



University  
of Glasgow

Fulton, Euan (2013) *Portfolio of Compositions*. PhD thesis.

<http://theses.gla.ac.uk/4701/>

Copyright and moral rights for this thesis are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

**Euan Fulton**

**Submission for the degree of PhD**

**Portfolio of Compositions**

**Reflections for Clarinet Quintet**

**Department of Music**

**School of Culture and Creative Arts**

**University of Glasgow**



All instruments shown at concert pitch.



# Reflections

for clarinet and string quartet

Euan Fulton

♩ = 70

The musical score is arranged in five staves. The Clarinet part (top) features a complex melodic line with sixteenth-note runs, slurs, and dynamic markings of *ff*. The Violin 1 part consists of a rhythmic pattern of eighth notes with accents and a *ff* dynamic. The Violin 2 part plays a triplet eighth-note pattern with accents and a *ff* dynamic. The Viola part has a sparse, rhythmic accompaniment with accents and a *ff* dynamic. The Cello part provides a harmonic foundation with a sequence of notes, including a five-measure and a seven-measure phrase, with a *ff* dynamic. The score is in common time (C) and 2/4 time, with a key signature of one flat (Bb).

The image shows a musical score for four instruments: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vlc.). The score is divided into two systems. The first system consists of four staves. The cl. staff has a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The Vln. 1 staff has a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The Vln. 2 staff has two triplet markings over eighth notes in the first measure, followed by a quarter note and a half note. The Vlc. staff has a quarter note, an eighth note, and a half note in the first measure. The second system starts with a double bar line. The cl. and Vln. 1 staves have a whole rest. The Vln. 2 staff has a *pp* dynamic marking and a series of sixteenth notes with fingerings 6 and 7. The Vlc. staff has a whole rest. A second system for Vln. 2 is shown below, starting with a *pp* dynamic marking and a series of sixteenth notes with fingerings 5, 6, and 7.

Bars 4 - 9: as unaccented and unarticulated as possible. Strings change bows as required.

7

cl.

7 arco 7

Vln. 1

*pp*

6 7 6 7

Vln. 2

arco

5 6 5 6

Vla.

*pp* sul tasto

arco

3 5

Vlc.

*pp* sul tasto

Detailed description: This page of a musical score features five staves. The Clarinet (cl.) staff at the top contains a whole rest. The Violin 1 (Vln. 1) staff begins with a *pp* dynamic and a slur over a series of eighth notes, with a '7' above the first measure. The Violin 2 (Vln. 2) staff also starts with a slur and eighth notes, with '6' and '7' above the first two measures. The Viola (Vla.) staff is marked *pp* sul tasto and features a slur over eighth notes with '5' and '6' above the first two measures. The Violoncello (Vlc.) staff is also marked *pp* sul tasto and has a slur over eighth notes with '3' and '5' above the first two measures. The bottom of the page is enclosed in a large bracket.



This musical score page contains five staves: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

- Cl.:** Measures 8-11. Measure 8 starts with a dynamic of *pp*. Measures 9-10 are marked with a '7' above the staff. Measure 11 is marked with a '5' above the staff and a dynamic of *ff*. The staff ends with a common time signature 'C'.
- Vln. 1:** Measures 8-11. Measures 8-10 are marked with a '7' above the staff. Measure 11 is marked with a '7' above the staff. The staff ends with a common time signature 'C'.
- Vln. 2:** Measures 8-11. Measures 8-10 are marked with '6' and '7' above the staff. Measure 11 is marked with '6' and '7' above the staff. The staff ends with a common time signature 'C'.
- Vla.:** Measures 8-11. Measures 8-10 are marked with '5' and '6' above the staff. Measure 11 is marked with '5' and '5' above the staff. The staff ends with a common time signature 'C'.
- Vlc.:** Measures 8-11. Measures 8-10 are marked with '3' and '5' below the staff. Measure 11 is marked with '3' and '5' below the staff. The staff ends with a common time signature 'C'.

The score is divided into two systems by a vertical bar line. The first system covers measures 8-10, and the second system covers measures 11-11. The key signature is one flat (B-flat), and the time signature changes from 3/4 to 3/4 (with a 9/4 measure in the second system) and finally to common time (C) at the end of each staff.

cl. *tr<sup>b</sup>* *tr<sup>b</sup>* *tr<sup>♯</sup>*  
*pp* *pppp*

Vln. 1 *8<sup>va</sup>*  
*pp* normale

cl. *pp* *p*

Vln. 1 *8<sup>va</sup>*  
*5* *6* *ff* *pp* leggiero *tr<sup>♯</sup>*

cl. *mp*

Vln. 1 *3* *pp* *f* *5*

cl. *ppp*

Vln. 1 *ppp*

21

21

tr

8va

3

3

cl. *ff*

Vla. *ff* normale

25

25

3

6

6

cl.

Vla.

27

27

5

30

cl.

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

*pizz.*

*ff*

30

6

6

5

3

3

3

3

Detailed description: This is a page of a musical score for five instruments: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is divided into three measures. The first measure (measures 30-31) shows the Clarinet and Violin 1 playing. The second measure (measures 32-33) shows the Violin 1 and Violoncello playing. The third measure (measures 34-35) shows the Clarinet, Violin 1, Viola, and Violoncello playing. Dynamics include fortissimo (ff) and pizzicato (pizz.). Fingerings and articulations are indicated throughout. The key signature has one flat (B-flat).

This musical score page features five staves: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). The music is in 3/4 time and begins at measure 33. The Clarinet part is highly active, featuring sixteenth-note runs and sixteenth-note chords, with dynamic markings of *mf* and *f*. The Violin 1 part is mostly silent, with a pizzicato section in the final measure. The Violin 2 part enters in the third measure with a pizzicato section, marked *ff*, consisting of triplet eighth notes. The Viola part has a melodic line with slurs and accents. The Violoncello part features a rhythmic pattern of triplet eighth notes. The score concludes with a double bar line and a 3/4 time signature.

This musical score page, numbered 9, contains five staves for different instruments: Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music is in 3/4 time and begins at measure 36. The Clarinet part features a melodic line with accents and slurs. Violin 1 plays a rhythmic pattern of eighth notes with accents and includes quintuplet markings. Violin 2 plays a triplet of eighth notes with accents. The Viola part has a melodic line with a slur and an accent. The Violoncello part is mostly silent, indicated by rests.

The musical score consists of four staves: Vln. 1, Vln. 2, Vla., and Vlc. The score is divided into four measures by vertical dashed lines. Above the first measure, a bracket indicates a duration of approximately 4 measures (c. 4'). Above the second measure, a bracket indicates a duration of approximately 1 measure (c. 1').

- Vln. 1:** Starts with a trill on G flat (tr<sup>b</sup>) in measure 39. Measure 40 has a trill on A flat (tr<sup>b</sup>). Measure 41 has a trill on B flat (tr<sup>b</sup>). Measure 42 has a trill on C flat (tr<sup>b</sup>). Measure 43 has a trill on D flat (tr<sup>b</sup>). Measure 44 has a trill on E flat (tr<sup>b</sup>). Measure 45 has a trill on F flat (tr<sup>b</sup>). Measure 46 has a trill on G flat (tr<sup>b</sup>). Measure 47 has a trill on A flat (tr<sup>b</sup>). Measure 48 has a trill on B flat (tr<sup>b</sup>).
- Vln. 2:** Starts with a trill on G sharp (tr<sup>#</sup>) in measure 39. Measure 40 has a trill on A sharp (tr<sup>#</sup>). Measure 41 has a trill on B sharp (tr<sup>#</sup>). Measure 42 has a trill on C sharp (tr<sup>#</sup>). Measure 43 has a trill on D sharp (tr<sup>#</sup>). Measure 44 has a trill on E sharp (tr<sup>#</sup>). Measure 45 has a trill on F sharp (tr<sup>#</sup>). Measure 46 has a trill on G sharp (tr<sup>#</sup>). Measure 47 has a trill on A sharp (tr<sup>#</sup>). Measure 48 has a trill on B sharp (tr<sup>#</sup>).
- Vla.:** Starts with a trill on G sharp (tr<sup>#</sup>) in measure 39. Measure 40 has a trill on A sharp (tr<sup>#</sup>). Measure 41 has a trill on B sharp (tr<sup>#</sup>). Measure 42 has a trill on C sharp (tr<sup>#</sup>). Measure 43 has a trill on D sharp (tr<sup>#</sup>). Measure 44 has a trill on E sharp (tr<sup>#</sup>). Measure 45 has a trill on F sharp (tr<sup>#</sup>). Measure 46 has a trill on G sharp (tr<sup>#</sup>). Measure 47 has a trill on A sharp (tr<sup>#</sup>). Measure 48 has a trill on B sharp (tr<sup>#</sup>).
- Vlc.:** Starts with a trill on C sharp (tr<sup>#</sup>) in measure 39. Measure 40 has a trill on D natural (tr<sup>#</sup>). Measure 41 has a trill on E natural (tr<sup>#</sup>). Measure 42 has a trill on F natural (tr<sup>#</sup>). Measure 43 has a trill on G natural (tr<sup>#</sup>). Measure 44 has a trill on A natural (tr<sup>#</sup>). Measure 45 has a trill on B natural (tr<sup>#</sup>). Measure 46 has a trill on C natural (tr<sup>#</sup>). Measure 47 has a trill on D natural (tr<sup>#</sup>). Measure 48 has a trill on E natural (tr<sup>#</sup>).

Performance instructions include *arco*, *ppp*, and *normale*. Trills are marked with *tr* and accidentals. A trill in measure 41 of the Cello part is marked with a triplet symbol (three horizontal lines).

Bars 39 - 48: each bar should last c.4'. There should be a pause of c. 1' between each of these bars, including between bars 47 and 48. The first violin should cue the start and end of these bars. Trills - accidentals always refer to the note above, e.g. bar 39: Violin 1 - G flat to A flat, Cello C# to D natural. Clarinet cues the start of bar 48.

44

cl.

c. 1'

$\bullet = 105$

*ff*

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

Detailed description: This is a page of a musical score for five instruments: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is in 4/4 time and begins at measure 44. The Clarinet part features a melodic line starting in measure 44, marked with a 'c. 1'' (crescendo first) and a tempo marking of  $\bullet = 105$ . The dynamics are marked *ff* (fortissimo). The Violin and Viola parts play trills, indicated by the 'tr' symbol and a wavy line above the notes. The Violoncello part also plays trills. The score is divided into measures by vertical dashed lines. The page number '11' is located in the top right corner.



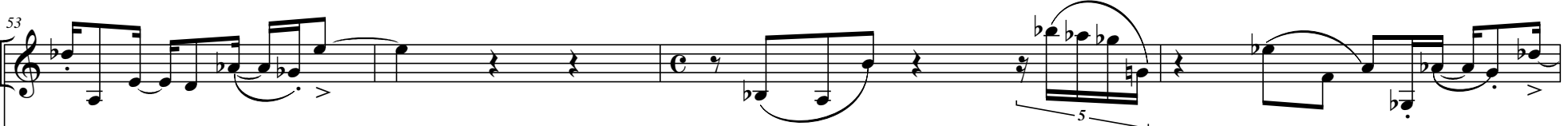
49

cl.

Vlc.

The image shows a musical score for two instruments: Clarinet (cl.) and Violin (Vlc.). The score is written on two staves. The Clarinet part is in the upper staff, using a treble clef and a key signature of one flat (B-flat). The Violin part is in the lower staff, using a bass clef and the same key signature. The music is in 3/4 time. The score is divided into three measures. The first measure contains a complex melodic line for the Clarinet with various ornaments and a dynamic marking of >. The second measure continues the Clarinet line with a dynamic marking of > and a slur over the notes. The third measure shows the Clarinet playing a series of notes with dynamic markings of > and >. The Violin part consists of a continuous eighth-note accompaniment pattern with various ornaments and dynamic markings of > and >.

cl.



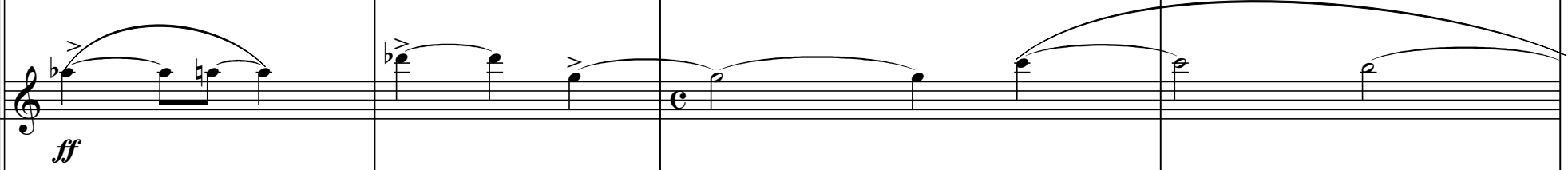
Musical staff for Clarinet (cl.), starting at measure 53. The notation includes eighth notes, quarter notes, and a quintuplet in the final measure. A dynamic accent (>) is present in the first measure.

Vln. 1



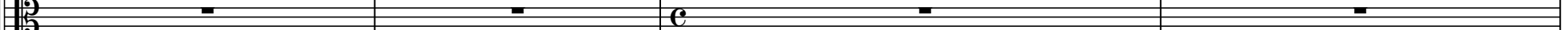
Musical staff for Violin 1 (Vln. 1), starting at measure 53. The notation features a series of triplets (3) and a forte dynamic marking (*ff*). A pizzicato marking (*pizz.*) is placed above the first triplet.

Vln. 2



Musical staff for Violin 2 (Vln. 2), starting at measure 53. The notation features a forte dynamic marking (*ff*) and a long slur across the first two measures.

Vla.



Musical staff for Viola (Vla.), starting at measure 53. The staff shows rests in measures 53 and 54, followed by a whole note rest in measure 55.

Vlc.



Musical staff for Violoncello (Vlc.), starting at measure 53. The notation includes eighth and quarter notes with dynamic accents (>).

cl. 57

Vln. 1 57

Vln. 2

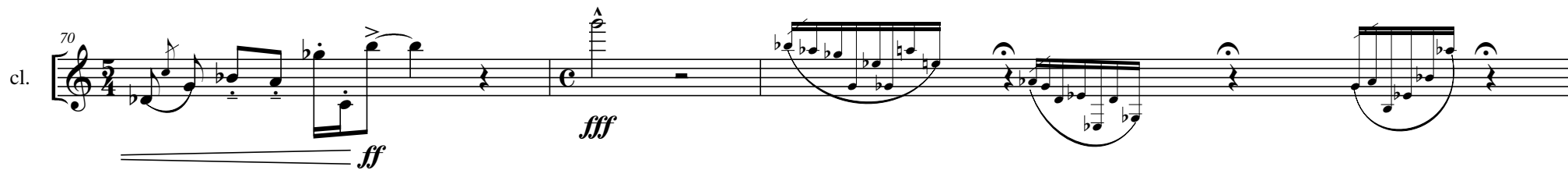
Vla.

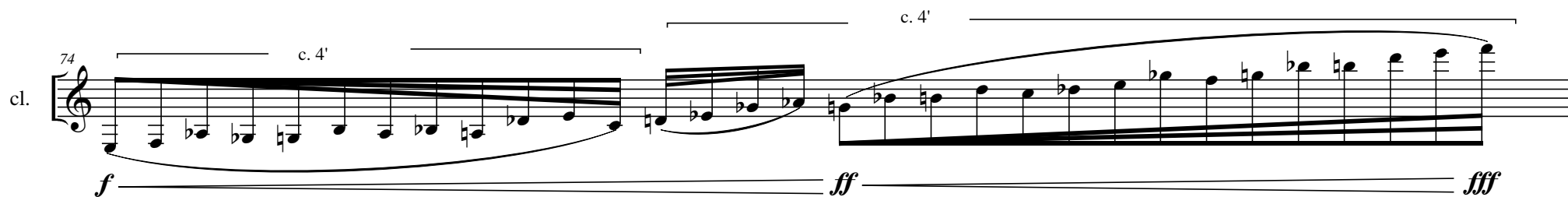
Vlc.

