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Composing with The Uncanny

Written Commentary

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Submission for the award of DMus in Composition

Guildhall School of Music & Drama

Research Department

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Abstract

This submission, comprising a portfolio of seven musical works (and two appended supplementary works) with commentary, explores ideas of the uncanny in the context of the composer's own work, in fulfilment of the requirements for the degree of DMus in Composition. The research was principally conducted through creative practice, as embodied in the attached scores and recordings, following established models of practice as research, which "privileges action as a methodological imperative" (Sjoberg and Hughes, 'Practice as Research - Methods@manchester - The University of Manchester'). The purpose and aims of the written element are to document and discuss the composer's approach to work in the context of the research question, in a mode of "late-stage reflexivity", with reference to contemporaneous documents (diarised sketches), in an attempt to "make sense of [the composer's] experimentation through reflection" (Leedham and Scheuregger, 'The Purpose of the Written Element in Composition PhDs', 81).

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1. Introduction

*[the uncanny's] longevity and evolution as an emotional response make it ideal for representation within musical and theatrical works*¹

Over the past few years, one of my chief concerns in composing music has been to evoke in listeners the sensation of encountering something half-recognised. Decisions made to achieve this goal affect my compositional practice on every level, from melodic and harmonic choices, to structure, to the selection of instrumentation, and to performance context.

This fascination with the concept of the uncanny in my music has its roots in earlier projects, and examining concepts of uncanniness have increasingly helped me both appraise my own work and understand some of what attracts me to others'. Writings on the uncanny have aided me in understanding my attraction to fundamental aspects of composition – such as repetition, harmony, borrowing – as well as higher-level abstractions – narrative, ghosts of influence, and listener expectation and subversion. Through practice and reflection, uncanniness has become a central focus as I develop my musical style. This doctoral research project has been instrumental in transforming my intuitive interest in uncanniness into informed, deliberate compositional choices.

In this practice-based research, comprising a portfolio of composition outputs with commentary, examining my own practice, I ask the following questions:

1. how might various theories of the uncanny influence the creative act, using my own composition practice as an example?
2. And how may a deeper understanding of my response to uncanniness as a listener guide my composing?

It is hoped that the insights and reflections contained herein will be of value to other composer-researchers in their practice.

¹ Diels, 'Art and the Uncanny', 25.

2. Methodology

The written element of this study is a reflective account of my compositional process, made towards the end of the study, but referencing contemporaneous sketches and notes. Due to the nature of my sketch-making, these sketches form a diarisation of my process. I discuss below how my day-to-day compositional process makes such a reflective account possible.

I identify the written element of the study as “late-stage reflexivity”, as described by Leedham and Scheuregger in their work on the understanding of the purpose of written components of doctoral level composition studies.² Again, using Leedham and Scheuregger’s terms, I characterise the written element of this study as “primarily introspective”, rather than “explanatory”, and I understand this study to have been “research *through* composition” rather than “training *in* composition”.³ Accordingly I have little interest in discussing “technical processes and products” of my composition, or the “aesthetic and stylistic context” of my work, but am primarily interested in reflection and the “context provided by other composers’ work”.⁴

My interest in uncanniness in music is entirely personal, and my framing of this discussion is informed by my personal experiences of music. So, before discussing the uncanny, its history, and its relationship to my creative output, I will first try to frame my research by describing my personal approach. To this end, in Chapter 2, I will describe my creative biases: the quirks and assumptions that prejudice my appreciation of music, defining the scope of my own writing, and this study.

In Chapter 3, I will describe theories of the uncanny, giving a brief history of its evolution in discourse and culture, and outlining which aspects of the uncanny are relevant to my work. Following this, in Chapter 4, I will briefly outline the influence these theories have had on my recent work.

The commentary is not chronological. The period of this research project, 2020-2023, is marked by the stay-at-home orders put in place during the COVID-19 pandemic. During this time, the work-at-home

² Leedham and Scheuregger, ‘The Purpose of the Written Element in Composition PhDs’, 79.

³ Leedham and Scheuregger, 68.

⁴ Leedham and Scheuregger, 73.

nature of composition became intensified, and my concert premieres and deadlines were repeatedly rescheduled, relaxing the demands of obligation that in normal times sets the natural rhythm of my work.

In the end, I had composed a large number of very small pieces that were eventually packaged and repackaged into various multiple-movement finished works. These works came to be bookended by two versions of the same instrumental piece – *Man with Limp Wrist*, commissioned by the LA Phil in 2020, finished for the first time in early 2021 (its premiere indefinitely postponed), and then composed again in August and September 2023 with the accrued experience of three years' compositional meandering.

In the years between the first and second versions of *Man with Limp Wrist* I obsessively used and reused a handful of sketches, most of which are reproduced in facsimile from my notebooks over the following pages – these notebooks were filled out chronologically, and this forms the diarisation of my work. Not knowing what would be performed and what would not, or when, and having been quite productive during the Covid lockdowns, I incautiously mined these notebooks for ideas whenever opportunities for performances and recordings arose. As these premieres and releases shifted, and were variously cancelled, postponed, and reinstated, my pieces of the last few years became entangled. This commentary explores this entanglement, discussing the ways they are both theoretically and conceptually related, and how they form a strangely circuitous exploration of my research question.

For the majority of this commentary I talk about the interrelations and cohesiveness of these entangled works, but towards the end I also mention the various interruptions to this process. These occurred mostly towards the end of the period of study, in 2022, as, for want of new ideas, I made efforts to break out of the habit of repeatedly wringing music out of my Covid-time notebooks. The second version of *Man with Limp Wrist* came right at the end of the period of study, its premiere suddenly and finally scheduled for October 2023. I reconfigured the piece and finished it in earnest: it is a culmination of many years' work, with each of its nine parts benefitting and borrowing from multiple reworkings, but it is also archaeological, representing a long-stewed-upon snapshot of my musical thoughts of 2020 spent pent up at home. *Man with Limp Wrist*, therefore, frames the entire study as it both ties many other works of this period together (quoting directly from or being quoted by most of them) and itself constitutes a multi-faceted approach to the central research questions.

If all of the works to be discussed here have a musical cohesiveness beyond their copy-and-pasting, this is to do with the consistency of my composition practice. Before, during, and after this study this has remained the same: I sketch at the piano, usually without deadlines in mind (though I sketch more often when I have something coming up), happy simply to fill my notebooks with ideas to be used *at some point*. Though with the emptiness of the lockdowns this practice went into overdrive, it nevertheless remained constant throughout the period of study.

Though these sketches are by definition not “intended to have the status of a finished, public work”,⁵ they are often used unaltered in whole or in part as finished works for solo piano. They’re also not often annotated with their workings: whatever processes I use in writing them I keep in my head as I go. This is done intentionally: when I revisit these sketches I am interested in ingesting them as mini “finished works”, rather than reexamine or continue whatever process I had used to create them.

When I first started to write this commentary it was my intention to map out the inter-relationships between the pieces of my portfolio (and also with pieces not included here). Unfortunately, my tendency during this time to make larger pieces out of multiple short movements exacerbated this intertwinedness and made this challenging.

Instead, and to provide the context, I will begin the commentary with a chronological overview of the works that are included in the portfolio, for reference, but also to have somewhere to discuss each piece’s circumstance and intent: though they are nearly all part of this rewriting continuum, there are aspects of each one’s specific history that relates directly back to the theme of the uncanny. For the rest of the commentary I will write about the different reused themes, and therefore jumping between the finished pieces, all as examples and illustrations of different ways I’ve been trying to get at the balance of familiarity and disquiet in my music.

In Nick Marston’s article on musical sketches he refers to the challenge of contemporary sketch studies “in the context of a loss of faith in the notion of the organic, ‘closed’ work itself.”⁶ My commentary embodies this sentiment. If Marston worries that studies of composers’ sketches have “no relevance to

⁵ Marston, ‘Sketch’.

⁶ Marston.

the analysis of finished work”,⁷ then I must admit that this composer looking at his own sketches is no more elucidating. The music discussed here runs a spectrum between “sketch” and “public work”, with some sketches appearing in finished works unaltered, some works intended as finished works being unexpectedly withdrawn (and thus reverting to the status of sketch), and some finished works serving as sketches for other public works.

Instead of analysing my finished works in any great detail, I hope to drill down more directly into my methods of composition along thematic lines, describing the sketches and when and where I used and reused them, as well as my reasons for selecting, reselecting, and reframing them. This commentary is an insight into how the ideas germinated during this unusual period evolved, intertwined, and manifested a deeper understanding of uncanniness through my composing.

⁷ Marston.

3. Context

In this section I will outline the biases that I carry with me into this study. I do this as a way of discussing my creative background in a way pertinent to the context of this study. This chapter is an aside to my methodology that outlines the assumptions, experiences, and prejudices that contextualise my research questions.

3.1 Biography; creative biases

I studied Music at Cambridge University 2008-11, a course of study which affected me greatly but one I wasn't particularly good at. I had originally been drawn to classical music through film music, and I knew I wanted to compose, but the course at Cambridge was principally a history/musicology degree. My memories of my undergraduate course are dominated by the writing of poor, hurried essays on areas of the western classical music canon I had little experience of, knowledge of which seemed to come as second nature to my peers: the operas, the symphonies, the sonatas, the *Fin de Siècle*... I struggled with these areas of the course, but succeeded in the more practical modules – the parts that, having learnt a handful of simple rules, could be “worked out on the spot”: mensural notation transcription, fugue writing, aural skills, formal counterpoint. The enthusiasm I found then for these areas of music continues to bear its mark on my work now.

Today, I think of my work as quite formal – a common worry I have while composing is whether it tends to be *too* formal, or *too* traditional: a hard-to-define feeling that defines the boundaries of my practice. The formality in my work is heavily affected by my formal music education. The ways I learnt how to put music together during university still form a large part of my understanding of how music and composition works, but as I began regularly putting my music before an audience I found myself distilling my compositional language. It is telling which of these compositional methods I began to discard at that time.

After university I moved to London, composing for and producing concerts with friends. These events were various mixes of classical music, pop music, and jazz, under the name *Listenpony*. This concert series began in 2012 and continued for a decade, embodying and having a lasting impression on my attitude to music-making. Led by three composers, our intention was to produce events away from the music hall, broken down into short sets and multiple intervals, inspired by the student events we'd attended and produced together at university, and then some concerts we'd been to in London, like the *Nonclassical* concerts done in pubs and clubs. The audience developed naturally: they were initially friends, then friends of friends, etc, mixing with fans of whatever combination of groups we had booked for each event; they were open-minded and enthusiastic for different music genres, but usually not classical music concert-goers.

At this point my composition was mainly dictated by the things I had recently been taught: a combination of traditional Bach-ish counterpoint, and a post-modern, eclectic selection of compositional techniques similar to those used by my teacher at the time, Giles Swayne, who himself had been taught by Messaien. The style was, like Giles's and Messaien's music, characterised by modal and rhythmic obscurity and complexity. Because I was producing concerts often, and hearing my own music a lot, I quickly became aware that my compositions weren't achieving my compositional aims.

The audiences my music played to were largely unaware of the kinds of music upon which the compositional techniques taught to me had been modelled. This seemed like a problem. I became generally disillusioned by some of the compositional techniques I had been taught. Through producing live events of my own music, I realised that I simply couldn't hear the effects of some of the things I thought I was doing while writing the music. I wasn't sure if the ways I had put the music together had actually helped me write the music I wanted to hear, and if I couldn't hear their efficacy I couldn't be sure my audience would either – it seemed like wasted work. For my purposes, the sound worlds created by the use of difficult rhythms or obscure modes seemed no better or worse than more straightforwardly-written music in terms of connecting to an audience. The most audience-convincing part of writing seemed to me to be somewhere in the dynamics, the structure, the *aural shape* of a piece, so why waste work making the intellectual artifice so complex? I had resolved to concentrate principally on "shape" in my practice, and regard other compositional choices as ways to build that shape and fill it in. These are the terms by which I still evaluate the usefulness of compositional techniques.

I retained an attraction to some of the more archaic parts of western classical music tradition, namely the canons and fugues, voice-leading and counterpoint, the handling and use of tonality, and formal modulation. I continue to enjoy the puzzle-type aspects of these kinds of writing, and that enjoyment partly justifies their survival in my practice: enjoying writing helps me finish the work; as much as my music is for others, my practice must also be enjoyable to me.

Around this time, not being interested in teaching, and partly to build my concert series *Listenpony* a website on the cheap, I taught myself how to code. I eventually studied a Masters in Computing Science at Imperial College London and I now balance my music career with part time coding jobs.

My experience as a coder is not something I often relate to my music career, but there is a hard-to-describe feedback loop between the two careers. There is a principle of user-centred design, a cornerstone concept in software development, that I've both gravitated towards in my coding work and see reflected in my composing.⁸ It's about crafting an experience that is not only functional but also emotionally resonant and cognitively engaging: I've come to understand my dual focus on the 'user' in programming and the 'listener' in composition to be part of this duality in my working life, encouraging a compositional approach that prioritises overall experience of an imagined listener, mirroring the way software is designed with the end-user in mind. The work of John Sloboda on understanding audiences in music offers some insights here.⁹ His work examines the listener's experience directly in ways that parallel normal parts of software engineering that seek user feedback for future guidance.

[...] one of the most crucial questions we can ask about any theory of music -- one which bears directly on the validity which we can ascribe to it -- is how it relates to the perceptual experience of the listener.¹⁰

Some techniques from my classical training have always struck me as more 'audience-facing' than others – those that may be deployed in a way that can be perceived, or at least *felt*, by listeners without knowledge of the inner mechanics of changing key, or canonic writing, etc. Modulation and counterpoint are two of these, and I discuss them at length in my commentary, even though they may seem to be some of the more technical parts of writing. Fugues too: though they are often held up as the pinnacle of complex counterpoint and compositional skill, they have their ancestral roots in organ improvisation; they are part of a practical, performance-based, audience-centric tradition.¹¹ The psychoacoustic aspect of traditional Western counterpoint in particular often goes unmentioned: an audience is meant to hear and

⁸ This is referred to as *UCD*, part of the general field of *User Experience*, or *UX*, which is a general field in computing science as well as a profession. It is a diffuse field but much of its popularity is attributed to Don Norman who, working at Apple in 1993, selected his own job title to be "User Experience Architect". He is the author of the current cornerstone text on the subject, Norman, *The Design of Everyday Things.*, published 2013 as an expanded edition of his original 1988 book *The Psychology of Everyday Things*.

⁹ A good example here is Sloboda, 'The Composer and the Audience', where Sloboda describes his research in "what happens in a live musical situation between those who are creating music and those who are receiving it".

¹⁰ Cook, 'Music Theory and "Good Comparison"', 117.

¹¹ See various mentions of fugue in Nettl, 'Improvisation'. and likewise mentions of improvisation in Walker, 'Fugue'.

enjoy the moments a melody returns or is repeated, imitated, transformed, enhanced. “The question with canons is not only how clever they are, but how expressive.”¹²

My interest in simplicity, puzzles, and counterpoint, has also combined with a lifetime's-worth of choral singing, in community groups, and professionally in churches in London and abroad. Now I find that my aesthetic biases are often aligned with those of baroque and renaissance music, and it is often in writings about this kind of music that I find the most inspiration. This quote about Tallis has stuck with me more than most:

*Tallis ... who was happiest making experiments, pushing out the frontiers of what he had inherited more as a mathematical exercise than as a series of lessons in word-setting and deeper meaning.*¹³

I feel that, perhaps like in the case of renaissance church composers, that my interest in music must first pass through a prism of puzzle solving and mathematics before I can access within myself feelings of deeper meaning. What comes naturally to me is to approach music as a puzzle in whose solution lies keys to deeper emotional understanding. In some of my compositional education I've been encouraged to find such feelings through total freedom in composition, or it has been suggested that in total freedom of practice I may find a freedom of expression. But this has often felt to me like trying to create a musical language with a speakership of one: an emotional cul-de-sac. At the blank page I have an urge to find an inheritable common practice of composing within whose rules and conventions I can compose experiments, and *play*, and with which I can seek to communicate in some way with others.

Over the last ten years I have found myself increasingly attracted to Lutheran-style hymns as source material for my work. The influence of these hymns can be felt throughout this study. I'm compelled and inspired by their banal, singable, memorable melodies, and their strangely unspecific relationships they have with their interchangeable texts. They have come to embody the language with which my work tries to speak. They are recognisable – they have a strict and well-disseminated style, but they are also relatively unknown, many of the melodies having fallen out of usage in modern hymnals. My interest in

¹² Phillips, 'Sign of Contradiction', 13.

¹³ Phillips, 10.

these things have led me to base a lot of my music over the last decade on hymn harmonies and melodies.

This has led to a specific, intensive relationship between my music and one of the standard texts of western classical music education: Bach's four-part chorale harmonisations,¹⁴ the melodies and harmonies of which are well-represented in my work of the last decade, and the attached appendices. My first encounter with Bach harmony as a pedagogical element was in 2007, when I had to cram for the Cambridge university entrance exam: Four-part harmony wasn't taught at my school, and I hadn't reached that level in my music theory studies to have become acquainted with it that way either. I think the intensity of this experience, plus the positive reinforcement of passing that entrance exam, fixed something in my mind about these chorales.

During this time I became familiar with one particular edition of these hymn settings: the *Riemenschneider*, an edition of 371 of Bach's hymn settings, each compactly transcribed in keyboard format.¹⁵ I first tried making my own music out of these chorale transcriptions around 2012. A decade later, I can look back and see that the majority of my work inherits from this one edition of Bach chorales. I own four copies – one at home, one at my parent's house, one at my writing studio, and a spare for travelling.¹⁶

My use of the choral melodies form the backbone of this study in that they represent to me a key part of my practice that seeks to engage with uncanniness: my work is built upon the subversion of these melodies and harmonies which constitute some of the most “normal” or “common” music of the Western Classical canon.

¹⁴ Publications that collected J.S. Bach's hymn settings (*chorales*) have been published regularly since 1765 (i.e. only 15 years after Bach's death).

¹⁵ Bach, *371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass*.

¹⁶ This edition is discussed in more detail on page 81.

3.2 Stylistic assumptions: chorales, consonance, banality, everydayness

*Why should the study of the banal itself be banal? Are not the surreal, the extraordinary, the surprising, even the magical, also part of the real? Why wouldn't the concept of everydayness reveal the extraordinary in the ordinary?*¹⁷

An aspect of my compositional aesthetic that I don't regularly question is consonance. Thus it forms a key 'assumption' of my output. A lot of my music that I'm most proud of is simple, both psychoacoustically and cognitively: consonant in the terms defined by Western tonal tradition: to my perception it has an 'absence of roughness', and the numbers involved in its construction of its rhythms are usually 'simple ratios' of 'small whole numbers'.¹⁸ My interest in dissonance is always in relation to my interest in consonance – I use dissonance to shape the consonance, to contextualise and re-contextualise the consonances and tonality of my music, in a technique that has been used for centuries, and taught to me through my listening, and through my formal music education.

The taught aspect of this is important – “‘relief of tonal tension’ depends upon a familiarity with the harmonic language of Western tonal harmony.”¹⁹ I wonder about this sometimes. When I write, the sense of tension between consonance and dissonance is an important guide, but does it also build a wall between me and my audience? How much can I assume others feel this tension as I do? And, closer to the core of my research here, does this consonance sound as 'everyday' and 'normal' to others as it does to me?

It's an interesting part of my question – in my practice I am interested in taking the recognisable and making it half-recognisable, but what defines the recognisable? I know what I myself recognise, but to communicate to a wider audience I hope to tap into something more general and shared, and to find something specific within my own interests that can be understood by others. For me, this thing, this quality, is *uncanniness*.

¹⁷ Mehretu and Lefebvre, *The Everyday and Everydayness*, 32.

¹⁸ Palisca, 'Consonance'.

¹⁹ Palisca.

This interest in tapping into shared experiences has also led me to theories of banality and “everydayness”. Henri Lefebvre’s writings on everydayness have proved a valuable source here. It is a major theme in Lefebvre’s writing, and his short 1987 article “The Everyday and Everydayness” summarises a lot of his thoughts on everydayness and its place in modern society. He argues the “everyday” as a “sole surviving [shared] point of reference” in modern life.²⁰ He describes this “modern world” as defined by the loss of shared reference points:

*Until recently furniture and buildings were built one by one, and each existed in relation to accepted moral and social references, to symbols. From the twentieth century onward, all these references collapse. [...] The collapse of the referent in morality, history, ... religion, [...] the collapse of even perspective in its classical spatial sense or the collapse of tonality in music...*²¹

The everyday, and the quality of everydayness, is a ubiquitous and perhaps lone common “referent”. “To look at life through the lens of the ‘everyday’ is to ‘decode the modern world, that bloody riddle.’”²²

The Bach Chorales are, to me, some of the “everydayness” pieces of music of the Western classical canon. Though their simple, rigid form was dictated by a pre-existing and distinctive church music tradition,²³ after centuries of dissemination through the church and formal Western classical music education, the rules that underpin their construction have become somewhat ubiquitous in common-practice harmony. Some recent statistical analysis (published in an article called “Bach Is the Father of Harmony”) has even claimed that Bach’s harmonies are the most similar to all other classical music.²⁴

Bach’s chorales hold great appeal to me not only because of my utmost familiarity with them, but because I think they embody the *feeling* of familiarity, certainly for myself, and perhaps for many others too. Most of these chorales aren’t recognisable in the specific sense, only the *feeling* they create in the listener is. These small, strict, hymn settings represent music on the edge of uncanniness – at once

²⁰ Mehretu and Lefebvre, *The Everyday and Everydayness*, 30.

²¹ Mehretu and Lefebvre, 28.

²² Mehretu and Lefebvre, 30.

²³ Marshall and Leaver, ‘Chorale’, sec. 12. Pietism and Orthodoxy, c1675– c1750.

²⁴ Wu et al., ‘Bach Is the Father of Harmony’.

anonymous and recognisable. I return to them in my work frequently, recomposing, skewing, and reshaping them, endeavouring to take something familiar and create something else.

3.3. Literature Review

A brief history of the uncanny

Uncanniness, the ‘theory of a quality of feeling’, has a history of at least two centuries,²⁵ beginning with work by Friedrich von Schelling, Ernst Jentsch, and, most famously, Sigmund Freud.²⁶ These original theories of the uncanny describe ordinary, but eerily foreign experiences, a “strange familiarity”²⁷ usually related to “ghosts or hauntings”.²⁸ Accordingly, writers located the uncanny in “the field of the frightening”.²⁹ The feeling of the uncanny was described as a sense of uncertainty, or an evocation of something half-known; it was the feeling of something “long familiar to the psyche and estranged from it only through being repressed”;³⁰ a “lack of orientation”.³¹

These descriptions remain at the core of the uncanny, but over time, these concepts have broadened and evolved. ‘The uncanny’ is now a widely used phrase, with modern definitions that have expanded beyond the realm of the scary; it is a normal way for us to understand anything that seems mysterious, supernatural-seeming, inexplicable – anything we can’t quite put our finger on.³²

This latter turn of phrase is key: it describes the feeling of wanting to locate something, but failing to do so; we can’t find the words that would reveal this location, but we can feel that the words are there somewhere. The uncanny is a feeling that can be described away given sufficiently accurate descriptors. The uncanny is a feeling defined by its undefineableness; the uncanny itself is hard to describe.

²⁵ I mean the use of this word – commentators like Nicholas Royle link the uncanny to ‘a ghostly feeling ... going back to at least the Enlightenment’ (Royle, *The Uncanny*, sec. Back Matter.)

²⁶ Schelling, *Historical-Critical Introduction to the Philosophy of Mythology*; Jentsch, ‘On the Psychology of the Uncanny (1906)’; Freud, *The Uncanny*.

²⁷ Royle, *The Uncanny*, 4.

²⁸ Withy, *Heidegger on Being Uncanny*, 12.

²⁹ Freud, *The Uncanny*, 123.

³⁰ Freud, 148.

³¹ Silvia, *Exploring the Psychology of Interest / Paul J. Silvia.*, 8.

³² ‘Definition of Uncanny | Dictionary.Com’.

Unsurprisingly, definitions of the uncanny throughout existing literature are various, and subjective.³³ The roots of the word themselves provide a rich foundation of semantic ambiguity – the original German word was *Unheimlich*, literally meaning un-homely or not-at-home.³⁴ And Nicholas Royle reminds English readers that they inherit further complicating definitions:³⁵ the English uncanny may mean unknown, with canny as in shrewd or prudent, from the old English *can* for knowledge, or its anglo saxon equivalent, *ken*, which is still in usage. It can also simply mean bad, or stupid, a negation of the standard English or dialectal canny, meaning clever or pleasant.³⁶

Although a popular word today, it wasn't long after Freud's essay that uncanny began to decline in usage. To understand the current resurgence of the term we must look to the work of Robotist Masahiro Mori. A now-famous paper written by him in 1970 used 'the uncanny'³⁷ to describe a pronounced lack of affinity felt for objects that are almost – but not quite – perfect human likenesses.³⁸ In his experimentation he otherwise found affinity and human likeness had a simple positive correlation. Plotting his findings on a graph, Mori coined the phrase 'the Uncanny Valley' to describe the anomalous dip in this graph: see figure 2.

³³ "...the same impression does not necessarily exert an uncanny effect on everybody." Jentsch, 'On the Psychology of the Uncanny (1906)'.

³⁴ This is an oversimplification – Freud includes many pages of dictionary definitions to show the wide range of possible meanings. Freud, *The Uncanny*, 125–34.

³⁵ Royle, *The Uncanny*.

³⁶ 'Definition of Ken | Dictionary.Com'; 'Definition of Uncanny | Dictionary.Com'; 'Definition of Canny | Dictionary.Com'.

³⁷ It should be noted that it was the translator Jasia Reichardt's choice to translate the original Japanese *bukmi* to *uncanny*, making a connection to – and expanding – existing theories on the uncanny.

³⁸ Masahiro, 'The Uncanny Valley'.



Figure 1: Screenshot of Google Ngram viewer on the words *uncanny* and *Uncanny*. This describes usage of the word *uncanny* over time (in any google-scanned books published predominantly in English in any country between the years 1800 and 2008) – note the only recent rise in popularity of *Uncanny* as a proper noun.³⁹

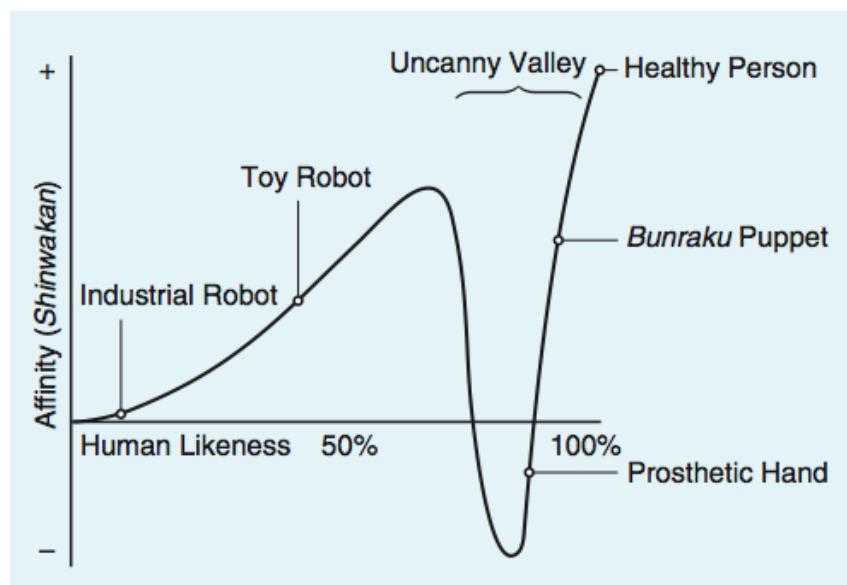


Figure 2: The Uncanny Valley graph, from the first English translation of Mori's article *The Uncanny Valley*.

The descriptive shape of Mori's graph has proved to be an enduring metaphor: it has provided the basis of a lot of further research,⁴⁰ and the "valley" itself has been extended and expanded upon in various

³⁹ 'Google Ngram Viewer: About', sec. Info. This graph can be seen online at 'Google Ngram Viewer: Uncanny'.

⁴⁰ Cited 1,775 times, according to *Google Scholar*.

ways.⁴¹ Now “uncanny valley” is a household phrase, and with theoretical and practical applications in diverse fields such as robotics, AI, user experience, film theory, and computer animation. The not-quite-right-ness described by Mori’s uncanny valley is now arguably the primary frame of reference for contemporary understandings of uncanniness.

⁴¹ Tinwell, Grimshaw, and Williams, ‘The Uncanny Wall’. Bartneck et al., ‘Is The Uncanny Valley An Uncanny Cliff?’ White, McKay, and Pollick, ‘Motion and the Uncanny Valley’. Grimshaw, ‘The Audio Uncanny Valley’.

My approach to uncanny, and the importance of repetition

As a feeling, [the uncanny] can never be given absolutely.⁴²

My approach to uncanniness is as a composer, i.e. as someone who seeks to design experiences. All my compositional actions are contextualised by this: knowing that each of my compositional choices at some point play out in time, experienced by a listener – it relates back to a kind of user-focussed approach to music I borrow from my both experiences working as a software developer, and a producer of live music events.

Though it may be a valuable aspect of understanding a work, the feeling of uncanniness is a subjective experience, and it cannot reliably be imparted to a listener by a composer. However, I am still attracted to its promise of imparting a sense of intriguing vagueness to a listener. My objectives are to seek out compositional processes and ways of creating music that take into account an understanding of uncanniness – my understanding of uncanniness – and where acknowledgement of the effects of uncanniness frames and/or enriches the creative act.

Repetition offers a initial, simple, and meaningful analogy to my compositional practice: it has been identified as a part of the uncanny since at least Freud's essay, in which he linked repetitive action to both the concepts of 'repetition compulsion', and 'the double' (i.e. the doppelgänger), key themes in his theory. Nicholas Royle, more recently, links it also to Semantic Satiation, the "peculiar sense of loss of meaning that occurs" when repeating a word:⁴³

*There is perhaps something uncanny about the capacity a word has for becoming quite empty ... the object or subject of a blind, eerie repetition.*⁴⁴

And, strangely enough, as well as making something empty, the act of repetition has an ability to create new spontaneous, abstract meaning. As Royle says elsewhere in the same book:

⁴² Vardoulakis, 'The Return of Negation'.

⁴³ Colman, 'Semantic Satiation'.

⁴⁴ Royle, *The Uncanny*, 56.

It is not a matter of finding something 'behind' the repetition. As Neil Hertz has acutely remarked "The feeling of the uncanny would seem to be generated by being reminded of the repetition compulsion, not by being reminded of whatever it is that is being repeated".⁴⁵

Feelings of uncanniness can come as we switch to listening to the repetition, rather than what is being repeated, and as we notice the strange switch between perceiving the thing we are experiencing (the repetition itself), and the thing that itself is being repeated. As Hume says, 'repetition changes nothing in the object repeated, but does change something in the mind that contemplates it'.⁴⁶

This is tantalising from the point of view of a composer, drawing a link between the concrete compositional technique of repetition, and a spontaneous, dramatic moment of realisation on behalf of the listener: the moment when a pattern is noticed to be repeating.

It is useful here to mention the literature on uncanniness which relates the uncanny to phenomenology, that philosophical approach that focuses on the study of conscious experience from the first-person perspective.⁴⁷ As it seeks to explore and describe how things appear in our experience without any assumptions about their objective nature or external reality, it is important from the perspective of a composer who seeks to understand an imagined listener during their daily composition practice.

