University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Sound and Style: a compositional exploration of appropriated source material

Portfolio of Original Compositions and Exegesis

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Submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

In Two Volumes
Volume One
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Volume One

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2,2,2,2; 4,2,3,1; timp., 3 perc., hp., strings

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SSAATTBB chamber choir, string ensemble, percussion, electronics

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CD track listing in relation to composed works*

CD.1 Moto Fuoco, Suite for Orchestra

I. Moto Fuoco*

[1] II. Alla Guitarra 8:00

The Tasmanian Symphony Orchestra, conducted by Kenneth Young, 2008

III. Fortitude Street*

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The Tasmanian Symphony Orchestra, conducted by Kevin Field, 2012

Requiem Lux Aeternam

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[3] I. Introit: Isaiah 60:1 *(attacca)*

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CD.2 Love, Lust, Life and Loss:

Choyce Madrigals on Intimately Procured Poetic Texts

I. When Shall The Fair*

[1] II. The Face is Still Clear 3:25

[2] III. Two Worms in a Bottle 4:35

Performed, recorded and produced by Paul-Antoni Bonetti, 2010

[3] IV. Angel Lovers 5:40

Adelaide Chamber Singers, conducted by Carl Crossin, 2009

Five Characteristic Songs for Baritone and Guitar

Performed, recorded and produced by Paul-Antoni Bonetti, 2010-2015

[4] I. Viola Song 5:21

[5] II. Winnie Blues 6:18

[6] III. Two Roads 4:04

[7] IV. You Didn't Half Remind Me 3:49

[8] V. Walking Up the Elevator Down 4:28

Bonetti Motets Project

Adelaide Chamber Singers, conducted by Carl Crossin, 2009

[9] I. Intenderunt arcum 8:25

[10] II. O Quam Felix Est 13:00

* Recordings not available for these works

Abstract

This submission for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, consists of a portfolio of original compositions supported by an exegesis. The materials are presented in three parts contained in two volumes; Part A in Volume One, and Parts B and C in Volume Two.

Part A, the portfolio, contains the following five works: *Moto Fuoco*, a suite of four pieces for symphony orchestra; *Requiem Lux Aeternam*, four movements for chamber choir, strings, percussion and electronics; *Love, Lust, Life and Loss: Choyce Madrigals on Intimately Procured Poetic Texts*, a suite of four songs for a cappella vocal quartet; *Five Characteristic Songs for Baritone and Guitar*; and the *Bonetti Motets Project*, for a cappella chamber choir. Part B, the exegesis, explains the conceptual and aesthetic framework for the compositions, followed by chapters on the compositional methods and techniques adopted for individual works. Part C contains sound recordings of the works presented on two CDs.

The aim of this project has been to appropriate a diverse range of styles and sounds as source materials that form part of the compositions. These source materials have originated from forms of contemporary popular music such as hip-hop and rap, jazz, drum and bass, electronic dance music, and heavy metal; as well as earlier styles of art music such as medieval plainsong, the Renaissance madrigal genre, and characteristics of Baroque and Renaissance style. As part of this process, it was important that these source materials were adapted to fit with stylistic conventions of the instrumental or vocal performance medium for which the compositions were written, yet still retain aspects of their aural and/or stylistic characteristics in this new context. This highlighted a creative and methodological tension that has been explored and resolved through the generation of the composition works.

Declaration

I hereby certify that the material presented in this submission is my own original work and that due credit has been given to the work of others. I have clearly stated the contribution by others to jointly authored works that I have included in the portfolio of compositions.

This work contains no material that 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 due reference has been made.

I hereby give permission for these materials to be archived in the Barr Smith Library, and the Elder Music Library. I give consent to Parts A and B of this submission to be made available in all forms of digital media and within usual copyright restrictions but I exclude permanently the sound recordings in Part C because of the various copyright interests involved in the sound recordings. Preview recordings of the works may be sought directly from the composer.

I assert copyright over the original musical works contained within the portfolio of compositions unless otherwise stated.

_____

Signed

_____

Dated

Acknowledgments

> Sing a new song to the Lord, for he has done wonderful deeds.
> Shout to the Lord, all the earth; break out in praise and sing for joy!
> Sing your praise to the Lord with the harp, with the harp and melodious song, with trumpets and the sound of the ram's horn.
> Make a joyful symphony before the Lord, the King!
> *Psalm 98:1,4-6* [1]

I gratefully acknowledge the support of many people whose input and generosity has been valuable and indispensable for the completion of this project.

Thanks go to my postgraduate supervisors and mentors: Graeme Koehne, for his inspirational encouragement, wry chats, mentorship and support; Charles Bodman Rae, for his spirited approach to scholarly ideas, assistance with editing, and meticulous regard for detail; and Kimi Coaldrake, for her indispensable assistance and thorough regard for the task. I am very grateful to Richard Mills for his support and encouragement of my music and that of so many other young composers. I am truly thankful to The Tasmanian Symphony Orchestra, Carl Crossin and the Adelaide Chamber Singers, Graeme Morton and Brisbane Chamber Choir, and the many other fine ensembles and conductors that have championed my works.

I thank Megan Barnes, my girlfriend, fiancé and now wife, for her resilient support and understanding. Learning to live with the highs and lows of a composer's erratic ways I warrant is not an easy task. Megan, I thank you for your faith and belief in me, and your unwavering love. Thanks go to Mum and Dad, who had belief in me from the beginning, and to my brothers, Simeon and André, who are the closest friends a man can have.

Thanks also go to Paul Clare, James Beavis, Simon Munro, and Andrew Wiering for their support and friendship in so many ways; to Jeannie Davison for her beautiful words and friendship; and to Joe Twist, for helping me to believe it was possible in the first place, for his musical inspirations, insightful conversations, and friendship. I also thank the many friends who have helped me in so many ways; and lastly those who have opened their homes to me for house-sitting, short-term stays, and refuge, all of which have been so helpful along the way in providing me with a quiet place in which to work.

Finally, I acknowledge God the creator and redeemer in my life, from whom all blessings, talents and opportunities flow.

[1] Psalm 98:1, 4-6 (New Living Translation).

• 1 •

Moto Fuoco

Suite for Orchestra

Moto Fuoco

Suite for Orchestra

I. Moto Fuoco *(6’ 30”)* 3

II. Alla Guitarra *(7’ 45”)* 47

III. Fortitude Street *(3’ 00”)* 101

IV. Notturno Con Sprito *(7’ 30”)* 133

Transposed Score

Instrumentation:

Flute	2	
Oboe	2	
Clarinet in Bb	2	*(Clarinet II doubling on Bb Bass Clarinet)*
Bassoon	2	
French Horn in F	4	
Trumpet in C	3	
Tenor Trombone	2	
Bass Trombone	1	
Tuba	1	
Timpani	1	
Percussion	3	*(Glockenspiel, Marimba, Snare Drum, Hi Hat with Brushes, Low Tom, Bass Drum, Suspended Cymbal, Sizzle Cymbal, Triangle, Wind Gong, Chain Tree, Wind Chimes, Tambourine, Slap Stick, Brake Drum, Cuica, Crotales (high G only), Ratchet, Metal Guiro & Dreadlock Scraper)*
Harp	1	
Violin 1		
Violin 2		
Viola		
Violoncello		
Double Bass		

Transposed Score

Moto Fuoco

Paul-Antoni Bonetti
© May 2008

Spirited and Rhythmical, ♩ = 126

Flute 1 & 2
Oboe 1 & 2
B♭ Clarinets 1 & 2
Bassoon 1 & 2

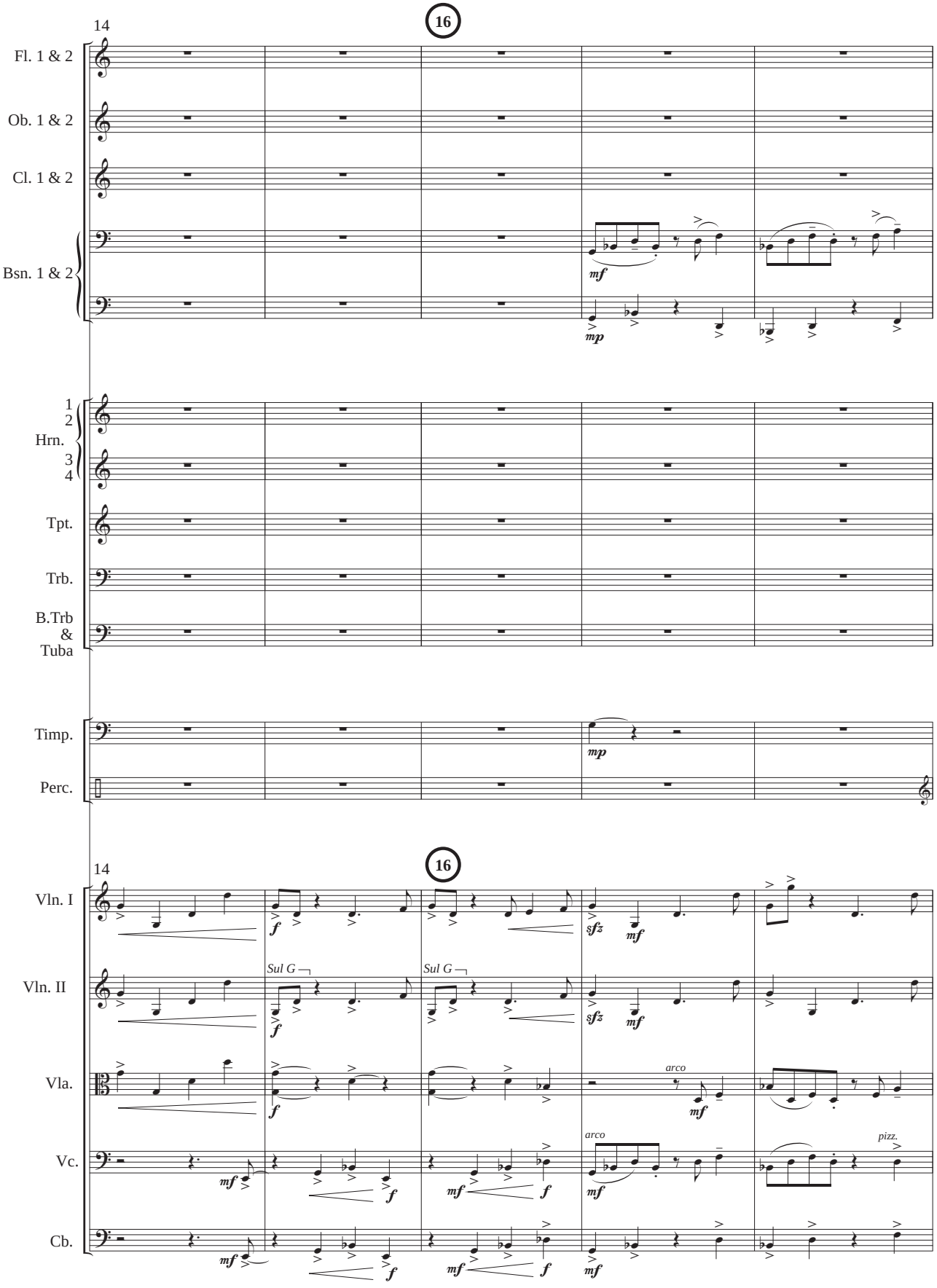
1
2
Horns in F
3
4

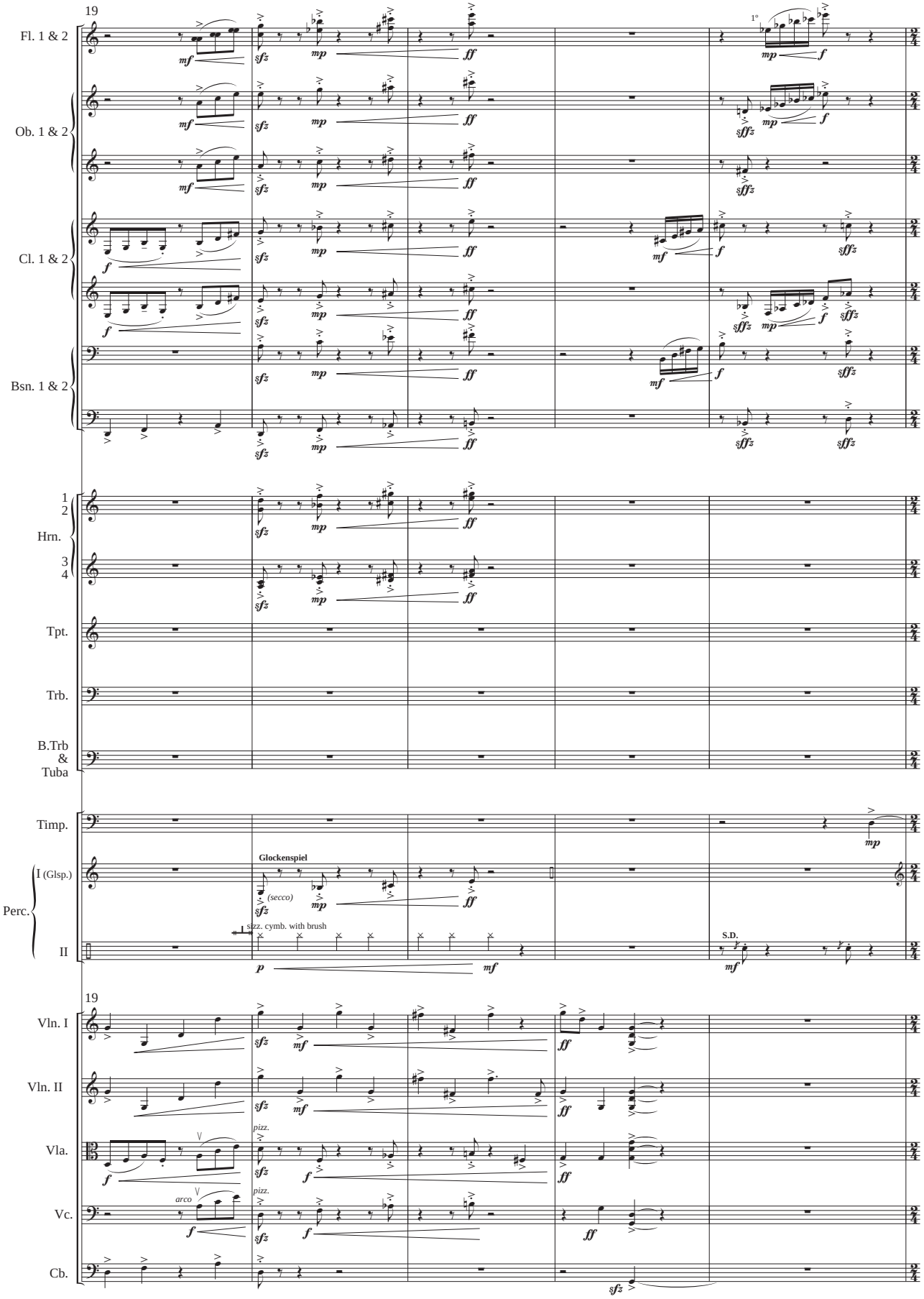
2 Trumpets in C
2 Tenor Trombones
Bass Trombone & Tuba

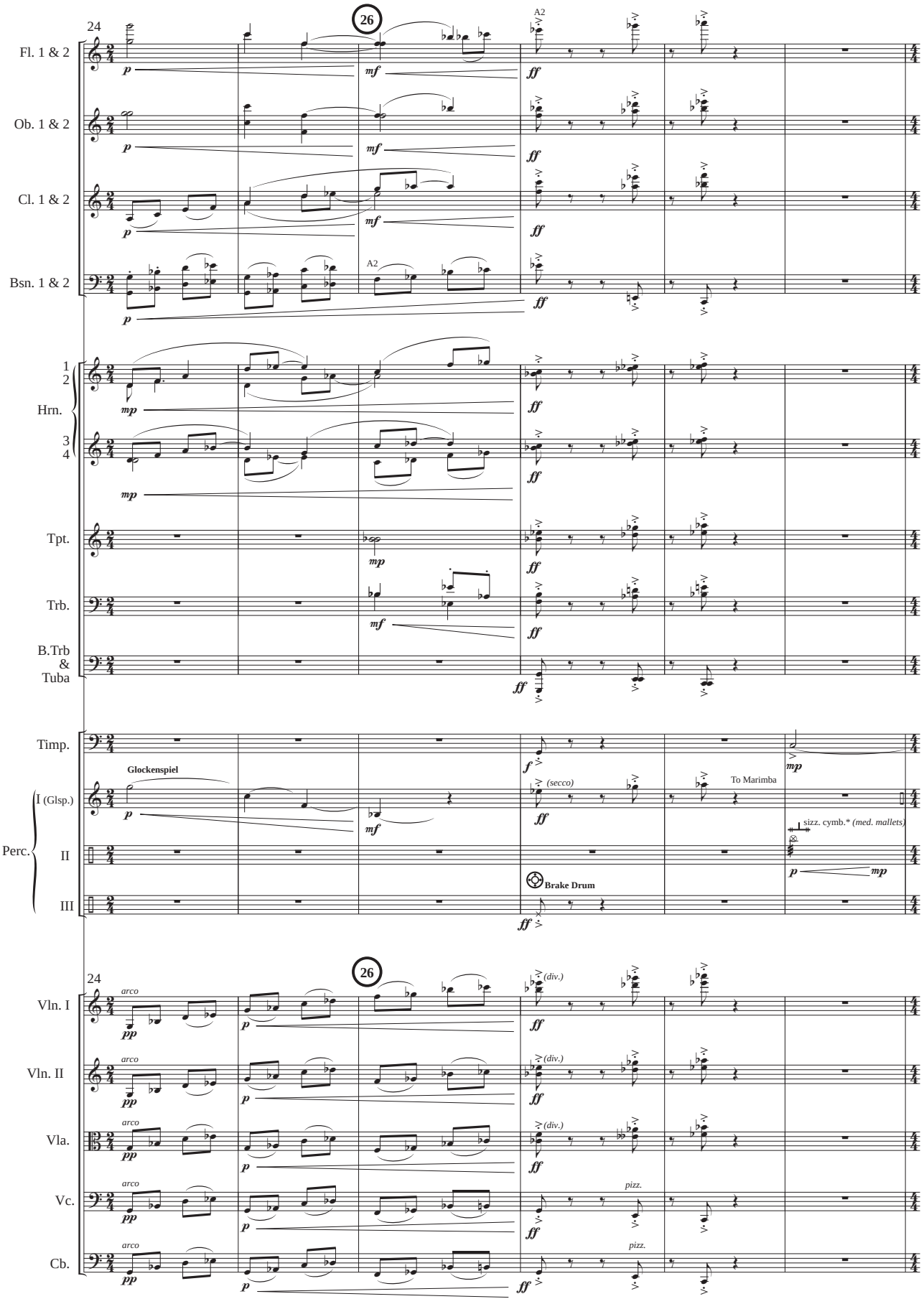
Timpani
Percussion I
II
III
Harp

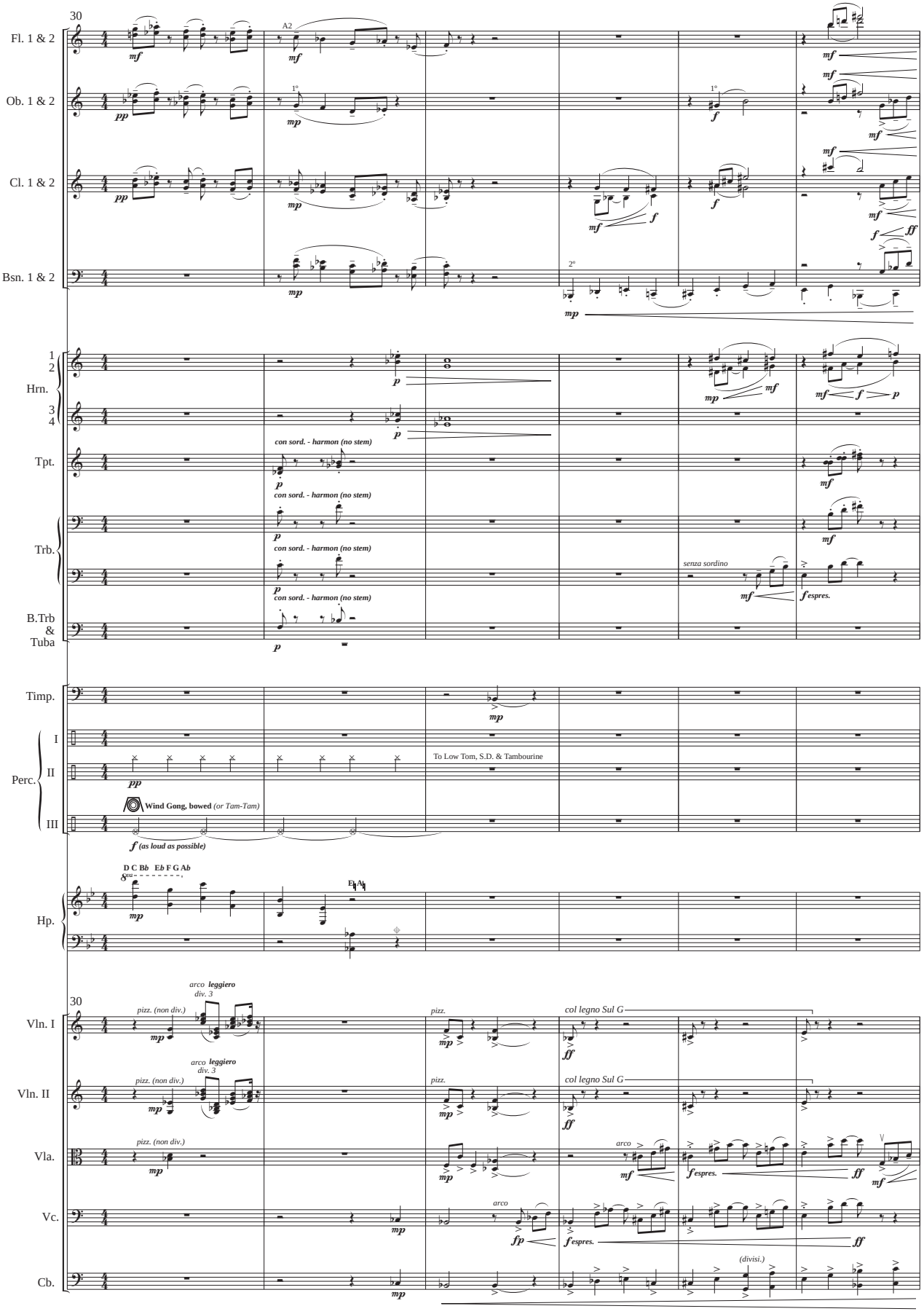
Spirited and Rhythmical, ♩ = 126

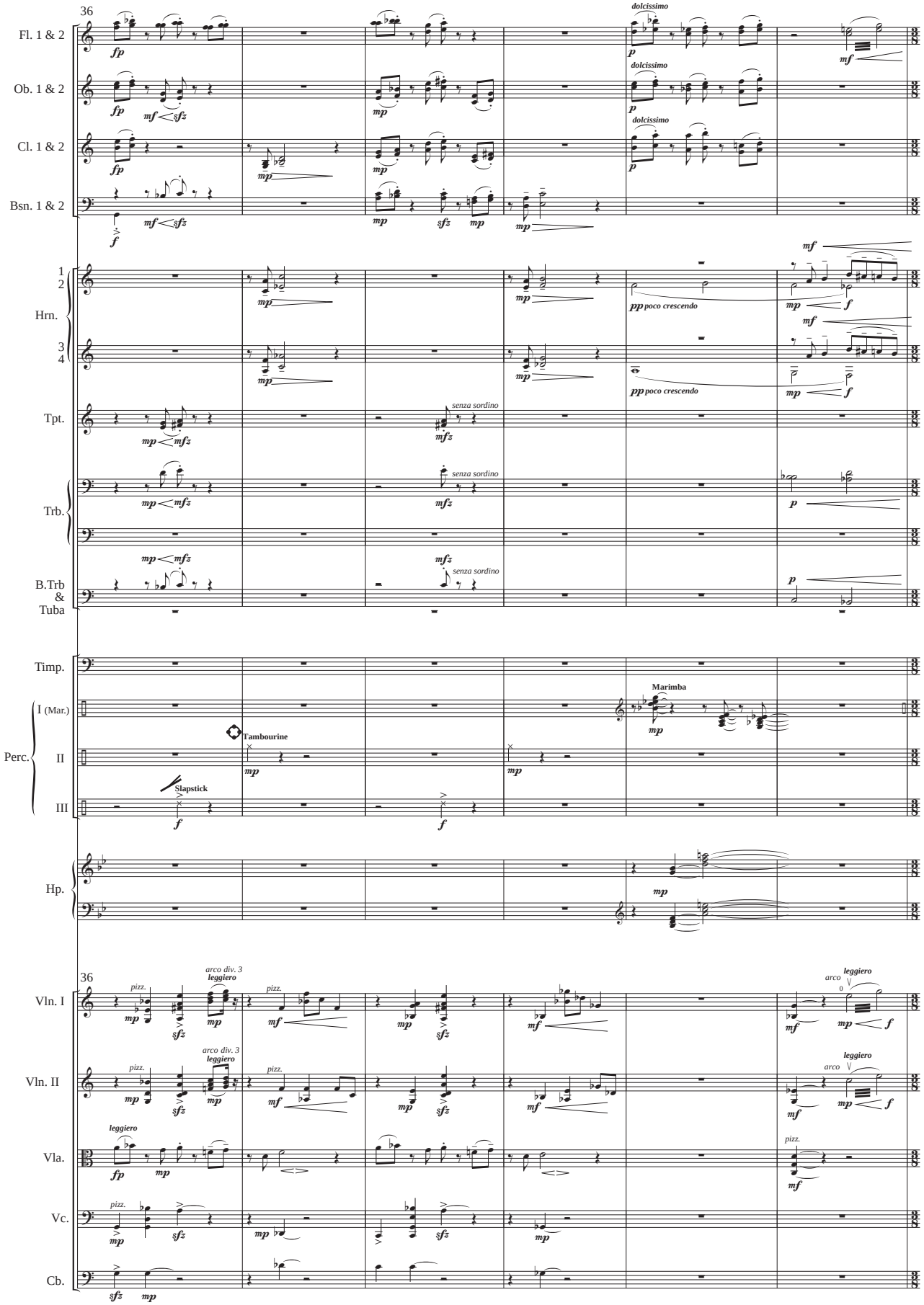
Violin I
Violin II
Viola
Violoncello
Contrabass

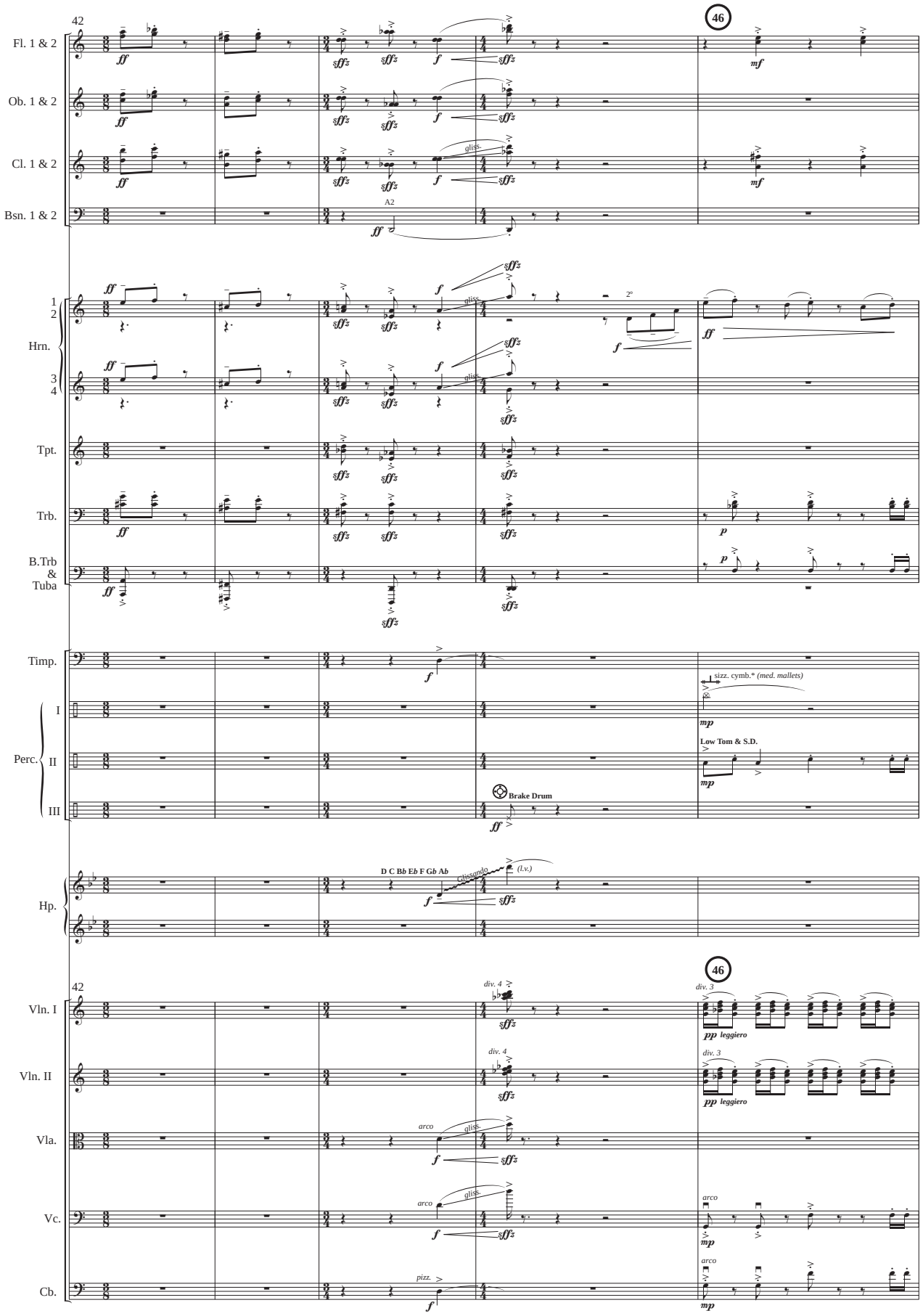

14
16
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mf
mp
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
mp
Perc.
14
16
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
sfz
mf
Sul G
arco
pizz.

