University of Adelaide

Elder Conservatorium of Music

PORTFOLIO OF COMPOSITIONS AND EXEGESIS;

EXPLORING FORM, TONALITY AND THEMATIC DEVELOPMENT – A PERSONAL PERSPECTIVE

VOLUME I

PORTFOLIO OF COMPOSITIONS

VOLUME II

EXEGESIS

submitted in fulfilment of the requirements

for the degree of

Doctor of Philosophy

by

John Polglase

November 2009

NOTE:
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with the pagination of the print copy

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PORTFOLIO OF COMPOSITIONS

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ABSTRACT

This portfolio submission for the degree of Doctor of Philosophy, undertaken at the Elder Conservatorium of Music, University of Adelaide, composes nine original compositions, and an exegesis. The latter explains the various research issues that have been investigated and explored through the medium of composition and through these particular works. The compositions are grouped in five categories: chamber works; piano works; ensemble work; orchestral works; and vocal work.

Several of the works presented here have been performed, professionally, prior to the date of submission, and others are presented as computer realisations. A list of recordings is provided in the exegesis and three Compact Discs are appended to the submission.

DECLARATION

This submission contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where reference has been made in the text.

I give consent to this copy of my exegesis, when deposited in the University of Adelaide Library being available for loan and photocopy.

Recorded performances on the accompanying Compact Discs were made by ABC Classic FM with the exception of the *Variations on a Theme of Béla Bartók* which was recorded by Radio 5MBS. None can be duplicated or broadcast without the consent of ABC Classic FM or Radio 5MBS.

John Polglase

November 2009

ACKNOWLEDGEMENTS

Being a composer of fine music in Australia is not something easily achieved without the support and patience of many individuals. Combined with the principal act of creation comes the preparation of a formal submission for Doctor of Philosophy in musical composition and in this I am indebted to a large number of my colleagues and friends who have demonstrated an unfailing encouragement which goes beyond that of which I am usually privileged to endure.

Particular thanks go to my supervisors in this endeavour; Professor Graeme Koehne and Professor Charles Bodman Rae (who talked me into it in the first place) as well as a number of colleagues from the Elder Conservatorium; Associate Professor Kimi Coaldrake, Associate Professor Mark Carroll and Steven Knopoff for their advice on technical matters of presentation and the aforementioned encouragement. Also to past teachers who, through their enthusiasm, knowledge and intellectual rigour have passed to me skills which have served me to reach this level. Of these, three in particular I need to acknowledge; Richard Meale, Bozidar Kos and Doctor Geoffrey Moon.

Others not directly associated with academia cannot go unrecognised. My Mother, who has been a constant source of strength and encouragement, and two friends in particular whose love and knowledge of music is a continual pleasure; Tom Sankey and Doctor Graham Strahle.

In this I am also indebted to those students who, through the act of teaching them, have helped me to clarify my ideas and extend my technical craft. To those performers both present on the accompanying CDs and others who have, through their professionalism and dedication to their craft, given me the opportunity to have my works performed and further increase my abilities.

LIST OF WORKS

	Name	Instrumentation	Movements	Duration
CHAMBER MUSIC				
1	Trio no. 6	horn, violin, piano	3	20:33
2	Oboe Quartet	oboe, violin, viola, cello	3	18:31
SOLO				
3	Preludes and Sonatas	piano solo		
	no. 1		2	4:57
	no. 2		2	6:56
	no. 3		2	6:19
	no. 4		2	6:40
	no. 5		2	9:49
	no. 6		2	9:33
4	Variations on a Theme of Béla Bartók	piano solo	9	20:50
5	With Bells and Bright Steel	piano solo	3	21:15
LARGE ENSEMBLE				
6	'untitled' for piano and strings	piano solo, 12 violins, 4 violas, 4 cellos 2 basses	1	14:38
ORCHESTRA				
7	Symphony	3 fl (3 picc), 3 oboe (3 cor anglais) 3 cl (3 bass cl), 3 bsn (3 contra bsn) 4 hn, 3 tpt, 3 tbn, tuba 3 percussion, timpani, harp, strings	5	39:40
8	Capriccio	violin solo 2 fl, 2 ob, 2 cl, 2 bsn, 2 hn, 1 percussion, timpani, harp, strings.	1	14:35
VOCAL				
9	6 Songs in 3 Parts	3 sopranos (a capella)	6	13:50
		TOTAL TIME		2.45:35

CONTENTS FOR COMPACT DISCS

Recordings on the accompanying CDs are made from 'real' performances, with the exception of the 'untitled' work for piano and string orchestra, the Oboe Quartet and *With Bells and Bright Steel* which were realised on a computer. Other works in this submission are available as 'machine' performances but have not been included on the CDs.

Recorded performances on the accompanying Compact Discs were made by ABC Classic FM with the exception of the *Variations on a Theme of Béla Bartók* which was recorded by Radio 5MBS. None can be duplicated or broadcast without the consent of ABC Classic FM or Radio 5MBS.

CD 1	Track	Title	Duration
		Preludes & Sonatas for solo piano	
	1	Prelude & Sonata no.1	4.57
	2	Prelude & Sonata no.2	6.56
	3	Prelude & Sonata no.3	6.19
	4	Prelude & Sonata no.4	6.40
	5	Prelude & Sonata no.5	9.44
	6	Prelude & Sonata no.6	9.33
		Variations on a Theme of Béla Bartók for solo piano	
	7	Theme (Bagatelle no.6)	1.18
	8	Variation 1	0.57
	9	Variation 2	2.21
	10	Variation 3	2.03
	11	Variation 4	2.35
	12	Variation 5	1.50
	13	Variation 6	3.39
	14	Variation 7	3.33
	15	Variation 8	2.21

CD 2	Track	Title	Duration
		With Bells and Bright Steel for solo piano	
	1	I Poco allegro, con gioia selvaggia	7.27
	2	II Adagio espressivo	7.51
	3	III Scherzo fantasie	7.23

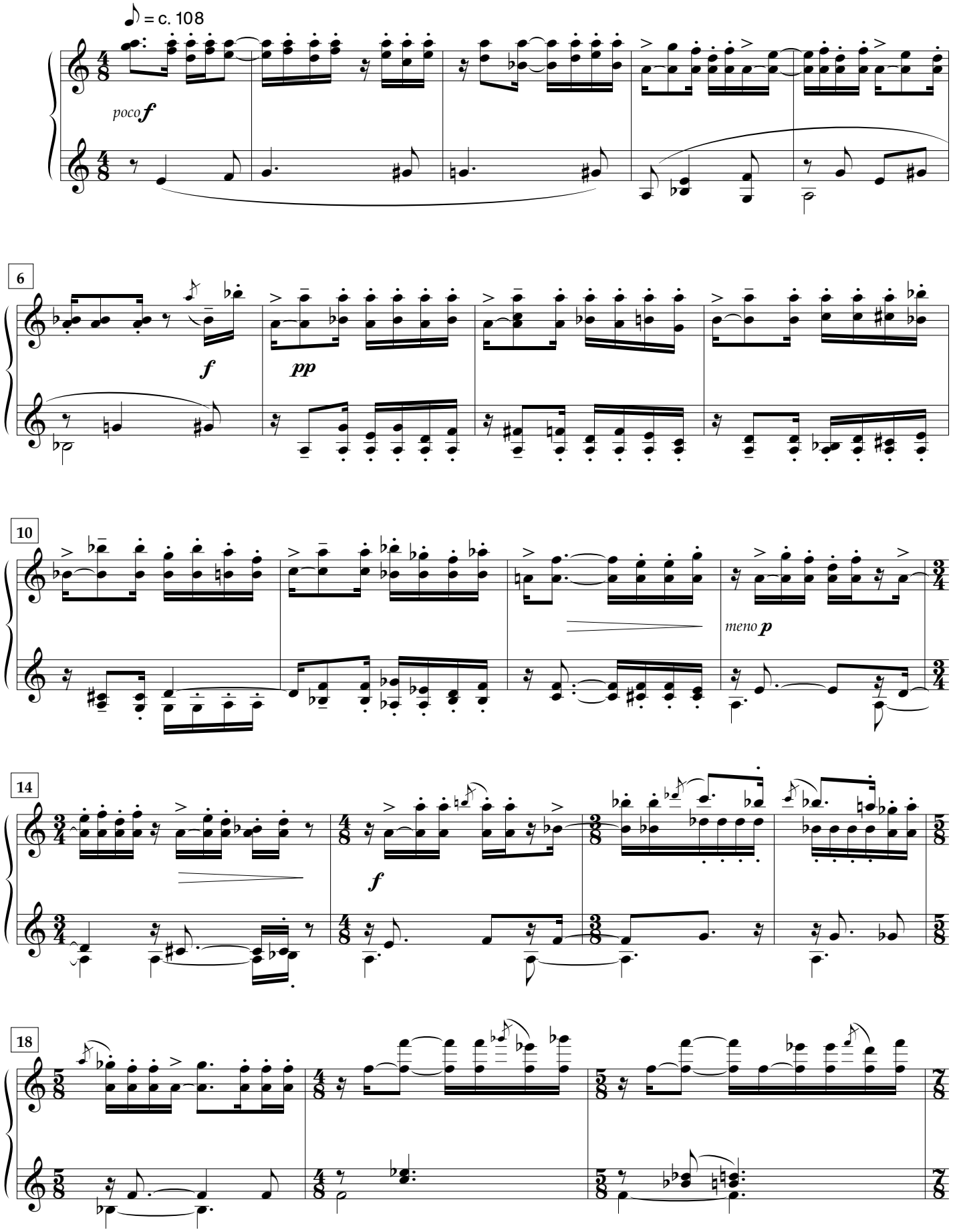
CD 2 (continued)	Track	Title	Duration
		Trio no.6 – Horn Trio	
	4	I Poco andante, Allegro energico	8.58
	5	II Adagietto	6.26
	6	III Animato brioso	5.31
		Oboe Quartet	
	7	I Allegro ardente	7.26
	8	II Adagio semplice	5.03
	9	III Allegro moderato, vivente	7.32

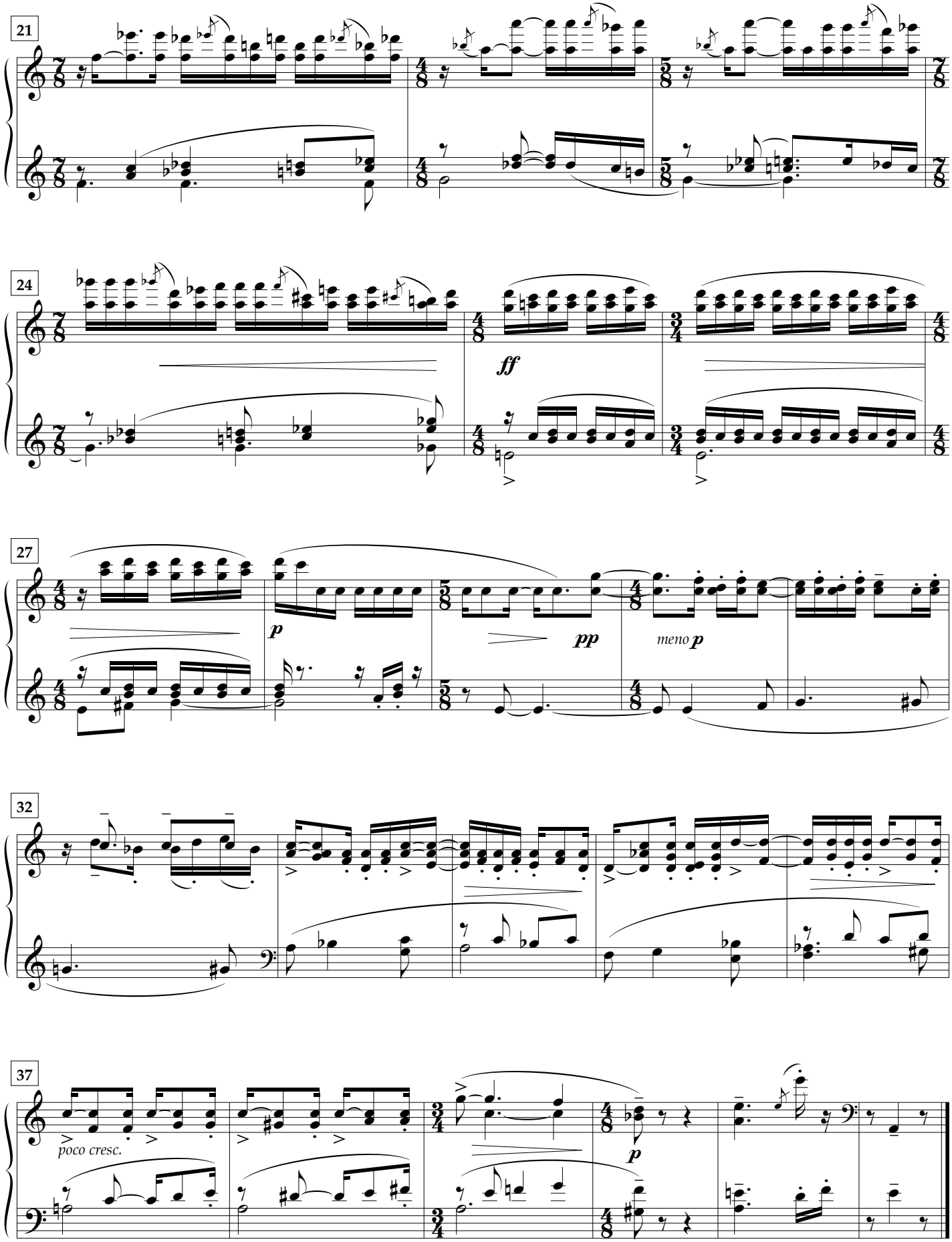
CD 3	Track	Title	Duration
		Capriccio for violin and orchestra	
	1	Andante con moto, Piu movimento, poco scherzando, tempo giusto	16.00
		'untitled' for piano and string orchestra	
	2	Andante comodo, poco tristo Allegremente, giocoso	14.39

Performers:

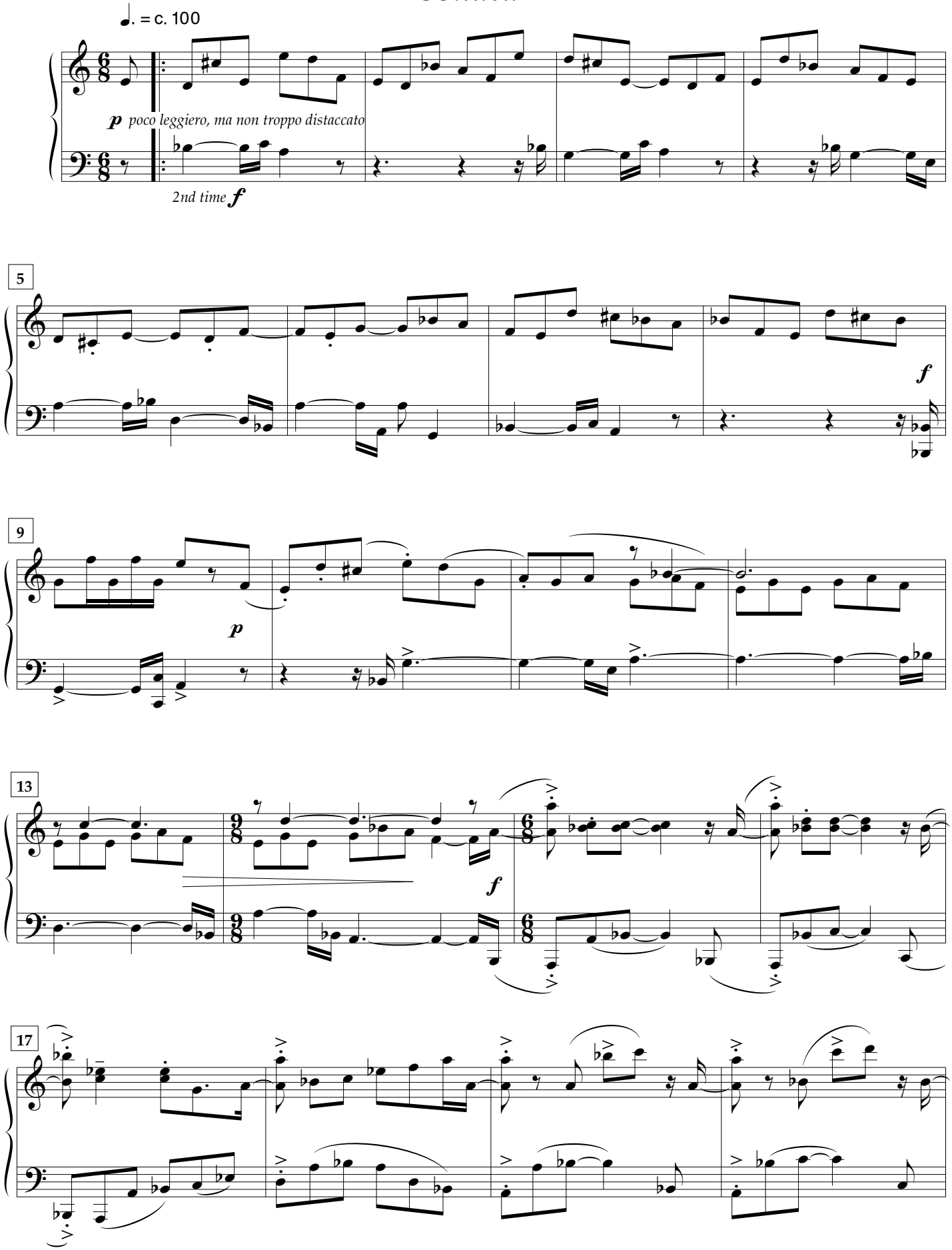
Preludes & Sonatas nos 1-3	Anna Goldsworthy – piano
Preludes & Sonatas nos 4-6	Leigh Harrald – piano
Variations on a Theme of Béla Bartók	Alexander Hanysz – piano
Trio no. 6	Sarah Galbraith – horn Michael Milton – violin Leigh Harrald – piano
Capriccio for violin and orchestra	Margaret Blades – violin Adelaide Symphony Orchestra David Sharp – conductor

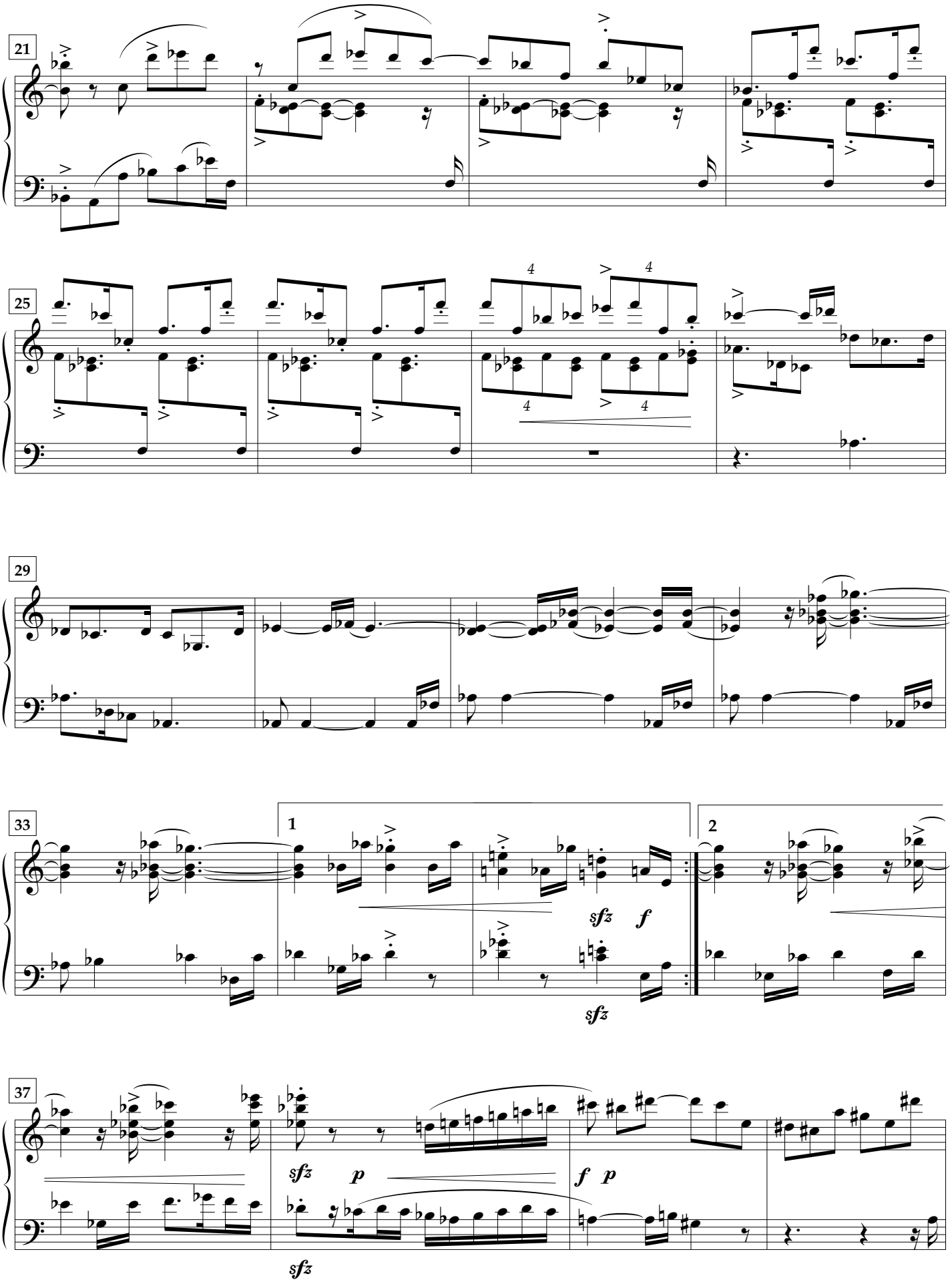
Prelude 1

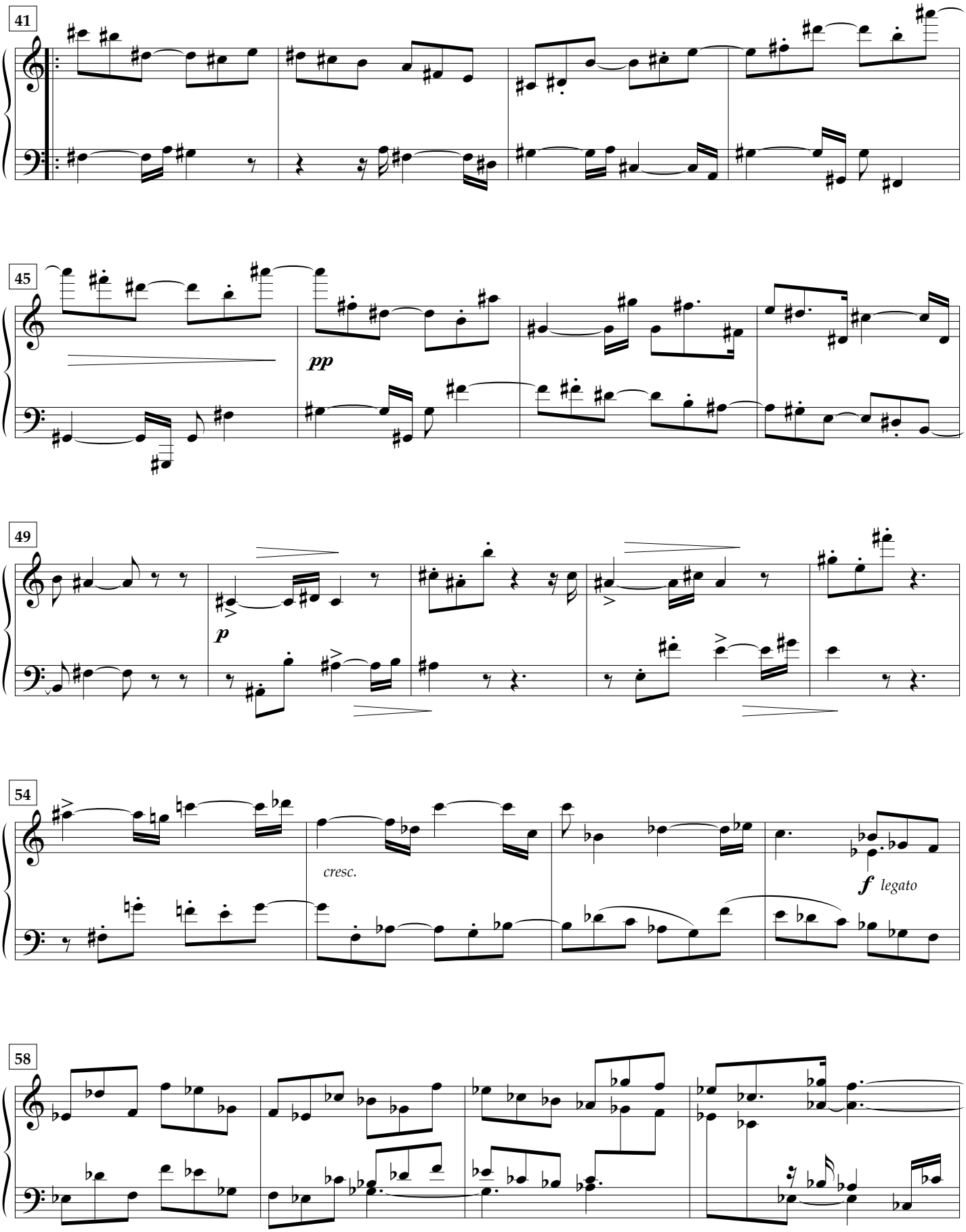


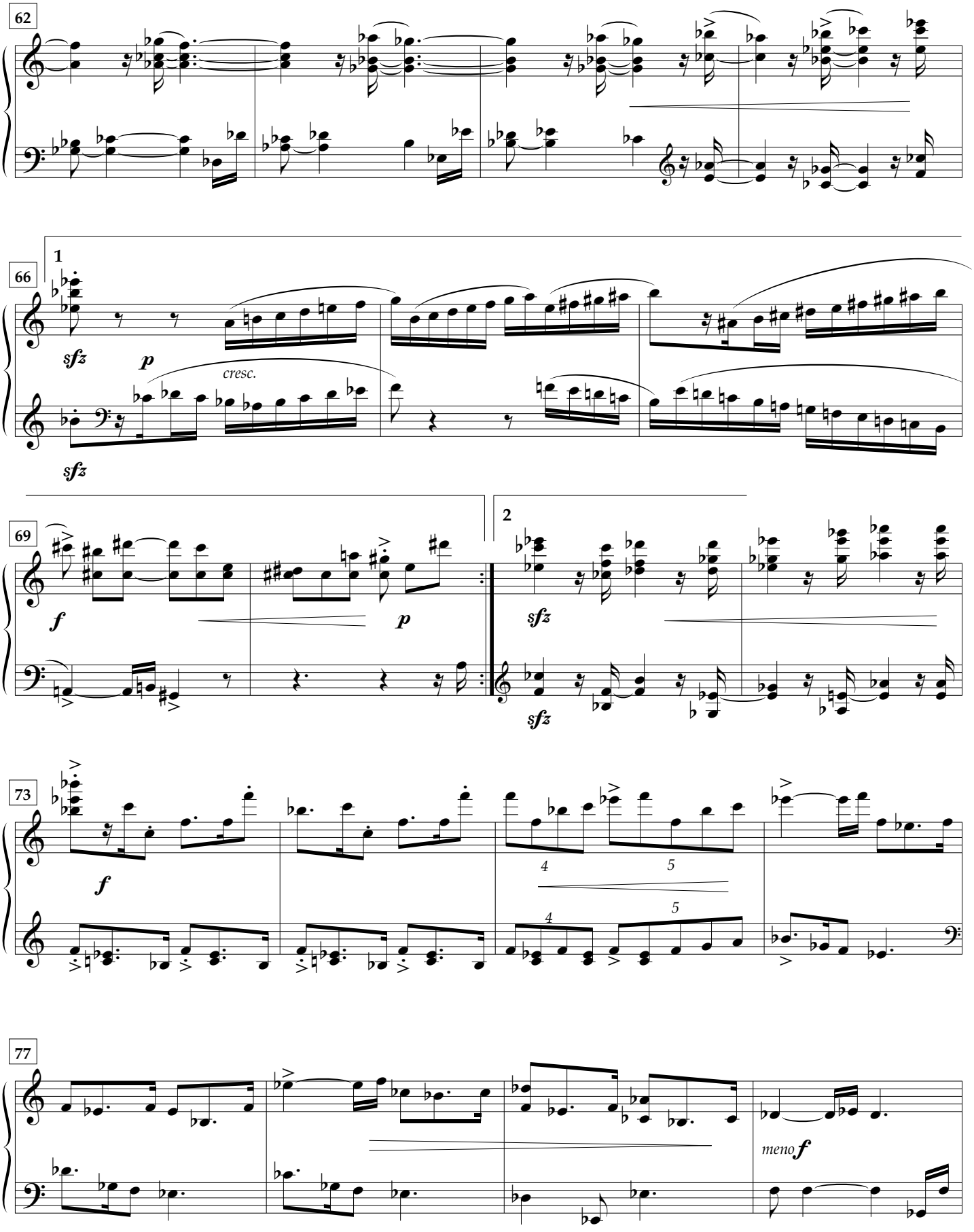

21
24
ff
27
p
pp
meno p
32
37
poco cresc.
p

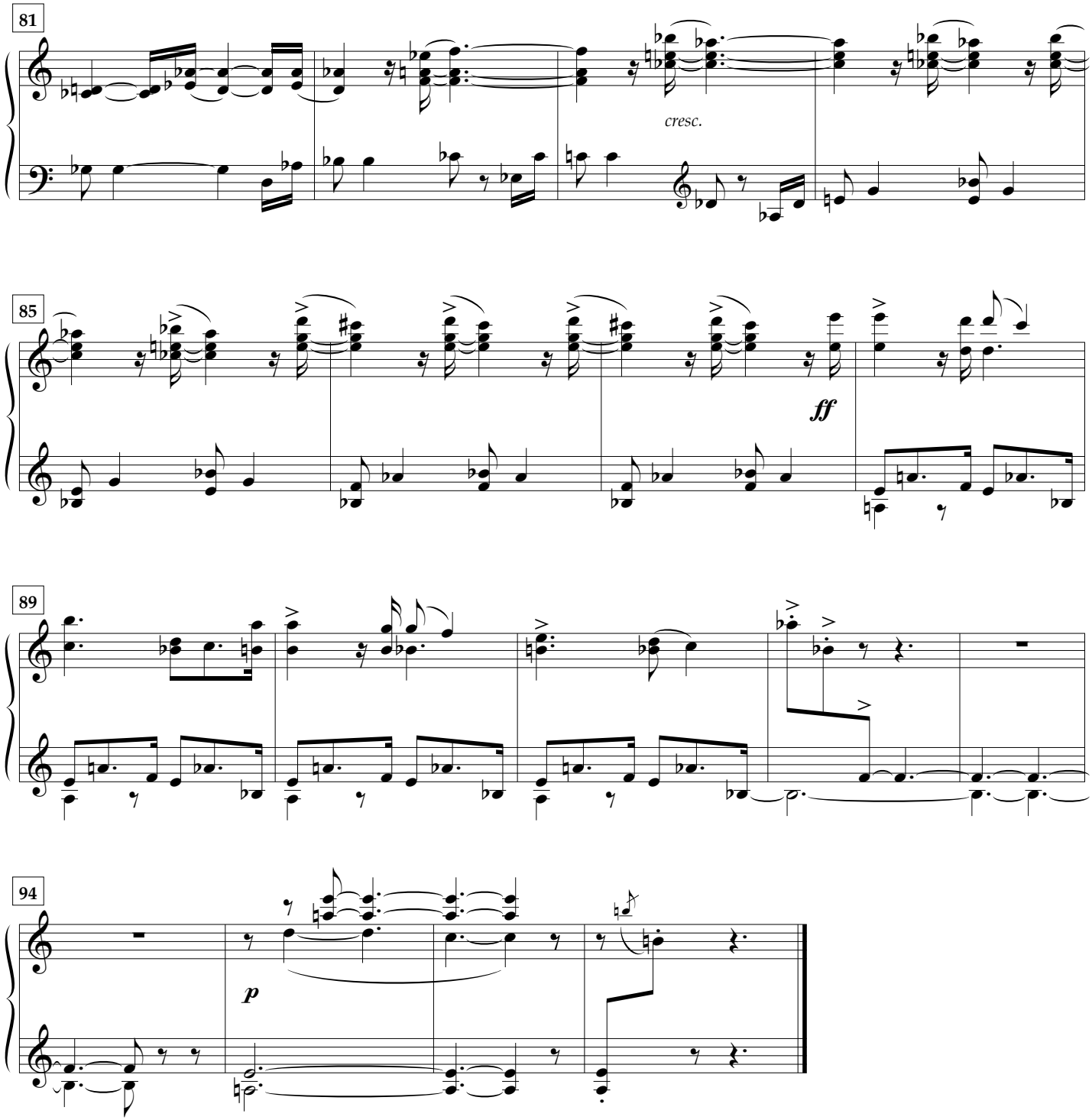
Sonata 1


♩. = c. 100
p poco leggiero, ma non troppo distaccato
2nd time f
5
f
9
p
13
f
17

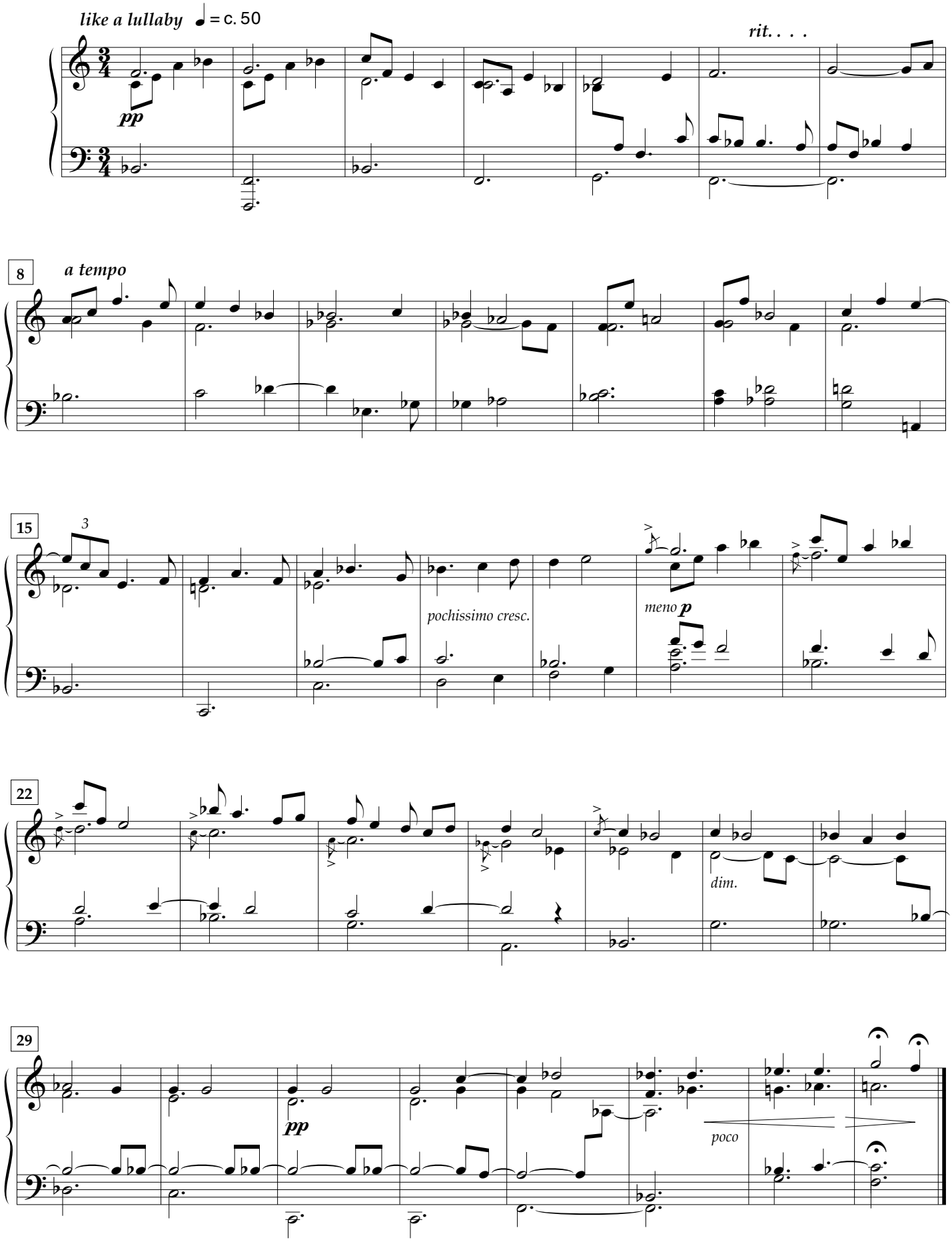

21
25
29
33
1
2
sfz
f
sfz
37
sfz
p
f
p
sfz


41
45
pp
49
p
54
cresc.
f legato
58


62
66
1
sfz
p
cresc.
sfz
69
f
p
2
sfz
sfz
73
f
4
5
4
5
77
meno f

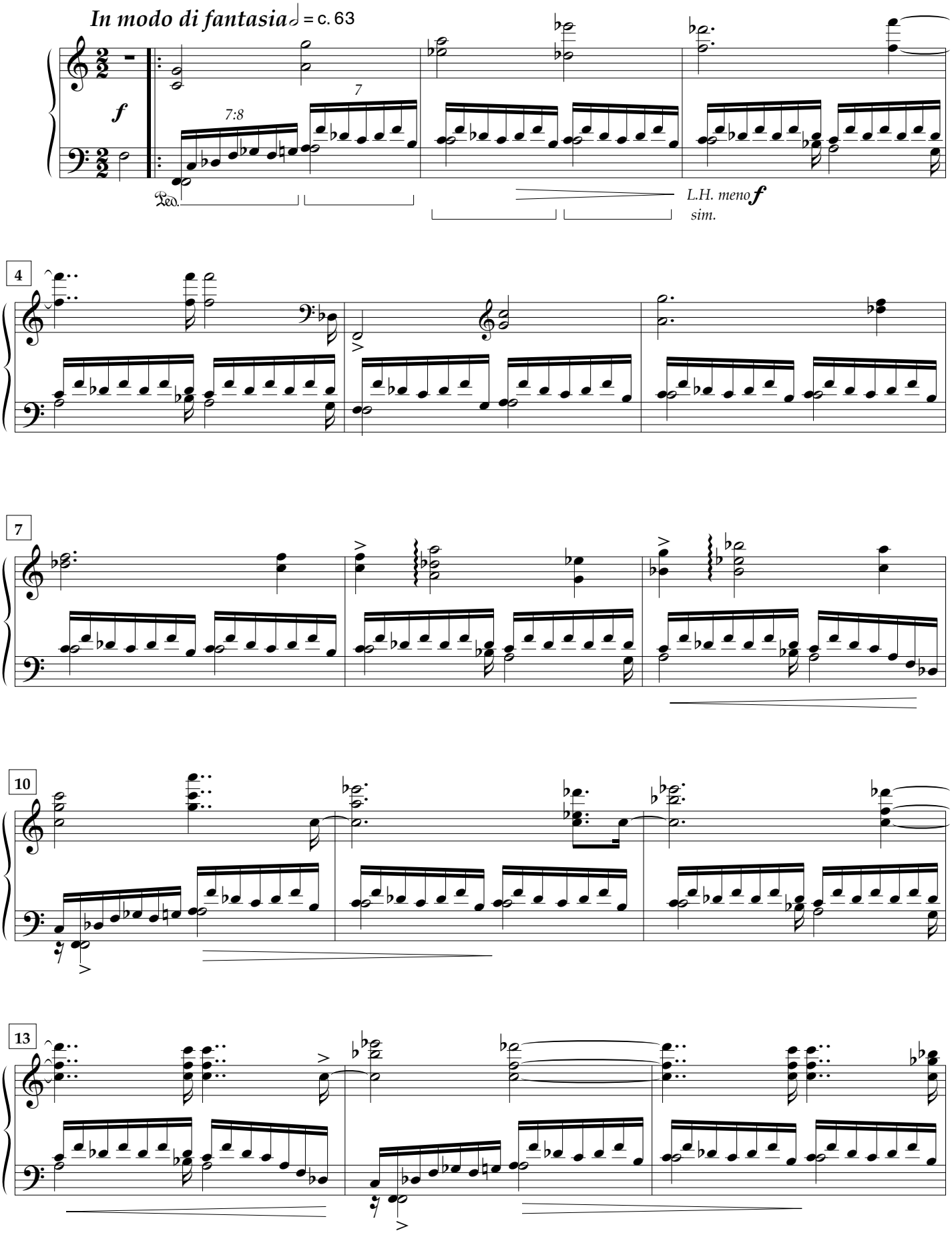

81
cresc.
85
ff
89
94
p

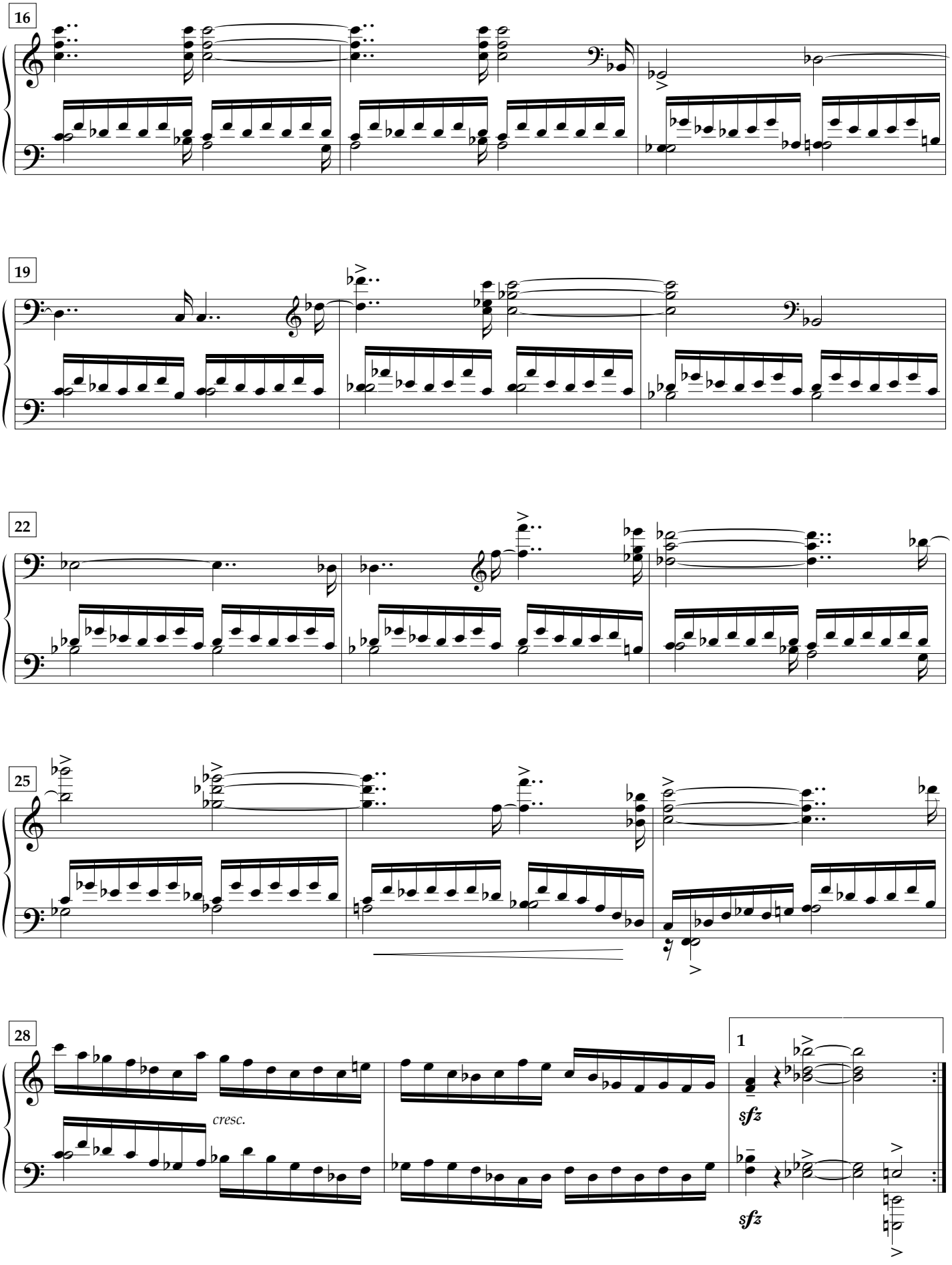
Prelude 2

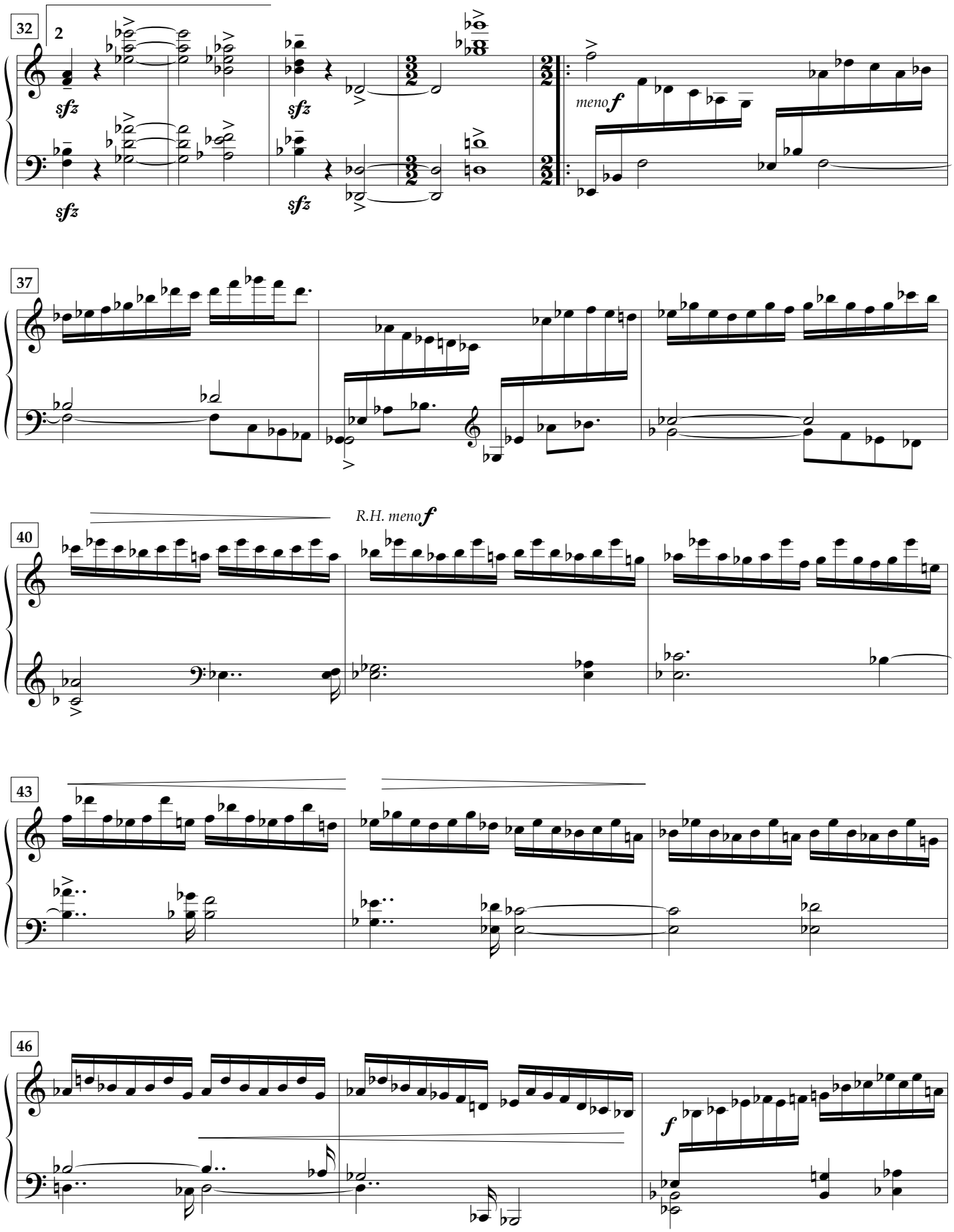

like a lullaby ♩ = c. 50
pp
rit. . . .
8
a tempo
15
3
pochissimo cresc.
meno p
22
dim.
29
pp
poco

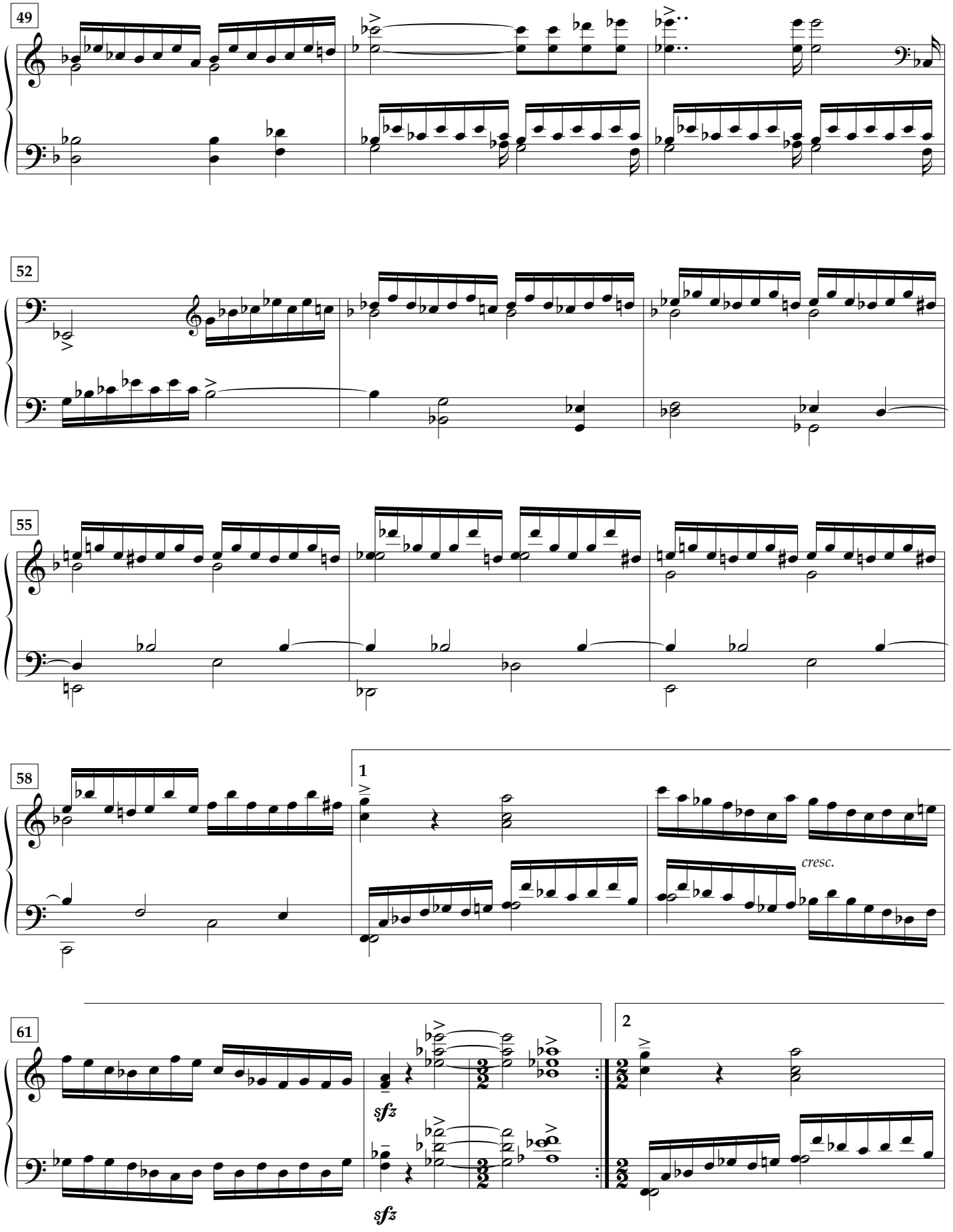
Sonata 2

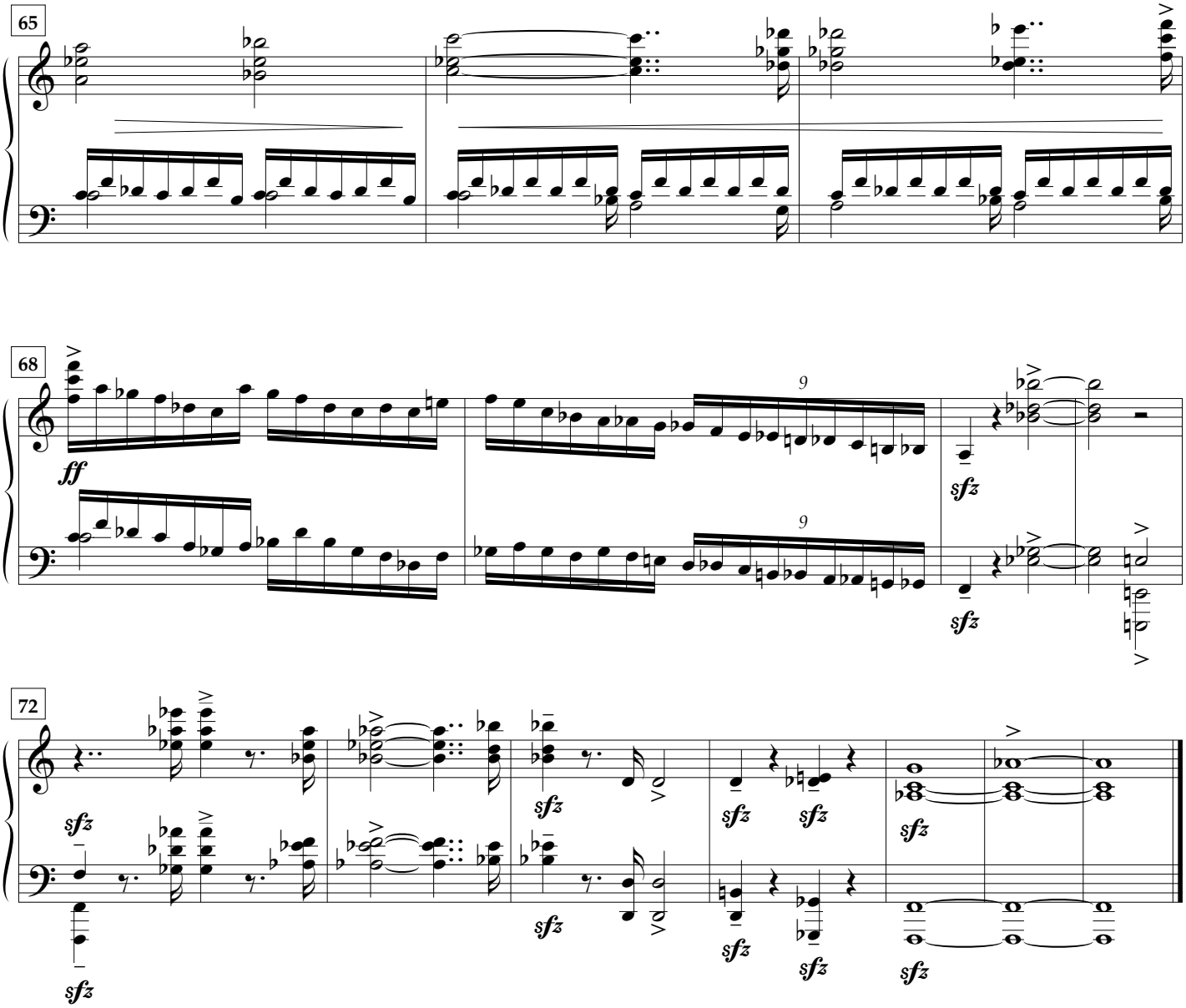
In modo di fantasia ♩ = c. 63



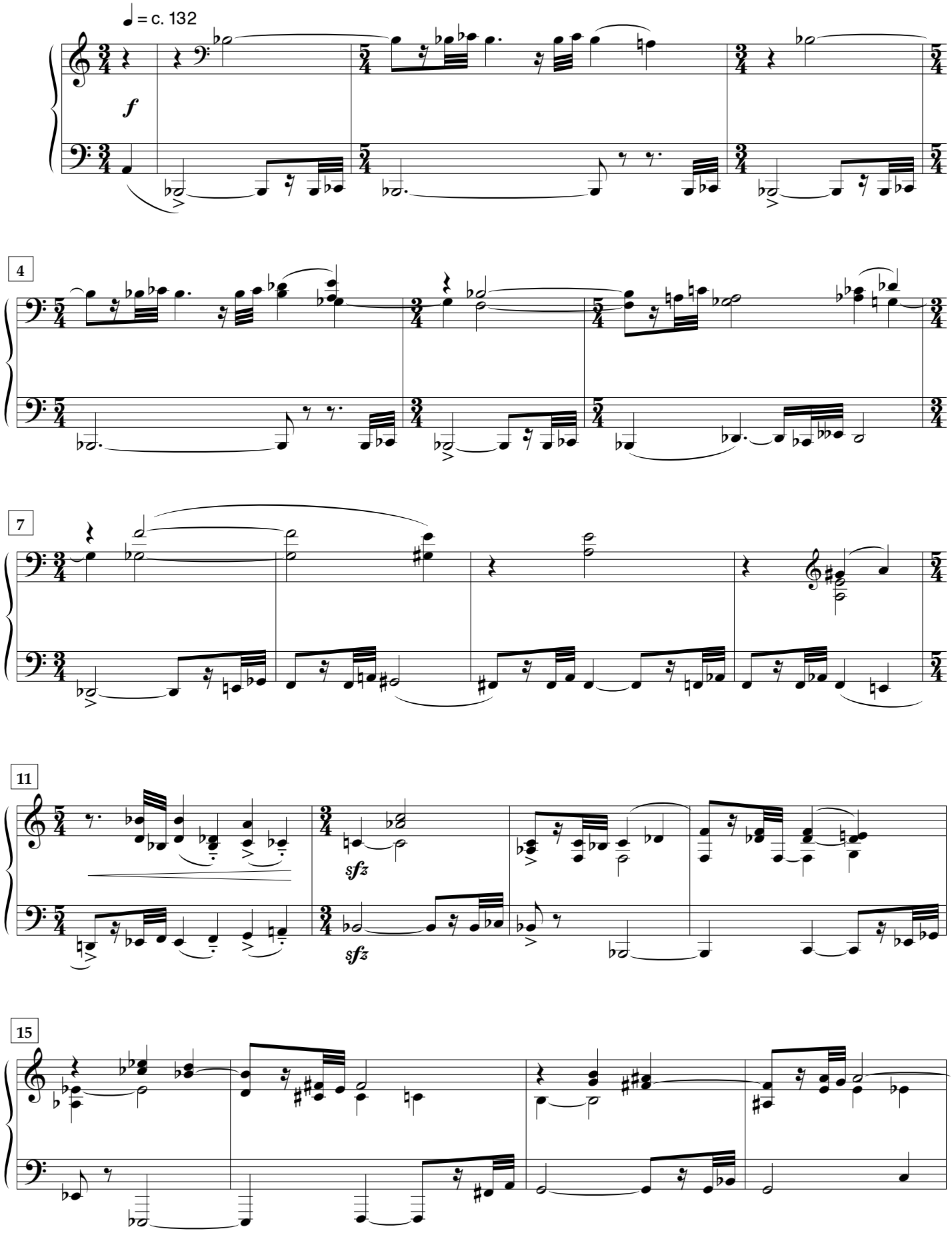

16
19
22
25
28
cresc.
1
sfz
sfz

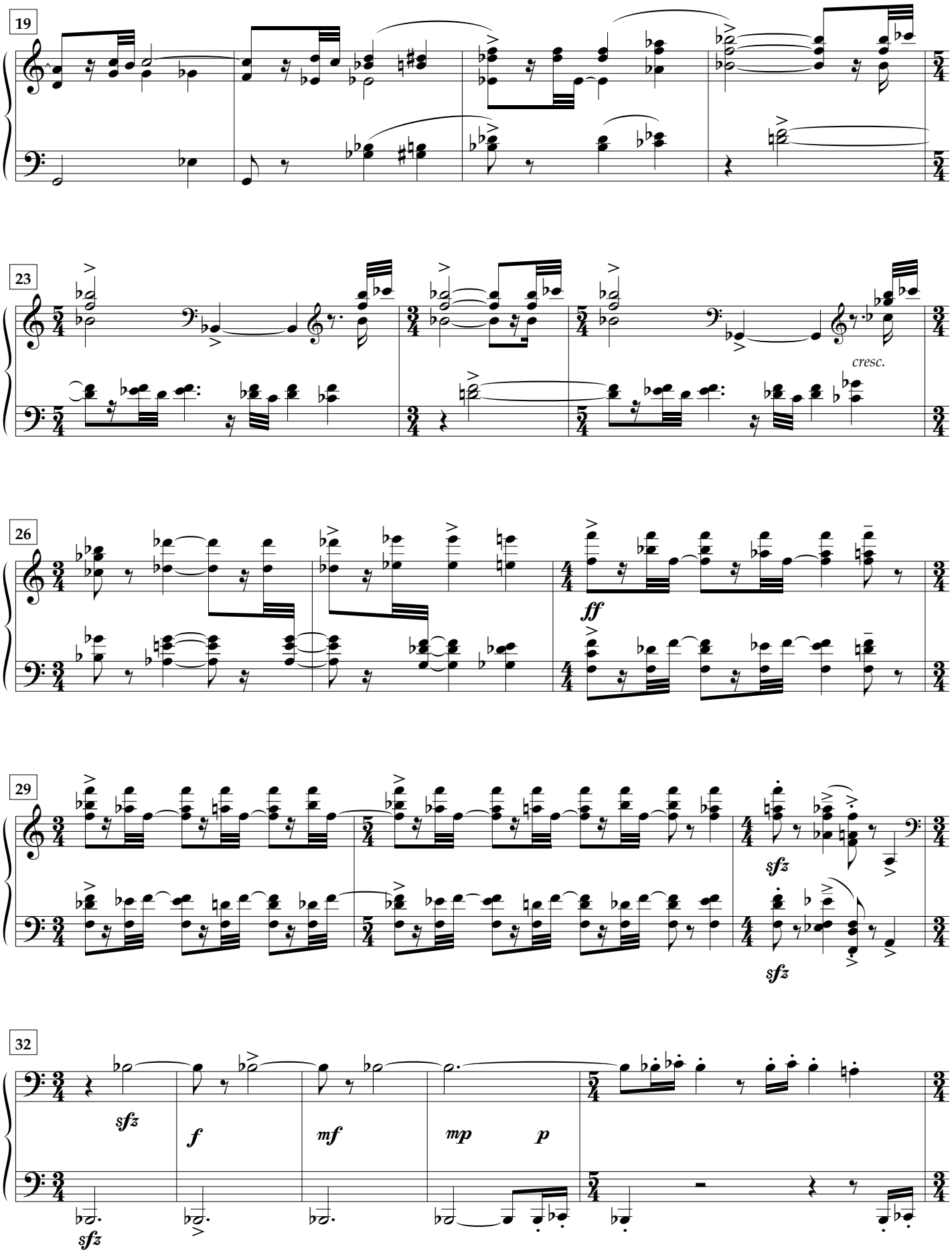

32
2
sfz
sfz
sfz
sfz
meno f
37
40
R.H. meno f
43
46
f

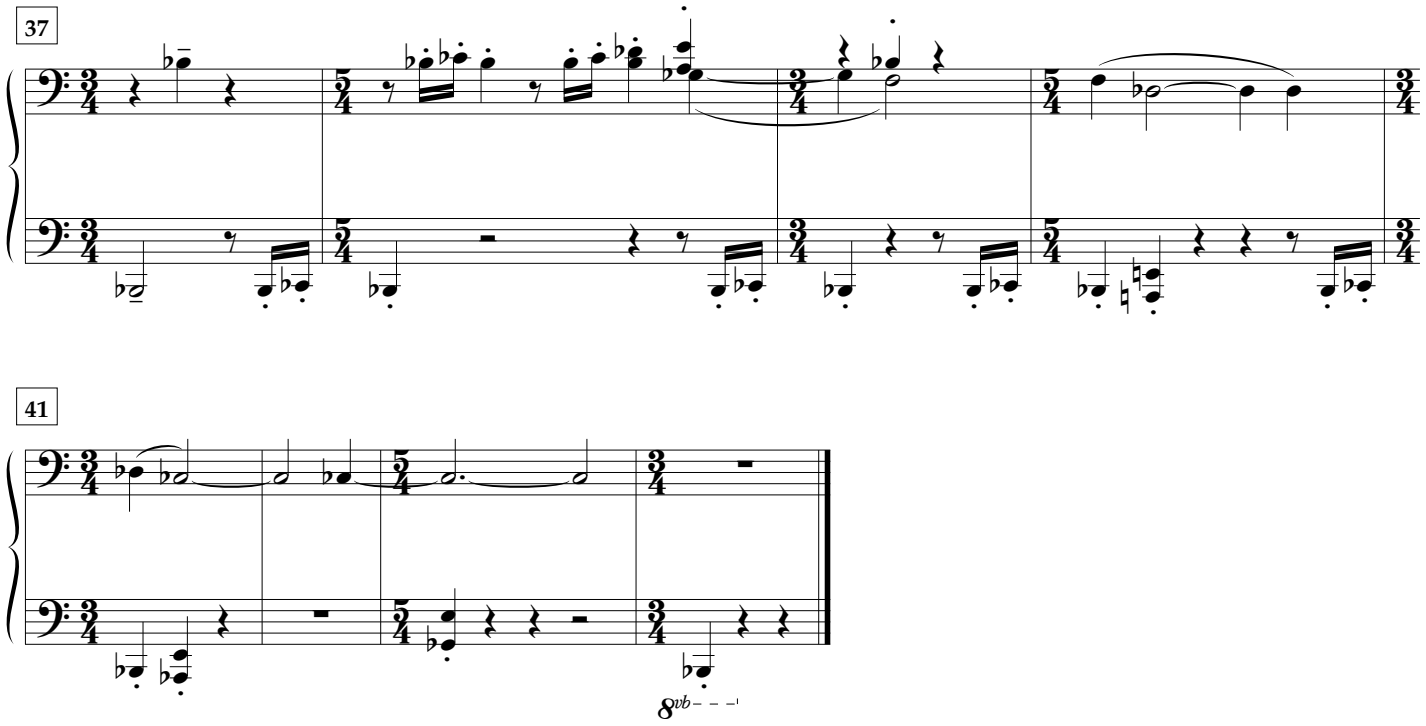

49
52
55
58
1
cresc.
61
2
sfz
sfz


65
68
ff
sfz
9
72

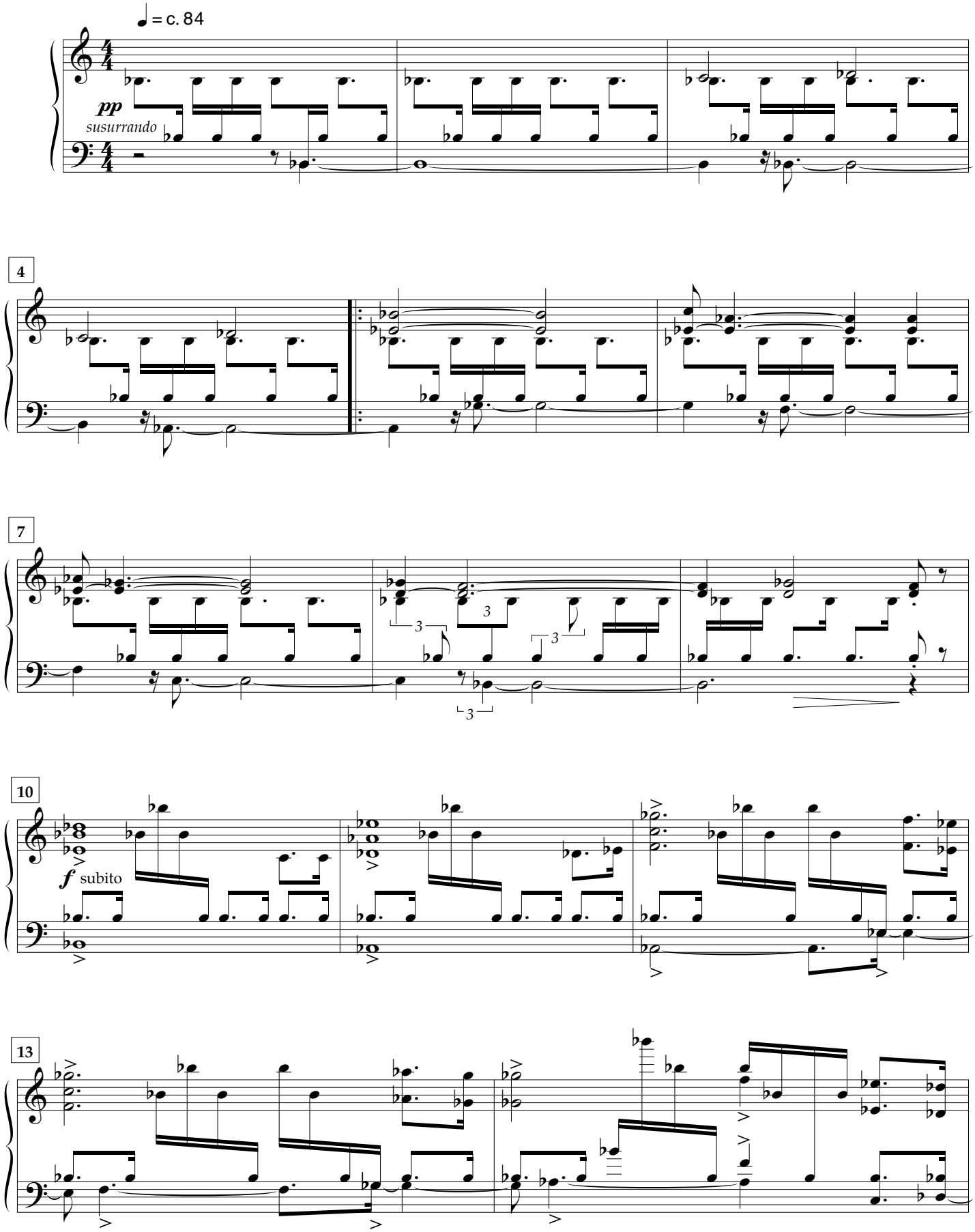
Prelude 3

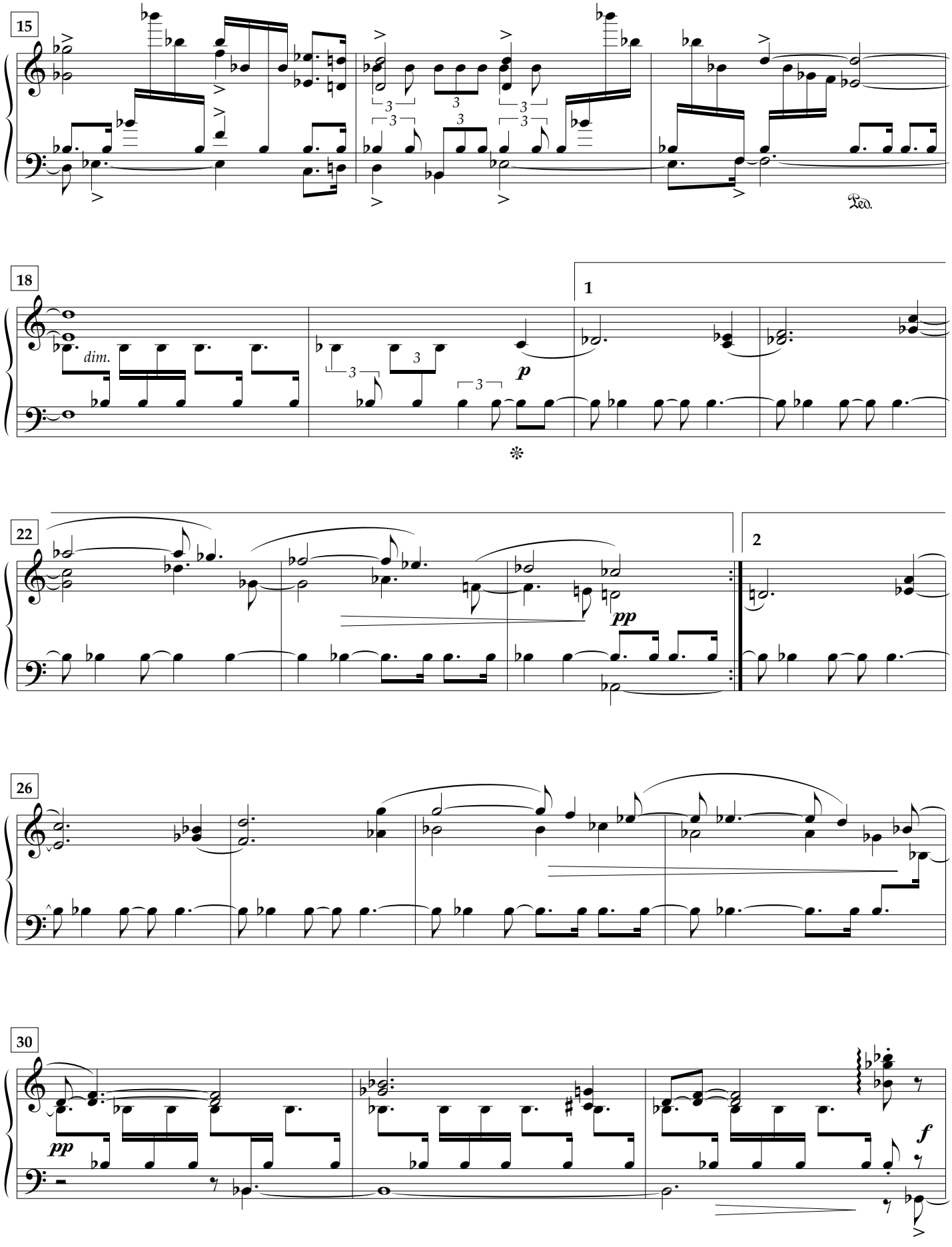


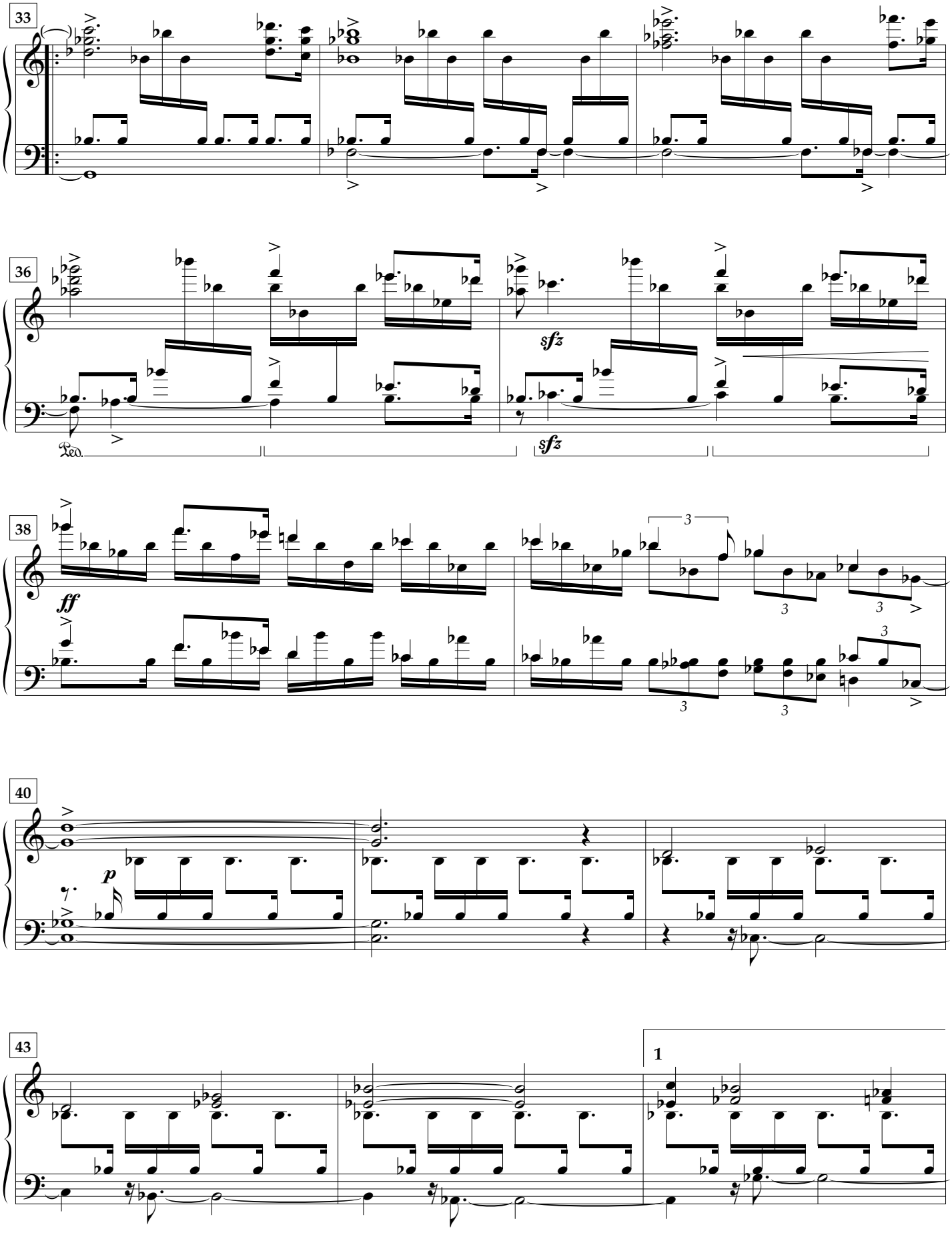

19
23
cresc.
26
ff
29
sfz
sfz
32
sfz
f
mf
mp
p
sfz

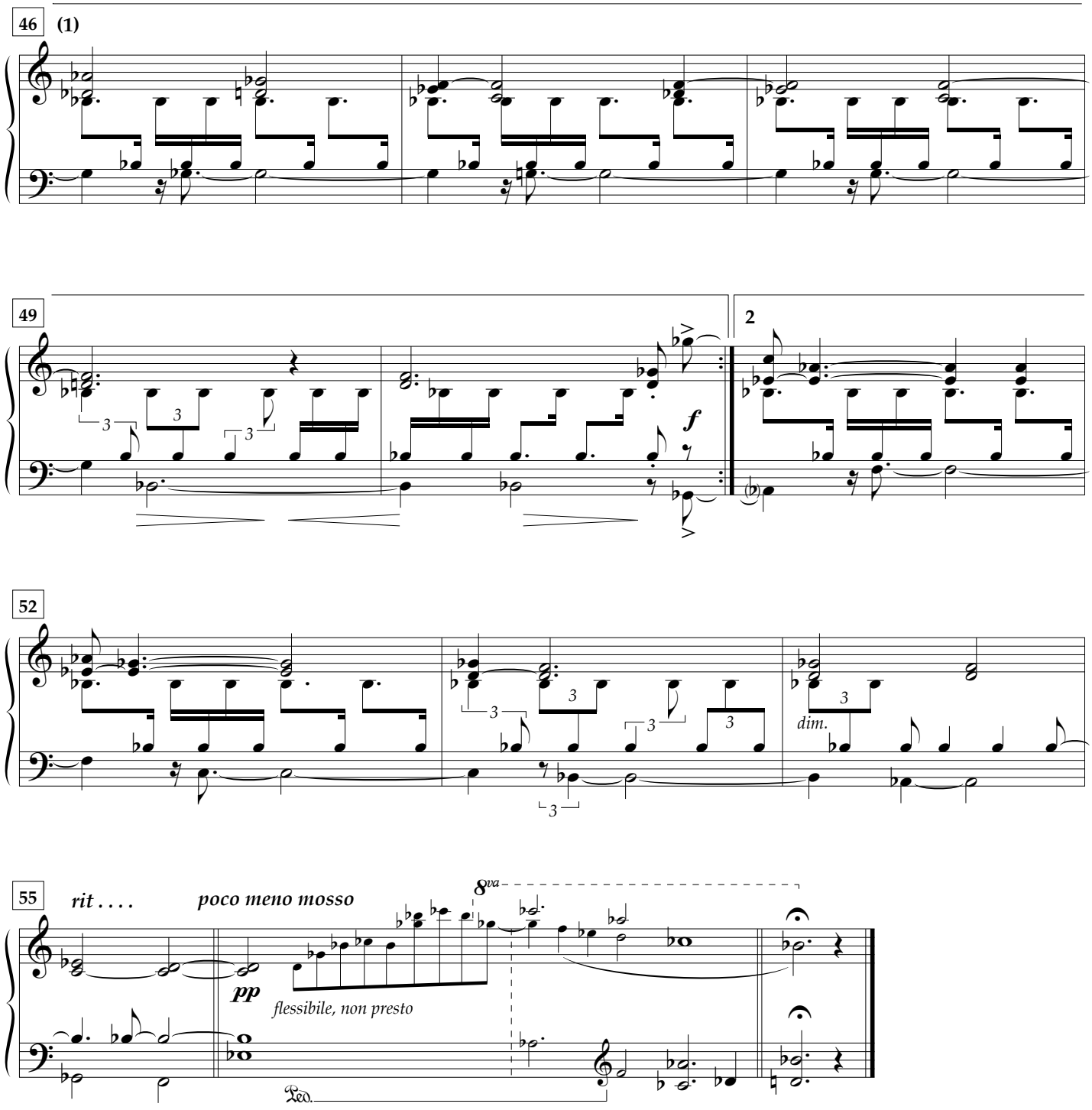

37
41
8vb

Sonata 3

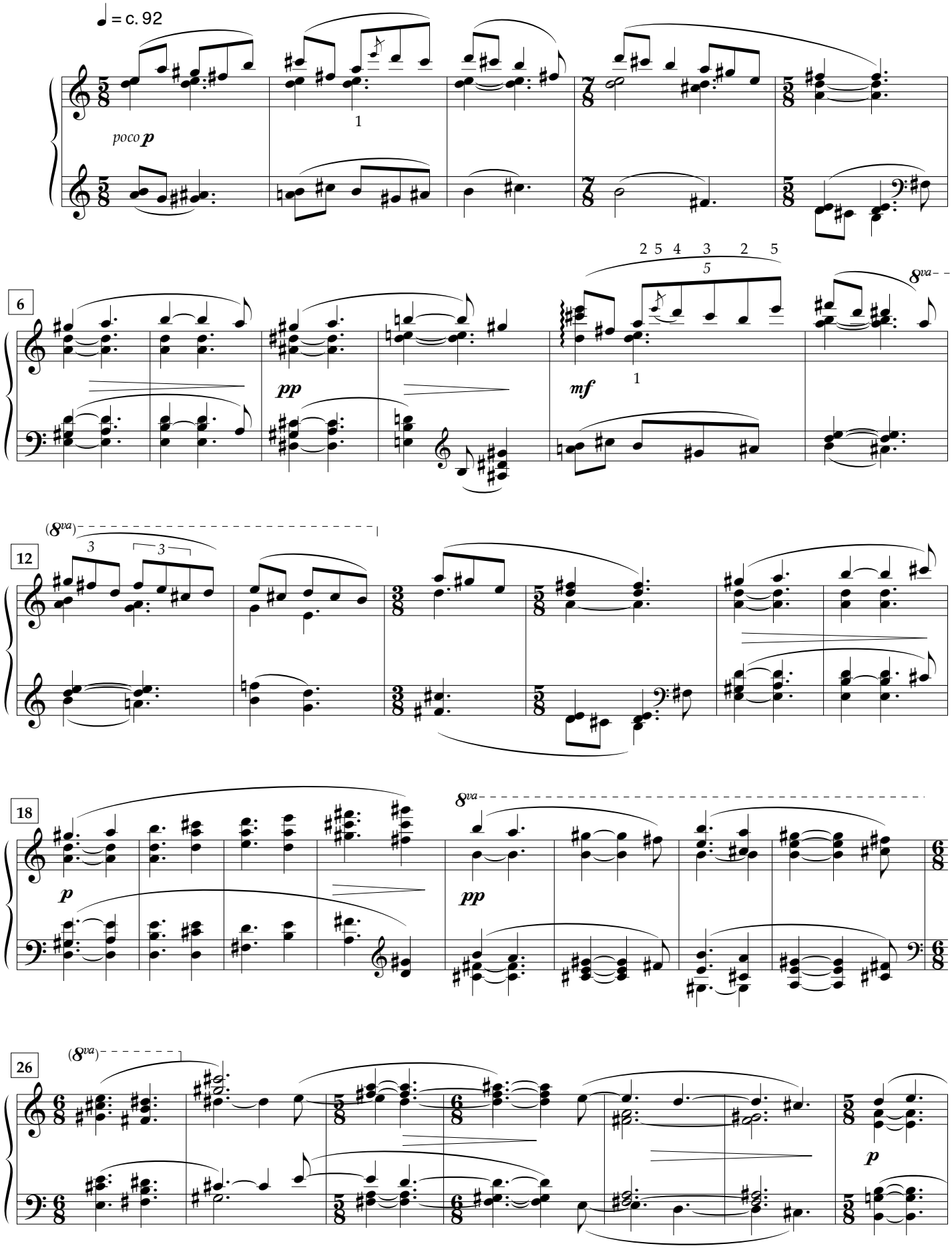


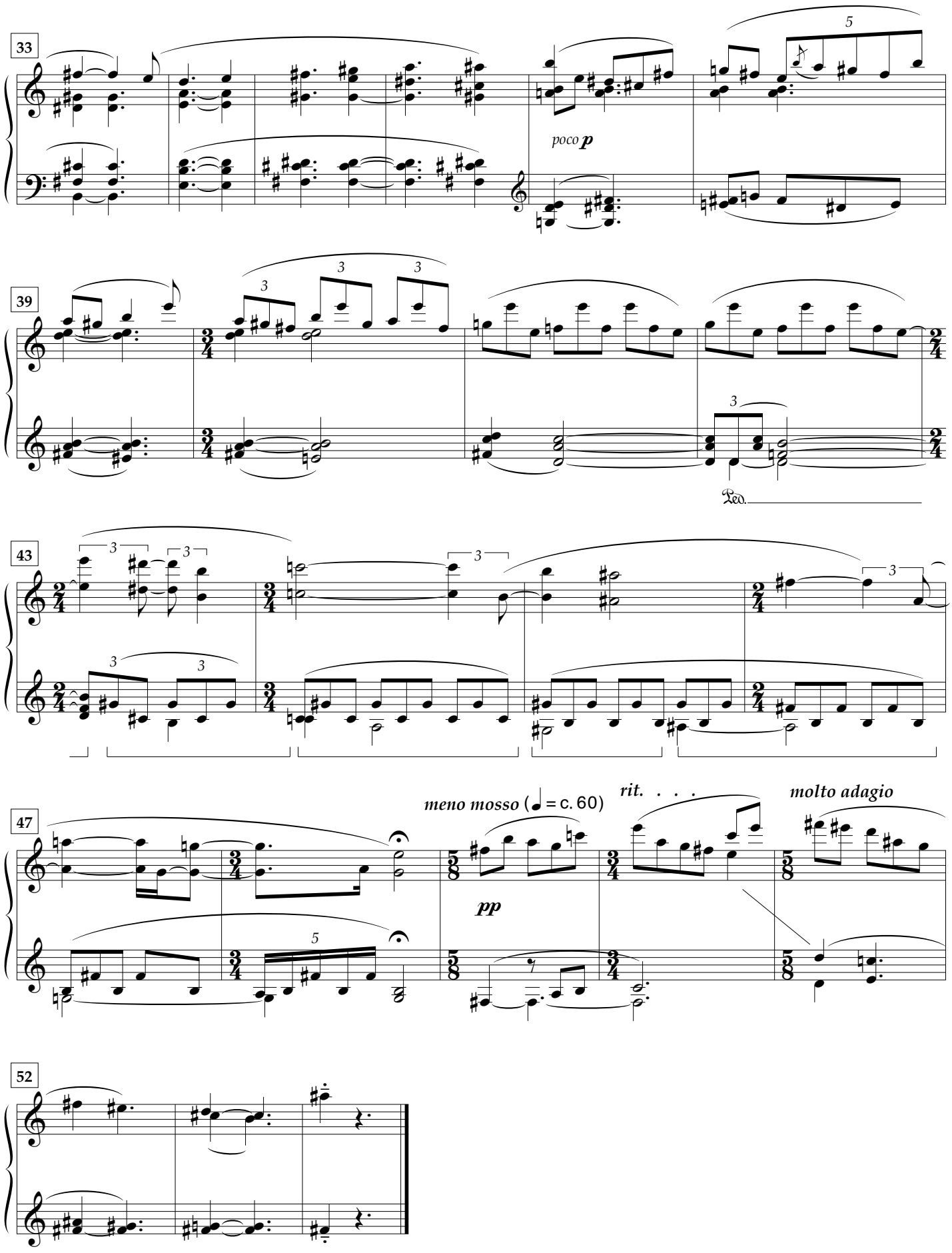

15
Ped.
18
dim.
p
1
22
pp
2
26
30
pp
f


33
36
sfz
sfz
38
ff
3
40
p
43
1

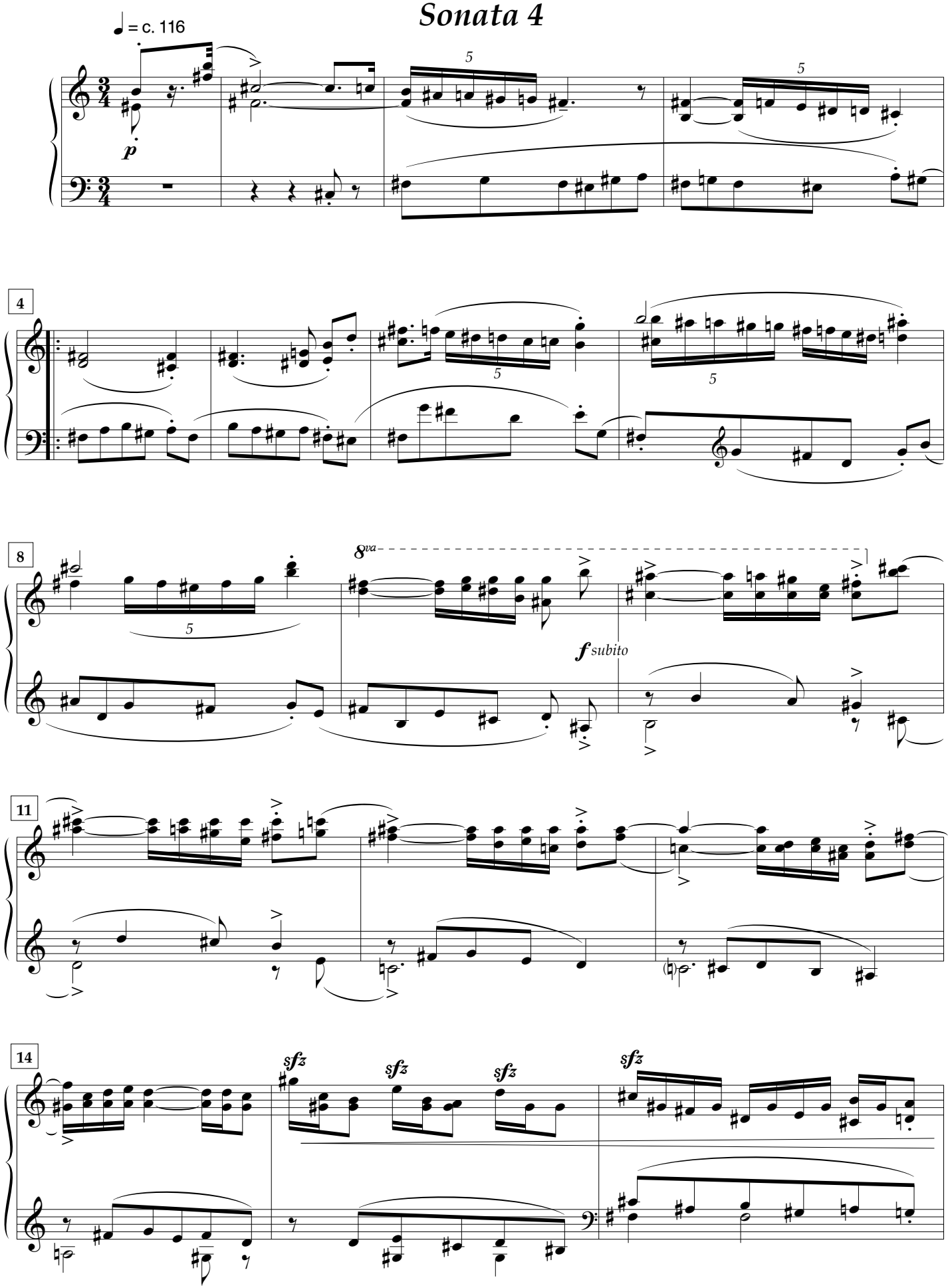

46
(1)
49
2
52
55
rit . . . .
poco meno mosso
8va
pp
flessibile, non presto
f
dim.
Ped.

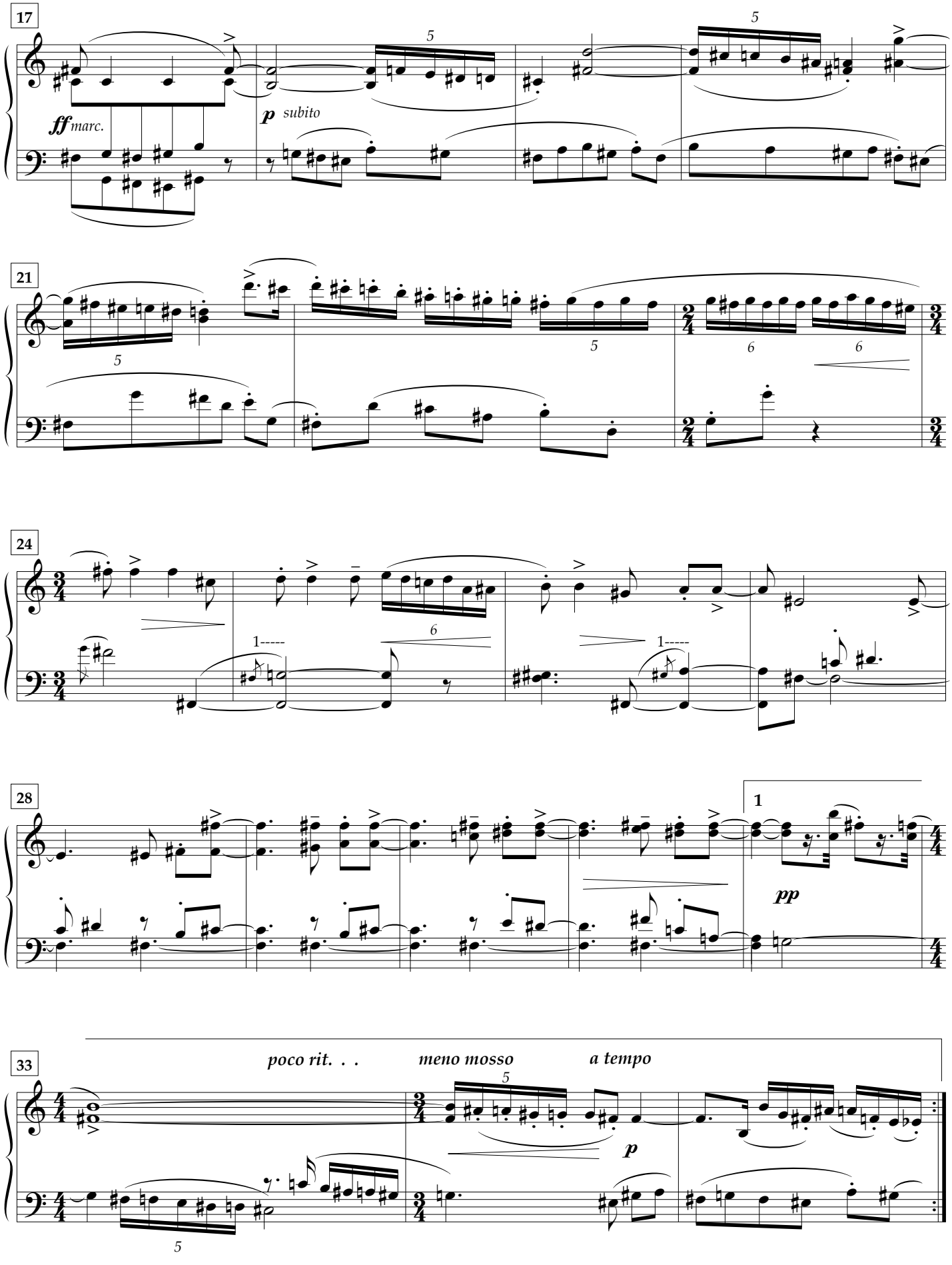
Prelude 4

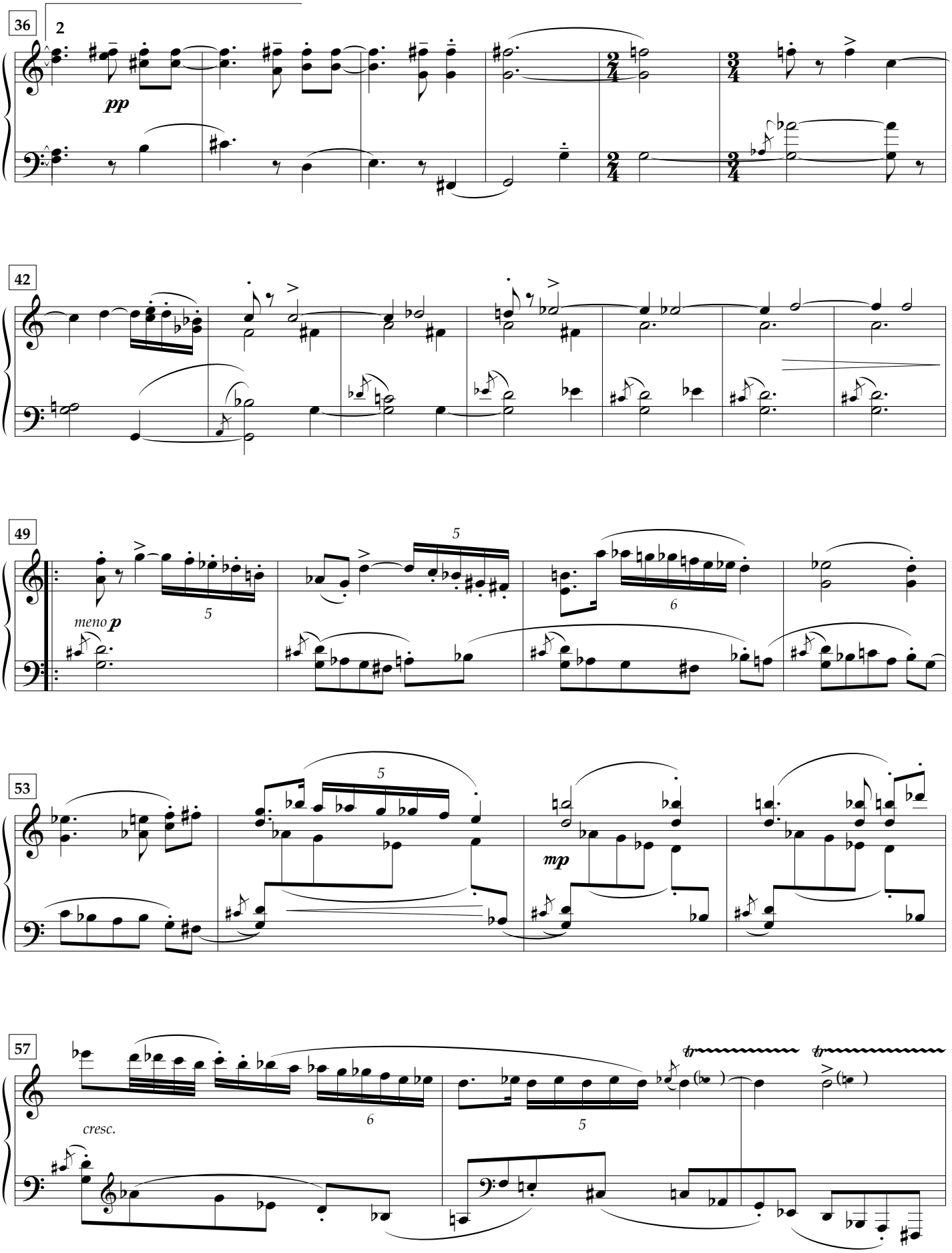


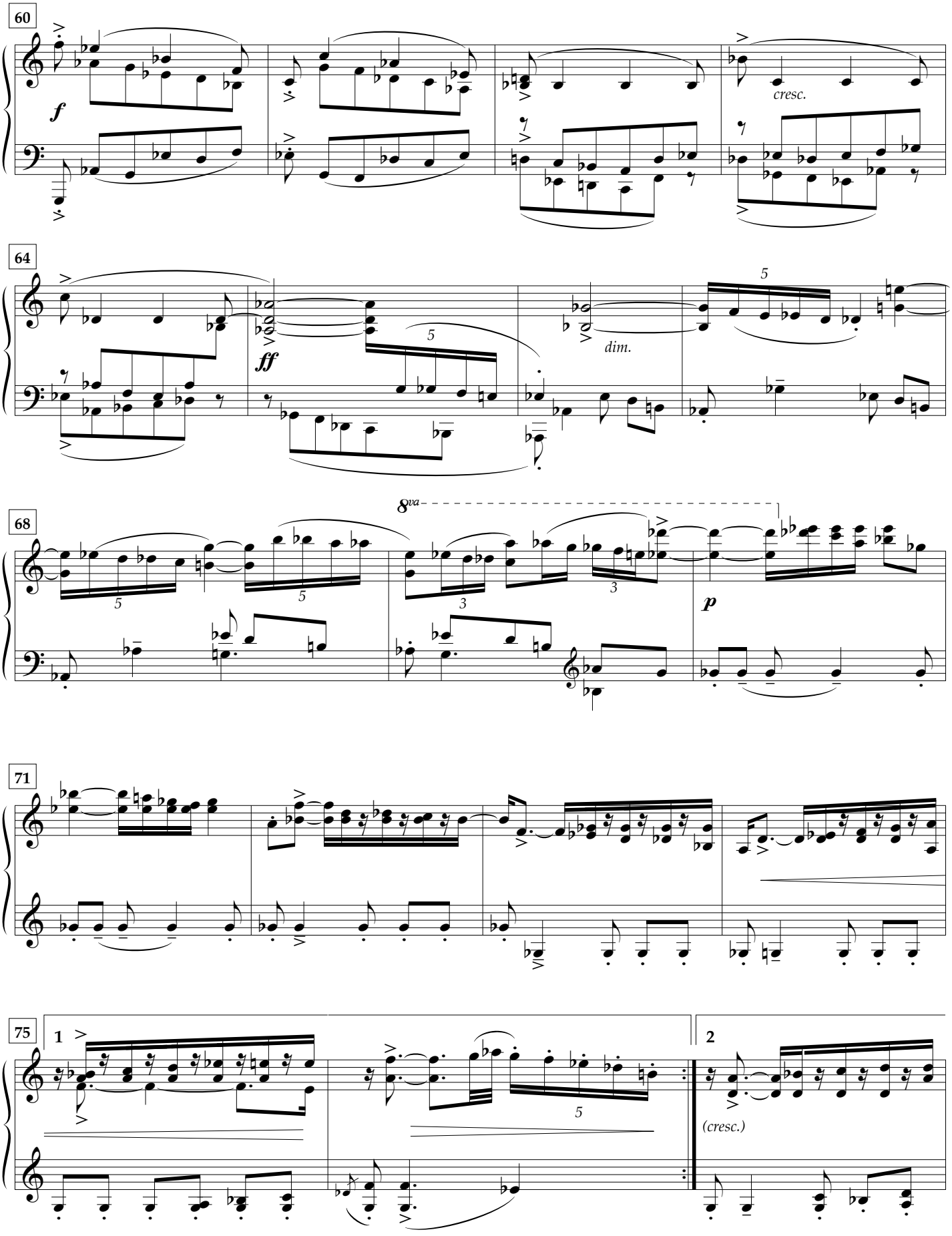

33
poco p
39
Ped.
43
47
meno mosso (♩ = c. 60)
rit. . . .
molto adagio
pp
52

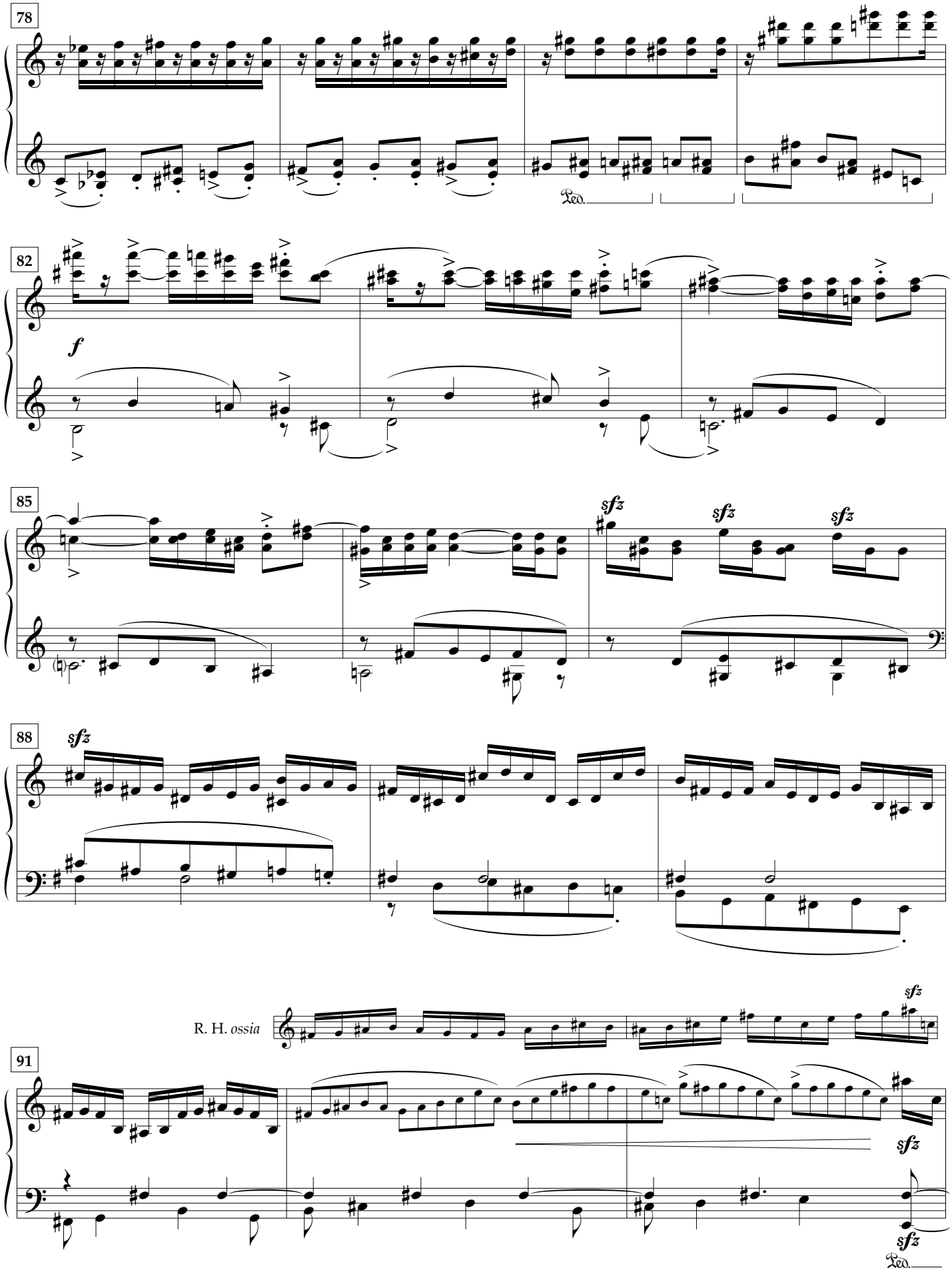
Sonata 4

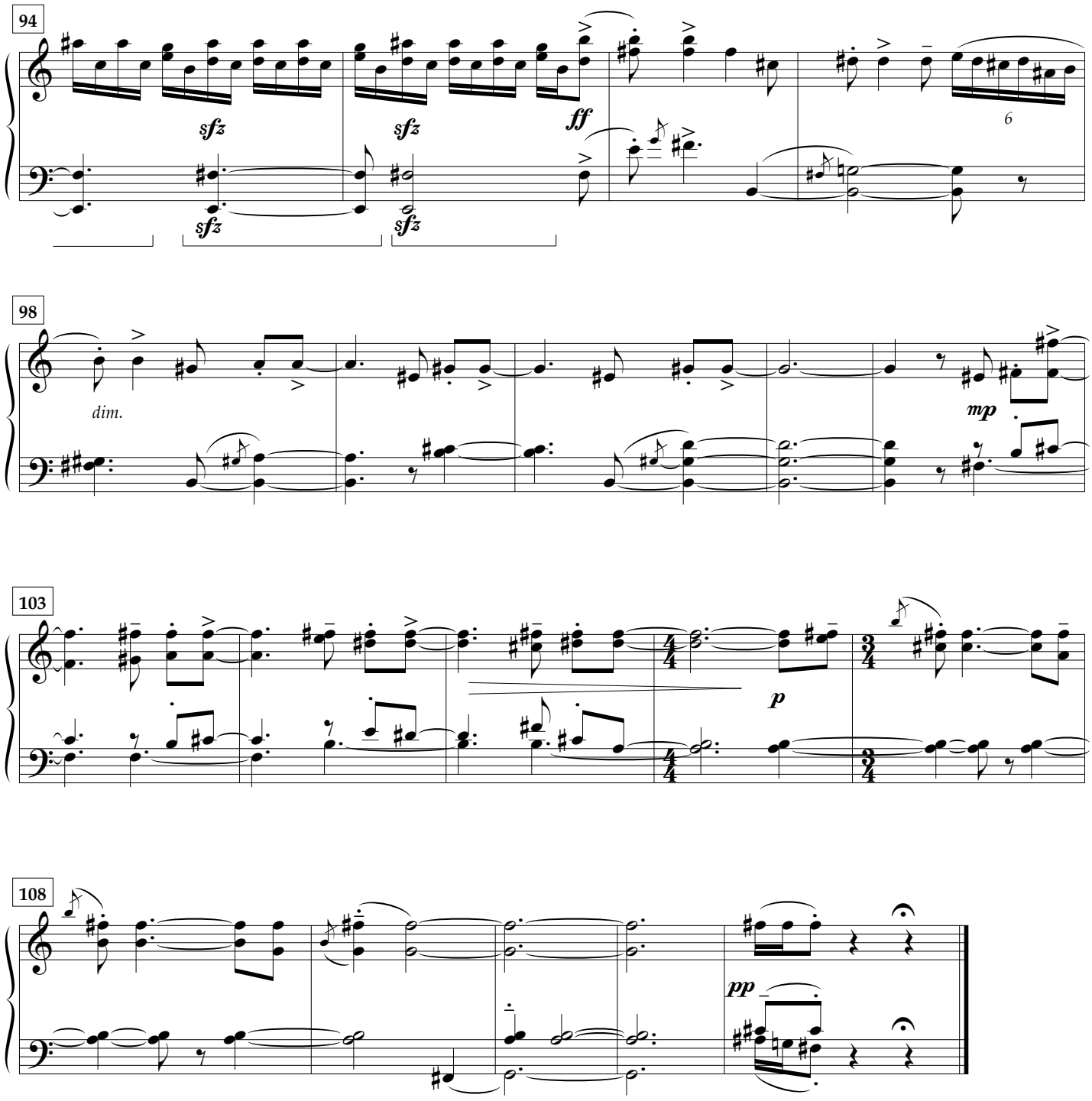



17
ff marc.
p subito
21
24
1-----
28
1
pp
33
poco rit. . .
meno mosso
a tempo
p

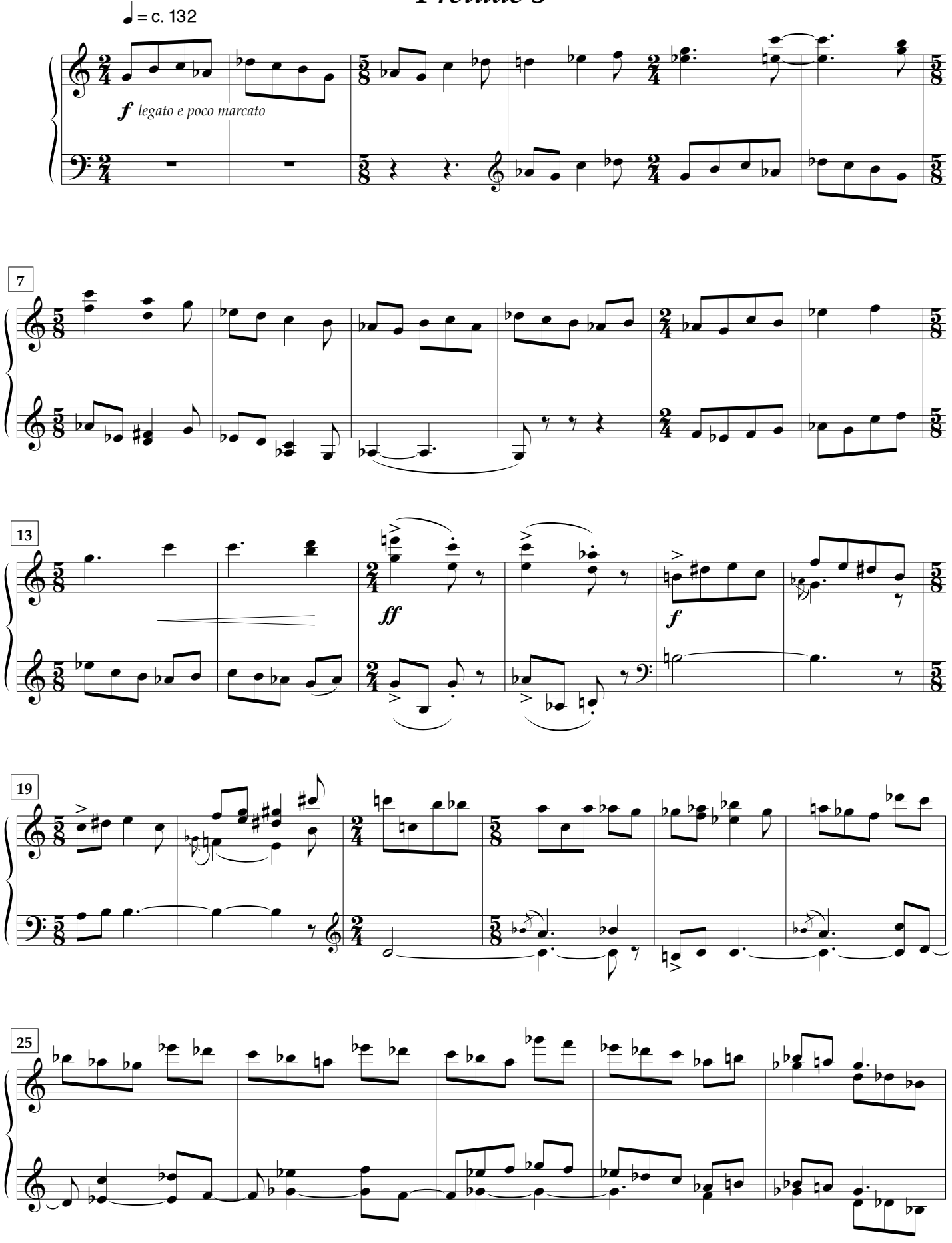

36
2
pp
42
49
meno p
5
6
53
5
mp
57
cresc.
6
5
tr
tr

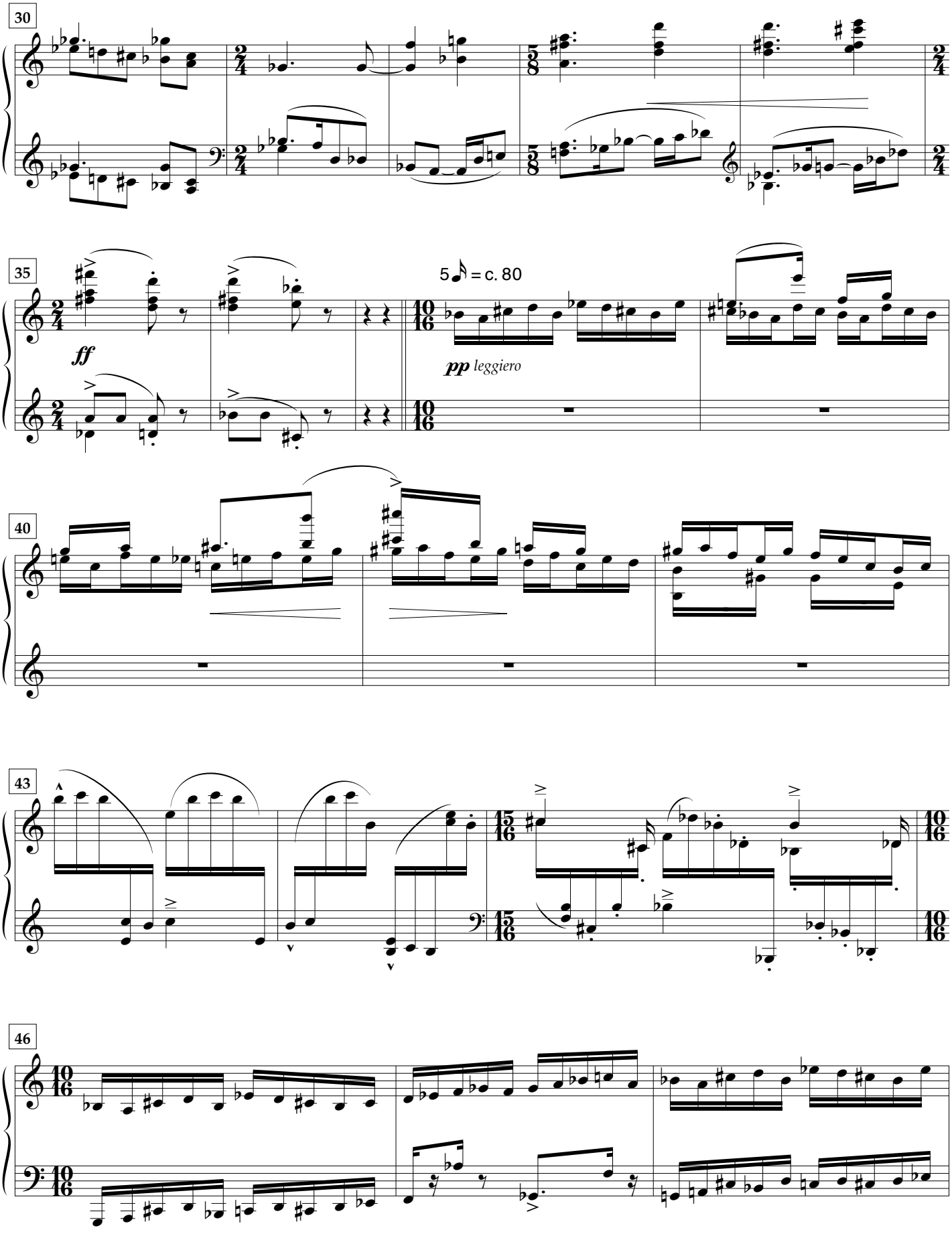

60
f
cresc.
64
ff
dim.
68
8va
p
71
75
1
2
(cresc.)

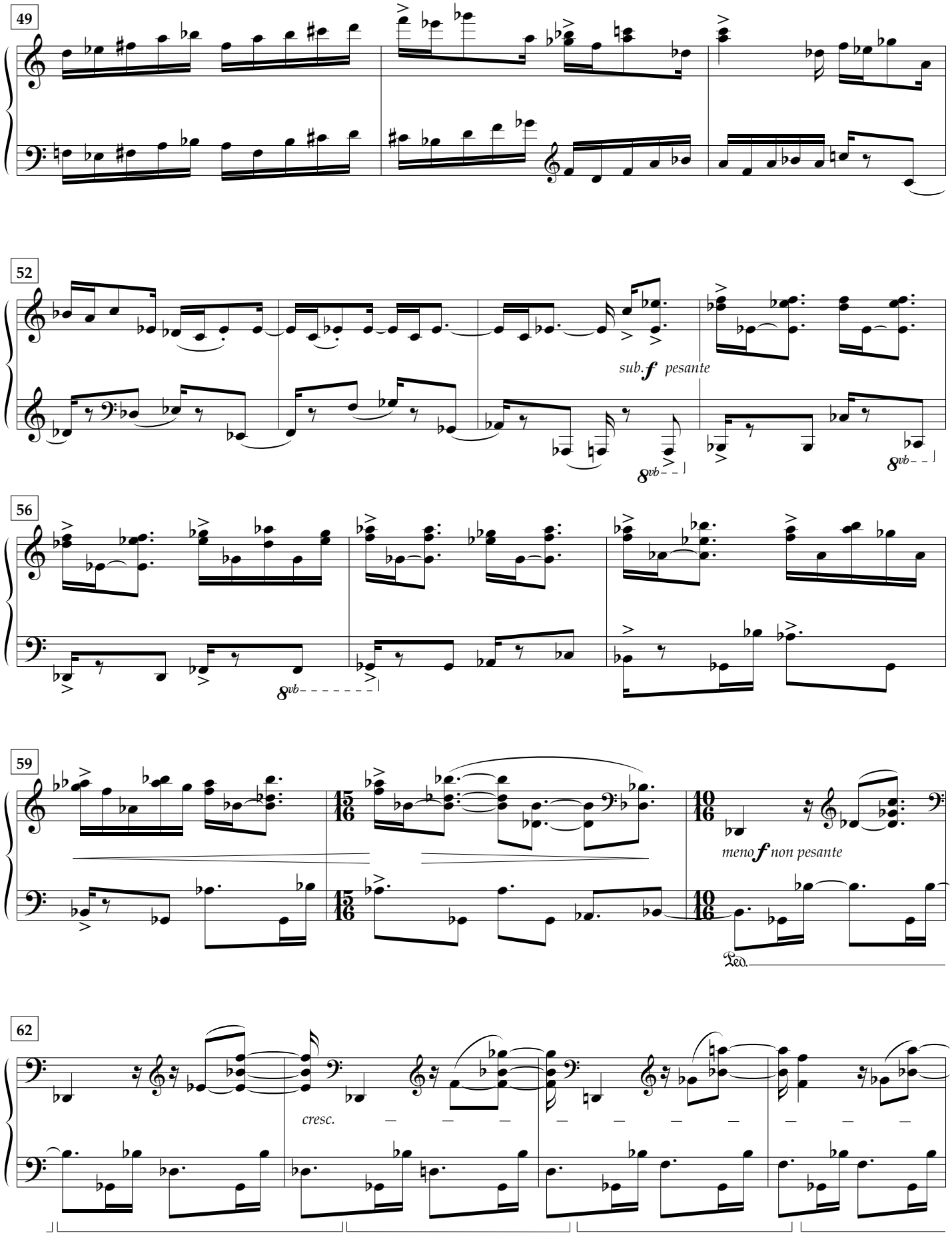

78
Ped.
82
f
85
sfz
sfz
sfz
88
sfz
R. H. ossia
sfz
91
sfz
sfz
Ped.

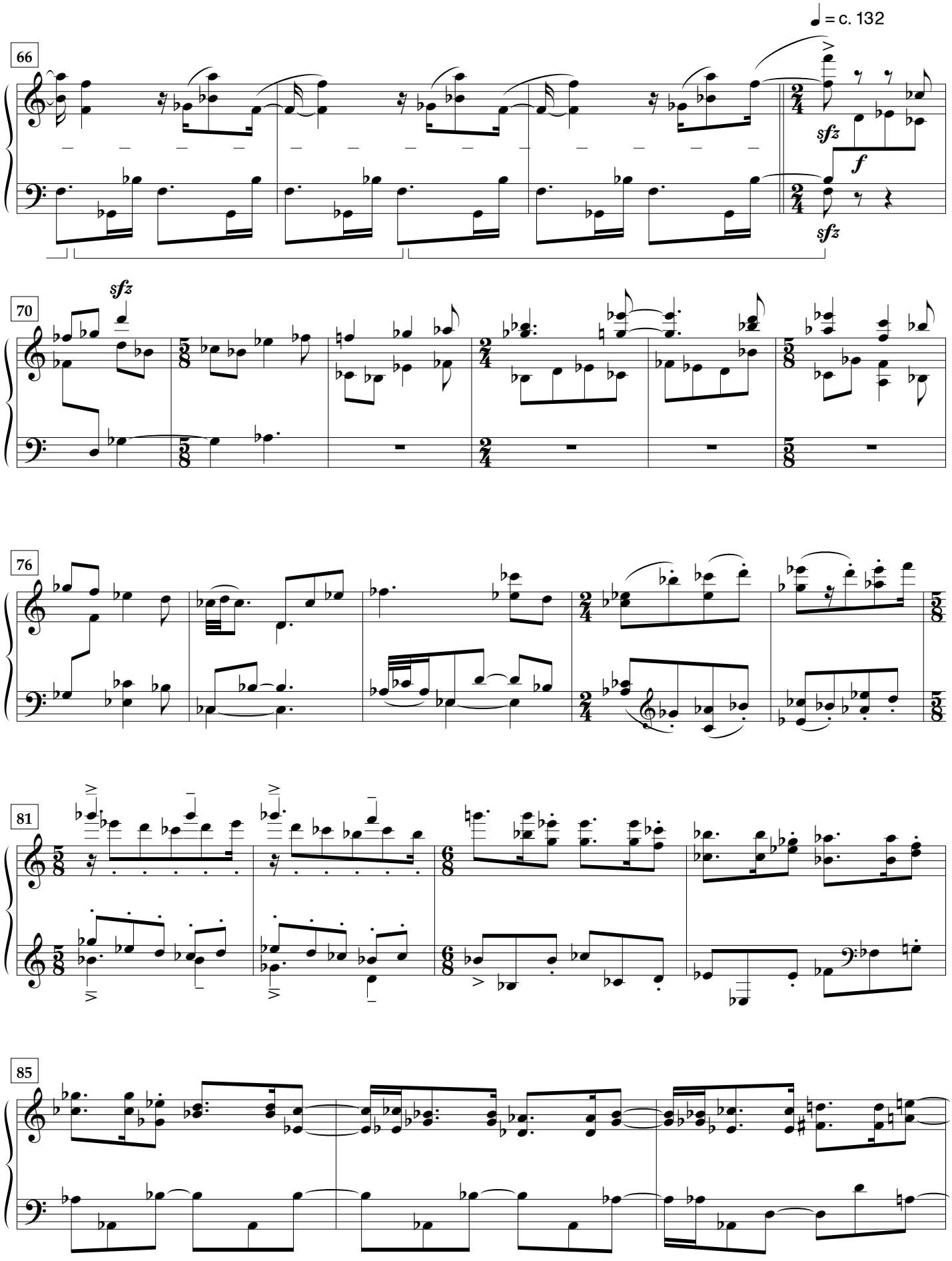

94
sfz
sfz
ff
sfz
sfz
6
98
dim.
mp
103
p
4/4
3/4
4/4
3/4
108
pp

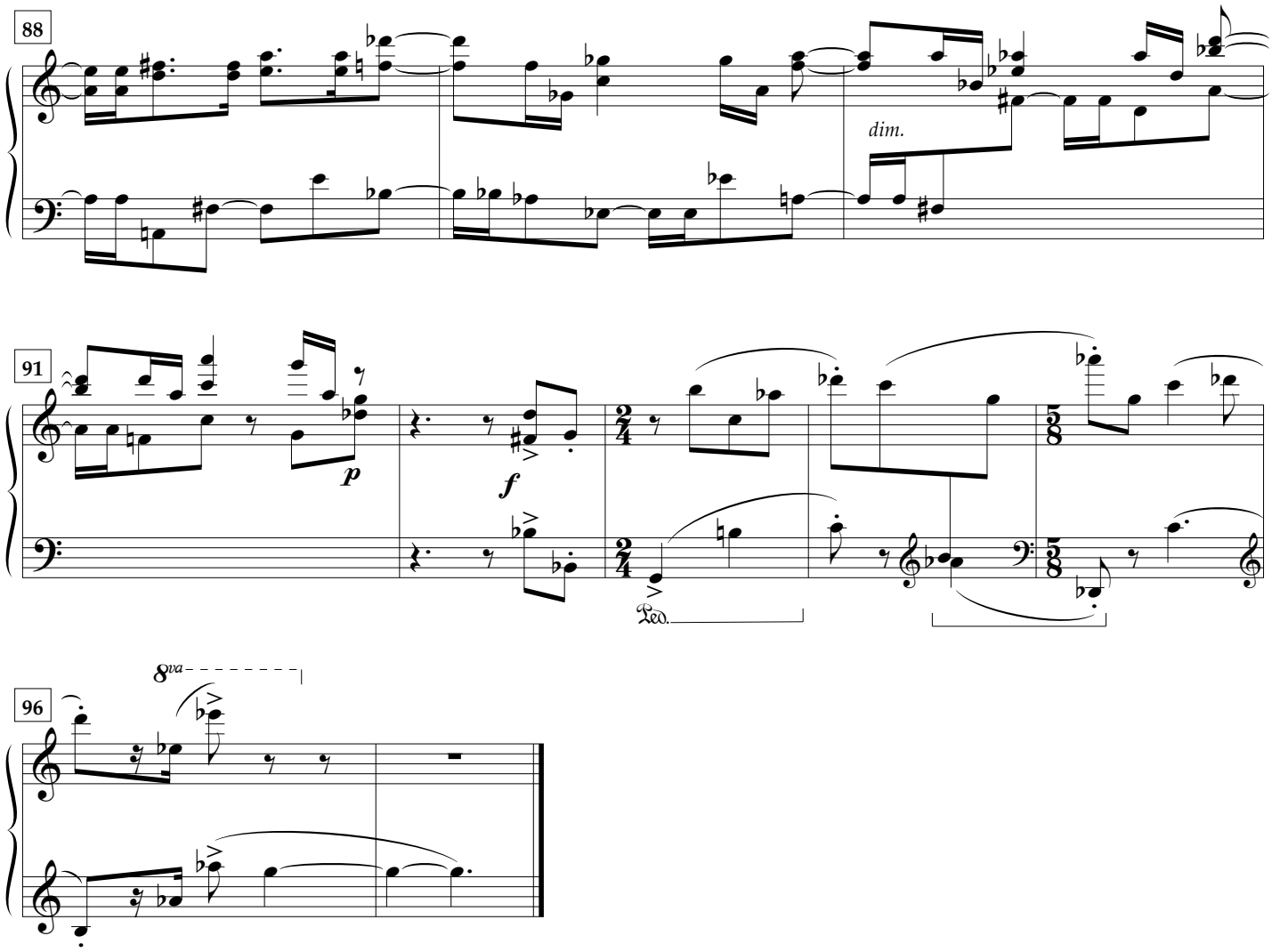
Prelude 5



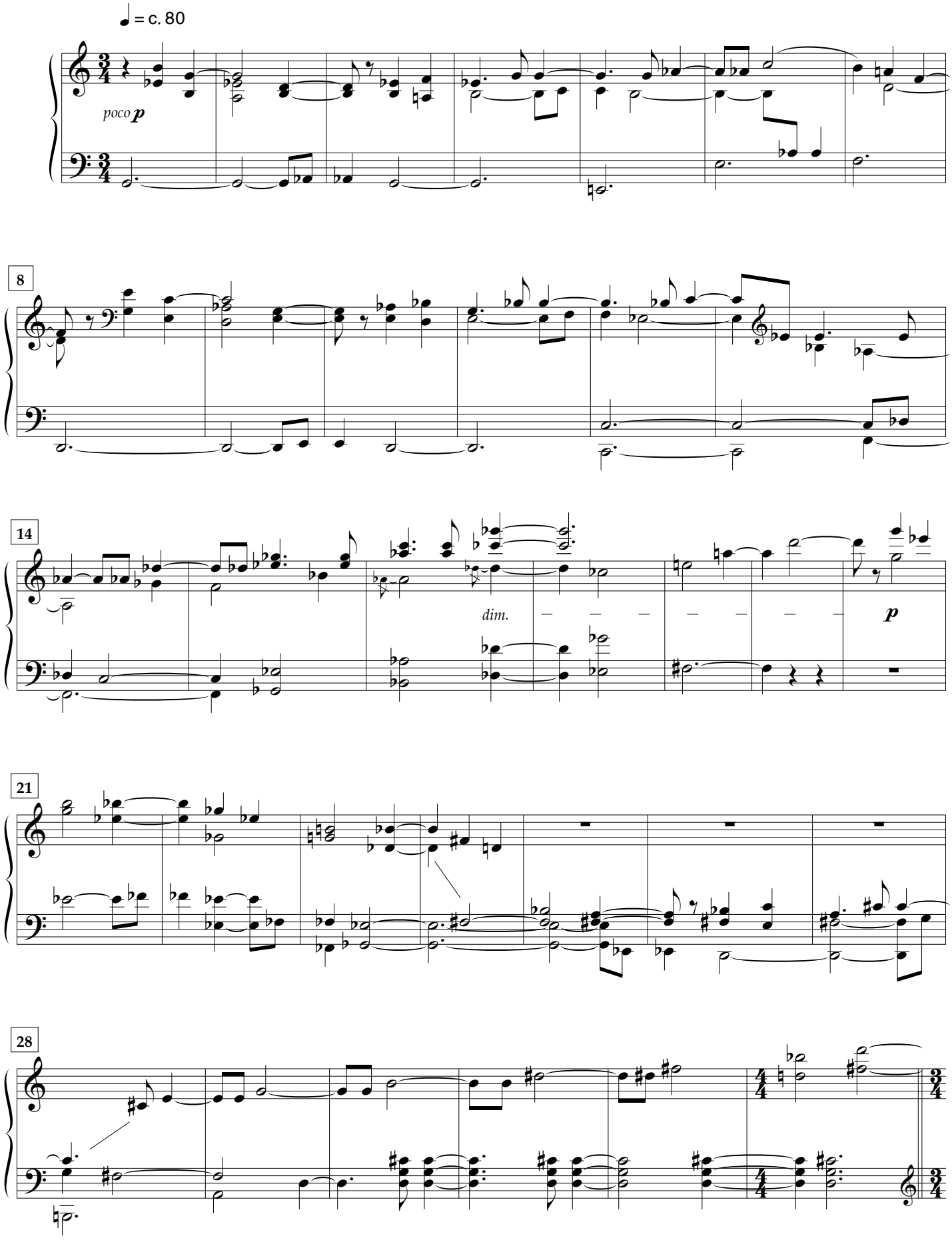

30
35
ff
5 = c. 80
pp leggiero
40
43
46

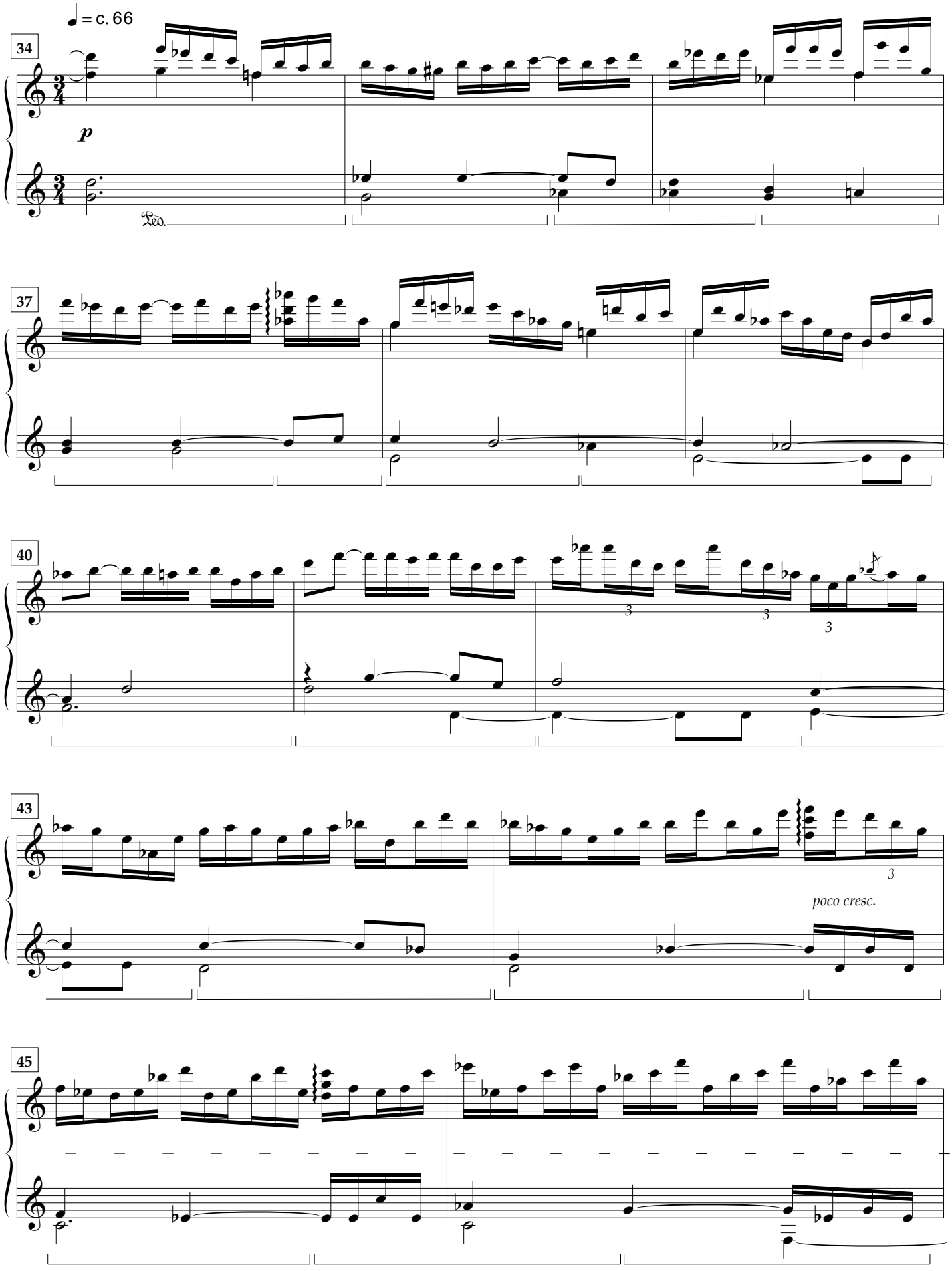

49
52
sub. f pesante
8vb
56
8vb
59
15/16
10/16
meno f non pesante
62
cresc.

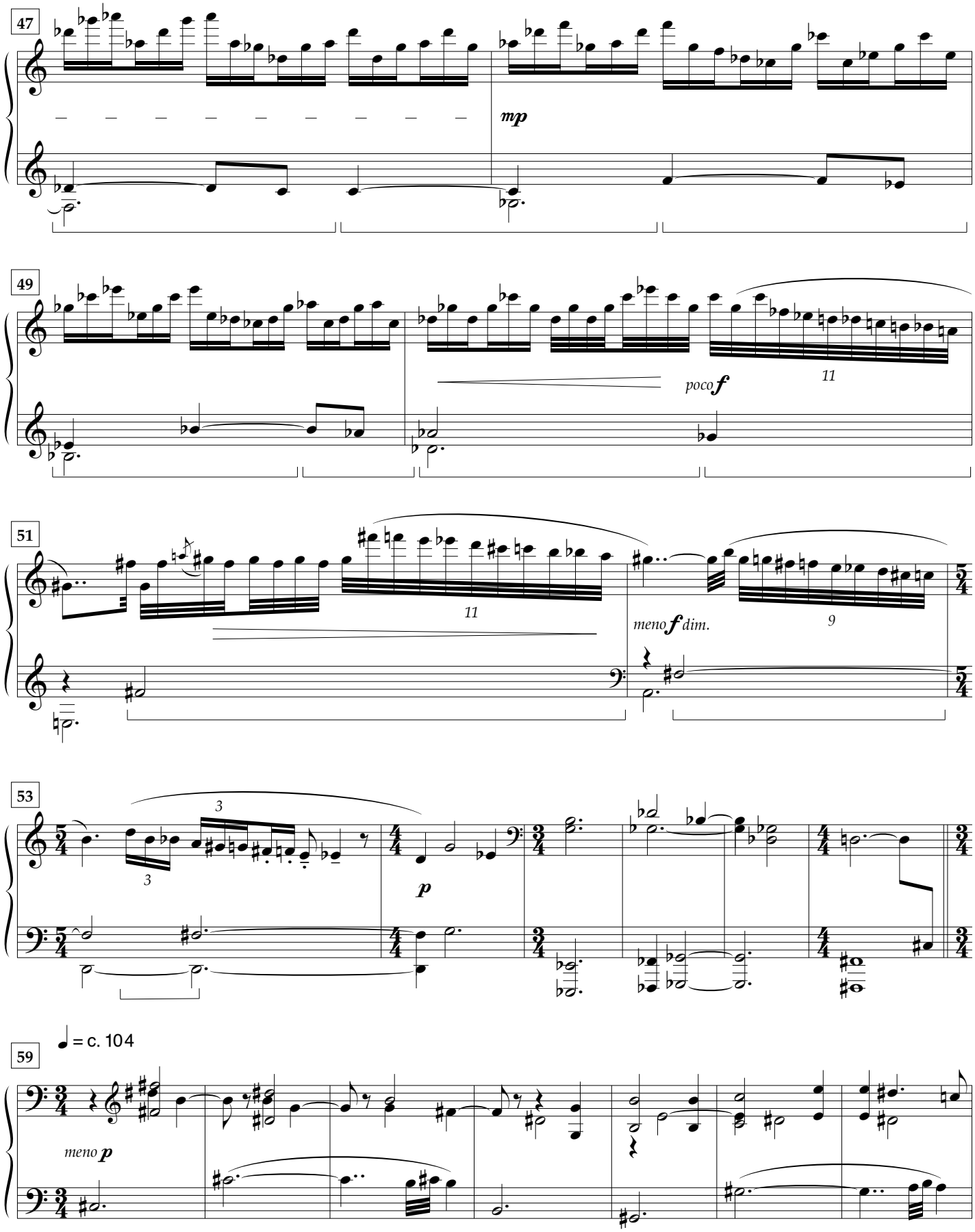

♩ = c. 132
66
sfz
f
sfz
70
sfz
76
81
85

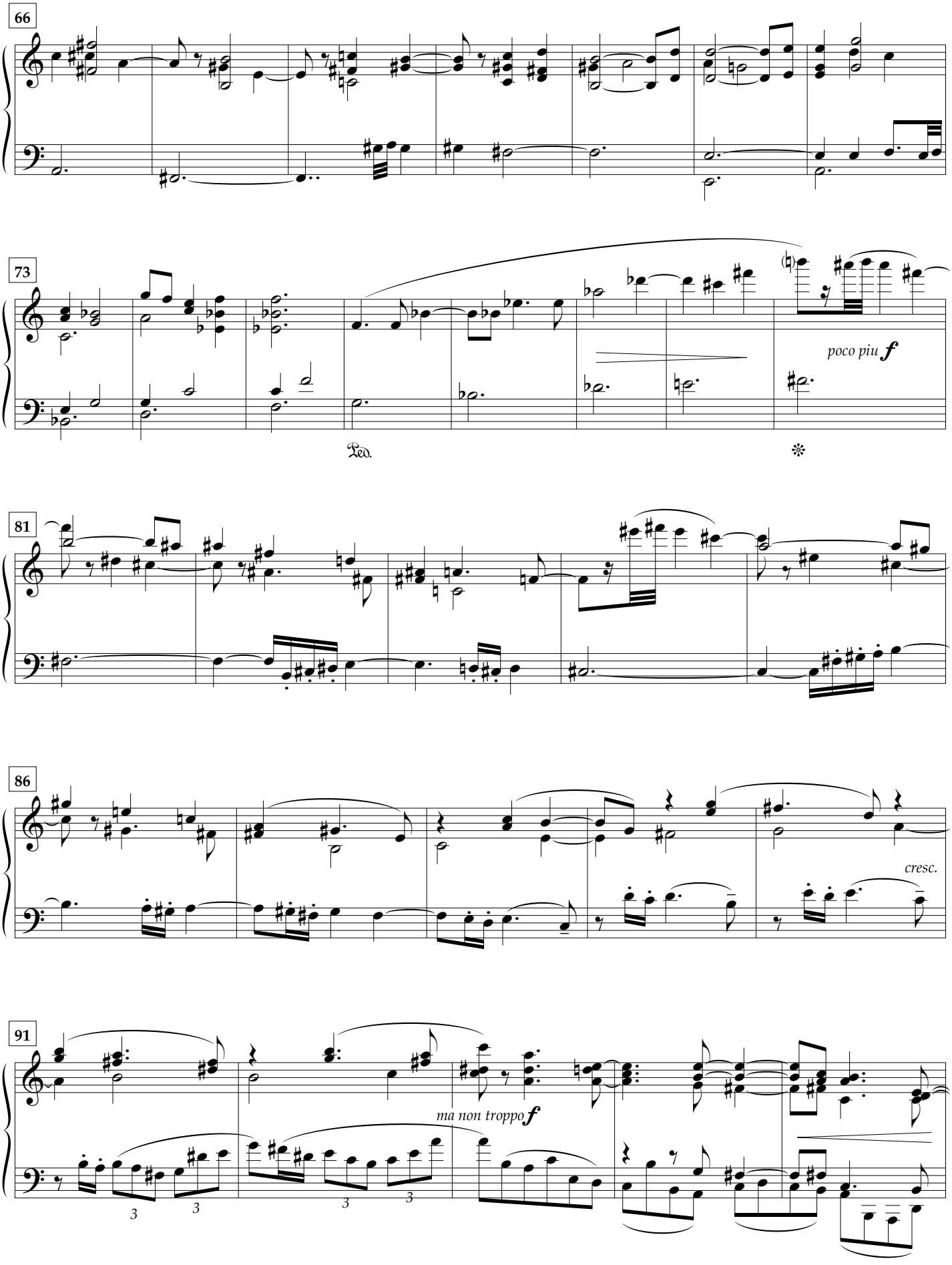

88
dim.
91
p
f
Ped.
96
8va

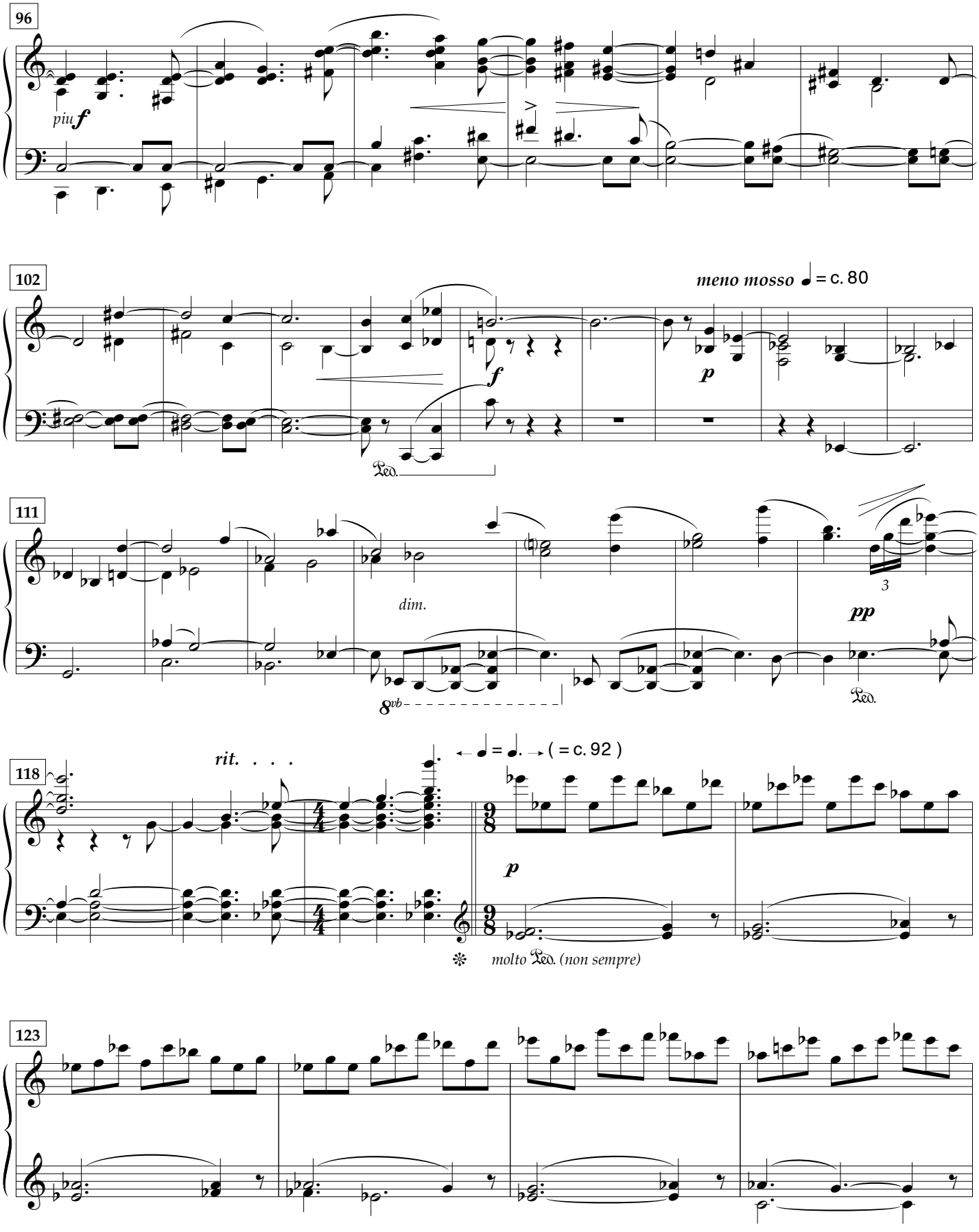
Sonata 5

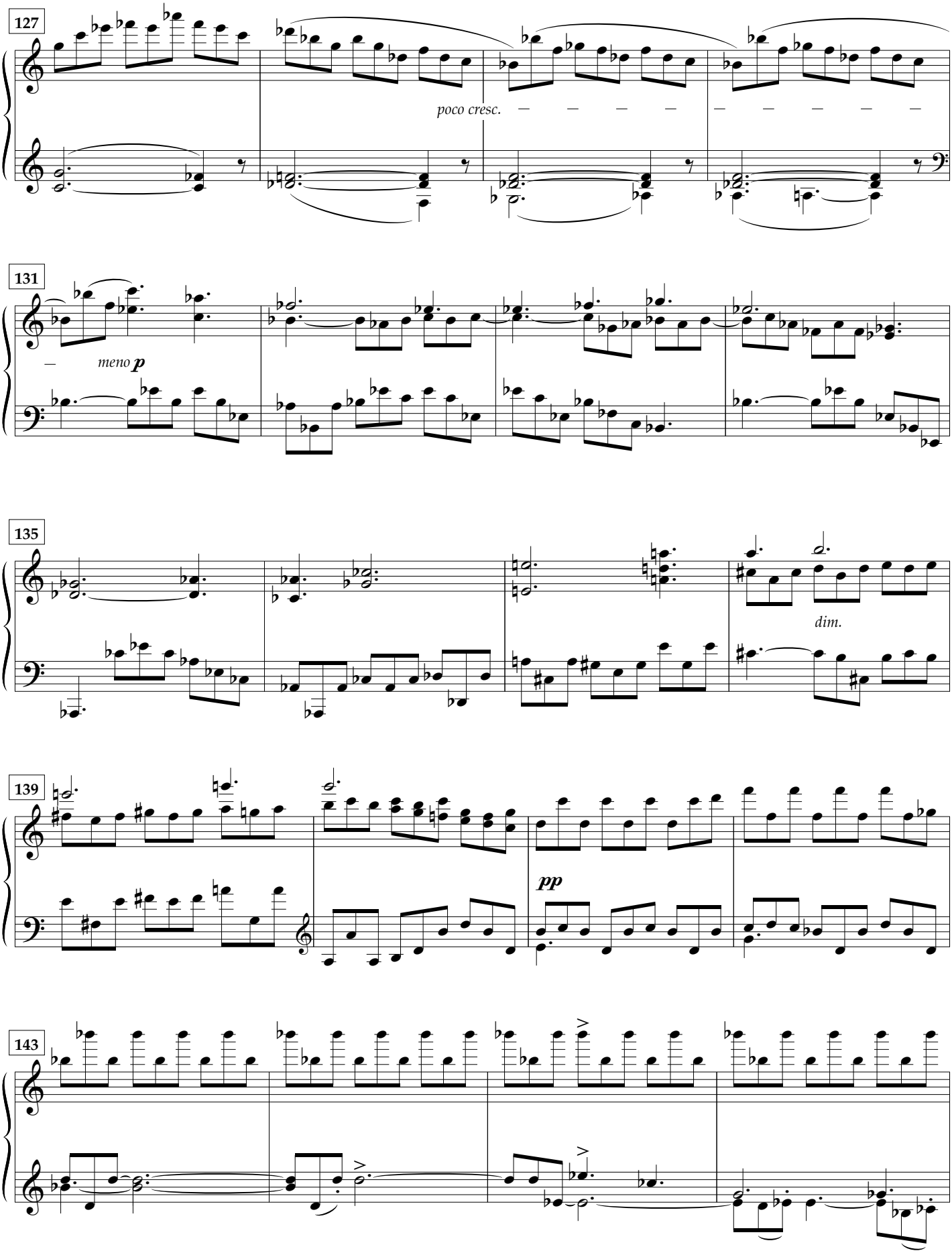


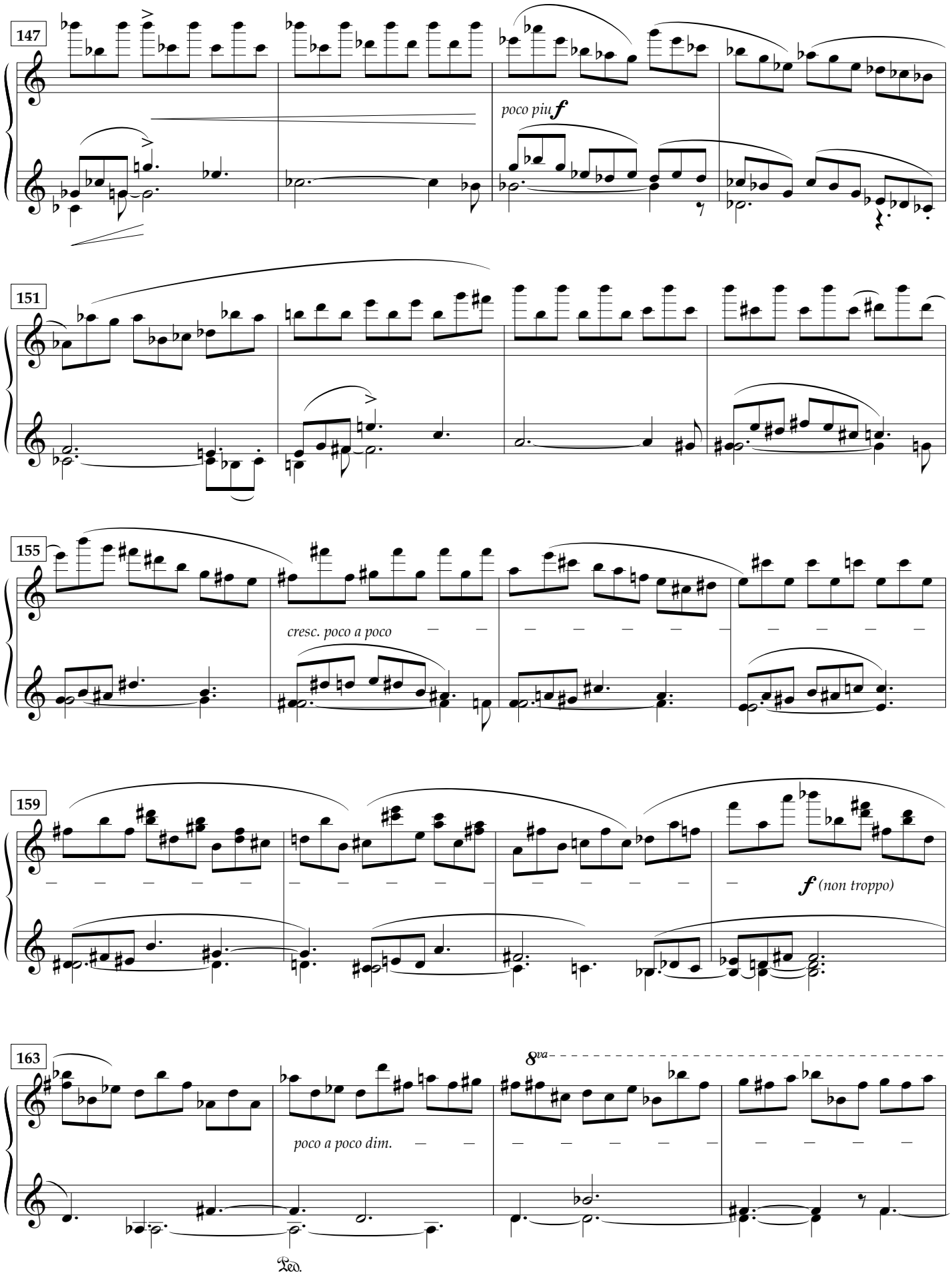

♩ = c. 66
34
p
Ped.
37
40
3
3
3
43
poco cresc.
3
45

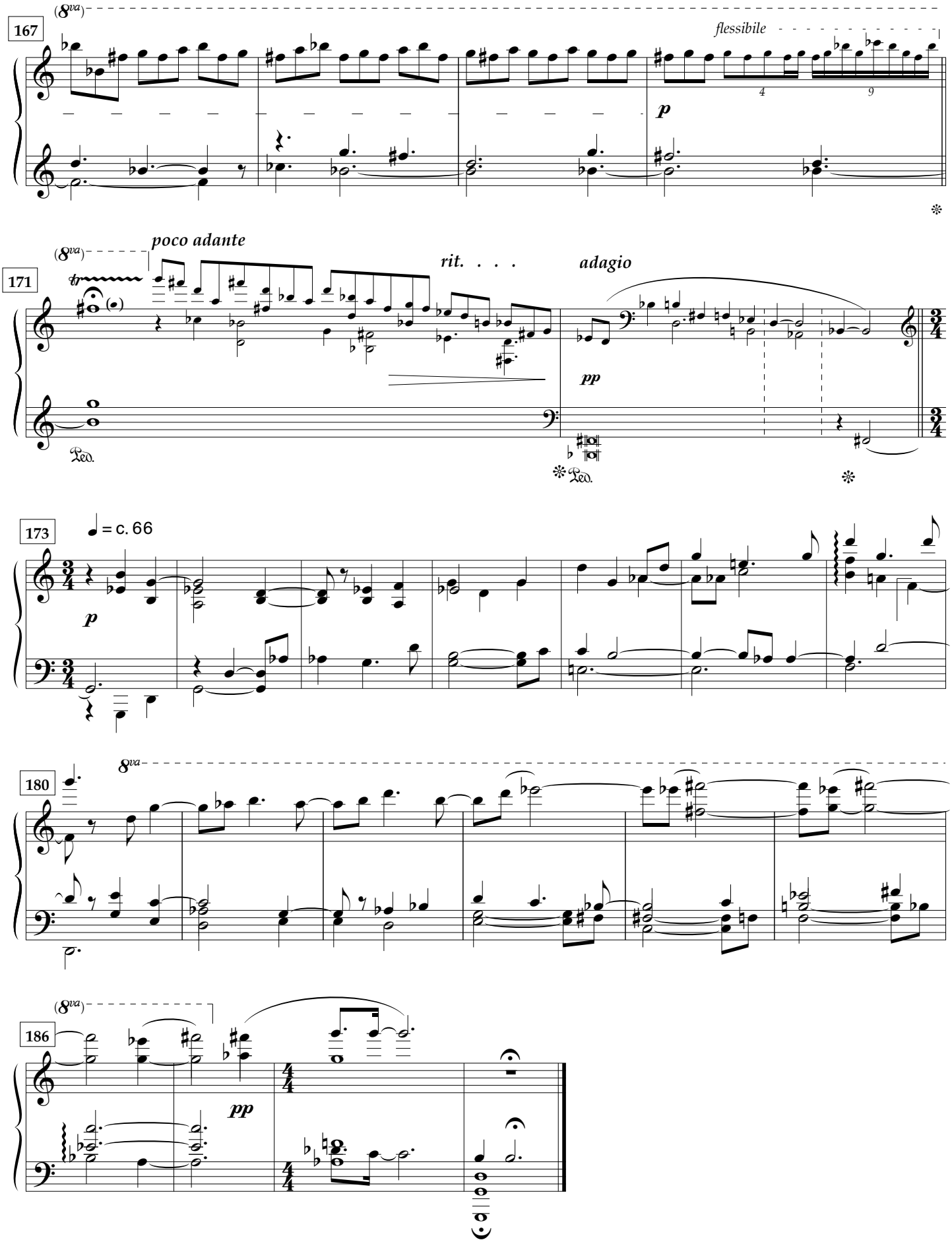

47
mp
49
poco f
11
51
11
meno f dim.
9
53
3
3
p
59
♩ = c. 104
meno p


66
73
poco piu f
Ped.
81
86
cresc.
91
ma non troppo f

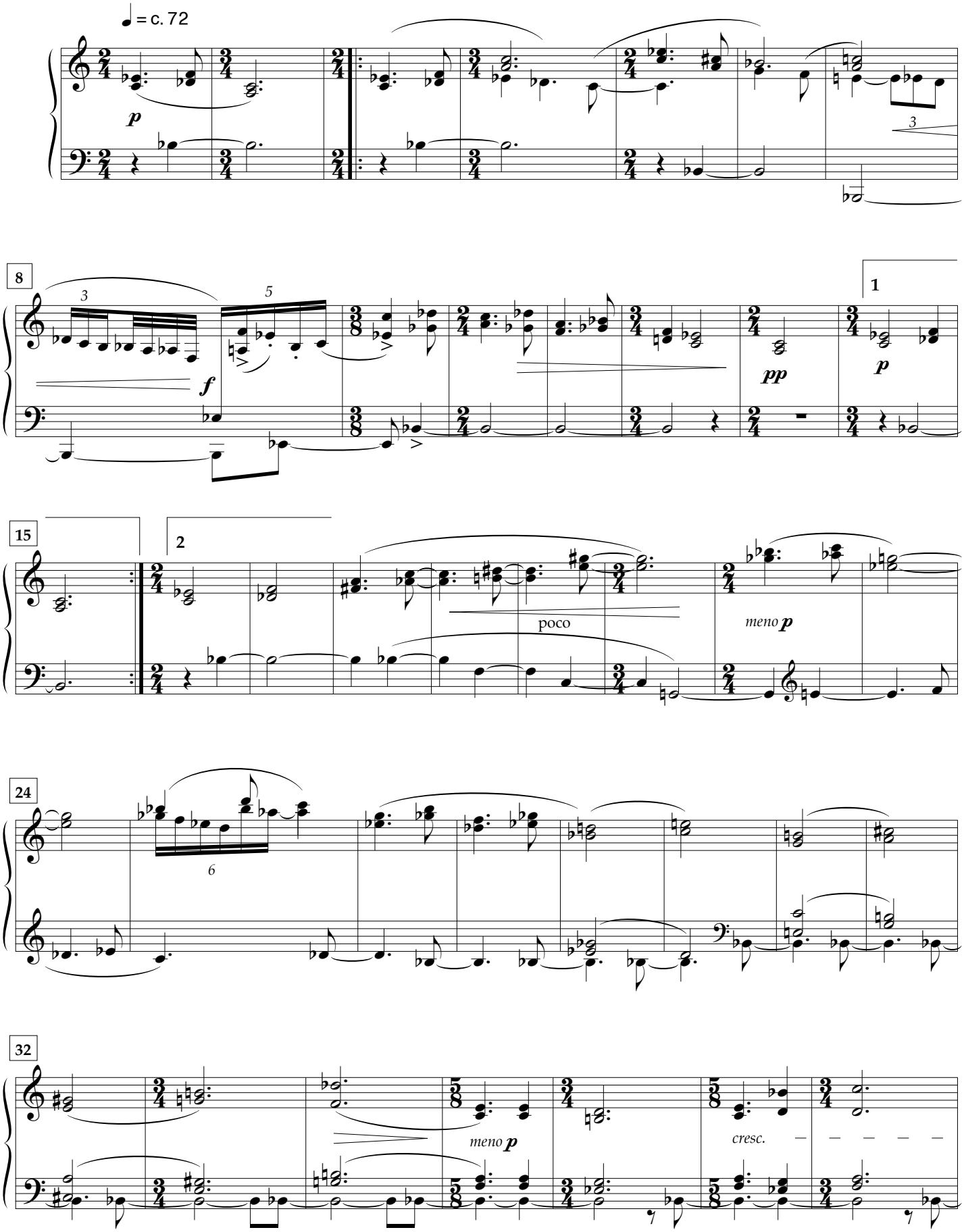

96
piu f
102
meno mosso ♩ = c. 80
f
p
Ped.
111
dim.
3
pp
8vb
Ped.
118
rit. . . .
♩ = ♩. → (= c. 92)
p
molto Ped. (non sempre)
123

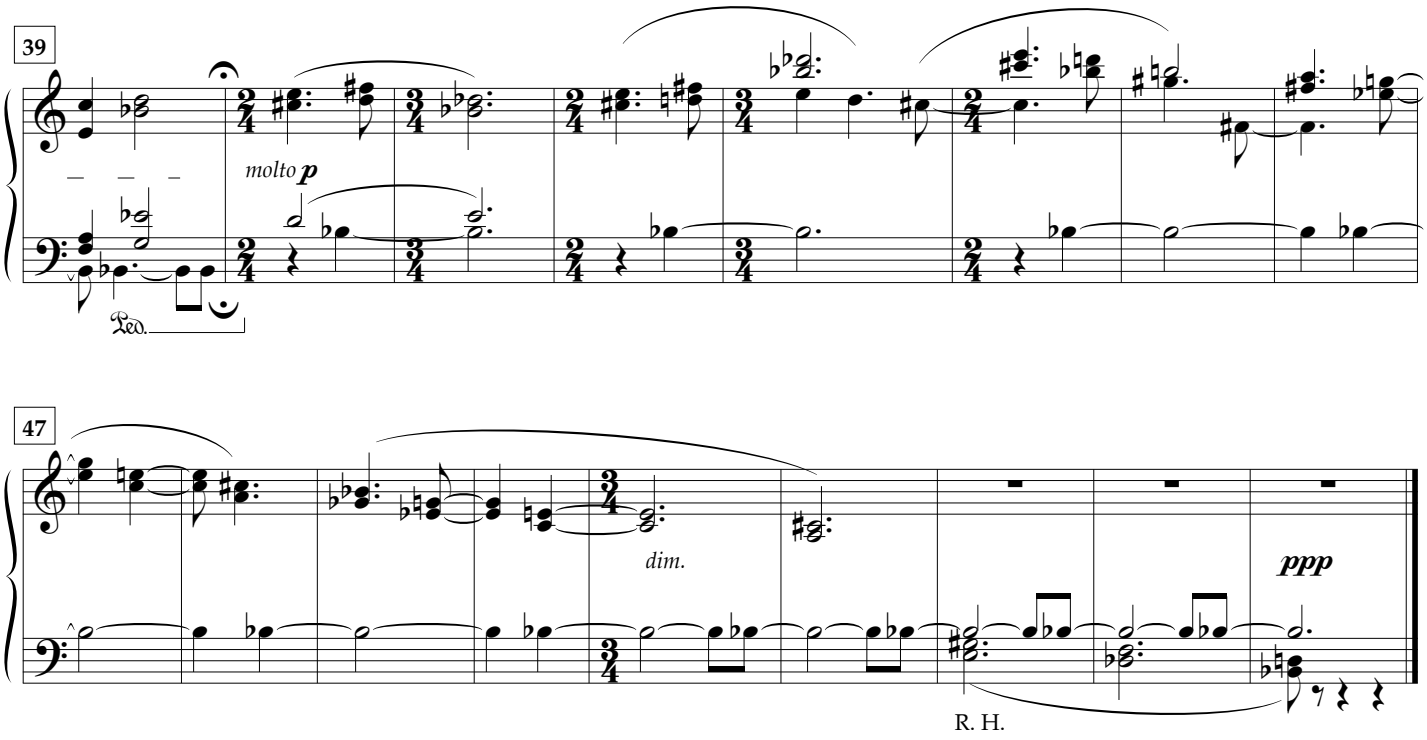

127
poco cresc.
131
meno p
135
dim.
139
pp
143


147
poco piu f
151
155
cresc. poco a poco
159
f (non troppo)
163
8va
poco a poco dim.
Ped.


(8va)
167
flessibile
p
poco adante
(8va)
171
tr
rit. . . .
adagio
pp
Ped.
Ped.
173
♩ = c. 66
p
8va
180
(8va)
186
pp

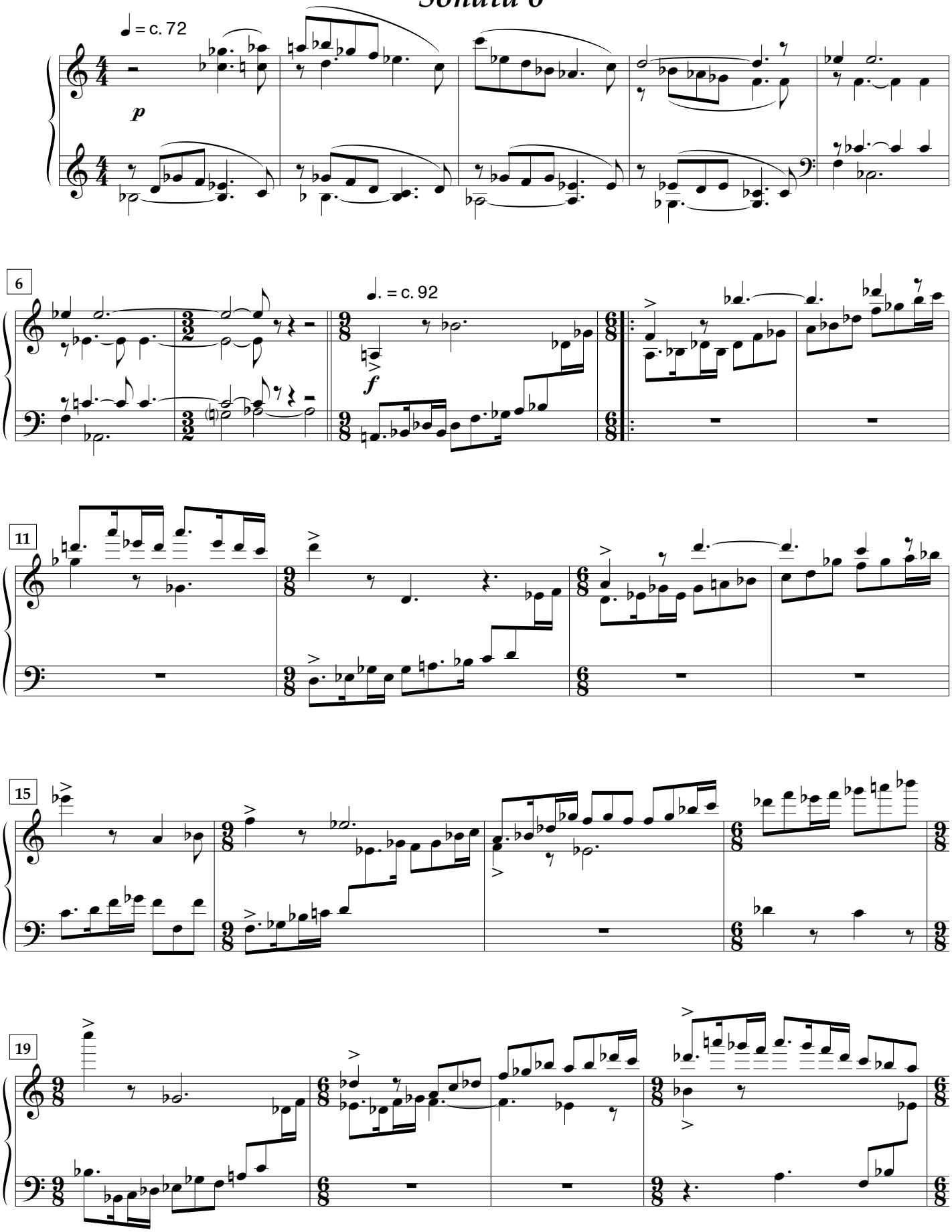
Prelude 6

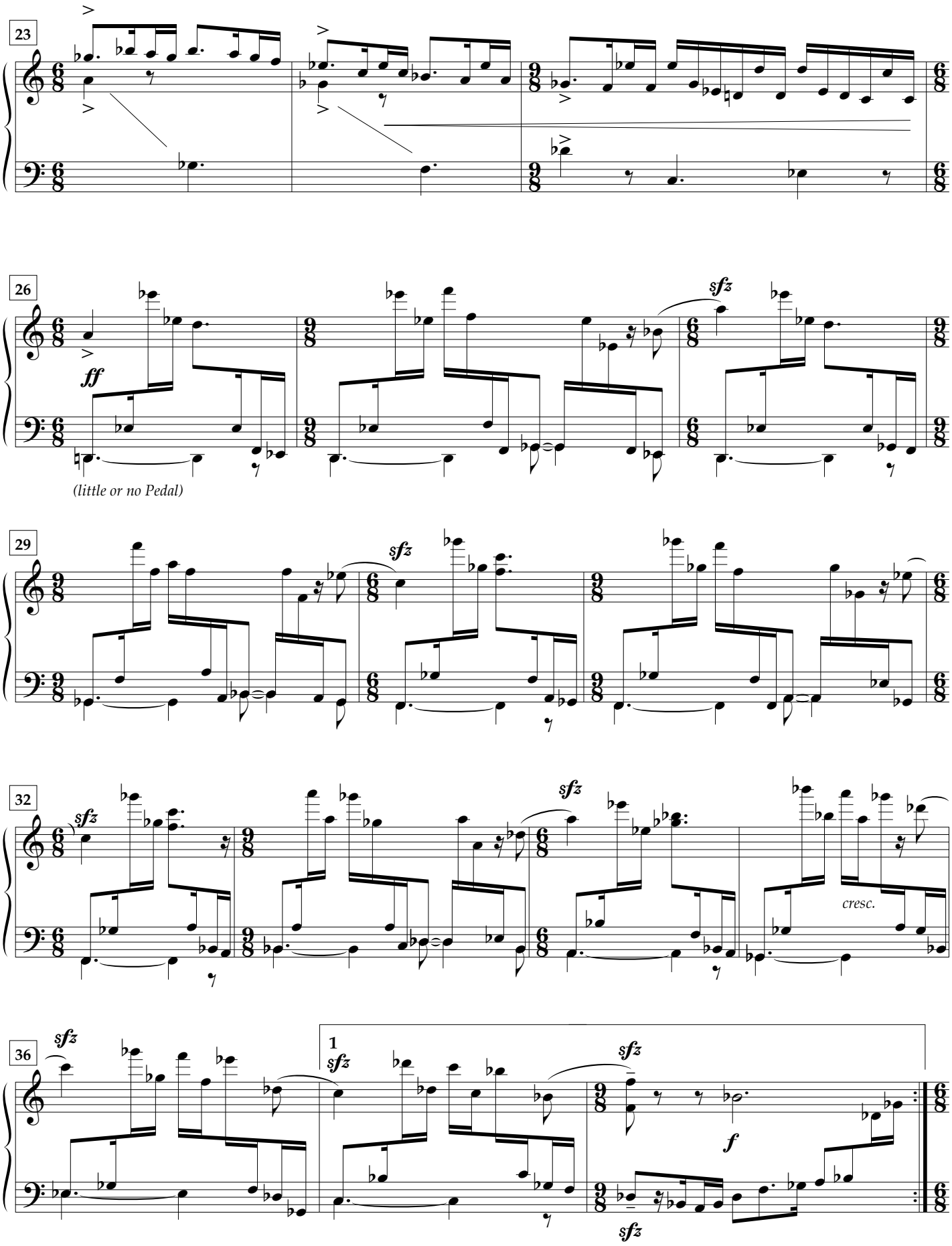


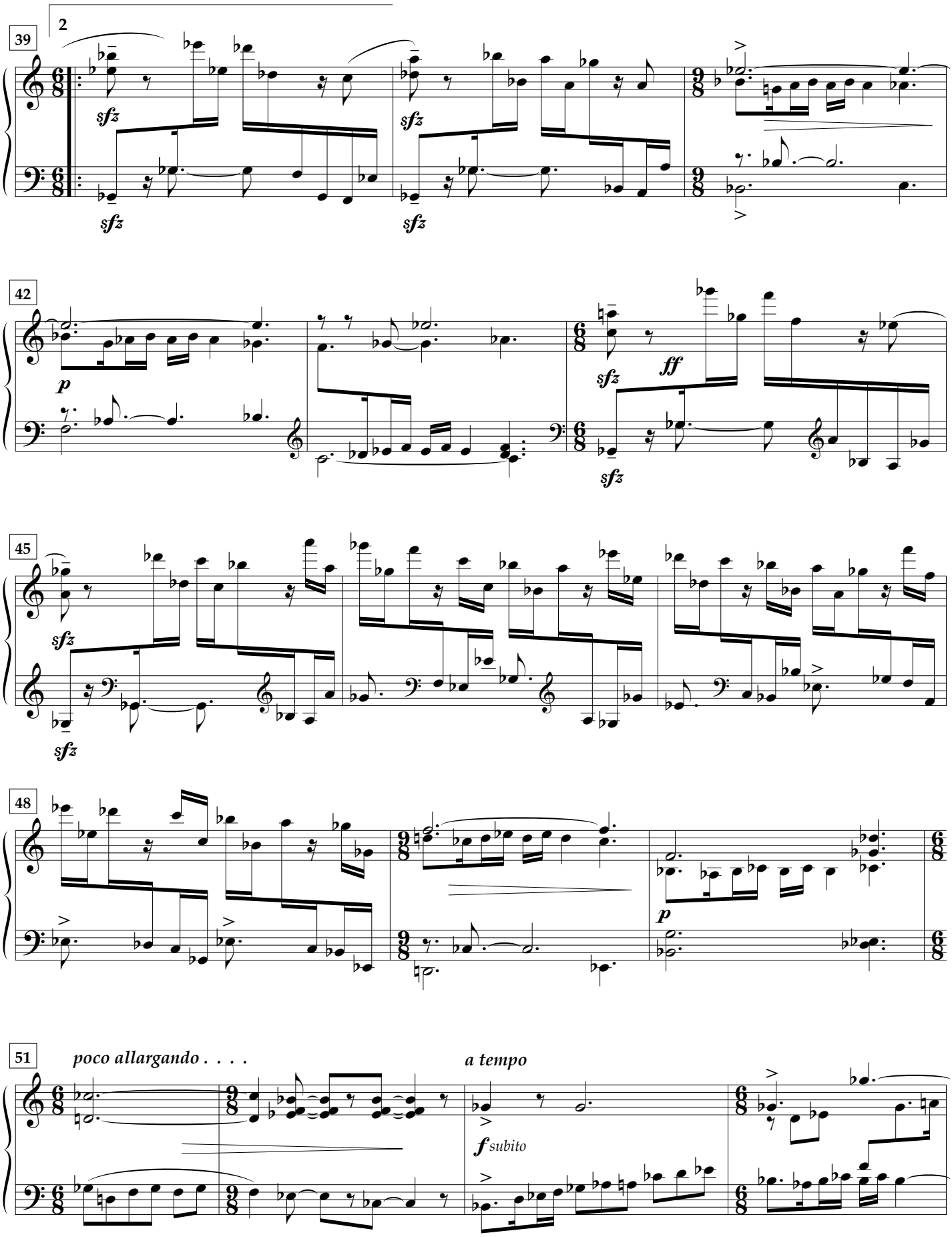

39
molto p
Ped.

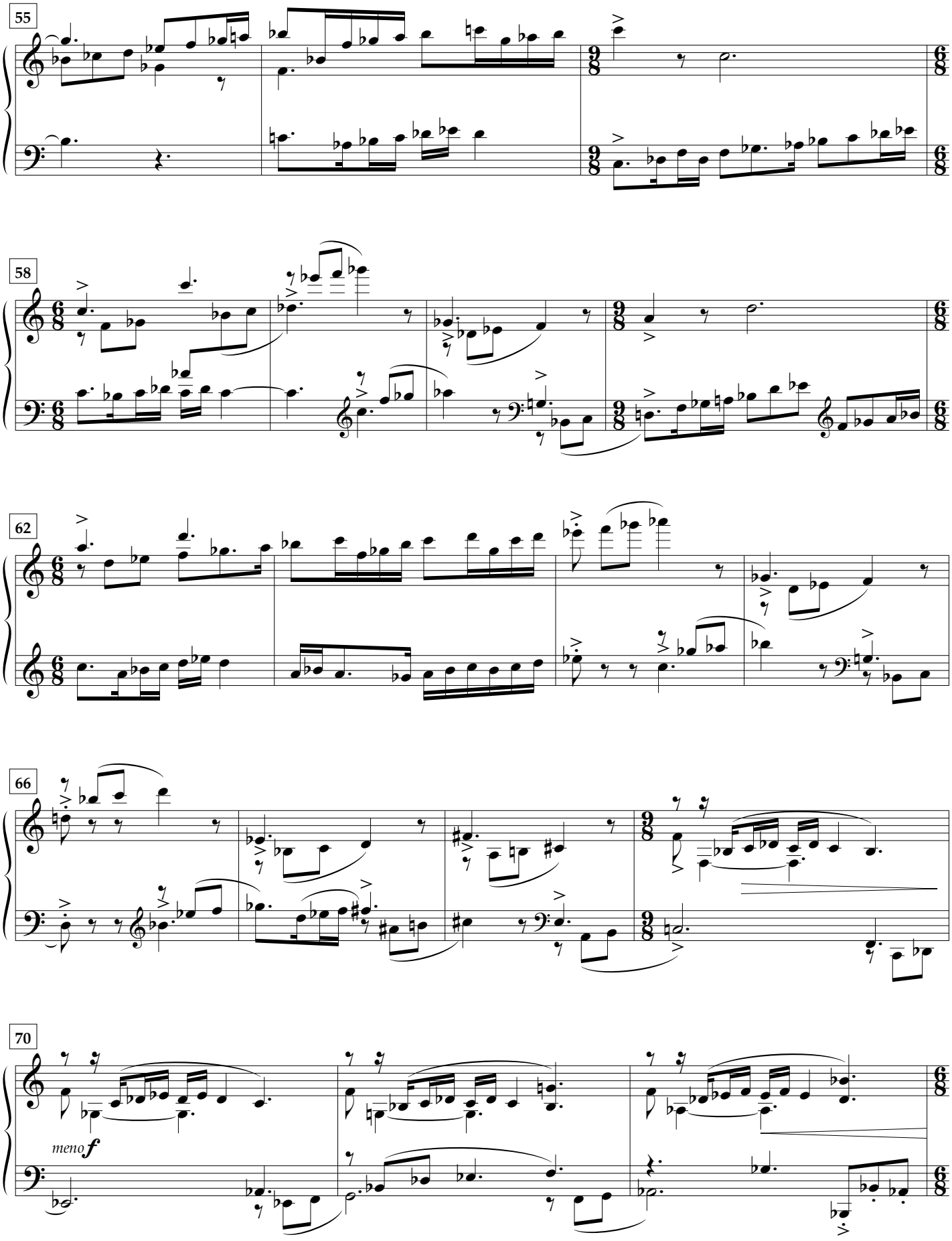
47
dim.
ppp
R. H.

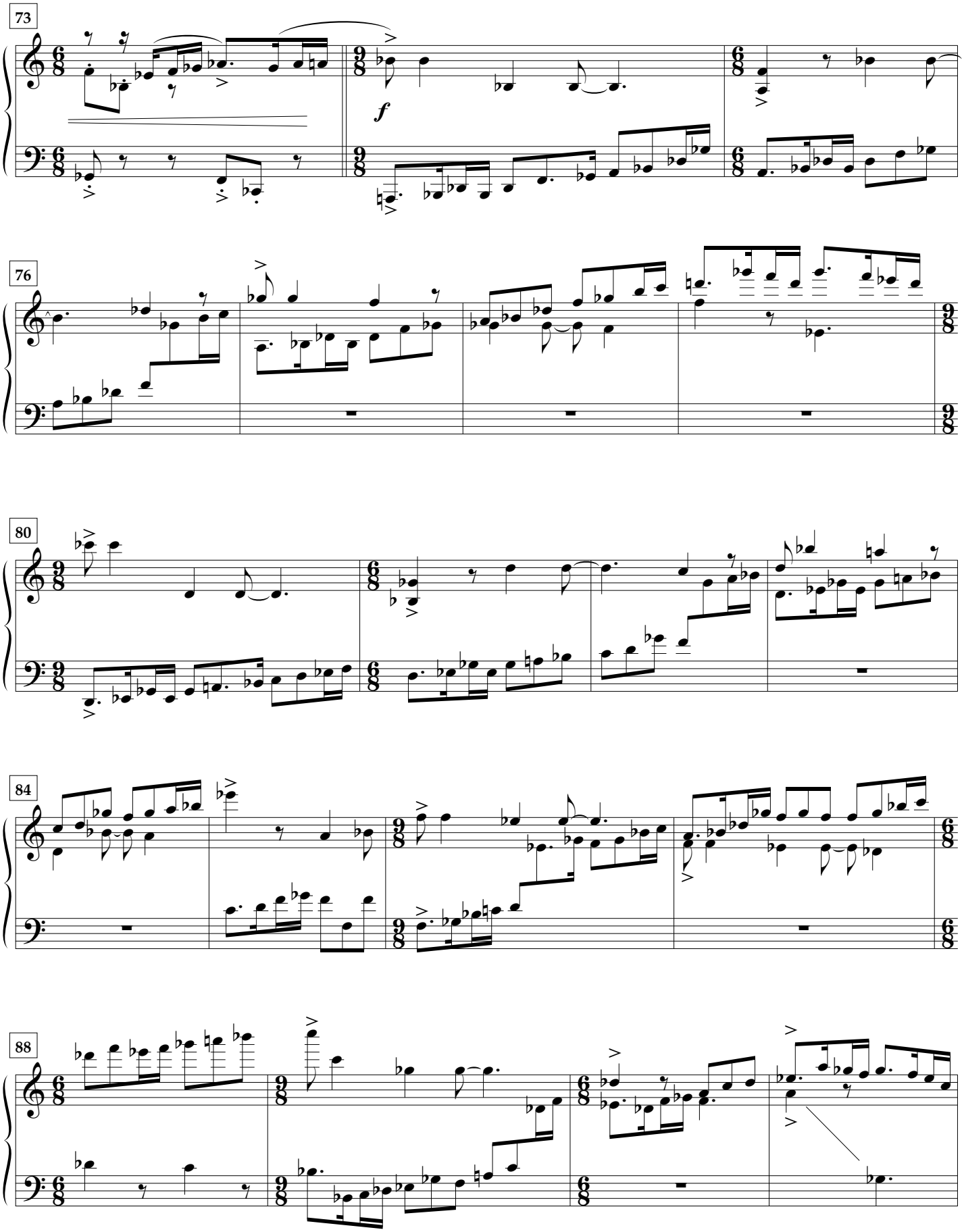
Sonata 6

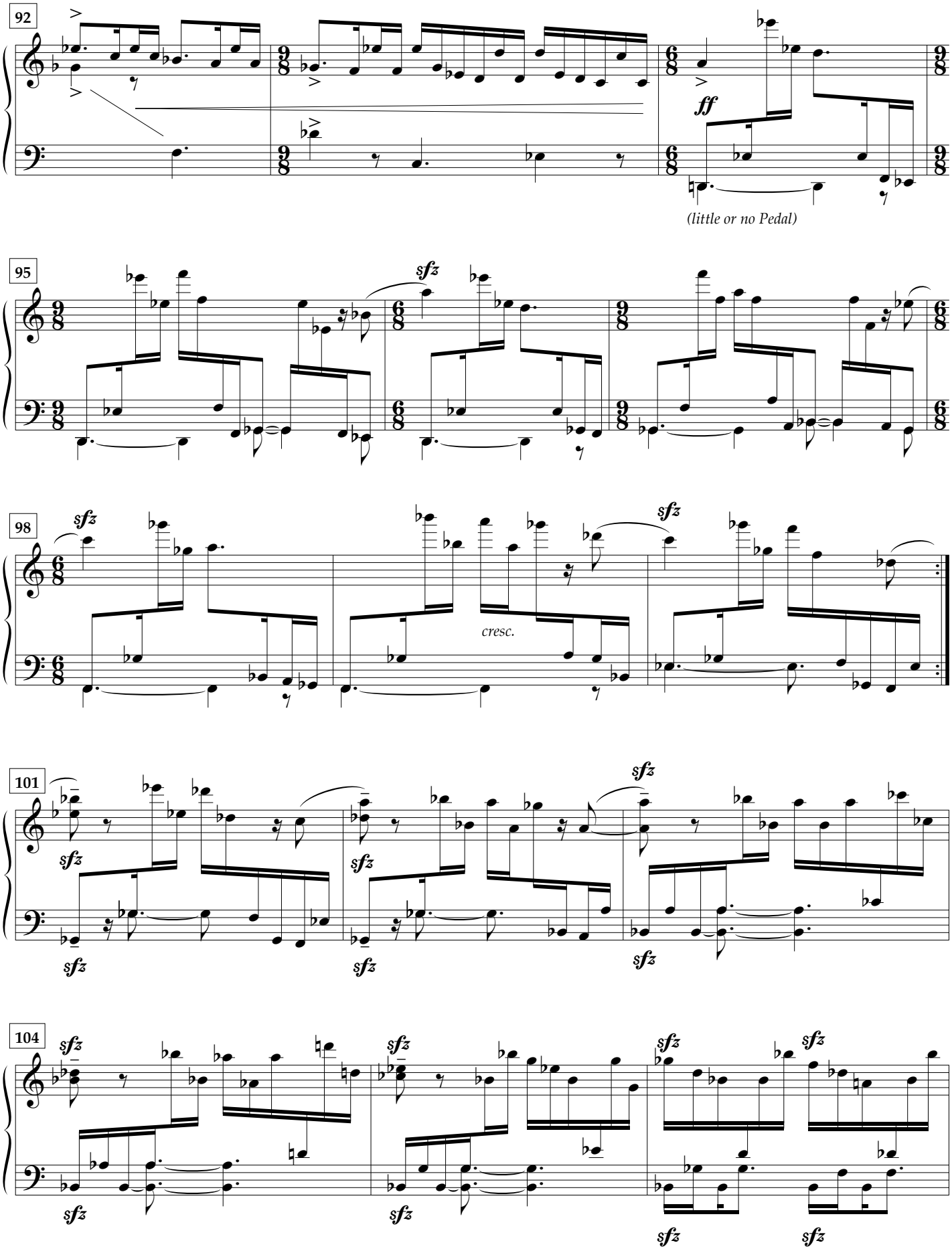


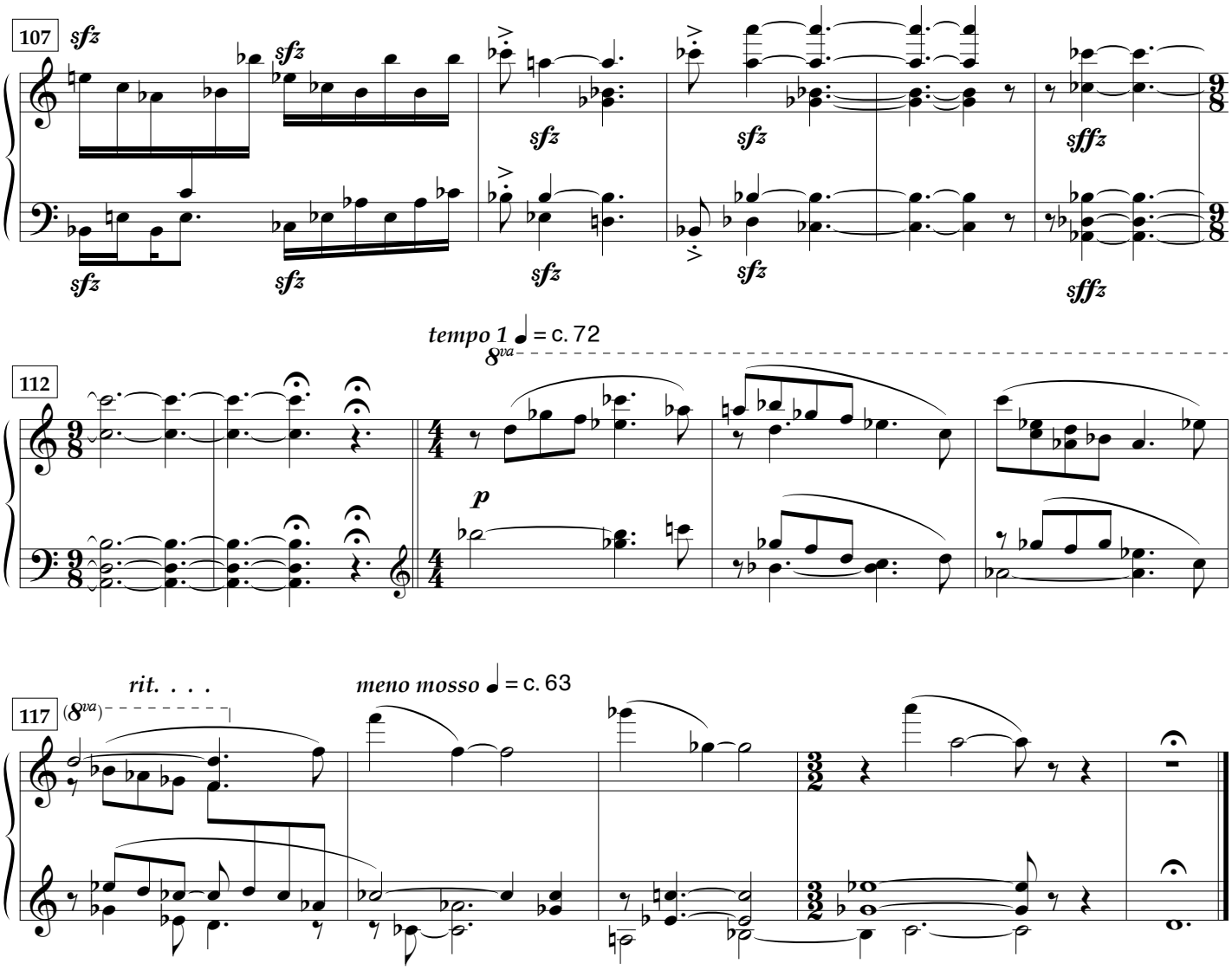

23
26
ff
sfz
(little or no Pedal)
29
sfz
32
sfz
cresc.
36
sfz
1
f


39
2
sfz
sfz
sfz
sfz
42
p
sfz
ff
sfz
45
sfz
sfz
48
p
51
poco allargando . . . .
a tempo
f subito


55
58
62
66
70
meno f


73
f
76
80
84
88


92
ff
(little or no Pedal)
95
sfz
98
sfz
cresc.
101
sfz
104
sfz

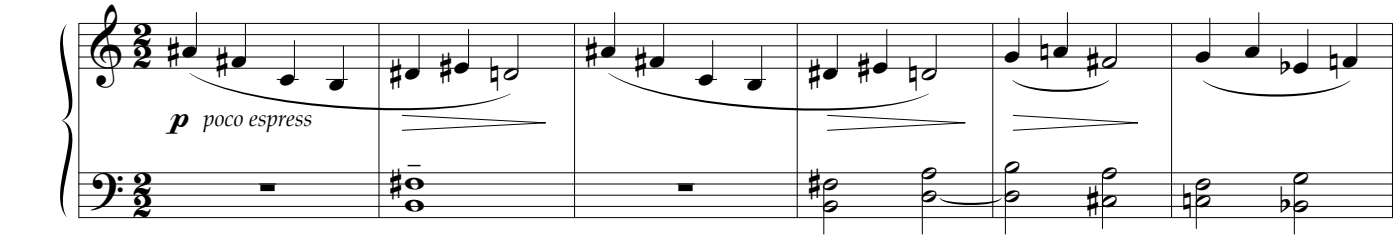

107
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sffz
sffz
tempo 1 ♩ = c. 72
8va
112
p
rit. . . .
meno mosso ♩ = c. 63
117
(8va)

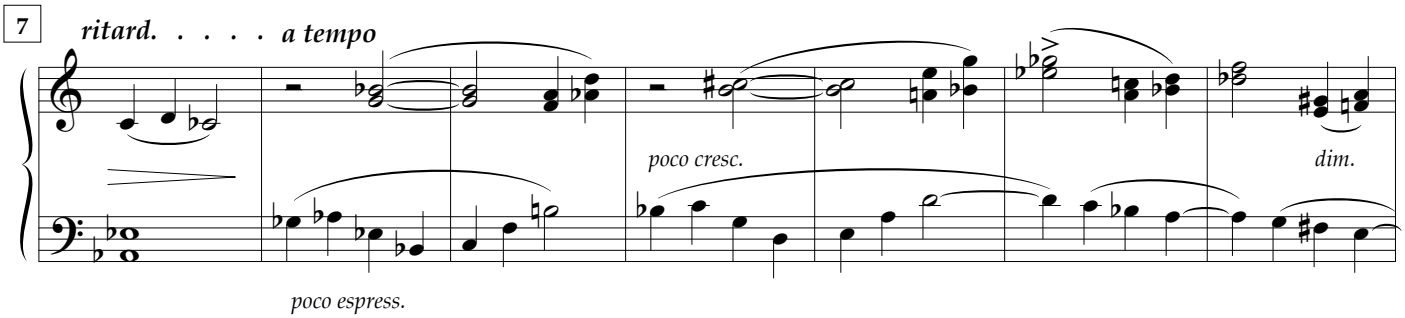
Variations
on a theme of Bela Bartok

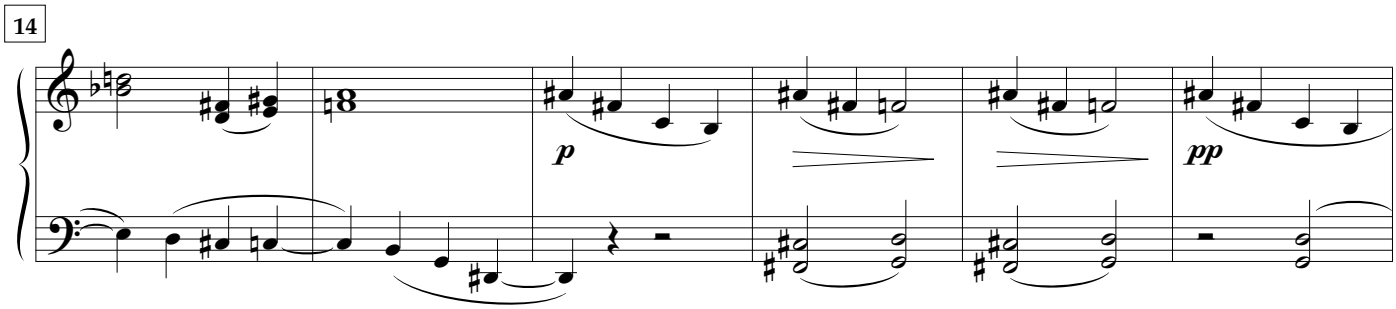
John Polglase

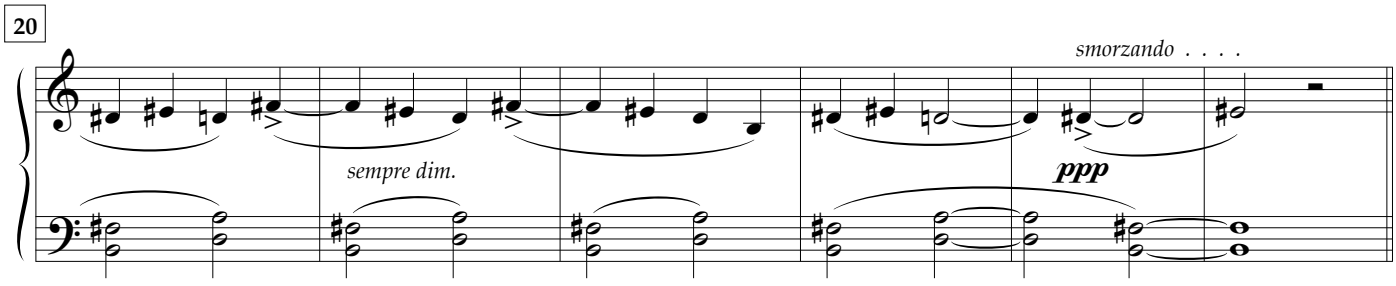
Thema,
Bagatelle no. 6

Lento ♩ = c. 69









(c.1' 30")

Variation 1

Ben ritmato ♩ = c. 144 (♩. = c. 96)

26

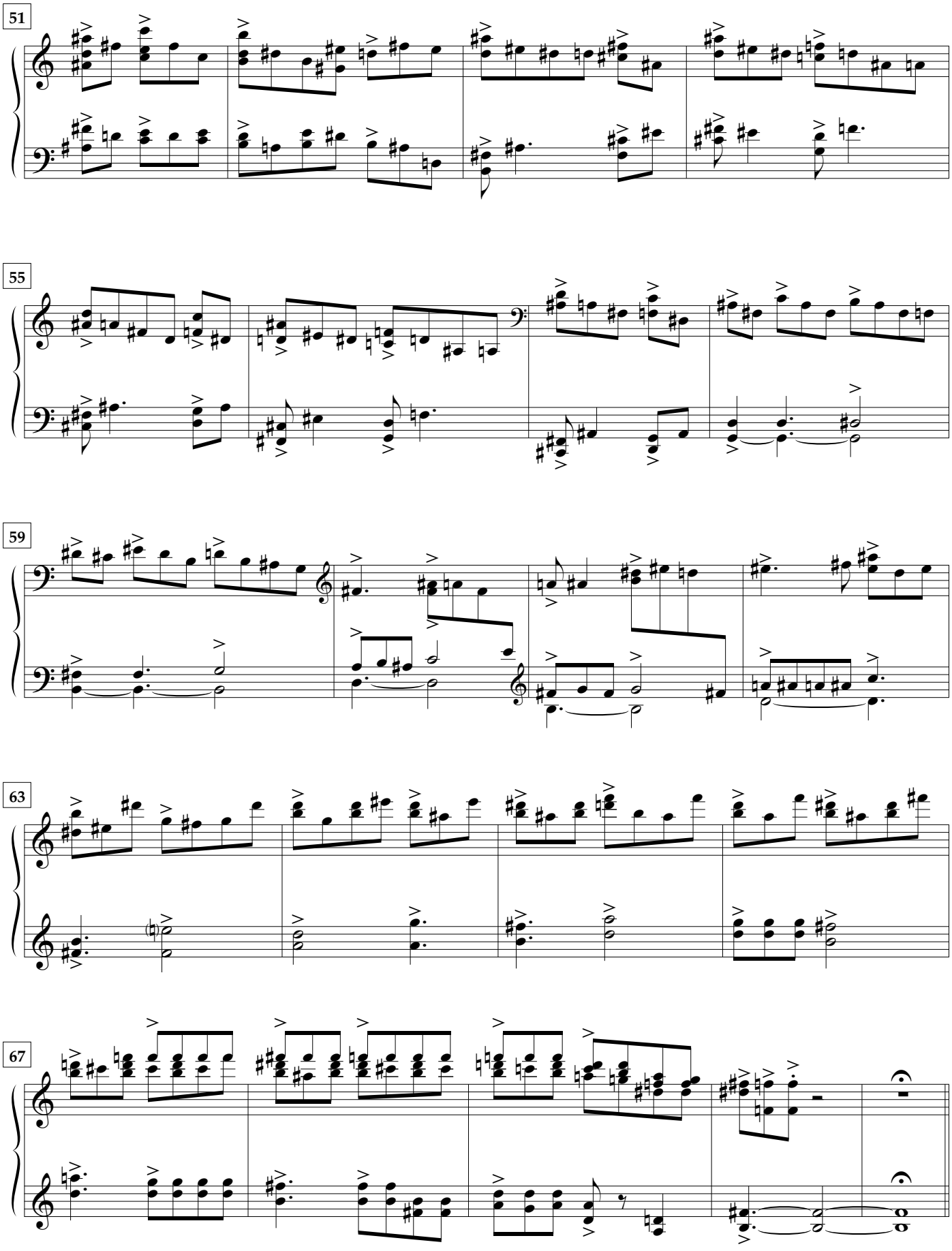
ff

31

36

41

46



(c. 1' 10")

Variation 2
Molto rubato e espressivo ♩ = c. 66

72

pp

77

rit. . . .

a tempo

83

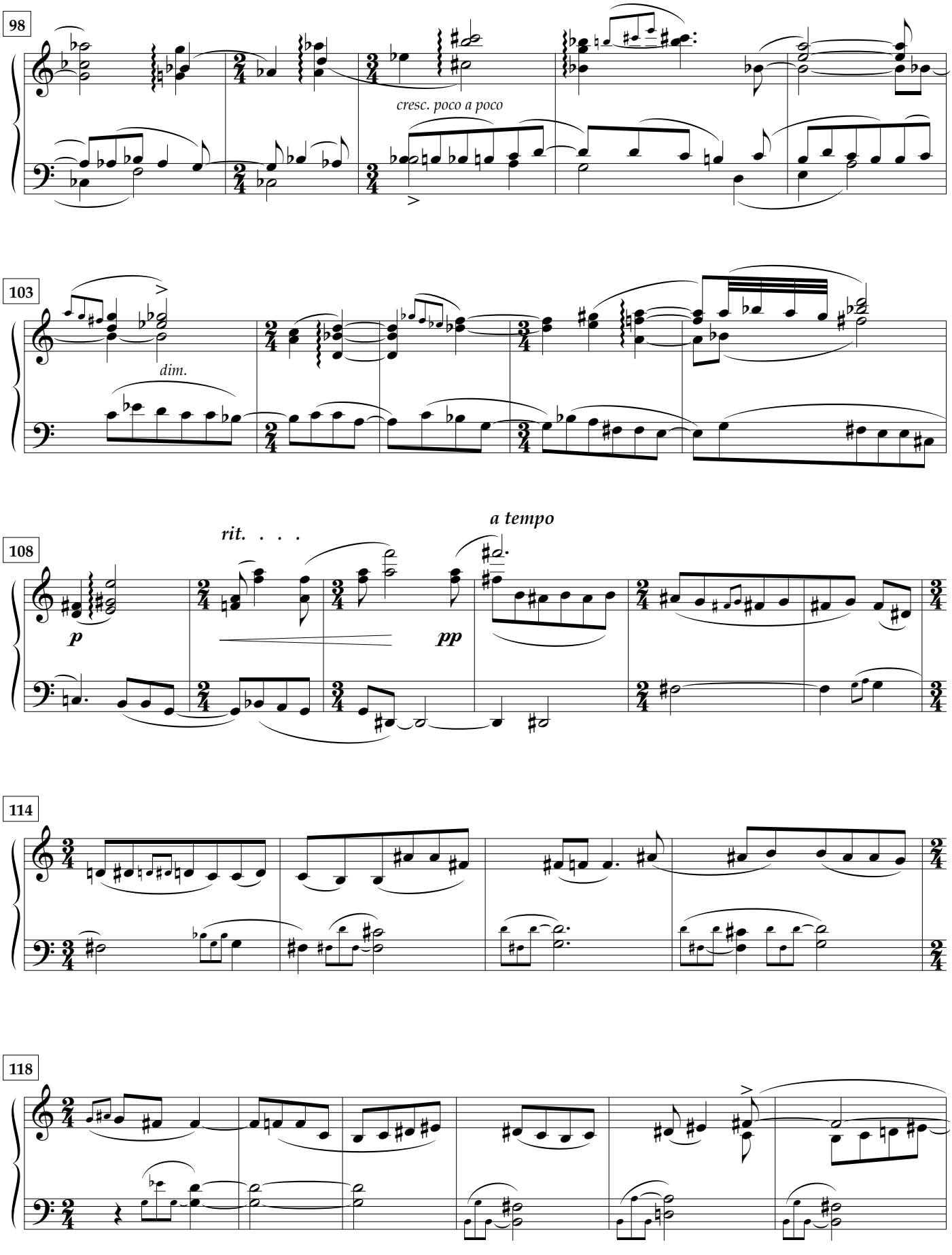
87

92

rit. . . .

a tempo

meno ***p***


98
cresc. poco a poco
103
dim.
108
rit. . . .
a tempo
p
pp
114
118

124

dim.

