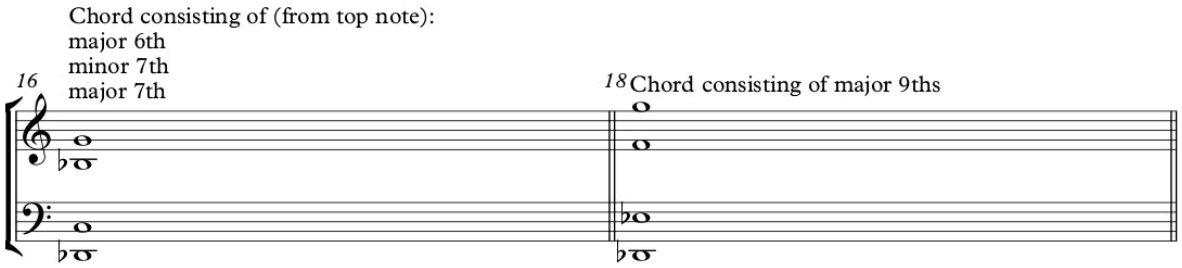
After the first movement has explored a largely discordant soundworld, and the second movement a more diatonically-oriented one, this juxtaposition is now sped up in the third movement, with each of the eight sections creating an alternation between the two opposing broad tonal languages. For instance, the slow

movement begins with diatonic constructions which allude to tonal zones of C, A♭ and F♯ majors (see Ex. 2-3) which are discoloured by the progressively more chromatic nature of the other instruments.



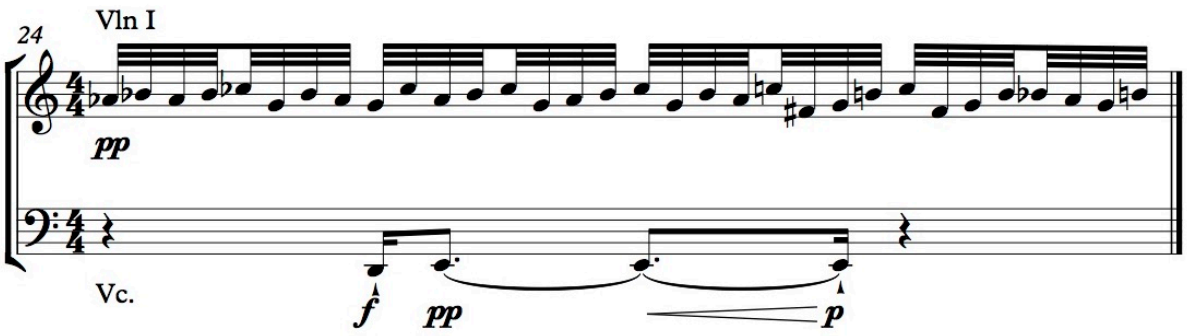
Ex. 2-3: Opening of third movement, Vln I, showing tonal zones of C, A♭ and F♯ majors.

The four chords presented at Fig. A (bars 16-23) are each designed with a different technique, but carefully constructed to form a harmonic progression in an allusion to functional harmony. The chords, however, have only superficial similarities to each other. For example, the first chord uses a segment of the G (descending) scale of increasing intervals from my Harmonic Method, while the second consists of a stack of major 9ths (or, two overlapping double-compound major 3rds which form a widely-spaced hyper-major four-note chord) (see Ex. 2-4).



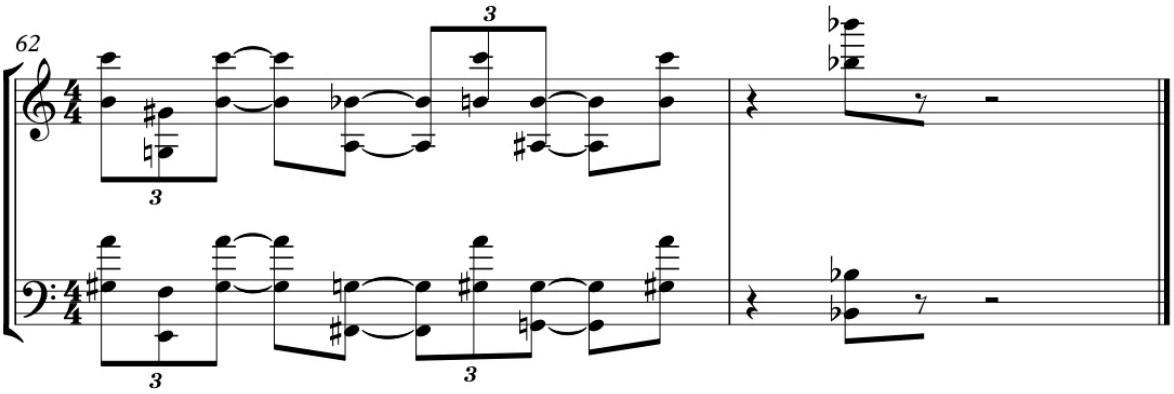
Ex. 2-4: Different methods of chord construction at Fig. A

During Transition 1, below an increasingly chromatic background, the cello makes brief reference to primary motifs from the second and first movements by joining them together in one modified motif which signals the beginning of the end of the whole work (see Ex. 2-5).



Ex. 2-5: Cello reference to opening motifs from the second and first movements.

After the work's opening material is recapitulated, the following passage (Fig. D) continues in a heavily chromatic and dissonant nature. The slow section at Fig. E recalls the relative diatonicism of the second movement. Eventually, all dissonance is removed with a final (octave) unison B♭ (see Ex. 2-6). Schoenberg acknowledged the "survival of the tonal-system interval-pull in, for example, the tonal tendency of leading-tones"[12] and I explored this notion in my *String Quartet No. 1* (2011). Although there has never been any allusion to B♭ as any kind of tonal centre (in the present piece), it is made to function as such in the final three bars. The four repeated notes in bar 62 (G♯, A, B, C) all function as leading notes which resolve inwards to the B♭: i.e. the C resolves downwards one tone, the B down one semitone, the A upwards one semitone (as in functional harmony) and the G♯ upwards one tone. The B♭ is, however, displaced by an octave (up as well as down) for the aesthetic quality of the quadruple octave.



Ex. 2-6: Final removal of dissonance at end of the final movement.

[12] Craft, R. in Bortez, B. and Cone, E. T. (ed.s) (1968). *Perspectives on Schoenberg and Stravinsky.* p. 23

Christopher Brammeld

Three Winter Landscapes

Triptych for Orchestra

Christopher Brammeld

Three Winter Landscapes

Triptych for Orchestra

Programme note

This is an abstract piece about the changing nature of trees and other natural formations as winter begins. I first composed three separate movements, which were then divided up into sections (Movement I into four sections, and Movements II and III each into two sections), creating a total of eight sections. The eight sections were then reassembled such that the piece alternates between the music of the three movements, which are then played in one continuous whole. When one views a triptych of paintings, one's eyes scan across all three paintings, but sometimes focus on one at a time. My intention is to emulate this phenomenon in music.

The harmonic underlay of the piece is derived from a set of devised scales, each of which is transposable onto any of the twelve semitones. The melodic material is related to the harmonic underlay to varying extents at different times in the piece.

The diagram below illustrates the position of each of the eight sections, which are also indicated in the score.

CB

Order and division of the three movements

Bar 1: Movement I, part 1A
Bar 20 (fig. A): Movement II, part 1
Bar 52 (fig. B): Movement I, part 1B
Bar 68 (fig. C): Movement III, part 1
Bar 93 (fig. D): Movement I, part 2
Bar 108 (fig. E): Movement II, part 2
Bar 121 (fig. F): Movement I, part 3
Bar 131: (fig. H): Movement III, part 2

Instrumentation

3 Flutes, 2nd dbl. Alto, 3rd dbl. Piccolo
3 Oboes. 3rd is Cor Anglais throughout
3 Clarinets in B♭, 2nd dbl. Clarinet in E♭. 3rd is Bass Clarinet throughout
3 Bassoons. 3rd is Contrabassoon throughout

4 Horns
3 Trumpets in B♭
3 Trombones (3rd is Bass Trombone)
Tuba

Timpani (4 drums)

3 Percussionists:
1. Triangle, Snare drum, Bass drum, Temple blocks
2. 4 Toms hi-lo, Glockenspiel (shared with Perc. 3; only at end)
3. Hi-hat, Sizzle cymbal, Suspended cymbal, Glockenspiel,
Xylophone, Vibraphone (incl. with cello bow)

Harp

Celeste

Strings (14.12.10.8.6)

Performance note

means that players should *diminuendo a niente* in the usual way, but, in addition, that they should not align the end of the note with the notated rest (or with other players),
to produce a “feathered” effect.
(i.e. end the note slightly before or after written).

Performance time c. 9’

Three Winter Landscapes

Score untransposed

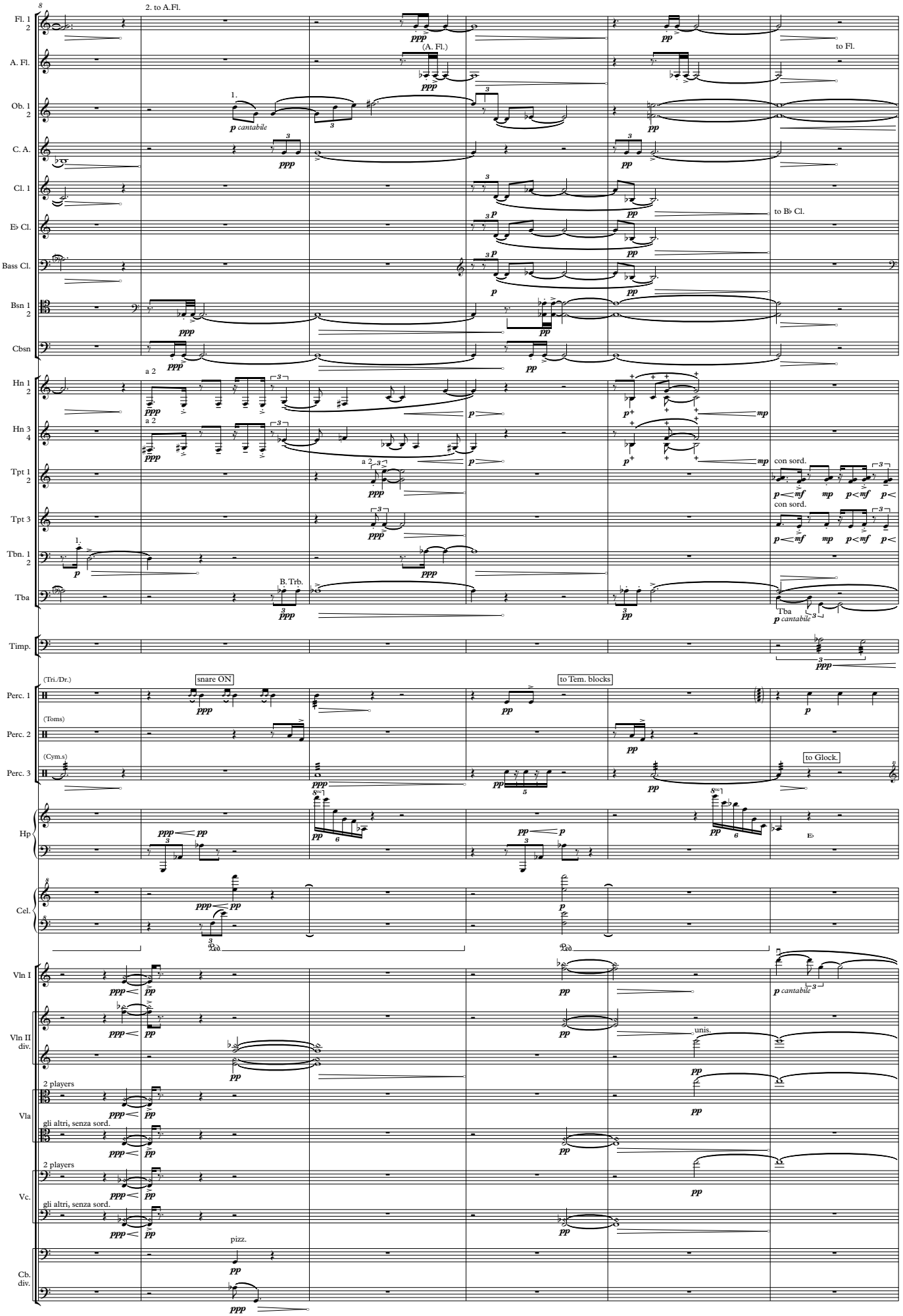
Movement I
Part 1A

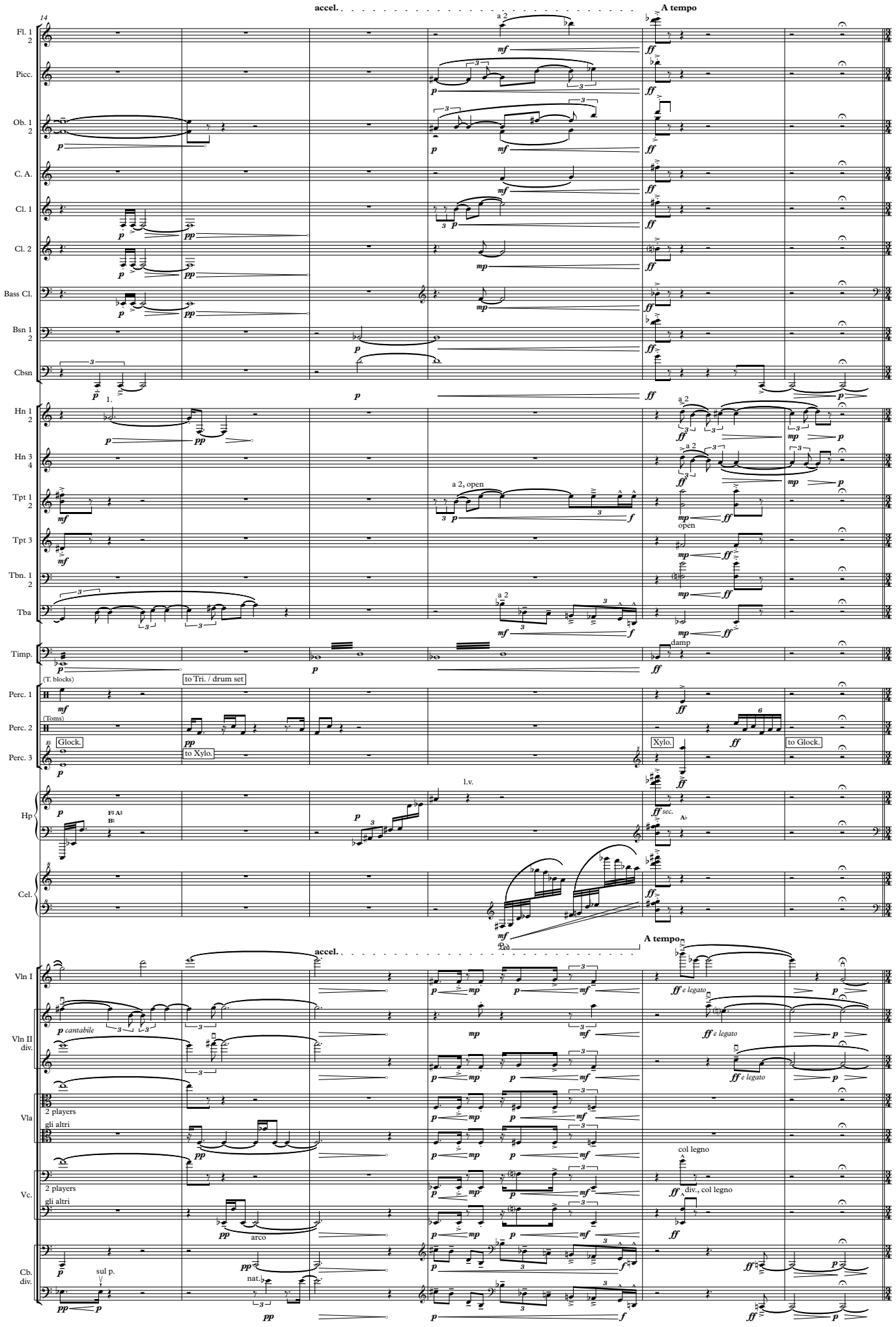
Christopher Brammeld
2016–17

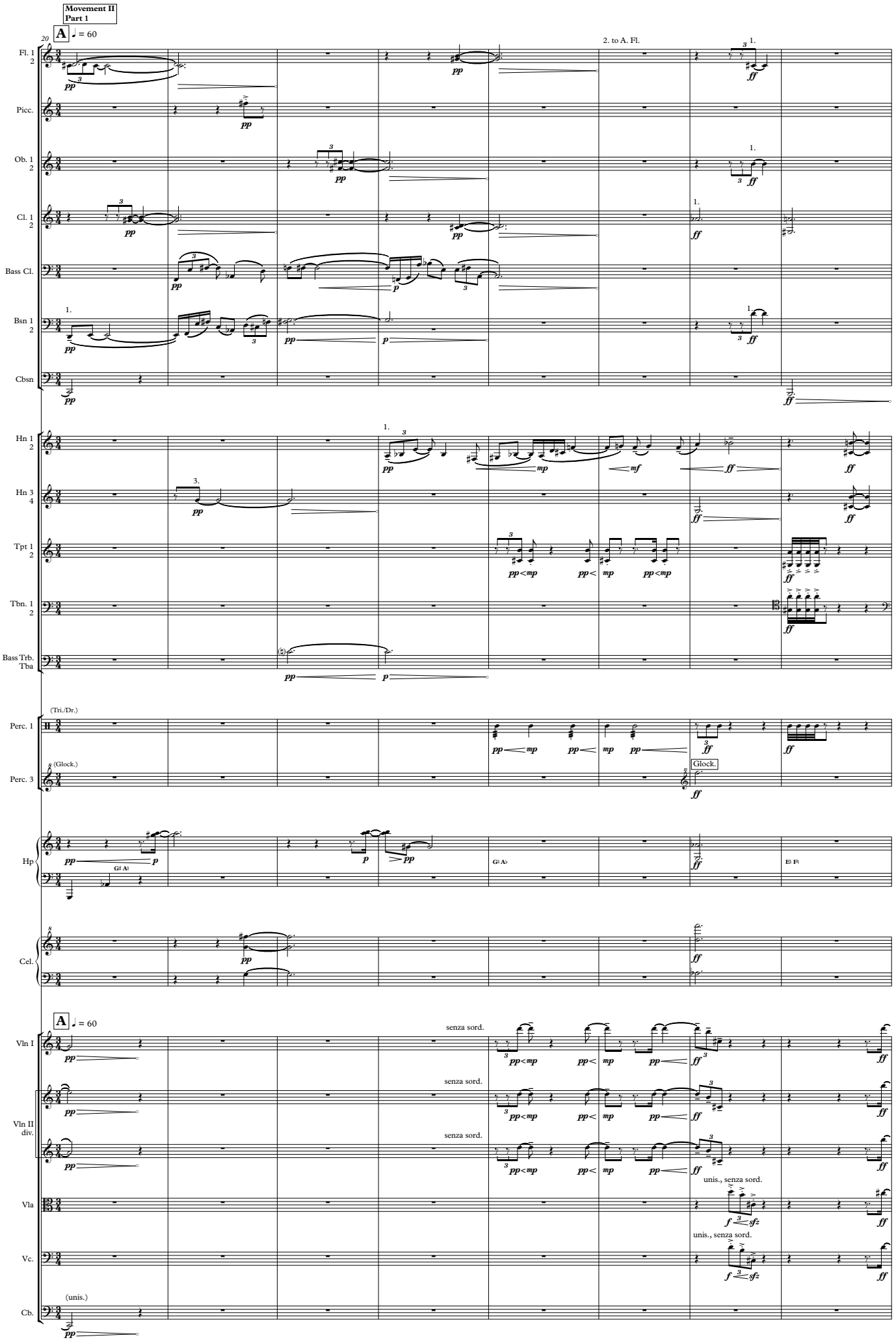
♩ = 48

Flute 1 2
Piccolo
Oboe 1 2
Cor Anglais
Clarinet in B♭ 1 2
Bass Clarinet in B♭
Bassoon 1 2
Contrabassoon
Horn 1 2
Horn 3 4
Trumpet in B♭ 1 2
Trumpet in B♭ 3
Trombone 1 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Celeste
Violin I
Violin II
div.
Viola
Violoncello
Contrabass
div.

a 2
2. to E♭ Cl.
(1.)
1.
3.
1. con sord.
both con sord.
open
Tba
4 drums
l.v. sempre
Tri.
Snare dr.
Bass dr.
Toms
Hi-hat
Sizz. cym.
Sus. cym.
Brushes
E♭ F♭ G♭ A♭
D♭ C♭ B♭
con sord.
div.
ma distinto


Fl. 1 2
A. Fl.
Ob. 1 2
C. A.
Cl. 1
E♭ Cl.
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Tba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp
Cel.
Vln I
Vln II div.
Vla
Vc.
Cb. div.
2. to A.Fl.
(A. Fl.)
to Fl.
p cantabile
to B♭ Cl.
a 2
con sord.
B. Trb.
Tba
p cantabile
(Tri./Dr.)
snare ON
to Tem. blocks
(Toms)
(Cym.s)
to Glock.
unis.
2 players
gli altri, senza sord.
pizz.


accel.
A tempo
14
Fl. 1 2
Picc.
Ob. 1 2
C. A.
Cl. 1
Cl. 2
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Tba
Timp.
(T. blocks)
to Tri. / drum set
Perc. 1
(Toms)
Perc. 2
Glock.
to Xylo.
Perc. 3
Xylo.
to Glock.
Hp
Cel.
Vln I
Vln II div.
Vla
2 players
gli altri
Vc.
arco
Cb. div.
sul p.
nat.
a 2
a 2, open
open
damp
l.v.
sec.
col legno
div., col legno
cantabile
e legato


Movement II
Part 1
A
♩ = 60
20
Fl. 1
2
Picc.
Ob. 1
2
Cl. 1
2
Bass Cl.
Bsn 1
2
Cbsn
2. to A. Fl.
Hn 1
2
Hn 3
4
Tpt 1
2
Tbn. 1
2
Bass Trb.
Tba
(Tri./Dr.)
Perc. 1
(Glock.)
Perc. 3
Glock.
Hp
Cel.
senza sord.
Vln I
Vln II
div.
Vla
Vc.
Cb.
(unis.)
unis., senza sord.

28

poco rit. A tempo

Fl. 1

A. Fl.

Ob. 1 2

C. A.

Cl. 1 2

Bass Cl.

Bsn 1 2

Hn 1 2

Hn 3 4

Tpt 1 2

Tpt 3

Tbn. 1 2

Bass Trb. Tba

Timp.

Perc. 1

Perc. 3

Hp

Cel.

poco rit. A tempo

Vln I div.

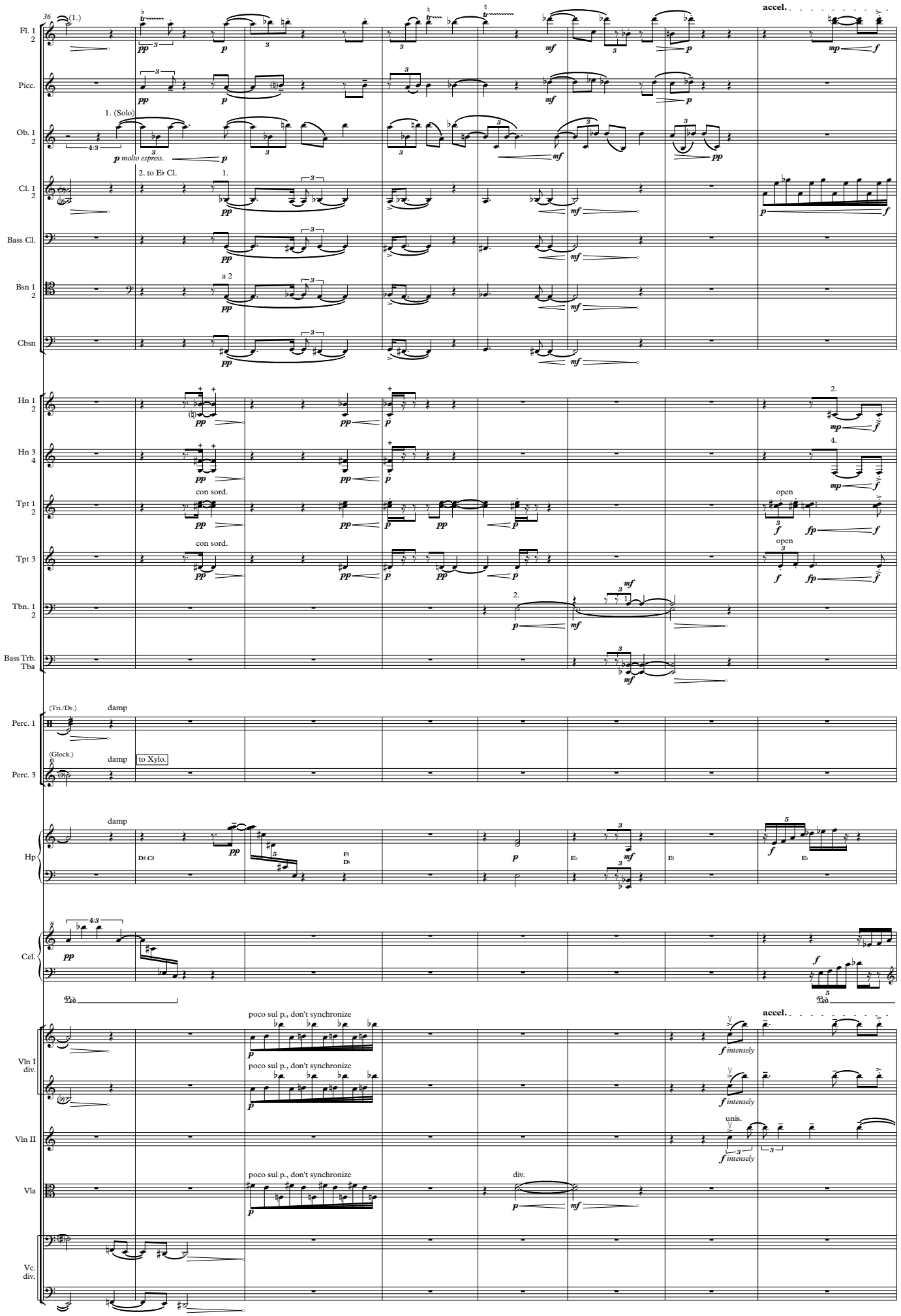
Vln II div.

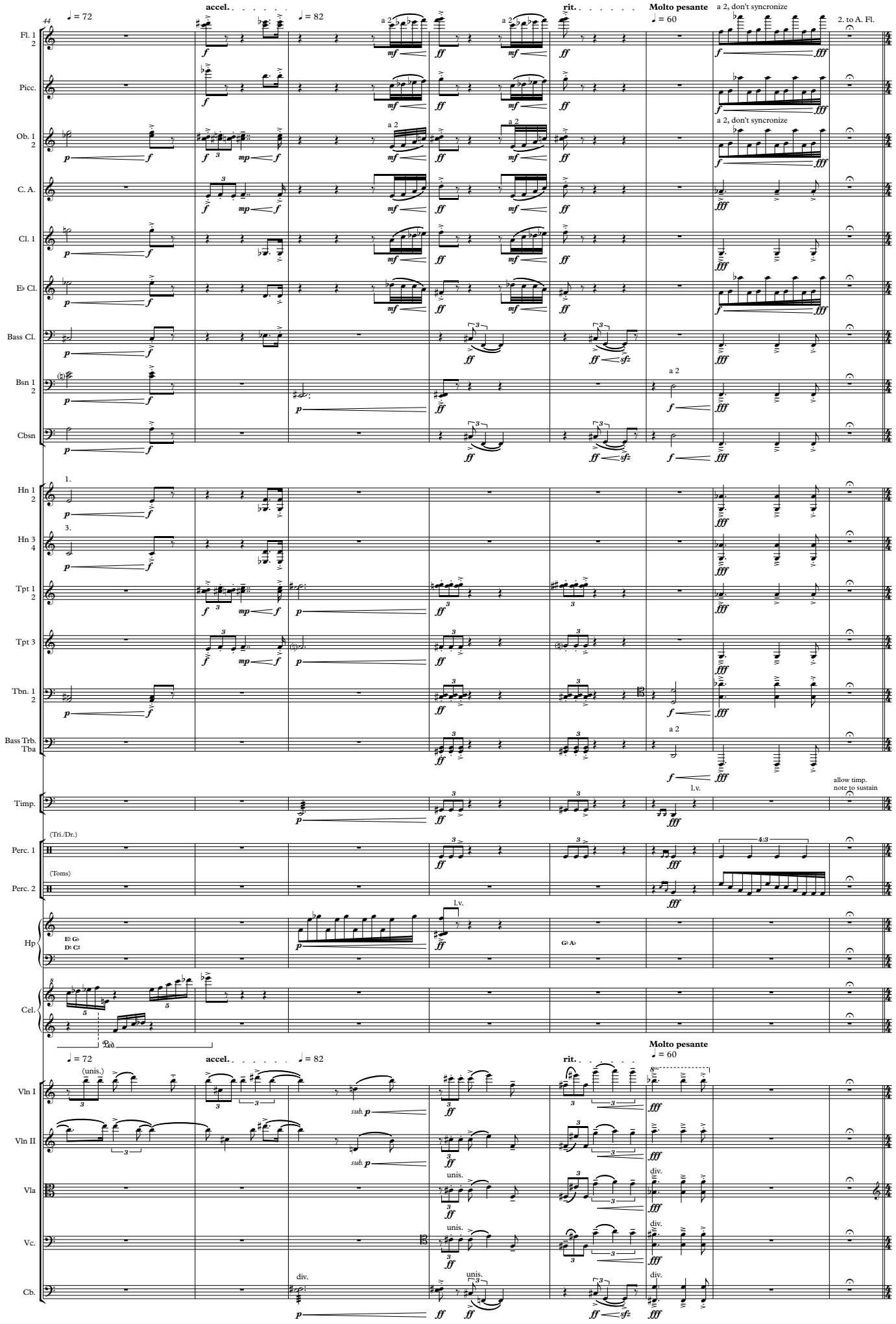
Vla

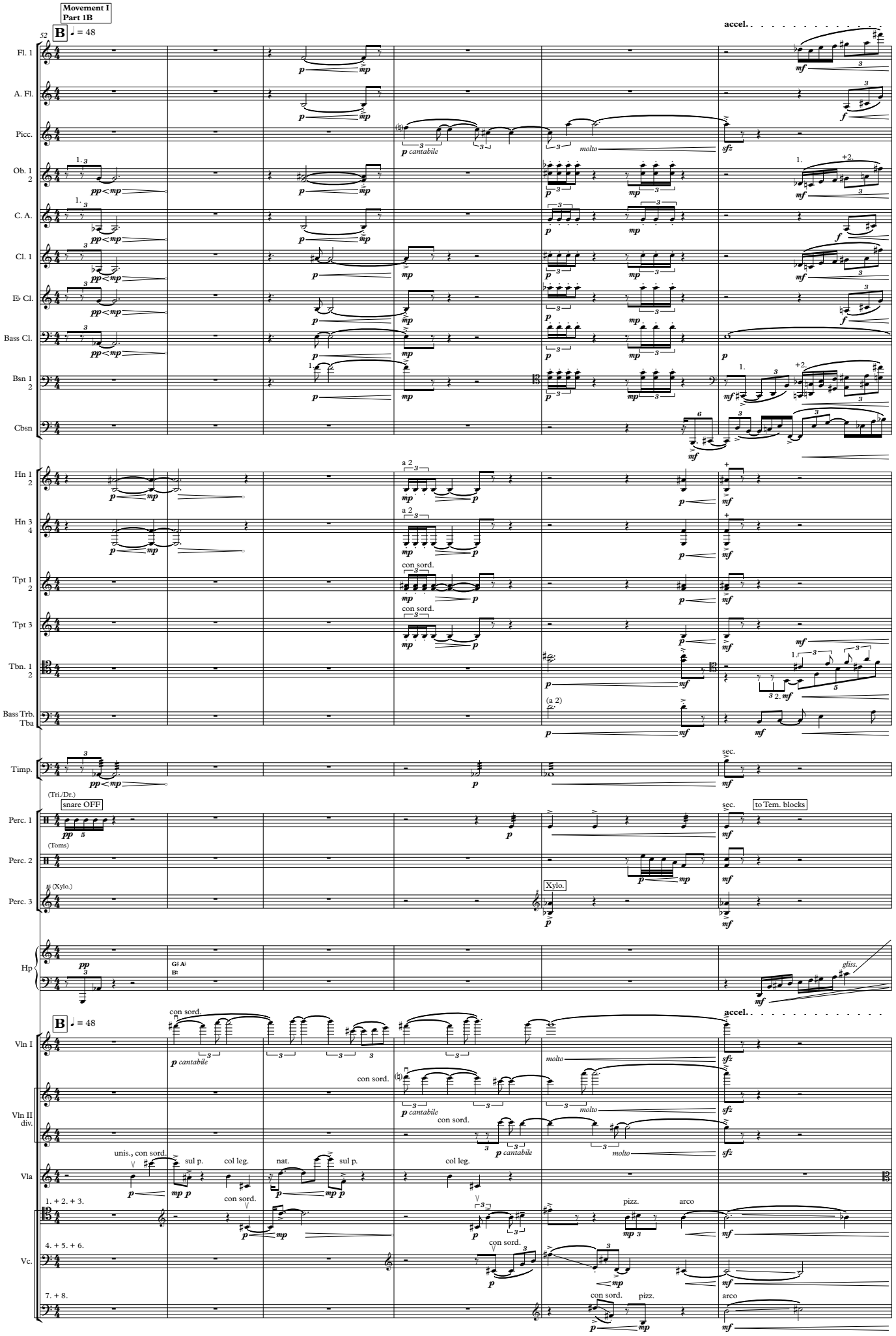
Vc. div.

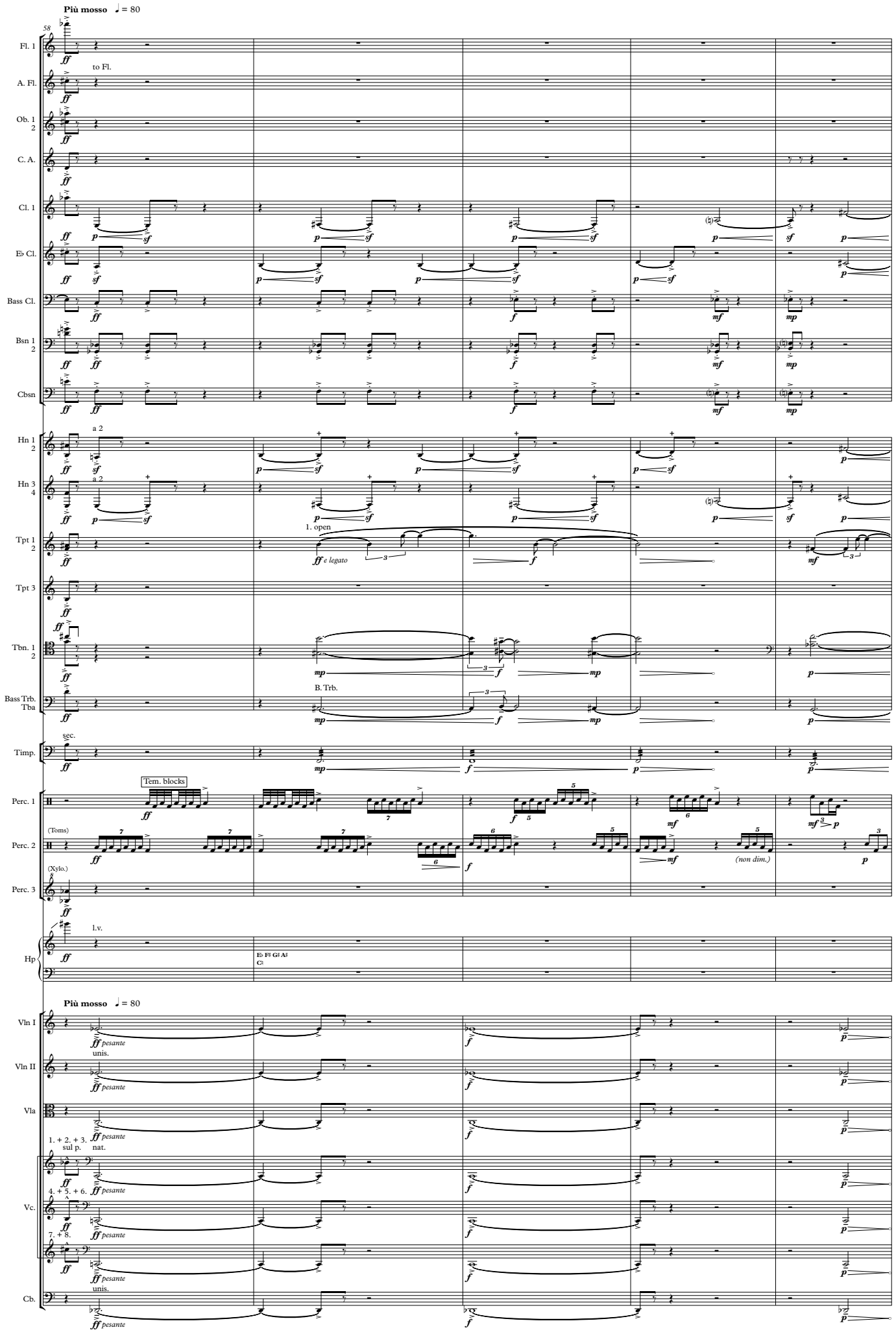
Cb.

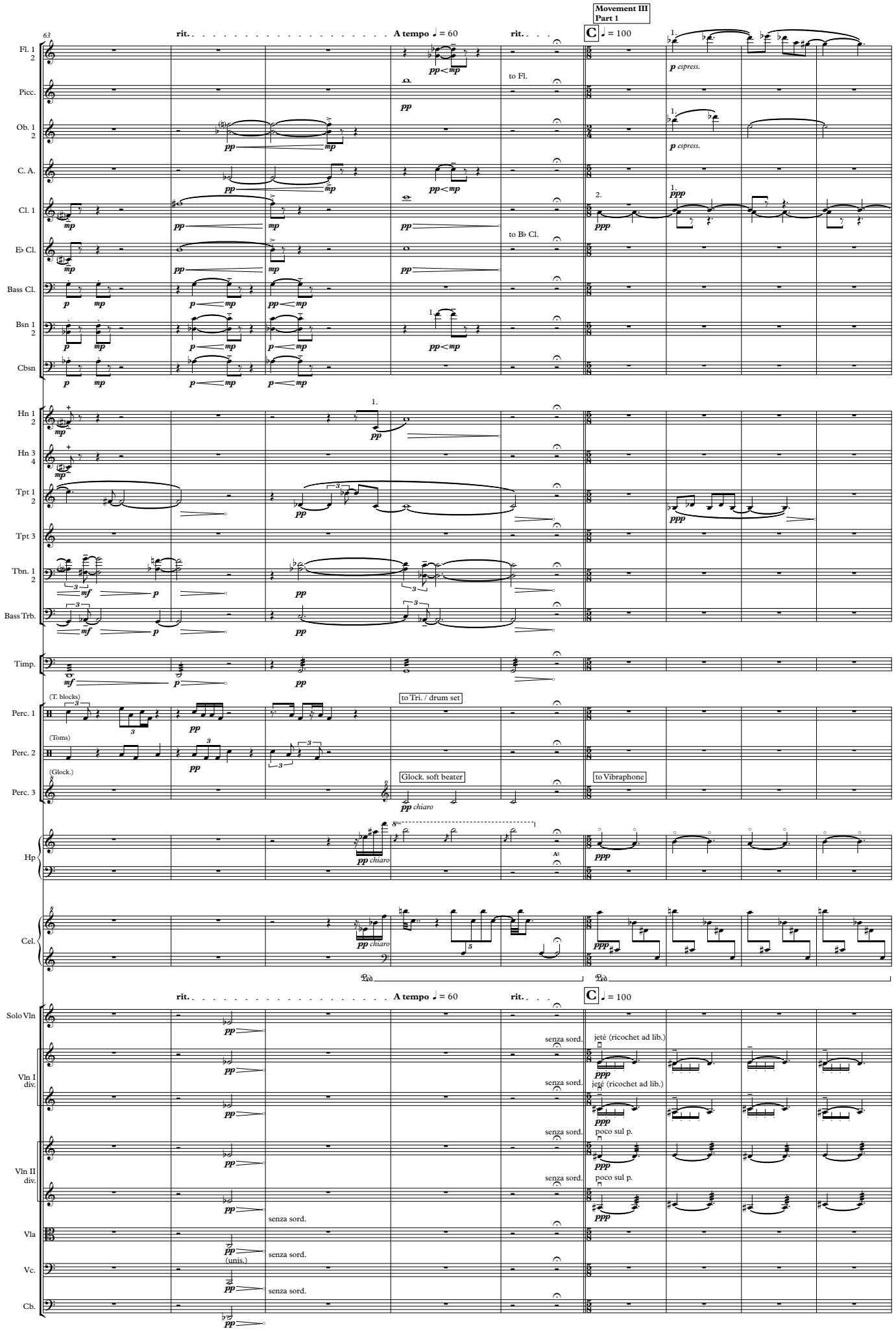
ff *p* *pp espress.* to Fl. *mp* *p* *pp* *p* *mp* *p* *pp* *p* *mp* *p* *p* *pp* *p* *pp* *p* a 2 *p* *pp* *mf* *sfz* *mf* *sfz* *p* l.v. *mf* *ff* (Tri./Dr.) *ff* *ppp* (Glock.) *ff* *pp* *p* *pp chiaro* 4:3 *mf* *p* R.H. *p* *pp* *p* *pp* senza sord. *pp* *p*

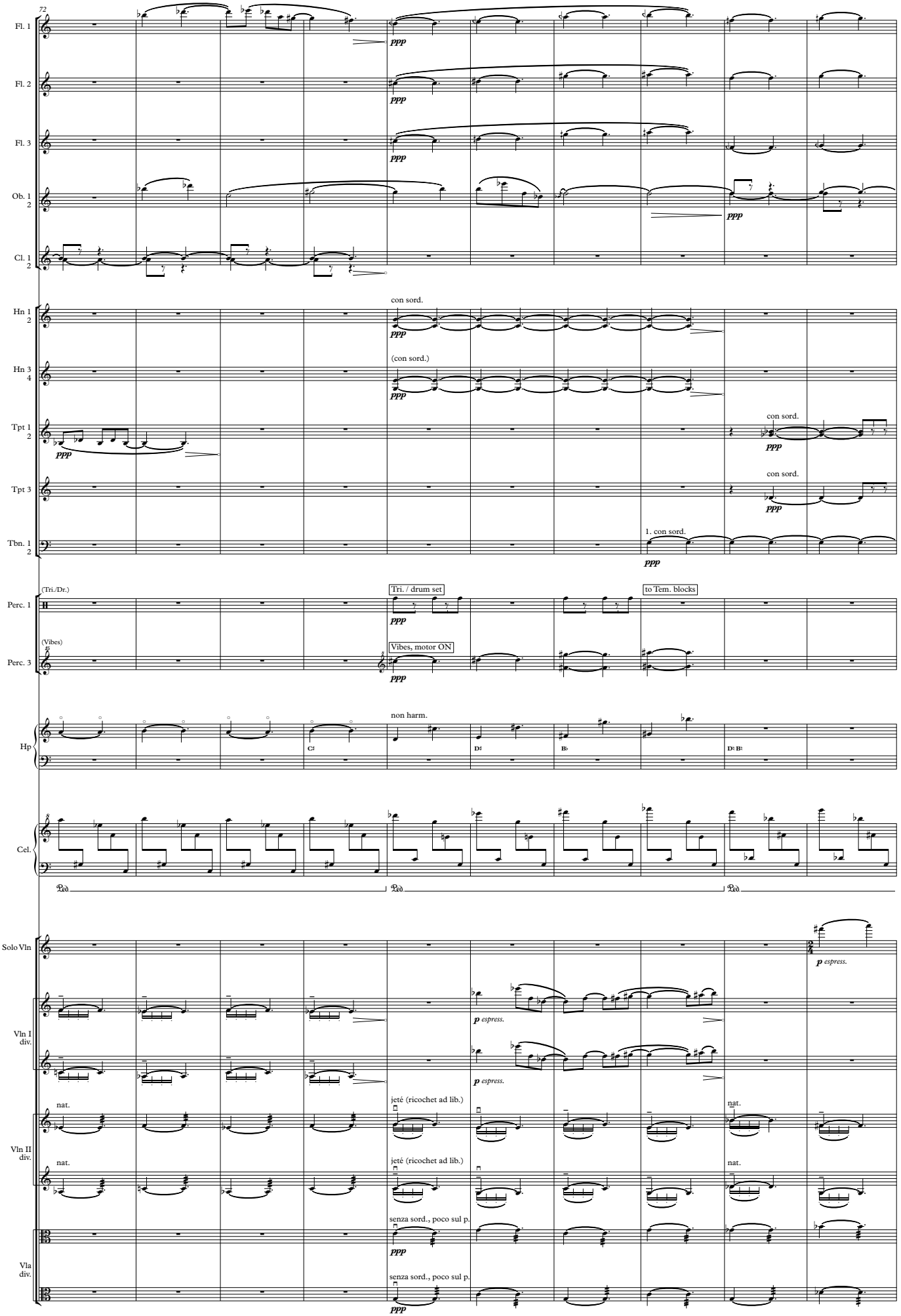

36
accel.
Fl. 1 2
Picc.
Ob. 1 2
1. (Solo)
p molto espress.
2. to E♭ Cl.
Cl. 1 2
Bass Cl.
Bsn 1 2
a 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
con sord.
open
Tpt 3
Tbn. 1 2
Bass Trb. Tba
Perc. 1
(Tri./Dr.)
damp
Perc. 3
(Glock.)
to Xylo.
Hp
Cel.
Vln I div.
poco sul p., don't synchronize
f intensely
Vln II
unis.
Vla
div.
Vc. div.

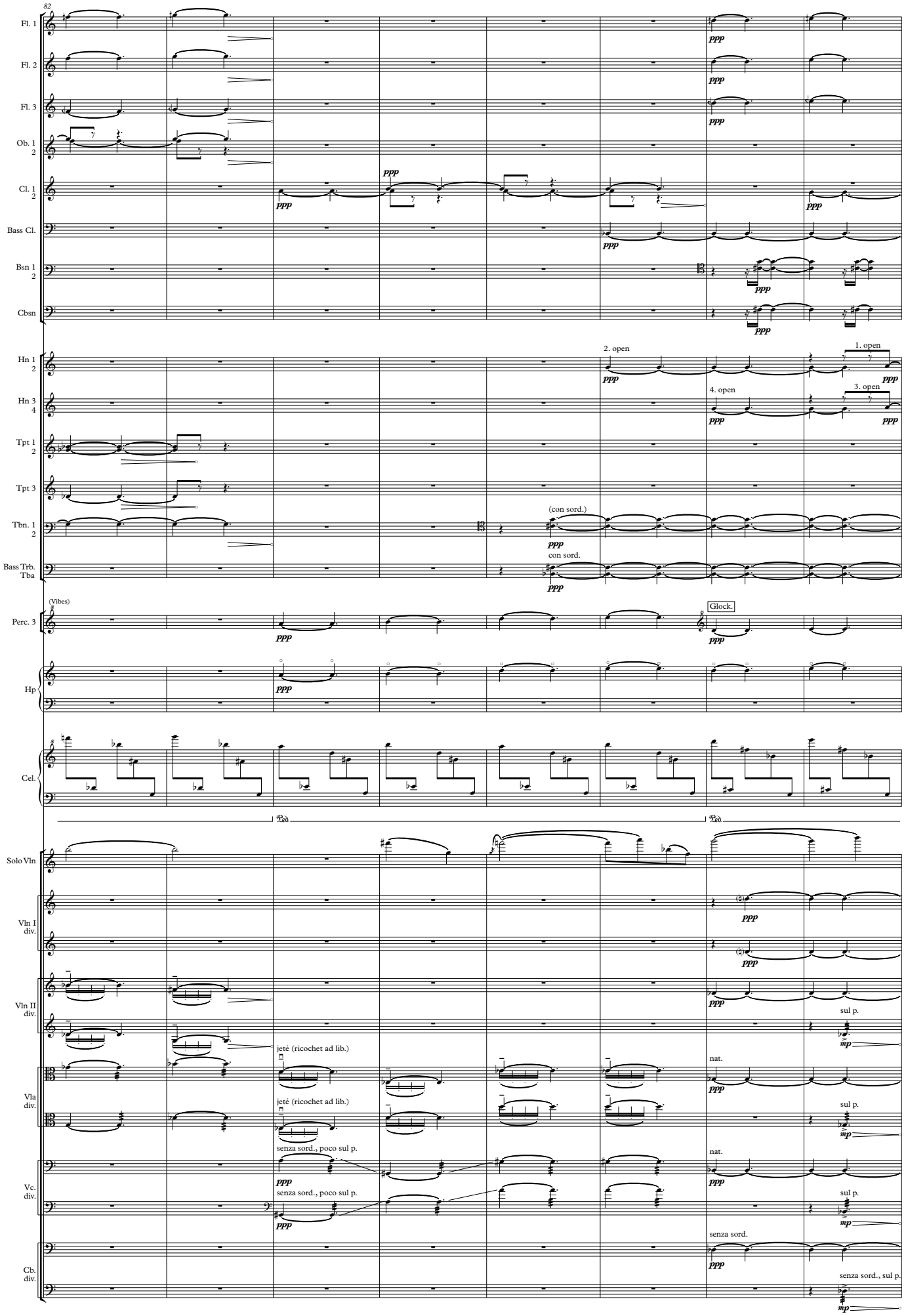

♩ = 72
accel.
♩ = 82
rit.
Molto pesante
♩ = 60
a 2, don't syncronize
2. to A. Fl.
Fl. 1 2
Picc.
Ob. 1 2
C. A.
Cl. 1
E♭ Cl.
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Bass Trb. Tba
Timp.
l.v.
allow timp. note to sustain
(Tri./Dr.)
Perc. 1
(Toms)
Perc. 2
Hp
Cel.
Ped.
(unis.)
Vln I
Vln II
Vla
Vc.
Cb.
sub. p
unis.
div.

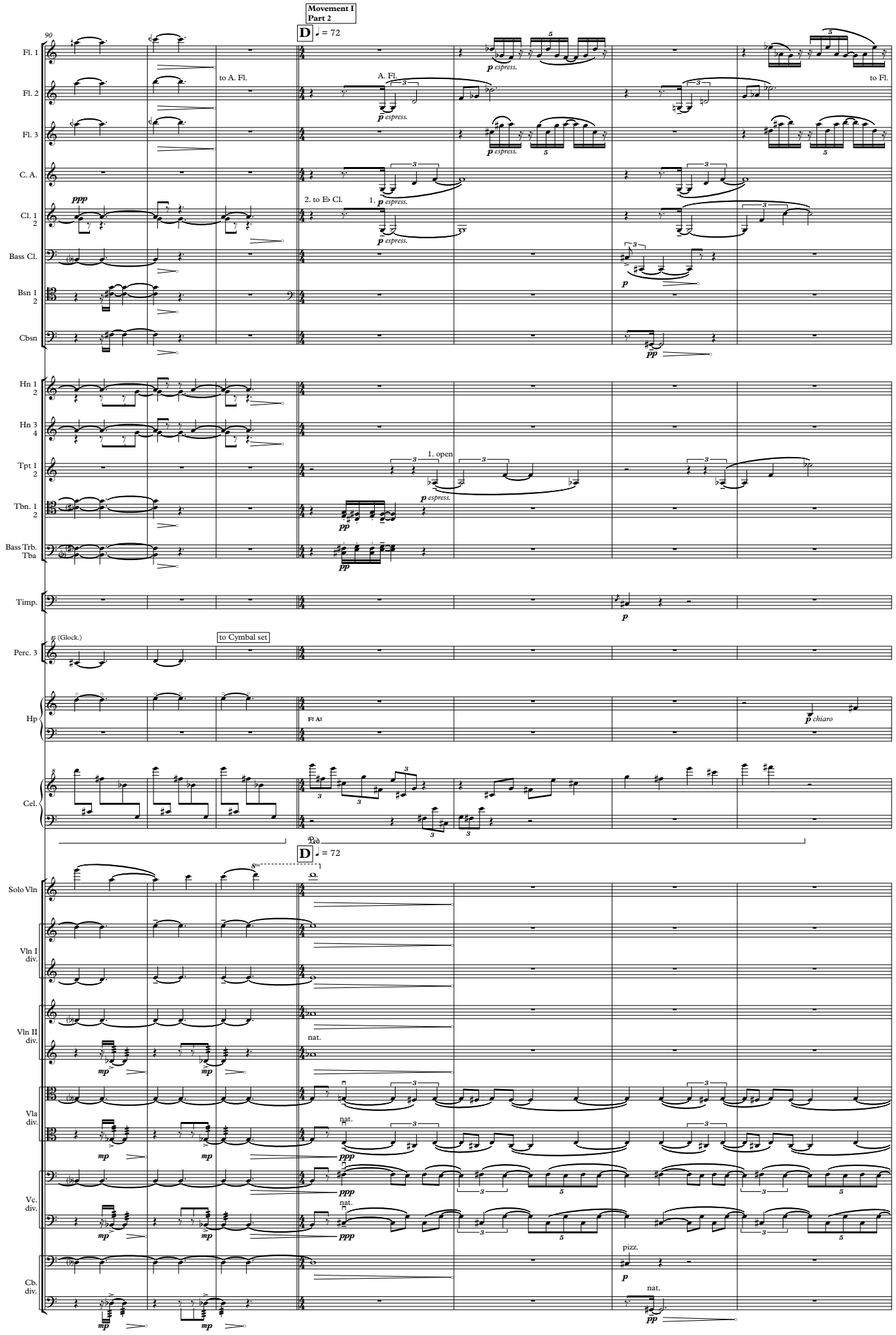

Movement I
Part 1B
52
B
♩ = 48
accel.
Fl. 1
A. Fl.
Picc.
Ob. 1
2
C. A.
Cl. 1
E♭ Cl.
Bass Cl.
Bsn 1
2
Cbsn
Hn 1
2
Hn 3
4
Tpt 1
2
Tpt 3
Tbn. 1
2
Bass Trb.
Tba
Timp.
(Tri./Dr.)
snare OFF
Perc. 1
(Toms)
Perc. 2
(Xylo.)
Perc. 3
Xylo.
to Tem. blocks
Hp
gliss.
Vln I
Vln II
div.
Vla
1. + 2. + 3.
4. + 5. + 6.
Vc.
7. + 8.
con sord.
unis., con sord.
sul p.
col leg.
nat.
pizz.
arco
molto
cantabile
a 2
(a 2)

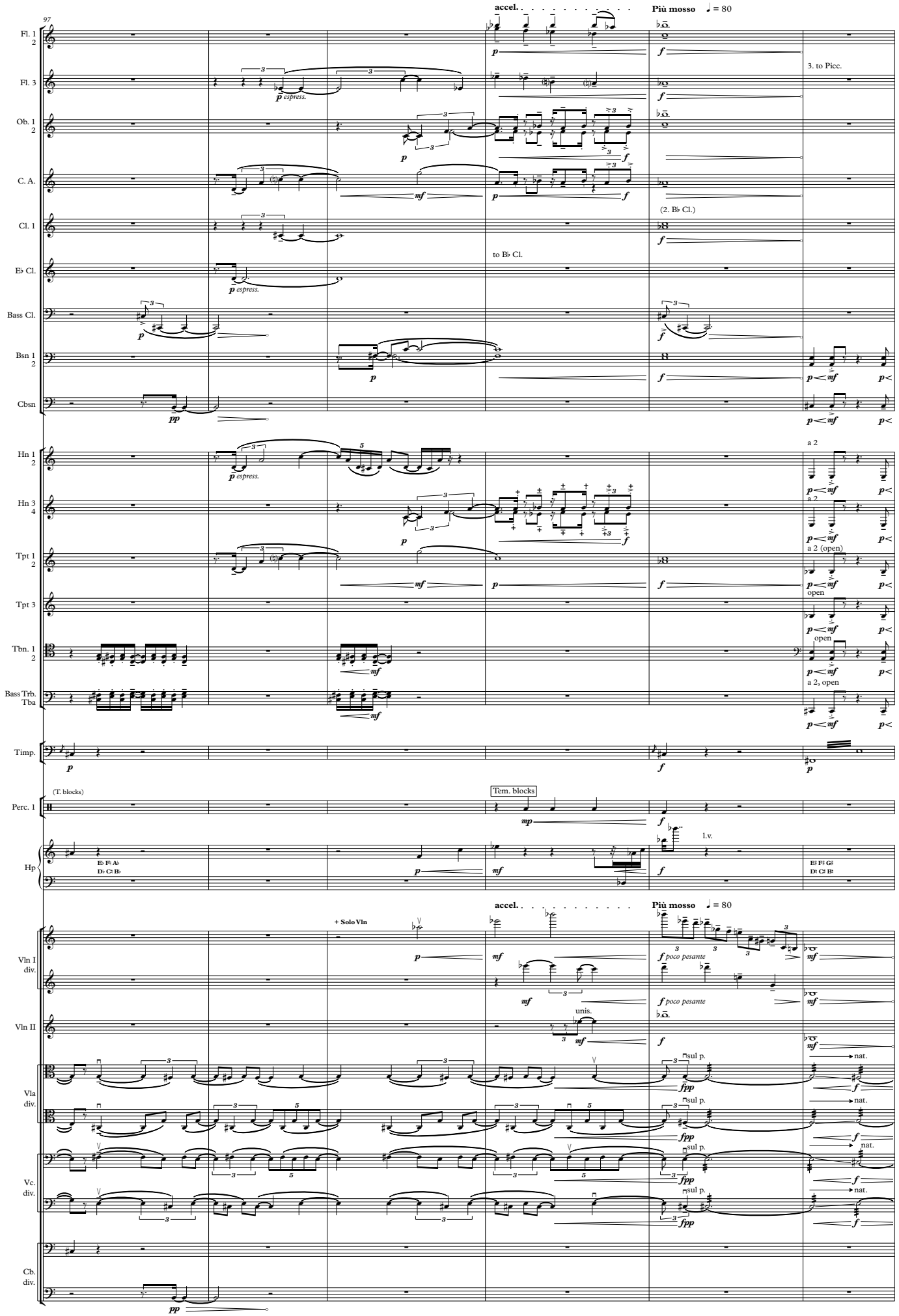

Più mosso ♩ = 80
58
Fl. 1
to Fl.
A. Fl.
Ob. 1
2
C. A.
Cl. 1
E♭ Cl.
Bass Cl.
Bsn 1
2
Cbsn
a 2
Hn 1
2
Hn 3
4
1. open
Tpt 1
2
e legato
Tpt 3
Tbn. 1
2
B. Trb.
Bass Trb.
Tba
sec.
Timp.
Tem. blocks
Perc. 1
(Toms)
Perc. 2
(non dim.)
(Xylo.)
Perc. 3
l.v.
Hp
E♭ F♯ G♯ A♯
C♯
Più mosso ♩ = 80
Vln I
pesante
unis.
Vln II
Vla
1. + 2. + 3.
sul p.
nat.
4. + 5. + 6.
Vc.
7. + 8.
Cb.

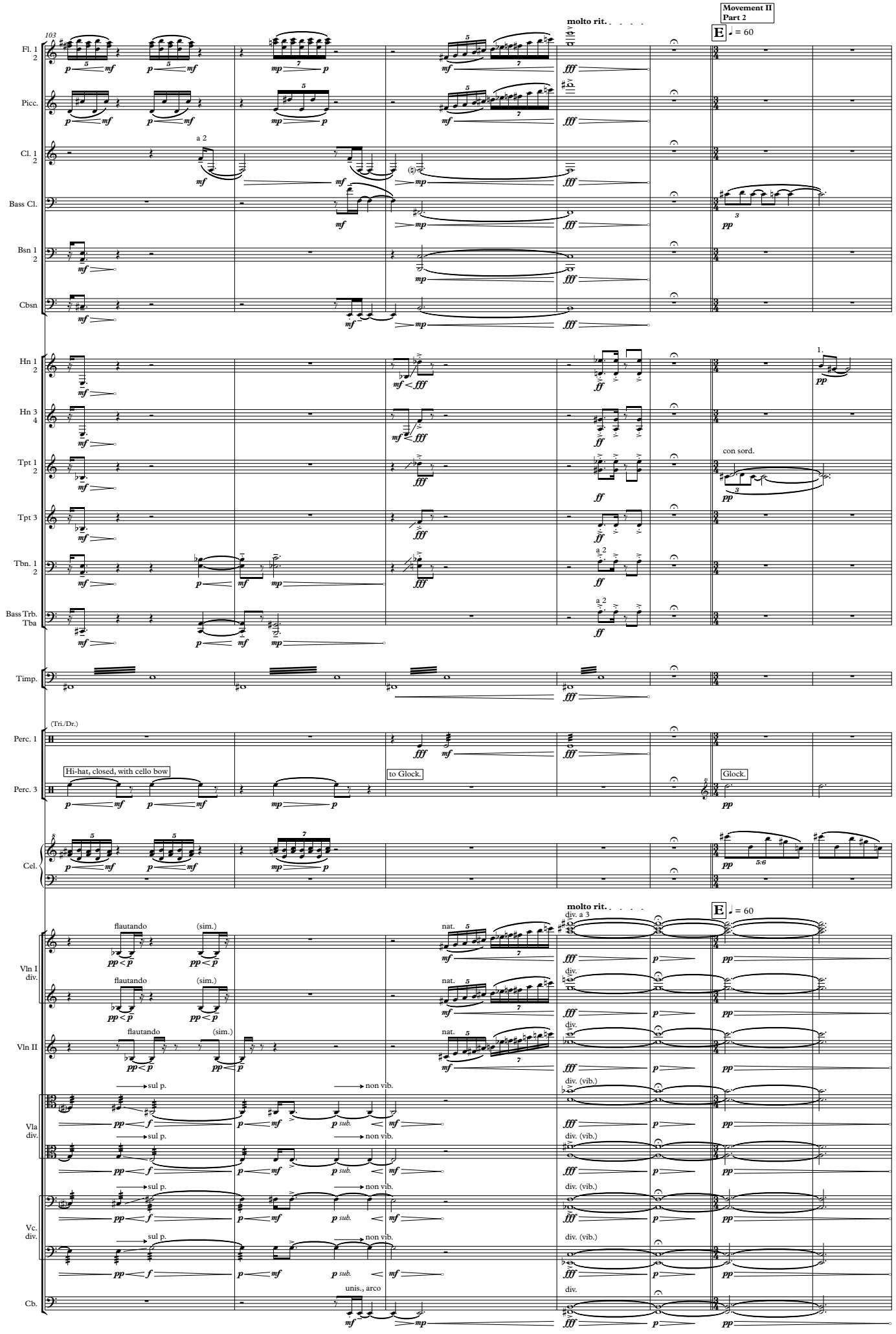

Movement III
Part 1
63
rit.
A tempo ♩ = 60
rit.
C ♩ = 100
Fl. 1 2
Picc.
Ob. 1 2
C. A.
Cl. 1
E♭ Cl.
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Bass Trb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp
Cel.
Solo Vln
Vln I div.
Vln II div.
Vla
Vc.
Cb.
to Fl.
to B♭ Cl.
p espress.
(T. blocks)
(Toms)
(Glock.)
to Tri. / drum set
Glock. soft beater
to Vibraphone
senza sord.
jeté (ricochet ad lib.)
poco sul p.
(unis.)

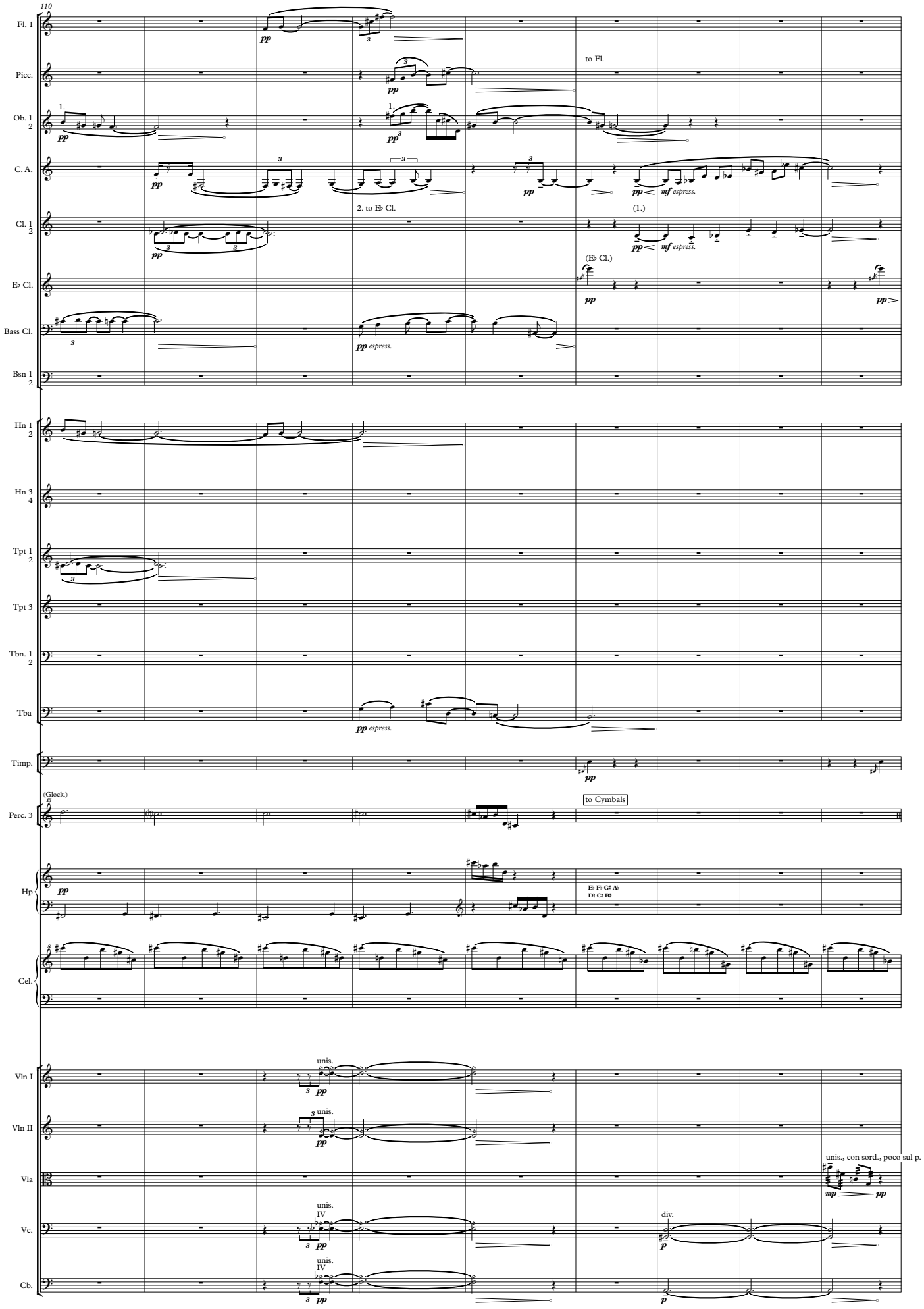

72
Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1 2
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
con sord.
(con sord.)
con sord.
con sord.
1. con sord.
(Tri./Dr.)
Perc. 1
Tri. / drum set
to Tem. blocks
(Vibes)
Perc. 3
Vibes, motor ON
Hp
non harm.
Cel.
Solo Vln
Vln I div.
Vln II div.
Vla div.
p espress.
jeté (ricochet ad lib.)
nat.
senza sord., poco sul p.
ppp

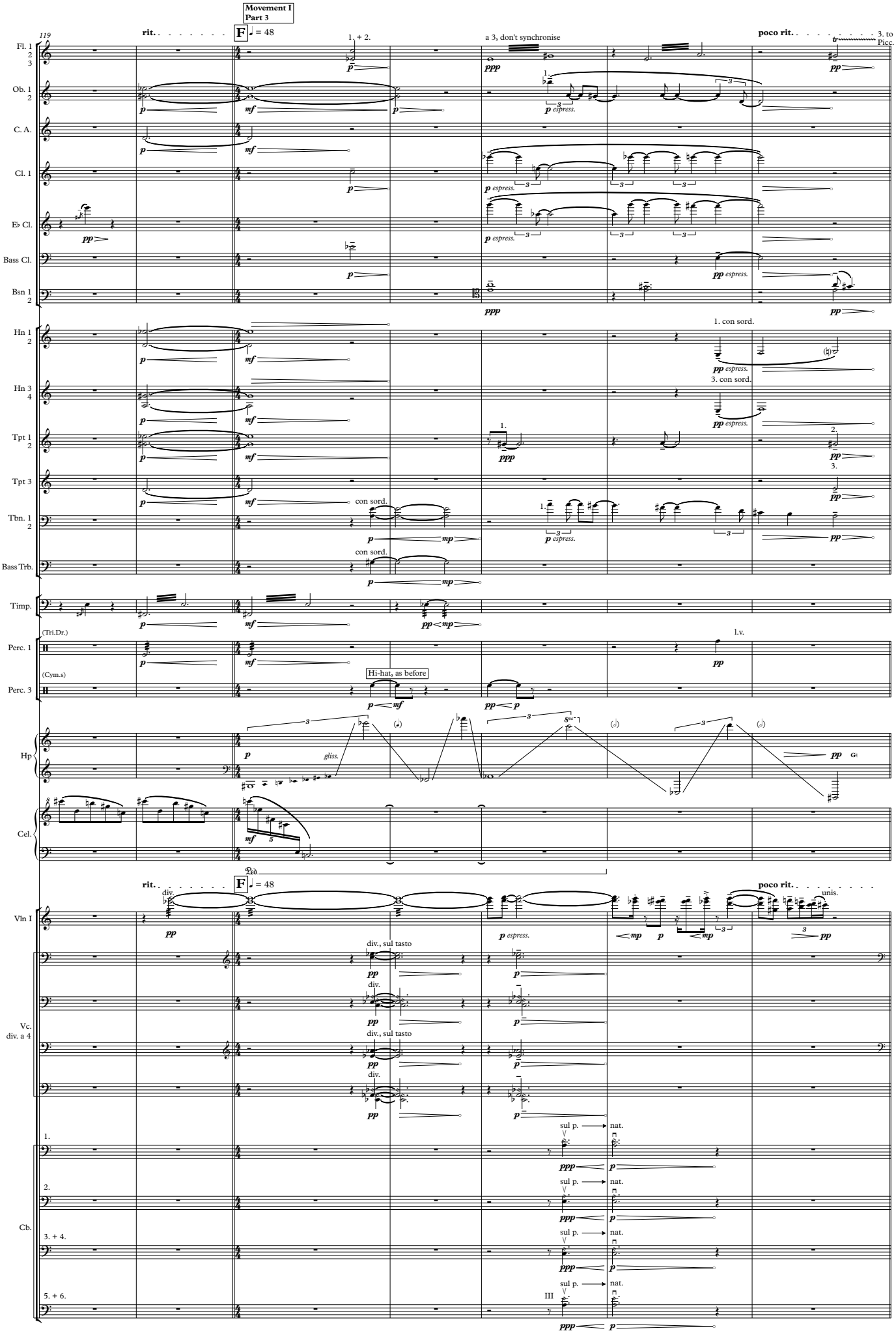

82
Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Bass Trb. Tba
(Vibes)
Perc. 3
Hp
Cel.
Solo Vln
Vln I div.
Vln II div.
Vla div.
Vc. div.
Cb. div.
ppp
2. open
1. open
4. open
3. open
(con sord.)
con sord.
Glock.
jeté (ricochet ad lib.)
senza sord., poco sul p.
nat.
sul p.
senza sord.
senza sord., sul p.
mp

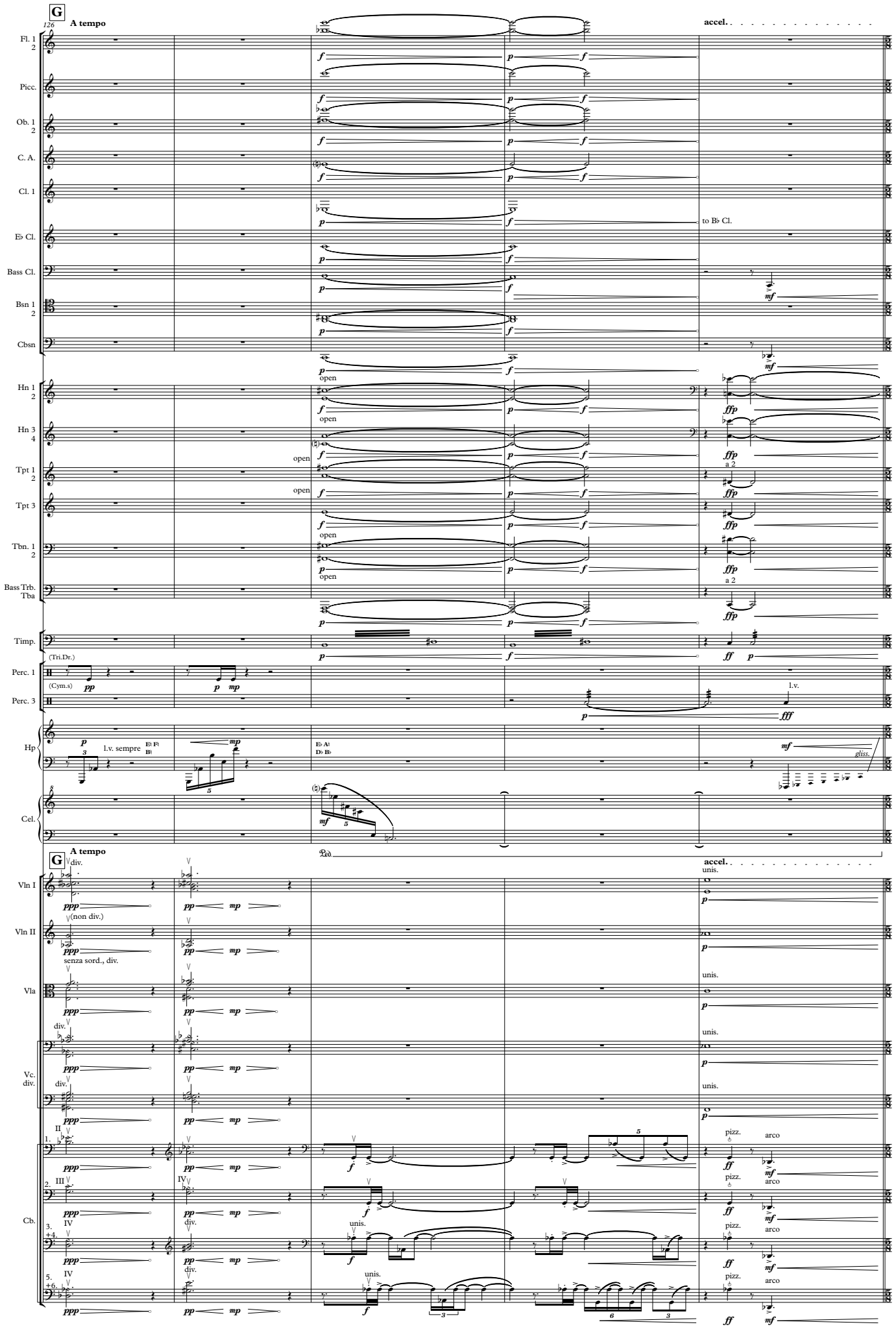

Movement I
Part 2
D ♩ = 72
90
Fl. 1
Fl. 2
Fl. 3
C. A.
Cl. 1 2
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tbn. 1 2
Bass Trb. Tba
Timp.
Perc. 3
Hp
Cel.
Solo Vln
Vln I div.
Vln II div.
Vla div.
Vc. div.
Cb. div.
to A. Fl.
A. Fl.
to Fl.
2. to E♭ Cl.
1. open
to Cymbal set
(Glock.)
nat.
pizz.

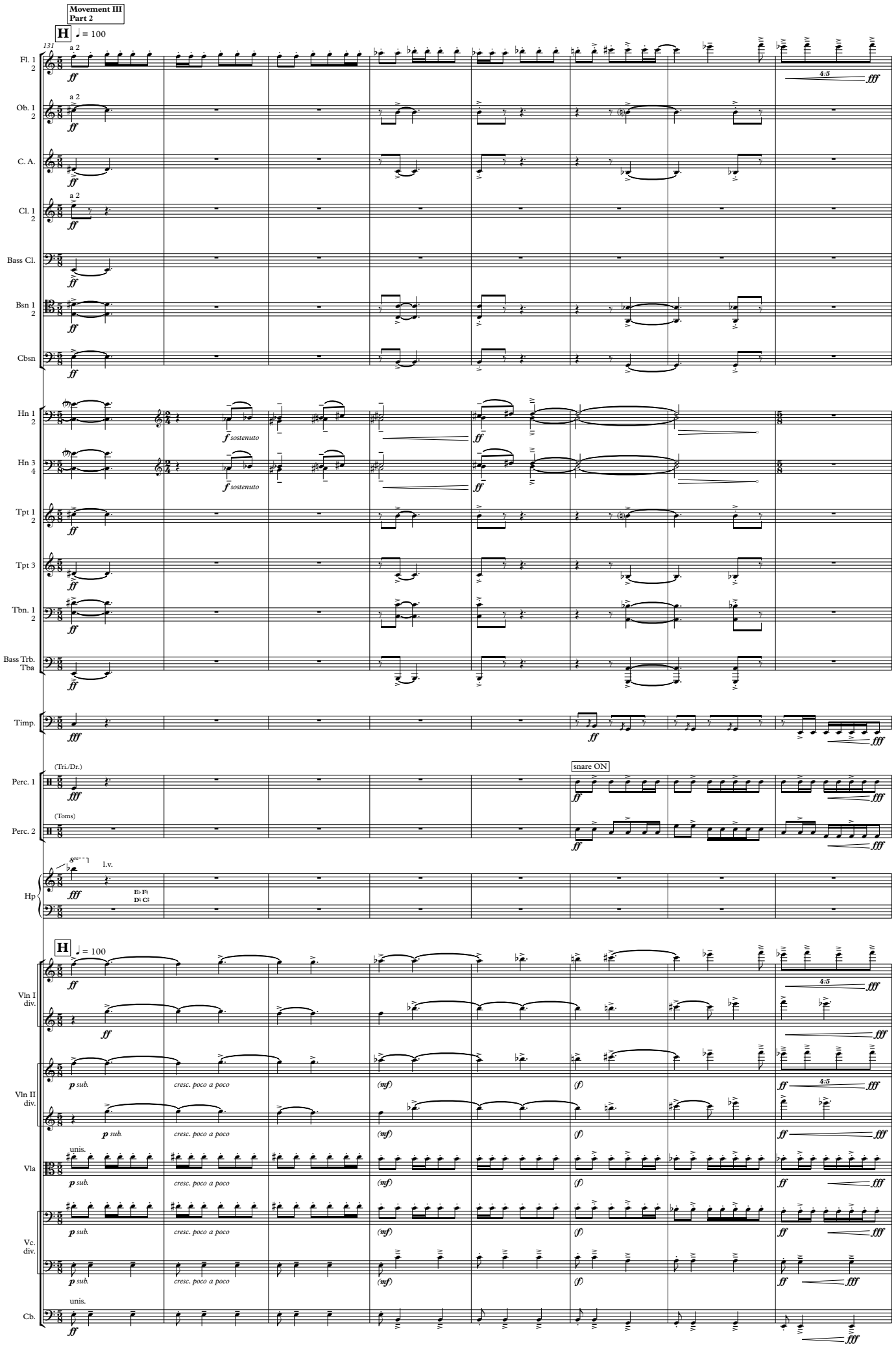

97
accel.
Più mosso ♩ = 80
Fl. 1 2
Fl. 3
Ob. 1 2
C. A.
Cl. 1
E♭ Cl.
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Bass Trb. Tba
Timp.
Perc. 1
Hp
Vln I div.
Vln II
Vla div.
Vc. div.
Cb. div.
espress.
3. to Picc.
(2. B♭ Cl.)
to B♭ Cl.
a 2
a 2 (open)
open
a 2, open
(T. blocks)
Tem. blocks
l.v.
+ Solo Vln
poco pesante
unis.
sul p.
nat.

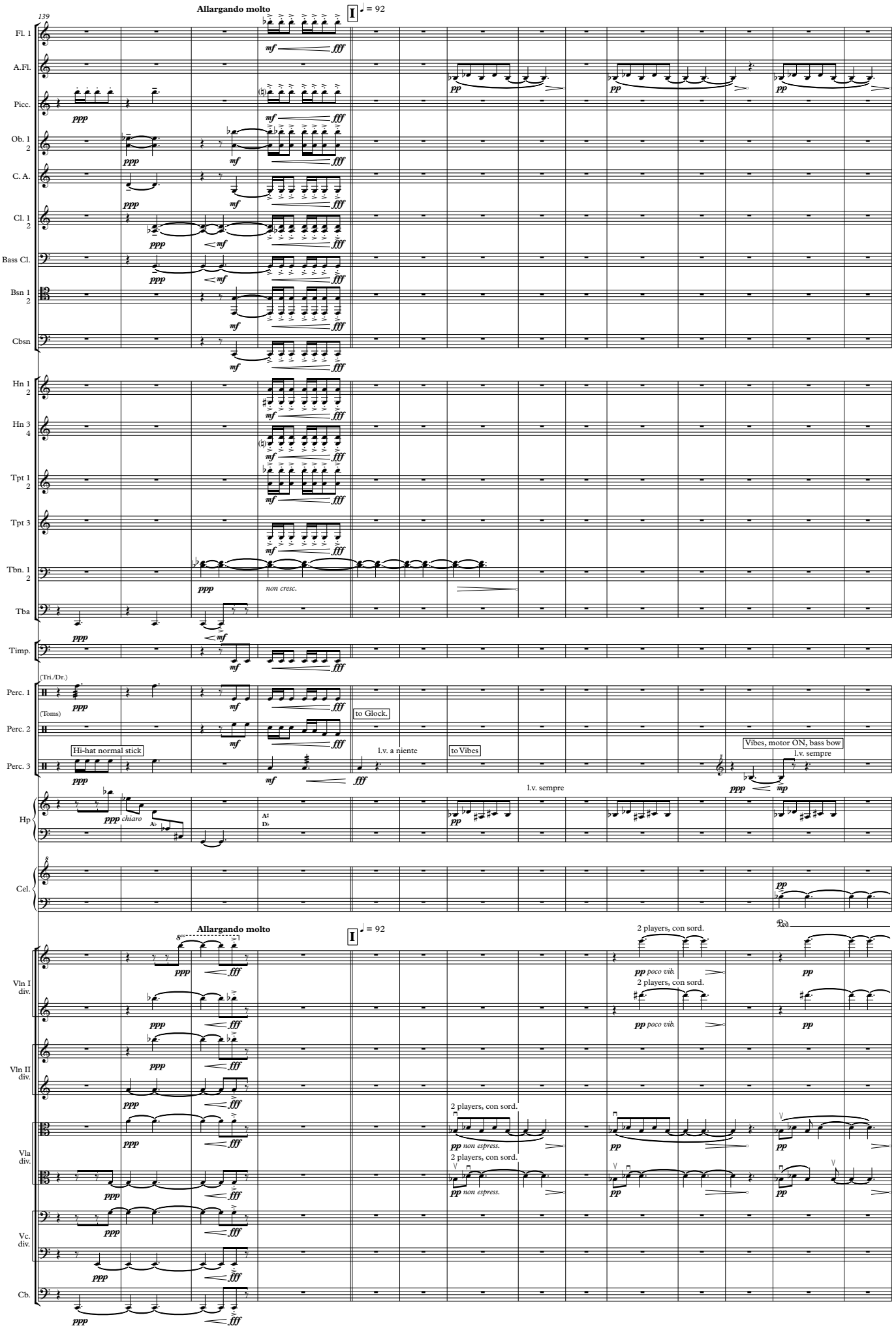

Movement II
Part 2
molto rit.
E
= 60
103
Fl. 1
2
Picc.
Cl. 1
2
a 2
Bass Cl.
Bsn 1
2
Cbsn
Hn 1
2
Hn 3
4
Tpt 1
2
con sord.
Tpt 3
Tbn. 1
2
Bass Trb.
Tba
Timp.
Perc. 1
(Tri./Dr.)
Perc. 3
Hi-hat, closed, with cello bow
to Glock.
Glock.
Cel.
Vln I
div.
Vln II
flautando
(sim.)
nat.
div. a 3
div.
sul p.
non vib.
div. (vib.)
Vla
div.
Vc.
div.
Cb.
unis., arco

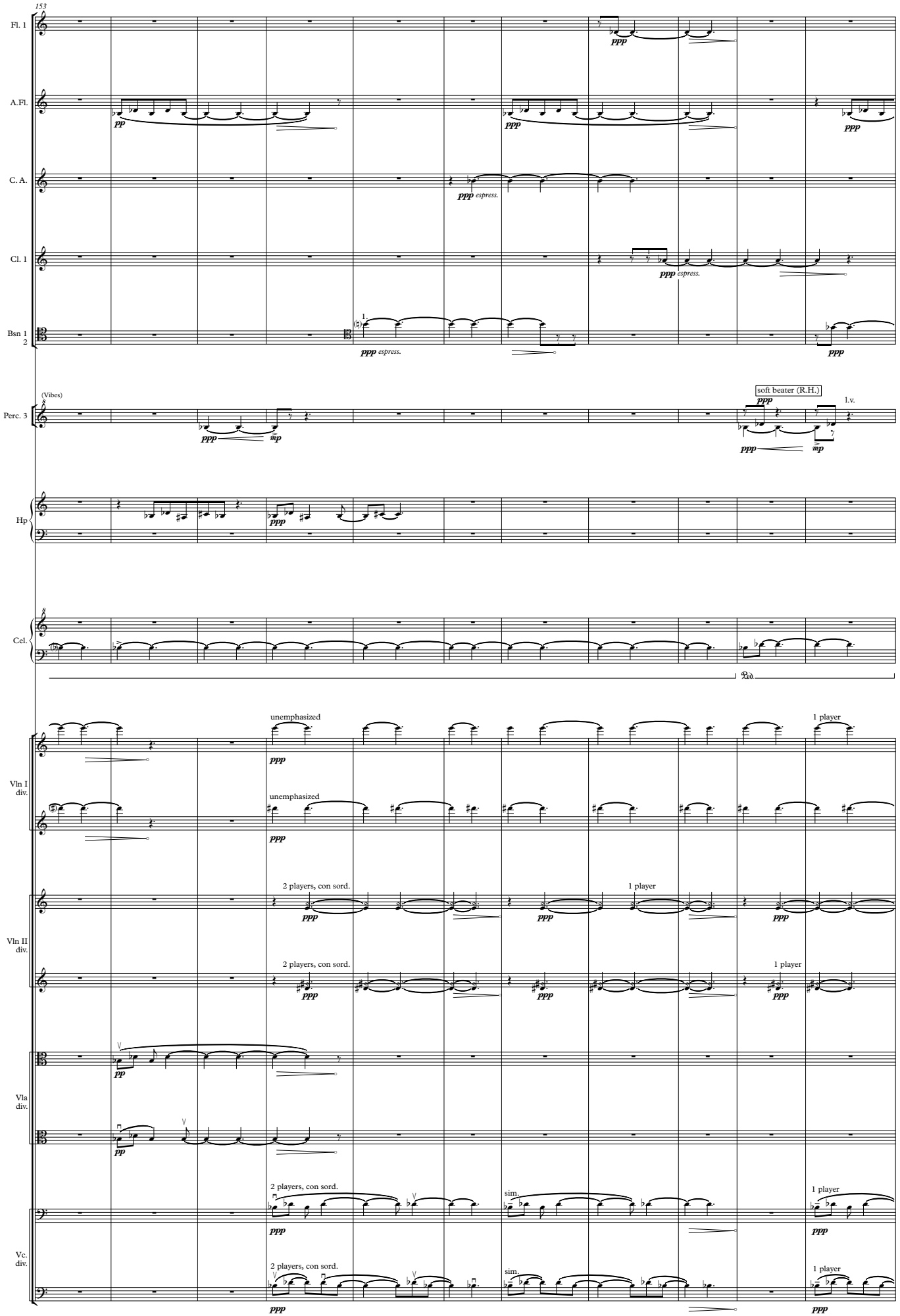

110
Fl. 1
Picc.
to Fl.
Ob. 1
2
C. A.
espress.
2. to E♭ Cl.
(1.)
Cl. 1
2
espress.
(E♭ Cl.)
E♭ Cl.
Bass Cl.
espress.
Bsn 1
2
Hn 1
2
Hn 3
4
Tpt 1
2
Tpt 3
Tbn. 1
2
Tba
espress.
Timp.
(Glock.)
Perc. 3
to Cymbals
Hp
E♭ F♭ G♯ A♭
D♯ C♯ B♯
Cel.
Vln I
unis.
Vln II
unis.
Vla
unis., con sord., poco sul p.
Vc.
unis.
IV
div.
Cb.
unis.
IV

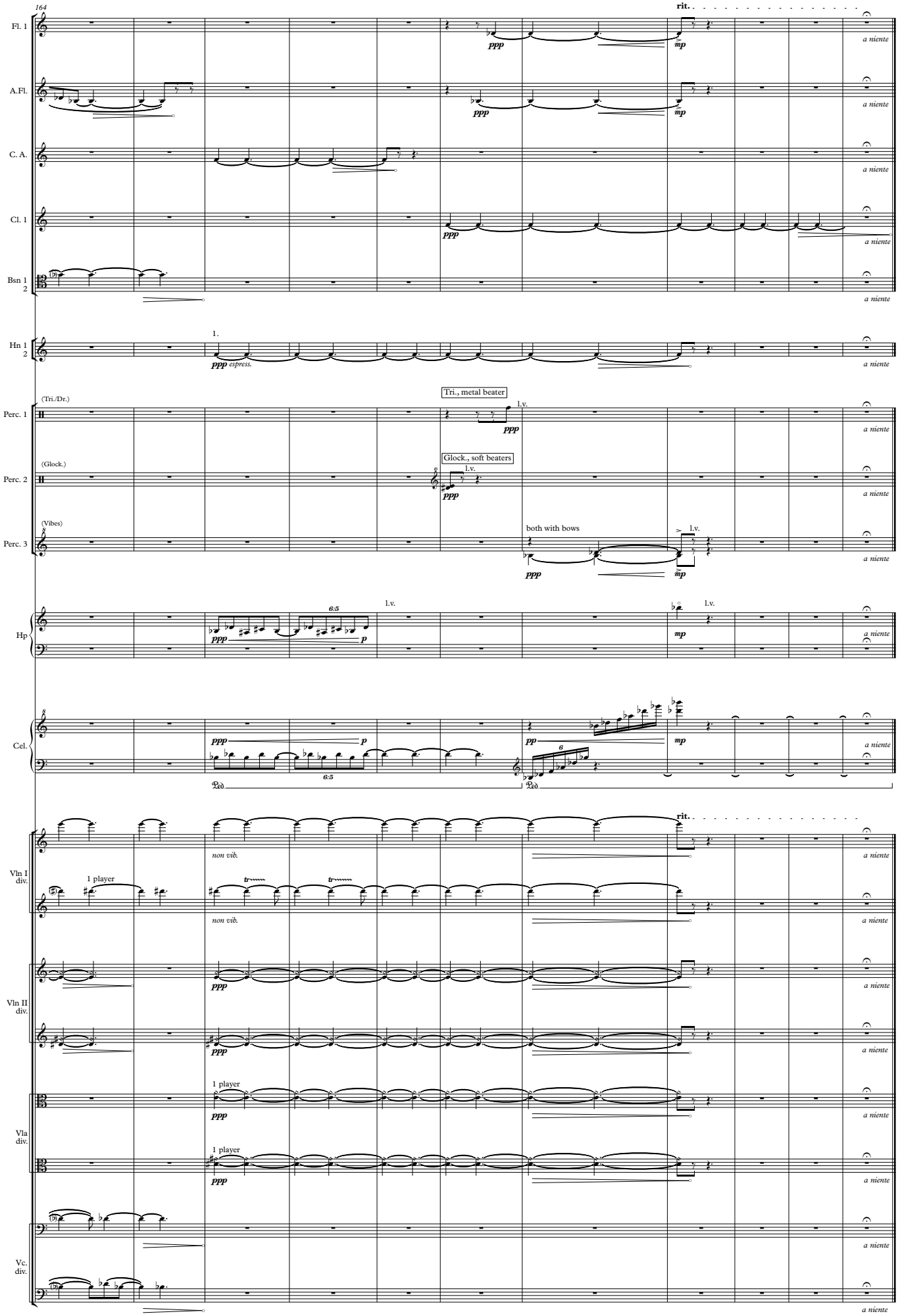

Movement I
Part 3
119
rit.
F
♩ = 48
poco rit.
Fl. 1 2 3
Ob. 1 2
C. A.
Cl. 1
E♭ Cl.
Bass Cl.
Bsn 1 2
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Bass Trb.
Timp.
Perc. 1
Perc. 3
Hp
Cel.
Vln I
Vc. div. a 4
Cb.
a 3, don't synchronise
1. + 2.
3. to Picc.
espress.
1. con sord.
3. con sord.
con sord.
(Tri.Dr.)
(Cym.s)
Hi-hat, as before
l.v.
gliss.
div.
div., sul tasto
unis.
sul p.
nat.
1.
2.
3. + 4.
5. + 6.


G
126
A tempo
accel.
Fl. 1 2
Picc.
Ob. 1 2
C. A.
Cl. 1
to B♭ Cl.
E♭ Cl.
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Bass Trb. Tba
a 2
Timp.
(Tri.Dr.)
Perc. 1
(Cym.s)
Perc. 3
l.v.
Hp
l.v. sempre
gliss.
Cel.
Vln I
div.
unis.
Vln II
(non div.)
senza sord., div.
Vla
Vc. div.
Cb.
pizz.
arco


Movement III
Part 2
H
♩ = 100
131
Fl. 1 2
Ob. 1 2
C. A.
Cl. 1 2
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Bass Trb. Tba
Timp.
Perc. 1
Perc. 2
Hp
Vln I div.
Vln II div.
Vla
Vc. div.
Cb.
a 2
unis.
sostenuto
(Tri./Dr.)
(Toms)
snare ON
l.v.
E♭ F♯
D♭ C♯
4:5
p sub.
cresc. poco a poco
(mf)
(f)
ff
fff


139
Allargando molto
I
♩ = 92
Fl. 1
A.Fl.
Picc.
Ob. 1 2
C. A.
Cl. 1 2
Bass Cl.
Bsn 1 2
Cbsn
Hn 1 2
Hn 3 4
Tpt 1 2
Tpt 3
Tbn. 1 2
Tba
Timp.
(Tri./Dr.)
Perc. 1
(Toms)
Perc. 2
Perc. 3
Hi-hat normal stick
to Glock.
l.v. a niente
to Vibes
Vibes, motor ON, bass bow
l.v. sempre
Hp
Cel.
Vln I div.
Vln II div.
Vla div.
Vc. div.
Cb.
2 players, con sord.
pp poco vib.
pp non espress.


153
Fl. 1
A.Fl.
C. A.
Cl. 1
Bsn 1
2
Perc. 3
(Vibes)
soft beater (R.H.)
l.v.
Hp
Cel.
Vln I
div.
unemphasized
1 player
Vln II
div.
2 players, con sord.
Vla
div.
Vc.
div.
sim.


164
rit.
Fl. 1
A.Fl.
C. A.
Cl. 1
Bsn 1
2
Hn 1
2
1.
espress.
(Tri./Dr.)
Perc. 1
Tri., metal beater
l.v.
(Glock.)
Perc. 2
Glock., soft beaters
(Vibes)
Perc. 3
both with bows
Hp
6:5
Cel.
Ped.
Vln I
div.
1 player
non vib.
Vln II
div.
Vla
div.
Vc.
div.
a niente

Commentary:

Three Winter Landscapes: Triptych for Orchestra

Date of composition: 2016-17

Forces: 3.3.3.3 / 4.3.3.1 / Timps / 3 Perc. / Harp / Celeste / Strings (14.12.10.8.6)

I first composed three separate and distinct movements (in the traditional sense of the term), which were initially to have been performed one after the other, with a pause in between movements. After composing the three movements, however, I felt that the musical content of the piece would be served better by combining the movements together to form an organic whole. As I mention in the programme note – and as alluded to in the title of the piece – the poetic purpose of the whole piece is to function as a triptych of imagined landscapes. When a triptych of paintings is seen by a viewer, the three images are at once separate and parts of a (divided) whole.

The movements were divided up as follows:

Movement I: into three sections (parts 1A, 1B, 2, 3)

Movement II: into two sections (parts 1, 2)

Movement III: into two sections (parts 1, 2)

The sections were then reassembled such that the piece alternates between the three 'movements'. The whole piece therefore consists of eight sections which are performed in one continuous whole, the intention being to recreate the sensation of viewing a triptych of paintings. The movements were divided at points of climax and/or cadential importance: the impact of the cadence point is enhanced because the music immediately moves *attacca* to a different harmonic and melodic area. The points at which the different sections of each movement occur are as follows:

Bar 1: Movement I, part 1A

Bar 20 (fig. A): Movement II, part 1

Bar 52 (fig. B): Movement I, part 1B

Bar 68 (fig. C): Movement III, part 1

Bar 93 (fig. D): Movement I, part 2

Bar 108 (fig. E): Movement II, part 2

Bar 121 (fig. F): Movement I, part 3

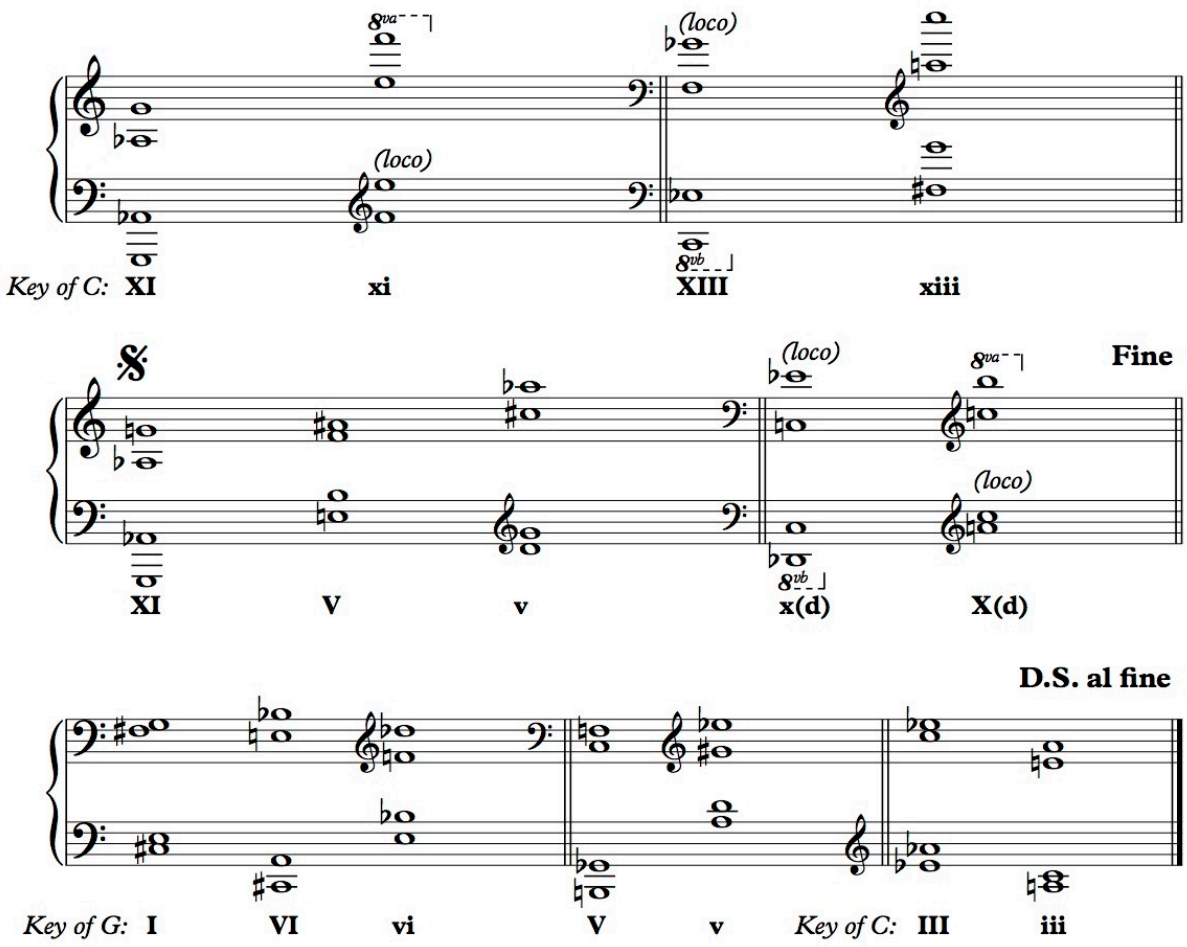
Bar 131: (fig. H (sic.)): Movement III, part 2

This piece is the first in which I have deployed my *Harmonic Method based on Scales of Increasing Intervals*[13] to create the harmonic underpinning of a whole piece. The reader should at this point refer to Appendix A, which shows how the scales of increasing intervals are formed, and how the chords are derived from those scales. It is important to bear in mind that each chord in this application of the Harmonic Method consists of four fixed pitches, and that pitch classes may be duplicated within a chord (see Ex.s 3-1, 3-2 and 3-3).

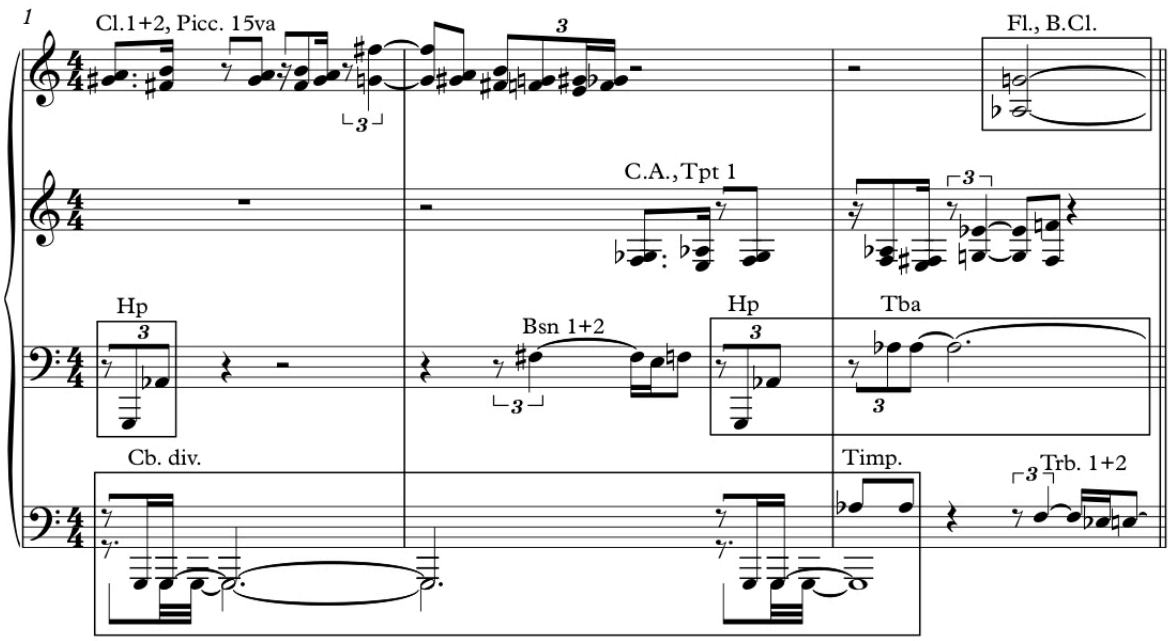
For the first and second movements, harmonic progressions were composed from the available chord palette, then the chords were mapped onto the score, giving a sense of duration and structure, as well as providing registral, textural and timbral reference points (see Ex. 3.1). The underlying harmonic rhythm is therefore mostly quite slow. This base 'layer' was then added to with further layers of middle and foreground textures. These layers relate to varying extents to the base layer, i.e. some notes belong to the chord ('harmony notes') and some do not ('non-harmony notes').

In the first and second movements, chord progressions consist of 'groups' of two or three chords which are presented simultaneously (see Ex. 3-1). This allows for a greater degree of harmonic richness and variety than would be permitted by utilising only one chord at a time.

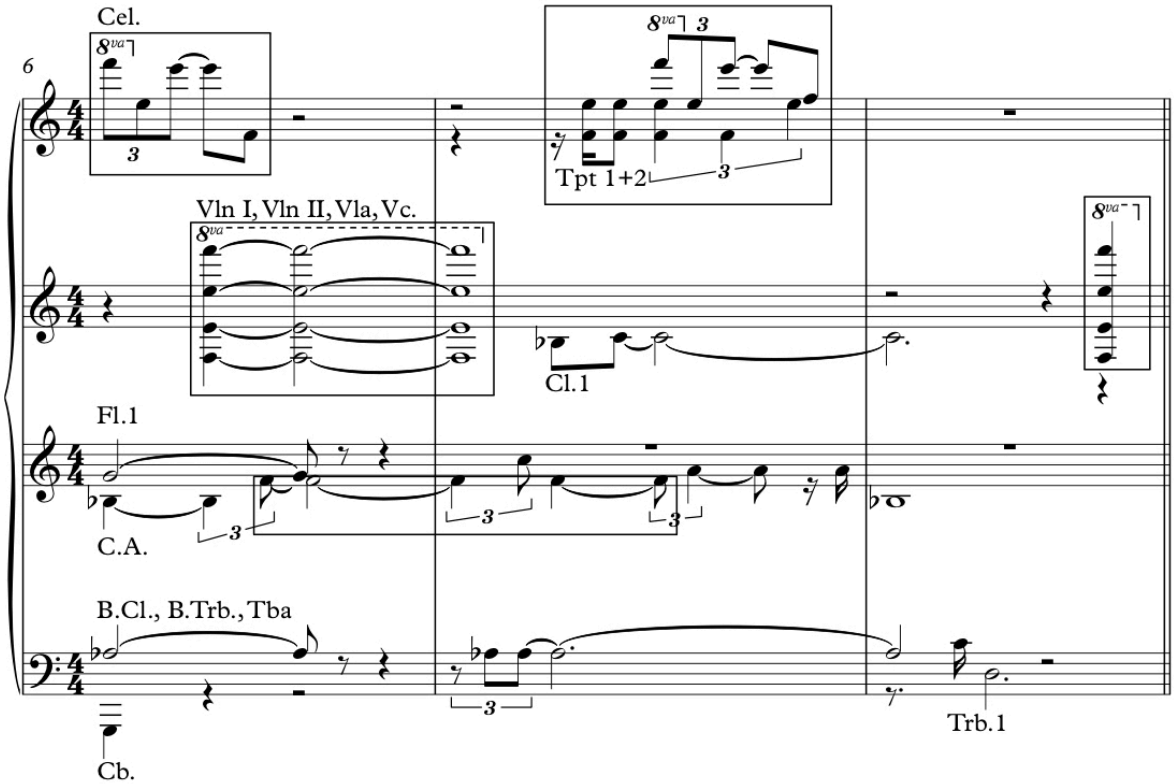
[13] See Appendix A.



