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COMMENTARY

ON A PORTFOLIO OF ORIGINAL COMPOSITIONS

PHD, CARDIFF UNIVERSITY 2010

JACK WHITE
Contents:

Chapter 1
Compositional Background: Influences and Preferences 1

Chapter 2
Approaches to Electronic Media

2.1 Scoring practices of electroacoustic composition 8

2.2 The combination of electroacoustic and acoustic sources in 'live' performance 19

i) The portion of electroacoustic sound in combination 21

ii) Working with low-frequency sounds 22

iii) Extending the range of textures through the electronics 22

iv) Direction and focus 23

v) Using electroacoustic sounds metaphorically 24

2.3 The influence of electroacoustic composition on my orchestration 25

Chapter 3
The Relationship Between Composition and Text

3.1 Selection and empathy 32

3.2 Sound and language 37

3.3 Repetition 40

3.4 Form 46

Chapter 4
From Text to Pitch: Two Different Approaches to Working with Poetry

4.1 Cloc ar y dŵr 51

4.2 Y Deildy 57

Conclusions 68
List of Portfolio Pieces

*Propaganda'r Prydydd* (2006-2007) for soloists, SSAA chorus & electronics (c. 8’)

*Dogs* (2006-2007) for percussion & electronics (c. 12’)

*The 20th Season* (2006-2007) for mixed collections of voices (c. 27’)

*Cloc ar y dŵr* (2007-2008) for piano, marimba & electronics (c. 12’)

*Chwedl Cariad* (2008-2009) for soprano & electronics (c. 5’)

*Y Deildy* (2009) for orchestra (c. 12’)

*Yr Adfail* (2009) for orchestra (c. 9’)

*A Dream Of Men* (2009-2010) a chamber opera (c. 50’)

## List of Tables and Figures

<table>
<thead>
<tr>
<th>Figure 2.1:</th>
<th>Jack White, Dogs (2006-2007), movement II, p. 14.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 2.1:</td>
<td>Some of the main functions of the electronics in <em>A Dream Of Men</em>.</td>
</tr>
<tr>
<td>Figure 2.2:</td>
<td>Kaija Saariaho, <em>L'Amour de loin</em> (Chester Music, 2002), Act 2, bb. 289-90.</td>
</tr>
<tr>
<td>Figure 2.3:</td>
<td>Kaija Saariaho, <em>Lonh</em> (Chester Music, 2005), bb. 198-202.</td>
</tr>
<tr>
<td>Table 2.2:</td>
<td>Changes of scoring method between samples 7h-n of <em>A Dream of Men</em>.</td>
</tr>
<tr>
<td>Figure 2.4:</td>
<td>Jonathan Harvey, <em>Advaya</em> (Faber, 2001), p. 13.</td>
</tr>
<tr>
<td>Figure 2.5:</td>
<td>Jonathan Harvey, <em>Advaya</em> (Faber, 2001), p. 16.</td>
</tr>
<tr>
<td>Figure 2.7:</td>
<td>Pierre Boulez, <em>Anthèmes 2</em> (Universal Edition, 1997), bb. 14-16.</td>
</tr>
<tr>
<td>Figure 2.8:</td>
<td>Jack White, <em>A Dream Of Men</em>, pp. 54-55.</td>
</tr>
<tr>
<td>Figure 2.9:</td>
<td>Jack White, <em>Y Deildy</em>, bb. 111-112, p. 25; <em>Yr Adfail</em>, bb. 78-81, p. 14.</td>
</tr>
<tr>
<td>Figure 2.10:</td>
<td>My notation of a repeating section.</td>
</tr>
<tr>
<td>Figure 2.11:</td>
<td>Jack White, <em>Y Deildy</em>, bb. 55-58, p. 12.</td>
</tr>
<tr>
<td>Figure 2.12:</td>
<td>Jack White, <em>Yr Adfail</em>, b. 203, p. 36.</td>
</tr>
<tr>
<td>Figure 2.13:</td>
<td>Jack White, <em>Y Deildy</em>, p. 1.</td>
</tr>
<tr>
<td>Figure 3.1:</td>
<td>Jack White, <em>Dogs</em>, mov. II, p. 12.</td>
</tr>
<tr>
<td>Figure 3.2:</td>
<td>Jack White, <em>The 20th Season</em>, <em>Truth</em>, bb. 58-62, p. 12.</td>
</tr>
<tr>
<td>Figure 3.3:</td>
<td>Jack White, <em>The 20th Season</em>, <em>what is a voyage?</em>, bb. 3-5, p. 19.</td>
</tr>
<tr>
<td>Figure 3.4:</td>
<td>Jack White, <em>The 20th Season</em>, <em>Haworth</em>, bb. 26-30, p. 32.</td>
</tr>
<tr>
<td>Figure 3.5:</td>
<td>Jack White, <em>Propaganda'r Prydydd</em>, b. 22, p. 4.</td>
</tr>
<tr>
<td>Figure 3.6:</td>
<td>Jack White, <em>The 20th Season</em>, <em>Morning at last: there in the snow</em>, bb. 1-3, p. 1.</td>
</tr>
<tr>
<td>Figure 3.7:</td>
<td>Jack White, <em>The 20th Season</em>, <em>Hour</em>, bb. 28-29, p. 38.</td>
</tr>
<tr>
<td>Figure 3.8:</td>
<td>Jack White, <em>The 20th Season</em>, <em>timelessly</em>, bb. 1-5, p. 23.</td>
</tr>
<tr>
<td>Figure 3.9:</td>
<td>Recurrence of the opening motif throughout <em>The Garden</em>.</td>
</tr>
<tr>
<td>Table 3.1:</td>
<td>Repetition of opening material in <em>The 20th Season</em>.</td>
</tr>
<tr>
<td>Figure 3.10:</td>
<td>Jack White, <em>The 20th Season</em>, <em>Mean Time</em>, bb. 14-17, p. 42.</td>
</tr>
<tr>
<td>Figure 3.11:</td>
<td>Jack White, <em>A Dream Of Men</em>, b. 2, p. 1.</td>
</tr>
<tr>
<td>Figure 3.13:</td>
<td>Jack White, <em>A Dream Of Men</em>, bb. 709-716, p. 53.</td>
</tr>
</tbody>
</table>
Figure 3.14:  Jack White, *A Dream Of Men*, bb. 750-795, pp. 58-64.

Figure 4.1:  Jack White, *Cloc ar y dŵr*, sketch of the melody.

Figure 4.2:  Jack White, *Cloc ar y dŵr*, motif.

Figure 4.3:  Jack White, *Cloc ar y dŵr*, reorganised motif.

Figure 4.4:  Jack White, *Cloc ar y dŵr*, bb. 10-12, p.1.

Figure 4.5:  Jack White, *Cloc ar y dŵr*, bb. 50-56, pp. 5-6.

Figure 4.6:  Jack White, *Cloc ar y dŵr*, bb. 107-127, pp. 10-13.

Table 4.1:  Comparison of the use of motifs in *Cloc ar y dŵr*, bb. 107-140, pp. 10-12.

Figure 4.7:  Jack White, *Y Deildy*, sketch of Chord sequence 1 and Melody 1.

Figure 4.8:  Jack White, *Y Deildy*, all chord sequences and melodies.

Table 4.2:  The occurrence of the chord sequences and melodies throughout *Y Deildy*.

Table 4.3:  Instrumentation of chord sequences and melodies throughout *Y Deildy*.

Figure 4.9:  Jack White, *Y Deildy*, bb. 35-41, pp. 7-9.

Figure 4.10:  Jack White, *Y Deildy*, bb. 178-183, pp. 40-41.

Figure 4.11:  Jack White, *Y Deildy*, bb. 199-212, pp. 45-49.
Chapter 1

Compositional Background: Influences and Preferences

As composers we share two musical responsibilities. The first is to write, and hear performed, music which is of value to us. This is not always as straightforward as it may seem, especially when mediating consuming, often solitary, creative regimes\(^1\) with life's social and financial pressures. The second responsibility is to understand our techniques for organising sound, to elucidate our practices. If the fruits of such introspection allow composers to develop their own musical 'voice', an analysis of such practices is perhaps the best method for providing a commentary to my own compositional research.

A presentation of some of my early musical influences will therefore help to explain my compositional preferences and methodology, and give an insight to the development exhibited in this portfolio.

Before attending Oxford University in 2000, the majority of my musical experiences were connected to vocal music, both chorally and theatrically. I was a member of my school choir and during sixth form became the musical director of a local music-theatre group. During my ‘A’ levels in 1999, I attended a workshop by the Welsh National Opera on their production of *Peter Grimes* (Benjamin Britten, 1945). My experiences of operatic productions prior to this were mainly nineteenth-century Italian works by Verdi and Puccini\(^2\) which, although enjoyable, did not have a profound effect upon me. However, in terms of its dramaturgy, musical language and orchestration *Peter Grimes* became an

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1 I am referring in particular, but not exclusively, to my experiences of electroacoustic composition. These experiences seem to have been shared by other contemporary electroacoustic composers: read Margaret Schedel's chapter 'Electronic music and the studio' in *The Cambridge Companion to Electronic Music* edited by Nick Collins and Julio d'Escrivá (Cambridge: Cambridge University Press, 2007), pp. 34-35. In addition I am reminded of Gustav Holst's remark, 'Never compose anything unless the not composing of it becomes a positive nuisance to you', described by Imogen Holst in *The Music of Gustav Holst* (London: Oxford University Press, 1951), p. 73.

2 These included: *Rigoletto* (1850), *La traviata* (1853), *Manon Lescaut* (1893), and *La bohème* (1896). It should be noted that *Madame Butterfly*, which I heard performed in 1999, was written in 1904.
inspiration\(^3\). With hindsight, it was probably these factors combined with the textual clarity of its libretto which was most crucial to my compositional development; this idea will be explored in Chapter 3.3. Another 'landmark' piece of music I experienced around this time was \textit{Le Sacre du Printemps} (Igor Stravinsky, 1913). I was given a C.D. and orchestral score at school and upon listening to it, I felt my perceptions of 'classical' music being challenged\(^4\). The complex music was at once both 'catchy' and irregular, rhythmically driven and yet sonically diverse. I discovered I could enjoy music without melody becoming its main focus. This allowed elements such as timbre and orchestration, which had until this time been largely unappreciated, to come forward for consideration. My experiences with this piece ignited a curiosity in composition that I was keen to explore as an undergraduate.

Before studying at Oxford my musical style was autocratically melodic, and more influenced by popular and film music than anything else. I felt reasonably competent for my age\(^5\) but had never been given the opportunity to examine different approaches to composition. My style therefore suffered from the lack of challenge that formal and harmonic experimentation could have brought.

My first composition tutor, Robert Saxton, was frustrated that I wanted to develop my style without losing my relationship with melody. In one memorable tutorial, Robert suggested that it was as important for a piece of music to be formally beautiful as it was for it to be aesthetically pleasing (in terms of its melody). In this scheme, it was more important to interrogate a melody's structural properties than to compose one in the first place. A new approach to my work came from these

\(^1\) Here I am referring to: the 7/8 chorus 'Old Joe has gone fishing'; the 'quartet' between Ellen, Auntie, and Nieces; and the orchestral Interludes.

\(^4\) I use the term 'classical' here in preference to 'twentieth-century orchestral' since, at the time of listening, I wouldn't have had the experience to discriminate between the two: my perceptions of 'classical' as a musical stereotype (in contrast to 'popular') are evident in the sentence that follows.

tutorials. Guided by Saxton's post-serially-informed teaching I considered using melodies as note-rows. Using these rows I could construct pieces of more formal complexity. This melody-note-row system was my first attempt at large-scale pitch organisation and there are still traces of this system in my current work, albeit with somewhat less stringent results. An analysis of *Cloc ar y dŵr* in the final chapter of this commentary will confirm this suggestion. A short time after leaving Oxford I abandoned this system, as I began to find it emotionally restrictive. However, I now understand that such formally rigorous training was advantageous to my compositional development. These experiences, combined with a broad historical survey of musical forms and organising principles, allowed me to feel more secure about my future approaches to composition.

In my final six months at Oxford I acquainted myself with the principles of electroacoustic composition. As part of the composition module I had selected, I was permitted (though not encouraged) to submit an electroacoustic piece. I was given use of the faculty studio but advised that, since there was no-one on the staff with a fluency in electroacoustic composition, I would be left to pursue and develop my own course of study. I had no experience of using a digital-audio interface at this point so my progress was slow, and often a matter of trial and error. My research led me to the music, and aesthetic concerns, of several composers including: Pierre Schaeffer, the father of *musique concrète*; Luc Ferrari; Edgard Varèse (*Poème Électronique*, 1957-58); Karlheinz Stockhausen (*Gesang der Jünglinge*, 1955-56; *Kontakte*, 1958-60; *Telemusik*, 1966; *Hymnen*, 1966-67); and Trevor Wishart (*Menagerie*, 1974-75; *Red Bird: A Political Prisoner's Dream*, 1977). Over time my skills developed to a level which made the design and electronic manipulation of sounds enjoyable and productive. I was encouraged by the immediacy of the process as the comparison and refinement of music had become only the 'click-of-a-mouse away'. The differences between traditional scoring practices and

---

4 It was the process of interrogating the intervallic properties of a melody-note-row, and re-sketching sections from it, which Robert specifically encouraged.
electroacoustic composition, apparent at this time, encouraged me to take separate compositional
approaches to acoustic and electroacoustic composition. This is something I have learned from and
changed through my current research, as Chapter 2 describes. A preference which has not changed,
however, is for adding a political dimension to my work through my choice of sound and its
arrangement7. This preference is still evident in my pieces Propaganda'r Prydydd and A Dream of Men.
Political aspects in both settings are discussed in Chapter 3.2.

My interest in electroacoustic composition continued when I began my Masters in Composition at
Cardiff University in 2004. My experience of taught courses in Oxford was broad, ranging from Pre-
Renaissance to the early twentieth century. However, I was glad that my Cardiff tutors, Arlene Sierra
and Anthony Powers, encouraged a focus on twentieth- and twenty-first-century music. During the
Masters course Luciano Berio became important to my development. In his works Circles (1960) and
Sequenza III (1966) his extended vocal techniques, and the manner of their scoring, became of interest
to me. His diverse use of voices in pieces like Laborintus II (1963-65) and Sinfonia (1967-69) suggested
to me a need to broaden my conception of vocal music, and to investigate my own techniques for vocal
writing. During my Masters I experimented with incorporating speech, whispers and other vocal
sounds into my music. The textures which I uncovered in this period remain part of my current work,
especially within my electroacoustic pieces8.

My survey of present-day composers during my Masters also uncovered another composer, Julian
Anderson, with whom I believe I share a compositional interest. His works Diptych (1989-90) and
Khorovod (1994) were important to me since they explored the use of melody within large-scale

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7 This is something that had been suggested by Wishart's Red Bird: A Political Prisoner's Dream. You may read Trevor Wishart's discussion about this work, and his political imagination, in his book On Sonic Art (New York: Routledge, 1996) p.168.

8 The acoustic vocal techniques in Propaganda'r Prydydd are used as electroacoustic textures in later pieces of my PhD. Propaganda'r Prydydd, Cloc ar y dŵr, Chwedd Cariad and A Dream Of Men all use whispered and spoken samples of text in their electronics. An explanation of the pragmatic and conceptual reasons for this development will follow in Chapter 2.2.
As previously mentioned, this has always been a central influence in my work. The development of compositional practices relating to this, particularly their relationship to text, are discussed in Chapter 3.

Towards the end of my Masters year I noticed that my compositional practices had settled into a pattern. I would begin to formulate ideas at the piano then, instead of writing them down, input them immediately into Sibelius. This method seemed to save time, though I would always edit the score away from the piano and computer. A simplified plan of this process may be described as:

- sketch at the piano,
- input into the computer,
- arrange on the screen,
- edit using a printout,
- edit on the computer.

The conceived sketch, is usually final. Once the right combination of notes are imagined their original identity rarely changes. I am not suggesting that my first ideas are final, rather that during the sketch once I ‘feel' the music is correct for its purpose, that is how it stays. I do not feel comfortable basing my work on anything other than the intuition of this first stage. It is often the most artistically satisfying part of composition. It is empowering to discover a starting point for a composition, regardless of its eventual size or complexity.

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9 In his programme note to *Diptych* (1990-91) Anderson writes, "The piece is the first of a group of related works, including *Seodrifa*, *Tiramisu*, and *Khorovod*, all composed between 1989 and 1995, and which explore various techniques of melodic writing, heterophony, mode and harmony" (London: Faber Music, 2001).
In the year between completing my Masters and beginning my PhD I felt an increasing preference for pieces which combined acoustic and electroacoustic sources in 'live' performance. Works such as Advaya (Jonathan Harvey, 1994), Inner Worlds (Carl Vine, 1994) and Six Japanese Gardens (Kaija Saariaho, 1995) skilfully linked live and pre-recorded sound sources, creating new textures, defining new sonic relationships, and suggesting new environments and 'spaces'. In Six Japanese Gardens, for example, Saariaho uses 'nature's sounds' (crickets) and 'ritual singing' to colour the piece's sound-world. Becoming inspired by these works and now aware of the endless possibilities of combination, I knew I had to continue my relationship with this medium. I saved money over the course of the year to purchase a laptop, sound-card and music-editing software; this meant that when I began my PhD I had some experience of electroacoustic composition using my own equipment but had never used this setup to record my own sounds.

Early in my research I implemented two rules for electroacoustic composition that complemented my existing (acoustic) methodology. Since I do not consciously quote other composers' music, I was not prepared to develop my electroacoustic technique using samples recorded by others. Through recording various soloists and ensembles performing my music, my techniques in this field improved. Recording my own samples, therefore, became an important factor in developing my 'voice', and stood as the first of these rules. Since I conceived it possible to include nearly any sound within an electroacoustic work, my second rule was that I should create every sound needed in a project, only through the manipulation of original samples. This practice meant that I often spent long periods...
sculpting sound-waves and getting to understand the processes of audio-editing. These rules helped me
to define the parameters of my electroacoustic composition; my research definitely benefited from
adopting this disciplined approach. Through the combination of acoustic and electroacoustic sources
other principles also developed. They will be investigated later with reference to specific works in
Chapter 2.2.

So far in this commentary I have examined the musical influences in my life that explain some of my
compositional preferences. This should go some way to understanding the proportion of vocal work
and use of electroacoustic composition within my portfolio. Some of the themes we have so far
encountered in this commentary (use of melody, acoustic and electroacoustic compositional
methodology) will reappear in the discussion of electronic media, text-setting and pitch-organisation
which follow.
Chapter 2

Approaches to Electronic Media

Scoring practices of electroacoustic composition

Throughout my commentary I will use the term ‘mixed’ to refer to music designed for live performer(s) and pre-recorded electroacoustic sounds\(^\text{14}\). The main function of the score within my mixed pieces has been to synchronise acoustic and electroacoustic sources. The earliest mixed piece in my portfolio (Propaganda'r Prydydd) did not present a challenge in this respect because the triggering-point of each sample was easy to notate. Apart from giving a duration and approximate end-point, little more information seemed necessary since the samples were built from vocal recordings with no definite sense of pitch.

The score for Dogs, my next mixed piece, began as a percussion part without details of the electronics. It was possible to perform the work without visual synchronisation between the sources, provided that the percussionist kept in strict time with the electronics. Arlene Sierra impressed upon me the importance of providing a score for the work which could notate both sources. Since the computer software I used (Logic) had a regular layout, I had the idea of using screenshots from the programme as templates for my score. Plate 2.1 and Figure 2.1 show such a screenshot, and my conversion of it into a musical score, respectively. Using the rectangular outline of the sound files in each screenshot I included pitch information, waveform shapes, instrumental technique and details of where delayed samples would resound. I was also able to give information regarding the percussion instruments from

\(^{14}\) Simon Emmerson writes that there have been some differences in the application of this term, see Living Electronic Music (Padstow: Ashgate, 2007), pp. 105-6.
Plate 2.1: Screenshot from Logic whilst working on Dogs.

Figure 2.1: The page from Dogs made from the screenshot in Plate 2.1.
which my samples had originated\textsuperscript{15}.

There were two main disadvantages to using this method. It took a long time to complete and editing was laborious. If I had scored fewer bars per page I could have allowed more space for the percussion part\textsuperscript{16}. Scoring the piece in this way, I was able to realise that many of the electronic parts were co-ordinated. It would have therefore been more pragmatic to create a conventional score first. \textit{Dogs} made me realise that my compositional process for mixed pieces was in the wrong order. I needed to sketch a score, then record the samples so that I could work from them when scoring the final piece.

The primacy of the score in electroacoustic composition became my new focus. I was surprised that my research in electroacoustic composition had led me back to the 'score'. This development also gave me a new perspective on \textit{Dogs}: the three electronic sections of this piece were too inflexible. Although I had left gaps in the electronic texture for call-response type mechanisms, there did not seem to be a close relationship between the sources. If the percussionist sped up or slowed down, the performance would fail. I realised that I needed a score to show me where I could pre-divide my material. Creating smaller electronic sections would allow me to trigger them in response to the performer.

This breakthrough in my methodology can be found in the piece \textit{Cloc ar y dôr} in bb. 14-45. Here, twelve samples are triggered in one section following the performers. \textit{Cloc ar y dôr} was also my first mixed piece to be composed with a sense of background and foreground in the electronics. This allowed me to distinguish between electroacoustic elements which could be background textures, and foreground elements which would have stricter relationships with the performer.

\textsuperscript{15} Although, as I mentioned in the piece's performance note, this was not always a useful guide to their sound after electronic manipulation.

\textsuperscript{16} This is most evident in movement III where it became difficult to fit the percussion part onto the page.
A successful balance between these two ‘positions’ and live performer was first achieved in *Chwedl Cariad*. When scoring the electronics I differentiated between background sound-scapes (SS), and foreground motifs (M)\textsuperscript{17}. There is, however, some flexibility to this foreground-background relationship. For example, at b. 14 M7’s *bisbigliando* is essentially part of the background and M14-M16 (bb. 57-71) are *glissandi-*rich backgrounds to the soaring soprano line. However, these sections contribute to the foreground harmonic structure of the music, so are considered to be motifs.

By the time I came to write the chamber opera *A Dream Of Men* my concept of background and foreground had developed into a more practical system of classification. Table 2.1 defines some of the functions of electronics in the opera. I do not suggest, however, that all my samples are functionally discrete, many could fall into more than one category. For example, depending on your interpretation, sample 5f (b. 284) could be considered foreground polyphony (a monophonic sample has been layered), a foreground or background accompaniment (to the trills the ensemble play) and, for those who can understand Welsh, perhaps even a foreground metaphor for Eiir’s anxieties.

Whether sound is considered to be in the foreground or the background depends on the focus commanded by other elements of music and/or drama. This is why the sound effects of thunder and rain, and samples 2 and 7g which derive from the same music, receive both classifications in the table. It is also possible (often desirable) for a background sound to move forward into the foreground (bb. 481-490, 7b) and vice versa (bb. 438-455, 7a). These issues are especially important to the current discussion, since I had to decide how they would affect my opera’s score.