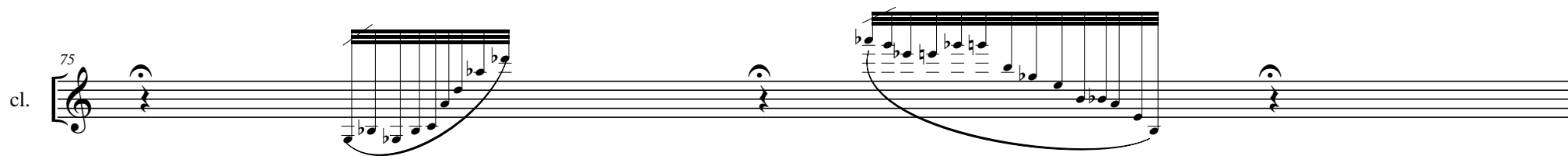
*pp*

Detailed description: This page of a musical score contains five staves. The top staff is for Clarinet (cl.), starting at measure 57 with a treble clef and a key signature of two flats. It features a melodic line with slurs and accents, changing to a 3/4 time signature at measure 61 and ending with a *pp* dynamic marking. The second staff is for Violin 1 (Vln. 1), also starting at measure 57 with a treble clef and two flats, featuring triplet patterns. The third staff is for Violin 2 (Vln. 2), starting at measure 57 with a treble clef and two flats, featuring a long slur over several notes. The fourth staff is for Viola (Vla.), which is mostly silent with rests. The fifth staff is for Violoncello (Vlc.), starting at measure 57 with a bass clef and two flats, featuring a melodic line with slurs and accents. The score is divided into measures by vertical bar lines, with time signature changes from 4/4 to 3/4 at measure 61.

cl. 63 

cl. 70 

cl. 74 

cl. 75 

cl. 76 

Bars 72- 79: Crotchet rests with pauses should last c.1.5'. Quaver rests with pauses should last c. 1'. There should be a silence of c. 3' after the last note of bar 78. Ist violin cues start of bar 79.

Musical score for measures 78-83, featuring Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

**Measure 78:** Clarinet (cl.) begins with a melodic line. Violin 1 (Vln. 1) plays a tremolo pattern marked *arco* and *pp* *leggiero*. Violin 2 (Vln. 2) plays a sustained note marked *ppp*. Viola (Vla.) and Violoncello (Vlc.) play sustained notes marked *ppp*.

**Measure 79:** Clarinet (cl.) continues. Violin 1 (Vln. 1) continues the tremolo pattern. Violin 2 (Vln. 2) continues the sustained note. Viola (Vla.) and Violoncello (Vlc.) continue their parts.

**Measure 80:** Clarinet (cl.) continues. Violin 1 (Vln. 1) continues the tremolo pattern. Violin 2 (Vln. 2) continues the sustained note. Viola (Vla.) and Violoncello (Vlc.) continue their parts.

**Measure 81:** Clarinet (cl.) continues. Violin 1 (Vln. 1) continues the tremolo pattern. Violin 2 (Vln. 2) continues the sustained note. Viola (Vla.) and Violoncello (Vlc.) continue their parts.

**Measure 82:** Clarinet (cl.) continues. Violin 1 (Vln. 1) continues the tremolo pattern. Violin 2 (Vln. 2) continues the sustained note. Viola (Vla.) and Violoncello (Vlc.) continue their parts.

**Measure 83:** Clarinet (cl.) cues the start of measure 83. Violin 1 (Vln. 1) continues the tremolo pattern. Violin 2 (Vln. 2) continues the sustained note. Viola (Vla.) and Violoncello (Vlc.) continue their parts.

Performance markings include *pp* *leggiero* for Vln. 1, *ppp* for Vln. 2, Vla., and Vlc., and *arco* for Vln. 1. A tempo marking of  $\bullet = 70$  is present at the beginning of the score.

Bar 83: Clarinet cues start of 83 (i.e. end of pause). There should be no silence between the end of bar 82 and the start of 83.

♩ = 105

83

cl.

*ff*

83

Vln. 1

Vln. 2

Vla.

Vlc.

87

cl.

87

Vln. 1

Vln. 2

Vla.

Vlc.

5/4

5/4

5/4

5/4

6

The image shows a page of a musical score, page 18. It features five staves. The top staff is for the Clarinet (cl.) and contains measures 87 through 92. The Clarinet part is written in treble clef and includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. There are also some key signature changes indicated by flats (b) and a sharp (^) above a note. The bottom four staves are for the strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). These staves are mostly empty, with only a few rests and a common time signature (C) at the end of each staff. The time signature for the string parts is 5/4, which is indicated by a '5' over a '4' in the right margin of each staff. A measure number '6' is written above the final measure of the Clarinet part.

The image shows a musical score for five instruments: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is in common time (C) and begins at measure 93. A tempo marking of quarter note = 70 is shown at the top left. The Clarinet part starts with a *fff* dynamic and features a melodic line with some grace notes. The Violin 1 part is marked *ff* and consists of a continuous sixteenth-note pattern with five-fingerings indicated. The Violin 2 part is marked *ff* and features a triplet-based sixteenth-note pattern. The Viola part is marked *ff* and consists of a continuous sixteenth-note pattern. The Violoncello part is marked *ff* and consists of a simple eighth-note pattern. A rehearsal mark 'c. 3'' is placed at the end of measure 96. The score concludes with a double bar line and repeat dots at the end of measure 96.

Bar 96: Silence of c. 3 seconds between the clarinet note in b. 96 and the start of bar 97. First violin cues start of 97.



cl. *ppp*

Vln. 1 arco 7 *ppp* con sord.

Vln. 2 arco 6 7 6 7 *sempre ppp* con sord.

Vla. arco 5 6 5 6 *sempre ppp* con sord.

Vlc. arco *sempre ppp* con sord.

Musical score for measures 97-119. The score includes parts for Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music is marked *ppp* (pianissimo) and *con sord.* (con sordina). The strings are playing arco (bowed) and are instructed to be unaccented and unarticulated as possible. The score shows various bowing techniques and fingerings (e.g., 7, 6, 5, 3) for the string parts. The Clarinet part features a melodic line with triplets and slurs.

Bars: 97 - 119: as unaccented and unarticulated as possible. Strings change bows as required.

This musical score page contains five staves, labeled on the left as cl., Vln. 1, Vln. 2, Vla., and Vlc. The music is in 2/4 time and begins at measure 99. The clarinet (cl.) part features a melodic line with two triplet markings (indicated by a '3' above the notes) in measures 99 and 100. The string parts (Vln. 1, Vln. 2, Vla., and Vlc.) are playing a rhythmic accompaniment. Vln. 1 and Vln. 2 have a '7' above their notes, Vla. has a '5' above its notes, and Vlc. has a '3' below its notes. The string parts are divided into two systems by a vertical bar line between measures 99 and 100. The Vln. 1 and Vln. 2 parts are marked with a '7' above the notes in both measures. The Vla. part is marked with a '5' above the notes in both measures. The Vlc. part is marked with a '3' below the notes in both measures. The score is written in a key signature of one flat (B-flat) and a common time signature of 2/4.

101

cl.

*pp*

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description of the musical score: The score is for measures 101-104. Measure 101 is in 3/4 time. The Clarinet (cl.) part begins with a triplet of eighth notes (Bb4, Ab4, Gb4), followed by a slur over a quarter note (Fb4) and a half note (E4). The dynamic is *pp*. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play a rhythmic pattern of eighth notes with a slur over the first four measures. Violin 1 has a 7-fingered triplet in measures 101-102 and a 6-fingered pair in measure 103. Violin 2 has a 6-fingered pair in measure 101, 7-fingered pairs in measures 102-103, and a 3-fingered pair in measure 104. Viola (Vla.) and Violoncello (Vlc.) also play eighth-note patterns. Viola has a 5-fingered triplet in measures 101-102 and a 6-fingered pair in measure 103. Violoncello has a 3-fingered triplet in measure 101, 5-fingered pairs in measures 102-103, and a 7-fingered triplet in measure 104. Measures 102-104 are in 3/4 time. Measure 102 has a 3/4 time signature. Measure 103 has a 3/4 time signature. Measure 104 is in 6/4 time.

cl. 103

Vln. 1 103

Vln. 2

Vla.

Vlc.

4 4

6 6

7 7 3 7 7 7

5 5 7 5 6 5

6 5 3 5

Detailed description: This musical score page, numbered 23, contains five staves. The top staff is for Clarinet (cl.) in treble clef, starting at measure 103 with a 4-measure slur. The second staff is Violin 1 (Vln. 1) in treble clef, starting at measure 103 with a 6-measure slur. The third staff is Violin 2 (Vln. 2) in treble clef, with slurs of 7, 7, 3, 7, 7, and 7 measures. The fourth staff is Viola (Vla.) in alto clef, with slurs of 5, 5, 7, 5, 6, and 5 measures. The bottom staff is Violoncello (Vlc.) in bass clef, with slurs of 6, 5, 3, and 5 measures. The music is in 6/4 time and features complex rhythmic patterns and slurs across all staves.

104

cl.

*p*

4

Vln. 1

7

Vln. 2

6

7

Vla.

3

5

5

5

Vlc.

7

3

6

Detailed description: This page of a musical score, numbered 24, contains measures 104 through 107. The score is arranged in five staves. The top staff is for Clarinet (cl.) in treble clef, starting at measure 104 with a half note G4, followed by a whole rest. A dynamic marking of *p* (piano) is placed below the first two notes. A slur with the number 4 spans the first two notes. The second staff is for Violin 1 (Vln. 1) in treble clef, playing a sixteenth-note pattern with slurs and fingering numbers 7. The third staff is for Violin 2 (Vln. 2) in treble clef, playing a similar sixteenth-note pattern with slurs and fingering numbers 6 and 7. The fourth staff is for Viola (Vla.) in bass clef, playing a sixteenth-note pattern with slurs and fingering numbers 3 and 5. The fifth staff is for Violoncello (Vlc.) in bass clef, playing a sixteenth-note pattern with slurs and fingering numbers 7, 3, and 6. A large slur encompasses all string parts from measure 104 to 107.

This musical score page, numbered 25, features five staves: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music begins at measure 105. The Clarinet part is mostly silent, with a few notes and triplet markings in the second system. Violin 1 and Violin 2 play intricate, fast-moving passages with frequent sixteenth-note runs and various fingering numbers (3, 5, 6, 7) indicated above the notes. The Viola and Violoncello parts provide a harmonic and rhythmic foundation, also featuring complex sixteenth-note patterns and specific fingering instructions (3, 5, 7).

107

cl.

*ppp*

Vln. 1

Vln. 2

Vla.

Vlc.

3

3

6

5

6

5

6

6

7

7

7

7

7

5

5

3

3

5

3

3

5

Detailed description: This page of a musical score contains five staves for measures 107 through 110. The top staff is for Clarinet (cl.), showing a melodic line with two triplet markings over measures 107 and 108, and a *ppp* dynamic marking. The Violin 1 (Vln. 1) staff features sixteenth-note patterns with fingering numbers 6, 5, and 6. The Violin 2 (Vln. 2) staff has similar sixteenth-note patterns with fingering numbers 6 and 7. The Viola (Vla.) staff plays a steady sixteenth-note accompaniment with fingering numbers 5 and 7. The Violoncello (Vlc.) staff provides a bass line with eighth-note patterns and fingering numbers 3, 3, 5, 3, 3, and 5. A vertical bar line is placed between measures 108 and 109.

This musical score page contains five staves: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measure 109 is marked at the beginning of each staff. The Clarinet part features a melodic line with two triplet markings. Violin 1 and Violin 2 play a complex rhythmic accompaniment with various fingering numbers (5, 6, 7) and slurs. The Viola and Violoncello parts also feature intricate rhythmic patterns with slurs and fingering numbers (3, 5). The score is divided into two systems by a vertical bar line.



This musical score page, numbered 28, contains five staves for woodwinds and strings, measures 111 through 114. The instruments are Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music is in 6/4 time and features a key signature of one flat (B-flat).  
- **Cl.:** Measures 111-114. Starts with a triplet of quarter notes (B-flat, D, E-flat) in measure 111, followed by a half note (F) in measure 112, a half note (G) in measure 113, and a half note (A) in measure 114. A long slur covers the entire phrase.  
- **Vln. 1:** Measures 111-114. Measure 111 is a whole rest. Measures 112-114 contain a triplet of eighth notes (B-flat, D, E-flat) in measure 112, a triplet of eighth notes (F, G, A) in measure 113, and a triplet of eighth notes (B-flat, D, E-flat) in measure 114. A long slur covers the entire phrase.  
- **Vln. 2:** Measures 111-114. Measure 111 contains a triplet of eighth notes (B-flat, D, E-flat). Measures 112-114 contain a triplet of eighth notes (F, G, A) in measure 112, a triplet of eighth notes (B-flat, D, E-flat) in measure 113, and a triplet of eighth notes (F, G, A) in measure 114. A long slur covers the entire phrase.  
- **Vla.:** Measures 111-114. Measure 111 contains a triplet of eighth notes (B-flat, D, E-flat). Measures 112-114 contain a triplet of eighth notes (F, G, A) in measure 112, a triplet of eighth notes (B-flat, D, E-flat) in measure 113, and a triplet of eighth notes (F, G, A) in measure 114. A long slur covers the entire phrase.  
- **Vlc.:** Measures 111-114. Measure 111 contains a triplet of eighth notes (B-flat, D, E-flat). Measures 112-114 contain a triplet of eighth notes (F, G, A) in measure 112, a triplet of eighth notes (B-flat, D, E-flat) in measure 113, and a triplet of eighth notes (F, G, A) in measure 114. A long slur covers the entire phrase.

This musical score page, numbered 29, contains measures 112 through 115. It features five staves: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music is in 6/4 time with a key signature of one flat (B-flat). The Clarinet part (cl.) begins at measure 112 with a melodic line featuring triplets and a triplet of eighth notes. The Violin 1 (Vln. 1) part has a long slur over measures 112-115, with triplets and quintuplets. The Violin 2 (Vln. 2) part also has a long slur, featuring septuplets and sextuplets. The Viola (Vla.) part has a long slur with quintuplets. The Violoncello (Vlc.) part is mostly silent, with a single note in measure 115. The score concludes with a double bar line and a common time signature (C) at the end of each staff.

This musical score page contains five staves: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music is in common time (C) and begins at measure 113. The Clarinet part features a melodic line with a triplet of eighth notes at the start and a long slur covering the rest of the phrase. Violin 1 has a complex, fast-moving line with multiple slurs and fingering numbers (5, 5, 5, 5). Violin 2 and Viola play rhythmic patterns with slurs and various fingering numbers (3, 6, 6, 7, 3, 5, 6, 7). The Cello part is mostly silent, with a few notes indicated by a dash on the staff line.

115

cl.

Vln. 1

Vln. 2

Vla.

Vlc.

This musical score page contains five staves for measures 115 and 116. The Clarinet (cl.) staff shows a whole rest in both measures. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play a melodic line with a slur over both measures. The Viola (Vla.) staff plays a rhythmic accompaniment with a slur over both measures. The Violoncello (Vlc.) staff has whole rests in both measures. Fingerings are indicated by numbers 3, 5, 6, 7, and 5 below the notes in the string parts.

cl. *p*

Vln. 1 *p*

Vln. 2

Vla. *8va*

Vlc.

Detailed description: This page of a musical score covers measures 117 to 120. It features five staves: Clarinet (cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The Clarinet part (measures 117-120) consists of four triplet eighth notes, each with a slur above it, and a dynamic marking of *p*. The Violin 1 part (measures 117-120) features a continuous sixteenth-note pattern with slurs and dynamic marking *p*. The Violin 2 part (measures 117-120) features a continuous sixteenth-note pattern with slurs and dynamic marking *p*. The Viola part (measures 117-120) features a continuous sixteenth-note pattern with slurs and dynamic marking *p*. The Violoncello part (measures 117-120) is mostly silent, with a few notes in measures 117 and 120. The score is divided into two systems by a double bar line. The first system contains measures 117-118, and the second system contains measures 119-120. The key signature has one flat (B-flat), and the time signature is 4/4.

119

cl.

Vln. 1

Vln. 2

Vla.

3

3

3

3

6

6

5

*ppp*

122

cl.

3

3

3

*ppp*

**Euan Fulton**

**Submission for the degree of PhD**

**Portfolio of Compositions**

**Music for Cello and Glockenspiel**

**Department of Music**

**School of Culture and Creative Arts**

**University of Glasgow**





♩ = 70

Glockenspiel

Cello

*pp* *ff* *fff* *f* *ff* *f*

7

Glk.

Vlc.

*ff* *f*

13

Glk. *pp*

Vlc.

18

Glk.

Vlc. *ff*

22

Glk.

Vlc.

3 3 6 3 6

25

Glk.

Vlc.

*mp* *cresc.* *ff*

3 6 3 6 6 6

28

Glk.

Vlc.

*pp*

32

Glk.

Vlc.

35

Glk.

Vlc.

Musical score for measures 35-38. The Glk. part features a long melodic line with a slur across measures 35-38. The Vlc. part has rests in measures 35-38 and a whole note in measure 39.

39

Glk.

Vlc.

*pp* leggiero

5 5 6 3 5

tr

3 6

Musical score for measures 39-42. The Glk. part has a slur over measures 39-40, followed by sixteenth-note patterns with fingerings 6, 3, and 5. The Vlc. part has a triplet of eighth notes, a trill, and a sixteenth-note pattern. The dynamic marking *pp* leggiero is present.

42

Glk.

Vlc.

5 5 5 5 5 5 5 5

6

tr

3 3

45

Glk.