As well as Freud, Martin Heidegger and Maurice Merleau-Ponty have contributed significantly to the phenomenological understanding of the uncanny. Heidegger integrates the uncanny into his existential phenomenology, depicting *unheimlich* as a "generalised and constitutive structure of our being-in-the-world", marked by a sense of "not-being-at-home."⁴⁸ This perspective positions the uncanny as a pervasive undercurrent in everyday existence.

Merleau-Ponty's phenomenology emphasises how anxiety and other affective states can disrupt our familiar engagement with the world, leading to experiences of estrangement. Particularly interesting and

⁴⁵ Royle, *The Uncanny*, 90.

⁴⁶ Quoted in Glover and Harrison, *Overcoming Form*, 41.

⁴⁷ Gurwitsch, 'The Phenomenological and the Psychological Approach to Consciousness'.

⁴⁸ Trigg, 'The Uncanny', 5–6.

relevant to this study is how his work regards meaning as “fundamentally ambiguous, revealing and concealing itself in a plurality of ways, and always exceeding the horizon of human experience”.⁴⁹

David Schwarz describes uncanny repetition in Steve Reich's tape piece *It's Gonna Rain*.⁵⁰ To Schwarz, the repetition here is constructive, recombining elements and recontextualising them into new meaningful units:

*...the uncanny seems to emerge out of what had been familiar ... Reich's fading imperatives are uncanny since we first hear "go" as a syllable of the word "gonna"; then we realise that it acquires a new meaning when severed from the other syllable.*⁵¹

From my own experience, interested as I am in ‘everyday’ music, and the aforementioned hymn tradition, an inspiration is hymn singing. I find hymns regularly move into an uncanny realm when, for example, an initial verse is joyful, but later verses are melancholy. As a matter of course, the music is the same for each verse, often composed or paired to match the first verse's sentiment only. Consequently, after the contextualising effect of the opening joyful verses, later melancholy verses sound uncannily like they are being sung to the wrong tune. The shifting emotional recontextualisation baked into this tradition creates emotional ambiguities; contextual clues like this are very significant in our perception of meaning:

*We interpret a smile differently if we know that the person smiling has just heard that they have won the lottery, than we would if we knew that the same person had just been accused of bullying. Research also shows that such contextual effects are stronger if the emotional expression itself is a little ambiguous.*⁵²

As well as shifting contexts within a piece of music, we can also discuss non-audio recontextualising elements in terms of the uncanny. We've previously mentioned this in terms of Steve Reich's repeated spoken voices sounding “uncannily like music”, and in my own compositional practice I link this to a desire to recontextualise the sound of traditional musical techniques like counterpoint, and modulation, which bring with them their own “meaning” (perhaps “intervention”, or “purpose”) in terms of western

⁴⁹ Trigg, 9.

⁵⁰ various, *Steve Reich - Works*, Tracks 3-4.

⁵¹ Schwarz, ‘Listening Subjects’.

⁵² Zhang and Sharkey, ‘Listening to Sad Music While Seeing a Happy Robot Face’.

classical music tradition, to create a sense of “familiar objects in unfamiliar contexts”.⁵³ Richard Cohn describes this kind of uncanniness in the context of late romantic chromaticism, a time when the expectedly fixed relationship between dissonance and consonance appear to break down:

*...an uncanny effect is often and easily produced when the distinction between dissonance and consonance is effaced, as when something that we have hitherto regarded as dissonant appears before us as a consonance.*⁵⁴

“Familiar objects in unfamiliar contexts” and “dissonance appearing as consonance” takes us back to the concept of affinity, Mori’s Y-axis in the Uncanny Valley graph. Affinity, which at one time meant “related by marriage”, implies reciprocity: there is no affinity unless it is shared by both parties.⁵⁵ Taking Cohn’s example: a listener recognises the sound of dissonance, but also recognises it being treated as consonance – their affinity for the dissonance is broken, they feel the dissonance is not what they thought it was, that it is fake, an impostor. Uncanny feelings occur when that relationship between what we feel and what we know is obscured: our interest is piqued because we want to find out one way or another.⁵⁶

⁵³ Tate, ‘The Uncanny – Art Term’.

⁵⁴ Cohn, ‘Uncanny Resemblances’, 317–18.

⁵⁵ ‘Affinity | Confusing Words and Homonyms | Misused Words in English’.

⁵⁶ This alludes to interest as *an emotion*, which is discussed in more detail on page 77.

3.4 Aims and limitations of this study

*[The uncanny] is unnerving ... but it can also be compelling, even a comfort. Because maybe we are only seeing part of the whole, the uncanny suggests, holding out a lure of greater enlightenment.*⁵⁷

By undertaking this research I do not intend to find ‘magic formulas’ for kinds of music that are guaranteed to evoke uncanny feelings in a listener. Though I am very interested in my music provoking an emotional response, I am not interested in measuring the exact success of music X evoking response Y in an audience (or whether that can be even measured). This is beyond the scope of this study and my practice.

Instead, I’m interested in developing and working with myself as a listener, and exploring how a deeper understanding of my response to uncanniness in music guides my practice. I know that uncanny feelings form an important part of the way I listen to music, and I can describe what kinds of music and what kinds of listening evoke these feelings in myself. While writing, I can use and develop these feelings in me to guide my creative act, helping me build and shape my music.

Whether this part of my practice is inferred by my listeners, though theoretically examinable, is beyond the scope of this study and irrelevant to my question. The goals I set myself to conceive, shape, and finish a work – however arbitrary – define the boundaries of my practice, and my thoughts on uncanniness play a big part in this.⁵⁸ As I will describe during my commentary, they form a key part of the cognitive mechanisms that help me know when anything I create is ‘finished’; it helps me define what ‘finished’ means. Even if this only means something as loosely defined as ‘it feels right’, it is the shaping force of my creative act. This practice of embodied knowledge in terms of composition has been recently theorised in a cornerstone text from composer Cassandra Miller in 2018.⁵⁹

⁵⁷ Richardson, ‘From “True Detective” to “Hannibal”’.

⁵⁸ There is much literature on this kind of problem setting in creative practice. Robert Hasegawa’s article “Creating with Constraints” is a good touchstone, exploring how musicians and artists across various disciplines use constraints, whether externally imposed or self-chosen, to enhance their creativity. Particularly relevant is his summary of Leonard Meyer’s work, describing that “musical style is fundamentally a set of constraints”. (Hasegawa, ‘Creating with Constraints’.)

⁵⁹ Miller, ‘Transformative Mimicry’.

This mode of inquiry, however, ignores the audience reception of my work with suspicious convenience. Though this study concerns the creation of the music, and the listener is never there in the room with me while I compose, the audience's eventual attendance is the core justification for why I write music in the first place. And this does affect my interest in the uncanny.

*All artists know that the active collaboration of the public is not only desirable but necessary.*⁶⁰

I will concede that I am interested in the idea of tapping into some sort of zeitgeist, or collective understanding, of uncanniness, and hope that I may enrich my work for a listener in this way. As described previously, the uncanny is a common thread in a great deal of current art, TV shows, movies, etc., as well as thought and criticism. I'm undoubtedly influenced by this myself, and owing to how mainstream it is, I might assume my listeners will be familiar with it too. But whether by alluding to uncanny tropes in the media I personally consume adds something for the listener is beyond the scope of the current research.

Within the scope of this research this hope forms a key principle around which I organise my creative acts. In my commentary I will describe the relationship between the uncanny and my creative process, and how this relationship shapes my music, guiding me toward a completed work.

Over the summer of 2021 I also began to create small musical objects that physically embodied the repetition-as-form aspect of the music I was writing at that time. I took hole-punch programmable, hand-cranked music box mechanisms, and wrote and transcribed my music for them. I wrote a number of circle-canons on the melody, punching them onto lengths of card for the machine and taping the card into a loop to make a machine that would play continuously.

The effect of these machines was, again, strange. The repetition was exact, mechanically exact, but varied with speed at which you turned the handle. And after a number of repetitions, the uncanniness of listening to the repetition, not the thing being repeated, kicked in, though it feels different with these machines, perhaps because of the limited participation the listener has in the music. The disembodied

⁶⁰ Gatti, 'Composer and Listener', 54.

character of this, enhanced by the mechanical nature of the thing, was strange in itself – you must turn the handle to make the music happen, but aren't performing it exactly, and neither is the object.⁶¹

If modernism in this century has any common denominator, it is undoubtedly precisely anti-narrativity (...or ostranenie, alienation...) ⁶²

In the compositions discussed in this commentary, a recurring theme is the pursuit of uncanniness through constant recontextualisation, and to defamiliarise music that I find inherently familiar. The objective is to blur what I presume to be readily understandable elements within the compositions. In the spirit of Neil Hertz's reflections on uncanny repetition,⁶³ my goal is to shift the listener's focus *to the process* of defamiliarising these elements within my music, rather than the individual elements themselves.

⁶¹ Thomas Patteson, writing on the aesthetics of automation (Patteson, "The Joy of Precision".) quotes Jean-Jacque Rousseau on this: "It is not the automaton that plays the flute; it is the mechanic, who measured the wind and set the fingers in motion."

⁶² Tarasti, 'Music Models Through Ages', 6.

⁶³ Royle, *The Uncanny*, 90.

4. Chronology of portfolio pieces

Here I will give a brief overview of each piece discussed in the following commentary. This section acts as a brief chronological account of the works mentioned in the commentary in order to make space for the reflective essays that follow, giving the basic details of each finished work so that the later reflective writing may skip this foundational work and instead draw links between the pieces.

Music Box Pieces

These pieces are outliers – they are not included in my portfolio and were not part of my finished works during the period of study. But I summarise them here because otherwise their mention in the commentary will be confusing.

Over the course of 2020 and 2021 I wrote a number of works meant to be played on music boxes, predating most of the other works listed here. I would compose at the piano with the constraints of my music box mechanism in mind, and transcribe them by hole-punching the pieces into long stretches of card meant for a programmable music box mechanism.

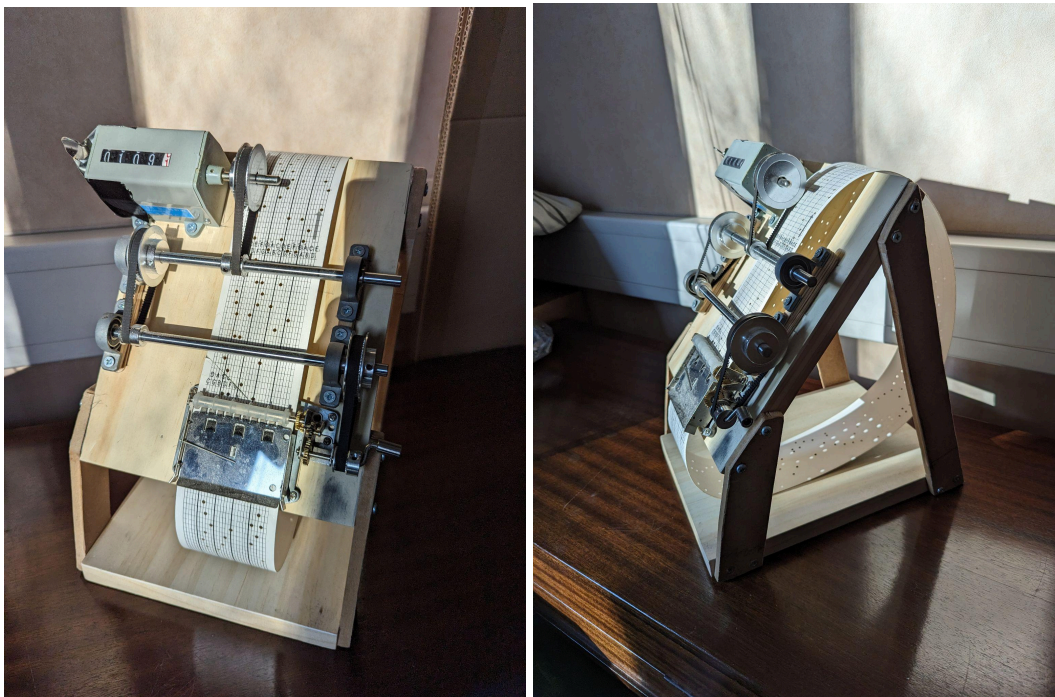


Figure 3: A whole-punched programming card, taped into a loop and fed into a mounted music box mechanism. At the time I was experimenting with mounting other things to the boards, and linking the movement of the music box to other objects. This example connects the movement of the music box handle to a mechanical counter, whose display therefore shows how much the handle has been turned in the object's lifetime.

I made many of these works, and many of the sketches presented were either meant for music boxes or tried out on my music box first. These music box pieces, though they are well represented in my public performance pieces as worked-up sketches and thus relevant to this study, have not yet been made into

a publicly available form, and therefore can't be regarded as "final" works. Recordings of some of the music box pieces are included in my supplementary material.

I'm not entirely clear what the inspiration of these pieces was, but during their writing I became very interested in canons, particularly Bach's 14 Diverse Canons.⁶⁴ I was also listening a lot to John McGuire's mathematically constructed *48 Variations for two pianos*.⁶⁵

⁶⁴ Egarr, *Johann Sebastian Bach - Goldberg Variations, 14 Canons*.

⁶⁵ Henck and Richards, *John McGuire - 48 Variations For Two Pianos*.

Man with Limp Wrist (1st version)



Figure 4: *Ghost Story* by Salman Toor, oil on canvas, 2019.

13 minutes, 15 instruments

Premiere (cancelled): Los Angeles Philharmonic, conducted by Thomas Adès, Spring 2021

I received the commission for this shortly before lockdown. The original specification was a piece of around 10 or 15 minutes, for the winds and brass of the LA Phil, to be premiered by Thomas Adès and the orchestra in Spring 2021. The performance was delayed by covid rescheduling, and spurred on by the need to receive a portion of the commission fee, I made a “finished” version in the summer 2021, knowing that it would probably not be performed.

This version of the piece comprises 3 movements, about 4 minutes each.

Key works of inspiration were those with prominent wind ensemble writing, and I was drawn particularly to the use of winds to symbolise a kind of twilight, either the literal change to night, or, often, to evoke death, or mourning: Mahler’s song for voice and orchestra-minus-strings *Um Mitternacht (At Midnight)*,⁶⁶ the prominent wind writing in Mozart’s *Masonic Funeral Music*,⁶⁷ the sackbuts and cornetts of Purcell’s

⁶⁶ NDR-Sinfonieorchester, Gardiner, and von Otter, *Mahler · Zemlinsky - Lieder*, Track 14.

⁶⁷ London Mozart Players, BBC Singers, and Glover, *Wolfgang Amadeus Mozart - Requiem*, Track 15.

Music for the Funeral for Queen Mary,⁶⁸ and the evocative, breathy low piccolo, high bassoon, and slide-whistle of Ligeti's Piano Concerto second movement opening (*Lento e deserto*).⁶⁹ I also came across a very niche 1996 CD of all-oboe-and-bassoon transcriptions of 1700s theatre music which has since become one of my favourite albums.⁷⁰

The movements of the piece are named after three melancholy paintings by Salman Toor, an artist who paints "subtly disarming depictions of familiar domestic environments," and "intimate, quotidian moments in the lives of fictional young, brown, queer men ensconced in contemporary cosmopolitan culture."⁷¹ I was attracted to the artist's use of renaissance forms to frame a distinctly modern identity.

A Ghost Story, the opening movement, is a strophic setting of the lutheran hymn tune *O Sacred Head, Now Wounded*,⁷² followed by a series of chords, eleven of them repeating while becoming louder – a mounting sense of fear. The second movement, *Tea*, is verse-based also, another hymn tune. These movements inherit some of their repetition from their strophic source-melodies, but meditate somewhat on their own repetitiveness in their respective intense and free-floating coda sections.

In the final movement, also called *Man with Limp Wrist*, the opening music repeats for the entirety of the piece, slowing down gradually for the duration. This repetition dismantles the music. As the tempo slows, the notes stretch, and new elements are introduced into the newly-opened space: canons, added bass lines. As the deceleration increases, these new elements also change their character: the canons become denser and disintegrate into quiet clusters; the bass line becomes clearer and more prominent.

As this version of the work would be largely rewritten at the end of the period of study, it is not presented in the portfolio but in the supplementary material. It was never performed, but an adequate synthesised recording is provided.

⁶⁸ The Choir of Clare College, Cambridge and Brown, *Henry Purcell - Funeral Music For Queen Mary • Sacred Music • Dioclesian • Songs*, Track 8.

⁶⁹ Schönberg Ensemble, de Leeuw, and Aimard, *The Ligeti Project I*, Track 7.

⁷⁰ London Oboe Band and Goodwin, *Playhouse Aires - 18th Century English Theatre Music*, Track 8 is a good representative.

⁷¹ 'Salman Toor - Artists - Luhning Augustine'.

⁷² See *O Sacred Head, Sore Wounded (Passion Chorale)*.

I am become a man

5 minutes, 4 voices SATB

Premiere: Exaudi conducted by James Weeks, for the Listenpony concert series, October 2021

This choral piece was written for the Listenpony concert series for which I was also a co-founding Artistic Director, alongside Josephine Stephenson and Freya Waley-Cohen. I wrote it in a hurry, alongside organising the concert.

A simple, hymn-based melody is presented at the beginning of the piece, then goes through canonic variations. It sets a poem by Jack Underwood on the sad realisation that one has unexpectedly “become a man”.⁷³ The first page presents the melody, and the canons follow.

In *I am become a man* to compose I wanted to represent hearing different parts of a texture on repeated listening. During two of the repeating canons, I slowly fade different voices in and out. Different elements of the music move in and out of the aural foreground.

Over the course of the piece, the melody becomes gradually less audible, and more generic. The last two sections present the melody without rhythm, then in this form again but a quick, 4-part canon, where each voice enters a quaver before the last. In this last appearance both the words and the melody become inaudible, replaced by obscure, muddled waves of consonants and vowels.

⁷³ Underwood, *A Year in the New Life*.

Stone Him



Figure 5: Screenshot from the video

7 minutes, 2 voices, violin, and video

Premiere: Online, October 2021

Stone Him was a collaboration with filmmaker Antonia Luxem and Shadwell Opera. Approached with the brief of creating something that leveraged binaural audio recording – realistic, 3D-sounding stereo recordings – I became interested in creating a video tableaux. Having both been recently inspired by the *Masculinities* photo exhibition at the Barbican,⁷⁴ Antonia and I created something that knowingly plays with themes of queer body-image.

We took as the starting point my personal relationship with food (I love it) and exercise (I hate it). In the film I eat a sandwich in a park, as the camera slowly reveals that I'm surrounded by people exercising. Simultaneously, a trio of violin and two singers sing through a text taken from the Old Testament Book of Deuteronomy that outlines the rules on what to do with an unruly, "gluttonous", "drunkard" son: gather together the men of the village and stone him to death. The video concludes with me taking a large rainbow beachball to the face.

The audio matches the video only loosely, with two dramatic pauses that line up with the first bite of the sandwich, and the introduction of the tennis ball (that will eventually morph into an attacking beachball).

⁷⁴ 'Masculinities | Barbican'.

I built the music out of a sequence of unrelated short rhythmic two or four bar phrases that repeat as the singers work through the text. The 3D audio effect adds a further layer of dissociation, placing the three musicians around you. The musicians sound like they're moving with the camera, as if they are invisible members of the scene. However, when the camera stops and begins to pan clockwise at around the 1'40" mark, the audio will continue to pan in the previous direction, becoming untethered from the video movement for the remaining duration of the piece.

The musical score is for the first seven bars of the piece 'Stone Him'. It features three vocal parts: Soprano, Mezzo-soprano, and Violin. The tempo is 'Lilting, comodo' with a quarter note equal to 132 beats. The key signature has one sharp (F#). The Soprano part is marked 'pp gentle' and has the lyrics 'If man have'. The Mezzo-soprano part is also marked 'pp gentle' and has the lyrics 'If a man have a'. The Violin part is marked 'non secco' and 'pp', playing a rhythmic pattern of eighth notes. The score is divided into two systems. The first system covers bars 1-4, and the second system covers bars 5-7. In the second system, the Soprano part has the lyrics 'a stub - - - born and' and the Mezzo-soprano part has the lyrics 'stub - - - born and re - - bel - - lious'. The Violin part continues its rhythmic pattern. The dynamics are marked 'mp' and 'pp sub.'.

Figure 6: The first seven bars of the music for *Stone Him*: the notes cycle every two bars, but the text continues linearly.

A big inspiration for this piece was Sean Clancy's repetitive but continuously changing *45 minutes of music on the subject of football*.⁷⁵ At the time I was also listening a lot to the two-part female-voice harmonies of Iannis Xenakis's gently relentless choral piece *À Hélène*,⁷⁶ and had this in mind while writing, though I can no longer hear this in the sound world of the final piece.

This piece, like *I am become a man*, was written quickly, part of a rush of commissions that came after the end of the first COVID-19 lockdown.

⁷⁵ Sean Clancy's *Fourty Five Minutes of Music on the Subject of Football*. (Spelling mistake from the youtube video title.)

⁷⁶ Danish National Radio Choir and Jørgensen, *Pupils Of Messiaen (A Cappella Works)*, Track 11.

George's Sonatas and Man Dances

20 minutes, solo piano

Premiere February 2022 by George Fu at the Royal Academy of Music.

This is a set of piano pieces that hoovered up many of the sketches I made over the covid lockdowns, and others, including reject sketches from *Man with Limp Wrist* that would eventually make it back into that piece in its second version. The commission came as part of the Royal Academy of Music's 200 pieces scheme, a celebration of the Academy's 200th anniversary celebrations.⁷⁷ Due to COVID delays, the work's premiere as part of an evening concert was deferred to a later morning lecture-concert alongside a number of other 200 pieces commissions.

Almost all of the ten pieces that make up George's Sonatas and Man Dances, started at the same time as *Man with Limp Wrist*, use repetition in some way. The first is one of the strangest – the first three bars of music grow faster, then repeat loudly up an octave while slowing back down again, and then the entire thing repeats four times. It sets the tone for all the pieces that come afterwards. The other Man Dances in this set are the same – short pieces which are predominantly made out of repeats.

In performance, the *Man Dances* read as interludes, more fleeting, introspective, and single-minded pieces compared to the Sonatas they intersperse. In their composition, however, the *Man Dances* were the consequence of the Sonatas's experiments in repetition. The Man Dances are younger than the Sonatas by a year, composed on revisiting the set.

My inspirations for these pieces were various, but I was particularly drawn to the terseness of some of the Scarlatti Sonatas.⁷⁸ The directness and these pieces influenced my epigrammatic additions to the genre.

⁷⁷ 'George's Sonata Book'.. (The title is wrong here.)

⁷⁸ This album in particular: Pogorelich, *Domenico Scarlatti - Sonaten*.

No Verticals



Figure 7: Members of Explore Ensemble performing *No Verticals*, March 2022.

5 minutes, for clarinet, violin, cello

Premiere: March 2022 by members of Explore Ensemble for the Listenpony concert series.

No Verticals is a phrase taken from the instructions for Beckett's notably brief play *Breath*. Like the play, which consists of a single light cue and two sounds, these three single-minded pieces explore different approaches to miniature musical form, as well as an exploration of the themes of mundanity present in my work in general. *Human Activity* has a night-and-day structure, and *Everydayness* represents the vacant business of daily chores. The third piece is a little longer: Beckett used "no verticals" to describe the on-stage detritus asked for in his play, seen fleetingly by the audience as the stage light rises, then falls. In my version, three smooth, curving melodies intertwine and overlap as the music expands, then contracts.

This is a small chamber piece which, like the piano set above, used up leftover and rejected sketches from the Covid lockdowns, though the middle movement derives from a piece written before the period of study. Arranging these sketches for the constraints of this small ensemble eventually gave me ideas for reincorporating my rejected sketches into the second version of *Man with Limp Wrist*.

Why Do You Grieve



Figure 8: The Ozero Ensemble playing *Why Do You Grieve* at the Science Museum, May 2022.

11 minutes, 11 instruments

Premiere: May 2022 by the Ozero Ensemble conducted by Oliver Zeffman

Commissioned for a concert which looked at "different ways in which composers have explored time as the essential medium through which their works are experienced", and was composed in response to the Stephen Hawking Exhibition at Science Museum. There were more complicated aspects of this composition that are detailed later. The piece is atmospheric, comprising a single playing of a Bach chorale stretched over 11 minutes.

I argue later in my commentary that this piece constitutes a departure in the context of my previous works. The inspirations were my interests in long-form music, which before this piece I had not been sure how to imitate. Key pieces for this composition were the harp writing in John Luther Adams *Dream in White on White*,⁷⁹ the structure of the same composer's large orchestral piece *Become Ocean*,⁸⁰ and the orchestration of George Benjamin's *Canon and Fugue*.⁸¹

⁷⁹ Chapman, Apollo Strings, and Falletta, *John Luther Adams - The Far Country*, Track 1.

⁸⁰ Seattle Symphony and Morlot, *John Luther Adams - Become Ocean*.

⁸¹ This piece shared its premiere with a performance of this piece and the instrumentation is accordingly similar. Ozero Ensemble and Zeffman, *Live at the Science Museum by Oliver Zeffman & Ozero Ensemble*, Tracks 1 and 2.

Daybed Melody



Figure 9: Anne Denolm and H  lo  se Werner performing at Listenpony, June 2022

2.5 minutes, mezzo-soprano and harp

Premiere: June 2022 by members of The Hermes Experiment

A very short and simple song. Written as an introduction to an arrangement of an older song for the full Hermes Experiment, this song was just for harp and soprano. The song is wordless, and constructed of four bars of melody and accompaniment that repeat and shuffle as the piece progresses.

Man with Limp Wrist (2nd version)



Figure 10: Thomas Adès conducting *The Hallé* for *Man with Limp Wrist*, October 2023.

19 minutes, orchestra

Premiere: October 2023, The Hallé conducted by Thomas Adès.

This second version of the original LA Phil commission replaces the first. The scheduling of this premiere by The Hallé was made aware to me in March of 2023, and, knowing the existing version was something of a provisional version, I revisited the work over August and September, looking at the various sketches for and drafts of the piece. Taking advantage of the new concert situation, I expanded the instrumentation and running time. The resultant piece incorporates work written from across the span of this doctoral research project.

Like the earlier version of this piece, each of nine segments of the composition finds its inspiration in a different painting by Toor, each describing a single fleeting mood, or scene, and all but the final title movement inspired by a painting of a domestic setting. As Toor's artworks reference the Old Masters in their composition and subject matter, so my music also navigates historical foundations, drawing upon melodies and harmonies from centuries-old hymns, deconstructing and reassembling them into fragments that repeat, meditate, and unravel.

The inspiration for this work, being as it is a culmination of different works, is various. But while putting it together, I thought a great deal about Gerald Barry's *Feldman's Sixpenny Editions*,⁸² which has a similar multi-part structure and length, with movements in varying orchestrations, and also Modest Mussorgsky's *Pictures at an Exhibition*,⁸³ again for structure, but also its evocation of a gallery of paintings.

⁸² Barry, *Feldman's Sixpenny Editions*; Barry, 'Gerald Barry - Feldman's Sixpenny Editions - YouTube'.

⁸³ National Symphony Orchestra Of Ukraine and Kuchar, *Mussorgsky - Pictures At An Exhibition / Night On The Bare Mountain*, Tracks 5-19.

5. Commentary

This section comprises six short essays, exploring different uncanny-related aspects of the presented works, their inspiration, and their interrelatedness.



Figure 11: Sketches numbered 303, 289, and 39.



Figure 12: Harmonisation 29 from the Riemenschneider book of Bach chorales.

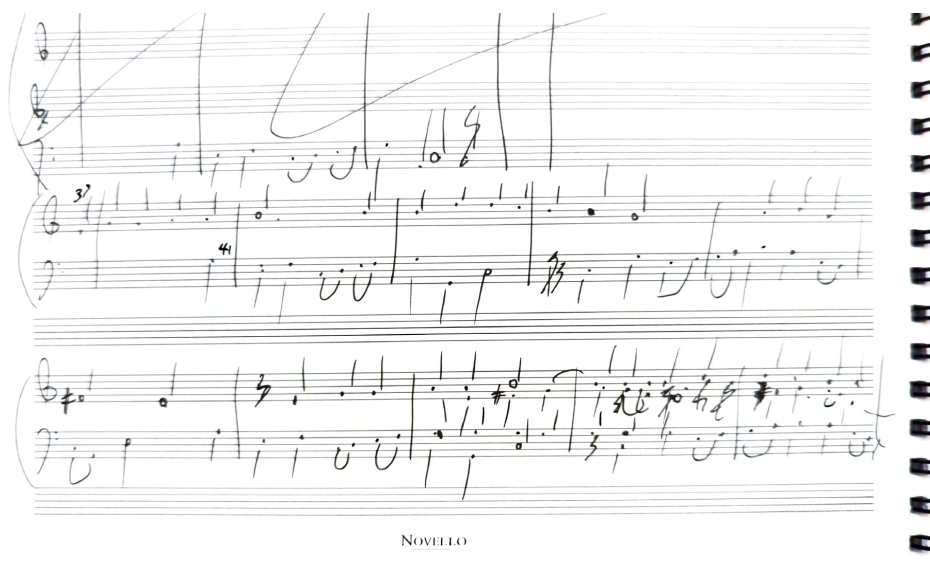


Figure 13: Sketch with melodies labelled 39 and 41.

Essay 1

A first case study in sketching, using, and reusing

Figure 11 shows a typical page of my notebooks: three sketches in piano score, numbered, one partial, one abandoned, one complete. The numbers denote the hymns that each sketch is based on: I write the number down in case I want to resume the sketch later. I think this page and the sketches on it were completed in one sitting, this is usual, but unless the pen colour changes I can't be sure.

The two staves at the bottom of this page tersely outline a sketch originally sketched without any particular finished piece in mind but that would be variously rehashed over three years, eventually becoming the seed for both my choral piece *I am become a man*, and the movement *Family Photo* in *Man with Limp Wrist*.

Figure 12 shows the *Riemenschneider* chorale harmonisation that it is based on. The melody is the same, but the chords are different. It's a technique I've used before: I leave the melody as it is found in the source, but swap around the chords. In this sketch I've done this methodically: the first chord is bar 1 beat 1, the second chord is bar 2 beat 1, etc. When I run out I start taking them from beat 2: bar 1 beat 2, bar 2 beat 2, etc. Though this version is a complete sketch in that it follows the method all the way through and uses up the entire source hymn, it doesn't appear again in my sketches or my finished works. Playing it back now I remember writing it, and I remember the feeling that there was something there: the opening bars in particular feel familiar but elusive.

On a later page in the same notebook, Figure 13, I try this melody again, looking for a more contrapuntal approach. In this version I've taken a bass line from the same page of the Bach chorales book, the C major harmonisation 41. On the second stave a third line joins: typically this would be another line from a chorale on the same or facing page but I can't identify it; I may have composed it freely. This sketch continues with the 20-beats-worth of bass line and 26-beats-worth of melody, both repeating at their respective periods, giving the piece a built-in self-reconfiguring structure, the melody and bassline realigning themselves as they repeat independently. The third unidentified line accompanies the second time the melody plays, in a way that adds colour and gives the piece an A-B-A structure: the A sections

in two voices, the B part in three. The music, pretty much exactly as it is written in these sketches, appears in the finished versions of both *I am become a man* and *Man with Limp Wrist*.



Figure 14: Bach chorale 41 from the *Reimenschneider*, showing the bassline taken for the sketch in Figure 13.