\textsuperscript{17} The motifs are derived from harp samples. The sound-scapes derive mainly from samples of *Effronym*: this is the title of the Welsh poem by Menna Elfyn (subtitled *Chwedl Cariad*). Using her edition of bilingual poetry *Perffaith Nam* (Glasgow: Bloodaxe Books, 2007) I set the English poem to music and used the Welsh in the electronics at the request of the piece’s first intended performer, Clare Booth.
<table>
<thead>
<tr>
<th>'Position'</th>
<th>Definition</th>
<th>Example of use</th>
<th>Refers to sample(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreground</td>
<td>Monophony</td>
<td>To add instrument(s) (b. 2 or b. 761)</td>
<td>2, 8k</td>
</tr>
<tr>
<td>Background</td>
<td>Monophony</td>
<td>Reference to the past (b. 567)</td>
<td>7g</td>
</tr>
<tr>
<td>Foreground</td>
<td>Polyphony</td>
<td>Diegetic harp music (b. 195)</td>
<td>4</td>
</tr>
<tr>
<td>Background</td>
<td>Polyphony</td>
<td>Consequence of layering monophonic samples (b. 20)</td>
<td>2</td>
</tr>
<tr>
<td>Foreground</td>
<td>Accompaniment</td>
<td>Synchronised tempo (b. 145, or b. 340)</td>
<td>3c, 6a</td>
</tr>
<tr>
<td>Background</td>
<td>Accompaniment</td>
<td>Un-synchronised tempo (b. 108, b. 514)</td>
<td>2, 7d</td>
</tr>
<tr>
<td>Foreground</td>
<td>Texture</td>
<td>Rain (b. 916)</td>
<td>10c</td>
</tr>
<tr>
<td>Background</td>
<td>Texture</td>
<td>Low amorphous voices (b. 657), Rain (b. 2)</td>
<td>7, 2</td>
</tr>
<tr>
<td>Foreground</td>
<td>Text</td>
<td>David’s story (b. 829)</td>
<td>9g</td>
</tr>
<tr>
<td>Background</td>
<td>Text</td>
<td>Chorus of Welsh children (b. 555)</td>
<td>7e</td>
</tr>
<tr>
<td>Foreground</td>
<td>Metaphor</td>
<td>Half-position harp sounds reflecting Eiir’s struggle (b. 246), Bird song (b. 724)</td>
<td>5b, 8c</td>
</tr>
<tr>
<td>Background</td>
<td>Metaphor</td>
<td>Brittle harp sounds at necklace being revealed (b. 239)</td>
<td>5a</td>
</tr>
<tr>
<td>Foreground</td>
<td>Sound Effect</td>
<td>Thunder (b. 108)</td>
<td>2</td>
</tr>
<tr>
<td>Background</td>
<td>Sound Effect</td>
<td>Thunder (b. 944)</td>
<td>10f</td>
</tr>
</tbody>
</table>

Table 2.1: Some of the main functions of the electronics in *A Dream Of Men*.

Throughout my research I have considered different approaches to scoring-methods for electronics. In the same way that no unique system exists for creating electronic sounds, no standardised method exists for their scoring. Composers' methods mainly reflect the level of interaction between live performer(s) and electronics, with foreground material being far more likely to be scored conventionally than background material. Figure 2.2 and 2.3 compare differences in the way Saariaho chooses to notate electronics:
Figure 2.2: From Saariaho’s opera, *L’Amour de loin* (2000), Act II, bb. 289-90. During this work the pianist also triggers the electronics.

Figure 2.3: Saariaho’s *Lonh* (1996) for soprano and electronics, bb. 198-202. The electronics are scored on the smaller staves below the soprano.

The example shown in Figure 2.2 is consistent with the way Saariaho scores the electronics throughout the opera *L’Amour de loin* (2000). Similar to the electronics from *Lonh* (1996) shown in Figure 2.3, there is a circled number to define the sample’s order. We are however not able to see the sounds of the sample in note-form. This is because the electronic sections have considerably less importance in her opera than in *Lonh*. Only cursory details are therefore necessary. Using my definition as described earlier, such sounds are background accompaniments or textures, un-synchronised to the work’s tempo. A conventional score of the electronics is also imperative for *Lonh* so that the soprano can accurately synchronise with the electronics.
In this work, and other mixed pieces such as my own *Chwedl Cariad*, where composers wish to create (what I would describe as) foreground accompaniments, a score is necessarily dictatorial. Performers of *Lonh* have expressed concerns regarding the 'inflexibility' of this relationship\(^\text{18}\) similar to those I described earlier in *Dogs*. In *Chwedl Cariad* and *A Dream Of Men* I attempted to soften this relationship by interspersing these sections with others in which samples were triggered in relation to the performer(s). For example, from b. 572 of *A Dream Of Men*, we hear a reprise of the opening material in the electronics which sets the tempo at a strict \(J = 144\). Then from b. 637, we have an electronic section which keeps an independent tempo from the live performers, and fades out. Next, within bb. 652-665 we find six samples that are triggered with the soprano and offstage ensemble. This last set of samples (*7h-n*) is useful for showing the relationship between scoring-practice and foreground or background material (see Table 2.2).

<table>
<thead>
<tr>
<th>Sample</th>
<th>Function</th>
<th>Scoring Method</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>7h</em> (bb. 572-636)</td>
<td>Foreground monophony to polyphony</td>
<td>Conventional notation</td>
</tr>
<tr>
<td><em>7h</em> (bb. 637-650)</td>
<td>Background accompaniment, unsynchronised to the tempo</td>
<td>Notation of original recorded material only</td>
</tr>
<tr>
<td><em>7i-m</em> (bb. 651-664)</td>
<td>Background text and texture</td>
<td>Text only</td>
</tr>
<tr>
<td><em>7n</em> (b. 665)</td>
<td>Background text</td>
<td>Text</td>
</tr>
</tbody>
</table>

**Table 2.2:** Changes of scoring method between samples *7h-n* of *A Dream Of Men*.

As materials move between these two 'positions' we see that textual description assists or replaces conventional notation. Figure 2.4 and 2.5 are taken from *Advaya* (Harvey, 1994) which shows the difference in notation of foreground and background electronics respectively.

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\(^{18}\) Anne Sivujoa-Gunaratnam describes singer Anu Komsi's relationship with the electronics, 'Once a sound file has been initiated, she needs to proceed at the same tempo with the electronic part, which mercilessly runs like a tape.' In 'Desire and distance in Kaija Saariaho's Lohn' in *Organised Sound* (Cambridge University Press, 2003) Vol. 8(1), p. 71.
From the early 1970s onwards, composers working with electroacoustic sources have become heavily reliant on computers and music software. During this time, computer programmers in institutions such as IRCAM have often worked alongside composers, developing software for the specific requirements of their work. Two pieces, ten years apart, which were both prepared in this way became important to my research into scoring practices.

Philippe Manoury wrote Jupiter, for flute and electronics, in 1987 assisted by technologists at IRCAM.

The score for this work is interesting since, as Andrew May describes:
The shifting relationships between flute and computer are not fully represented by the score, by the software that controls the computer part, or by the sonic result; all three elucidate the composer's intent and are necessary to understand the work. Each represents a different perspective on the music - the score speaks primarily to the performer, the software to the technologist, and the sonic result to the audience. The work itself is situated elusively between notation, software, performance, and sound.\textsuperscript{19}

The score gives pitches of the electronics where possible, and occasionally notates the electronic part graphically. An example of this graphical notation is shown in Figure 2.6:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure2_6.png}
\caption{Manoury's \textit{Jupiter} (1987), p. 26.}
\end{figure}

The movement through the pitch spectrum at cue 13, which Manoury's graphic represents, is fairly clear when you reach this section of the piece. It is, however, difficult to quantify such resources within the piece as a whole.

If we compare Manoury's score with that of Pierre Boulez's \textit{Anthèmes 2} (1997) we find a radically different approach to scoring the electronics. Figure 2.7 is an excerpt from this piece. Boulez, and his musical assistant Andrew Gerzso, outline their intentions for the score in the technical manual:

\begin{quote}
This manual contains no reference to any specific technology for the electro-acoustic realization of \textit{Anthèmes 2}. A distinction is made between the principles and processes necessary for the electro-acoustic realization of the piece and the means (i.e. the hardware and software technology
\end{quote}

available) used for the implementation of the piece. Any manual making reference to any specific technology would soon be outdated.\textsuperscript{20}

The score of this piece describes the action of digital signal processors such as: frequency shifters, in Hz; delay modules, in msecs; ring modulators, in Hz; comb filters, in notch width and notch frequency; a reverb unit, in decay time; and harmonisers, in semitones. It also provides tremendously specific instructions for the spatialisation of the piece amongst eight perceived listening positions (in a clockwise order: F, FR, MR, BR, B, BL, ML, and FL).

The scores of both these works are worlds apart in terms of their presentation and level of detail they provide regarding the electronics\textsuperscript{21}. Through such scores and my own experimentations, my research


\textsuperscript{21} I would like to point out, however, that other pieces by Manoury which score electronics (e.g. his opera, \textit{K...}, written in 2001) are presented cogently.
has suggested the level of electronic detail which needs to be scored in my current work. *Chweddl*

*Cariad* was the first of my pieces to specify using reverb. In performance, however, when trying to ‘blend’ the electronics and soprano I realised that I needed to be specific about the decay times of the reverbs I had applied to the samples during production. In *A Dream Of Men* I specify changes to the decay time of an external reverb unit (in seconds) and suggest dB levels for each sample. As I mentioned at the start of this subsection, the accurate synchronising of acoustic and electroacoustic sources has been the main function of the score in my mixed output. I therefore have not incorporated any sense of graphical notation into my scores.

Dennis Smalley’s ideas relate well to my research into efficient scoring practices:

> Electroacoustic music, through its extensive sounding repertory drawn from the entire sound-field, reveals the richness and depth of indicative relationships more clearly and comprehensively than is possible with other musics.  

It was understanding the relationships between sources in my mixed pieces which developed my sense of foreground and background. Without this, I would not have been able to distinguish the types of electroacoustic relationships I would try to notate accurately. Achieving a pragmatic balance between textual and conventional scoring methods has allowed an ‘extensive sounding repertory’ to become part of my work, without compromising a performance’s synchronisation.

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The Combination of Acoustic and Electroacoustic Sources in 'Live' Performance

This section concentrates on the development of electroacoustic techniques throughout my portfolio. Some of the aesthetic and practical issues I raise in this section will relate to what has already been discussed in the previous section, but this time with a greater focus on 'sound' than 'score'.

In 1936, Walter Benjamin's essay 'The Work of Art in the Age of Mechanical Reproduction'\(^1\) argued that sound recording, amongst other methods of reproduction, 'emancipates the work of art from its parasitical dependence on ritual.'\(^2\) In a sense, the combination of sources in my mixed pieces attempts to reclaim Benjamin's notion of ritual, because pre-recorded electroacoustic sounds are inherently separated from their original performance.

Even though the combination of sources in mixed pieces gives back a sense of performance (that purely electroacoustic music seems to lack), such combinations inherit and create their own problems. My research showed that, in performance, 'humanising' the electronics (in terms of naturalistic synchronisation) was aided by 'electrification' of the human (in terms of amplification and reverb). Discovering such methods of relating sources has been an important part of my research.

The relationship between sources in mixed pieces is often the topic of debate in electroacoustic theory. Simon Emmerson writes that the basic problem of mixed instrumental pieces is:

\[
\ldots \text{the root ambiguity between the liberated objects free to fly of their own accord and the fixed and real entity of the}
\]

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instrument, forever rooted in its physical structure.\textsuperscript{25}

The use of voices and texts within my mixed work has stemmed from trying to mediate this 'ambiguity'. Everyday we are likely to experience a variety of live vocal sounds. Furthermore, there will probably be different acoustic properties in the spaces where we experience these sounds. We are less likely to hear live instrumental music every day with the same sense of variety. Therefore, when used in the electronics, vocal sounds have the potential of referencing a wider range of realistic experiences and spaces than instrumental sounds.

When we listen to a poetic text read aloud, our mind is stimulated not only by the imagery and ideas in the text but also by the reciter's tone of voice\textsuperscript{26}. The use of such 'performed' texts allows the listener to form complicated associations between the 'grain' of a reciter's voice\textsuperscript{27}, textual imagery and the music within a mixed piece. As the listener tries to make sense of the distribution of such information, they are distracted from considering the ambiguous relationship between the sources.

The sound-design of the electroacoustic source can also help smooth the edges between media. On this point, the next part of this section will examine some of my principles of sound-design, in relation to specific mixed works. The following principles of electroacoustic production within mixed pieces are in no particular order of development. To show the implementation of these principles within my current work, I compare examples from my latest work, \textit{A Dream Of Men}, with earlier pieces.

\begin{flushright}
\footnotesize
\textsuperscript{26} Paul Lansky's \textit{Word Color} (1994) and \textit{Memory Pages} (1994) use the vocal tone of a reciter to control filter and delay parameters of the electroacoustic sounds.
\textsuperscript{27} This expression is from Roland Barthes' \textit{Image-Music-Text} (London: Fontana, 1977), p. 184.
\end{flushright}
i) The portion of electroacoustic sound in combination

Ensure that the portion of sound taken up by the electroacoustic source(s) has been worked out.

When engineering sounds it can be tempting to make them as 'full' as possible. Whilst this may sound comforting in the studio, leaving no ‘room’ in the sound for the live performer will make combination more difficult. A technique I employ to try and make combination successful is avoiding competing frequency ranges between sources. Between bb. 246-262 the harp samples 5b, 5d and 5e (in A Dream Of Men) will sound clearly because they are the lowest frequency in the combination.

Where sample 7f begins (b. 560) I keep the chromatic scales of the alto flute and violin lower than those of the recorded flute(s). Even though the range of the alto flute and violin gradually rises throughout the next few bars, it never exceeds that of the electronic part. Similarly, just after sample 8j is triggered (b. 740) I restrict the range and movement of the acoustic instruments to make the higher-pitched electronic texture clearer.

My understanding of frequency ranges also helped me to make decisions in my acoustic pieces. For example, in Y Deildj starting at b. 169, so that the ‘magic-ball’ effect would be audible on the bass drum, I deliberately lessened the lower frequencies of the cellos, trombones and tuba. When I was writing Dogs, I did not have this understanding of frequency ranges; this is more than evident in the third movement where the acoustic and electroacoustic drums occupy very similar ranges of frequency, making the result sound somewhat ‘hazy’.

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28 In the sense of using tools such as equalisers, compressors and reverbs to help create the sound.

29 Although taking vibrato into account, the cello could technically reach a lower pitch than sample 5b. However, I do not think that this affects my argument regarding combination.
ii) Working with low-frequency sounds

Put simply, lower frequencies are less 'directional' than higher frequencies. This is why it is possible to hear the 'rumble' of car's engine at a distance. Making sure the start and end points of samples in a sequence are known will ensure that there are no overlapping frequencies in this region.

The harp motifs which begin Chwedl Cariad are fairly low in register on the harp. As they are triggered their reverb trails overlap. At these points the lower frequencies compete and the result becomes slightly more 'muddy' than I would have liked. In the opening scene of the opera, I realised that I would have to be very careful of lower frequencies because I intended to use a sample of thunder. To build up to the thunder-crash at b. 108, I kept the ensemble out of the range of the thunder, making sure to ask a diminuendo of the piano as the range of its figuration extended (beginning at b. 54).

iii) Extending the range of textures through the electronics

Consider using the electronics as an extension of the acoustic palette. Find ways of combining their textures. In bb. 185-187 of the opera, we hear how the flutter-tonguing of the flute combines with the tremolo effect used in the electronics (sample 3l). At the start of scene 8 (b. 724), sample 8c continues the birdsong motifs, extending their range and varying their texture. Within the same scene I matched the articulation of the piccolo samples with the articulation of the ensemble (flute, Eb clarinet, violin and piano). Figure 2.8 shows this difference in articulation where samples 8c and 8f occur. This practice can also be used to provide continuity between sections. For example, at the end of scene 3 (b. 438) Eiir's diegetic harp music becomes the ostinato over which the ensemble enter at the start of scene 4 (b. 445). The piano then uses and develops the pattern of the ostinato as the scene continues.
iv) Direction and focus

Ensure each source is directed towards the same dramatic purpose. From b. 748 of the opera, Gwyn begins to tell the story of a caterpillar. At the start of this story the flute, violin, cello and piano are providing secco accompanying chords for Gwyn and the bass clarinet. When sample 8k joins this texture (b. 761) I made sure I applied the absolute minimum level of reverb to the sample. This meant that there was opportunity for the level of reverb to develop alongside the sound of the ensemble.

From b. 778 I begin to slowly diminish the silences within the ensemble. Each instrument begins to sound throughout more of the bar. This change is matched in the electronics as I increase the level of reverb throughout sample 8l. By the time we reach sample 8m (b. 785) the strings are now playing continuously throughout the bar and the piano is given its first sustained notes of this section.

Establishing this relationship allows a similar development in texture to occur in unison, thereby
helping to diminish perceptible differences between the sources. In earlier pieces I cannot claim that there is as much co-operation between the sources. In Dogs, for example, sections of the third movement (pp. 36-37), seem more like a battle for attention than a discussion of material.

v) Using electroacoustic sound metaphorically

As I have mentioned previously, the possibility of using any sound is an obvious advantage when composing mixed pieces. At the start of Cloc ar y dŵr the percussion samples are an obvious metaphor for the 'water' in the poem's title. Even though their sound adds a descriptive texture to the scene, their metaphorical significance within the piece as a whole is fairly static.

In A Dream Of Men, I used the sounds of a harp as a metaphor for Eiir's state of mind. The opera opens with a six-note harp sample which is manipulated to sound like rainfall. Next we hear a short marimba and harp motif which repeats and guides us through the scene as the rainfall becomes heavier and a storm threatens. David begins to sing, professing his love for Eiir, alongside the addition of new harp samples at b. 80. When we see Eiir (pretend to) play the harp a short time after this (b. 195), a connection, intimated in the earlier scenes, between her character and its sound is verified. At b. 239, as William reveals the necklace, sample 5a is triggered providing a background for the scene which follows. This sample was made by recording the strings on the neck of the harp, between its tuning pegs. The brittle sounds are a metaphor for the sense of entrapment Eiir feels regarding William's choice of gift. As William continues, explaining his reasons for the necklace, we are given a clue of Eiir's anxiety by sample 5b (b. 246). In this section, half-position harp samples become metaphors for Eiir's increasing distress at her situation. Later, as Gwyn scolds Eiir (bb. 567-571) the opening motif from sample 2 (this time without marimba) returns. At this point in the opera it is a metaphor for Eiir's struggle to remain true to David. The disruption its independent tempo brings also gives a literal
significance to Gwyn’s description of David’s family - ‘They are out of time’. As Eiir ends the opera with her final statement, the harp samples of the opening return. This time however they are quicker and firmer, they outlast the sound of the rain.

As a commentary on Eiir’s character in the opera, establishing the harp as a fixed-point for this metaphor was important. The sounds made from the harp are evocative metaphors in the drama, even if audience members do not perceive their unifying source.

**The influence of electroacoustic composition on my orchestration**

The two orchestral scores in my portfolio followed much of my research into electroacoustic composition. It is therefore no coincidence that I relate certain features of my orchestration to my work with electronic media. In the remaining part of this chapter I demonstrate how ideas derived from electroacoustic composition found expression in my orchestration.

Choosing suitable dynamics is important to any composer when notating music. This is especially true within orchestral music, where the dynamic of one instrument or section can mask another. When working with recorded sound it is nearly impossible to recreate the dynamic range offered by acoustic performance. Loss of dynamic range is often inherent in the translation between acoustic-sound and recorded-source, as Bob Katz explains:

> Many recordings have already gone through several stages of transient degradation, and indiscriminate or further dynamic reduction can easily take the clarity and the quality downhill. However, usually the recording medium and intended listening environment simply cannot keep up with the full dynamic range of real life, so the mastering engineer is often called upon to raise the level of soft passages, and/or to reduce loud passages...³⁰

Figure 2.9:
Y Daidy (below) bb. 111-112.
Yr A'dfail (right) bb. 78-81.
Therefore, one of the most effective methods for introducing a sense of dynamic range into electroacoustic music is by using sharp dynamic contrasts. Figure 2.9 shows extracts from each of my orchestral pieces where I make such dynamic contrast. Both of these examples show a moment when, after building to a very loud dynamic, material is quickly reduced to almost nothing. While I would agree that sharp dynamic contrasts can be found in many other musical forms, in moments like these it is also the change in density of the material which directly relates to my early electroacoustic experiments.

In many of my pre-PhD electroacoustic pieces I would layer materials so that the texture would become very dense and then quickly reduce the texture to one or two elements. When orchestrating, I believe I have attempted to recreate some of these early electronic experiences, perhaps because they were my first attempt of working with many different layers of sound simultaneously.

Usually, effects such as delays, filters and reverbs are ways of altering samples without losing a sense of their original sound. A filtered delay, for example, will take a sample and periodically replay it as many times as you wish, each time applying a filter to the repeating sample. In cases where the filter parameters change over time, or where the gain of each repetition changes, you are simultaneously presented with multiple versions of a sample. Figure 2.10 shows how I notate a technique which relates to these electronic effects.

\[
\text{[\ : \ ]} \quad \text{---} \quad \text{[\ : \ ]}
\]

Figure 2.10: My notation of a repeating section.
In both of my orchestral pieces I use this technique to provide varied repetition within a certain period. Figure 2.11 shows the use of this repetition technique in the string section of *Y Deildy*. The footnote for this effect reads,

> Repeat the section in brackets. Each player pursues their line independently. There should be multiple soundings of this section. Make each repetition different. Slightly increase the tempo of each repetition. If pauses are marked, vary their length...

Similar to how a complex digital effect may work, players 'resample' the melody upon each repetition.

The combined sound therefore changes constantly, but retains its original identity. Using the technique in this way (in bb. 56-67) allows the music to sound 'in' and 'out of control' at the same time. \(^\text{31}\)

\(^{31}\) I would define this by suggesting that the music sounds 'in control' because we are aware that it is repeating, but 'out of control' because the sound of the repetition depends on the performers' interpretation.
This concept of control became important in bb. 203-209 of *Yr Adfail*. Figure 2.12 shows my use of this repetition technique. To see its function within this complete section you will need to look at the full score.

In this section of *Yr Adfail* the conductor begins each numbered section (1-7) at the stated tempo. Within some of these sections we find the technique as displayed in Fig. 2.12. The players who are given these sections are required to get faster upon each full repetition. Every time a new section is started by the conductor, we get a sense of the music being under control (in terms of tempo). At the same time, all the sections with repeating material following their own tempi give the impression of being out of control. However, as long as the conductor indicates the start of each new section, each player will know the section when they should begin slowing the rate of their repetition, or when they should stop. In this way, there is control over the shape and direction of the section, but with certain instruments acting as variables.

Even though I have used this repetition technique in some of my other pieces (e.g. *Propaganda’s Prydydd*, b. 22; *A Dream Of Men*, bb. 740-748), its relationship to electroacoustic techniques is clearer within my orchestral works.
In both *Y Deildy* and *Yr Adfail* I specify the use of 'papers' within the orchestra. At the start of *Y Deildy*, following my instructions in the performance notes, players rub folded sheets of paper together (see Figure 2.13). I decided to use this effect because I wanted a sibilant, but gentle, 'wash' of sound to accompany the instruments. I could describe the effect of this sound almost as a 'reverb', since it adds a complementary textural layer which I made respond to the contours of the music.\(^{32}\)

I realise that incorporating non-traditional sounds and textures has been a focus for composers such as Lachenmann.\(^{33}\) However, in this case it was my experiences with electroacoustic composition which led me to this sound, rather than a desire to incorporate non-traditional sounds *per se*. This texture returns at the end of the piece, this time accompanied by whistling. In this case, however, it was not electroacoustic composition's influence which created a desire for this effect, it was George Crumb.\(^{34}\)

Similarly, the use of paper in *Yr Adfail* is more in keeping with Lachenmann's sensibilities, because its

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\(^{32}\) Although, it should be noted, not to the pitch of the music.

\(^{33}\) I am referring in particular to his orchestral piece *Kontrapunkte* (1970-71), in which he incorporates, amongst other things, the sound of spinning plates and falling ping-pong balls.

\(^{34}\) Ever since I heard *Balaenae* (1972) I have been looking for an opportunity to incorporate whistling within one of my pieces.
percussive potential is explored and worked into other orchestral textures. For example, at bb. 210-213 I ask for the paper to be ripped down its middle with diminishing tugs, which collectively is designed to sound like an army marching into the distance.

These last examples show that not all my orchestral textures are influenced by electroacoustic composition. However, because I have used techniques for creating and sustaining sounds within the orchestra which have direct electroacoustic equivalents, its influence within my work should not be overlooked. A relationship between these two sources has been detectable within the work of other composers, such as Steve Reich, whose looped-tape experiments of the mid-1960s (It's Gonna Rain - 1965, and Come Out - 1966) led to his purely instrumental 'phase' pieces (Piano Phase and Violin Phase, 1967).

This chapter has described my current understanding of electroacoustic composition and connected this influence to my musical development. My research has allowed me to understand the limitations and advantages of working with electronic media. I have concentrated on recording and manipulating samples rather than using live electronics to avoid some of the clichés within the genre. I desire a familiarity with my electronic sounds which, in my experience, live processing tends not to offer. Furthermore, I do not consider that electronic treatment of a sample equates to electroacoustic composition: it is the context you create for the sound, its design and direction within a scheme which should be of fundamental importance to a composer.