Vlc.

5 3 3 3 3 6 6

48

Glk.

Vlc.

*ff*

*pp*

Detailed description: The image shows a musical score for two instruments: Glk. (Glockenspiel) and Vlc. (Violoncello). The score begins at measure 48. The Glk. part is written in treble clef with a common time signature. It features a long, sweeping slur that encompasses the first six measures of the system. The notes are: a dotted quarter note G4, a half note A4, a dotted quarter note Bb4, a half note C5, a dotted quarter note D5, and a half note E5. The Vlc. part is written in bass clef with a common time signature. It starts with a whole rest in the first measure. In the second measure, there is a triplet of eighth notes: G3, A3, B3, marked with a '3' above and an accent (>) below. The third measure contains a quintuplet of eighth notes: G3, A3, B3, C4, D4, marked with a '5' above and an accent (>) below. The fourth measure contains another quintuplet of eighth notes: G3, A3, B3, C4, D4, marked with a '5' above and an accent (>) below. The fifth and sixth measures contain whole rests. In the seventh measure, there is a whole note G3, and in the eighth measure, there is a whole note G3. A slur connects these two notes, and the dynamic marking 'pp' is placed below the slur. The system concludes with a double bar line.

**Euan Fulton**

**Submission for the degree of PhD**

**Portfolio of Compositions**

**Movement for Viola, Cello and Double Bass**

**Department of Music**

**School of Culture and Creative Arts**

**University of Glasgow**





# Movement for Viola, Cello and Double Bass

Euan Fulton

$\bullet = 82$

**Viola**

*ff* *cresc.* *fff* *ff* *cresc.* *fff* *pp* *ff* *cresc.* *fff* *ff*

**Cello**

*ff* *cresc.* *fff* *ff* *cresc.* *fff* *ff* *cresc.* *fff* *ff*

**Double Bass**

7

vla. *sul pont.* *pp* normale *f* *ff*

vc. *sul pont.* *pp* normale *f* *ff*

db. *ff*

12

vla. *fff* *ff*

vc. *fff* *ff*

db.

15 5

vla. *pp dim.* *ppp*

vc. *pp dim.* *ppp*

db. *pp dim.* *ppp*

21

vla. *ff*

vc. *ff* *fff* *ff cresc.* *fff*

db. *ff* *fff* *ff cresc.* *fff*

25

vla.

vc.

db.

*pp*

36

vla.

vc.

db.

*p*

*pp*

*ff* cresc. *fff*

*ff* cresc. *fff*

43

vla. *pp* *p* *ff*

vc.

db.

51

vla. *ff* *cresc.* *fff*

vc. *ff* *cresc.* *fff*

db. *ff* *cresc.* *fff*

8  
55

vla.

vc.

db.

*ppp* sul pont.

*ppp*

*ppp*

5

60

vla.

vc.

db.

3

3

3

67

vla.

vc.

db.

71

vla.

vc.

db.



**Euan Fulton**

**Submission for the degree of PhD**

**Portfolio of compositions**

**Broken Images for double string orchestra and two pianos**

**Department of Music**

**School of Culture and Creative Arts**

**University of Glasgow**

♩ = 82

GROUP 1

GROUP 2

The score is divided into two groups of instruments. **GROUP 1** includes Piano 1, Violin 1-6, Viola 1-4, Cello 1-3, and Double Bass 1-3. **GROUP 2** includes Piano 2, Violin 1-6, Viola 1-4, Cello 1-3, and Double Bass 1-3. The score features complex rhythmic patterns, dynamic markings such as *pp*, *ppp*, *ff*, and *ffpp*, and various performance techniques like *una corda*, *sul pont.*, and *ord.*. The piece is in 4/4 time and consists of 12 measures.

\*) All the bowed tremoli in this piece - as thick as possible

Pno. 1  
*pp* *ff* sub. *ppp* sub. *pp* *ff*  
ped. u.c.  
8va

Pno. 2  
*pp* *ff* sub. *ppp* sub. *ff*  
ped. ped. una corda

**GROUP 1**

Vln. 1-6  
sul pont. flautando  
*ppp*

vla. 1-4  
tutti  
*p*

**GROUP 2**

Vln. 1-6  
sul pont. flautando  
*ppp*

Vln. 1-4  
un.  
*f* *f* *p* *f*

**GROUP 1**

vla. 1-4  
*ffp* div. unis.  
*ff* unis. *ff* unis.  
*ff* unis. *ff* unis.

**GROUP 2**

Vla. 1-4  
div. sul pont. ord. unis. *pp* sul tasto  
*p* *mf* *ff* *ff* *pp*

Vc. 1-3  
*ff* unis. *ff* unis.

GROUP 1  
vn 1-6  
vla 1-4

GROUP 2  
Vln. 1-6  
Vla. 1-4

26  
27  
28  
29  
30  
31  
32

GROUP 1  
vn 1-6  
vla 1-4  
Vc. 1-3

GROUP 2  
Vln. 1-6  
Vla. 1-4  
Vc. 1-3  
Db. 1-3

33  
34  
35  
36  
37  
38  
39  
40

GROUP 1  
vla 1-4

GROUP 2  
Vla. 1-4

41  
42  
43  
44

GROUP 1  
vn 1-6  
vla 1-4  
Vc. 1-3

GROUP 2  
Vln. 1-6  
Vla. 1-4  
Vc. 1-3

45  
46  
47  
48  
49  
50  
51  
52  
53  
54

43  $\leftarrow \text{♩} = \text{♩} \rightarrow$  ( $\text{♩} = 123$ )

*ff* *ff* *ff*

GROUP 1

Vn. 1-6  
Vla. 1-4  
Vc. 1  
Vc. 2  
Vc. 3  
D. b. 1  
D.B. 2  
D.B. 3

*ppp* *ppp* *ppp*

Pno. 2

*f* *p* *f* *p* *f* *p* *f* *p*

43 *ff*

GROUP 2

Vln. 1-6  
Vla. 1-4  
Vc. 1  
Vc. 2  
Vc. 3  
D. b. 1  
D.B. 2  
D.B. 3

*ppp* *ppp* *ppp*

43 *ff* *ff* *ff*

43 *ppp* *ppp* *ppp*

43 *ff* *ff* *ff*

*ppp* *ppp* *ppp*

*ff* *ff* *ff*

46 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Pno. 1

46 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Pno. 2

ped. *pp*  
u.c.

50 *ff*

Pno. 1

ped. *ff*  
una corda

50 *ff*

Pno. 2

ped. *ff*  
u.c.

Pno. 1

*p* *f*

Pno. 2

*p* *f*

(ped.)  
(u.c.)

Pno. 1

*p* *ppp* *f* *pp*

ped.

Pno. 2

*pp senza espressione*

ped.  
u.c.

Pno. 1

*pp*

(ped.)  
(u.c.)

Pno. 2

*ff* *ppp sub.*

(ped.)  
(u.c.)

ped.

Pno. 1

*ppp*

(ped.)

Pno. 2

*ppp*

(ped.)

GROUP 1

Pno. 1

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

una corda  
ped.

*p* *pppp* *p*

*p* *pppp* *p*

*p* *pppp* *p*

*p* *pppp* *p*

*p* *pppp* *p*

*p* *pppp* *p*

73

GROUP 2

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

una corda  
ped.

*pppp* *p* *pppp*

*pppp* *p* *pppp*

*pppp* *p* *pppp*

*pppp* *p* *pppp*

*pppp* *p* *pppp*

*pppp* *p* *pppp*

73

Pno. 1

*f*

77

Pno. 1

*f* *pp*

80

6.4

Pno. 2

*pp*

80

5.4

ped.  
u.c.

Pno. 1

83

6.4

Pno. 2

83

5.4

Piano score for Pno. 1 and Pno. 2, measures 87-94. Pno. 1 features a complex rhythmic pattern with sixteenth notes and slurs, marked with *ff* sub. and *ped.*. Pno. 2 has a similar pattern with *ff* sub. and *ped.* markings. A *u.c.* (una corda) marking is present below the Pno. 2 staff.

Piano score for Pno. 1 and Pno. 2, measures 90-94. Pno. 1 continues with sixteenth-note patterns and slurs. Pno. 2 features a more melodic line with slurs and accents, marked with *f*.

Piano score for Pno. 1, measures 95-100. The piece features a dense texture of sixteenth notes with slurs and accents, marked with *pp* sub. and *ppp*.

Piano score for Pno. 1, measures 100-104. The texture remains dense with sixteenth notes and slurs, marked with *pp*.

Violin score for GROUP 1 (Vln. 1-6), measures 100-104. All parts are marked *ppp* and include the instruction "sul tasto, senza colore".

Violin score for GROUP 2 (Vln. 1-6), measures 100-104. All parts are marked *ppp*. Vln. 1 and 2 include the instruction "sul tasto, senza colore". Vln. 3 includes "senza colore". Vln. 4 and 6 include "sul tasto, senza colore".



Piano score for Pno. 1 and Pno. 2, measures 104-107. Pno. 1 starts with a 5.4 measure rest. Pno. 2 begins with a *pp* dynamic. Pedal markings are present for both instruments.

Piano score for Pno. 1 and Pno. 2, measures 108-111. Pno. 1 features a 6.4 measure rest and a *pp* dynamic. Pno. 2 starts with *pp* and transitions to *f*. Pedal and Sost. Ped. markings are included.

Piano score for Pno. 1 and Pno. 2, measures 112-115. Pno. 1 begins with *f* and *ppp* dynamics. Pno. 2 starts with *ppp*. Sost. Ped. markings are present.

Piano score for Pno. 1 and Pno. 2, measures 116-118. Pno. 1 starts with *f* and *ppp sub.* dynamics. Pno. 2 begins with *f* and *ppp sub.* dynamics.

Piano score for Pno. 1 and Pno. 2, measures 119-122. Pno. 1 starts with *ff* and includes a 6.4 measure rest. Pno. 2 begins with *ff* and includes a 5.4 measure rest. Pedal markings are present.

Pno. 1

122

*ff*

5:4 5:4

ped.

This system contains the first staff of Pno. 1. The right hand has two measures with rests, followed by two measures of a melody with slurs and accents, and a final measure with a rest. The left hand plays a series of chords and single notes. Dynamic markings include *ff* and *pppp*. Pedal markings are present.

Pno. 2

122

*ff*

*pppp*

ped.

u.c.

This system contains the first staff of Pno. 2. The right hand has two measures with rests, followed by a melodic line with slurs and accents, and a final measure with a rest. The left hand plays a series of chords and single notes. Dynamic markings include *ff* and *pppp*. Pedal and u.c. markings are present.

senza espressione

Pno. 1

125

*ppp sub.*

(ped.)

u.c.

This system contains the second staff of Pno. 1. It features a long, continuous melodic line with slurs and accents, marked "senza espressione" and *ppp sub.* The left hand is mostly silent. Pedal and u.c. markings are present.

Pno. 2

125

*ppp*

(ped.)

(u.c.)

This system contains the second staff of Pno. 2. It features a long, continuous melodic line with slurs and accents, marked *ppp*. The left hand is mostly silent. Pedal and u.c. markings are present.

Pno. 1

128

(ped.)

(u.c.)

This system contains the third staff of Pno. 1. It features a long, continuous melodic line with slurs and accents. The left hand is mostly silent. Pedal and u.c. markings are present.

Pno. 2

128

(ped.)

(u.c.)

This system contains the third staff of Pno. 2. It features a long, continuous melodic line with slurs and accents. The left hand is mostly silent. Pedal and u.c. markings are present.

Pno. 1

132

*ff*

This system contains the fourth staff of Pno. 1. The right hand has a melodic line with slurs and accents, marked *ff*. The left hand has a series of chords and single notes.

Pno. 2

132

*ff*

This system contains the fourth staff of Pno. 2. The right hand has a melodic line with slurs and accents, marked *ff*. The left hand has a series of chords and single notes.

← ♩ → ♩ = 82)

GROUP 1

GROUP 2

Pno. 1  
 Vln. 1-6  
 Vla. 1-4  
 Vc. 1-3  
 D. b. 1-3  
 Pno. 2  
 Vln. 1-6  
 Vla. 1-4  
 Vc. 1-3  
 D. b. 1-3

Musical score for page 10, featuring two piano groups (GROUP 1 and GROUP 2). The score includes staves for Pno. 1, Pno. 2, Violins (Vln. 1-6), Violas (Vla. 1-4), Cellos (Vc. 1-3), and Double Basses (D. b. 1-3). The music is in 4/4 time and includes various dynamics such as *ppp*, *pp*, *p*, *f*, and *ff*. Performance instructions include *ppp sub.*, *sul pont.*, *ped. u.c.*, and *una corda*. The score contains complex rhythmic patterns, including triplets and sixteenth-note runs, and features a key signature change to one flat in the latter half of the page.

This page of a musical score contains the following parts and markings:

- Pno. 1:** Features a complex rhythmic pattern of sixteenth notes with a *pp* dynamic marking. The notation includes slurs and sixteenth-note beams.
- Pno. 2:** Features a similar complex rhythmic pattern of sixteenth notes with a *pp* dynamic marking. The notation includes slurs and sixteenth-note beams.
- GROUP 1:** Includes staves for Vln. 1-6, Vla. 1-4, Vc. 1-3, and D.B. 1-3. Each staff begins with a *ff* dynamic marking and contains a whole rest for the duration of the page.
- GROUP 2:** Includes staves for Vln. 1-6, Vla. 1-4, Vc. 1-3, and D.B. 1-3. Each staff begins with a *ff* dynamic marking and contains a whole rest for the duration of the page.

Measures 142 and 145 are indicated at the beginning of the Pno. 1 and Pno. 2 staves, respectively. The score is written in 4/4 time.

Piano score for Pno. 1 and Pno. 2. Pno. 1 starts at measure 147 with a 6.4 measure rest, followed by a melodic line with a 6.4 measure rest. Pno. 2 also starts at measure 147 with a 6.4 measure rest, followed by a melodic line with a 6.4 measure rest. Dynamics include *pp* and *ppp*. Performance instructions include *unis.* and *8va*.

Piano score for Pno. 1 and Pno. 2. Pno. 1 starts at measure 154 with a 4.3 measure rest, followed by a melodic line with a 4.3 measure rest. Pno. 2 starts at measure 154 with a 4.3 measure rest, followed by a melodic line with a 4.3 measure rest. Dynamics include *ppp*, *ff sub.*, *ff*, and *p*. Performance instructions include *ped.* and *una corda*.

Piano score for Pno. 1 and Pno. 2. Pno. 1 starts at measure 161 with a 4.3 measure rest, followed by a melodic line with a 4.3 measure rest. Pno. 2 starts at measure 161 with a 4.3 measure rest, followed by a melodic line with a 4.3 measure rest. Dynamics include *ppp* and *ppp sub.*. Performance instructions include *ped.* and *una corda*.

Double bass score for GROUP 1 and GROUP 2. GROUP 1 includes D.b. 1, D.B. 2, and D.B. 3. GROUP 2 includes D.b. 1, D.B. 2, and D.B. 3. Dynamics include *ppp*. Performance instructions include *sul tasto, senza colore*.

Violoncello and Double Bass score for GROUP 1 and GROUP 2. GROUP 1 includes Vc. 1-3 and D.b. 1-3. GROUP 2 includes Vc. 1-3 and D.b. 1-3. Dynamics include *ff sub.* and *ppp*. Performance instructions include *unis.*

GROUP 1

Vc. 1

Vc. 2

Vc. 3

D.b. 1-3

GROUP 2

Vc. 1-3

D.b. 1-3

GROUP 1

vn 1-6

vla 1-4

Vc. 1-3

GROUP 2

Vln. 1-6

Vla. 1-4

Vc. 1-3

GROUP 1 Vc. 1-3

GROUP 2 Vc. 1-3

GROUP 1

vn 1-6

vla 1-4

Vc. 1-3

D.b. 1-3

GROUP 2

Vln. 1-6

Vla. 1-4

Vc. 1-3

202 unis. non div.

GROUP 1  
vn 1-6  
vla 1-4  
Vc. 1-3  
D.b. 1-3

GROUP 2  
Vln. 1-6  
Vla. 1-4  
Vc. 1-3  
D.b. 1-3

ff

209

GROUP 1  
vla 1-4  
Vc. 1-3  
D.b. 1-3

GROUP 2  
Vln. 1-6  
Vla. 1-4  
Vc. 1-3

ff

213 unis.

GROUP 1  
vn 1-6  
vla 1-4  
Vc. 1-3  
D.b. 1-3

GROUP 2  
Vln. 1-6  
Vla. 1-4  
Vc. 1-3  
D.b. 1-3

ff

223 1 solo molto espressione

GROUP 1  
vla 1-4

GROUP 2  
Vla. 1-4

pp sub. f ppp sub. ff

227 tutti molto espressione

GROUP 1  
vn 1-6  
vla 1-4

GROUP 2  
Vln. 1-6  
Vla. 1-4  
Vc. 1-3

ff f ppp sub. ff f

GROUP 1  
vln. 1-4

GROUP 2  
Vln. 1-6

GROUP 2  
Vla. 1-4

Vc. 1-3

GROUP 1  
Vla. 1

Vla. 2

Vla. 3

Vla. 4

245 sul tasto, senza colore  
pp sub.