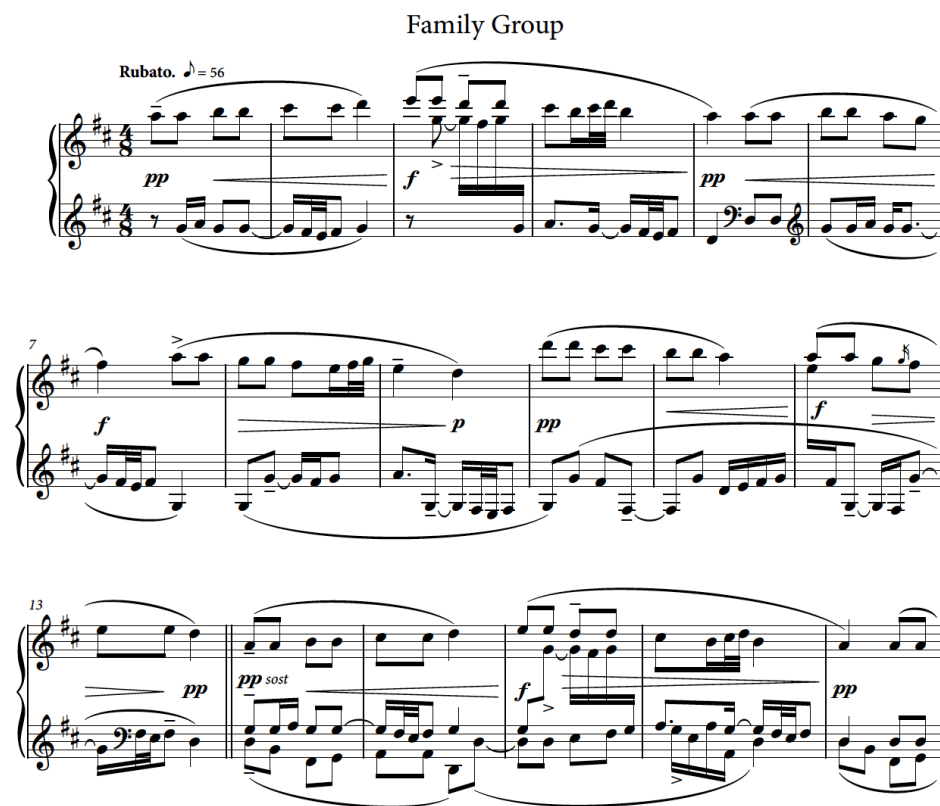


Figure 15: *Family Group*, written around 2018/2019, layering Soprano, Alto, and Bass lines from different hymns.

The technique of layering hymns in this way is something I've used before. Figure 15 shows an older piano piece, *Family Group*, where melodies from three different Bach hymn harmonisations are layered in a similar way. I do it to achieve a specific effect: I choose melodies that are in similar but different keys – in the 39/41 the keys are the same apart from F#/F♭ – and make a piece that sounds *almost correct*, but with brief clashing moments where the distinct parts of each key sound at once, the music momentarily pulling in different directions.

“...in guiding listener expectations in Western polyphonic tonal music [...] Voice Leading is [a] crucial component, one that may be even more important than harmony.”⁸⁴

Doing this, to my ear, creates a subtly unsteady effect, that of the different voices seeming to cadence in places that are unexpected, at odds with one another, but sounding *kind of right*. This was my intention in writing *Family Group* back in 2018 (figure 15): to create a piece that rolls forward without cadence, but that also has the feeling of constantly *trying* to settle, and to that end I chose melodies that returned to the home note as much as possible, voice leading that accentuated the tonic. Played slowly, the various overlapping cadential movements of these three lines gave the piece a strange, lilting, calm but restless feel. In *Family Photo* the effect is the same: the tension between the two keys employed, and though the different voices of the piece keep cadencing back to their different home notes (e and c), they never seem to exactly *resolve*.

I relate this layering technique to the act of making something feel both familiar and unfamiliar at once – the melodies themselves are quite banal, similar in their tonality, and have a similar character. While their similar keys and key signatures mean they are generally consonant with one another, the occasional eventual coincidence of the F^bs and F[#]s allude to a hidden *wrongness* in the music, something not apparent for most of its duration but, once hinted at, recontextualises the whole piece. I hear an incompatibility between the music’s rationality – its tonality, its consonance – and its underlying irrationality – the misalignment of the melodies’ strong beats, the cadential shapes that don’t coincide; mismatches inherent to the disparateness of the piece’s sources.

“...enculturation is a powerful influence on the processing and subsequent recognition of musical information [...] memory can serve as a proxy for understanding [...] deeper levels of musical understanding, those that contextualize and consolidate novel musical information, cannot easily cross cultural boundaries.”⁸⁵

I’m reminded at this point to acknowledge my awareness that what I find familiar is incredibly specific. My understanding of what constitutes the ‘familiar’ in music is deeply rooted in my own experiences and

⁸⁴ Wall et al., ‘The Impact of Voice Leading and Harmony on Musical Expectancy’, 6.

⁸⁵ Demorest et al., ‘Lost in Translation’, 220.

biases, which in turn are a product of my cultural, educational, and personal background, as described in chapters 3.1 and 3.2.

This perceptual uncanniness of this voice leading may seem apparent to me because of my hours spent singing and listening to contrapuntal music, though there have been some studies that do more generally relate false relations to perceived uncanniness. David Forrest's work connects certain triadic progressions "with descriptions of uncanny or supernatural phenomena". In his study he identifies those triadic progressions as "PL" progressions – those characterised with similar chromatic shifts to the one I am describing here.⁸⁶ And, scientifically exploring the assumption that voice leading is a key part of listener expectation, a 2020 study by Wall et al found that voice leading "may be even more important than harmony" in guiding listener expectations in Western polyphonic tonal music.⁸⁷

Hermann von Helmholtz's work, particularly in his book "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (1863), provides a foundational study in this regard. Helmholtz's approach to reconciling music theory with the systematic nature of physiology led him to examine 'false relations' as a key area. This term, translating to 'non-harmonic cross position' in German, indicates an ambiguity in music that Helmholtz sought to understand. He aimed to explain why certain musical sensations were unpleasant, yet grappled with the difficulty of labelling something as 'false' in a musical context. This exploration stands at the crossroads of physiological and musical theory, particularly in the context of the shift from individual parts to chords in polyphonic harmony, and later, from harmony to sound.⁸⁸

The sketches in figures 11 and 13 sat in my notebook for a while alongside a few other hashed-out hymn ideas. As I began finding sketches to be used for a choral piece, I was drawn towards the 39/41 layered sketch (figure 13). I had chosen the words of Jack Underwood's poem *I am become a man* for the lyrics, a poem about the shock of age creeping up on us before we're ready: *I hate this gathering and deepening / beneath my pale tabard; boyhood gone / and with it all my girlishness ... I've never wanted to fight anyone / ever, or be real this way and mean it.*⁸⁹ Attracted to this poem's descriptions of the secret and confusing clockwork of one's own body, and having spent much of the previous months

⁸⁶ Parallel Leading tone exchange is going from a major chord to the major chord a minor-third higher, a move that involves flattening the 3rd of the original chord. Forrest, 'PL Voice Leading and the Uncanny in Pop Music'.

⁸⁷ Wall et al., 'The Impact of Voice Leading and Harmony on Musical Expectancy'.

⁸⁸ Kursell, "False Relations".

⁸⁹ Underwood, 'I Am Become a Man - Believer Magazine'.

writing circular music box canons, I decided to use the sketch as an introduction, and began to sketch out numerous canons of the melody, applying the words and working the piece up into something for four voices.

I finished the piece quickly, and after the premiere, a few weeks later, I felt that the piece was a little undercooked. I had written for my own concert series, Listenpony, alongside co-organising the concert itself, and I had struggled to find time to concentrate on the composition of this piece, and I'm not sure it's the best I could have done. The piece begins to bore me around page 6. But I enjoy the opening, and the ending in particular, where the singers repeat final words of the poem, "*so that capable hands / need not lift much soil or sadness*", my favourite phrase of the poem, are presented by the bass and then swept up in a tight and florid canon. The words' over-intense repetition becomes inaudible.

"Music obliterates so many of the effects poetry relies on ... it may be wiser simply to regard the song as a new work of art that happens to use the same words as the poem."⁹⁰

This last part of the piece was a nod to some of my favourite moments in renaissance choral music: the moments where the music concentrates on a single phrase or word for the finale of the music, revealing an obsessive relationship to text underlying the otherwise sometimes cursory word setting of the genre. This is usually reserved for the *alleluias* that follow certain biblical passages – a good example is the final minute of Tallis's *Dum Transisset Sabbatum*⁹¹ – but more interestingly, composers have sometimes singled out key words in a text for this kind of concentrated treatment. A recent obsession of mine is a recording of Aires Fernandez's *Circumdederunt Me*, a pleasant but otherwise unremarkable piece that, after declaiming the entire text, skips back a few words and becomes ecstatically fixated on the word *laquei* for the final minute of music, a word I have since found out is the word "snares" in the phrase *Praeocupaverunt me laquei mortis / worried by the snares of death*.⁹² I find this section electrifying.

The picking out of words like this for special treatment is usually associated with a rhetorical kind of repetition that draws attention to something that should be considered more important than the rest of the whole. Moreover, repetition of a statement is a signal to listen for something other than the statement

⁹⁰ Boykan, 'Reflections on Words and Music', 123–24.

⁹¹ Alamire and Skinner, *Cantiones Sacrae 1575*, Disc 1, Track 14. **N.B. All tracks cited in this thesis can be found the following spotify playlist: <https://open.spotify.com/playlist/5MWi29poUhcX6qol7Golyh>**

⁹² The Marian Consort and McCleery, *Pater Peccavi - Music Of Lamentation From Renaissance Portugal*, Track 6.

itself. If in the Fernandez example we are drawn to consider the *snare*s of this text the most important theme of the music, in the Tallis example we are confronted with the more empty “alleluia” to concentrate on. To me, this then reveals the importance of the artifice Tallis is employing here more than the text: this section features a compositionally difficult monothematic and canonic harmonisation of plainchant melody heard in the highest voice of the ensemble. My version is a little more uncanny: – the repetition becomes less and less intelligible, transitioning from something that draws attention to a certain part of the text, to something that draws attention to artifice, first signalling to the listener that these particular words are important, then mysteriously leading the listener to gradually forget about the words. Though the words are declaimed audibly, probably the most audibly in the entire piece by the bass in bars 101-102, the successive repetition ellides the words into jumbled phonetic sounds as we approach the end of the piece. Repeating into nothingness, the music becomes about the canons more than the words – the machinations of ageing as described in the poem that overcome the character of the protagonist.

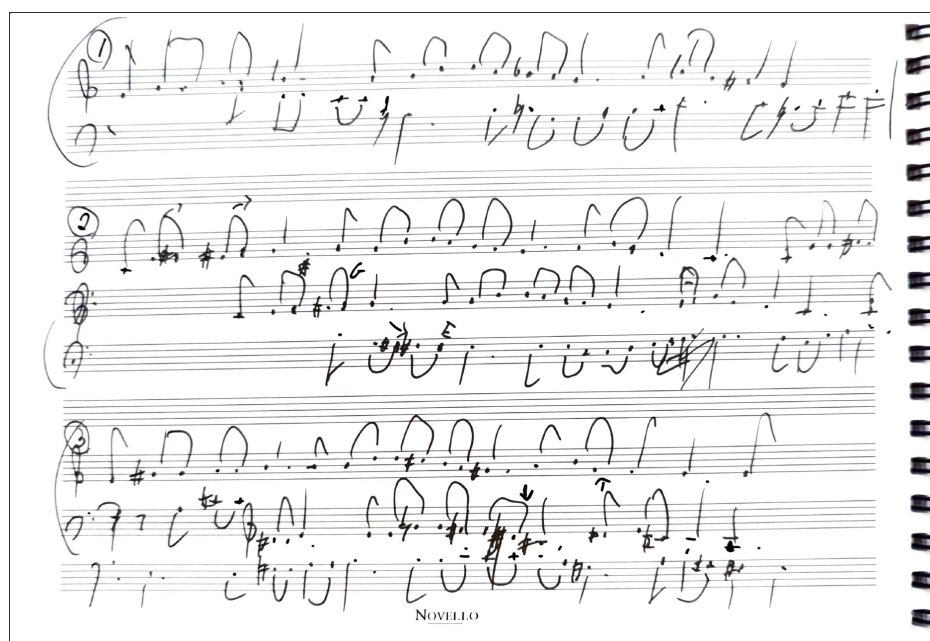


Figure 16: The first three canons on the melody from figures 1a/1b.

Later, during the summer I recomposed *Man with Limp Wrist*, I tried to orchestrate this final canon numerous times (for example see Figure 18), but found it didn't have the energy I was looking for, or that that I remembered from its premiere. In *I am become a man*, the finale came after a long journey, through various canons, and through that seemed to have more *weight*, representing a kind of arrival point of heightened intensity. It also had the benefit of the words: it had the complexity of their vowels

and consonants, the sibilance and innate rhythm of the text that gives the choral version a percussiveness and intrinsic complexity that I couldn't replicate with orchestration. In the choral version I also perceived a tension that came from how difficult it was to sing, the sound of the four singers snatching quick breaths between phrases, compared to the ease at which it could be played by woodwind instruments. It was discarded.

Figure 17 shows a musical score for four voices SATB. The score is in 4/4 time, key of D major. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "I hate this ga - - the - ring and deep - - - pen - ning be - neath my pale ta - - - - - bard; boy - hood gone and with it all my". The score includes dynamic markings (pp, p, mp) and tempo markings (double speed, accel. poco a poco).

Figure 17: One of the finished canons in *I Am Become a Man* for four voices SATB, a modified and inverted version of number (3) from the above sketch.

Around the same time, however, I orchestrated the opening, still the same as the original sketch of Figure 13, for the brass section alone, deciding at this point to add tuba to the ensemble. Doubling or putting the instruments in octaves gave a “singing in unison” quality to the piece. My first orchestration made at this time remained unchanged in the final piece, as a standalone movement.⁹³

Whether a sense of uncanniness remains in this final version is hard to say. In a way I find it quite natural and familiar sounding now, though I have heard it many times. In the context of a long instrumental work,

⁹³ There was a small change of taking the first 7 bars of the Trombone 1 part down an octave, a change made in rehearsal October 2023

and coming after a few minutes of entirely chromatic music, the false relations don't sound so strange. The cadences still overlap and mismatch: the bass line cadences in the second beat of bar 4 in C, and then again in e on the first offbeat of bar 6 (as a V chord), whilst the tune only cadences once on the second bar of bar 6 (in e, but as a tonic). But this sounds to me calm rather than strange as it does in the choral version: perhaps it needs the text and voices to contextualise it more strongly as a kind of strange hymn, rather than a quite normal-sounding melodic brass piece. Despite this, this is probably my favourite part of *Man with Limp Wrist*.

The image displays a musical score for a woodwind orchestra, specifically a discarded version of the final canon from the piece 'I am Become a Man'. The score is presented in two systems. The top system covers measures 109 to 116, featuring parts for Bassoon 1, Bassoon 2 & Contrabassoon, and Horn (P) 1. The bottom system covers measures 118 to 124, featuring parts for Flute 1 & Piccolo 2, Flute 2 & Piccolo 2, Flute 3 & Piccolo 3, Oboe 1, Oboe 2 & Cor Anglais, Oboe 3 & Cor Anglais, Clarinet (Bb) 1, Clarinet 2 in Bb (F#), Bass Clarinet, Bass Clarinet, Clarinet 2 in Bb (F#), Bass Clarinet, Bass Clarinet, Bassoon 1, Bassoon 2 & Contrabassoon, Bassoon 3, Horn (P) 1, and Violin 1. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'ff'.

Figure 18: A discarded woodwind orchestration of the final canon in *I am Become a Man*.

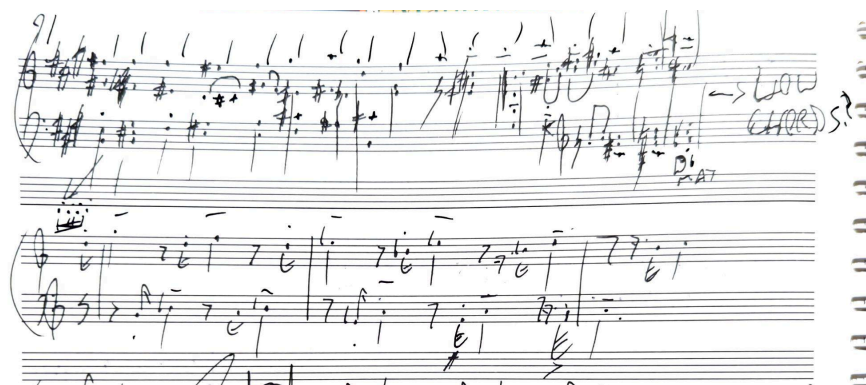


Figure 19: First sketch for Human Activity / Three Friends (upper two staves).

Man Dance: Human Activity

Pesante ♩ = c. 39
1st time *pp* assai, 2nd time *ff* assai e marcato

Figure 20: The piano version, from George's Sonatas and Man Dances (in its entirety – very similar to the sketch in figure 19).

1. Human Activity

Pesante ♩ = 40

Clarinet in B♭

Violin

Violoncello

Figure 21: Human Activity, orchestrated (down a tone) for three instruments in No Verticals (score in C).

Doodle $\text{♩} = 50$

Figure 22: Discarded orchestration of *Human Activity* meant for the first version of *Man with Limp Wrist*

Man Dance: For Winds

Lacrimoso, rubato $\text{♩} = 66$

3rd time to Coda ☺

Figure 23: The piano version from *George's Sonatas and Man Dances*, first 3 bars.

Essay 2

Meaningless repetition in *For Winds / Untitled* and *Human Activity / Three Friends*

In this section I discuss the parallels in my use of repetition across some of the presented work, and how repetition leads to an uncannily false sense of meaning being imparted by the music.

If the “pure” repetition of some of the music listed above describes an aesthetic boundary of my recent work, then the sketches and pieces detailed here outline a middle-ground: my interest in upsetting the momentum of repetition with interruption. In all of these pieces I try to balance a sense of unity with a sense of movement or interaction: the music that interrupts the repeating cycles in these pieces are always from the cycles themselves. In most of these pieces, the interruptions are grammatical; they jump to a different point in the repeat, skipping a bar or two, say, to signify some kind of conclusion. They upset the flatness of repeating by suddenly emphasising a part of the repeated music by skipping to it directly.

The first of these sketches as it appears in *George’s Book of Sonatas and Man Dances* belies its origin as an early rejected sketch for the first version of *Man with Limp Wrist*. The second, *Human Activity* was also an early reject that via a different chamber piece commission eventually made it back into the piece. These pieces were both improvised – i.e. not constructed from borrowed tunes and chords – and were written to explore ways of repeating, and different approaches to strophic structure.

The first sketch, *For Winds / Untitled*, is a sketch improvised at the piano out of the ambiguous tonality of its opening few beats. The sketch has a naive, melancholic quality. The music was arranged in three straight repeats, with an interrupting coda that quotes two bars from the middle of the music. I rotated the original sketch so that the final orchestrated version starts on what is bar 4 of the sketch, so that what in the original sketch is a second half, tapering-out kind of repeat, takes the role of what sounds to me like a formal introduction that repeats with a polite rhetoric.

The coda being a two-bar excerpt from the main body of the piece has a similar effect, and to me sounds like a full stop.

The sketch here is reproduced pretty straightforwardly in the book of piano pieces, *George's Sonatas and Man Dances, Sonata 6*.

The recontextualising effect of this kind of varied repetition is fascinating to me, particularly in these short repetitive pieces. Through tight confinement and repetition, the constituent part of these pieces become strongly interrelated – in a piece of eight repeating bars, the simple act of moving one bar to the end can have a large perceptual reorganisational effect.

In *Human Activity* the organisation is simple but similarly effective. The sketch is numbered 91, the chords taken from the 91st chorale harmonisation listed in the *Riemenschneider*. The process of writing these chords is unclear – I think I took different chords from the same chorale and stacked them. I found the resultant chords strange, and of indeterminate character. There's a weird balance in them: the voice leading is almost choral, with each "line" of the piece (they can be seen picked out in the orchestrations) being more or less singably conjunct, but there being a different number of notes per chord.

I organised it as simply as possible – the chords seem complex and interesting enough to be heard multiple times unchanged and remain interesting. Exploring their fluid character, I chose to have them played once quietly and tensely, once loudly and angrily, like a person repeating themselves as they erupt into anger. The piece returns to the first bar quietly again, threatening to repeat, but stops before bar 2, recasting the opening as a coda. Again, I was inspired by my work with music boxes here – if this had been punched into a music box, it would sound like this – but I've been surprised that in each version this incredibly terse structure feels and sounds complete, and larger than it looks on the page.

I had intended this sketch to be used in *Man with Limp Wrist*, but, thrown by the incongruousness of its choral-cum-instrumental character, the original attempts to orchestrate it (see Figure 12) were unsatisfactory. I found them to sound awkward and middling, the interestingness of the chords lost, the sound of the piece neither one thing or the other, the contrast between quiet and loud repeats too small. I instead (some months later) wrote the sketch up as a piano piece in *George's Sonatas and Man Dances* (Figure 20).

Later, working on the small chamber piece *No Verticals*, time pressures⁹⁴ lead me to revisit this sketch and piano piece as a contender for orchestration for cello, violin, and clarinet. I realised that by transposing it down a tone I could use easy open-string double-stopping in both the cello and violin, an opportunity to recreate the dense legato chords which differ in their number of notes. I orchestrated it quickly and it became part of the set of three pieces I produced for this commission. In performance, the piece was satisfactory. When I was working on *Man with Limp Wrist* for the second time, having added extra brass instruments and strings to the ensemble, I orchestrated the sketch again, leaning more into the chordal nature of the piece (see the alternation of strings and woodwind in bar 3, Figure 25) than the voice leading. With the larger forces, I realised I could achieve a satisfactory legato through the alternation of these newly-available instruments. By this point, it felt like an exercise in orchestration. I feel that my main achievement here was in my use of brass (loud, quiet, alternating with the rest of the orchestra while maintaining and supporting the overall legato flow of the piece) and my use of timpani (supporting the music without leading it, playing on offbeats in order to colour and bolster both the quiet and loud versions, rather than punctuate it).

*Repetition is one of the things that show us that [conveying information] cannot be music's primary function.*⁹⁵

At this point I'm reminded of the above quote from Elizabeth Margulis's book *On Repeat: How Music Plays the Mind*. Her point is that if conveying information was music's primary function, our interaction with it would be more like our relationship with non-fiction texts: we would be happy to hear a piece of music once, and we would be able to take the same understanding away from that experience as from a summary. In this thought experiment, it would be possible to receive music in a summarised form that would have a similar effect to the original article. But in reality our experience of music is distinct and more immutable than that: we listen again and again to the original article, becoming more and more familiar and pleased by it. In fact, the reward centres of our brain become active when we hear music we've heard before, whether we like the music or not.⁹⁶

⁹⁴ I prepared this piece for a concert at Listenpony, a series I co-founded and co-directed from 2013 to 2023. As previously noted, balancing the responsibilities of organising these concerts with composing for them imposed specific time constraints on my creative process.

⁹⁵ Margulis, *On Repeat*, 13.

⁹⁶ Pereira et al., 'Music and Emotions in the Brain'.

If music is an “auditory cheesecake” as it is sometimes described, exciting parts of our brain that originally evolved for other purposes,⁹⁷ is this why it feels so uncannily *like* it means something? Repetition shows us that communication cannot be music’s primary function, but this same repetition makes parts of our brain come to life, exciting a vague and aimless process of cognition that is interpreting nothing, going nowhere... Musical repetition *feels* like it must mean *something*, but nothing *in particular*, “*imitating* the intonation contour of a narrative” as Nattiez and Ellis put it.⁹⁸ Repetition in speech “prompts the hearer to seek implicit meaning in utterances, by indicating that the speaker aims at a meaning different than that conveyed by uttering an expression only once.”⁹⁹ repetition is a signal to listen for something other than the statement itself, we’re primed for it. We interpret nothing as something, and feel — intensely, emotionally — something that means nothing.

⁹⁷ Pinker, *How the Mind Works*, 524.

⁹⁸ Nattiez and Ellis, ‘Can One Speak of Narrativity in Music?’, 251.

⁹⁹ Margulis, *On Repeat*, 13.

Pesante sostenuto, monumental $\text{♩} = 36$

Flute 1

Piccolo

Oboe 1
2

Clarinet (Bb) 1

Clarinet (Bb) 2

Bassoon 1
2

Horn (F) 1
2

Trumpet (C) 1
2

Trombone
Bass Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

Pesante sostenuto, monumental $\text{♩} = 36$

Figure 24: Human Activity, now called Three Friends, arranged for orchestra in Man with Limp Wrist (score in C).

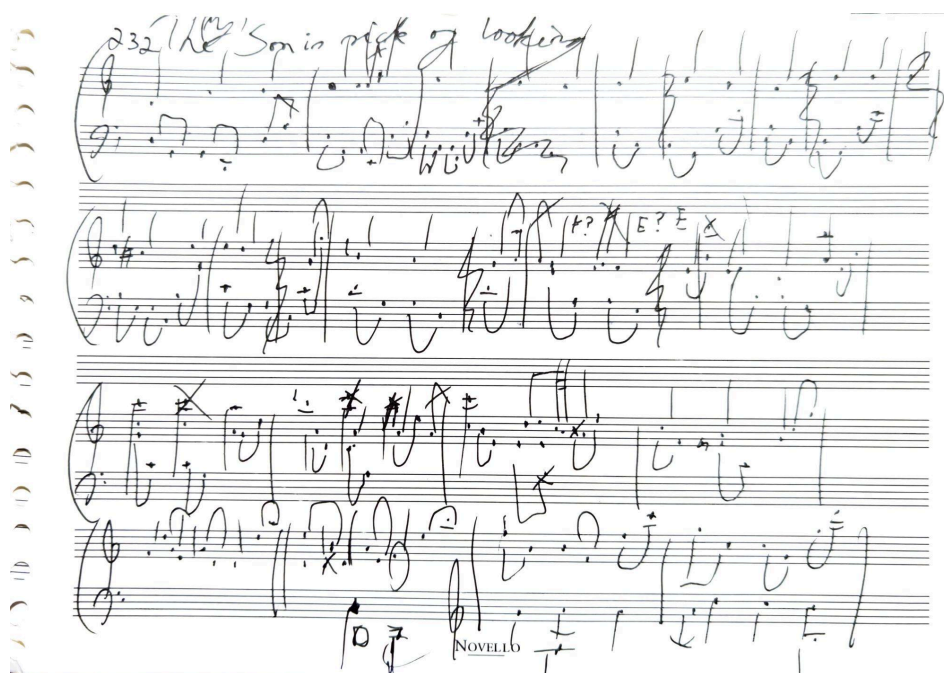


Figure 25: Sketch of the unused piano piece.



Figure 26: A Number of sketches for canons on the melody (truncated) from 10a



Figure 27: Man Dance: Thursday, original sketch (lower 6 staves)

Grazioso ♩ = 60 molto accel

pp

Quick ♩ = 88 molto rit

ff

Play 4 times

A printed musical score for a piece titled 'Man Dance: Thursday' by George Novello. The score is written on six staves, with the first staff being a grand staff (treble and bass clef) and the subsequent five staves being single staves. The notation is in a clean, printed style, featuring various musical symbols such as notes, rests, and dynamic markings. The word 'NOVELLO' is printed at the bottom center of the page.

Figure 28: Man Dance: Thursday in George's Sonatas and Man Dances

Essay 3

‘Loop pieces’ and ‘rule pieces’

In this section I gather together a number of my works which are principally characterised by being loop-shaped, distinguished from other repetitive by their strict, uninterrupted adherence to a repetitive form – repetition that is described and embodied by the shape of the form. In this essay I write about my attraction to this form, and the qualities of this form that I have discovered through my work. This grouping also leads me to talk about “rule pieces”: more pieces whose shape and form seem inevitable given the ways they are written, and whose processes continue without interruption until the last notes of a piece. Both these categories encapsulate a rigorousness of technique which are a natural but not guaranteed outcome of my attempts to organise my work.

At this point I want to take a step away from my portfolio pieces to discuss some of the music that, not quite sketches, not quite finished, form a weird but integral part of my output during the period of this study. These are the pieces I wrote for music boxes.

As mentioned before, I wrote many short works for music boxes during this time, punching them into loops of card that could be taped into a loop and passed round and round through the machines indefinitely. These pieces interact in various ways with my commissioned concert works, being orchestrated, or serving as examples on how to structure other works. However, a great number of these pieces went nowhere, and they were nearly all of a similar type: canons on the same melody, one that is similar to but distinct from the canons in *I am become a man*, spun out of a piano piece written in this time that also remains unfinished (see figures 26 and 27).

I mention them here as an example of my looping sketches, and the bind that these represent – in their extreme state – straight repetitions passed through a machine – it is hard to discuss them as “finished works” in the same way as many of the pieces mentioned here. I however revisit them regularly, and for each of the pieces I mention in this commentary, and others unmentioned, I have attempted to orchestrate and reuse them. At the risk of depleting the safety net of my store of unused material, but knowing my parsimoniousness and stubbornness, I will certainly work them all into finished works soon. The shadow of my making music boxes looms over all the works mentioned here.

In my mind, these works are like the *14 Diverse Canons* of Bach – those 14 few-bar jottings that nobody seems to quite know what to do with, discovered in the back of Bach's personal copy of the Goldberg Variations.¹⁰⁰ They are sometimes performed – as keyboard works, orchestrated as chamber works, synthesised¹⁰¹ – but they make for strange works. Based on the bass line from the Goldberg Variations, they are variously simple, complex, and ingenious, but are overall exercise-like in their purity and lack of embellishment.

One of these music box pieces, however, did offer me one way of exploiting these loop sketches. *Man Dance: Thursday*, (see Figure 28 and Figure 29) included in *George's Sonatas and Man Dances* began as a music box tune, and in this version of the piece I reference this directly, specifying that it should speed up and slow it down as it repeats, as if the music box handle is being turned faster or slower. The process of listening to my music in this way inspired a number of my subsequent concert works.

In a second version, as the third movement of *No Verticals*, I realised the continuous speed changes of the piano version would be considerably difficult for a small unconducted ensemble. Instead I transposed the piece down a tone, so that the range of the piece fitted on all three instruments, and on each repeat I switched around which instrument played which of the three lines that make up the piece. The changing position of the cello part in this constant three-part texture became the chief structural element of the piece – the cello's gradual transition to becoming the top part of the texture characterises the piece, the dynamic rise and fall of this piece mirroring the cello's ascent to and descent from its highest notes.

Through listening to my music boxes I had found a new mode of expression and a new technique for recontextualising my music through repetition. The switch of instruments from one voice to another in this piece makes different voices of the three voice textures become more or less prominent over the course of the piece. This technique has a corollary in *I am become a man*, where during a repeating 3-voice canon, one voice after another crescendos independently, becoming momentarily the dominant voice in the texture (Figure 31).

¹⁰⁰ Crean, 'The Fourteen Canons (BWV 1087): Foundation or Culmination? A Re-Evaluation of Their Position among Bach's Late Works'.

¹⁰¹ My go-to recordings here are, respectively: Egarr, *Johann Sebastian Bach - Goldberg Variations, 14 Canons*; Casals and Malboro Festival Orchestra, *Johann Sebastian Bach - Orchestral Suites Nos. 2 & 3*; Dorsey, *Bachbusters*.

Strong, lyrical, always engaged $\text{♩} = 60$

Clarinet in B $\flat$

pp cantabile sostenuto, sempre

Violin

pp cantabile sostenuto, sempre

Violoncello

pp cantabile sostenuto, sempre

Cl. in B $\flat$

cresc. poco a poco to bar 15

Vln

pp cresc. poco a poco

Vc.

cresc. poco a poco to bar 15

Figure 29: Breath, No Verticals in No Verticals: the three bars of music repeat, the clarinet and violin swap roles.