In the next chapter I discuss my relationship with text and, as with electronic media, explore how my relationship with it has affected my musical imagination.

In this sense I would describe a cliché as any electronic process which inadvertently becomes the 'sound' of a piece in its own right. There are thousands of parameters you can change when manipulating electronic sounds, but for me the 'sound' has always been more interesting than the process.
Chapter 3

The Relationship Between Composition and Text

Selection and empathy

Even before the so-called 'Artusi-Monteverdi' controversy of the early seventeenth century, composers have been asked to explain their practices for text-setting. As a composer, I have always used texts for inspiration. Every piece within this portfolio has a relationship to a text, but each of these relationships is different. When I was researching this section of my commentary, I discovered a quote by Goethe which seemed to sum-up my preference for working with texts,

“...the important thing is to put the listener into the mood that the poem establishes, the imagination can then conjure up the figures according to the text, without really being aware of how it does it...”

Texts create their own 'mood' through imagery, association and pattern. When I engage these elements within a composition I challenge myself to make them stronger and more emotive. The musical inspiration in this process could come from any idea which is stimulated in response to the text. It is this sense of variety which draws me back to this process. The nature of the inspiration will, however, depend on the text selected and one's level of empathy towards it. These factors in the relationship will now be retraced within Dogs, The 20th Season and Yr Adfai, demonstrating how their texts influenced certain aspects of their musical setting.

I did not consciously search for the text of Dogs. During a conversation about Alexander Pope, someone mentioned a couplet that he had inscribed on a dog collar, as a present for King George II:

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37 This quote was in a letter dated 2nd May 1820, reproduced in Jack M. Stein's, Poem and Music in the German Lied from Gluck to Hugo Wolf (Harvard University Press, 1971), pp. 41-42. However, I read the quote in Peter F. Stacey's, 'Towards the analysis of the relationship of music and text in contemporary composition' in Contemporary Music Review, Vol. 5, Part 1, p. 12.
“I am his Majesty’s dog at Kew; Pray tell me, sir, whose dog are you?” It struck me that Pope’s witty observation of society had not lost any of its relevance. Therefore, I wanted to use the quote as the inspiration for a piece which would explore ideas of pageantry and ritual.

Percussion and electronics seemed a good combination to create the three scenes I had imagined after reading and responding to the couplet - movement I the palace, II a feast, and III a procession.

Movement I is bleak and ominous, the live percussionist plays over the sound of dogs barking in the distance. Figure 3.1 shows the vibraphone fanfares at the beginning of movement II and the beginning of the live percussionist’s response to them.

Within the first two movements the couplet provides an imaginary context for the sound, but is not used directly. Its text, however, becomes part of the rhythmic development of movement III. Once it has been spoken to different rhythms, it is layered and built up. At the end of the piece its complexity

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Figure 3.1:  *Dogs*, mov. II, p.12.

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38 Unfortunately, I did not check this quote before proceeding. It should read, “I am his Highness’ dog at Kew; Pray, tell me sir, whose dog are you?” in *The Oxford Dictionary of Quotations* (Oxford: Oxford University Press, 1999), p. 582.

39 This effect was created from the sound of fingertips being run over a timpani skin.
virtually eliminates any coherence of the original couplet. In this respect, the couplet is used both to
give shape to movement III and to dramatise my interpretation of it.

*The 20th Season* began when I made settings of the cummings poems ‘what is a voyage?’ and ‘D-re-A-
mi-N-gl-Y’ for a composition workshop. I wanted to set these poems because of my regard for
cummings’ quirkiness, but I did not know that they would become part of a larger work. To begin
expanding the work I looked for two more of cummings’ poems which, like ‘D-re-A-mi-N-gl-Y’, had
autumnal references. I found, ‘timelessly’, but the other text I wanted to use was part of a much larger
work ‘as freedom is a breakfastfood’. I decided to use only part of this last poem, the three lines I
could relate to Autumn.

Completing these four settings gave me a plan for making a larger collection of songs. I decided I
would choose three other poets, search for seasonal references in their work and make twelve more
settings. This would give me three more collections (of three poems and a poem-quotation), each
related to a season. My process of selection for these texts was, therefore, very particular. For
variety, I wanted to add a two-, three- and five-voiced collection to the four-voiced collection of
cummings’ poetry.

I wanted the distribution of the voices in the collection to empathise with certain aspects of the poets’
lives I had chosen. I had picked up on aspects of relationship difficulties in Larkin’s work, so I thought
it appropriate for his poetry to be set in the two-voiced collection, without a combination between a
male and female voice\(^{40}\). Similarly, I felt that within Duffy’s five-voiced settings I could reflect on the
possibility that her love poetry was written for a woman. The duet between soprano and alto
throughout ‘Mean Time’, the SSATB setting for ‘Haworth’ and the SSAAT setting for ‘Name’

\(^{40}\) However, I realise that it is possible to have a male alto singer (as we did for a workshop in the 1st year of my PhD), in which case
this would not be true.
Figure 3.2: Truth, bb. 58-62.

Figure 3.3: what is a voyage? bb. 3-5 (SATB shown).

Figure 3.4: Haworth, bb. 26-30.
demonstrate this empathy. I also wanted stylistic aspects of my settings to empathise with the lives of their poets. For example, I reflected upon R. S. Thomas' spiritual nature with moments of simple homophony (see Figure 3.2).

I experimented with vocal techniques within cummings' texts. In *what is a voyage?* I set words with a mixture of non-pitched and sung techniques (see Figure 3.3). This seemed to complement his playful style. Within the Duffy settings, I often used three or four of the voices to create textures depicting the scenes and landscapes described in her poetry (see Figure 3.4). I attempted to relate to the poets in this way even though some of these relationships may not be perceived by the audience. I feel that if I am able to empathise with the life of a poet, I may be better equipped to communicate his or her work through mine.

In Dafydd ap Gwilym's poem *Yr Adfail* ('The Ruin'), the wrecked building he describes is a metaphor for his uncle Llywelyn's murder at the hands of English rivals. By empathising with emotions which Dafydd may have felt whilst writing his poem, I found a direction for my setting. This setting, however, does not use any of the poem directly.

Creating his poetic metaphor, I imagined that Dafydd could have felt moments of stasis, where grief and happier memories of his Uncle's life occurred simultaneously. This idea became functional within the opening of the piece, as my programme note describes:

> I attempted to replicate these imagined moments in the opening of the piece by leaving 'holes' in the texture, moments of stasis in between the flow of the opening theme. The idea of presenting contrasting sections runs through the rest of the setting. As the piece develops, however, the presentation of contrasting material becomes simultaneous rather than sequential, as if good and bad memories are stimulated together without any sense of stasis.

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Such moments of stasis may be found in b. 15, bb. 18-19, and bb. 21-27 of Yr Adfail. Later on in the piece, between bb. 102-133, we hear the string section's material contrast to harsh figures played by piccolo, oboe, trumpets, marimba and piano, even though both groups are moving in the same musical direction.

Even though developing this relationship was important to me, I hope that the music expresses the mood of the text, even in its absence. The contrasts in flow and texture of the music can certainly be appreciated without knowledge of the poet or his poem.

**Sound and language**

I began to learn Welsh in the year between completing my Masters and starting my PhD. The process of learning new phonetic sounds and word-construction made me consider different possibilities for using text. In my earliest piece, *Propaganda'r Prydydd*, I used differences in phonemes to differentiate (and move) between higher and lower non-pitched sounds (see Figure 3.5).

Learning Welsh made me focus on the sound of words, without semantic association. This is why in pieces which followed this such as *The 20th Season*, I began to break words up and experiment with their sound. Figure 3.6 shows the word 'morning' stretched out and turned into an accompanying gesture. Manipulating one word to create an accompaniment for an upper melody is also shown in Figure 3.7. The four lower voices employ a vocal effect to vary and sustain the word 'hour'.

Speaking Welsh, you are made aware of a close phonetic link between the letters p-b, t-d, c-g, b-f and m-f via a process known as 'soft mutation'. In cummings' *timelessly* set in *The 20th Season*, I took advantage of this knowledge by turning the opening word 'timelessly' into different word
combinations, using the 't' to 'd' transition typical of this process (see Figure 3.8).

Figure 3.5: Propaganda'r Prydydd, b. 22. Only solo soprano parts are shown.

Figure 3.6: Morning at last: there in the snow, bb.1-3.

Figure 3.7: Hour, bb. 28-29.
Learning Welsh had provided a 'lens' to my use of English in these pieces. As my fluency in Welsh improved, however, such effects disappeared from my work. In *A Dream Of Men*, for example, there is no sense of wordplay similar to Figure 3.8.

![Figure 3.8: timelessly, bb. 1-5.](image)

The use of Welsh in *A Dream Of Men* brings me back to a subject mentioned in my first chapter: the political implications of language. *Propaganda'r Prydydd* does not seem overtly political when compared with a work such as Reich's *Come Out* (1966). It is, however, subtly political in its choice of languages and selection of words. Throughout the piece women sing the poem in Welsh and, in the electronics, men speak English words found on a computer keyboard ('escape', 'home', 'space', etc.). This difference was meant to reflect the 'globalization' of the English language. Using it alongside the Welsh poem was supposed to be a complementary act of 'propaganda', as described by the poem's title.

Similar to my piece, *Chwedl Cariad*, Welsh in the opera is found nearly exclusively in the electronics. In such electronic sections we hear two children speaking Welsh and commenting on the action of the opera. The children are the characters David and Eiir in the past, at a time when Welsh was widely

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42 The only Welsh word sung by any of the live performers is in the last scene, bb. 922-932.
spoken. Their moments of chorus-like reflection contrast to the dominance of English throughout the opera. In David's story of cultural suppression, when we hear the children speaking English, this idea is confirmed. Therefore, the use of Welsh is important to understanding the characters and political subtext of the opera, but is not fundamental to relating to the work as a whole.

Repetition

In the first chapter I commented that my compositional preferences were influenced by the textual clarity of Peter Grimes. Repetition is also a compositional preference which has become evident through text setting. Examining The 20th Season will show how both of these principles have combined.

A basic example of musical repetition is where the opening phrase of a poem is set to a polyphonic motif. This motif then returns, usually with a different text, once or a number of times. Table 3.1 shows a list of poems in The 20th Season where this occurs, giving the bar numbers of the repetition and any variation of the motif. It should be noted that the musical repetition in these cases was not guided by textual repetition in the poetry. Although in some cases (Morning..., Mean Time), repetition does occur upon a new stanza of the poem.

In setting The Garden (in The 20th Season), the opening shape of the Alto line recurs throughout the setting. Since this is not exact musical repetition it escapes Table 3.1 and therefore warrants separate investigation (see Figure 3.9). The original motif is found at several different pitch levels. Although there is some alternation of the middle two pitches inside the perfect fourth, and some differences in ending pitches, it is still identifiable with the original statement. With these motifs in order of appearance, we can look at the relationship between the text and these recurrences.
Table 3.1: Repetition of opening material in The 20th Season.

<table>
<thead>
<tr>
<th>Poem</th>
<th>Repetition of opening motif</th>
<th>Variation of opening motif</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Morning at last: there in the snow</em></td>
<td>bb. 11-15</td>
<td>bb. 22-24</td>
</tr>
<tr>
<td><em>First Sight</em></td>
<td>bb. 22-24</td>
<td>bb. 7-8</td>
</tr>
<tr>
<td><em>Truth</em></td>
<td>bb. 63-69</td>
<td>bb. 12-17</td>
</tr>
<tr>
<td><em>The Flower</em></td>
<td>bb. 33-36</td>
<td>bb. 13-14</td>
</tr>
<tr>
<td><em>Gradual</em></td>
<td>bb. 30-34</td>
<td></td>
</tr>
<tr>
<td><em>what is a voyage?</em></td>
<td>bb. 7-9, bb. 35-40, bb. 48-50</td>
<td></td>
</tr>
<tr>
<td><em>D-re-A-mi-N-gl-Y</em></td>
<td>bb. 32-41</td>
<td></td>
</tr>
<tr>
<td><em>Mean Time</em></td>
<td>bb. 36-47</td>
<td></td>
</tr>
</tbody>
</table>

The first change in pitch level of the motif comes at 3 with the beginning of the second line of text. Here the use of repetition between the voices momentarily depicts 'the ungovernable sea...' in the text. A similar example of this technique is found in Hour, in bb. 7-16 where the addition of an Alto line and the simultaneous presentation of the Tenors' opening phrases reinforces the final adjective of the sentence, 'rich'. This technique is found again at 8 and 9, as the voices layer, building to the 'detonations' of b. 70. The recurrences which are the furthest number of pitches from the original are 4, 5 and 6 (in this order). By contrast, 7 is only a short distance from the original which makes it seem like preparation for a return, adding gravity to the line 'it is the old kingdom of man'. With the final recurrence, 10, the plainsong-like cadence expresses the final word 'sin'. As well as giving a sense of identity to the setting, these recurrences help communicate the text in a way that is concomitant with my musical style.

In other settings in The 20th Season, I use textual repetition as a method of creating textures to accompany a melodic line. For example, in bb. 21-28 of Truth, the two sopranos repeat and vary 'did
1. bb. 1-3, Alto

2. bb. 18-20, Soprano 1

3. bb. 23-24, Soprano 2

4. bb. 38-39, Alto

5. and 6. bb. 51-55, Soprano 1

6. bb. 57-58

7. bb. 63-64, Soprano 1 + 2

8. and 9. bb. 63-64, Soprano 1 + 2

9. bb. 75-80, Alto

Figure 3.9: Recurrence of the opening motif throughout The Garden. All examples are written in the treble clef.
he look up' as the Alto line continues the poem around them. Similarly, in *timelessly* bb. 9-12 the Alto continues as the other voices repeat the word 'numerable'. In *Mean Time*, Figure 3.10 shows how voices repeat and sustain the word 'rain' as the soprano continues above them. It is important to note that in each of these examples, repetition of text occurs only after it has been clearly presented. Therefore, the clarity of the poetry is not compromised.

![Figure 3.10: Mean Time, bb. 14-17.](image)

In *A Dream Of Men*, musical repetition of themes and motifs provides a commentary on the drama and a method for continuity. Musical repetition of small phrases also occasionally provides foundation for larger structures in the opera.

![Figure 3.11: Opening motif from A Dream Of Men.](image)
The harp motif found in b. 2 (see Figure 3.11) derives from the opening harp sample of the opera. It recurs many times throughout the opera and is often used for continuity between scenes. For example, the piano plays variations of the motif with the harp at the beginning of scene 2 (bb. 199-206). As the harp fades, the piano continues the original motif into the next section, varying it to accompany Gwyn’s opening phrase. This technique is used again at the beginning of scene 9 (b. 806) where it continues through the scene accompanying the start of David’s story, and again at the beginning of scene 11 (b. 882) where it leads towards the second reprise of the material within bb. 108-122.

The repetition of the motif in Figure 3.11 is the foundation for the first scene in the opera. I wanted to use harp, marimba and plucked piano-string samples at the start of the opera, but I needed a way to synchronise these with the ensemble. Repeating the motif in the electronics gives the pulse which leads the other parts. Their musical phrases are, however, kept discrete to keep the momentum alive. This idea of superimposing rhythmic units comes from experiencing Messiaen’s music, especially *Quatuor pour la fin du temps* (1940-41).

Between b. 2 and b. 108 this motif is consistently present, although because of its interaction with the superimposed layers, it seamlessly leads us from the ‘rain’ of the opening sample towards the storm. Therefore, the use of repetition in this section provides a foundation suitable for realising the drama of the text, whilst also being a pragmatic method for synchronising electronic sounds with the ensemble.

I wanted the opera to end with a sense of doubt as to whether Eir and David formed a permanent relationship. Therefore, I did not write duets between any of the characters to make their relationships seem distant. I ensured that most of the text was set as solos, with very little ensemble singing onstage.
until the final scene. Throughout the opera, this meant that the instrumental ensemble and electronics had an important role in characterisation.

Since the opera revolves around the story-telling of three male characters, I decided to use repeating themes exclusively for moments which involved Eiir's character (see Table 3.2). The themes combine at bb. 509-517 with Eiir's bold declaration, 'I will die, or I will live for love' accompanied by electronic voices and instrumental ensemble. Although at face-value it may seem that the recurrence in bb. 834-855 does not concern Eiir, in fact, its use here reminds the audience of a link between

<table>
<thead>
<tr>
<th>Theme 1</th>
<th>Theme 2</th>
<th>Bar number(s)</th>
<th>Context</th>
<th>Instrument(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>•</td>
<td></td>
<td>bb. 20-31</td>
<td>Introduction</td>
<td>Harp and Clarinet</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 24-36</td>
<td>Introduction</td>
<td>Flute</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 199 and 204-5</td>
<td>Eiir plays the harp onstage</td>
<td>Harp</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 272-279</td>
<td>Eiir puts on the necklace from William</td>
<td>Piano</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 298-307</td>
<td>Eiir describes her fears</td>
<td>Piano</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 443-444</td>
<td>Eiir responds to William's song</td>
<td>Harp</td>
</tr>
<tr>
<td>•</td>
<td>•</td>
<td>bb. 509-517</td>
<td>Eiir defends her refusal of William to her Father</td>
<td>Ensemble</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 600-636</td>
<td>Eiir is told that she must marry William</td>
<td>Harp</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 834-855</td>
<td>David tells his story</td>
<td>Ensemble</td>
</tr>
<tr>
<td>•</td>
<td></td>
<td>bb. 936-944</td>
<td>Eiir tells the group that they must listen to her story</td>
<td>Ensemble and voices</td>
</tr>
</tbody>
</table>

**Table 3.2:** Recurring themes for Eiir's character in *A Dream Of Men.*

David's story of cultural loss and Eiir's fate. At this point in the opera she is being asked to decide which aspect of her life she should lose, her love or her family's security. These recurrences are
important in establishing Eiir as a character in her own right. This framework allows the audience to form a relationship with her, even though she is denied the introspection that is brought to other characters through their story-telling.

Form

My text-setting rarely attempts to deviate from the textual form set out by the author. I often match changes in musical texture of a setting with a poem’s stanzaic organisation. However, as the setting of Truth in *The 20th Season* shows, I can decide where to change vocal textures without a poem being pre-divided in this way. If text repeats, I often repeat the music of the original setting (for example, *A Dream Of Men*, bb. 176-184, repeats the text of bb. 145-152) or at least retain a sense of the original phrase (similarly compare William’s melody at bb. 347-349 with bb. 377-380).

```
D-re-A-mi-N-gl-Y
leaves
(see)
locked

in

gOLd
after-
gLOw

are

t
ReMbLiN
g
```

---
e. e. cummings (1963)
In *The 20th Season*, the poem whose setting is most influenced by textual form is cummings’ *D-re-A-mi-N-gl-Y* (1963). Even though this poem may look somewhat chaotic, upon analysis it reveals itself to be carefully organised. It is presented on the previous page.

The number seven recurs in this setting: there are seven stanzas; the first and last stanzas (using the hyphens) divide into seven parts which reflect each other (, = D and Y/; = re and gl/; = A and N/. = mi); stanzas two and four contain 14 letters each (with capital letters used in opposite places); and the maximum number of letters in any line unbroken by punctuation is ReMbLiN with seven letters. I wanted my setting to use cummings’ strict form and reflect his incorporation of the number seven.

I preserved the symmetry of the text by repeating the opening section at b. 32 so that stanzas one and seven, two and six and three and five matched. I also left silences in between each stanza so that sections could be marked. I decided to set the capital letters of the poem as repeating phonemes,

![Figure 3.12: D-re-A-mi-N-gl-Y, Tenor line bb. 17-21.](image)

mostly in the Tenor part, in groups of seven notes (see Figure 3.12). cummings’ textual form provided a sense of ‘balance’ to the abstract nature of his poetry. Therefore, I wanted this sense of ‘balance’ in my setting, so adhered to his formal design.

My orchestral piece *Y Deildy* is inspired by Dafydd ap Gwilym’s poem (of the same title). The poet explains in the text that, ‘Gwell yw ystafell a dyl’ (‘better is a room which grows’). The form of my
setting is strictly worked out, but it is not related to the form of the poem. Rather, the musical form derives from an image of a ‘house of leaves’ within the text. This piece will be discussed in the next chapter and is an example of musical form being created from a textual image.

In *A Dream Of Men*, at the start of scene 8 Gwyn begins to tell his story of ‘two birds’. His story is an allegory. It advises David and William not to fight between themselves for his daughter’s attention. I decided to represent the two birds in Gwyn’s story by assigning the flute to David and the Eb clarinet to William. For this connection to be clear, this process begins in the previous scene (see Figure 3.13).

In the first two stanzas of Gwyn’s story the flute and clarinet are joined by violin, piano and electronics, imitating bird-calls. Beginning the third stanza we find the character of the caterpillar entering Gwyn’s story. From this point until the last eight lines of text, this story is told from the caterpillar’s perspective. Therefore, I needed to adopt a musical form which could express the two squabbling birds, and also introduce the caterpillar as a character.

![Figure 3.13: A Dream Of Men, bb. 709-716.](image-url)
I devised a strict canon which I used to give form to this section of the opera (see Figure 3.14). The first three bars of the canon melody, transposed a perfect fifteenth lower, are played by the bass clarinet at bb. 751-753 to represent the caterpillar. At bb. 761-763 the bass clarinet and electronics state the same portion of the canon again, although this time transposed at the octave. These three bars lead to the first full statement of the canon melody in the electronics at bb. 764-769. We then hear the canon between Gwyn and the electronics starting at b. 769, continuing through to b. 775.

Referring back to Figure 3.14, you will notice that the final pitch of the canon melody is a perfect 11th above the starting pitch. Its overall range is greater than two octaves. Therefore, at certain points (b. 771), Gwyn changes the direction of the canon melody to keep it within a singable range. Although, this constant rise in pitch is occasionally problematic for Gwyn, it serves a function within the text-setting of the scene: Gwyn's story at this point references the ascent of two birds who race to find 'a golden apple' hanging above their heads. At b. 778 we hear the reintroduction of the flute and clarinet, depicting the two birds as the canon melody continues in the electronics. At b. 786 we hear the canon in full again between the electronics, flute and E♭ clarinet, who share the phrases between themselves. The roles then reverse at b. 790 as the E♭ clarinet begins the canon with Gwyn, the
electronics following them in the next bar. To cope with the extending range, the piccolo continues the melody after the E♭ clarinet's range is exceeded leading to a few bars of imitative, frantic 'bird-song'. With these examples it is clear that the idea of 'two birds' stemmed from the text, which in turn suggested a suitable form for the section.

Writing this chapter has given me an insight into my relationship with form. I have been surprised at how often I employ the technique of repeating music from the start of a piece at its end. I believe that this practice is a fundamental part of my style, and because it runs throughout my portfolio I do not envisage it changing in the future.

So far I have demonstrated some of the ways in which my relationship with text has informed my composition. The next chapter takes two pieces with very different relationships to text and analyses their musical construction, furthering some of the discussion which has begun in this chapter.
Chapter 4

From Text to Pitch: Two Different Approaches to Working with Poetry

Cloc ar y dŵr and Y Deildy are analysed in this chapter because their relationships between music and poetry differ. The musical form of Y Deildy is a superficial reflection of imagery within the poetry. By contrast, images within the poem Cloc ar y dŵr have a direct effect on the form of the musical materials. These differences will become clearer as we establish the factors for pitch organisation in both pieces.

Cloc ar y dŵr

A majority of the music in this setting can be related to the melody shown in Figure 4.1. The melody contains all the notes of the chromatic scale, although not within the range of one octave. From this I extracted a motif (Figure 4.2). This motif is shown in Figure 4.1 by the stemmed notes. By sequencing the notes of the motif in descending order, I created a four-note pattern (see Figure 4.3).

Figure 4.1: Melody from which Cloc ar y dŵr was constructed.