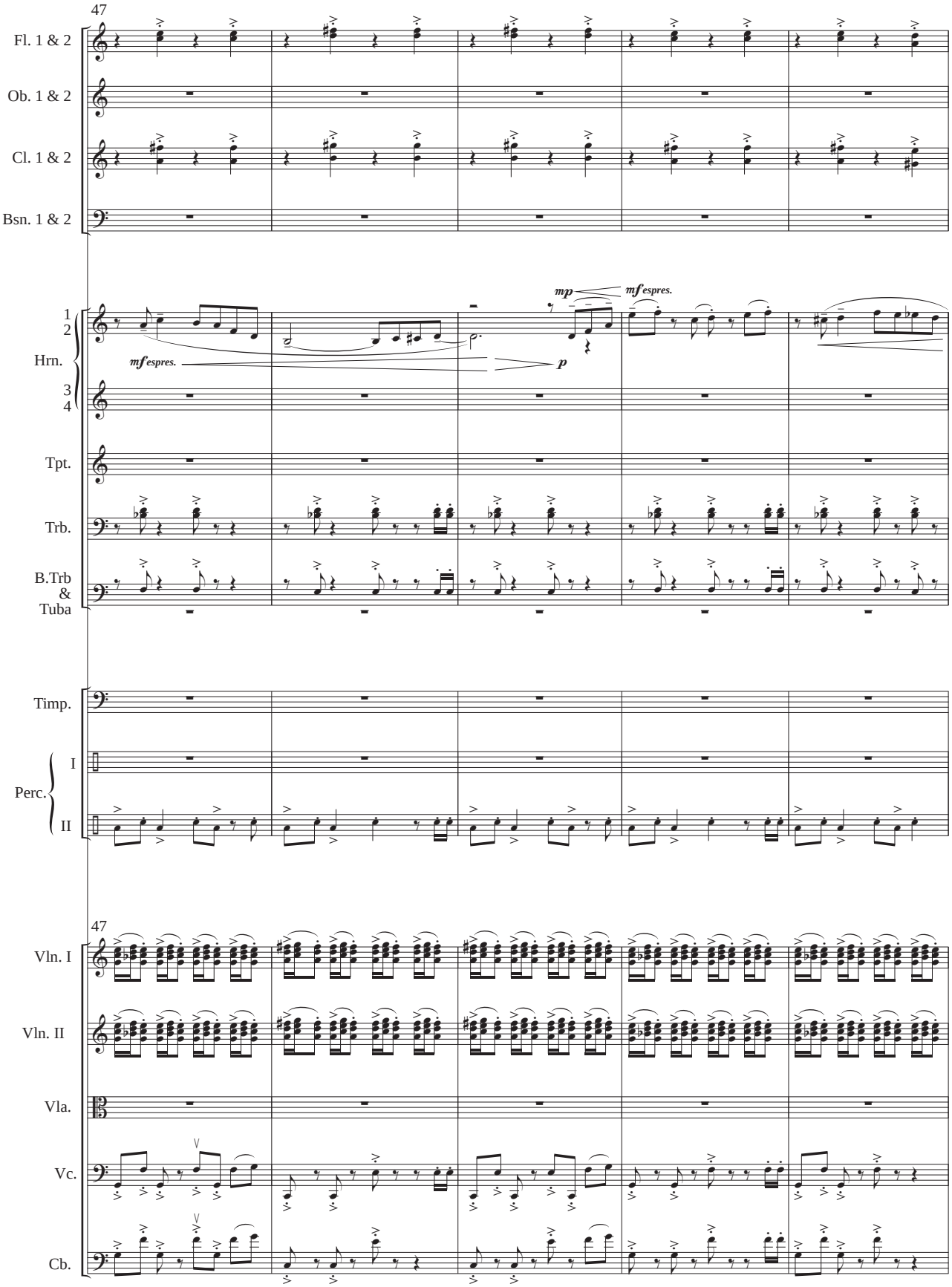

19
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Glockenspiel
I (Glsp.)
(secco)
Perc.
sizz. cymb. with brush
II
S.D.
19
Vln. I
Vln. II
pizz.
Vla.
arco
Vc.
Cb.

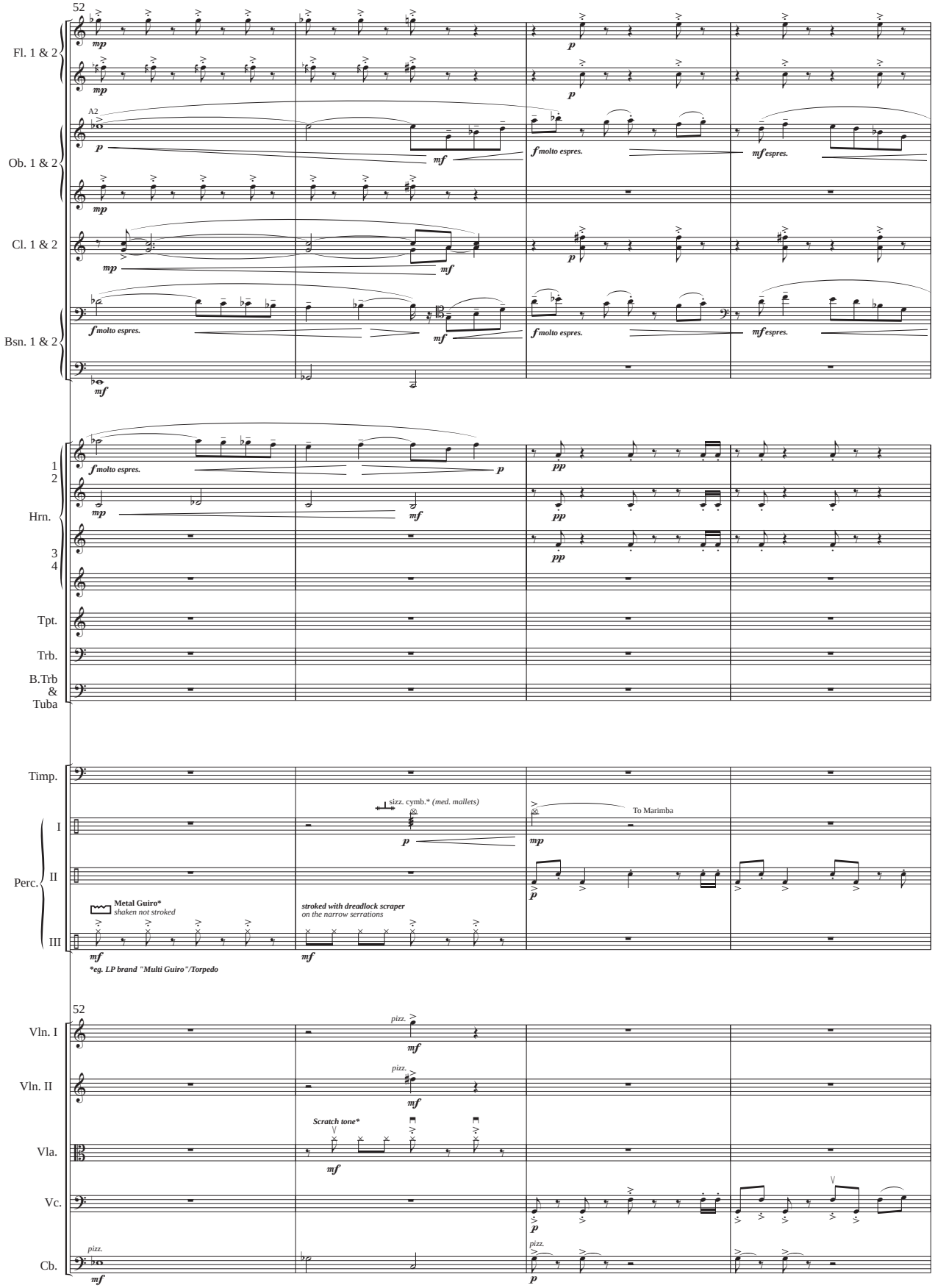

24
26
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Glockenspiel
I (Glsp.)
Perc.
II
III
(secco)
To Marimba
sizz. cymb.* (med. mallets)
Brake Drum
24
26
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
(div.)
pizz.


30
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1°
2°
Hrn.
Tpt.
Trb.
B.Trb & Tuba
con sord. - harmon (no stem)
senza sordino
Timp.
Perc.
I
II
III
To Low Tom, S.D. & Tambourine
Wind Gong, bowed (or Tam-Tam)
(as loud as possible)
Hp.
D C Bb Eb F G Ab
Eb Ab
30
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco leggiero
div. 3
pizz. (non div.)
pizz.
col legno Sul G
arco
(divisi.)

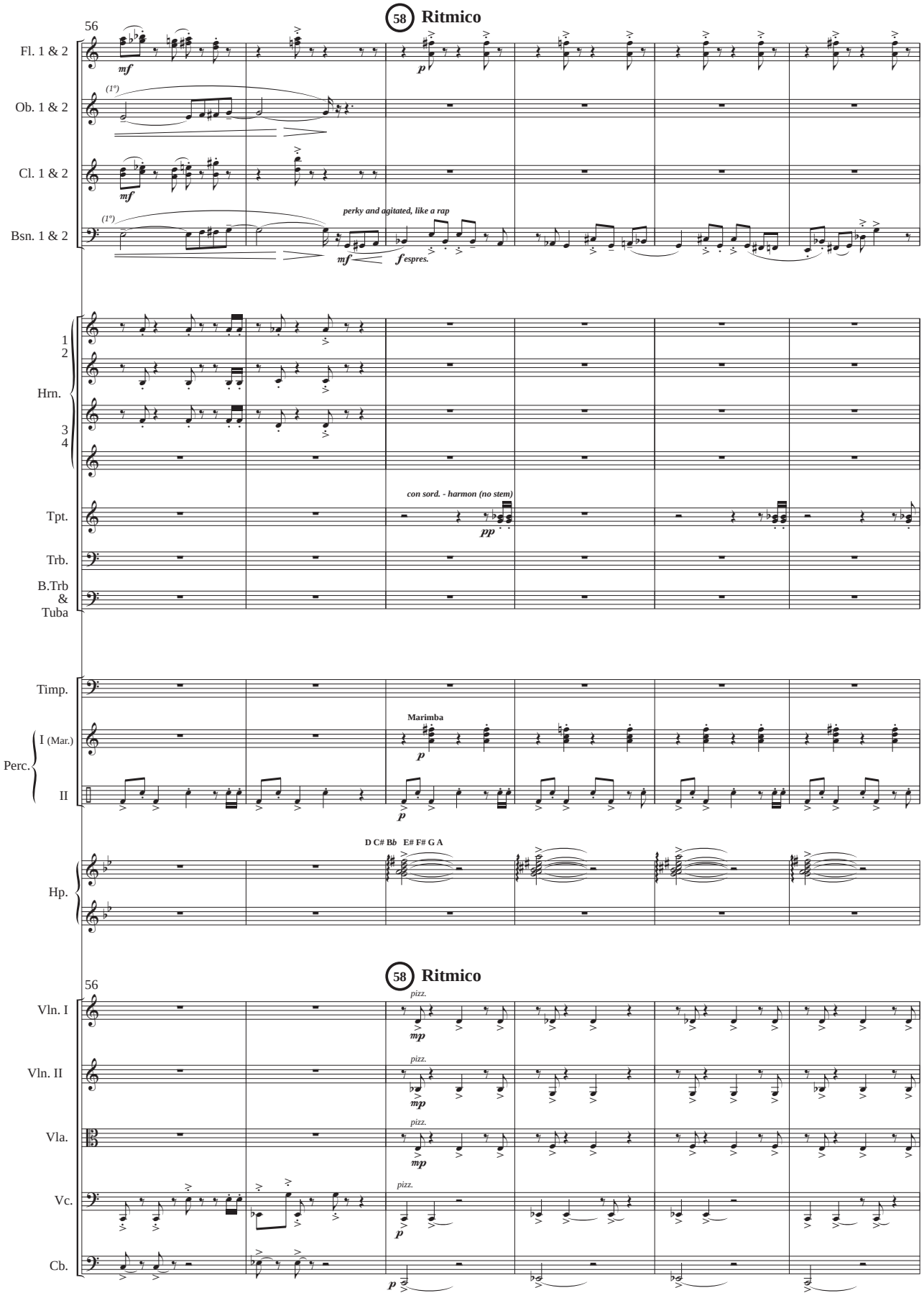

36
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
dolcissimo
dolcissimo
dolcissimo
1
2
Hrn.
3
4
pp poco crescendo
pp poco crescendo
Tpt.
senza sordino
senza sordino
senza sordino
Trb.
B.Trb
&
Tuba
Timp.
Marimba
I (Mar.)
Tambourine
Perc.
II
Slapstick
III
Hp.
36
Vln. I
arco div. 3
leggiero
pizz.
leggiero
arco
Vln. II
arco div. 3
leggiero
pizz.
leggiero
arco
Vla.
leggiero
pizz.
Vc.
pizz.
Cb.

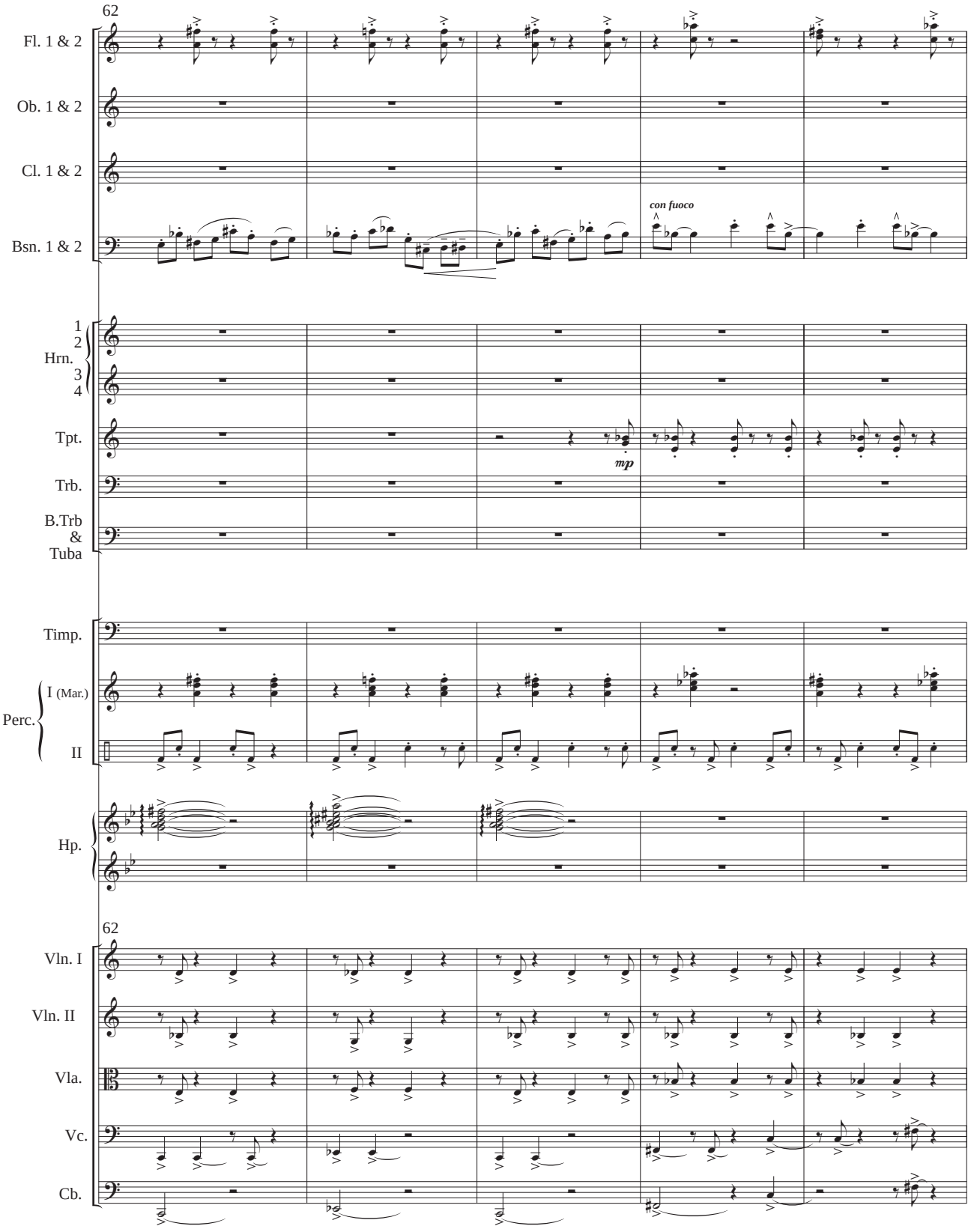

42
46
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
I
II
III
sizz. cymb.* (med. mallets)
Low Tom & S.D.
Brake Drum
Hp.
D C Bb Eb F Gb Ab
Glissando
(l.v.)
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. 4
div. 3
pp leggiero
arco
pizz.

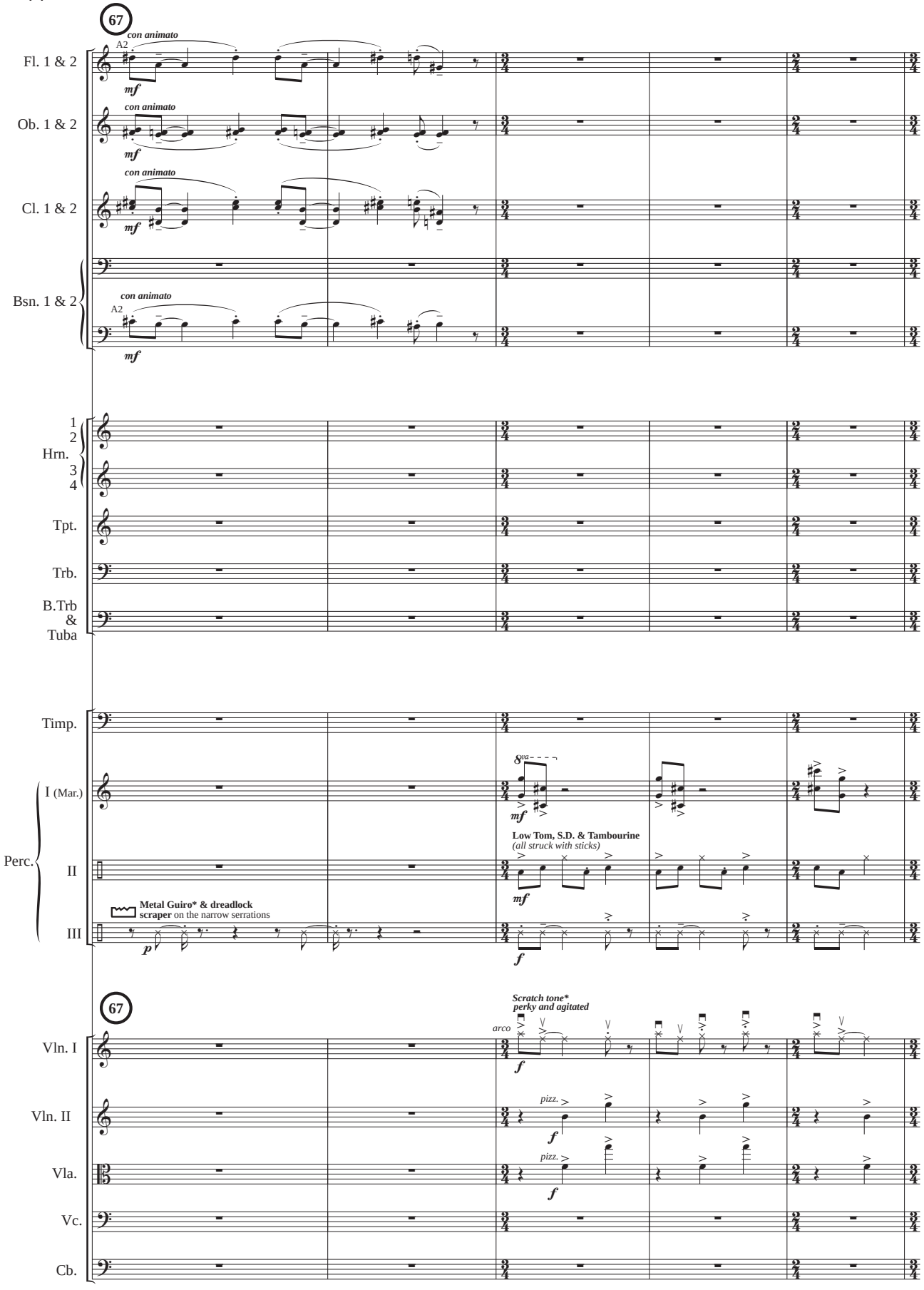

47
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
mf espres.
mp
mf espres.
p
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
I
II
47
Vln. I
Vln. II
Vla.
Vc.
Cb.

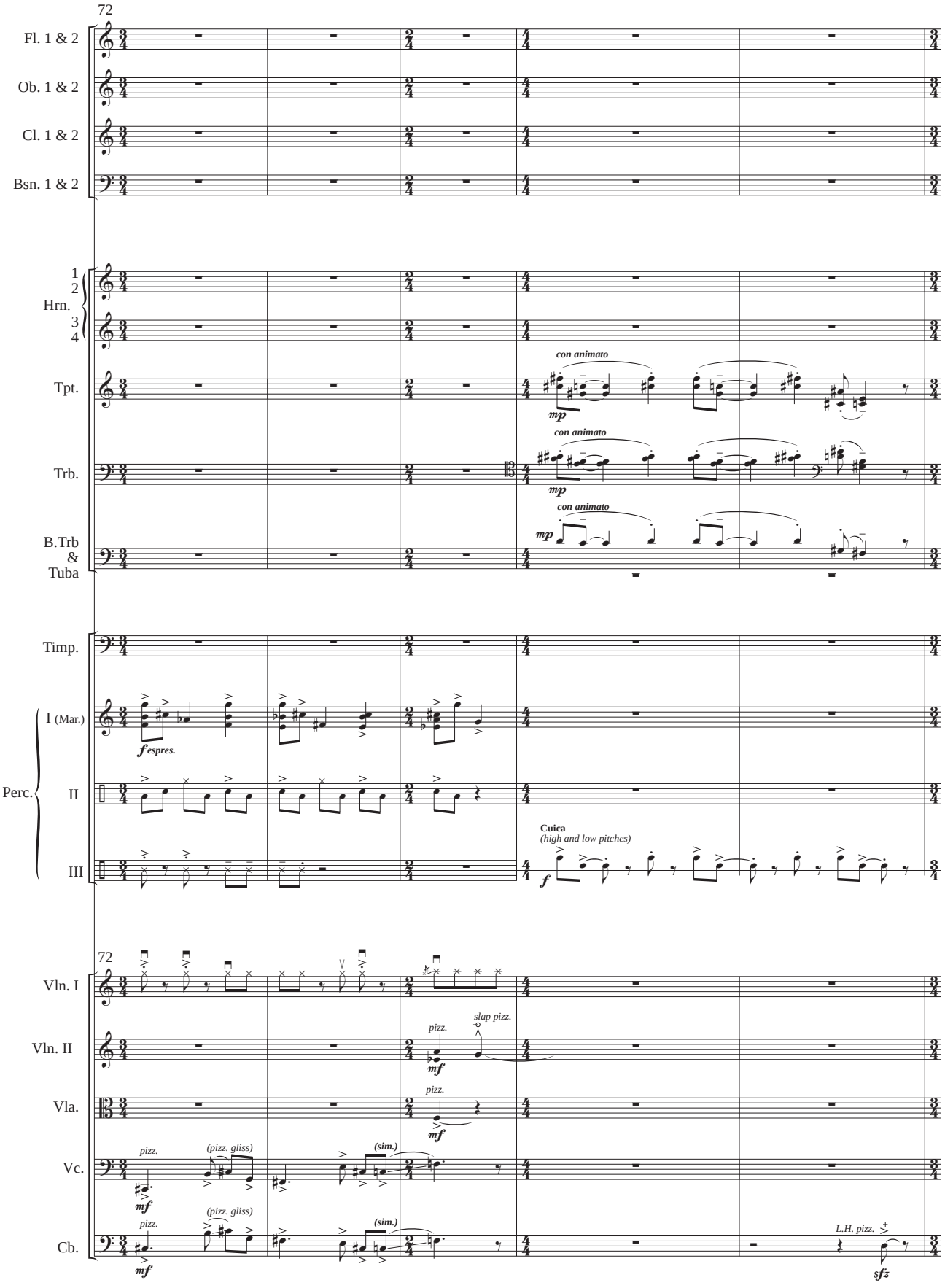


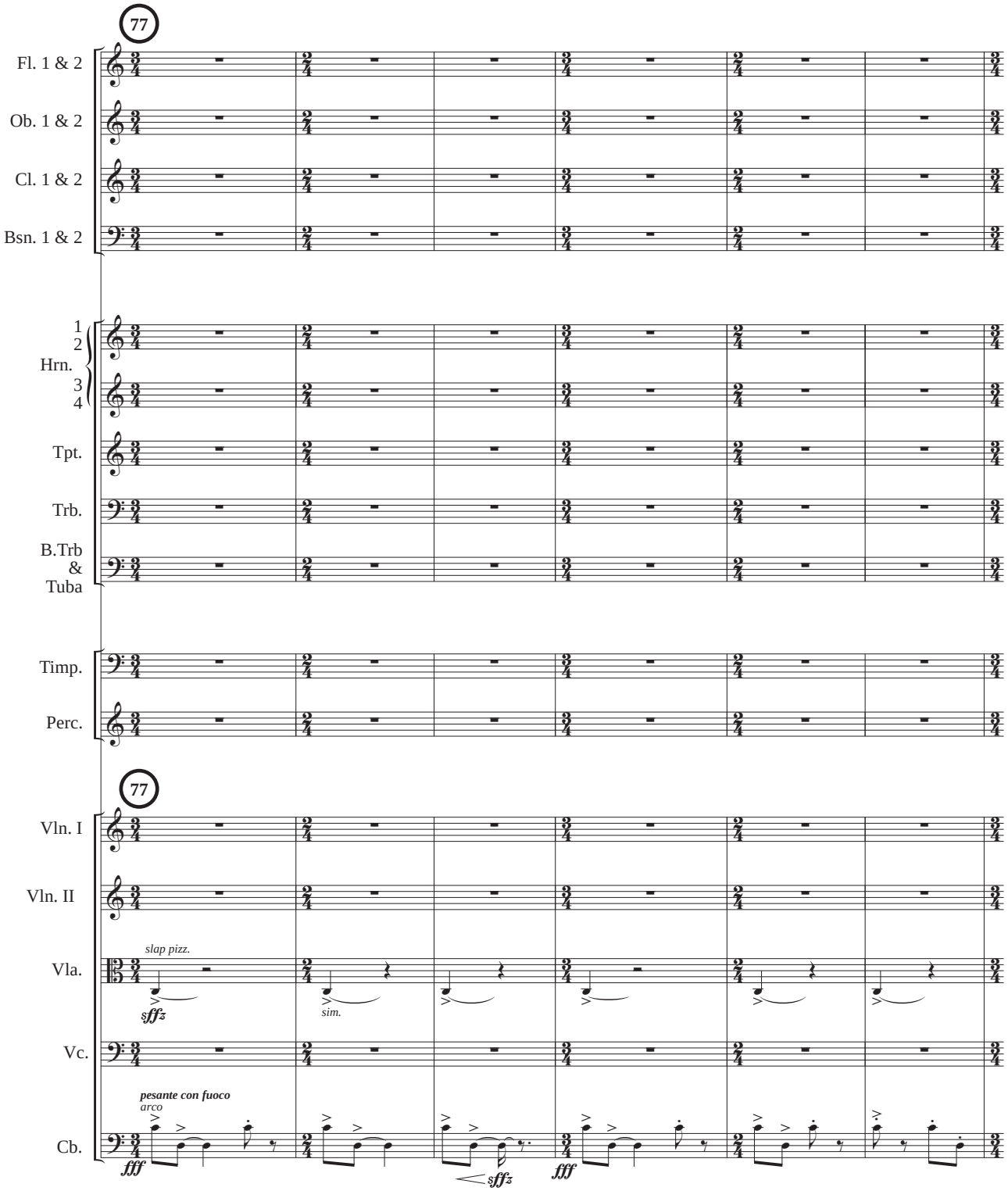
** A harsh, scratchy tone resultant from use of very short bow strokes and a firm, "sticky" pressure on the string. No pitch is discernible. X-noteheads are used to indicate very slight variations in timbre.*

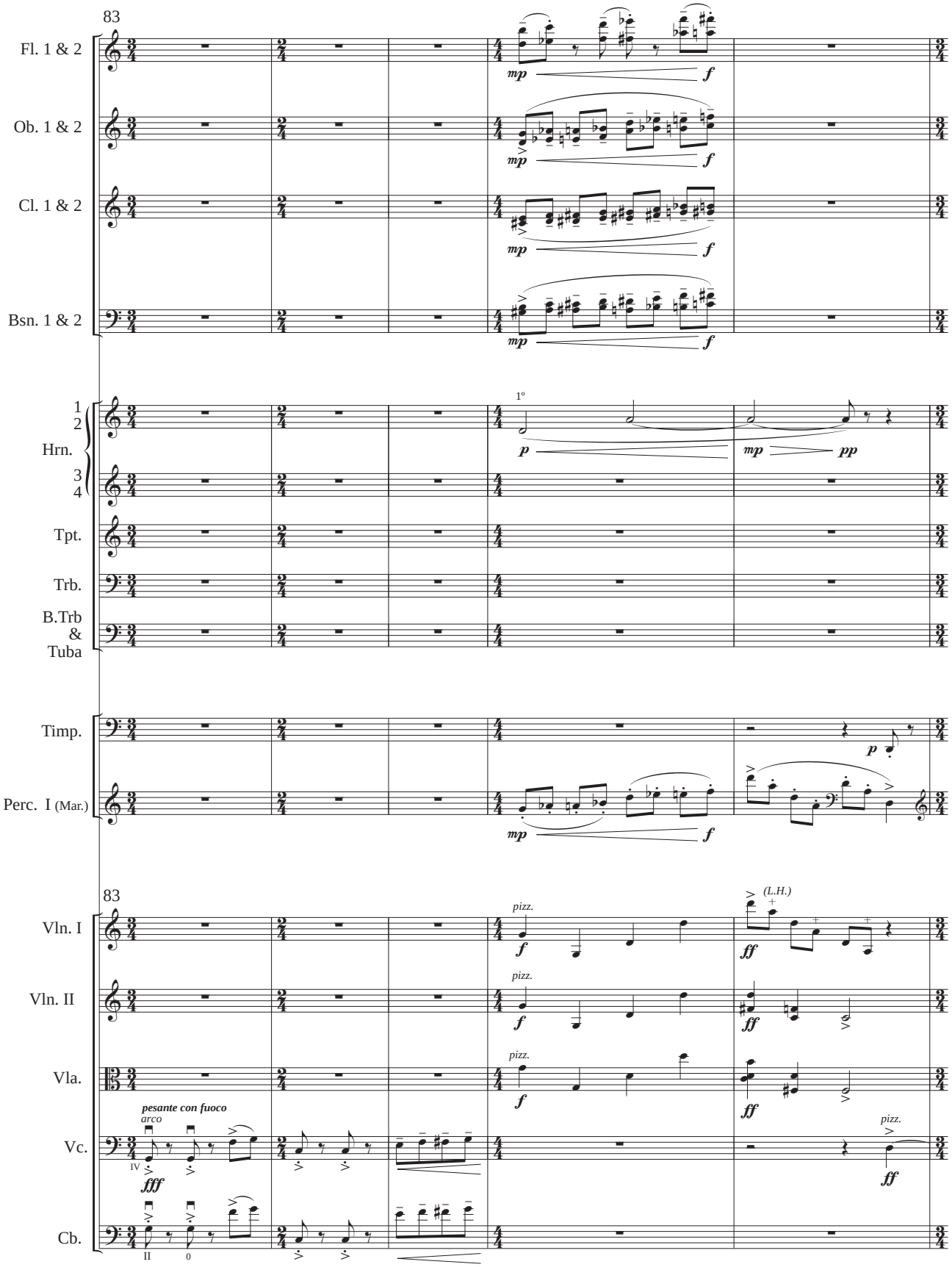

56
58 Ritmico
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
perky and agitated, like a rap
Hrn.
Tpt.
con sord. - harmon (no stem)
Trb.
B.Trb & Tuba
Timp.
Perc.
I (Mar.)
II
Marimba
Hp.
D C# Bb E# F# G A
56
58 Ritmico
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