73

f

pp

vied as I fo - cus on ig - no - ring my bo - - - dy in the

su - per vied as I fo - cus on ig - no - ring my bo - - - dy

- cue un su - per vied as I fo - cus on ig - no - ring my bo - - -

77

chang - - - ing rooms. Not one of the max - i - mum eight

in the chang - - - ing rooms. Not one of the max - i - mum

- dy in the chang - - - ing rooms. Not one of the max - i -

f

pp

Figure 30: From *I am Become a Man*: a canon repeats every 7½ bars, one by one (the soprano first in bar 74, the tenor in bar 77) the voices come to the fore.

This technique reflects a particular listening habit I've noticed in myself. I am often drawn to the inner parts of contrapuntal music, likely due to my experience singing in choral settings, where I'm accustomed to listening for cues from other singers. My familiarity with the genre and the balanced, equal-weighted nature of contrapuntal music also plays a role – I find myself attuned to the inner voices of polyphonic textures. I particularly find myself in this listening in this mode those cases where the highest, most prominent-sounding part is the plainest, and the lower parts have all the interest: Tallis's *Dum Transisset Sabbatum*,¹⁰² mentioned earlier, a favourite track of mine, is constructed this way, its counterpoint hanging from the scaffolding of a preexisting chant placed "in notes of equal value above the accompanying polyphony, an unusual procedure".¹⁰³ I think about this piece a lot and the effect it has on me. The top line, slow, high, flat, and soaring continuously compared to tangled voices below, creates a kind of veil – a haze behind which the deeper complexity of the music lies, that which, on repeated listenings, reveals itself.

It is important to mention here that I have only come to this conception of this piece after having listened to the same recording many times – this is how I understand the meaning and use of this form of contrapuntal complexity, but how can I compose this into a single piece of music? In its original form this piece of music would have only been heard by a congregation once a year, on the day prescribed for this text. Repetition is built into the original form, and the composer meant for the polyphony to be heard by the congregation multiple times in the same sitting: the music has 3 different starting points, at which the singers resume singing after plainchant interludes, spreading this c.4 minutes of polyphony over c.8 minutes. The singers themselves would have of course heard the music many more times than the congregation through rehearsal, so perhaps I *am* listening to this piece in a way a singer would, and understanding this use of complex polyphony as such. In the recording by *Alamire* that I have become incredibly familiar with, significantly, the ensemble performs the piece through once without the originally intended repeats. This was presumably done for reasons of balance and CD programming, but it is also significant that they have done this in a recording, a medium meant for repeated listening.

How should we look at a single work for five to ten minutes? Terry says, "We recommend that people get close, get far away, squint." ¹⁰⁴

¹⁰² Alamire and Skinner, *Cantiones Sacrae 1575*, Disc 1, Track 14.

¹⁰³ Abram, 'Dum Transisset Sabbatum'.

¹⁰⁴ Morse, 'Slow Down, You Look Too Fast – ARTnews.Com'. Quoting Phil Terry

The act of using repetition as a way to reexamine something during the course of a single piece is also used in the title piece of *Man with Limp Wrist*, the final movement of the set. Here, the repetitive reconsideration of the two repeating bars of music represents a kind of zooming-in. The music, two concurrent melodies, is introduced quickly, the two parts put together by bars 7-8. Thereafter, the few-seconds worth of repeating music gradually becomes slower and slower. Its 18 quavers, on repeat, become gradually more expansive, until the overall rhythm is subsumed and the individual chords become perceptible as separate units of their own, like a person staring at a painting until they see only brushstrokes.

Perhaps it was my choice to name these pieces after paintings that made me approach the construction of *Man with Limp Wrist* this way. The title for this movement is derived from a 2019 oil painting by Salman Toor. It's a tall, thin canvas, a whole-body portrait of a naked man in introspection. The painting has always struck me as unusual: Toor's work of that time usually features characters in the midst of dynamic, domestic scenes, his distinctive protagonists (ciphers for the painter himself) finding themselves in quiet moments at crowded bars, at parties with friends, enjoying quiet reveries in the glow of a smartphone. The central character of *Man with Limp Wrist*, however, is a posed figure, standing alone, in a room, naked against a blank wall, one arm raised with a dangling hand, his gaze averted.

Just as the recently popular 'Slow Art' movement encourages viewers to concentrate on a single painting for minutes on end, rather than the typical 15-or-so seconds,¹⁰⁵ appreciating its details in greater depth, I lead my listeners to consider the two bar phrase that constitutes *Man with Limp Wrist* over increasingly longer timeframes.

¹⁰⁵ 'About | Slow Art Day'.

Essay 4

'Per tonos' pieces



Figure 31: *The Canon per tonos, taken here from a contemporaneous publication of 1747 or 1749 (Bach completed the Musical Offering in 1747). The notation gives only the building blocks for a full realisation of this circular, upwards-spiralling canon.*

In this essay I will describe a group of pieces in the attached portfolio that are a distinctive kind of loop, similar to those mentioned earlier, but that represent a more specific and distinct variation of this form. Each of the pieces mentioned here repeat *upwards*, i.e. one or more of their repeating units are played higher each time.

Bach's *Canon per Tonos*, from *The Musical Offering*¹⁰⁶ has been of great interest to me for many years, and seems to embody my interests in repeated listening and musical uncanniness. Canons in general have always appealed to me – the efficiency of the form, building a piece of a single, well-calculated melody, has always seemed incredibly elegant to me. My understanding of this “elegance” is both aesthetic and practical: I’m attracted to it because it achieves very much with very little, and treads a line between writing something practical – a melody and form that creates minutes of music – and writing something beautiful. I’m attracted to the idea of getting a short run of pitches *just right*, so that it not only sounds good but can be spun out into a longer piece of music: purpose and form.

The endlessly rising *Canon per tonos*, a canon at the 5th that modulates midway to end a tone higher, was especially compelling: the repetition had created an interesting form – the same music repeated with a seemingly never-ending increase in intensity. Bach writes on the score (dedicated to King Frederick II of Prussia): “As the modulation rises, so may the King’s glory rise”.

¹⁰⁶ Bach, ‘Musikalisches Opfer or Das Musikalische Opfer, BWV 1079’.

I became aware of *Canon per tonos* in my teens. Later, in 2011, I heard Gerald Barry's *Feldman's Sixpenny Editions*, the first movement of which, *Martial Steps*, also repeats in successive modulations upwards. This music was a further revelation to me – it harks back to the piano music Barry had learnt as a child (the *Editions*), but inhabiting his *obsession* with these pieces, rather than imitating the pieces themselves: Of these “feverish encounters” he says, “I entered into them completely, becoming one not only with the music, but with the paper they were printed on”.¹⁰⁷ The music is repetitive, sincere, obsessive, and effective. It is nostalgic but not backward-gazing – it is introspective, Barry engaging with his listening and memories as they exist in him *today*.

This helped resolve a worry I had: how to make music I wanted to hear, while resisting the urge to completely replicate the music I loved. I realised I could engage *with* that love, rather than be distracted by that love into composing music limited by imitation. Put more practically: I could write music that had the *effect* of *Canon per tonos*, while still making it sound new.

It also gave me a chance to reconsider my interest in these forms as perceptual, rather than intellectual. Bach's canons, “notated in enigmatic fashion, setting the would-be solver an intellectual exercise”,¹⁰⁸ and are often categorised and discussed in terms of compositional difficulty.¹⁰⁹ However, my interest in them is how they *sound* to me, their appealing quality of inevitability, and their inherent uncanniness. This seemed worth imitating.

My first works that explored this spiralling form were written over the years 2017-2019, *Belmont Chill* (see figure 32), and *Interior, Woman Cooking* (see figure 33), both of which repeat while continuously modulating upwards. They are some of the first pieces I felt truly proud of. The first, *Belmont Chill*,¹¹⁰ was shortlisted for a British Composer Award in 2018, and is still one of my most performed works. This positive reinforcement quickly led me to explore repetition as form in much of my subsequent work.

¹⁰⁷ Barry, *Feldman's Sixpenny Editions*.

¹⁰⁸ Wolff, ‘Bach, Johann Sebastian’, sec. 20. Canons, ‘Musical Offering’, ‘Art of Fugue’.

¹⁰⁹ For a few examples, the “compositional tour de force” of Bach's stacked canon BWV 1073 (Collins, ‘Bach's Occasional Canon BWV 1073 and “Stacked” Canonic Procedure in the Eighteenth Century’.), demonstration of Bach's “determinately working on sophisticated contrapuntal problems” as culminating in the *Musical Offering* (de Coul, ‘The Augmentation Canon in J. S. Bach's “Musicalisches Opfer”’.), “For all is found in Bach's work, the development of cyclic forms, the conquest of the range of tones — the aim for highest concentration” (Anton Webern quoted in Geck and Mann, ‘The Ultimate Goal of Bach's Art’.).

¹¹⁰ Havlat, *Dutch Indoor Subjects*, Track 7.

When I originally wrote these two piano pieces I intended them to have a kind of energetic drive – I thought of the constant modulation upwards in terms of a constant increase in energy. But in performance they’ve struck me as strange, uncanny, too – their repeated music and modulations seem to become “quite empty”, as the music seems to become fuller, more imperative-sounding.



Figure 32: The first 15 bars of *Belmont Chill*, written in 2017. Bar 12 begins the repeat of bars 1-11, transposed up a semitone. The piece continues similarly.

*The everyday imposes its monotony. It is the invariable constant of the variations it envelops. The days follow one after another and resemble one another, and yet – here lies the contradiction at the heart of everydayness – everything changes.*¹¹¹

The monotony of this repetitious form came to represent everydayness itself to me, a cyclical form which could contain and decode the “bloody riddle”¹¹² of a linear musical journey. For Dora A Hanninen, this technique, using sequentially varied repetition (i.e. up a semitone each time) to determine the form of a

¹¹¹ Mehretu and Lefebvre, *The Everyday and Everydayness*, 40.

¹¹² Mehretu and Lefebvre, 30. See footnote 17.

whole work, deserves its own conceptual framework: “phenomenal transformation of repetition [...] creates coherence and continuity, an autogenetic approach to musical form”:

*Things change. Our perceptions of things change. Context changes our perceptions of things. Much of what we do as music analysts is predicated, in some way, on the recognition and modelling of repetition. Equivalence and similarity relations, transformational networks, theories of form, motivic analyses, “hidden repetitions” in Schenkerian analysis—all rest on a concept of repetition that is at some level literal.*¹¹³

As repetition provides a coherence and conceptual tying-together of things, it can also generate form, embedding a whole piece with repetitious uncanniness.



Figure 33: *Interior, Woman Cooking*, written 2019, first eight bars. Bars 1-6 repeat up a semitone starting bar 7.

As mentioned previously, there is relatively little historical precedence for this in classical music, but what there is is significant. My main touchstone for it is *The Canon per Tonos* from Bach’s *Musical Offering*. In this piece, six repetitions of the music are heard, each a tone higher than the one that preceded it. The set for many classical music writers forms “the culmination of a long tradition of contrapuntal

¹¹³ Hanninen, ‘A Theory of Recontextualization in Music’, 59.

compositional techniques of the renaissance and baroque periods in music”,¹¹⁴ so it is interesting that the strangeness of the form of this transposing canon often goes overlooked – it certainly has few inheritors. It has always been a favourite of mine. In the Academy of St Martin in the Fields recording of the piece, they play an orchestration which adds extra instruments on each repeat, playing out the mechanically rising canon with increasingly thicker instrumental unisons, and increasing emotional intensity.

It is interesting before I begin to discuss my *per tonos* pieces to mention that their primary organising principle often goes unheard: it has been found that listeners, even trained musicians, often don’t realise that *Canon per Tonos* gets higher as it repeats.¹¹⁵



Figure 34: Sonata 4 in George's Sonatas and Man Dances

Sonata 4 of *George's Sonatas and Man Dances* is one of the few pieces discussed in this commentary that was written for this book and not reused (though I did attempt to orchestrate it for *No Verticals*). In this piece, a few things loop simultaneously, recombining in different configurations similar to the opening of *I am become a man* where the bass line repeats but is shorter than the melody. In *Sonata 4*, the six-minim melody repeats transposed down each time, modified each time to match. The bass line, outlined by the first of each group of three quavers in the left hand, is a simple scale that goes continually downwards – again note perfectly as I modify it to fit. The inner two parts, outlined respectively by the second and third notes of each left hand group, go down by a third or fourth each time, though again I

¹¹⁴ Collins and Schloss, 'An Unusual Effect in the Canon Per Tonos from J. S. Bach's Musical Offering', 141.

¹¹⁵ In the Collins and Schloss study, subjects were made to listen to the music and tell the researchers whether the previous repetition was higher than the previous. "It was expected that almost all subjects would recognize the last one or two repetitions in each version of the canon as being on higher pitches ... However, the data show no such tendency." Collins and Schloss, 'An Unusual Effect in the Canon Per Tonos from J. S. Bach's Musical Offering'.

broke this rule a lot to make things sound right. (The sequence here does continue for while “correctly” in the latter two notes of the three left hand quavers: D-F, A-D, F-Bb, D-G, Bb-E, E(augmented 4th below Bb)-C, C-A, A-F#). The loop joins on the final G, and the entire piece repeats.

The repetition of this piano piece isn’t immediately obvious – I feel that the overlapping processes obscure the boundaries of the repeating units.

I hoped to create the same subtle boundaries in *The Reader*, movement six of *Man with Limp Wrist*. Here I intended to obscure the boundaries of the repetition by making the music itself quite samey – the piece is made out of a melody, all in crotchets, angular and hard to follow, and a bass line in a unvaried dotted rhythm that, harmonically, moves in 3/4. I tried to further misdirect the listener by repeating an irregular unit of these samey crotchet units, 20 beats – six-and-two-third bars of music in the prevailing three-time. around the boundary of each repeat this creates an awkward shift of the strong beat that I hoped would at least mask the repeat somewhat. The orchestration of this piece increases the tension over time – on final repeat before returning to the home key, the bass line erupts into a flurry of motion, before the entire piece repeats once more.

The After-Party, movement 5 of *Man with Limp Wrist* repeats in exact semitone transpositions upwards, staying basically quiet throughout. The inherent complexity of the repeating unit seemed to justify its repetition: it is three parts, the top part in 5/8, the middle part in 3/8, the bottom part in 4/4, and repeats every 26 crotchets beats, the tension of the coincident metres never quite resolving, instead breaking down into insistent repeated quavers by the end of the piece.

I think in this piece the repetition is more obvious: the end of each repeat is punctuated by a recognisable two note phrase each time (see the Horns in bar 7). I decided to lean into this, drawing those notes out each time they reappeared by orchestrating them as a kind of “reply”, coming from a part of the orchestra that was otherwise not playing at the time.

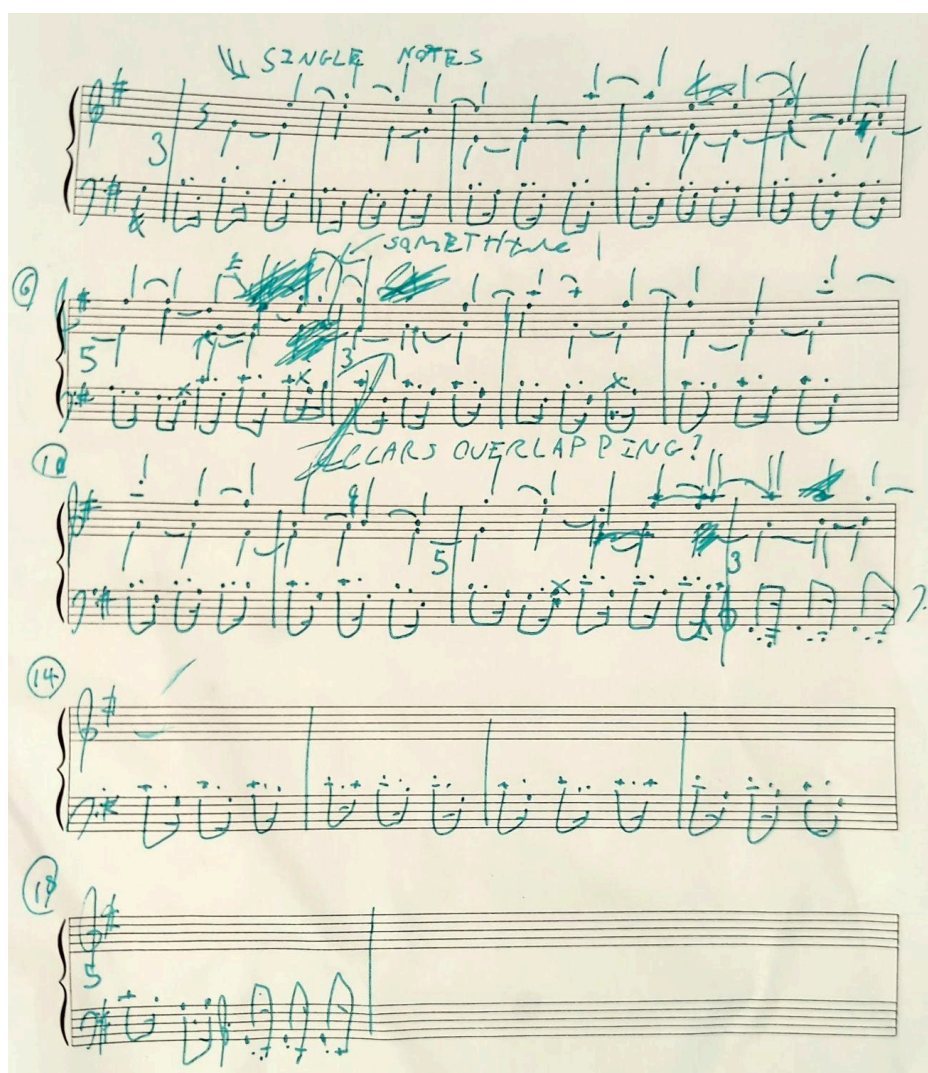


Figure 35: The first and only sketch made for *The Reader* before orchestration.

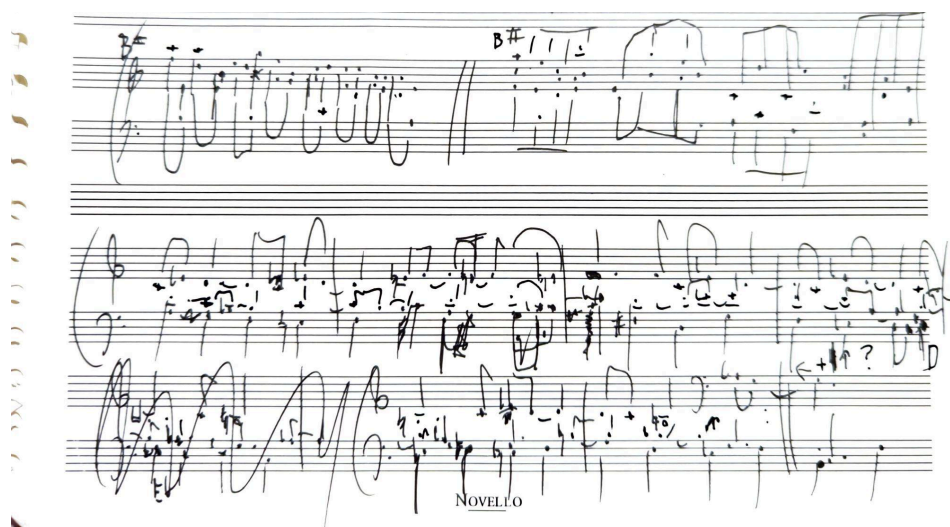


Figure 36: Original sketch for *The After-Party* (lower 4 staves)

"The masters recognised the act of repeating a series of pitches as the principal force of all music of all times"¹¹⁶

"Repetition's capacity to transform the way passages sound, even when they are acoustically identical, underscores the constructive role of the listener. Perhaps no other musical phenomenon makes it clearer that a listener's prior experiences, within and outside any particular piece, fundamentally shape what they hear."¹¹⁷

In *After-Party* and *The Reader* I understand most instinctively the uncanny effect described in the Collins and Schloss article – these pieces don't really sound like they are rising in pitch. I think in both cases this is because the repeats themselves are disguised a little – in *after-party* I don't change the dynamics, and the triple-polymeter and tune (which itself contains some repetition) obfuscates the slowly rising pitch. In *The Reader* the realisation of repetition comes late, the boundaries of the repetition crowded by the homogeneity of the piece's rhythms. And, besides, *The Reader's* repeats are *different* each time, contrasting modally in a way the chromatic *After-Party* does not.

Both of these pieces play with some strange aspects of repetition in music, and the strange effect it has on recontextualising itself. Firstly, as the previously quoted Margulis says in a different article: "repetition can shape fundamental aspects of how listeners approach a piece," establishing a tonic, which thereby sets up relationships between all notes used in the piece.¹¹⁸ However, if this setup *is* all the notes used in the piece, this tonic, this home key is irrelevant – there are no other notes other than what is being repeated that need to be contextualised. The repetition attempts to establish a *home* that no notes wish to return to. Repetition in music is usually used as a way to draw the listener "towards the elements that are actually changing."¹¹⁹

The concept of change here is interesting – do these pieces have a feeling of change? In some moments I think they do: they are constantly modulating upwards, constantly getting louder. But the change itself is constant. The continually gradual nature of these pieces does something to degrade both the anchoring effects of repetition, and the attentionally engaging effects of the changing.

¹¹⁶ Schenker, *Counterpoint*.

¹¹⁷ Margulis, 'Repetition', 203.

¹¹⁸ Margulis, 190.

¹¹⁹ Margulis, 196.

Sonata 3 (see Figure 37) has a more traditional bent, and serves here to illustrate the uncanny effects of this kind of transposition. *Sonata 3* is based on a 3-way polymeter, as with *After-Party*, but simpler, crotchets in the upper part, quavers in the bass line, and dotted quavers in the inner part. I didn't notate the source for these notes in the sketch but I think I only got the first few from the *Reimnschneider* book and improvised the rest. I experimented with a few different ways of repeating this material before settling on the final version, which alternates major and minor versions of the same music, tweaking the final bar each time to facilitate the modulations between keys: G-e||E-c#||D ♭ -b ♭ ||B ♭ -g, then a final bar of just the note G, though the piece could return the G and repeat the cycle. I had in mind the *Lyric Pieces*.¹²⁰ In my early teens I had learnt piano with a collected edition of these pieces, annoyed by the repetition they usually contained, with the first page or so usually comprising the same material repeated in different keys.

Something about the classical rationalism of *Sonata 3* gives it a special place in these “per tonos” pieces. The cadences are polite and formal, preparing each new key is a more or less conventional way, reaching the dominant chord of the next key before each change. I have this kind of tonal movement in my ear from a lifetime of classical music listening, but in particular from playing the Grieg *Lyric Pieces*, the omnibus of which I was so familiar with in my teens (see figures 38-39). However, where their function in those pieces was to establish the principal melody and home key, anticipating their eventual return after an exploration of new ideas, in my *Sonata 3* these key changes form a meaningless ouroboros – the tonal changes establish a new home key every 16 bars, all equally weighted, that contextualise the introduction of no new material, only a few flourishes and variations that add scant commentary to a circular journey.

Even though it has prepared a cadence into the original G tonality, the piece doesn't return to bar 1 after bar 65, and therefore there is no exactly repeated material in this entire piece. This piece consists of an 8 bar phrase repeated 8 times, but no sequence of pitches is the same, each bar is a unique copy. I “[defamiliarise] tonic harmony, [making it] sound other than the tonic”.¹²¹

It is an evasive expressive mode. I draw attention to something through repetition of various key and mode concepts but introduce very few things to contextualise it further. Margulis says that “music that

¹²⁰ Grieg, *Complete Lyric Pieces*.

¹²¹ Hentschel, *Music and the Uncanny in the 19th Century*, 2.

merely repeats [as opposed to changing] leaves the attentional path more open to the listener”,¹²² but this seems to refer to freer music than what I am writing here – she says the straight repetition of *Dido's Lament* is in this way less controlling than more obvious works that involve repetition, such as Terry Riley's *In C*, a piece constructed using repetition but whose overall concern is change.

If the repeated *thing* is what needs to be considered, then maybe what is being communicated is the transposition itself. Lidov, quoted above, reminds us that repetition can be an important and accessible part of the conveyance of meaning: “since repetition can be perceived in an unfamiliar style, innovations which lack the support of an established musical language can appeal to repetition to clarify their vocabulary and procedures.”¹²³

"When you repeat, you have to repeat something; it seems unnatural to separate the repetition from the "something"."¹²⁴

“The notion of what constitutes sameness depend[s] critically on enculturation.”¹²⁵

If I am interested in repeating the act of transposition, maybe what I am trying to draw attention to is my enculturation: in the above quote, Margulis reminds us that what we count as sameness is subjective and local: in Western tradition two Cs an octave apart are different frequency notes but considered “the same”; the same melody in the major and minor can be different in both their pitches and the relationship between their pitches but still be considered essentially the same. By repeating transposition, something so frequently used in Western classical tradition to frame change and build anticipation, I am leading the listener to consider this anticipation itself.

Anticipation and expectation is enacted waiting. When we expect something different to happen next we're inherently ready to attend to it and understand it in the context of what has come before; attention is necessary to generate the musical expectancies that are essential for emotional affect.¹²⁶ And in western classical tradition, key changes signify progression: what if the thing prepared for is the “same” as before? And the thing after that? And after that? Do these pieces merely make a listener wait?

¹²² Margulis, ‘Repetition’, 196.

¹²³ Lidov, *Is Language a Music?*, 27.

¹²⁴ Lidov, 25.

¹²⁵ Margulis, ‘Repetition’, 188.

¹²⁶ Taher, Rusch, and McAdams, ‘Effects of Repetition on Attention in Two-Part Counterpoint’, 317.

Paul Silvia's work on interest as an emotion is elucidating here. This emotional response I'm concerned about here may be *interest itself*. He describes the relationship between interest and pleasure response in terms of the "Wundt curve", a conceptual model named after Wilhelm Wundt, a pioneer in experimental psychology: according to this model, as a stimulus becomes more complex or intense, an individual's pleasure or emotional response to it initially increases. However, beyond a certain point of complexity or intensity, the pleasure starts to decrease.¹²⁷ This strikes true to me in a deep way – I've for a long time felt instinctively that *how* a listener feels while listening to my work is less of a concern than if they *feel at all*.

It has also been found by experimentation that this relationship between stimulus and auditory pleasure can be modified through repeated exposure to the stimulus: listening to the same music has the effect of making the listener achieve peak pleasure at a higher stimulus level, though there is still a point where it becomes too much.¹²⁸ Also expected, this sweet spot varies from person to person.¹²⁹ Again this describes an experience that many listeners will recognise: the more we listen to a track, the more we like it. If we listen too much, this feeling can spoil.

Other theories find further creative possibilities in this hinterland of over/understimulation. 'Semantic satiation' – the familiar sensation of losing the meaning of words after they have been repeated for some time (the "loss of associative power in words after long fixation" as it was first described¹³⁰) is an uncanny-adjacent concept that has preoccupied me during the writing of these pieces and others. It has helped me to conceptualise the expanse of interpretive possibilities I perceive when I repeat the phrases in my music.

Coming back to *Man with Limp Wrist*, it was while writing the finale of this piece that the idea of semantic satiation came to the fore of my mind most: the counterpoint of the opening is by this point extremely slowed down, each vertical alignment of the original material playing as a separately identifiable chord;

¹²⁷ See Silvia, 'Interest'. and Silvia, *Exploring the Psychology of Interest* / Paul J. Silvia., 32.

¹²⁸ Madison and Schiölde, 'Repeated Listening Increases the Liking for Music Regardless of Its Complexity'.

¹²⁹ Lisøy et al., 'Sweet Spot in Music—Is Predictability Preferred among Persons with Psychotic-like Experiences or Autistic Traits?'

¹³⁰ Severance and Washburn, 'The Loss of Associative Power in Words after Long Fixation'.

the character of the preceding music replaced by a “super-salience” of its component parts (see figure 42).¹³¹

In *George’s Sonatas and Man Dances* the final movement also follows a similar plan. The opening hymn-like material is established through repetition over the first page, and starting in bar 27 the music starts to elongate, each quaver of the opening hymn harmonisation repeating for different lengths, the music extending out through kaleidoscopic repetition. My thoughts were with semantic satiation here again as I explicitly separated out the component parts of the opening utterance of this piece, gradually giving each greater but equal emphasis over time.

*...the uncanny effect produced by epileptic fits [...] these arouse in the onlooker vague notions of automatic – mechanical – processes that may lie hidden behind the familiar image of a living person*¹³²

In these *per tonos* pieces, the emotion I hope to arouse from my listeners is a vague sense of something going on beneath the surface. In each of these pieces the facade is composed to sound familiar in some way – conventional melodies, traditional-sounding tonalities. However, the underlying processes – the relentless repetition and transposition – insinuate a peculiar force at work, a surreptitious guiding hand. This method is designed to provoke a sensation of intrigue, hinting at a hidden depth that belies the surface's comfortable recognisability. This subliminal complexity is one of the essences of uncanniness in my work, inviting listeners to perceive disquiet lurking beneath the familiar.

¹³¹ Margulis, *On Repeat*, 17.

¹³² Freud, *The Uncanny*, 135, discussing Jentsch.

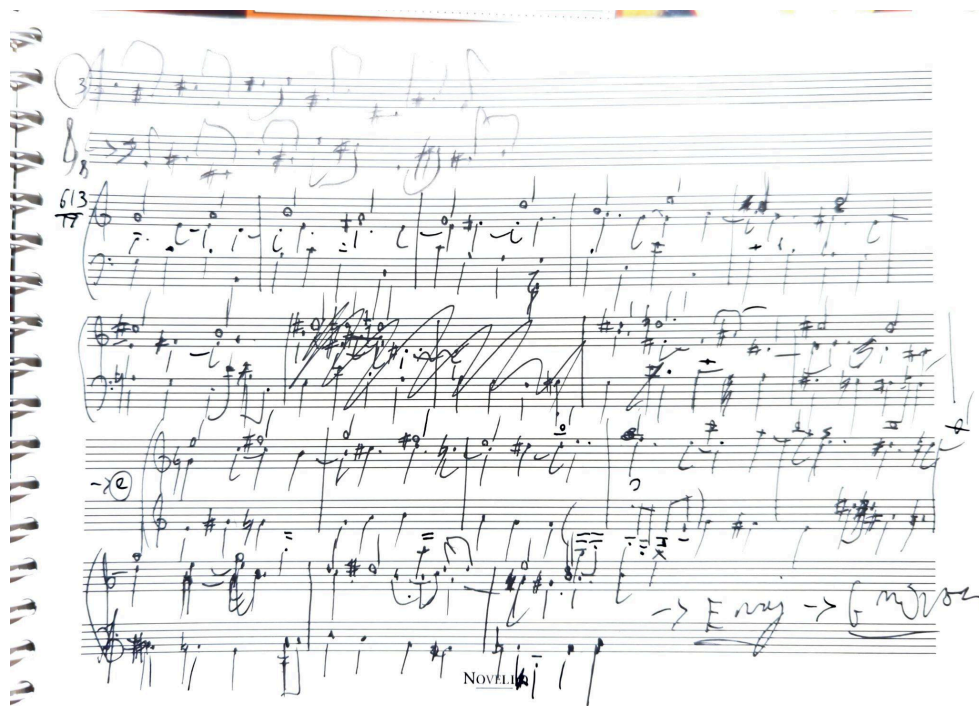


Figure 37: Sonata 3, original sketch (lower 8 staves).