Figure 4.2: Figure 4.3:
I decided that the sections of my piece would follow the layout of the poetry, with the exception of splitting the second stanza in two. I imagined that the text and music would fit together as follows:

<table>
<thead>
<tr>
<th>Text</th>
<th>Section</th>
<th>BBs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hud yr hylif,</td>
<td>Section 1</td>
<td>(bb. 1-49)</td>
</tr>
<tr>
<td>Heria'r oriau aneirif</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yma, yma.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'r dwfn - lfffa asbri,</td>
<td>Section 2</td>
<td>(bb. 50-70)</td>
</tr>
<tr>
<td>Dagrau wedi eu cyfri</td>
<td>Section 3</td>
<td>(bb. 71-106)</td>
</tr>
<tr>
<td>Yno, yno.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disgyn a wna'r dynol</td>
<td>Section 4</td>
<td>(bb. 107-140)</td>
</tr>
<tr>
<td>-dyheu yn dragwyddol,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uwchben, uwchben.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dafn ar ddafn a gronna,</td>
<td>Section 5</td>
<td>(bb. 141-198)</td>
</tr>
<tr>
<td>Fel egni'r iaith yng Nghymru:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pura? Parha? Pery?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the last stanza of the poem I interpreted the 'drops' as rain returning to the earth. Therefore, in this section I repeated some of the material from section 1. The title of the poem (which translates as 'clock on the water') and the first stanza influenced my material in section 1. In my mind, the image the title creates is one of circular ripples of water emanating from a central point. You would see such a pattern, for example, if you were to throw a stone into calm water. I decided that I needed to start the piece with a 'splash', from which the piece could develop.

The piano's opening gesture, which leads to the 'splash', descends using the motif as described in Figure 4.3. We then hear percussion samples in the electronics which have been manipulated to sound like water. To create the 'clock on the water' I kept the tempo to a strict 60 bpm. The piano's notes are derived from the main motif (Fig. 4.2). Each of the motif notes is followed by a note a perfect fifth lower than the original (see Figure 4.4).
This pattern repeats in full four times, each time becoming less rhythmically regular. The phrases of the marimba fit around this sustained motif. The perfect fifths introduced by the pattern shown in Figure 4.4 are used throughout this movement. For example, the left-hand piano figure at b. 25, the lower marimba figure at b. 26, and the descending piano figure at the start of b. 33 use this interval. At b. 30 the piano figure uses the notes of the motif (Fig. 4.3) transposed down a major 2nd, but there is no structural significance to its appearance here.

At bb. 40-42 the piano restates the motif from bb. 10-12 with the marimba continuing the perfect-fifth figuration. After this, the piano makes an incomplete repetition of the motif and the marimba similarly makes an incomplete statement of the root melody (Fig. 4.1). The section concludes, however, with both piano and marimba stating the root melody in octave unison, with the exception of its final note. Under this, the pianist's left-hand plays the main motif, also without its final note.

The electronics of the second section begin with water gong and 'magic-ball' bass drum 'moans', representing the 'deep' flow of life described in the poetry. The piano and marimba also keep within a low register. Within bb. 50-56 the marimba plays the five-note motif (Fig. 4.2) in perfect fifths (see Figure 4.5). The marimba repeats this section six times exactly before repeating it a perfect fourth higher (bb. 57-63). The syncopated rhythms make this section feel livelier than section 1. The
marimba part from b. 64 becomes fuller and louder. A repetitive figure started by the marimba at b. 71 leads into the next section.

![Figure 4.5: Cloc ar y dŵr, outline of marimba part, bb. 50-56.]

At the start of section three the pianist accompanies the marimba's patterns. It holds a pedal D in the left-hand while the right-hand outlines the notes of the main motif (Fig. 4.2), transposed up a semitone. The marimba is treated more like a solo instrument in this section, its texture owing something to Paul Smadbeck's *Rhythm Song* (1984). At b. 99, responding to the text, the marimba ostinato repeats and slows, gradually weakening with the electronics.

The 'descent' described within the text of section four is scored using the notes of the main motif (Fig. 4.2) as a series of piano gestures gradually descending in pitch. These gestures accompany a continuous marimba melody whose notes derive from all possible note positions of the main motif. Figure 4.6 shows which motif position the marimba's phrases relate to. Similarly, the motif positions which correspond to the piano gestures are described in Table 4.1 (alongside the marimba). In this table the capital letters denote which note the motif begins upon. Each instrument moves through all the possible note combinations for the motif shape, eventually (at b. 128) arriving together at the motif starting on E.

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43 I use the word 'note' in preference to 'pitch' because I do not mean to suggest that using the motif in this way covers all pitch combinations.
Figure 4.6: *Cloc ar y dwr*, marimba part with motif derivation, bb. 107-127.
| Piano |  | Marimba |  |
|-------|-----------------|-----------------|
| Motif | Bar number(s) | Motif | Bar number(s) |
| A | 108 | C | 107-108 |
| G | 109 | B | 109 |
| B♭ | 109 (last beat)-110 | E♭ | 109 (last beat)-110 |
| E♭ | 111 | A♭ | 111-112 |
| D | 113 | D | 112 (last beat)-114 |
| C | 116 | F | 114 (5th beat)-115 |
| G♭ | 117 | G | 116-117 |
| F | 119-120 | D♭ | 118-120 |
| B | 121-123 | B♭ | 121-123 |
| A♭ | 124-125 | A | 123 (last beat)-124 |
| D♭ | 126-127 | G♭ | 125-127 |
| E | 128-140 | E | 128-140 |

Table 4.1: A comparison of the use of motifs for piano/marimba, Cloc ar y dwr, bb. 107-140.

The final section begins with the same descending gesture as the opening. This time, in place of the 'splash' we hear the final section of the poetry except for its last line. The musical material is very similar to the first section but sounds brighter because of a higher piano register and use of ornaments in the piano. At b. 177 we hear the text from the last section in the electronics, now complete with the exception of the final word 'Pery'. The text is layered, its texture becoming denser, which leads to the root melody (with the exception of its final note) being played through four times by the instruments. At the same time (bb. 186-197) the left-hand of the piano plays the motif (Fig. 4.2), with the exception of its final note. In this section the unison *accelerando* of the root melody is intended to represent the
The lack of a ‘final’ note in both the melody and the motif keeps our attention as the electronics distantly sounds the final word, 'Pery'.

I have shown how images in this poem guided the presentation of my pitch material. By contrast, analysis of Y Deildy shows considerably less structural involvement with its text.

Y Deildy

The inspiration for Y Deildy came through learning about the poetic traditions of Wales. The poetry of Dafydd ap Gwilym is filled with praise for the beauty of the natural world and the majesty of the Welsh landscape. In Y Deildy, Dafydd ap Gwilym combines these themes with praise for his sweetheart and his hope for their love. My starting point for setting this poem came from these concepts of 'growth'.

I began to sketch ideas at the piano and found a sequence of six triadic chords with an upper 'melody' consisting of individual notes (see Figure 4.7). I then had the idea of creating a system whereby more of these chord sequences (and their melodies) could be superimposed on each another. I believed that the gradual layering of these elements would represent the concepts of 'growth' within the poem. For the second sequence (Chords 2), I wrote two melodies designed to fit over the same sequence (Melodies 2a and 2b). The third and fourth sequences of chords (Chords 3a + 3b, and 4a + 4b) I designed as a set of twelve triads, which could be broken down into two equal halves. This system ensured that the materials I composed from were, in a sense, 'growing'.

When I was devising this system I also made sure that the chords could be 'invertible'. By this I mean that they could provide different harmonic colours when combined with each other, at pitch levels
above or below their own. Figure 4.8 displays these chord sequences and melodies. Table 4.2 shows where they are used throughout the piece.

Figure 4.7: The first set of triads devised whilst planning *Y Deildy*. Accidentals only effect the note they appear before.

Figure 4.8: Chord sequences and the melody or melodies which they are associated with in *Y Deildy*. Melodies are given on the smaller staves above the sequences. The chord sequences here are also referred to as 'Chords 1', 'Chords 2b' etc. Accidentals only effect the note they appear before.
Table 4.2: The occurrence of the chord sequences and melodies from Figure 4.8 in *Y Deildy*. The numbers along the top are section numbers (a breakdown of their bar numbers is given in Table 4.3).

Table 4.3 is an analysis of *Y Deildy*. It divides it into eighteen sections and describes the instrumentation of each of the chord sequences or melodies that are used. The chord sequences described in Figure 4.8 provide building-blocks for the piece. They are used in many different ways. Sometimes they appear unchanged such as the vibraphone chords in bb. 17-24. In other cases they become ostinati (e.g. between the clarinets at bb. 31-38) or are spread out into new figures (e.g. at bb. 57-65 in the oboes, piano and harp). Throughout the piece, as the material becomes more dense, there is a gradual shift towards using notes 'outside' of the chord sequences within the sections. However, it should be noted that where this occurs, every note of the original chord sequence remains present.
<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Material</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-7</td>
<td>Melody 1</td>
<td>Piccolo, Glockenspiel, Piano, Solo Violin, Cellos.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 1</td>
<td>Alto Flute, Clarinets, Harp, Piano, Violins.</td>
</tr>
<tr>
<td>2</td>
<td>8-16</td>
<td>Melody 1</td>
<td>Piccolo, Glockenspiel, Piano.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 1</td>
<td>Flute, Clarinets, Bassoons.</td>
</tr>
<tr>
<td>3</td>
<td>17-34</td>
<td>Chords 1</td>
<td>Alto Flute, Clarinets, Bassoons, Vibraphone.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2</td>
<td>Piccolo, Oboes, Piano.</td>
</tr>
<tr>
<td>4</td>
<td>35-46</td>
<td>Chords 1</td>
<td>Flutes, Clarinets, Bassoon I, Violin II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Vibraphone, Violas, Cellos.</td>
</tr>
<tr>
<td>5</td>
<td>47-67</td>
<td>Melody 2a</td>
<td>Flute II, Clarinet I, Violin I, Violas.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Horns III + IV, Tuba.</td>
</tr>
<tr>
<td>6</td>
<td>57-67</td>
<td>Chords 1</td>
<td>Oboes, Harp, Piano.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Violas, Cellos.</td>
</tr>
<tr>
<td>7</td>
<td>68-77</td>
<td>Chords 1</td>
<td>Timpani, Cellos, Basses.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2a</td>
<td>Piccolo, Flute, Oboes, Clarinet I, Tuba.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Bassoons, Horns, Trumpets.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3a</td>
<td>Violins.</td>
</tr>
<tr>
<td>8</td>
<td>78-105</td>
<td>Melody 1</td>
<td>Crotales, Harp, Piano.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 1</td>
<td>Piccolo, Flute, Oboes, Clarinet, Brass (except Tuba).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2b</td>
<td>Solo Violin.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3a</td>
<td>Bass Clarinet, Bassoons, Tuba, Violas, Basses.</td>
</tr>
<tr>
<td>9</td>
<td>106-111</td>
<td>Chords 1</td>
<td>Woodwind (except Bassoons), Piano, Strings (except Basses).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3b</td>
<td>Bassoon, Contrabassoon, Trombones, Tuba, Piano, Basses.</td>
</tr>
<tr>
<td>10</td>
<td>112-126</td>
<td>Chords 1</td>
<td>Flutes, Glockenspiel.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2a</td>
<td>Cor Anglais.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Horns.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3a</td>
<td>Clarinet I.</td>
</tr>
<tr>
<td>Section</td>
<td>Bars</td>
<td>Material</td>
<td>Instrumentation</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>----------</td>
<td>-----------------------------------------------------</td>
</tr>
<tr>
<td>11</td>
<td>127-136</td>
<td>Melody 1</td>
<td>Trumpets, Trombones, Tuba, Cellos, Basses.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 1</td>
<td>Vibraphone.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2a</td>
<td>Violas.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2b</td>
<td>Clarinet II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Cor Anglais, Bassoons.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 3</td>
<td>Piccolo.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3b</td>
<td>Flute II, Oboe I, Clarinet I, Horn II, III, IV.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 4</td>
<td>Piano, Violin II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4a</td>
<td>Violin I.</td>
</tr>
<tr>
<td>12</td>
<td>137-157</td>
<td>Melody 1</td>
<td>Brass.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 1</td>
<td>Piccolo, Oboes.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2b</td>
<td>Xylophone.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Strings (except Basses).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3a</td>
<td>Clarinet II, Bassoons.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4b</td>
<td>Flute, Clarinet I, Vibraphone.</td>
</tr>
<tr>
<td>13</td>
<td>158-177</td>
<td>Melody 1</td>
<td>Harp, Xylophone, Crotales.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 1</td>
<td>Violins, Violas / Woodwind (except Bassoons).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Piano.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 3</td>
<td>Woodwind (except Bassoons).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3b</td>
<td>Bassoons, Trombones, Tuba, Cellos, Basses.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 4</td>
<td>Glockenspiel.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4a</td>
<td>Harp, Piano.</td>
</tr>
<tr>
<td>14</td>
<td>178-198</td>
<td>Melody 1</td>
<td>Crotales.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2b</td>
<td>Brass (except Tuba).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 3</td>
<td>Harp, Piano.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3a</td>
<td>Violin I.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3b</td>
<td>Violin II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 4</td>
<td>Woodwind (except Bassoons).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4a</td>
<td>Cellos.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4b</td>
<td>Violas.</td>
</tr>
</tbody>
</table>
### Table 4.3: A breakdown of each section referred to in Table 4.2, stating the instrumentation of each chord sequence ('Chords') or melody.

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Material</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>199-212</td>
<td>Chords 1</td>
<td>Clarinet, Bass Clarinet, Violas.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2b</td>
<td>Violin II div. I (bb. 204-207).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 3</td>
<td>Horn II (bb. 206-208).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3a</td>
<td>Bassoon, Trombones, Tuba, Piano, Cello div. I, Basses div. I.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3b</td>
<td>Contrabassoon, Horn II, III, IV, Cello div. II, Basses div. II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 4</td>
<td>Oboe II (bb. 203-206).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4a</td>
<td>Oboes, Trumpets, Horn I, Harp, Violin II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4b</td>
<td>Flutes, Violin I.</td>
</tr>
<tr>
<td>16</td>
<td>213-226</td>
<td>Melody 1</td>
<td>Flute (bb. 216-218).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 1</td>
<td>Flute, Violin II div. I, Viola II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 2b</td>
<td>Oboe I (bb. 219-220).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Piccolo, Oboe I, Trumpets, Violin I div. I.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 3</td>
<td>Clarinet (bb. 216-219).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3a</td>
<td>Horn I, Viola I, Oboe II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 3b</td>
<td>Horn III, Clarinet, Violin I div. II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody 4</td>
<td>Cello I (bb. 216-218).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4a</td>
<td>Horn II, Cellos, Violin II div. II.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 4b</td>
<td>Bass Clarinet, Bassoon, Contrabassoon, Horn IV, Trombones, Tuba, Piano, Basses.</td>
</tr>
<tr>
<td>17</td>
<td>226-264</td>
<td>Melody 2a</td>
<td>Woodwind, Strings (except Basses).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chords 2</td>
<td>Brass, Harp.</td>
</tr>
<tr>
<td>18</td>
<td>234-264</td>
<td>All Chords (1-4b)</td>
<td>Flute, Alto Flute, Clarinets, Timpani, Chimes, Vibraphone, Harp, Piano, Strings (except Violin II).</td>
</tr>
</tbody>
</table>

Table 4.3 shows an increase in use of chord sequences and melodies throughout the piece, but only records their complete or near-complete use. Figure 4.9 shows the marimba playing incomplete combinations of chord sequences 1 and 2. This is, therefore, not recognised on Table 4.3 (within section 4). There are occasions, however, when individual parts collectively complete melodies or
chord sequences in their entirety. For example, between bb. 167-177 the woodwind (except bassoons) complete chord sequence 1 (Chords 1). Examining one of the woodwind parts in isolation would, however, only provide a few of the notes of this sequence. Similarly, at bb. 166-174 the harp and piano play chord sequence 4a (Chords 4a) between them by splitting up the notes of the chords (from bottom to top) and, for most of the section, playing each pitch sequentially.

Figure 4.9: Y Dieidy, Marimba part only, bb. 35-41.

The rule of using a melody or chord sequence in its entirety before proceeding to a new section took effect from the start of the piece. Where material was chosen it also became a rule to use it in the order presented in Figure 4.8, without repetition. As the piece developed, however, I felt that there were certain times when the piece needed to 'grow'. I felt that it should be able to break its own rules for a short time before returning to its previous order. The dotted vertical lines between sections 3/4, 5/6 and 8/9 in Table 4.2 shows where this occurs. At the end of section 3 (bb. 28-34) there is a short transition into section 4 which is not derived from any material specifically. The last note of section 5 turns into a repeating two-bar melody which continues as section 6 begins, both sections ending together at b. 67. Similarly, the final chord of chord sequence 1 in section 8 (piccolo, flutes, oboes, clarinet, horns, trumpets and trombones) is held as the violins, violas and percussion play a
bridge into section 9 using new material. These extra sections contribute to the 'growth' of the piece: the new material always seems to 'grow' from (and lead back to) existing melodies and chord sequences.

The darker, thicker vertical line running between sections 11 and 12 of Table 4.2 marks the point at which the rule of not repeating material within a section stops. This rule-change is instigated in bb. 131-134 when the cor anglais and bassoon make two full repetitions of chord sequence 2. This is the first time that a chord sequence or melody is completely repeated within a section. Taking into account the increase in materials used (especially between sections 10 and 11), this change is important for the 'growth' of the piece because it allows different textures to develop. For example, the syncopated brass material at bb. 139-157, the piano figure that leads from this at bb. 157-164, or the accelerating percussion figures within the same bars could not have emerged if this rule was still enforced.

Within sections 12-16 we find that the simultaneous presentation of chord sequences makes their individual recognition more difficult. This supports a shift towards incorporating material from outside of these sequences. The use of 'outside' material can be traced back to section 10 (bb. 117-124), where clarinet I plays a melody using the notes of chord sequence 3a, but with significant additional material. Figure 4.10 (from section 14) shows how chord sequences 3a, 3b, 4a and 4b are presented simultaneously within the string section in phrases which exceed the prescribed notes of their sequences. In section 15, the lower-register instruments also use notes which exceed their sequences. The cellos div. II, for example, begin each of their phrases on a note within the chord sequence 3b but play many more notes than are defined by the sequence itself (see Figure 4.11).
In section 15 we also find different materials being performed by the same instruments. For example, as well as performing the notes of chord sequence 4a, violin II div. I also performs melody 2b (bb. 204-207).

These developments in the use and extension of materials make the start of section 16 sound fairly chaotic. However, at b. 221 the chord sequences are brought into alignment with an ascending
rhythmically-uniform phrase which complements the syncopated phrases with which chord sequence 4b is set. By contrast, section 17 'regresses' and uses its materials like the start of the piece; chord sequence 2 and melody 2a (the only melody not used in the previous section) are played once without repetition. The final section does not repeat any of its material but, rather than hearing all the chord sequences presented simultaneously, presents them individually from 1 through to 4b. This 'laying out' of the chords provides a way for the chord sequences to fade out slowly, whilst the final C# from Melody 2a of section 17 is sustained.

A textual image acted only as a superficial plan for the development of pitch material in this setting. As the rules of the piece are established, then stretched and broken, our recognition of chords and
melodies allow us to consider the development of musical material. To capture the idea of ‘growth’ it was necessary for the materials to take on a life of their own, away from a specific formal plan constructed from the text.

The pieces analysed in this chapter show examples of a careful methodology for organising compositional materials. Following on from the issues discussed in the previous chapters, they have allowed me to explain aspects of my musical construction on their own terms.
Conclusions

The order and content of the material in this commentary reflect my main areas of research. Each chapter has focused upon a different aspect of my compositional development. There are substantial differences between the disciplines I have engaged with in my portfolio. Even so, these differences have made it important for me to develop a working model for organising my materials.

Throughout the portfolio I have described the development of various systems of rules. In the case of electroacoustic composition, the rules I devised were practical and beneficial: I learned to record and manipulate my own materials with fluency. With these skills I was then able to concentrate on developing my foreground/background model of electroacoustic sound (within mixed pieces).

I discovered that text-setting requires a consistent yet flexible system which can draw on a variety of techniques. Developing a system for associating poetry and music helped when setting the libretto of my latest work *A Dream Of Men*. The motivic repetition, changing textures and extended vocal techniques employed in the opera were developed throughout my portfolio. This system and the foreground/background electronics model worked together to ensure textual clarity was prioritised.

Textual form and image influenced the pitch organisation in works such as *Cloc ar y dŵr*. Analysis of *Y Deilid*, however, proves other systems of organisation have been able to develop. In this piece, knowing when and how to break the system of rules was a crucial phase of the compositional process. It ensured that the musical materials could combine in new ways without losing a sense of their harmonic identity.
My future compositions are likely to draw upon one or more of these systems of organisation. It is not appropriate for me to conclude that my involvement with each of them has stopped. Rather, I envisage other relationships emerging from these systems, especially regarding my research into electroacoustic composition. Alongside these systems, I hope that other stylistic features elucidated in this commentary continue to develop. The experiences of the last four years of study must be built upon with discipline and imagination.
Bibliography


Tracks on the CD which accompanies this portfolio

2. *what is a voyage?* from *The 20th Season* (2006-2007) 2:10
5. *time is a tree* from *The 20th Season* (2006-2007) 1:46
Propaganda'r Prydydd

For soloists, SSAA chorus & electronics

Jack White
When setting this poem the relationship between the ‘bardd’ (‘poet’) and the ‘byd’ (‘world’) provided a musical starting-point. I decided to segregate my forces to help examine this statement: women would sing the poem’s text (in Welsh) and men would recite English text in electronic sections. The possibility of changing the relationship between these forces provided an extra level of tension for the setting. Despite these differences I did not want to spoil the drama of the poetry and looked for ways in which the electronics and the live performers could work together. For the building blocks of the electronics I recorded men reciting the words found on a computer keyboard (‘escape’, ‘home’, ‘control’, etc.). I chose to use these words because they stood in relief from the prose of the poetry and had a familiarity which I could use to bind the two forces together. I asked the men to perform the words within a broad range of emotions and these differing shades were suitable for adding a chorus-like drama to certain parts of the poem. The isolation and electronic manipulation of such words also allowed me to experiment with different textures within this setting.

J.W.
Performance notes

General
All accidentals apply throughout the bar unless a section states otherwise.
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.
In all cases where the time signatures change (\( \frac{3}{4} = \frac{1}{4} \)) unless marked otherwise.

Electronics
A C.D. player, amplifier and pair of high-quality speakers are needed for the electronics.
There is the option of triggering the samples using 'Ableton Live' software (version 7.0, or later).
It is the responsibility of the sound technician to ensure that there is a good balance between the
dynamics of the electronics and the live performers.

Phonemes
These sounds should be performed as follows:

- **Mm** as a closed-mouth hum
- **Shi** as in the first sound of 'ship'
- **Sh** as in the first sound of 'shell'
- **Sher** as in the first sound of 'shirt'
- **Shuh** as in the first sound of 'shut'
- **Oo** as in the middle sound of 'roof'
- **Eh** as in the first sound of 'egg'
- **Oh** as in the first sound of 'off'
- **Heh** as in the first sound of 'head'
- **Ngh** as the nasal sound found in Welsh (e.g. fy nghalon i)

Notation
When these note-heads (\( \times, \bullet, \odot \)) are used within a 1-line stave it indicates that the
sound should have no definite pitch: the performer should look for directions on the
score as to the particular voice to use. When these note-heads are used on a conventional
5-line stave it should be understood as *Sprechgesang*.

- **Diminuendo al niente.**
- **Repeat the previous word or syllable (when this sign appears in the lyrics).**
- **Hand tremolo produced by shaking your closed fingers against your mouth like a
Hollywood 'Red-Indian' (rate, or change in rate, stated in the score).**
- **Lip tremolo produced by moving your finger up and down between your lips (rate,
or change in rate, stated in the score).**
- **A single open-mouthed hit on the beat of the note (similar motion to hand tremolo)).**
- **Push the flattened note slightly sharp at first but settle back to 'flat' at its end.**

Language
Commands in the score to whisper/mutter should be performed in Welsh if possible or
omitted completely. The only exception starts at b.62 where the choir is asked to
take (English) words from the electronics for these effects.
Propaganda'r Prydydd

Robert Williams Parry

Senza un tempo specifico

Jack White

\( \frac{1}{2} = 66 \)

Pursue line independently, hold the final note into the next bar. Within the time outlined aim for the simultaneous presentation of as many different speeds as possible.
Senza un tempo specifico

(18-20 seconds approx.)