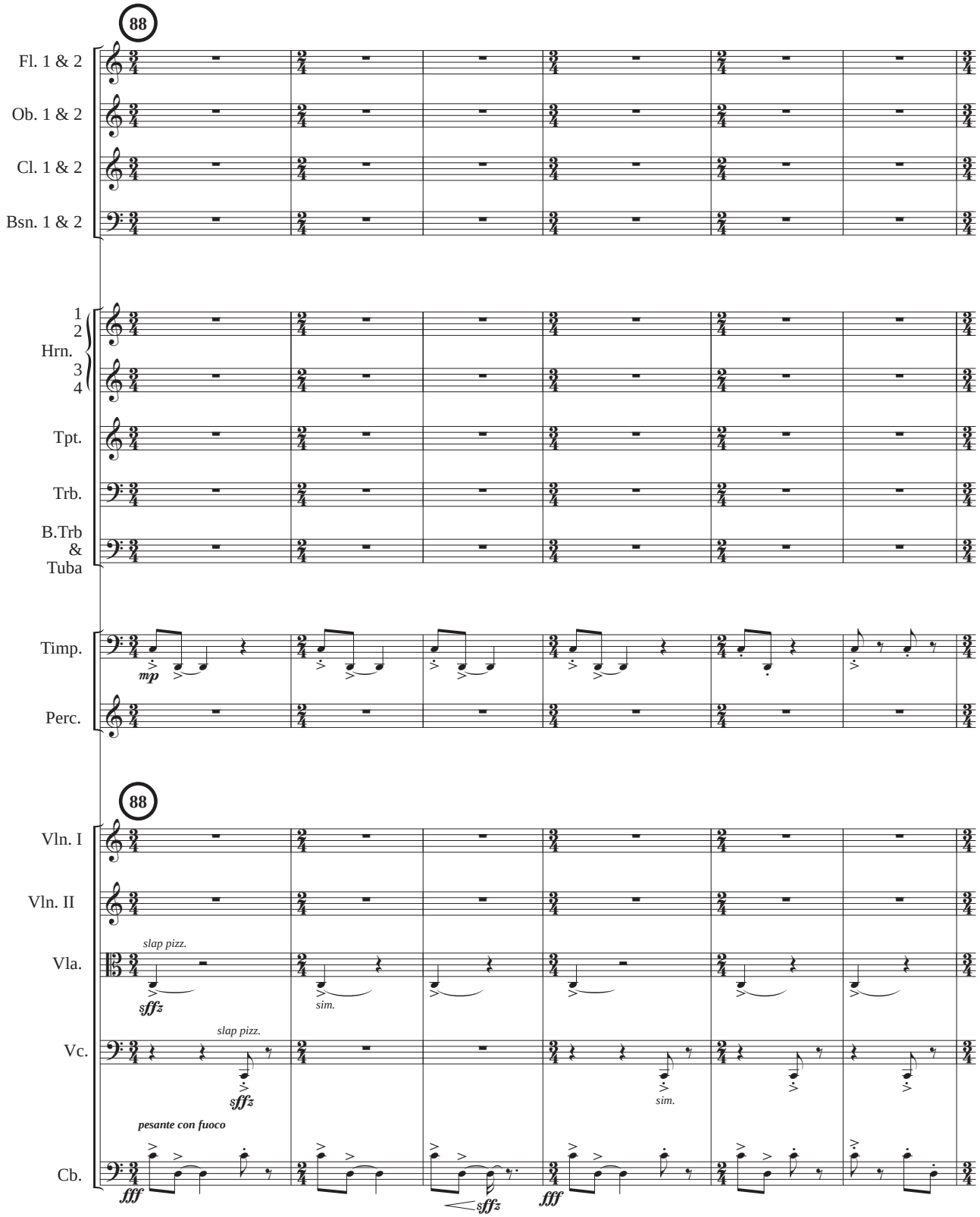

62
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
con fuoco
1
2
Hrn.
3
4
Tpt.
mp
Trb.
B.Trb
&
Tuba
Timp.
Perc.
I (Mar.)
II
Hp.
62
Vln. I
Vln. II
Vla.
Vc.
Cb.

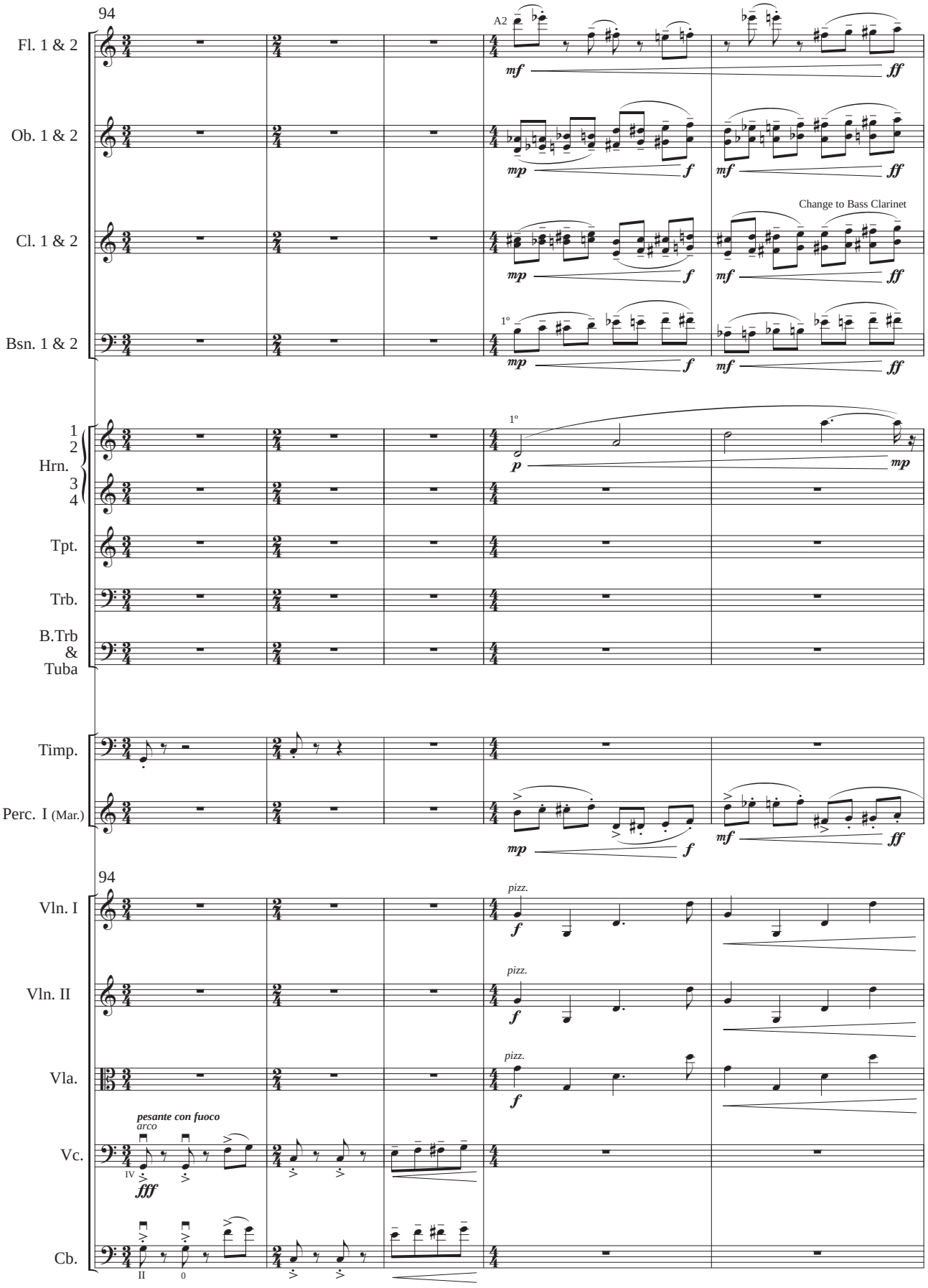

67
con animato
A2
Fl. 1 & 2
mf
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
I (Mar.)
Perc.
II
III
8va
Low Tom, S.D. & Tambourine
(all struck with sticks)
Metal Guiro* & dreadlock
scraper on the narrow serrations
p
f
Scratch tone*
perky and agitated
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

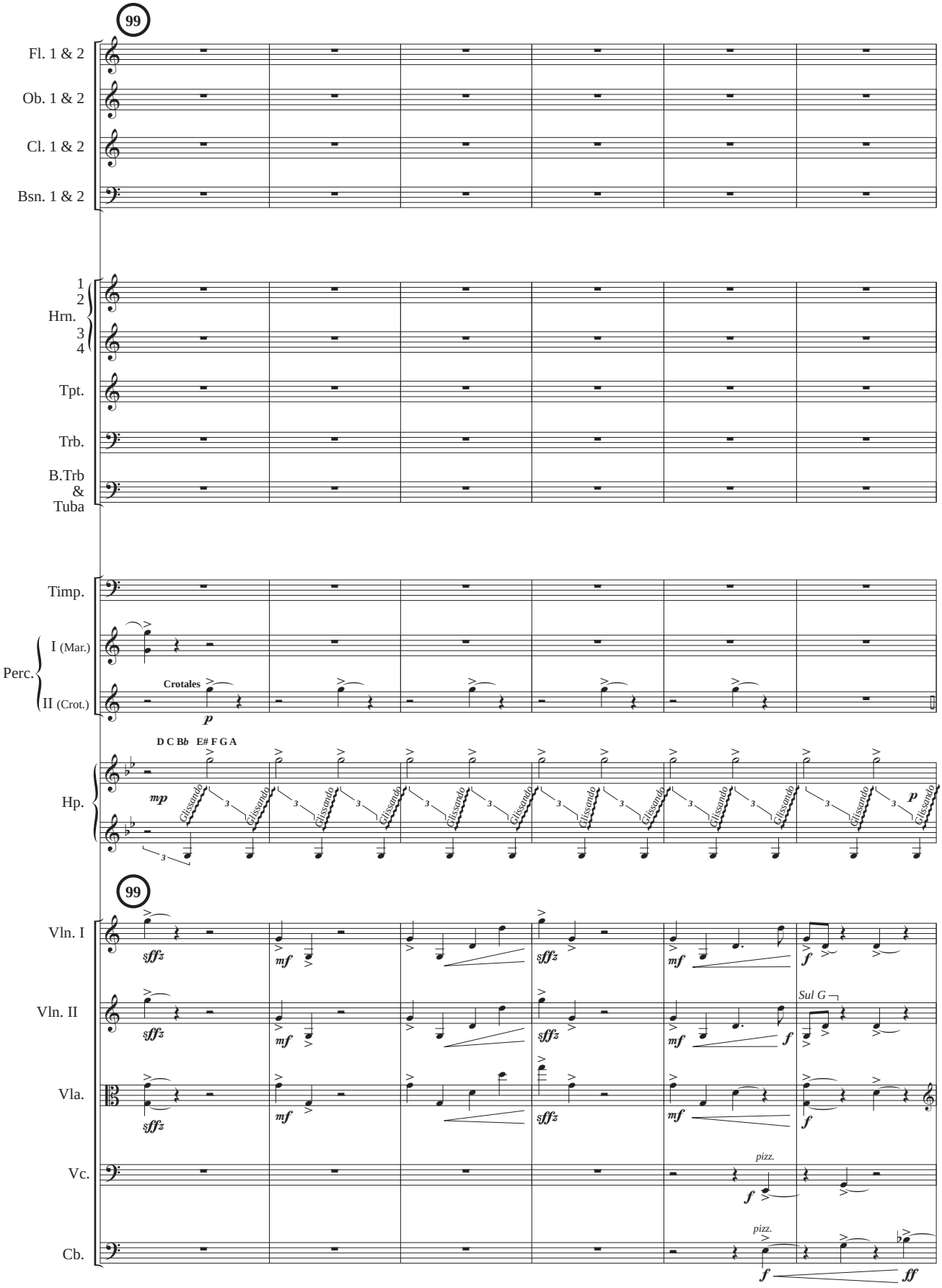

72
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
con animato
mp
Trb.
con animato
mp
B.Trb
&
Tuba
con animato
mp
Timp.
Perc.
I (Mar.)
f espres.
II
III
Cuica
(high and low pitches)
f
72
Vln. I
Vln. II
pizz.
slap pizz.
mf
Vla.
pizz.
mf
Vc.
pizz.
(pizz. gliss)
(sim.)
mf
Cb.
pizz.
(pizz. gliss)
(sim.)
mf
L.H. pizz.
sfz

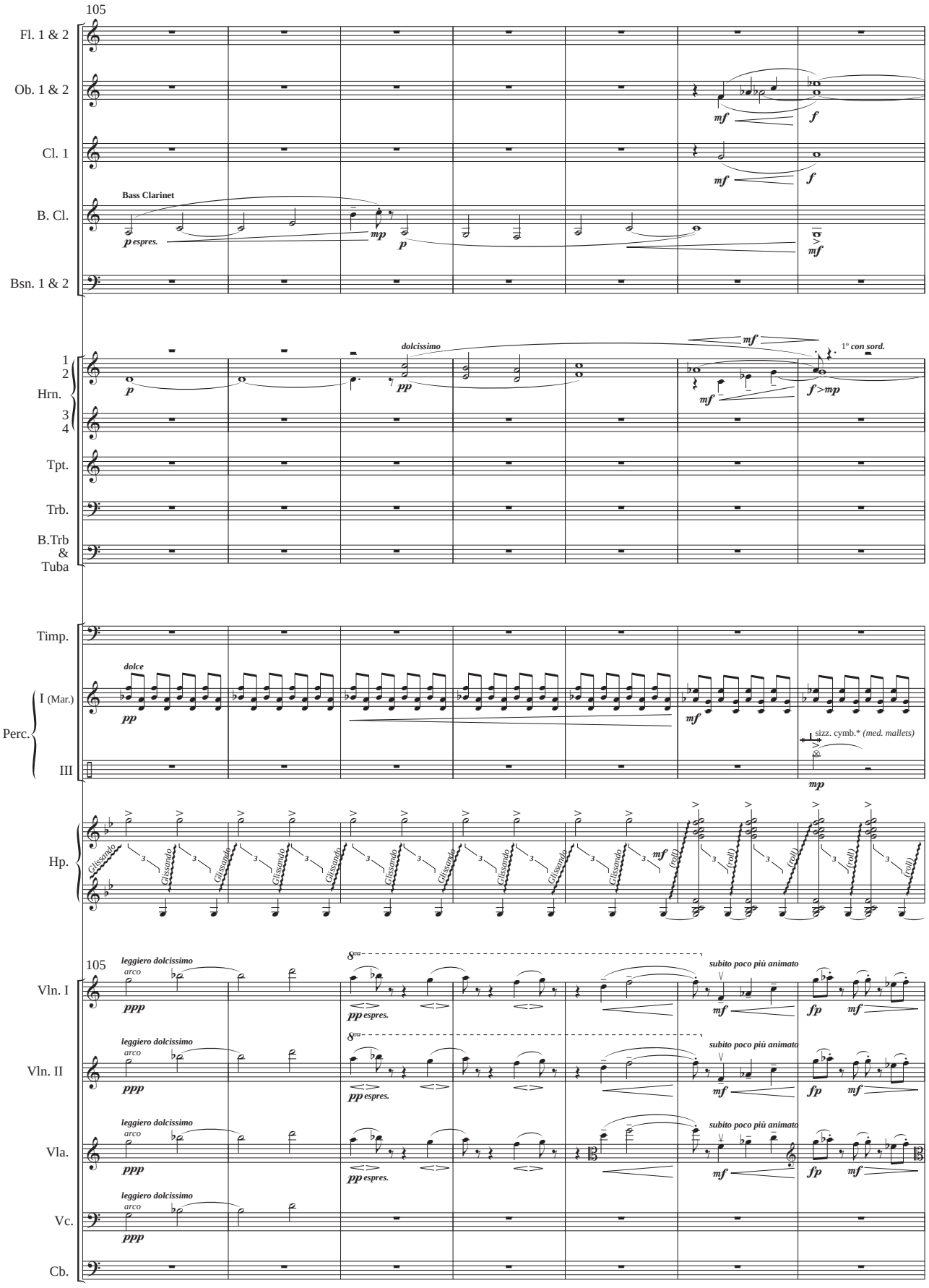

77
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
77
Vln. I
Vln. II
slap pizz.
Vla.
sffz
sim.
Vc.
pesante con fuoco
arco
Cb.
fff
sffz
fff

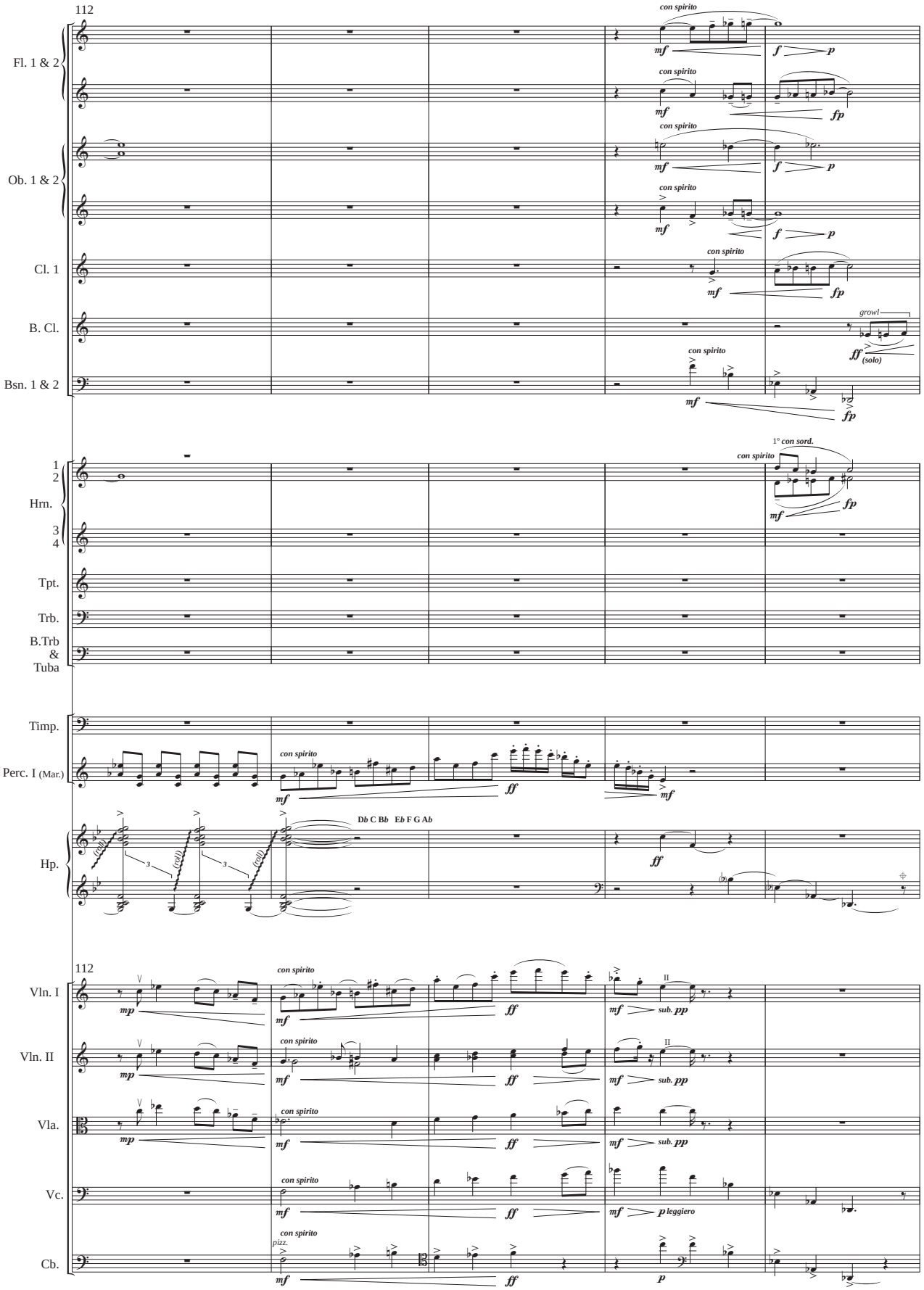

83
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mp
f
1
2
Hrn.
3
4
1º
p
mp
pp
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc. I (Mar.)
83
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
(L.H.)
ff
pesante con fuoco
arco
IV
fff
II
0

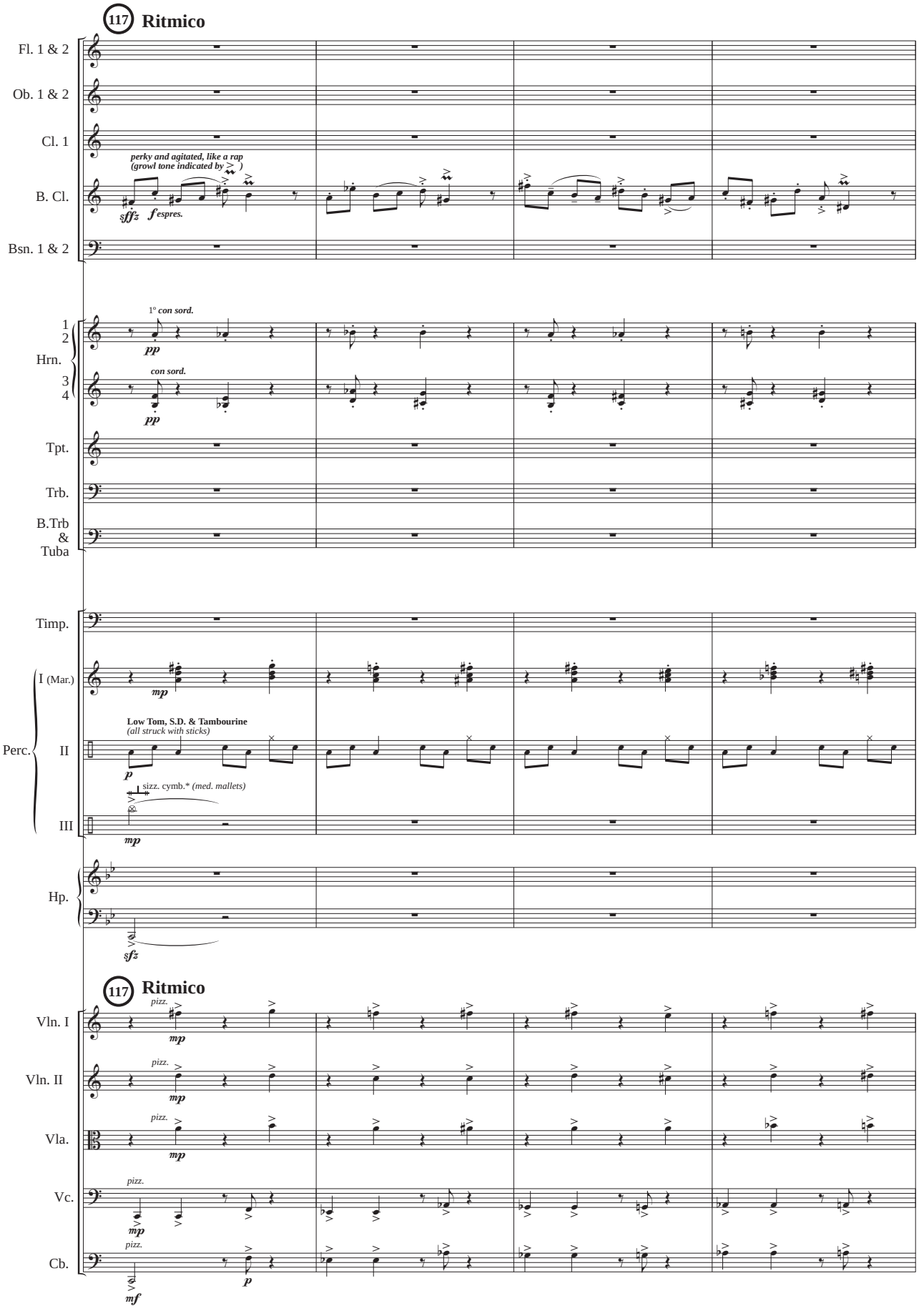

88
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
mp
Perc.
88
Vln. I
Vln. II
Vla.
slap pizz.
sfz
sim.
Vc.
slap pizz.
sfz
sim.
pesante con fuoco
Cb.
fff
sfz
fff

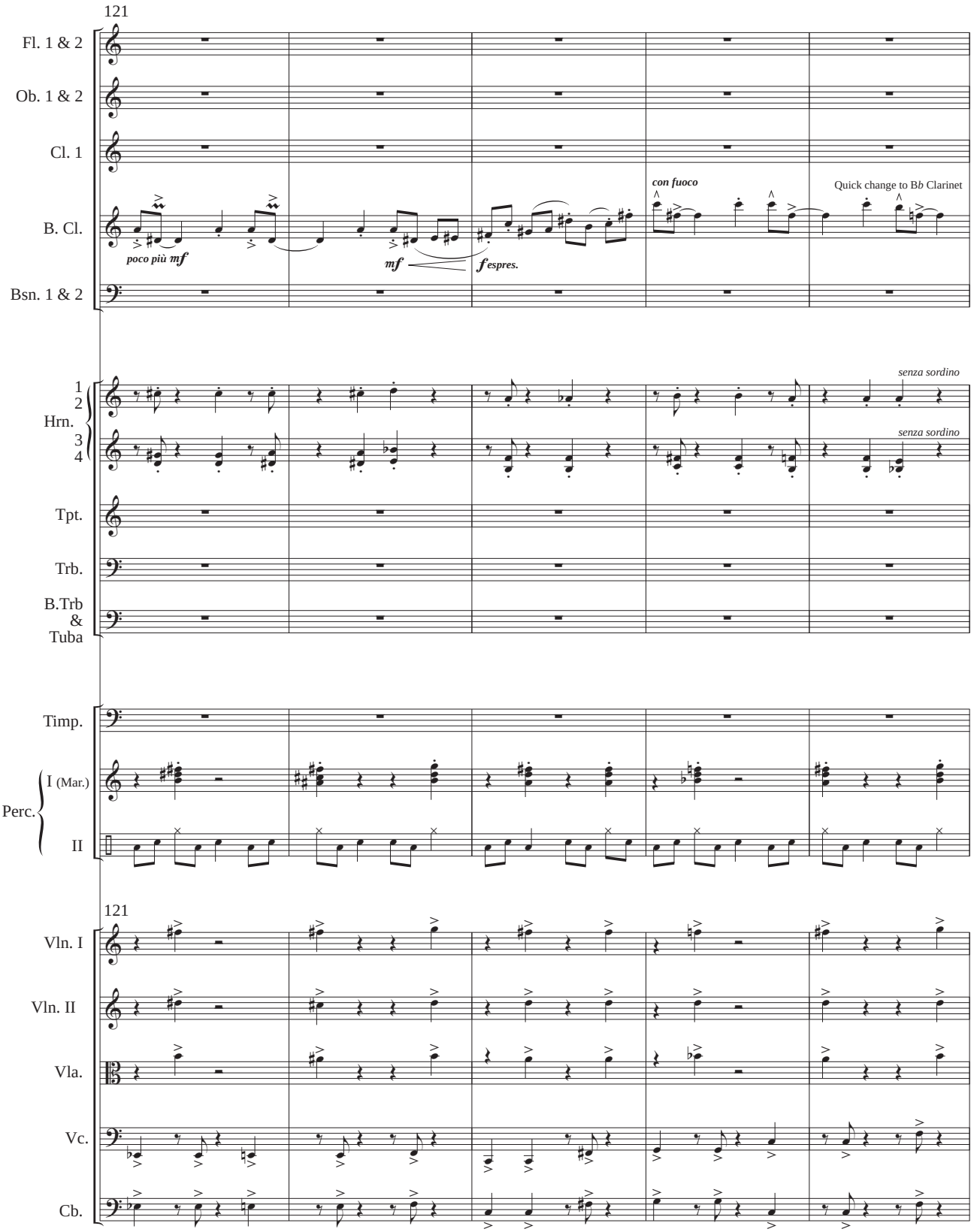

94
Fl. 1 & 2
A2
mf
ff
Ob. 1 & 2
mp
f
mf
ff
Change to Bass Clarinet
Cl. 1 & 2
mp
f
mf
ff
Bsn. 1 & 2
1°
mp
f
mf
ff
1
2
Hrn.
3
4
1°
p
mp
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc. I (Mar.)
mp
f
mf
ff
94
Vln. I
pizz.
f
Vln. II
pizz.
f
Vla.
pizz.
f
pesante con fuoco
arco
IV
fff
Vc.
II
0
Cb.