Ex. 3-1: Harmonic scheme of the first movement, using key-scales of C and G. Upper case chord symbols refer to chords from the ascending scale, and lower case to the descending scale. Letters in brackets – e.g. X(d) – denote inversions.

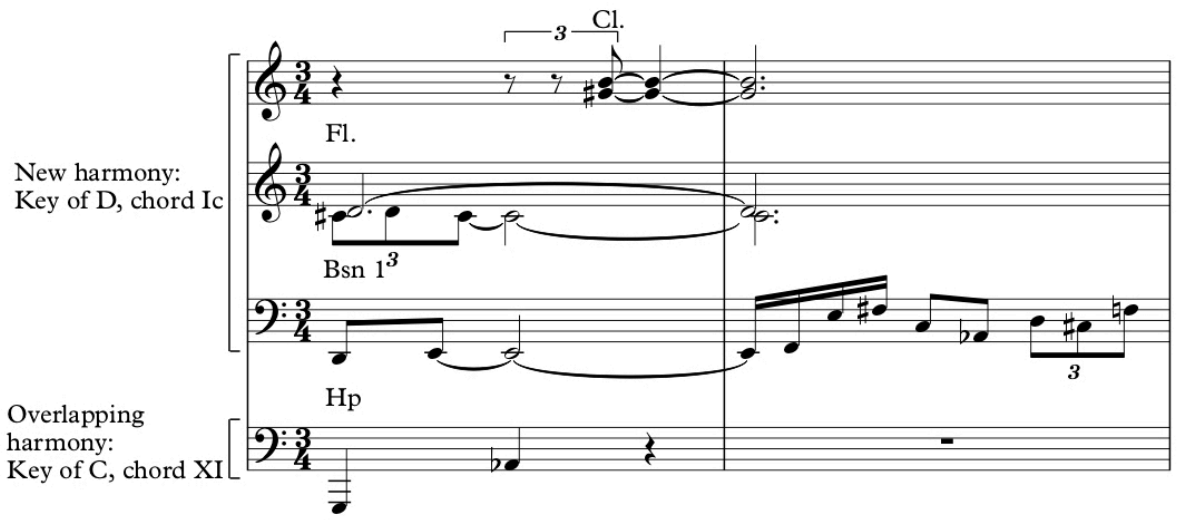


Ex. 3-2: Use of key-scale C, chord XI, bars 1-3 (percussion parts omitted).



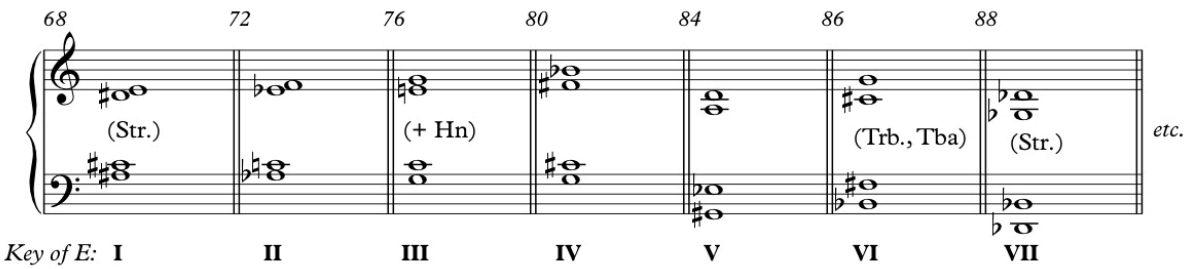
Ex. 3-3: Use of key-scale C, chord xi, bars 6-8 (percussion parts omitted).

Occasionally, a harmony from a previous section is allowed to overlap into a new section, as a way of blurring or smudging the two tonal zones (see Ex. 3-4).



Ex. 3-4: Bar 20 (Movement II, part 1), overlapping of residual harmony from one movement to the next.

In the third movement, the background layer of music simply moves through each chord (I-XIII) in turn and back again. The timbral degree of consonance and dissonance is therefore 'automatically' varied as the music progresses from one chord to the next. This allows for demonstration of the exponential intervallic qualities of the scales of increasing intervals on which the Harmonic Method is founded (see Ex. 3-5).



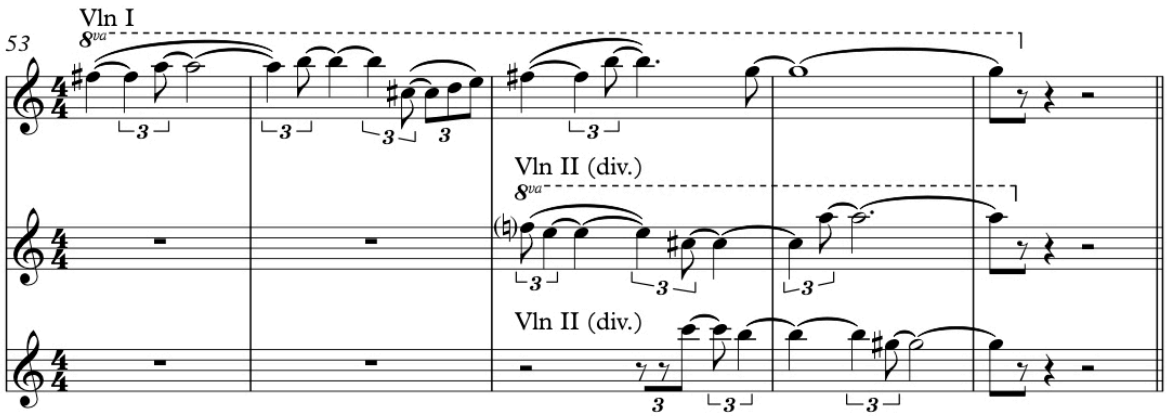
Ex. 3-5: Third movement, use of chords in key-scale E, from bar 68

To a large extent, I intend the orchestra to *be* the landscape, and our ear (or eye) is drawn to observe different parts of it.[14] As already mentioned, chords from my Harmonic Method were mapped onto the score and assigned to groups of instruments. This was essentially my approach to scoring throughout the composition of the whole piece. The other layers of background, middle ground and foreground were

[14] At the same time, I acknowledge the actual impossibility of the listener being able to listen to different sections of music at will, owing to the fact that music can only be heard at the time at which it is played. Rather, as the composer, I am choosing for the listener the moment when their ear will be 'drawn' to another part of the image (i.e. movement).

assigned primarily to the remaining instruments. Having said that, I wished to reserve the use of tutti and keep plenty of space within the texture, Webern's *Six Pieces for Orchestra*, Op. 6 (1909) being a model in this regard. I never orchestrate from a piano 'reduction'; rather the whole piece was composed in full score, by creating a layer and then adding things across the whole span of each movement.

Other than the chordal layer, the piece is largely composed from rhythmic and melodic gestures, which are often quite short. In the first movement, melodic line is made to divide as it progresses (like a branch growing) (see Ex. 3-6).



Ex. 3-6: First movement, division of melodic gesture, from bar 53.

The relative simplicity in this approach was informed by the need to present the harmonic language in as clear a way as possible, and to keep the harmony near the forefront of the texture, thereby allowing the tonality to assert itself as an important element within the work.[15] An important model in this regard is Sibelius, in terms of his ability to mix and match different levels of tonality (or tonal ambiguity) in large-scale works, and sometimes to present a small idea over a large span of time. For example, in *Tapiola* (1926), the violins (and later, all strings) build up a texture of major 2nds across the whole register, producing a conspicuous harmonic backdrop for the woodwind's melodic fragments for no fewer than 77 bars (over a tenth of the piece's duration). So it is Sibelius's confidence in letting ideas unfold at their natural pace that is of appeal; Julian Anderson cites Sibelius's influence in this regard on other composers including Robert Simpson, Peter Maxwell Davies and George Benjamin.[16] Although it inhabits quite a different soundworld to Birtwistle's *An Imaginary Landscape* (1971), the notion of abstraction and imagination was a significant conceptual model; I share Birtwistle's predilection for using "a geographical metaphor to describe the way a listener might orientate his or herself in his music."[17]

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[15] Non-harmony notes (i.e. notes that do not belong to the 4-note chord) occupy the middle-ground, as well has generating harmonic richness.

[16] Anderson, J. in Grimley, D. (ed.) (2004). *The Cambridge Companion to Sibelius*. pp. 210-215

[17] Clements, A. *Work Introduction (Birtwistle, An Imaginary Landscape)*.

Christopher Brammeld

In Memoriam

Five Songs for Soprano and Ensemble

Christopher Brammeld

In Memoriam

Five Songs for Soprano and Ensemble

Programme note

In 2011, the centenary period of the First World War began to loom on the horizon, and I determined to mark this important occasion in music. I made three settings of Edward Thomas — whose poetry I had first come across though the composer (and poet) Ivor Gurney — which were first performed in 2014. This Thomas cycle was followed in 2015 by another set of three songs, entitled Winter Pass. The present collection of five poems therefore completes a trilogy, with twelve songs in all.

In Memoriam takes its title from the poem of the same name by Thomas; I also set this poem in the first cycle. The brevity, bleakness and directness of Thomas's poetry greatly appealed to me, and these are qualities that I sought when selecting the other four poems for this set, and which I have attempted to replicate musically. Where the first two cycles were for voice and piano, here I have opted for a quartet of flute, clarinet in A (for its richer tone than the more common B flat instrument), violin and cello.

The poems here, written by men who served during this war (with the exception of Housman), are far from vitriolic, even further from patriotic. Although they are not necessarily pacifistic, they are brutally realistic, even expressionistic. Of the five poets represented here, two (Coulson and Thomas) were killed on active service.

CB

First performed by University of Cambridge New Music Ensemble, conducted by Patrick Bailey.
Mimi Doulton (soprano), Catriona Bourne (flute), Ben Graves (clarinet),
Leo Appel (violin), Dan Gilchrist (cello)
Kettle's Yard, Cambridge, 22nd November 2018

Instrumentation

Soprano
Flute
Clarinet in A
Violin
Cello

Performance notes

Where an instrument has e.g. A natural and another simultaneously has A sharp, a cautionary natural sign is given.

String markings:
s.p. = sul ponticello,
m.s.p. = molto sul pontincello,
s.t. = sul tasto,
m.s.t. = molto sul tasto

A dotted hairpin = poco cresc. or dim.

Duration c. 14’

Texts

A. E. Housman: Here we lie dead
Here we lie dead because we did not choose
To live and shame the land from which we sprung.
Life, to be sure is nothing much to lose;
But young men think it is, and we were young.

Edward Thomas: In Memoriam (Easter, 1915)
The flowers left thick at nightfall in the wood
This Eastertide call into mind the men,
Now far from home, who, with their sweethearts, should
Have gathered them and will do never again.

Leslie Coulson: War
Where war has left its wake of whitened bone,
Soft stems of summer grass shall weave again,
And all the blood that war as ever strewn
Is but a passing stain.

Richard Aldington: Sunsets
The white body of the evening
Is torn into scarlet,
Slashed and gouged and seared
Into crimson,
And hung ironically
With garlands of mist.
And the wind
Blowing over London from Flanders
Has a bitter taste.

Willoughby Weaving: Flanders
Man has the life of butterflies
In the sunshine of sacrifice;
Brief and brilliant, but more Guerdon than the honeyed flower,
And more glory than the grace
Of their gently floating pace.

Contents

IN MEMORIAM

1. Here we lie dead

A. E. Housman

Christopher Brammeld
2018

Score untransposed

Cold, paceless ♩ = 50

Soprano — *ppp senza vib.* — Here

Flute — *ppp senza vib.*

Clarinet in A — *ppp senza vib.* — dampen I, II, III

Violin — *ppp* — dampen I, II, III

Violoncello — *ppp*

4

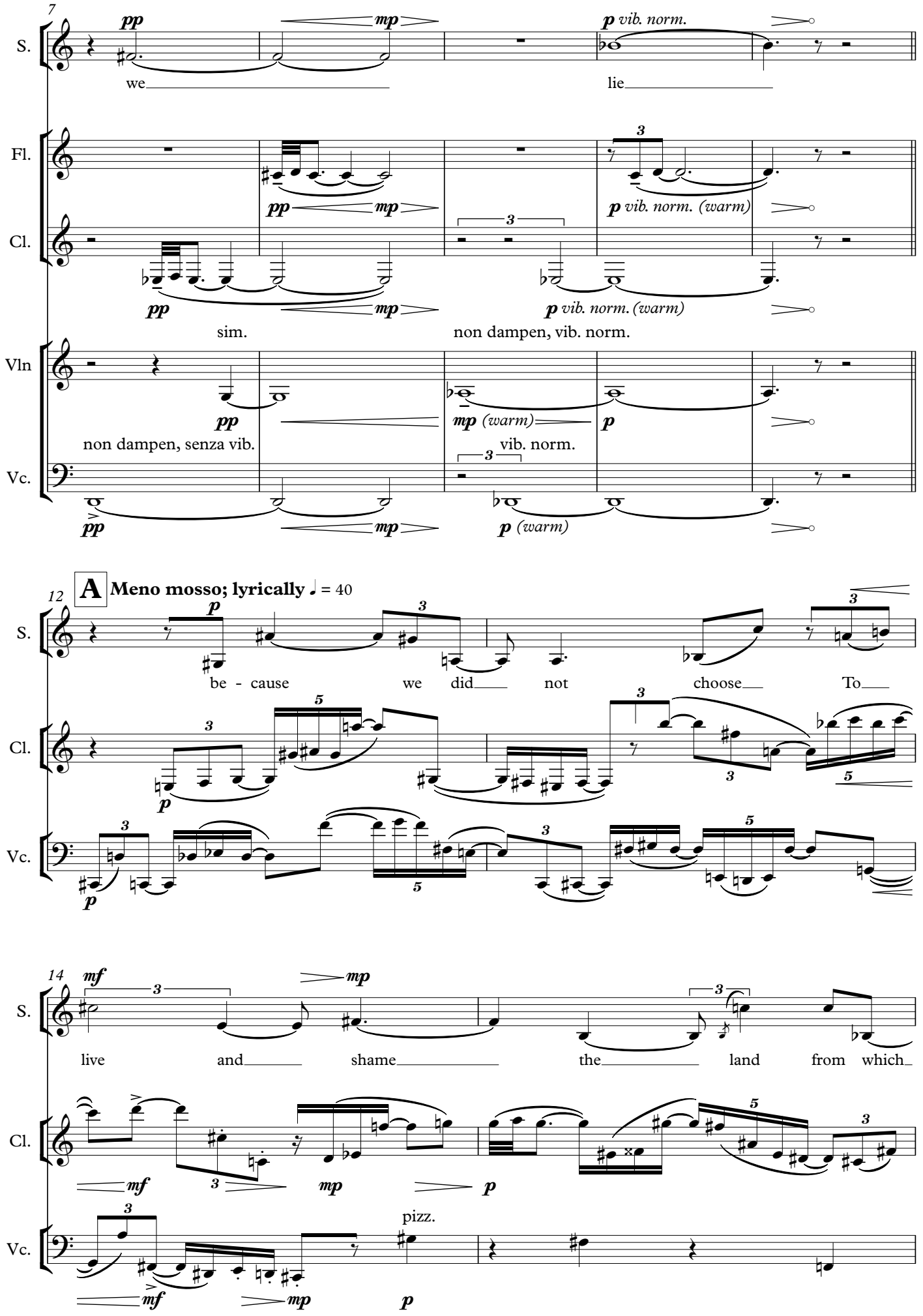
S. — *ppp* — dead

Fl. — *ppp*

Cl. — *ppp* — sim.

Vln — *ppp*

Vc. — dampen I, II, III — *ppp*


7
S.
pp
mp
p vib. norm.
we
lie
Fl.
pp
mp
p vib. norm. (warm)
Cl.
pp
mp
p vib. norm. (warm)
sim.
non dampen, vib. norm.
Vln
pp
mp (warm)
p
non dampen, senza vib.
vib. norm.
Vc.
pp
mp
p (warm)
12
A
Meno mosso; lyrically ♩ = 40
S.
p
be - cause we did not choose To
Cl.
p
Vc.
p
14
S.
mf
mp
live and shame the land from which
Cl.
mf
mp
p
Vc.
pizz.
mf
mp
p

16

B

rit. Tempo I ♩ = 50

S. we sprung. Life,

Fl. *ppp* *mf legg.*

Cl. *ppp* *mf legg.*

dampen I, II, III

Vln *ppp*

senza vib.

Vc. (arco) *ppp*

20

S. to be sure

Fl. *pp senza vib.* *mf* *vib. norm.* *f bright*

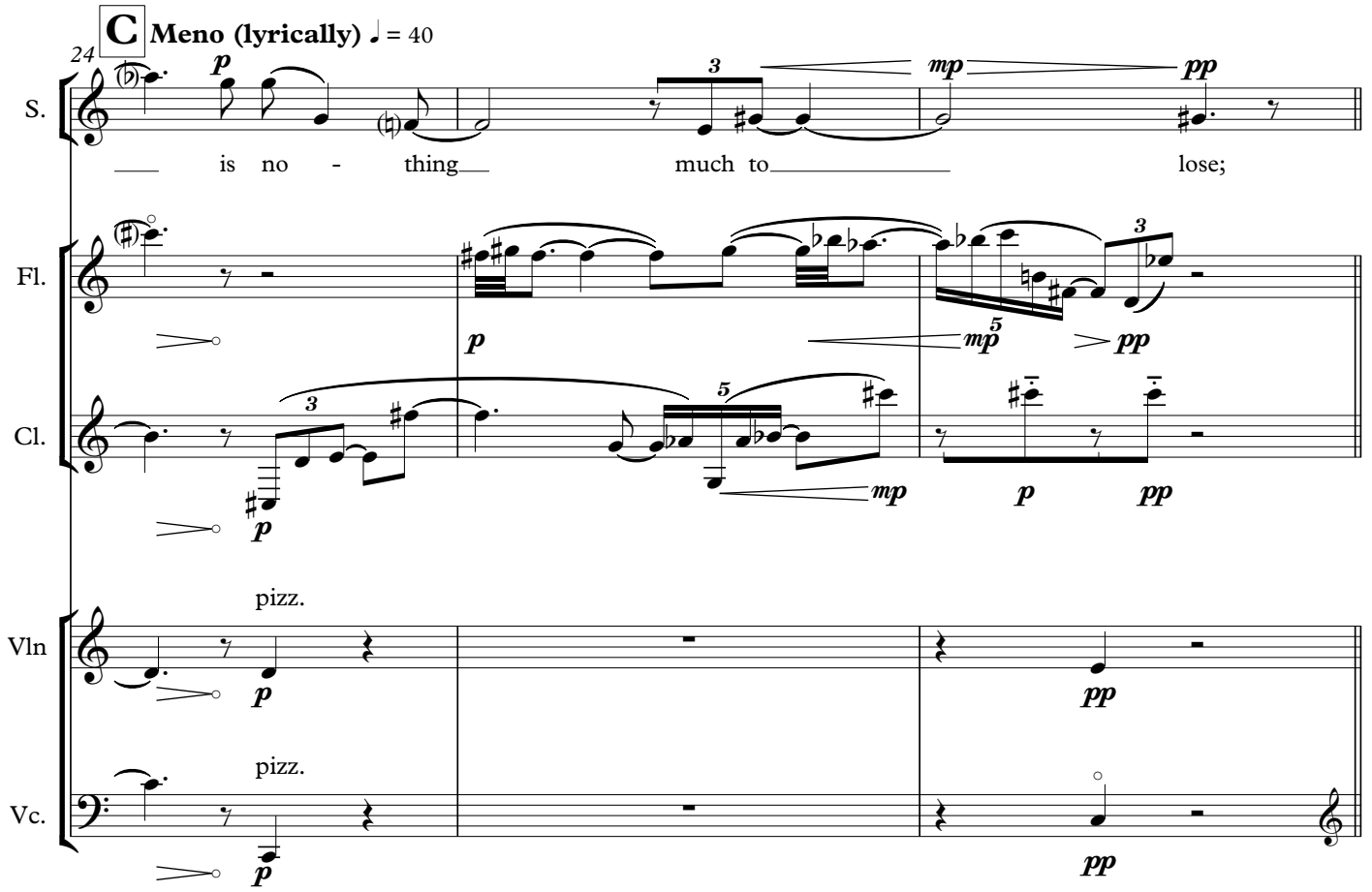
Cl. *pp senza vib.* *mf vib. norm.* *f bright*

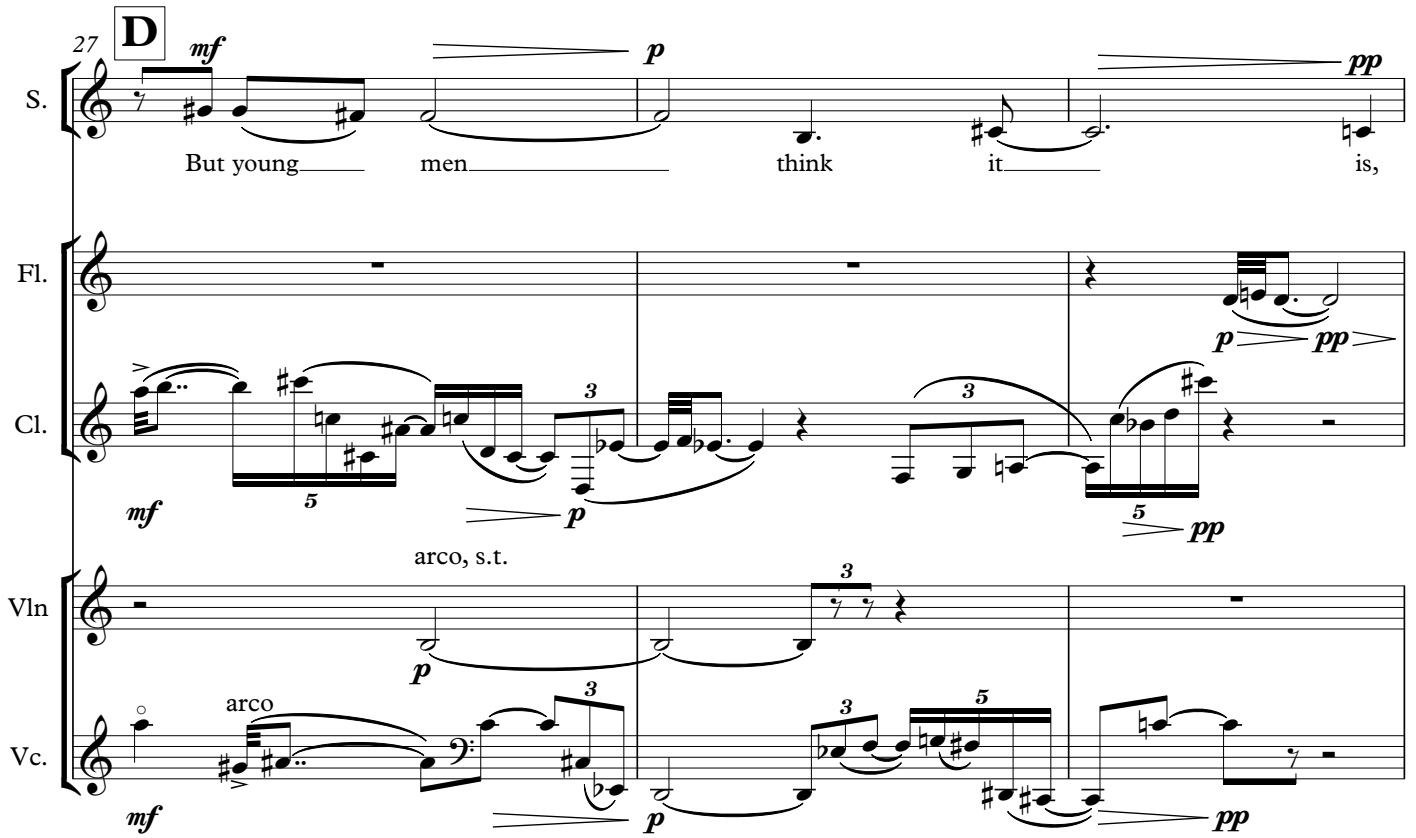
p.s.t., senza vib. nat., vib. norm. 0

Vln *pp* *mf poco ruvido* *f bright*

p.s.t., (senza vib.) nat., vib. norm.

Vc. *pp* *mf poco ruvido* *f intense*


C
Meno (lyrically) ♩ = 40
24
S.
is no - thing much to lose;
Fl.
Cl.
pizz.
Vln
pizz.
Vc.


D
27
S.
But young men think it is,
Fl.
Cl.
arco, s.t.
Vln
arco
Vc.

30

S.

ppp senza vib. al fine

and

mp *mf*

rit.

we were

Fl.

ppp senza vib. al fine

mp *mf* *p*

Cl.

ppp senza vib. al fine

Vln

pos. nat.,
dampen I, II, III

ppp

dampen I

Vc.

dampen I, II, III

ppp

34

A tempo ♩ = 40

S.

pp

young.

Fl.

pp

Cl.

pp

Vln

s.t., senza vib.

pp

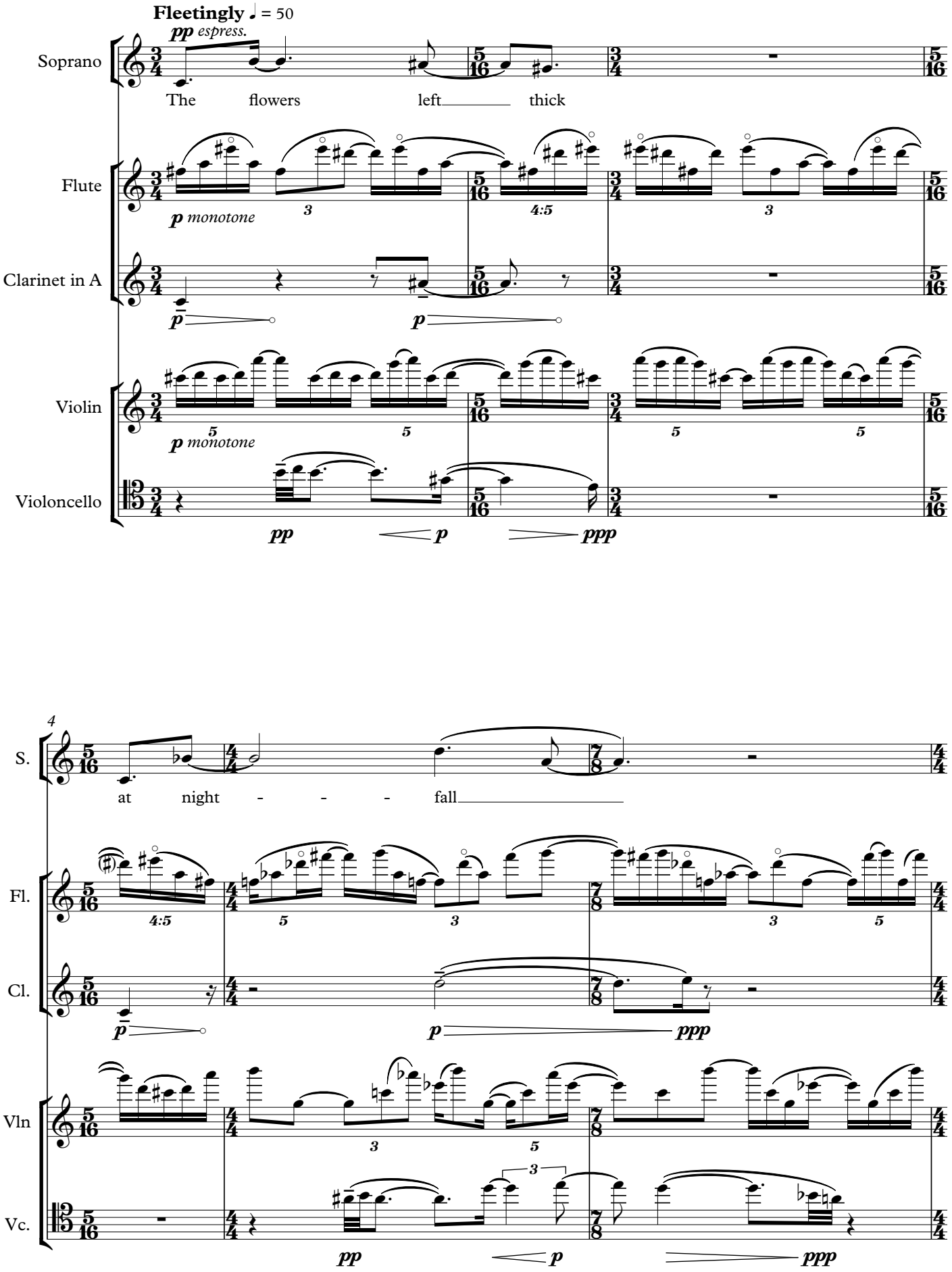
Vc.

s.t., senza vib.

pp

2. In Memoriam (Easter, 1915)

Edward Thomas



7

S.

in the wood

ppp

Fl.

Cl.

p

pp

Vln

Vc.

p mp pp

A

9

S.

pp

This Eas-ter tide call in - to mind

p mp

Fl.

p more expressively

4:5

Cl.

'catch' cello note

pp

Vln

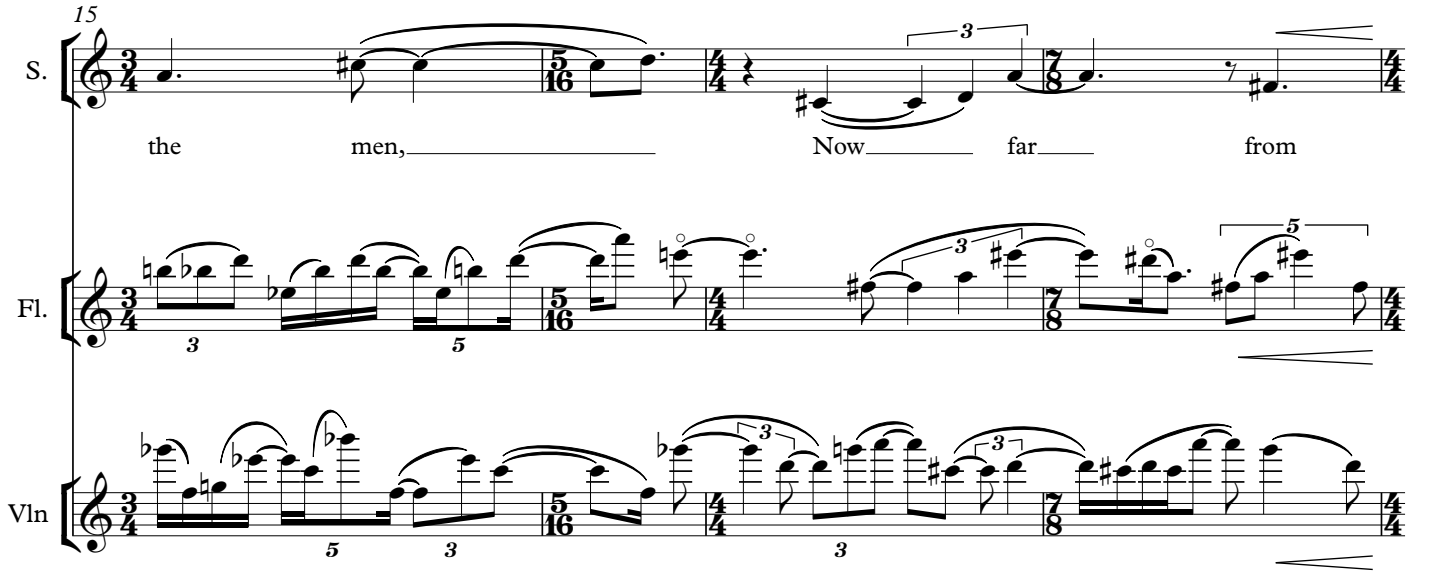
f pp

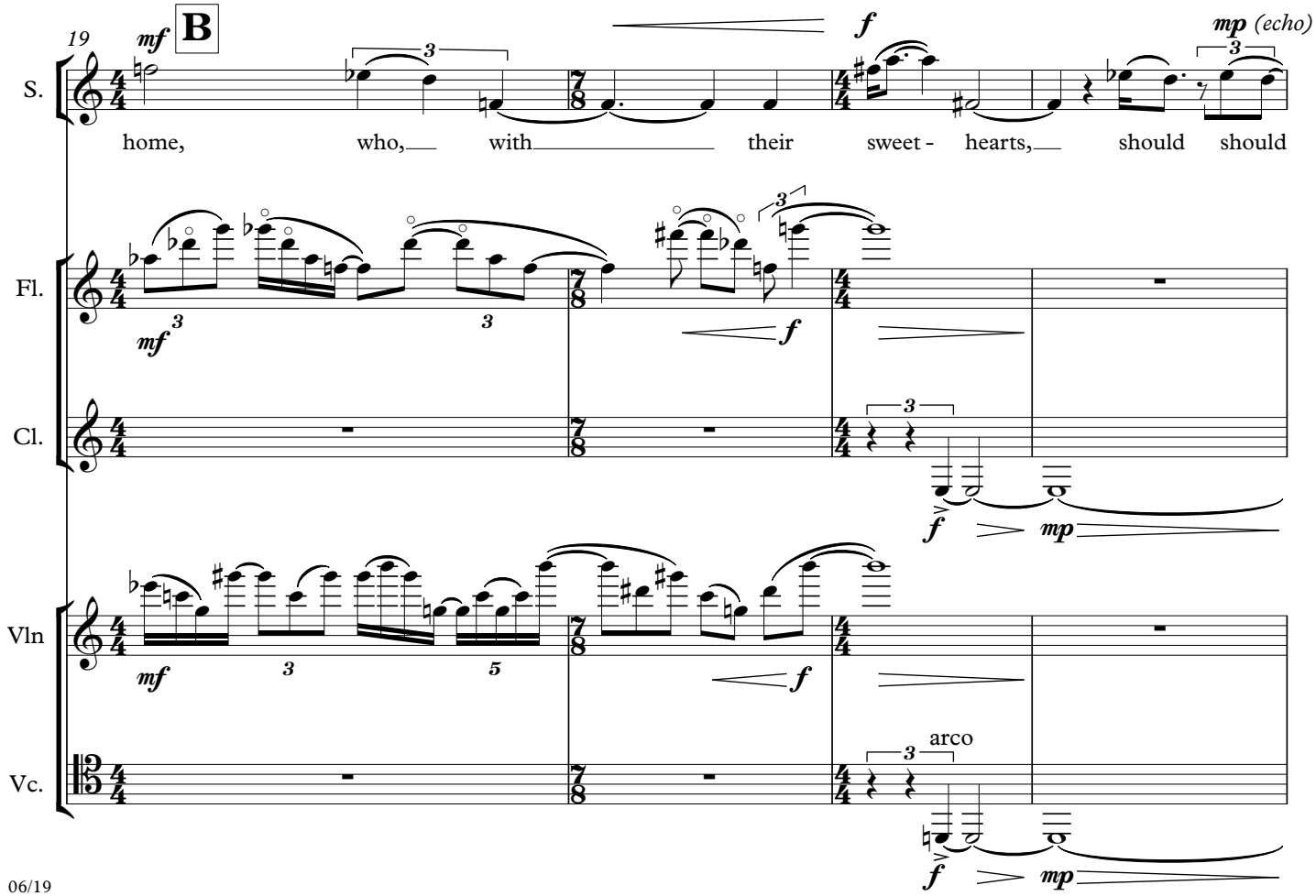
p more expressively

Vc.

pizz.

f


15
S.
the men, Now far from
Fl.
Vln


19
B
mf
f
mp (echo)
S.
home, who, with their sweet - hearts, should should
Fl.
Cl.
Vln
Vc.
arco

23

S. — have gath - ered them — and will — do —

Fl.

Cl.

Vln — pp monotone

Vc. — pizz. — arco, flaut.

C

28

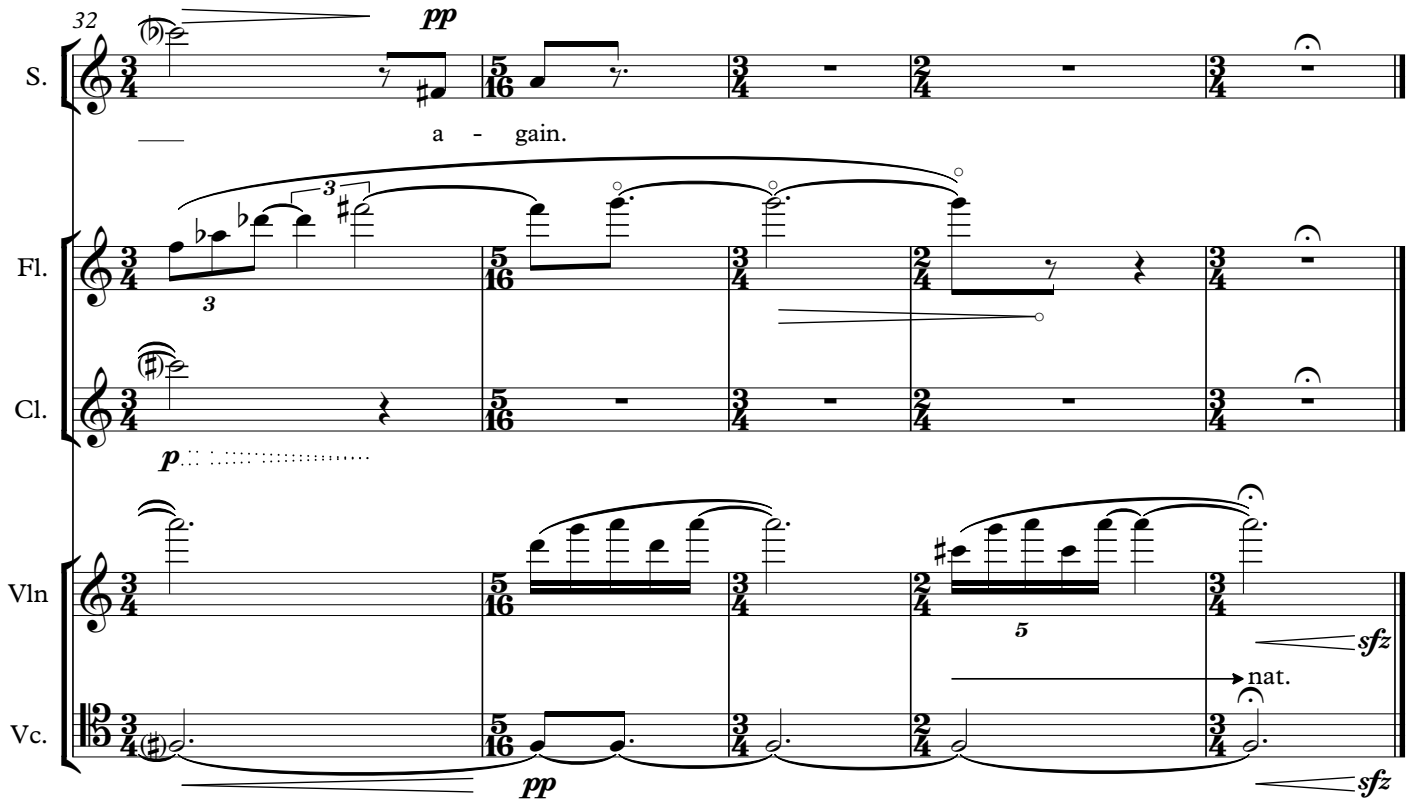
S. — ne - - - ver —

Fl.

Cl.

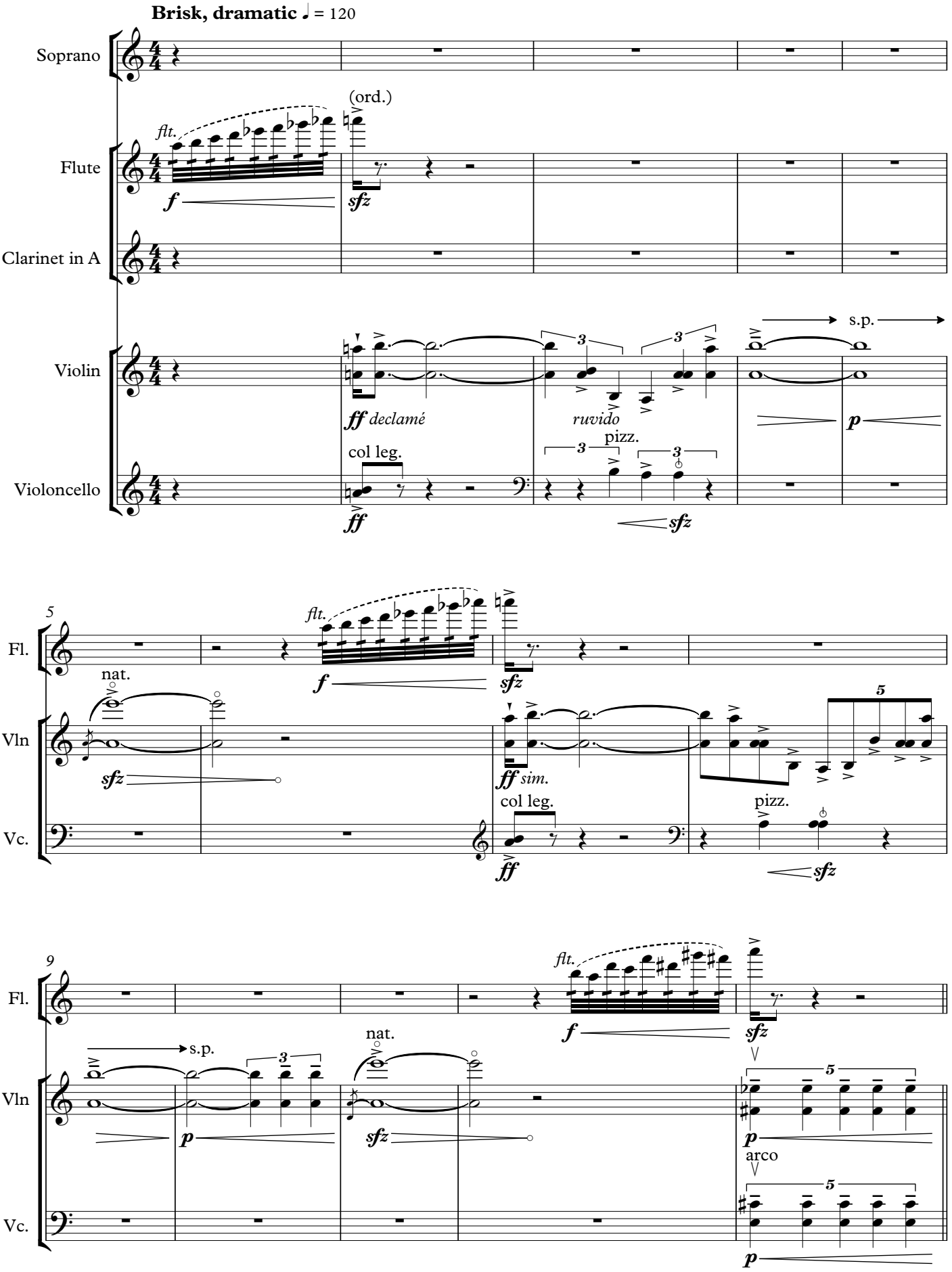
Vln

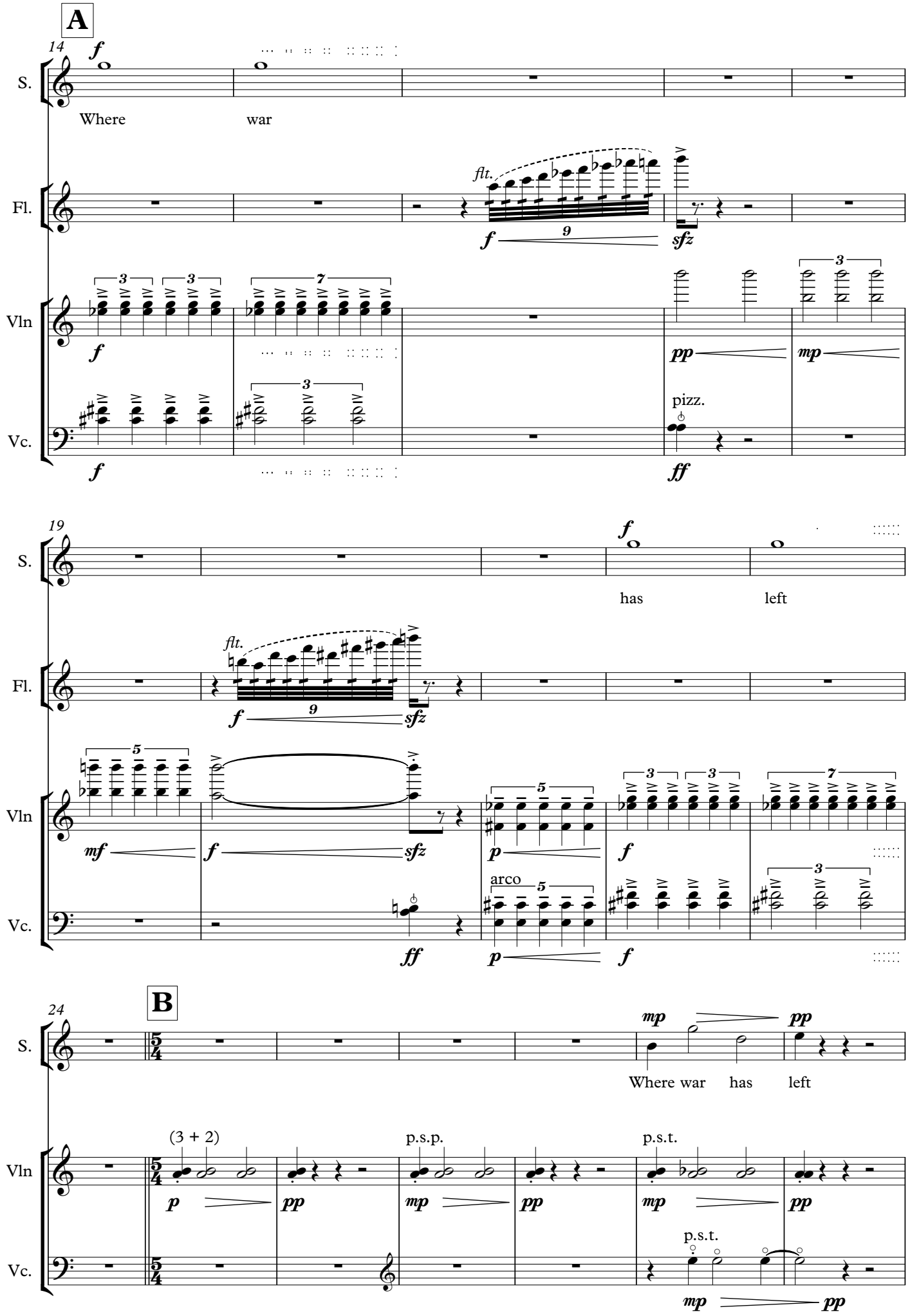
Vc. — m.s.t.


32
S.
pp
a - gain.
Fl.
3
Cl.
p
Vln
5
sfz
nat.
Vc.
pp
sfz

3. War

Leslie Coulson




A
14
S.
Where
war
Fl.
flt.
Vln
Vc.
pizz.
19
has
left
arco
B
24
Where war has left
(3 + 2)
p.s.p.
p.s.t.

31

S. — *mp* — its wake of — *pp* — *mp* — whi - tened bone, — *pp*

Vln — *mp* — *pp* — *mp* — *pp*

Vc. — *mp* — *pp* — *mp* — *pp*

Meno mosso e accel.

C **A tempo** ♩ = 120

35

S. — *ff* — Soft

Fl.

Vln — nat. — *mp* — *ff ruvido*

Vc. — nat. — *mp* — *ff* — *ruvido*

37

S.

Fl. — *flt.* — *f* — *sfz*

Vln — p.s.p. — *rfz* — nat. — *sfz*

Vc. — p.s.p. — nat. — *rfz*

40

Fl.

flt.

f 9 *sfz*

Vln

pp *mp* *mf* *f* *sfz*

Vc.

pizz.

ff

45

D

S.

mp *pp* *mp* *pp*

Soft stems of sum-mer sum - mer grass

Vln

p.s.p

p *pp*

p.s.t.

mp *pp* *mp* *pp*

Vc.

(pizz.)

mp *pp* *mp* *pp*

51

S.

mp *pp*

shall weave a - - gain,*

* (To rhyme with 'stain')

Vln

mp *pp*

Vc.

mp *pp*

53

Meno mosso e accel.

S.

Fl.

flt.

f

Vln

mp

arco

Vc.

mp

E **A tempo** ♩ = 120

54

ff

S.

And all all the blood

Fl.

sfz

Vln

p.s.p.

ff ruvido

ff

Vc.

ff

ff

59

molto rall.

pp

S.

that war has ev - er strewn*

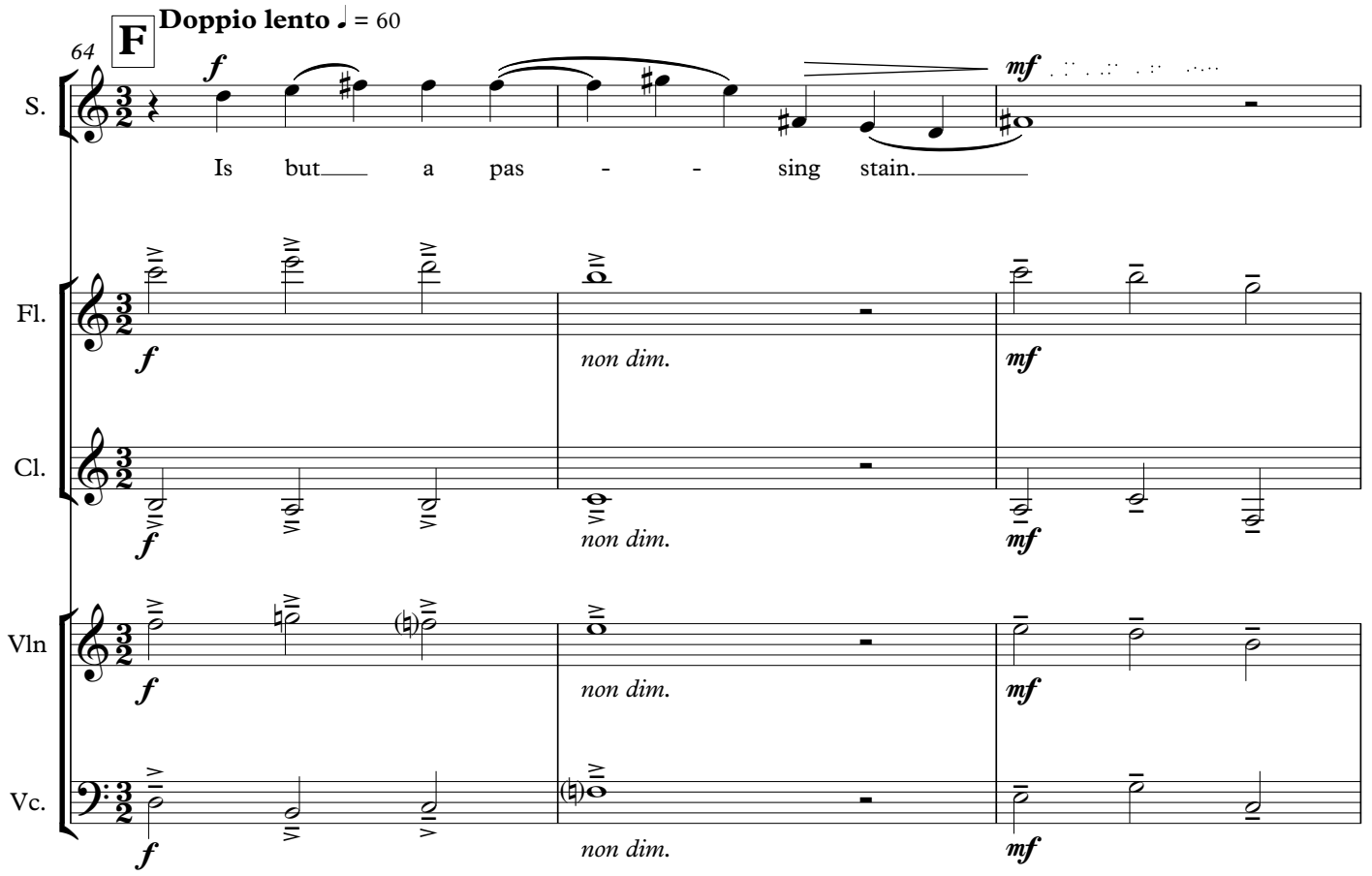
* (To rhyme with 'bone')

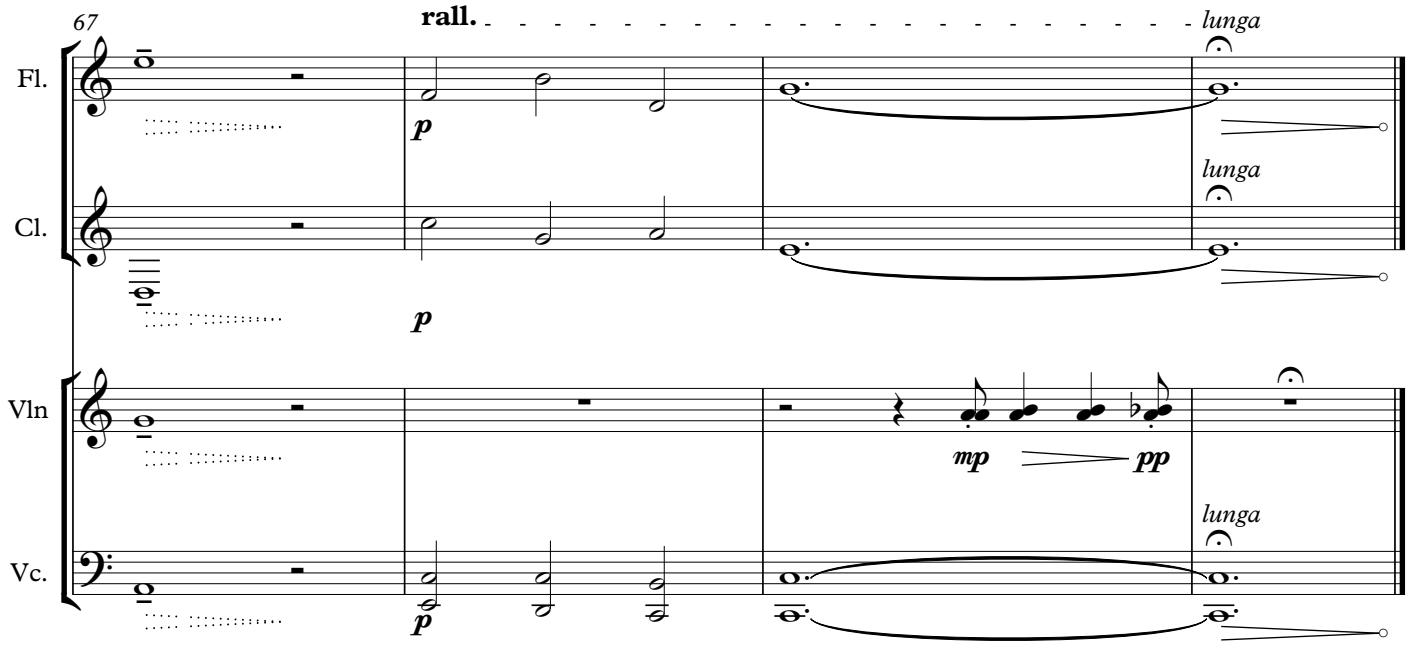
Vln

pp

Vc.

pp


F
Doppio lento ♩ = 60
64
S.
Is but a pas - - sing stain.
Fl.
Cl.
Vln
Vc.
non dim.


67
rall.
lunga
Fl.
Cl.
Vln
Vc.

4. Sunsets

Richard Aldington

Tense, terse ♩ = 92

Soprano

Flute

Clarinet in A

Violin

(practice mute ready)
pizz.
ord. arco
col leg.
arco
8va

Violoncello

(practice mute ready)

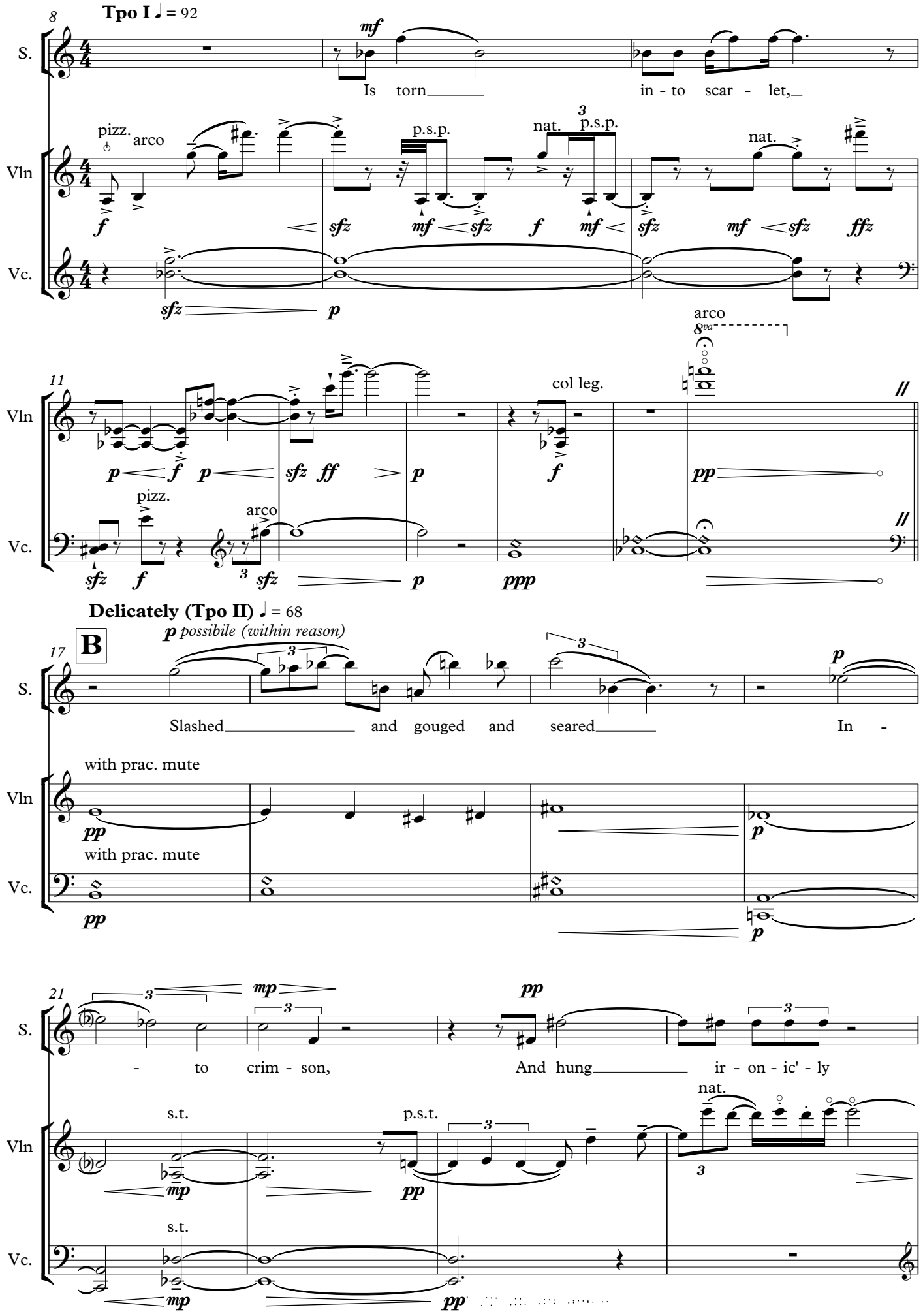
ossia
the eve - ning

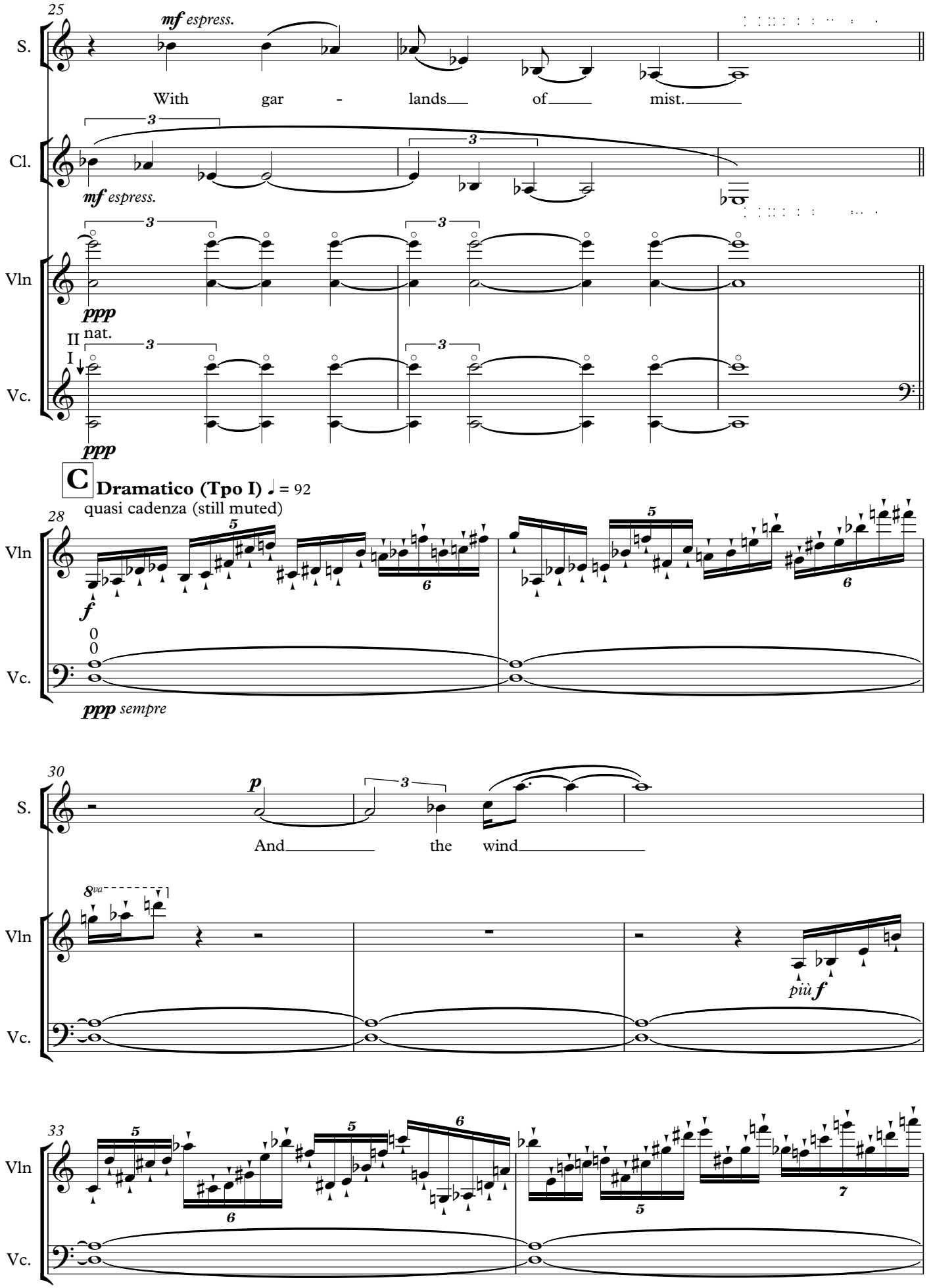
A **Meno mosso** ♩ = 68

S.
The white bo - dy of the eve - ning

Vln

Vc.


8
Tpo I ♩ = 92
S.
Is torn in - to scar - let,
Vln
pizz.
arco
p.s.p.
nat.
p.s.p.
nat.
Vc.
11
col leg.
arco
8va
pizz.
arco
Delicately (Tpo II) ♩ = 68
B
17
p possibile (within reason)
Slashed and gouged and seared In -
with prac. mute
with prac. mute
21
- to crim - son, And hung ir - on - ic' - ly
s.t.
p.s.t.
nat.
s.t.


25
S.
mf espress.
With gar - lands of mist.
Cl.
mf espress.
Vln
ppp
II nat.
I
Vc.
ppp
C
Dramatico (Tpo I) ♩ = 92
quasi cadenza (still muted)
28
Vln
f
Vc.
ppp sempre
30
S.
p
And the wind
8va
Vln
più f
Vc.
33
Vln
Vc.

35

S.

p

Blow-ing ov - er Lon - don from Flan- ders

Vln

8va

5

ff *molto marc.*

Vc.

38

Vln

3

8va

3

fffz

Vc.

41

D **L'istesso tpo**

S.

pp *sotto voce*

Has a

Cl.

pp

3

Vln

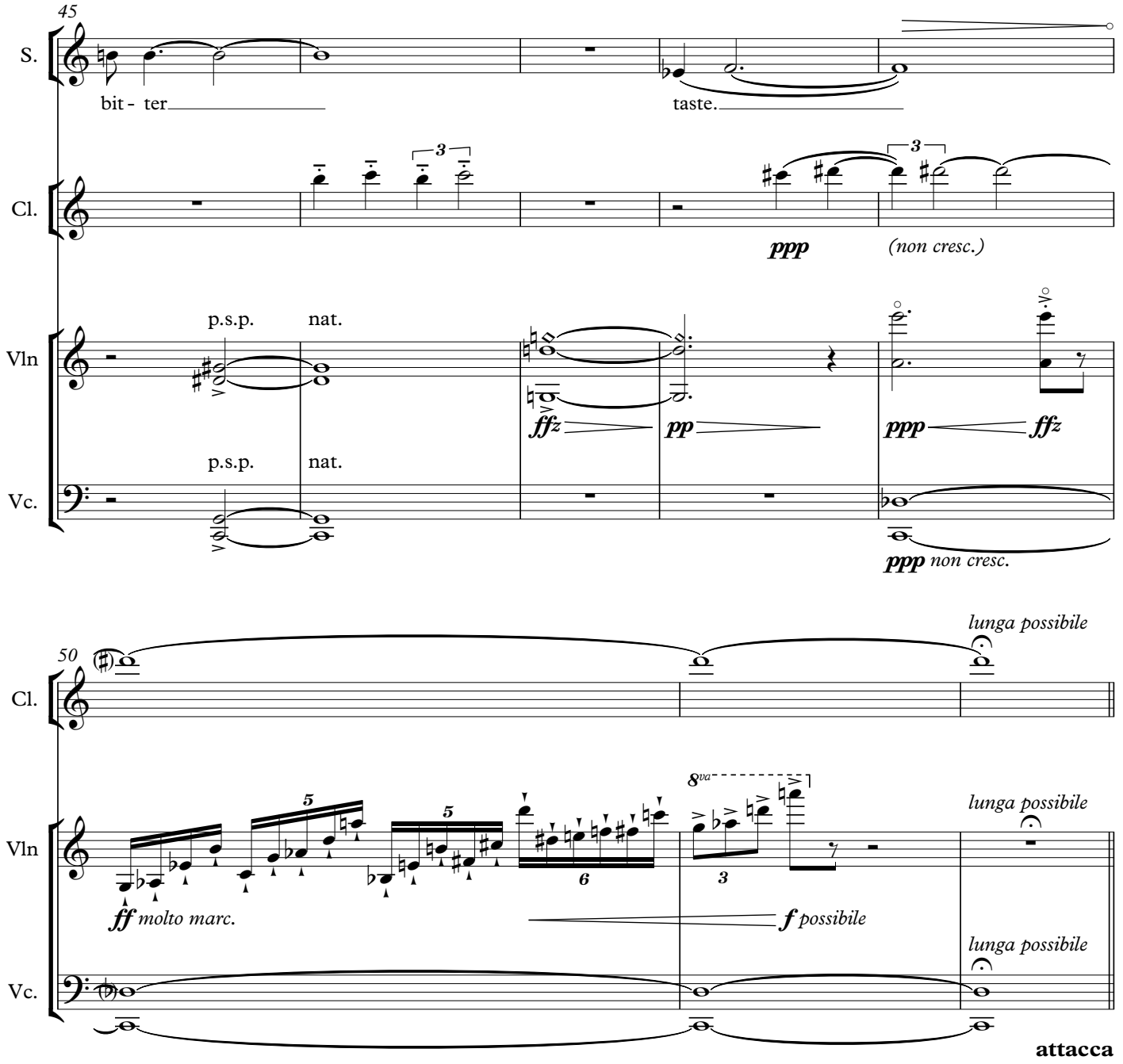
pp

3

Vc.

pp

3


45
S.
bit - ter
taste.
Cl.
ppp
(non cresc.)
Vln
p.s.p.
nat.
ffz
pp
ppp
ffz
Vc.
p.s.p.
nat.
ppp non cresc.
50
Cl.
lunga possibile
Vln
ff molto marc.
f possibile
lunga possibile
Vc.
lunga possibile
attacca

5. Flanders

Willoughby Weaving

Delicate, glistening ♩ = 60

S.

Man has the life of but - ter - flies In the sun -

Fl.

Cl.

Vln

still prac. mute

Vc.

still prac. mute

5

S.

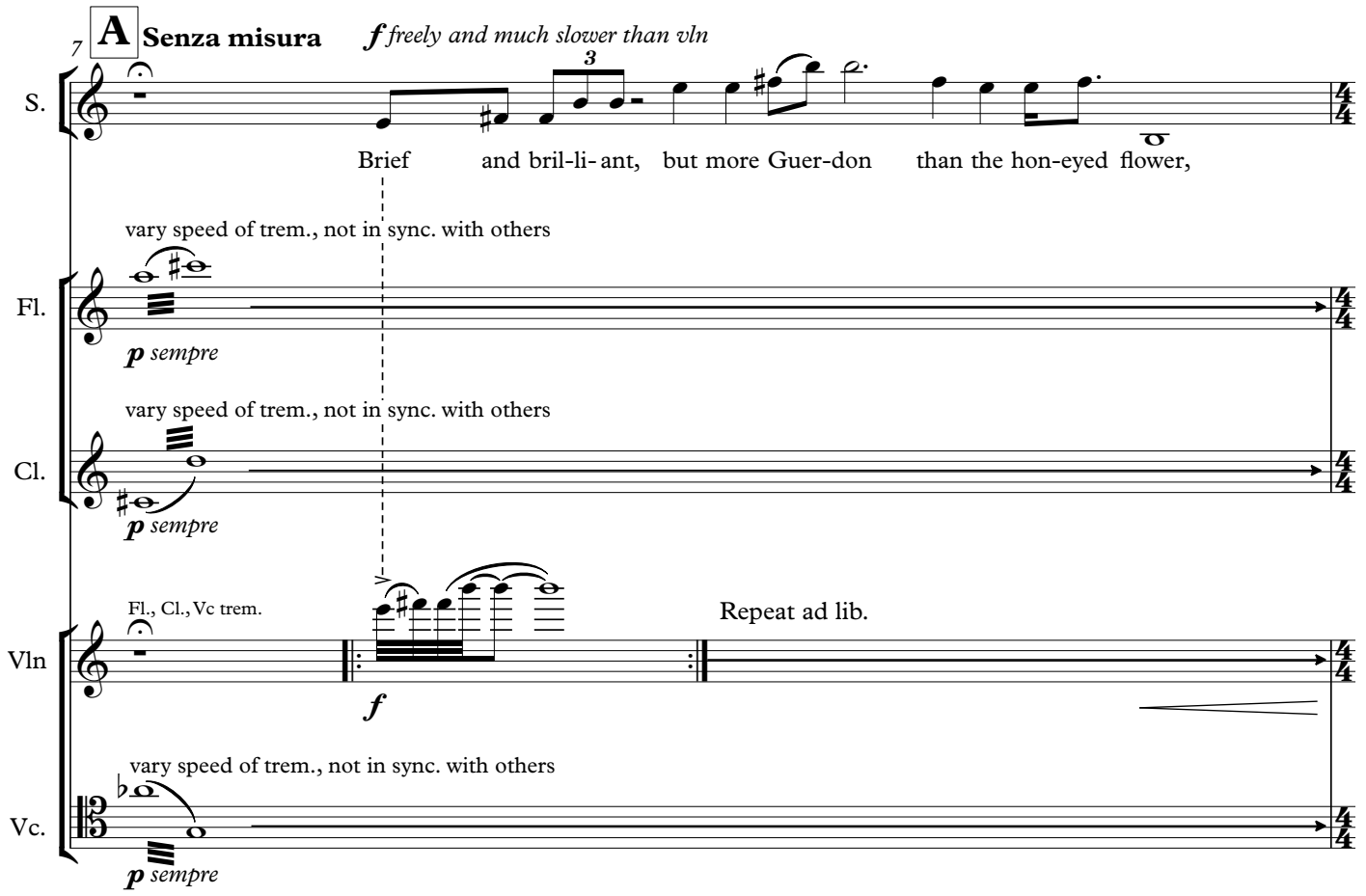
- shine of sac - ri - fice;

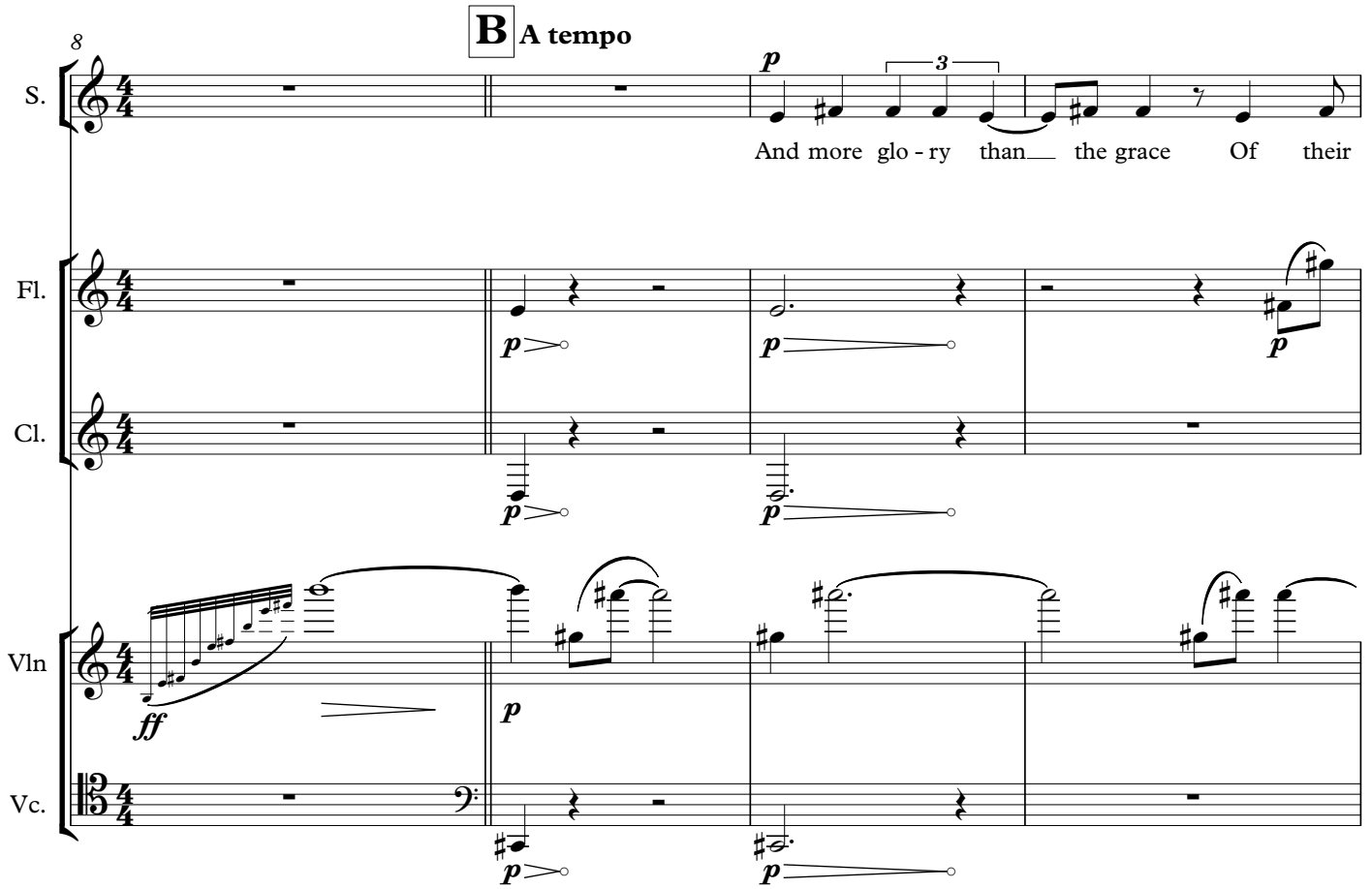
Fl.

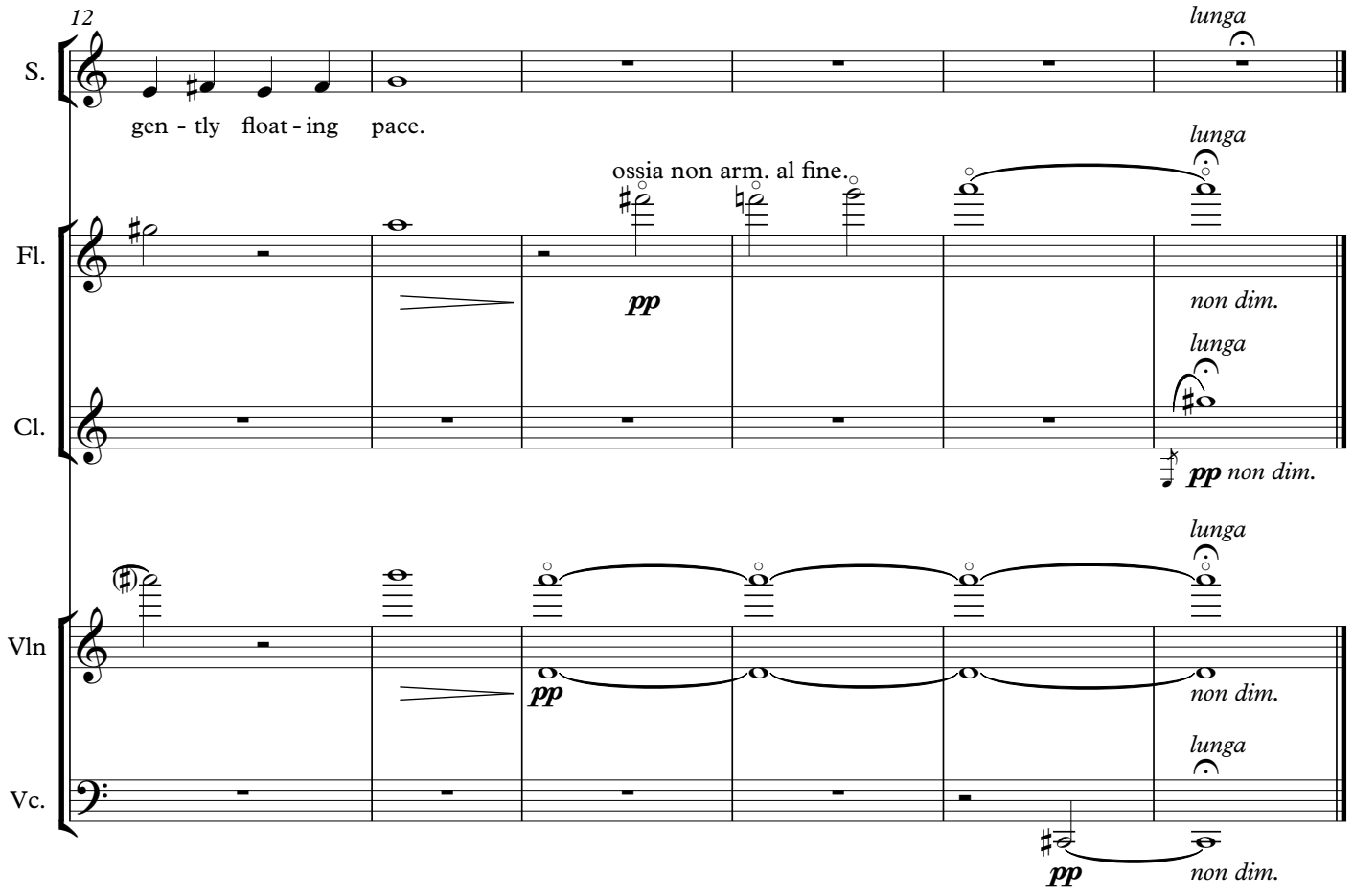
Cl.

Vln

Vc.


7
A
Senza misura
f freely and much slower than vln
S.
Brief and bril-li- ant, but more Guer-don than the hon-eyed flower,
vary speed of trem., not in sync. with others
Fl.
p sempre
vary speed of trem., not in sync. with others
Cl.
p sempre
Fl., Cl., Vc trem.
Repeat ad lib.
Vln
f
vary speed of trem., not in sync. with others
Vc.
p sempre


8
B
A tempo
S.
p
And more glo - ry than the grace Of their
Fl.
p
p
p
Cl.
p
p
Vln
ff
p
Vc.
p
p


12
S.
gen - tly float - ing pace.
lunga
Fl.
ossia non arm. al fine.
pp
non dim.
lunga
Cl.
pp non dim.
lunga
Vln
pp
non dim.
lunga
Vc.
pp
non dim.

Commentary:

In Memoriam

Date of composition: 2018

Forces: Soprano, Flute, Clarinet in A, Violin, Cello

Texts: A. E. Housman, Edward Thomas, Leslie Coulson, Richard Aldington, Willoughby Weaving

Recording of first performance: Mimi Doulton (soprano) and Cambridge University New Music Ensemble: Catriona Bourne (flute), Ben Graves (clarinet), Leo Appel (violin), Dan Gilchrist (cello), cond. Patrick Bailey, Kettle's Yard, Cambridge, 22.11.18

I. Here we lie dead

II. In Memoriam

III. War

IV. Sunsets

V. Flanders

This cycle of five songs was composed as the last in a trilogy of works written to commemorate the centenary of the First World War, over the four-year period 2014-18. The first, *At Last He Sleeps*[18] (composed in 2011-12 and premiered in 2014) was a setting of three poems by Edward Thomas. *Winter Pass* (q.v.) followed in 2015, and is chronologically the first piece in this portfolio. Unlike the first two works, however, *In Memoriam* sets the writing of five different poets: A. E. Housman, Edward Thomas, Leslie Coulson, Richard Aldington and Willoughby Weaving. The poems were selected for their brevity, bleakness and directness, as well as for their expressionistic qualities. I am interested in the fact that the poems were written by people observing, first-hand, the horrors of war, while the composer, setting the words to music 100 years later, is removed by both place and time. The old and the new are therefore being presented simultaneously. The words create for the listener a direct channel to the past, while the music brings the words into the present. It was my overriding intention to treat the texts with respect, and to allow the words to be heard clearly and distinctly at all times. Notwithstanding the (constantly) brutally realistic nature of the poetry, the music nevertheless is sometimes allowed moments of lightness and lyricism. A further sense in which I have intentionally placed the listener (and performers) at a remove from the words is by using the soprano voice. In no way did I wish a male vocalist to be viewed as an actor, as would be the case with the text of a play. The soprano voice has the advantage of a certain clarity within the texture of

[18] Included in this portfolio as Appendix B, along with the orchestral arrangement (Appendix C).

the ensemble, while the higher tessitura allows for clashing dissonances and harmonic consonances in a high pitch range, adding to the range of dramatic possibilities.

I.

A. E. Housman: Head dead we lie

Here we lie dead[19] because we did not choose
To live and shame the land from which we sprung.
Life, to be sure, is nothing much to lose;
But young men think it is, and we were young.

The voice, in terms of its role within the ensemble, is at times an instrument with a functional note in the harmony, on an equal footing as its role as the carrier of the text. The over-arching technical principle in this piece is to create a harmonic world of hybrid and simultaneous tonalities. For example, C major/minor, D♭ major/C♯ minor, D major/minor, E♭ major/minor and A♭ major are all suggested in the opening phrase of the piece. Poetically, the musical landscape I have attempted to create is instigated initially by the words "… land from which we sprung." The word "sprung" is loaded with connotation and imagery of the men, after being born on (and of) the earth, being almost ejected or torn from their place of birth into a living hell in the combat zones of France. Rather than attempt to replicate this imagery, I have chosen to start the piece with the gentlest of 'springs': a chord materialising slowly, starting from its lowest (root) note. The brevity of the sentiment of the poem, expressed in two sentences, is at odds with the comparatively long duration of the song (around three and a half minutes). This slow-release expressionism is intended to create a mainly quiet, but nightmarish, sonic landscape, through which the listener has to journey (or be dragged through) in order to begin to attempt to comprehend what the poet writes about. The notion of presenting a soundscape contrary to the physical landscape being described (or inferred) runs throughout the piece, to greater and lesser extents.

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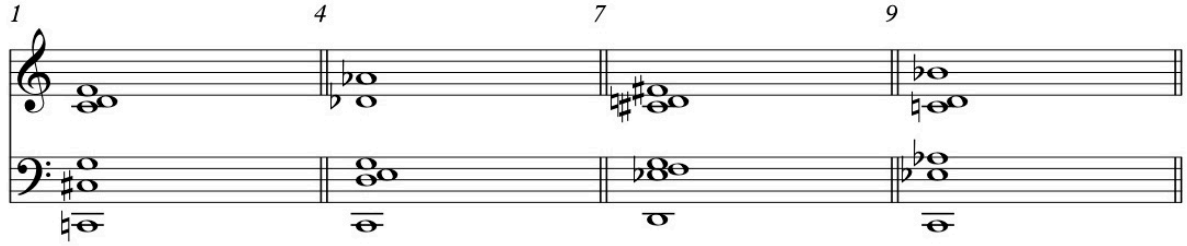
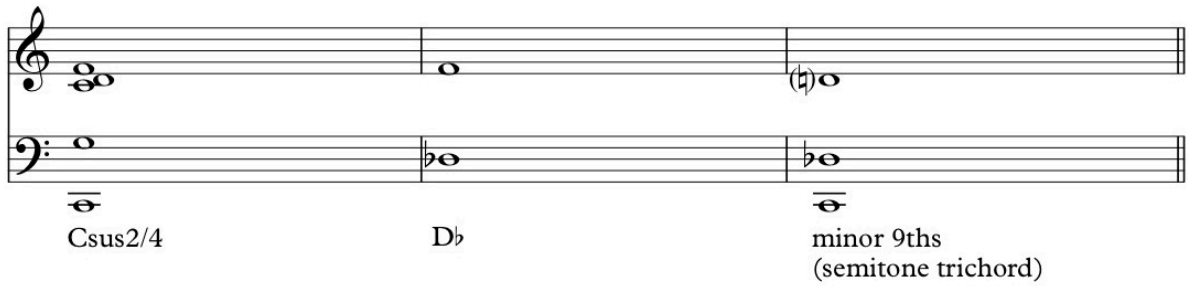
[19] Housman, A. E. in Burnett, A. (ed.) (2010). *A Shropshire Lad and Other Poems*. p. 260. Text of the first reading. In *More Poems*, the first line reads "Here dead we lie…" and this version of was adopted for the quality of the open vowel sound of "lie".



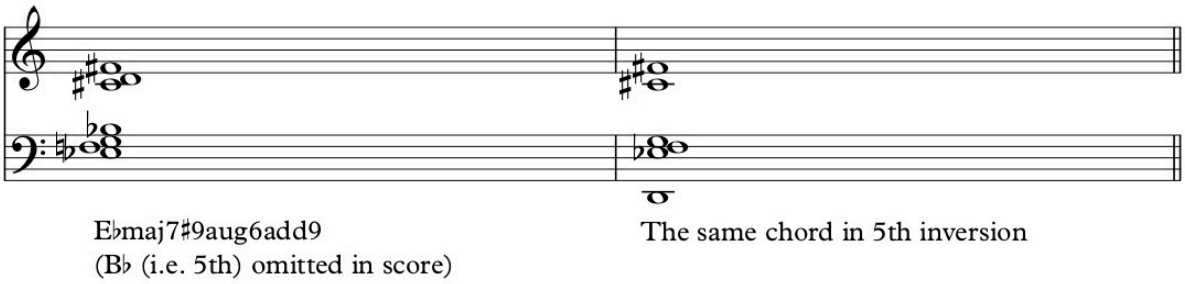
Ex. 4-1: Harmony of bars 1-11, each chord displayed separately

Chords are built up from the cello's lowest notes (C2, D♭2, D2), with a further note added by means of the 'fleck' of the second demisemiquaver (e.g. flute, bar 2). The opening chord (bars 1-3; see Ex. 4-1) is constructed from each instruments' lowest available pitch, with the addition of D4 in the flute and F4 in the soprano. Within this chord, various 'readings' (or 'hearings') of the harmony can be observed. The reverberant open C string of the cello will present an audible 5th harmonic, hinting towards C major (although the other strings are dampened). The open G string of the violin and the C of the flute reinforce this. The C♯3 of the clarinet destabilises this harmony, being a minor 9th from the cello. The F4 of the soprano, however, hints at a D♭ major tonality, if the clarinet's note is read enharmonically. The D4 semiquaver of the flute creates a further dissonance, being in turn a minor 9th above the clarinet. Finally, a sus2/sus4 chord on C can be perceived (see Ex. 4-2), the bright sound of which (if played in isolation) is at odds with the overall dissonance.



Ex. 4-2: Perceptions of harmonies and tonalities contained in opening chord (bars 1-3)

C major is more strongly felt in the second chord (bars 4-6). The cello and violin again play their same C and G, while the clarinet presents E3 by means of its demisemiquaver fleck. The D3 main note of the clarinet suggests the bright sound of Csus2 or Cadd9. D major is strongly suggested at the start of the third chord (bars 7-8) by the cello's root note of D2 and the F♯4 of the soprano. The D2 (which remains in the cello) can be heard as a major 7th in a chord of E♭maj7♯9aug6add9 (with no 5th) in 5th inversion (see Ex. 4-3).



Ex. 4-3: Chord of E♭maj7♯9aug6add9 in 5th inversion, bars 7-8

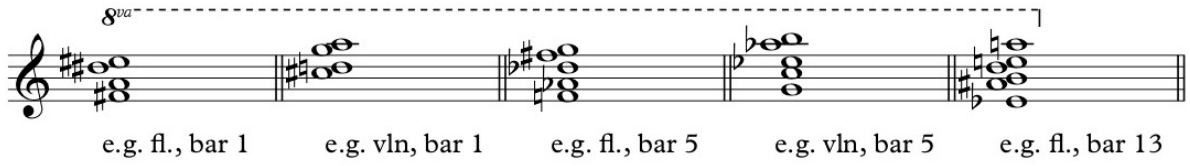
From bar 12 the same notions of hybrid tonality are proliferated, but at a faster rate, due to the shorter note lengths and increased rhythmic activity, coinciding with the poet's explanation ("because…") about why the soldiers are lying dead. Additionally, in this section, the instruments (including voice) become more athletic in their gestural shapes. The 'bright' chord of bar 23 is placed at the apex of the song, reflecting the temporary and apparent optimism at the mention of the words "life" and "sure".

II.

Edward Thomas: In Memoriam (Easter, 1915)

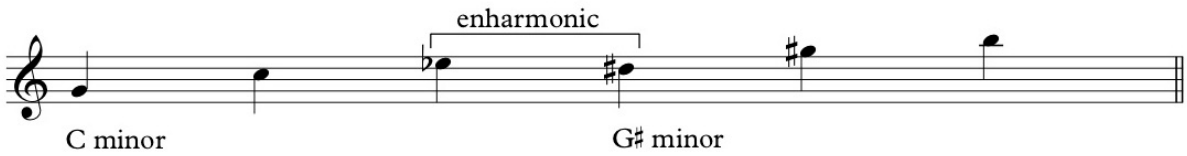
The flowers left thick at nightfall in the wood
This Eastertide call into mind the men,
Now far from home, who, with their sweethearts,
should
Have gathered them and will do never again.

Perhaps even more succinct in its message than the Housman poem, this Thomas verse expresses itself in one sentence. Nevertheless, we have to wait until the final two words of the piece to understand fully what is being said (i.e. that the men are now dead). In terms of the imagery of the landscape which I have attempted to reference in the music, the two words "flowers" and "thick" are of highest importance. Here, "thick" brings to mind (to me) a picture of tightly woven and tangled branches and twigs — an uncomfortable wrought feeling at odds with the delicacy of the flowers' vulnerability during nightfall. The thickness is represented by the semiquavers-against-quintuplets and triplets-against-semiquavers of the flute and violin. The five-against-four pattern yields eight notes per beat: the density of notes per beat becomes the uncomfortable thickness. To exacerbate the denseness, the flute and violin cycle through three predetermined patterns of four, five, then six fixed pitches (see Ex. 4-4).



Ex. 4-4: Fixed pitch sets in flute and violin

In bars 1-9, the clarinet and cello form a trio with the voice, forming one fluid melodic line. The thickness of sound has increased due to the higher density of pitch classes per chord in the flute and violin. Towards the apex ("sweethearts"), the harmonic rhythm increases (bars 17-20) until the music opens out into a widely spaced Dadd9 chord (bar 21). This implied tonality is offset by the presence of G and B in the flute and violin, and then by the E♭s and C♯s of the voice in the following bars, paving the way for the harmony of the opening to return (bar 25). The voice and clarinet, in bars 26-32, centre around C and G♯ minors, which is a small but intentional extension of a device which is a product of my Harmonic Method. As well as the thirteen chords which are produced from each scale, there are also eight major and minor triads which are automatically formed from the notes of the scale (referred to as "IC 3-4 and 4-3 triads"). These chords can then be arranged into linked polychord towers, where the last note of one triad becomes the first note of the next, building a tower of seventeen notes (resembling the tonic columns of Sibelius in some of his later works such as *The Forest Lake*, the third of his *Five Esquisses*[20] (1929)). Here, I adapt the concept by changing the linking note: for instance, the E♭ (or D♯) of the clarinet in bar 30 belongs to arpeggios of C minor and G♯ minor (see Ex. 4-5). This linking of C and G♯ minors is also the five-note second set which the violin uses.



Ex. 4-5 Enharmonically linked chords of C and G♯ minors

[20] Murtomäki, V. in Grimley, D. (ed.) (2004). *The Cambridge Companion to Sibelius*. p. 150.

III.

Leslie Coulson: War

Where war has left its wake of whitened bone,
Soft stems of summer grass shall weave again,
And all the blood that war has ever strewn
Is but a passing stain.

This poem contains perhaps the starkest juxtapositions of language of the set. The expressionistic and brutal “whitened bone” is followed by “soft stems of summer grass”. The gentle lilt of the iambic pentameter is severely at odds with the subject matter. I have attempted to capture and represent these juxtapositions in the landscape of the music. The piece is constructed of easily identifiable harmonic and melodic cells which are simply butted up against each other in slightly varying order.

The violin and cello act as a duo for much of the song, and the second cell (on the notes A and B) is presented jointly by both instruments. The hard-edged sound of the major 2nd is the landscape I infer from the hard image of the “whitened bone”. This sound is softened (as in the “soft stems”) by the open perfect fifths (D-A-E) of the third cell, in bar 5. Combined, these four pitches imply a harmony of Dsus2 with added 6th - a plaintive (almost pastoral) tonality removed from the harshness of the “bone” and “blood”. The fourth cell (bar 13, violin and cello) begins with an F♯13 (no 3rd) chord, with 7th in the bass. The construction of this chord, i.e. two major 6ths, again gives a pastoral sound, which is then broken by the entry of the voice on G5. The G5 replaces the E3 which was at the bottom of the chord, exposing the perfect 4th (C♯ and F♯) which is now perceived as a dissonant interval, both in itself and when heard in combination with the G. Paradoxically, the E♭5 is a major 3rd below the G, a consonant interval implying a major tonality.

At bar 25, the A-B cell is re-presented as a lilting figure, in imprecise imitation of the iambic foot. From bar 25, the pitch of A4 sounds continuously in preparation for the return of the open fifths cell (bar 39). A is heard throughout more or less the entire movement, suggesting the “wake” left by the war on the physical landscape. The pastoral and diatonic (C major) coda (from bar 64) becomes the “soft stems of summer grass”. This ostensible security is destabilised by the voice’s obstinacy in remaining in a different tonal region (Lydian mode on D). The C major tonality is therefore twisted by the simultaneous presence of F♮ and F♯, as well as a perceived simultaneousness of G♮ and G♯.

IV.

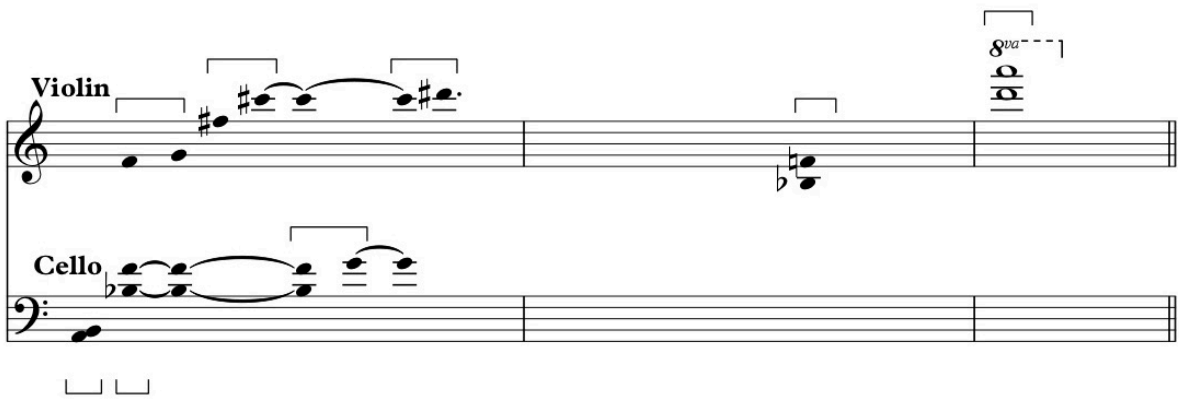
Richard Aldington: Sunsets

The white body of the evening
Is torn into scarlet,
Slashed and gouged and seared
Into crimson,
And hung ironically
With garlands of mist.

And the wind
Blowing over London from Flanders
Has a bitter taste.

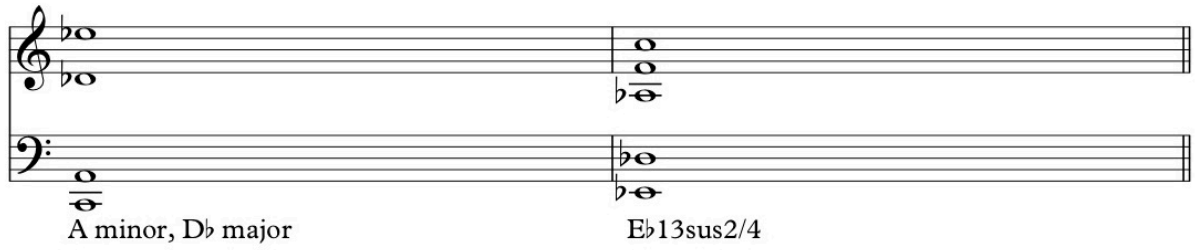
This poem contains some of the most graphic and expressionistic language of the cycle. The violence of the imagery is interspersed with references to the colours of white, scarlet and crimson, which recall the "blood" and "bone" of the previous poem. The brutality of the harshest language suggested dissonant intervals, particularly at high register, while the second stanza, with its imagery of the bitter-tasting wind blowing from France to England, suggested an expanse of water (i.e. the English Channel) and the interval of a perfect 5th (like a drone).

The opening three bars are a perverted and nightmarish sunset. Distance is suggested by the diminuendo and high tessitura but the sense of the sun going down is inverted. The intervals of 2nds and 5ths are clearly evident (see Ex. 4-6). A strident major 7th is also present (the violin's G4 to F♯5, then echoed in the cello). This interval, although dissonant, also has a quality of calm, since it is the outer interval of the major 7th chord (e.g. G major triad + F♯).



Ex. 4-6: Opening with 2nds and 5ths bracketed

From bar 17, the soundscape is clouded by the use of practice mutes for the violin and cello: this is the "mist" of the text. The staticity of the strings contrasts with the athletic movement of the voice. The strings create stillness (or the "white body of the evening") which is slashed through by the voice, albeit lyrically. The deeply rich colour of "crimson" directly suggests the chord on the second half of bar 21, a dominant 13sus2/4 chord on E♭, made to sound all the richer owing to it being preceded by the more atonal/bitonal implications of bar 20 (i.e. suggestions of A minor and D♭ major) (see Ex. 4-7).



Ex. 4-7: E♭13sus2/4 preceded by the more ambiguous harmony of A minor and D♭ major

The cello's drone notes of D and A, together with the voice's melody in Aeolian mode and the violin's fully chromatic written-out cadenza, create a landscape of a perverted and nightmarish sea-shanty. The sense of the distance of the expanse of water is suggested by the relatively long duration (a quarter of the song), while the sense of mist and nightmare is provided by the violin's ultimately futile effort to play (or, perhaps, scream) loudly with its practice mute still on.

The sonic landscape of the final section (from bar 41) comes from the word "bitter", suggesting to me extremely dissonant but softly iterated intervals (the strings are still muted). As is the case elsewhere, the apparent dissonance is created partly by carefully registered consonances. From bar 47, the spacing of the dissonances widens, another reference to the distance suggested across the expanse of water.

V.

Willoughby Weaving: Flanders

Man has the life of butterflies
In the sunshine of sacrifice;
Brief and brilliant, but more
Guerdon than the honeyed flower,
And more glory than the grace
Of their gentle floating pace.

The musical imagery in this short final piece is suggested by the physical delicacy of the wings of the butterfly. The tonal region of bar 7 is more tonally-based than might at first be heard; the eight-note chord can be read as Gmaj7add6/9aug4 with the A♭ of the cello providing the only real dissonance according to that harmony. The figuration on the violin alludes to the soundworld of Vaughan Williams's *The Lark Ascending*, a piece which similarly is inspired by a poem about a creature of flight (in this case, the skylark), and which, by virtue of its time of composition, has come to hold an association with the Great War.

The closing paragraph of music (from bar 9) becomes even more sparse, with the landscape created influenced strongly by "gentle floating". The high tessitura of the flute and violin suggests "sunshine", but the brightness is dimmed by the lower notes of the final tonal region (from bar 14). The C♯2 of the cello, and the E3 and G♯4 of the clarinet, work both to create dissonant intervals within the context of the whole chord, and to recall the harmony of the opening. The chord contains several readings and is therefore inherently ambiguous: it can be read as Amaj7add4 in first inversion, or, if the E3 grace note of the clarinet is perceived as a harmony note, as C♯m♭6♭9. The flute's final three notes (F6, G6, A6) can be heard as an implied Fadd9 harmonic region, in keeping with similar chords elsewhere. The butterfly has flown upwards, and, as the eye follows it, it flies into the sun, so the light becomes blinding.

Christopher Brammeld

Marvellous Sweet Music

Songs from The Tempest

Christopher Brammeld

Marvellous Sweet Music

Songs from The Tempest

for 2 sopranos, 2 clarinets and 2 cellos

Programme note

This piece began its life in 2016, when I set the "Be not afeard" text from Shakespeare's *The Tempest*, for soprano and clarinet. I divided the text into four small segments, thereby creating four mini-songs. This set of songs (entitled "that when I waked") was performed as such in Cambridge in 2018, by Donna Lennard and Benjamin Graves. In 2019, very much liking the soundworlds and textures I had created, I decided to enlarge the piece into the present work. I set "Come unto these yellow sands", "Full fathom five", "While you here do snoring lie", and "I shall no more to sea", then interspersed them between the four original mini-songs, thereby turning a 5-minute set of miniatures into a 22-minute work of great intensity, which was eventually completed in early 2020.

The ensemble for *Marvellous Sweet Music* is unlike anything I have composed before. There are two identical groups, each comprising a soprano, a clarinet, and a cello. The aphoristic musical language of the original set of four mini-songs remains distinct from the newly-composed pieces, each of which has its own defining features. The first ("Come unto these yellow sands") has the two ensembles acting in antiphony with each other. Emphasis is placed on various consonant and vowel sounds, and pauses punctuate the music. In "Full fathom five" the bell of the text is created by the two cellos playing harmonics in alternation, before clarinet harmonics and cello quadruple stops brutally disrupt proceedings. "While you here do snoring lie" omits the clarinets. The cellos play a set of eight fixed pitches (all natural harmonics) which imitate the sound of the snoring of the sleeping royals on the island. The final main song, "I shall no more to sea", sets a fragment of a song sung drunkenly by Stefano. The clarinets must play the half clarinet, formed by inserting the mouthpiece directly into the lower joint of the instrument. The cellos play an asynchronous drone with microtones, which spills over into the epilogue (the last mini-song). The song finishes with a final seagull cry from one of the half clarinets, in a moment of profound poignancy.

CB

Performance notes

Voice

Diamond noteheads = unvoiced sounds. All such consonant sounds (mainly in Come unto these yellow sands) are produced with the tongue and breath, but no vocal sound. All such notes are notated on the bottom line of the stave, but do not represent a specific pitch.

Letters in brackets, e.g. these - (se) = sing the bracketed letters at the specified note value.

Parts of words followed by * = a note is given to show how the syllable should be pronounced.

Clarinet

Sung/played notes. Both clarinettists are required to sing (hum) into their instruments. This is notated in two ways. First (e.g. *Come unto these yellow sands*, bar 11), a diamond notehead is used to show a sung note in unison with a played note. Second (e.g. *Interlude 2*, bar 1-4), a second stave is added above the played part to show the sung notes. If the player cannot sing at the specified pitches, he/she may transpose any note(s) to any octave.

Half clarinet. See note at beginning of *I shall no more to sea*. Both clarinet players are required to remove the barrel and upper joint, to form the half clarinet. The player plays the notes with the right hand, while supporting the instrument with the left hand (if necessary). Approximate pitches for fingered notes are given in a separate stave above the fingered pitches. No attempt should be made to correct the sounding pitches, even if they differ substantially from the approximate pitches given.

Harmonics (e.g. *Full Fathom Five*, from bar 26). The fingered pitch is given as a diamond notehead. Vertical downward-facing arrows indicate that the sounding (notated) pitch will be flat. Where there is a slurred diamond notehead, this indicates that the register key should be removed.

Cello

s.p. = sul ponticello

p.s.p. = poco sul ponticello

s.t. = sul tasto

Horizontal arrows = move towards the indicated bow position.

Natural harmonics (e.g. *While you here do snoring lie*, from bar 1). Sounding pitches are given in brackets at the first instance of that harmonic occurring.

Playing flat/sharp (*Full Fathom Five*, bars 32-40, Cello I). The cello is required to play notes slightly flat or sharp. This is indicated by an upward or downward facing vertical arrow in front of the note. No attempt should be made to make the pitch an exact quarter-tone; rather, the notes should be simply "out of tune".

General

Dotted hairpins = poco crescendo or diminuendo, i.e. a cresc. or dim. to an unspecified dynamic. The performer can decide the appropriate gradation of dynamic.

Mezzo dynamic (***m***) = dynamic half-way between piano and forte. There is no *mp* or *mf*.