Poco più mosso \( \frac{J}{= 80} \)

* * *

* Only the syllable ‘-thyn’ is from the word ‘ddoethyn’ (so should be pronounced as it sounds in that word). ‘Yn’ should be pronounced as in the phrase, ‘yn ein byw’.
* = Wait for electronics to suddenly decrease in volume before continuing.
Repeat section until a sudden, loud sound is heard in the electronics.
Senza un tempo specifico

(25-30 seconds approx.)

Pursue line independently, hold final note into next section.

\[ J = 63 \]
Hold note until electronic rhythm begins in next bar.

\[ \text{\textit{molto cres.}} \]
Molto accel.

(accel. lead by electronics)

\( J = 170 \)

Solo S. 1.

Solo S. 2.

Solo A. 1.

Solo A. 2.

Addwg y ddry-chol-i-eth i'r **iegair gair gair gair gair gair**

Leggiero

Solo A. 1.

Wol we-ad.

Legato

Solo A. 2.
Meno mosso $\frac{1}{2}=63$
* = Dissolve note into breath
Dogs

FOR PERCUSSION & ELECTRONICS

JACK WHITE
Performance notes

General

All sections *segue* into each other although the scoring method necessitates a break between each section.

'I am his Majesties' dog at Kew,
pray tell me, sir, whose dog are you?'

This couplet was inscribed on the collar of a dog given to King George II by Alexander Pope.

Electronics

A C.D. player, amplifier and pair of high-quality speakers are needed for the electronics. There is the option of triggering the samples using 'Ableton Live' software (version 7.0, or later). It is the responsibility of the sound technician to ensure that there is a good balance between the dynamic of the electronics and the live performer. To set the volume of the electronics it is advisable to play the end of the piece and check that the live percussionist can be heard. If the gain of the electronics is set in balance with this section the earlier sections will smoothly build up to this volume.

Notation

The percussion part is scored as follows (top-stave spaces to bottom-stave lines):

- Ride cymbal and thick splash (x)
- China cymbal (14'') and two upside-down splashes (x)
- China cymbal (16'')
- High tom
- High bongo
- Low bongo
- Snare drum without snares
- Medium tom
- Low tom

On the top stave of the live percussion part a crossed note-head differentiates between the two types of cymbal. On the bottom stave a crossed note-head means a rim-click. Rim-shots are notated with an r.s. above the note.

Most of the markings on the score are conventional. Within the rectangles of the electronic part the dotted lines are a rough guide to the shape of the waveforms within: the wider apart the lines the louder the sample. Smaller dotted vertical lines show peaks in the samples which can be heard. Please note that where instrument names are given on the left-hand side of the score, this refers only to the source of the original sample and will not always be a useful guide to the sound of the sample after manipulation.

- Delay has been used on the sample preceding this sign
- Periodic repetition of a sample via delay (used with the sign above)
- Buzz stroke
- Shows the start and end of sound files (especially where material is harder to describe in terms of pitch or rhythm).

During 2006-07 I spent time working with an Italian percussionist, Enrico Bertelli. All the samples of percussion instruments in this piece were made during our recording sessions at Cardiff University. I would like to thank Adrian Hull for recording the couplet and for providing all of the additional vocal samples. Every sound in the electronics started life from one of these sound sources; no other samples were used during the building of this piece.

J.W.
The percussionist should begin at 1:07:00 approx.

The percussionist should begin at 1:07:00 approx.

The percussionist should begin at 1:07:00 approx.
Perc.

Sweep

Timbren

(Clicking/Slap)
<table>
<thead>
<tr>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snare drum (without snare)</td>
</tr>
<tr>
<td>Sweep</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
</tbody>
</table>

Segue into next movement.
Timpani
Timpani
Timpani

ELECTRONICS
Timpani
Vibraphone
Vibraphone
Vibraphone
Vibraphone
Vibraphone
Vibraphone
Vibraphone
Voices
Swell

PERC.
segue into next movement.
THE 20TH SEASON

FOR MIXED COLLECTIONS OF VOICES

JACK WHITE
Introduction

The Covering

Morning at last: there in the snow
Morning at last: there in the snow
Your small blunt footprints come and go.
Night has left no more to show,
Not the candle, half-drunk wine,
Or touching joy; only this sign
Of your life walking into mine.

But when they vanish with the rain
What morning woke to will remain,
Whether as happiness or pain.

Philip Larkin (1976)

First Sight

Lambs that learn to walk in snow
When their bleating clouds the air
Meet a vast unwelcome, know
Nothing but a sunless glare.
Newly stumbling to and fro
All they find, outside the fold,
Is a wretched width of cold.

As they wait beside the ewe,
Her fleeces wetly caked, there lies
Hidden round them, waiting too,
Earth's immeasurable surprise.
They could not grasp it if they knew,
What so soon will wake and grow
Utterly unlike the snow.

Philip Larkin (1956)
The North Ship - Songs, 75° N Blizzard

Suddenly clouds of snow
Begin assaulting the air,
As falling, as tangled
As a girl's thick hair.

Some see a flock of swans,
Some a fleet of ships
Or a spread winding-sheet,
But the snow touches my lips

And beyond all doubt I know
A girl is standing there
Who will take no lovers
Till she winds me in her hair.

Philip Larkin (1944)

The Winter Palace

(extract from)

...Then there will be nothing I know.
My mind will fold into itself, like fields, like snow.

Philip Larkin (1978)

The Blades

The Garden

It is a gesture against the wild,
The ungovernable sea of grass;
A place to remember love in,
To be lonely for a while;
To forget the voices of children
Calling from a locked room;
To substitute for the care
Of one querulous human
Hundreds of dumb needs.

It is the old kingdom of man.
Answering to their names,
Out of the soil the buds come,
The silent detonations
Of power wielded without sin.

R. S. Thomas (1963)
Truth

He was in the fields, when I set out.
He was in the fields, when I came back.
In between, what long hours,
What centuries might have elapsed.
Did he look up? His arm half
Lifted was more to ward off
My foolishness. You will return,
He intimated; the heart's roots
Are here under this black soil
I labour at. A change of wind
Can bring the smooth town to a stop;
The grass whispers beneath the flags;
Every right word on your tongue
Has a green taste. It is the mind
Calling you, eager to paint
Its distances; but the truth's here,
Closer than the world will confess,
In this bare bone of life that I pick.

R. S. Thomas (1963)

The Flower

I asked for riches.
You gave me the earth, the sea,
the immensity
of the broad sky. I looked at them
and learned I must withdraw

to possess them. I gave my eyes
and my ears, and dwelt
in a soundless darkness
in the shadow
of your regard.

The soul
grew in me, filling me
with its fragrance.

Men came
to me from the four
winds to hear me speak
of the unseen flower by which
I sat, whose roots were not
in the soil, nor its petals the colour
of the wide sea; that was
its own species with its own
sky over it, shot
with the rainbow of your coming and going.

R. S. Thomas (1975)
Gradual

(extract from)

I have come to the borders...

...Instruct me, God, whether to press onward or to draw back...

...A myriad prayers are addressed to you in a thousand languages and you decode them all. Liberty for you is freedom from our too human senses, yet we die when they nod. Call your horizons in. Suffer the domestication for a moment of the ferocities you inhabit, a garden for us to refine our ignorance in under the boughs of love.

R. S. Thomas (1983)

The Fall

what is a voyage?

up up:go ing
downdowndown

com:ing won der ful sun

moon stars the all, & a

(big ger than
big
gest could even
begin to be)dream
of;athing:of
a creature who’s
O
cean
(everywhere
nothing
but light and dark;but
never forever
& when)un
til one strict
here of amazing most
now,with what
thousands of(hundreds
of)millions of
CriesWhichAreWings

ly this
(merely and whose
not
numerable leaves are
fall
i
ng)he
stands
lift
ing against the
shrieking

sky such one

e. e. cummings (1963)
ness as
con
founds
all it creating winds.

(D-re-A-mi-N-gl-Y
leaves
(sEe)
locked
in
gOLd
after-
gLOW
are
t
ReMbLiN
g)

(extract from poem beginning 'as freedom is a breakfastfood')

....time is a tree (this life one leaf)
but love is the sky and i am for you
just so long and long enough

(e. e. cummings (1963))

(e. e. cummings (1940))
The Rays

Haworth

I'm here now where you were.  
The summer grass under my palms is your hair.  
Your taste is the living air.

I lie on my back. Two juggling butterflies are your smile.  
The heathery breath of the moor's simply your smell.  
Your name sounds on the coded voice of the bell.

I'll go nowhere you've not.  
The bleached dip in a creature's bone's your throat.  
That high lark, whatever it was you thought.

And this ridged stone your hand in mine,  
and the curve of the turning earth your spine,  
and the swooning bees besotted with flowers your tune.

I get up and walk. The dozing hillside is your dreaming head.  
The cobblestones are every word you said.  
The grave I kneel beside, only your bed.  

Carol Ann Duffy (2005)

Hour

Love's time's beggar, but even a single hour,  
bright as a dropped coin, makes love rich.  
We find an hour together, spend it not on flowers  
or wine, but the whole of the summer sky and a grass ditch.

For thousands of seconds we kiss; your hair  
like treasure on the ground; the Midas light  
turning your limbs to gold. Time slows, for here  
we are millionaires, backhanding the night

so nothing dark will end our shining hour,  
no jewel hold a candle to the cuckoo spit  
hung from the blade of grass at your ear,  
no chandelier or spotlight see you better lit

than here. Now. Time hates love, wants love poor,  
but love spins gold, gold, gold from straw.  

Carol Ann Duffy (2005)
Mean Time

The clocks slid back an hour
and stole light from my life
as I walked through the wrong part of town,
mourning our love.

And, of course, unmendable rain
fell to the bleak streets
where I felt my heart gnaw
at all our mistakes.

If the darkening sky could lift
more than one hour from this day
there are words I would never have said
nor have heard you say.

But we will be dead, as we know,
beyond all light.
These are the shortened days
and the endless nights.

Carol Ann Duffy (1993)

Name

(extract from)

...I love your name.
I say it again and again
in this summer rain...

...I pray it
into the night
till its letters are light.

I hear your name
rhyming, rhyming,
rhyming with everything.

Carol Ann Duffy (2005)

This collection comprises sixteen songs: four 2-, 3-, 4- and 5-voiced songs using the work of four poets who were born in the 20th century. Each one of these sub-collections have textual references to one of the four seasons (winter, spring, autumn, summer). As the seasons of this collection change, so too do the themes of love and relationships which play out to different effect in each of the poems. I have tried to set each of the poems in a way that respects their poetic character, conveying aspects of form and social context where appropriate, whilst attempting to find musical expression for the emotion of each text.

J.W.
Performance notes

General

All accidentals apply throughout the bar unless a section states otherwise.
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.
In all cases where the time signatures change (\(\frac{1}{4} = \frac{1}{2}\)) unless marked otherwise.

Phonemes

These sounds should be performed as follows:

- **Ah** as in the first sound of 'arm'
- **Ay** as in the last sound of 'bay'
- **Dee** as in the first sound of 'deed'
- **Duh** as in the first sound of 'dull'
- **Ee** as in the last sound of 'see'
- **Een** as in the last sound of 'seen'
- **Ell** as in the last sound of 'shell'
- **Em** as in the first sound of 'empire'
- **Gu** as in the first sound of 'gull'
- **Hay** as in the first sound of 'hate'
- **Hee** as in the first sound of 'heat'
- **Heh** as in the first sound of 'head'
- **Huh** as in the first sound of 'hut'
- **Lee** as in the first sound of 'leek'
- **Liz** as in the first sound of 'lizard'
- **Luh** as in the first sound of 'luck'
- **Ma** as in the first sound of 'man'
- **Mee** as in the first sound of 'meek'
- **Mm** as a closed-mouth hum
- **Muh** as in the first sound of 'mum'
- **Na** as in the first sound of 'nan'
- **Nee** as the word 'knee'
- **Ngh** as the nasal sound found in Welsh (e.g. fy nghalon i)
- **Noo** as in the first sound of 'noose'
- **Nuh** as in the first sound of 'number'
- **Oh** as in the first sound of 'off'
- **Or** as in the last sound of 'for'
- **Ow** as in the last sound of 'now'
- **Owe** as in the last sound of 'stowe'
- **Ree** as in the first sound of 'reap'
- **Ray** as in the first sound of 'rate'
- **Ss** as in the first sound of 'self'
- **Sh** as in the first sound of 'shesh'
- **Tuh** as in the first sound of 'turn'
- **Uh** as in the first sound of 'up'

Notation

When cross note-heads (\(\times\)) are used within a 1-line stave it indicates that the sounds used should have no definite pitch: the performer should look for directions on the score as to the particular voice to use. When these note-heads are used on a conventional 5-line stave it should be understood as *Sprechgesang*.

\[-\rightarrow\] Diminuendo al niente.

\(*\) Repeat the previous word or syllable.
Hand tremolo produced by shaking your hand against your mouth like a Hollywood 'Red-Indian' (rate, or change in rate, stated in the score).

Cup your hand over your mouth.

Remove cupped hand from your mouth.

Vocal quiver produced by slightly relaxing your lips and moving your cheek in and out with the fingers of one hand. Rate of repetition given in the score.

Falsetto voice should be used.

A sharp intake of breath (shaped to stated syllable).

In most cases phrase marks are written above the stave. Slurs to indicate melismata are, in most cases, marked below the stave. Please note that these two markings can occur within the same section of music.

These signs over notes give indication to bounce your hand against your mouth (like a 'Red-Indian') following the metric pattern of the markings and the metre of the piece. For example, if a crotchet has two of these signs above it (as shown on the left) then the effect of bouncing your hand over your mouth should sound as two quavers, even though the note sung should be continuous.
Morning at last: there in the snow

Elegiacally $J=66$

SOPRANO

Morn ing at last there in the snow

Molto accel. $J=100$

small blunt foot prints come and go night has left no more to show Not the candle

half-drunk wine or touching joy only this sign of your life walking into mine

A tempo $J=66$

But when they vanish with the rain

Molto accel.

Morn ing what morn ing whether as happiness whether as happiness or pain

Woke to will remain whether as happiness or pain
First Sight

Philip Larkin

Jack White
75°N Blizzard

Philip Larkin

J = 76

TENOR

Sudd-en-ly
Huh clouds of snow
Be-gin as-aul-ting the air

TENOR

Sudd-en-ly
Huh clouds of snow
Be-gin as-aul-ting the air

Molto accel.

snow tou-ches my_ lips

And be-yond all doubt I know a girl is stand-ing
there, be-yond all doubt I know a girl is stand-ing

Rit.

there I know a girl is stand-ing
there who will take no lo-vers till she winds me, winds me in her hair

there be-yond all doubt I know a girl is stand-ing
there who will take no lo-vers till she winds me, winds me in her hair
The Winter Palace

Philip Larkin

\[ \begin{align*}
&\text{The Winter Palace} \\
&\text{Philip Larkin} \quad \text{Jack Whitl}
\end{align*} \]

\[ \begin{align*}
&\text{Ten} \quad \text{Bass} \\
&\text{Molt} \quad \text{acce} \\
&\text{A tem} \quad \text{po} \\
&\text{pp pos}.
\end{align*} \]
The Garden

R. S. Thomas

Calmly $\frac{4}{4}=69$

Poco accel.  Molto accel.

Dancing $\frac{2}{4}=69$
(2+3)

the un-governable sea

against the wild

it is a gesture against the wild

(2+3)

the un-governable sea

against the wild

it is a gesture against the wild

Rit.

Meno mosso (J=100)

(3+2)

p

slow down rate

un-governable sea

of grass

Più mosso

j =

love in

to remember love

in

to be lonely for a while

love

to remember

to be lonely

love

to remember

to be lonely

to forget the voices
the voices the voices the voices of children calling from a locked room to

Rit.  

substitute for the care of one querulous human hundreds of dumb needs

substitute for the care of one querulous human hundreds of dumb needs
Meno mosso \((J=76)\)

Più mosso \((J=76)\)

S1.

\[\text{Mm} \quad \text{ans'-ring to their names}_{\text{mf}} \quad \text{p}_{\text{subito}} \quad \text{out of the soil, the} \]

S2.

\[\text{Mm} \quad \text{ans'-ring to their names}_{\text{mf}} \quad \text{p}_{\text{subito}} \quad \text{out of the soil, the buds come the} \]

A.

\[\text{It is the old kingdom of man} \quad \text{ans'-ring to their names}_{\text{mf}} \quad \text{p}_{\text{subito}} \quad \text{out of the soil, the} \]

S1.

\[\text{mf} \quad \text{whisper} \quad \text{ff} \quad \text{buds come out of the soil} \quad \text{the buds come the silent nations} \]

S2.

\[\text{mf} \quad \text{whisper} \quad \text{ff} \quad \text{buds come out of the soil} \quad \text{the buds come the silent nations} \]

A.

\[\text{ff} \quad \text{buds come out of the soil} \quad \text{the buds come the silent nations} \]

S1.

\[\text{Ow} \quad \text{Ee} \quad \text{Ow} \quad \text{Mm} \quad \text{Ah} \quad \text{Oo} \quad \text{Oh} \quad \text{Mm} \quad \text{(fast) (seamlessly)} \]

S2.

\[\text{Ow} \quad \text{Ee} \quad \text{Ow} \quad \text{Mm} \quad \text{Oh} \quad \text{Ah} \quad \text{Oo} \quad \text{Mm} \quad \text{(fast) (seamlessly)} \]

A.

\[\text{mf} \quad \text{mp} \quad \text{p} \quad \text{of power} \quad \text{wielded without} \quad \text{sin} \quad \text{(slowly push G)} \]
Truth

J. S. Thomas

Jack White

\[ J = 76 \]

\[ \text{OPRANO} \]

\[ \text{OPRANO} \]

\[ \text{ALTO} \]

\[ \text{rit.} \]

\[ J = 66 \]

\[ \text{marcato} \]

\[ \text{mf} \]

\[ \text{poco cresc.} \]

He was in the fields when I set out.

He was in the fields when I came back.

In between.

what centuries might have elapsed.

what centuries might have elapsed.

what long hours...
Did he look up? His arm half lifted.

turn you will return you will return, he intimidated the heart's roots are here.

turn you will return you will return, Mm the heart's roots are here.

turn you will return you will return, Mm Ngh the heart's roots are here.
under this black soil I labour at

change of wind can bring the smooth town to a stop the grass whis-

pers beneath the flags

ev'ry word on your tongue has a green taste
ev'-ry right word on your tongue has a green taste ev'-ry right word on your tongue has a green taste
ev'-ry right word on your tongue has a green taste ev'-ry right word on your mind calling you
calling you eager to paint its distances.
Poco accel.  

but the truth's here  

Closer than the  

world will confess  

In this bare bone of life that I pick

world will confess

world will confess

(world will confess Mm)
The Flower

R. S. Thomas

Playfully, but softly \( \frac{\text{J} = 104}{\text{J}} \)

I asked for riches you gave me the earth, the immensity of the sea,

I asked for riches gave me the earth, the immensity of the

I asked for riches gave me the earth, the

The broad sky—immensity. I looked around and

learned I must withdraw to protect them I gave my eyes, gave my ears, gave my ears,

learned I must withdraw to protect them gave my eyes and my ears, and lived in a
Poco rit.  
Meno mosso  

A tempo $\text{\textit{d}=104}$

Meno mosso
A tempo $\frac{3}{4} = 104$

petals the colour of the wide sea that was its own species with its own sky o-ver it shot with the

Rit.

(2+3)

rainbow rainbow rainbow of your com-ing and go-ing

rainbow rainbow rainbow of your com-ing and go-ing

rainbow rainbow rainbow rainbow
Gradual

R. S. Thomas

Solemnly \( j=126 \)

Poco rit.

I have come to the borders Instruct me, God whether to press on-ward or to draw

\[ \text{Soprano} \]

\[ \text{Alto} \]

\[ \text{Tenor} \]

-------- A tempo

back are ad-dressed in a thou-sand and you de-code them

back A my-ri-ad prayers to you lan-guages

back Ah Oo Mee Ah Nee Oh Oo Ah Noo Ma Ee Ah Dee Oh Mee

all Li-ber-ty for you is free-dom from our too hu-man sen-ses

and you de-code them all Li-ber-ty for you is free-dom from our too hu-man sen-ses

Ah Oo Ee Oo Ee Ah Li-ber-ty for you is free-dom from our too hu-man sen-ses
yet we die when they nod call your horizons in yet we die when they nod call your horizons in

Meno mosso $J=100$

yet we die when they nod call your horizons in yet we die when they nod call your horizons in

Poco rit. ——-

yet we die when they nod call your horizons in yet we die when they nod call your horizons in
what is a voyage?

e. e. cummings

Brightly \( j = 96 \)

SOPRANO

what is a voy-age? Mm.  
up up up up  up up up up  up up up  up up

ALTO

what is a voy-age? Mm.  
up up up up  up up up up  up up up  up up

TENOR

what is a voy-age? Mm.  
up up up up  up up up up  up up up  up up

BASS

(3+2)  
mp whispered  
up  up  up  up  up  up  up

(3+2)  
\( \text{mf whispered} \)

(3+2)  
\( \text{f} \)

(3+2)  
\( \text{f} \)

(3+2)  
\( \text{f} \)

\( \text{poco rit.} \)

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down

what is a voy-age?  
Mm. Mm.  
down
Senza un tempo preciso  
(accidentals only affect the note they come before)

Quasi-improvisatory \( j = 60-84 \)

The tempo within sections marked || should be fairly consistent, however, there need not be any similarity between the chosen tempo for each section.

\[ \text{Oo} \quad \text{(vary the tempo of the pattern but never the order)} \]

\[ \text{Oh} \quad \text{(vary the tempo of the pattern but never the order)} \]

\[ \text{Oo} \quad \text{(vary the tempo of the pattern but never the order)} \]

\[ \text{Oh} \quad \text{(vary the tempo of the pattern but never the order)} \]

\[ \text{Oh} \quad \text{(vary the tempo of the pattern but never the order)} \]
e. e. cummings

Vivaciously \( j = 112 \)

(2+2+3) \( \rightarrow \) (2+3) \( \rightarrow \) (3+2)

\begin{align*}
\text{SOPRANO} & \quad \text{time-less tarm less time-less tarm less time Liz I'm Liz dime Liz dime Liz Lee} \\
\text{ALTO} & \quad \text{time-less time-less tarm less dime Liz dime less dime Liz Lee} \\
\text{TENOR} & \quad \text{Lee Lee Lee time-less this merely} \\
\text{BASS} & \quad \text{time-less tarm less time-less tarm less time-less tarm less arm less Lee rit.} \\
\end{align*}

6

(2+3) \( \rightarrow \) (2+3) \( \rightarrow \) (3+2)

\begin{align*}
\text{S.} & \quad \text{Mee and Lee Me Heh Lee a news not} \\
\text{A.} & \quad \text{Mee Heh Lee a news not} \\
\text{T.} & \quad \text{Mee Heh Lee a news not} \\
\text{B.} & \quad \text{Mee and Lee Mee Eel Ee and whose not} \\
& \quad \text{\( j = 56 \)} \\
\end{align*}

\begin{align*}
\text{S.} & \quad \text{p cresc. poco a poco} \\
\text{A.} & \quad \text{numerable numerable numerable numerable numerable numerable numerable numerable} \\
\text{T.} & \quad \text{numerable leaves are falling numerable} \\
\text{B.} & \quad \text{numerable numerable numerable numerable numerable numerable numerable numerable} \\
\end{align*}
numerable who me-ra-ble who me-ral-ble who me-ra-ble who me-ra-ble you me-ra-ble
numerable nume-ra-ble nume-leaves are,
numerable who me-ra-ble who me-ra-ble who me-ra-ble you me-ra-ble

\[ j = 40 \]

numerable nume-ra-ble nume-ra-ble

più mosso

lifting sky such one-ness as con-founds all it-cre-ating winds

the shrieking sky such one...
D-re-A-mi-N-gl-Y

Playfully \( \downarrow = 72 \)

**SOPRANO**

\[ \text{(2+3)} \]

**ALTO**

**TENOR**

**BASS**

Ree. Mee.\[ \text{(poss.)} \]

---

Molto accel. \[ \text{(non-unison)} \]

leaves leaves leaves

leaves leaves leaves

leaves leaves leaves

leaves leaves leaves

leaves leaves leaves

---

leaves leaves leaves

leaves leaves leaves
...-time is a tree (this life one leaf

e. e. cummings

Freely \( \dot{J} = 100 \)

SOPRANO

ALTO

TENOR

BASS

molto accel.