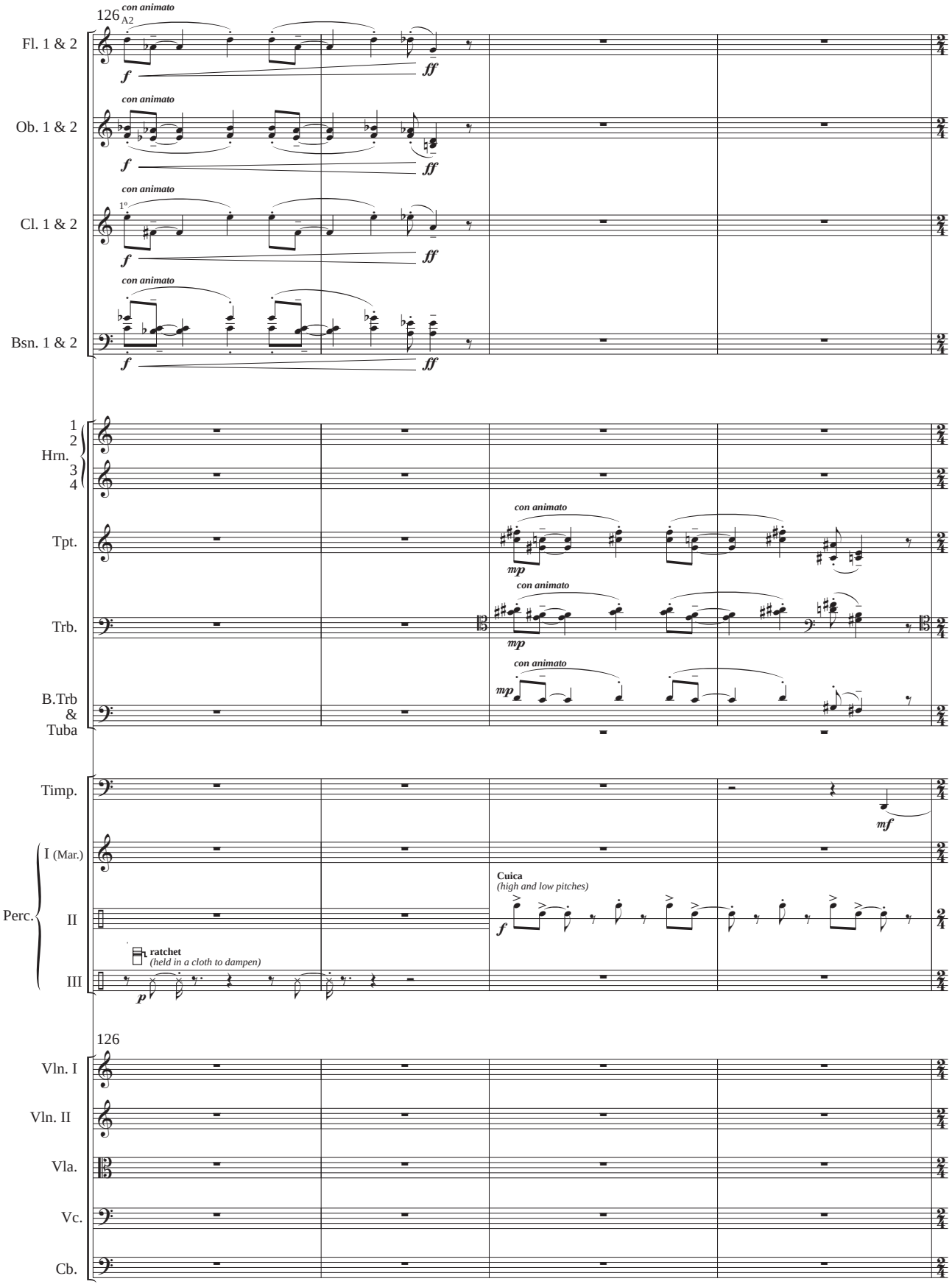

99
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
I (Mar.)
II (Crot.)
Crotales
p
D C Bb E# F G A
mp
Glissando
p
Hp.
99
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfffz
mf
f
Sul G
pizz.
ff

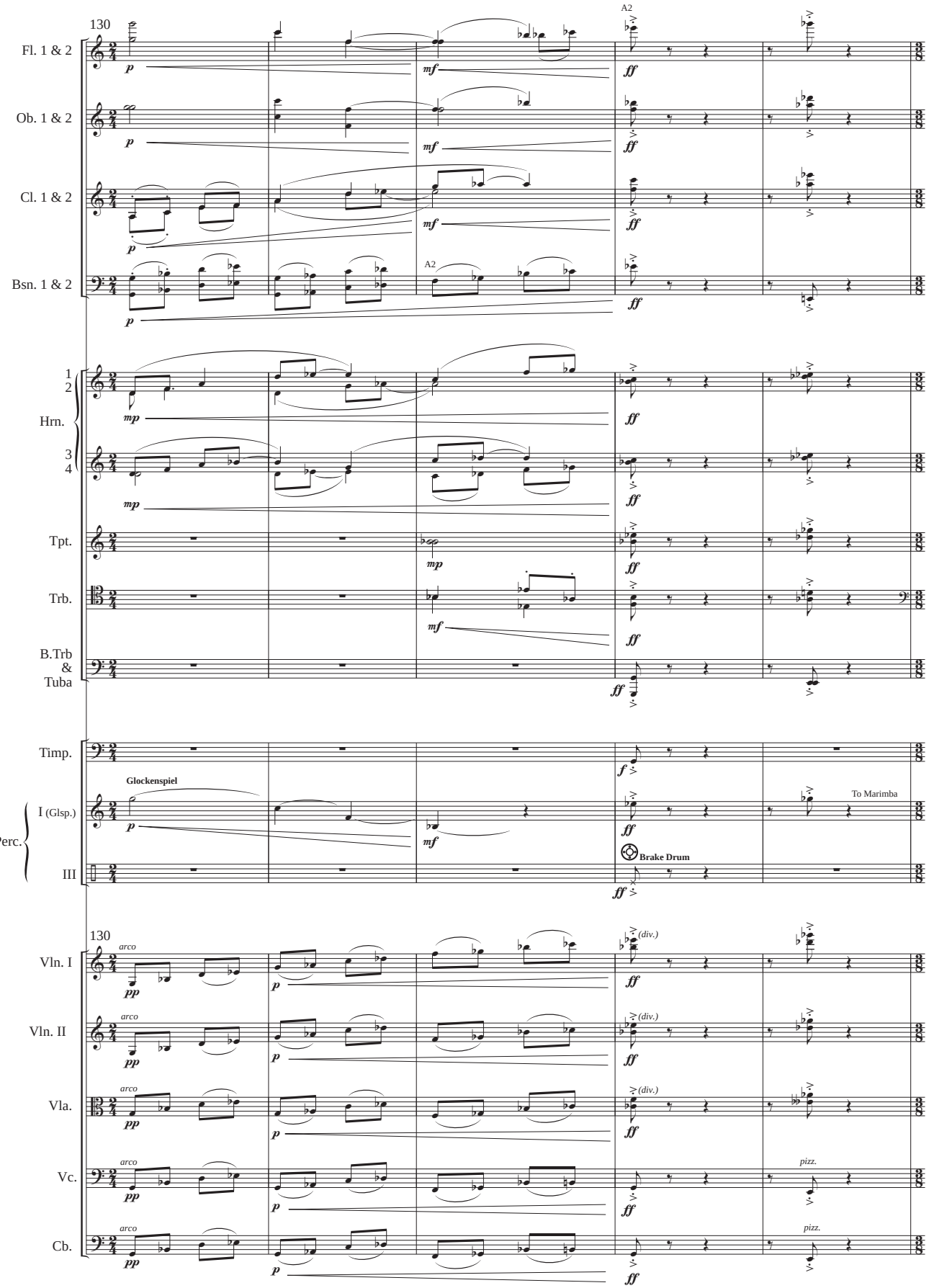

105
Fl. 1 & 2
Ob. 1 & 2
Cl. 1
B. Cl.
Bsn. 1 & 2
Bass Clarinet
p espres.
mp
p
mf
f
mf
f
mf
f
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
dolcissimo
p
pp
mf
mf
1° con sord.
f>mp
Timp.
Perc.
I (Mar.)
III
dolce
pp
mf
sizz. cymb.* (med. mallets)
mp
Hp.
Glissando
mf
(roll)
105
Vln. I
Vln. II
Vla.
Vc.
Cb.
leggiero dolcissimo
arco
ppp
8va
pp espres.
subito poco più animato
mf
fp
mf

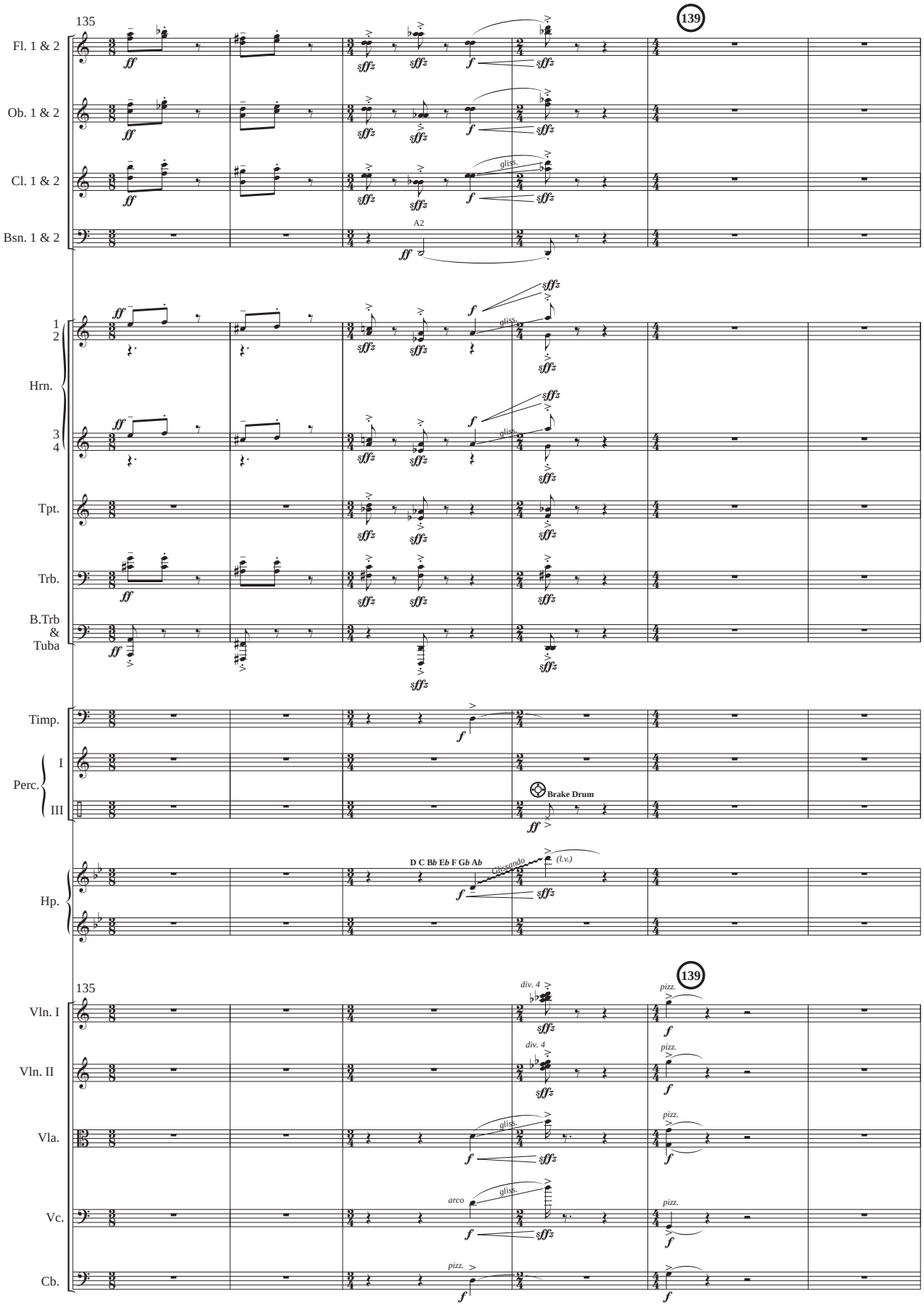

112
Fl. 1 & 2
Ob. 1 & 2
Cl. 1
B. Cl.
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc. I (Mar.)
Hp.
112
Vln. I
Vln. II
Vla.
Vc.
Cb.
con spirito
mf
f
p
fp
ff
growl
(solo)
1° con sord.
sub. pp
leggiero
pizz.
Db C Bb Eb F G Ab

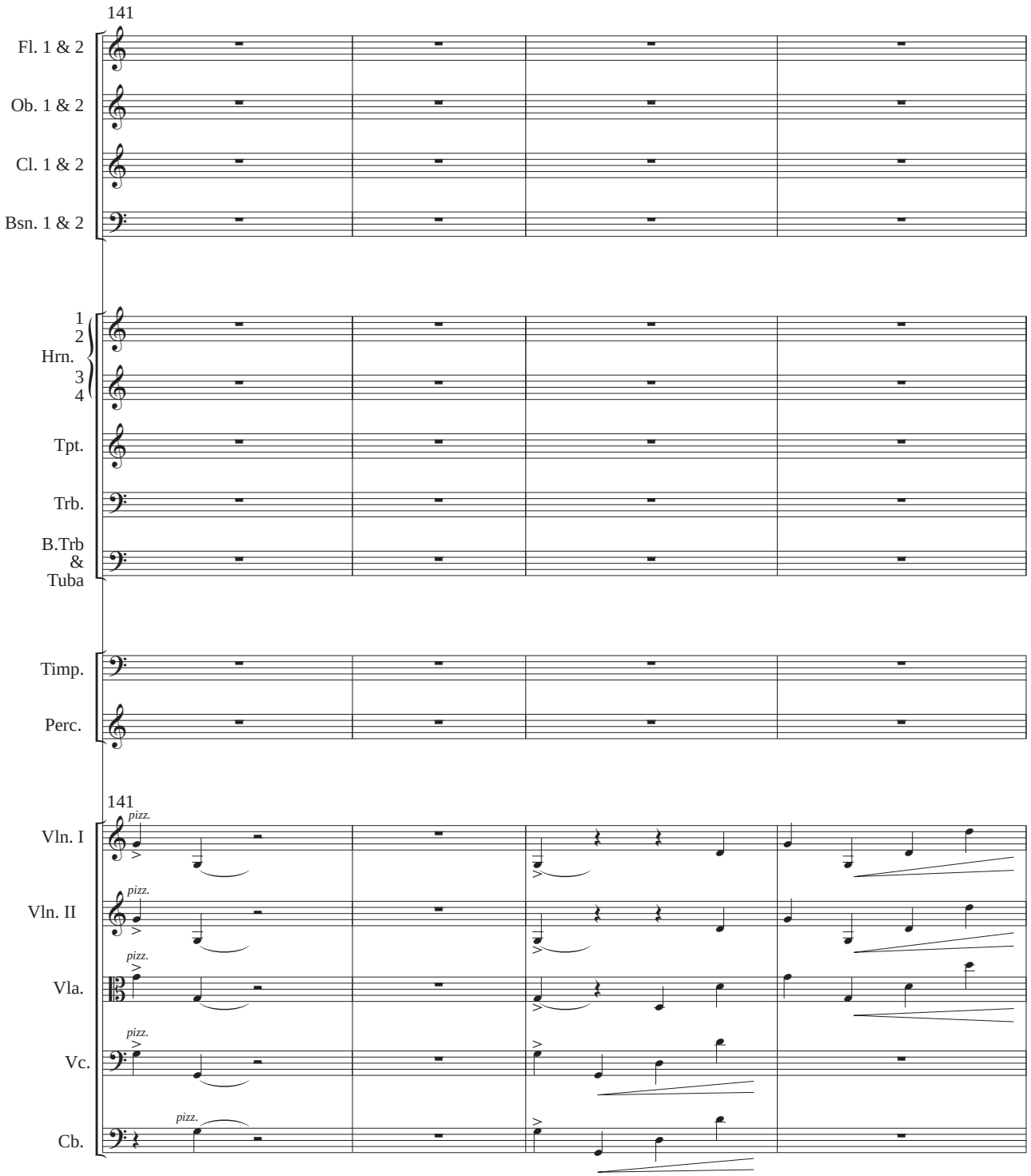

117 Ritmico
Fl. 1 & 2
Ob. 1 & 2
Cl. 1
perky and agitated, like a rap
(growl tone indicated by)
B. Cl.
sfffz
f espres.
Bsn. 1 & 2
1° con sord.
pp
1
2
Hrn.
con sord.
pp
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
I (Mar.)
mp
Low Tom, S.D. & Tambourine
(all struck with sticks)
Perc.
II
p
sizz. cymb.* (med. mallets)
III
mp
Hp.
sfz
117 Ritmico
pizz.
Vln. I
mp
pizz.
Vln. II
mp
pizz.
Vla.
mp
pizz.
Vc.
mp
pizz.
Cb.
p
mf

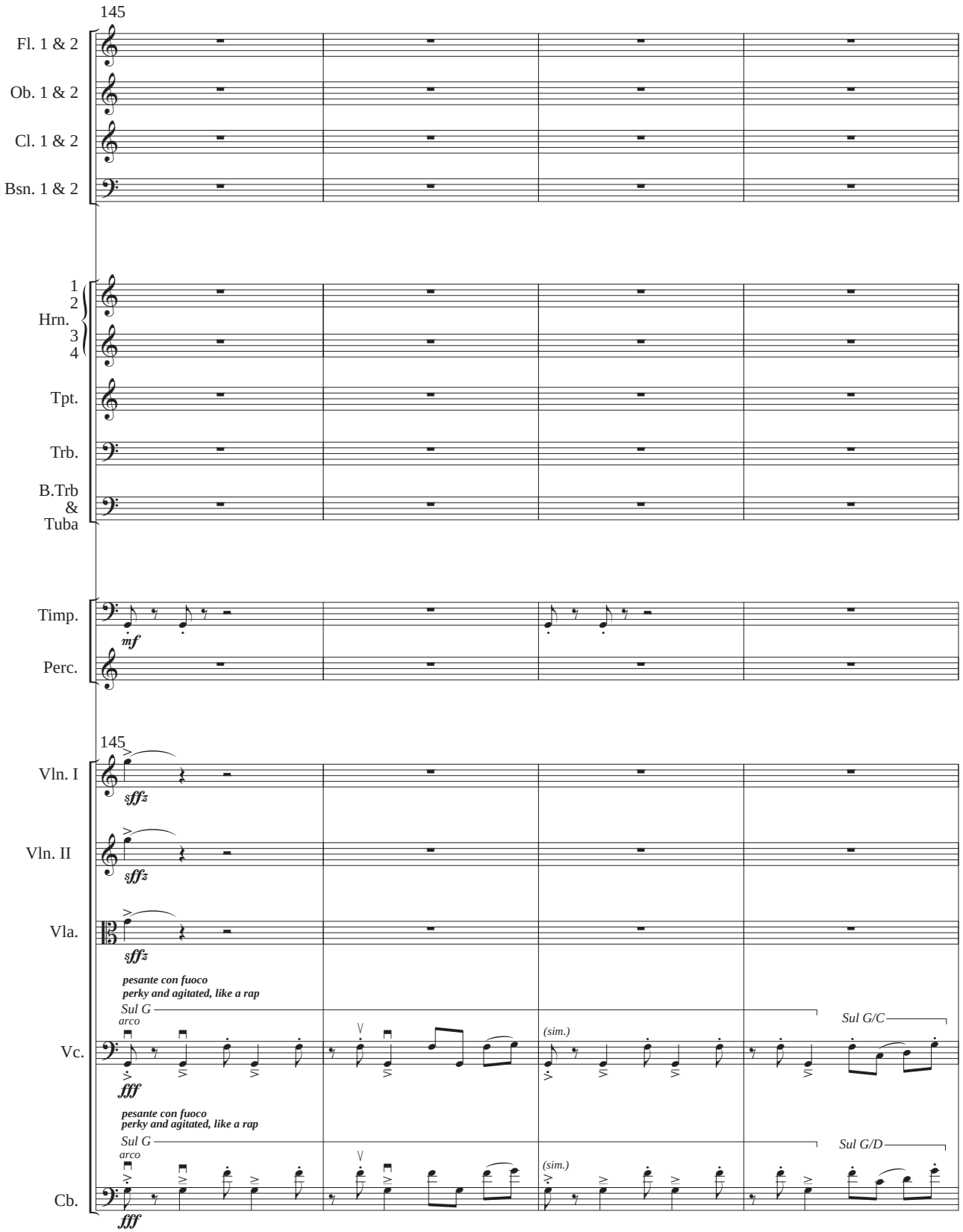

121
Fl. 1 & 2
Ob. 1 & 2
Cl. 1
B. Cl.
Bsn. 1 & 2
poco più mf
mf
f espres.
con fuoco
Quick change to B♭ Clarinet
1
2
Hrn.
3
4
senza sordino
senza sordino
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
I (Mar.)
II
121
Vln. I
Vln. II
Vla.
Vc.
Cb.

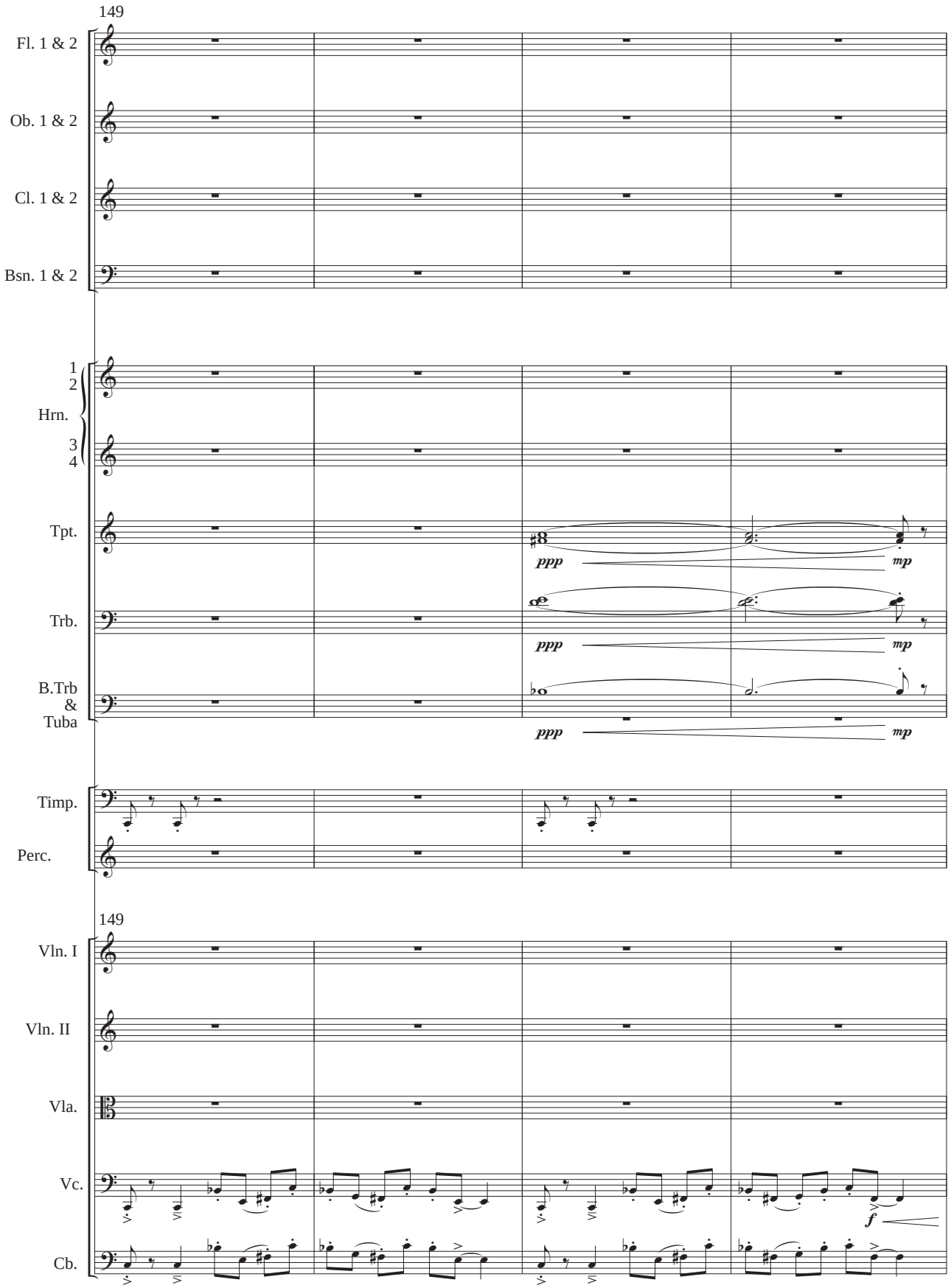

126
A2
con animato
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
f
ff
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
mp
Timp.
mf
I (Mar.)
Perc.
II
III
Cuica
(high and low pitches)
ratchet
(held in a cloth to dampen)
p
126
Vln. I
Vln. II
Vla.
Vc.
Cb.

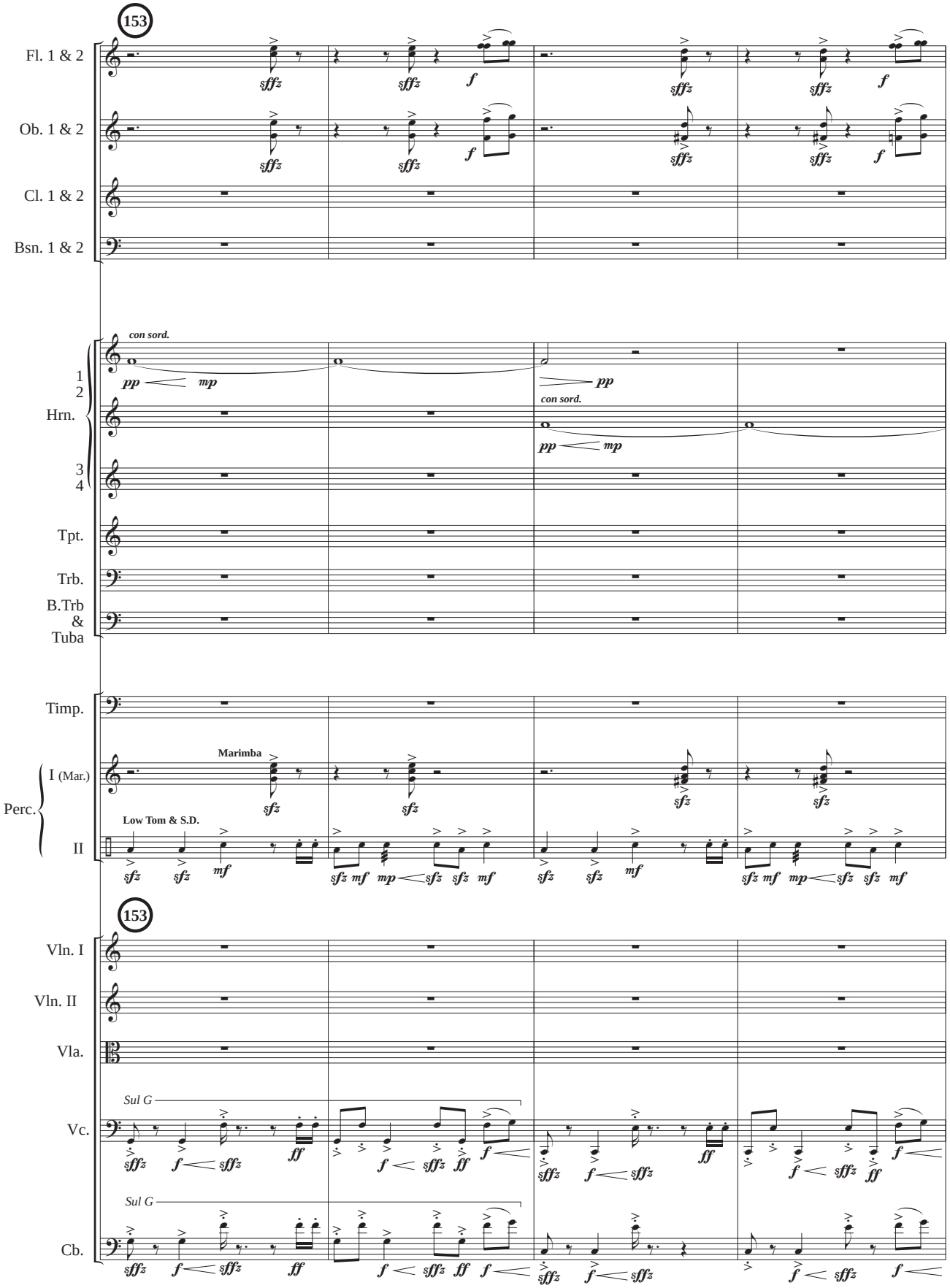

130
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Glockenspiel
Perc.
I (Glsp.)
III
To Marimba
Brake Drum
130
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
(div.)
pizz.