Figure 38: Grieg, Alfedans (Elves' Dance) from the first book of Lyriske stykker (Lyric Pieces) Op. 12. The first 4 bars are modified and repeated up a fifth in bar 5, the whole first 8 bars are repeated straight afterwards.



Figure 39: Albumblad (Albumleaf) from the fourth book of *Lyriske stykker*, Op. 47. The first 4 bars in F are repeated in the mediant minor, a, before starting to move through a cycle of fifths (D7 in bar 9, G7 in bar 10) in an approach of 4 bars of C7 (not pictured) – the dominant of the home key. This prepares a repeat of the entire first 20 bars.



Figure 40: Sonata 3 from George's Sonatas and Man Dances. Around bar 6 I nudge the counterpoint into b minor / b major (see the D# in bar 7), preparing a repeat of the first 8 bars in the relative minor, e. A modification of the last two bars of the repetition return to the note b in the right hand, preparing a repeat of the entire first 16 bars, now down a minor third, in E. The piece continues like this until it cycles back to G.

Figure 42: From the final parts of *Man with Limp Wrist*. A slow tempo and dense cluster-like counterpoint of the strings and brass describe the same “super-salience of the component parts” experienced through semantic Satiation.

Brisk ♩ = 132

The musical score for the opening of Sonata 7, measures 1-10. The tempo is marked 'Brisk' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The time signature is 2/4. The score is written for piano. The first system (measures 1-4) includes dynamics *f confident*, *ff*, *f*, and *ff*. The second system (measures 5-8) includes *mf*, *f*, *mf*, and *f*. The third system (measures 9-10) includes *f* and *mf*. The music consists of repeating rhythmic patterns, with measure 10 showing a reordering of quaver beats from measure 1.

Figure 41: The opening of Sonata 7, the opening material repeats in different chunks. Bar 10 shows me following a familiar pattern – reordering bar 1s quaver beats to create new music without introducing new material.

The musical score for Sonata 7, measures 37-42. The key signature remains one sharp (F#). The time signature is 2/4. The score is written for piano. The first system (measures 37-40) includes dynamics *ff*, *ff pesante*, and *sim*. The second system (measures 41-42) includes *fff* and *pp sub. smooth again*. The music is elongated, with each quaver beat repeated, stretching one bar of music from the start of the piece over three bars.

Figure 42: Later in the same piece, the same music is elongated, though with the same energetic rhythms as before. In bar 39-42 of this excerpt, in the right hand, we see the same music as in the right hand of bars 1-2, in figure 38 above, only now each quaver beat is repeated, stretching one bar of music from the start of the piece over three.

Essay 5

All the answers: hymns, borrowing, meta-repetition and the *Riemenschneider*

Nearly all of the music discussed in this commentary has been put together from older courses in some way or other. Borrowing forms a large part of my practice – my attraction to the practice came intuitively and with little consideration, and I initially thought of it as a natural consequence of my education. “Why wouldn’t I use the Bach chorale harmonisations to write music with? I use them for all my other work.” But, over the last ten years this practice has become completely and complexly embedded in my composition, my listening, and my aesthetic biases.

Borrowing could be brought into discussions of any of the aforementioned work, but two of the pieces not yet discussed are good examples of the style on their own. They are *Sonatas 1, 2, and 6* of *George’s Sonatas and Man Dances*.

The latter two are some of the most straightforwardly constructed works presented here: *Sonata 2* consists of two harmonisations of a chorale tune with a two bar coda. *Sonata 6* is similarly two versions of a chorale melody, though I meddled more with this melody during composition. An extended coda follows which has its own structure, and sounds more like a reply to the music that comes before it. The staid format of these pieces was decided on a whim but is also related to the fact I was concentrating on the harmonisations in these pieces, and wanted to draw attention to that by using a conservative structure. Both the pieces were composed by painstakingly fitting lines together from multiple different hymn sources, as detailed in the sketches in figures 43 and 44, tweaking the notes of each chord to nudge the voice leading into something that sounded satisfactory.



Figure 43: Original sketch for Sonata 2 (lower 7 staves).



Figure 44: Original sketch for Sonata 6.

Sonata 1, however, is slightly different – it is borrowed from a piano piece written before the period of this PhD, *Charcoal Best* from my previous piano book *Dutch Interior Subjects*.¹³³ This older piece was itself a Bach layering – the melody from one with the bassline of another. I relate this technique, and a lot of my

¹³³ Havlat, *Dutch Indoor Subjects*, Track 4.

borrowing techniques now I think of it, to the “one tune sung to the tune of another” parlour game, famous from the long-running radio show *I’m Sorry I Haven’t A Clue*.¹³⁴ The fun of the game is the strange feeling of drawing parallels and differences between well-known songs, the joy when the words match up, the compelling stupidity of when they don’t.

I wrote this piece in a rush while preparing to record *Dutch Indoor Subjects* – the balance of the different movements of this piece felt wrong, and I needed a simple interlude. I found an old sketch and wrote it up into a piano piece (Figure 45) over an afternoon. For *Sonata 1* I embellished it with broken chords, the outer parts of which outline the notes of the original, the inner notes of which follow some mathematical sequence that frankly I can’t remember.

¹³⁴ O’Hagen, ‘BBC - I’m Sorry I Haven’t a Clue - A History’. This round of the show was present in the first episode in 1972. A particularly successful one is the words of “Bob the Builder” to the tune of “I Dreamed A Dream” from 2013: *Victoria Wood on ISIHAC - Bob The Builder, I Dreamed A Dream*.



Figure 45: *Charcoal Best*, from *Dutch Indoor Subjects*.

Sonata 1



Figure 46: *Sonata 1* from *George's Sonatas and Man Dances*, based on the respective bars of Figure 22b.

I've discussed chorales already in this thesis, but the anglican descendant of that tradition, communal liturgical hymn singing, has a special place among my influences. Hymns have held an enduring interest for me, from singing them in my Church of England primary school, as part of my university chapel choir, and during my twenties as a professional choral singer in churches around London. I've never played an instrument regularly apart from piano, and I've never done any professional or public music-making apart from choral singing: church music was the first participatory music I experienced, and my only professional musicianship.

Something about the workmanlike nature of hymns appeals to me, and the quotidian formulas that organise them: the texts that are prescribed for the season, the handful of tunes that are appropriate for that text, the performance traditions that add notes, descant melodies on high feast days, omit and include certain verses according to the needs of the day. Though these daily prescriptions affect all the liturgical music of the church year, I am drawn specifically to the musical effects of them in the hymn

singing tradition. Hymns, more than most church music, are treated as *material* in a physical sense, *things* that are *used* to satisfy the daily musical needs of a church: melodies are chopped and changed, remodelled, fitted with new texts to suit new occasions. This workaday attitude to music appeals to me, and seems to leave space for me to work in the way that suits me.



Figure 47: Sketch for Bar Boy. This original sketch had pianistic left hand arpeggiation, which was reduced to homophonic chords for later versions.

Bar Boy, the second movement of *Man with Limp Wrist*, is one of the few pieces in this commentary that wasn't reused, appearing in the two versions of *Man with Limp Wrist* only. The sketch was made by taking the melody from a chorale, and shuffling the chords below. The melody is as-is, but the chords are in a new order: due to the nature of this chorale, which doesn't change key much, but does have some accidentals, the accompaniment sounds *almost* right, but not quite.

This piece, as with many of the other pieces mentioned here, borrows from the *Reimenschneider* edition of *371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass*.¹³⁵ Bach wasn't the first to

¹³⁵ Bach, *371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass*.

harmonise these melodies, rather he was just one link in a long chain of composers who arranged Lutheran melodies for church use, in a tradition that spans from the 1400s to the modern day. However, owing to the emphasis Western classical music education places on studying Bach, and in particular four-part harmony, it is the *Riemenschneider* edition, and others like it, that have defined what chorales are, through being made familiar to generations of students.

Bach chorales, in classical music education, have long been considered a “gold standard” of four-part writing whose use as a pedagogical tool “has not waned over the years”.¹³⁶ These chorale harmonisations both typify traditional harmonic writing, and/or feed into the harmonies of subsequent composers.¹³⁷

The Bach-centrism of classical music education has led us to marginalise other composers of the period,¹³⁸ and has had us consider Bach and his music as something *apart* from, or elevated *above*, normal music history. We are reminded that the revival of Bach, his repertoire plucked from relative obscurity and raised to a uniquely high place in the canon of “great classical composers” over the course of the 19th century, was a unique event: “epoch-making”.¹³⁹ The *Riemenschneider* edition bears the marks of this process of canonisation of Bach’s music and, prepared for use as an academic text, the music is made abstract and *pure* – stripped of instrumentation, details, flourishes, lyrics and source. Riemenschneider himself was an organist, whose lifelong Bach scholarship culminated in a number of Bach editions published in the latter years of his life. The chorales book was produced during this period, when Riemenschneider was 63, five years before retiring from his long directorship of Baldwin-Wallace College Conservatory.¹⁴⁰

¹³⁶ Sanchez-Behar, ‘Looking Forward, Looking Back’, 330.

¹³⁷ Wu et al., ‘Bach Is the Father of Harmony’.

¹³⁸ Crist, ‘Beyond “Bach-Centrism”’.

¹³⁹ Blume and Weiss, ‘Bach in the Romantic Era’, 290.

¹⁴⁰ Mill, ‘Riemenschneider, (Charles) Albert’.

Matter-of-fact, lilting ($\text{♩} = 88$)

Horn (F) 1 2

Trumpet (C) 1

Trumpet (C) 2

Trombone

Bass Trombone

Figure 48: Bar Boy first orchestrated version.

Trumpet (C) 1

Trumpet (C) 2

Trombone

Bass Trombone

Tuba

Figure 49: Bar Boy second version (tacet instruments omitted).

370

NOVELLO

Figure 50: Sketch on the Passion Hymn

In this context, the harmonisations have always struck me as being *raw material*. As well as their intentional abstraction from their original use as practical, everyday church music, they bear the marks of centuries-long hymnic tradition of lean, robust simplicity, built around melodies meant to be memorable, pleasing, and highly accessible. Their character, particularly the melodies that have not filtered down into modern Anglican hymn tradition, is familiar but unmoving. A recent study has found that, in the context of the importance of Bach's music in modern classical music education, it was specifically *less* evocative and *more* familiar than other comparable classical music.¹⁴¹

Though I developed this part of my practice independently, it is conspicuous that *Gerald Barry*, mentioned in this thesis a number of times, has worked in the same way. On Barry's use of chords from Bach chorales in the opera *The Intelligence Park*, Kevin Volans and Hilary Bracefield write this, which also seems to describe my own music:

*"this kind of derivation is simply a device for generating appropriate pitches with which to work. The key word here is 'appropriate'. The new tune created by the addition of new pitches provides Barry with just the right kind of meandering line, with fluctuating harmonic suggestions, long arches and (implied) delayed cadences"*¹⁴²

Christopher Fox, writing about the "Cologne School" of which he describes Gerald Barry a part, frames this relationship to "derived music" as "a-historical", in contrast to his compositional teachers:

*What is unusual about all these Cologne school appropriations and derivations [including Barry's use of Bach chords] is that they are consistently unironic, both in intention and in result. Because the Cologne School approach to material is a-historical, the critical distance between source and resultant music, on which irony depends, is eliminated. The contrast with their teachers is striking. [...] where Kagel has made repeated critiques of the iconic status of Bach, and of the belief systems represented in his music, in works such as Die Mutation (1971) and St. Bach's Passion (1985), Barry used Bach in The intelligence park 'to transcend it, [...] to make something really new out of it'.*¹⁴³

¹⁴¹ Morgan and O'Neill, 'Exploring the Importance of the Works of Johann Sebastian Bach', sec. 5.

¹⁴² Volans and Bracefield, 'A Constant State of Surprise: Gerald Barry and The Intelligence Park', 10.

¹⁴³ Fox, 'Where the River Bends', 37, quoting an interview between Gerald Barry and Kevin Volans. The Cologne School he mentions here is a group of "young composers [who produced work] in Cologne between the mid-1970s

My use of the Bach chorales isn't "a-historical", but neither is it "ironic". I don't see an ironic distance between my sources and my music, but neither do I seek to necessarily obliterate these chorales by composing through them. I think my use of these chorales has been a search for tradition.

I have mixed and unresolved feelings about having, however intentionally, placed myself in this tradition. I've become attracted to this music through my interest in uncanniness, borrowing, and an inner urge to find a tradition to cling to. This has helped me find and develop a kind of pragmatism in my practice that I am happy with and that has helped me move forward as a composer. But there are issues in this heritage. I am not a practising christian, but this music is inextricably linked with the church, and the Lutheran tradition that cradled this form of hymnody has many issues of its own that trouble me, such as its still very current legacy of antisemitism.

Perhaps in an attempt to face my thoughts about Bach borrowing head-on, I chose to open *Man with Limp Wrist* with one of the Bach hymn melodies that I *am* incredibly familiar with. It is a melody that I can also assume is known to a large chunk of classical music going audiences: it is the chorale melody set five times in Bach's *St Matthew Passion*, one of his most performed works.¹⁴⁴ The melody also exists still in hymn books in churches across europe. Opening my work with this tune felt like a double edged sword: it appeals to an audience's memory of the melody – it's an easy way in – but it also frames my work with that of the music of a much more famous and revered composer.

Comodo, resigned, with rubato (♩ = 60) poco rit. a tempo

Cor Anglais

Clarinet (Bb) 1

Bass Clarinet

Bassoon 1

Contrabassoon

Figure 51: Ghost Story from *Man with Limp Wrist*

and the early 1980s", and who through similarities in their work have demonstrated "collective aesthetic achievement".

¹⁴⁴ Monteverdi Choir, London Oratory Junior Choir, and Gardiner, *J.S. Bach - St. Matthew Passion*, Disc 1 Track 15, Disc 2 Track 15, Disc 3 Track 10.

Though I didn't make the sketch in figure 50 with any particular destination in mind, I find it interesting now how reverential the initial sketch seems: nearly everything of the original setting (I chose the one numbered 345 in the *Riemenschneider*) remains. I used a well-worn technique of mine, taking the four voices of the chorale and teasing them out of alignment: here the Soprano line begins first, and the other three lines start later, still pretty much as they appear in the original setting, but now subtly recombined; the harmonies gather slowly, and the cadences come slowly, each part catching up to the four resting points of the original hymn in their own time before the piece can move on again. I used this sketch to respond to the *Ghost Story* painting of Salman Toor, which seemed appropriate as I was invoking the memory of Bach here. The painting portrays people telling a ghost story – I composed in some leaps (see the last bar in figure 51) to hint at something troubling below the surface of this calm, polite setting of *O Haupt voll Blut*.

A key part of what attracts me to the Bach harmonisations is their strange kind of familiarity: they feel familiar even when they are anonymous and unrecognisable. I've usually attributed this to the strict conventions of their style, but during the course of the last few years of study I've come to believe that there is a deeper reason: their place in pedagogy. A large amount of the music I have heard was written by people who have studied these works directly. The four part harmony tradition, exemplified in the dissemination of Bach chorale settings, has had a radiative effect throughout western music. The Bach chorales, as they are received by music students, are meant to provide a guiding hand to students by representing harmonic superiority: this is how it's done.

To me the Bach chorales are perfect for my goal of evoking feelings of familiarity and alienation in my work, and have been a cornerstone for understanding the relationship between the uncanny and my work. I directly relate my rewriting of these "familiar" pieces into to new music to evoke that description of the uncanny: the "peculiar commingling of the familiar and unfamiliar"¹⁴⁵

The issue is: am I happy to locate my music in this bookish tradition of four-part harmony writing? Earlier in this commentary I discussed my obsession with canons, another exercise-related tradition. Why do I cling to these academic forms? I *think* my attraction to playing with listener's expectations by using traditional, Bachian voice-leading and cadential shapes is genuine, but am I actually just interested in

¹⁴⁵ Royle, *The Uncanny*, 4.

doing things *correctly*? Am I hoping to appeal to an at least vestigial familiarity with this music in a listener's mind, or am I just doing as I was taught? I've spoken about my interest in Tallis earlier in this thesis, referencing a quote about him as an experimenter. Another quote on the composer comes to mind here:

*Two things stand out about Thomas Tallis's career as a composer: he experimented more regularly and more extravagantly than any of his contemporaries; and he did what he was told.*¹⁴⁶

This contemplation leads to deeper but unresolved thoughts of the role of tradition and convention in my work. The use of Bach's chorales is simultaneously an act of homage, a nod to tradition, and a conscious choice to engage with the familiar in order to subvert it. This engagement with tradition raises questions about the nature of originality and creativity in music. By reworking these familiar harmonies, am I merely perpetuating a tradition, or am I transforming it into something new and distinct? This tension between adherence to and deviation from traditional forms is a crucial aspect of my work and reflects a broader artistic dilemma: the balance between utilising tradition and forging a new path.

In this context, the uncanny becomes a tool for exploring this tension. By reworking the familiar – the well-trodden paths of Bach's harmonic language – into something unfamiliar, I aim to create a sense of cognitive dissonance in the listener. This dissonance arises from the recognition of the familiar within an unfamiliar context. It is a manifestation of the uncanny in music, where the known is made strange, and the strange is imbued with a sense of familiarity. This approach challenges the listener to reconsider their understanding of tradition and originality, inviting them to experience the familiar in a new and unsettling way.

Therefore, my attraction to these academic forms and the bookish tradition of four-part harmony is not just about doing things 'correctly' as taught but about using these forms as a canvas to paint new, innovative musical landscapes. It is about finding the balance between reverence and revolution, between the comfort of the known and the thrill of the unknown. In this way, the uncanny serves as a bridge between the old and the new, allowing me to explore the boundaries of musical expression and to question the very nature of creativity and originality in the context of a rich musical heritage.

¹⁴⁶ Phillips, 'Sign of Contradiction', 7.

While I might grapple with the intended purpose of the *Riemenschneider* edition, and its lineage, I simultaneously find it a great comfort. Over years of trying to decide what note to write next I have had this book with me that, in the words of a friend who once saw me composing *Bar Boy* with this book at hand, “has all the answers”.

Essay 6: *Why Do You Grieve*, and other pieces that show directions for future work

In this final essay, I present the few works in my portfolio that, while also being composed between the two versions of *Man with Limp Wrist*, seem to offer new possibilities for future work. They are a strange grouping, relating to the processes and techniques of the works discussed previously, but inhabiting different sound-worlds, composed at a time when I didn't know whether *Man with Limp Wrist* would ever be performed, and when I was looking for something new – some new sound worlds within or away from the intensive four-part-harmony-based music of much of this portfolio.

Why Do You Grieve is a point of departure here. I've left it to the end because it for me indicates a link between the work of the last three years – composing and recomposing things created during lockdown – and work to come. It forms a link with this work, however, in that it still relies on Bach harmonies. They are, however, more hidden in the final work: they form scaffolding for the piece but on reflection do not greatly influence the sound world of the final work.

My mangling of the source material follows a pattern from my previous work: setting up a few lines that move in different note values, I move forward through the piece taking pitches from a chosen Bach chorale, one by one. It kind of re-grids the music, rearranging the original progression of harmonies into a series of clouds of harmonies, which the new music drifts through. Having used this technique a few times, the results are often different each time, depending particularly on instrumentation, the original harmonies can always be heard to some degree, and the leading tones from the original always hint at certain kinds of movement, modulations, and harmonic progressions, but the muddling makes the overall character of these pieces mysterious, and ponderous.

Why Do You Grieve was a strange commission: the money for the concert performance had come from an NFT platform which was interested in commissioning a piece of “generative music” for its special audio player / NFT sales platform. The brief was to write something that, as well as working as a concert piece, could also be studio recorded, split up into audio layers, manipulated, and recombined to create multiple resultant unique versions of the piece. I wrote the piece for four player-groups (indicated on the left hand of the score, see Figure 52), and wrote in a way that meant I could rewrite each groups' music

separately after getting the recordings back. For example, the top three groups have lots of silences, allowing me to eventually shuffle, stretch, and rearrange their music. The idea was to make multiple versions of each of the four tracks, that could then be recombined into a number of possible unique versions of the piece (this exponential: for example 6 versions (v) of each of the 4 tracks (t) would result in t^v different combinations, that is, 4^6 , so 4,096 – 8 versions for each track would result in 65,536 unique pieces). After the concert premiere we made studio recordings of the 4 tracks, and I went about manipulating each track into multiple versions. In the end, however, this was the summer the Bitcoin's value crashed, and the NFT company in disarray did not follow up on this aspect of the commission.

The image displays a musical score for a piece titled 'Why Do You Grieve, the first entry of the Bach-derived material.' The score is organized into four main sections: 'High voices' (Piccolo and Violin 3), 'Chords' (Harp), 'Coxe' (Violins 1 and 2, Violas 1 and 2, Horns 1 and 2), and 'Dwight' (Violoncello and Double Bass). The 'High voices' section features a Piccolo part with dynamics like *ppp* and *p*, and a Violin 3 part with *ppp* and *p* dynamics. The 'Chords' section includes a Harp part with *mf-pp* and *ppp* dynamics. The 'Coxe' section consists of Violins 1 and 2, Violas 1 and 2, and Horns 1 and 2, all playing tremolos with sordina ('trem. con sord.') and dynamics like *ppp* and *ffff*. The 'Dwight' section includes a Violoncello part with triplets and a Double Bass part with sustained notes. The score is marked with a 'C' in a box at the top, indicating a specific section or measure.

Figure 52: Why Do You Grieve, the first entry of the Bach-derived material.

The result, though, was that I had been nudged far out of my comfort zone. Though this piece started as a Bach chorale like much of my other music, its sound was a world away. The entire piece is structured around the four phrases of the original hymn, but the Bach harmonies are blurred by the string orchestration and buried by the unrelated drone notes and harp chords, stretched out *beyond* recognition.

Stone Him is another piece that found a new sound world while still exploring uncanny inspirations. This is a piece for music and video, and opens with a two bar repeating motif for two singers and violin that repeats eight times. After this, a single one-bar interlude joins to a new, unrelated two-bar idea that also then repeats. These new two bars go through a similar process and the thing continues.

This commission came at a busy time, and I wrote this piece quickly alongside all my more dense, serious-feeling, borrowed-music-based pieces. The speed at which I wrote it, and the fact it sounded very different to the source material (295 in the Reimenschneider according to the sketch in figure 53) felt refreshing and significant. And I was happy with the result: the music bobs along, the machine of it gradually consuming words taken from the Old Testament Book of Deuteronomy on the subject of domestic discipline (Deuteronomy 21:18-22). The result was a weirdly poppy, upbeat song about gluttony and stoning.

We had planned a video on the themes of body shame and food, and eventually ended up filming me eating a sandwich in a park, surrounded by people exercising (see figures 54 and 55). The strange slow-motion video, severe text, and amiable music exist alongside each other almost without interacting. I find it uncanny when the music suddenly climaxes, at moments not quite aligned with moments in the video or the text, but that serves to highlight some key words in the text that are sung during, just before, or just after the climaxes – having our attention suddenly drawn to things that were already present and seemingly unimportant feels remarkably strange.

It makes the *thing* of this piece, the violence it represents, suddenly apparent. I relate this directly to a description of the uncanny: “the uncanny is something that was long familiar to the psyche and was estranged from it only through being repressed”.¹⁴⁷ And, also, “an uncanny effect often arises [...] when

¹⁴⁷ Freud, *The Uncanny*, 148.

we are faced with the reality of something that we have until now considered imaginary, when a symbol takes on the full function and significance of what it symbolises[...]."¹⁴⁸

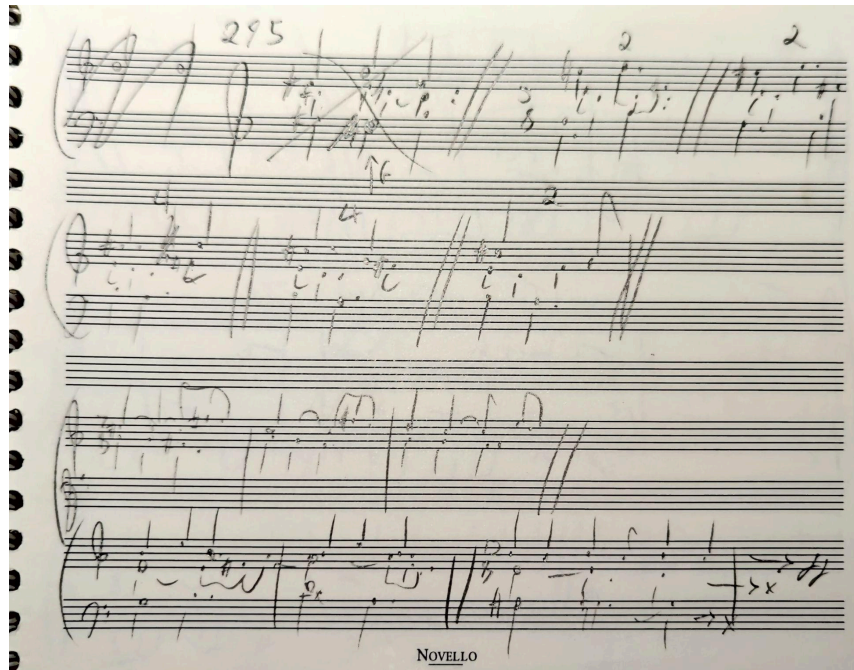


Figure 53: Sketch of the opening bars of *Stone Him*. This sketch was written about a week before the piece was finalised.

This phenomenon in *Stone Him* aligns with my pursuit of the uncanny in my compositions. The interplay of the mundane, even cheerful, music with the severe, almost brutal, subject matter creates a jarring contrast that unsettles the listener. The text, drawn from a context of strict discipline and punishment, juxtaposed with the light-hearted musical setting, embodies this concept of the uncanny. It's as if the music cloaks the severity of the words, lulling the listener into a false sense of security, only to subtly reveal the underlying darkness through strategic climaxes in the music.

This technique of revealing the hidden through the seemingly innocuous is a powerful tool in conveying the uncanny. It challenges the listener to reconsider their initial perceptions and to recognise the deeper, perhaps more disturbing, layers beneath. The casual setting of the video further enhances this effect, with the ordinary act of eating a sandwich in a park contrasting sharply with the gravity of the lyrics and the surreal quality of the slow-motion footage. This dissonance between the visual, textual, and musical elements creates an atmosphere of the uncanny that is both intriguing and unsettling.

¹⁴⁸ Freud, 150–51.

Lilting, comodo ♩ = 132
pp gentle

Soprano
 If man have

Mezzo-soprano
pp gentle
 If a man have a

Violin
 non secco
pp

Figure 54: The finalised opening bars of *Stone Him*.



Figure 55: Photo from the filming of the video for *Stone Him* © Marika Kochiavili

In this piece, the uncanny emerges not just from the content but from the structure and presentation of the music itself. The climaxes, misaligned with the video and text, serve to disrupt the narrative flow, creating moments of tension and release that are unexpected and jarring. This method of drawing attention to certain words or phrases at these climactic points underscores the power of the uncanny to transform the ordinary into something profound and disconcerting. It's a reminder that the familiar can conceal the extraordinary, and that what we often overlook or repress can, when brought to light, reveal a deeper, more complex reality. In *Stone Him*, the uncanny serves as a lens through which the familiar is transformed, revealing the hidden depths and contradictions that lie beneath the surface of our experiences and perceptions.



Figure 56: Screenshot of the final video of Stone Him.

Daybed Melody (see figure 57) puts forward a four-bar chord sequence and two snippets of melody that then repeat to make the entire piece. Much like in *Bar Boy*, the material, on each return, becomes jumbled. The four bars are divided into minim units, and reordered, subtly at first but with increasingly different results, until new melodies and chord sequences are found in the recombination of this very simple material.

This was a small piece of music, and quickly written, but I have thought about it repeatedly over the months since I wrote it. I think it's the relationship between the simpleness of its construction and the complexity of its effect that has kept it in my mind. The continuous nature of it, how it's built out of a single thing, the banality of its material, the everydayness of its D major chord sequence, its constantly changing nature — these things seem to me to be a pure expression of one of the main goals of my recent work. I've been trying to write something which feels normal and strange at the same time; something familiar but unfamiliar; staid but odd.

It's a difficult line to toe, to compose something that conveys "a sense of being at odds with itself",¹⁴⁹ to create something that tricks a listener "by promising us everyday reality and then going beyond it".¹⁵⁰

¹⁴⁹ Royle, *The Uncanny*, 6.

¹⁵⁰ Freud, *The Uncanny*, 157.

My pursuit of the uncanny arises in this piece's continuous, ever-changing nature. I attempt to approach a sense of eeriness, of something being not right through the mundaneness of this work, describing a boundary between the mundane and the extraordinary. The music, with its familiar, normal-sounding chord sequences, invites the listener into a seemingly recognisable world disquieted by constant change and almost-banalness, leaving the listener in a liminal space between the known and the unknown, with a jumbled cognitive dissonance between the noticeable and the not-quite-right.

Comfortable, alert, always relaxed ♩ = 108

Soprano

Harp

l.v. sempre

pp lightly

further dynamics ad lib

p lightly absentmindedly, a little off the voice, generous note endings

oo

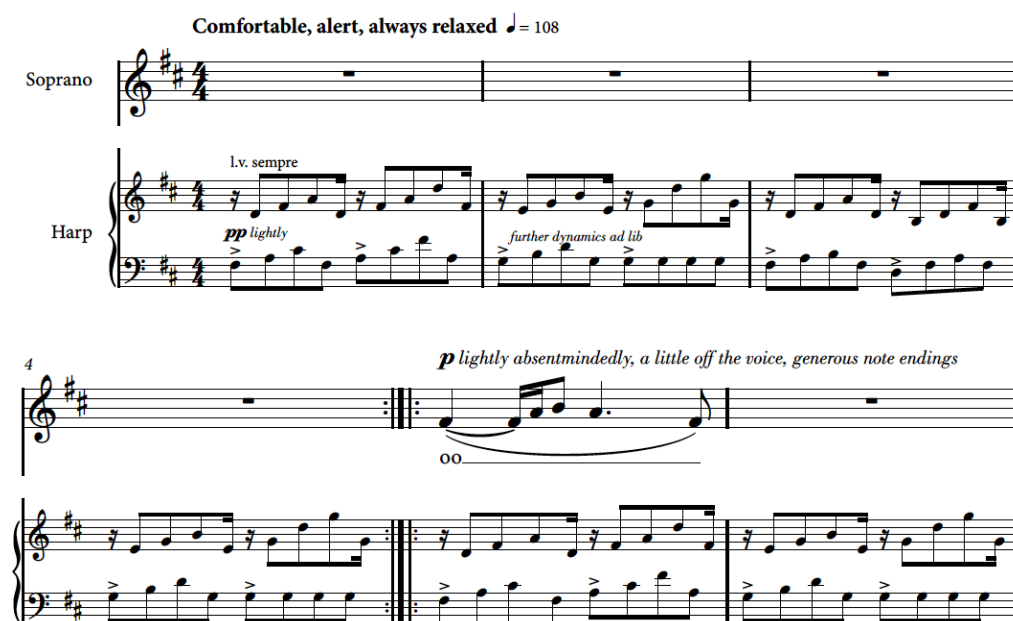


Figure 57: The first bars of Daybed Melody.

6. Conclusion

*For Guston, the poetry of image-making was all about ambiguity and open-endedness, combining the familiar with the uncanny. He said, 'My own demand is that I want to be surprised, baffled. To come in the studio the next morning and say, "Did I do that? Is it me? Isn't that strange!"'*¹⁵¹

The original aim of this study was to explore a sustained engagement with concepts of the uncanny as manifested in contemporary western thought, and the ways that this can be brought to bear on my current practice. From the beginning of this study, the consequences of the COVID-19 pandemic were such that my original plans for this study were changed in unexpected ways. But on reflection, these disruptions have been largely fruitful, affording me the opportunity to ruminate on my ideas over the course of many years, and eventually to rework my largest undertaking of the period, *Man with Limp Wrist*.