129

ppp

(c. 2' 30")

Variation 3
Animato poco capriccio 9 = c. 48

133

mf

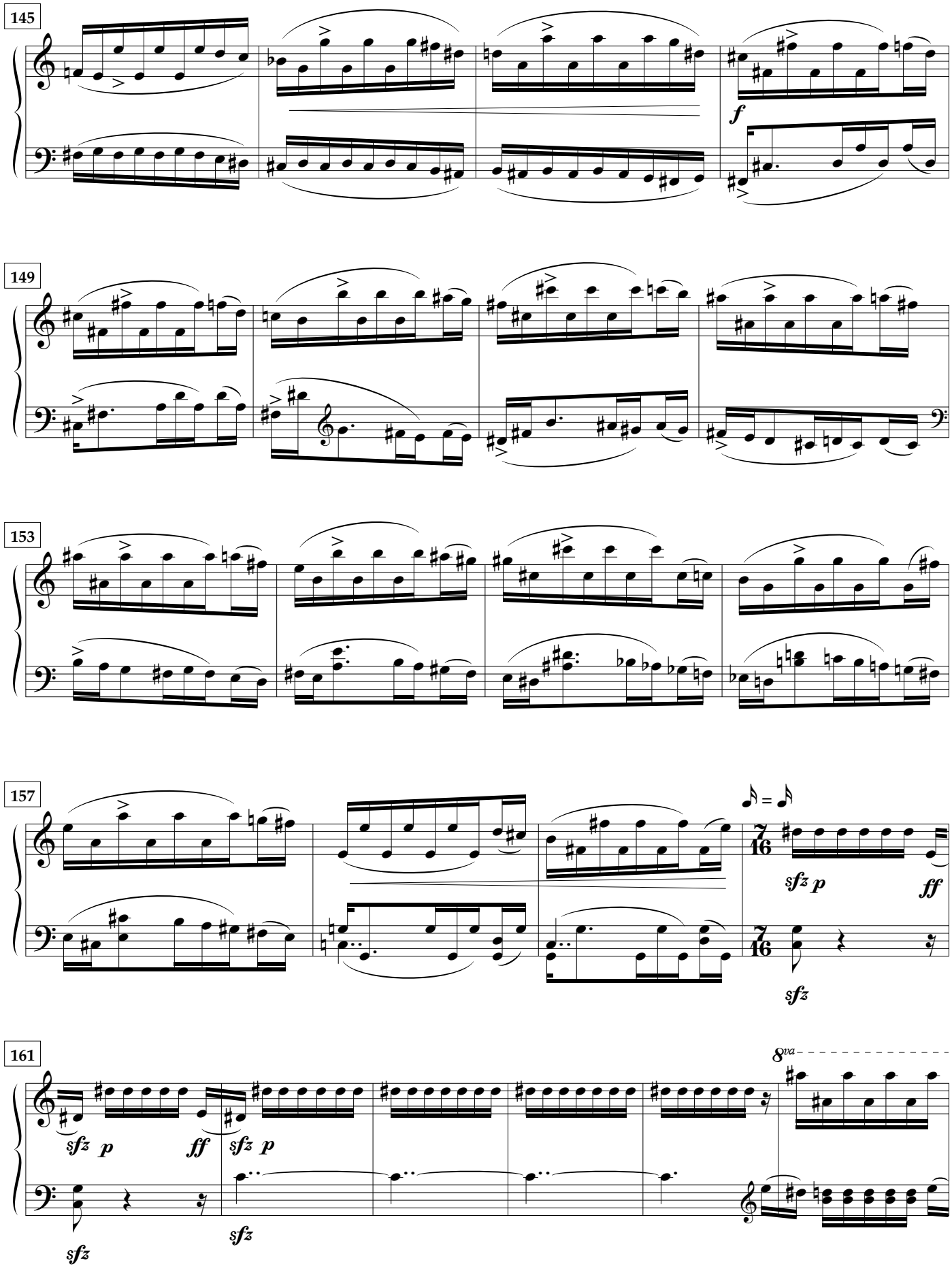
137

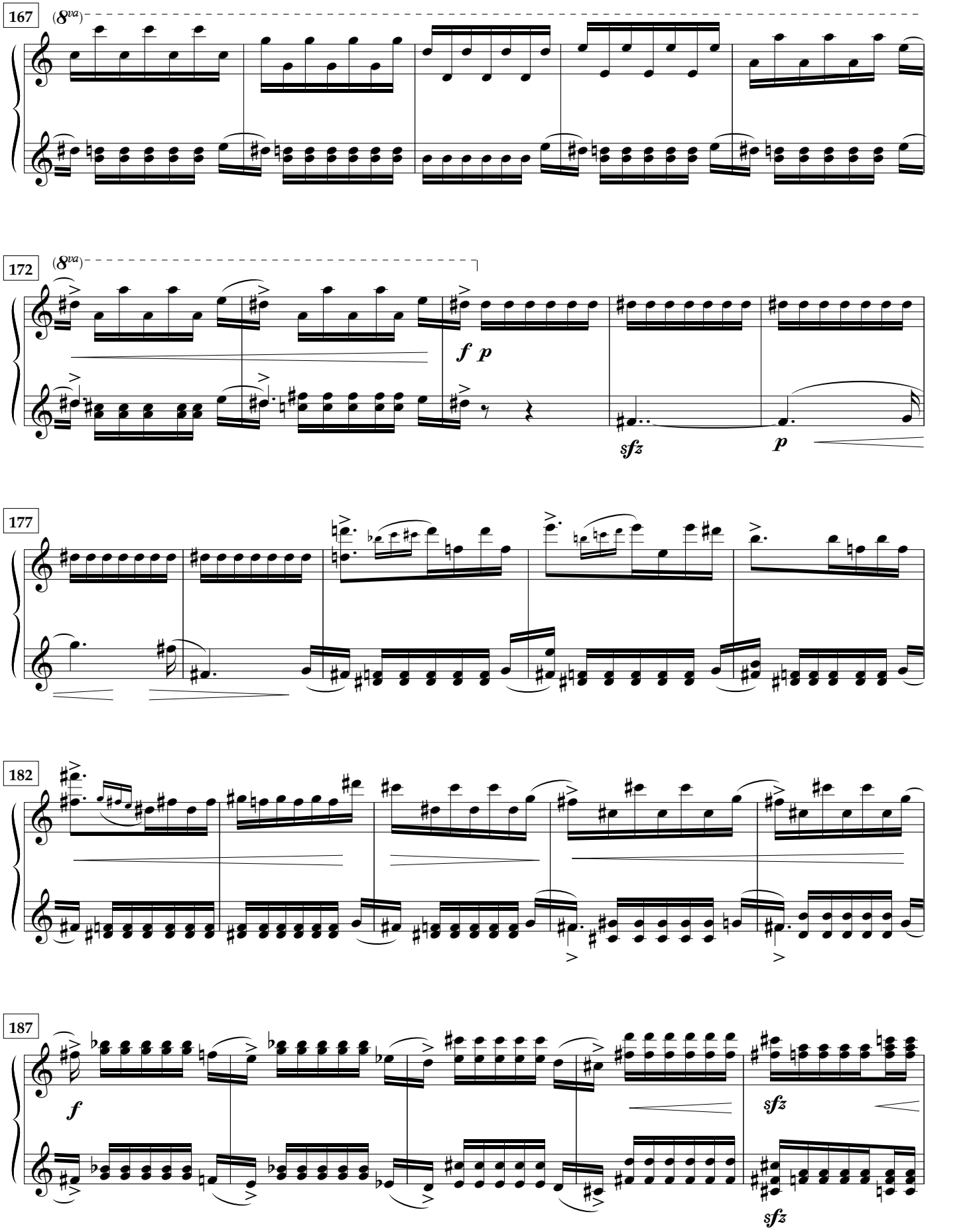
f

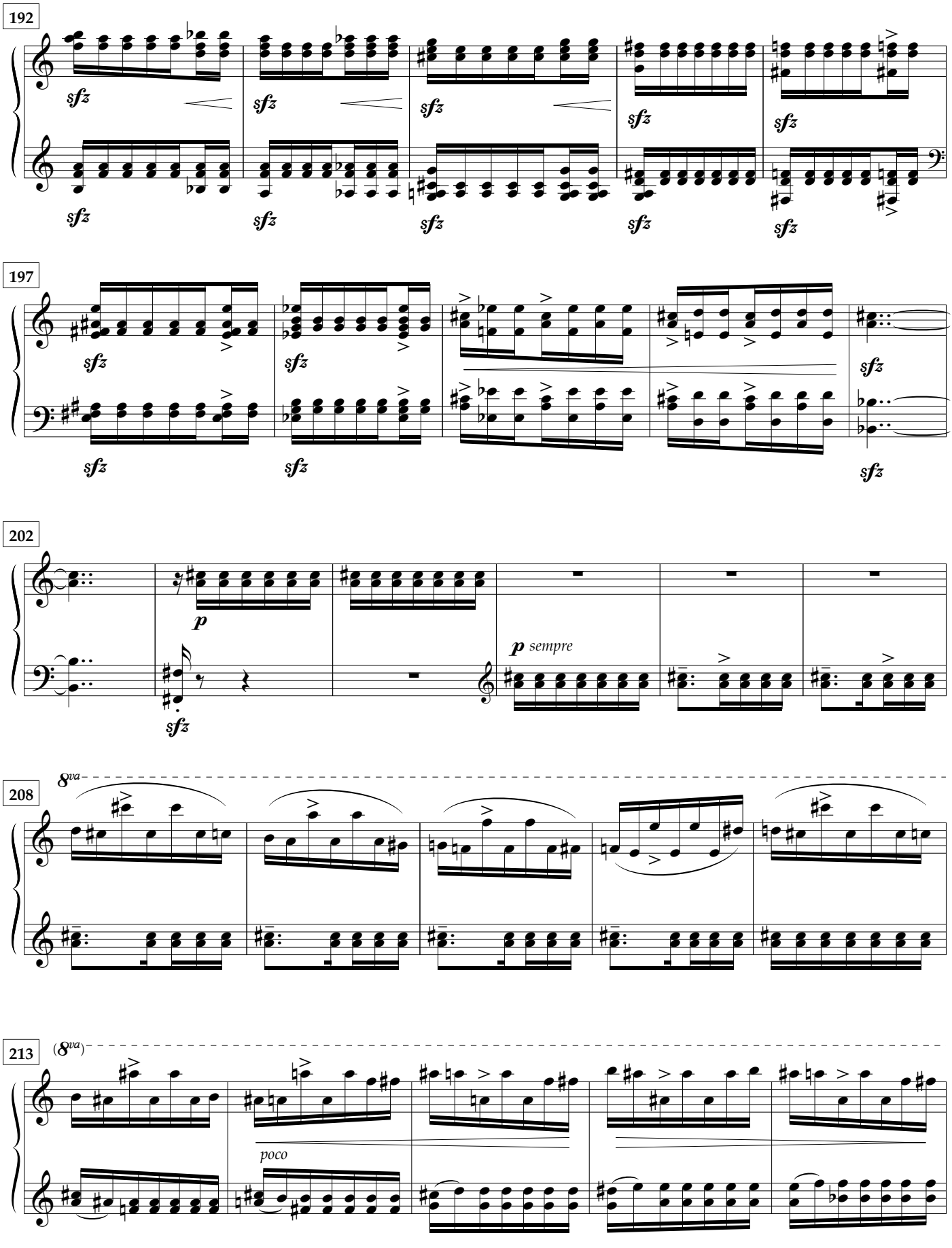
141

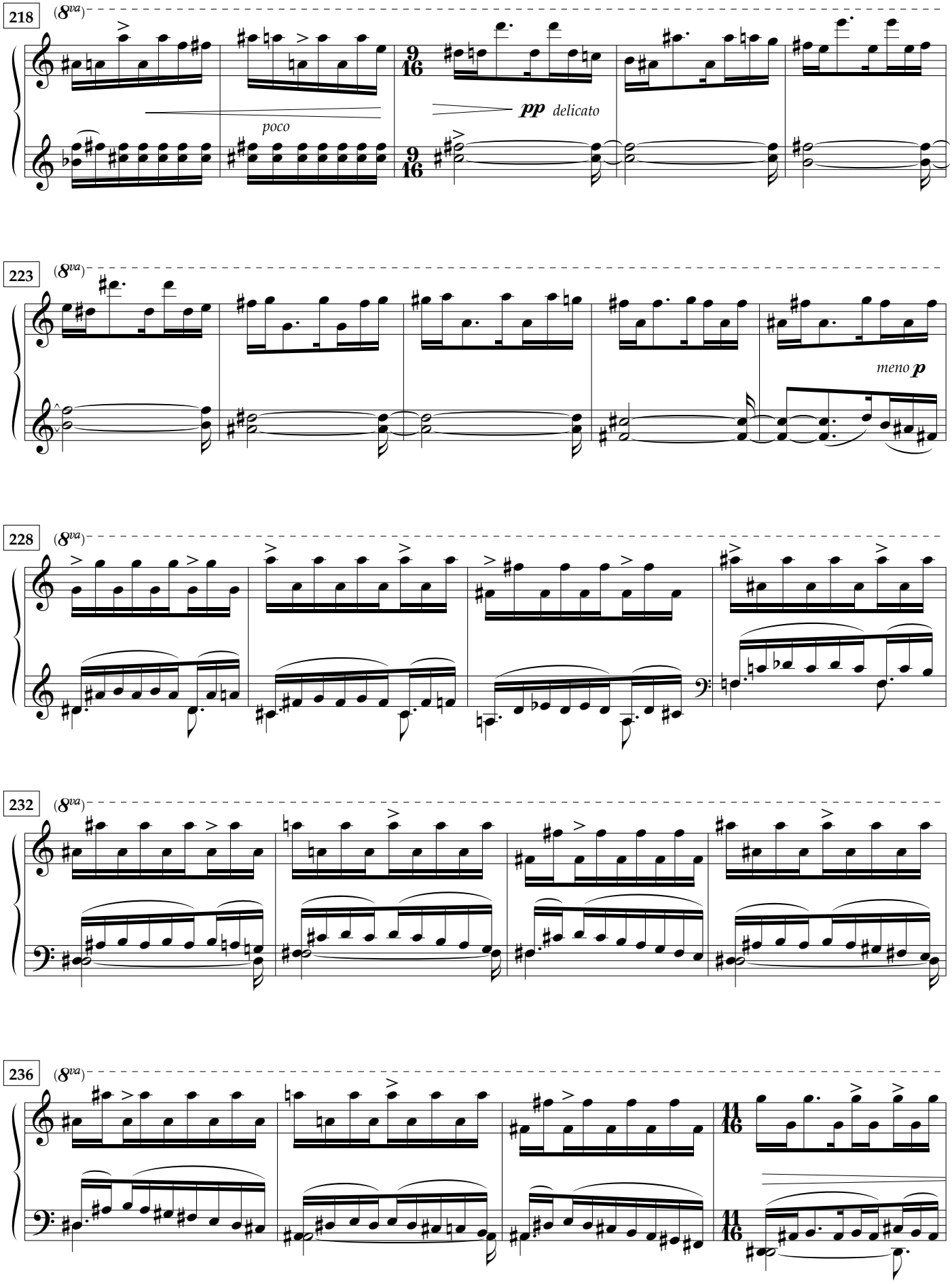
sfz mf

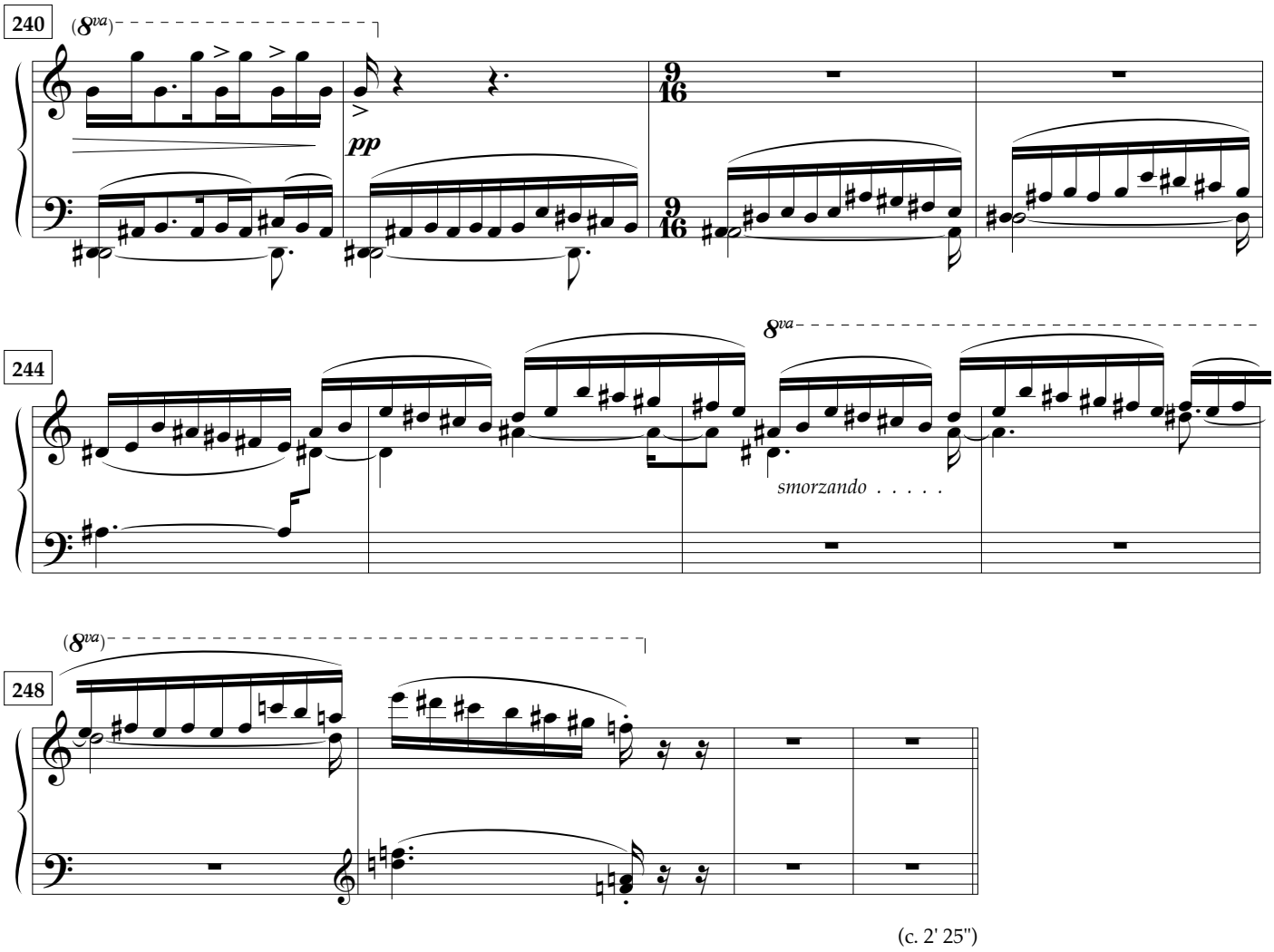
sfz


145
f
149
153
157
sfz p
ff
sfz
161
8va
sfz p
ff
sfz p
sfz
sfz

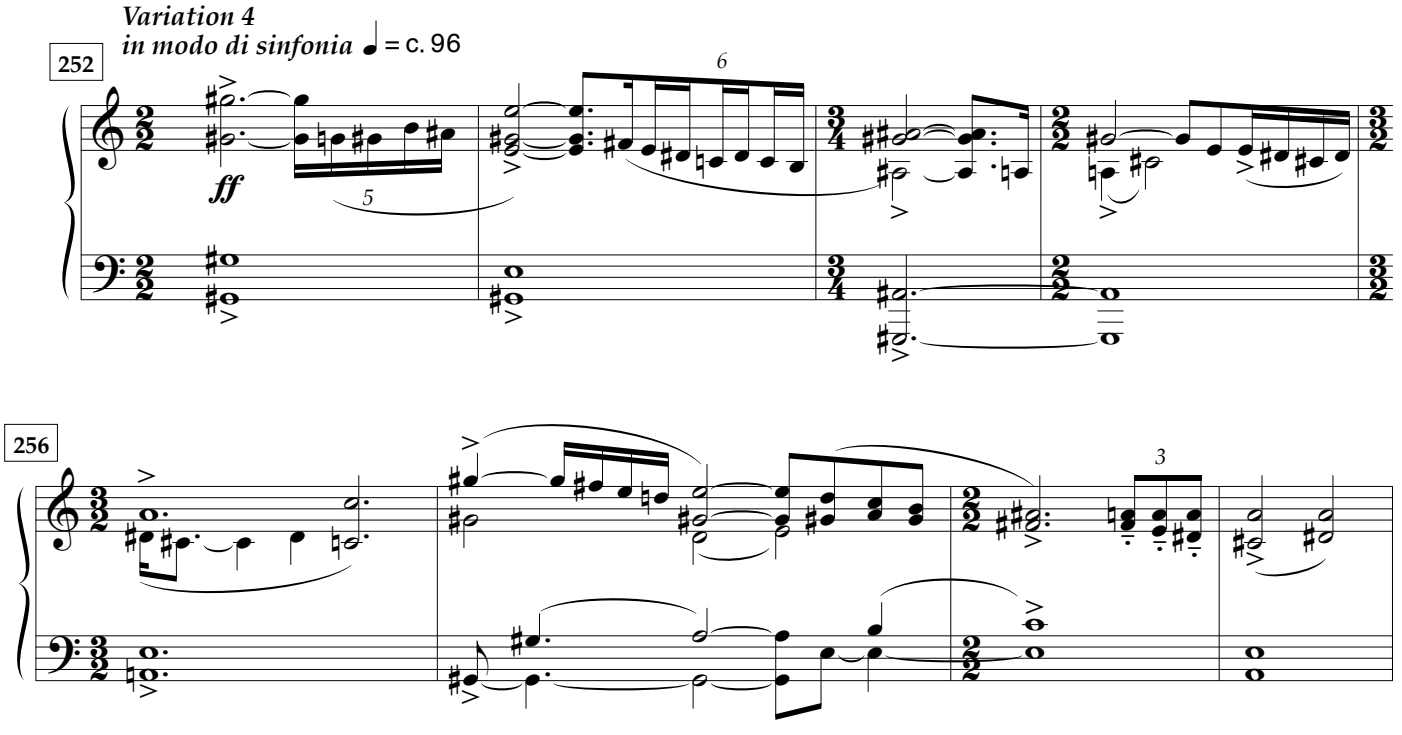

167
(8va)
172
(8va)
f p
sfz
p
177
182
187
f
sfz
sfz

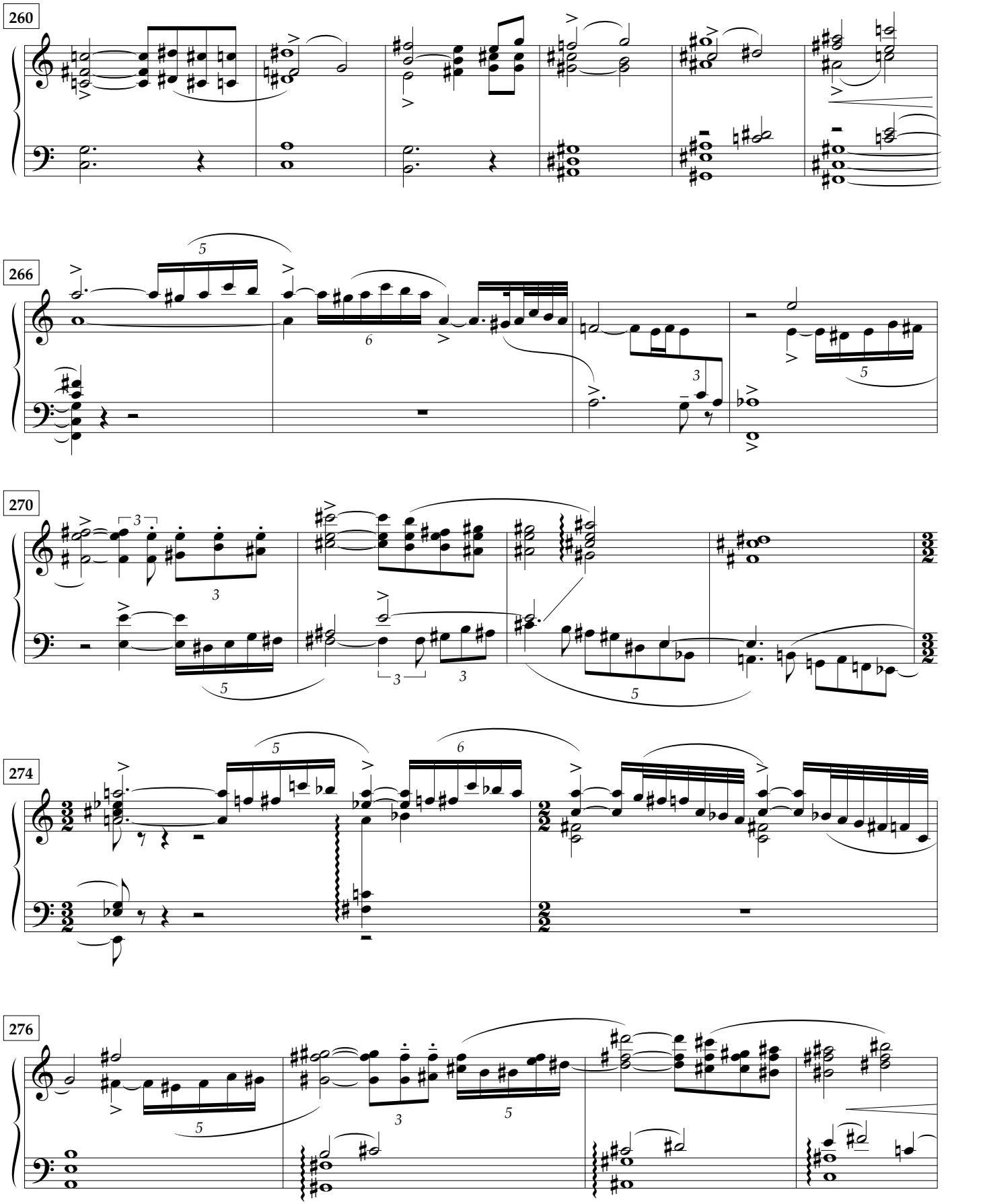

192
sfz
197
sfz
202
p
sempre
208
8va
213
(8va)
poco

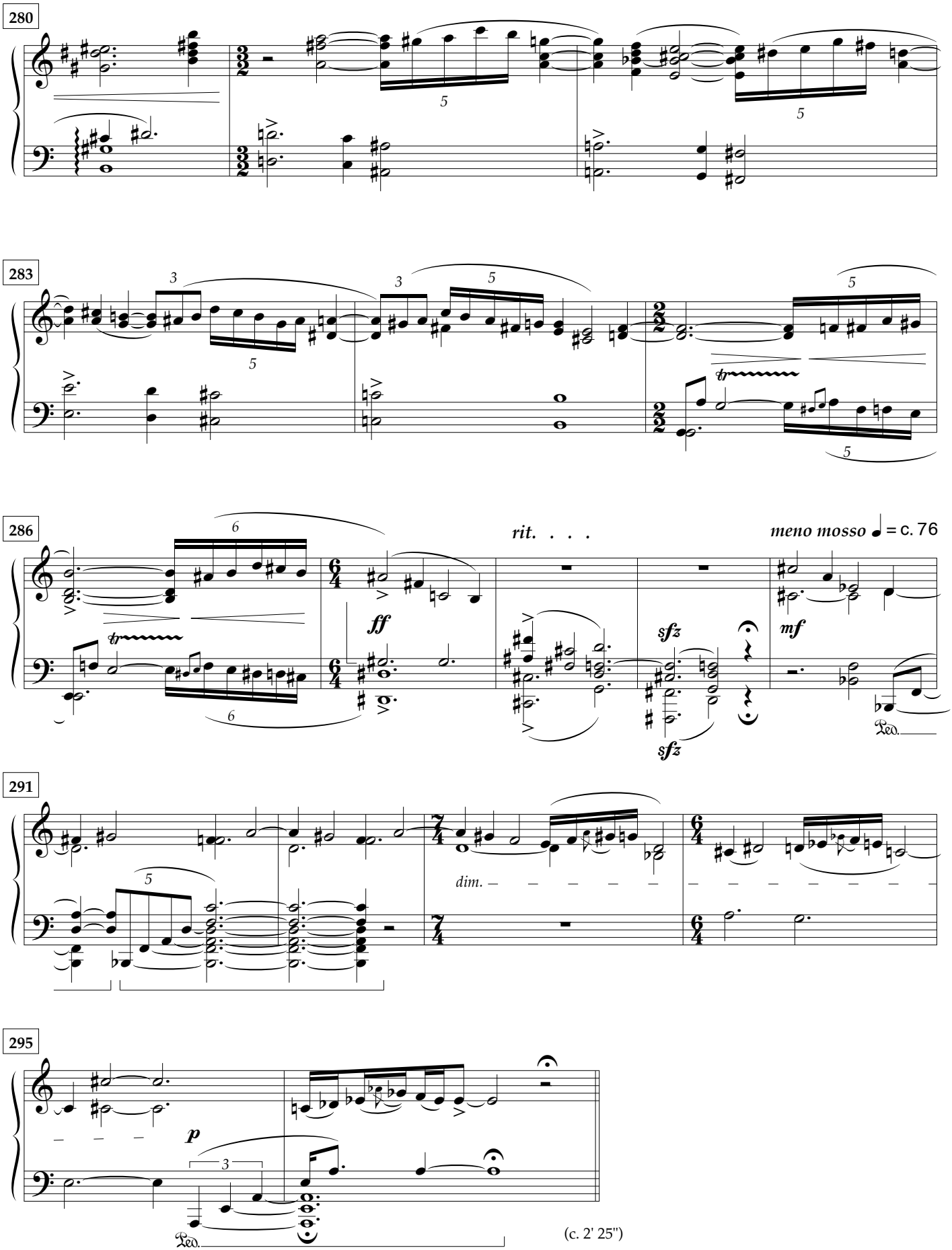

218
(8va)
poco
pp delicato
223
(8va)
meno p
228
(8va)
232
(8va)
236
(8va)


240
(8va)
pp
9/16
9/16
244
8va
smorzando . . . . .
248
(8va)

(c. 2' 25")


Variation 4
in modo di sinfonia ♩ = c. 96
252
ff
5
6
256
3


260
266
270
274
276


280
283
286
rit. . . .
meno mosso ♩ = c. 76
ff
sfz
sfz
mf
291
dim.
295
p
(c. 2' 25")

Variation 5
Brioso, alla marcia ♩ = c. 126

297

f

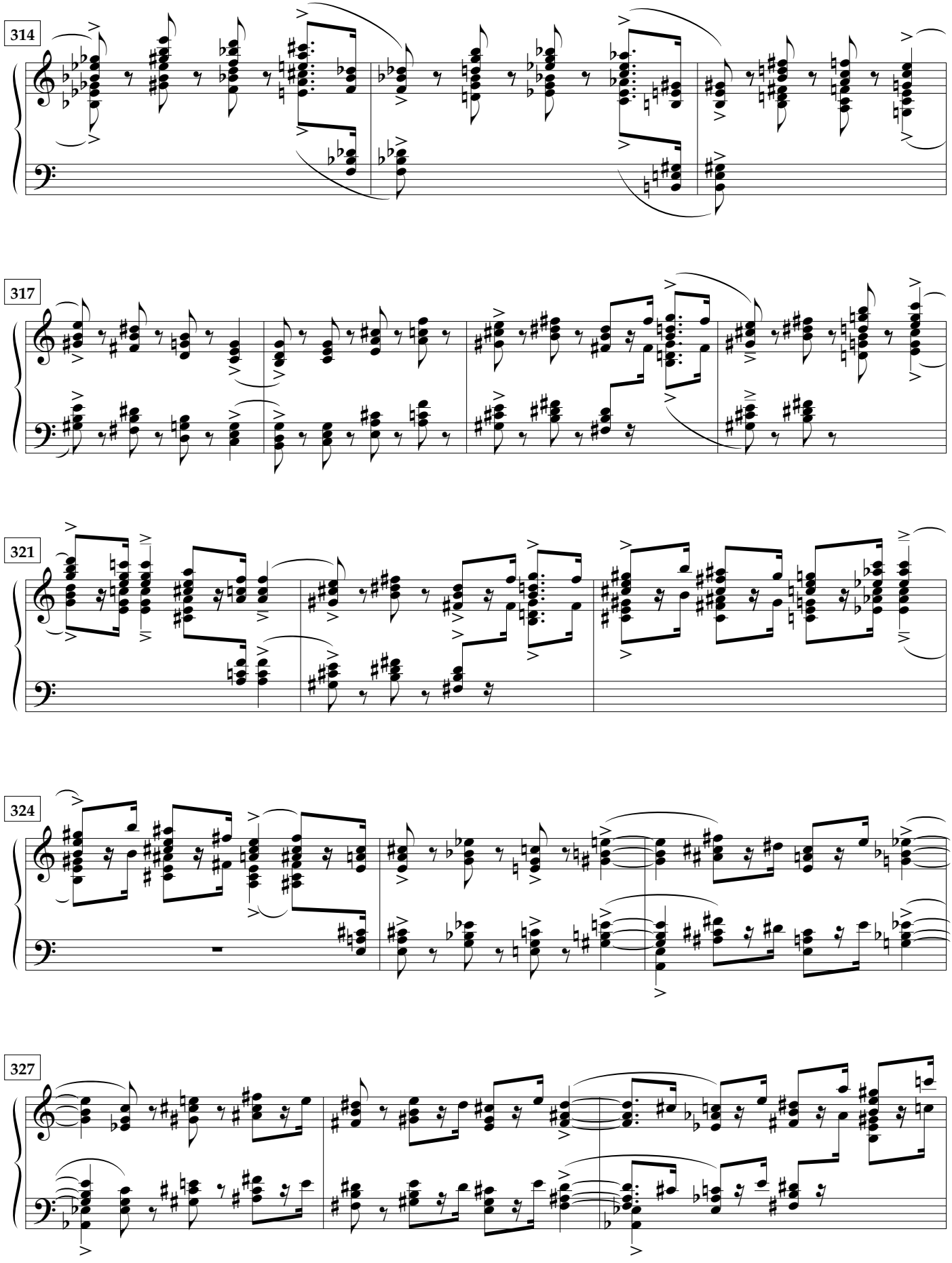
sempre tenuto

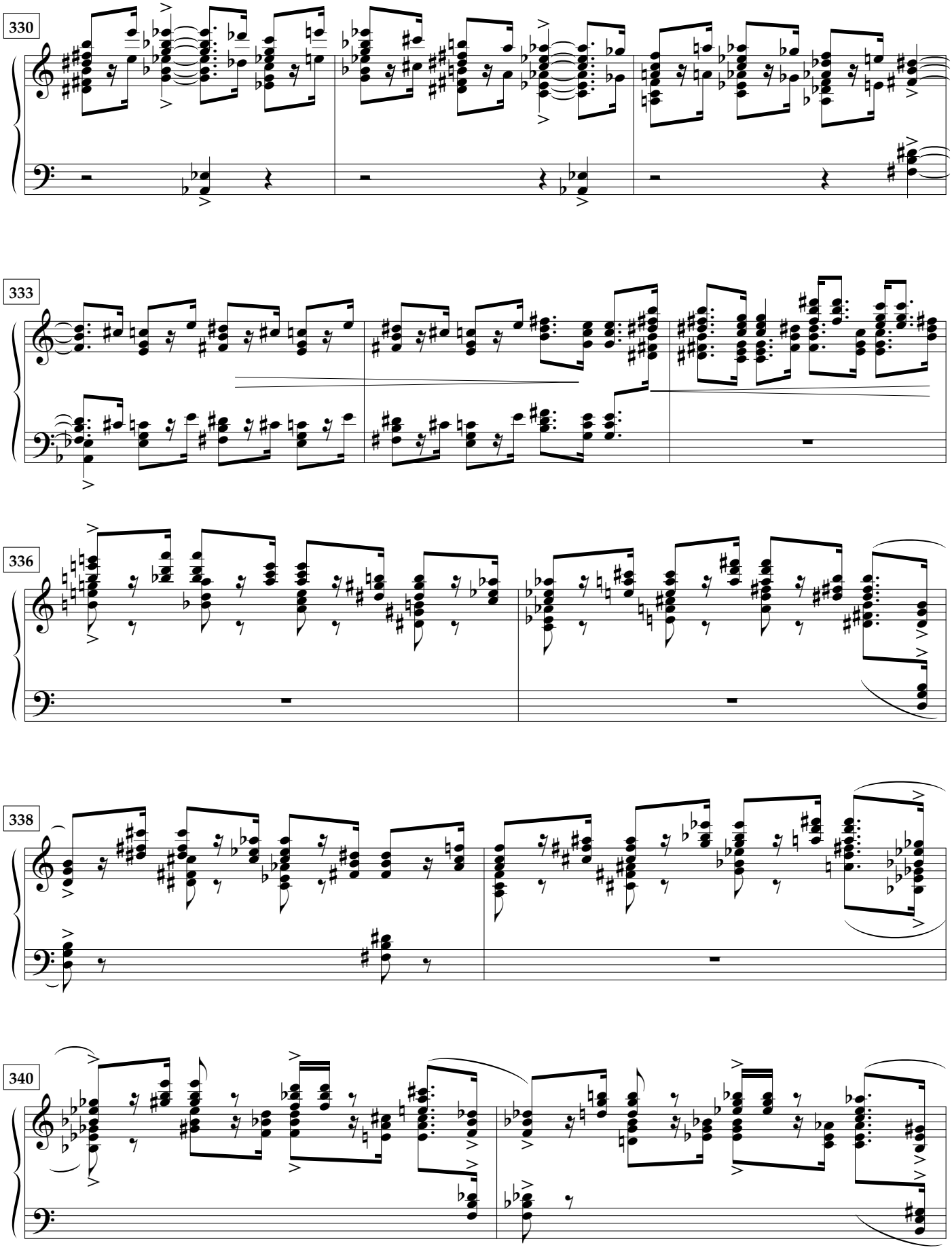
301

304

308

311


314
317
321
324
327


330
333
336
338
340

342

346

350

354

sfz *sfz*

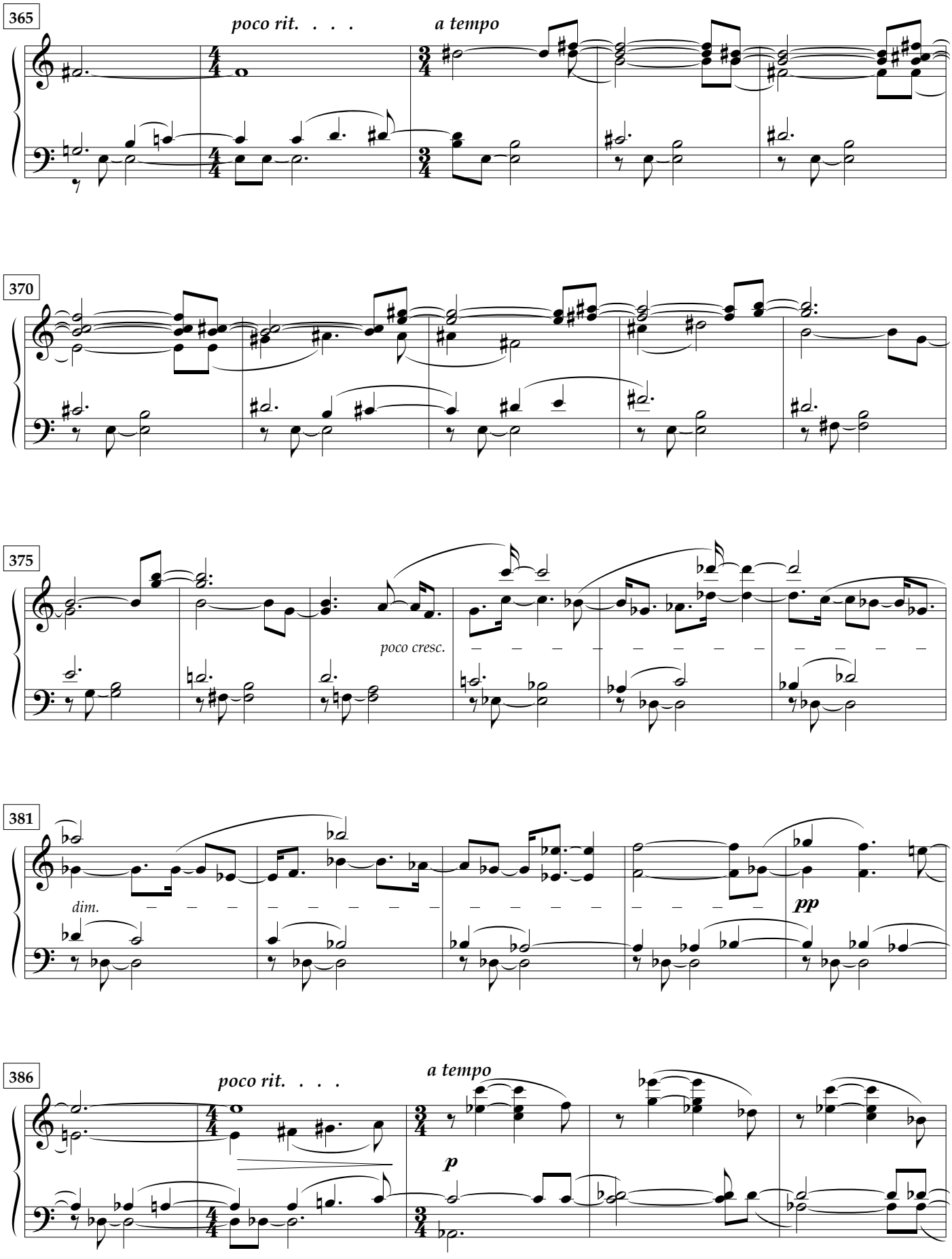
sfz *sfz*

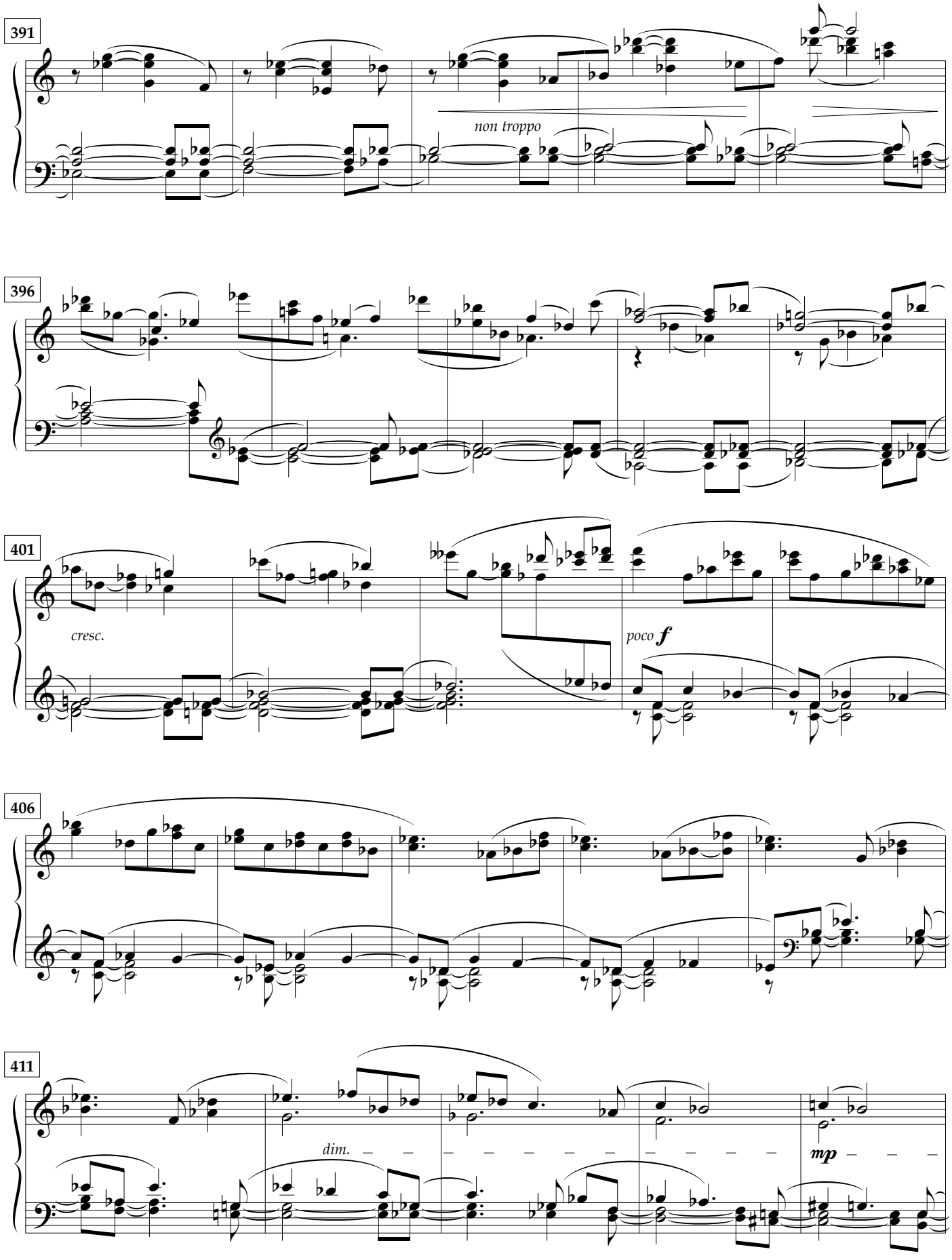
(c. 2' 00")

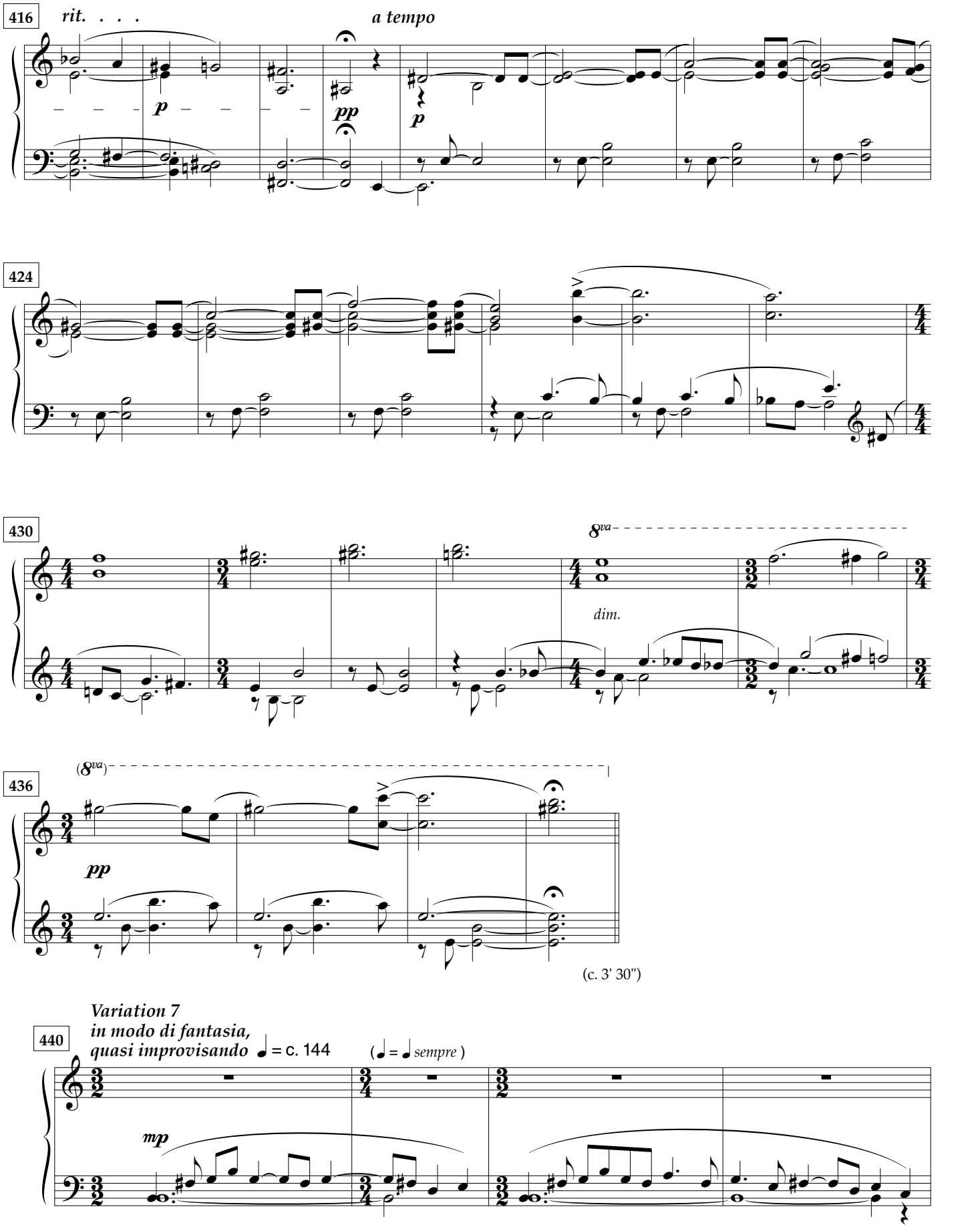
359

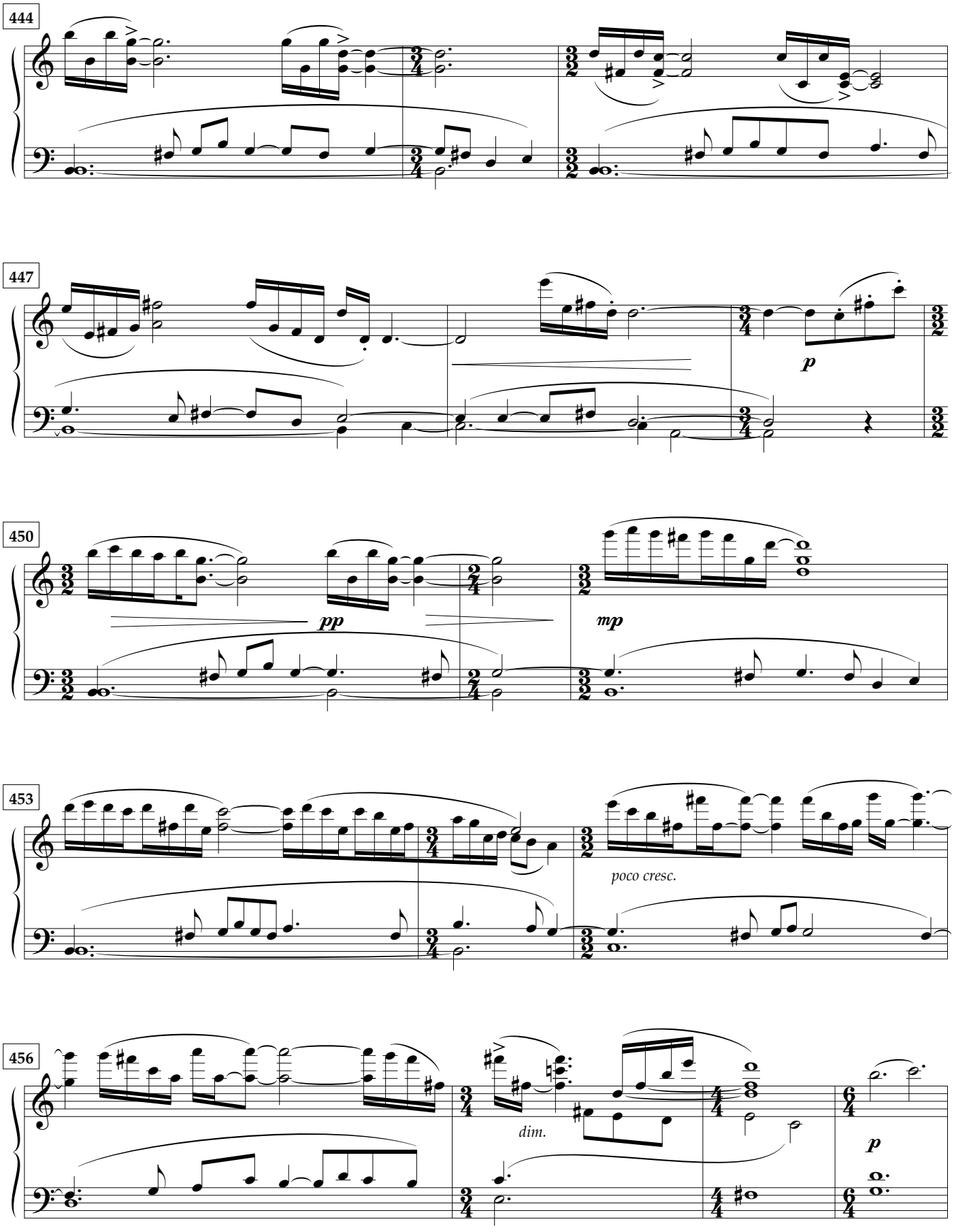
Variation 6
Like a lullaby ♩ = c. 76

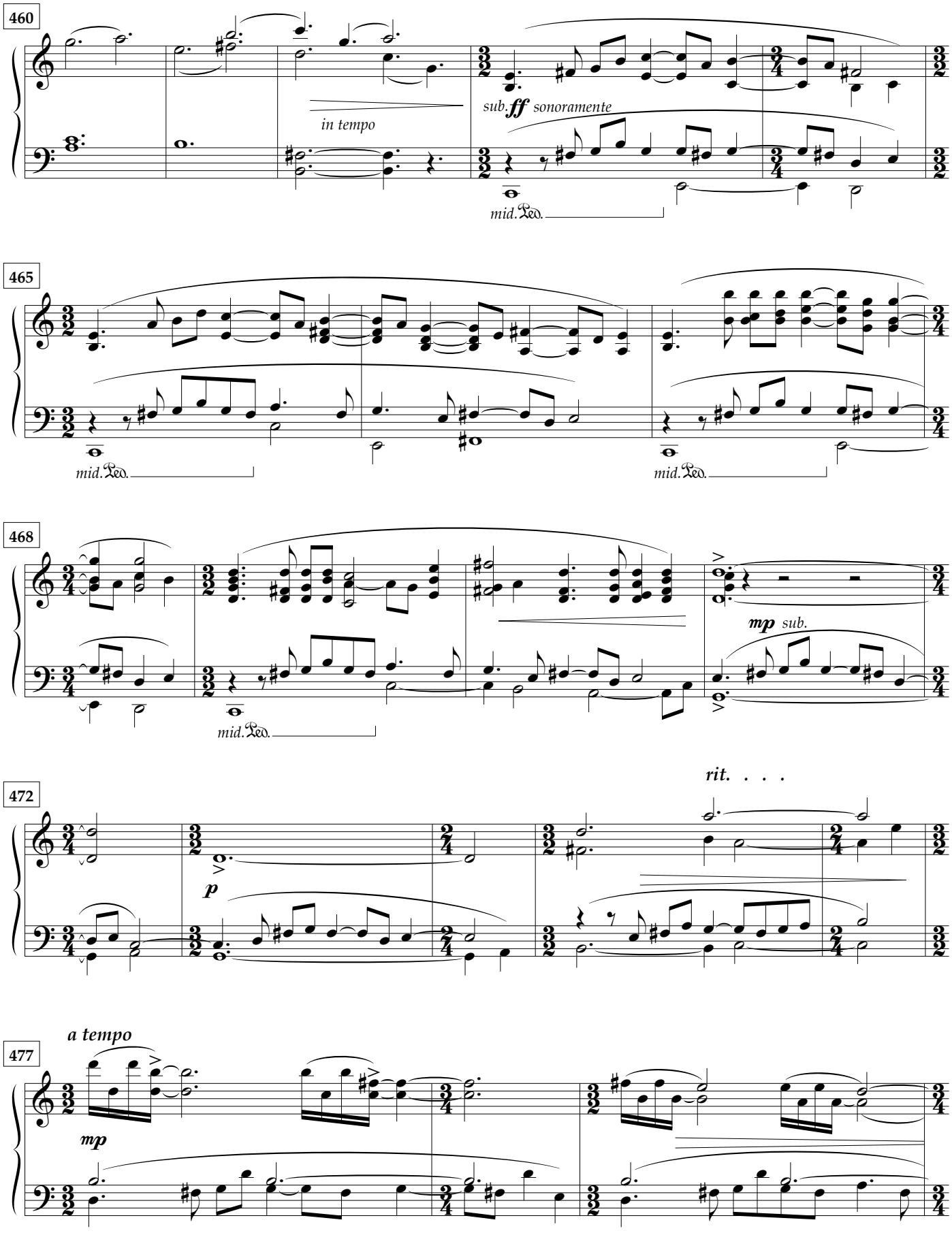
pp *semplice*

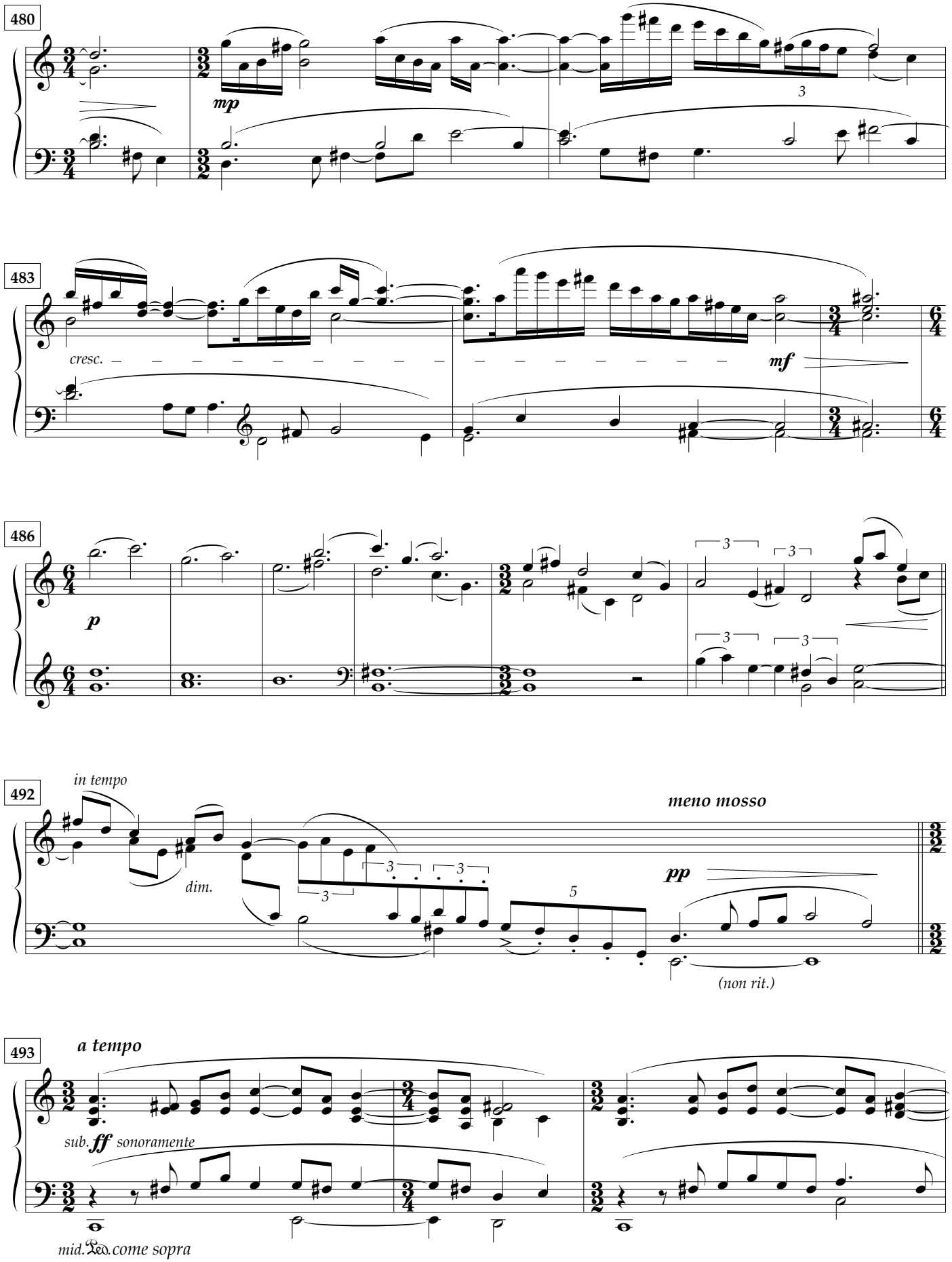

365
poco rit. . . .
a tempo
370
375
poco cresc.
381
dim.
pp
386
poco rit. . . .
a tempo
p

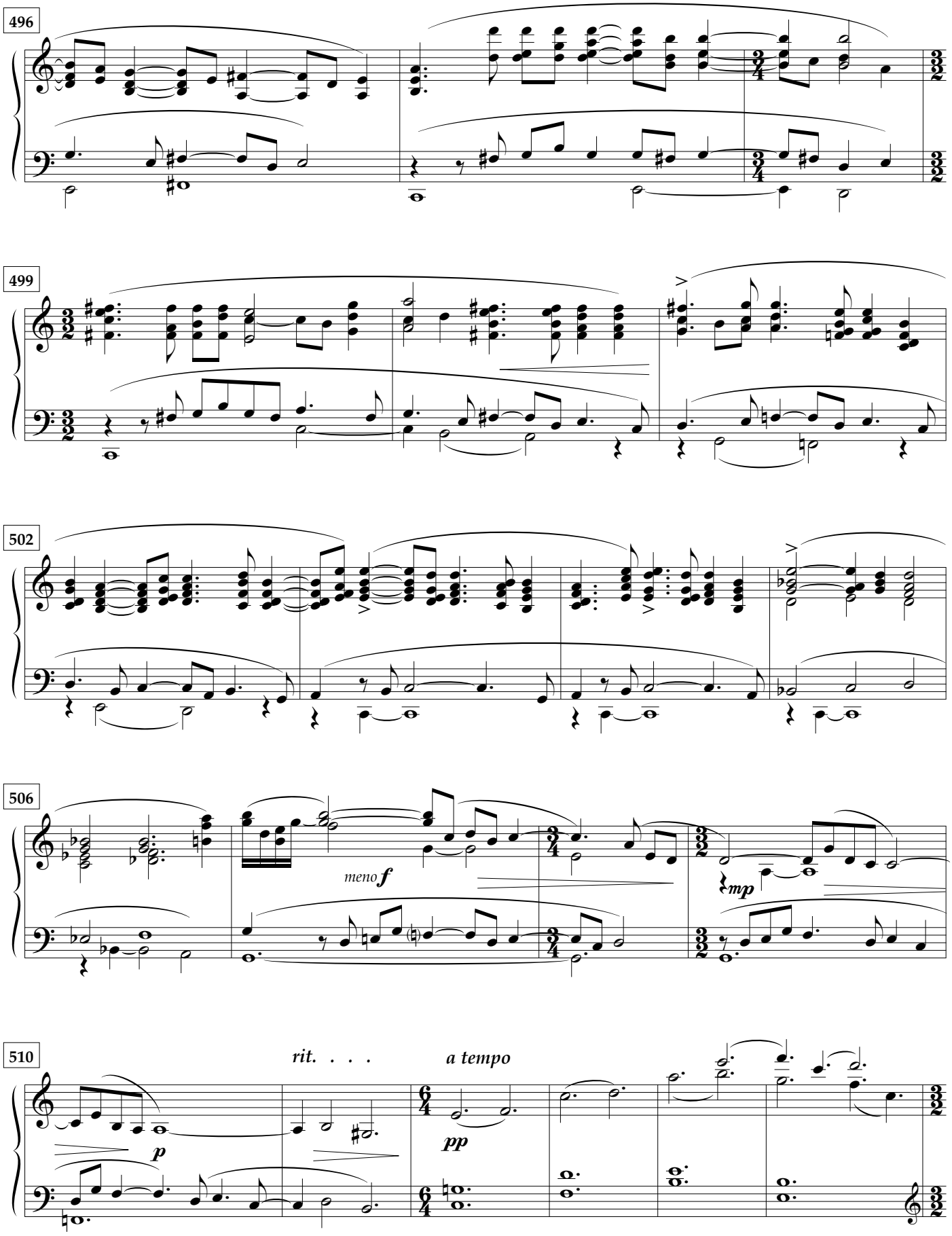

391
non troppo
396
401
cresc.
poco f
406
411
dim.
mp

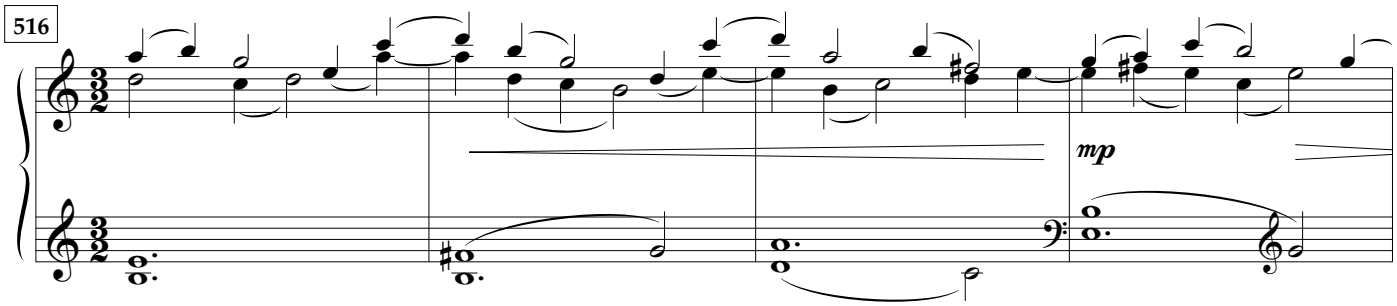

416
rit. . . .
a tempo
p
pp
p
424
430
8va
dim.
436
(8va)
pp
(c. 3' 30")
440
Variation 7
in modo di fantasia,
quasi improvisando
♩ = c. 144
(♩ = ♩ sempre)
mp

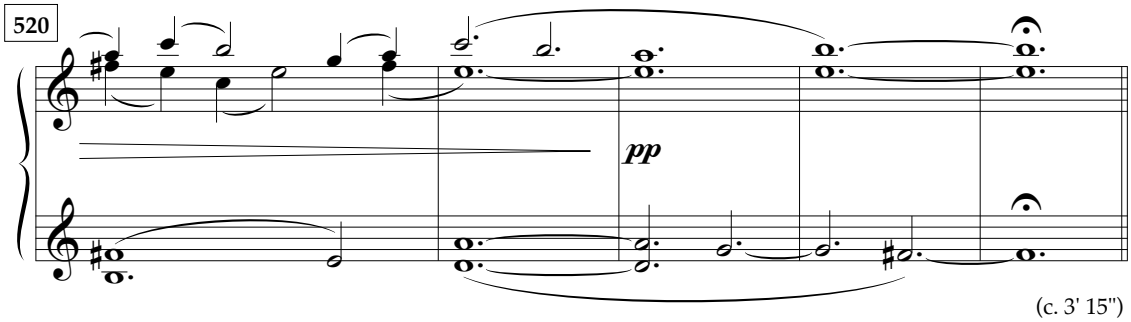

444
447
p
450
pp
mp
453
poco cresc.
456
dim.
p


460
in tempo
sub. ff sonoramente
mid. Ped.
465
mid. Ped.
mid. Ped.
468
mid. Ped.
mp sub.
472
rit. . . .
p
a tempo
477
mp

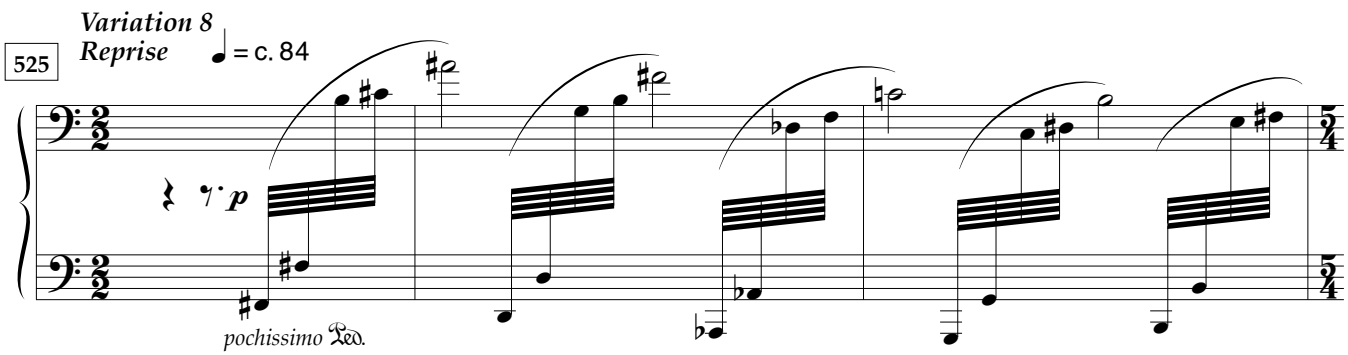

480
mp
3
483
cresc.
mf
486
p
3
3
3
3
492
in tempo
dim.
3
3
3
5
meno mosso
pp
(non rit.)
493
a tempo
sub. ff sonoramente
mid. come sopra

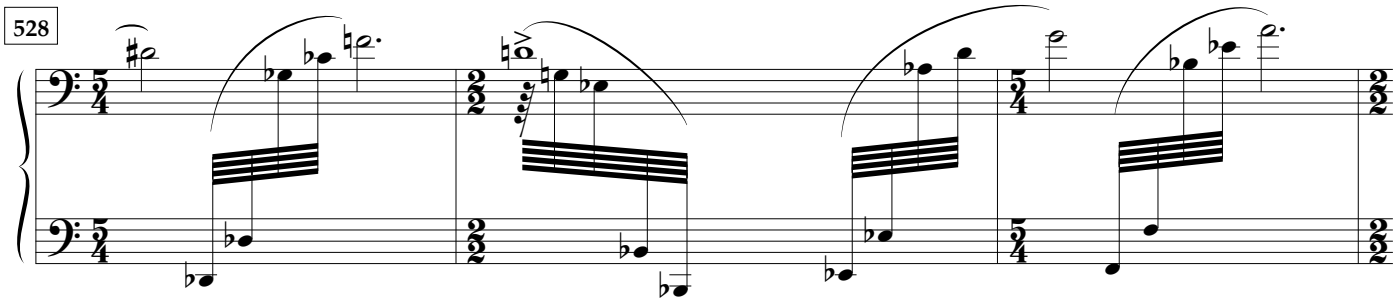

496
499
502
506
meno f
mp
510
rit. . . .
a tempo
p
pp

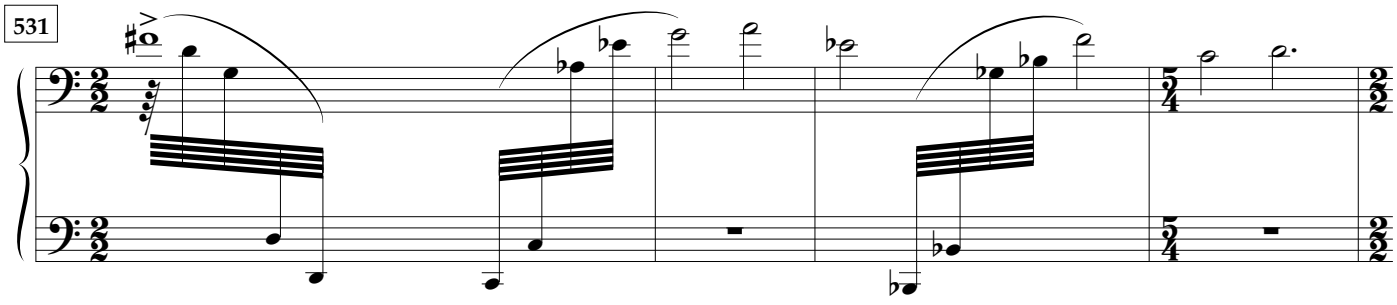

516
mp


520
pp

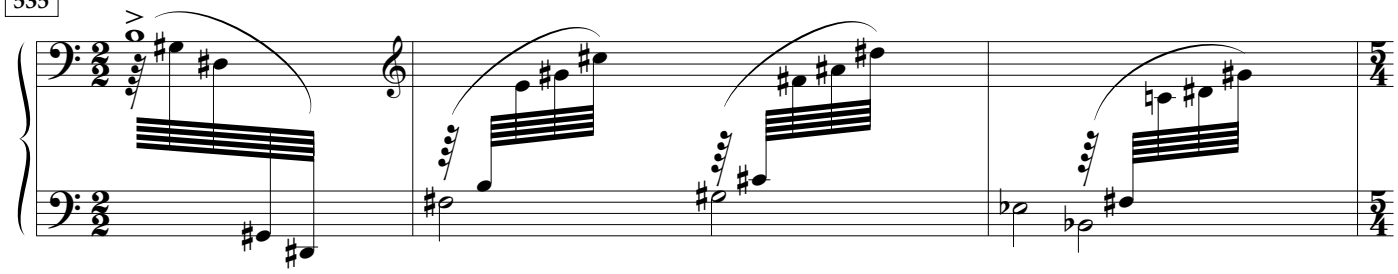
(c. 3' 15")


Variation 8
Reprise
♩ = c. 84
525
p
pochissimo

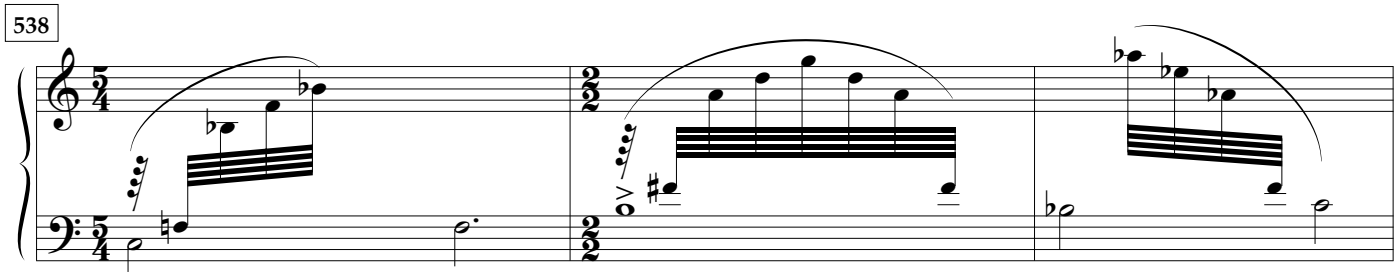

528


531

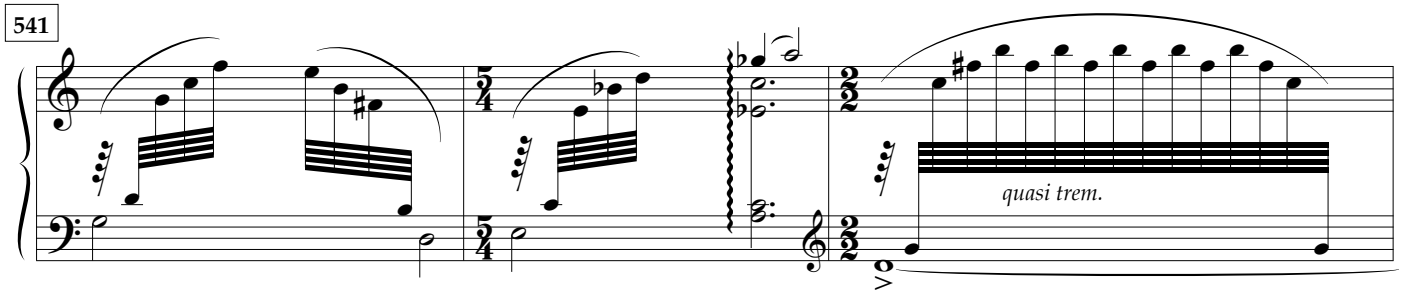
535



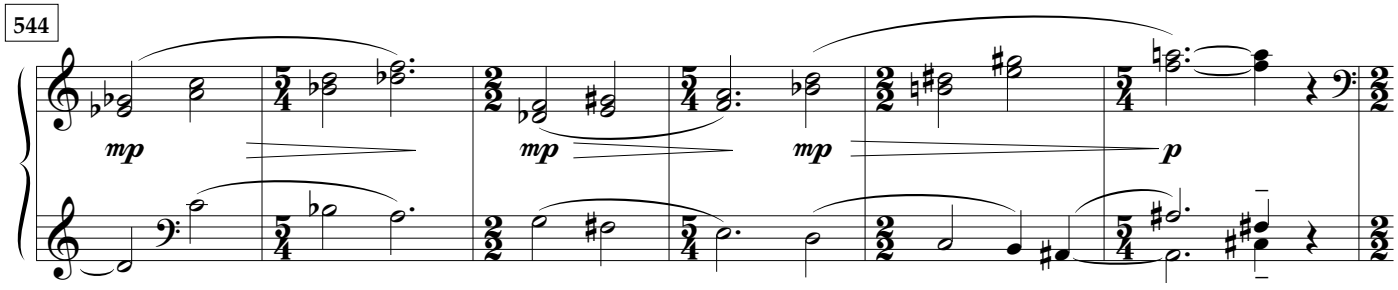
538



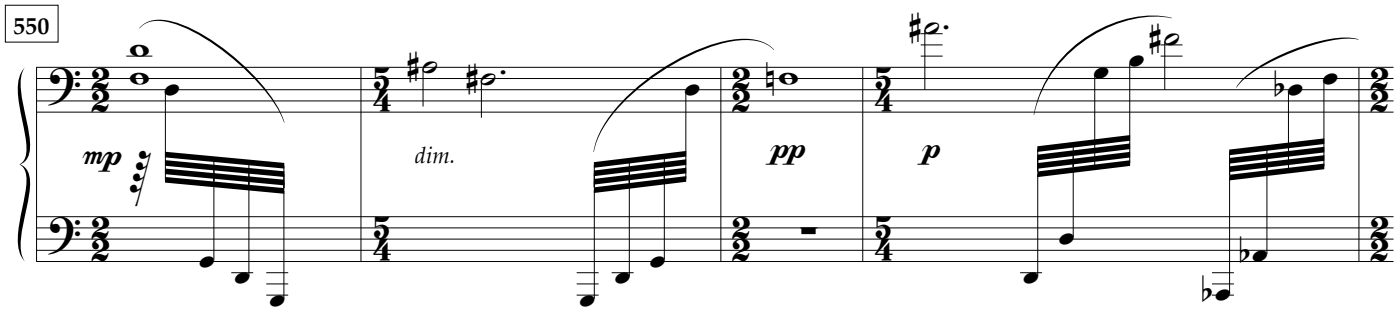
541

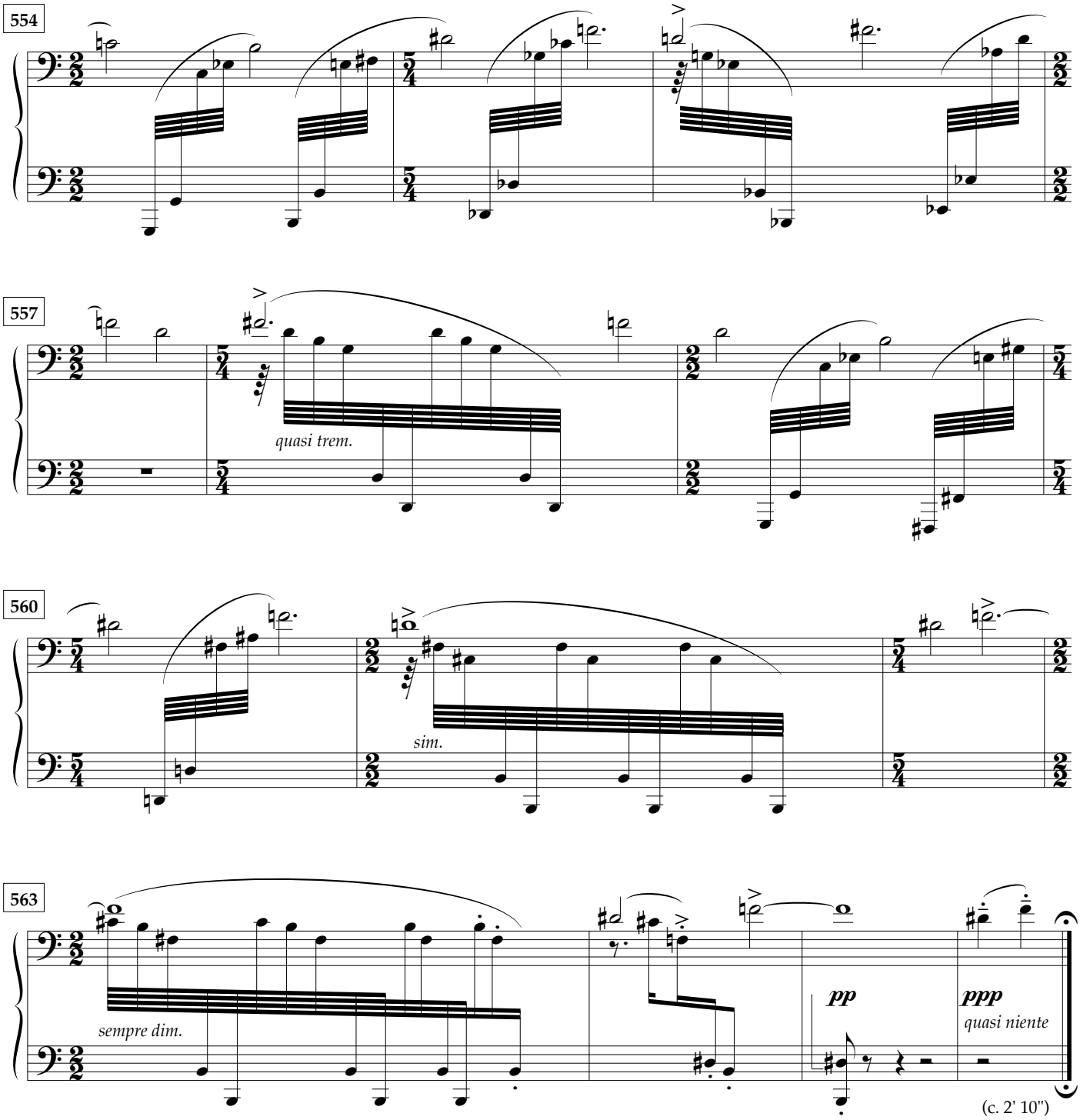


544



550



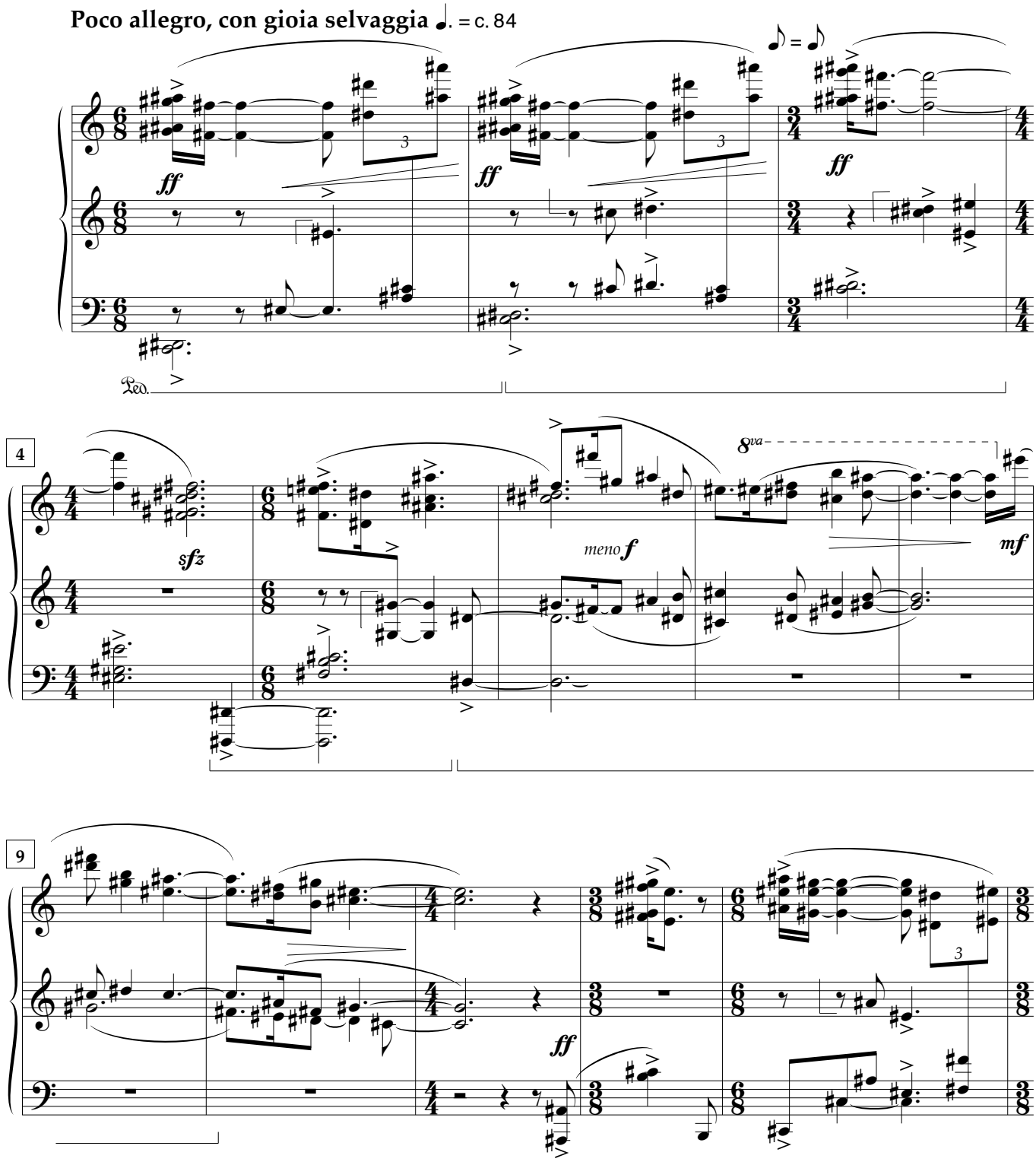

554
557
quasi trem.
560
sim.
563
sempre dim.
pp
ppp
quasi niente
(c. 2' 10")

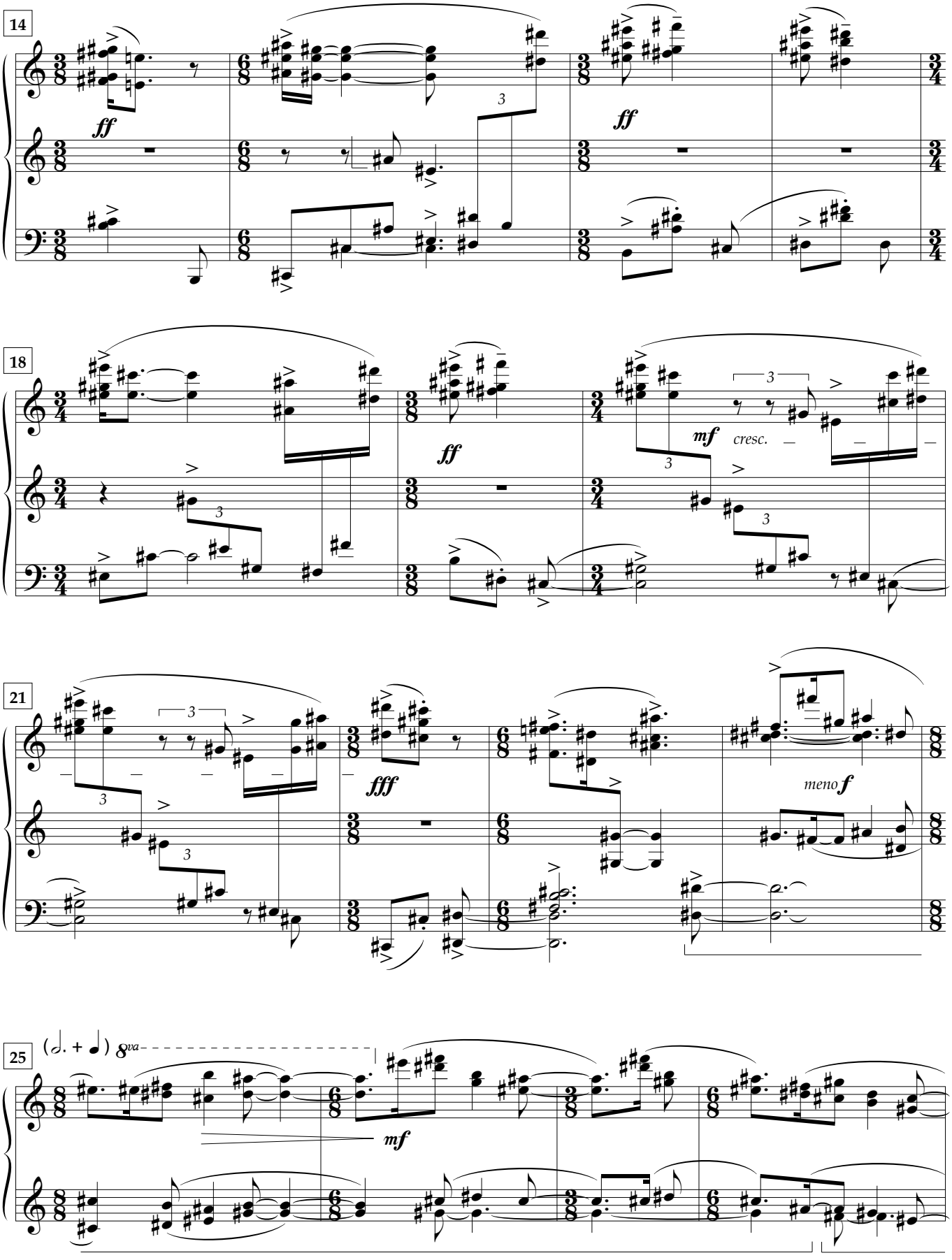
with bells and bright steel

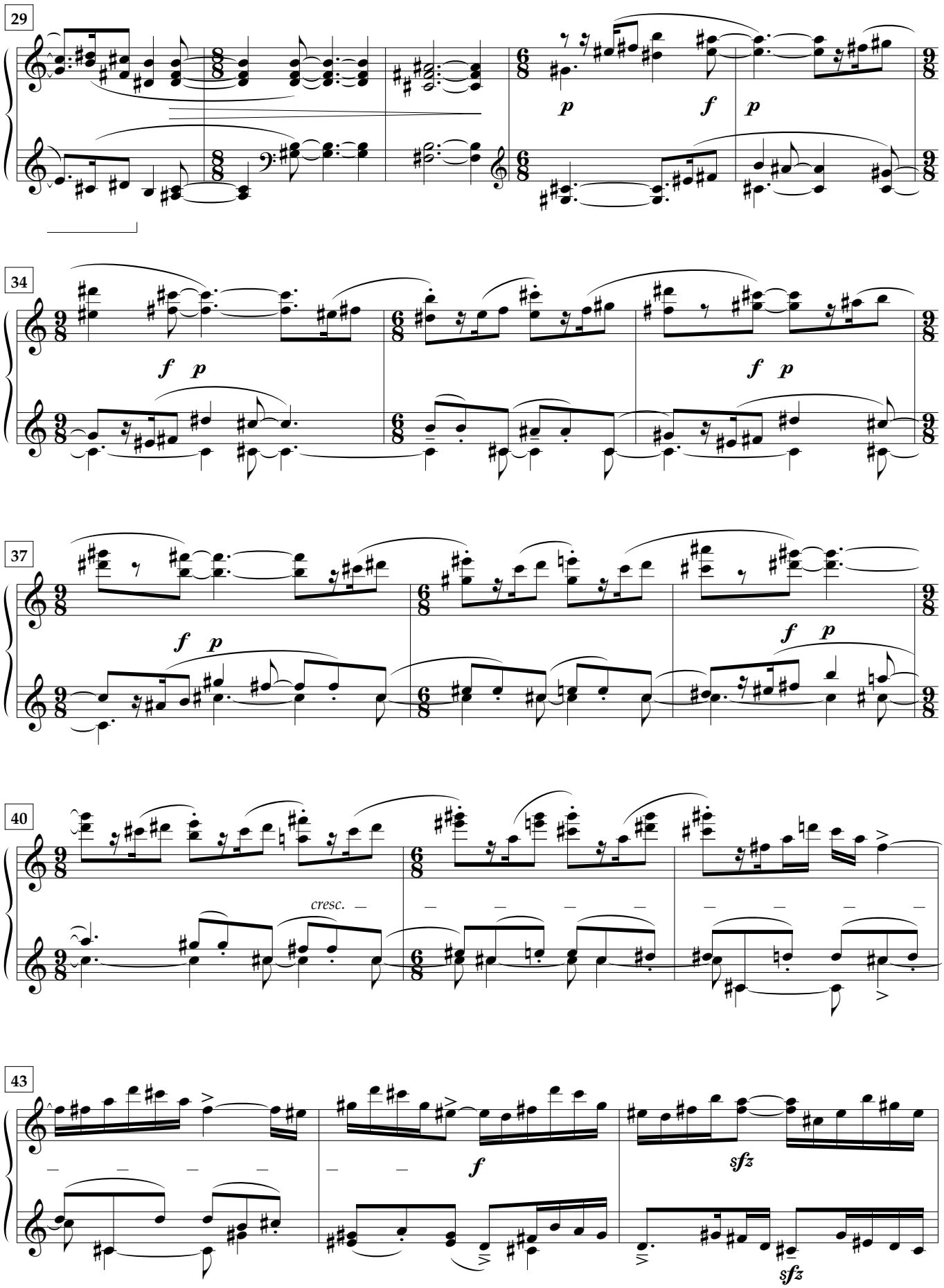
John Polglase

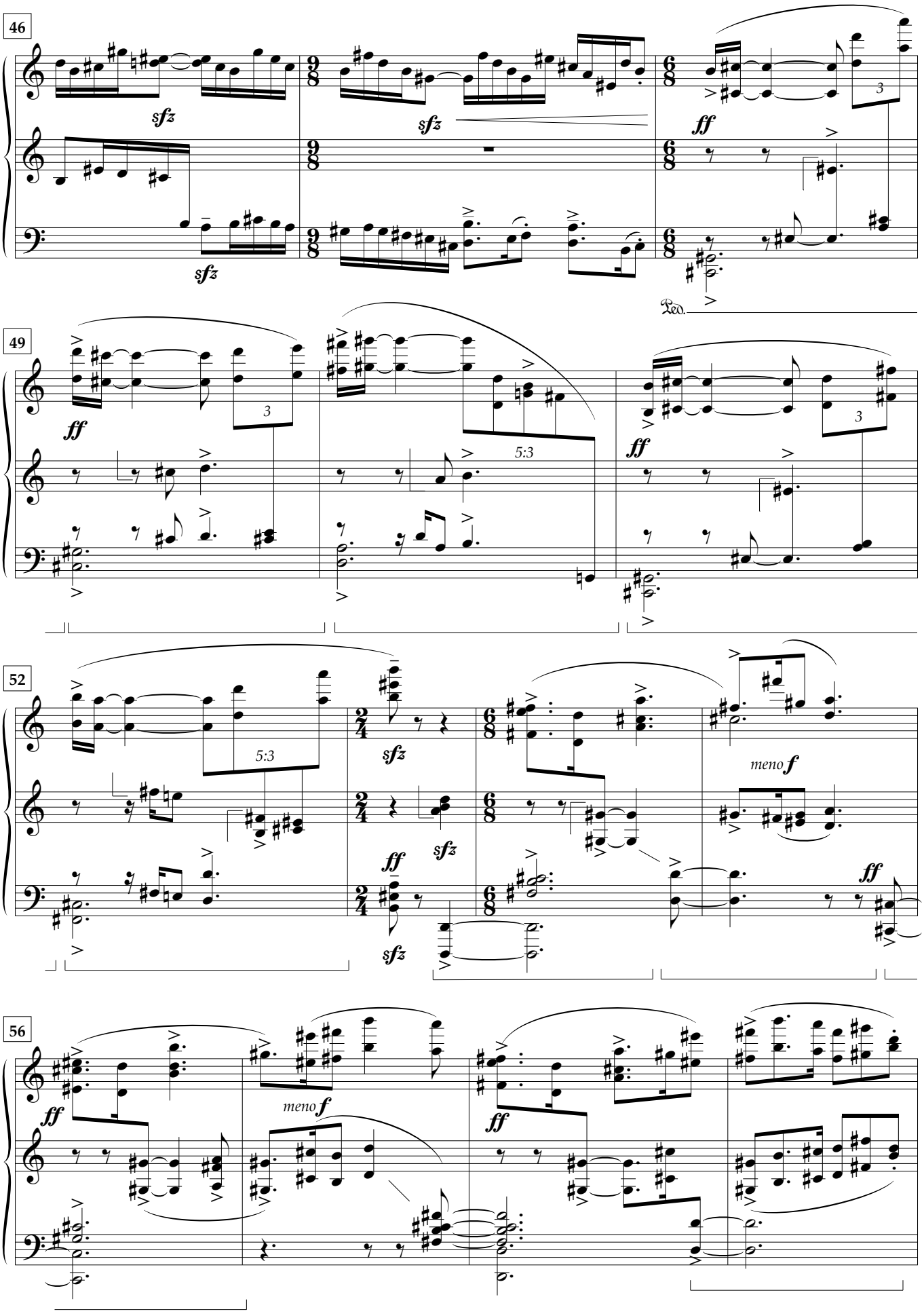
commissioned by
Gil Sullivan
with assistance from
The Australia Council for the Arts

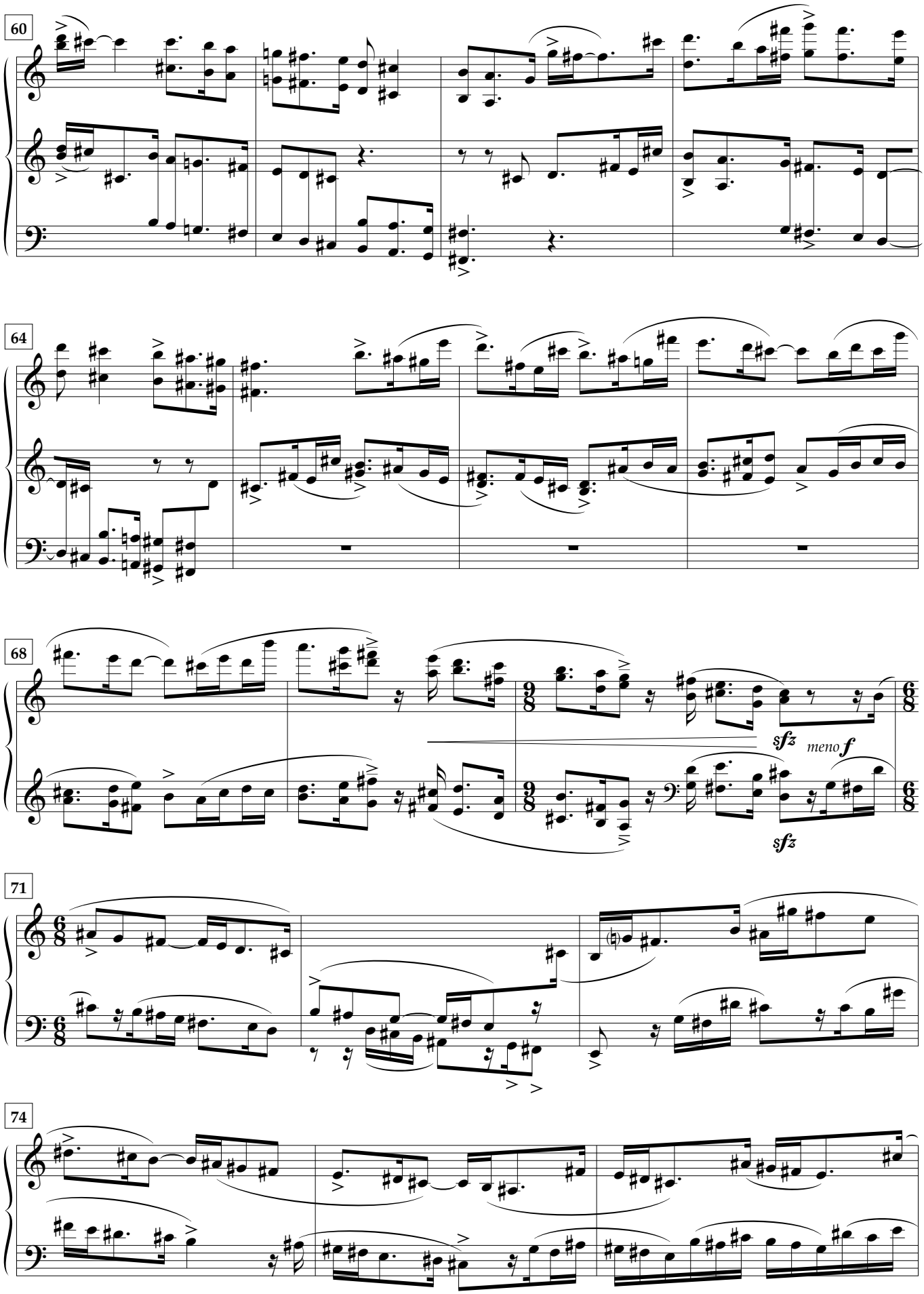
1

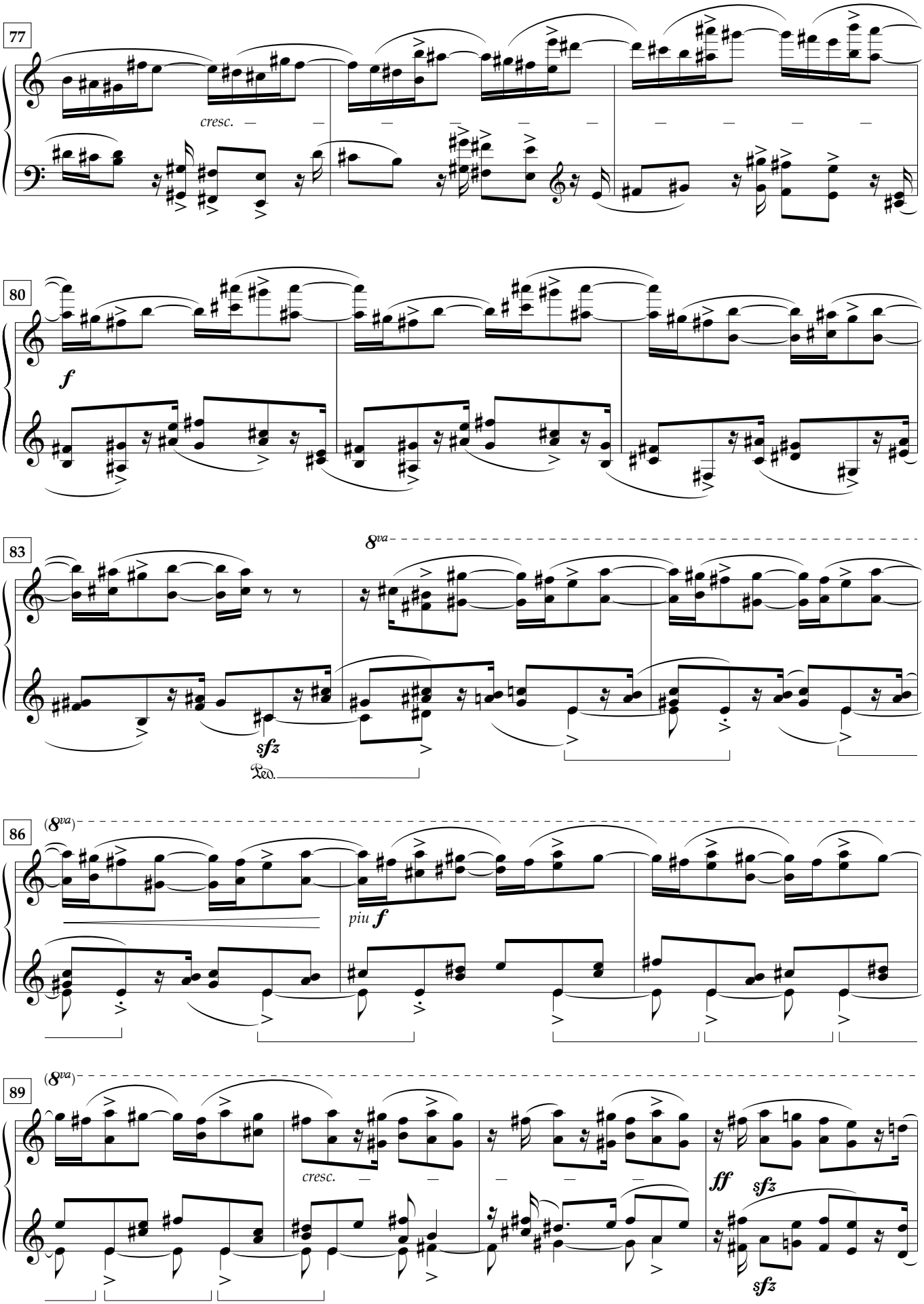


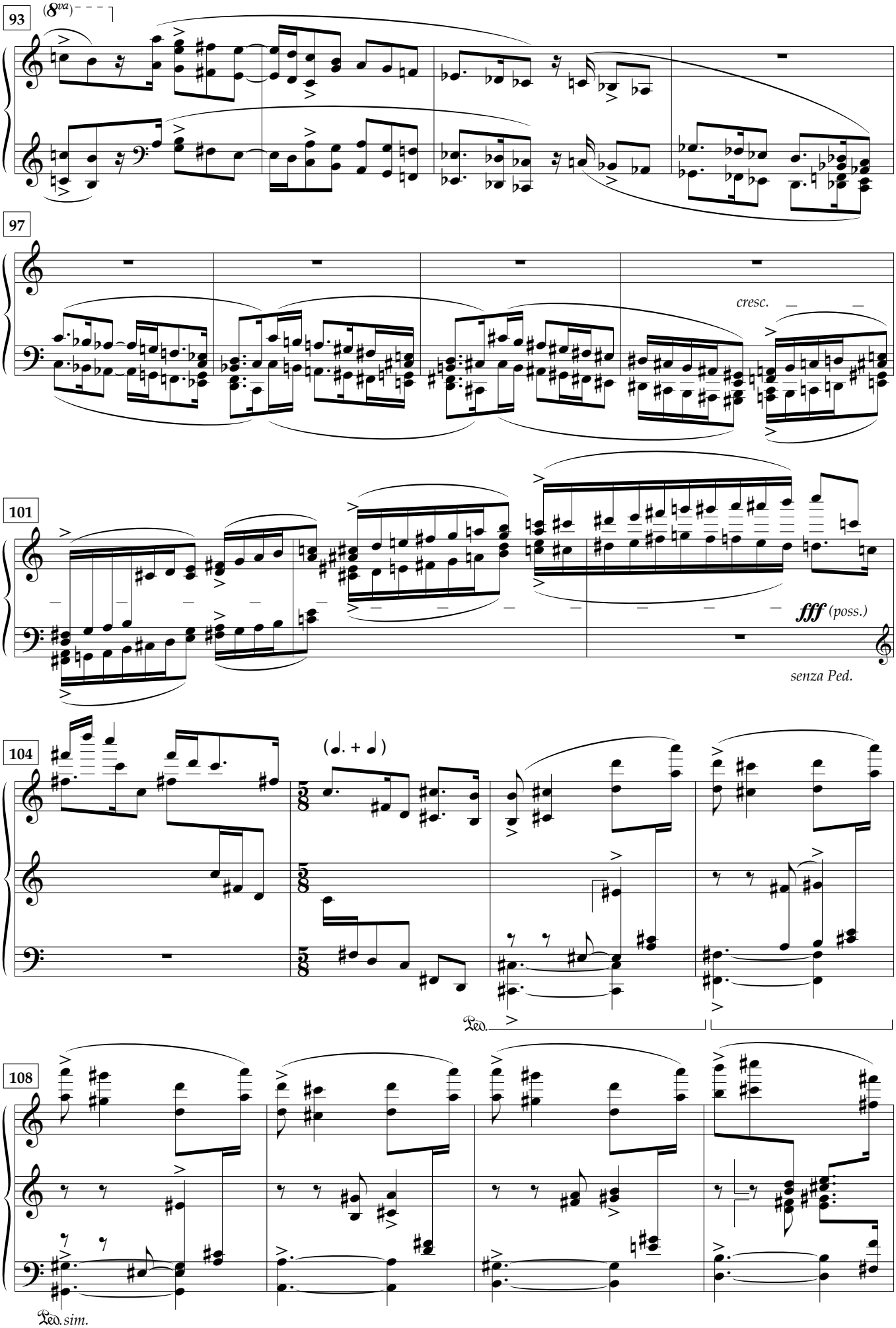

14
ff
ff
18
ff
mf
cresc.
21
fff
meno f
25
(𝅗𝅥. + ♩) 8va
mf

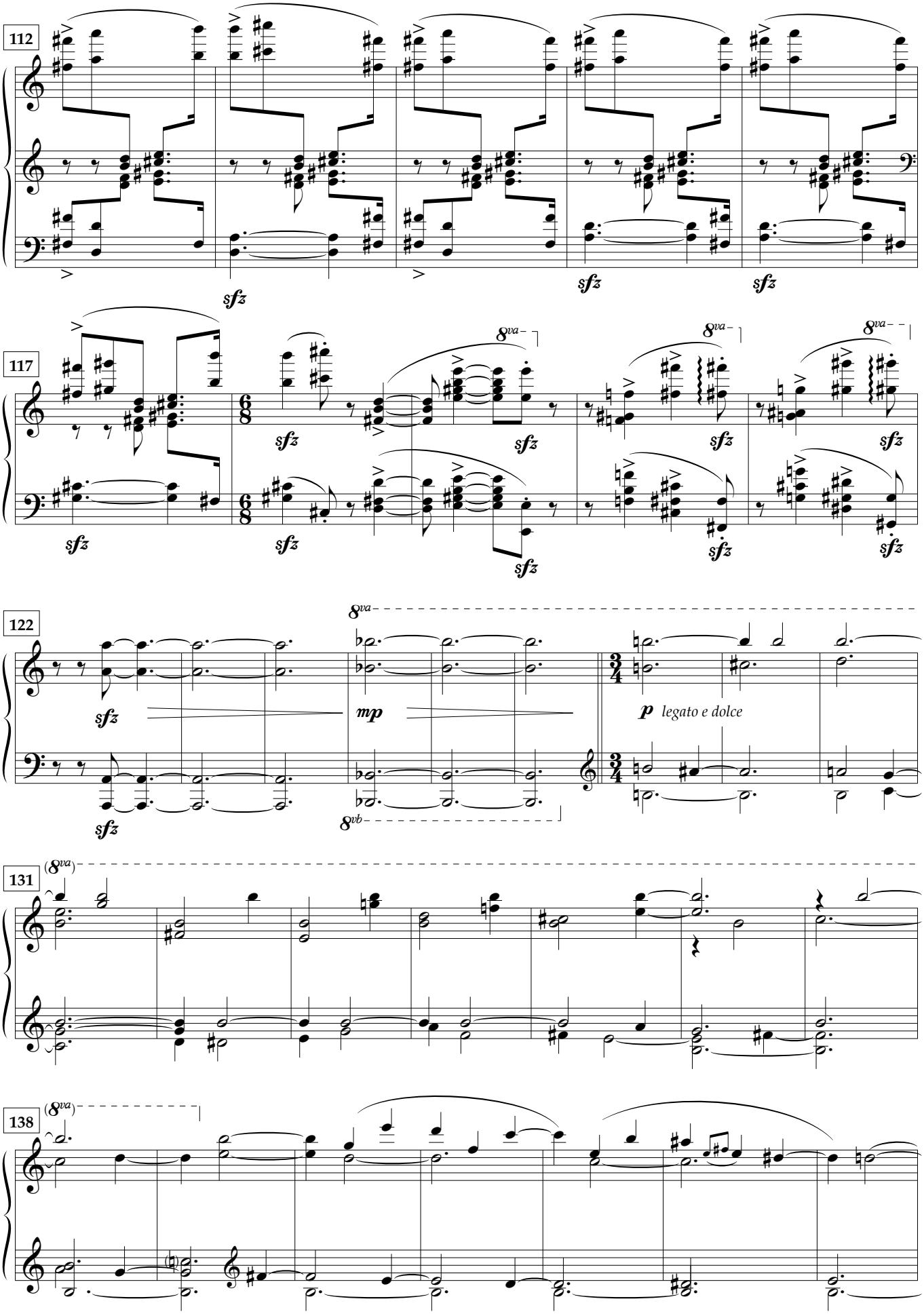

29
p
f
p
34
f
p
f
p
37
f
p
f
p
40
cresc.
43
f
sfz
sfz

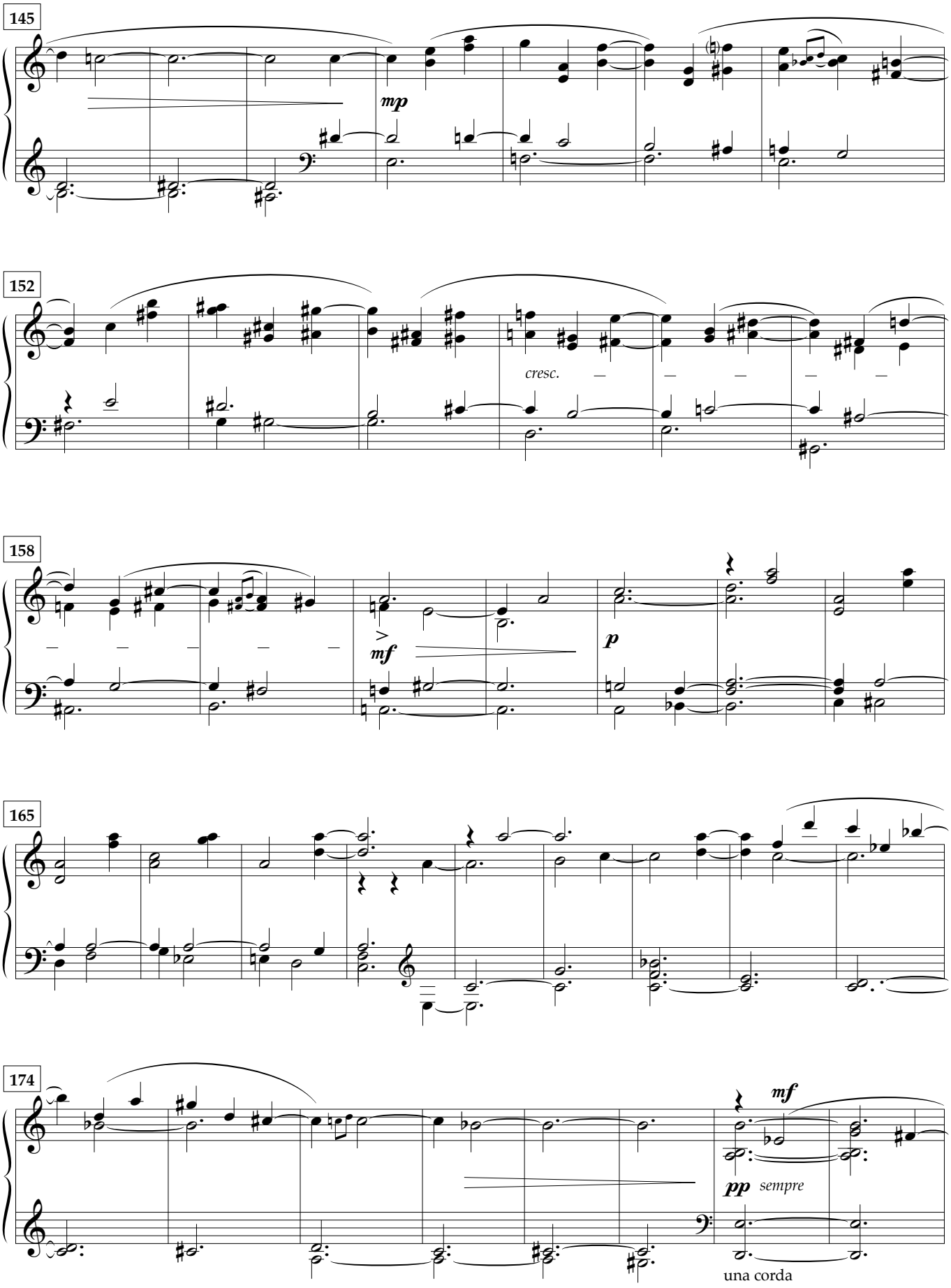

46
sfz
sfz
sfz
ff
3
Ped.
49
ff
3
5:3
ff
3
52
5:3
sfz
ff
sfz
sfz
meno f
ff
56
ff
meno f
ff

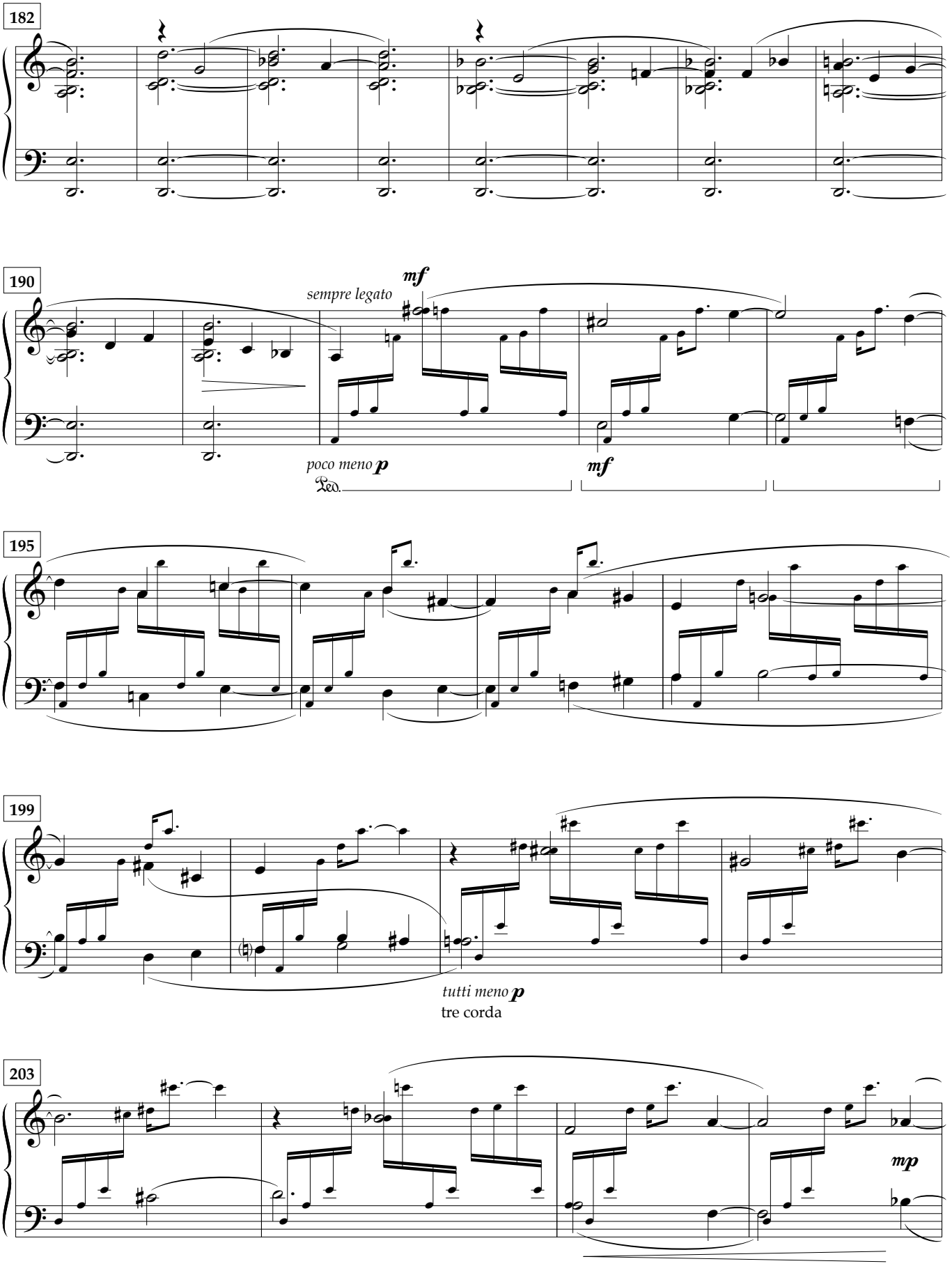

60
64
68
sfz
meno f
sfz
71
74

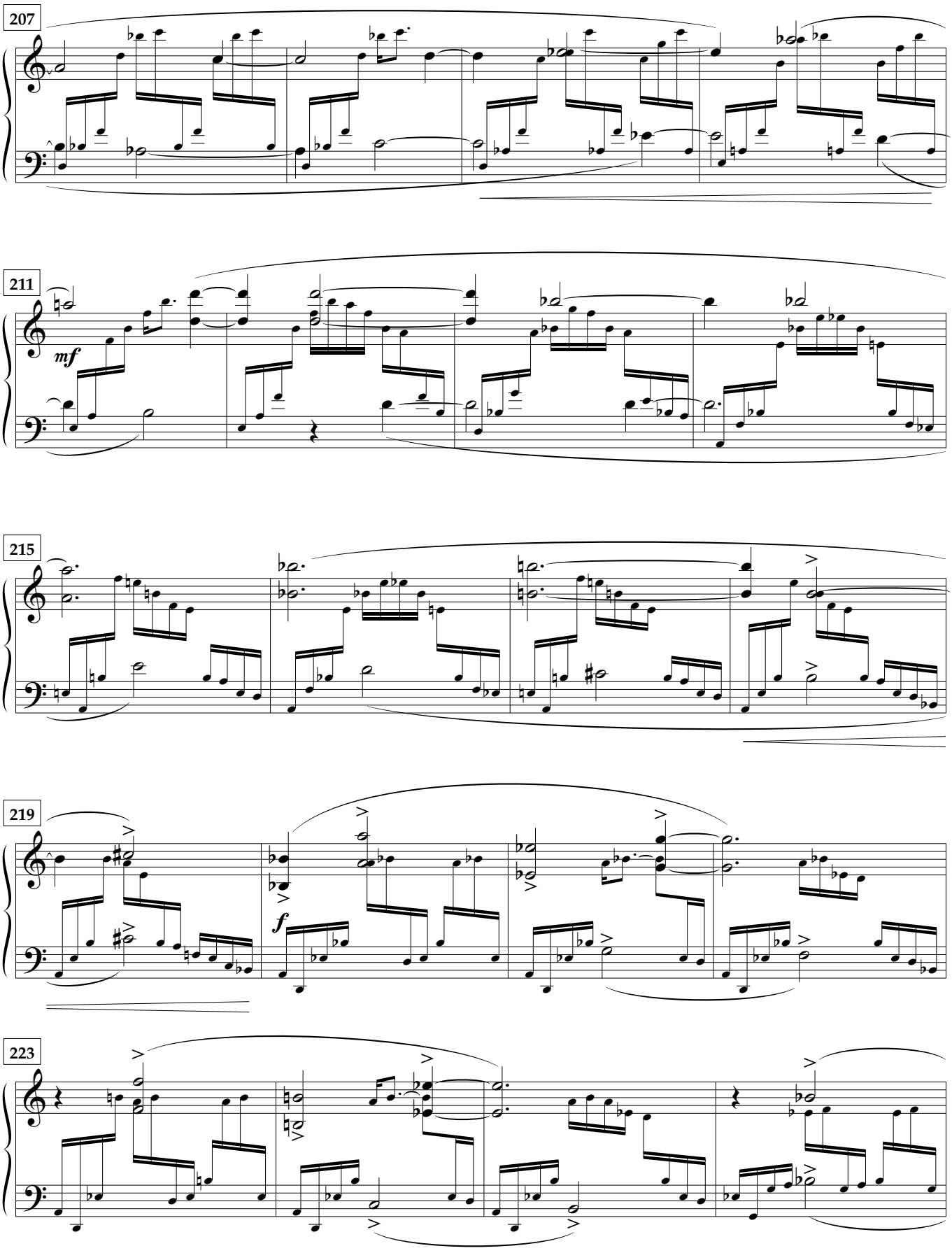

77
cresc.
80
f
83
8va
sfz
Ped.
86
(8va)
piu f
89
(8va)
cresc.
ff
sfz
sfz

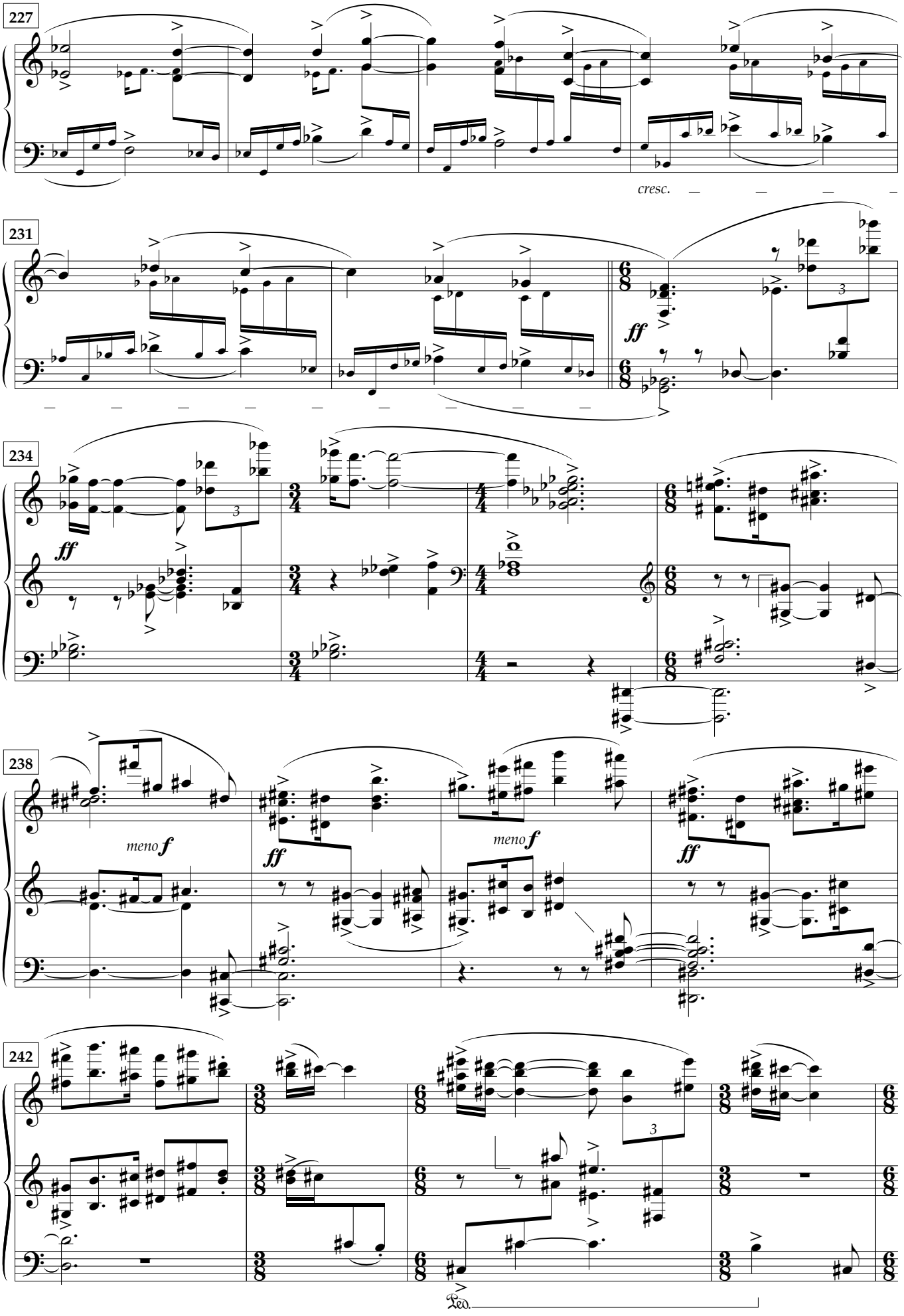

93
(8va)
97
cresc.
101
fff (poss.)
senza Ped.
104
(♩. + ♩)
Ped.
108
Ped. sim.

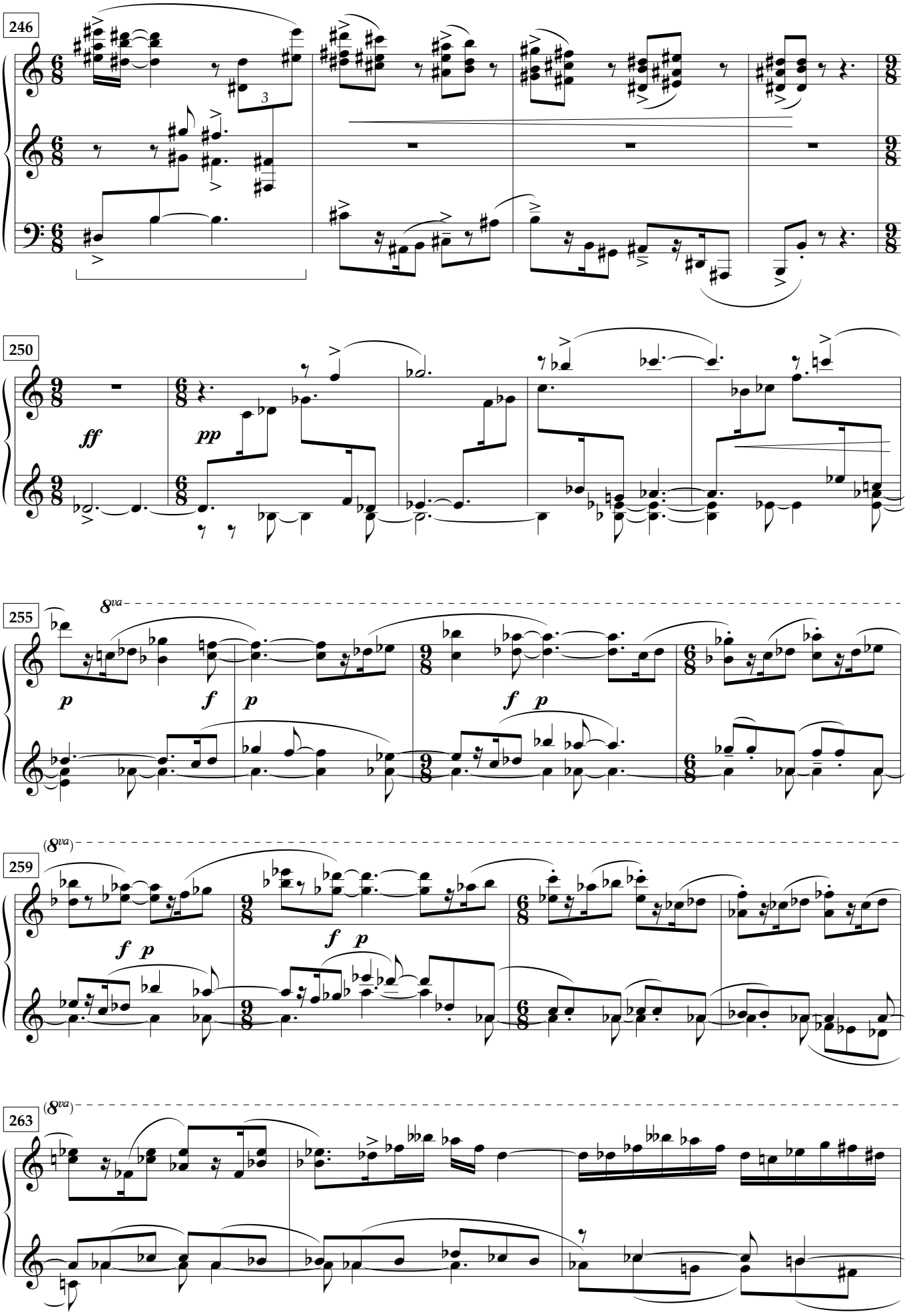

112
sfz
117
8va
122
mp
p legato e dolce
8vb
131
(8va)
138

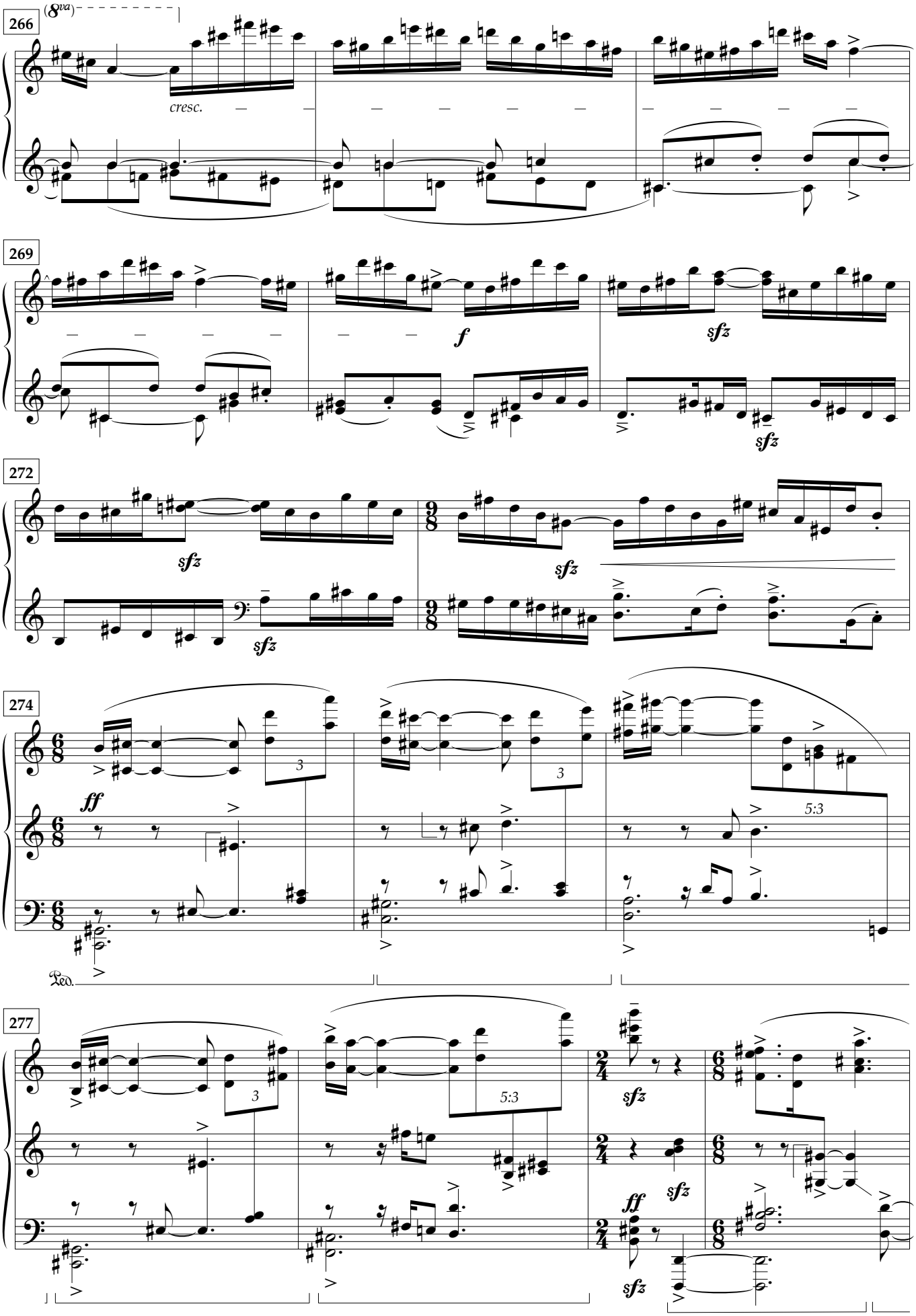

145
mp
152
cresc.
158
mf
p
165
174
mf
pp sempre
una corda

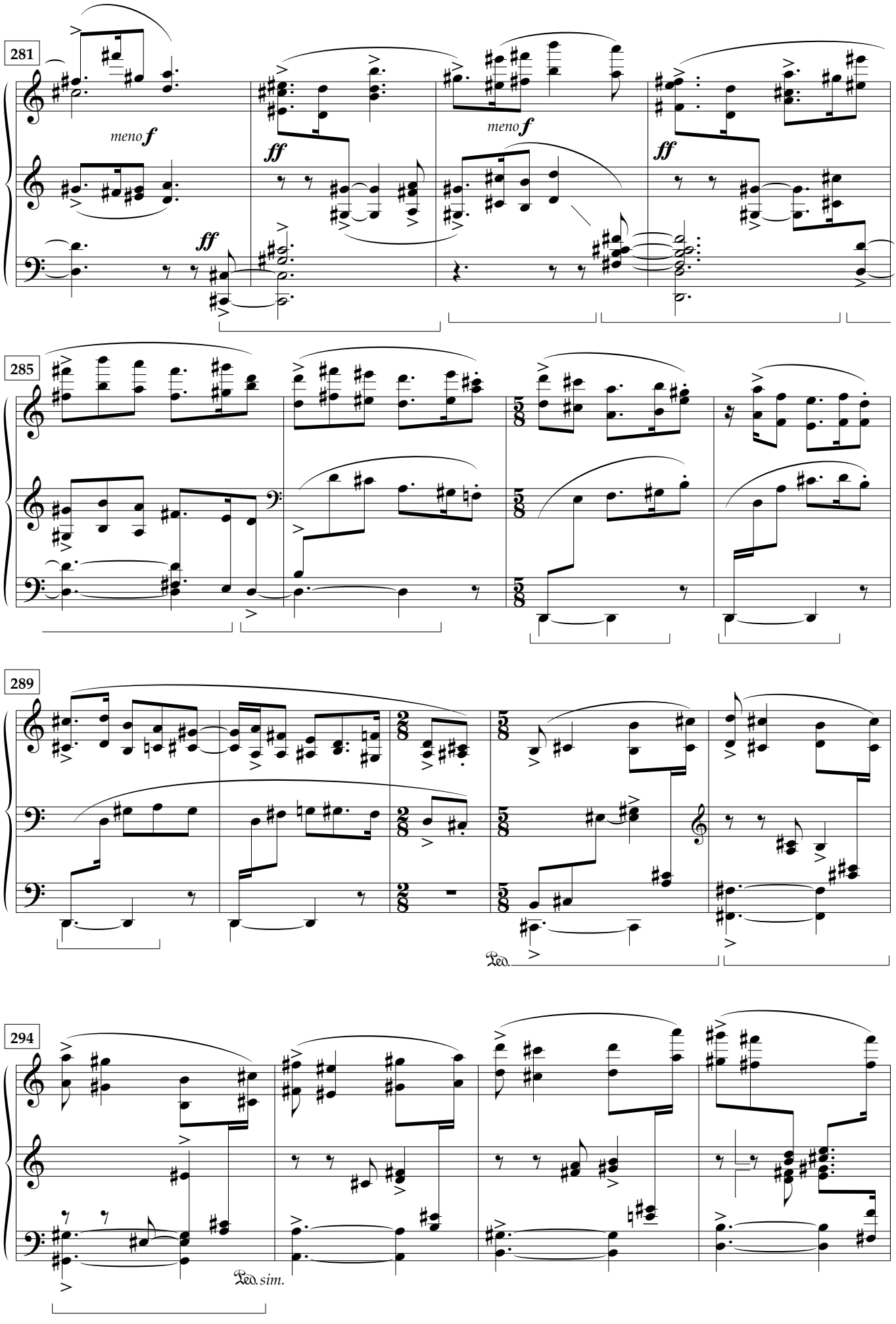

182
190
mf
sempre legato
poco meno p
mf
195
199
tutti meno p
tre corda
203
mp

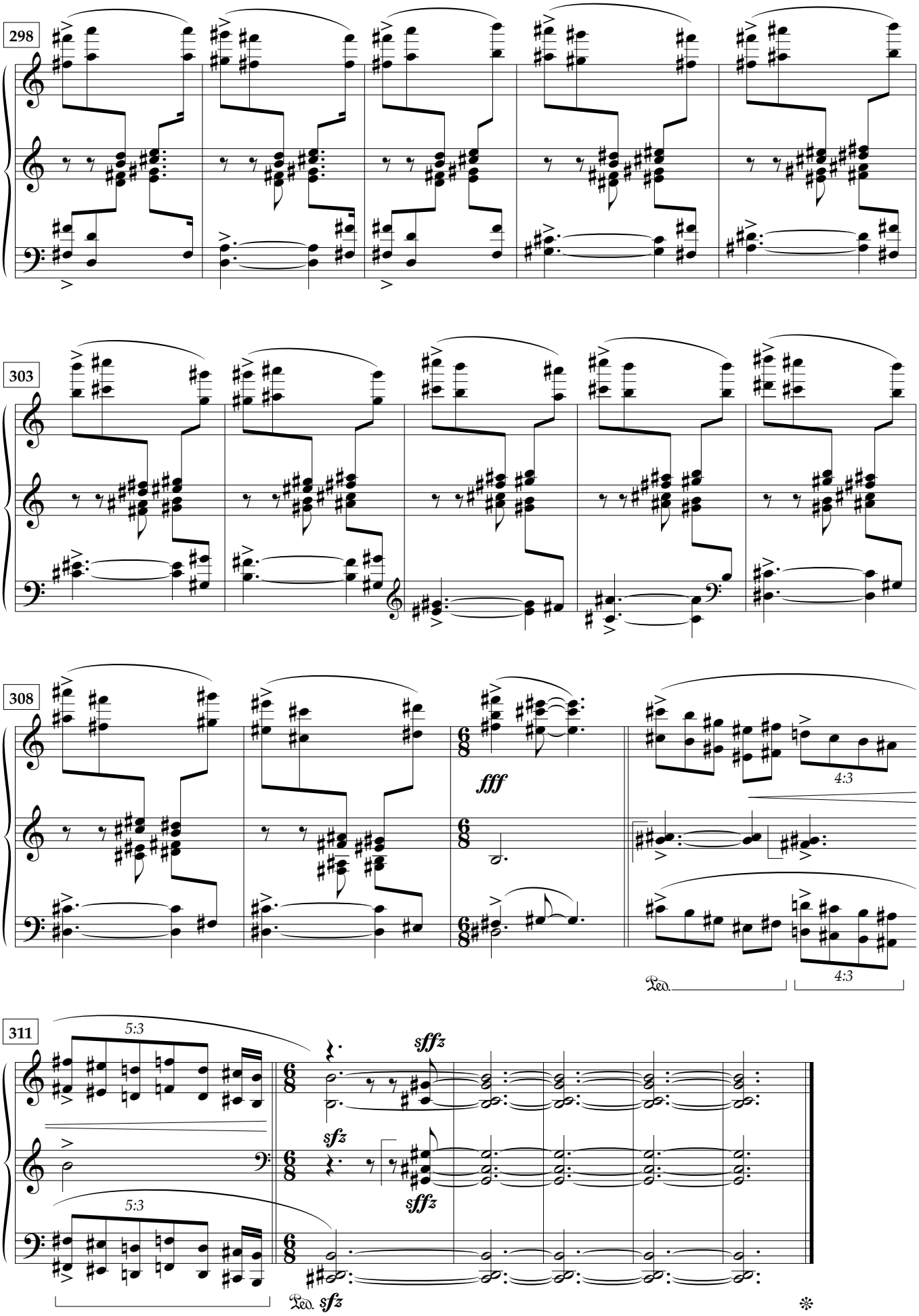

207
211
mf
215
219
f
223


227
cresc.
231
ff
234
ff
238
meno f
ff
meno f
ff
242
Ped.


246
250
ff
pp
255
8va
p
f
p
f
p
259
(8va)
f
p
f
p
263
(8va)

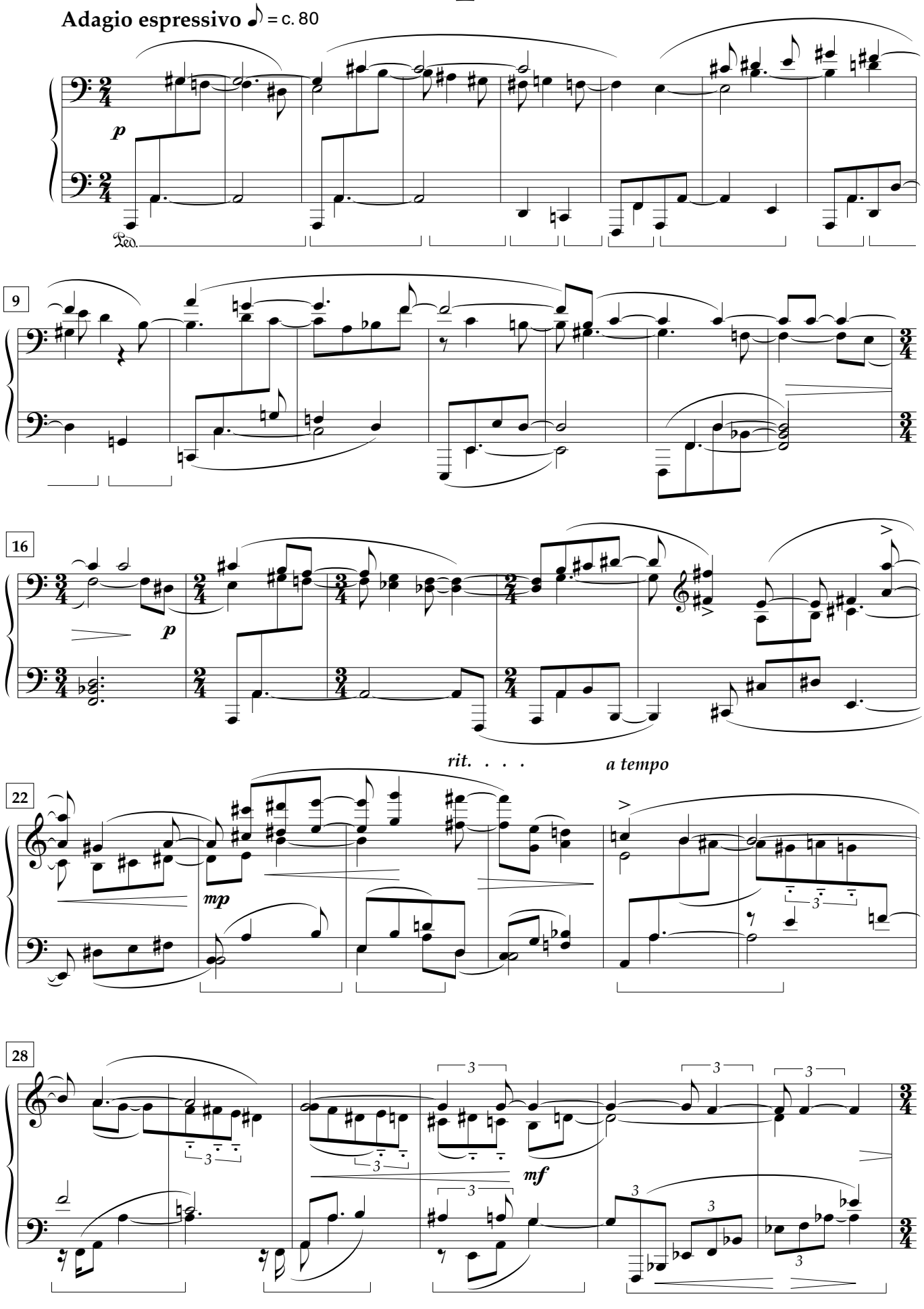

266
(8va)
cresc.
269
f
sfz
sfz
272
sfz
sfz
sfz
274
ff
3
3
5:3
Ped.
277
3
5:3
sfz
sfz
ff
sfz

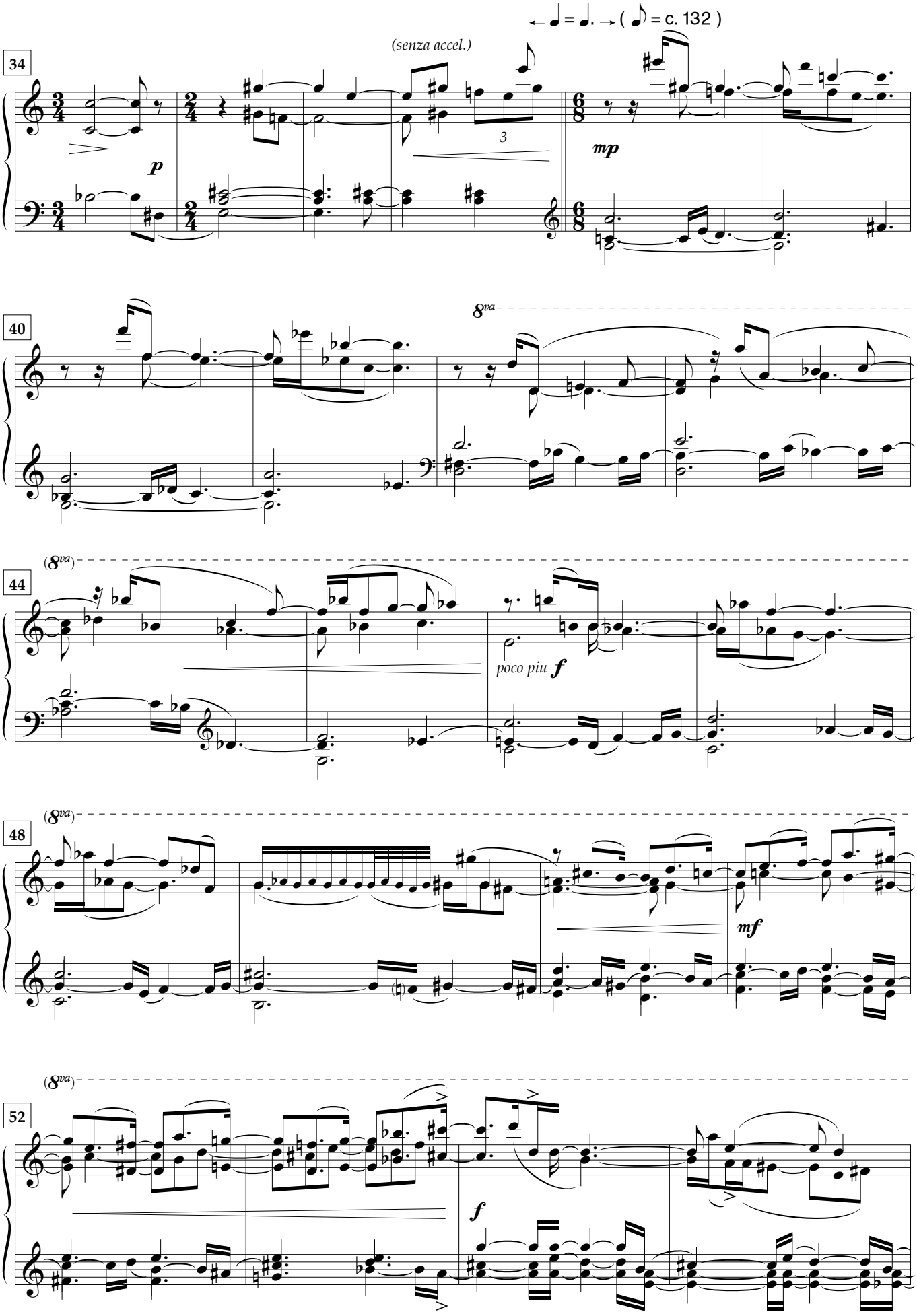

281
meno f
ff
meno f
ff
ff
285
289
Ped.
294
Ped. sim.

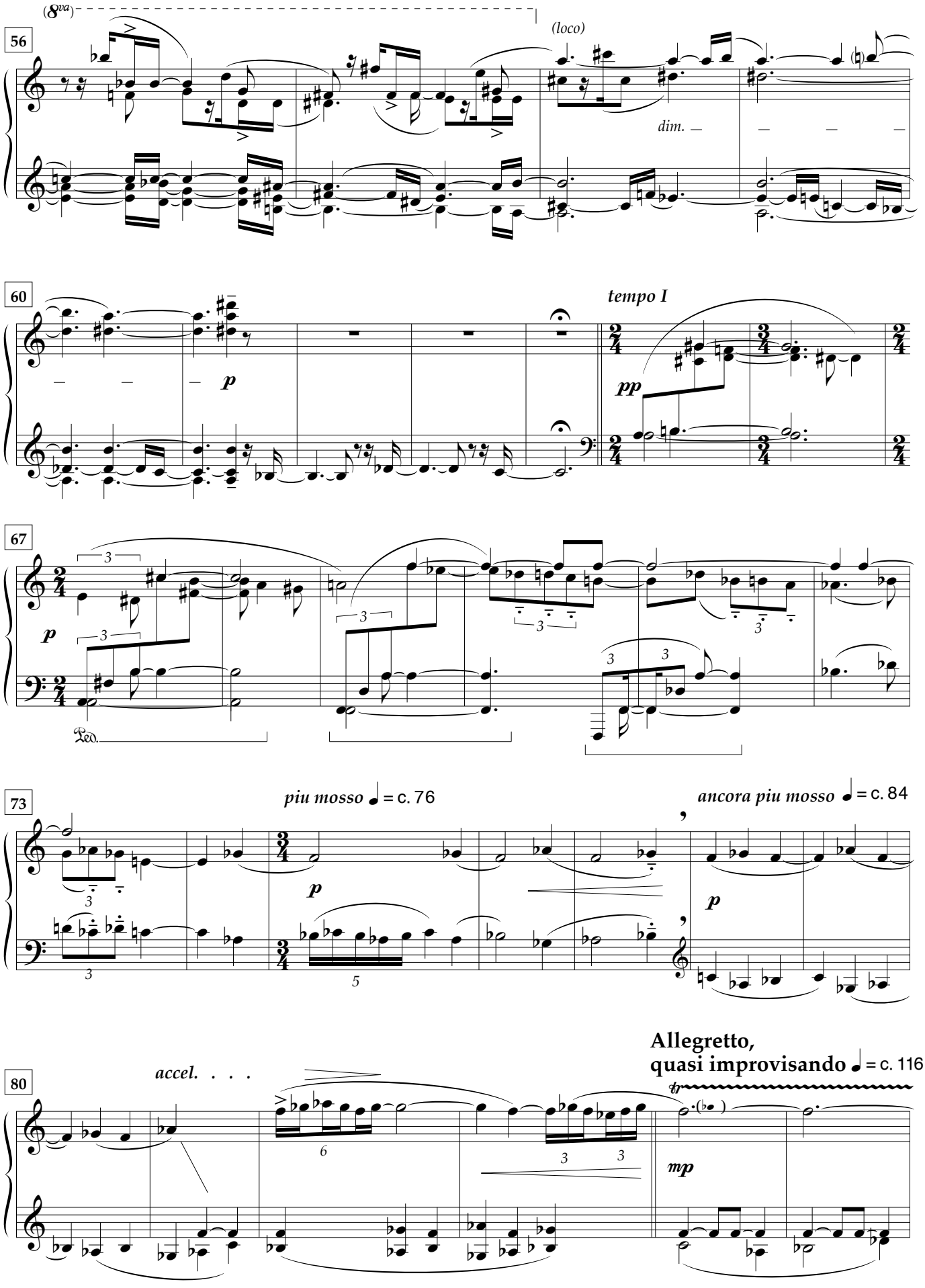

298
303
308
fff
4:3
4:3
Ped.
311
5:3
sffz
sfz
sffz
5:3
Ped. sfz

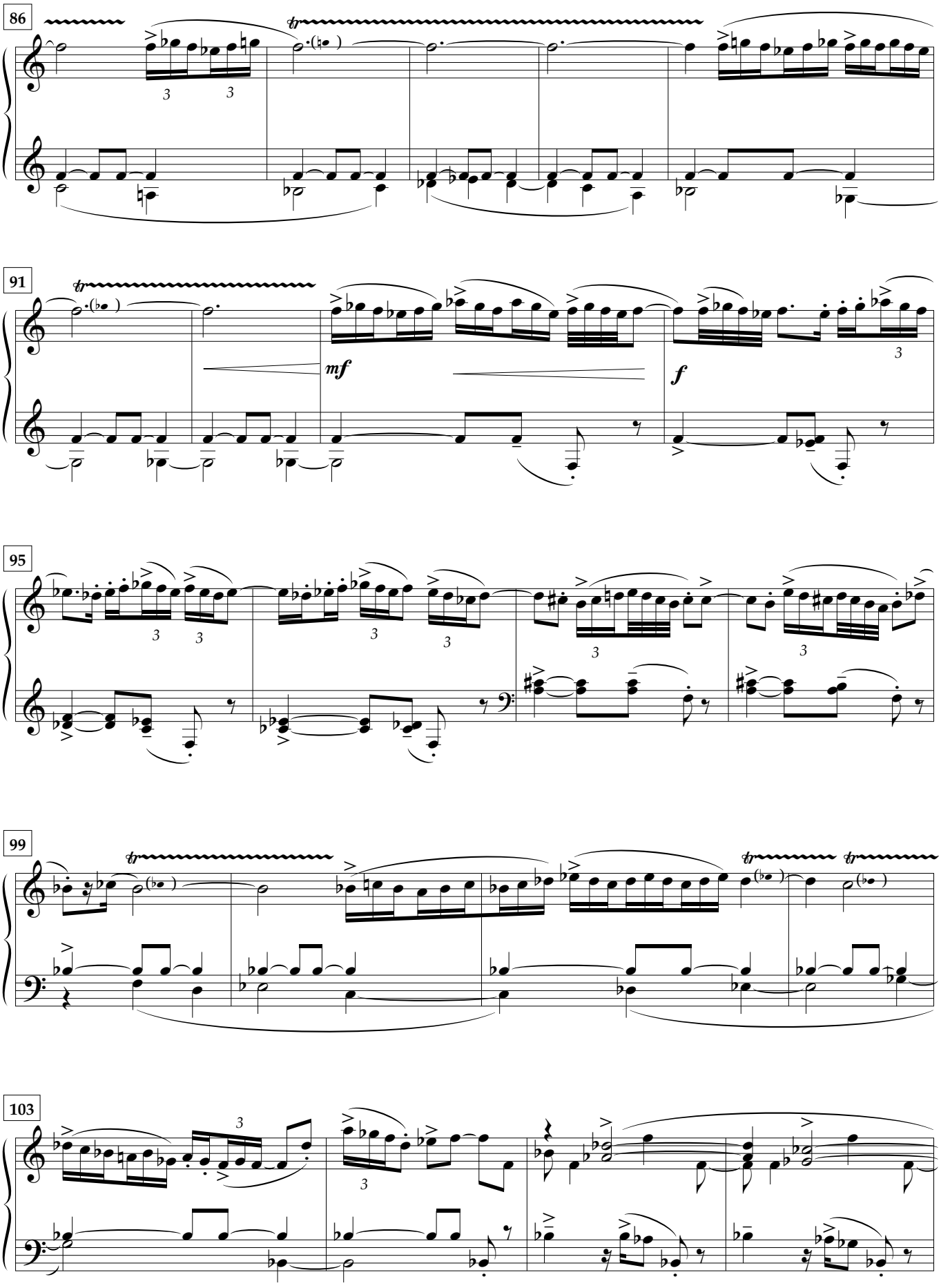
2

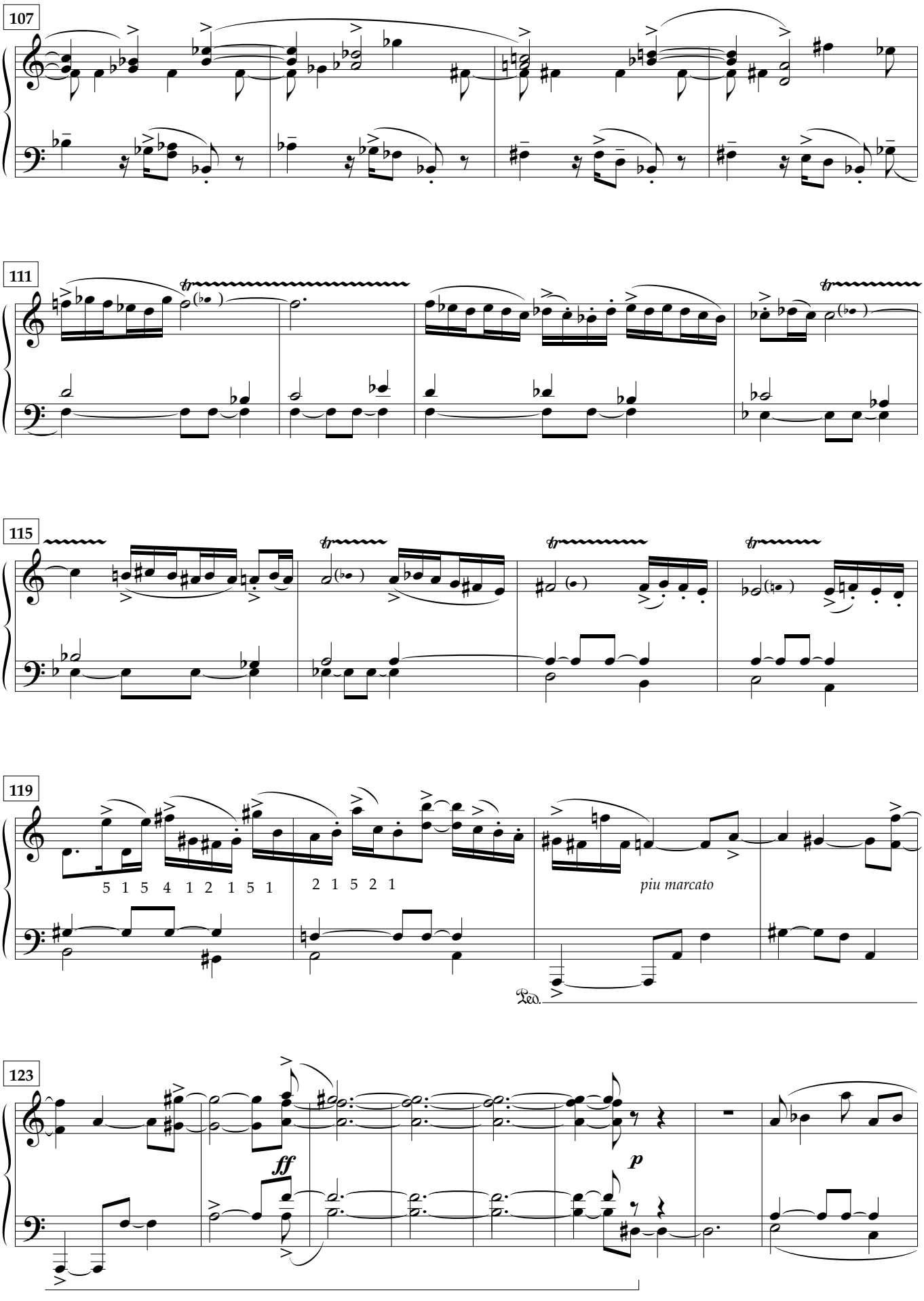
Adagio espressivo ♪ = c. 80

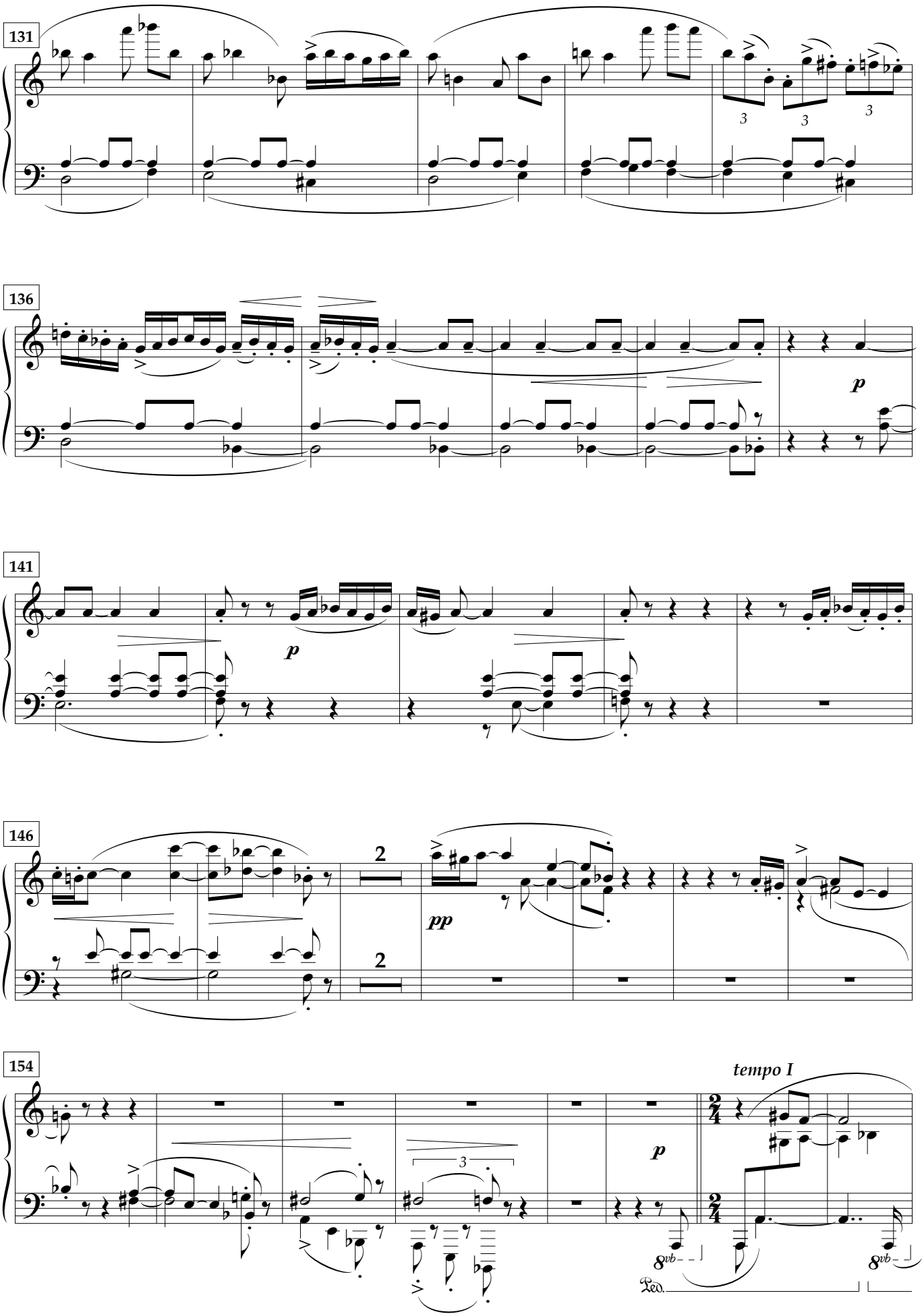


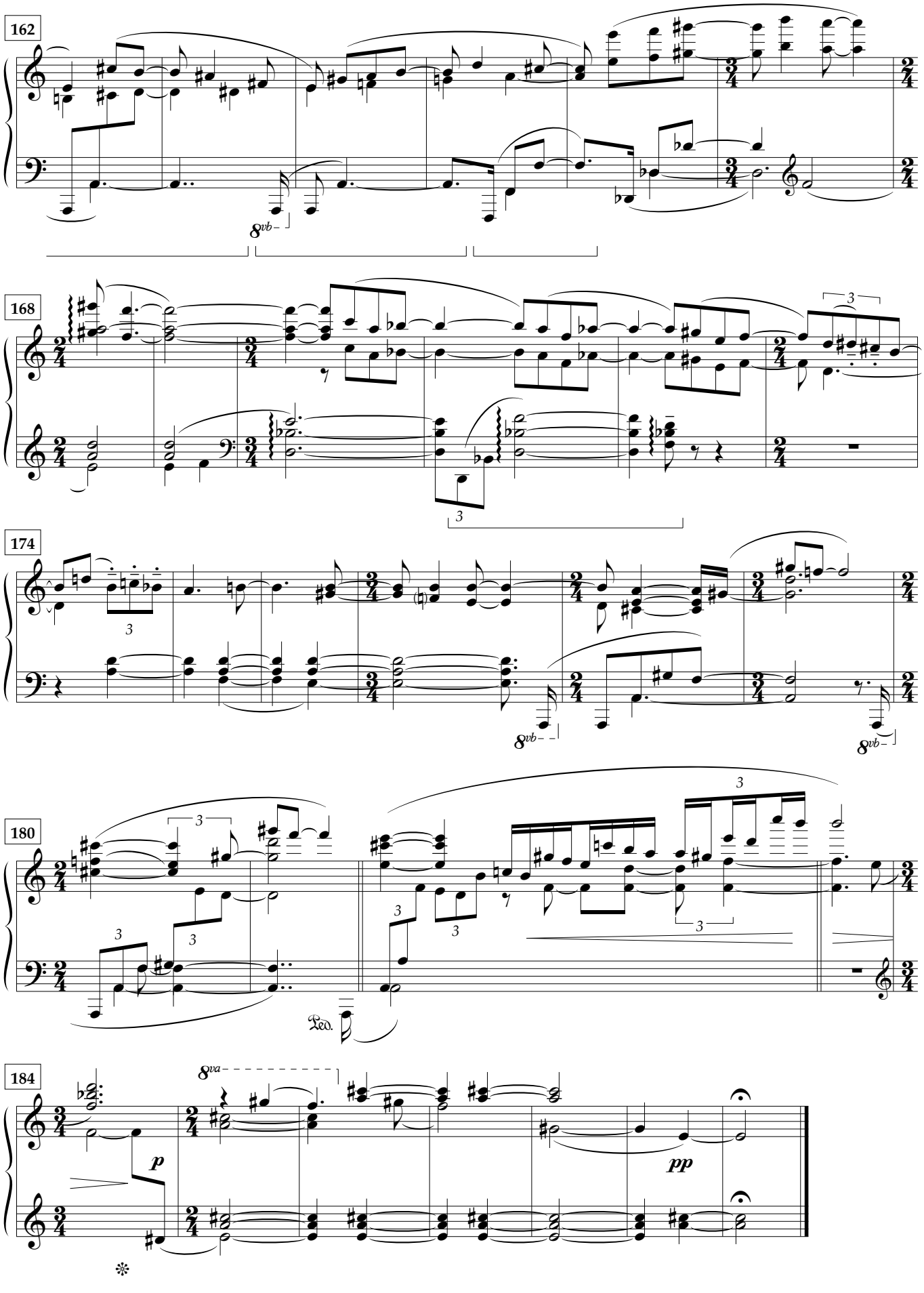

← ♩ = ♩. → (♪ = c. 132)
(senza accel.)
34
p
3
mp
40
8va
44
(8va)
poco piu f
48
(8va)
mf
52
(8va)
f


(8va)
56
(loco)
dim.
60
tempo I
p
pp
67
p
Ped.
73
piu mosso ♩ = c. 76
ancora piu mosso ♩ = c. 84
p
p
80
accel. . . .
Allegretto,
quasi improvisando ♩ = c. 116
tr
mp


86
91
mf
f
95
99
103

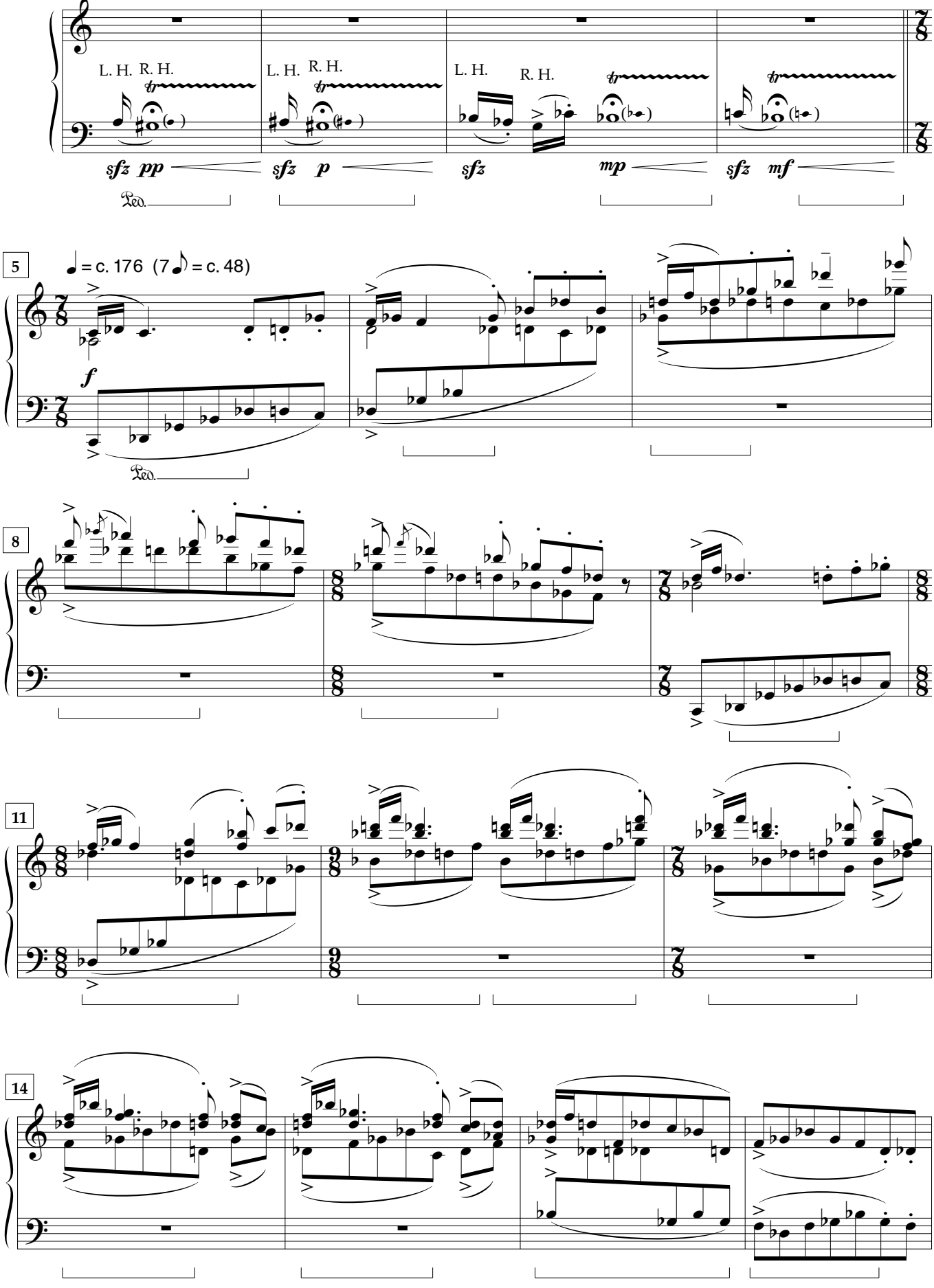

107
111
115
119
5 1 5 4 1 2 1 5 1
2 1 5 2 1
piu marcato
Ped.
123
ff
p

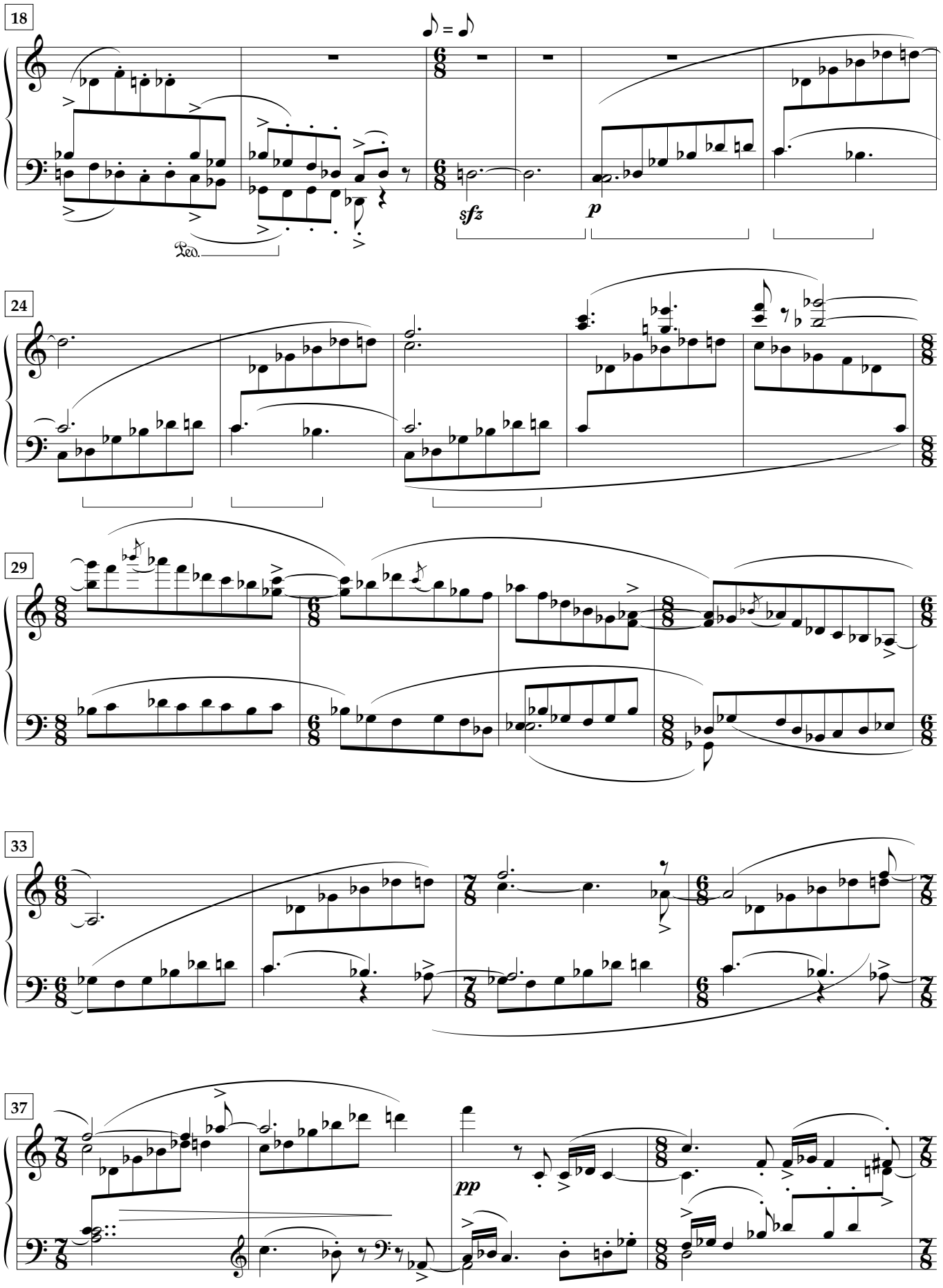

131
136
p
141
p
146
2
2
pp
154
tempo I
p
3
8vb
8vb
Ped.

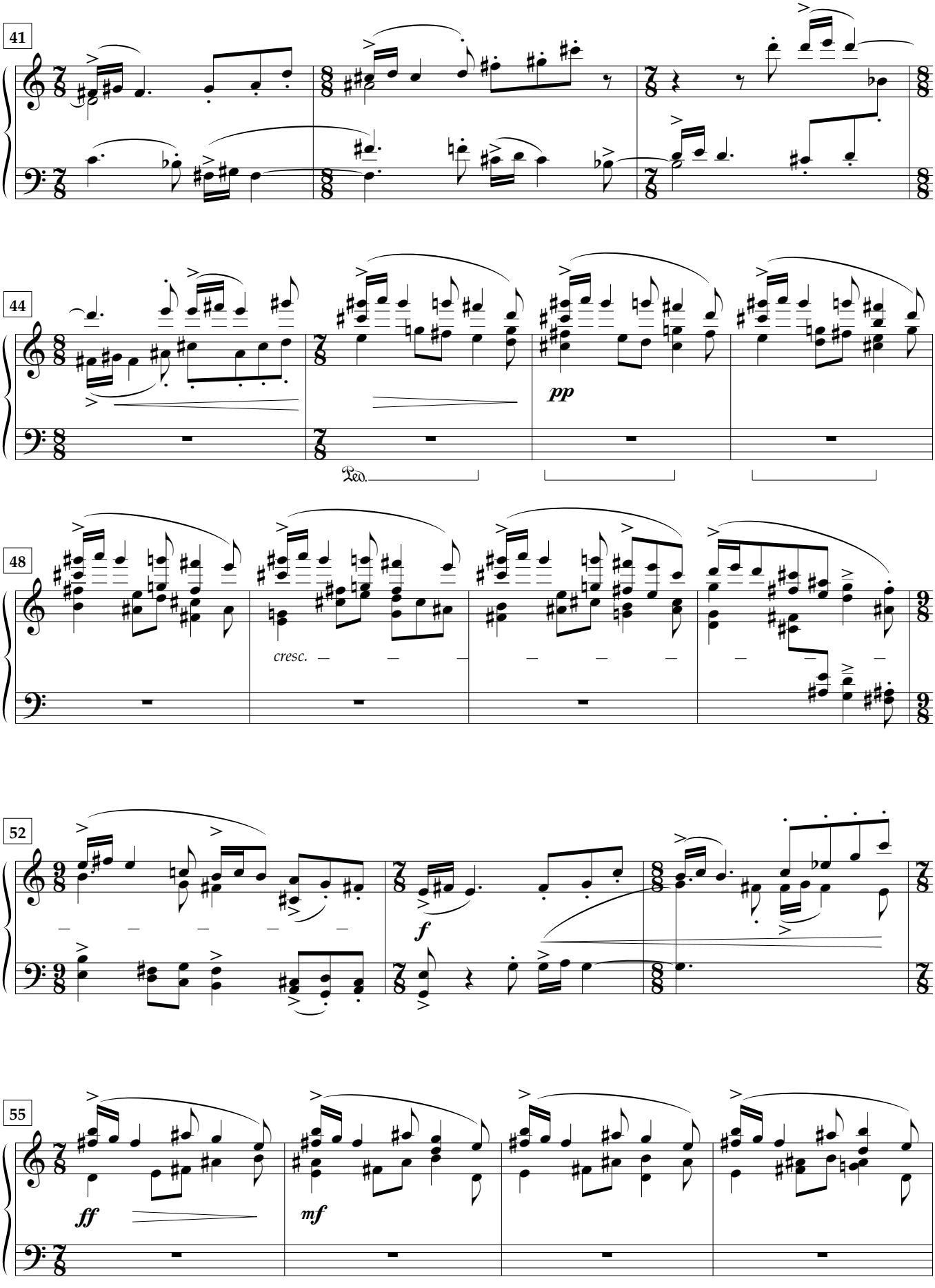

162
8vb
168
3
174
3
8vb
8vb
180
3
3
3
3
3
3
Ped.
184
8va
p
pp

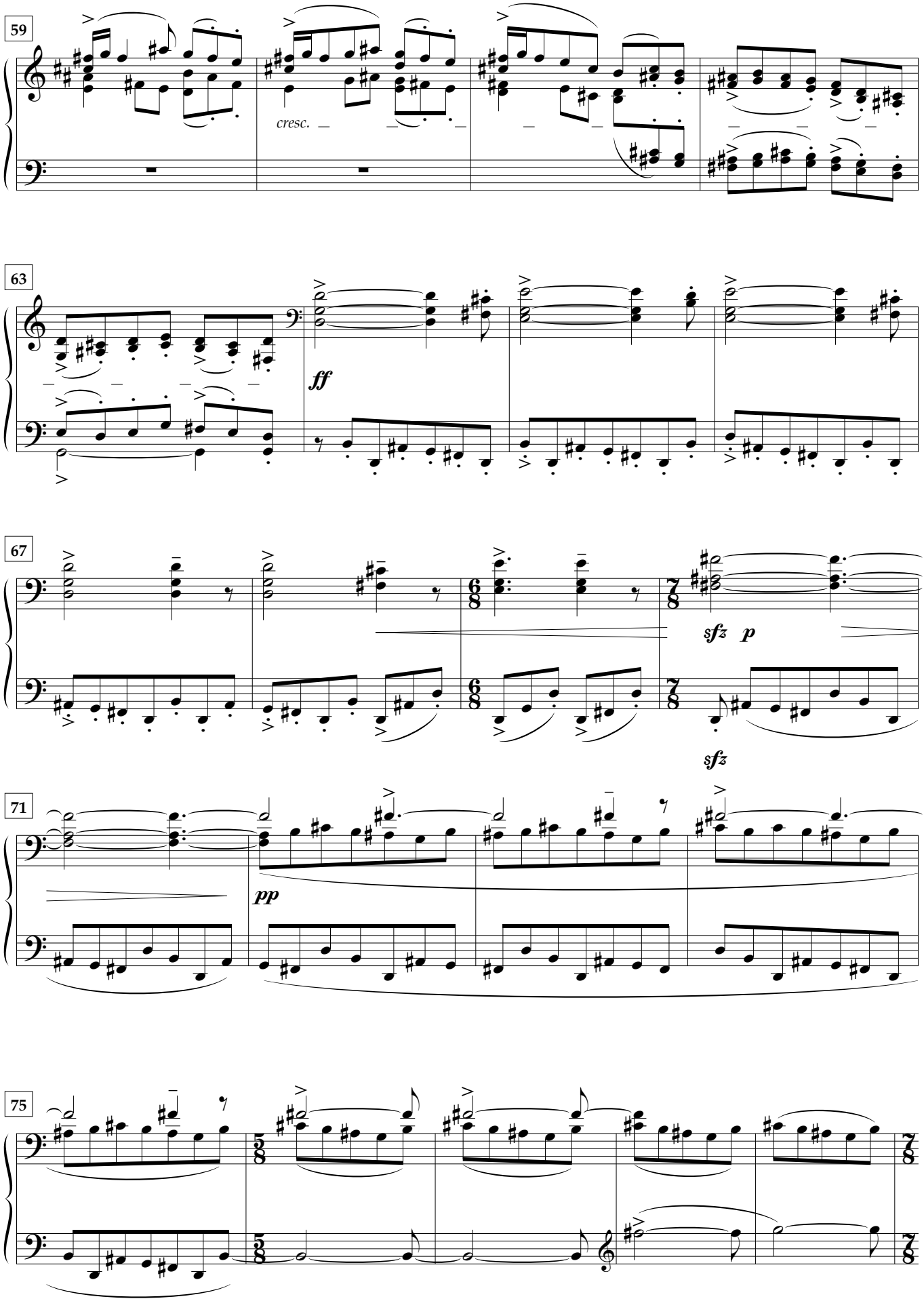
Scherzano fantasie
senza tempo
each bar between 3" and 5"

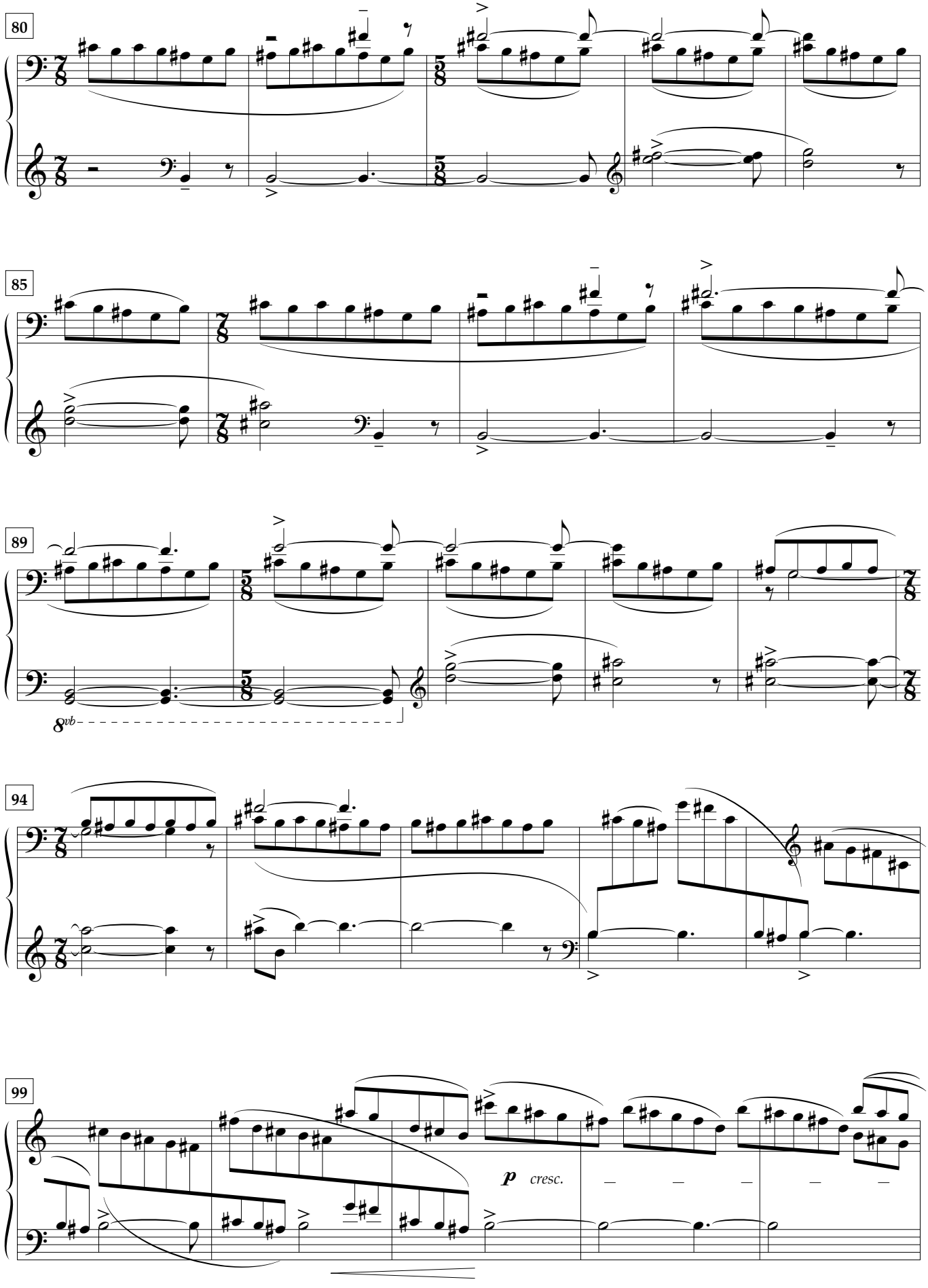
3

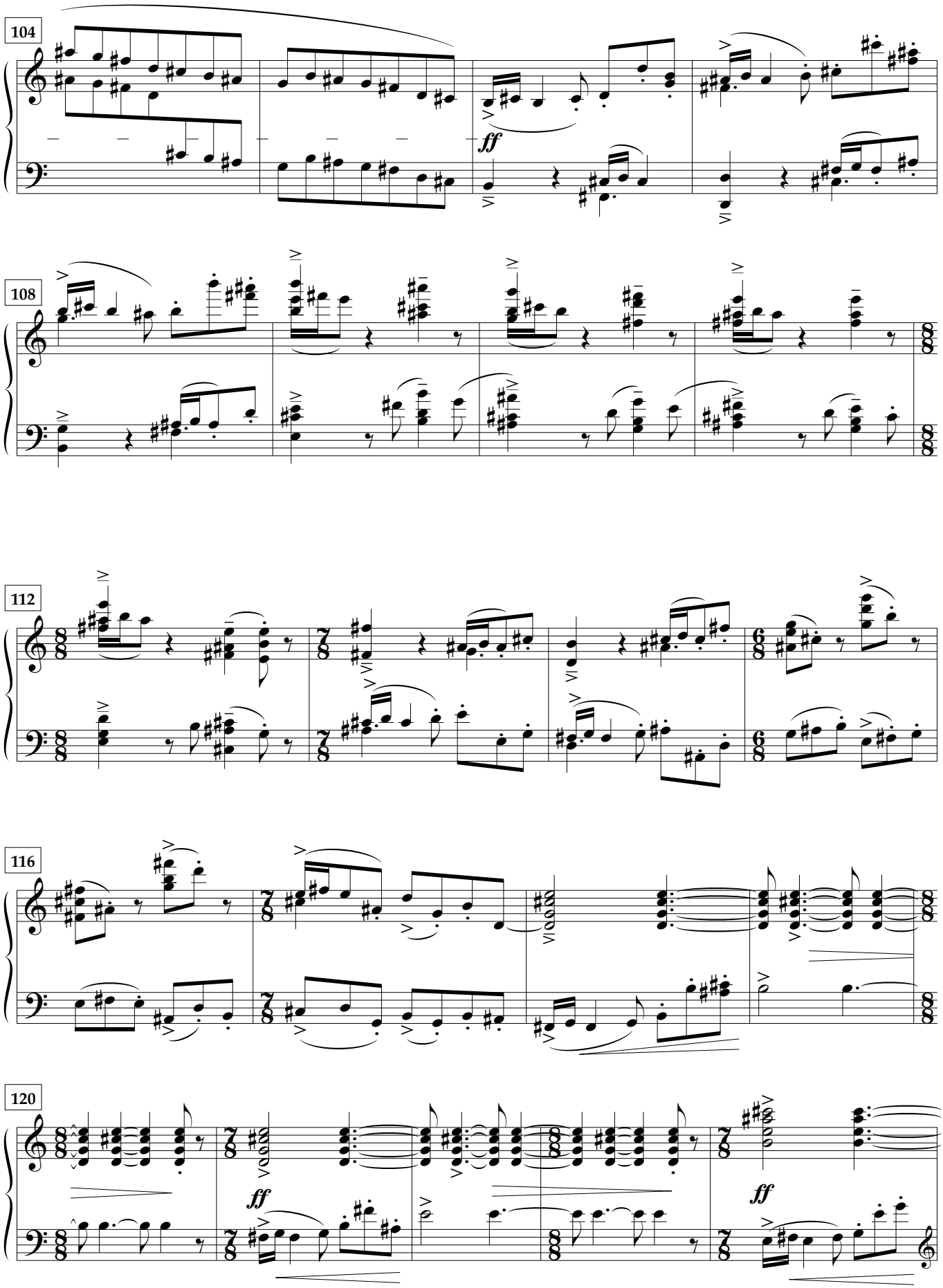


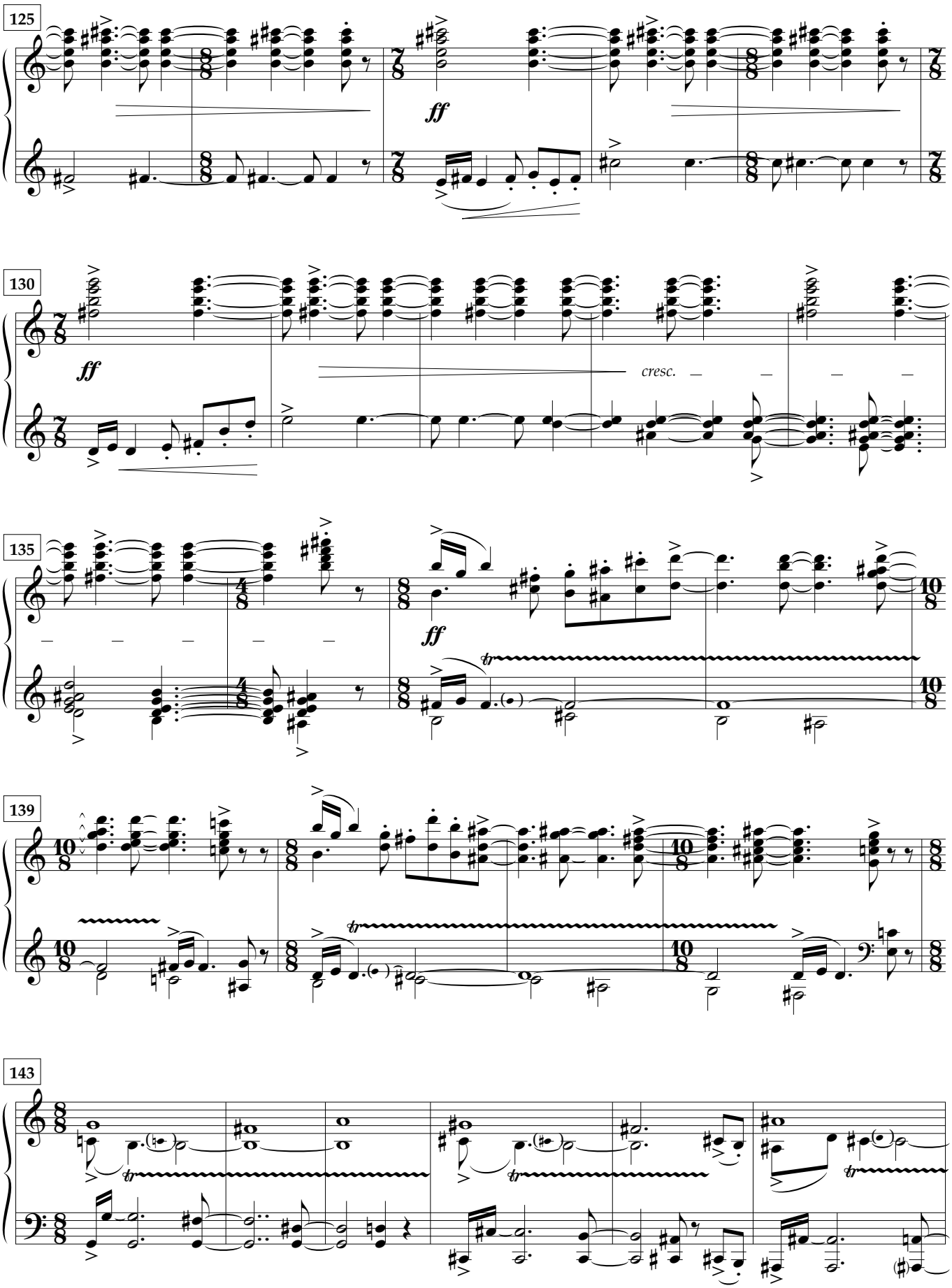

18
sfz
p
Ped.
24
29
33
37
pp

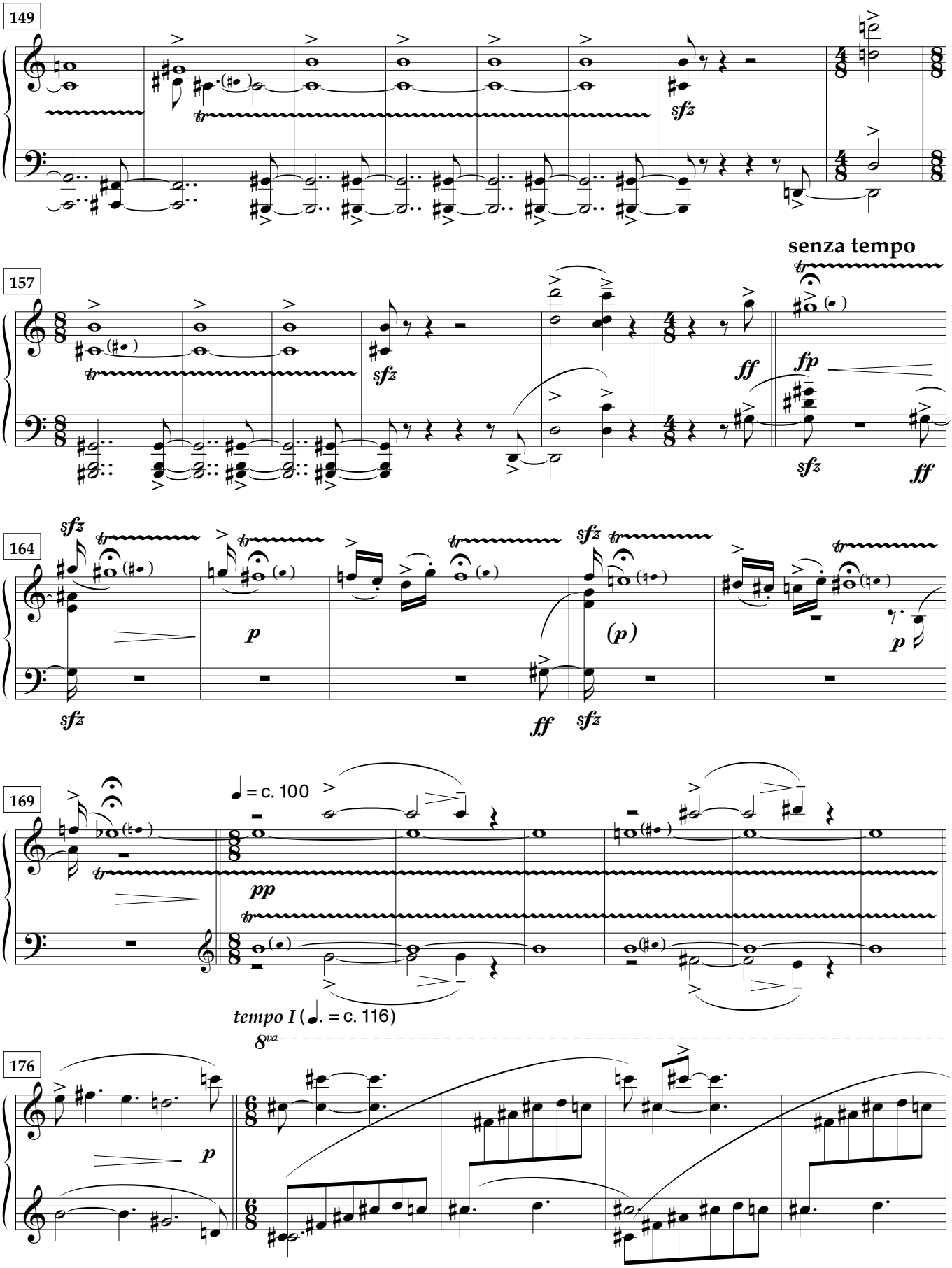

41
44
pp
Ped.
48
cresc.
52
f
55
ff
mf

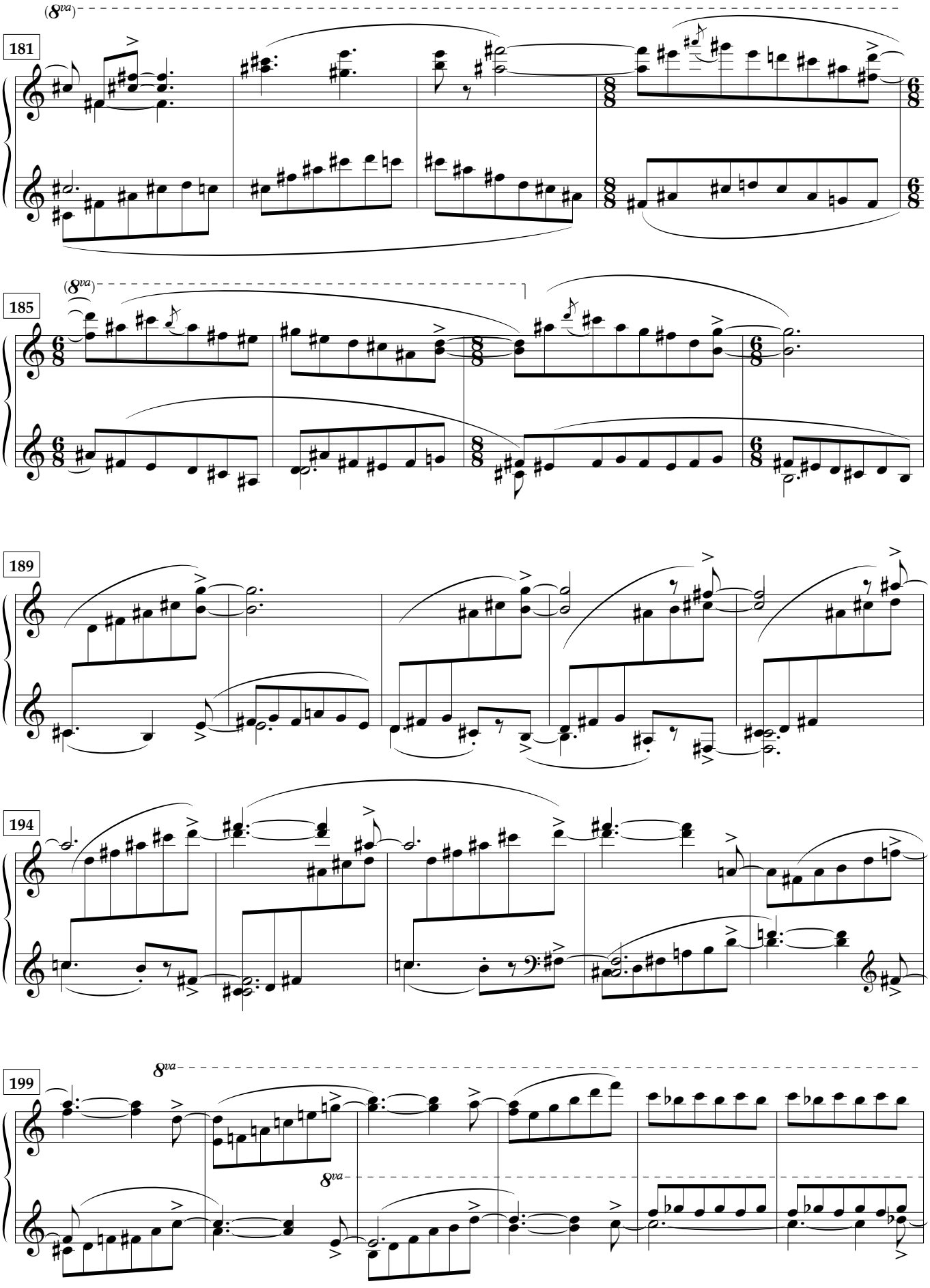

59
cresc.
63
ff
67
sfz p
sfz
71
pp
75

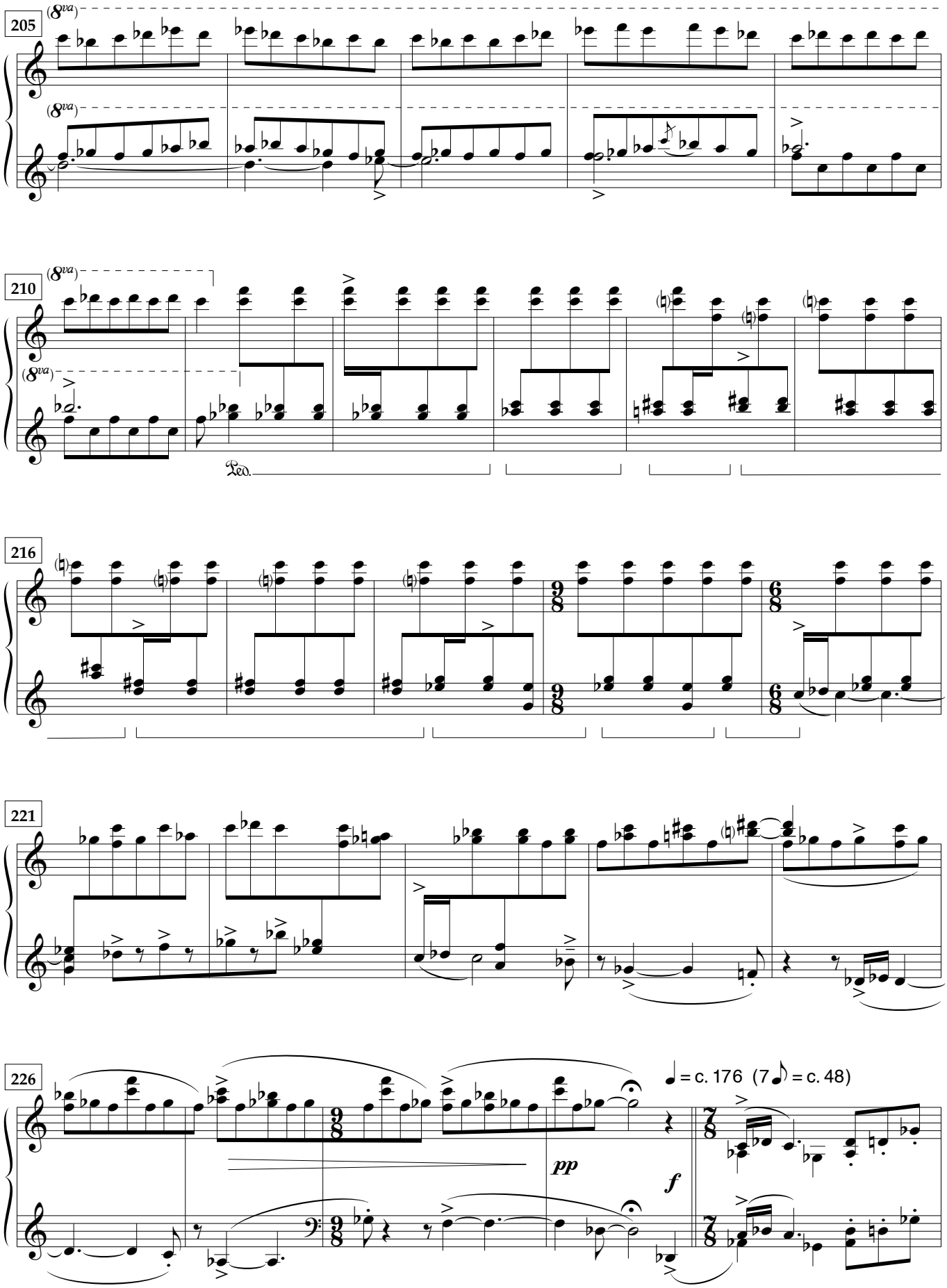

80
85
89
8vb
94
99
p
cresc.

