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Citation: Tay, A. W. J (2023). Recomposing reality: The composer as illusionist. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

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GHOUlish AIRS

for Symphony Orchestra

(2019)

Score in C

ALEX TAY

Ghoulish Airs was written for the London Symphony
through the LSO Discovery Panufnik Scheme,
supported by the Helen Hamlyn Trust. It is
dedicated to the memory of Kemsing Tay,
my dad and hero.

Duration: c. 4 minutes

Instrumentation

3 Flutes (2 doubling Alto, 3 doubling Piccolo)

3 Oboes (3 doubling Cor Anglais)

3 Clarinets (1 = Clarinet in B♭, 2 = Clarinet in E♭, 3 = Bass Clarinet)

3 Bassoons (3 doubling Contrabassoon)

4 Horns in F

3 Trumpets in B♭

3 Trombones

1 Tuba

1 Harp

1 Piano (doubling Celesta)

Timpani

Percussion (2 Players)

Player 1: Crotales, Glockenspiel, Flexatone, Mark Tree, Bell Tree, Tam-tam, Xylophone

Player 2: Vibraphone, Suspended Cymbal, Marimba, Tubular Bells + Bass Bell (F sharp 3)

Strings (14. 12. 10. 8. 6*)

*The double bass section should play with C extensions

Crotales, Glockenspiel and Xylophone sound 2 octaves higher than written,

Piccolo, Celesta and Harp harmonics sound 1 octave higher than written,

Doubles Basses and Contrabassoon sound 1 octave lower than written

Score in C

Performance Notes

General

♯ = 1/4 tone sharp

♭ = 1/4 tone flat

‘molto vib.’ indicates that a wide, fast, exaggerated vibrato should be used until ‘vib. normale’ is next written, after which a normal vibrato should be used.

Brass

Horns 1, 3: Ideally, quarter-tones should be achieved with naturally tuned harmonics, that is harmonics which are so flat that they are approximately a quarter-tone flat. A suggested fingering is also written above each quarter-tone in brackets, along with the fundamentals of each harmonic. These fundamentals are written at concert pitch, regardless of score transposition. The quarter-tonal harmonics written with the suggested fingerings are 11th harmonics.

Strings

String divisi are labelled according to desk number and position. ‘a’ refers to outside players and ‘b’ to inside players. Desks are assigned by number, so if a stave is labelled ‘1, 2’ then it should be played by desks 1 and 2. A stave labelled ‘1 → 4’ should be played by desks 1, 2, 3 and 4. Individual players are referred to when a number is followed by a letter. As such, ‘1b’ indicates the inside player of desk 1. When a stave is labelled with a letter followed by a number (or set of numbers), the stave should be played by either the inside or outside players of the specified desks. For instance, ‘a 2 → 5’ refers to the outside players of desks 2, 3, 4 and 5, whereas ‘b 4, 5’ refers to the inside players of desks 4 and 5.

Programme Note

Ghoulish Airs takes place in a hellish dimension of Oscar Wilde’s making. In his short story, *The Canterville Ghost*, an American family moves into an old haunted Tudor manor and comically fails to be haunted by an Elizabethan ghost. As the tale progresses, Virginia, the Otis family’s only daughter, bonds with the ghost and learns that he may only die if a pure maiden begs the angel of death for mercy upon the ghost’s soul. Out of kindness, Virginia agrees to help the ghost, and he leads her into a ghoulish void filled with evil spirits.

Aural illusions are used to sonically describe the fabric of this ghostly dimension. In the piece’s first section, scales seem to descend and rise eternally, rhythms accelerate constantly and melodies project echoes out from themselves. These illusions which allude to the infinite are used to depict the malicious, strange, swirling atmosphere into which Virginia and the ghost step into. As these swirling orchestral textures come to a climax, a lone melody in the viola and alto flute, which represents Virginia and her steadfast purity, ushers in the piece’s second section. Still, the evil spirits continue to plague Virginia: strings scurry around the alto flute and viola, brass and wind chords stab at them, and ghostly resonances from the harp, vibraphone, celesta and marimba jump out from nowhere. In the third section, materials from the first and second section are superimposed. Virginia’s melody fights against being swallowed up by the swirling, illusory texture of evil spirits. At the piece’s climax, midnight tolls, thunder strikes, ‘a strain of unearthly music float[s] through the air’, and Virginia returns from the void having granted the ghost peace and absolution. The small coda which ends the piece represents an imagining of this ‘unearthly music’: microtonal harmonies waft through the air, and a Gagaku influenced flute trio loosely evokes the Garden of Death, where ‘the nightingale sings all night long... and the cold crystal moon looks down, and the yew-tree spreads out its giant arms over the sleepers.’