This process of reconsidering and reworking left me to interrogate my approach to uncanniness more deeply, and in the multi-directional recycling of my sketches and finished works of this period I was able to concentrate on my understanding of uncanniness with increasing directness. Using my sketch notebooks as a diarisation of my work over the period in question I have been able to look at my finished public works as waypoints along a meandering journey of discovery.

I have found that in some respects, nothing much about my practice has changed. My techniques of composition and the shape of my day-to-day practice is roughly the same as it has been since 2013. My engagement with Bach chorales, and my propensity for self-borrowing is a continuity of my practice that exceeds the boundaries of this study. My next piano piece commission, which I will get back to after writing this conclusion, is a short Bach-chorale-based work that will revisit a sketch made in 2018.

However, my regard for, or rather the way in which I regard, these sources *has* changed. My practice of borrowing from older music, or composing *familiar-sounding* material – composing for a sense of familiarity – was something that had developed spontaneously in my first years as a working composer,

¹⁵¹ 'Philip Guston Exhibition Guide | Tate'.

but it was only over the last few years of study that I have been able to engage with the implications of this practice thoroughly.

I think a key piece from my portfolio here is *Ghost Story*, the first movement of both versions of *Man with Limp Wrist*. Its melody (*O Haupt voll Blut*) is more recognisable than usual in my work, its hymn form is relatively unperturbed, and its prominent position at the start of a large work, make it a notable engagement with familiarity.

Written two years later after that original *O Haupt voll Blut* sketch, *Why Do You Grieve* seems to represent a completely different approach to borrowing, the Bach hymn used to make this piece being almost unrecognisable in the final product. It is significant that for this piece, however, that I make it clear, from the title and the programme note, that this piece is Bach-derived: a signal to the listener to draw their attention towards potentially recognisable chords and tonalities in the sound.

Repetition came to form the other major lens through which the work presented here has been discussed. In this case, both my attitude to and use of repetition has changed greatly over the course of the last few years. This began with a number of extremely short repeating pieces, inspired by or written for music boxes, whose extreme nature went on to influence many of the works I composed afterwards. By composing the majority of my concert pieces as multi-movement works, I allowed myself the opportunity to try out many different kinds of repetition-based piece structures in the works in the attached portfolio.

It is interesting here to mention that, overall, the movements of *Man with Limp Wrist* became shorter and more numerous during the rewrite, in a way that summarises the change in my approach to form, a change in attitude brought about by increased engagement in theories on uncanniness and repetition. My desire to write long-form music at the time of composing the first version of *Man with Limp Wrist* was at odds with the sketches and compositional techniques I was using at that time. The enforced long engagement with my own music forced me to realise this. Later, writing *Why Do You Grieve*, and *Stone Him*, my practice had expanded to reflect what I had learnt about my own practice, allowing me to write continuous, repetitive music that surpasses the three-minute mark. My changing approach to form shows learning about repetition made possible only through my sustained engagement with themes on the uncanny, and my own work.

There are however things this study did *not* achieve. I found some aspects of contemporary understandings of uncanniness less fertile than others. Conspicuously not mentioned, though briefly outlined in my literature review, is that part of uncanniness that concerns *horror*. This is related to the *unsettling* parts of uncanniness that I adhere to frequently, but much popular discourse about the uncanny is inextricably related to horror genres, and fear.

In some of my early research I came across many horror movies with “uncanny” in the title,¹⁵² a recent popular BBC podcast about ghost stories (from the writer of *2:22 A Ghost Story*),¹⁵³ as well as numerous articles on horror movies and TV shows. The word “uncanny” in most minds evokes something frightening.

In musical works this horror interpretation of uncanniness usually consisted of direct representations of people which are then twisted: recorded voices distorted for horrifying effect, like in Michael Gordon’s *The Sad Sark*,¹⁵⁴ or Cristobal Tapia de Veer’s influential soundtrack to the television show *Utopia*.¹⁵⁵ Another work that came up a lot in my research was Rimini Protokoll’s theatre piece *Uncanny Valley*, “the moving one-man play – starring an animatronic robot”.¹⁵⁶

All of these things that came up in my research relate to the common understanding of the uncanny being linked to human likenesses, inherited from the robotics theory that produced the phrase “Uncanny Valley”. My attraction to uncanniness, reinforced by this study, is more akin to a slightly older, less specific understanding of uncanniness, a less popular one but one which underpins this more explicit modern understanding. I am attracted to the weird, elusive feelings of unhomeliness, of something that is both unknown and known: something *beneath the surface*. This subtler understanding of uncanniness has inspired me throughout this study, and it is embedded in the more popular understanding – it is not

¹⁵² A favourite was the 1977 film *The Uncanny*, an anthology cat horror: *The Uncanny (1977). Four Feline Tales Of Terror! Starring Peter Cushing. HD Quality*.

¹⁵³ ‘BBC Sounds - Uncanny - Available Episodes’, presented by Danny Robins, who also wrote the current popular and Olivier nominated West End play, ‘2:22 A Ghost Story | Home’.

¹⁵⁴ The recorded voices of young children, recounting their witnessing the September 11 terrorist attacks on New York’s World Trade Center, are slowly stretched and distorted: Kronos Quartet and Gordon, *Clouded Yellow*, Track 3.

¹⁵⁵ A principal part of this show’s plot follows the murders of two assassins. The original soundtrack for this album uses sampled voices as an instrument – the album goes further and mixes in distorted dialogue from the show itself, including clips from torture scenes. de Veer, *Utopia (Original Television Soundtrack)*. Interestingly in terms of horror, de Veer’s most prominent current work is probably his soundtracks for the *Smile* horror movies.

¹⁵⁶ Tripney, ‘Uncanny Valley’.

an accident that translator Jasia Reichardt chose this word to name in translation Mori's famous "Uncanny Valley" graph. This is what has outlined modern understandings of uncanniness, reviving the word itself, as giving the aesthetic theory renewed modern relevance.

Reviews of my work over this period seem to suggest that I have been successful in my attempts to write music that sounds both "normal" and "strange".

"distinctive and strangely touching"

– Richard Morrison, *The Times*, reviewing *Man with Limp Wrist* ¹⁵⁷

"there was a troubled haunting quality to these skew-whiff chorales"

– Ivan Hewett, *The Telegraph*, reviewing *Man with Limp Wrist* ¹⁵⁸

"something close to pathos in this short and highly unusual piece."

– William Hedley, *Music Web International*, reviewing *Removal and Other Powers* ¹⁵⁹

"an intriguing yet strange work, and somewhat disturbing as we are not quite sure where things might go"

– Robert Hugill, *Planet Hugill*, reviewing *Be nice to see you* ¹⁶⁰

That these reviews use similar words – "strange", "unusual", "skew-whiff" – seems to show an acknowledgment of an indefinable quality in my music. My negative reviews show a different tack:

"A gabby setting [...] fails to hold my attention"

– Norman Lebrecht in *The Critic*, reviewing *Be nice to see you* ¹⁶¹

"can be painlessly skipped"

– Bob Neill, *Posi+ive Feedback*, reviewing *Be nice to see you* ¹⁶²

¹⁵⁷ Beale, 'Marwood, Hallé, Adès, Bridgewater Hall, Manchester Review - Winning Way with New Music'.

¹⁵⁸ Hewett, Fanning, and Allison, 'Rachmaninov and Elgar Get the Recognition They Deserve, plus the Best of October's Classical and Jazz Concerts'.

¹⁵⁹ *Removal* and others is a song for two voices and piano, similar to *Stone Him*, which is not included in the portfolio for reasons of conciseness. Flynn, 'Our Indifferent Century (Delphian)'.

¹⁶⁰ This piece was written before the period of study, but the recording and reviews came out during. Hugill, 'Planet Hugill: Bravely Engaging: The Solem Quartet's Intriguing New Recording of Thomas Adès' *The Four Quarters*'.

¹⁶¹ Lebrecht, 'Solem Quartet'.

¹⁶² Neill, 'Notes of an Amateur'.

These two reviews are for the recording of a piece written before this study started, though the articles cited above were published during the course of study. The work in question was a string quartet that included recordings of my parents' voices. It's interesting to me that these reviews each show or recommend a lack of engagement with the music. The positive reviews seem to describe music as "unusual" in a way that shows them responding to their own listening expectations, and having those expectations brought to mind by the listening experience.

Incidentally, I may have inadvertently evoked the scary-type interpretation of uncanniness in this earlier work, with an anonymous user posting it on reddit twice contextualised with the prefix "Actually Scary Music".¹⁶³ Presumably this interpretation is related to my inclusion of recorded voices, as the accompanying instrumental music for this track is similar to the rest of my output.

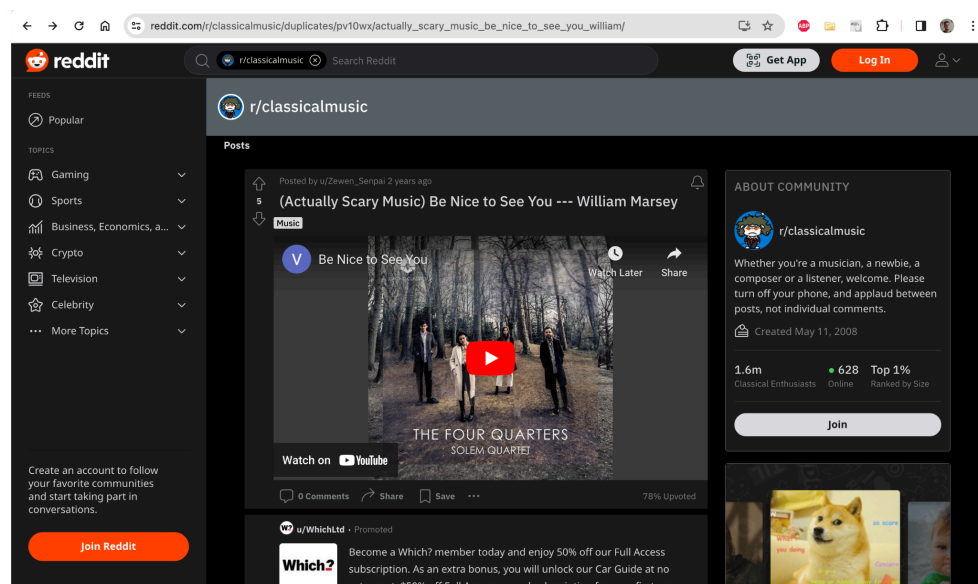


Figure 58: A track of mine posted on reddit as "Actually Scary Music".

Meanwhile, my encounters with uncanniness continue. While writing this I am listening to the St Luke Passion once spuriously attributed to J S Bach (BWV 246).¹⁶⁴ As the music slips through my thoughts while writing, I am struck by the distinctive uncanniness of one of its chorales – on the same melody as Bach's passions and with which I open *Man With Limp Wrist*. The music has some of the same chords

¹⁶³ [Zewen_Senpai], '(Actually Scary Music) Be Nice to See You --- William Marsey'.

¹⁶⁴ Alsfelder Vokalensemble, Barockorchester Bremen, and Helbich, *Johann Sebastian Bach - Apocryphal St. Luke Passion* Track 5.

as the one I'm familiar with, but are strangely somehow *wrong*. The CD as a whole - it's almost a Bach Passion but *not quite*, even the performance and recording quality *isn't quite right*.

Very recently, at an exhibition at the Tate Modern, the Philip Guston/Paul Valéry quotation at the head of this chapter made an impression on me. In the accompanying exhibition guide that thread was continued:

*For Guston, the poetry of image-making was all about ambiguity and open-endedness, combining the familiar with the uncanny. He said, 'My own demand is that I want to be surprised, baffled. To come in the studio the next morning and say, "Did I do that? Is it me? Isn't that strange!"'*¹⁶⁵

I didn't know Guston's work much before this exhibition, and I was affected by how much this quote resonated with me. This was exactly the kind of uncanniness I have been trying to replicate in my work – a comingling of the familiar and the unknown to create something bafflingly and creatively ambiguous. Instead of “vanishing into meaning”, I have wanted my music to emerge into meaninglessness.

This thesis captures a pivotal period of artistic transformation in my work, exemplified by the evolution of *Man with Limp Wrist*. This composition, while a focal point of the study, epitomises a wider narrative of artistic development. By detailing the movements of this work, their composition and recomposition, and their various relationships with the rest of my work produced over this period, I have been able to explore the compositional effects of my interest in uncanniness in music: a thematic undercurrent that permeates all my work of this timeframe.

The process of rewriting *Man with Limp Wrist* also reflects a wider journey in adapting to unexpected challenges, exemplified by the global pandemic. This pushed me to rethink how I create music, leading to trying out new approaches. The evolution of this piece, and its connection to my other works, demonstrates growth and change in my music, each piece informing and reshaping the other in a process underpinned by my thoughts on uncanniness.

My compositional style of this time has been characterised by an increased inclination towards more concise, repetitive structures, reflecting an exploration into how repetition and succinctness can

¹⁶⁵ 'Philip Guston Exhibition Guide | Tate'.

effectively communicate complex emotions and concepts. This approach is rooted in theories of the uncanny, and the ability to create powerful impressions through altered repetition, highlighting the artistic effectiveness of evoking a sense of the unfamiliar within the familiar.

This thesis describes a years-long search for musical form that would complement the nature of my work, and the gradual reciprocal discovery of that nature. As well as being an account of personal and professional development, it is a contribution to discourse on contemporary composition, emphasising the importance of engaging and re-engaging with one's own work. Through my extensive engagement with a single theme — uncanniness — in culture, music and my own practice, this study has led me to a richer, more nuanced understanding of the qualities and contexts of my musical identity.

7. Bibliography

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N.B. All tracks cited in this thesis can be found the following spotify playlist:

<https://open.spotify.com/playlist/5MWi29poUhcX6qol7Golyh>

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William Marsey

Daybed Melody

for soprano and harp

(2022)

Commissioned by Listenpony
First performance given by H  lo  se Werner and Anne Denolm,
of The Hermes Experiment
on 9 June 2022 at Crypt on the Green, Clerkenwell, London

Instrumentation

soprano
harp

Duration 3 minutes

Daybed Melody

William Marsey

Comfortable, alert, always relaxed ♩ = 108

Soprano

Harp

l.v. sempre

pp lightly

further dynamics ad lib

4

p lightly absentmindedly, a little off the voice, generous note endings

7

vocal dynamics espress. ad lib al fine

lyrics sim. al fine

10

Measures 10-12 of the musical score. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a whole rest in measure 10, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4 in measure 11, and a whole rest in measure 12. The piano accompaniment in the grand staff (treble and bass clefs) features a consistent eighth-note pattern. The right hand plays eighth notes G4, A4, B4, and A4. The left hand plays eighth notes F#3, G3, A3, and B3, with accents on the first and third eighth notes of each measure.

13

Measures 13-15 of the musical score. The melody in the treble clef starts with a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4 in measure 13, a whole rest in measure 14, and a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4 in measure 15. The piano accompaniment continues with the same eighth-note pattern as in the previous system.

16

Measures 16-18 of the musical score. The melody in the treble clef starts with a whole rest in measure 16, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4 in measure 17, and a whole rest in measure 18. The piano accompaniment continues with the same eighth-note pattern as in the previous systems.

19

Musical score for measures 19-21. Measure 19: Treble clef has a half note A4, quarter note B4, and eighth notes C5, D5 tied over. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 20: Treble clef has a whole rest. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 21: Treble clef has eighth notes A4, B4, C5, D5 tied over. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4.

22

Musical score for measures 22-24. Measure 22: Treble clef has a whole rest. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 23: Treble clef has eighth notes A4, B4, C5, D5 tied over. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 24: Treble clef has eighth notes A4, B4, C5, D5 tied over. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4.

25

Musical score for measures 25-27. Measure 25: Treble clef has eighth notes A4, B4, C5, D5 tied over. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 26: Treble clef has eighth notes A4, B4, C5, D5 tied over. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 27: Treble clef has eighth notes A4, B4, C5, D5 tied over. Bass clef has eighth notes G3, A3, B3, C4, D4, E4, F4, G4.

28

Measures 28-30 of the musical score. Measure 28 features a melody in the treble clef starting on G4, with a whole rest in the bass. Measures 29 and 30 show a more active melody in the treble, with eighth and sixteenth notes, and a rhythmic accompaniment in the bass consisting of eighth notes with accents.

31

Measures 31-33 of the musical score. Measure 31 continues the melody in the treble, featuring a half note and a quarter note. Measures 32 and 33 show a more active melody in the treble, with eighth and sixteenth notes, and a rhythmic accompaniment in the bass consisting of eighth notes with accents.

34

Measures 34-36 of the musical score. Measure 34 features a melody in the treble starting on G4, with a whole rest in the bass. Measures 35 and 36 show a more active melody in the treble, with eighth and sixteenth notes, and a rhythmic accompaniment in the bass consisting of eighth notes with accents.

37

40

43

46

Musical score for measures 46-48. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a half note F#4, followed by an eighth note G#4, a quarter note A4, and a half note B4. A slur covers measures 47 and 48, containing an eighth note C#5, a quarter note B4, an eighth note A4, a quarter note G#4, and a half note F#4. The piano accompaniment in the grand staff consists of eighth-note patterns. The right hand plays eighth notes with slurs, and the left hand plays eighth notes with accents.

49

Musical score for measures 49-51. The melody in the treble clef has whole rests in measures 49 and 50, followed by a half note F#4 in measure 51, which is part of a slur with an eighth note G#4. The piano accompaniment continues with eighth-note patterns, including slurs and accents.

52

Musical score for measures 52-54. The melody in the treble clef has whole rests in measures 52 and 53, followed by a half note F#4 in measure 54, which is part of a slur with an eighth note G#4. The piano accompaniment continues with eighth-note patterns, including slurs and accents.

55

This musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 56. The middle staff is in treble clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes, some with accents. The bottom staff is in treble clef with a key signature of two sharps, featuring a bass line with eighth and sixteenth notes, some with accents. The score concludes with a double bar line and repeat dots in all three staves.

William Marsey

George's Sonatas and Man Dances

for solo piano

(2021)

Commissioned by The Royal Academy of Music
First performance given by George Xiaoyuan Fu
on 4 February 2022 at The Royal Academy of Music, London

Duration c.20 minutes

George's Sonatas and Man Dances

William Marsey

Man Dance: Thursday

Grazioso ♩ = 60 molto accel

The first system of musical notation is in 4/4 time, marked 'Grazioso' with a tempo of ♩ = 60 and 'molto accel'. It consists of two staves. The treble staff begins with a piano (*pp*) dynamic and features a series of eighth and sixteenth notes, some beamed together, with a slur over the first four measures. The bass staff has a few rests followed by a series of eighth notes. The key signature has one sharp (F#).

Quick ♩ = 88 molto rit

The second system of musical notation is in 4/4 time, marked 'Quick' with a tempo of ♩ = 88 and 'molto rit'. It consists of two staves. The treble staff begins with a forte (*ff*) dynamic and features a series of eighth and sixteenth notes, some beamed together, with a slur over the first four measures. The bass staff has a few rests followed by a series of eighth notes. The key signature has one sharp (F#).

Play 4 times

The third system of musical notation is in 4/4 time and is marked 'Play 4 times'. It consists of two staves. The treble staff begins with a piano (*pp*) dynamic and features a series of eighth and sixteenth notes, some beamed together, with a slur over the first four measures. The bass staff has a few rests followed by a series of eighth notes. The key signature has one sharp (F#).

Sonata 1

Elegant and clear ♩ = 76

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Elegant and clear' with a quarter note equal to 76 beats per minute. The score is divided into four systems, each containing two measures.

System 1 (Measures 1-2): The first measure begins with a forte (*f*) dynamic and a *cantabile* marking. The second measure continues the melodic line. A *ped.* (pedal) marking is placed below the first measure.

System 2 (Measures 3-4): The third measure continues the melodic line. The fourth measure includes a *cresc.* (crescendo) marking.

System 3 (Measures 5-6): The fifth measure continues the melodic line. The sixth measure includes a *mf* (mezzo-forte) marking.

System 4 (Measures 7-9): The seventh measure continues the melodic line. The eighth measure includes a *ff* (fortissimo) marking. The ninth measure begins a new section marked *p* (piano) and *slurs sim.* (slurs similar).

12

Measures 12-15 of Sonata 1. The score is in bass clef with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present in measure 13.

15

Measures 15-18 of Sonata 1. The score continues in bass clef with the same key signature. The right hand's melodic line evolves with more complex slurs. The left hand's accompaniment remains consistent. Dynamic markings include *(cresc.)* in measure 15 and *(mf)* in measure 16.

18

Measures 18-21 of Sonata 1. The score continues in bass clef. In measure 18, the left hand has a *(cresc.)* marking. In measure 19, the right hand has a *(f)* marking. At the end of measure 21, the time signature changes to 2/4, and the right hand begins a new melodic phrase in treble clef.

21

Measures 21-23 of Sonata 1. The score is now in treble clef with a key signature of two flats. The right hand features a melodic line with slurs and a *ff* (fortissimo) dynamic marking in measure 21. The left hand continues with an eighth-note accompaniment.

23

Measures 23-26 of Sonata 1. The score continues in treble clef. The right hand's melodic line is marked with a *dim.* (diminuendo) in measure 23. The left hand's accompaniment remains steady.

26

(dim.)

28

(dim.)

rit. al fine

ppp

This musical score is for Sonata 1, measures 26 through 31. It is written for piano in a key with two flats (B-flat major or D minor). The notation is in a grand staff with a treble and bass clef. Measures 26-27 show a descending eighth-note melody in the right hand and a corresponding bass line in the left hand, marked with a piano dynamic and a decrescendo hairpin. Measures 28-30 continue this pattern, with the right hand moving to a higher register. Measure 31 is a final measure with a 2/4 time signature change, marked with a piano dynamic and a decrescendo hairpin, leading to a double bar line.

Sonata 2

Cantabile and controlled, with lots of rubato. ♩ = 69

legato con *And.*

5

10 a little faster

15

p *mf* *p* *mp*

p *mf* *mf*

pp delicate *f*

mf *pp* *f* bright

Detailed description: This is a musical score for a piano sonata, measures 1 through 15. The music is written for piano in 4/4 time. The key signature has one sharp (F#). The tempo/mood is 'Cantabile and controlled, with lots of rubato' with a quarter note equal to 69 beats per minute. The score is divided into four systems. The first system (measures 1-4) features a melody in the right hand with slurs and ties, and a supporting bass line in the left hand. Dynamics range from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) includes a section marked 'a little faster' starting at measure 10, with dynamics ranging from pianissimo (pp) delicate to forte (f). The fourth system (measures 13-15) concludes the passage with a 'f bright' dynamic. The notation includes various slurs, ties, and articulation marks like accents and staccato marks.

19 , a tempo

morendo

p sotto voce

poco

pp

allargando

mf warm

24

pp

Sonata 3

Quick but articulate. ♩ = 80

The musical score is written for piano in 2/4 time, with a tempo of ♩ = 80. The key signature is one sharp (F#). The score is divided into five systems, each with a measure number at the beginning of the first staff.

System 1 (Measures 1-6): The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The first staff has a dynamic marking of *p* warm, with independent voices. The second staff has a dynamic marking of *mp*.

System 2 (Measures 7-12): The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *p* worried.

System 3 (Measures 13-18): The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The first staff has a dynamic marking of *mp*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mp* happy.

System 4 (Measures 19-24): The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *f*.

System 5 (Measures 25-30): The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The first staff has a dynamic marking of *pp*.

30

f *pp delicate*

35

>

41

mf angsty *f* *f*

46

f *ff* *pp fragile*

52

mf *8va* *ppp*

(8)

58

rit. al fine

59 60 61 62

(8)

63

64 65

Man Dance: Human Activity

Pesante ♩ = 36
1st time *pp assai*, 2nd time *ff assai e marcato*

The first system of the musical score consists of two staves, treble and bass, with a key signature of one sharp (F#). The time signature changes from 3/4 to 4/4, then back to 3/4, and finally to 4/4. The music is characterized by heavy, sustained chords and a slow, deliberate tempo. A large slur covers the first two measures, and another slur covers the last two measures. The instruction "legato con *And.*" is written below the first measure.

Lentissimo

The second system of the musical score continues the piece. It begins with a measure marked with a "5" above the staff, indicating a fifth finger. The time signature is 4/4. The music is marked "Lentissimo" and "pp dolce". The system ends with a double bar line. The instruction "pp dolce" is written below the first measure of the second system.

Sonata 4

Deciso ♩ = 126

The musical score is written for piano in 4/4 time. It consists of four systems of staves, each with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Deciso' with a quarter note equal to 126 beats per minute. The first system (measures 1-4) features a forte 'happy' melody in the treble and a 'red.' (reduced) bass line. The second system (measures 5-8) includes a 'slurs sim.' (slurs similar) instruction. The third system (measures 9-12) continues the melodic and bass line development. The fourth system (measures 13-16) begins with a mezzo-forte 'proud' melody in the treble. The score includes various musical notations such as slurs, ties, and dynamic markings.

f happy

red. *sim. al. ne*

slurs sim.

mf proud

17

ff non troppo

21

ff non troppo

25

p sub. sonoro

pp sub. misterioso

29

f happy

1. 2.

Sonata 5

Completely smooth ♩ = 72

poco piu mosso ♩ = 84

Play 3 times

pp tranquillo *ppp*

Red. etc.

Play 3 times

fff ppp

7

poco accel. - - - - - ♩ = 96

fff mp

7

Play 3 times

8va

Play 3 times

fff

7

13 *8va* *rit.* *ppp*

This block contains the musical notation for measures 13 and 14. Measure 13 features a complex texture with multiple voices in both staves, including a high-octave line marked *8va*. Measure 14 continues this texture, with a *rit.* (ritardando) marking above the staff and a *ppp* (pianissimo) marking below the staff. The notation includes various note values, rests, and dynamic markings.

15

This block contains the musical notation for measure 15. It features a complex texture with multiple voices in both staves, including a high-octave line marked *8va*. The notation includes various note values, rests, and dynamic markings.

Sonata 6

Comodo con moto ♩ = 92

p semplice

p

as before

legato con Red.
u.c.

5

p

Red.
(u.c.)

Red.

10

mp

Red.
(u.c.)

14

Red.

mf

p

Red.

8va

18

p *pp* *p* *pp*

8va 8ba

u.c.

22

mp *p*

8va 8ba

u.c.

molto rall.

26

ff *pp*

8va 8ba

u.c.

a tempo

Man Dance: For Winds

Lacrimoso, rubato ♩ = 66

3rd time to Coda ⊕

f non troppo *pp*

mf *p* *mf* *pp* *mf* *p sub.* *mf*

legato con *And.*

p *mf* *p* *p*

Play 3 times

⊕ Coda
Lento

mf sub. *pp*

Sonata 7

Slow

p-mf freely

[1] Brisk ♩ = 132

f confident *ff* *f* *ff*

Ped. _____

6

mf *f* *mf* *f*

10

mf *f* *mf* *f sub.*

14

ff assai pp sub.

18

ff assai pp sub.

22

ff *pp* *mf* *ff*

Play 3 times Lento

27

pp completely smooth

a tempo

31

ff *pp*

35

ff *ff pesante*

40

sim

45

fff *pp sub. smooth again*

u.c.

50

(u.c.)

Measures 50-53: Four measures of music in G major, 2/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a descending eighth-note scale. The piece concludes with a final chord in the right hand.

54

(u.c.)

Measures 54-58: Five measures of music. Measures 54-56 continue the eighth-note patterns from the previous system. Measures 57-58 introduce a new right-hand melody consisting of quarter notes and eighth notes, while the left hand maintains its eighth-note accompaniment.

59

ff

8ba

Measures 59-63: Five measures of music. Measures 59-61 feature a dynamic shift to *ff* (fortissimo) and the introduction of accents (^) on the first and third notes of the right-hand phrases. Measures 62-63 continue this pattern with accents and dynamic markings.

64

p *f* *p* *f* *pp* *mf*

(8)

Measures 64-68: Five measures of music. Measures 64-68 show a series of dynamic changes: *p* (piano) at measure 64, *f* (forte) at measure 65, *p* at measure 66, *f* at measure 67, *pp* (pianissimo) at measure 68, and *mf* (mezzo-forte) at measure 69. The music features a mix of eighth and quarter notes with various articulations.

69

pp *fff* *ppp* *sub. al fine*

8^{va}

(8)

una corda al fine

74

(8)

79

(8)

84

(8)

(8)

89

musical score for measures 89-92. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Measure 92 features a dynamic accent (>) on the right hand's eighth notes.

molto rit. al fine

(8)

93

musical score for measures 93-96. The right hand plays a descending eighth-note line, and the left hand continues the eighth-note accompaniment. Measures 94 and 95 have dynamic accents (>) on the right hand. Measure 96 has a dynamic accent (>) on the left hand's eighth notes.

(8)

97

musical score for measures 97-100. The right hand plays a descending eighth-note line, and the left hand continues the eighth-note accompaniment. Measures 98 and 99 have dynamic accents (>) on the right hand. Measure 100 has a dynamic accent (>) on the left hand's eighth notes.

William Marsey

I am become a man

on a text by Jack Underwood

(2021)

Commissioned by Listenpony
First performance given by Exaudi
on 30 October 2021 at Crypt on the Green, Clerkenwell, London

Instrumentation
four voices SATB

Duration 5 minutes

I am Become a Man *by Jack Underwood*
with fats around my organs lightly
hair grown on my shoulders
lightly death in all my actions as I build
a log-store shirtless in the autumn.

I hate this gathering and deepening
beneath my pale tabard; boyhood gone
and with it all my girlishness: hands-
on-the-headphones-dance-move/
lasso-move-and-shimmy; now my hips
thrust solemn as lorries gather in a layby
to discuss my remaining options.

I cannot leave the barbecue unsupervised
as I focus on ignoring my body
in the changing-rooms. Not one
of the maximum eight permitted items
fits me nicely. Handsome is for horses,
house plants, hotels, tall and deco
in dreamy pastel shades.