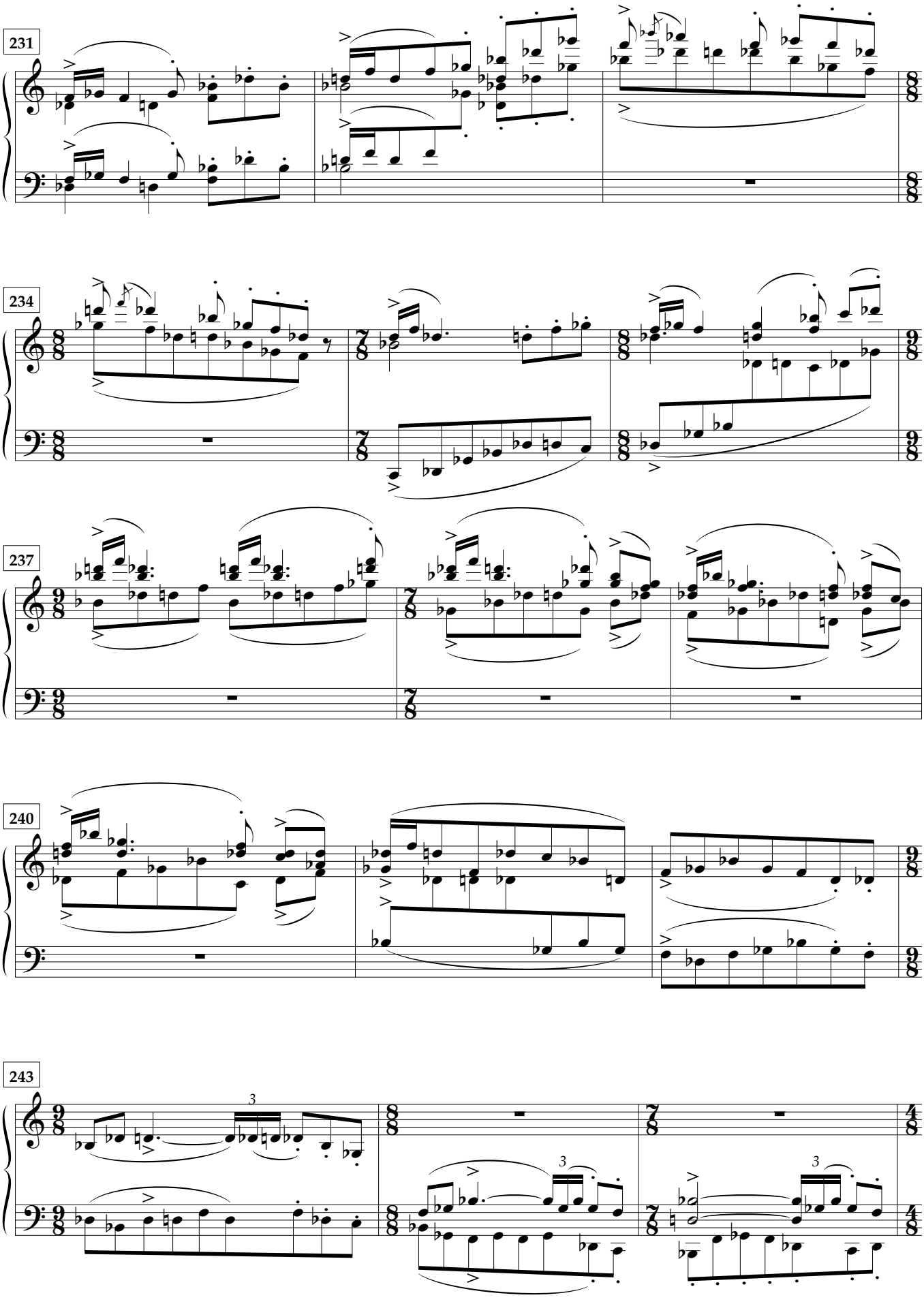

104
ff
108
112
116
120
ff
ff

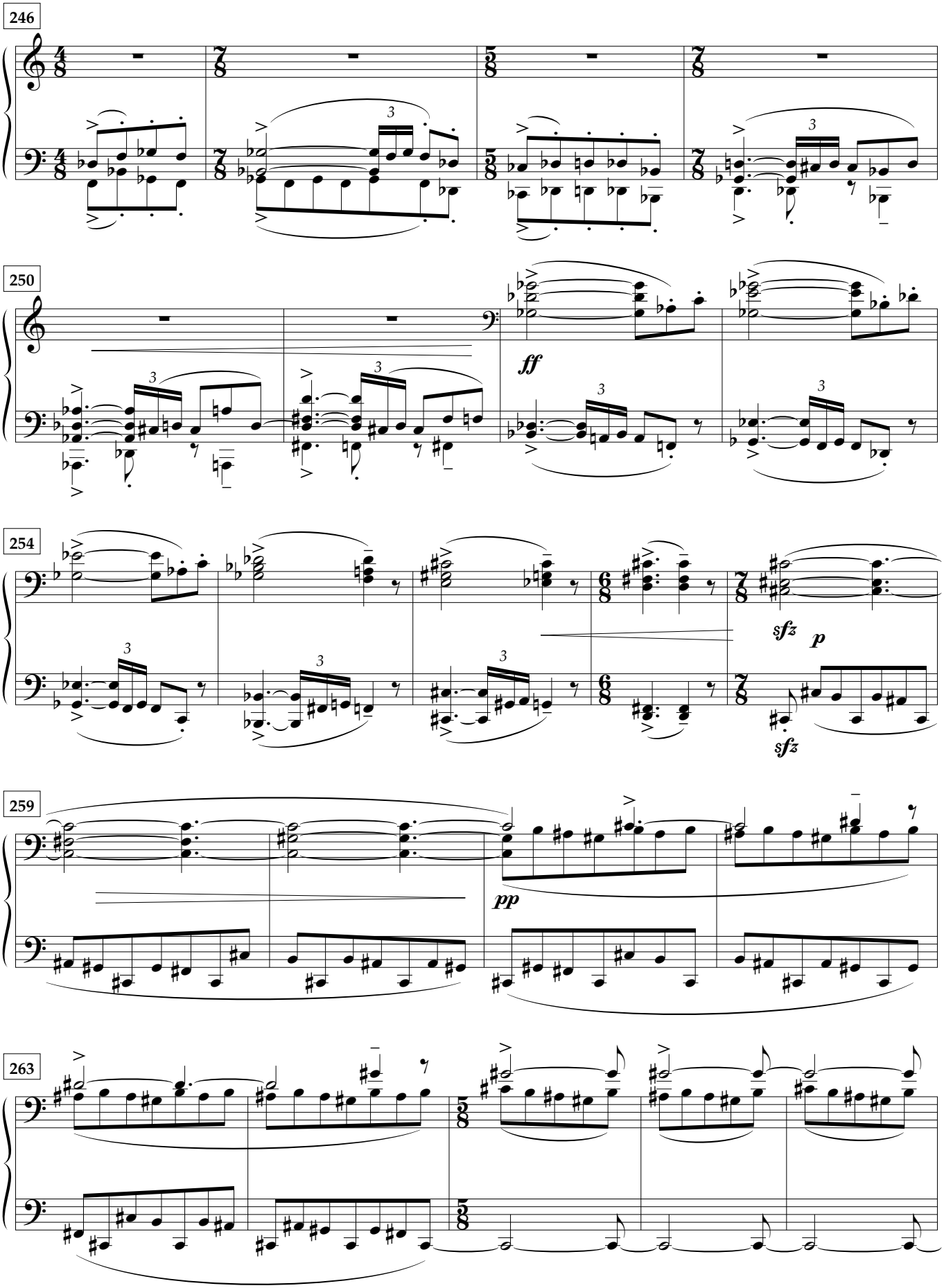

125
ff
130
ff
cresc.
135
ff
tr
139
tr
143
tr
tr

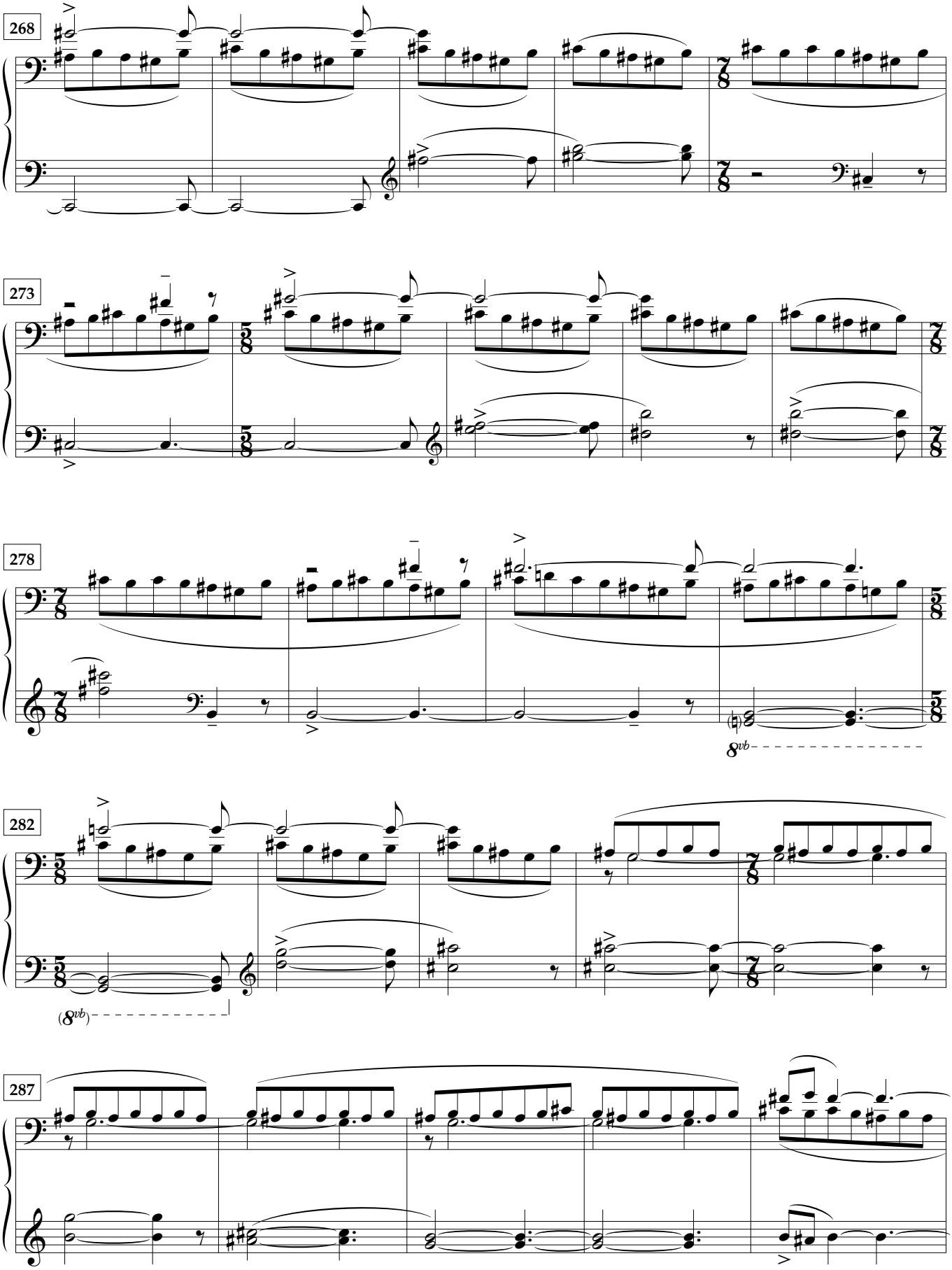

149
sfz
157
senza tempo
ff
fp
sfz
ff
164
sfz
p
(p)
ff
169
♩ = c. 100
pp
tempo I (♩. = c. 116)
176
8va
p

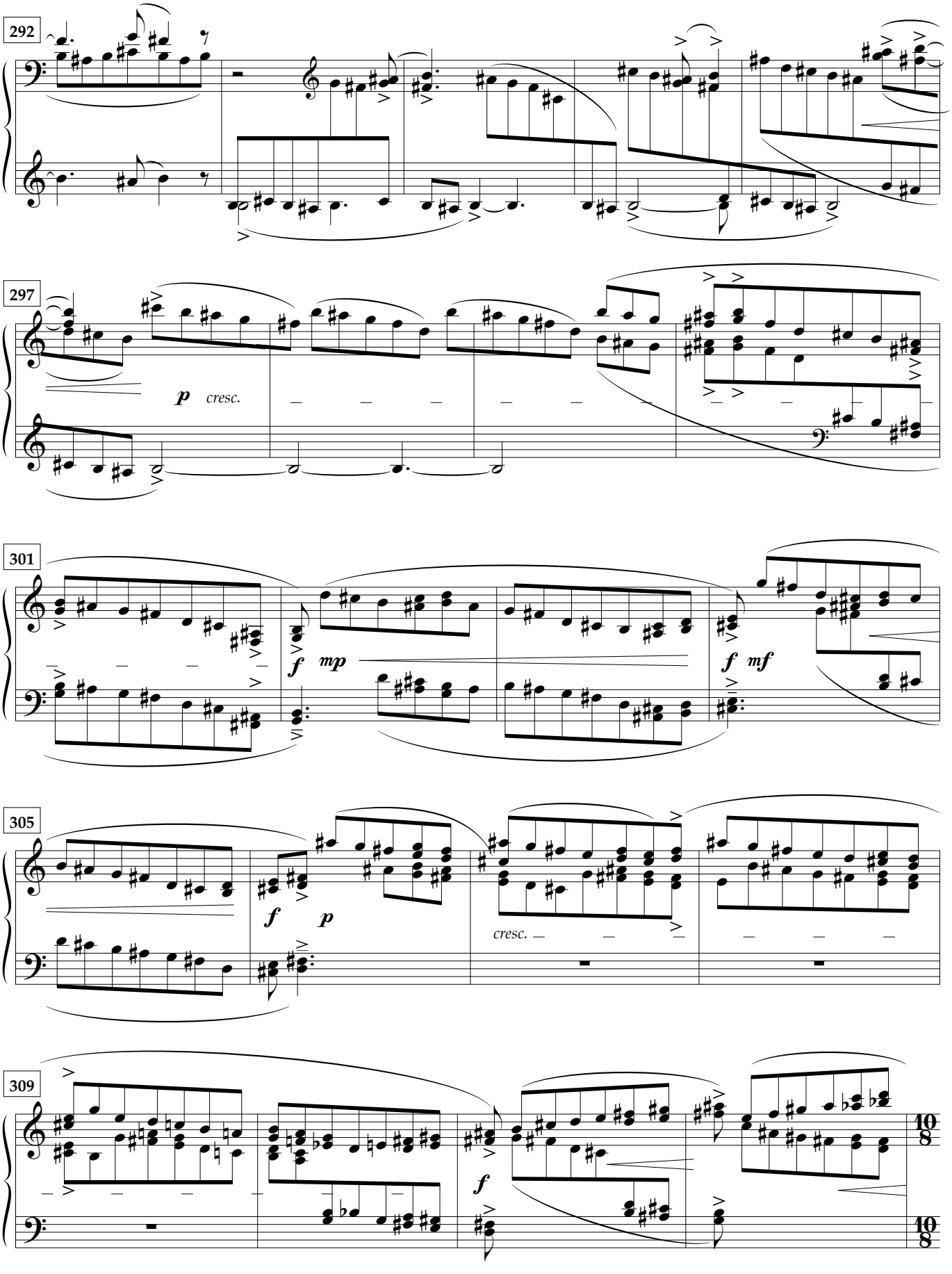

(8va)
181
(8va)
185
189
194
199
8va
8va

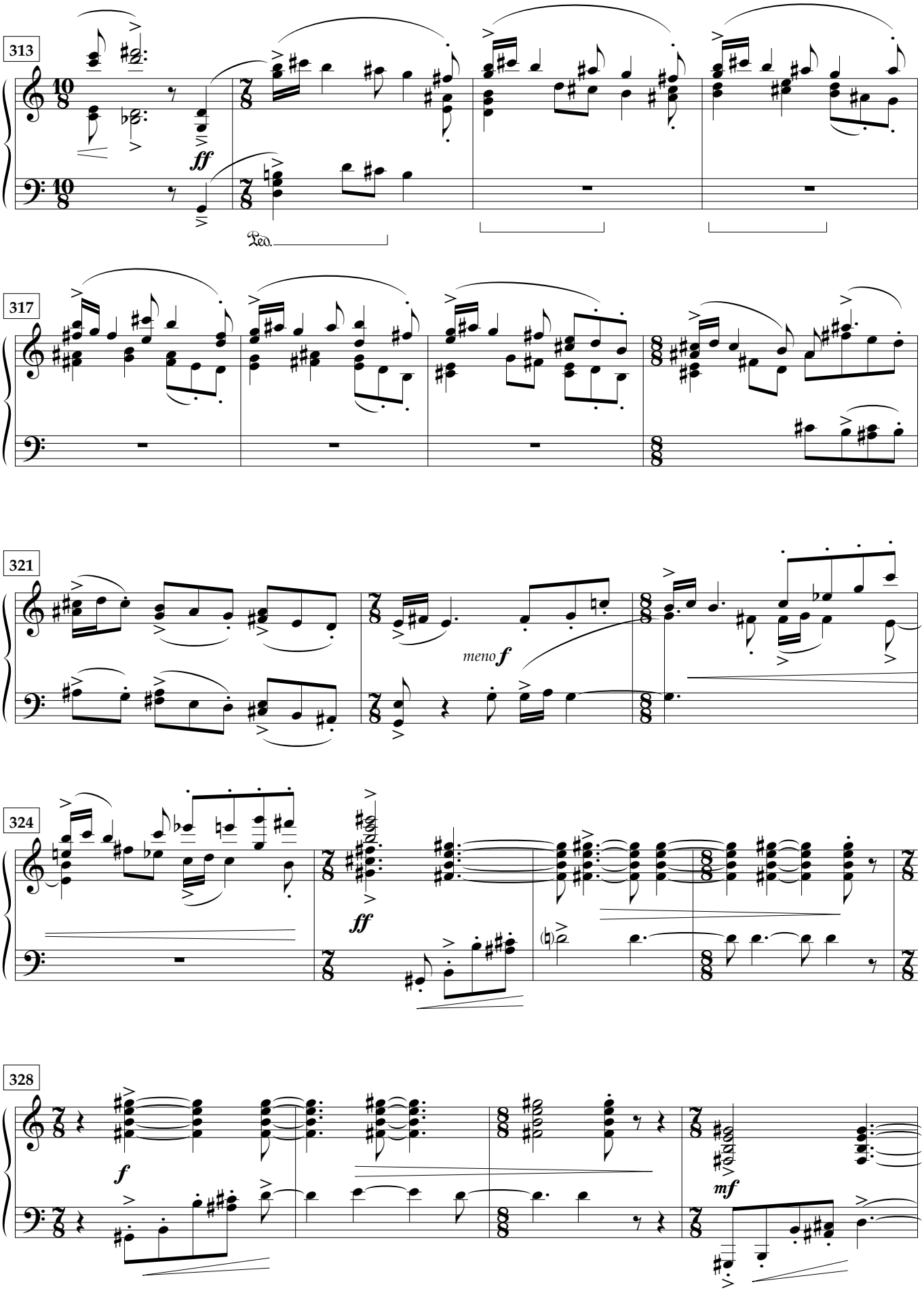

205
(8va)
(8va)
210
(8va)
(8va)
Ped.
216
221
226
♩ = c. 176 (7♪ = c. 48)
pp
f

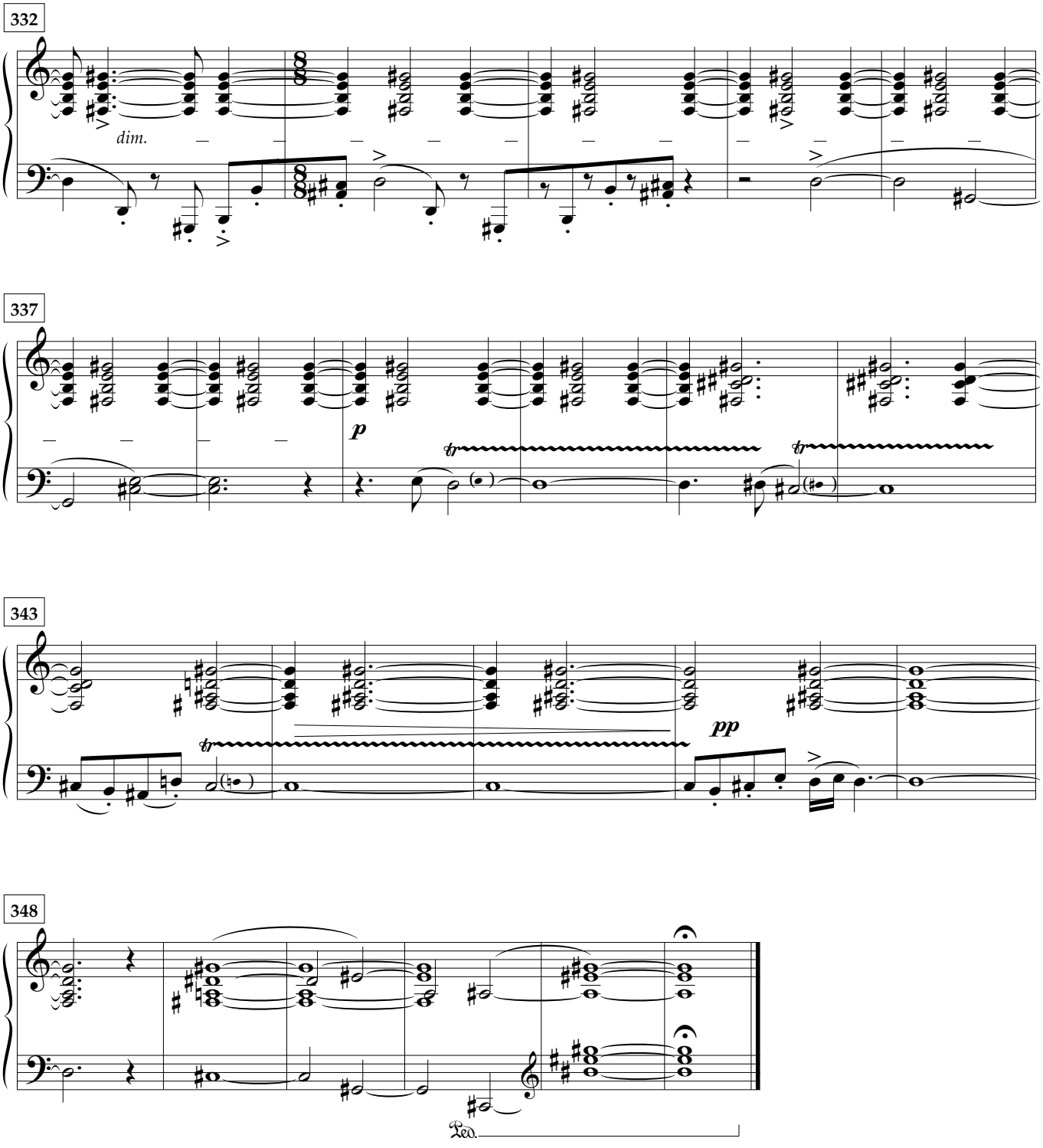

231
234
237
240
243


246
250
ff
254
sfz
p
sfz
259
pp
263


268
273
278
8vb
282
(8vb)
287


292
297
p cresc.
301
f mp
f mf
305
f p
cresc.
309
f
10/8
10/8


313
ff
Ped.
317
321
meno f
324
ff
328
f
mf

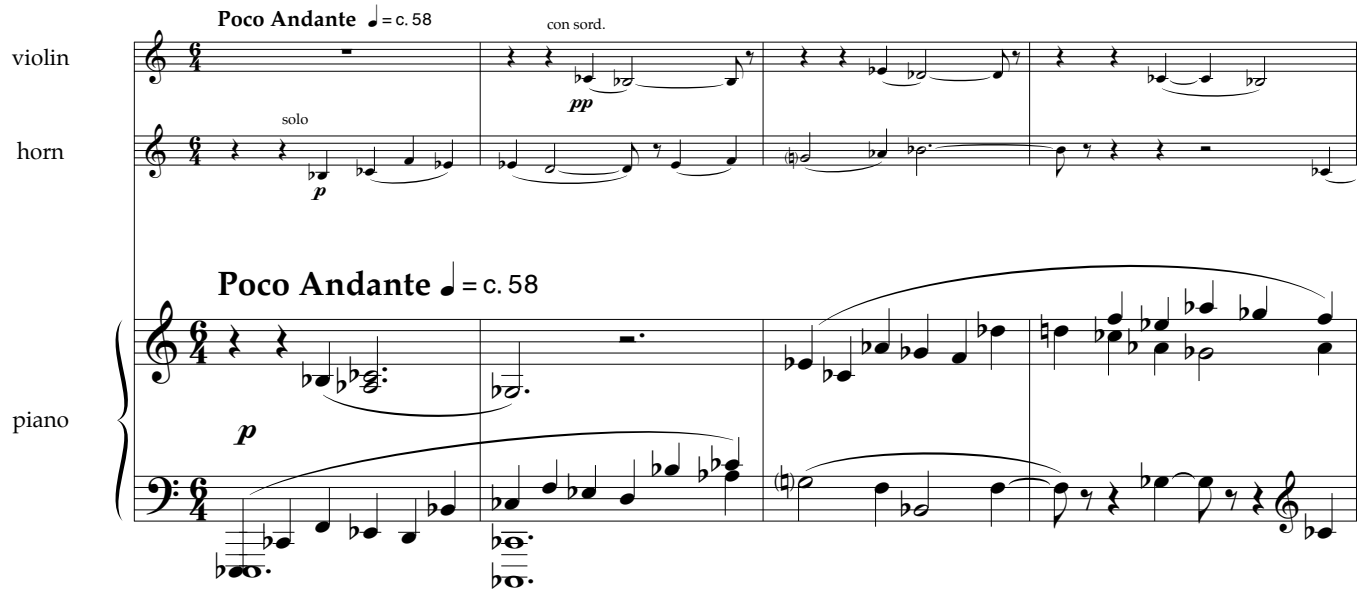

332
dim.
337
p
tr
tr
343
tr
pp
348
Ped.

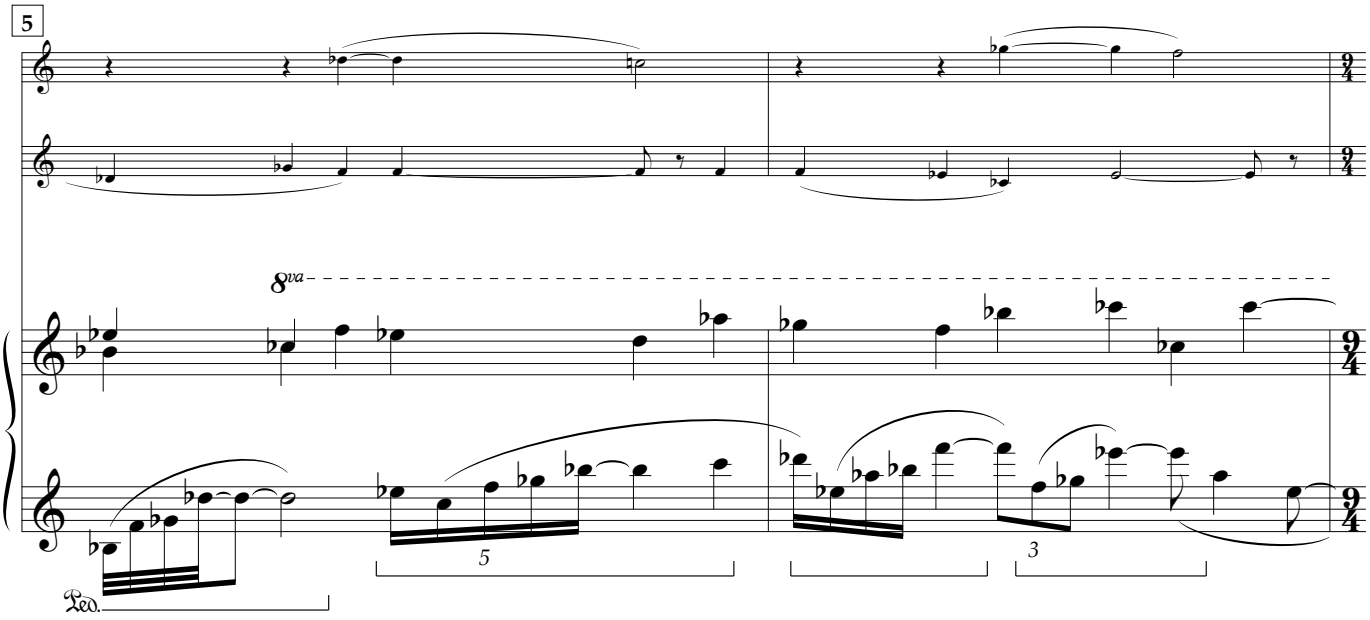
Trio no.6

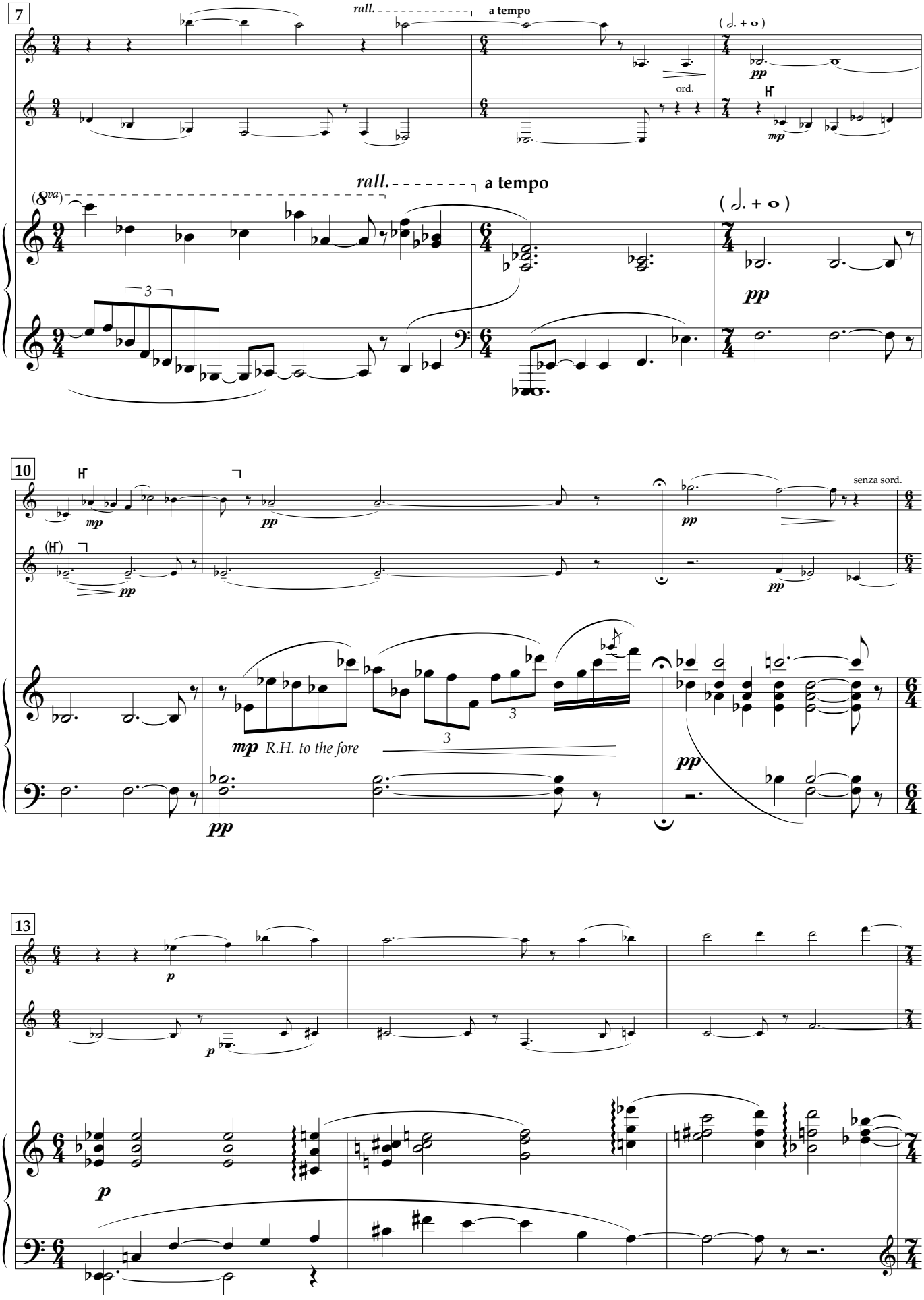
for violin, F horn and piano

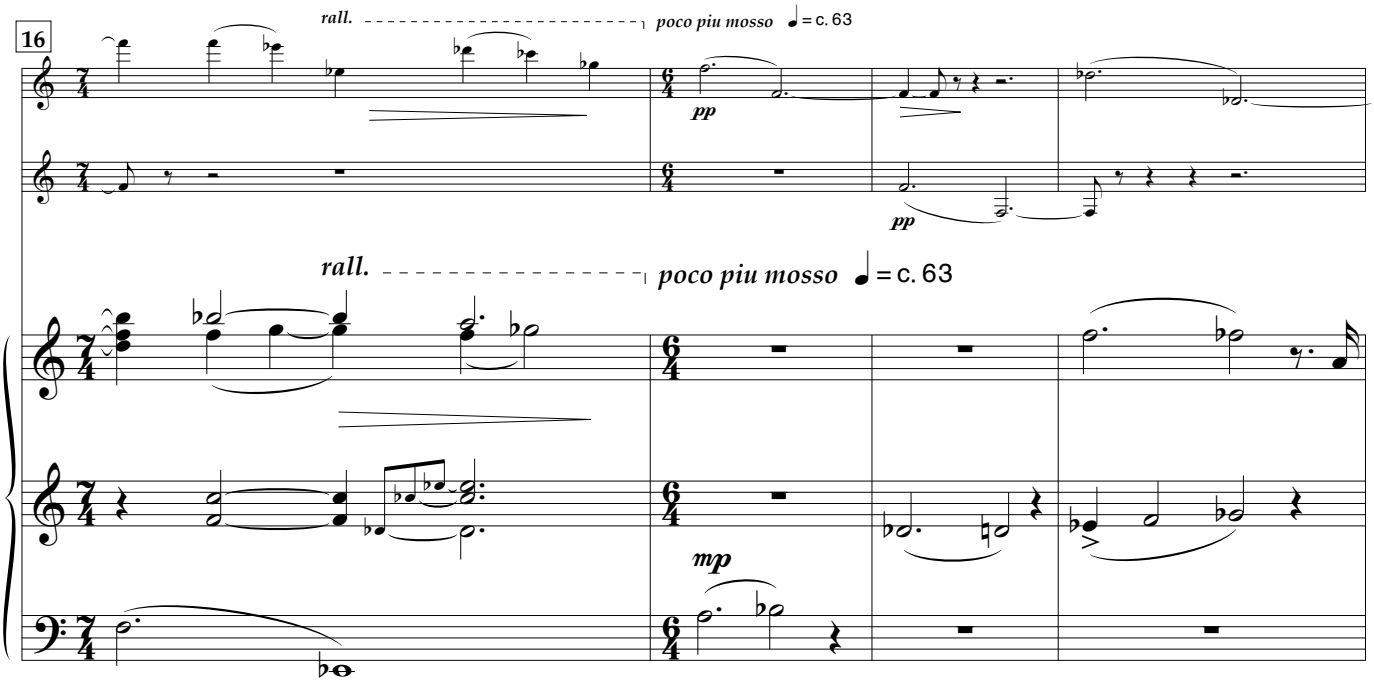
John Polglase

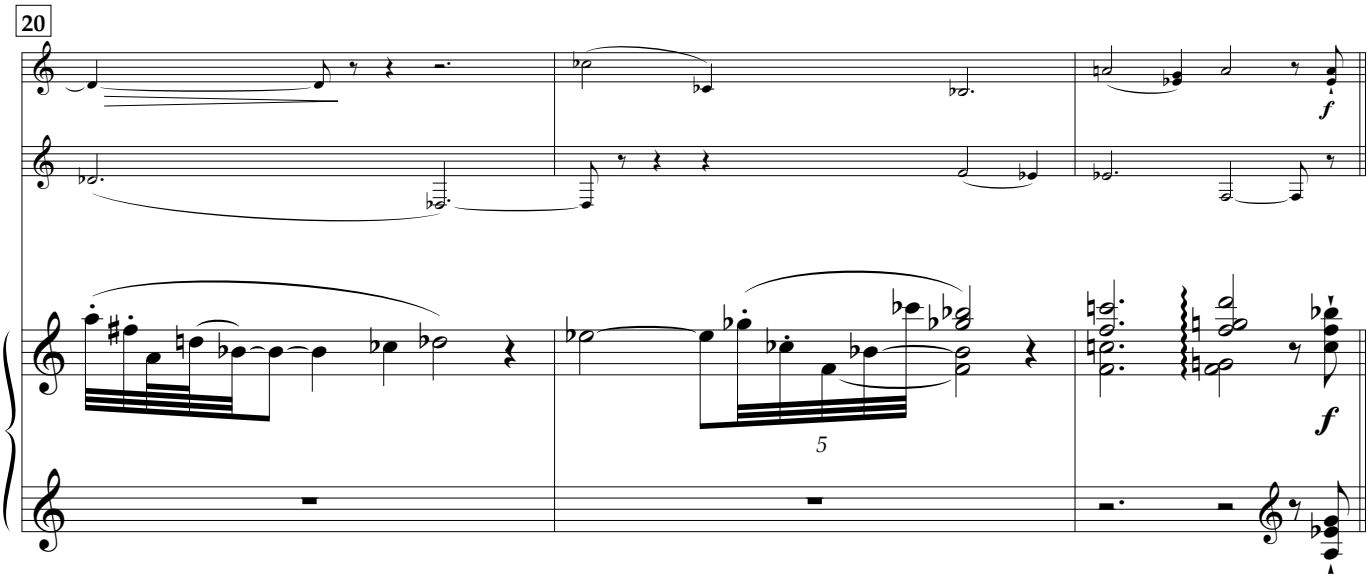
I

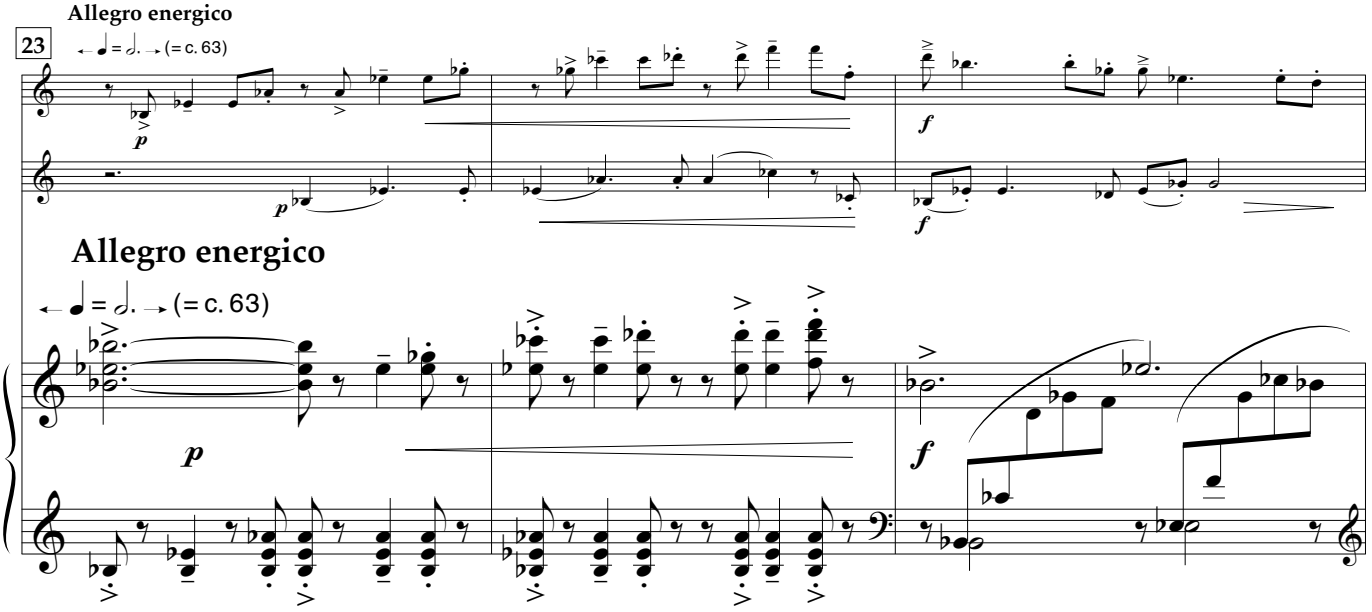


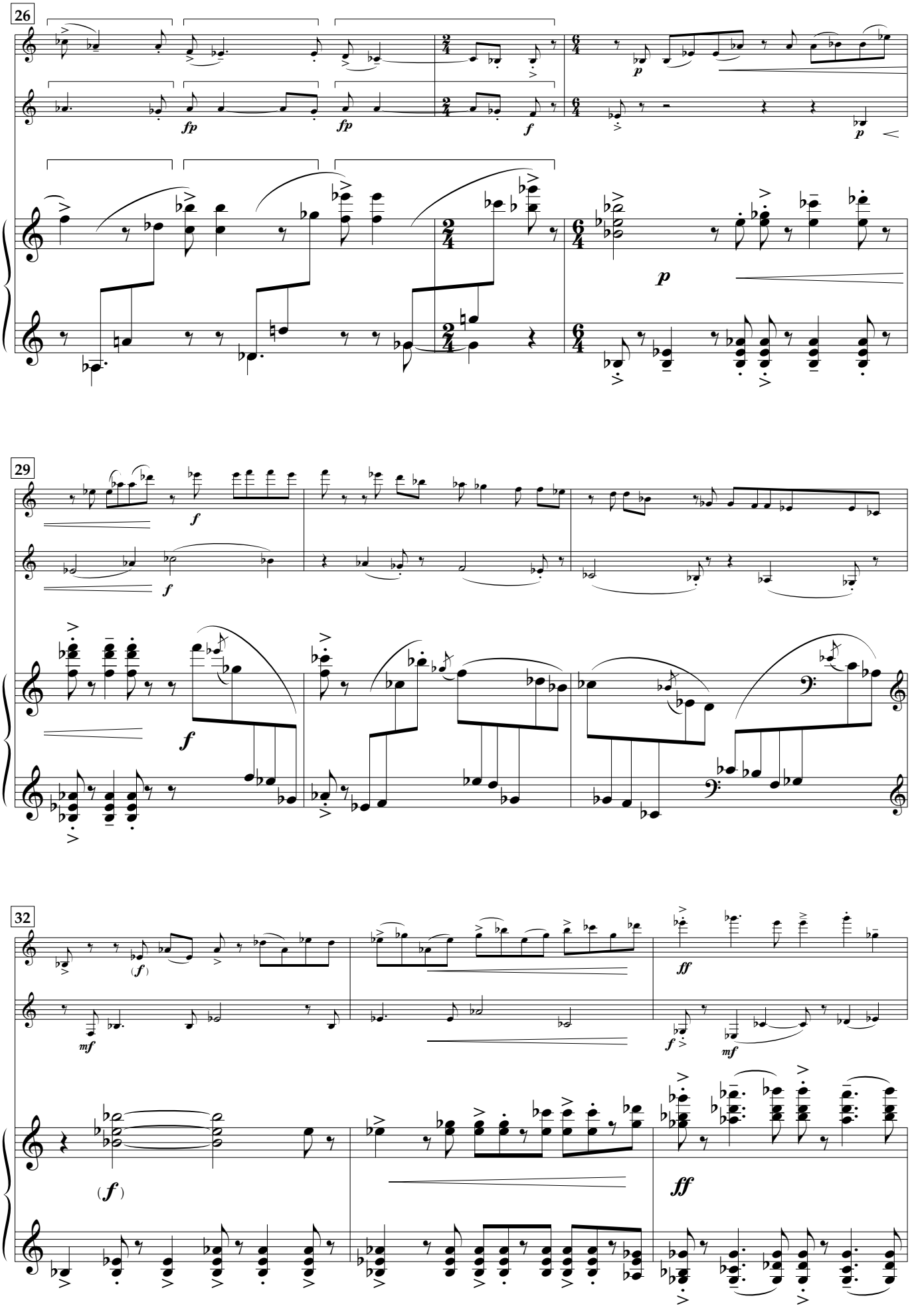


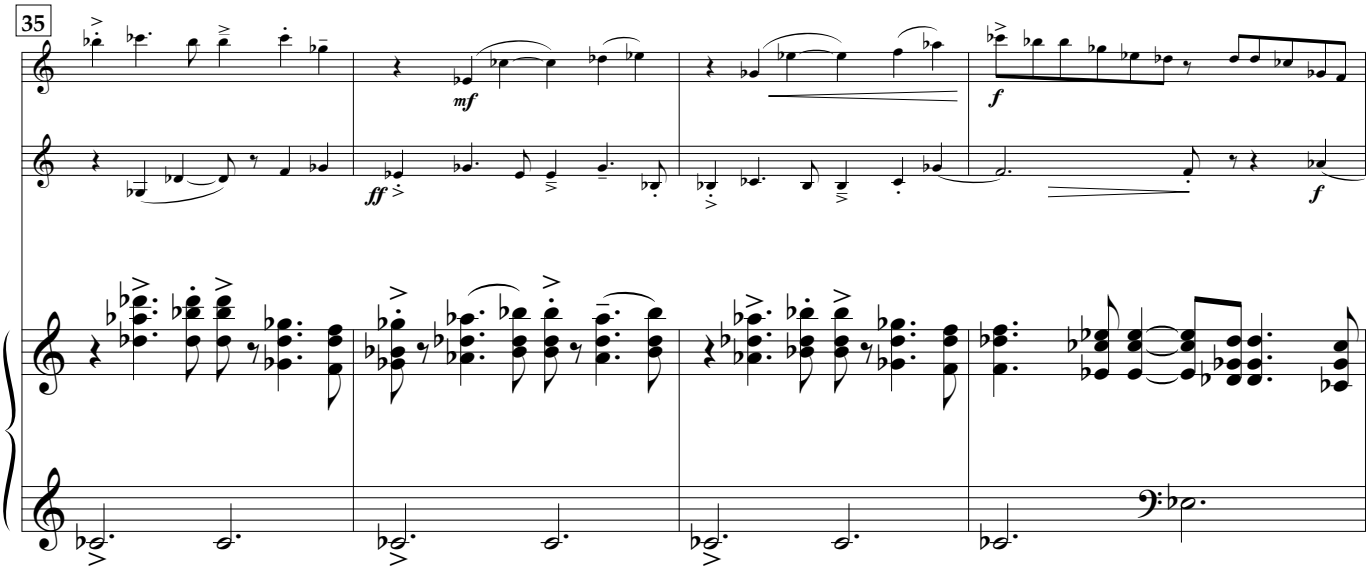

7
rall.
a tempo
ord.
pp
mp
(8va)
rall.
a tempo
pp
10
mp
pp
senza sord.
mp R.H. to the fore
pp
13
p

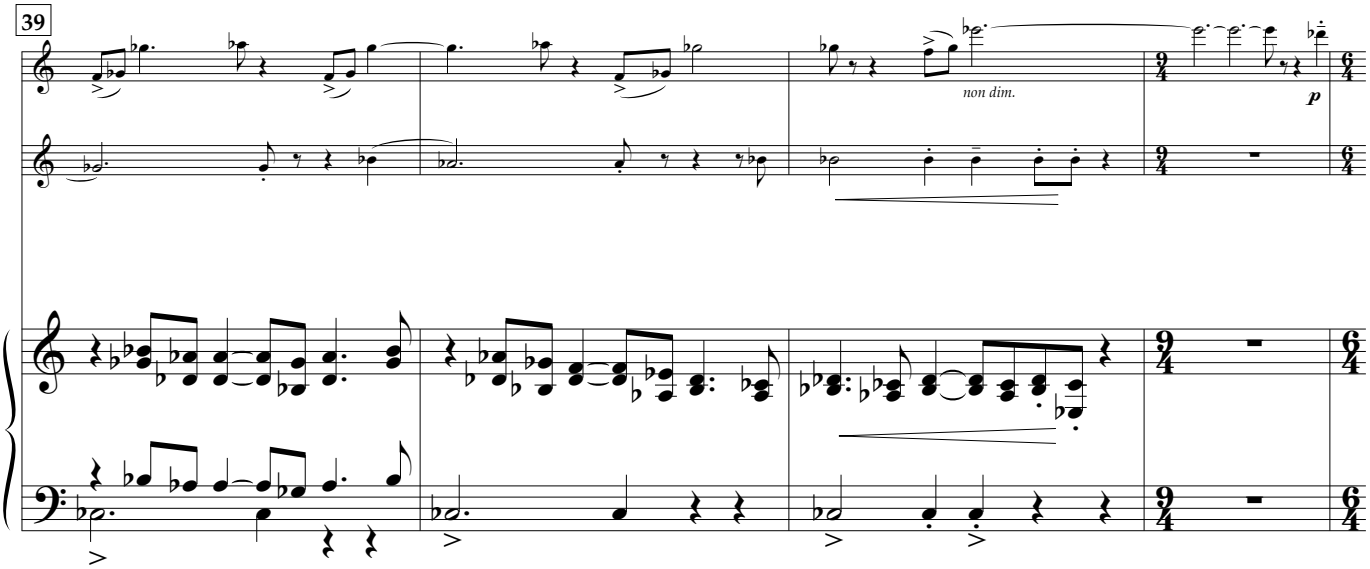

16
rall.
poco piu mosso
= c. 63
pp
pp
rall.
poco piu mosso
= c. 63
mp

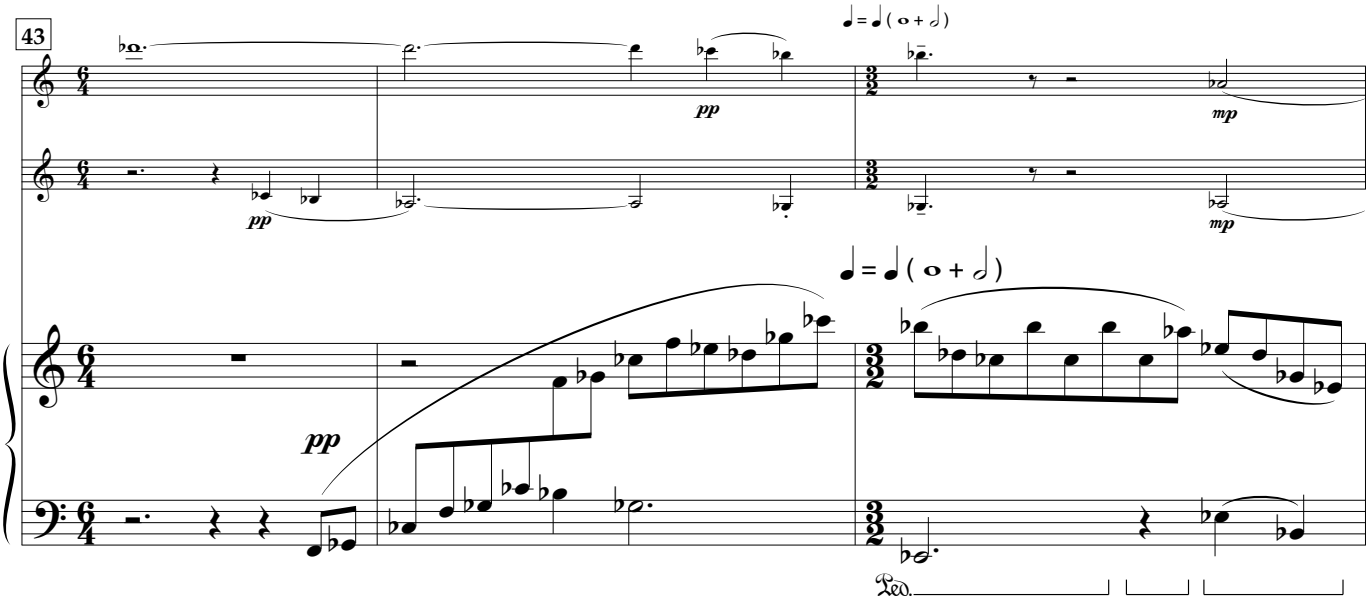

20
f
5
f

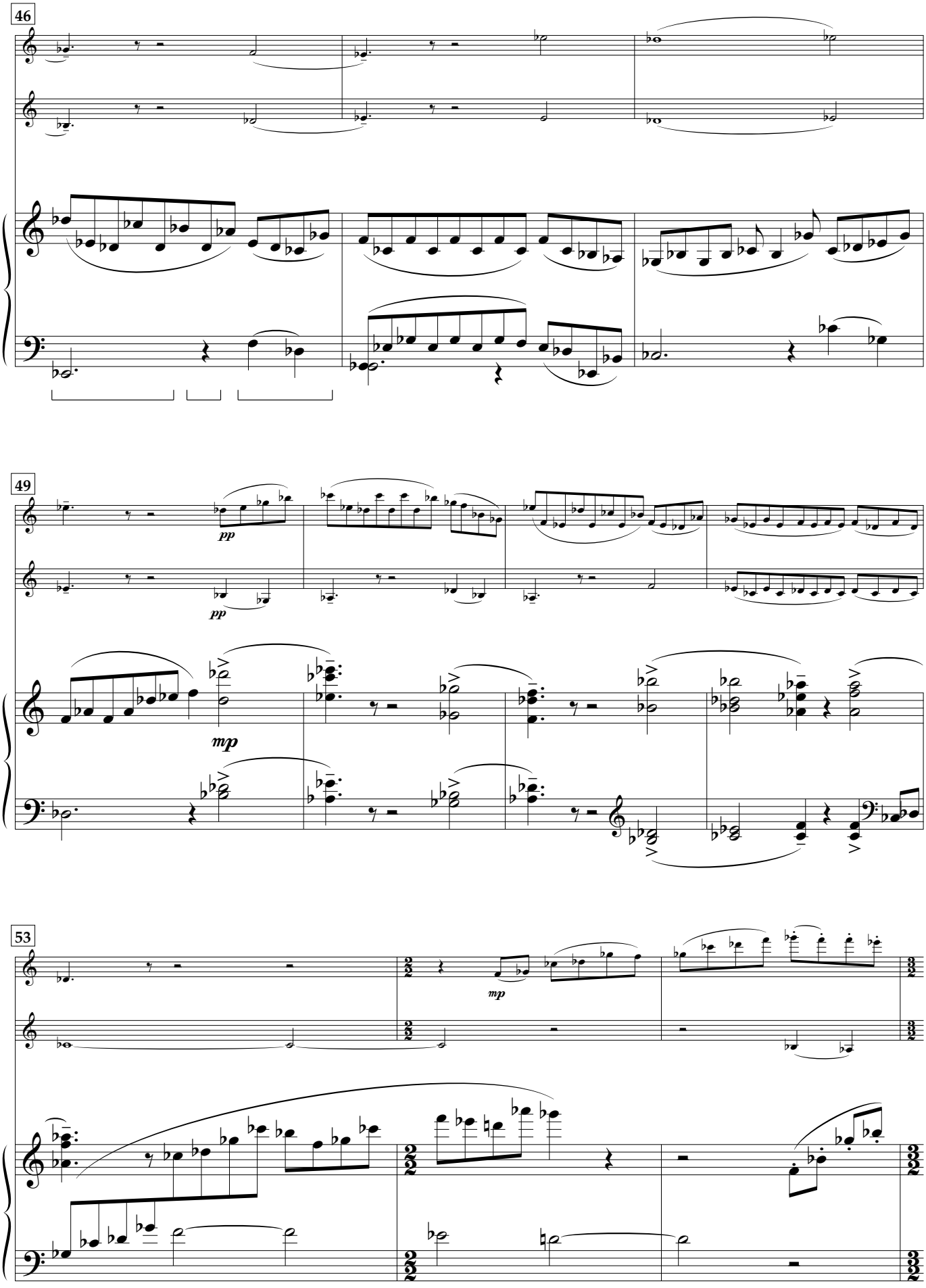

Allegro energico
23
= (= c. 63)
p
p
f
f
Allegro energico
= (= c. 63)
p
f

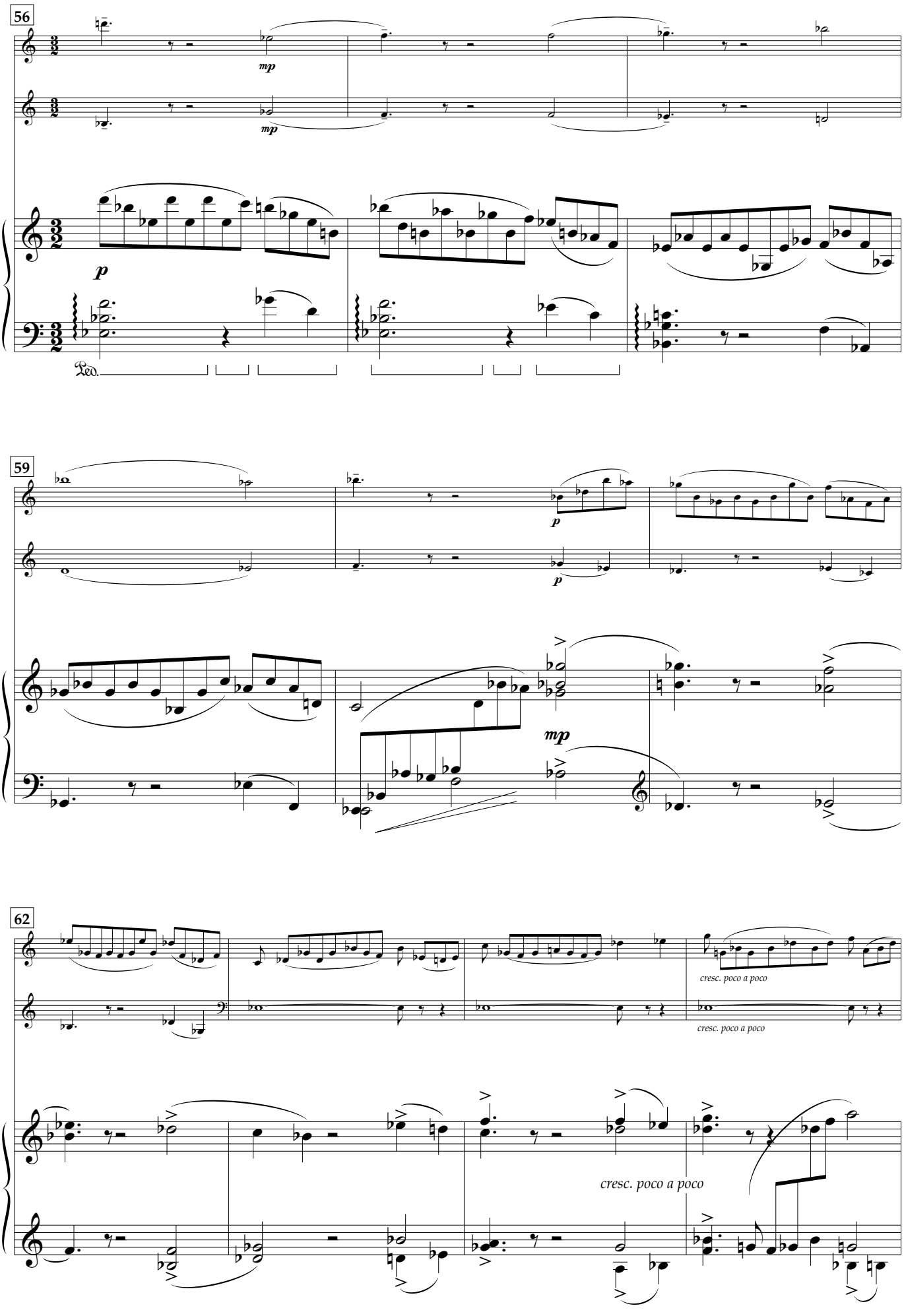

26
fp
fp
f
p
p
29
f
f
f
32
(f)
mf
(f)
f
mf
ff
ff

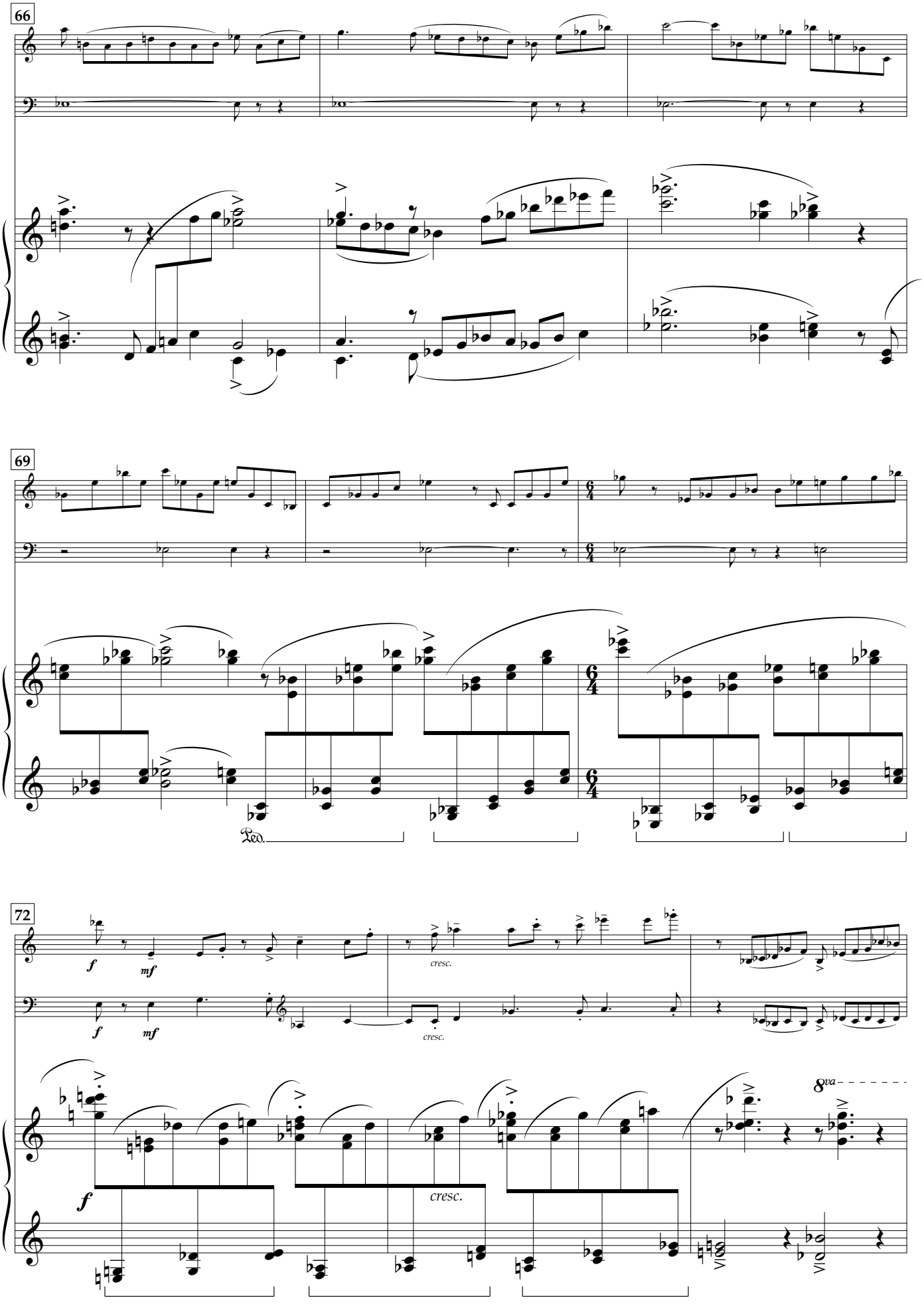

35
mf
ff
f
f

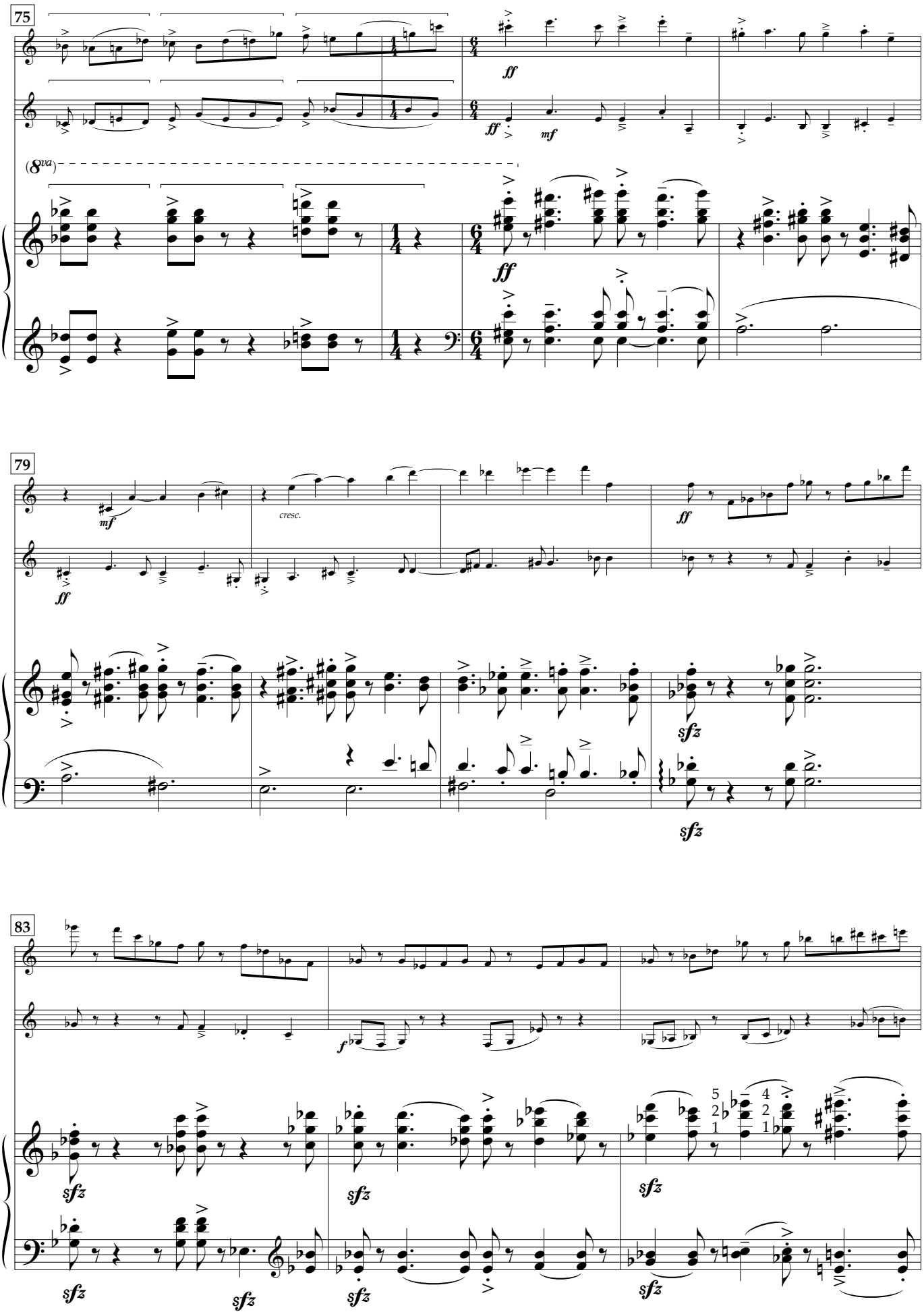

39
non dim.
p

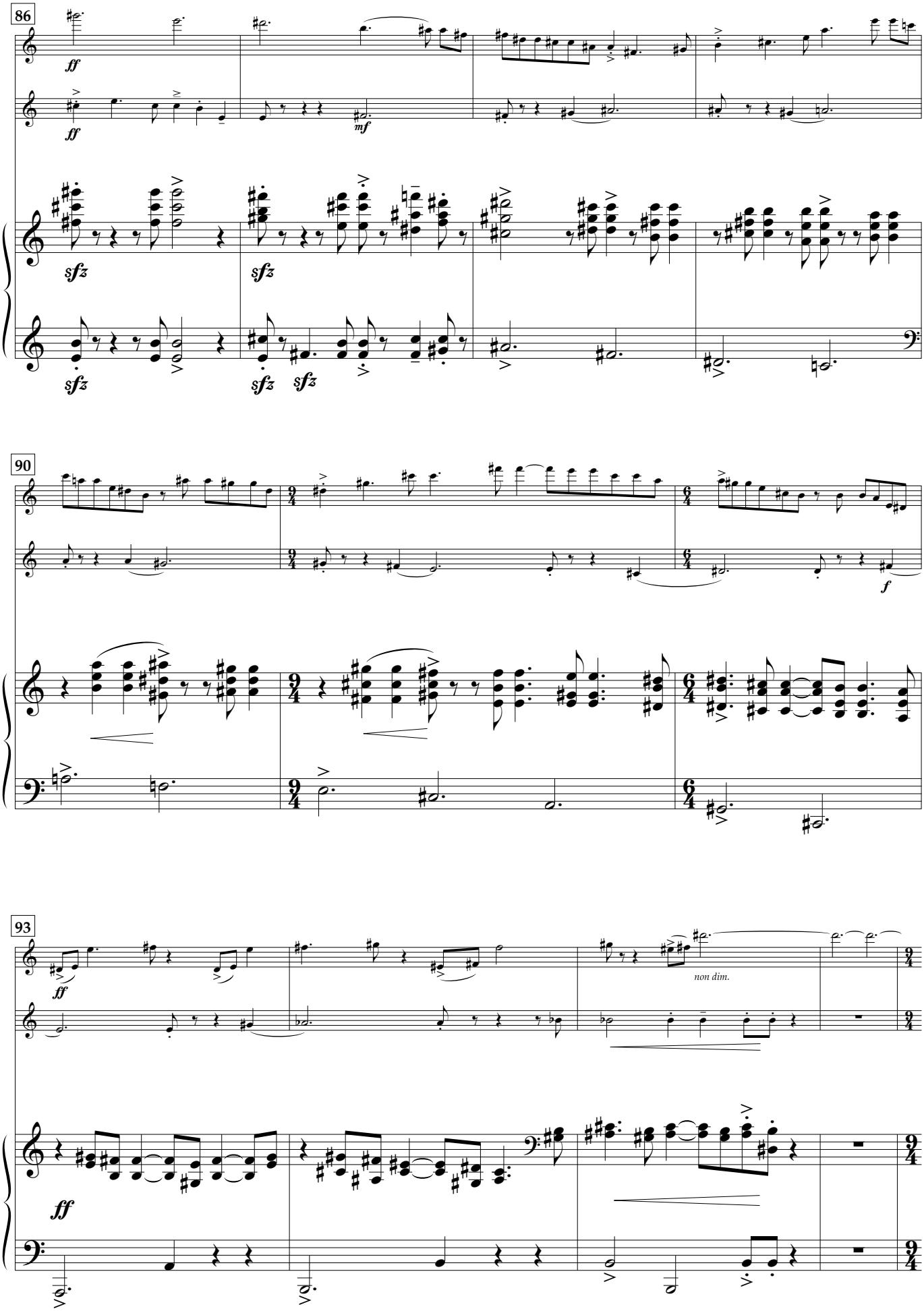

43
pp
pp
mp
mp
pp
Ped.

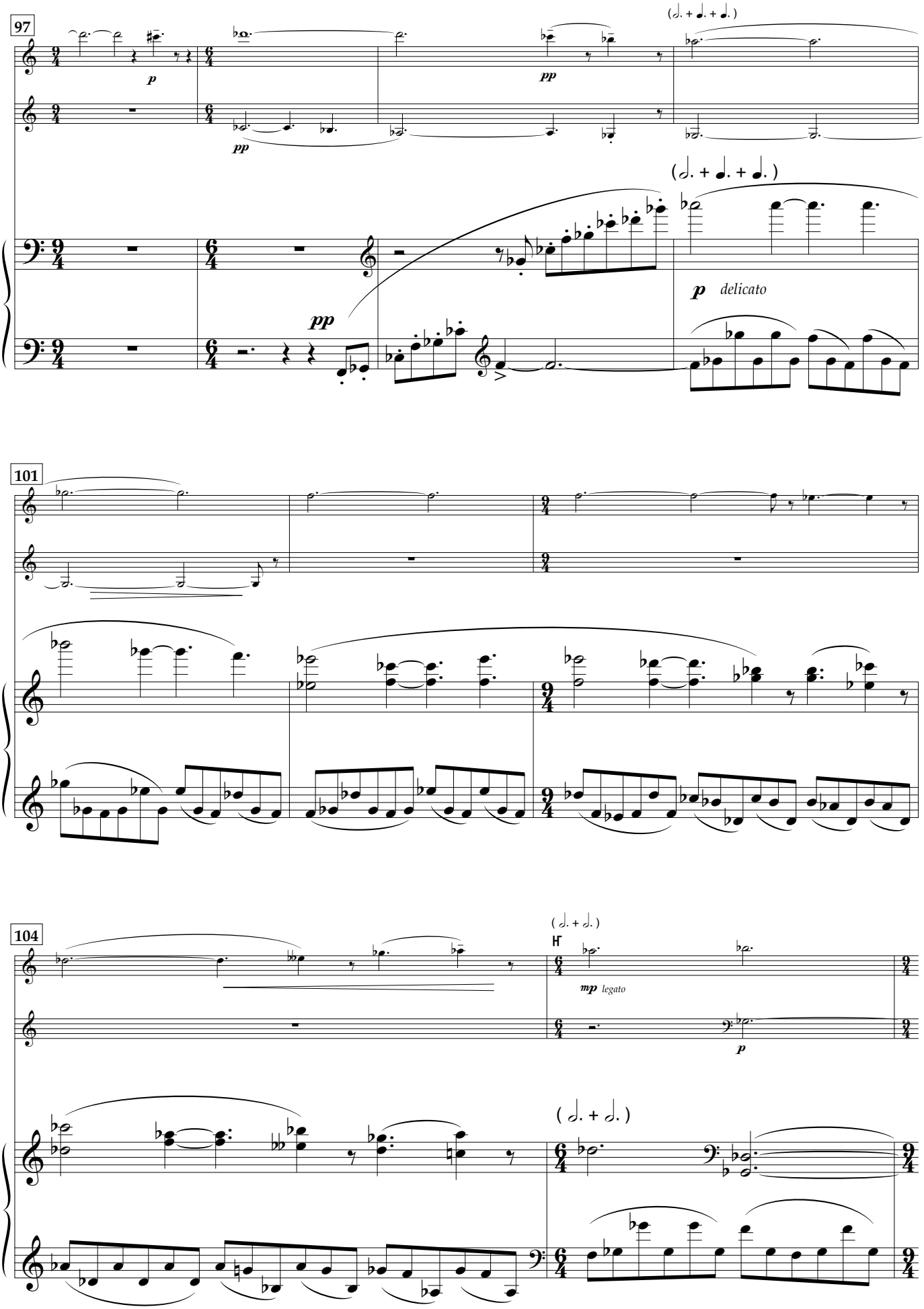

46
49
pp
pp
mp
53
mp

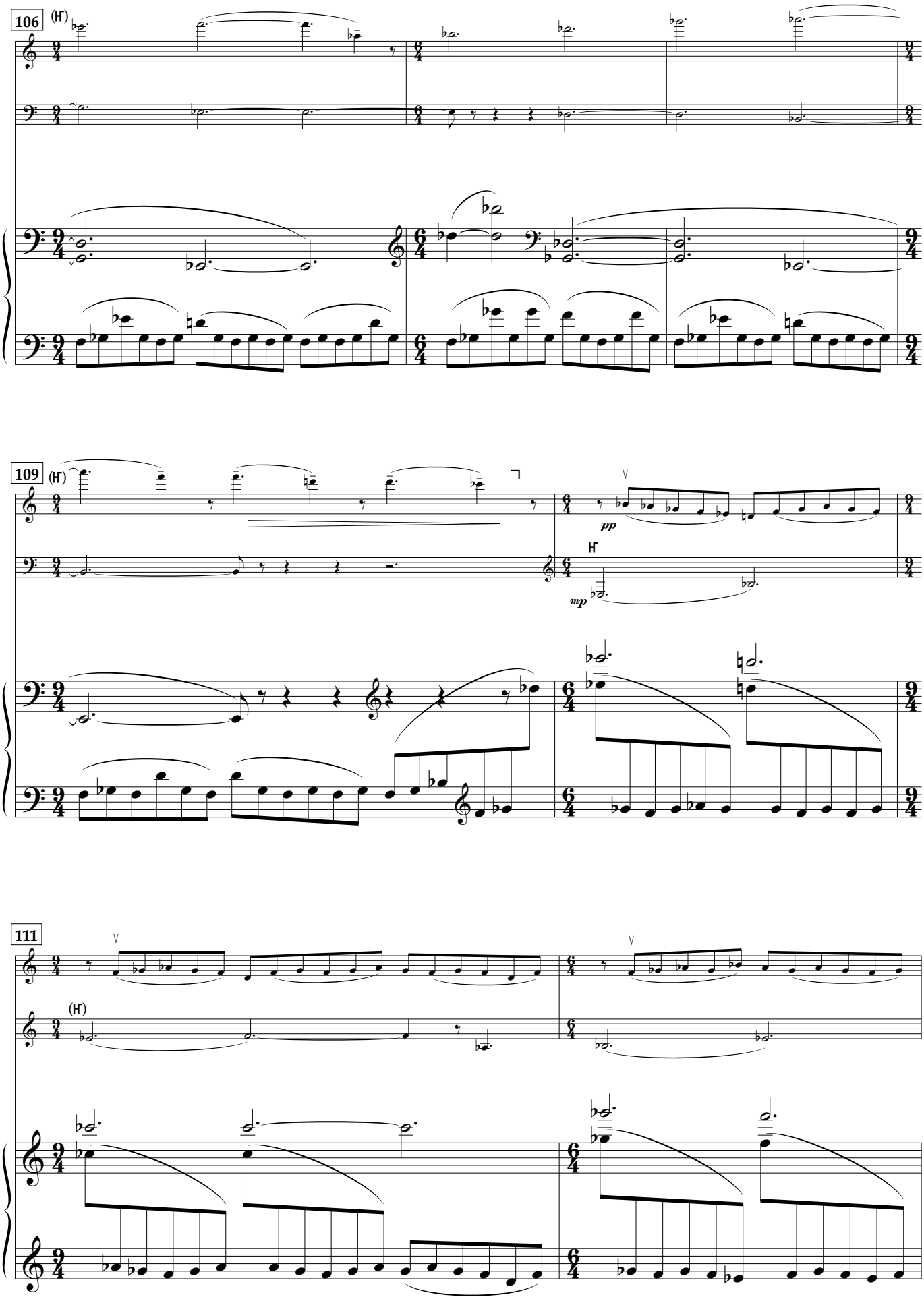

56
mp
mp
p
Ped.
59
p
p
mp
62
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

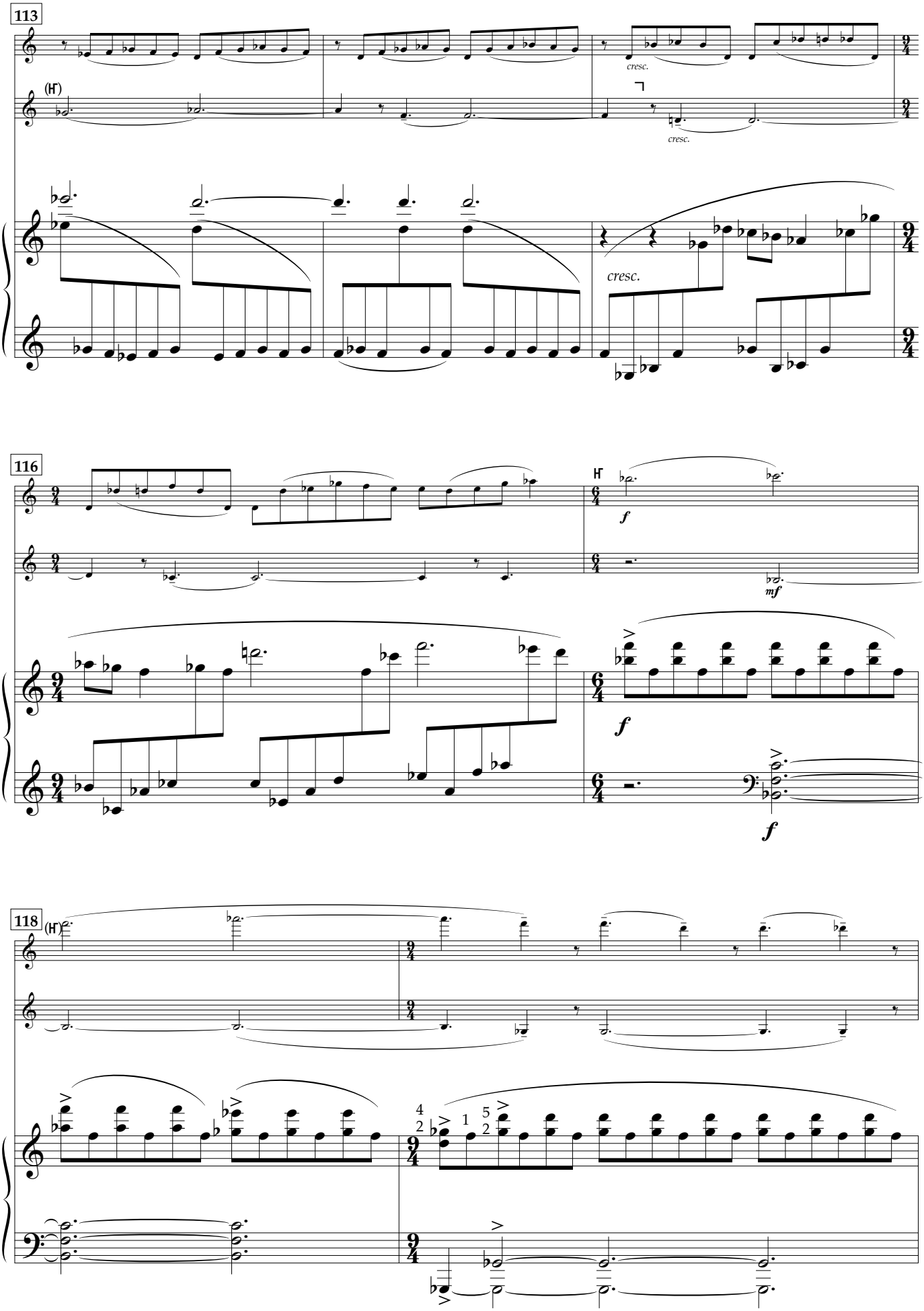

66
69
72
Ped.
f
mf
cresc.
8va

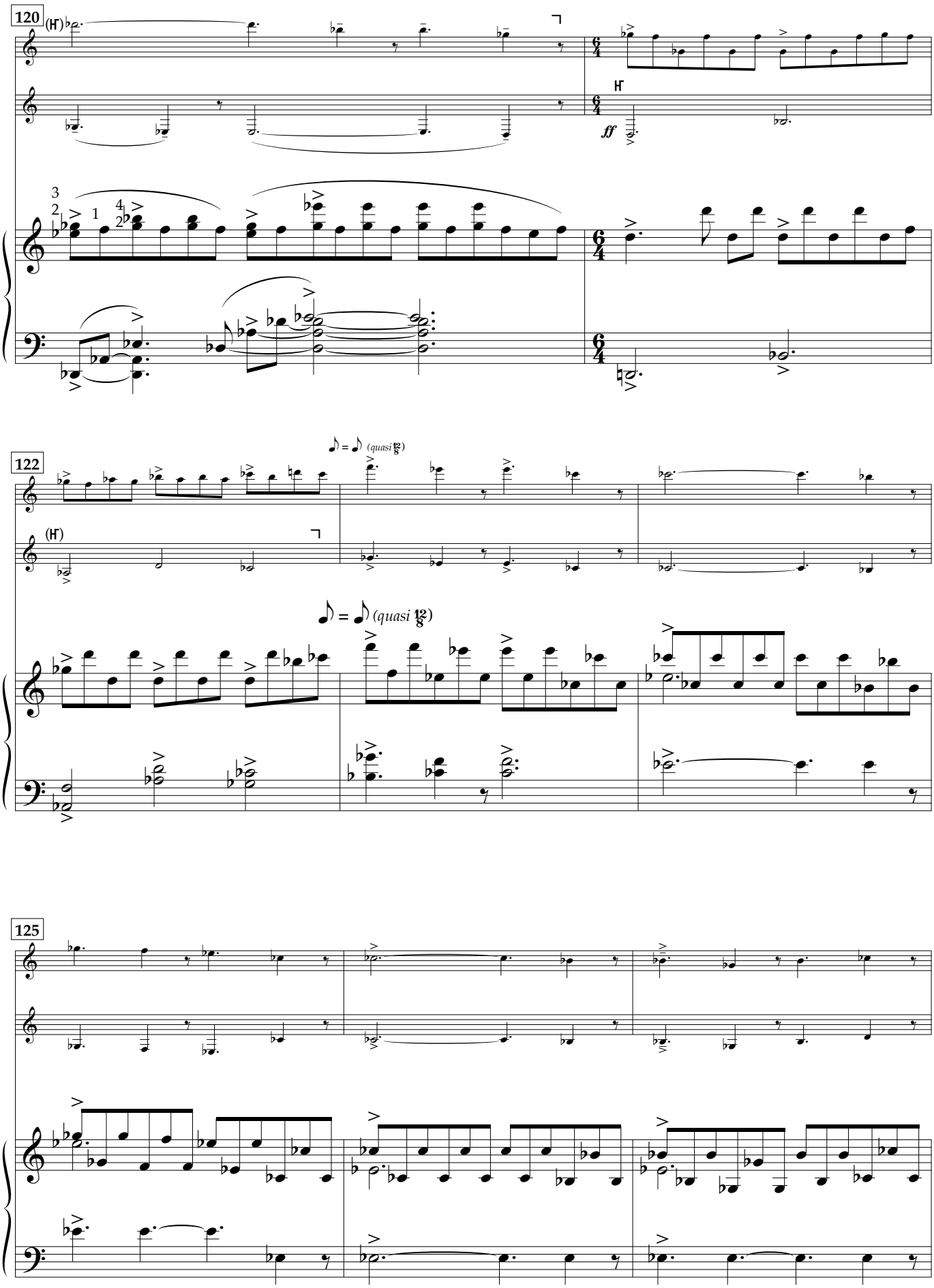

75
(8va)
ff
mf
79
cresc.
sfz
83
f
5
2
1
4
2
1

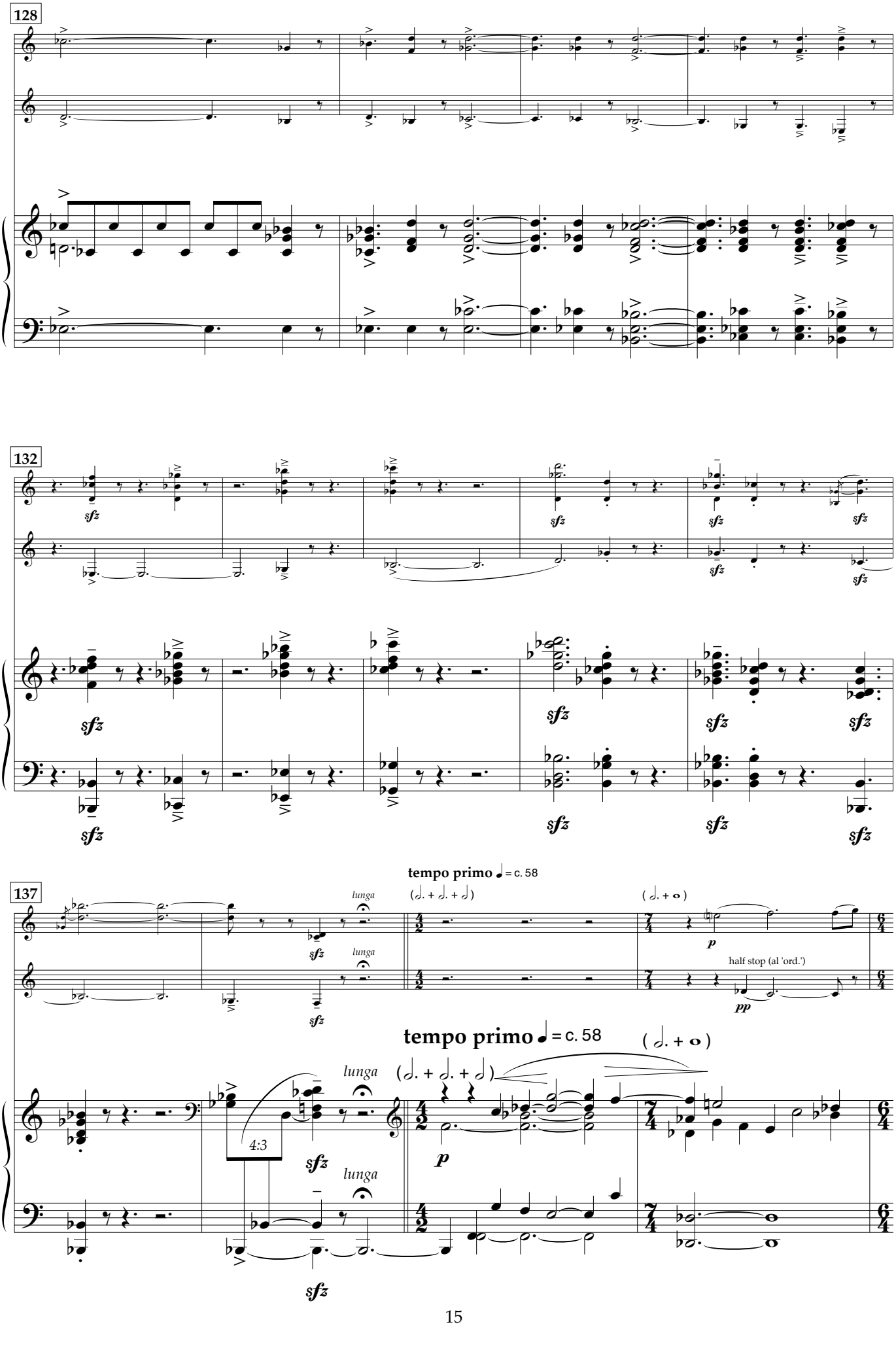

86
ff
ff
mf
sfz
sfz
sfz
sfz
sfz
90
f
93
ff
non dim.
ff

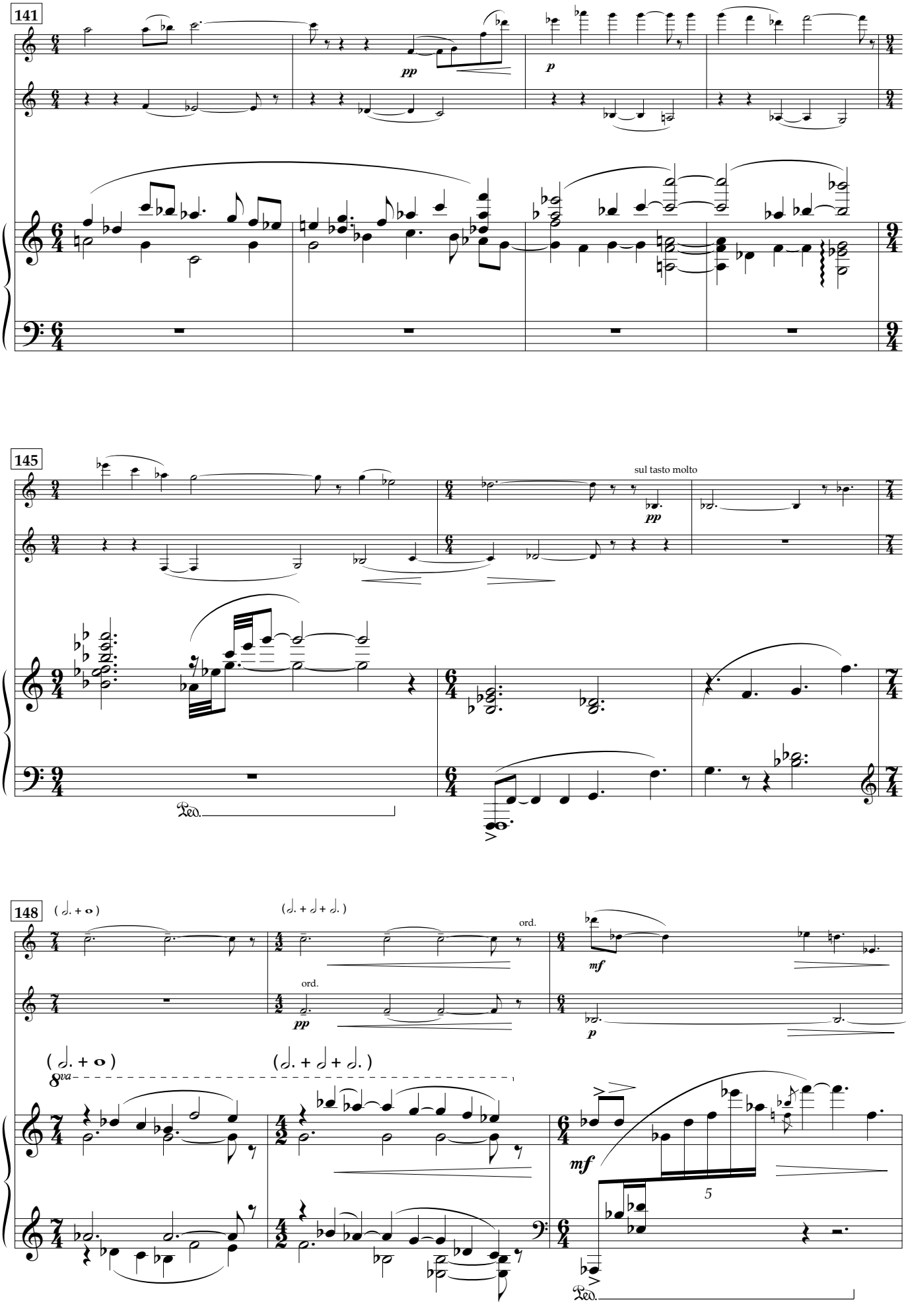

97
p
pp
pp
(𝅗𝅥. + ♩. + ♩.)
(𝅗𝅥. + ♩. + ♩.)
pp
p delicato
101
104
(𝅗𝅥. + 𝅗𝅥.)
mp legato
p
(𝅗𝅥. + 𝅗𝅥.)

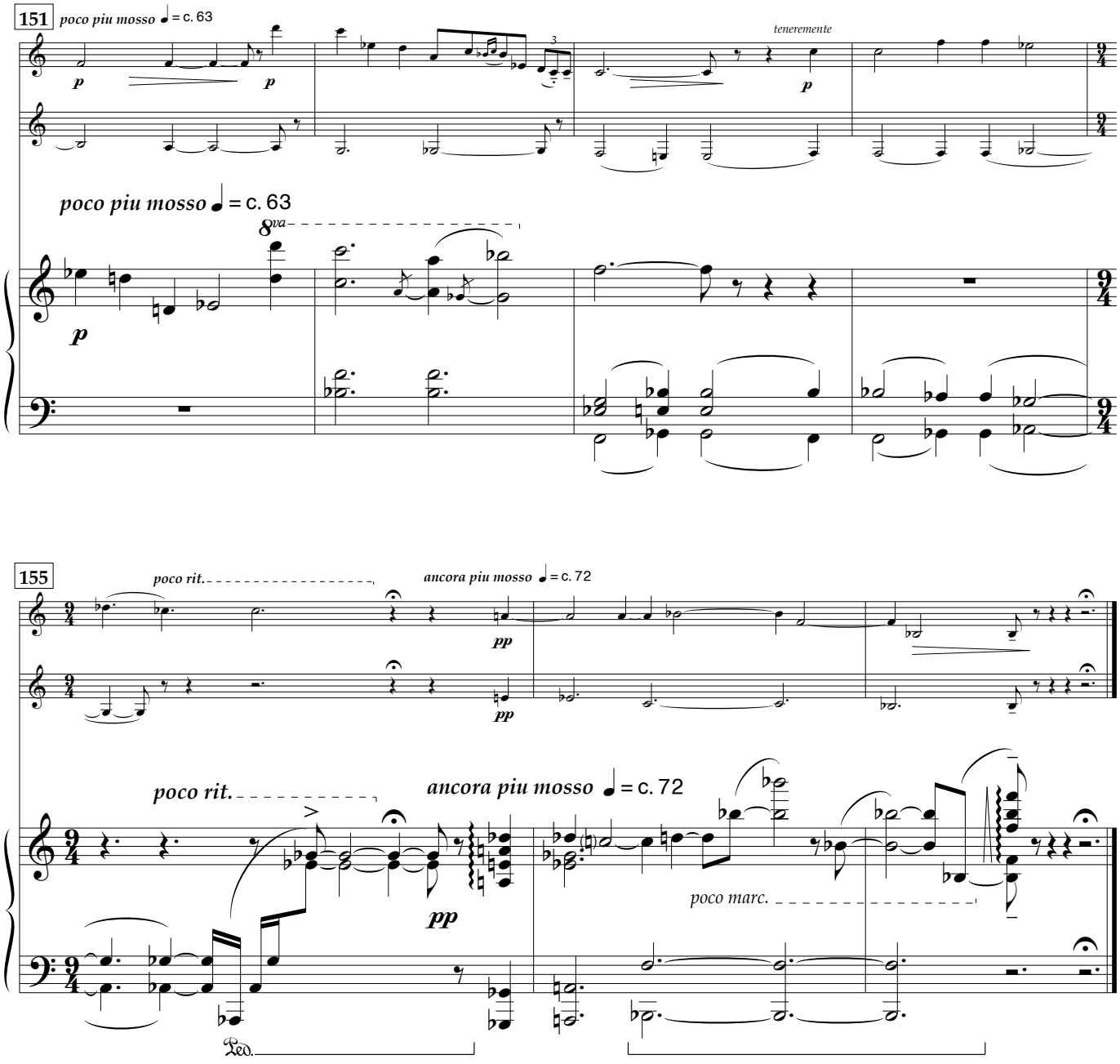

106
(H)
109
(H)
pp
H
mp
111
(H)


113
(H)
cresc.
cresc.
cresc.
116
H
f
mf
f
f
118
(H)

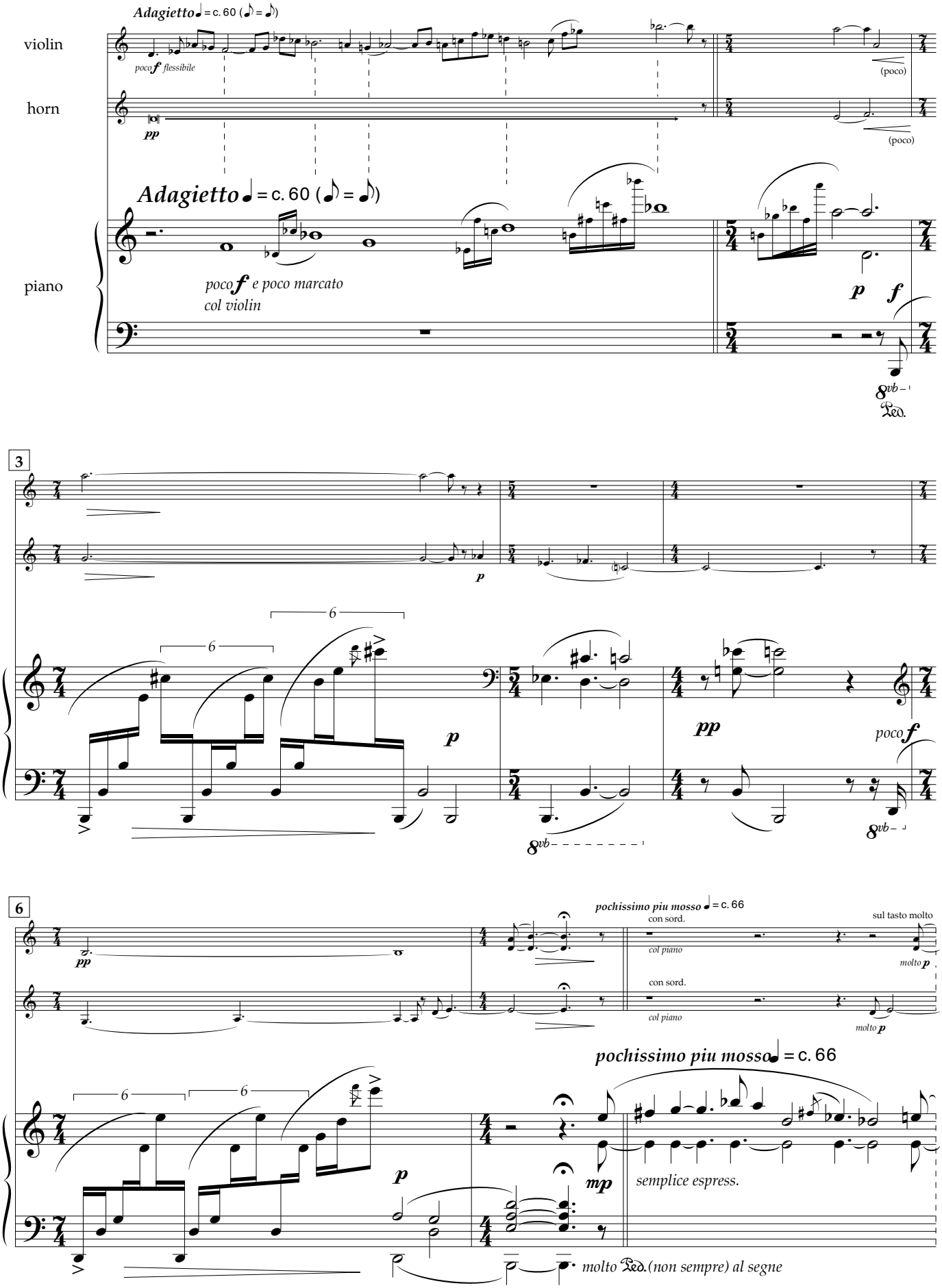

120
(H)
H
ff
122
(H)
(quasi 12/8)
(quasi 12/8)
125

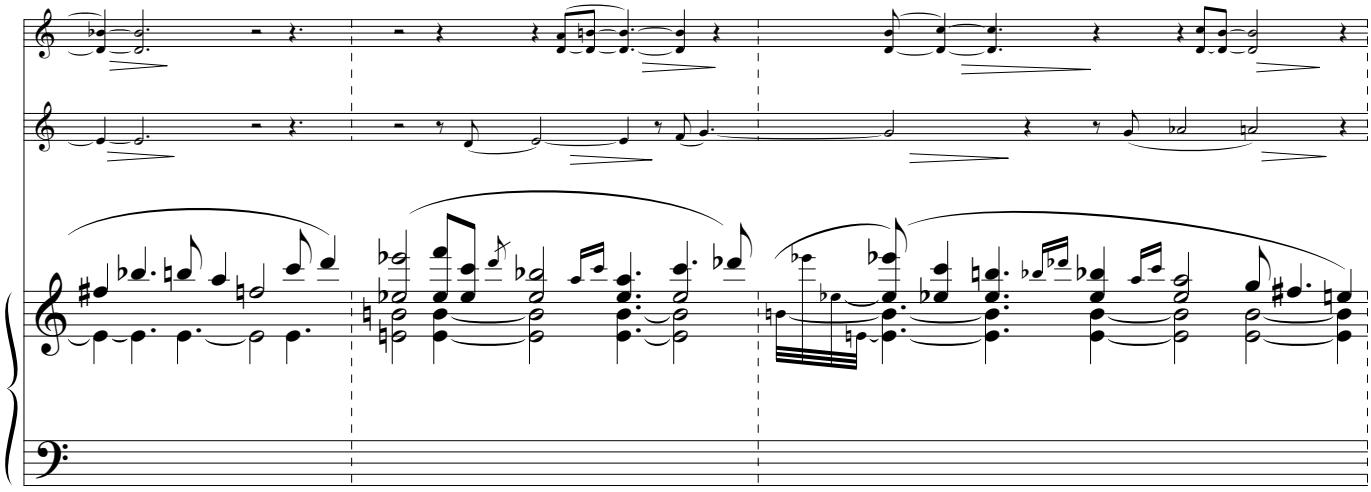

128
132
137
tempo primo ♩ = c. 58
lunga
(𝅗𝅥. + 𝅗𝅥. + 𝅗𝅥)
(𝅗𝅥. + 𝅝)
half stop (al 'ord.')
4:3
sfz
p
pp

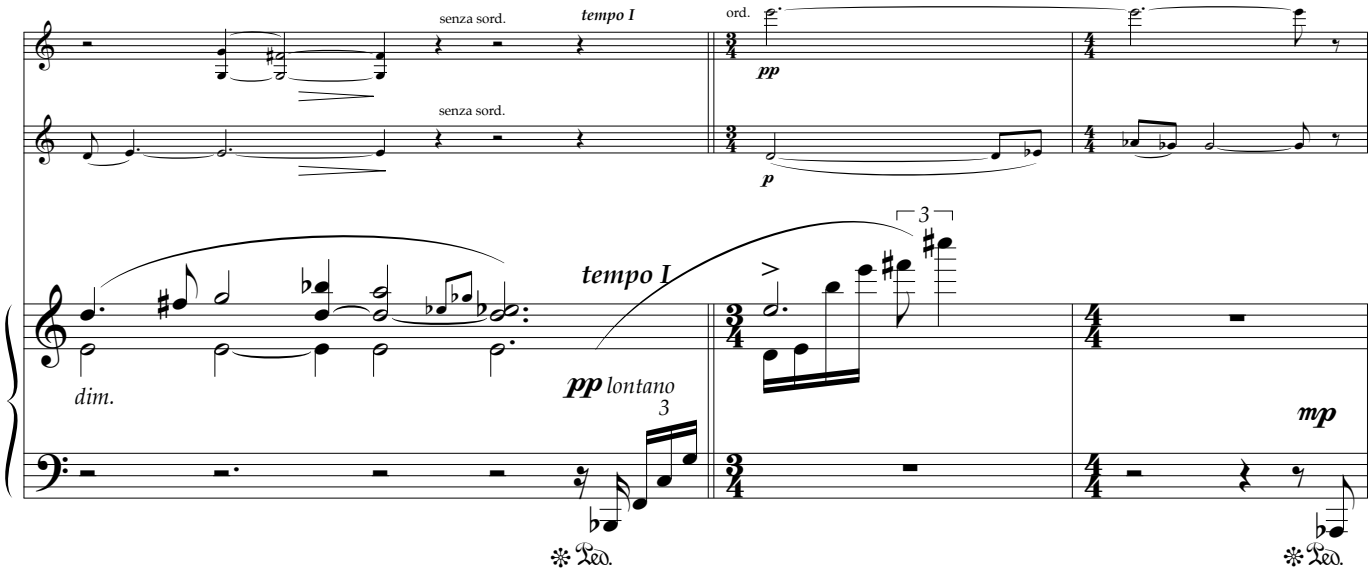

141
pp
p
145
sul tasto molto
pp
Ped.
148
(𝅗𝅥. + o)
(𝅗𝅥. + 𝅗𝅥 + 𝅗𝅥.)
ord.
mf
ord.
pp
p
(𝅗𝅥. + o)
(𝅗𝅥. + 𝅗𝅥 + 𝅗𝅥.)
8va
mf
5
Ped.

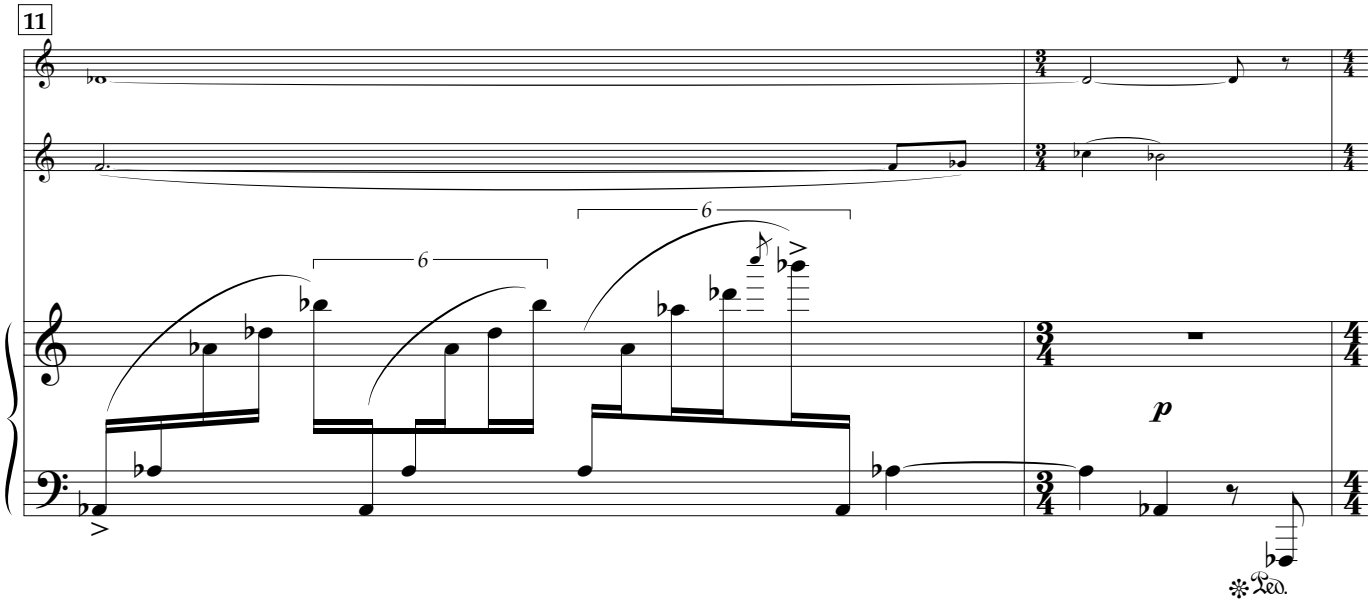

151
poco piu mosso ♩= c. 63
teneremente
poco piu mosso ♩= c. 63
8va
155
poco rit.
ancora piu mosso ♩= c. 72
poco rit.
ancora piu mosso ♩= c. 72
poco marc.
Ped.

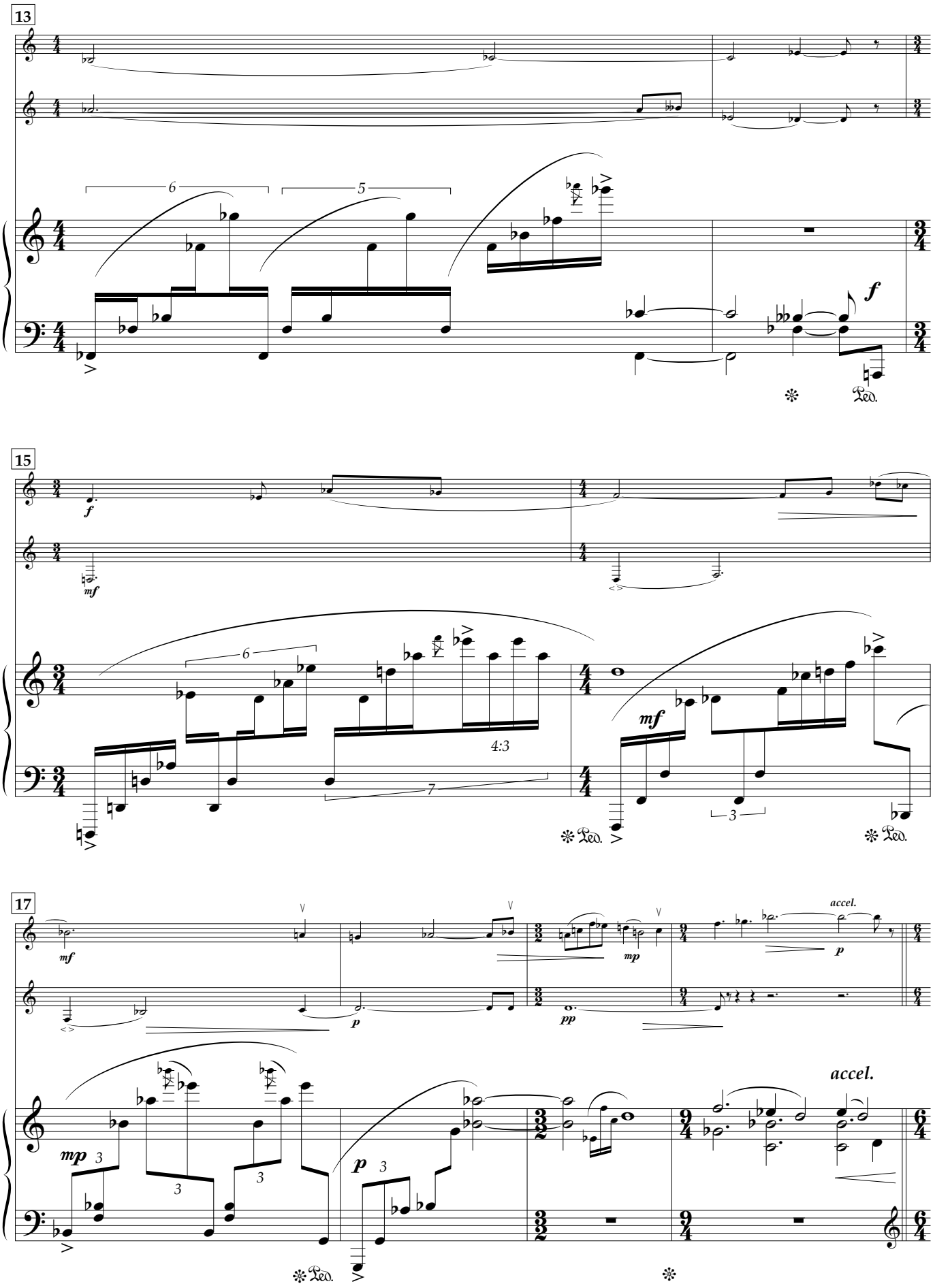
II

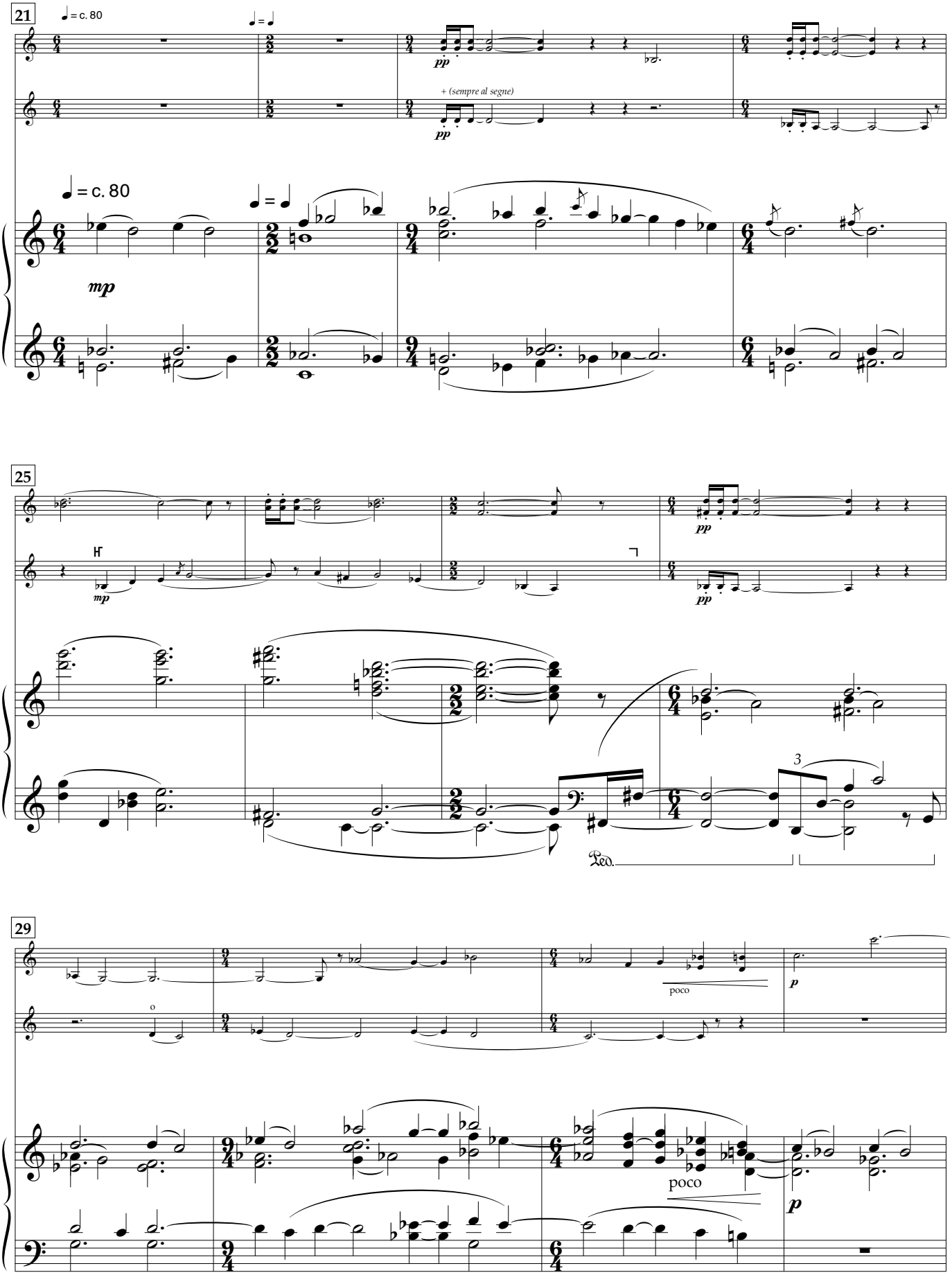

violin
horn
piano
Adagietto ♩ = c. 60 (♪ = ♪)
poco f flessibile
pp
(poco)
(poco)
Adagietto ♩ = c. 60 (♪ = ♪)
poco f e poco marcato
col violin
p
f
8vb
Ped.
3
p
6
6
p
pp
poco f
8vb
6
pochissimo piu mosso ♩ = c. 66
con sord.
sul tasto molto
col piano
molto p
con sord.
col piano
molto p
pochissimo piu mosso ♩ = c. 66
6
6
p
mp
semplice espress.
molto Ped. (non sempre) al segne

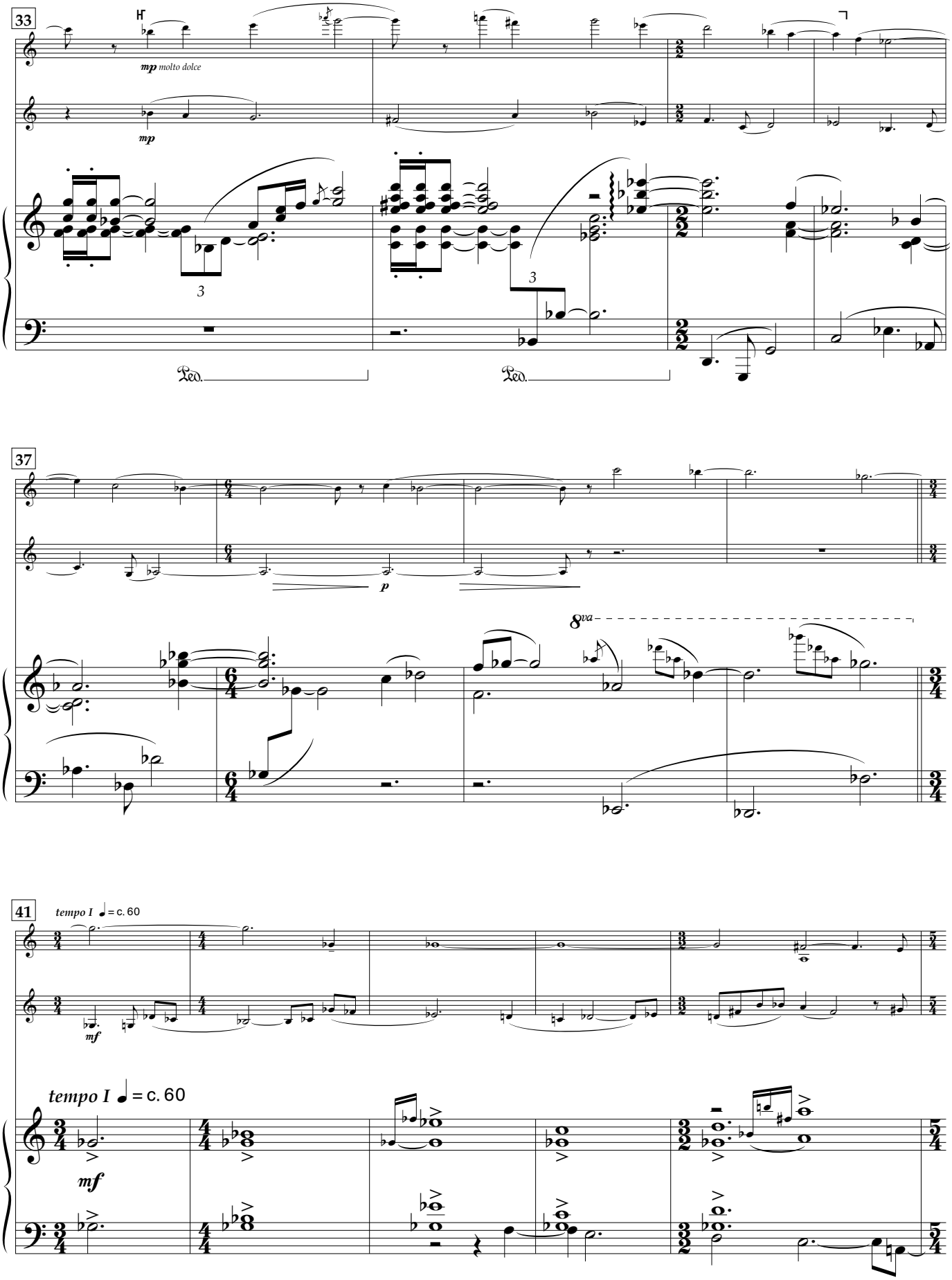


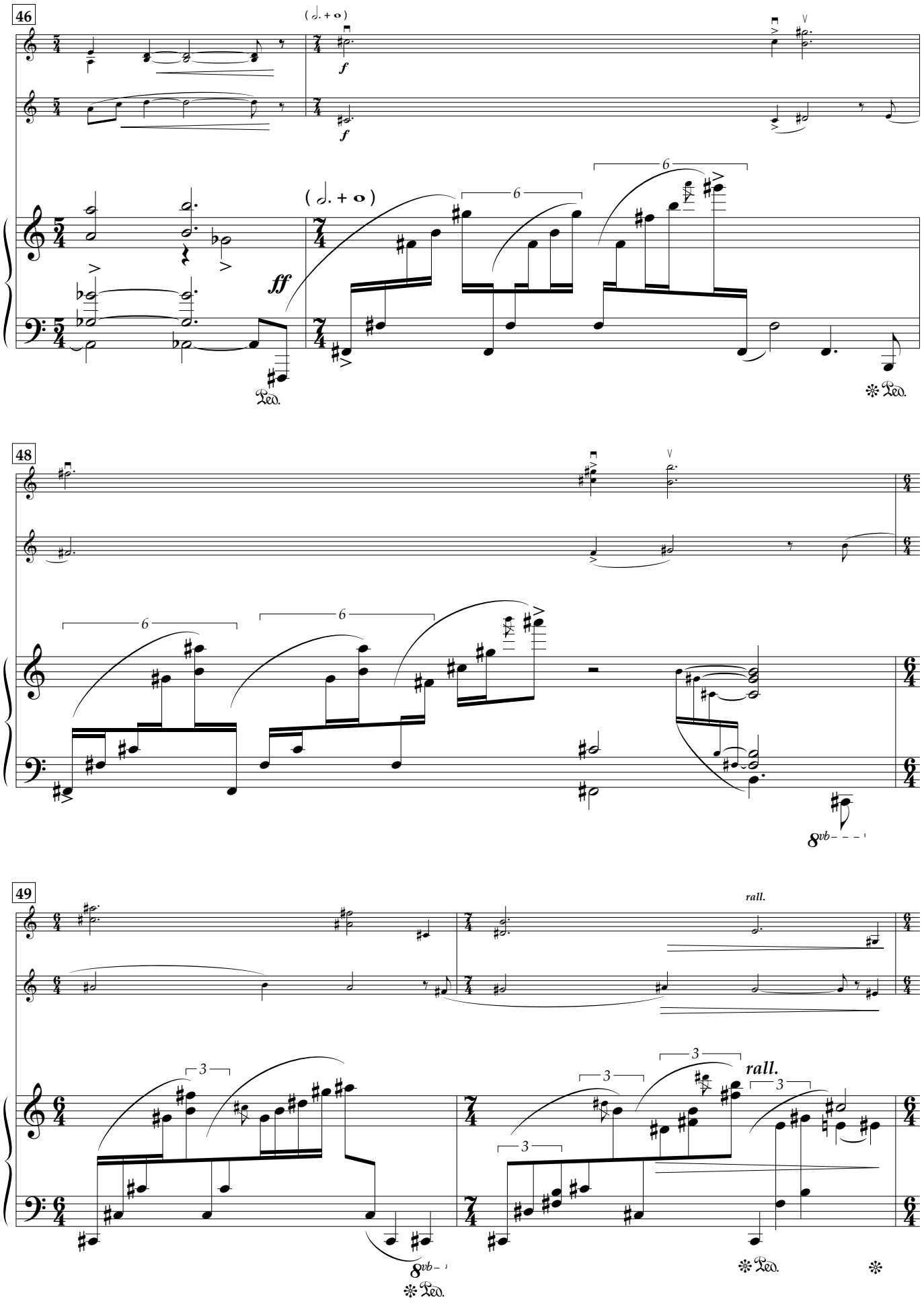

senza sord.
tempo I
ord.
pp
senza sord.
p
tempo I
3
dim.
pp lontano
3
mp
Ped.
Ped.

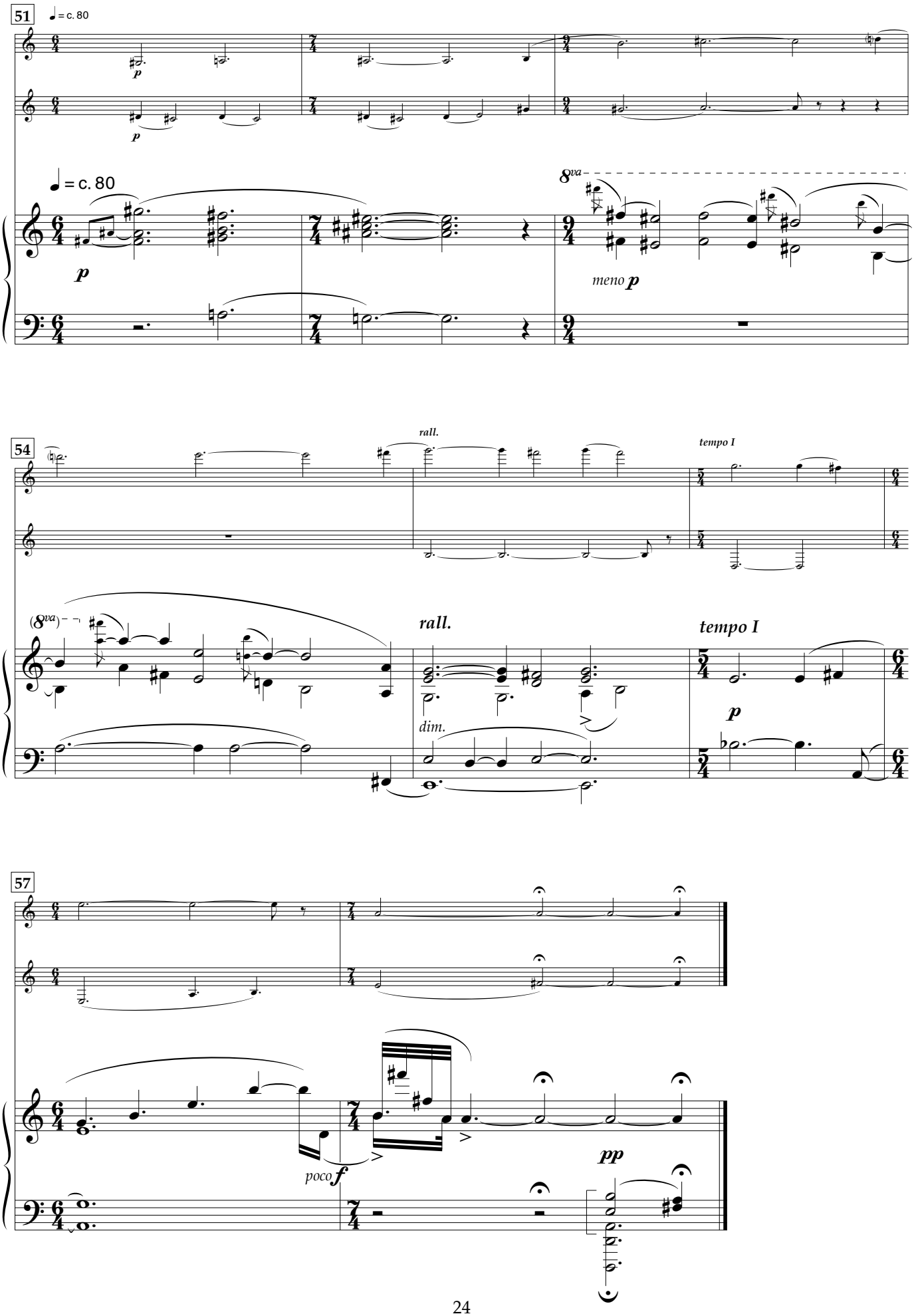

11
6
6
p
Ped.


13
15
17
accel.
accel.

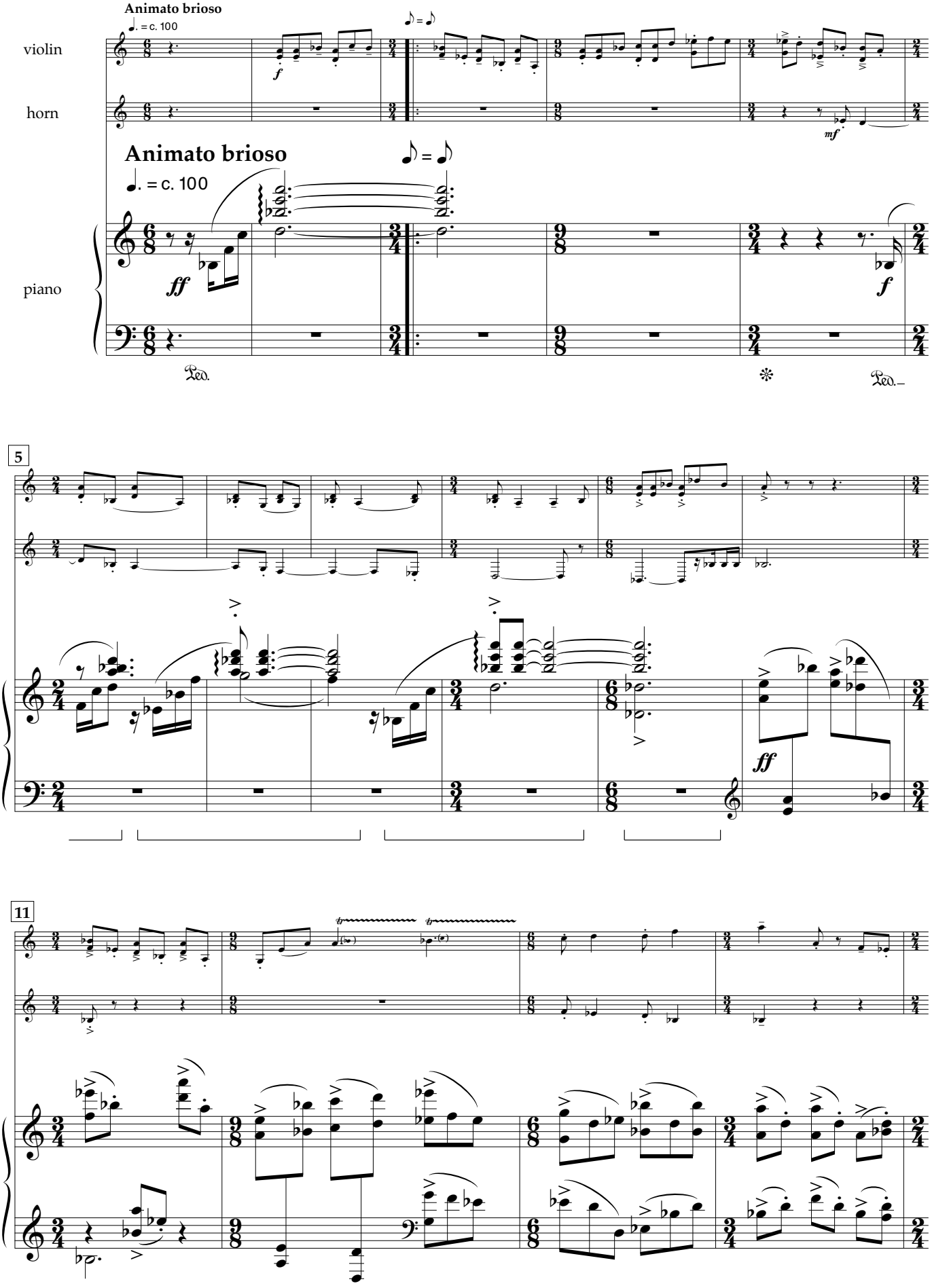

21
♩ = c. 80
♩ = ♩
pp
+ (sempre al segne)
pp
♩ = c. 80
♩ = ♩
mp
25
mp
pp
pp
3
Ped.
29
o
poco
p
poco
p

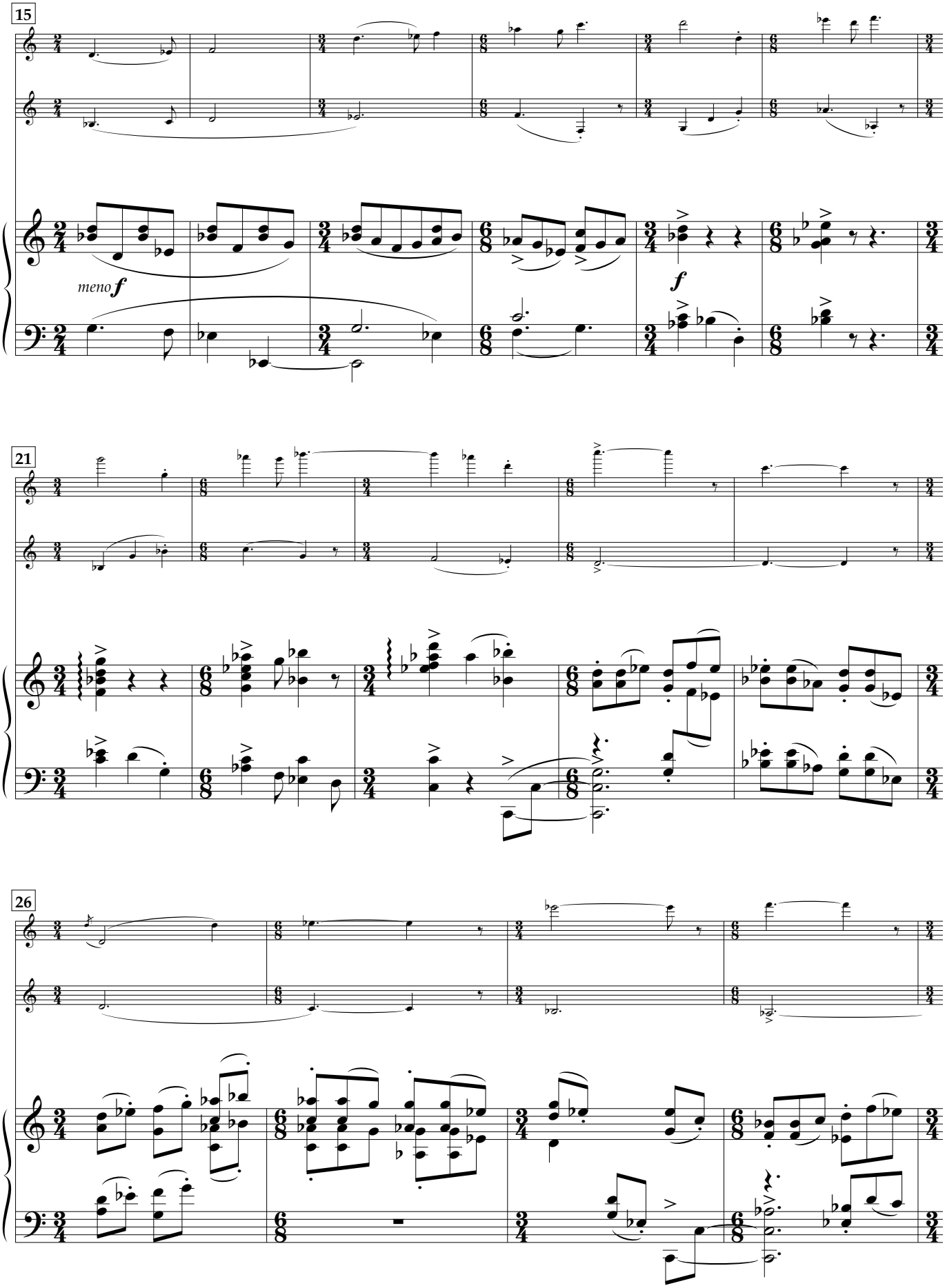

33
mp molto dolce
mp
3
3
Ped.
Ped.
37
p
8va
41
tempo I ♩= c. 60
mf
tempo I ♩= c. 60
mf

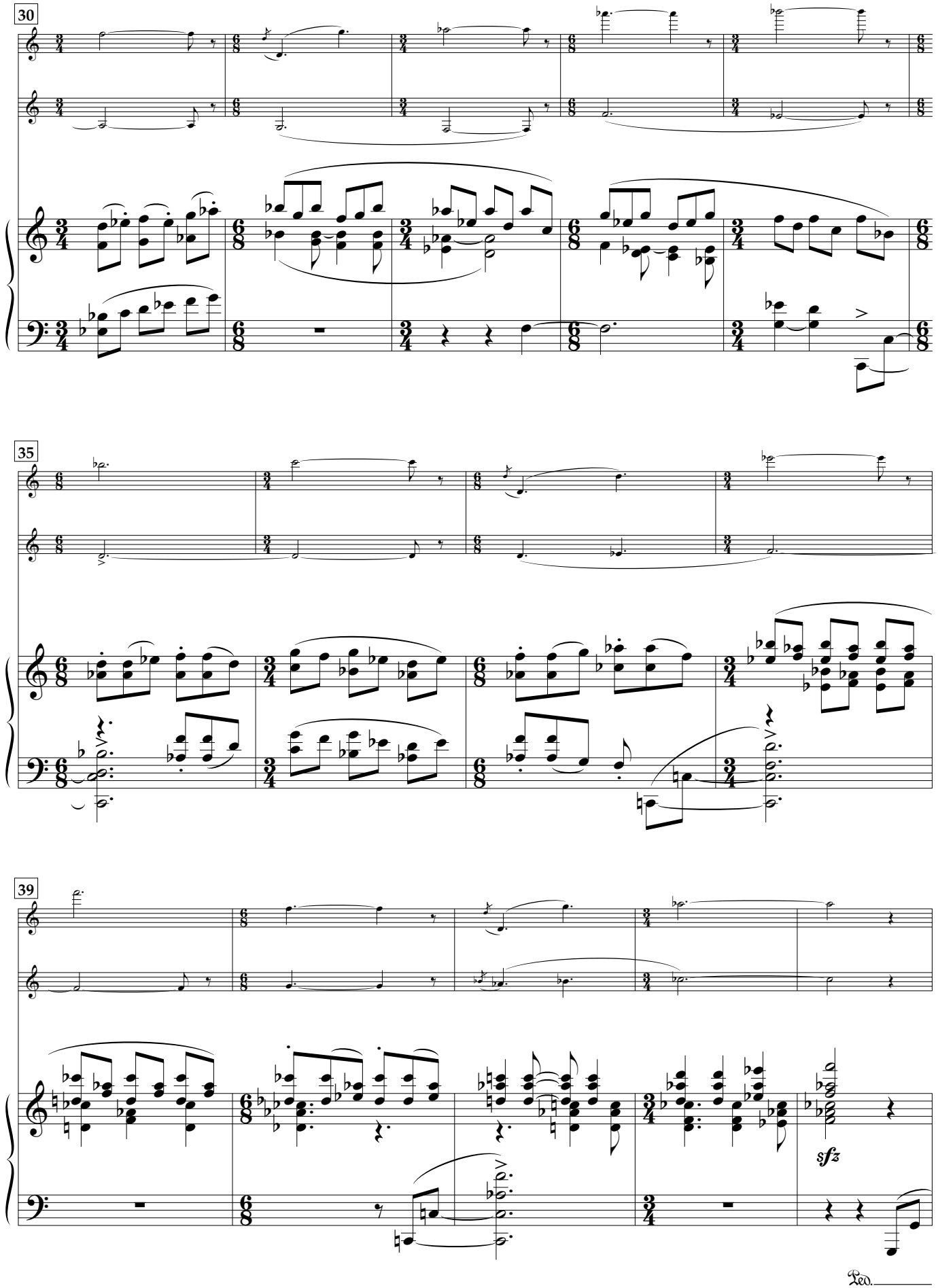

46
(𝅗𝅥. + 𝅝)
f
f
(𝅗𝅥. + 𝅝)
ff
6
6
6
Ped.
Ped.
48
6
6
8vb
49
rall.
3
3
3
3
3
rall.
8vb
Ped.
Ped.

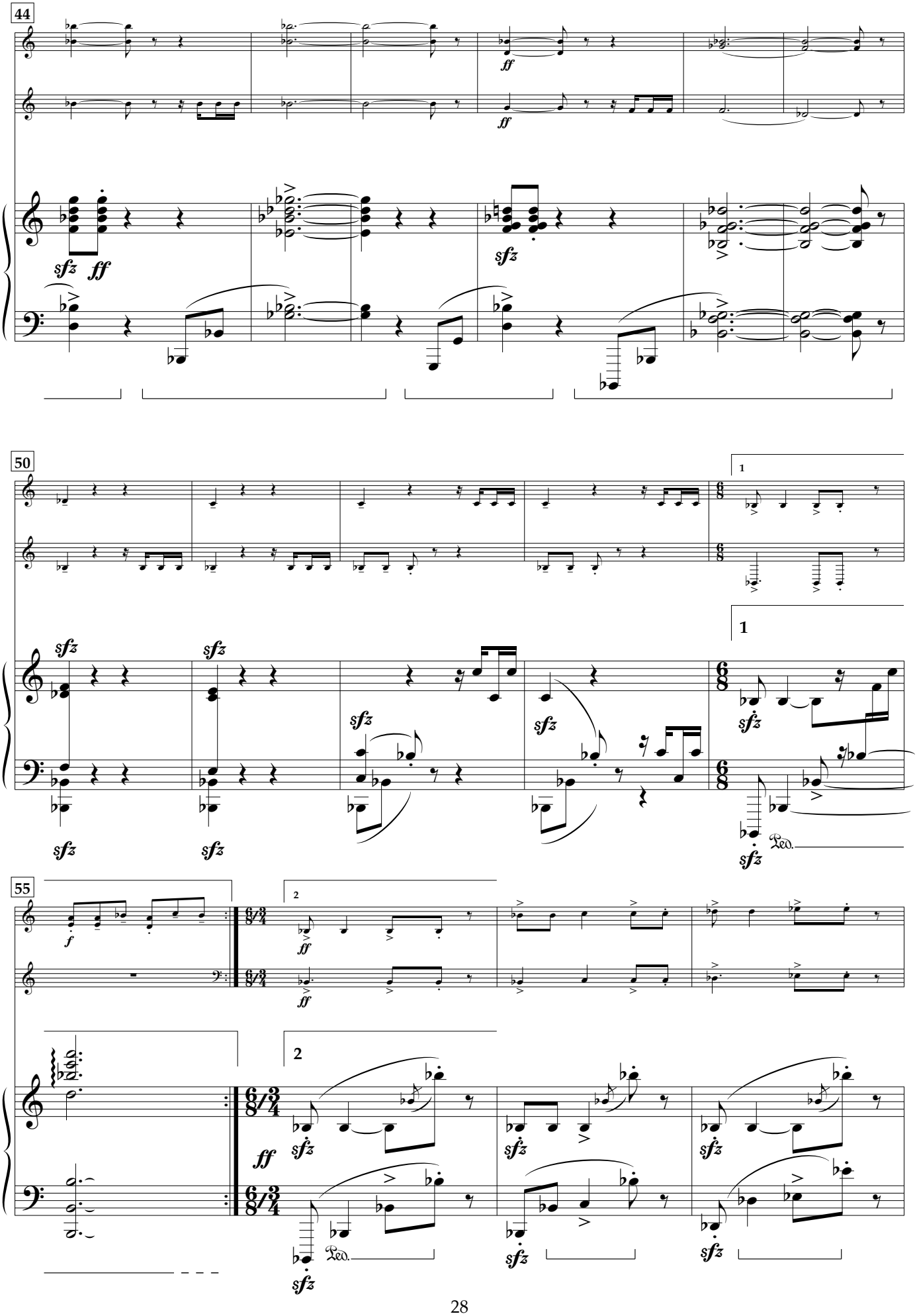

51
♩ = c. 80
p
p
♩ = c. 80
p
8va
meno p
54
rall.
tempo I
(8va)
rall.
tempo I
dim.
p
57
poco f
pp

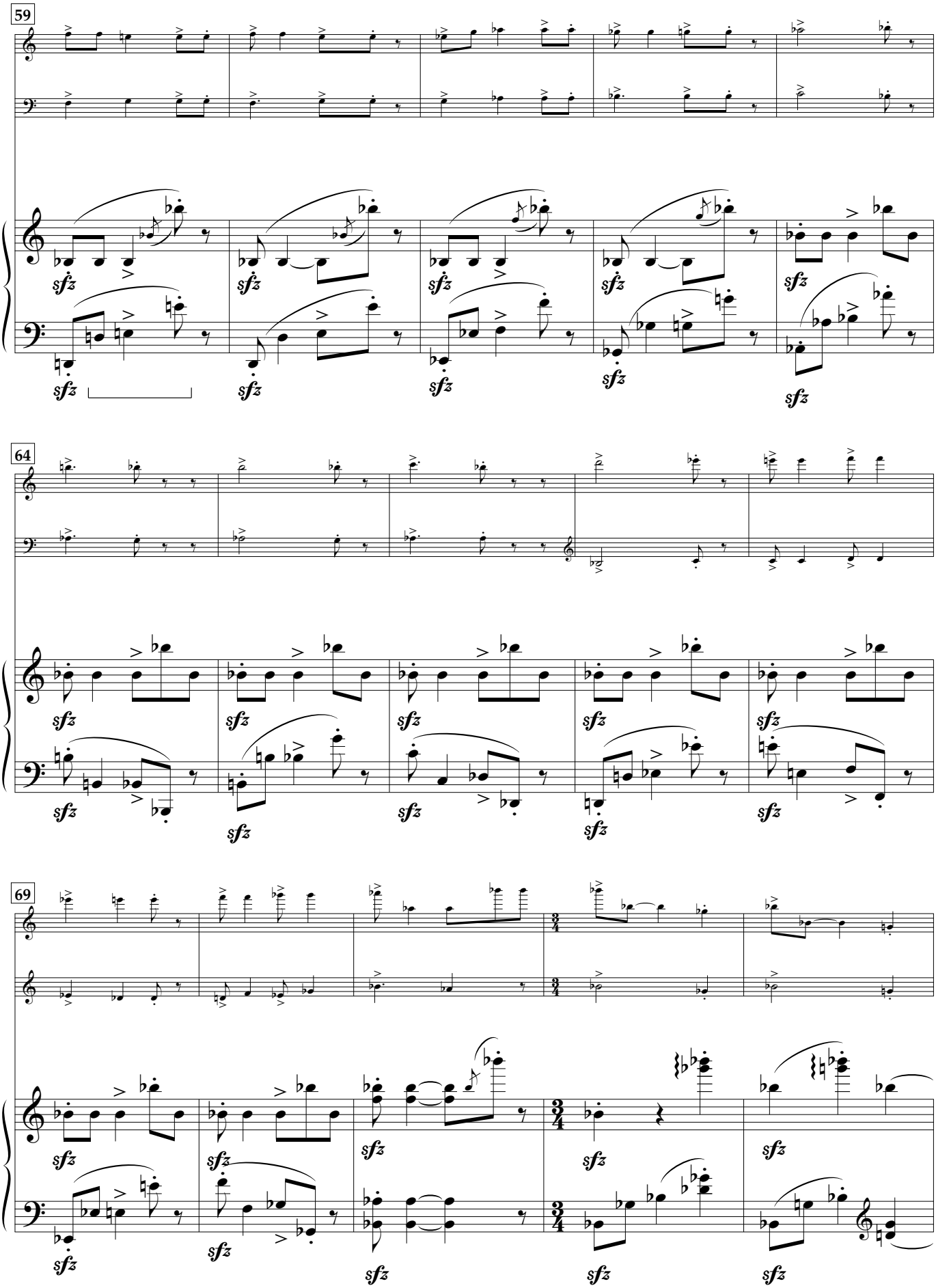
III

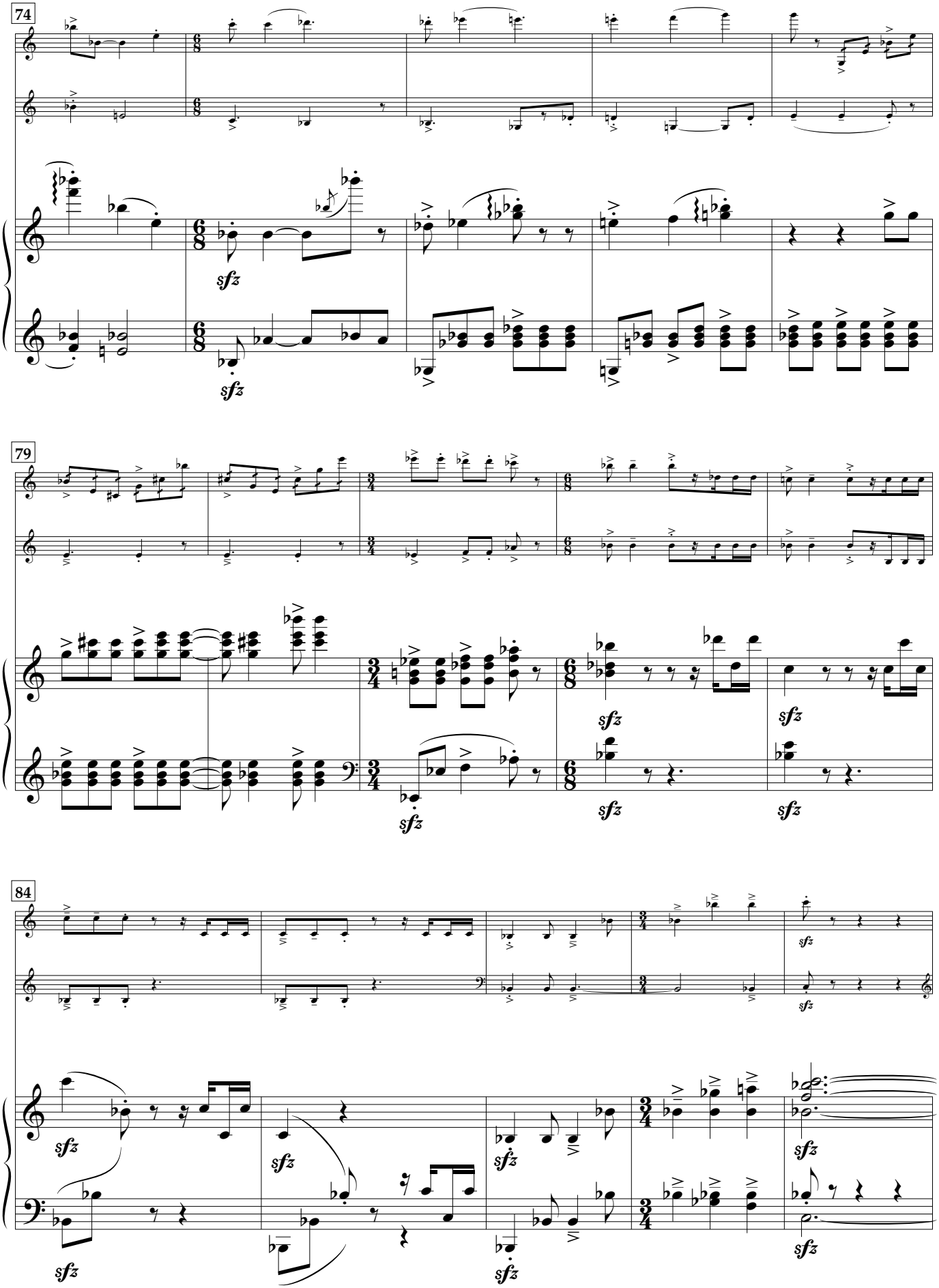


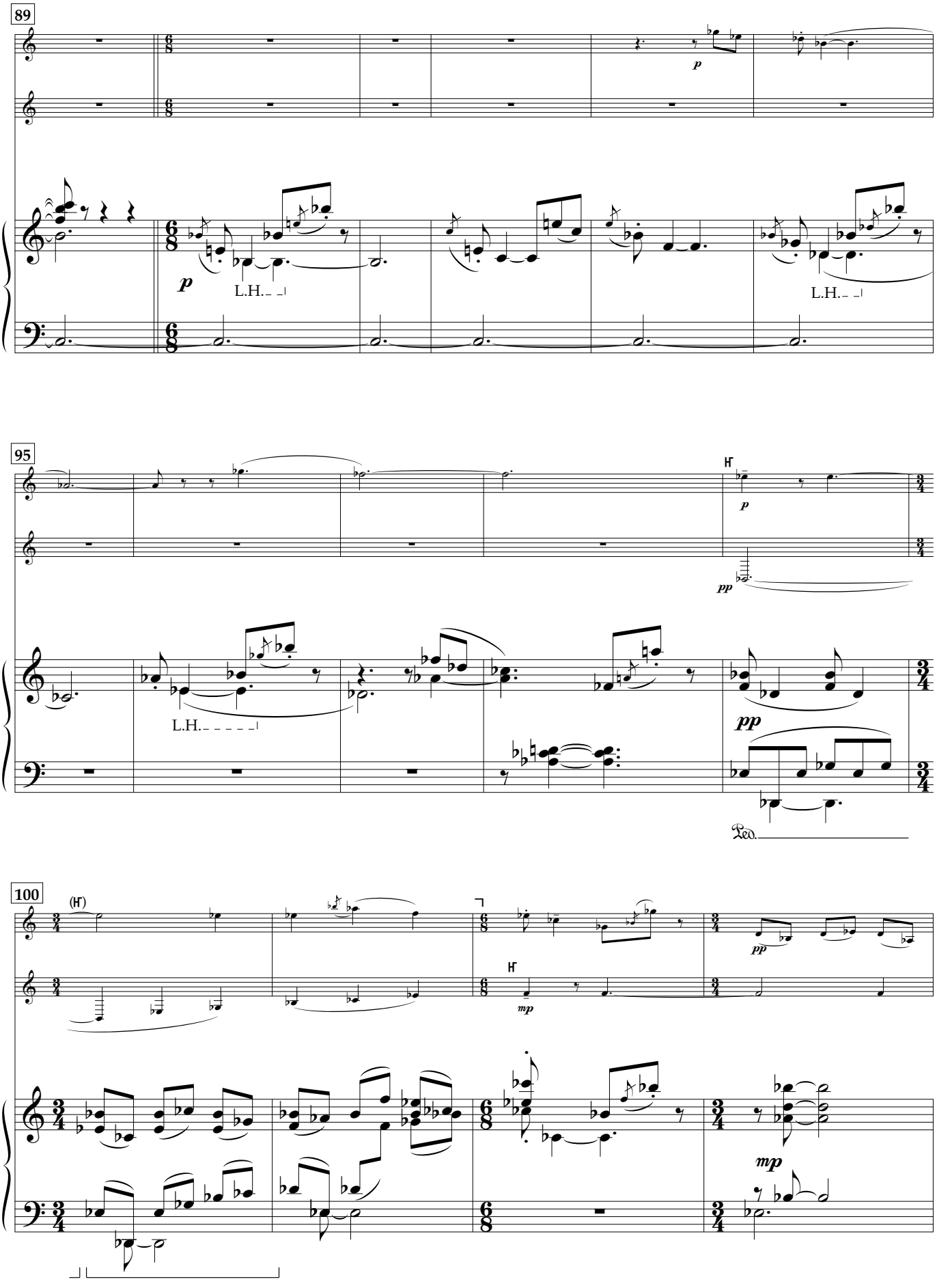

15
meno f
f
21
26

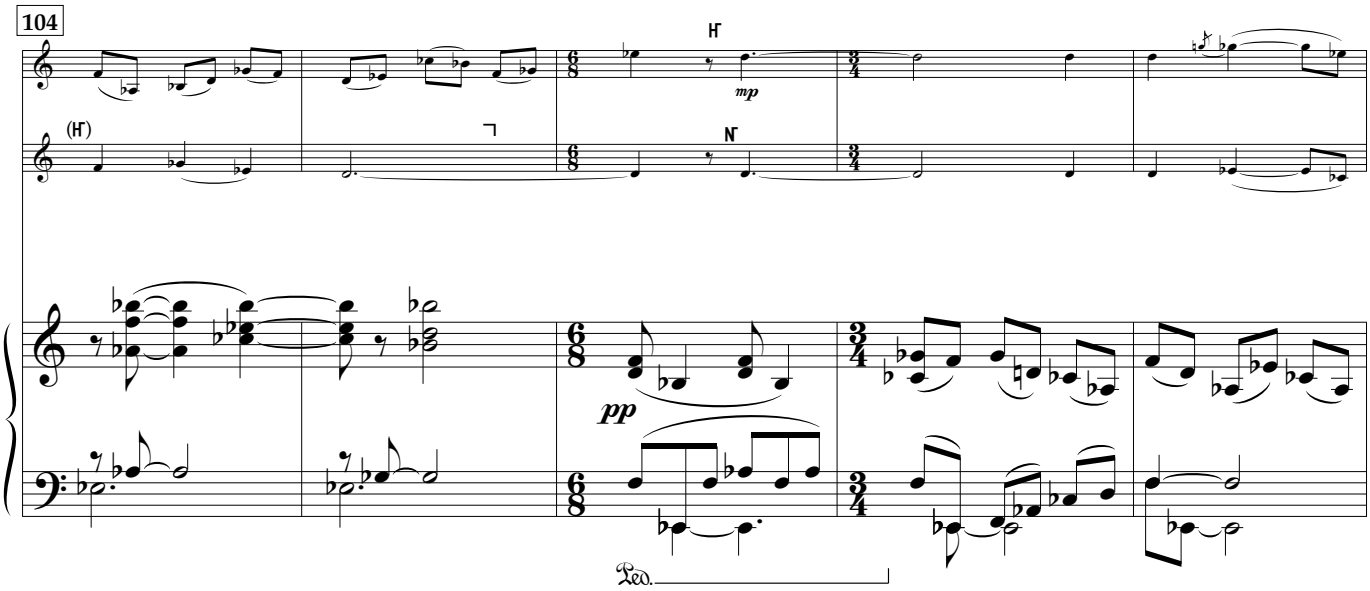

30
35
39
sfz
Ped.

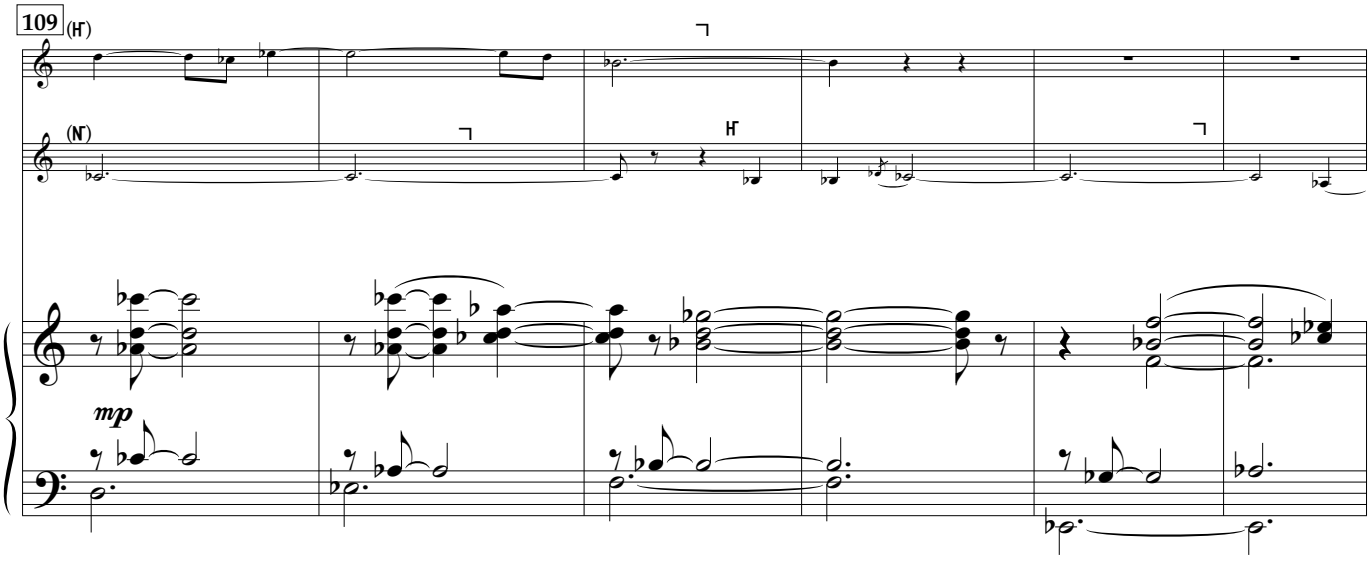

44
ff
ff
sfz
ff
50
1
sfz
sfz
sfz
sfz
sfz
sfz
sfz
1
Ped.
55
2
f
ff
ff
2
ff
sfz
sfz
sfz
sfz
sfz
Ped.

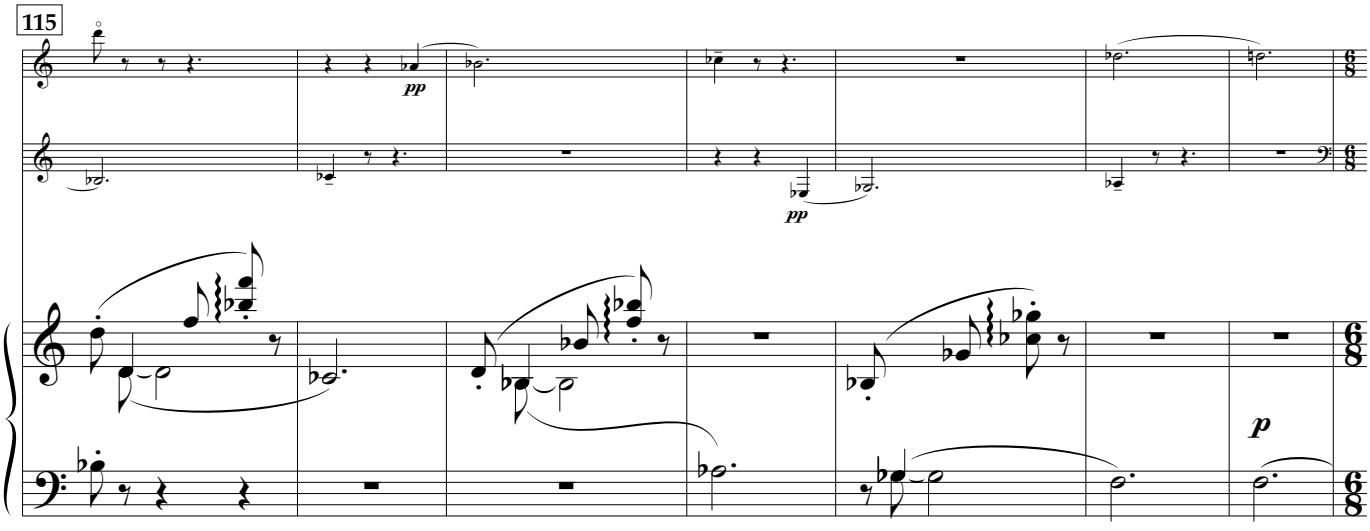

59
64
69

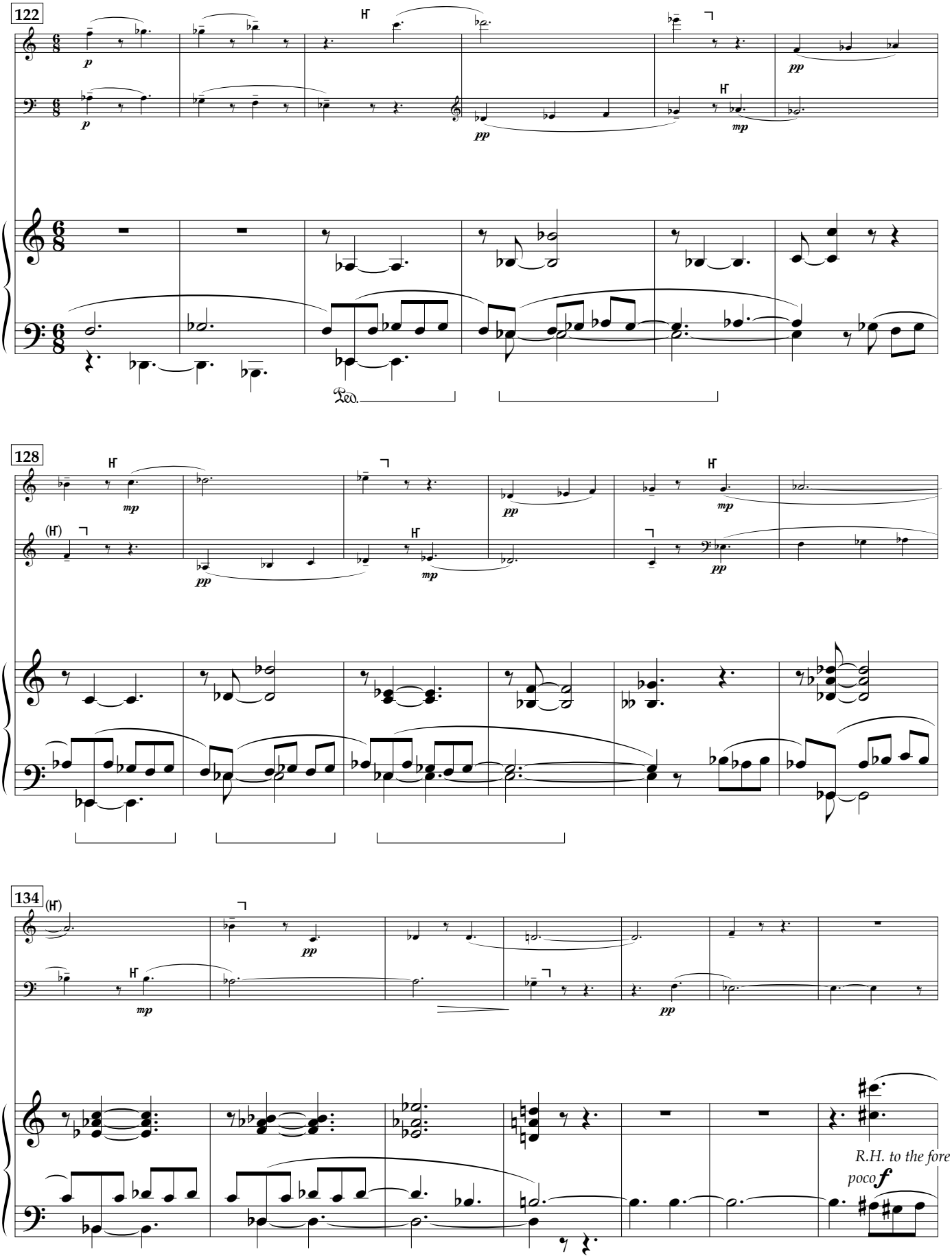

74
sfz
sfz
79
sfz
sfz
sfz
sfz
84
sfz
sfz
sfz
sfz
sfz
sfz

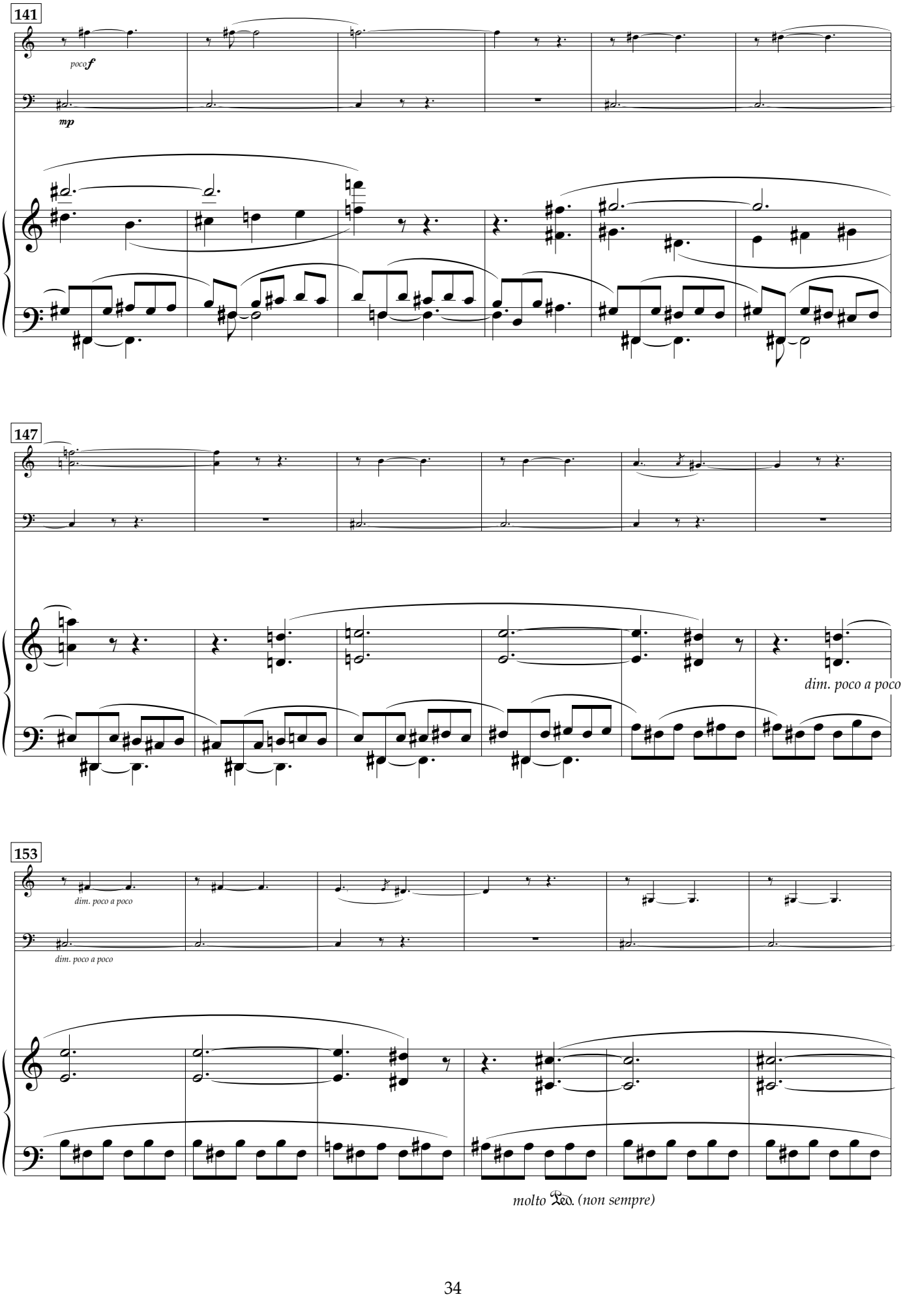

89
p
L.H.
L.H.
95
pp
L.H.
pp
Ped.
100
mp
pp
mp

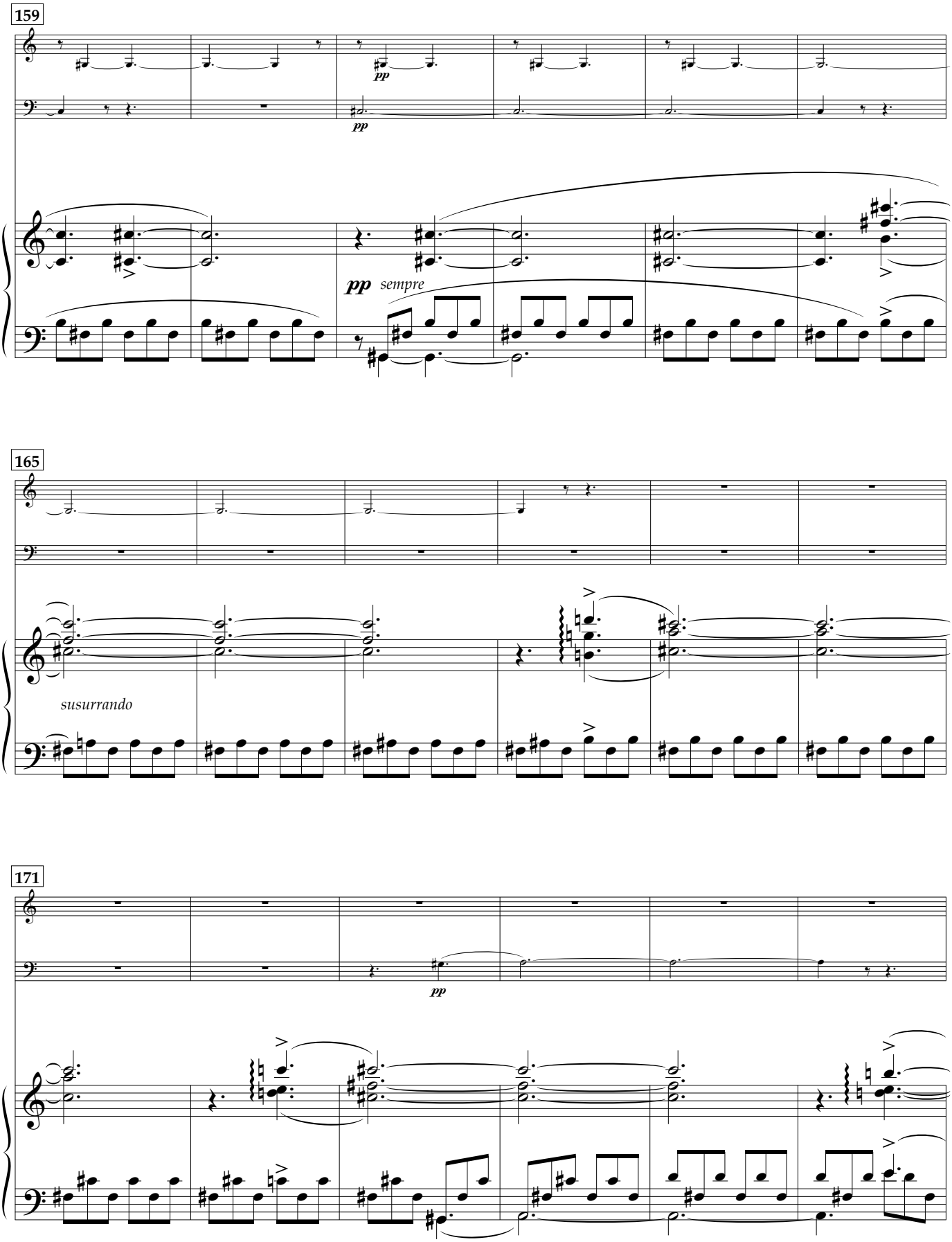

104
mp
pp
Ped.

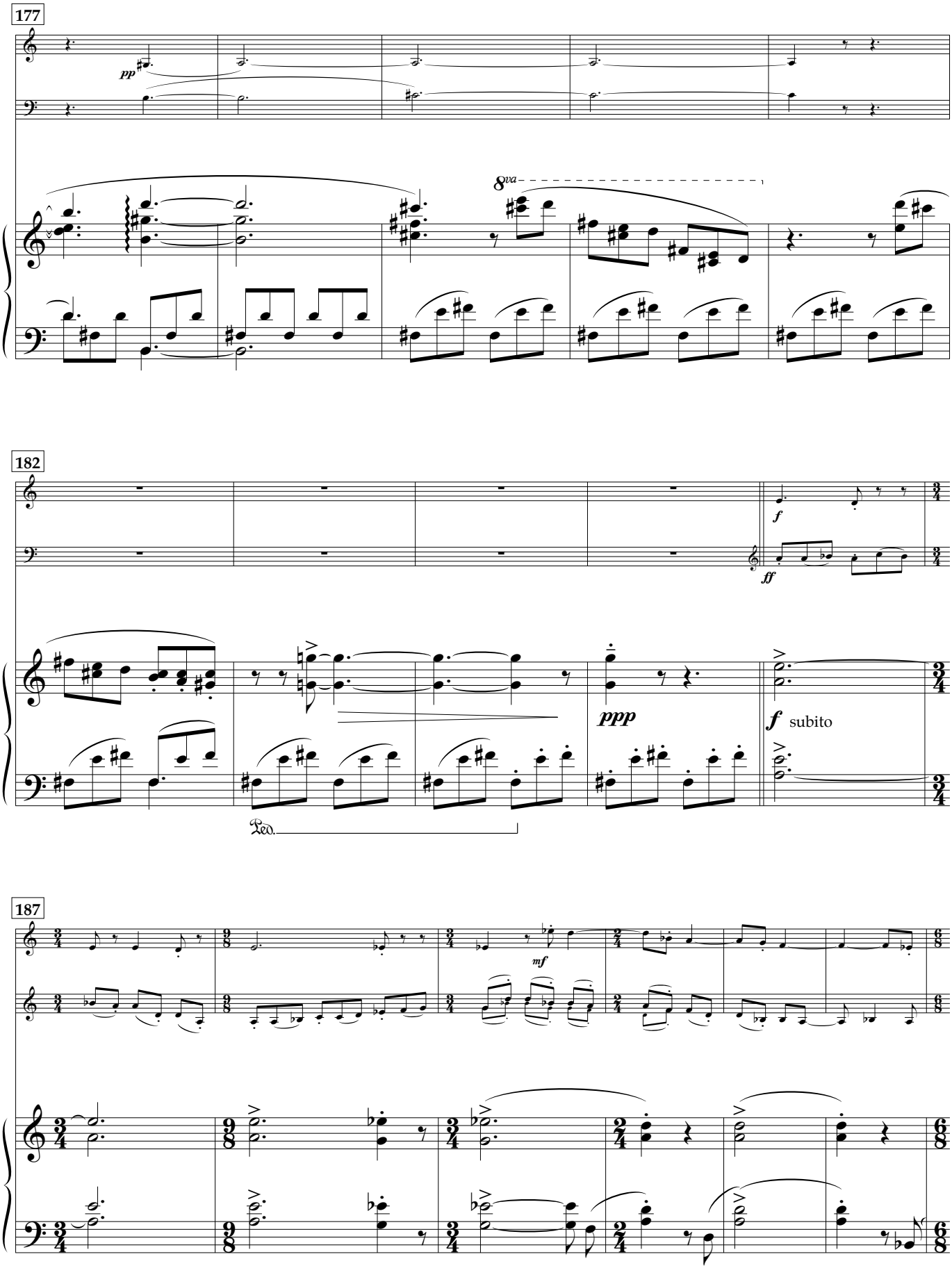

109
mp

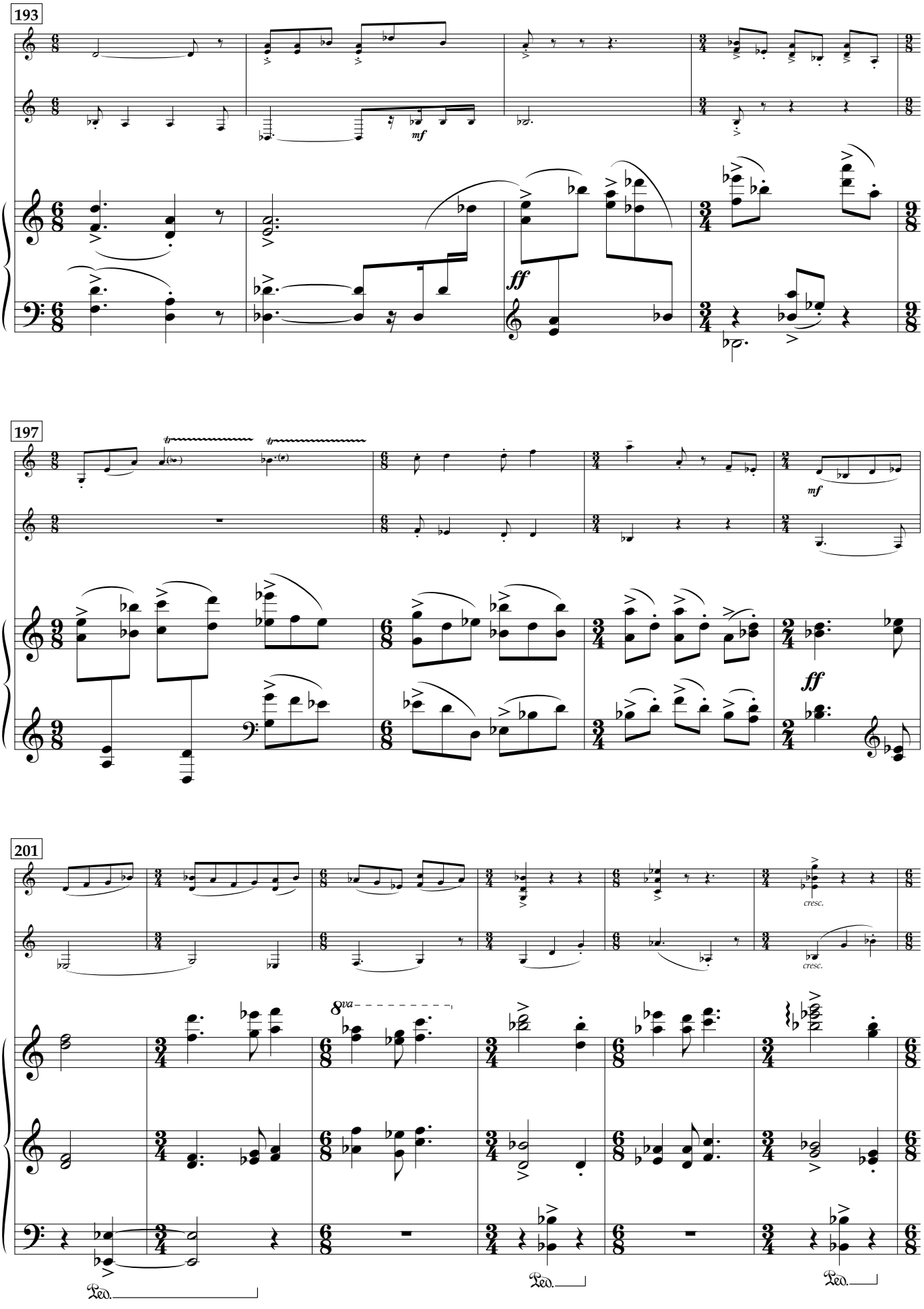

115
pp
pp
p

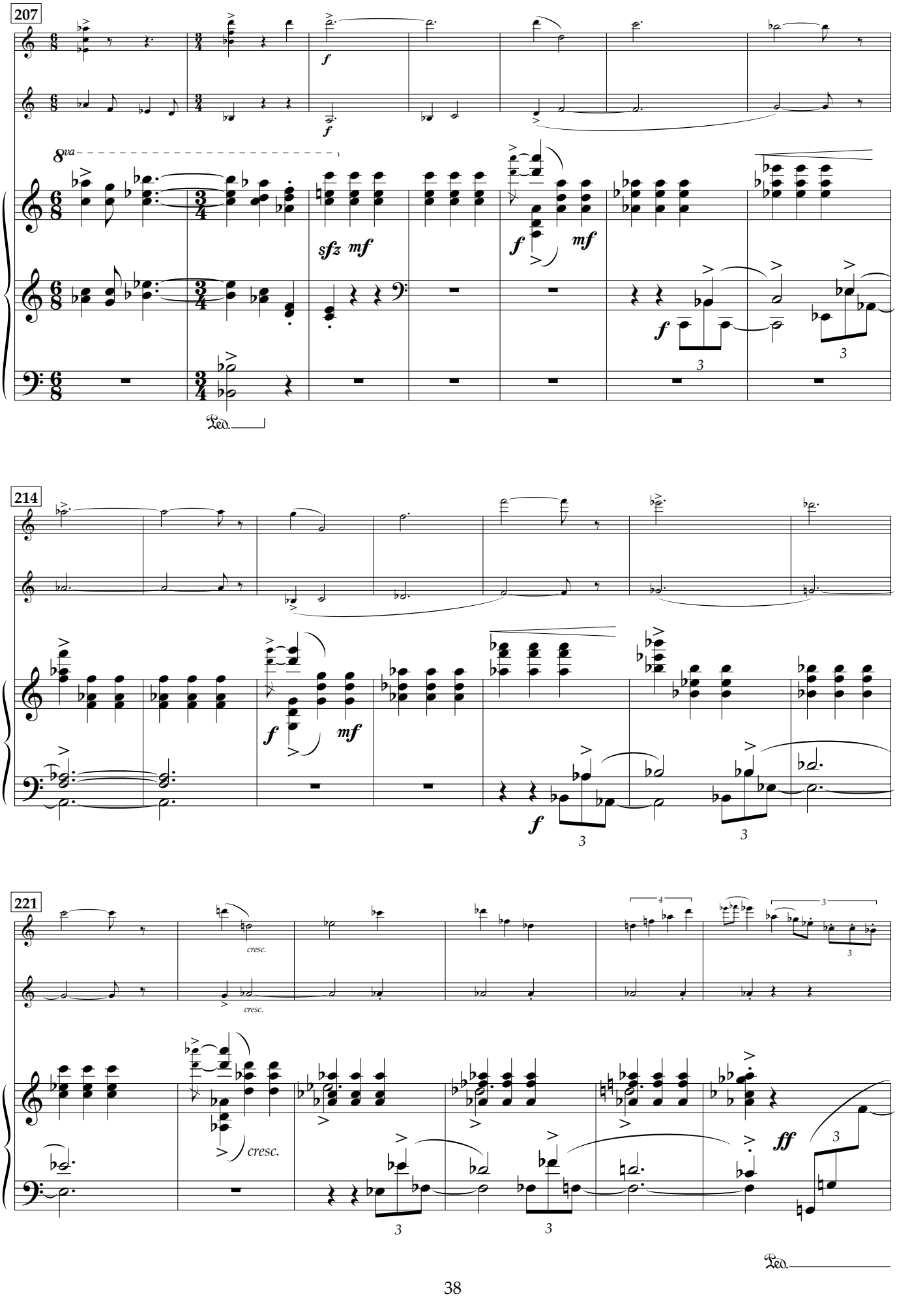

122
p
p
pp
mp
128
mp
pp
mp
pp
mp
pp
134
mp
pp
pp
R.H. to the fore
poco f

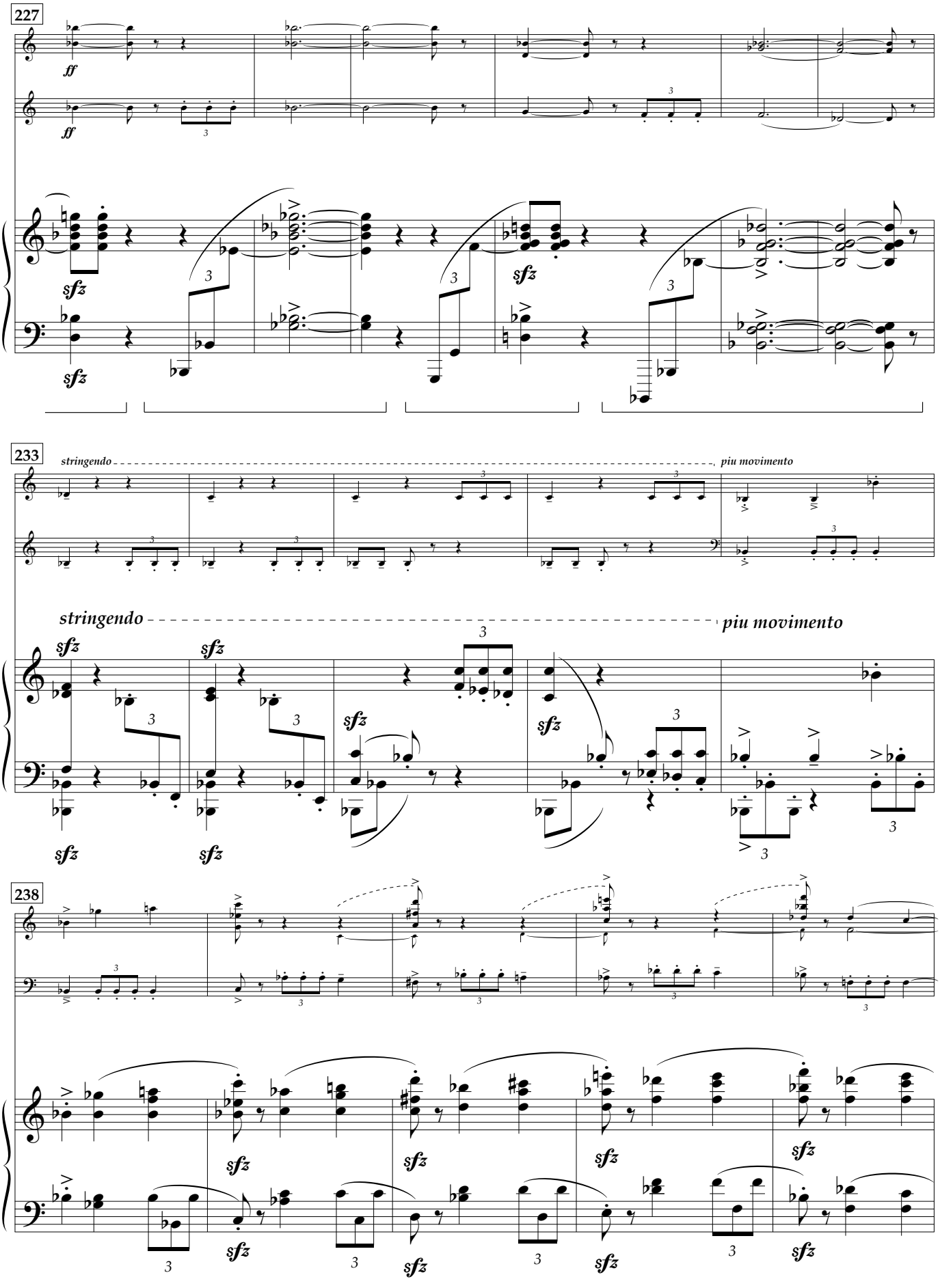

141
poco f
mp
147
dim. poco a poco
153
dim. poco a poco
dim. poco a poco
molto Ped. (non sempre)

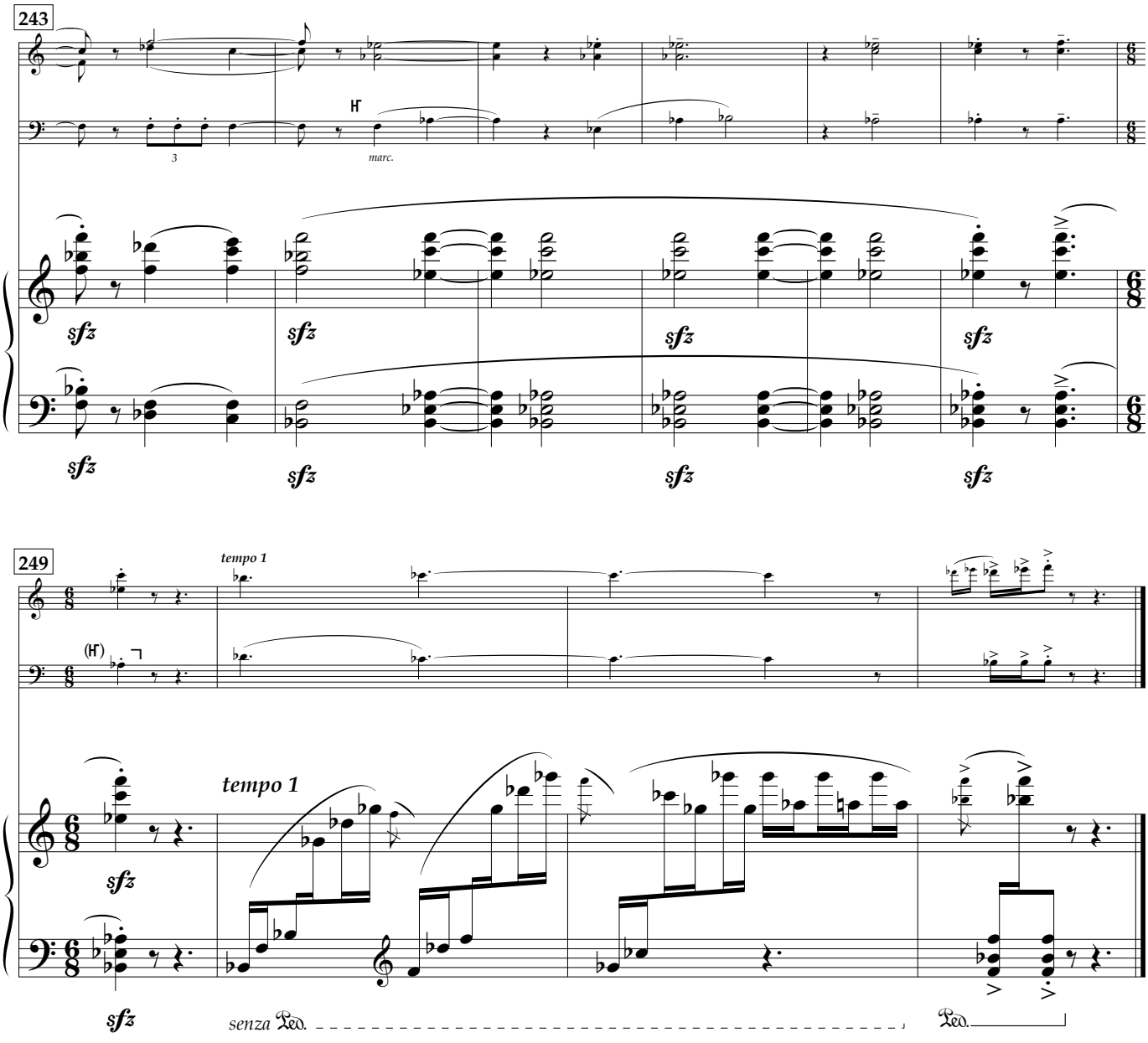

159
pp
pp
pp sempre
165
susurrando
171
pp


177
pp
8va
182
f
ff
ppp
f subito
Ped.
187
mf


193
mf
ff
197
mf
ff
201
cresc.
cresc.
8va
Ped.
Ped.
Ped.