Microtones. Fixed symbols are used for microtones, as follows:

Quarter sharp: ♯

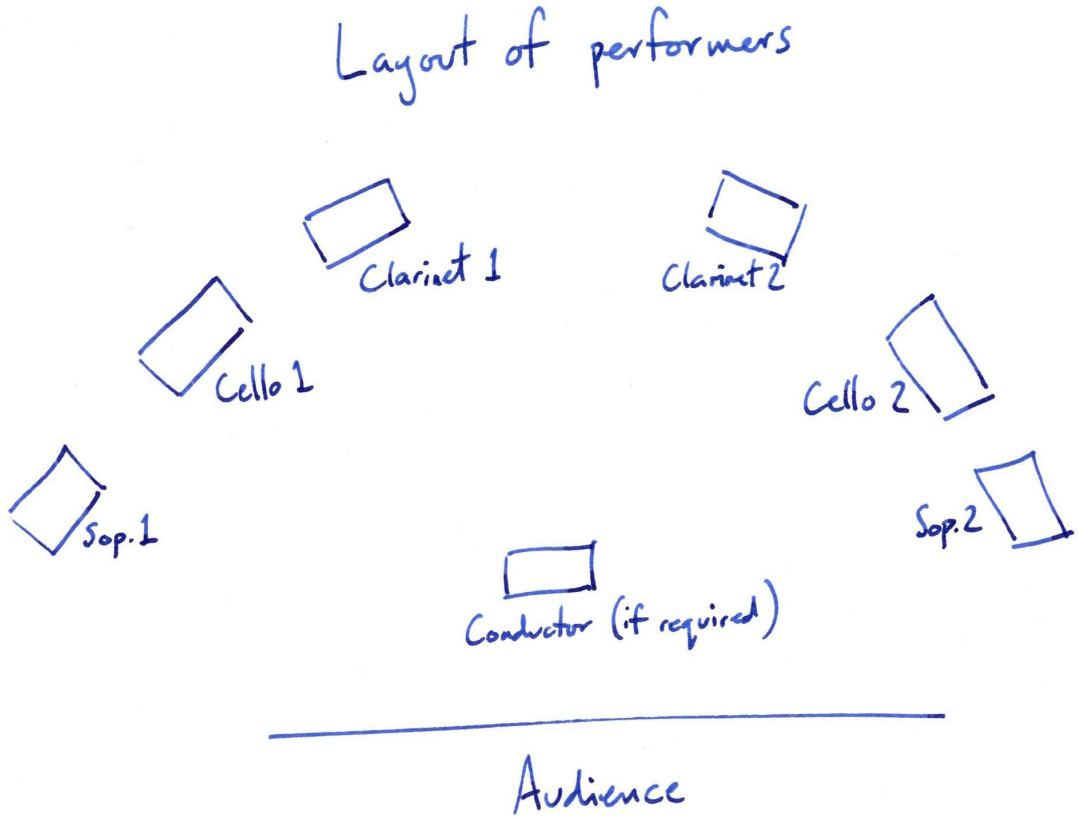
Three-quarter sharp: ♯

Quarter flat: ♭

Three-quarter flat: ♭

Contents

Performance time c. 22’



Texts

Come unto these yellow sands,
And then take hands;
Curtsied when you have and kissed —
The wild waves whist —
Foot it featly here and there,
And, sweet sprites, bear
The burden. Hark, hark.

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell;
Ding dong.
Hark, now I hear them.
Ding-dong bell.

While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware.
Awake, awake!

I shall no more to sea, to sea,
Here shall I die ashore —

Be not afeard. The isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if I then had waked after long sleep
Will make me sleep again; and then in dreaming
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

Marvellous sweet music

Songs from The Tempest

William Shakespeare

Christopher Brammeld
2016–20

I. Come unto these yellow sands

Score untransposed

Distant, disembodied ♩ = c. 52

Soprano 1: C m Cm Come

Clarinet in B♭ 1: pizz., s.p. arco, nat. pizz., s.p. arco, nat.

Violoncello 1

Distant, disembodied ♩ = c. 52

Soprano 2: C m Cm Come

Clarinet in B♭ 2: pizz., s.p. arco, nat. pizz., s.p. arco, nat.

Violoncello 2

S. 1: Come un* - (n) Come un - - -
* *un* as in *unto*

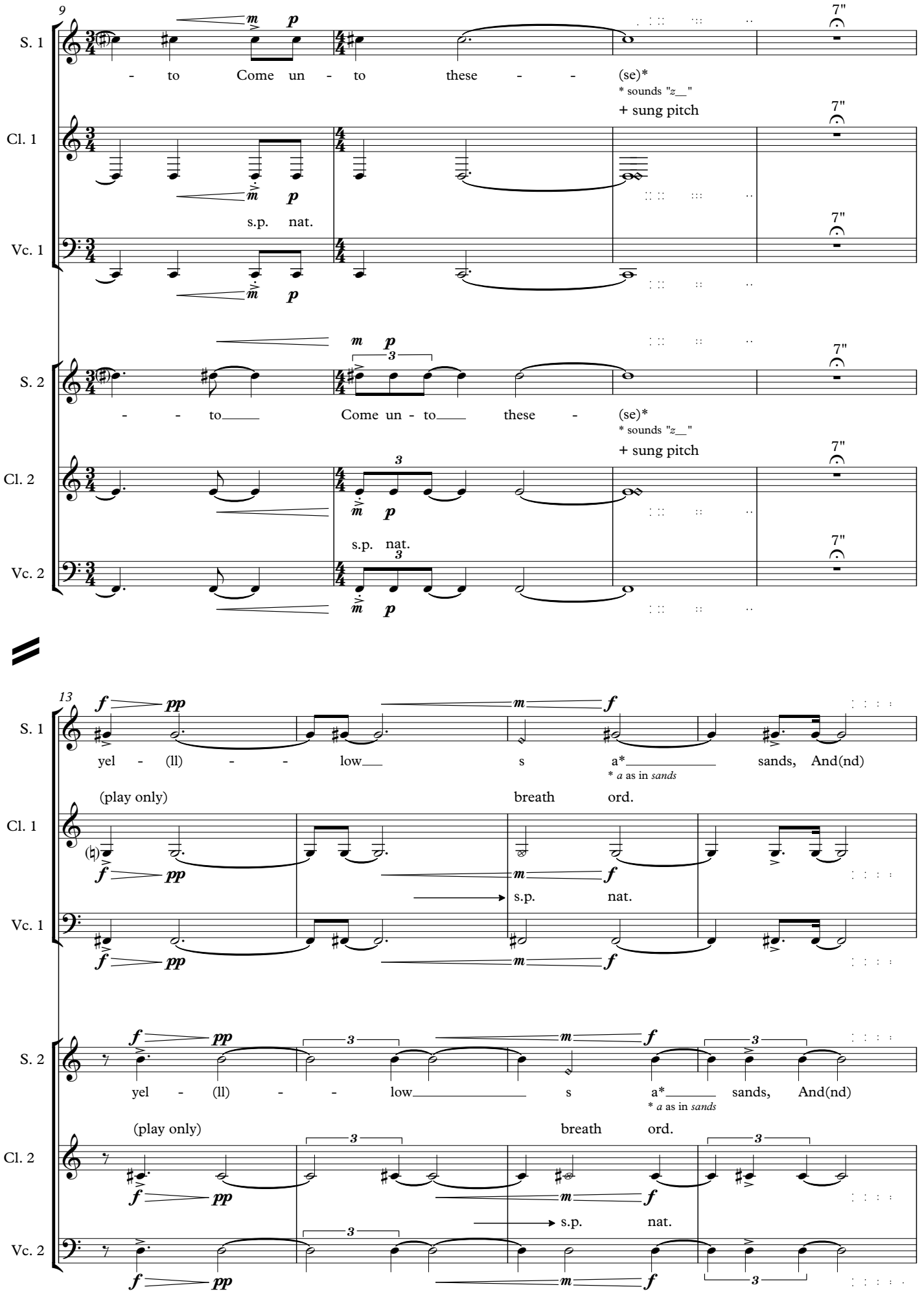
Cl. 1: s.p. nat. pizz., s.p. arco, nat.

Vc. 1

S. 2: Come un* - (n) Come un -
* *un* as in *unto*

Cl. 2: s.p. nat. pizz., s.p. arco, nat.

Vc. 2


9
S. 1
- to Come un - to these - - (se)*
* sounds "z__"
+ sung pitch
Cl. 1
s.p. nat.
Vc. 1
S. 2
- - to Come un - to these - (se)*
* sounds "z__"
+ sung pitch
Cl. 2
s.p. nat.
Vc. 2
13
S. 1
yel - (ll) - - low s a* sands, And(nd)
* a as in sands
(play only) breath ord.
Cl. 1
s.p. nat.
Vc. 1
S. 2
yel - (ll) - - low s a* sands, And(nd)
* a as in sands
(play only) breath ord.
Cl. 2
s.p. nat.
Vc. 2

17

A

S. 1: d th* d t ta* take

* *th* as in *then*

* *ta* as in *take*

Cl. 1

Vc. 1: pizz. arco, s.p.

A

S. 2: then(n) and t k take

Cl. 2: tongue noise ord.

Vc. 2: s.p. pizz. (nail)

21

S. 1: hands Curt-sied when(n) when 'tsied* when wild waves whist

* *'tsied* as in *curtsied*

Cl. 1

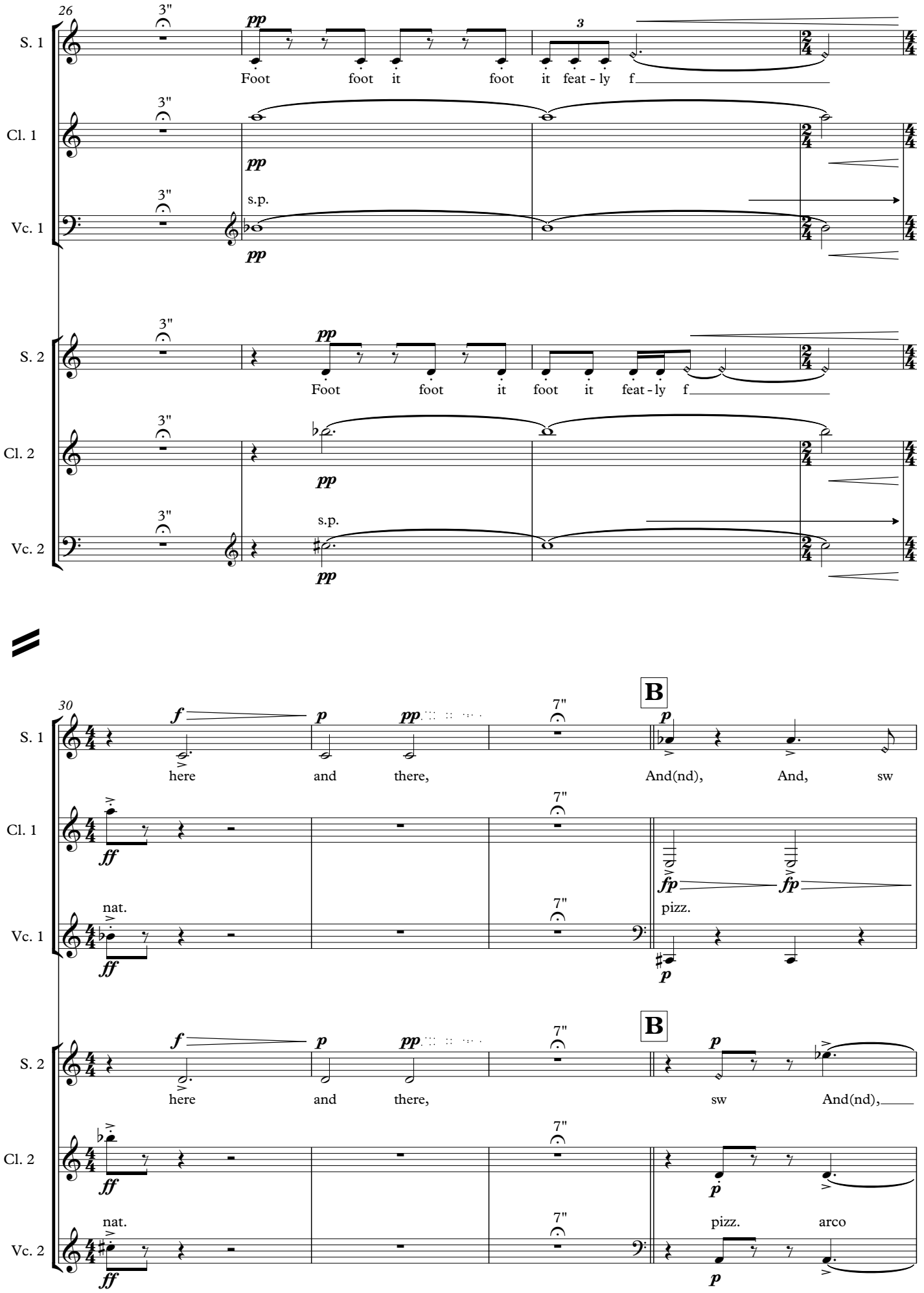
Vc. 1: s.t.

S. 2: hands The wi* wa* whi* The wild you have and kissed

* *wi* as in *wild* * *wa* as in *waves* * *whi* as in *whist*

Cl. 2

Vc. 2: arco (s.p.) s.t.


26
S. 1
Foot foot it foot it feat - ly f
Cl. 1
Vc. 1
s.p.
S. 2
Foot foot it foot it feat - ly f
Cl. 2
Vc. 2
s.p.
30
B
here and there, And(nd), And, sw
nat.
pizz.
here and there, sw And(nd),
nat.
pizz. arco

34

S. 1: And(nd), d sweet sprites, sweet sprites, sweet sprites,

Cl. 1: *fp* arco col leg. + sung pitch *p* ord. col leg.

Vc. 1

S. 2: And, sw And sweet sprites, sweet sprites, sweet

Cl. 2: col leg. ord., s.p. + sung pitch

Vc. 2

38

S. 1: 4" bear 9" bur*.
* *bur* as in *burden*

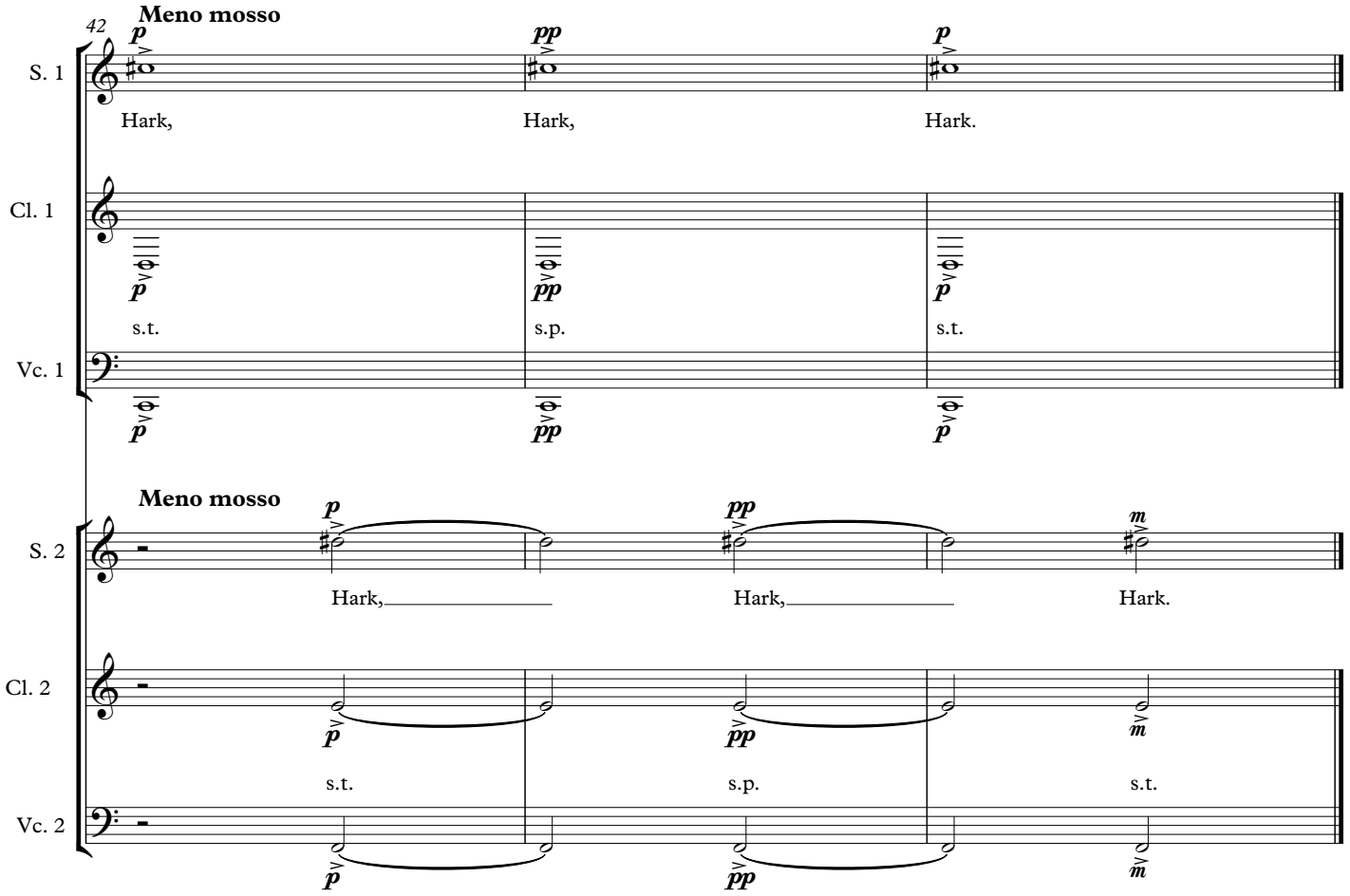
Cl. 1: 4" (play only) 9"

Vc. 1: 4" ord. 9"

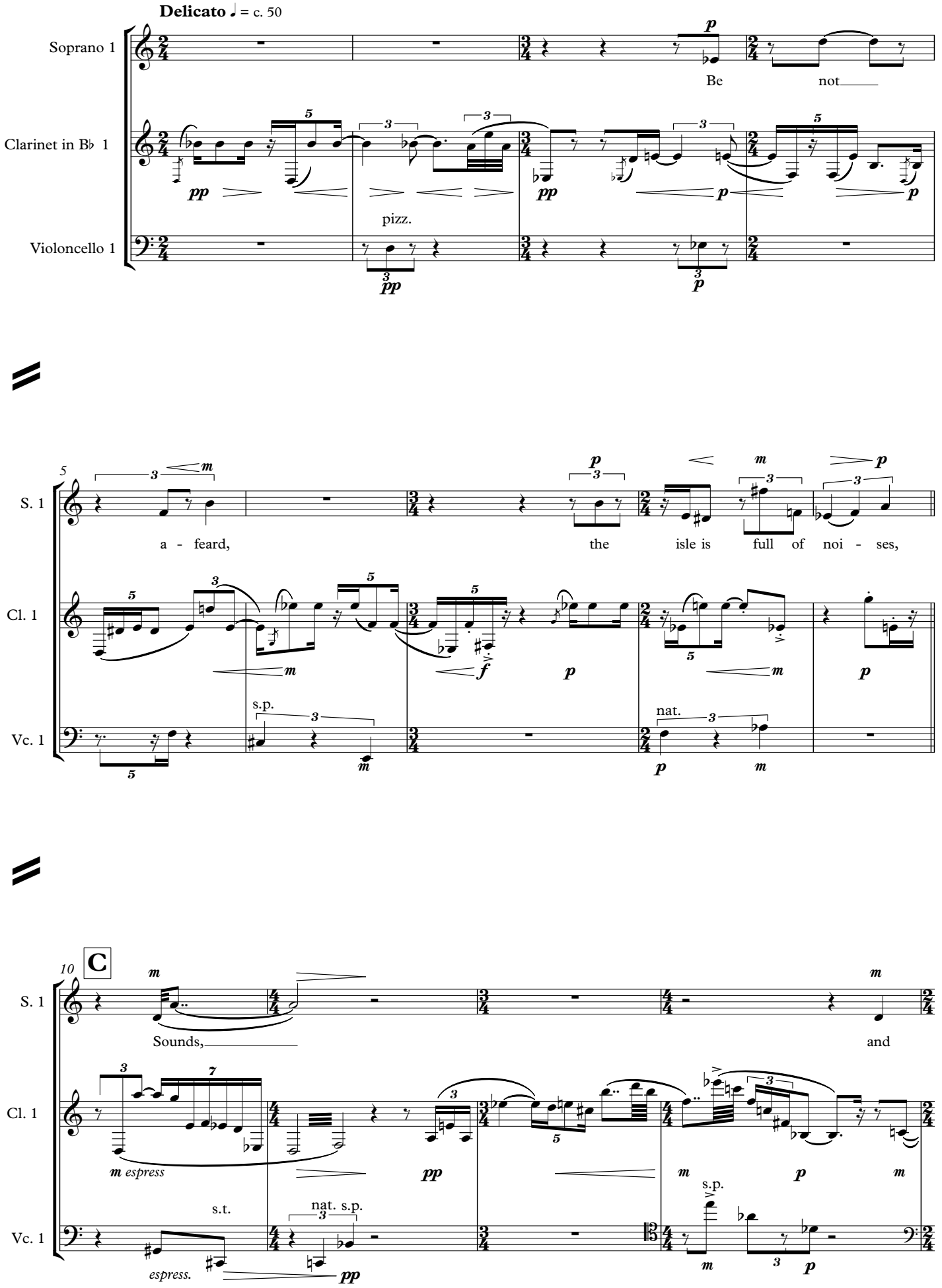
S. 2: 4" the 9" den*.
* *den* as in *burden*

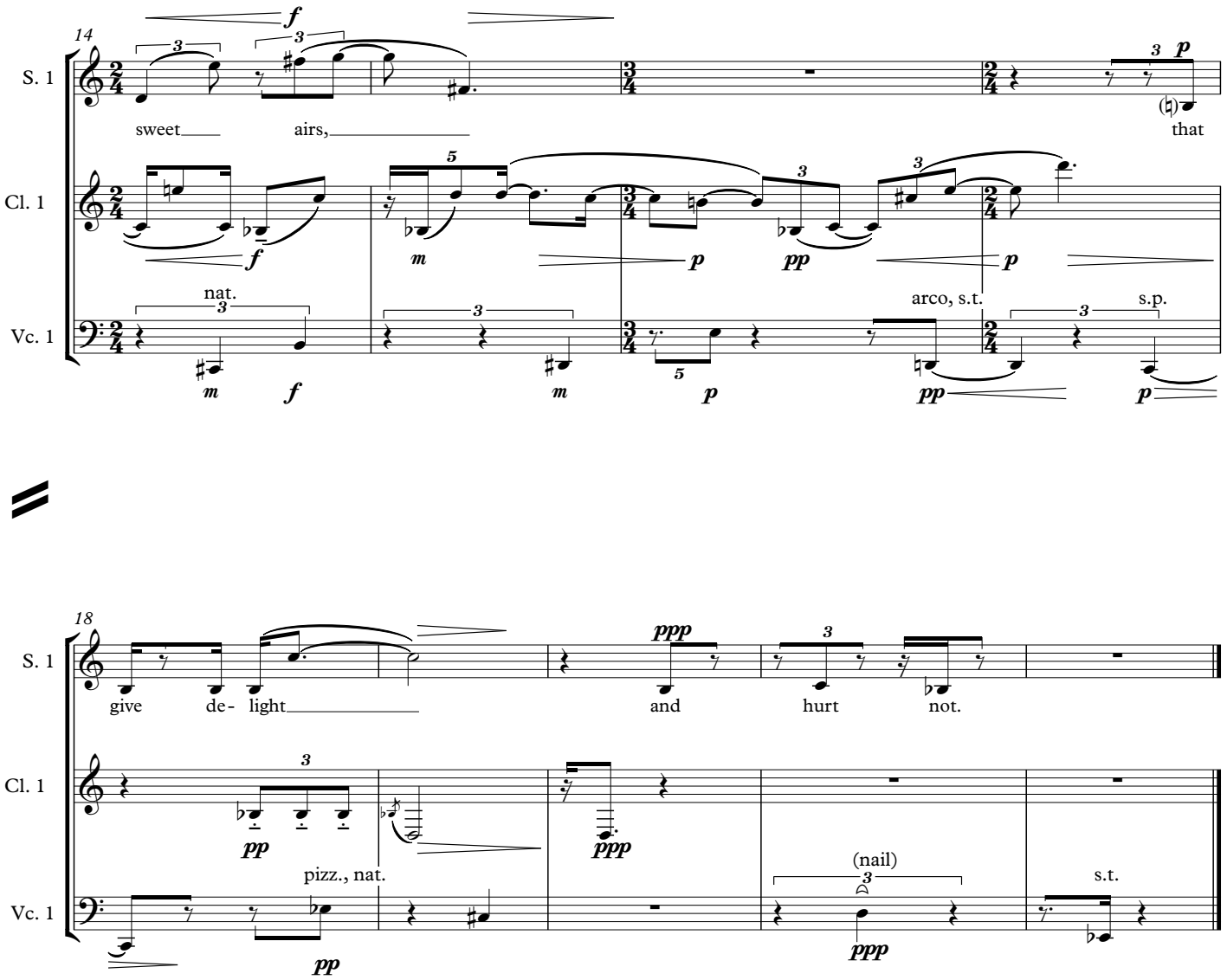
Cl. 2: 4" (play only) 9"

Vc. 2: 4" nat. 9"

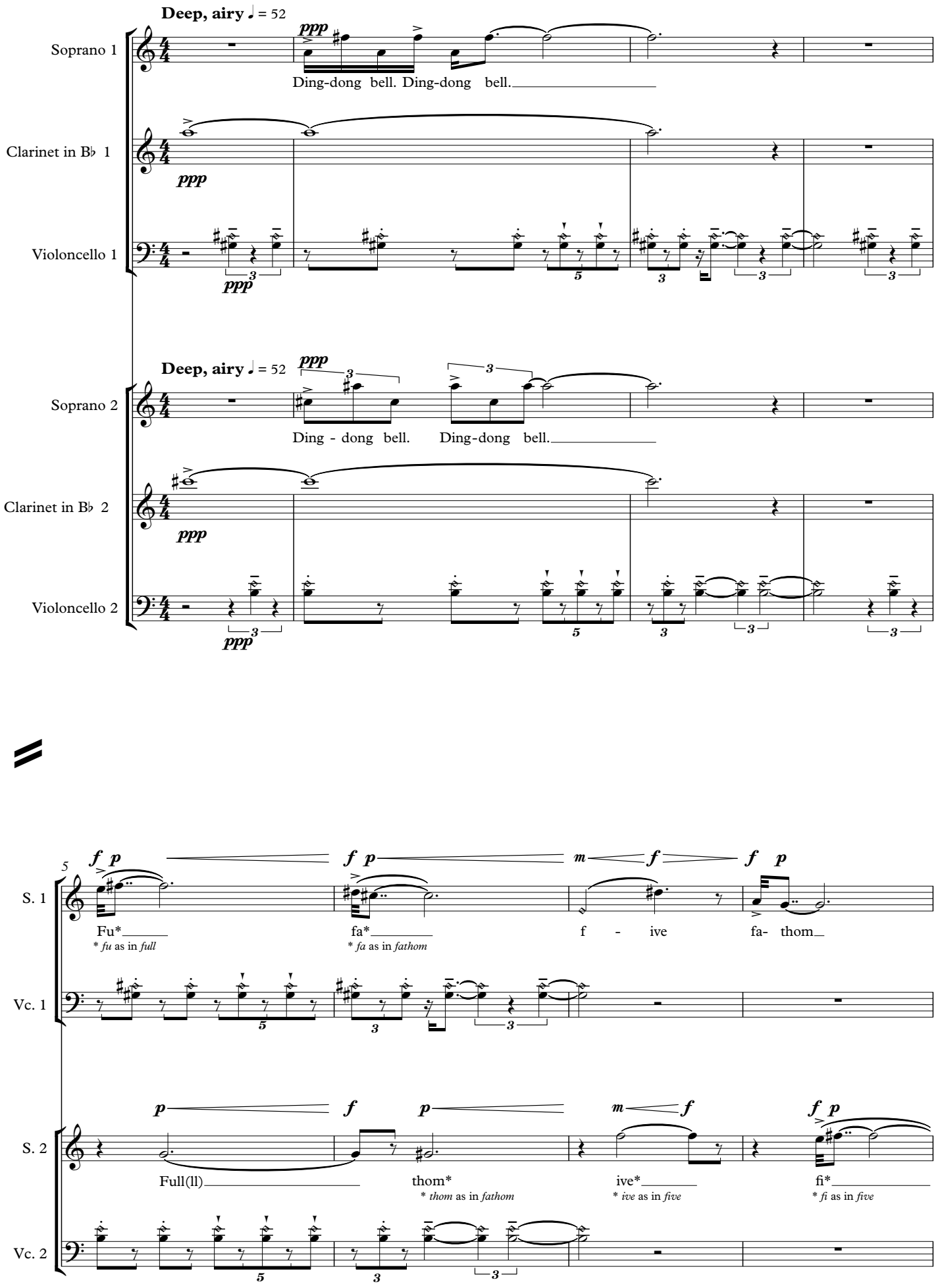

42
Meno mosso
S. 1
Hark,
Hark,
Hark.
Cl. 1
s.t.
s.p.
s.t.
Vc. 1
Meno mosso
S. 2
Hark,
Hark,
Hark.
Cl. 2
s.t.
s.p.
s.t.
Vc. 2

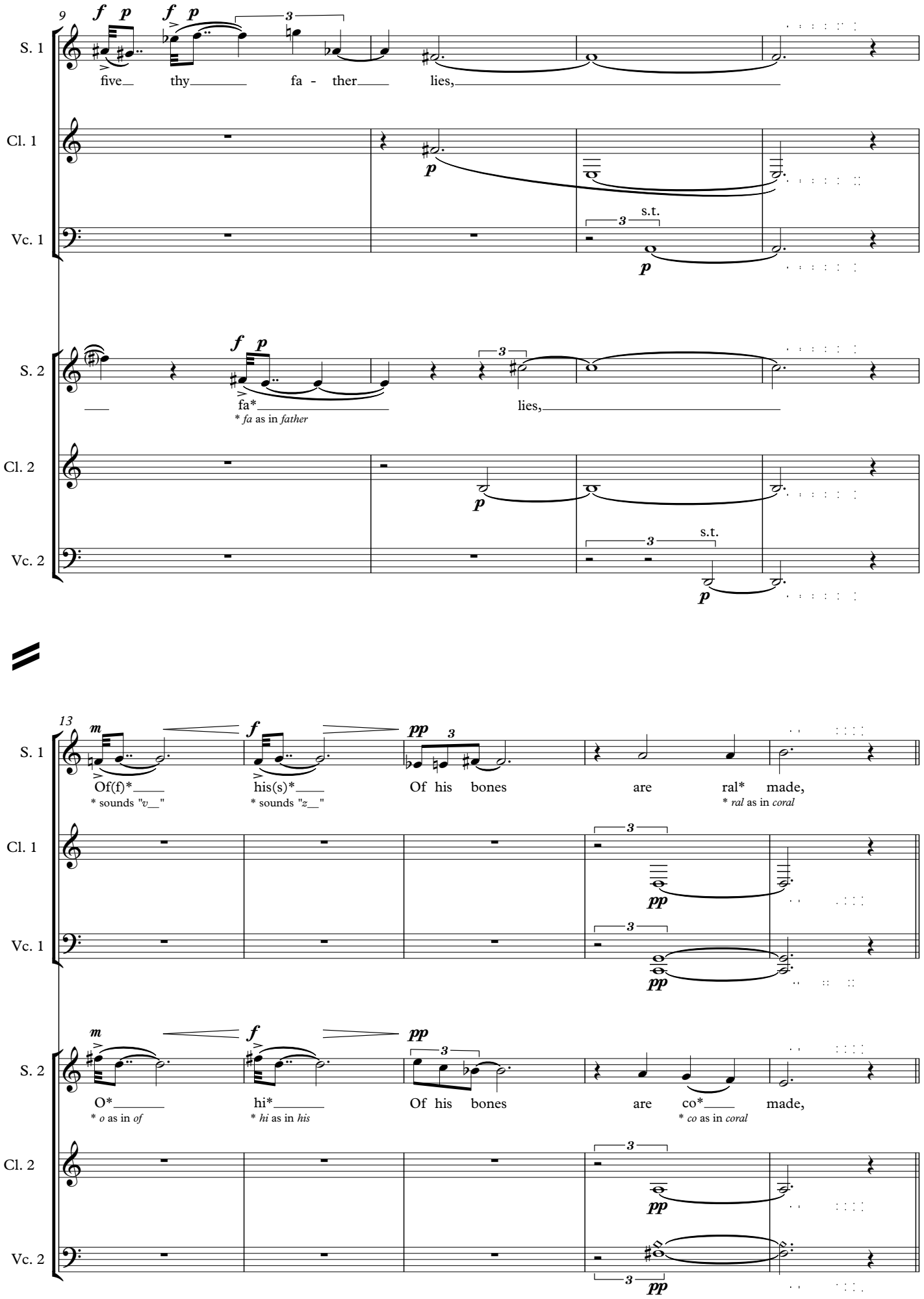
II. Interlude: Be not afeard (part 1)

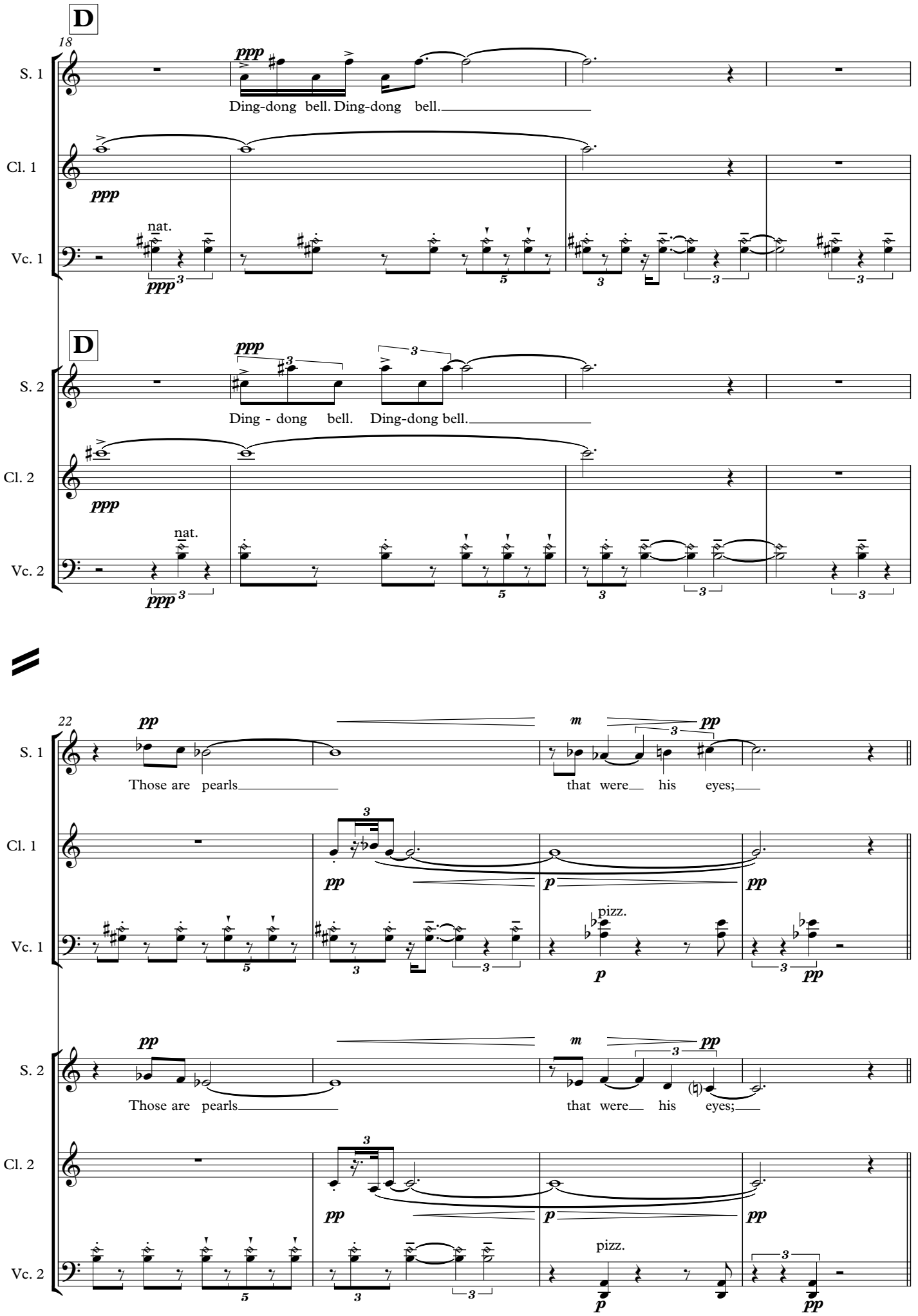


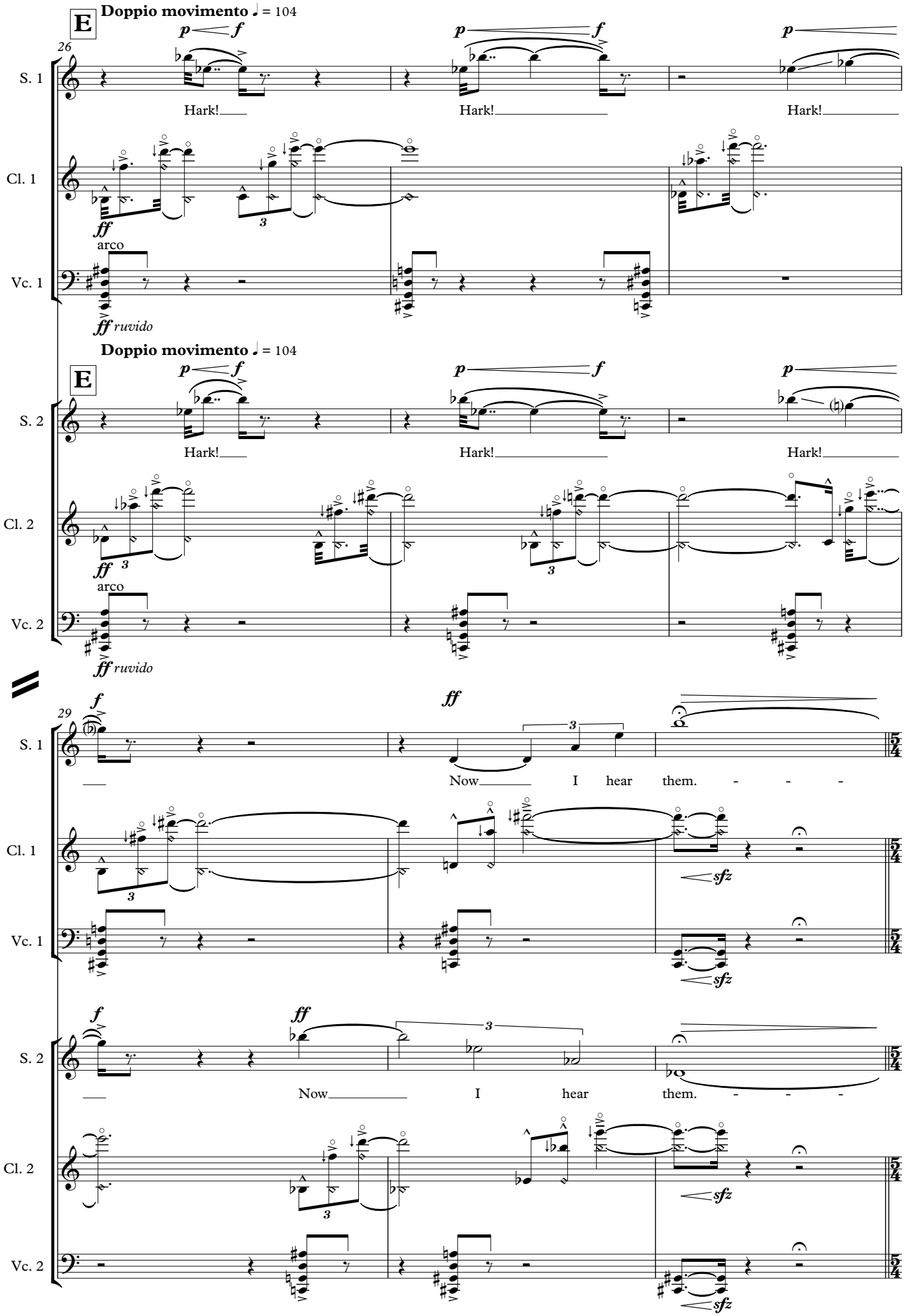

14
S. 1
sweet airs, that
Cl. 1
Vc. 1
nat.
arco, s.t.
s.p.
18
give de- light and hurt not.
pizz., nat.
(nail)
s.t.

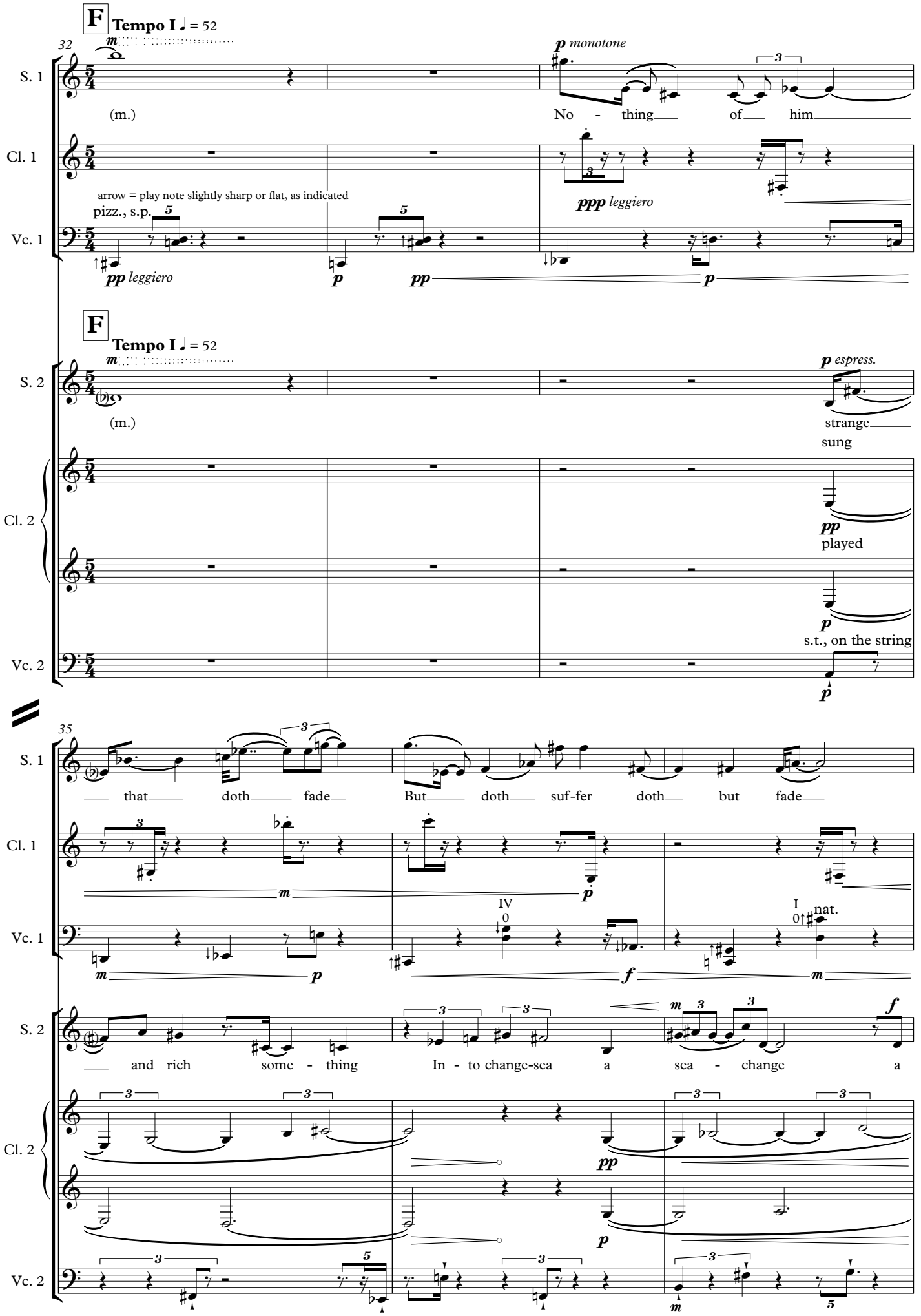
III. Full fathom five

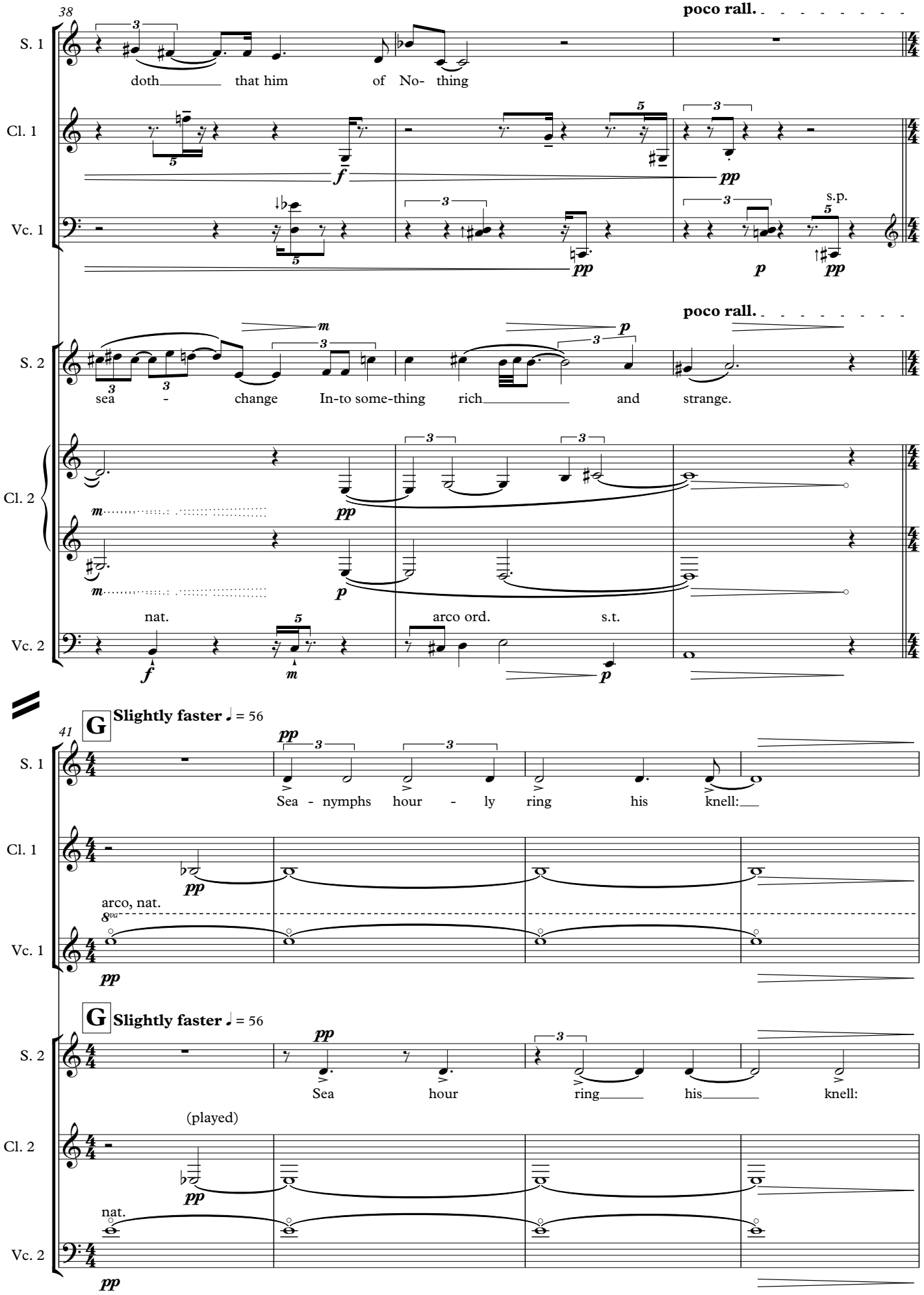


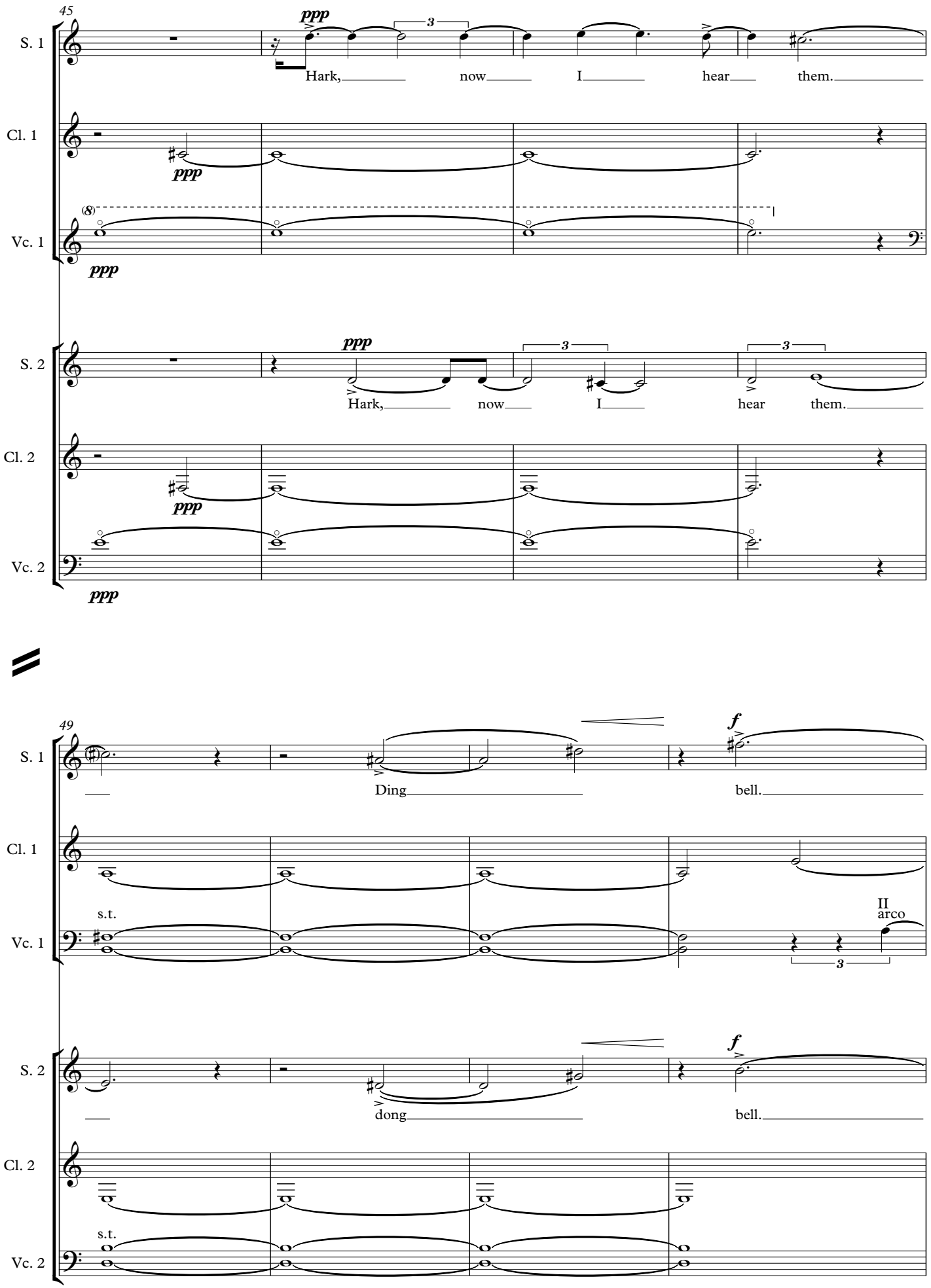

9
S. 1
five thy fa - ther lies,
Cl. 1
Vc. 1
s.t.
S. 2
fa*
* fa as in father
lies,
Cl. 2
Vc. 2
s.t.
13
S. 1
Of(f)*
* sounds "v__"
his(s)*
* sounds "z__"
Of his bones are ral* made,
* ral as in coral
Cl. 1
Vc. 1
S. 2
O*
* o as in of
hi*
* hi as in his
Of his bones are co* made,
* co as in coral
Cl. 2
Vc. 2

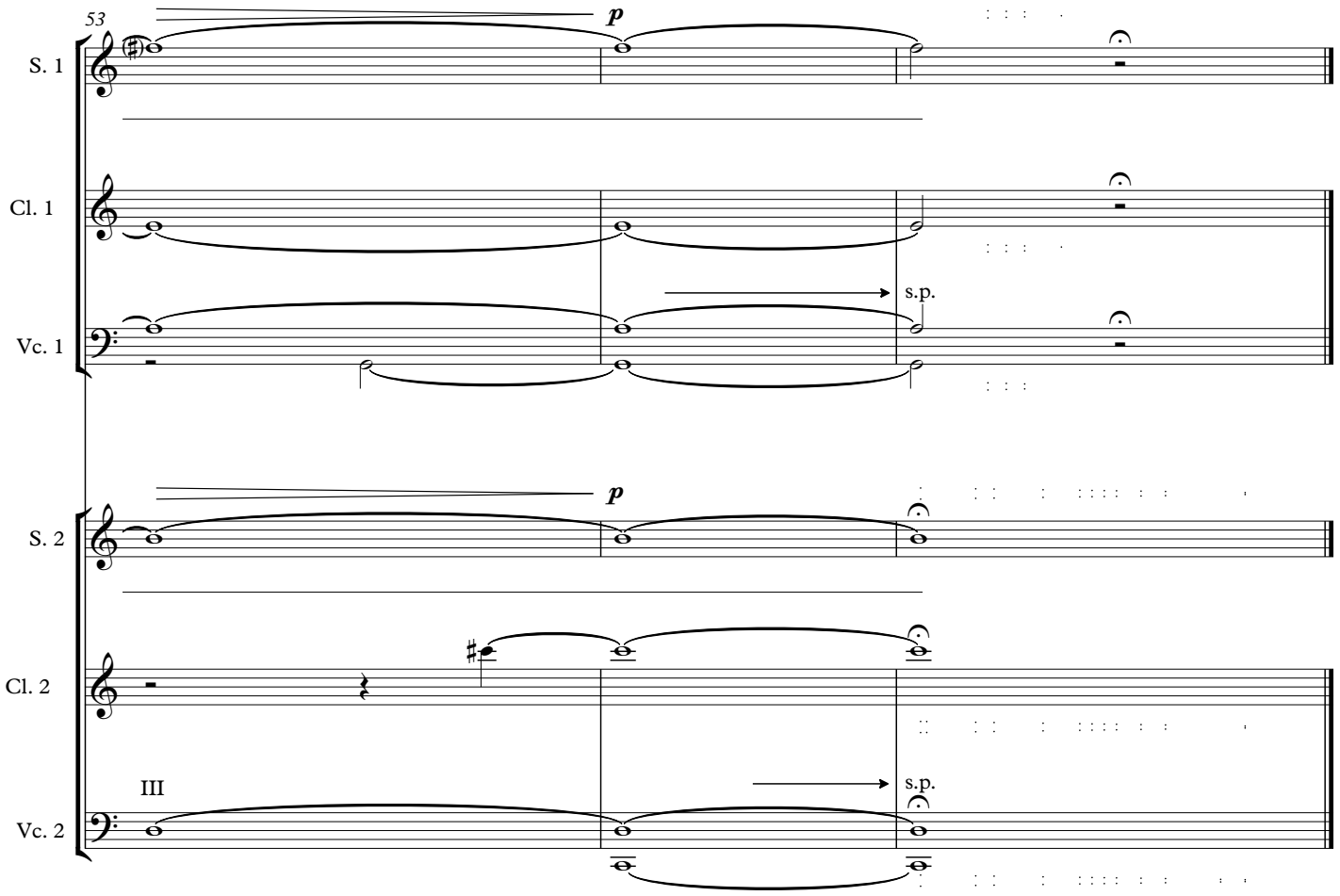

D
18
S. 1
ppp
Ding-dong bell. Ding-dong bell.
Cl. 1
ppp
Vc. 1
nat.
ppp
D
S. 2
ppp
Ding - dong bell. Ding-dong bell.
Cl. 2
ppp
Vc. 2
nat.
ppp
22
S. 1
pp
Those are pearls
m
pp
that were his eyes;
Cl. 1
pp
p
pp
Vc. 1
pizz.
p
pp
S. 2
pp
Those are pearls
m
pp
that were his eyes;
Cl. 2
pp
p
pp
Vc. 2
pizz.
p
pp


E
Doppio movimento ♩ = 104
26
S. 1
Hark!
Hark!
Hark!
Cl. 1
Vc. 1
arco
ff ruvido
E
Doppio movimento ♩ = 104
S. 2
Hark!
Hark!
Hark!
Cl. 2
Vc. 2
arco
ff ruvido
29
S. 1
Now I hear them.
Cl. 1
Vc. 1
S. 2
Now I hear them.
Cl. 2
Vc. 2

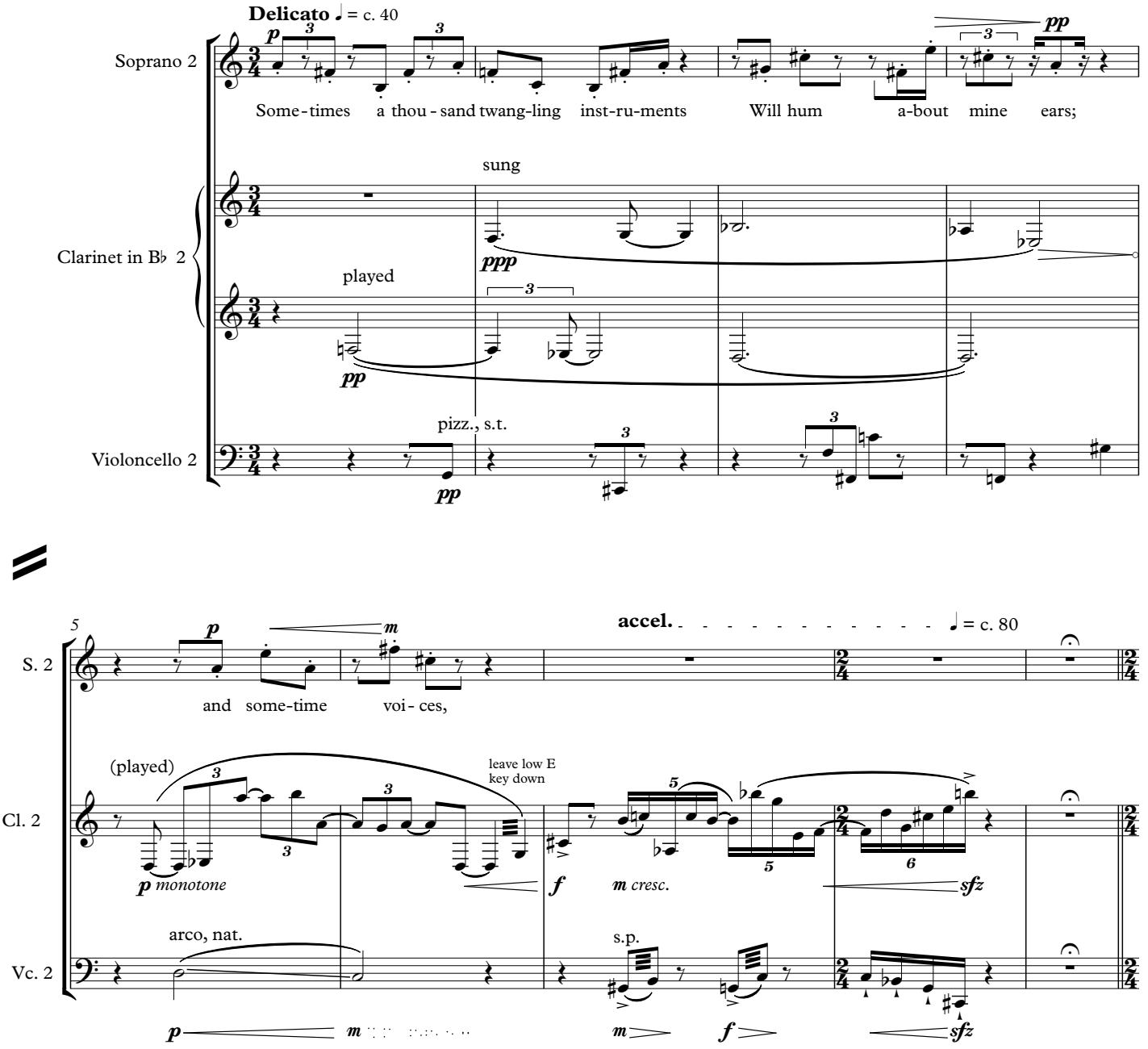

F
Tempo I ♩ = 52
32
S. 1
(m.)
p monotone
No - thing of him
Cl. 1
ppp leggiero
arrow = play note slightly sharp or flat, as indicated
pizz., s.p.
Vc. 1
pp leggiero
p
pp
p
F
Tempo I ♩ = 52
S. 2
(m.)
p espress.
strange
sung
Cl. 2
pp
played
p
s.t., on the string
Vc. 2
p
35
S. 1
that doth fade But doth suf-fer doth but fade
Cl. 1
m
p
Vc. 1
IV
0
I
0
nat.
m
p
f
m
S. 2
and rich some - thing In - to change-sea a sea - change a
m
f
Cl. 2
pp
p
Vc. 2
m

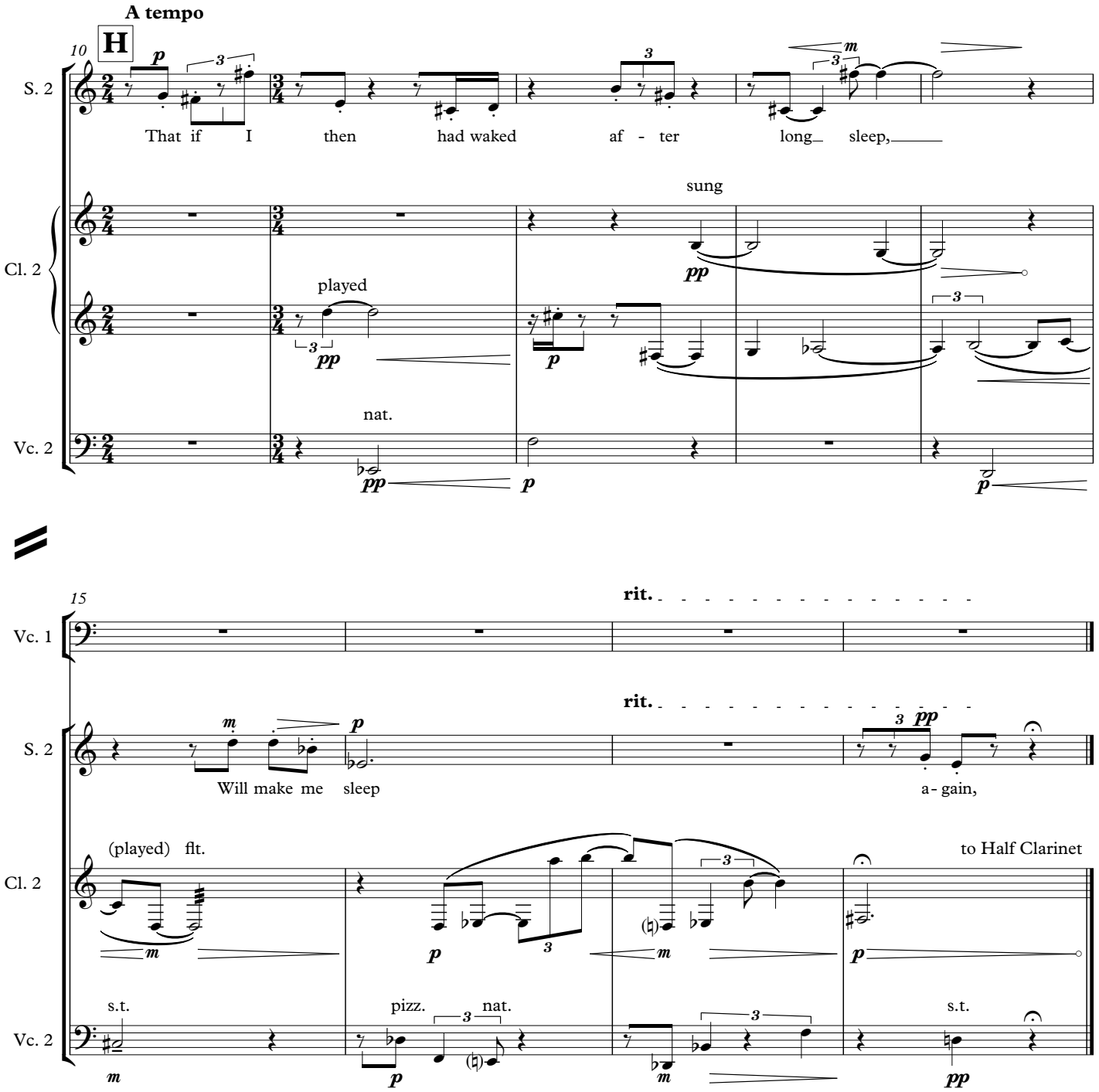

38
poco rall.
S. 1
doth that him of No- thing
Cl. 1
Vc. 1
s.p.
poco rall.
S. 2
sea - change In-to some-thing rich and strange.
Cl. 2
nat.
arco ord.
s.t.
Vc. 2
41
G
Slightly faster ♩ = 56
S. 1
Sea - nymphs hour - ly ring his knell:
Cl. 1
arco, nat.
Vc. 1
G
Slightly faster ♩ = 56
S. 2
Sea hour ring his knell:
(played)
Cl. 2
nat.
Vc. 2


45
S. 1
ppp
Hark, now I hear them.
Cl. 1
ppp
Vc. 1
(8)
ppp
S. 2
ppp
Hark, now I hear them.
Cl. 2
ppp
Vc. 2
ppp
49
S. 1
Ding
f
bell.
Cl. 1
Vc. 1
s.t.
II
arco
S. 2
dong
f
bell.
Cl. 2
Vc. 2
s.t.

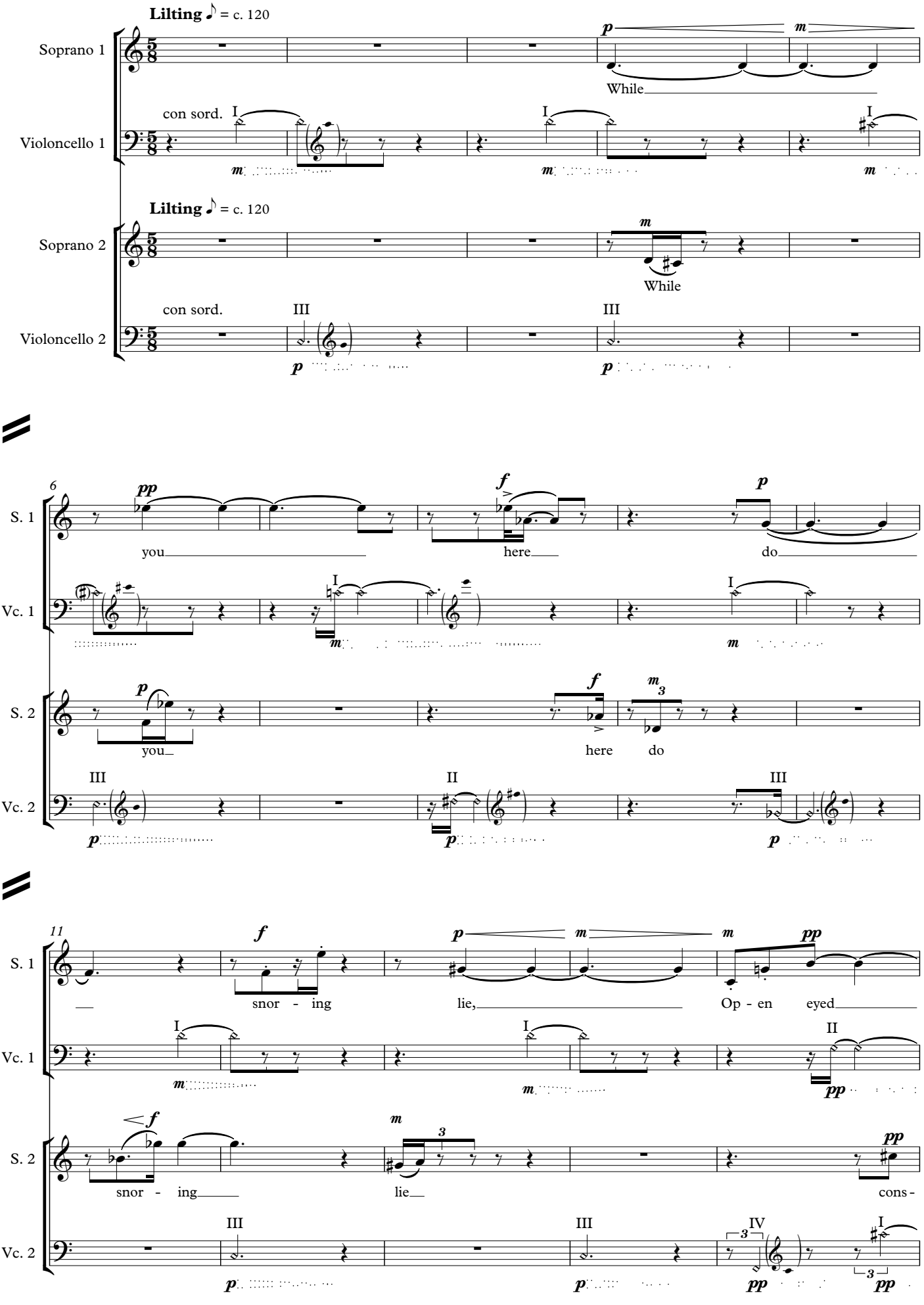

53
S. 1
p
Cl. 1
Vc. 1
s.p.
S. 2
p
Cl. 2
III
Vc. 2
s.p.

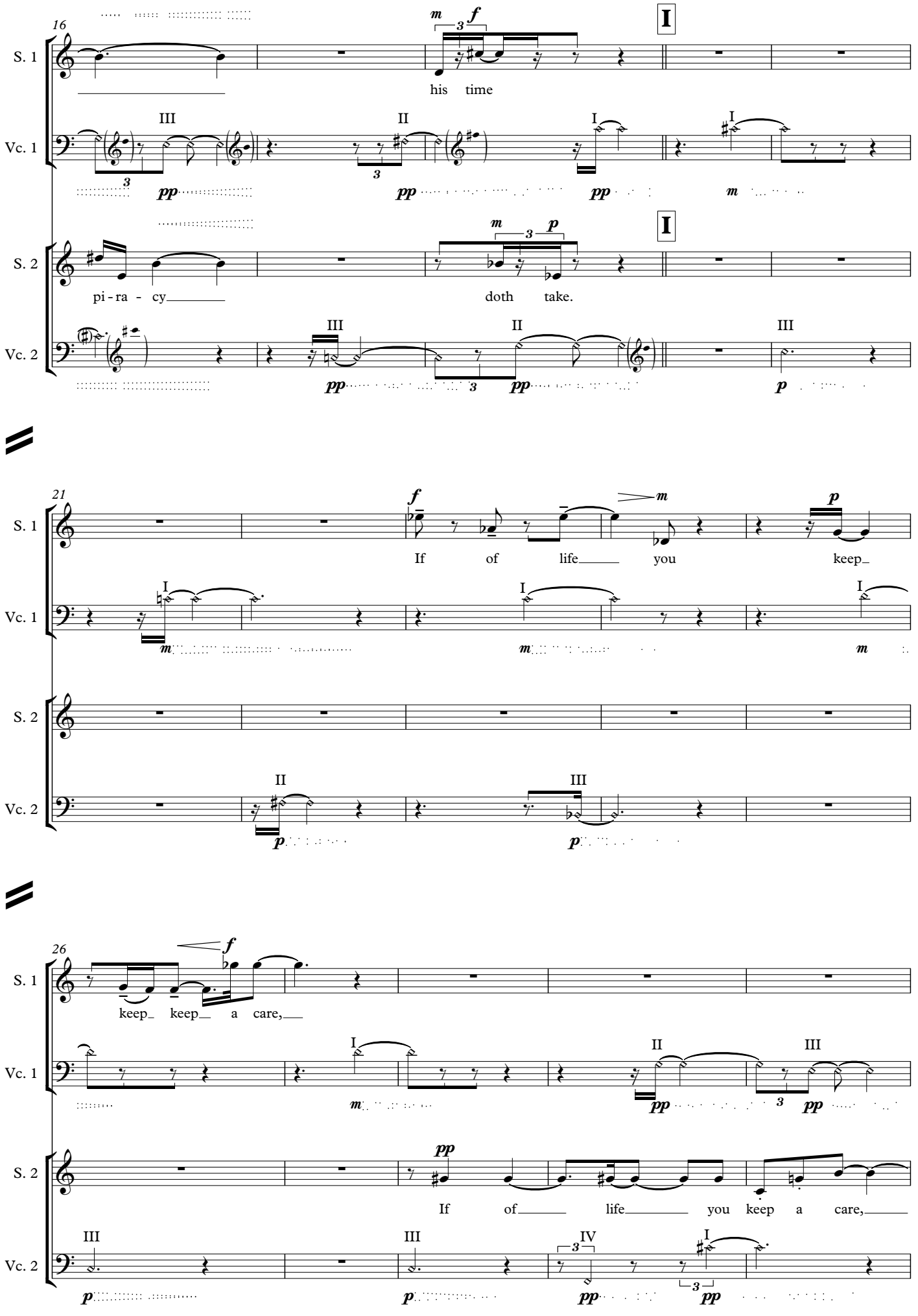
IV. Interlude: Be not afeard (part 2)

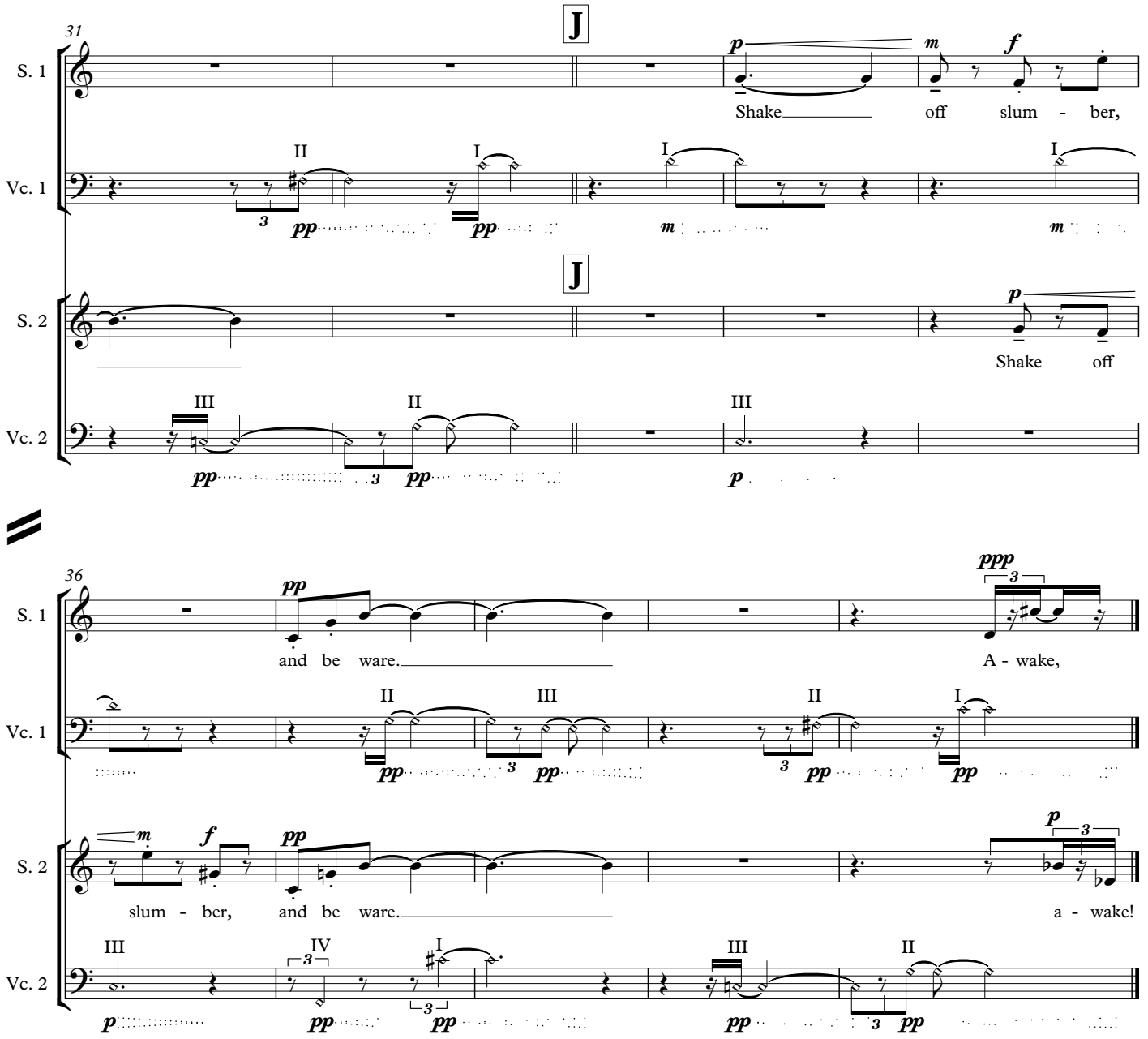



A tempo
H
10
S. 2
That if I then had waked af - ter long sleep,
Cl. 2
sung
played
Vc. 2
nat.
15
Vc. 1
rit.
S. 2
Will make me sleep
a - gain,
Cl. 2
(played) flt.
to Half Clarinet
Vc. 2
s.t.
pizz.
nat.
s.t.

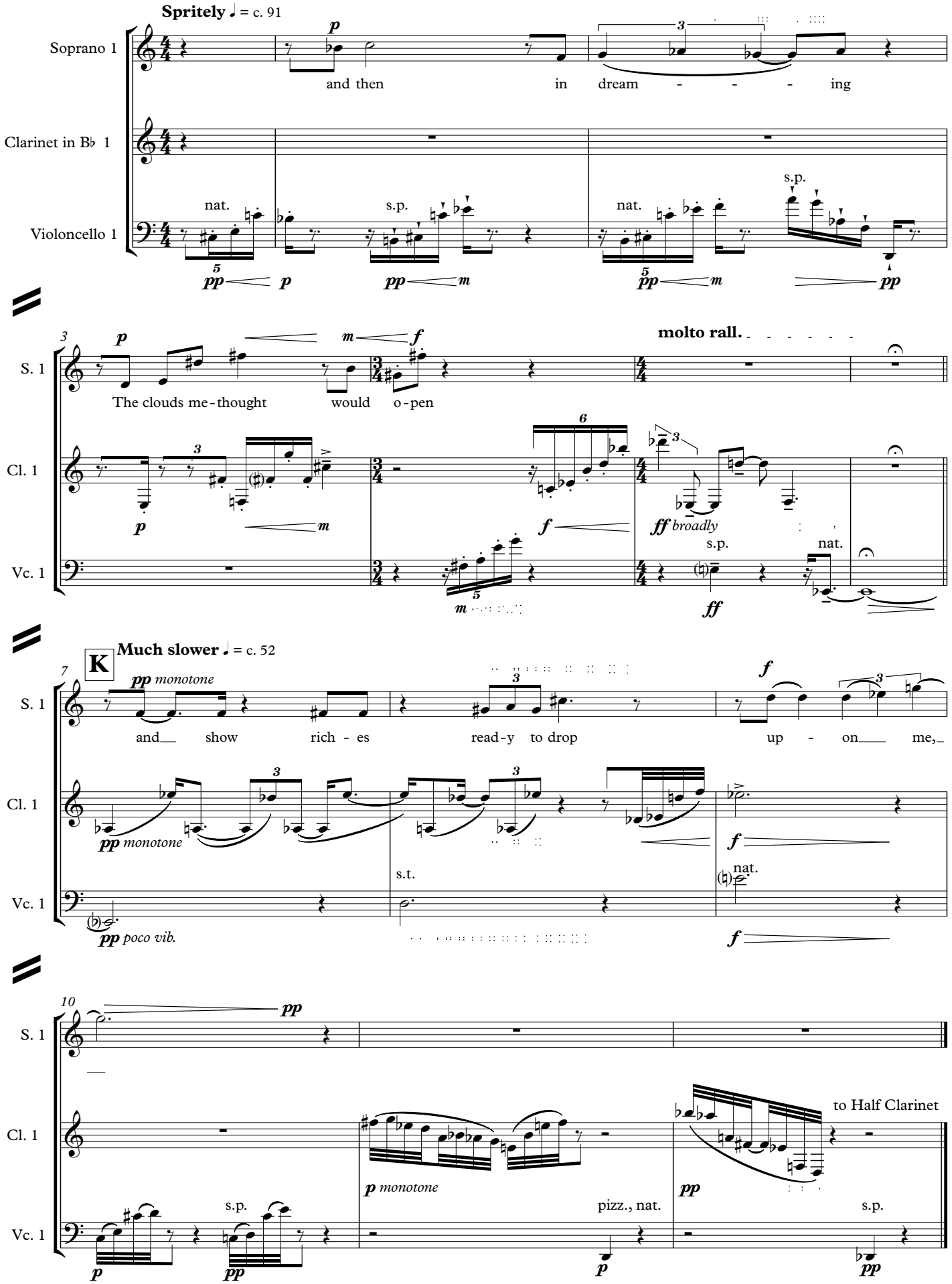
V. While you here do snoring lie



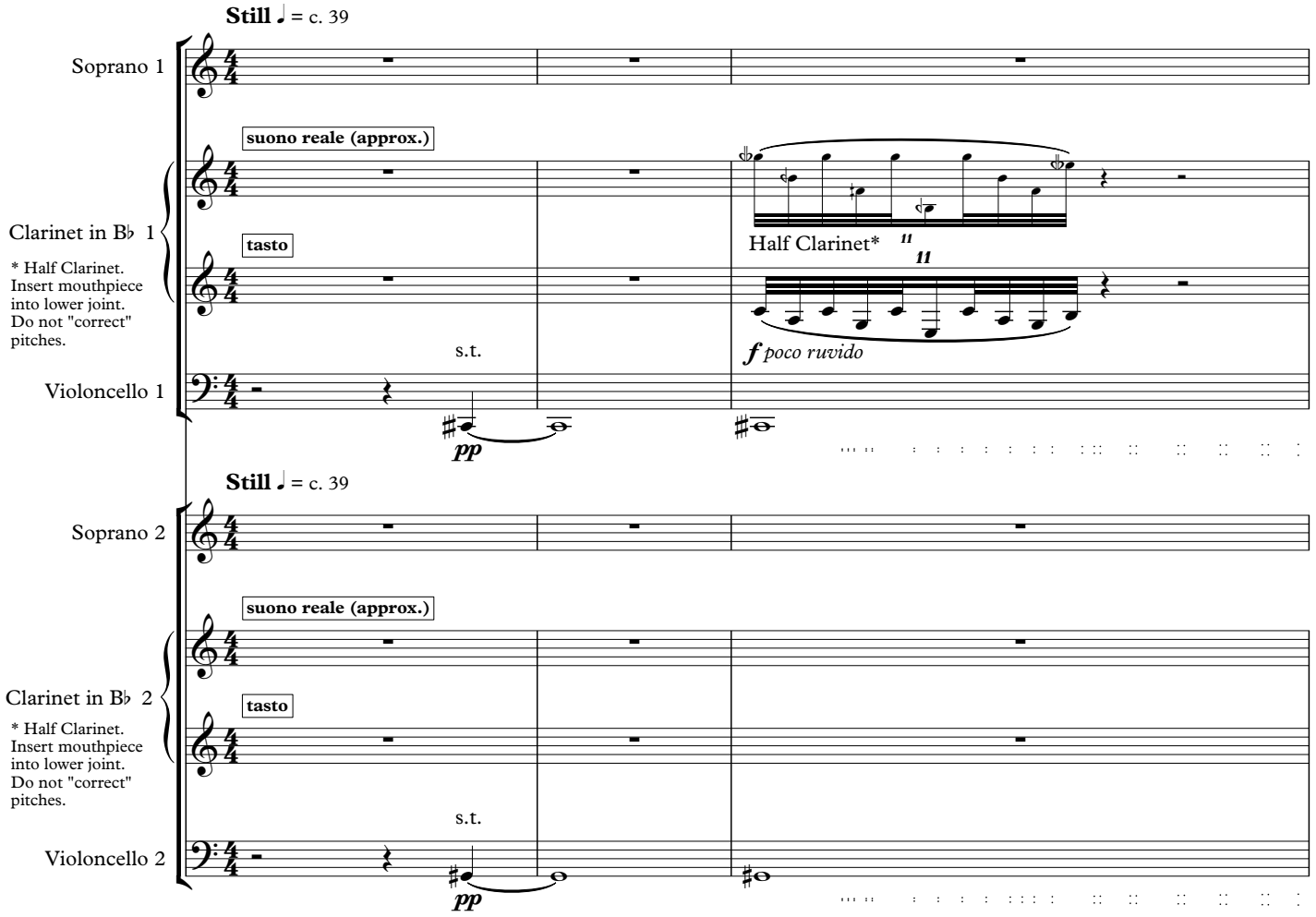

16
S. 1
his time
Vc. 1
S. 2
pi - ra - cy
doth take.
Vc. 2
21
If of life you keep
26
keep keep a care,
If of life you keep a care,

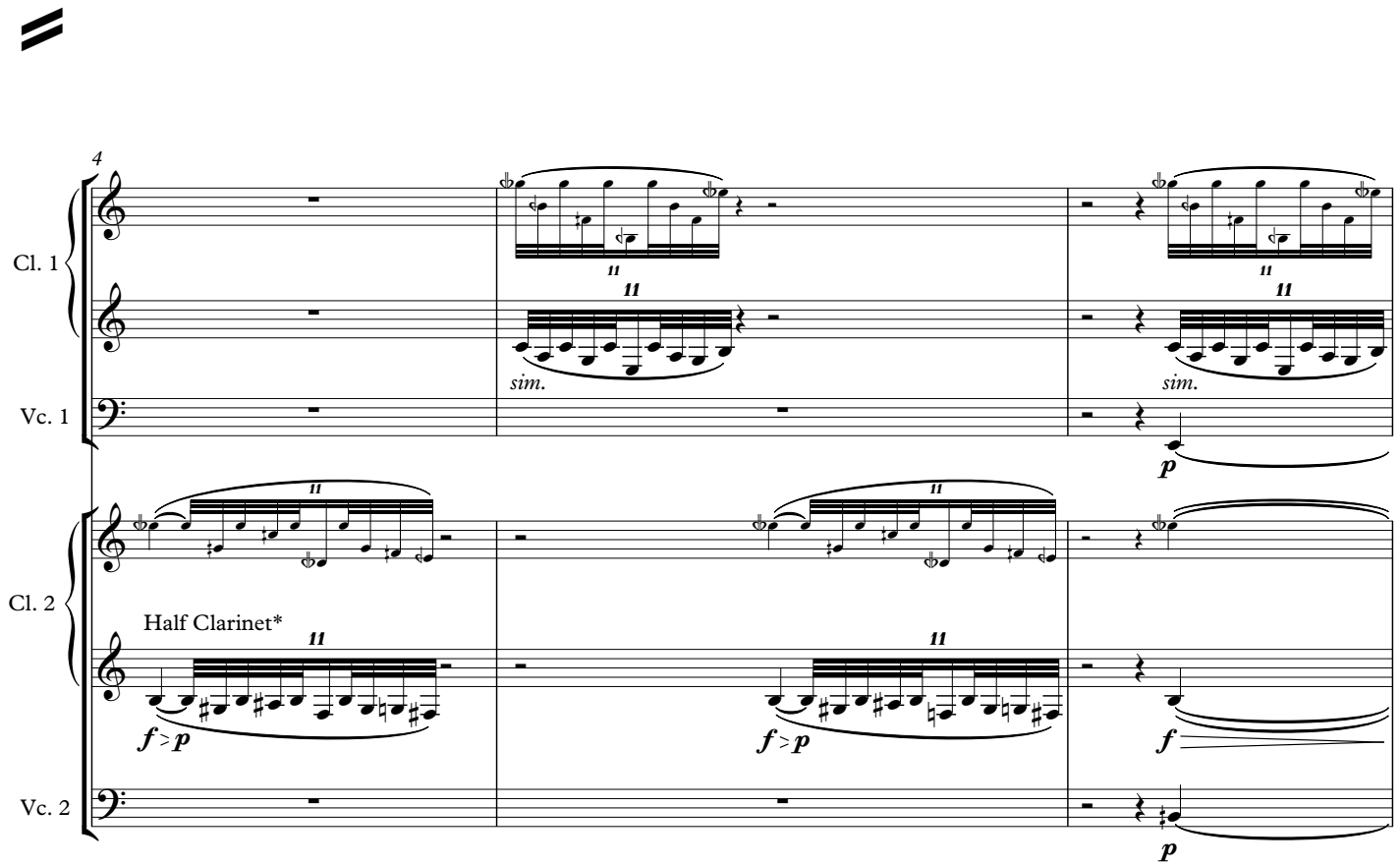

31
J
S. 1
Vc. 1
S. 2
Vc. 2
Shake off slum - ber,
Shake off
36
and be ware.
A - wake,
slum - ber, and be ware.
a - wake!

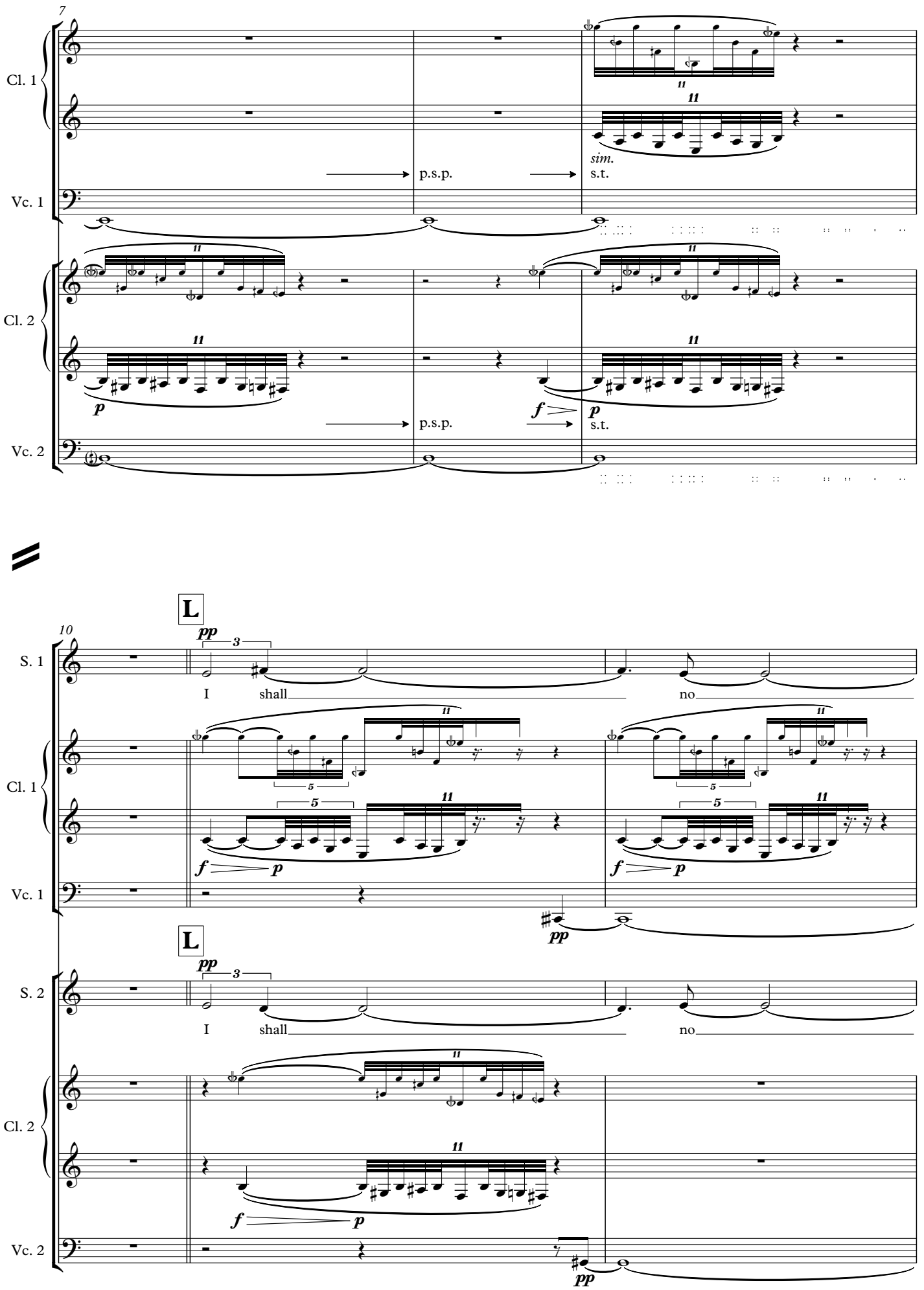
VI. Interlude: Be not afeard (part 3)

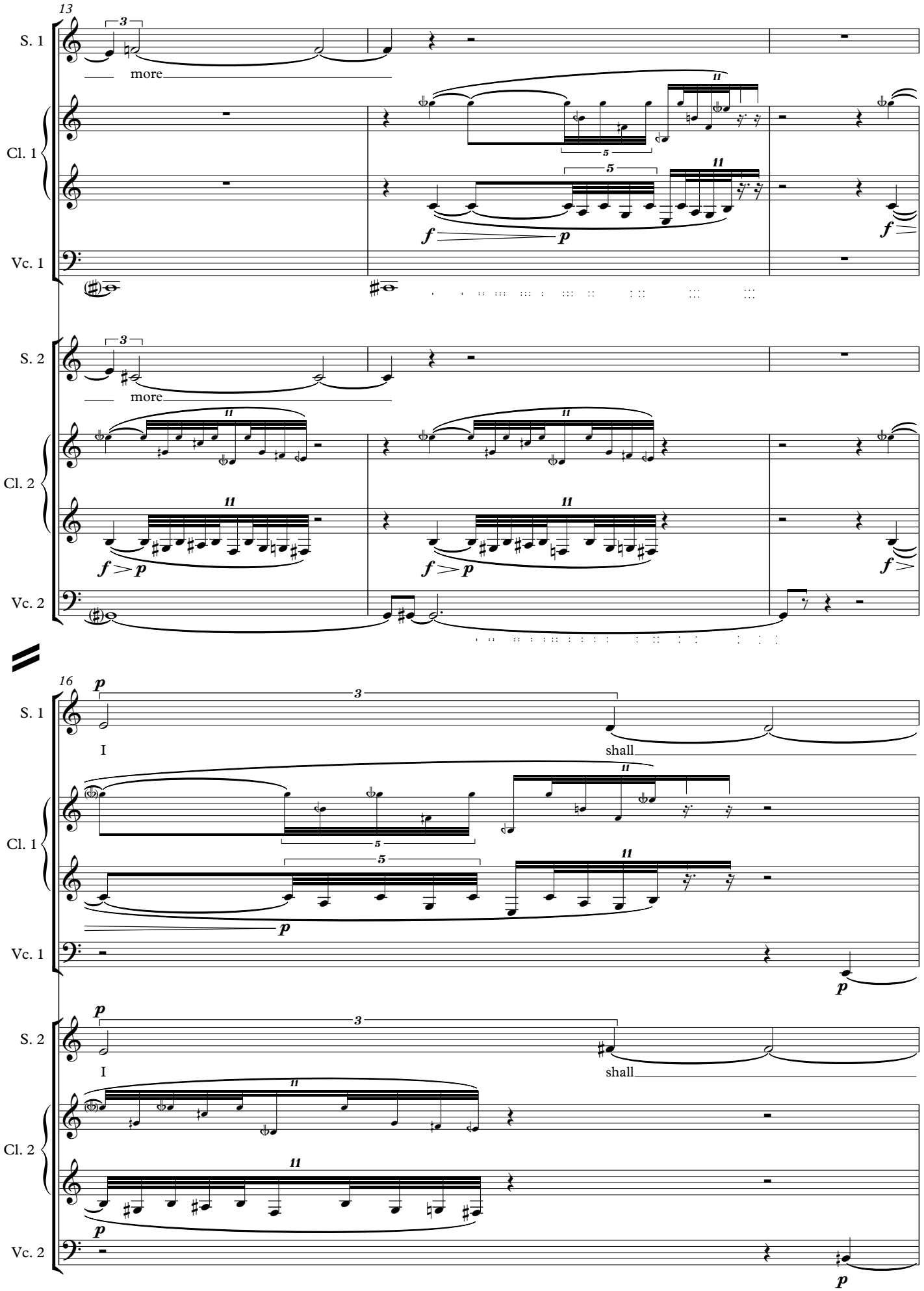


VII. I shall no more to sea






7
Cl. 1
Vc. 1
p.s.p.
sim.
s.t.
Cl. 2
Vc. 2
p.s.p.
s.t.
L
10
S. 1
I shall no
Cl. 1
Vc. 1
L
S. 2
I shall no
Cl. 2
Vc. 2


13
S. 1
more
Cl. 1
Vc. 1
S. 2
more
Cl. 2
Vc. 2
16
I
shall
Cl. 1
Vc. 1
I
shall
Cl. 2
Vc. 2

17

S. 1

no more

Cl. 1

f p f p

p.s.p.

Vc. 1

S. 2

no more

Cl. 2

p f

p.s.p.

Vc. 2

19

M

S. 1

f

I shall

Cl. 1

s.t.

f poco ruvido (sim.)

Vc. 1

pp

M

S. 2

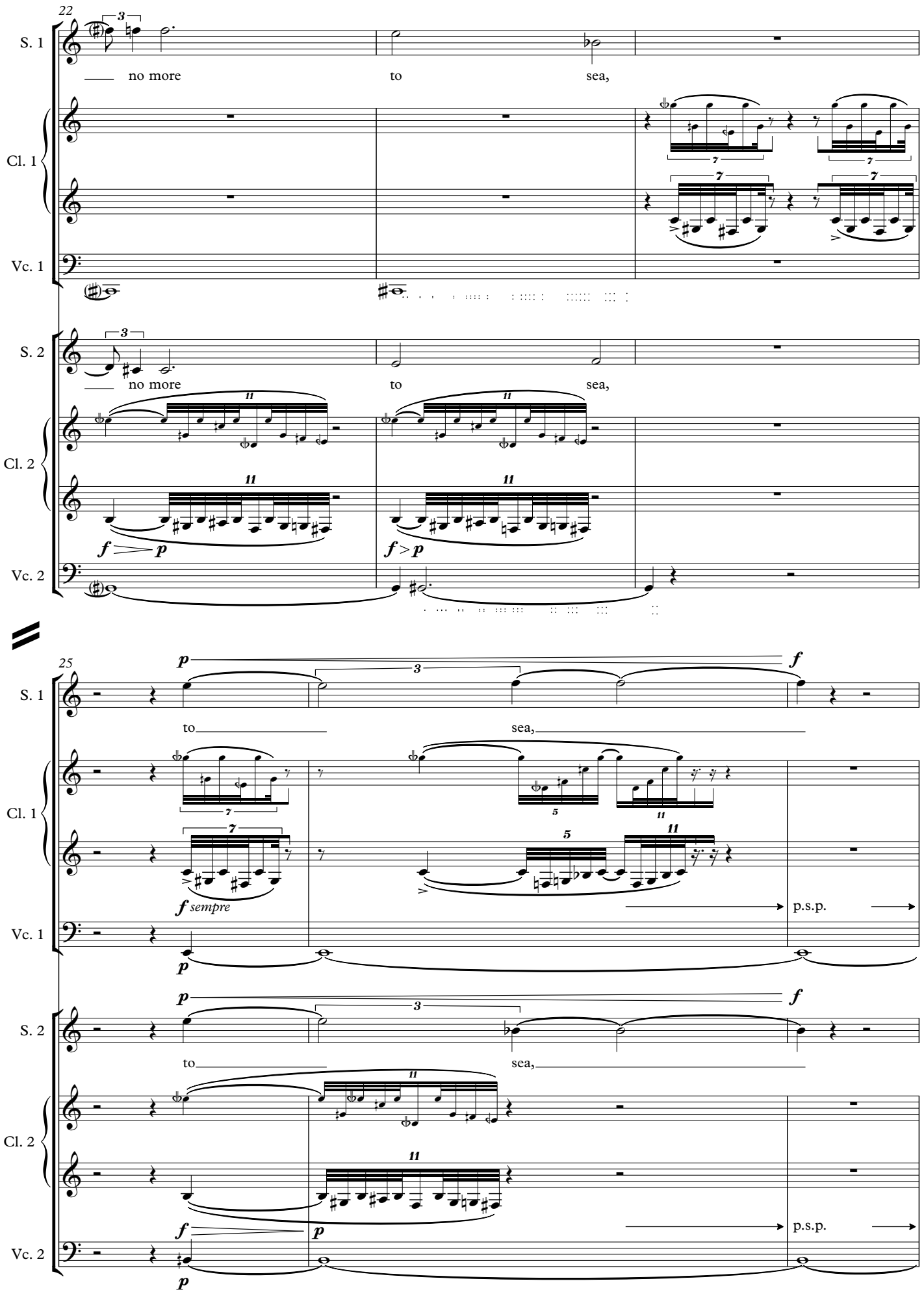
f

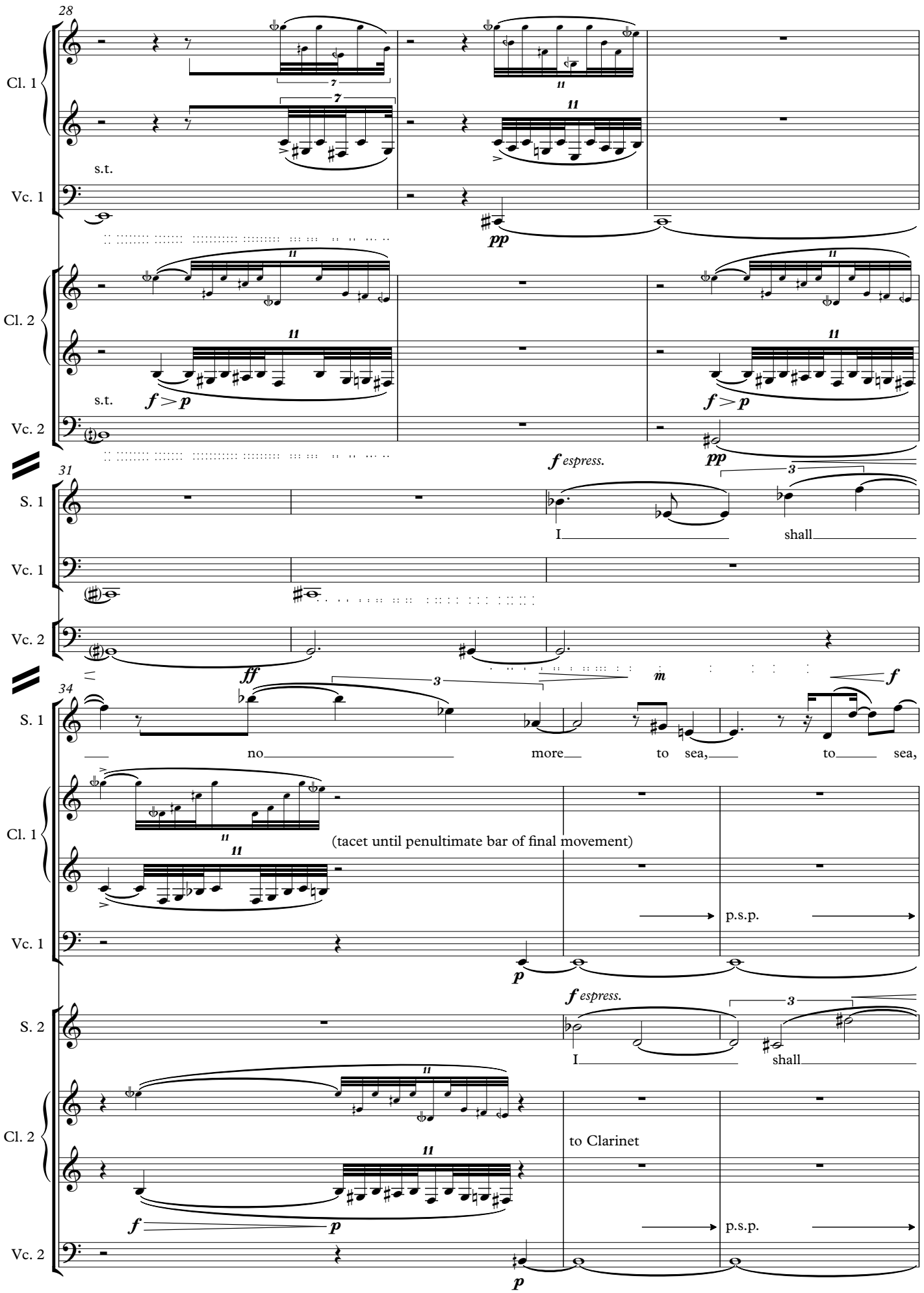
I shall

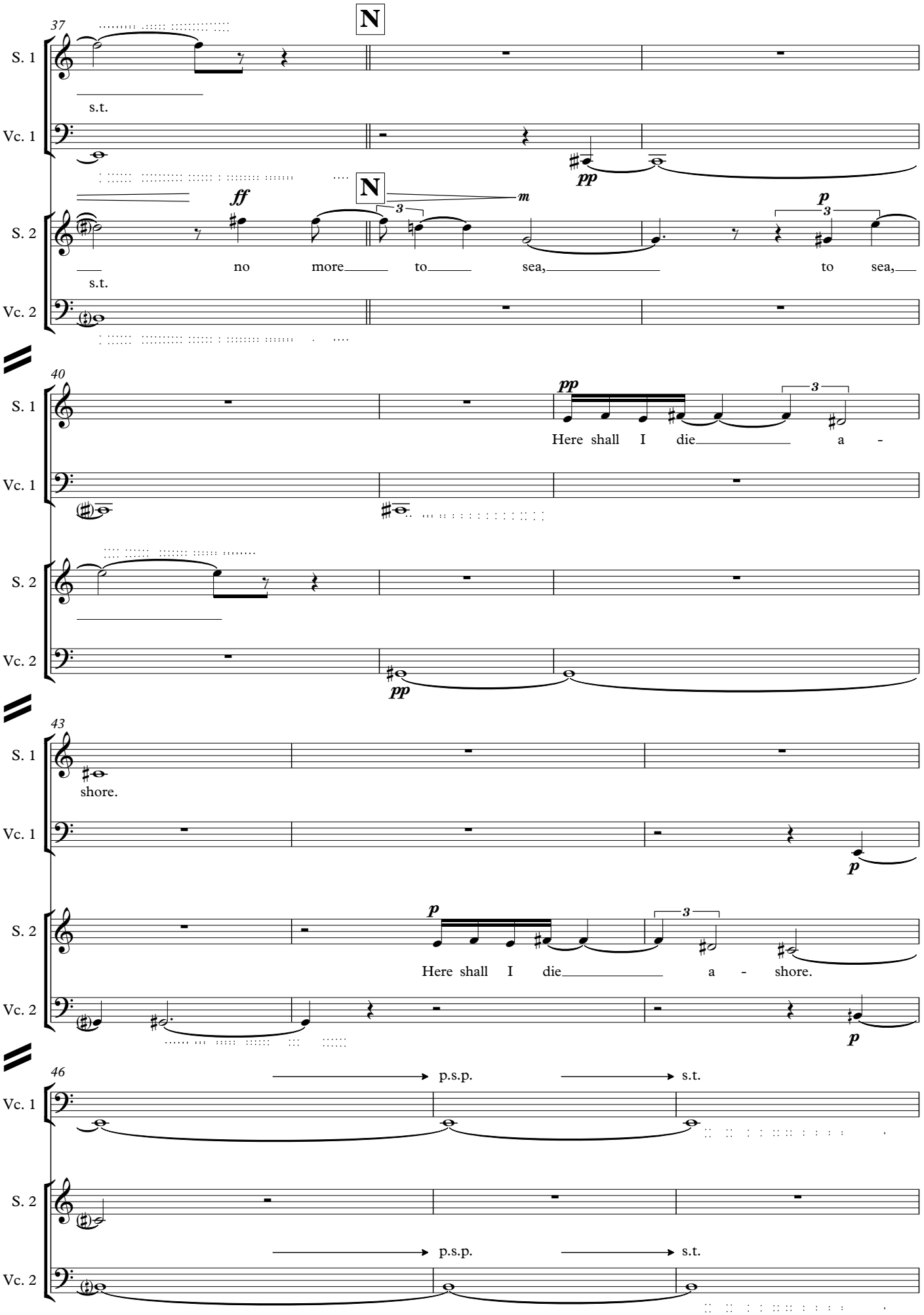
s.t.