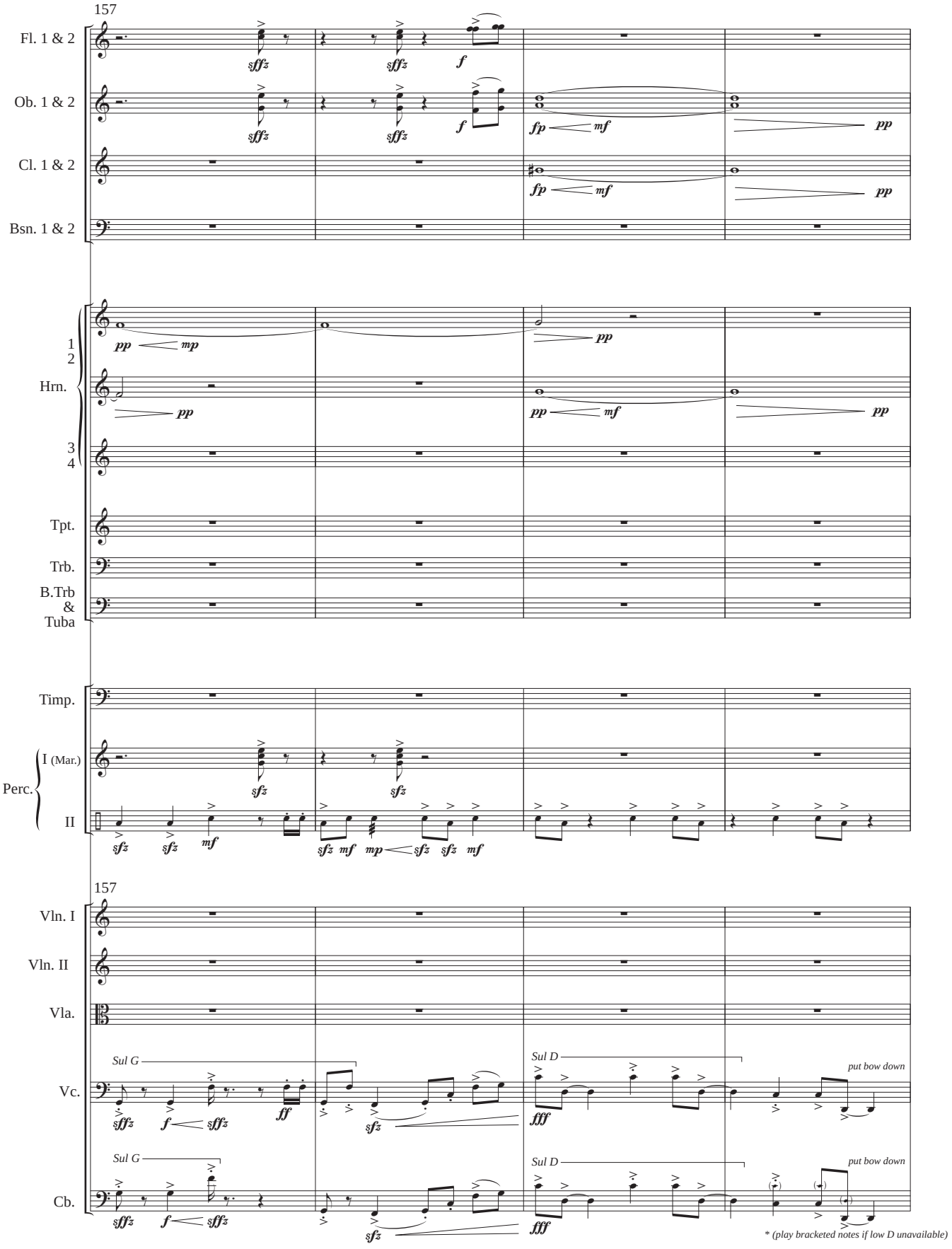

135
139
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
gliss.
Hrn.
1
2
3
4
Tpt.
Trb.
B.Trb & Tuba
Timp.
Perc.
I
III
Brake Drum
Hp.
D C B♭ E♭ F G♭ A♭
Glissando
(l.v.)
135
139
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. 4
pizz.
arco

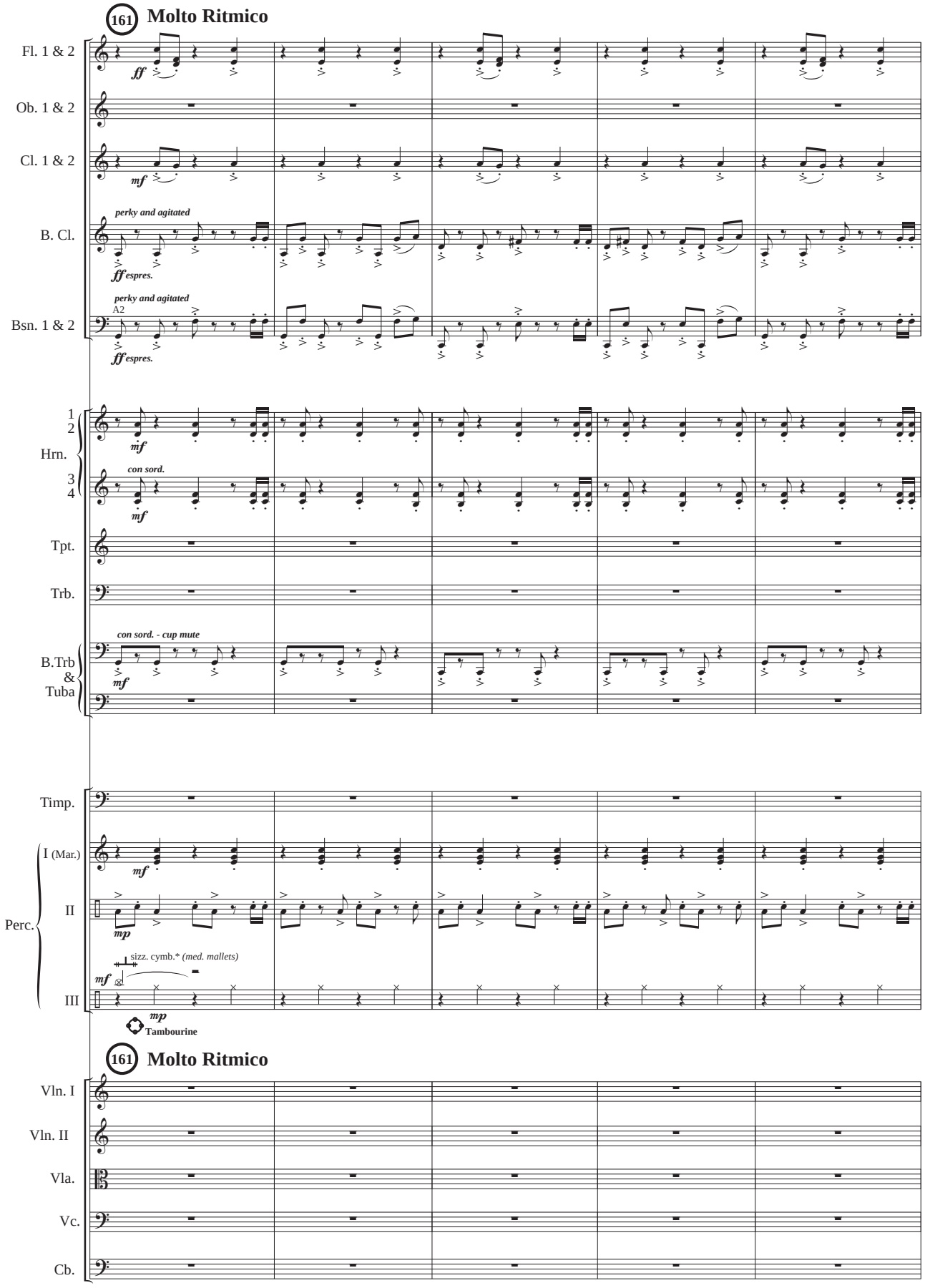

141
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
141
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

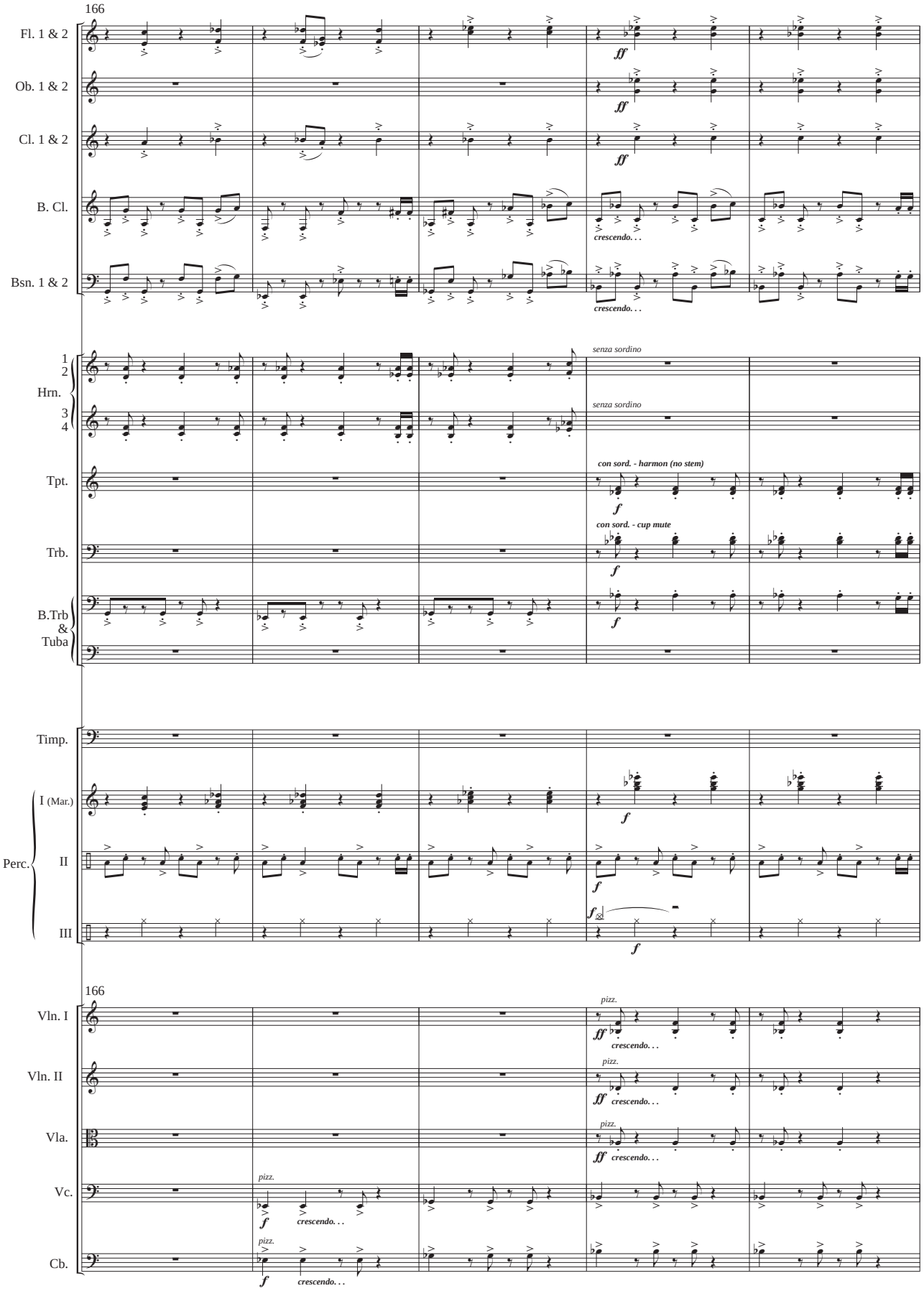

145
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
mf
Perc.
145
Vln. I
sfffz
Vln. II
sfffz
Vla.
sfffz
pesante con fuoco
perky and agitated, like a rap
Sul G
arco
Vc.
fff
(sim.)
Sul G/C
pesante con fuoco
perky and agitated, like a rap
Sul G
arco
Cb.
fff
(sim.)
Sul G/D

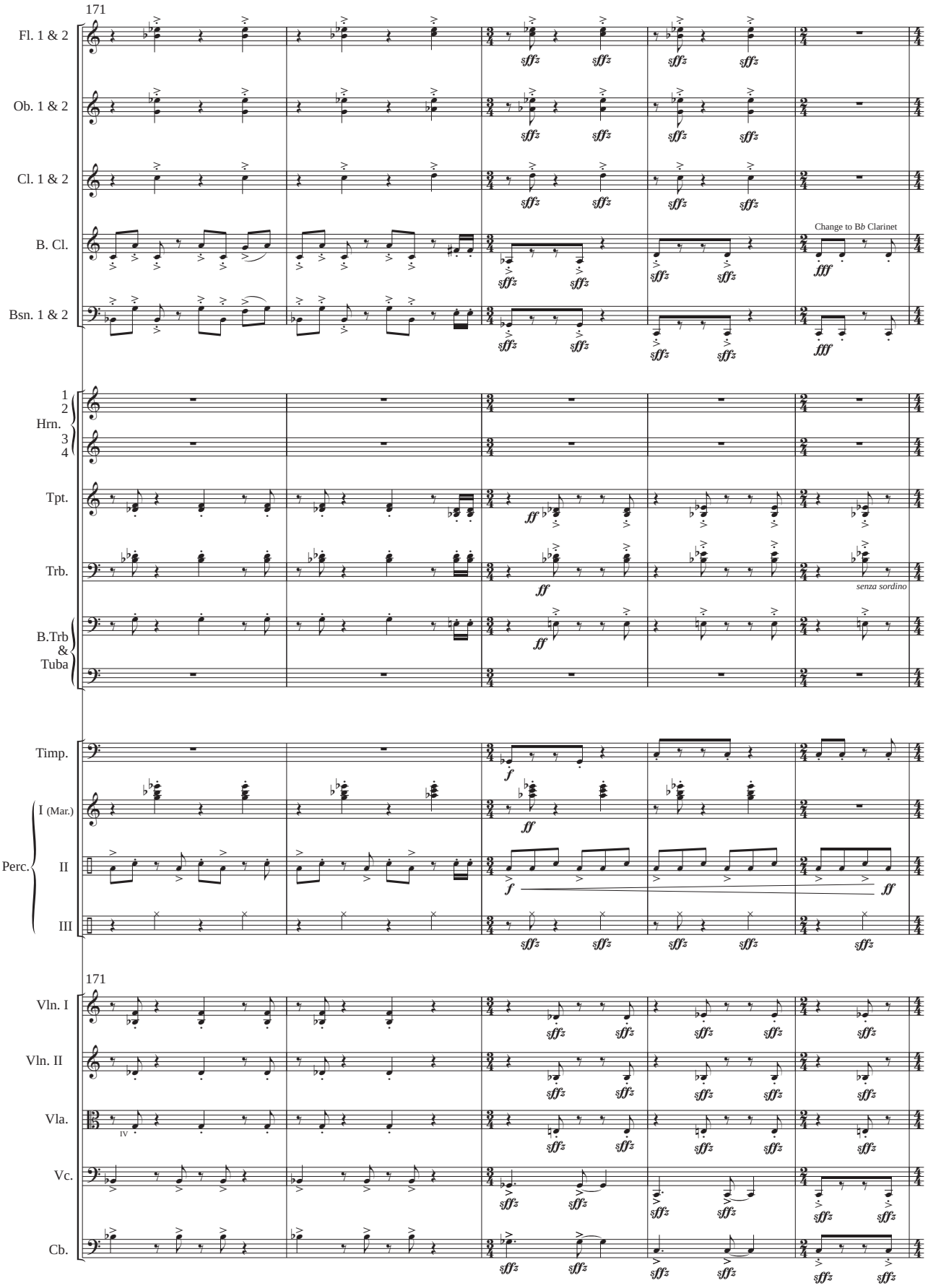

149
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
ppp
mp
Trb.
ppp
mp
B.Trb
&
Tuba
ppp
mp
Timp.
Perc.
149
Vln. I
Vln. II
Vla.
Vc.
f
Cb.

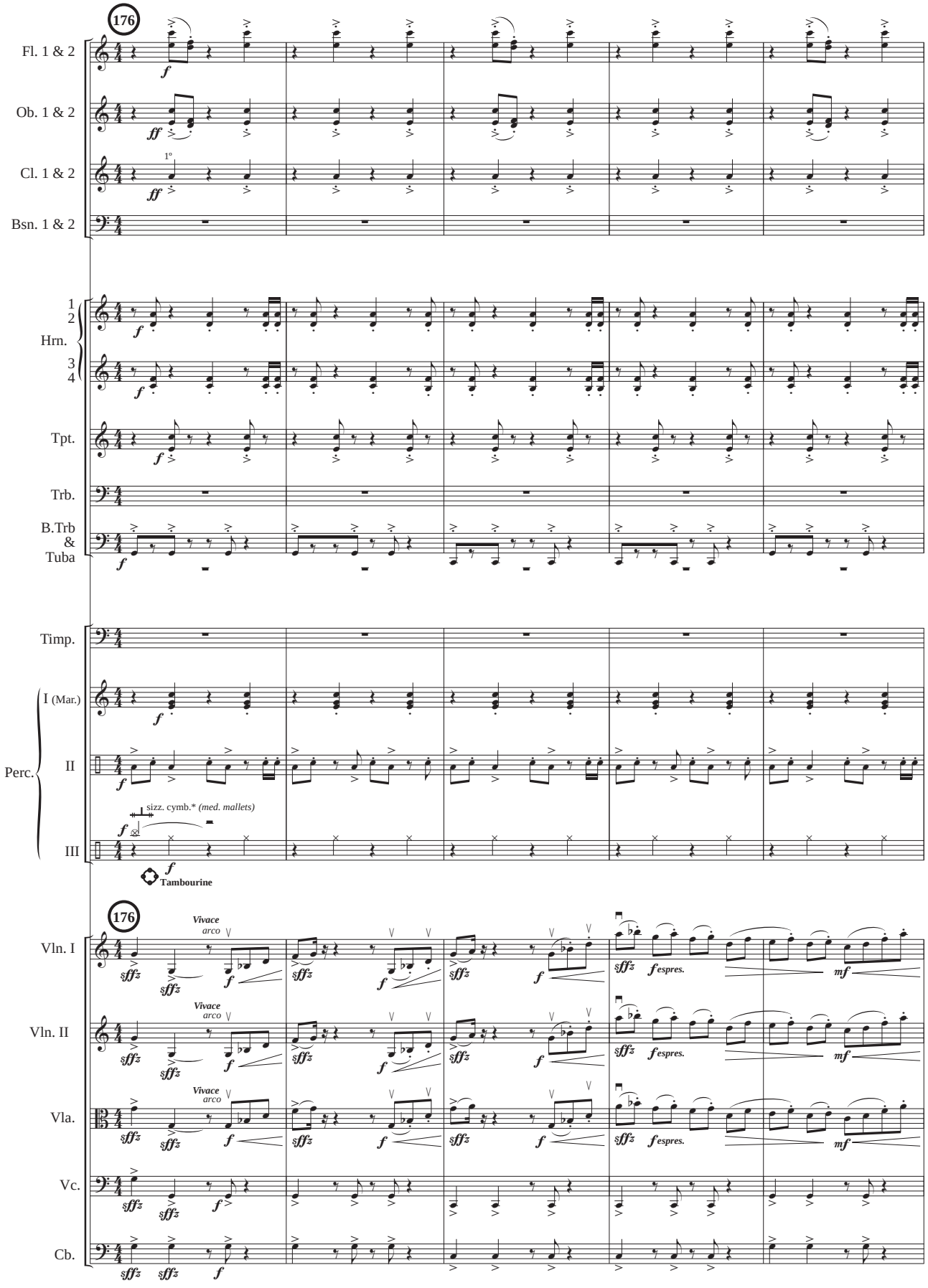

153
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
con sord.
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Marimba
Perc.
I (Mar.)
Low Tom & S.D.
II
153
Vln. I
Vln. II
Vla.
Sul G
Vc.
Sul G
Cb.

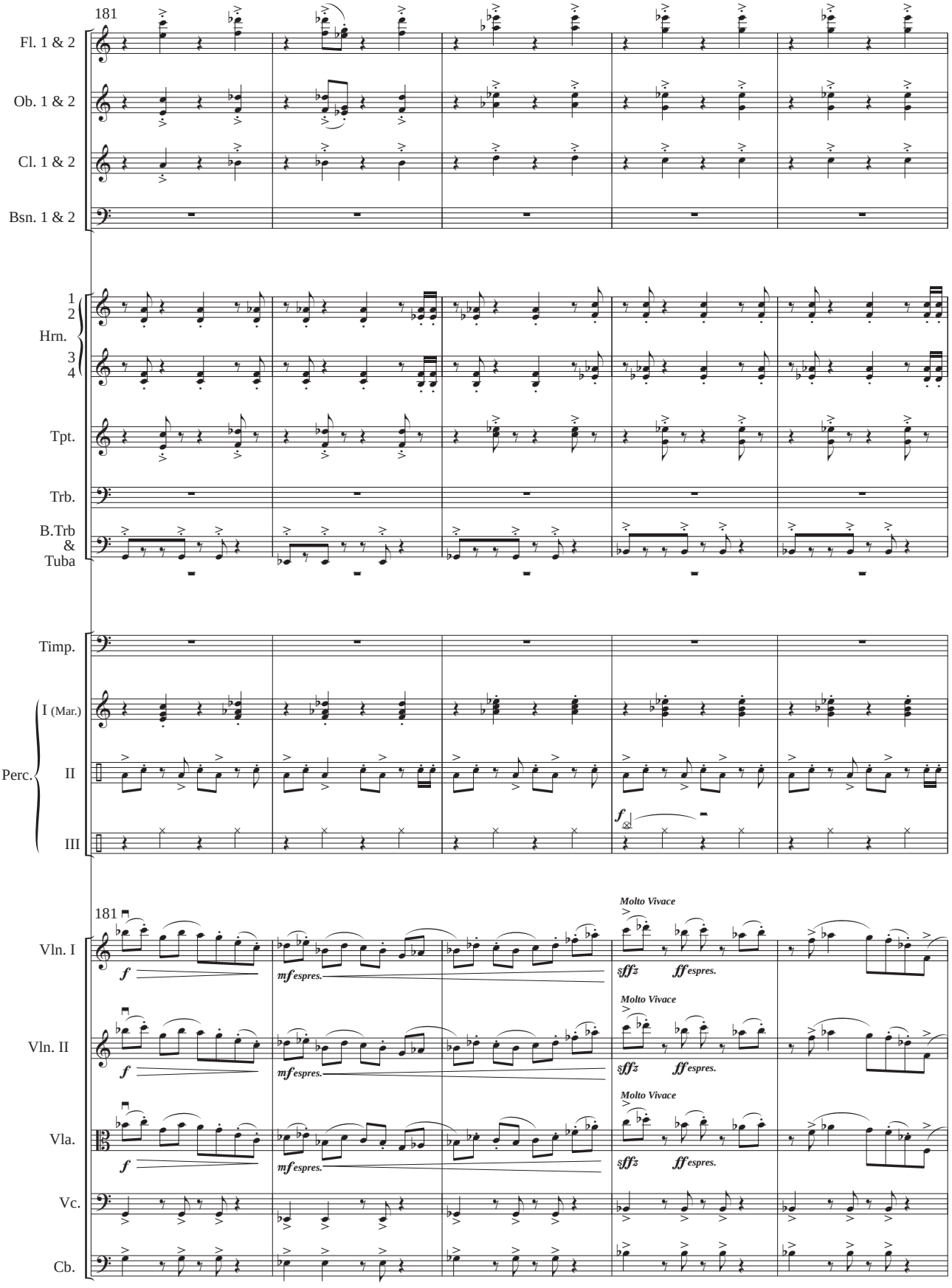

157
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
I (Mar.)
Perc.
II
157
Vln. I
Vln. II
Vla.
Sul G
Sul D
put bow down
Vc.
Cb.
* (play bracketed notes if low D unavailable)

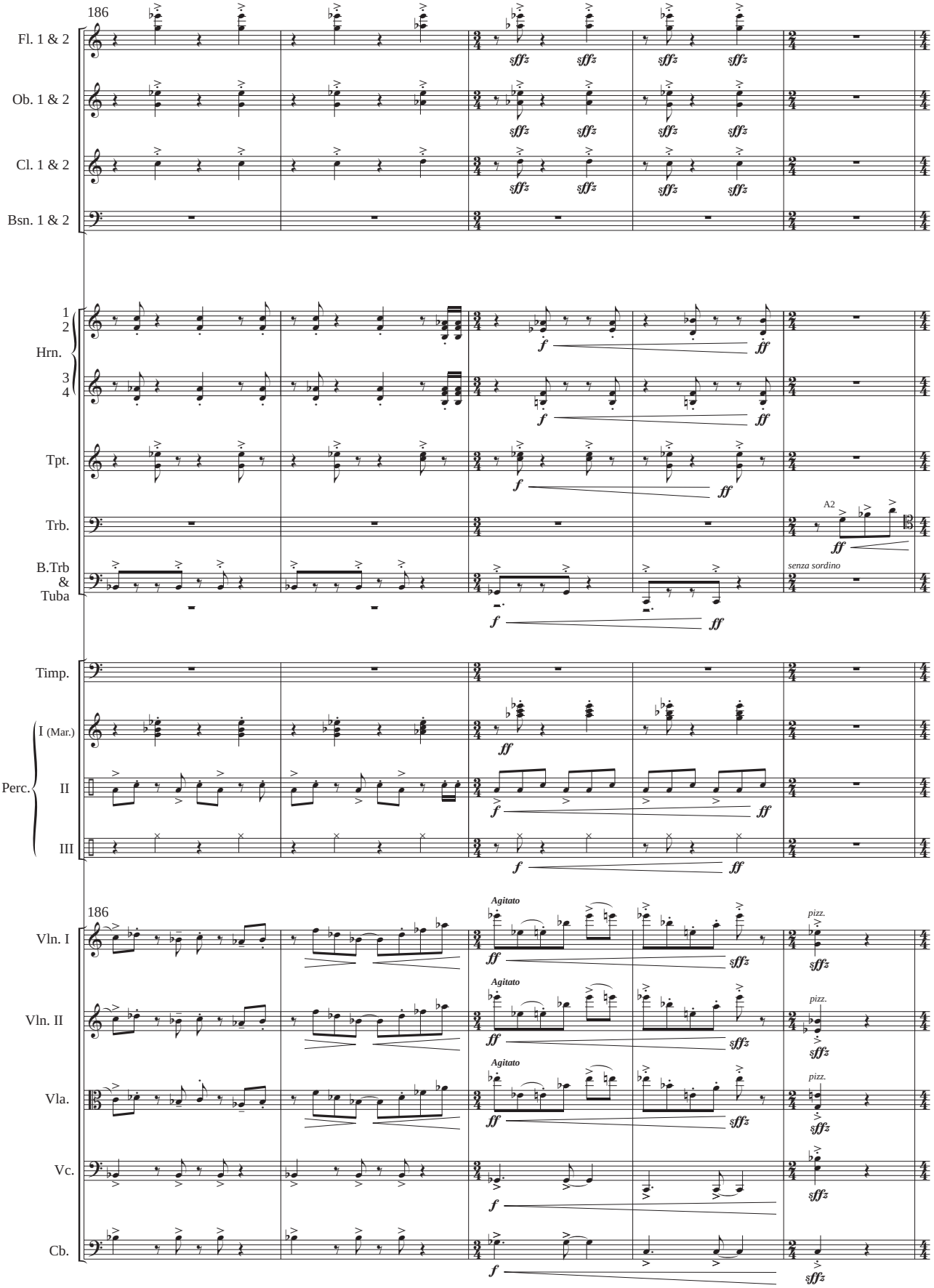

161
Molto Ritmico
Fl. 1 & 2
ff
Ob. 1 & 2
Cl. 1 & 2
mf
B. Cl.
perky and agitated
ff espres.
Bsn. 1 & 2
perky and agitated
A2
ff espres.
1
2
Hrn.
3
4
mf
con sord.
mf
Tpt.
Trb.
con sord. - cup mute
B.Trb
&
Tuba
mf
Timp.
Perc.
I (Mar.)
mf
II
mp
sizz. cymb.* (med. mallets)
mf
III
mp
Tambourine
161
Molto Ritmico
Vln. I
Vln. II
Vla.
Vc.
Cb.

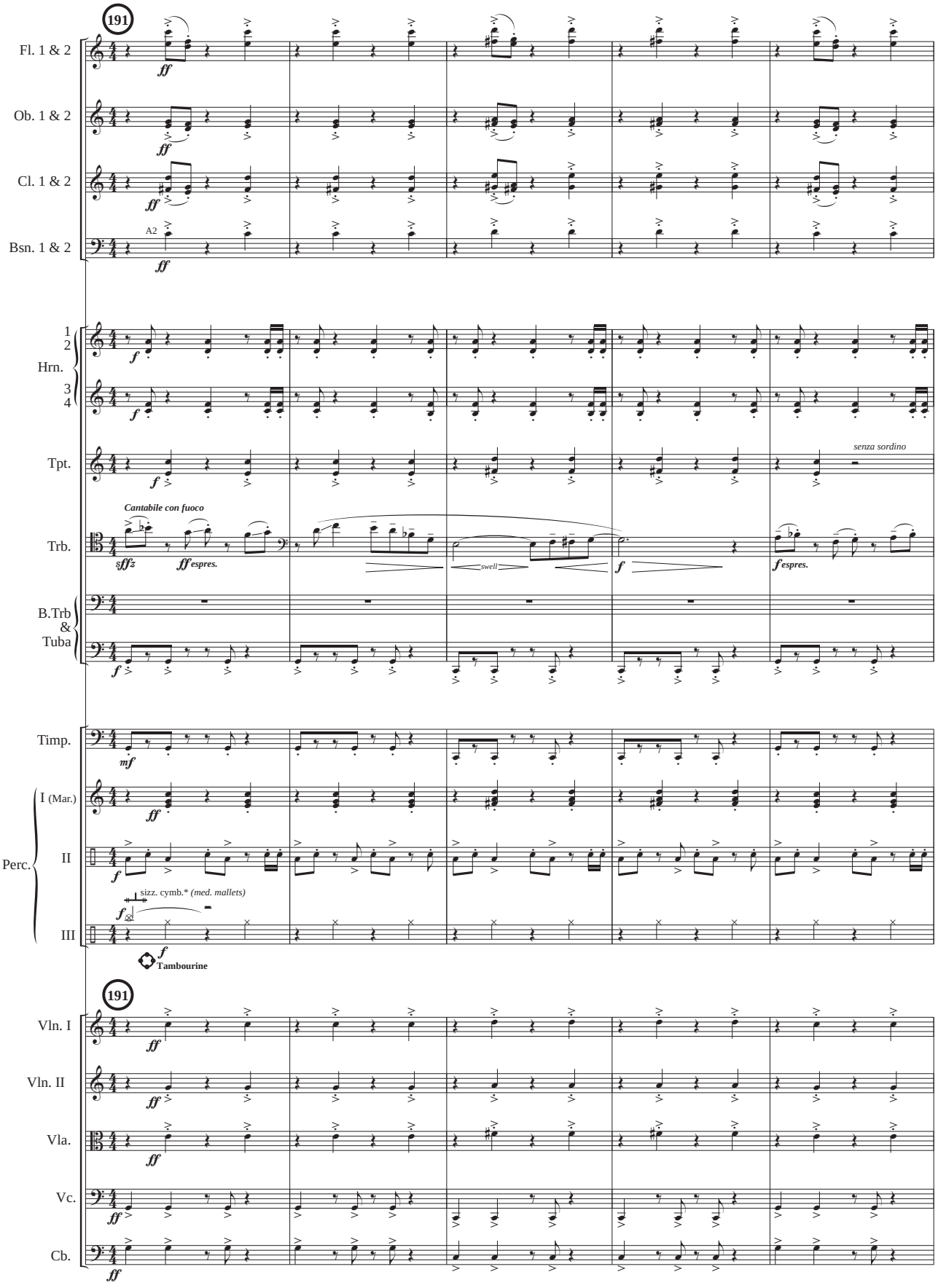

166
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
ff
crescendo. . .
1
2
Hrn.
3
4
senza sordino
Tpt.
con sord. - harmon (no stem)
f
Trb.
con sord. - cup mute
B.Trb
&
Tuba
Timp.
Perc.
I (Mar.)
II
III
fz
166
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

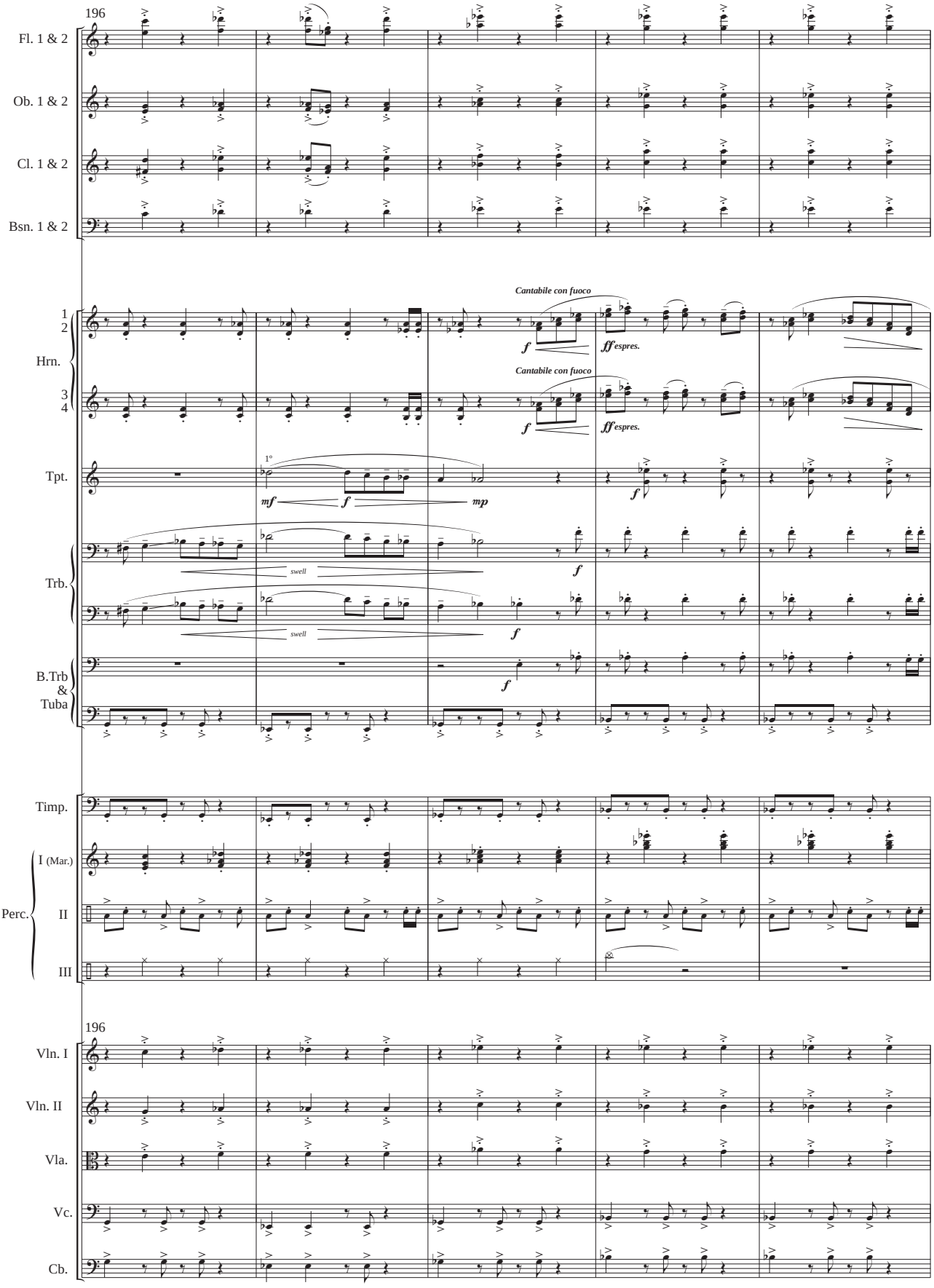

171
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Change to B♭ Clarinet
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
senza sordino
B.Trb
&
Tuba
Timp.
Perc.
I (Mar.)
II
III
171
Vln. I
Vln. II
Vla.
Vc.
Cb.