207
8va
sfz mf
f
mf
f
3
Ped.
214
f
mf
f
3
3
221
cresc.
cresc.
cresc.
ff
3
3
3
Ped.


227
ff
ff
sfz
sfz
sfz
233
stringendo
piu movimento
stringendo
piu movimento
sfz
sfz
sfz
sfz
sfz
sfz
238
sfz
sfz
sfz
sfz
sfz


243
marc.
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz

249
tempo 1
tempo 1
sfz
sfz
senza Ped.
Ped.

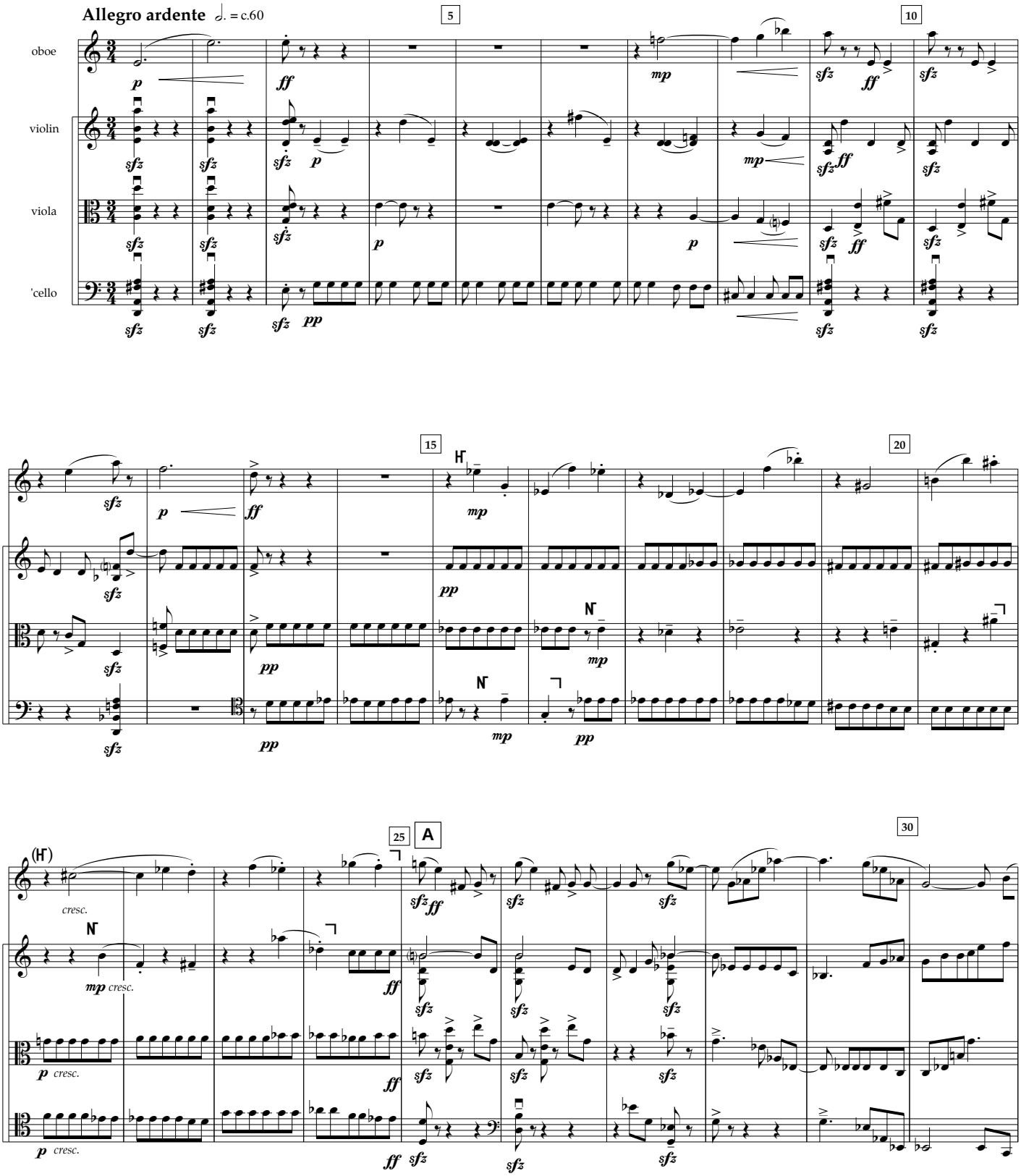
Quartet

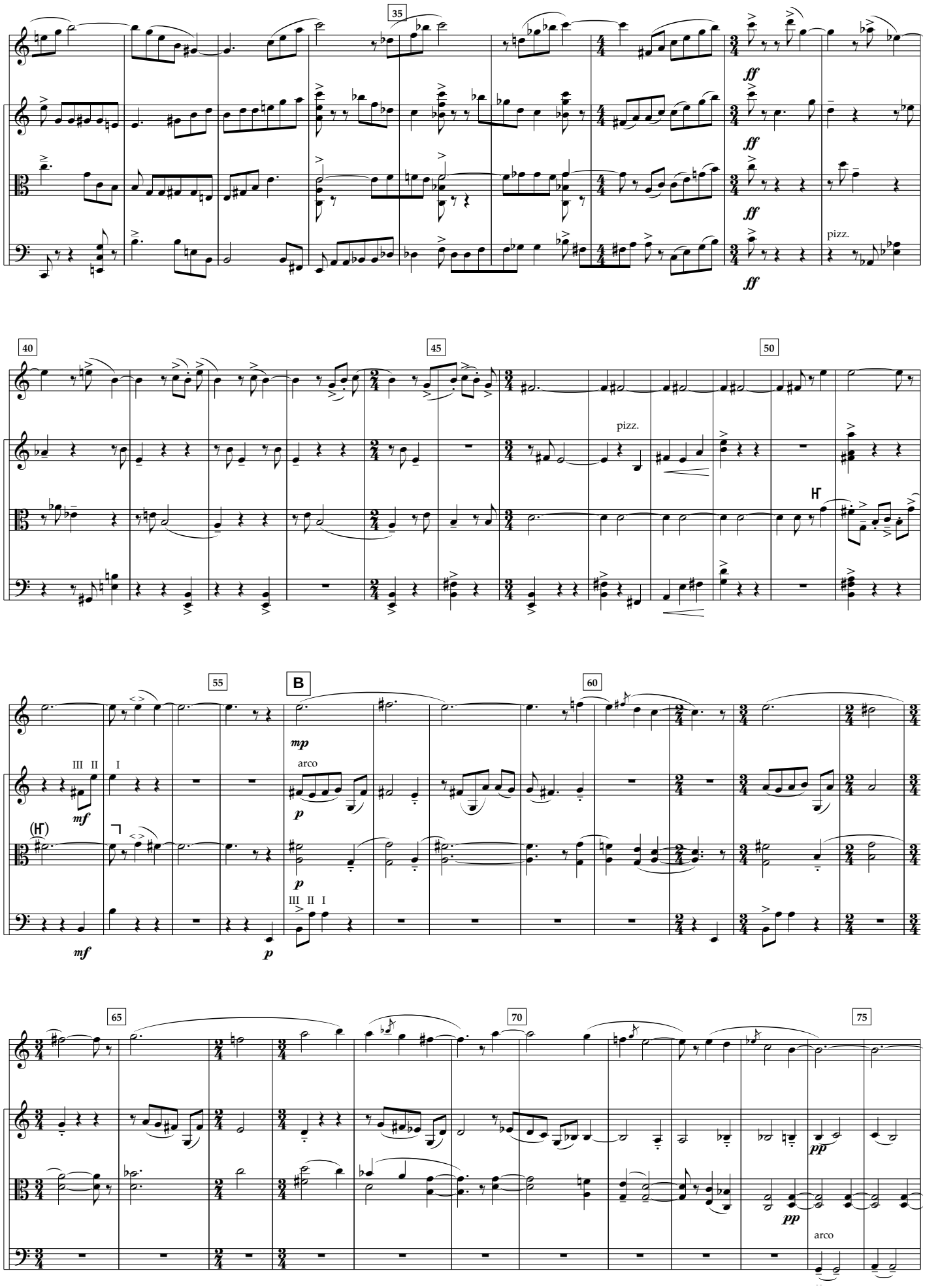
for oboe, violin, viola and 'cello

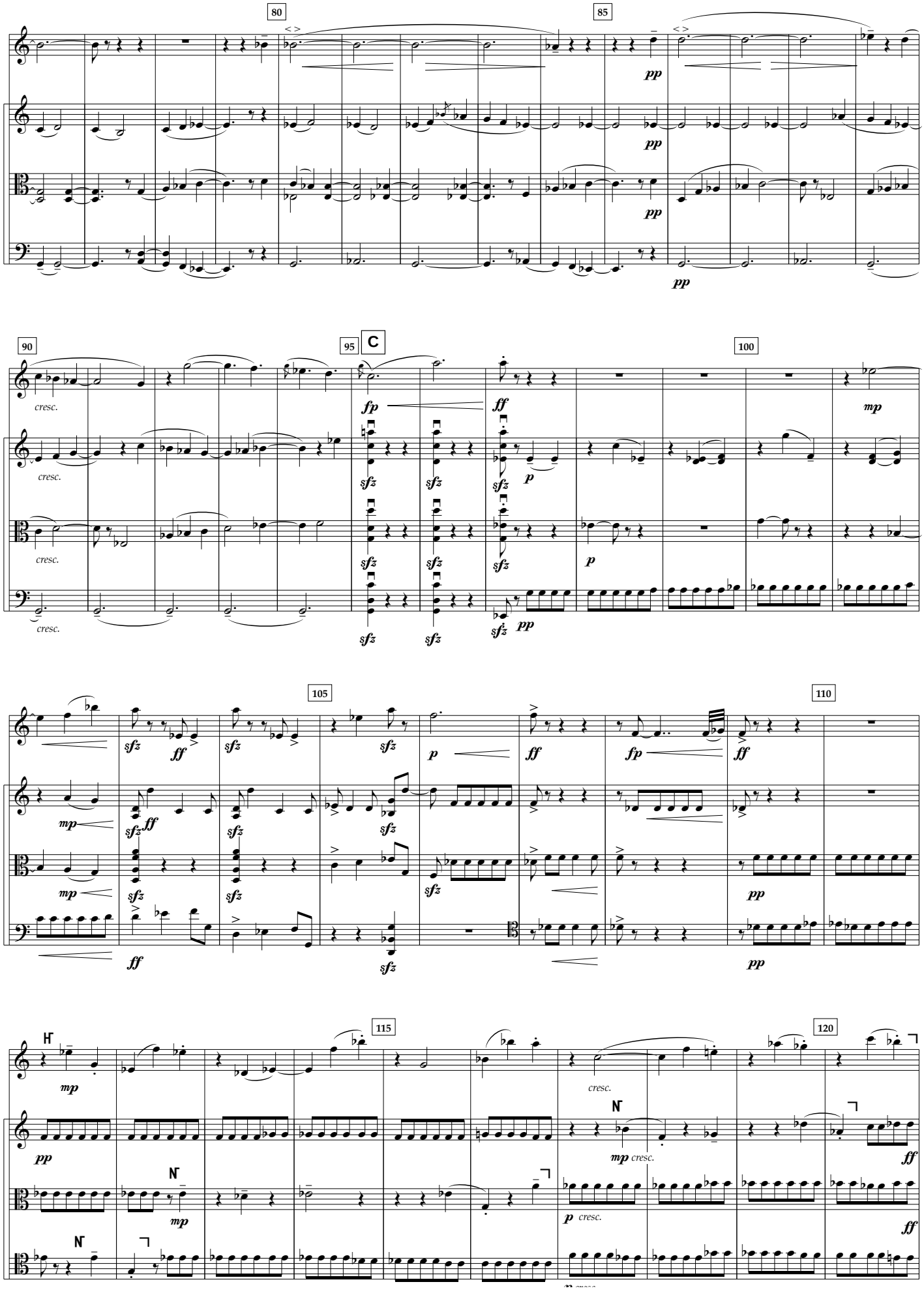
Dedicated to the memory of Jiri Tancibudek

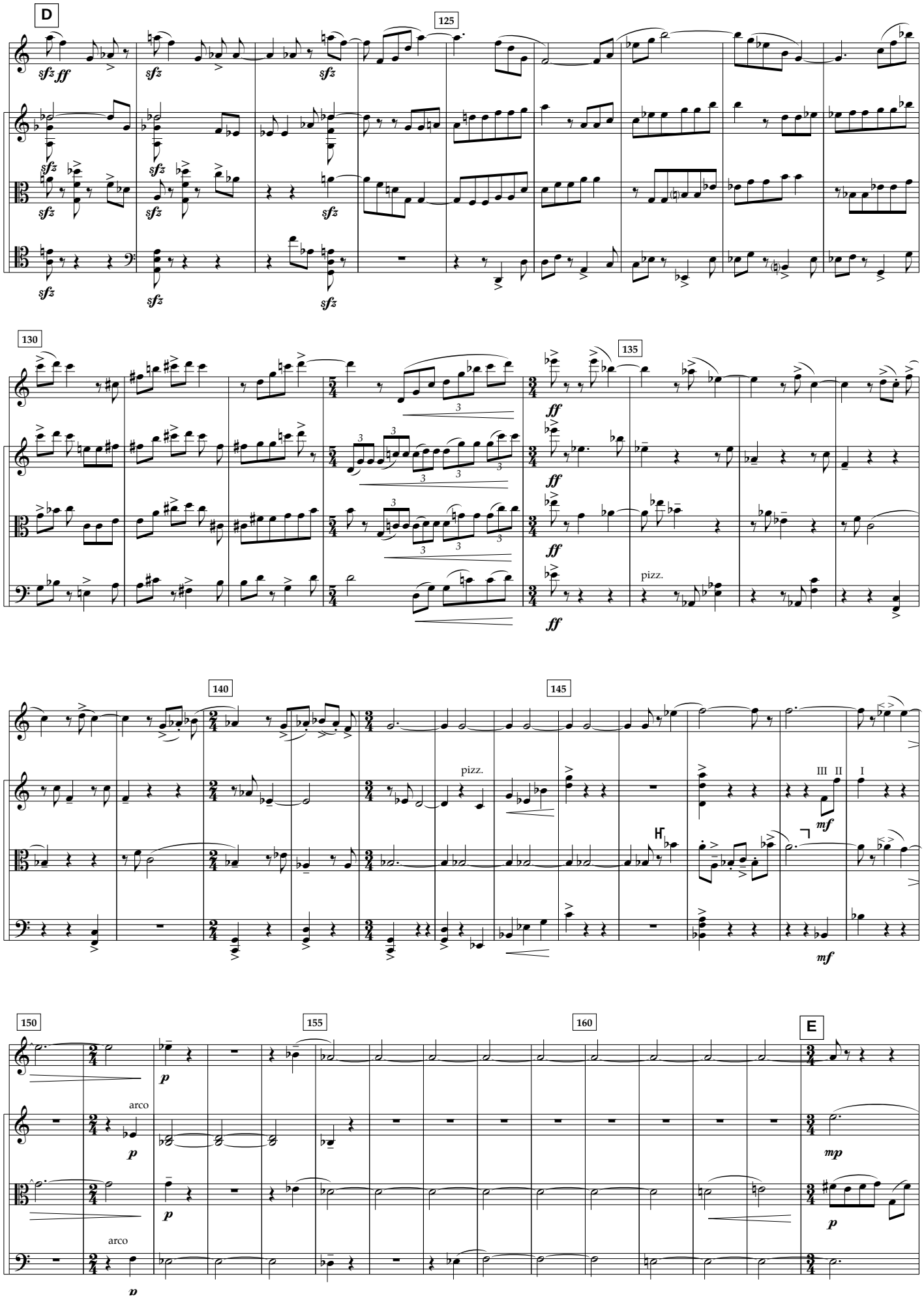
John Polglase

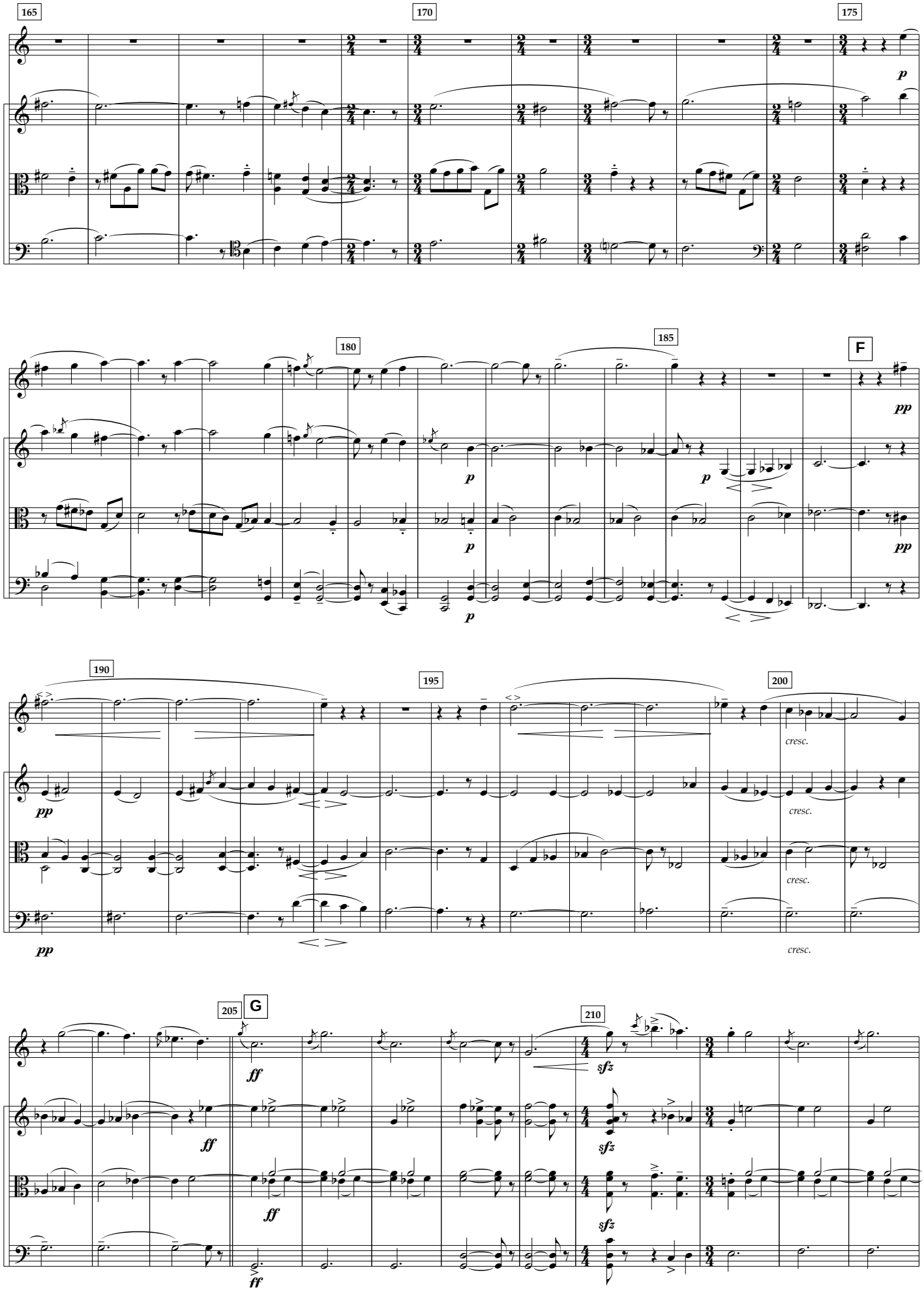
I

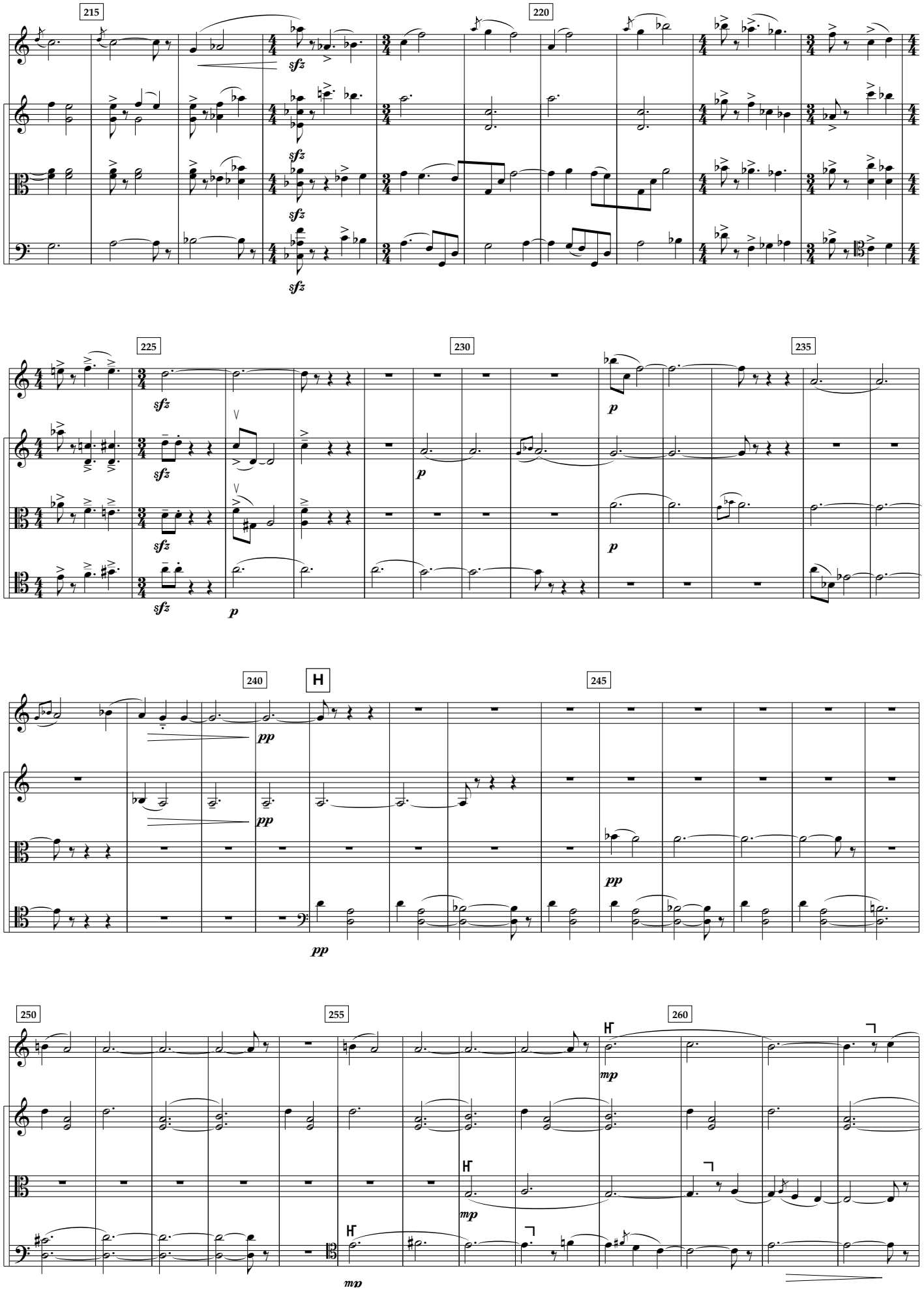


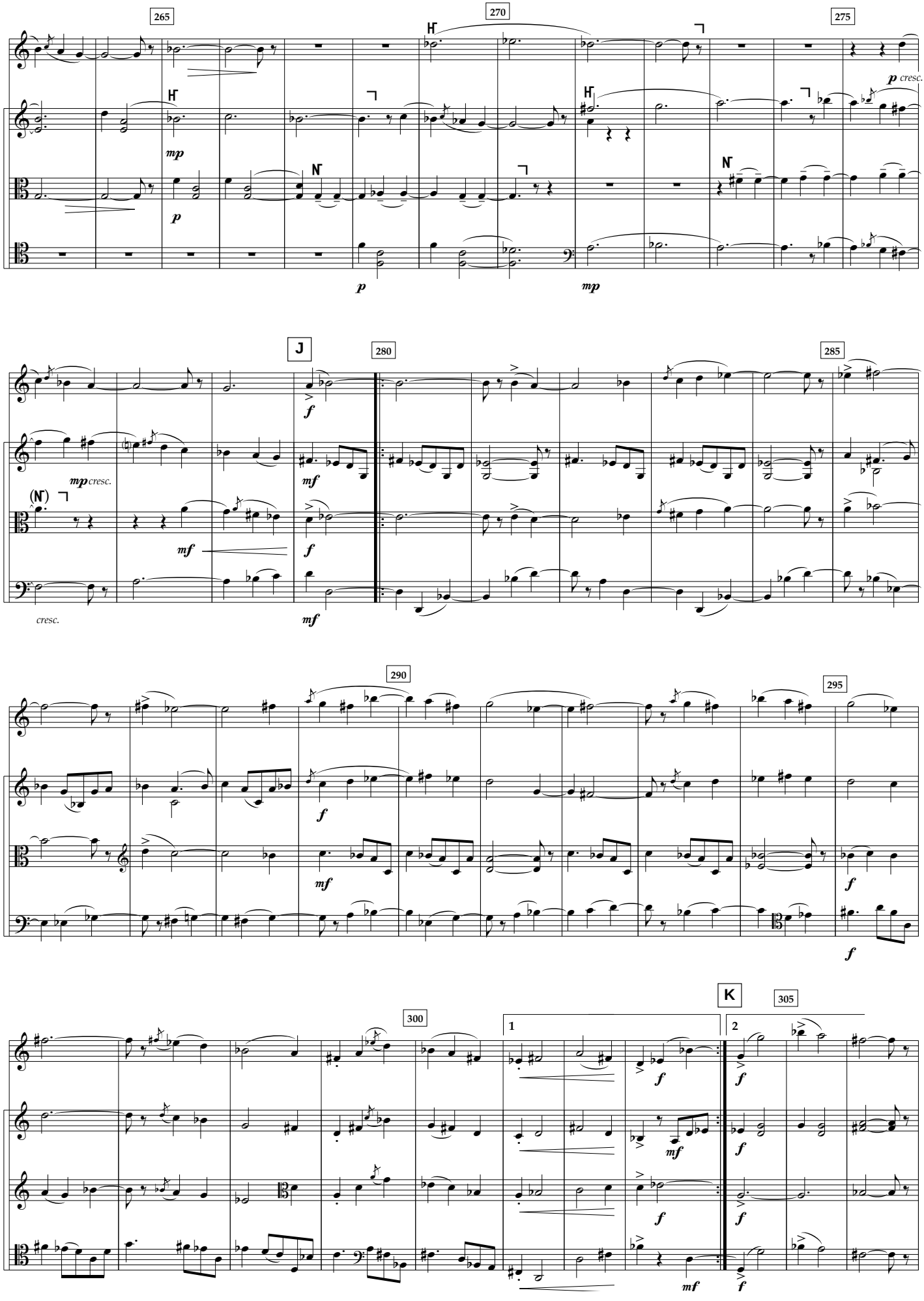

35
ff
pizz.
40
45
50
pizz.
55
B
60
mp
arco
p
mf
III II I
65
70
75
pp
arco

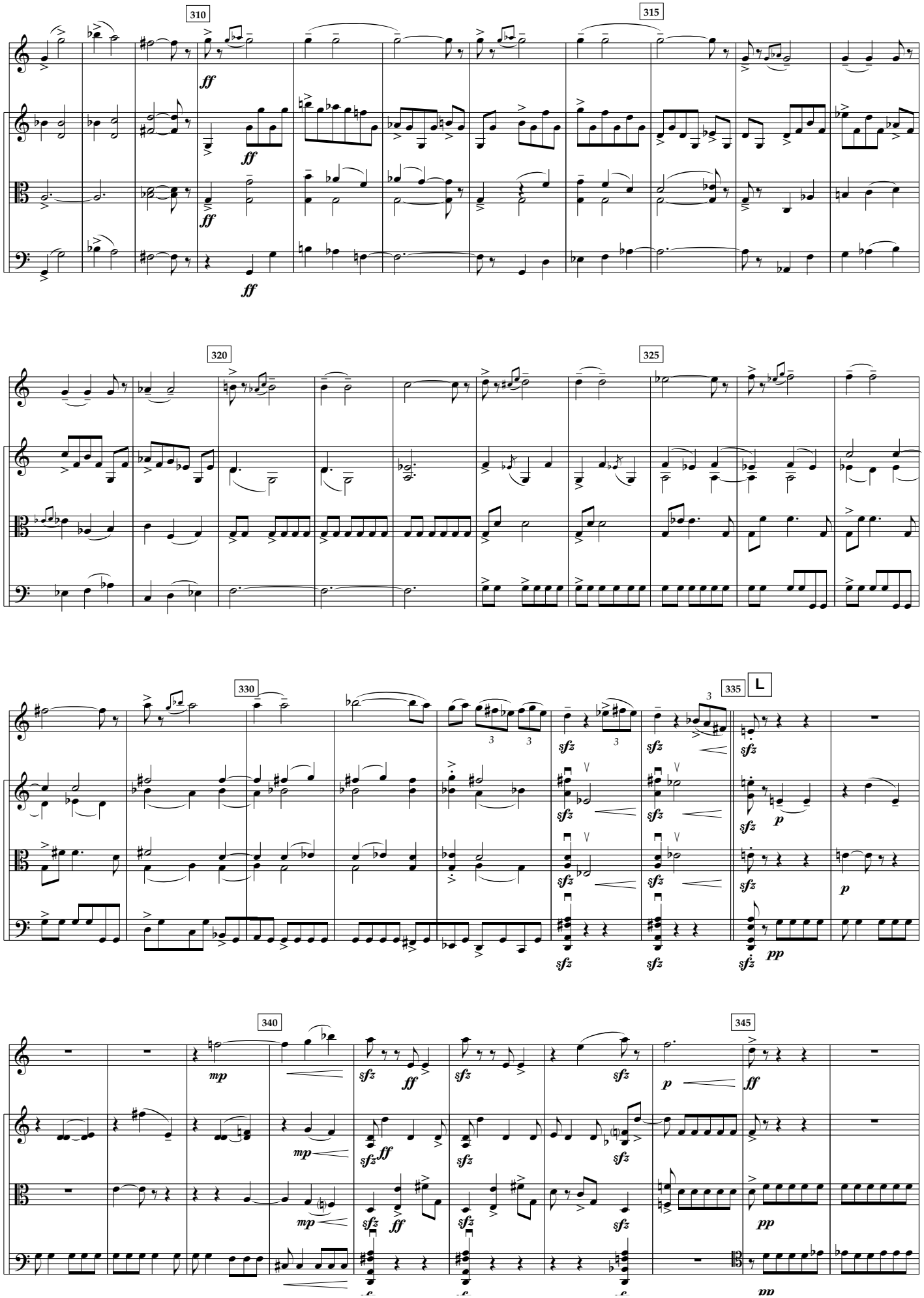

80
85
90
95
C
100
105
110
115
120
pp
cresc.
fp
ff
sfz
p
mp
mf
N

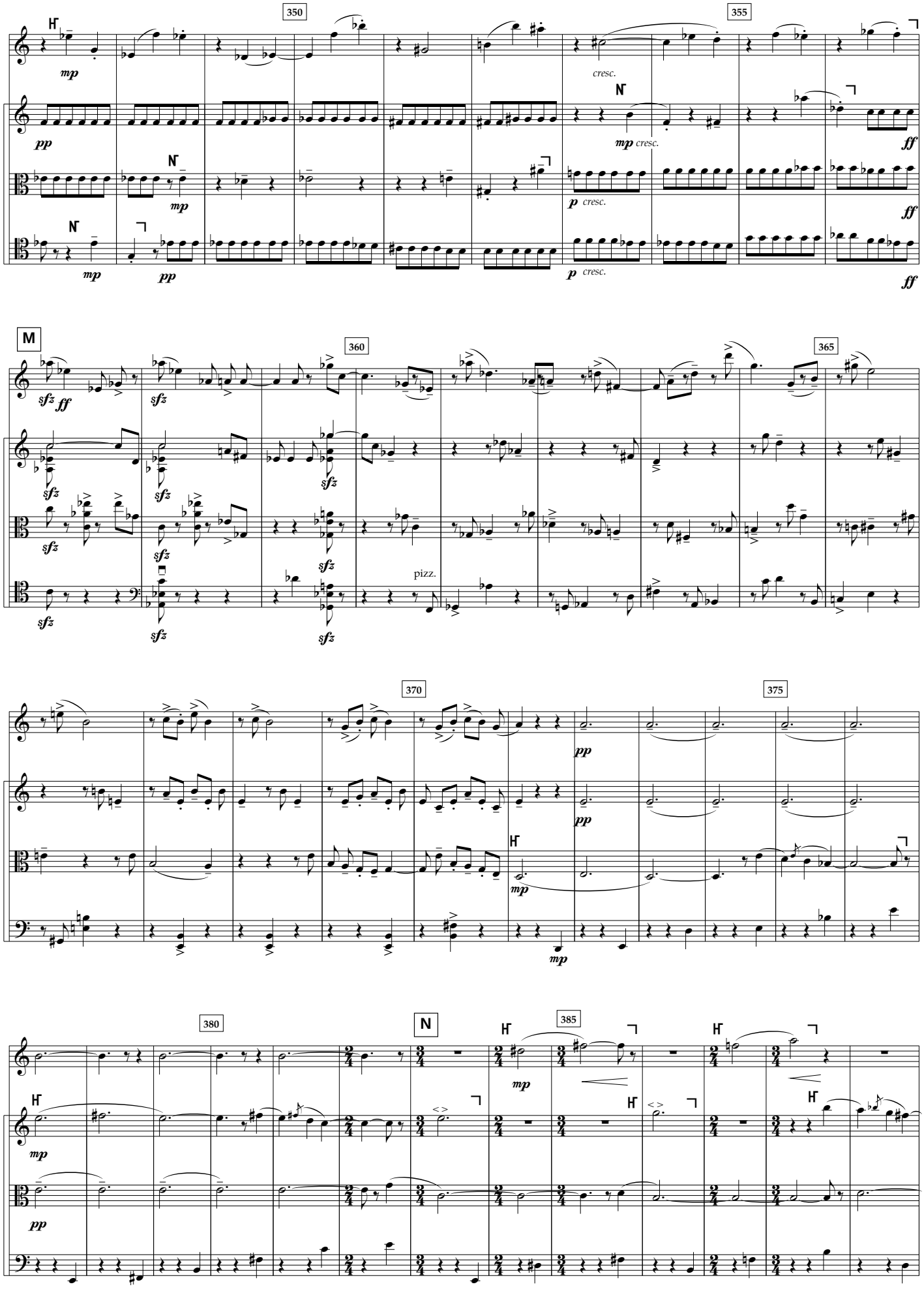

D
125
130
135
140
145
150
155
160
E
pizz.
arco
III II I

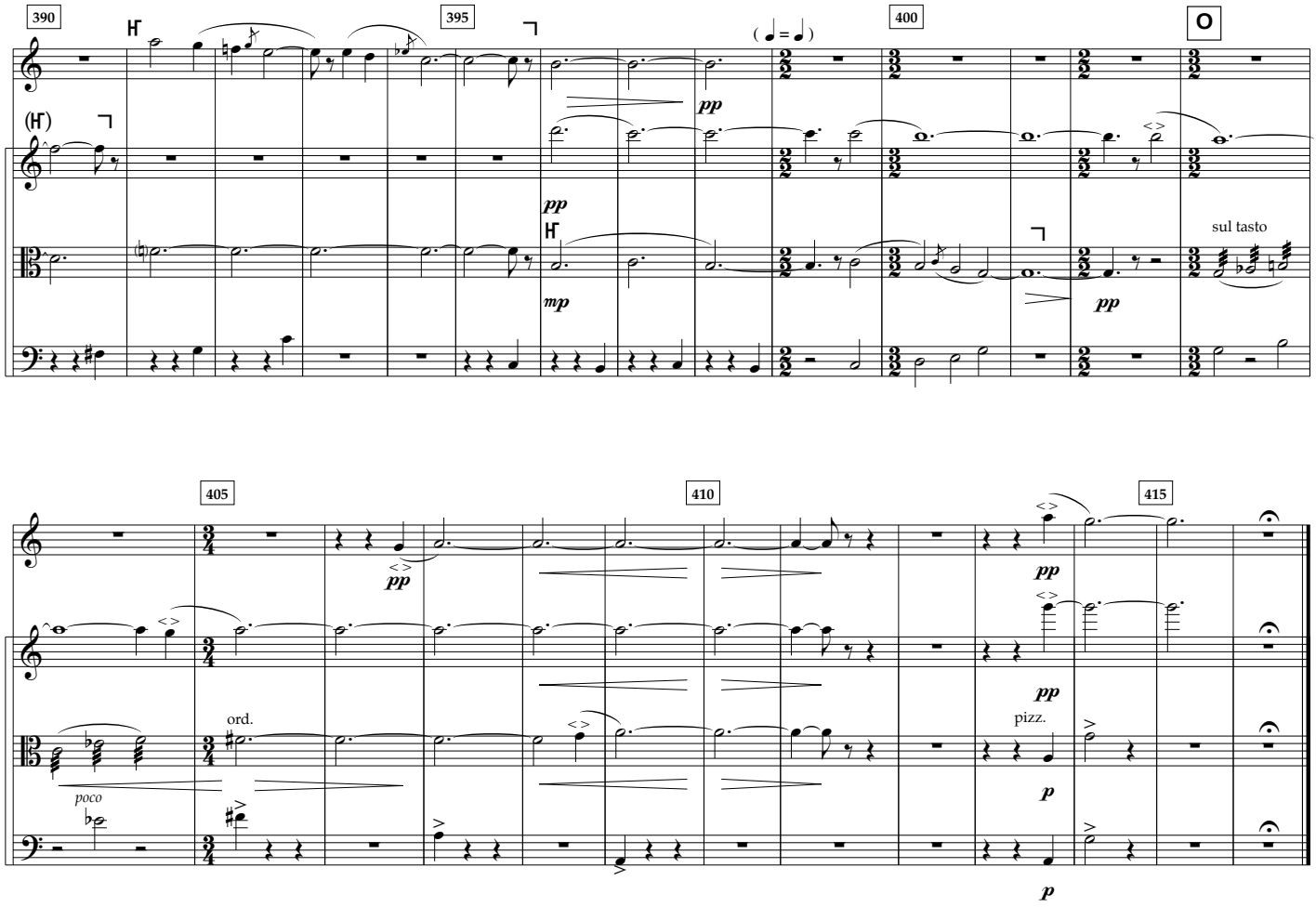

165
170
175
180
185
F
190
195
200
205
G
210
p
pp
ff
sfz
cresc.


215
220
sfz
225
230
235
p
240
H
pp
245
250
255
260
mp


265
270
275
p cresc.
mp
p
p
mp
J
280
285
mp cresc.
mf
f
mf
f
cresc.
mf
290
295
f
mf
f
f
300
1
K
2
305
f
mf
f
f
f
mf
f

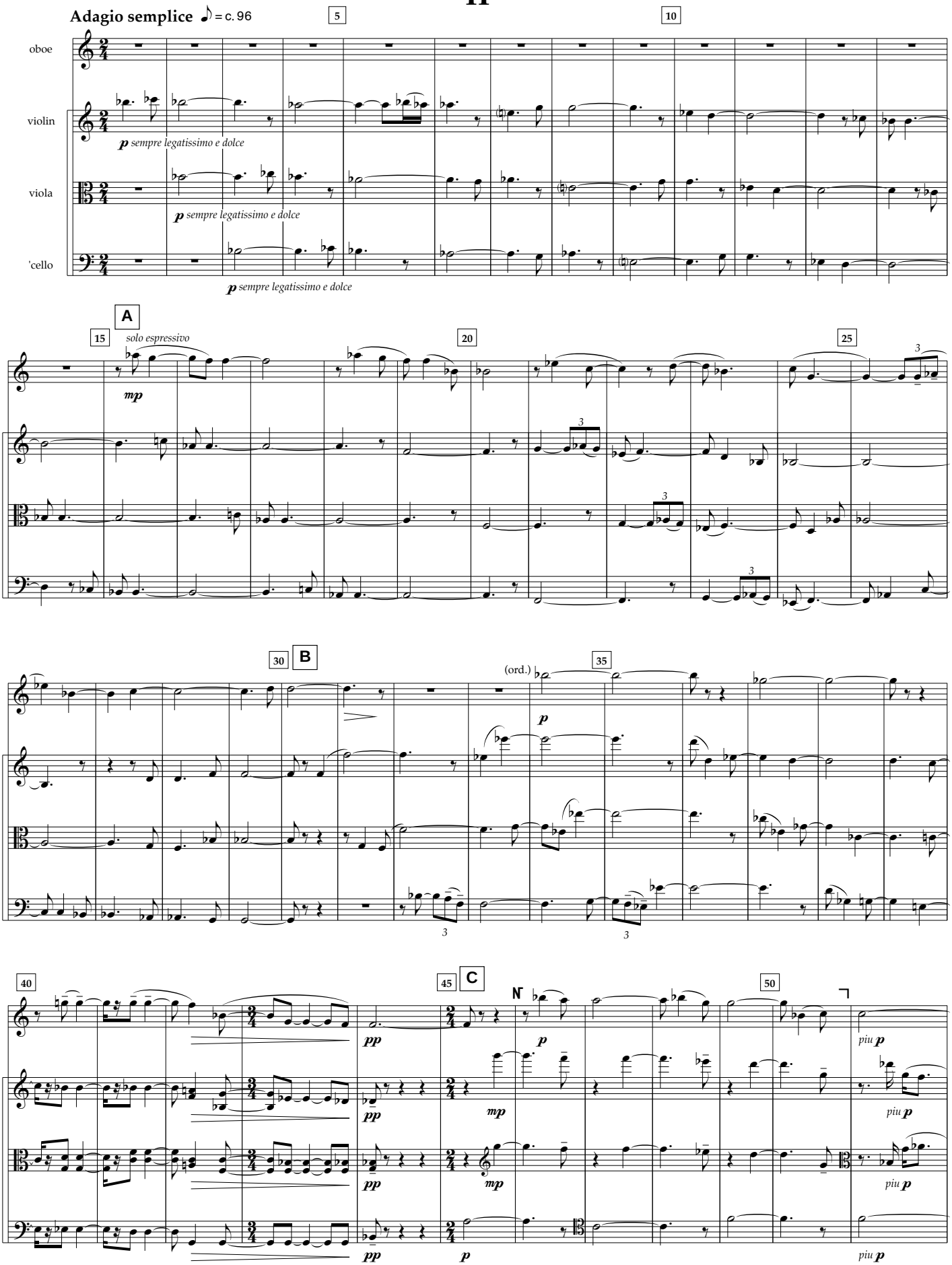

310
315
320
325
330
335
L
340
345
ff
mp
sfz
p
pp

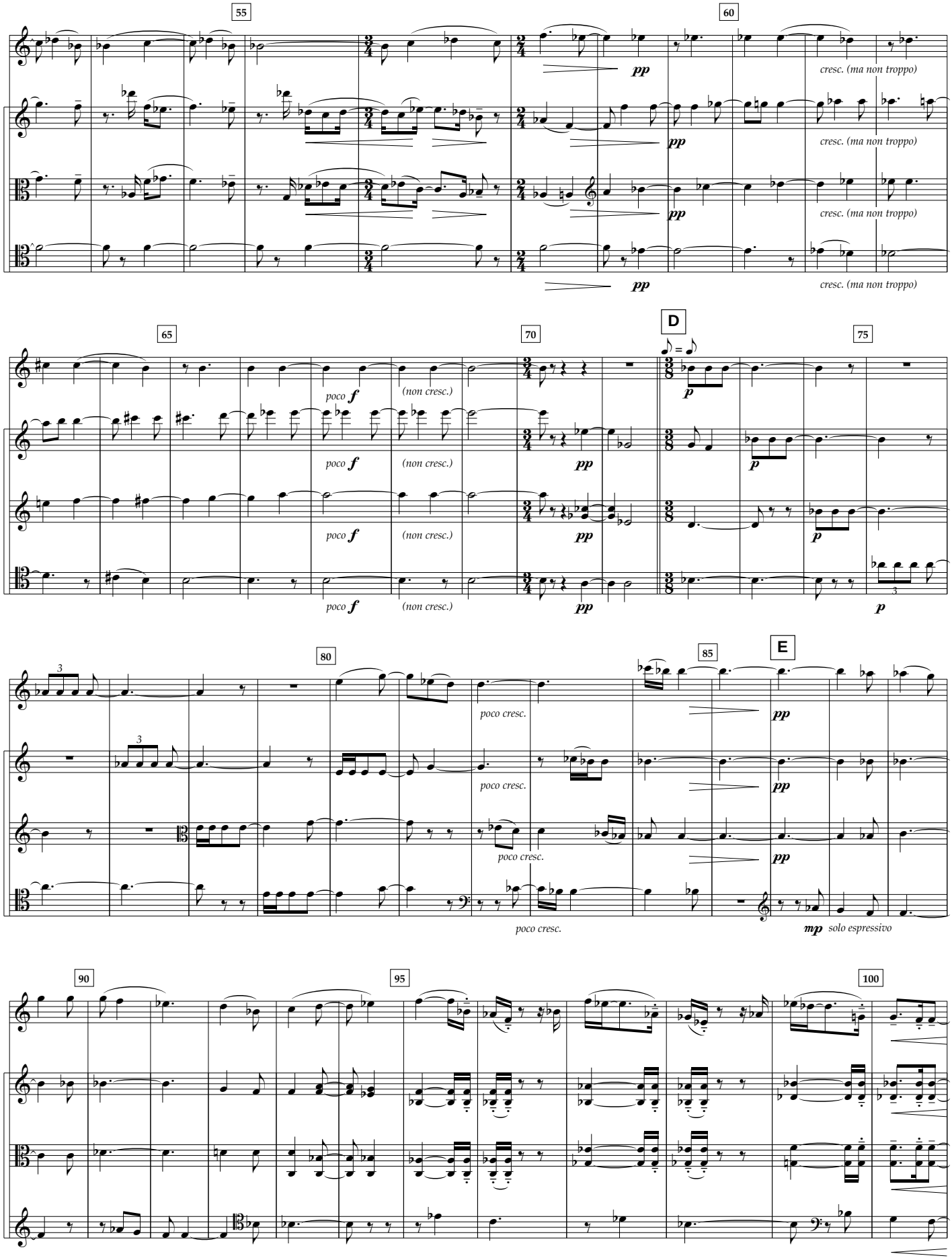

350
355
M
360
365
370
375
380
N
385
mp
pp
ff
sfz
cresc.
pizz.

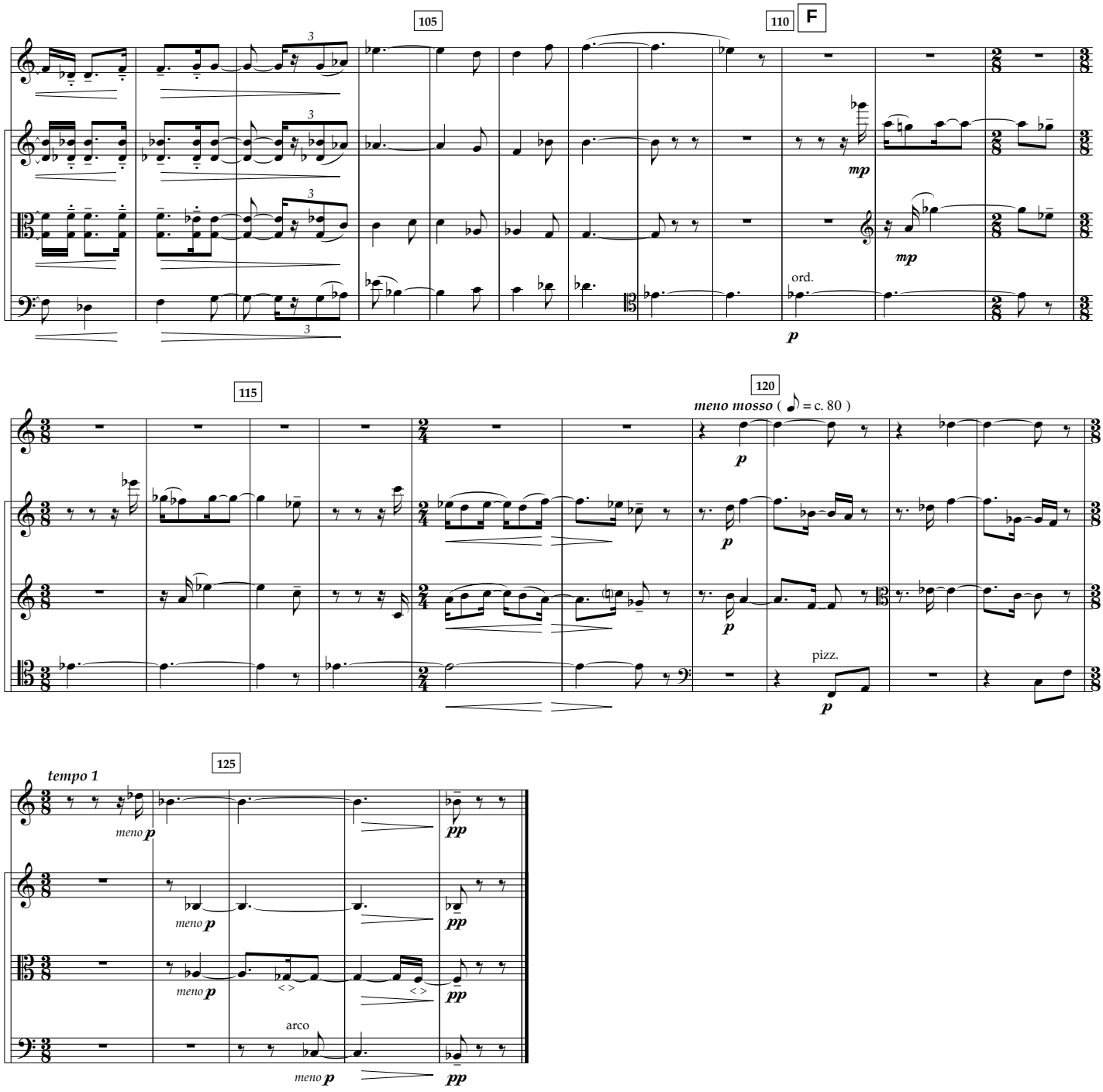

390
395
400
O
pp
mp
sul tasto
405
410
415
ord.
poco
pizz.
p

II

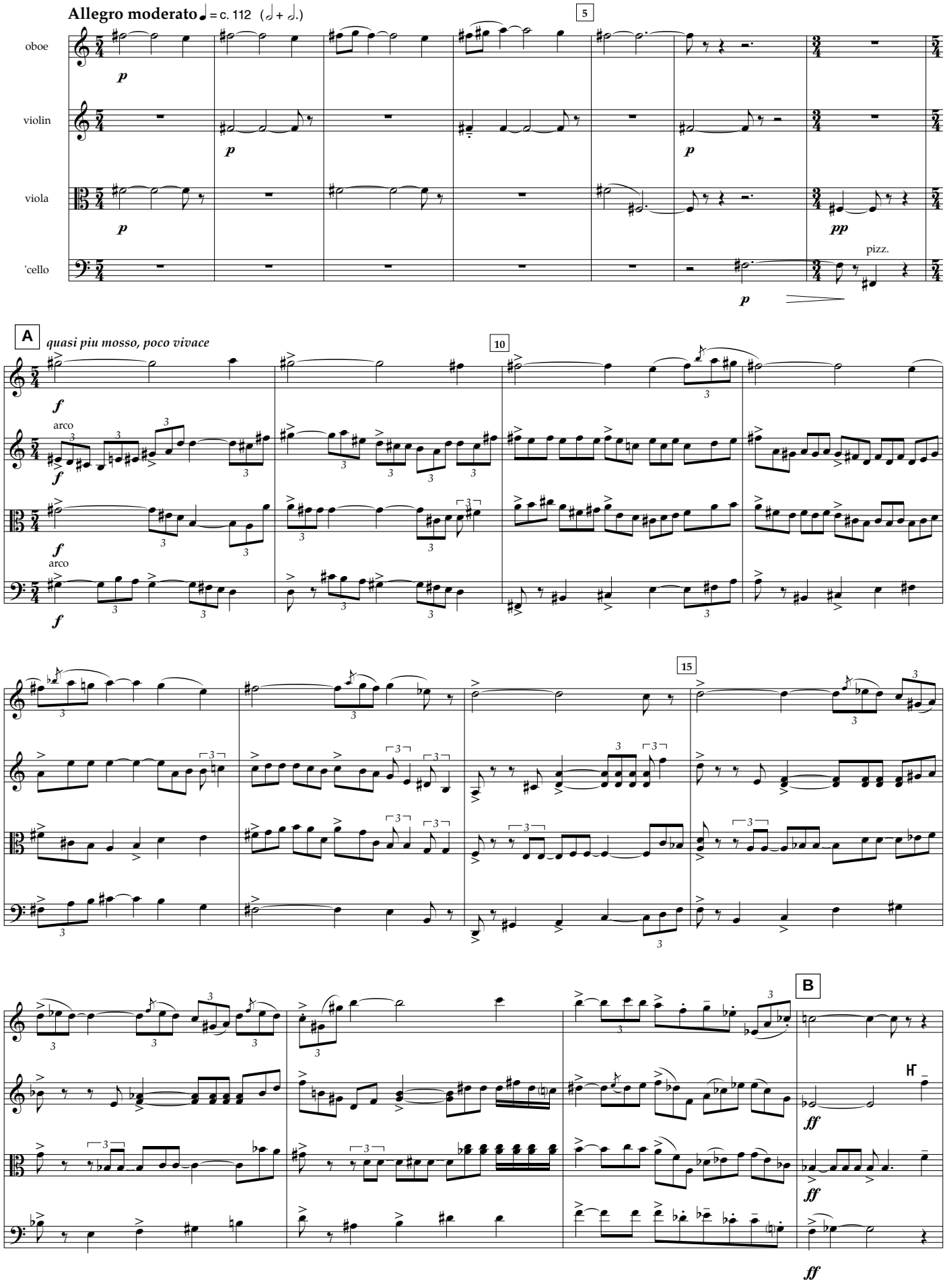
Adagio semplice ♪ = c. 96

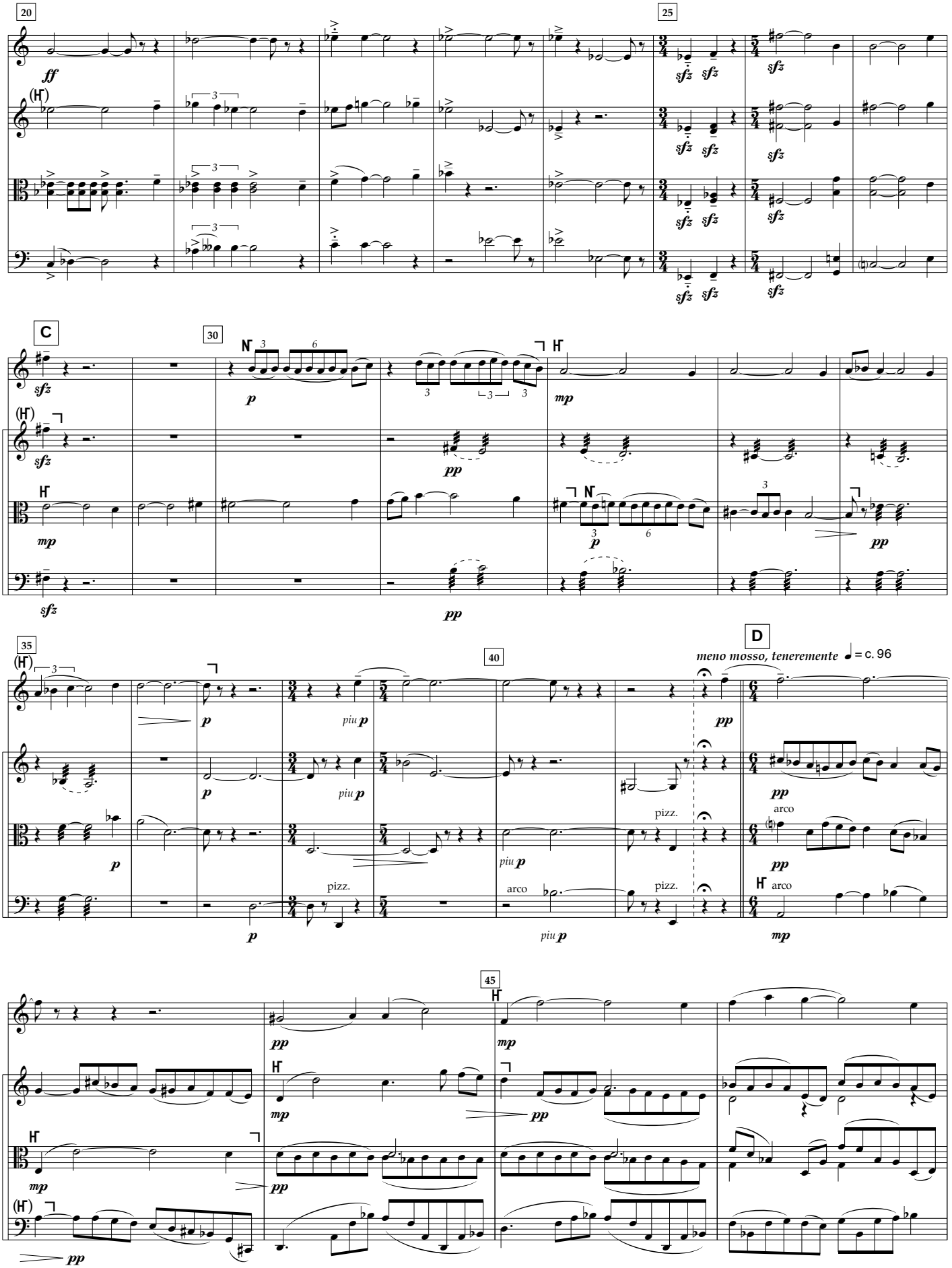


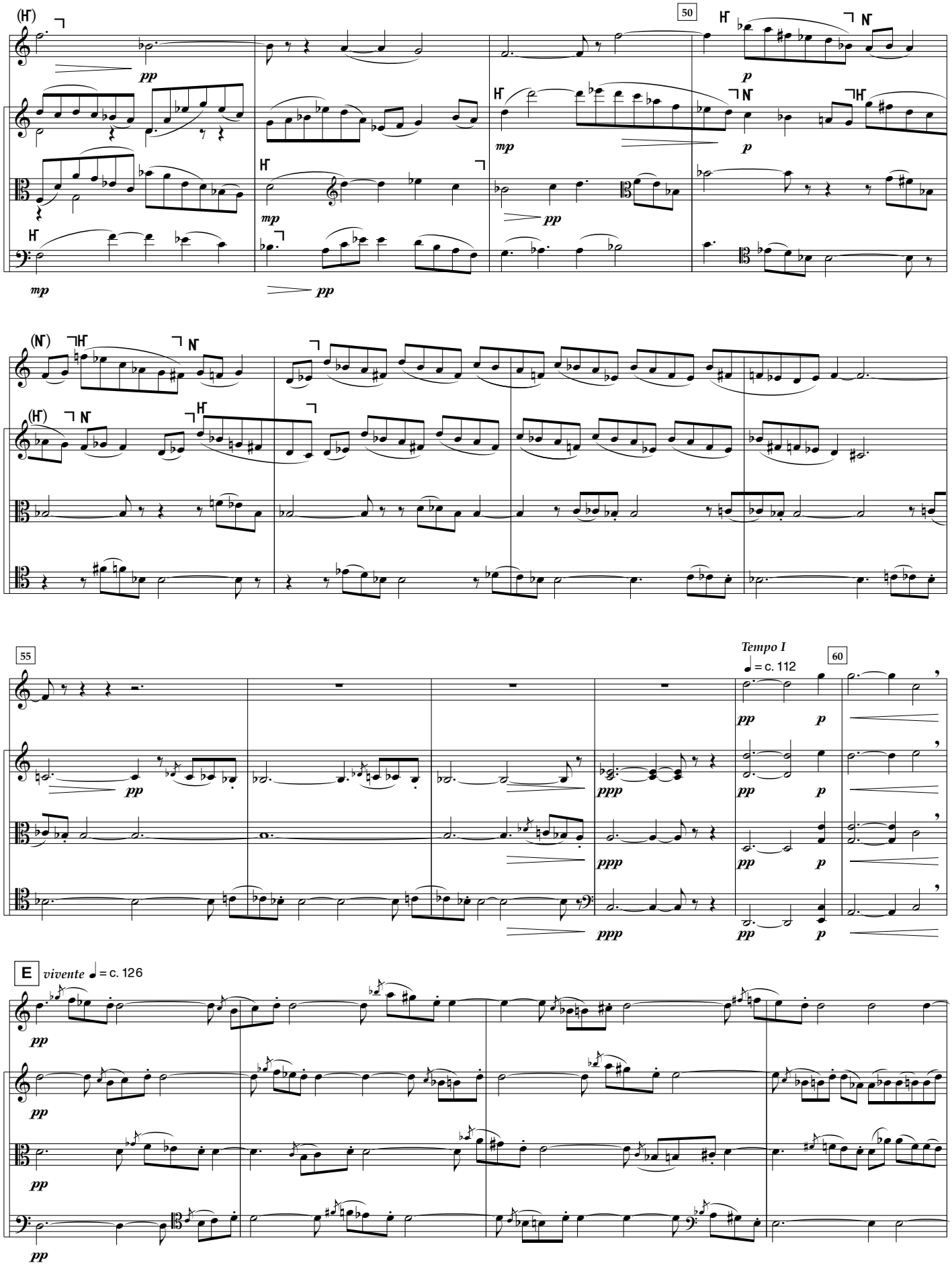

55
60
pp
cresc. (ma non troppo)
65
70
D
75
poco f
(non cresc.)
p
80
85
E
poco cresc.
mp solo espressivo
90
95
100

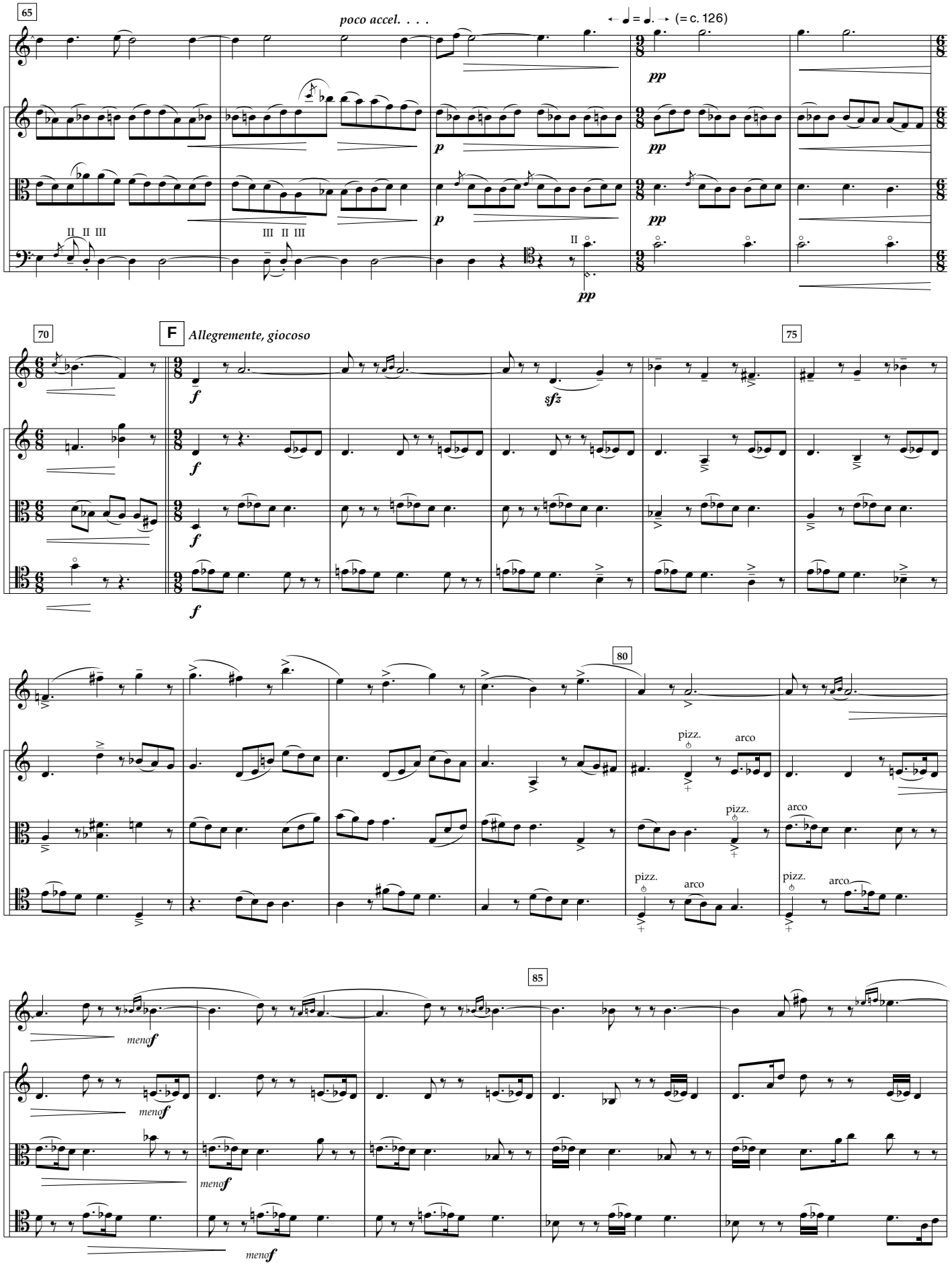

105
110
F
mp
mp
ord.
p
115
120
meno mosso (= c. 80)
p
p
p
pizz.
p
125
tempo 1
meno p
pp
meno p
pp
meno p
pp
arco
meno p
pp

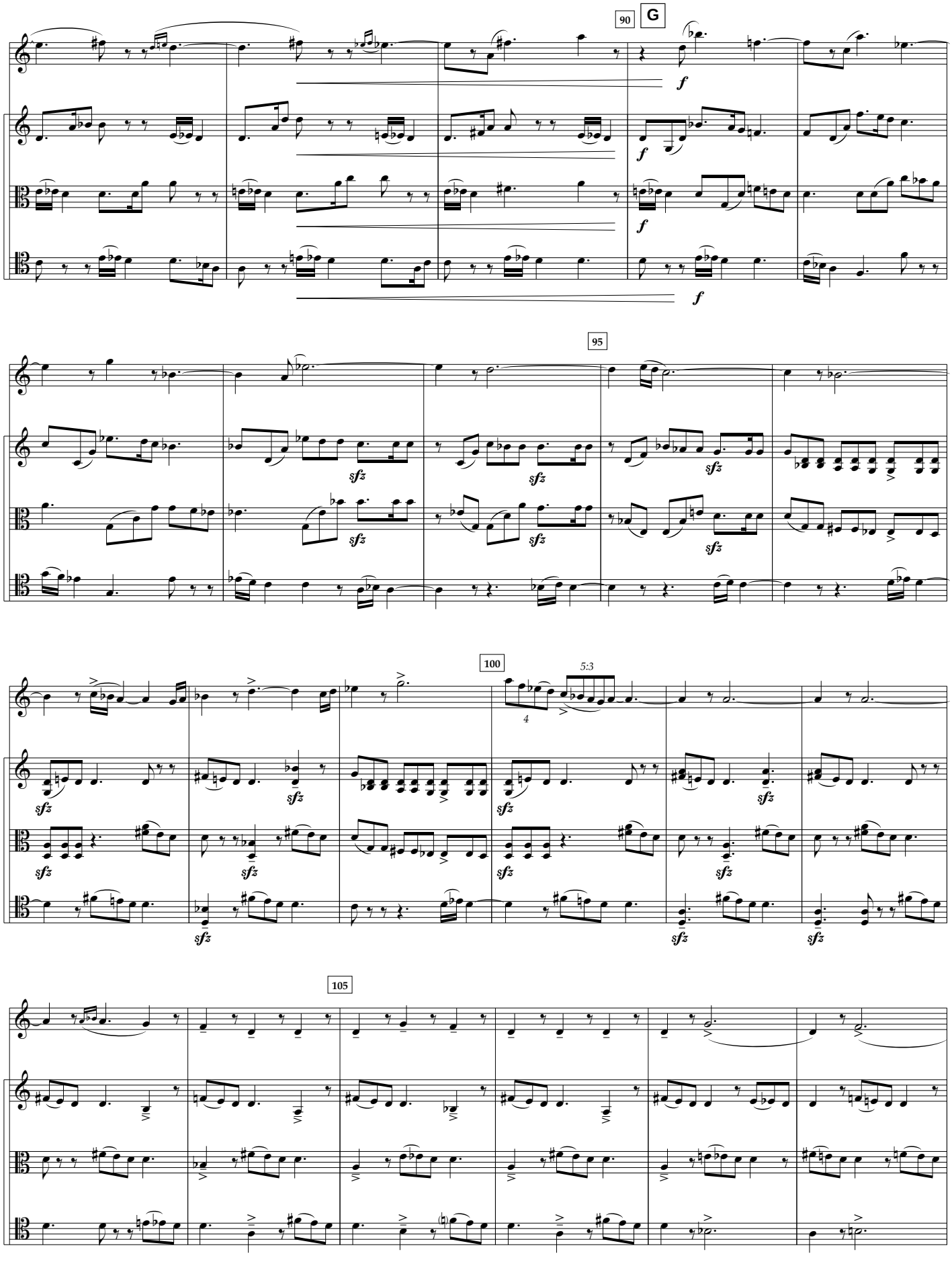
III

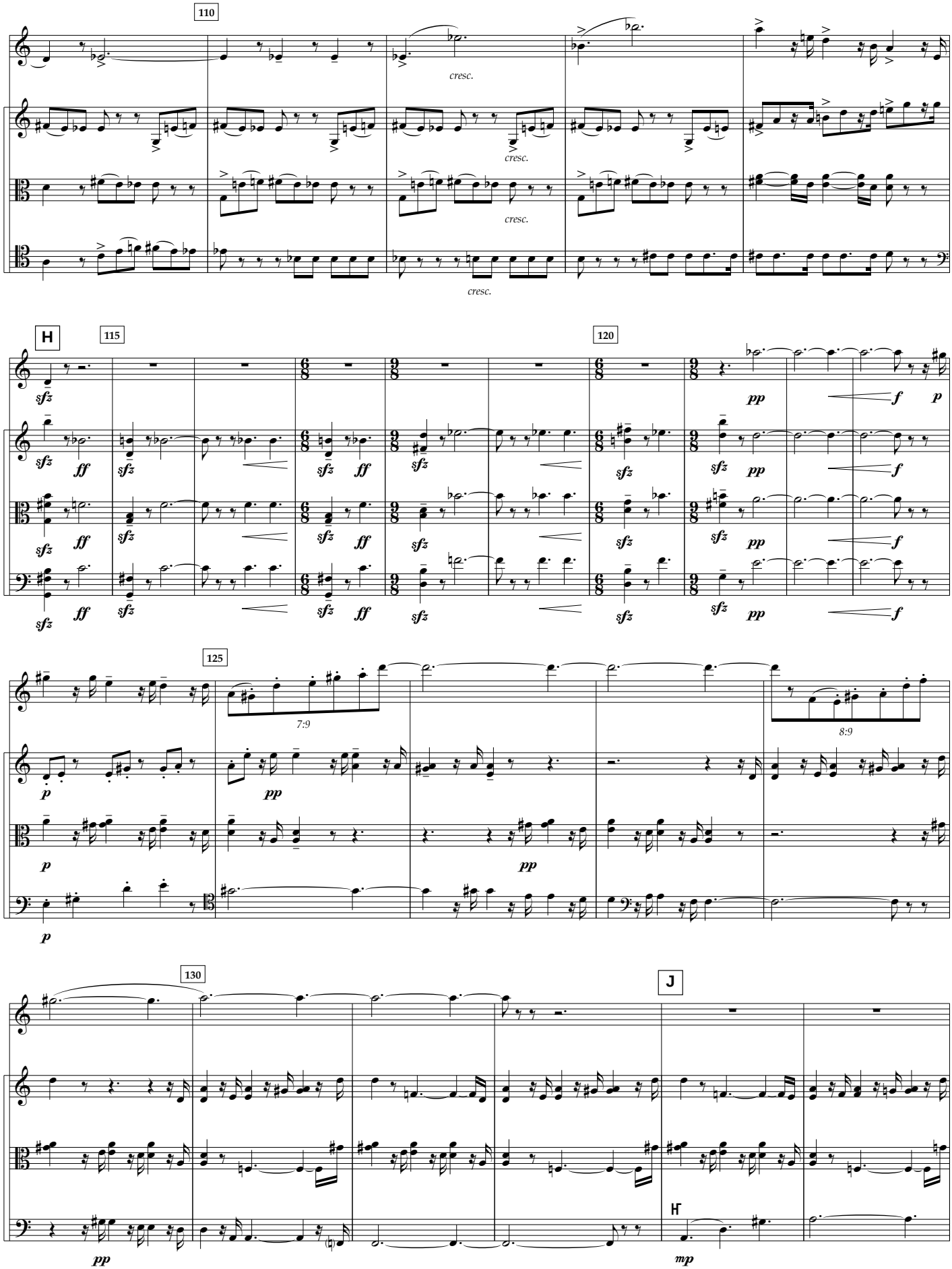

Allegro moderato ♩ = c. 112 (𝅗𝅥 + 𝅗𝅥.)
5
oboe
violin
viola
'cello
p
pp
pizz.
A
quasi piu mosso, poco vivace
10
arco
f
15
B
ff

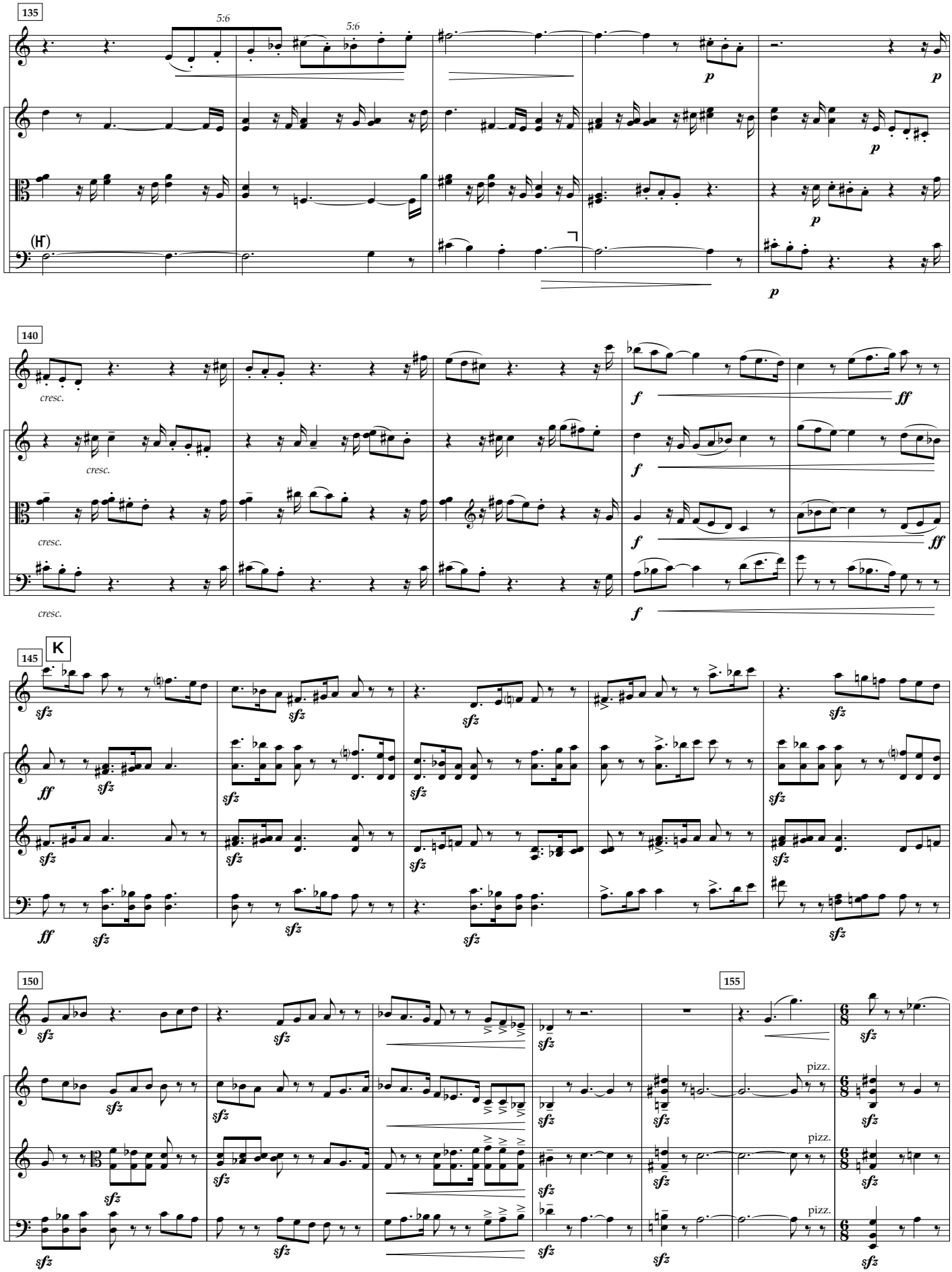

20
25
C
30
35
40
D
meno mosso, teneremente ♩= c. 96
45
ff
sfz
p
mp
pp
piu p
pizz.
arco

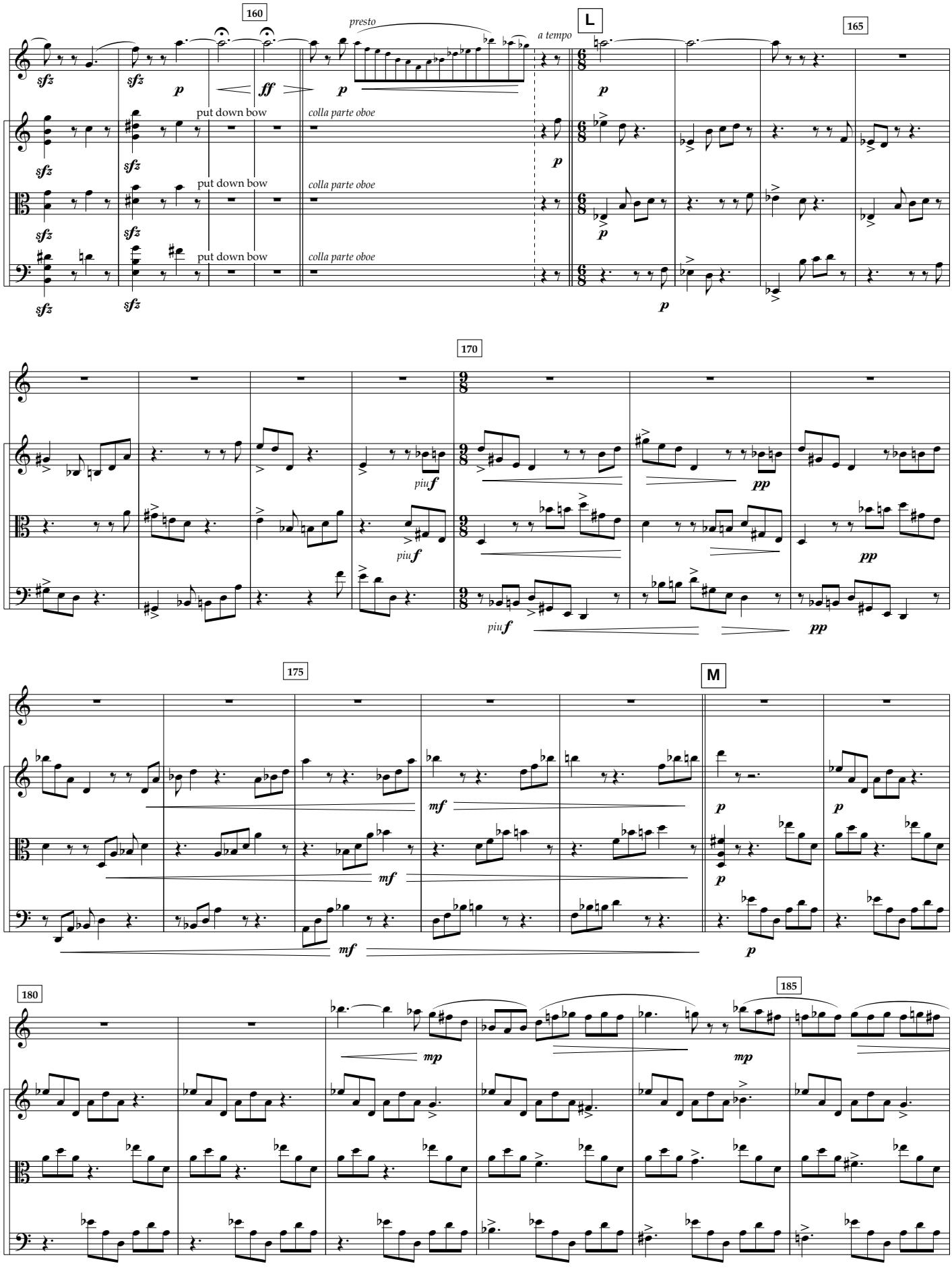

50
Tempo I
= c. 112
55
60
E
vivente
= c. 126

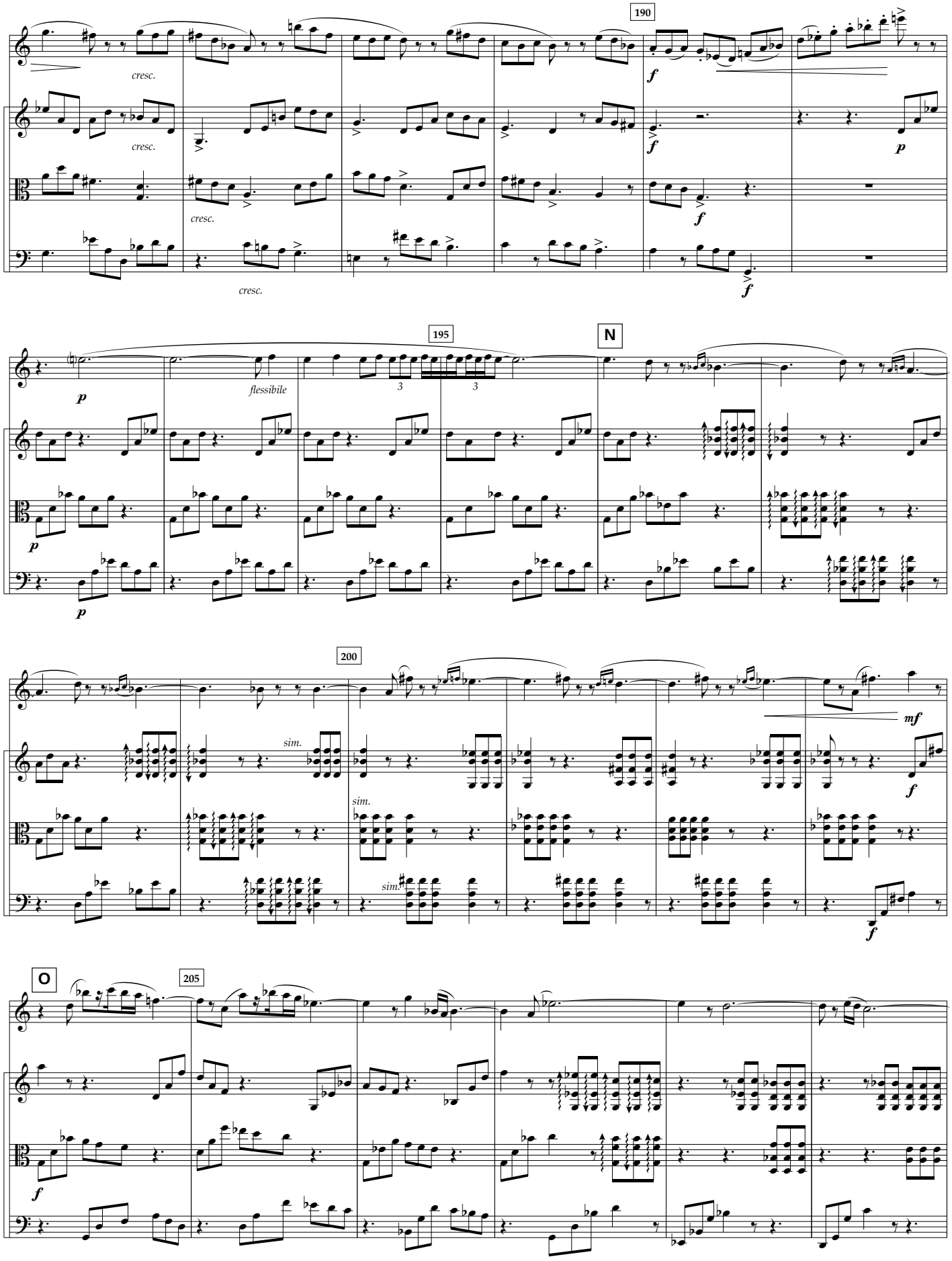

65
poco accel. . . .
(= c. 126)
pp
p
II II III
III II III
II
70
F
Allegremente, giocoso
f
sfz
75
80
pizz.
arco
85
meno f

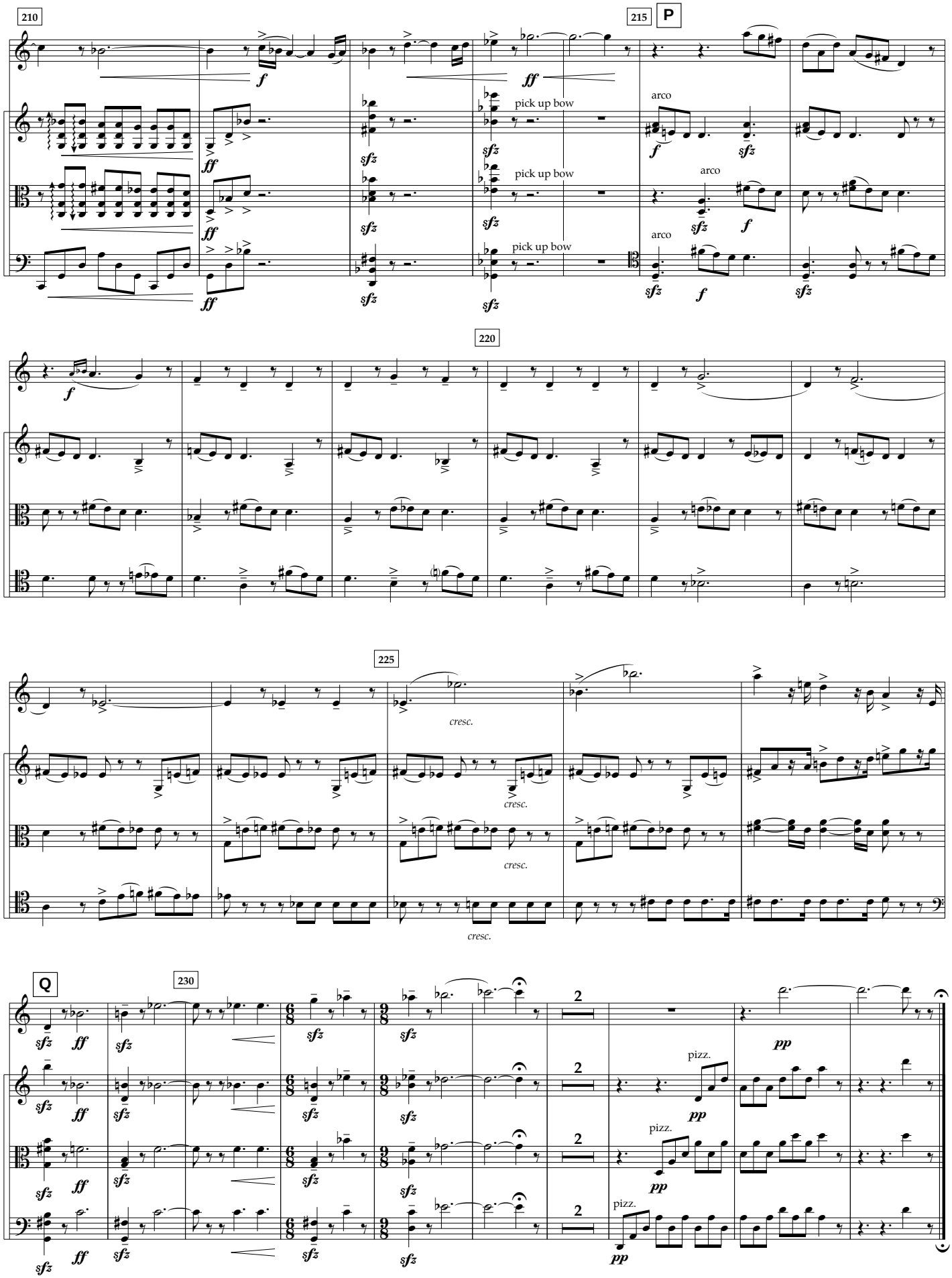

90
G
f
95
sfz
100
5:3
4
105


110
cresc.
cresc.
cresc.
cresc.
H
115
120
sfz
ff
pp
f
p
125
7:9
8:9
130
J
mp


135
5:6
5:6
p
p
p
p
(H)
140
cresc.
cresc.
cresc.
cresc.
f
ff
f
f
ff
f
145
K
sfz
ff
150
155
pizz.
pizz.
pizz.


160
presto
a tempo
L
165
put down bow
colla parte oboe
170
piu f
pp
175
mf
M
180
185
mp

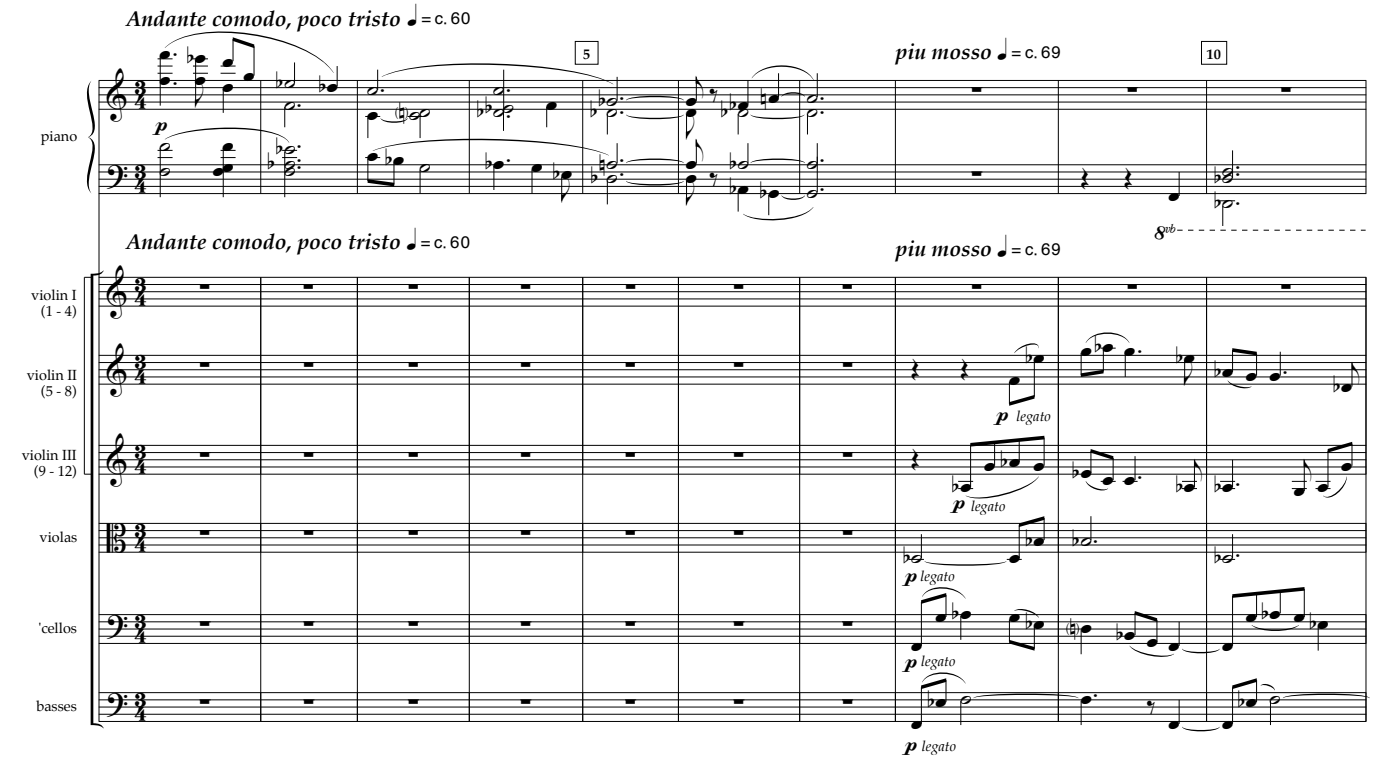

190
cresc.
cresc.
cresc.
f
f
f
p
195
N
p
flessibile
3
3
p
p
200
sim.
sim.
sim.
mf
f
f
O
205
f

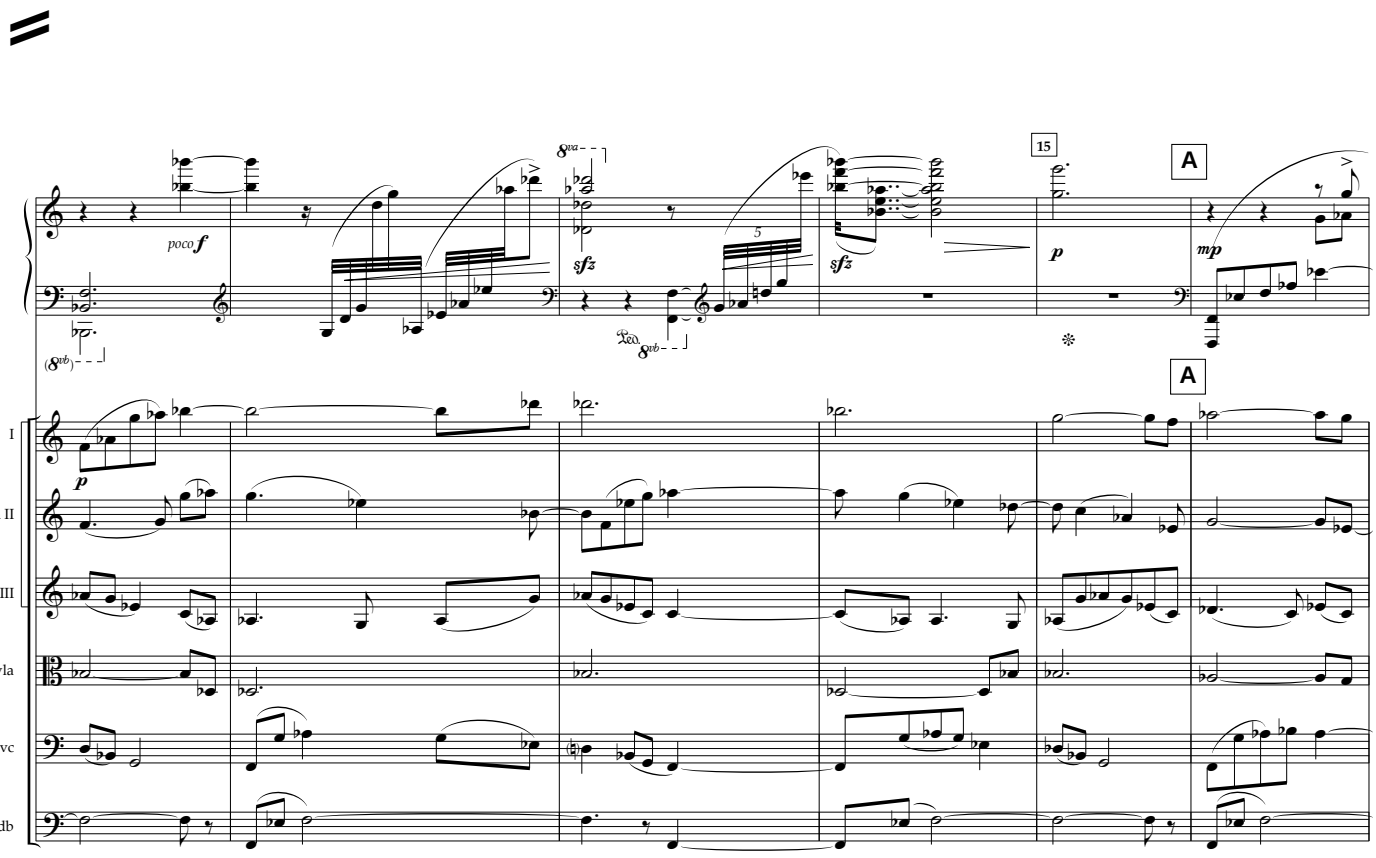

210
215
P
pick up bow
pick up bow
pick up bow
arco
arco
arco
220
225
cresc.
cresc.
cresc.
Q
230
pizz.
pizz.
pizz.

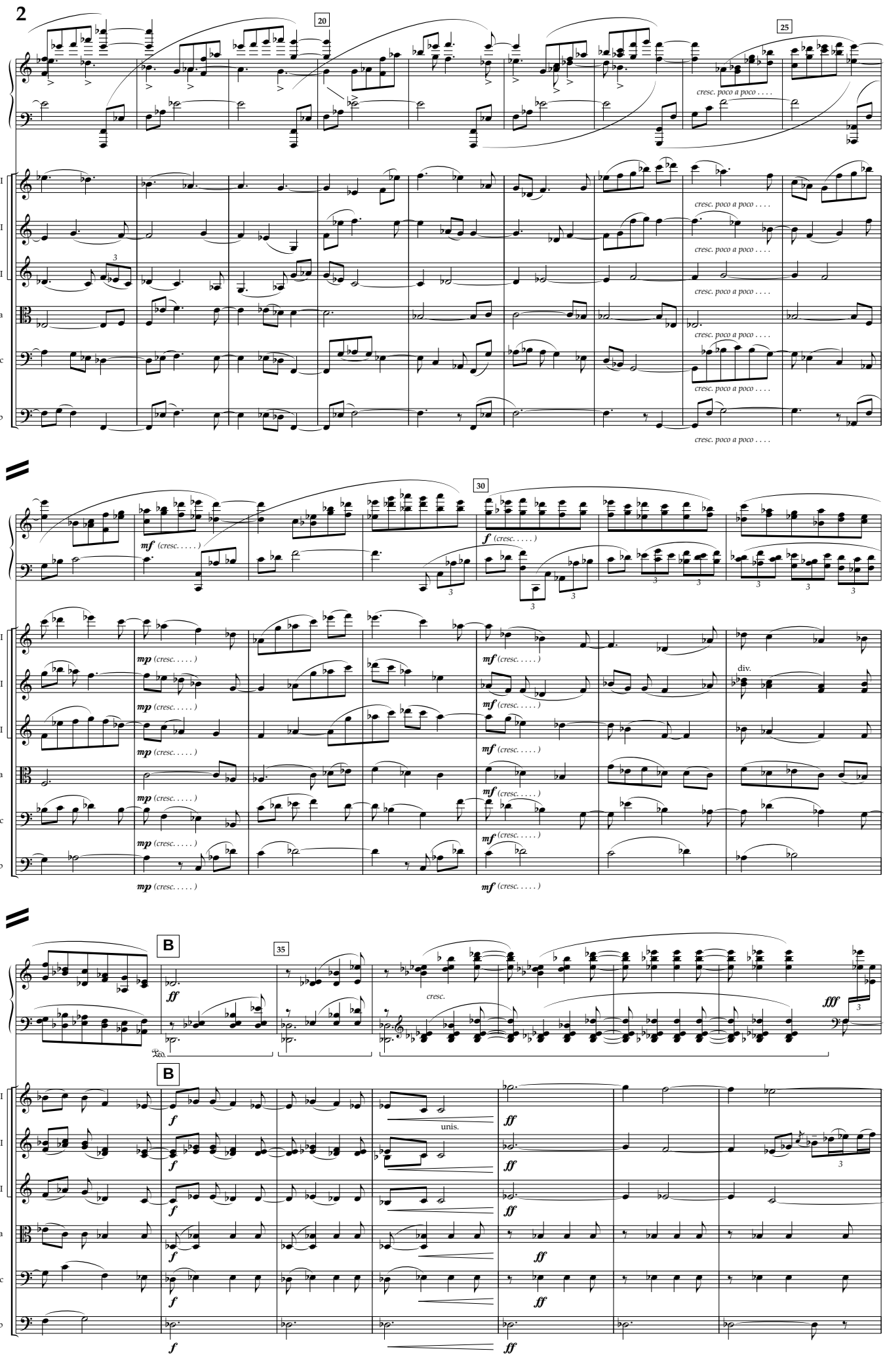
title

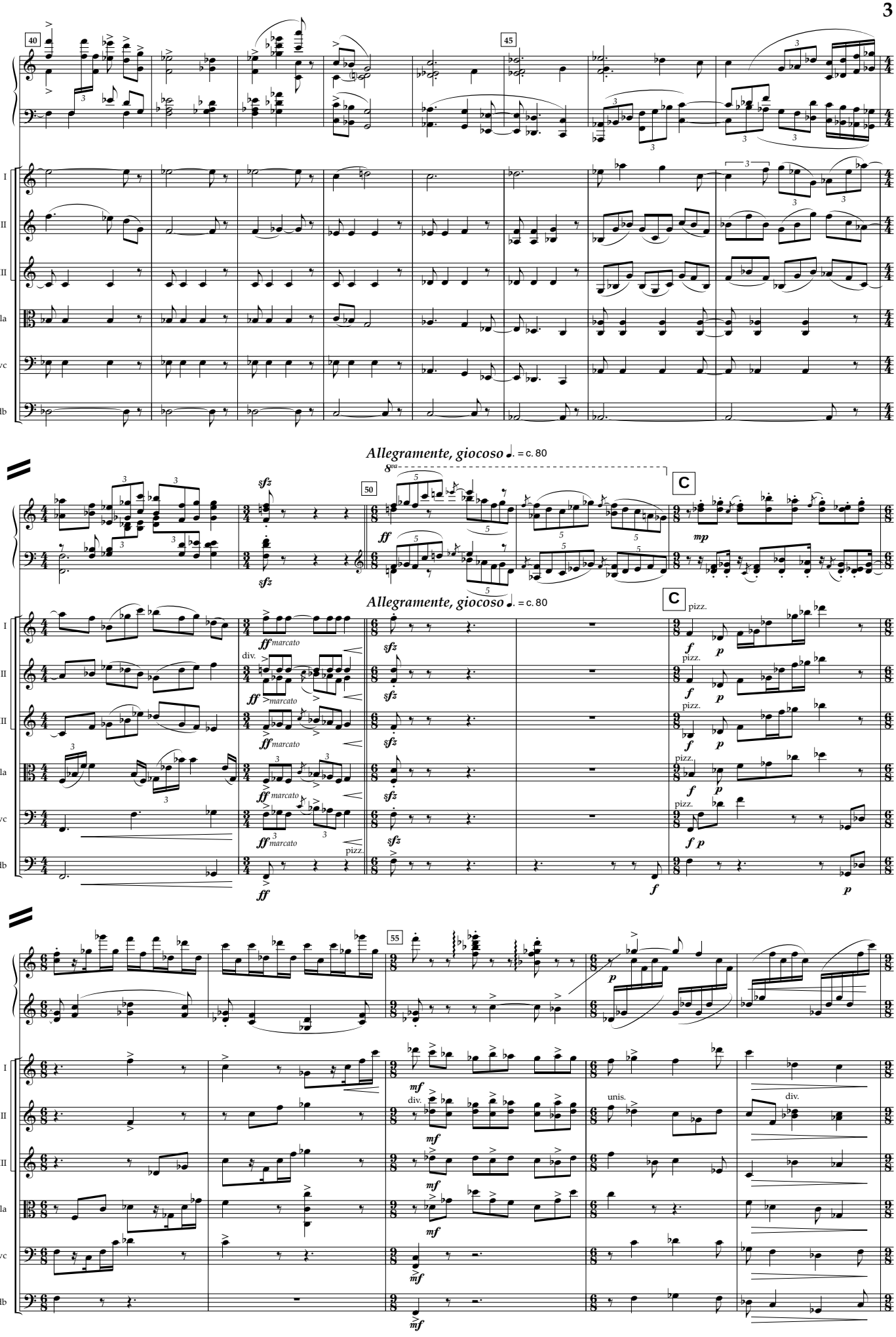
for piano and string orchestra

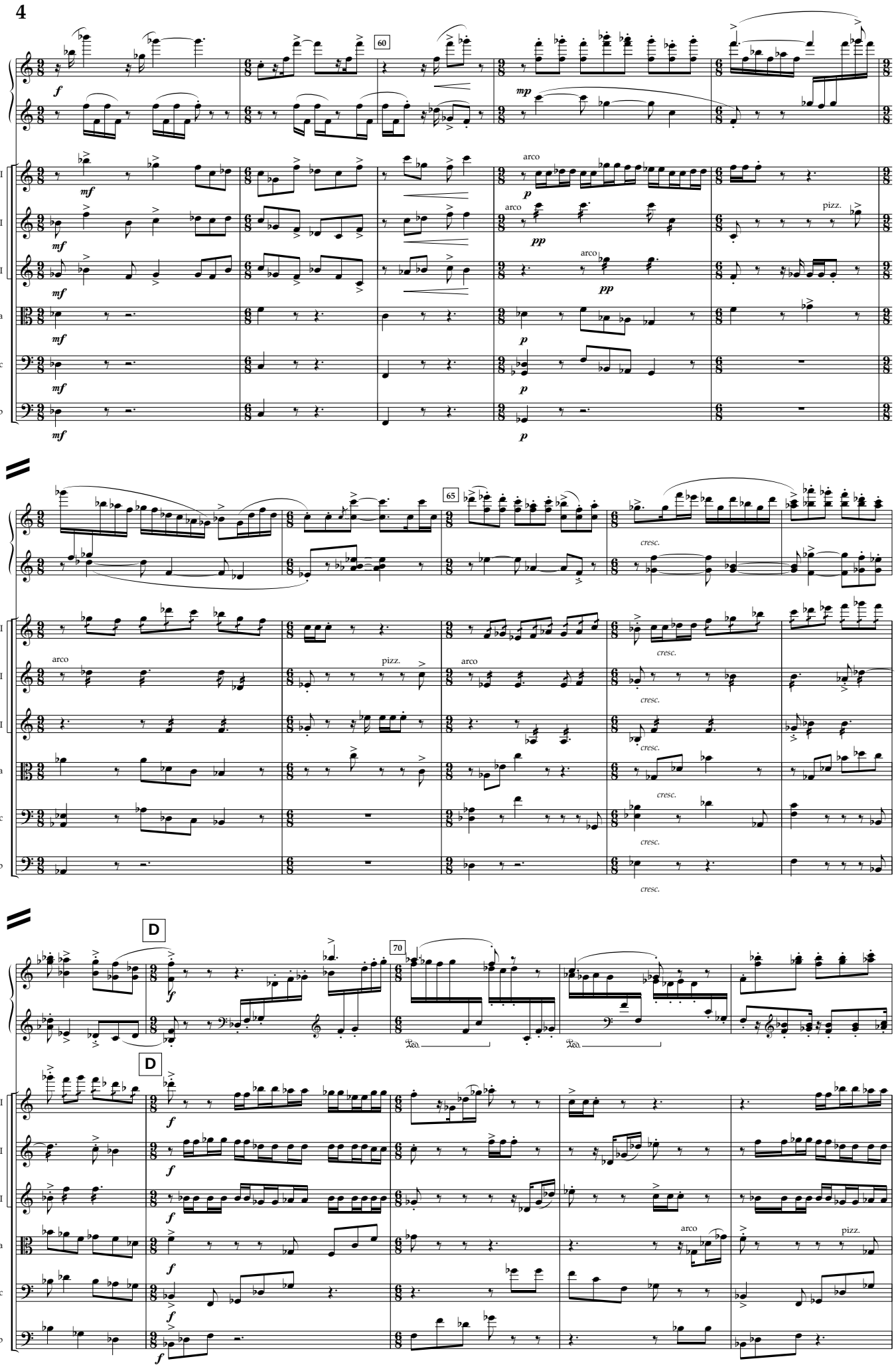
John Polglase

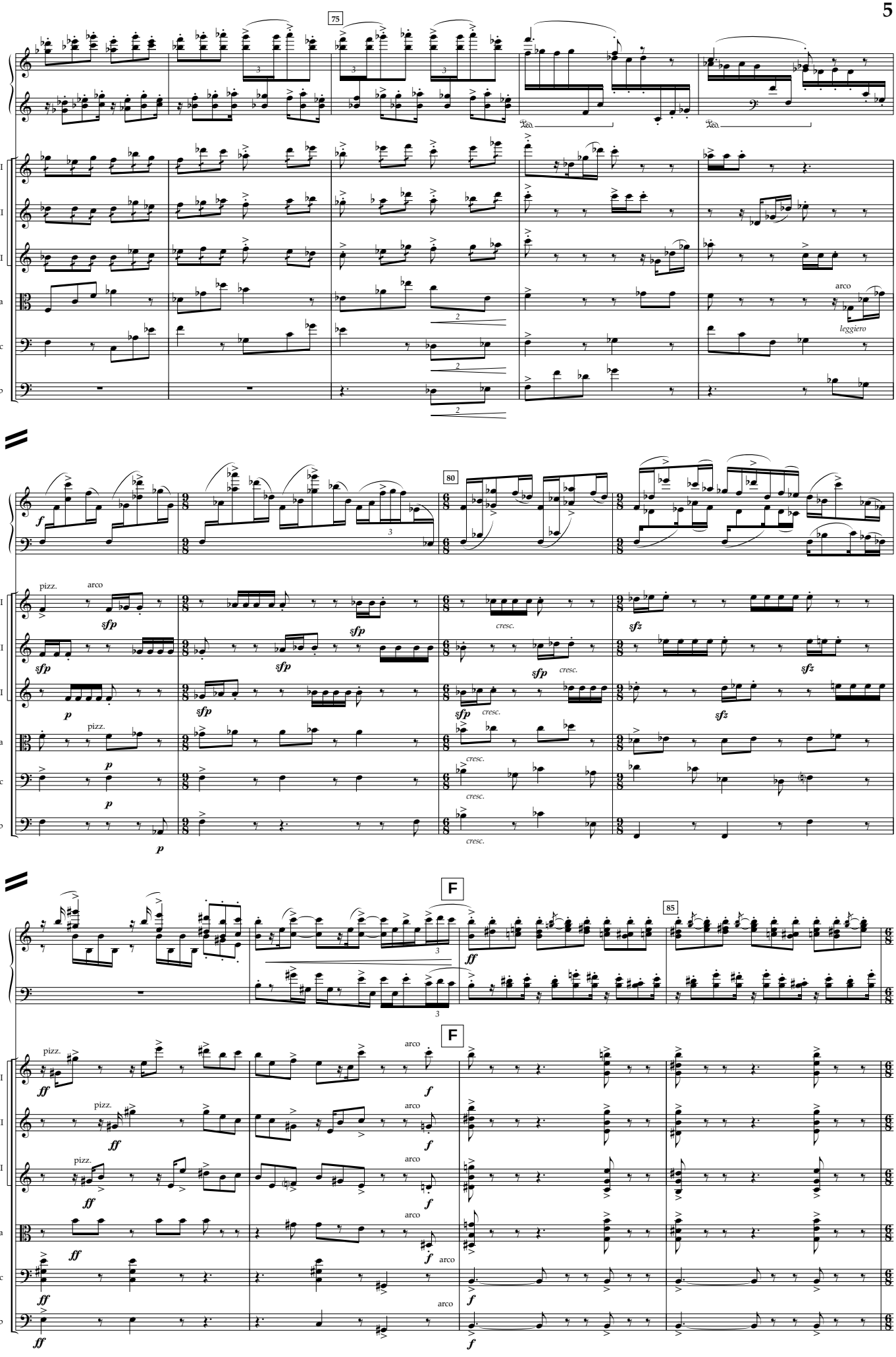


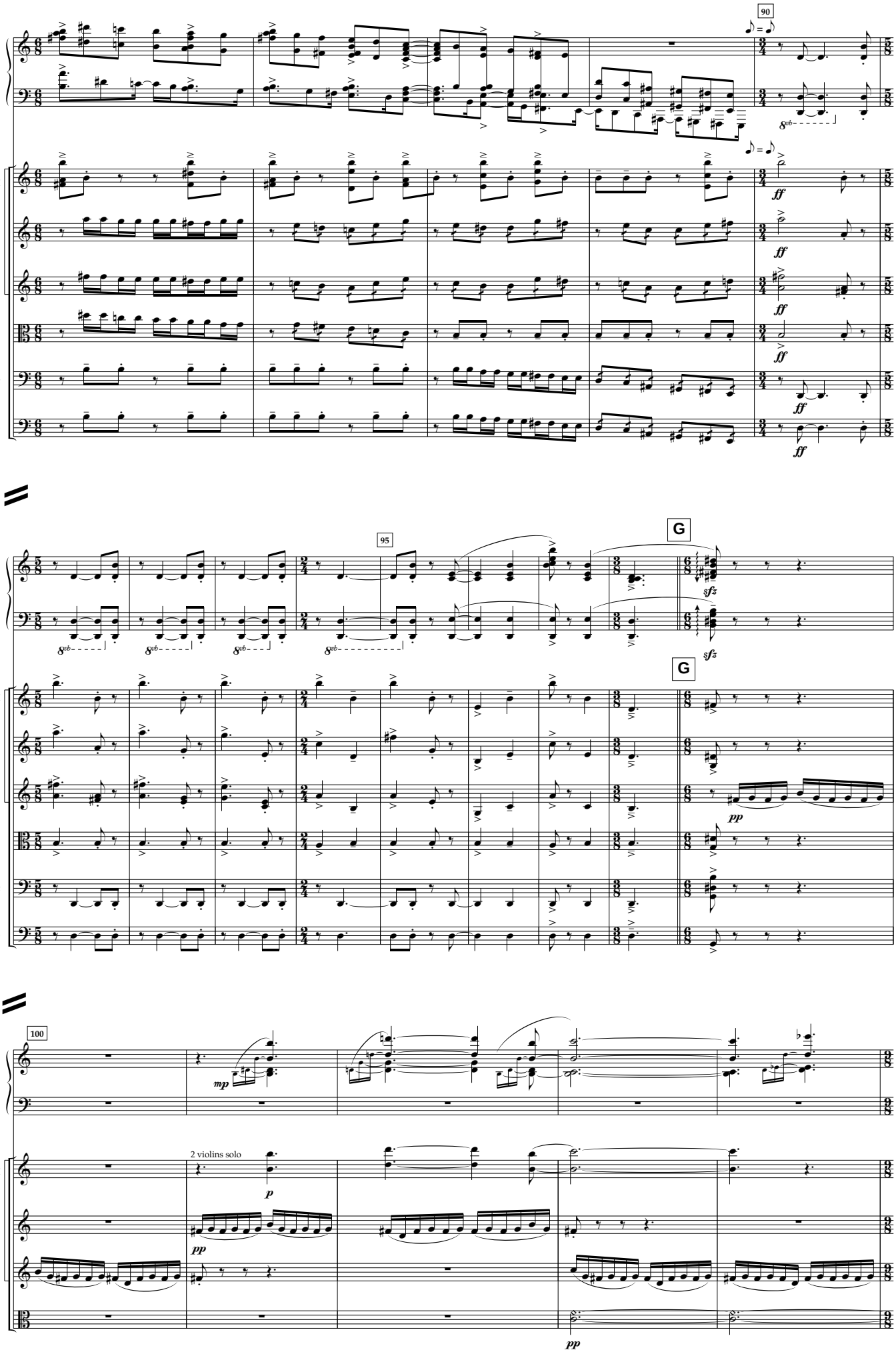


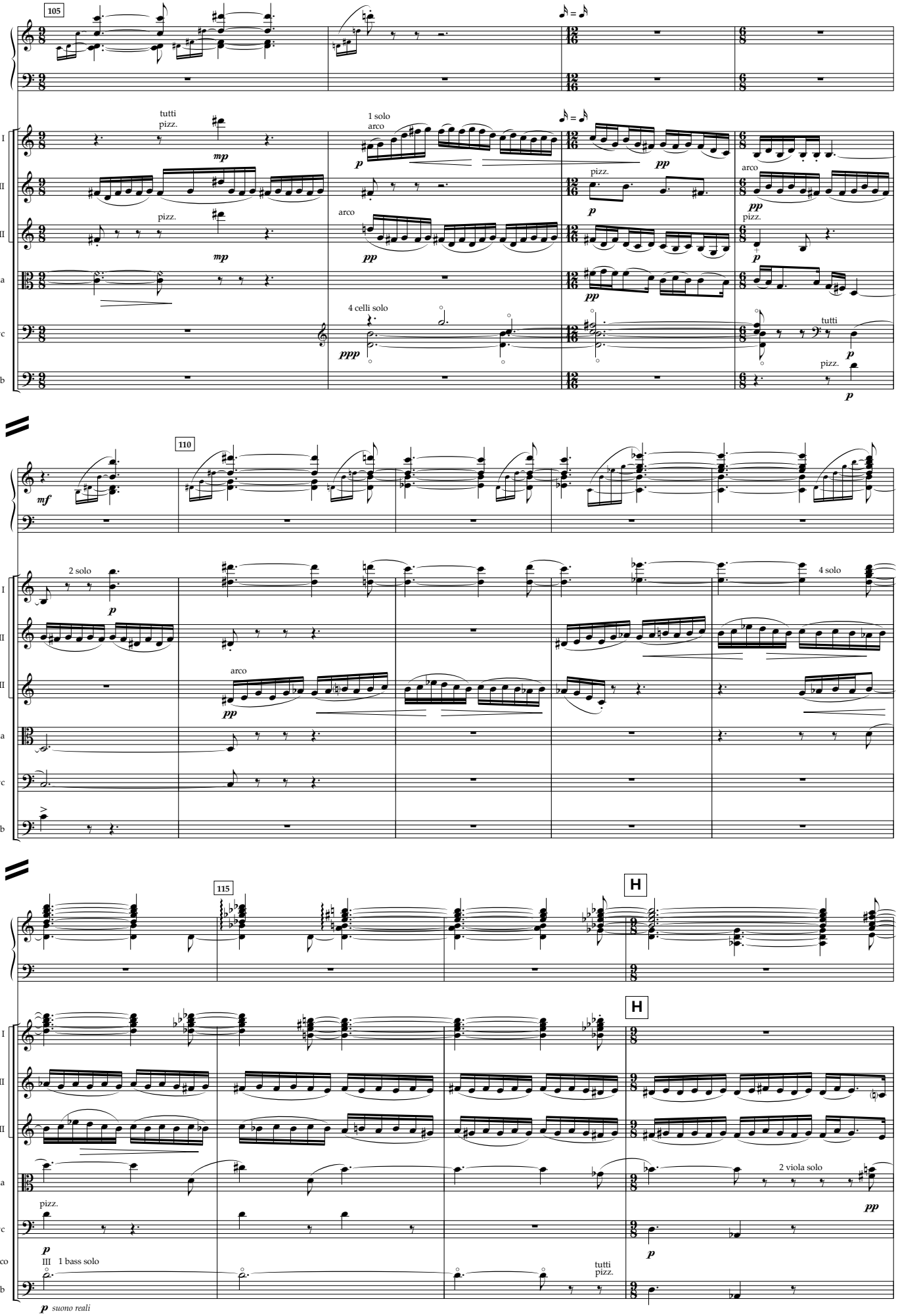

20
25
cresc. poco a poco . . . .
I
vn II
III
vla
vc
db
30
mf (cresc. . . . .)
f (cresc. . . . .)
mp (cresc. . . . .)
div.
B
35
ff
cresc.
fff
unis.
f

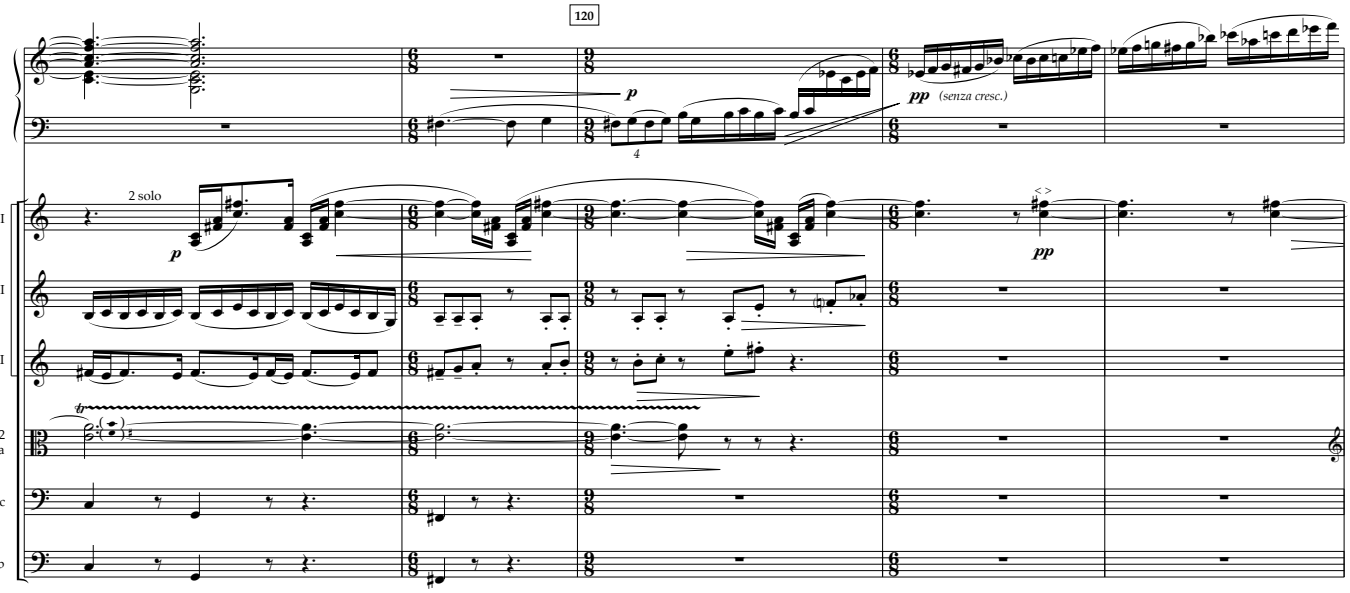

40
45
I
vn II
III
vla
vc
db
Allegramente, giocoso ♩. = c. 80
50
C
8va
sfz
ff
mp
ff marcato
div.
pizz.
f
p
55
mf
unis.

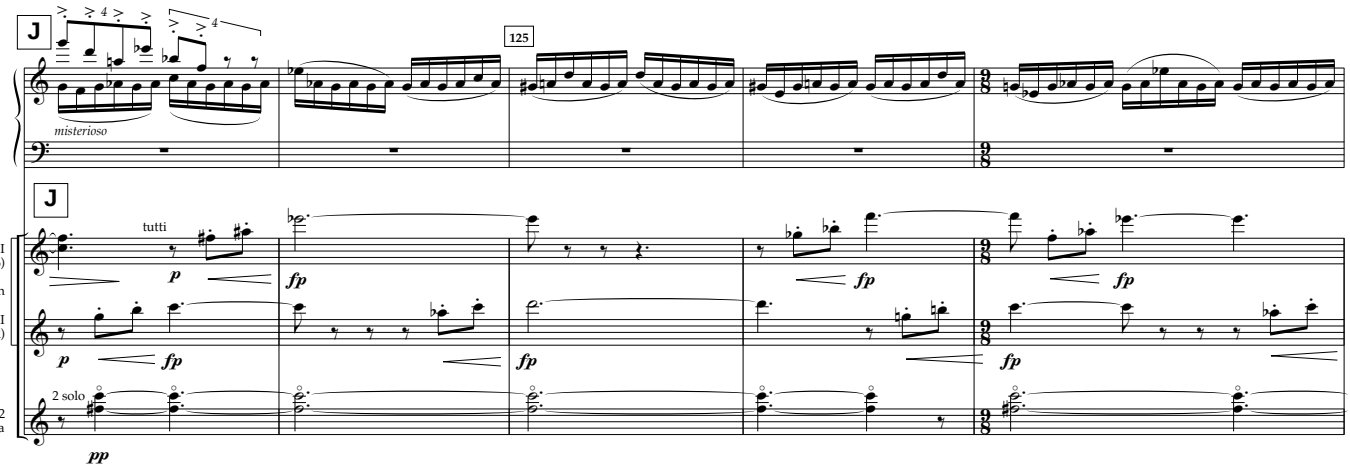

60
65
70
D
D
I
vn II
III
vla
vc
db
arco
pizz.
cresc.

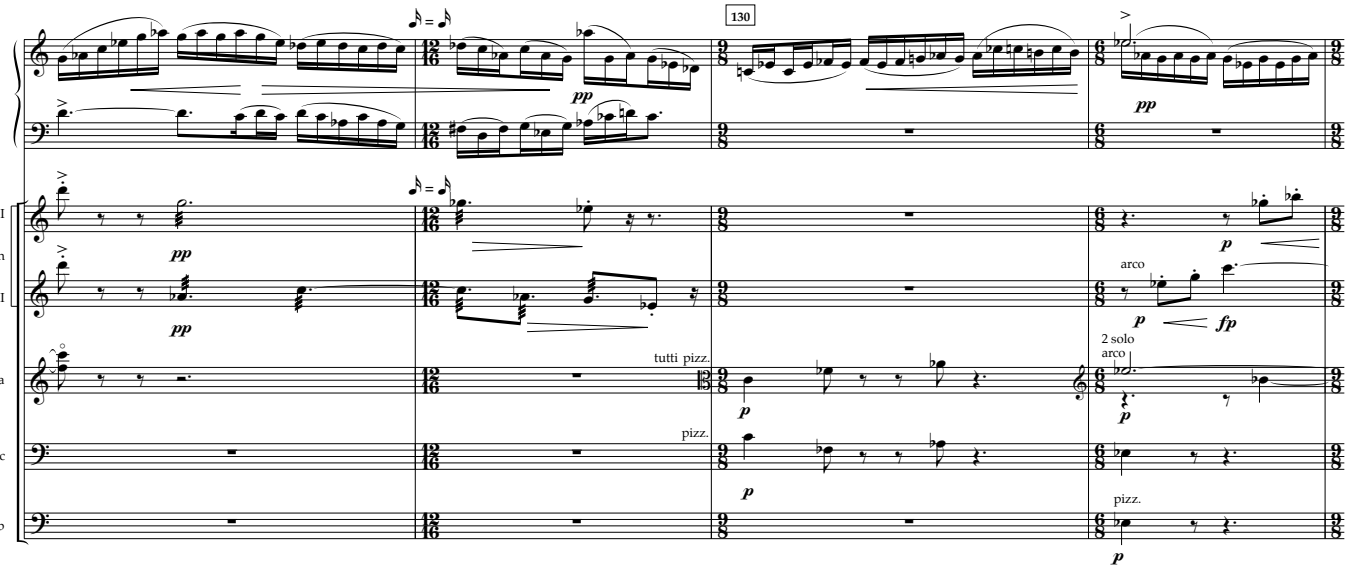

75
80
F
85
I
vn II
III
vla
vc
db
arco
leggiero
pizz.
cresc.

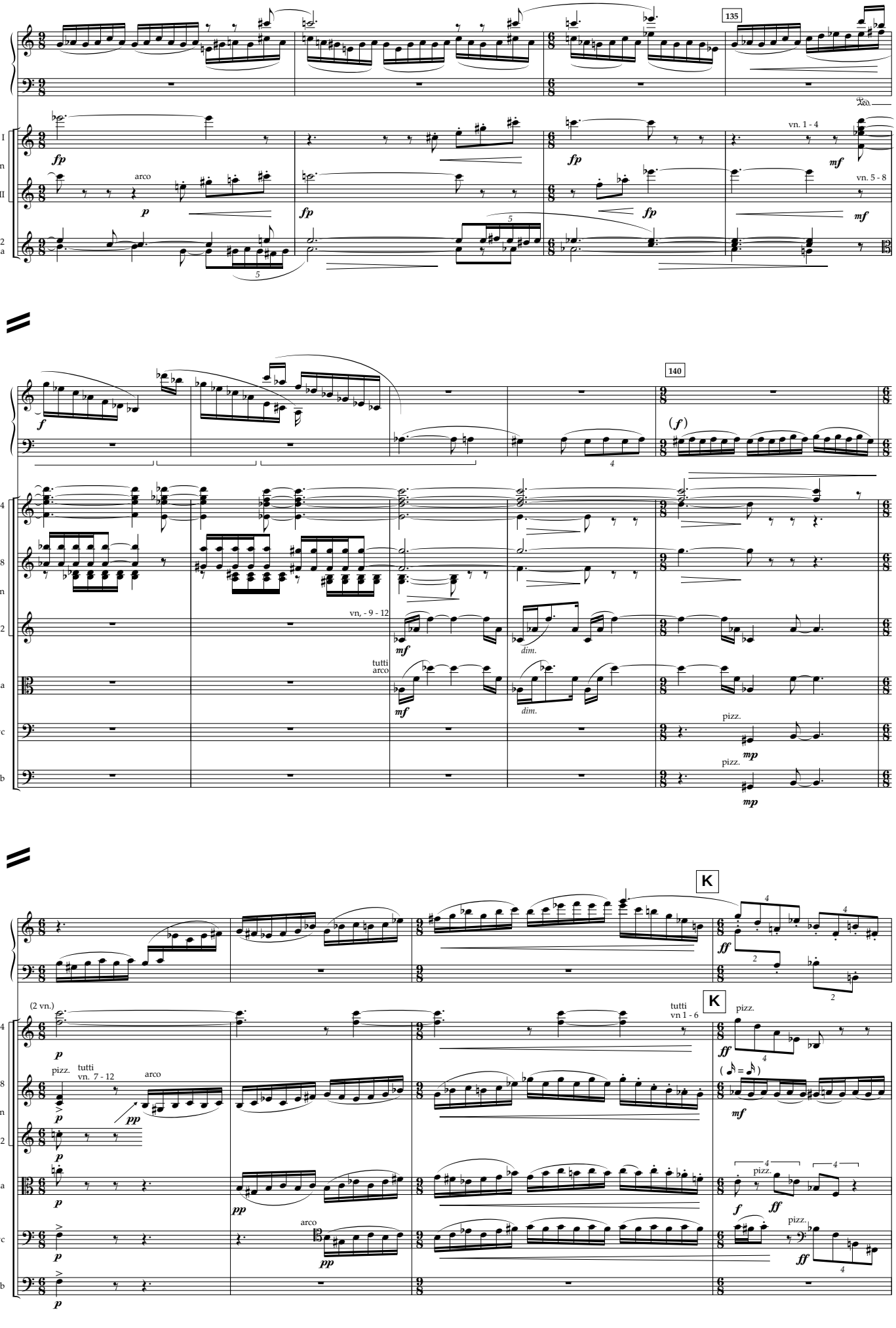

90
95
G
100
I
vn II
III
vla
vc
db
ff
sfz
pp
mp
p
2 violins solo

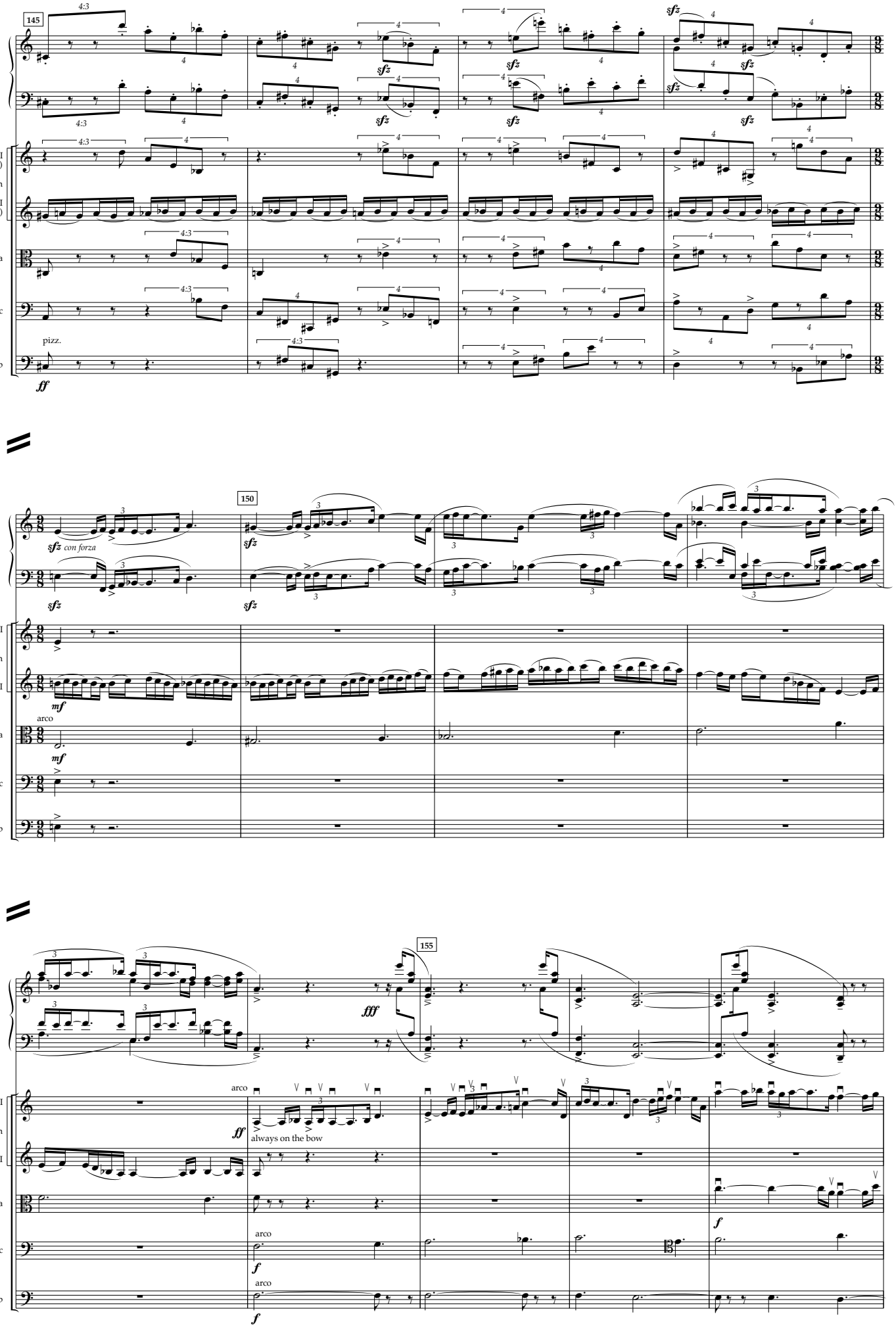

105
tutti
pizz.
1 solo
arco
I
vn II
III
vla
vc
db
4 celli solo
pizz.
arco
tutti
110
2 solo
4 solo
115
H
2 viola solo
III 1 bass solo
suono reali

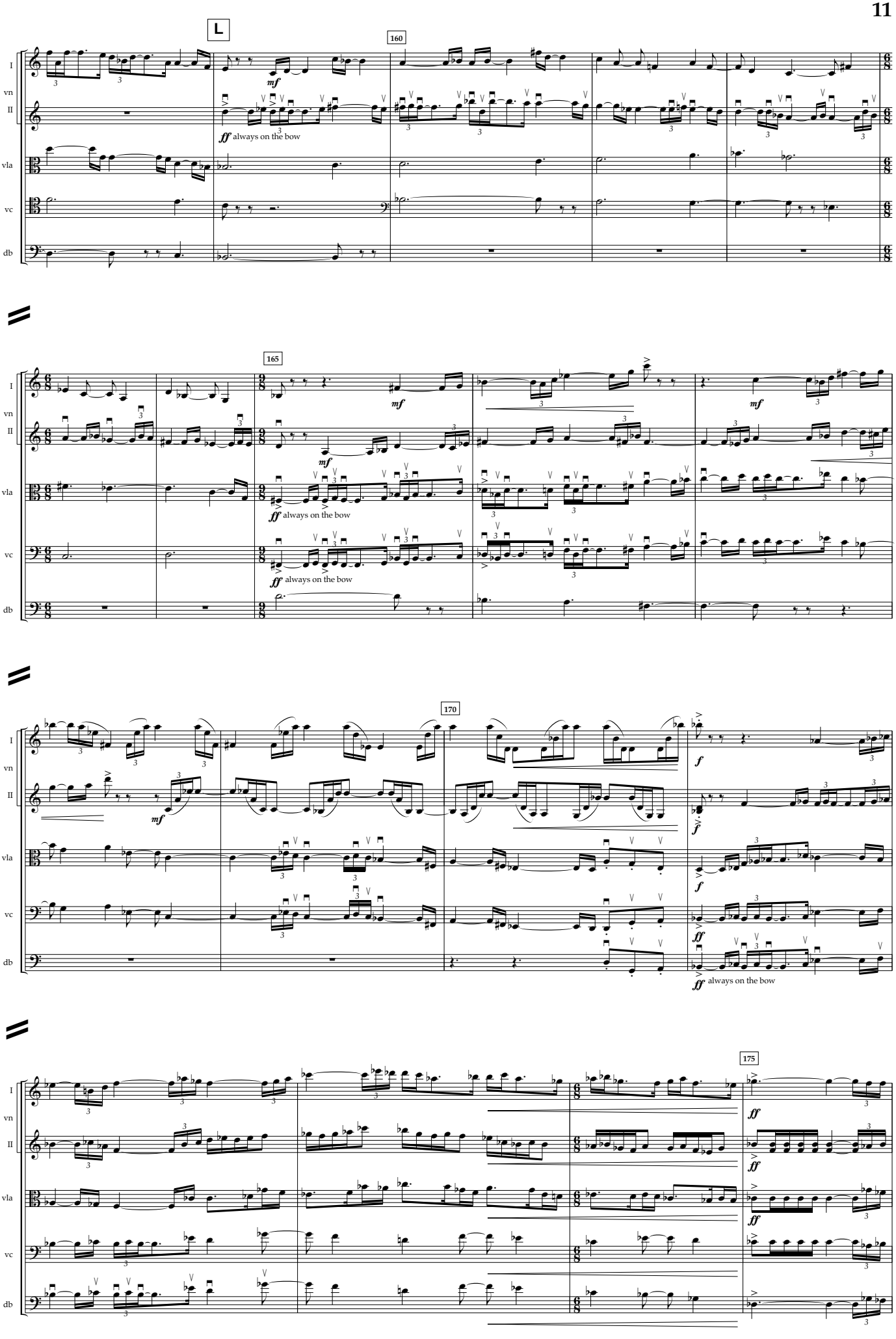

120
2 solo
(senza cresc.)
I
vn II
III
2 vla
vc
db

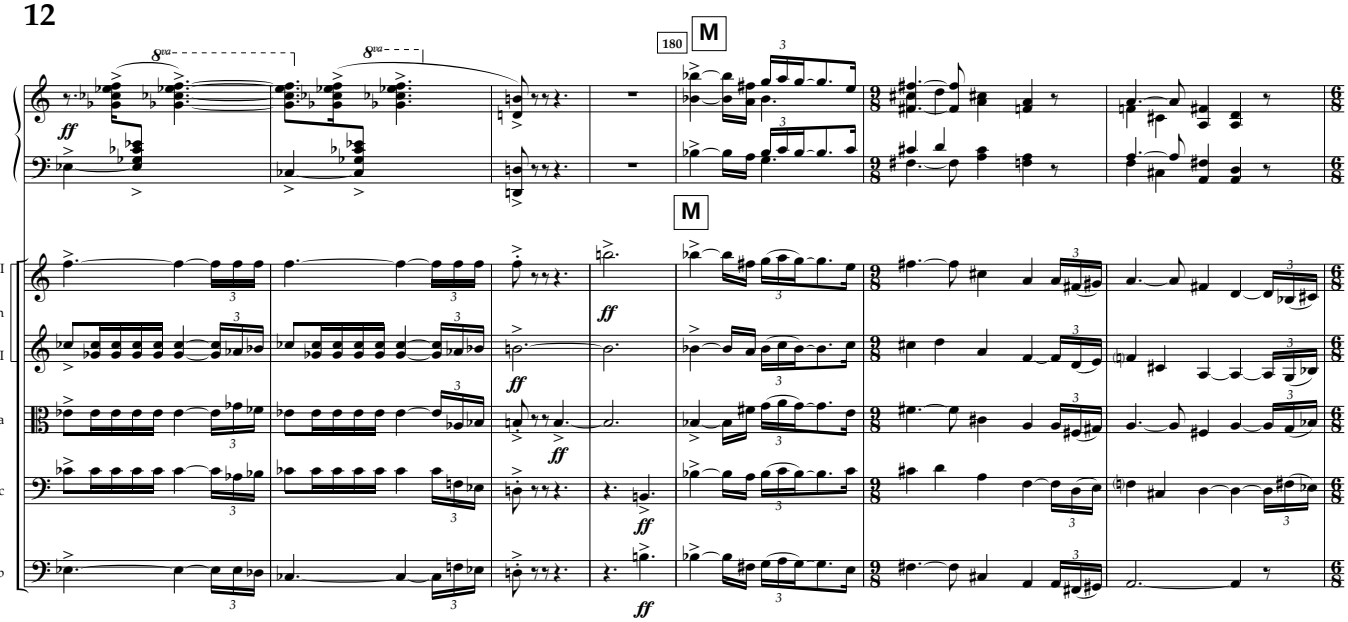

J
125
misterioso
J
tutti
I (1 - 6) vn
II (7 - 12)
2 vla
2 solo

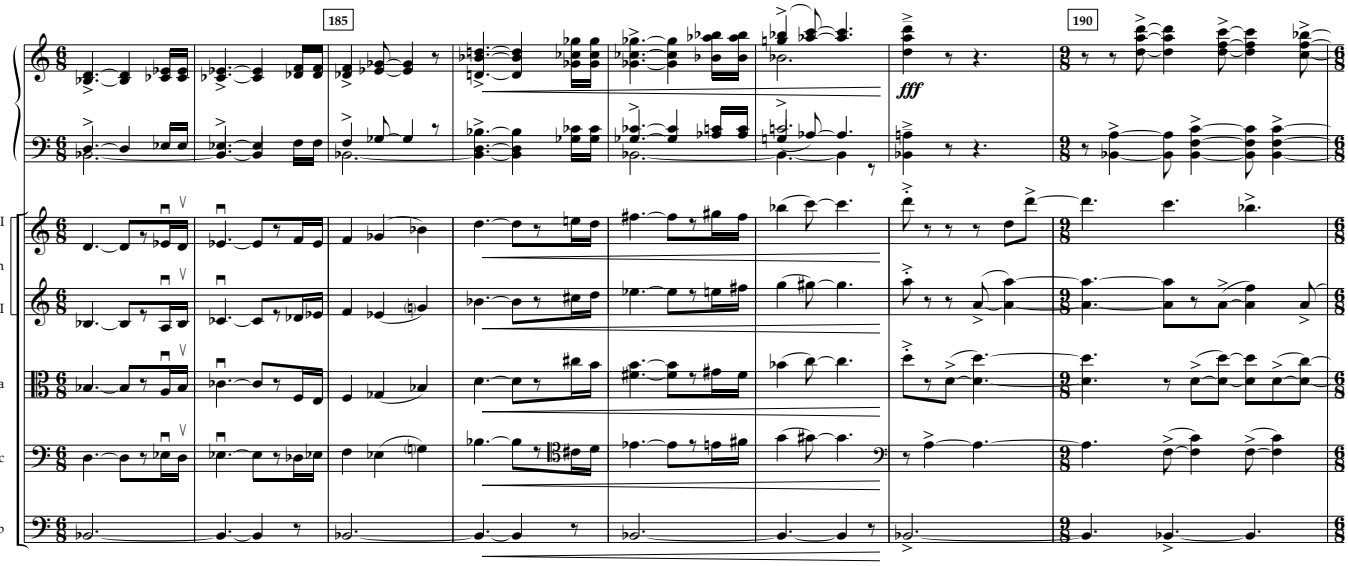

130
I
vn
II
vla
vc
db
arco
2 solo
tutti pizz.
pizz.

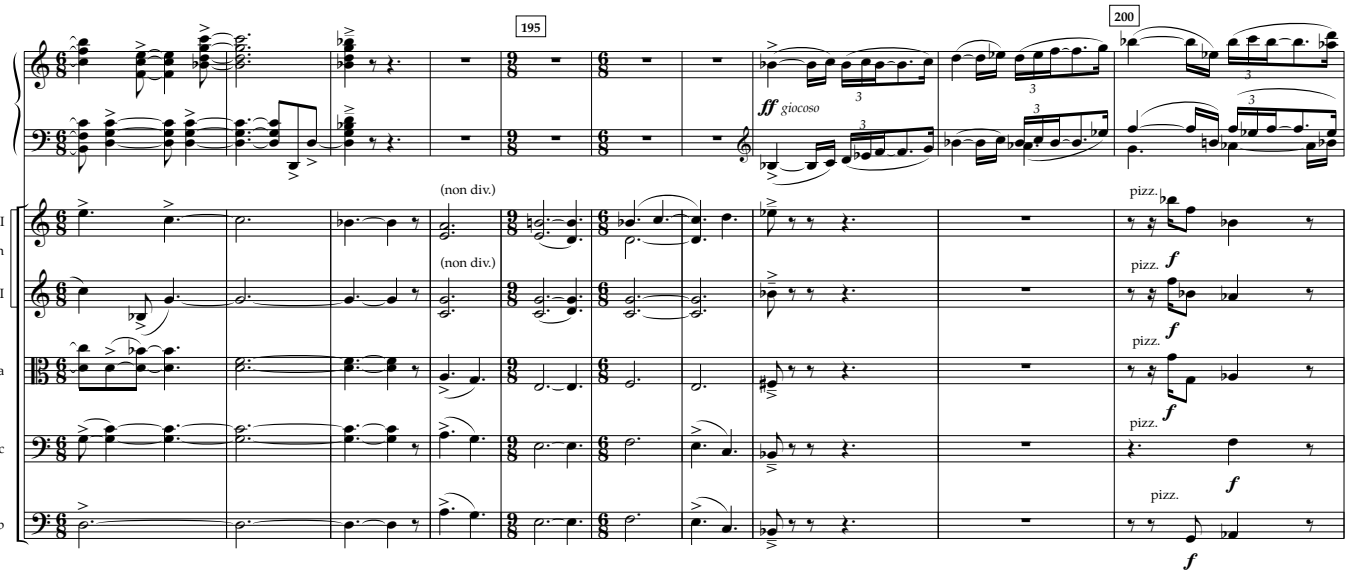

135
I
vn
II
2
vla
fp
arco
p
vn. 1 - 4
mf
vn. 5 - 8
140
(f)
1 - 4
5 - 8
9 - 12
vn, - 9 - 12
tutti
arco
dim.
pizz.
mp
K
(2 vn.)
tutti
vn. 7 - 12
pp
tutti
vn 1 - 6
ff
(=)

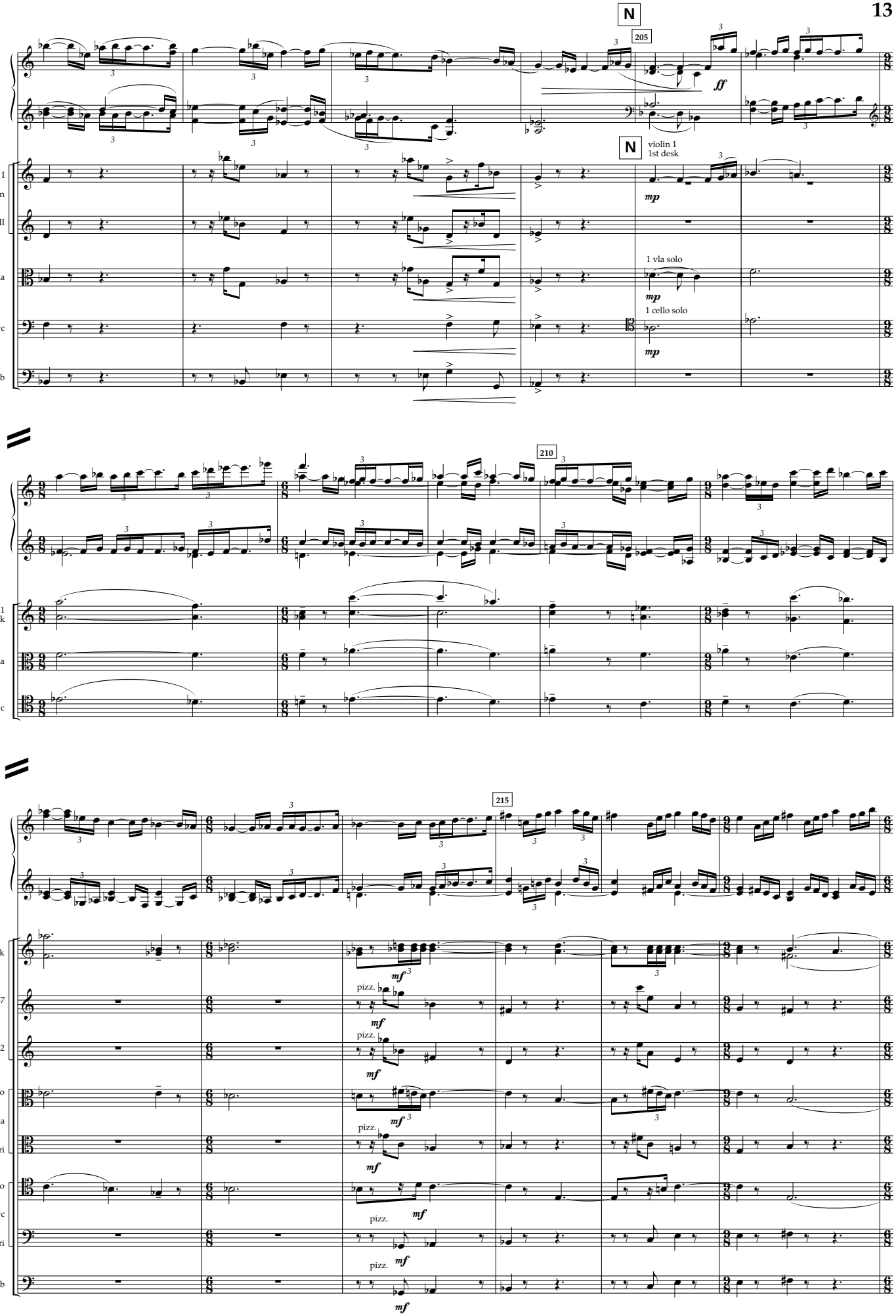

145
150
155
I (1 - 6) vn
II (7 - 12)
vla
vc
db
pizz.
arco
always on the bow
sfz con forza
ff
mf
fff
f

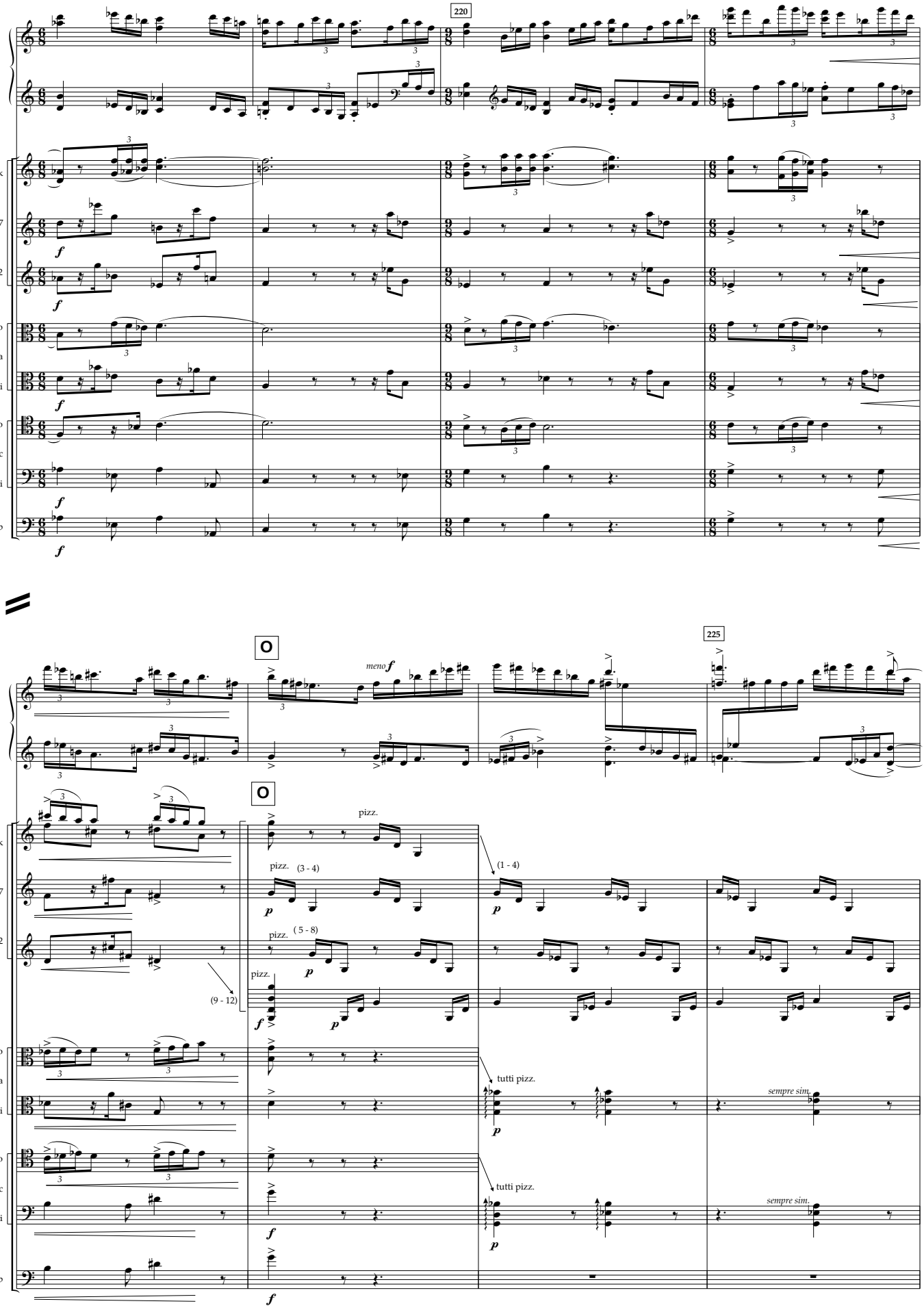

L
160
I
vn
II
vla
vc
db
mf
ff always on the bow
165
mf
ff always on the bow
ff always on the bow
170
f
f
ff
ff always on the bow
175
ff
ff
ff

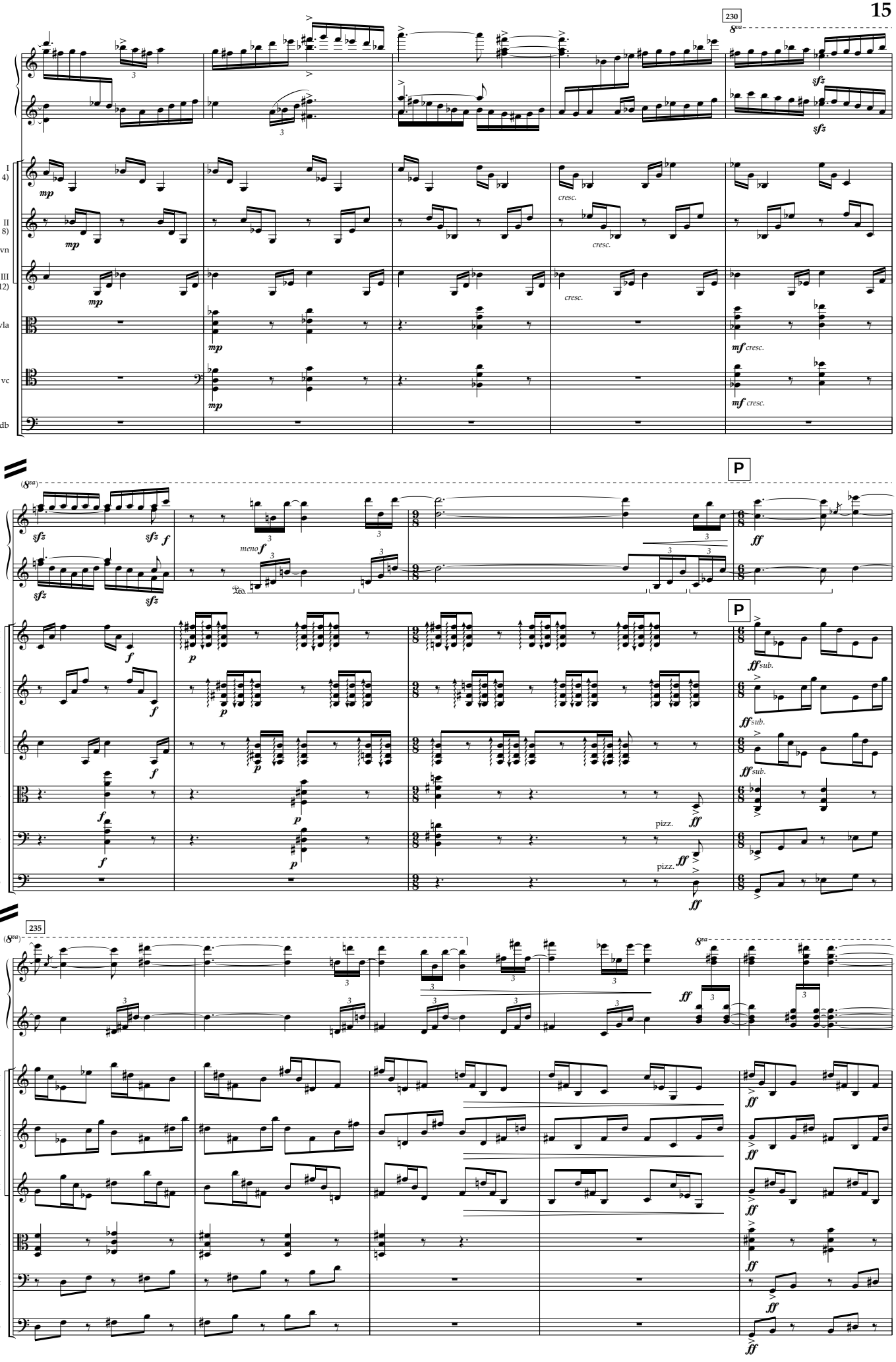

180
M
M
ff
I
vn
II
vla
vc
db

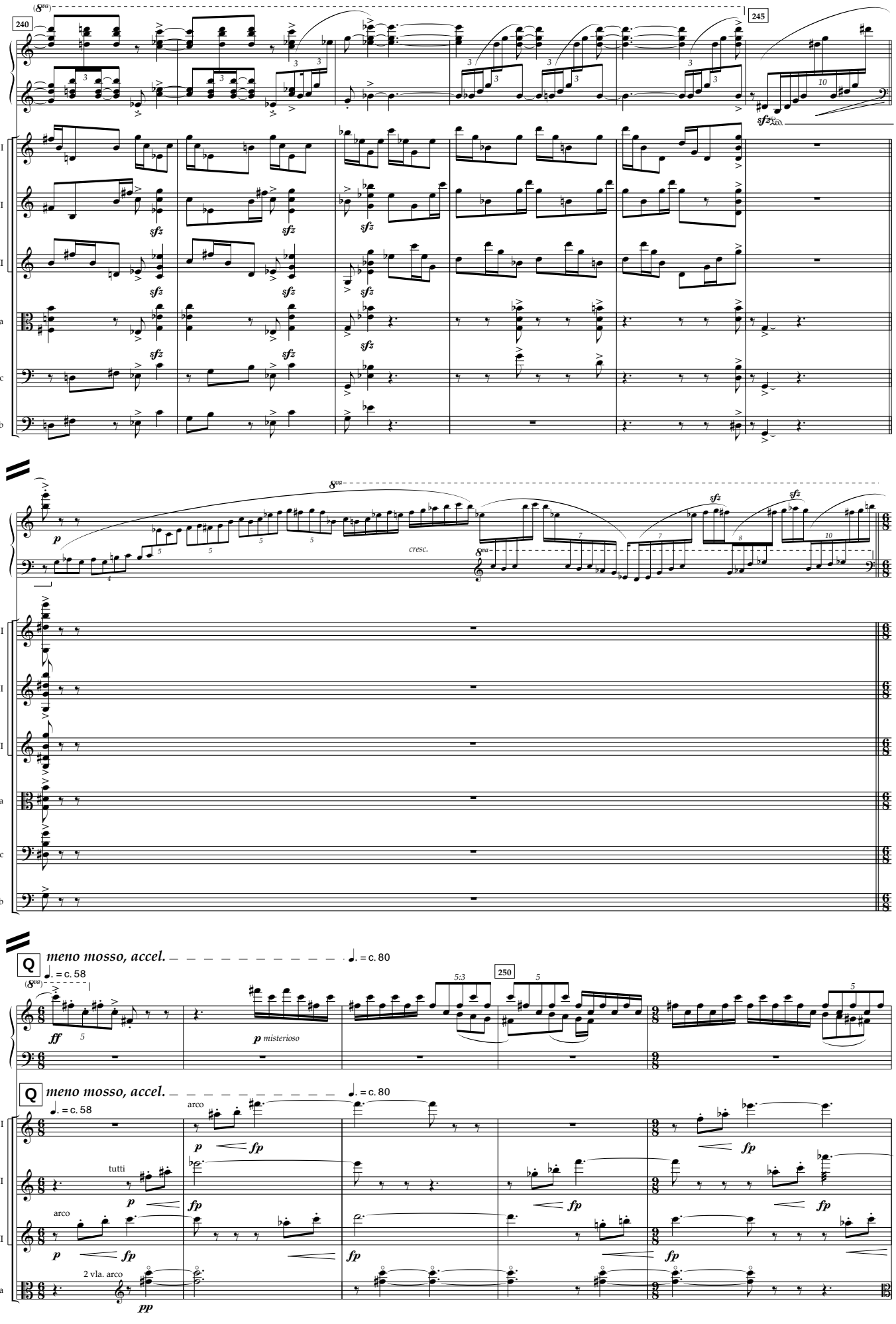

185
190
fff
I
vn
II
vla
vc
db

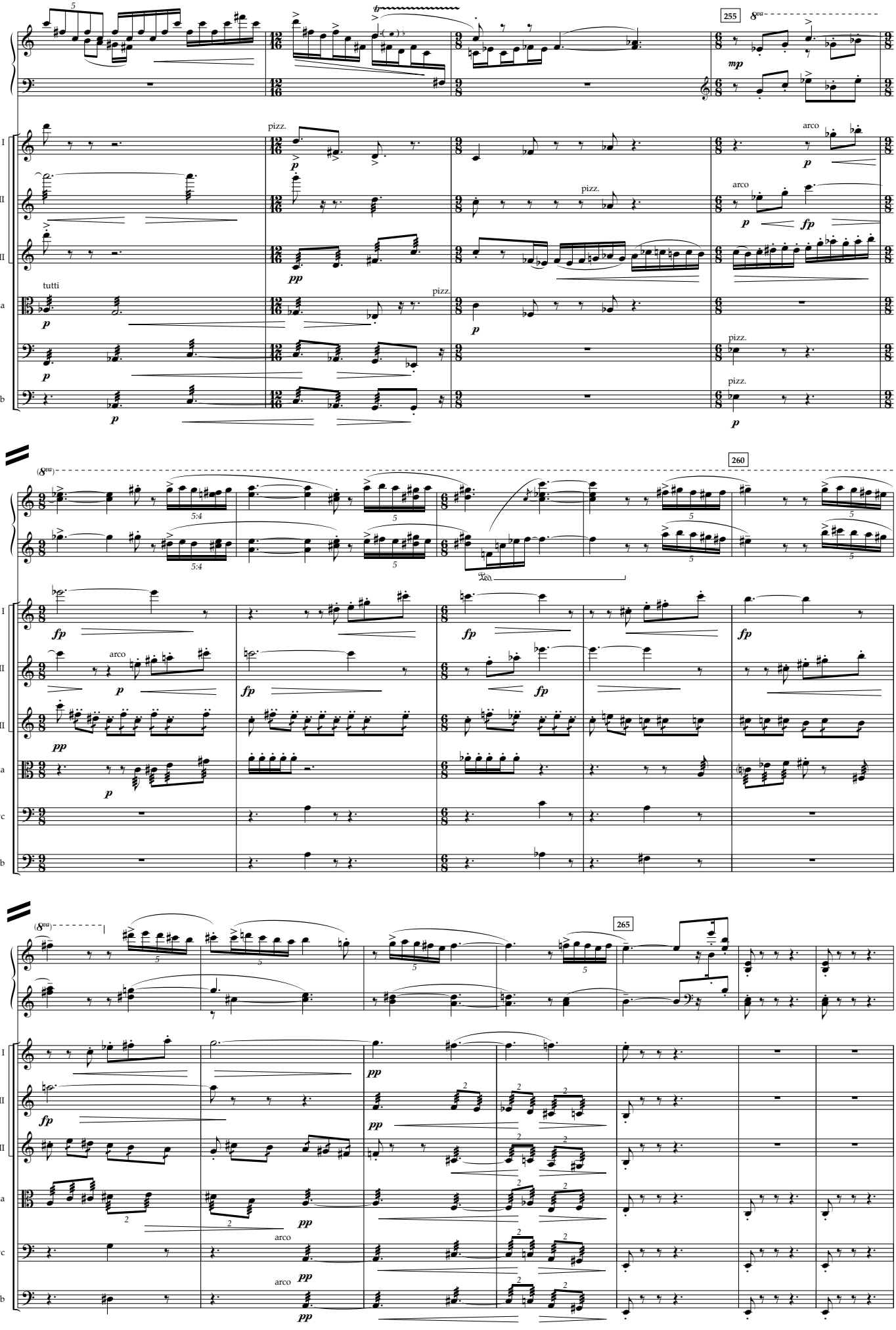

195
200
ff giocoso
(non div.)
(non div.)
pizz.
pizz.
pizz.
pizz.
pizz.
f
I
vn
II
vla
vc
db

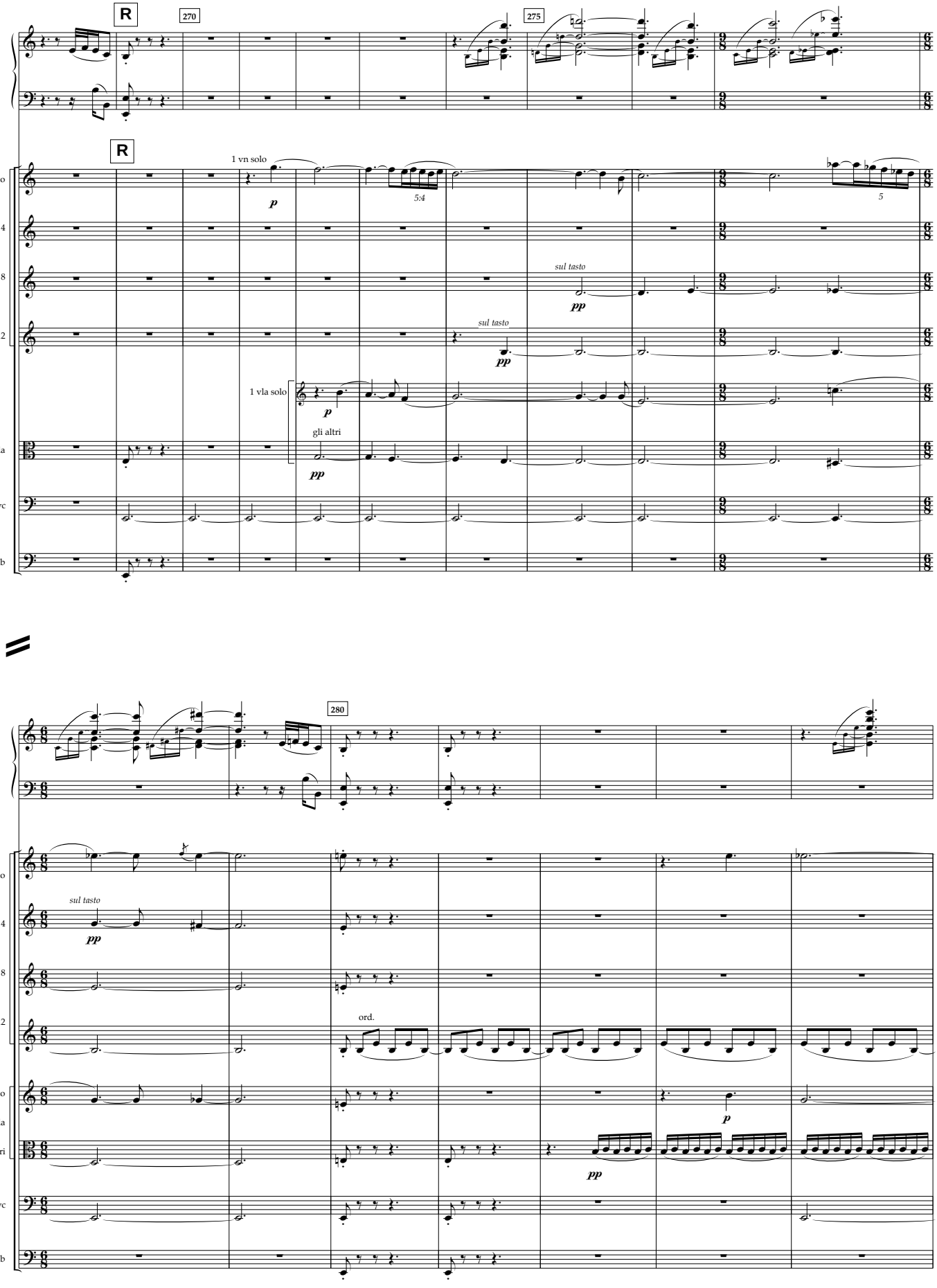

N
205
ff
N
violin 1
1st desk
mp
I
vn
II
vla
1 vla solo
mp
vc
1 cello solo
mp
db
210
vn 1
1st desk
1 solo vla
1 solo vc
215
1st desk
mf
vn 3 -7
pizz.
mf
vn 8 - 12
pizz.
mf
1 solo
vla
mf
gli altri
pizz.
mf
1 solo
vc
mf
gli altri
pizz.
mf
db
pizz.
mf

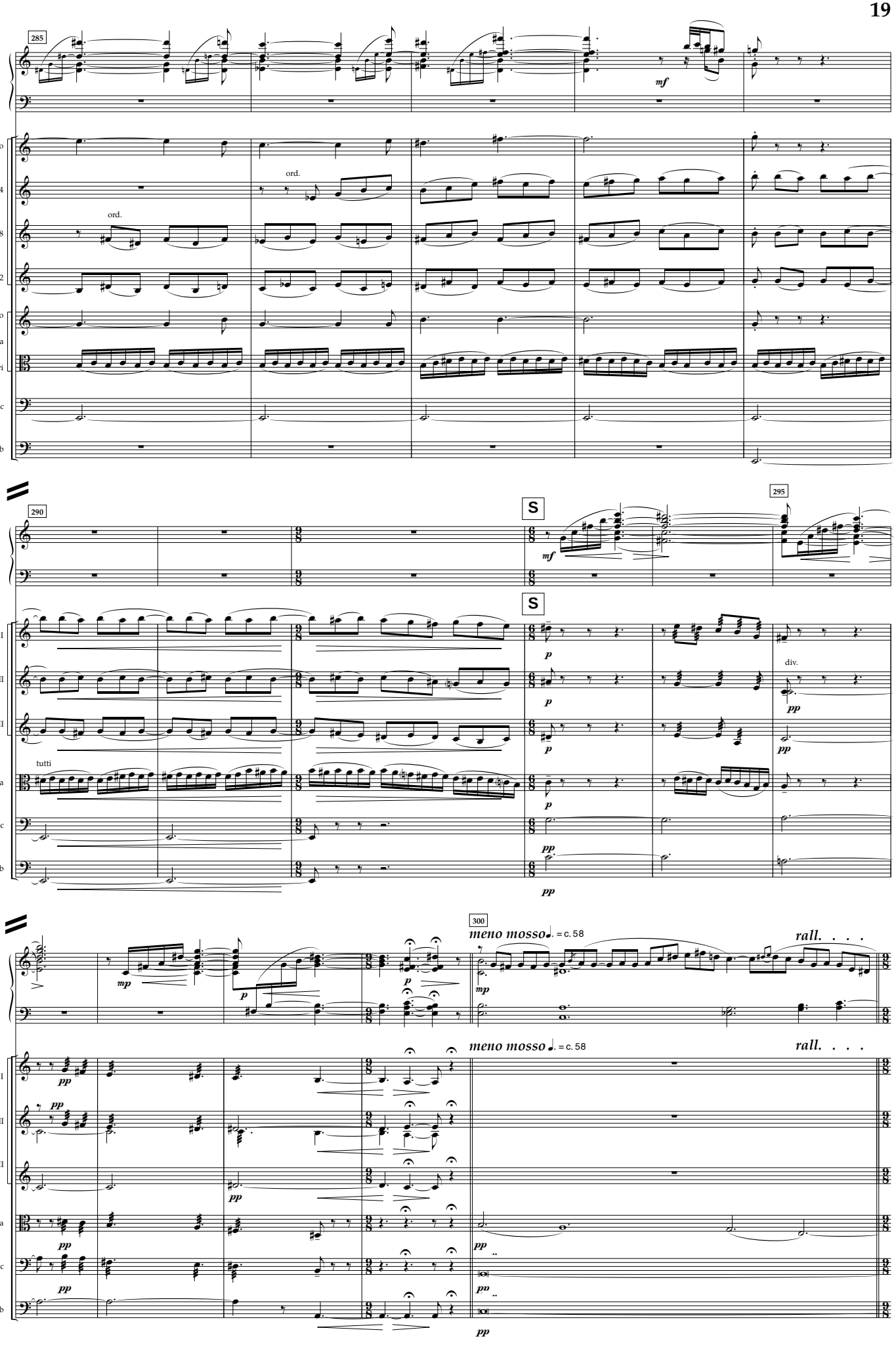

220
1st desk
vn 3 - 7
vn 8 - 12
1 solo
vla
gli altri
1 solo
vc
gli altri
db
O
meno f
225
O
pizz.
pizz.
(3 - 4)
(1 - 4)
pizz.
(5 - 8)
pizz.
(9 - 12)
tutti pizz.
sempre sim.
tutti pizz.
sempre sim.

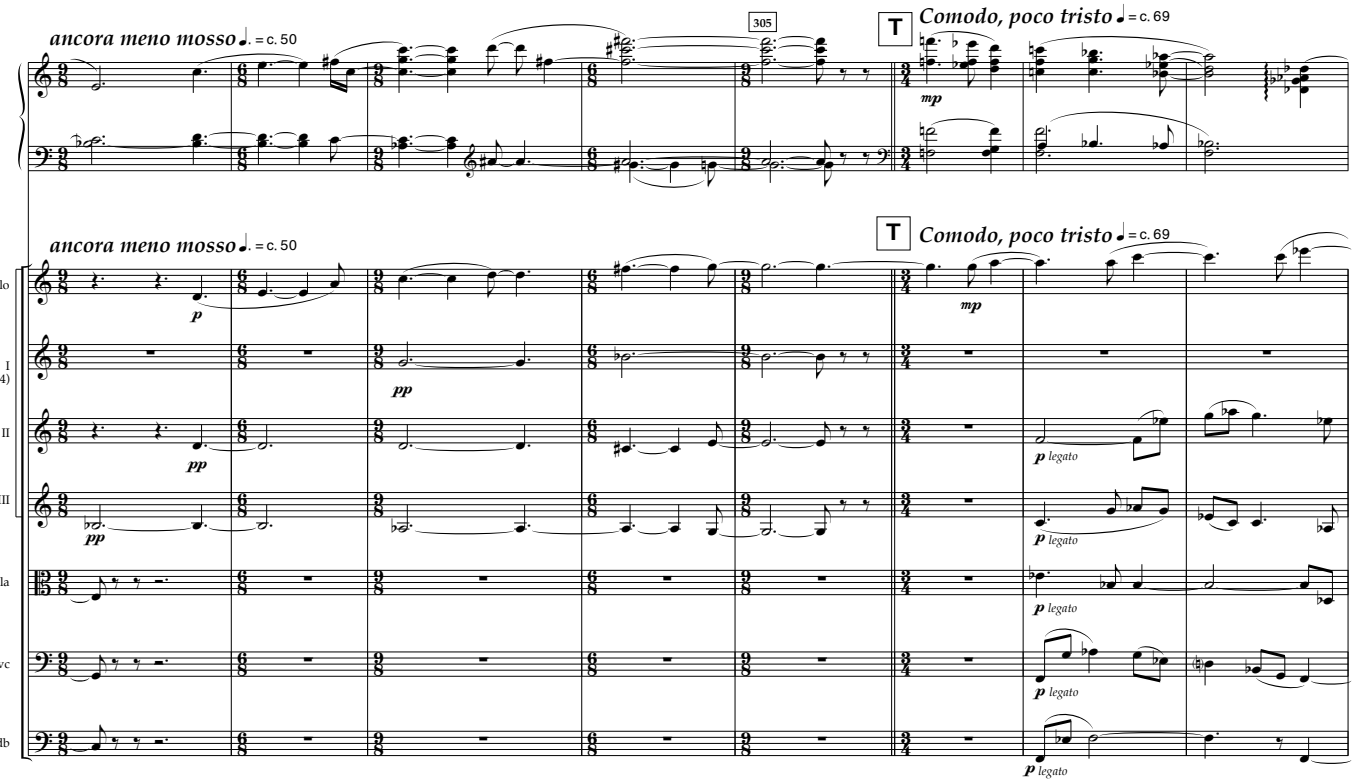

230
I (1 - 4)
II (5 - 8)
vn
III (9 - 12)
vla
vc
db
mp
cresc.
mf cresc.
P
sfz
f
meno f
ff
ff sub.
vn II
pizz.
235

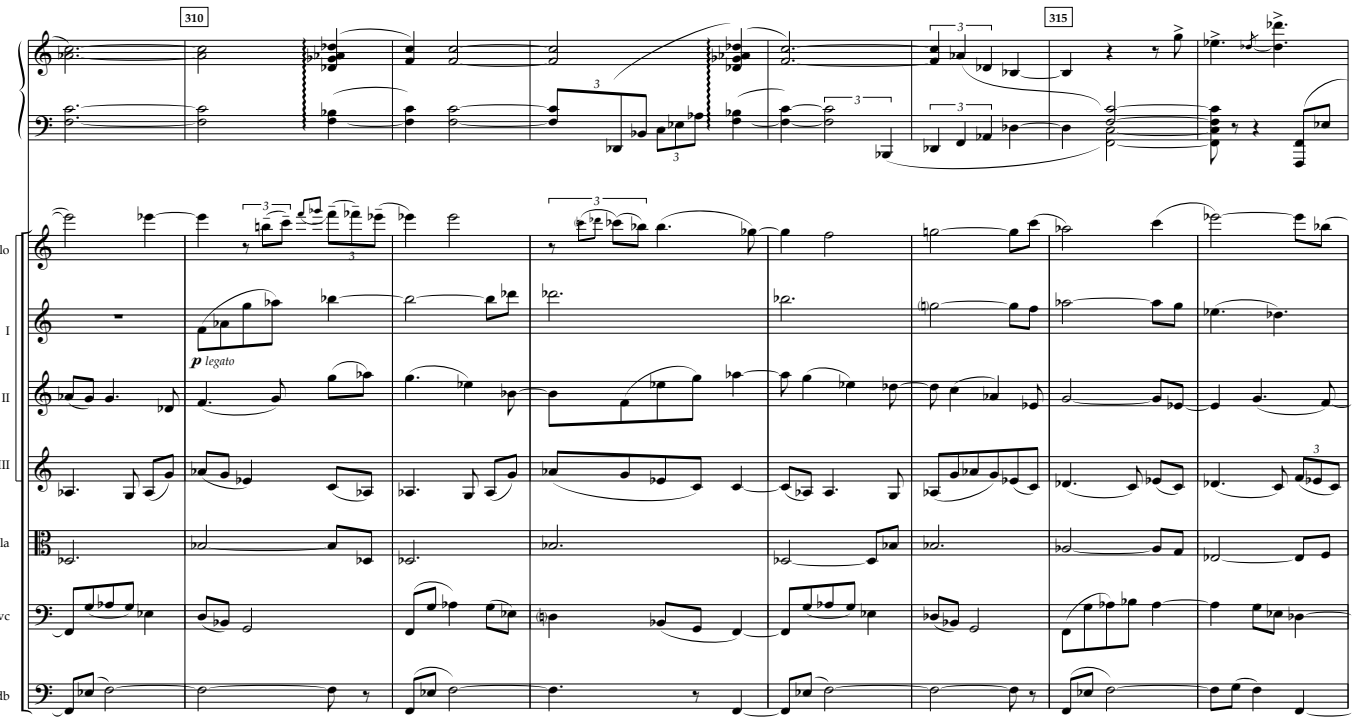

240
245
I
vn II
III
vla
vc
db
sfz
cresc.
Q
meno mosso, accel.
♩. = c. 58
♩. = c. 80
250
ff
p misterioso
arco
tutti
fp
pp
2 vla. arco

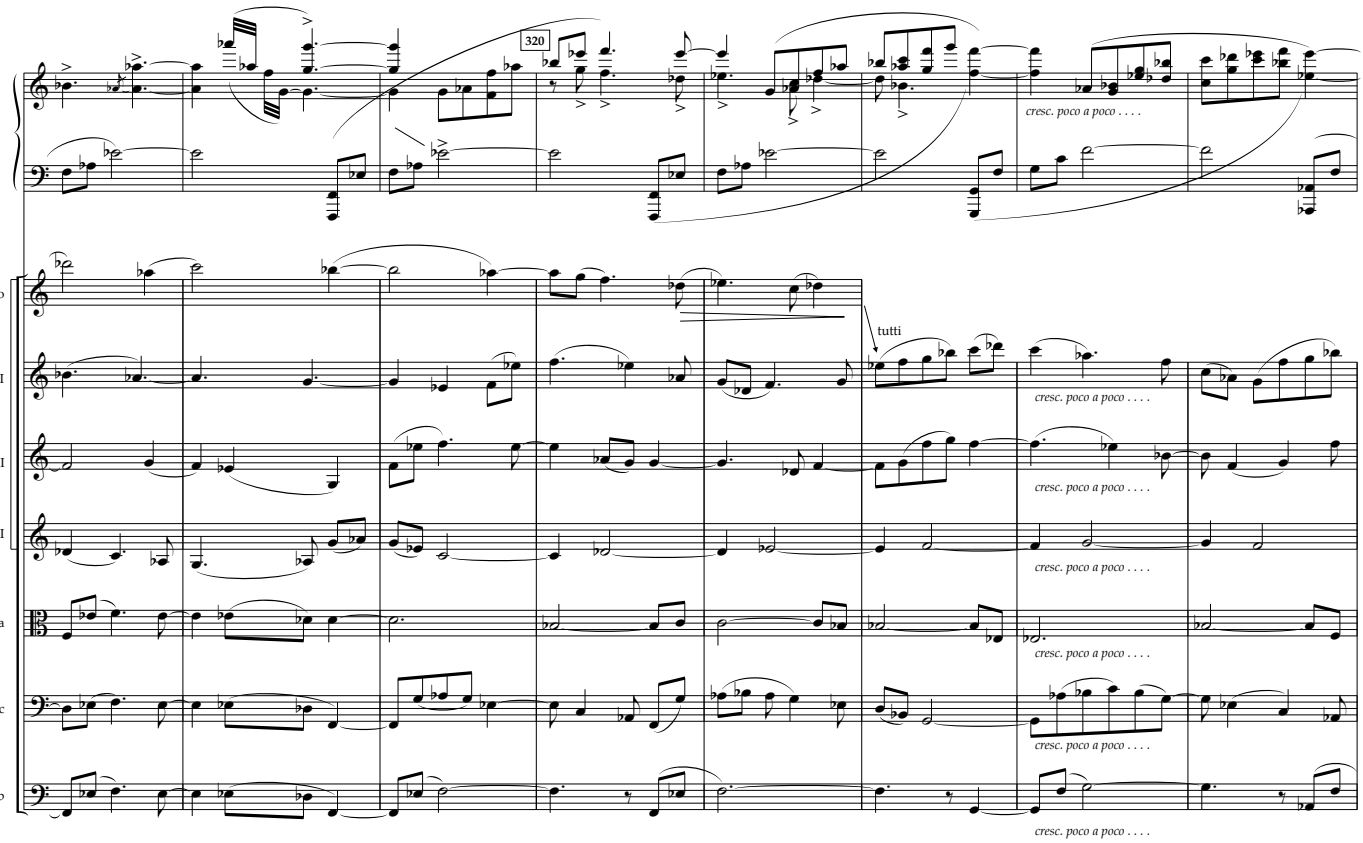

255
8va
mp
I
vn II
III
vla
db
pizz.
arco
tutti
p
pp
fp
260
(8va)
5:4
Ped.
vc
265

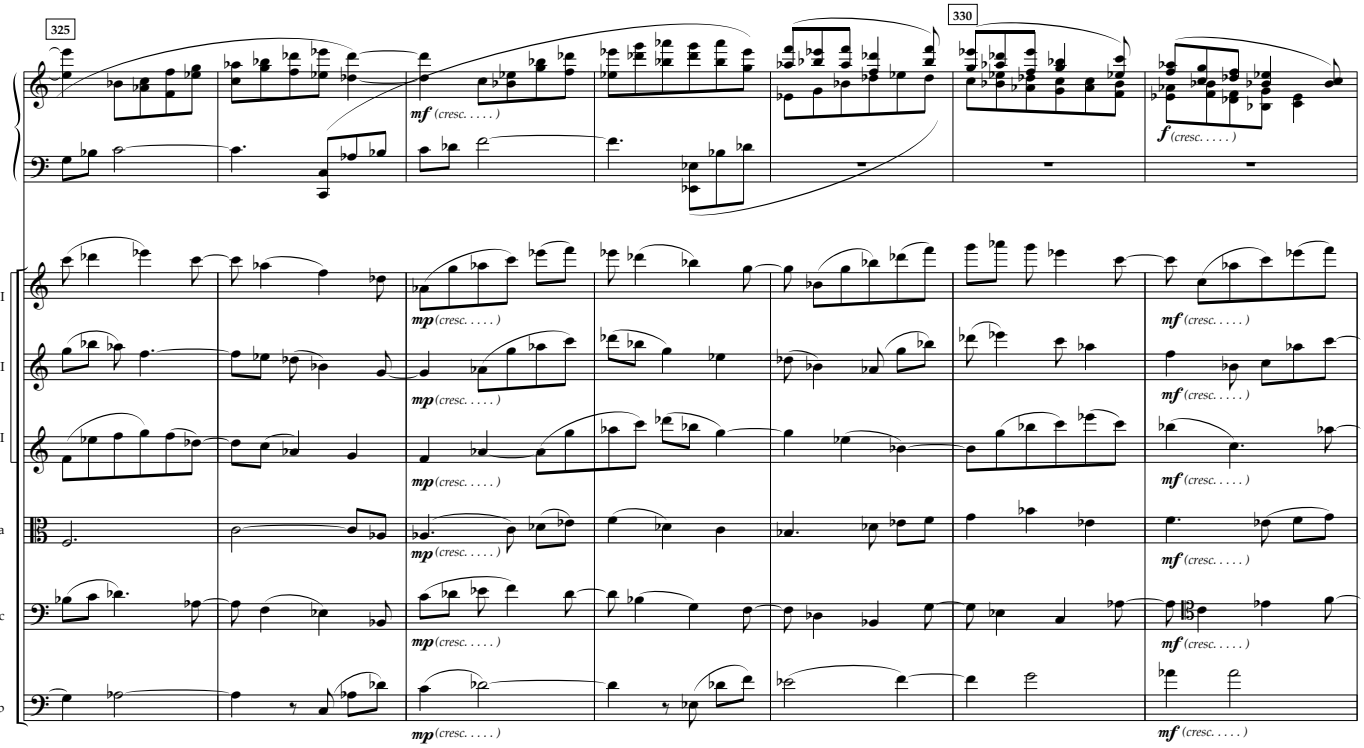

R
270
275
R
1 vn solo
1 solo
vn 2 - 4
vn 5 - 8
vn 9 - 12
1 vla solo
vla
vc
db
p
5:4
5
sul tasto
pp
gli altri
280
ord.
1 solo
vla
gli altri

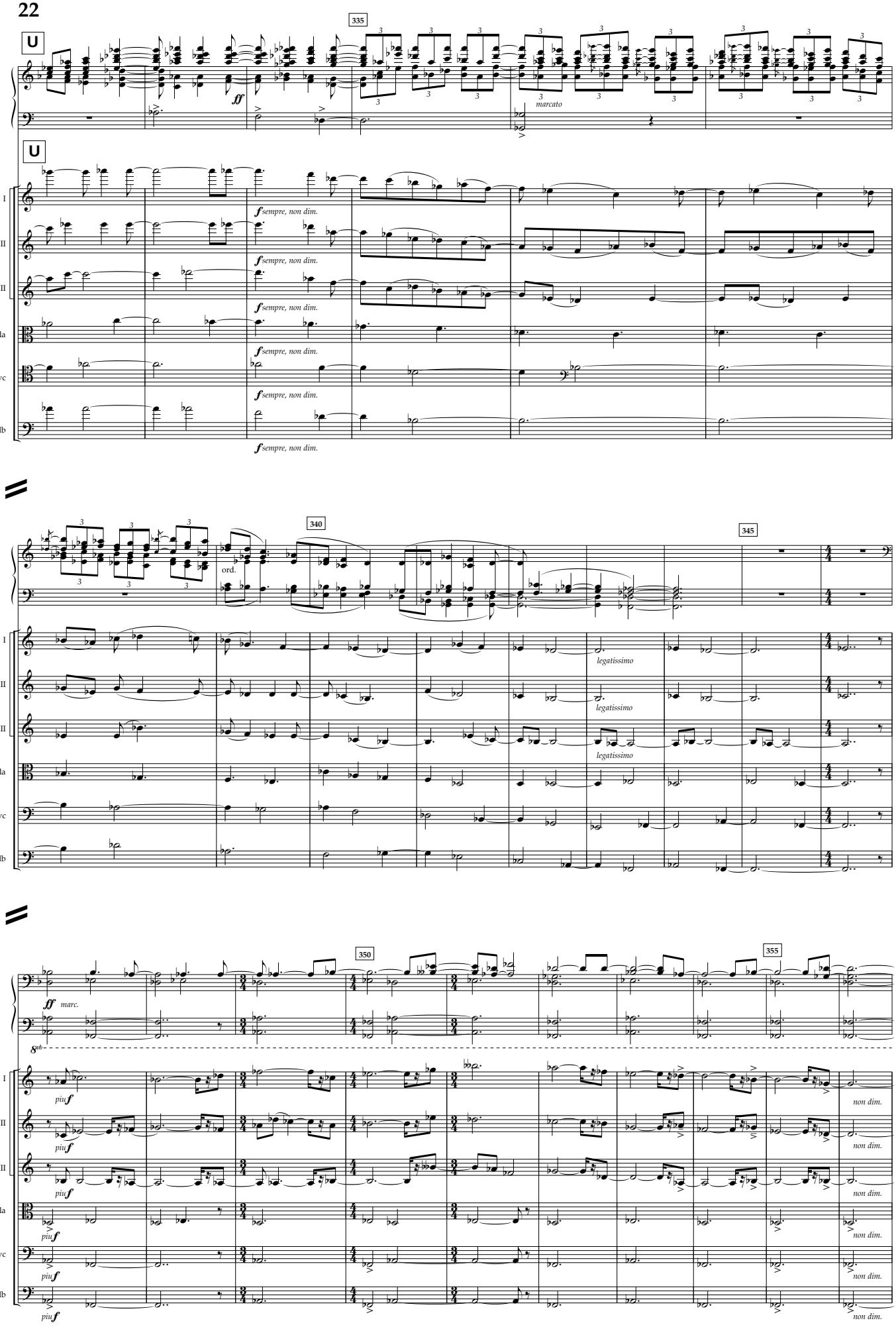

285
1 solo
vn 2 - 4
vn 5 - 8
vn 9 - 12
1 solo
vla
gli altri
vc
db
ord.
ord.
mf
290
295
S
S
I
vn II
III
vla
vc
db
tutti
div.
p
pp
mp
300
meno mosso ♩. = c. 58
rall. . . .
meno mosso ♩. = c. 58
rall. . . .

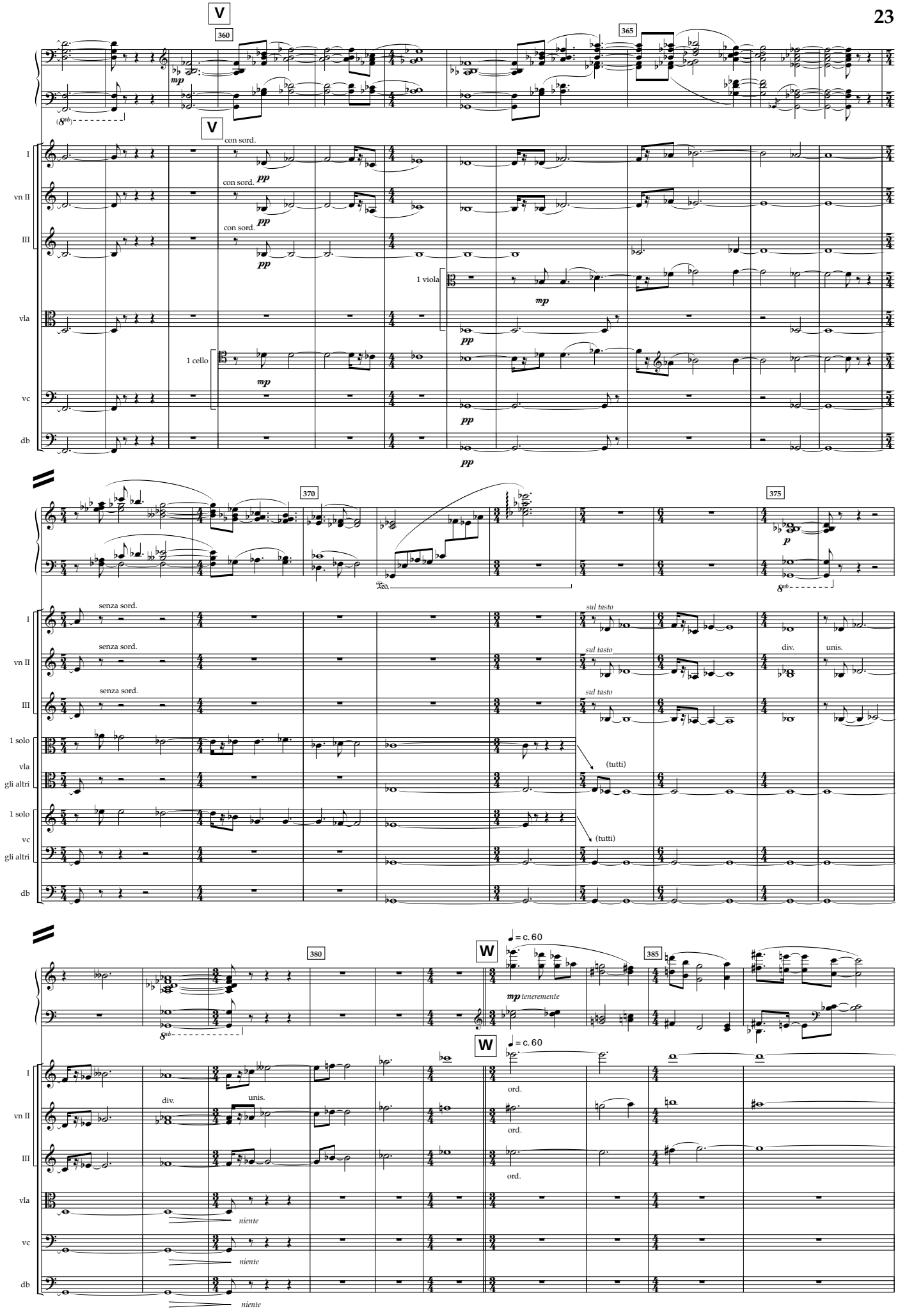

ancora meno mosso ♩. = c. 50
305
T
Comodo, poco tristo ♩ = c. 69
mp
ancora meno mosso ♩. = c. 50
T
Comodo, poco tristo ♩ = c. 69
1 solo
I (2 - 4)
vn II
III
vla
vc
db
p
pp
mp
p legato

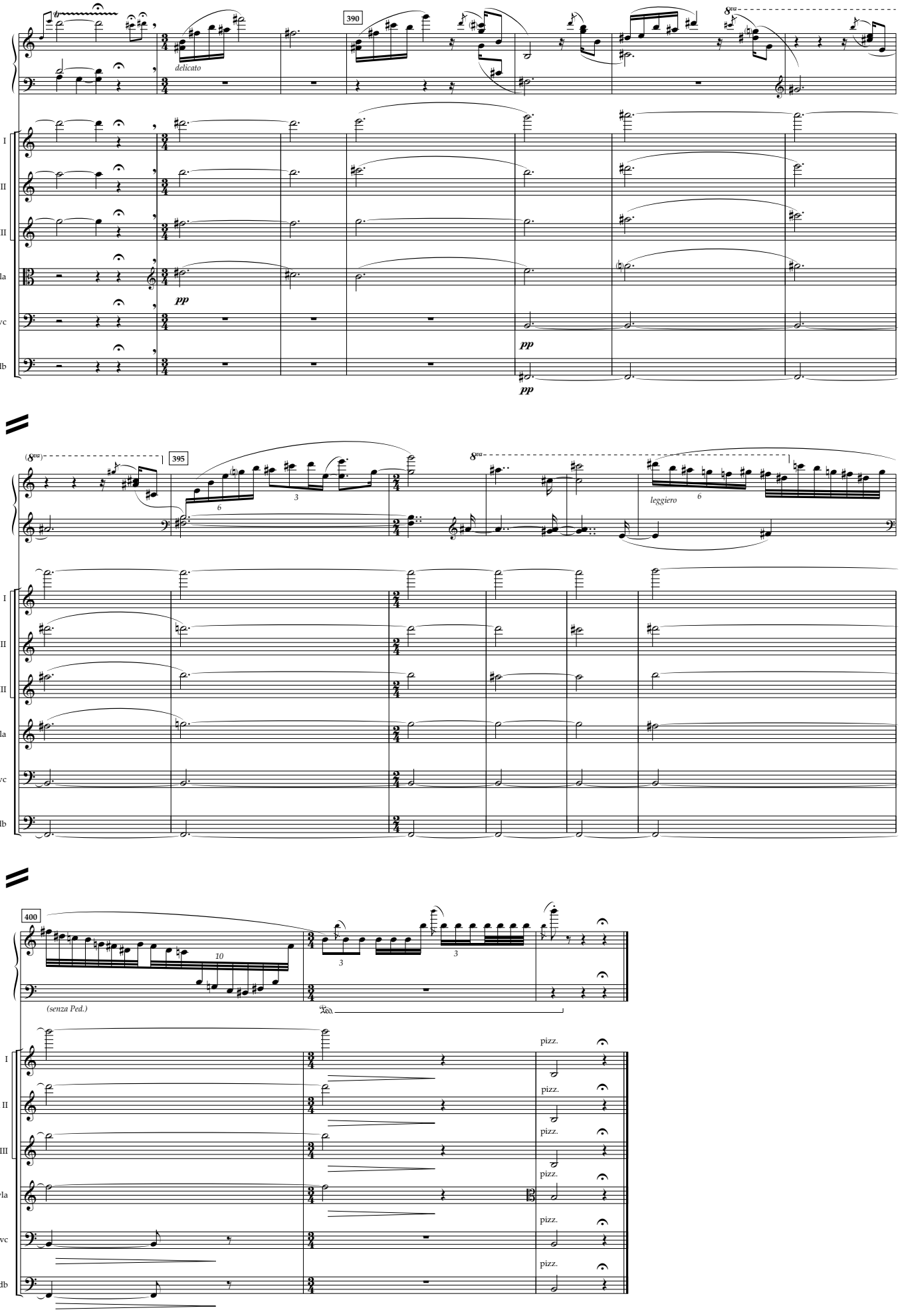

310
315
1 solo
I
vn II
III
vla
vc
db
p legato


320
1 solo
I
vn II
III
vla
vc
db
tutti
cresc. poco a poco . . . .


325
330
I
vn II
III
vla
vc
db
mf (cresc. . . . .)
mp (cresc. . . . .)
f (cresc. . . . .)


335
U
ff
marcato
U
I
vn II
III
vla
vc
db
f sempre, non dim.
340
345
ord.
legatissimo
350
355
ff marc.
8va
piu f
non dim.


V
360
365
mp
(8vb)
V
con sord.
pp
I
vn II
III
1 viola
mp
vla
1 cello
mp
vc
db
pp
370
375
p
8vb
senza sord.
sul tasto
div.
unis.
1 solo
vla
gli altri
(tutti)
1 solo
vc
gli altri
(tutti)
380
W
= c. 60
mp teneremente
ord.
niente


390
delicato
I
vn II
III
vla
vc
db
pp
395
leggiero
400
(senza Ped.)
pizz.