S.

A.

T.

B.
più mosso $\dot{=}$ 160

A tempo $\dot{=}$ 100

this life one leaf

this life one leaf

but love is the

but love is the sky

I am for you

poco più mosso

just so long and long enough

just so long and long enough

just so long enough

* - perform an octave higher if too low.
Haworth

Carol Ann Duffy

SOPRANO

I'm here now where you were. The summer grass under my palms is you.

ALTO

I'm here now where you were. Mm.

TENOR

I'm here now where you were. Mm.

BARITONE

I'm here now where you were. Mm.

S1.

Your taste is in the living air. I lie on my back. Two jug-gling but-ter-fly.

S2.

Oh.

A.

Oh.

T.

Oh.

Bar.

Oh.
are your smile

are your smile

The heathery breath of the moor's simply your smell

name sounds on the coded voice of the bell

I'll go nowhere you've not

(2+3)

poco cresc.

PP (pos.) espress.

poco cresc.

PP (pos.) espress.

(name sounds on the coded voice of the bell) I'll go nowhere you've not

(name sounds on the coded voice of the bell) I'll go nowhere you've not

(name sounds on the coded voice of the bell) I'll go nowhere you've not

(name sounds on the coded voice of the bell) I'll go nowhere you've not

(name sounds on the coded voice of the bell) I'll go nowhere you've not

(name sounds on the coded voice of the bell) I'll go nowhere you've not

(name sounds on the coded voice of the bell) I'll go nowhere you've not
Piu mosso $j=80$

The bleached dip in a creature's bone's your throat
That high.

And this ridged stone
And this ridged stone

your hand in mine and the curve of the turning earth your spine and the swooning bees besotted

S1.

S2.

A.

T.

Bar.

S1.

S2.

A.

T.

Bar.

S1.

S2.

A.

T.

Bar.

S1.

S2.

A.

T.

Bar.
Rit.  
(Meno mosso \( \text{\textit{j}} = 50 \))

\( \text{(3+2)} \)

\( \text{P dolce} \)

\( \text{\textit{flowers your tune}} \)

\( 2 \text{ get up and walk} \)

\( \text{The dozing hill-side is your dreaming head} \)

\( \text{\textit{dolce}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here now} \)

\( \text{\textit{calmo}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here now} \)

\( \text{\textit{calmo}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here now} \)

\( \text{\textit{calmo}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here.} \)

\( \text{Bar.} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here.} \)

\( \text{Bar.} \)

\( \text{\textit{calmo}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here.} \)

\( \text{Bar.} \)

\( \text{\textit{calmo}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here.} \)

\( \text{Bar.} \)

\( \text{\textit{calmo}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here.} \)

\( \text{Bar.} \)

\( \text{\textit{calmo}} \)

\( \text{\textit{flowers your tune}} \)

\( \text{1 get up and walk} \)

\( \text{I'm here.} \)
Hour
Carol Ann Duffy

\( j = 63 \)
\((3 + 3 + 2)\)

SOPRANO

\( mf \)

Mm.

ALTO

TENOR

TENOR

BASS

\( mf \)

\( (senza sen.) \)

Love's time's beggar but even a single hour bright as a dropped coin makes love

\( (senza sen.) \)

\( (senza sen.) \)

\( (senza sen.) \)
We find an hour to spend it not on flowers. but the

Love's time's beggar but even a single hour bright as a dropped coin makes love's.

poco cresc.
whole of the summer sky and a grass ditch.

Love's time's beggar but even a single hour bright as a dropped coin

whole of the summer sky and a grass ditch.

For thousands of seconds we kiss your...
the Midas light

hair like treasure on the ground

turning your limbs to gold

Rit.
\[ \text{Tempo primo } \, J = 63 \]

\[ (3 + 3 + 2) \]

So nothing dark will end our shining hour.
from the Ah.Mm. Ah.Mm. Ah.Mm. jewel hold a candle to the cuckoo spit hung.

no chandelier or spotlight see you better lit than

blade of grass at your ear
(3+3+2)

Accel.

Now Time hates love wants love poor

here Time hates love wants love poor

due to love gold gold gold spins

but love gold gold gold spins

love love spins gold gold gold

love love spins gold gold gold

love love spins gold gold gold

but love spins from straw
Mean Time

Carol Ann Duffy

\[ j = 52 \]

(3+2)

\( p \) poco cresc.

\( m^{f-p}_{<sim.} \)

\( p \) cresc. express.

\( \text{as I walked through the wrong part of town.} \)

\( m^{f}_{<sim.} \) \( m^{f-p}_{<sim.} \) \( f > mp_{<sim.} \) \( ff > mf_{<sim.} \)

\( m^{f-p}_{<sim.} \) \( m^{f}_{<sim.} \) \( m^{f-p}_{<sim.} \)

\( \text{light from my life.} \)

\( \text{as I walked through the wrong part of town.} \)

\( \text{light from my life.} \)

* This effect should sound like a continuous resonant hum, as if the note was 'glowing' bright to dim (the loudest part always with the main accents of the bar).
Più mosso $\text{\textit{\textbf{p}} \text{\textit{\textbf{dolce}}}}$ $\text{\textit{\textbf{(3+3+2)}}}$ $\text{\textit{\textbf{mf}}}$ $\text{\textit{\textbf{p}}}$ $\text{\textit{\textbf{sim.}}}$ $\text{\textit{\textbf{(3+3+2)}}}$

mourn-ing our love. And of course un-men-da-ble

mourn-ing our love. And of course un-men-da-ble rain.

mourn-ing our love. And of course un-men-da-ble rain.

mourn-ing our love. And of course un-men-da-ble rain.

mourn-ing our love. And of course un-men-da-ble rain.

mourn-ing our love. And of course un-men-da-ble rain.

Rit. $\text{\textit{\textbf{j=120}}}$

fell.

Ray Ee Ay Ee Ay Ee Ay

Ray Ee Ngh Ray Ee Ngh Ray Ee Ngh Ee Ngh

Ray Ee Ee Ay Ee Ee Ay

Ray Ee Ee Ee Ee Ay

Ray Ee Ee Ee Ee Ay

Ray Ee Ee Ee Ee Ay
to the bleak streets.

Ray Hee Ee Na Ray Ee Ngh Ngh Ray Hee Ee Na Ray Ee

felt.

Ray Hee Ee Na Ray Ee Ngh Sh Ray Oh Na Ray Hee Ee Na Sh Na Sh Na

I felt.

Ngh Ray Sh Ray Hee Ee Na Sh Na Sh Ee Ray Ngh Ray Hee Ee Na

Ray Ray Hee Ee Na Ray Oh Na Sh Ngh Ray Ee ngh Ray Oh Na

Ray Ee Ngh Sh Ray Hee Ee Na Sh Na Ray Ee Ngh Sh
Molto accel.

I felt my heart.

at all our mistakes— If the darkening sky could lift

If the darkening sky could lift
There are words I would never have said.

If the dark-en-ing sky could lift

A tempo $J = 52$

But we will be dead

Mm

Mm

be-yond

all light

Mm

as we know

Mm

as we know

Mm

Mm.
these are the shortened days...

the endless nights...
Name

Carol Ann Duffy

Jack White

\[ j = 63 \]

\[ (3+2) \]

OPRANO

\[ \text{I love your name... I love your name... I say it again and again.} \]

ALTO

\[ \text{I love your name... I love your name... I say it again and again.} \]

TENOR

\[ \text{I love your name... I love your name... I say it again and again.} \]
Rit.

say it again in this summer rain

say it again in this rain

gain again Ray Ay Ay Hay Ec Ee Hee Hee Ngh

and again say it again and a gain sum mer rain

Meno mosso $j=50$

I pray it into the night till its letters are light I love your name

I pray it into the night till its letters are light I love your name

I pray it into the night till its letters are light I love your name
love your name I hear your name rhy-ing rhy-ing rhy-ing every thing

love your name I hear your name rhy-ing rhy-ing rhy-ing every thing

love your name I hear your name rhy-ing rhy-ing rhy-ing every thing

love your name I hear your name rhy-ing rhy-ing rhy-ing with every thing
Cloc Ar Y Dŵr

FOR PIANO, MARIMBA & ELECTRONICS

JACK WHITE
Performance notes

General
All accidentals apply throughout the bar.
All grace-notes are to be performed before the beat.

Electronics
A Macintosh computer running 'Ableton Live' sofware (version 7.0, or later), an audio interface,
mixing desk, amplification equipment and high-quality speakers are required. A musician is required
to trigger samples from this setup in performance with the live instruments. The audio files are
available upon request from the composer. During a live performance it is advisable to amplify the
piano and marimba parts using high-quality condenser microphones (e.g. AKG 414). It is the
responsibility of the sound technician to ensure that there is a good balance between the dynamics
of the electronics and the live performers.

Marimba
The choice of sticks is left up to the performer although they should always respect the dynamic
markings of each section.

Notation
Diminuendo al niente.
Independent roll over notes under this sign (in marimba).

Text

Cloc ar y dwr

Hud yr hylif
Heria'r oriau aneirif
Yma, yma.

I'r dwfn - llifä asbri,
Dagrau wedi eu cyfri
Yno, yno.

Disgyn a wna'r dynol
-dyheu yn dragwyddol,
Uwchben, uwchben.

Dafn ar ddafn a gronna,
Fel egni'r iaith yng Nghymru:
Pura? Parha? Pery?

Clock on the water

Liquid magic
Challenges the innumerable hours
Here, here.

To the deep, animation flows,
Tears that are counted
There, there.

The human descends
-panting eternally,
Above, above.

Drop on drop and round,
Like the energy of the Welsh language:
Pure? Continuing? Worrying?

Menna Elffyn

During 2007-08 I spent time working with an Italian percussionist, Enrico Bertelli. All the samples of percussion
instruments in this piece were made in Enrico's father's studio, using the huge collection of instruments there.
I would like to thank Enrico and his family for their help and hospitality during this period. I would also like to thank
Tanwen James who kindly recorded the poem for me to sample and use in the piece. As a note of interest I would like
to point out that only two samples of real water were used in the piece (the 'splash' at b.2 and a sample of water
pouring heard at b.123), every other sound started life as a percussion sample.

J.W.
Cloc ar y dŵr

In strict time (L'istesso tempo) \( \frac{j}{40} \)

Heddiw y bydaf
Heniau o wna anerif
Yma, yma'

Duration: 03:15

Electronics
Marimba
Piano

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130
\[ \begin{bmatrix} 1 & 2 \\ 3 & 4 \\ 5 & 6 \\ 7 & 8 \end{bmatrix} \]

Poco rubato

\[ J = 60 \]

Duration: 02:28
Pochissimo accel.

($\text{sfz}$ (very slowly begin to depress R pedal))

($\text{mp}$ roughly half depressed)

Wait for 16 to fade.

Wait for 16 to fade to soft.
Chwedl Cariad

For Soprano & Electronics

Jack White
Introduction

Ffynnon
(chwedl cariad)

Ffynnon yw hon sy'n hanu
ynof. Cuddia'n ddistaw bach,
ei dybroedd sy'n dywyll-lân.
Goroesodd yr eirith a'r iâ,
oesoedd y blaidd a melltith.

'Daear wyr,' meddai'r weryd.
'Daw'r tymhorau i ddawnsio trwof i.'
'Dwr ydwf,' atebais innau,
'ynghudd mewn celloedd a chilfachau.'

Cyfod,' meddai, 'ac feawn gan uno
gnawd fy naear. 'Ti a'i cei yn gnwd.'
'Wele fi,' atebais, 'cyaiff rhydwel dy dir
fy nheimlo'n llifo'n ddirgel o anwel
heb unwaith gyrraedd pen-y-daith.'

Rhymong, gallwn greu Gwerddon:
sef yw cariad, ffindr a fynnon.

Creation
(a love legend)

This well springs from myself;
it hide-and-seeks, its water dark yet clear,
outlasting the Ice Age, the ages
of wolves and bears and curses.

It saves its sweetness, underground
until a gentle sorcerer should pass by,
a hazel-rod in his hand, to tickle
the fat, round drops from its roots.

'I am earth,' said solid ground,
'and seasons shall dance through me';
'I am water,' I replied,
'hidden in crannies and clefts.'

'Rise up,' he said, 'and join
my flesh of soil. It will be your crop.'
'I am yours,' I answered, 'your veins of earth
will feel me flowing, secret, invisible,
ever arriving at journey's end.'

And we will create an Otherworld.
Love: a place where land meets water.

Menna Elfyn (2001)

The first performance of this work was given by Sarah Cunnington at a Cardiff Contemporary
Music Group concert in 2009. I would like to thank Ceri Llewellyn for recording the Welsh
poem used in the electronics. I would also like to thank Alicia Griffiths, harpist, for her
patience during our recording sessions. These two performers provided all the samples used in
this piece.

J.W.
Performance notes

General

All accidentals apply throughout the bar.
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.
In all cases where the time signatures change (\(\frac{1}{4}\) = \(\frac{1}{2}\)) unless marked otherwise.

Electronics

A Macintosh computer running 'Ableton Live' software (version 7.0, or later), an audio interface, mixing desk, amplification equipment and high-quality speakers are required. A musician is required to trigger samples from this setup in performance with the live soprano. The audio files are available upon request from the composer. The singer requires amplification, preferably using a high-quality condenser microphone (e.g. AKG 414). The singer should work with the sound technician to find a distance from the microphone where her voice will be picked up, but will not overpower the mix. The soprano part should also be put through a reverb unit set to a 2/3 second decay time, using a preset of a large space (e.g. concert hall). It is the responsibility of the sound technician to ensure that there is a good balance between the dynamics of the electronics and the soprano.

Notation

Staves stop at the point between pitched and non-pitched material. Diamond-shaped note-heads have been used where this occurs. The singer should also move a little closer to the microphone at these points, so that these sounds can be heard.

In the score the electronic parts have been grouped to show whether samples are discrete or part of larger sections. The electronics will not be able to speed up or slow down within one of these sections (e.g. M1, M2, M3 etc.). The samples should be triggered in accordance with the singer's performance of the work to give a reasonable degree of flexibility.

\(\rightarrow\) Diminuendo al niente

S.V.  Senza vibrato

M.V.  Molto vibrato

V. nat.  Usual vibrato

•  Normal singing tone

○  Half breath-, half normal-tone

○  As much breath as possible in tone

\(\rightarrow\) Change gradually from one technique to another

○  A whispery sound, akin to an audible exhalation
Chwedd Cariad

Menna Elfyn

Jack White

Soprano

Reverberated harp(s)

Electronics

Low Rumbles

Filtered Voices

Reflections of first harp motif

"Ffynnon yw hen sy' h banu ynd." 0:45 approx

0:45 approx

Filtered harp

leggero
Its water dark yet clear.

"Cuddia'n deistaw bach, ei dyfroedd sy'n dywyll iân."

0:38 approx

outlasting the ice age, the ages of wolves and bears and curses.

J=184

It saves its sweet...
S. 

earth_ soil ground and sea —

f

and so-lid ground.

S. 

S.V.

1 re-plod had — — den —

M.V.

Filtered Whispers

"Dwr ydwyf, atebais innau, 'ynghudd mewn celloedd a chaffachau.'"
and he said. Cranes and clefts. Rise up, he said. and

Multi-layered glissando on tuning given (1:08 approx)

He.~

My flesh of soil. It will be your crop. I am yours. Multi-layered glissando on tuning given (0:27 approx)

Filtered Voice

"Wele i, ambas, 'caflu rhydvedl dy dar
ly rhwmio'n llifo'n lleulgol o amod
bath unwith gwerfyl pen-y-din.""

Filtered whispers
Filicr'd Harp

0.40 approx

S. V. nat.

Other world. a place where land meets water

"saf yw cariad"

"Hymn to the Ocean"

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Y Deildy

FOR ORCHESTRA

JACK WHITE
Performance notes

General
All accidentals apply throughout the bar. All grace-notes to be taken before the beat. Glissandi should sound over the entire time of the note(s) and be as gradual as possible. In all cases where the time signatures change (\(\frac{3}{4} = \frac{1}{2}\)) unless marked otherwise.

Notation
- Crescendo dal niente.
- Diminuendo al niente.
- Change very gradually from one sound, or one way of playing, to another.
- Quarter-tone sharp.
- Quarter-tone flat.
- Three quarter-tones flat.
- Senza vibrato.
- Molto vibrato.
- Let vibrate (always for as long as possible, or until indicated to stop).
- Highest pitch possible.

Strings
- Sul tasto, Normale, Sul pont.
- Harmonic glissando with much vibrato.
- This type of *pizz.* is short for cimbalom *pizzicato.* To sound this type of *pizz.* you must rest your hand on the body of the instrument and place the tip of your index finger on the string between the fingerboard and the bridge. Rapidly move your finger up and down against the string and you should hear a sound not unlike a cimbalom. Your finger has to move very fast to ensure that you hear more pitched-sound than string-sound. You may also be able to hear the sound of your finger hitting the soundboard, but this should never overpower the pitched-sound. It is only practical to perform this *pizz.* on the outer strings. If required to perform on the G or C string you may find it easier to hold the violin/viola upright and swap hands (this is suggested in the score).

Flute
- breath tone
  Where 'breath tone' is asked for, finger the note but do not produce the normal tone, just blow air through the instrument.

Perc., Harp, Piano
- Stop all vibration at this point.

Brass
If asked to mute, straight mutes should be used unless marked otherwise.

Papers
Those asked to perform with 'papers' should do the following:
Each performer this applies to should take 2 sheets of A4 paper. Present the paper in 'portrait' layout. Fold it in half from bottom to top, then again in half from left to right. This should leave you with a rectangle a quarter the size of
the original. Repeat this process for the second sheet. Using the folded paper you should hold one sheet in each of your palms and perform using the following techniques:

N.B. During both these techniques the papers should never completely separate from one another. You may find it helpful to put your top hand at a 45° angle to your bottom hand. This will allow your hands more freedom to perform the techniques continuously.

Place your hands one on top of the other with the two sheets between your palms. Move the top sheet against the bottom sheet in a smooth circular motion and you will hear a soft ‘swishing’ sound. You should be able to perform this technique with a fairly large dynamic range (audible to yourself). To ensure that this technique is as smooth as possible it is recommended to alter the speed of rotation too much when changing dynamics. The smaller the size of circle, the softer the sound.

This technique comprises two movements, both performed very quickly. The ‘accent’ should be performed by quickly rubbing one sheet the length of the other, then returning to your original position. There are two sounds to this technique but it should be performed so quickly that they almost become one. Where this technique is used in the score the up-stroke should always be performed on the beat.

Division of the strings

The string parts have been arranged so that violins I, II and violas can be split into three separate parts. If the numbers in each section do not allow for an equal division, weight the split in favour of the upper part(s). For example, if there are 14 violin I players then the split should occur: five players division 1, five players division 2, two players division 3a and two players division 3b. The 3a/3b split ensures equal forces when the string group is required to divide into two separate parts.

Special requirements

The harpist requires two plectrums; the pianist requires a metal beater; the percussionist requires a ‘magic-ball’ beater; two bows are required for simultaneous playing of the vibraphone; Ob. 1.2, Bsn. 1.2, Hns 1-4, Tpt 1.2, Tbn. 1.2 and Tba are required to whistle as set out in the score (cues given in parts).
Handsomer lively poets, my golden girl, 
greetings, colour of foam at sea's edge, 
to the beautiful girl who welcomed me 
in birch and hazel grove, May's mantles, 
she is dazzling and haughty, above slope's edge, 
a good place to appreciate a girl's colour. 
True furniture of the secluded palace, 
better is a room which grows.

If my slender gentle sweetheart comes 
to the house of leaves made by God the Father, 
the lovely trees will give solace, 
it will be a sootless house today. 
Lying beneath its roof will be no worse, 
no worse is God's tenancy (than any other). 
My partner and I are of one mind. 
There in the trees we will be able 
to hear the chattering of birds, 
minstrels of the woods, the bright lady will love them: 
the *cywyddau* of the little birds, 
true natives of the leaves amongst the interwoven branches; 
a people with a happy story to tell, 
chicks who are the musicians of the oak castle.

A magician will endow my house, 
the hands of May will wattle it, 
and its plumbline is the merry cuckoo 
and its square is the nightingale of the woods, 
and its roofer is the long summer day 
and its laths are love's true pangs, 
and the grove is a fitting altar of love, 
and I am its axe. 
Lo at the year's beginning 
it will grow taller than a man's height.

I have no intention of giving payment 
to an old woman from a narrow nook. 
I will seek nothing from the house which I rejected, 
I will recount violence [I suffered there].

---

**Y Deildy**

Heirdd feirdd, 'eurddyyn, diledfeirw, 
Hawddamor, hoen goror geirw, 
I fun lwys a'm cynhwysai 
Mewn bedw a chyll, mentyll Mai, 
Llathr daerfalch, uwch llethr derfyn, 
Lle da i hoffi liw dyn. 
Gwir ddodrefn o'r gaer ddidryf, 
Gwell yw ystafell a dyf.

O daw meinwar, fy nghariad, 
I dŷ dail a wnaeth Duw Dad, 
Dyhuddiant fydd y gwŷdd gwiw, 
Dihuddyl g o dŷ heddiw. 
Nid gwaeth gorweddd dan gronglwyd; 
Nid gwaeth deiliadaeth Duw lwyd. 
Unair wyf fî â'm cyfoed. 
Yno y cawn yn y coed

Clywed siarad gan adar, 
Clerwyr coed, claeirwawr a'u cŵr: 
Cywyddau, gweau gwiail, 
Cywion, priodolion dail; 
Cenedl â dychwedl dichwerw, 
Cywion cerddoriaen caer dderw.

Dewin fy nhŷ a'i dawnha, 
Dwylo Mai a'i hadela, 
A'i lînyn yw'r gog lonydd 
A'i ysgŵyr yw eos gwyyd, 
A'i dôydd yw hirdddydd haf 
A'i ais yw goglais gwiglaf, 
Ac allor serch yw'r gelli 
Yn gall, a'i fwyall wyf fi. 
Nâchaf yn nechrau bŵwyddyn 
Yn hwy y tyf no hyd dyn.

Pell i'm bryd roddi gobrau 
I wrach o hen gilfach gau. 
Ni chesiaf, adroddaf drais, 
Wrth adail a wrthodais.

*(Dafydd ap Gwilym)*
ORCHESTRATION

2 Flutes (I=Piccolo, II=Alto Flute)
2 Oboes (II=Cor Anglais)
2 Clarinets in B♭ (I=Clarinet in E♭, II=Bass Clarinet)
2 Bassoons (II=Contrabassoon)

4 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani (played by perc. 1)

Percussion (3 players)
1. timpani, glockenspiel, 2 hand shakers,
   vibraphone (shared with 3), sizzle cymbal, xylophone
2. mark tree, small triangle, 2 maracas, large suspended cymbal,
   crotales, large triangle, claves, 3 woodblocks, chimes
3. 2 maracas, vibraphone, small suspended cymbal,
   bass drum, finger cymbals, medium suspended cymbal,
   tambourine, snare drum,

Harp
Piano (=Celesta)

Strings

The score is in C

The inspiration for 'Y Deildy' came through learning about the poetic traditions of Wales. The poetry of Dafydd ap Gwilym is filled with praise for the beauty of the natural world and the majesty of the Welsh landscape. In 'Y Deildy', Dafydd combines these themes with praise for his sweetheart and his hope for their love. My starting point for setting this poem was the idea of growth. Its structure comprises discreet series of mostly triadic chords which layer in differing combinations to create the harmonic language of the piece. The series and their associated melodies repeat throughout the piece and interact with each other. The shape and harmonic direction of these sections seems to change throughout the piece, yet the sections remain recognisable to their original statements. It is in this way we experience growth in 'Y Deildy', by layering familiar images of nature with metaphors for the experiences of love. The sense of growth in the poem is, however, curtailed by a fairly pessimistic ending. After the climax of the final section, the series are presented in order of appearance, without layering, providing a contrast in texture as the poet touches on the darker side of human nature.