Group 2  
Vla. 1

Vla. 2

Vla. 3

Vla. 4

245 sul tasto, senza colore  
pp sub.

249 sul tasto, senza colore  
pp sub.

GROUP 1  
vln. 1-4

GROUP 2  
Vln. 1-4

249 unis. ord.  
ff sub.

GROUP 1  
vn 1-6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1-3

D.b. 1-3

GROUP 2  
Vln. 1-6

Vc. 1-3

259 pp sub.

259 f

259 ff sub.

259 ff

259 ff

259 ff

259 ff

259 ff

259 ff

259 ff

GROUP 1  
vn 1-6

GROUP 2  
Vln. 1-6

268 molto sul pont.  
pp sub.

268 molto sul pont.  
pp sub.

ord.

ff sub.

pp sub.

ff sub.

ord.

pp sub.

ff sub.

ord.

ff sub.



GROUP 1

275 sul tasto, senza colore

Vla. 1 *ppp*

Vla. 2 *ppp* sul tasto, senza colore

Vla. 3 *ppp* sul tasto, senza colore

Vla. 4 275 sul tasto, senza colore *ppp*

Vc. 1 - 3 sul tasto, senza colore *ppp*

GROUP 1

286

Vln. 1 *ppp* molto sul pont. *f* *ff*

Vln. 2 *ppp* molto sul pont. *f* *ff*

Vln. 3 *ppp* molto sul pont. *f* *ff*

Vln. 4 *ppp* molto sul pont. *f* *ff*

Vln. 5 *ppp* molto sul pont. *f* *ff*

Vln. 6 *ppp* molto sul pont. *f* *ff*

GROUP 1

286

Vla. 1 *ppp* ord. *pp* *ff*

Vla. 2 *ppp* ord. *pp* *ff*

Vla. 3 *ppp* ord. *pp* *ff*

Vla. 4 286 *ppp* ord. *pp* *ff*

Vc. 1 - 3 *ppp* *ff*

D.b. 1 - 3 *ppp* *ff*

GROUP 2

286

Vln. 1 - 6 *ff*

Vla. 1 *ppp* *ff*

Vla. 2 *ppp* *ff*

Vla. 3 *ppp* *ff*

Vla. 4 286 *ppp* *ff*

Vc. 1 *f* sub. *ppp* *ff*

Vc. 2 *f* sub. *ppp* *ff*

Vc. 3 *f* sub. *ppp* *ff*

D.b. 1 - 3 *ppp* *ff*

GROUP 1

290 unis. *pp* sub. senza espressione

vla 1 - 4



This page of a musical score contains measures 317 through 333. It is divided into several systems, each with multiple staves for different instruments. The instruments are grouped into 'GROUP 1' and 'GROUP 2'.  
- **GROUP 2 (Measures 317-328):** Includes Pno. 1 and Pno. 2 (pianos), and Vla. 1, Vla. 2, Vla. 3, Vla. 4, and Vc. 1-3 (violas and violas/contrabasses). The piano parts are marked *ff sub.* and *pp*. The violas are marked *molto sul tasto, senza colore*. The violas/contrabasses are marked *ppp*.  
- **GROUP 1 (Measures 329-333):** Includes vn. 1-6 (violins), vln. 1-6 (violas), and Vc. 1-3 (violas/contrabasses). The violins and violas are marked *ff sub.* and *ff*. The violas/contrabasses are marked *ff*.  
- **GROUP 2 (Measures 330-333):** Includes Vln. 1-6 (violins) and Vla. 1-4 (violas). The violins are marked *f*. The violas are marked *molto sul pont.* and *f*.  
- **GROUP 1 (Measures 333):** Includes vn. 1-6 (violins), vln. 1-4 (violas), Vc. 1-3 (violas/contrabasses), D.b. 1-3 (double basses), and Vln. 1-6 (violins). The violins and violas are marked *ff*. The double basses are marked *ff*. The violas/contrabasses are marked *ppp sub.* and *ff*.  
- **GROUP 2 (Measures 333):** Includes Vln. 1-6 (violins) and Vc. 1-3 (violas/contrabasses). The violins are marked *ppp sub.* and *ff*. The violas/contrabasses are marked *ff*.  
The score includes various musical notations such as dynamics (*ff*, *pp*, *ppp*, *f*), articulation (*sub.*, *ord.*), and performance instructions (*molto sul tasto, senza colore*, *molto sul pont.*). It also features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

GROUP 1

vn 1-6

vla 1-4

Vc. 1-3

D.b. 1-3

GROUP 2

Vln. 1-6

Vla. 1-4

D.b. 1-3

GROUP 1

vn 1-6

vla 1-4

Vc. 1-3

D.b. 1-3

GROUP 2

Vln. 1-6

Vla. 1-4

Vc. 1-3

D.b. 1-3

GROUP 1

vn 1-6

vla 1-4

Vc. 1-3

D.b. 1-3

GROUP 2

Vln. 1-6

Vla. 1-4

Vc. 1-3

D.b. 1-3

GROUP 1

vn 1-6

vla 1-4

GROUP 2

Vln. 1-6

Vla. 1-4

♩ = 135

Pno. 1

sempre *fff*

ped.

Pno. 2

sempre *fff*

ped.

GROUP 1

vn 1-6

vla 1-4

Vc. 1-3

GROUP 2 Vln. 1-6

357

ond.

*f*

*ff*

*ff*

*ff*

*ff*

GROUP 1

vn 1-6

vla 1-4

Vc. 1-3

GROUP 2 Vln. 1-6

364

*ff*

*ff*

*ff*

*ff*

non div.

non div.

Pno. 1

*pp*

*ff* sub.

ped. u.c.

365

5-4

5-6

5-7

7-6

7-6

Pno. 1

372

6-5

6-5

6-5

5-4

6-4

7-4

ped.

Pno. 1

376

5-4

6-4

7-4

5-4

6-4

7-4

ped.

*ff*

ped.

Pno. 2

376

5-4

6-4

7-4

5-4

6-4

7-4

ped.

*ff*

387

Pno. 1

GROUP 1 D.b. 1 - 3

Pno. 2

GROUP 2 D.b. 1 - 3

387

388

389

390

391

392

393

394

395

Pno. 1

GROUP 1 D.b. 1 - 3

Pno. 2

GROUP 2 D.b. 1 - 3

395

396

397

398

399

400

401

402

403

404

Pno. 1

Pno. 2

404

405

406

407

408

409

410

411

412

413

Pno. 1

Pno. 2

413

414

415

416

417

418

419

GROUP 1 vn 1 - 6

vla 1 - 4

GROUP 2 Vln. 1 - 6

Vla. 1 - 4

419

420

421

422

423

424

425

426

*molto sul pont. vib. norm.* *jeté, bounce bow freely* *molto sul pont.*

*ff sub.* *pp* *ff*

GROUP 1

Vln. 1-6 *ffpp* *pp* *ff*

Vla. 1-4 *pp* *ord.*

Vc. 1-3 *pp* *f* *pp* *ff* *s.l.* *s.p.*

Vln. 1-6 *pp* *pp* *pp* *pp* *pp* *pp*

GROUP 2

Vla. 1-4 *ff* *pp*

Vc. 1-3 *pp*

*div.a 3 ord.* *unis.* *pizz. (nail)*

*pp sub.* *ff sub.* *pp*

GROUP 1

Vln. 1-6 *pp* *ff* *pp*

Vla. 1-4 *pp* *pp* *pp* *pp*

Vc. 1-3 *pp* *pp* *pp* *pp*

GROUP 2

D.b. 1-3 *ppp* *pp*

*col legno battuto ord.* *s.p.*

436

Pno. 1  
sempre *ppp*

ped.  
u.c.

GROUP 1 D.b. 1-3  
arco  
*ppp* cresc.

Pno. 2  
sempre *ppp*

ped.  
u.c.

GROUP 2 D.b. 1-3  
pizz.  
secco

443

Pno. 1  
(ped.)  
(u.c.)

GROUP 1 D.b. 1-3  
f cresc. sul pont. *fff*

Pno. 2  
(ped.)  
(u.c.) ped. u.c.

GROUP 2 Vc. 1-3  
pizz. *fff*

Vc. 2  
pizz. *fff*

Vc. 3  
pizz. *fff*

D.b. 1-3  
non div. arco  
mp cresc. *fff*

446

Pno. 1

GROUP 1 vn 1-6  
arco molto sul tasto, senza colore sul G  
*pp*

vla 1-4  
arco II 0  
*pp*

Pno. 2  
(ped.)  
(u.c.)

GROUP 2 Vln. 1-6  
0 molto sul pont. *ff*

Vla. 1-4  
arco 0 III  
*pp*



sul G  
sul tasto  
senza espressione

GROUP 1 vn 1-6

GROUP 2 Vln. 1-6

451 *ff*

0  
sul pont.  
senza espressione

*ff*

GROUP 1

Vln. 1-6

454 ord.

*ppp*

*f*

3-2

6-4

GROUP 2

Vln. 1-6

454 ord.

*ppp*

*f*

5-4

6-4

3-2

GROUP 1

Vln. 4-6

459

*pp*

GROUP 2 D.b. 1-3

*f*

*ff*

*pp*

molto sul pont.

5-4

GROUP 1

D.b. 1 - 3

472

ord.

5-4

pp

GROUP 2

Vc. 1

arco

f

ff

Vc. 2

arco

f

ff

Vc. 3

arco

f

ff

D. b. 1

ord.

f

ff

pp sub.

6-4

D.B. 2

ord.

f

ff

pp sub.

6-4

D.B. 3

ord.

f

ff

pp sub.

6-4

Pno. 1

ff

GROUP 1

vla. 1 - 4

unis.

ff sub.

sul tasto, senza colore

5-4

ppp sub.

D. b. 1 - 3

ff sub.

Pno. 2

ff

GROUP 2

vla. 1 - 4

unis.

ff

sul tasto, senza colore

ppp sub.

Vc. 1 - 3

ff

8<sup>ma</sup>

Pno. 1

ff sub.

Pno. 2

3-2

3-2

8<sup>ma</sup>

Pno. 1

6-4

(8<sup>ma</sup>)

Pno. 1

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D. b. 1

D.B. 2

D.B. 3

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D. b. 1

D.B. 2

D.B. 3

GROUP 1

GROUP 2

The musical score for page 26 is divided into two main sections: GROUP 1 (measures 495-500) and GROUP 2 (measures 500-505). The score includes parts for two piano groups (Pno. 1 and Pno. 2), six violins (Vln. 1-6), four violas (Vla. 1-4), three violas (Vla. 1-3), three cellos (Vc. 1-3), and three double basses (D. b. 1, D.B. 2, D.B. 3). The piano parts feature complex rhythmic patterns and dynamics such as *ppp* and *ff*. The string parts are marked with *ff* and include various articulations like accents and slurs. The woodwind parts (Vla. 1-4) are marked with *ord.* and *arco*. The score is written in a 4/4 time signature and includes a key signature of one flat (B-flat major/D minor).

GROUP 1

Vla. 1

504 solo 1 senza espressione *ppp* sub. *pp* molto espressione

GROUP 1

Vla. 1

512 *p* dim. *pp*

Vla. 1

520 *ppp* *pp* *f* *pp* *ff* *pp* *ff* *ppp* solo 1 *pp*

Vla. 2

*ppp* *p* *f* *pp* *ff* *pp* *ff* *ppp*

Vla. 3

*ppp* *mp* *f* *p* *ff* *p* *ff* *p* *ff* *ppp*

Vla. 4

*ppp* *f* *ppp* *f* *ppp*

Pno. 1

533 *sempre ppp*

ped. u.c.

Pno. 2

533 *ppp*

ped.

Vla. 1

533 *< f*

Pno. 1

539

ped. (u.c.)

Pno. 2

539 *ppp* *f*

ped.

Pno. 1

548

ped. (u.c.)

Pno. 2

548 *ppp*

ped. u.c.

Pno. 1

555

ped. u.c.

Pno. 1

(ped.)  
(u.c.)

Pno. 1

**ppp**  
(ped.)  
(u.c.)

GROUP I

vn 1-6  
vln 1-4  
Vc. 1-3  
D.b. 1-3  
Pno. 2

unis. senza espressione  
**ppp**  
tutti unis. senza espressione  
**ppp**  
unis. senza espressione  
**ppp**  
unis. senza espressione  
**ppp**  
P  
p  
p  
p  
p  
p  
p  
p  
ped.  
u.c.

Vc. 1  
Vc. 2  
Vc. 3

senza espressione  
**ppp**  
senza espressione  
**ppp**  
senza espressione  
**ppp**

Pno. 1

(ped.)  
(u.c.)

Pno. 1

584  
ppp  
ped.  
u.c.

GROUP I

Vln. 1-6

Vla. 1-4

Vc. 1-3

D.B. 1-3

584

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

molto sul tasto, senza colore

pppp

Pno. 2

584  
ppp  
ped.  
u.c.

Vln. 1-6

Vla. 1-4

Vc. 1-3

D.B. 1-3

584

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

tutti unis.  
molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

molto sul pont.

pppp

**Euan Fulton**

**Septet**

**for flute, oboe, bass clarinet, trumpet, trombone, tuba and harp**





All instruments shown at concert pitch.



# Septet

♩ = 84

The score is for a septet and is written in 4/4 time, which changes to 2/4, 3/4, and 5/4 in subsequent measures. The tempo is marked as ♩ = 84. The instruments and their parts are:

- Flute:** Starts with a half note G4, followed by a quarter note A4. Dynamics range from *ff* to *fff* and *ppp*.
- Oboe:** Starts with a quarter rest, followed by a quarter note G4. Dynamics range from *ff* to *fff* and *ppp*. Includes a triplet of eighth notes.
- Bass Clarinet:** Starts with a quarter rest, followed by a quarter note G2. Dynamics range from *ppp* to *fff*.
- Trumpet:** Starts with a quarter rest, followed by a quarter note G4. Dynamics range from *ff* to *fff*. Includes a triplet of eighth notes.
- Trombone:** Starts with a quarter rest, followed by a quarter note G2. Dynamics range from *ff* to *fff*. Includes a triplet of eighth notes.
- Tuba:** Starts with a quarter rest, followed by a quarter note G2. Dynamics range from *ff* to *fff* and *ppp*. Includes a triplet of eighth notes.
- Harp:** Provides accompaniment with chords and arpeggios. Dynamics range from *fff* to *pp senza espressione*. Includes the instruction "I.v. sempre unless otherwise indicated".

**Harp Chords:**  
D# C# Bb  
E# F# G# Ab  
Eb C# Ab  
G#

septet

6

10

Fl.

Ob.

B. Cl.

10

Tpt.

Tbn.

Tuba

10

Hp.

D: A#

19

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

*pp*

*pp*

*pp*

A $\sharp$

Musical score for a septet, measures 28-31. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.).

Measures 28-31 are shown. The score includes various dynamics and articulations:

- Flute (Fl.): *fff* (measures 29-30), *ff* (measure 31)
- Oboe (Ob.): *fff* (measures 29-30), *ff* (measure 31)
- Bass Clarinet (B. Cl.): *fff* (measures 29-30), *ff* (measure 31)
- Trumpet (Tpt.): *p* (measure 28), *ff* (measures 29-30), *fff* (measures 29-30), *ff* (measure 31)
- Trombone (Tbn.): *fff* (measures 29-30), *ff* (measure 31)
- Tuba: *fff* (measures 29-30), *ff* (measure 31)
- Harp (Hp.): *fff* (measures 29-30)

Chord symbols for the Harp part are: F# (measure 28), C#E#F#A# (measures 29-30), and empty symbols (measures 31-32).



38

Fl. *ff* *pp* *ff*

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

38

Hp. *ff*

D# C# E# F# G#

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3



Musical score for septet, page 11. The score is in 2/4 time and includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.).

The Flute part (measures 41-44) features a melodic line with triplets and slurs. The Oboe part (measures 41-44) has a single note marked *ff* in measure 44. The Bass Clarinet, Trumpet, Trombone, and Tuba parts are mostly silent (indicated by dashes) in measures 41-44.

The Harp part (measures 41-44) features a rhythmic accompaniment of eighth-note triplets. The right hand starts on a G# and the left hand on a Bb.

45

Fl.

Ob.

B. Cl.

45

Tpt.

Tbn.

Tuba

45

Hp.