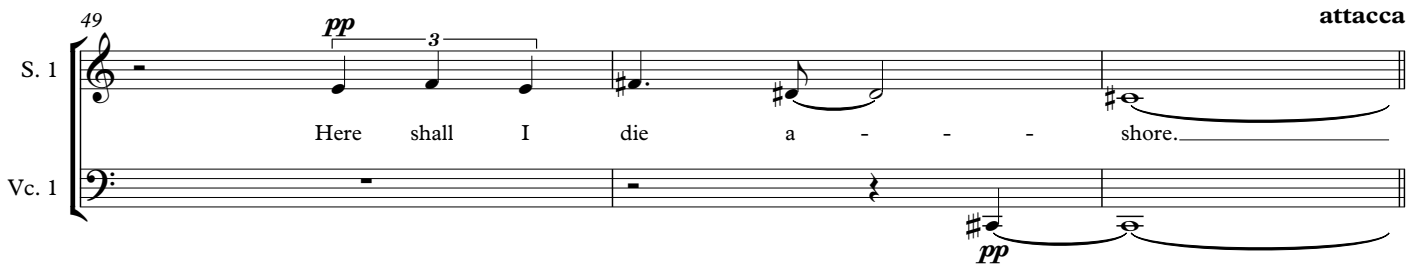
Vc. 2

pp

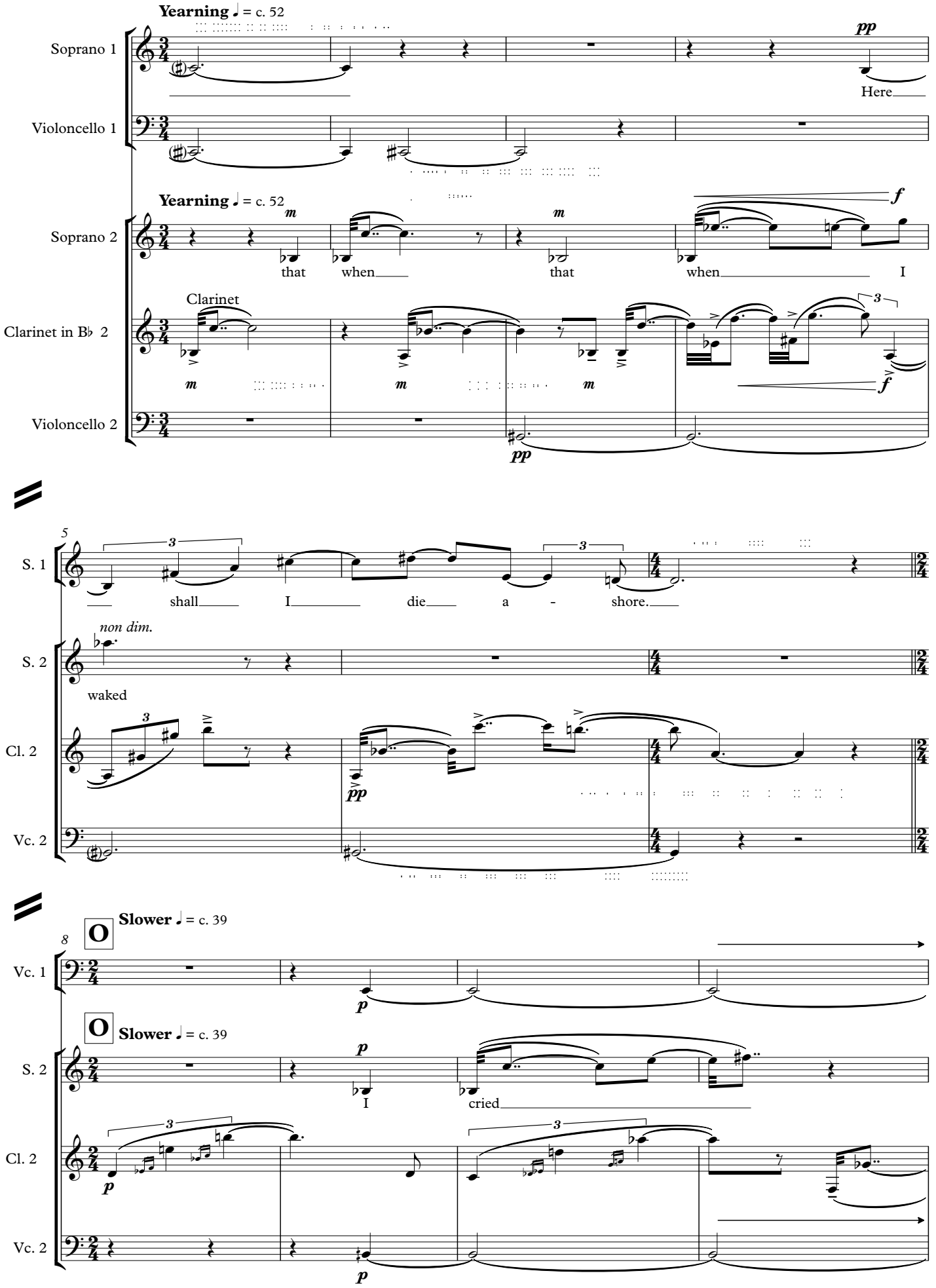

22
S. 1
no more
to
sea,
Cl. 1
Vc. 1
S. 2
no more
to
sea,
Cl. 2
f
p
f > p
Vc. 2
25
p
f
S. 1
to
sea,
Cl. 1
f sempre
p.s.p.
Vc. 1
p
S. 2
to
sea,
Cl. 2
f
p
p.s.p.
Vc. 2
p

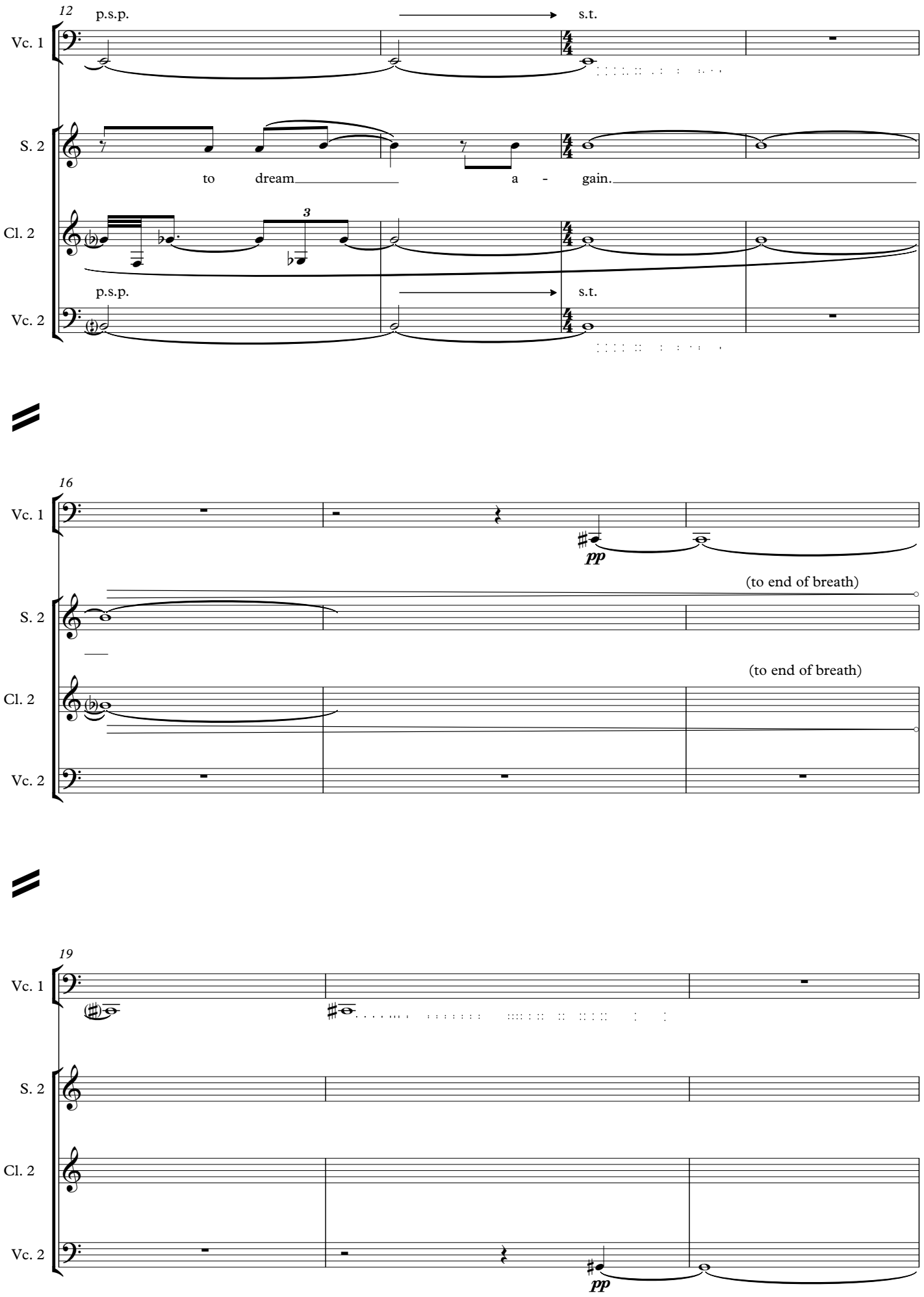

28
Cl. 1
s.t.
Vc. 1
pp
Cl. 2
s.t.
f > p
f > p
Vc. 2
pp
31
S. 1
f espress.
I shall
Vc. 1
Vc. 2
ff
m
f
34
S. 1
no more to sea, to sea,
Cl. 1
(tacet until penultimate bar of final movement)
p.s.p.
Vc. 1
p
S. 2
f espress.
I shall
Cl. 2
to Clarinet
f
p
p.s.p.
Vc. 2
p

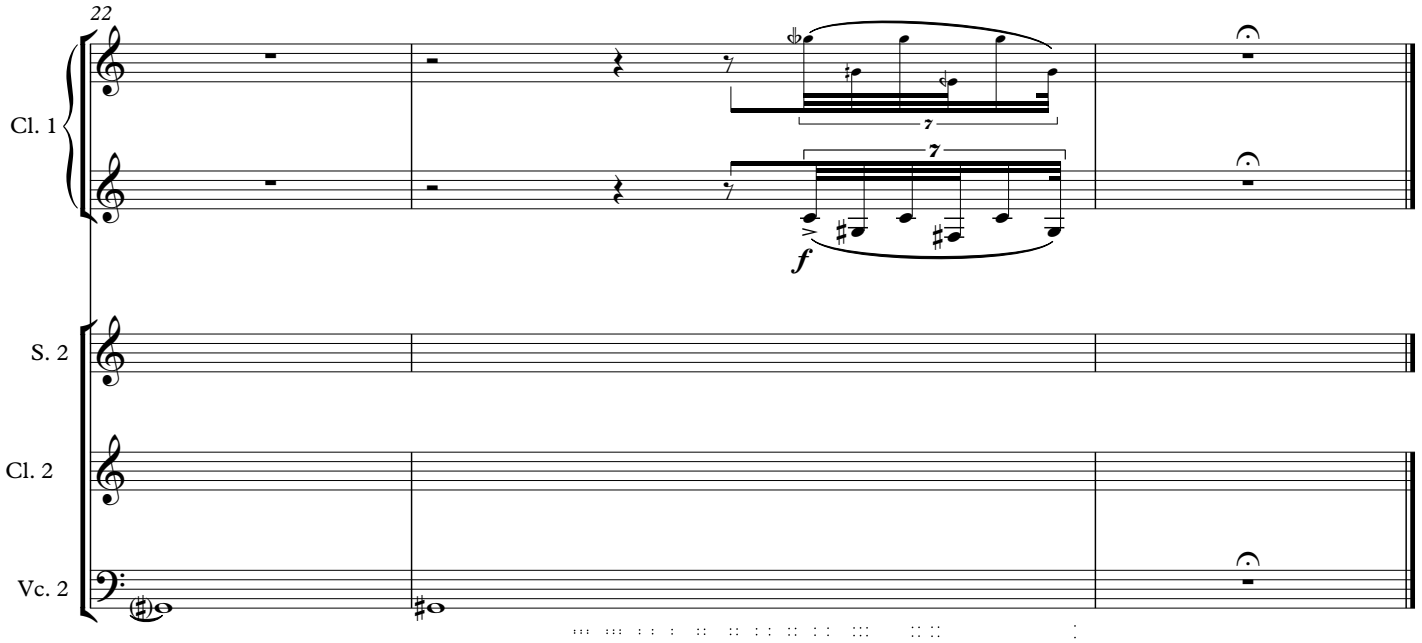

37
N
S. 1
s.t.
Vc. 1
pp
N
ff
m
p
S. 2
no more to sea, to sea,
s.t.
Vc. 2
40
pp
Here shall I die a -
Vc. 1
S. 2
pp
Vc. 2
43
shore.
Vc. 1
p
S. 2
p
Here shall I die a - shore.
Vc. 2
p
46
p.s.p.
s.t.
Vc. 1
S. 2
p.s.p.
s.t.
Vc. 2


49
pp
3
attacca
S. 1
Here shall I die a - - - shore.
Vc. 1
pp

VIII. Epilogue: Be not afeard (part 4)




12
p.s.p.
s.t.
Vc. 1
S. 2
to dream a - gain.
Cl. 2
3
p.s.p.
s.t.
Vc. 2
16
Vc. 1
pp
S. 2
(to end of breath)
Cl. 2
(to end of breath)
Vc. 2
19
Vc. 1
S. 2
Cl. 2
Vc. 2
pp


22
Cl. 1
S. 2
Cl. 2
Vc. 2
f

Commentary:
Marvellous Sweet Music

Date of composition: 2016-20

Forces: 2 Sopranos, 2 Clarinets, 2 Cellos

Texts: William Shakespeare

I. **Come unto these yellow sands**

II. **Interlude: Be not afeard (part 1)**

III. **Full fathom five**

IV. **Interlude: Be not afeard (part 2)**

V. **While you here do snoring lie**

VI. **Interlude: Be not afeard (part 3)**

VII. **I shall no more to sea**

VIII. **Epilogue: Be not afeard (part 4)**

This piece, the most extended in this portfolio, began as the briefest. The original piece was a setting of Caliban's speech only, for soprano and clarinet, and was entitled *Sounds, and sweet airs*.[21] The issue of landscape was an important factor in the choice of text and composition of this piece, and, since landscape is an important theme in *The Tempest*, I chose to extend the piece substantially by treating each of the four original miniatures as intermezzos within a larger whole, adding other songs from the play as the main pillars of the piece. The magical quality of texts from this play has perhaps been the primary consideration for composers of the many settings already completed. The present setting aims to place landscape as the primary consideration.

The expansion of the piece into its present form necessitated the addition of other instruments. Prospero's servant Ariel, with his (or her)[22] role as confidant and spell-caster, suggested a duality which is represented by two identical groups of soprano, clarinet and cello. The addition of the cello to the duet of soprano and clarinet allowed for the creation of a further layer of counterpoint. The intermezzi only ever employ one of the two groups. The cello generally either complements an intervallic gesture created in the other two

[21] See Appendix D.

[22] Shakespeare's text undoubtedly implies a male character; in modern productions the role has been played be female actors. Some productions have implied an androgynous character. For the purposes of this commentary, I will continue to refer to "he".

parts, or goes against it. My models for the intermezzi include Baroque music (such as the *Two-Part Inventions*[23] and *Suites for Unaccompanied Cello*[24] of J.S. Bach, and Birtwistle's *Nine Settings of Lorine Niedecker* (1998/2000). The brevity of the four intermezzi texts makes them acquire an almost haiku-like intensity, which suggests (to me) the aphoristic writing of Webern (in such pieces as the *Vier Stucke, Op. 7* (1910)). Michael Tippett's *Songs for Ariel* (1962) and Frank Martin's *Songs of Ariel* (1950) by definition only set songs that Shakespeare has given to this character. The present setting includes three of Ariel's songs, as well as one sung by Stephano and the poetic speech of Caliban, which is not a song in Shakespeare's play.

The title of the set refers to a line spoken in Act III, Scene 3 by the character of Gonzalo, an over-optimistic old counsellor of Naples, who speaks the line as several spirits under the command of Prospero appear, bringing a banquet for King Alonso and his companions.

I.

Come unto these yellow sands

Come unto these yellow sands,
And then take hands;
Curtsied when you have and kissed —
The wild waves whist —
Foot it featly here and there,
And, sweet sprites, bear
The burden. Hark, hark.

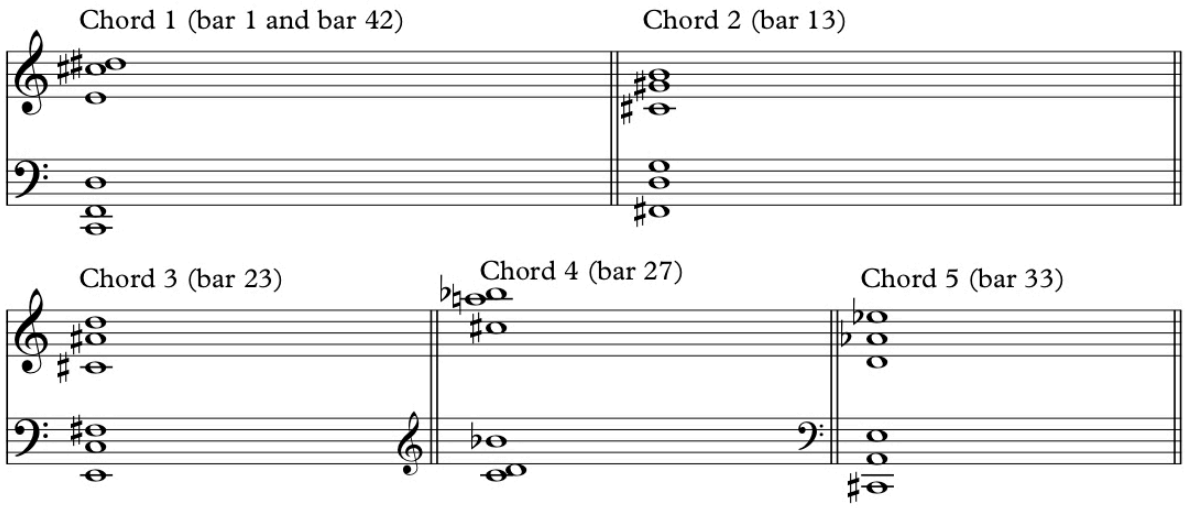
In this song, Ariel is beckoning Ferdinand to the island: unbeknown to characters in the plot, their actions are predetermined. The text has an abstract quality, and I wished to create a sonic landscape which creates a discomforting and disorientating impression. In practical terms, this is realised in a number of ways. First of all, the two trios within the ensemble perform as such, one beginning a sentence and the other acting as a simple echo. Secondly, each trio largely plays/sings in rhythmic unison, so that the sound of all three instruments *is* the voice of Ariel. Thirdly, several words are dissected and consonant sounds are prolonged, rendering the language at times more difficult to decipher.

Structurally, the piece consists of five fixed-pitch chords that are presented in order (see Ex. 5-1), with the first chord being repeated at the coda (bar 42). The chords are constructed according to their consonant and dissonant qualities. For example, Chord 1 consists of the six semitones from C to F, arranged so as to

[23] BWV 772-786.

[24] BWV 1007-1012.

give prominence to the dissonances of perfect 4th (C – F) and major 2nd (C♯ - D♯), and to two consonant major 6ths (F – D and E – C♯). The harmonic rhythm is very slow, with the first chord, for example, sounding for around one minute.



Ex. 5-1: Fixed-pitch chords used in 'Come unto these yellow sands'.

II.

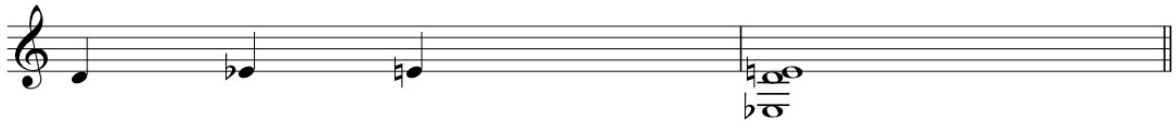
Interlude: Be not afeard (part 1)

Be not afeard, the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.

The first two lines of Caliban's speech are introductory in nature and I have utilised this fact to make the first of this set of miniature interludes into a prologue. Poetically, Caliban's more reassuring tone is juxtaposed with the more menacing warning tone of Ariel.

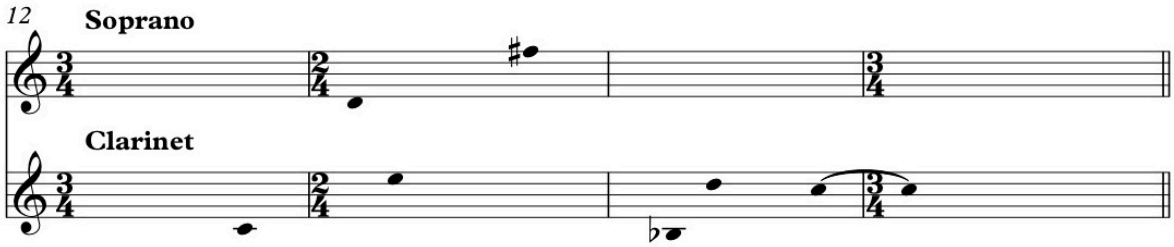
The pitch range of the clarinet extends both lower and higher than the expected range of the soprano voice, and the piece begins with the clarinet's lowest note, D3. The first interval, a compound minor 6th, sounds both consonant and unstable. As the two notes of the dyad move inwardly (to A4/E♭3), the E♭ becomes the new bass note of the music. As the new bass note, the E♭ becomes in bar 3 part of a semitone trichord[25] consisting of D-E♭-E♮ (see Ex. 5-2), with the E♭ displaced by an octave.

[25] 'Trichord' is used instead of 'triad' in this context to distinguish it from 'triad's' overt relationship to the theory of tonality-based music.



Ex. 5-2: Semitone trichord of D-E♭-E♮ and inversion/octave displacement.

The voice's first pitch (E♭4) is part of another semitone trichord together with the F3 and E4 of the clarinet. This time, the chord is arranged more dissonantly, with a minor 7th + minor 2nd. The voice's second pitch (D5) continues the D-E♭-E♮, while the B3 of the clarinet (in bar 4) works in combination with the F3 to pre-empt the voice's next sung interval of bar 5. The clarinet then, in bar 5 beat 2, repeats the voice's opening two pitches, now at the voice's octave, and the D5 becomes a leading note which resolves upwards to E♭ in bar 6. The G3 grace note echoes the opening. Whereas the bass notes of the clarinet in bars 1-4 moved upwards from D3 to F3, in bars 5-7 the bass line moves up to F♯3 (bar 7). The intervals between pitches becomes wider as the narrative of the text begins to unfold. The intervallic motif of the perfect 5th from bar 2 is developed, with both the voice and clarinet sounding perfect (or compound perfect) 5ths in bar 10. Although not poetically the apex of the piece (which occurs in bars 13-14), this bar is the physical centre and the location of the highest pitch thus far (A5). From the beginning of bar 9 to the first note of bar 12, the tonal region is D minor with both natural and flattened second: this is also the tonal region of the opening bars (except for the presence of B♭), whose closing motif of triplets is clearly echoed by the clarinet in bars 11-12. From bar 12 beat 3 to the first note of bar 15, strong allusions are made to a swift progression through tonal regions of B♭, C and D majors (see Ex. 5-3), the prominent major thirds being prompted by the word "sweet". The voice sings two consecutive compound intervals in bars 14-15, a play on "airs".



Ex. 5-3: Tonal regions of B♭, C and D majors outlined by dyads of compound major 3rds.

III.

Full fathom five

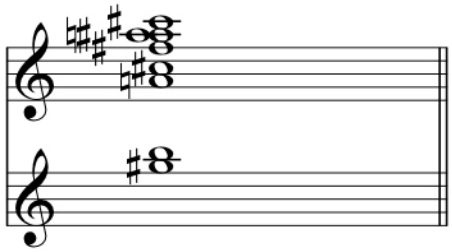
Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell;
Ding dong.
Hark, now I hear them.
Ding-dong bell.

The soundscape of this movement is suggested by several words in the text that allude to the depth of the sea, as well as the obvious and overt references to death. Structurally, the line “Ding-dong bell” is used as a refrain which punctuates each section of the text. Additionally, the text is re-ordered, to add to the sense of distance and disembodiment referred to above. The actual order of the text as set is as follows:

Ding-dong bell.
Full fathom five thy father lies,
Of his bones are coral made;
Ding-dong bell.
Those are pearls that were his eyes;
Hark, now I hear them.
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell;
Hark, now I hear them.
Ding-dong bell.

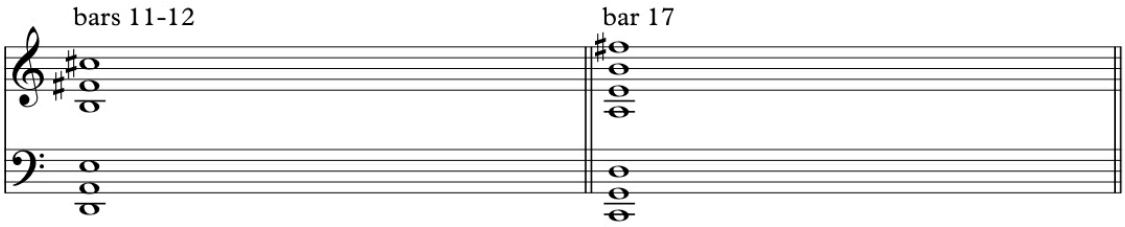
I wished to make the opening ‘bell’ extremely quiet and precarious. Consequently, the four-bar opening is set relatively high in the tessitura of all the performers. Bitonality is suggested by the presence of F♯ major

and minor triads, with added notes of G♯ and B in the cellos. The clarinets initially suggest consonance with their opening major 3rd, but the following chord is quietly dissonant and thin (see Ex. 5-4). A ricocheting effect is achieved by rhythmically displacing the two vocal parts.



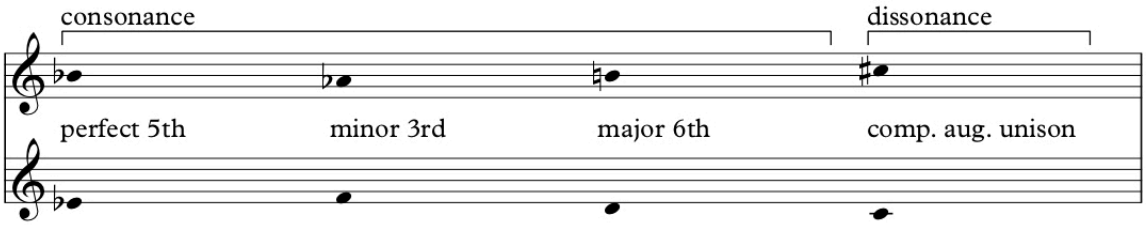
Ex. 5-4: Harmony of opening four bars, showing F♯ major/minor triads with added 2nd and 4th.

A simple antiphonal texture between the two voice parts continues the theme of dislocation, while more dissonant intervals are added into the tonal palette. The dissonance is then removed by the appearance of columns of perfect 5ths (in bars 10-12 and 16-17) which represent the expansive openness of the sea (see Ex 5-5).



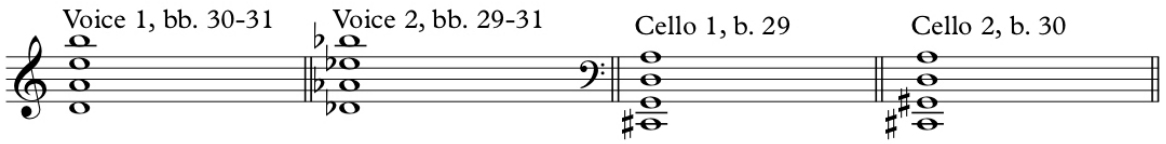
Ex. 5-5: Columns of perfect 5ths.

Symmetrical melody is used in the voice parts in bars 24 and 25: beginning on a (consonant) perfect 5th, the two parts converge and diverge, ending on the highly dissonant interval of a compound augmented unison (see Ex 5.6).



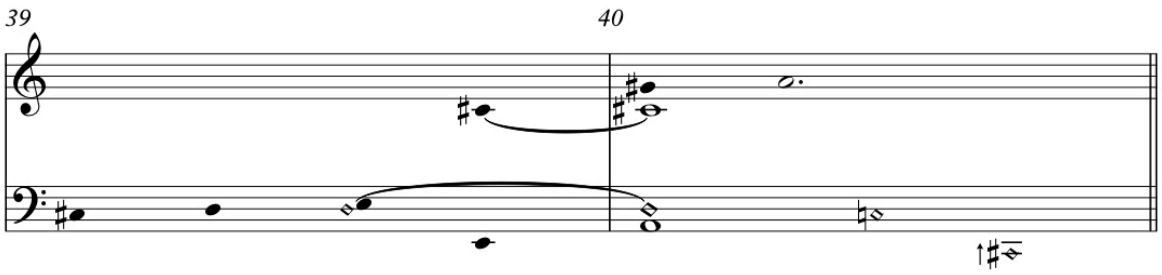
Ex. 5-6: Symmetrical melody moving from consonance to dissonance, voices, bars 24-25.

The discordant central section (from bar 26) is characterised by quadruple stopped 5th chords in the cellos, the voices in high pitched rhythmic unison, and natural harmonics in the clarinets. The clarinet overblows at the 12th, so the first three pitches available in terms of natural harmonics are the fundamental, the 5th, and the 3rd, with the 5th and 3rd sounding flat. The resultant sound is therefore one of consonance and dissonance simultaneously: a nightmarish major chord. The vocal and cello parts both present columns of fifths based on C and C♯/D♭ – but some intervals are augmented or diminished (see Ex. 5-7).

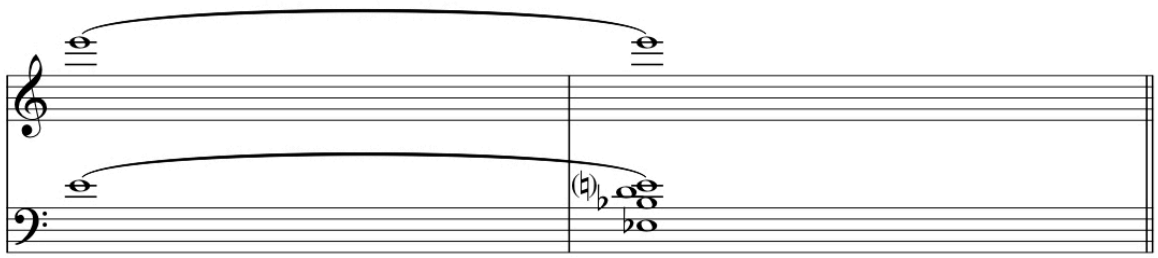


Ex. 5-7: Columns of fifths in voice and cello parts.

There is a 'perfect cadence' in A major at bars 39-40, although its effect is again destabilised by foreign pitches (see Ex. 5-8). The closing section begins a perfect 5th away from the A tonic (i.e., on E) and a dominant seventh is implied by the D4 in the voice parts. Open fifths which are highly dissonant with the implied dominant seventh destabilise its effect. The E♭-B♭ perfect 5th also works with the D4 to create a chord of E♭maj7 (with no 3rd) which in itself is a gently consonant chord (see Ex. 5-9).

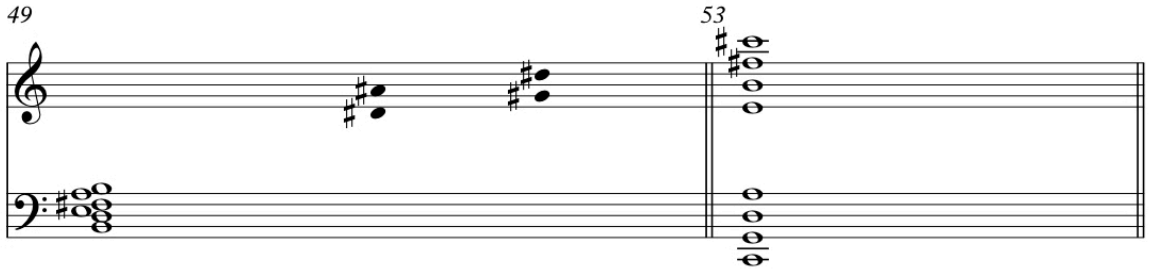


Ex. 5-8: Perfect cadence, with 'destabilising' pitches shown with diamond noteheads.



Ex. 5-9: Dominant (seventh) of A, with chord of E♭maj7.

The final line ("Ding dong bell") is initially set over a chord of Bm11, this sonority, voiced as it is as a sort of cluster chord, being intended to resemble the depth of the sea, over which a final 'bell' of fifths tolls. The final column of perfect 5ths, being the largest chord tower in the piece, suggests the final resting place of Ferdinand's father (i.e. on the seabed) in reference to the first line of the text, thereby bringing the piece full circle (see Ex. 5-10). Because this final column consists of eight notes (each a perfect 5th apart), the chord has the quality of being both consonant and dissonant, since the bottom and top notes are C and C♯ respectively. This gentle distortion is the refraction that occurs when objects are viewed through water.



Ex. 5-10: Chord of Bm11 with dissonant perfect 5ths; final eight-note column of perfect 5ths.

IV.

Interlude: Be not afeard (part 2)

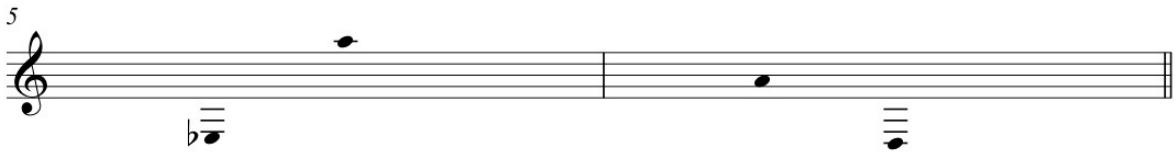
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices,
That if I then had waked after long sleep,
Will make me sleep again,

This piece utilises two specific timbres to give it a separate identity from the surrounding movements. The clarinettist is required to sing into his/her instrument, and the soprano is required to sing staccato for almost the entire duration. Whereas in the first interlude the clarinet provided most of the rhythmic momentum, here the voice leads in this regard, while the clarinet begins with longer note durations. The relatively angular motion of the voice and the tone of the clarinet-singing are suggested by the word "twangling"[26], as well as the mention of "voices" in line 2.

Perfect 5ths (including compound) are presented in several locations and are used as a linking motif, suggested again by 'twangling', here interpreted as a reference to string instruments, and the 5ths of violins, violas etc. The voice has perfect 5ths (B3-F♯4) in bars 1-2, bar 5, and bars 13-14. The voice's range for the

[26] Quaintly, twangling is not given in dictionaries as the present participle of "twang"; rather, it is "twanging". Either "twangling" as an archaic variant, or Shakespeare has melded this word with another, such as "twinkling".

whole song is also a compound 5th, from B3 to F♯5. The clarinet's first 5th is doubly compound and intersected by another (double-compound augmented) 5th (bar 5; see Ex. 5-11), and a compound 5th (from A4 to D3) acts as the cadence at the end of the phrase in bar 6 (the tremolo being the start of the next phrase).



Ex. 5-11: Augmented and perfect double-compound 5ths in the clarinet, bars 5-6.

As in the first interlude, there is a significant moment at the geographical centre[27] (bar 8), which precedes the piece's poetic apex (bars 11-12), at which point the soprano's pitches replicate those of bar 6, but reversed and with one of the notes (C♯) displaced at the octave. The second of the clarinet's sung passages (bars 12-14) accompanies "long sleep", as if a sinister lullaby, whilst the flutter-tongued D3 in bar 15 is a more blatant reference, this time to the "humming" of the twangling instruments.

V.

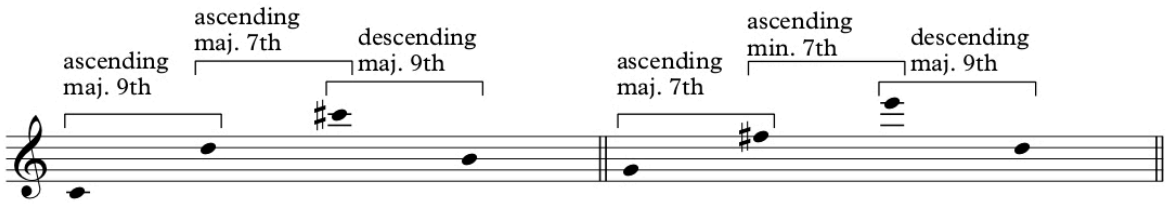
While you here do snoring lie

> While you here do snoring lie,
> Open-eyed conspiracy his time doth take.
> If of life you keep a care,
> Shake off slumber, and beware.
> Awake, awake!

This song of warning is sung by Ariel to the sleeping Gonzalo, whom he wishes to wake to inform him of the plot of Sebastian and Antonio to kill him (i.e. Gonzalo) and Alonso, who is also asleep. Structurally, the piece is simple. The opening 18-bar section consists of seven descending couplets in the cellos, followed by two constructions of two ascending intervals plus one descending. This pattern is then repeated twice, but both times it is shortened from the beginning of the pattern, to produce sections of 14 and 8 bars. Poetically, this

[27] i.e. the physical middle of the piece.

is the urgency that Ariel is instilling in the sleeping Gonzalo to awake and save himself from being killed. In terms of landscape, the overall dynamic is quiet, implying the stillness of night-time and sleep. Simple word painting is also employed: the descending couplets and 5/8 'lilt' suggests the "snoring" of the sleeping characters. The predominant intervals are those of the major 9th (gently consonant) and minor 7th (gently dissonant); the ascending and descending constructions contain three types of ascending interval (all 7ths and 9ths) before returning to the descending major 9th (see Ex. 5-12).



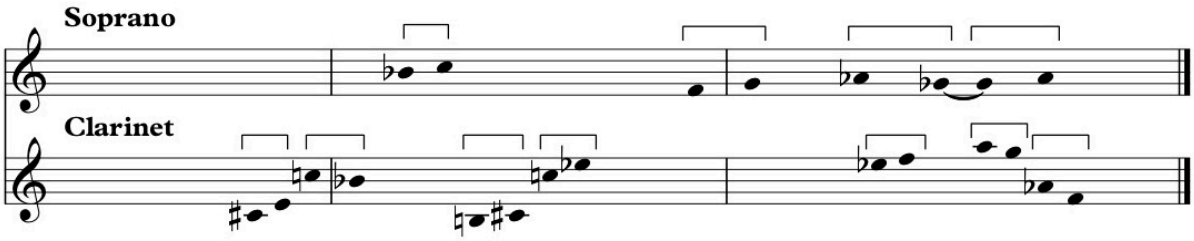
Ex. 5-12: Intervallic relationships in ascending-descending constructions.

VI.

Interlude: Be not afeard (part 3)

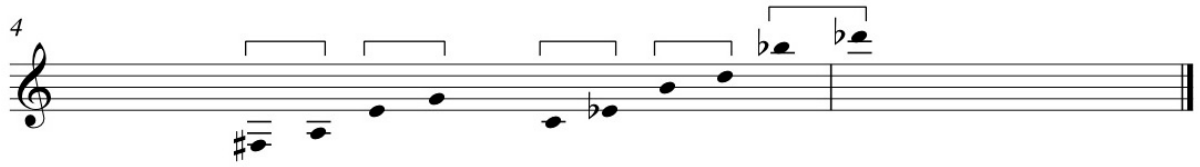
and then in dreaming
The clouds methought would open and show riches
Ready to drop upon me,

The tonality of this song is created by combining dyads of 2nds and 3rds. The first pair of dyads (bars 0-1) consists of a minor 3rd (C♯4-E4) and a major 2nd (B♭4-C5), with the first (heard) pitch of each dyad being a dissonant diminished octave apart. This tightly wrought and inherently dissonant type of tonality allows for multiple other dissonances to 'grow' off the edge of either pair of dyads: for instance, in the second construction (bar 1), the C♯4 extends downwards by a major 2nd, while the C♮5 extends upwards by a minor 3rd, inverting the interval relationships that were present in the first construction (see Ex. 5-13).



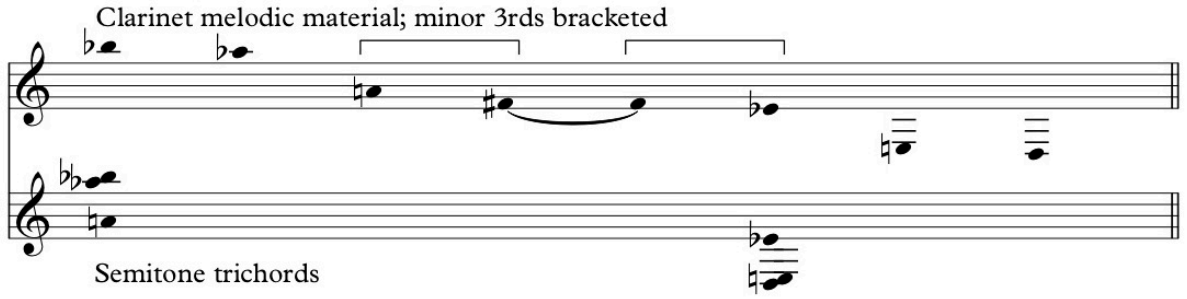
Ex. 5-13: Opening dyad constructions of 2nds and 3rds.

The clarinet's fifth construction, and the soprano's third, are interlinked. The clarinet's F♯4 and G5 are a compound minor 2nd, while its C♯ and the B4 of the soprano form a major 2nd. This construction is then extended to the first two pitches of bar 4 (intervals of minor 3rd then inverted major 2nd), before the resulting F♯5 is transferred to the clarinet two octaves lower. This pitch then becomes the root of a tower of minor 3rds, comprising the clarinet's sixth dyad construction (see Ex. 5-14), separated by perfect and augmented 5ths. The D♭6 at the top of the tower then becomes the starting note of the clarinet's seventh dyad construction, formed from an inverted triple-compound major 2nd and an inverted compound minor 3rd. Again, the geographical centre of the movement (also the loudest and highest point) precedes the poetical apex, which is in bar 8.



Ex. 5-14: Tower of minor 3rds (clarinet).

The second section of the piece (from bar 7) of the piece is at half the tempo, and therefore lasts about twice as long as the first half. The soprano continues its journey of dyad constructions in bars 6-9, but this time they are stretched over a wider expanse of time. This augmentation is very much suggested by the sense of opening ("The clouds methought would open"). The "riches ready to drop" are the small intervals of 2nds and 3rds: the dyad constructions thus far (and until the penultimate bar) have generally been rising in shape, whereas in the final bar the shape is defiantly downwards. The clarinet's accompanimental figures in bars 6-7 break away from the dyad construction model of 2nds and 3rds, and simply alternate between a perfect 5th and major 3rd, much more open and expansive intervals and suggested in part by the sense of opening inferred from the text. During the clarinet's coda, two further things happen. Firstly, in bar 10, the 2nd/3rd construction is broken again on the third beat, where the dyads are a diminished 5th and major 2nd. Secondly, in the final bar, the clarinet's dyad constructions also conform to semitone trichord constructions, with F♯4 linking them via a minor 3rd and augmented 2nd (see Ex. 5-15).



Ex. 5-15: Clarinet dyad construction and semitone trichords in bar 11.

VII.

I shall no more to sea

attacca

VIII.

Epilogue: Be not afeard (part 4)

I shall no more to sea, to sea,

Here shall I die ashore –

that when I waked

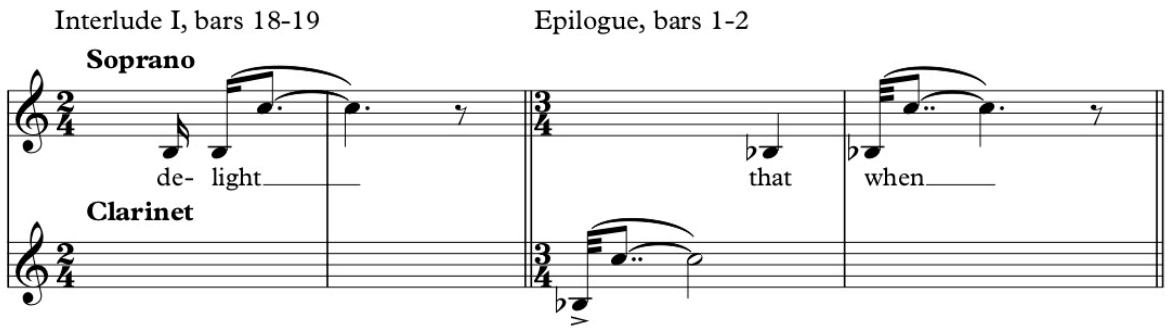
I cried to dream again.

Despite its brevity, this text implies the expansiveness of the open sea, and I have tried to capture this essence of vast seascape. The music is constructed in simple layers, where each pair of instruments (including the voice) has a specific representational role from which they do not deviate. The cellos present 'drones' of microtonally adjusted perfect 5ths; one a quartertone narrower and one a quartertone wider. This element of the seascape is the tide's gentle ebb and flow. The half clarinets'[28] more decorative outbursts suggest seagulls that meander continuously in the sky above, while the voices repeat the first line of the text to create a sort of prolonged funeral dirge. The relatively unfamiliar sound of the half clarinet, coming as it does at the end of the whole work, provides an other-worldly timbre, especially when heard in combination with the microtones of the cellos. Furthermore, the clarinet parts are made to stand out from the rest of the texture via their (relative) rhythmic complexity: the demisemiquaver figurations sitting at odds with the long note values of the voices and cellos, thereby creating simultaneously fast and slow music suggesting the sensation of low and high vantage points and the relativity of the speed of time. Each of the three elements are placed so as to align (or not) apparently randomly at each iteration. Gradually, the two cello notes begin to diverge from each other.

The final instalment of the dissected Caliban speech is joined *attacca*; indeed, the two pieces overlap. The tonality of the epilogue is based on 2nds, both simple and compound. As with all the other compositions in this portfolio, my primary technical concerns are harmony and pitch. This movement, however, opens with a rhythmic reference to bar 17 of the first interlude. The two-note motif is developed by shortening the first note, and altering the dissonant minor 9th to a comparatively consonant major 9th (see Ex. 5-16). The remainder of the movement then makes a play of alternating more or less dissonant intervals over the

[28] Instructions and information for the half clarinet are given in the score. The resulting 'out-of-tune' pitches should not be 'corrected' by the players.

rhythmic two-note cell. The resulting consonant and dissonant sounds (often presented horizontally as well as vertically) represent the pleasure of falling asleep ("to dream again").



Ex. 5-16: Opening motif and comparison to first interlude.

As the music moves towards the poetic apex (bar 5 beat 1) the intervals widen. This suggests the torment of being brutally woken from the avaricious dream. The intervals also become more dissonant towards the apex, with the F♯ of the clarinet and E♮ of the voice pulling away from the B♭ major tonality. In the slower second half, new material is introduced which reintroduces 5ths (e.g. E-B, clarinet, bar 8), but which are decorated with grace notes which form intervals of augmented octaves and major 7ths with the main notes which they precede. The word "cried" is set to a rising melodic figure (perhaps apparently contradictorily) to suggest the sense of yearning referred to in the tempo direction at the start. To strengthen this, the voice proceeds from C5 to F♯5 (via E5), implying major with augmented 4th, which requires resolution by rising. The G♭4 of the clarinet and A4 of the voice (a sounding minor 3rd) hint again at a minor tonality. The clarinet resolves its dissonant minor 9th to a perfect octave (bar 12), while the voice presents a final major 2nd, which in turn sounds ambiguous in its mild dissonance (i.e., a sounding perfect 4th) with the clarinet's final G♭. The diverged cello drone continues and there is one final gull cry which ends the piece.

Conclusion

Two different sorts of landscape are represented in this portfolio: real and imagined. The real landscapes are the vocal pieces; the imagined ones the instrumental works. The orchestra, with its far greater range of expressive possibilities, (perhaps inevitably) presented more opportunity for colouristic variety, and assignment of different tonal regions to different instrumental groups, as is the case in *Three Winter Landscapes*. The compositional concepts I employed worked in the way they were intended, including the application of my Harmonic Method to create layers of music. *String Quartet No. 2* is more an exploration of hybrid tonality than it is a piece about landscape: this is an observation of fact rather than a criticism, and it was helpful to experience this different approach. The three vocal works are (in my judgement) the most successful pieces in this portfolio, because they address the issue of representing landscape in a detached and non-synchronous way, as well as thoroughly and clearly exploring discrete tonalities in order to serve the required expression.

As a composer, I believe that intuition forms part of the creative process. Furthermore, a practice-based degree necessarily allows for a project to develop and present new possibilities, albeit within the parameters defined in the title of the project. It is for this reason that the title of this thesis is "towards a hybrid tonality": one's compositional style and voice is something that will continue to develop beyond the timescale of any individual project.

Among the techniques employed across all works in this portfolio are: conscious and deliberate control of consonance and dissonance, tonal zones (the registral assignment of different tonalities), functional and non-functional harmony (including use of extended triads and tonal interpretation and treatment of complex chords), free atonality, and synthetically devised scales. I feel that these works have enabled me to develop my perception and understanding of 'tonal' and 'non-tonal' – and my conclusion is that these labels represent something resembling a sliding scale, along which I move various harmonic parameters, the balance of which becomes the harmonic and tonal nature of each piece. The term 'extended tonality' is perhaps the most accurate to describe this hybrid approach; at the same time, the terms 'tonal' and 'atonal' become (for me) decreasingly useful labels.

Consonance and dissonance are, to an extent, highly subjective concepts, and I acknowledge that I use the terms in a subjective sense in my thesis. As mentioned elsewhere, the consonance/dissonance-concept has been a permanent feature of western musical culture, theory and practice since the time of Pythagoras. The fact that we can still view, hear, compose (and write about), consonance and dissonance in a subjective way (and discuss the semantics of such terms) is an indication to me that the discussion around the consonance/dissonance-concept will continue to be

an important facet of musical language. In my own practice, I endeavour to provoke the listener (and analyst) to such discussion by presenting combinations of sonorities that can be perceived as "more consonant" or "more dissonant" depending on how one hears the music at any particular moment. For example, as mentioned elsewhere, a perfect 4th will, depending on a number of factors, sound more dissonant in a lower register than it will in a higher register. And to cite one more example of my own thinking: a major 7th, heard in isolation, is a dissonant interval to most people's ears and according to any number of scientific analyses (such as beat theory), but when heard as an extension to a major triad, the chord as a whole will sound pleasant, even calming. These terms are necessarily subjective and I make no apology for such language. In any case, as James Tenney points out, such subjectivity has almost always formed a part of composers' and theorists' definitions of consonance and dissonance. Such is the case with Rameau, when (in his *Treatise on Harmony* of 1722) he defines consonance as "an interval the union of whose sound is very pleasing to the ear" and dissonance as "the name for intervals which, so to speak, offend the ear."[1]

My Harmonic Method produces a palette of consonant and dissonant tetrachords which do not conform to a hierarchy, as is the case with major and minor keys. Consonance and dissonance are allowed to occur 'naturally' within the context of the scale-key. The palette of chords is multi-tonal, and different tonal areas can be created and manipulated to fit the requirements of a piece or particular passage of a piece. Crucially, consonance and dissonance can coexist within a musical language which is multi-tonal, and contrast and drama can be achieved by giving precedence to different tonal areas. Additionally, the Harmonic Method allows for registral and textural variety within the multi-tonal language. Rather than being a tonality in itself, however, the Harmonic Method became a way of generating certain chords and harmonies which is of interest to me in its own right. Additionally, the Harmonic Method has allowed me to think about consonance and dissonance in a different — and more abstract — way, namely that I can view additional notes that do not belong to a chord as being dissonant with that chord, in the sense that the added note does not belong to the chord. I find this an interesting concept that I would like to explore in future compositions.

Perhaps the most significant achievement in this portfolio, is that I have created a way of making my music sound and behave inevitably, a notable feature of common practice era tonality which I always attempt to emulate in my own compositions.

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[1] Rameau, J-P. (1722). *Treatise on Harmony*, translated by Gossett, P. (New York: Dover). Cited by Tenney, J. (1988). *A History of 'Consonance' and 'Dissonance'.* New York: Excelsior Music Publishing Company. p. 43

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Birtwistle, H., An Imaginary Landscape (1971)

Birtwistle, H., Nine Settings of Lorine Niedecker (1998/2000)

Britten, B., Serenade for Tenor, Horn and Strings Op. 31 (1943)

Britten, B., String Quartet No. 2 Op. 36 (1945)

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Schumann, R., Frauenliebe und Leben (1840)

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Tippett, M., Symphony No. 2 (1956-57)

Tippett, M., Symphony No. 4 (1976-77)

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Vaughan Williams, R., The Lark Ascending (1914)

Webern, A., Six Pieces for Orchestra Op. 6 (1909)

Webern, A., Vier Stucke Op. 7 (1910)

APPENDIX A

Harmonic Method based on Scales of Increasing Intervals

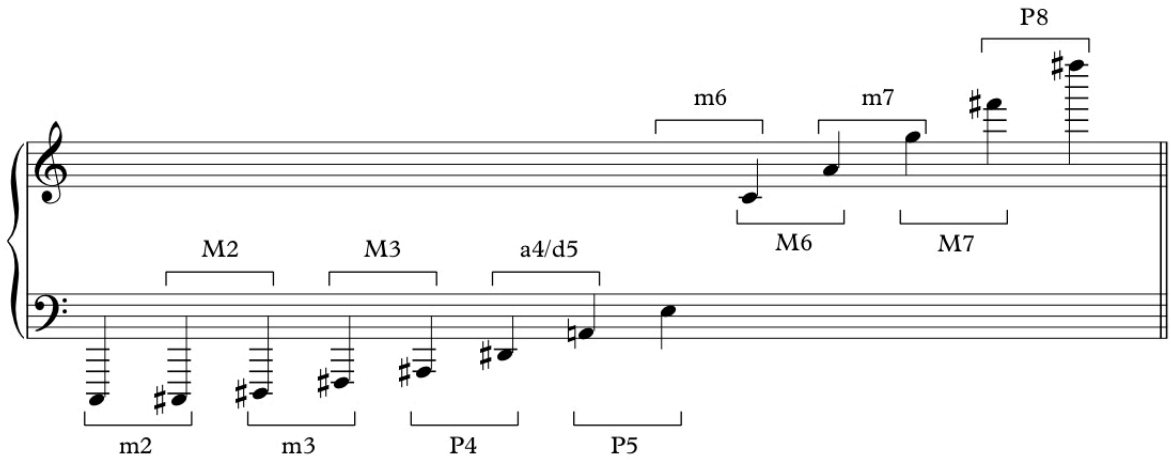
The *Harmonic Method based on Scales of Increasing Intervals* consists of twelve keys, one for each of the twelve notes of the semitone scale. Each 'scale-key'[1] consists of a thirteen-note scale in two forms: ascending and descending. Each successive note in the scale is determined by increasing the pitch interval by one (i.e., one semitone) each time. The first interval in the scale is a semitone (i.e. the starting note is not repeated), since a scale is defined by movement upwards or downwards. Ex. A-1 and Ex. A-2 show the scale-key on C in its ascending and descending forms, displaying the exponential curves formed by the increasing pitch intervals.

A tetrachord is built on each scale degree (much in the same way that the seven notes of a major or minor scale are treated as the roots of triads). In the ascending scale, chords are formed by treating each note of the scale as the root note, and building the tetrachord *downwards* on the same principle as the scale is formed, i.e. with exponentially increasing pitch intervals, while in the descending scale, the opposite is true. Ex. A-3 and Ex. A-4 show chords I, II and III in C in both the ascending and descending scale forms. Because there are two forms of the thirteen-note scale, and each tetrachord can be inverted three times, there is palette of 104 chords and inversions available in each key, as follows:

[13 chords for asc. scale x 4 inversions = 52] + [13 chords for desc. scale x 4 inversions = 52] = 104

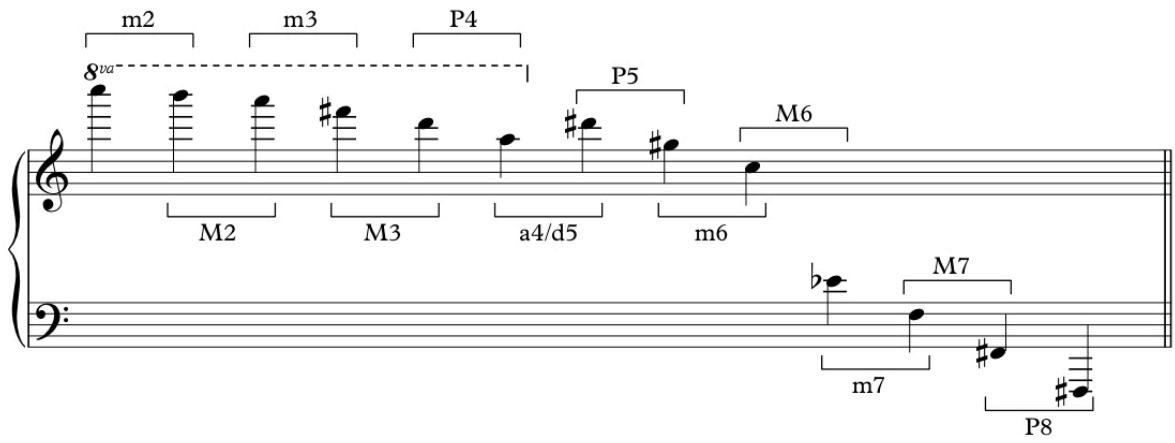
In practice (and as in major/minor key-system music), root notes may appear in any octave, but crucially, the intervallic relationships between the root and the rest of the chord must be preserved. This rule ensures that the intervallic qualities and density of voicing of each chord is preserved. Specific examples will be given in the next section.

[1] The term 'scale-key' is used to describe the complete set of chords based on any given pitch class, in the same way as is the case with a scale/key in tonal harmony. Just as in tonal harmony, the intervallic relationships between all notes and chords within a scale/key are identical.

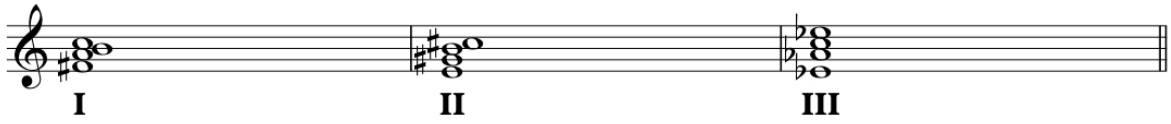


Ex. A-1: Theoretical scale (ascending) of increasing intervals, beginning on C.

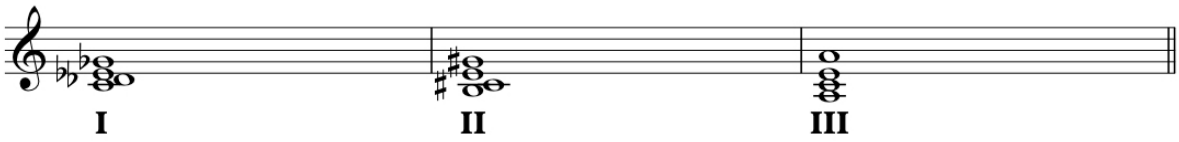
Legend: m = minor, M = major, P = perfect, a = augmented, d = diminished.



Ex. A-2: Theoretical scale (descending) of increasing intervals, beginning on C.

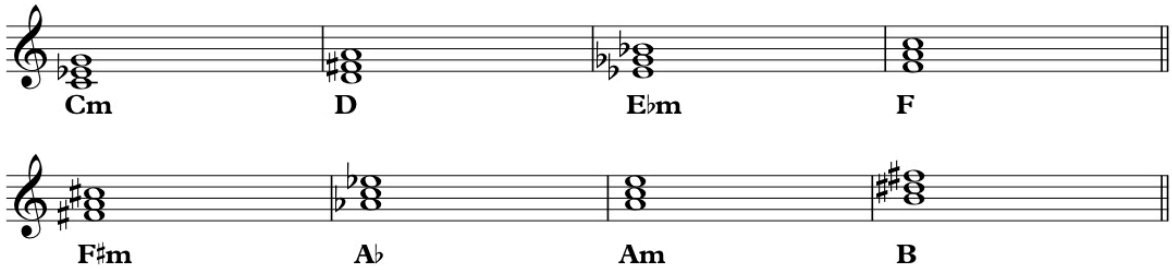


Ex. A-3: Chords I, II and III in C (ascending scale).



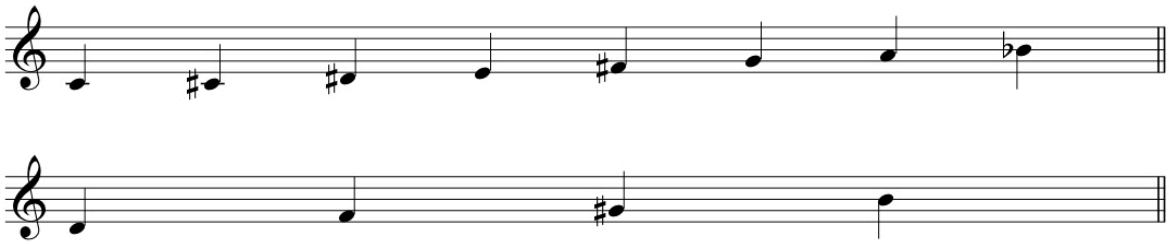
Ex. A-4: Chords I, II and III in C (descending scale).

Within the ascending and descending scale forms, minor and major triads emerge which display tritone relations to each other. For instance, the root notes of the ascending C scale produce horizontal/melodic chords of E♭ minor and A minor, while chords of F♯ minor and C minor are produced by the 4th notes in tetrachords VI-XIII. Meanwhile, in the descending scale form, chords of D major, A♭ major, B major and F major are produced (see Ex. A-5). This means that the method and its scale-keys have octatonic properties, which are further discussed below. Triads which are produced in this way are called resultant triads.



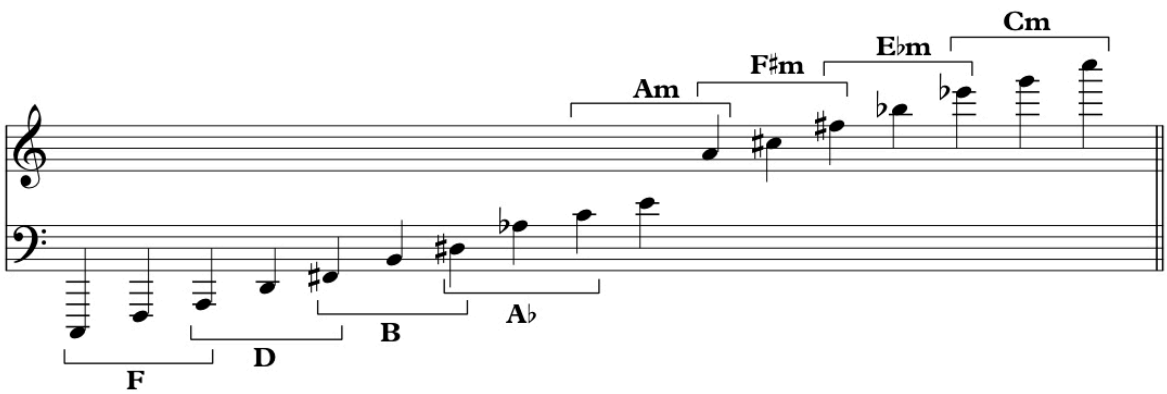
Ex. A-5: Resultant triads in the key of C.

When written out in the order of the chromatic scale, the notes of the ascending C scale form an octatonic scale (which Messiaen called his second mode of limited transposition), while the remaining notes form a diminished seventh chord, which in turn is constructed from two overlapping tritones (see Ex. A-6). In my method, this occurrence of the octatonic scale is referred to as a resultant scale.



Ex. A-6: Resultant octatonic scale and diminished seventh chord (ascending scale).

One further property of the Harmonic Method is that the notes from the eight resultant triads can be arranged in a continuum to form linked polychord towers. When placed adjacently in second inversion the notes of the eight resultant triads form a total chromatic chord (i.e. containing all twelve notes of the chromatic scale (see Ex. A-7).



Ex. A-7: Resultant total chromatic chord (linked polychord tower).

In much the same way as pitch has been identified as Webern's primary concern when composing his atonal works,[2] pitch too is of primary concern within the construction of the Harmonic Method. Certain principles of the major/minor key system can be referenced, including, but not limited to the following:

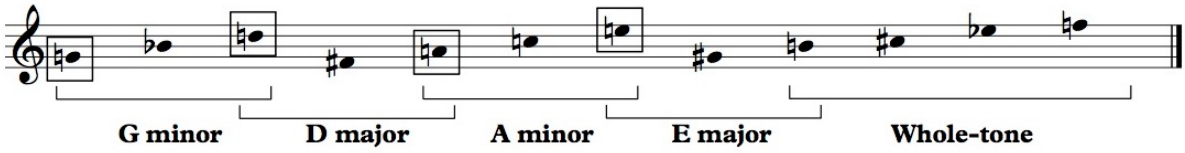
- The scale itself has set intervallic relationships between each successive note
- The scale is transposable to begin on any note of the chromatic scale
- Chords are derived from the "root" notes in an ordered and systematic way
- Chords can be inverted
- Notes can be added to chords to create extended chords
- Meaningful harmonic progressions can be formed
- Relationships between chords can be exploited
- One chord can resolve onto another
- Notes within and without the underlying harmony can be treated as harmony notes and non-harmony notes

* * *

[2] Forte, A. (1998). *The Atonal Music of Anton Webern*. p. 5

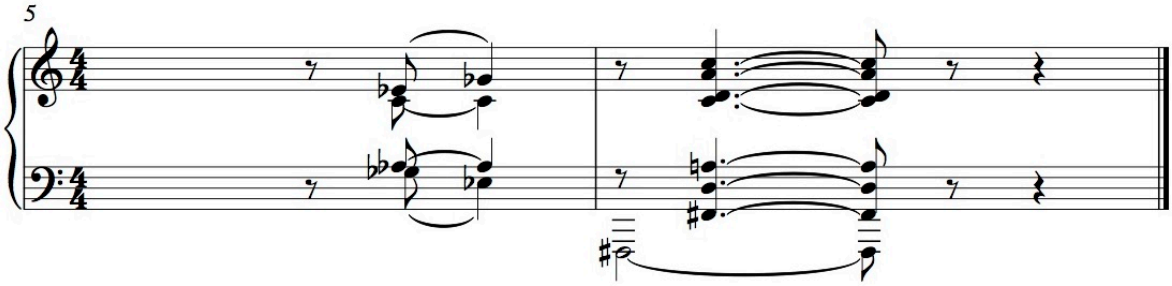
A brief note on contextualization

Serial technique has to do with the handling and interpretation of a note row to create the music, but the note row itself is essentially contrived. For example, in his *Violin Concerto*, Alban Berg creates a note row based on the open strings of the violin, which he manipulates within the row to create two minor and two minor triads (see Ex. A-8).



Ex. A-8: Construction of note row from Berg's Violin Concerto.

Messiaen's modes of limited transposition, meanwhile, are formed in a systematic way, and when modes are transposed to begin on a different note, the intervallic relationships and character of the mode remains unchanged. (I acknowledge that serial note rows also have their own characteristic features, but they are unique to that row.) Messiaen was able to manipulate his modes to achieve the colour and harmony he desired. For instance, by adding one note to Mode 2, he creates a nine-note mode from which he creates a sound-world dominated by dominant seventh chords in the seventh of his *Preludes for Piano* from 1929 (see Ex. A-9).[3]



Ex. A-9: Dominant seventh chords in Messiaen's seventh Prelude for Piano.

The present Harmonic Method is more closely aligned to the principles and spirit of Messiaen's modes of limited transposition, since its successful functioning depends on scales which are predetermined and not unique to each composition.

The complete Harmonic Method can be found in the following pages.

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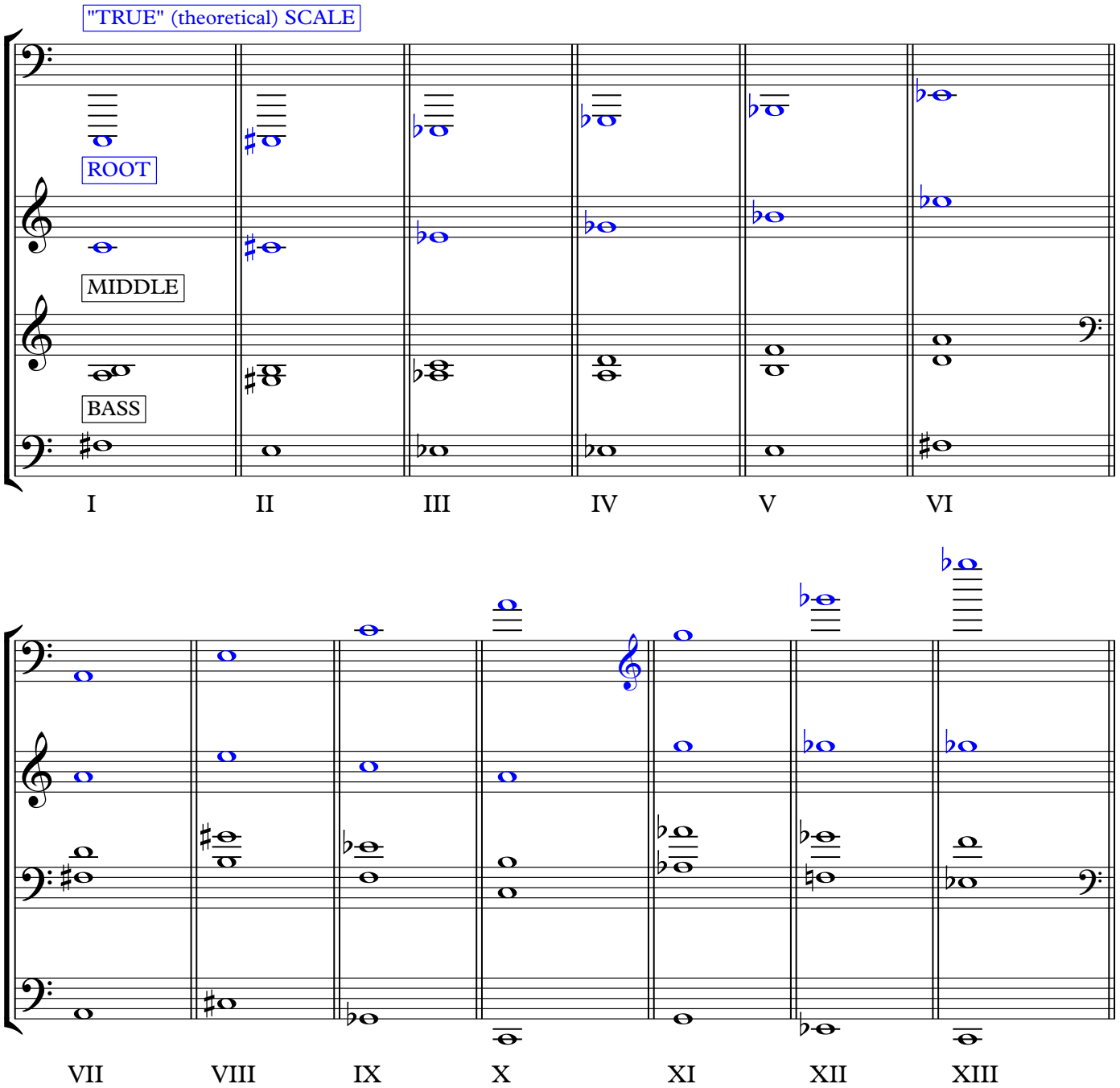
[3] Hill, P. (ed.) (2008). *The Messiaen Companion*. p. 26

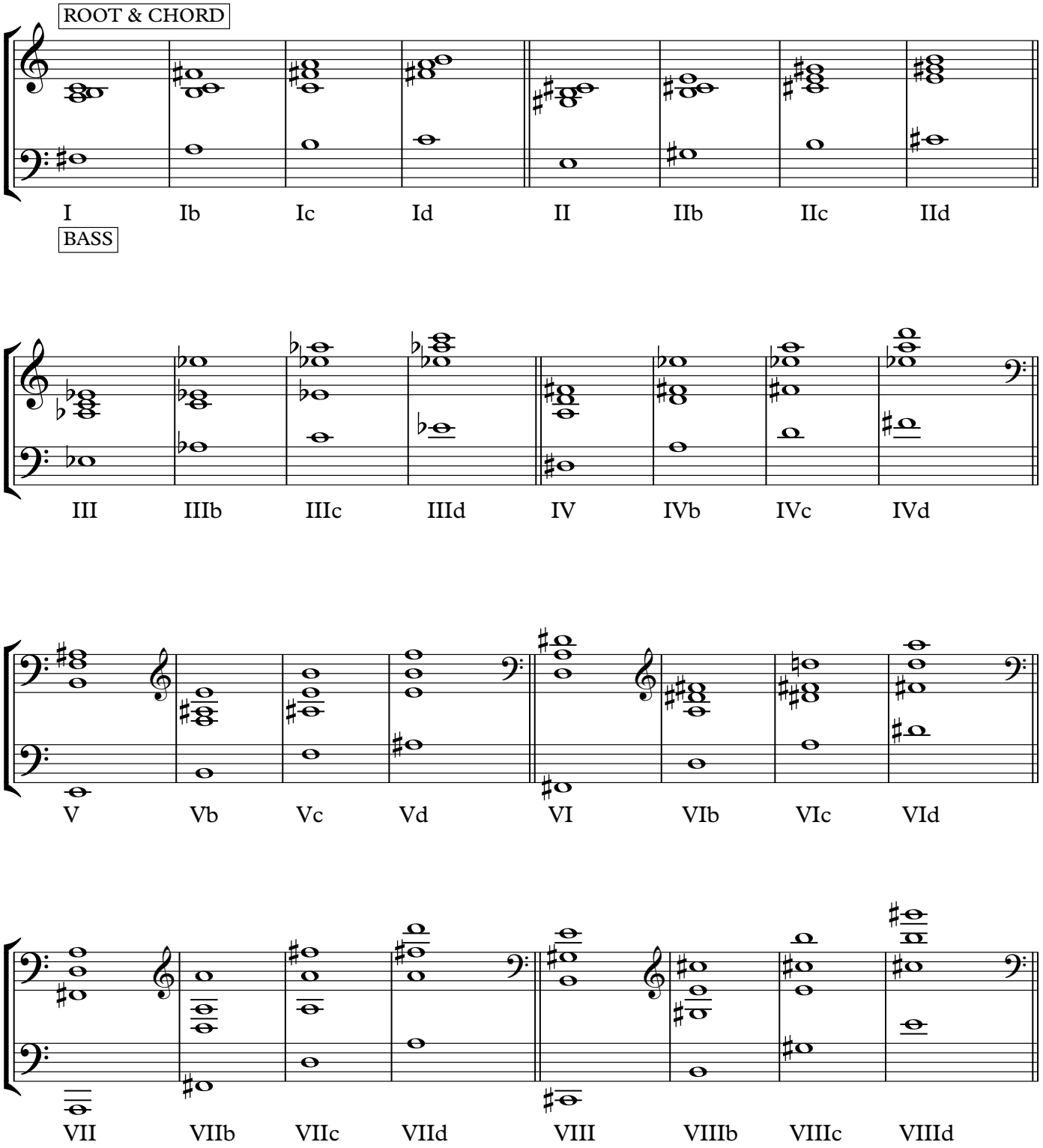
Harmonic Method based on Scales of Increasing Intervals

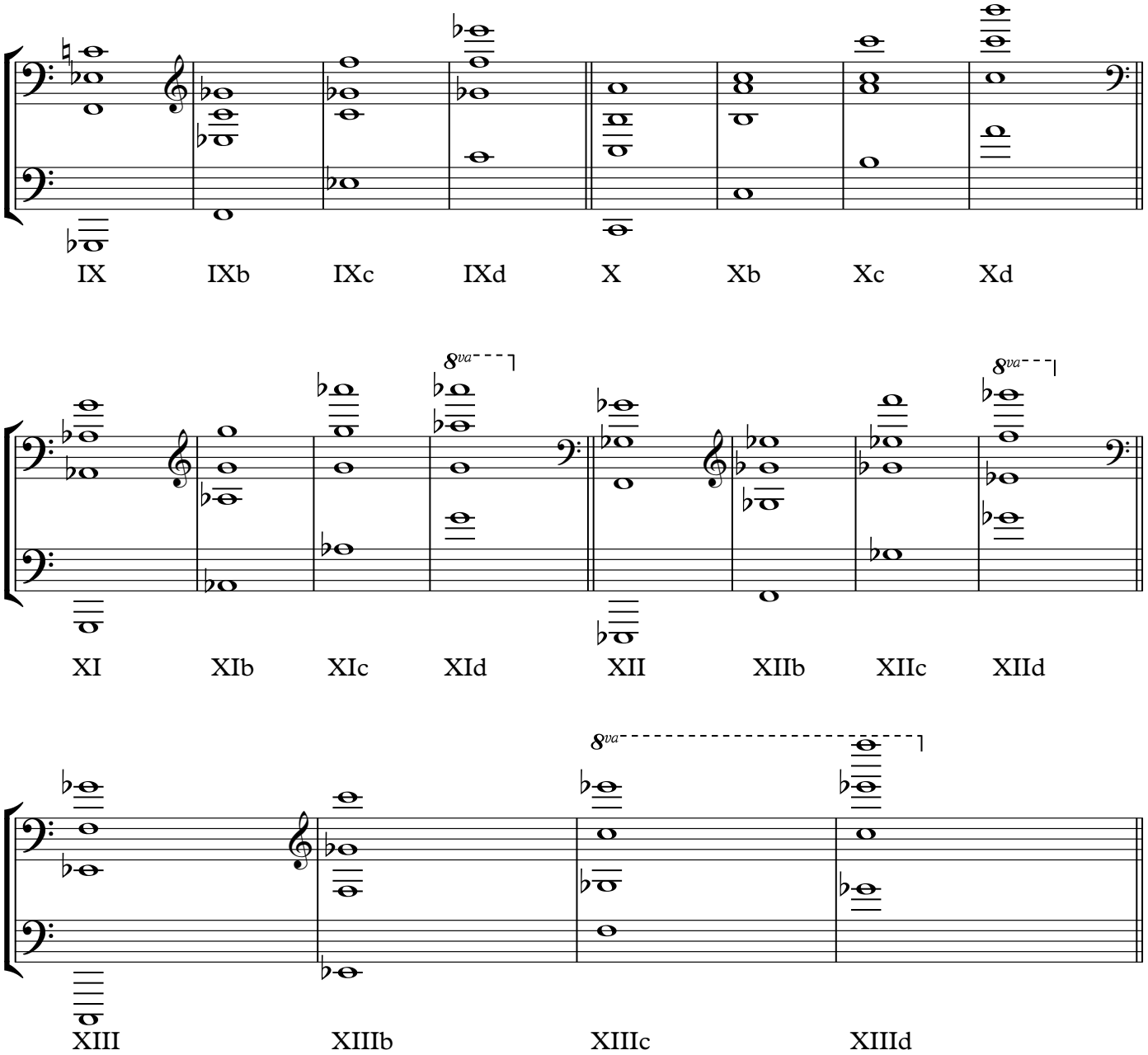
C

C ascending - root position chords

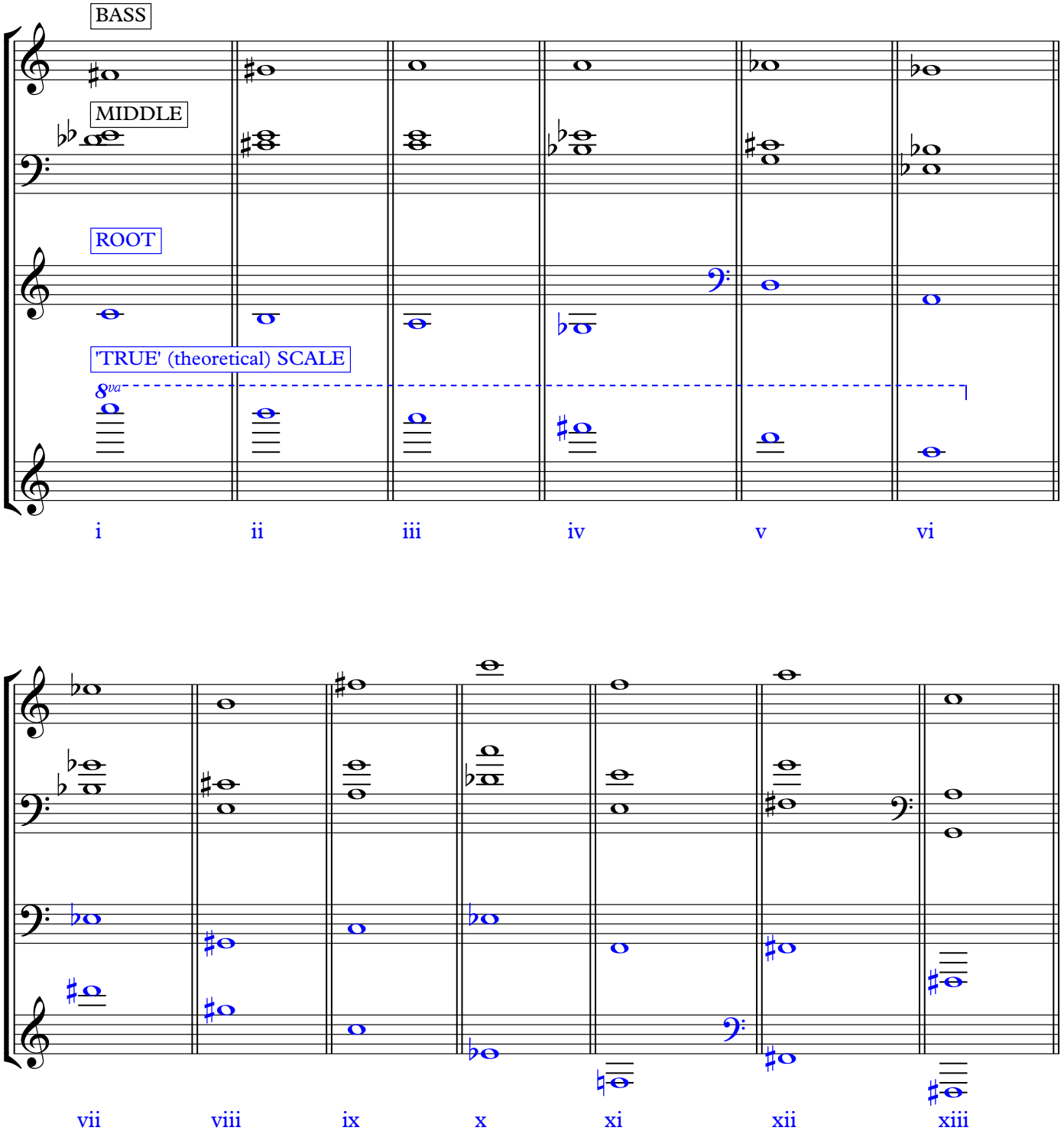


C ascending - chord inversions

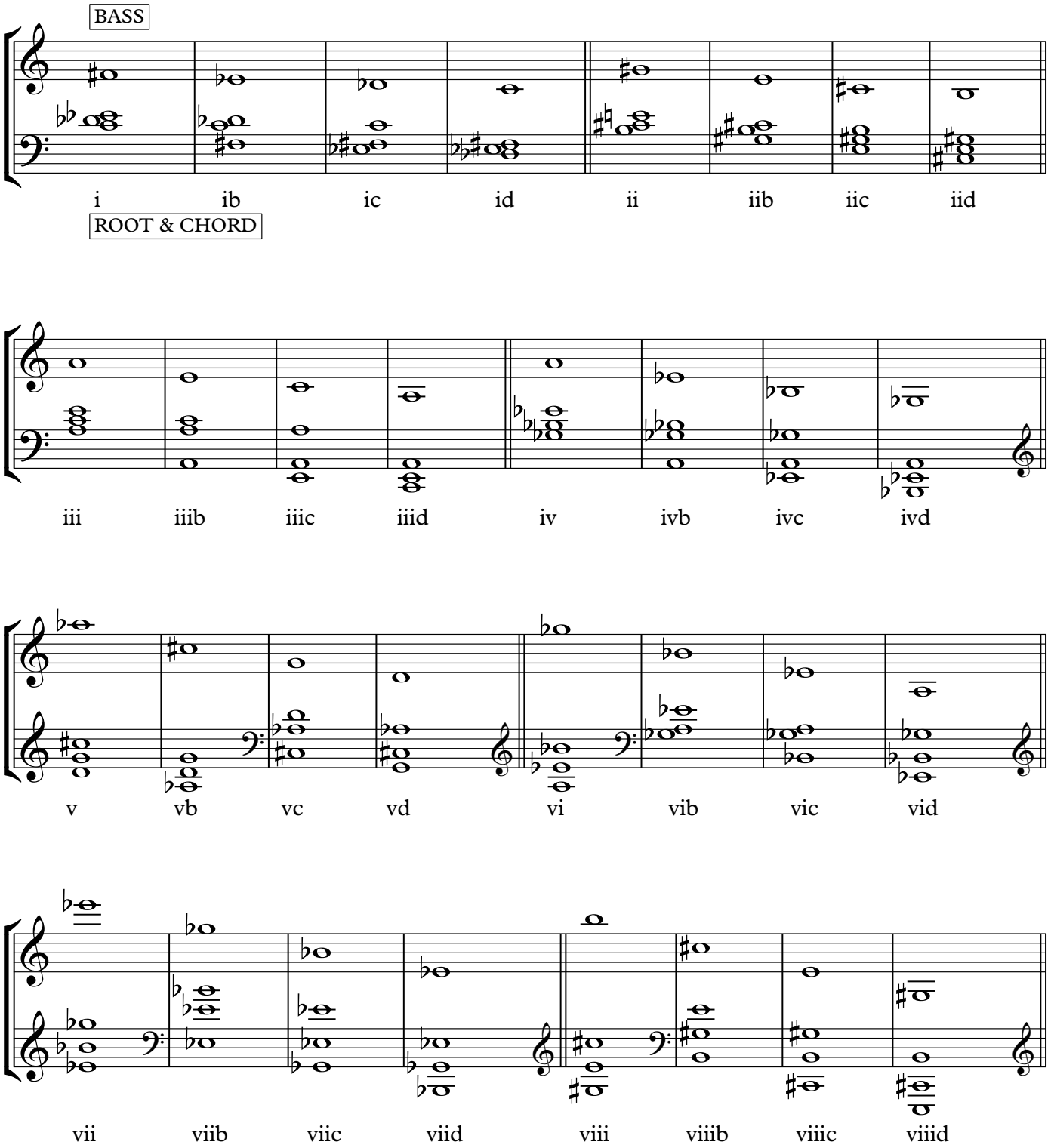


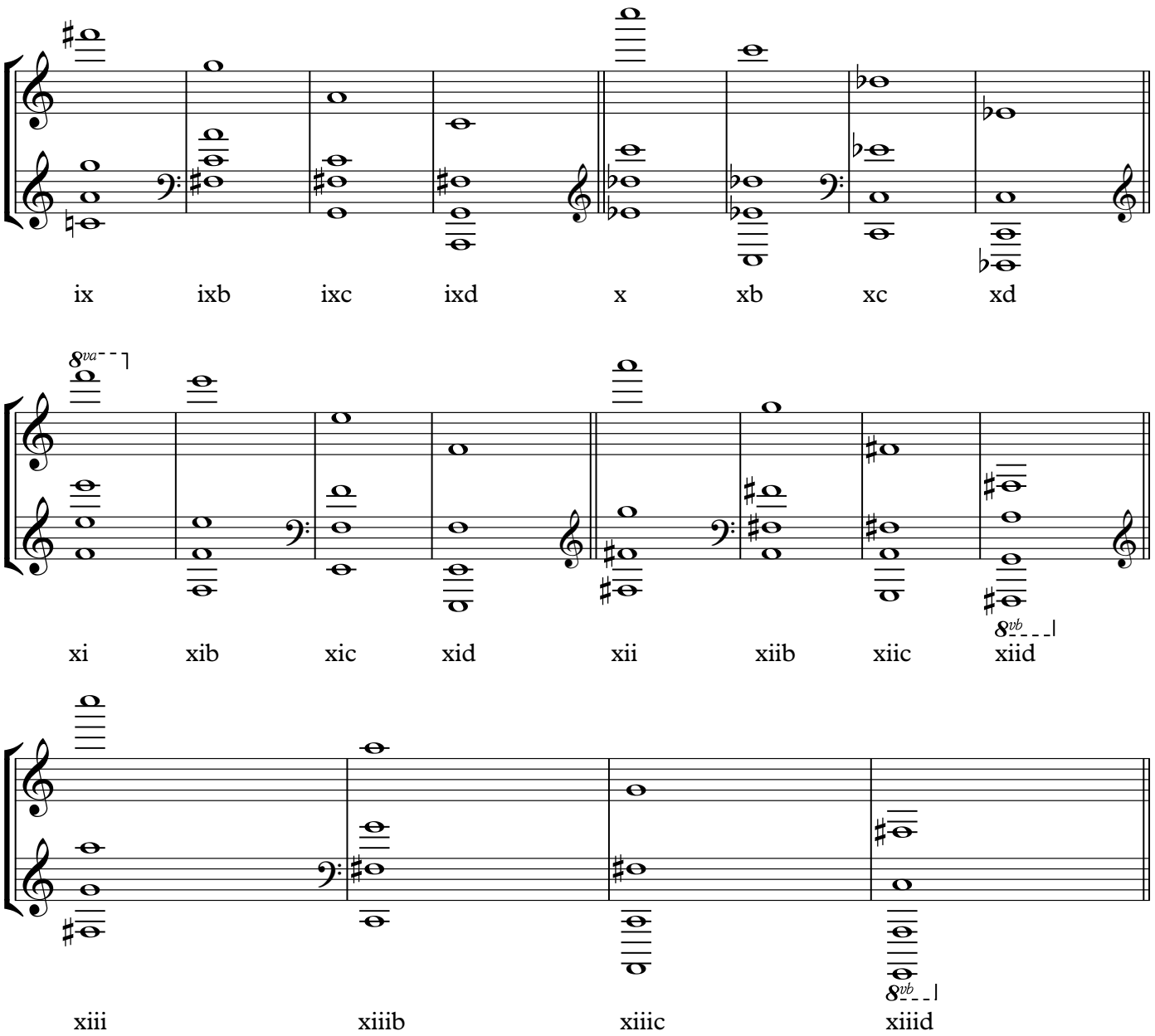

IX
IXb
IXc
IXd
X
Xb
Xc
Xd
8va
8va
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId
8va
XIII
XIIIb
XIIIc
XIIId

C descending - root position chords

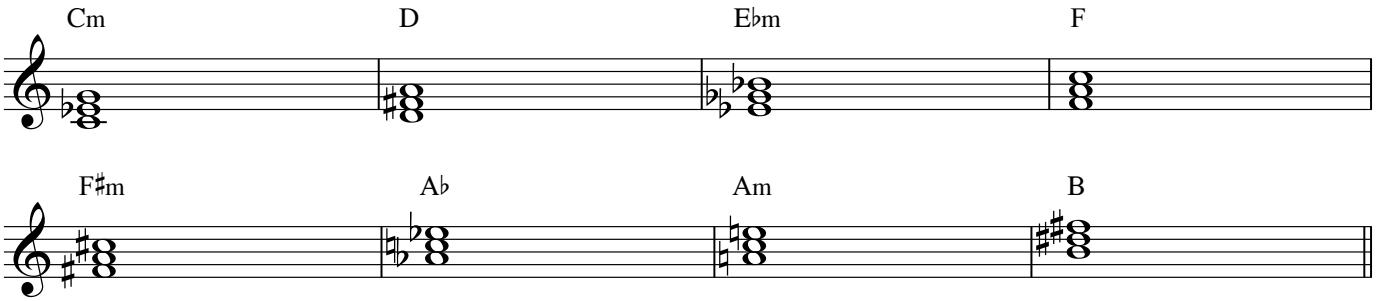


C descending - chord inversions

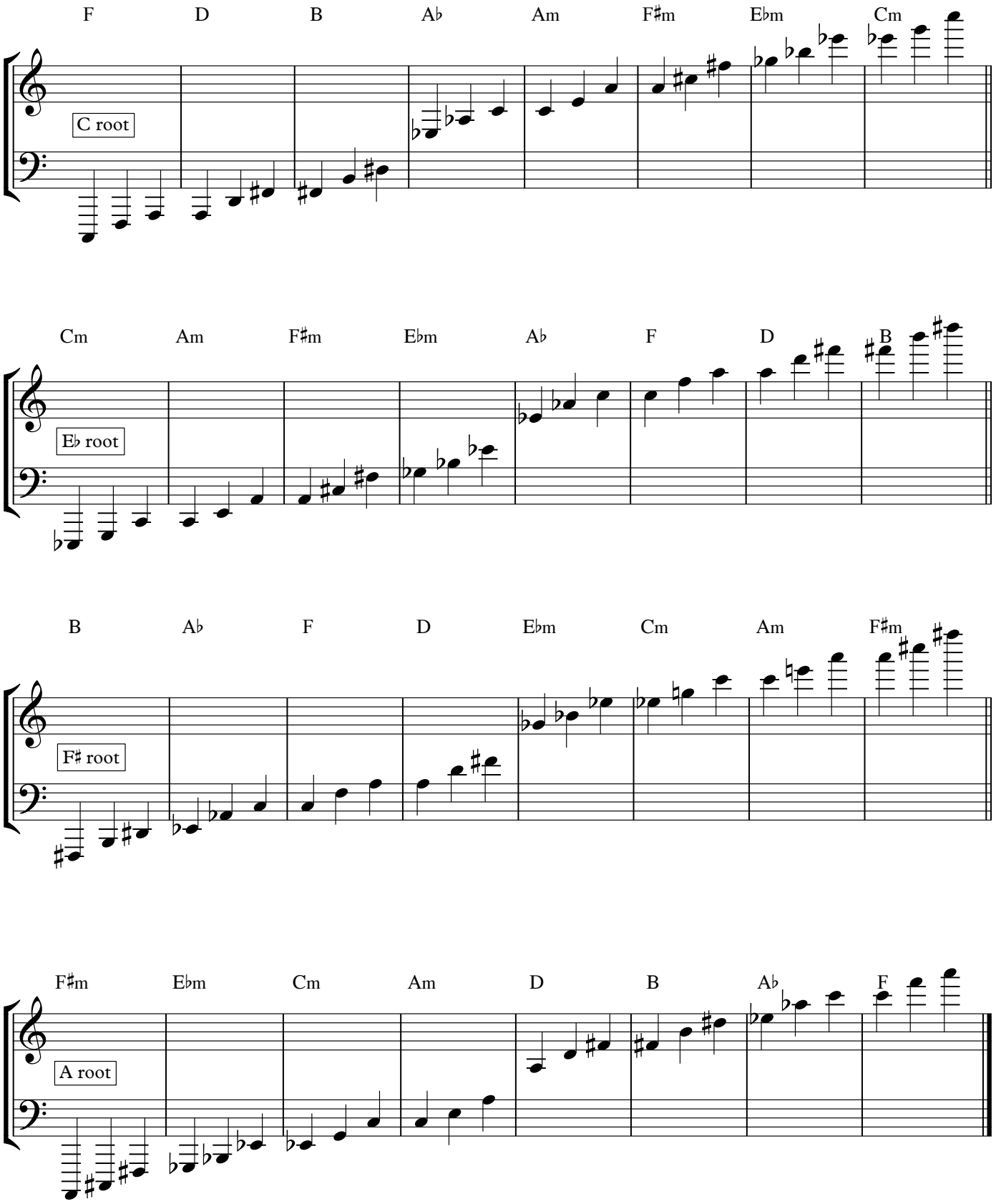



ix
ixb
ixc
ixd
x
xb
xc
xd
8va
xi
xib
xic
xid
xii
xiib
xiic
xiid
8vb
xiii
xiiib
xiiic
xiiid
8vb