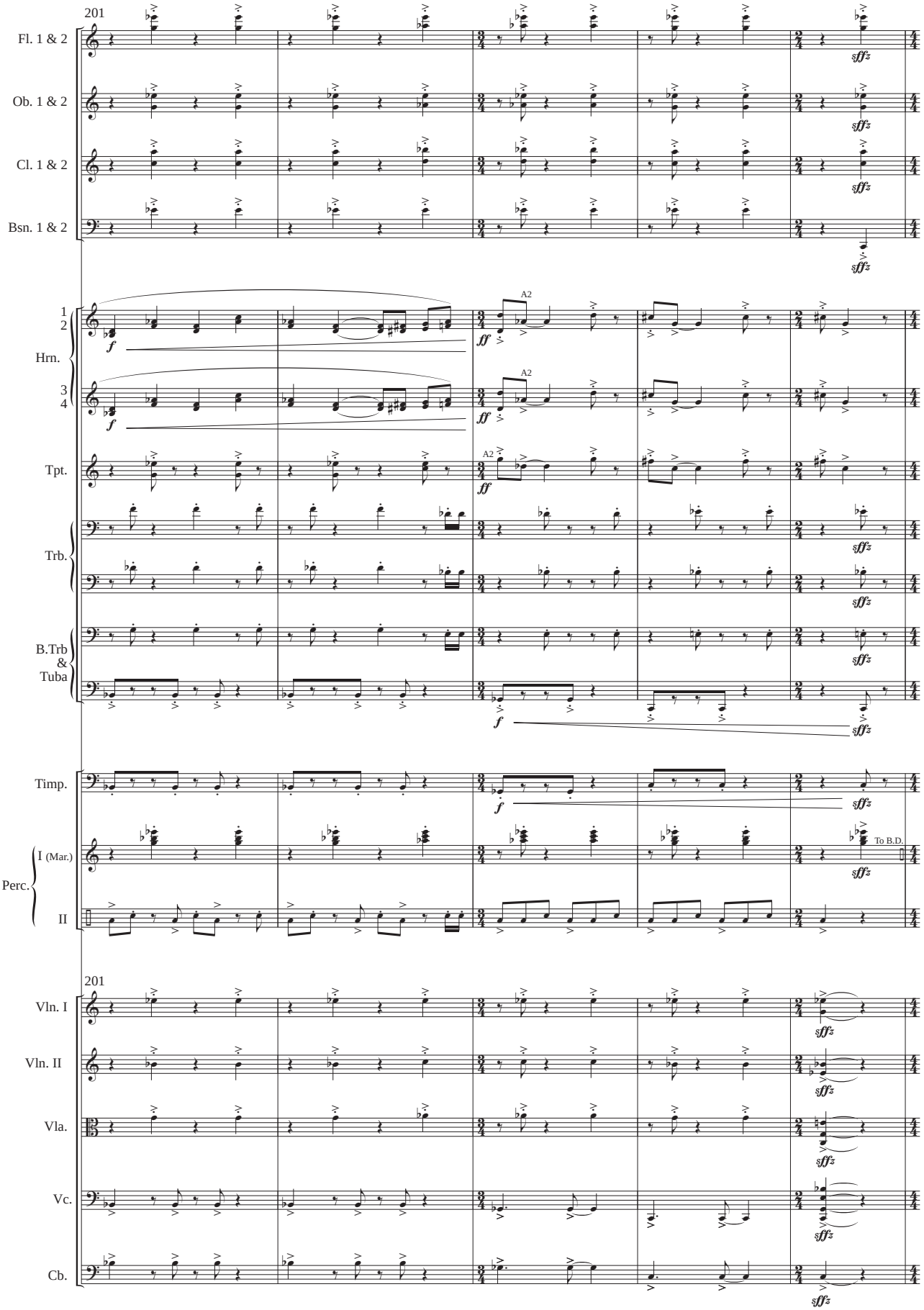

176
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hrn.
Tpt.
Trb.
B.Trb & Tuba
Timp.
Perc.
I (Mar.)
II
III
sizz. cymb.* (med. mallets)
Tambourine
Vivace
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
espres.

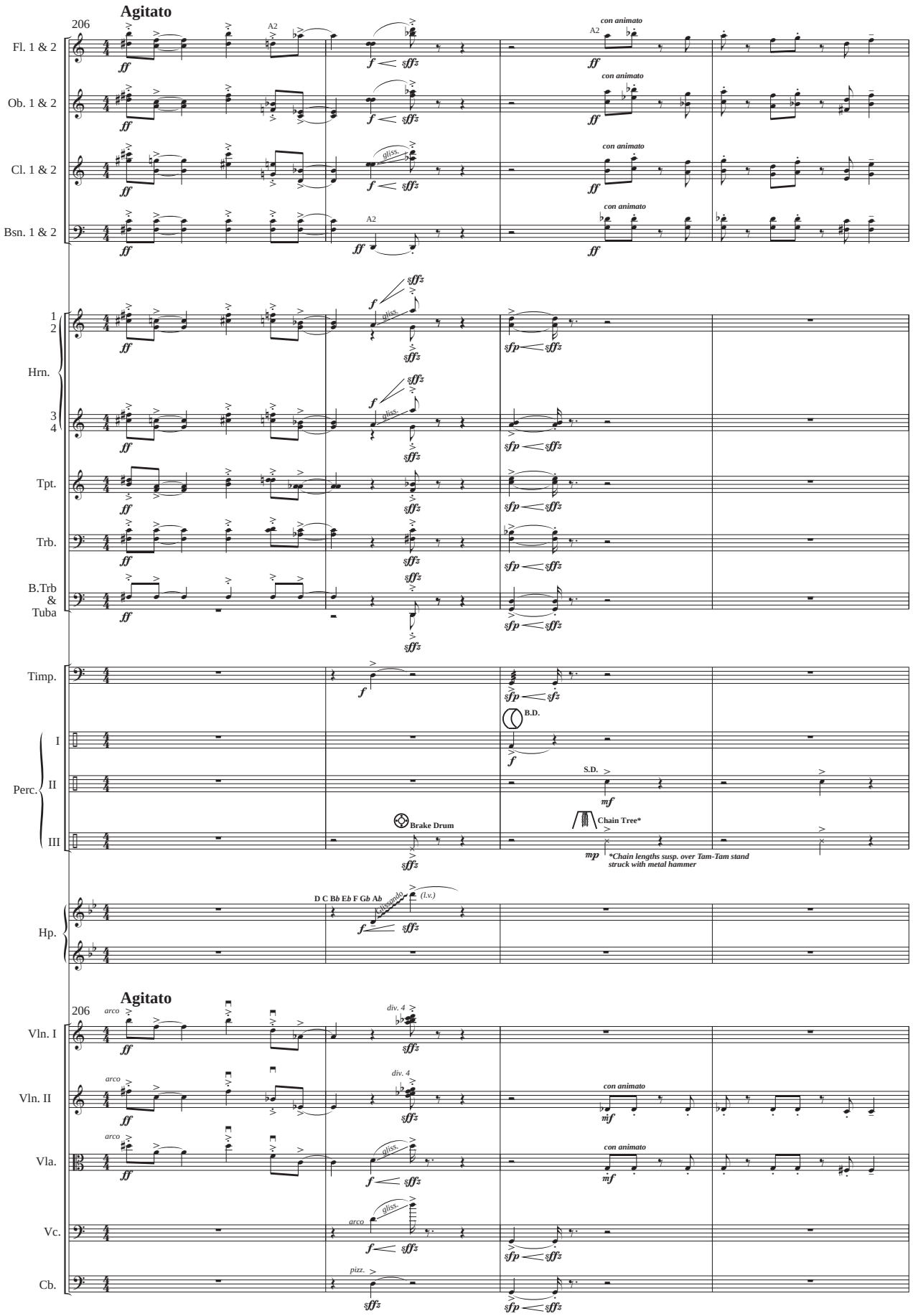

181
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
I (Mar.)
Perc.
II
III
181
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf espres.
Molto Vivace
sffz
ff espres.

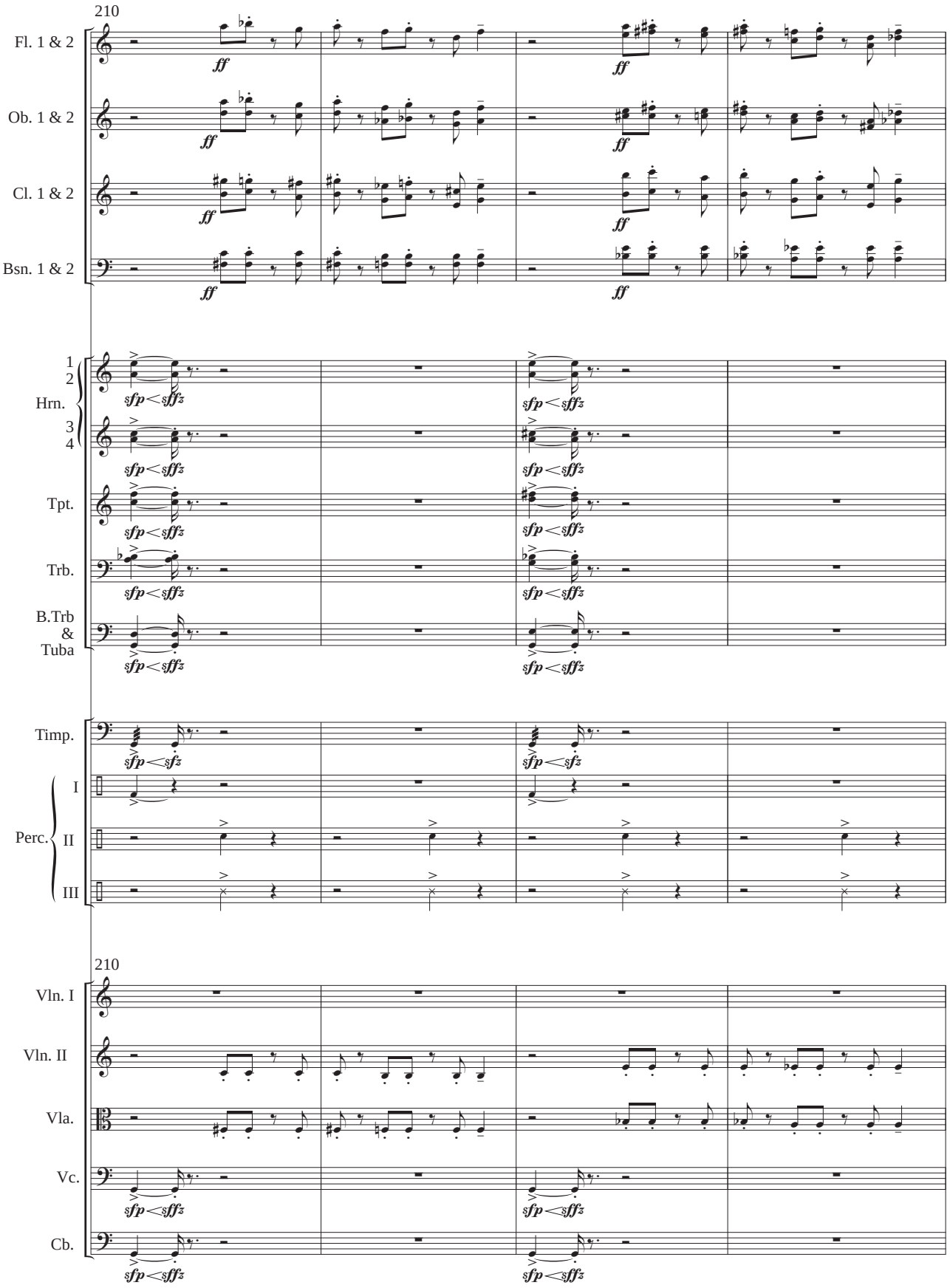

186
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
A2
senza sordino
Timp.
I (Mar.)
Perc.
II
III
186
Vln. I
Vln. II
Vla.
Vc.
Cb.
Agitato
pizz.

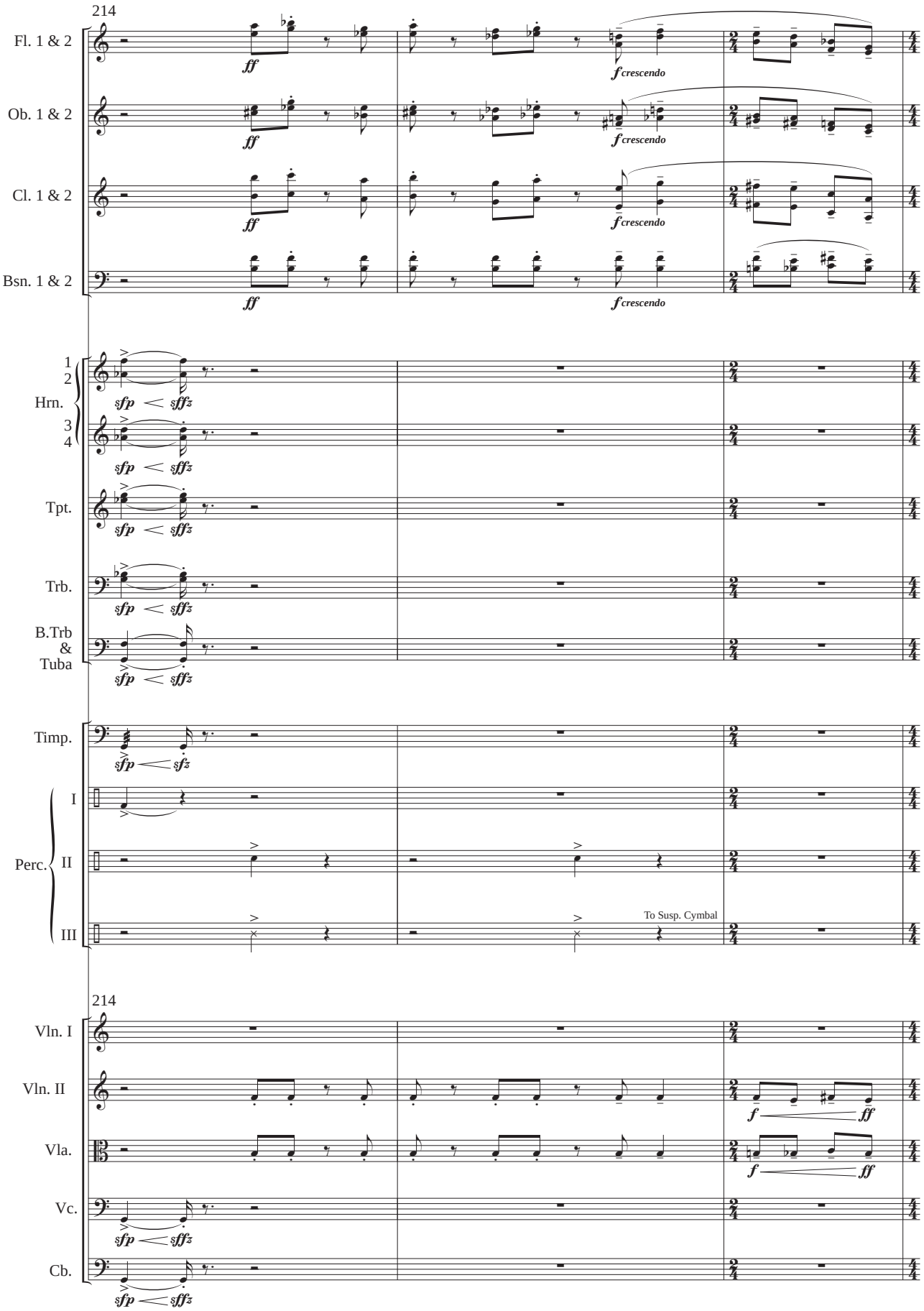

191
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
ff
1
2
Hrn.
3
4
f
Tpt.
senza sordino
Cantabile con fuoco
Trb.
sff
espres.
swell
B.Trb
&
Tuba
Timp.
mf
Perc.
I (Mar.)
II
III
sizz. cymb.* (med. mallets)
Tambourine
Vln. I
Vln. II
Vla.
Vc.
Cb.

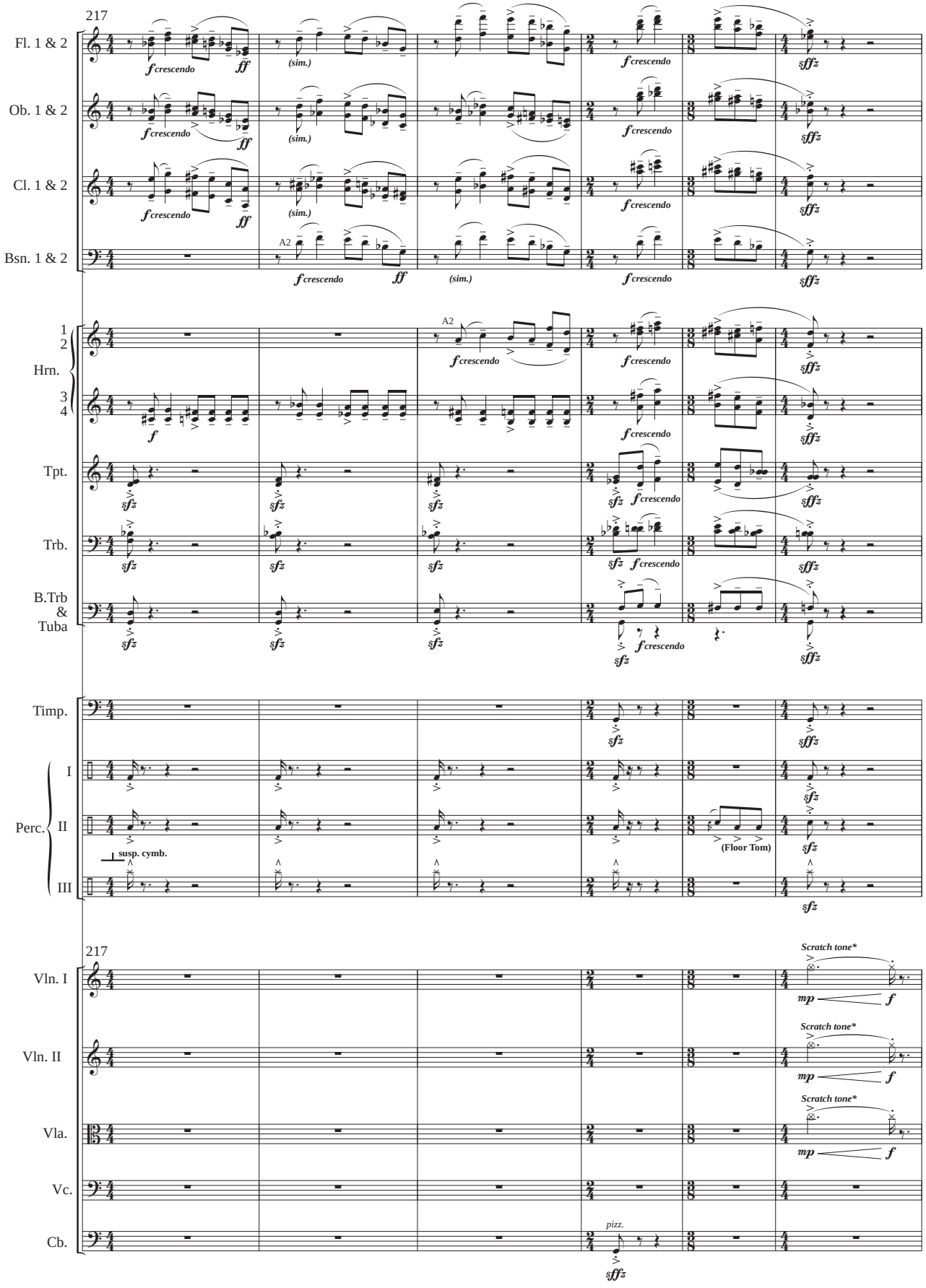

196
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cantabile con fuoco
f
ff espres.
1
2
Hrn.
3
4
Cantabile con fuoco
f
ff espres.
Tpt.
1°
mf
f
mp
f
Trb.
swell
f
swell
f
B.Trb
&
Tuba
f
Timp.
Perc.
I (Mar.)
II
III
196
Vln. I
Vln. II
Vla.
Vc.
Cb.

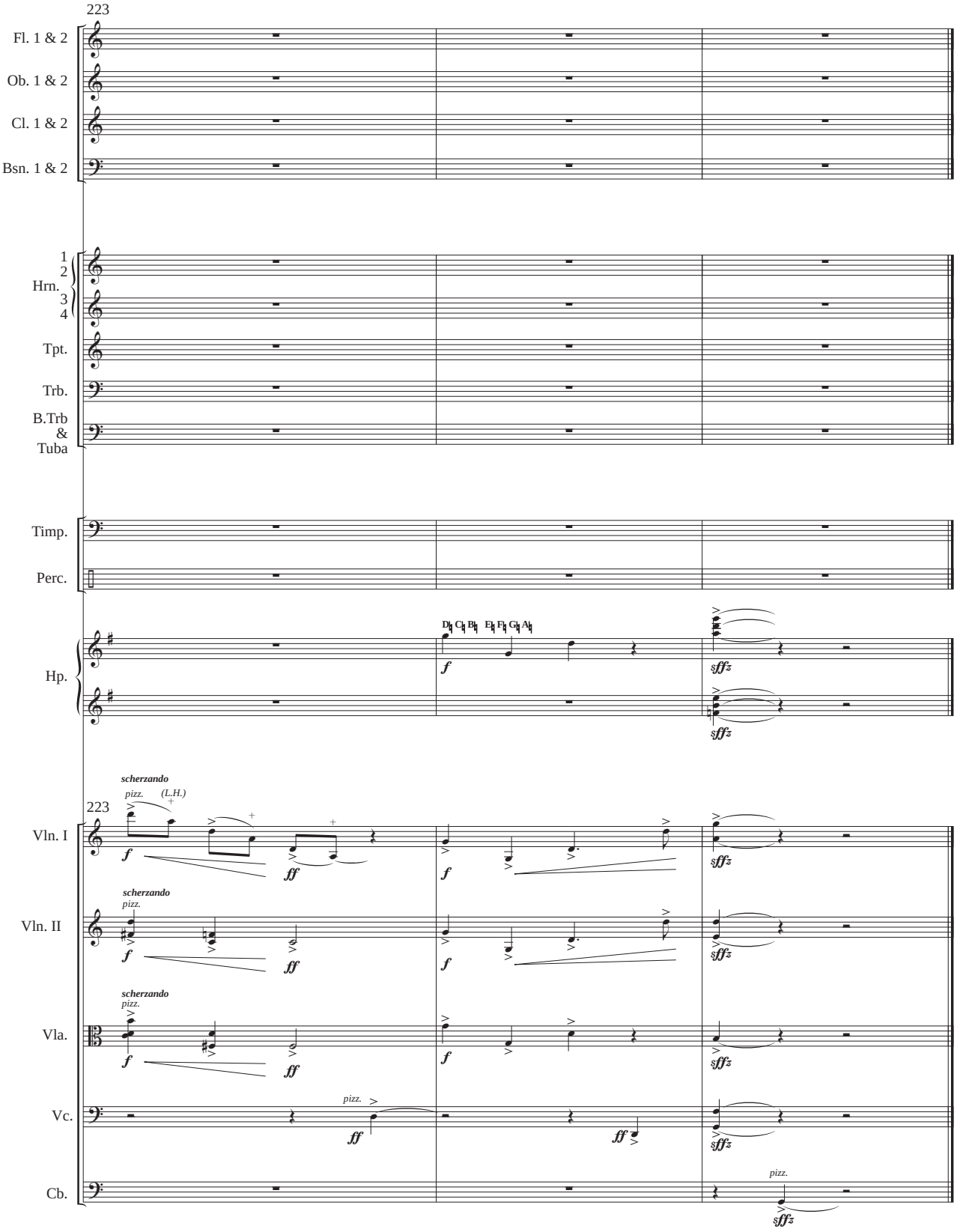

201
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
sffz
1
2
Hrn.
3
4
A2
f
ff
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
I (Mar.)
II
To B.D.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Agitato
206
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hrn.
Tpt.
Trb.
B.Trb & Tuba
Timp.
Perc.
Brake Drum
B.D.
S.D.
Chain Tree*
*Chain lengths susp. over Tam-Tam stand struck with metal hammer
Hp.
D C Bb Eb F Gb Ab
Agitato
206
Vln. I
Vln. II
Vla.
Vc.
Cb.
con animato
gliss.
arco
pizz.
div. 4
A2


210
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
ff
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
sfp<sfffz
Timp.
sfp<sffz
Perc.
I
II
III
210
Vln. I
Vln. II
Vla.
Vc.
Cb.