Detailed description of the musical score: The score is for a septet and covers measures 45 through 48. It is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The second system includes the Harp (Hp.). The key signature changes from two sharps (F# and C#) in 2/4 time to three sharps (F#, C#, and G#) in 3/4 time at measure 46, and then returns to two sharps in 4/4 time at measure 48. The Flute part features a melodic line with triplets and a grace note in measures 47 and 48. The Harp part provides a complex accompaniment with numerous triplets and sixteenth-note patterns throughout all measures.

This musical score page, labeled 'septet' and page number '13', covers measures 49 through 51. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.).

**Flute (Fl.):** Measure 49 features a melodic line starting with a *fff* dynamic, marked with a slur and an accent (>). It includes a triplet of eighth notes. Measures 50 and 51 continue the melodic development with dynamics ranging from *pp* to *f*, featuring slurs and accents.

**Oboe (Ob.):** Measure 49 is silent. Measures 50 and 51 play a melodic line with dynamics from *pp* to *ff*, including slurs and accents.

**Bass Clarinet (B. Cl.):** Measures 49 and 50 are silent. Measure 51 plays a long note with a dynamic range from *pp* to *ff*.

**Trumpet (Tpt.), Trombone (Tbn.), and Tuba:** All three instruments are silent throughout measures 49, 50, and 51.

**Harp (Hp.):** Measure 49 features a rhythmic accompaniment of triplets in both the right and left hands. Measures 50 and 51 are silent.

52

The musical score is for a septet, page 14. It consists of seven staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.). The Flute part is the most active, starting at measure 52. It features several triplet figures and dynamic markings: *p* < *f* > *pp* in the first measure, *p* < *f* > *pp* in the second, *f* in the third, and *ff* in the fourth. The flute also has a key signature change to one flat (B-flat) in the fifth measure. The Oboe, Bass Clarinet, Trumpet, Trombone, and Harp parts are mostly silent, with the Oboe marked *sub. p*. The Tuba part has a few notes in the final measure, marked *ff*. The piece is in 2/4 time.

57

Fl.

Ob.

B. Cl.

57

Tpt.

Tbn.

Tuba

57

Hp.

The musical score is for a septet and begins at measure 57. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.). The score is written in a 2/4 time signature that changes to 3/4, 9/16, 6/8, 2/4, 5/16, and 3/4 throughout the page. The Tuba part is the most active, featuring a variety of dynamic markings: *f*, *ff*, *fff*, *ff*, *fff*, *ff*, *p*, *ff*, *sub. p*, *pp*, *ff*, *pp*, *ff*, and *pp*. The Tuba part also includes accents, slurs, and breath marks. The other instruments (Fl., Ob., B. Cl., Tpt., Tbn., Hp.) are mostly silent, indicated by rests. The Harp part is entirely silent, shown by rests in both staves. The B. Cl. part has some activity in the later measures, with dynamics of *pp* and *ff*.

64

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

sub. *fff*

Hp.

The musical score is for a septet, covering measures 64 to 67. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.). The score is in 3/4 time, with a key signature of one flat (B-flat). Measures 64 and 65 are in 3/4 time, while measures 66 and 67 are in 4/4 time. The Flute, Oboe, and Bass Clarinet parts are mostly rests. The Trombone part features a complex melodic line with triplets and sixteenth notes, starting with a *fff* dynamic. The Tuba part plays a rhythmic pattern of eighth notes with triplets, marked *sub. fff*. The Trumpet part has a melodic line with a sixteenth-note triplet in measure 67. The Harp part is mostly rests.

68

Fl.

Ob.

B. Cl.

*ppp* *fff* *p* *ff*

Tpt.

Tbn.

Tuba

Hp.

Detailed description of the musical score: The score is for a septet and covers measures 68 to 71. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.). The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. The Flute, Oboe, and Harp parts are mostly rests. The Bass Clarinet part features a melodic line with slurs and accents, starting with a *ppp* dynamic and reaching *fff* by measure 69, then *p* and *ff* in measure 70. The Trumpet part has a *ppp* dynamic. The Trombone part is mostly rests. The Tuba part plays a rhythmic pattern of eighth notes in groups of three, with accents and slurs. The Harp part is mostly rests.

72  $\bullet = 126$

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

$ff$   $f$   $ff$   $fff$

$f$   $ff$   $fff$

$f$   $ff$   $fff$

$f$   $ff$   $fff$

$f$   $ff$   $fff$

$f$   $ff$   $fff$

$ff$   $fff$

$ff$   $fff$

$ff$   $fff$

sub. *ppp*

$\text{Db G}\sharp \text{F}\sharp$



78

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

78

*ff*

*p*

*pp*

*pp*

*pp*

(l.v.)

Ab D4

84

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

*pppp* *f* *ppp* *ff* *p*

*pppp* *p*

bisbigl.

4 4

Φ

92

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

*pp* *f*

*pppp* *f* *p* *ff*

*pppp* *p*

3

A

A

Detailed description: This page of a musical score for a septet covers measures 92 through 97. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.). The Flute part is mostly silent, indicated by rests. The Oboe part begins in measure 92 with a melodic line starting on a whole note G4, moving through A4, Bb4, and C5, with a dynamic marking of *pp* that increases to *f* by measure 93. It continues with a similar melodic pattern, ending with a triplet of notes (A4, Bb4, C5) marked with a forte (*f*) dynamic. The Bass Clarinet part has a single note in measure 92. The Trumpet, Trombone, and Tuba parts are silent throughout. The Harp part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. Dynamics for the Harp range from *pppp* in measure 92 to *p* in measure 93. The score includes various musical notations such as slurs, accents, and dynamic markings.

♩ = 84

98

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

*ffz ff* *fff* *ff* *pp*

*ffz ff* *fff* *ff* *pp*

*ffz ff* *fff* *ff* *pp*

*f* *fff* *ff* *pp*

*ffz ff* *fff* *ff* *pp*

*ffz ff* *fff* *pp*

*ff* *E#* *pp*

Musical score for a septet, measures 107-116. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.).

Measure 107: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 108: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 109: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 110: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 111: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 112: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 113: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 114: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 115: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Measure 116: Flute (Fl.) has a half note G4. Oboe (Ob.) has a quarter note G4. Bass Clarinet (B. Cl.) has a quarter note G2. Trumpet (Tpt.) has a whole rest. Trombone (Tbn.) has a whole rest. Tuba has a whole rest. Harp (Hp.) has a chord of G4 and B4.

Dynamics and markings: *p* (piano) and *pp* (pianissimo) are used throughout. Crescendo and decrescendo markings are present in measures 108, 110, 112, 114, and 116. Specific notes in the Harp part are marked with *Bb* and *Cb* in measures 110 and 112, and *Fb* in measure 114.

117

Fl.

*p*  $\rightrightarrows$  *pp*

*pp*  $\rightrightarrows$  *p*  $\rightrightarrows$  *pp*

*p*

Ob.

*p*  $\rightrightarrows$  *pp*

*p*  $\rightrightarrows$  *pp*

B. Cl.

*p*  $\rightrightarrows$  *pp*

Tpt.

*p*  $\rightrightarrows$  *pp*

Tbn.

*p*  $\rightrightarrows$  *pp*

Tuba

*p*  $\rightrightarrows$  *pp*

Hp.

*p*  $\rightrightarrows$  *pp*

*Ab*

127

Fl. *mf pp* *ppp*

Ob.

B. Cl.

Tpt. *ppp* harmon mute, stem 1/2 out

Tbn.

Tuba

Hp.

Detailed description: This page of a musical score for a septet covers measures 127 to 134. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.).  
- Flute: Measures 127-130 have a melodic line with a dynamic marking of *mf pp*. Measures 131-134 have a sustained note with a dynamic marking of *ppp*.  
- Oboe: Rests throughout.  
- Bass Clarinet: Rests in measures 127-130; enters in measure 131 with a melodic line and *ppp* dynamic.  
- Trumpet: Rests in measures 127-130; enters in measure 131 with a melodic line, *ppp* dynamic, and the instruction "harmon mute, stem 1/2 out".  
- Trombone: Rests throughout.  
- Tuba: Rests throughout.  
- Harp: Measures 127-130 have a rhythmic accompaniment. Measures 131-134 have a sustained chord with a  $\emptyset$  symbol above the staff.

138

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

*ppp*

*ppp*

(l.v.)

(l.v.)

*ppp*

Detailed description: This page of a musical score for a septet covers measures 138 to 141. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.). Measures 138-141 show the woodwinds and brass instruments mostly resting, indicated by horizontal lines on their staves. The Harp part is active throughout, playing a rhythmic accompaniment of eighth notes. In measure 140, the Flute and Bass Clarinet parts begin to play a melodic line consisting of quarter notes with slurs, starting on a sharp note. The dynamic marking *ppp* (pianissimo) is present for these parts. The Harp part has a first ending bracket (l.v.) over measures 140 and 141, and a *ppp* dynamic marking in measure 141.



149

Fl.

Ob.

B. Cl.

149

Tpt.

Tbn.

Tuba

149

Hp.

Detailed description: This page of a musical score for a septet covers measures 149 to 156. The score is arranged in three systems. The first system contains staves for Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B. Cl.), all of which have whole rests in every measure. The second system contains staves for Trumpet (Tpt.), Trombone (Tbn.), and Tuba, also with whole rests in every measure. The third system is for the Harp (Hp.), which has a melodic line in the right hand and a bass line in the left hand. The right hand plays a sequence of eighth-note chords, starting with a whole rest followed by eighth notes G4, A4, B4, and C5. The left hand plays a bass line with eighth notes, starting with a whole rest followed by eighth notes G3, A3, B3, and C4. The key signature has one flat (Bb), and the time signature is 4/4. The measure numbers 149, 150, 151, 152, 153, 154, 155, and 156 are indicated at the beginning of each measure.

Musical score for a septet, measures 158-163. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, and Harp (Hp.).

The upper staves (Fl., Ob., B. Cl., Tpt., Tbn., Tuba) are currently blank, indicating that these instruments are silent for this passage.

The Harp (Hp.) part begins at measure 158 with the following notes and dynamics:

- Measure 158: Treble clef, notes G#4, A4, Bb4, Bb4. Bass clef, notes G2, F#2, E2.
- Measure 159: Treble clef, notes G#4, A4, Bb4, Bb4. Bass clef, notes G2, F#2, E2.
- Measure 160: Treble clef, notes G#4, A4, Bb4, Bb4. Bass clef, notes G2, F#2, E2.
- Measure 161: Treble clef, notes G#4, A4, Bb4, Bb4. Bass clef, notes G2, F#2, E2.
- Measure 162: Treble clef, notes G#4, A4, Bb4, Bb4. Bass clef, notes G2, F#2, E2.
- Measure 163: Treble clef, notes G#4, A4, Bb4, Bb4. Bass clef, notes G2, F#2, E2. Dynamics: *f non rall.* (first half), *(l.v.) sub. ppp* (second half).

Additional markings include a circled cross symbol (⊕) above the treble staff in measure 163 and a fermata over the final notes of the harp in measure 163.

**Euan Fulton**

**Submission for the degree of PhD**

**Portfolio of compositions**

**Commentary**

**Department of Music**

**School of Culture and Creative Arts**

**University of Glasgow**





## Introduction

Discontinuous large-scale form had been an emerging feature in my music for the last few years. I sought to develop this in the present PhD portfolio. Each individual section of a given piece has its own distinct gestures, pitch and rhythmic characteristics, instrumentation and so on. The music maintains these until the start of a new section, which usually occurs with no transition between them. The large-scale form is a result of the interaction between individual sections – their characteristics relative to one another, their lengths, when they begin and end and so on. The origins of the discontinuous aesthetic can be seen in the animating disjuncture of modulation to the dominant in sonata form:

‘First-movement sonata form falls into two sections [...]. The first section, or *exposition*, has two *events*, a movement or modulation to the dominant, and a final cadence on the dominant. [...] Because of the harmonic tension, the music in the dominant (or the second group) generally moves harmonically faster than that in the tonic. [...] The second section also has two events, a return to the tonic, and a final cadence. Some form of symmetrical resolution (called *recapitulation*) of the harmonic tension is necessary: an important musical idea played anywhere except at the tonic remains unresolved until it is so played’<sup>1</sup>.

The overt, conscious use of discontinuous musical form emerged in the early twentieth century in such works as Stravinsky’s ‘Symphonies of Wind Instruments’ (1920).

‘From *Le Sacre du Printemps* onwards, Stravinsky’s textures have been subject to sudden breaks affecting almost every musical dimension: instrumental and registral, rhythmic and dynamic, harmonic and modal, linear and motivic. (Almost every one of these can be found in the first dozen measures of the *Symphonies of Wind Instruments*.) Such shifts would be noticeable in any context, but they are especially so because of other peculiarities of Stravinsky’s style. A change of chord after a long-continued static harmony comes as a shock; so does a melodic leap interjected into a predominantly conjunct line; so too a new temporal context after a metrically persistent rhythm’.<sup>2</sup>

---

<sup>1</sup> Rosen, Charles – The Classical Style. Faber and Faber 1971, p.99.

<sup>2</sup> Cone, Edward T. - Stravinsky: The Progress of a Method. *Perspectives of New Music*, Vol. 1, No. 1 (Autumn 1962), p. 18

This approach to temporality was developed and conceptualized by Stockhausen as ‘moment form’: “Every present moment counts, as well as no moment at all; a given moment is not merely regarded as the consequence of the previous one and the prelude to the coming one, but as something individual, independent and centred in itself, capable of existing on its own”<sup>3</sup>.

However, there is a paradox:

“Collage has been termed ‘moment form’ with the implication that time is now perceived only as a series of unrelated events. Although such thinking is a cliché of avant-garde thought, collage in fact enriches continuity. The absence of transition in much twentieth-century art allows many relationships to be established quickly and without explanation [...]. The time-sense of a collage-form work is therefore more directional than that of earlier music’.<sup>4</sup>

Therefore the composer is still concerned with large-scale form. Indeed, decisions regarding the order of ostensibly discrete sections can have a dramatic effect on the piece. As Elliott Carter put it:

‘Scholars’ ‘reshuffling’ of the chapters of Kafka’s *The Trial* and *The Castle* (in connection with a dispute over Max Brod’s editing of these works) has not only rather radically altered their meaning and effect but by the same token has vividly demonstrated just how important time-continuity is, *precisely* in works that seem to depend on ‘discontinuity’ for their character’.<sup>5</sup>

---

<sup>3</sup> Stockhausen, Karlheinz: *Texte zur elektronischen und instrumentalen Musik*, 3 Bde. (Cologne, 1963 – 71), 1: Aufsätze 1952 – 1962 zur Theorie des Komponierens pp. 189 – 210. Quoted in Kramer, Jonathan D., “Moment Form in Twentieth Century Music’. *The Musical Quarterly*, Vol. 64, No.2, p.179.

<sup>4</sup> Schiff, David - *The Music of Elliott Carter*. Eulenburg Books, 1983, p.40

<sup>5</sup> Edwards, Allen – *Flawed Words and Stubborn Sounds: A conversation with Elliott Carter*. Norton 1971, p.93. Quoted in Bernard, Jonathan W. – Elliott Carter and the Modern Meaning of Time. *The Musical Quarterly* 79, no.4 (Winter), p.667.

### Influences - individual composers

I first came across the music of Claude Vivier (1948 – 1983) in late 2008. He once described his music thus:

‘My music is a paradox. Usually in music, you have some development, some direction, or some aim. . .which in my music happens less and less. I just have statements, musical statements, which somehow lead nowhere. Also on the other hand, they lead somewhere but it's on a much more subtle basis’.<sup>6</sup>

In *Siddartha* (1976) ‘[T]he non-teleological and non-dialectical nature of Vivier's music is at once evident. Rather than a goal-oriented development of melody, Vivier merely presents the melody in different guises. [...] His music therefore avoids the melodic contrast and conflict that characterizes so much of Western art music’.<sup>7</sup>

In *Zipangu* (1980), timbre, articulation, glissandi and other methods of articulation ‘colour’ the melodic line and serve to sharply differentiate the sections of the piece from one another.

My music tends to have a slightly stronger sense of goal-orientation than this. The conclusions of the pieces are not ‘goals’ to which the music is directed, but tend to be more stable than the succession of brief sections that precede them (e.g. slower harmonic rhythm), bringing the piece to a more definite close.

Ruth Crawford Seeger’s (1901 – 1953) music has a number of technical characteristics that are also present in mine. One example is the use of ostinato-based textures, as in the first movement of the Suite for Wind Quintet.<sup>8</sup> There is an instance of this in *Reflections*: the ostinato in bars 48 – 59 in the cello.

Another example is the filling in of chromatic space that characterises her melodic lines:

‘The tendency of Crawford’s melodies to fill whatever musical space is made available to them acts as a dynamic force – they move towards a state of ‘chromatic plenitude’. When gaps appear, they tend to be filled promptly. Indeed, gaps seem to be opened precisely to be filled. By the end of a typical melody or

<sup>6</sup> "Hommage à Claude Vivier 1948-1983" Almeida International Festival of Contemporary Music and Performance. June 8-July 8, 1985, Islington, London. Quoted in Tilley, Janette – ‘Eternal Recurrence: Aspects of Melody in the Orchestral Music of Claude Vivier. *Discourses in Music* Volume 2 Number 1 (Fall 2000).