C
Resultant triads

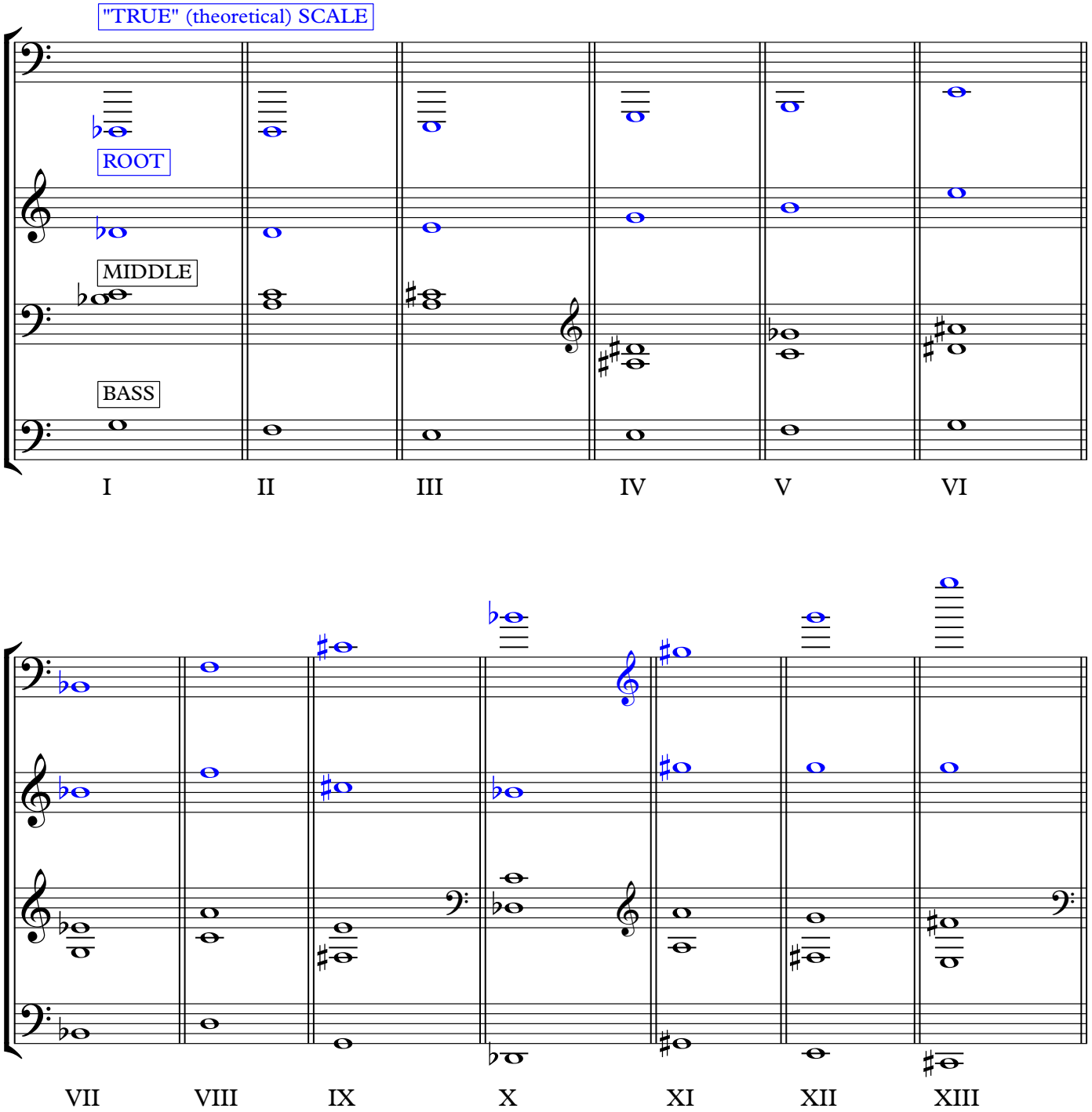


C linked polychord towers

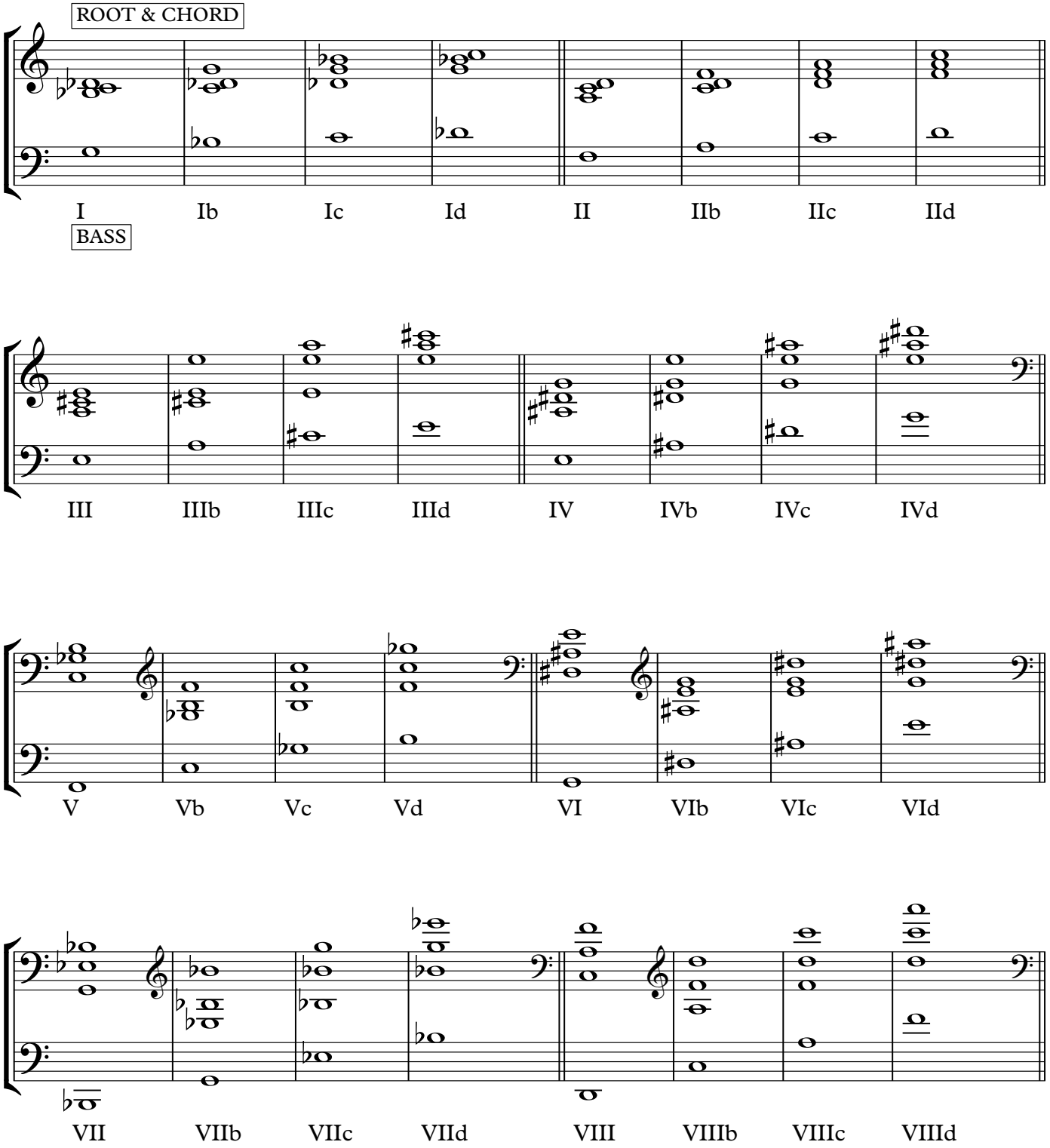


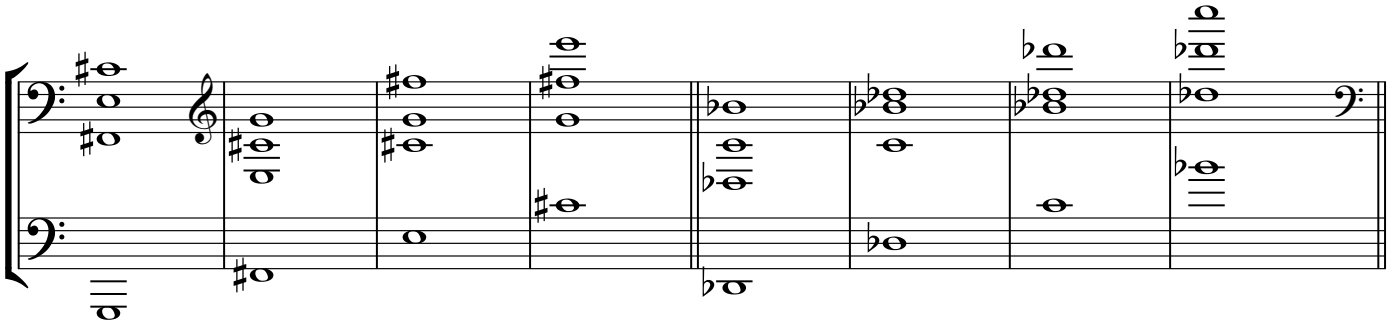
C♯/D♭

C♯/D♭ ascending - root position chords

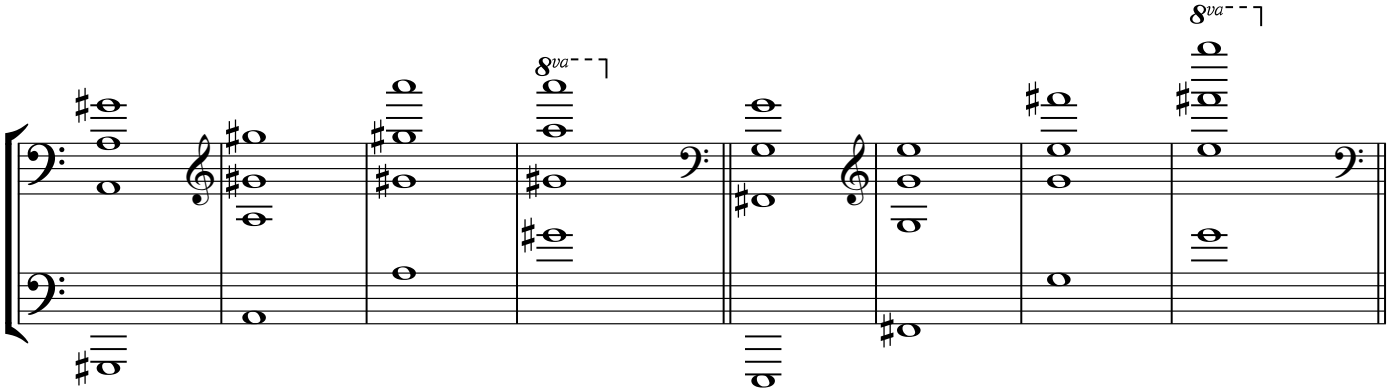


C♯/D♭ ascending - chord inversions

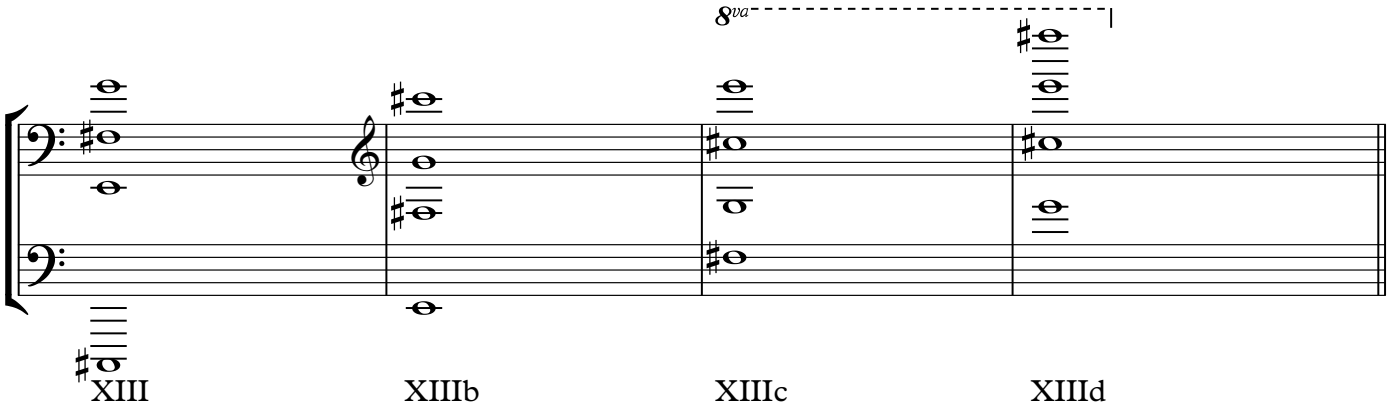




IX IXb IXc IXd X Xb Xc Xd

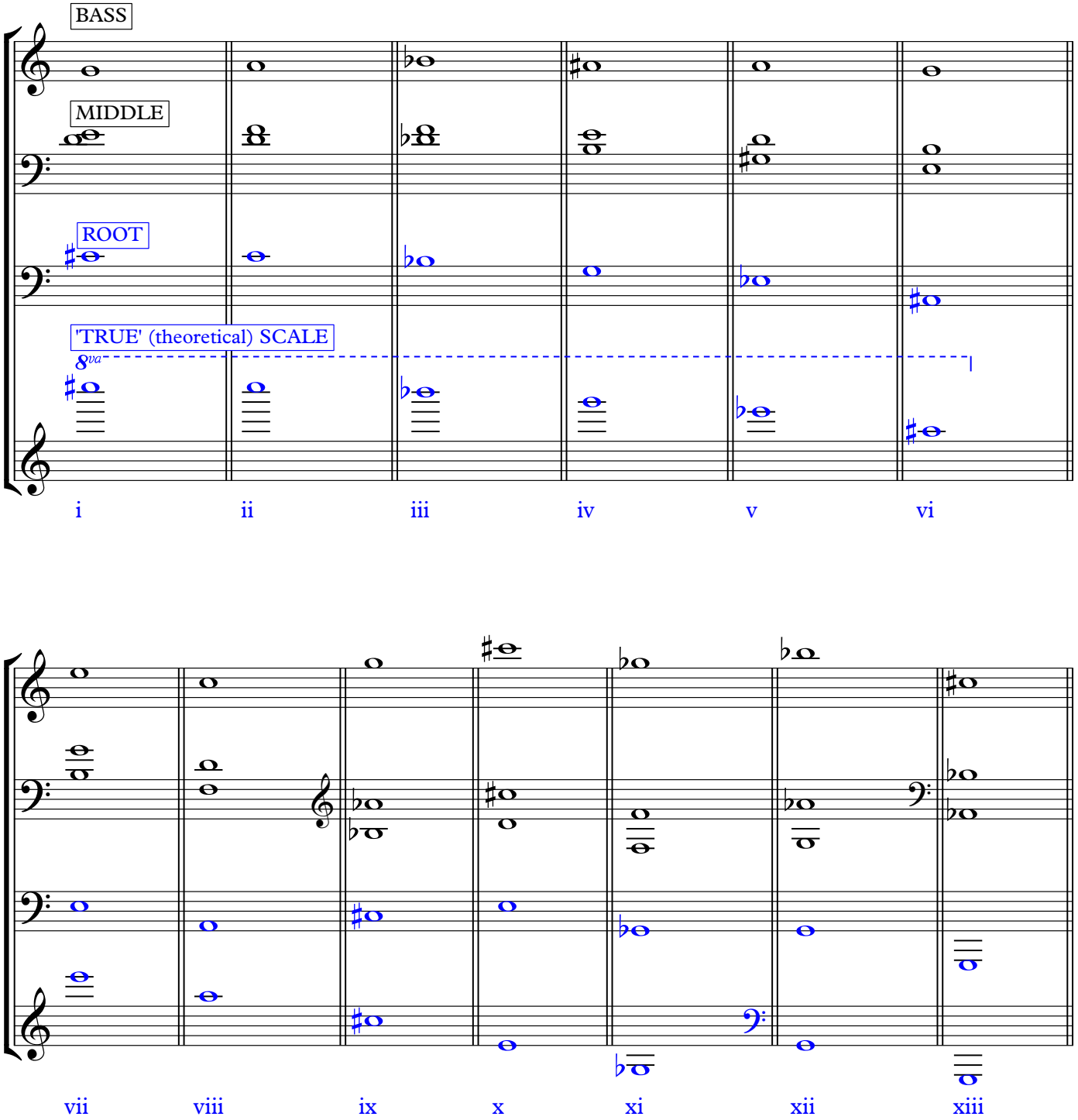


XI XIb XIc XId XII XIIb XIIc XIId

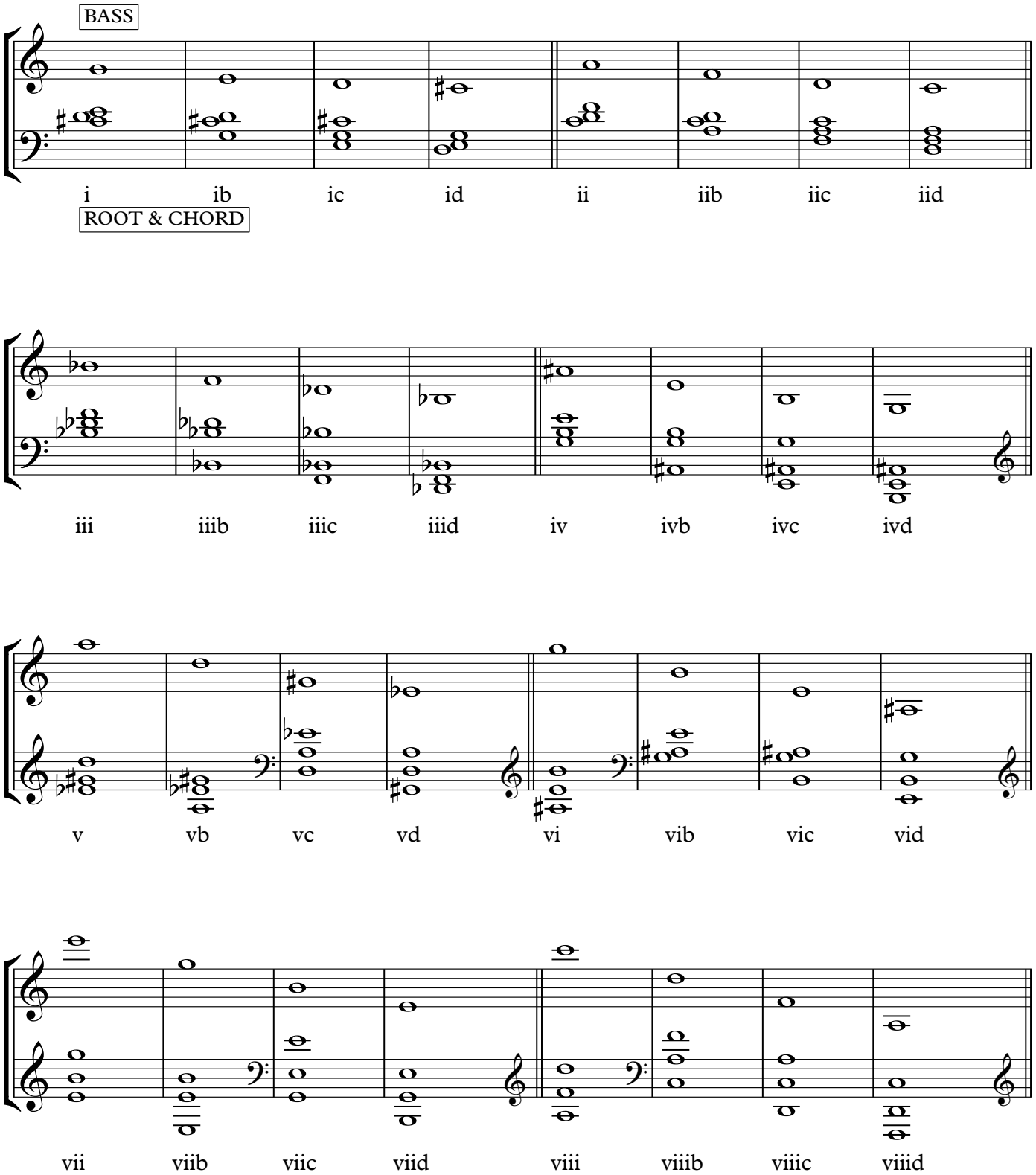


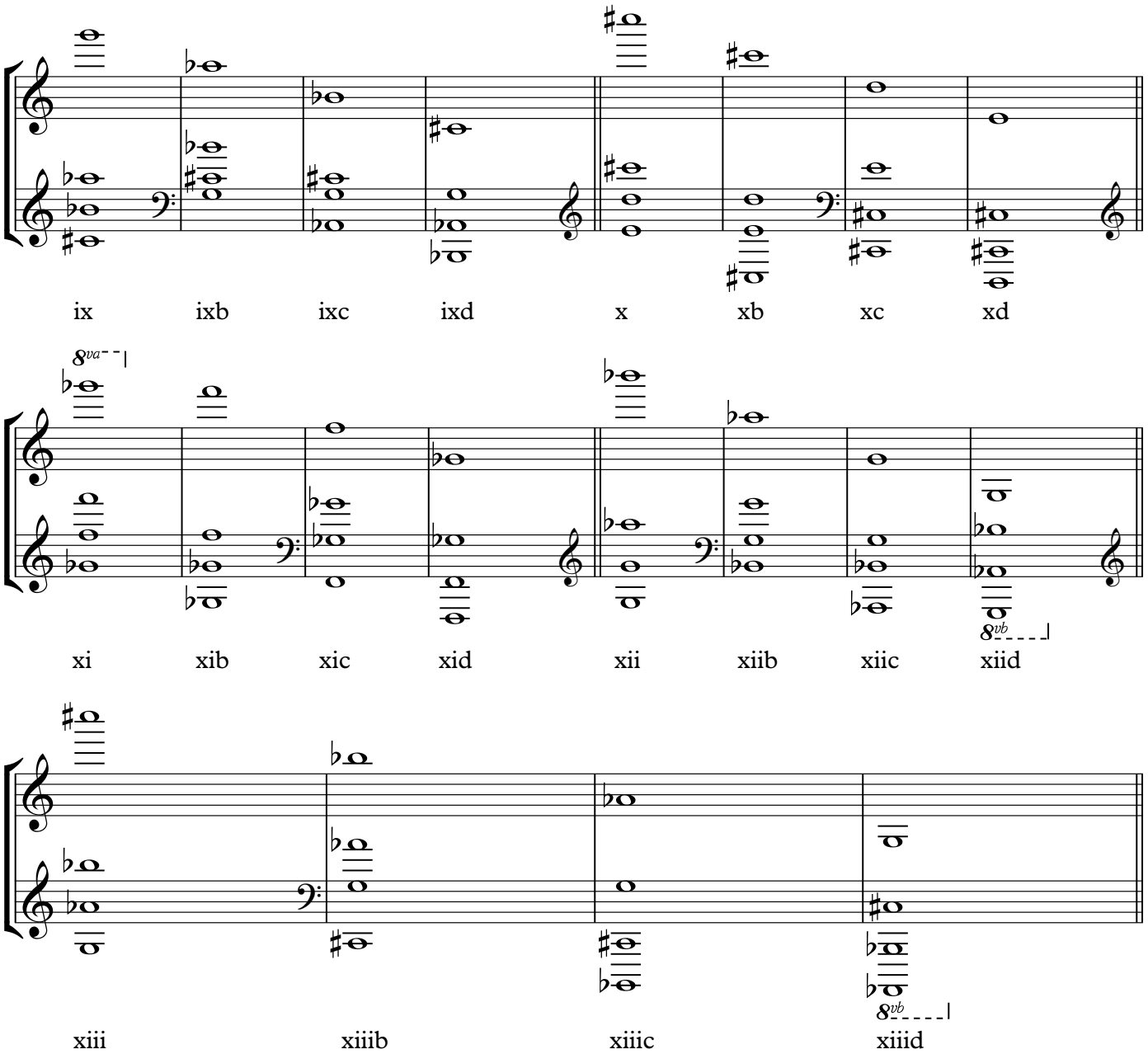
XIII XIIIb XIIIc XIIId

C♯/D♭ descending - root position chords

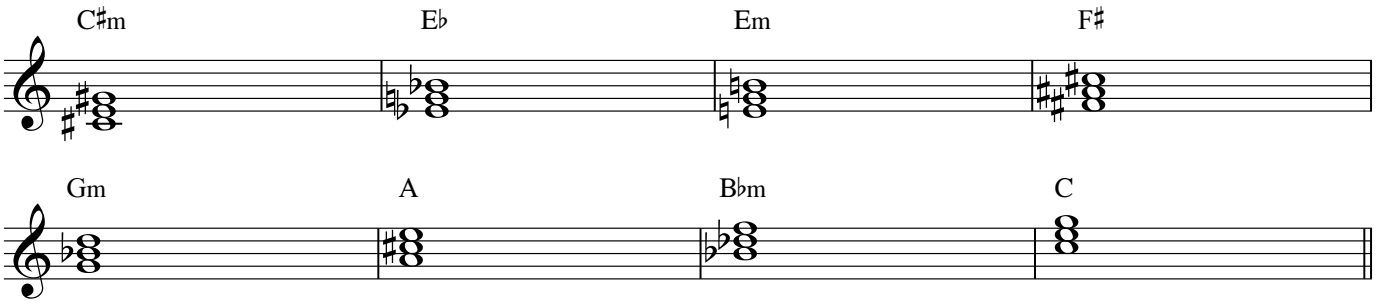


C♯/D♭ descending - chord inversions

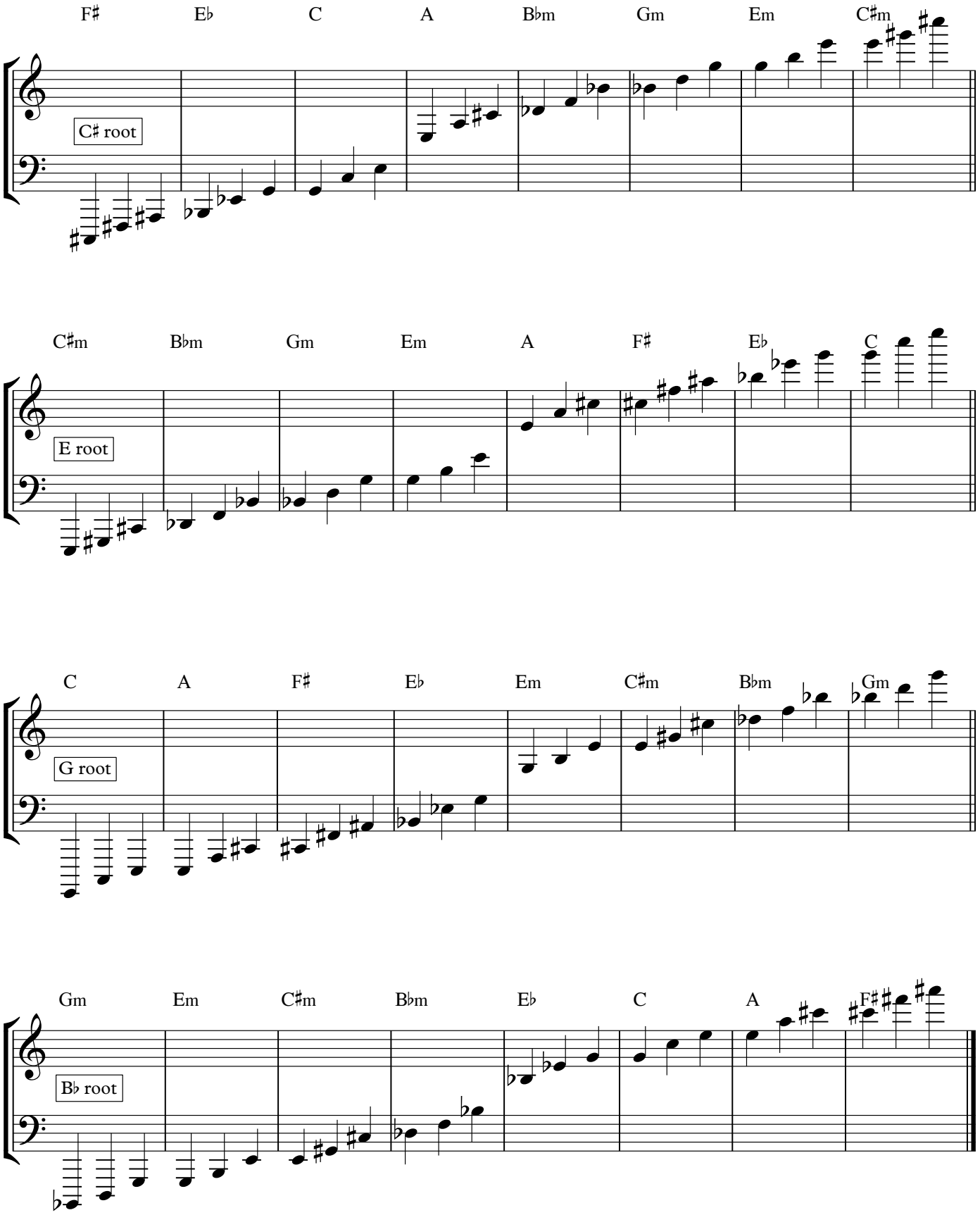



ix
ixb
ixc
ixd
x
xb
xc
xd
8va
xi
xib
xic
xid
xii
xiib
xiic
xiid
8vb
xiii
xiiib
xiiic
xiiid
8vb

C♯/D♭
Resultant triads

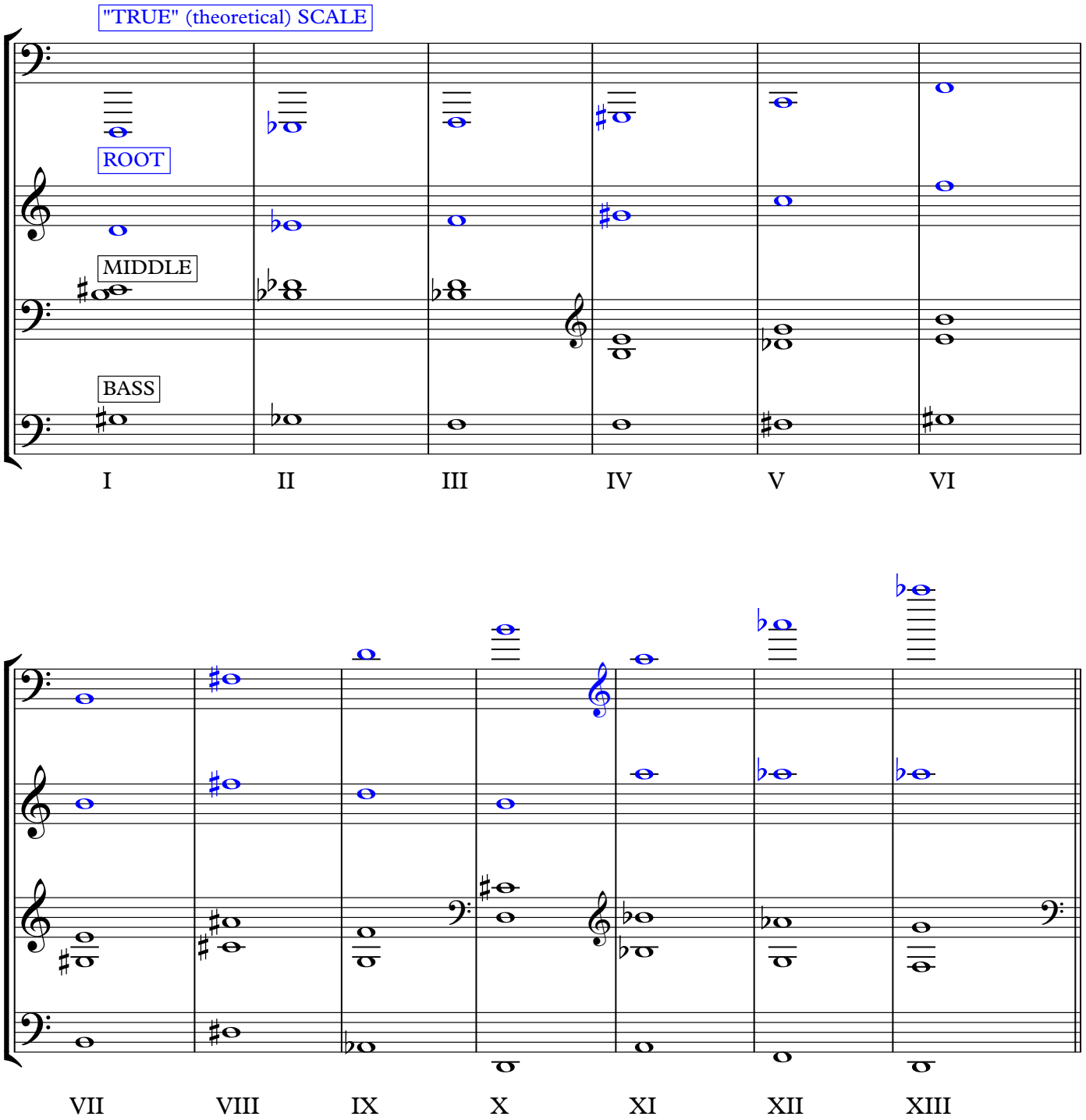


C♯/D♭ linked polychord towers

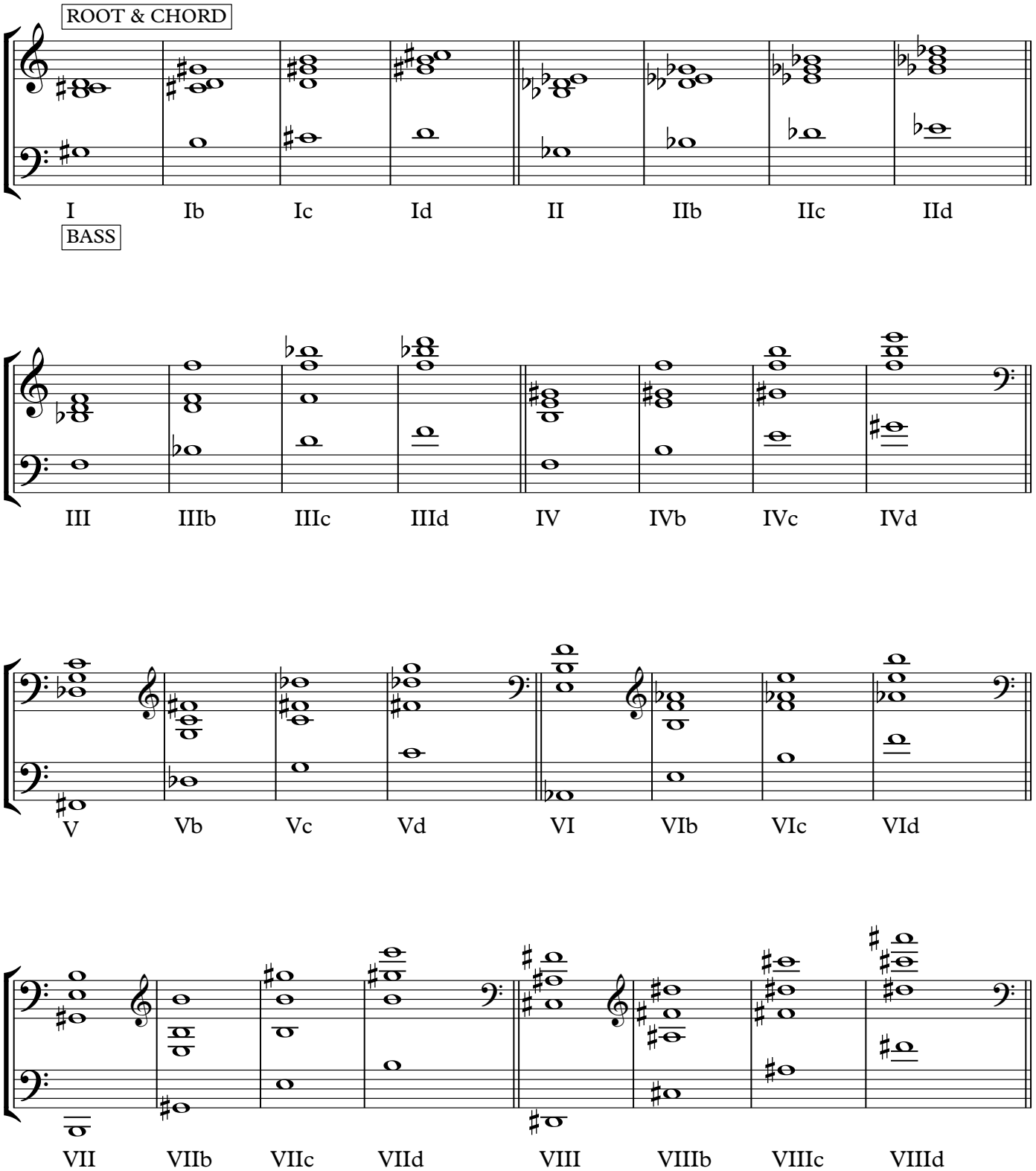


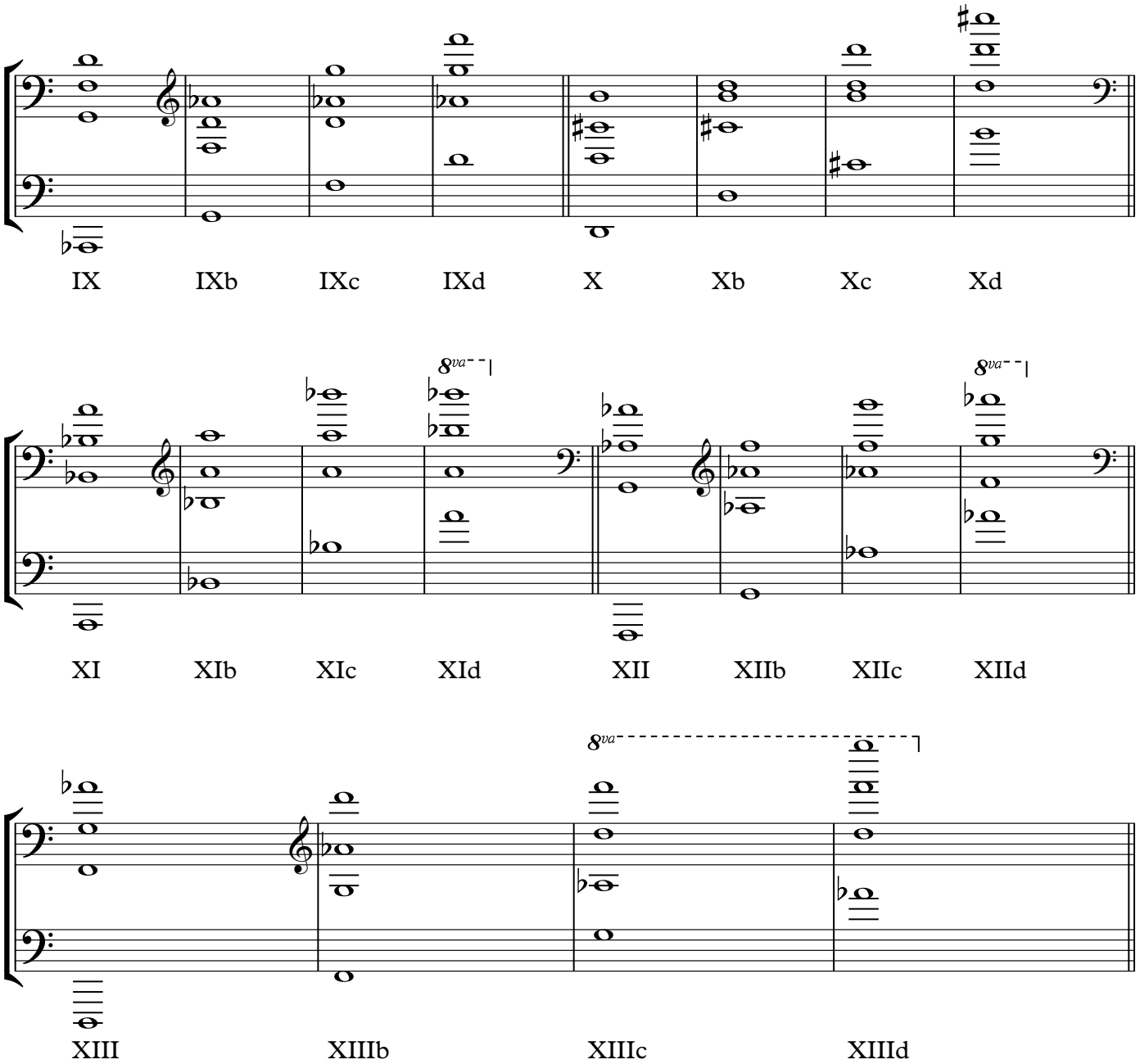
D

D ascending - root position chords

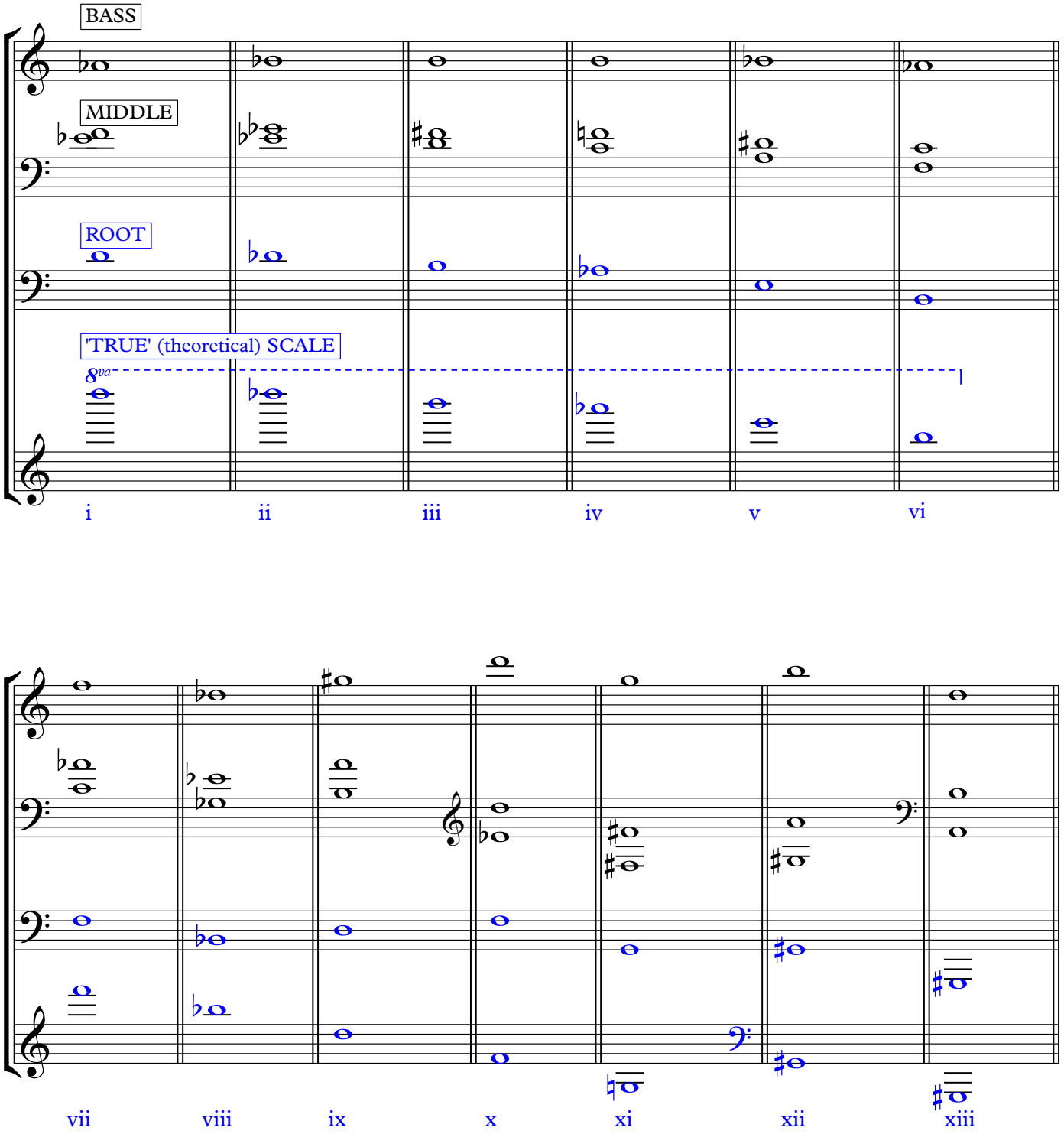


D ascending - chord inversions

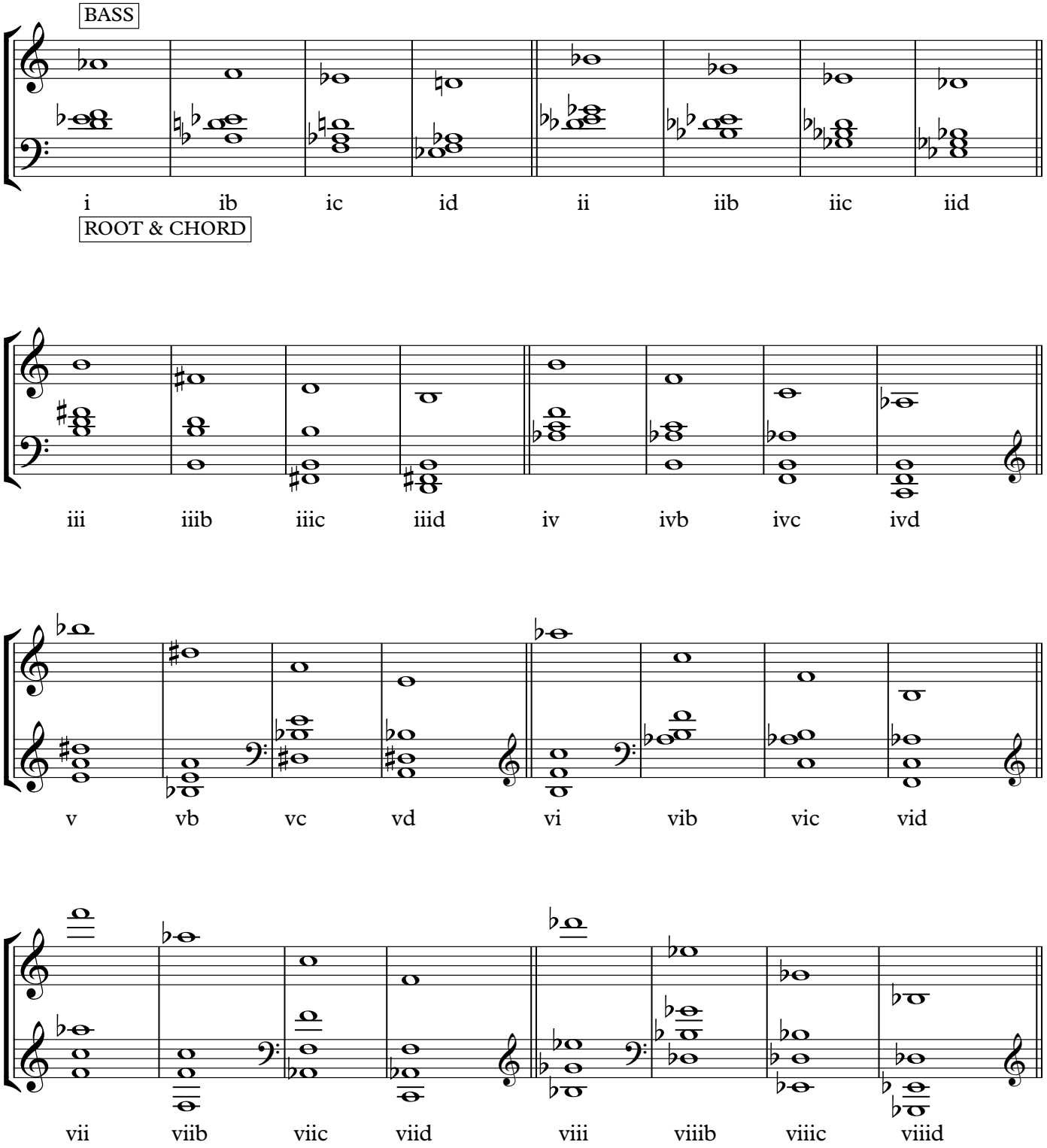


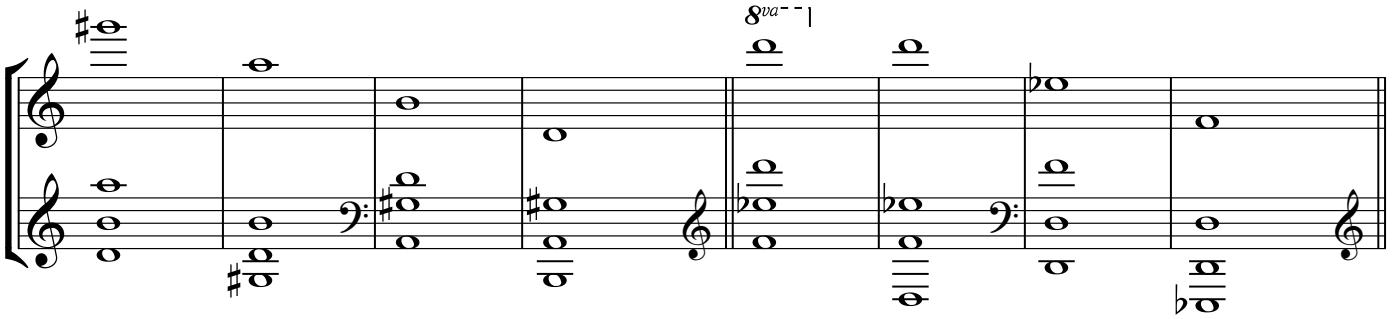

IX
IXb
IXc
IXd
X
Xb
Xc
Xd
8va
8va
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId
8va
XIII
XIIIb
XIIIc
XIIId

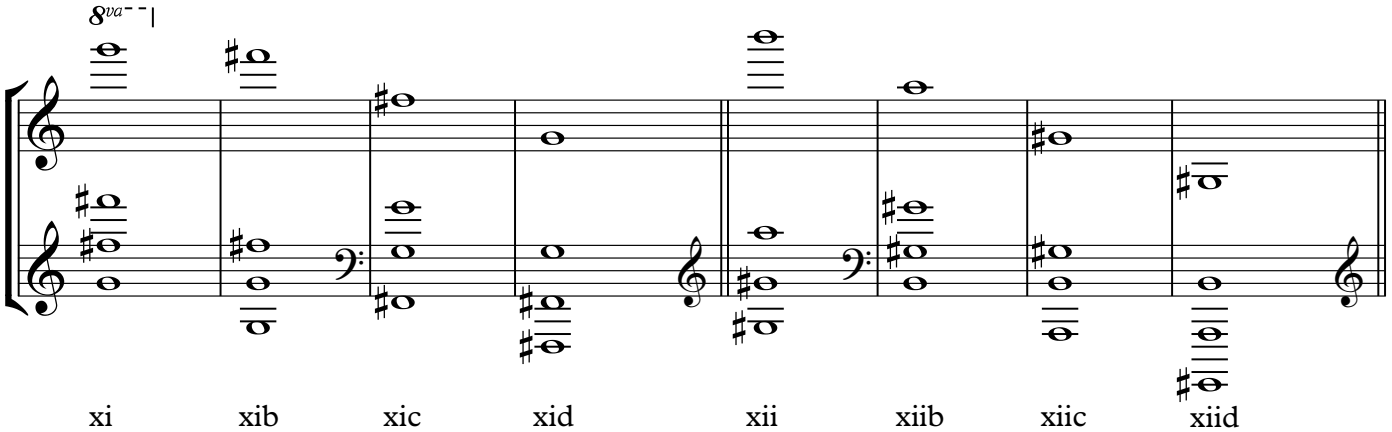
D descending - root position chords

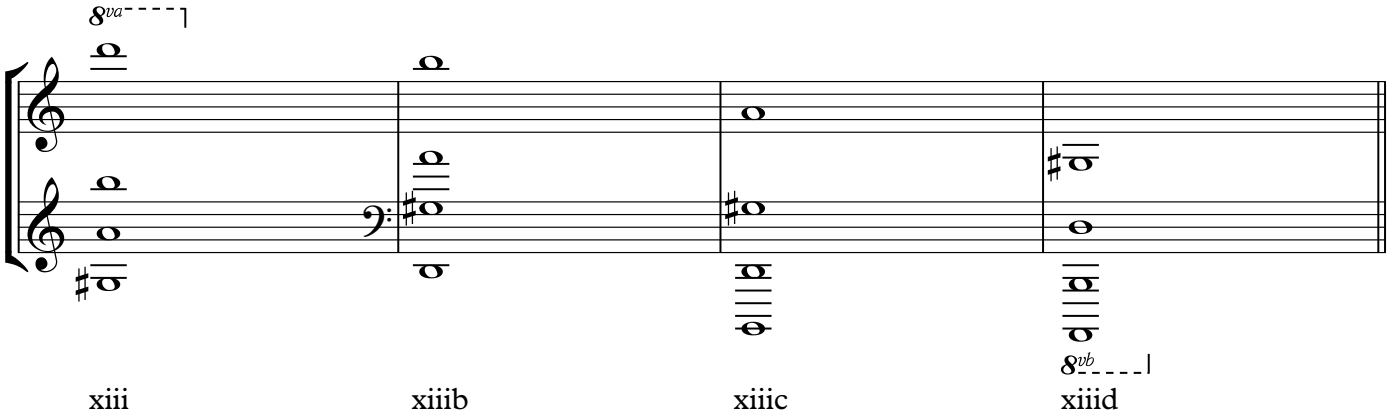


D descending - chord inversions

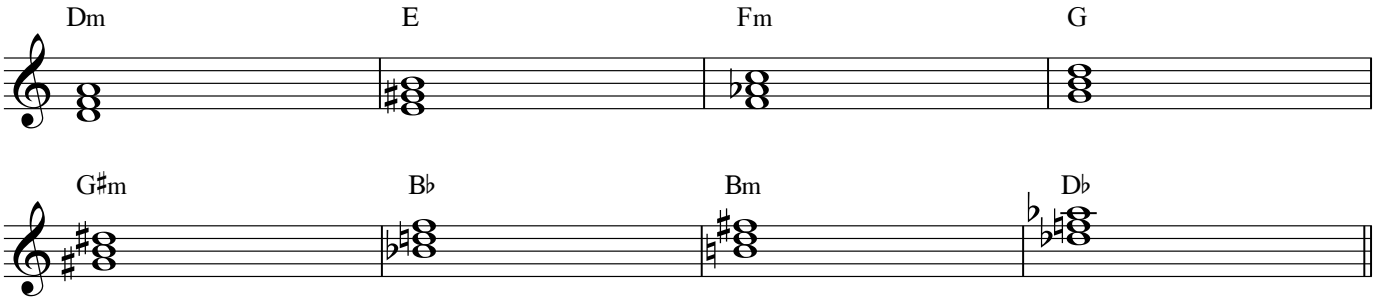



8va
ix
ixb
ixc
ixd
x
xb
xc
xd

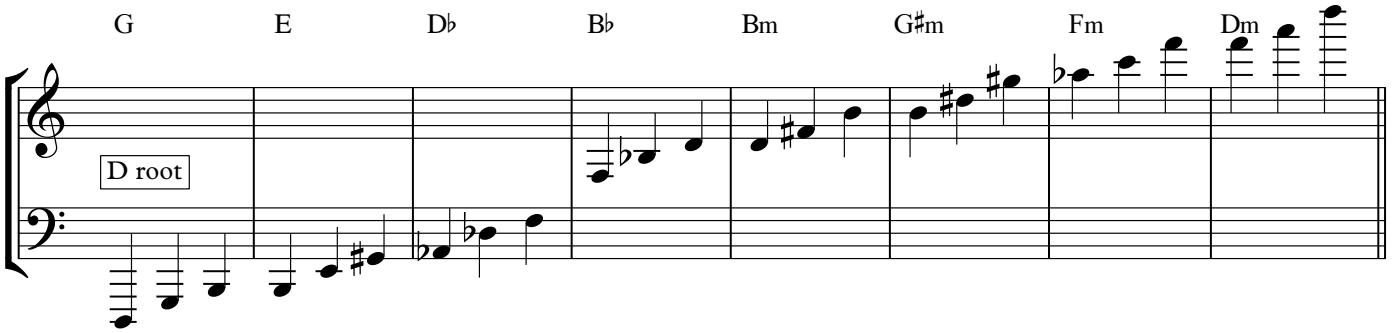

8va
xi
xib
xic
xid
xii
xiib
xiic
xiid

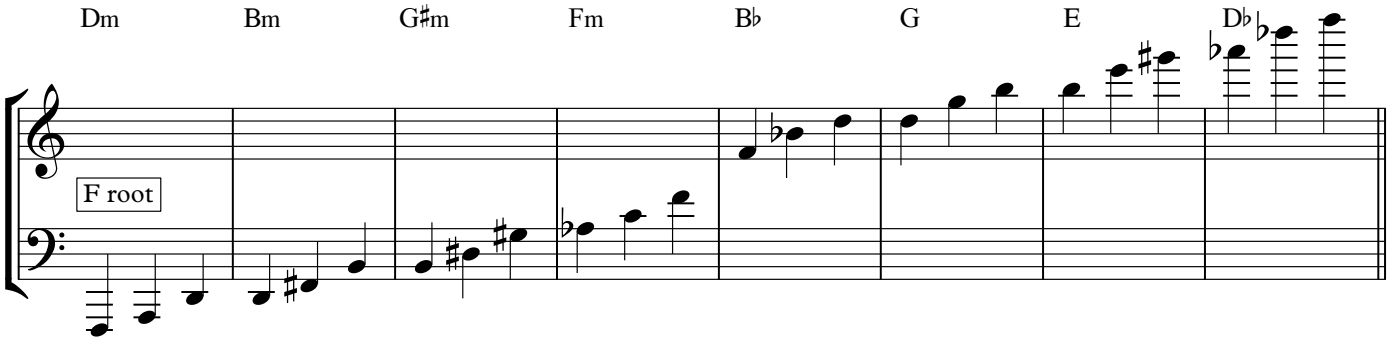

8va
8vb
xiii
xiiib
xiiic
xiiid

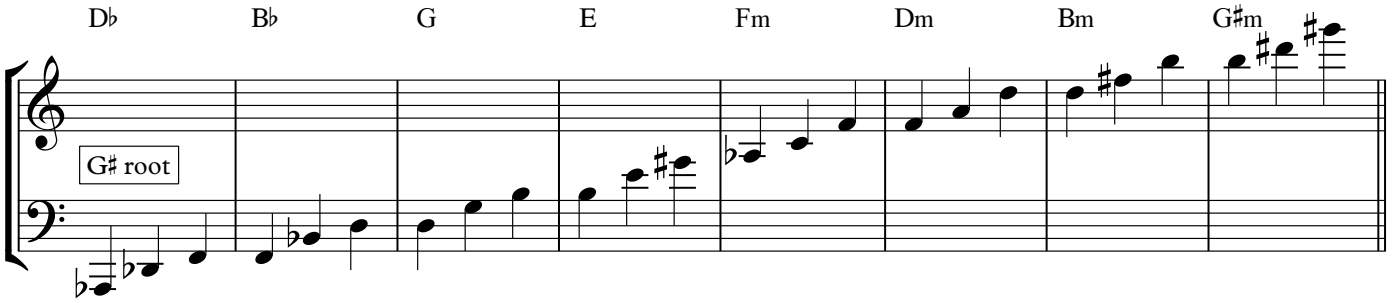
D
Resultant triads

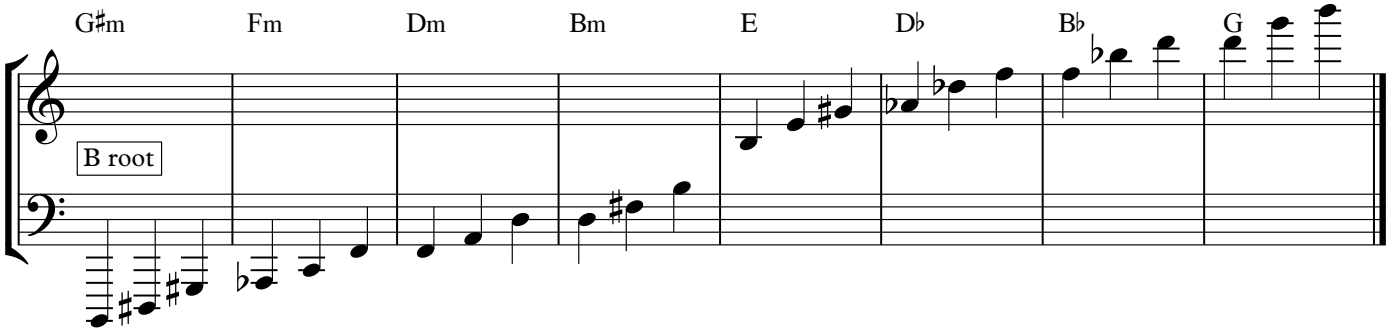


D linked polychord towers



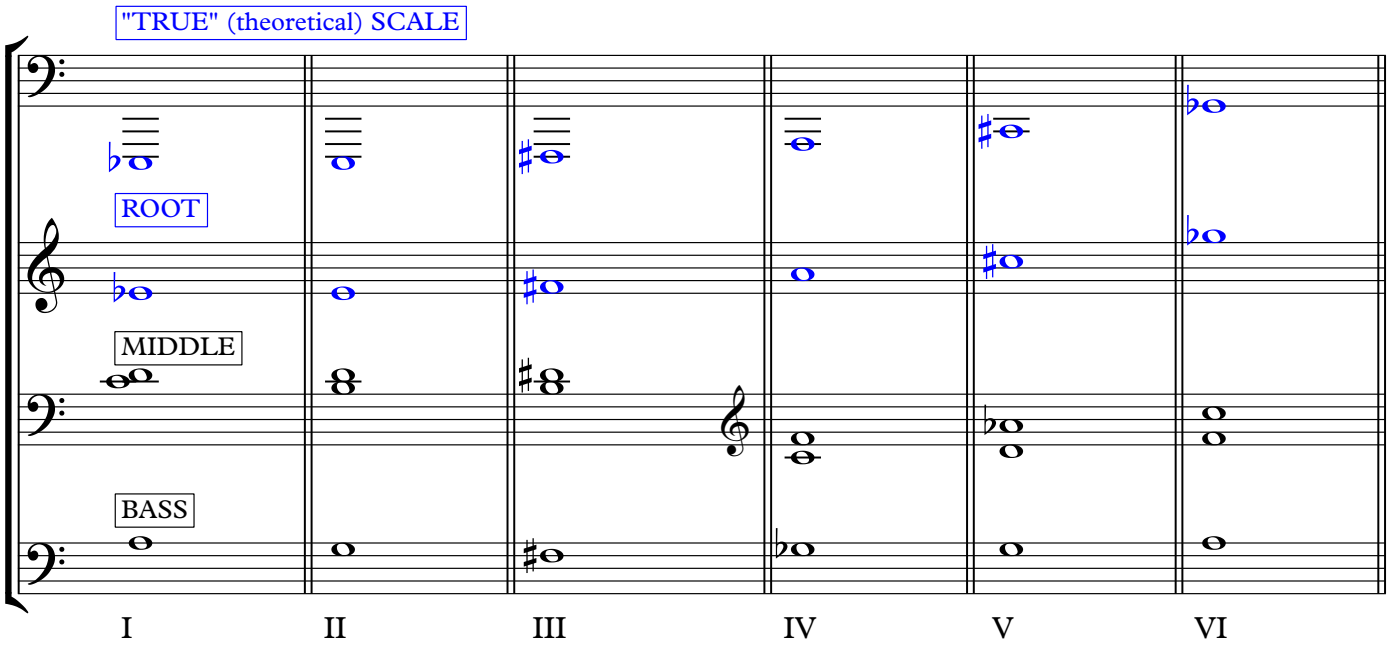


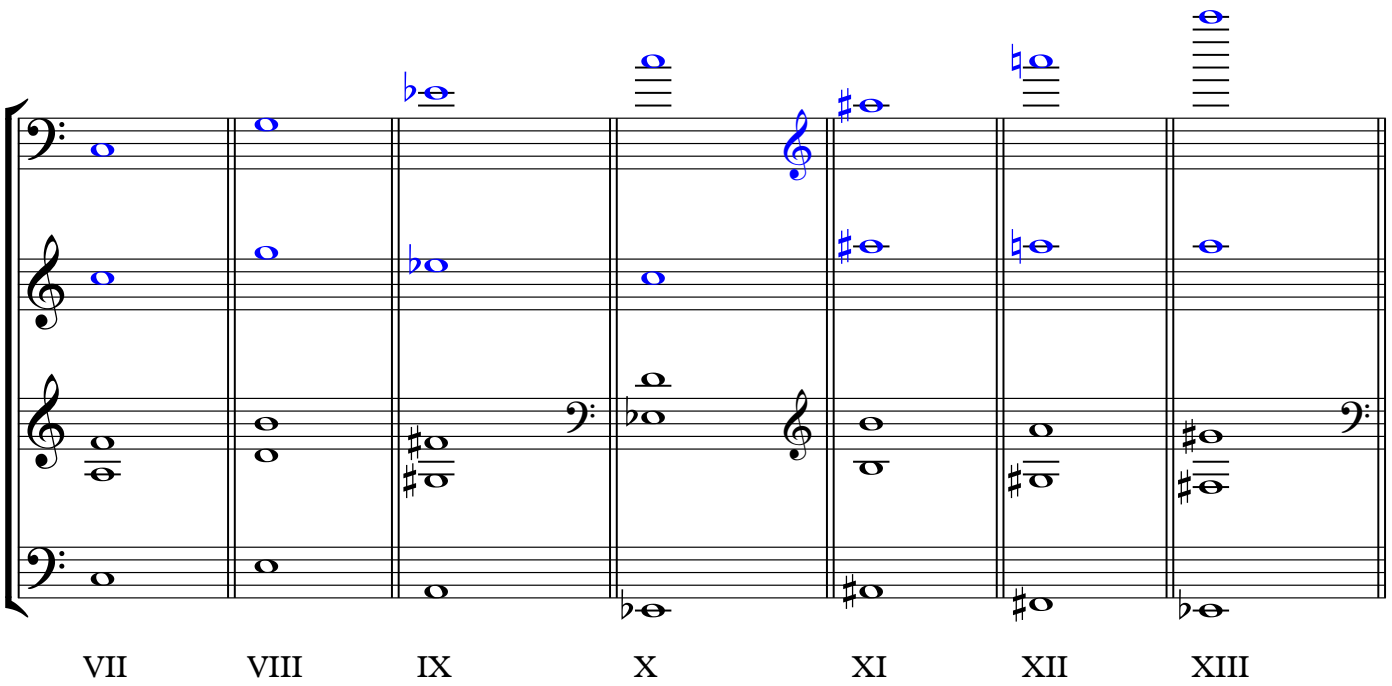




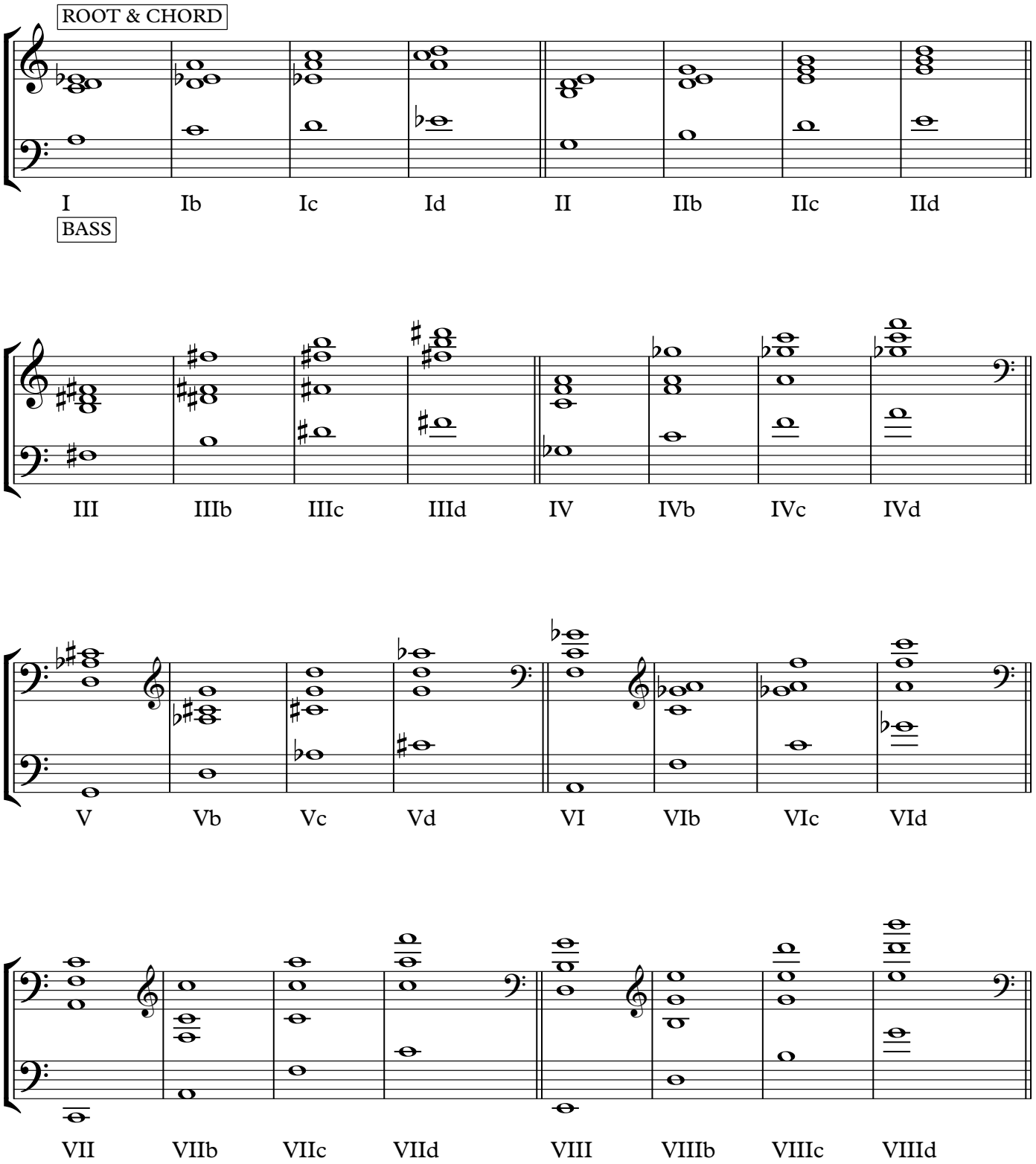
D♯/E♭

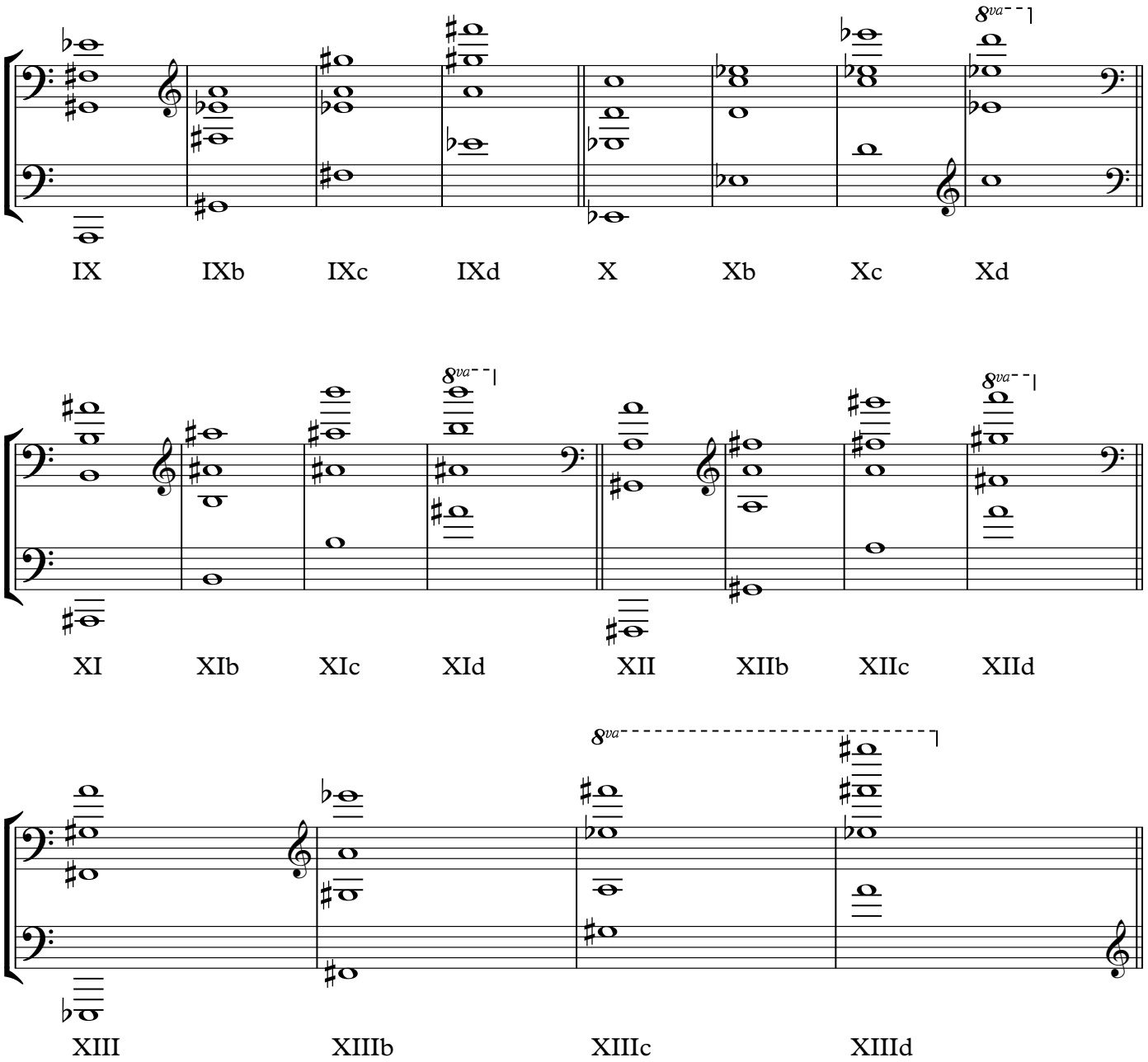
D♯/E♭ ascending - root position chords



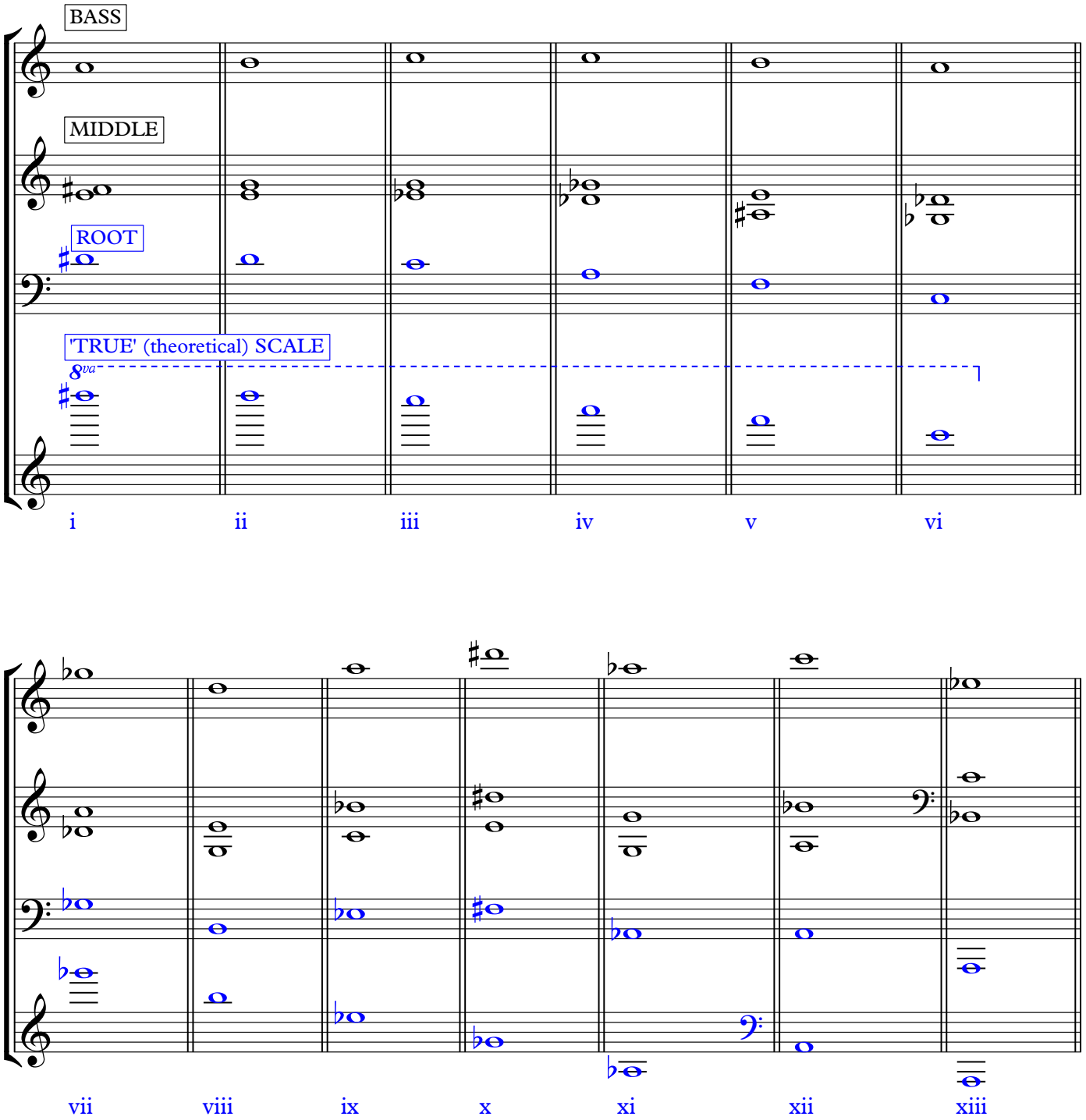


D♯/E♭ ascending - chord inversions

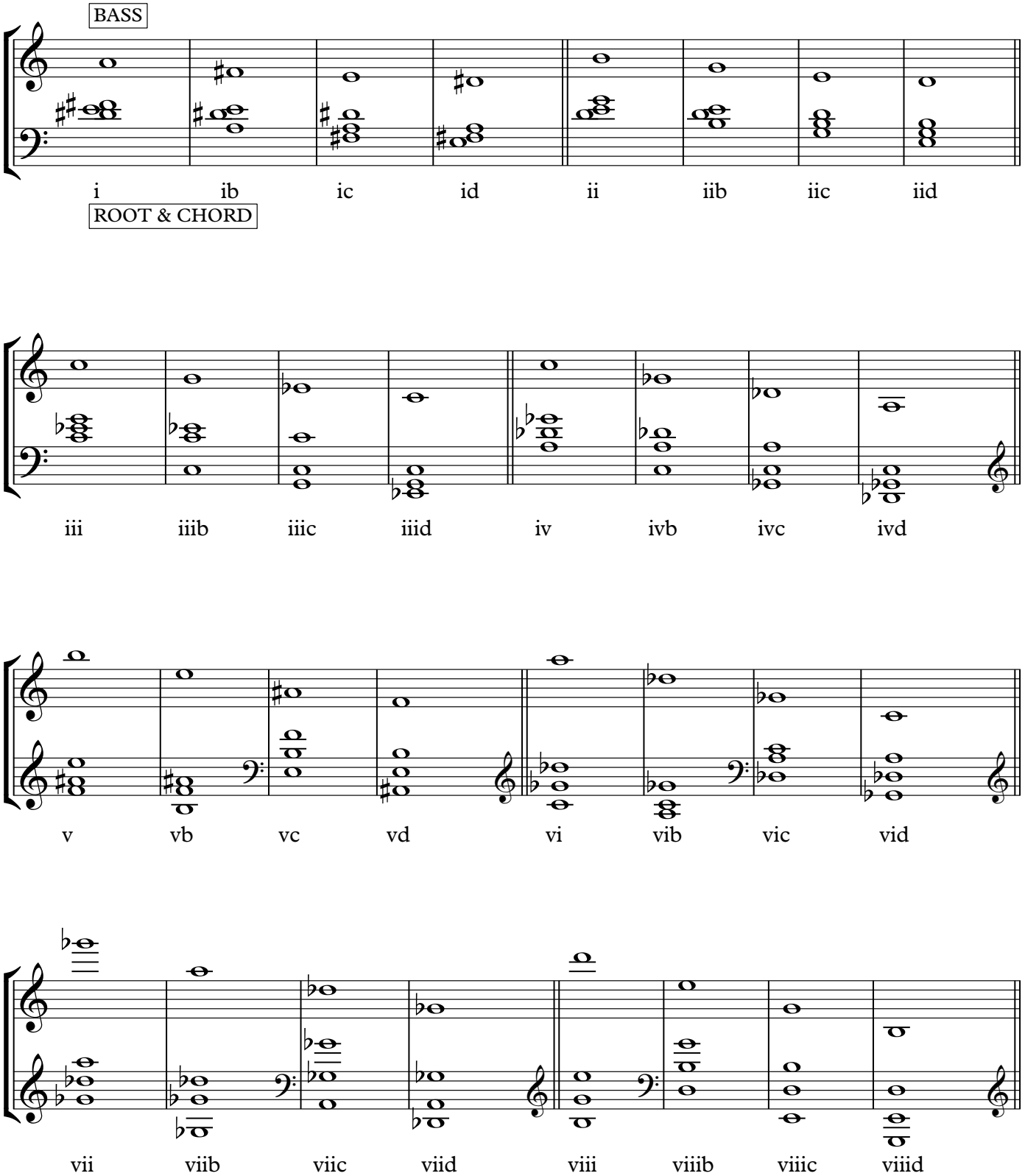


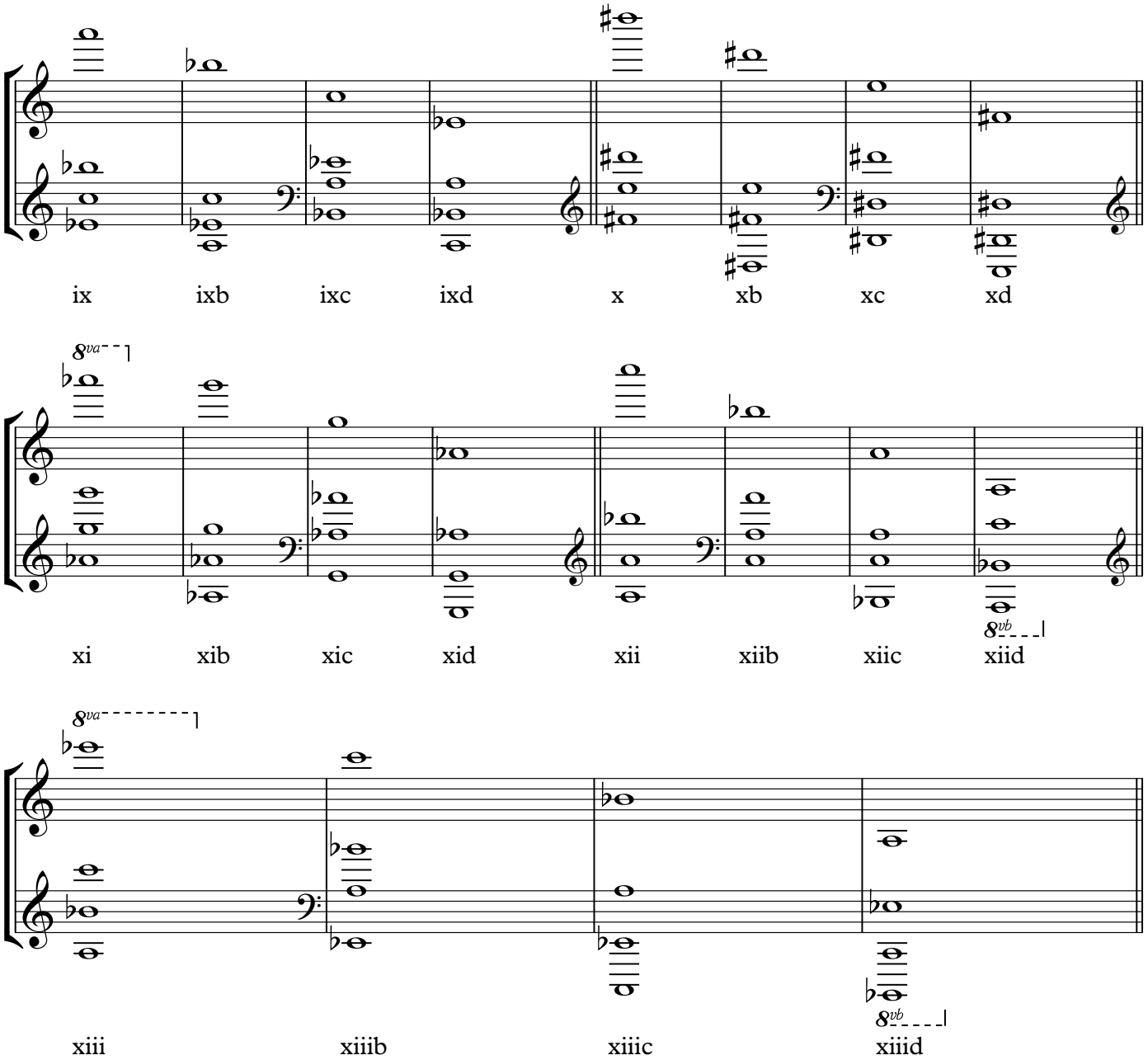

8va
8va
8va
8va
8va
IX
IXb
IXc
IXd
X
Xb
Xc
Xd
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId
XIII
XIIIb
XIIIc
XIIId

D♯/E♭ descending - root position chords

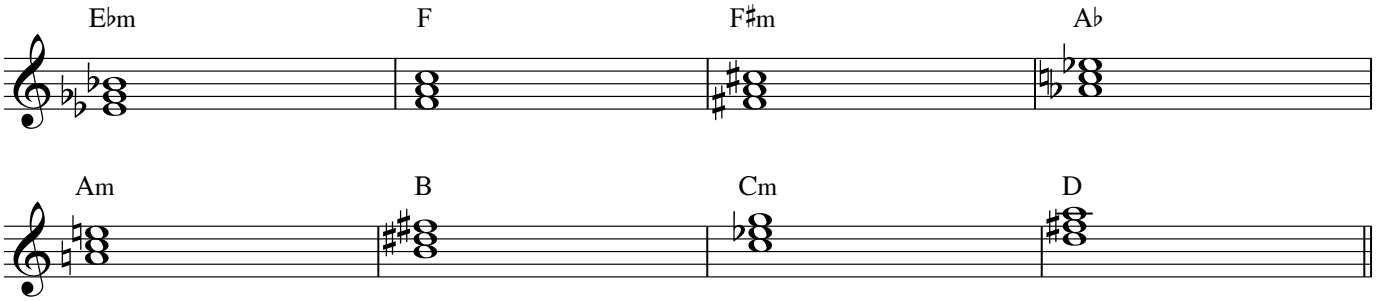


D♯/E♭ descending - chord inversions

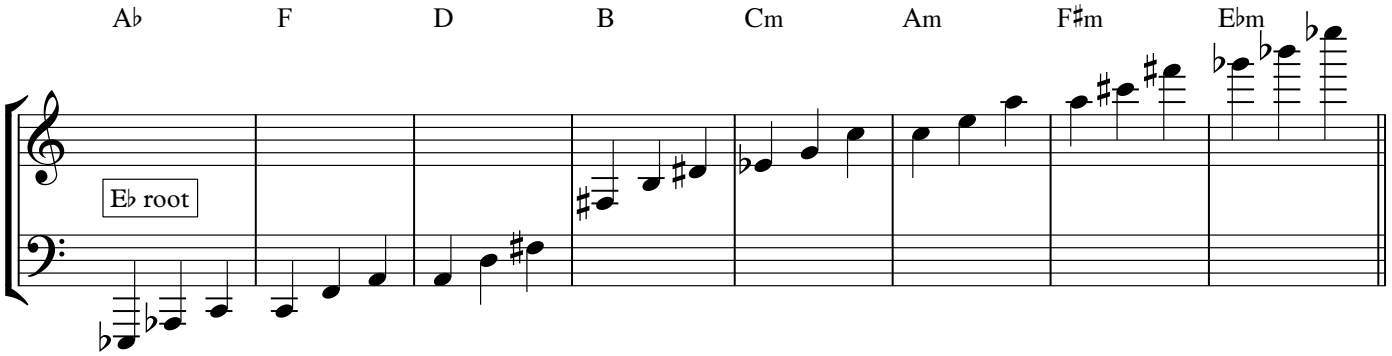


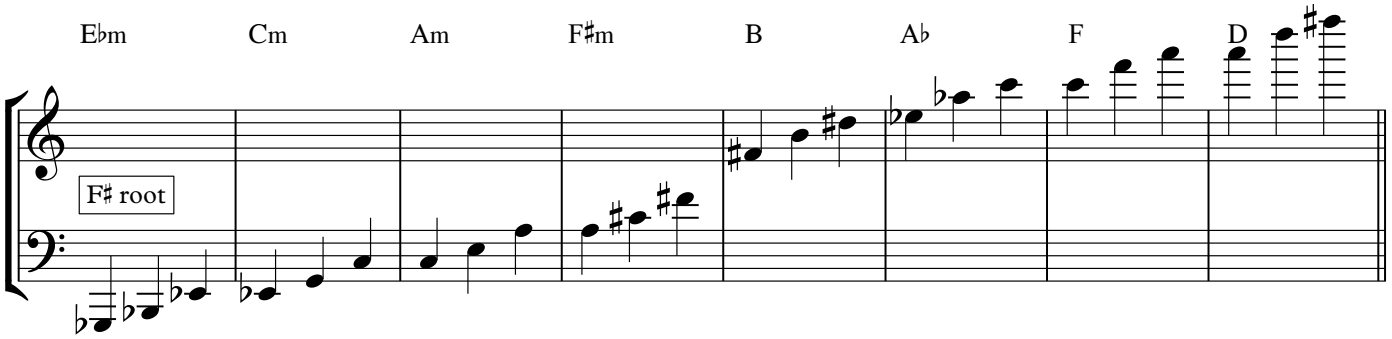

ix
ixb
ixc
ixd
x
xb
xc
xd
8va
xi
xib
xic
xid
xii
xiib
xiic
8vb
xiid
8va
xiii
xiiib
xiiic
8vb
xiiid