214
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
ff
f crescendo
1
2
Hrn.
3
4
sfp
sffz
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
sfz
Perc.
I
II
III
To Susp. Cymbal
214
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff

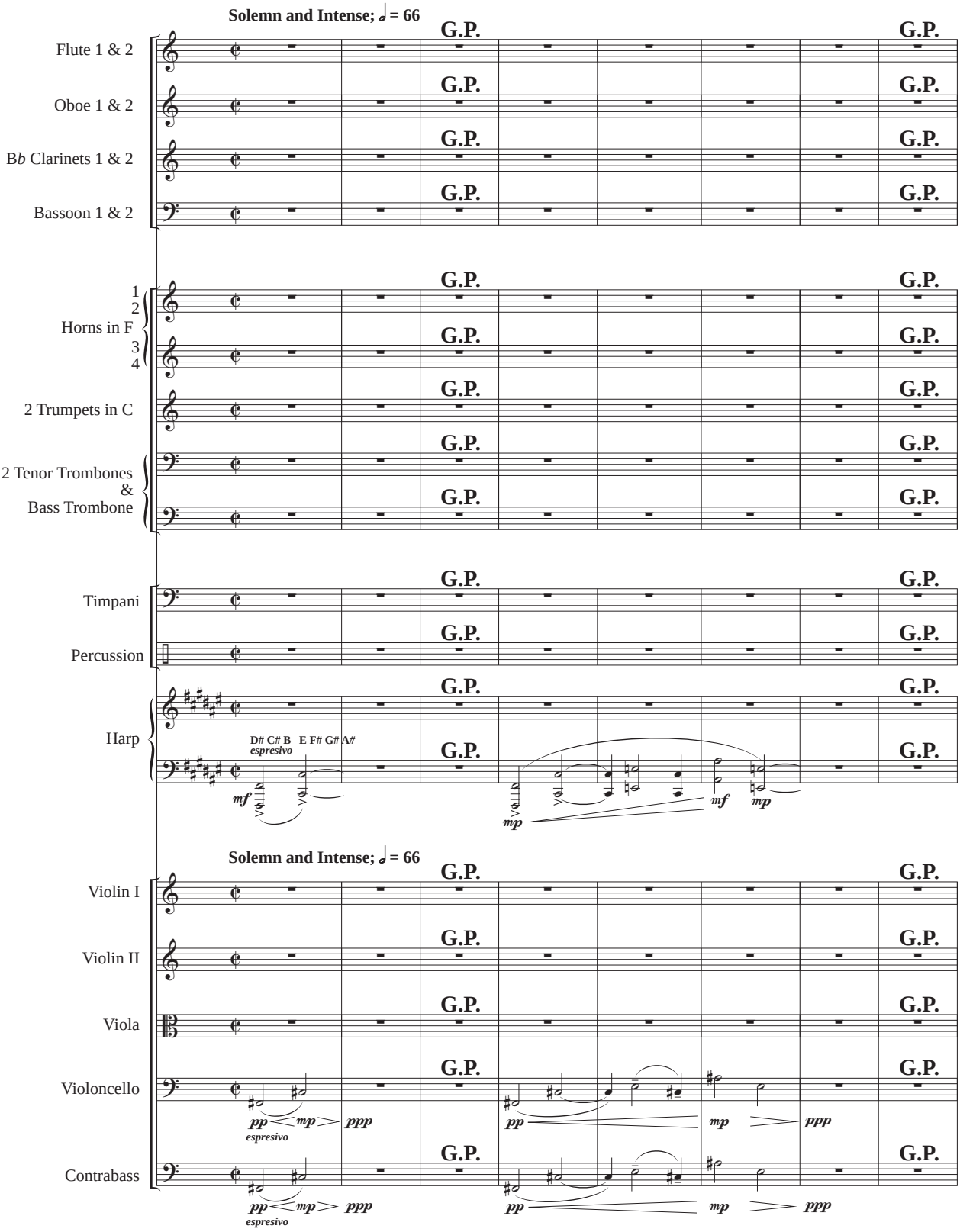

217
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
(sim.)
Hrn.
Tpt.
Trb.
B.Trb & Tuba
Timp.
Perc.
susp. cymb.
(Floor Tom)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Scratch tone*
pizz.

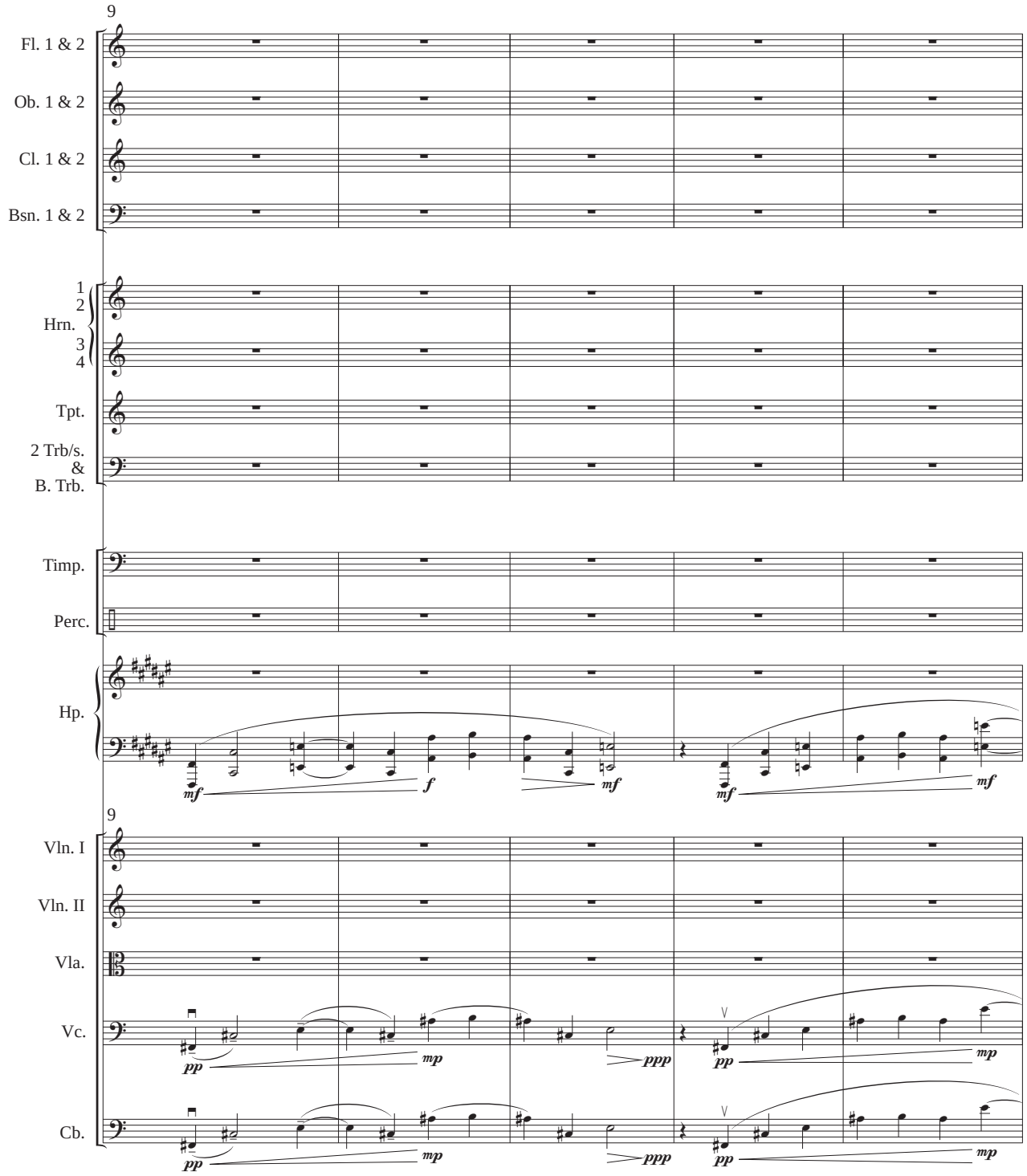

223
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
Hp.
D♭ C♭ B♭ E♭ F♭ G♭ A♭
f
sff
scherzando
pizz.
(L.H.)
223
Vln. I
ff
Vln. II
Vla.
Vc.
Cb.

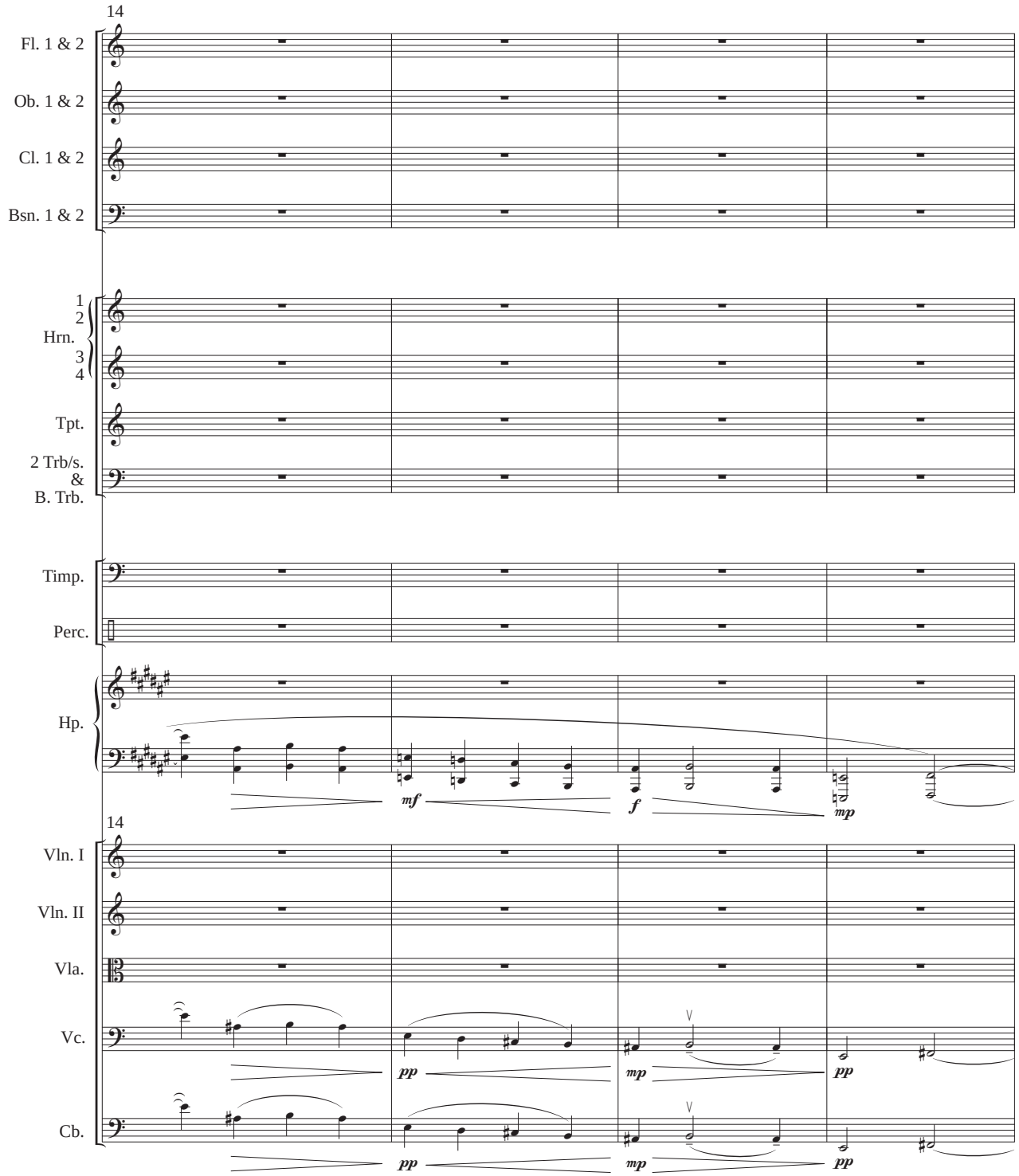
Transposed Score

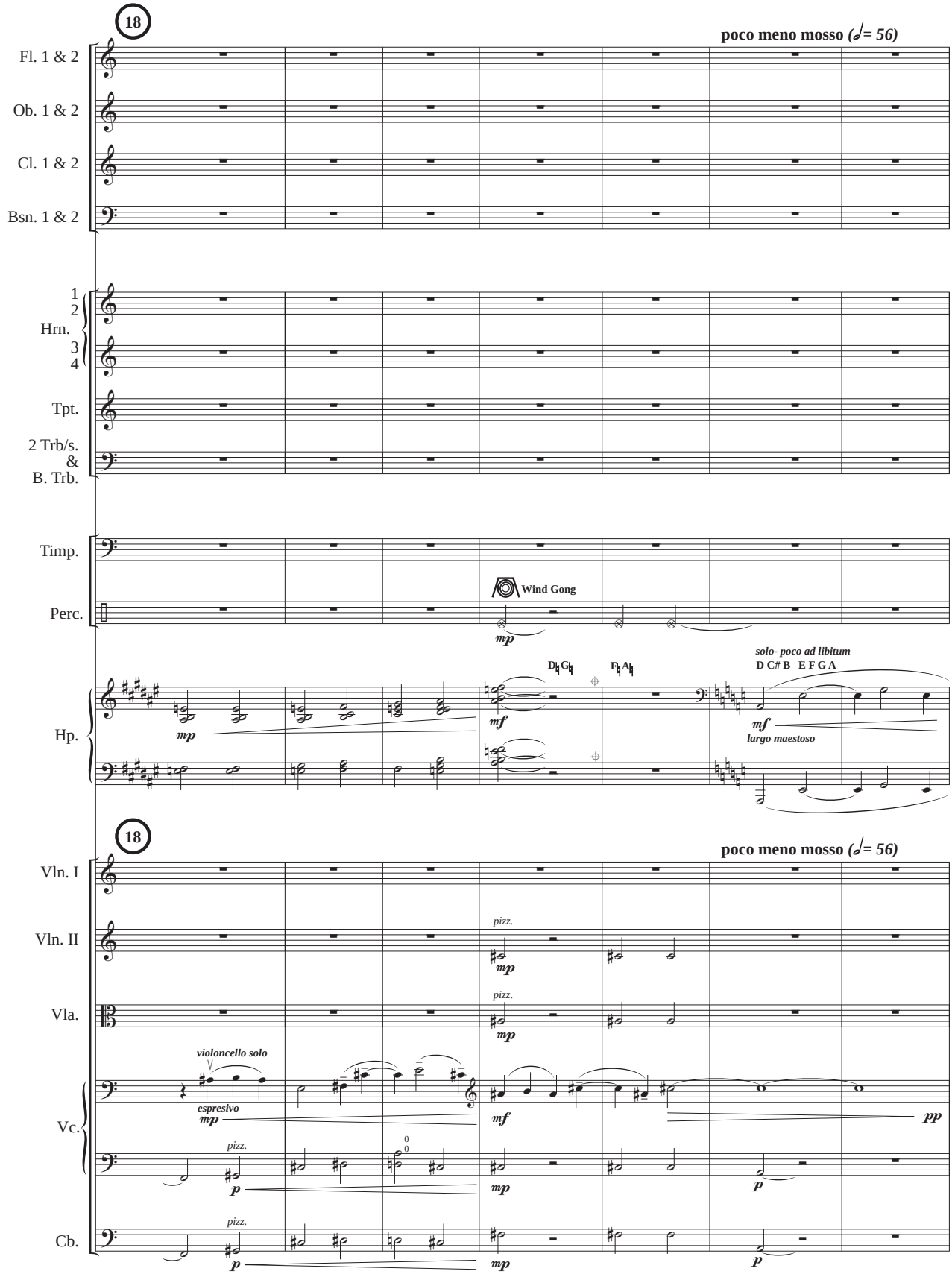
Alla Guitarra

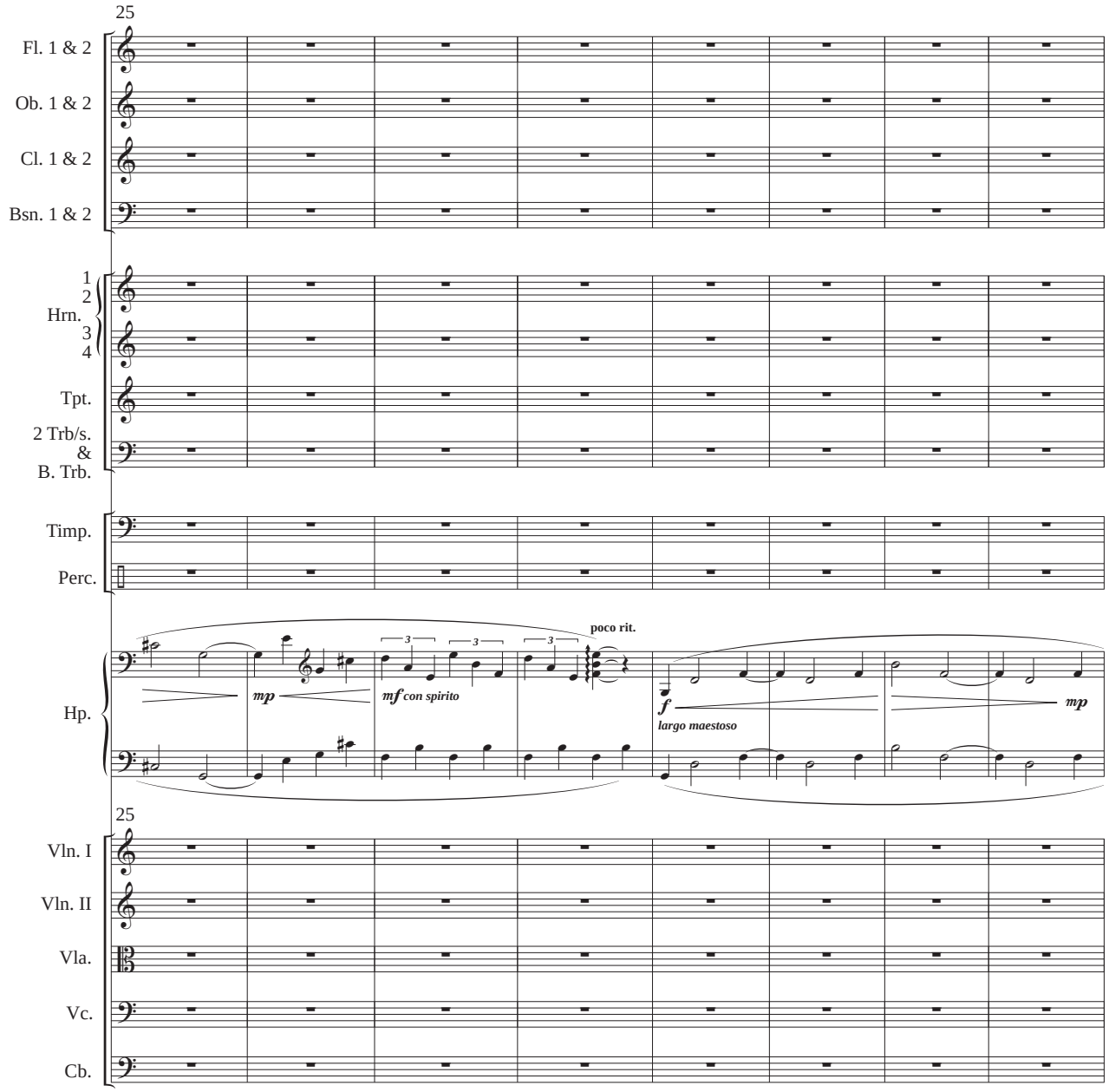
Paul-Antoni Bonetti
© May 2008

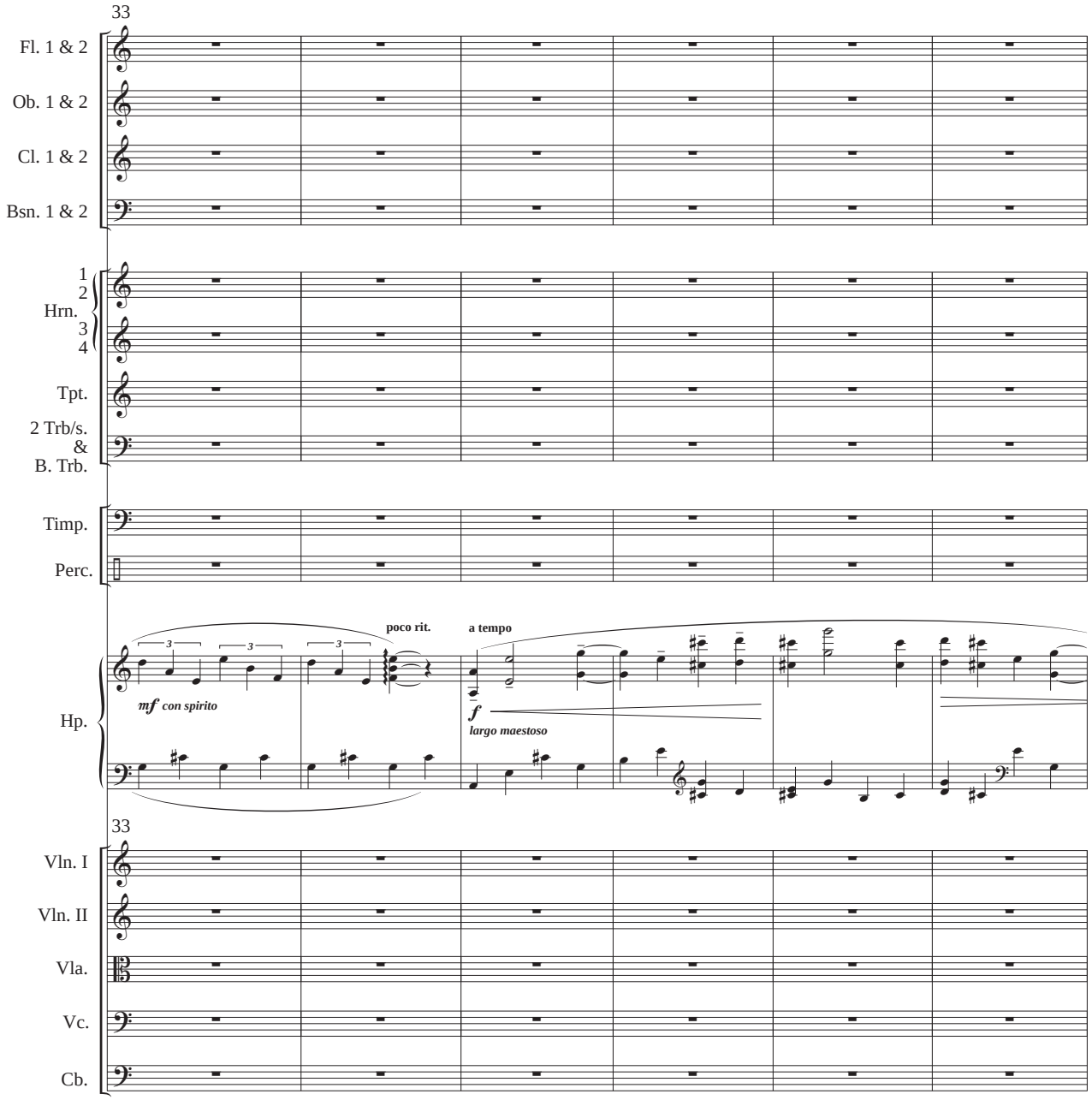


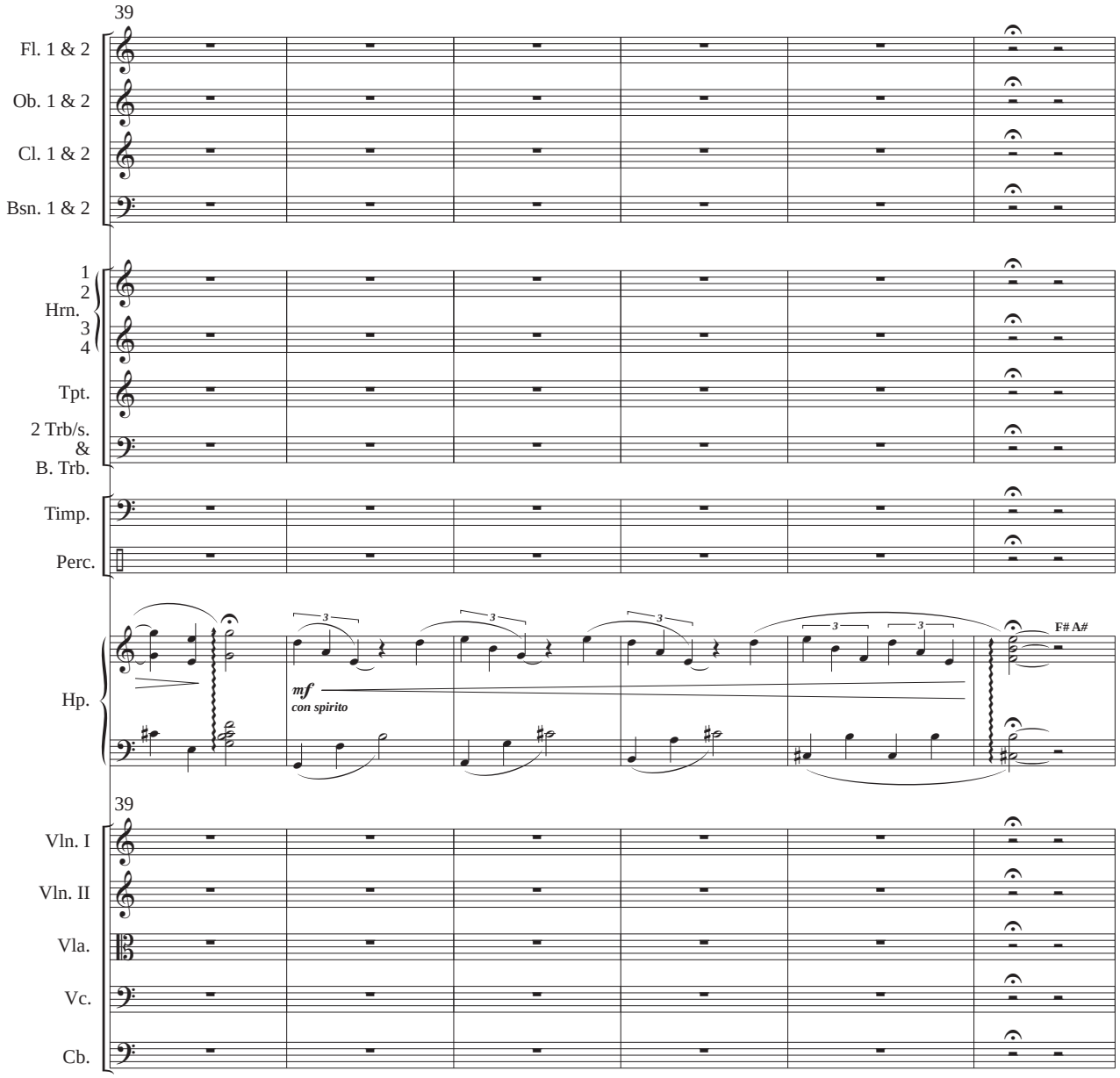

9
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
mf
f
mf
mf
mf
9
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
ppp
pp
mp
pp
mp
ppp
pp
mp

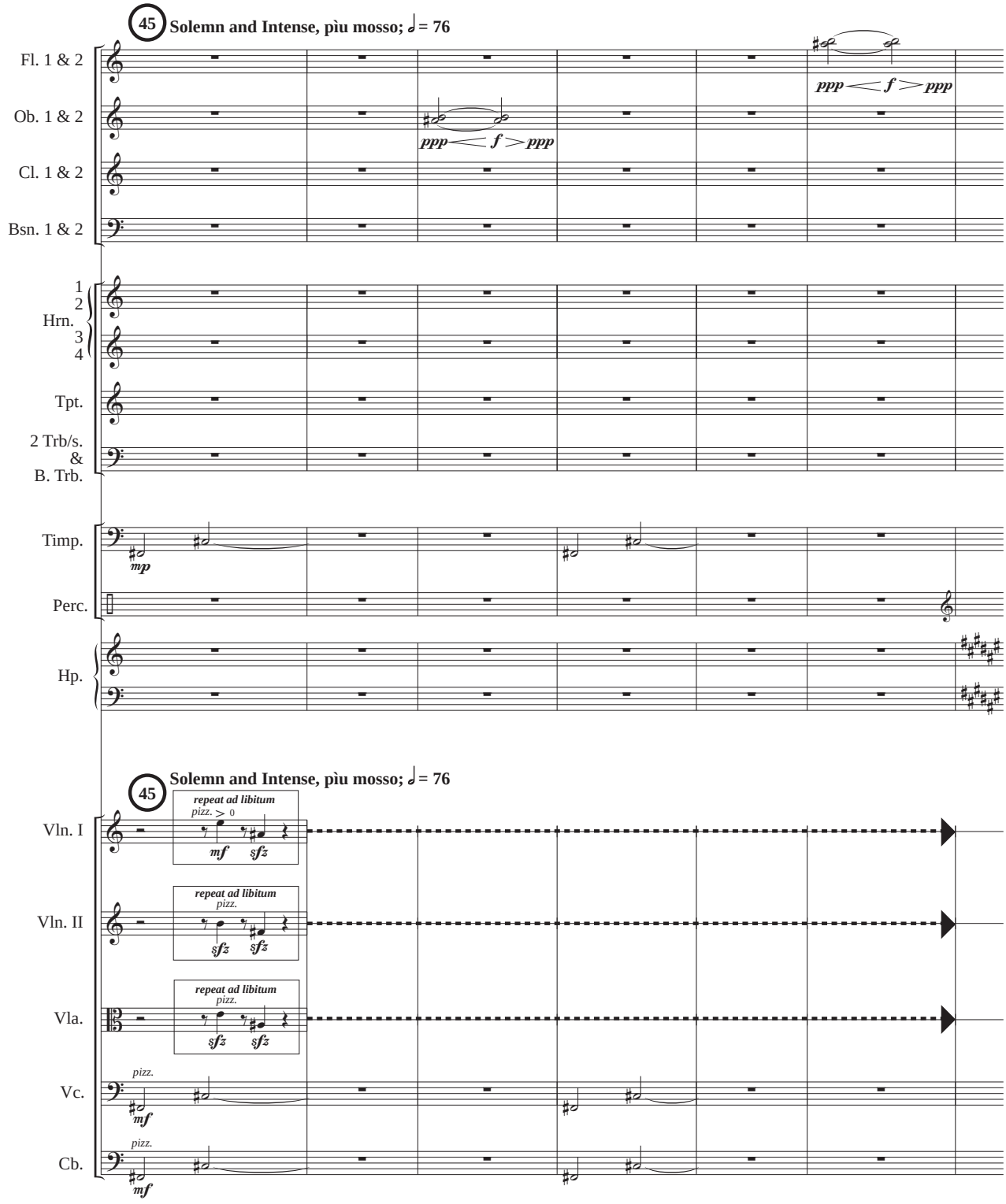

14
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
mf
f
mp
14
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
pp
pp
mp
pp