<sup>7</sup> Tilley, p. 7

<sup>8</sup> Straus, Joseph N. – The music of Ruth Crawford Seeger. Cambridge University Press 1995, p. 183.



melodic phrase, every tone will be connected to the rest by semitone, with no gaps left unfilled and no notes left dangling and unattached. Each note seeks, and usually finds, its chromatic neighbours'.<sup>9</sup>

The smallest-scale version of this is what Straus terms 'motive M1' (see example 1).

Example 1: 'motive M1' starting on D.



'This motive [...] is extraordinarily prevalent in Crawford's melodic lines [...]. The first three notes [of the *Diaphonic Suite No. 1*], D-E-Eb, present the motive in its prime ordering. It opens a space a whole tone above the D, then immediately fills it with Eb, creating a small chromatic zone'.<sup>10</sup> The systematic filling of chromatic space directly influenced my melodic lines.

Another important influence is Galina Ustvolskaya (1919-2006), in whose music unchanging sections are abruptly juxtaposed, each defined by a predominant timbre and texture. The importance of pitch - and, to a lesser extent, rhythm - in creating form and meaning is greatly suppressed. One example is *Composition No.2* for eight double basses, piano and wooden cube.

'[T]he aggressively homophonic and rhythmically synchronized blocks of sound are so massive that the entrances [of the double basses] seem static, like enormous walls, although they in fact contain individual pitch processes within. However, almost none of this activity is apparent to the listener. [...] Near the end, the activity [...] breaks off suddenly in several places, in order to open unexpected visions of an entirely different world, with silences, [...] tremolos and quiet chords'.<sup>11</sup>

The clearest example of Ustvolskaya's influence is in bars 383-414 of *Broken Images*. In this section, pitch activity is severely restricted – apart from bar 399 in string group 2, the double bass chords in bars 383 - 401 all consist of the same pitches – or obscured, as in the piano clusters in bars 395 - 408. There is also the abrupt emergence of the piano texture at bar 414, which differs markedly from its immediate

<sup>9</sup> Ibid. p. 8

<sup>10</sup> Ibid. p. 28

<sup>11</sup> Nonnenmann, Rainer trans. Thomas, John Patrick and Rieves, W. Richard – Gnostic Dualism – The music of Galina Ustvolskaya: Between Blind Hammering and Visions of God. Liner notes to Galina Ustvolskaya – Composition no. 2 'Dies Irae', Sonata no. 6, Grand Duet. Wergo WER 6793 2, p. 28.

context. There are comparable passages at bars 317-321 and 349-356 in the same piece.

While writing *Music for cello and glockenspiel*, I first came across music by Rebecca Saunders (1967 - ). Pieces such as *Choler* for two pianos (2004) and *QUARTET* for accordion, clarinet, double-bass and piano (1998) make extensive use of extended instrumental techniques that produce noise with little or no definite pitch. The music presents distinct blocks of pure timbre separated from one another by silence. In this, and in its pronounced lack of narrative progress, it resembles what my own music would be like if taken to extremes. Some of this is apparent in her description of the compositional process:

‘When composing I imagine holding the sounds and noises in my hands, feeling their potential between my palms, weighing them. Skeletal textures and musical gestures develop out of this. Then, like pictures placed in a large white room, I set them in silence, next to, above, beneath and against each other’.<sup>12</sup>

Elliott Carter was another influence. In addition to his interest in issues of continuity and simultaneous development in discontinuous music,<sup>13</sup> certain aspects of his harmonic language offer solutions to the problem of structural coherence. The use of specific, recurring chords from which the harmonies derive is apparent in the *Symphony* (1942), and is more pronounced in the *piano sonata* and the *cello sonata*. An all-interval tetrachord (0,1,4,6) performs the same function in the first string quartet’<sup>14</sup>

Some traces of this can be found in *Reflections* for clarinet quintet and *Music for cello and glockenspiel*. Later, however, it seemed to me that pitch class sets did not contain sufficiently concrete musical information to work with because they are less stable and fixed than intervals or pitch classes. A pitch class set can be transposed and/or voiced in a number of ways, and therefore can take forms that seem to have very little in common.

I started to use intervals and non-transposing pitch class collections. Carter’s harmonic language is much more complex than mine. For example, in the Piano Concerto the harmony is derived from the twelve trichords that are derived from a

---

<sup>12</sup> Adlington, Robert – The Music of Rebecca Saunders: Into the Sensuous World. *The Musical Times*, Vol. 140, No. 1868 (Autumn, 1999), p.48.

<sup>13</sup> See Bernard p. 655 and *passim*.

<sup>14</sup> See Schiff p. 64.

twelve-note chord<sup>15</sup>. Nevertheless, much of the harmonic language can be described in terms of the constituent intervals present on the musical surface: '[I]t seems quite possible that individual modes of presentation are inseparable from pitch-class set equivalence. In other words, it becomes necessary to define analysis primarily in spatial terms, in which the identity of a pitch collection is a function of its intervallic configuration'.<sup>16</sup>

---

<sup>15</sup> Bernard, Jonathan W. – Spatial Sets in Recent Music of Elliott Carter. *Music Analysis* 2, No. 1, 1983 p.6.

<sup>16</sup> Ibid, p.7.

### Darmstadt Summer Course for New Music (2010)

The Darmstadt Summer course for New Music has been an important forum for the performance and discussion of contemporary classical music. It has a quasi-polemical function beyond the dissemination that is its *raison d'être*; since the early 1950s, the music performed and discussed seems to embody what some European avant-garde composers see as the 'future' of art music. In recent years the range of music has broadened considerably, to the extent that, as Michael Spencer has noted: '[T]he lack of a specific aesthetic directive leaves the programming open to a challenge of being an "anything-goes" mentality'<sup>17</sup>.

Such a concentration of eminent performers and composers in one place is uncommon, and provides a rare opportunity to immerse oneself in new music. The structure was as follows: individual lessons for composers and instrumentalists, and workshops with resident ensembles for composers. There was at least one concert every evening.

One of my fellow students claimed that there was a diverse range of composers present compared to the rigid serialist orthodoxy that used to dominate the course. In terms of the range of aesthetics and intellectual concerns, this was true. The contrasting examples of Liza Lim, who lectured on her current music, and Johannes Kriedler, who gave a lecture and whose music was performed, provide a good illustration.

Lim's recent work is influenced by certain Australian Aboriginal tribes:

'Over the last five to six years, my compositional work has been informed by an investigation into Australian Aboriginal aesthetics and ritual<sup>18</sup> [...] In the Aboriginal worldview, there is a great permeability between temporal structures and this fluctuating nature underpins the structures and expressions of language, ritual and art. In looking at Aboriginal culture, I have focussed particularly on this quality of fluctuation or shimmer<sup>19</sup>'.

The interacting layers of structure and timbre in her music function as a musical analogue of this worldview.

'I have particularly focussed on the materiality of sound and the notion of

---

<sup>17</sup> Spencer, Michael - Darmstadt 2008 - A Critical Review . *Search - journal for new music and culture*, Fall 2008 (Issue 3) p. 4.

<sup>18</sup> Lim, Liza – Patterns of Ecstasy. *Darmstädter Beiträge zur neuen Musik*, 21, p.28

<sup>19</sup> Ibid. p. 29

friction as action of repetition as a way of both uncovering and covering up patterns. I have written a series of compositions including solo, chamber and orchestral works centred on an exploration of the aesthetics of shimmer and the shimmer effect that arises from the interactivity of materials and forces<sup>20</sup>.

Kriedler's preoccupations and music are very different. One of the pieces performed during the course, *in hyper intervals* (2006 - 08), consists of disjointed musical gestures from a small ensemble alongside electronically distorted fragments of generic pop music. In his lecture, he described at least some of his work as a response to the current profusion of easily available music.

Despite the variety of aesthetic and intellectual viewpoints, much of the resulting music had a homogenous character. Many of the pieces consisted of sparse, barely audible sounds (bowed tailpieces and extreme sul pont. in the strings, breath sounds and key noises in the wind and brass) interrupted by loud noise from electronics or electric guitar. Most of the music seemed to me to lack substance beyond the immediate novelty of its sound, an impression that was confirmed when I listened to some of it again after the course. So widespread was this style that it may explain why, out of the four composers I received lessons from, two commented not so much on the specific notes I had written, but on the fact that there were notes at all.

Furthermore, even the music that departed from this idiom, such as Hans Thomalla's use of out-of-context 'expressive' modernist signifiers, or Bernhard Lang's short, repeating loops, was subservient to the concept it embodied.

Such was the omnipresence of a post-Lachenmann sound-world allied to a conceptual intellectual framework – elements that have very little to do with my music - that at least part of me thought at the time that I was obliged to incorporate it somehow into my own work. However, taking such a stance requires an absolute belief in both the intellectual climate and the resulting music that I did not and do not possess. However, Darmstadt presented a definite point of view against which to react at a time when I was unsure of the direction of my own music.

---

<sup>20</sup> Ibid.p. 32

Reflections for clarinet and string quartet (2009)

The start of the compositional process was informed by my working methods on a previous piece for two pianos, for which I made recordings of myself improvising at the piano, transcribed sections of those and used them in the piece. Direct engagement with starting material that had a musical identity differed from the serial processes that I had used up until then. The resulting work had a heightened immediacy and focus compared to my previous music: instead of applying rhythm, phrasing, dynamics and other features to separately conceived pitch material, I could use music that already had its own characteristics to construct the piece.

This experience left its mark on the working method employed in the Quintet. I quickly wrote four fragments of solo clarinet music. Each had a distinct motif, which I worked with until each fragment was around a minute long.

However, the relationship between the clarinet and the quartet had yet to be defined. While the clarinet sections had a certain character by virtue of the intense focus on each individual fragment, the limitations of starting without a larger scheme became apparent.

As a solution to this, the quartet often acts as a single static entity [see for example bars 1-3, 39-47, 97 – 120], bearing little relation to the clarinet. However, other types of texture are also present: the polyphony of bars 25 – 34 and 48 - 59, for instance, although even in these sections each instrument is restricted to one type of material; the first violin to quaver triplets, the second violin to a high sustained line and so on (see Example 2).

Example 2: *Reflections* for clarinet and string quartet, bars 53-56.

The image displays a musical score for Example 2, titled "Reflections" for clarinet and string quartet, covering bars 53 to 56. The score is arranged in five staves:

- Cl. (Clarinet):** The top staff, starting at bar 53, features a melodic line with eighth and sixteenth notes, including a trill in bar 54 and a half-note chord in bar 55.
- Vln. 1 (Violin 1):** The second staff begins in bar 54 with a *pizz.* (pizzicato) marking and a *ff* (fortissimo) dynamic. It contains a rhythmic pattern of eighth notes with slurs and accents.
- Vln. 2 (Violin 2):** The third staff starts in bar 53 with a *ff* dynamic and features a long, sustained melodic line with a slur and an accent.
- Vla. (Viola):** The fourth staff is mostly empty, with a whole rest in bar 55.
- Vlc. (Violoncello):** The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes, including slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*, *pizz.*) to guide the performance.

### Large-scale form

The most obvious aspect of the form is the number of short, seemingly unrelated sections. However, unlike a pure ‘moment form’ piece, some elements return. One return in particular undermines an attempt to conceive of the piece as a pure ‘moment form’. This is when the opening texture in the quartet (see Example 3a)

Example 3a: *Reflections* bars 1 and 2.

returns at bar 93 (see example 3b).

Example 3b *Reflections* bars 93 – 95.



This is followed by the final section [b. 97 – 126]. If the last section is heard as a coda, bars 93-96 could be regarded as a recapitulation after the contrasting sections of b. 4-92.

In addition, the quartet texture at b. 4-9 (see example 4a)

Example 4a: *Reflections* bars 8-9.

Example 4a: *Reflections* bars 8-9. The score shows five staves: cl., Vln 1, Vln 2, Vla., and Vlc. The music is in 3/4 time. The first measure is marked *pp*. The second measure is marked with a 7-measure rest. The instruments play a complex, rhythmic pattern of eighth and sixteenth notes, with various fingerings and slurs indicated.

is the dominant feature of the last section (see example 4b):

Example 4b: *Reflections* bars 101-102.

Example 4b: *Reflections* bars 101-102. The score shows five staves: cl., Vln 1, Vln 2, Vla., and Vlc. The music is in 3/4 time. The first measure is marked *pp*. The second measure is marked with a 7-measure rest. The instruments play a complex, rhythmic pattern of eighth and sixteenth notes, with various fingerings and slurs indicated.

There is a less overt recall of earlier music towards the end. The tessitura, predominant pitches and intervals of bar 120 Violin 1 (see example 5a) are reminiscent of bars 16-18 (see example 5b).

Example 5a: Reflections bar 120.



Example 5b: Reflections bar 16, violin 1.



### Small-scale form

When writing the initial four clarinet sections, instead of converting the motifs into abstract ‘pre-compositional’ material such as a row or set, I worked directly with specific pitch classes and intervals. There is evidence of this in the finished piece.

For example, in the clarinet bars 1-3, bars two and three are different versions of the figure in bar 1. E and Ab are added in b.2, and bar 3 is a condensed version of the second part of the b.1 figure incorporating these two additional notes (see example 6).

Example 6: *Reflections* bars 1-3, clarinet.



In the clarinet part bars 98 – 100, 99 – 100 is an altered transposition up a tone of bars 98 – 99. For example, the major 6<sup>th</sup> in 98 becomes a minor 6<sup>th</sup> in the next bar, and the minor 9<sup>th</sup> in 98 is a major 9<sup>th</sup> in bar 100 (see example 7).

Example 7: *Reflections* bars 98 – 100, clarinet.

The musical notation for Example 7 shows three measures of music for the clarinet. The first measure (bar 98) contains a trill of three notes with intervals of a semitone, an augmented 4th, and a minor 9th. The second measure (bar 99) contains a trill of three notes with intervals of a semitone, a semitone, and an augmented 4th. The third measure (bar 100) contains a trill of three notes with intervals of a semitone, a semitone, and a major 9th. Below the first measure, a bracket indicates a major 6th interval between the first and third notes. Below the second measure, a bracket indicates a minor 6th interval between the first and third notes.

In b. 48-49, the first five pitches of 49 are created by octave displacements and reversing the order of the first two notes of 48 (see example 8):

Example 8: *Reflections* bars 48-49, clarinet.

The musical notation for Example 8 shows two measures of music for the clarinet. The first measure (bar 48) contains a sequence of five notes with accents (>) above them. The second measure (bar 49) contains a sequence of five notes, with the first two notes being an octave displacement of the first two notes of bar 48. A forte (ff) dynamic marking is present at the beginning of bar 48.

The other main source of pitch coherence is through the use of pitch-class sets. The opening bar bars contain an appearance of the all-interval tetrachord (0,1,4,6) as well as (0,1,5) and (0,1,2) which both feature prominently in the rest of the piece (see example 9):

Example 9: *Reflections* bars 1 and 2.

Often appearance of these sets overlap. For example, in bar 13, there are two such appearances of 012 (see example 10):

Example 10: *Reflections* bar 13.

Sometimes different sets can overlap in more complex ways, as in the first violin part in bar 18 (see example 11):

Example 11: *Reflections* bar 18, violin 1.

In bars 39 – 47, the cluster harmony precludes tonal implications. This is a pronounced element of the harmony of the later music (see example 12).

Example 12: *Reflections* bars 39-41.

The musical score for Example 12, *Reflections* bars 39-41, is presented for four string instruments: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vlc). The score is written in treble clef for Vln 1 and Vln 2, and bass clef for Vla and Vlc. The key signature has one sharp (F#). The tempo is marked *c. 4'* (approximately 4 minutes). The dynamics are *ppp* (pianissimo) and *ppp normale*. The score includes various performance instructions such as *arco*, *tr* (trill), and *tr* (trill) with specific fingerings (e.g., 012, 01234). The score is divided into three measures by vertical dashed lines. The first measure (bar 39) shows a cluster of notes in the upper register of the strings. The second measure (bar 40) shows a trill in the upper register of the strings. The third measure (bar 41) shows a cluster of notes in the lower register of the strings. The score is annotated with various performance instructions and fingerings, including *arco*, *tr*, *tr*, *ppp*, *ppp normale*, and fingerings like 012, 01234, and 012.

Music for cello and glockenspiel (2009)

The rather unusual instrumentation was required by the call for works by the Red Note Ensemble for one of their Noisy Nights events at the Traverse Theatre, Edinburgh. It was performed in December 2009.