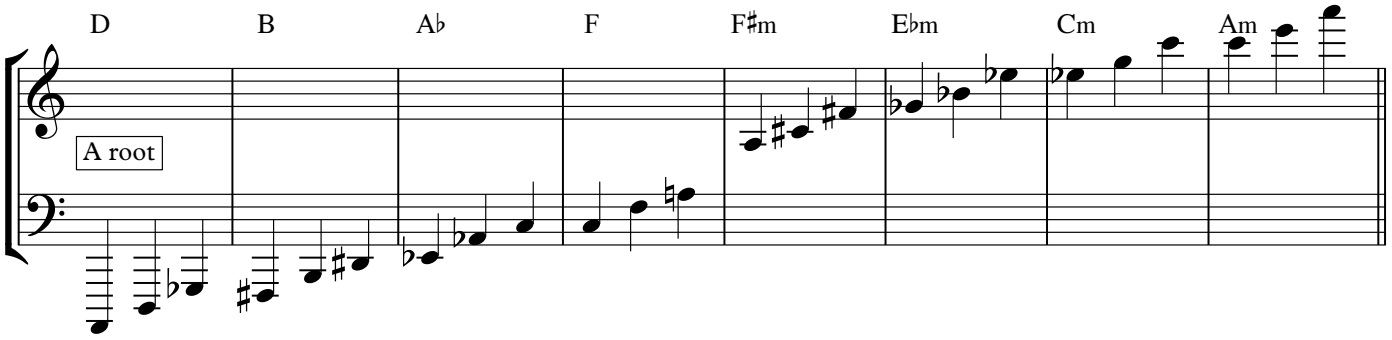
D♯/E♭
Resultant triads

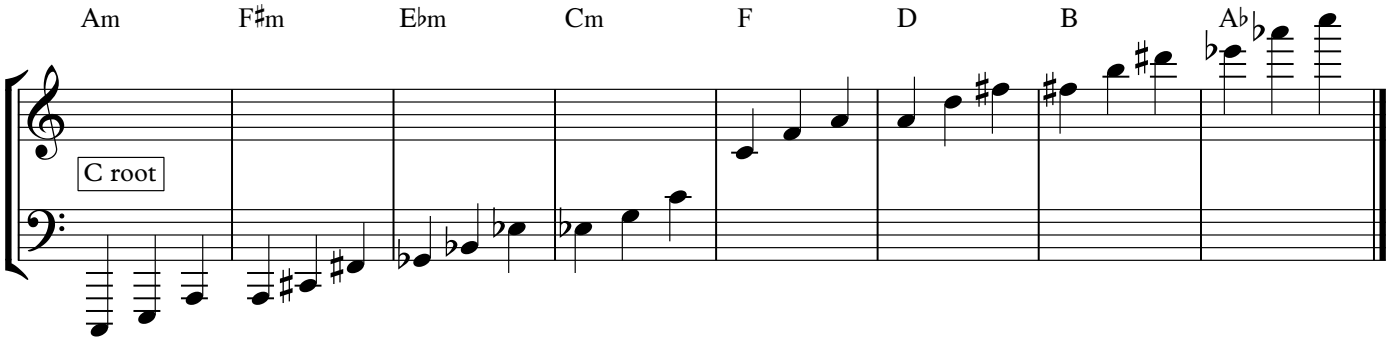


D♯/E♭ linked polychord towers



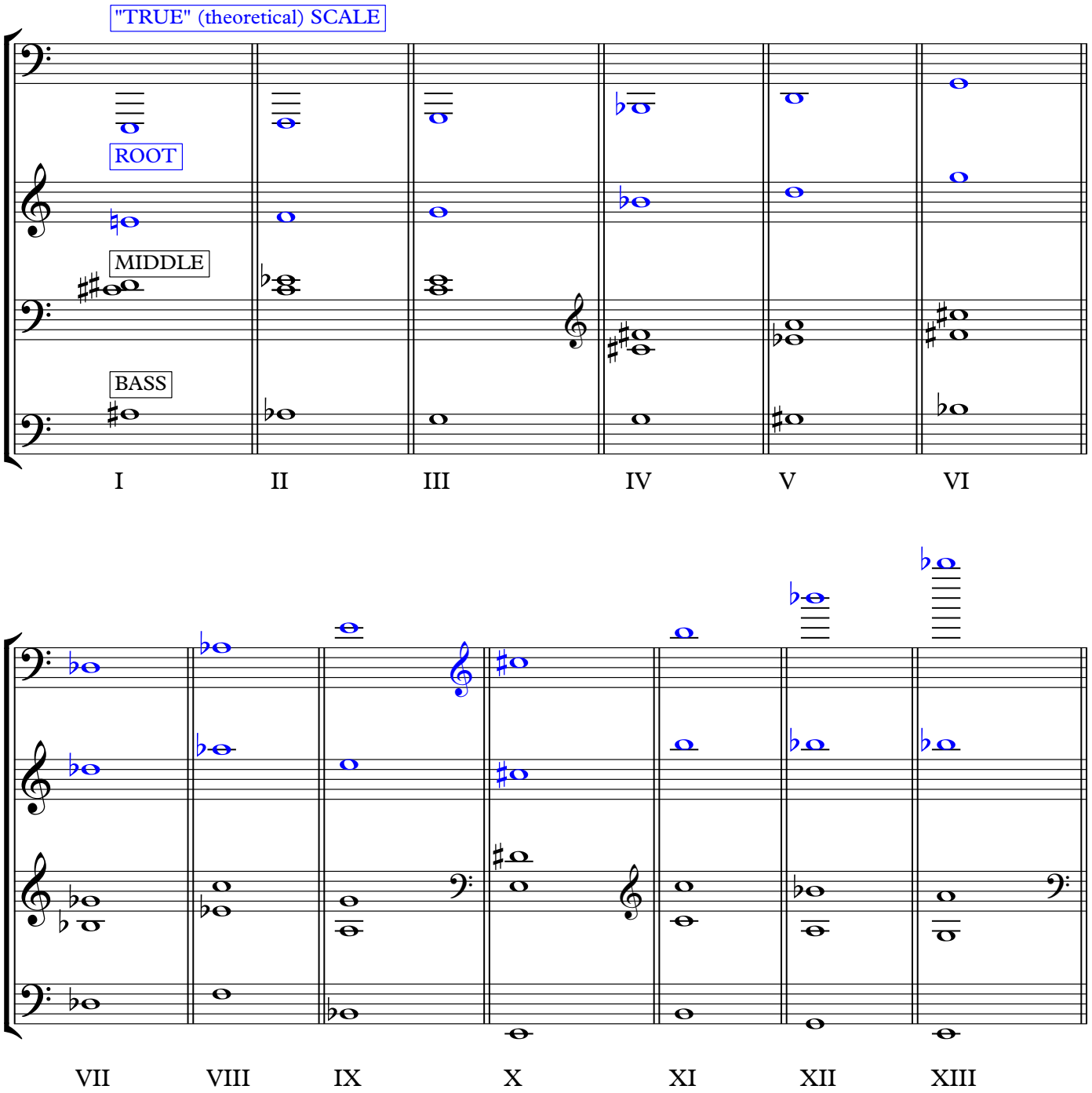




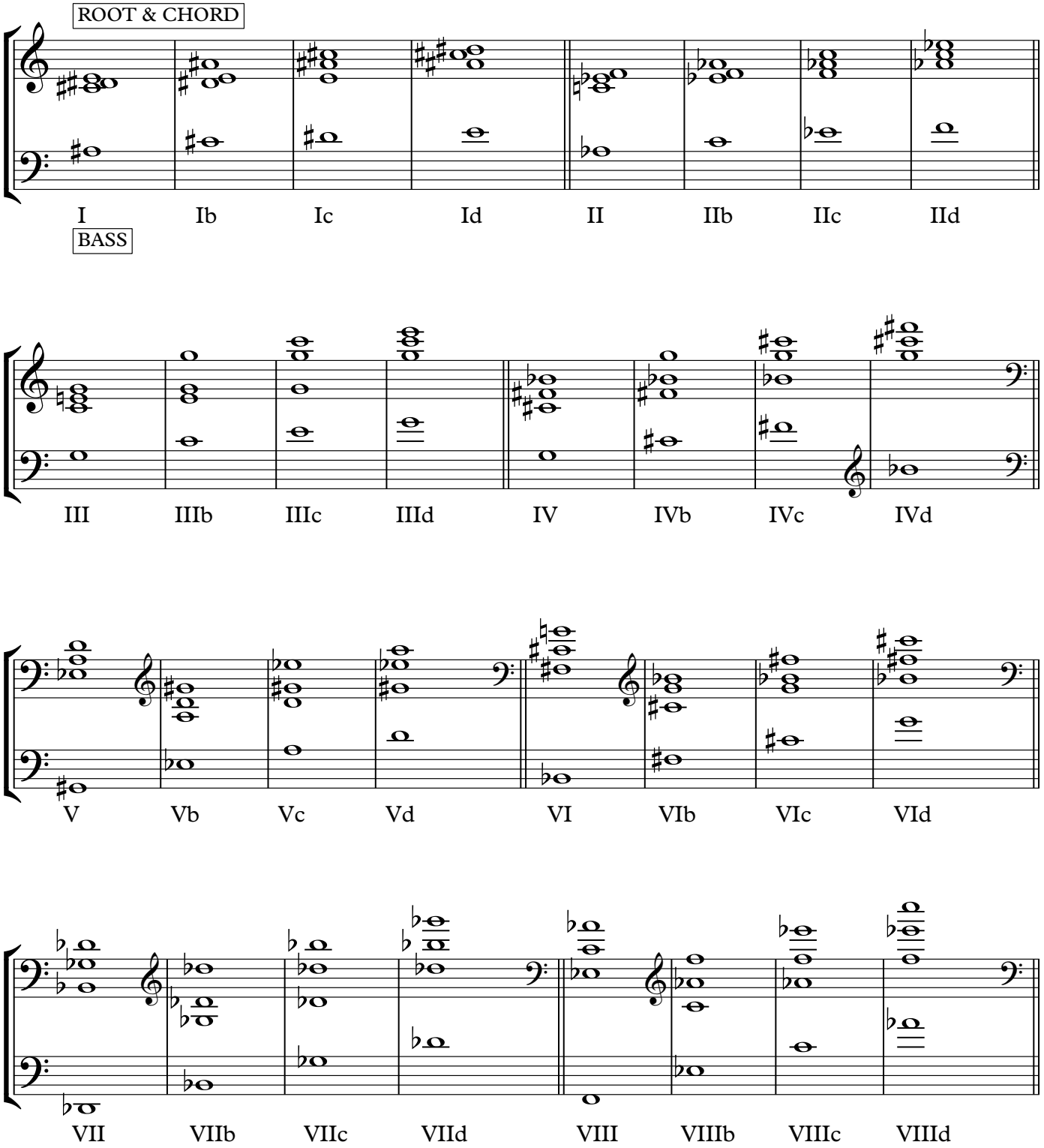


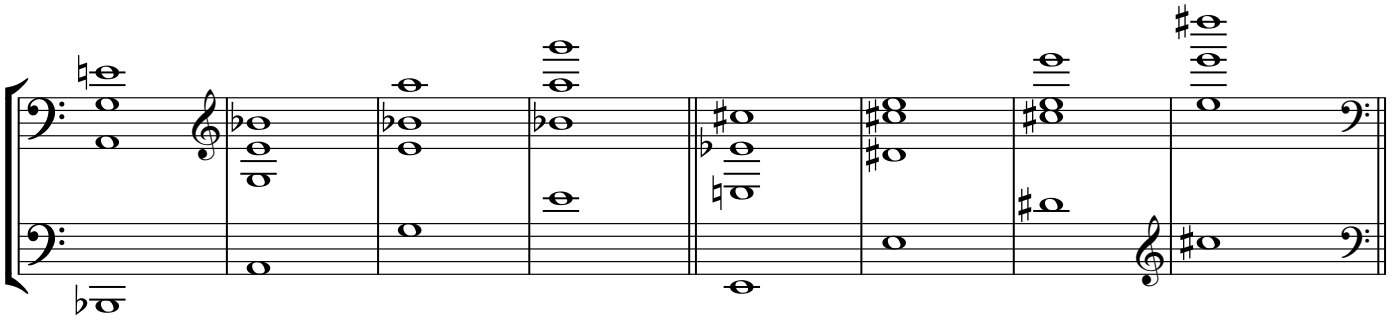
E

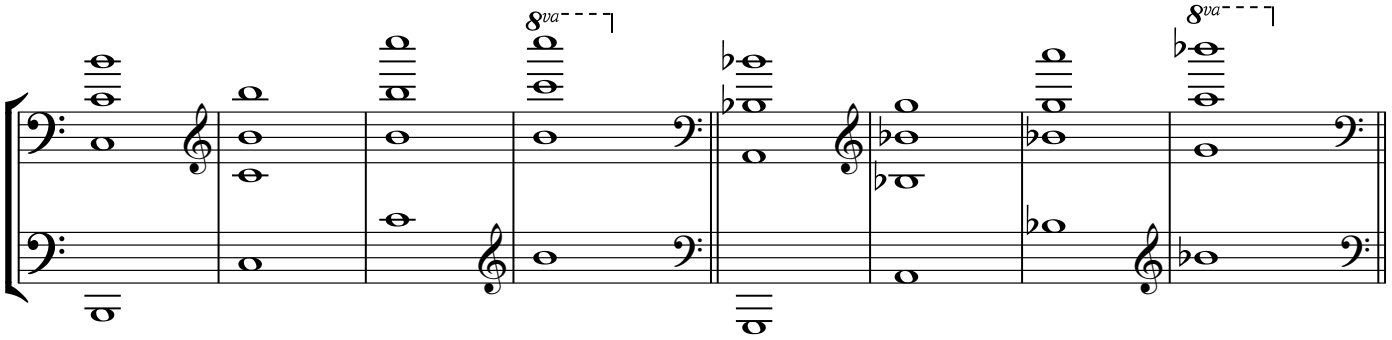
E ascending - root position chords

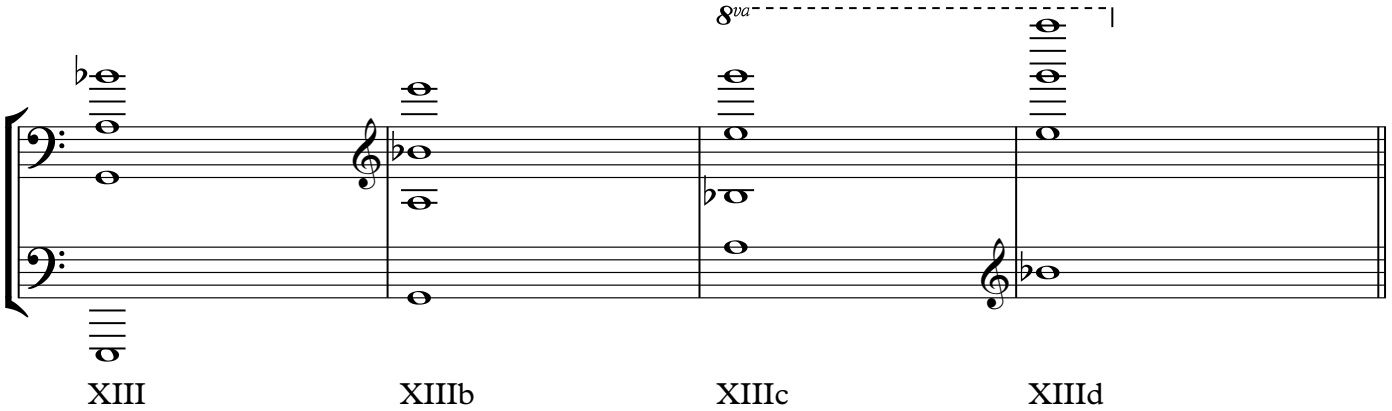


E ascending - chord inversions

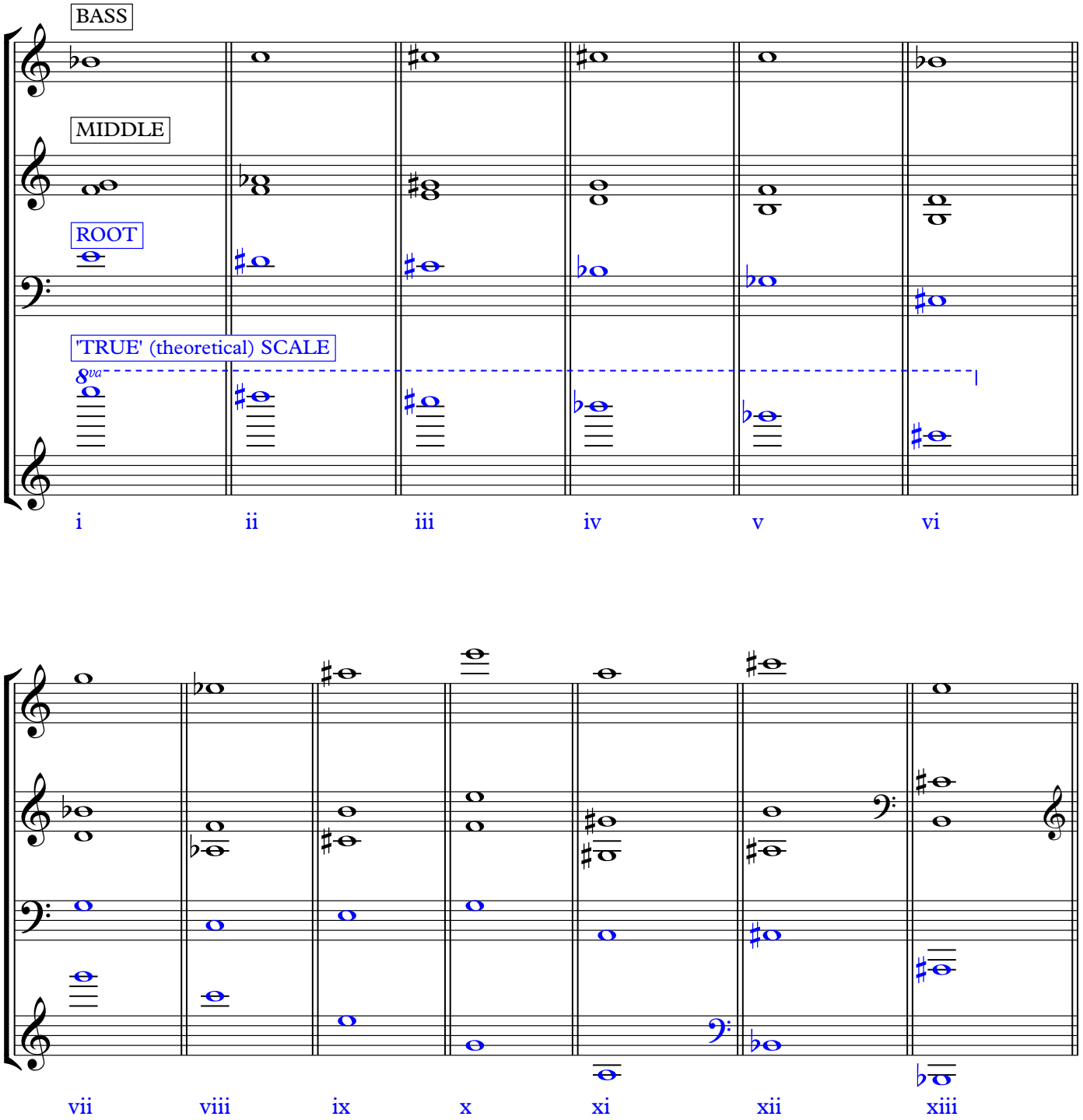



IX
IXb
IXc
IXd
X
Xb
Xc
Xd

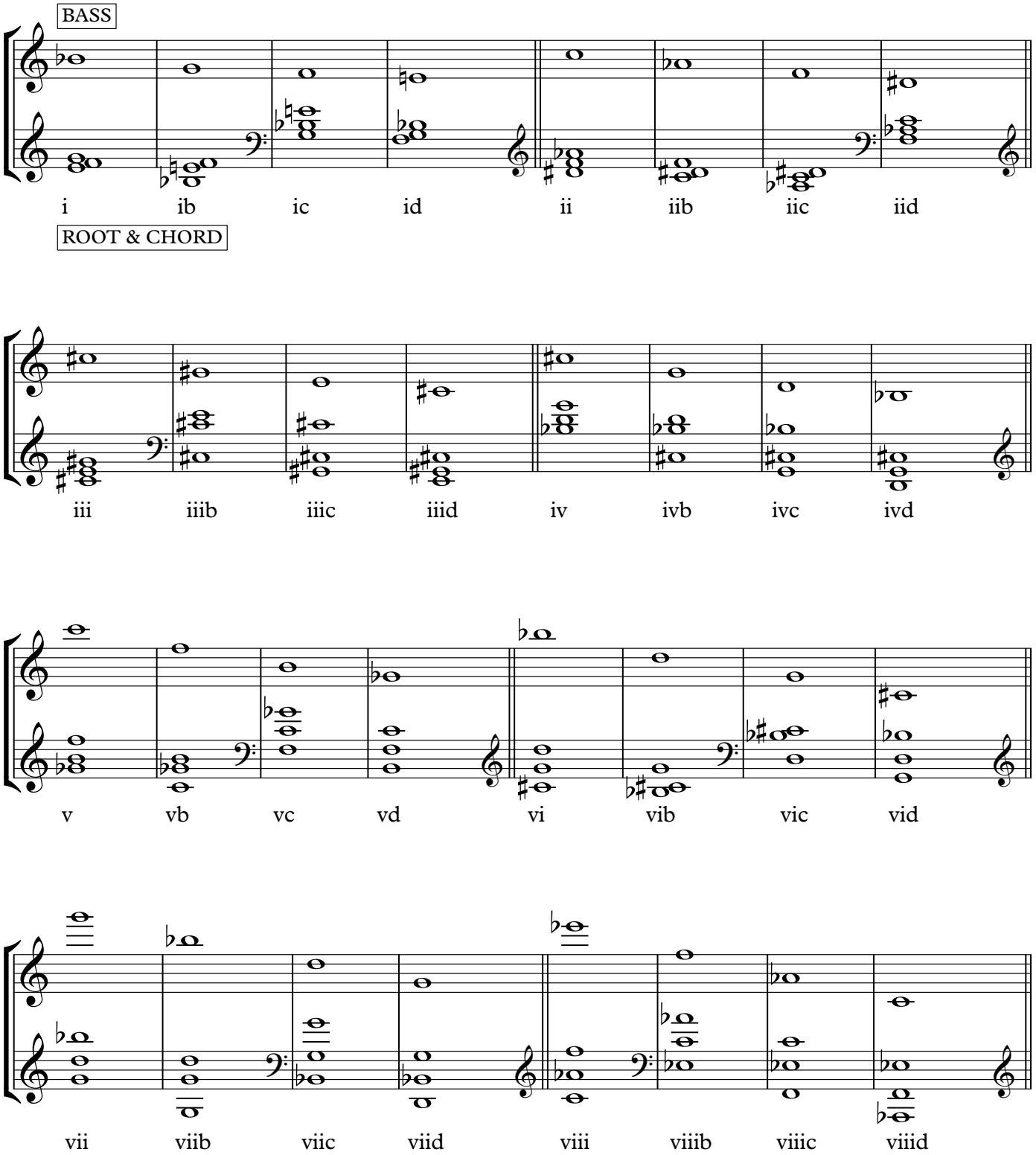

8va
8va
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId

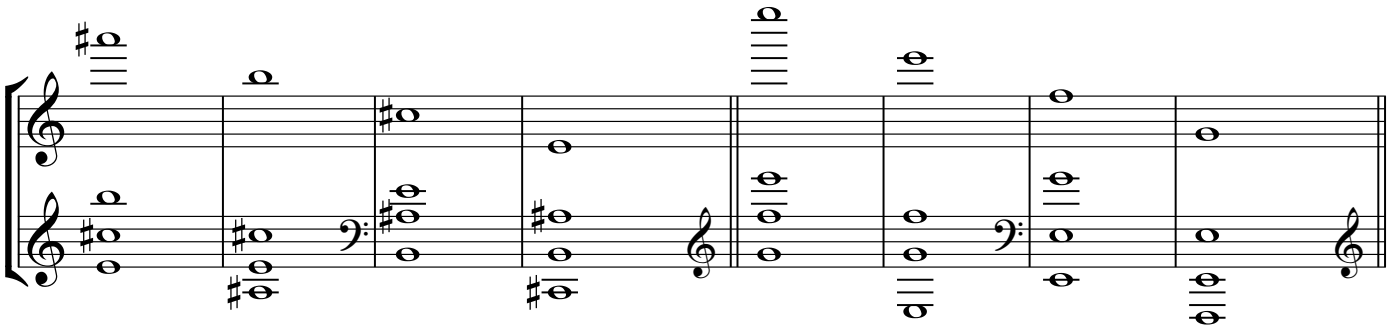

8va
XIII
XIIIb
XIIIc
XIIId

E descending - root position chords

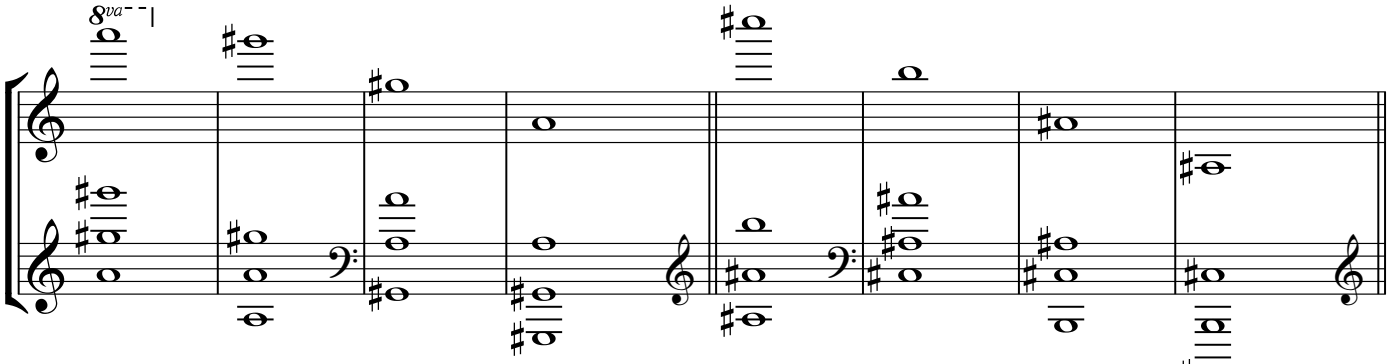


E descending - chord inversions

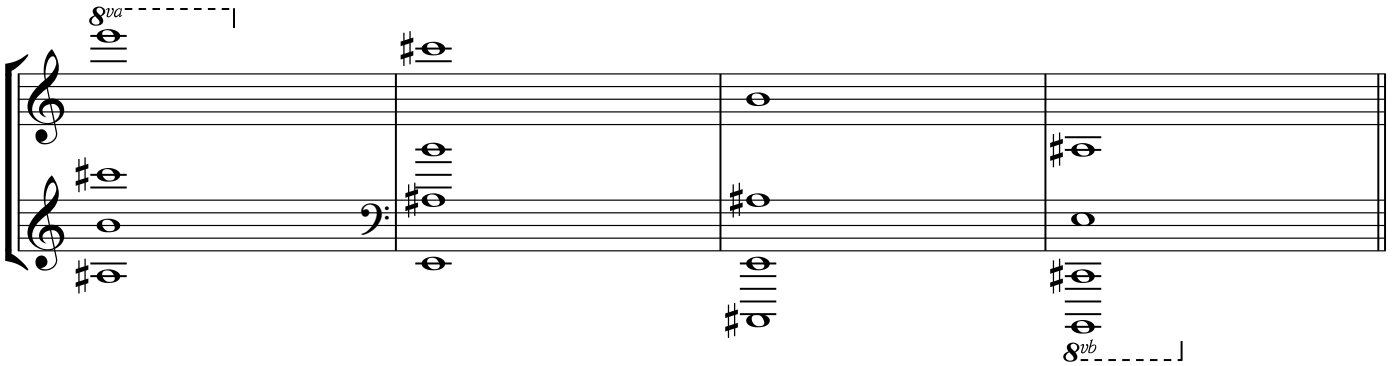




ix ixb ixc ixd x xb xc xd

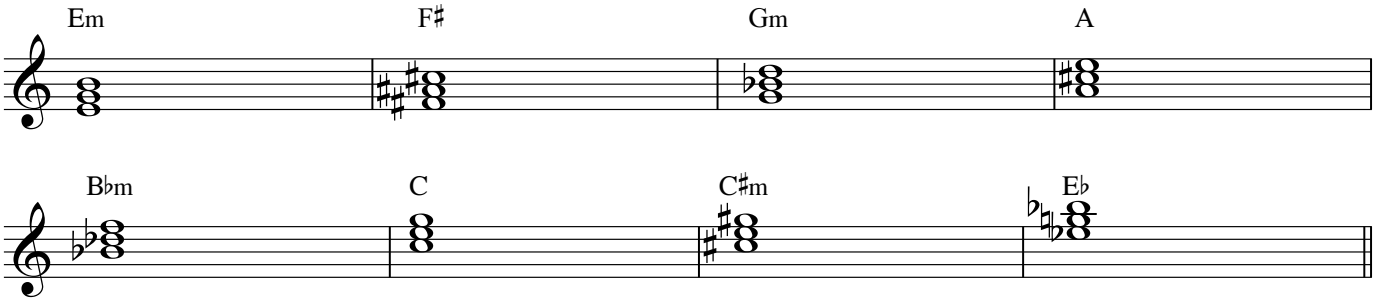


xi xib xic xid xii xiib xiic xiid

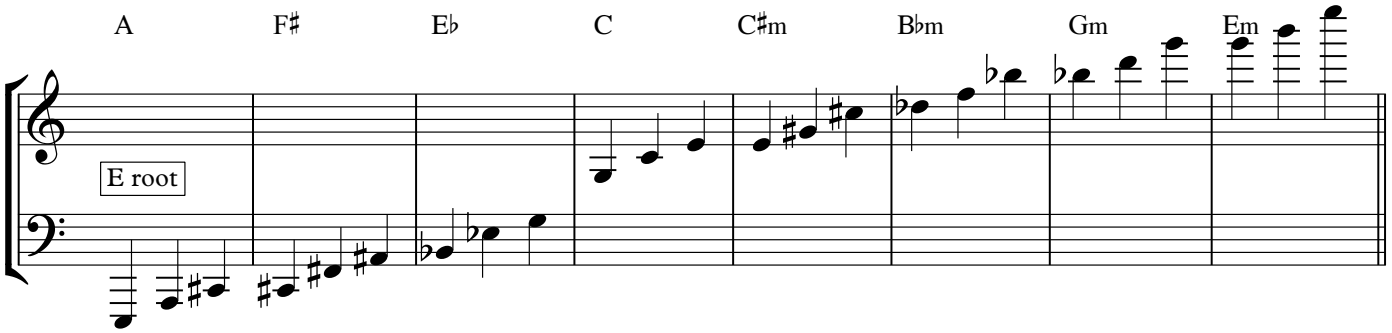


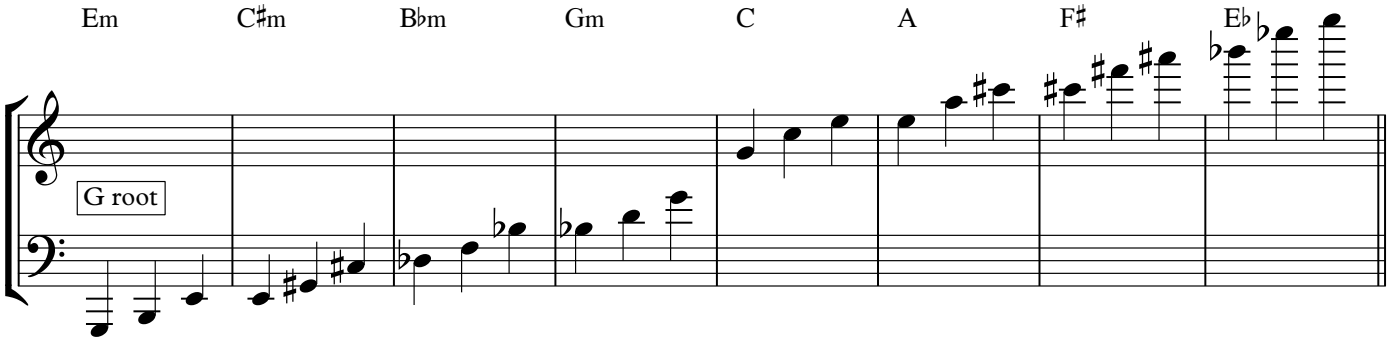
xiii xiiib xiiic xiiid

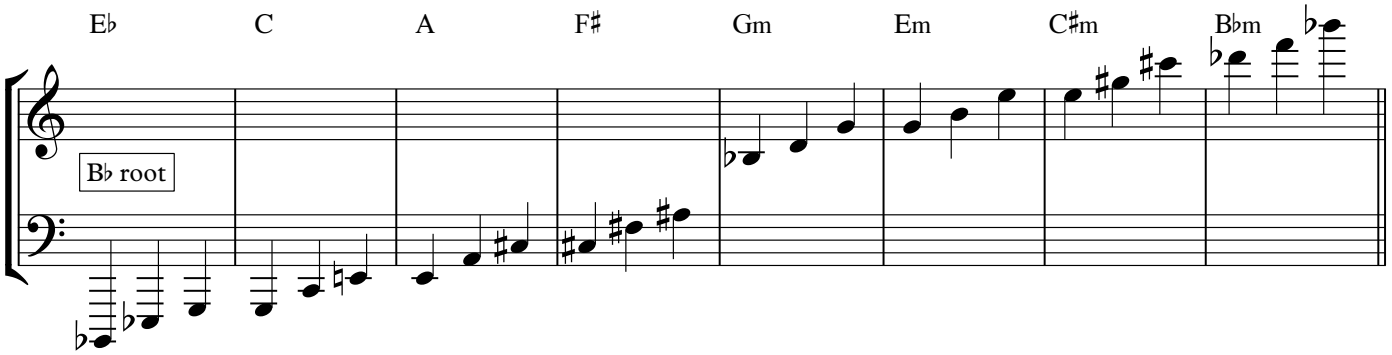
E
Resultant triads

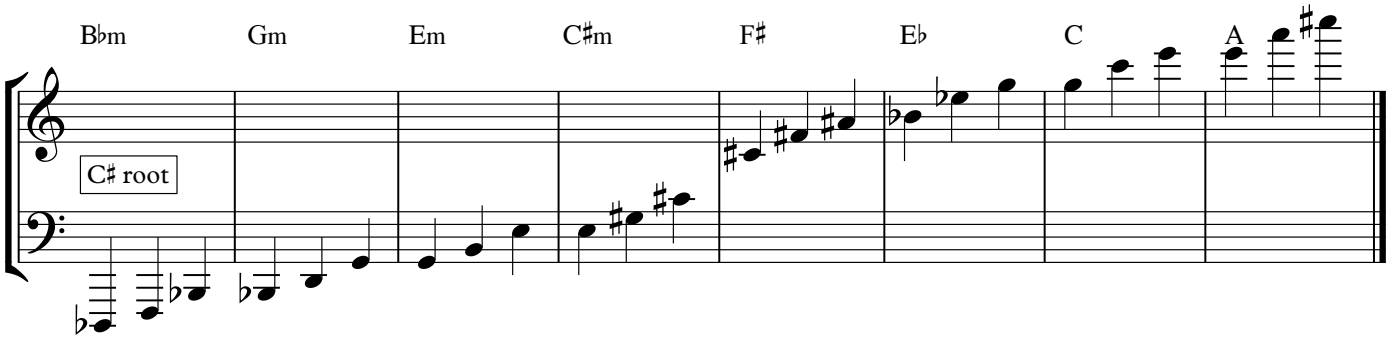


E linked polychord towers



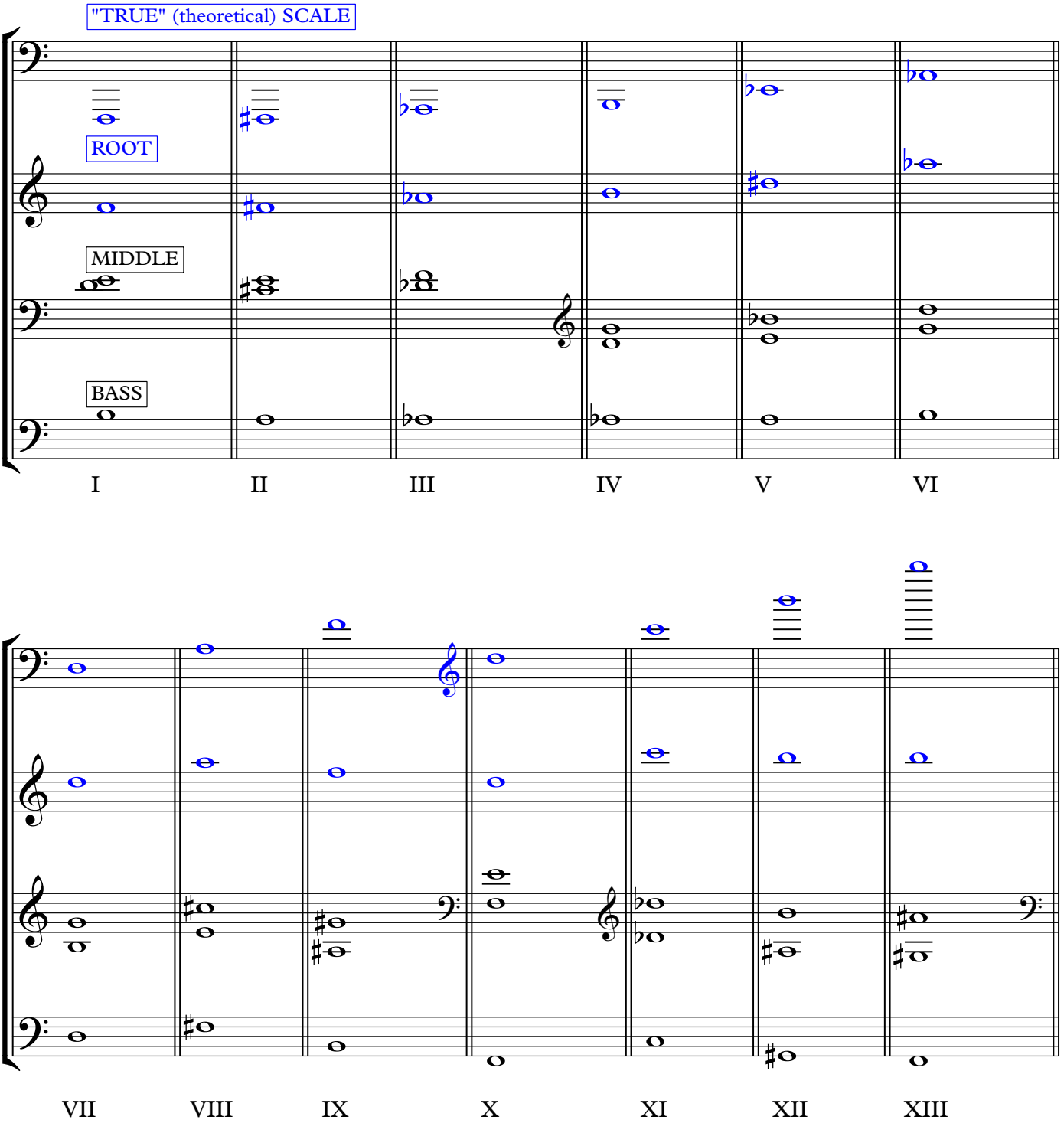




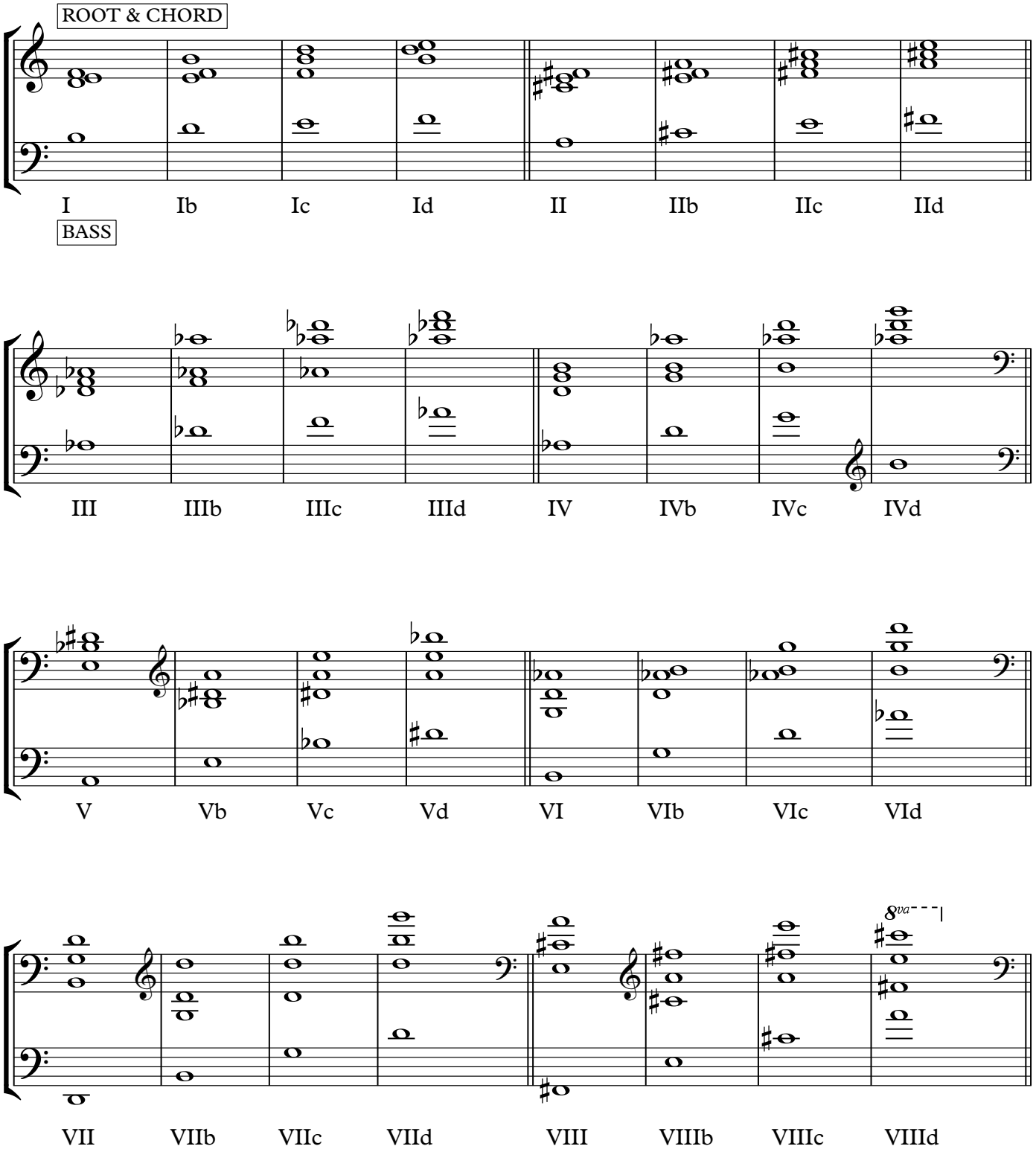


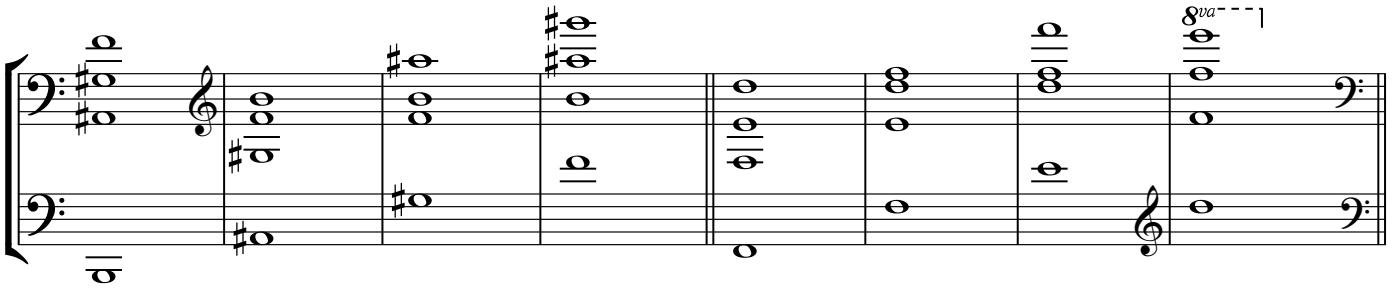
F

F ascending - root position chords

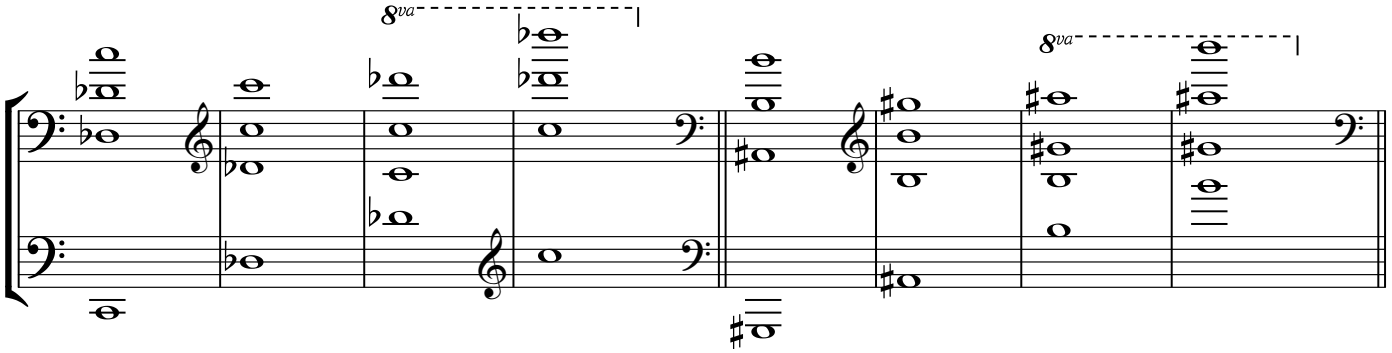


F ascending - chord inversions

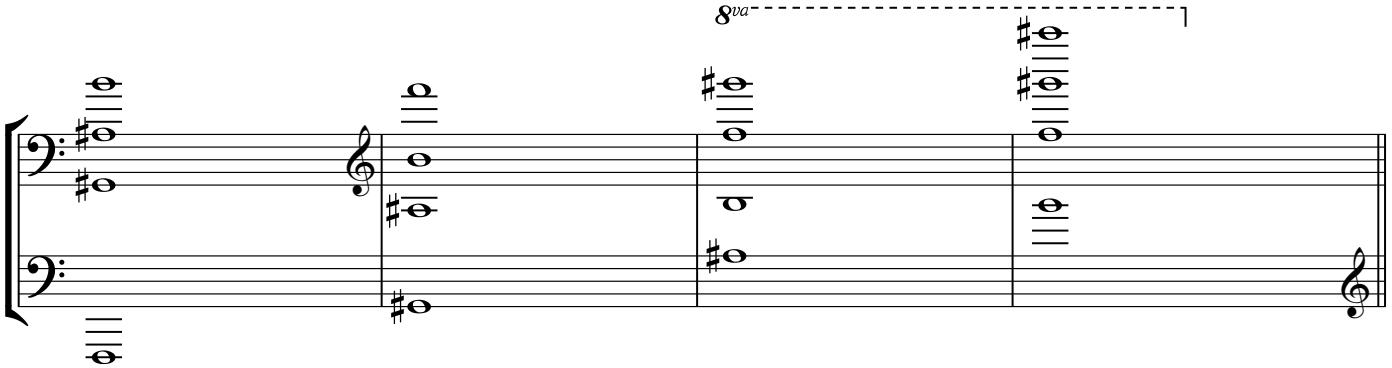




IX IXb IXc IXd X Xb Xc Xd

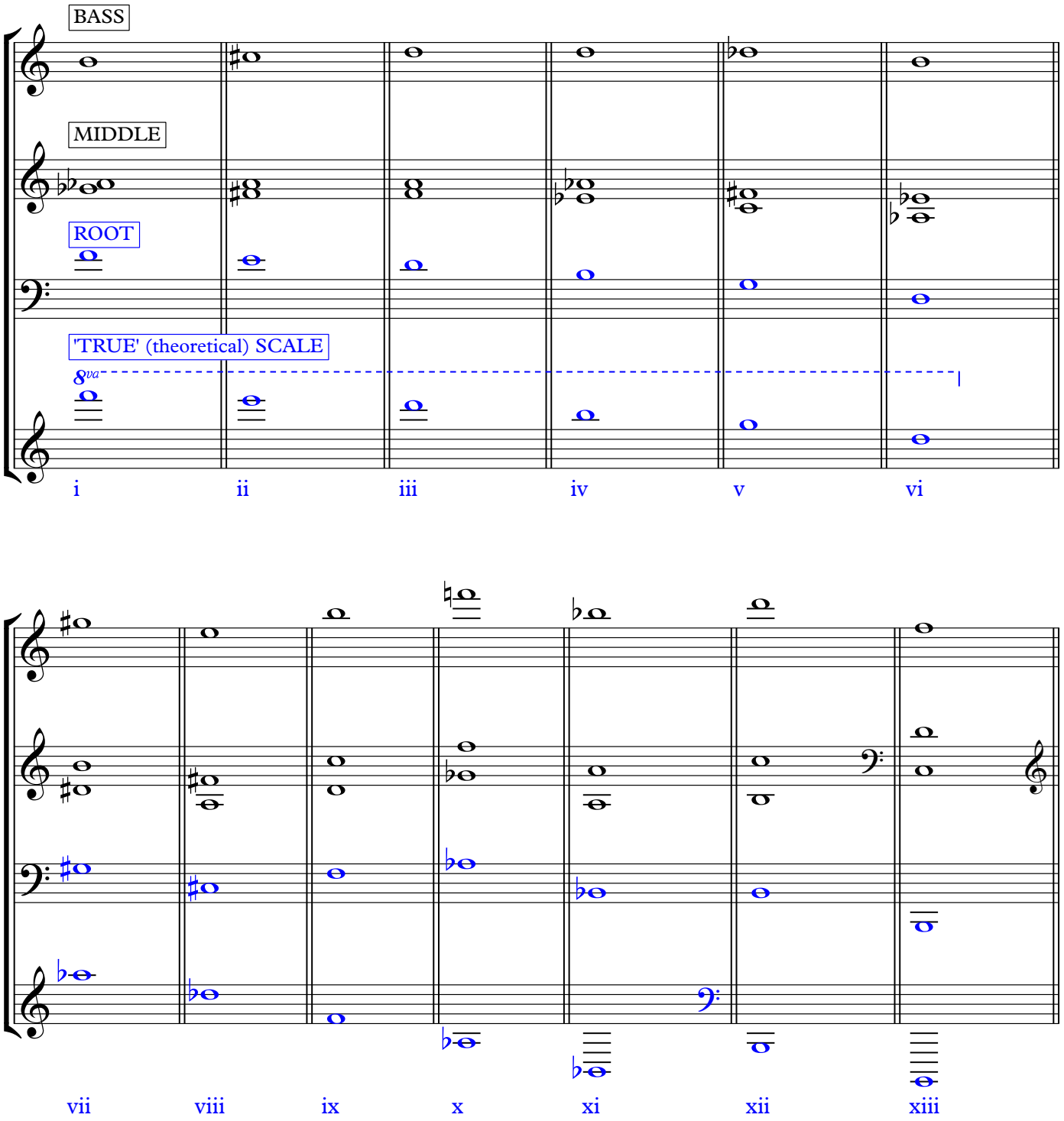


XI XIb XIc XId XII XIIb XIIc XIId

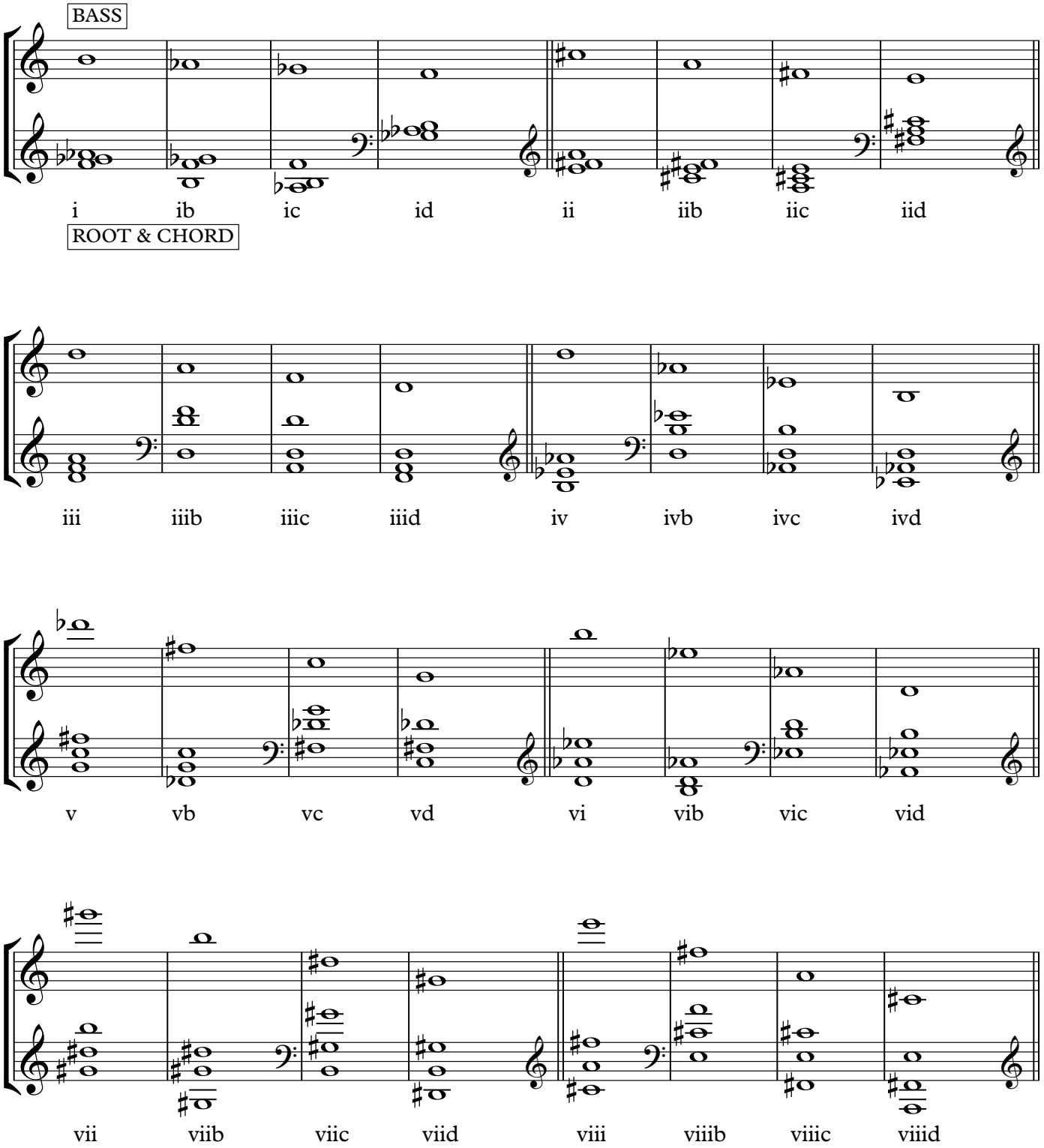


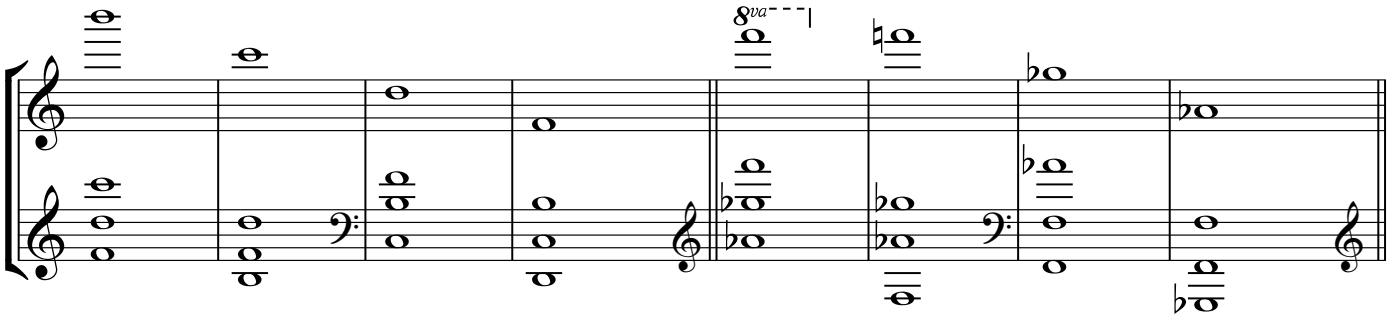
XIII XIIIb XIIIc XIIId

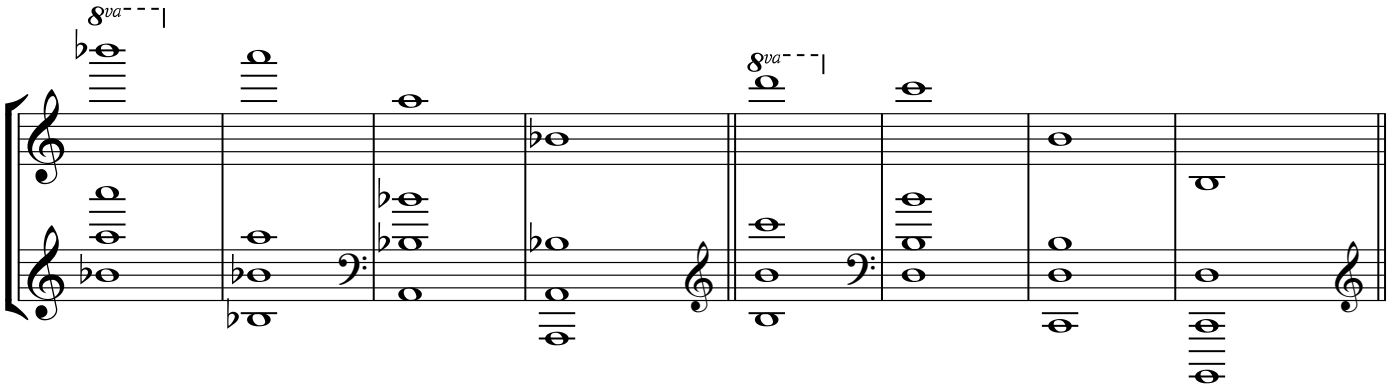
F descending - root position chords

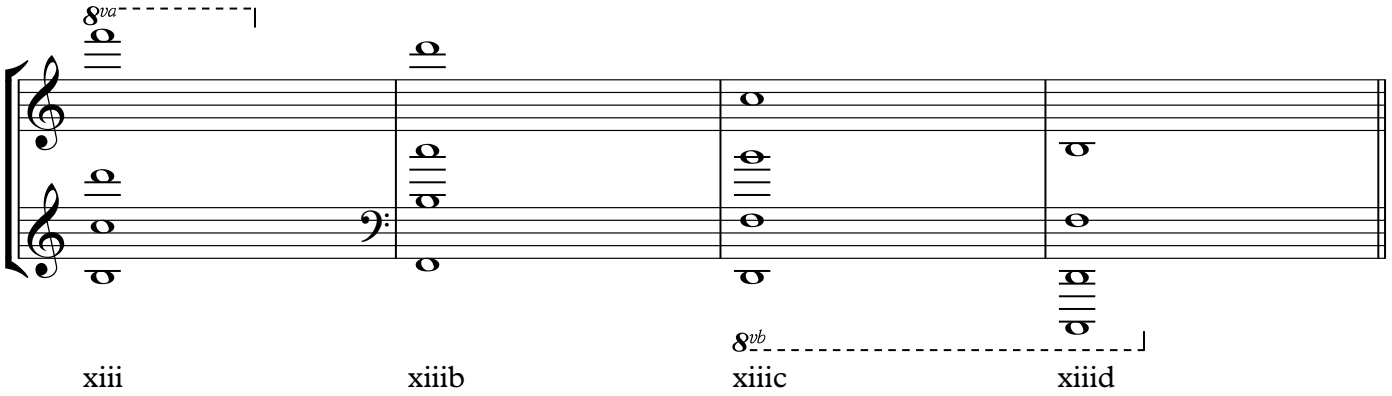


F descending - chord inversions

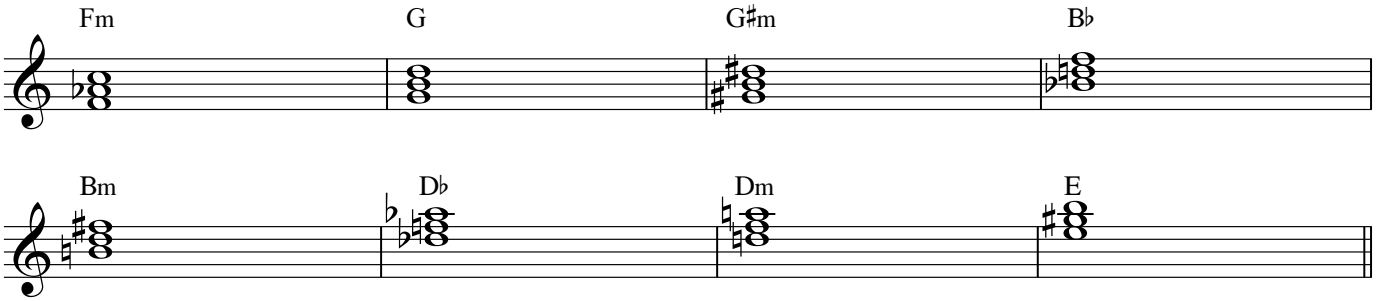



8va
ix
ixb
ixc
ixd
x
xb
xc
xd

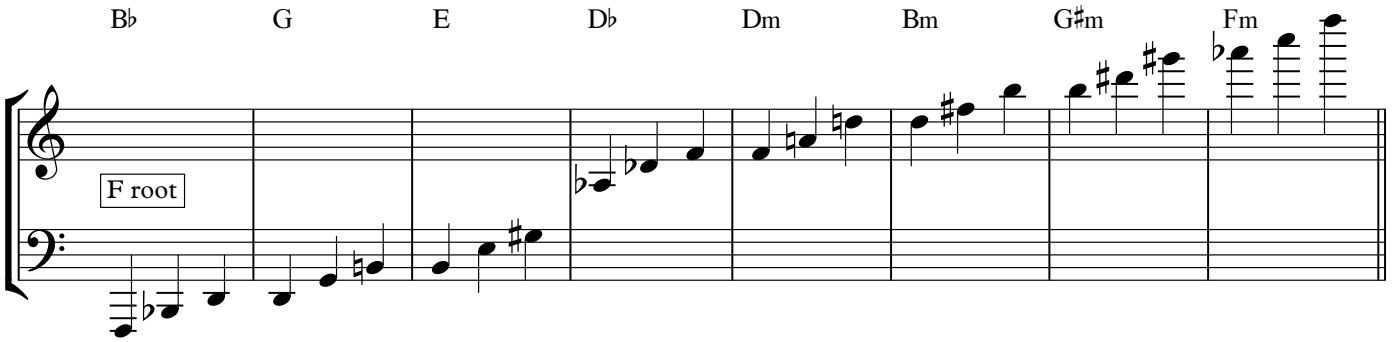

8va
8va
xi
xib
xic
xid
xii
xiib
xiic
xiid

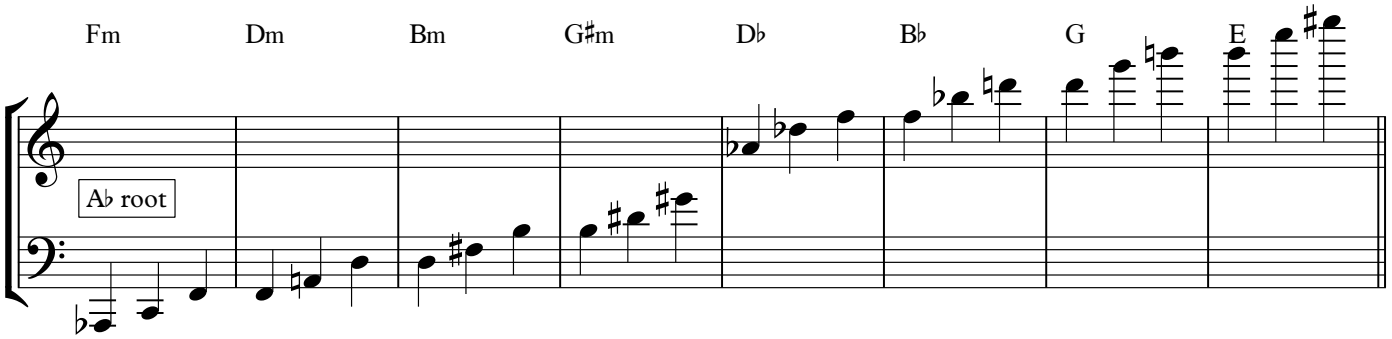

8va
8vb
xiii
xiiib
xiiic
xiiid

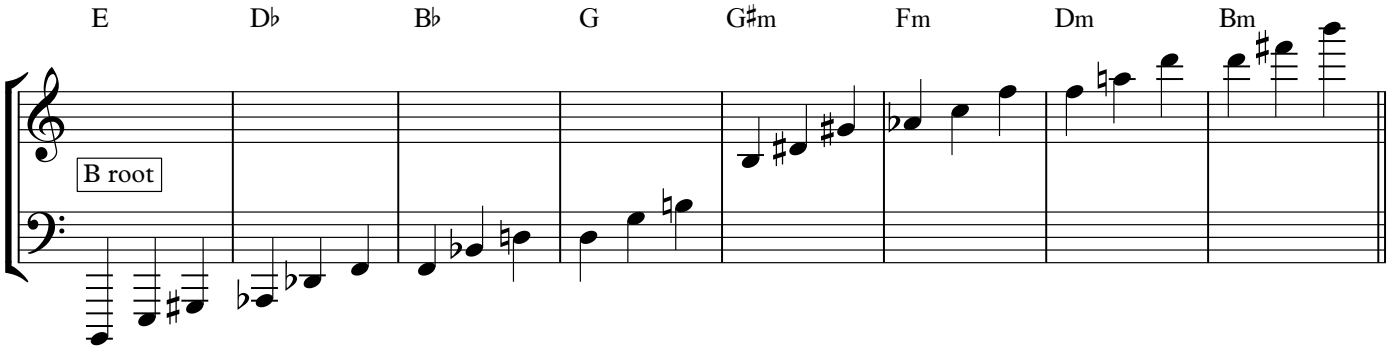
F
Resultant triads

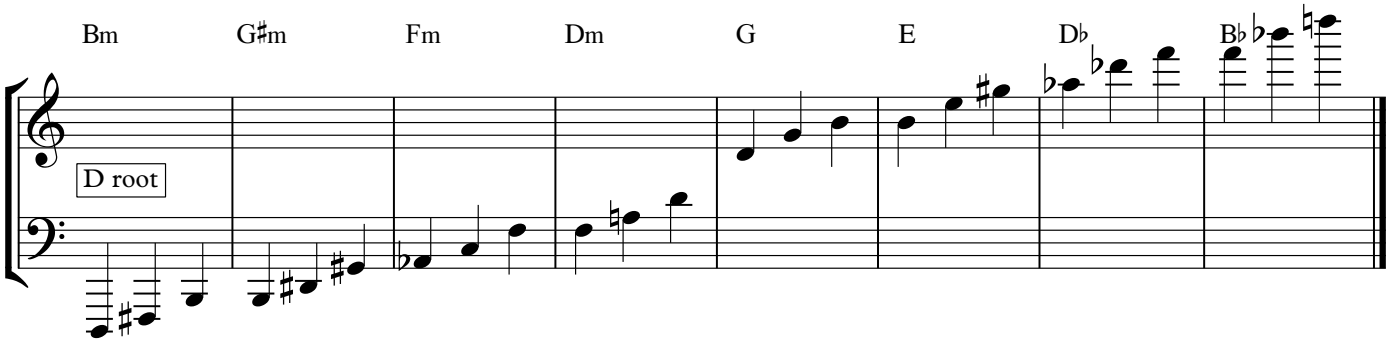


F linked polychord towers



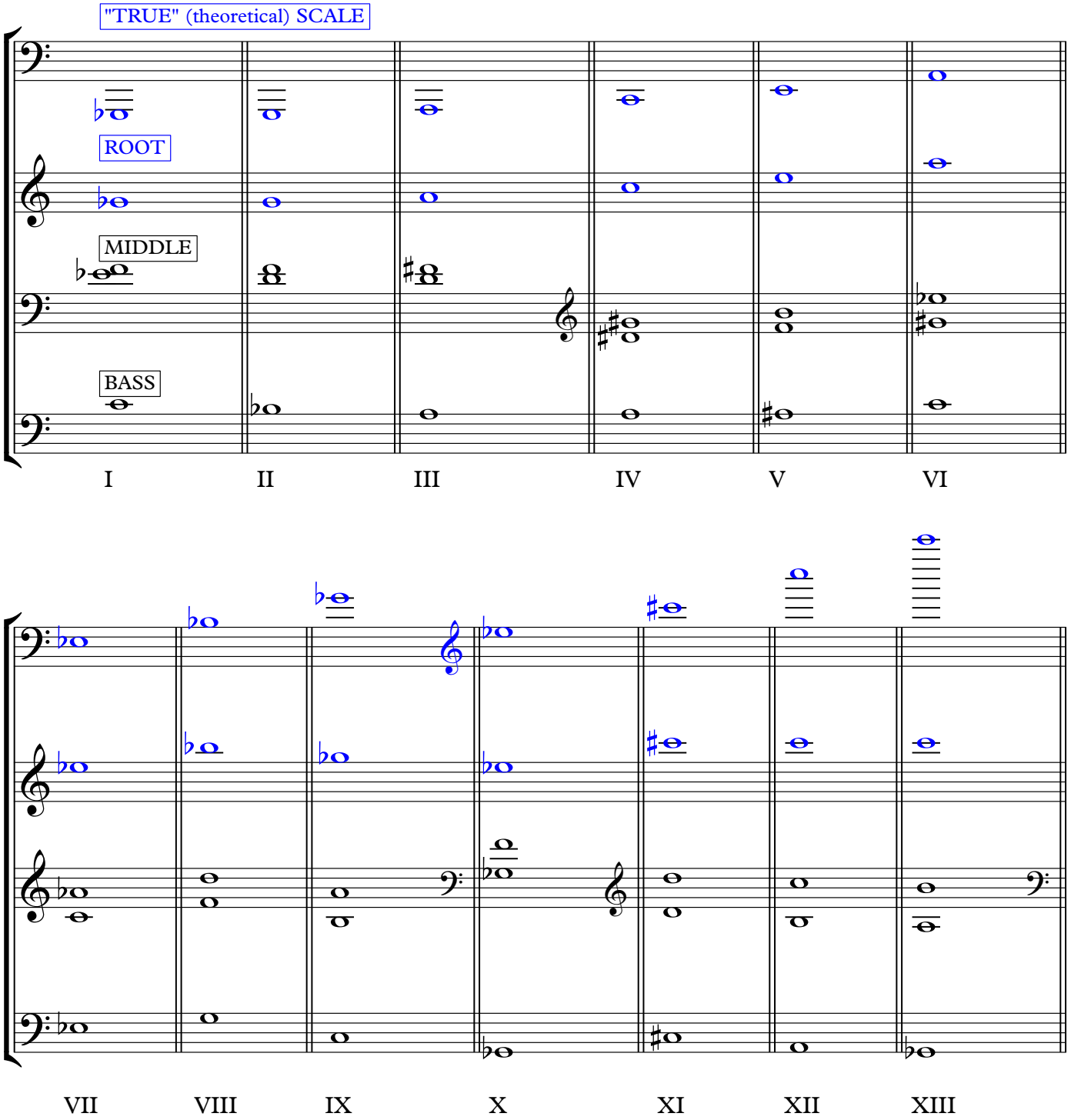




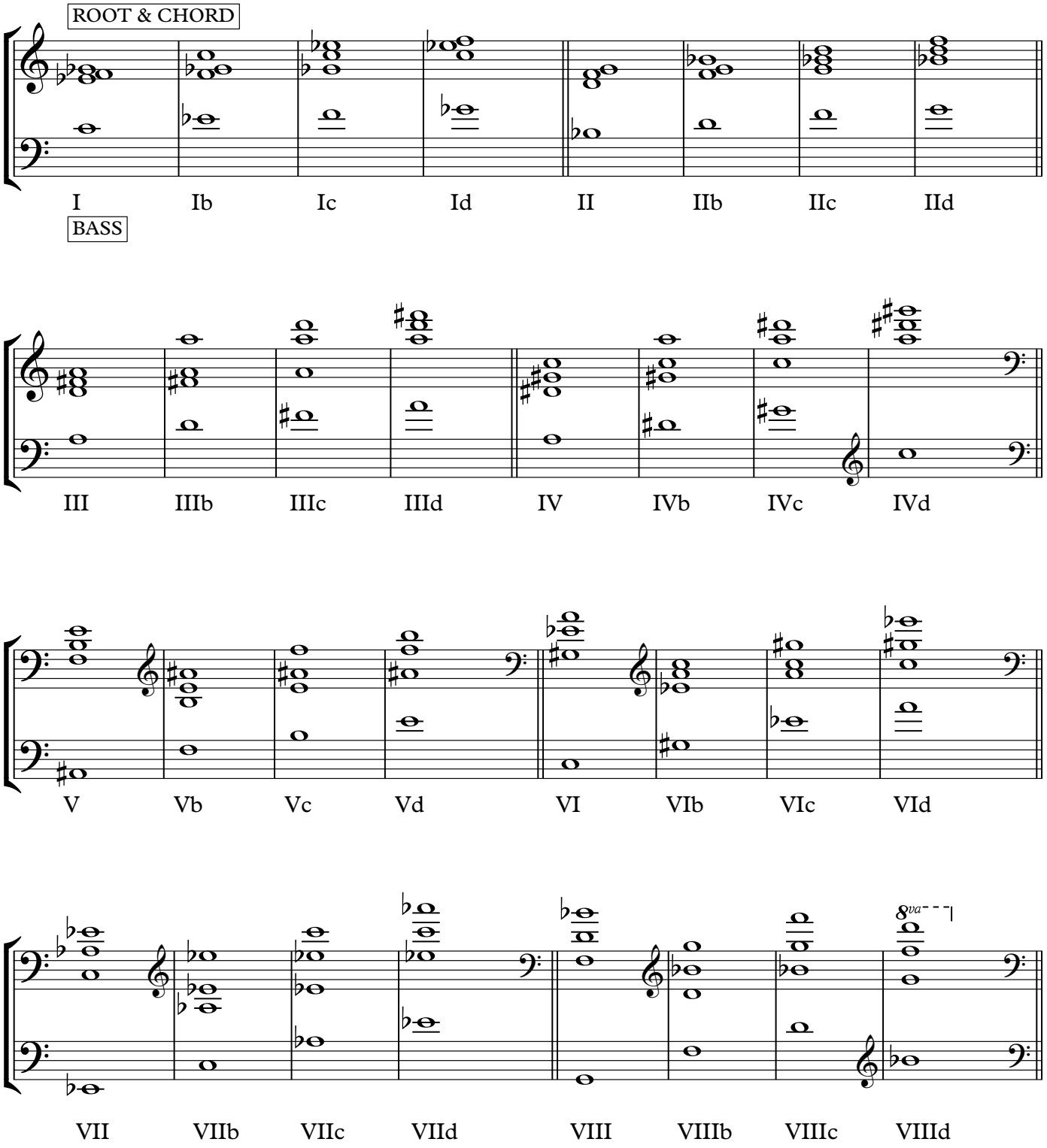


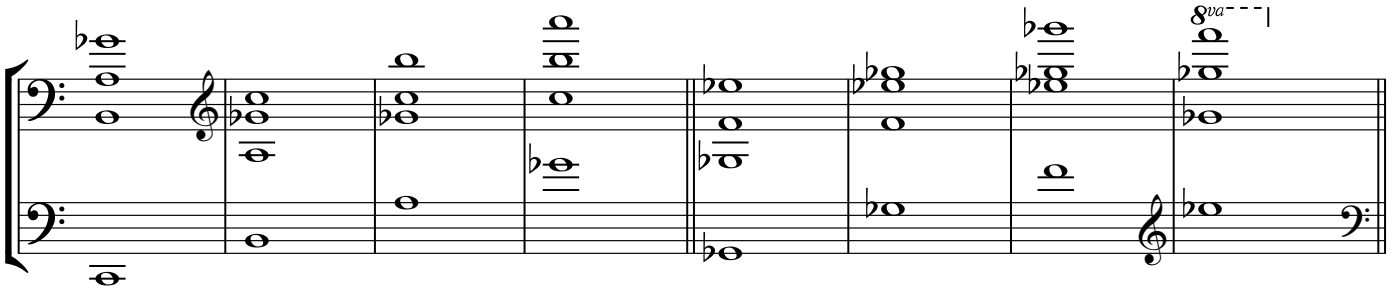
F♯/G♭

F♯/G♭ ascending - root position chords

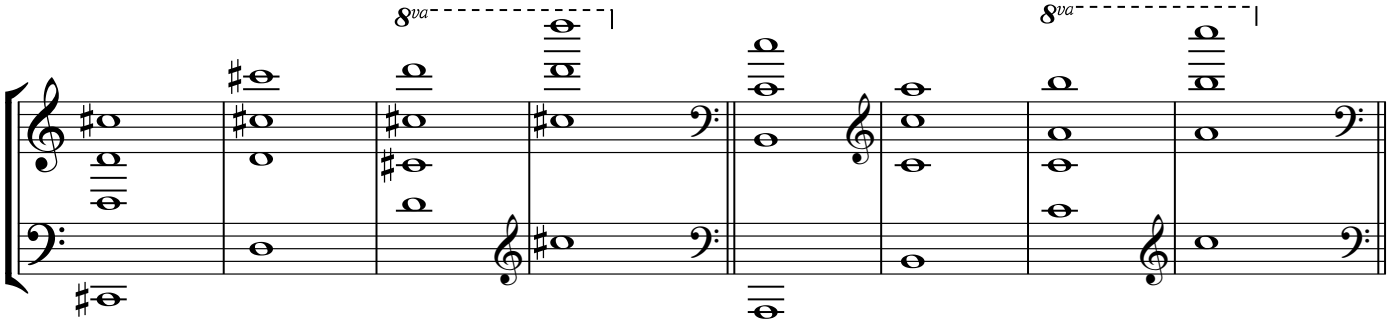


F♯/G♭ ascending - chord inversions

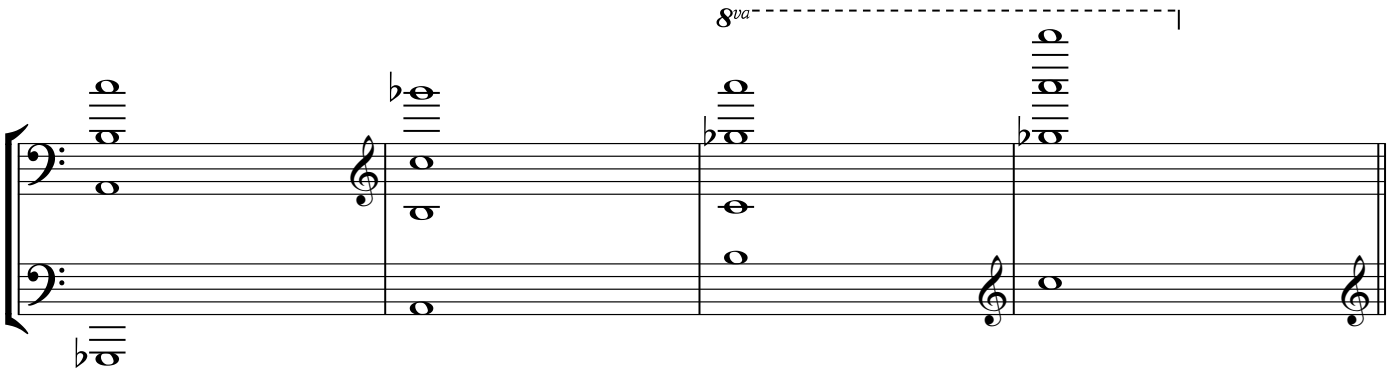




IX IXb IXc IXd X Xb Xc Xd

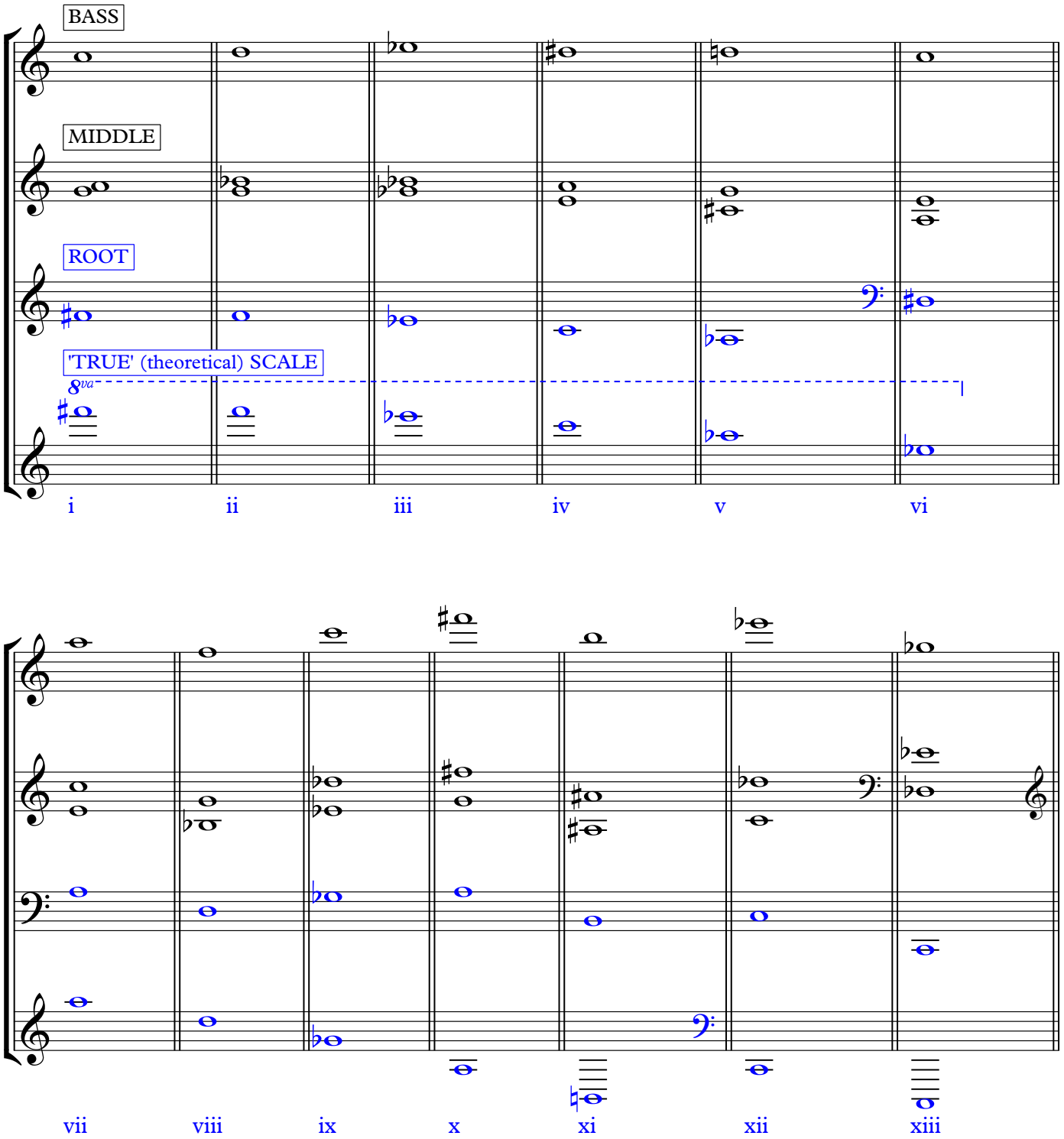


XI XIb XIc XId XII XIIb XIIc XIId

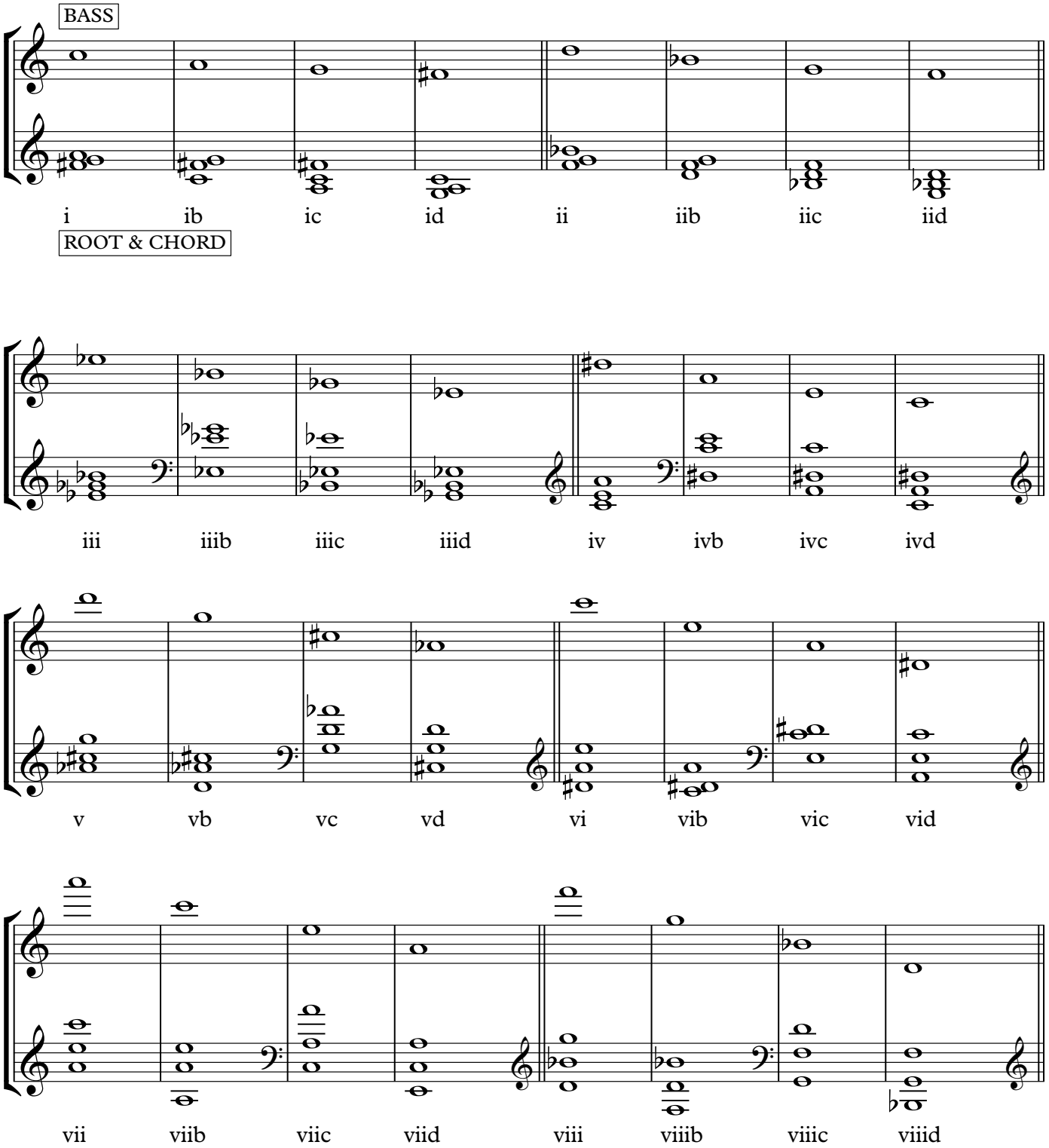


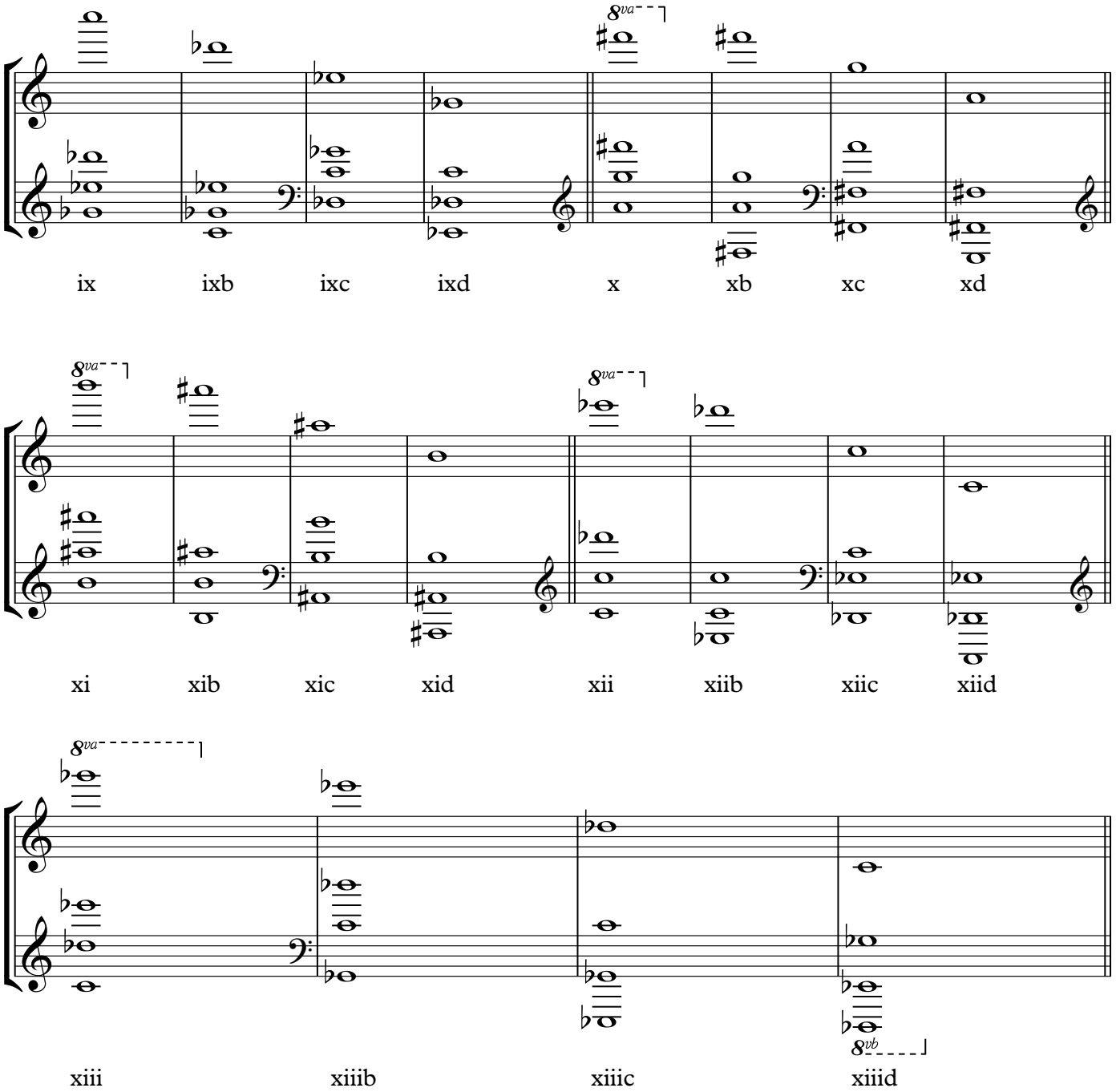
XIII XIIIb XIIIc XIIId

F♯/G♭ descending - root position chords

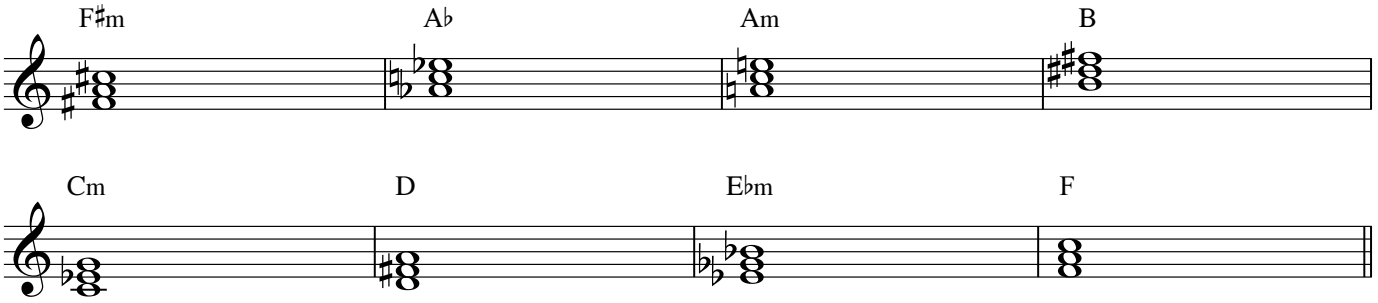


F♯/G♭ descending - chord inversions

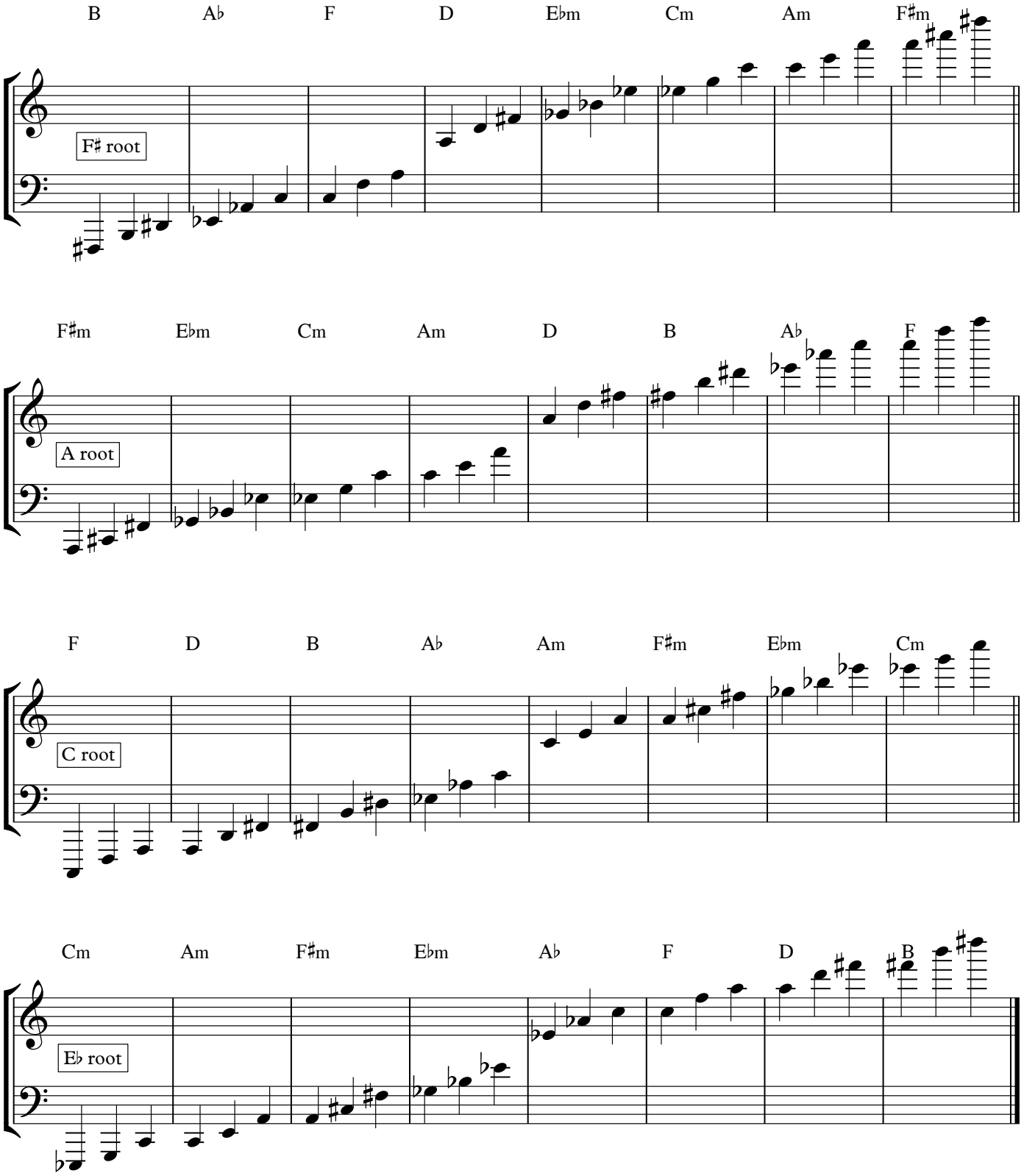



8va
ix
ixb
ixc
ixd
x
xb
xc
xd
8va
8va
xi
xib
xic
xid
xii
xiib
xiic
xiid
8va
8vb
xiii
xiiib
xiiic
xiiid

F♯/G♭
Resultant triads

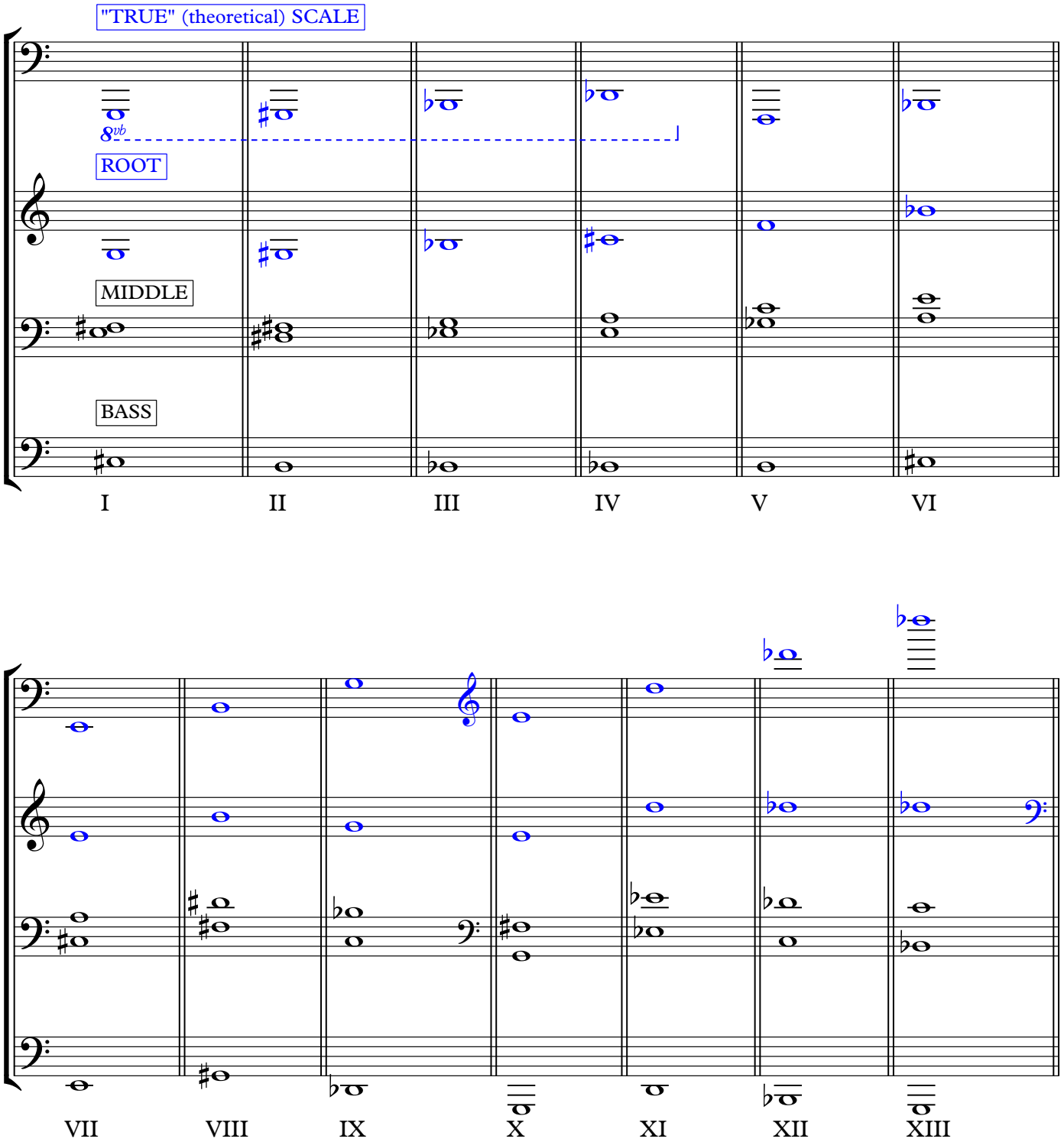


F♯/G♭ linked polychord towers

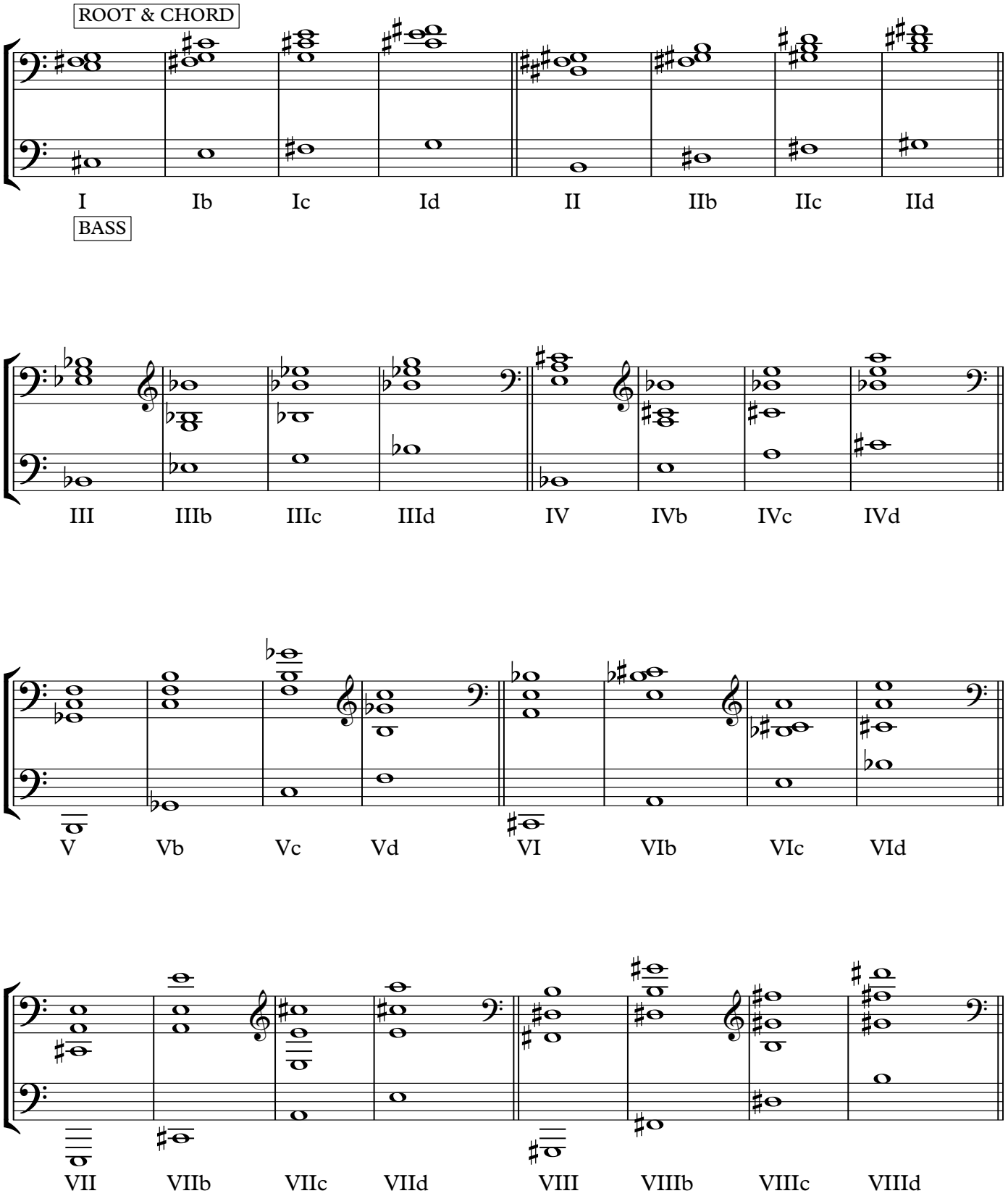


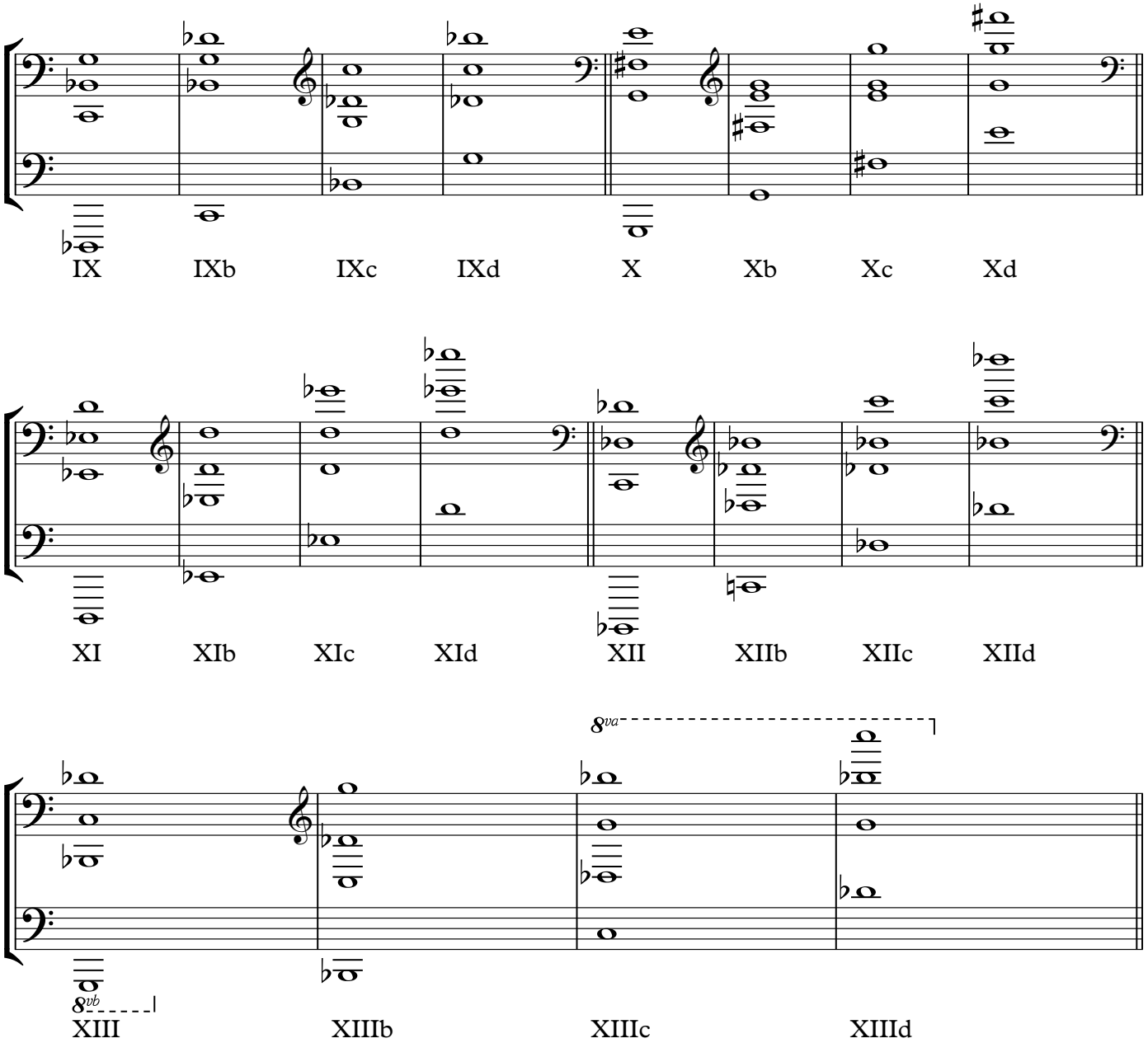
G

G ascending - root position chords

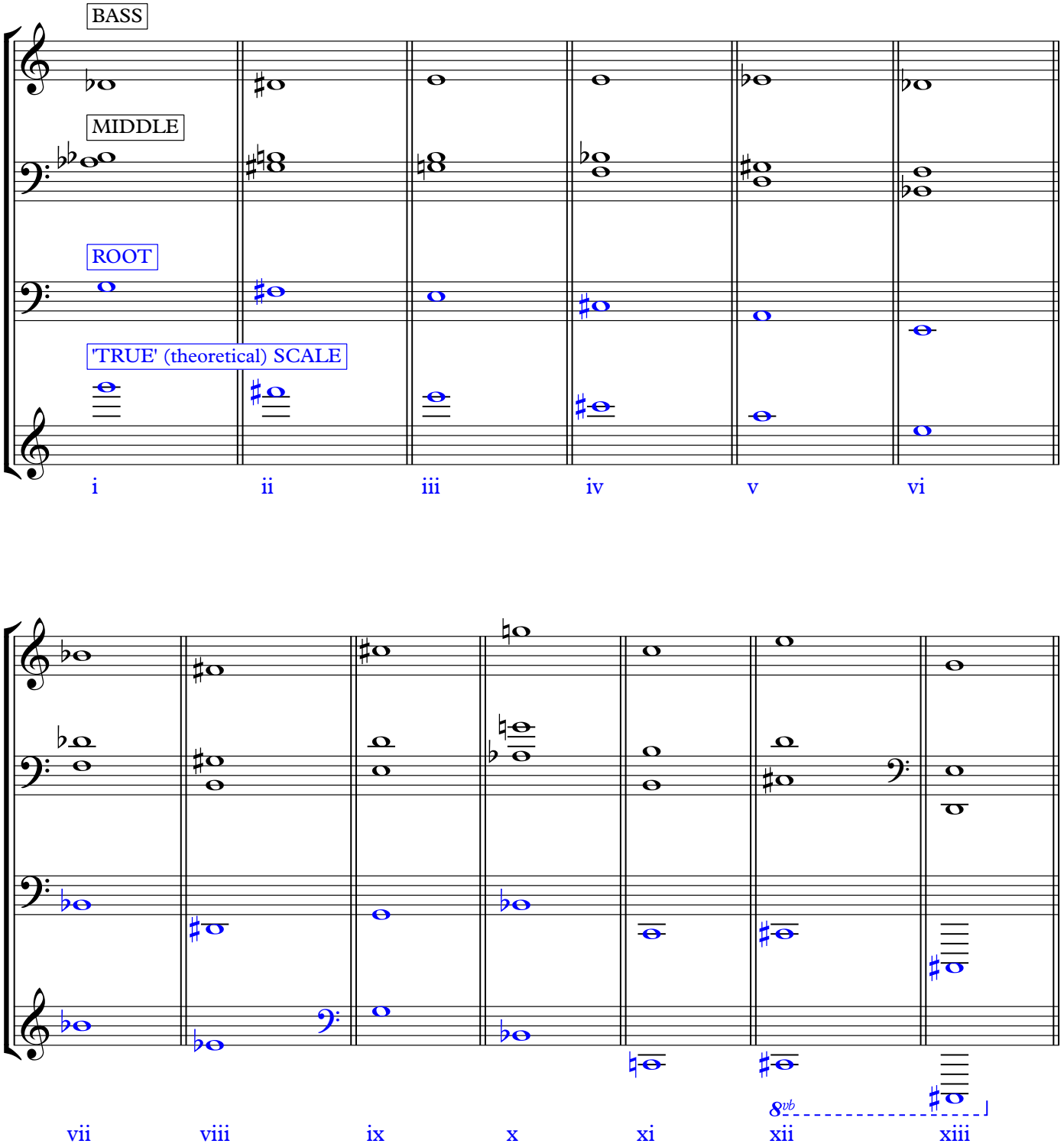


G ascending - chord inversions

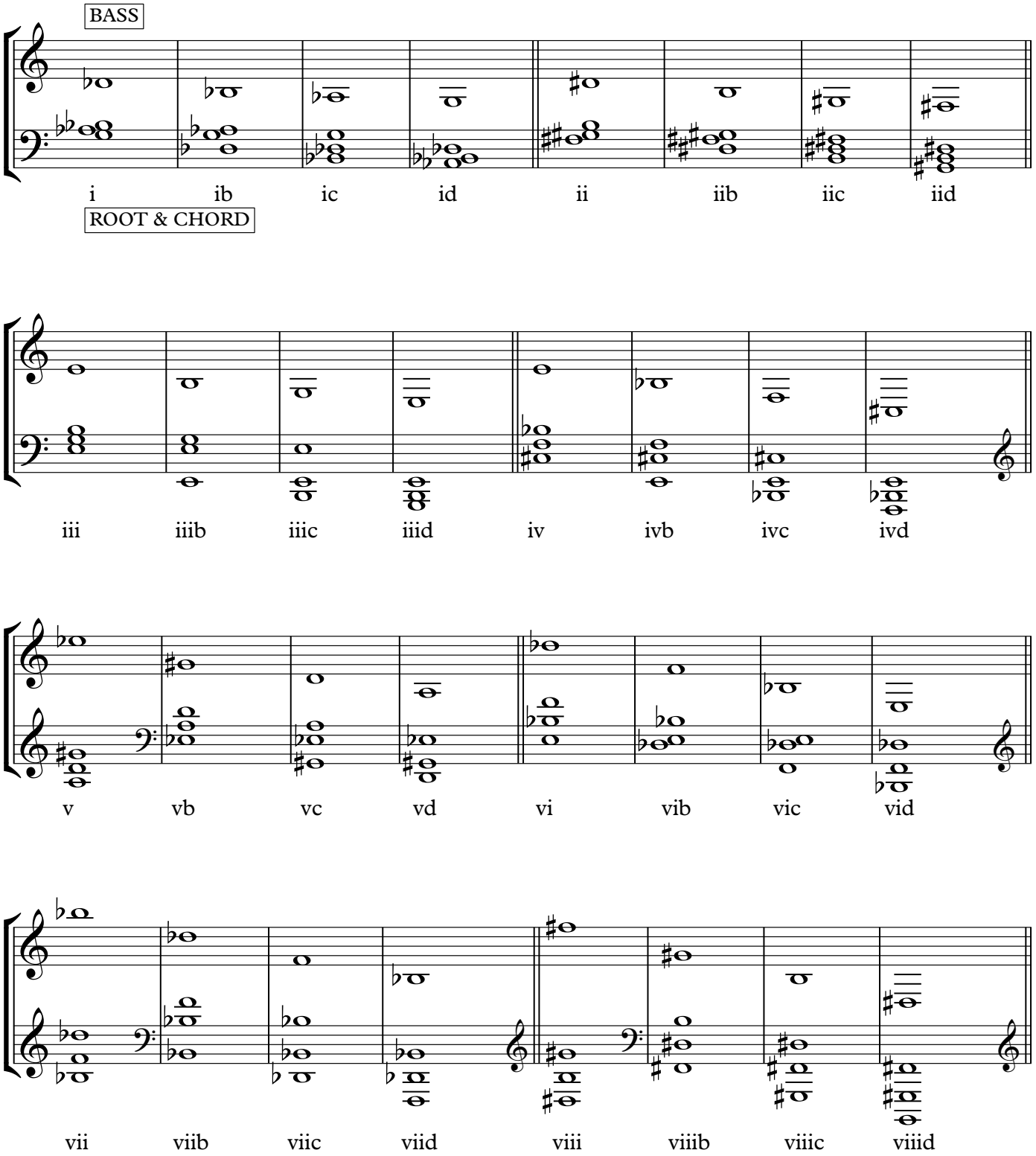


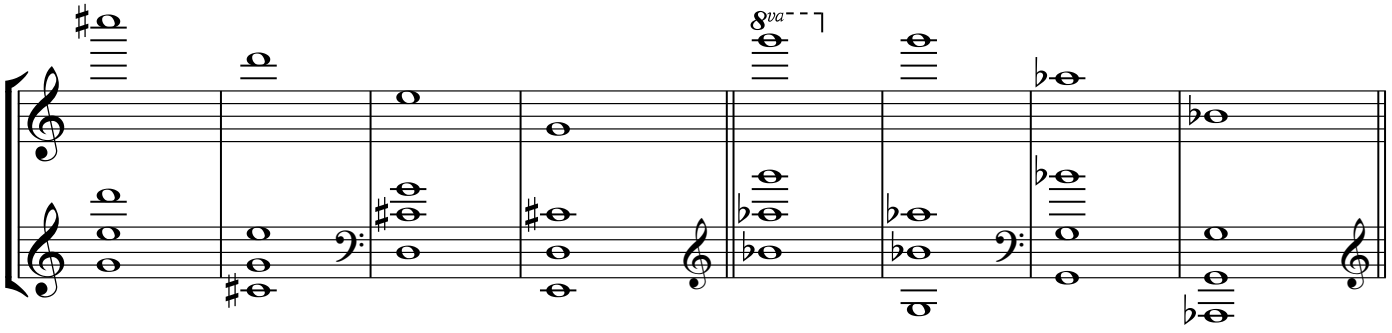

IX
IXb
IXc
IXd
X
Xb
Xc
Xd
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId
8va
8vb
XIII
XIIIb
XIIIc
XIIId