I've never wanted to fight anyone
ever, or be real this way and mean it.
I just want to bellow love unbridled,
an elk beneath an overpass, and retire
my life gently, so that capable hands
need not lift much soil or sadness.

from *A Year in the New Life*, Faber and Faber 2021

I am Become a Man

Jack Underwood

William Marsey

simple, measured ♩ = 60

mf comodo

S
I am Be - come a Man with fats a - round my or - gans light - -

A

T

B
mf comodo
I am Be come a Man with fats a - round my or - gans

6
mp - - ly hair grown on my shoul - ders *mf* light - ly death in

mp light - - ly *mf* death

pp mm

mp *mf*
light - ly hair grown on my shoul - ders light - ly death in all my ac - tions as

12 *p* *poco rall.* *pp*
all my ac - tions as I build a log-store shirt - less in the au - - tumn

p *pp*
in all my ac - - - tions as I build a log - - - store in the au - tumn

pp *p*
mm build au - tumn.

p *pp*
I build a log - store I

18 **double speed** (♩ = 60) **accel. poco a poco**

pp

I hate this ga - the - ring and deep - pen -

pp

I hate this ga - the - ring and deep - pen -

hate this ga - the - ring and deep - pen - ning

21 (♩ = c. 76)

p

- pen - ning be - neath my pale ta - bard; boy -

p

- ning be - neath my pale ta - bard; boy -

p

be - neath my pale ta - bard; boy - hood

25 (♩ = c. 92)

mp

- hood gone and with it all my girl - ish ness: hands on the

mf

- hood gone and with it all my girl - ish ness: hands on the

mf

gone and with it all my girl - ish ness: hands on the

... (♩ = c. 108)

[illegible]

31 **quick, urgent** ♩ = 120

my hips thrust sol - - lemn as lor - ries ga - - - - -

now my hips thrust sol - - lemn as

my;

36

lor - ries ga

f

now my hips thrust sol - - lemn as lor - ries ga

41

ther

ther in

ther in a

f now my hips thrust sollemn as lorries ga

45

pp *leggiero*

in a lay by to dis-cuss my re-main-ning op-tions

a lay by

f *pesante*

lay by to dis-cuss my re-main

f *pesante*

ther in a lay by to dis-cuss my re-main

50

to dis-cuss my re-main-ning op-tions, to dis-cuss my re-main

ning op-tions, to dis-cuss my

ing op-tions, to dis

55

ning op - tions, to dis - cuss my re - main - ing op - tions, *f*

re main - ing op - tions, *pp* to

- cuss my re - main - ing op - tions,

60

dis - cuss my re - main - ing op - tions to dis - cuss my re main -

dis - cuss my re - main -

to dis - cuss my re - main

poco rall. *pp* distant

65

ning op - tions *mf* I

- ing op - tions *f* *mf*

- ing op - tions *f* *mf*

71 **thoughtful** $\text{♩} = 100$ **f**

ca - not leave the bar - be - cue un - su - per vised as I fo - cus on ig -

pp distant

I ca - not leave the bar - be - cue un - su - per vised as I fo - cus on

pp distant

I can - not leave the bar - be - cue un - su - per - vised as I fo - cus

75 **pp** **f**

- no - ring my bo - - - dy in the chang - - - ing rooms. Not one of

ig - no - ring my bo - - - dy in the chang - - - ing rooms. Not

on ig - no - ring my bo - - - dy in the chang - - - ing rooms.

79 **f** **pp**

the max - i - mum eight per - mit - ted i - - - tems fits me nice - ly.

one of the max - i - mum eight per - mit - ted i - - - tems fits me nice -

Not one of the max - i - mum eight per - mit - ted i - - - tems fits me

82 *pp*

Hand - - - some is for hor - ses, hand - some is for hor - ses, ho -

-ly. *pp*

Hand - - - some is for hor - ses, hand - some is _____ for hor - ses,

nice - ly. *f* *pp*

Hand - - - some is for hor - ses, hand - some is for

86

-tels, house__ plants, tall and de - co in drea - my pa - - - -

f *pp*

ho - tels, house__ plants, tall__ and de - co in drea - my pa - - - -

hor - ses, ho - tels, house__ plants, tall and de - co in drea - my pa - - - -

90 *mf* *pp*

- stel shades. mm_____

mf *pp* *pp*

- stel shades. mm_____ mm_____

mf *pp*

- stel shades. mm_____ mm_____

f matter of fact *f*

I've ne - ver wan - ted to fight a - ny - one e - ver or be real this way and mean

94

mm mm mm mm mm

it. I just want to bel - low love un - - - - - bri - dled an elk be -

97

mm mm mm mm mm

-neath an o - ver - pass, and re - tire my life gen - tly, so that ca - pa - ble hands may

101

mm mm mm mm

not lift soil or... so that ca - pa - ble hands may not lift much soil or sad - ness, so that ca - pa -

104

mm ppp mm ppp mm

- ble hands may not lift much soil or sad - ness, so that ca - pa - ble hands may not lift much soil or sad -

107

L'istesso tempo, flowing, surreal

pp f pp f pp f pp f

so that ca - pa - ble hands may not lift much soil or sad - ness, so

so that ca - pa - ble hands may not lift much soil or sad - ness,

so that ca - pa - ble hands may not lift much soil or sad - ness,

- ness, so that ca - pa - ble hands may not lift much soil or sad -

110

pp f pp f pp f pp f

that ca - pa - ble hands may not lift much soil or sad - ness, so that

so that ca - pa - ble hands may not lift much soil or sad - ness, so

so that ca - pa - ble hands may not lift much soil or sad - ness,

- ness, so that ca - pa - ble hands may not lift much soil or sad - ness,

112 *pp*

ca - pa - ble hands may not lift much soil or sad - ness, so that ca -

pp

that ca - pa - ble hands may not lift much soil or sad - ness, so that

pp

so that ca - pa - ble hands may not lift much soil or sad - ness, so

pp

so that ca - pa - ble hands may not lift much soil or sad - ness,

114 *ff*

-pa - ble hands may not lift much soil or sad - ness, so that ca - pa -

ff

ca - pa - ble hands may not lift much soil or sad - ness, so that ca -

ff

that ca - pa - ble hands may not lift much soil or sad - ness, so that

ff

so that ca - pa - ble hands may not lift much soil or sad - ness, so

116 *pp* *f non troppo*

- ble hands may not lift much soil or sad - ness, so that ca - pa -

pp *f non troppo*

- pa - ble hands may not lift much soil or sad - ness, so that ca -

pp *f non troppo*

ca - pa - ble hands may not lift much soil or sad - ness, so that

pp *f non troppo*

that ca - pa - ble hands may not lift much soil or sad - ness, so

118 *pp sub.* *f sim.*

- - ble hands may not lift much soil or sad - ness, so that ca - pa - ble hands

pp sub. *f sim.*

- - pa - ble hands may not lift much soil or sad - ness, so that ca - pa - ble

pp sub. *f sim.*

ca - pa - ble hands may not lift much soil or sad - ness, so that ca - pa -

pp sub. *f sim.*

that ca - pa - ble hands may not lift much soil or sad - ness, so that ca -

121 *pp sub.*

may not lift much soil or sad - ness, so that ca - pa - ble hands

pp sub.

hands may not lift much soil or sad - ness, so that ca - pa - ble

pp sub.

- ble hands may not lift much soil or sad - ness, so that ca - pa -

pp sub.

- pa - - ble hands may not lift much soil or sad - ness, so that ca -

123 *f sim.* *ppp sub.*

may not lift much soil or sad - - - - - ness.

f sim. *ppp sub.*

hands may not lift much soil or sad - - - - - ness.

f sim. *ppp sub.*

- ble hands may not lift much soil or sad - - - - - ness.

f sim. *ppp sub.*

- pa - ble hands may not lift much soil or sad - - - - - ness.

Man with Limp Wrist

for orchestra

(2023)

Commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

First performance given by The Hallé conducted by Thomas Adès
on 26 October 2023 at The Bridgewater Hall, Manchester

Dedicated to Thomas Adès

Instrumentation

2 Flutes (II = Piccolo)
2 Oboes (II = Cor Anglais)
2 Clarinet in Bb (II = Bass Clarinet)
2 Bassoons (II = Contrabassoon)

2 Horns in F
2 Trumpets in C
Tenor Trombone
Bass Trombone
Tuba

Timpani

Strings

Duration c.19 minutes

Score in C

Man with Limp Wrist

© William Maffey, 2023

sostenuto, pressing $\text{♩} = 60$

C

Flute 1 2
 Oboe 1 2
 Clarinet (Bb) 1
 Bass Clarinet
 Bassoon 1
 Contrabassoon
 Horn (F) 1 2
 Trumpet (C) 1 2
 Trombone
 Bass Trombone
 Tuba
 Violin I 1 2
 Violin II 1 2
 Viola 1 2
 Violoncello 1 2
 Double Bass

This is a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, B. Cl., Bsn. 1, Cbsn., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., B. Tbn., Tba, Vln I, Vln II, Vla, Vc., and D. B. The score includes dynamic markings such as *f*, *ff*, *fff*, *mf*, and *mp*, and performance instructions like *legato* and *assai*. The page is numbered 10 at the top left. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score is for a full orchestra, with each instrument part clearly delineated on its own staff. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating the rhythm and phrasing of the music. The dynamic markings and performance instructions provide guidance to the performers on the volume and style of the playing. The overall layout is clean and professional, typical of a printed musical score.

III. Bar Boy

gregarious, lilting, almost losing control (♩. = 80)

E

Flute 1

Piccolo

Oboe 1
2

Clarinet (Bb) 1

Bass Clarinet

Bassoon 1

Contrabassoon

Horn (F) 1
2

Trumpet (C) 1

Trumpet (C) 2

Trombone

Bass Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

[illegible]

This page contains measures 26 through 30 of a musical score. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani), and strings (Violins I & II, Viola, Violoncello, Double Bass). The score is written in G major and 4/4 time. Key musical elements include dynamic markings (f, p, mf, pp, ppp), articulation marks (accents, slurs), and performance instructions like 'sub.' (subito) and 'poco'. The bottom of the page shows measure numbers 26, 27, 28, 29, and 30.

[illegible]

50

Fl. 1

Picc.

Ob. 1
2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1
2

Tpt. 1
2

Tbn.
B. Tbn.

Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

M

[illegible]

allarg. - - - - -

[illegible]

poco rall. - - - - -

The image shows a page of a musical score for a symphony, likely from a 19th-century composer given the notation and instrumentation. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "a tempo".

The instruments and their parts are as follows:

- Fl. 1:** Flute 1, playing a melodic line with dynamic markings *pp*, *mf*, and *pp*.
- Picc.:** Piccolo, playing a melodic line with dynamic markings *pp*, *mf*, and *p*.
- Ob. 1:** Oboe 1, playing a melodic line with dynamic markings *mf*, *mf*, and *pp*.
- C. A.:** Clarinet A, playing a melodic line with dynamic markings *pp*, *mf*, *p*, and *pp*.
- Cl. 1:** Clarinet 1, playing a melodic line with dynamic markings *pp*, *mf*, *p*, and *pp*.
- Cl. 2:** Clarinet 2, playing a melodic line with dynamic markings *pp*, *mf*, *p*, and *pp*.
- Bsn. 1:** Bassoon 1, playing a melodic line with dynamic markings *pp*, *mf*, *p*, *mf*, and *pp*.
- Bsn. 2:** Bassoon 2, playing a melodic line with dynamic markings *p*, *pp*, *mf*, and *p*.
- Hn. 1:** Horn 1, playing a melodic line with dynamic markings *p*, *pp*, and *p sub.*.
- Hn. 2:** Horn 2, playing a melodic line with dynamic markings *p sub.*.
- Timp.:** Timpani, playing a melodic line with dynamic markings *pp*, *mf*, and *pp*.
- Vln I:** Violin I, playing a melodic line with dynamic markings *mf*, *pp*, and *pp*.
- Vln II:** Violin II, playing a melodic line with dynamic markings *mf*, *pp*, and *pp*.
- Vla:** Viola, playing a melodic line with dynamic markings *mf*, *pp*, and *pp*.

The score is written in a standard musical notation with a grand staff for each instrument. The dynamics are indicated by letters: *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *pp sub.* (pianissimo subito). The tempo is marked "a tempo".

16

molto rall. . . . *a tempo* **T** *rit.* **U** *Lento* *rall.*

Fl. 1 *mf* *pp* *pp* *f*

Picc. *mf* *pp* *pp*

Ob. 1 *pp*

C. A. *mf* *pp* *pp* *f*

Cl. 1 *mf* *pp* *pp* *f* *f* *pp*

Cl. 2 *mf* *pp* *pp* *f* *f* *pp*

Bsn. 1 *pp* *f* *pp*

Bsn. 2 *pp* *f* *pp*

Hn. 1 *pp*

Hn. 2 *pp* *f* *pp*

Timp. *pp* *pp*

Vln I *mf* *pp* *pp* *f* *pp*

Vln II *mf* *pp* *pp* *f* *pp* *f*

Vla *mf* *pp* *f* *pp*

div. *pp* *f*

div. *pp* *f*

quick, nimble, fretting ♩ = 180

Flute 1 2

Oboe 1

Cor Anglais

Clarinet (Bb) 1 2

Bassoon 1

Horn (F) 1 2

Trumpet (C) 1 2

Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

[illegible]

This musical score is for the 'The Swan' movement from the Suite for Piano and Orchestra by Camille Saint-Saëns. The score is arranged for a woodwind and string ensemble. The woodwind section includes Flute 1 and 2, Oboe 1, Cor Anglais (C. A.), Clarinet 1 and 2, Bassoon 1, Horn 1 and 2, Trumpet 1 and 2, and Trombone. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D. B.). The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score begins with a 'W' in a box, indicating the start of the woodwind section. The woodwinds play a melodic line, while the strings provide a harmonic accompaniment. The score is written for a full orchestra, with the woodwinds and strings being the primary focus.

[illegible]

Y

Fl. 1

pp

Fl. 2

pp

Ob. 1

C. A.

pp

Cl. 1

2

pp

Bsn. 1

Hn. 1

mp

Hn. 2

pp

Tpt. 1

2

Tbn.

Timp.

1

Vln I

2

Vln II 1

2

Vla

Vc.

D. B.

Fl. 1

Ob. 1

C. A.

Cl. 1

Bsn. 1

Hn. 1

Tpt. 1

Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

1.

2.

nat. pizz.

div.

nat. arco sul tasto

sul tasto

pp

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1
2

Bsn. 1

Hn. 1
2

Tpt. 1
2

Tbn.

Timp.

Vln I 1
2

Vln II 1
2

Vla

Vc.

D. B.

A1

pp

Picc.

pp

a2₊

1. con sord.

pp

pp

div. 1.

div. 1.

[illegible]

63

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1
2

Bsn. 1

Hn. 1
2

Tpt. 1
2

Tbn.

Timp.

Vln I 1
2

Vln II

Vla

Vc.

D. B.

pp

pp

pp

pp

pp

pp

f

f

pp

f

[illegible]

[illegible]

VI. Family Photo

matter-of-fact, measured ♩ = 60

This musical score block covers measures 1 through 6 of the piece. It features six staves: Horn (F) 1/2, Trumpet (C) 1, Trumpet (C) 2, Trombone, Bass Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/8. The tempo is marked 'matter-of-fact, measured' with a quarter note equal to 60 beats per minute. The music is characterized by sustained notes and dynamic markings. The Horn part is mostly rests. The Trumpet 1 part starts with an 'open' instruction and a 'mf comodo' marking, followed by a crescendo to 'f' and then back to 'mf'. The Trombone part has a 'mf comodo' marking, followed by a crescendo to 'f' and then back to 'mf'. The Bass Trombone and Tuba parts have 'mf comodo' markings, followed by a crescendo to 'f' and then back to 'mf'. The Tuba part ends with a 'p' marking.

G1

This musical score block covers measures 7 through 12 of the piece. It features six staves: Horn (F) 1/2, Trumpet (C) 1, Trumpet (C) 2, Trombone, Bass Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/8. The music continues with sustained notes and dynamic markings. The Horn part starts with a 'p comodo' marking, followed by a crescendo to 'f'. The Trumpet 1 part has a 'p' marking, followed by a crescendo to 'f'. The Trumpet 2 part has an 'open' instruction, followed by a 'p comodo' marking, then a crescendo to 'f', and then back to 'p'. The Trombone part has a 'p' marking, followed by a 'pp' marking, then a crescendo to 'mf', and then back to 'p'. The Bass Trombone and Tuba parts have 'f' markings, followed by a crescendo to 'f', and then back to 'p'.

H1

poco rit. Attacca

This musical score block covers measures 13 through 18 of the piece. It features six staves: Horn (F) 1/2, Trumpet (C) 1, Trumpet (C) 2, Trombone, Bass Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/8. The music continues with sustained notes and dynamic markings. The Horn part starts with a 'p' marking, followed by a crescendo to 'f', and then back to 'p'. The Trumpet 1 part has a 'p' marking, followed by a crescendo to 'f', and then back to 'p'. The Trumpet 2 part has a 'p' marking, followed by a crescendo to 'f', and then back to 'p'. The Trombone part has a 'f' marking, followed by a crescendo to 'p', and then back to 'pp'. The Bass Trombone and Tuba parts have 'p' markings, followed by a crescendo to 'p', and then back to 'pp'.

VII. The Reader

musical score for "The Mechanical" by John Williams. The score is in 3/4 time, key of D major, and tempo of 120. It includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (Bb) 1, Clarinet (Bb) 2, Bassoon 1, Bassoon 2, Horn (F) 1, Horn (F) 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with "mechanical" and "J1".

19

L1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln I

Vln II

Vla

Vc.

D. B.

mf

ppp

ppp

mf

ppp

p

pp

pp

f

arco

p

28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln I

Vln II

Vla

Vc.

D. B.

pp

mf

f

p

arco

pizz.

mp

(2nd time only)

This page contains measures 35 through 48 of the musical score for section N1. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Violin I & II, Viola, Cello, and Double Bass. The key signature has one sharp (F#) and the time signature changes from 2/4 to 3/4 at measure 36 and back to 2/4 at measure 47. Dynamics include *f*, *mf*, and *fz*. Performance markings such as accents (*>*) and breath marks (*v*) are present throughout.

O1

Fl. 1 *ffp* *ff* *ffp* *ff* *ffp* *ff* *ffp*

Fl. 2 *ffp* *ff* *ffp* *ff* *ffp* *ff* *ffp*

Ob. 1 *ffp* *ff* *ffp* *ff* *ffp*

Ob. 2 *ffp* *ff* *ffp* *ff* *ffp*

Cl. 1 *f* *ff*

Cl. 2 To B. Cl.

Bsn. 1 *pp*

Bsn. 2

Hn. 1

Hn. 2

Vln I 1 *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* 15^{ma}

Vln I 2 *ffp* *fp* *ffp*

Vln II 1 *f* *ffp* *ffp* *ffp* *ffp*

Vln II 2 *f* *ffp* *ffp* *ffp* *ffp*

Vla 1 *f*

Vla 2 *f*

Vc. *pp*

D. B.

This page of the musical score is for a symphony, featuring staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time, key of D major, and includes dynamic markings like *ff* and crescendo.

The score is written for a full orchestra. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1 and 2, and Horns 1 and 2. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time, key of D major, and includes dynamic markings like *ff* and crescendo.

The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1 and 2, and Horns 1 and 2. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time, key of D major, and includes dynamic markings like *ff* and crescendo.

VIII. Three Friends

pesante sostenuto, monumental $\text{♩} = 40$ S1

Flute 1

Piccolo

Oboe 1
2

Clarinet (Bb) 1

Clarinet (Bb) 2

Bassoon 1
2

Horn (F) 1
2

Trumpet (C) 1
2

Trombone
Bass Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl. 1 *ff* **T1** Lento

Picc. *ff*

Ob. 1 *ff* *a2*

Cl. 1 *ff* *a2*

Bsn. 1 *ff* *a2*

Hn. 1 *ff* *a2* *ppp*

Tpt. 1 *ff* *a2* *ppp*

Tbn. *ff* *ppp*

B. Tbn. *ff* *ppp*

Tba *ff* *ppp*

Timp. *ppp* *3*

Vln I *ff* *f* *ff* *div.*

Vln II *ff* *f* *ff* *div.*

Vla *ff* *f* *ff* *div.*

Vc. *ff* *ff* *f* *ff* *div.*

D. B. *ff* *ppp*

The musical score for page 39 is written for a full orchestra. It begins with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked 'Lento'. The score is divided into five systems. The first system includes Flute 1, Piccolo, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Trumpet 1, Trombone, Bass Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes Flute 1, Piccolo, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Trumpet 1, Trombone, Bass Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The third system includes Flute 1, Piccolo, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Trumpet 1, Trombone, Bass Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The fourth system includes Flute 1, Piccolo, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Trumpet 1, Trombone, Bass Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The fifth system includes Flute 1, Piccolo, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Trumpet 1, Trombone, Bass Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *ppp* (pianississimo), and *a2* (second octave). It also includes articulations like *trem.* (tremolo) and *div.* (divisi). The score is written for a full orchestra, including woodwinds, brass, percussion, and strings.

IX. Man with Limp Wrist

bright, brilliant ♩ = 100

U1

Flute 1 2

Oboe 1

Oboe 2

Clarinet (Bb) 1

Clarinet (Bb) 2

Bassoon 1 2

Horn (F) 1 2

Trumpet (C) 1 2

Trombone

Bass Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

8

Fl. 1 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. B. Tbn.

Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

p *pp* *pp* *p* *pp* *pp* *mf*

p *pp* *p* *pp* *pp* *mf*

pizz. *pp* *mf*

pizz. *mf*

V1

20

Fl. 1 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. B. Tbn.

Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

W1

f *pp* *pp* *f*

f *mf*

f *mf* *pp*

pp *f* *pp*

f *mf* *pp*

a2 *pp*

a2 *pp*

con sord. *pp* *f*

arco *pp*

38 Z1 Poco meno mosso (♩. = 92)

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *pp*

Ob. 2 *f*

Cl. 1 *pp* *pp* *pp*

Cl. 2 *pp*

Bsn. 1 1. *pp*

Bsn. 2

Hn. 1 a2 *pp* *ff*

Hn. 2

Tpt. 1 1. *pp* *ff*

Tpt. 2

Tbn. *pp*

B. Tbn.

Tba

Timp.

Vln I *arco* *pp*

Vln II *pizz. con sord.* *arco* *pp*

Vla *arco* *pp*

Vc. 1 div. *unis.*

Vc. 2

D. B. *pp*

[illegible]

C2 Poco meno mosso ♩. = 68

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. B. Tbn.

Tba

Timp.

Vln I

Vln II

Vla unis.

Vc. div.

D. B.

D2 Poco meno mosso ♩. = 60

66

Fl. 1

Fl. 2

Ob. 1
2

pp

Cl. 1

pp

Cl. 2

pp

Bsn. 1
2

pp

Hn. 1
2

Tpt. 1
2

Tbn.
B. Tbn.

Tba

Timp.

Vln I

Vln II

Vla

ppp

Vc. 1
2

div.

non div.

D. B.

ppp

E2 Poco meno mosso ♩ = 52

Poco meno mosso ♩ = 48

Poco meno mosso ♩ = 44

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba
Timp.
Vln I
Vln II
Vla
Vc. 1
Vc. 2
D. B.

pp, *p*, *ppp*, *fpp*, *sim.*, *arco*, *div.*

echo, *poco*

F2 Poco meno mosso $\text{♩} = 120$
a2

G2 Poco meno mosso $(\text{♩} = 92)$

Fl. 1
2

Ob. 1

C. A.

Cl. 1
2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.
B. Tbn.

Tba

Timp.

Vln I 1
2

Vln II 1
2

Vla

Vc.

D. B.

pp, *p*, *mf*, *pp*, *mp*, *fpp*, *ppp*, *al fine*, *div. 1.*, *mute*, *open*, *unis.*

K2

J2

Poco meno mosso ♩ = 50

molto rit.

Fl. 1 *ppp al fine*

Fl. 2 *ppp al fine*

Ob. 1 *ppp al fine*

C. A. *ppp al fine*

Cl. 1 *ppp al fine*

Cl. 2 *ppp al fine*

Bsn. 1 *fff assai* *pp* *fff* *pp* *pp* *fff*

Cbsn. *fff assai* *pp* *fff* *pp* *pp* *fff*

Hn. 1 *mf-pp* *mf-pp* *sim.*

Hn. 2 *mf-pp* *mf-pp* *sim.*

Tpt. 1 *fff assai* *pp* *fff* *pp* *pp* *ff* *pp*

Tpt. 2 *fff assai* *pp* *fff* *pp* *pp* *fff* *pp*

Tbn. *fff assai* *pp* *pp* *fff assai* *pp* *pp* *fff*

B. Tbn. *fff assai* *pp* *pp* *fff assai* *pp* *pp* *fff*

Tba *fff assai* *pp* *fff assai* *pp* *pp* *fff*

Timp. *pp* *ff* *pp* *fff*

Vln I *unis.* *ppp*

Vln II *unis.* *ppp*

Vla 1 *div.* *ppp*

Vla 2 *ppp*

Vc. *fff* *pp* *pp* *fff* *pp* *pp* *fff*

D. B. *fff* *pp* *pp* *ff* *pp* *pp* *fff*

William Marsey

No Verticals

three pieces for trio

(2022)

Commissioned by Listenpony
First performance given by members of Explore Ensemble
on 3 March 2022 at Crypt on the Green, Clerkenwell, London

Instrumentation

clarinet in B $\flat$

violin

cello

Duration 6 minutes

Score in C

No Verticals

William Marsey

1. Human Activity

Pesante ♩ = 40

Clarinet in B $\flat$

Violin

Violoncello

pp smooth, together

mf > *p* > *pp*

5

Cl. in B $\flat$

Vln

Vc.

f > *mf* *ff*

f > *mf* *ff* *sostenuto sempre*

f > *mf* *ff*

8

Cl. in B $\flat$

Vln

Vc.

fff *ff* *fff* *pp*

fff *ff* *fff* *pp*

fff *ff* *fff* *pp*

Lento assai

2. Everydayness

Vivace, secretive ♩ = 160

Clarinet in B♭

Violin

Violoncello

fpppp *whispy*
sul tasto e legato (between slurs too)

fpppp *whispy*
sul tasto e legato (between slurs too)

ppp *whispy*

Cl. in B♭

Vln

Vc.

legato (between the slurs too)

ppp

f

molto *ff* *ppp*

molto *f* *ppp*

Cl. in B♭

Vln

Vc.

pizz.

arco

ppp

10 Play 3 times

Cl. in B $\flat$

Vln

Vc.

senza vib.

legato

fppp *molto* *ff*

fppp *molto* *ff*

fppp *molto* *ff*

13

Cl. in B $\flat$

Vln

Vc.

fppp *molto*

fppp *(ppp)* *molto*

ppp *molto*

17

Cl. in B $\flat$

Vln

Vc.

fppp *ff* *legato* *fffppp* *poco*

fppp *ffppp* *f*

f *ffppp* *fffppp* *poco*

20

Cl. in B $\flat$

Vln

Vc.

poco

poco

f non troppo

23

Cl. in B $\flat$

Vln

Vc.

nat.

fff con fuoco

poco

ppp sostenuto

poco

ppp sostenuto

27

Cl. in B $\flat$

Vln

Vc.

poco

poco

mf sim

mf sim

31

Cl. in B $\flat$

Vln

Vc.

poco

f

poco

nat.

f

35

Cl. in B $\flat$

Vln

Vc.

poco

fff molto sostenuto

fffppp sul tasto

fffppp sul tasto

fff molto sostenuto

fffppp

39

Cl. in B $\flat$

Vln

Vc.

42

Cl. in B $\flat$

Vln

Vc.

ff

ff

ff

nat.

nat.

45

Cl. in B $\flat$

Vln

Vc.

ffppp

ffppp

ffppp

sul tasto

sul tasto

48

Cl. in B $\flat$

Vln

Vc.

senza rit

(4)

(4)

(4)

3. Breath, no verticals

Strong, lyrical, always engaged ♩ = 60

Clarinet in B♭

Violin

Violoncello

pp cantabile sostenuto, sempre

pp

Cl. in B♭

Vln

Vc.

cresc. poco a poco to bar 15

pp cresc. poco a poco

(p)

Cl. in B♭

Vln

Vc.

(mf)

(mf)

(p)

10

Cl. in Bb

Vln

Vc.

(mf)

(f)

(f)

13

Cl. in Bb

Vln

Vc.

(f)

ff

ff

16

Cl. in Bb

Vln

Vc.

ff arrival, intense

arrival, intense

arrival, intense

ff

19

Cl. in B $\flat$

dim. poco a poco **(f)**

Vln

ff *dim. poco a poco al fine* **(f)**

Vc.

dim. poco a poco al fine

22

Cl. in B $\flat$

(mf)

Vln

(mf)

Vc.

(f)

25

Cl. in B $\flat$

(p)

Vln

(mf)

Vc.

(p)

28

Cl. in B $\flat$

Vln

Vc.

(p)

(pp)

31

Cl. in B $\flat$

Vln

Vc.

molto rit.

(pp)

ppp

ppp

ppp

William Marsey

Stone Him

for two singers and violin

(2021)

Commissioned by Shadwell Opera
First recorded by Mimi Doulton, Angharad Lyddon and Amy Tress,
conducted by Finnegan Downie Dear, with sound engineer Tom Parnell,
and released online 27 May 2022 on Youtube

Duration 6 minutes.

Text: Deuteronomy 21:18-23 (partial), King James Version

¹⁸ If a man have a stubborn and rebellious son, which will not obey the voice of his father, or the voice of his mother, and that, when they have chastened him, will not hearken unto them:

¹⁹ Then shall his father and his mother lay hold on him, and bring him out unto the elders of his city, and unto the gate of his place;

²⁰ And they shall say unto the elders of his city, This our son is stubborn and rebellious, he will not obey our voice; he is a glutton, and a drunkard.

²¹ And all the men of his city shall stone him with stones, that he die: so shalt thou put evil away from among you; and all Israel shall hear, and fear.

²² And if a man have committed a sin worthy of death, and he be to be put to death, and thou hang him on a tree:

²³ His body shall not remain all night upon the tree, but thou shalt in any wise bury him that day; (for he that is hanged is accursed of God;) that thy land be not defiled, which the Lord thy God giveth thee for an inheritance.

Stone Him

Deuteronomy 21:18-23

William Marsey

Lilting, comodo ♩ = 132
pp gentle

Soprano
If _____ man _____ have _____

Mezzo-soprano
If _____ a _____ man have a _____
non secco

Violin
pp

4 *mp* *pp* sub.
S. a _____ stub - - - born _____ and _____

M-S. *mp* *pp* sub.
_____ stub - - - born and re - bel - - lious _____

Vln *mp* *pp* sub.

8 *mp* *pp* sub.
S. re - - - bel - - - lious _____ son _____

M-S. *mp* *pp* sub.
_____ son which will _____ not o - - bey _____

Vln *mp* *pp* sub.

12 *mp* *pp sub.*

S. which not o - - - bey

M-S. the voice of his fa - - ther

Vln *mp* *pp sub.*

16 *mp* *pp sub.* *mf* **A** *p lilting* *poco*

S. his mo - - ther and that

M-S. or mo - - ther and that

Vln *mp* *pp sub.* *mf* *p sub. lilting*

20 *poco*

S. when they have chas - - - tened

M-S. when they have chas - - - tened

Vln

25 *mf* *p sub.* *poco* *poco*

S. him will not hear - - - ken

M-S. *mf* *p sub.* him will not hear - - - ken

Vln *mf* *p sub.*

30 *mf* *mf*

S. un - - - to them

M-S. *mf* un - - - to un - to them

Vln *mf*

B 34 *pp sub. comodo* *mp*

S. then shall his fa - - -

M-S. *pp comodo* *mp* then shall his fa - - -

Vln *pp sub. comodo* *mp*

38 *pp* *mp*

S. - ther and his mo - - -

M-S. - ther and his mo - - - -

Vln *pp* *mp*

42 *pp* *mp*

S. - ther lay hold on

M-S. - ther lay hold on

Vln *pp* *mp*

46 *pp* *mf*

S. him, and bring him

M-S. him, and bring him

Vln *pp* *mf*

50 **C** *p* lilting *mf* *p* sub.

S. out un - to the

M-S. out un - to the el - - -

Vln *p* lilting *mf* *ppp* sub.

55 *mf* *pp* sotto voce

S. el - - - ders of the ci - - -

M-S. - - ders of the ci - - - - - ty

Vln *mf* *pp* sub.

60 *mp* *pp* sim

S. - - ty and un - to the

M-S. and un - to the gate

Vln *mp* *pp* sub. *mp* *pp*

65 *mp* *mf* **D** *p*

S. *gate* *mm*

M-S. *mp* *mf dolce* *of* *his*

Vln *mf*

68 *p*

S. *mm*

M-S. *pp* *mf sub.* *place;* *And* *they*

Vln *pp* *mf sub.*

71 *p* *p* **E** *pp weak*

S. *mm* *mm* *to*

M-S. *pp weak* *shall* *say* *un - - to*

Vln *sul tasto* *pp weak, legato* *mp*

75

S. *p* *pp*
the el - - - ders of

M-S. *p* *pp*
the el - - - ders of

Vln *p* *pp*

79

S. *p*
his ci - - - - ty

M-S. *p*
his ci - - - - ty

Vln *p*

82

F *pp* *mf*
This our son, is

M-S. *pp* *mf*
ah

Vln *pp* *mf*
sul pont.