The piece encapsulates my compositional approach at the time. The form consists of two solo cello sections (bars 1-12, 18-29), two solo glockenspiel interludes (bars 13-17, 30-38) and a coda (bars 32-52).

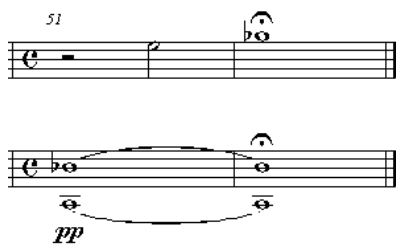
The contrasts between sections are maintained more rigidly than in the quintet. The harmony, however, is similar. There are unambiguous presentations of the (0,1,4,6) all-interval tetrachord at bar 33 (see example 13a)

Example 13a: *Music for cello and glockenspiel* bar 33.



and in the last two bars (see example 13b).

Example 13b: *Music for cello and glockenspiel* bars 51-52.



However, the pitches in b. 1-5 are more significant (see example 14a):

Example 14a: *Music for cello and glockenspiel* bars 1-5.



Bars 8-23 are shown below. The figure in the first beat of bar 5 appears frequently, at the places indicated (see example 14b):

Example 14b: *Music for cello and glockenspiel* bars 8-23.

The musical score for Example 14b consists of four staves of music in bass clef. The first staff (bars 8-10) features a complex rhythmic pattern with triplets and slurs, marked with *ff*. The second staff (bars 11-13) shows a similar rhythmic figure in the first beat, marked with *f*. The third staff (bars 14-16) has a rest in the first two bars, followed by the rhythmic figure in bar 17, marked with *ff*. The fourth staff (bars 18-23) shows the rhythmic figure in bar 21, marked with *ff*, and continues with various rhythmic patterns and slurs.

Note that, apart from the octave displacement of the C in b. 18, 19 and 21, every appearance of the figure has the same pitches, not merely the same intervals or pitch classes.

The pitches in the glockenspiel sections are almost as restricted. The cello figure in bar 5 appears in b. 37-38 (see example 15).

Example 15: *Music for cello and glockenspiel* bars 37-38.

The musical score for Example 15 consists of two staves of music in treble clef. The first staff (bars 37-38) features a rhythmic figure in the first beat of bar 37, marked with *ff*, and a similar figure in bar 38, marked with *f*. The score includes slurs and accents.

However, most of the harmony consisting of the (0,1,2) trichord using pitches between Ab4 and A5. Here are bars 30 – 36 (see example 16):

Example 16: *Music for cello and glockenspiel* bars 30-36.

The image shows a musical score for Example 16, bars 30-36. The score is written on a single staff in treble clef. The key signature has one flat (B-flat). The time signature is 2/4. The score begins with a *pp* dynamic marking. The music consists of a series of chords and melodic lines. Above the staff, three boxes labeled '012' indicate the (0,1,2) trichord structure. The first box covers bars 30-31, the second covers bars 32-33, and the third covers bars 34-35. The notes in these boxes are: Bar 30: Bb4, C5, D5; Bar 31: C5, D5, Eb5; Bar 32: D5, Eb5, F5; Bar 33: Eb5, F5, G5; Bar 34: F5, G5, Ab5; Bar 35: G5, Ab5, A5. The notes are connected by a long slur across the entire passage.



*Movement for viola, cello and double bass (2010)*

This piece was written as a response to the call for works for the Darmstadt Summer Course for New Music 2010.

The original version was written in March-April 2010. The revised version from December 2010 is included in the portfolio. The differences are fairly minor, but the revision of the opening had a pronounced effect on the piece for double string orchestra and two pianos. Here is the opening from the original version (see example 17a):

Example 17a: *Movement for viola, cello and double bass* – original version bars 1-3.

My supervisor, Bill Sweeney, pointed out that the interest was in the cello and double bass parts rather than the viola. The section was revised accordingly. The opening of the revised version is shown below (see example 17b):

Example 17b: *Movement for viola, cello and double bass* – revised version bars 1-3.

This involved thinking about the music in a different way. In the previous version, I had regarded the viola as the main feature of the section, because the melodic line had a quasi-thematic function. In contrast, while the tone-cluster harmony of the revised

opening is an important part of the piece, its thematic function is less important than the sheer sound of it, and the rhetorical force of its violent contrast with the ensuing viola phrase (see example 18):

Example 18: *Movement for viola, cello and double bass* bars 3-4.



This particular phrase seemed to have a quality of requiring some sort of resolution, which became even more obvious when the piece was performed. This was a new element in my music – previously, the sections in the pieces seemed self-contained, and whatever narrative or meaning they possessed was due entirely to how I had arranged them and to correspondences between them.

### Large-scale form

One significant difference between this piece and the earlier ones is that types of material that at first appear separately later occur simultaneously. This usually creates a ‘foreground and background’ texture. For example, the chord in the cello and bass in bar 9 comes back as an accompaniment the viola solo in bar 17-20. Here is bar 9 (see example 19a):

Example 19a: *Movement for viola, cello and double bass* bar 9.

Example 19a shows the musical notation for bar 9. It consists of three staves: Viola (top), Cello (middle), and Double Bass (bottom). The time signature is 2/4. The Viola part is marked 'normale' and 'f', with a triplet of eighth notes (G2, F2, E2). The Cello and Double Bass parts are also marked 'normale' and 'f', with a triplet of eighth notes (G2, F2, E2). The Double Bass staff is empty.

And here are bars 17-21 (see example 19b):

Example 19b: *Movement for viola, cello and double bass* bars 17-21.

Example 19b shows the musical notation for bars 17-21. It consists of three staves: Viola (top), Cello (middle), and Double Bass (bottom). The time signature is 2/4. The Viola part is marked 'mp dim.' and 'ppp', with a triplet of eighth notes (G2, F2, E2) in bar 17. The Cello and Double Bass parts are marked 'mp dim.' and 'ppp', with a sustained chord (G2, F2, E2) in bar 17. The Viola part continues with a melodic line in bars 18-21.

Another new element is the alternation of the viola line and the opening figure in bars 22-24 (see example 20):

Example 20: *Movement for viola, cello and double bass* bars 22-24

as is the brief interjection of out of context material in b. 8 (see example 21):

Example 21: *Movement for viola, cello and double bass* bars 7-9.

Beyond the momentary impact of its unexpectedness and brevity, it undermines the rate of change that has prevailed in the piece, thereby preventing the listener from projecting what they have come to expect onto the subsequent music.

### Small-scale harmony

The development of motifs is much more restricted than in the earlier pieces. When a given motif returns, it is altered only slightly. To illustrate, first here are bars 1-7 (see example 22a):

Example 22a: *Movement for viola, cello and double bass* bars 1-7.

The musical score for Example 22a consists of three staves: Violin I (top), Violin II (middle), and Double Bass (bottom). The key signature has one flat (B-flat). The music features a complex harmonic structure with frequent changes in meter and dynamics. The Violin I and II parts play a rhythmic pattern of eighth notes, often with triplets and accents. The Double Bass part is mostly silent, with some notes in bars 1-2 and 5-7. Dynamics include *ff*, *cresc.*, *fff*, and *mp*. The score is divided into two systems: the first system covers bars 1-7, and the second system covers bars 7-7.

Compare bars 1-2 and 5-7 above with the last appearance of the opening figure, bars 52-54 (see example 22b):

Example 22b: *Movement for viola, cello and double bass bars 52-54.*

Bars 52-54 are the same as 5-6 except for the addition of the double bass notes from bar 10 (see example 23), and bar 53 is virtually identical to bar 7 (see example 22a, above).

Example 23: *Movement for viola, cello and double bass bar 10.*

Much of the music consists of variants of b.1-2 (the opening figure) or 3-4 (the viola figure). The sections that are not so clearly derived from these two figures come from the intervals present in them, and from the tendency of the harmony to establish a small area of chromatic 'pitch space' which is then 'filled'. A large-scale version of the latter is b. 12, where the F in the viola is the last of the notes of the complete chromatic aggregate to appear, and thus marks the end of the section – the variant of

the opening gesture in bar 13 could be regarded as a coda to this whole section (see example 24).

Example 24: *Movement for viola, cello and double bass* bars 12 and 13.

Often, passages that are not based on one of the main motifs referred to above are permeated by the (0,1,2) trichord, as in bars 11-12 (see example 25):

Example 25: *Movement for viola, cello and double bass* bars 11-12.

Augmented fourth adjacent to a semitone is a common cell, particularly the following forms, which appear for example in the viola at bar 22 (see example 26a):

Example 26a: *Movement for viola, cello and double bass* bar 22, viola.

These occur, for instance, in the coda , i.e. bars 55-74 (see example 26b).

Example 26b: *Movement for viola, cello and double bass* bars 59-64

The revised version was performed on 3/2/11 at The Arches, Glasgow by members of the Viridian quartet with Iain Crawford on double bass, as part of the Sound Thought festival, organised by post-graduate students from the University of Glasgow music department.

Certain aspects of the piece became clearer when it was performed. The opening was even more visceral than I had anticipated, and the expressive character of the viola solo section emphasised. The manner in which the players interpreted the abrupt juxtapositions was also interesting – occasionally they would pause slightly before beginning a new section, giving the music time to ‘breathe’. The music seemed to lend itself to this rather more than I would have thought.



*Broken Images* for double string orchestra and two pianos (2010 – 2012)

Soon after the Quintet was finished, Bill Sweeney advised me to write a larger scale piece, in terms of both time and instrumental forces. I had been considering this already. The longest piece I had written up until then had been twelve minutes long. Some of the sections would have to be longer and the pacing different if the piece was longer. Also, the stark, visceral nature of the recent music could be realised more fully by larger forces.

The compositional process was rather protracted. I started in what had by now become my established fashion, recording piano improvisations and editing them to extract fragments of promising material. This time, there was also a period of examining these further to find common features to provide a large-scale structure.

Early work on manuscript paper had proved frustrating and tentative. Deciding that a different working method was required, I did some more recording, consciously basing what I played on a few of the recorded fragments I already had, and edited the result on Pro Tools. Direct engagement with sound gave me a new perspective on the material. Looping and effects created timbres and textures that I could not have conceived by other means.

However, as the process went on its limitations became apparent. There were occasions when I wanted to change some notes, but was limited to what I had played at the time. When this began to interfere with my progress, I returned to conventional notation.

The Pro Tools work resulted in a mere few minutes of music, but it established the gestural language and general expressive character of the piece. It also influenced the pacing at certain points [cf. track 2 on the accompanying CD and bars 1- 44].

## Large-scale form

An obvious consequence of expanding the time scale is that a given section can last for minutes rather than the short sections in the earlier music - see for example bars 45-136. Sometimes, longer sections are built up from repetitions of short ones. For example, the section starting at bar 275 (see example 27a) is repeated almost verbatim starting at bar 300 (see example 27b). Such direct repetitions had been absent from previous pieces.

Example 27a: *Broken Images* bars 275 – 286.

275 sul tasto, senza dolore

(p) sul tasto, senza dolore

*ppp*

(p) sul tasto, senza dolore

*ppp*

275 (p) sul tasto, senza dolore

*ppp*

Example 27b: *Broken Images* bars 300 - 310.

300 molto sul tasto, senza dolore

molto sul tasto, senza dolore

*ppp*

*ppp* molto sul tasto, senza dolore

300 *ppp* molto sul tasto, senza dolore

*ppp*

Aspects that had been merely hinted at formerly are more fully developed in this work. There are entire sections in which the timbre and texture is the most important element, as in the pianos and double bass starting at bar 383 (see example 28):

Example 28: *Broken Images* bars 383-387

The musical score for Example 28, *Broken Images* bars 383-387, consists of four staves. The top two staves are for Piano 1 (Pro. 1) and Piano 2 (Pro. 2), and the bottom two are for Double Bass 1-3 (Db. 1-3). The piano parts feature a series of chords with a *ped. u.c.* (pedal up) marking. The double bass parts are more active, with various dynamics and articulations.

**Pro. 1:** *ffff* (fortissimo fortissimo), *ped. u.c.*

**Pro. 2:** *ffff* (fortissimo fortissimo), *ped. u.c.*

**Db. 1-3:** *pizz.* (pizzicato), *secco*, *fff* (fortissimo fortissimo), *f* (forte), *secco*, *fff* (fortissimo fortissimo)

**Db. 1-3 (bottom):** *ff* (fortissimo), *gliss.* (glissando), *fff* (fortissimo fortissimo)

### Small-scale form

The first chord (see bar 1) contains important pitch material. The E to D# interval in the double bases and the cello 3 C-C# are from the trio bar 9 (see example 29a). The trio opening material is developed later - see bars 174-222.

Example 29a: *Broken Images* bar 1, cellos and double basses group 1

The image shows a musical score for six instruments: Cello 1, Cello 2, Cello 3, Double Bass 1, Double Bass 2, and Double Bass 3. Each instrument has a single staff with a bass clef and a 3/4 time signature. The notes are as follows:

- Cello 1: G2 (quarter note)
- Cello 2: A2 (quarter note)
- Cello 3: B1 (quarter note)
- Double Bass 1: C2 (quarter note)
- Double Bass 2: D2 (quarter note)
- Double Bass 3: E2 (quarter note)

Each note is marked with a forte (fff) dynamic. The notes are arranged in a chord, with the interval between Cello 1 and Cello 2 being a second (G-A), between Cello 2 and Cello 3 being a second (A-B), between Cello 3 and Double Bass 1 being a second (B-C), between Double Bass 1 and Double Bass 2 being a second (C-D), and between Double Bass 2 and Double Bass 3 being a second (D-E). The interval between Cello 1 and Double Bass 3 is a fifth (G-E).

The B-D interval between the violas and violins is from the trio opening. In violins 1-5, the rest of the notes of the 12-tone aggregate (and the repetition of A, which has already appeared in double bass 2 in group 1, and double basses 2 and 3 in group 2) are voiced in a chord consisting mainly of semitones and minor 9ths (see example 29b).

Example 29b: *Broken Images* bar 1, violins and violas group 1

The image shows a musical score for the first bar of music for the violins and violas group in *Broken Images*. The score is written for Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, and Violas 1-4. The time signature is 3/4. The key signature has one flat (Bb). The notes are: Violin 1 (Bb), Violin 2 (Bb), Violin 3 (A), Violin 4 (A), Violin 5 (A), Violin 6 (A), and Violas 1-4 (A). The dynamic marking is *ff*.

Another source of harmonic material is the following series:

Eb, A, C, G, Db/D, E, G#, B, F, Bb, Gb

It is rarely subject to transposition, retrograde and inversion. Instead, it is a direct source of pitches. The first five notes of the series are used most often and frequently appear in the following form (see example 30):

Example 30: *Broken Images* first five notes of series as chord.

The image shows a musical score for the first five notes of the series as a chord. The chord is written in treble and bass clefs. The notes are: Eb, A, C, G, and Db/D. The dynamic marking is *ff*.

This particular chord arose spontaneously while I was working on an unrelated passage. I discovered that it stubbornly resisted alteration. I was drawn to the sound of *that specific chord*, not to its intervals or pitch classes or any other abstraction that could be derived from it. Consequently, it appears on the surface of the music more overtly than any basic pitch material I have used previously, most obviously in the last section (bars 531 – 585).

Nevertheless, sometimes it is used as a source of intervals. The augmented 4<sup>th</sup> [Eb to A], and the minor 9<sup>th</sup> [C to Db] are the most often used, the perfect 5<sup>th</sup> [C to G] and perfect 4<sup>th</sup> [G to Db] less so.

There is a clear statement of the chord in bars 535-536 (see example 31).

Example 31: *Broken Images* bars 535-536.

Most of the last section consists of little more than broken chords outlining the series. Sometimes pitches are omitted, as at the start of the section, where Db and G are absent. The Gb is a perfect 4<sup>th</sup> up from the absent Db, and the B a perfect 4<sup>th</sup> up from the Gb (see example 32).

Example 32: *Broken Images* bar 533.

The second part of the set has triadic implications that, if stated too boldly, would have seemed incongruous given the highly dissonant idiom. To counteract this, many of its appearances differ in some respect from its basic form. In bar 560, for instance, the Gb and B arise for the reasons outlined in the previous example. F is also present in the second section of the series (and is an augmented 4<sup>th</sup> up from B) but D, E, G# (together an E dominant 7<sup>th</sup>) and Bb are absent (see example 33).

Example 33: *Broken Images* bar 560.

The image shows a musical score for bar 560 of 'Broken Images'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one flat (Bb). The melody starts on G4, moves to Ab4, then Bb4, and continues with a series of notes: C5, D5, Eb5, F5, G5, Ab5, Bb5, and C6. There are two '5' fingering marks above the notes C5 and F5. A large slur encompasses the notes from G4 to Bb5. The bass staff begins with a bass clef and a key signature of one flat. The bass line starts on G3, moves to Ab3, then Bb3, and continues with a series of notes: C4, D4, Eb4, F4, G4, Ab4, Bb4, and C5. There is a '5' fingering mark above the note F4. A large slur encompasses the notes from G3 to Bb4. The piece is in a 12-tone serial style, as indicated by the key signature and the specific notes used.