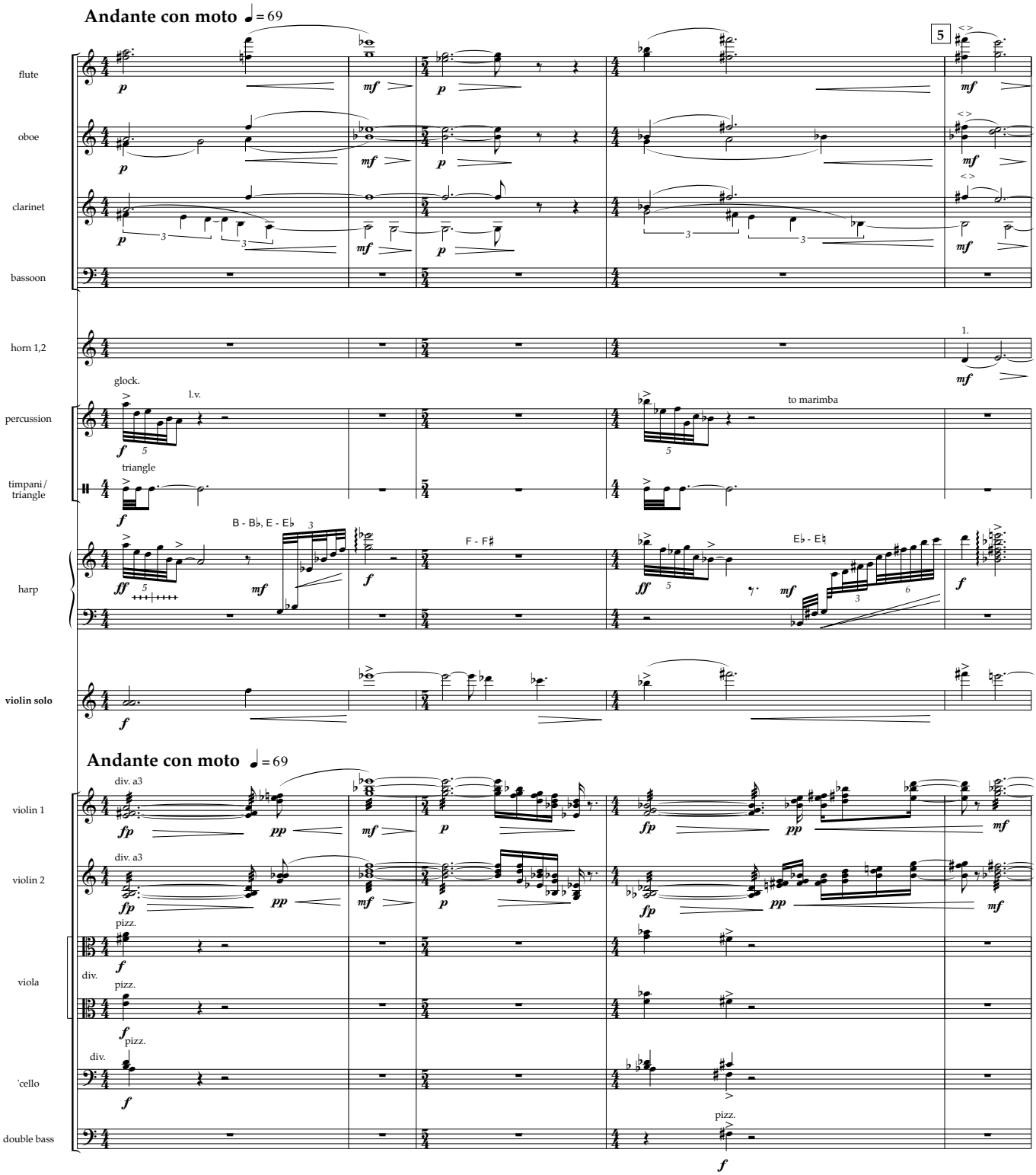
Capriccio

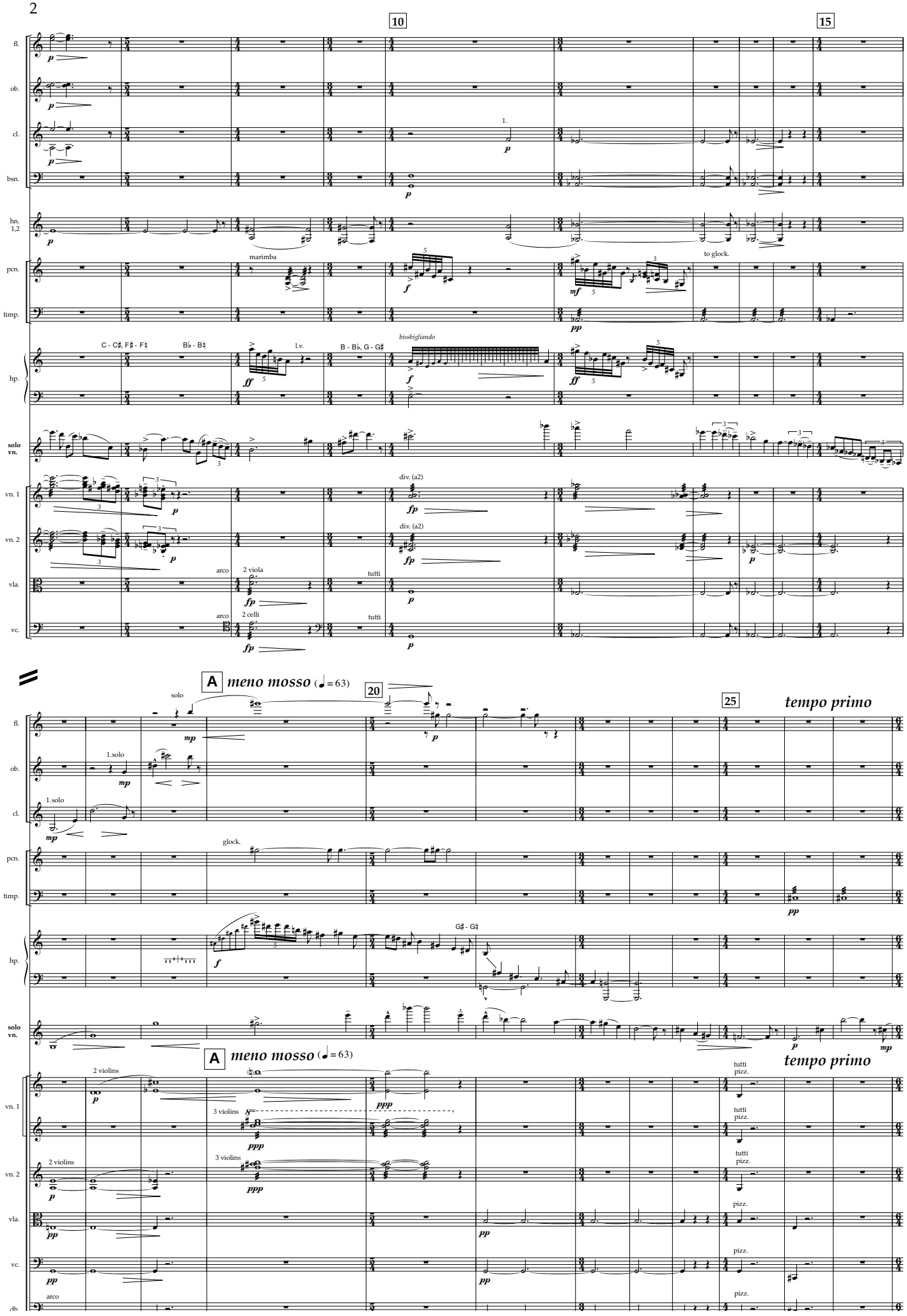
for

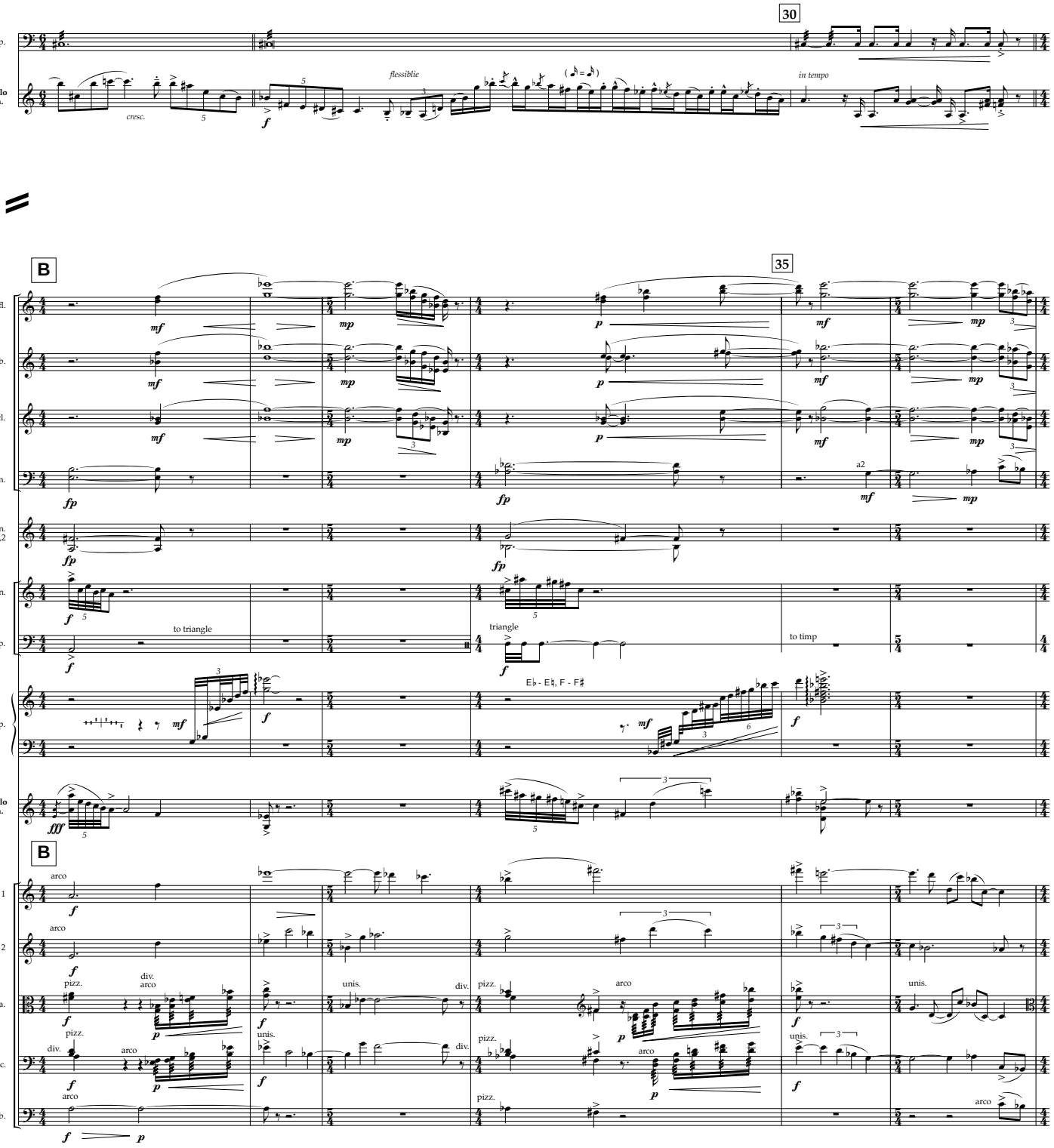
solo violin and orchestra

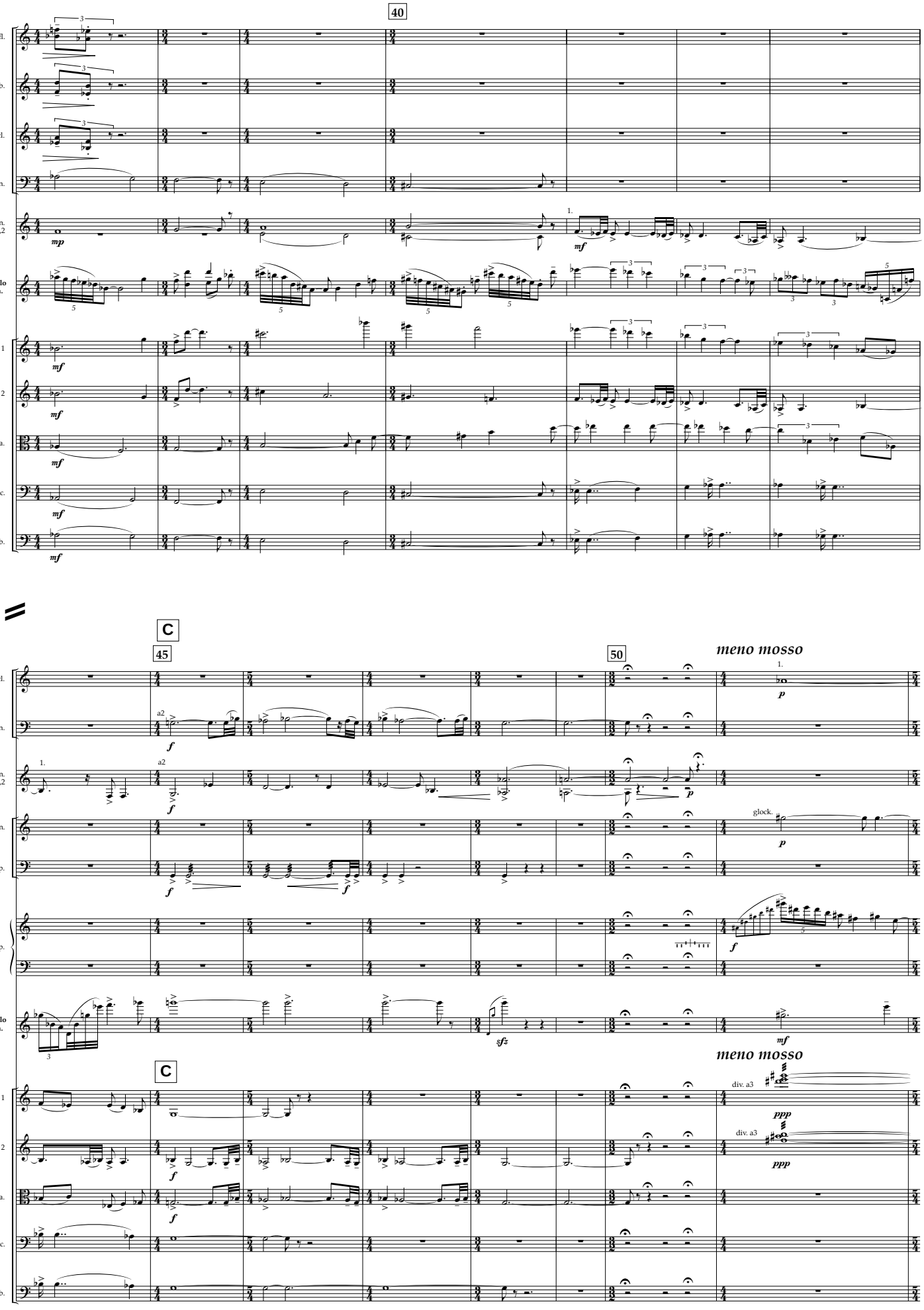
John Polglase

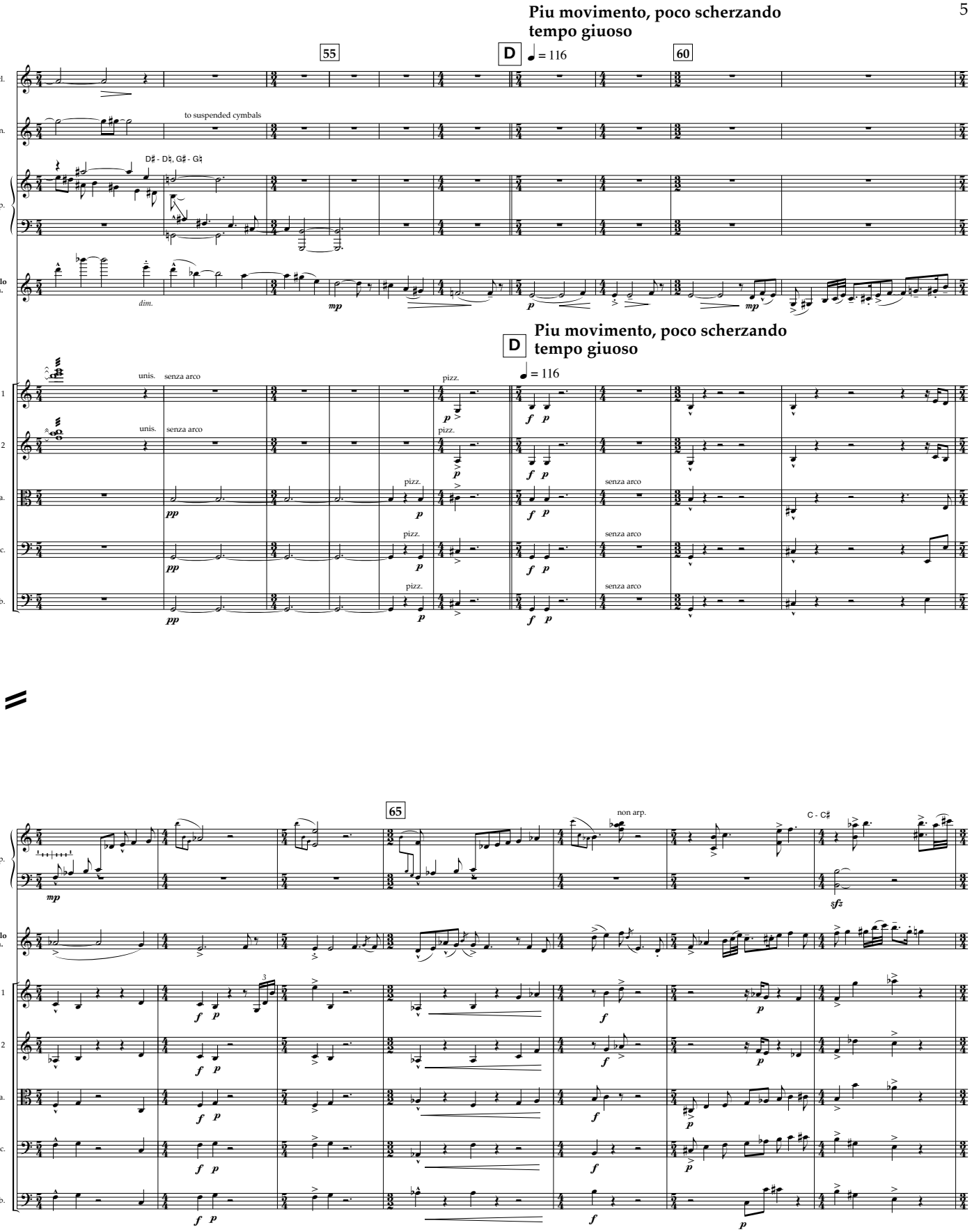
for Tom Sankey



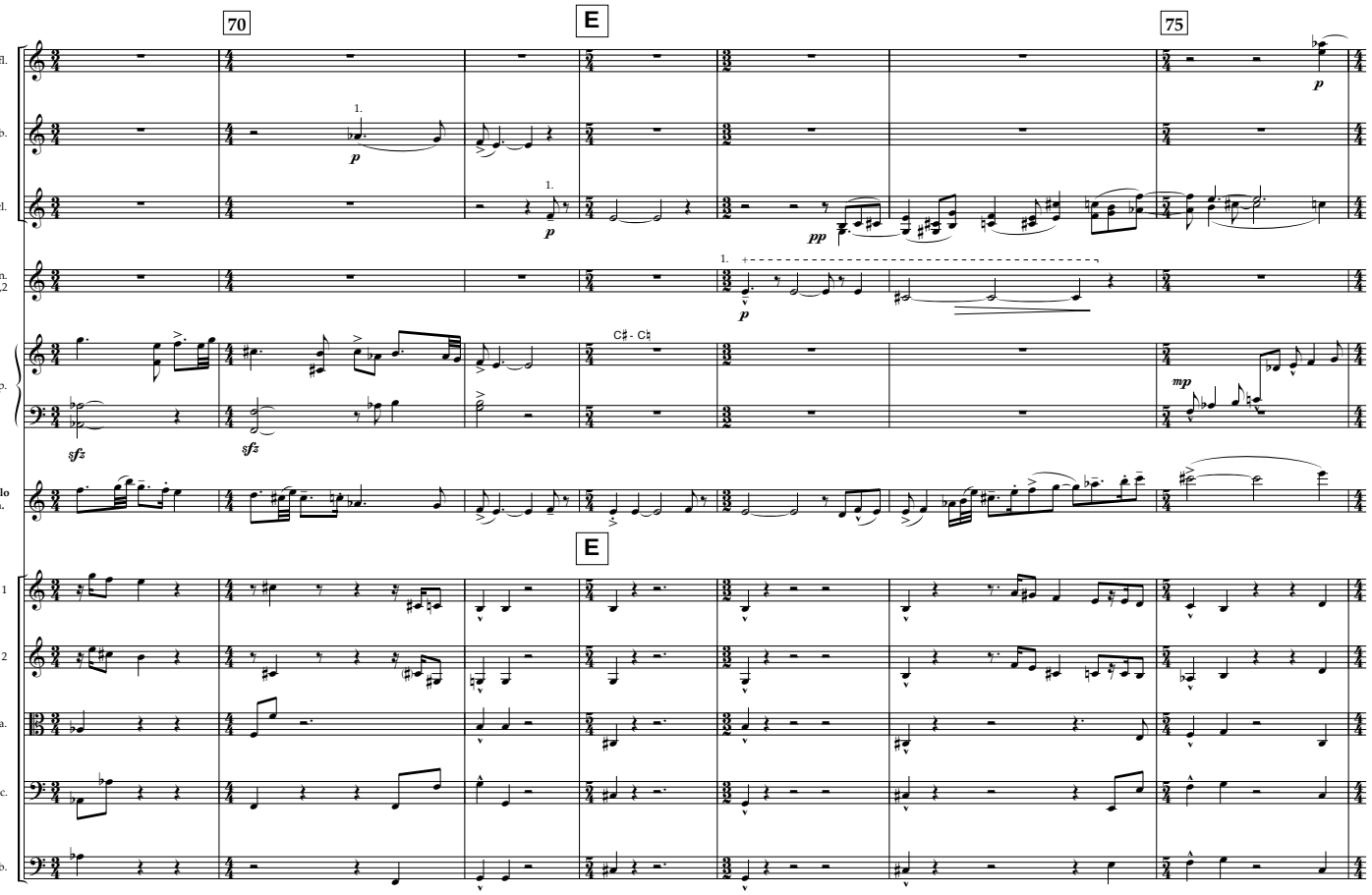

10
15
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
timp.
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
marimba
to glock.
C - C♯, F♯ - F♮
B♭ - B♮
B - B♭, G - G♯
bissbigliando
l.v.
div. (a2)
arco
2 viola
2 celli
tutti
A meno mosso (♩ = 63)
20
25
tempo primo
solo
1.solo
glock.
G♯ - G♮
2 violins
3 violins
tutti pizz.
pizz.
db.

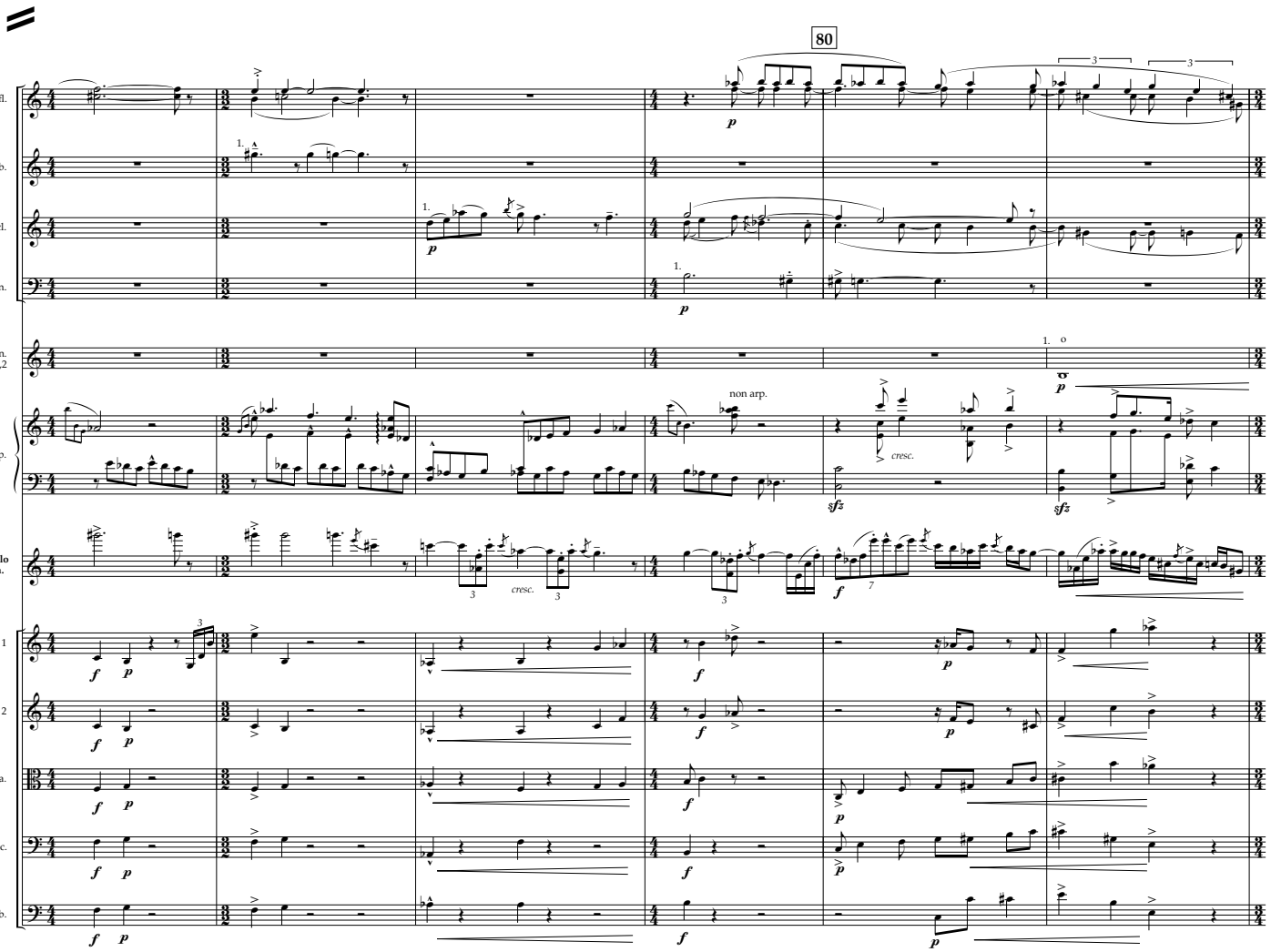

30
timp.
solo vn.
cresc.
flessiblie
in tempo
B
35
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
timp.
hp.
solo vn.
to triangle
triangle
to timp
E♭ - E♮, F - F♯
B
vn. 1
vn. 2
vla.
vc.
db.
arco
pizz.
div.
unis.
a2

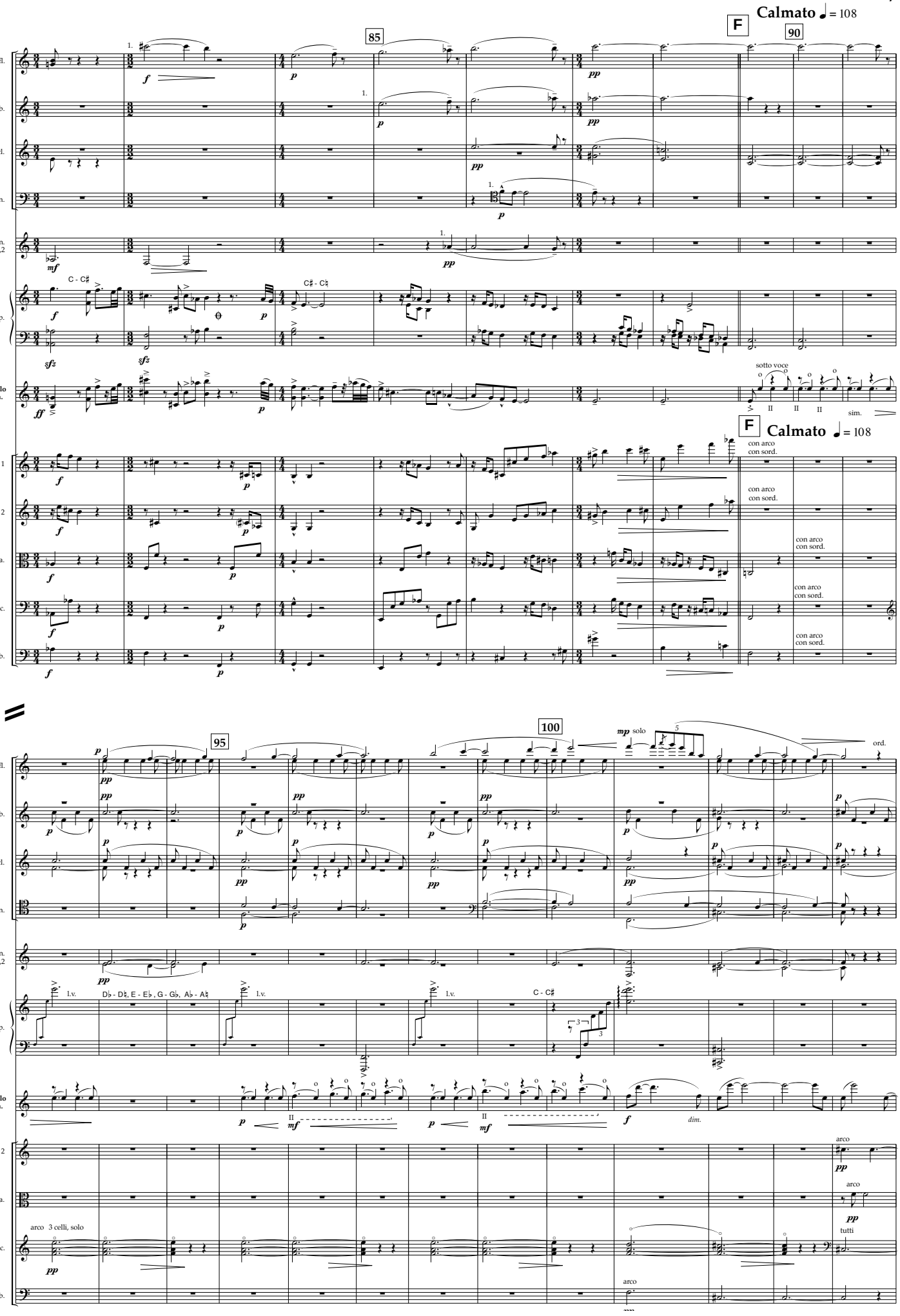

40
fl.
ob.
cl.
bsn.
hn. 1,2
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
mp
mf
1.
C
45
50
meno mosso
a2
f
p
pcn.
glock.
timp.
hp.
sfz
div. a3
ppp

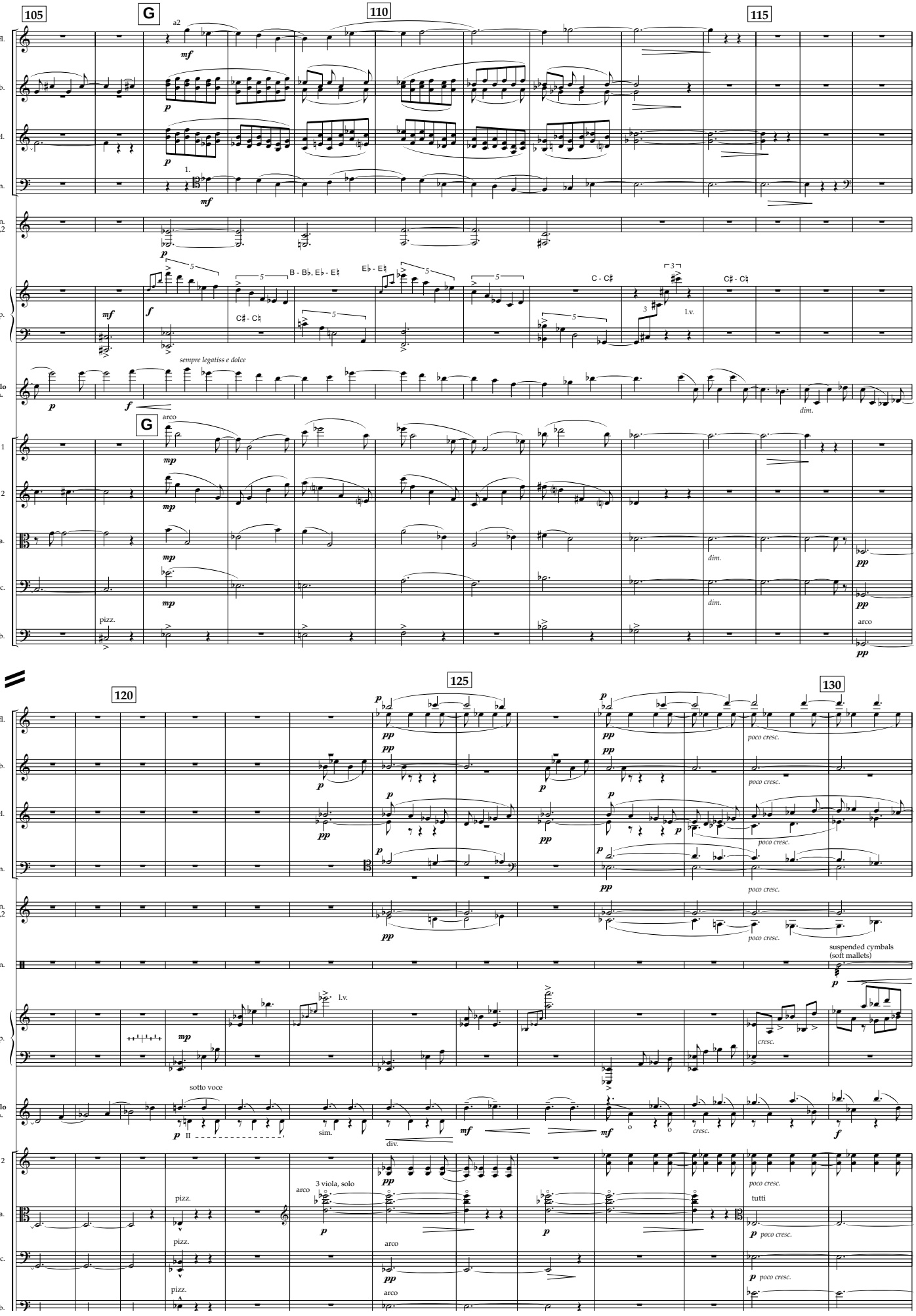

Piu movimento, poco scherzando
tempo giuoso
55
D
= 116
60
cl.
pcn.
to suspended cymbals
hp.
D♯ - D♮, G♯ - G♮
solo vn.
dim.
mp
p
mp
Piu movimento, poco scherzando
tempo giuoso
D
= 116
vn. 1
vn. 2
vla.
vc.
db.
unis.
senza arco
pizz.
pp
p
f
p
senza arco

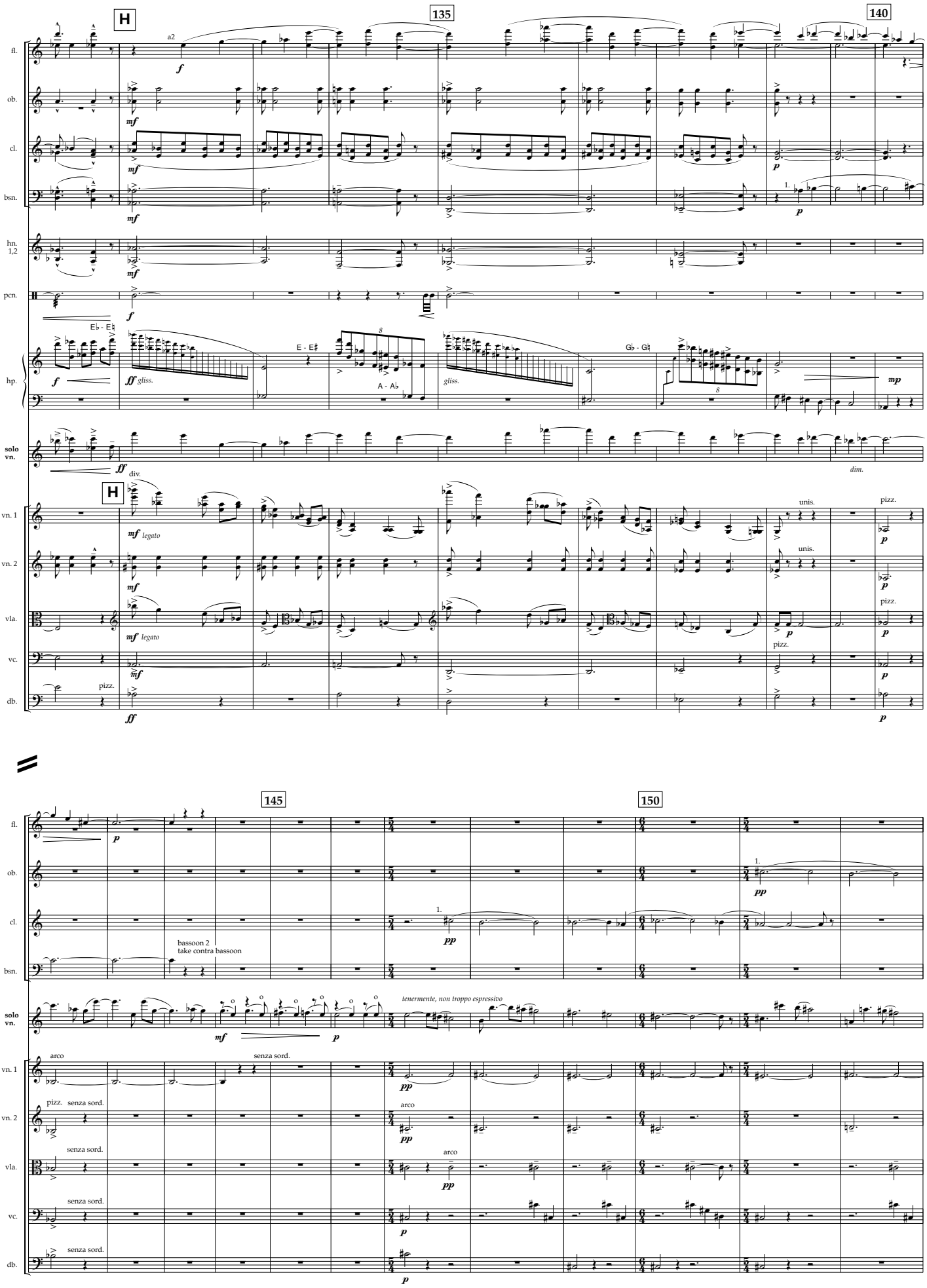
65
non arp.
C - C♯
hp.
mp
sfz
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
f
p

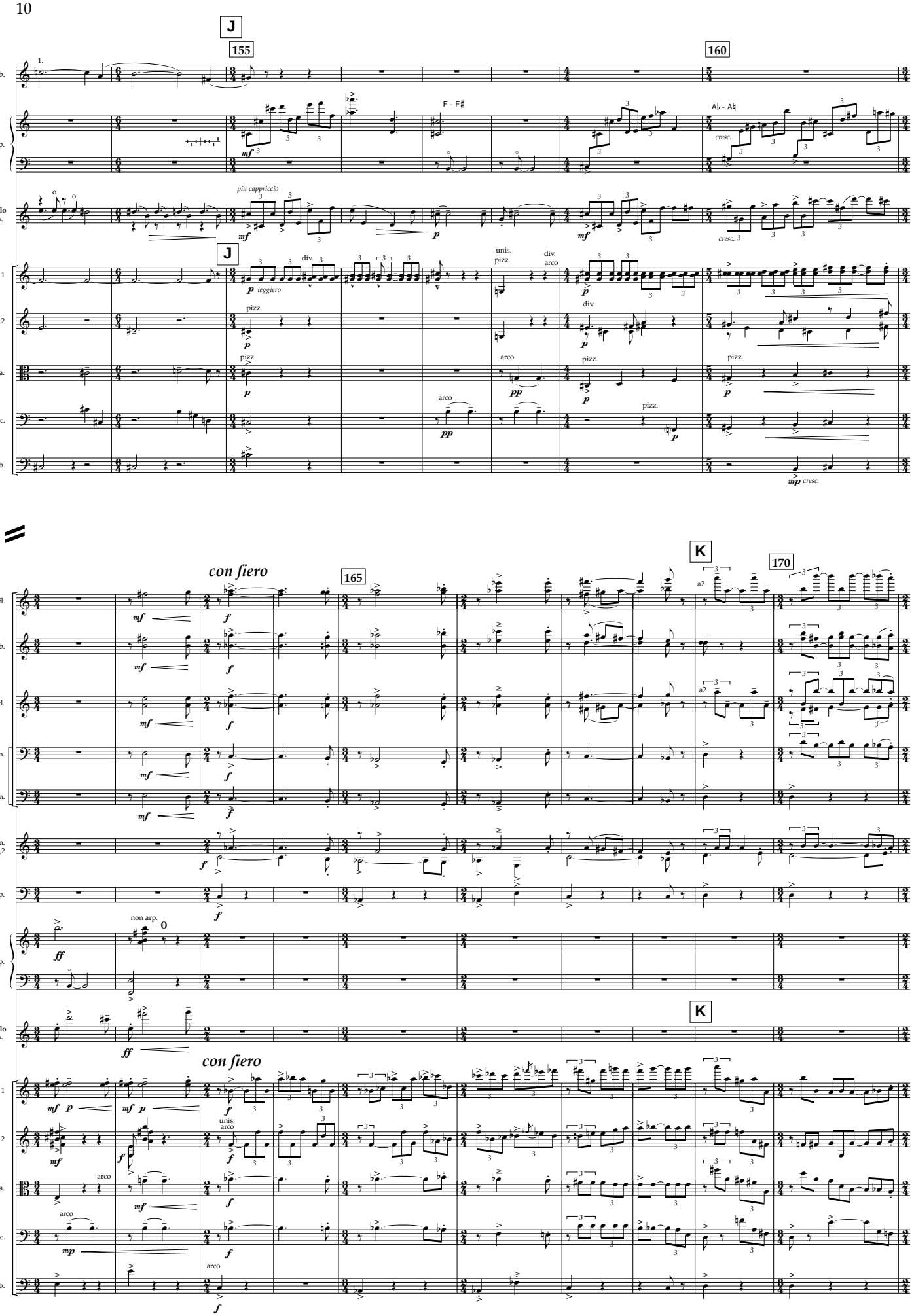

70
E
75
fl.
ob.
cl.
hn. 1,2
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
C♯ - C♮

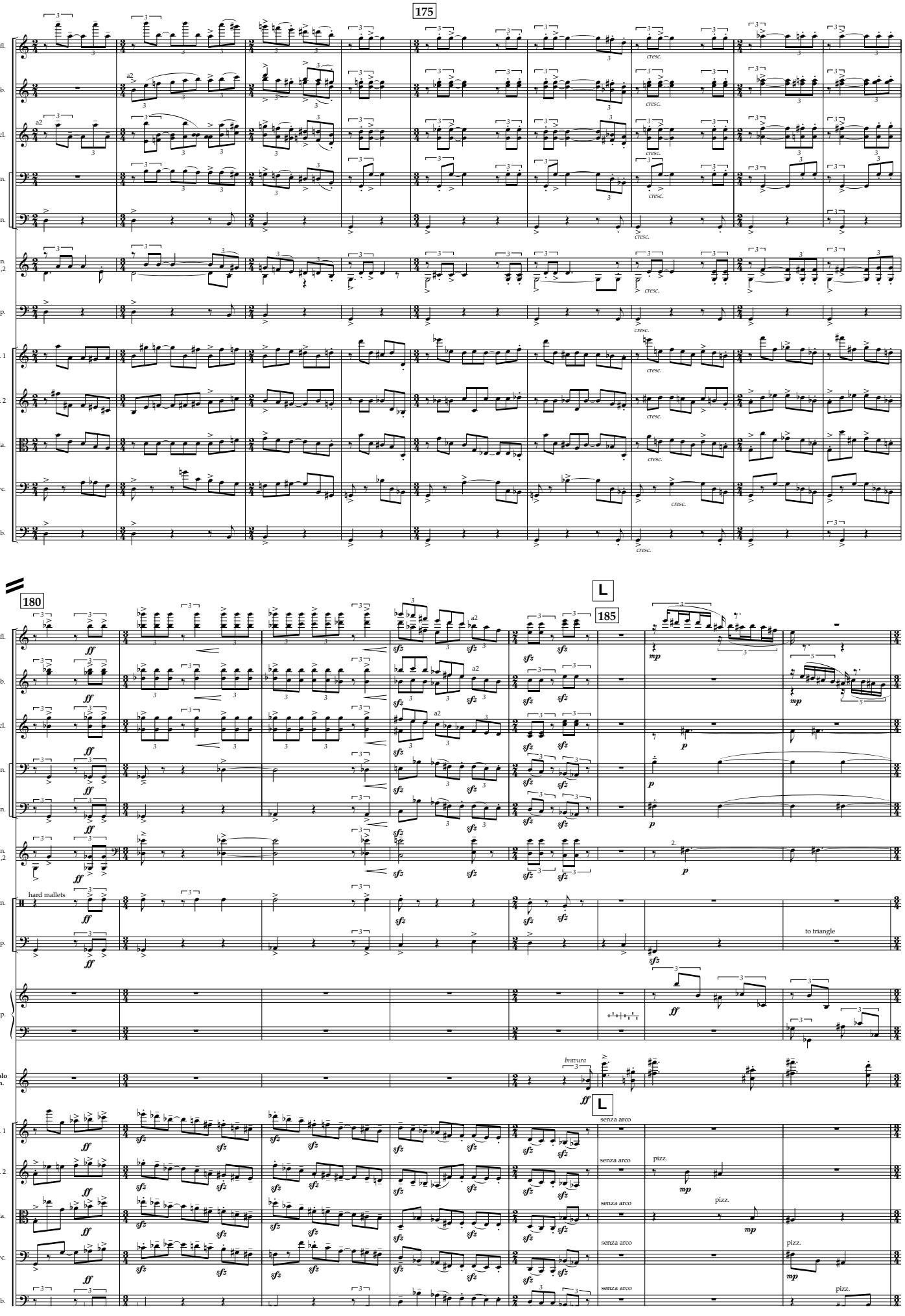

80
fl.
ob.
cl.
bsn.
hn. 1,2
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
non arp.
cresc.

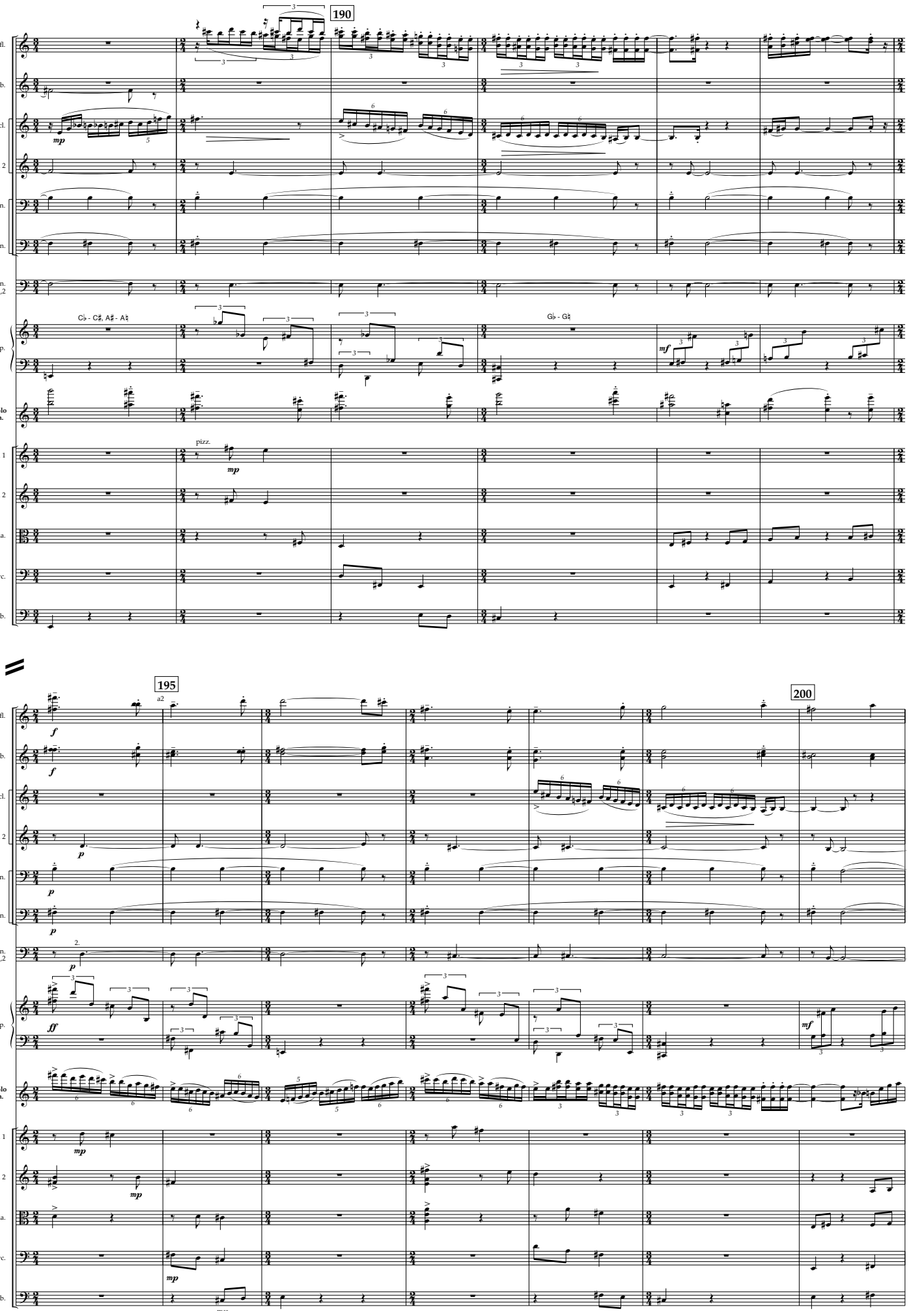

Calmato ♩ = 108
F
85
90
fl.
ob.
cl.
bsn.
hn. 1,2
hp.
solo vn.
C - C♯
C♯ - C♮
sotto voce
sim.
vn. 1
vn. 2
vla.
vc.
db.
con arco
con sord.
95
100
mp solo
ord.
l.v.
D♭ - D♮, E - E♭, G - G♭, A♭ - A♮
C - C♯
arco
arco 3 celli, solo
tutti
dim.

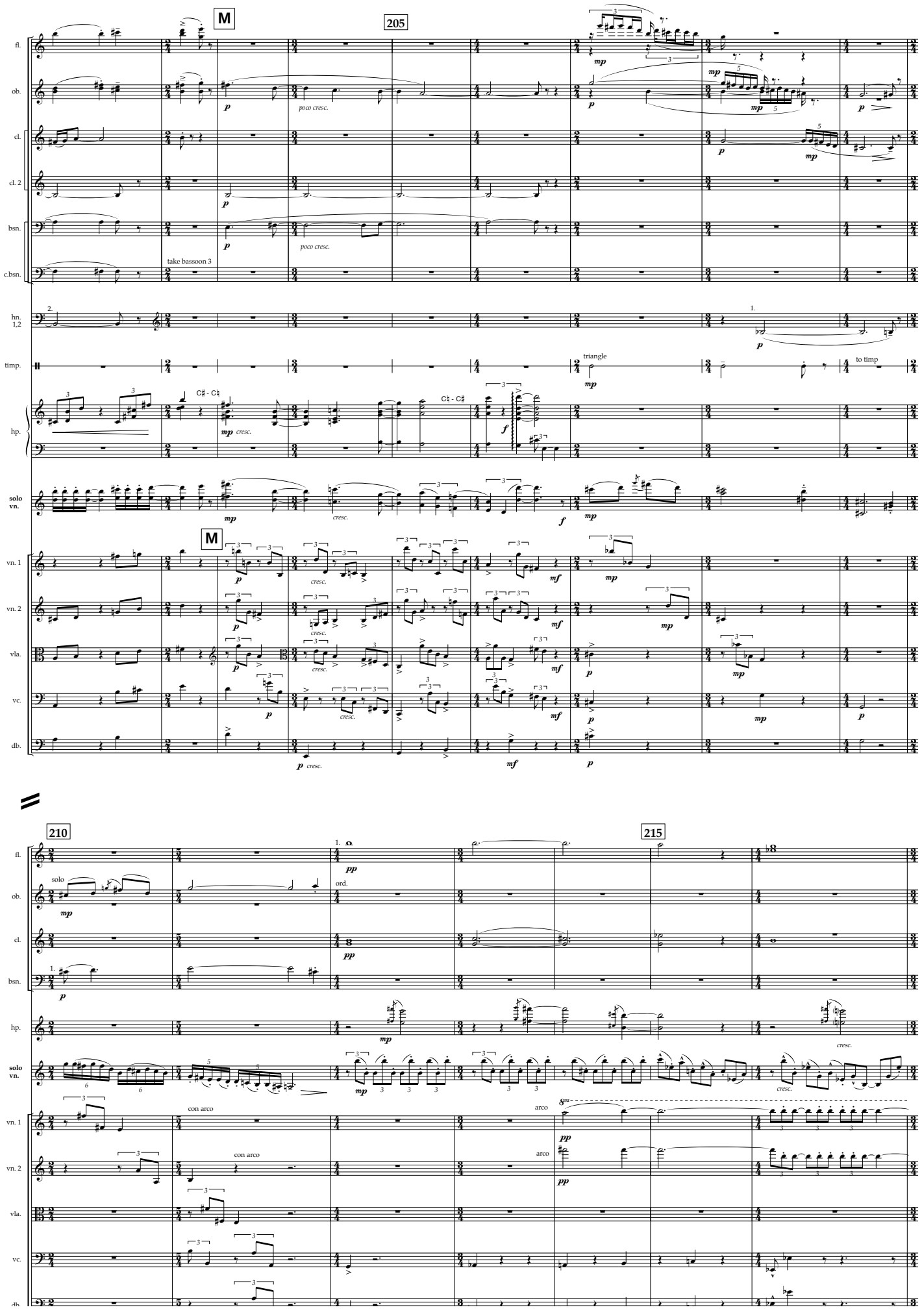

105
G
110
115
fl.
ob.
cl.
bsn.
hn. 1,2
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
a2
1.
mf
p
f
B - B♭, E♭ - E♮
E♭ - E♮
C♯ - C♮
C - C♯
l.v.
sempre legatiss e dolce
arco
pizz.
dim.
pp
120
125
130
poco cresc.
suspended cymbals
(soft mallets)
pcn.
sotto voce
sim.
div.
cresc.
3 viola, solo
tutti

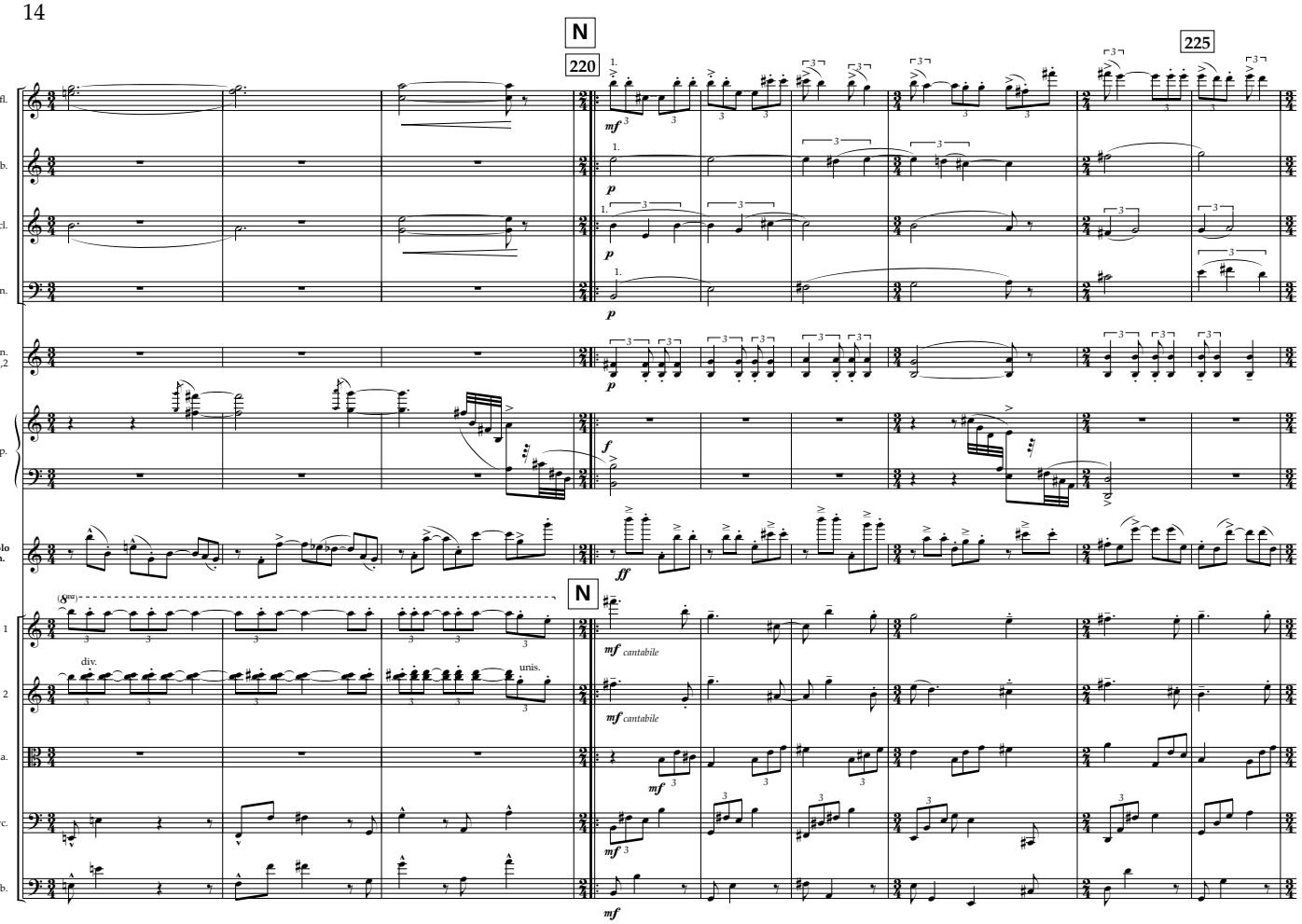

H
135
140
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
a2
E♭ - E♮
E - E♯
A - A♭
G♭ - G♮
gliss.
div.
legato
unis.
pizz.
dim.
145
150
bassoon 2
take contra bassoon
tenermente, non troppo espressivo
arco
senza sord.

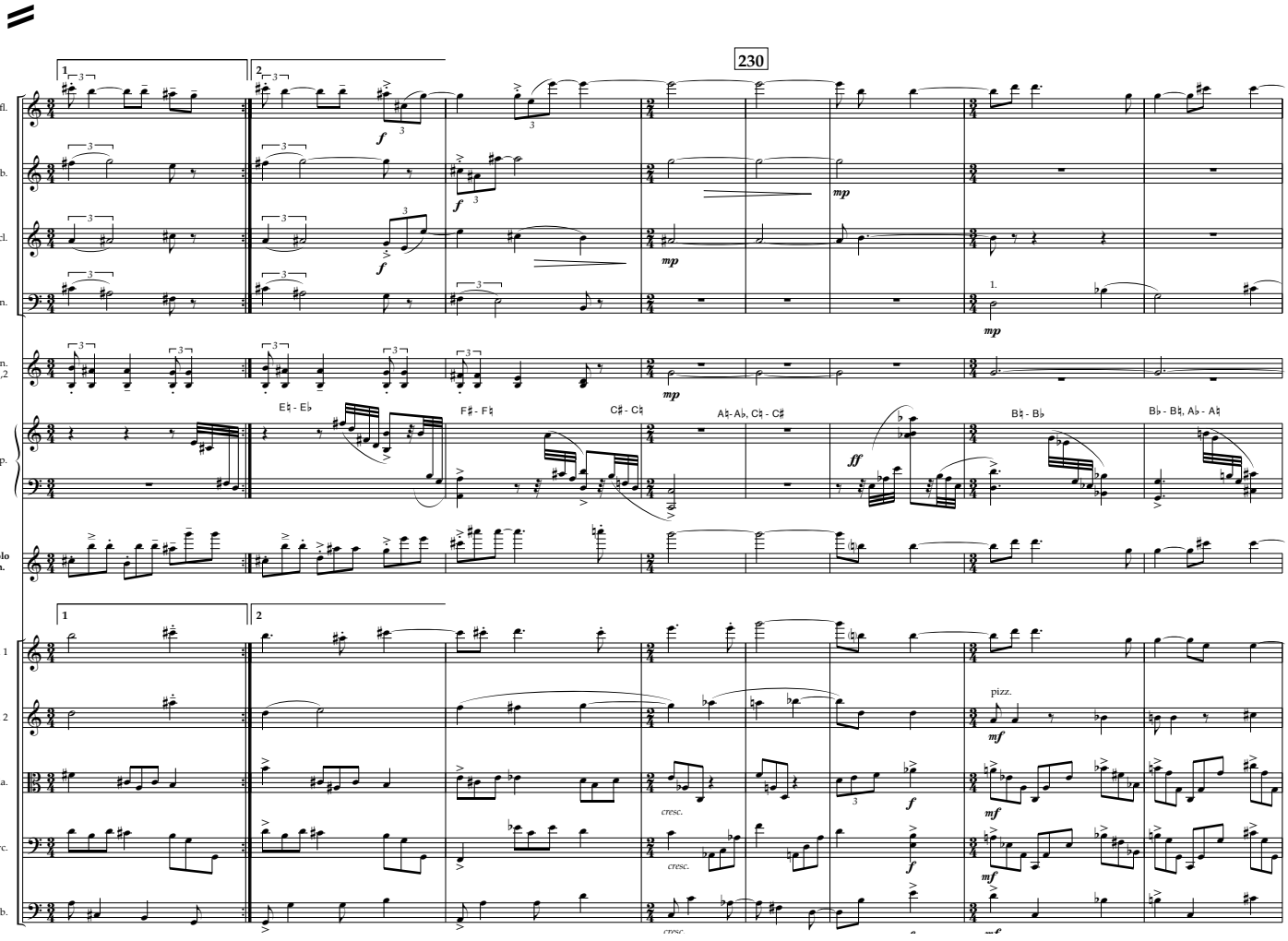

J
155
160
ob.
hp.
F - F♯
A♭ - A♮
cresc.
solo vn.
piu cappriccio
cresc. 3
J
vn. 1
vn. 2
vla.
vc.
db.
leggiero
pizz.
arco
unis.
div.
mp cresc.
K
170
fl.
cl.
bsn.
c.bsn.
hn. 1,2
timp.
con fiero
165
non arp.
a2

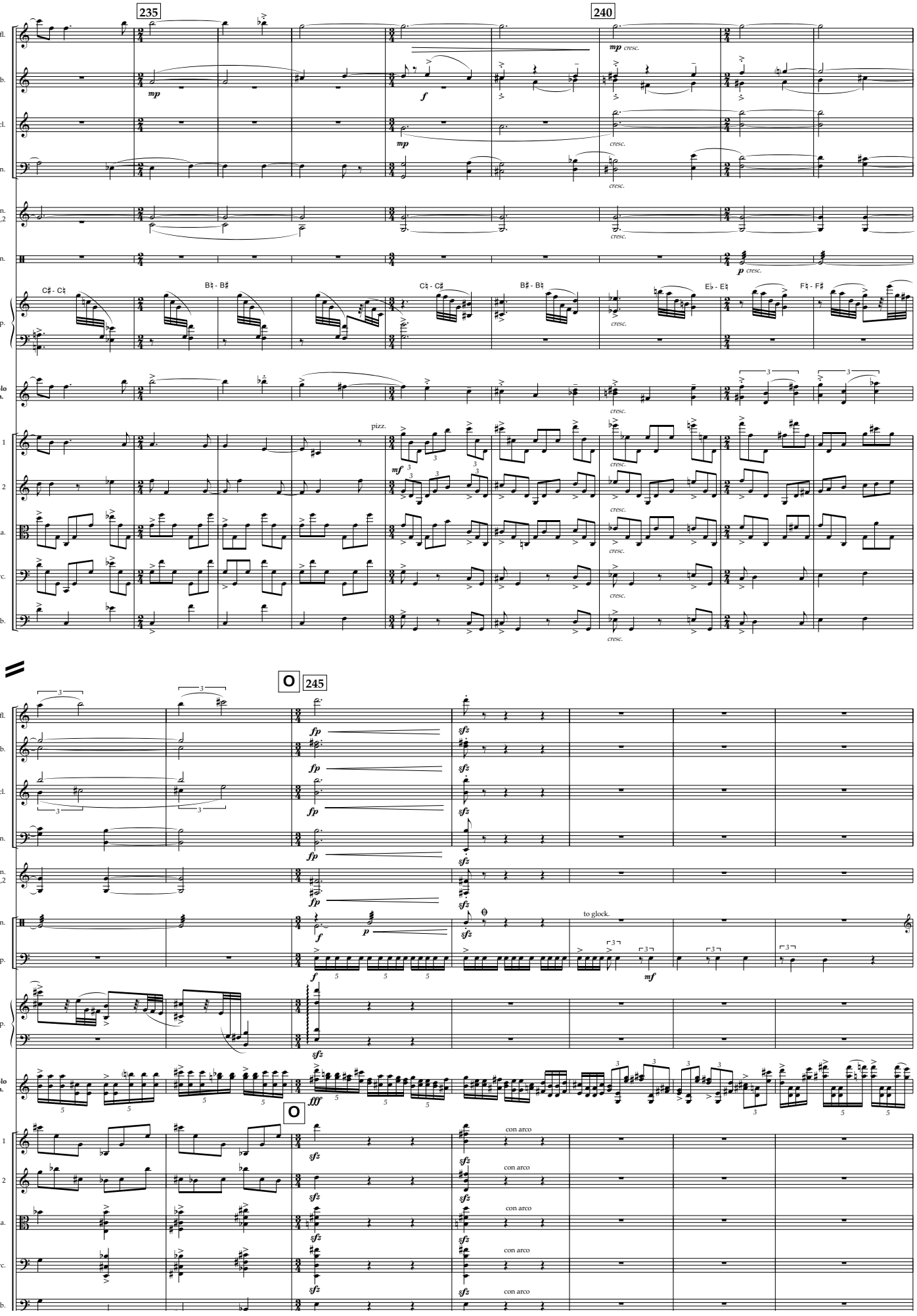

175
fl.
ob.
cl.
bsn.
c.bsn.
hn. 1,2
timp.
vn. 1
vn. 2
vla.
vc.
db.
cresc.
180
L
185
a2
hard mallets
to triangle
pcn.
hp.
solo vn.
bravura
senza arco
pizz.

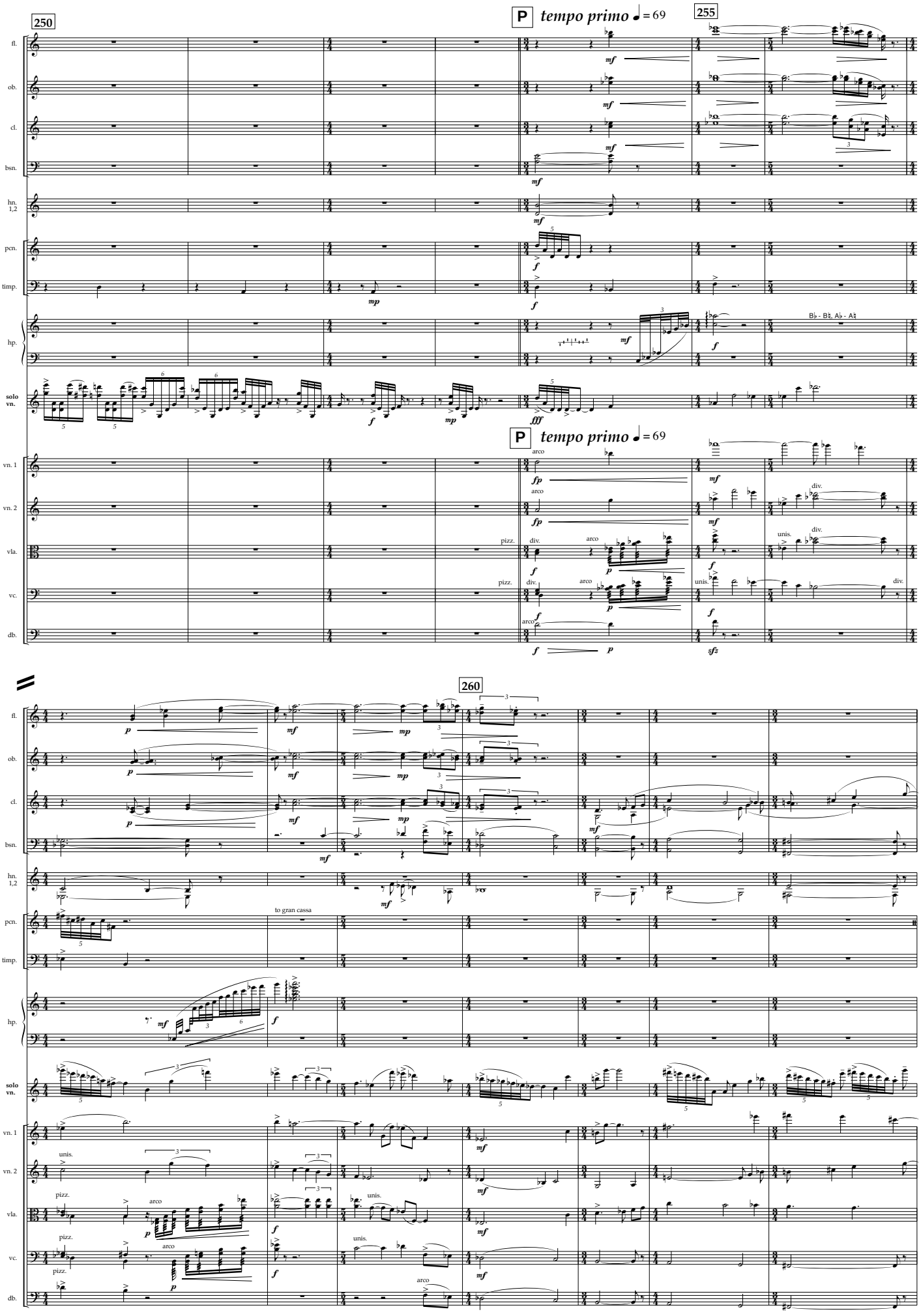

190
fl.
ob.
cl.
cl. 2
bsn.
c.bsn.
hn. 1,2
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
mp
C♭ - C♯, A♯ - A♮
G♭ - G♮
mf
pizz.
mp
195
a2
200
f
f
p
p
p
2.
p
ff
mf
mp
mp
mp

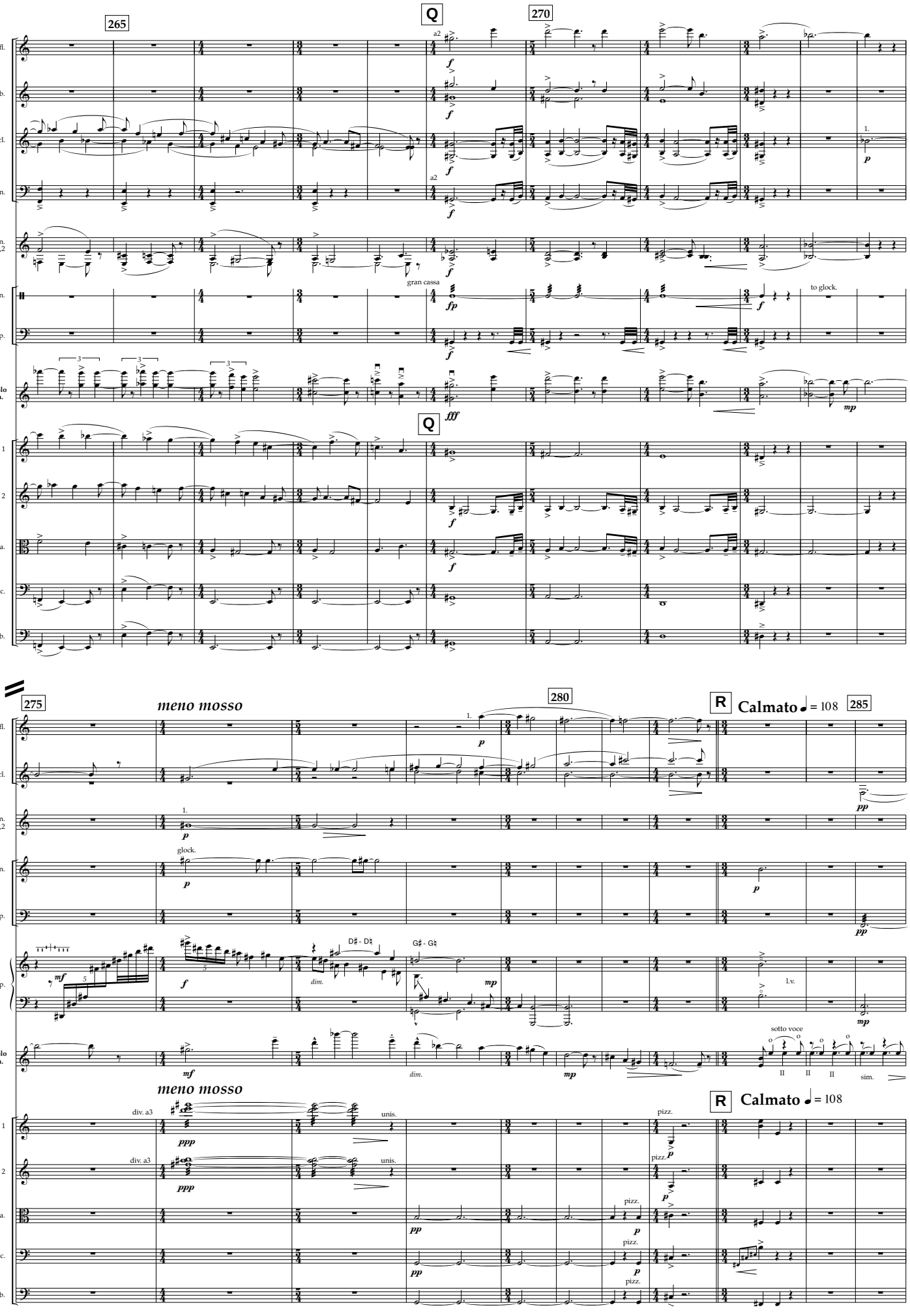

M
205
fl.
ob.
cl.
cl. 2
bsn.
c.bsn.
take bassoon 3
hn. 1,2
timp.
triangle
to timp
hp.
C♯ - C♯
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
poco cresc.
cresc.
M
210
215
solo
ord.
con arco
arco

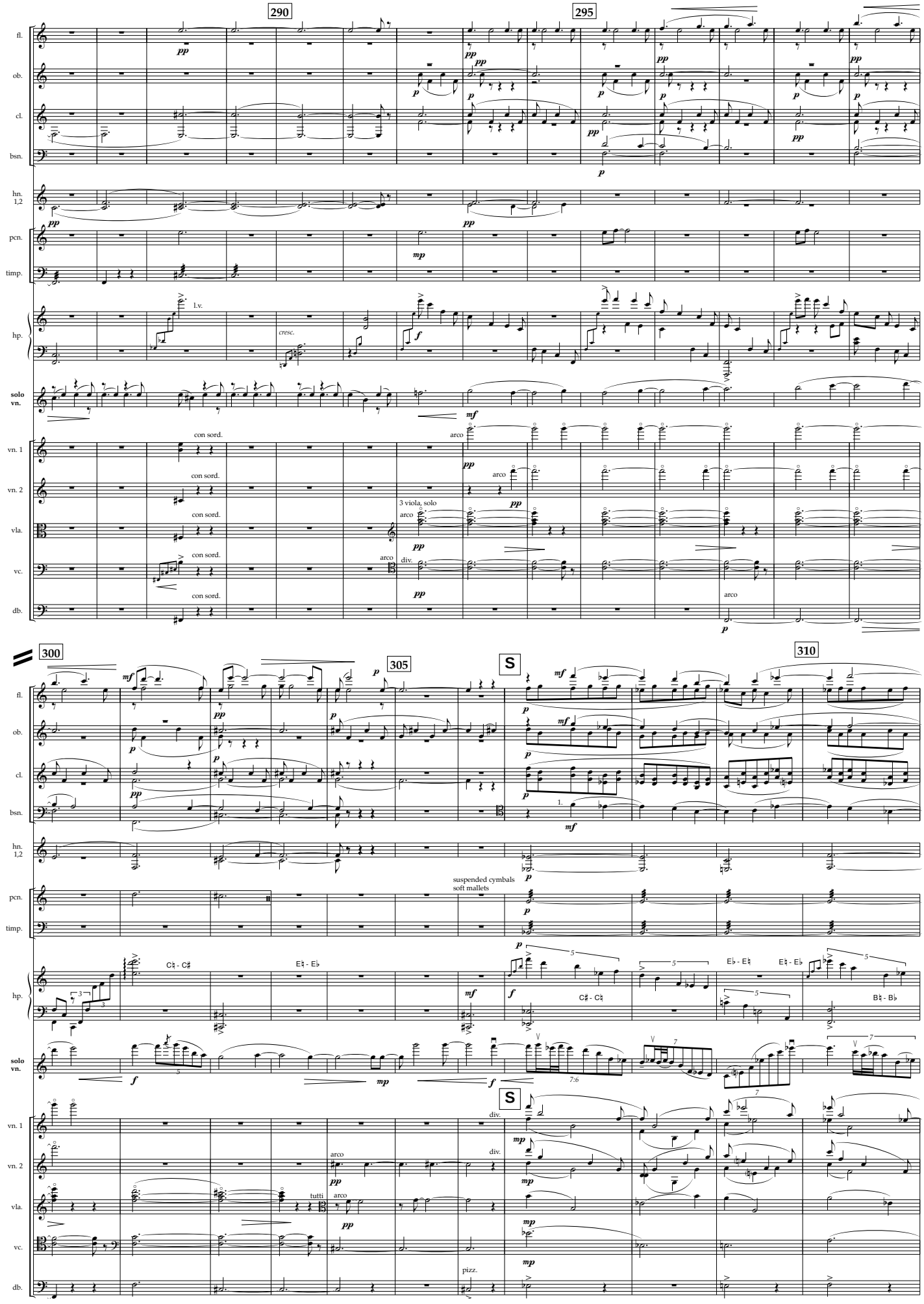

N
220
225
fl.
ob.
cl.
bsn.
hn. 1,2
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
mf cantabile
div.
unis.

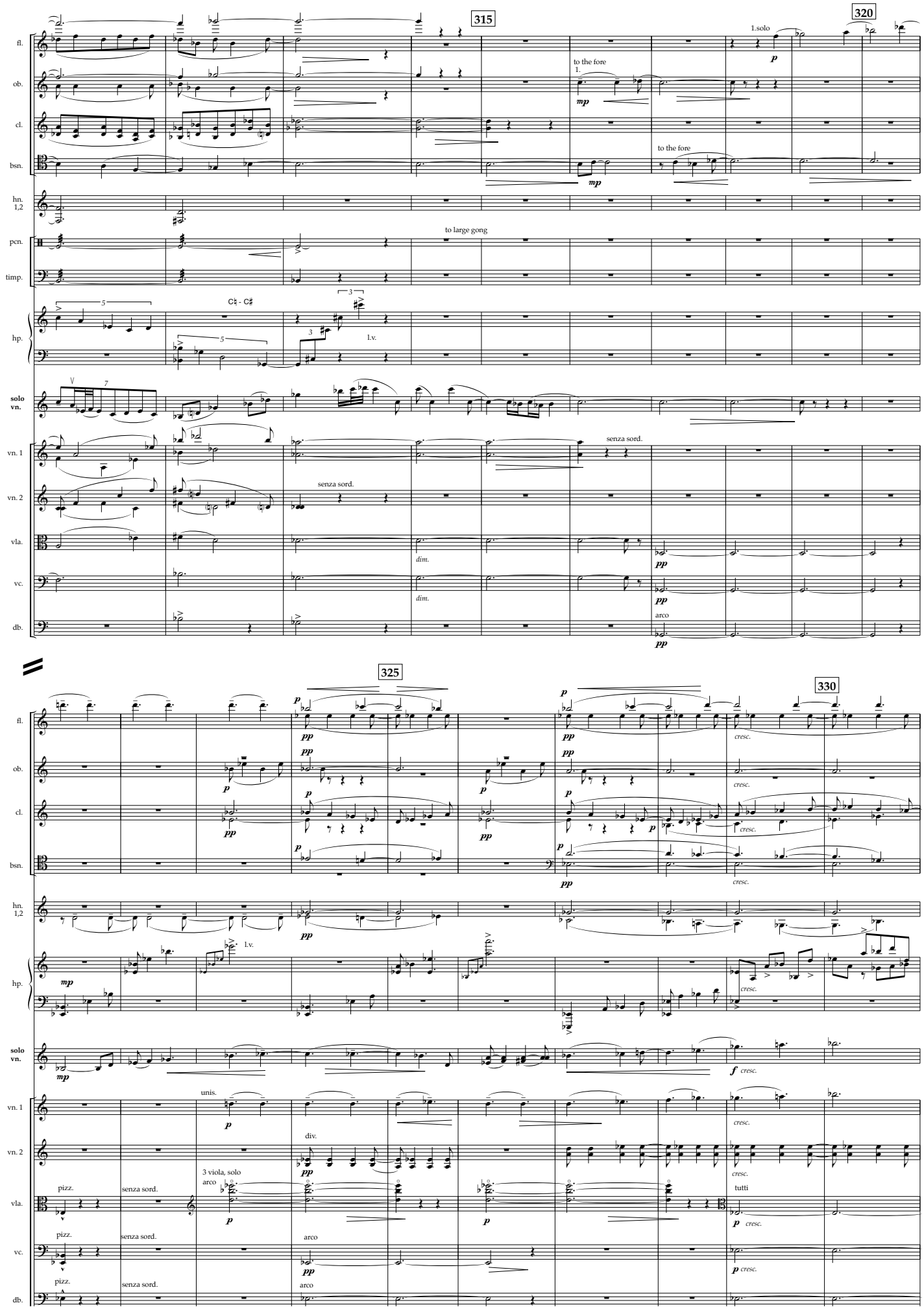

230
1
2
fl.
ob.
cl.
bsn.
hn. 1,2
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
pizz.
cresc.

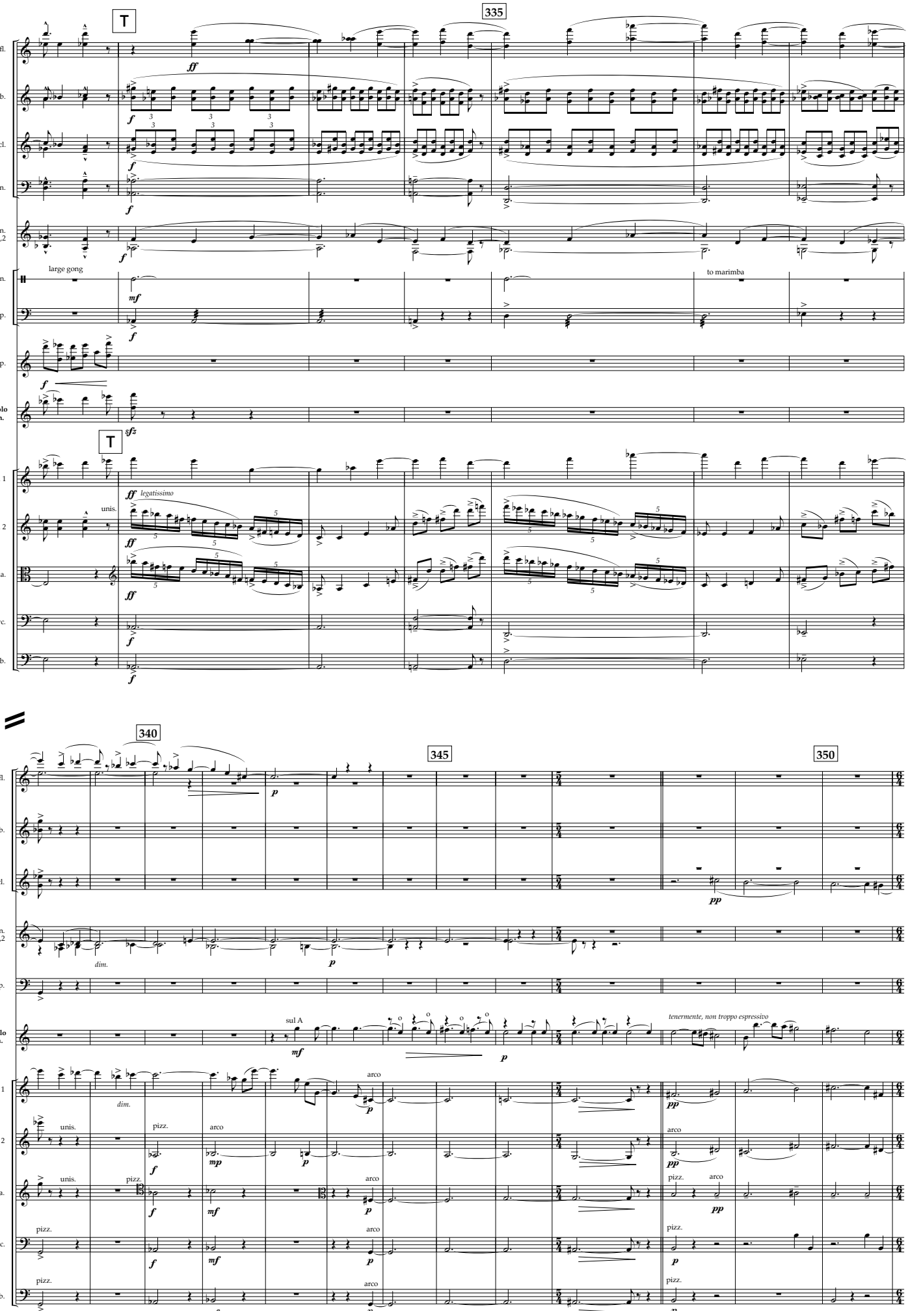

235
240
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
C♯ - C♮
B♮ - B♯
C♮ - C♯
B♯ - B♮
E♭ - E♮
F♮ - F♯
pizz.
cresc.
O
245
to glock.
con arco

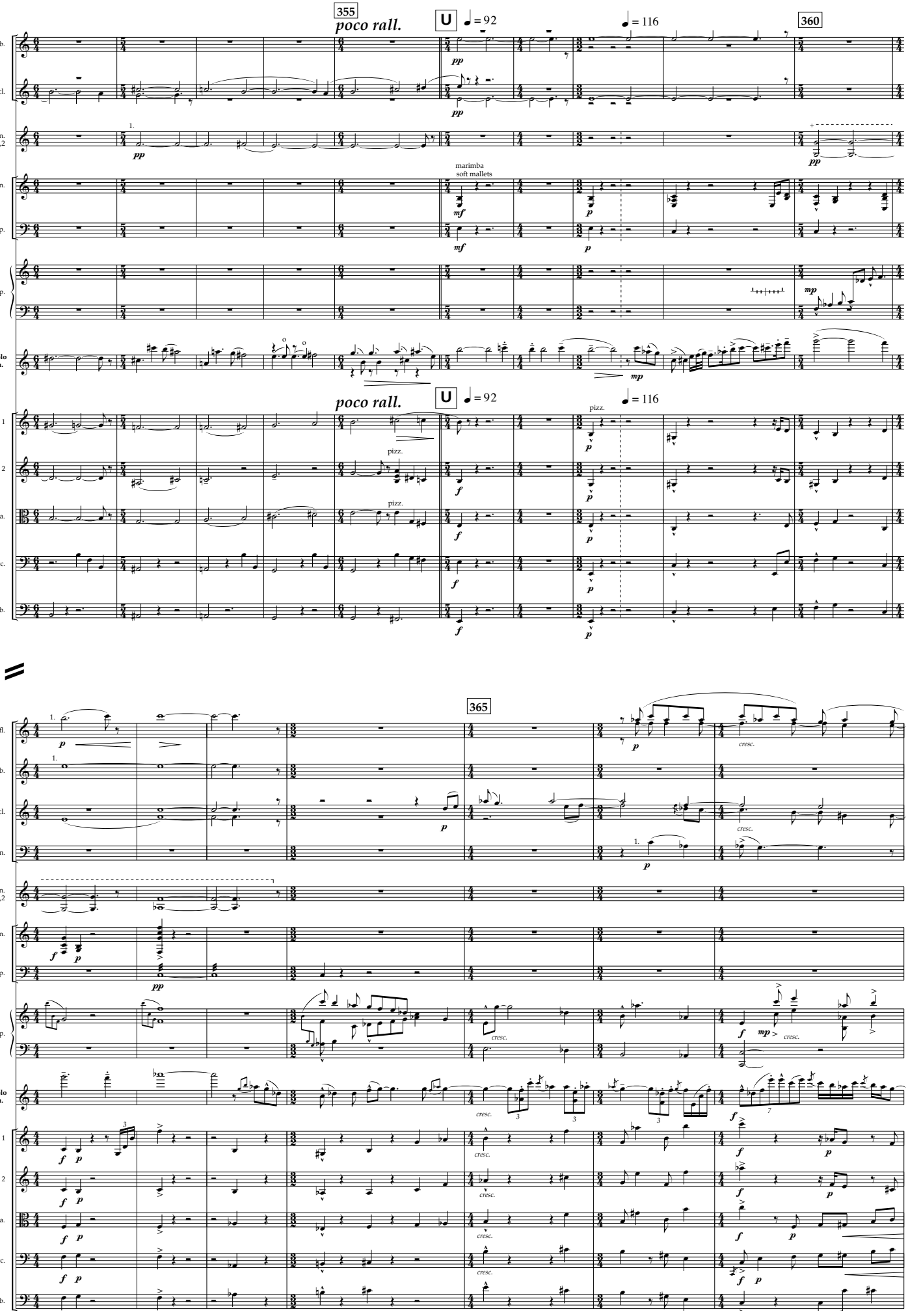

250
P tempo primo ♩ = 69
255
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
timp.
hp.
B♭ - B♮, A♭ - A♮
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
arco
pizz.
div.
unis.
260
to gran cassa

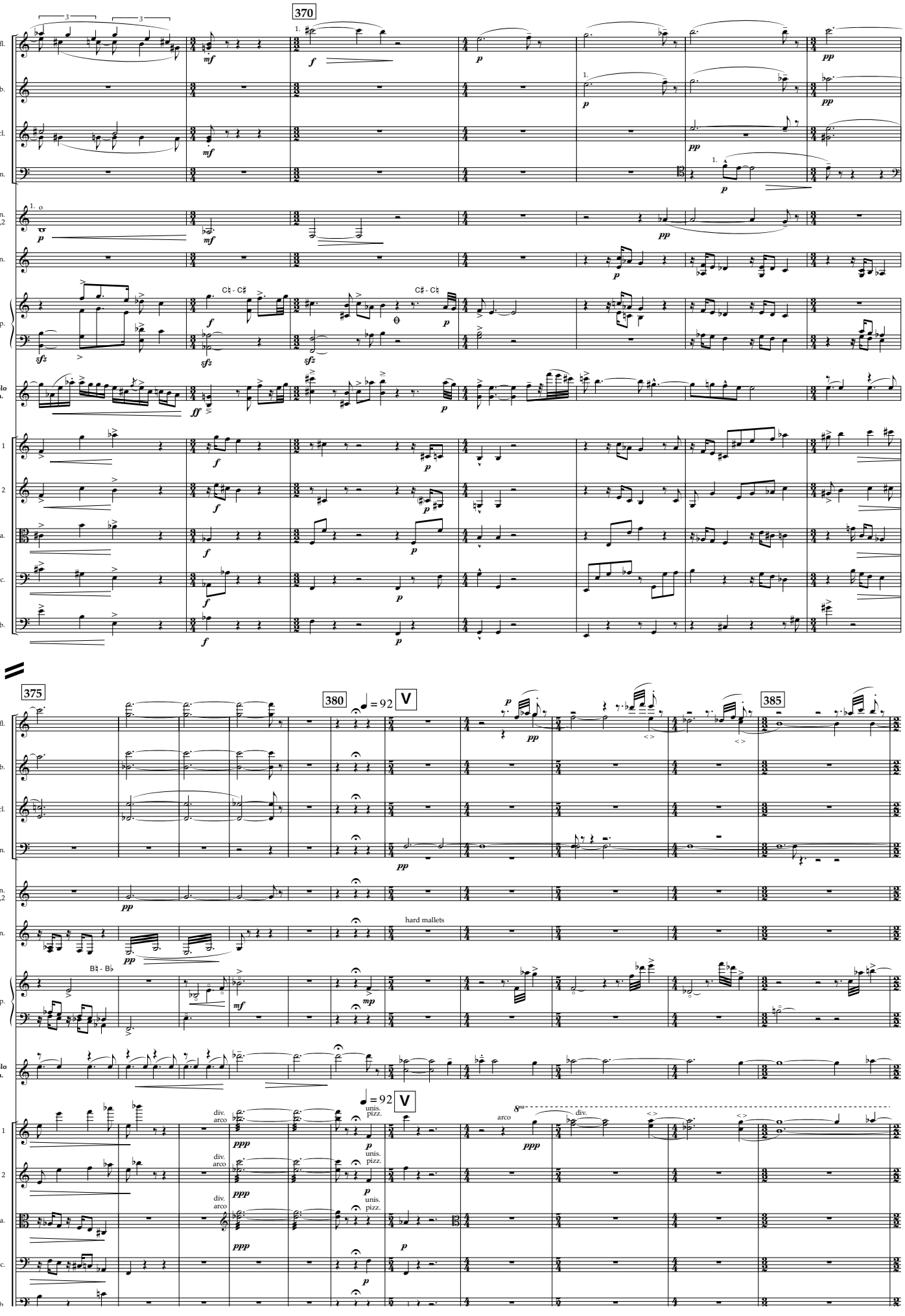

265
Q
270
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
timp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
a2
gran cassa
to glock.
1.
275
meno mosso
280
R
Calmato ♩ = 108
285
glock.
D♯ - D♮
G♯ - G♮
l.v.
sotto voce
sim.
div. a3
unis.
pizz.

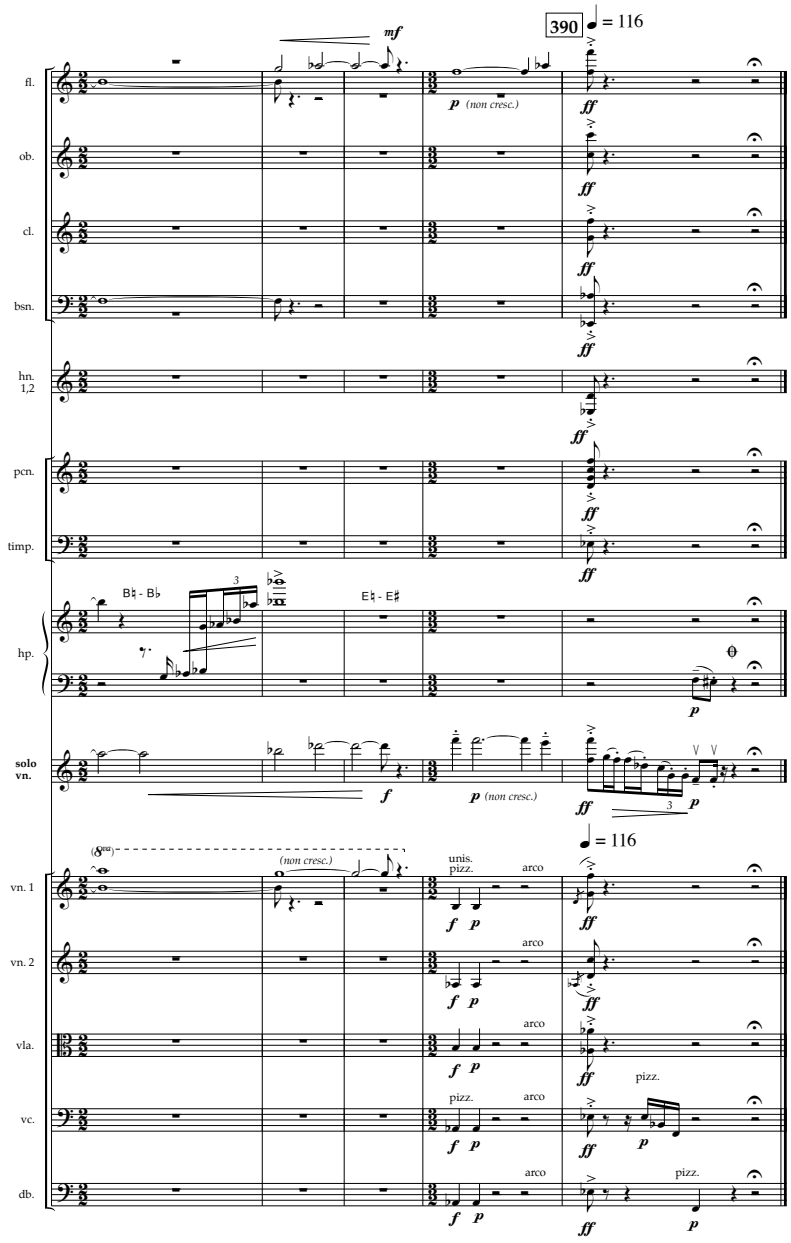

290
295
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
timp.
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
l.v.
cresc.
con sord.
arco
3 viola, solo
div.
tutti
300
305
S
310
suspended cymbals
soft mallets
C♯ - C♯
E♮ - E♭
E♭ - E♮
B♮ - B♭
pizz.


315
320
325
330
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
timp.
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
1.solo
to the fore
1.
to the fore
to large gong
C♮ - C♯
l.v.
senza sord.
dim.
dim.
arco
cresc.
unis.
div.
3 viola, solo
arco
pizz.
senza sord.
arco
tutti


T
335
fl.
ob.
cl.
bsn.
hn. 1,2
large gong
to marimba
pcn.
timp.
hp.
solo vn.
T
vn. 1
vn. 2
vla.
vc.
db.
ff
f
mf
sfz
legatissimo
unis.
340
345
350
dim.
sul A
tenermente, non troppo espressivo
arco
pizz.
pp
mp


355
poco rall.
U
♩ = 92
♩ = 116
360
ob.
cl.
hn. 1,2
pcn.
timp.
hp.
solo vn.
marimba
soft mallets
vn. 1
vn. 2
vla.
vc.
db.
pizz.
365
fl.
bsn.
cresc.

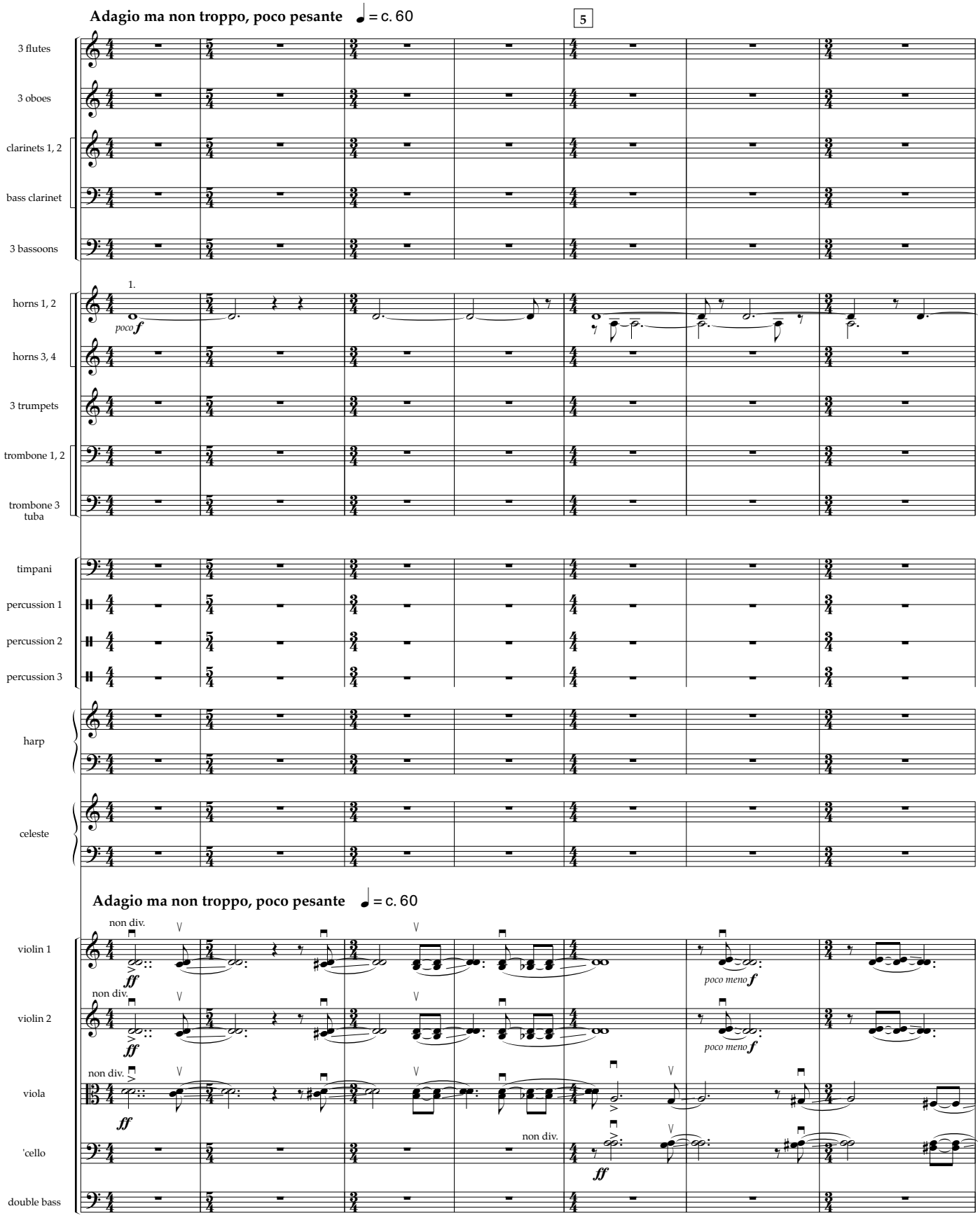

370
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
C♯ - C♯
C♯ - C♯
375
380
385
♩ = 92
V
hard mallets
B♮ - B♭
div.
arco
unis.
pizz.

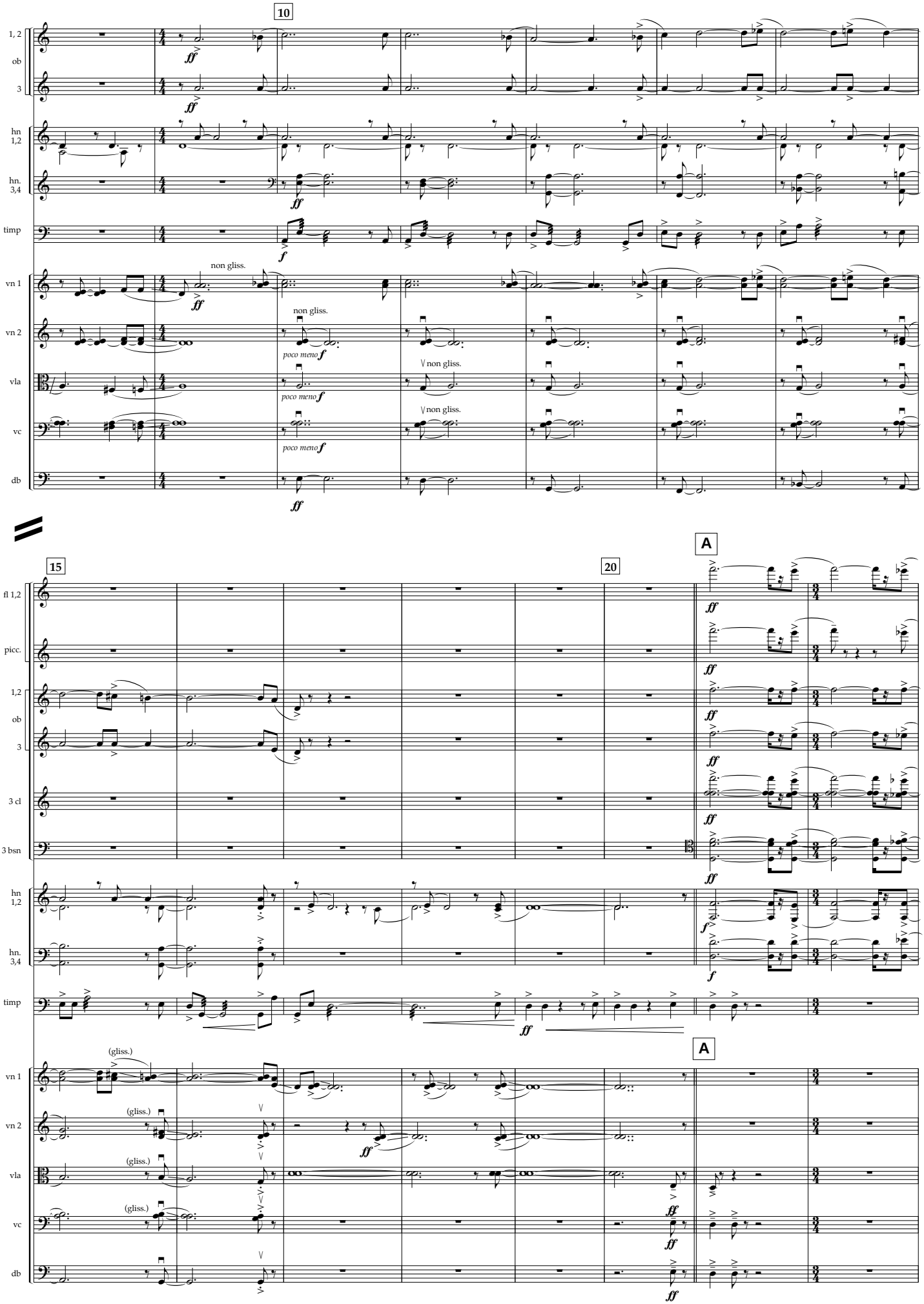

390
= 116
fl.
ob.
cl.
bsn.
hn. 1,2
pcn.
timp.
hp.
solo vn.
vn. 1
vn. 2
vla.
vc.
db.
mf
p (non cresc.)
ff
B♮ - B♭
E♮ - E♯
f
(non cresc.)
unis.
pizz.
arco

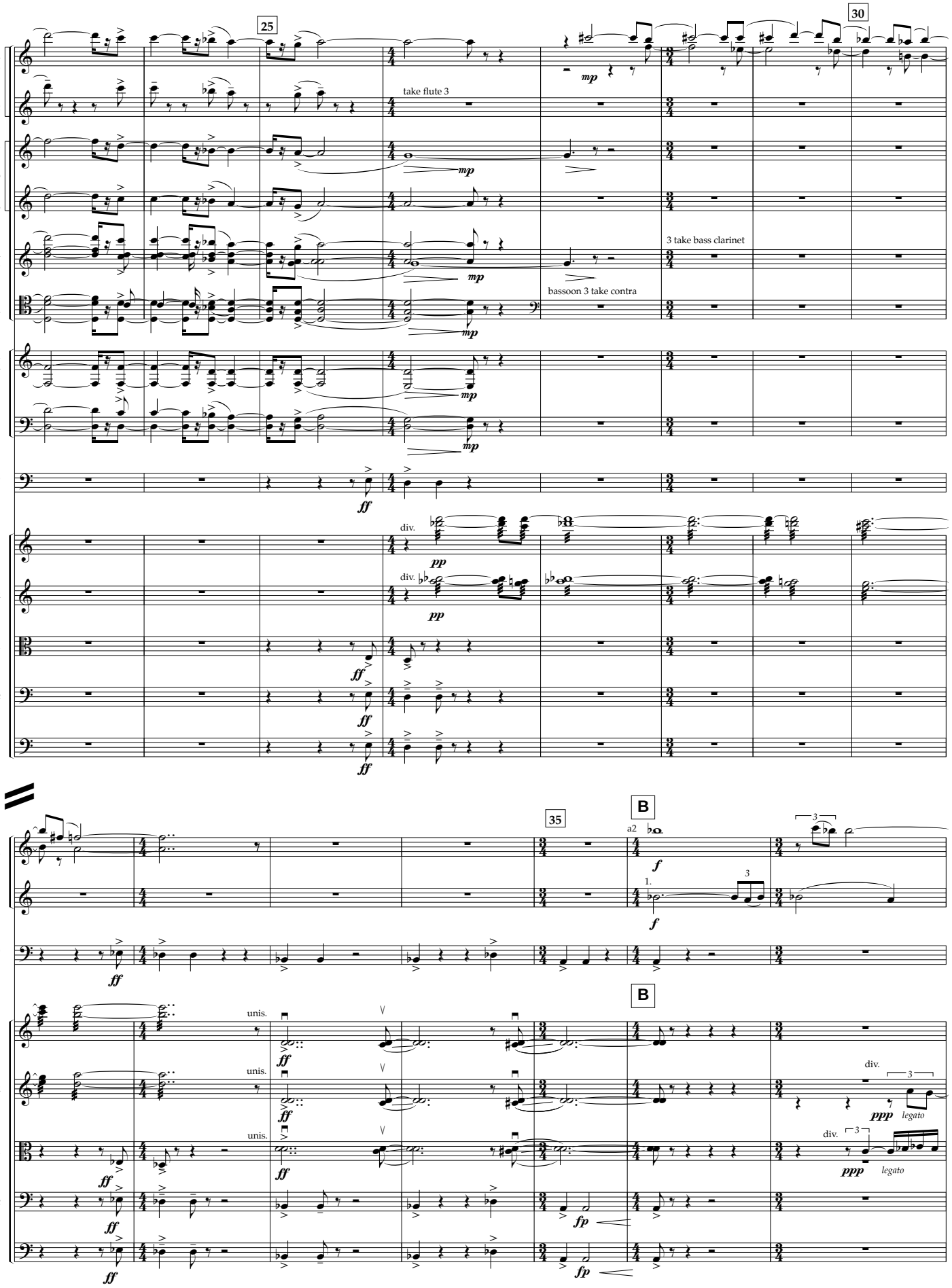
A Symphony

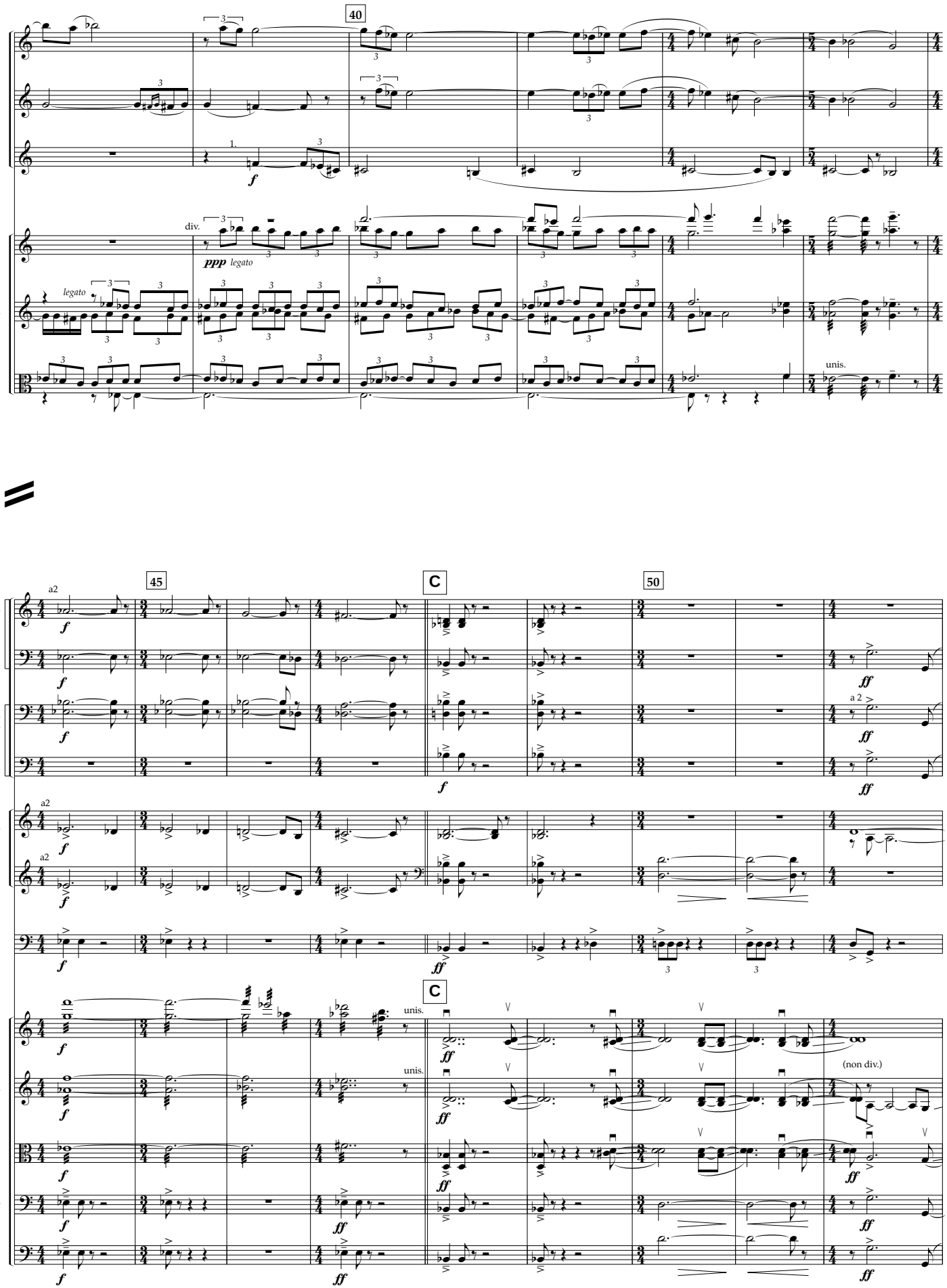
I
INTRADA

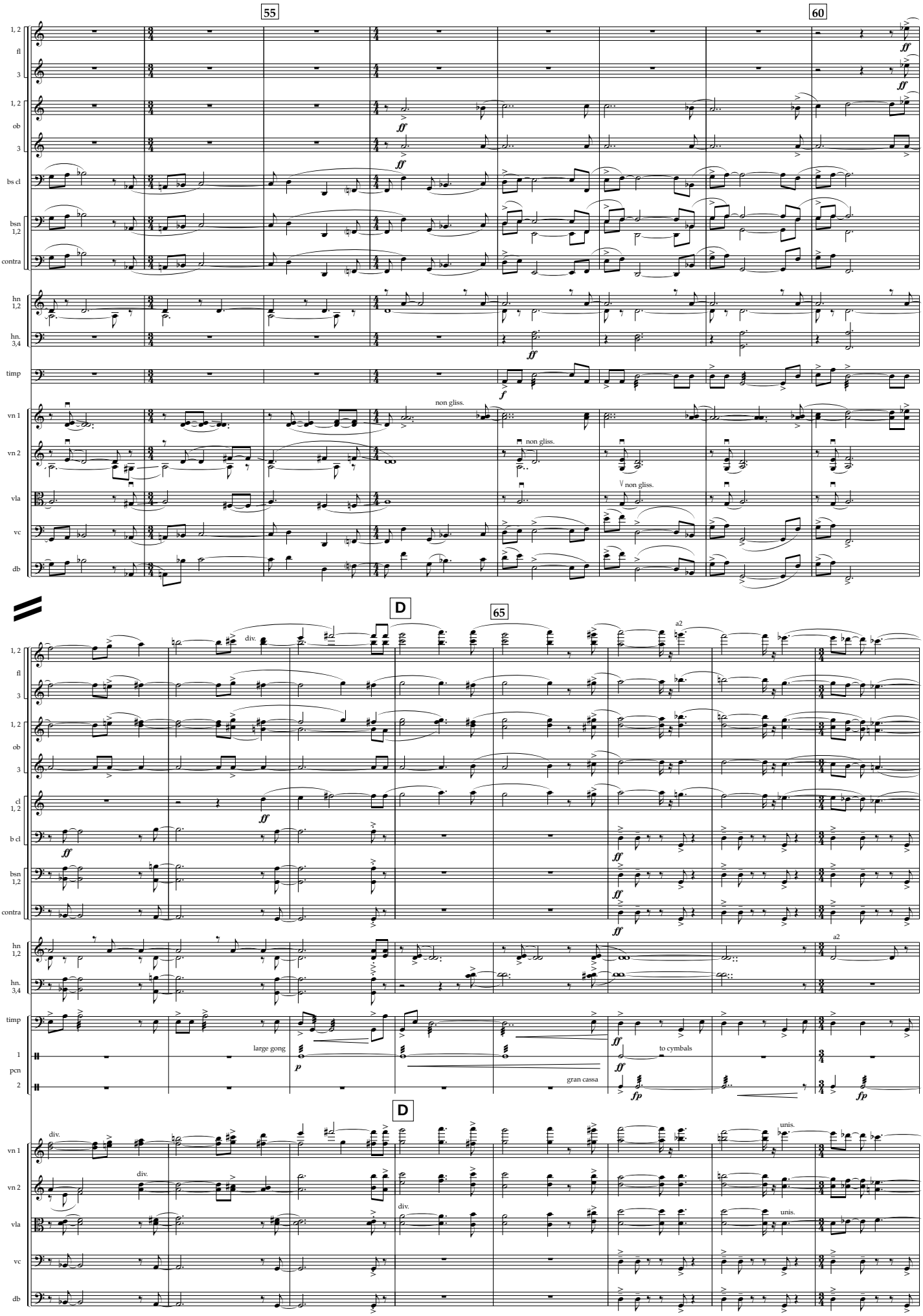
John Polglase

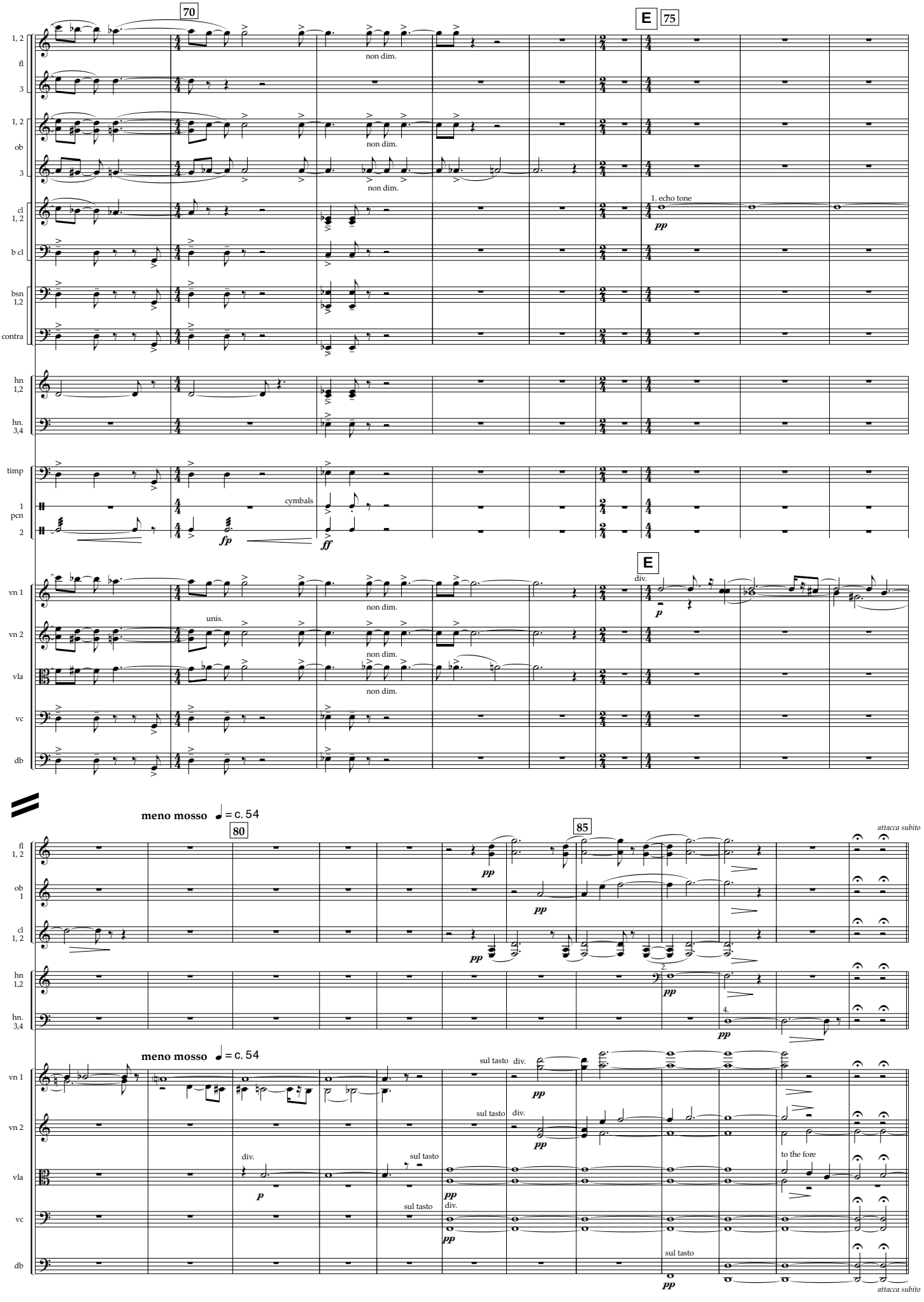



10
1, 2
ob
3
hn 1,2
hn. 3,4
timp
vn 1
vn 2
vla
vc
db
non gliss.
poco meno f
15
20
A
fl 1,2
picc.
3 cl
3 bsn
(gliss.)

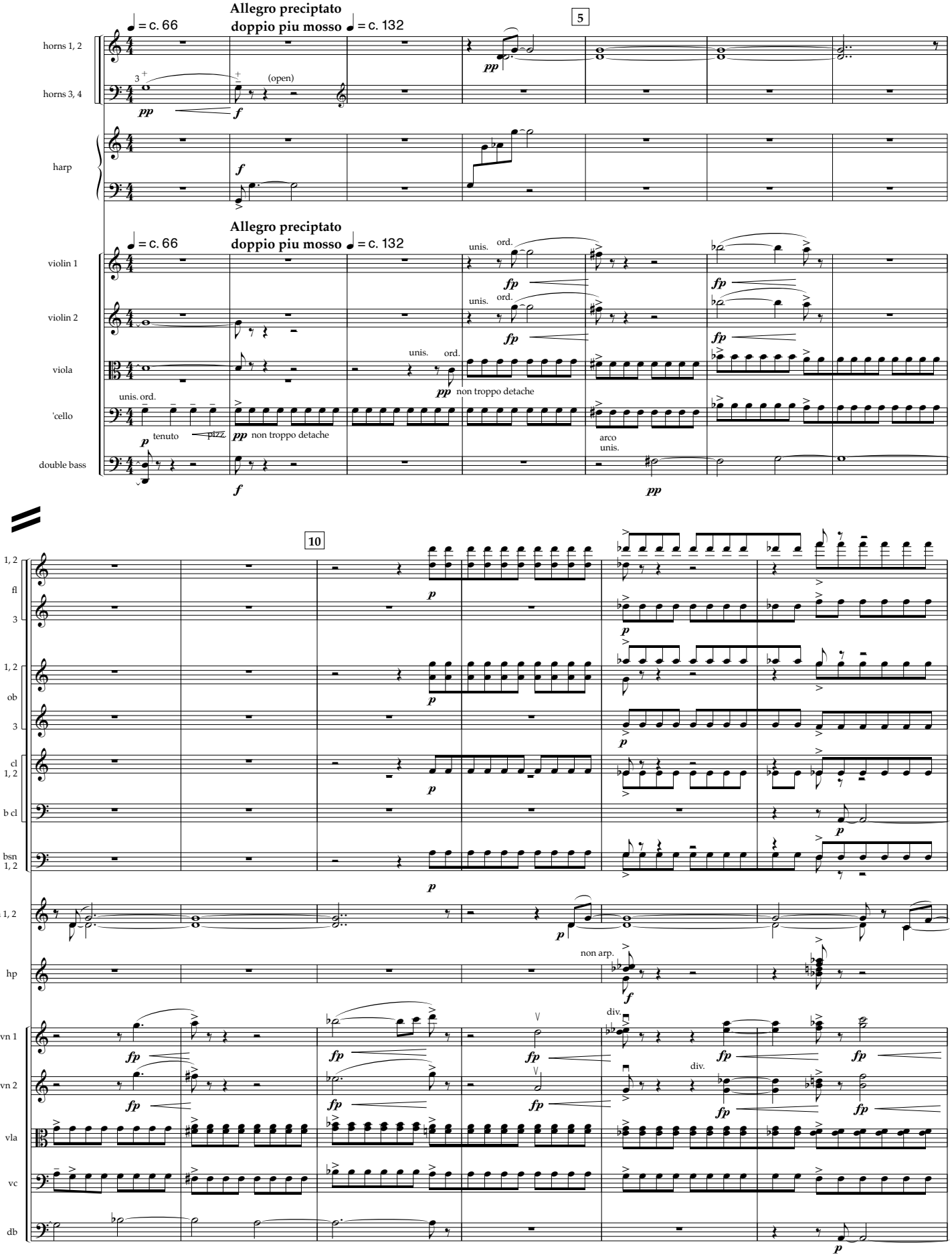

25
30
fl 1, 2
picc
take flute 3
1, 2
ob
3
cl 1, 2
3 take bass clarinet
3 bsn
bassoon 3 take contra
hn 1,2
hn. 3,4
timp
vn 1
vn 2
vla
vc
db
div.
35
B
a2
1.
unis.
legato

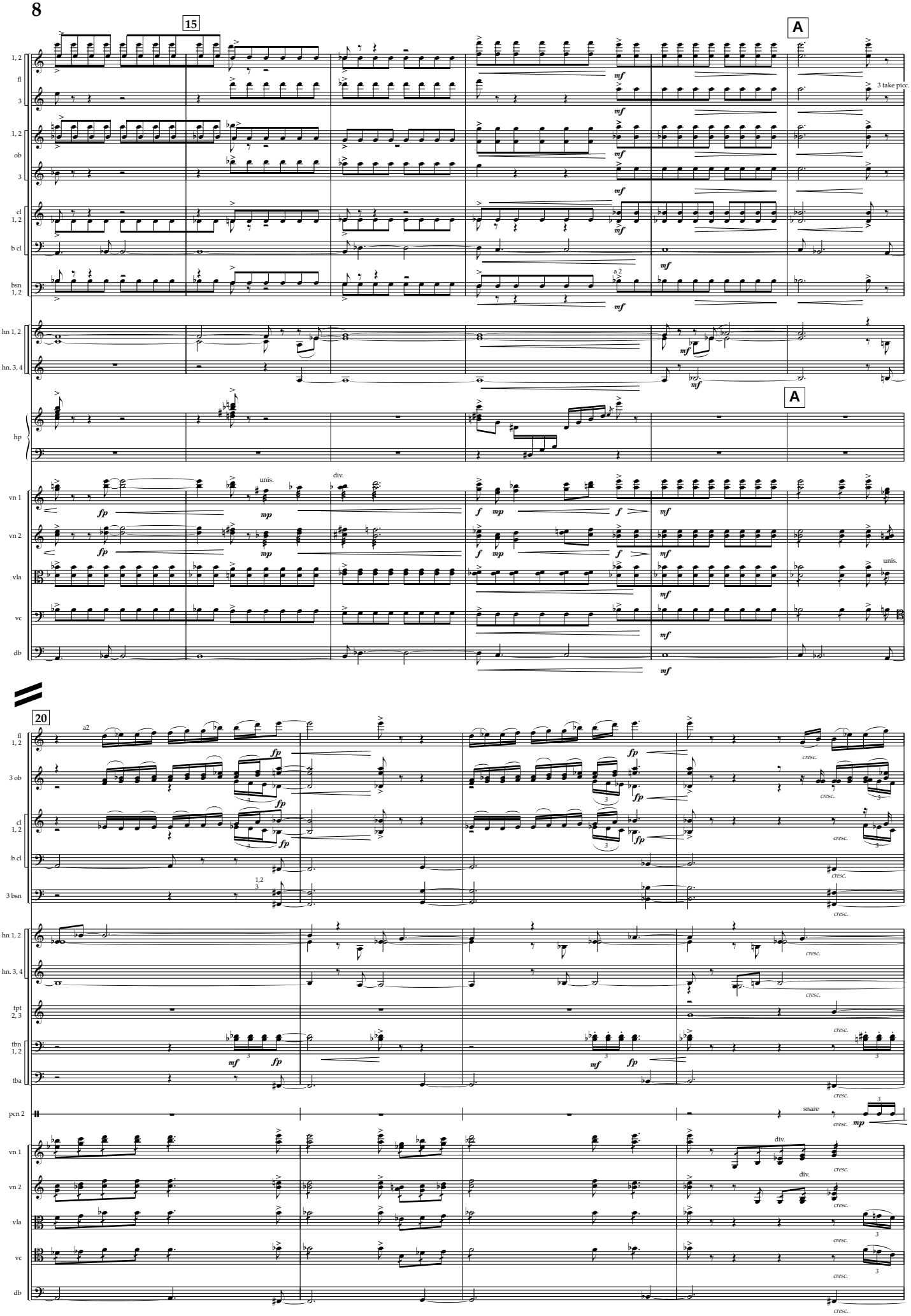

40
fl 1, 2
ob 1
cl 1
1.
f
vn 1
div.
ppp legato
vn 2
legato
vla
unis.
45
C
50
cl 1,2
a2
b cl
bsn 1,2
a 2
contra
hn 1,2
hn. 3,4
timp
ff
vn 1
unis.
vn 2
(non div.)
vla
vc
db

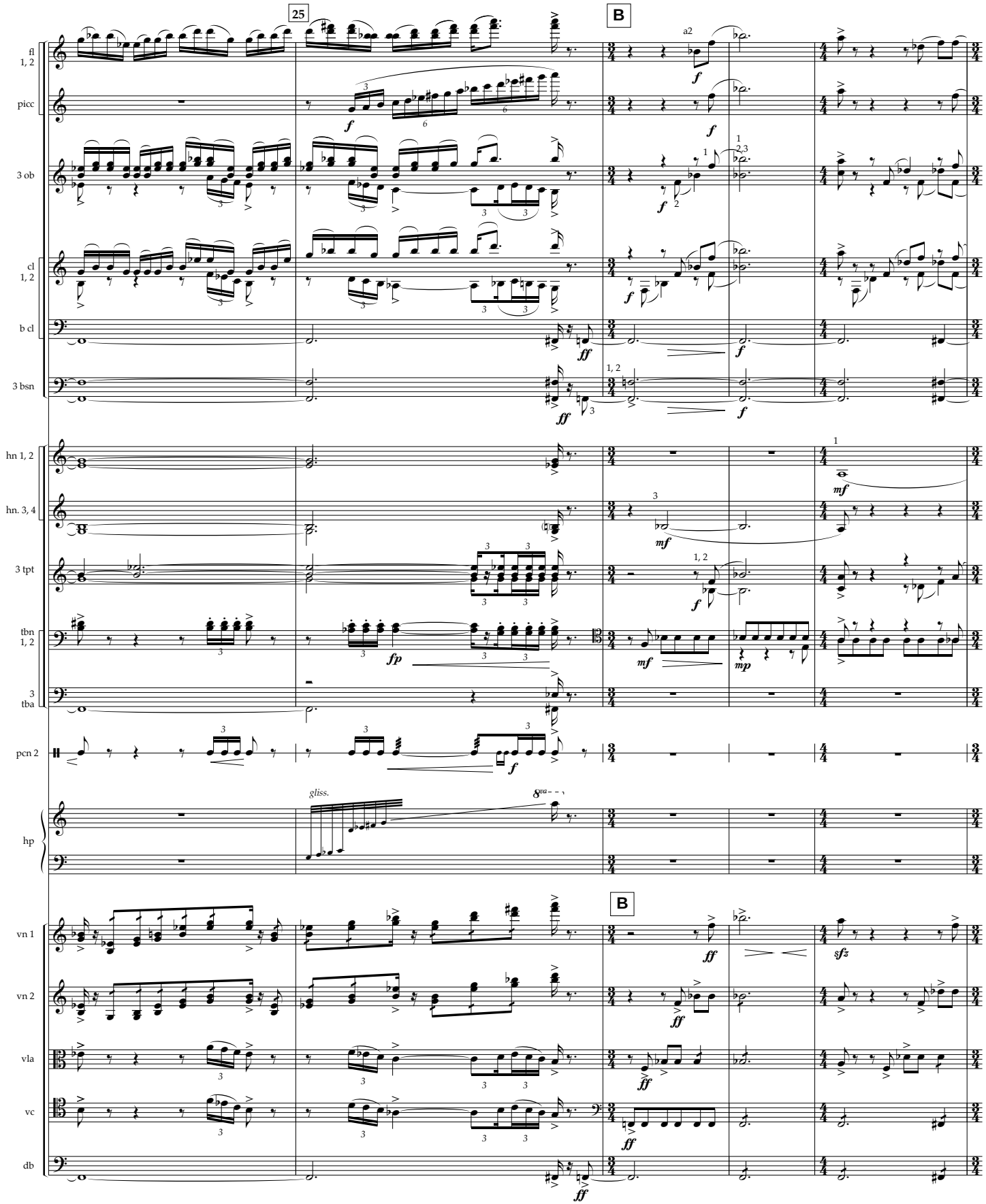

55
60
1, 2
fl
3
1, 2
ob
3
bs cl
bsn 1,2
contra
hn 1,2
hn. 3,4
timp
vn 1
vn 2
vla
vc
db
ff
f
non gliss.
D
65
div.
a2
cl 1, 2
b cl
large gong
p
to cymbals
gran cassa
fp
1
pcn
2
unis.

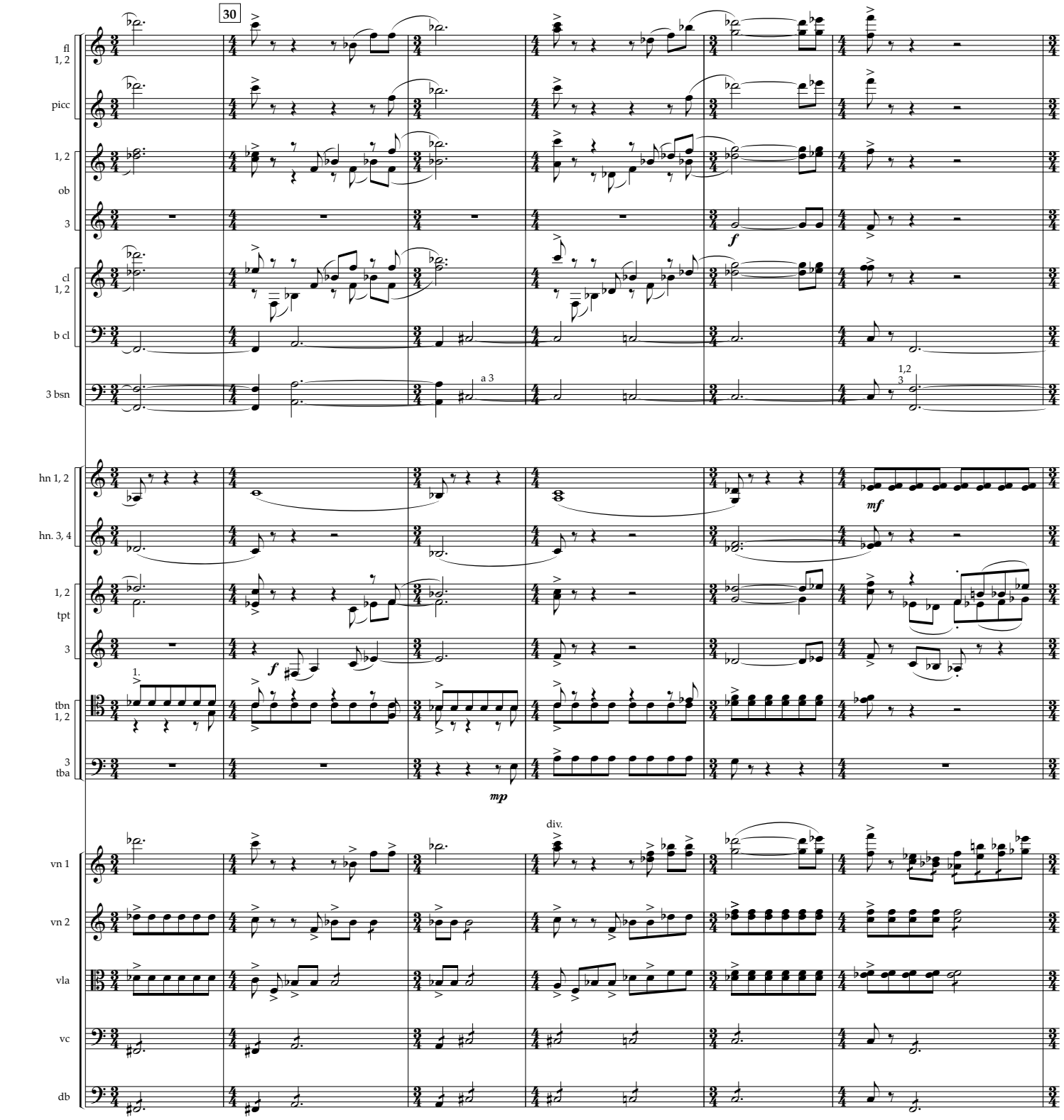

70
E 75
non dim.
1. echo tone
pp
cymbals
fp
ff
E
div.
unis.
meno mosso ♩ = c. 54
80
85
attacca subito
sul tasto
div.
to the fore

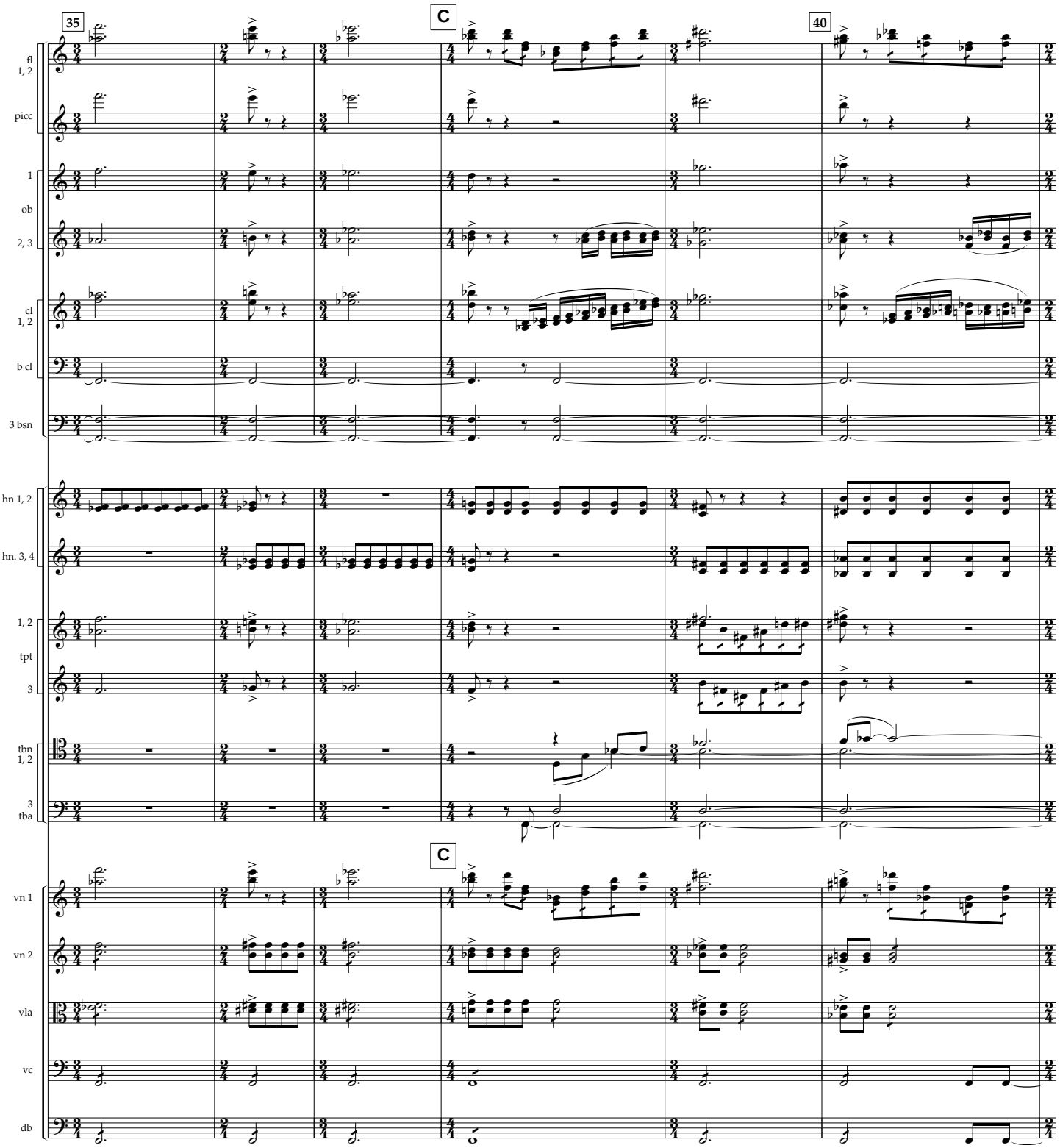
II
FANTASIE

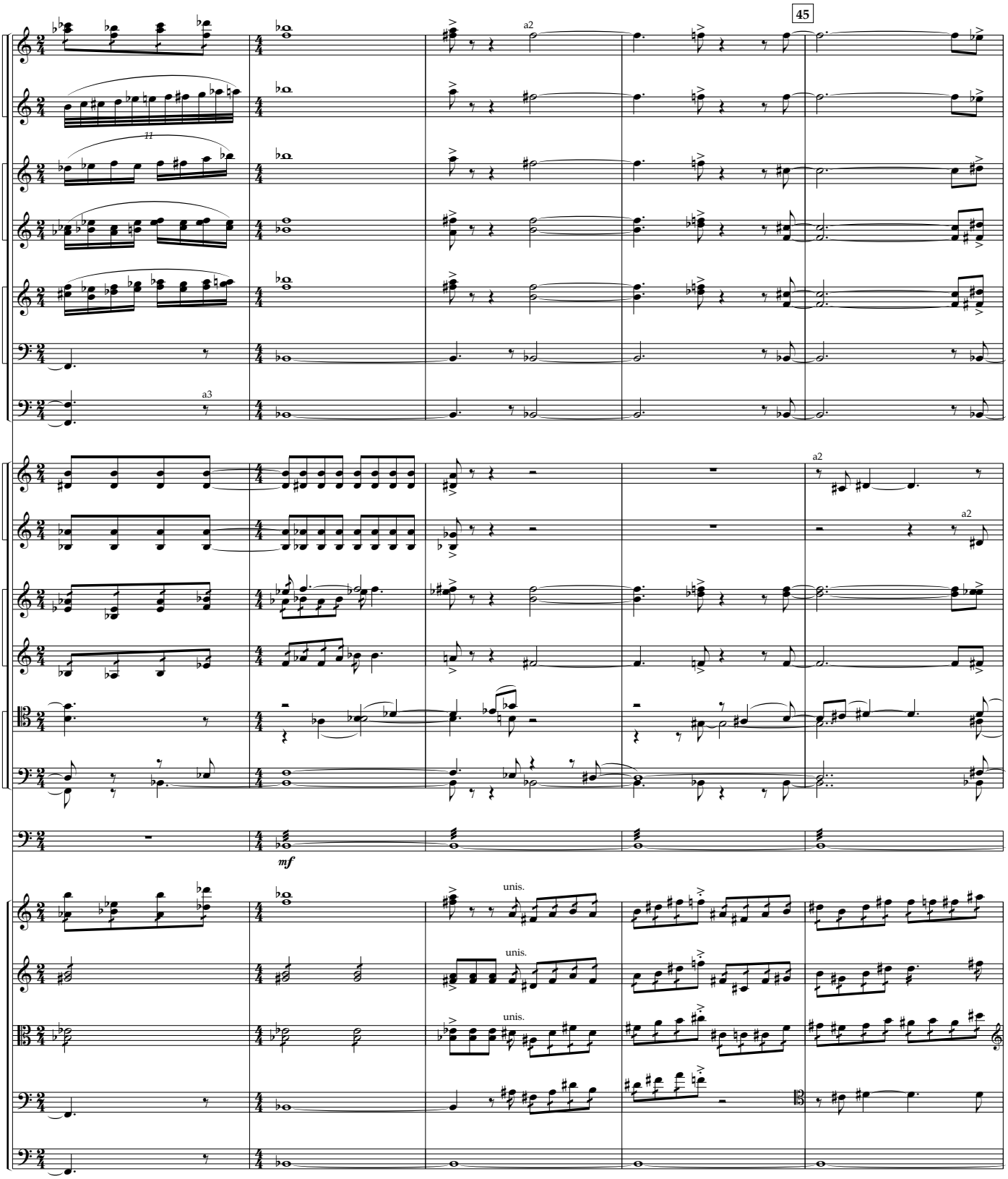

Allegro preciptato
doppio piu mosso
= c. 66
= c. 132
5
10
horns 1, 2
horns 3, 4
harp
violin 1
violin 2
viola
'cello
double bass
fl
ob
cl
b cl
bsn
hn 1, 2
hp
vn 1
vn 2
vla
vc
db
(open)
unis.
ord.
non troppo detache
tenuto
pizz.
arco
non arp.
div.

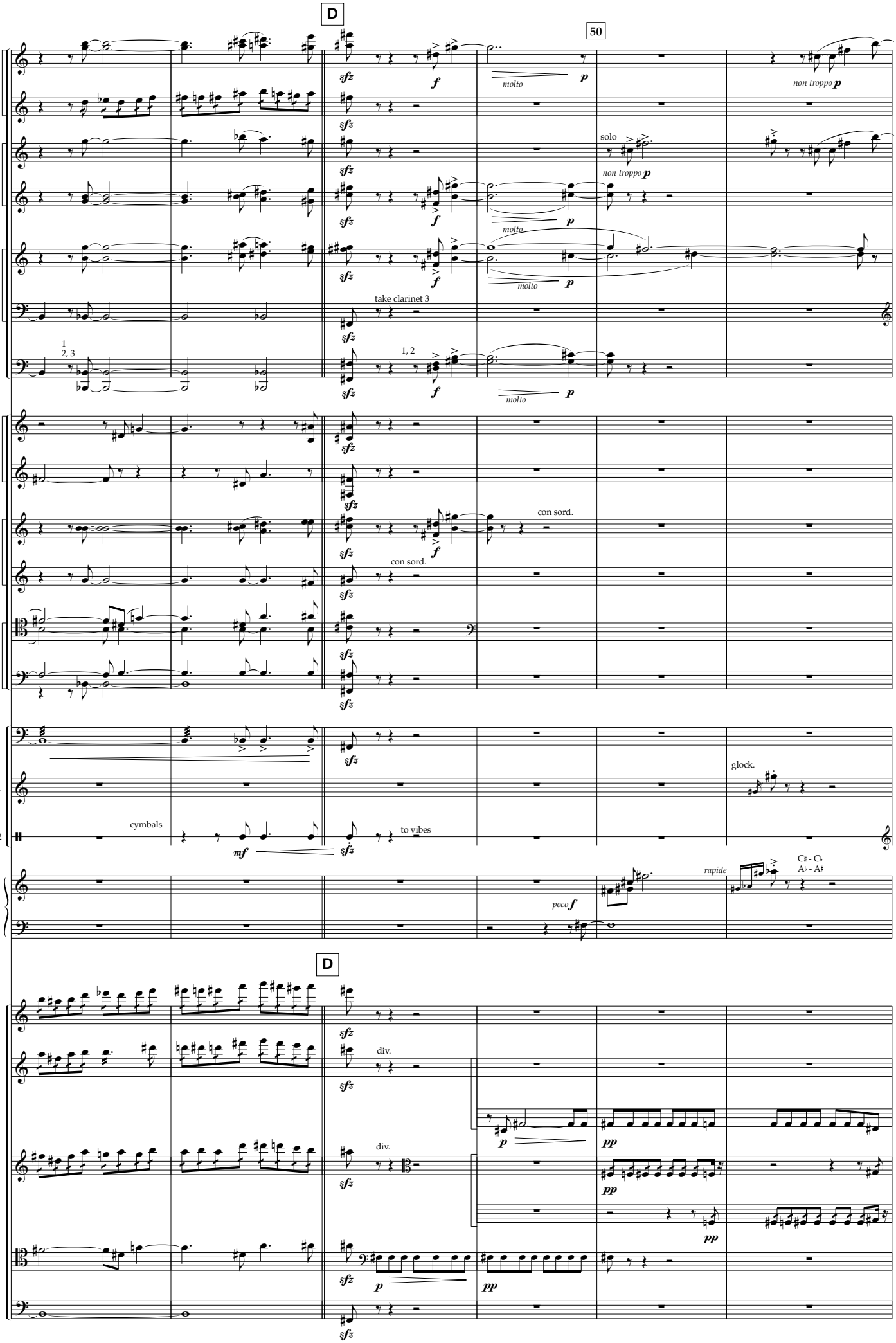

15
A
1, 2
fl
3
3 take picc.
1, 2
ob
3
cl
1, 2
b cl
bsn
1, 2
a 2
hn 1, 2
hn. 3, 4
hp
A
vn 1
unis.
div.
vn 2
vla
unis.
vc
db
20
a2
fl
1, 2
3 ob
cl
1, 2
b cl
3 bsn
1,2
3
hn 1, 2
hn. 3, 4
tpt
2, 3
tbn
1, 2
tba
pcn 2
snare
vn 1
div.
vn 2
div.
vla
vc
db
cresc.

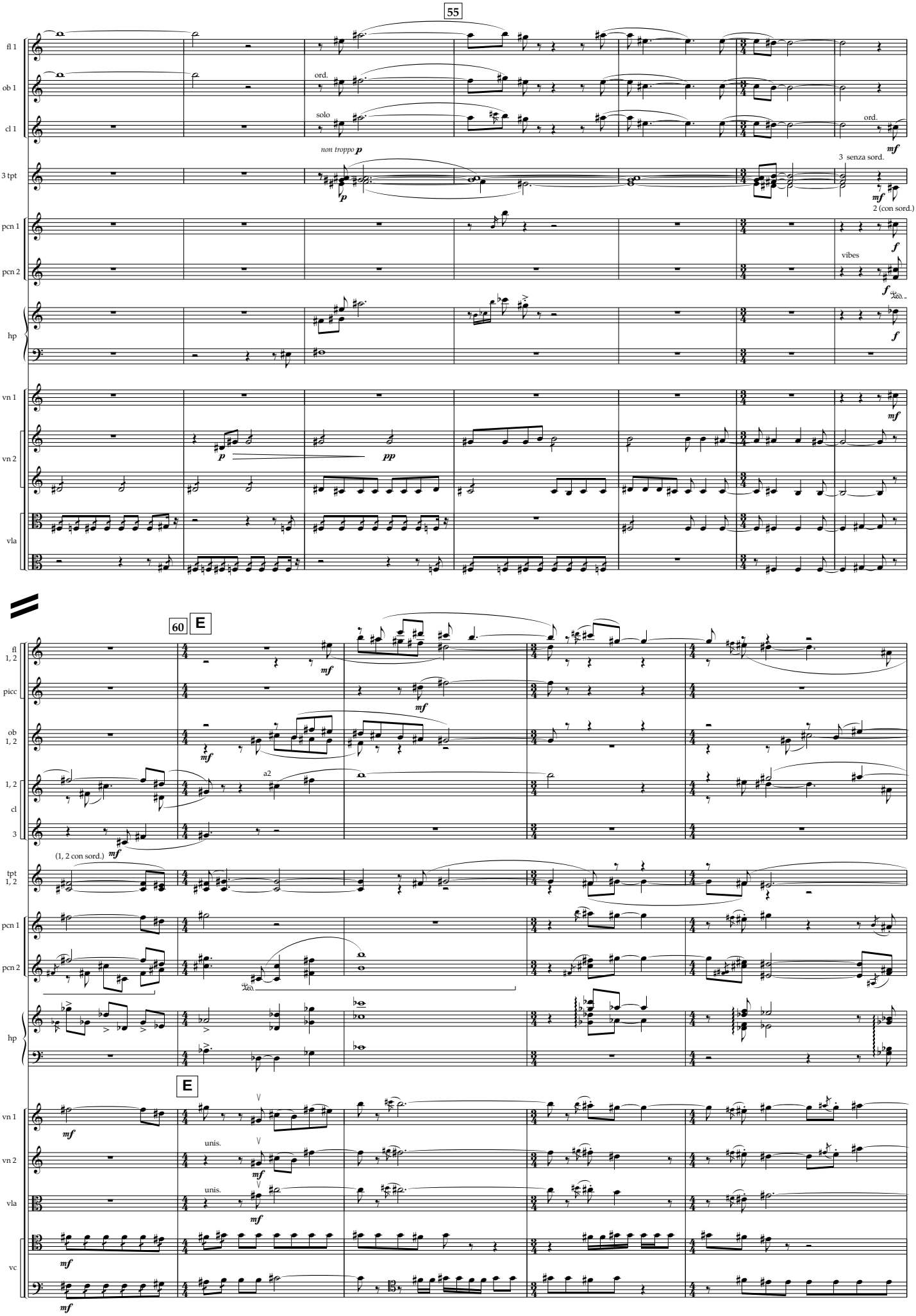

25
B
fl 1, 2
picc
3 ob
cl 1, 2
b cl
3 bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
pcn 2
hp
vn 1
vn 2
vla
vc
db
a2
gliss.

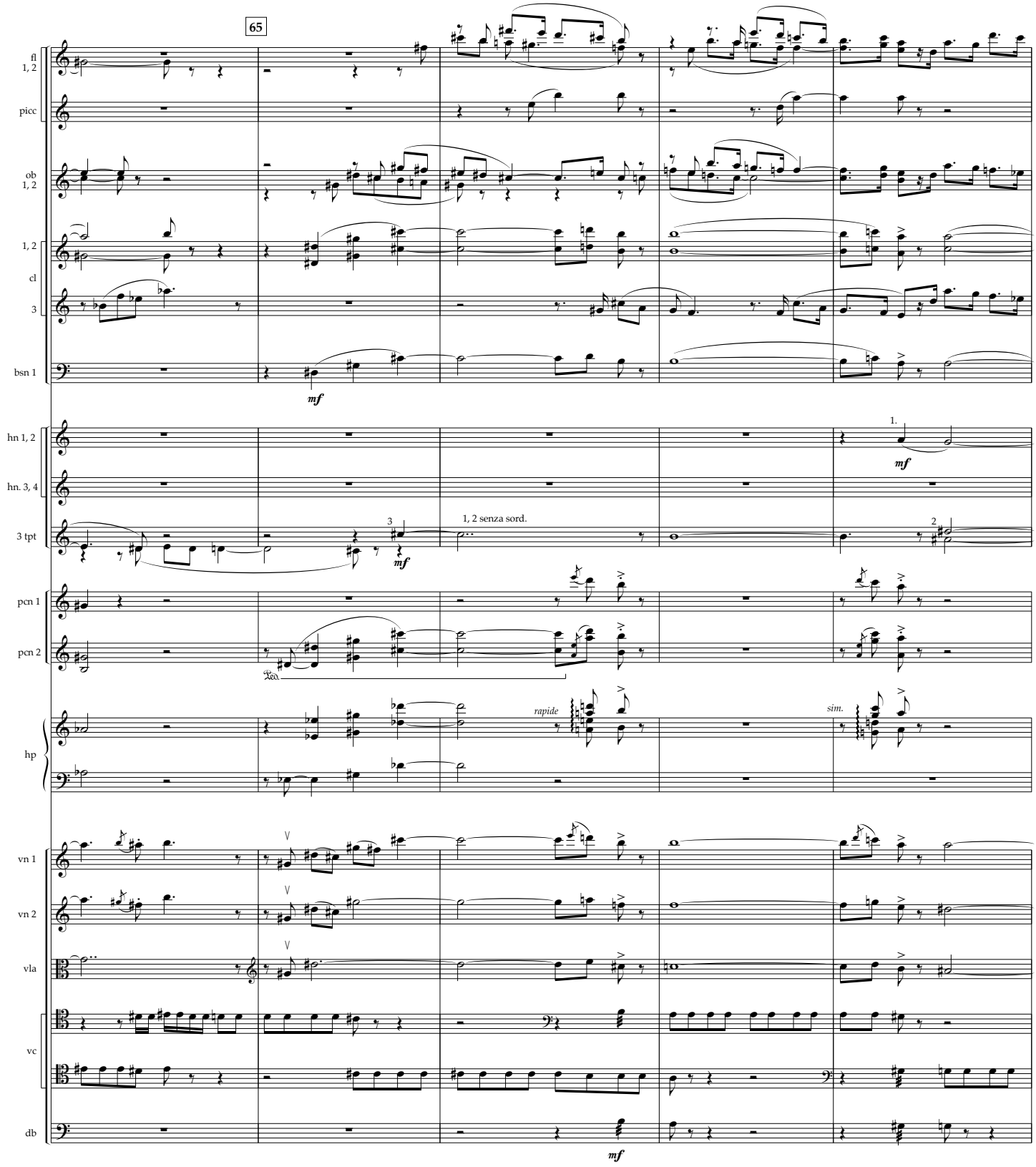

30
fl 1, 2
picc
1, 2
ob
3
cl 1, 2
b cl
3 bsn
a 3
1,2
3
hn 1, 2
hn. 3, 4
1, 2
tpt
3
1.
tbn 1, 2
3
tba
f
mf
mp
div.
vn 1
vn 2
vla
vc
db

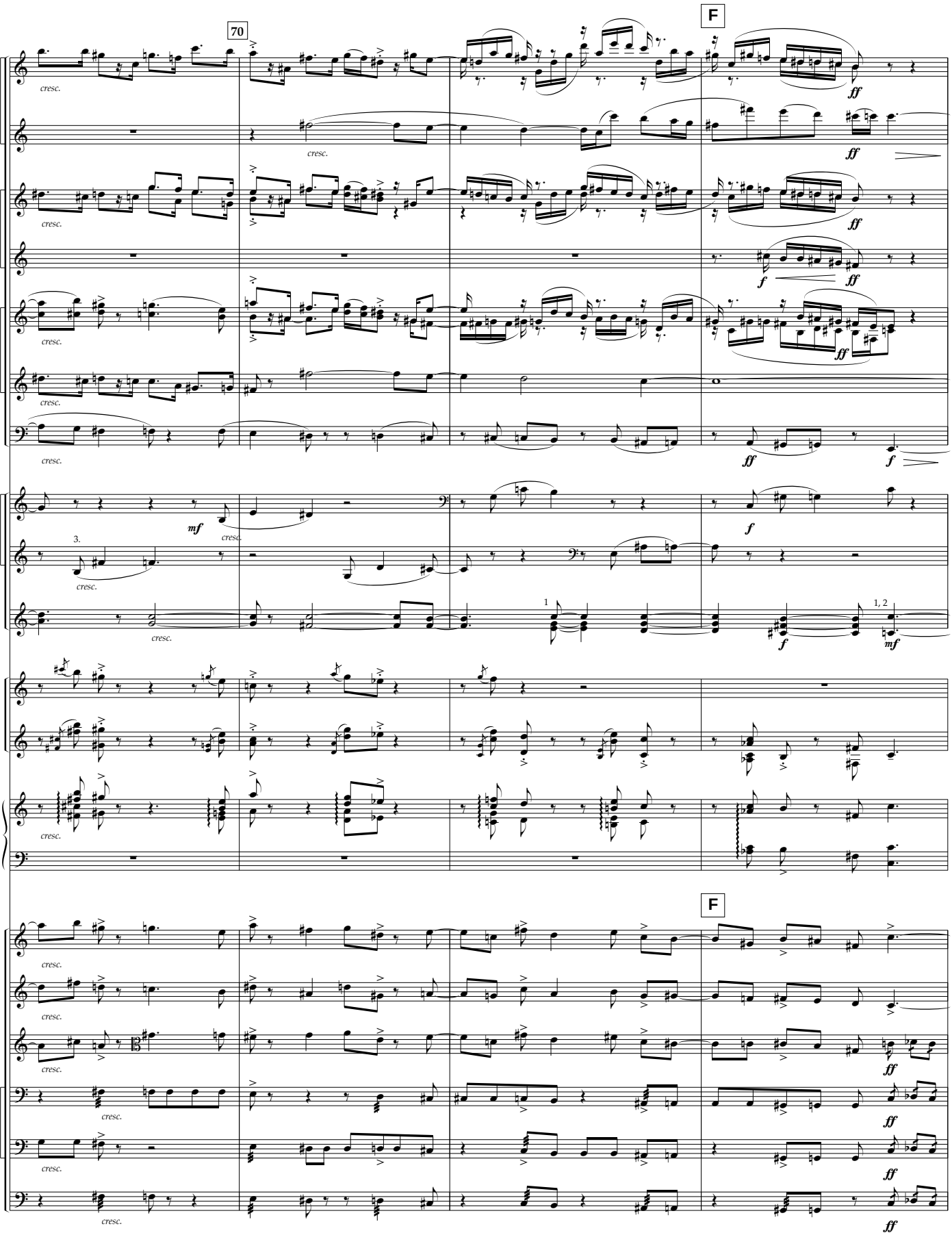

35
C
40
fl 1, 2
picc
1
ob
2, 3
cl 1, 2
b cl
3 bsn
hn 1, 2
hn. 3, 4
1, 2
tpt
3
tbn 1, 2
3 tba
C
vn 1
vn 2
vla
vc
db

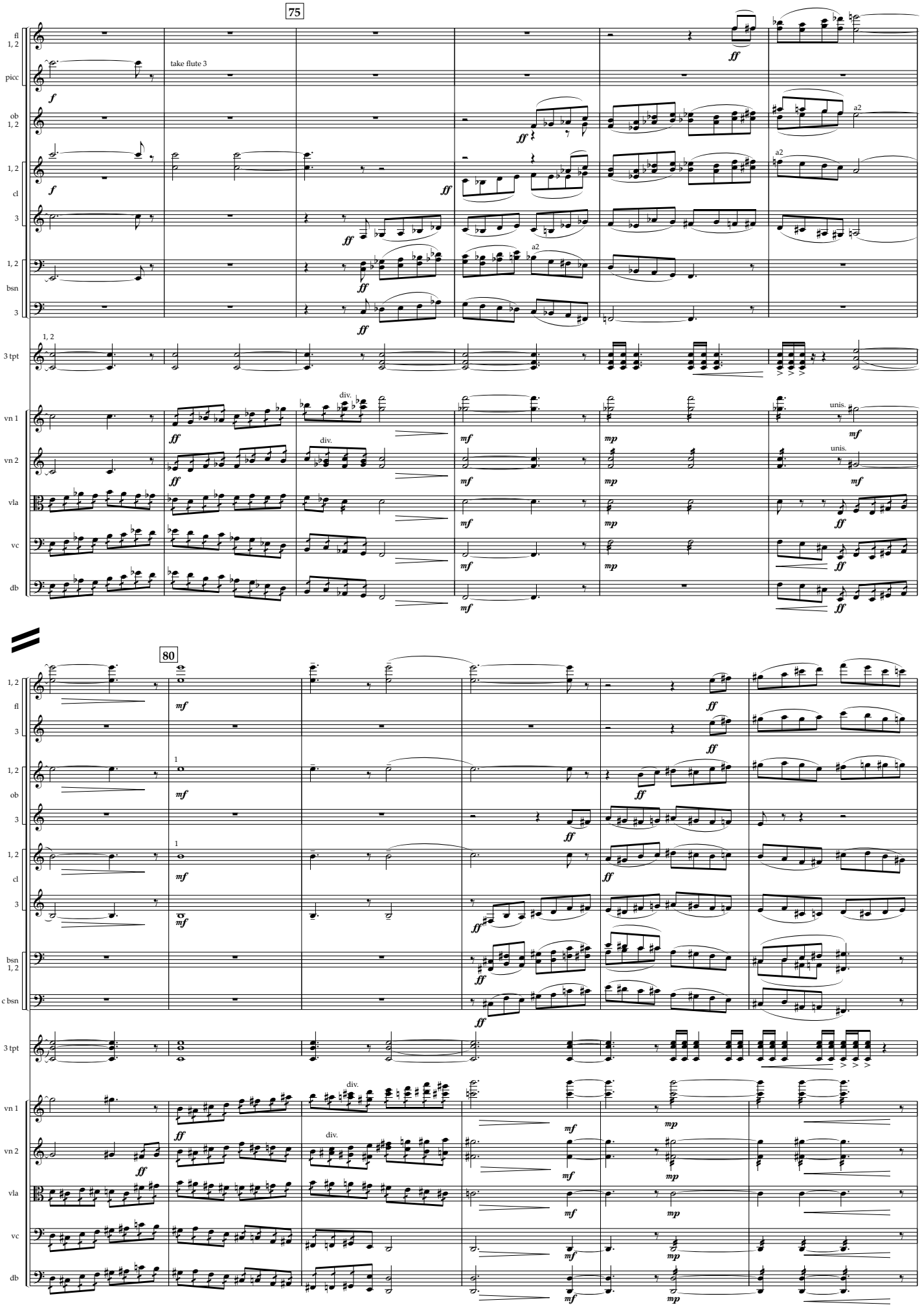

45
fl 1, 2
picc
1
ob
2, 3
cl 1, 2
b cl
3 bsn
hn 1, 2
hn. 3, 4
1, 2
tpt
3
tbn 1, 2
3
tba
timp
vn 1
vn 2
vla
vc
db
a2
a3
mf
unis.

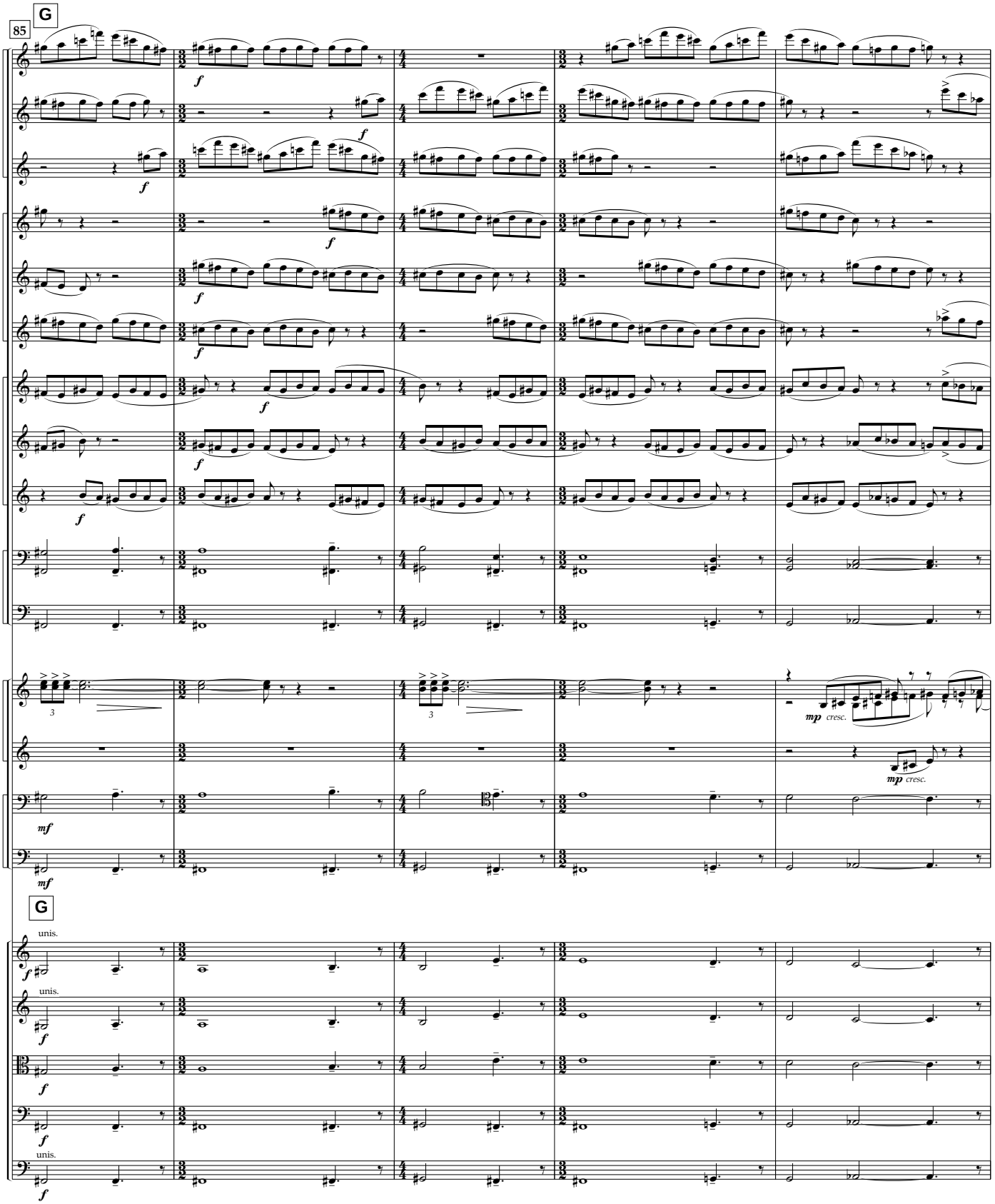

D
50
fl 1, 2
picc
1
ob
2, 3
cl 1, 2
b cl
3 bsn
hn 1, 2
hn. 3, 4
1, 2
tpt
3
tbn 1, 2
3
tba
timp
pcn 1
pcn 2
hp
vn 1
vn 2
vla
vc
db
sfz
f
p
molto
non troppo p
solo
take clarinet 3
con sord.
cymbals
mf
to vibes
glock.
rapide
poco f
C♯ - C♭
A♭ - A♯
div.
pp

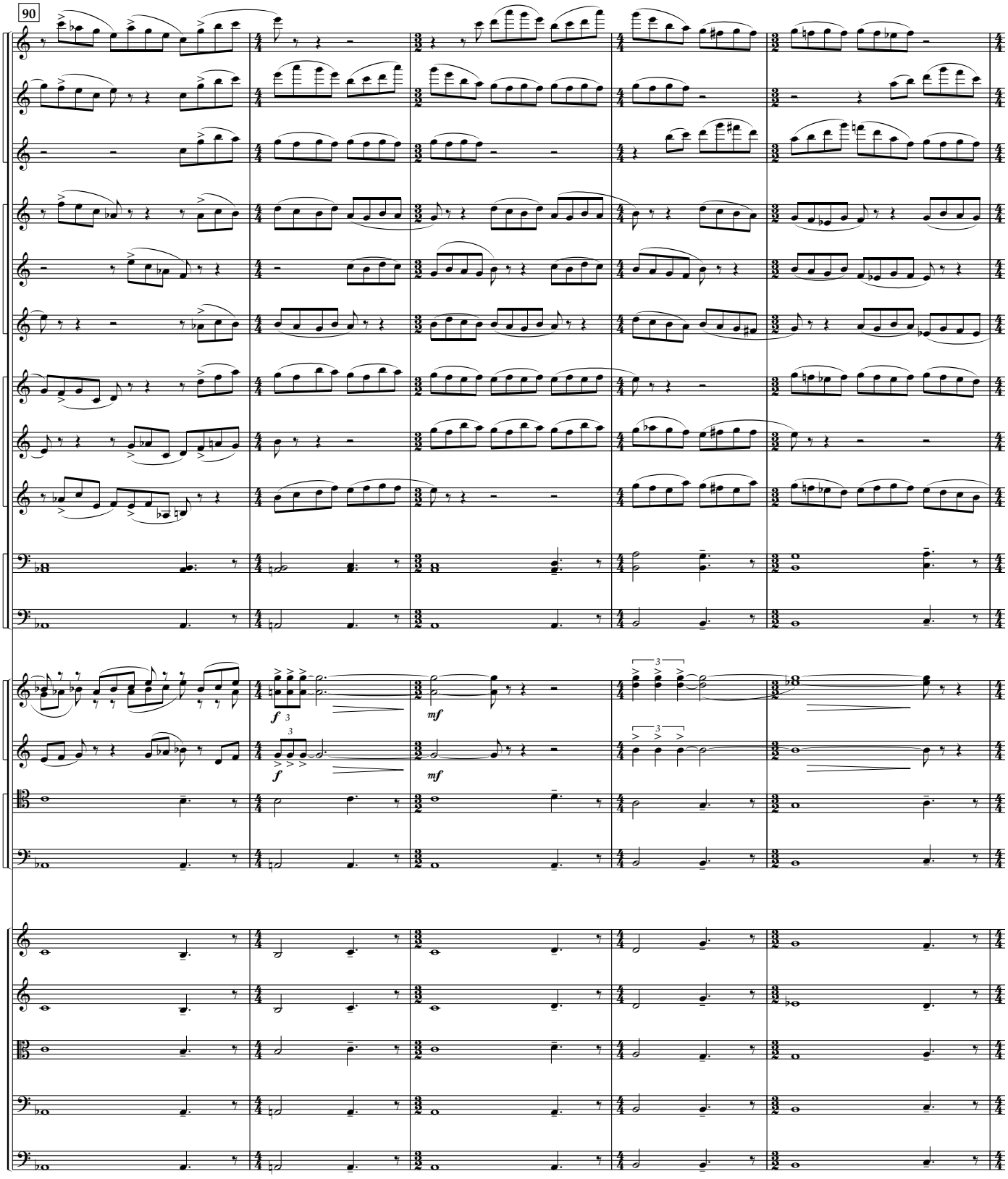

55
fl 1
ob 1
cl 1
3 tpt
pcn 1
pcn 2
hp
vn 1
vn 2
vla
ord.
solo
non troppo p
3 senza sord.
2 (con sord.)
vibes
60
E
fl 1, 2
picc
ob 1, 2
1, 2 cl
3
tpt 1, 2
(1, 2 con sord.)
a2
unis.
vc

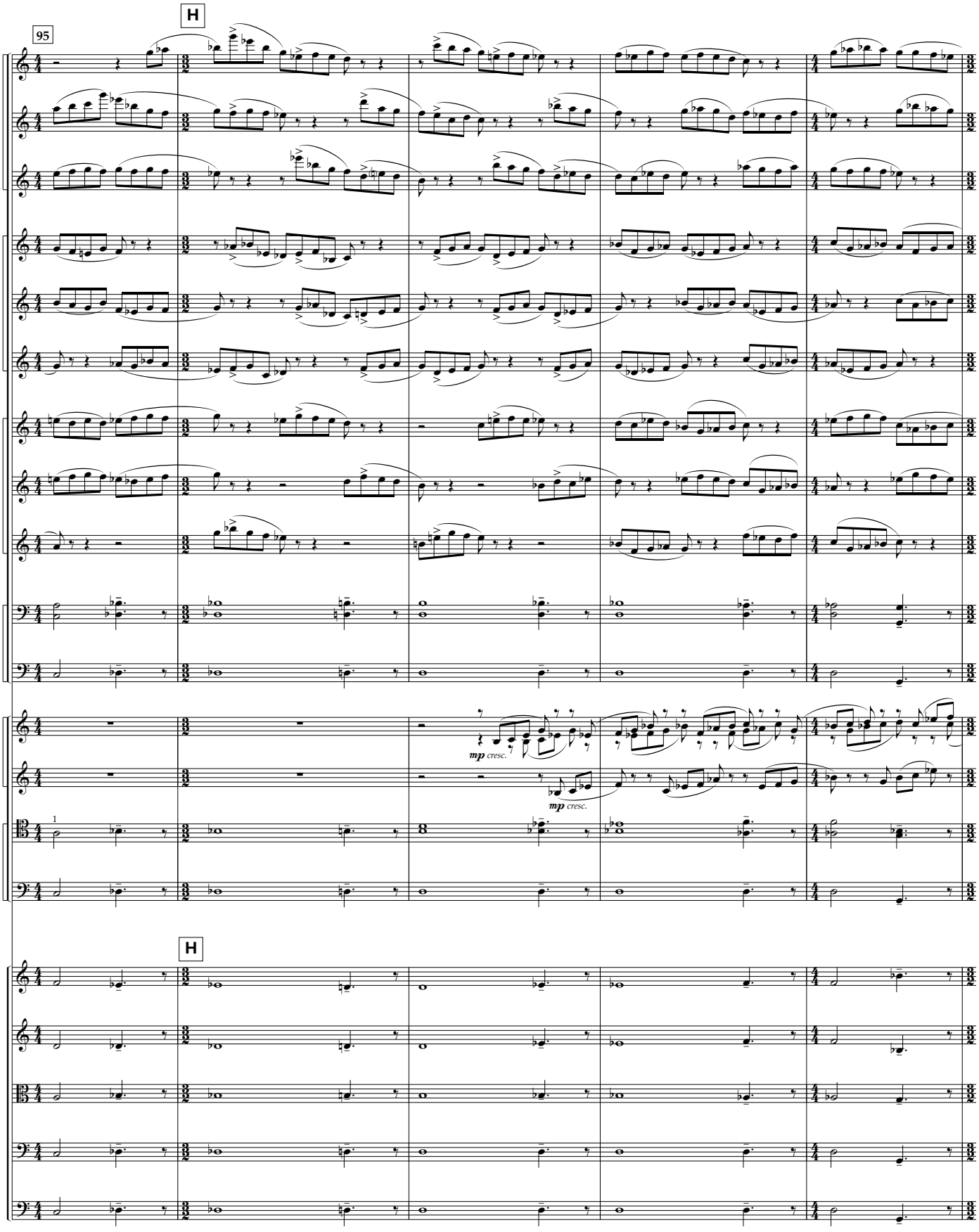

65
fl 1, 2
picc
ob 1, 2
1, 2
cl
3
bsn 1
mf
hn 1, 2
hn. 3, 4
3 tpt
1, 2 senza sord.
mf
1.
mf
2
pcn 1
pcn 2
hp
rapide
sim.
vn 1
vn 2
vla
vc
db
mf

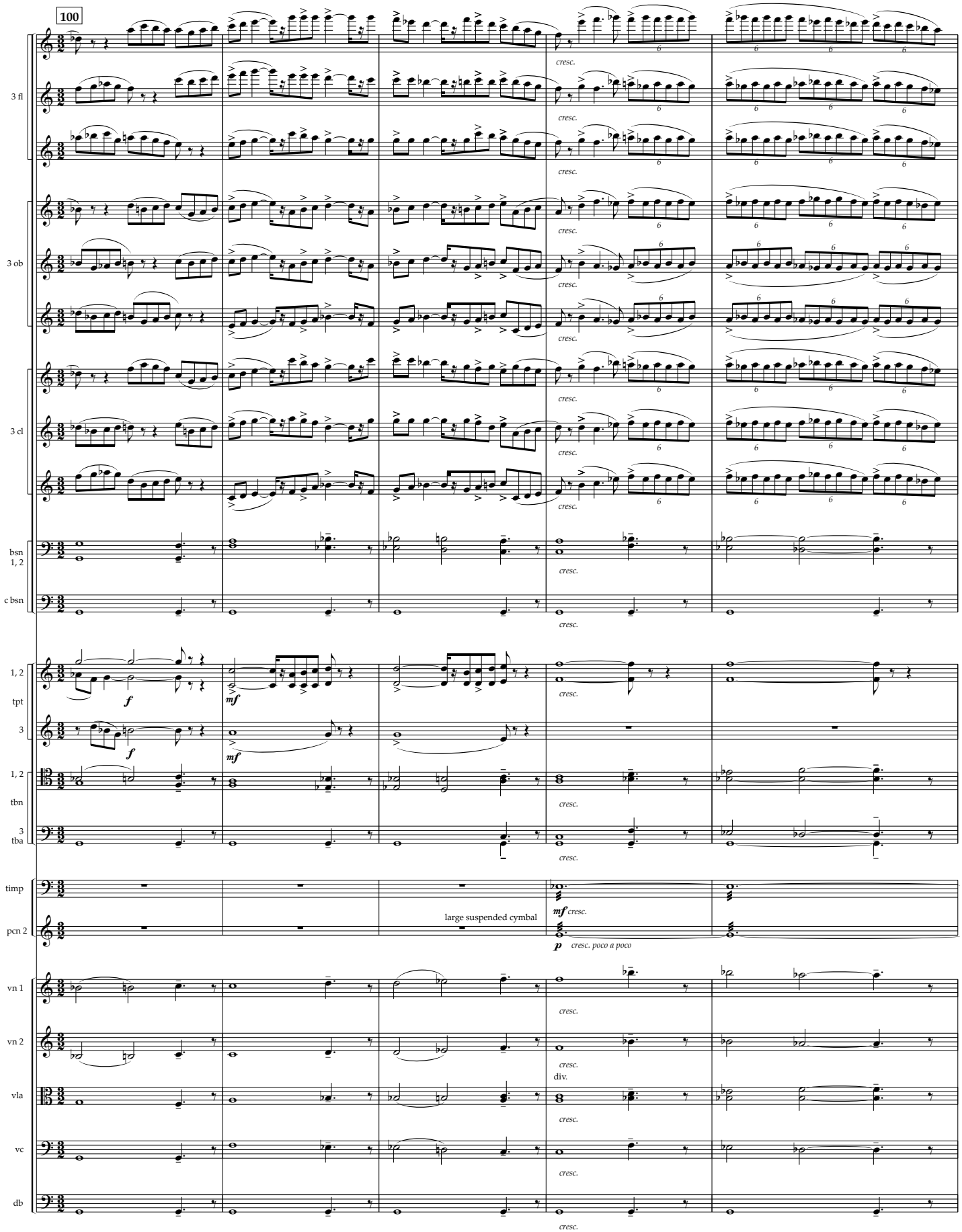

70
F
fl 1, 2
picc
1, 2 ob
3
1, 2 cl
3
bsn 1, 2
hn 1, 2
hn. 3, 4
3 tpt
pcn 1
pcn 2
hp
vn 1
vn 2
vla
vc
db
cresc.
mf
f
ff
mp
1, 2

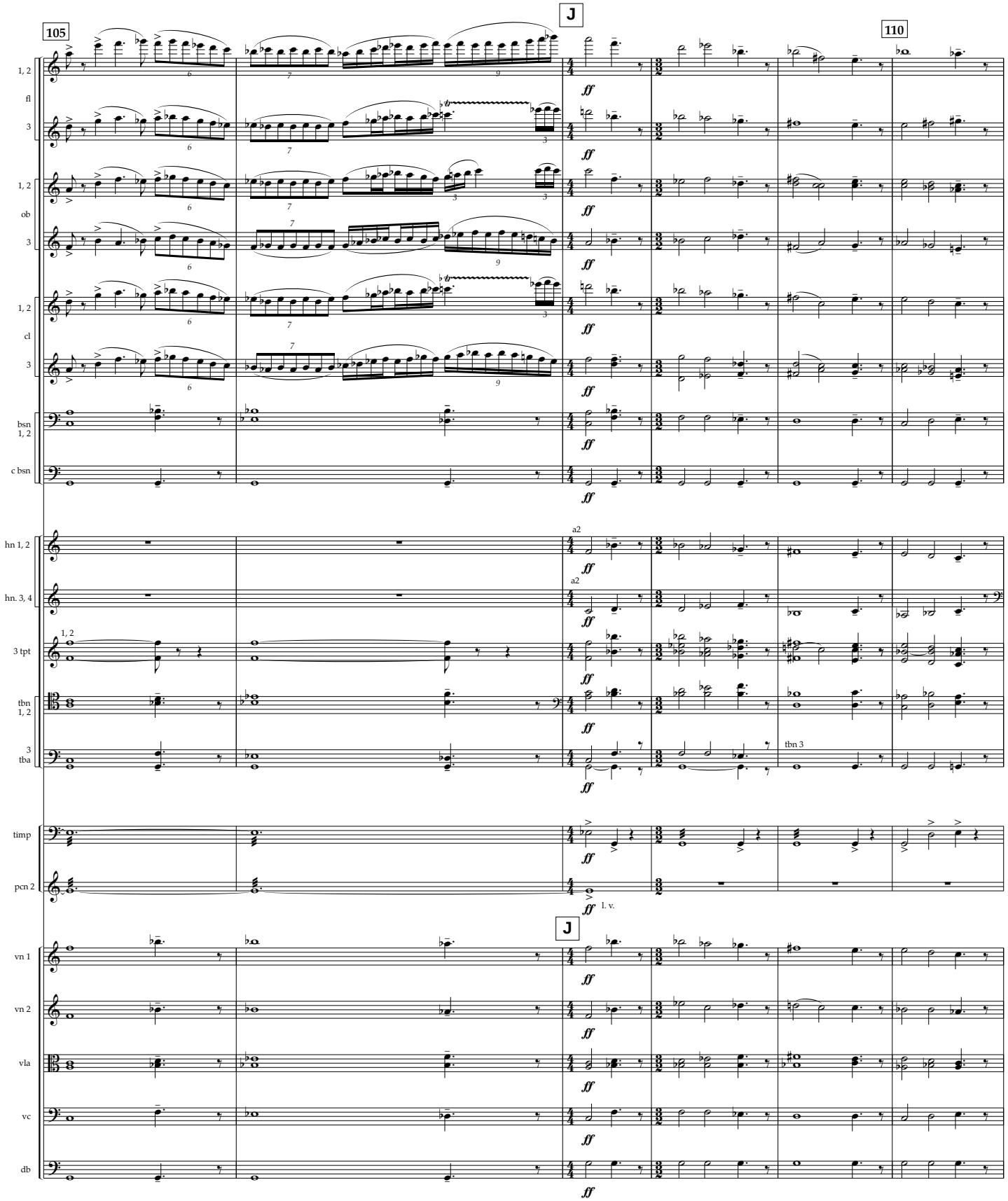

75
take flute 3
80
fl 1, 2
picc
ob 1, 2
cl
bsn
c bsn
3 tpt
vn 1
vn 2
vla
vc
db
div.
unis.
a2

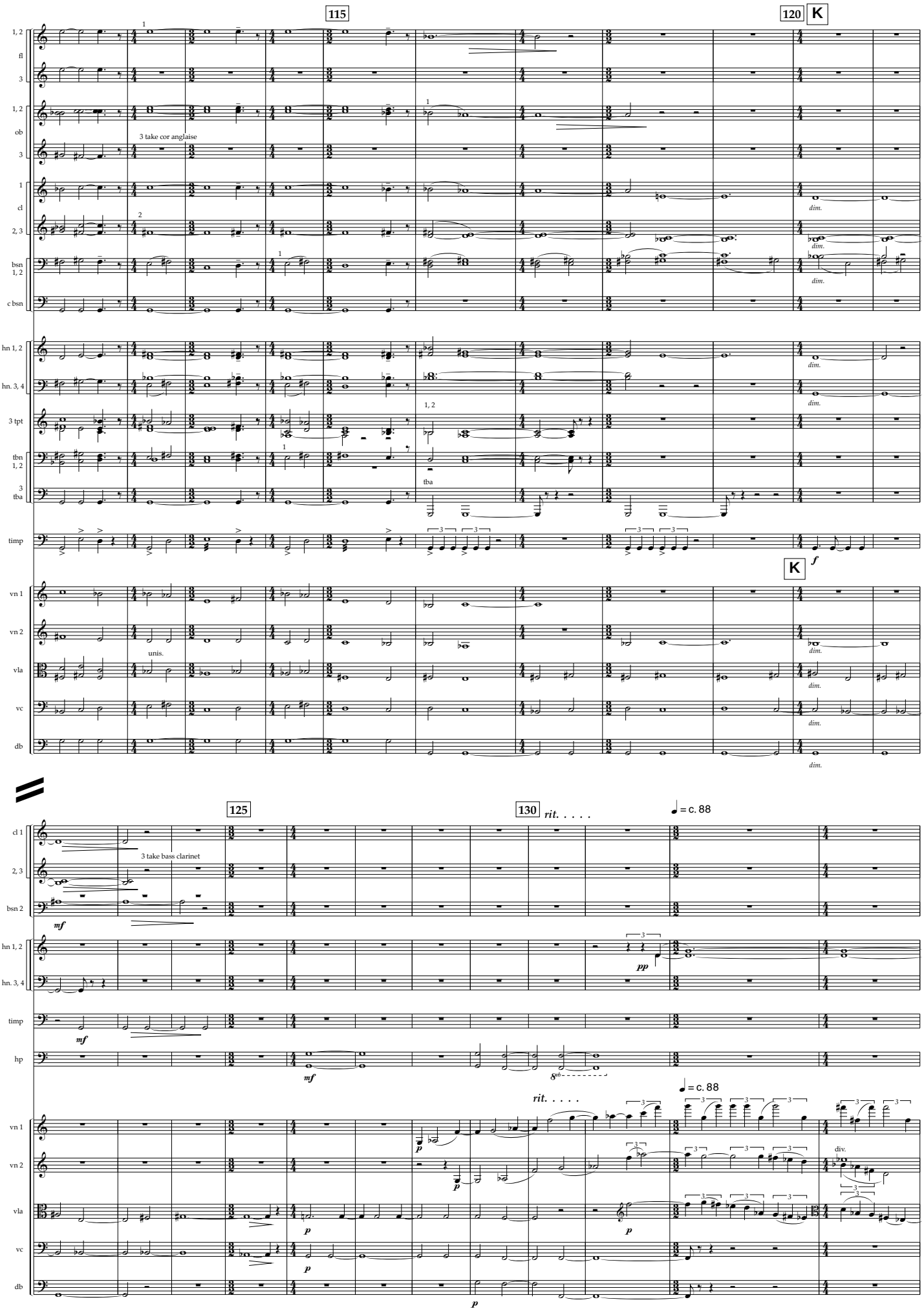

85
G
3 fl
3 ob
3 cl
bsn 1, 2
c bsn
tpt 1, 2
1
tbn
3
G
vn 1
vn 2
vla
vc
db
unis.
mp cresc.
mf

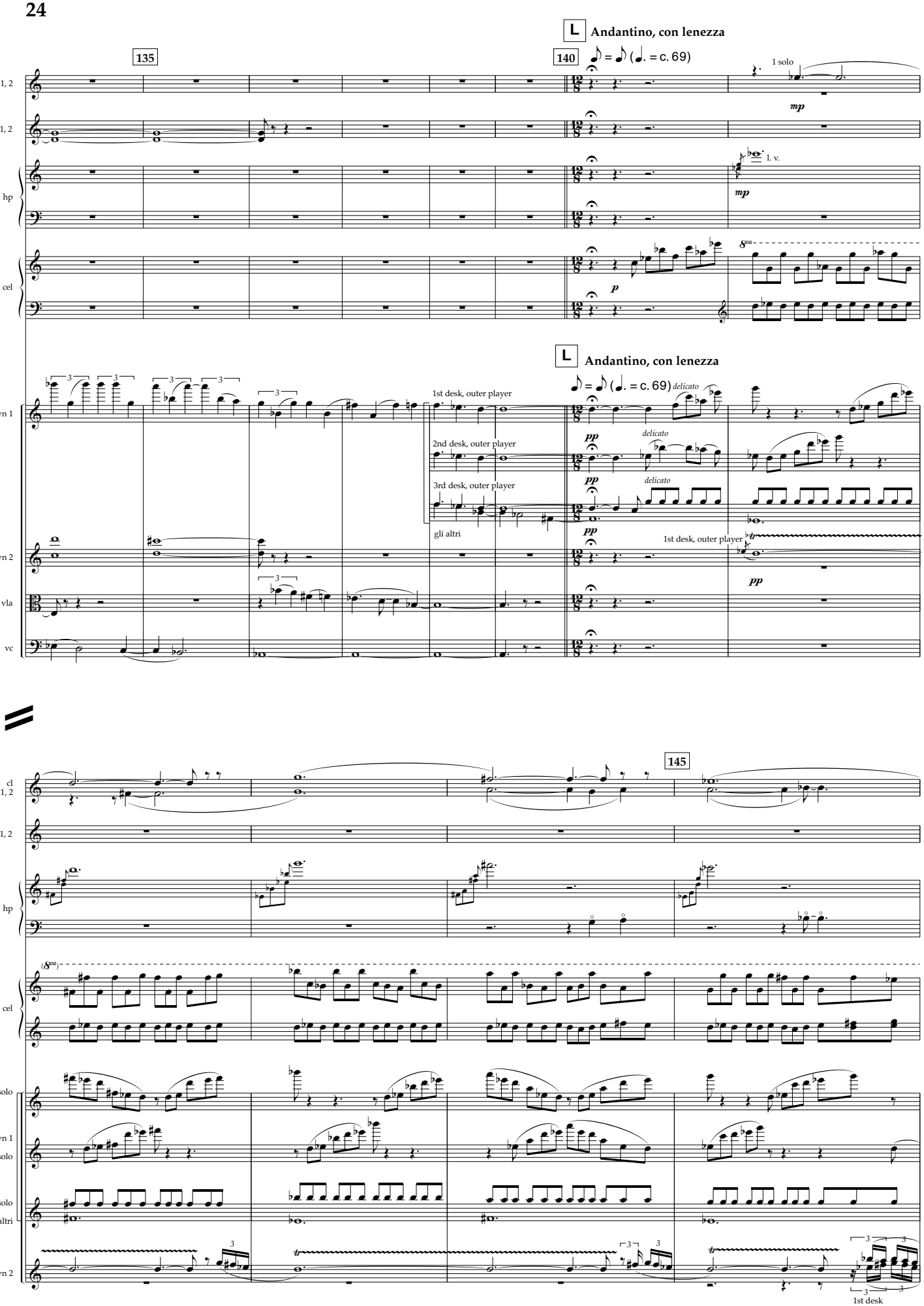

90
3 fl
3 ob
3 cl
bsn 1, 2
c bsn
1, 2 tpt
3
tbn 1
3
vn 1
vn 2
vla
vc
db
f
mf

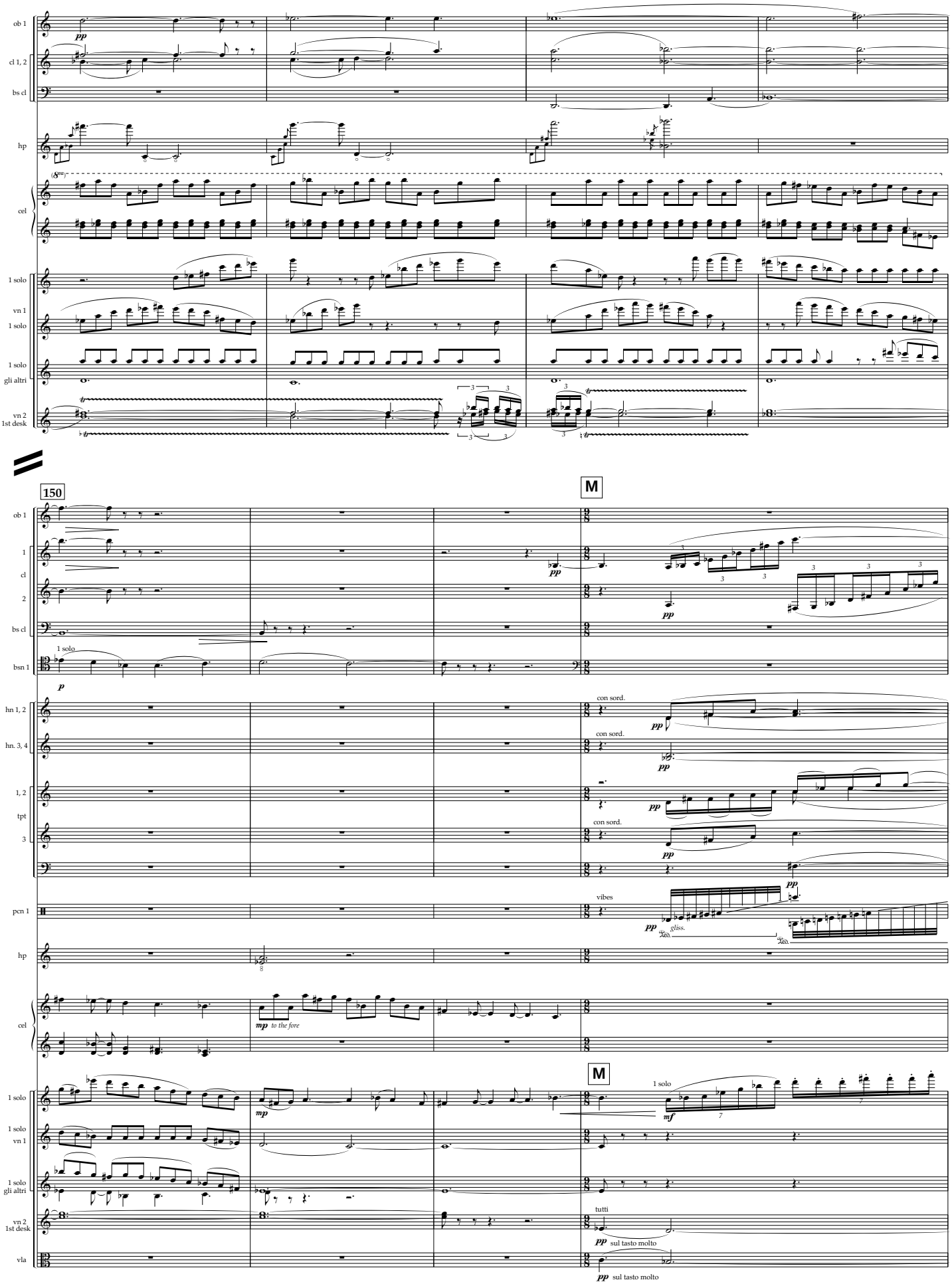

95
H
3 fl
3 ob
3 cl
bsn 1, 2
c bsn
1,2
tpt
3
mp cresc.
mp cresc.
tbn 1, 2
3
H
vn 1
vn 2
vla
vc
db

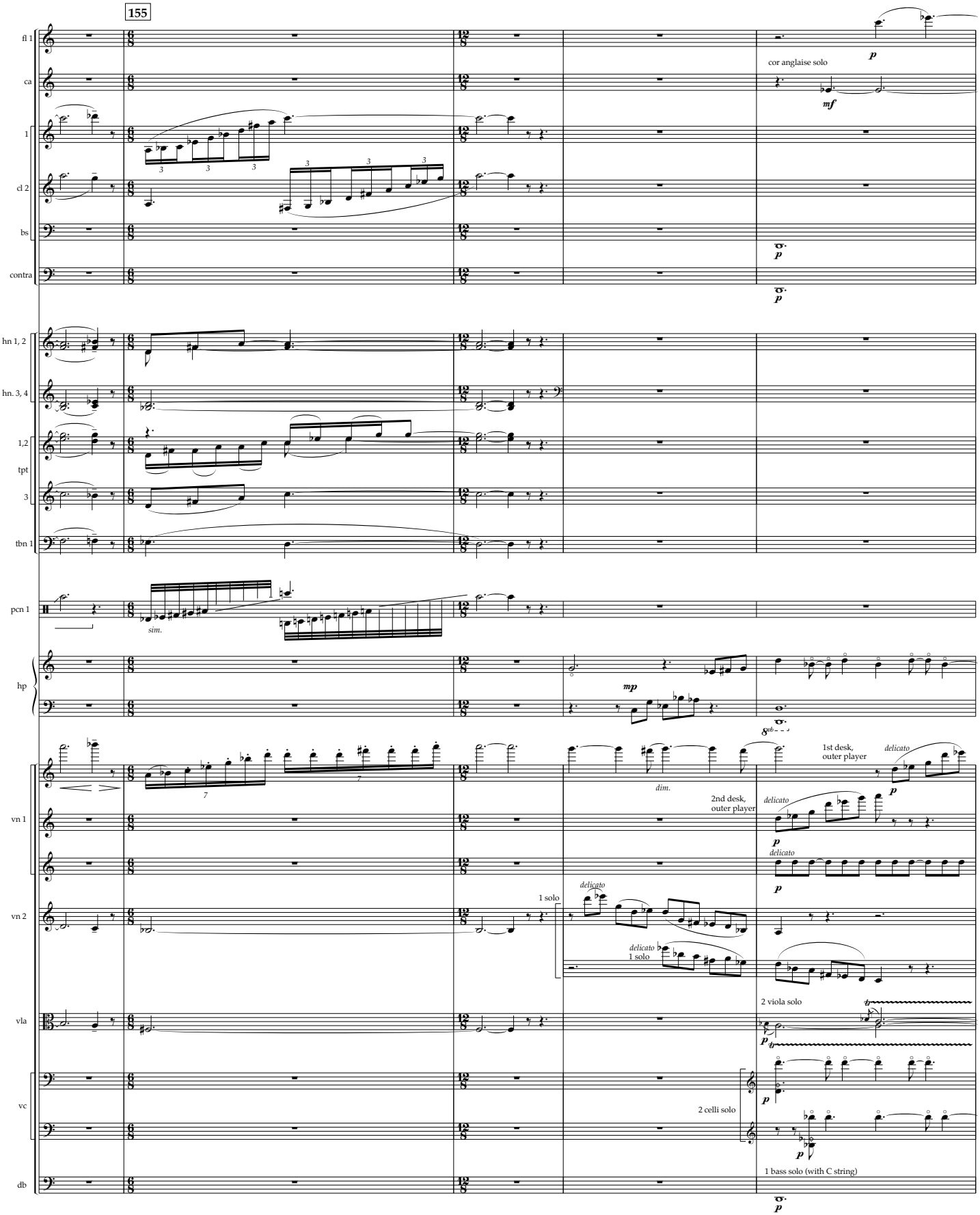

100
3 fl
3 ob
3 cl
bsn 1, 2
c bsn
1, 2 tpt
3
1, 2 tbn
3 tba
timp
pcn 2
vn 1
vn 2
vla
vc
db
cresc.
f
mf
large suspended cymbal
mf cresc.
p cresc. poco a poco
div.