J.W.
Y Deildy

Jack White

Piccolo
Alto Flute
Oboe 1, 2
Clarinet in Bb 1
Clarinet in Bb 2
Bassoon 1, 2
Horns in F 1–4
Trumpet in C 1, 2
Trombone 1, 2
Tuba
Timpani
Harp
Piano
Violin Solo
Violin I
Violin II
Viola
Violoncello
Double Bass

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* Repeat the scales in the brackets as quickly as possible. Play the scale in the direction of the arrow only, always starting from the lowest note, with a very slight accent.

** Finger passage but do not draw the bow across the strings.
* Apply the pedal at the very end of the sound to catch its resonance
 Blow air through instrument, no pitch should sound.

* Repetitively finger the scales in the brackets as quickly as possible. Finger the scale in the direction of the arrow only, always starting from the first note of the sequence.
This is a 'wa-wa' tremolo, sounded by cuping and uncuping the Harmon stem as quickly as possible (with the hand).
poco accel.

\[ J = 66 \]
* Repeat the section in brackets. Each player pursues their line independently. There should be multiple soundings of this section. Make each repetition different. Slightly increase tempo of each repetition. If pauses are marked, vary their length. The conductor will need to signal when these sections should reach their loudest and also when they should stop.
* Finger G(f) then press down the 1st trill key to sound the harmonic.

** Please see the performance note about this type of pizz.
* Pizz. on given notes, in a random order, as fast as possible.
poco accel.  

* Repeat section in brackets, increase the tempo of the pattern upon each repetition.
"P" solo

"bn." stick

Pn. Vln I f f  con forza, legato sempr poco dim.

Pn. f f  am forza, legato sempr.

Vln II f f  cob forza, legato ternpre.

Vln I f f  con forza, legato sempre.

Vla f f  con forza, legato sempre.

Vc. sem pr sco. op.
S molto accel.

Whistle at given pitch. Start to slide downwards towards the end pitch shown very slowly and evenly. Players must achieve this effect within one breath. Repeat this effect three times each trying not to synchronise with any other player. Players may take a few seconds to breath in between the effect. N.B. Although the effect has been represented over three bars, this is not designed as the length for the effect; it should be completely moderated by the players' lung capacity. All whistling to have impact by the point indicated in the score.
Whistle

Any whistling to be stopped after this bar
to Hunt Shakres

(slowly sharpen pitch into B 265)
Yr Adfail

FOR ORCHESTRA

JACK WHITE
Performance notes

General

All accidentals apply throughout the bar. All grace-notes to be taken before the beat unless marked otherwise. Glissandi should sound over the entire time of the note(s) and be as gradual as possible. In all cases where the time signatures change (\(\frac{3}{4} = \frac{3}{8}\)) unless marked otherwise.

Notation

- Crescendo dal niente.
- Diminuendo al niente.
- Change very gradually from one sound, or one way of playing, to another.
- Quarter-tone sharp.
- Quarter-tone flat.
- Senza vibrato.
- Molto vibrato.
- Let vibrate (always for as long as possible, or until indicated to stop).
- Highest pitch possible.
- Sul tasto, Normale, Sul pont.

Strings

This type of pizz. is short for cimbalom pizzicato. To sound this type of pizz. you must rest your hand on the body of the instrument and place the tip of your index finger on the string between the fingerboard and the bridge. Rapidly move your finger up and down against the string and you should hear a sound not unlike a cimbalom. Your finger has to move very fast to ensure that you hear more pitched-sound than string-sound. You may also be able to hear the sound of your finger hitting the soundboard, but this should never overpower the pitched-sound.

Add pressure to the bow until the pitch is totally replaced by noise.

Flute

Notes with this sign should be performed as follows: Hold the flute normally but lower the mouthpiece so it is a few inches below your chin. Tilt you head downwards slightly and forcefully blow down onto the mouthpiece with a short, quick breath. If performed properly this effect will sound a semi-tone higher than notated.

Perc., Harp, Piano

Stop all vibration at this point.

Brass

If asked to mute, straight mutes should be used unless marked otherwise.

Paper

The violin and viola players each need a copy of the A4 paper sheet provided with this score. It should be photocopied and handed out before performance ideally on white paper. With this paper the following effects are required (please see the markings on the sheet whilst reading these instructions).
Whilst holding the paper in one of the areas marked 'Hold', use your middle finger to tap the paper on the area marked 'Tap', following the rhythms and dynamics scored.

Whilst holding the paper in one of the areas marked 'Hold', use your index and middle finger to flick the paper on the area marked 'Flick', following the rhythms and dynamics scored.

Whilst holding the paper in one of the areas marked 'Hold', use your index and middle finger to pull the paper on the area marked 'Pull', following the rhythms and dynamics scored.

Using the guide running down the centre of the paper, rip the paper in two. This effect needs to start and go to a 1/2 greater than the last. If you follow the guide on the paper you will see roughly how much of the paper to rip to achieve the effect with a diminuendo.

During this section:

Hold the note for the whole section, or, when arrived at hold the note until the next section.

Following the tempo indicated by the conductor perform the music inside the brackets. Repeat this music, getting faster with each full repetition (but not louder) until you are required to either stop at or start slowing down these repetitions. N.B. Upon the first repetition of one of these sections you are completely independent of any tempo changes indicated by the conductor. Therefore, it is only your concern to judge how much of each new section starts so that you may have left to play when you may have to stop completely.

The conductor must make it very clear where each section starts. It is up to the conductor to start each section at the correct tempo. There are suggested times written above each section number.
ORCHESTRATION

3 Flutes (II=Piccolo, III=Piccolo & Alto Flute)
3 Oboes (III=Cor Anglais)
3 Clarinets in Bb (II=Clarinet in Eb, II=Bass Clarinet)
3 Bassoons (III=Contrabassoon)

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani

Percussion (3 players)
1. large suspended cymbal, small suspended cymbal, glockenspiel,
   crash cymbals, snare drum, whip, large tam-tam
2. small triangle, small suspended cymbal, bass drum,
   handbells: , marimba, xylophone (shared with 3.)
3. vibraphone, xylophone

Harp
Piano (=Celesta)

Strings

The score is in C
Introduction

Yr Adfail

'Tydi, y bwt rhwng y twrn
Rhwmg y gwen i a'r gwyndw, Gwae a th weles, dygesynt,
Yn gyfannedd gyntedd gynt,
A c'hwy y ddl heddwn frw frig,
Dan dy ais yn dy ysig.
A hefyd ger dy hovyfur
Ef a fu ddydd, cerydd cur,
Ynog yr wyd, y gonglwyd grach,
Pan welais, pefr gludwyd, glod,
Yn ly gongl, un deg yngod,
Forwyn, fonedd gwn ysl,
Hoywdf y mnghydu,
A braich pob un, cof no fudd,
Yn glwm amgyrch ei glydd:
Braich meinir, briw awch manod,
Goris clust gurewus clod,
A'm braich inna, somau sym!
Dan g守as dyn gwyll disym!
Hawddyd gan faww i th frasyddd,
A heddiw nid ydiw'r dydd'.

'Ts mau gwyn, gwyrwyn gwersyllt,
Am hystant y gwnt gwyllt.
Ystorm o fwnwes dwyrann
A wnaeth cur hyd y mur main.
Uchenaid dwyrant, gerrynt gywedd,
Y deau a'm didwawdd'.

A'r gwyn a wnaeth helynt hwy'r?
Da nithoedd dy do neithwyr.
Hagor y torres dy esyth.
Hudol enybyd swr byd byth.
Dy gongl, ma ddeongl ddwyoch,
Gwely ym ode, nid gwfl moch.
Doe'r oeddud mewn gradd addwun
Yn glyd uwchben fy myd mwn.
Hawd o ddadl, heddiw 'dd ydwyd,
Myn Pedr, heb na chledr na chlwyd.
Amryw bwnc ynwnc amwyll.
Ai hwn ywr bwth twn bath twyll?'

'Aeth talm o waith y teulu,
Dafydd, â chroes. Da foes fu'.

(The Ruin)

'A ethn bare—arsed cottage
between moor and fallow land,
woe those who saw you, so they think,
as a homely dwelling once,
and who see you today with shattered roof,
a wreck of a house under bare joists.
There was a time too by your fine wall,
painful chastisement,
when it was more pleasant inside
than as you are now, you wretched frame,
when I saw, I sang praise brilliantly,
in your corner, a fair one there,
a shapely maiden, she was noble and gentle,
lying side by side [with me],
and each one's arm, I will always remember her,
wrapped tight around the other:
the girl's arm, radiance of fine snow,
under the ear of the champion of praise,
and my arm, simple tricks,
under the left ear of the lovely sophisticated girl.
The gay ones had a happy time under your sturdy beams,
and today is not that day'.

'My complaint, strong enchantment of a host,
is about the course of the wild wind.
A storm from the heart of the east
did batter the stone walls.
The sigh of the south wind,
fierce course, turned me into a ruin'.

'Was it the wind which caused the late devastation?
Well did it winnow your roof last night.
Harshly did it break your joists.
The world is ever a terrible enchanter.
Your corner (my two grievous cries)
was a bed for me, not a pig sty.
Yesterday you were in good condition,
snug above my gentle darling.
It cannot be denied, by Peter,
today you are without beam or roof.
Various matters cause sudden madness.
Is this broken cottage some sort of delusion?'

'A lot of people have gone to their graves, Dafydd,
due to the work of the [fairy] horde. The way of life was go

(Dafydd ap Gwilym)
Dafydd's uncle Llywelyn was murdered by English rivals after being overthrown from Castell Newydd Emlyn. The themes of destruction and despair in the poem spring from Dafydd's period of mourning following these events. My initial ideas for setting 'Yr Adfail' came from imagining how Dafydd ap Gwilym would have felt describing this ruined building, remembering what once was there. I felt that this process could have caused moments of stasis, where grief and happier memories occurred simultaneously, almost cancelling out each other. I attempted to replicate these imagined moments in the opening of the piece by leaving 'holes' in the texture, moments of stasis in between the flow of the opening theme. The idea of presenting contrasting sections runs through the rest of the setting. As the piece develops, however, the presentation of contrasting material becomes simultaneous rather than sequential, as if good and bad memories are stimulated together without any sense of stasis. The use of paper in the string section provides a new soundworld for the setting, one which dramatises images Dafydd may have connected with his Uncle. The papers also act as a break between the main theme's return and the final heart-breaking realisation of the poet: 'Da foes fu' ("The way of life was good").

J.W.
Yr Adfail

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**poco accel.**

J. = 100

*During the rubato section players should start together but continue individually.*
* **Multiphonics:** Finger lowest F and press down 1st trill key.
poco accel.

as you get slightly louder let more of the F into the tone. (non-div.)

poco accel.

poco accel.
* = Please read the performance note relating to this section.
**Please read the performance note relating to this section.**
Please read the performance notes relating to these sections.
* Please read the performance notes relating to these sections.
This effect should sound like an army marching into the distance.
A DREAM OF MEN

A CHAMBER OPERA

JACK WHITE
Performance notes

General
All accidentals apply throughout the bar. All grace-notes to be taken before the beat.
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.
In all cases where the time signatures change (♩ = ♩) unless marked otherwise.

Notation

\[ \text{Crescendo dal niente.} \]
\[ \text{Diminuendo al niente.} \]
\[ \text{Change very gradually from one sound, or one way of playing, to another.} \]
\[ \text{Quarter-tone sharp.} \]
\[ \text{Quarter-tone flat.} \]
\[ \text{Three quarter-tones flat.} \]
\[ \text{Senza vibrato.} \]
\[ \text{Molto vibrato.} \]
\[ \text{Use natural vibrato.} \]
\[ \text{Lowest pitch possible.} \]
\[ \text{Let vibrate (always for as long as possible, or until indicated to stop).} \]
\[ \text{Sul tasto, normale, sul pont.} \]
\[ \text{Hand tremolo produced by shaking your hand against your mouth like a Hollywood 'Red-Indian' (rate, or change in rate, stated in the score).} \]

Phonemes

\[ \text{Ah} \quad \text{As in the first sound of 'arm'.} \]
\[ \text{Ei (from Eiir) As in the Welsh 'Ei' which sounds similar to 'ay' of 'hay' in English.} \]
\[ \text{Mm} \quad \text{As a closed-mouth hum.} \]
\[ \text{Oh} \quad \text{As in the first sound of 'off'.} \]
\[ \text{Oo} \quad \text{As in the middle sound of 'roof'.} \]

Instruments

The flute player is required to play piccolo and alto flute.
The clarinet player is required to play bass clarinet (in B♭) and E♭ clarinet.

Scoring

The score is in C. The electronics guide line (usually under the piano) is only used to cue the triggering of electronic samples. Notes only appear on this line when they have to be used as cues. Rests on this line appear only as a means to trigger the samples correctly.
**Electronics**

A Macintosh computer running 'Ableton Live' software (version 7.0, or later), an audio interface, mixing desk, amplification equipment and high-quality speakers are required. A musician is required to trigger samples from this setup during the opera. All the electronics files have been recorded at 96.0 kHz (24 Bit) so any interface will need to be able to accommodate these settings. The audio files are available upon request from the composer.

An ideal setup for the opera would include all the singers using radio microphones and the instrument ensemble being amplified so that, including the electronics, all audio sources could be engineered to balance.

Each part should also be sent to a reverb unit. The score is marked with reverb decay times. Using the preset of a large space (e.g. concert hall), the person in charge of triggering the electronics should adjust the decay time on the reverb unit accordingly throughout the score. There will be less need for reverb in any section without electronics, so the levels should be adjusted throughout. The level of reverb should never distract from any other element in the opera.

The numbers in dB by the side of each sample are my suggested level for each, 0 dB being the maximum. These values reflect the levels I have set in 'Ableton Live'. Depending on the size and acoustics of the venue, some of these levels will have to be adjusted, but this is very easy using the 'Ableton' interface I have suggested.

During the opera there are sections where a vocal ensemble is required to sing from offstage. This offstage ensemble requires amplification and possibly a video monitor link to the conductor.

**Characters**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td></td>
<td>Eiri</td>
<td>Soprano</td>
</tr>
<tr>
<td>Eleri</td>
<td></td>
<td>Alto</td>
</tr>
<tr>
<td>David</td>
<td></td>
<td>Tenor</td>
</tr>
<tr>
<td>William</td>
<td></td>
<td>Baritone</td>
</tr>
<tr>
<td>Gwyn</td>
<td></td>
<td>Bass</td>
</tr>
</tbody>
</table>

**Duration**

The opera is in one act, approx. 50 minutes.
Scene 1

Mid 19th Century, neighbours meet regularly for storytelling. David is on his way to visit a neighbour’s home.

David and Eïir, the neighbour’s daughter, are secret sweethearts. Opening stage - dark; lighting suggests moon, cloud, tree-shadows. David enters. As he walks across the stage he is hit by a spot of rain: this is represented by the first harp sample of electronic section 1. The rain becomes gradually stronger. The lighting strengthens in response to the music, shadows become more delineated. David continues his journey.

Offstage: Sink, sink into the dark and fall.

Chorus:
Sink, sink into the dark and fall,
You cannot come.
You cannot stop us.
Sink with all the souls of old.
You cannot come.
You cannot have her.

David: Eïir! Eïir! Here
from out of love I call you.
Here, into my voice, Eïir.
Yet I will believe:
Let no foreign voices
clash within my ears, Eïir.

From this soft earth
and the hills turning.
Between the mountain’s face
and heart. Blood rivers
tell me of our one truth -
This land will save us
and we must save this land.
Green winds, that are my breath
outrace me
and haul reluctant spirits to succeed.
Here is what is real.
Each handful of clay
and the one voice.

Eïir,
I feel your spirit shelter mine,
each holding dear
what the other wants to lose
and refilling like brimming lakes,
the waters of our love.
For we are the landscape of
our souls.

Tell me of our one truth.
This land will save us
and we must save this land.
Green winds that are my breath,  
outrace me.  
Red fire, that is my soul, be free.  

Eiir, I feel your spirit shelter mine.

Scene 2

The cottage, simple, warm - Eiir sits positioned to play her harp. Gwyn (Eiir's Father), William (a visitor and suitor) and Eleri (a young farm servant) sit watching Eiir. Eleri is keeping an eye on William. With the first strum of the harp Eiir leaves her seat and dances to its music. The others continue as if she is still sitting playing and sing together. Towards the end of the harp music Eiir returns to her original position.

Gwyn: Beautiful, beautiful, beautiful,  
my darling you have hands of song.  
Don't you agree William?  

William: Yes she is beautiful.  
And now the truth has made you blush.  
Stand, Eiir, stand.  

Gwyn: Come my lamb, stand, for William has something.  
Something special for you.

William takes out a necklace.

William: My mother's.  
And hers.  
These bright stones, an inheritance,  
hard and unyielding  
but precious.  
For you, Eiir  
to wear around your neck.  
A choker  
to match the firelight in your eyes.

Eiir: Father, this is too much.  
I have hardly known....  
Your mother's William?  
Then it should go to your daughter.

Eiir moves to a mirror to put on the necklace. Eleri follows her.

William: Perhaps in time it will...  

Gwyn draws William aside and continues as if conversing.

Gwyn: Two families could not make it tonight...
Eleri helps Eiir to put on the necklace, she looks at her consolingly.

**Eiir:** He looked at nothing else but my calm face, not dress, not hair, not hand, not harp. And in his eyes no trace of love but only conquest plain. And something else. Something dark and drear desire to annihilate to hold by fear - It is a dream of men, it is a dream of men.

*William and Gwyn return to the centre of the room.*

**Gwyn:** It is as you say William, I have always said as much. And you're just the man to do it.

**William:** Your Father has been recalling the stretch of your land. But nothing as valuable as you Eiir.

**Gwyn:** William has something to say...

**Eiir:** Why father would you have me listen to a man who has not proved his worth? Come, William your story...

**Eleri:** Or should we wait and eat? Wait for David through the storm?

**William:** I have the feeling that David won't appreciate my tale, that David will not make it through the storm.

### Scene 3

**William:** There lay a valley in the heart of Wales. Deep, secretive, secluded spirits watched there, and brought unwary travelers to deep, secretive sleep. And though they freshened the trees and changed the sky, remembering always the stars,
the valley was dying.
For to stand still is death.
Deep, secretive, selfish spirits
Confusers of souls

Eiir: But these are our sacred voices...

William: You dream too much Eiir
and see the world in your own goodness.
Then into this dead valley,
this dead heart.
a new voice, a new sound.
The future.
Of fire, and oil and iron and steam,
shouting its way through the leaves -
And on its back,
a hero.
With different eyes,
to see a different future.
Deep, secretive, selfish spirits,
lie safe but lie.
It is our time to quicken.
Build dams to make mirrors,
and mills to make eyes,
that look, look to a bright new world.
Deep, secretive, selfish spirits
that will now work for man.
As Nature will,
and in that valley, change
that will not stand still.

Gwyn: Could there ever be such a time?

William: There can and there will.
What is there to lose? Only sleep.

*Eiir turns her back and plays again on the harp. Gwyn exits with Eleri.*

Scene 4

William: The necklace was not your only gift.
The story was for you.
You have slept in this valley,
but soon you will be free.

Eiir: But I thought only of the spirits
and their dying eyes.
William: And I of the future and
the light that is in yours.

You cannot stay here Eiir.
I think your Father realises the truth.
I have money in the railroads,
they will open doors in this world.
In the hillside’s belly
and close the river’s mouth.
And you must be gone before the flood

Eiir: William, the storm has stopped

William: But the future, our future, has not, Eiir.

With his last line William attempts to lean in and kiss Eiir. At first she hesitates, but then she backs away from him. William looks at her then exits looking frustrated. Just before William goes to leave, Gwyn enters. He sees William walking away and becomes angry with Eiir.

Scene 5

Eiir: Father on my mother’s life I swear
you will waste your words, mere
air, which will not even dry the
tears your words will make.
On my mother’s life, I swear
I will die or I will live for love.

Gwyn: You dare. You dare,
to raise her from the grave?
To live by her memory?

Eiir: I am not afraid. If there ever
was a time to talk of her and
what she meant to me. It is now.

Gwyn: It is never. For never can you understand.
What do you know with your dreams?
For you, the world’s been lived in ignorance.

Eiir: Then father what am I to say?
I have a clouded grasp upon the past.
Yet I know what you want to say
and I will only ask this... will you
leave to me a future of my own choosing?

Gwyn: With David?
Eiir: Perhaps with David.

Gwyn: Perhaps, mis-haps.

Eiir: You do not know him.

Scene 6

Gwyn: I held him as a child.
I gave his father silver and
dried his sister's tears.
And I welcomed him here as a
son but not an inheritor.
I have seen the wilds in his family
how they welcomed the winds
and danced with the rains.
But their dreams have never kept one of them dry.
They are out of time,
they will always be out of time
And David is perhaps the worse.
For he sees what must be
and tries to ignore it.
Only a fool, like him, would brave this
rain, listen.
I can hear him singing to the land,
in chorus with the stars.
Only a fool like him can hear them.
And I will not give you to a fool.
As sure as you see the scars upon my hands,
and the scars on my heart and soul,
you will marry William

Gwyn leaves. David's voice is heard offstage:

David: Eiir, Eiir, here
from out of night I hold you
Here, into my arms, Eiir

David has entered by this point and now stands facing Eiir.

Eiir: And you into mine.
Our rivers collide,
our valleys slide
each into each.
And I am made whole.

Eiir takes off the necklace as she continues singing:
I almost failed,
forgive me, forgive me.
I almost failed,
to be true to us.
But on the stroke, the falling blade;
I heard your song,
and remembered we are the stave
on which love’s notes are hung.
The whole making such a melody,
such a song.

David: You could never fail me Eiir.

They embrace and break as Gwyn, Eleri and William enter. Gwyn and Eleri greet David. Eleri prepares for the evening meal.

Scene 7

Gwyn: You cannot have heard a storm like that for some time.
My heart is glad you could make it.
Some families could not come.
You have missed William’s story

David: I know his tale... I have a gift... I have a gift.

David pulls out a carved wooden spoon. William laughs and takes it from him.

William: This would not hold much soup.

David: It is for the soul, not the stomach.

William: Then what is it for?

David: Nothing and everything.
A token, like breath.
Form from beauty,
beauty from form.
And all as it should be,
all as it will be.

William: So has your soul made this?

David: It has.

William: Then has your soul made something wooden!?

Sensing antagonism Gwyn brings the two men to sit.
Gwyn: Sit David, William, sit, and I will tell a tale to make an end of it.

Eiir and Eleri exchange glances.

Scene 8

Gwyn: Two birds. Small bundles in the scheme of things, but full of song and blessed with soaring wings, could never be content with their sweet lot. But each, devoured happiness with wondering what the other had got.

The birds forgetting fights, forgetting piques, forgot each other, to fill their beaks. They ate until their crops were full and sore, but then they argued over who'd had more. Till, at dusk where all the world begs light, they waited for the touch of night. When one, a closing eye stretched wide, shook his brother and himself and cried. Why look, come out at dusk, a thief!

There munched a caterpillar on a leaf. Now this was a kingly caterpillar, well bred, and round and juicy-fat, well fed. Who desired nothing but to live from strife, until the world cocooned him into life.

The birds upon their boughs began to pace. To eat this king of bugs would be a race. A race to end their races and their fights, their competition would be ended here tonight. But each, while feeling powerful and tall, forgot that right should be the end of all. And that never should true heart be killer, even for the life of one poor caterpillar. They scrabbled beaks and wings to be the chief, and reached the caterpillar on the leaf. But he was cleverer than you think, and watched amused, his spirits did not sink. Brothers he cried, why waste your time on me? For I can show you something on a tree. Above your heads, a golden apple hangs, that's out of reach of my rapacious fangs. And just to make it special for your beaks, I'll even give the secret how to eat.
For silly birds above, or from the side,
peck out the flesh and yet the apple hides.
To eat the sweetest meat,
you must enjoy from one spot, underneath.
Whoever is the first that spot to find,
will taste something of a different kind.
And so the small birds pecked and pecked at will,
and shook the mighty apple hard until,
unloosening itself from its dead stalk,
it fell and killed the two without a squark.
And the caterpillar smiled with some relief,
and got on with its meal,
back on its leaf.
And the moral of this tale is plain and sweet...