Even on a small scale, the harmony deviates frequently from the series. Here, for instance, is bar 6 (see example 34):

Example 34: *Broken Images* bar 6

The image shows a musical score for bar 6 of 'Broken Images'. The score is arranged in a system with seven staves. From top to bottom, the staves are: Piano 1, Cello 1, Cello 2, Bass 1, Bass 2, Bass 3, and Piano 2. The key signature has one flat (B-flat) and the time signature is 3/4. The Piano 1 staff features a melodic line starting with a half note G4, followed by a quarter note A4, and then a dotted half note chord of Bb4 and Ab4. The dynamics are marked as *ff* for the first two notes and *ppp* for the final chord. A '4 3' fingering is indicated for the final chord. The Cello 1 and Cello 2 staves play a rhythmic pattern of quarter notes: G2, A2, Bb2, Ab2. The Bass 1, Bass 2, and Bass 3 staves play a rhythmic pattern of quarter notes: G1, A1, Bb1, Ab1. The Piano 2 staff features a melodic line starting with a half note G4, followed by a quarter note A4, and then a dotted half note chord of Bb4 and Ab4. The dynamics are marked as *ppp* for the first two notes and *ppp* for the final chord.

The first five notes of the series (i.e. Eb, A, C, G, Db) are divided between the pianos. The Gb and Ab in the (0,1,2,3) tetrachord in piano 1 results from filling in the chromatic space between the G and A, but are not related to the series.



Bars 7-8 are an example of the ambiguous function of the row in the piece. In bar 7, the last two notes of the row (see piano 1 right hand: Bb and Gb) lead into a presentation of the first five (see piano 1 right hand: A, C, G, piano 1 left hand Eb, piano 2 right hand Db). However, the pitches in the ensuing (0,1,2,3) set in piano 2 (Gb and G right hand, E and F left hand) do not come from the series. Similarly, in bar 8 piano 1 beat 3, not only is the Eb (i.e. the first note of the row) that should come after the Gb (the last note) absent, but the chord in the left hand of piano 2 cannot be accounted for using the row (see example 35).

Example 35: *Broken Images* bars 7-8.

The image displays a musical score for two pianos, Pno. 1 and Pno. 2, covering bars 7 and 8. The score is written in 3/4 time and features a key signature of two flats (Bb and Eb).  
 - **Piano 1 (Pno. 1):** The right hand (RH) plays a melodic line starting in bar 7 with notes Bb and Gb, followed by A, C, and G. In bar 8, it continues with A, C, G, and Eb. The left hand (LH) provides harmonic support with notes Eb, A, C, and G. Dynamics include *ff* and *sub.* (sustained).  
 - **Piano 2 (Pno. 2):** The right hand (RH) plays a complex, rhythmic pattern of notes including Gb, G, A, C, and Eb. The left hand (LH) plays notes E, F, G, and Eb. Dynamics include *ff*. A *ped.* (pedal) marking is present in bar 8.  
 - **Annotations:** A dashed line labeled *8va* spans across the top of the Pno. 1 staff, indicating an octave transposition. A *5,4* interval marking is shown in the Pno. 1 RH in bar 7.

There is an allusion to the opening chord of the piece (see example 36a) in bar 472 (see example 36b). The double bass pitches in bar 472 are the same as those in the group1 double basses in bar 1. The pitch classes in the cellos in bar 472 are those of group 1 cello 3 in bar 1.

Example 36a: *Broken Images* cellos and double basses group 1.

Musical score for Example 36a, showing the first five staves: Cello 1, Cello 2, Cello 3, Double bass 1, Double Bass 2, and Double Bass 3. Each staff contains a single note with a dynamic marking of *ff* (fortissimo).

Example 36b: *Broken Images* bar 472.

Musical score for Example 36b, showing bar 472 for the cellos and double basses. The score is divided into two groups: GROUP 1 (Vc. 1, Vc. 2, Vc. 3) and GROUP 2 (D. b. 1, D.B. 2, D.B. 3). The cellos (Vc. 1, 2, 3) are marked *f* and *arco*. The double basses (D. b. 1, 2, 3) are marked *f* and *ord*. Annotations include "Bar 1 group 1 vc.3: same pitch classes" and "Bar 1 group 1 db: same pitches".

Another important element of the piece is the following gesture at bars 195-196, based the opening of the trio (see example 37):

Example 37: *Broken Images* bars 195-196.

Musical score for Example 37, showing two groups of violas (GROUP 1 and GROUP 2) playing bars 195-196. The score is in bass clef with a 3/4 time signature. GROUP 1 starts with a half note G2, a quarter note F2, and a quarter rest. GROUP 2 starts with a half note G2, a quarter note F2, and a quarter rest, then has a dynamic marking of *ff*. Both groups have a dynamic marking of *fff* at the start of bar 196.

In its immediate context, bar 174-222, its thematic function is clear. However, unusually in my music, when it appears in the rest of the piece it does not interrupt another section, but instead retains its thematic function. The gesture of indicated section – a sudden, heavily accented interjection – is quite in keeping with its context. This is b. 17 -19 (see example 38a):

Example 38a: *Broken Images* bars 17-19.

Musical score for Example 38a, showing a full orchestral score for bars 17-19. The score includes woodwinds (Flute 1-4, Clarinet 1-3, Bassoon 1-3, Contrabassoon), strings (Violins 1-6, Violas 1-4, Cellos, Double Basses), and percussion. The score is in 2/4 time. A specific gesture is highlighted in a box in the Viola 1-4 part.

Here is how this section continues (see example 38b).

Example 38b: *Broken Images* bars 20-23.

The image shows a musical score for two staves, numbered 20 to 23. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The score is divided into four measures. The first measure (bar 20) features a complex rhythmic pattern with many sixteenth notes. The second measure (bar 21) continues this pattern. The third measure (bar 22) shows a change in the rhythmic pattern. The fourth measure (bar 23) concludes the section. Dynamics include *ffp* (fortissimo piano) and *ff* (fortissimo). Performance instructions include *div.* (divisi), *sil. pont.* (silence/ponticello), *ord.* (ordine), and *uniss.* (unison).

Septet for flute, oboe, bass clarinet, trumpet, trombone, tuba and harp

During the Viva Voce, it was pointed out that the existing pieces were almost entirely for piano and/or strings. It was suggested that I write another piece to broaden the range of instruments used, hence the present instrumentation.

Each section of the piece uses a particular subset of the whole instrumental group. This has been used as a structural device used throughout the portfolio, but is perhaps most obvious in the polarised textures of 'Music for cello and glockenspiel'.

The large-scale form is in some respects similar to that of the previous works: a declamatory type of material at the opening (bars 1 -2 ), which occurs several times in varied form, a succession of disjunctive episodes (bars 3 - 98) and a climactic recapitulation of the opening (bars 99 – 103) followed by a coda (bars 104 – 163).

In its second (bars 30 - 31) and last (bars 99 – 103) variants, the texture of the opening functions as a few bars of accompaniment during trumpet solo material. The basic pitch material consists of two groups pitch classes (see Example 39).

Example 39: Two pitch class in *Septet*.



In the music, the identity of each set is frequently rendered ambiguous by the elision of certain notes, or by its appearance with the other set. The harmony is not determined solely by the two sets. Instead, they interact with other elements, which sometimes negate the importance of the sets entirely. A few of these are described below.

Small-scale pitch is still marked by moving between pitch classes a semitone apart and by the augmented 4<sup>th</sup> – perfect 4<sup>th</sup> melodic shape. A succinct example of both can be observed in bar 55. The G, F natural and F# make a 012 trichord, and the intervals from C to the F and F# are an ascending 4<sup>th</sup> and a descending augmented 4<sup>th</sup> respectively (see example 40).

Example 40: *Septet* bar 55, flute

This also shapes some of the chords, for example the chromatic cluster of pitch classes between F and Ab in bars 116 – 117. The Bass clarinet has F, the flute F#, the trombone G and the Tuba Ab. The first two belong to set 2, the last two to set 1 (see example 41).

Example 41: *Septet* bars 116 - 117

The score for Example 41 shows the following details for bars 116 and 117:

- Flute (Fl.):** Bar 116: *pp* F#4, G4, A4. Bar 117: *p* G4, *pp* Ab4, A4.
- Oboe (Ob.):** Bar 116: Rest. Bar 117: *p* G4, *pp* Ab4.
- Bass Clarinet (B. Cl.):** Bar 116: *pp* F4, G4, A4. Bar 117: *p* F4, *pp* Ab4.
- Trumpet (Tpt.):** Bar 116: Rest. Bar 117: *p* G4, *pp* Ab4.
- Trombone (Tbn.):** Bar 116: Rest. Bar 117: *p* G4, *pp* Ab4.
- Tuba:** Bar 116: *pp* F4, G4, A4. Bar 117: *p* F4, *pp* Ab4.
- Harp (Hp.):** Bar 116: F4, G4, A4. Bar 117: F4, Ab4, A4.

The same principle operates on a slightly larger scale in bars 87 – 91 (bass clarinet) - the pitches form a chromatic cluster spanning from G2 to B2 (see example 42).

Example 42 – *Septet* bars 87 – 91.



The two sections dominated by the harp (bars 5 – 29 and bars 104 – 163) are unusual in the context of the portfolio. Prolonged static textures have appeared before – see, for example, bars 97 – 126 of *Reflections* - but there is a new importance given to harmony that is in many respects almost tonal. The clearest example is the Vb – I cadence in Bb minor at bars 120 – 122, and the ensuing section (bars 123 – 163), which is based almost entirely on that triad (see example 43).

Example 43: *Septet* bars 120 – 123

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Tuba

Hp.

Also, bars 5 – 8 could be regarded as a  $\text{II}^7\text{b} - \text{I}$  chord progression in A minor (see example 44), and indeed the majority of bars 5 – 29 consists of or is derived from these chords.

Example 44: *Septet* bars 5 - 8

l.v. sempre unless otherwise indicated

pp senza espressione

Harp



Before the conclusion, I would like to address the question of rhythm. My compositional method regarding pitch is to consciously use basic starting material such as a row, chord or set. As a result, I can describe its various manifestations in the finished piece. By contrast, the rhythmic features emerge in a highly intuitive manner. The relative lack of initial material makes it more difficult to discuss. This applies to rhythm on both the small and large scale.

An example of the former is the altered diminution of the motif in bars 195-196 of *Broken Images* (see example 37) at bars 189 – 190 (see example 45). While bars 189-190 are clearly derived from the motif, its particular rhythm is not the result of a systematic method.

Example 45: *Broken Images* bars 189 - 190.

The image shows a musical score for Example 45, covering bars 189 and 190 of the piece *Broken Images*. The score is organized into two groups of instruments. Group 1 consists of Wn. 1-6, Vla. 1-4, and Wc. 1-3. Group 2 consists of Vln. 1-6, Vla. 1-4, and Wc. 1-3. The score includes various dynamics such as *ff*, *mf*, and *non dir*, and includes performance markings like *rit* and *rit.*. The notation shows complex rhythmic patterns and articulation across the staves.

Intuitive large-scale rhythmic decisions include when to interrupt the figure established at bar 17 in *Broken Images* during bars 17 – 45, and which note lengths to use for the repeated figures that dominate bars 45 – 149.

## Conclusion

Several changes took place within the framework of the discontinuous aesthetic in the process of writing the music. Some of these were matters of technique, such as the progression from pitch class sets in the quintet to fixed intervals and pitch classes in the rest of the music. This was at least partly a result of simplifying the gestures of each section, making them more concise and less liable to return in an altered form. The beginnings of this are obvious in the piece for cello and glockenspiel, and became more pronounced in the rest of the music. Timbre as a distinct focus became more important. This was an element that was there at the outset; the opening of *Reflections* depends on the pizz. strings at least as much as the clarinet line for its impact. By the time of *Broken Images*, entire sections were almost entirely dependent on timbre and articulation for their effect.

Also, the variety of approaches to musical time increased. The clearest evidence of this is in *Movement for viola, cello and double bass*, which had different types of music layered simultaneously, brief destabilising fragments of out-of context music, very short alternation of different sections and so on.

However, perhaps of more interest are those aspects that contradict the discontinuous aesthetic. For example, all the pieces have a similar formal outline – assertive opening, unrelated, disjunctive sequence of sections, sometimes with brief returns of the opening as in the Quintet and the Trio, climactic, short recapitulation of the opening and a quiet coda, usually longer than any of the preceding sections. In some respects, the pieces have fairly traditional structures. For example, there is the piano section towards the end of *Broken Images*, with its static confirmation of the basic series that has been hitherto merely glimpsed, to say nothing of the return of the opening chord at the end, which may be interpreted as a unifying gesture.

The evolution of the aesthetic occurred directly through the act of composing. It was not mediated by an intellectual stance, nor could it have been.

Much of the preceding may indicate that the manifestation of the discontinuous aesthetic was always shot through with ambivalence. Because of the nature of the compositional process, this was inevitable, and perhaps as it should be.



**CD Contents**

## Track 1: Music for Cello and Glockenspiel

Robert Irvine – Cello

Tom Hunter - Percussion

Recording Venue: Traverse Theatre, Edinburgh

Recording Date: Live Recording – 7<sup>th</sup> December 2009

## Track 2: Edited improvised material.

Euan Fulton –Piano.

Recording Venue: University of Glasgow Music Department

Recording dates: December 2008 – January 2009, September 2010

Editing: September – October 2010.

## Track 3: Movement for Viola, Cello and Double Bass

Emma Peebles – Viola

Peter Nicholson – Cello

Iain Crawford – Double Bass

Recording Venue: The Arches, Glasgow

Recording Date: Live Recording – 3<sup>rd</sup> February 2011



## **Bibliography**

- Adlington, Robert – ‘The Music of Rebecca Saunders: Into the Sensuous World’. *The Musical Times*, Vol. 140, No. 1868 (Autumn 1999), pp. 48 + 50 - 56.
- Bernard, Jonathan W. - ‘Elliott Carter and the Modern Meaning of Time’. *The Musical Quarterly* 79, no.4 (Winter 1995), pp. 644 - 682.
- ‘Spatial Sets in Recent Music of Elliott Carter’. *Music Analysis* Vol. 2, No. 1, (March 1983), pp. 5 - 34.
- Cone, Edward T. – ‘Stravinsky: The Progress of a Method’. *Perspectives of New Music*, Vol. 1, No. 1 (Autumn 1962), pp. 18 - 26.
- Kramer, Jonathan D., ‘Moment Form in Twentieth Century Music’. *The Musical Quarterly*, Vol. 64, No.2 (April 1978), pp. 177 - 194.
- Lim, Liza – ‘Patterns of Ecstasy’. *Darmstädter Beiträge zur neuen Musik*, 21 (2012) pp. 27 – 43.
- Rosen, Charles – *The Classical Style*. Faber and Faber 1971.
- Schiff, David - *The Music of Elliott Carter*. Eulenburg Books, 1983.
- Spencer, Michael – ‘Darmstadt 2008 - A Critical Review’. *Search - journal for new music and culture*, Issue 3 (Fall 2008), pp. 4 - 13.
- Straus, Joseph N. – *The music of Ruth Crawford Seeger*. Cambridge University Press. Introduction to Post-Tonal Theory, Third Edition. Pearson-Prentice Hall 2005.



## Discography

Harrison Birtwhistle, *Tragoedia*, Melos Ensemble cond. by Lawrence Foster (EMI, 5 86187 2, 2004).

Helmut Lachenmann, *Schwankungen am Rand*, Ensemble Modern cond. by Peter Eotvos (ECM New Series, 1789, 2002).

Gyorgy Ligeti, *String Quartets*, Parker Quartet (Naxos, 8.570781, 2009).

Rebecca Saunders, *Choler/Crimson/Miniata*, Hodges/Hind/Anzellotti, SWR Vokalensemble Stuttgart, SWR Sinfonieorchester Baden-Baden und Freiburg cond. by Hans Zender (Kairos, 0012762KAI, 2008)

*QUARTET/ Into the Blue/Molly's song 3 – shades of crimson/dichroic seventeen*, musicFabrik cond. by Stefan Asbury (Kairos, 0012182KAI, 2003).

Galina Ustvolskaya, *Composition no. 2 'Dies Irae', Sonata no. 6, Grand Duet*, Ludus Gravis contrabass ensemble/Mancini/Ottavucci/Scodanibbo/Fomenti/de Saram. Wergo, WER 6793 2, 2011).





**Filmography**

*Claude Vivier - Reves d'Un Marco Polo*, Dir. by Hans Hulscher (Opus Arte, 2006).

*Elliott Carter - A Labyrinth of Time*, Dir. by Frank Scheffer (Allegrì Films, 2004).