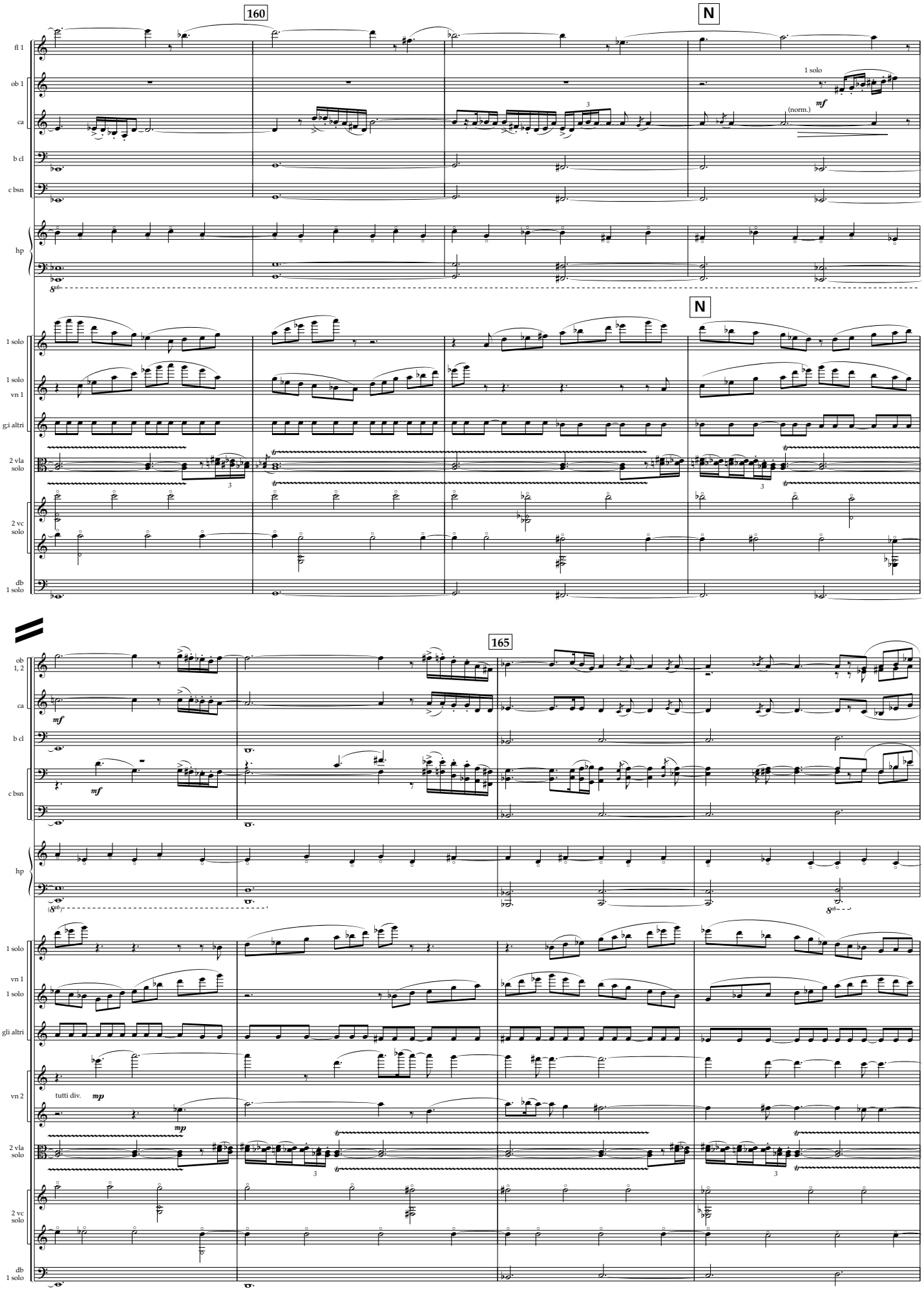

105
J
110
1, 2
fl
3
1, 2
ob
3
1, 2
cl
3
bsn 1, 2
c bsn
ff
hn 1, 2
hn. 3, 4
a2
1, 2
3 tpt
tbn 1, 2
3 tba
tbn 3
timp
pcn 2
l. v.
J
vn 1
vn 2
vla
vc
db

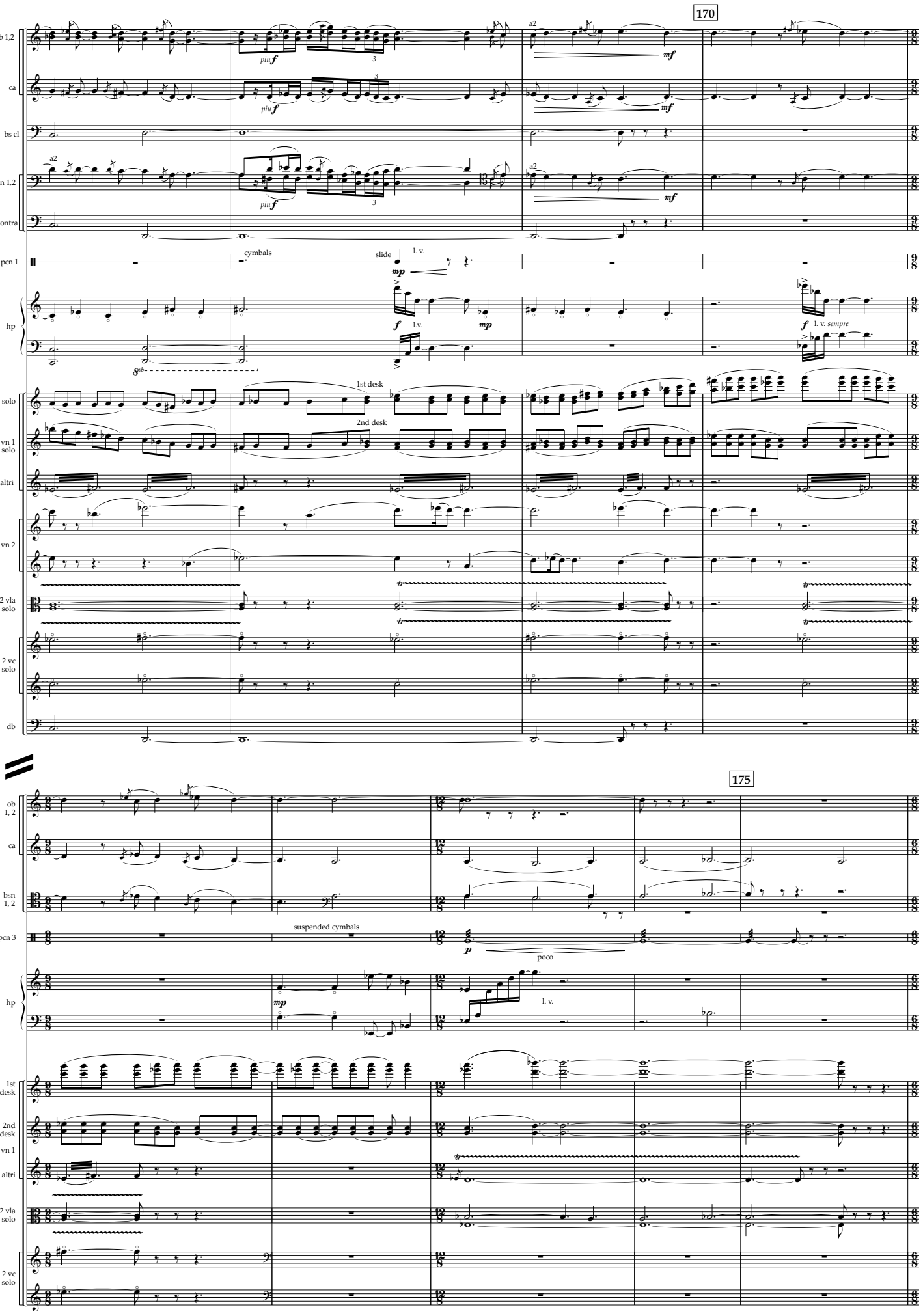

115
120
K
1, 2
fl
3
1, 2
ob
3 take cor anglaise
3
1
cl
2, 3
bsn
1, 2
c bsn
dim.
hn 1, 2
hn. 3, 4
3 tpt
tbn
1, 2
3
tba
1, 2
tba
timp
K
f
vn 1
vn 2
unis.
vla
vc
db
125
130
rit. . . . .
♩= c. 88
cl 1
2, 3
3 take bass clarinet
bsn 2
mf
hn 1, 2
hn. 3, 4
pp
timp
mf
hp
mf
8vb
rit. . . . .
♩= c. 88
vn 1
vn 2
div.
vla
vc
db
p

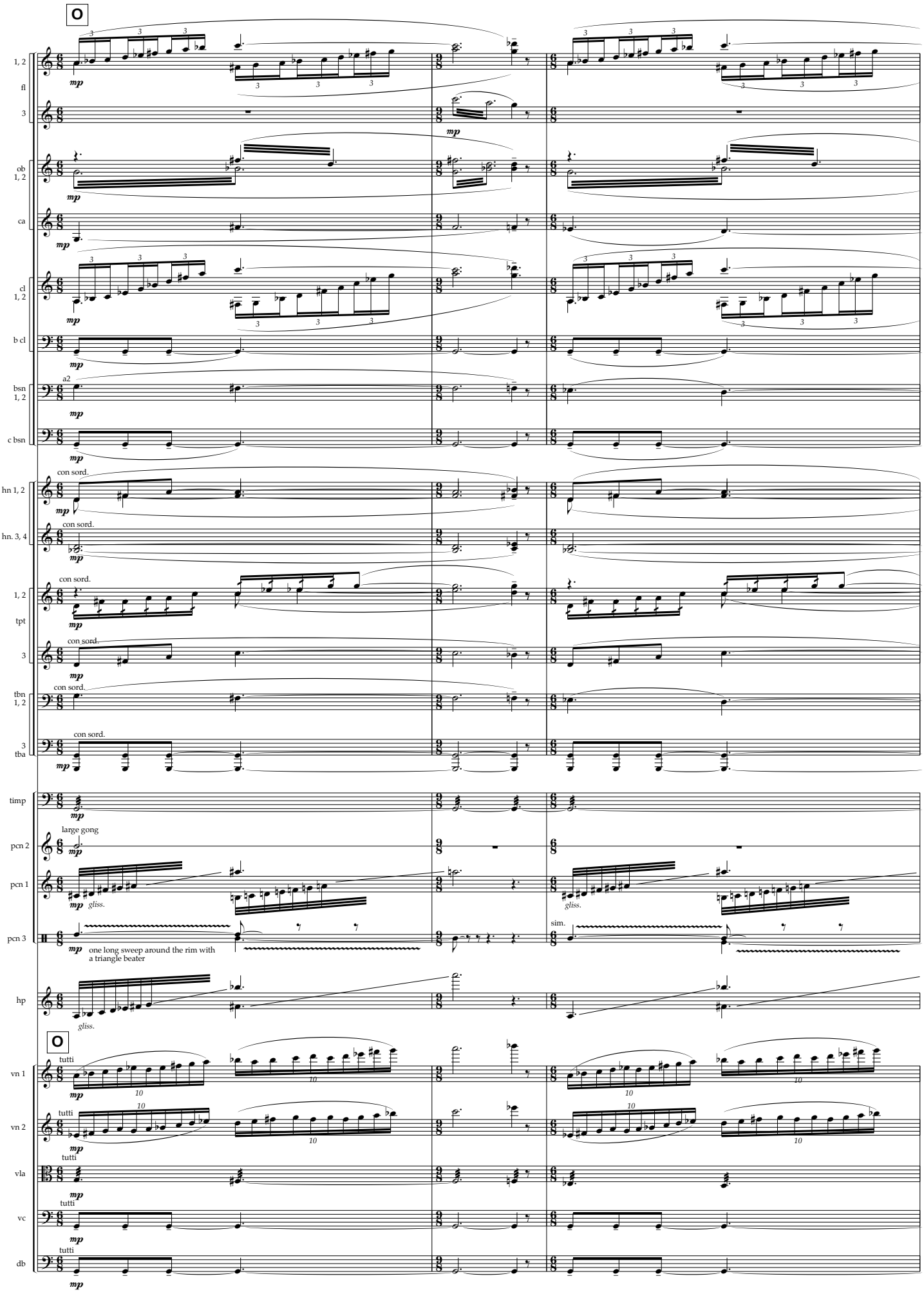

L Andantino, con lenezza
135
140
♪ = ♪ (𝅗𝅥. = c. 69)
1 solo
mp
1. v.
mp
8va
p
cl 1, 2
hn 1, 2
hp
cel
L Andantino, con lenezza
♪ = ♪ (𝅗𝅥. = c. 69) delicato
1st desk, outer player
2nd desk, outer player
3rd desk, outer player
gli altri
pp
delicato
pp
delicato
pp
1st desk, outer player
pp
vn 1
vn 2
vla
vc
145
cl 1, 2
hn 1, 2
hp
cel
1 solo
vn 1 1 solo
1 solo
gli altri
vn 2
1st desk

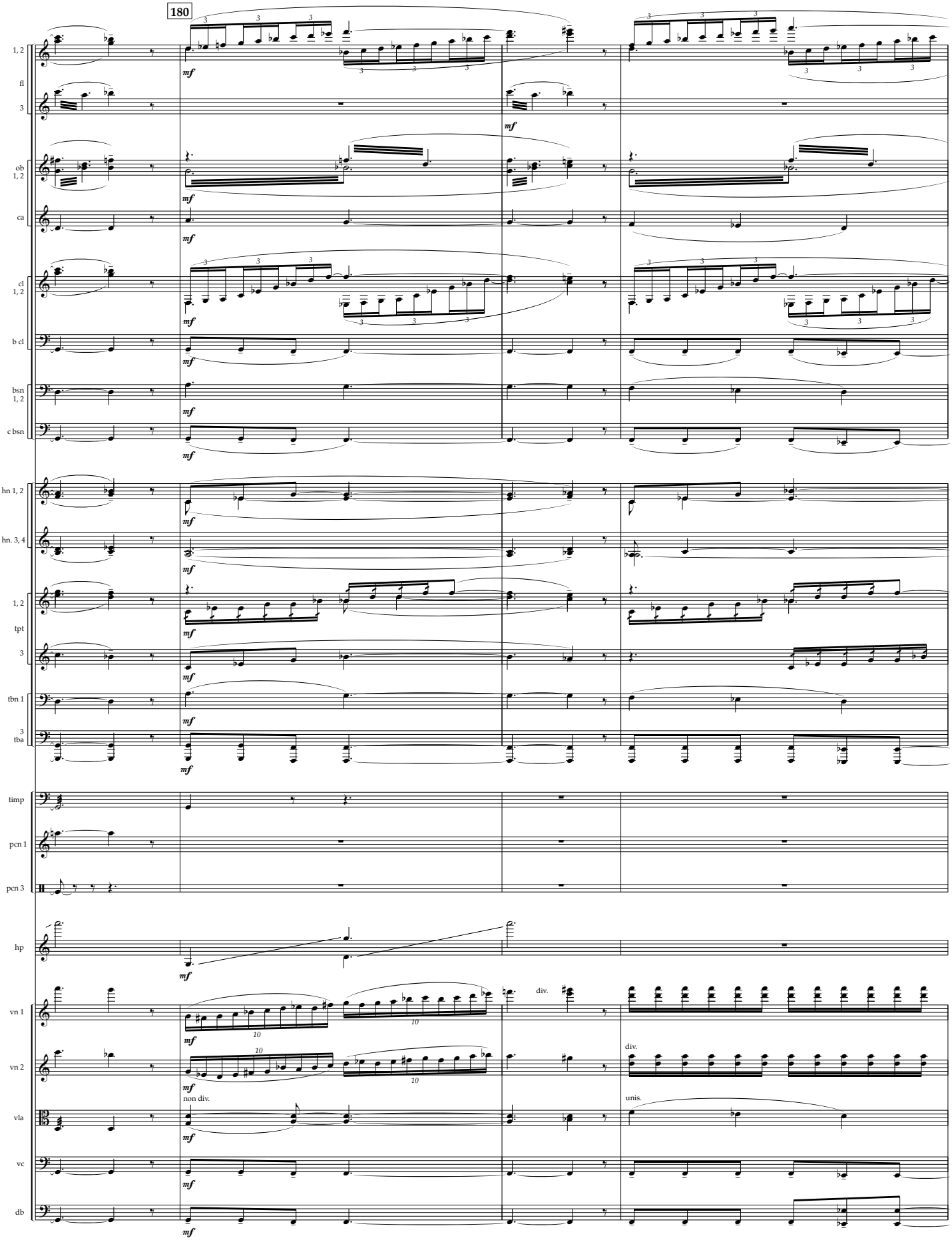

ob 1
cl 1, 2
bs cl
hp
cel
1 solo
vn 1
1 solo
1 solo
gli altri
vn 2
1st desk
150
M
ob 1
1
cl
2
bs cl
1 solo
bsn 1
hn 1, 2
hn. 3, 4
1, 2
tpt
3
pcn 1
hp
cel
1 solo
1 solo
vn 1
1 solo
gli altri
vn 2
1st desk
vla
con sord.
con sord.
con sord.
vibes
gliss.
to the fore
M
1 solo
tutti
sul tasto molto
sul tasto molto

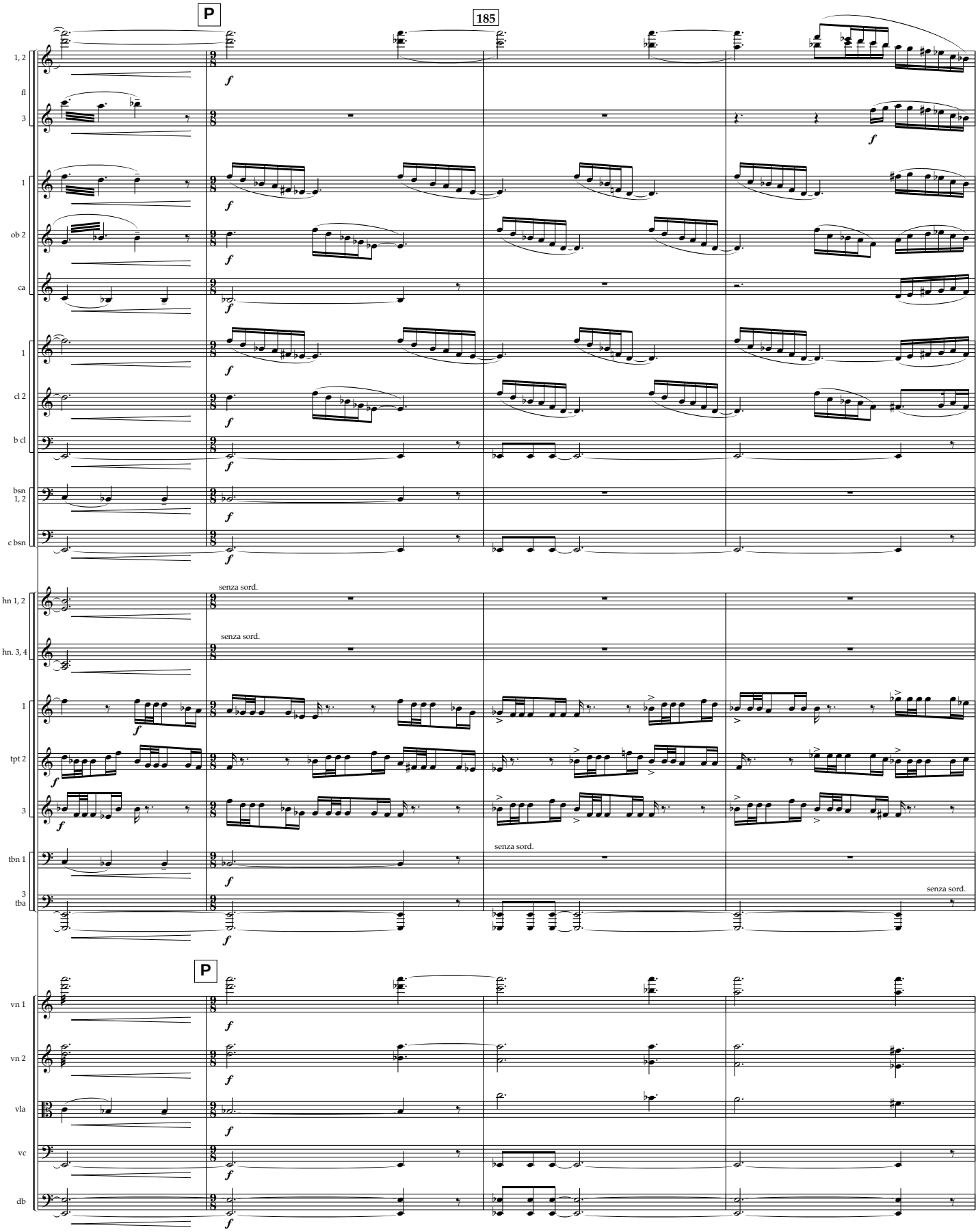

155
fl 1
ca
1
cl 2
bs
contra
hn 1, 2
hn. 3, 4
1,2
tpt
3
tbn 1
pcn 1
hp
vn 1
vn 2
vla
vc
db
cor anglaise solo
sim.
dim.
1st desk, outer player
2nd desk, outer player
delicato
1 solo
2 viola solo
2 celli solo
1 bass solo (with C string)

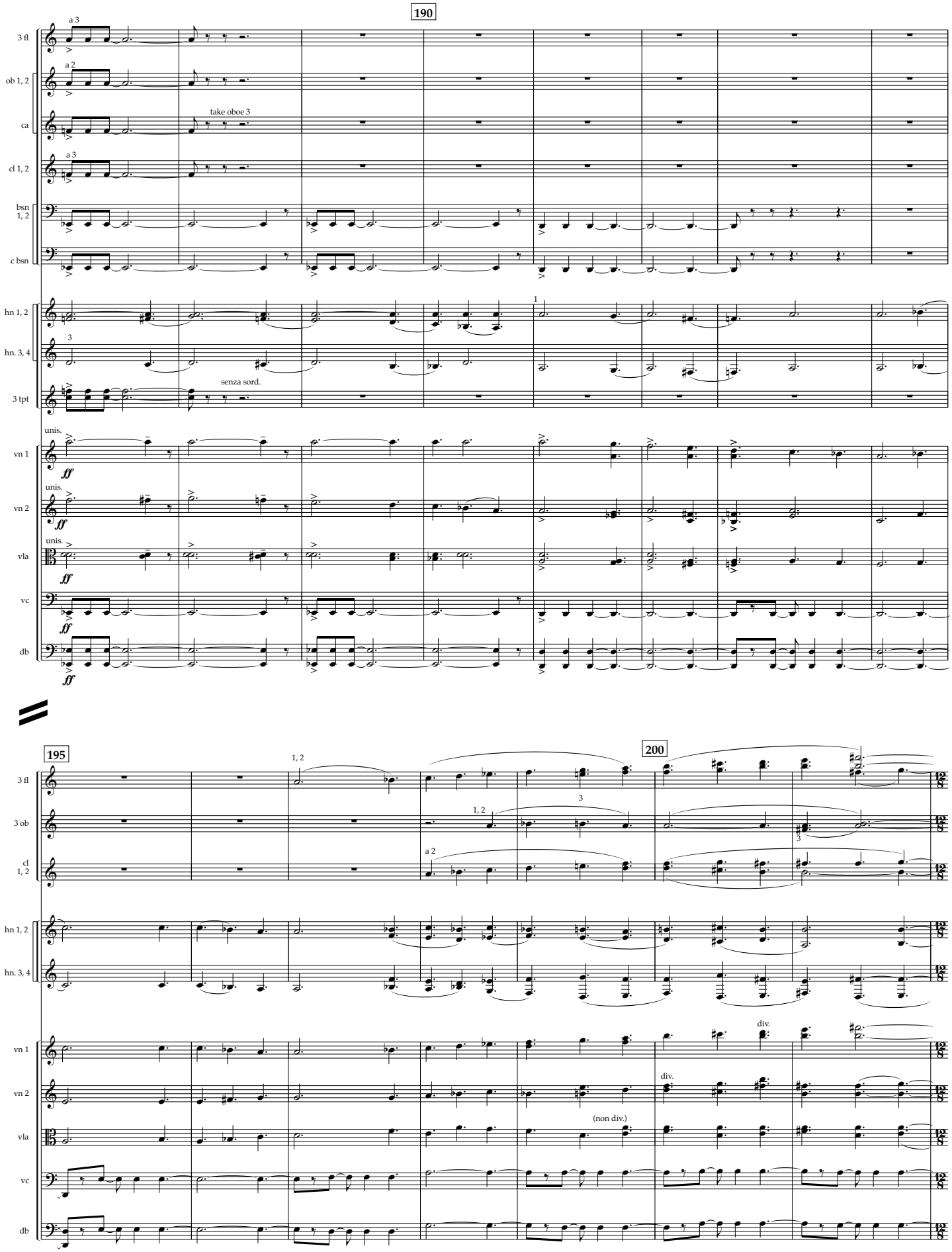

160
N
fl 1
ob 1
ca
b cl
c bsn
hp
1 solo
mf
(norm.)
1 solo
vn 1
gli altri
2 vla
solo
2 vc
solo
db
1 solo
165
ob
1, 2
tutti div.
mp
vn 2

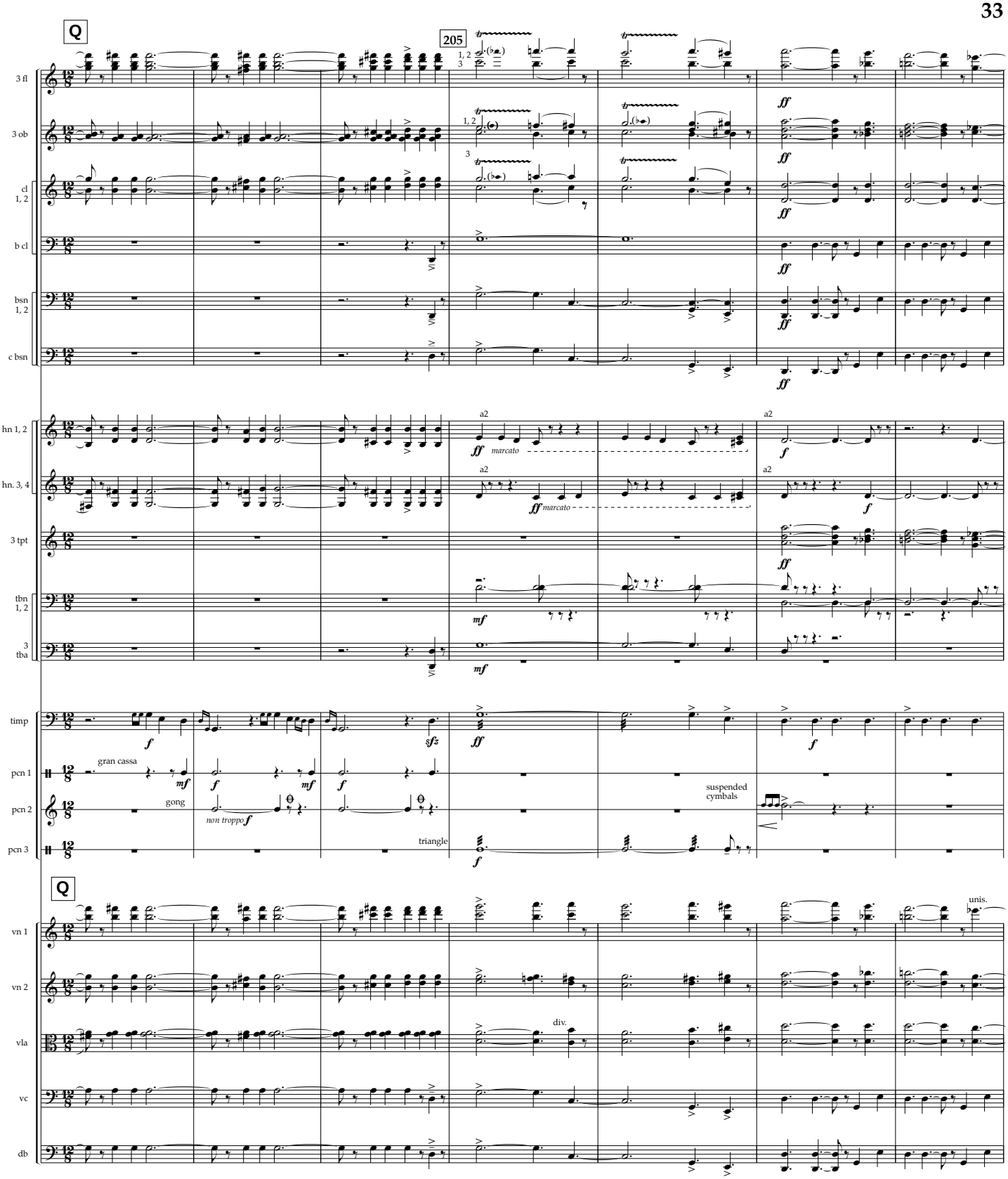

170
ob 1,2
ca
bs cl
bsn 1,2
contra
pcn 1
hp
1 solo
vn 1
1 solo
gli altri
vn 2
2 vla
solo
2 vc
solo
db
piu f
mf
a2
cymbals
slide
l. v.
mp
f
1st desk
2nd desk
sempre
175
suspended cymbals
poco
1st
desk
2nd
desk
vn 1

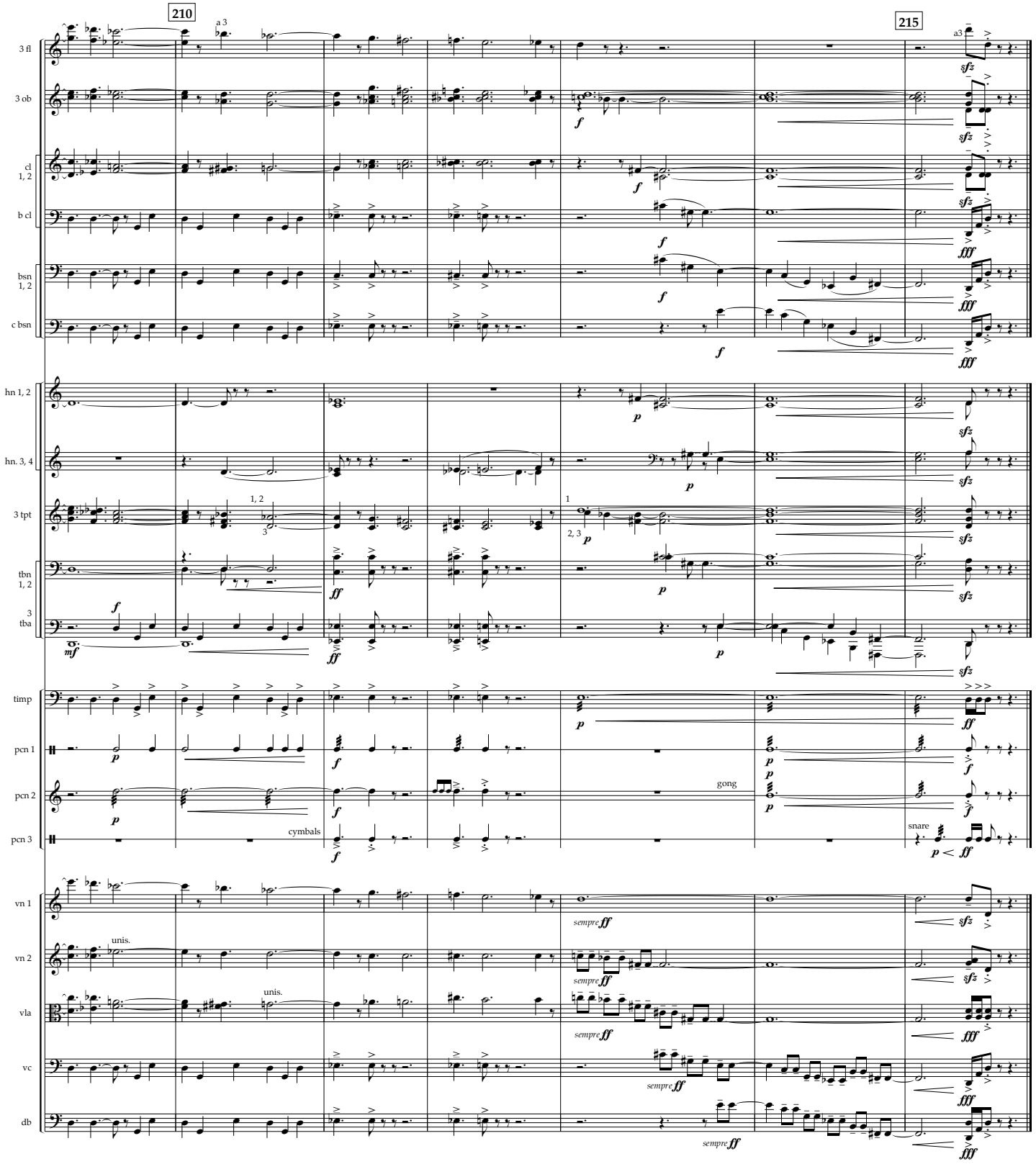

O
1, 2
fl
3
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
1, 2
tpt
3
tbn 1, 2
3 tba
timp
pcn 2
pcn 1
pcn 3
hp
vn 1
vn 2
vla
vc
db
mp
a2
con sord.
large gong
gliss.
sim.
one long sweep around the rim with a triangle beater
tutti
10


180
1, 2
fl
3
ob
1, 2
ca
cl
1, 2
b cl
bsn
1, 2
c bsn
hn 1, 2
hn. 3, 4
1, 2
tpt
3
tbn 1
3
tba
timp
pcn 1
pcn 3
hp
vn 1
vn 2
vla
vc
db
mf
div.
non div.
unis.

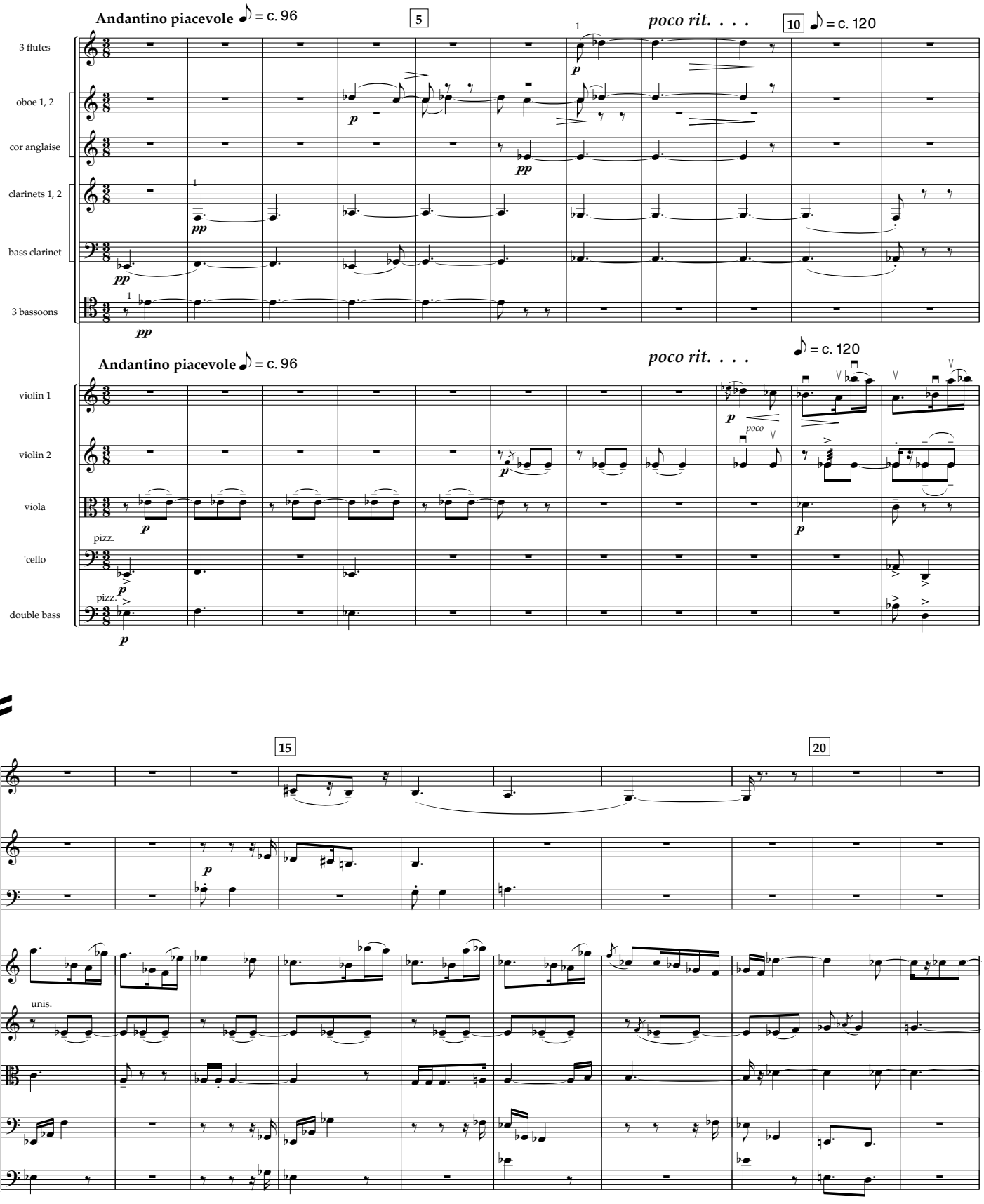

P
185
1, 2
fl
3
1
ob 2
ca
1
cl 2
b cl
bsn 1, 2
c bsn
senza sord.
hn 1, 2
senza sord.
hn. 3, 4
1
tpt 2
3
senza sord.
tbn 1
3 tba
senza sord.
P
vn 1
vn 2
vla
vc
db

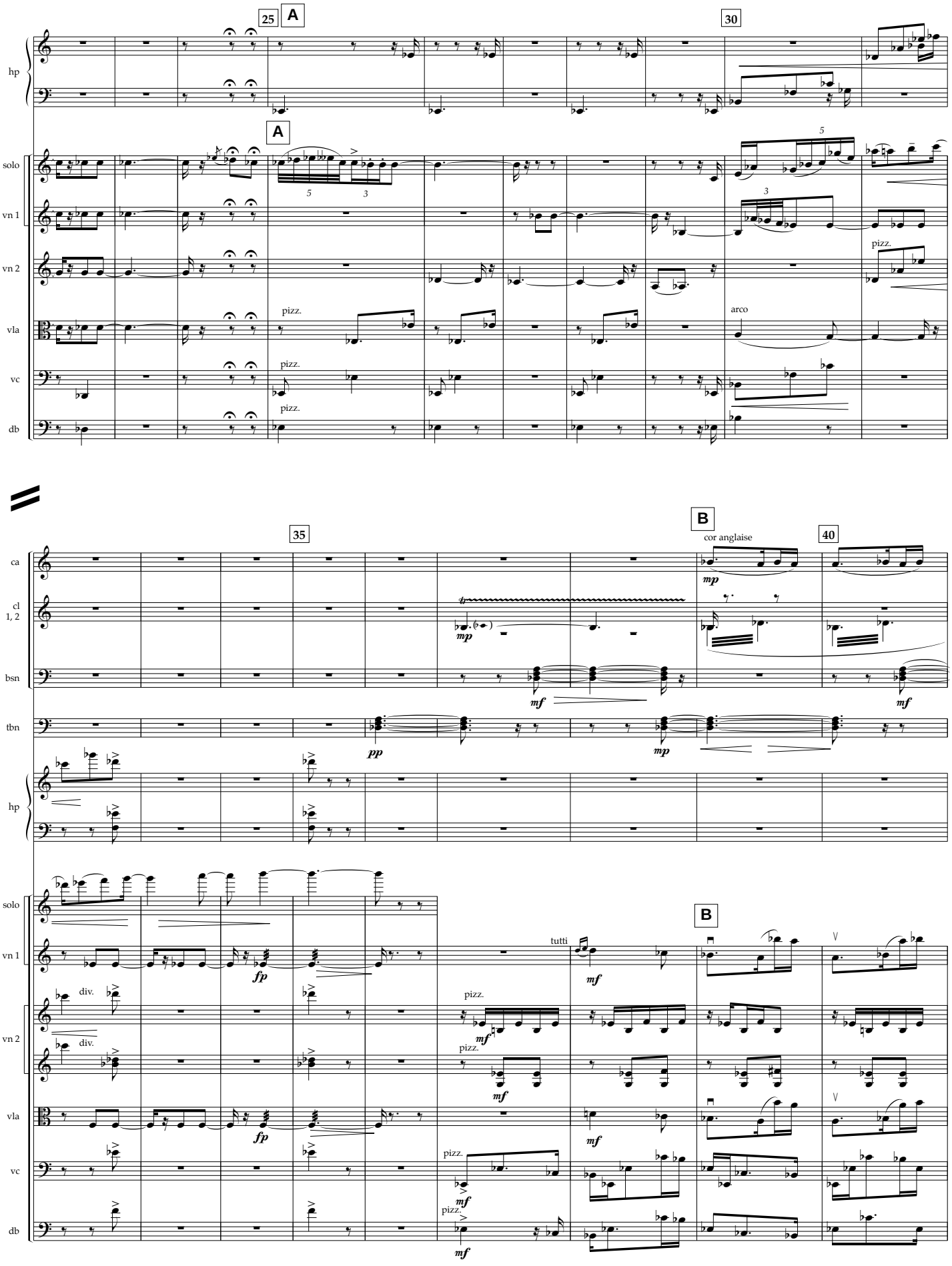

190
3 fl
a 3
ob 1, 2
a 2
ca
take oboe 3
cl 1, 2
a 3
bsn 1, 2
c bsn
hn 1, 2
1
hn. 3, 4
3
3 tpt
senza sord.
unis.
vn 1
ff
unis.
vn 2
ff
unis.
vla
ff
vc
ff
db
ff
195
1, 2
200
3 fl
3 ob
1, 2
3
cl 1, 2
a 2
hn 1, 2
hn. 3, 4
vn 1
div.
vn 2
div.
vla
(non div.)
vc
db

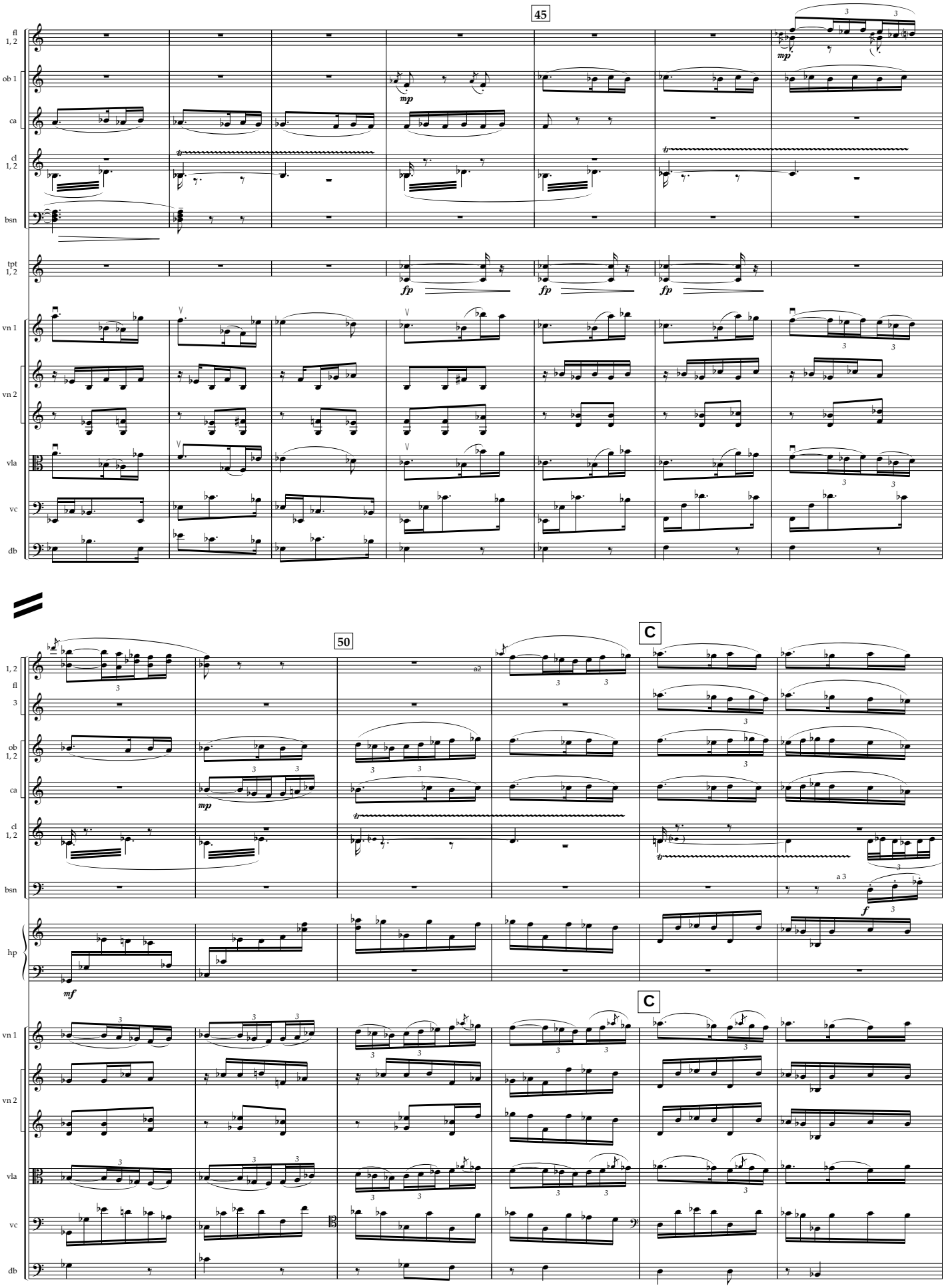

Q
205
3 fl
3 ob
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
gran cassa
gong
non troppo
triangle
suspended cymbals
marcato
a2
div.
unis.
vn 1
vn 2
vla
vc
db

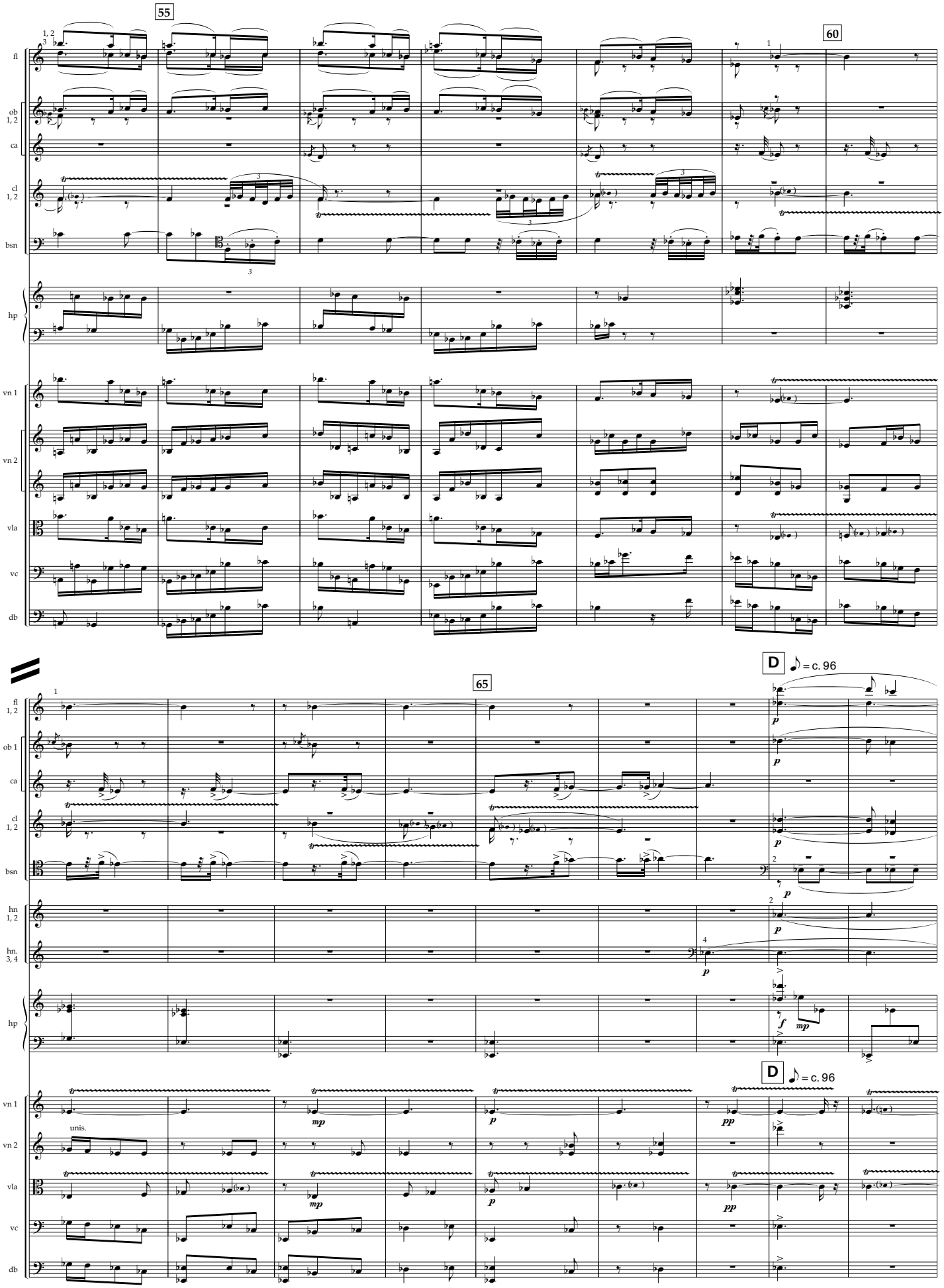

210
215
3 fl
3 ob
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
vn 1
vn 2
vla
vc
db
a 3
a3
1, 2
3
1
2, 3
gong
cymbals
snare
unis.
unis.
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

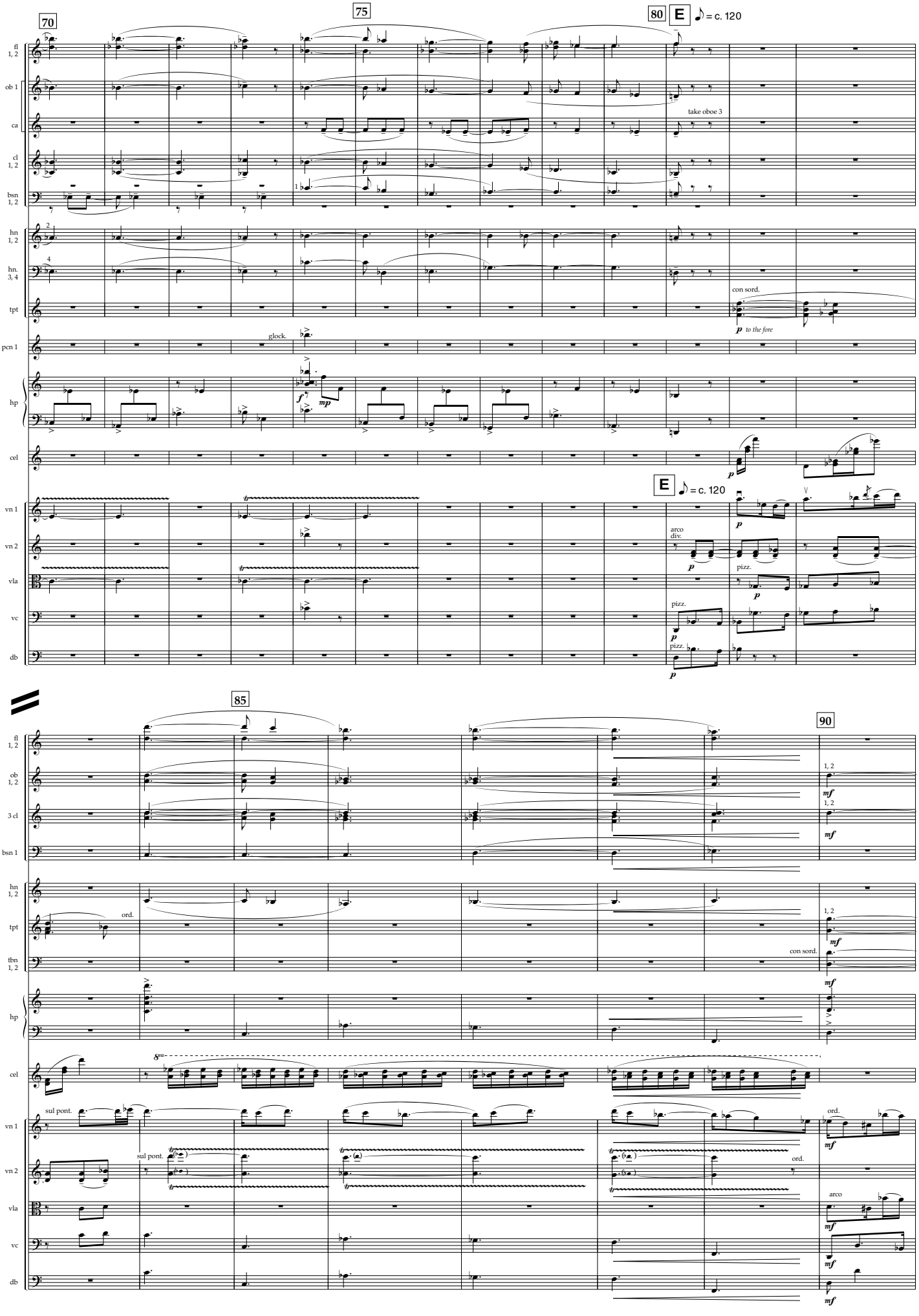
III
ARIETTA

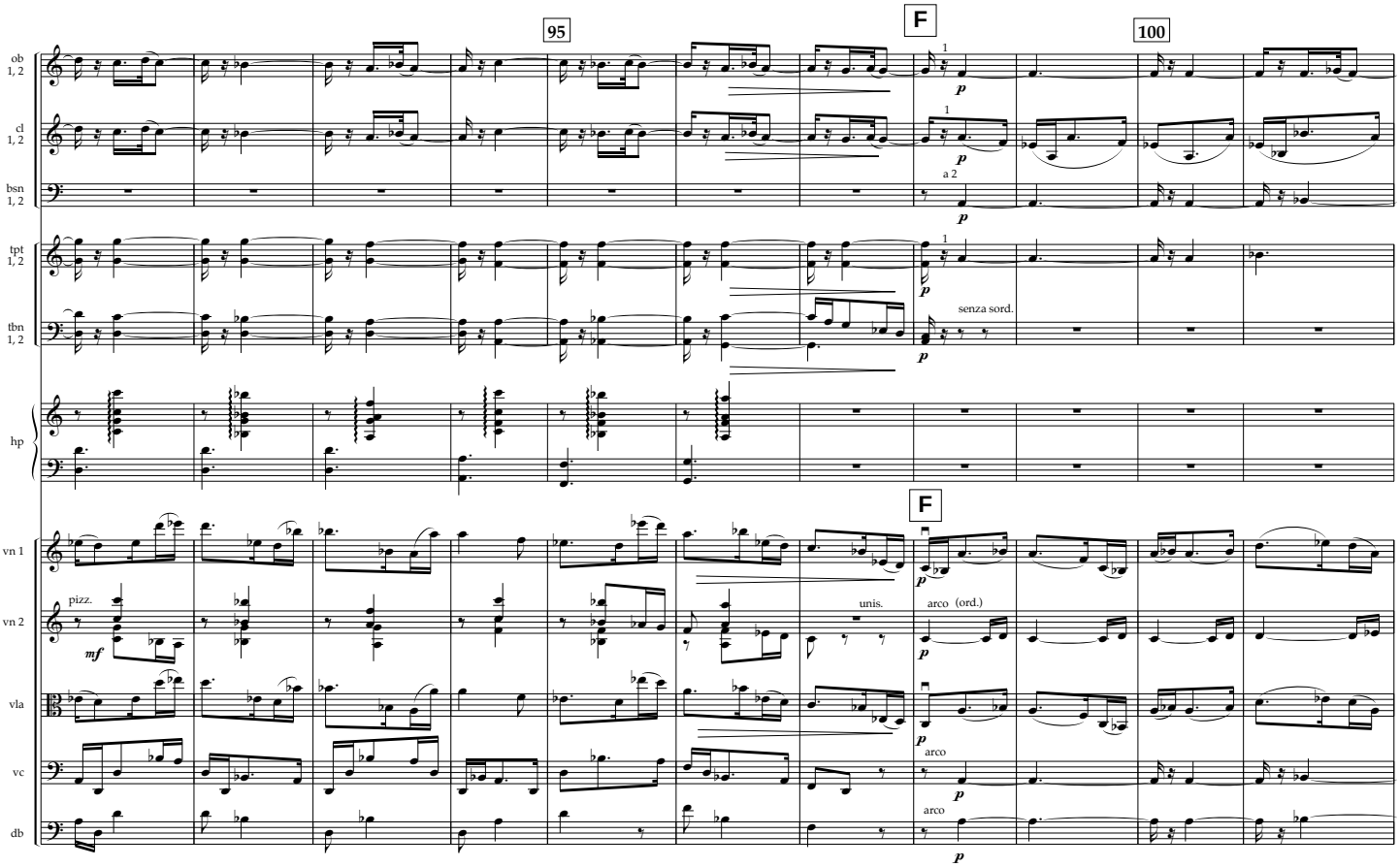

Andantino piacevole ♪ = c. 96
5
poco rit. . . .
10
♪ = c. 120
3 flutes
oboe 1, 2
cor anglaise
clarinets 1, 2
bass clarinet
3 bassoons
Andantino piacevole ♪ = c. 96
poco rit. . . .
♪ = c. 120
violin 1
violin 2
viola
pizz.
'cello
pizz.
double bass
15
20
cl 1
hp
vn 1
unis.
vn 2
vla
vc
db

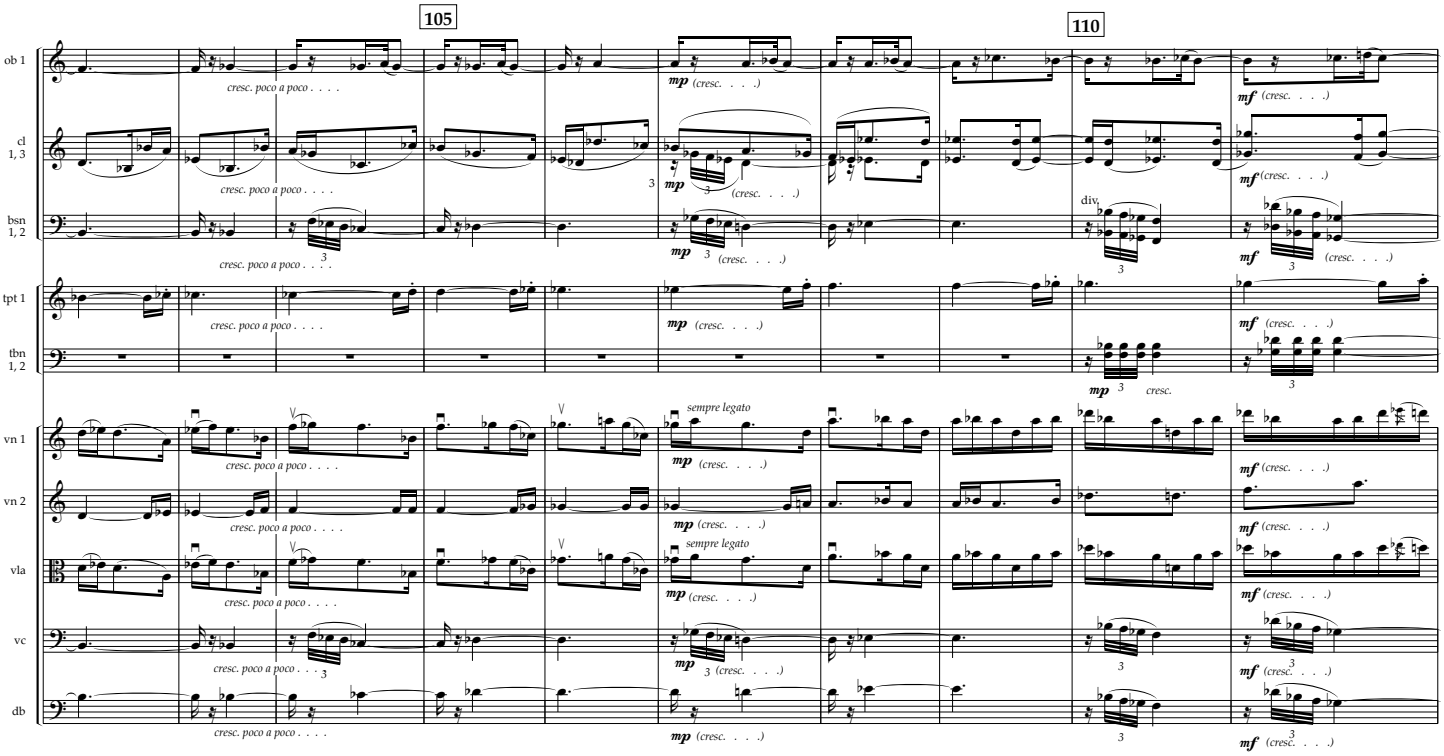

25
A
30
hp
A
1 solo
vn 1
vn 2
vla
vc
db
pizz.
arco
35
B
cor anglaise
40
ca
cl
1, 2
bsn
tbn
tutti
div.

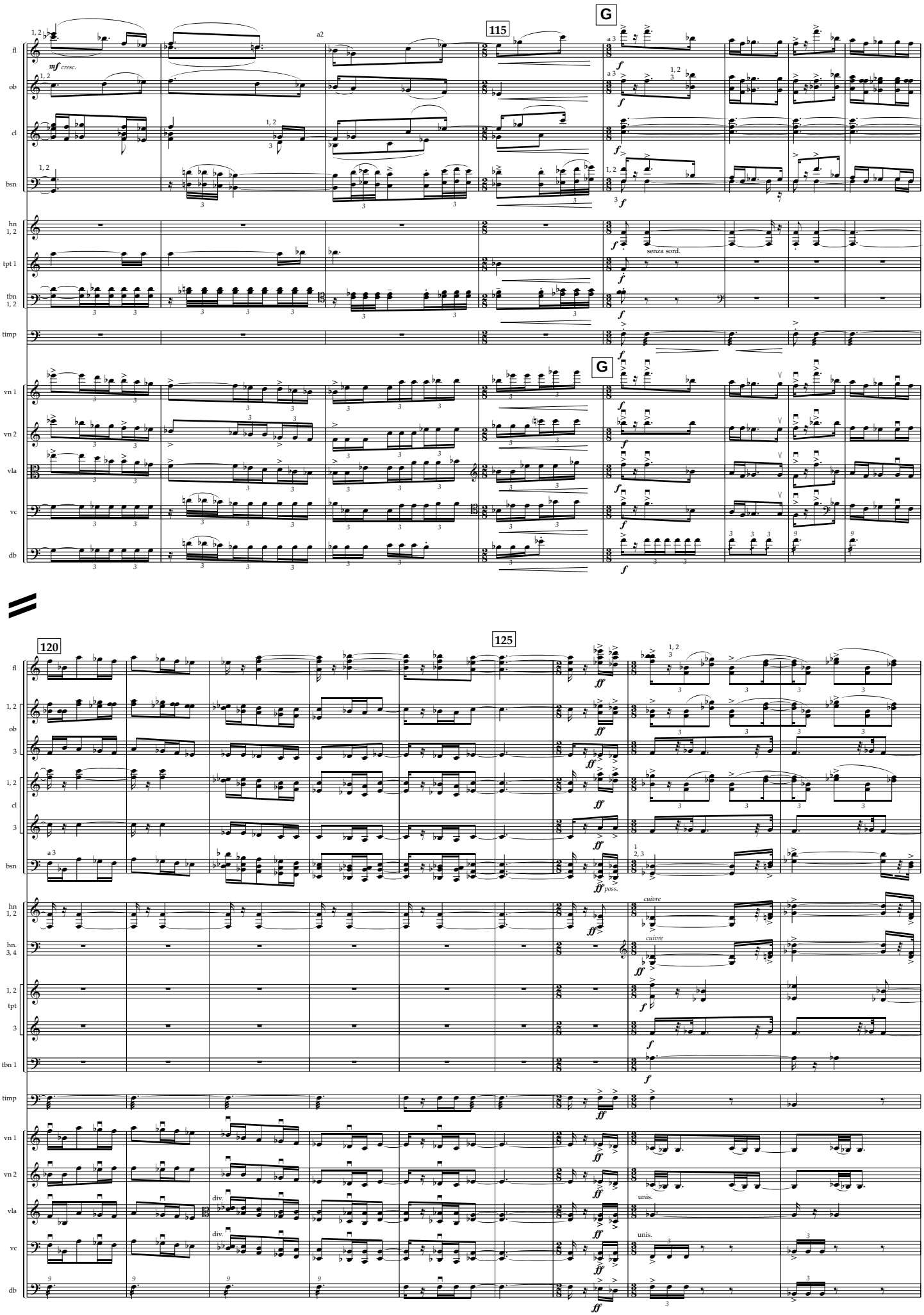

45
fl 1, 2
ob 1
ca
cl 1, 2
bsn
tpt 1, 2
vn 1
vn 2
vla
vc
db
mp
fp
50
C
ob 1, 2
hp
a2
a 3
mf
f

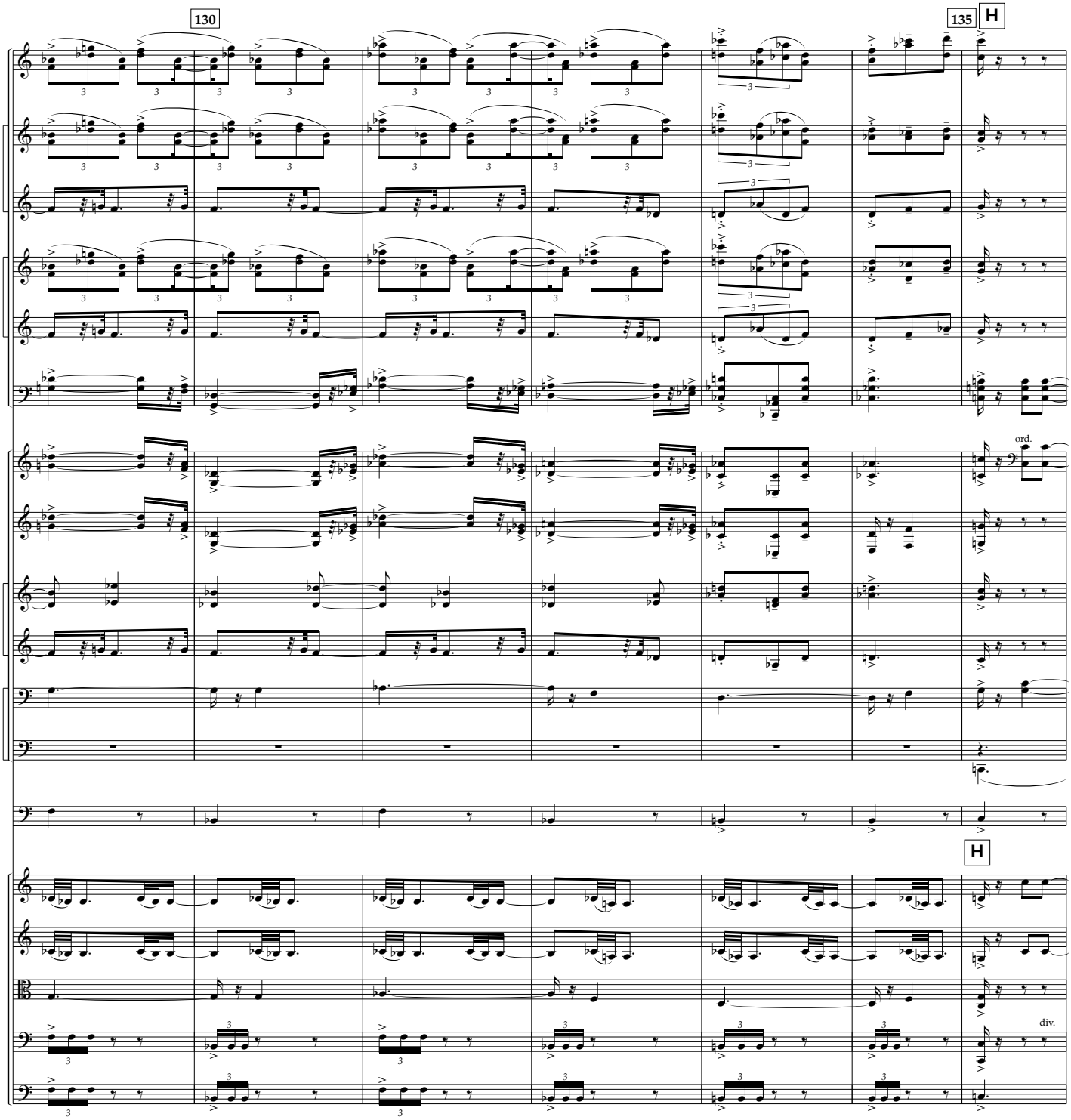

55
60
65
D
= c. 96
fl
ob 1, 2
ca
cl 1, 2
bsn
hp
vn 1
vn 2
vla
vc
db
hn 1, 2
hn. 3, 4
unis.
p
mp
f
pp

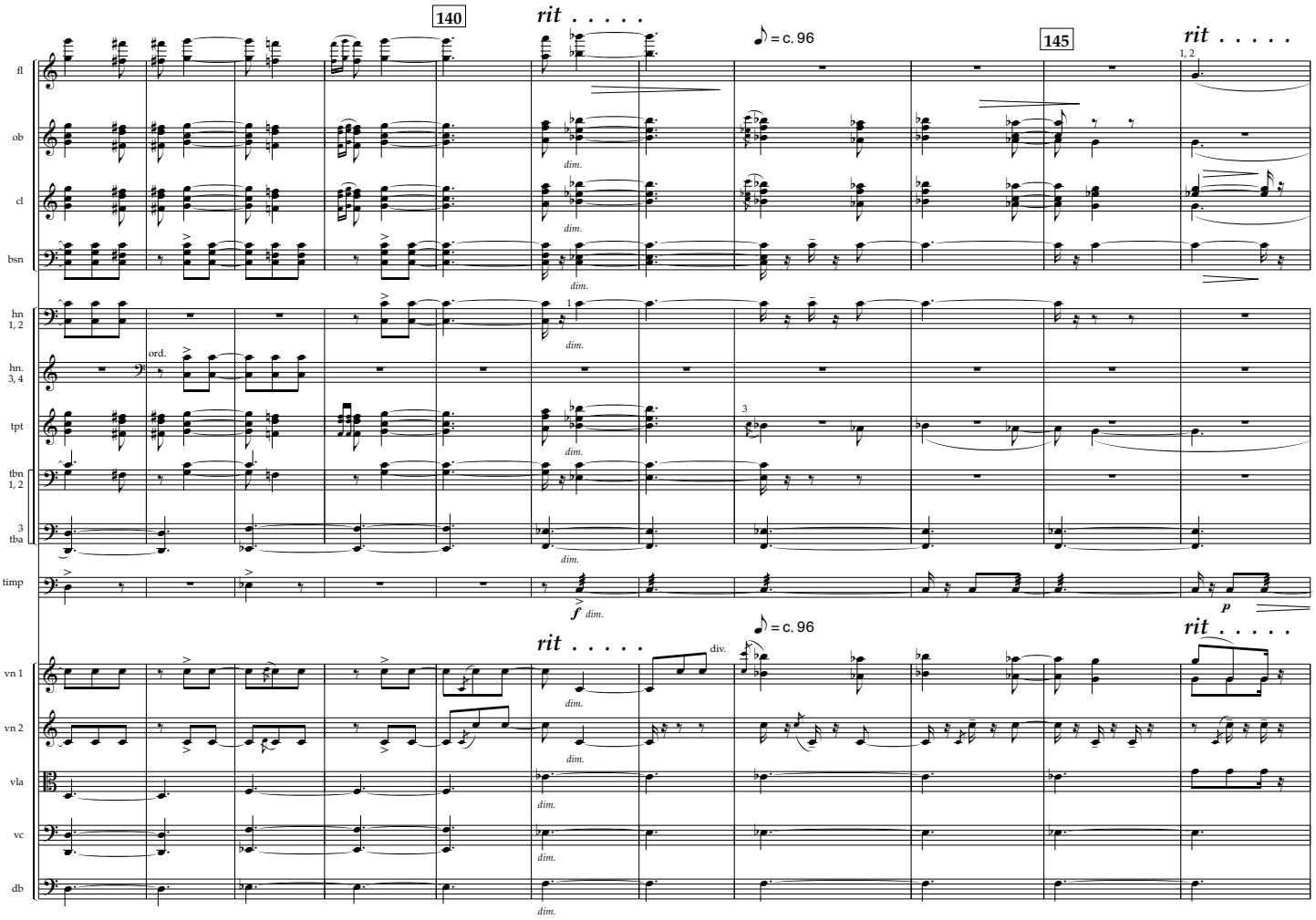

70
75
80
E
= c. 120
fl 1, 2
ob 1
ca
take oboe 3
cl 1, 2
bsn 1, 2
hn 1, 2
hn. 3, 4
con sord.
to the fore
tpt
pcn 1
glock.
hp
cel
E
= c. 120
vn 1
vn 2
arco div.
pizz.
vla
vc
db
85
90
3 cl
ord.
tbn 1, 2
sul pont.
arco

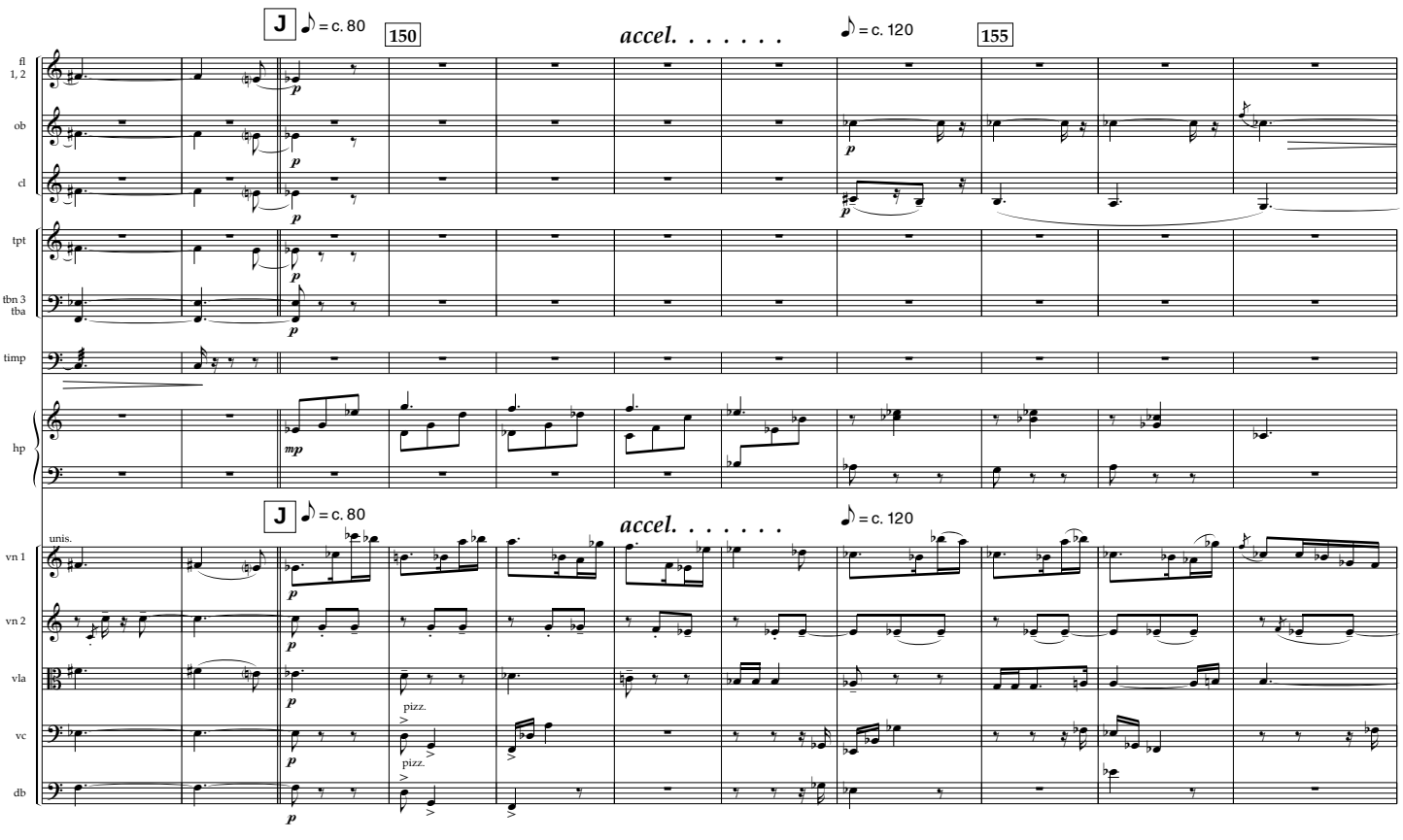

95
F
100
ob 1, 2
cl 1, 2
bsn 1, 2
a 2
tpt 1, 2
senza sord.
tbn 1, 2
hp
F
vn 1
pizz.
unis.
arco (ord.)
vn 2
vla
arco
vc
arco
db

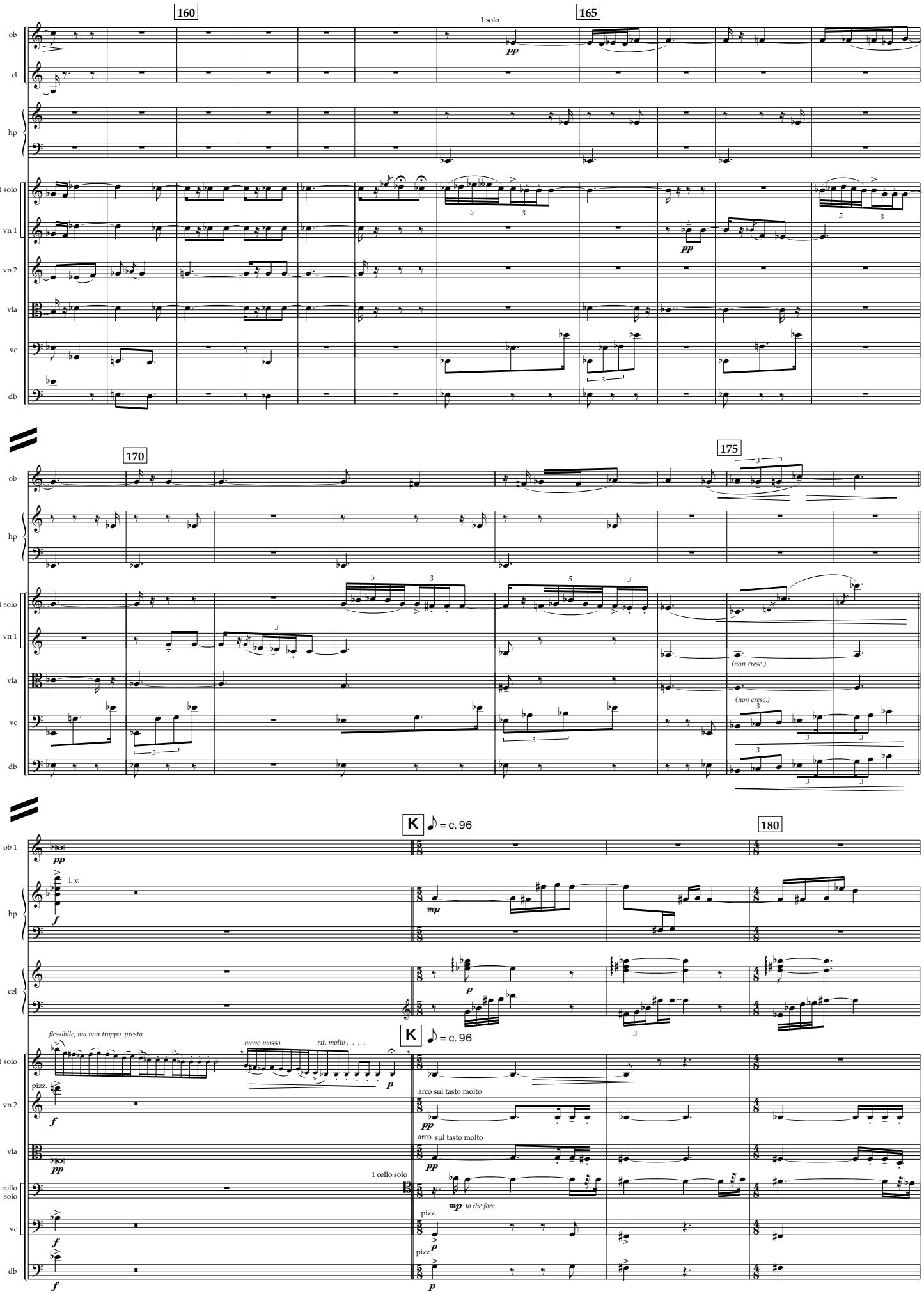

105
110
ob 1
cresc. poco a poco . . . .
mp (cresc. . . .)
mf (cresc. . . .)
cl 1, 3
bsn 1, 2
div.
tpt 1
cresc.
tbn 1, 2
vn 1
sempre legato
vn 2
vla
vc
db

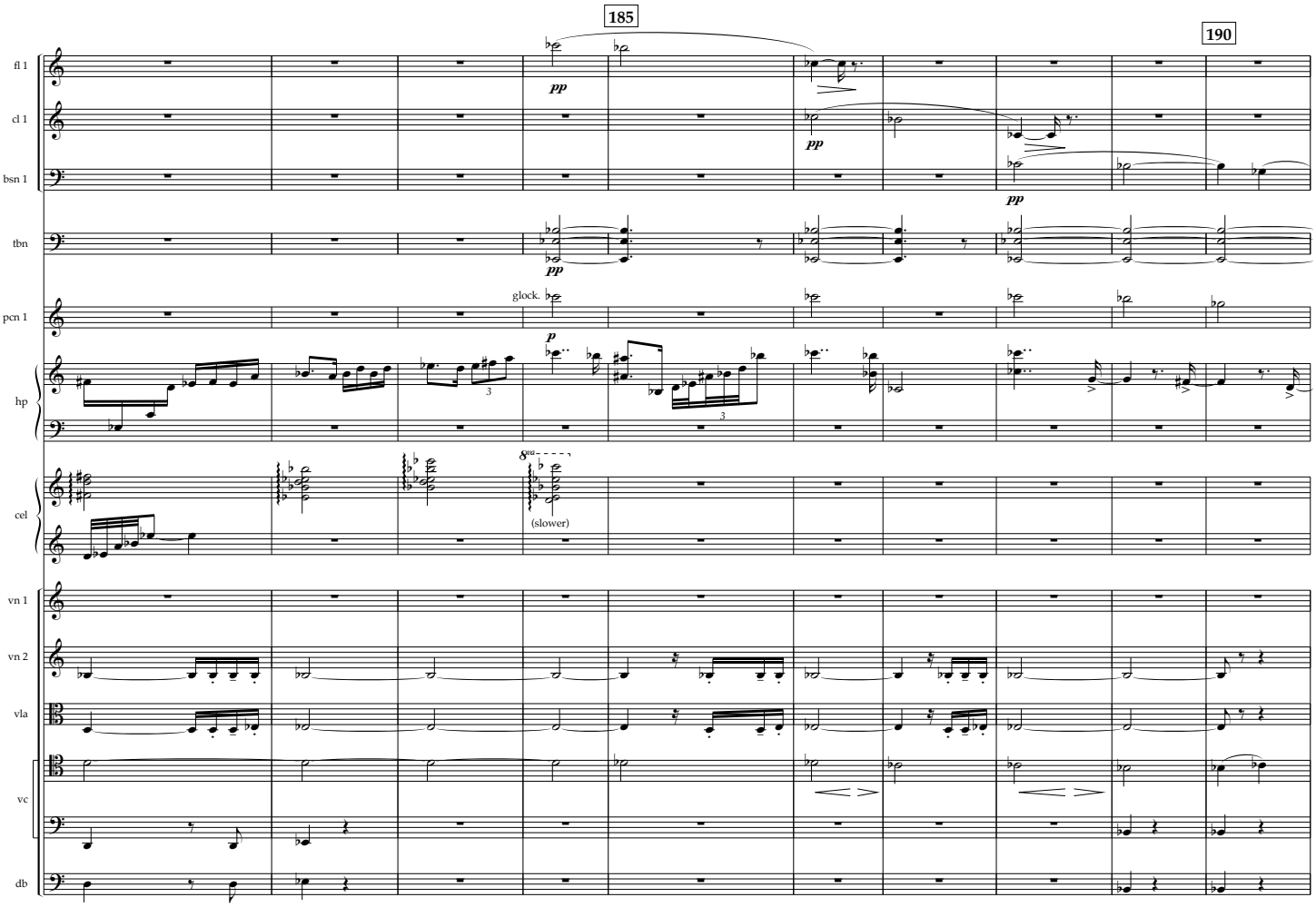

115
G
120
125
fl
ob
cl
bsn
hn 1, 2
tpt 1
tbn 1, 2
timp
vn 1
vn 2
vla
vc
db
hn. 3, 4
tpt
tbn 1
mf cresc.
senza sord.
cuivre
div.
unis.
poss.

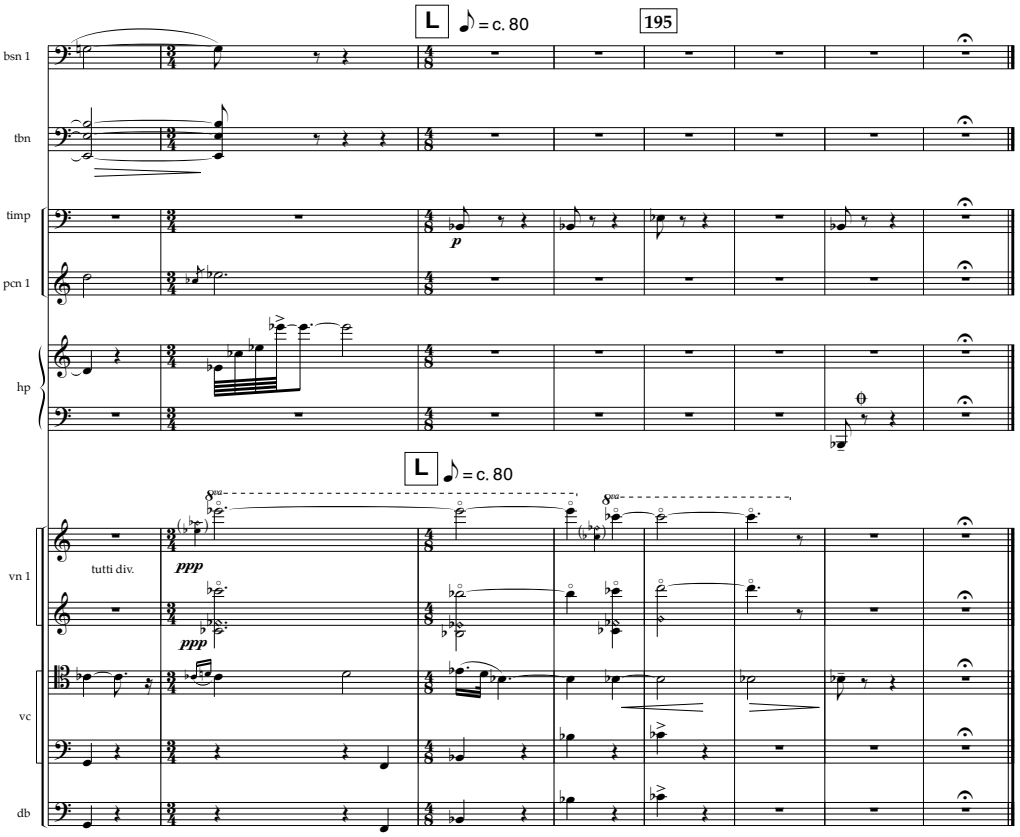

130
135
H
fl
1, 2
ob
3
1, 2
cl
3
bsn
hn
1, 2
hn.
3, 4
1, 2
tpt
3
tbn 1, 2
tba
timp
H
vn 1
vn 2
vla
vc
db
ord.
div.


140
rit . . . . .
♪ = c. 96
145
rit . . . . .
1, 2
fl
ob
cl
bsn
hn 1, 2
hn. 3, 4
tpt
tbn 1, 2
3 tba
timp
ord.
dim.
f
p
vn 1
vn 2
vla
vc
db
div.

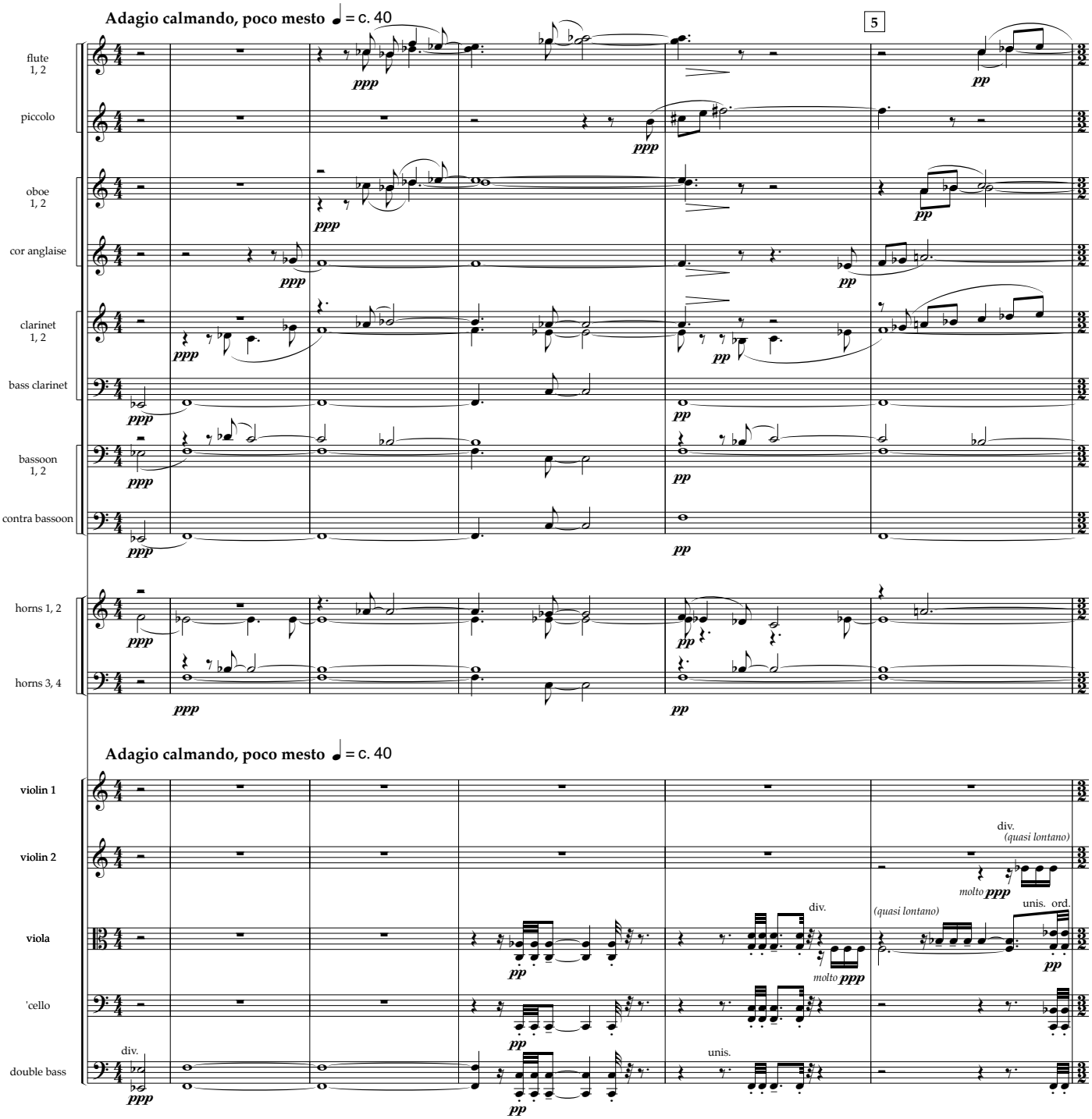

J ♪ = c. 80
150
accel. . . . . .
♪ = c. 120
155
fl 1, 2
ob
cl
tpt
tbn 3 tba
timp
hp
mp
p
unis.
pizz.
vn 1
vn 2
vla
vc
db

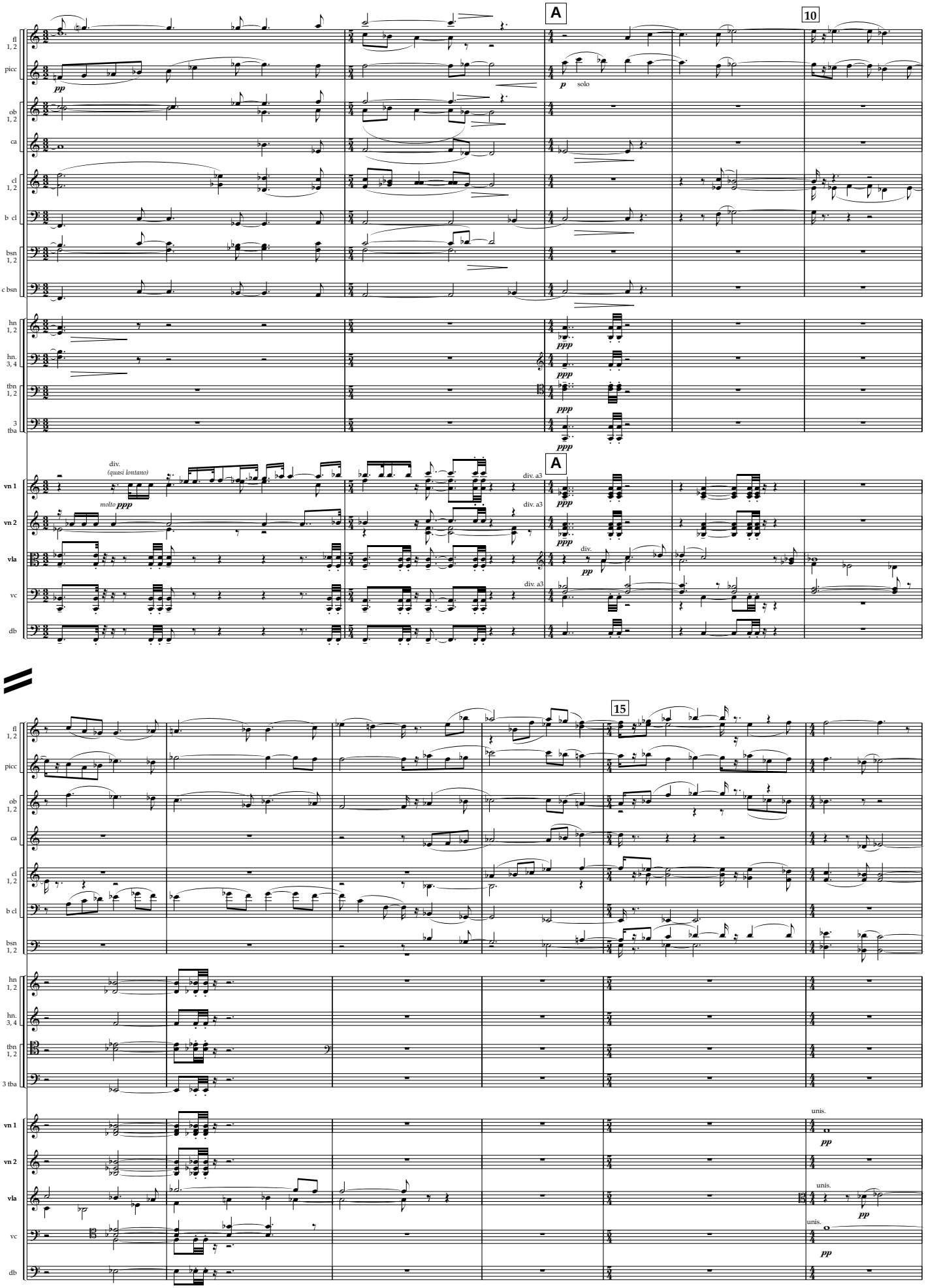

160
165
170
175
180
ob
cl
hp
1 solo
vn 1
vn 2
vla
vc
db
ob 1
cel
1 cello solo
1 solo
1 v.
pp
f
mp
p
K
♪ = c. 96
flessibile, ma non troppo presto
meno mosso
rit. molto . . . .
pizz.
arco sul tasto molto
1 cello solo
mp to the fore
(non cresc.)

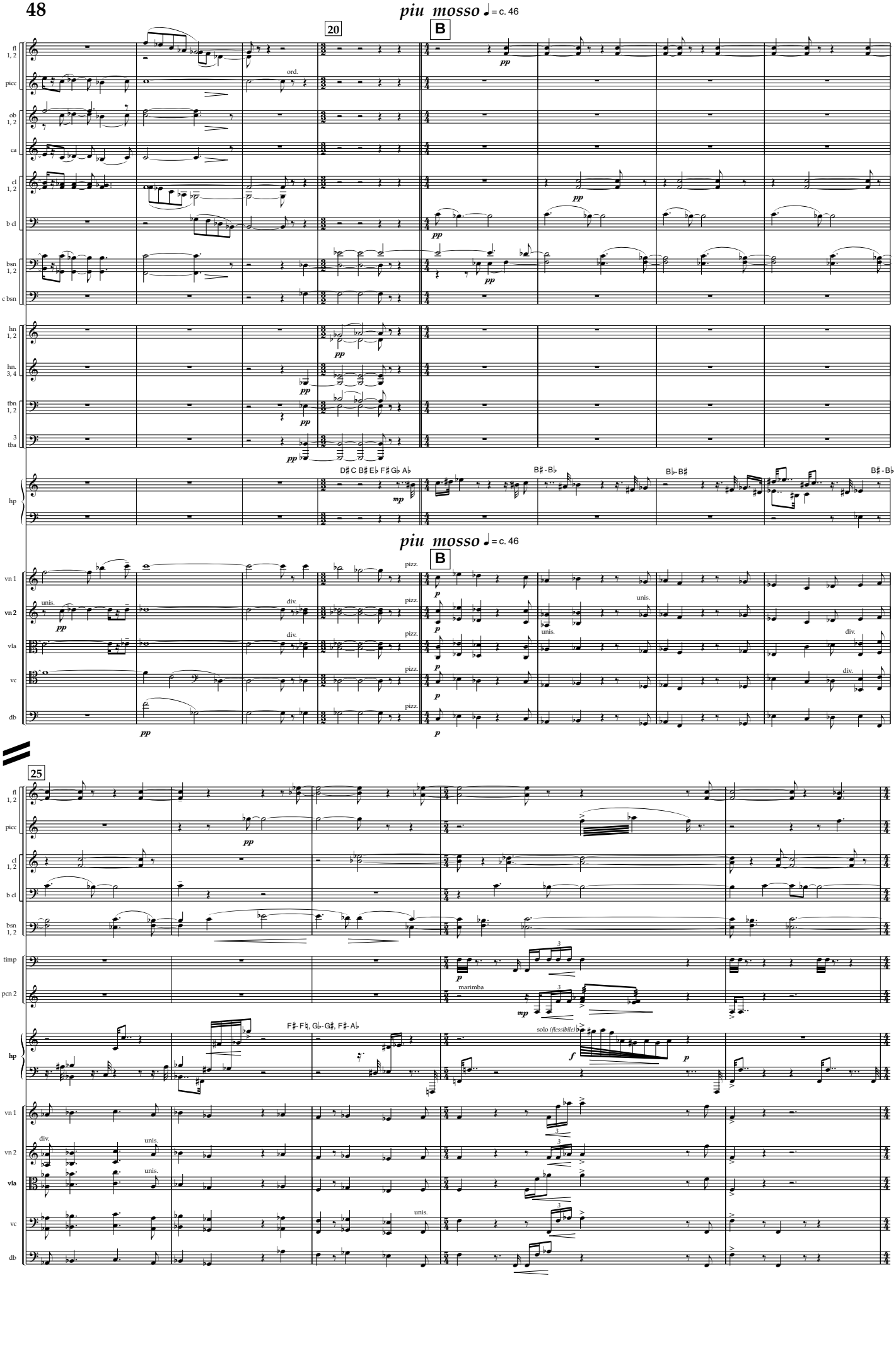

185
190
fl 1
cl 1
bsn 1
tbn
pcn 1
hp
cel
vn 1
vn 2
vla
vc
db
pp
glock.
p
(slower)

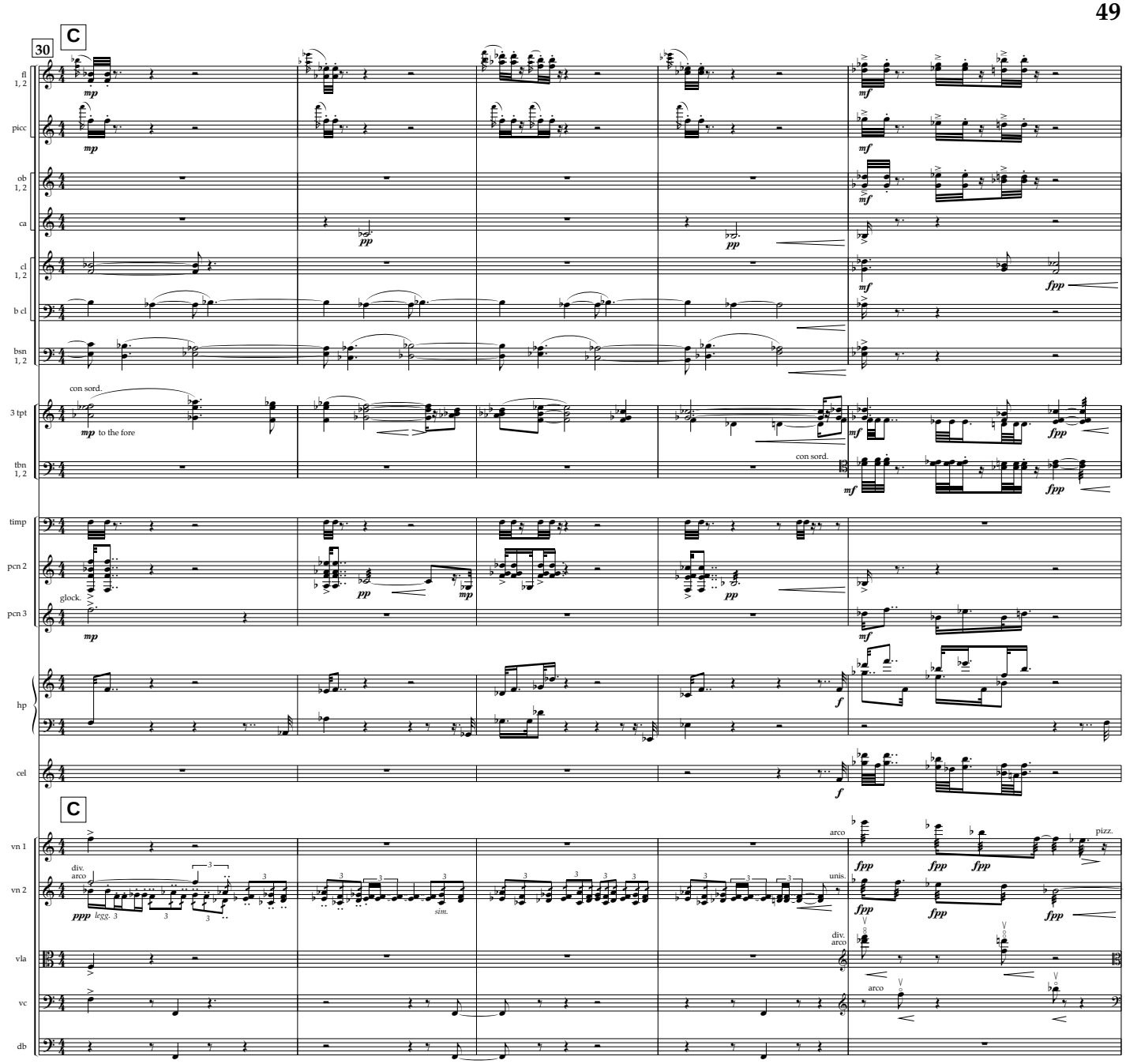

L
= c. 80
195
bsn 1
tbn
timp
pcn 1
hp
vn 1
vc
db
tutti div.
ppp
p

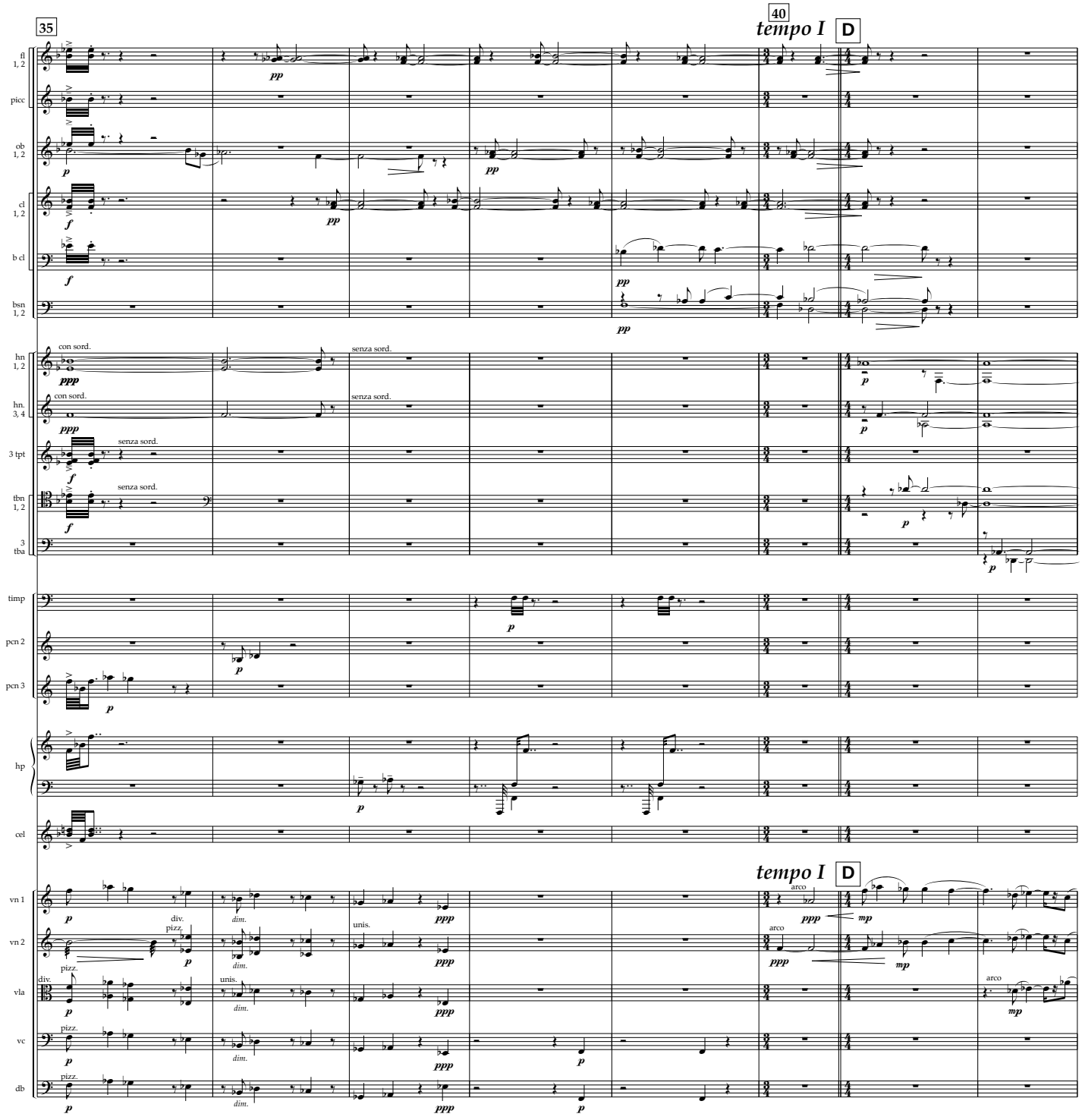
IV
NOCTURNE

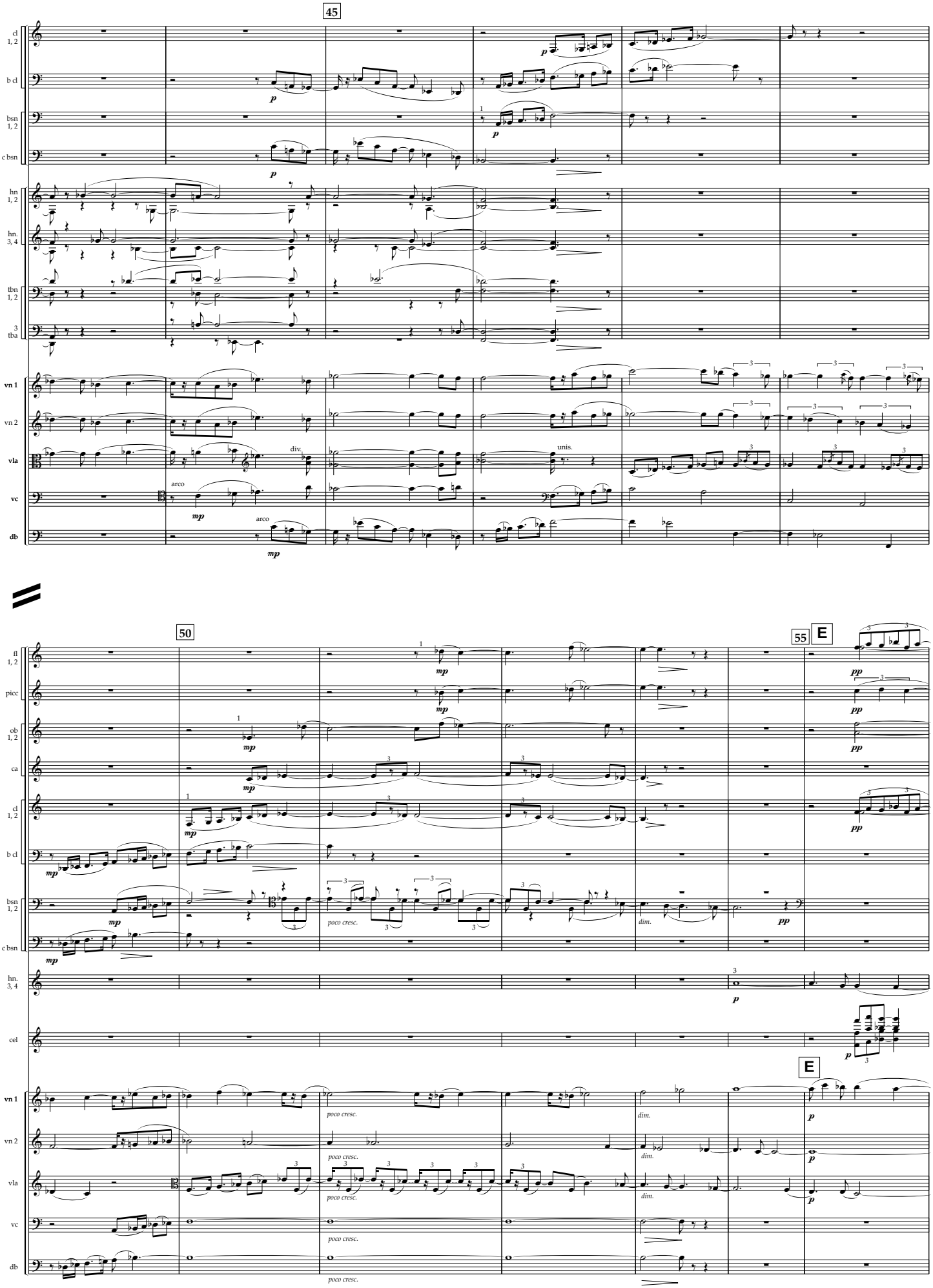

Adagio calmando, poco mesto ♩ = c. 40
5
flute 1, 2
piccolo
oboe 1, 2
cor anglaise
clarinet 1, 2
bass clarinet
bassoon 1, 2
contra bassoon
horns 1, 2
horns 3, 4
ppp
pp
Adagio calmando, poco mesto ♩ = c. 40
violin 1
violin 2
viola
'cello
double bass
div.
(quasi lontano)
molto ppp
unis.
ord.

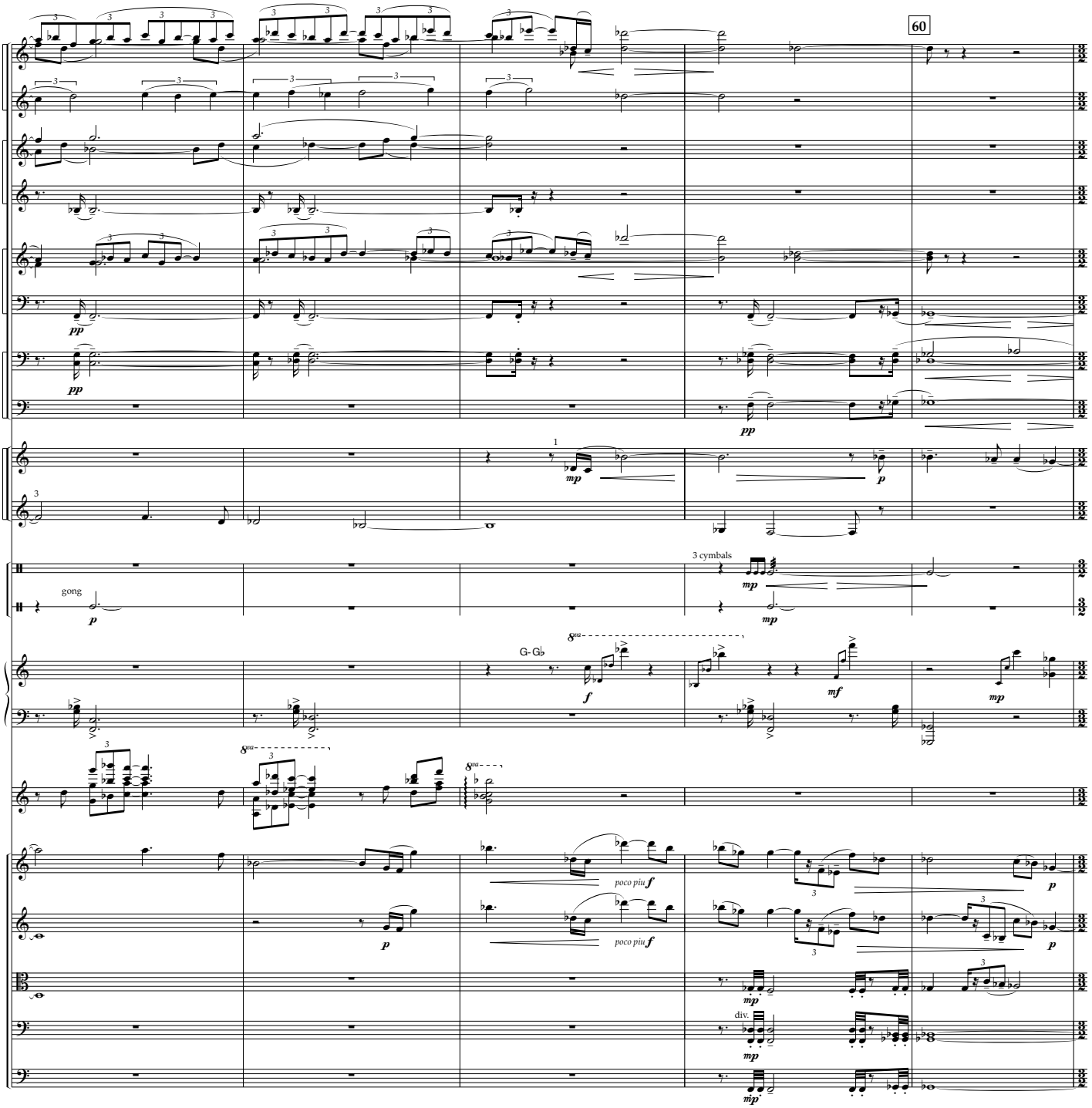

A
10
fl 1, 2
picc
pp
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
p
solo
hn 1, 2
hn. 3, 4
tbn 1, 2
3 tba
ppp
div.
(quasi lontano)
molto ppp
vn 1
vn 2
vla
vc
db
div. a3
15
unis.

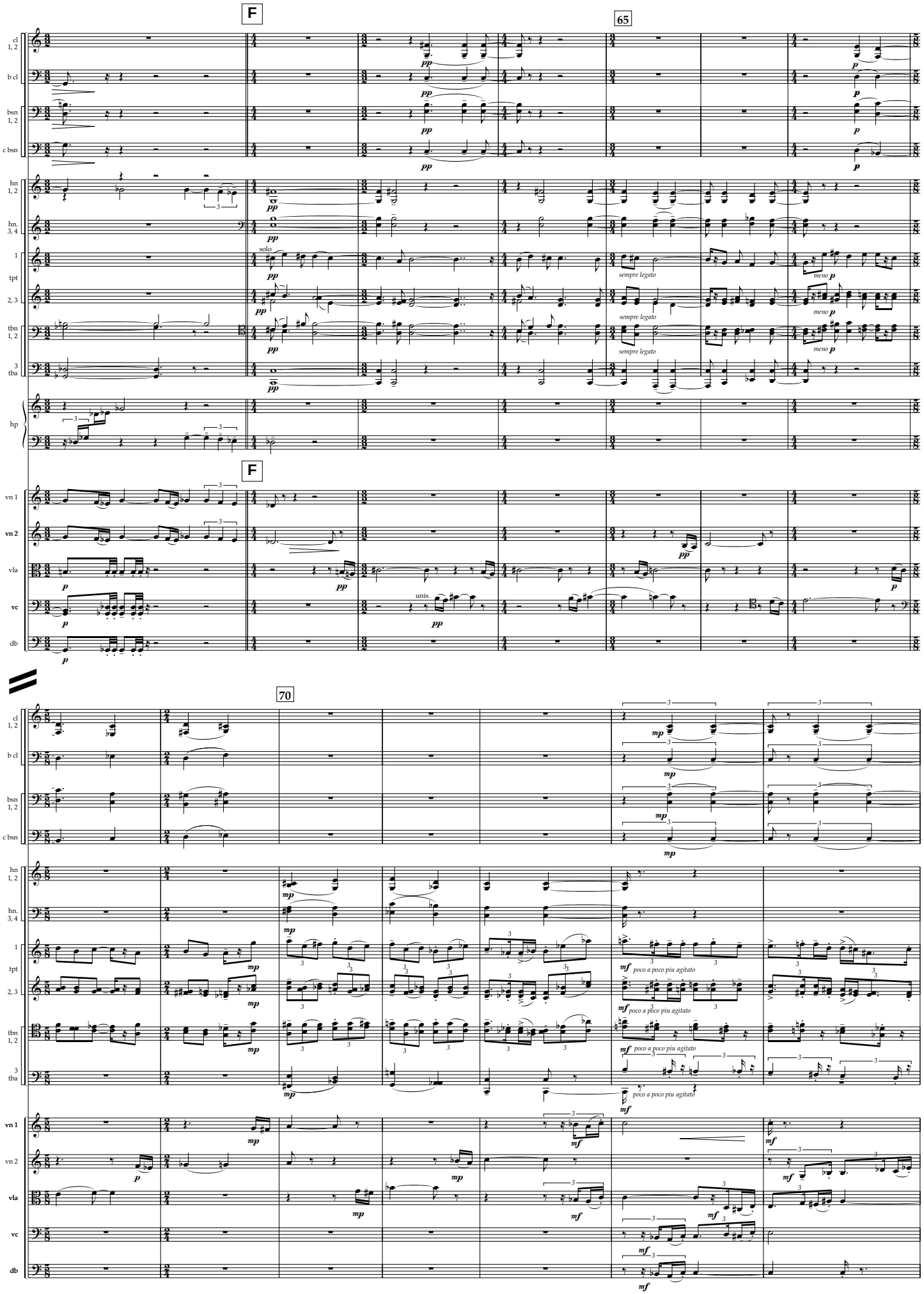

piu mosso ♩ = c. 46
20
B
fl 1, 2
picc
ord.
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
tbn 1, 2
3 tba
hp
D♯ C B♯ E♭ F♯ G♭ A♭
B♯ - B♭
B♭- B♯
B♯ - B♭
piu mosso ♩ = c. 46
B
vn 1
vn 2
vla
vc
db
pizz.
unis.
div.
25
timp
pcn 2
marimba
F♯- F♮, G♭- G♯, F♯- A♭
solo (flessibile)

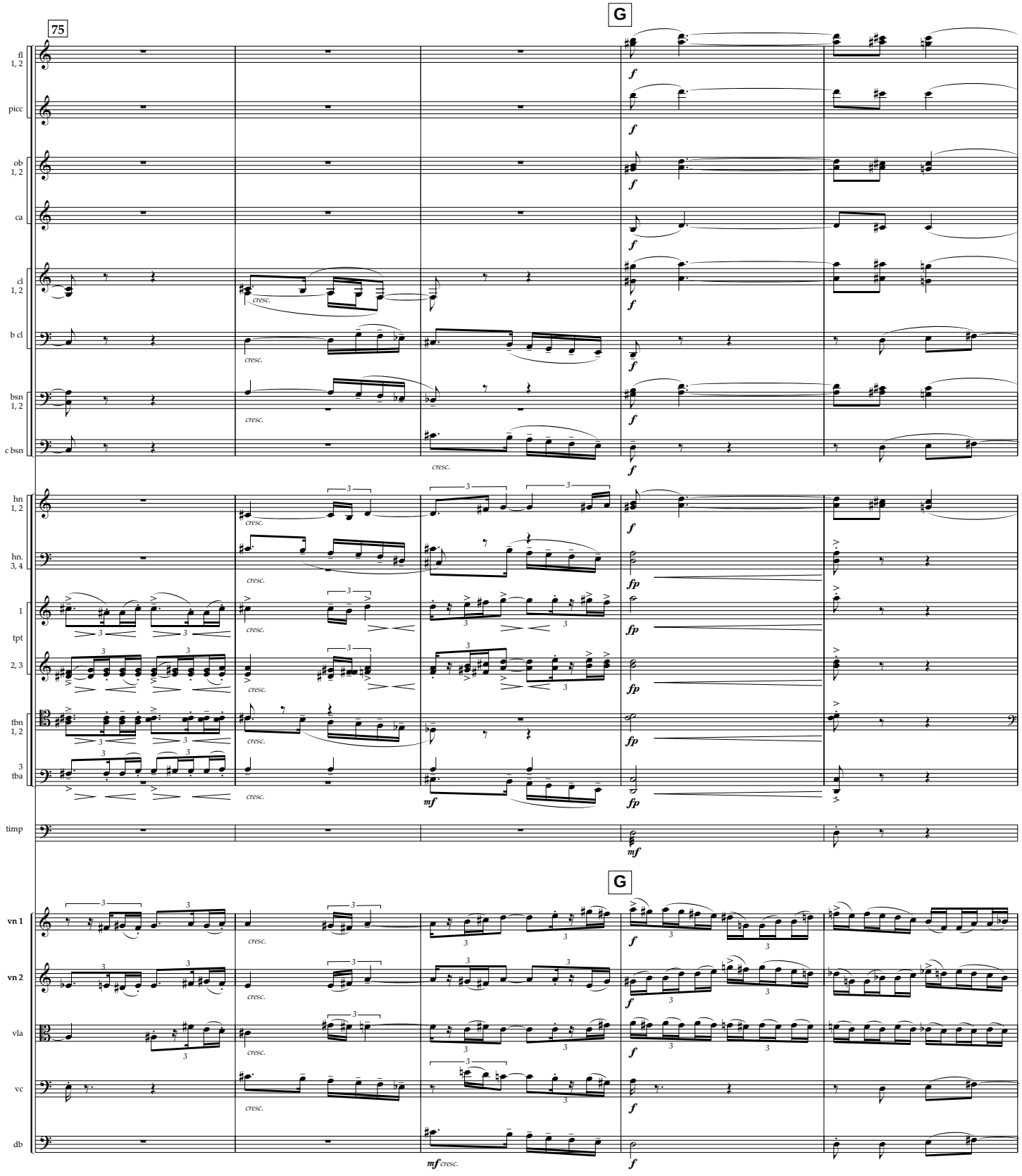

30
C
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
3 tpt
con sord.
mp to the fore
tbn 1, 2
con sord.
timp
pcn 2
glock.
pcn 3
hp
cel
C
vn 1
vn 2
div. arco
ppp legg.
sim.
arco
unis.
pizz.
vla
div. arco
arco
vc
db

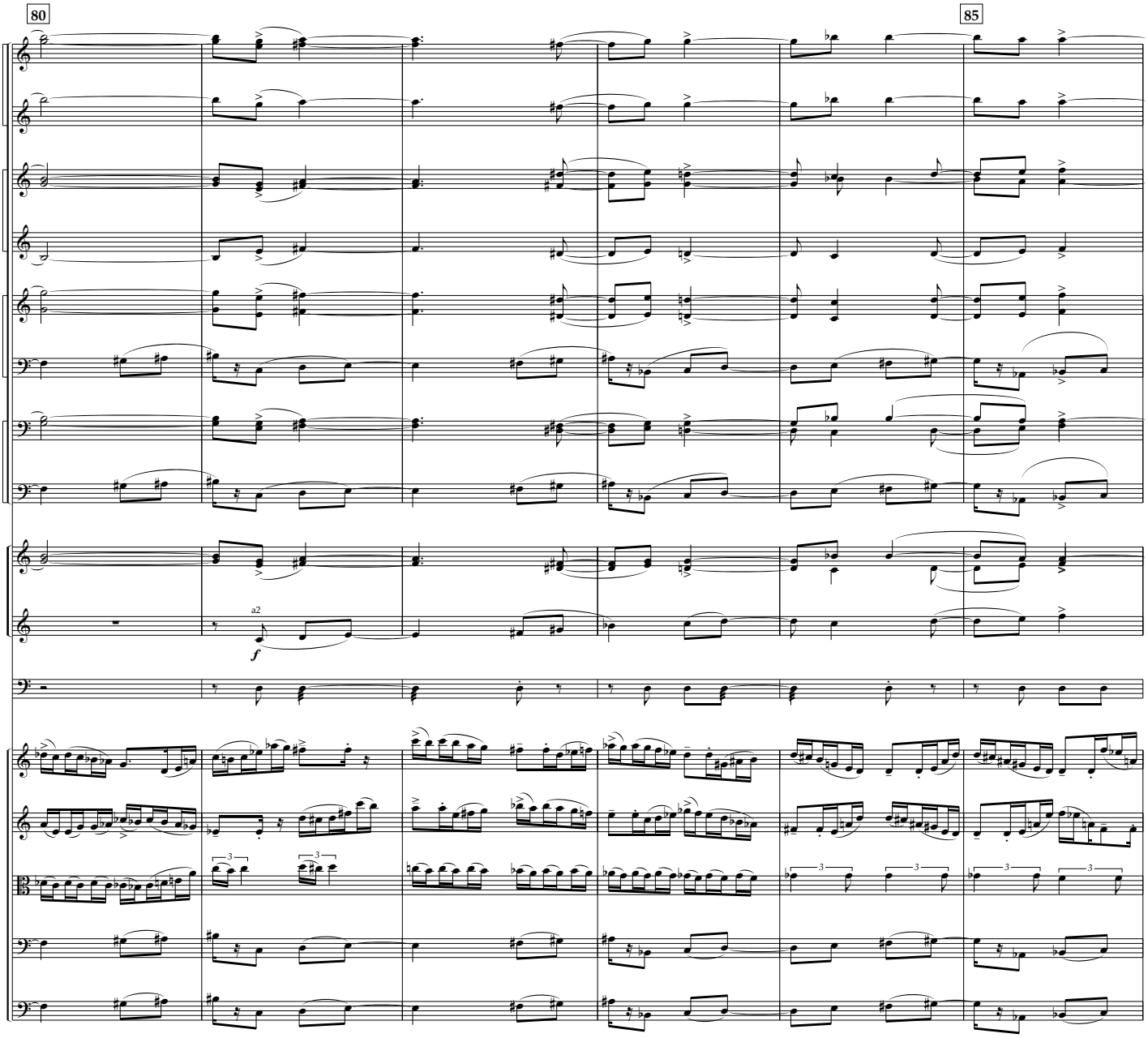

35
40
tempo I
D
fl 1, 2
picc
ob 1, 2
cl 1, 2
b cl
bsn 1, 2
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
pcn 2
pcn 3
hp
cel
vn 1
vn 2
vla
vc
db
con sord.
senza sord.
pizz.
arco
div.
unis.
dim.

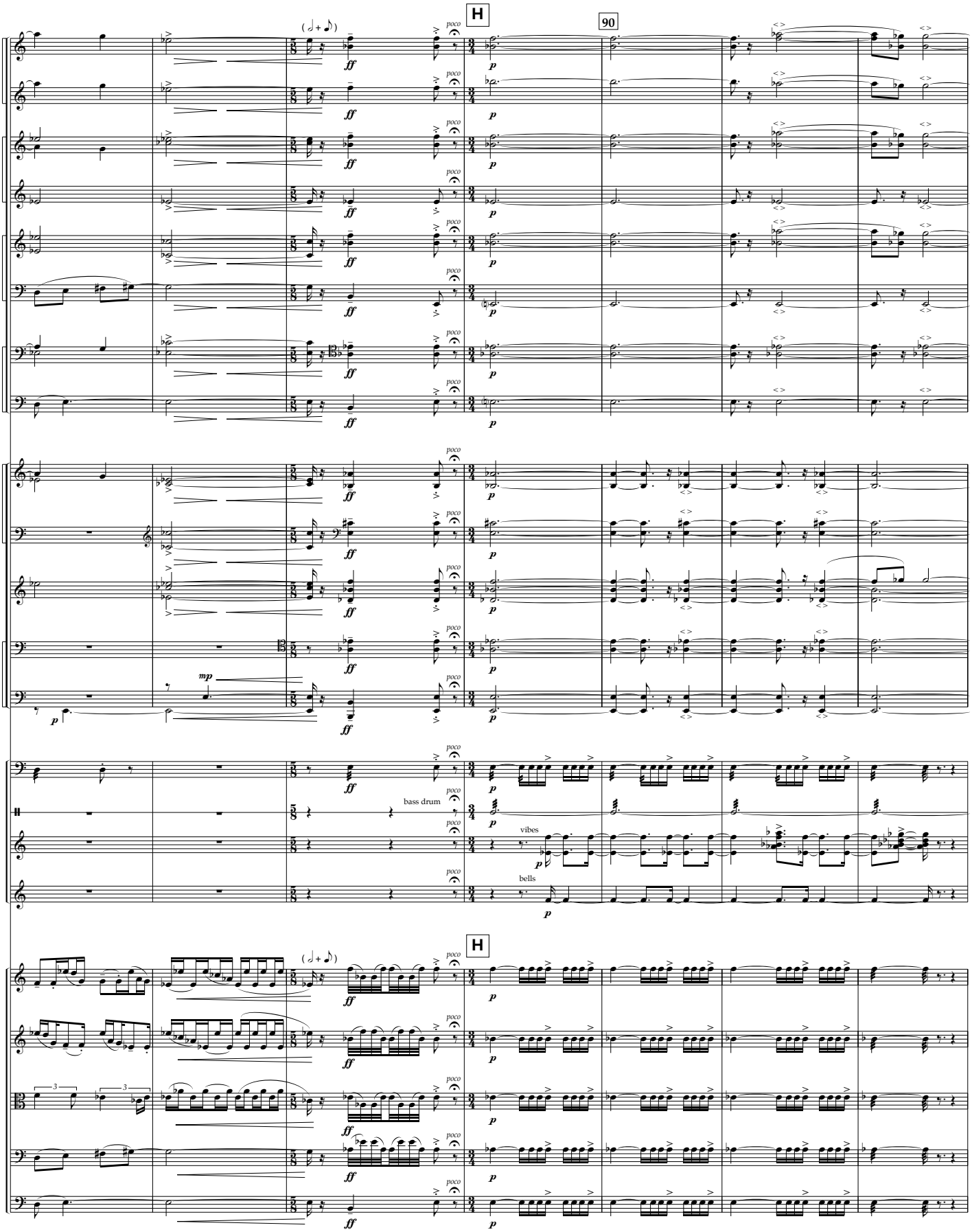

45
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
tbn 1, 2
3 tba
vn 1
vn 2
vla
vc
db
div.
unis.
arco
mp
50
55
E
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn. 3, 4
cel
pp
poco cresc.
dim.

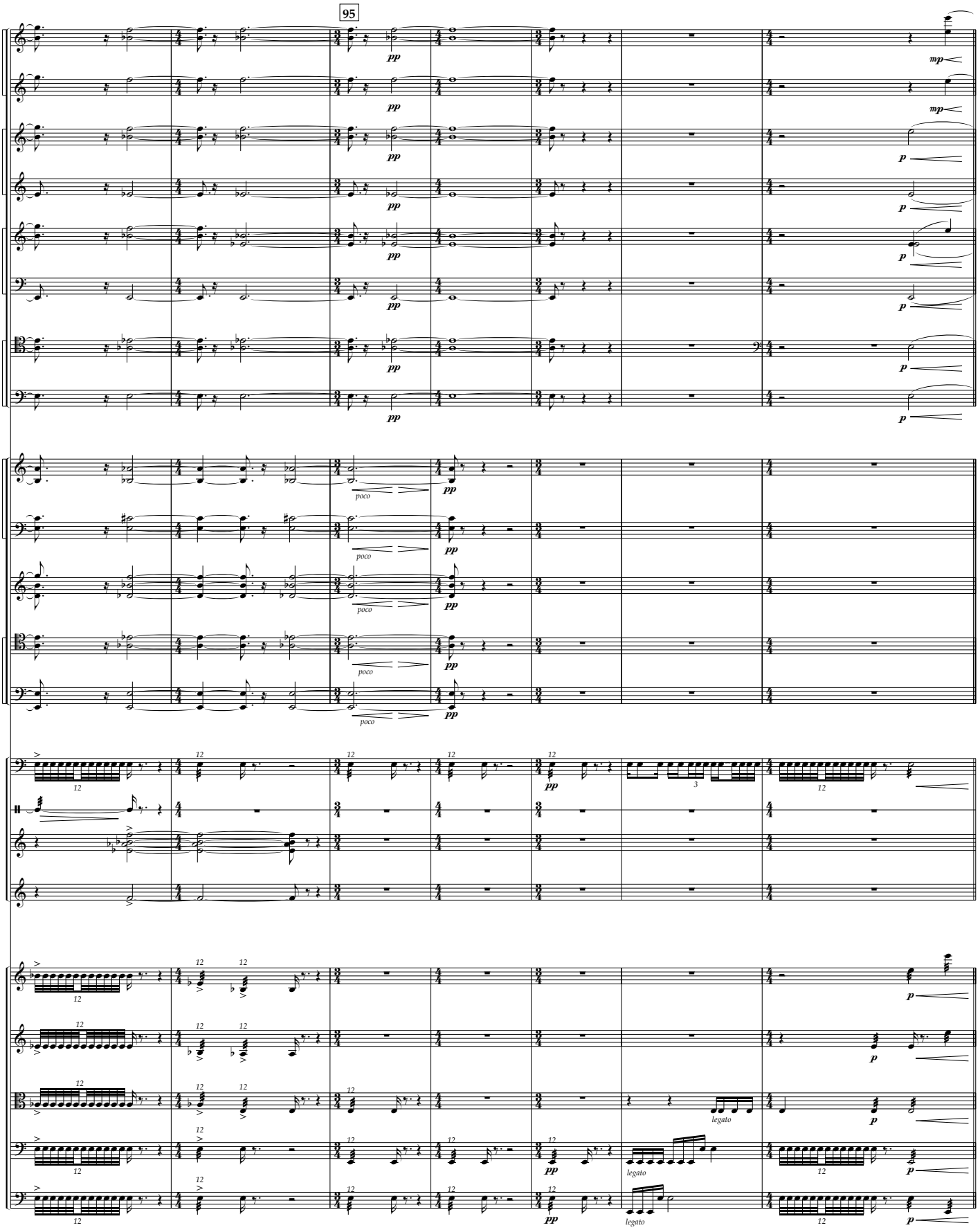

60
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
pcn 2
pcn 3
hp
cel
vn 1
vn 2
vla
vc
db
gong
3 cymbals
G-Gb
poco piu
div.

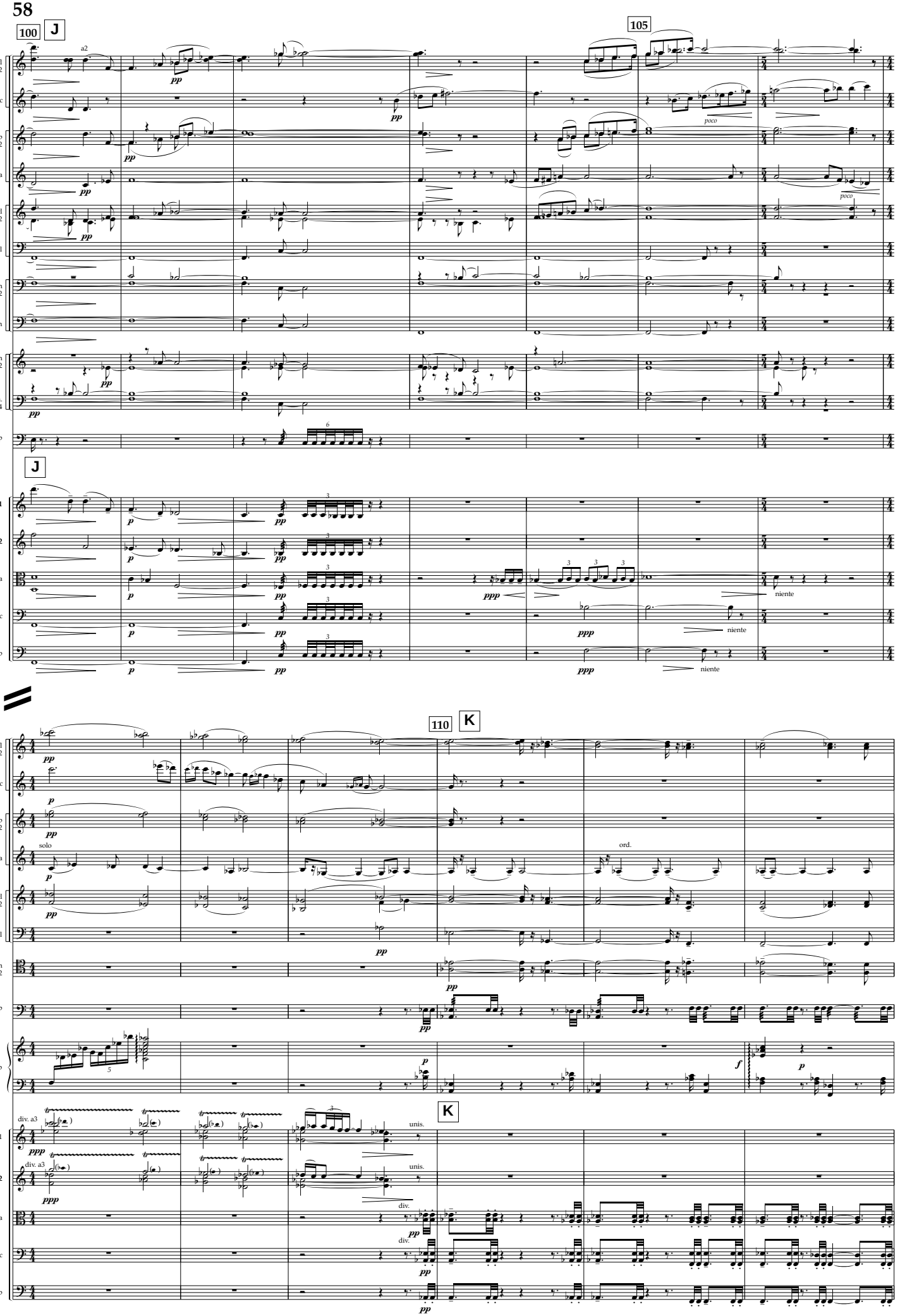

F
65
F
70
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
1
tpt
2, 3
tbn 1, 2
3 tba
hp
vn 1
vn 2
vla
vc
db
solo
sempre legato
meno p
unis.
poco a poco piu agitato

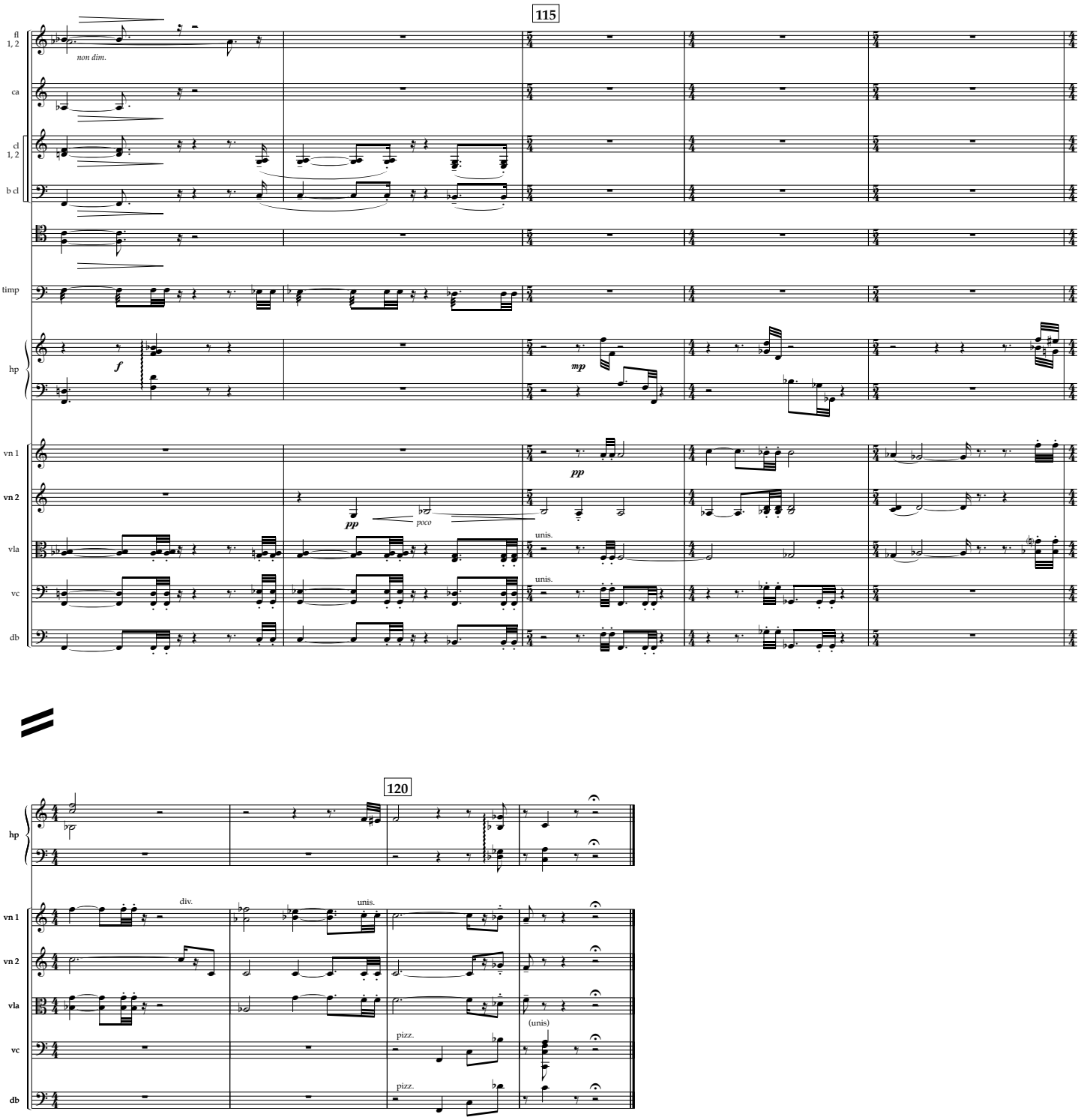

75
G
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
1
tpt
2, 3
tbn 1, 2
3
tba
timp
vn 1
vn 2
vla
vc
db
cresc.
f
fp
mf


80
85
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
tpt 1, 2
a2
f
timp
vn 1
vn 2
vla
vc
db


H
90
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
bass drum
pcn 2
vibes
pcn 3
bells
H
vn 1
vn 2
vla
vc
db

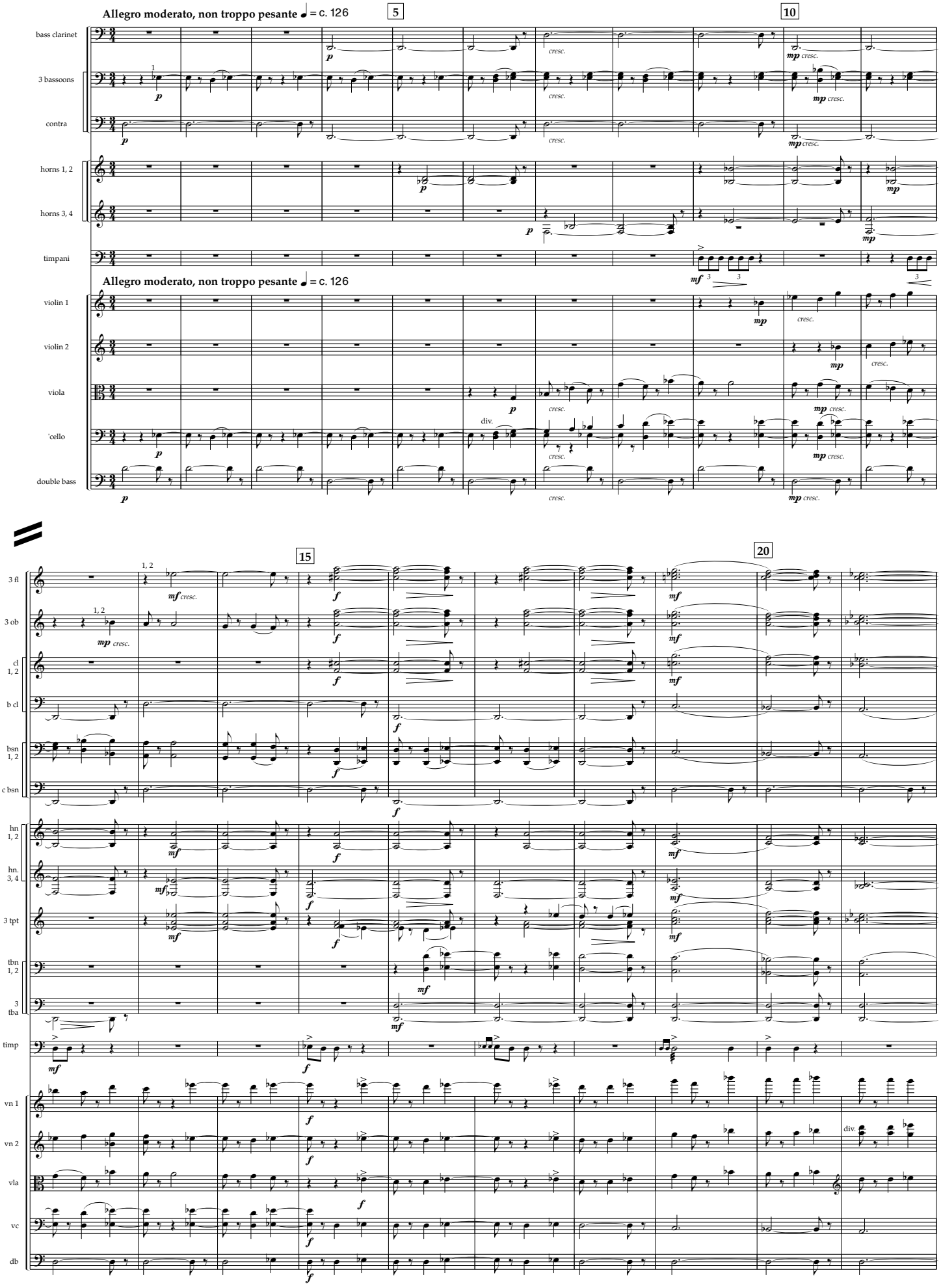

95
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
vn 1
vn 2
vla
vc
db
pp
mp
p
poco
legato
12
3

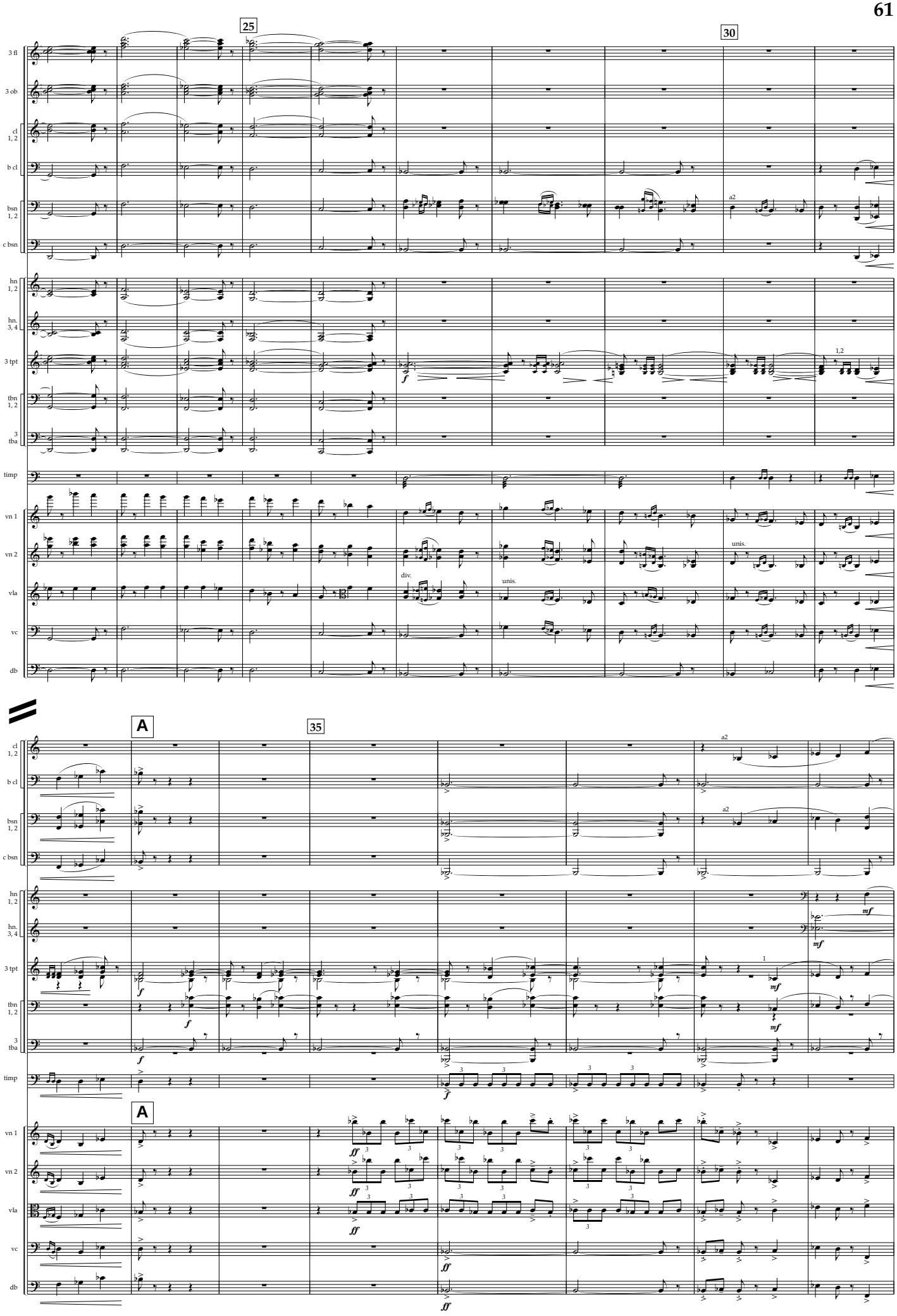

100
J
105
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
timp
vn 1
vn 2
vla
vc
db
a2
pp
poco
ppp
niente
110
K
solo
ord.
tbn 1, 2
hp
div. a3
unis.
div.

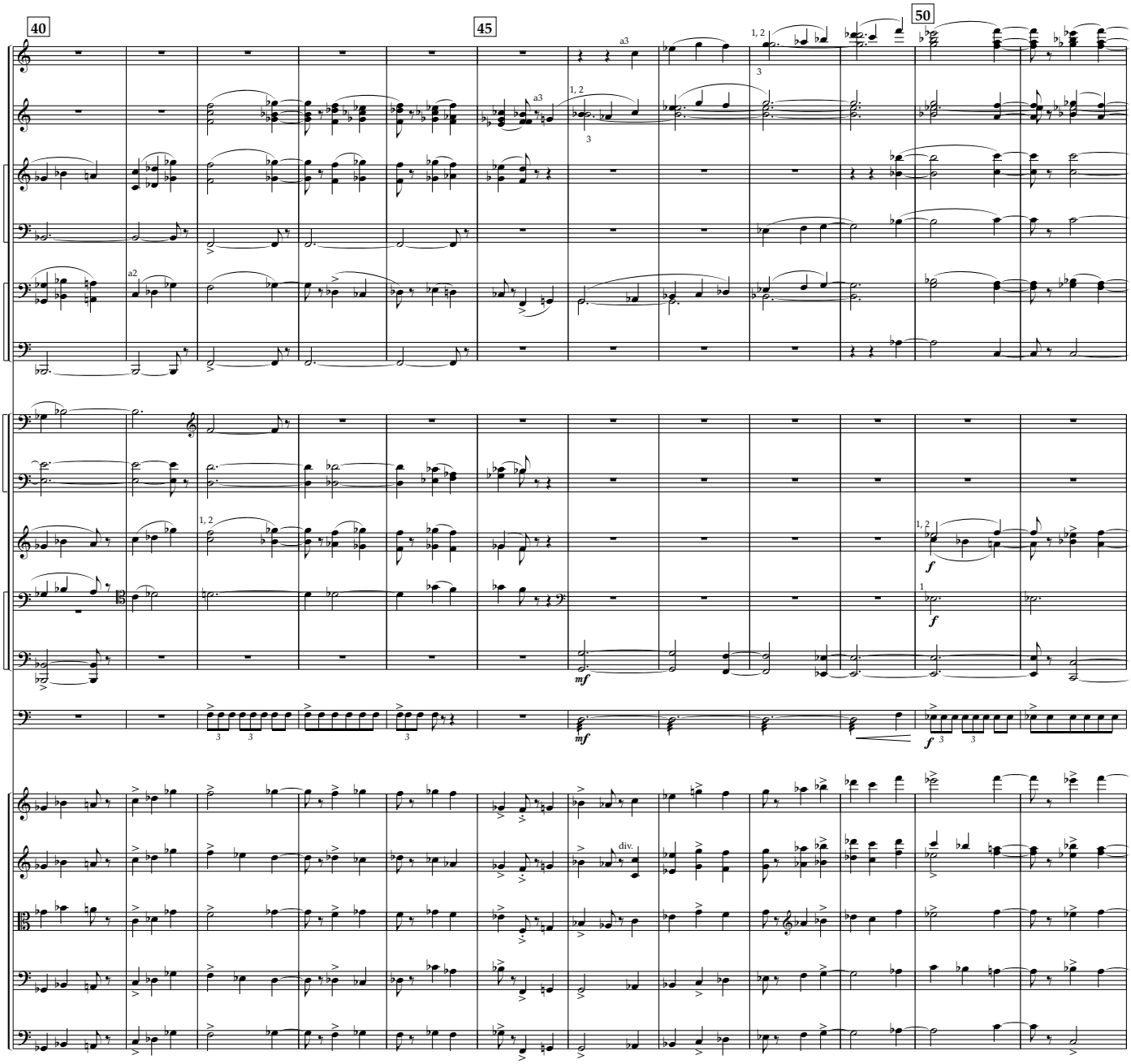

115
fl 1, 2
non dim.
ca
cl 1, 2
b cl
timp
hp
f
mp
vn 1
pp
vn 2
pp
poco
vla
unis.
vc
unis.
db

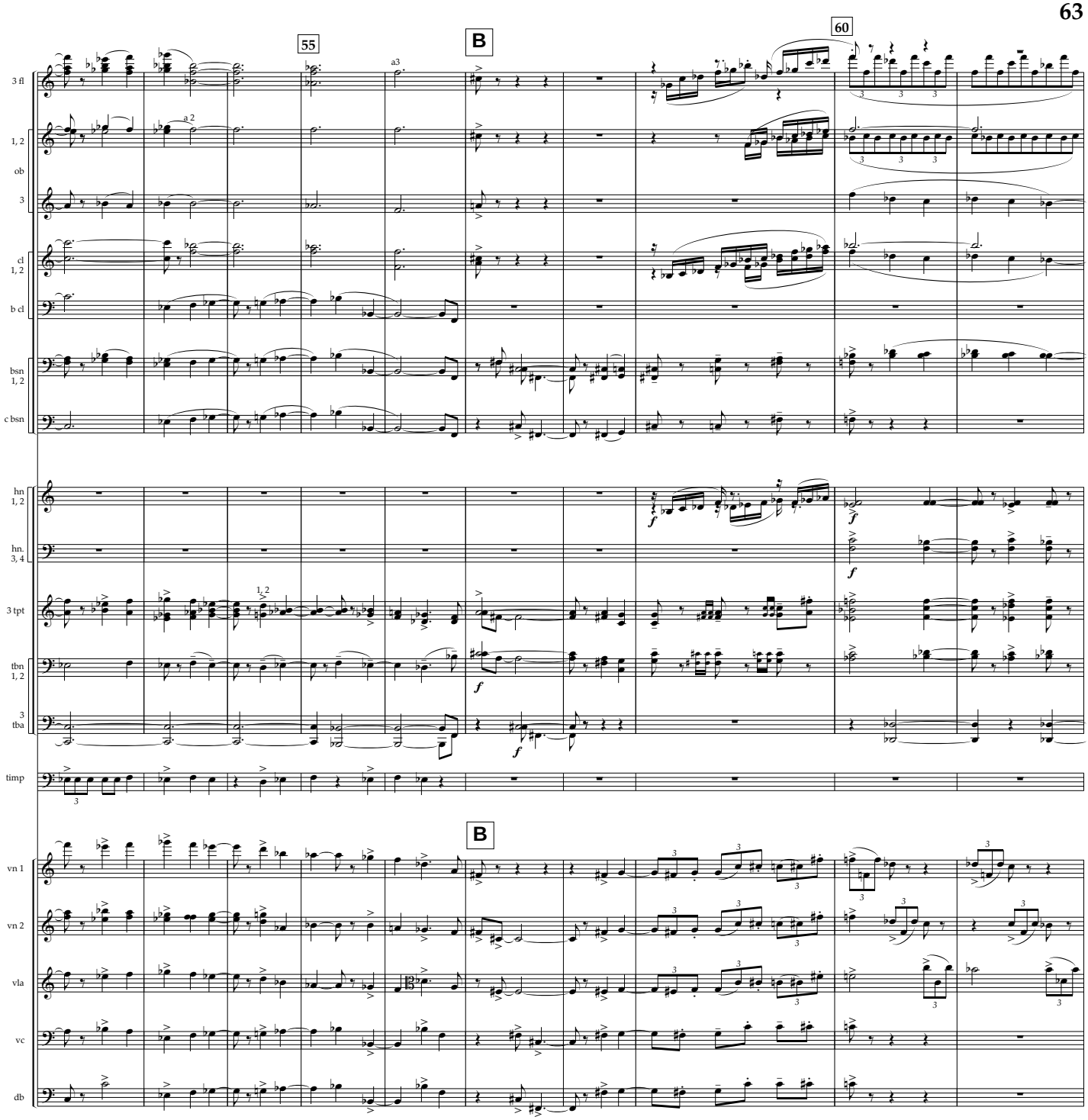
120
hp
vn 1
div.
unis.
vn 2
vla
(unis)
vc
pizz.
db
pizz.

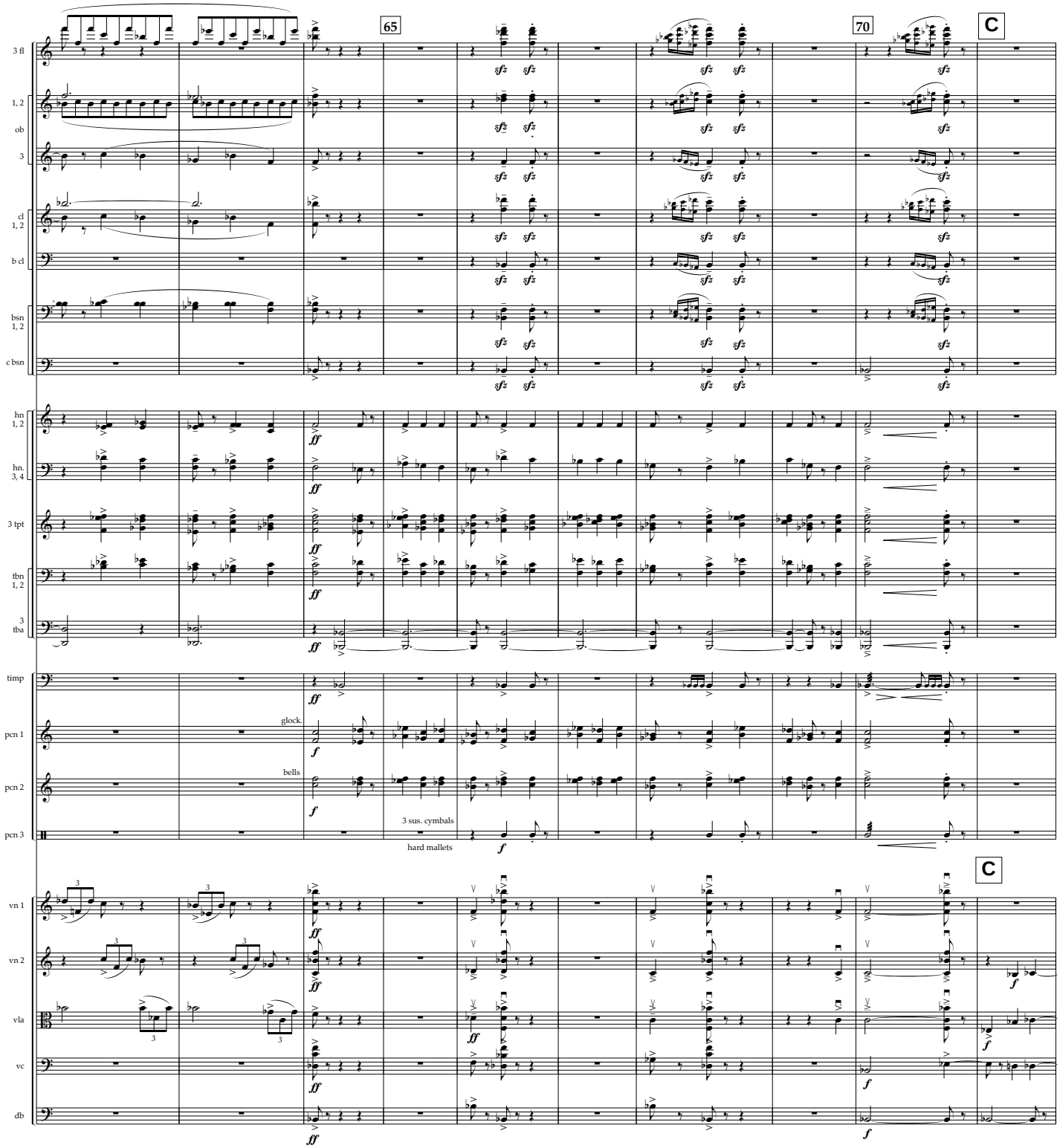
V
FINALE

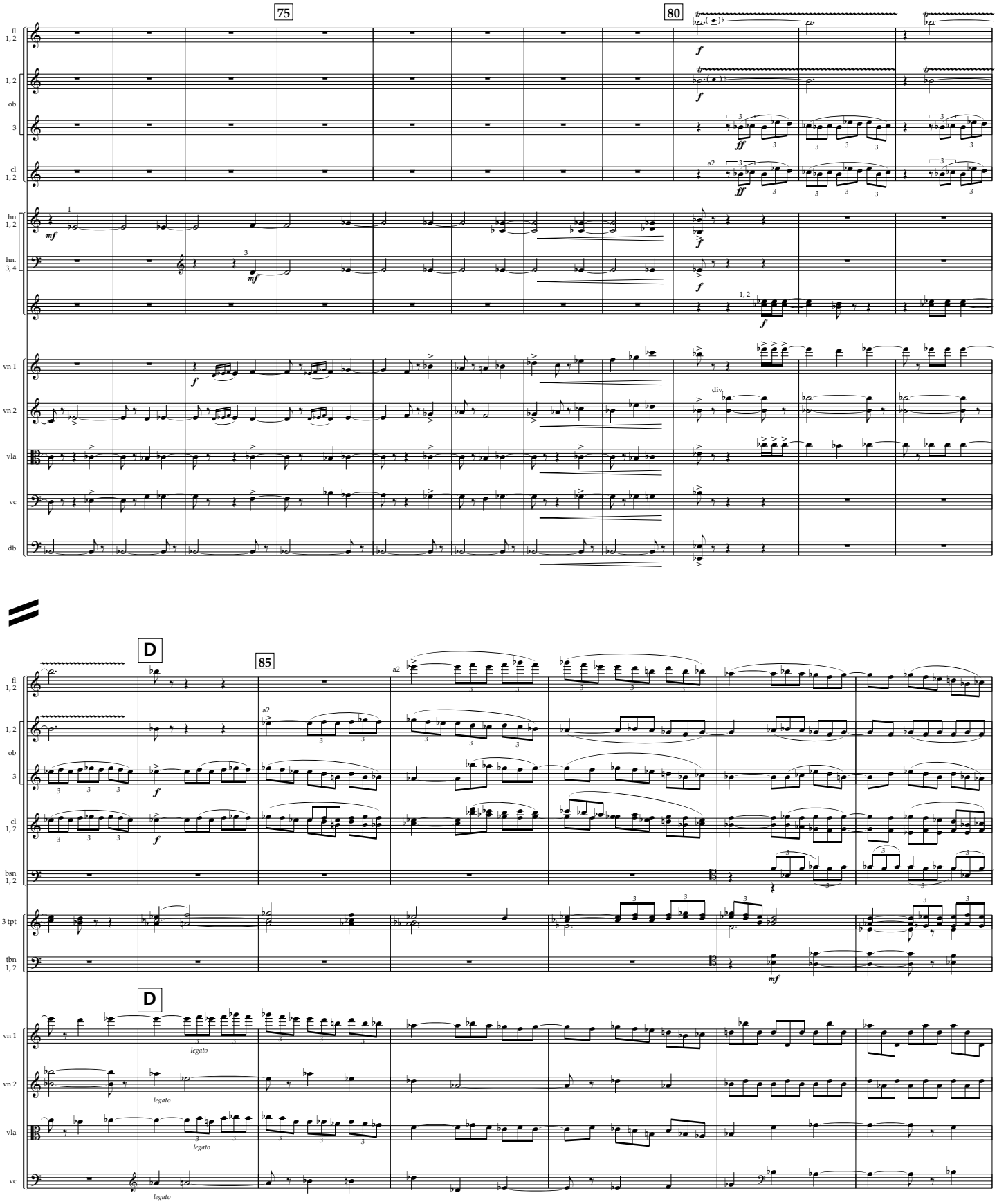

Allegro moderato, non troppo pesante ♩ = c. 126
5
10
bass clarinet
3 bassoons
contra
horns 1, 2
horns 3, 4
timpani
violin 1
violin 2
viola
'cello
double bass
cresc.
div.
15
20
3 fl
3 ob
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
vn 1
vn 2
vla
vc
db

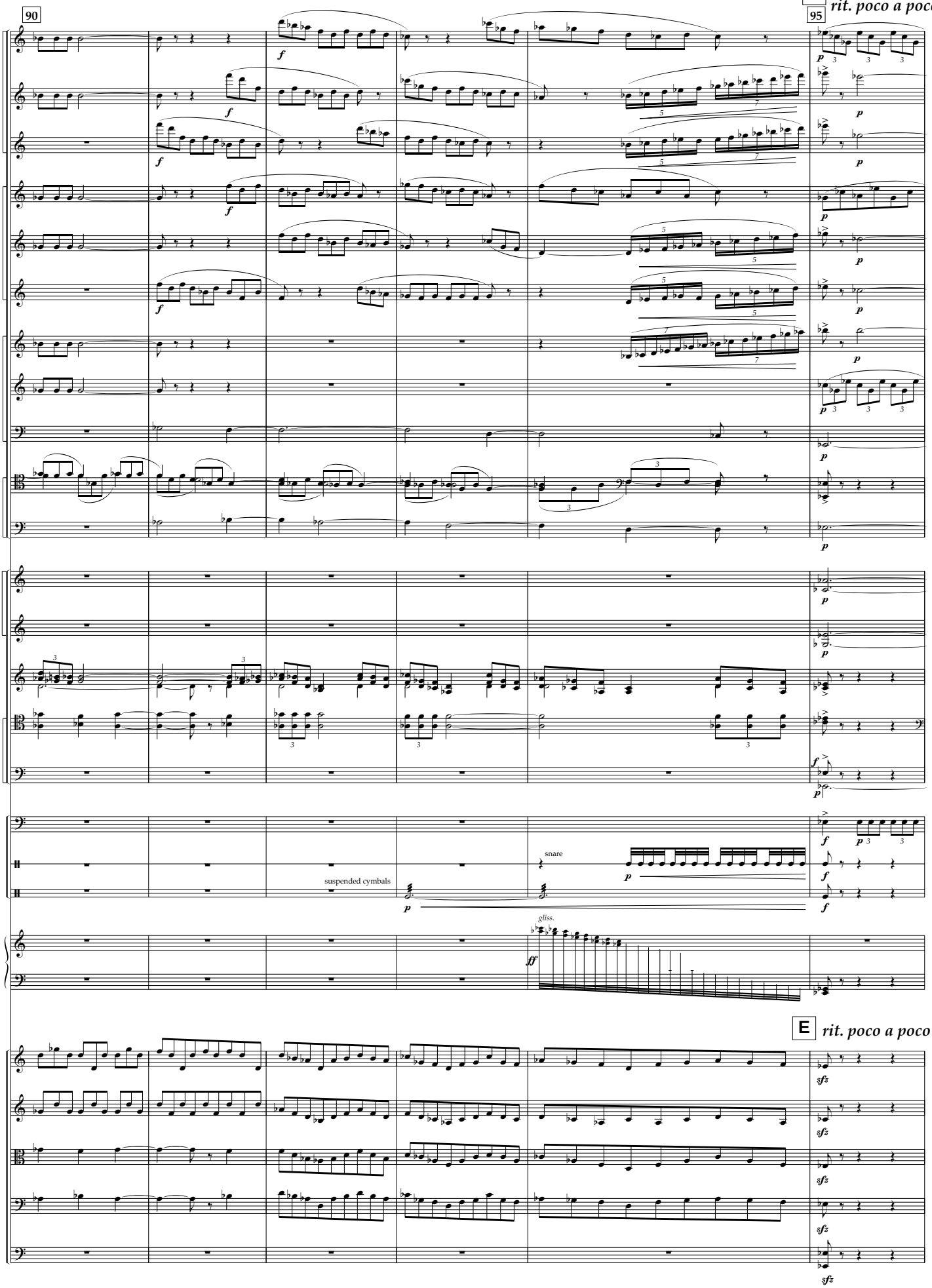

25
30
3 fl
3 ob
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
vn 1
vn 2
vla
vc
db
a2
1,2
unis.
div.
unis.
A
35
A
mf
ff

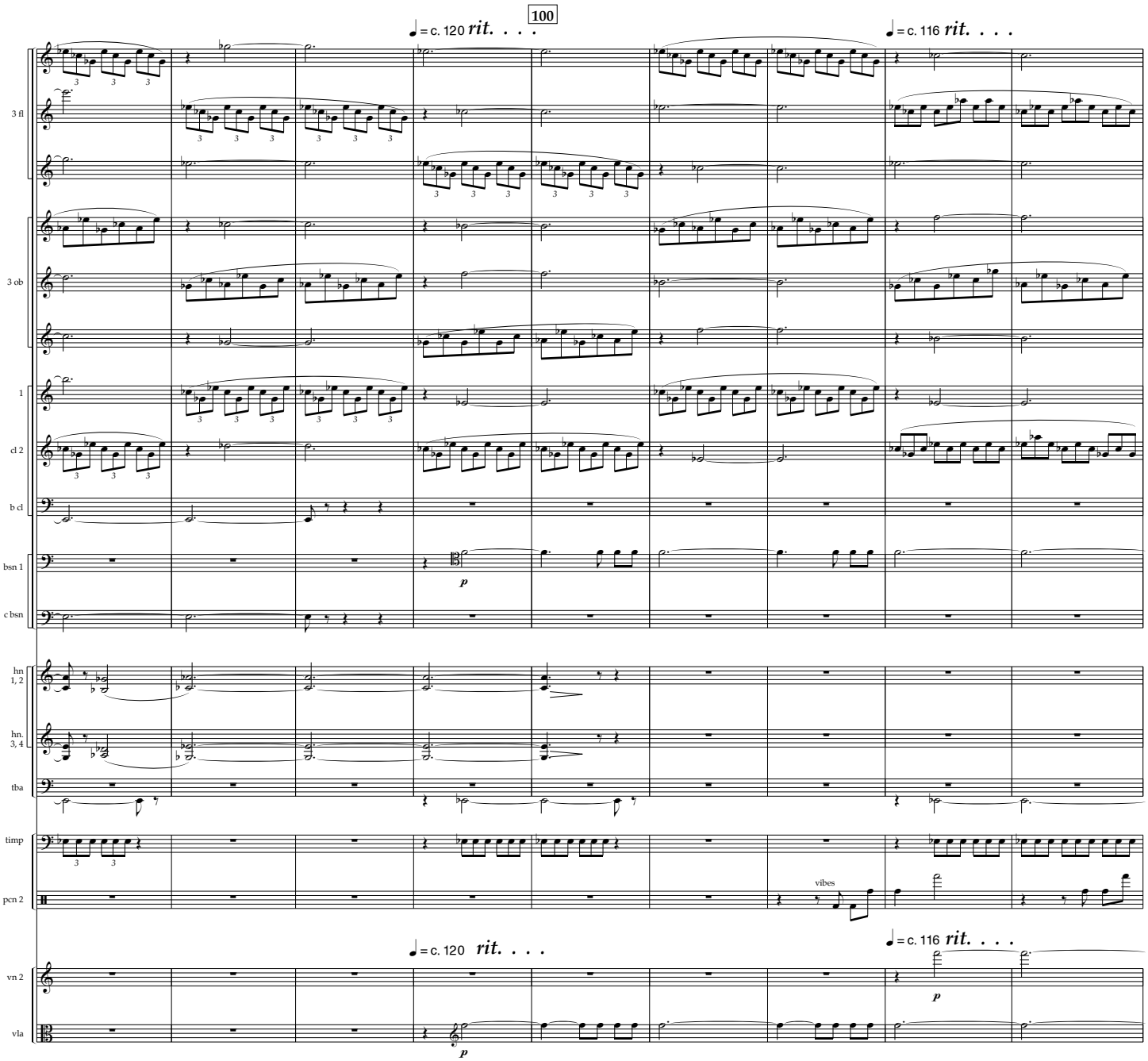

40
45
50
3 fl
3 ob
cl
1, 2
b cl
bsn
1, 2
c bsn
hn
1, 2
hn.
3, 4
3 tpt
tbn
1, 2
3
tba
timp
vn 1
vn 2
vla
vc
db
a3
a2
1, 2
div.
mf
f

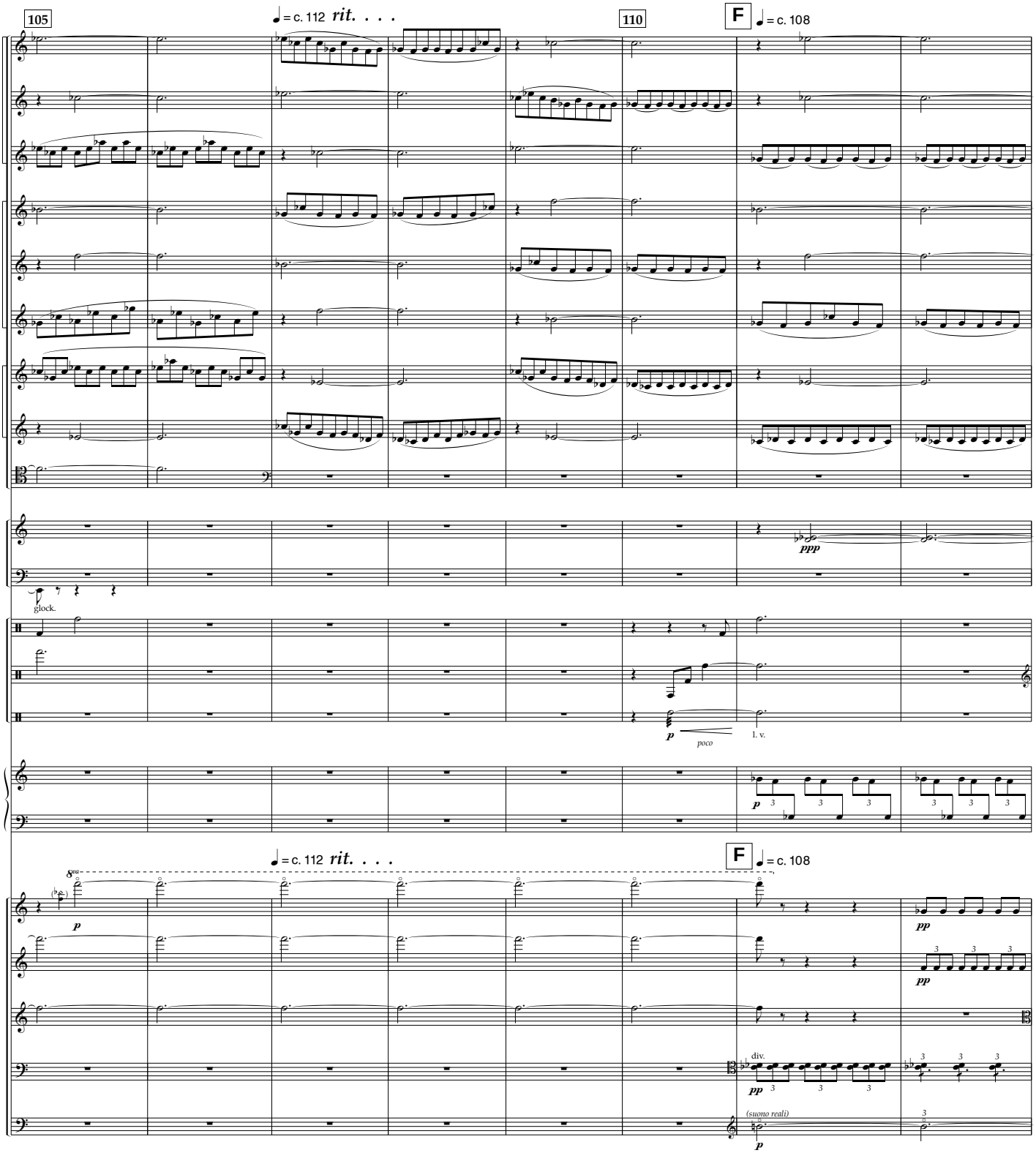

55
B
60
3 fl
1, 2
ob
3
cl
1, 2
b cl
bsn
1, 2
c bsn
hn
1, 2
hn.
3, 4
3 tpt
tbn
1, 2
3
tba
timp
B
vn 1
vn 2
vla
vc
db

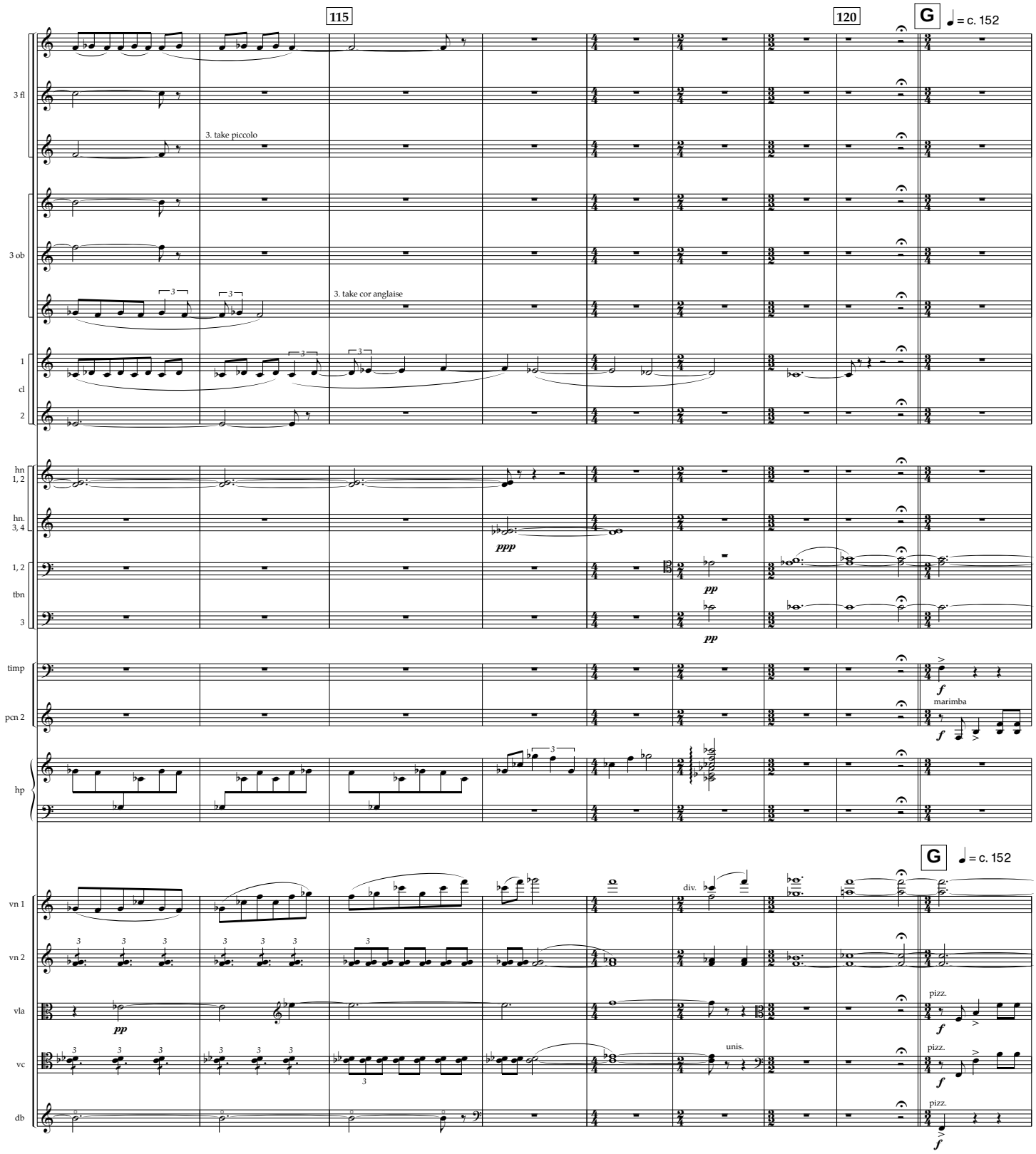

65
70
C
3 fl
1, 2
ob
3
cl
1, 2
b cl
bsn
1, 2
c bsn
hn
1, 2
hn.
3, 4
3 tpt
tbn
1, 2
3
tba
timp
pcn 1
glock.
pcn 2
bells
pcn 3
3 sus. cymbals
hard mallets
C
vn 1
vn 2
vla
vc
db

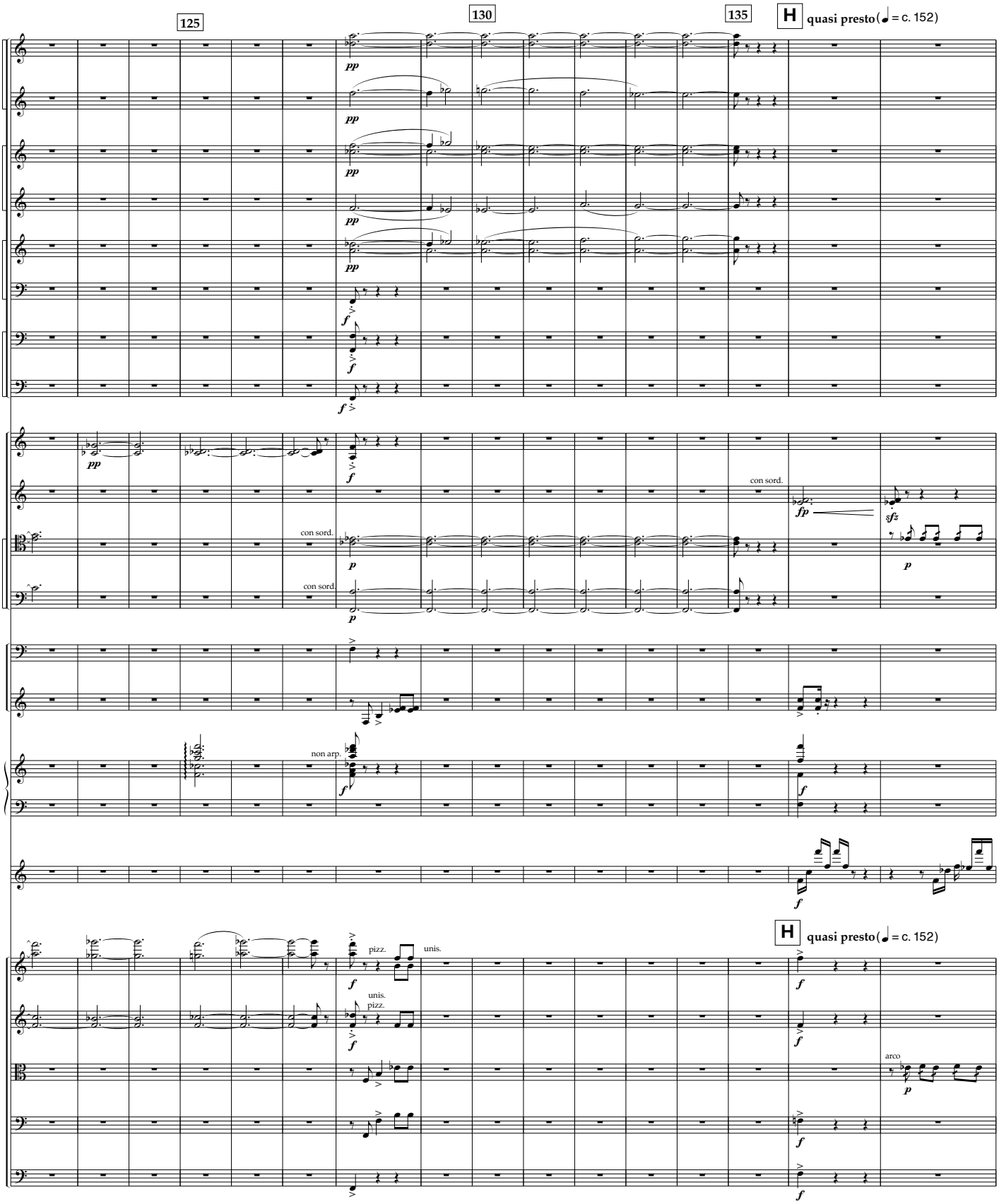

75
80
fl 1, 2
1, 2
ob
3
cl 1, 2
hn 1, 2
hn. 3, 4
vn 1
vn 2
vla
vc
db
a2
div.
1, 2
D
85
bsn 1, 2
3 tpt
tbn 1, 2
legato

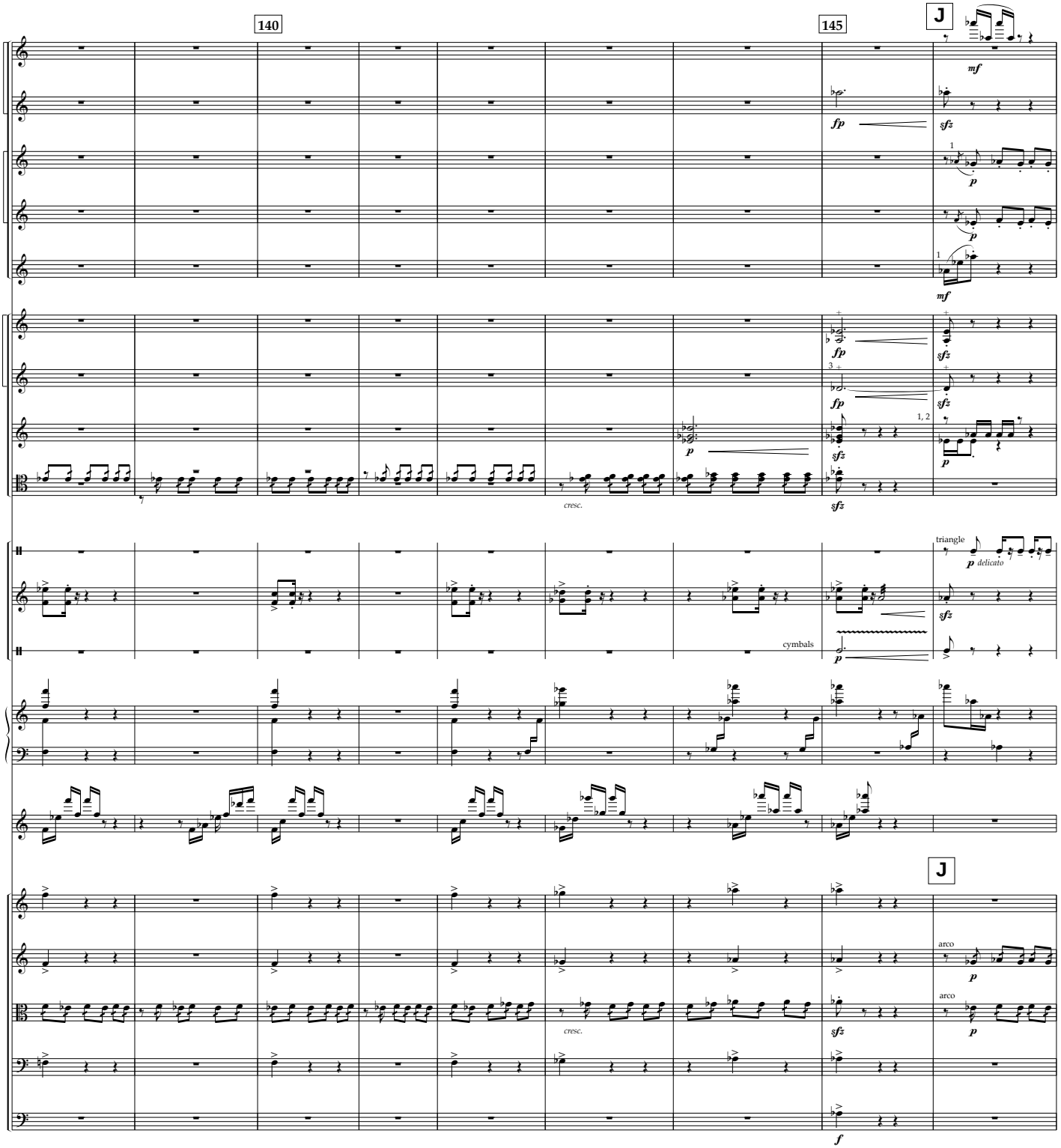

90
E
rit. poco a poco
95
3 fl
3 ob
1
cl 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
pcn 1
pcn 3
suspended cymbals
snare
hp
gliss.
E
rit. poco a poco
vn 1
vn 2
vla
vc
db

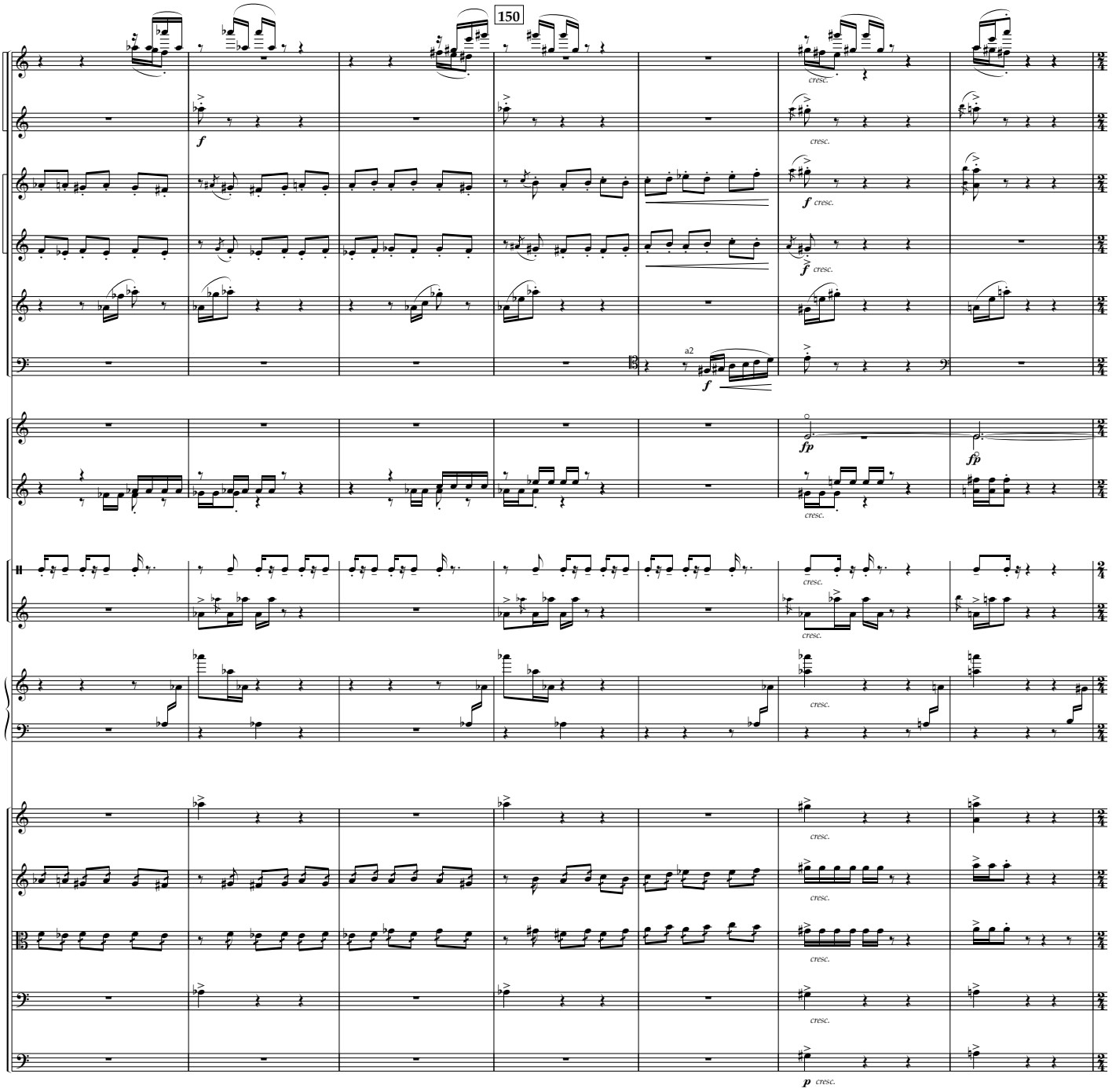

100
♩ = c. 120 rit. . . .
♩ = c. 116 rit. . . .
3 fl
3 ob
1
cl 2
b cl
bsn 1
c bsn
hn 1, 2
hn. 3, 4
tba
timp
pcn 2
vibes
vn 2
vla
p

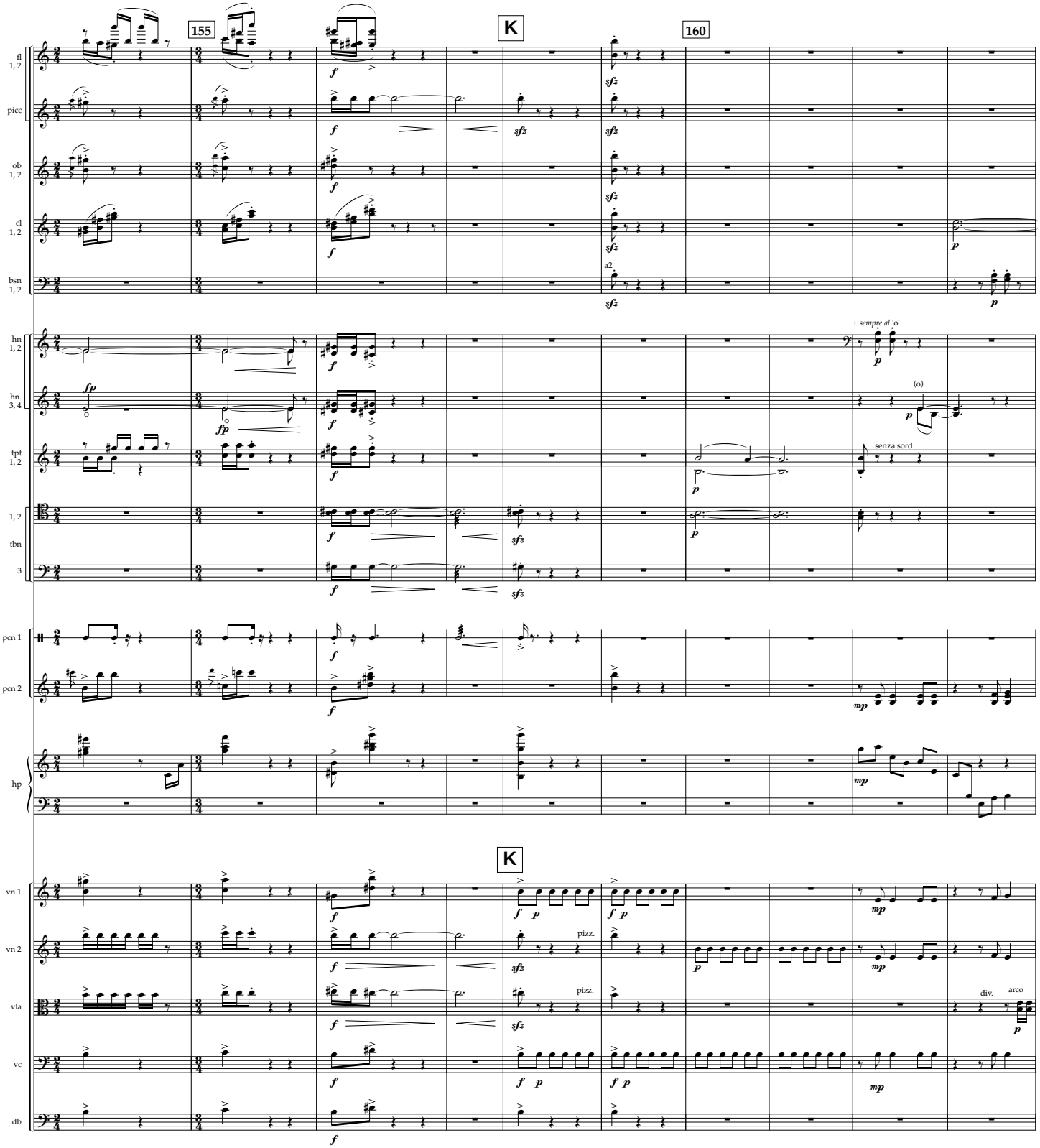

105
♩ = c. 112 rit. . . .
110
F
♩ = c. 108
3 fl
3 ob
1
cl
2
bsn 1
hn
1, 2
tba
glock.
pcn 1
pcn 2
pcn 3
ppp
p
poco
1. v.
hp
8va
vn 1
vn 2
vla
vc
db
pp
div.
(suono reali)

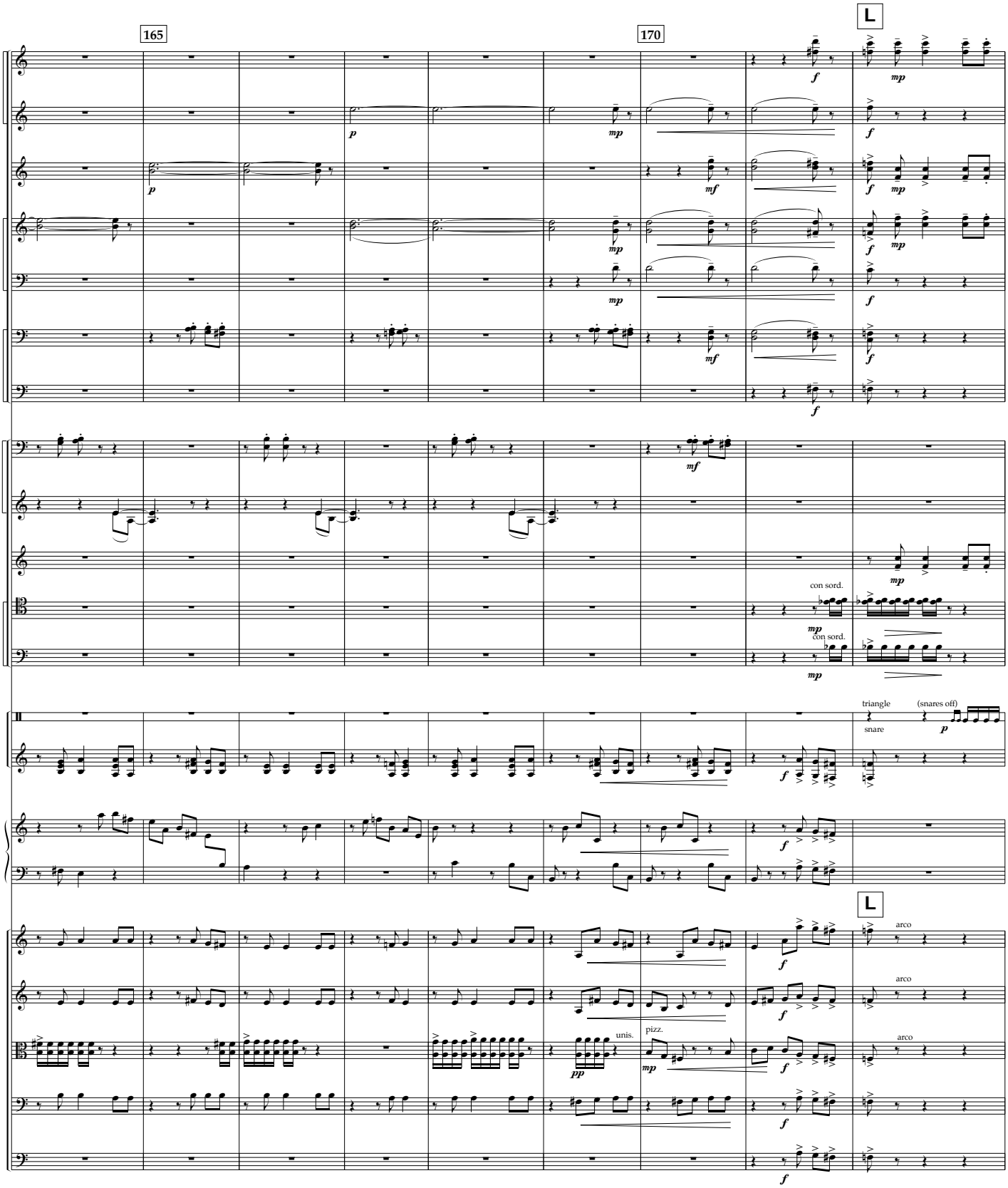

115
120
G
= c. 152
3 fl
3. take piccolo
3 ob
3. take cor anglaise
1
cl
2
hn 1, 2
hn. 3, 4
ppp
1, 2
tbn
3
pp
pp
timp
pcn 2
f
marimba
f
hp
G
= c. 152
vn 1
vn 2
vla
pp
div.
unis.
pizz.
f
vc
pizz.
f
db
pizz.
f

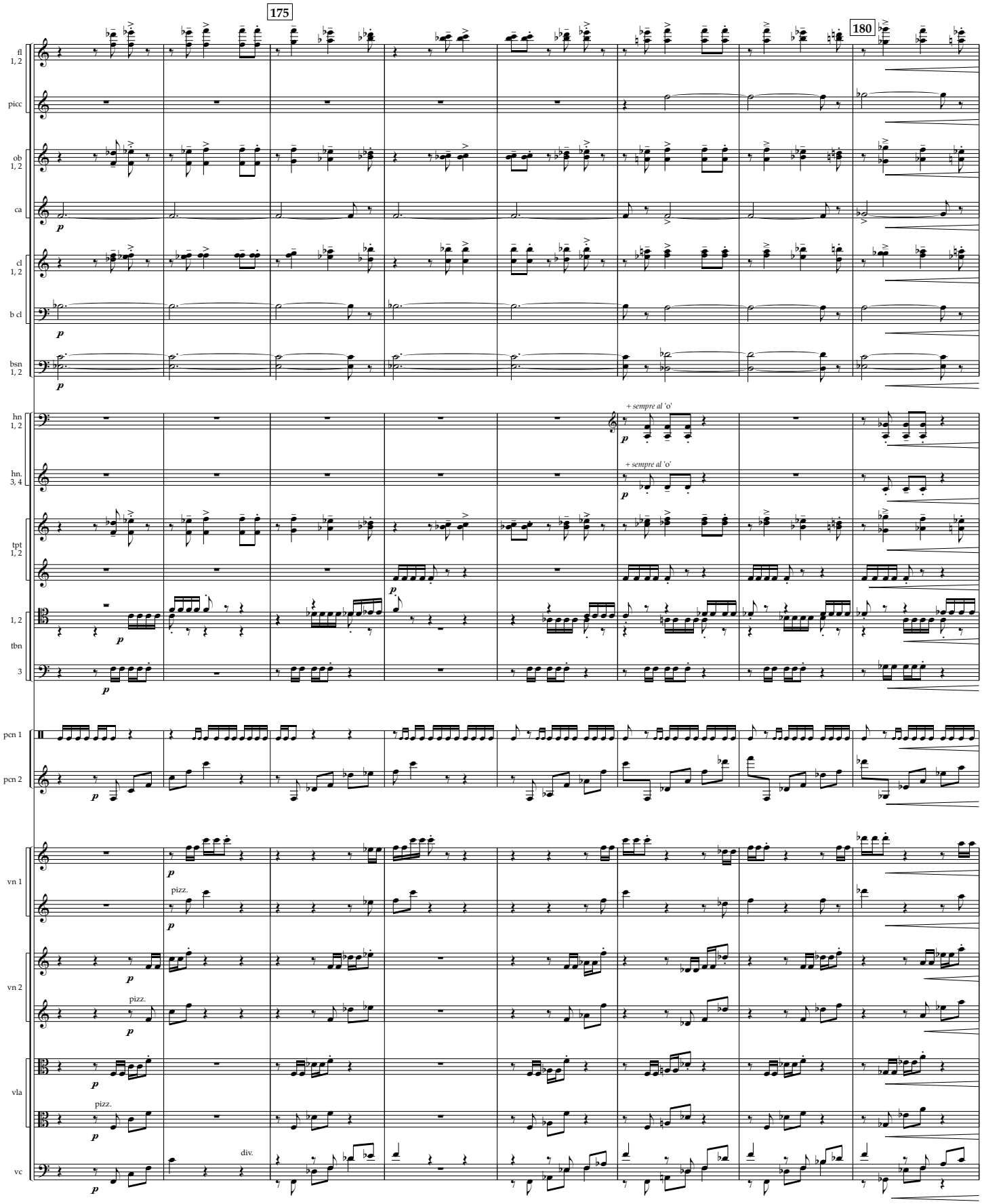

125
130
135
H quasi presto(♩= c. 152)
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
tpt 1, 2
tbn 1, 2
3 tba
timp
pcn 2
hp
cel
vn 1
vn 2
vla
vc
db
con sord.
non arp.
pizz.
unis.
arco

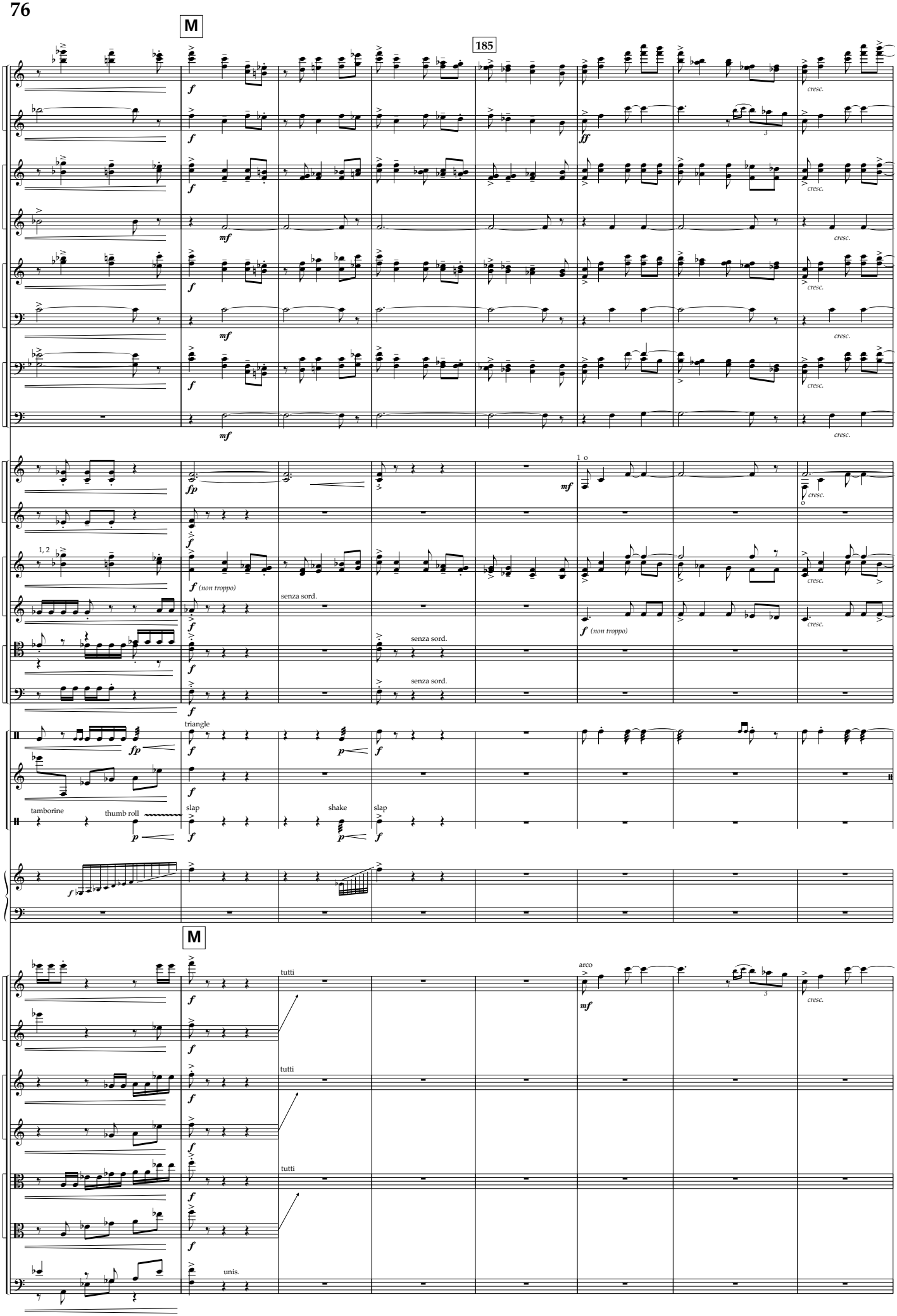

140
145
J
fl 1, 2
picc
ob 1, 2
ca
cl 1
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
pcn 1
pcn 2
pcn 3
hp
cel
vn 1
vn 2
vla
vc
db
mf
fp
sfz
p
cresc.
triangle
delicato
cymbals
arco
f

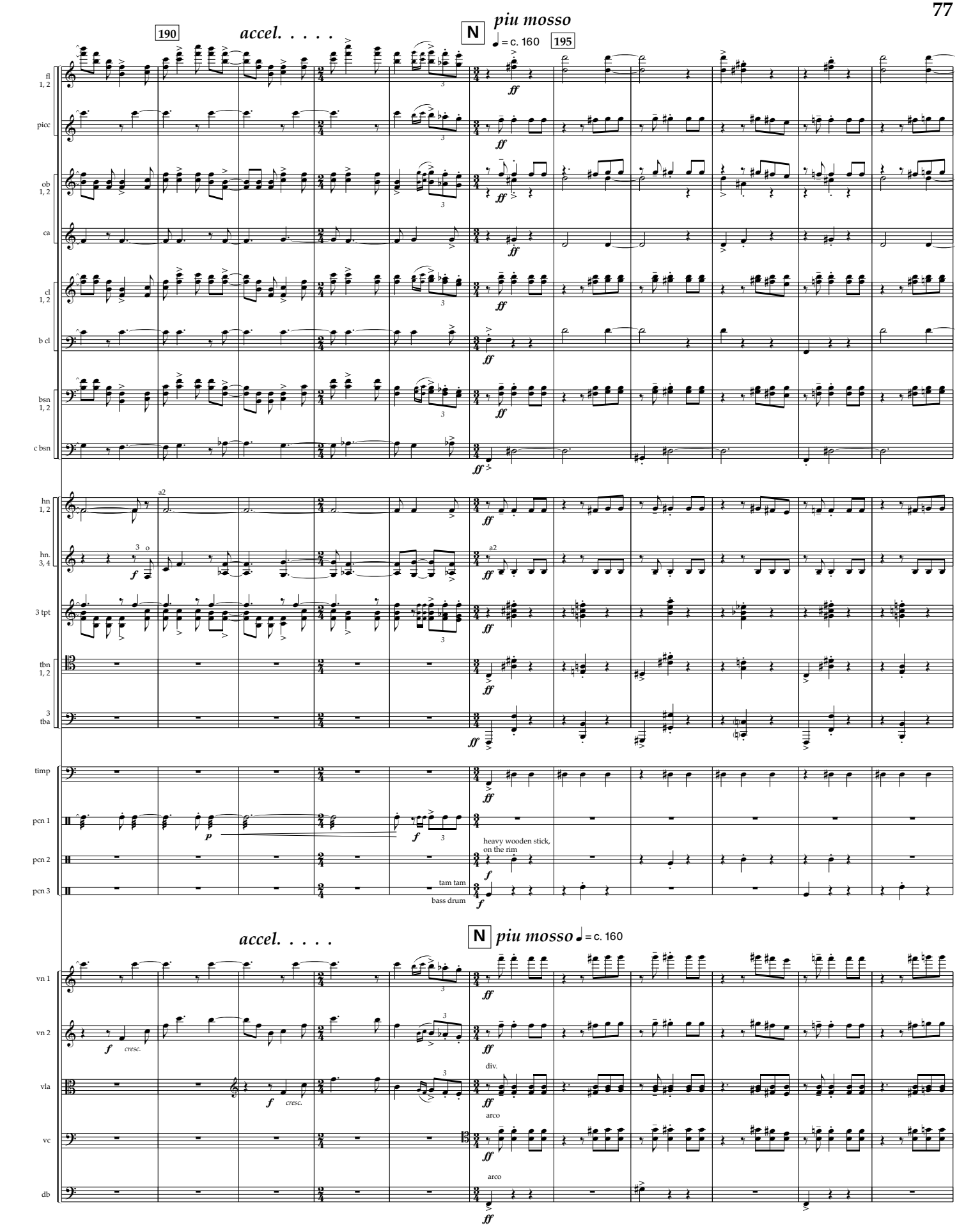

150
fl 1, 2
picc
ob 1, 2
ca
cl 1
bsn 1, 2
hn 1, 2
tpt 1, 2
pcn 1
pcn 2
hp
vn 1
vn 2
vla
vc
db
a2
cresc.