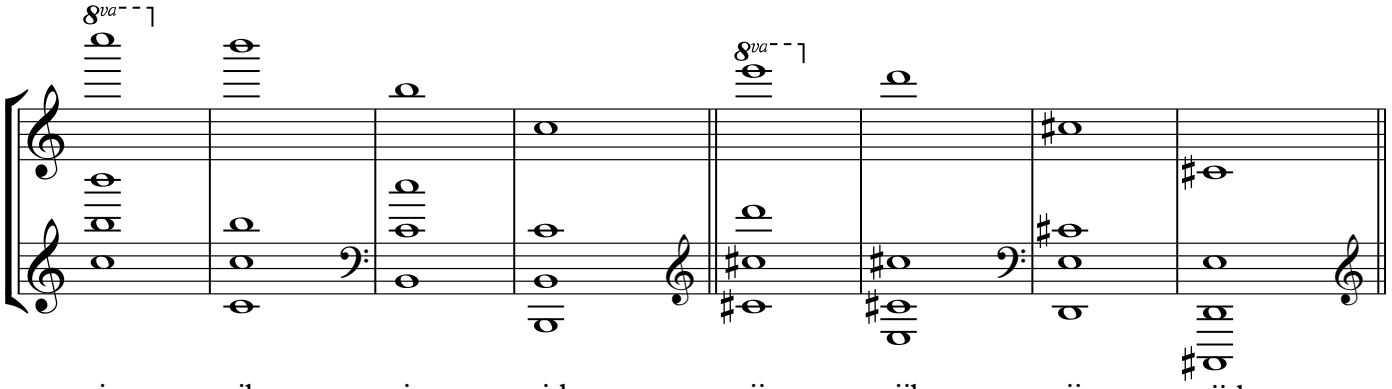
G descending - root position chords

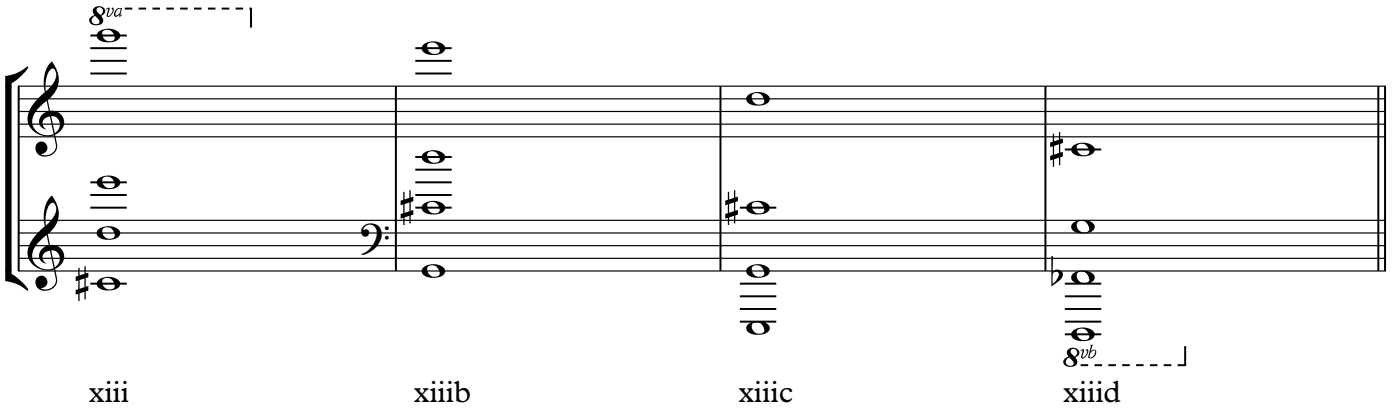


G descending - chord inversions

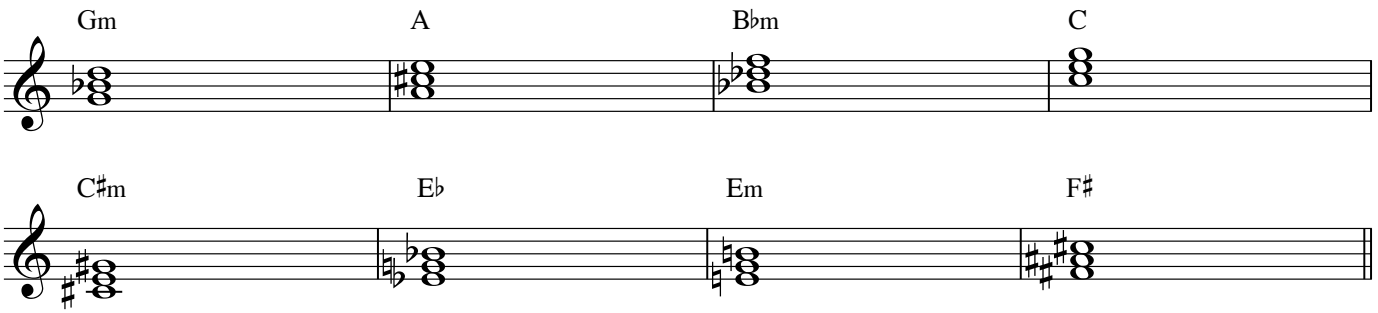



8va
ix
ixb
ixc
ixd
x
xb
xc
xd

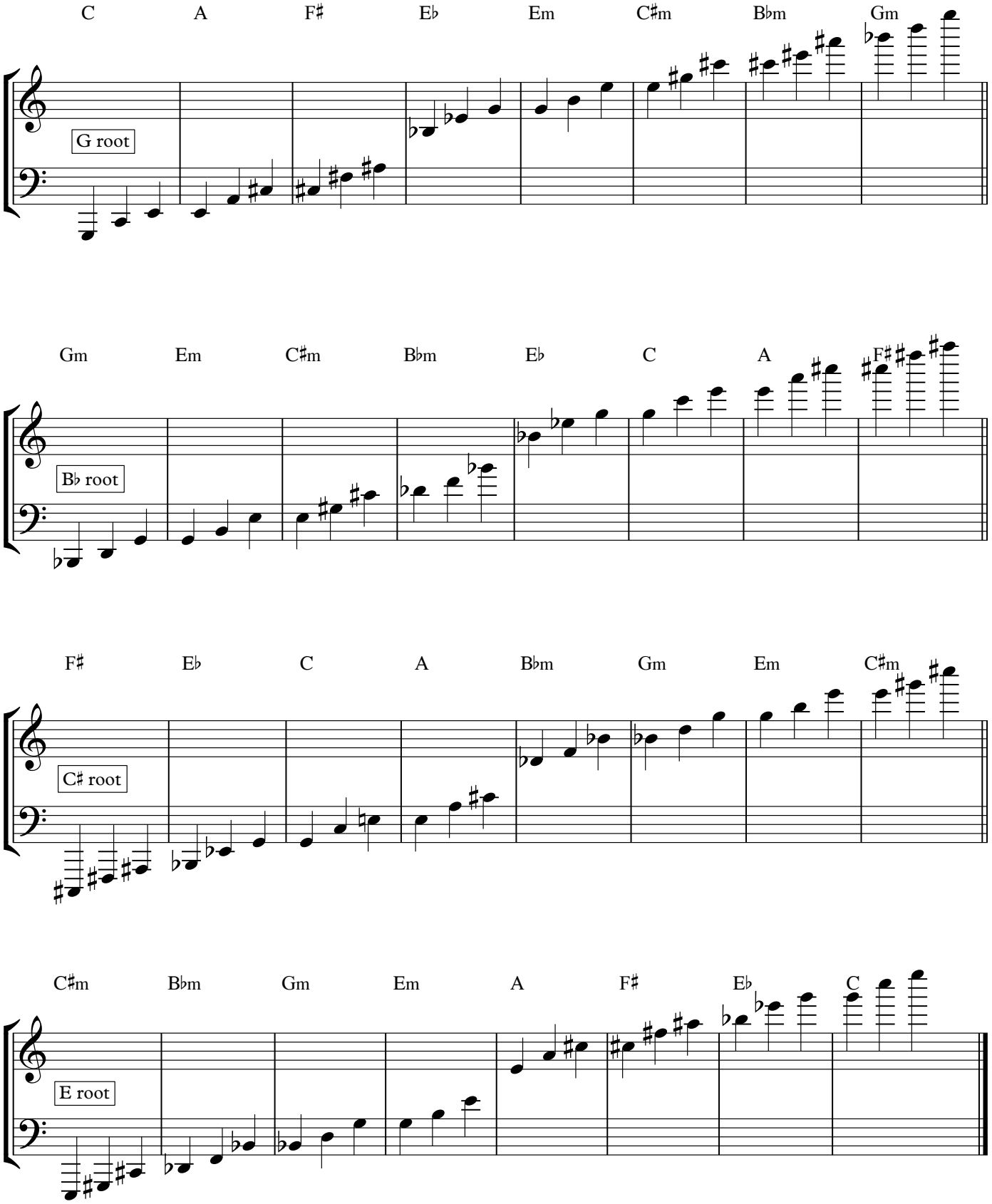

8va
8va
xi
xib
xic
xid
xii
xiib
xiic
xiid


8va
8vb
xiii
xiiib
xiiic
xiiid

G
Resultant triads

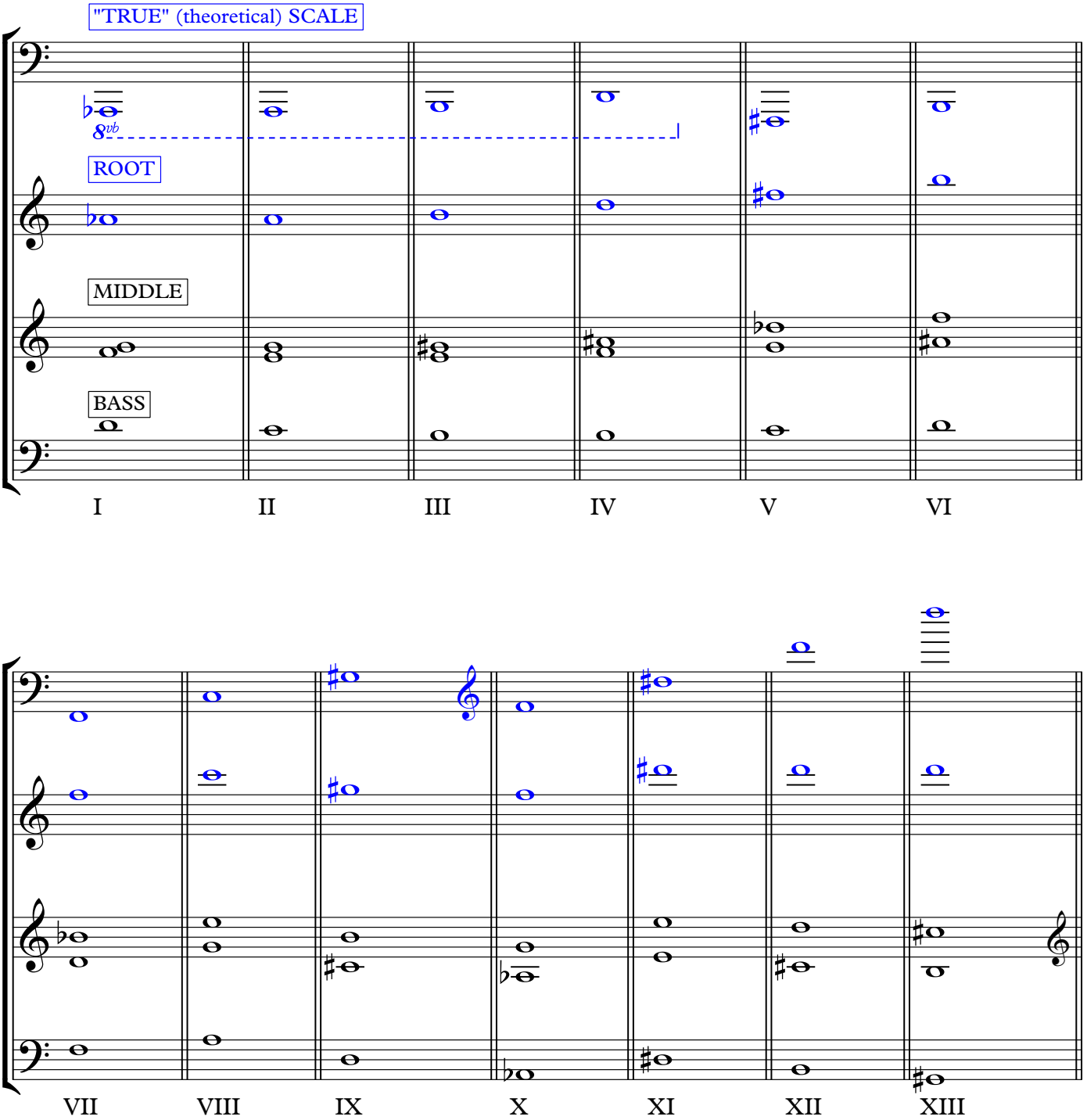


G linked polychord towers

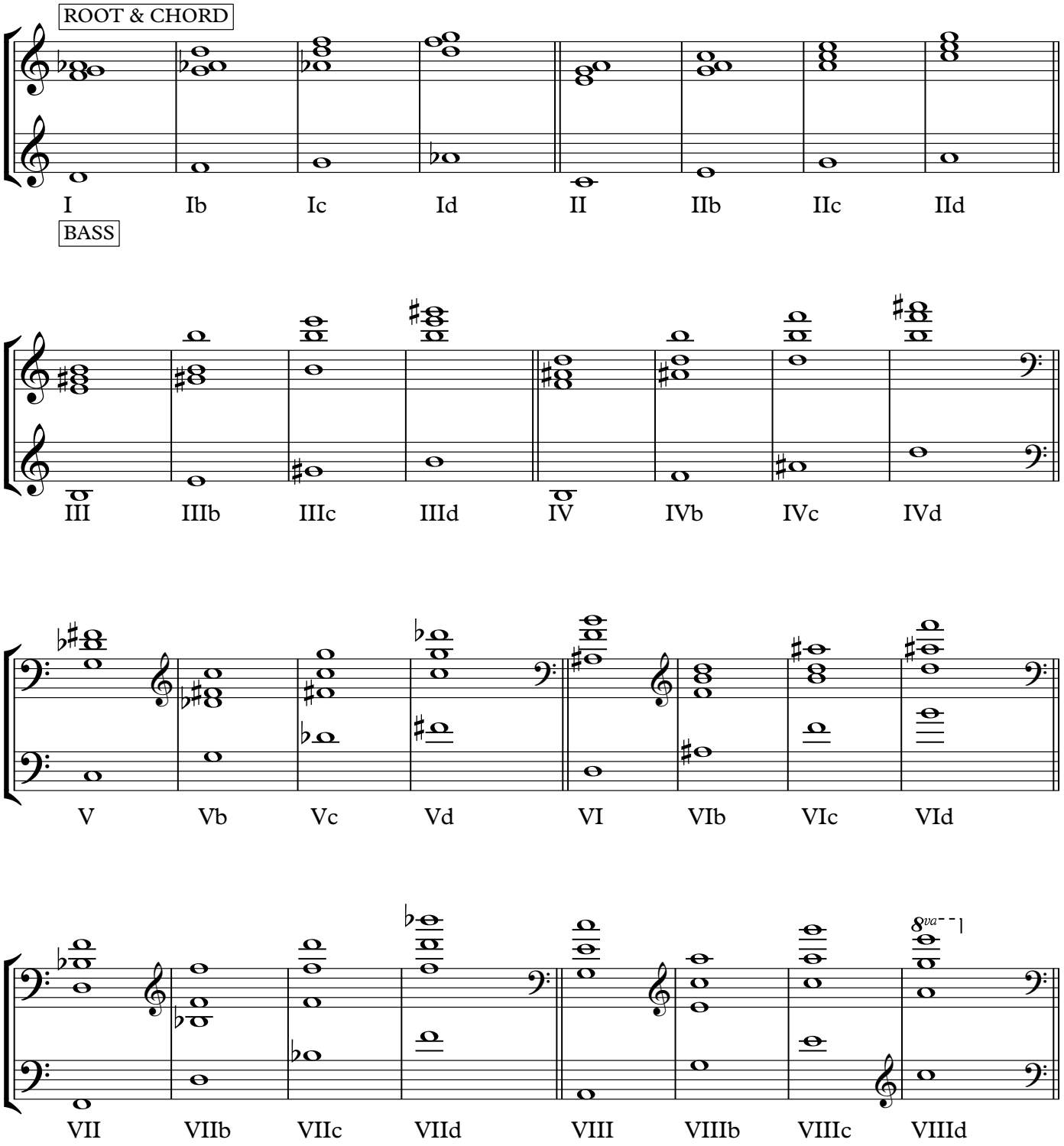


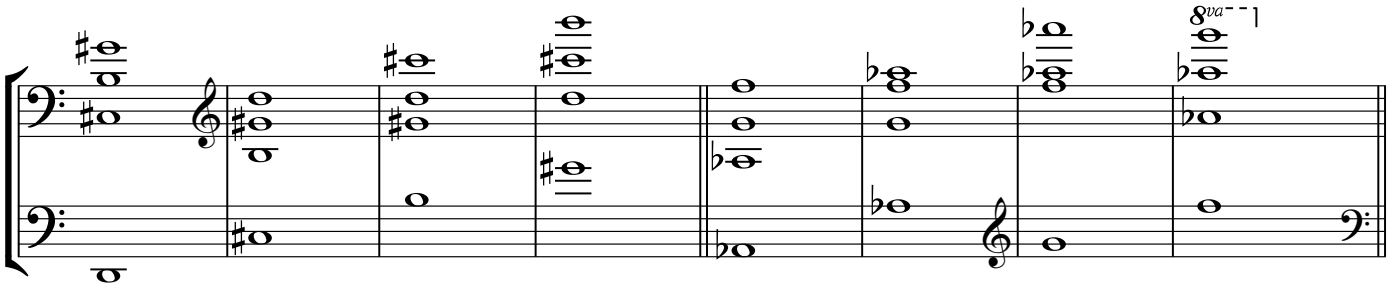
G♯/A♭

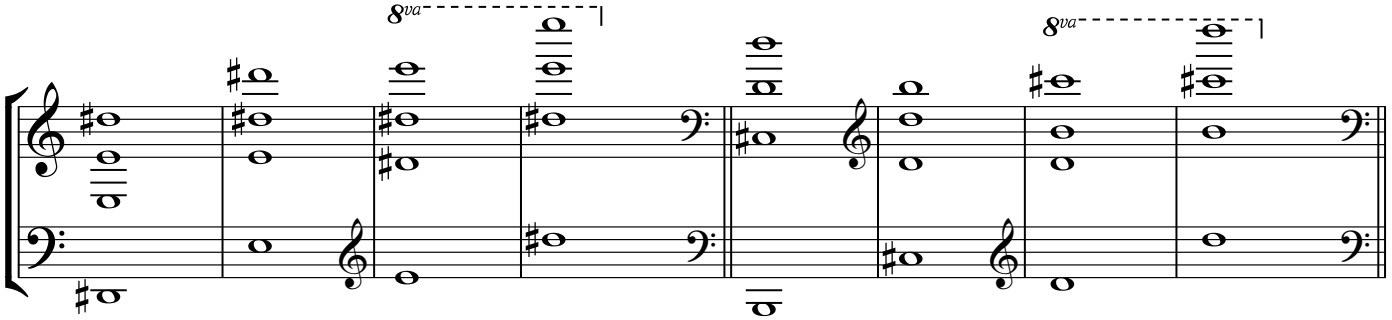
G♯/A♭ ascending - root position chords

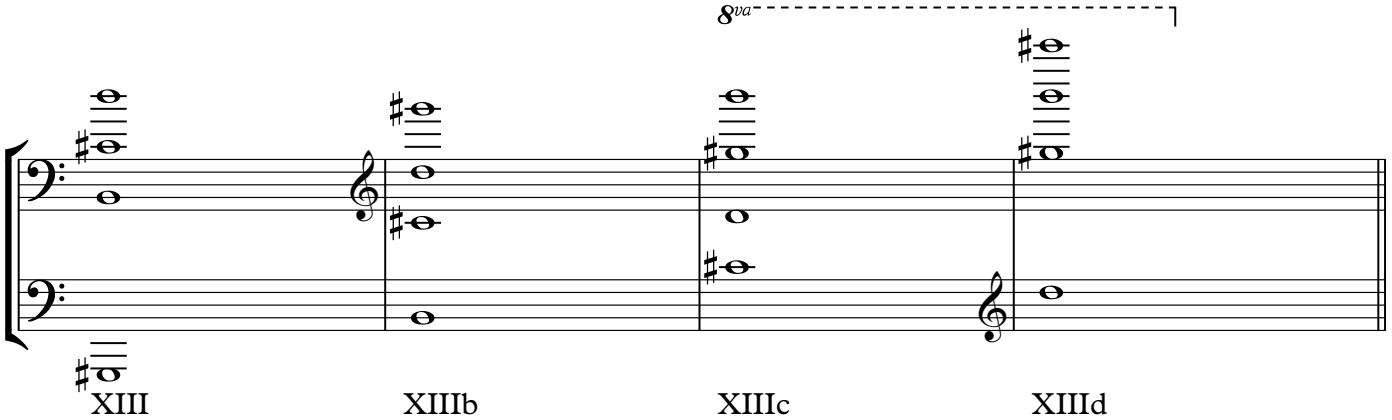


G♯/A♭ ascending - chord inversions

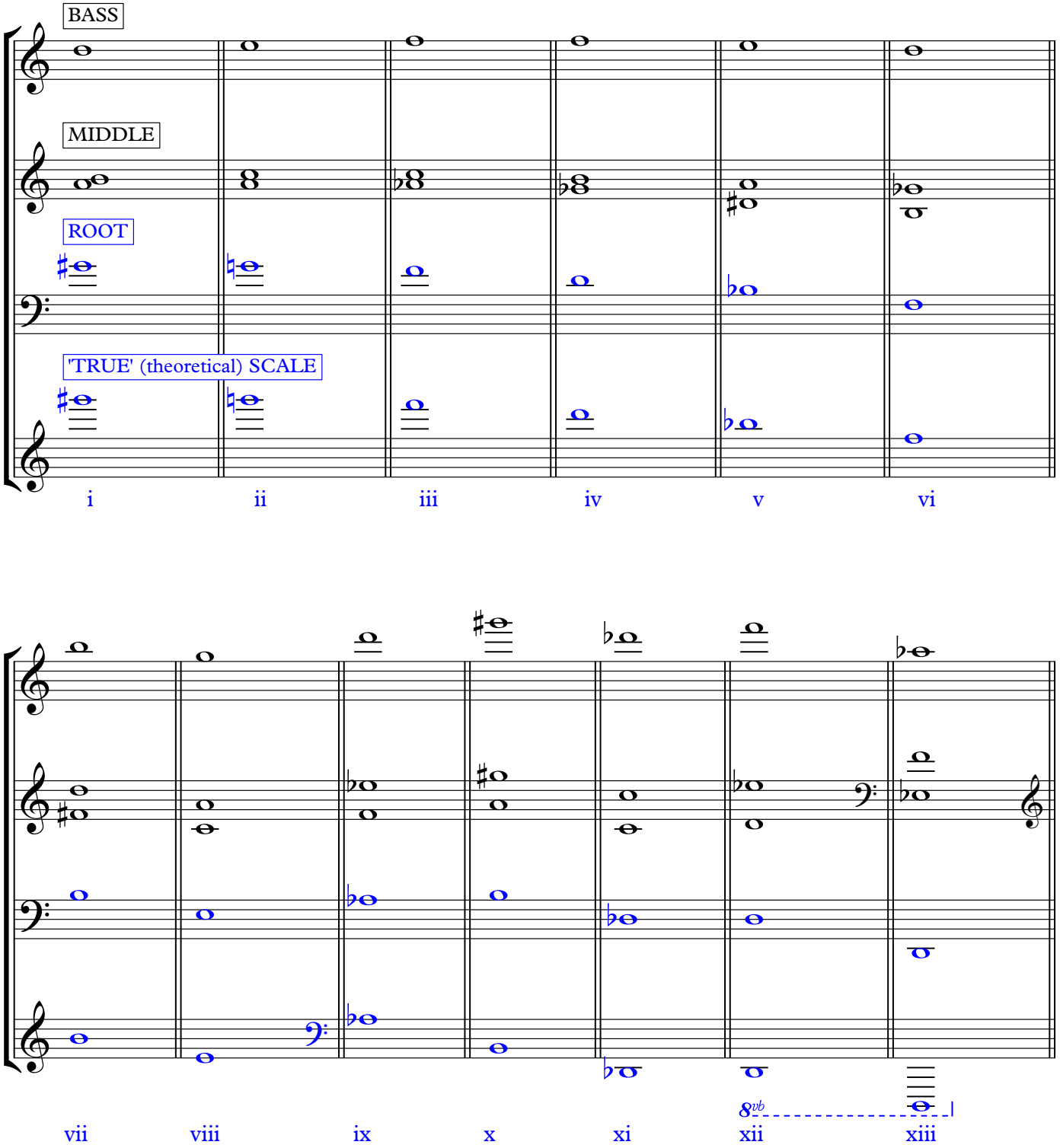



8va
IX
IXb
IXc
IXd
X
Xb
Xc
Xd

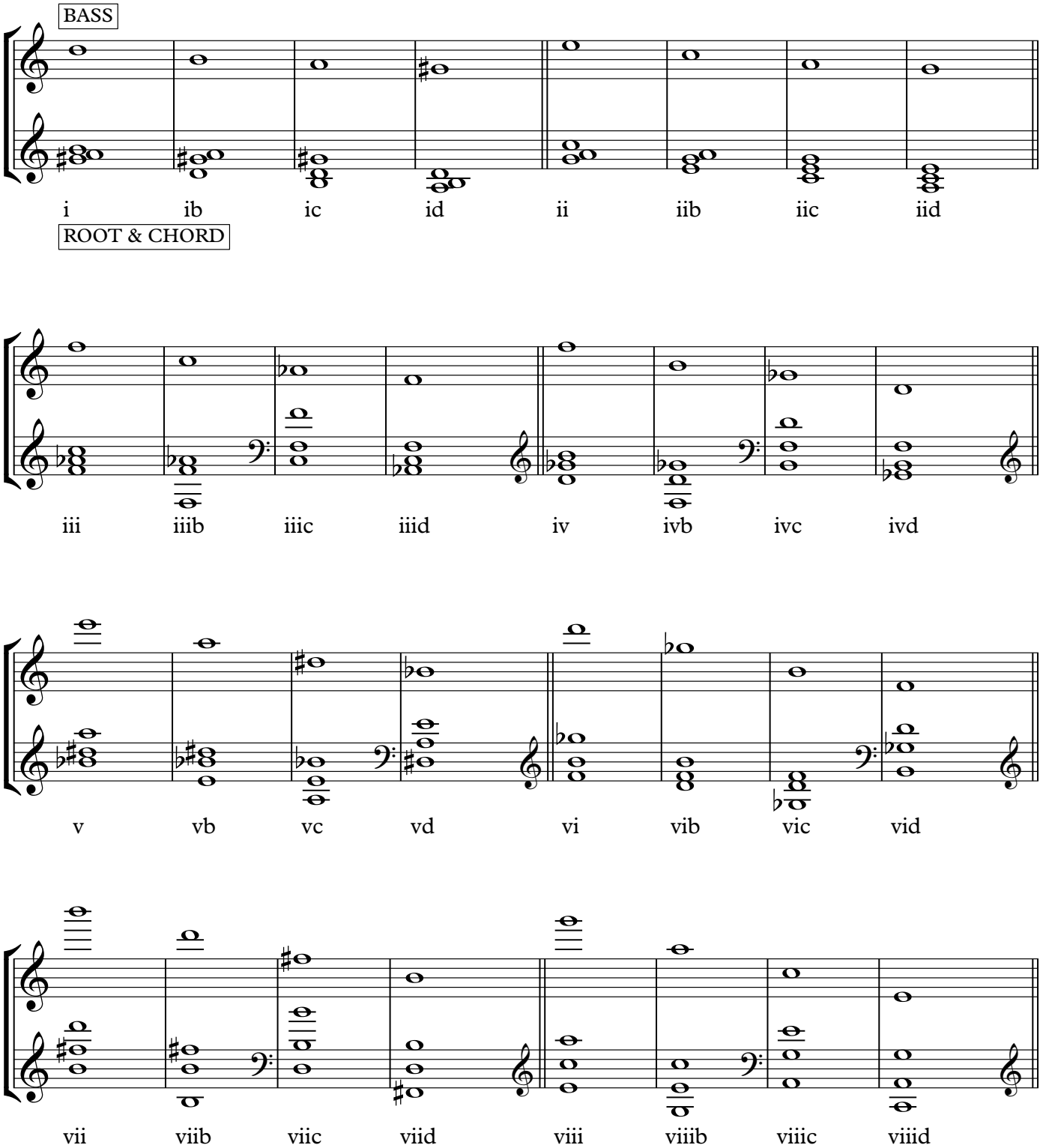

8va
8va
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId

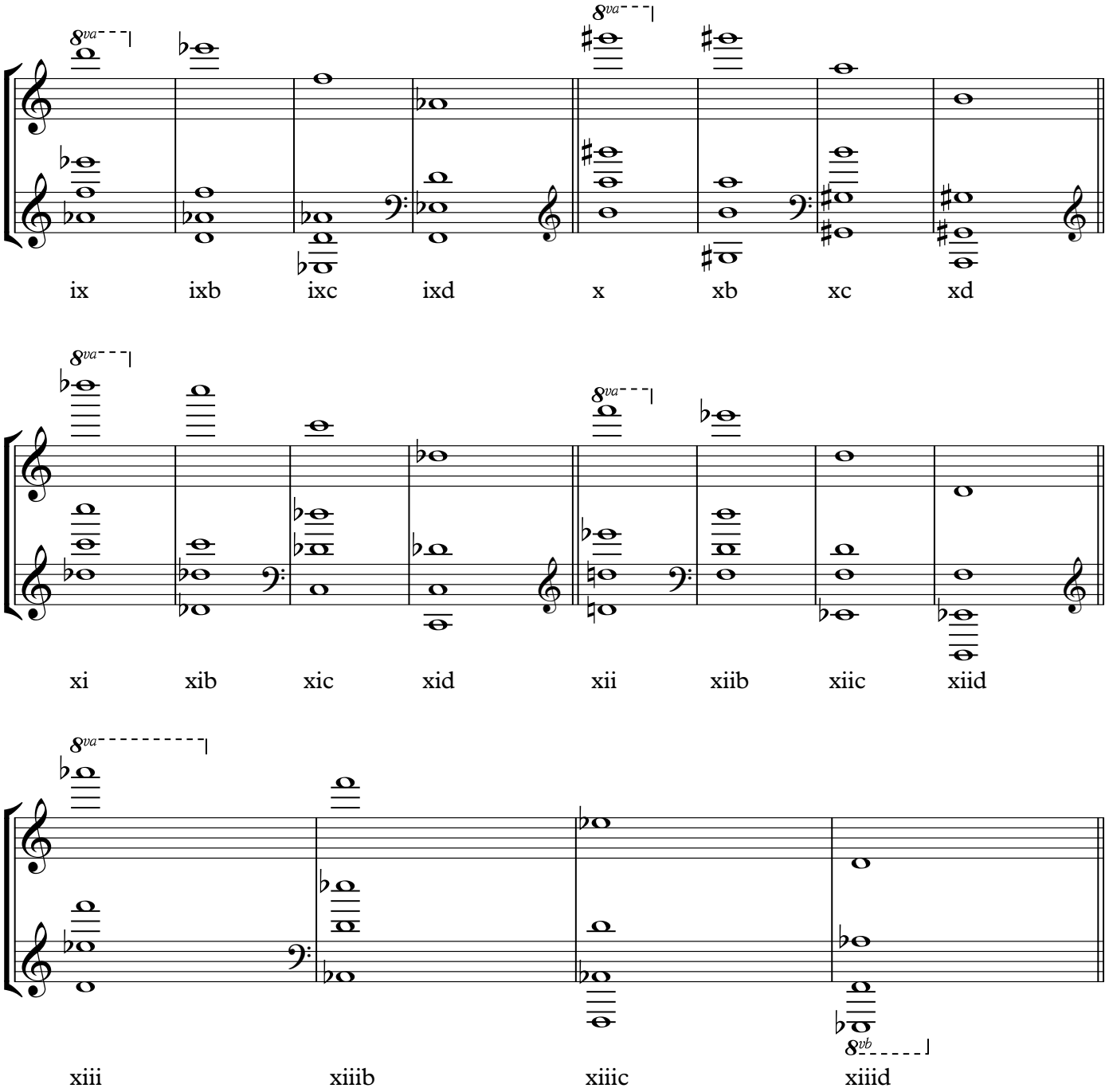

8va
XIII
XIIIb
XIIIc
XIIId

G♯/A♭ descending - root position chords

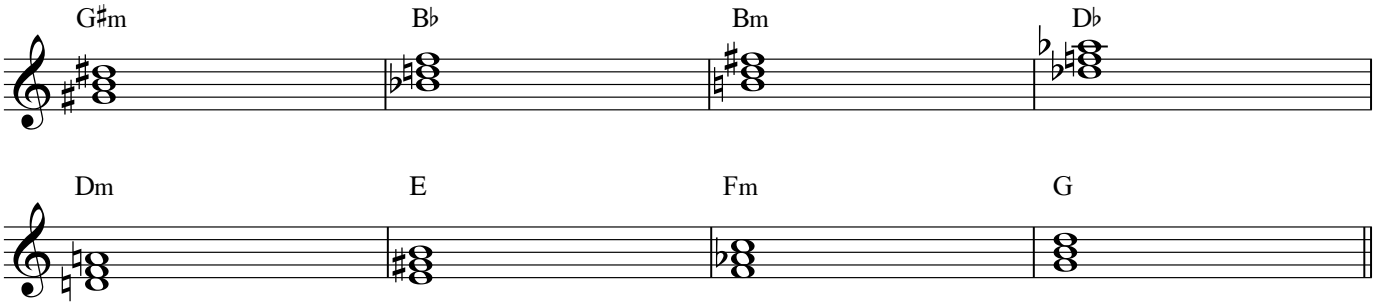


G♯/A♭ descending - chord inversions

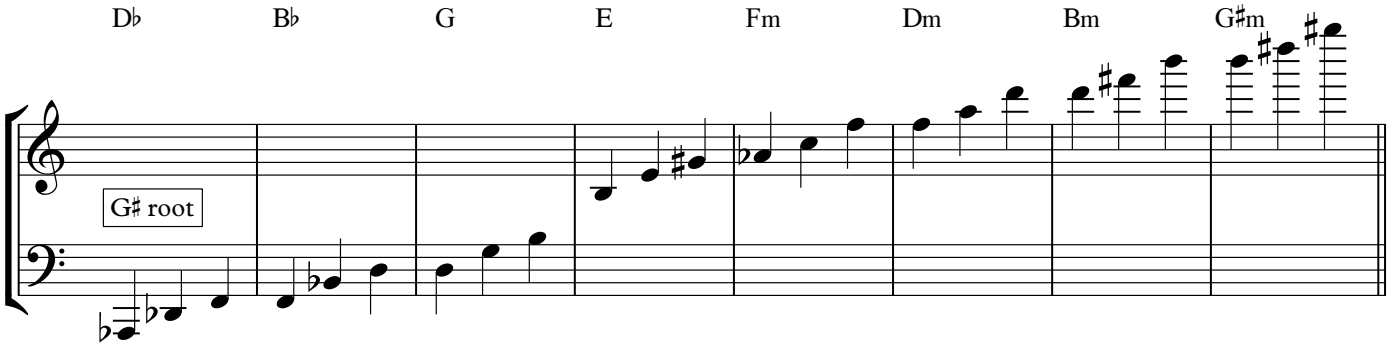


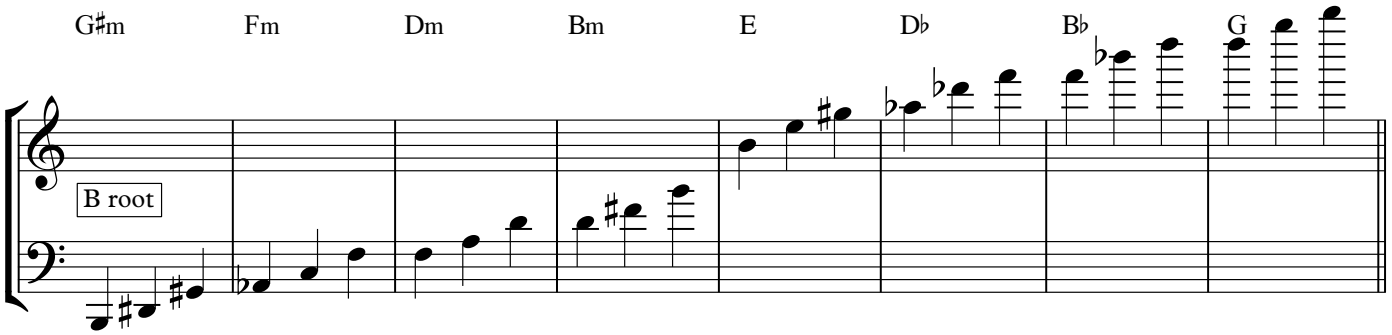

8va
8va
8va
8va
8va
8vb
ix
ixb
ixc
ixd
x
xb
xc
xd
xi
xib
xic
xid
xii
xiib
xiic
xiid
xiii
xiiib
xiiic
xiiid

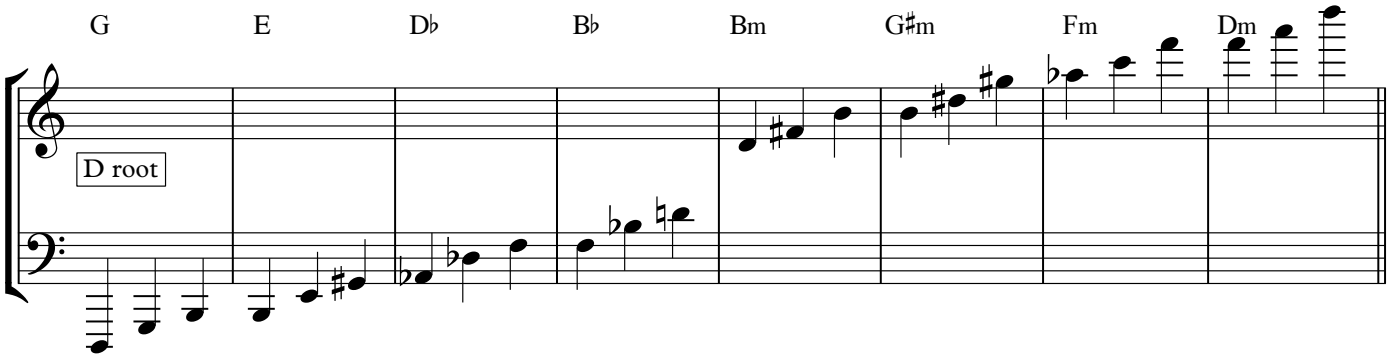
G♯/A♭
Resultant triads

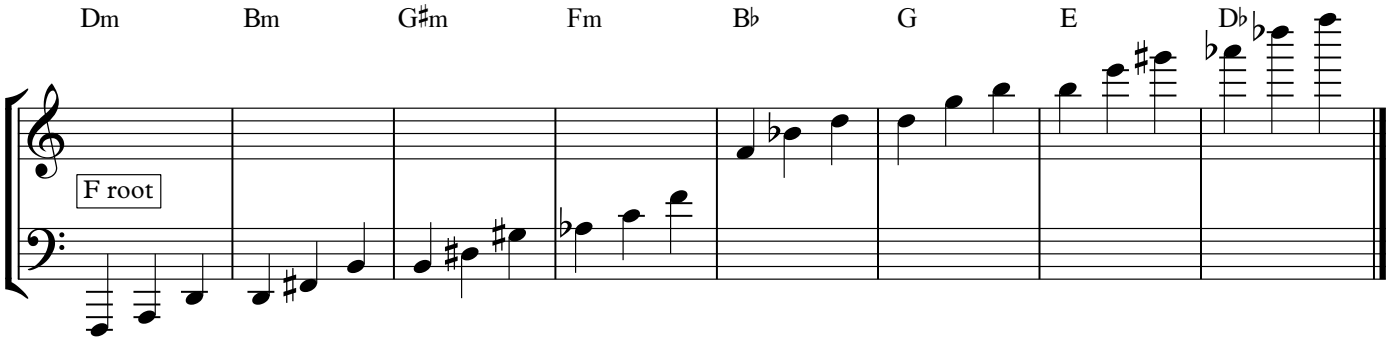


G♯/A♭ linked polychord towers



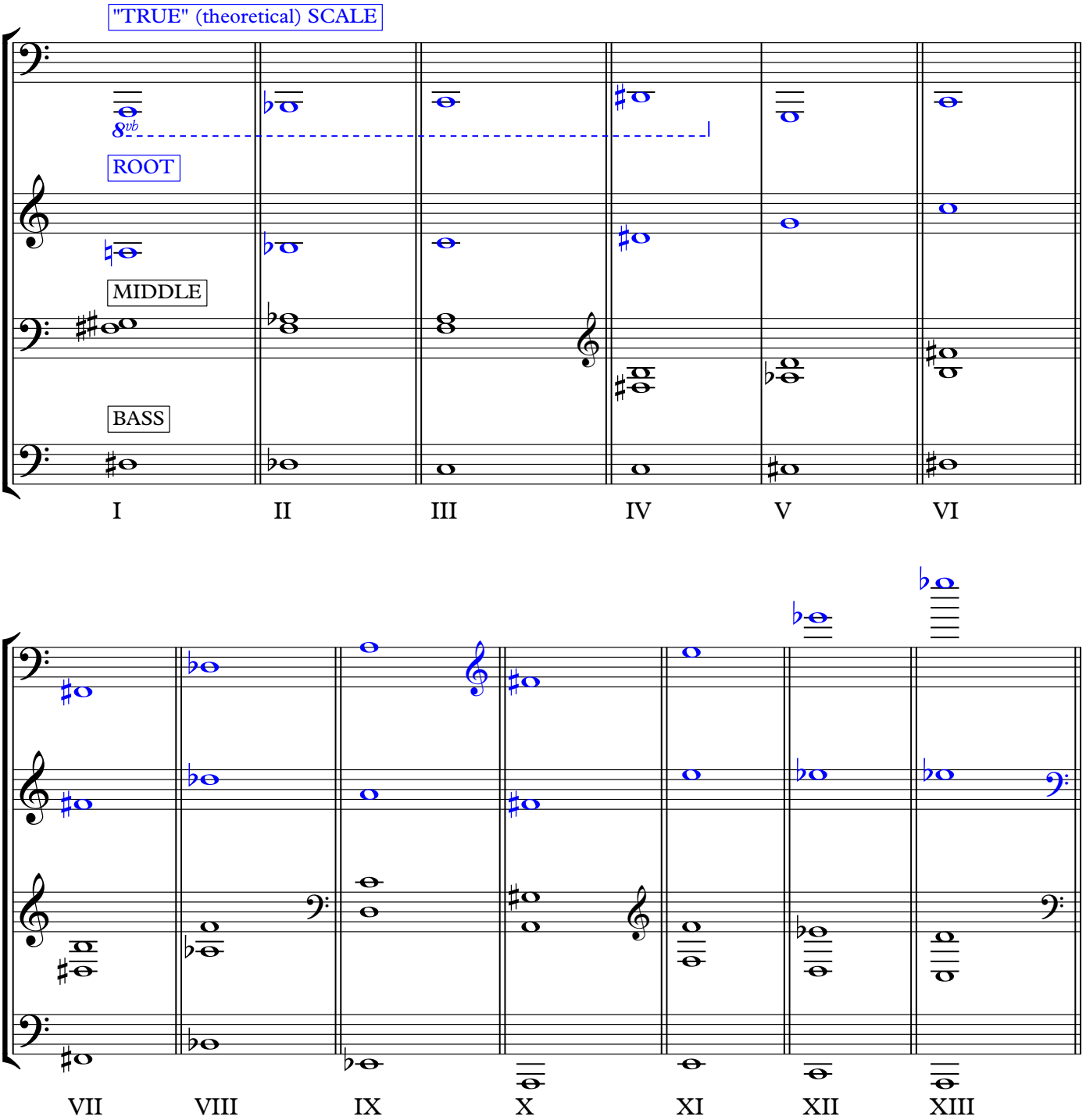




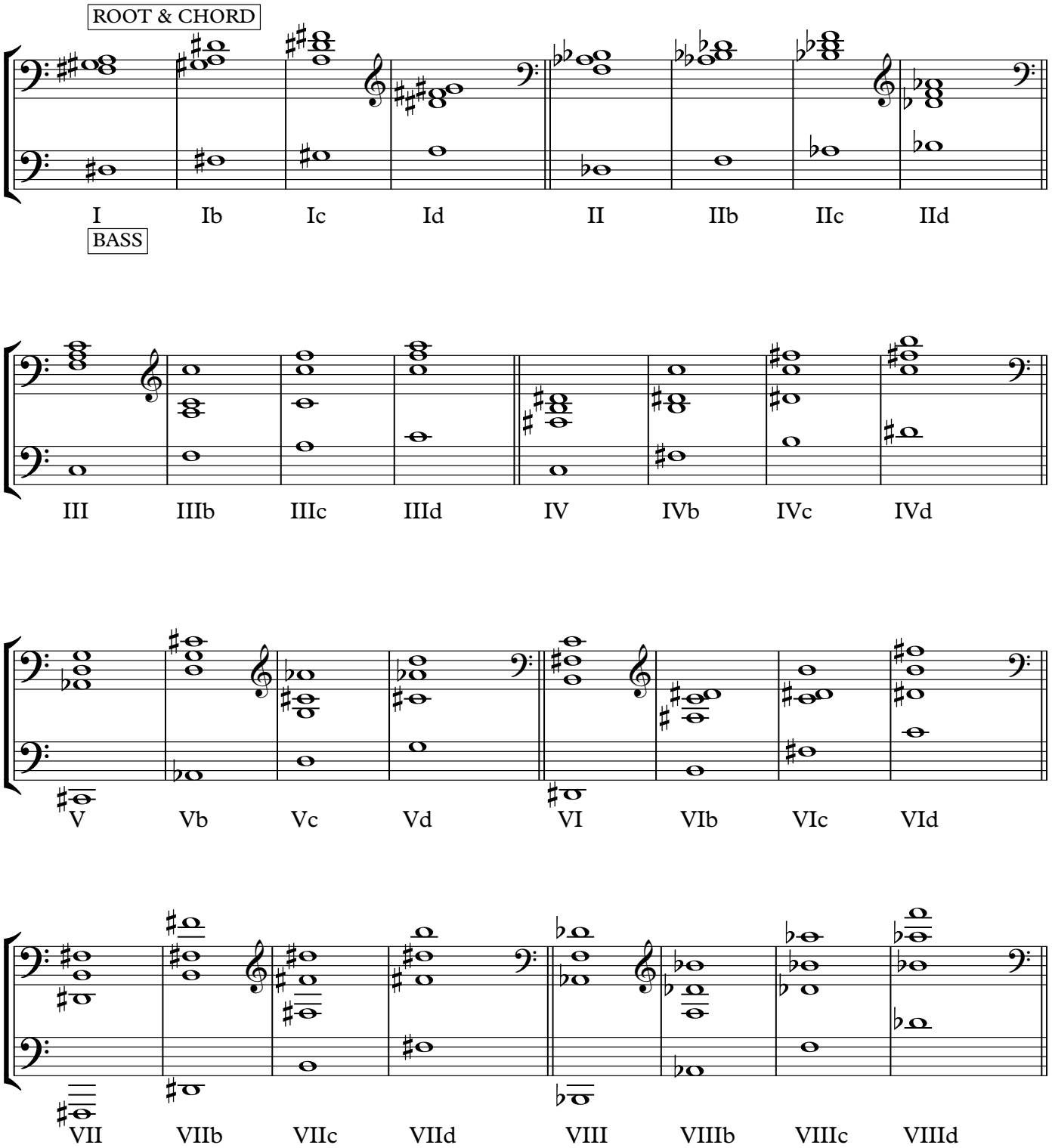


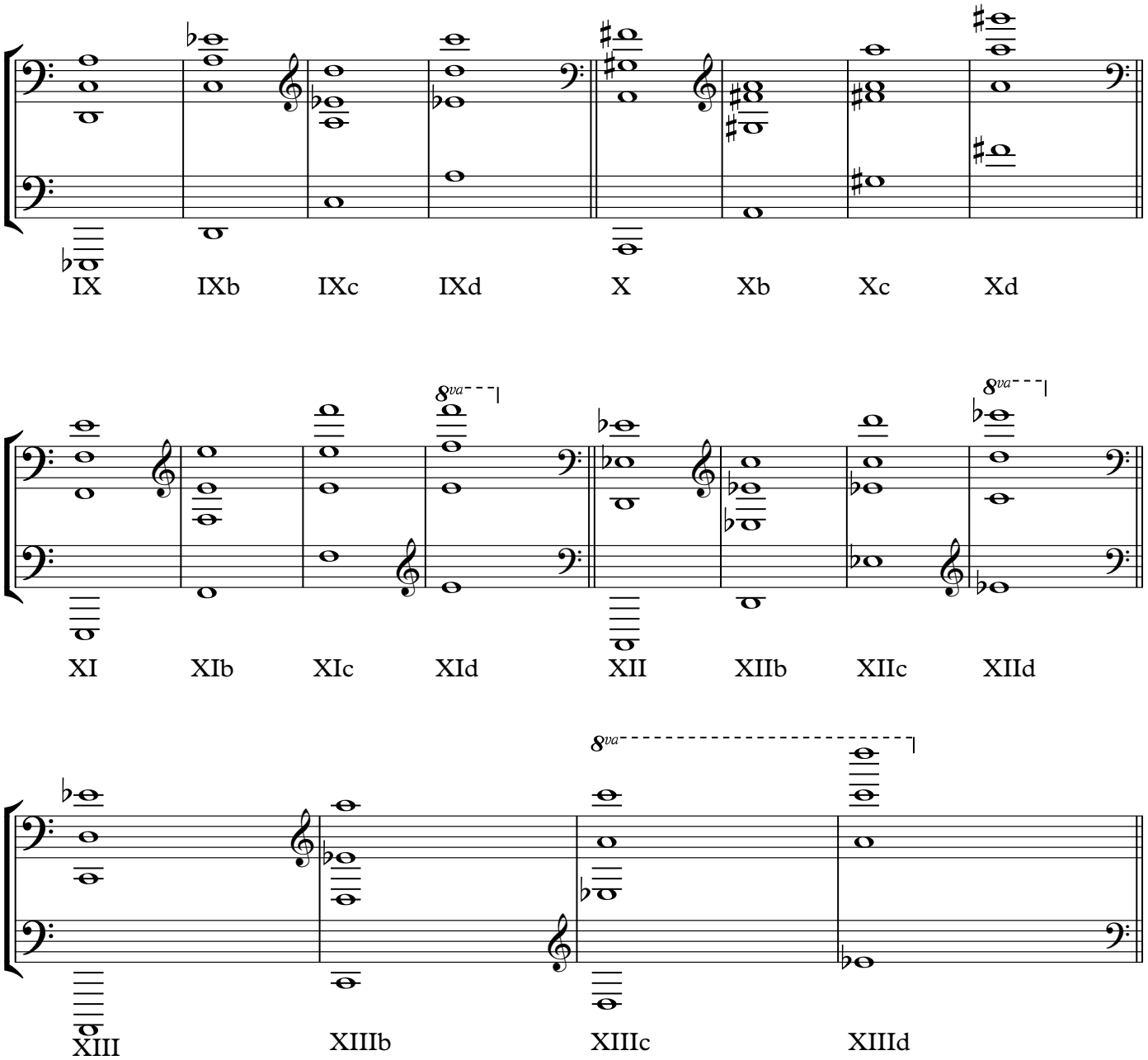
A

A ascending - root position chords

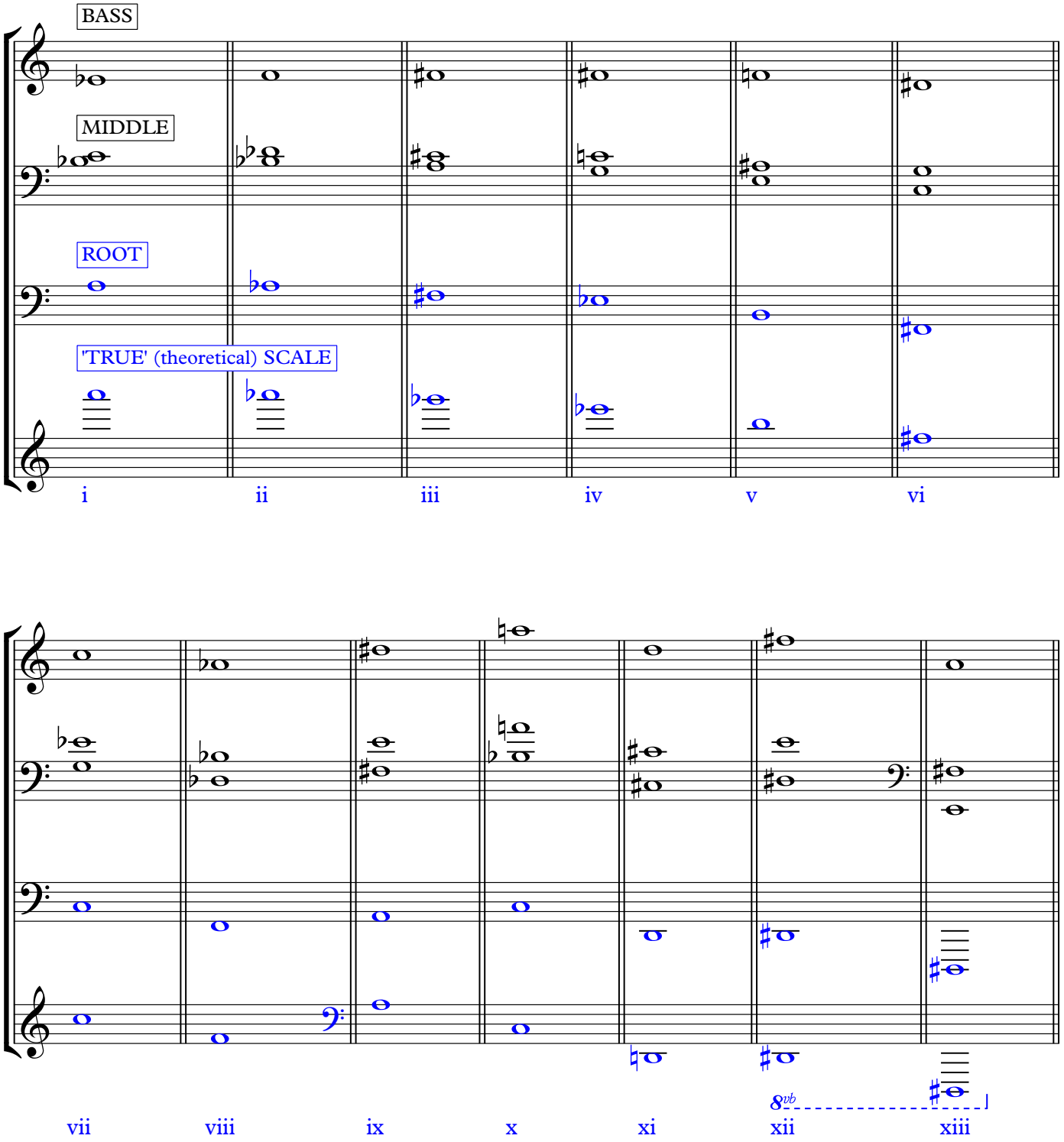


A ascending - chord inversions

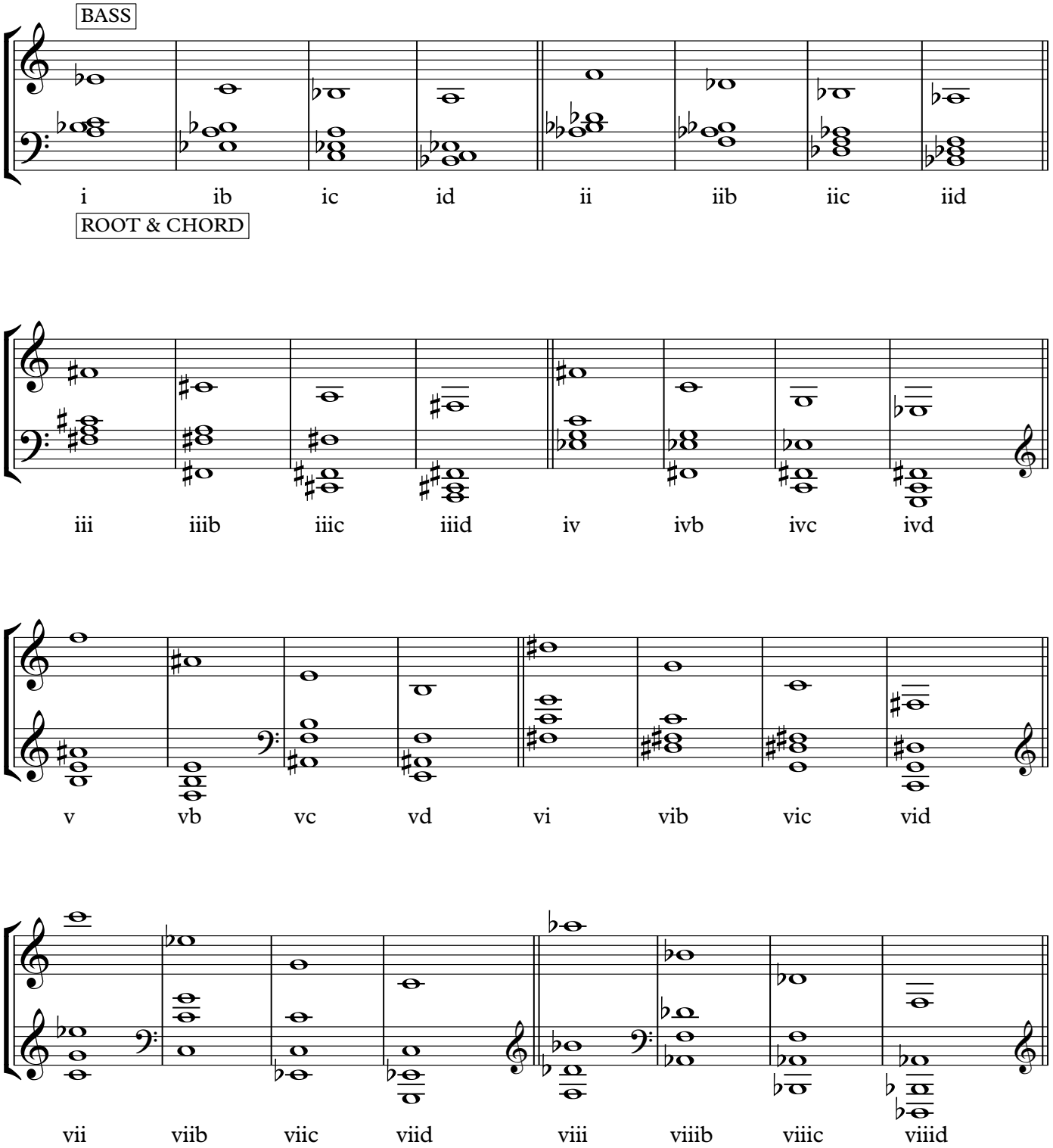


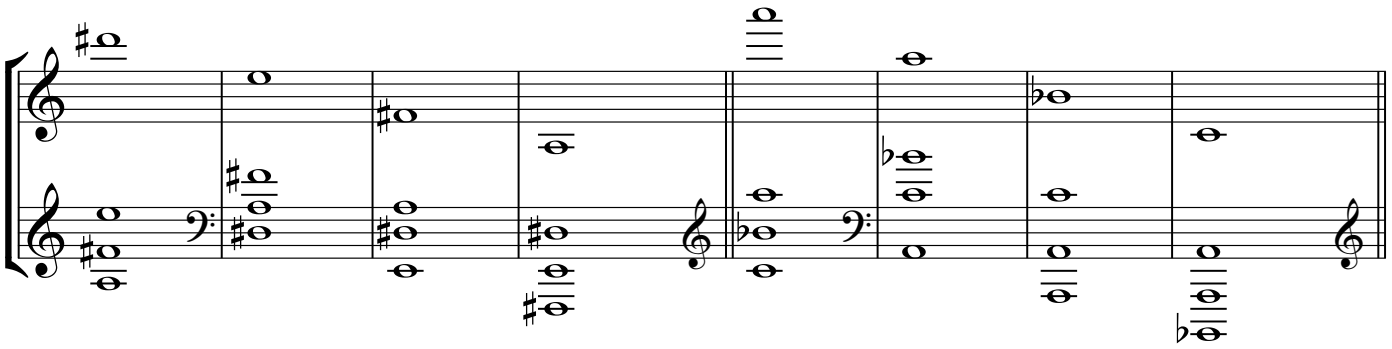

IX
IXb
IXc
IXd
X
Xb
Xc
Xd
8va
8va
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId
8va
XIII
XIIIb
XIIIc
XIIId

A descending - root position chords

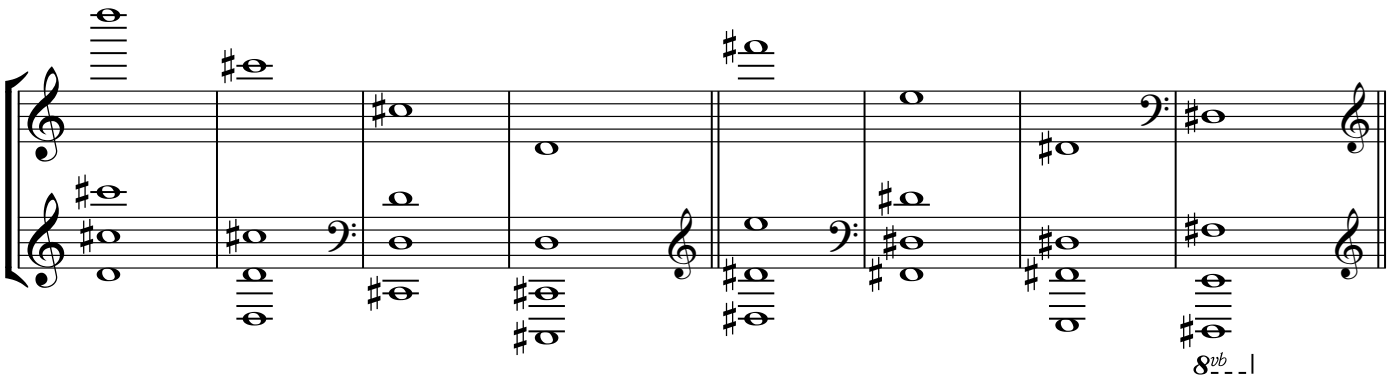


A descending - chord inversions

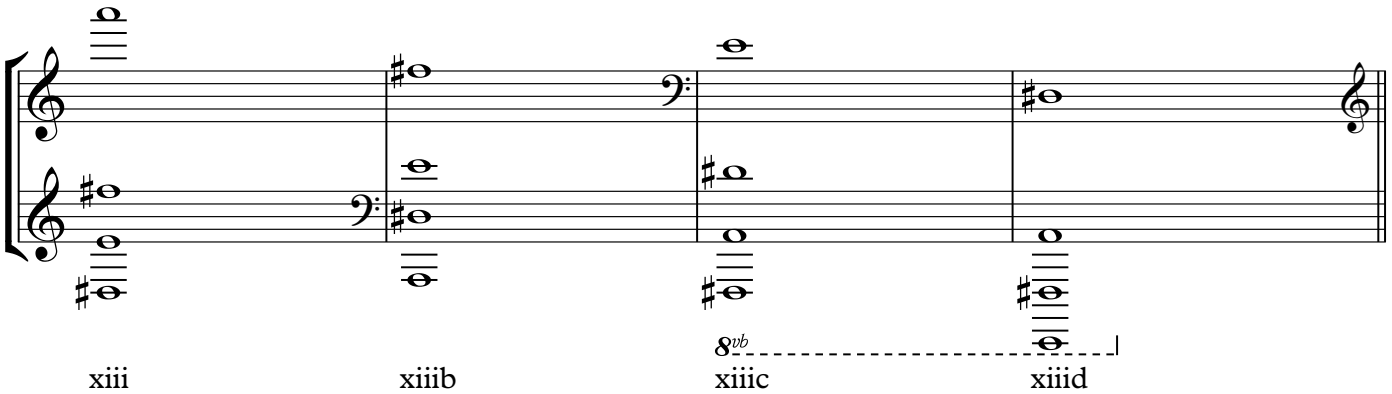




ix ixb ixc ixd x xb xc xd

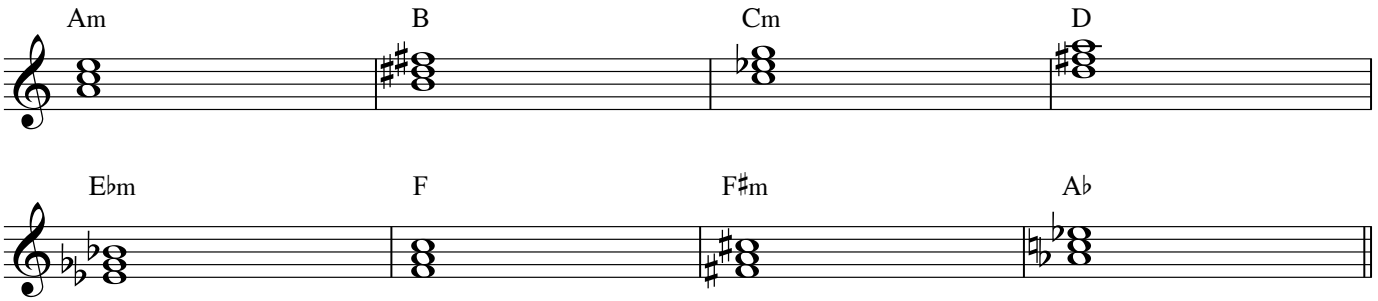


xi xib xic xid xii xiib xiic xiid

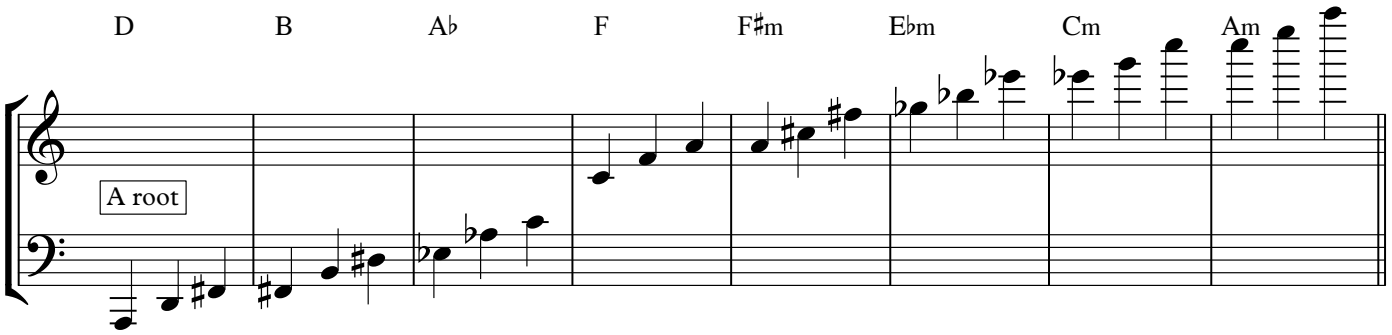


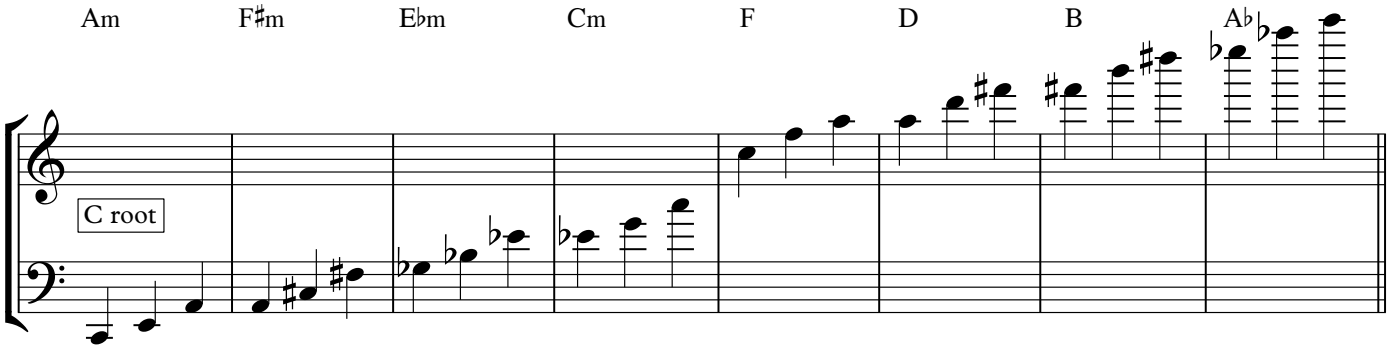
xiii xiiib xiiic xiiid

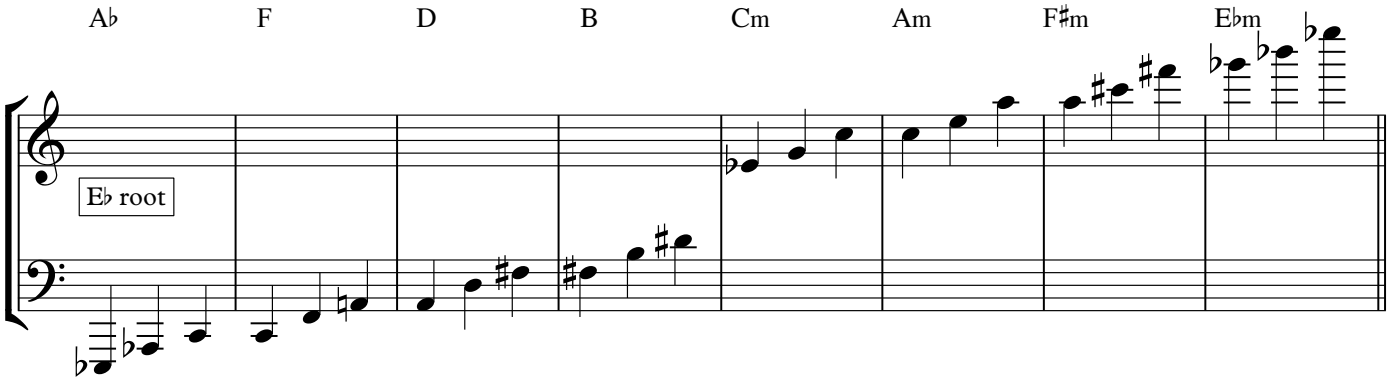
A
Resultant triads

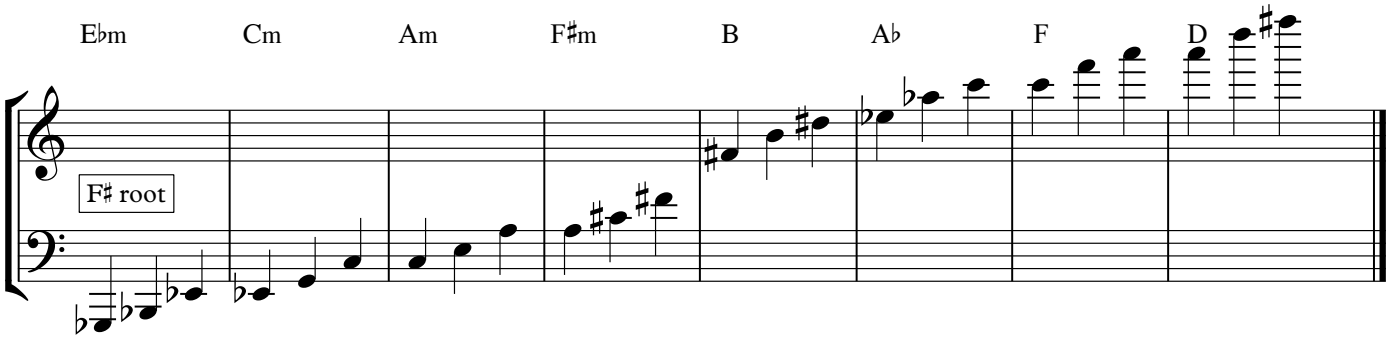


A linked polychord towers



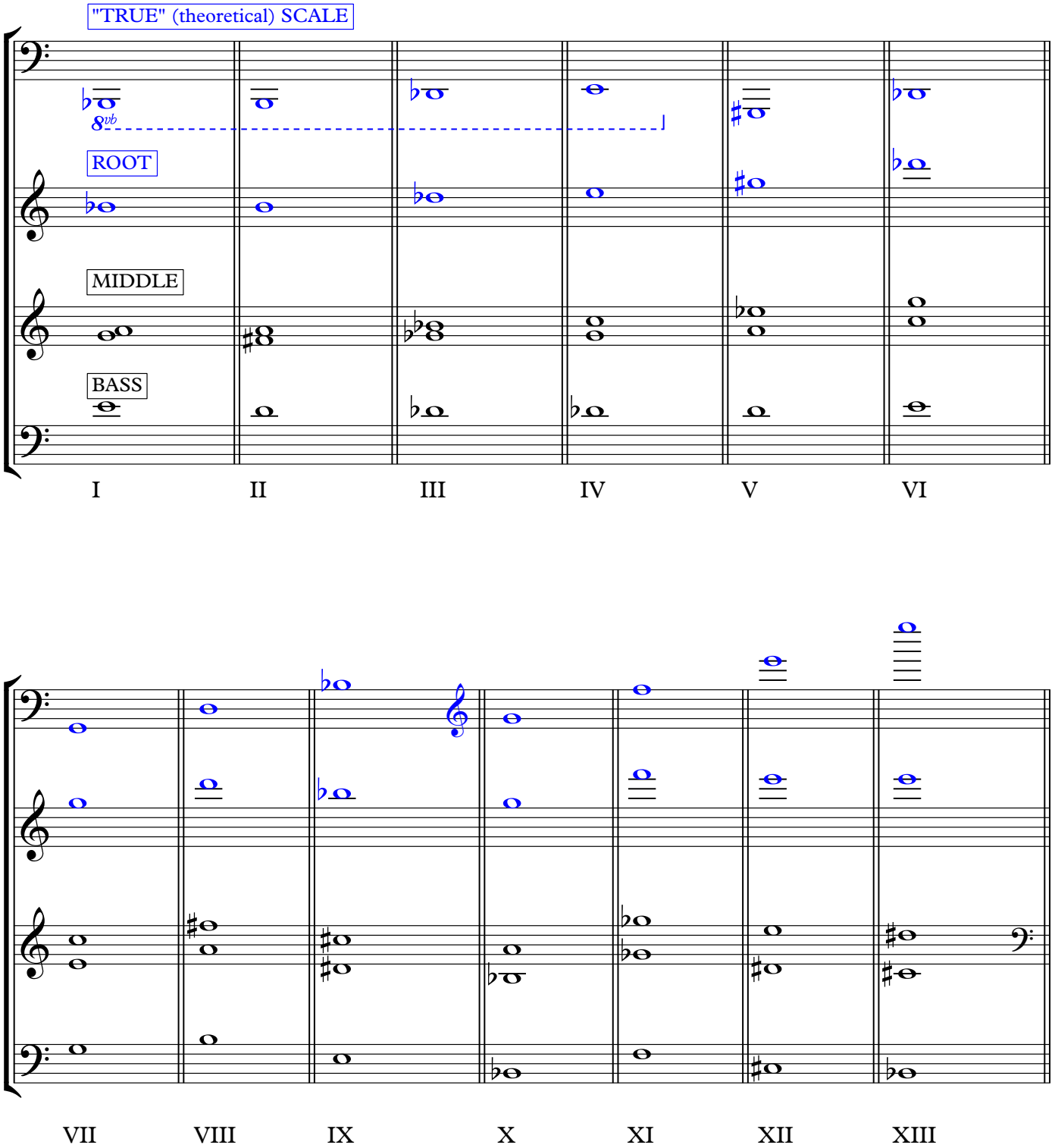




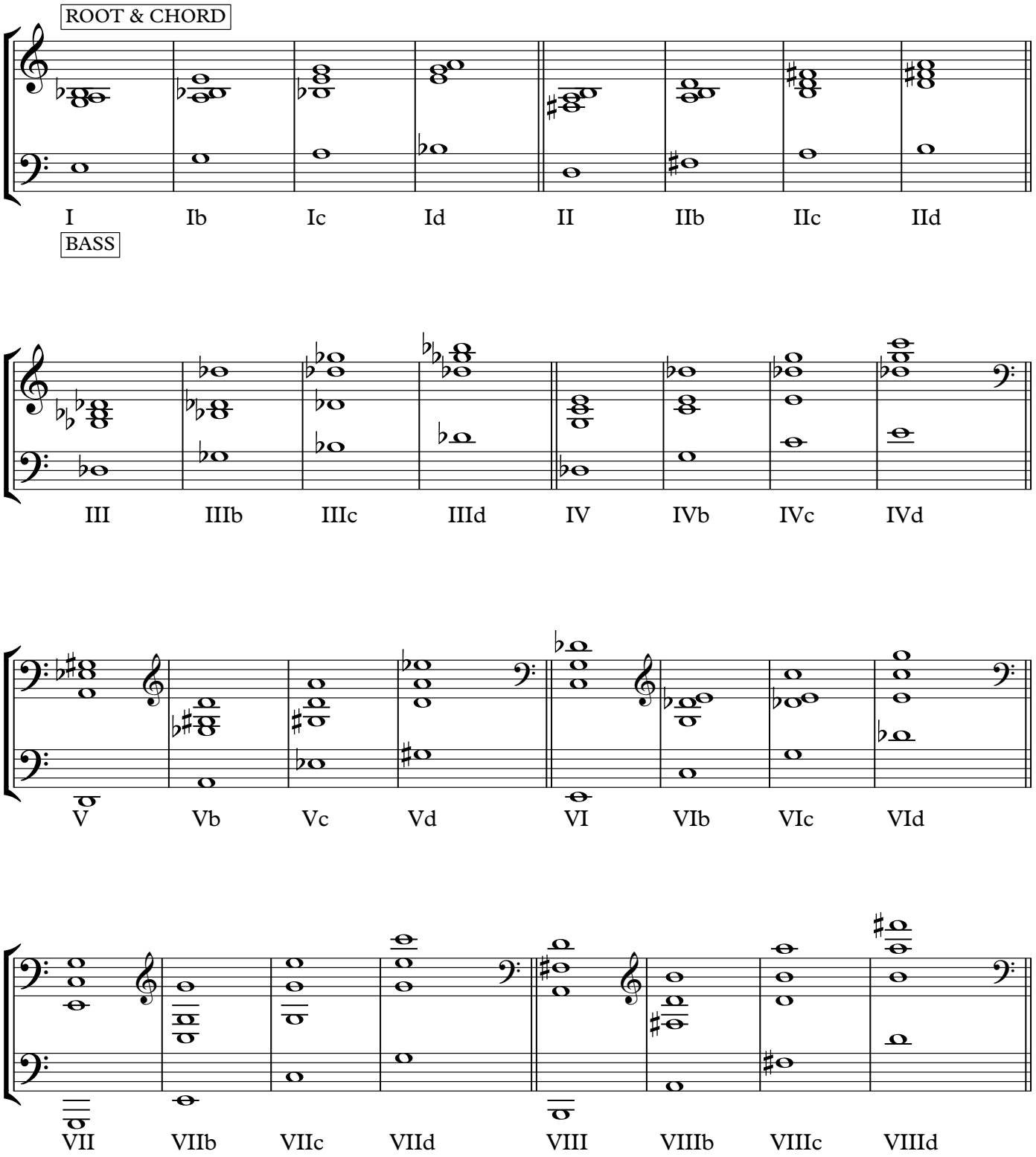


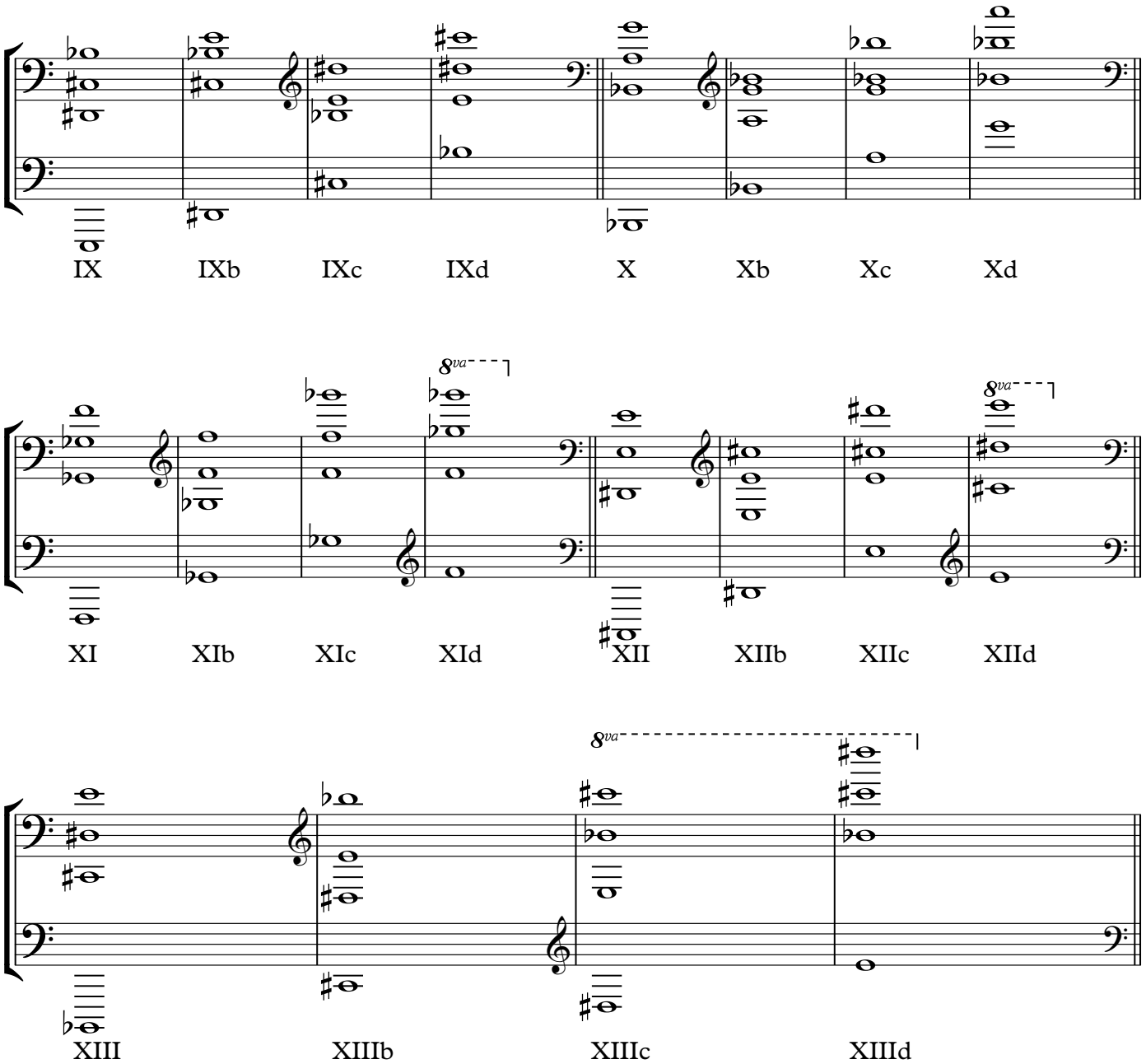
A♯/B♭

A♯/B♭ ascending - root position chords

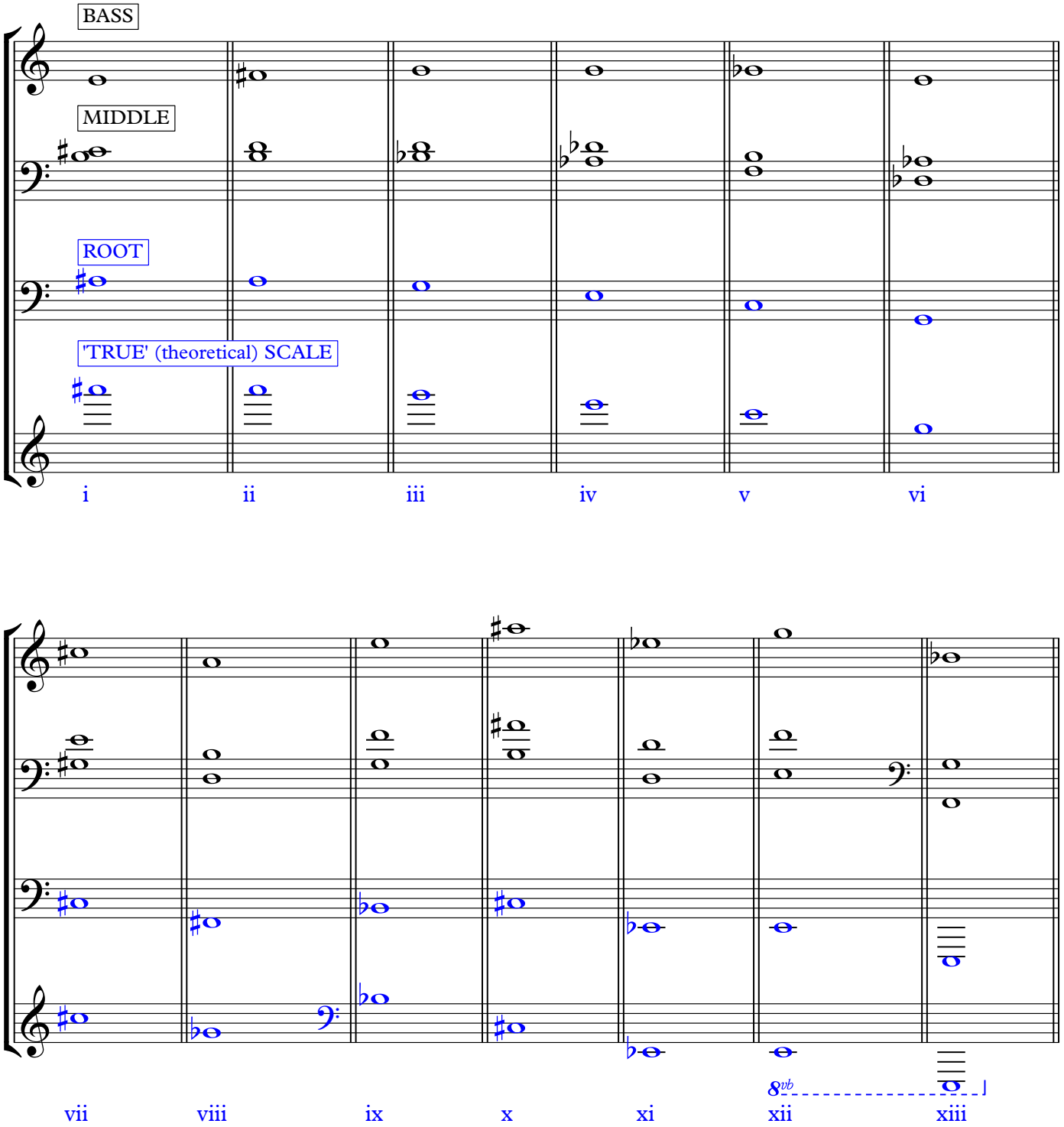


A♯/B♭ ascending - chord inversions

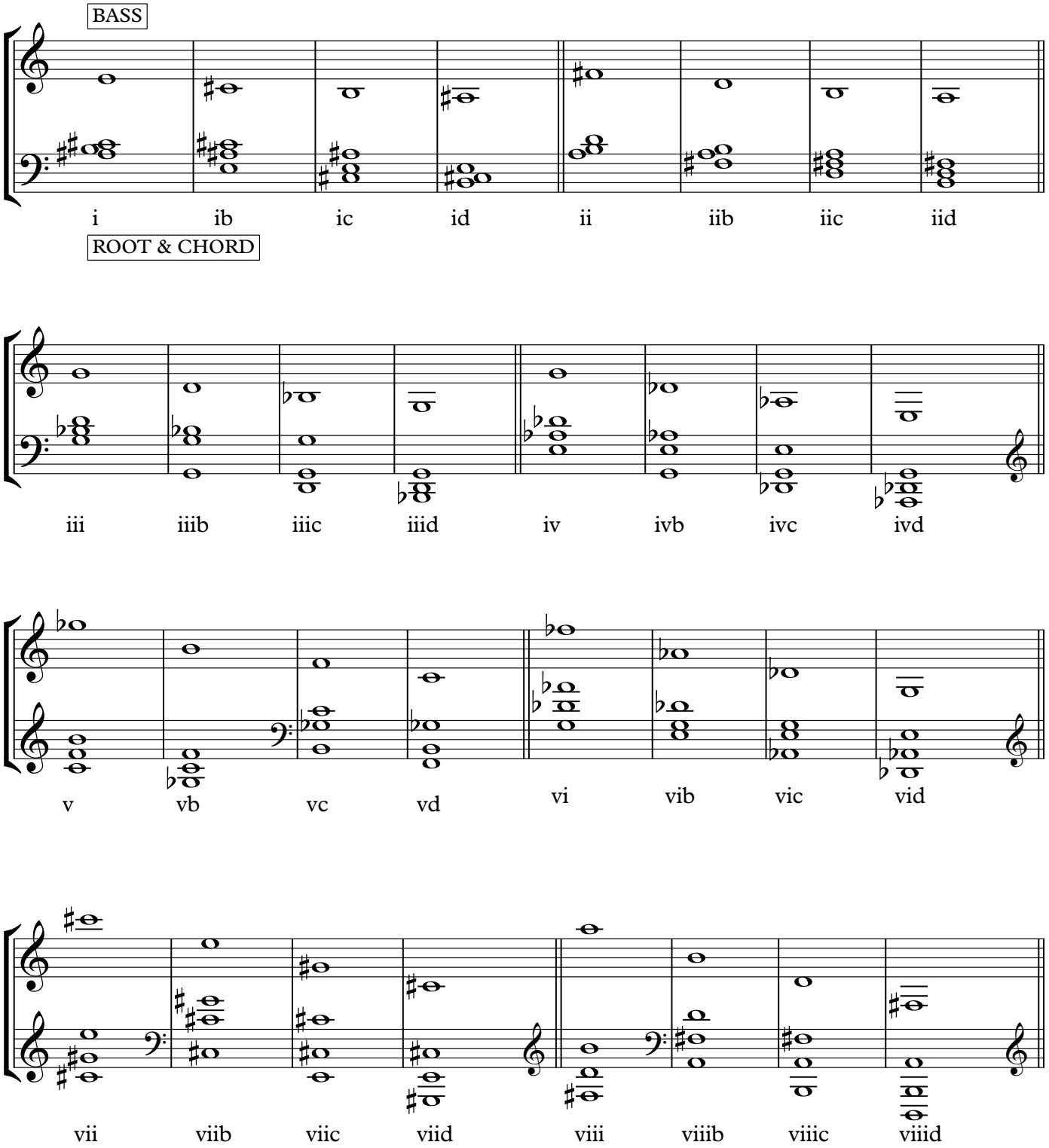


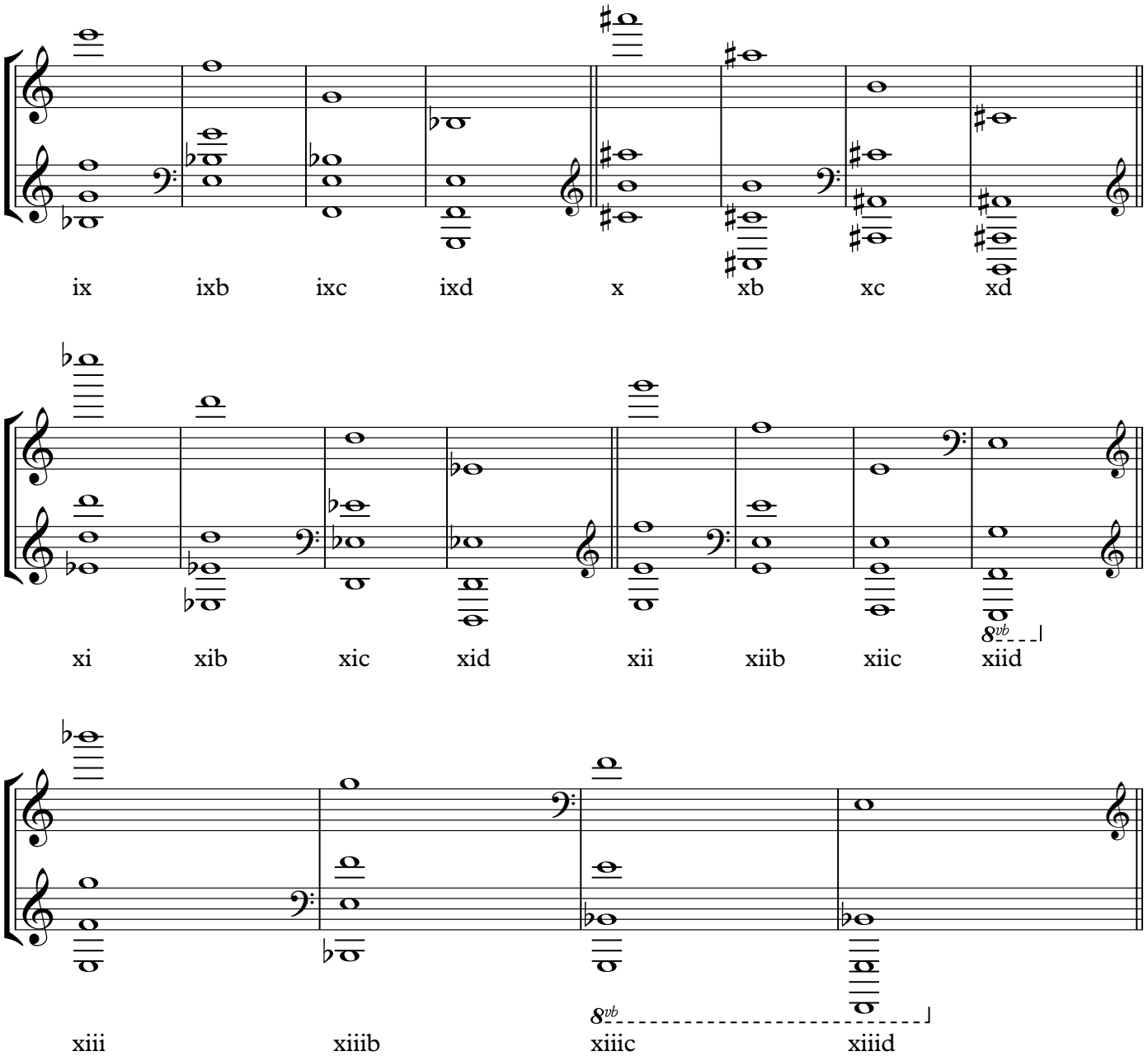

IX
IXb
IXc
IXd
X
Xb
Xc
Xd
8va
8va
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId
8va
XIII
XIIIb
XIIIc
XIIId

A♯/B♭ descending - root position chords

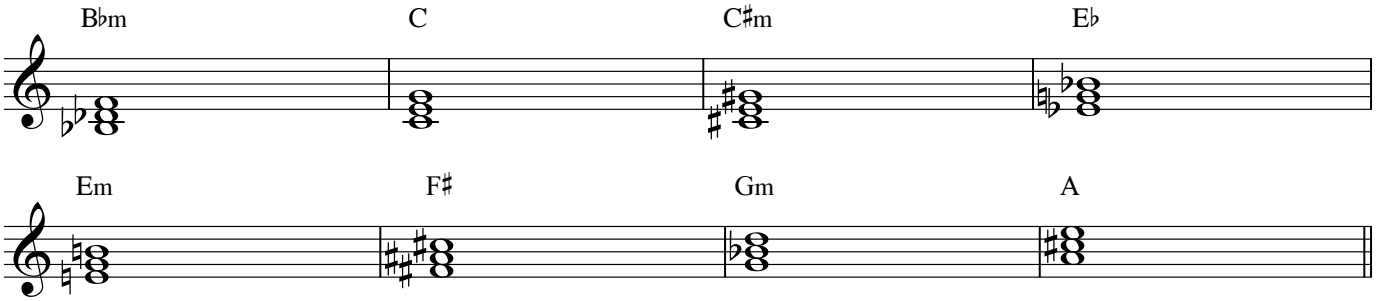


A♯/B♭ descending - chord inversions

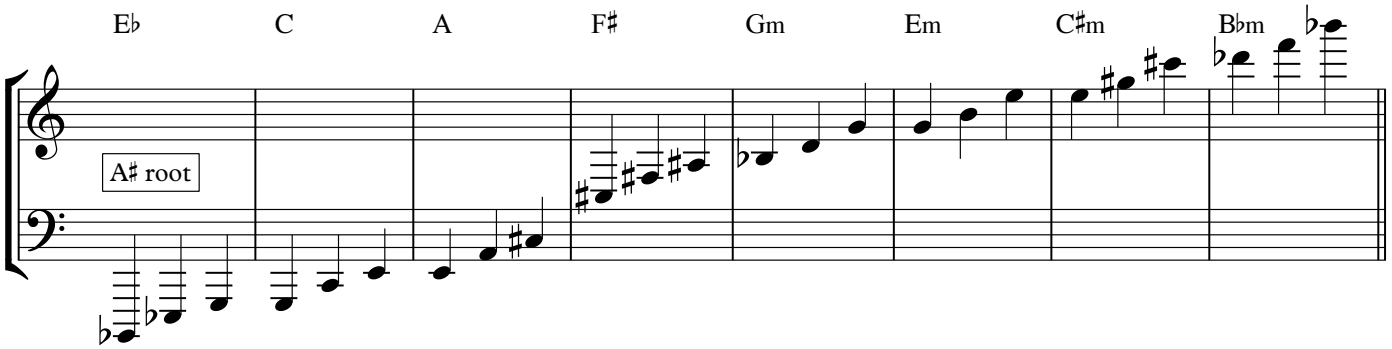


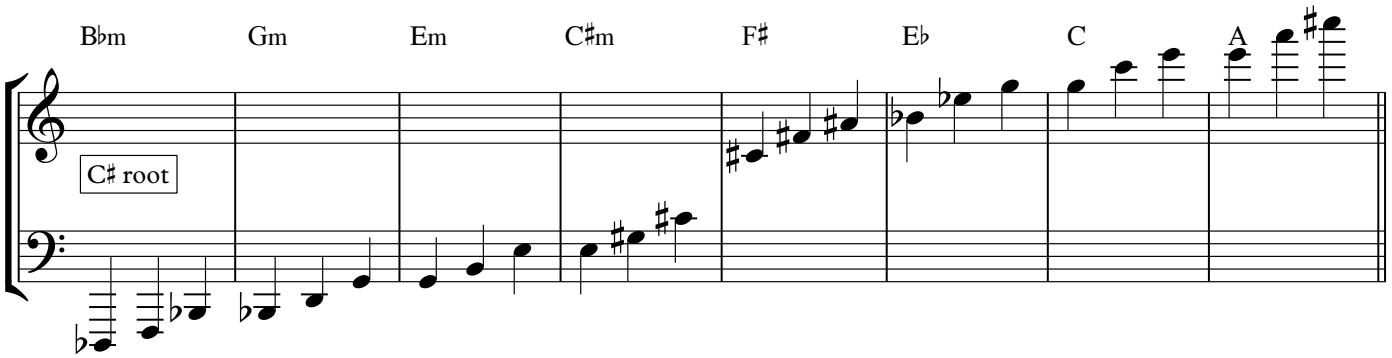

ix
ixb
ixc
ixd
x
xb
xc
xd
xi
xib
xic
xid
xii
xiib
xiic
xiid
8vb
xiii
xiiib
xiiic
xiiid
8vb

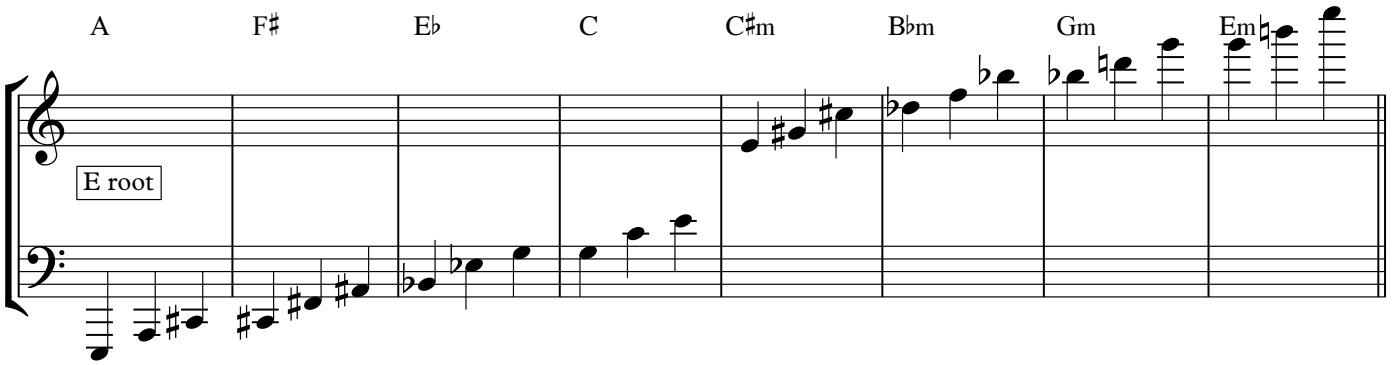
A♯/B♭
Resultant triads

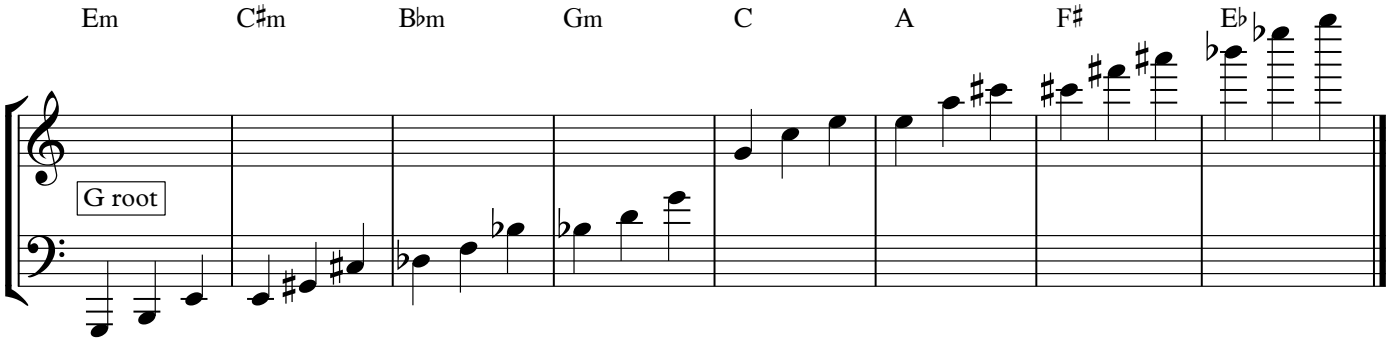


A♯/B♭ linked polychord towers



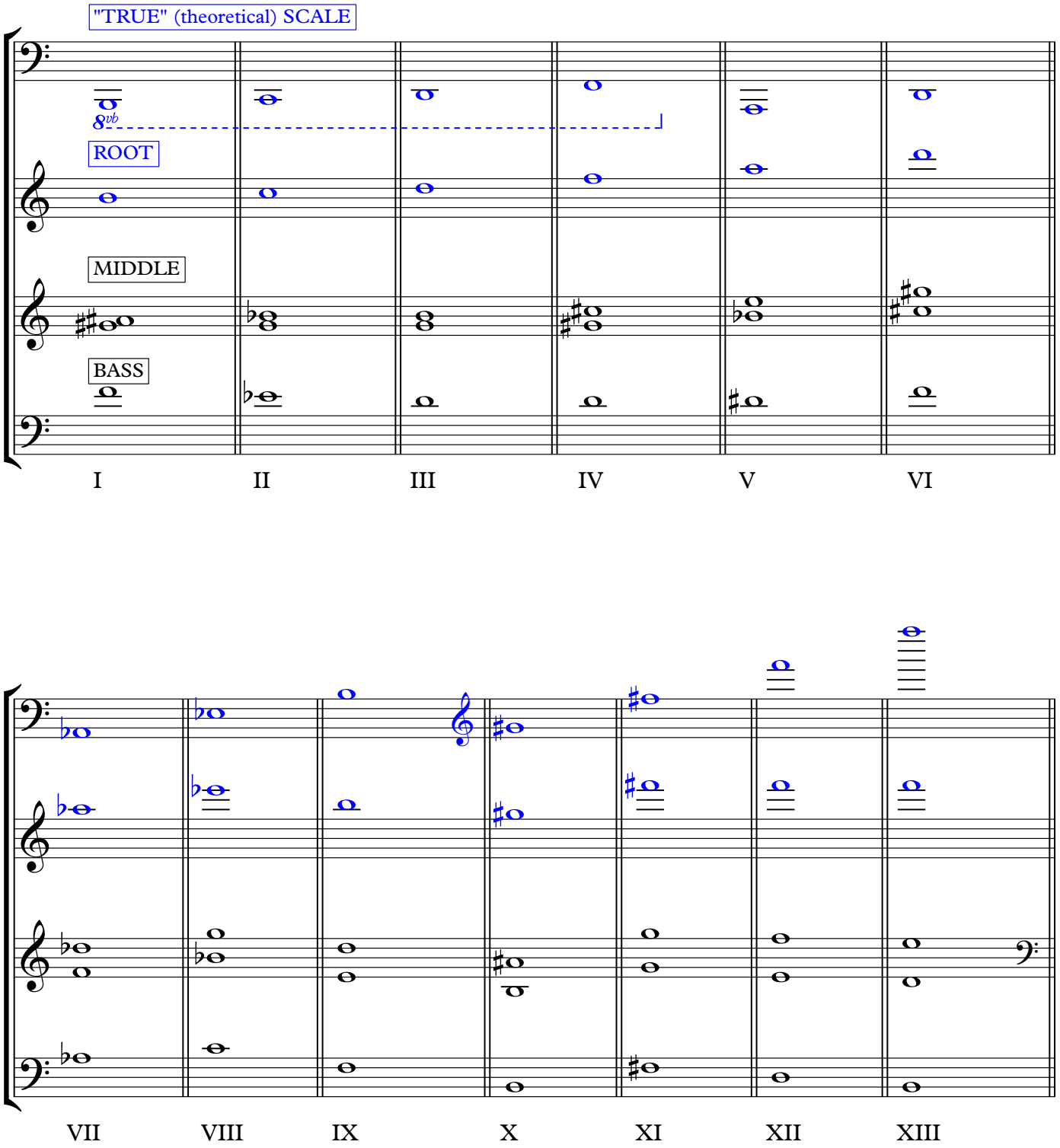




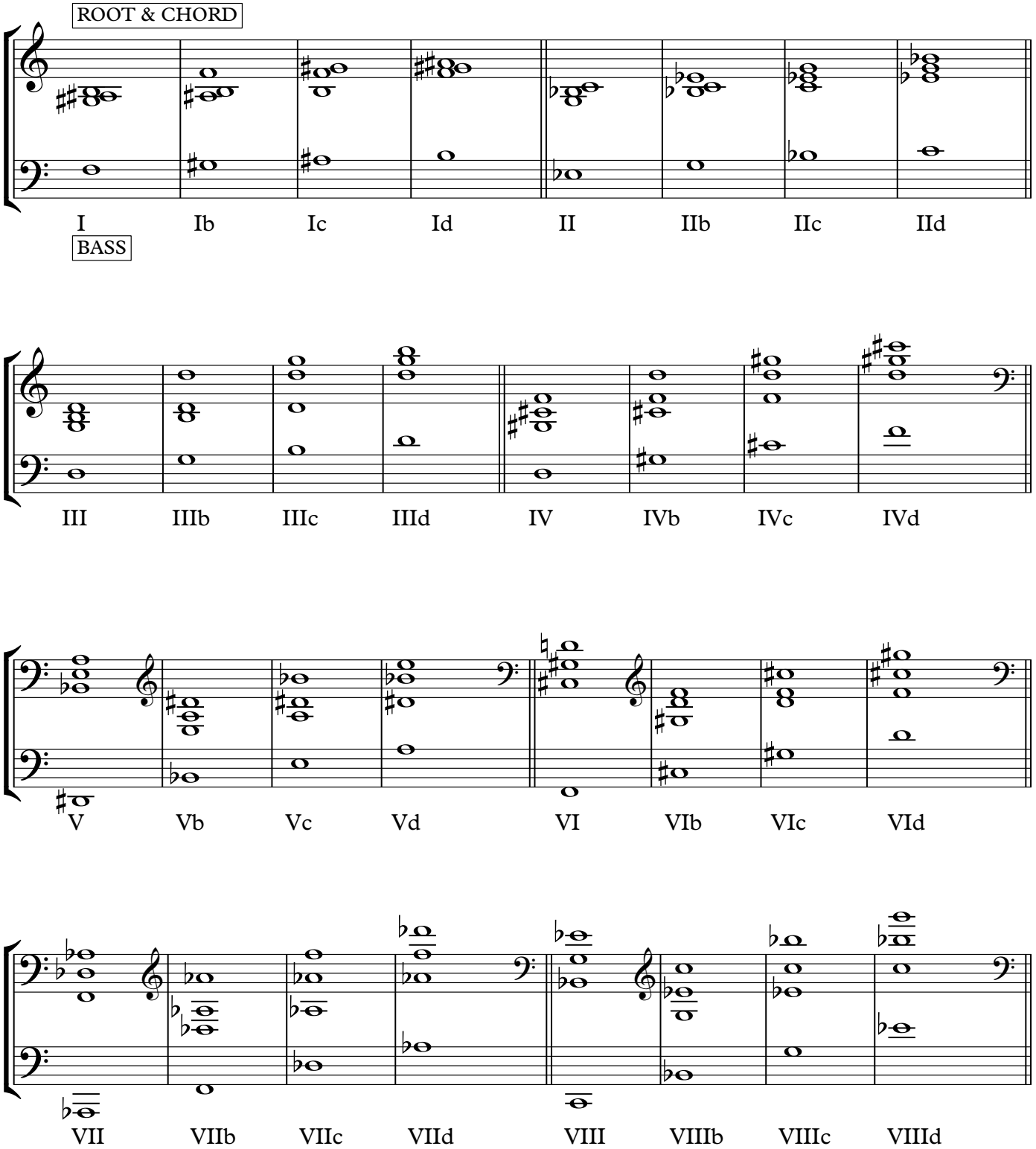


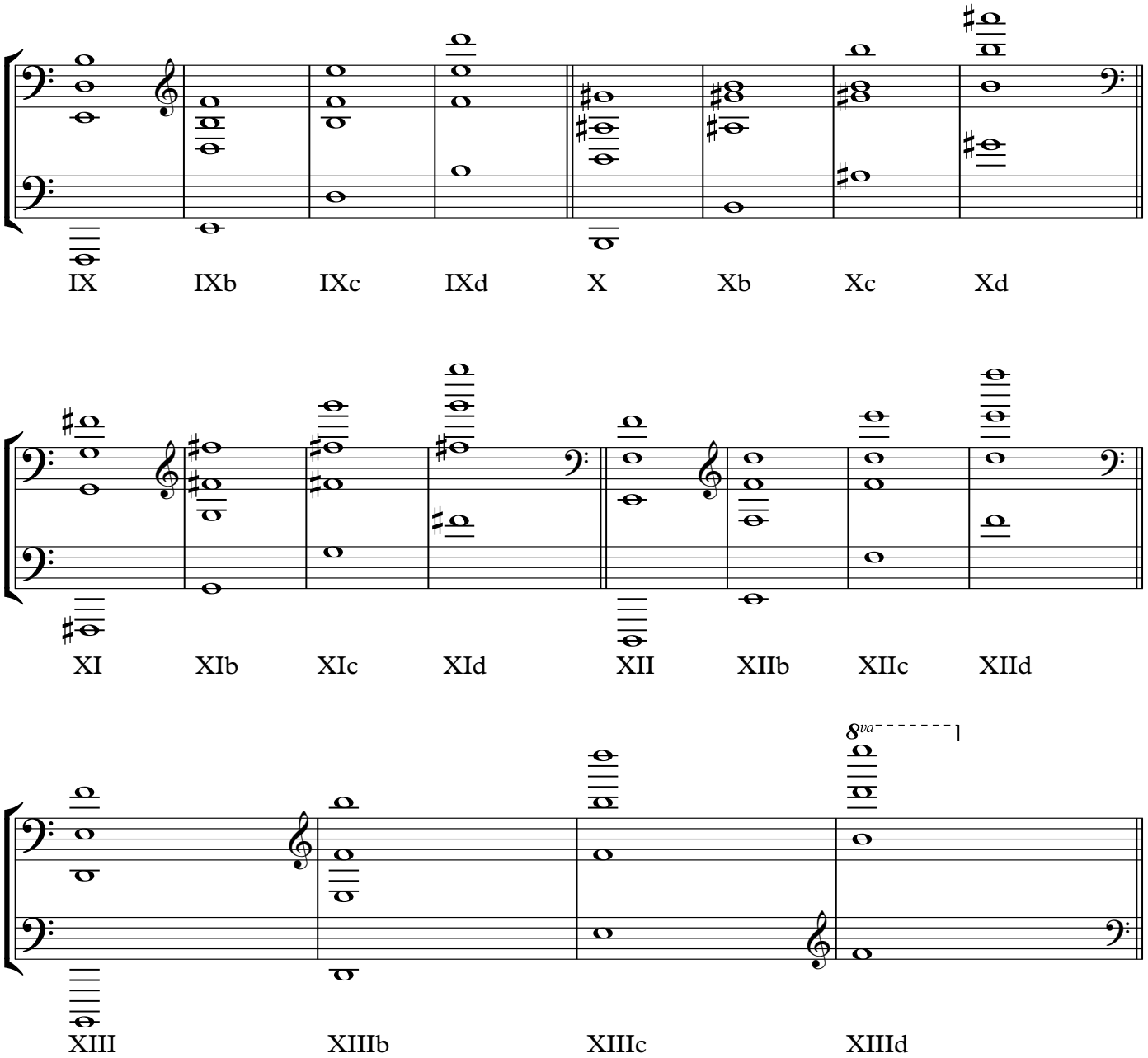
B

B ascending - root position chords

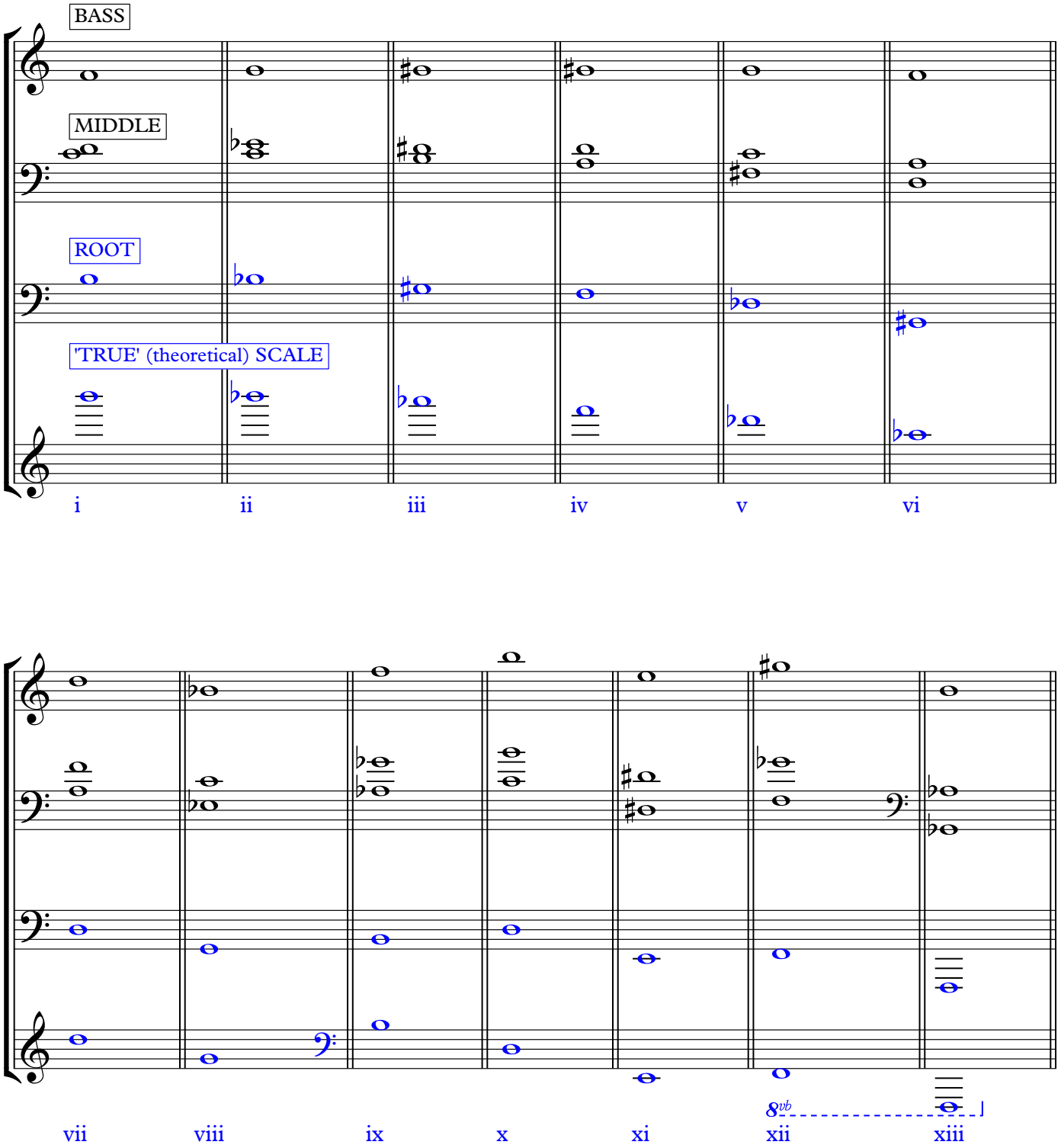


B ascending - chord inversions

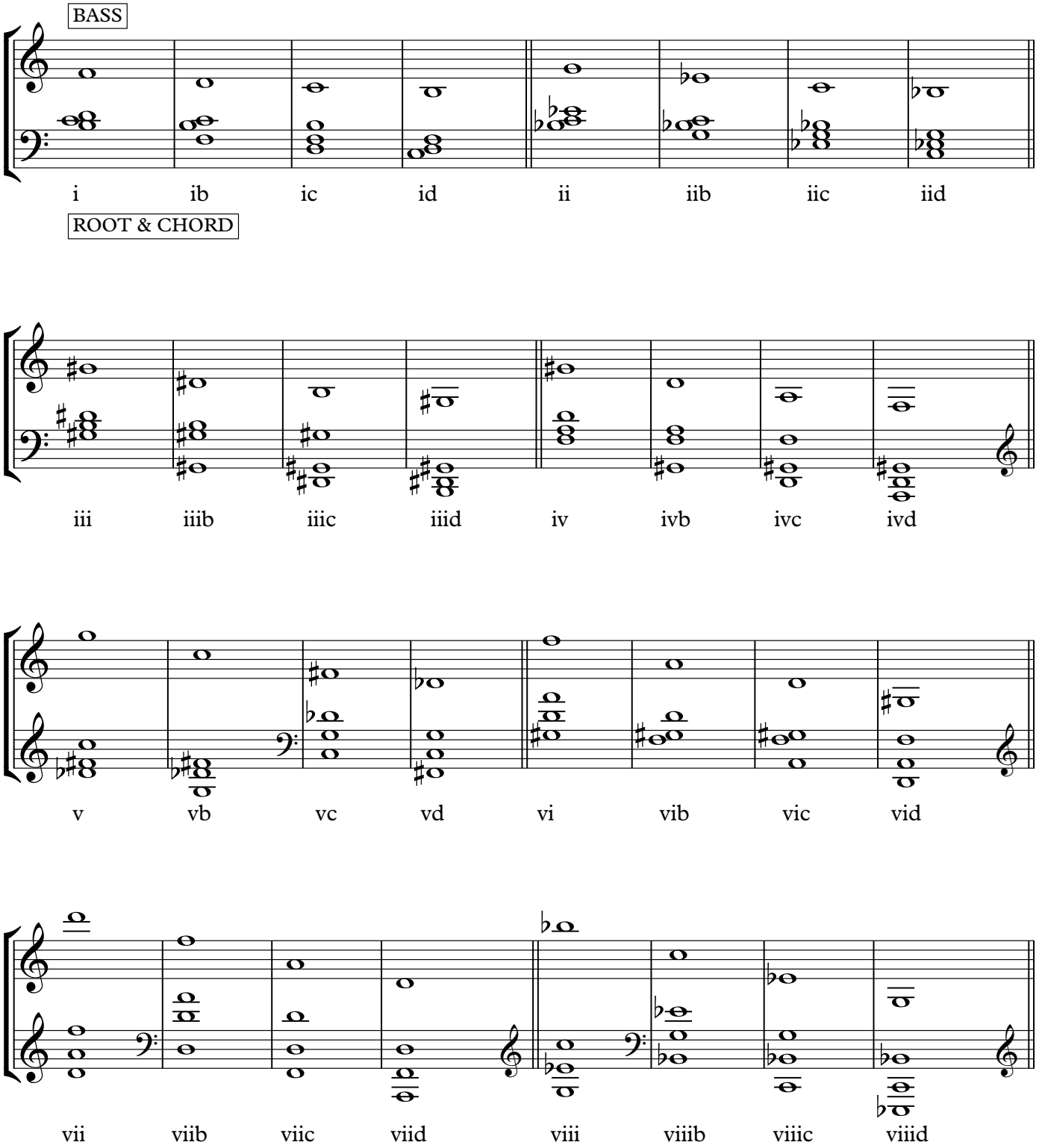


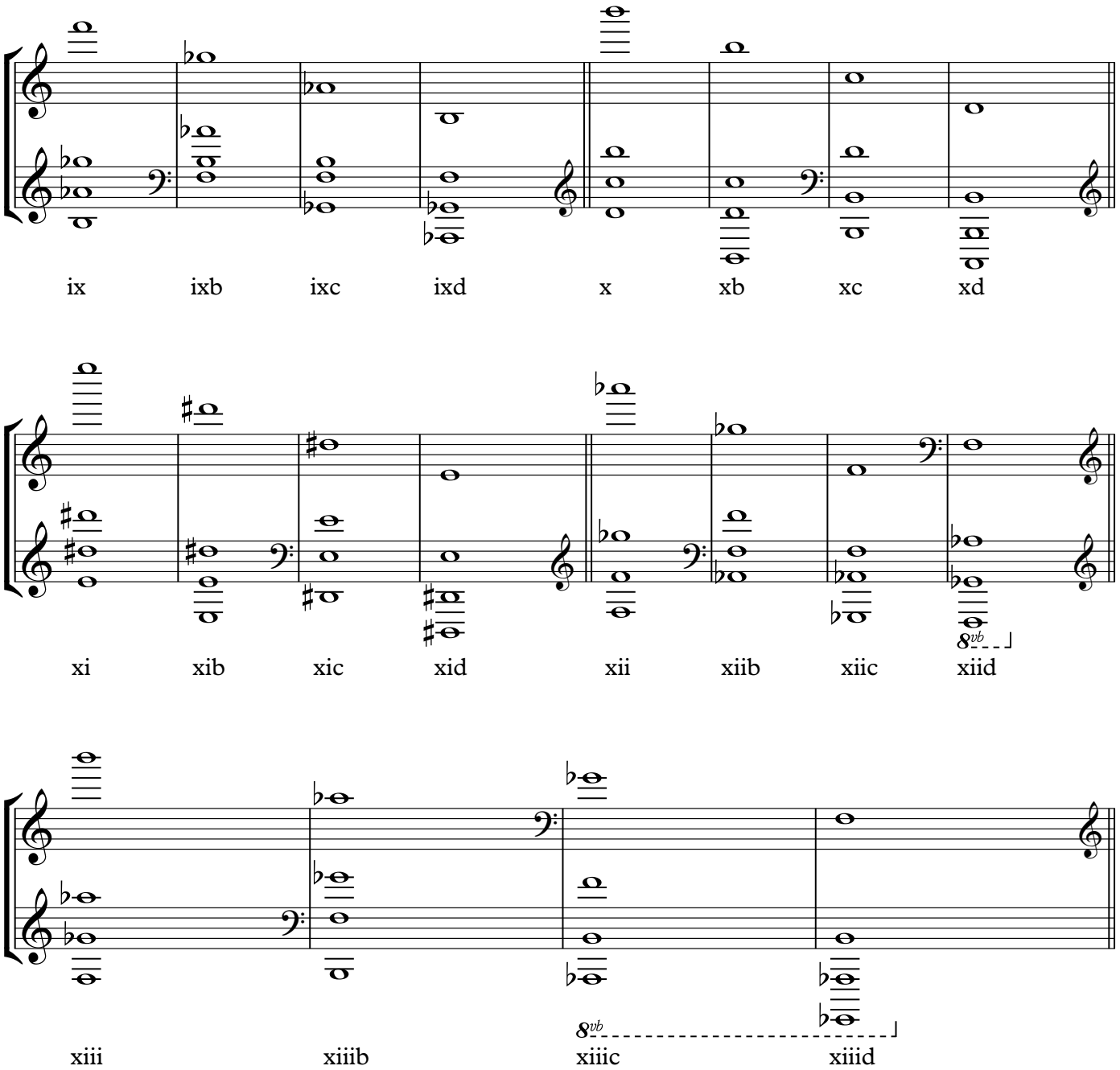

IX
IXb
IXc
IXd
X
Xb
Xc
Xd
XI
XIb
XIc
XId
XII
XIIb
XIIc
XIId
XIII
XIIIb
XIIIc
8va
XIIId

B descending - root position chords

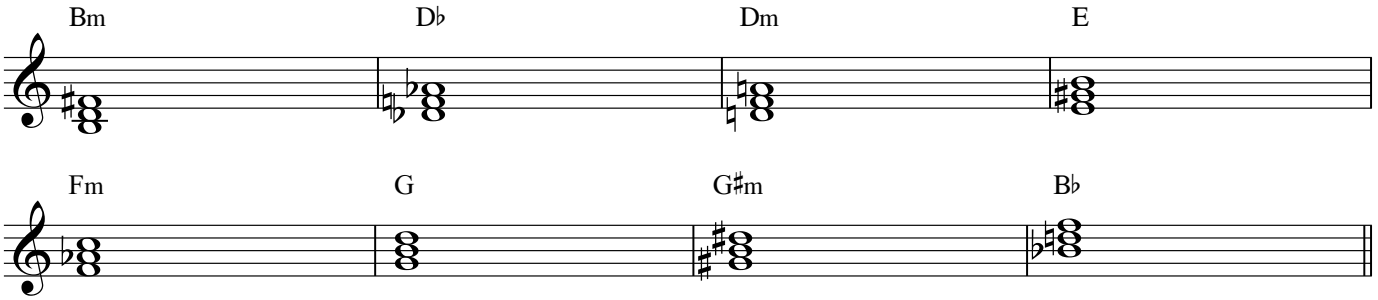


B descending - chord inversions

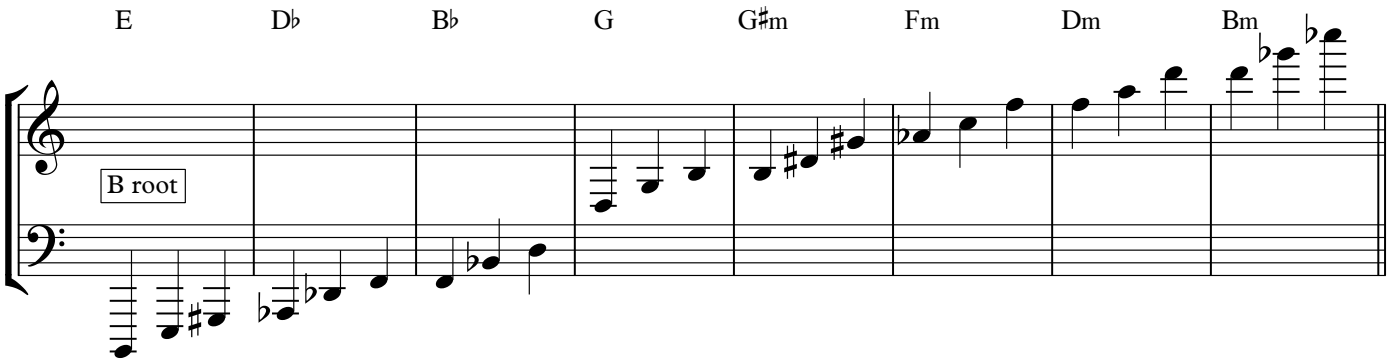


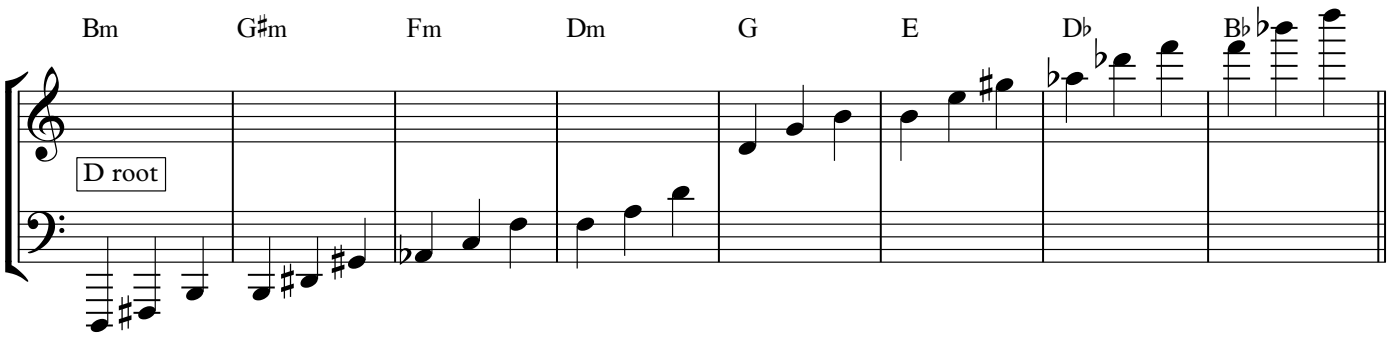

ix
ixb
ixc
ixd
x
xb
xc
xd
xi
xib
xic
xid
xii
xiib
xiic
xiid
8vb
xiii
xiiib
xiiic
xiiid
8vb

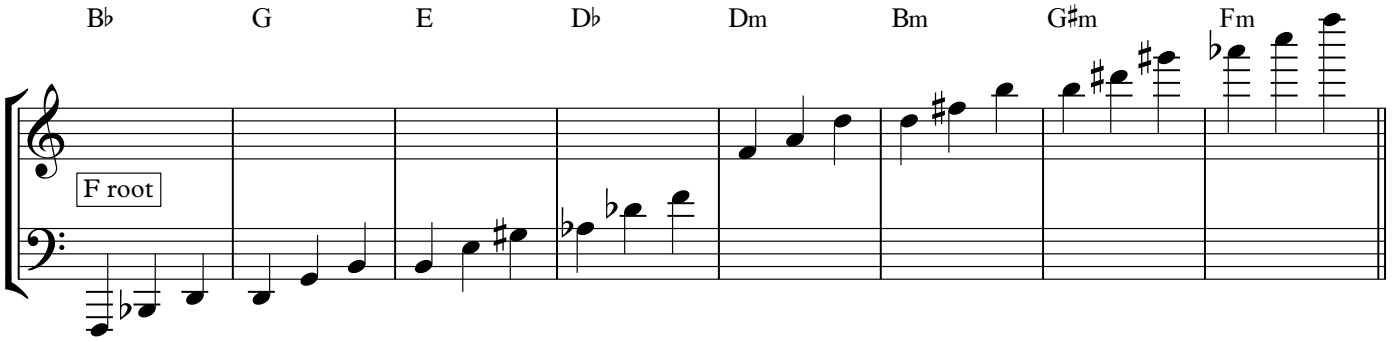
B
Resultant triads

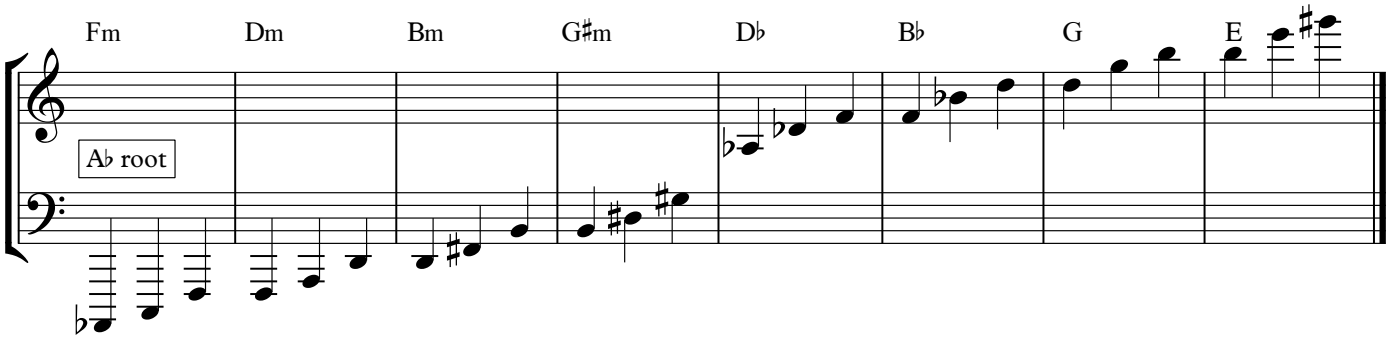


B linked polychord towers









APPENDIX B

At Last He Sleeps

Date of composition: 2011-12

Forces: Medium voice, Piano

Texts: Edward Thomas

First performance: Greg Hallam (baritone) and Robert Thompson (piano), Hertfordshire Chamber Music Series, Rickmansworth, Herts, 10.5.14

Programme note

2014 marks the centenary of the Great War, a period which, as well as causing devastation and loss of life on an unprecedented scale, also moved artists, musicians and writers to create some of the most moving works ever put to paper. I first came across Edward Thomas's poems through the composer (and poet) Ivor Gurney, and determined to investigate and compose some settings of my own. The brevity, bleakness and directness of Thomas's poems is enough to move anyone to tears, and I have tried to capture these qualities in my music. Apart from one nostalgic and tantalising glimpse of normal life in the third song, these pieces are unashamedly and intentionally pessimistic, reflecting the honesty of the poet's writing.