Ghoulish Airs

Alex Tay

accel. $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Piccolo (3) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Flute (1/2) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Oboe (1/2) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Cor Anglais (3) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Clarinet 1 in B $\flat$ $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Clarinet 2 in E $\flat$ $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Bass Clarinet in B $\flat$ (3) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Bassoon (1/2) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Contrabassoon (3) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Horn (1/3) in F $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Horn (2/4) in F $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Trumpet in B $\flat$ (1 - 3) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Trombone (1/2) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Bass Trombone (3) $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Tuba $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Timpani $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Percussion 1 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Percussion 2 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Harp $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Celesta $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Violin 1 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Violin 2 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Viola $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Violoncello $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

Contrabass $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$ $\text{♩} = 120$

pp , *echoes*

pp

pp

p

Crotales ppp *Lx.*

Vibraphone *fast motor* ppp *Lx.*

D $\sharp$ C $\flat$ B $\flat$
E $\flat$ F $\sharp$ G $\sharp$ A $\sharp$ pp *Lx.* pp *sim.*

solo
 p , *lyrical, poco a poco cresc.*

ppp , *suspenseful* mp ppp pp

Free bowing - ensure that changes of bow do not correspond to changes of note and that players change bow at different times

ppp , *legatissimo, suspenseful* *poco a poco cresc.*

B *accel.* $\text{♩} = 120/4 = 60$

fz, tutti *mf* *mp, cantabile* *f, giocoso* *mp, cantabile* *f, poco a poco cresc.* *ff, poco a poco cresc.* *più ff*

mf *mp* *ff* *mp* *f* *ppp* *ff*

f, poco a poco cresc. *ff, poco a poco cresc.* *più ff*

mf *mp* *ff* *mp* *mf* *f* *f* *mf* *f*

p *mp* *pp* *p* *pp* *mp*

p *mp* *pp* *p* *pp* *mp*

mf *f* *mf, poco a poco cresc.* *mf, poco a poco cresc.* *mf, poco a poco cresc.*

Harmon mute, stem in *pp* *mf, poco a poco cresc.* *pp* *mf, poco a poco cresc.*

Harmon mute, stem in *pp* *mf, poco a poco cresc.*

Harmon mute, stem in *sim.* *mp, cantabile* *mf* *sim.*

mp *p* *mp* *p* *f* *mf* *mp, cantabile*

mp *p* *mp* *p* *f* *p* *mf* *mp*

mp *mp* *mf* *mf*

gliss. *ppp, poco a poco cresc.* *gliss.* *pp, poco a poco cresc.*

Crot. *p, poco cresc.* *Glock.*

f *mf* *To Sus. Cym.* *ppp* *Suspended Cymbal*

f *ff* *Gr* *F#* *D#-Dt* *più ff*

ff *f* *pp* *To Pno.* *Piano* *pp, poco cresc.*

B *accel.* $\text{♩} = 120/4 = 60$

mp *ff* *f* *sub p* *mf* *f* *ff* *fz cresc.* *non div.* *non div.* *non div.* *non div.*

mp *f* *mf* *sub p* *mf* *unif.* *div. a 2* *sub f, cresc.* *non div.* *non div.* *non div.* *non div.*

mp *f* *trem.* *ff* *sub mf* *p* *sub mp* *mf* *f* *ff*

poco dim. *trem.* *div. a 2* *non div.* *non div.* *non div.* *non div.*

ff *sub mf* *p* *sub mp* *mf* *sub f* *mp* *f*

arco *ff, sostenuto* *arco* *più ff, poco a poco cresc.* *arco* *più ff, poco a poco cresc.* *arco* *ff*

ff, poco a poco cresc. *ff, poco a poco cresc.* *ff, poco a poco cresc.* *ff* *ff* *ff*

ff, poco a poco cresc. *ff, poco a poco cresc.* *ff* *ff* *ff*

unif. *div. a 2* *unif.* *sub f* *div. a 2*

mf *mp* *f* *mf* *sub f* *mf*

D accel. $\text{♩} = 120/\text{♩} = 60$

F ... her purity unswayed.
accel. $\text{♩} = 120, \text{♩} = 60$

ff

Vln. 1

1a solo

fast bow, poco vib.

mp, ethereal

Vln. 2

5b

ff

Vc.