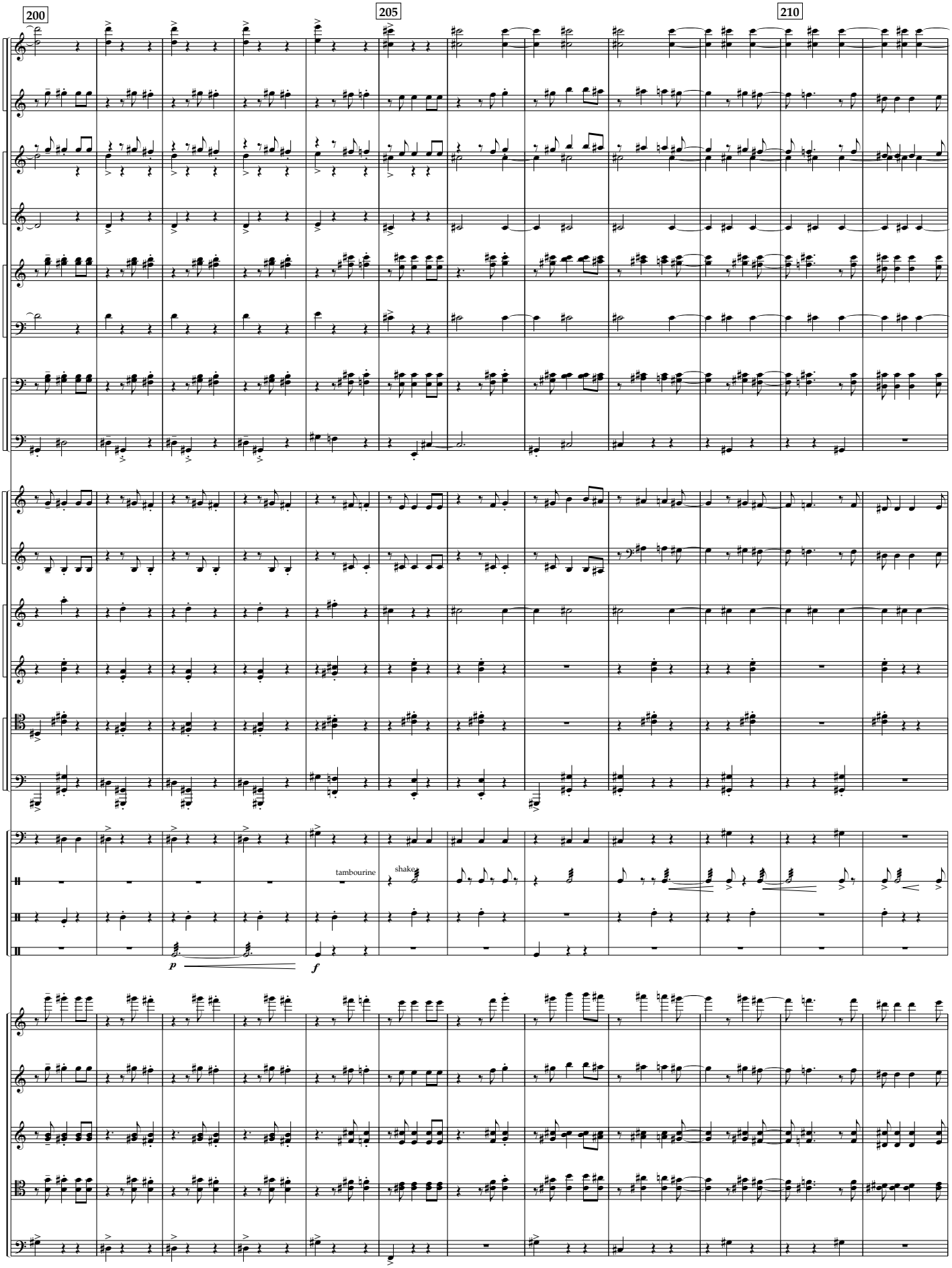

155
K
160
fl 1, 2
picc
ob 1, 2
cl 1, 2
bsn 1, 2
a2.
hn 1, 2
+ sempre al 'o'
hn. 3, 4
(o)
tpt 1, 2
senza sord.
1, 2
tbn
3
pcn 1
pcn 2
hp
K
vn 1
vn 2
pizz.
vla
pizz.
div.
arco
vc
db

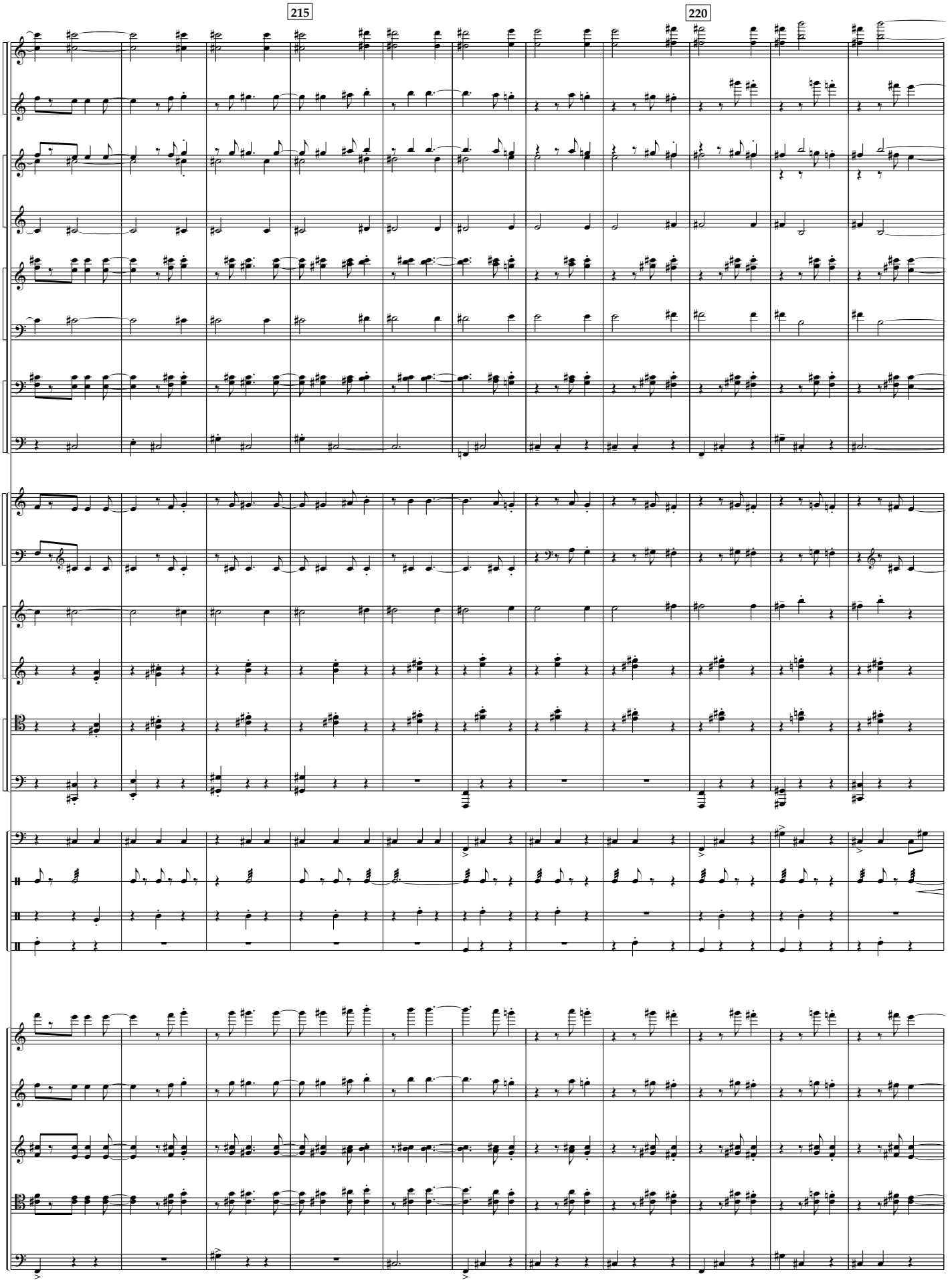

165
170
L
fl 1, 2
picc
ob 1, 2
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
tpt 1, 2
con sord.
con sord.
pcn 1
pcn 2
triangle
snare
(snares off)
hp
L
vn 1
vn 2
vla
vc
db
arco
arco
arco
unis.
pizz.

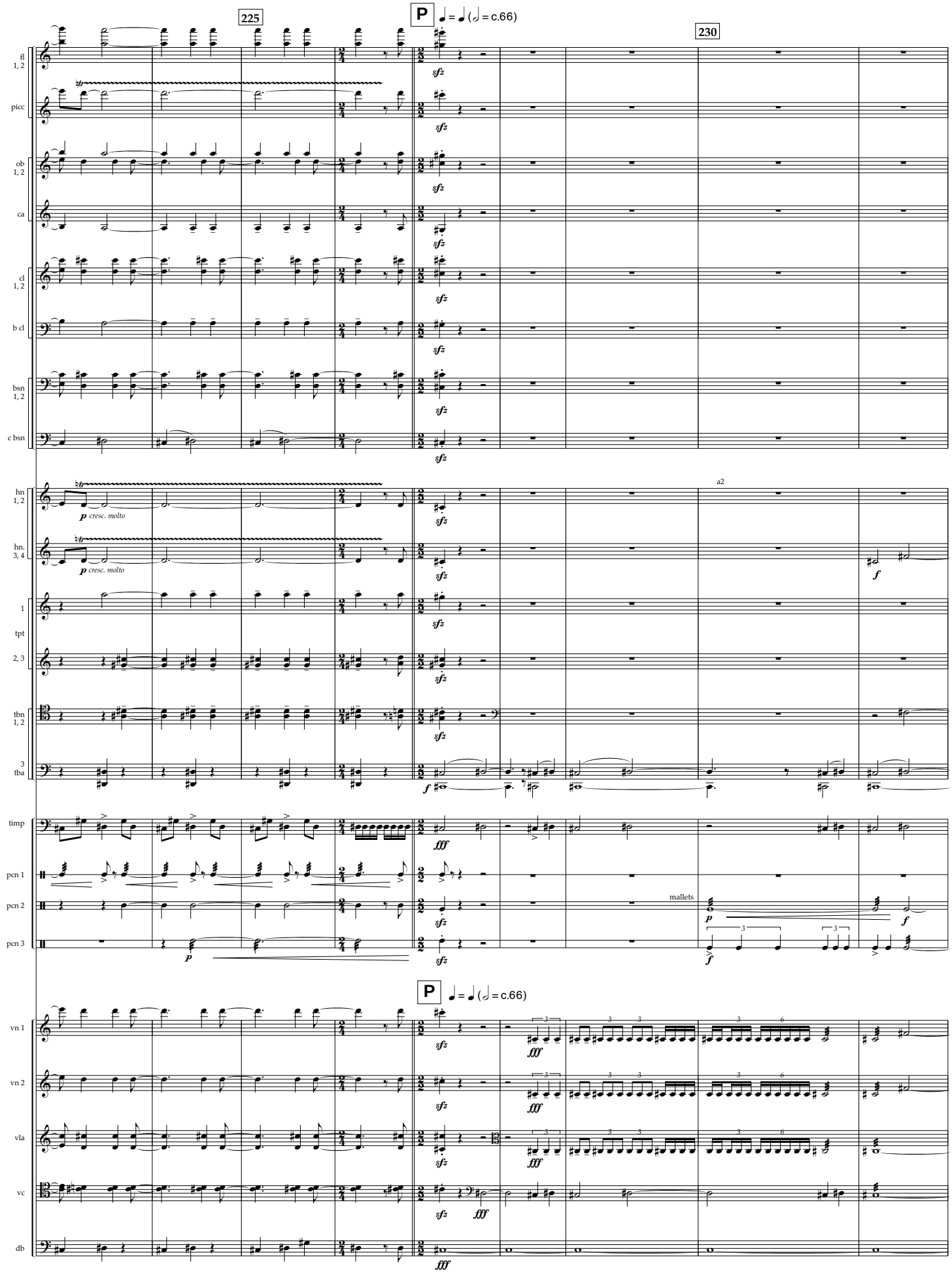

175
180
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
hn 1, 2
hn. 3, 4
tpt 1, 2
1, 2
tbn
3
pcn 1
pcn 2
vn 1
vn 2
vla
vc
+ sempre al 'o'
+ sempre al 'o'
pizz.
pizz.
pizz.
div.

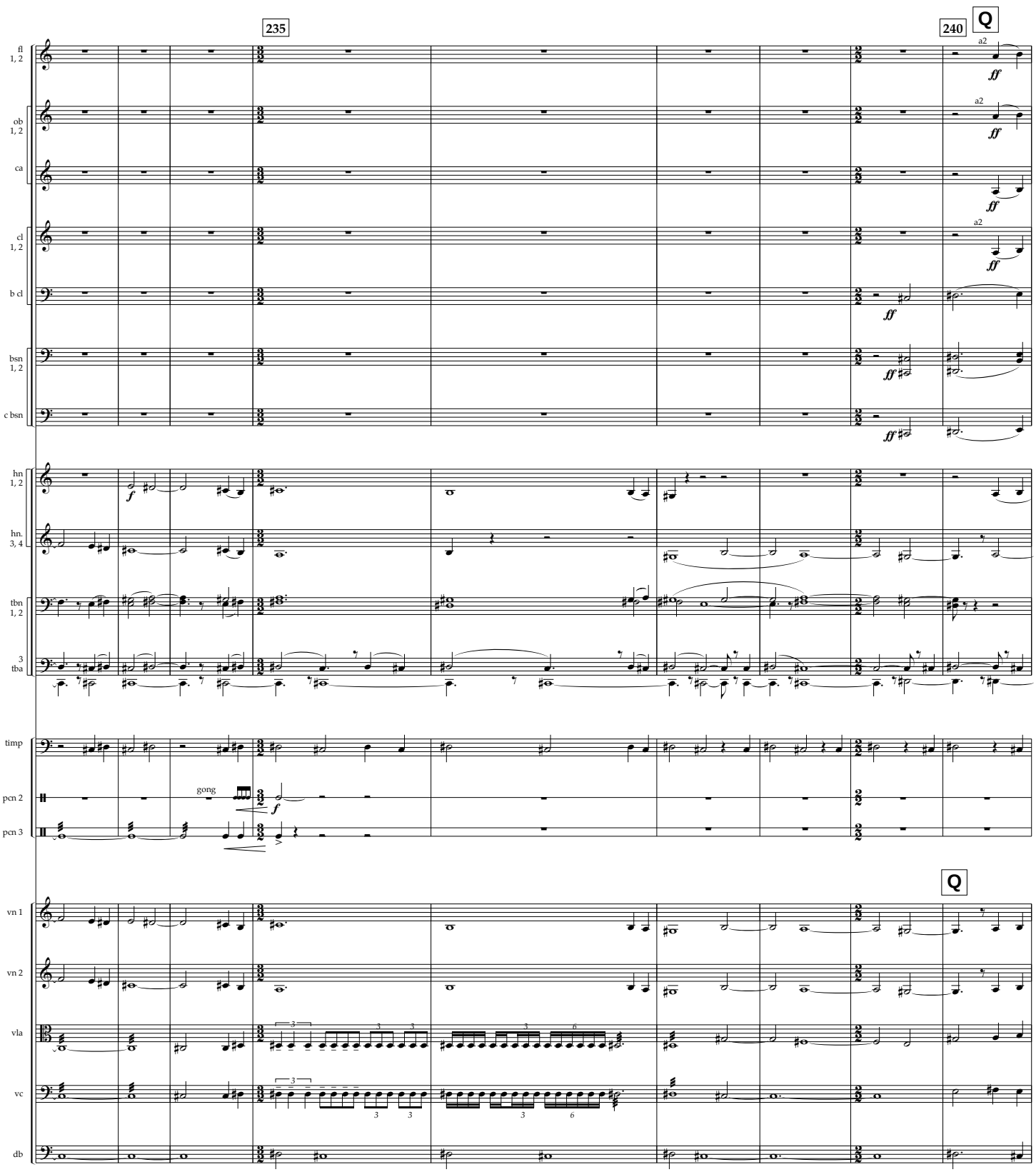

M
185
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
1, 2
tbn
3
pcn 1
pcn 2
pcn 3
hp
vn 1
vn 2
vla
vc
cresc.
(non troppo)
senza sord.
triangle
tamborine
thumb roll
slap
shake
tutti
arco
unis.

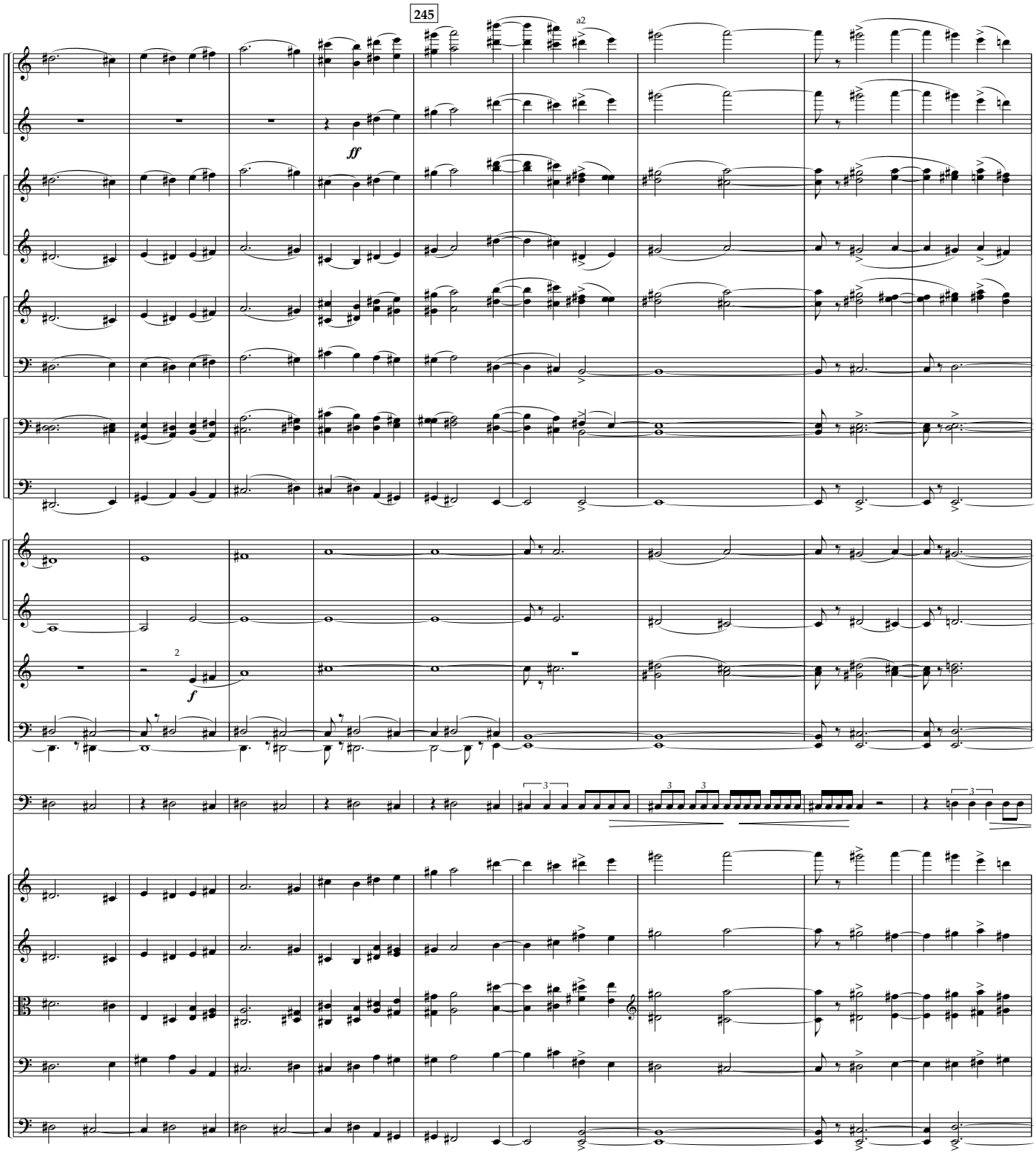

190
accel. . . . .
N
piu mosso
♩ = c. 160
195
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
heavy wooden stick, on the rim
tam tam
bass drum
accel. . . . .
N
piu mosso ♩ = c. 160
vn 1
vn 2
vla
vc
db
div.
arco
arco

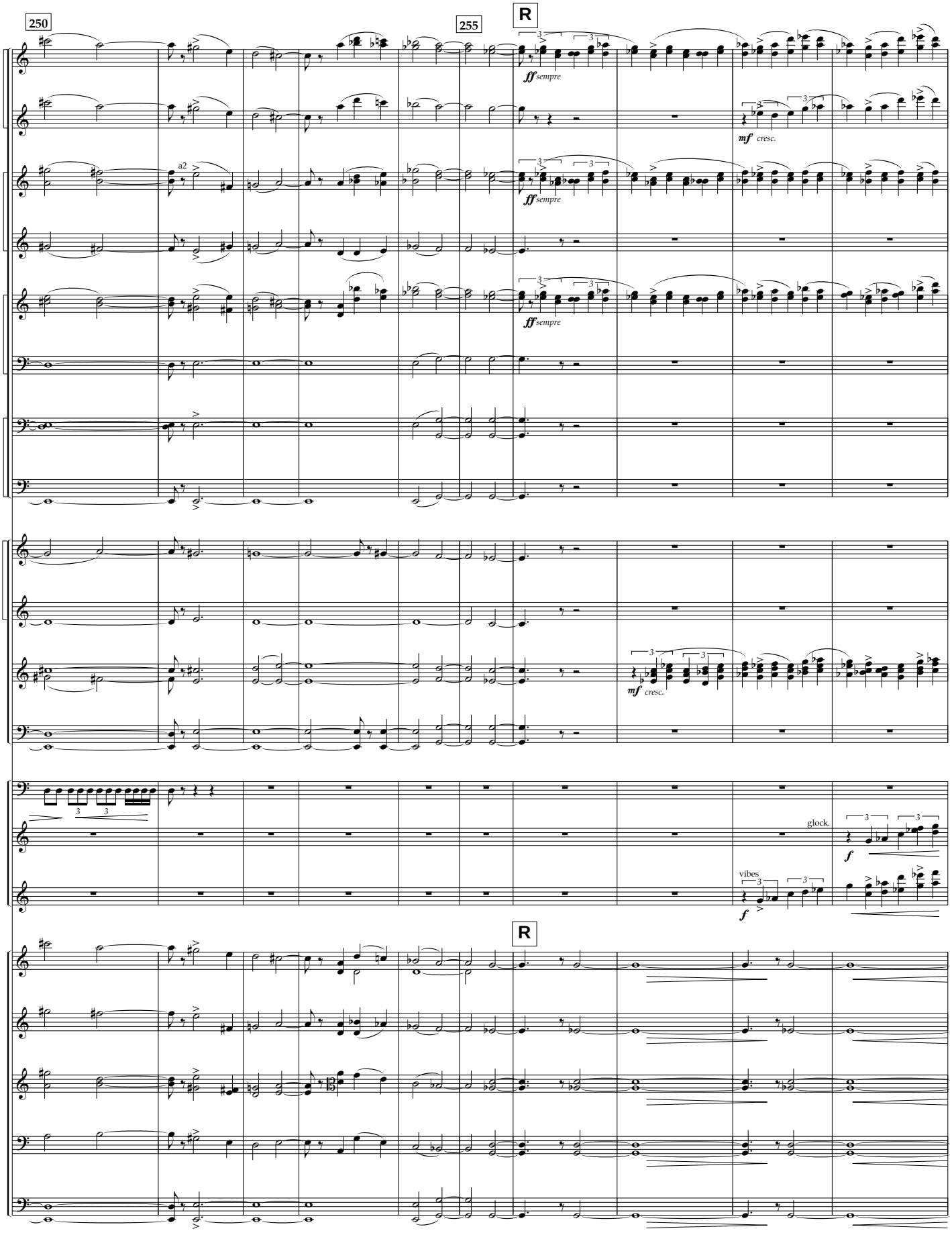

200
205
210
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
1
tpt
2, 3
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
tambourine
shake
p
f
vn 1
vn 2
vla
vc
db

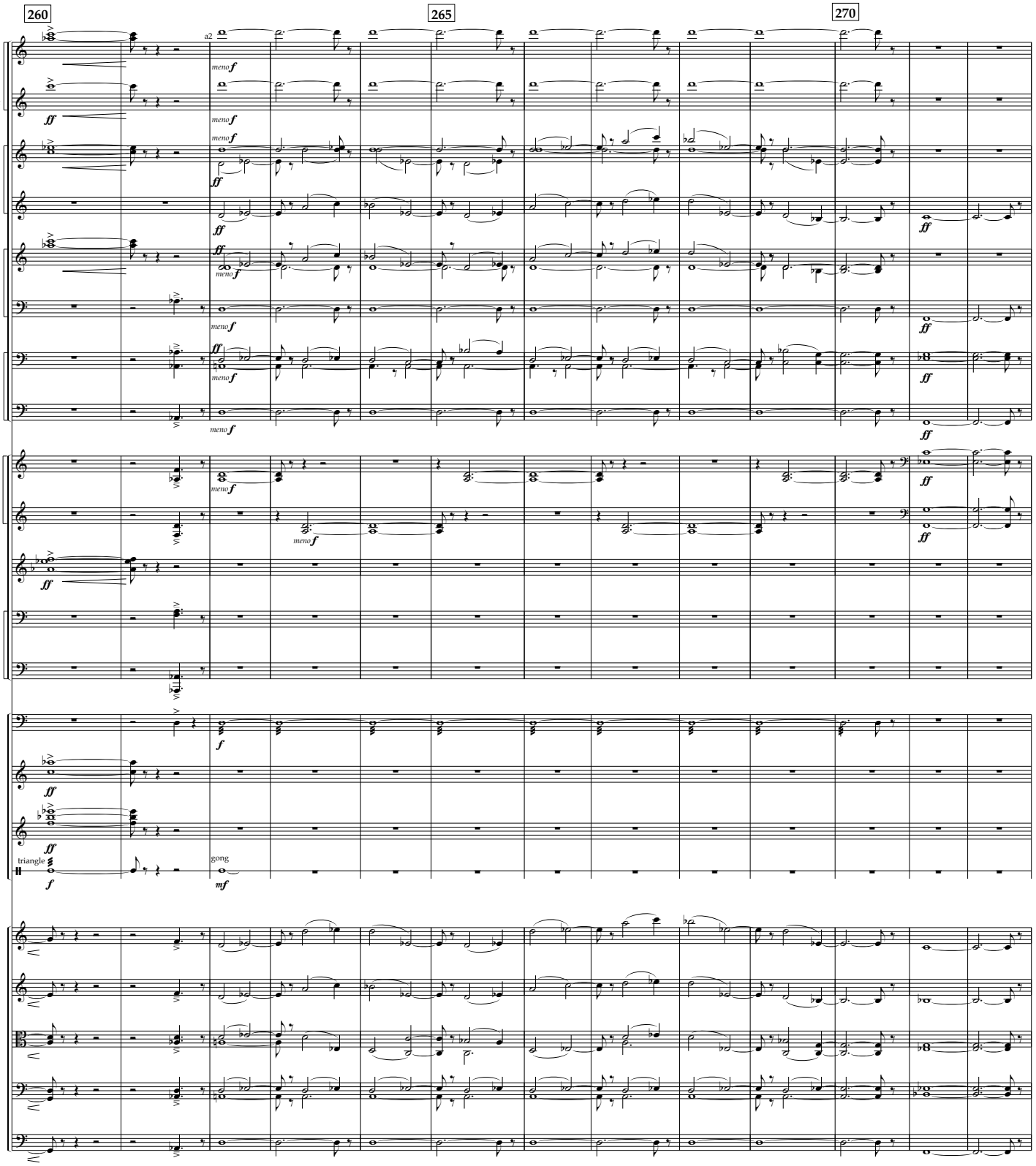

215
220
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
1
tpt
2, 3
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
vn 1
vn 2
vla
vc
db

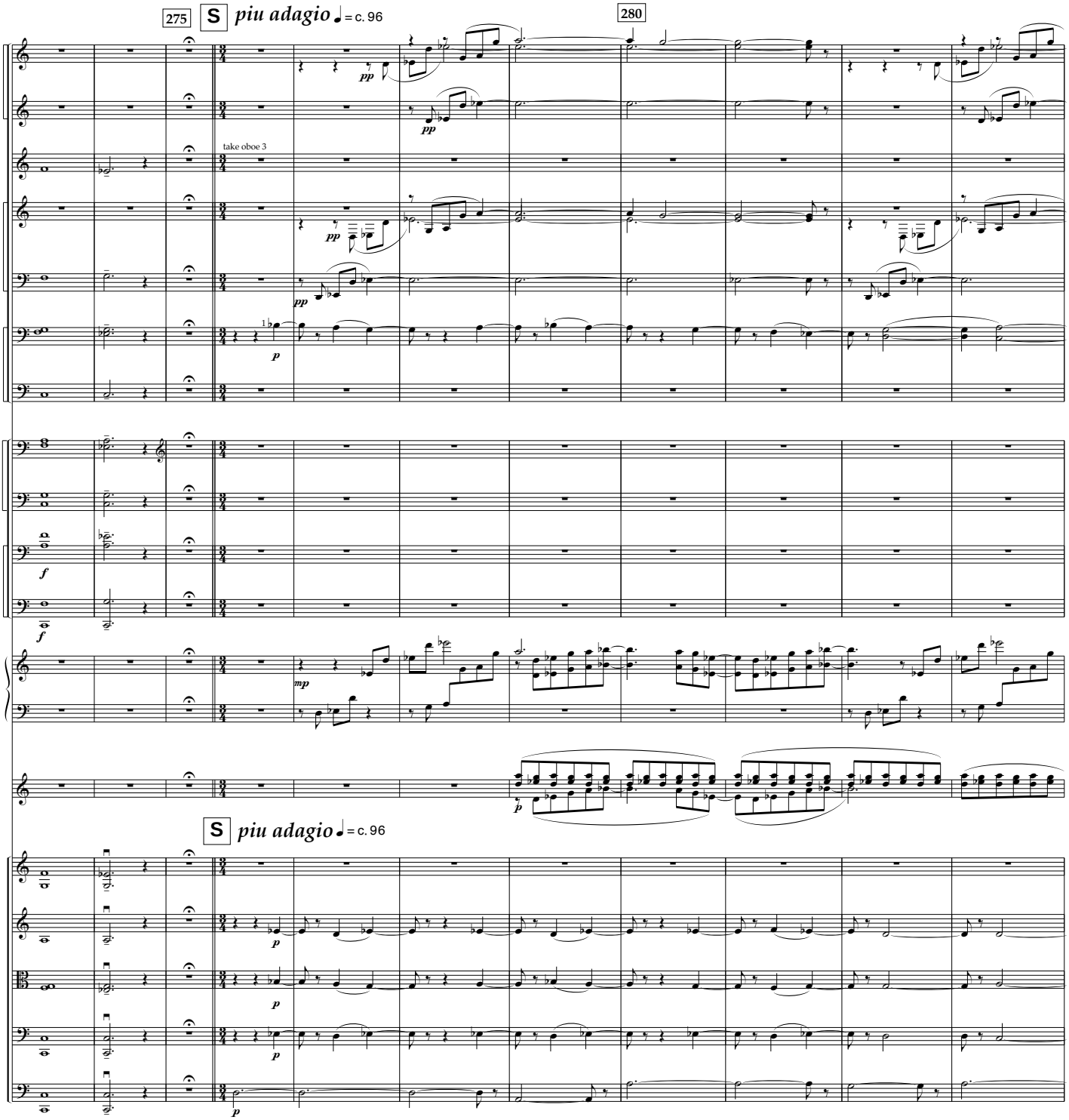

225
P
♩ = ♩ (𝅗𝅥 = c.66)
230
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
p cresc. molto
hn. 3, 4
p cresc. molto
a2
1
tpt
2, 3
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
mallets
P
♩ = ♩ (𝅗𝅥 = c.66)
vn 1
vn 2
vla
vc
db

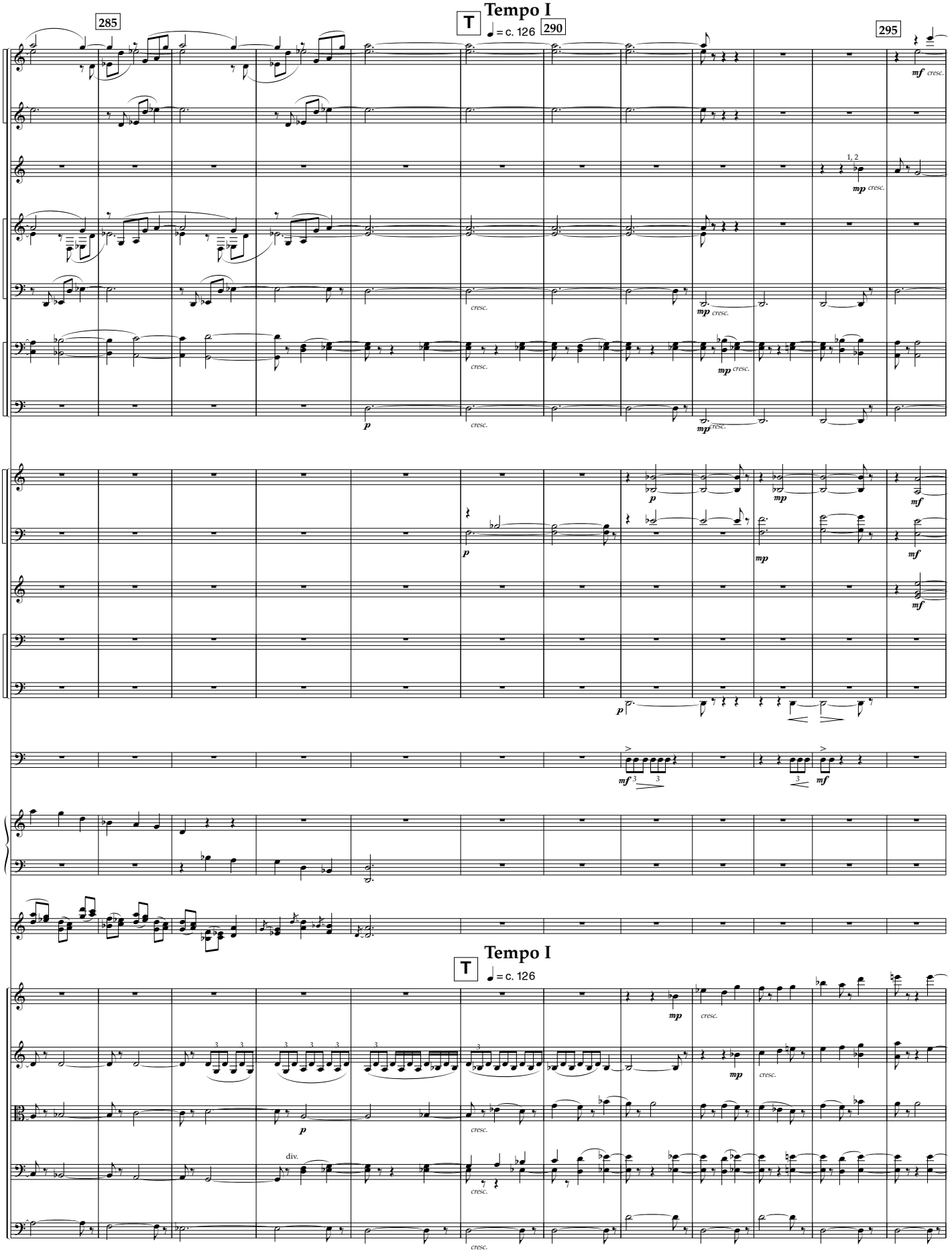

235
240
Q
fl 1, 2
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
tbn 1, 2
3 tba
timp
pcn 2
pcn 3
gong
vn 1
vn 2
vla
vc
db
a2
ff
f

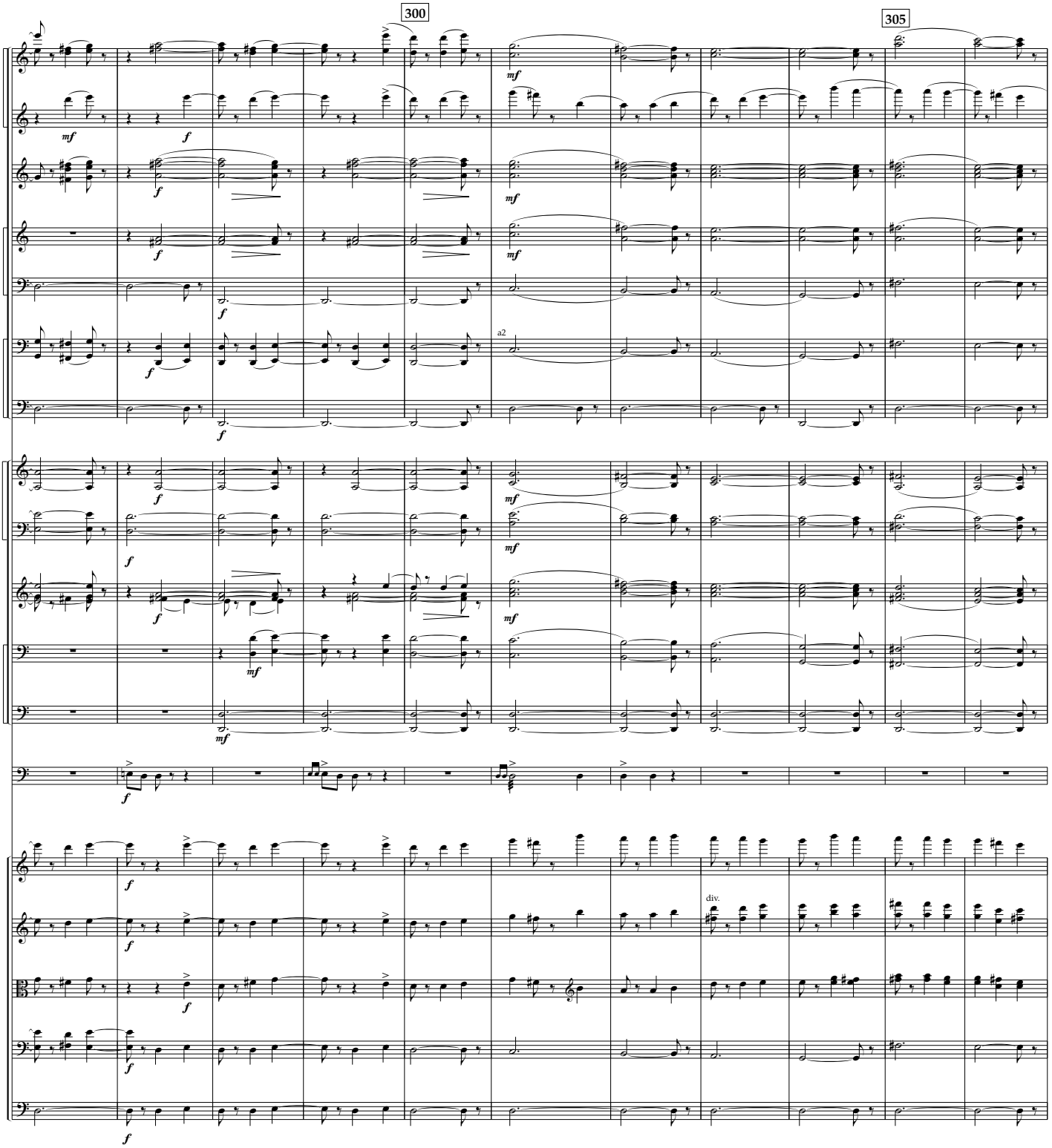

245
a2
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
tpt 1, 2
tbn 3 tba
timp
vn 1
vn 2
vla
vc
db
ff
f
2
3

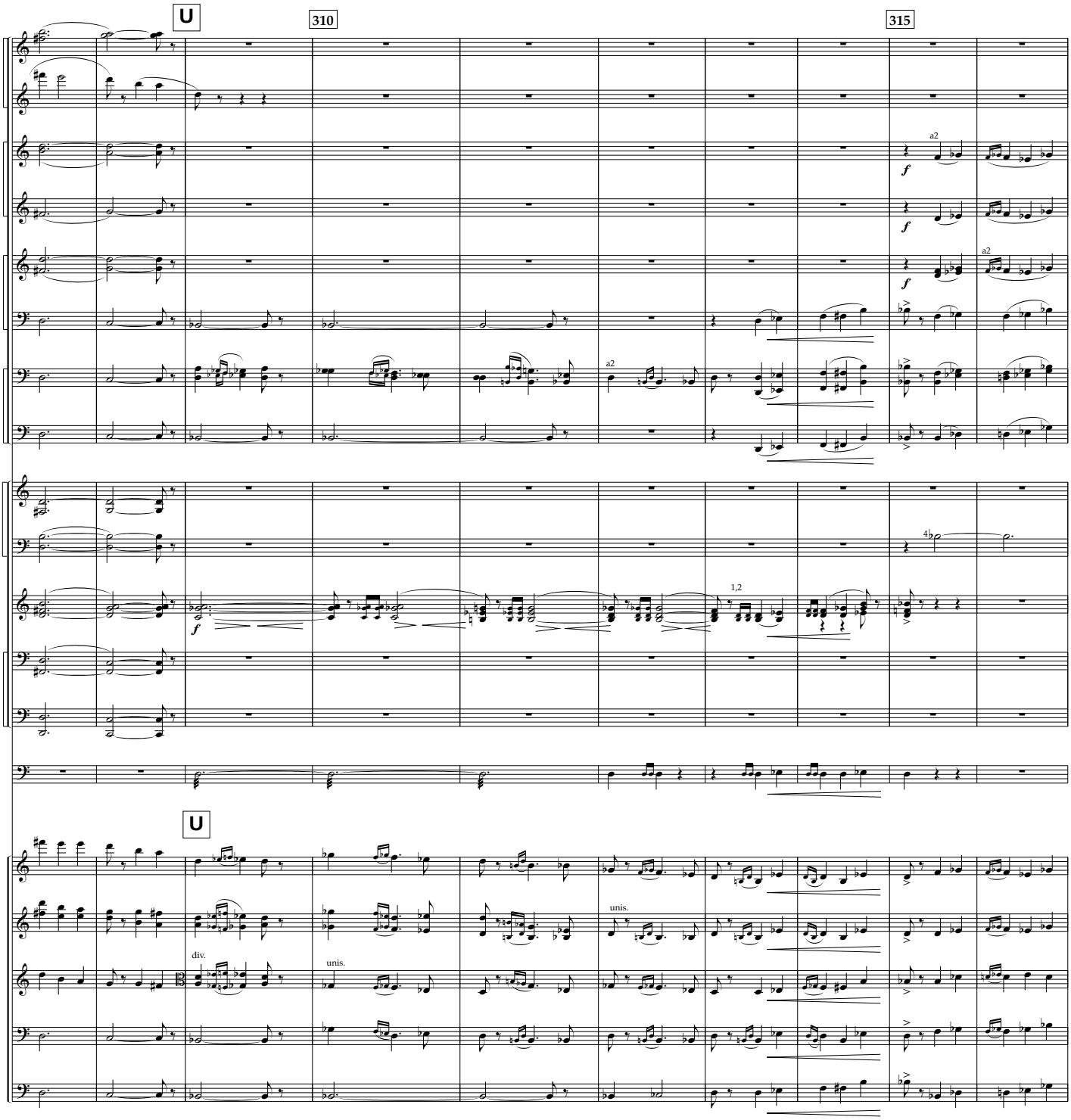

250
255
R
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 3 tba
timp
pcn 1
pcn 2
vn 1
vn 2
vla
vc
db
a2
ff sempre
mf cresc.
glock.
vibes
f
R

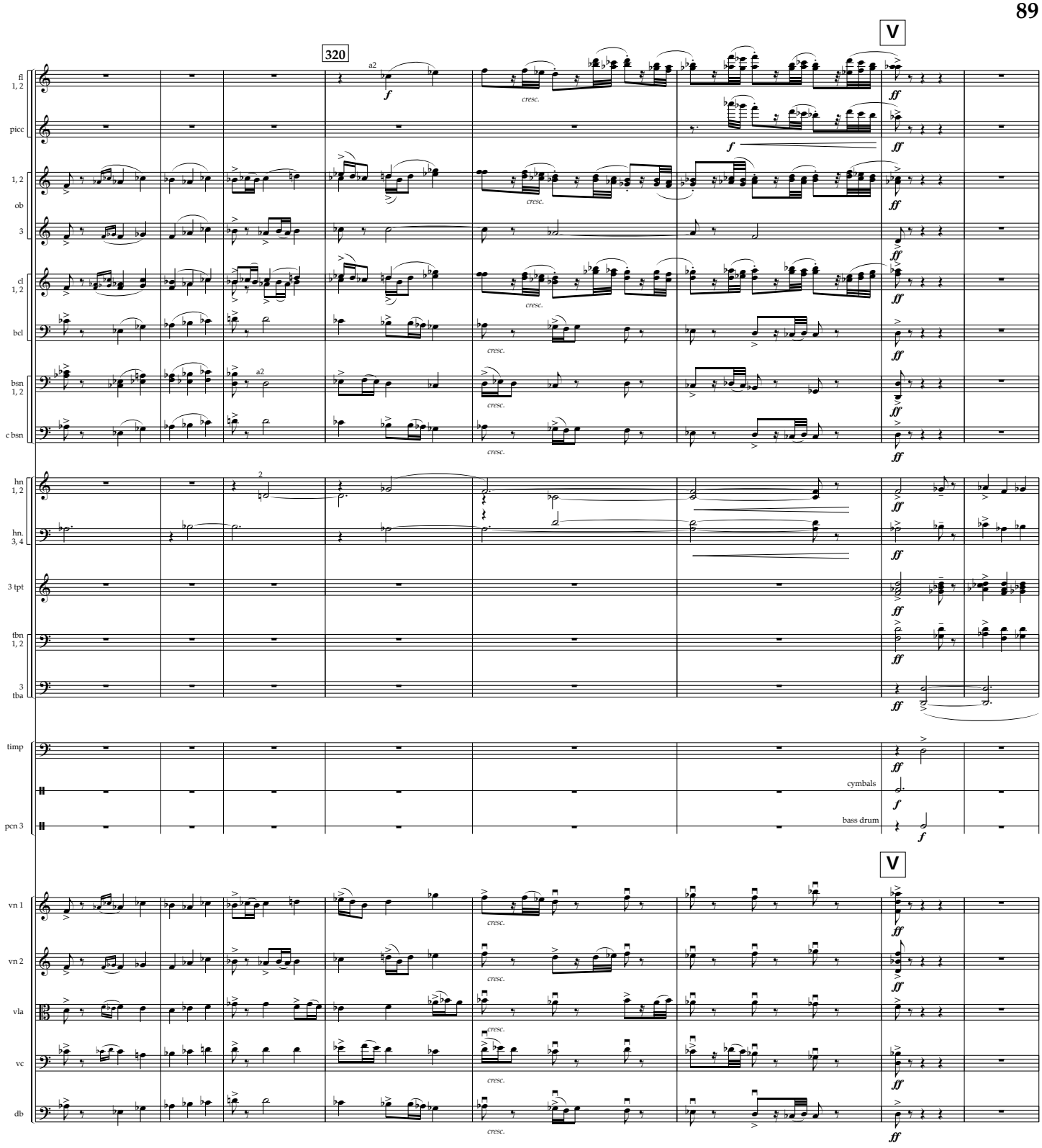

260
265
270
fl 1, 2
picc
ob 1, 2
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
pcn 1
pcn 2
pcn 3
triangle
gong
vn 1
vn 2
vla
vc
db
a2
meno f
ff
f
mf

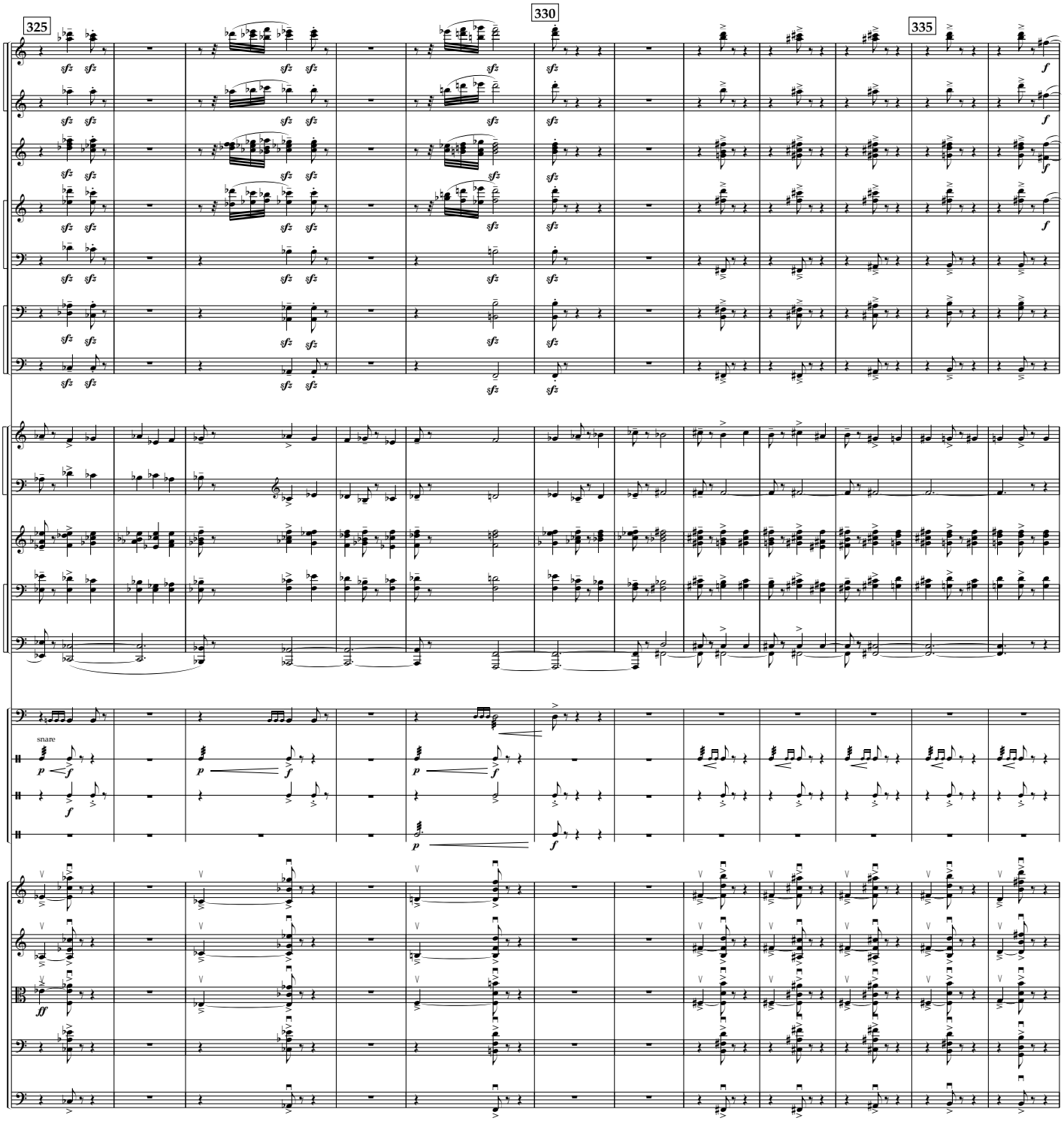

275
S
piu adagio ♩ = c. 96
280
take oboe 3
S
piu adagio ♩ = c. 96
fl 1, 2
picc
ca
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
tbn 1, 2
3 tba
hp
cel
vn 1
vn 2
vla
vc
db

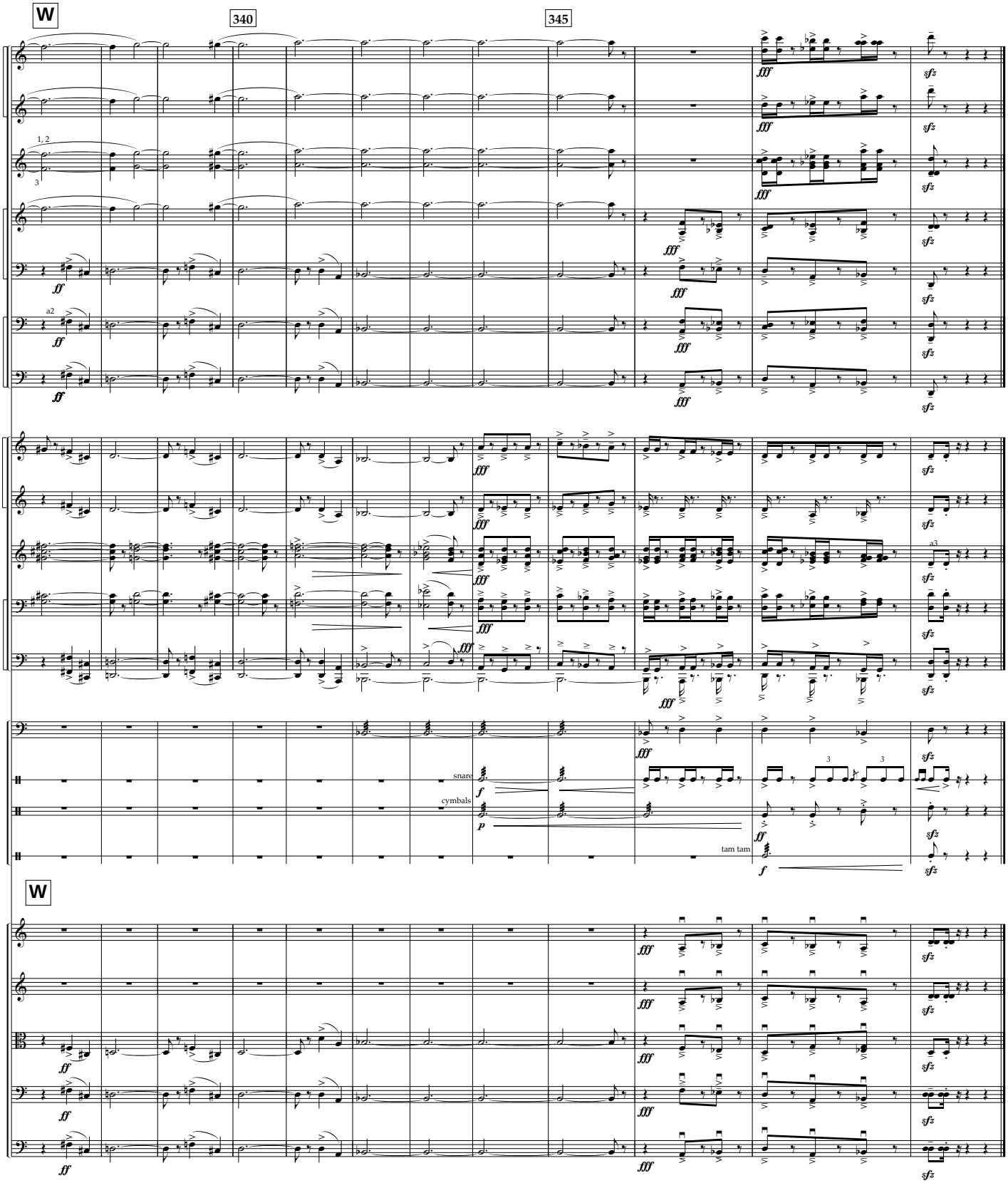

285
T
Tempo I
♩ = c. 126
290
295
fl 1, 2
picc
ob 1, 2
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
hp
cel
vn 1
vn 2
vla
vc
db
mf cresc.
mp cresc.
cresc.
p
div.


300
305
fl 1,2
picc.
3 ob
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
vn 1
vn 2
vla
vc
db
a2
div.

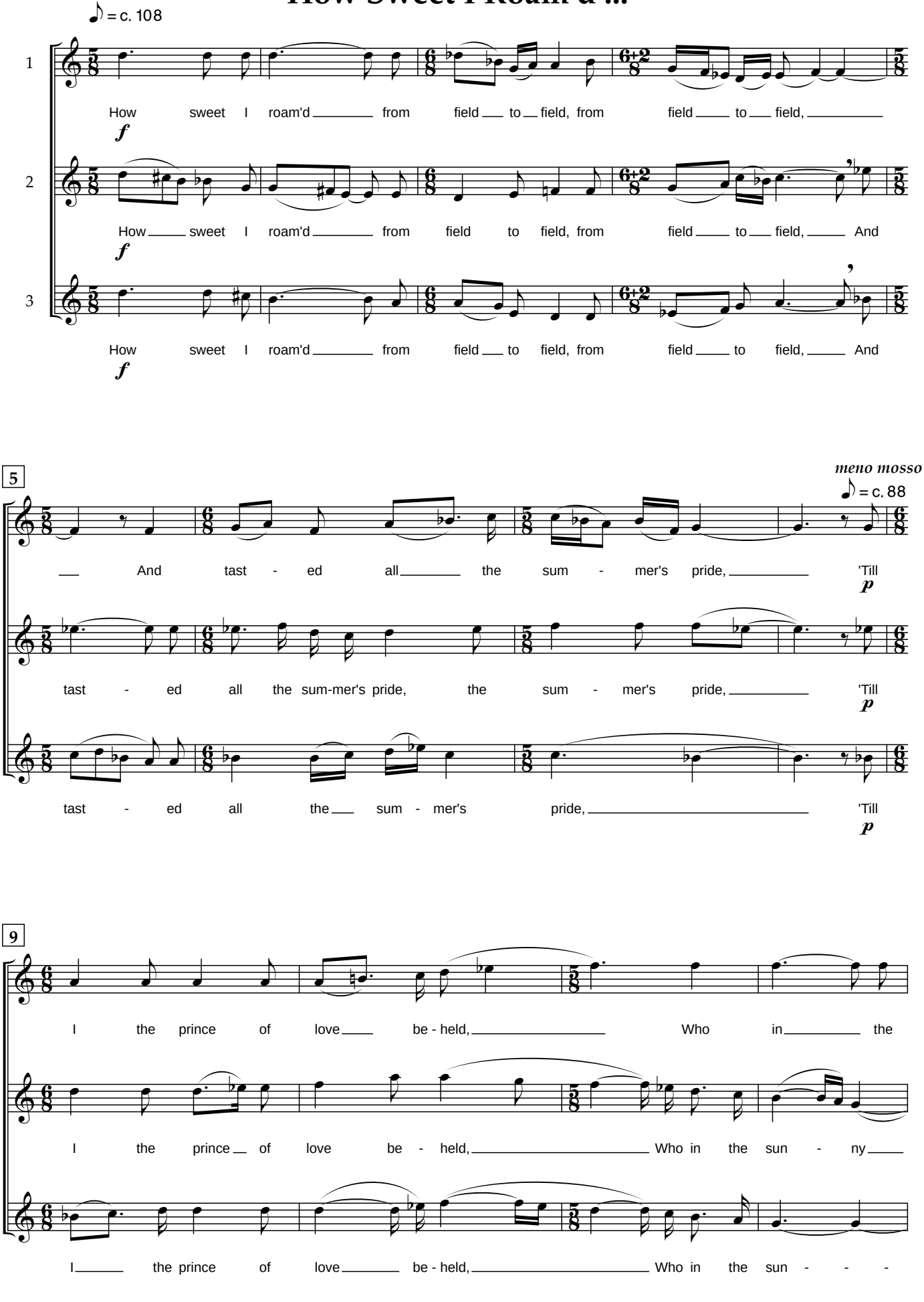

U
310
315
fl 1,2
picc.
1, 2
ob
3
cl
1, 2
b cl
bsn
1, 2
c bsn
hn
1, 2
hn.
3, 4
3 tpt
tbn
1, 2
3
tba
timp
U
vn 1
vn 2
vla
vc
db
a2
f
1,2
unis.
div.

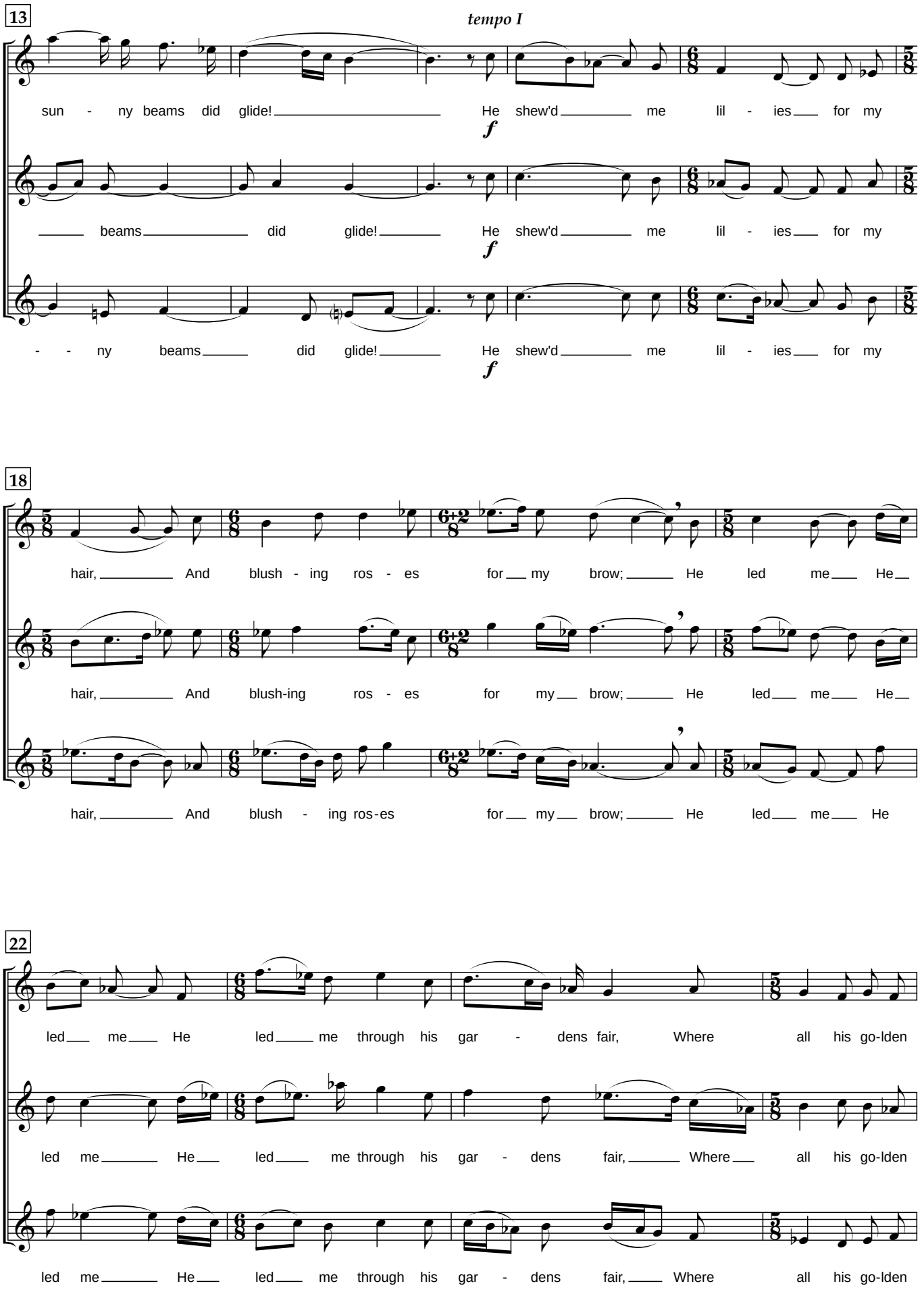

320
V
fl 1, 2
picc
1, 2
ob
3
cl 1, 2
bcl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
cymbals
bass drum
pcn 3
vn 1
vn 2
vla
vc
db
a2
cresc.
f
ff

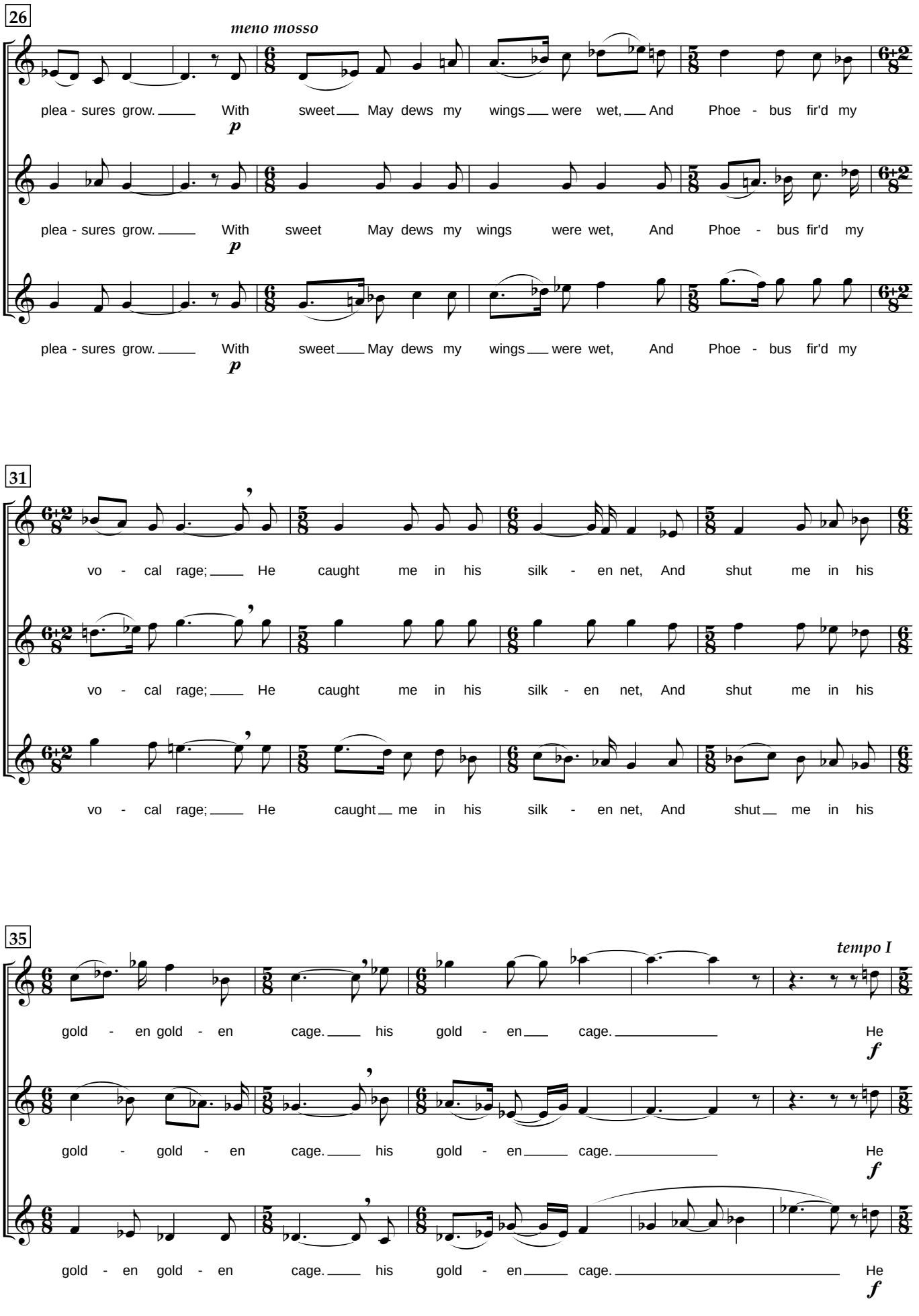

325
330
335
fl 1, 2
picc
3 ob
cl 1, 2
b cl
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
tbn 1, 2
3 tba
timp
snare
pcn 3
vn 1
vn 2
vla
vc
db

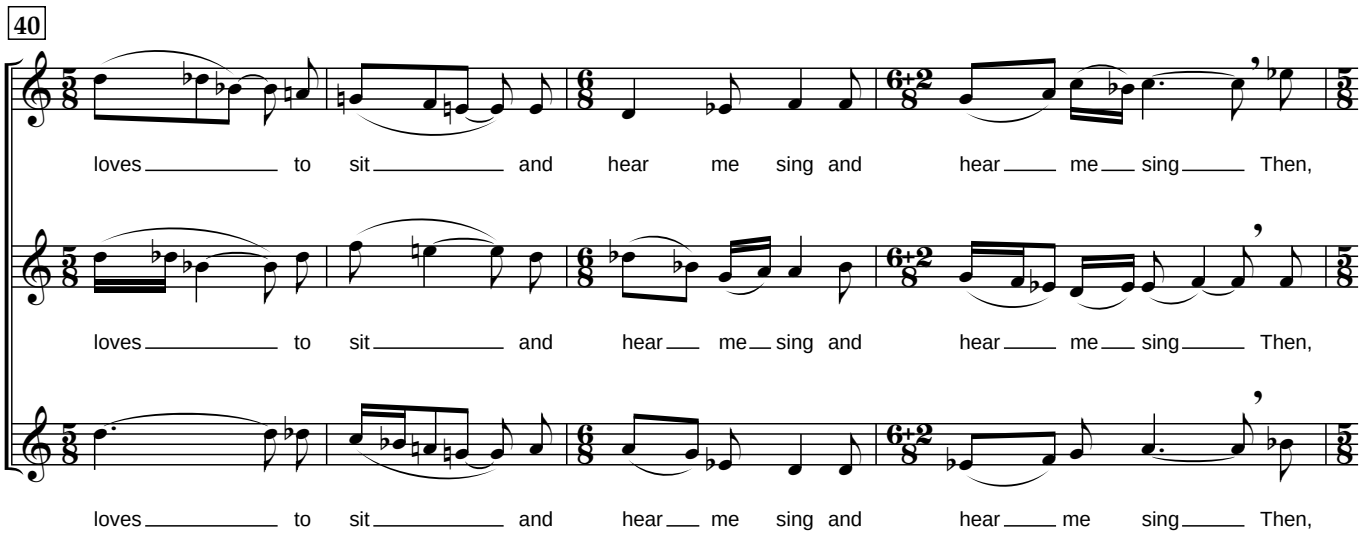

W
340
345
fl 1, 2
picc
1, 2
3 ob
3
cl 1, 2
b cl
a2
bsn 1, 2
c bsn
hn 1, 2
hn. 3, 4
3 tpt
a3
tbn 1, 2
3 tba
timp
pcn 1
snare
pcn 2
cymbals
pcn 3
tam tam
W
vn 1
vn 2
vla
vc
db

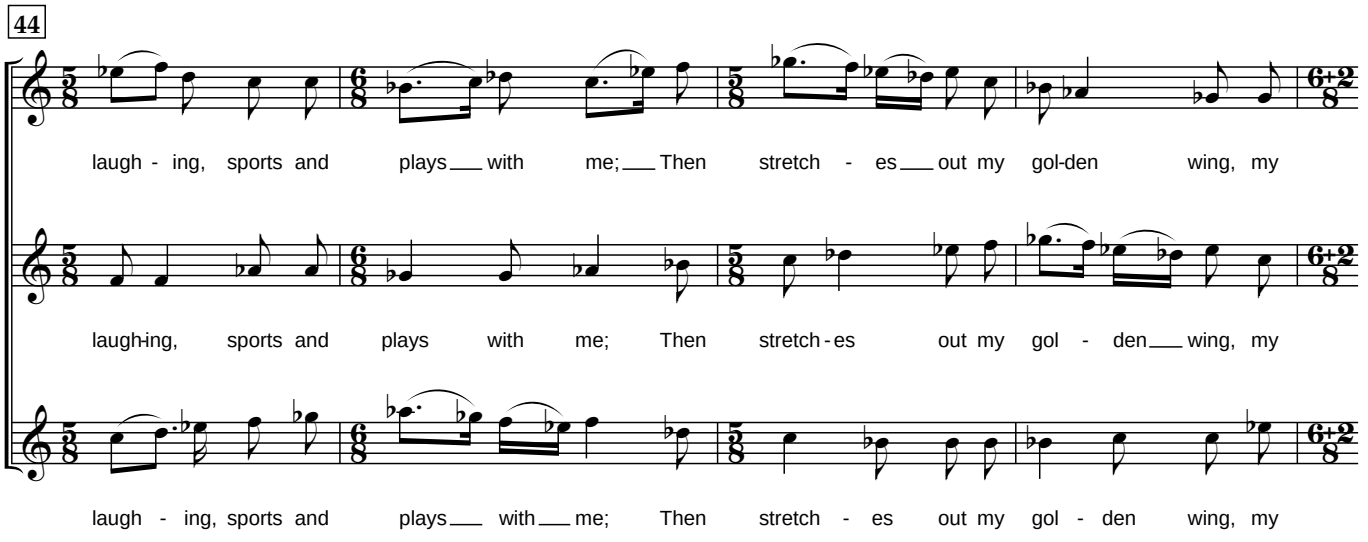
How Sweet I Roam'd ...

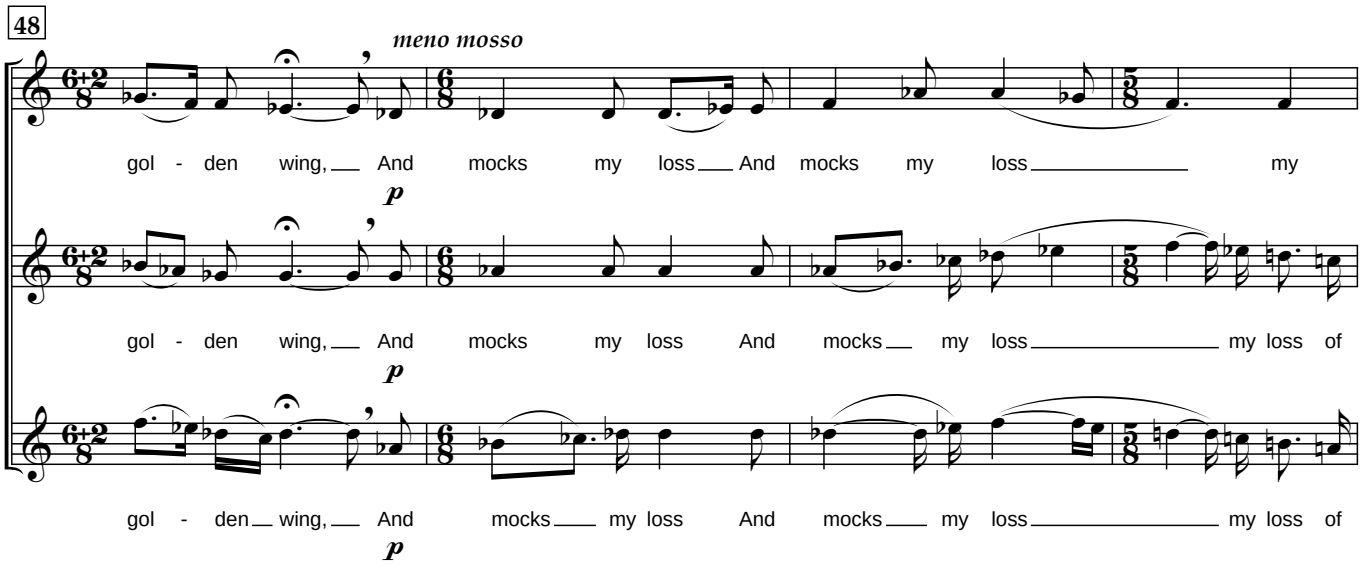



13
tempo I
sun - ny beams did glide! He shew'd me lil - ies for my
f
beams did glide! He shew'd me lil - ies for my
f
- - ny beams did glide! He shew'd me lil - ies for my
f
18
hair, And blush - ing ros - es for my brow; He led me He
hair, And blush-ing ros - es for my brow; He led me He
hair, And blush - ing ros-es for my brow; He led me He
22
led me He led me through his gar - dens fair, Where all his go-lden
led me He led me through his gar - dens fair, Where all his go-lden
led me He led me through his gar - dens fair, Where all his go-lden

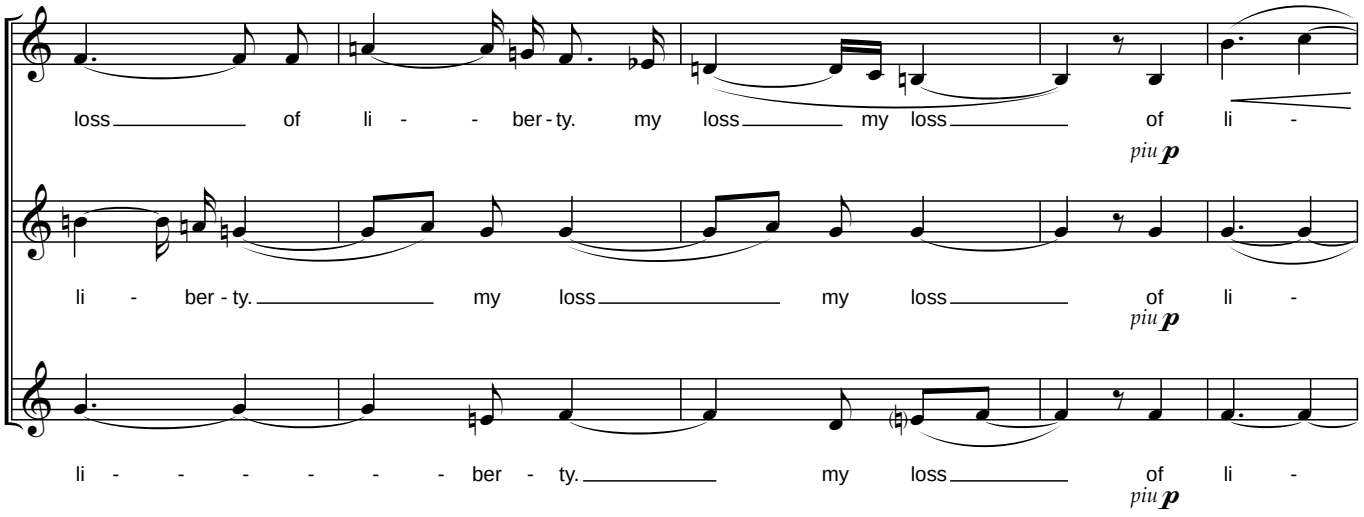

26
meno mosso
plea - sures grow. With sweet May dews my wings were wet, And Phoe - bus fir'd my
p
plea - sures grow. With sweet May dews my wings were wet, And Phoe - bus fir'd my
p
plea - sures grow. With sweet May dews my wings were wet, And Phoe - bus fir'd my
p
31
vo - cal rage; He caught me in his silk - en net, And shut me in his
vo - cal rage; He caught me in his silk - en net, And shut me in his
vo - cal rage; He caught me in his silk - en net, And shut me in his
35
tempo I
gold - en gold - en cage. his gold - en cage. He
f
gold - gold - en cage. his gold - en cage. He
f
gold - en gold - en cage. his gold - en cage. He
f


40
loves to sit and hear me sing and hear me sing Then,
loves to sit and hear me sing and hear me sing Then,
loves to sit and hear me sing and hear me sing Then,

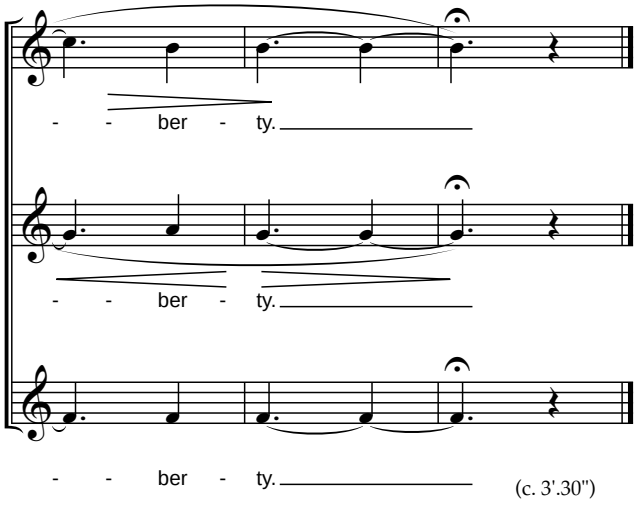

44
laugh - ing, sports and plays with me; Then stretch - es out my gol-den wing, my
laugh-ing, sports and plays with me; Then stretch - es out my gol - den wing, my
laugh - ing, sports and plays with me; Then stretch - es out my gol - den wing, my


48
meno mosso
p
gol - den wing, And mocks my loss And mocks my loss my
p
gol - den wing, And mocks my loss And mocks my loss my loss of
p
gol - den wing, And mocks my loss And mocks my loss my loss of

52

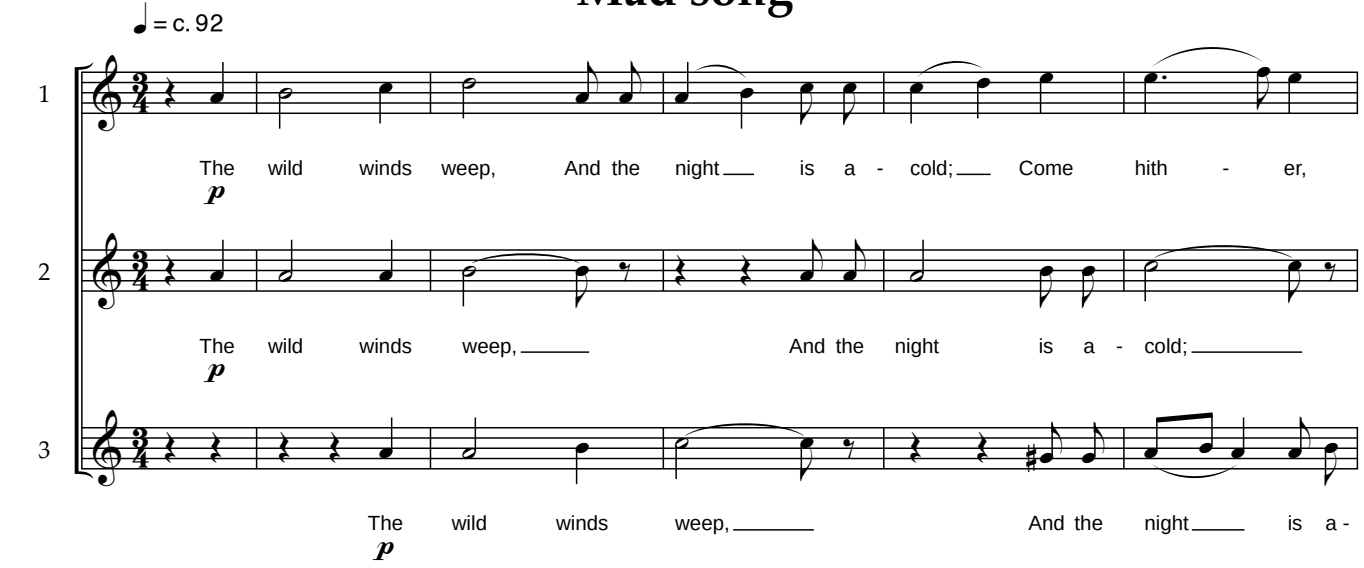

loss of li - - ber - ty. my loss my loss of li -
piu p
li - ber - ty. my loss my loss of li -
piu p
li - - - - - - ber - ty. my loss of li -
piu p

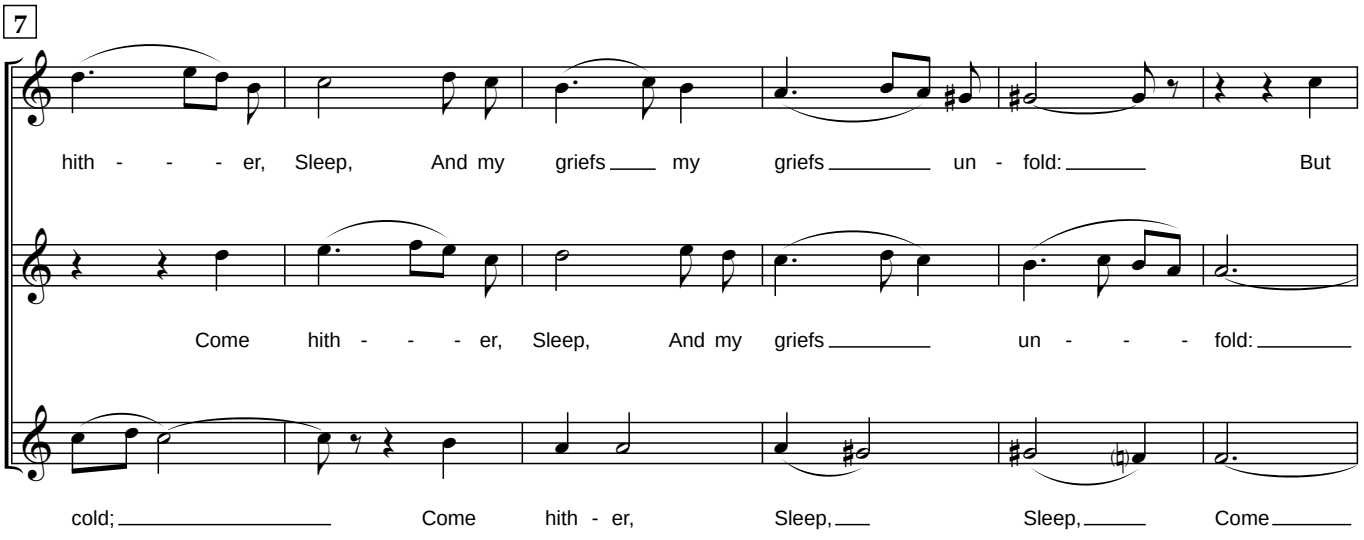
57

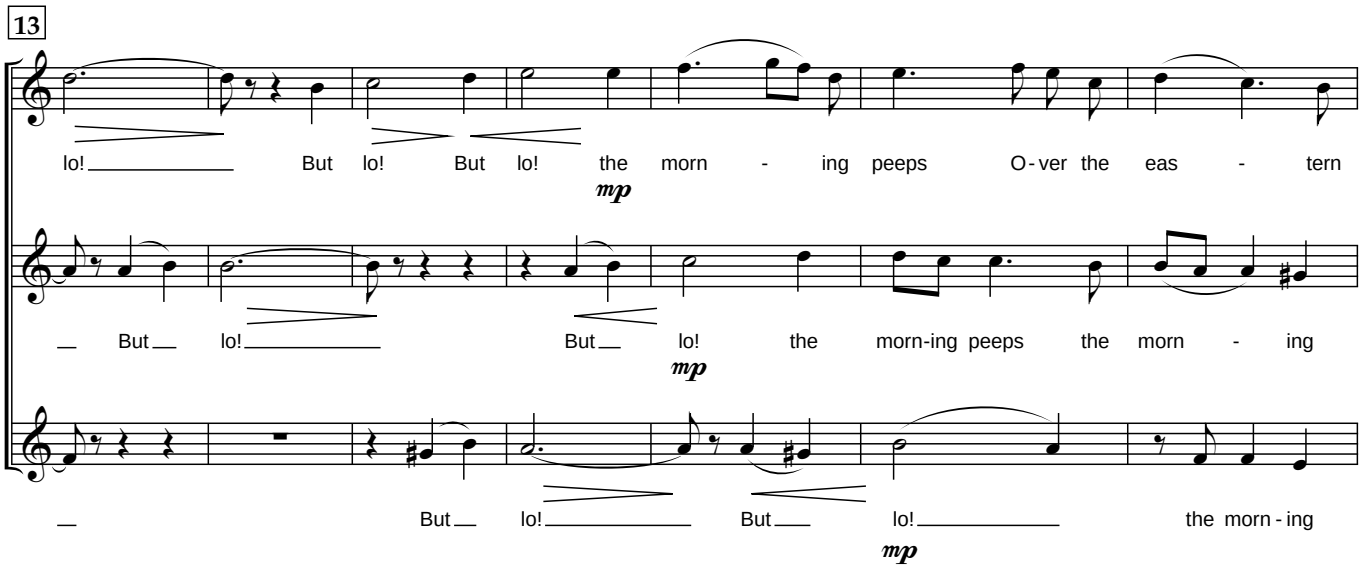

- - ber - ty.
- - ber - ty.
- - ber - ty.

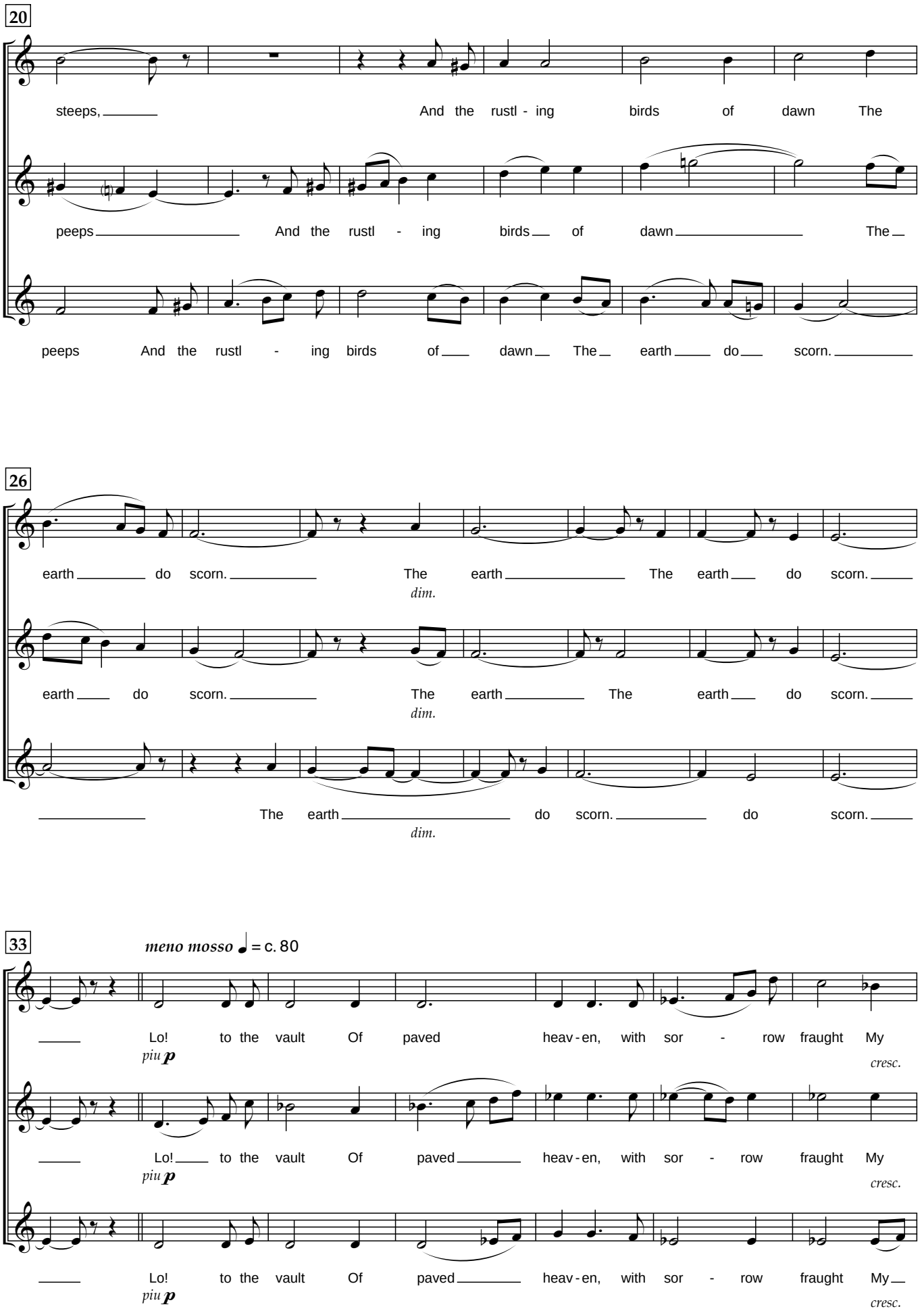
(c. 3'.30")

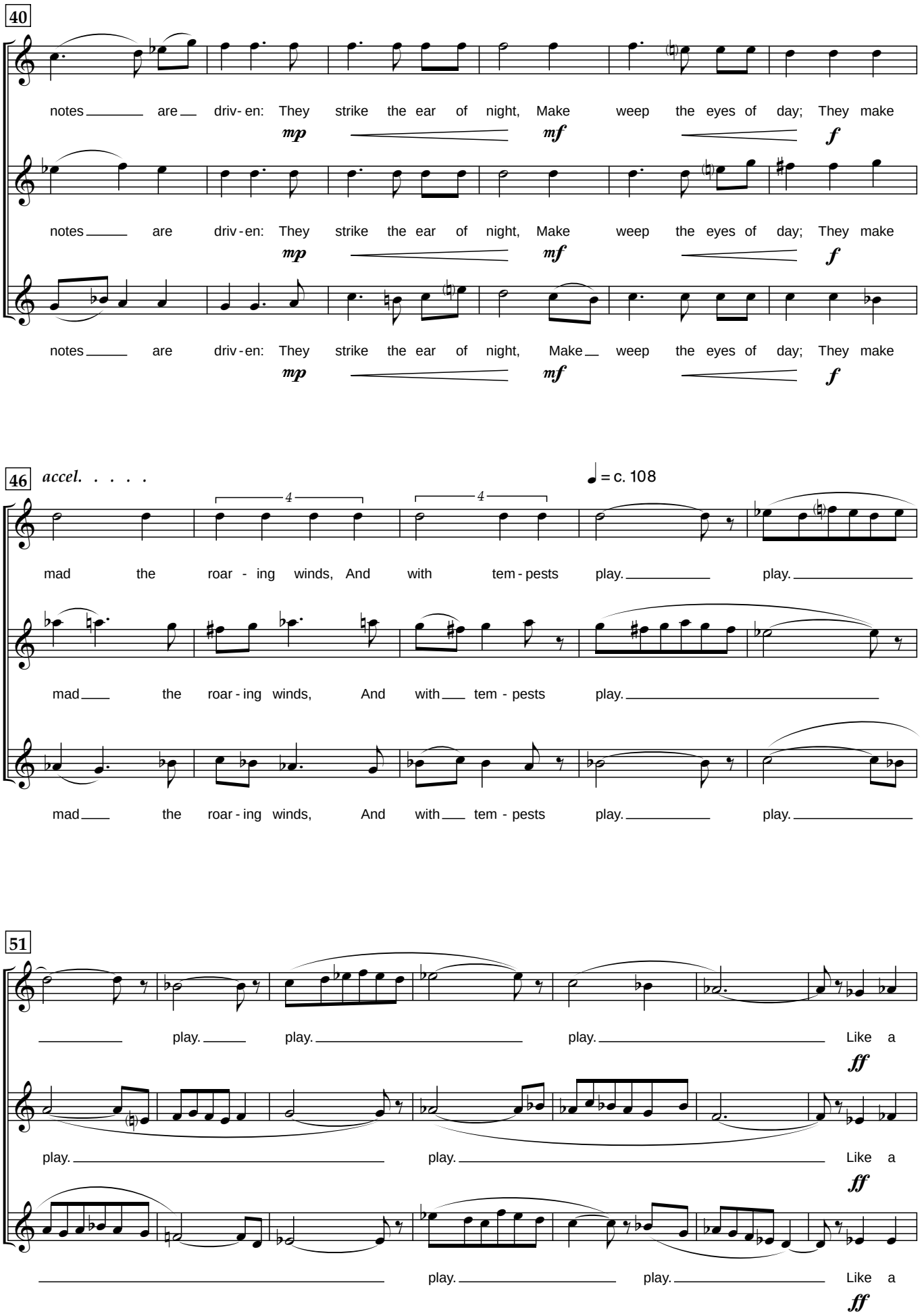
Mad song

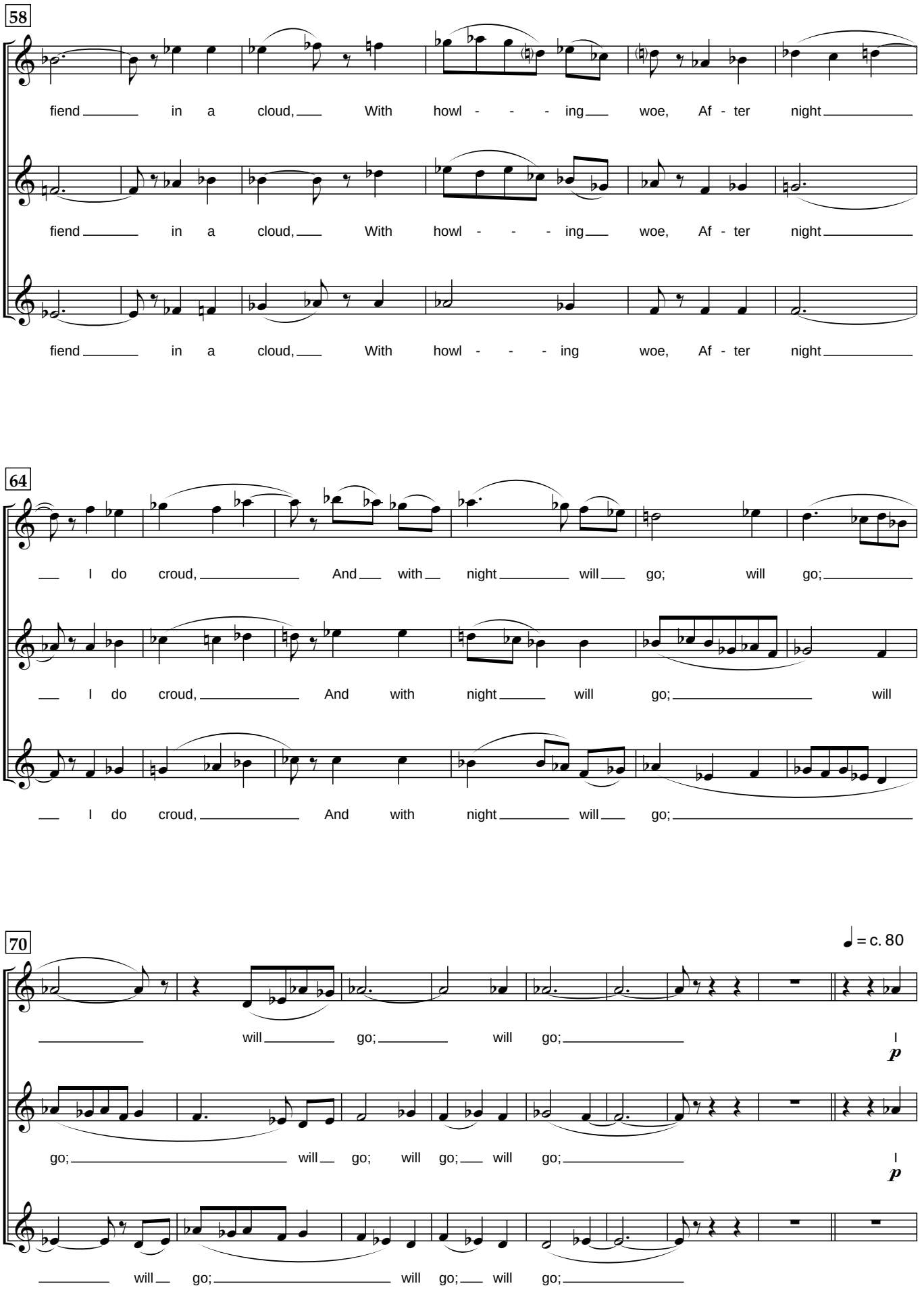

♩ = c. 92
1
The wild winds weep, And the night is a - cold; Come hith - er,
p
2
The wild winds weep, And the night is a - cold;
p
3
The wild winds weep, And the night is a -
p

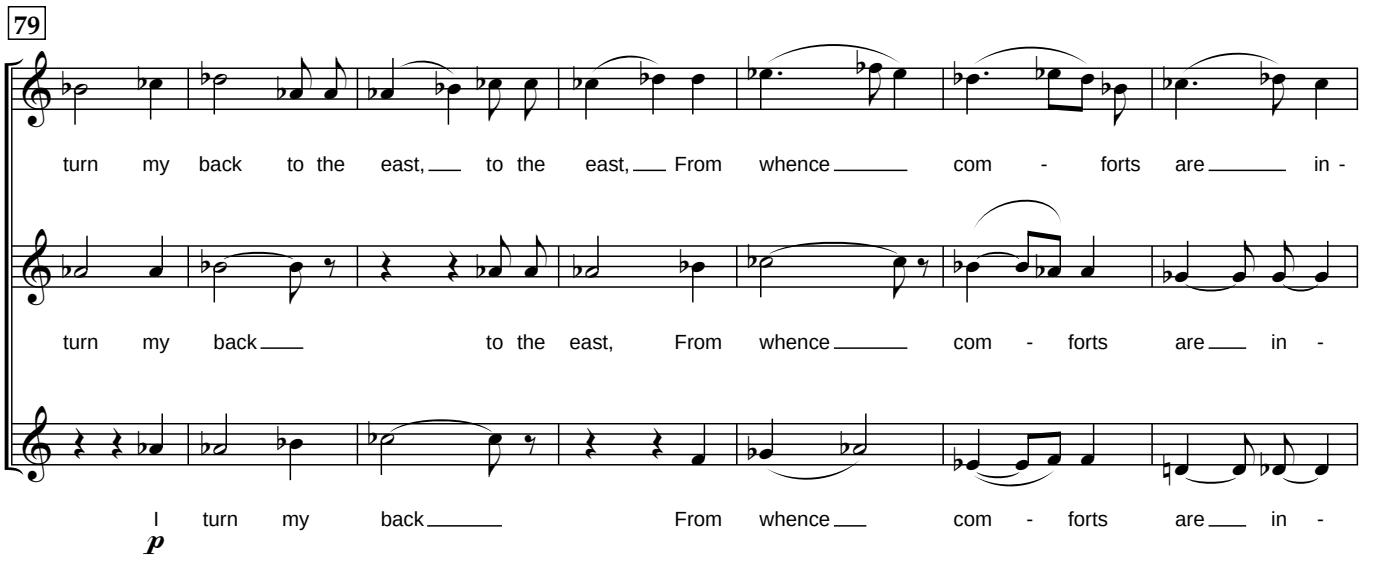

7
hith - - - er, Sleep, And my griefs my griefs un - fold: But
Come hith - - - er, Sleep, And my griefs un - - - fold:
cold; Come hith - er, Sleep, Sleep, Come

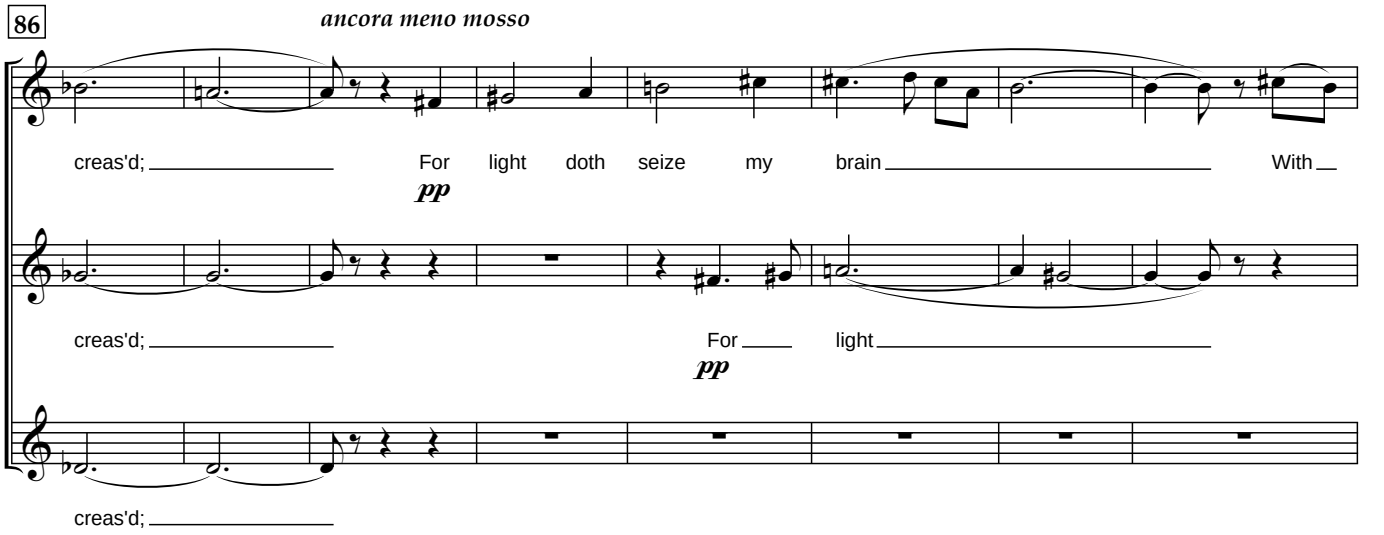

13
lo! But lo! But lo! the morn - ing peeps O - ver the eas - tern
mp
But lo! But lo! the morn-ing peeps the morn - ing
mp
But lo! But lo! the morn - ing
mp

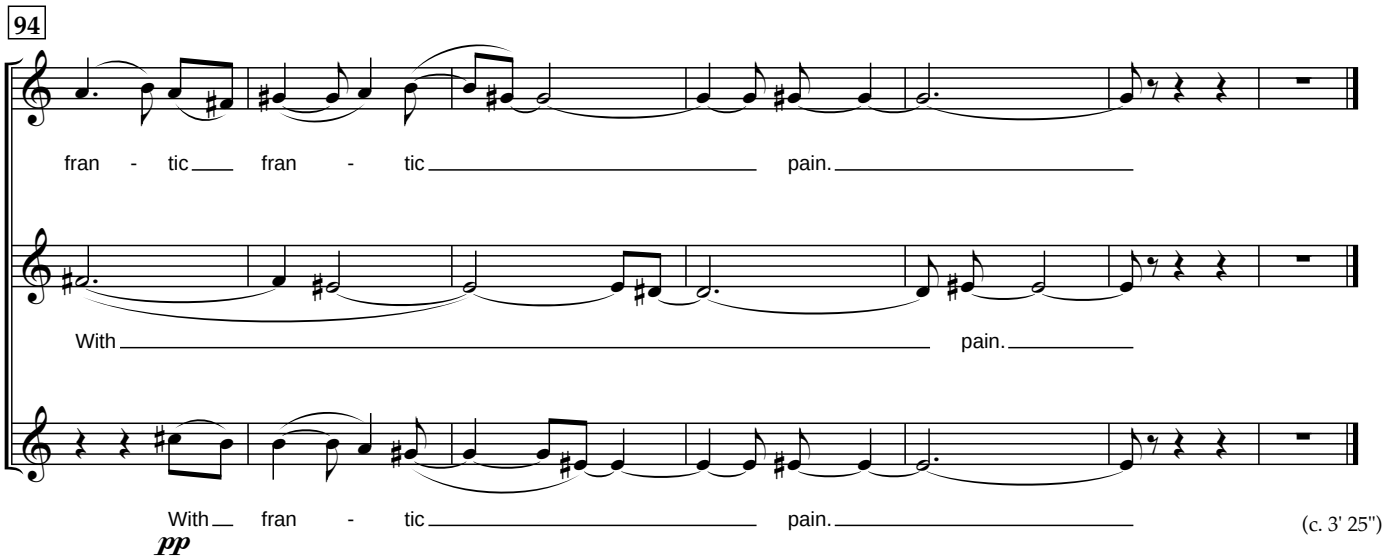

20
steeps, And the rustl - ing birds of dawn The
peeps And the rustl - ing birds of dawn The
peeps And the rustl - ing birds of dawn The earth do scorn.
26
earth do scorn. The earth The earth do scorn.
dim.
earth do scorn. The earth The earth do scorn.
dim.
The earth do scorn. do scorn.
dim.
33
meno mosso ♩ = c. 80
Lo! to the vault Of paved heav - en, with sor - row fraught My
piu p
cresc.
Lo! to the vault Of paved heav - en, with sor - row fraught My
piu p
cresc.
Lo! to the vault Of paved heav - en, with sor - row fraught My
piu p
cresc.


40
notes are driv - en: They strike the ear of night, Make weep the eyes of day; They make
mp
mf
f
notes are driv - en: They strike the ear of night, Make weep the eyes of day; They make
mp
mf
f
notes are driv - en: They strike the ear of night, Make weep the eyes of day; They make
mp
mf
f
46
accel. . . . .
♩ = c. 108
4
4
mad the roar - ing winds, And with tem - pests play. play.
mad the roar - ing winds, And with tem - pests play.
mad the roar - ing winds, And with tem - pests play. play.
51
play. play. play. Like a
ff
play. play. Like a
ff
play. play. Like a
ff


58
fiend in a cloud, With howl - - - ing woe, Af - ter night
fiend in a cloud, With howl - - - ing woe, Af - ter night
fiend in a cloud, With howl - - - ing woe, Af - ter night
64
I do croud, And with night will go; will go;
I do croud, And with night will go; will
I do croud, And with night will go;
70
♩ = c. 80
will go; will go; I
p
go; will go; will go; will go; I
p
will go; will go; will go;

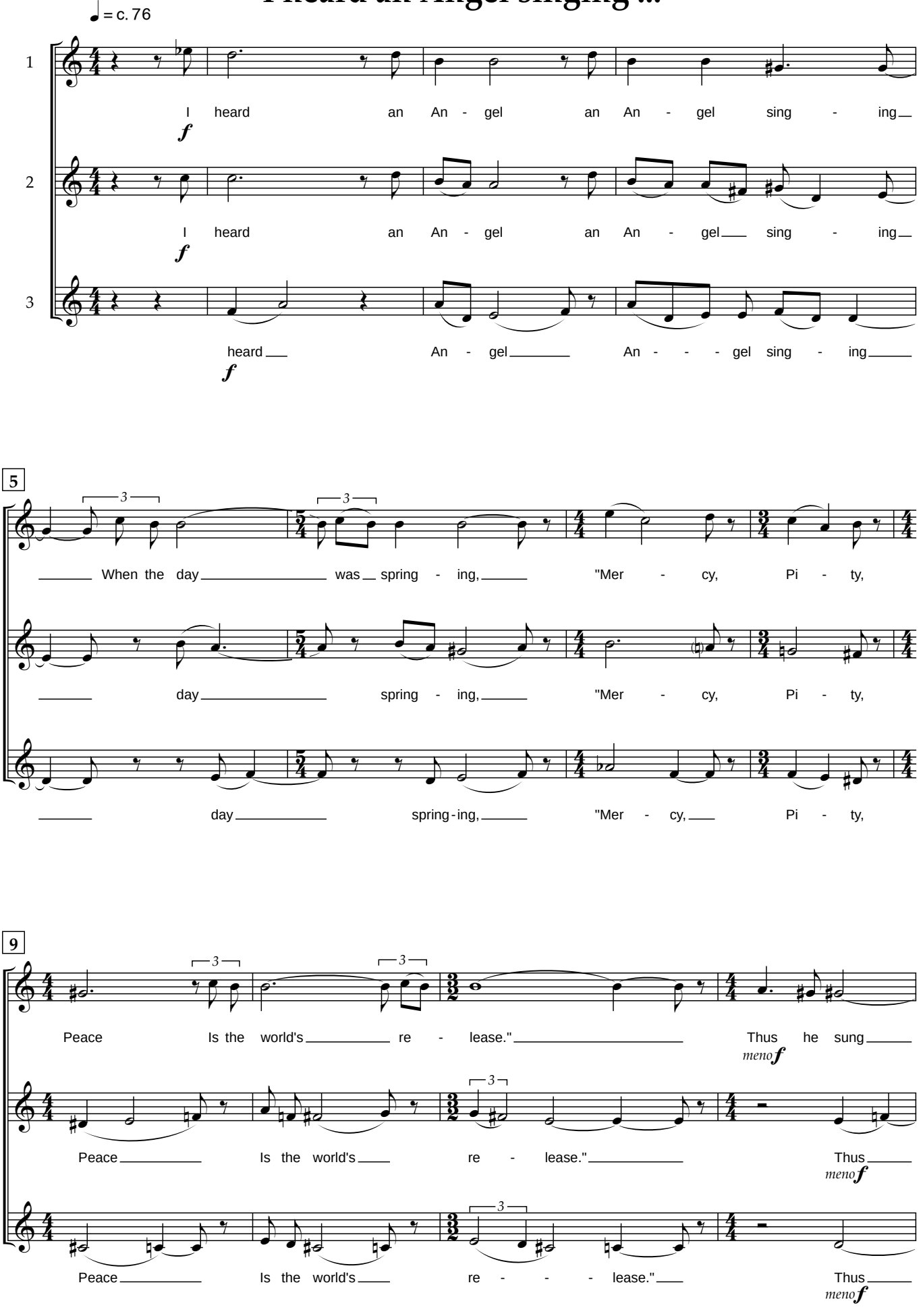

79
turn my back to the east, to the east, From whence com - forts are in -
turn my back to the east, From whence com - forts are in -
I turn my back From whence com - forts are in -
p

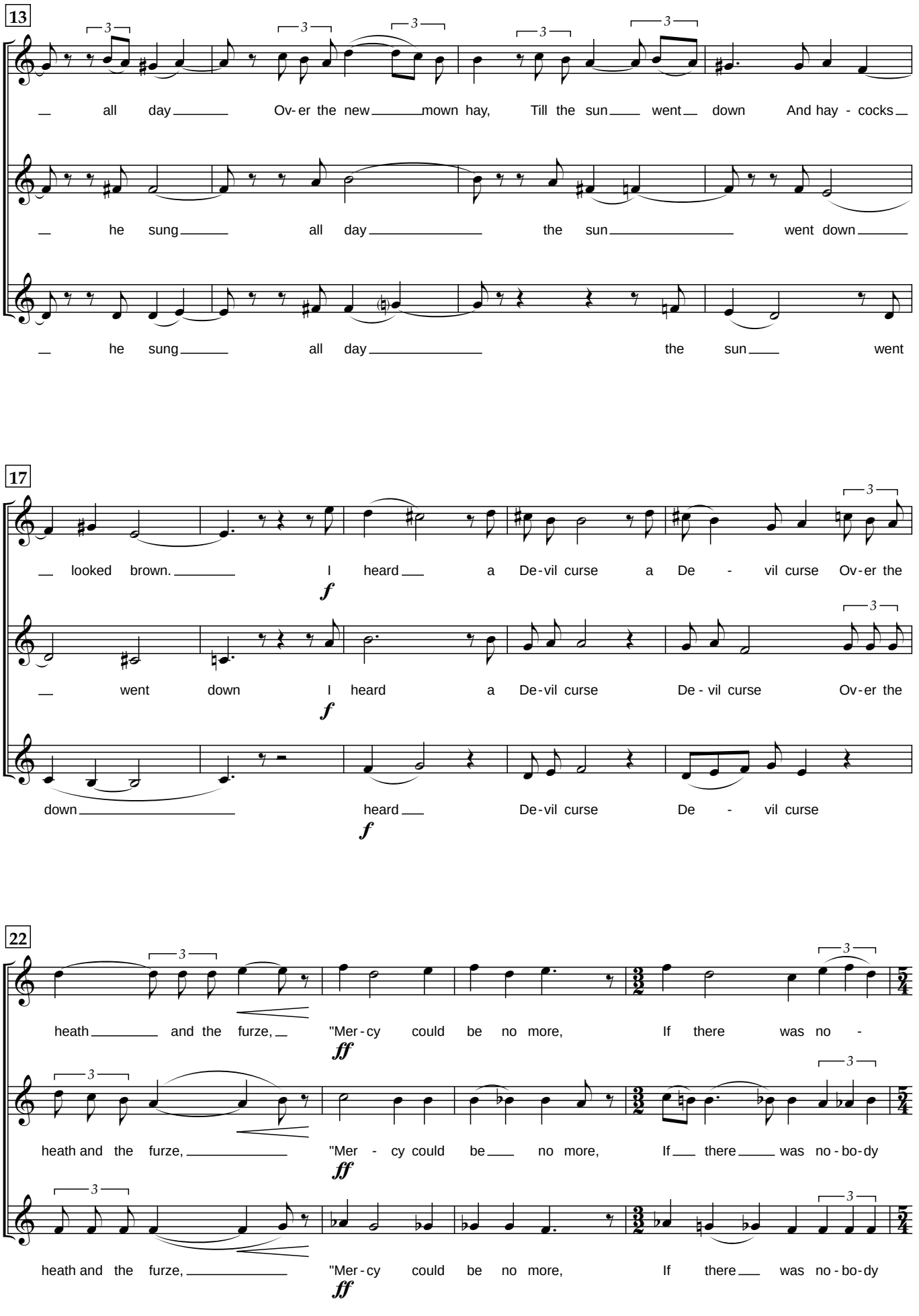

86
ancora meno mosso
creas'd; For light doth seize my brain With
pp
creas'd; For light
pp
creas'd;

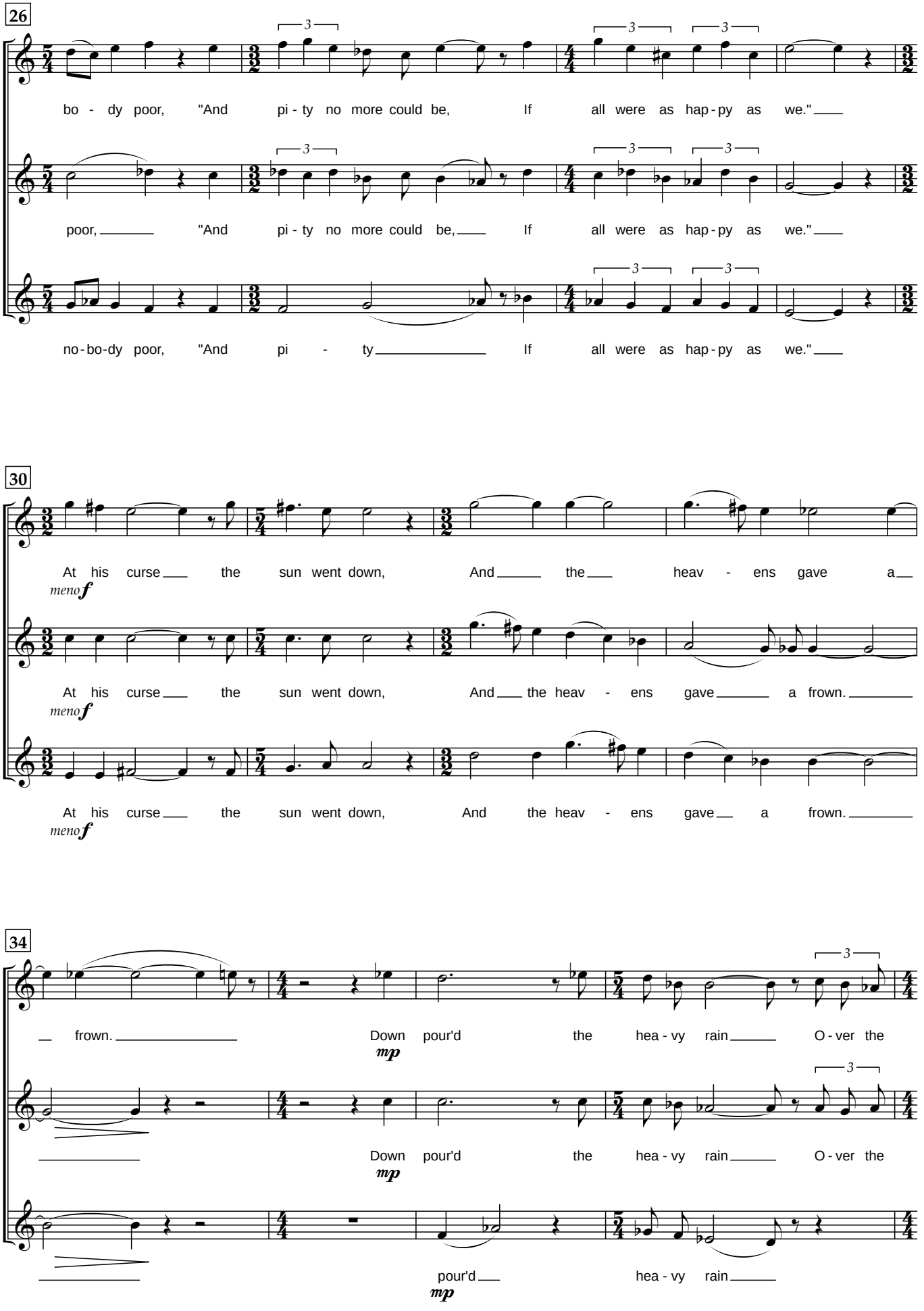

94
fran - tic fran - tic pain.
With pain.
With fran - tic pain.
pp

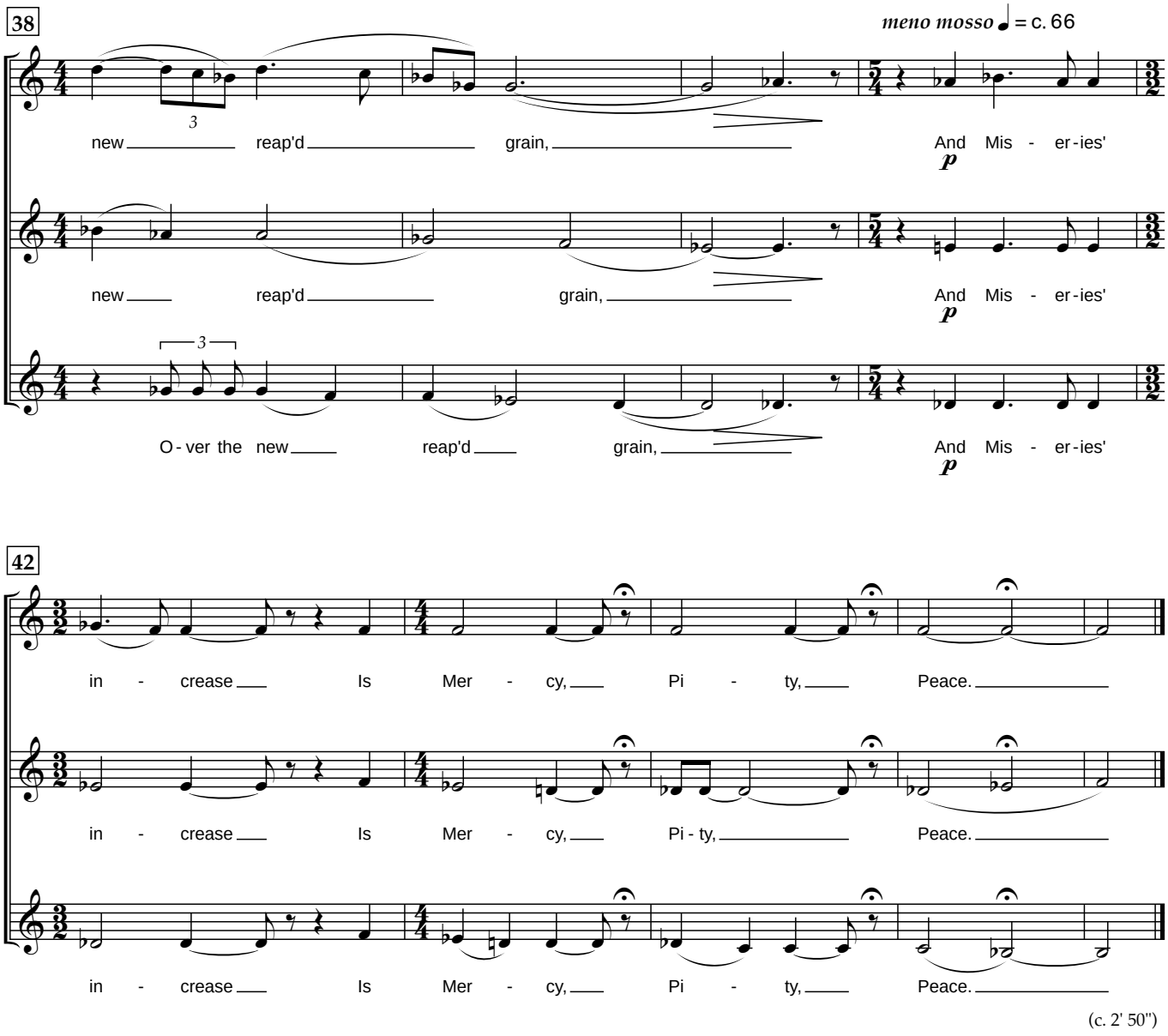
(c. 3' 25")

I heard an Angel singing ...

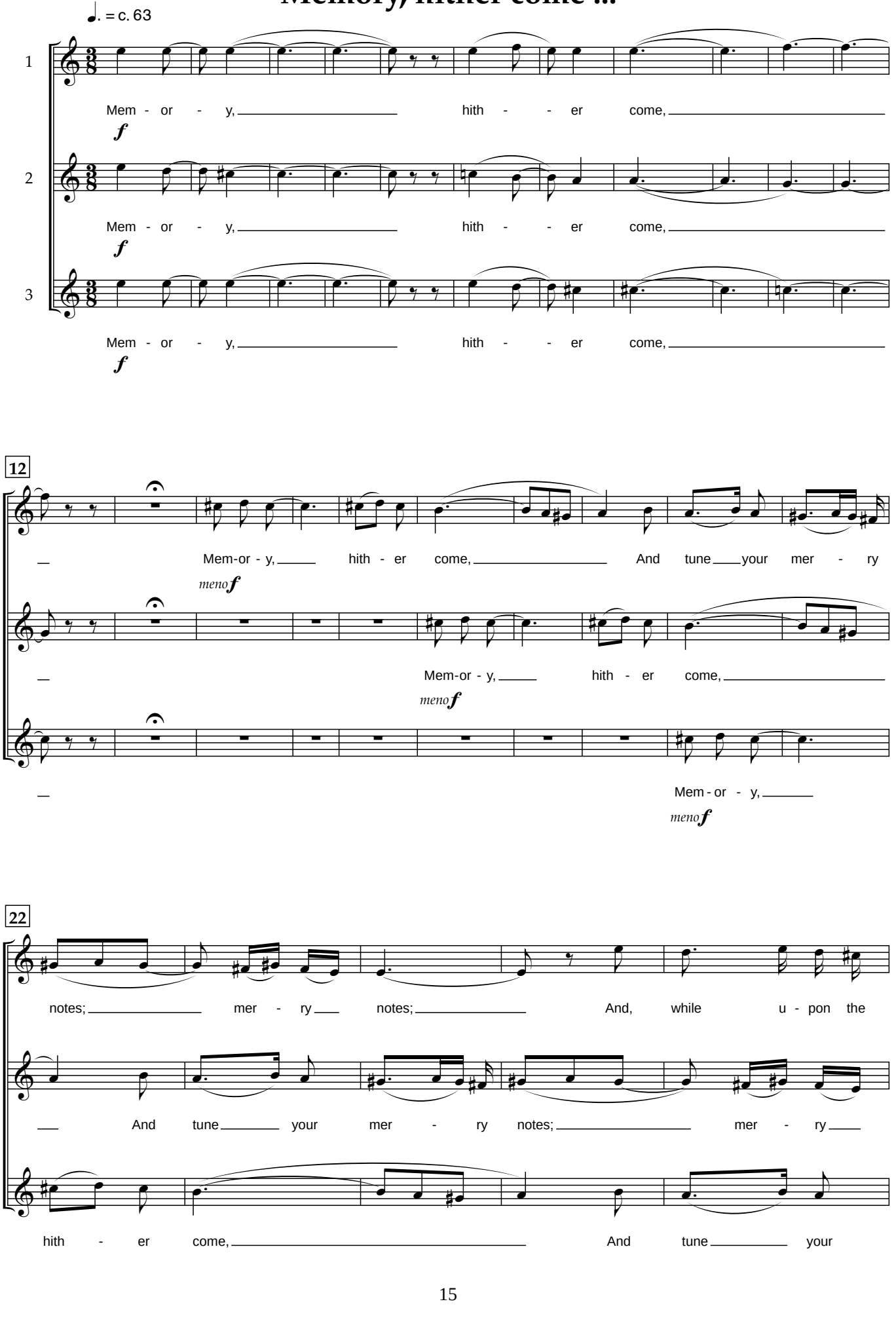


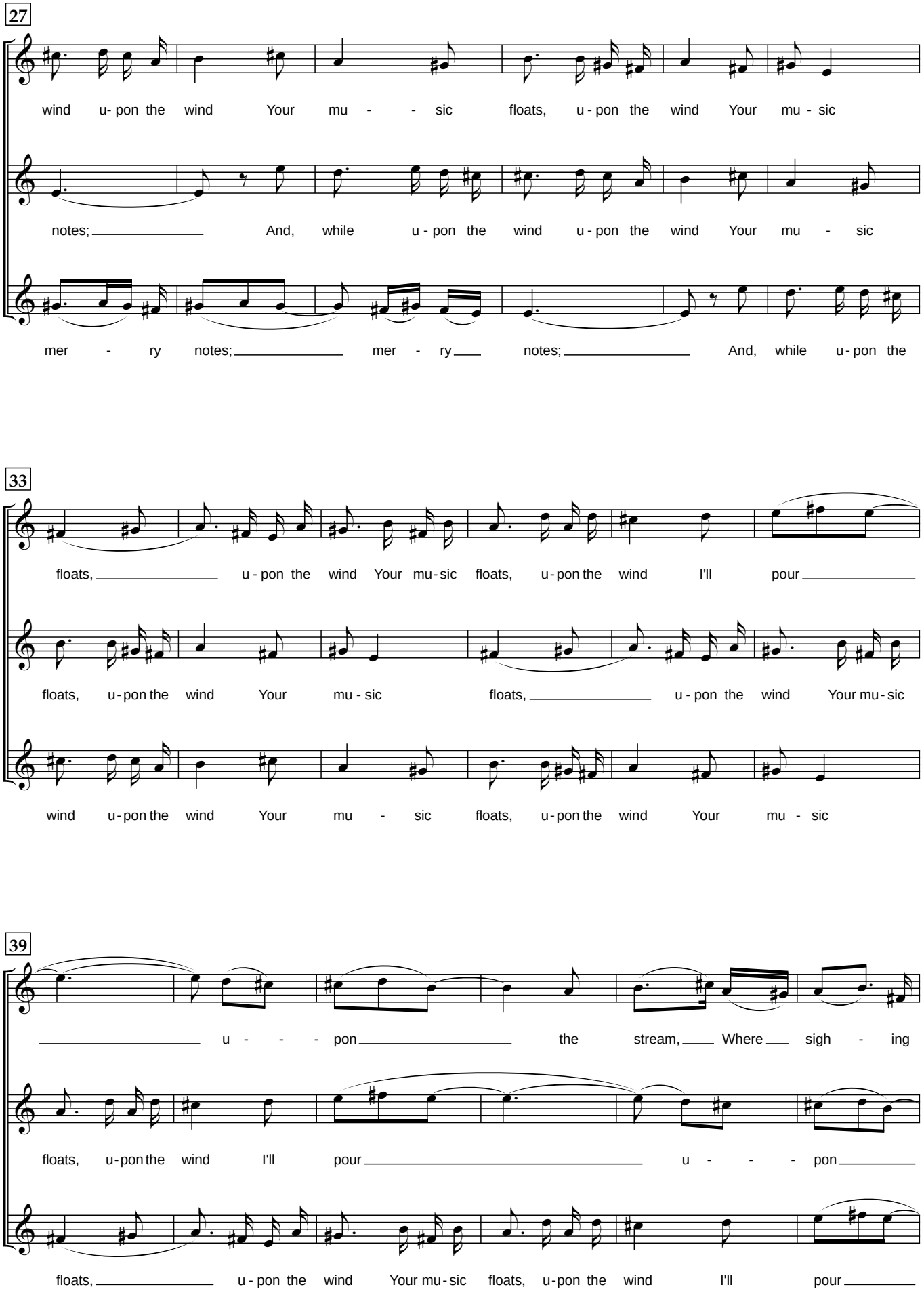

13
all day Ov-er the new mown hay, Till the sun went down And hay - cocks
he sung all day the sun went down
he sung all day the sun went
17
looked brown. I heard a De-vil curse a De - vil curse Ov-er the
f
went down I heard a De-vil curse De - vil curse Ov-er the
f
down heard De-vil curse De - vil curse
f
22
heath and the furze, "Mer-cy could be no more, If there was no -
ff
heath and the furze, "Mer - cy could be no more, If there was no-bo-dy
ff
heath and the furze, "Mer-cy could be no more, If there was no-bo-dy
ff

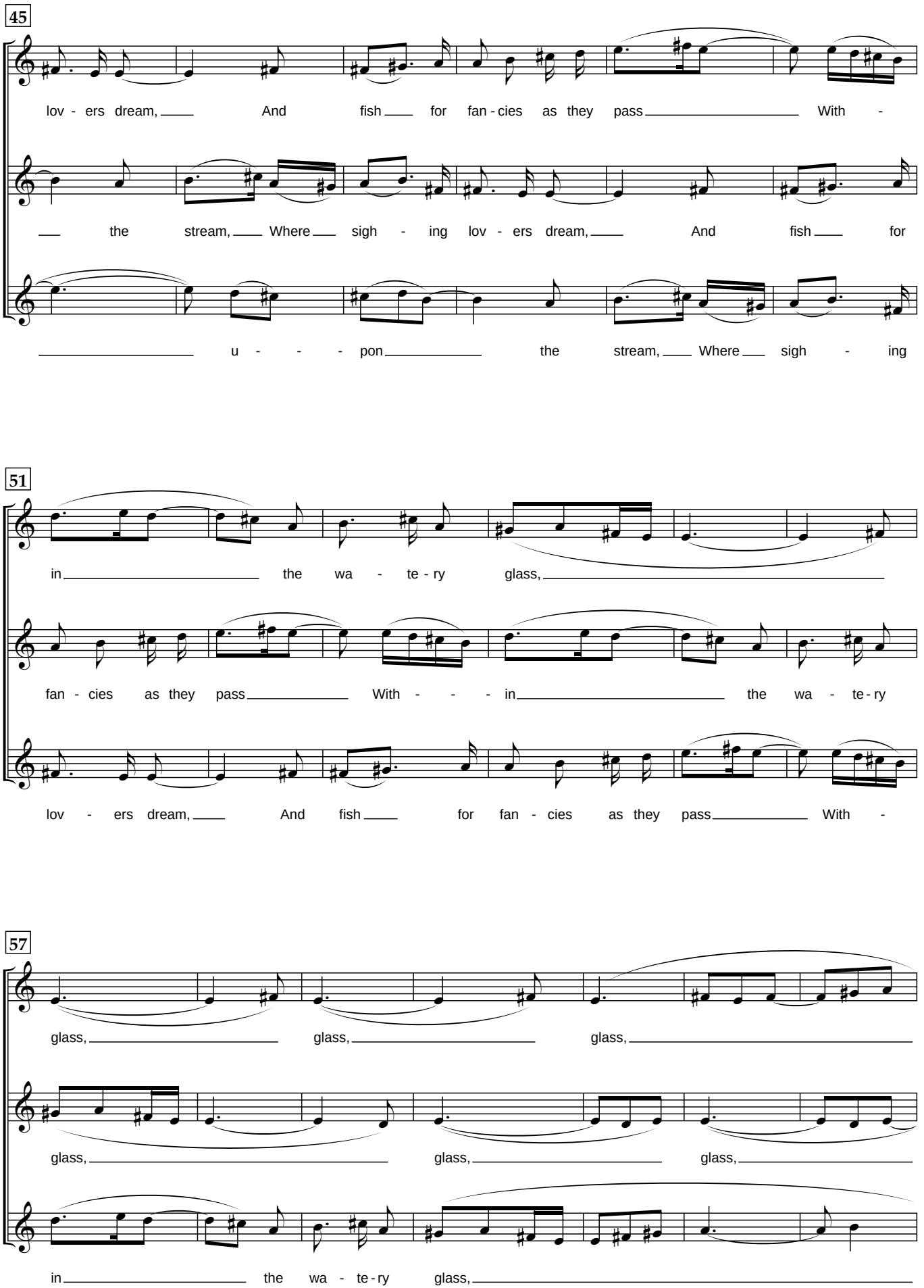

26
bo - dy poor, "And pi - ty no more could be, If all were as hap - py as we."
poor, "And pi - ty no more could be, If all were as hap - py as we."
no - bo - dy poor, "And pi - ty If all were as hap - py as we."
30
At his curse the sun went down, And the heav - ens gave a
meno f
At his curse the sun went down, And the heav - ens gave a frown.
meno f
At his curse the sun went down, And the heav - ens gave a frown.
meno f
34
frown. Down pour'd the hea - vy rain O - ver the
mp
Down pour'd the hea - vy rain O - ver the
mp
pour'd hea - vy rain
mp

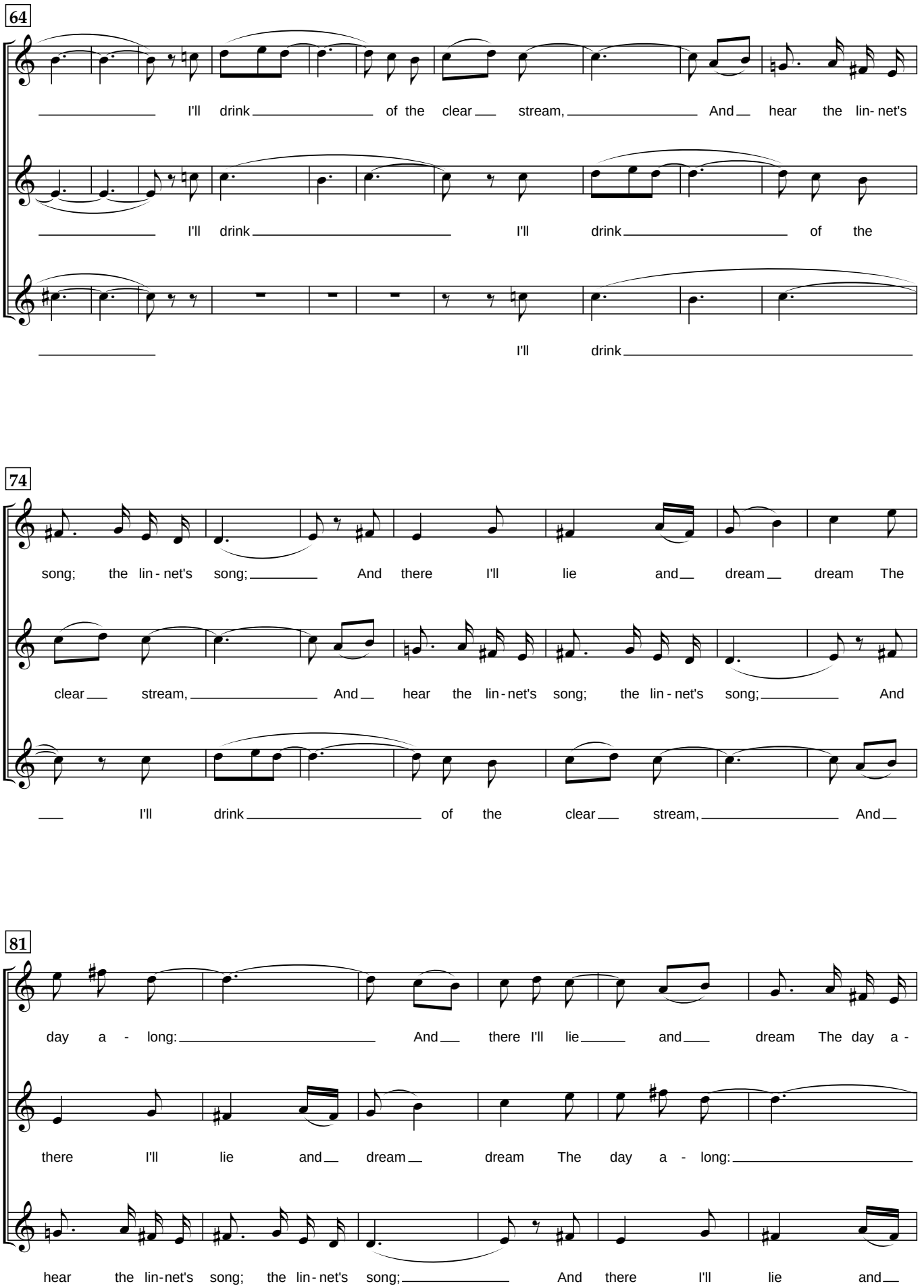

38
meno mosso ♩ = c. 66
new reap'd grain, And Mis - er-ies'
p
new reap'd grain, And Mis - er-ies'
p
O - ver the new reap'd grain, And Mis - er-ies'
p
42
in - crease Is Mer - cy, Pi - ty, Peace.
in - crease Is Mer - cy, Pi - ty, Peace.
in - crease Is Mer - cy, Pi - ty, Peace.
(c. 2' 50")

Memory, hither come ...

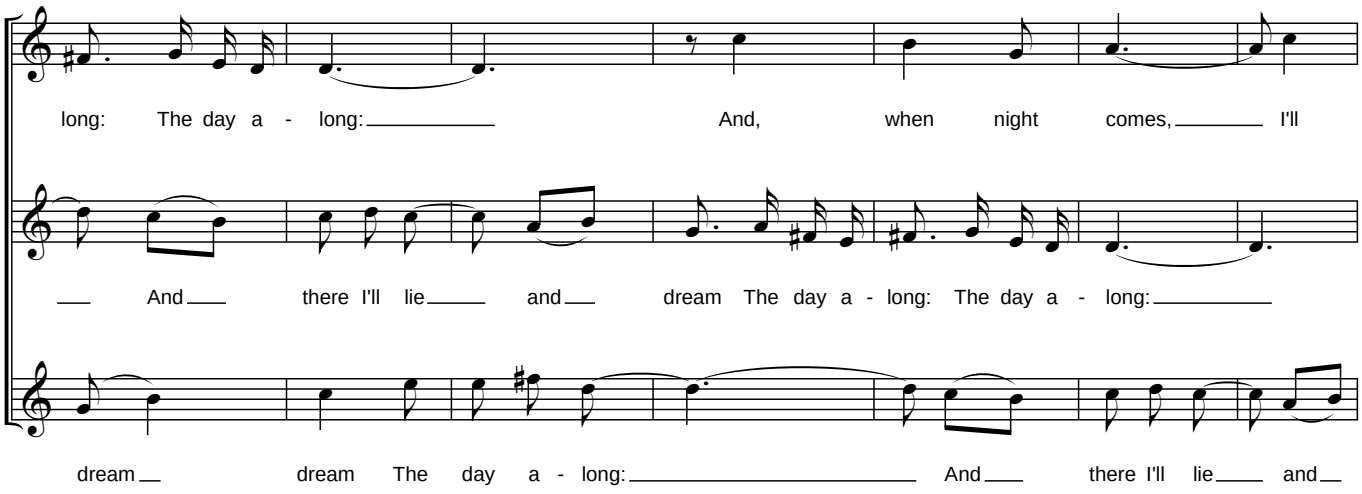



27
wind u- pon the wind Your mu - - sic floats, u - pon the wind Your mu - sic
notes; And, while u - pon the wind u - pon the wind Your mu - sic
mer - ry notes; mer - ry notes; And, while u - pon the
33
floats, u - pon the wind Your mu - sic floats, u - pon the wind I'll pour
floats, u - pon the wind Your mu - sic floats, u - pon the wind Your mu - sic
wind u - pon the wind Your mu - sic floats, u - pon the wind Your mu - sic
39
u - - - pon the stream, Where sigh - ing
floats, u - pon the wind I'll pour u - - - pon
floats, u - pon the wind Your mu - sic floats, u - pon the wind I'll pour

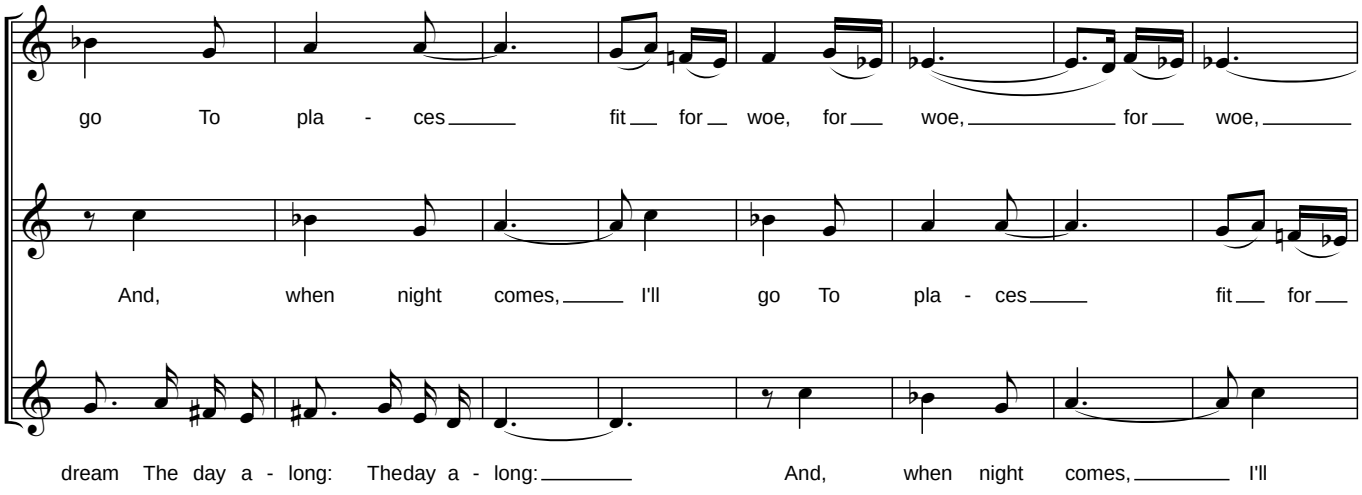

45
lov - ers dream, And fish for fan - cies as they pass With -
the stream, Where sigh - ing lov - ers dream, And fish for
u - - - pon the stream, Where sigh - ing
51
in the wa - te - ry glass,
fan - cies as they pass With - - - in the wa - te - ry
lov - ers dream, And fish for fan - cies as they pass With -
57
glass, glass, glass,
glass, glass, glass,
in the wa - te - ry glass,


64
I'll drink of the clear stream, And hear the lin- net's
I'll drink I'll drink of the
I'll drink
74
song; the lin - net's song; And there I'll lie and dream dream The
clear stream, And hear the lin - net's song; the lin - net's song; And
I'll drink of the clear stream, And
81
day a - long: And there I'll lie and dream The day a -
there I'll lie and dream dream The day a - long:
hear the lin-net's song; the lin - net's song; And there I'll lie and

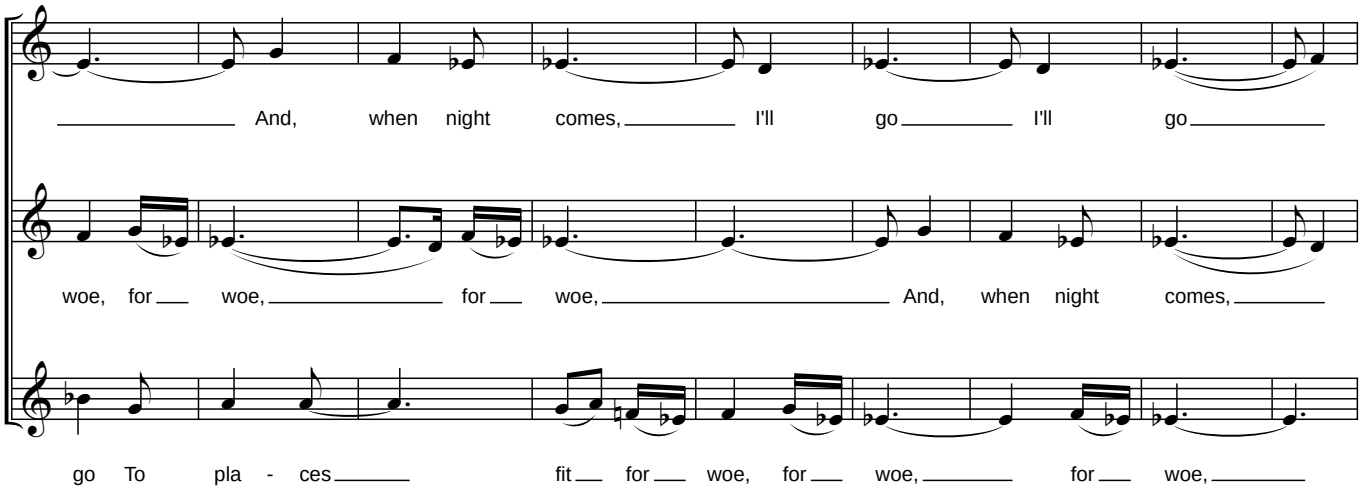
87

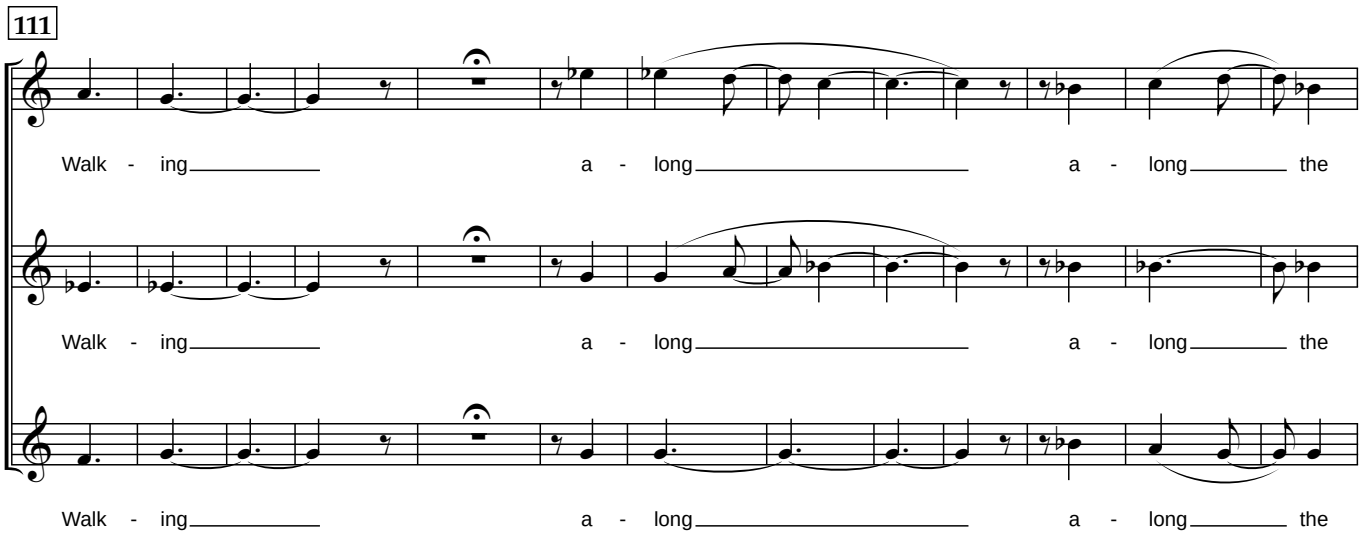

long: The day a - long: And, when night comes, I'll
And there I'll lie and dream The day a - long: The day a - long:
dream dream The day a - long: And there I'll lie and

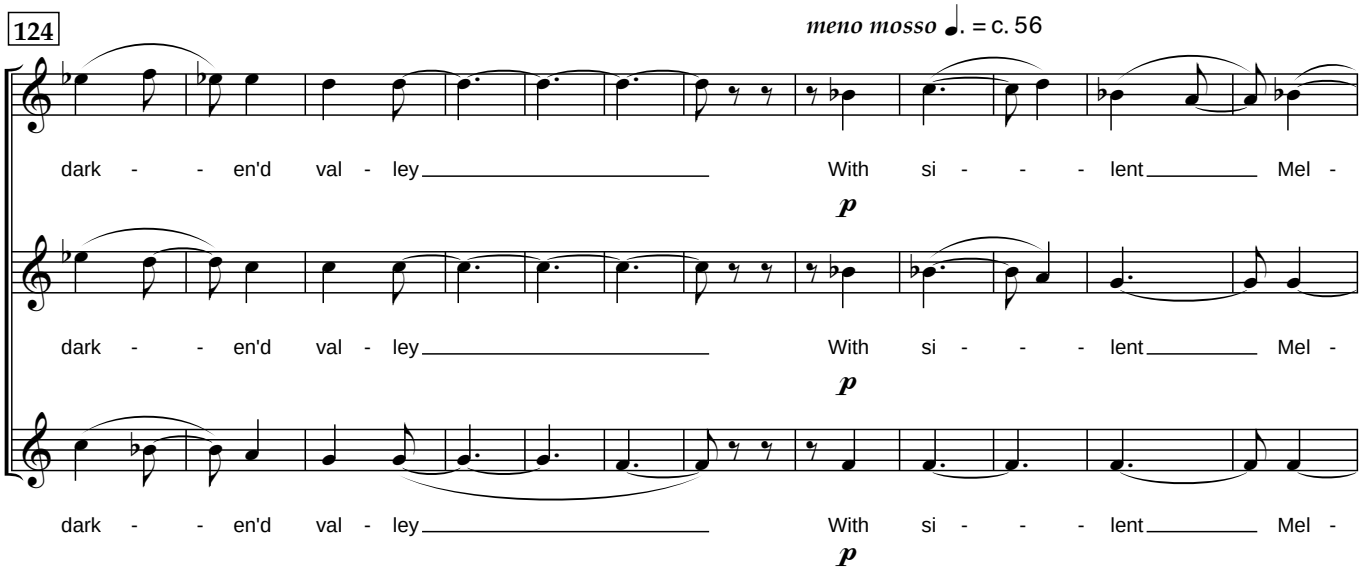
94

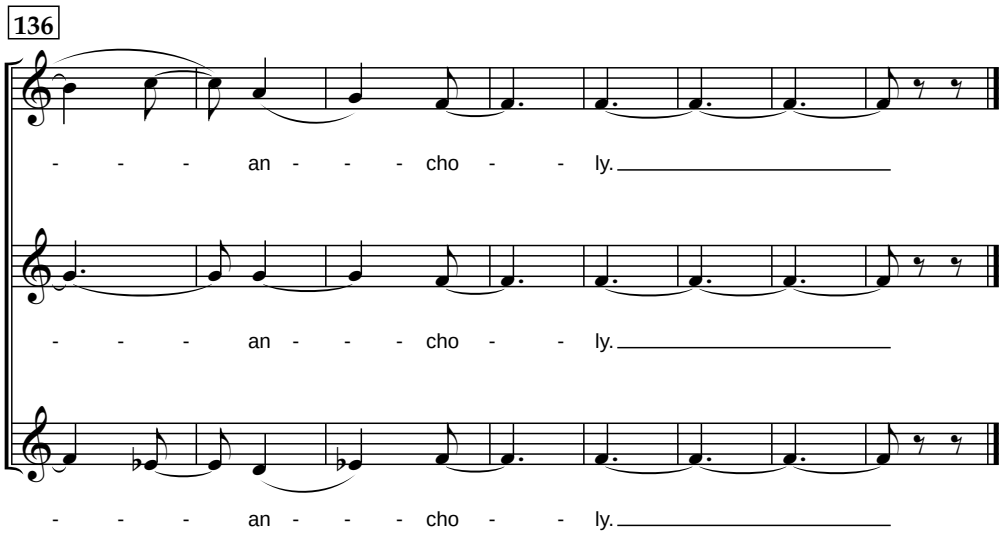

go To pla - ces fit for woe, for woe, for woe,
And, when night comes, I'll go To pla - ces fit for
dream The day a - long: Theday a - long: And, when night comes, I'll

102


And, when night comes, I'll go I'll go
woe, for woe, for woe, And, when night comes,
go To pla - ces fit for woe, for woe, for woe,

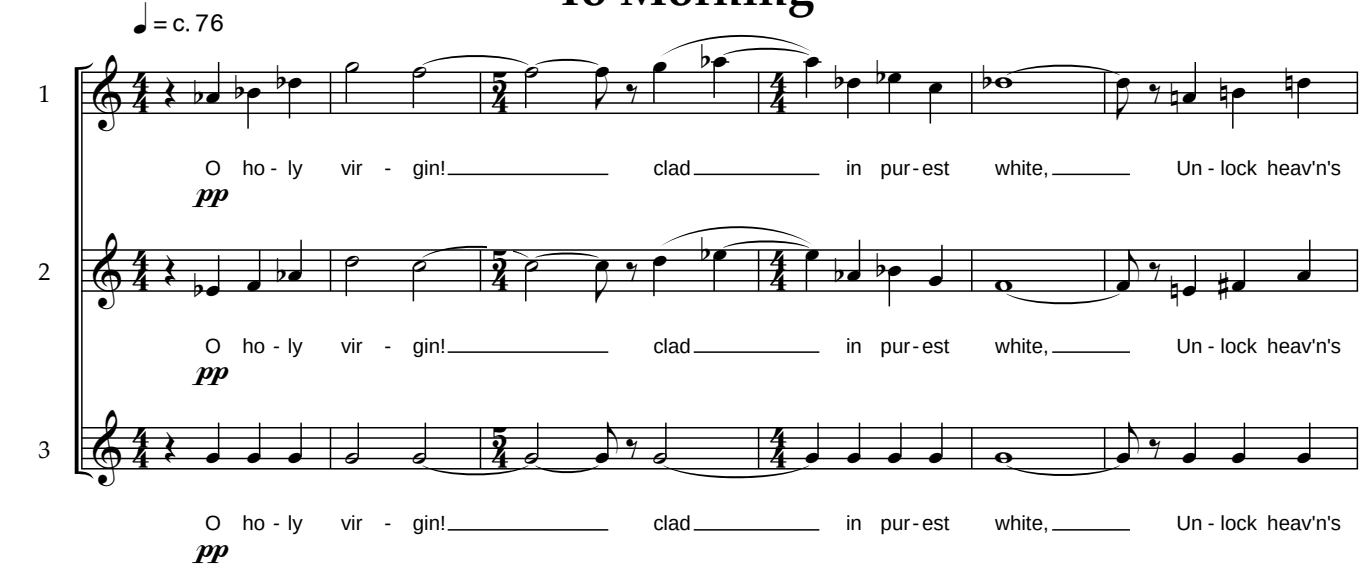

111
Walk - ing a - long a - long the
Walk - ing a - long a - long the
Walk - ing a - long a - long the

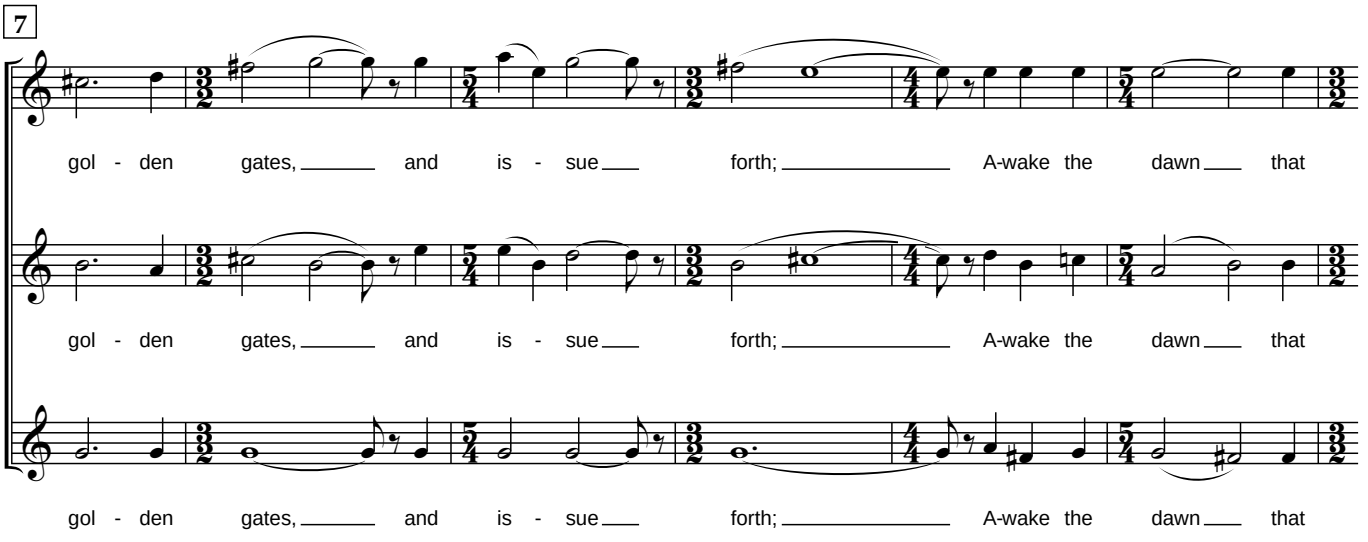

124
meno mosso ♩. = c. 56
dark - - en'd val - ley With si - - - lent Mel -
p
dark - - en'd val - ley With si - - - lent Mel -
p
dark - - en'd val - ley With si - - - lent Mel -
p

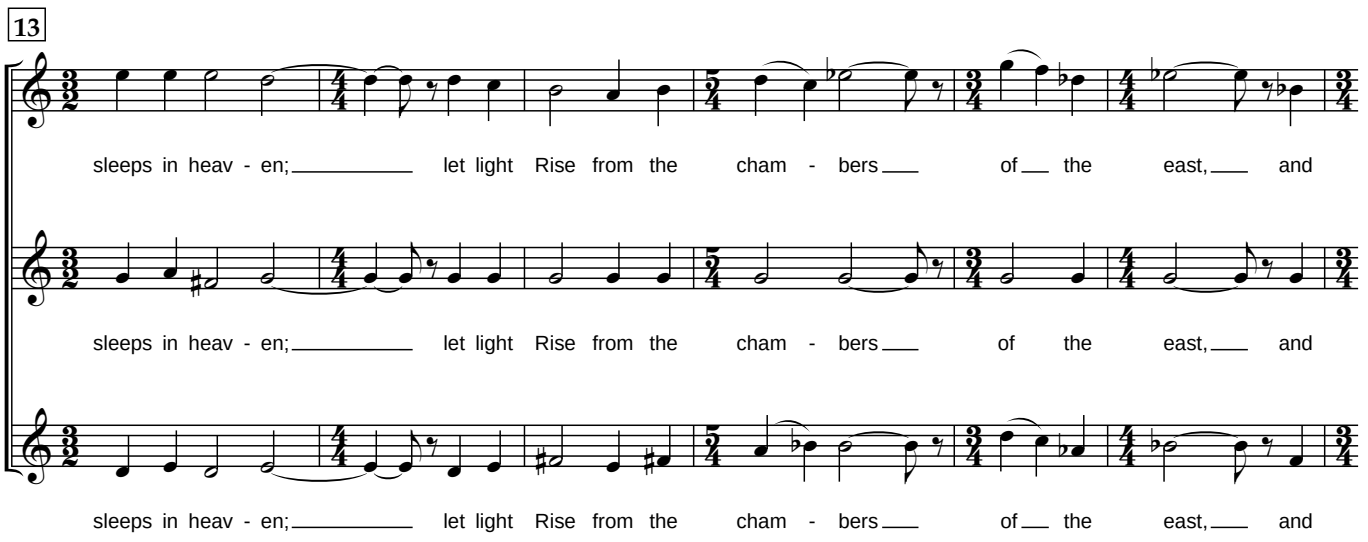

136
- - - an - - - cho - - ly.
- - - an - - - cho - - ly.
- - - an - - - cho - - ly.

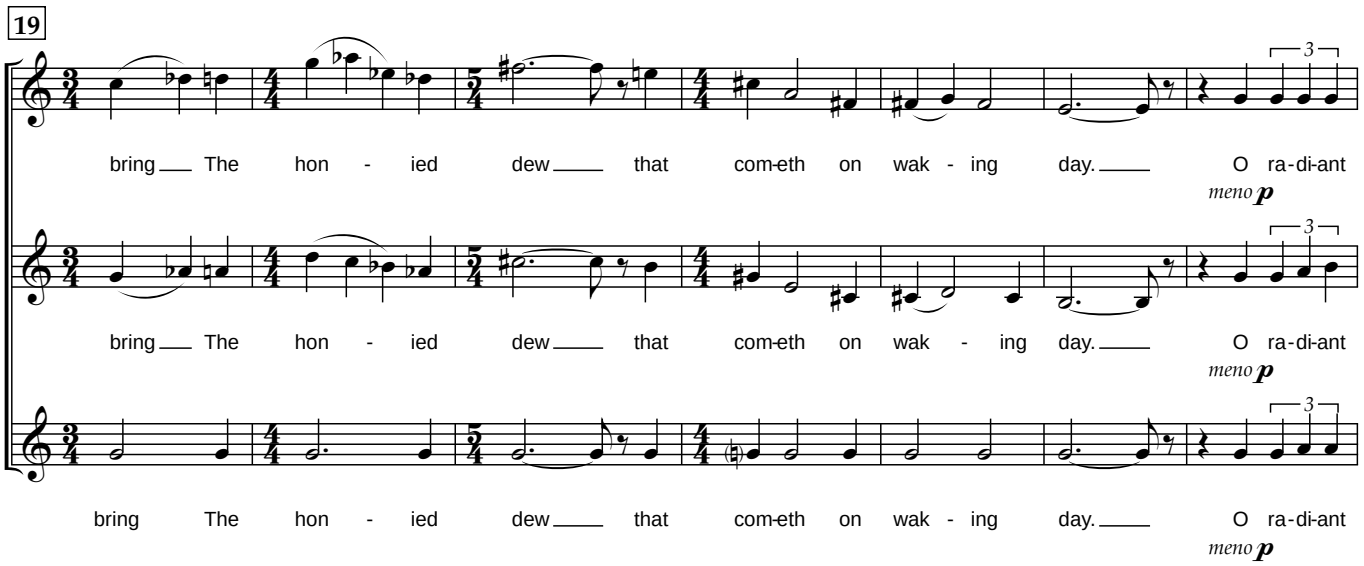
(c. 2' 20")

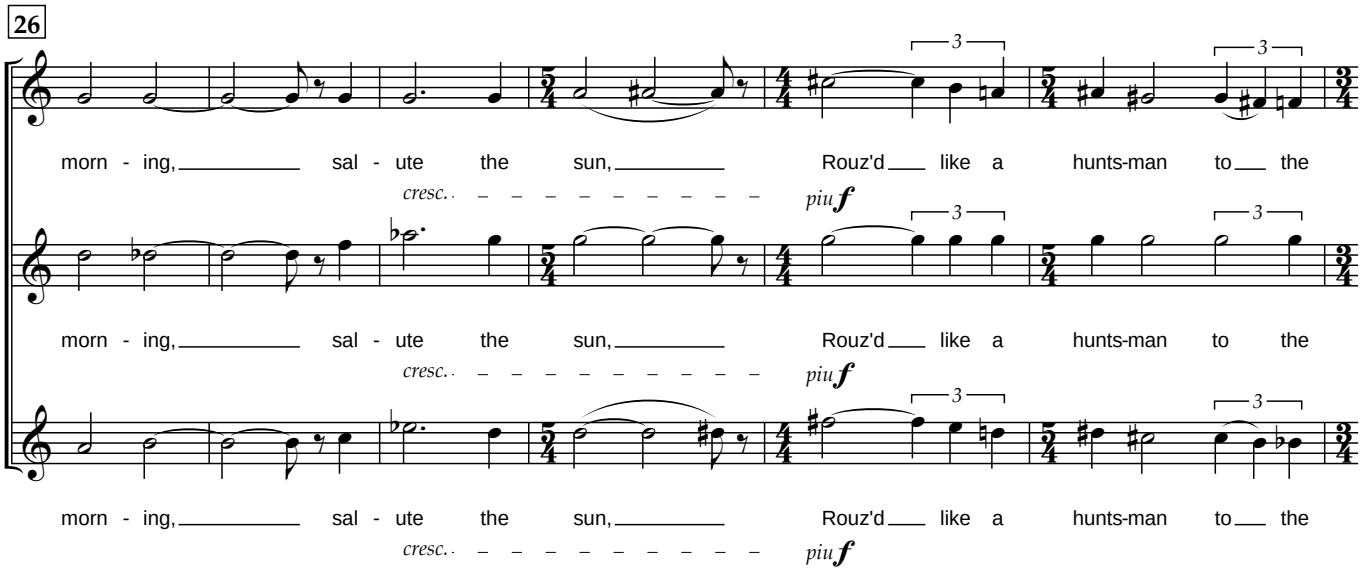
To Morning

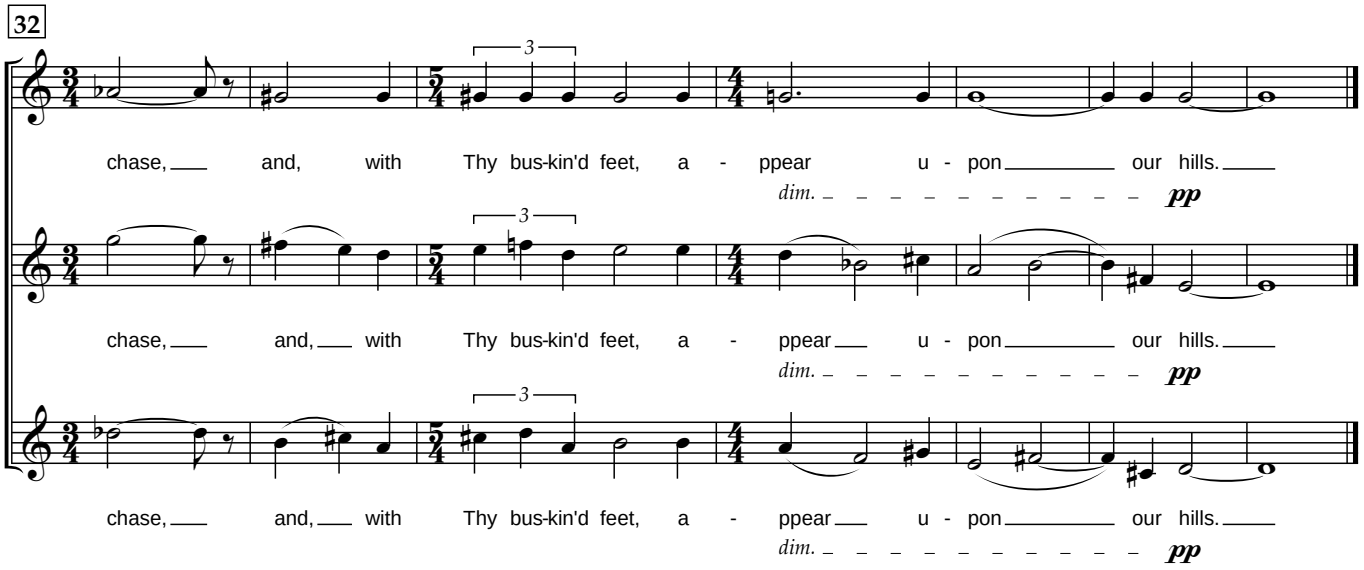

♩ = c. 76
1
2
3
O ho - ly vir - gin! clad in pur - est white, Un - lock heav'n's
pp
O ho - ly vir - gin! clad in pur - est white, Un - lock heav'n's
pp
O ho - ly vir - gin! clad in pur - est white, Un - lock heav'n's
pp


7
gol - den gates, and is - sue forth; A-wake the dawn that
gol - den gates, and is - sue forth; A-wake the dawn that
gol - den gates, and is - sue forth; A-wake the dawn that


13
sleeps in heav - en; let light Rise from the cham - bers of the east, and
sleeps in heav - en; let light Rise from the cham - bers of the east, and
sleeps in heav - en; let light Rise from the cham - bers of the east, and

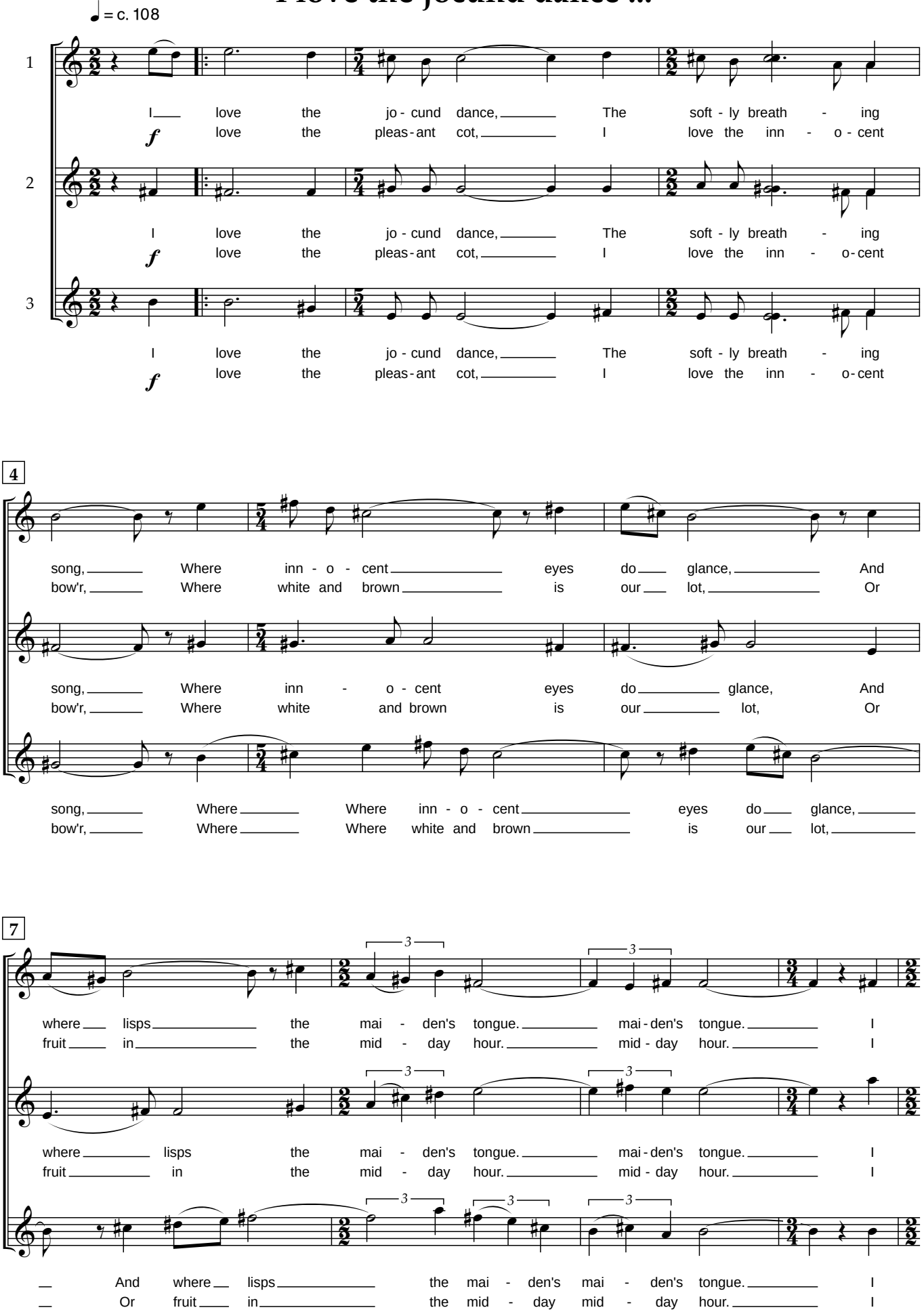

19
bring The hon - ied dew that com-eth on wak - ing day. O ra-di-ant
meno p
bring The hon - ied dew that com-eth on wak - ing day. O ra-di-ant
meno p
bring The hon - ied dew that com-eth on wak - ing day. O ra-di-ant
meno p

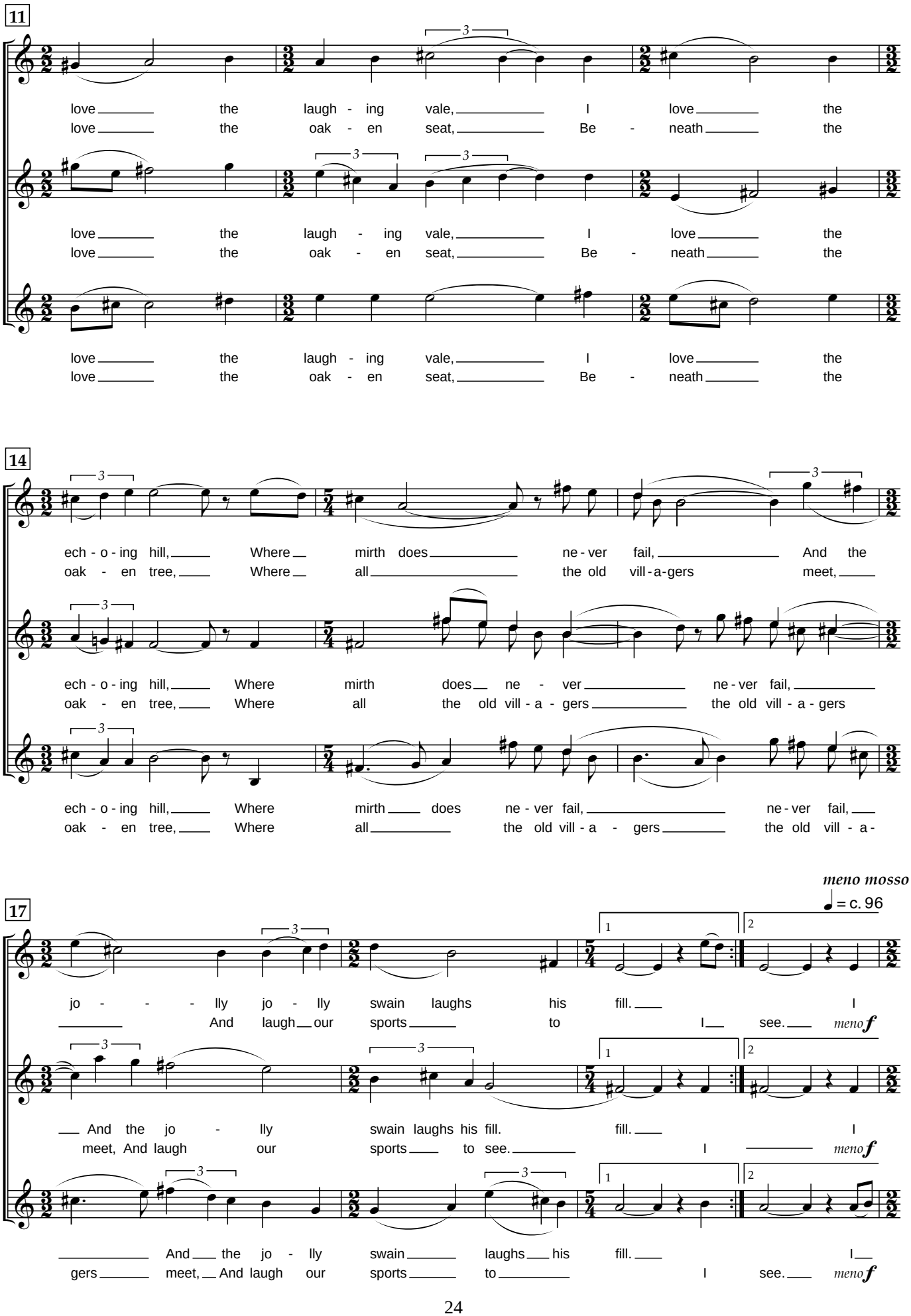

26
morn - ing, sal - ute the sun, Rouz'd like a hunts-man to the
cresc. piu f
morn - ing, sal - ute the sun, Rouz'd like a hunts-man to the
cresc. piu f
morn - ing, sal - ute the sun, Rouz'd like a hunts-man to the
cresc. piu f

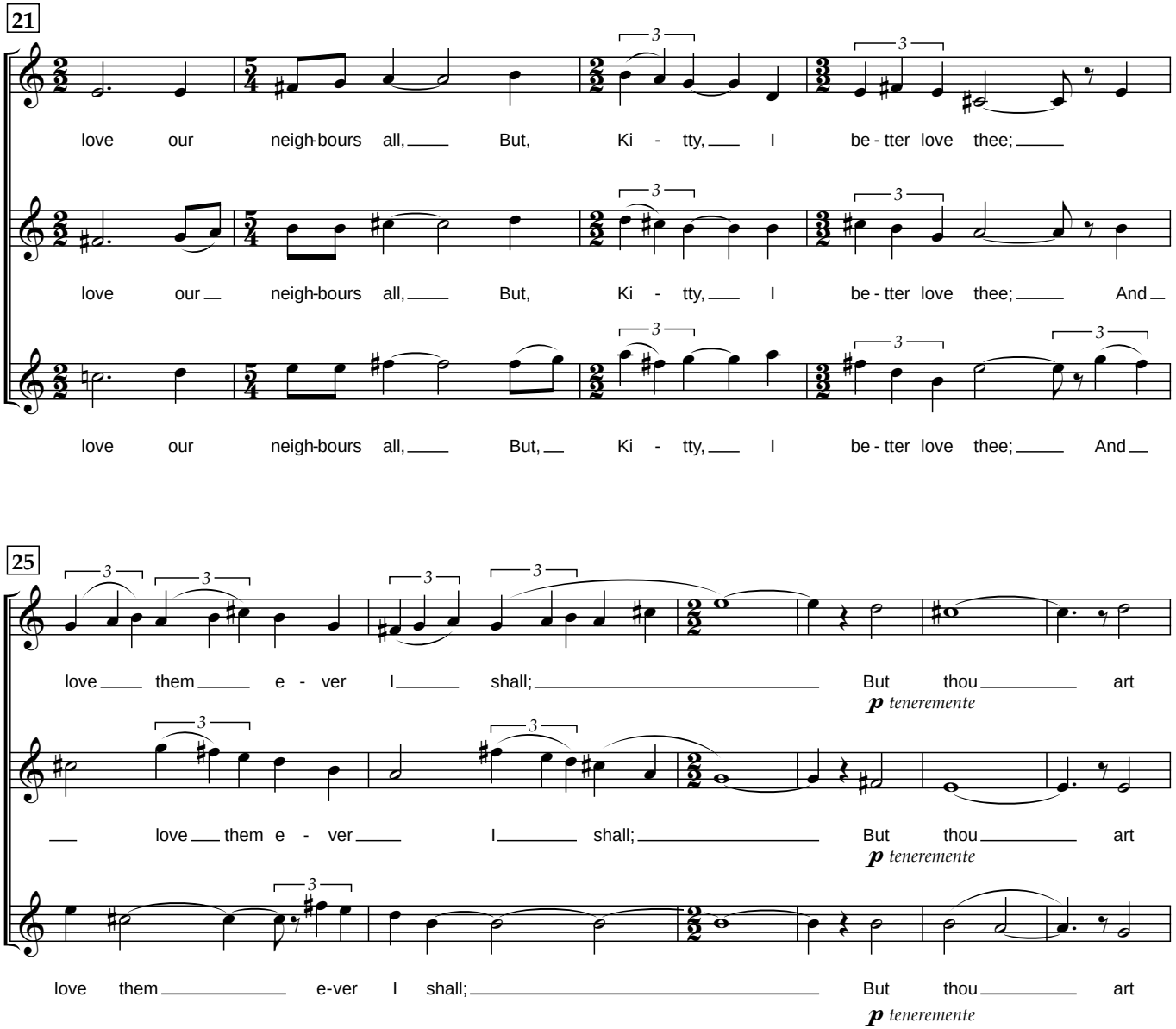

32
chase, and, with Thy bus-kin'd feet, a - ppear u - pon our hills.
dim. pp
chase, and, with Thy bus-kin'd feet, a - ppear u - pon our hills.
dim. pp
chase, and, with Thy bus-kin'd feet, a - ppear u - pon our hills.
dim. pp

(c. 2' 10")

I love the jocund dance ...




11
love the laugh - ing vale, I love the
love the oak - en seat, Be - neath the
love the laugh - ing vale, I love the
love the oak - en seat, Be - neath the
love the laugh - ing vale, I love the
love the oak - en seat, Be - neath the
14
ech - o - ing hill, Where mirth does ne - ver fail, And the
oak - en tree, Where all the old vill - a - gers meet,
ech - o - ing hill, Where mirth does ne - ver ne - ver fail,
oak - en tree, Where all the old vill - a - gers the old vill - a - gers
ech - o - ing hill, Where mirth does ne - ver fail, ne - ver fail,
oak - en tree, Where all the old vill - a - gers the old vill - a -
meno mosso
♩ = c. 96
17
jo - - - lly jo - lly swain laughs his fill. I
And laugh our sports to I see. meno f
And the jo - lly swain laughs his fill. fill. I
meet, And laugh our sports to see. I meno f
And the jo - lly swain laughs his fill. I
gers meet, And laugh our sports to I see. meno f


21
love our neigh-bours all, But, Ki - tty, I be - tter love thee;
love our neigh-bours all, But, Ki - tty, I be - tter love thee; And
love our neigh-bours all, But, Ki - tty, I be - tter love thee; And
25
love them e - ver I shall; But thou art
p teneremente
love them e - ver I shall; But thou art
p teneremente
love them e-ver I shall; But thou art
p teneremente
31
all to me.
all to me.
all to me.

(c. 2' 25")

University of Adelaide

Elder Conservatorium of Music

PORTFOLIO OF COMPOSITIONS AND EXEGESIS; EXPLORING FORM, TONALITY AND THEMATIC DEVELOPMENT – A PERSONAL PERSPECTIVE

VOLUME II

EXEGESIS

submitted in fulfilment of the requirements

for the degree of

Doctor of Philosophy

by

John Polglase

November 2009

Volume II

EXEGESIS

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Conclusion 86

Appendix

- A – Compact Disc 1
- B – Compact Disc 2
- C – Compact Disc 3

ABSTRACT

This portfolio submission for the degree of Doctor of Philosophy, undertaken at the Elder Conservatorium of Music, University of Adelaide, composes nine original compositions, and an exegesis. The latter explains the various research issues that have been investigated and explored through the medium of composition and through these particular works. The compositions are grouped in five categories: chamber works; piano works; ensemble work; orchestral works; and vocal work.

Several of the works presented here have been performed, professionally, prior to the date of submission, and others are presented as computer realisations. A list of recordings is provided in the exegesis and three Compact Discs are appended to the submission.

DECLARATION

This submission contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where reference has been made in the text.

I give consent to this copy of my exegesis, when deposited in the University of Adelaide Library being available for loan and photocopy.

Recorded performances on the accompanying Compact Discs were made by ABC Classic FM with the exception of the *Variations on a Theme of Béla Bartók* which was recorded by Radio 5MBS. None can be duplicated or broadcast without the consent of ABC Classic FM or Radio 5MBS.

John Polglase

November 2009

ACKNOWLEDGEMENTS

Being a composer of fine music in Australia is not something easily achieved without the support and patience of many individuals. Combined with the principal act of creation comes the preparation of a formal submission for Doctor of Philosophy in musical composition and in this I am indebted to a large number of my colleagues and friends who have demonstrated an unfailing encouragement which goes beyond that of which I am usually privileged to endure.

Particular thanks go to my supervisors in this endeavour; Professor Graeme Koehne and Professor Charles Bodman Rae (who talked me into it in the first place) as well as a number of colleagues from the Elder Conservatorium; Associate Professor Kimi Coaldrake, Associate Professor Mark Carroll and Steven Knopoff for their advice on technical matters of presentation and the aforementioned encouragement. Also to past teachers who, through their enthusiasm, knowledge and intellectual rigour have passed to me skills which have served me to reach this level. Of these, three in particular I need to acknowledge; Richard Meale, Bozidar Kos and Doctor Geoffrey Moon.

Others not directly associated with academia cannot go unrecognised. My Mother, who has been a constant source of strength and encouragement, and two friends in particular whose love and knowledge of music is a continual pleasure; Tom Sankey and Doctor Graham Strahle.

In this I am also indebted to those students who, through the act of teaching them, have helped me to clarify my ideas and extend my technical craft and to those players both present on the accompanying CDs and others who have, through their

professionalism and dedication to their craft, given me the opportunity to have my works performed and further increase my abilities.

CONTENTS FOR COMPACT DISCS

Recordings on the accompanying CDs are made from 'real' performances, with the exception of the 'untitled' work for piano and string orchestra, the Oboe Quartet and *With Bells and Bright Steel* which were realised on a computer. Other works in this submission are available as 'machine' performances but have not been included on the CDs.

Recorded performances on the accompanying Compact Discs were made by ABC Classic FM with the exception of the *Variations on a Theme of Béla Bartók* which was recorded by Radio 5MBS. None can be duplicated or broadcast without the consent of ABC Classic FM or Radio 5MBS.

CD 1	Track	Title	Duration
		Preludes & Sonatas for solo piano	
	1	Prelude & Sonata no.1	4.57
	2	Prelude & Sonata no.2	6.56
	3	Prelude & Sonata no.3	6.19
	4	Prelude & Sonata no.4	6.40
	5	Prelude & Sonata no.5	9.44
	6	Prelude & Sonata no.6	9.33
		Variations on a Theme of Béla Bartók for solo piano	
	7	Theme (Bagatelle no.6)	1.18
	8	Variation 1	0.57
	9	Variation 2	2.21
	10	Variation 3	2.03
	11	Variation 4	2.35
	12	Variation 5	1.50
	13	Variation 6	3.39
	14	Variation 7	3.33
	15	Variation 8	2.21

CD 2	Track	Title	Duration
		With Bells and Bright Steel for solo piano	
	1	I Poco allegro, con gioia selvaggia	7.27
	2	II Adagio espressivo	7.51
	3	III Scherzo fantasie	7.23

CD 2 (continued)	Track	Title	Duration
		Trio no.6 – Horn Trio	
	4	I Poco andante, Allegro energico	8.58
	5	II Adagietto	6.26
	6	III Animato brioso	5.31
		Oboe Quartet	
	7	I Allegro ardente	7.26
	8	II Adagio semplice	5.03
	9	III Allegro moderato, vivente	7.32

CD 3	Track	Title	Duration
		Capriccio for violin and orchestra	
	1	Andante con moto, Piu movimento, poco scherzando, tempo giusto	16.00
		'untitled' for piano and string orchestra	
	2	Andante comodo, poco tristo Allegremente, giocoso	14.39

Performers:

Preludes & Sonatas nos 1-3	Anna Goldsworthy – piano
Preludes & Sonatas nos 4-6	Leigh Harrald – piano
Variations on a Theme of Béla Bartók	Alexander Hanysz – piano
Trio no. 6	Sarah Galbraith – horn Michael Milton – violin Leigh Harrald – piano
Capriccio for violin and orchestra	Margaret Blades – violin Adelaide Symphony Orchestra David Sharp – conductor

INTRODUCTION

Since completing my undergraduate degree I have been consolidating a personal musical language based firmly on traditions of tonality, form and thematic development.

Having come relatively late to the practice of Western art music, I spent most of my undergraduate years dedicated to the formal study of composition, which at my alma mater focused primarily, almost exclusively, on innovations and techniques developed since the Second World War. Other studies in history and theory were, while not irrelevant, considered of far less importance than achieving a finely honed high modernist compositional technique. The importance of this twentieth century study is difficult to underrate as it equipped me with a rigorous intellectual aesthetic, underpinned by an acute awareness of Western instrumental techniques. But it safe to say that my compositional craft has reached maturity only since I shed this single minded pursuit and acknowledged and drew upon the work of composers from earlier centuries. The current exegesis is the fruit of those labours.

The submission includes music for chamber ensembles (both large and small), solo piano, orchestra, and voice. At times the musical language and style overtly reflect the influence of those composers whom I most admire. From the twentieth century these include Béla Bartók, Arnold Schoenberg, Igor Stravinsky, Arvo Pärt and György Ligeti. Add to these Brahms, Chopin, Schumann and Mahler from the nineteenth century, and C.P.E and W.F. Bach, Joseph Haydn, Mozart and Beethoven from the eighteenth. Last but by no means least come J.S. Bach, Domenico Scarlatti, and

Palestrina. Together with these western composers there are musicians of non-Western traditions, whose influences have been admittedly more sensual than formal.

The above list serves to indicate where my aesthetic preferences lie – with music that seamlessly combines the intellectual with the visceral, stimulates the mind while firing the emotions. In short, music that one can return to again and again with only a deepening sense of amazement, and a desire to emulate.

The purpose then, of the written part of this submission is to show the relationship between musical elements which I find important to my creative endeavours. The thesis focuses in particular upon motivic and thematic structures, and their interrelationship with form and tonality.

Due to the large amount of music in this submission a decision has been made to concentrate the most detailed analysis on the solo piano music. Three representative *Preludes and Sonatas* (nos. 3, 5 and 6), the large scale solo piano work *With Bells and Bright Steel* as well as the *Symphony* will be analysed in order to highlight the formal, tonal/harmonic and motivic aspects of my compositions. The discussion of other works, such as the *Capriccio* for violin and orchestra, the untitled work for piano and strings, will focus upon formal and motivic elements.

In this exegesis harmonic progressions are notated using Roman numerals. This is inteded to be descriptive of the relationship of that chord to the prevailing tonality, with the case of the number (IV or iv for example) indicating, when triadic, its quality. This method is not intended to be prescriptive of 'common practice' diatonic or chromatic harmonic practice.

FORM, TONALITY AND THEMATIC DEVELOPMENT

Recapitulatory and developmental forms are by far the most common type employed. All movements of a substantial length have both a significant development of musical ideas and a clearly stated return of initial material. The way in which this is used varies, recapitulations are rarely strict and are more often truncated or developed. But it is an important feature of the compositions that an obvious return of the opening thematic material occurs. The only real exceptions to this are the preludes from the set of six *Preludes and Sonatas*, being short, largely through composed and mono-thematic; yet even here there is this common feature of unity and closure.

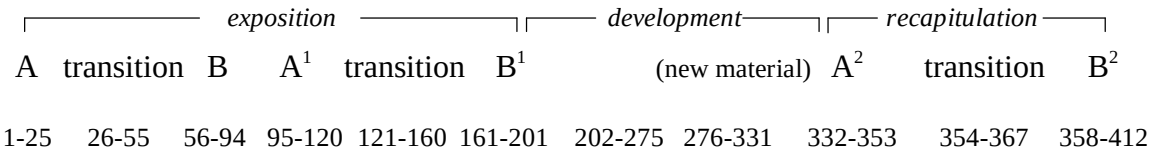
Tonality features in the formal conception of each of the multi-movement works, with movements being linked by keys, usually in mediant relationships (see Fig. 1). Final movements usually end in the key of the first movement, even if they do not begin in that key. Tonality is indicated in a general way, referring only to the tonal centre, as the varied use of different forms of modality makes it difficult for there to be a clear distinction between minor and major (there is however a distinct stylistic preference for modes with a lowered mediant). I have referred to tonal centres throughout this exegesis in capital letters.