At Last He Sleeps

Three Songs for Medium Voice and Piano

Edward Thomas
1878-1917

Chris Brammeld
(2011-12)

I. The Cherry Trees

May 1916

Slow and desolate ♩ = c. 52

Baritone

Piano

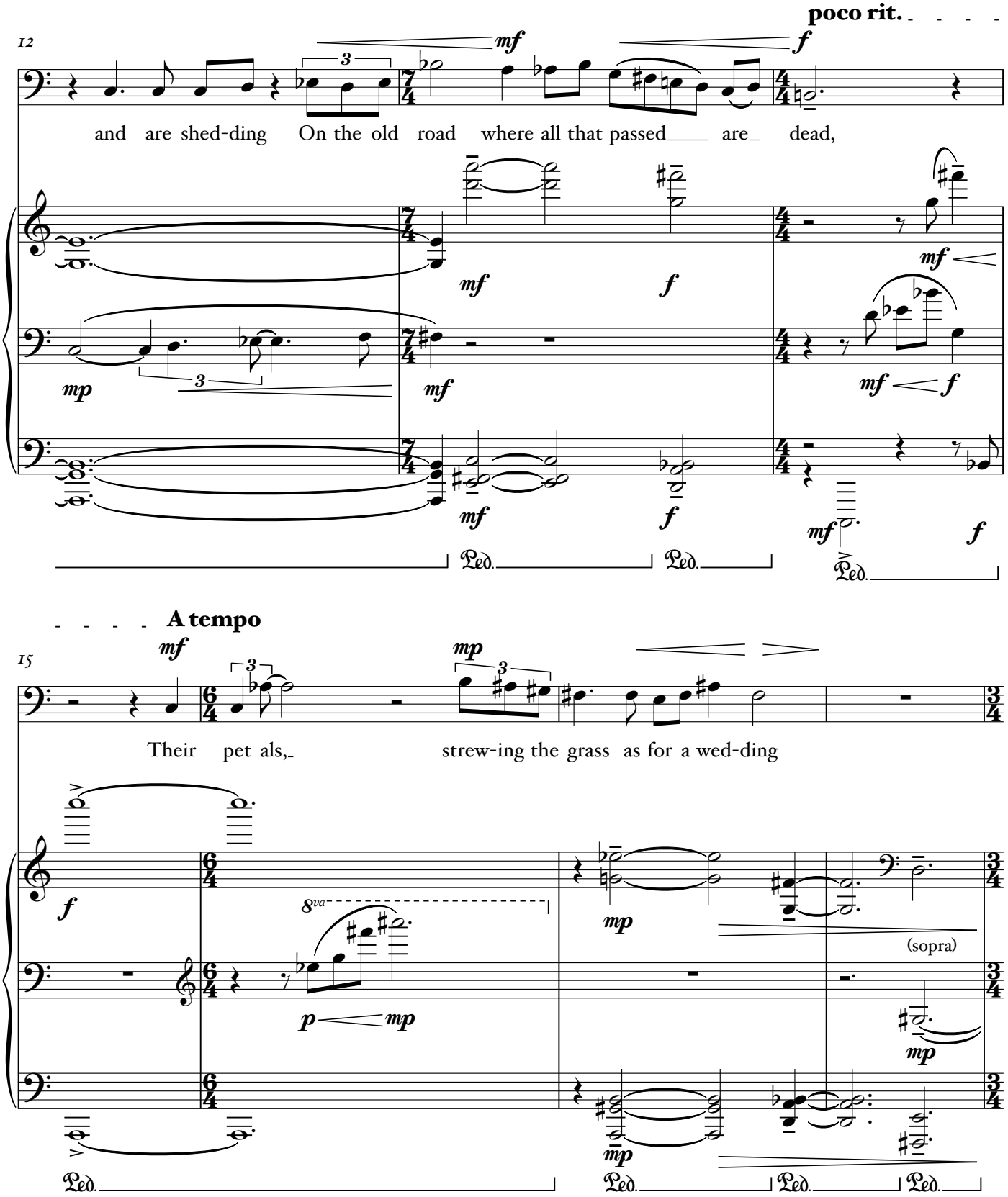
mf *cantabile* *l.v.* *mp* *p* Ped.

8

mp *espress.* quasi port.

The cher-ry trees bend o - ver

l.v. *p* *mp* *p* Ped.


poco rit.
12
and are shed-ding On the old road where all that passed are dead,
A tempo
15
Their pet als, strew-ing the grass as for a wed-ding
(sopra)

19

pp *p* **poco rit.** *pp*

This ear - ly May morn when there is none to wed.

pp *pp* (sopra) *p* *mp* *pp*

Ped. Ped. Ped. Ped.

una corda

II. In Memoriam

April 1915

Distantly ♩ = c. 46

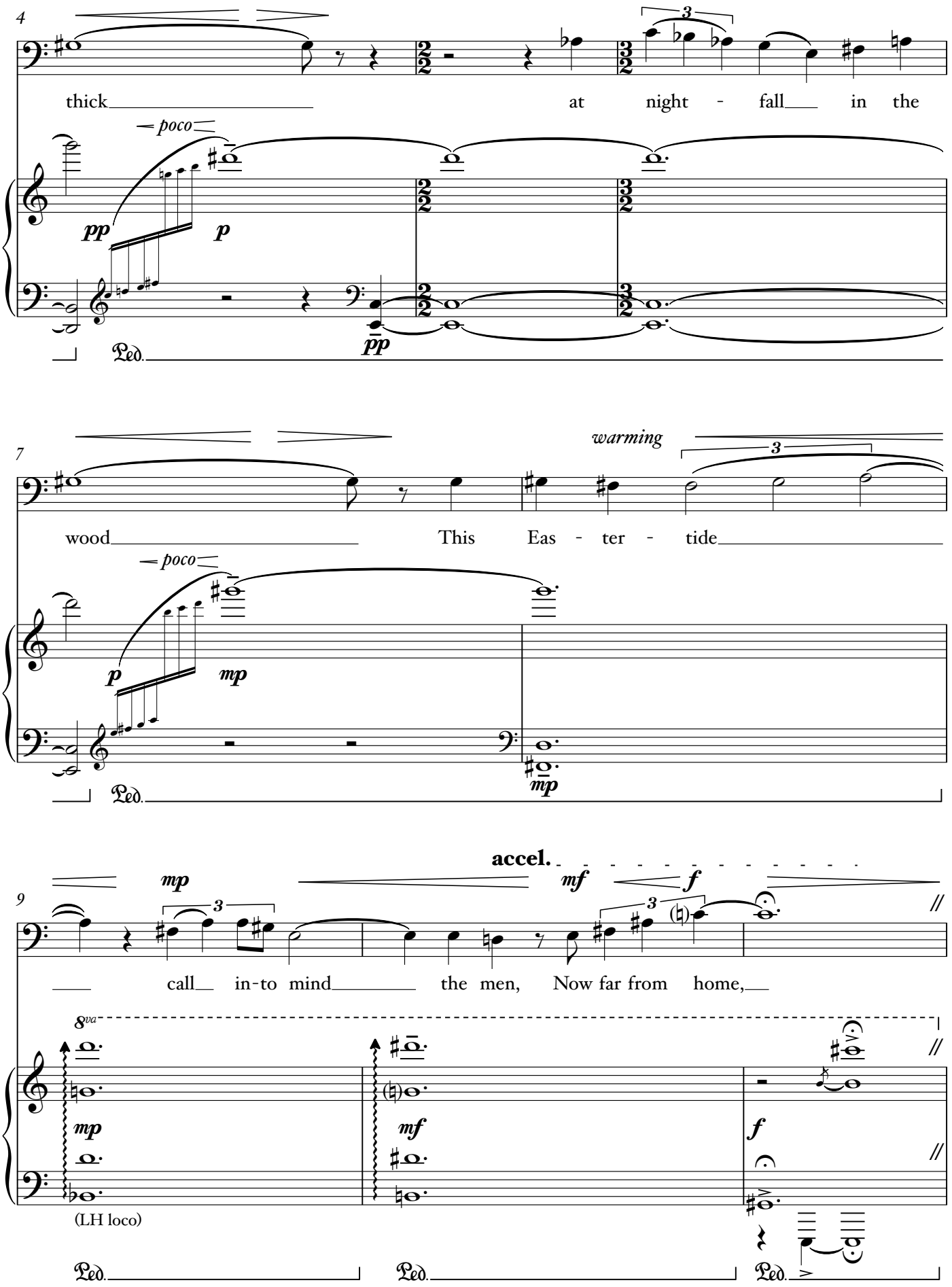
p *non espress.*

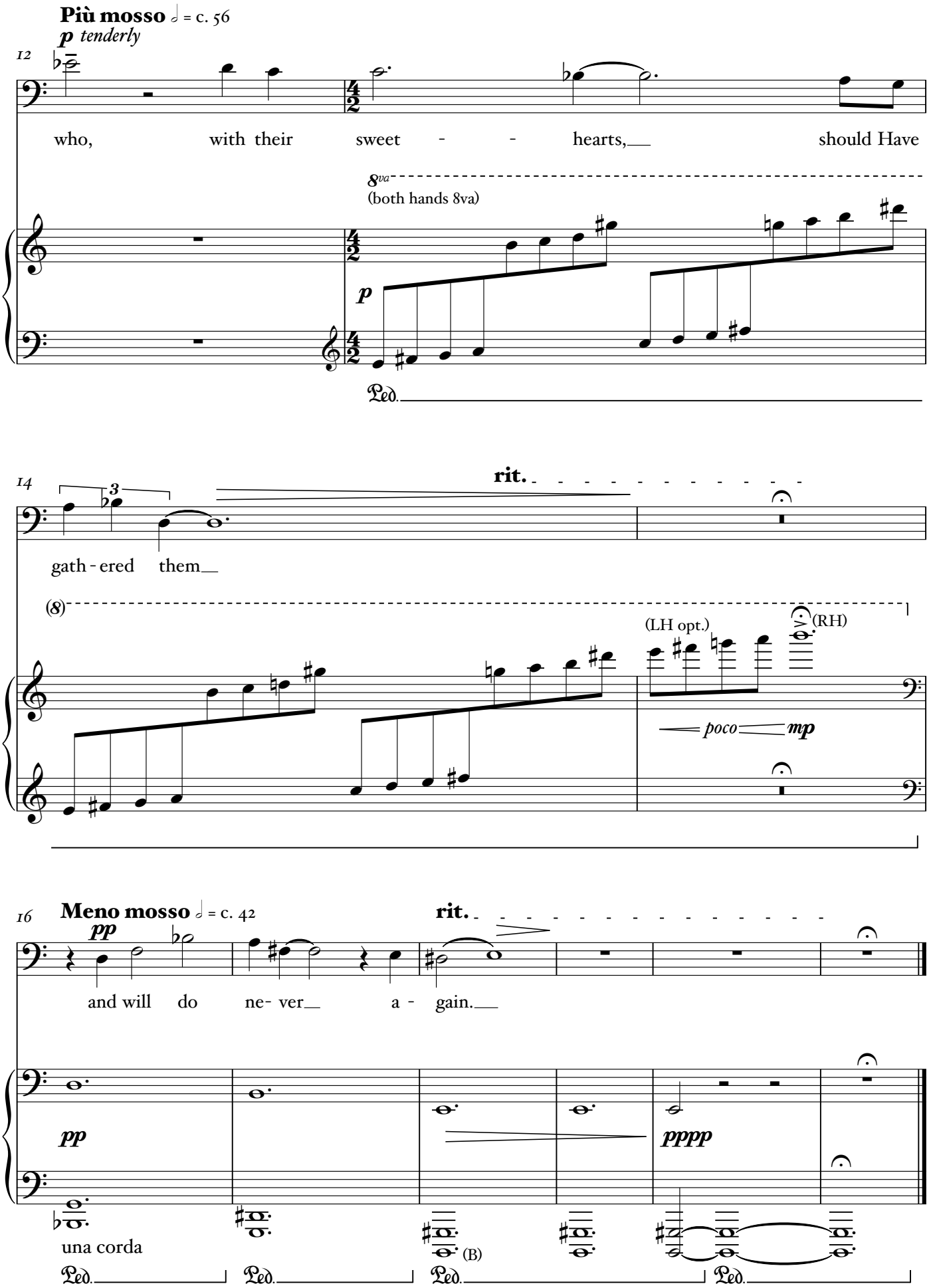
The flow - ers left

– *poco*

pp *p* *pp*

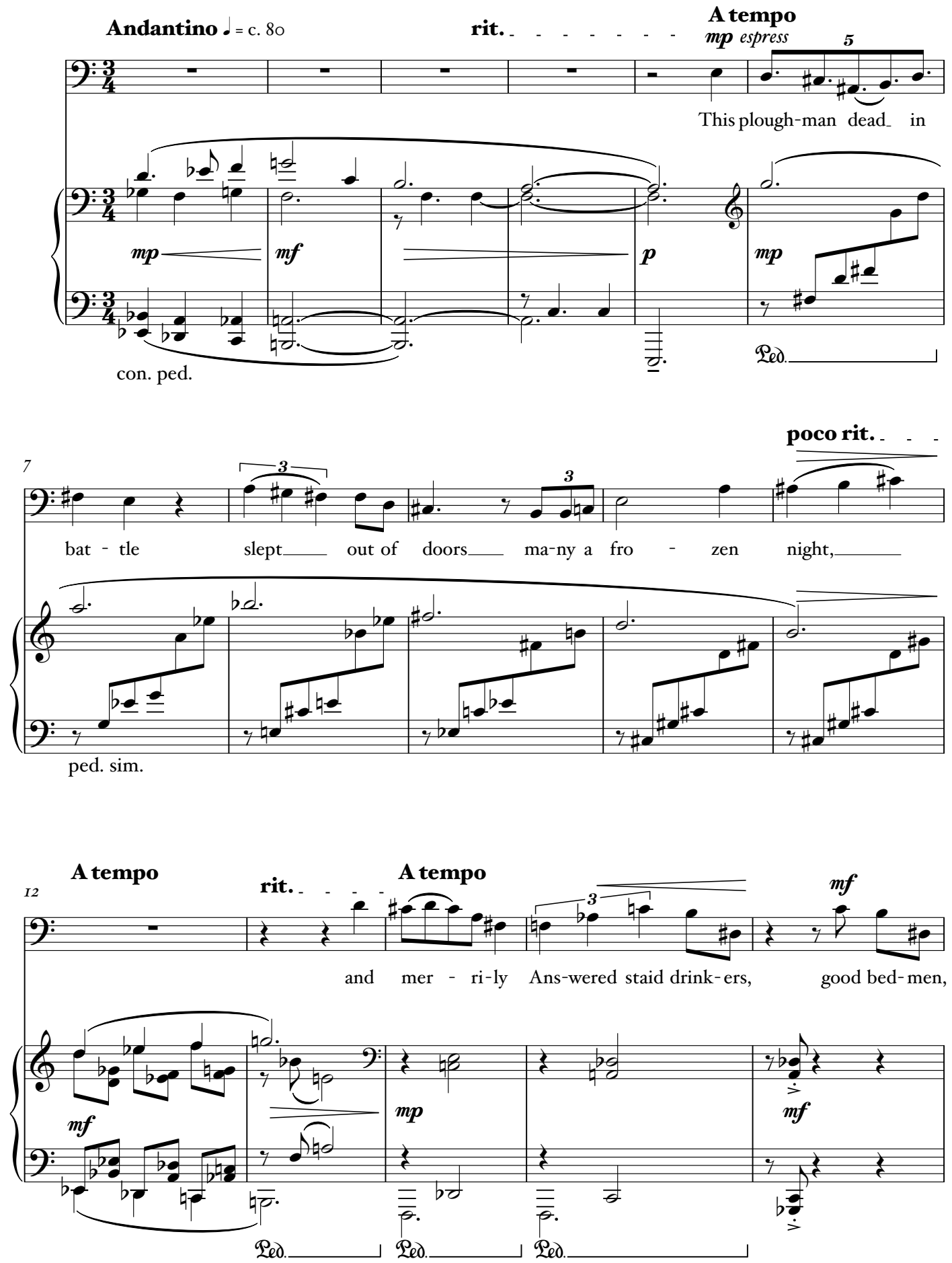
Ped.


4
thick at night - fall in the
poco
pp
p
pp
Ped.
7
warming
wood This Eas - ter - tide
poco
p
mp
mp
Ped.
accel.
9
mp
mf
f
call in-to mind the men, Now far from home,
8va
mp
mf
f
(LH loco)
Ped.
Ped.
Ped.


Più mosso ♩ = c. 56
p tenderly
12
who, with their sweet - - hearts, should Have
8va
(both hands 8va)
p
Ped.
14
rit.
gath - ered them
(8)
(LH opt.)
(RH)
poco
mp
16
Meno mosso ♩ = c. 42
pp
rit.
and will do ne- ver a - gain.
pp
pppp
una corda
(B)
Ped.
Ped.
Ped.
Ped.

III. A Private

January 1915



17

mp *f* **molto rit.**

and all bores:

mp *mp* *f*

Con anima ♩. = c. 40 **molto rit.**

21

mf *p*

"At Mr-s Green-land's Haw - thorn Bush," said he, "I

mf

Ped. sim. Ped.

A tempo **molto rit.** **Adagio** ♩ = c. 52

26

mf *pp*

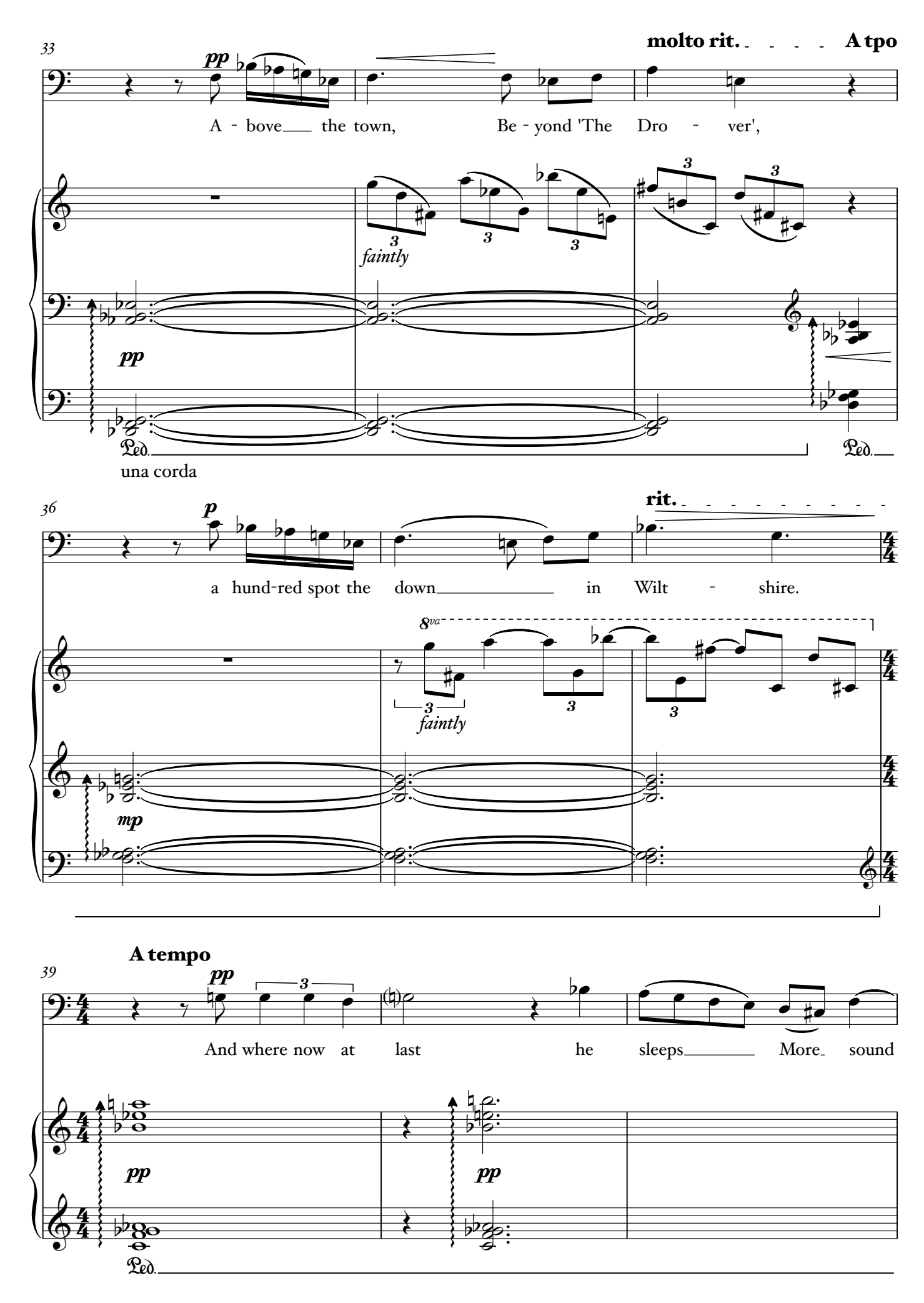
slept." None knew which bush.

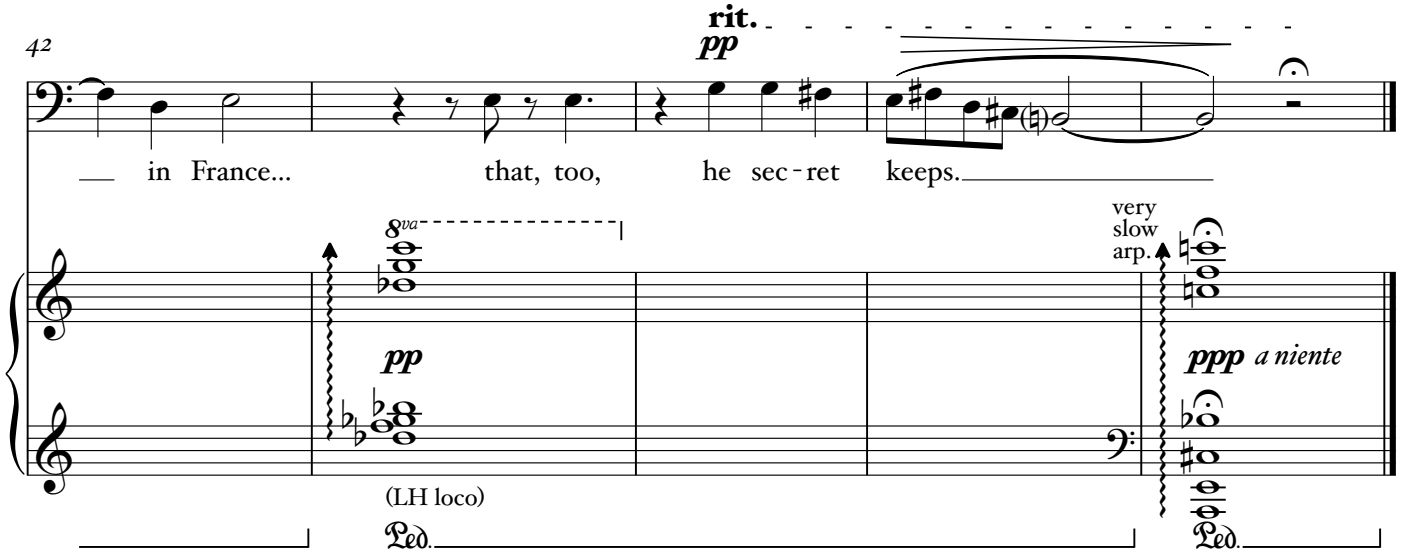
(LH)

slow arp.

mf *p*

Ped. sim. Ped. Ped.


33
pp
molto rit.
A tpo
A - bove the town, Be - yond 'The Dro - ver',
faintly
pp
Ped.
una corda
36
p
rit.
a hund-red spot the down in Wilt - shire.
8va
faintly
mp
A tempo
39
pp
And where now at last he sleeps More sound
pp
pp
Ped.


42
rit.
pp
in France... that, too, he sec-ret keeps.
8va
pp
(LH loco)
very slow arp.
ppp a niente

APPENDIX C

At Last He Sleeps (orchestral version)

Date of composition: 2015

Forces: 2.2.3.3. / 2.2.2.1. / Timps / Bass drum / Glockenspiel /Harp / Baritone / Strings (10.8.6.4.2.)

Texts: Edward Thomas

Programme note

I first came across Edward Thomas's poems through the composer (and poet) Ivor Gurney (1890-1937), and determined to compose some settings of my own. The brevity, bleakness and directness of Thomas's poems are remarkable, and I have tried to capture these qualities in the music: the voice is always very much to the fore, allowing us to focus on the words. Apart from one nostalgic and tantalising glimpse of normal life in the third song, these pieces are unashamedly and intentionally pessimistic, reflecting the honesty of the poet's writing.

The piece is scored for fairly large orchestra, but all the instruments are never heard together. In *The Cherry Trees*, string harmonics set up a texture over which melodic fragments are presented on woodwind, horns and harp. At the central climactic moment, the texture dramatically thins out to allow the voice to re-enter pianissimo. Set in a distorted tonal region throughout, the piece concludes on a ghostly A minor perfect cadence.

In *In Memoriam* (subtitled "Easter 1915" in Thomas's poem), the texture is even thinner, as single strings, flute and harp open up the bleak landscape with harmonics, a simple scale and glissando. After the central climax, pizzicato strings and harp ascend over an eerie timpani roll. As the song ends with the notion that the dead soldiers will no longer gather flowers with their sweethearts, the bass drums beats three deathly notes, and the trumpets play a sinister fanfare.

A Private is the longest poem in this cycle, and the texture is generally thicker. The song is set in 3/4 time, so that, in the mock-cheery central section (which takes its material from the orchestral introduction) just before mention of the local pub, a kind of forgotten sense of the jollity of times past is brought to mind. This sense of enjoyment of good times past is quickly shattered by a return to the more atonal soundworld. The bleak coda ends with string tremolos and harmonics, and a final harp arpeggio.

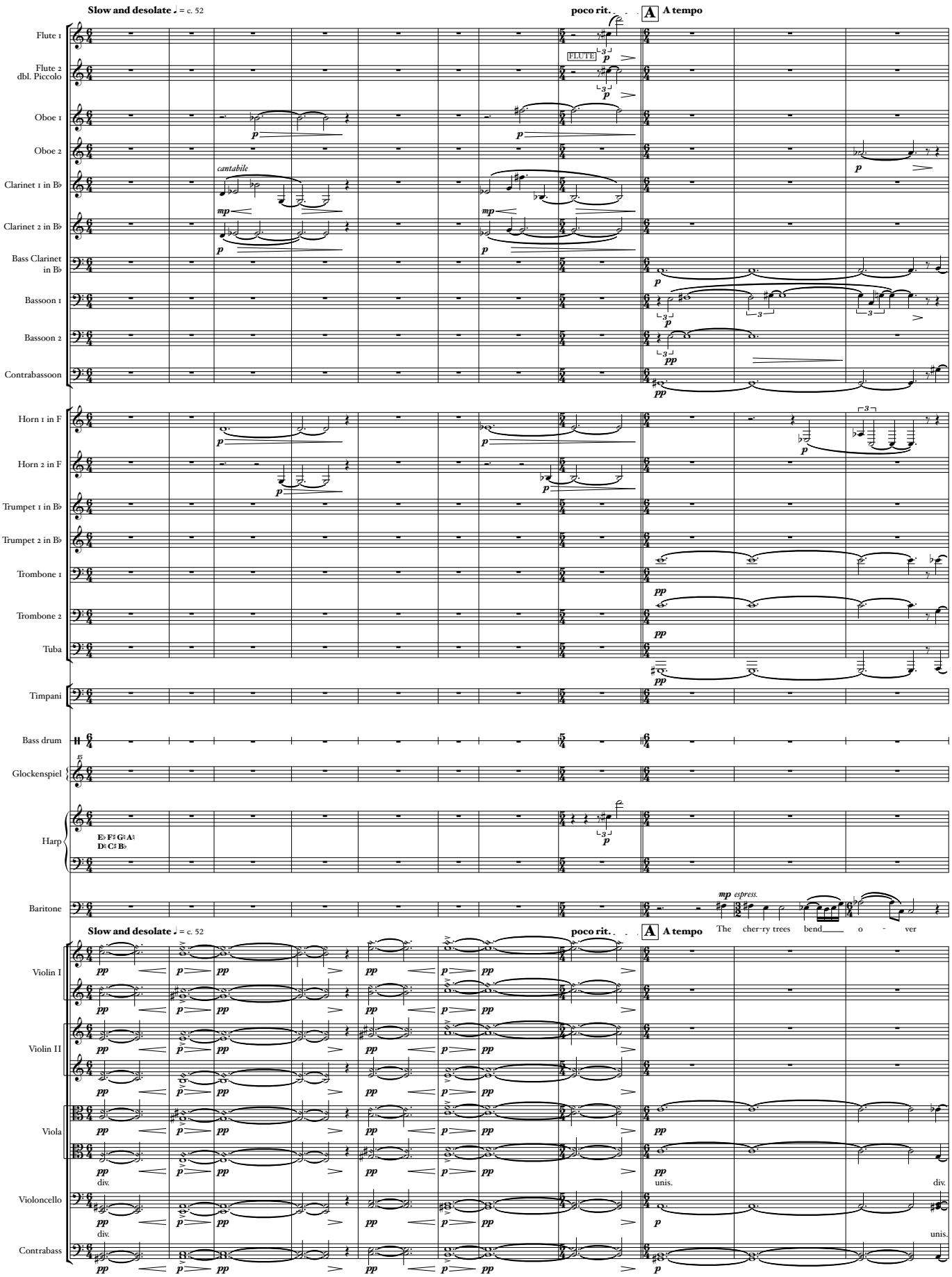
At Last He Sleeps

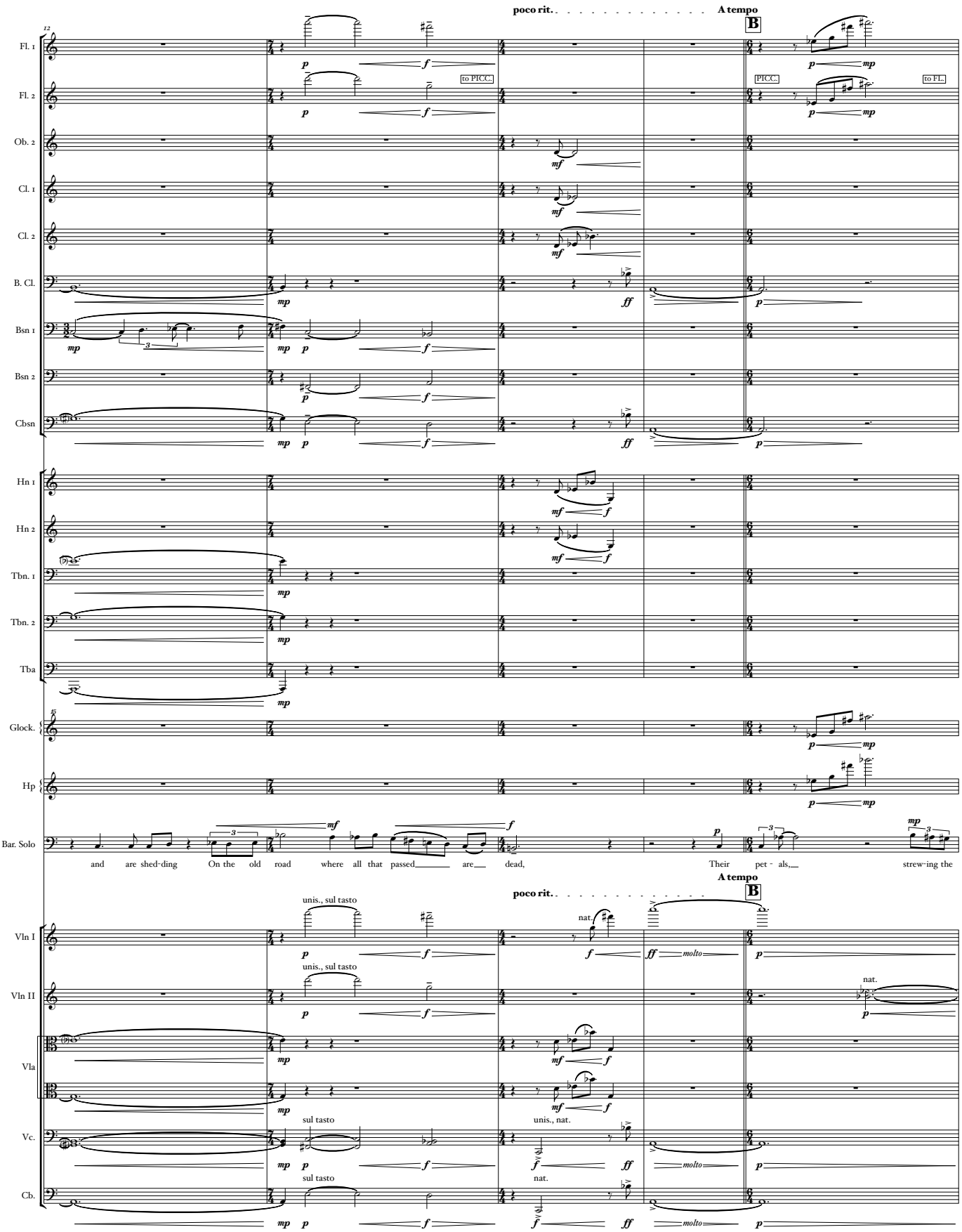
Three Songs for Medium Voice and Orchestra

Edward Thomas
1878-1917

Christopher Brammeld

I. The Cherry Trees




poco rit.
A tempo
B
Fl. 1
Fl. 2
to PICC.
PICC.
to FL.
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
Hn 1
Hn 2
Tbn. 1
Tbn. 2
Tba
Glock.
Hp
Bar. Solo
and are shed-ding On the old road where all that passed are dead,
Their pet - als, strew-ing the
unis., sul tasto
nat.
Vln I
Vln II
Vla
Vc.
Cb.
sul tasto
unis., nat.
molto

17

poco rit.

Fl. 1

Fl. 2

FLUTE

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn 1

Cbsn

Hn 1

Hn 2

Tpt 1

Tbn. 1

Tbn. 2

Tba

15

Glock.

Hp

Bar. Solo

grass as for a wed - ding

This ear - ly May morn

when there is none to wed.

sul tasto

poco rit.

Vln I

Vln II

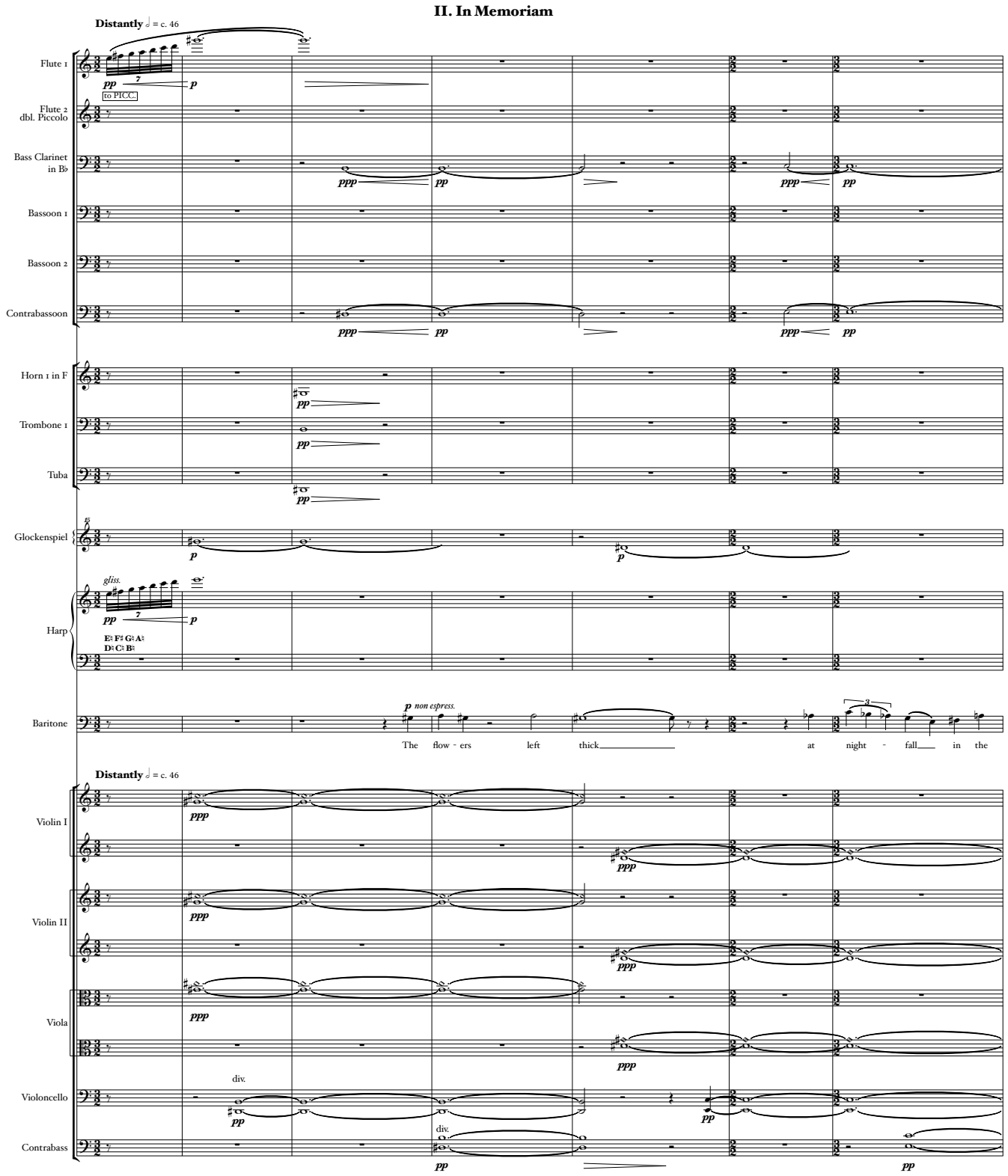
div.

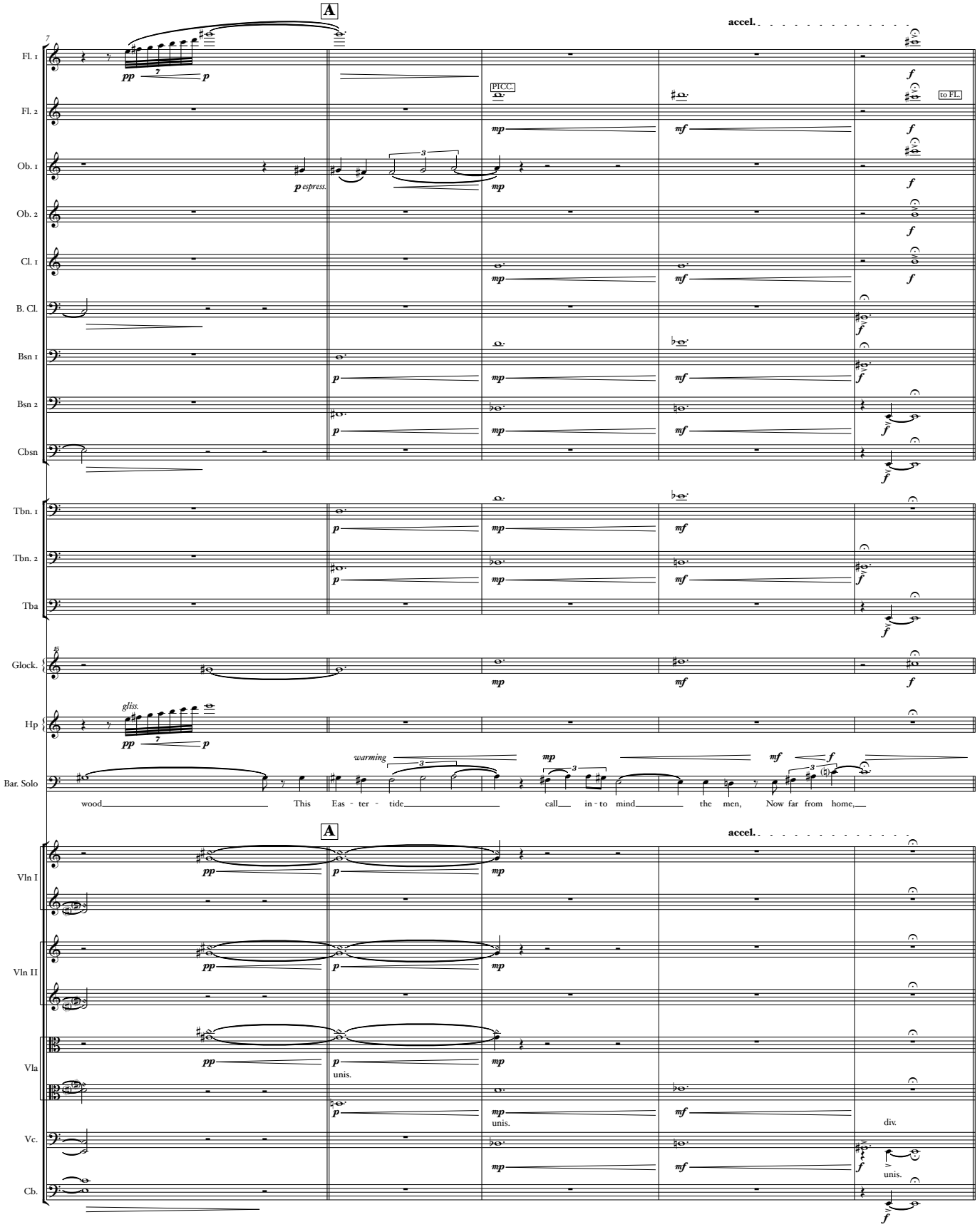
Vla

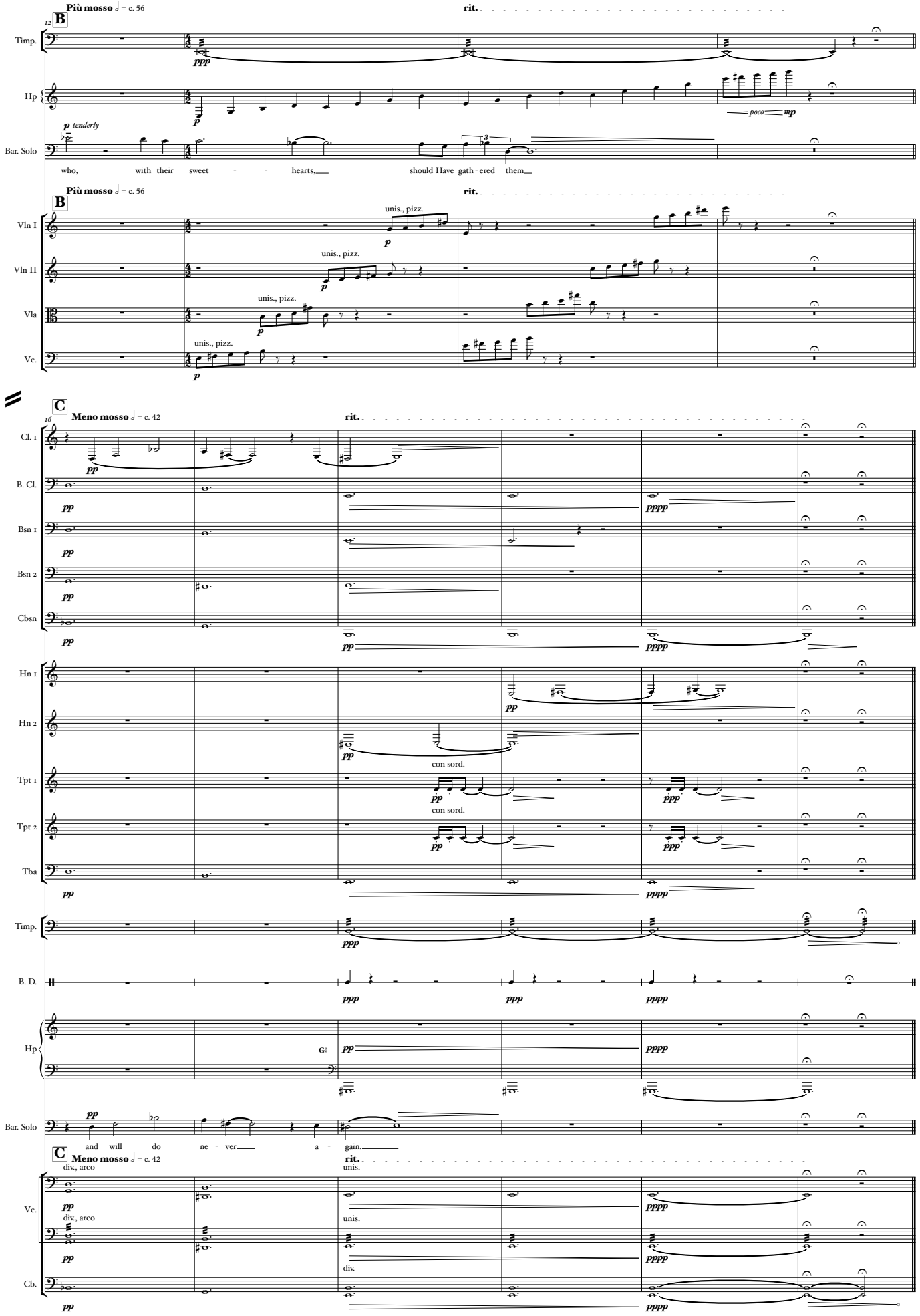
div.

Vc.

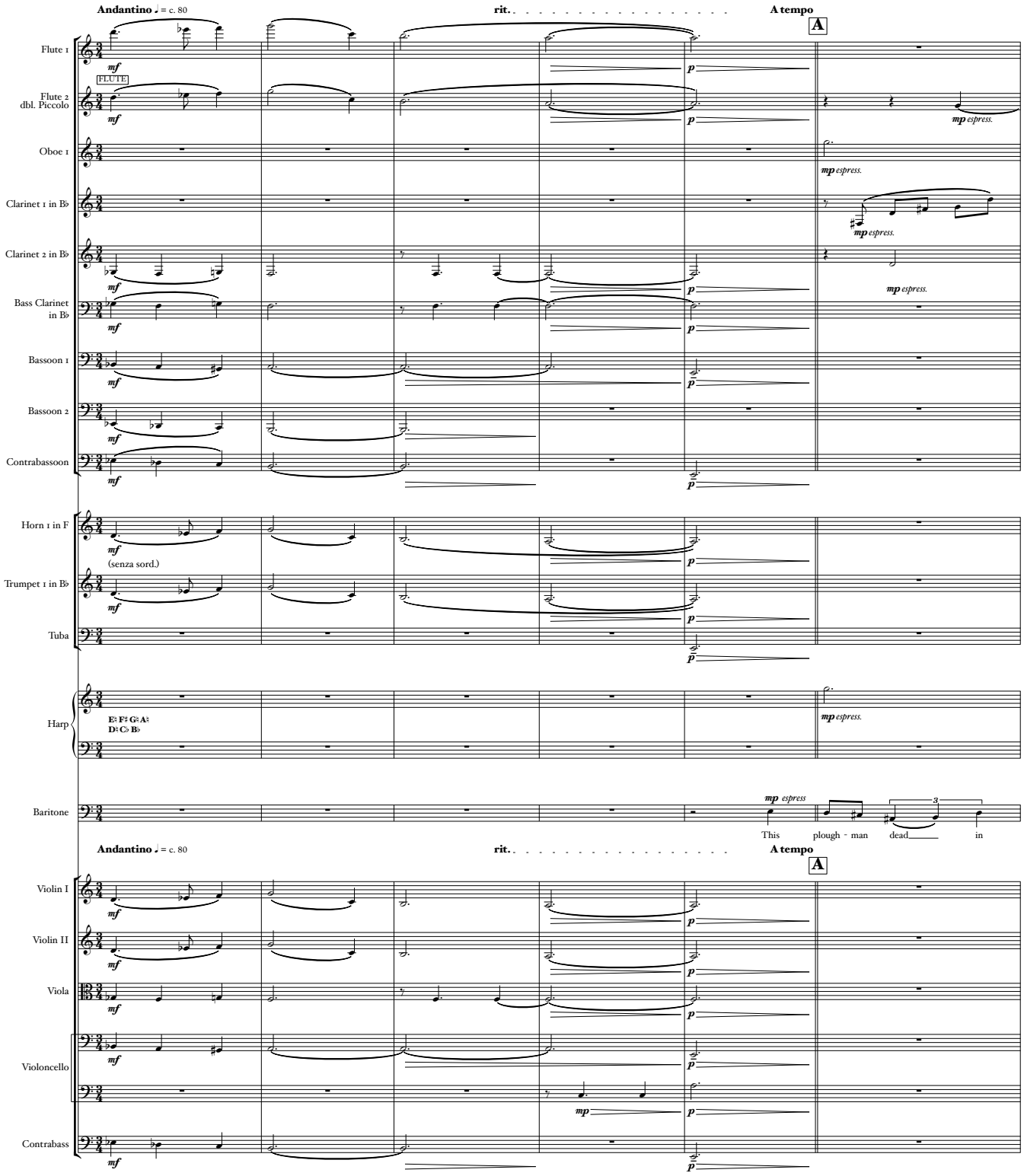
Cb.

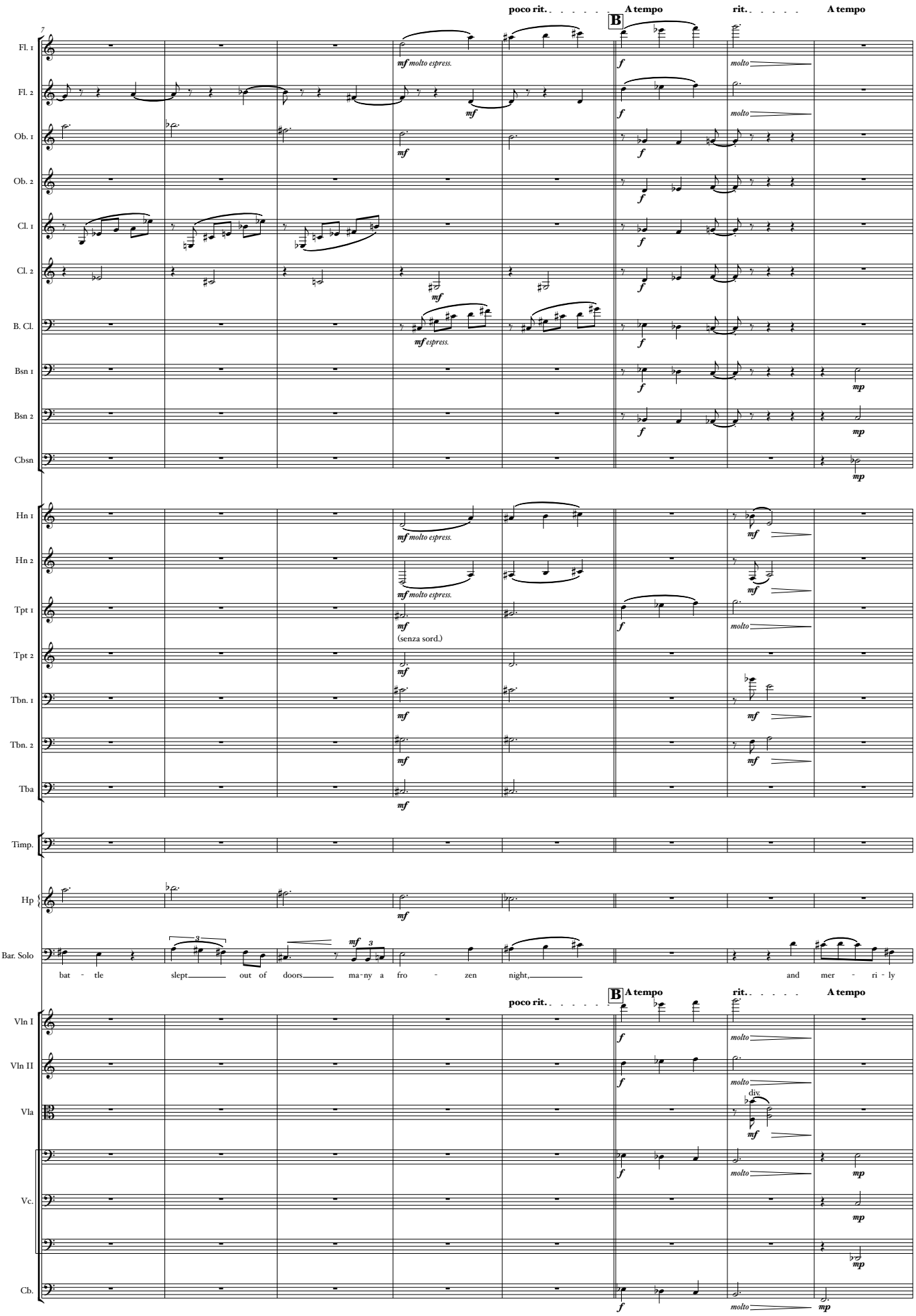

II. In Memoriam
Distantly ♩ = c. 46
Flute 1
pp
p
to PICC.
Flute 2
dbl. Piccolo
Bass Clarinet
in B♭
ppp
pp
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Trombone 1
Tuba
Glockenspiel
gliss.
Harp
E♭ F♯ G♯ A♯
D♭ C♭ B♭
Baritone
non espress.
The flow - ers left thick at night - fall in the
Violin I
Violin II
Viola
div.
Violoncello
Contrabass

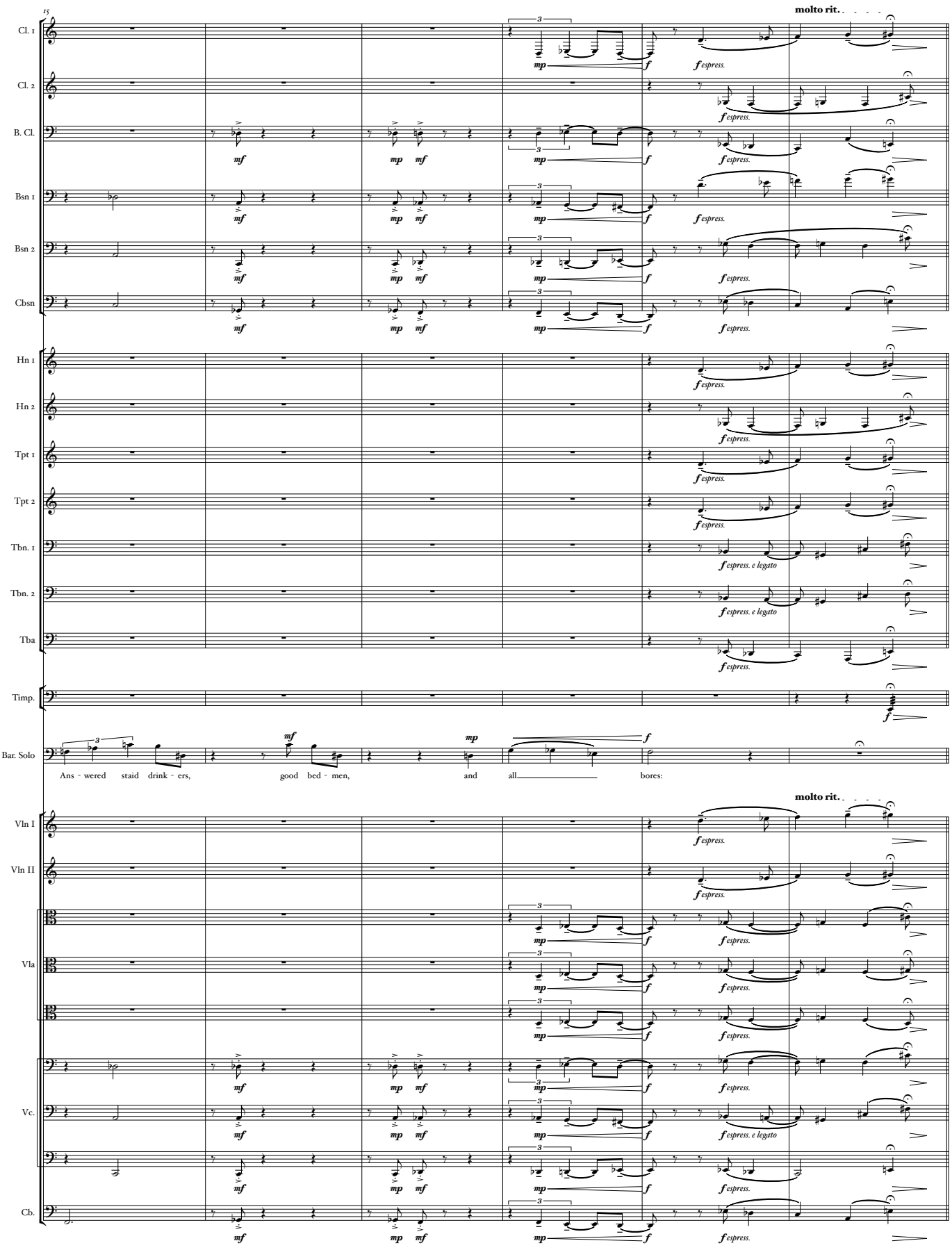

A
accel.
Fl. 1
Fl. 2
PICC.
to FL.
Ob. 1
espress.
Ob. 2
Cl. 1
B. Cl.
Bsn 1
Bsn 2
Cbsn
Tbn. 1
Tbn. 2
Tba
Glock.
Hp
gliss.
Bar. Solo
warming
wood This Eas - ter - tide call in - to mind the men, Now far from home,
A
accel.
Vln I
Vln II
Vla
unis.
Vc.
div.
unis.
Cb.

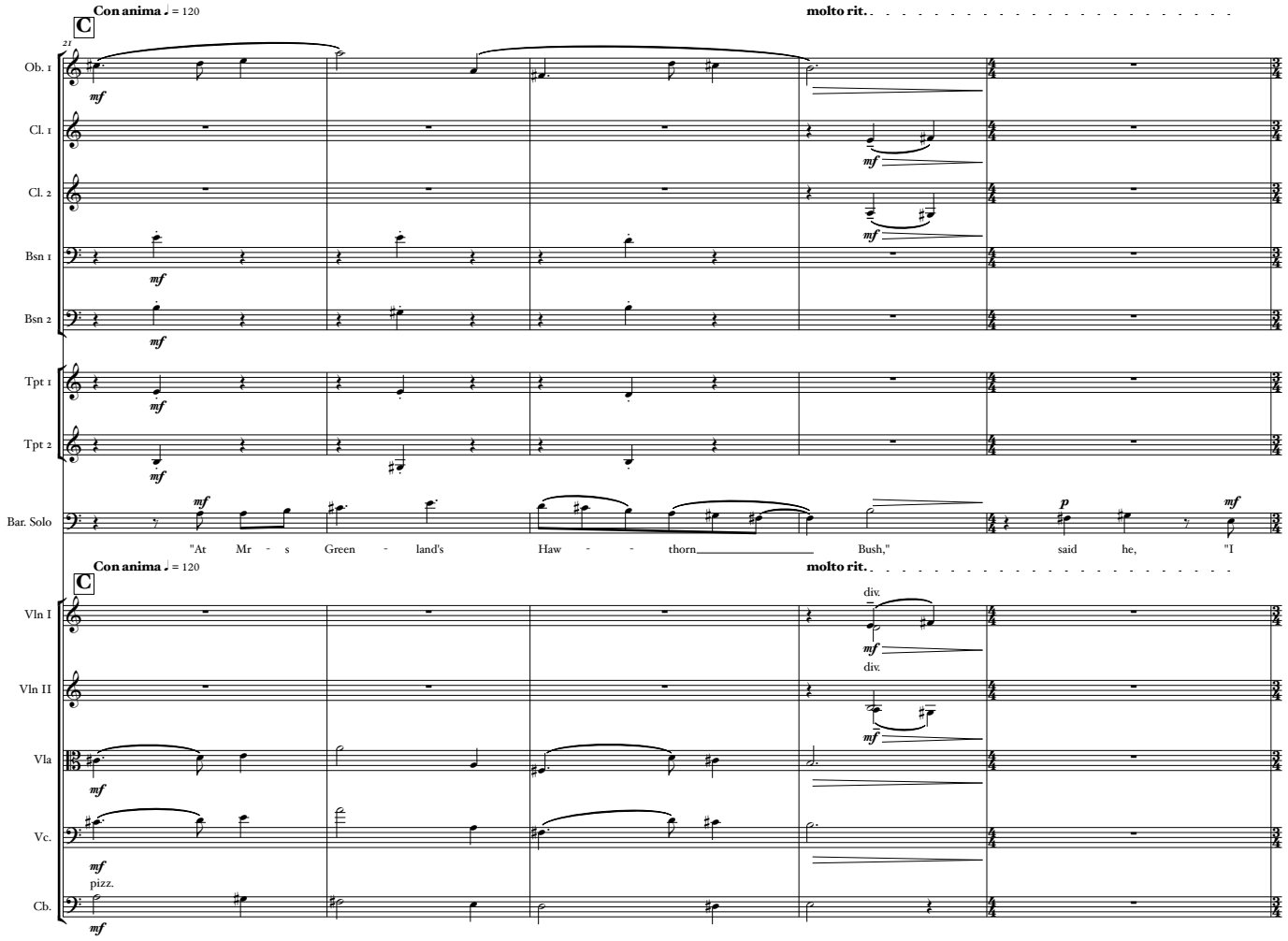

Più mosso ♩ = c. 56
rit.
B
Timp.
ppp
Hp
p
poco
mp
Bar. Solo
p tenderly
who, with their sweet - - hearts, should Have gath - ered them
Più mosso ♩ = c. 56
rit.
B
Vln I
unis., pizz.
p
Vln II
unis., pizz.
p
Vla
unis., pizz.
p
Vc.
unis., pizz.
p
C
Meno mosso ♩ = c. 42
rit.
Cl. 1
pp
B. Cl.
pp
pppp
Bsn 1
pp
Bsn 2
pp
Cbsn
pp
pp
pppp
Hn 1
pp
Hn 2
pp
con sord.
Tpt 1
pp
con sord.
ppp
Tpt 2
pp
ppp
Tba
pp
pppp
Timp.
ppp
B. D.
ppp
ppp
pppp
Hp
pp
pppp
Bar. Solo
pp
and will do ne - ver a - gain.
C
Meno mosso ♩ = c. 42
rit.
div., arco
unis.
Vc.
pp
pppp
div., arco
unis.
pp
pppp
div.
Cb.
pp
pppp

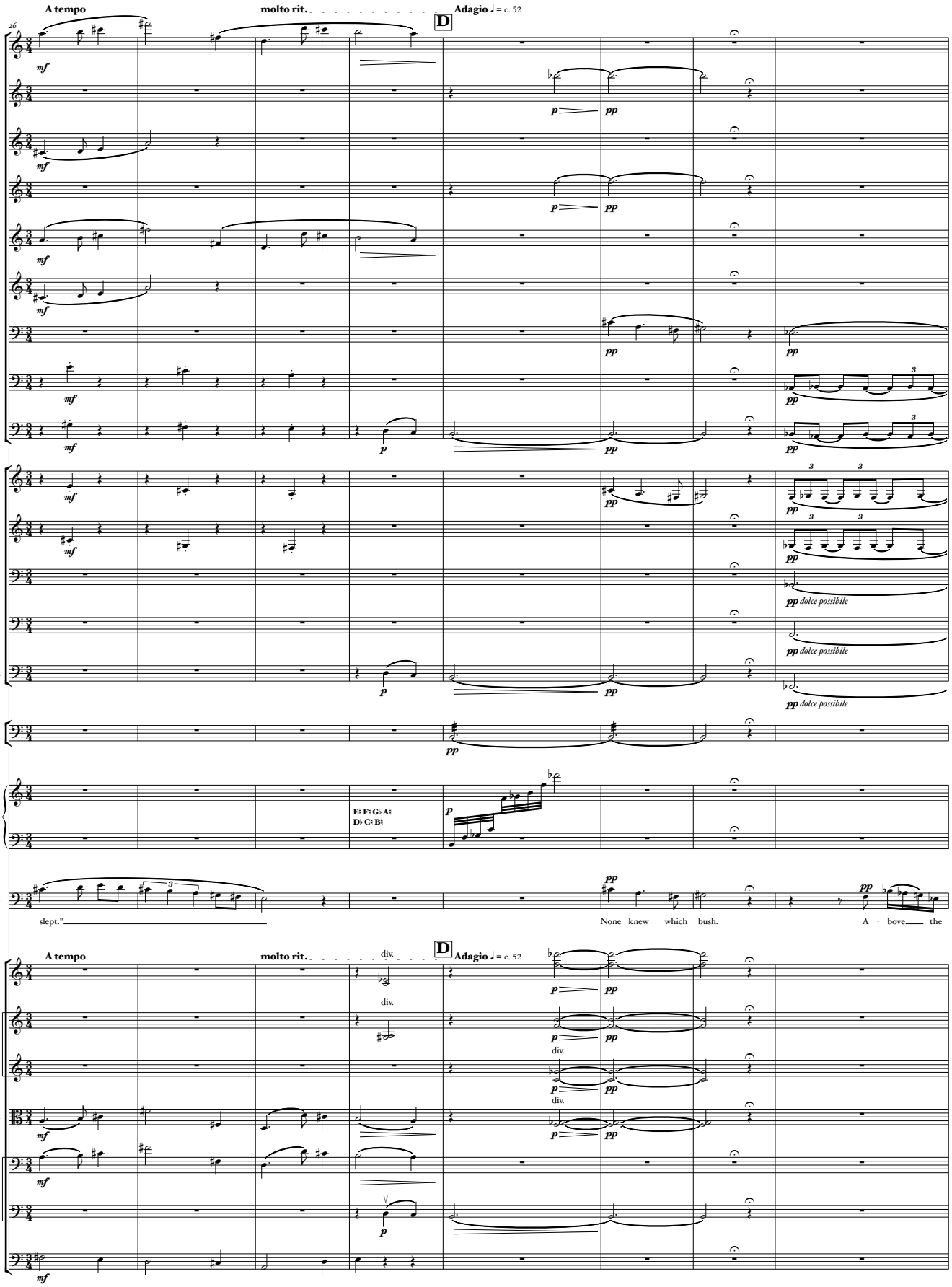
III. A Private

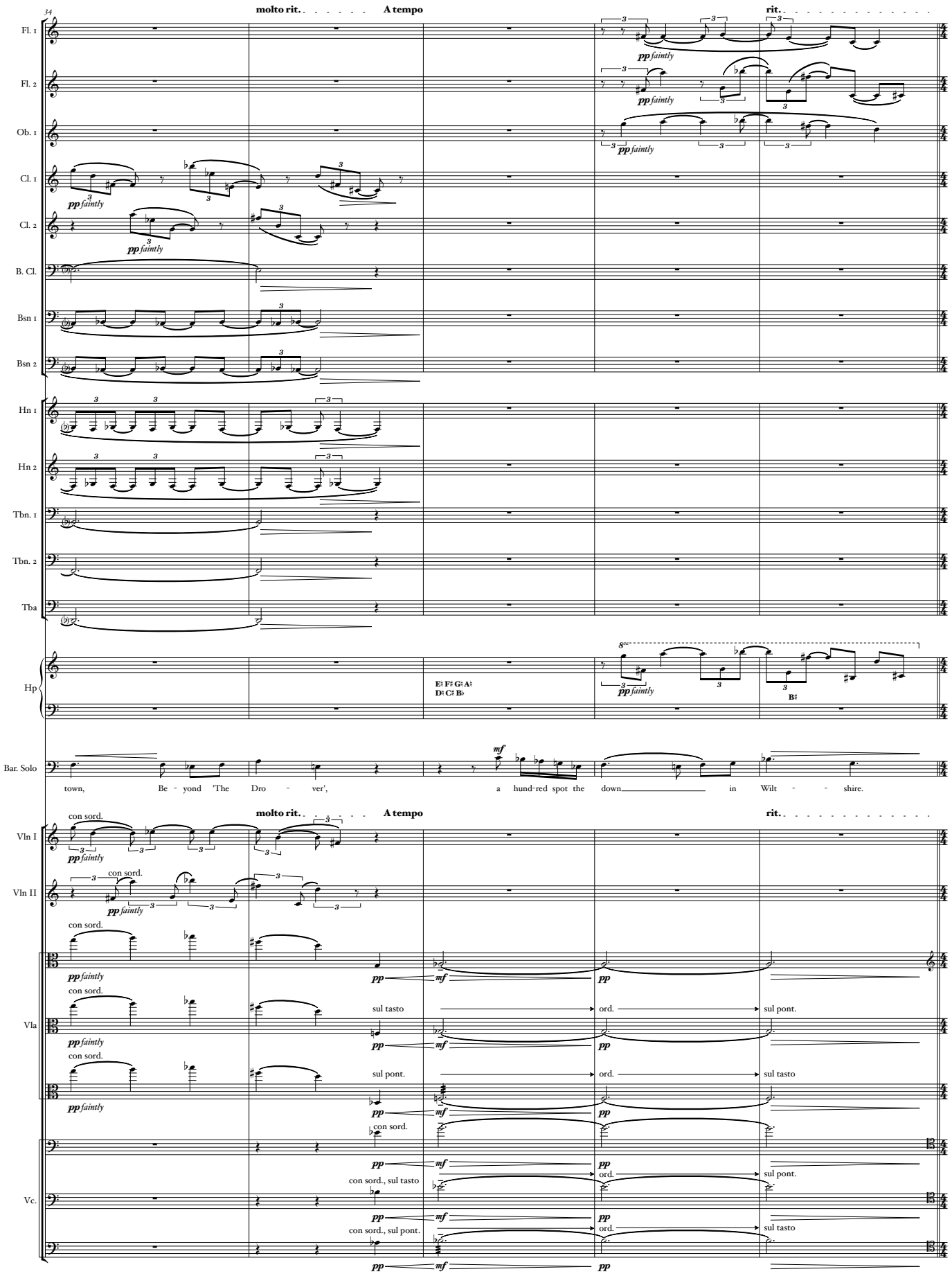


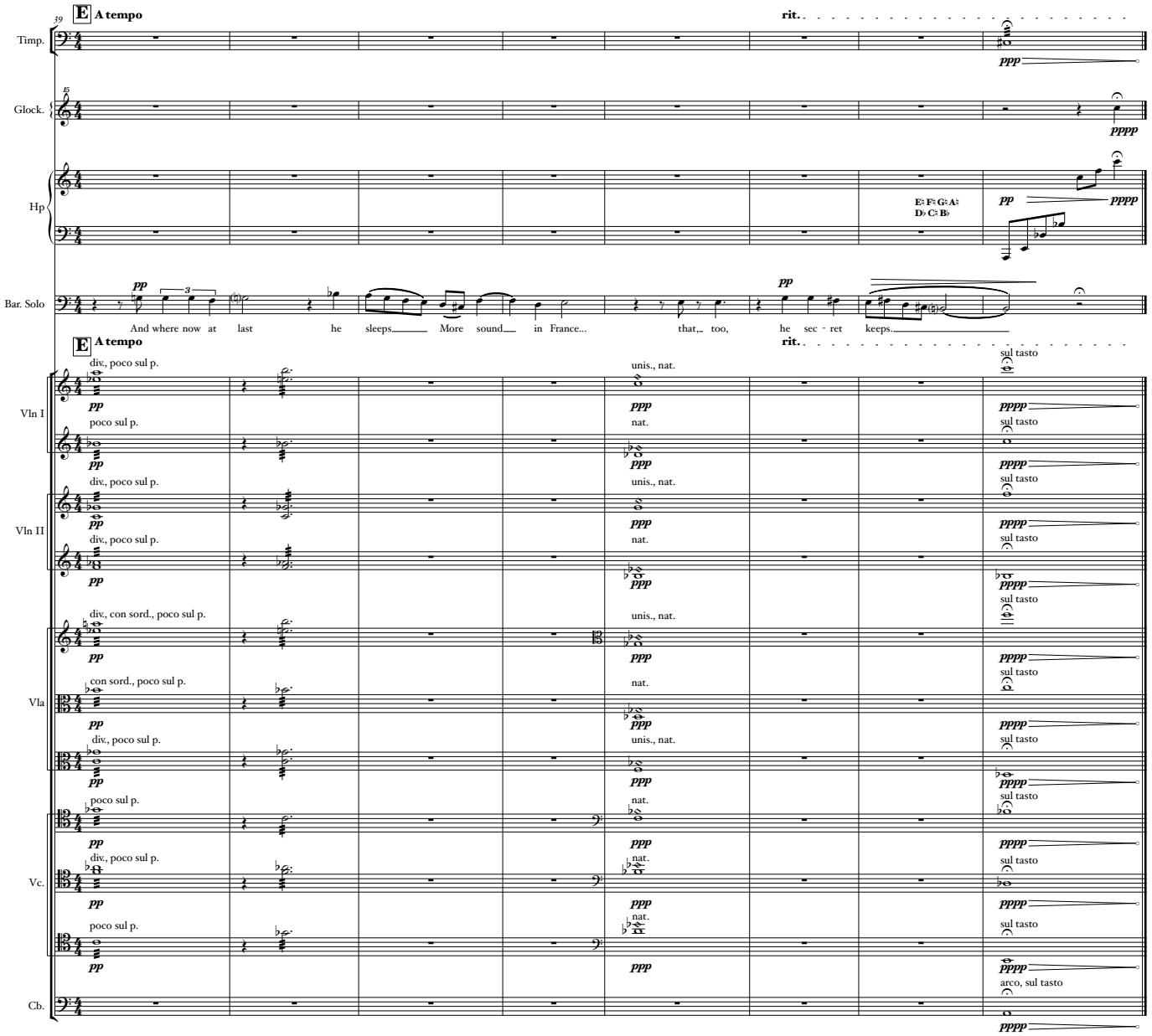

poco rit.
A tempo
rit.
A tempo
B
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
Hn 1
Hn 2
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
Tba
Timp.
Hp
Bar. Solo
mf molto espress.
mf
mf espress.
f
molto
mp
(senza sord.)
bat - tle slept out of doors ma-ny a fro - zen night, and mer - ri - ly
Vln I
Vln II
Vla
Vc.
Cb.
div.


15
molto rit.
Cl. 1
Cl. 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
Hn 1
Hn 2
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
Tba
Timp.
Bar. Solo
Ans - wered staid drink - ers, good bed - men, and all bores:
Vln I
Vln II
Vla
Vc.
Cb.
mf
mp
f
espress.
espress. e legato


Con anima ♩ = 120
molto rit.
21
Ob. 1
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Tpt 1
Tpt 2
Bar. Solo
"At Mr - s Green - land's Haw - - thorn Bush," said he, "I
Con anima ♩ = 120
molto rit.
div.
div.
Vln I
Vln II
Vla
Vc.
pizz.
Cb.


A tempo
molto rit.
Adagio ♩ = c. 52
D
26
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn 1
Bsn 2
Hn 1
Hn 2
Tbn. 1
Tbn. 2
Tba
Timp.
Hp
E♭ F♭ G♭ A♭
D♭ C♭ B♭
Bar. Solo
slept."
None knew which bush.
A - bove the
div.
Vln I
Vln II
Vla
Vc.
Cb.
mf
p
pp
dolce possibile


34
molto rit.
A tempo
rit.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
B. Cl.
Bsn 1
Bsn 2
Hn 1
Hn 2
Tbn. 1
Tbn. 2
Tba
Hp
Bar. Solo
pp faintly
mf
town, Be - yond 'The Dro - ver', a hund-red spot the down in Wilt - - shire.
con sord.
Vln I
Vln II
Vla
Vc.
sul tasto
ord.
sul pont.
con sord., sul tasto
con sord., sul pont.


39
E A tempo
rit.
Timp.
ppp
45
Glock.
pppp
Hp
E♭ F♭ G♭ A♭
D♭ C♭ B♭
pp
pppp
Bar. Solo
pp
And where now at last he sleeps More sound in France... that, too, he sec - ret keeps.
E A tempo
rit.
Vln I
div., poco sul p.
pp
unis., nat.
ppp
sul tasto
pppp
poco sul p.
nat.
Vln II
div., poco sul p.
unis., nat.
div., poco sul p.
nat.
div., con sord., poco sul p.
unis., nat.
Vla
con sord., poco sul p.
nat.
div., poco sul p.
unis., nat.
poco sul p.
nat.
Vc.
div., poco sul p.
nat.
poco sul p.
nat.
arco, sul tasto
Cb.

APPENDIX D

Sounds, and sweet airs (original version)

Date of composition: 2016

Forces: Soprano, Clarinet in B flat

Texts: William Shakespeare

First performance: Donna Lennard (soprano) and Benjamin Graves (clarinet), Clare Hall, Cambridge, 18.2.17

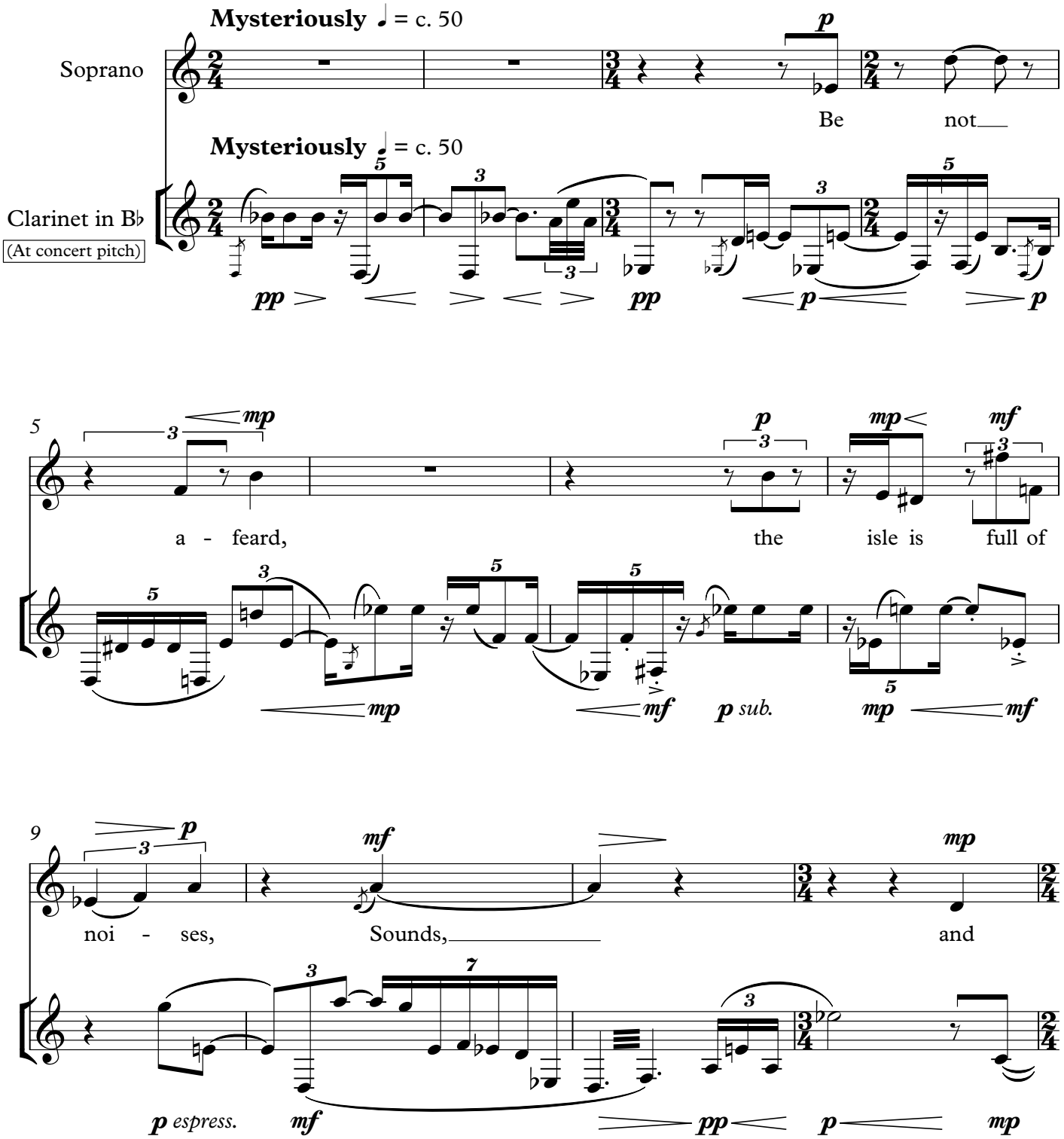
Sounds, and sweet airs

for Soprano and Clarinet

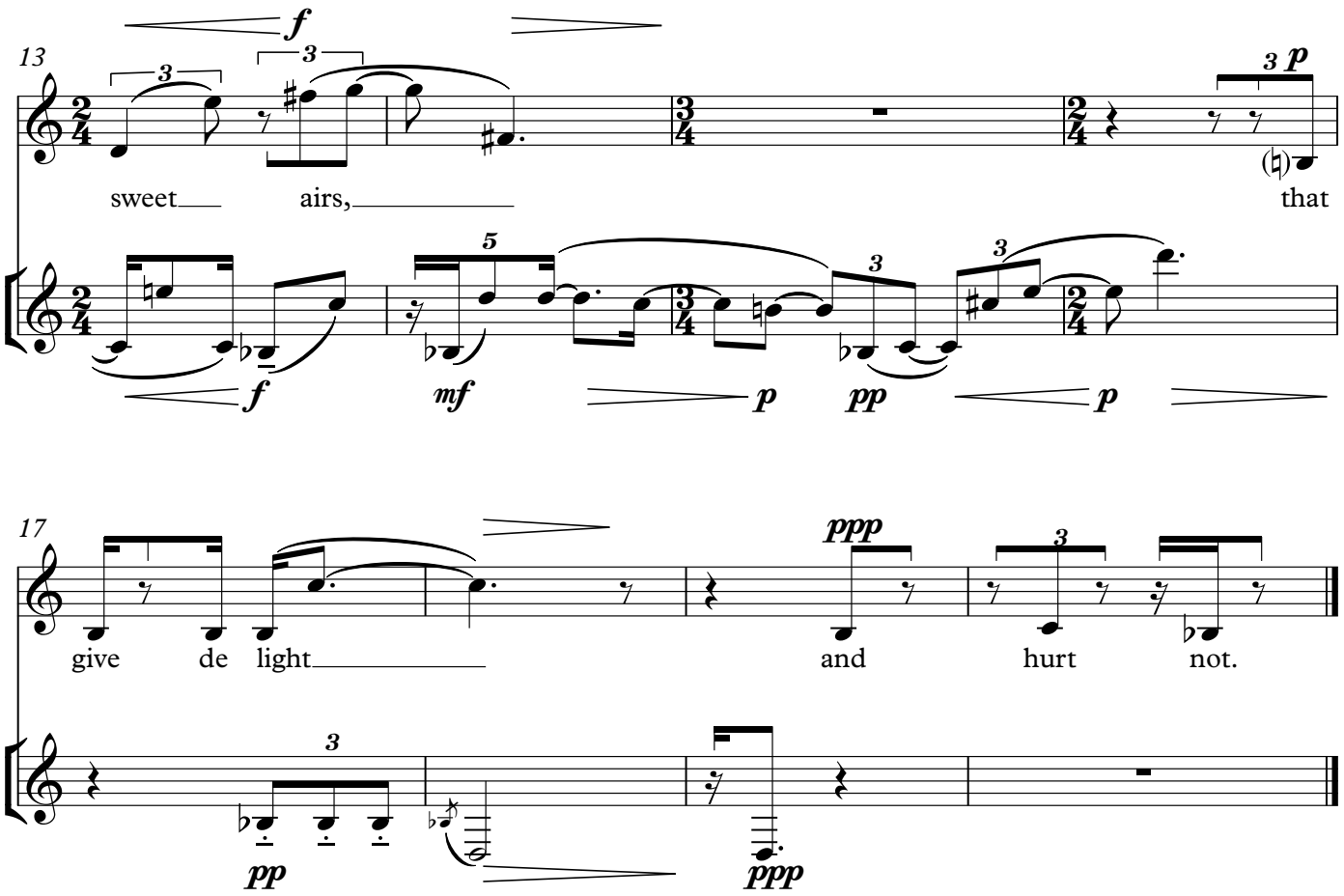
William Shakespeare

Christopher Brammeld
2016

I



Score in C


13
f
sweet airs,
that
f
mf
p
pp
p
17
give de light
ppp
and hurt not.
pp
ppp

Score in C

II

Magically ♩ = c. 40

p stacc. sempre

Some-times a thou-sand twang ling inst-ru-ments Will hum a-bout mine ears;

Sing

Play

ppp

pp

5

mp *mf*

accel.

and some - time voi - ces,

leave low E key down

p monotone

f

mf cresc.

8

♩ = c. 68

A tempo

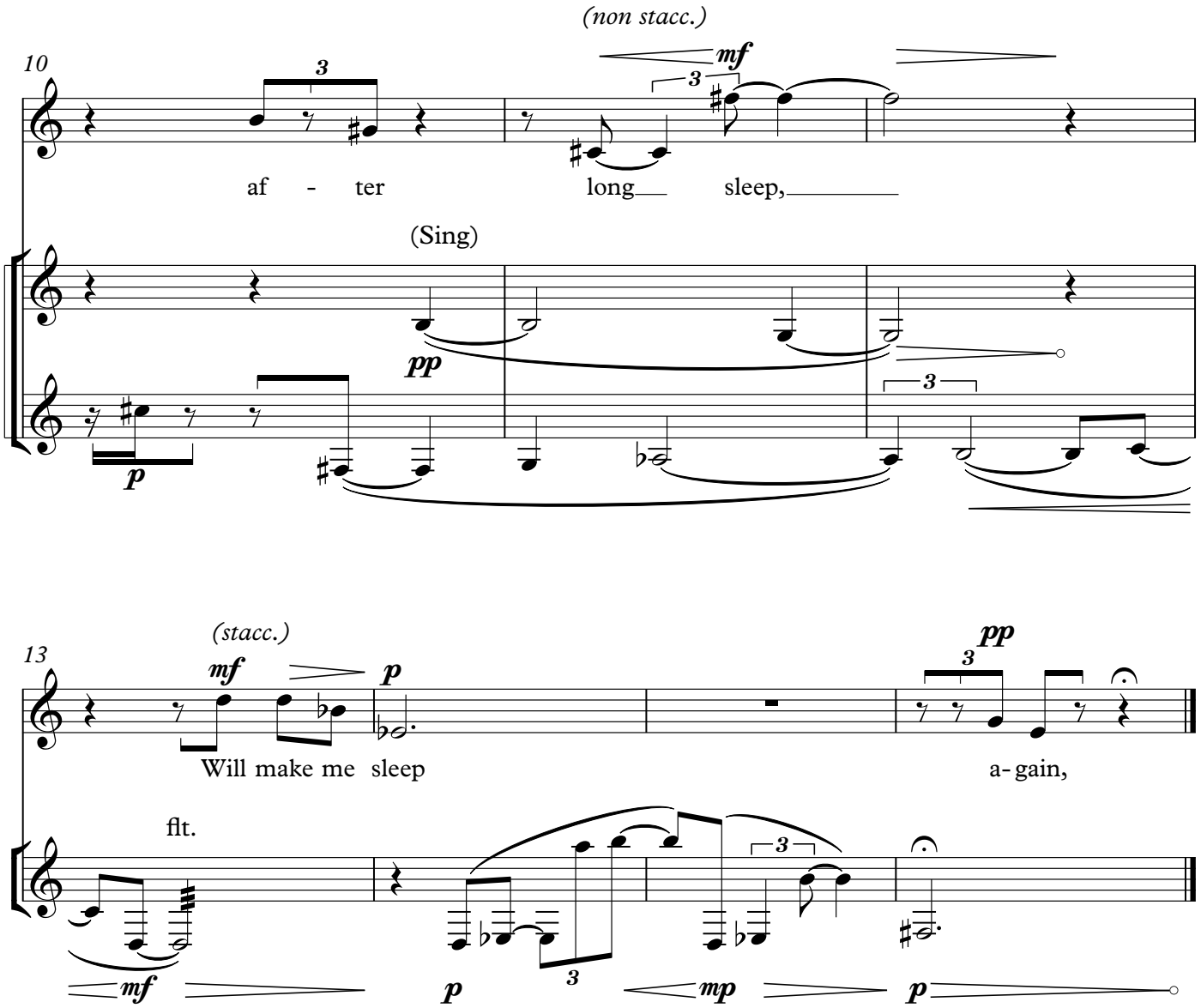
p

That if I then had waked

sfz

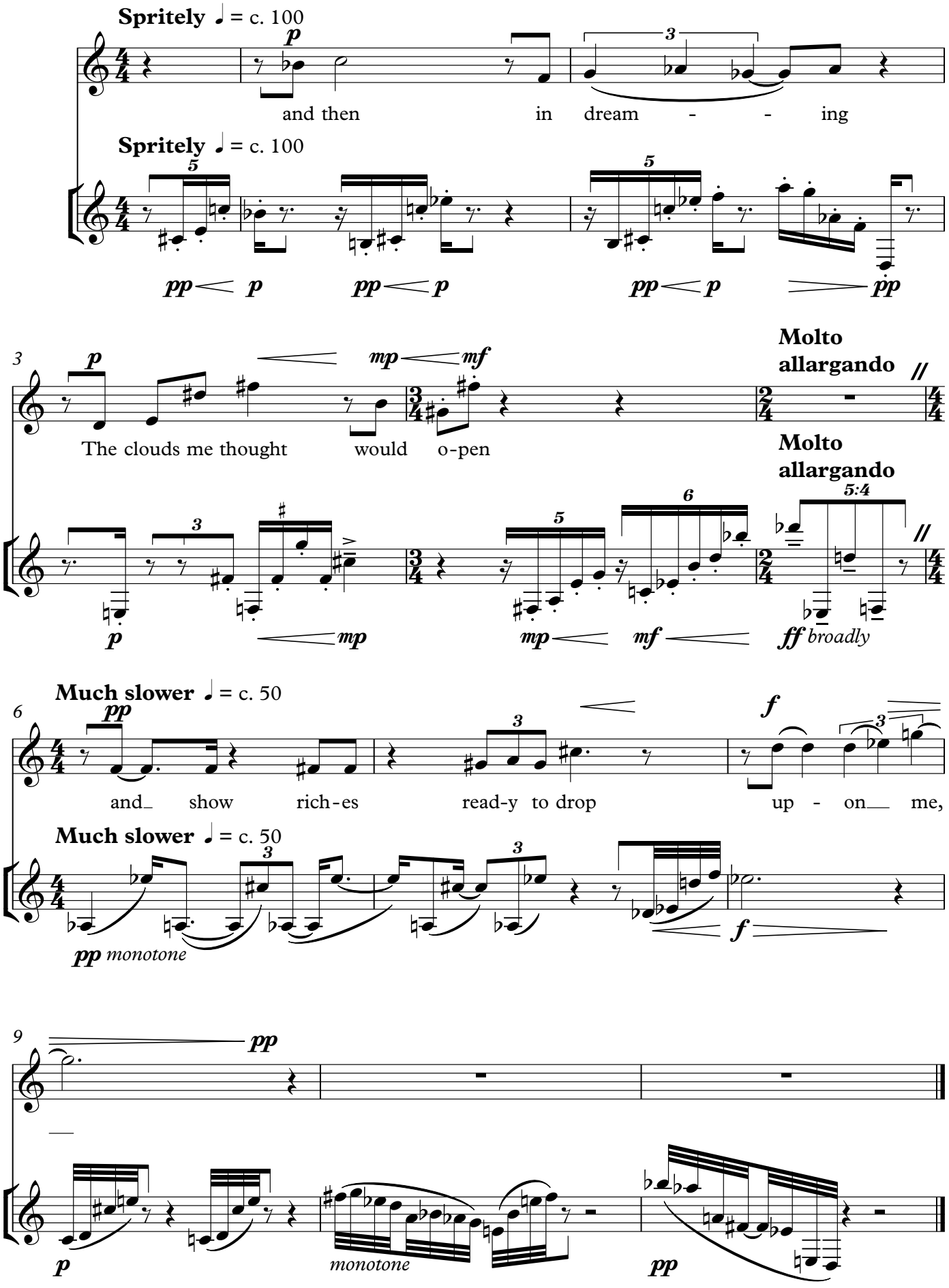
pp

Score in C


(non stacc.)
10
mf
af - ter long sleep,
(Sing)
pp
p
(stacc.)
13
mf
p
pp
Will make me sleep
a- gain,
flt.
mf
p
mp
p

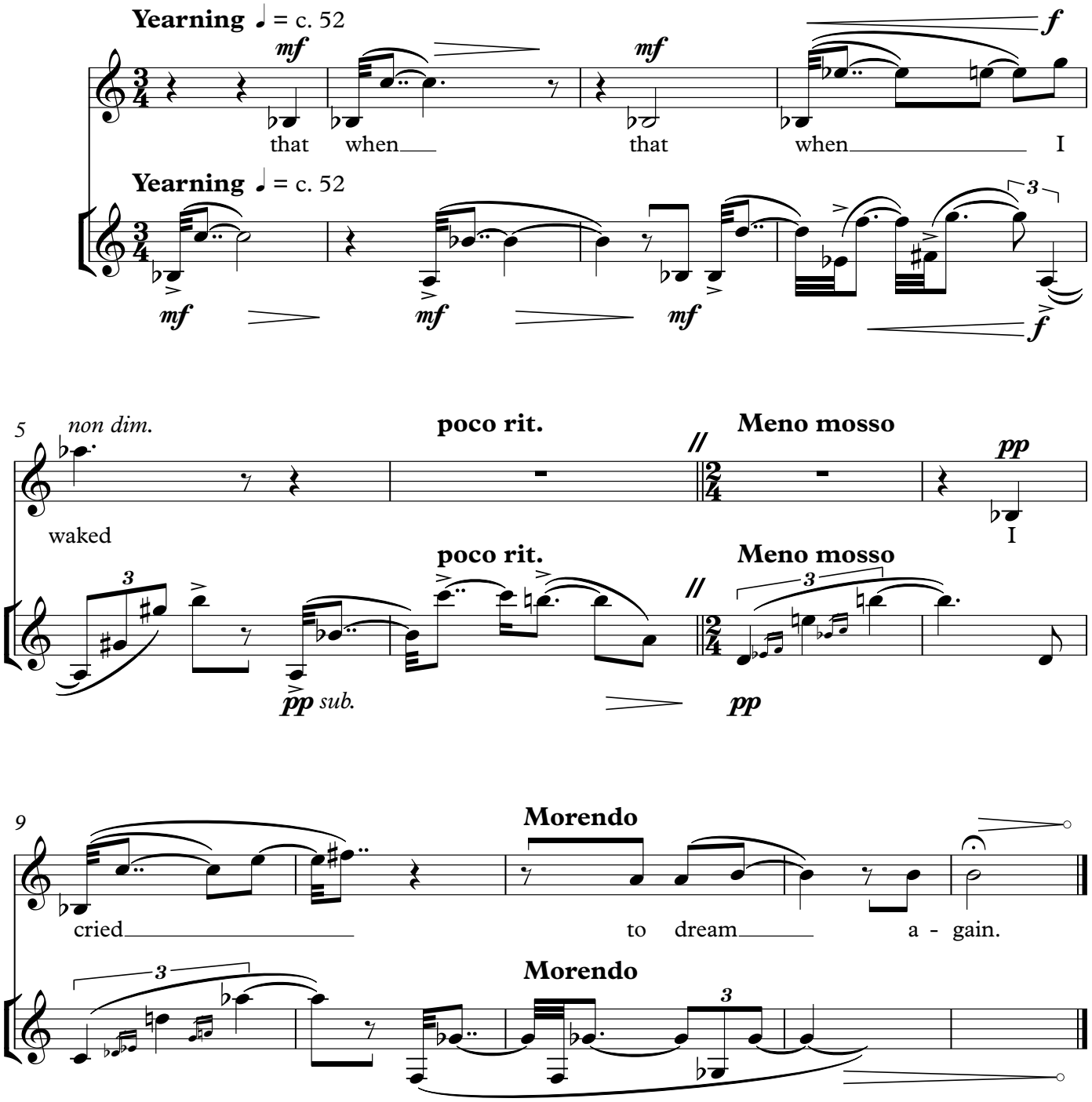
Score in C

III



Score in C

IV


Yearning ♩ = c. 52
mf
that when that when I
f
Yearning ♩ = c. 52
mf
mf
mf
f
5
non dim.
waked
poco rit.
Meno mosso
pp
I
poco rit.
Meno mosso
pp sub.
pp
9
cried to dream a - gain.
Morendo
Morendo