4b

ff

$\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$

F accel. $\text{♩} = 120, \text{♩} = 60$

Picc. (3)

p, leggero

Fl. 1

p, leggero

A. Fl. (2)

Alto Flute, solo

pppp, ethereal *mf* *f* *pp* *mp* *mf* *mf*

Tpt. 1

Harmon mute, stem in

pppp *sf, alarming*

Tpt. 2

Harmon mute, stem in

pppp *sf, alarming*

Vib. (2)

fastest motor

mf

Cel.

mp, cold *poco cresc.* *mf* *mp*

$\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$

F accel. $\text{♩} = 120, \text{♩} = 60$

div. a 2 ♩ molto vib.

Vln. 1

f

Vln. 2

div. a 2 ♩ molto vib.

f

1a (solo)

mf *f* *f* *mf* *mp* *f*

Vla.

a 2 - 5 ♩

f

b 1 - 5 ♩

f

Vc.

div. a 2 ♩ molto vib.

f

Cb.

div. a 2 ♩ molto vib.

f

$\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$

G accel. $\text{♩} = 120 \text{♩} = 60$

$\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$

Picc. (3) mp p mf *alarming* pp

Fl. 1 mp p mf *alarming*

A. Fl. (2) mf mp f

Ob. (1/2) 1. $pppp$ mf *alarming* pp

B♭ Cl. (1) $pppp$ mf *alarming* f flz. mf

E♭ Cl. (2) $pppp$ mf *alarming* f flz. mf

Bass Cl. (3) flz. mf

Bsn. (1/2) 1. f flz. mf

Chsn. (3) flz. mf

Hn. (1/3) mp *leggiere e giocoso* pp mp *molto legato* pp

Hn. (2/4) mp *leggiere e giocoso* pp mp *molto legato* pp

Tpt. (1/2) $pppp$ mf $pppp$ mf *alarming* 1. ppp mf *trem. fast*

Tbn. (1/2) $pppp$ mf *alarming* pp mf *trem. fast*

B. Tbn. (3) pp mf *trem. fast*

Perc. 1 Crotales, bowed mf *ethereal* Lv. pp

Vib. (2) $no motor$ To Mar. Marimba mp mf

Hp. D4 C4 B3 E3 F3 G3 A3 Lv. ppp $sim.$ G3 mf

Cel. p To Pao.

G accel. $\text{♩} = 120 \text{♩} = 60$

$\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 96$ $\text{♩} = 108$

Vln. 1 a 1-5 mp *scurrying* $sub p$ mf pp mf

Vln. 2 b 1-5 mp *scurrying* $sub p$ mf pp mf

Vla. 1a (solo) f mf mp f mf f ppf

Vla. 4a, 5a mf p

Vla. 4b, 5b mf p

Vc. 1, 2 pp *scurrying* f $sub p$ f

Vc. 3, 4 f pp *scurrying* f $sub p$ f

Cb. 1, 2 f pp *scurrying* f $sub p$ f

Cb. 3 mf p

tutti

[illegible]

[illegible]

K

As midnight peeled, she returned...
molto accel.
= ♩ → ♩ = 120/♩ = 60

... and a strain of unearthly music floated through the air.