Fig. 1. Examples of tonal relationships between movements.

Horn Trio:	movement:	1	2	3		
	key:	B♭	D	B♭		
Oboe Quartet:	movement:	1	2	3		
	key:	G	B♭	D		
Symphony:	movement:	1	2	3	4	5
	key:	D	E♭	B♭	F	D

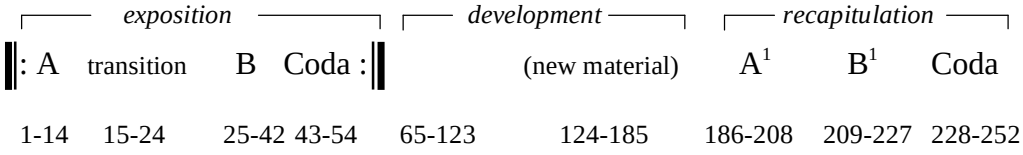
Even with the characteristics of statement, development, return and closure the use of sonata principal within a single movement is rarely applied strictly. Two movements in which close parallels with sonata-form do occur are the first movement of the *Oboe Quartet* and the finale of the *Horn Trio*.

Fig. 2. *Oboe Quartet*: first movement – formal layout.



This movement (Fig. 2) (See Appendix A – CD 2, track 7) is the closest to sonata-form of any in this submission, and the decision to adopt this form was quite conscious. The exposition is three part; primary material, transitional material and secondary material in another key (again mediant related, G (A) to E (B) and back to G for A^1). This is repeated (albeit with changes and written out in full, without repeat bars), followed by a distinct central development and a return of material from the exposition, recapitulated in full and in the same order as the exposition.

Fig. 3. *Trio no. 6 – Horn Trio*: finale – formal layout.



The finale of the *Horn Trio* (Fig. 3) (see Appendix B – CD 2, track 6) appears equally sonata-like as the *Oboe Quartet*'s opening movement, but has significant deviations from sonata-form. The B section extends and develops (in the piano) material initially stated in the violin (bars 24-42) and the return of B^1 in the

recapitulation is varied to the point that it almost appears as new material (bars 209-228).

Both of these movements add new material to the second part of the development, which obfuscates the sonata-like nature of the movements and acts as a transition to the recapitulation. The fundamental principle of the sonata-form is present (statement, development, return and closure), but the strict adherence to key relationships, treatment of material and the character of the return is not.

Other large scale movements, particularly single movement works such as the *Capriccio* for violin and orchestra and the untitled work for piano and strings, have a more free, fantasia-like form.

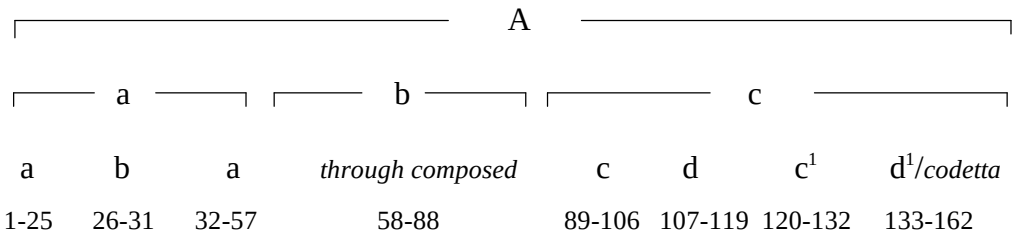
Fig. 4. *Capriccio* for violin and orchestra – basic formal layout.

A			B	A^1			
exposition			*new material*	*recapitulation*			Coda
a	b	c	d	a^1	c^1	b^1	
1-57	58-88	89-162	163-253	254-282	283-355	356-380	381-390

Within an overall ternary form the *Capriccio for violin and orchestra* (see Appendix C – CD 3, track 1) maintains the principle of statement and return, but there is no formal development section, and the order of the return of material in A^1 is altered. There are marked differences in character, key, tempo, and particularly rhythmic profile, between the sections. Within the exposition the material of each sub-section is developed and extended. Aa (marked *Andante con moto*) serves initially as an introduction, but is extended into its own small scale ternary form (bars 1-25, 26-31

and 32-57) by the central inclusion of a short cadenza. Ab (marked *Piu movimento, poco scherzando, tempo giusto*) acts as the first thematic group and is through composed by way of developing variation without any contrasting sub-sections. Ac (marked *Calmato*) contrasts the previous material by way of character; being more lyrical and melodious, and by way of tempo and orchestral colour. Its sub-sections take on a strophic form of interchanges between the solo violin's repeated notes and the flute melody (bars 89-106 and 120-131), and a more dominant orchestral texture (bars 107-119 and 133-143) followed by a short codetta (bars 144-154). See Fig. 5, below.

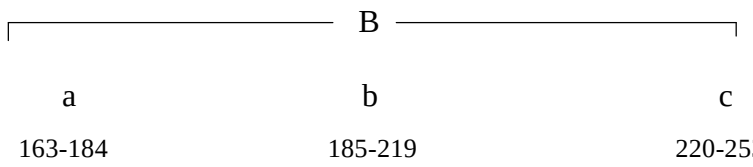
Fig. 5. *Capriccio* – exposition formal layout.



The large, central section of the *Capriccio* (see Fig. 6 below) is best seen as through-composed. It has three main sections, beginning with Ba, a *forte* orchestral tutti (bars 165-184), followed by Bb, a demonstrative interplay between the solo violin and various sections of the orchestra (in which the roles are swapped around: i.e. in bars 185-193 the solo violin plays a clear melody in octaves while the woodwinds contrast with rapid scale passages and chattering repeated notes). In bars 194-203 the roles are reversed while accompanied by pizzicato strings and harp. Finally, section Bc acts to build the central section to its climax to effect the transition to the recapitulation. Beginning as a simple, almost naïve dance (bars 220-228), it becomes both increasingly dissonant and rhythmically active (bars 229-244) before the soloist's

short cadenza (accompanied by the timpani) at figure O (bars 245-253) which sheds the acquired energy and almost stumbles back to the opening material of the work. There was some discussion prior to the rehearsals of adding a more extended cadenza and I would be happy for any soloist to compose their own and insert it at this point.

Fig. 6 *Capriccio* – central section formal layout.



The recapitulation (beginning at bar 254) is altered, principally by reversing the order by which A^1c^1 and A^1b^1 appear, and by truncating or extending the length of the subsequent sub-sections (both A^1a^1 and A^1b^1 are truncated versions of the originals whereas A^1c^1 is extended and sightly developed). Within this section roles taken by the soloist and orchestra are often altered. For example: comparing bars 94-114 to bars 292-314 – the main melodic material first played in Ac by the flute against the repeated, cross string notes of the soloist is restated in A^1c^1 with these roles reversed. Numerous other examples exist and this, together with altered orchestration, provides sufficient variation to the recapitulation to maintain an unforced movement through the material.

Finally, the Coda (bars 380-390) extends material from the truncated statement of A^1b^1, giving it a 'dying away' character before the last tutti forte chord.

The untitled work for solo piano and strings (see Appendix C – CD 3, track 2) also follows a free, through-composed fantasia-like form, which, apart from differing

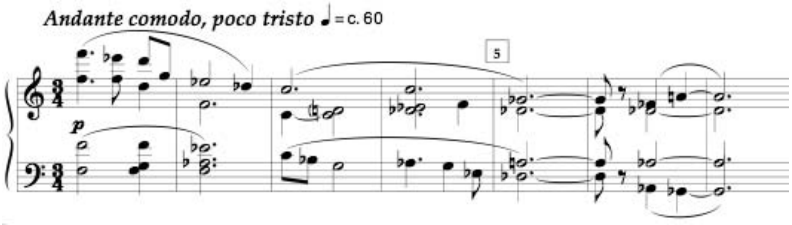
musical character in each of the sub-sections, has the almost complete omission of one of the principal thematic sections from the recapitulation.

Fig. 7. *'untitled' for piano and string orchestra* – basic formal layout.

A			B		A^1	
exposition			*new material*		*recapitulation*	
a	b	c	d	c^1	a^1	Coda
1-49	50-98	99-148	149-247	248-305	306-358	359-402

Similar to the *Capriccio*, the work for piano and strings expands what would be a simple introductory passage in to an extended section which reappears in the recapitulation, again in reverse order and with changes. The piano's opening seven bar figure returns at various times, and in different guises, to act as a unifying motto (Fig. 8 below).

Fig. 8. *'untitled' for piano and string orchestra* – solo piano 'motto' bars 1-7



Apart from the opening statement the fragment shown in figure 8 returns in various guises: at the end of Aa (bars 40-45) modified in the piano part; placed centrally in section B (bars 189-197) in both the piano part and the body of the strings; at the start of the recapitulation (bars 306-310) as a fragment which introduces but is soon overwhelmed by the strings; and again in the Coda (bars 383-387). This idea of a thematic motto, which serves as a unifying gesture to tie together otherwise disparate

musical sections, is one I have employed in other large scale works not represented in this submission, such as my Fourth String Quartet.

Material from the section omitted from the recapitulation (Ab) does makes a very brief appearance as part of A^1a^1, but at only five bars in length (bars 335-339) and only in the piano part. This can hardly be counted as a recapitulatory return, rather it is a brief re-emergence of the material in another textural and thematic context.

WITH BELLS AND BRIGHT STEEL for Solo Piano

With Bells and Bright Steel is a large scale, sonata-like solo piano work, commissioned by Gil Sullivan, with assistance from the Australia Council for the Arts. It is approximately 25 minutes in duration. The three-movement form conforms to a classical fast-slow-fast structure, with each movement having a clear tonality and recapitulatory form. Keys are treated modally and are quite free in application, frequently shifting from major inflections (typified by major third as the third scale degree) and minor inflections (typified by minor third as the third scale degree).

Fig. 9. *With Bells and Bright Steel* – basic layout of movements and main tonal areas.

movement:	1			2					3		
main sections:	A	B	A^1	A	B	A^1	C	A^2	A	B	A^1
tonality:	C#	B / D	C#	A	A	A	F / A	A	D♭	G#	D♭
bars:	1-128	129-232	233-316	1-37	38-64	65-83	84-159	160-190	1-143	144-162	163-153

The first movement is marked *Poco allegro, con gioia selvaggia*, translating roughly as ‘moderately fast, with savage joy’ and its opening gesture of bell-like sonorities gives the work as a whole its title. The initial tonality is established via the recurrence of C sharp in the lowest part and a modality conforming closely to a C sharp major scale.

Fig. 10. First movement: formal layout.

	A	B		A^1
	interplay of motives a and b	B^1	B^2	*recapitulation of motives a and b*
main key areas:	C♯	B	D	C♯
bars:	1-128	129-179	180-232	233-316

The first movement (see Appendix B – CD 3, track 1) is a simple ternary form with the A sections principally concerned with the interplay and ongoing development of two simple motivic gestures. The central section is binary, containing two distinct tonal areas and instrumental textures, which are based on the developing variation of closely related phrases.

Fig. 11. First movement: A section – formal layout.

	A													
sub-section:	A			A^1		B		A^2		B^1			Codetta	
motive:	a	b		a	b	*dev. of* b		a	b	*2nd dev. of* b			*var. of* a	
bars:	1-4	5-11		12-22	23-31	32-47		48-53	54-59	60-105			106-121	

Two main motives dominate the opening A section of the first movement, each with a clear rhythmic profile based on dotted rhythms in compound time.

Fig. 12. First movement: rhythmic profiles of the two main motives.

motive a *motive b*

Fig. 13. First movement: motive a.

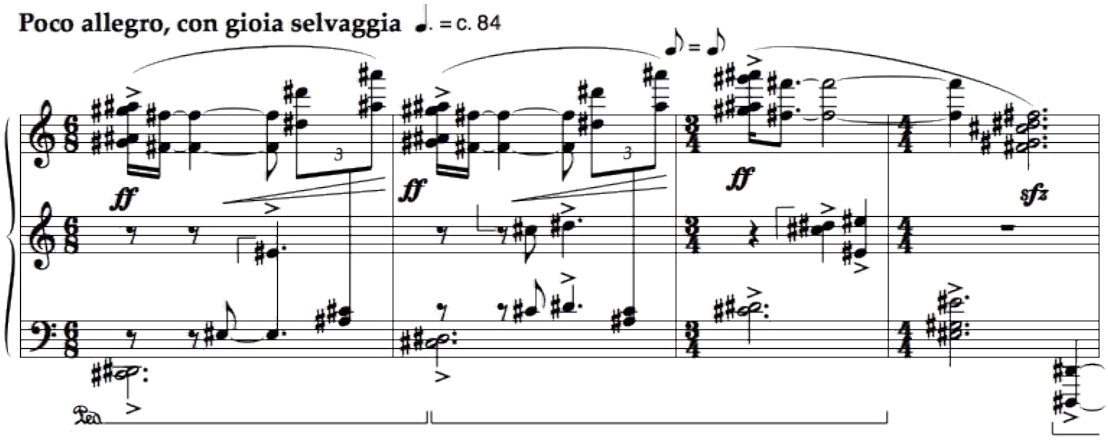
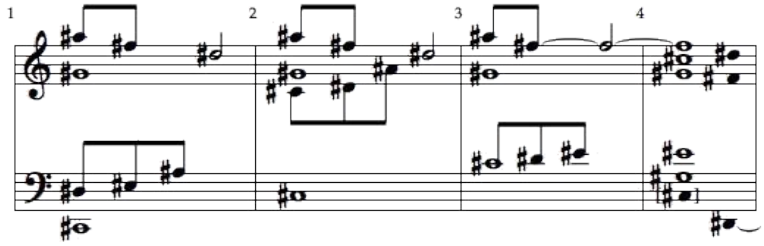
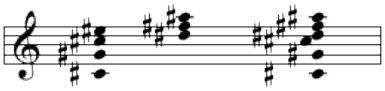


Fig. 14. First movement: motive *a* – reduction.



The predominant harmonic sonority is made up of the combination of a tonic major triad with a supertonic minor triad, clearly placed at the phrase close in bar 4.

Fig. 15. First movement: opening sonority.



C♯: I + ii = principal sonority

The second motive centres the tonality on the supertonic via an extended D sharp pedal. The two motives then repeat with each lengthened (*a*: 4 bars, *b*: 6 bars; then *a*: 11 bars and *b*: 9 bars) before a more extended development of the second motive dominates from bar 32 to 47, forming a contrasting sub-section.

Fig. 16. First movement: motive *b*.

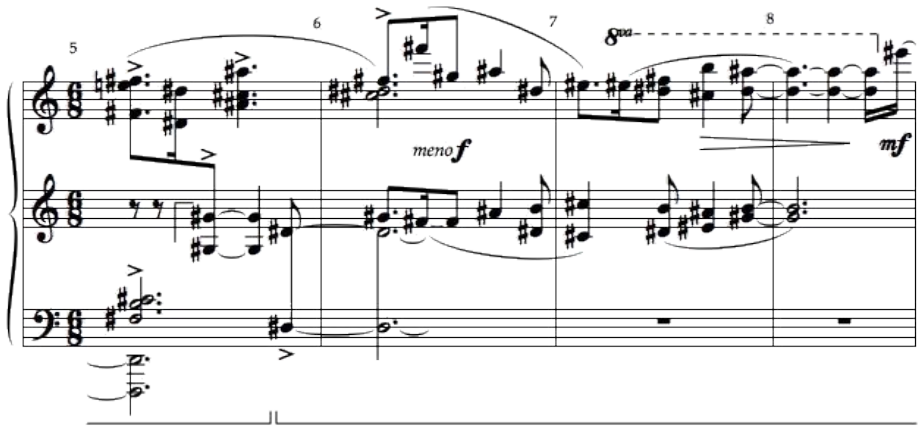
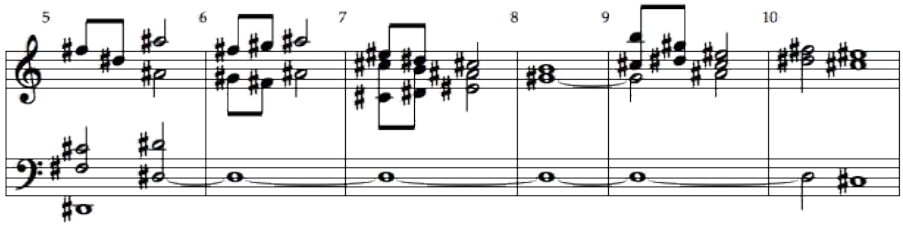
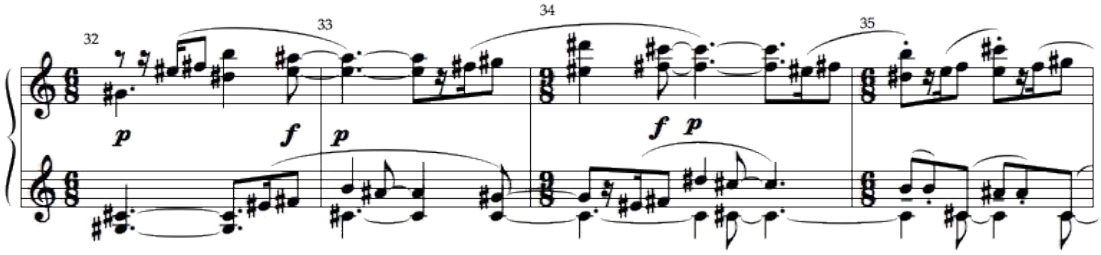


Fig. 17. First movement: motive b – reduction.



The first developmental section (Fig. 18 below), focusing on the b motive, begins at bar 32 and extends to bar 47 forming a distinct sub-section. Placed in the middle to upper register of the piano it takes place almost entirely over a C sharp pedal and utilises the rhythmic profile of motive b with the melodic fragment appearing first in the right hand of bar 7. This is imitated canon-like by the left hand following one beat behind and at the lower octave. The phrase ends with the appearance of a new motivic fragment (left hand bar 35) featuring repeated notes which increase in importance later in the development.

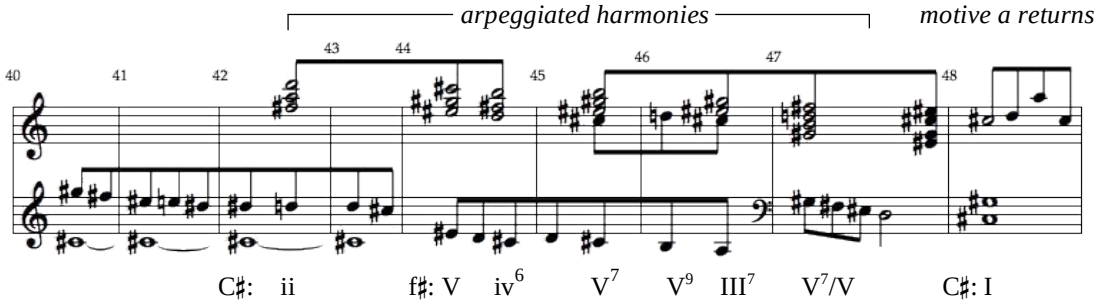
Fig. 18. First movement: first development of A, first phrase.



The second phrase introduces a C sharp minor-like mode towards the end (bars 38, 39) with the appearance of E natural and A natural. The phrase end extends the repeated note figure and shifts it so the second of the repeated notes falls on a stronger quaver value and descends from G sharp to D natural. This creates tension against the C sharp pedal before the quavers eventually increase to semiquavers and descend further in scale-like patterns to the return of the first motive. This descent is accompanied by arpeggiated patterns in the right hand, which imply the subdominant

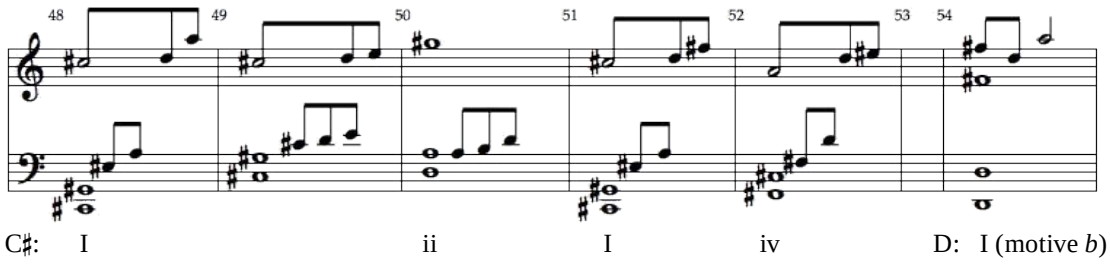
minor (F sharp minor) through the use of dominant 7th and 9th harmonies. The return of the first motive at bar 48 is now in a mode which strongly resembles the subdominant harmonic minor, but the C sharp pedal persists, and in combination with the interval of a perfect fifth still implies the original tonic of C sharp.

Fig. 19. First movement: transition from first development section.



This slight ambiguity in tonality (implying the subdominant minor (F sharp minor) but reinforcing the 5th of that harmony, C sharp) performs a transitional function, when motive b returns again at bar 54 it is now in the lowered supertonic key area, D natural, having a flat submediant relationship to F sharp. This new key area is anticipated by a change in the harmonic progression of motive *a* evident in the movement of the fifths in the bass.

Fig. 20. First movement: return to motive *a* – reduction



The second development section (bars 60-105) also extends the distinctive rhythmic profile of motive b, and initially includes elements of motive a, though the second

motive dominates. This section takes up the key area implied in the previous appearance of motive a (the subdominant minor) and stabilises it; initially by descending melodic minor scales ending on the new tonic F sharp (bars 60-62), then repeated with variation (bars 63-65).

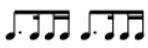
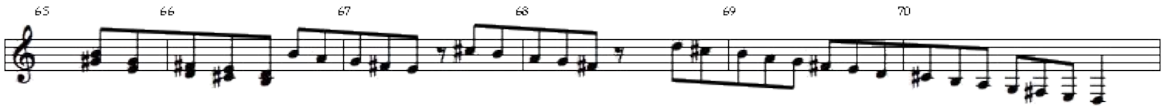
The descending scalar pattern is ubiquitous (though often masked by figurations), rising by sequence (bars 67-68) and falling again over two octaves to D (third beat of bar 70). The increasing activity takes on a variation of the motive b rhythm:  which becomes the principal rhythmic motive of this section.

Fig. 21. First movement: descending patterns – B^2 section

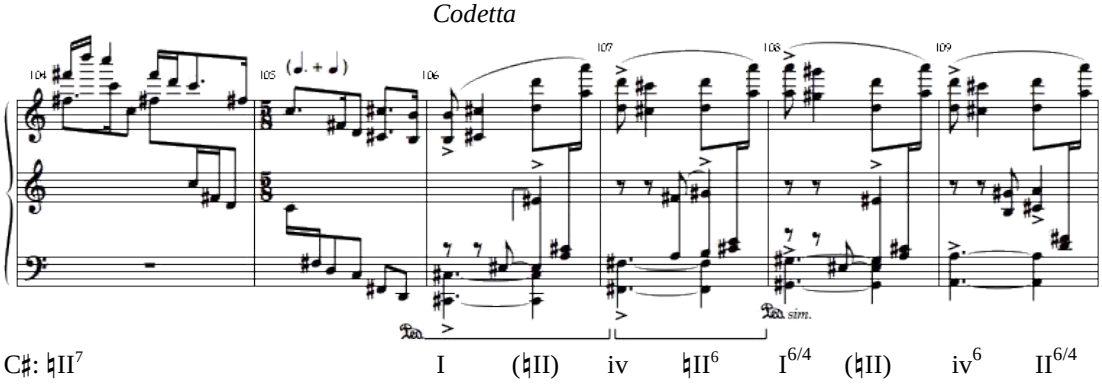


After each fall a distinctive pattern moves up to the new starting point via a combination of rising 6th and falling steps (bars 62, 65, 73 etc.). The last three notes of the descending scale at bar 72-73 (G, F sharp, E – marked with accents) become the vehicle for temporarily stabilising the tonality on E, repeating several times for emphasis (bars 77, 78 and 79). The rising pattern mentioned above becomes a recurrent pattern which modulates through several key areas: briefly C sharp at bar 83; then, over an E pedal – A minor, bar 85; then E major, bar 87; returning to F sharp (bar 92) for another descending scale.

This final descent de-stabilises the tonality by mutating into a whole-tone scale (bars 93-94), becoming increasingly ‘flat’ (bars 96-97) then gradually ‘sharpening’ again (bars 98-100) before rising dramatically over five octaves (bars 100-103) then falling

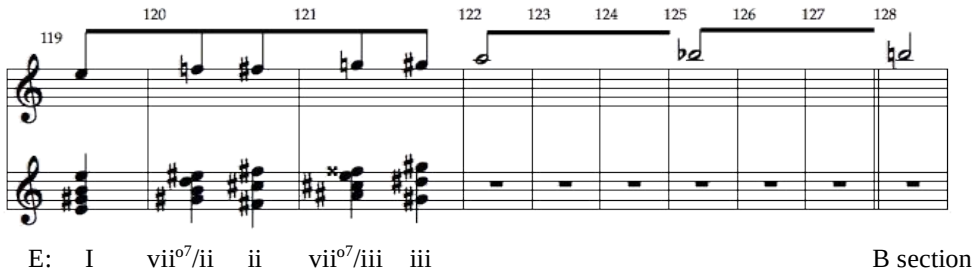
once more as a broken pattern (bars 103-105). This outlines the lowered supertonic 7th chord (II^7) acting in a similar way to a Neapolitan 6th harmony moving directly to the tonic of C sharp for the codetta at bar 105.

Fig. 22. First movement: transition to the Codetta.



The codetta is a variation of the opening motive a, truncated to 5/8 and initially reflecting the ambiguous modality used in bars 48. From bar 112-118 it oscillates between the tonic and lowered supertonic before a brief arrival in E at bar 119. The arrival marks the bridge to the central section of the movement. This is achieved via a simple rising chromatic scale (masked by shifting octaves in both hands and secondary function leading tone 7th chords lasting from bars 119-128), releasing tension by slowing the harmonic rhythm and decreasing the dynamic in preparation for the contrast (in both key and character) of the central B section.

Fig. 23. First movement: chromatic bridge to B section.



The central section of the first movement acts as contrast with a slighter texture, clearer part writing and almost chorale-like character.

Fig. 24. First movement: B section – formal layout

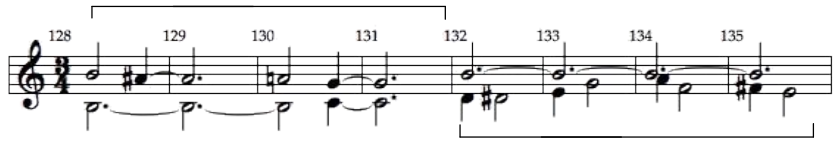
	B				
sub-section:	B^1			B^2	
motive:	a	b	a	c	*development & variation of* c
bars:	128-147	148-159	160-179	180-191	191-232

The central section of the first movement has two distinct sub-sections, closely related by motivic variation. The initial material, B^1a appears in two phrases of 8 bars and 12 bars (128-135 and 136-147). Each phrase is further divided into four-bar sub-phrases, and each uses a particular syncopated emphasis of weak beats. Both take place over a tonic pedal, B natural.

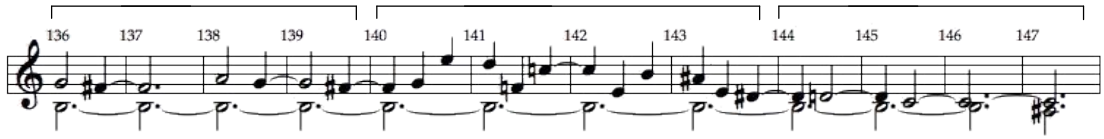
The first four bars of each phrase employ the same rhythmic syncopation, subdividing each pair of 3/4 bars into 2 crotches plus 4 crotchets, and using a melodic descending step. The second four bars each introduce a varying rhythm, bringing better clarity to the 3/4 metre while increasing the intervallic range. The second phrase's final four bars again descend by a step to the supertonic and vary the syncopation of the first four bars. The overall triple metre is never lost however, with the right hand acting to keep the 3/4 time signature unambiguous.

Fig. 25. First movement: B section – B[1]a phrases, melodic motives.

first phrase:



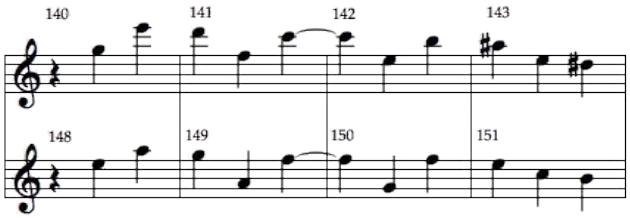
second phrase:



Throughout B no two phrases are identical but all are clearly related through developing variation. Phrases are used as organic extensions of easily recognisable and straightforward motivic fragments, with melodic shape taking precedence over literal intervallic repetition. This is made clear in the B[1]b section, which is an extension and development of the middle four bars of the second phrase.

Fig. 26. First movement: B section – melodic shape comparison

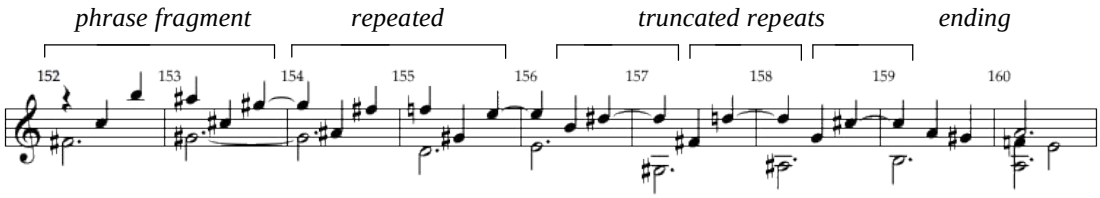
second phrase: middle four bars



B[1]b: variation, first phrase

The first phrase of B[1]b begins in the subdominant key (E), moving from the tonic (bar 148) to the lowered supertonic (bar 149-150) and back again (bar 150). The second phrase (bars 152-159) follows closely the same melodic shape of the first sub-phrase (bar 152-153) but, rather than completing the whole four bar phrase, repeats the first sub-phrase once, completely, then three more repetitions of only the last bar, tied across the bar line. This developmental method could best be explained as a kind of motivic phrase extension.

Fig. 27. First movement: B^1b section – phrase extension.



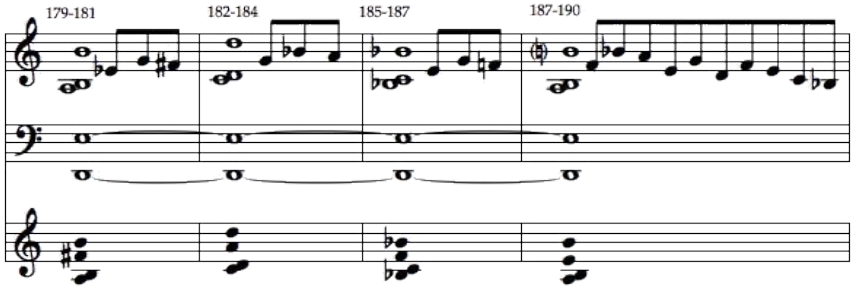
The movement of the lower voice, which to some extent outlines the tonal/harmonic progression, imitates the rising step-wise movement of the opening phrase of this section, while against this the upper most voice outlines a descending chromatic scale. A descending chromatic scale is also present in the opening phrase (tenor voice, bars 148-151) though not complete. Internal voices are often very chromatic, blurring any clear diatonic progressions. They provide an independent contrapuntal texture which crystallises at the phrase ending (characterised by the appoggiaturas and step-wise descent at bar 143) which returns at bar 159. All voices approach the new tonality (A) step-wise for the arrival of the B^1a^2 section at bar 160.

The third section of B^1 follows the phrase structure and motivic rhythm of the opening almost exactly, acting at this level as a recapitulation. Its tonality, beginning on A (bar 160), helps prepare for the new section B^2 by acting as the dominant of the new key of D, the mediant of the main key of the central section.

The second part of the B section extends further the motivic development begun in the first section, and introduces new elements which give it the character of a new sub-section. In the first phrase these include: a three-bar phrase structure with a much slower harmonic rhythm; a pedal point consisting of the tonic plus a major ninth (D and E); harmonic parallelism based on 7th chords; and a clear melodic part derived from the motivic fragments of the prior section. The final sub-phrase is four bars long

and consists of a clear statement of the principal material from B^1, phrase 2, introducing an asymmetric element bridging adjoining phrases.

Fig. 28. First movement: B^2 section, first phrase – reduction.



The second phrase moves to the dominant (A) and immediately varies this material by inverting the melody, adding a second voice that traces the principal melody (mostly with consonant intervals) and arpeggiating the harmonies in a rhythm which accentuates the three-bar sub-phrase. The melodic parts overlap bars, hinting at a two-bar structure which is set against the three-bar structure of the accompaniment.

Fig. 29. First movement: B^2 section – opening.

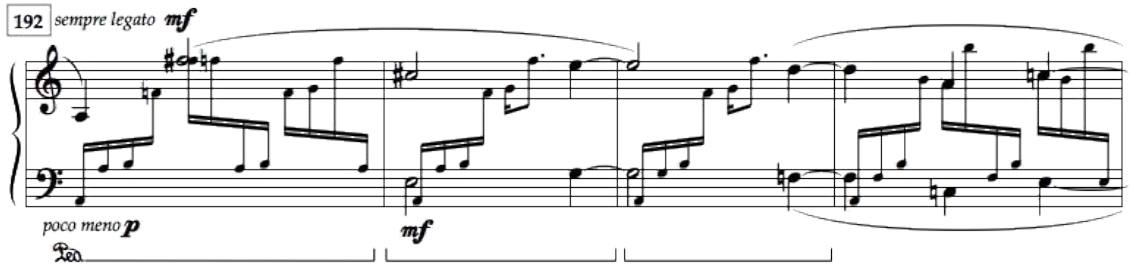


Fig. 30. First movement: B^2 section, second phrase – reduction.

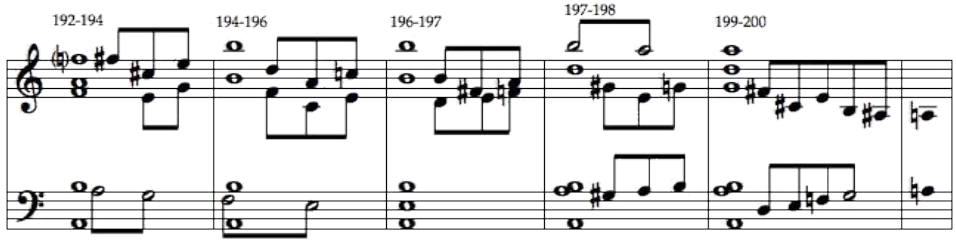
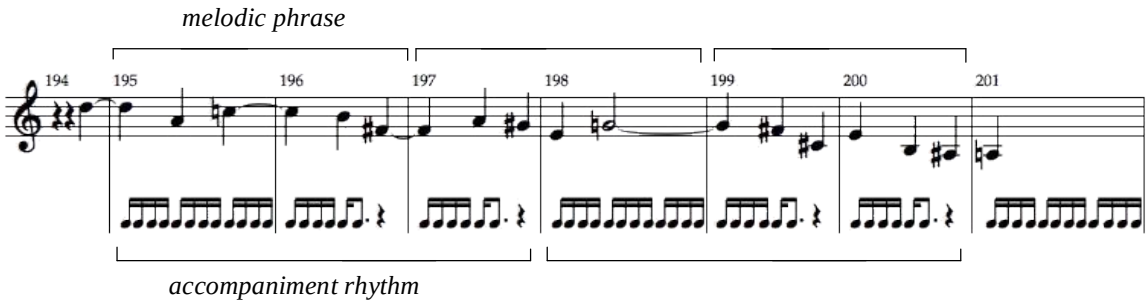
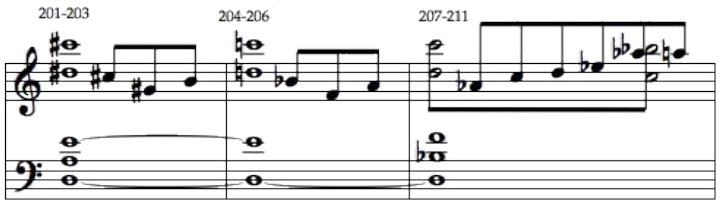


Fig. 31. First movement: B^2 section – phrase overlap.



The third phrase (bars 201-211, Fig 32 below) returns to the tonic (D) initially in a modality reminiscent of the major mode (with the raised subdominant scale degree being in the mode, although there is no third scale degree present). In the next sub-phrase, those raised notes are lowered (including the leading note C sharp to natural, and the submediant B natural to B flat), resulting in a move to a complementary minor mode, hinting at the submediant key area B flat.

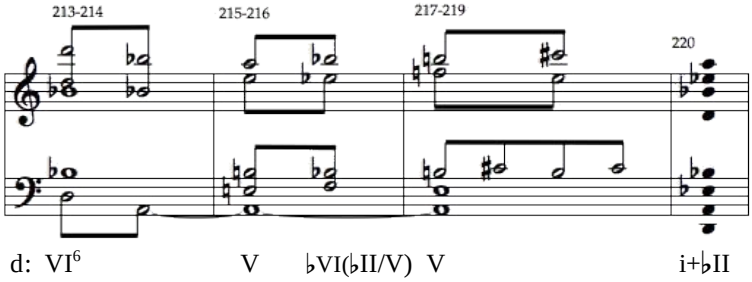
Fig. 32. First movement: B^2 section, third phrase – reduction.



This alternative tonality is not established, as the D natural pedal apparent in the accompaniment moves to the dominant of D (A natural in bar 214). This movement is combined with octaves in the right hand and harmonies which oscillate between dominant-type (with A naturals and E naturals) and submediant-type (with B flats, Fs and E flats) before the arrival of the next phrase and climax point of section B^2 at bar 220. At this point the harmony combines both the tonic harmony (D, A) with the supertonic-type harmony (E flat, B flat), creating the combination of a clear return of

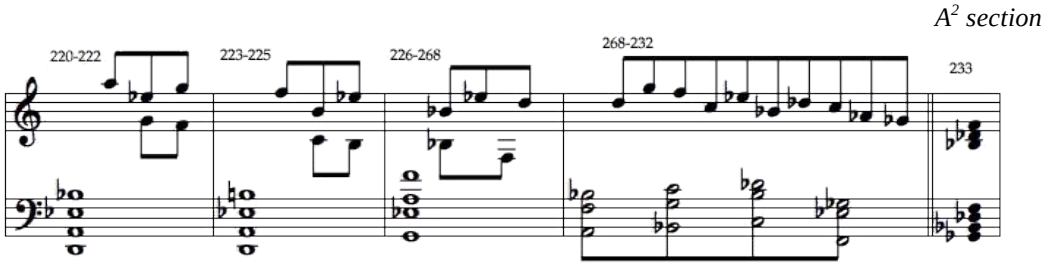
both the main key of D and the principal motivic material of this section while creating a strong harmonic dissonance.

Fig. 33. First movement: B^2 section, third phrase end – reduction.



The final phrase is both the climax point of the B section and the recapitulation of B^2. The motivic material from second phrase of B^2 (bar 192) and the accompanying arpeggios return with the same three-bar sub-phrase pattern. The four-bar final sub-phrase reproduces a syncopated variant of the ending sub-phrases of earlier sections. The added emphasis of an increased harmonic rhythm propels the music towards the return of the A section at bar 233, initially in the key of G flat.

Fig. 34. First movement: B^2 section, final phrase – reduction.



The recapitulation of the A section is truncated, doing away with the second development of the *b* motive and modifying A^1A into a ternary sub-section. Within each sub-section the treatment of the two motives is also modified, particularly towards the end of each section while there are also differences in tonality. The

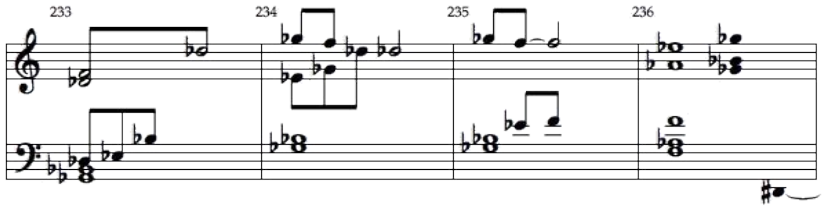
opening *a* motive begins the recapitulation in G flat (the subdominant of the global tonality of C sharp) and the A^1B section is in A flat, the dominant key area.

Fig. 35. First movement: A^1 section – formal layout.

	A^1						
sub-section:		A		B	A^1		Codetta
motive:	a	b	a	*dev. of* b	a	b	*var. of* a
bars:	233-236	237-242	243-249	250-273	274-279	280-291	292-316

Although beginning in a different key to the tonic C sharp, the statement of the a motive (Fig. 36) moves smoothly from the closing of the B section to the first restatement of the b motive in its original key area, D sharp (being the enharmonic submediant of G flat), and continuing the mediant relationship (between harmonies and key areas) already established.

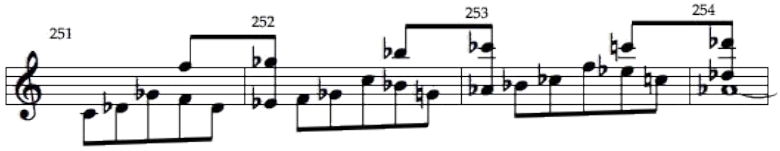
Fig. 36. First movement: A^1 section, first appearance of *a* – reduction.



The first recurrence of the b motive in the recapitulation (bars 237-242) is virtually identical to the b motive as used in the AA^2 section (bars 54-59), with only the bass note and hence the implied tonality different (being a D sharp in the recapitulation instead of D natural). This removes from the recapitulation the repeated subsections containing both a and b motives found in the A section (Ab, A^1a and A^1b, A^2a; between bars 5 and 53), and enables us to move directly to the final statement of b, the equivalent of A^2b (bars 54-59).

At bar 243 the *a* motive returns in C sharp, varied slightly, before moving to the A^2B subsection. As before, this section is a variation and development of the *b* motive, proceeding first from C sharp via a rising sequence to A flat (dominant key area) at bar 254, where the B section, proper, begins.

Fig. 37. First movement: modulatory bridging fragment to A^1B.

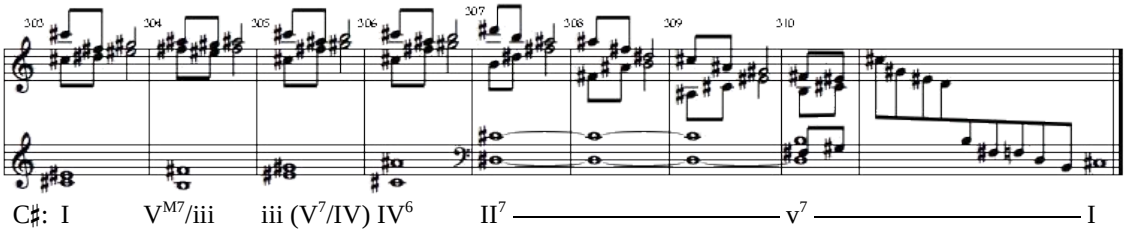


The recapitulation A^1B (bars 255-264) appears in the dominant key area of A flat. The transition (corresponding to bars 40-48 of the opening: see Fig. 11) now extends the descending scalar left hand, and the accompanying semiquaver arpeggiations to move from the dominant key area back to the tonic (C sharp at bar 268). This is one of the few literal repeats in the movement (bars 43-47 repeated at bars 269-273) and leads finally to a repeat of AA^2 (both a and b motives) as A^1A^1 at bars 274-285. The b motive is extended for 6 bars (286-291), reinforcing its key area of the lowered supertonic (D natural), moving to the 5/8 time signature of the coda and abandoning the extensive scalar passage work found at the end of the A section (bars 93-105) before moving straight into the coda at bar 262.

The final section of the first movement begins with a repeat of the coda found at bars 106-112, but with some minor alterations: the right hand begins an octave lower in the second coda (bar 292) and rises over five bars to bar 298. There are also minor motivic changes to facilitate this. The left hand pattern of the rising bass and accompanying harmonies is unaltered.

Finally, the closing part of the coda (bars 301-310) reinforces the home key of C sharp by altering the harmonic progression to a more tonally stable, almost diatonic progression, and alternates the 'raised' supertonic (D sharp) with the tonic, as opposed to the progression at bars 112-117, which used D natural. The final gesture of descending scales in double octaves ends the movement on a 'coloured' *fortissimo* tonic chord.

Fig. 38. First movement: coda – reduction.



The second movement of *With Bells and Bright Steel*, marked *Adagio espressivo*, acts as a conventional slow movement, but with a distinctly scherzo-like section embedded within it (see Appendix B – CD 2, track 2). It is strophic in nature and resembles a rondo form centred primarily on the tonal area of A. Although the mode used varies chromatically it initially manifests as similar to the major mode.

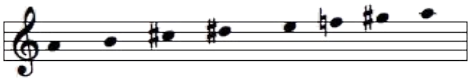
Fig. 39. Second movement: formal layout.

	A	B	A^1	C	A^2
	main subject	*variation*	*short re-statement*	*scherzo*	*recapitulation*
main key areas:	A	a	A	f/F	A
bars:	1-37	38-64	65-82	83-159	160-190

The A section has three main phrases: bars 1-16, 17-25 and 26-37. The first of these phrases is divided into five sub-phrases each of approximately three bars in length. The main feature of this and subsequent A sections is a melody characterised

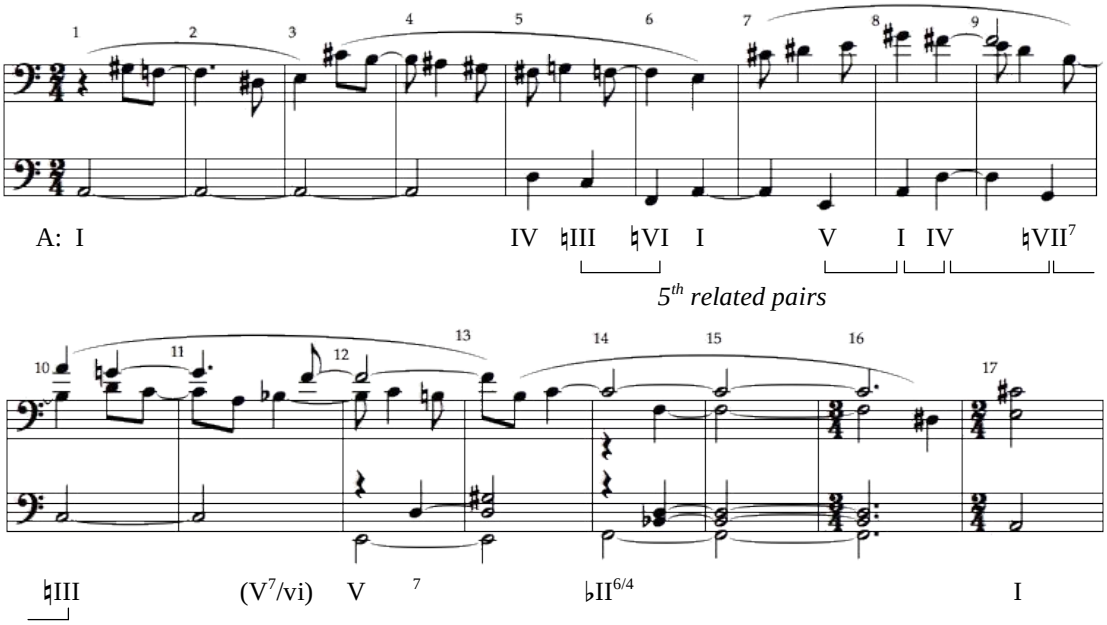
by descending steps and thirds (sometimes manifesting as augmented seconds), which is based, when in A, on the following mode:

Fig. 40. Second movement: A section, main mode



The mode is characterised by major-like qualities (major third and major seventh scale degrees) together with non-typical features, such as the raised fourth and lowered sixth scale degrees. The mode is not constant and alters according to which harmony is used. When harmonies are based on the third, fourth and seventh scale degrees of the mode those harmonies are often lowered or naturalised, often forming fifth relationships with neighbouring harmonies and taking into account the lowered sixth scale degree. In Figure 41 below the melodic part has been simplified, stripped of the multiple voicing (which itself creates harmonic resonances) and the 'flat side' use of major harmonies is apparent.

Fig. 41. Second movement: A phrase 1 – simplified

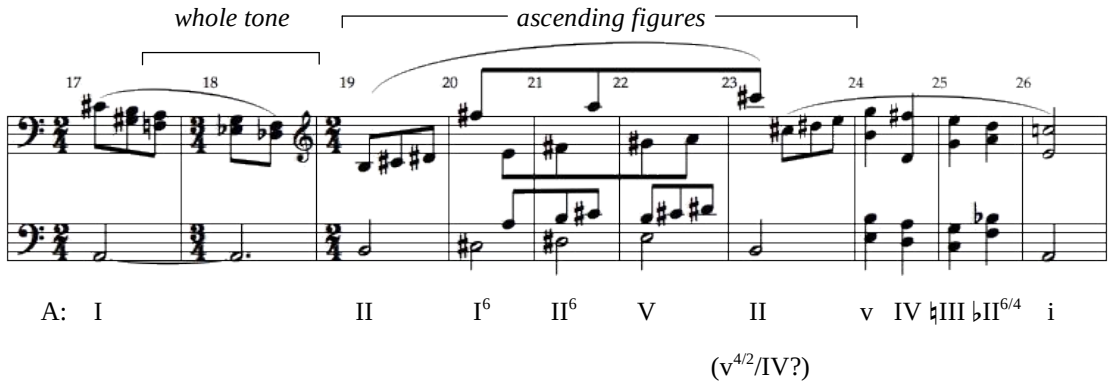


Despite this almost constant harmonic alteration, each time the characteristic melody returns it first clearly appears in the mode shown in Figure 40, with certain intervals (G sharp to F natural, which opens the first melodic sub-phrase for example) carrying greater structural significance.

The third sub-phrase (bars 7-9) reverses the melodic direction of the earlier sub-phrases and introduces a countermelody, which maintains the dominant falling-by-steps motive. The fourth and fifth sub-phrases (bars 10-12 and 13-16) reduce the melodic activity almost to a standstill and prepare for the return of the tonic with a dominant 7th and flattened supertonic in second inversion (acting as a Neapolitan-type harmony). This is before the tonic harmony and second main phrase appear at bar 17. This $\flat II^{6/4}$ – I is a progression often found acting as a cadence in this movement.

The second main phrase of A is subdivided into three sub-phrases; bars 17-18, 19-22 and 23-25. It remains mostly in a major-like mode similar to that in figure 32 but with some variation. The first sub-phrase descends in thirds, initially via the mode, starting on C sharp with the characteristic falling G sharp to F natural in the lower part. The major third created by this motion (A-F natural, end of bar 17) continues descending step-wise in parallel, making a short whole-tone figure. In the second sub-phrase new voices are added, making four parts in all. Each part uses rising figures, predominantly step-wise, to reach the highest point of section A (bar 23) coinciding with the modal shift in the third sub-phrase to the minor-like mode which, as in the first main phrase, is harmonised predominantly as major triads.

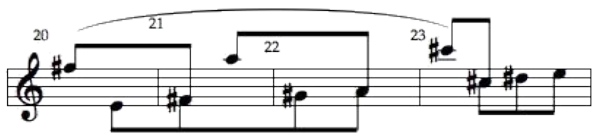
Fig. 42. Second movement: A, phrase 2 – simplified into four voices.



The final sub-phrase again descends step-wise with harmonies moving in parallel triads. The 'flat side' approach to the tonic at the start of the third main phrase (bar 26) is accentuated by the appearance of a minor version of the dominant harmony (highlighting the modal nature of the tonality) and the tonic minor triad is again approached via the flattened supertonic harmony in second inversion (bars 25-26).

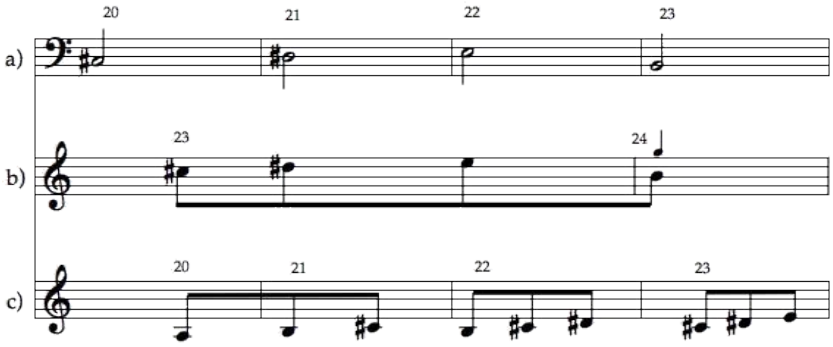
The numerous ascending figures appearing in each of the four voices have a number of closely related patterns. The soprano figure (the only voice which uses thirds instead of steps) is related to the alto, making octaves with the second and fourth notes of its figure (bars 20 and 21) as well as the first of the final figure at bar 23.

Fig. 43. Second movement: ascending relationships – soprano and alto voices



The final figure of the alto voice (Fig. 44b), which is doubled in octaves with the soprano (bar 23), is a double diminution of the bass voice movement over the whole sub-phrase (Fig. 44a). When combined with the ascending figure of the tenor voice (Fig. 44c) it makes for a sequence, itself moving upwards by a step.

Fig. 44. Second movement: ascending relationships – alto, tenor and bass voices



(octave higher)

The final phrase of the A functions primarily as a codetta to the section. It introduces a new motivic element combining descending three-note pitch patterns that are repeated with the second of each pair starting a semitone higher than the last note of the previous group. A new rhythmic element involving triplets acts in a similar way to a hemiola, crossing bar lines and slowing the harmonic rhythm. The third triplet rhythm is a diminished variant of the first, and the fourth reverses the third. This increases the rhythmic activity towards the cadence-like ending and a brief re-statement of that characteristic motivic interval, G sharp to F natural. The harmony, much obscured by the chromatic internal voice movement mentioned above, moves from the minor version of the tonic chord to the submediant and back. A dominant harmony then prepares again for the cadence-like flattened supertonic to (major) tonic at bar 34-35 (though the fifth scale degree is in the bass, this harmony is somewhat ambiguous as the tonic scale degree (A), present in both the i chord and the VI, is continued in bar 31; hence: $i^{6/4}$? or perhaps v^{7}?).

Fig. 45. Second movement: A section, phrase 3 – rhythmic patterns

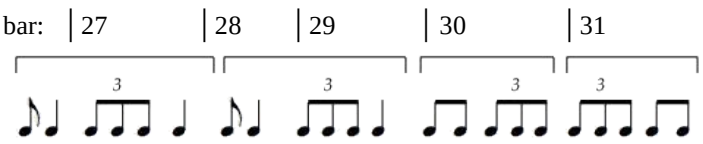
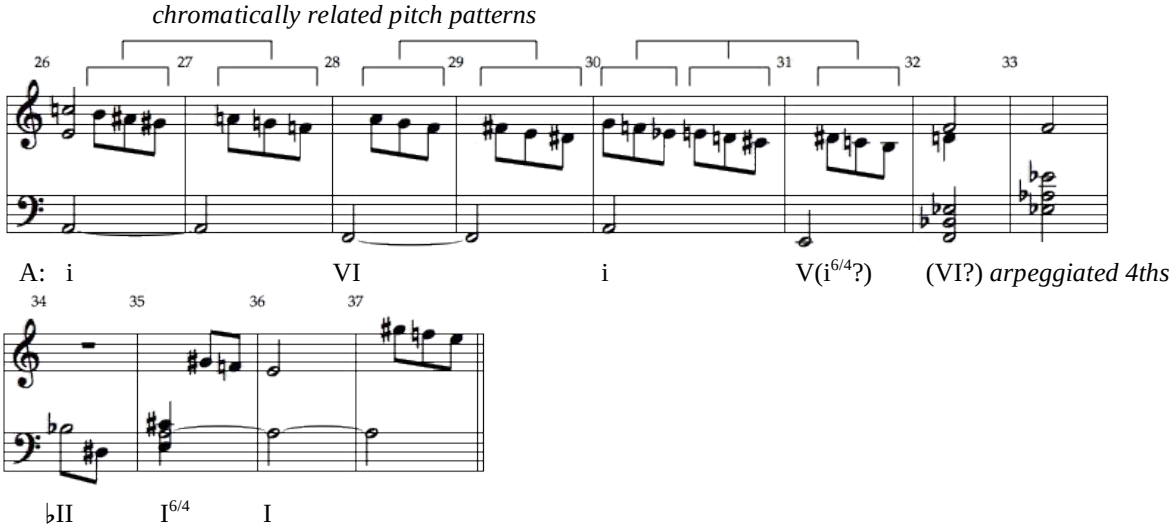


Fig. 46. Second movement: A section, phrase 3 – pitch patterns



The second main section of the second movement (bars 38-64) is set in the middle to upper register of the piano, and subdivides into four-bar phrases. It begins as a variation of the main melodic motive. The variation utilises semiquaver appoggiaturas and octave transpositions and the motive this creates becomes the basis for a development section (Fig. 47b).

Fig. 47. Second movement: B section – variation of main motive.

a) main melodic motive and reduction

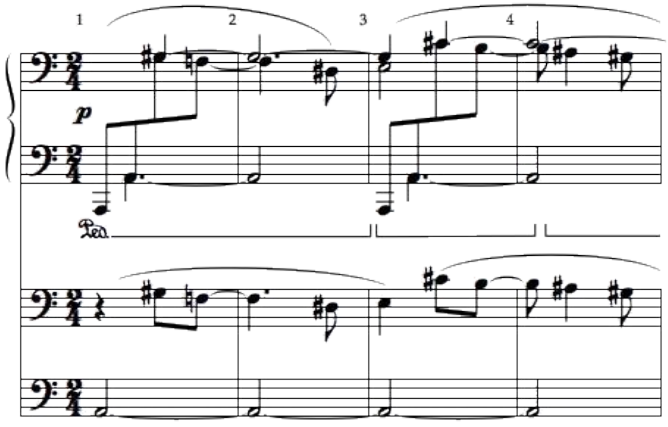
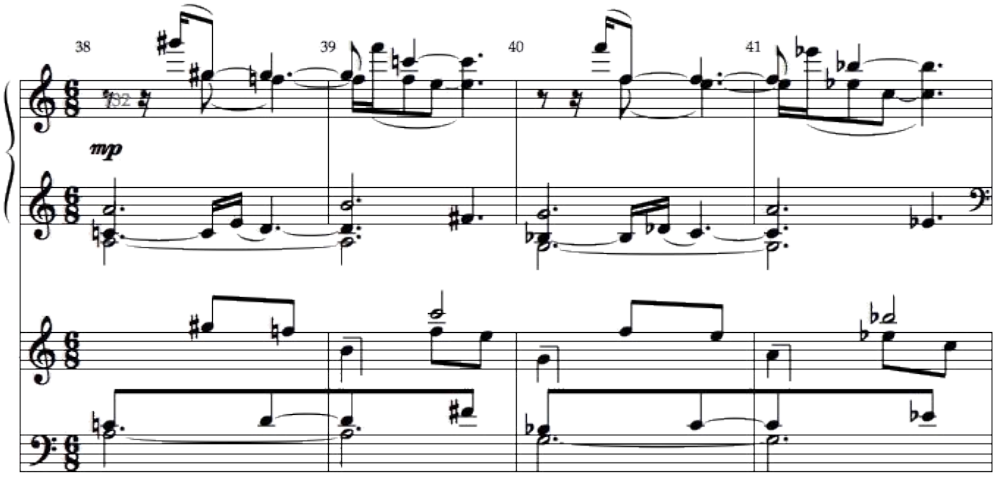
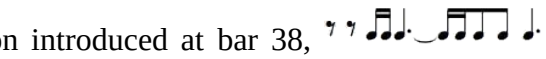


Fig. 47. (cont.)

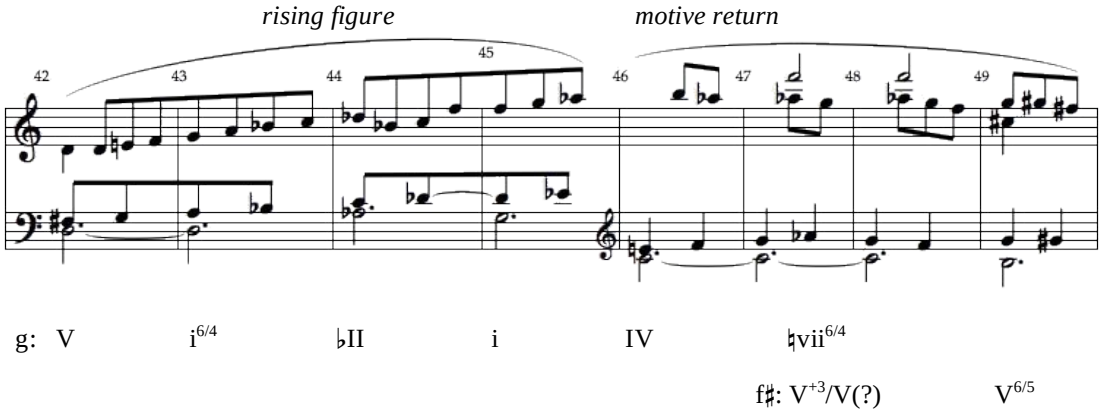
b) B section melodic variation and reduction



It is only the initial, germinal, motive from the first two bars of the opening melody (G sharp to F natural to E) which forms the basis of the new developmental motive. Meanwhile the rhythmic variation introduced at bar 38,  becomes the dominant rhythmic profile of the B section. The melodic motive appears now above the tonic minor triad and, as this motive falls in the right hand (bars 38-39), a new accompaniment figure in the left had rises against it using its own appoggiatura-like rhythm. The second two bars of the first four-bar sub-phrase (bars 40-41) repeat sequentially down a step, maintaining the minor mode quality by shifting from A ‘minor’ to G ‘minor’.

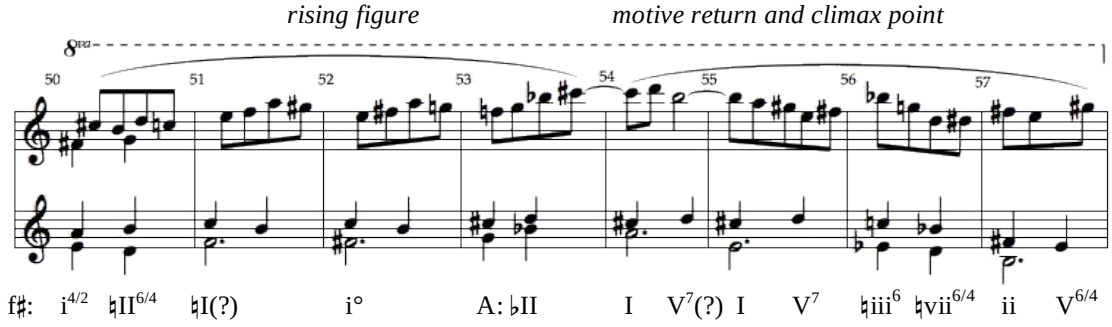
The second phrase of section B (bars 42-45) maintains both the semiquaver appoggiatura rhythmic profile and tonality of G. It rises over two octaves before restating the development motive in the fourth phrase (bars 46-49). This hints at a modulation in bar 49 towards F sharp minor, continuing the fall of the tonality as the motivic material continues to rise in pitch.

Fig. 48. Second movement: B section – phrases 2 and 3, reduction



Each phrase which rises in tessitura is accompanied by an increase in dynamic and this continues over the next four-bar phrase (bars 50-53) to reach a climax point combining the peak of the B section's pitch with the greatest dynamic indication of *forte* at bar 54. In combination with the rising figurations and increasing dynamic in the fourth phrase a greater rhythmic activity in the left hand and an increasingly active syncopation in the right hand propel the phrase to a return of both the tonic key of this section (A) and the main melodic motive at bar 54.

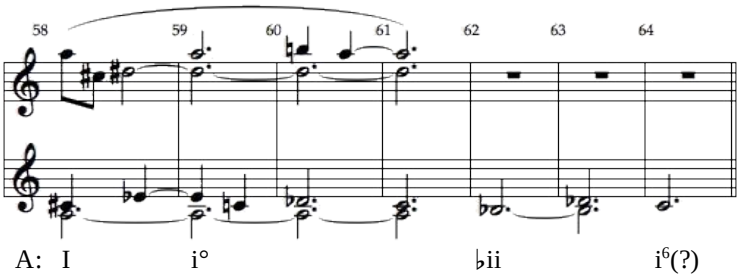
Fig. 49. Second movement: B section – phrases 4 and 5, reduction



The fifth four-bar phrase of section B returns to the tonic key for a clear restatement of the main development motive which then descends via lowered mediant and leading note minor triads (again referring to the 'flat side' cycle) to a conventional cadence in the tonic key.

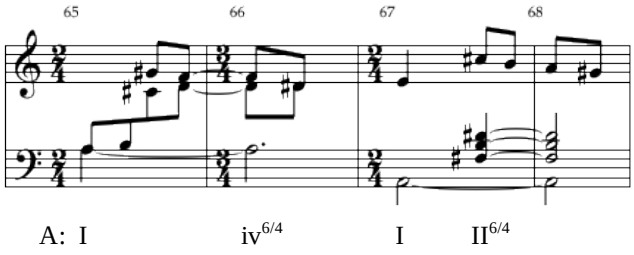
The final phrase acts as a codetta to the B section, decreasing the rhythmic and harmonic tension generated in the previous two phrases while moving into the tonic minor and preparing for the truncated return of the A section via a diminished tonic triad and (yet again) the flattened supertonic-to-tonic cadence.

Fig. 50. Second movement: B section – phrase 6, reduction



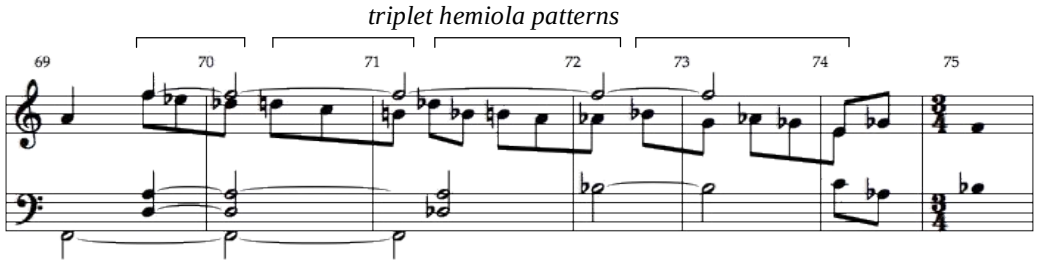
The return of the A section (bars 65-74) is truncated, being only ten bars in total and is in two four-bar and one two-bar sub-phrases. It hardly counts as a full return of the primary material, being reduced in length to only two phrases. It is more a reminder of the original melody, as much associated with the varied B material as it recalls the opening section of the movement. The first sub-phrase of A^1 is initially reduced in its span when compared to the opening with the main melodic motive clearly presented and takes place over a tonic pedal. A secondary voice is included, rising from the tonic and joining the melody's D sharp at bar 66.

Fig. 51. Second movement: A^1 section – first phrase



The second phrase of A^1 recreates, with variation, the triplet hemiola pattern associated with the third phrase of the opening (bars 26-31, see Fig. 46) and serves a similar purpose; acting as a transition, this time to a bridging passage which itself leads to the contrasting C section of the movement.

Fig. 52. Second movement: A^1 section – second phrase



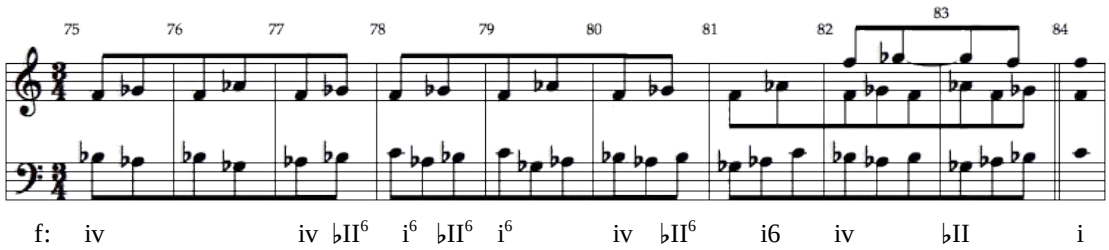
The bridge (bars 75-83) temporarily centres the tonality on the subdominant minor of the new key (F). It alternates the tonic (B flat) and its submediant (G flat), with G flat having a flattened supertonic relationship to the upcoming key, F. The relationship with each key's tonic and flattened supertonic harmonies, combined with the third relationship with the submediant, bears a special significance not just at cadences and phrase ends, but is utilised as a pivot chord by way of modulation into the new section.

A: I – ♭ii (B flat)

b♭: i (B flat) – VI (G flat)

f: ♭II (G flat) – i

Fig. 53. Second movement: transition to the C section.



The increasing harmonic rhythm, coupled with a gradual increase in tempo and rhythmic activity, (introducing trill-like flurries in the right hand at bar 83 culminating with an *accelerando* over the final four bars this passage) propels the work into the third main section of the slow movement which has distinct scherzo-like characteristics.

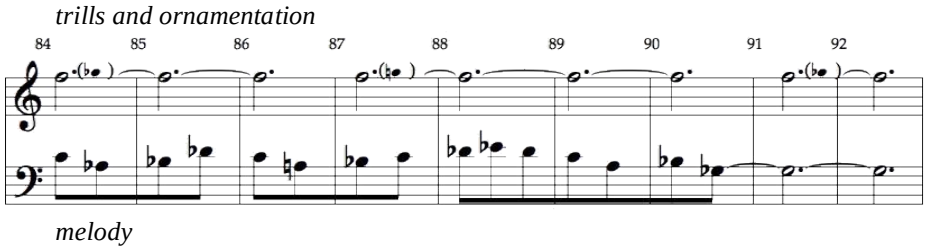
Fig. 54. Second movement: C section – formal layout.

	C		
sub-section:	A	A^1	A^2
bars:	84-98	99-129	130-158
key area:	f	B♭/F	A

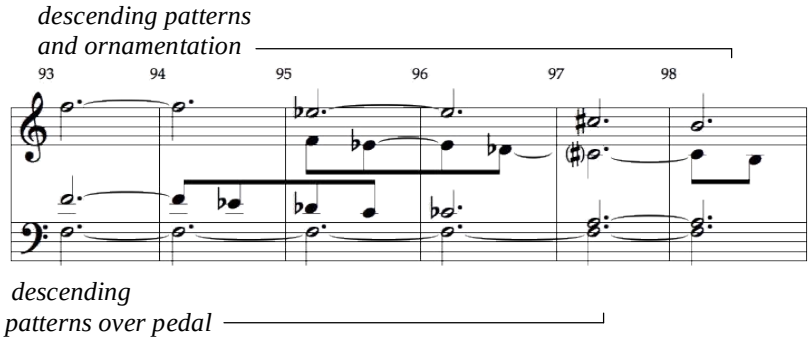
The first subsection of C is subdivided into two distinct phrases; the first featuring trills and ornamentation in the right hand combined with a rhythmically articulated tonic pedal, and simple melody in the left hand. The second phrase of each subsection, maintaining both the pedal point and ornamented right hand, utilises descending patterns, primarily in whole tones, to move to a new tonic.

Fig. 55. Second movement: CA section – reduction

a) first phrase



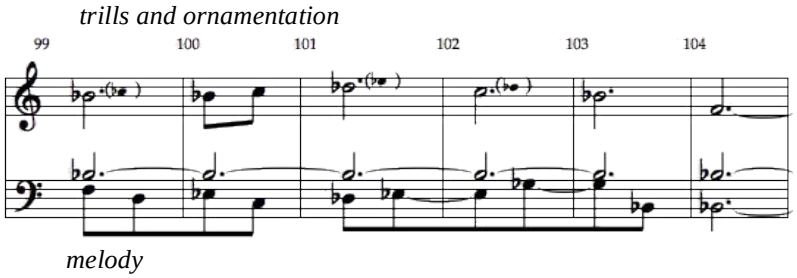
b) second phrase



The second subsection (bars 99-129) centres the articulated pedal and hence the tonality, on B flat. It has three phrases that create a ternary sub-form. The last phrase is extended, returning to the melody/trills after the descending figures of the second sub-phrase, to facilitate the modulation back to the principal tonality of the movement (A) in preparation for the third subsection of C.

Fig. 56. Second movement: CA[1] section – reduction

a) first phrase



b) second phrase

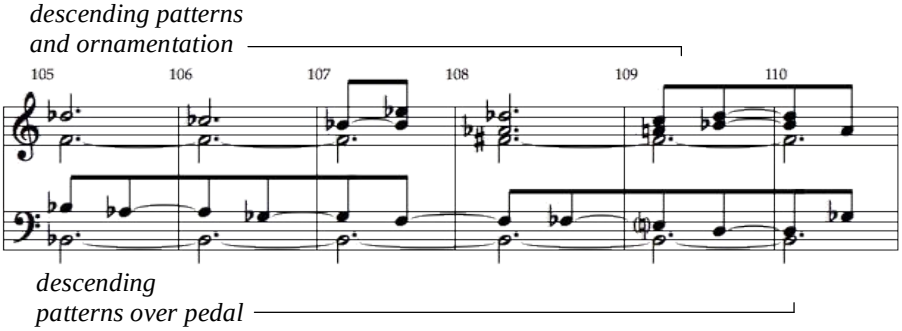
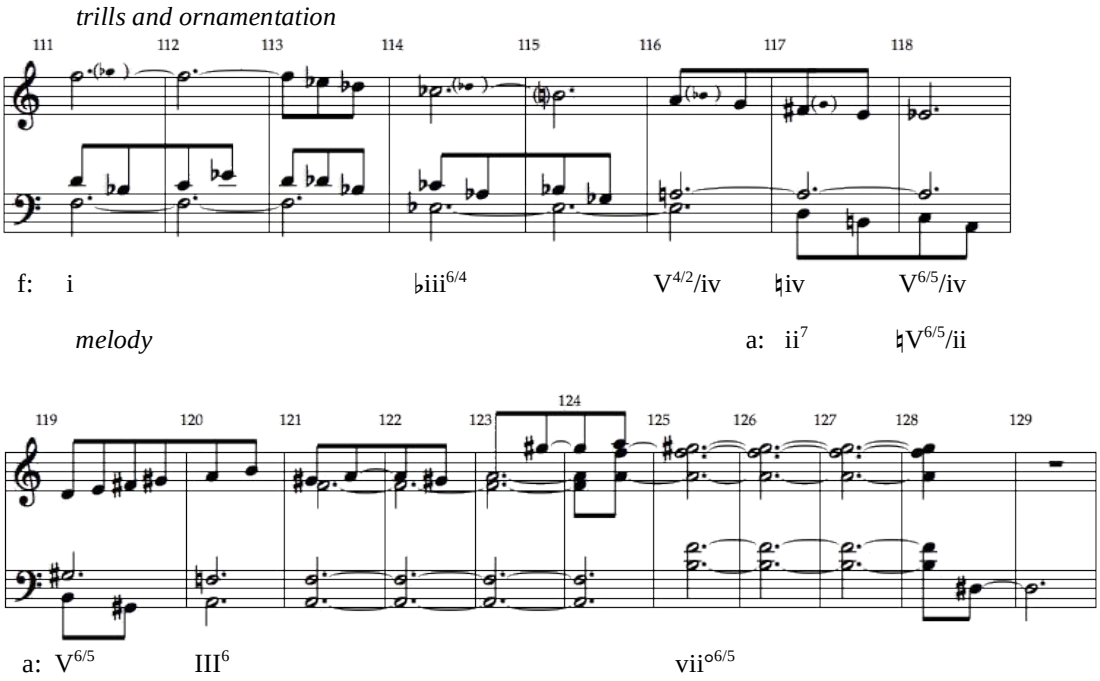


Fig. 56. (cont.)

c) third phrase

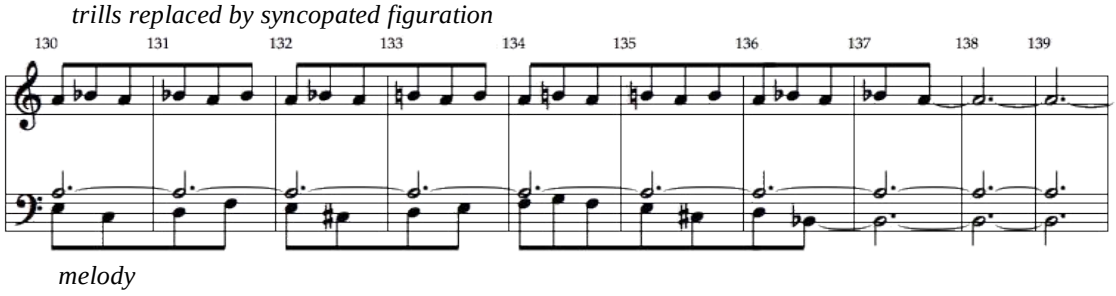


The third phrase (Fig. 56c) returns briefly to the articulated pedal of F and incorporates the earlier descending figures to effect the modulation back to A, utilising the return of the A natural pedal; appearing in bar 116 as the third of the tonic chord in F. The dominant of the new key (appearing at bar 119) moves back to the F chord (being I^6 in F and III^6 in A minor) in bar 120 but in first inversion, so the A natural is placed in the bass. The subsequent interplay between the melodic part, oscillating between G sharp and A (bars 121-124), prepares for the dominant ninth type harmony (bar 125) heralding the arrival of the new key (A) at bar 130. The extended 'lingering' on the dissonance created heightens the sense of inevitability of the new key. This is anticipated by the chromatic approach to the return of the melody (D sharp, bar 129), beginning on the dominant scale degree of the new key.

In the final subsection of C the rhythmic activity is calmed and the tonality is firmly established in the principal key of the movement. The trills are stilled, being replaced

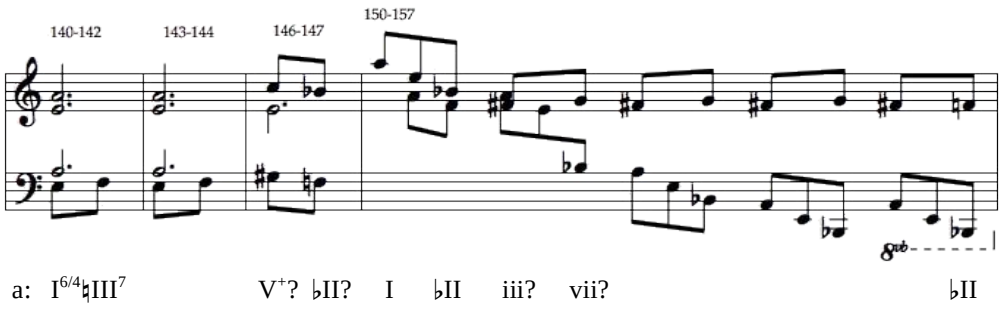
by a syncopated right hand figuration that follows closely the pitches of the original trills (but transposed to the tonic key) and extending over three octaves. The melodic part in the left hand is a clear restatement of that appearing in section CA and the only ornamented figure (bars 135-136) comes before the final chord of the section. This prepares for the coda of the C section, a simple bridge to the final return of the A section material.

Fig. 57. Second movement: CA^2 section – first phrase reduction



The second phrase of section CA^2 (and ending of the C section) restates the ambiguous interplay between the mediant related harmonies of A and F (itself a reflection of the main tonal areas of the whole movement) as a cadence-like progression. The transition to the returning A material is hesitant, having lost the bold and spontaneous character of the previous sections. It switches between the tonic chord (A) in second inversion and a major seventh chord based on the mediant (F^7) via a simple chromatic shift of the bass, before a descending pattern, now including the flattened supertonic, leads finally to a recapitulation of the A material at bar 180.

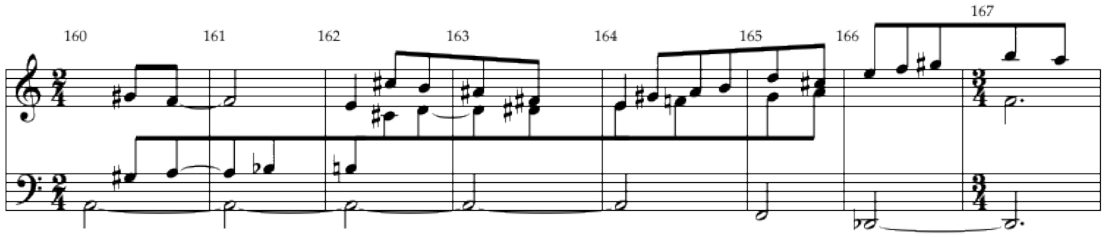
Fig. 58. Second movement: transition to A^2 – reduction



The final section of the second movement acts as a recapitulation to the A section. The melodic material is extended and varied but, because of the direct nature of the principal melody combined with the return to the original tonic (A) together with a similar texture and use of harmony, a strong sense of return and closure is made. Like the opening section, A^2 is subdivided into three main phrases: bars 180-167, 168-177 and 178-190.

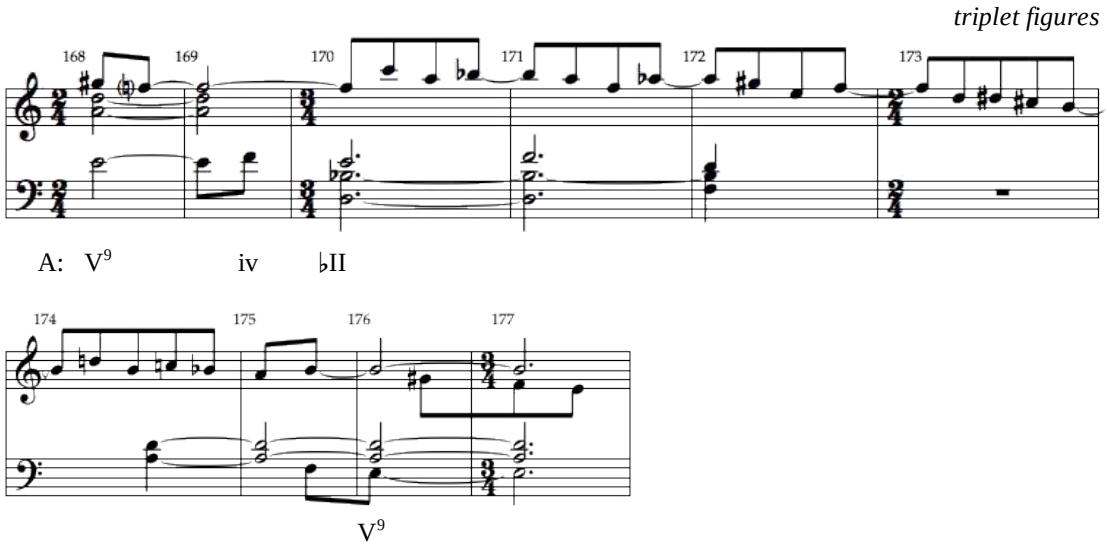
The first phrase begins over a tonic pedal with the melody starting an octave higher. This allows the rising scale-like voice first introduced as a fragment in the A^1 section (see Fig. 43) to complete a partially chromatic scale covering one octave, propelling the melodic part upwards as the bass descends in thirds.

Fig. 59. Second movement: A^2 phrase 1 – reduction



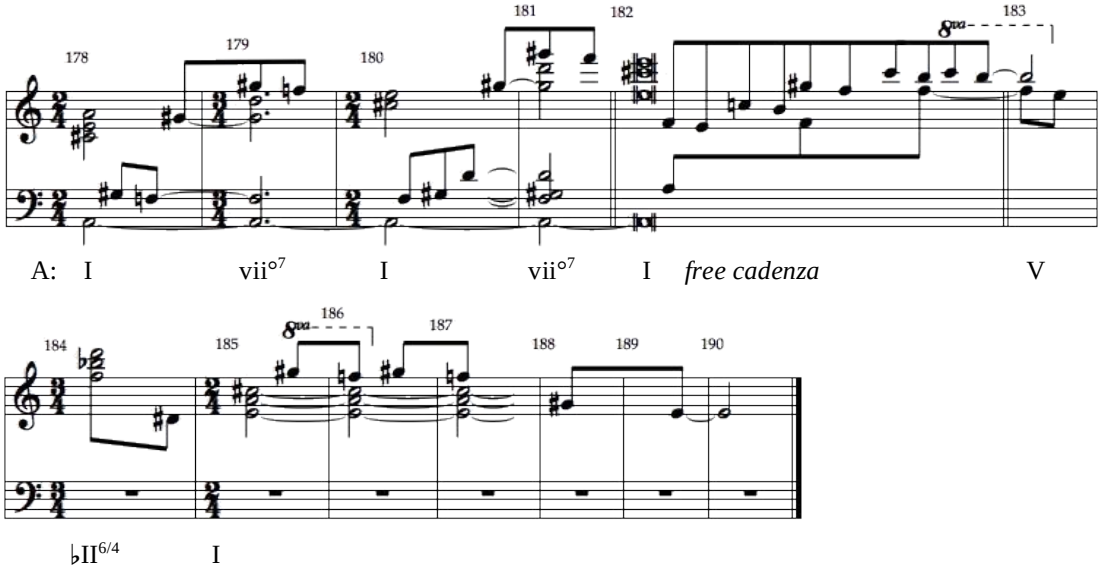
The second phrase reveals the harmonic function of the characteristic G sharp to F motive, combining with an E and D natural to create a dominant 9th-type harmony. Ambiguity is also maintained; with the tonic (A) still present and the bass moving from E to F and back again (as in the transition from A^2). The harmony moves from V^9 to iv^6 before sustaining the lowered supertonic across three bars (170-172). Over this a descending sequence leads to a restatement of the triplet figures first seen at bars 27-31 (see Fig. 45/46) before the combination of the main melodic motive and the F-E figure again outlines a dominant 9th-type harmony, bars 175-177

Fig. 60. Second movement: A^2 phrase 2 – reduction



In phrase three the harmonic use of main falling melodic motive (G sharp to F natural) continues. Combined with the D natural present in other voices it now strongly implies a leading-tone diminished seventh chord ($vii^{\circ 7}$ – the E natural no longer being present). It has a strong dominant function which, combined with first the tonic pedal then the tonic triad, makes for a definitive progression outlining the tonality. The final cadence (bar 184-185) again uses the lowered supertonic harmony before the main melodic motive repeats, falling three octaves (185-199) over a static tonic triad. The final melodic statement (bars 188-189) at last falls to the dominant scale degree, completing the tonic triad.

Fig. 61. Second movement: A^2 phrase 3 – reduction



The third movement, titled *Scherzo Fantasie*, has probably the freest formal structure of any work in this submission (see Appendix B – CD 2, track 3). There is some parallel to the conventional scherzo form (with the central interlude (bars 163-176) alluding to a 'trio') but the inclusion of the term in the title reflects more the capricious and even playful character of the work.

Fig. 62. Third movement – formal layout.

	A						A1				
		'exposition'				*central interlude*			*' recapitulation'*		
trills	a	b	(*a*)	c	(*a*)	d	trills	b1	a1	c1	(*a*)	d1
1-4	5-21	22-38		70-105		118-136	163-176	177-229	230-257	258-324		325-353
		interspersed with variations of A						*extended*	*extended*			

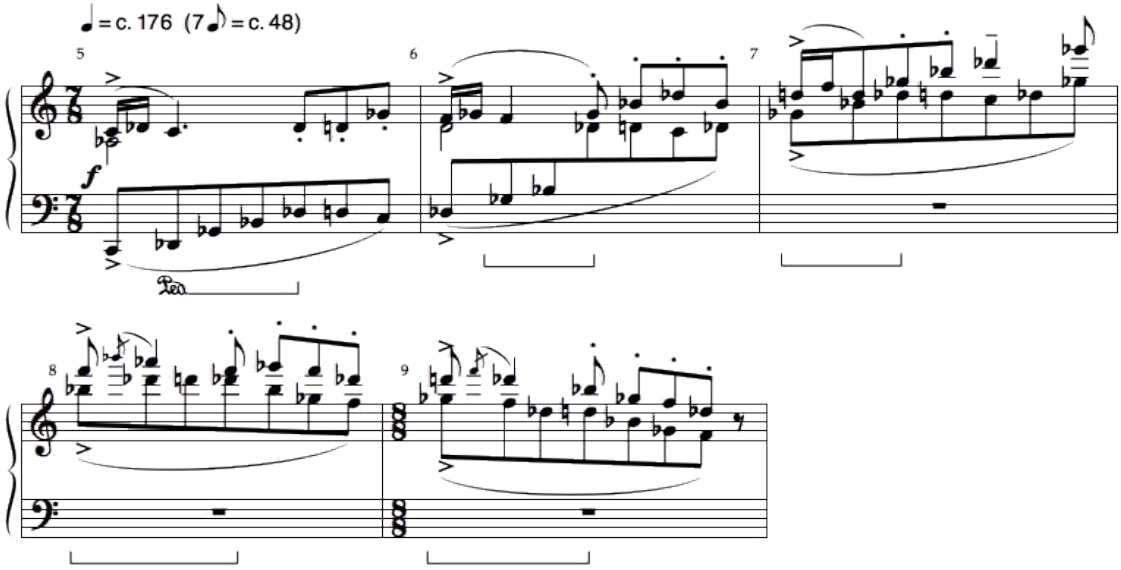
The *Scherzo Fantasie* is really a collection of 'subject groups', each related by motivic variation but with its own distinct character and collected into a loose binary form. The motives reappear in different combinations, interrupting each other, returning re-ordered and in extended or fragmentary forms. There is a distinct feeling

of recapitulation at bar 230 but a substantial subsection (primarily the b motive) of the opening has returned in full (and been extended) prior to this (the subsection first occurring at bars 22-38 returns at bars 177-202 and is substantially extended from bars 203-229).

There are four main subject groups: a – bars 5-21, b – bars 22-38, c – bars 70-105 and d – bars 118-136:

Fig. 63. Third movement – main motives

a) motive *a*



b) motive *b*

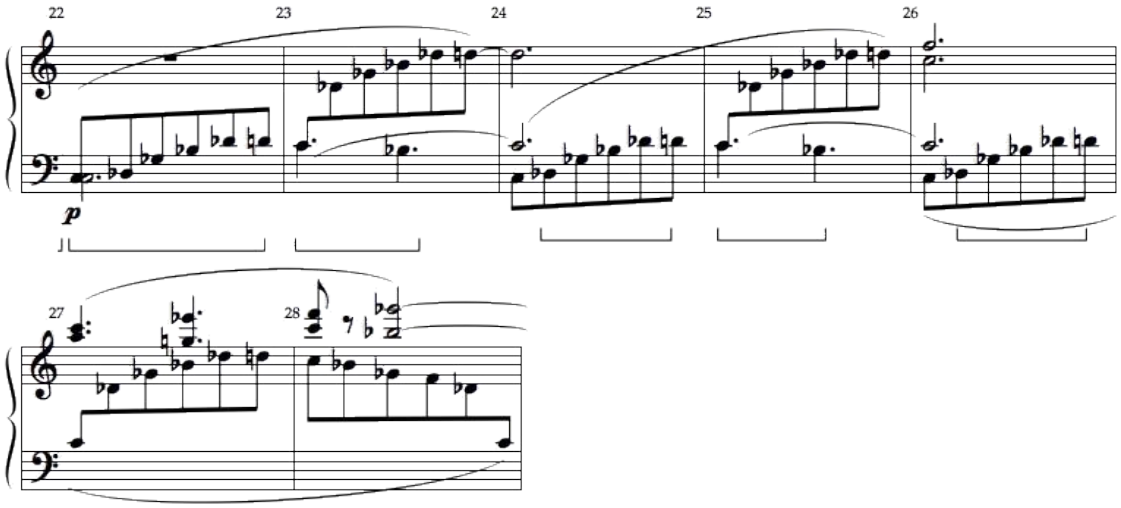
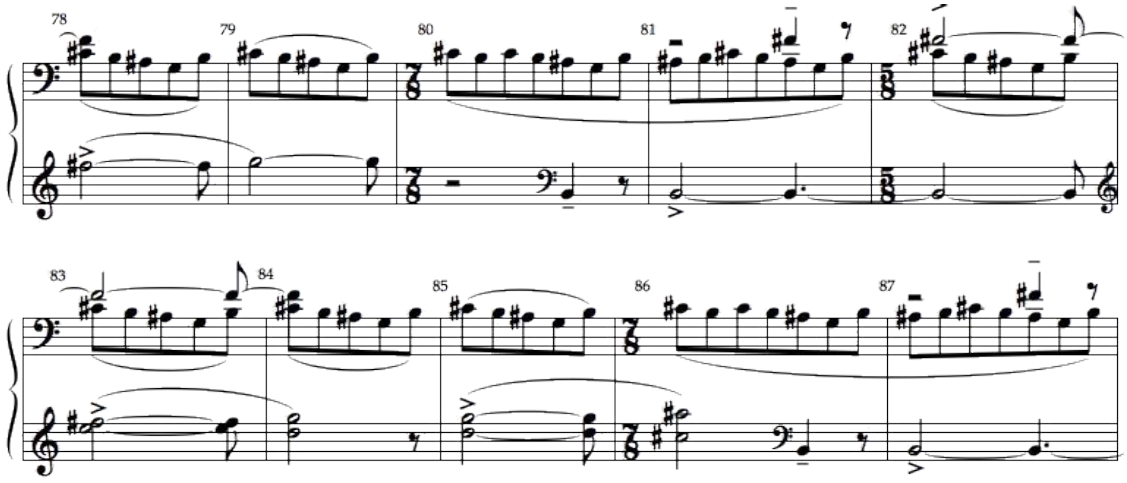
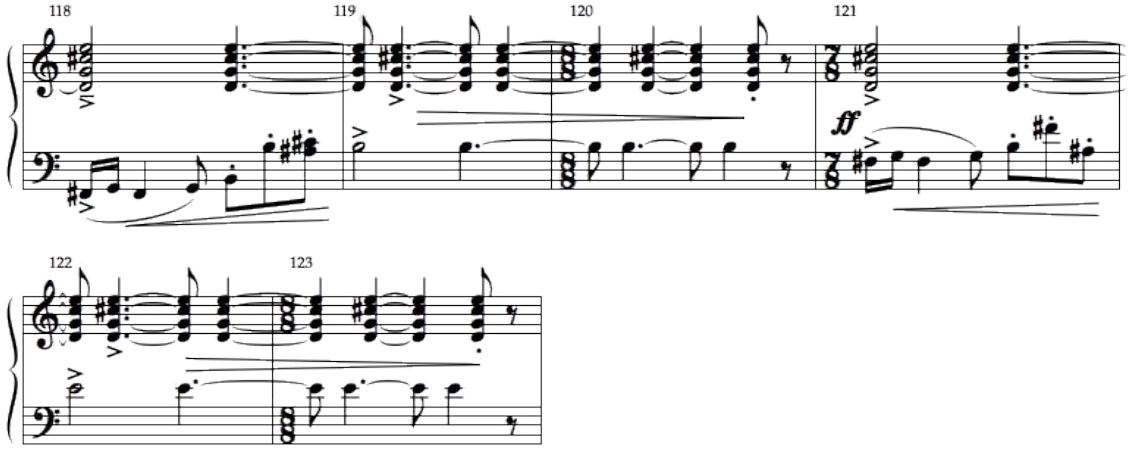


Fig. 63. (cont.)

c) motive *c*



d) motive *d*



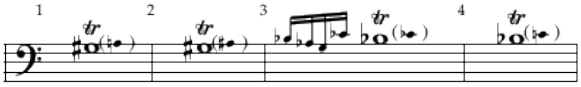
Any sense of a formal exposition is masked by the recurrence of developed variations of a (bars 39-69 and 106-117) prior to the appearance of both the c and d material. Material from a has the character of being principal material; it returns more often, is developed more thoroughly (rather than being extended), and signals what amounts to the start of the recapitulation as bar 230. Material from b and c is less extensively developed. Rather it is extended or lengthened by adding to phrase length or by repeating phrases (with minor variation) or, in the case of b^1 the extension itself becomes new material acting as a bridge to the 'recapitulation'. The extension of material in the second half of the work replaces the intercession of developed a

material which occurs in the first half. The d material has the formal character of a coda and is itself a variation of a.

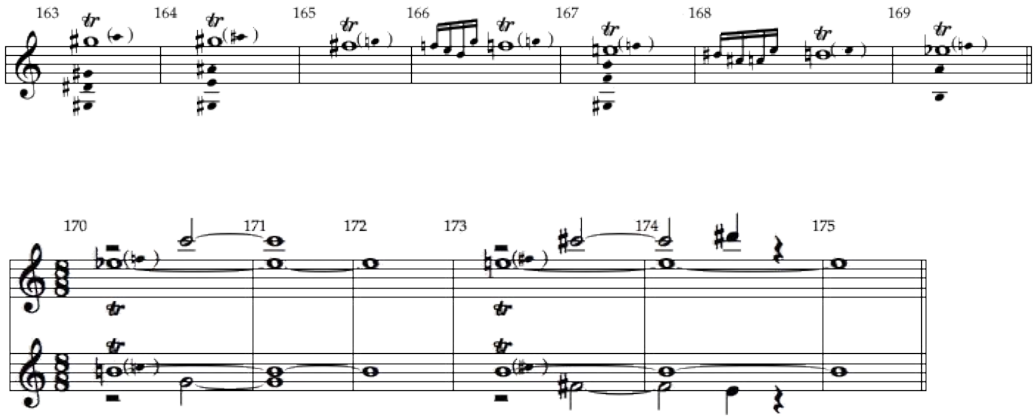
The trills of the introductory four bars are used structurally to begin and end the work and to create an extended interlude in the centre (bars 143-176). By altering the interval of the trill and the melodic fragments which surround them the trill is also a vehicle for modulation, even from the first four bars.

Fig. 64. Third movement: trills

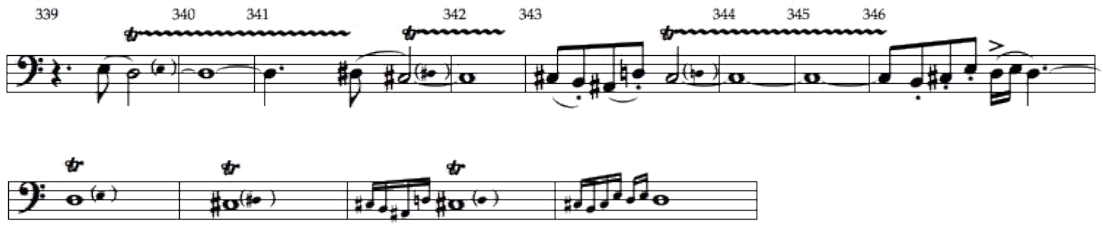
a) introduction



b) central section



c) ending (with reduction)



PRELUDES AND SONATAS NOS. 3, 5 & 6

Perhaps the most transparent (and self conscious) use of form employed in this submission is that of the set of *6 Preludes & Sonatas* for solo piano. Each pair of movements consists of a freely composed prelude followed by a sonata based (with the possible exception of no. 5) on a Scarlatti-like binary form (see Fig. 65, below) with each half repeated. Indeed the inspiration for writing these works (after more than ten years of composing no solo piano works) comes from my ongoing exploration of Domenico Scarlatti's keyboard sonatas.

Fig. 65. *Preludes and Sonatas for solo piano* – basic formal model

Prelude	*Sonata* (based on Scarlatti model)
Freely composed	‖: A B :‖: A B :‖ Coda

Each prelude is freely composed, having no thematic continuity with its paired sonata but sharing the same key. The role of the prelude is most often to provide contrast and occasionally to complement the subsequent sonata (as with nos. 8 & 10) with ideas rarely extensively worked through (nos. 5 & 7 are an exceptions).

Within the basic form of the sonata are numerous variations involving the order or key in which material returns, the extent of development, placement of the repeats and the nature of the coda, which can act as a final return of the initial material or a simple 'rounding off' in the home key.

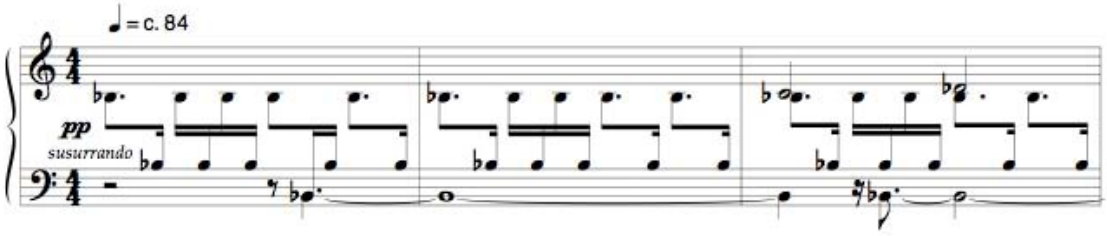
Sonata no. 3 (see Appendix A – CD 1, track 3) is typical in its use of simple gestures, modal tonality and harmony together with direct and straightforward motivic writing and will be dealt with in some detail.

Fig. 66. Sonata no.3 – formal layout

	A											
	Ax ‖:	Ay	B	A^1x :‖:	A^2y	B^1	A^3x	A^3y :‖	Ay	Coda		
bar	1-4	5-9	10-18	19-24	25-32	33-40	40-44	45-50	51-53	54-57		

This sonata holds fairly true to the model and uses the placement of the repeats within the A sections to allow an organic, unforced unfolding of the repeated sections. The dominant structural feature of this sonata is a B flat pedal (see fig. 67, below), articulated as a repeating figure in the A sections and extended over octaves in the B sections. This pedal runs the duration of the movement with the exception of the brief and rhythmically free Coda. Over this pedal the motivic elements of the A and B sections occur, contrasted mostly by dynamic with A being primarily *piano* and B primarily *forte*. Repeats placed within the A sections use the ebb and flow of rhythmic variations to the ostinato pedal to link both back to the previous repeat and forward to the next section.

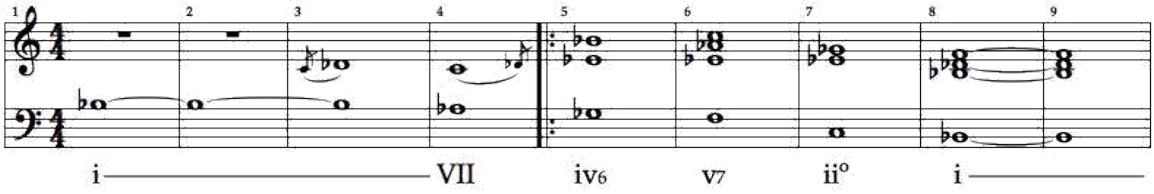
Fig. 67. Sonata no.3 – ostinato excerpt



The harmonic language is simple and direct, progressing basically at one harmony per bar and utilising stepwise motion of the bass voice and quasi-diatonic

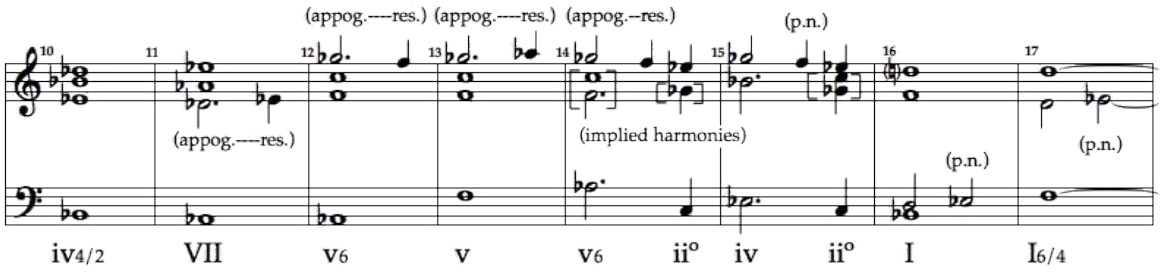
progressions. The harmonic functions of these progressions are obfuscated somewhat by the modal character of the tonality and the ever present tonic pedal. By way of example, the dominant harmony is almost always a chord with the minor third (A flat), and the tonic harmony, whether minor or major (as at the end of section A, bar 25 and section B, bar 48), is usually approached harmonically by a step from above, via a diminished supertonic triad.

Fig. 68. Sonata no.3 – harmonic reduction: A section



The harmonic rhythm continues at the rate of one harmony to the bar during the B section but with a slight increase towards the cadence and ending on the major mode tonic triad. Combined with this increase in harmonic rhythm and the dynamic shift from *piano* to *forte*, the ostinato becomes more agitated, moving into broken octaves and covering a span of 4 octaves.

Fig. 69. Sonata no.3 – harmonic reduction: B section

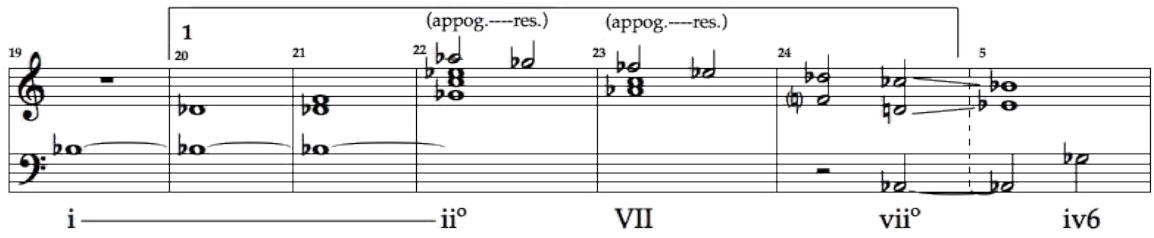


The main motivic element of this section uses accented appoggiaturas (whose resolutions come much later in the bar). They create dissonances with the prevailing harmony, but are, in themselves, usually consonant with the tonic pedal (B flat).

At times repeated pairs of pitches alter their respective roles with regard to their consonance or dissonance. For example; the C natural to D flat pair at bar 3 is repeated in bar 4. Against the B flat pedal in bar 3 the C acts as an appoggiatura resolving to the D flat. In bar 4, with the addition of an A flat in the bass voice, the C is (relatively) consonant (fulfilling a harmonic role) and the D flat acts as passing note to the E flat in the following bar. This happens at other points such as at bars 14 and 15 in the top most voice. The figure G flat to F first appears as an accented appoggiatura and resolution followed by (in bar 15) a consonance and passing note. Also, dissonances are not always resolved adding colour to the harmonies and anticipation to the voice movement which is not necessarily fulfilled (ie. E flat at the end of bar 17). All of this happens against the ever present tonic which tends to obscure resolutions as harmonic dissonances are often consonant with the pedal.

Approaching the first repeat the harmonic rhythm returns to one harmony in the bar (again coloured with appoggiaturas and also syncopations) while the urgency of the ostinato is calmed.

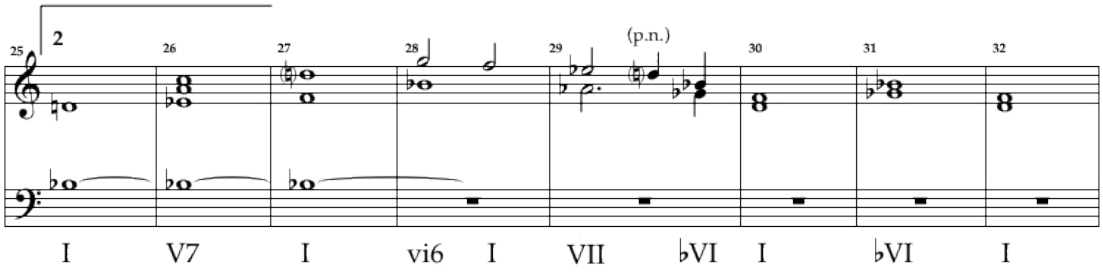
Fig. 70. Sonata no.3 – harmonic reduction: ending B section



The approach to the returning tonic scale degree (appearing as the 5th of the iv6 chord at bar 5) is again a falling minor second (C flat to B flat) and is paired with a rising minor second to the root of the iv (D natural to E flat) while the A flat bass note at bar 24 ties to the bass A flat in bar 5 making a smooth transition back to the A section.

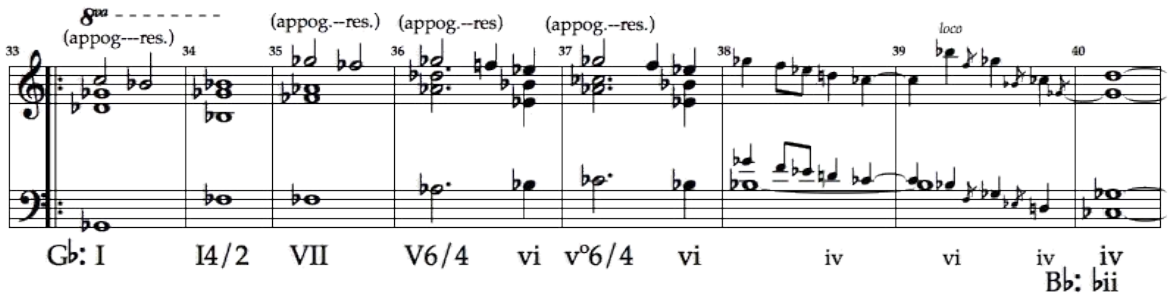
The transition into the second half of the binary form (from the second time bar) stays in the major mode begun at the cadence in bar 16 with the ostinato returning to its original form at bar 30.

Fig. 71. Sonata no.3 – harmonic reduction: Second time bar 25



The unconventional modal cadence bars 29-32 prepares for the new mediant-related key of G flat. What follows is the development of B1 taking place in the new key and returning to the home key of B flat at bar 42.

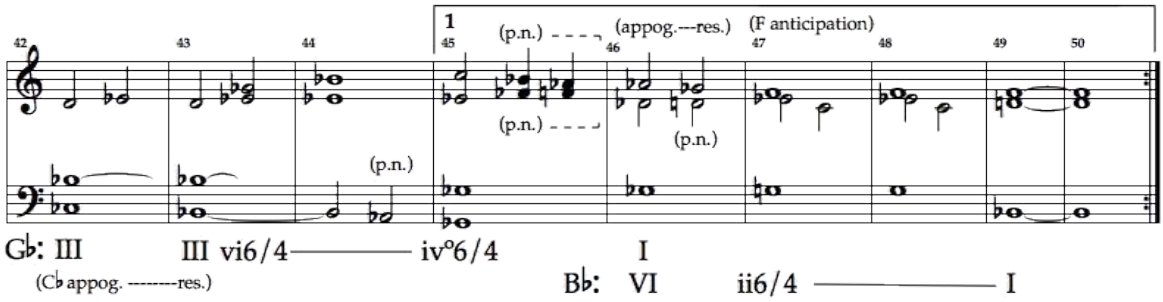
Fig. 72. Sonata no.3 – harmonic reduction: development: B1 section



The ostinato persists throughout, now as broken octaves and as the 3rd scale degree of G flat. It is substantially more agitated, eventually covering several octaves, and becoming chromatically involved with the motivic appoggiatura/resolution material at bars 38 and 39.

The returning A section is again split in half by the repeat bar with the first time bar ending in the tonic key of B flat.

Fig. 73. Sonata no.3 – harmonic reduction: A^2 section, first time repeat.

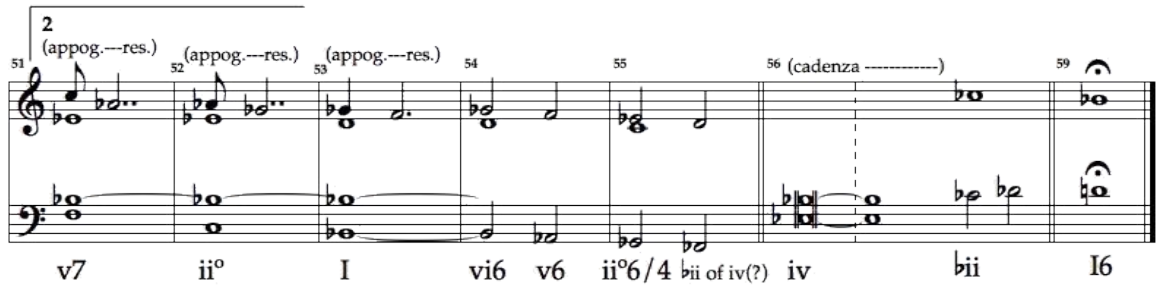


The C flat in the bass of bar 42 is a ‘leftover’ from the previous harmony and acts as an appoggiatura resolving to the B flat. The resulting III chord in G flat in bar 43 does not yet feel like the tonic of the original key (B flat), requiring a more convincing progression (again involving the $ii^{6/4}$ chord of B flat) to the tonic major triad in bar 49.

Numerous contrapuntal devices (appoggiaturas, chromatic passing notes and an anticipation of the 5th of the tonic chord of B flat) are used motivically to slide the harmonic progression smoothly back to B flat. The notational convenience of using a pivot chord is somewhat arbitrary as there is never a strong sense of harmonic dominance and all the significant cadences are modal. The repeat immediately sends the piece back into the dramatic developmental section and new key of G flat.

The closing section, from the second time repeat bar to the end, remains in the tonic key. Like all A sections the harmonic rhythm is one harmony to the bar, but with a slight increase towards the cadence. The final ending in the tonic major is delayed by a short, free cadenza over the subdominant; an archetypal baroque procedure which implies a slightly 'flatter' anticipation (relative to the home key) of the final tonic which, in this case is not a root position triad but an incomplete I^6 chord.

Fig. 74. Sonata no.3 – harmonic reduction: A^3 to the end



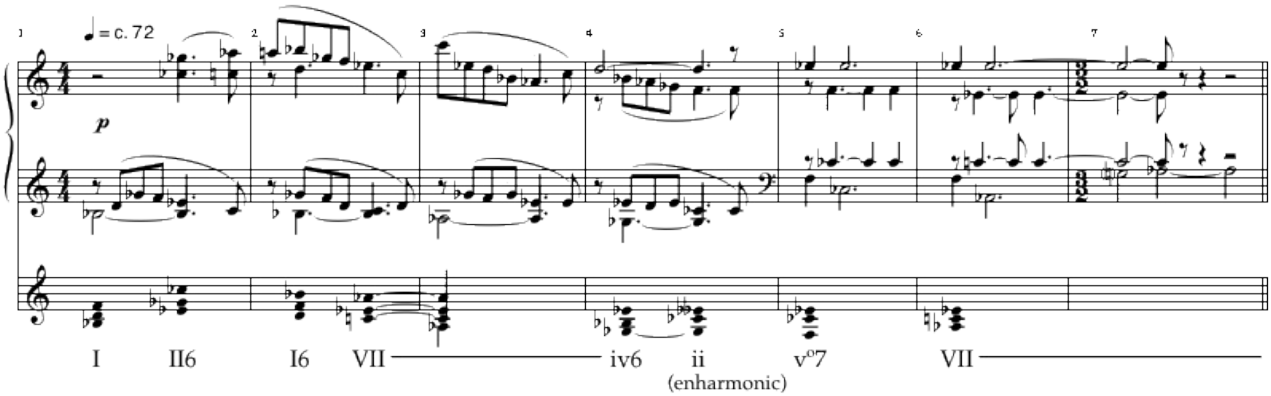
Sonata no. 6 (see Appendix A – CD 1, track 6) more closely resembles a fairly standard first movement sonata form from the early to middle 18th century. Its derivation comes not from the origins that define sonata form as a three-part form (evolving from the 'da capo aria') but as a clear extension of the two-part dance form from which all the sonatas in this set take their form. Sonata no.6 is of a very different character than Sonata no.3, being more contrapuntal in style, with a more extended form and material treated in a more developmental way.

Fig. 75. Sonata no.6 – formal layout

	Exposition			*Development*		*Recapitulation*			*Coda*
Intro	‖: A	B	:‖:	B^1	A^1	A^2	B^2	:‖ B^3	Coda
								(extension)	(return of Intro)
bar	1-7	8-25	26-37	39-52	53-73	74-93	93-100	101-113	114-112

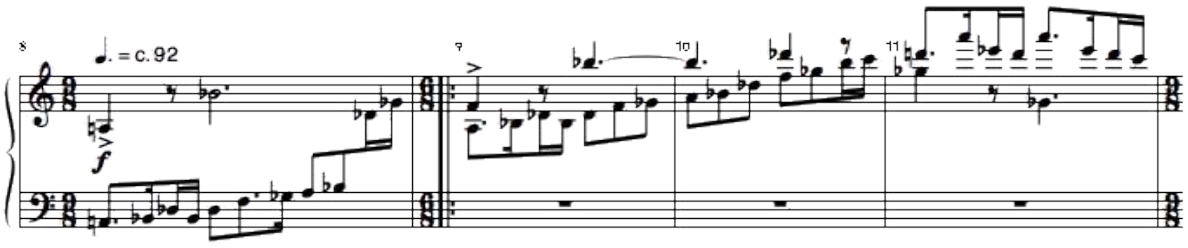
The sonata opens with a quiet, seven-bar introduction, which returns to act as the Coda, and uses an alternative mode to that used by the bulk of the sonata. This mode is much closer to B flat major, but with a lowered 6th degree (G flat) and serves primarily to establish the tonality.

Fig. 76. Sonata no.6 – introduction and harmonic reduction



There are some chromatic variations acting mostly as appoggiaturas, with C flats (where they occur) moving immediately to a C natural in the same voice (see the right hand, bar 1 and left had bars 5-6). The interval of the augmented second (G flat to A natural), together with its enharmonic equivalent the minor third, become significant motivic elements when the A section material arrives at bar 8.

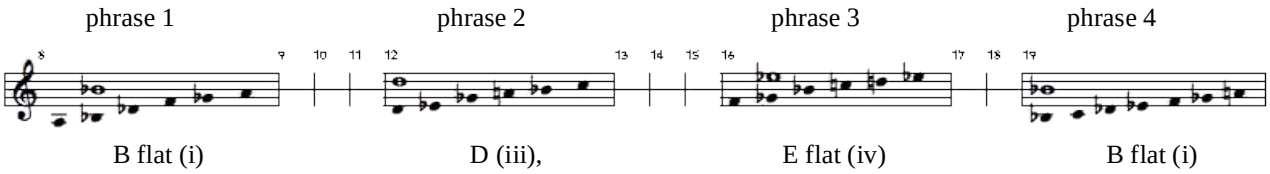
Fig. 77. Sonata no.6 – A section: first phrase



Semitones, minor thirds and augmented seconds feature most strongly in the modality of the A section. Each of the four phrases corresponds to a tonal area outlined by the longer duration notes played by the right hand, with the fourth and

final phrase re-establishing B flat with a more conventional harmonic minor scale. In each phrase (except phrase 4) the notes are organised so as to begin with a semitone and minor third which makes for the clear motivic outline reflected in each phrase.

Fig. 78. Sonata no.6 – A section: phrase pitches and tonal areas



The B section (bars 26-37) contrasts by way of both texture and tonality, utilising broken octave patterns over sustained bass notes. The tonality of D is established via the sustained lower pitches, the mode of which contains the same notes as the introduction.

Fig. 79. Sonata no.6 – B section: opening.

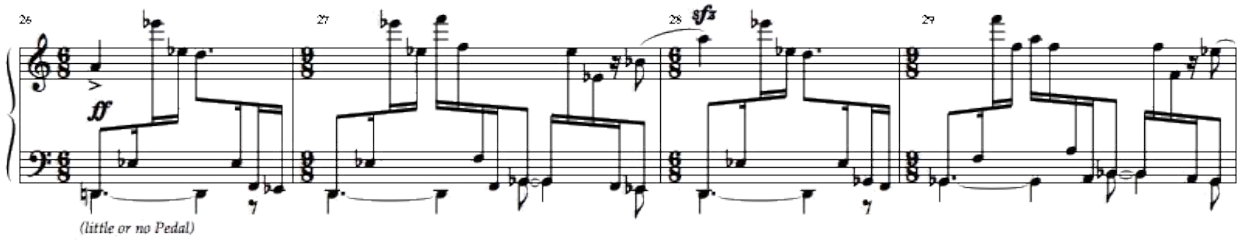
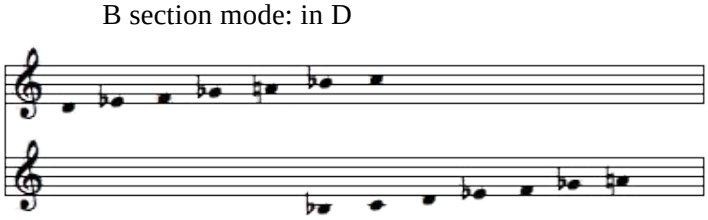
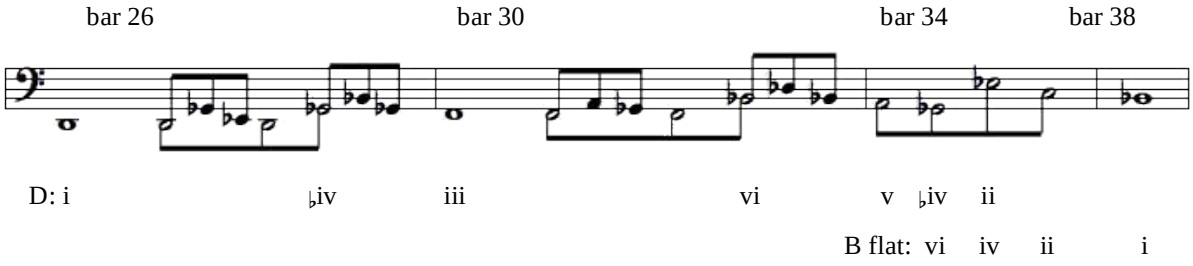


Fig. 80. Sonata no.6 – B section: mode.



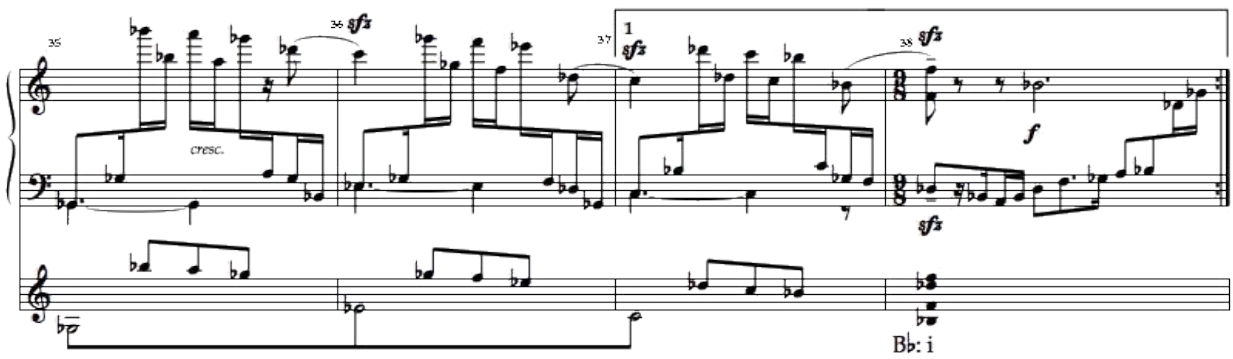
The phrase lengths in the B section are shortened to 2 bar, asymmetrical phrases (a bar of 6/8 followed by a bar of 9/8). The sustained bass notes move from the tonic (D, bar 26) to the mediant (F, bar 30) to the dominant (A, bar 34), outlining the tonic triad, before moving (at bar 38) to the original key of B flat for the repeat of A.

Fig. 81. Sonata no.6 – B section: bass movement reduction.



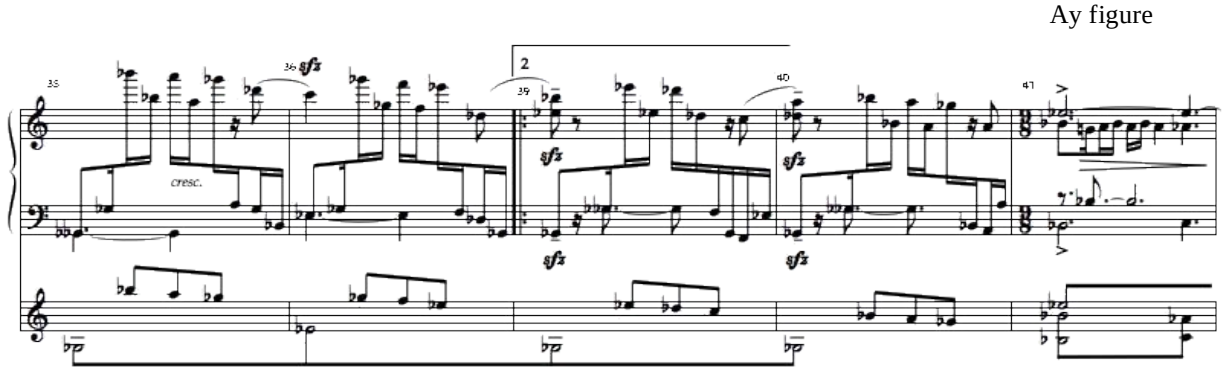
The broken octaves passage work of the right hand utilises semi-tone movement from lowered supertonic scale degree to the tonic (in the first two phrases). This emphasis of the semitonal movement about the tonic is one of the main motivic elements of the B section and reflects semitonal movement characteristic of the A section motives. The transition back to the original tonic of the A section is accomplished via a fragmented scale descending from bar 34 to B flat at bar 37, the tonic scale degree of the original key and is helped by a shift in the mode (D natural altering to D flat). Together with this comes an increase in the harmonic rhythm and return of symmetrical measuring.

Fig. 82. Sonata no.6 – transition to repeat of A.



The second-time bar and the following 13 bars both extend and develop the closing phrases of B. These bars act as a transition to a clear development section (beginning at bar 53) with the return of developed A material. The descending, fragmented scale figure is played twice (bars 35-40 and 44-48), each time followed by a more static figure (Ay), which contrasts the frenetic activity of the broken octaves and relaxes the tension somewhat through use of a softer dynamic (bars 41-43 and 49-52). Bars 51-52, marked *poco allargando*, aid in the sense of a clear beginning to the development of the A material.

Fig. 83. Sonata no.6 – transition to development of B.



The development of A moves through three tonal areas and incorporates a new motive (first appearing at bars 59-60), separating phrases 2 and 3. Together with an extended Ay figure, this effects the transition to the recapitulation at bar 74.

Fig. 84. Sonata no.6 – A development: phrase pitches and tonal areas.

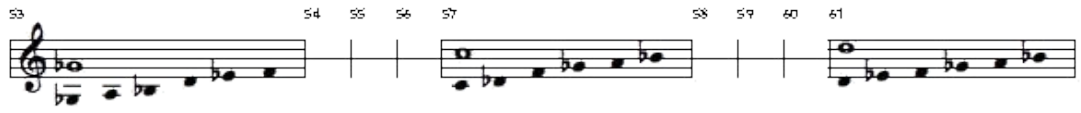


Fig. 85. Sonata no.6 – A development: new figure.

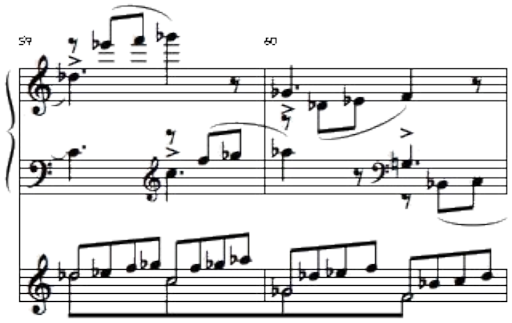
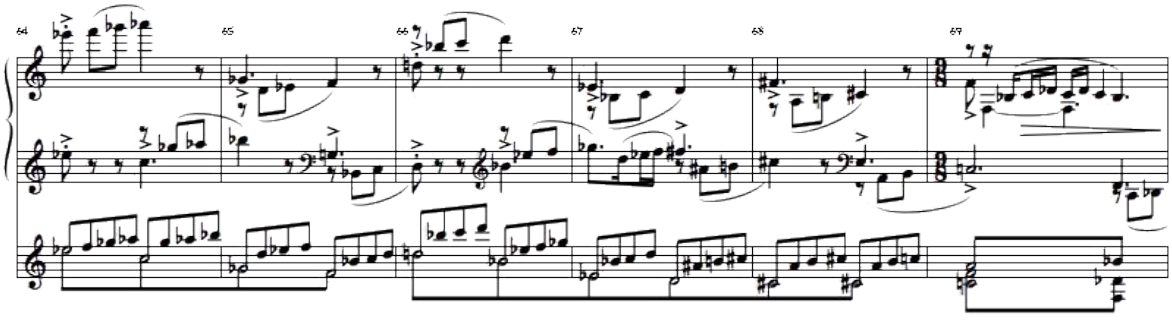


Fig. 86. Sonata no.6 – transition to recapitulation.

Ay figure



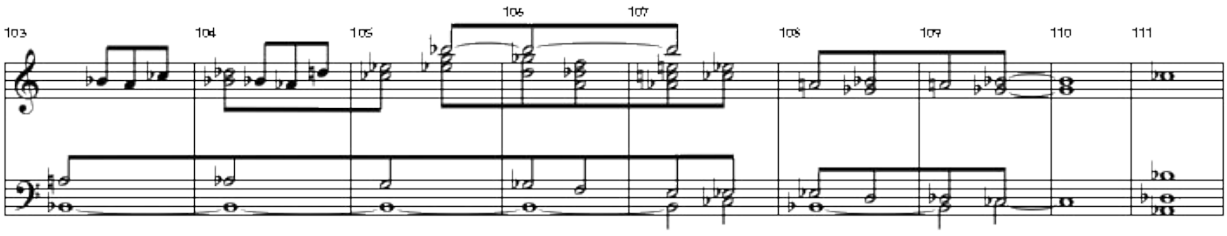
The recapitulation is itself varied with the return of the A^2 section (bars 74-93) acting also as an extension of the development of A^1 (bars 53-73). The three principal tonal areas and pitches remain the same as the exposition (see Fig. 78) corresponding now to:

phrase:	1	2	3	4
tonal area:	B flat	D	E flat	B flat
bar:	74-79	80-85	86-88	89-93

The previously sustained notes of the right hand are varied via added notes and greater rhythmic activity through syncopation. There is also some alteration to the phrase length with phrases 1 and 2 being slightly extended, and phrase 4 slightly reduced. The recapitulation of B is not transposed into B flat, but remains largely unchanged from the exposition (see Fig. 79). After the repeat B material is extended

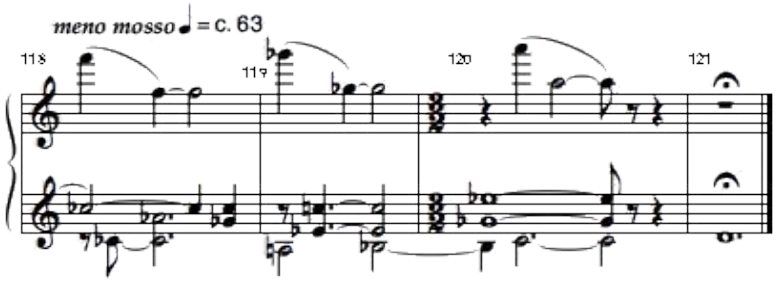
to make a bridge in to the Coda (bars 101-113). This bridge is largely chromatic, descending as a simple scale in all voices over a tonic pedal, helping to firmly re-establish the home key.

Fig. 87. Sonata no.6 – bridge to the Coda.



The return of the Introduction as the Coda also contains minor variations, the most obvious being that it begins an octave higher. The final cadence (bars 118-121) is quite conventional, preparing a vii^{o7} via v^{6}, preparing for the tonic but eventually ending with only the third of the major tonic triad (D natural).

Fig. 88. Sonata no.6 – final cadence.

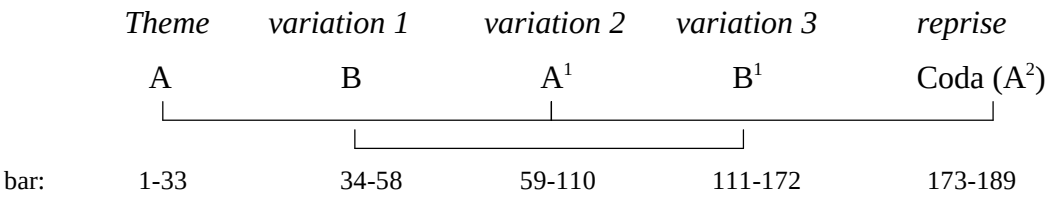


B flat: v^{o} vii^{o7} (p.n.) $vii^{o6/5}$ I (implied)

Sonata no.6 shows a more contrapuntal and developmental style of composition while maintaining clear formal outlines, direct and obvious themes and motives, a clear return of initial material after the development, and a strong tonal sense of closure.

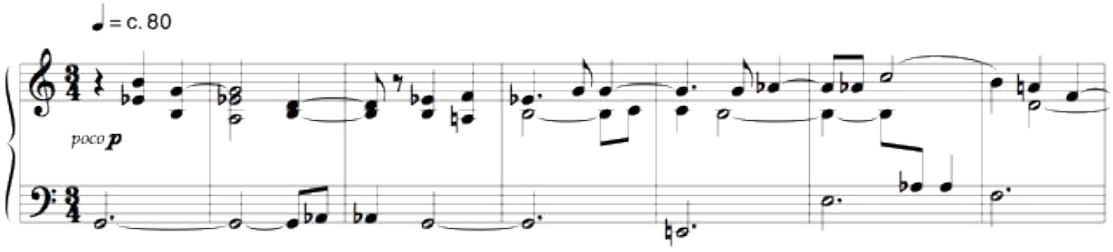
The extended binary sonata form of the Scarlatti model is abandoned in only one case in this submission, that of Sonata no.5. The 'theme and variations' form of Sonata no. 5 (see Appendix A – CD 1, track 5) is what I describe as a 'nested form', meaning it can be interpreted in a number of ways.

Fig. 89. Sonata no.5 – formal layout



Thematically it can be interpreted as a 'through-composed' set of variations. Alternatively, the character of each variation reflects the binary form common to each of the sonatas (but without the repeats). The theme has a distinct rhythmic and melodic character; moving predominantly in quarter notes as it falls (bars 1-3 and 7-9), and with a dotted quarter-to-eighth notes as it rises (bars 4-6 and 11-16).

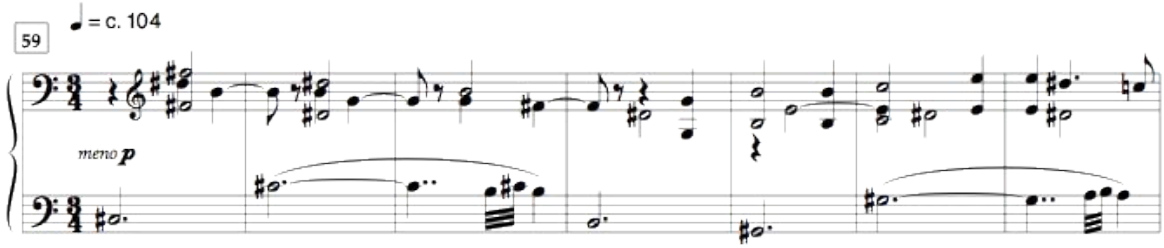
Fig. 90. Sonata no.5 – theme excerpt



The second variation has a similar rhythmic profile to the theme, but with a slightly increased tempo to give its triple metre a more pronounced 'dance-like' character. As the melodic shape falls it is off-set by one quarter note (bars 59-62, and 66-69) and as it rises this syncopation is removed (bars 62-65), and the dotted rhythm returns (bars 71-72). As the variation develops, the two rhythmic profiles are combined

contrapuntally (bars 85-92). This overt similarity of melodic shape and rhythm, combined with a clear dominance of the theme within the texture link the theme and second variation in an A – A^1 relationship.

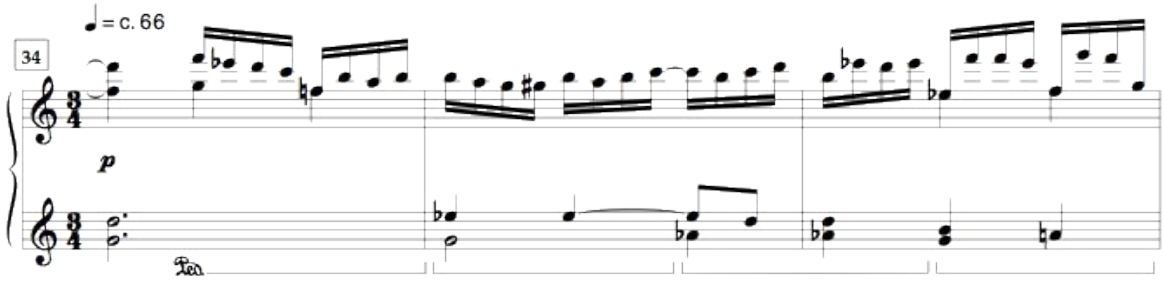
Fig. 91. Sonata no.5 – variation 2, excerpt



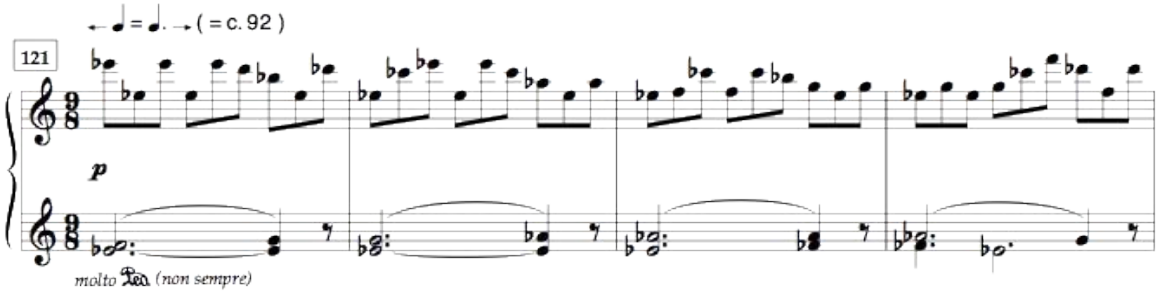
The first and third variation also are linked texturally in a B – B^1 relationship with both having the principal thematic content in the left hand, placed above middle-C. The right hand consists of elaborate accompanying figures in arpeggios and scale passages; sixteenth notes in variation 1 (bars 34-53 Fig. 92a) and triplet eighth notes in variation 3 (bars 121-169 Fig. 92b). Again, the second of these linked variations more extensively develops the material.

Fig. 92. Sonata no.5 – a) variation 1 & b) variation 4 excerpts

a)

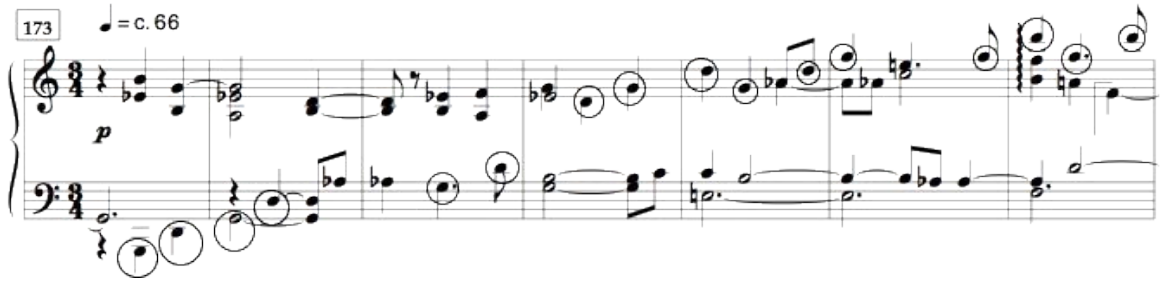


b)



The Coda acts as both a true reprise and a fourth variation, albeit with very subtle alterations. A new and very simple voice rises from below the bass part and moves tonic (G) to dominant (D) over six octaves (bars 173-188) (Fig. 93). The overt thematic similarity links the coda with both the theme and second variation: A – A^1 – A^2. Interspersed with the remaining variations (1 and 3) the sonata as a whole also appears as a strophic song form or, in the case of the more extensive development in the third variation, an 18th century 'Sonata Rondo'.

Fig. 93. Sonata no.5 – coda excerpt



SYMPHONY

By far the largest work in this submission is the multi-movement *Symphony*. Its five-movement layout corresponds to symphonic conventions but with an adagio introduction given its own title: *Intrada*. The following analytical overview identifies its formal and tonal layout.

Fig. 94. *Symphony* – movement layout

	movement	*tempo*	*type*	*key*	*duration*
I	*Intrada*	adagio ma non troppo	introduction	D	5.39
II	*Fantasie*	allegro precipitato	'first movement' allegro	G/D	8.33
III	*Arietta*	andantino piacevole	3/8, quasi scherzo	E♭	5.44
IV	*Nocturne*	adagio calmando	slow movement	F	10.53
V	*Finale*	allegro moderato	energetic finale	D	8.10

The basic form of both the first and second movements is ternary and while this is most transparent in the *Intrada*, the sub-sections of the *Fantasie* contain many developmental variations which make the second movement almost seem through-composed.

Fig. 95. *Symphony* – basic formal layout; *Intrada* and *Fantasie*

a) *Intrada*

	A	B	A^1	Coda
	principal material horns & strings	*variation woodwinds*	*principal material tutti and climax*	*transition to 2nd movement*
tonality:	D	D/B♭	B♭ /D	D
bar:	1-28	26-47	47-74	75-89

b) *Fantasie*

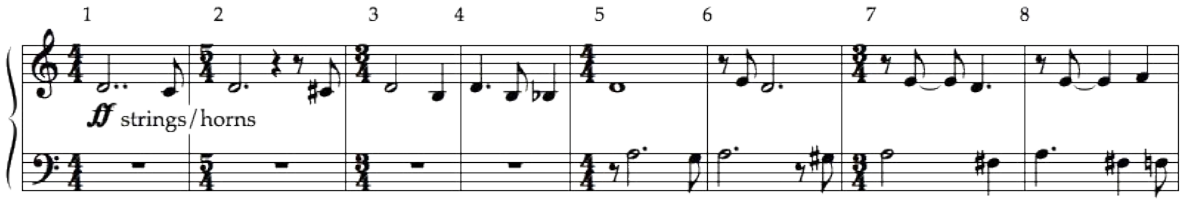
	A		B		A	
	A	A^1	B	A^2	C	
	principal material	*variation and development*	*new material development & climax*	*variation of A as 'andantino'*	*return of A material from Intrada*	
tonality:	D/B♭	F♯	F♯/A/G	E♭/D	D	
bar:	1-47	48-84	85-139	140-187	188-215	

The first and second movements are closely related and, although they are notated as distinctly separate entities, they in fact form a single unit. The *Fantasie* continues without a break from the first movement, with the *Intrada* ending on a sustained harmony and the instruction *attaca subito* implying that this harmony is carried over to the next movement. The main motive of the first movement also returns in a varied form at the end of the *Fantasie* (from bar 187) to make a clear statement at bar 205 in the horns as the climax point of the final section of the *Fantasie*.

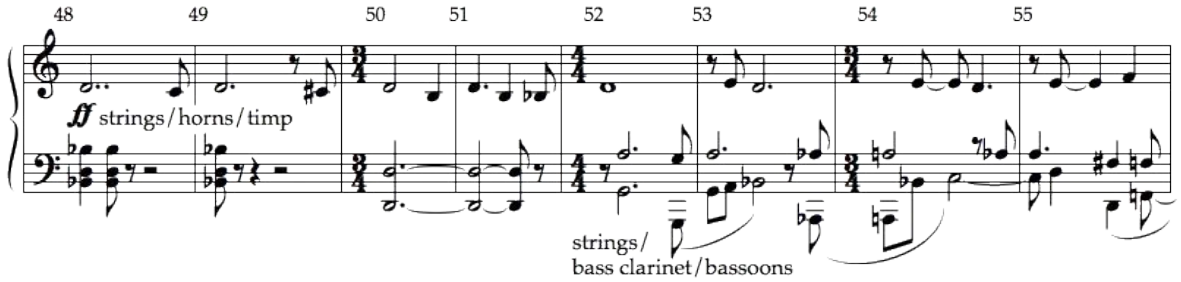
The decision to notate the adagio introduction as a separate movement came mostly from its duration, being over five minutes, and itself falling into a clear ternary form. The inclusion of material from this movement in the climax of the next was, while not exactly an after thought, something that came about as part of the compositional process of writing the second movement.

Fig. 96. *Intrada*: main motive

a) opening



b) return of A^1



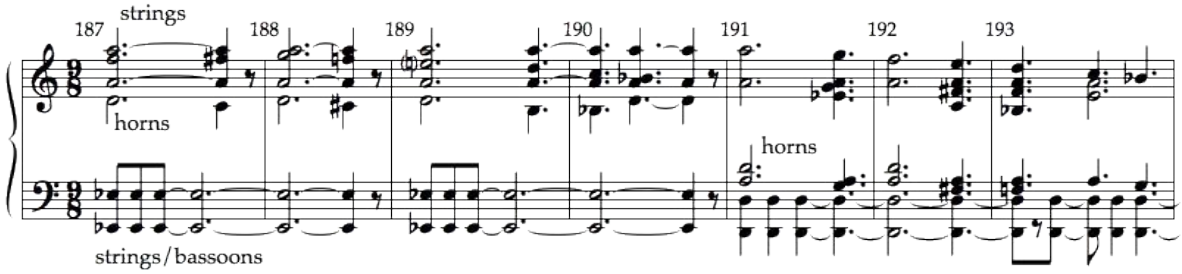
The return of the main motive at bar 48 of the *Intrada* initially refers to the submediant (B flat) allowing the note in common to both harmonies to remain as the main melodic

part. This relationship between the tonic and 3rd-related harmonies and keys occurs several times within this movement and is a common procedure in this and other pieces in this submission. There is also the addition of a new melodic part in the bass from bars 52-60 to create further interest to the repeat of an otherwise very simple and direct idea.

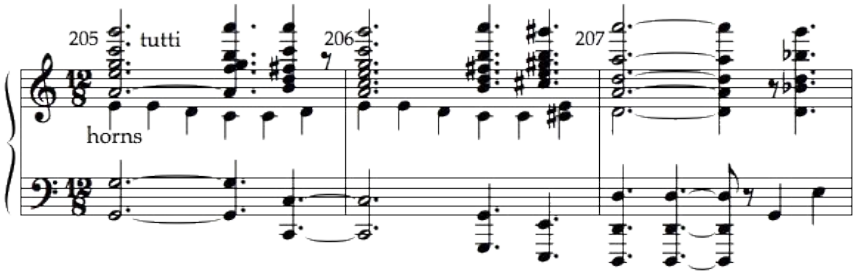
Initially, this linking motive between the first and second movements returns in the *Fantasie* in the minor-like mode, but the closing climax (bars 205-207) is approached by altering gradually to the major mode. This can be seen operating from bars 197-204, where first the E flat, then the B flat are altered to naturals (bars 199), and F and C are raised to sharps (bar 200), before clear restatement in the horns at bar 205-206. This precedes an almost perfect cadence (utilising a vii^{6} chord in place of $V^{4/3}$) to the tonic harmony (minus the third degree) at bar 207.

Fig. 97. *Fantasia*: C section, return of the *Intrada*'s main motive

a) initial return



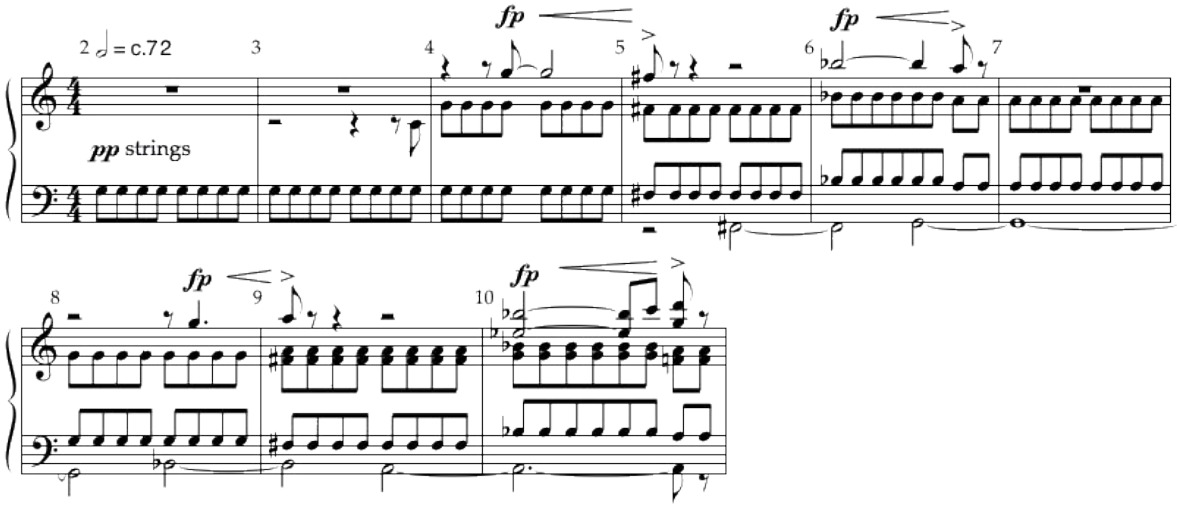
b) climax statement



In a sense, the return of this motive, unifying the first and second movements, replaces any clear recapitulation of A material from the *Fantasie*. The return of opening material

at bar 140 (A^2, see Fig. 96b) is altered to such a degree that only the most general melodic shape is maintained. Texture, tempo and character are so completely different that, at least on the surface, it bears almost no resemblance to the opening yet is derived from it none the less.

Fig. 98. *Fantasia*: opening

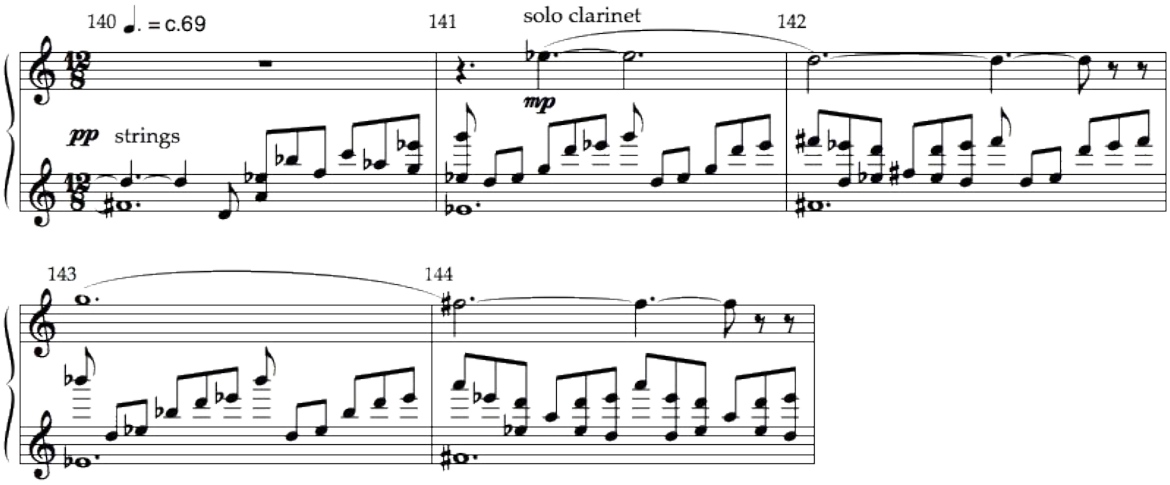


The initial statement of the A section motive grows from the final harmony of the *Intrada* and is hushed and agitated with no real accompaniment; or rather one derived almost exclusively by doubling the motive itself in octaves. Horns support with a simple sustained fourth (bar 4), while harp and later vibraphone provide percussive attack. As the tension builds woodwinds join the accompaniment, thickening the supporting harmonies, which gradually builds to a *fortissimo* statement at figure B, bar 26.

The return of this motive at figure L (bar 140) comes after a climax point in the form (figure J, bar 107). A subsequent gradual diminuendo is combined with a decrease in textural density until the strings alone are playing at bar 125. The motive itself returns as an *espressivo* clarinet solo in 12/8 (bar 141) accompanied by solo strings, harp and celeste creating a delicate, transparent texture over which an almost full re-statement of the motive (albeit with some alterations) is clearly heard. The intention here is not a

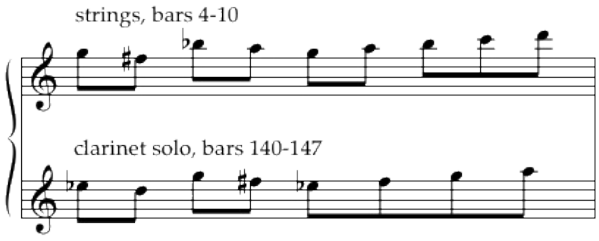
recapitulation as such, but rather a return of this characteristic figure in a completely different musical context marking the beginning of a distinctly new section.

Fig. 99. *Fantasia*: main motive return, A^2 section



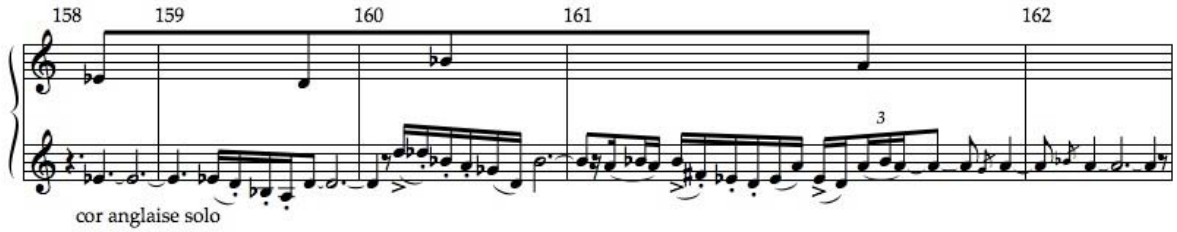
The similarities in melodic contour, combined with the dominant position of the motive within the texture, link the two otherwise disparate sections.

Fig. 100. *Fantasia*: main motives, A and A^2 sections – reduction



There then follows an extended elaboration of the clarinet solo. This developmental variation features initially the cor anglais (bar 158-162), which is joined later by the oboes (bar 162), then the bassoons (bar 163) to form a double reed ‘choir’. Characteristics of the motive are present, falling seconds for example, but are masked by melismatic figurations.

Fig. 101. *Fantasie*: A^2 section, cor anglais solo



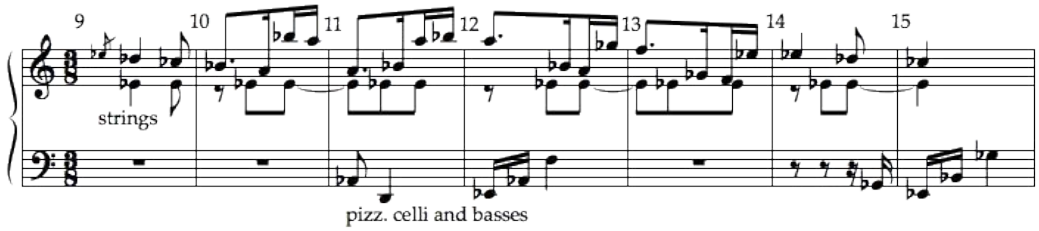
The third movement of the Symphony, titled *Arietta*, corresponds to the traditional scherzo movement and while it is in a triple metre (3/8), it has no real formal parallels to the conventions of the classical scherzo form. Its placement immediately after the second movement (which itself corresponds to the 'first movement allegro'), rather than after the slow fourth movement, comes about due to the extensive andantino variation of the *Fantasie's* principal material, which creates a substantially slower, more expressive section within the first movement's form.

Fig. 102. *Arietta*: basic formal layout

	A		B	A		
	A	A^1	B	A^2	A^3	Coda
	principal material	*variation and development*	*variation of introduction*	*variation and climax*	*return of A as recapitulation*	
tonality:	E♭	E♭	E♭	B♭/D	E♭	E♭
bar:	1-36	37-67	68-90	91-149	150-178	179-197

Fundamentally, the *Arietta* is through composed, falling into a loose ternary form and utilising one main idea which is developed and varied throughout the movement.

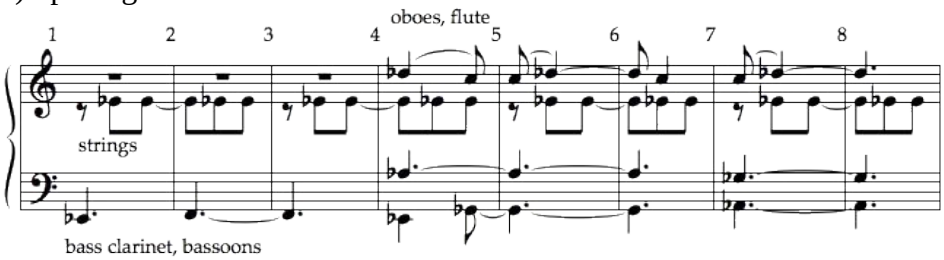
Fig. 103. *Arietta*: main motive



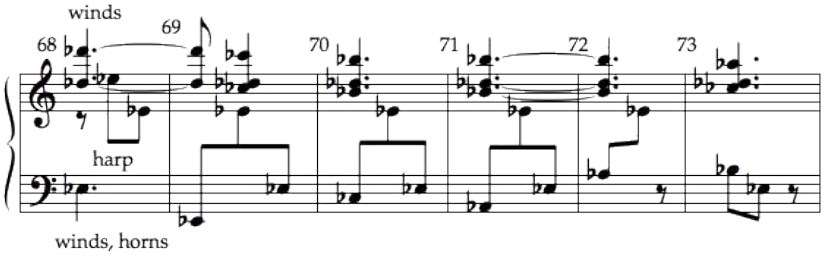
The material in the contrasting B section is derived from the opening ten bars and is characterised by repeated notes and small melodic fragments based on falling and rising seconds. If one takes this introduction into account when analysing the form of the *Arietta* it could be seen as another example of a 'nested form'. The ten-bar introduction, plus sections A and A^1 forms the first part of a binary form, while the B section (itself a variation and extension of the introduction), plus sections A^2 and A^3 forms the second part of the binary form.

Fig. 104. *Arietta*: opening and B section motive.

a) opening



b) B section motive



The *Arietta's* coda has little in common with other elements of the movement. The triple metre is dispensed with (beginning in 5/8 at bar 178 and then staying in 4/8 from bar 180), the dominant string melody is absent (replaced by a solo cello playing mostly sustained notes), with only the intermittent bass and cello pizzicatos in common with textural elements from earlier in the movement.

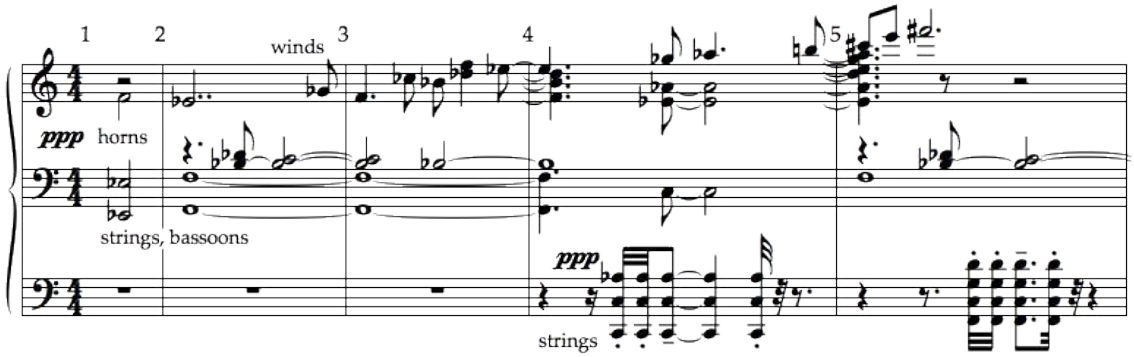
The Symphony's slow movement is entitled *Nocturne*. At just over eleven minutes it is the longest movement of the work. Following the atmospheric introductory bars (1-7) a piccolo melody forms the basis for a set of variations that exploit different sections of the orchestra and various textural techniques.

Fig. 105. *Nocturne*: formal layout

	A		variations				A^1	
	Intro	A	A^1	A^2	A^3	A^4	Intro	A^5
		main theme solo picc.	*variation 1 pizz. strings*	*variation 2 strings*	*variation 3 brass*	*variation 4 tutti*	*recapitulation*	*solo cor anglais*
tonality:	F	F	F	D♭	F♯	E	F	A♭/F
bar:	1-7	8-20	21-40	41-62	63-77	78-99	100-106	107-121

The introduction and the principal melody together form an exposition of sorts which returns (bar 100) to act as a recapitulation after the climax following variation 4. As usual there are motivic and structural variations which make any recapitulation more than a literal repeat. In the case of the *Nocturne* this includes a truncated version of the melody; initially 12 bars played by the piccolo (bars 8-20), compared with only four bars played by the cor anglais (bars 107-110). By this stage of the movement the melody has appeared in a dominant role numerous times and a full restatement would be cumbersome.

Fig. 106. *Nocturne*: opening

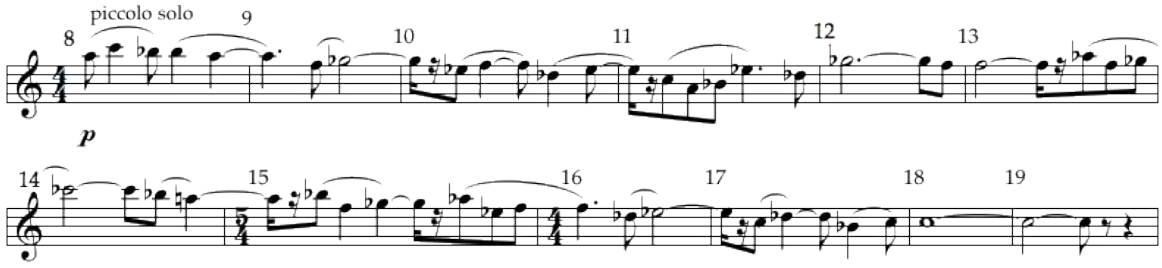


The theme which forms the basis of the variations is an extended melody, first played by the piccolo (bars 8-19, see fig. 107a below), which is supported by woodwinds and strings in a primarily contrapuntal texture. Also present are harmonies, initially played by staccato strings and brass. Each of these elements is present in some way in the subsequent variations:

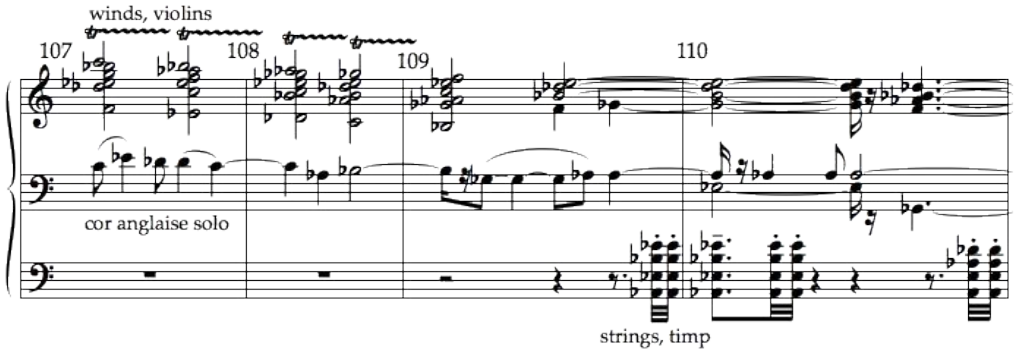
theme	theme	piccolo solo
	supporting harmony	strings, brass
	counterpoint	winds, violas
variation 1	theme	pizzicato strings and harp, later muted brass.
	supporting harmony	sustained woodwinds ‘klangfarben’
	counterpoint	marimba, later winds and percussion (bar 30)
variation 2	theme	legato violins and violas, *espressivo*
	supporting harmony	sustained horns and trombones
	counterpoint	low winds and strings (from bar 44), later winds, celeste
variation 3	theme	trumpets and trombones
	supporting harmony	low brass, low winds ‘klangfarben’
	counterpoint	strings
variation 4	theme	woodwind choir and horns
	counterpoint	violins and violas, low strings and low winds
recapitulation	theme	cor anglais solo
	supporting harmony	strings
	counterpoint	winds, horns

Fig. 107. *Nocturne*: piccolo and cor anglais solos

a) principal melody

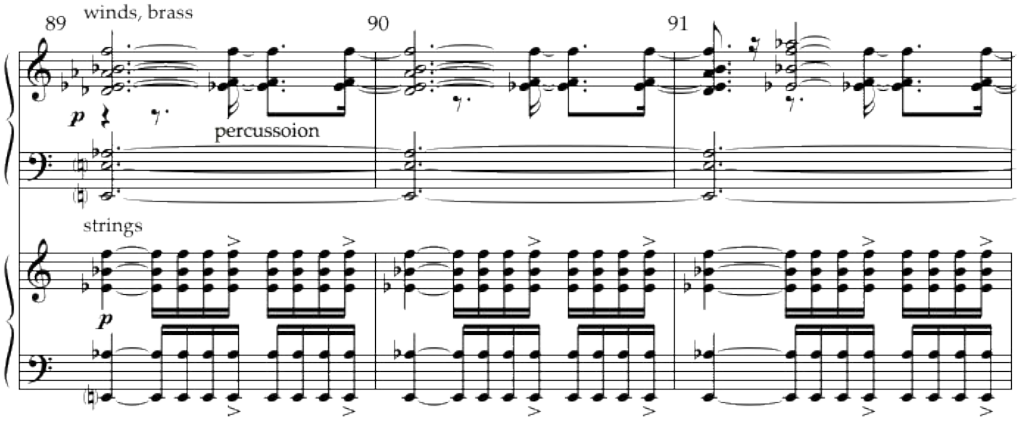


b) return in recapitulation



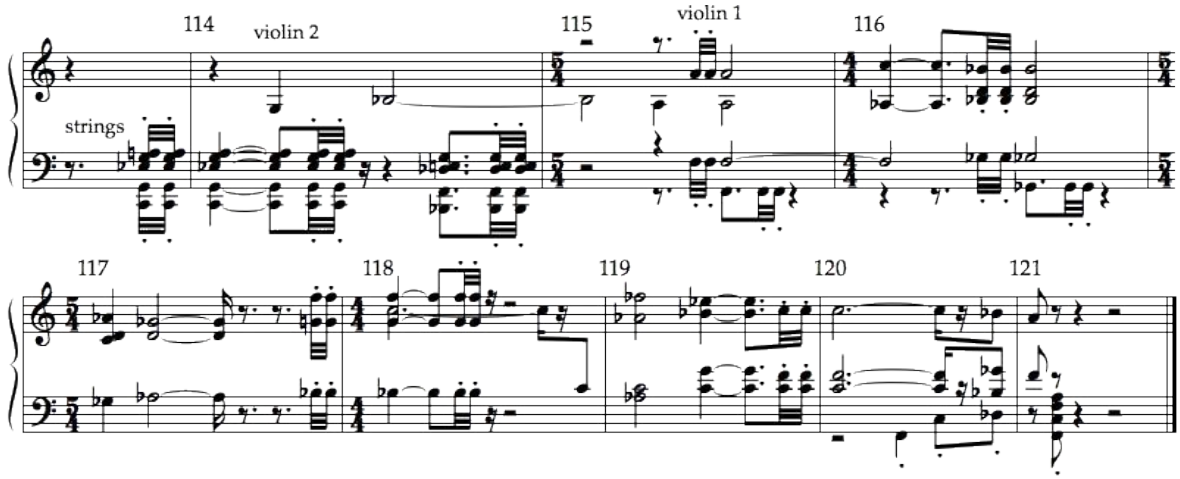
The climax of the *Nocturne* occurs at the end of the fourth variation which reaches the dynamic high point of *fortissimo* at bar 89. The fourth variation, due to its more complex contrapuntal texture, dispenses with the textural element of sustained harmonies which, in earlier variations, often appeared as shifting tone colours reminiscent of Schoenberg's concept of *klangfarbenmelodie*. The final climactic chord of this variation takes up this role with a *subito piano* (bar 89), and the following colouristic interplay between brass, wind and string versions of the sustained harmony. A brief reappearance of part of the main theme is also incorporated (bars 91-93, winds and vibraphone). A gradual decrease in musical tension leads to a lingering E natural, the lowest note of the chord (bars 97-99), which in turn (as the leading note of the tonic key, F) makes the transition to the recapitulation.

Fig. 108. *Nocturne*: variation 4 ending



Finally, a coda (from bar 170) completes the movement. Continuing from the cor anglais solo (Fig. 107b) and concentrating on the harmonic element, it utilises the staccato repetitions of brass and strings found in the opening (bars 2-8 for example) orchestrated for strings, harp and timpani, with winds gradually dropping out until just the strings and harp remain. The melody, so dominant in each variation returns with just the opening fragment; first in the second violins (bars 114-115) then a tone higher in the first violins (bar 115-116).

Fig. 109. *Nocturne*: close of coda



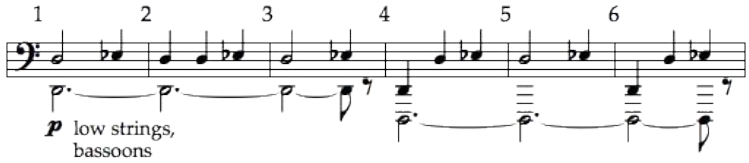
The *Symphony's* final movement falls into ternary form with clear motivic and thematic elements in each of the sections.

Fig. 110. *Finale*: formal layout

	A			B		A[1]	
	A	A[1]		B	B[1]	A[2]	A[3]
	principal material	*variation and development*	*transition*	*new material*	*full statement and climax*	*'false recap' of A variation and transition*	*recapitulation of A*
tonality:	D	B♭	E♭	A♭	E♭	C♯	D
bar:	1-32	33-95	96-120	121-197	198-226	227-288	229-348

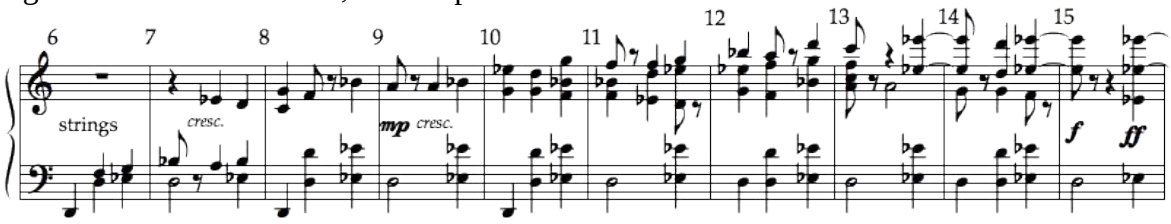
The *Finale* opens with the simplest of germinal motives, a steady alternation of the tonic and flattened supertonic which immediately infers a minor-like mode.

Fig. 111. *Finale*: opening. A section, first phrase



From this simple gesture first introduced by low strings and bassoons grows the main thematic motive of the movement.

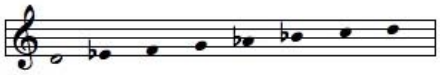
Fig. 112. *Finale*: A section, second phrase



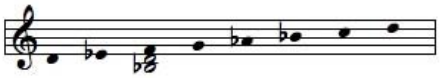
The choice of mode, and the sustained pitches and harmonies which support the main theme give an implied ambiguity to the type of mode employed. The tonality is quite firmly D, as constantly reinforced by the D natural pedal. But there is an alternative

interpretation of the mode which implies B flat, which is supported by appearance of the horns at bar 5. The stylistic trend of close relationships between the tonic and submediant tonalities already seen in other works is present here as the simultaneous use of both the phrygian mode on D (with reference to the tonic pedal), and a myxolidian mode on B flat (with reference to the harmony of the sustained horns).

Fig. 113. *Finale*: opening mode



opening mode as phrygian on D

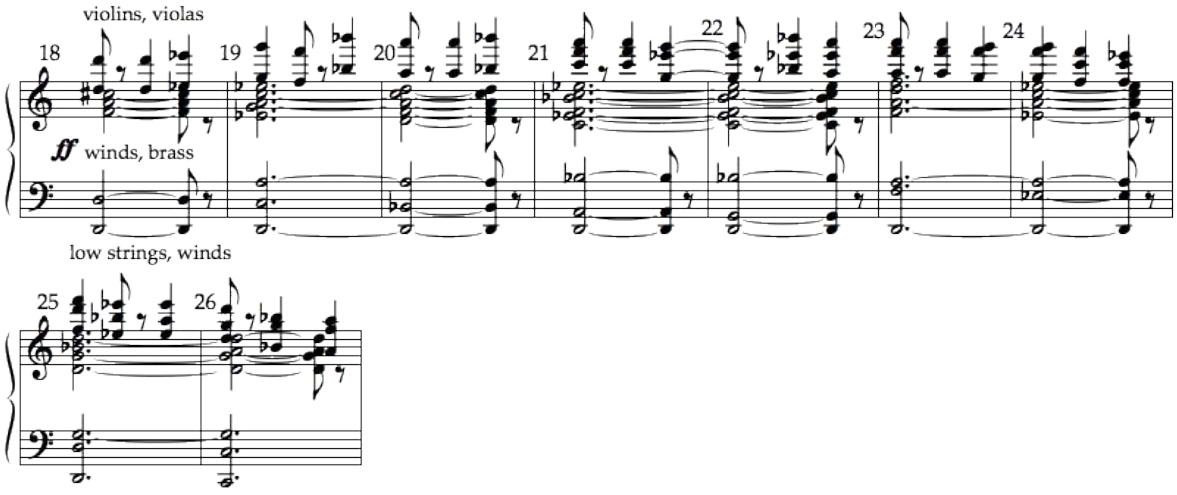


opening mode as mixolydian on B flat

Other orchestral devices as well as the use of a pedal are used to reinforce D as the tonic. For example the appearance of the timpani at bar 9, and the continuation of the germinal oscillation of tonic and flattened supertonic as an ostinato. The sustaining harmonies continue to imply B flat, alternating B flat triads with E flat triads in a I^6 - IV - I^6 like progression (horns and bassoons, bars 7-12).

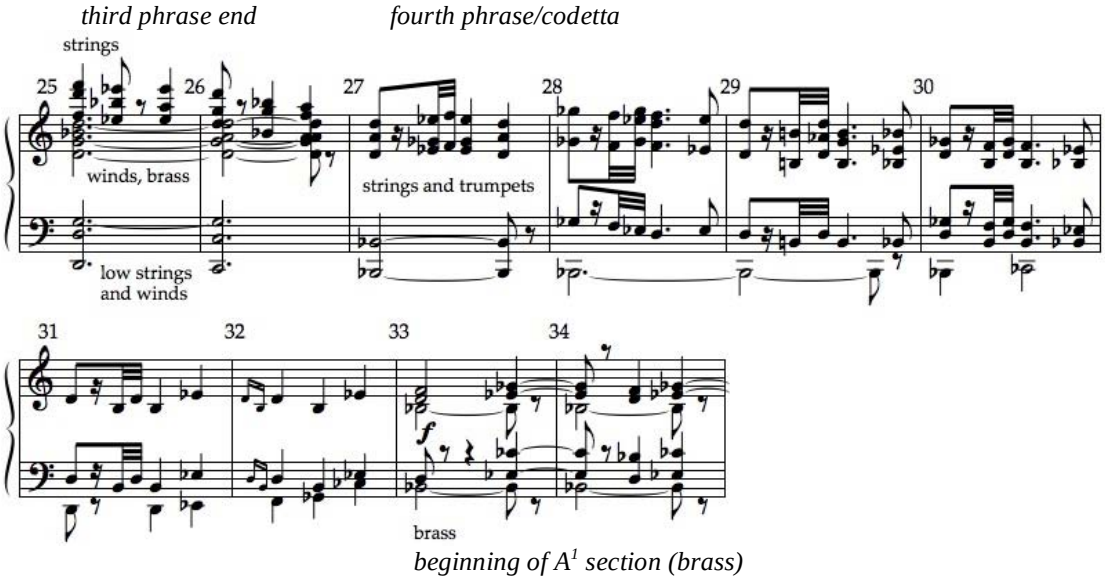
This introduction and growth forms the first two of four main phrases which make up the principal motive of the *Finale*. A gradual crescendo accompanies the growth of the second phrase reaching *fortissimo* for the third main phrase of the subject, a tutti statement with unison strings supported by brass and woodwind harmonies over the persistent tonic pedal, D.

Fig. 114. *Finale*: section A motive, third phrase tutti statement



The final phrase is a small codetta which serves the dual purpose of completing the main motive while moving the tonality, via a simple stepwise movement of the bass (bars 25-26), to establish the alternate tonality of B flat. This forms the beginning of a series of developmental variations forming the A^1 section.

Fig. 115. *Finale*: section A motive, final phrase

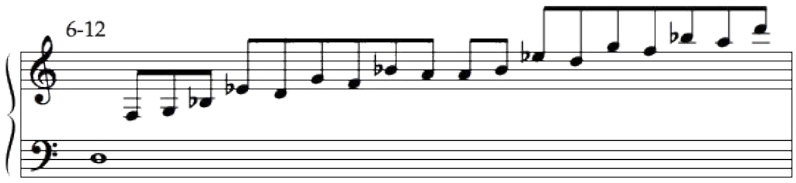


While the development section A^1 concentrates primarily on the second phrase of the principal subject it is opened by the brass playing a *forte* variation of the first phrase of the subject, now firmly established in the alternative tonality of B flat (bars 35-37). This

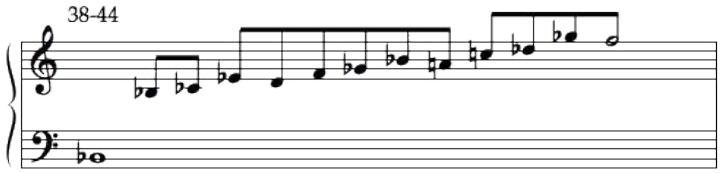
is followed by two statements of the second phrase; first in B flat (bars 38-44), then in G (bars 45-51), and a descending phrase which moves to a new key area, D flat. Here a new element is introduced (bar 60), which is also derived from the opening motive.

Fig. 116. *Finale*: Section A phrase 2 – comparisons

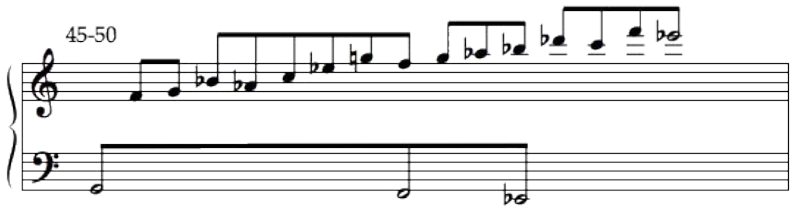
a) section A, original statement



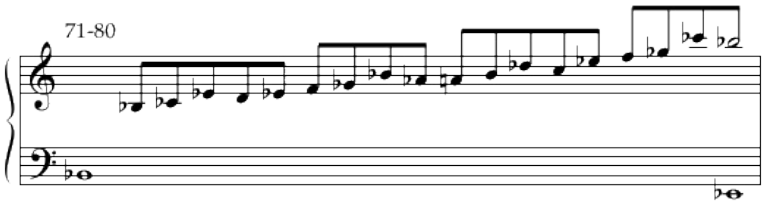
b) section A^1, first variant



c) section A^1, second variant



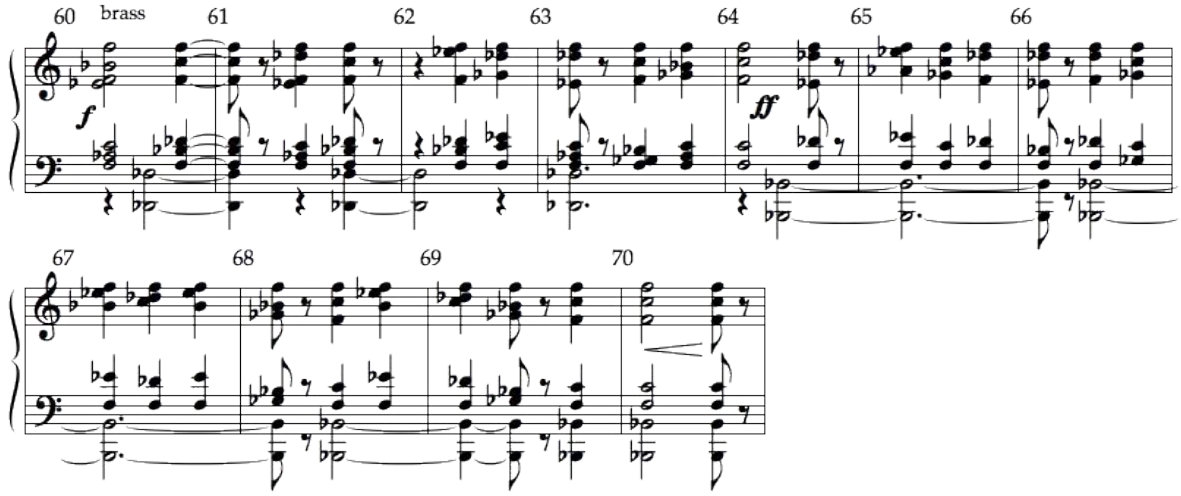
d) section A^1, third variant



The new element, featuring a the brass choir in a *fortissimo* declamation punctuated with string and wind chords, acts as a climax point in the development. The note in common with B flat and D flat triads remains in the top voice (trumpet 1) and allows the tonality to pivot back to B flat for the next statement of the opening motive. This sub-

section, when it returns as part of the recapitulation (at bar 323), is also the climax point of the coda and the movement as a whole, ending both the *Finale* and the symphony in a rousing *fortissimo* finale.

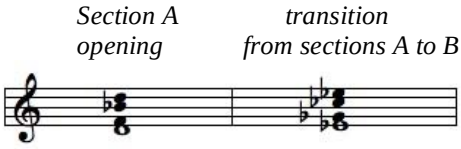
Fig. 117. *Finale*: Section A^1 – brass declamation



One final statement of the second phrase (bars 71-80, see fig. 116d) leads to a variation of the first phrase (high strings, winds and trumpets bar 80-84). This is extended via a contrapuntal interplay between winds, trumpets, and strings (bars 84-94), before descending to an extended transition which leads eventually to the central B section.

The transition between A and B sections is quite lengthy, being some 25 bars (95-120) and taking place over an E flat pedal, articulated by the timpani supported by sustained bass clarinet and tuba. The harmonic texture consists of arpeggiated and sustained winds playing a C flat major triad. The relationship between the pedal note and the harmony bears a resemblance to that of opening of the A section, with the third of the harmony sustained as a pedal note, which itself defines the tonality.

Fig.118. *Finale*: pedal/harmony comparison



The transition sheds energy and tempo, slowing gradually from a crotchet value of 132 beats per minute to 108, before coming to rest at bar 120 with a sustained harmony marked with a pause.

The *Finale's* central B section forms a contrasting dance-like interlude characterised by impulsive playfulness, rhythmic spontaneity and shifting orchestral colours. In two main sections, the central dance gradually builds in tension and activity during the first section (B^1, bars 136-193), to the climax of the dance where a full statement of the main theme is played by the full forces of the orchestra (B^2, bars 194-226).

Fig. 119. *Finale*: B section, formal layout

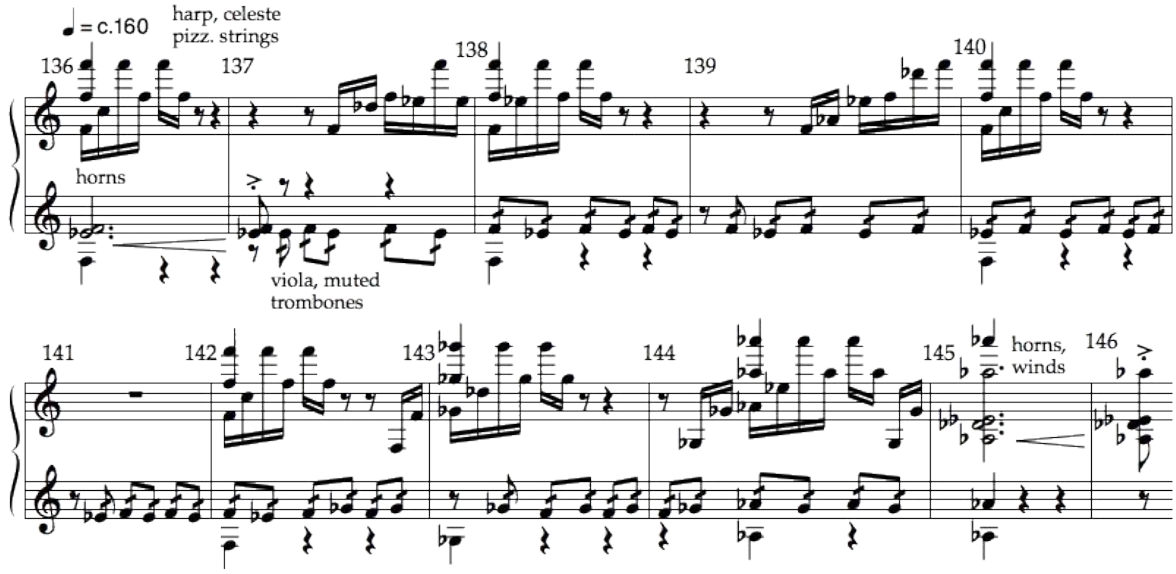
			B				
			B^1			B^2	
	a	a^1	b	b^1	c	b^3	
	single pitch with agitated accomp.		*introduction of main theme*		*extension*	*main theme in full tutti*	
tonality:	F	A♭	E	F	F	F	
bar:	136-145	146-161	162-171	172-181	182-193	194-226	

The sustained harmonic texture which ends the transition from A section is extended for a further fourteen bars (bars 121-135) and is twice interrupted by a short, *forte* statements at bar 121 and again at bar 128. This is first fragment from what will become the main motive of the B section. The second of these two interruptions is accompanied

by a change in the sustained orchestral colour shifting from strings, trombones and horns (bars 121-127), to trombones and winds (bars 128-135).

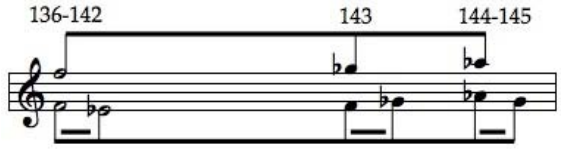
The first main section of Ba is marked with a dramatic shift in tempo (marked *quasi presto* at figure H, bar 136). It features a repeated note (F) played four times by pizzicato strings, harp and marimba with celeste, tremolando violas and trombones in a chattering, agitated accompaniment.

Fig. 120. *Finale*: B[1]a section, opening



After seven bars the F climbs two steps with a *crescendo* to a new starting point (A flat) for the next subsection, B[1]a[2].

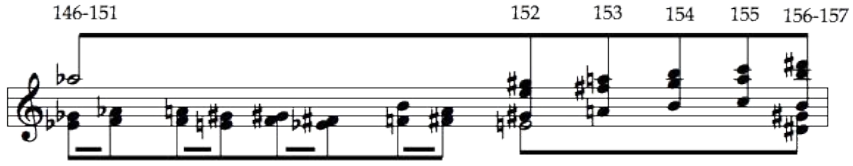
Fig. 121. *Finale*: B[1]a section – reduction



The second statement shifts the orchestral colour, introducing winds, brass and percussion. The texture and complexity of the accompaniment and the figurations

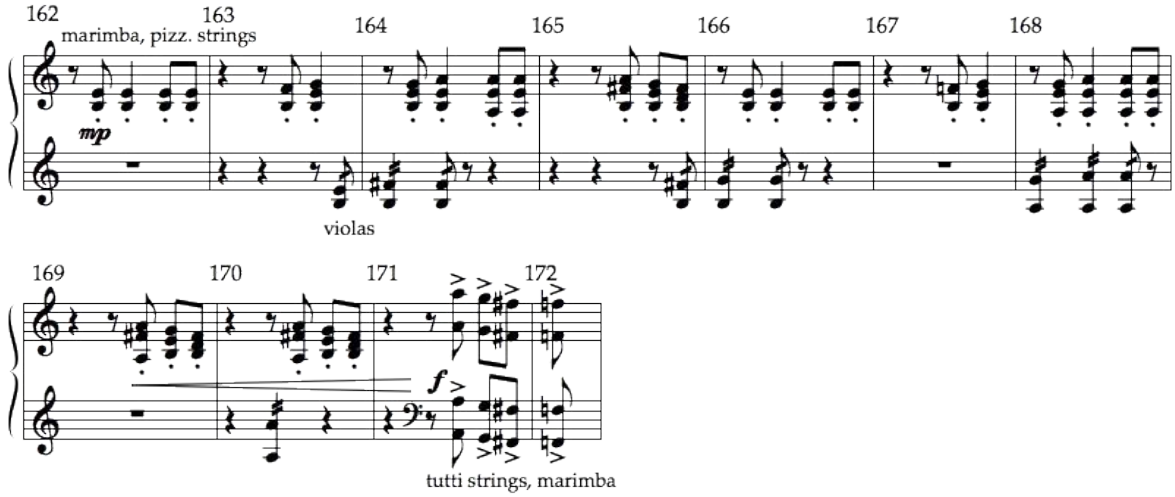
surrounding the single, repeated note (bars 146-157) is altered, and the repeated pitch (A flat) is again played four times.

Fig. 122. *Finale*: B^1a^1 section – reduction



The end of the sub-section again rises in pitch, this time further than before with the accompaniment replaced with a pedal note (E, horns, bars 152-157). This both further increases the musical tension and prepares for the introduction of the principal theme of the B section at bar 162 in the new key of E.

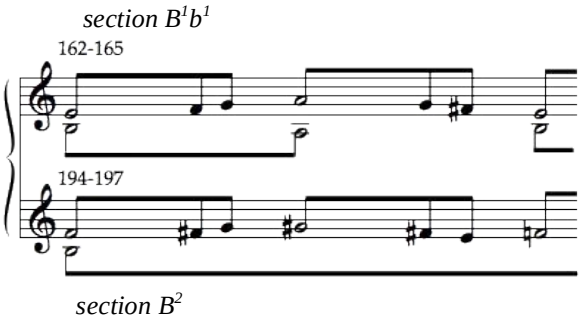
Fig. 123. *Finale*: B^1b section, main subject



The B^1b section is also played a second time moving from the tonality of E to F. Similarly the accompaniment in the repeat becomes more involved and the subject itself utilises a different orchestration. There then follows an eleven bar extension (B^1c, bars 182-193) which builds the dynamic, increases the tempo via an *accelerando* adding even further tension until the arrival of section B^2 at bar 194.

The subject which appears in full at section B^2 is different in several ways from those fragments so far introduced. It is less overtly tonal, featuring more chromatic intervals within the same basic melodic shape, and a syncopated rhythm. The vertical interval, previously fourths and fifths is now a steady, articulated tritone.

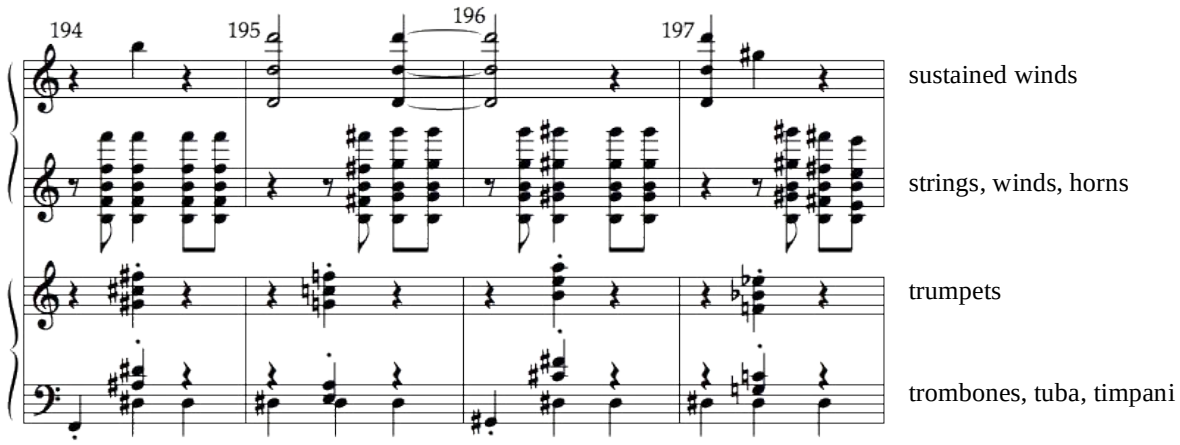
Fig. 124. *Finale*: B section, theme shape comparison



The musical texture is a clear melody/accompaniment which, despite a dissonant and more harmonically complex support, still falls best into the key of F. This is articulated by the regular appearance of the low F in the basses, timp and low winds beginning each sub-phrase [doesn't make sense]. Quartal-type harmonies in the brass are used to punctuate weak beats of the bar, while those winds which are not part of the melodic doubling sustain pitches. Asymmetric sub-phrases in this section are also in contrast the regularity of the previous sections phrases:

bar:	194	198	205	212	216	223
phrase length:	4 bars	6 bars	7 bars	4 bars	7 bars	4 bars

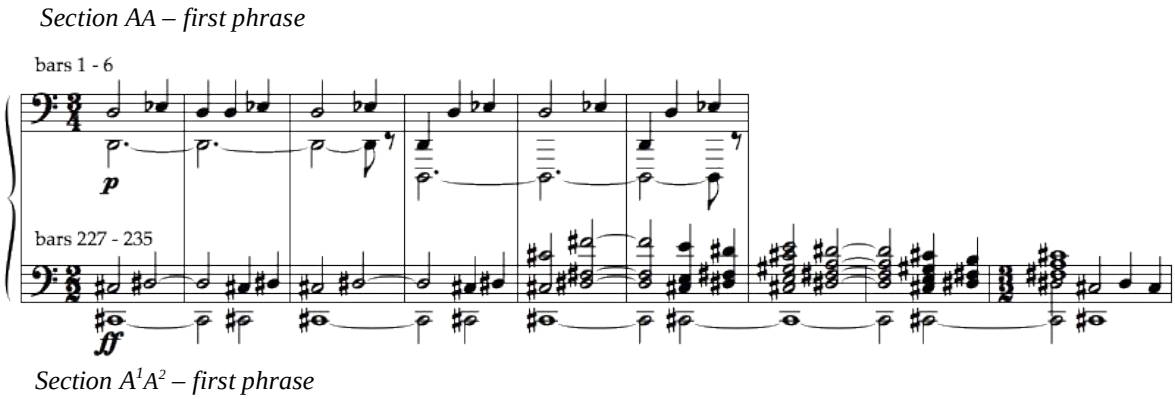
Fig. 125. *Finale*: B^2 section, textural layers



The first two sub-phrases (bars 194-204) constitute the initial statement of the subject. This is answered and extended in the next three sub-phrases (bars 205-222). The final sub-phrase (bars 223-226) acts as a codetta which shifts the tonal emphasis to C sharp in preparation for the return of the A material. The relationship between a tonally defining pedal note and a triadic (or triad-like) harmony (seen earlier in fig. 118) is again at work in this section. The recurrent F in the bass is, enharmonically, the third of the C sharp triad reinforced in the final phrase of section B^2 and, in its minor mode, the tonic of the new section, A^1A^2.

The return of A material at this point, though a clear restatement of the phrases from the opening, is not yet the recapitulation. The key has not yet returned to the tonic of the movement (D), and is firmly grounded on C sharp. The time signature is predominantly duple and simple (2/2) not the triple metre of the opening. The four phrase structure of the opening is mostly maintained, but there are significant differences, enough to make this a kind of false recapitulation, itself a developed variant of the opening. In figure 126 below we can see illustrated the difference between this section (A^1A^2) and the first phrase of the A material (AA).

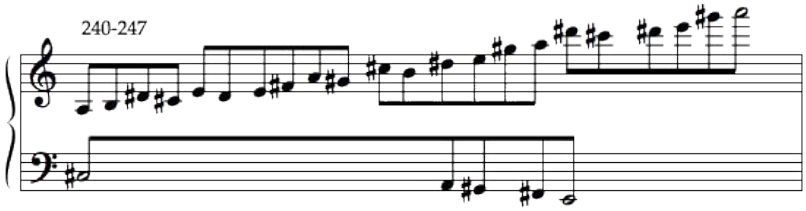
Fig. 126. *Finale*: A section first phrase, comparison.



The key of C sharp minor employed throughout this sub-section is far less ambiguous than key areas seen in other sections. The scale employed is a more conventional minor mode and the tonic scale degree, (rather than the third of the triad) is placed in the bass as the pedal, dispensing with the ambiguity of the triad/pedal relationships seen earlier in the movement (see fig. 113 above).

The second phrase follows in a similar way to the opening, growing from the ostinato and climbing three octaves. As it climbs the bass begins a descent by steps (bars 244-246) to reach a new pedal, E at bar 246. This new pedal note (also the third of C sharp) extends into the third phrase of this section (bars 248-255), which is a variation of the opening.

Fig. 127. *Finale*: A^1A^2 section second phrase – reduction

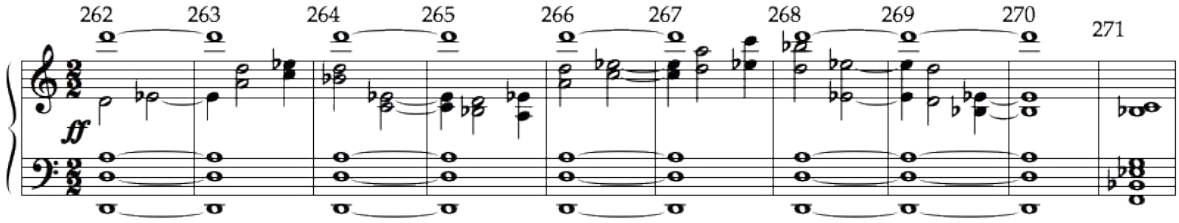


The fourth phrase (bars 256-261) is also different, acting as an extension of the third phrase with the pedal moving from E to G. This new pitch helps to facilitate a shift back

to the tonic key D by acting as the subdominant, while the harmonic pattern above (winds, trumpets and keyed percussion) reintroduces the B flat mixolydian mode from the opening of the movement (see fig. 113 above).

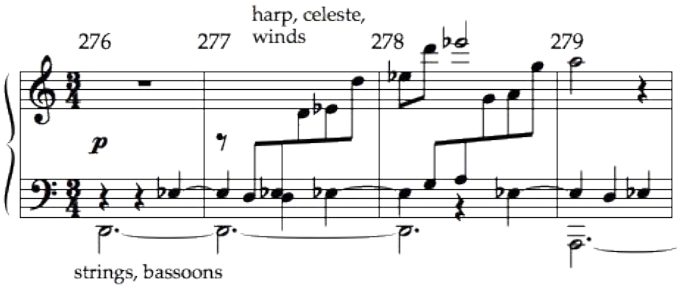
The final phrase of this developmental section is another variant of the initial opening phrase, now reconciled to tonic key (D). The original mode (D phrygian/B flat mixolydian) is altered slightly to reinforce the return of the tonic by having the fifth scale degree now A natural.

Fig. 128. *Finale*: A^1A^2 fourth phrase



The *piu adagio* transition (bars 276-289) maintains the tonal/modal relationship and the motivic elements of the openings first phrase; namely the oscillation of the tonic and flattened supertonic scale degrees. The harp, celeste and winds elaborate this motive in a rhythmically diminished variant, creating a delicate, atmospheric texture as the bass now places more emphasis on the dominant (A). The meter returns to 3/4, the same as the opening, and all of these elements combine to prepare for the recapitulation proper at bar 289.

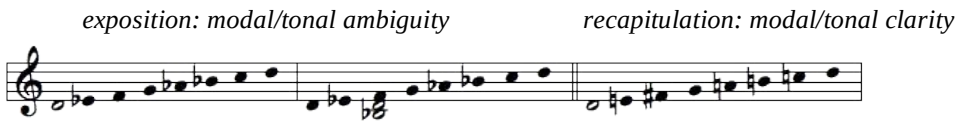
Fig. 129. *Finale*: transition to recapitulation, phrase 1 variant



The return to the original tempo, which occurs at the recapitulation (bar 289), appears abrupt but is in fact quite smooth. This is achieved by the appearance of a triplet accompaniment figure in the second violins (bar 286). In a subtle mensural shift, the two metronome marks are united by the second violins move to semiquavers just before the tempo change in such a way that the semiquaver value at crotchet equals 96 is the same as the triplet quaver at crotchet equals 132; or (♩= 96) ♪ = 3 ♪ (♩= 132)

The second phrase of the exposition grows from the preceding transition, as in earlier sections but with a change of mode which brings phrases two and three of the recapitulation into a more major-like mode. The mode begins as before, but by the end of the fifth bar (293) the E flats are raised to naturals, and by the eighth bar the F naturals are raised to F sharps. By the third phrase the B flats have also been raised to B naturals, making for a mixolydian mode above the tonic D pedal. This, combined with an alteration of the sustained horn harmony (from bar 295), removes from the recapitulation any ambiguity of mode as existed in the exposition.

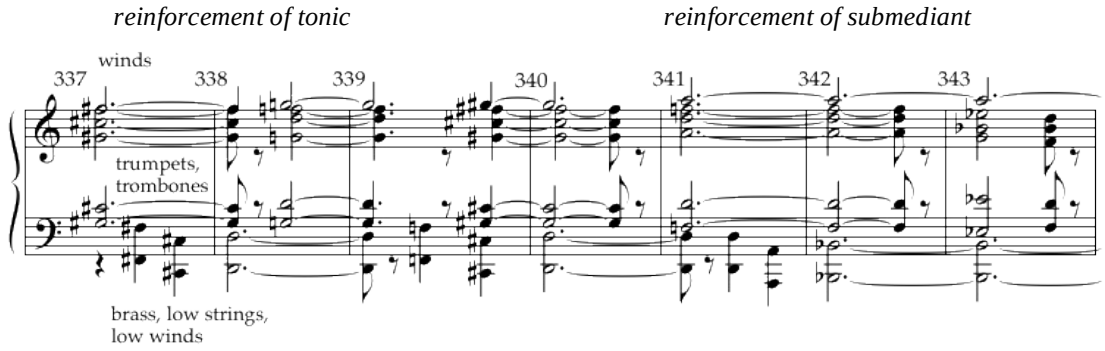
Fig. 130. *Finale*: recapitulation mode



The fourth phrase of the recapitulation repeats that of the exposition, reverting to the B flat mode. All the subsequent developmental variations from the exposition are omitted, replaced with a bridging variation of the fourth phrase (bars 315-323) which leads directly to a variant of the brass declamation (see fig. 117) at bar 323.

This reappearance of the *fortissimo* brass choir punctuated by wind and string chords forms both the climax of the movement and coda. One final phrase uses the low brass, strings and winds to reinforce first the tonic (bars 337-340) then the alternative, submediant tonality of B flat (bars 341-345) as the high winds climb to reach and then sustain the dominant scale degree of the home key before a final close to a tutti unison D.

Fig. 131. *Finale*: recapitulation end phrase



CONCLUSION

The works examined in this exegesis are but part of the total music contained in this submission. Their investigation has revealed a close awareness of important relationships between motivic material, harmonic progressions and tonality and their place in the formal structure of movements and of whole works.

Stylistic elements are seen to recur throughout those works analysed in detail: an inclination towards formal relationships which have clear recapitulatory closure; forms in which the main sections have mediant related tonalities; the reinforcement of those tonalities through harmonic progressions which show strong semitonal movement towards the tonic, particularly via chords built on the flattened supertonic; thematic and motivic material with clear, recognisable shapes (with the general motivic outline taking precedence over literal intervallic repetition); phrases which are developed and extended through motivic variation, even within recapitulatory sections; and harmonic progressions generated more by contrapuntal movement between voices than by vertical elements.

Many of these elements are shared with works of those composers whom I admire from earlier eras. The works reproduced here reveal a debt to those composers while at the same time serving the originality of my compositional approach and aesthetic.

NOTE:
The appendices are on a 3 CDs included with the print copy of the thesis held in the University of Adelaide Library.