Eleri: Never fight, and watch what you eat.

The group begin to eat their meals as the scene fades to black.

Scene 9

After supper David and Eir sit alone, Gwyn and William talk, Eleri is busy.

Gwyn: Now David your story?
After my poor tale, you’ll tell a tale to make us think.

David: I apologise, from what I have been told,
it is a tale like William's,
a tale of what’s to come.

Eleri: Don’t be afraid to walk that road David.

David: I have always welcomed the winds.

For I long to see again the dragons ride,
and the wild winds helping them to remake themselves.
And I have always looked for the
dragons of this valley, this land,
whose scales were sunlight seen through wine,
whose teeth were the snowy tops of mountains,
and whose creamy belly was the corn.
His wings beat, beat, beat down sorrow;
and brought to every true heart
a sense of place, fixed with iron talons
in an unsubstantial dream.
But I have yet to see him fly.
Scene 10

My story lives in the future,
but that can be a second or a hundred years.
This red dragon was dying,
and though it held, like shadows, past battles
in its eyes, no-one, now, looked in his face.
No-one looked to the skies, no-one
listened for its fiery breath.
In a land which has lost its soul
or given its heart to a different god,
the dragon was dropped like a fading flag
to pale and unravel in a corner's dust.
Soon it was lost, perhaps used in a
children's game, where it became a sail
to other's lands or a cloak to
bring a pretend magic.
It hid itself and no one knows
the dark into which it was forced.
Forced by indifference, forced on pain of
death, for other creatures were interested
in its silence.
Into the dark he crept, at every step
a pause, waiting for the old belief.
Into the dark silence.
Yet pure of heart, despite its pain
he left a song. A song, when with
the true words sung could restore him
Where he was, where he is,
not one soul knew.
Yet somewhere he lay, perhaps,
drunk with mead and waiting
for the music.

In our silence the
red dragon slept.
And all was well, for men
soon learned not to dream, and even
the green winds died.
But still some people pined,
and a new dragon was made,
whose scales were water, marred by lime,
whose teeth were unyielding ice,
and whose frozen belly was a blinding drift.
His wings beat, beat, beat with sorrow
and brought to every true heart
the life of a ghost, insubstantial.
Soon true men dreamed of loosing
its white blood upon its whiter skin.
Then other powers thought to change it.
Over it, great iron plates were laid;
Its fiery breath converted into steam,
its claws to wide and level feet
which stamped upon the valley and
changed even the hills.
And our voices were forgotten or lost
Nothing could stop its steps, its feet
now darkened with the bones of our soil,
until,
two children, two dreamers,
whose heart and souls grew green.
Two children swore to find the red dragon,
to stop the white's wild dance.
And of their trials, where they were lied to,
betrayed by their own families,
trapped underground in mineral caverns,
forbidden even to speak and never
allowed to sing, I have not time to tell you.
But even from his drugged sleep the
dragon was found and the children,
who had been foolishly taught his song,
by men too stupid or too certain to care,
sang him from his sleep,
sang him from his silence,
begged him to take to wing his ancient dreams.
And recalling his own true voice,
blast from the land and from the future
the false dragon, whose power had
fooled himself into believing he belonged.

Scene 11

Eiir: Could there ever be such a battle?

William: Never, it is a story without hope.
There is no progress in this tale

Eleri: Well be that as it may, let's decide whose story is the best.

William: Well I for one am sure.
I've never heard such trash before.
A time when children lose their voice,
and are forced to live and die without a choice?
What time could be so cruel?
It's nonsense!
Nonsense, what could be more clear?
David: That you do not come from here.

David takes Eiir’s hand and moves her quickly away from the others.

Scene 12

Eiir: Where will we go?

David: It does not matter where we go, it matters what we do.

Eiir: I am worried, my Father worries...

David: Come let us go.

David goes to leave but Eiir remains.

Eiir: If we turn our backs, never will we see what we have left behind.
Let us face them,
and turn this night to a new day

David: Love may this song live in us.
Love may this song carry us.
Brush away this alien soil.
Let all the diamonds of our past lie bare.
Love may these words live in us.
Love may these words carry us.

Gwyn, William and Eleri come forward to find David and Eiir.

Gwyn: To run away would not be right.

Eiir: No Father,
to stay and surrender would not be right.
This night I have been swaddled in the robes of everyone’s words.
Now you and this world must listen to mine...
Scene 1

Mid-19th Century, neighbours meet regularly for storytelling. David is on his way to visit a neighbour’s home. David and Elir are secret sweethearts. Opening stage - dark; lighting suggests moon, cloud, tree-shadows. David enters. As he walks across the stage he is hit by a spot of rain: this is represented by the first harp sample of electronic section 1. The rain becomes gradually stronger. The lighting strengthens in response to the music, shadows become more delineated. David continues his journey.
(bend the pitch slowly)

'Well i ni siarad yn dawel'
(We had better talk quietly)
'Beth os glywan nhw nì?
(What if they hear us?)

'Beth ddwedw nì?
(What will we say)
Sink in - to the dark and fall.

"Ydyn nhw'n medru'n clywed ni?"
(Do you think they can hear us)

"Well i ni siarad yn dawel"
(We had better talk quietly)
'Beth os glyw ynn nhw ni?'
(What if they hear us?)
Yet I will believe...

Let no foreign voices clash within my ears...
Più mosso $j = 72$
accel.

From this soft, earth, and the

Change Ex. Rv. to 6.920s
Ex. RV. 6.920b

rit.

Meno mosso  \( j = 58 \)

\begin{align*}
& \text{bend pitch flat slowly} \\
& j = 48
\end{align*}

David
doloroso

E.G.
doloroso

this land will save us and we must save this land.

Green
overblow into the harmonic series then into loud air blast

winds that are my breath out-race me and haul reluctant spirits to succeed...out-race...

Scale figures of increasing speed and density.

Piu mosso \( \frac{d}{j} = 72 \)

Chromatic scale figures of increasing speed and density.
"Un dydd fe ddrwydrith y flwyddyn gwyrdd sy'n nyfloedd" (One day this green fuse inside of me will explode)

Chromatic scale figures of increasing speed and density.

For we are the land-scape of our souls
Tell me of our one truth.
15

pp pos.

pos.

Cl.

Vln.

sost., express.

espress.

Vc.

pp

dolce

sul G

Vln

dolce

espress.

this land will save us and we must save this land.

Green

flutter

flutter

sim.

sim.

p animato

E.G.

poco dim.

poco dim.

poco più calmo

Red

Red

fire

that is my

E. G.

that is my

fire

out

out

winds that are my breath out race me.

E. G.

soul be free.

I feel your spirit shelter mine.
Scene 2

The cottage, simple, warm - Eiri sits positioned to play her harp. Gwyn (Eiri’s Father), William (a visitor and suitor) and Eleri (a young farm servant) sit watching Eiri. Eleri is keeping an eye on William. With the first strum of the harp Eiri leaves her seat and dances to the music. The others continue as if she is still sitting playing and sing together. Towards the end of the harp music Eiri returns to her original position.

---

K1

---

Change Ex. Bv. to 8.0v

---

Repeat pattern, getting faster on each repetition but only poco cresc.
rit. ................................ A tempo \( \frac{J}{58} \)

\begin{align*}
\text{Fl.} & \\
\text{Vln} & \\
\text{Eleri} & \\
\text{Wil.} & \\
\text{Gwyn} & \\
\text{Pno} & \\
\text{Hp} & \\
\end{align*}

Start as close to the harp entry * as possible

Start as close to the harp entry ** as possible

\begin{align*}
\text{Piu mosso} \frac{J}{72} & \\
\text{Fl.} & \\
\text{Cl.} & \\
\text{Vln} & \\
\text{Gwyn} & \\
\text{Pno} & \\
\end{align*}

Change Ex. Rv. to 6.920s
Gwyn: you have the hands...

Willy: don't you agree, Wil-li-am?

And now the truth has made you li...
accel. .................................................. $j = 100$

Meno mosso $j = 120$

repeat until William is ready to reveal the necklace

William takes out a necklace

trigger as William reveals the necklace

5a $-13.6 \text{ dB}$
Ex.Rv. 6.920n

accel...

Vln

S.P.

poco agitato

Misterioso

Vc.

My Mother's And hers

Wt.

Poco aerroso

Precious

Pmc.

Poco misurioso

Pno.

N.

S.T.

S.P.

For you

E.G.

5b -4.64 dB

half-position

5c -16.1 dB

half-position

5d -7.19 dB

half-position

"Beth roid di i mi pan fyddaf yn hen? Cerrig i'm dalla?"

(What will you give me when I am old? Stones that will blind me?)
Vln
Vc.
Wil.
Pno.

wear around your neck.

chocker to match the fire-light in your eyes.

E.G.
Hp

Q1

Fl.
Cl.
Vln
Vc.
Eir
Pno.

...
Eleri moves to a mirror to put on the necklace. Eleri follows her.

Gwyn draws William aside and continues as if conversing.
Senza Un Tempo Specifico

(breath when needed)

Eleri helps Eir put on the necklace

A tempo \( \frac{j}{=126} \)

He looked at nothing else... but my calm... face not dress not hair not hand... not harp... And
in his eyes no trace of love... but only conquest plain...

And something else

something dark and...
William and Gwyn return to the centre of the room.

William: It is as you say, William has always said as much and you're just the man to do it.

Gwyn: Your Father has been recalling the stretch of your land, but nothing as valuable as you.

Just the man to do it.

William: William has something to say.
Why Father would you have me listen to a man who has not proved his worth?—Come William, you say.

Or should we wait and eat? Wait for David through the storm?

I have the feeling that David won't appreciate my talk.

that David will not make it through the storm.
Scene 3

Piu mosso $J = 88$

There lay a valley in the heart of Wales.

Deep

E.G.

Horn

Tbn. 1.

Tbn. 2.

Tbn. 3

Tuba

Change Ex. RV. to 6.759s

E.G.

Horn

Tbn. 1.

Tbn. 2.

Tbn. 3

Tuba

'Ewedd wrth pa ddaenga a beddannoedd drostom a'n hysgwyd ni mor esgeulus yn ein gwlau'
(Tell me which dragon flew over our heads and shook us carelessly in our beds)
members-always the valley was dying. For to stand little.

Deep seaweeds a sel fish, spits. Confusion.

But these are our sacred voices. You dream too much Eiri and see the world in your own gift.
Then into this dead valley this dead heart into a new voice.

Then into this dead valley this dead heart into a new voice.

The future.

Of fire and oil and iron and steam shouting its way through the leaves.

And on its back a
With different eyes to see a different future
Deep-seated

spirits lie safe but lie
It is our time to quicken
Build dams to make mirrors and mills to make eyes... that.
look look look to a bright new world

Horn

Tpt. 1.
Tpt. 2.
Tpt. 3.
Tpt. 4.
Thn. 1.
Thn. 2.
Thn. 3.
B. Thn.
Tuba

B2 Menu mosso $J = 100$ poco rit. 

E. G.
Horn
Tuba

Meno mosso $J = 48$ 

Eitr plays again on the harp

Gwyn

E. G.
Horn
Thn. 2.
Thn. 3.
B. Thn.
Tuba

Hp

Change Ex. Rv. to 8.0s
Scene 4

Pochissimo accel.

W.U.

"The necklace was not your only gift."

W.U.

"The story was for you. You have slept in this valley, but soon you will be..."
But thought only of the future and the light that is in yours.

And I of the future and the light that is in yours.
Ex. Rv. 8.0s

Ex.就能

E2 \( j = 69 \)

You cannot stay here. I'll see your Father re-a-lize

Pro irritation quickly release and resp

You can not stay here. I'll see your Father re-a-lize

truth I have mo-ney in the rail-roads. they will o-pen doors in this world. In the hill-side's bel-ly, and close the ri-ver's mouth.

Pro irritation quickly release and resp
Scene 5

Piu mosso \( j = 120 \)

With his last line William attempts to lean in and kiss Eir. At first she hesitates, but then she backs away from him. William looks at her then exits looking frustrated. Just before William goes to leave, Gwyn enters. He sees William walking away and becomes angry with Eir.
molto rit.

to Alto Flute

P legato

P P

to Bass Clarinet

slow down
trem. gradually

f dim.
sub. dolente

slow down
trem. gradually

J dim.

slow down
trem. gradually

f d

sub. dolente

love_

J brill iante

-3.36 dB

Independent tempo

*IB

Clarinet

Pwy fy adi dfn c at • ru pan wyt ti 'di ty - fu? Pwy fydd yn

............................Meno mosso

J 80

Bass Clarinet

You dare— You dare_ to raise her

mmaccioso

mmaccioso

(t y

•mf mmaccioso

Gwyn

Pno<

You dare— You dare_ to raise her

l.v.

l.v.

l.v.

l.v.

l.v.

l.v. cresc. poco a poco

Repeats with reverb and delays

dim al niente.
poco accel.

B. Cl.

Vln

Vc.  

Gwyn

Pno<

from the grave?

To live by her mem-o-ry.

A sim.
Alto Flute (flutter)

B. Cl.

Vln

Vc.

Eas

Gwyn

Pno

Alto Flute

B. Cl.

Vln

Vc.

Eas

Gwyn

Pno

A. Fl.

B. Cl.

Vln

Vc.

Gwyn

Pno

What do you know with your dreams?

For you the
Then Father, what am I to say? I have been lived in ignorance.

Gwyn, world's been lived in ignorance.

cl. ed. grasp upon the past. Yet I know what you want to say, and I will ask only this—will you—
Scene 6

Meno mosso $j = 66$

(They whisper their poison, who has seen true love sink?)

Welcomed him here as a son but not an inheritor. I have seen the wilds in his family how the wind conned him here as a son but not an inheritor.

Welcomed the winds... and danced... with the rain...
Gwyn, dreams have never kept one of them dry. They are out of time.

Independent tempo $J = 144$

Piano

Harp + Marimba

7h  Harp + Marimba

6.34 dB

Change Ex. Rv. to 4.375s

And David is perhaps the worse.
Gwyn

For he sees what must be but tries to ignore it.

(Ex. Rv. 4.375)

Eleri, David, William

For he sees what must be but tries to ignore it.

Only a fool would brave this rain.

Sink into the dark and fall.
I can hear him singing to the land

You cannot come.

Only a fool like him can hear them.
Ex. Rv. 4.375s

A. Fl. to Flute
B. Cl.
Vln
Vc.
Ens.

And I will not give you to a fool.

Gwyn

As you see the scars, up-on my hands and the scars on my heart.

Flute

(Fl.)

B. Cl.

Picc.

Hp + Mar.

Hands and the scars my heart. my Ens.

Pno

Hp + Mar.

Picc.

Hp + Mar.
Gwyn exits.

David (offstage) you will marry William.

Gwyn

Pno

Pno + Mar.

Picc.

Hp + Mar.

Picc.

Hp
David (offstage)

Pno<

Hp + Mar.

Picc.

D avid enters.

David (offstage)

Pno<

Hp + Mar.

Picc.

 Hp

molto rit.

David enters.

Fl.

Cl.

Vln

Vc.

David

Fl.

Cl.

Vln

Vc.

pno.

Hp + Mar.

Picc.

Hp

Independent electronic part until end of this section (b.650)
This section repeats with delays, increasing speed throughout.

\[ J = 69 \text{ rit.} \]

\[ \text{And you} \]
R2 Eir takes off the necklace

E.G. (Is love the end?)

David

E.G. 7n -15.3 dB

"You can not have her"
Scene 7  David and Eilir embrace and break as Gwyn, Eleri and William enter. Gwyn and Eleri greet David. Eleri prepares for the evening meal.

David and Eilir embrace and break as Gwyn, Eleri and William enter. Gwyn and Eleri greet David. Eleri prepares for the evening meal.

You cannot have heard a storm like that for some time. My heart is glad you could make it.

You have missed William's story.

David pulls out a carved wooden spoon. William laughs and takes it from him.
This would not hold much soup.

Then what is it for?
**Ex. Rv. S.94b**

* = R.H. chord played after the L.H. run
And all as it should be
all as it will be.

And all as it should be
all as it will be.

Firm and

So has your soul made this?
Then has your soul

(8b 13.1 dB)
(I will give you living things, breath that talks and love that sings)

Sensing antagonism Gwyn brings the two men to sit.

Exit and Eleri exchange glances

Sit. David Wil-li-am sit. and I will tell a tale to make an end of it...
Scene 8

Meno mosso $j = 72$

Two birds Small ben-dies in the scheme of things.

Change to Ex. Rv. 8.586s
could never be content with their sweet lot. But each devoured happy.

ness with wondering what the other had got. The
Ex. Rv. 8.586s

birds forgetting fights for getting piepers forgot each other to fill their beaks.

ate until their crops were full and sore but then they argued over who'd had more.
Till at dusk where all the world beg's light they wait-ed for the touch of

* = Repeat the section in brackets observing the dynamics. Upon each repetition slightly increase the tempo. Change Ex. Rv. to 8.0s - but level should be barely audible
Menosso $j = 50$

key clicks (notated a semitone lower in fl. part)

There munchfed a ca-tier-pil-lar on a leaf

Now this was a king-ly ca-tier-pil-lar well bred
and round and bu-cy-lar, well... ted

Who de-sired no-thing but to live
from strife un-till the world co-cooned him in-to life
Fl.

B. Cl.

Vln

Vc.

Gwyn

The birds upon their boughs began to pace. To eat this king of bugs would be a race.

Pno

A. Fl.

Mar.

But competition would be ended here to-night.
B3 poco accel.

Ex. RV. 8.0s | on the beat

each while feeling powerful and tall forgot that right should be the end of all. And the

Fl.
B. Cl.
Vln
Vc.

Gwyn

never should true heart be killed even for the life of one poor caterpillar. They scrambled beaks and wings to be the chief.

Pno

A. Fl.
Mar.

C3

j = 60 poco accel.

Vln
Vc.

Gwyn

reached the caterpillar on the leaf. But he was cleverer than you think and watched amused his spirit did not sink

Pno

E.G.
A. Fl.
Mar.

Begin to very slowly increase
Ex. RV. level to b.790
Gwyn Brothers. he cried. why waste your time on me? For

A above your heads a golden apple hangs.
And just to make it special for your beaks.

Bb Cl.

that's out of reach.

Pno.

A. Fl.

Mar.

Fl.

D3

8m 3.75 dB
even give the secret how to eat. For silly birds above or from the side peck out the flesh and yet the apple hides To

Pno

A. Fl.

Mar.

==

= 72

E3

Fl.

Eb Cl.

Vln

Vc.

Gwyn

eat the sweetest meat you must enjoy from one spot underneath. Who ever is the first that spot to find will...
taste... some-thing of a dif-f'rent kind

And so the small birds pecked and pecked at will...
Scene 9 After supper David and Eiri sit alone, Gwyn and William talk, Eleri is busy.

The group begin to eat their meals as the scene fades to black.
Ex.Rv. 7.055a

Vln

Pno

E.G. 6

\( \text{‘Ydyn nhw’n medru’n clywed ni?’} \)

\( \text{‘Well i ni siarad yn dawel’} \)

\( \text{‘Beth os glywam nhw ni?’} \)

E.G. 9b -16.6 dB

Più mosso \( (j = 80) \)

Vln

Gwyn

E.G. 9c -16.1 dB

Pno

E.G. 9d -15.7 dB

E.G. 9e -15.7 dB

Vln

David

Gwyn

E.G. 9f -15.7 dB

Pno

David

Eleni

Pno

Eleni

Don’t be a-fraid to

from what I have been told it is a tale like William’s.

poco accel.

now David your story? After my poor sis.

you’ll tell a tale to make us think...

a- po - lo-gue

\( \text{‘Beth ddwedwn ni?’} \)

\( \text{Beth os diwedd nhw ni?}\)
Più mosso (J=88)
molto accel.

walk that road David...

have always welcomed the winds.

Più mosso (J=116)

For I long to see again the dragons ride...
...and the wild winds helping to remake themselves.
And I have always looked for the dragons of this valley,
this land, whose scales were sunlight seen through
wine, whose teeth were the snowy tops of mountains,
and whose creamy belly was the corn. His wings beat,
beat, beat down sorrow, and brought to every true
heart a sense of place, fixed with iron talons in an
unsubstantial dream. But I have yet to see him fly...

My story lives in the

Scene 10

Scene 10

...future**, but that can be a second or a hundred years. This red
dragon was dying, and though it held, like shadows past battles
in its eyes, no-one now looked in his face. No-one looked to the
skies, no-one listened for its fiery breath. In a land which has lost
its soul or given its heart to a different god, the dragon was
dropped like a fading flag, to pale and unravel in a corner's dust...

** — Begin b.834 on the word 'future'.

---

** — Repeat the section using words heard in the electronics.
...soon it was lost, perhaps in a children's game, where it became a sail to other's lands or a cloak to bring a pretend magic. It hid itself and no-one knows the dark into which it was forced. Forced by indifference, forced on pain of death, for other creatures were interested in its silence. Into the dark he crept, at every step a pause, waiting for the old belief. Into the dark silence...
Yet pure of heart, despite its pain he left a song...
A song, when with the true words sung could restore him. Where he was, where he is, not one soul knew. Yet somewhere he lay, perhaps drunk with mead and waiting for the music...
In our silence the red dragon slept. And all was well, for men learned not to dream, and even the green winds died. But still some people pined, and a new dragon was made, whose scales were water marred by lime, whose teeth were unyielding ice and whose frozen belly was a blinding drift. His wings beat, beat, beat with sorrow and brought to every true heart the life of a ghost, insubstantial. Soon true men dreamed of loosing its white blood upon its whiter skin. Then other powers thought to change it...

Over it, great iron plates were laid; its fiery breath converted into steam, its claws to wide and level feet which stamped upon the valley and changed even the hills. And our voices were forgotten or lost. Nothing could stop its steps, its feet now darkening with the bones of our soil, until...

Using only the notes given, play continuous scale-figures up and down the keyboard with as much variation in the length and direction of the scales as possible.

* = repeat this section until electronic section 9j finishes.
** = begin b.868 on this word 'children'.
sang him from his silence... begged him to take to wing his ancient dream.
poco accel. .................................................. \( j = 72 \) 

\[ 2+3 \]

And recalling his own true voice... blast from the land and from the future whose power had fooled himself into believing he belonged.'
Scene 11

Could there ever be such a

Never it is a story without hope. There is no progress in this tale.
Eleri: let's decide whose story is the best.

Well, let's do it.

Pno (cresc.)

E.G. (dim. al niente)

It's nonsense. What time could be so cruel? Forced to live and die without a choice?

R3 accel.

I for one am sure I've never heard such trash before. A time when children lose their voice and are forced to live and die without a choice?

E.G.

It's nonsense.

Wil.

David:

That you do not come from what could be more clear?

Wil.

Pno.
Più mosso $J = 96$

David takes Eir’s hand and moves her quickly away from the others.

Electronic section is independent until the end of this section (b. 916)

This section repeats, increasing speed throughout.

This section repeats, increasing speed throughout.
Scene 12

Meno mosso $J = 72$

David

Where will we go?

Mar. + Hp

Does not matter where we go, it matters what we do.

Fl.

I am worried my further worries...
David goes to leave but Eir remains.

David:
Come let us go.

Eir:

Let us face them... and turn this night to a new day.

Meno mosso $ \cdot \cdot \cdot \cdot 50$
Gwyn, William and Eleri come forward to find David and Eir.

Più mosso $j = 60$

Gwyn, William and Eleri come forward to find David and Eir.

Eier

No Fa- ther.

Eleri

ca - ri - ad
cari.ad

dolce

David
car - ry us

dolce
cari.ad

Wil.
car - ry us

dolce
cari.ad

Gwyn
car - ry us
cari.ad

dolce
cari.ad

To run a-way would not be right.
Ex. Rev. 9.266s

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‘Dwed dy stori wrthym, mi fyddwn ni wastad yn aros am dy lais’
(Tell your story to us, we have always been waiting for your voice)

10h -10.6 dB

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