84 *pp* *mf*

S. stub - born and re - bel - - - lious

M-S. *pp* *mf* *pp* *mf*
ah stub - born

Vln *pp* *mf*

87 **G** *mp* matter-of-fact *mf* *pp*

S. This our son is stu - - -

M-S. *mp* *mf* *pp*
mm mm mm

Vln *fpp* *mf* *fpp*

90 *mp* *mp* *mf*

S. - born and re - bel - - - lious he will

M-S. *mp* *mp* *mf*
mm mm mm

Vln *mp* *fpp* *mf*

93 *pp* *mp* *mp*

S. not o - - - bey our voice, this

M-S. *pp* *mp* *mp*
mm mm mm

Vln *fpp* *mp* *fpp* nat.

96 *mf* *pp* *f non troppo*

S. son will not o - - -

M-S. *mf* *pp* *f non troppo*
mm mm o - - -

Vln *mf* *fpp* *f non troppo*

100 **H** *pp sotto voce*

S. - - - bey, he is

M-S. *pp sotto voce*
- - - bey, he is

Vln *pp sotto voce* sul tasto

103 *mp* *pp sim*

S. a glut - - - - ton

M-S. is a glut - - - - ton

Vln *mp* *pp sim*

106 *mp* *mp perdendosi* **I**

S. and a drunk - - - -

M-S. and and a drunk - - - -

Vln *mp* *mp perdendosi* sul pont.sul G

110 *pp*

S. ard. _____

M-S. ard. _____

Vln *pp*

114 **J** *ff* full-toned, not angry

S. he is a glut - - ton and a drun - kard, he

M-S. he is a glut - - ton and a drun - kard, he

Vln. nat. *ff* full-toned, not angry

120

S. is a glut - ton and a drunk - ard, he is a glut -

M-S. is a glut - ton and a drunk - ard, he is a glut -

Vln.

126

S. - ton and a drunk - ard, he is a glut - ton

M-S. - ton and a drunk - ard, he is a glut - ton

Vln.

K

131 *(ff)* *mf sub.*

S. and a drun - - kard. He will

M-S. *(ff)* *mf sub.*

and a drun - - kard. He will

Vln *(ff)* *mf sub.*

136 *ff as before*

S. not o - bey our voice, And

M-S. *ff as before*

not o - - bey our voice

Vln *ff as before*

141 *mf sub.*

S. all the men of the ci - ty will

M-S. *mf sub.*

And all the men of the ci - - ty will stone

Vln *mf sub.*

145 *ff* **L** *ff dim*

S. stone him, And all the

M-S. him, And all the

Vln *ff* *ff dim* sul pont.sul G

149 *pp*

S. men of the ci - -

M-S. men of the ci - - - -

Vln *pp*

153 *mf* **M** *f dim poco a poco*

S. - - - ty will

M-S. - ty will

Vln *mf* *f dim poco a poco*

156

S. *mp* stone him

M-S. *mp* stone him

Vln *mp*

159

S. with

M-S. with

Vln

162

S. *p* stones that

M-S. *p* stones, that

Vln *p*

165

S. *he*

M-S. *he*

Vln

168

S. *pp* N *will*

M-S. *pp* *pp* *poco* *will* *die,* *so*

Vln *sul tasto* *pp* *mp*

172

S. *pp* *thou* *put*

M-S. *legato to Sop.* *shalt* *thou*

Vln *pp* *mp* *pp* *mp*

legato to Mez. *mp*

176

S. *mp*
ev - - - - - vil

M-S. *pp* *poco*
e - - - - - vil

Vln *pp* *mp* *pp* *mp*

180 *pp*

S. *pp*
...way - - - - - from - - - - -

M-S. *pp*
a... - - - - -

Vln *pp* *mp* *pp* *mp*

184 *mp* O poco accel. poco a poco - - - - *pp* sotto voce

S. *mp*
a - - - - - mong you, and

M-S. *pp* sotto voce
and

Vln *pp* *mp* *pp* sotto voce

187

S. and all all

M-S. and all all

Vln

190

S. *p* Is... Is.. ...ra...

M-S. *p* Is... Is.. ...ra...

Vln *p*

193

S. *mp* ...ra... ...el, ...el,

M-S. *mp* ...ra... ...el, ...el,

Vln *mp*

196

S. *mf* shall shall hear

M-S. *mf* shall shall hear

Vln *mf*

199

S. *f* hear and and

M-S. *f* hear and and

Vln *f*

P Poco più mosso
ff non troppo, matter-of-fact

203

S. *mf* sub. fear. And if a man have

M-S. *mf* sub. fear. And if a man have

Vln *ff* non troppo, matter-of-fact *mf* sub.

206

S. *ff* *mf sub.*
com - - mit - ted a sin wor - thy of death, and

M-S. *ff* *mf sub.*
com - - mit - ted a sin wor - thy of death, and

Vln *ff* *mf sub.*

211

S. *ff as before*
he shall be put to death,

M-S. *ff as before*
he shall be put to death,

Vln *ff as before*

214

S.
and thou hang him on a

M-S.
and thou hang him on a

Vln

217 *mf sub.* *ff*

S. tree: His bo - dy shall not re - main u -

M-S. tree: His bo - dy shall not re - main u -

Vln *mf sub.* *ff*

221 *mf sub.* *ff*

S. - pon the tree; thou shalt bu - ry him

M-S. - pon the tree; thou shalt bu - ry him

Vln *mf sub.* *ff*

225 **Q**

S.

M-S. *pp sub.*

Vln *pp sub.* *secco*

that day; that thy

228

S.

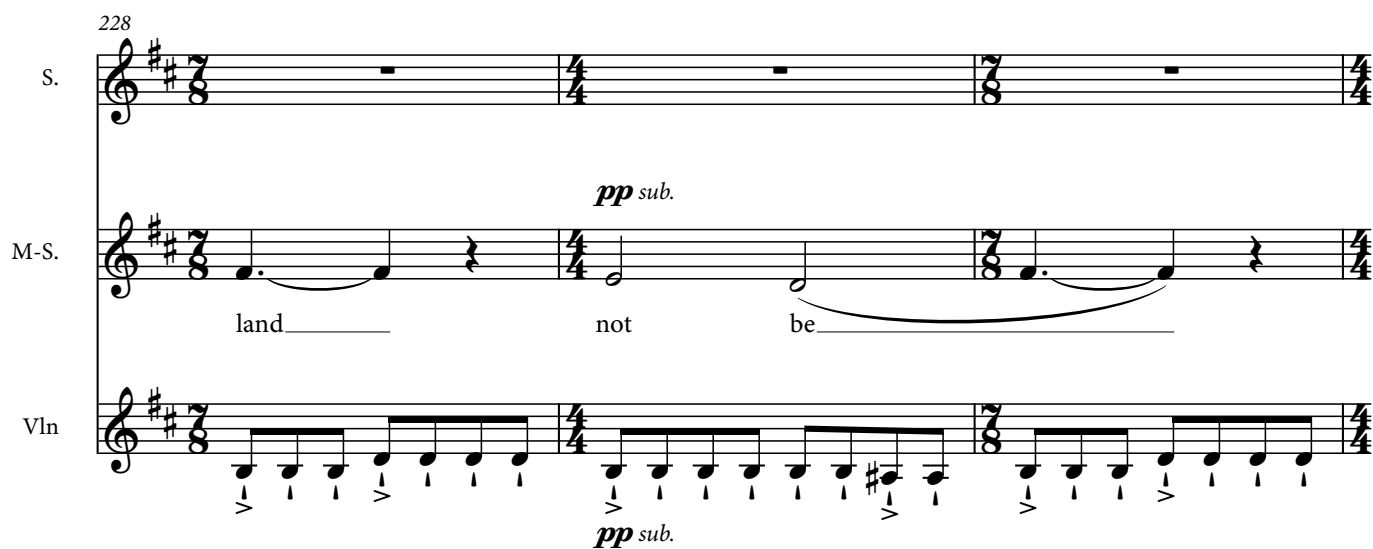
M-S.

Vln

pp sub.

land not be

pp sub.



231

S.

M-S.

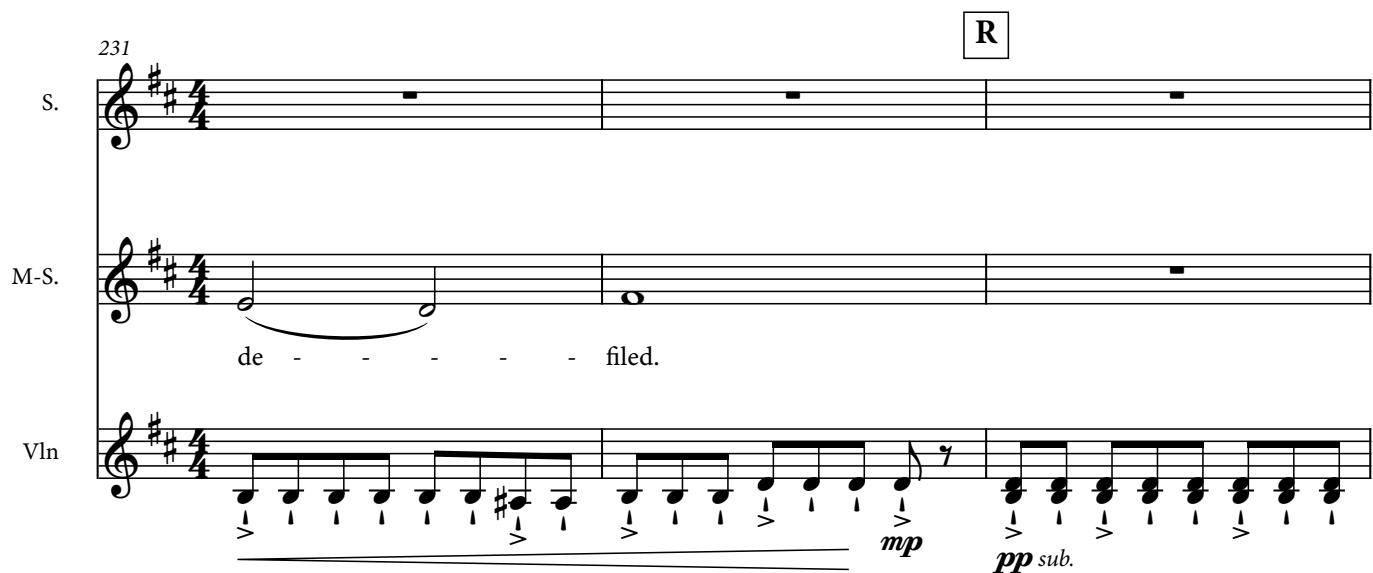
Vln

R

de - - - - - filed.

mp

pp sub.



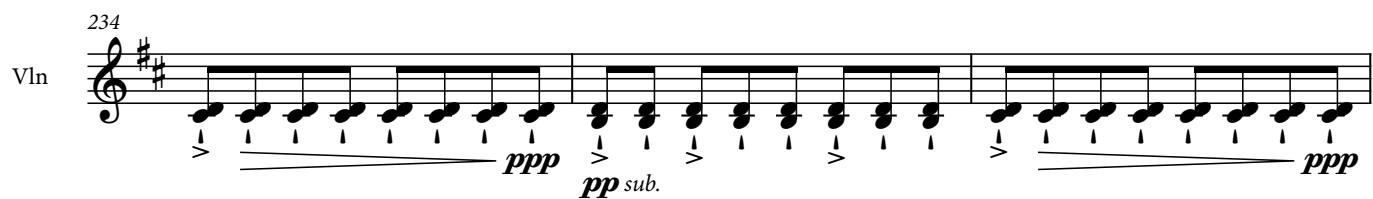
234

Vln

ppp

pp sub.

ppp



237

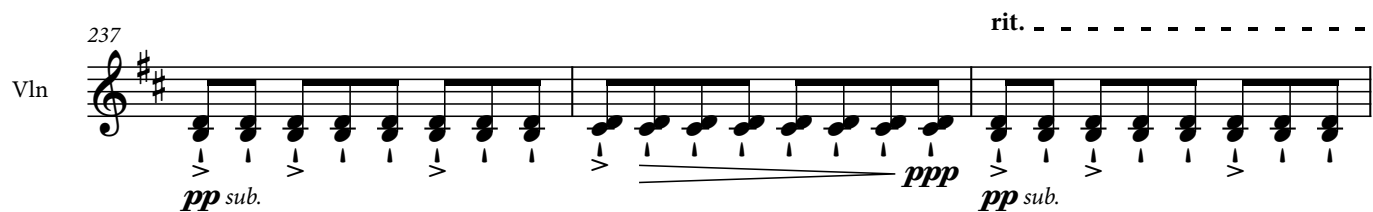
Vln

pp sub.

ppp

pp sub.

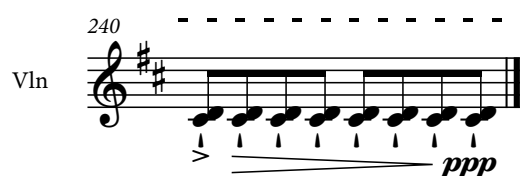
rit. - - - - -



240

Vln

ppp



William Marsey

Why Do You Grieve

for eleven instruments

(2021)

Commissioned by Oliver Zeffman
First performance given by Ozero Ensemble conducted by Oliver Zeffman
on 13 May 2022 at The Science Museum, London

Instrumentation

piccolo
2 horns in F
harp
3 violins
2 violas
cello
double bass

Duration 11 minutes

Score in C

Spatialisation

The ensemble is organised into 4 groups:

High notes: Piccolo and Solo Violin

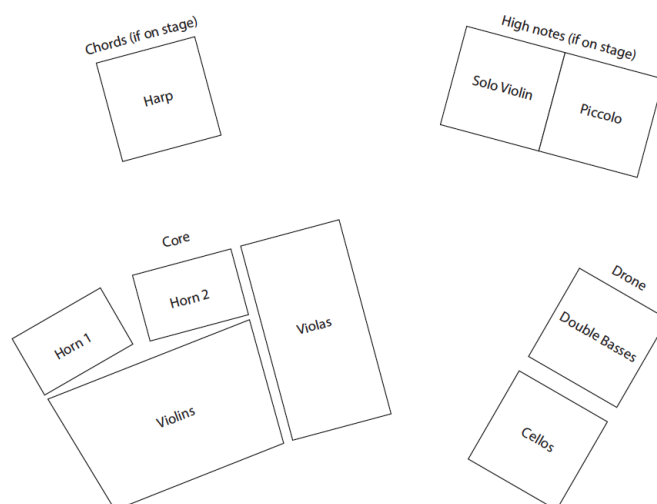
Chords: solo Harp

Core: Violins, Violas, Horns

Drone: Cellos and Double Bases

In performance the groups should sit separately, with the Core and Drone groups at the front of the stage, and the others behind. The strings (and horns) should form a screen of sound that, during their crescendos, obscure the other parts.

If possible, the harp and "high notes" group should be **placed elsewhere in the performance space**: a suggestion is putting the harp behind the audience, and the high notes somewhere high up in the hall.



Why Do You Grieve

William Marsey

Ponderous ♩ = 46

A **Expansive, generous** ♩ = 52

High notes

Piccolo

Violin 3

Chords

Harp

Core

Violin 1

Violin 2

Viola 1

Viola 2

Horn in F 1

Horn in F 2

Drone

Violoncello

Double Bass

pp

ppp

mf-pp

ppp

ppp assai

sim.

legato con sord.

sim.

l.v. sempre al fine

I

II

III

3

3

3

3

%

%

%

%

7 B

High notes

Picc. *ppp* *ppp* *p* *ppp*

Vln 3 *ppp* *ppp* *p* *ppp*

Chords

Hp *mf-pp* *ppp* *mf-pp*

Core

Vln 1 2

Vla 1 2

Hn 1 2

Drone

Vc. (4) (8)

D. B. (4) (8)

14

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln

Vla

Hn

Drone

Vc.

D. B.

C

ppp

p

ppp

III

ppp

p

ppp

ppp

mf-pp

ppp

trem. con sord.

ppp

trem. con sord.

ppp

(12)

(16)

(12)

(16)

High notes -

28

High notes

Picc. *p* *ppp* *ppp* *p* >

Vln 3 *p* *ppp* *ppp* III

Chords

Hp *mf-pp* *ppp* *mf-pp*

Core

1 *fppp* *fppp* *fppp* *fppp*

2 *fppp* *fppp* *fppp* *fppp* marcato sempre sim.

1 *fpp* *fppp* *fppp* marcato sempre sim.

2 *fppp* *fppp* *fppp* marcato sempre sim.

1

Hn 2

Drone

Vc. (28)

D. B. (28)

[illegible]

39

High notes

Picc. *p* *ppp* *ppp* *p* *ppp*

Vln 3 *p* *ppp* *ppp* *p* *ppp*

Chords

Hp *ppp* *mf-pp* *ppp*

Core

1 Vln *fppp*

2 Vln *ppp*

1 Vla *fppp* *fppp* *marcato sempre sim.*

2 Vla *ppp*

1 Hn *ppp*

2 Hn

Drone

Vc. *ppp* *assai* (4)

D. B. *ppp* *assai* (4)

46 G

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln 1

Vln 2

Vla 1

Vla 2

Hn 1

Hn 2

Drone

Vc.

D. B.

ppp *p* *ppp*

mf-pp

fppp *fppp*

marcato sempre sim.

fppp *fppp*

(8) (12)

(8) (12)

52

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln 1

Vln 2

Vla 1

Vla 2

Hn 1

Hn 2

Drone

Vc.

D. B.

H

ppp *p* *ppp*

mf-pp *ppp*

mf *pp*

mf

mf

mf

fppp *mf*

fppp *p* *mf*

fppp *mf*

(14) *mf*

(14) *mf*

58

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln 1

Vln 2

Vla 1

Vla 2

Hn 1

Hn 2

Drone

Vc.

D. B.

ppp

p

ppp

mf-pp

ppp

ppp

fppp

ppp

pp

ppp

pp

ppp

mp

pp

mp

pp

ppp assai

ppp assai

(4)

(4)

64

I

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln

Vla

Hn

Drone

Vc.

D. B.

ppp p p ppp

III III

ppp sempre p ppp

mf-pp ppp mf-pp

1 fppp fppp fppp fppp

2 ppp sempre fppp

1 ppp fppp ppp

2 ppp

1 pp mf pp

2

(8)

(8)

70

J

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln 1

Vln 2

Vla 1

Vla 2

Hn 1

Hn 2

Drone

Vc.

D. B.

ppp

p

ppp

ppp

ppp

mf-pp

fppp

fppp

fppp

ppp

pp

mf

pp

pp

mf

pp

pp

mf

pp

(12)

(16)

(12)

(16)

76 K

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln 1

Vln 2

Vla 1

Vla 2

Hn 1

Hn 2

Drone

Vc.

D. B.

ppp

p

ppp

ppp

mf-pp

f

f

p

mf

f

p

mf

f

(18)

(18)

f

f

81 L

High notes

Picc. *ppp* *p* *ppp*

Vln 3 *ppp* *p* *ppp*

Chords

Hp *ppp* *mf-pp*

Core

1 Vln *ppp*

2 Vln *ppp*

1 Vla *ppp* senza sord. *fppp*

2 Vla *ppp* senza sord. *fppp*

1 Hn

2 Hn

Drone

Vc. *ppp assai* (4)

D. B. *ppp assai* (4)

87

M

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln 1

Vln 2

Vla 1

Vla 2

Hn 1

Hn 2

Drone

Vc.

D. B.

senza sord.

ppp

mf-pp

p

fppp

(8)

93 **N**

High notes

Picc.

Vln 3

Chords

Hp

Core

1

Vln

2

1

Vla

2

1

Hn

2

Drone

Vc.

D. B.

ppp *p* *ppp*

ppp *p* *ppp*

mf-pp *ppp*

ppp *fppp* *fppp*

fppp

pp *mp* *pp* *pp* *pp*

pp *mf*

(12) (14) 3 3 3 3

(12) (14)

senza sord.

98 O

High notes

Picc. *ppp* *p* *ppp*

Vln 3 *ppp* *p* *ppp*

Chords

Hp *mf-pp* *ppp*

Core

1 *ff* *fff assai*

2 *ff* *fff assai*

1 *ff* *fff assai*

2 *ff* *fff assai*

1 *mf* *f* *fff assai* *p*

2 *mf* *f* *fff assai* *p*

Drone

Vc. *ff*

D. B. *ff*

103

P **Q**

High notes

Picc.

Vln 3

ppp

Chords

Hp

pp *ppp*

Core

1

Vln

fff *ppp*

2

fff *ppp*

1

Vla

fff *ppp*

2

fff *ppp*

1

Hn

2

Drone

Vc.

fff assai *ppp assai*

pizz.

change bow where necessary

D. B.

fff assai *ppp assai*

109 **R** Con moto, smooth ♩ = 60 **S**

High notes

Picc. *pp* *pp* *p*
natural harmonics wherever possible

Vln 3 *p*

Chords

Hp

Core

1 *pp* *p*
natural harmonics wherever possible

2 *pp* *p*
natural harmonics wherever possible

1 *ppp*
senza sord.

2

1

2

Hn

1

2

Drone

Vc. (4) (8)

D. B.

116

High notes

Picc.

Vln 3

Chords

Hp

Core

Vln 1

Vln 2

Vla 1

Vla 2

Hn 1

Hn 2

Drone

Vc.

D. B.

pp

mp

mf

ppp

bisbigliando

pp

mp

mf

natural harmonics wherever possible

senza sord.

(12)

T

High notes

Picc. *f* *p* *pp*

Vln 3 *f* *mf* *pp*

Chords

Hp

Core

Vln 1 *f* *mf* *pp*

Vln 2 *f* *mf* *pp*

Vla 1 *f* *p* *pp*

Vla 2 *f* *p* *pp*

Hn 1

Hn 2

Drone

Vc. (16) (17)

D. B.

molto rit.

***Music Box Machines* video documentation slideshow**

<https://docs.google.com/presentation/d/1fRBv4eny2nBUV46EfBpiDGL5HEUe88IrkGCI7wHZjuc>

William Marsey

Man with Limp Wrist (early version)

Three indoor scenes
for 14 wind and brass instruments

(2021)

INSTRUMENTATION

2 Flutes
Oboe
Cor Anglais
2 Clarinet in B $\flat$ (II = Bass Clarinet)
Bassoon
Contrabassoon

2 Horns in F
2 Trumpets in C
Tenor Trombone
Bass Trombone

Duration c. 13 minutes

Score in C

1. Ghost Story	page 1
2. Dinner Saga	page 8
3. Man with Limp Wrist	page 23

Man with Limp Wrist was commissioned by the Los Angeles Philharmonic Association and completed in April 2021.

The first performance was given in 2022 by members of the Los Angeles Philharmonic, conducted by Thomas Adès.

Commissioned by the Los Angeles Philharmonic Association Gustavo Dudamel, Music & Artistic Director

MAN WITH LIMP WRIST (EARLY VERSION)

Three indoor scenes

1. Ghost Story

William Marsey

Mellow, sluggish (♩ = 46)

Flute 1 2

Oboe

Cor Anglais

Clarinet (Bb) 1

Bass Clarinet

Bassoon

Contrabassoon

Horn (F) 1 2

Trumpet (C) 1 2

Trombone

Bass Trombone

p cantabile

mf

p

pp

p cantabile

mf

p

pp

p cantabile

mf

p

pp

pp

A

11

Fl. 1
2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

pp *ff* *p* *mf*

pp *ff* *mp* *mf*

pp *ff* *p* *ppp* *mf*

> pp *ff* *p* *mp* *mf*

mp *ff* *p*

16 **B** Placido (l'istesso tempo) poco rit. **C** Smooth, impassioned (♩ = 56)

Fl. 1 2 *ppp* *pp*

Ob. *pp* *ppp*

C. A. *pp* *pp* *ppp*

Cl. 1 *pp* *ppp* pressing

B. Cl. *pp* *pp* *ppp* pressing

Bsn. *pp* *ppp* *ppp* pressing

Cbsn. *ppp* pressing

B Placido (l'istesso tempo) poco rit. **C** Smooth, impassioned (♩ = 56)

Hn. 1 *ppp* *ppp* pressing

Hn. 2 *ppp* pressing

Tpt. 1 2

Tbn.

B. Tbn.

21

Fl. 1
2

Ob.

C. A.

ppp pressing

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1
2

Tbn.

B. Tbn.

This musical score page contains measures 21 through 25 of a symphony. The instrumentation includes Flute 1 and 2, Oboe, Cor Anglais, Clarinet 1, Bass Clarinet, Bassoon, Contrabassoon, Horn 1 and 2, Trumpet 1 and 2, Trombone, and Bass Trombone. Measures 21 and 22 are marked with a piano (*ppp*) dynamic and a 'pressing' instruction. The woodwinds and brass parts feature various melodic lines, including slurs and ties, while the strings (not shown) provide a rhythmic foundation.

26

Fl. 1
2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

mf pressing

D

Hn. 1

Hn. 2

Tpt. 1
2

Tbn.

B. Tbn.

D

2. Dinner Saga

Matter-of-fact, lilting (♩ = 88)

Flute 1 2

Oboe

Cor Anglais

Clarinet (B♭) 1

Bass Clarinet

Bassoon

Contrabassoon

Horn (F) 1 2

Trumpet (C) 1

Trumpet (C) 2

Trombone

Bass Trombone

E

Fl. 1 2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

mf *f* *mf* *f*

E

Hn. 1 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

f *mf* *f* *mf* *f* *mf* *f* *mf* *f*

17 (a2) **F**

Fl. 1 *mp*

Ob. *p*

C. A. *p*

Cl. 1 *mp*

B. Cl. *p* *mf arrival* *p sub.*

Bsn. *p* *mf arrival* *p sub.*

Cbsn. *mf arrival*

F

Hn. 1 *p* *mp*

Hn. 2 *mp* *p* *mf arrival*

Tpt. 1 *p sub.* *mf arrival*

Tpt. 2

Tbn.

B. Tbn.

25

G
a2

Fl. 1
2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

f^{happy} *ff* *f*

mf *f*^{happy} *ff* *f*

mf *f*

mf *f*

mf *f*

mf *f*^{happy} *ff* *f*

G
a2

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

f^{happy} *ff* *f*

f^{happy} *ff* *f*

f^{happy} *ff* *f*

f^{happy} *ff* *f*

[illegible]

41

(a2)

I

Fl. 1 2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

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

flontano *p sub.*

a2

J

58 *a2* *poco calando*

Fl. 1 *mf*

Ob. *mf*

C. A. *mf*

Cl. 1 *mf* *p sub.* *mf* *mp* *pp*

B. Cl. *mf* *p sub.* *mf* *mp* *pp* *p* *pp*

Bsn. *mf* *p sub.* *mf* *mp* *pp*

Cbsn. *mf* *mf* *mp* *pp*

Hn. 1 *p* *mf* *mp* *p*

Hn. 2 *p* *mf* *mp* *p*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf* *pp*

Tbn. *mp* *pp*

B. Tbn. *mp* *pp*

Ka tempo

1
Hn. 2

1
Tpt. 2

Tbn.

B. Tbn.

[illegible]

M Poco meno mosso

83

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

C. A. *mp*

Cl. 1 *pp* welcoming

B. Cl. *pp* welcoming

Bsn. *pp* welcoming

Cbsn. *pp* welcoming

M Poco meno mosso

Hn. 1 (a2) *mp*

Hn. 2 *mp*

Tpt. 1 *mp* *pp* *f*

Tpt. 2 *mp* *pp* *f*

Tbn. *mp* *pp* *f*

B. Tbn. *mp* *pp* *f*

91

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

p

ff arrival

p

ff arrival

p

ff arrival

Hn. 1
2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

pp

ff arrival

pp

ff arrival

pp

ff arrival

pp

ff arrival

[illegible]

P Grave (♩ = 45)

107

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

mf

ff

pp al fine

a2

114 allarg. - - - - -

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

B. Cl.

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

[illegible]

R Poco meno mosso (♩ = 138)

21

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1
2

Bsn.

Cbsn.

pp p pp pp p pp p pp

R Poco meno mosso (♩ = 138)

Hn. 1
2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

pp p pp p

S Poco meno mosso (♩ = 132)

31

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1
2

Bsn.

Cbsn.

pp p pp p pp p pp p

S Poco meno mosso (♩ = 132)

Hn. 1
2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

pp pp p pp p pp

41

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

T Poco meno mosso (♩ = 126)

Hn. 1
2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

51

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

This musical score page, numbered 28, contains measures 51 through 60. It features staves for Flute 1, Flute 2, Oboe, Cor Anglais, Clarinet 1, Clarinet 2, Bassoon, Contrabassoon, Horns 1 & 2, Trumpets 1 & 2, Trombone, and Baritone Trombone. The woodwind section is active, with dynamic markings of *pp* and *p* and crescendo/decrescendo hairpins. The brass section is mostly silent, with rests indicated by a flat symbol on the staff. The key signature has one flat, and the time signature is 4/4.

61 **U** Poco meno mosso (♩ = 108)

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

U Poco meno mosso (♩ = 108)

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

V Poco meno mosso (♩ = 96)

W Poco meno mosso (♩ = 87)

71

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

p *pp* *pp* *p* *pp* *p* *pp* *pp* *p*

p *pp* *pp* *p* *pp* *p* *pp* *pp* *p*

p *pp*

pp

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

p *pp* *pp*

ppp lontano

V Poco meno mosso (♩ = 96)

W Poco meno mosso (♩ = 87)

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

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

X Poco meno mosso (♩ = 78)

81

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

X Poco meno mosso (♩ = 78)

Hn. 1

Hn. 2

Tpt. 1
2

Tbn.

B. Tbn.

Y Poco meno mosso (♩ = 69)

Z Poco meno mosso (♩ = 60)

91

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Tpt. 1
2

Tbn.

B. Tbn.

101

A1 Poco meno mosso (♩ = 48)

B1 Poco meno mosso (♩ = 42)

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

p *pp* *pp* *p* *pp* *p* *pp* *pp* *p*

p *pp* *pp* *p* *pp* *p* *pp* *pp* *p*

p *pp* *mp* *pp* *ppp al fine*

p *pp* *mp* *pp* *ppp al fine*

sim *p* *pp* *pp* *p* *pp* *ppp al fine*

pp *p* *pp* *pp* *p* *pp* *ppp al fine*

pp *p* *pp* *p* *pp*

pp *p*

A1 Poco meno mosso (♩ = 48)

B1 Poco meno mosso (♩ = 42)

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

mf non troppo

fpp

ppp

pp

mf

C1 Poco meno mosso (♩ = 36)

111

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

pp

p

pp

ppp al fine

pp

p

pp

ppp al fine

pp

pp

mp

pp

C1 Poco meno mosso (♩ = 36)

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

ppp

ppp

emerging

mf non troppo

mp

emerging

mf non troppo

mp

119

D1 **E1**

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

pp *ff assai* *pp* *ff* *pp*

D1 **E1**

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

mf-pp lontano *mf-pp* *sim.* *mf* *mf*

ff assai *ff assai* *pp* *ff assai* *pp* *ff assai*

127

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn.

Cbsn.

pp *ff* *assai*

pp *ff* *assai*

F1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

pp *ff* *assai*

pp *ff* *assai*

rit.