L rit. $\text{♩} = 86$

Fl. 1: *mf*, nightingale song

Fl. 2: *mf*, nightingale song

Fl. 3: *mp*, nightingale song

Ob. (1/2): *mp*

B♭ Cl. (1): *f*, subito tranquillo *mp*

E♭ Cl. (2): *p*, subito tranquillo *mp*

Bass Cl. (3): *mp*

Bsn. (1-3): *p*, subito tranquillo *mp*

Hr. (2/4): *mp*, tranquillo

Perc. 1: To Glock. Dampen Tam-tam as quickly as possible

Tub. B. (2): *p*, luminous

Hp.: *mp*

Pno.: *ppp*, subito *p*, subito leggero e tranquillo *mp*, subito *pp*

Vln. 1: *p*, legato e leggero *mf*, *pp*, *pp*, *pp*

Vln. 2: *mf*, *pp*, *pp*, *pp*

Vla.: *mf*, tranquillo *pp*

Vc.: *mf*, tranquillo *pp*

Cb.: *mf*, tranquillo *f*

This page of the musical score is divided into two systems, each containing multiple staves for different instruments. The first system (measures 76-88) includes staves for Flute 1, Flute 2, Flute 3, Oboe (1/2), Clarinet in A, Bass Clarinet (1), Eb Clarinet (2), Bass Clarinet (3), Bassoon (1-3), Horn 1, Horn 3, Horn (2/4), Trumpet (1/2), Trumpet 3, Trombone (1/2), Trombone (3), Glockenspiel (1), Tuba B (2), Harp, Piano, Violin 1 (1a, 1b, 2a, 2b), Violin 2 (1, 2, 3, 4), Viola (a, b), Cello (a, b), and Double Bass (a, b). The second system (measures 89-100) continues the instrumentation. The score is written in a major key with a 4/4 time signature. It features a variety of musical notations, including notes, rests, slurs, and dynamic markings such as *ppp*, *pp*, *mp*, *f*, *mf*, *nf*, and *sf*. Performance instructions like "con sord." (con sordina) and "vib. normale" (vibrato normale) are present. The score is marked with a repeat sign and a first ending bracket. The tempo is indicated as *And.te* (Andante) with a metronome marking of 72 beats per minute. The page number 100 is visible in the bottom right corner.

accel.

$\text{♩} = 64$ $\text{♩} = 60$ $\text{♩} = 84$

Fl. 1 *mp* *f* *pp*, *impish*, *molto cresc.* *f*

Fl. 2 *ff* *f* *p* *pp*, *impish*, *molto cresc.* *f*

Fl. 3 *mf* *f* *mf* *f*

Ob. (1/2) *f* *mp* *pp*, *impish*, *molto cresc.* *f*

Ob. 3 *f* *mp* *pp*, *impish*, *molto cresc.* *f*

B♭ Cl. (1) *mp* *mf*, *sustento* *molto vib.* *sempre p*, *sustento*

E♭ Cl. (2) *mp* *mf*, *sustento* *molto vib.* *sempre p*, *sustento*

Bass Cl. (3) *mp* *mf*, *sustento*

Bsn. (1 - 3) *mp* *mf*, *sustento*

Hr. 1 *mp* *mf*, *sustento* *on F' (F open)*

Hr. 3 *mp* *mf*, *sustento* *on D# (F2-3)*

Hr. (2/4) *mp* *mf*, *sustento*

Tpt. (1 - 3) *mf*

Tbn. (1/2) *mp* *mf*, *sustento*

B. Tbn. (3) *mp* *mf*, *sustento*

Tba. *con sord.* *mf*, *sustento*

Temp. *f*, *subito* *Damp*

Glock. (1) *pp*, *impish*, *molto cresc.* *ff* *Xylophone*

Tub. B. (2) *f*

Hp. *p* *mf* *mp* *p*, *impish* *mf* *f* *ff*

Pno. *p* *mf* *mf* *mf* *mp*, *impish* *ff*

Vin. 1 *1a* *mf* *f* *ff* *f*

1b *f* *mf* *mp* *p*

2a *pp* *f* *mf*

2b *non vib.* *mf* *f* *p*

a 3 - 7 *mf* *non vib.* *mf*, *sustento*

b 3 - 7 *mf* *non vib.* *mf*, *sustento*

1 *unis.* *mf* *f* *mp*

2 *unis.* *ppp* *mf* *ppp*

Vin. 2 *3* *unis.* *pp* *mf*, *sustento* *non vib.* *non dic.* *mf*, *sustento*

a 4 - 6 *mf* *non vib.* *non dic.* *mf*, *sustento*

b 4 - 6 *mf* *non vib.* *non dic.* *mf*, *sustento*

Vla. *a* *mf* *non vib.* *non dic.* *mf*, *sustento*

b *mf* *non vib.* *non dic.* *mf*, *sustento*

Vc. *a* *mf* *non vib.* *non dic.* *mf*, *sustento*

b *mf* *non vib.* *non dic.* *mf*, *sustento*

Ch. *a* *mf* *non vib.* *non dic.* *mf*, *sustento*

b *mf* *non vib.* *non dic.* *mf*, *sustento*