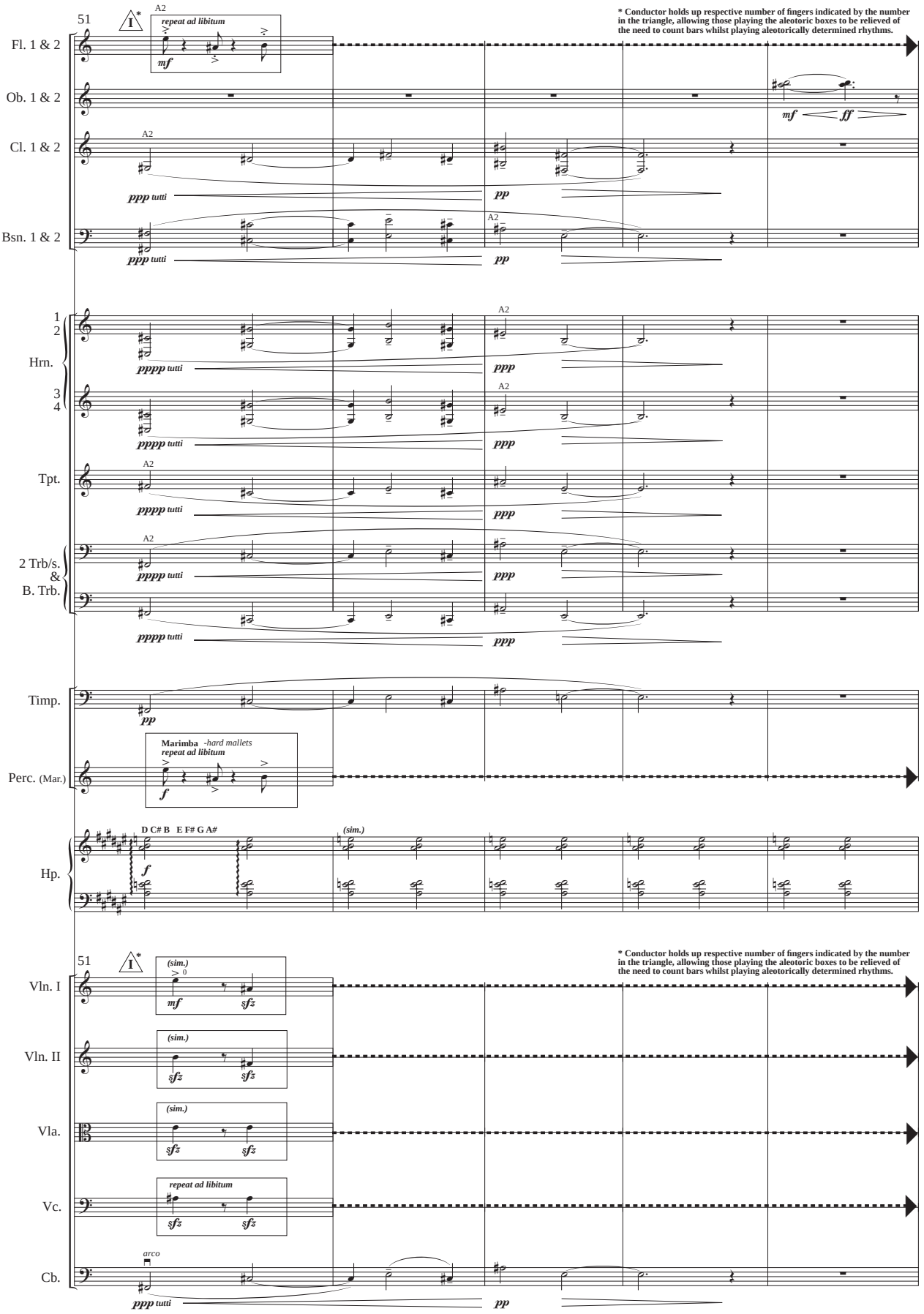

18
poco meno mosso (♩= 56)
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Wind Gong
mp
Hp.
mp
D♭ G♭
F♭ A♭
mf
solo- poco ad libitum
D C# B E F G A
mf
largo maestoso
18
poco meno mosso (♩= 56)
Vln. I
Vln. II
pizz.
mp
Vla.
pizz.
mp
violoncello solo
espresivo
mp
Vc.
mf
pp
pizz.
p
mp
p
Cb.
pizz.
p
mp
p

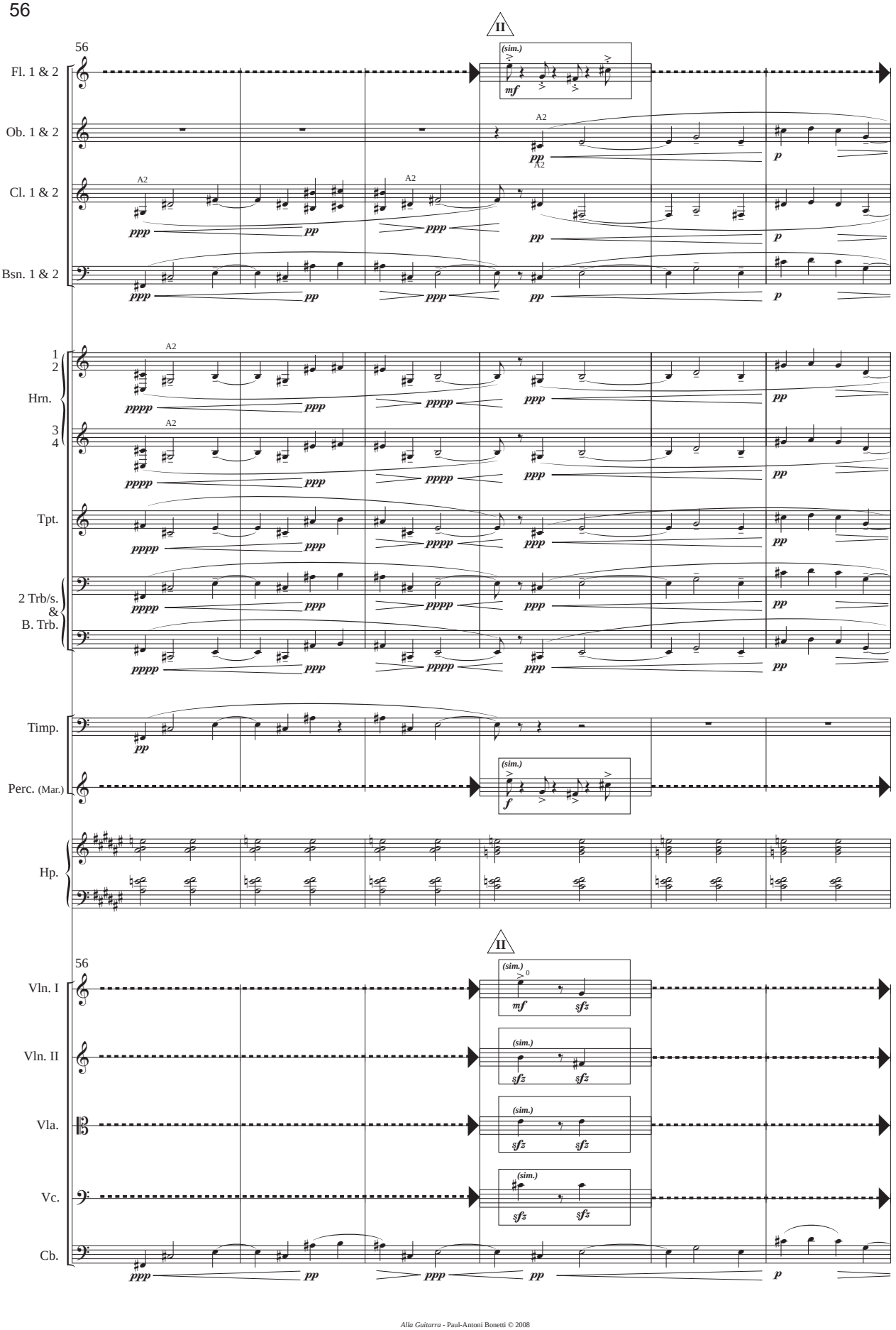

25
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
mp
mf con spirito
poco rit.
f
largo maestoso
mp
25
Vln. I
Vln. II
Vla.
Vc.
Cb.

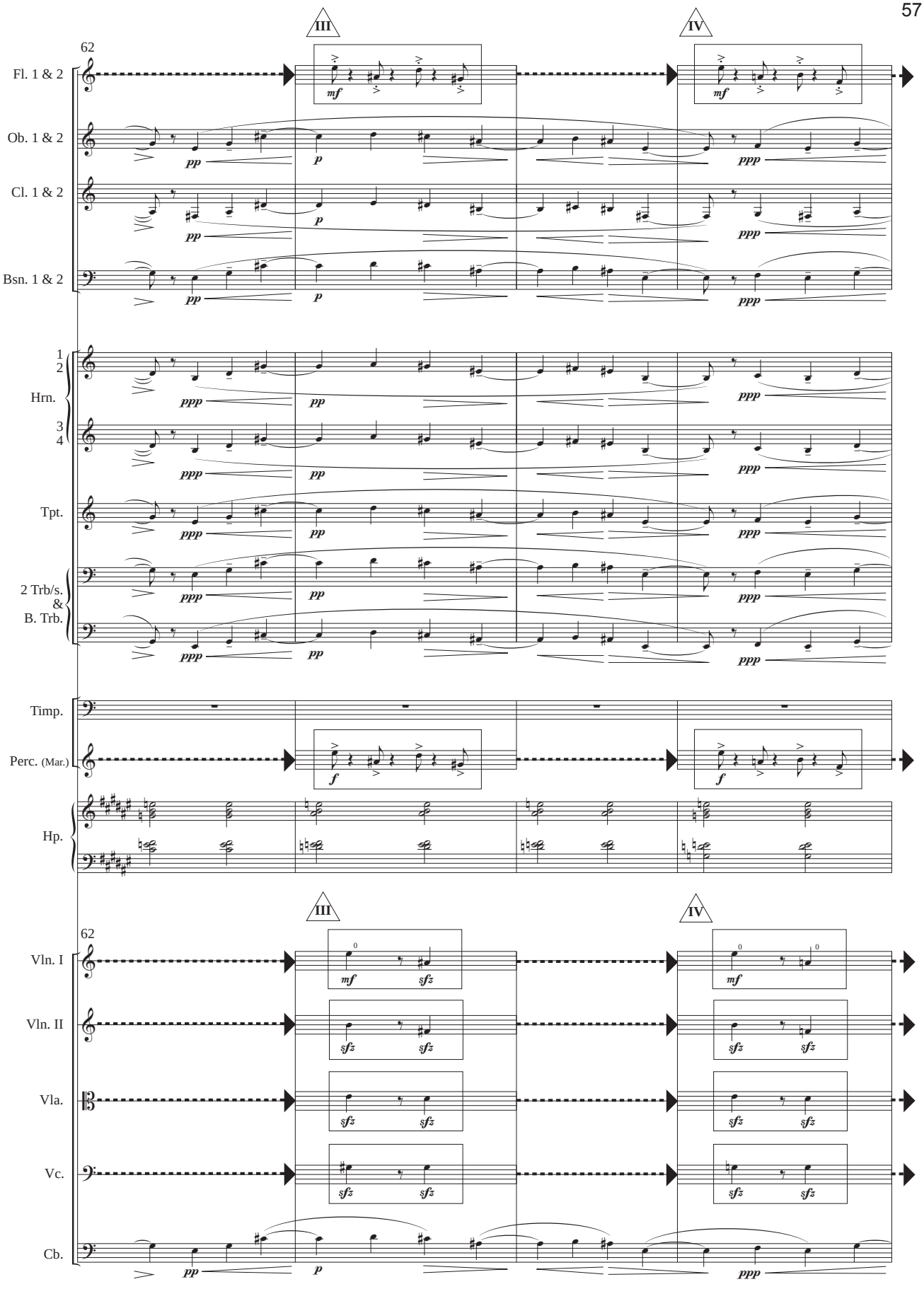

33
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
poco rit.
a tempo
mf con spirito
f
largo maestoso
33
Vln. I
Vln. II
Vla.
Vc.
Cb.

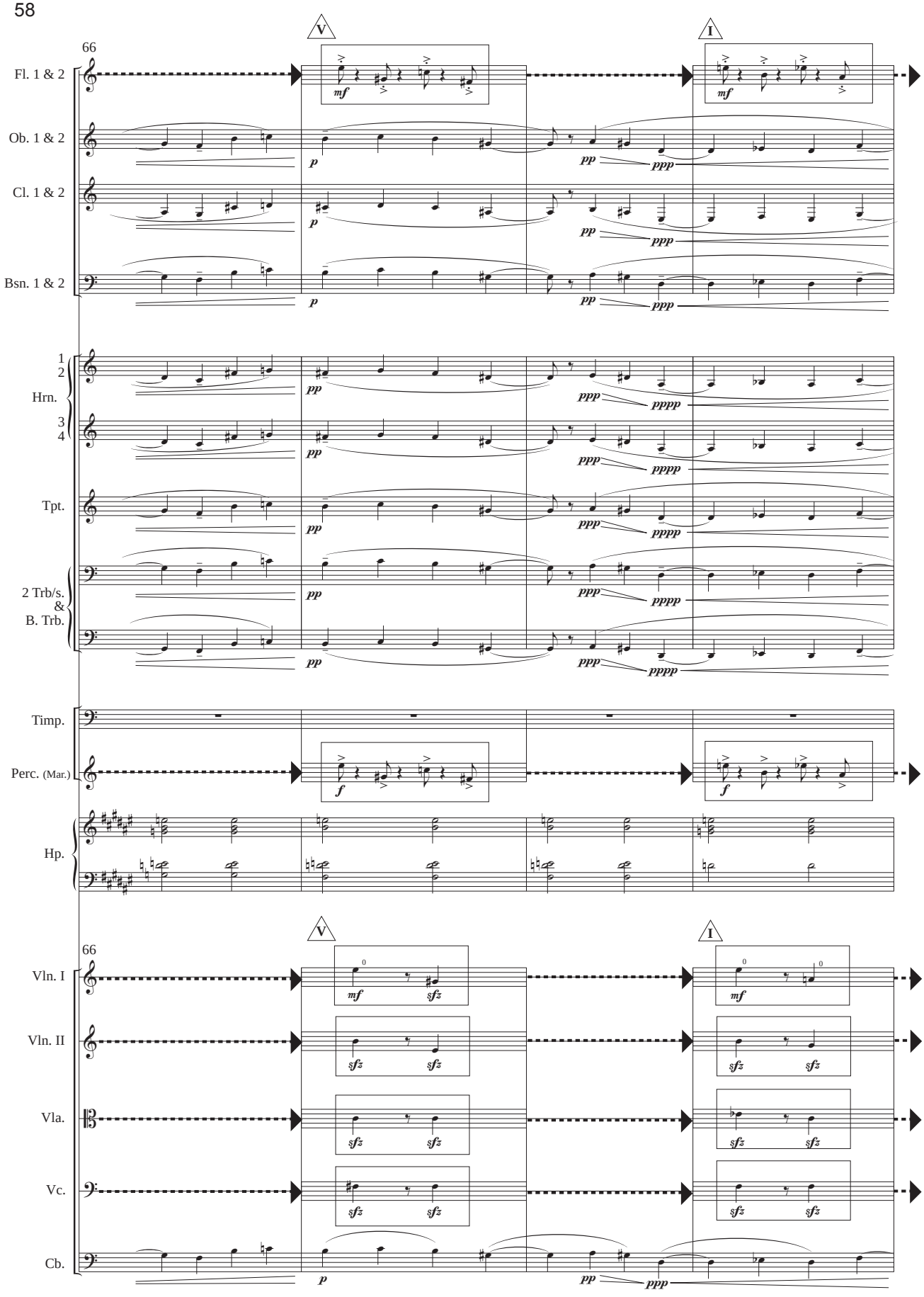

39
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
mf
con spirito
F# A#
39
Vln. I
Vln. II
Vla.
Vc.
Cb.

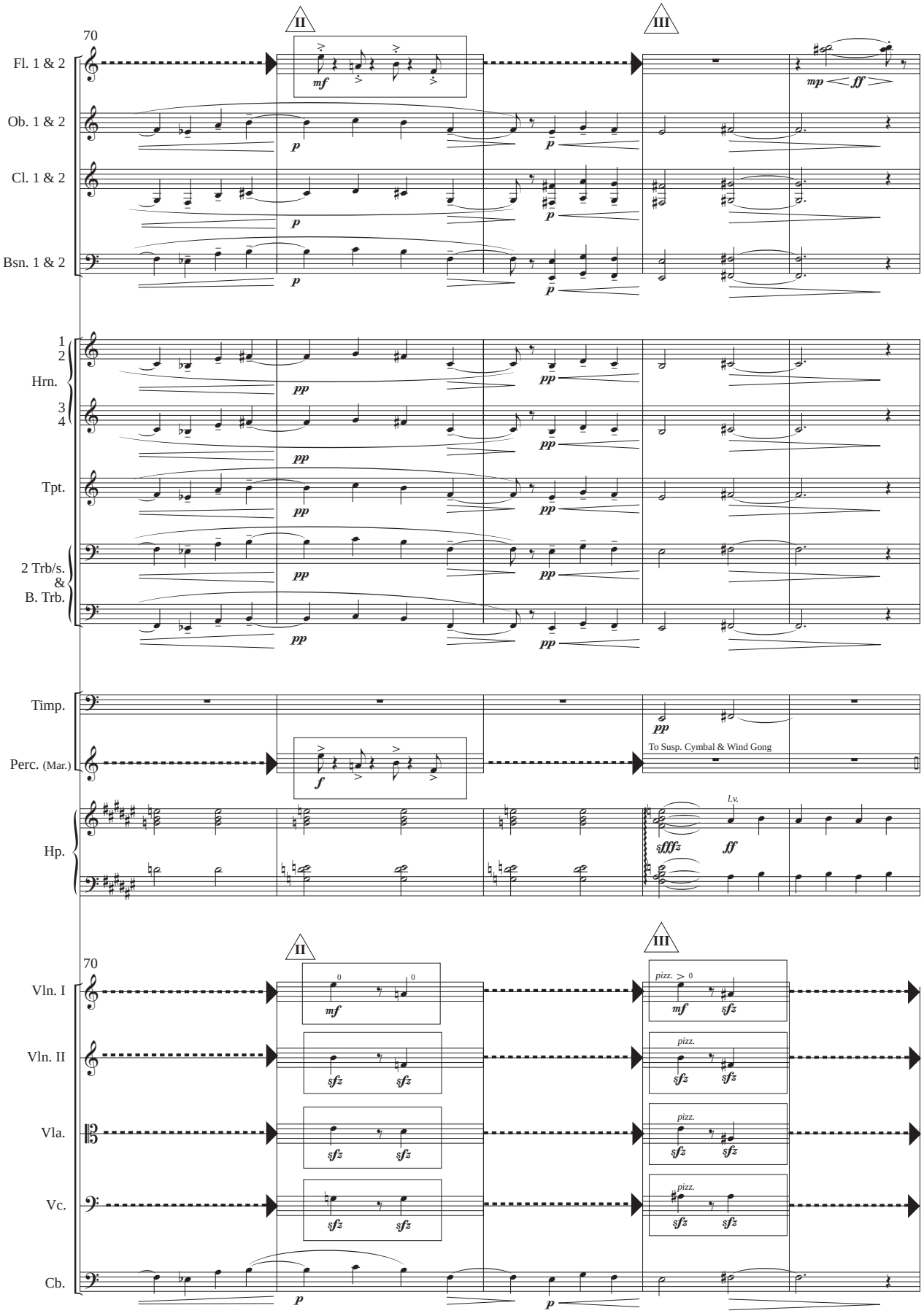

45
Solemn and Intense, pùu mosso; ♩= 76
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
ppp f ppp
ppp f ppp
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
mp
Perc.
Hp.
45
Solemn and Intense, pùu mosso; ♩= 76
Vln. I
repeat ad libitum
pizz.
mf sfz
Vln. II
repeat ad libitum
pizz.
sfz sfz
Vla.
repeat ad libitum
pizz.
sfz sfz
Vc.
pizz.
mf
Cb.
pizz.
mf

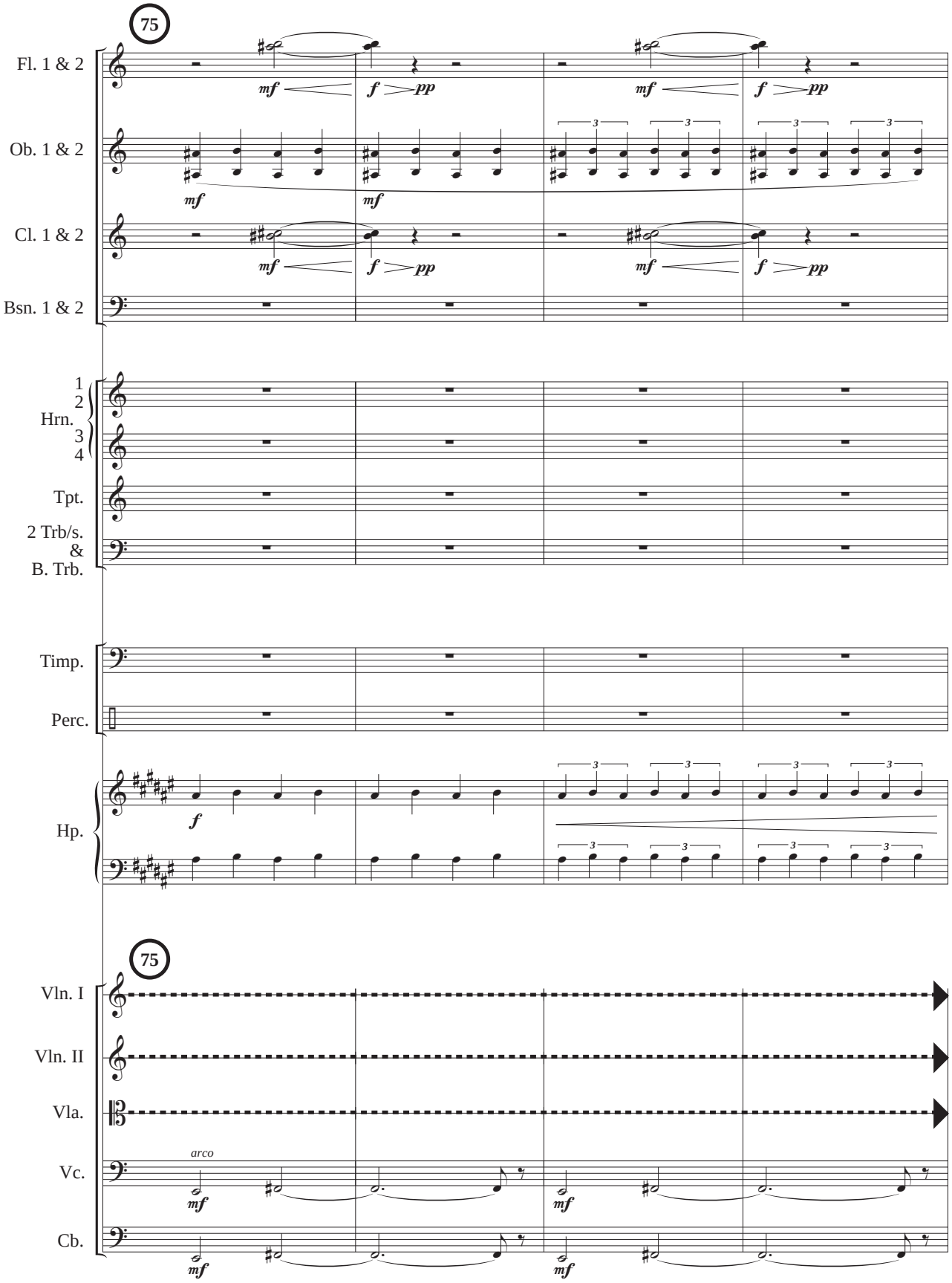

51
I*
A2
repeat ad libitum
mf
* Conductor holds up respective number of fingers indicated by the number in the triangle, allowing those playing the aleotoric boxes to be relieved of the need to count bars whilst playing aleotorically determined rhythms.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
ppp tutti
pp
mf
ff
1
2
Hrn.
3
4
pppp tutti
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Marimba -hard mallets
repeat ad libitum
Perc. (Mar.)
D C# B E F# G A#
(sim.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
sfz

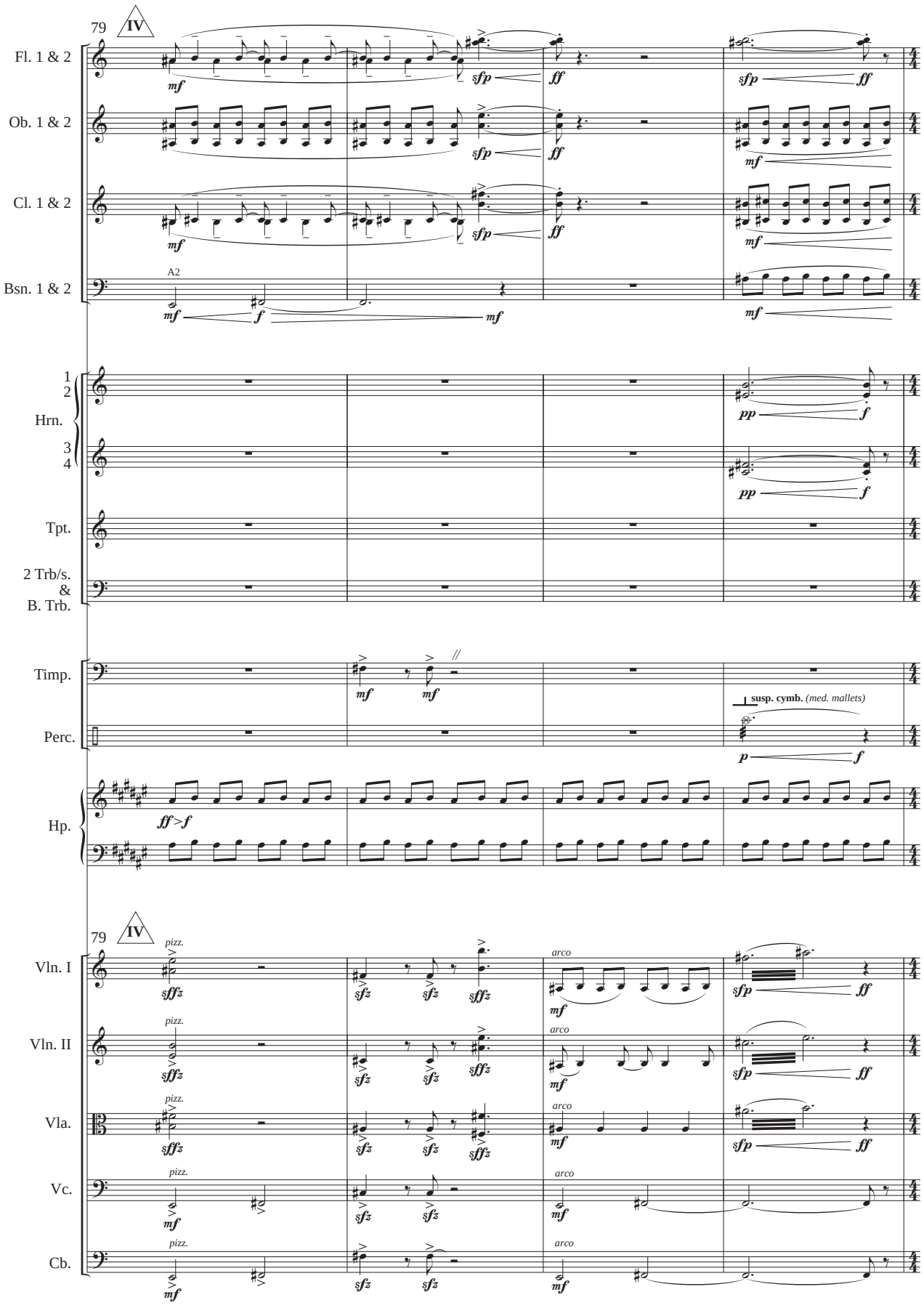

II
56
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hrn.
Tpt.
2 Trb/s. & B. Trb.
Timp.
Perc. (Mar.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(sim.)
A2

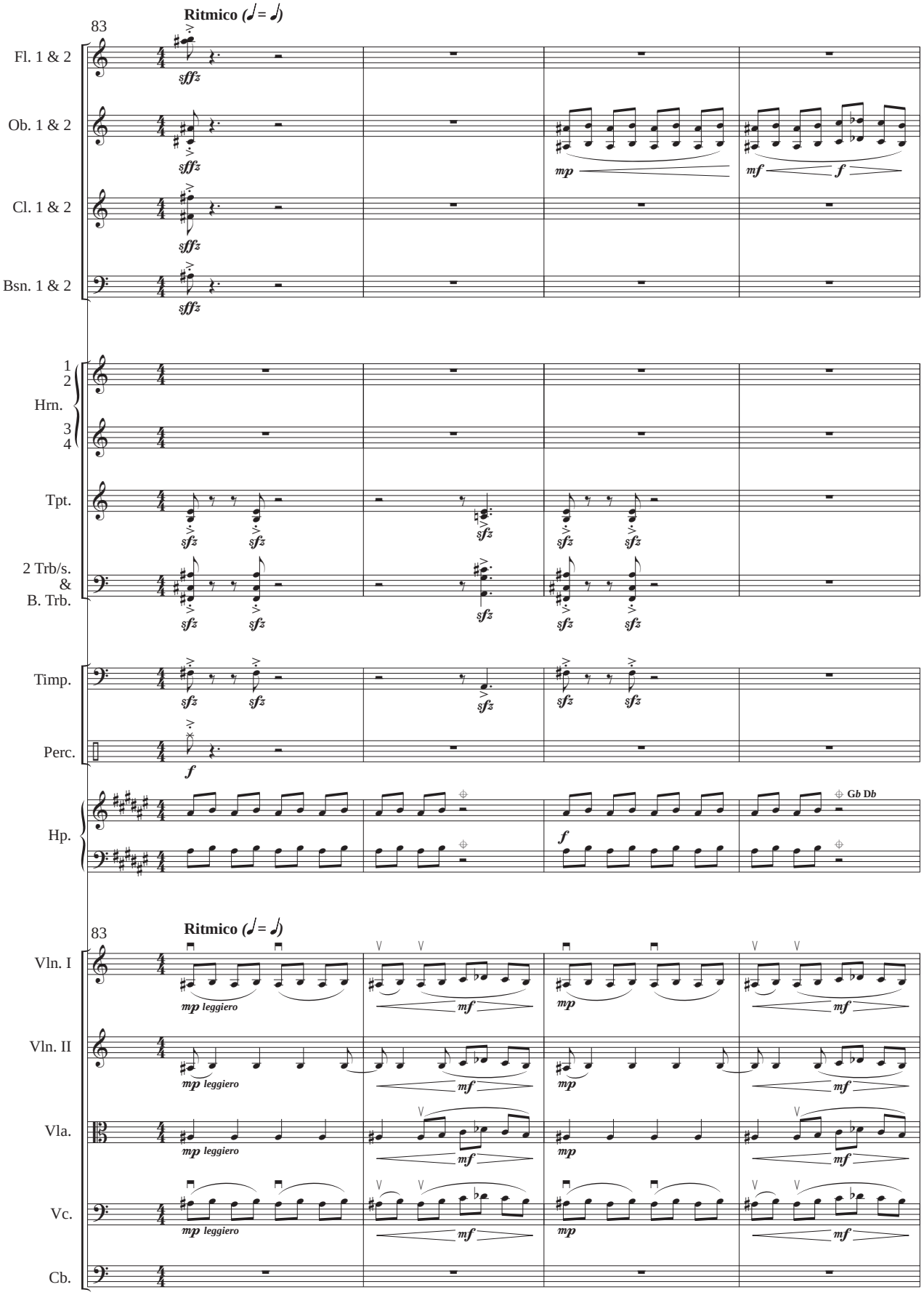

III
IV
62
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc. (Mar.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

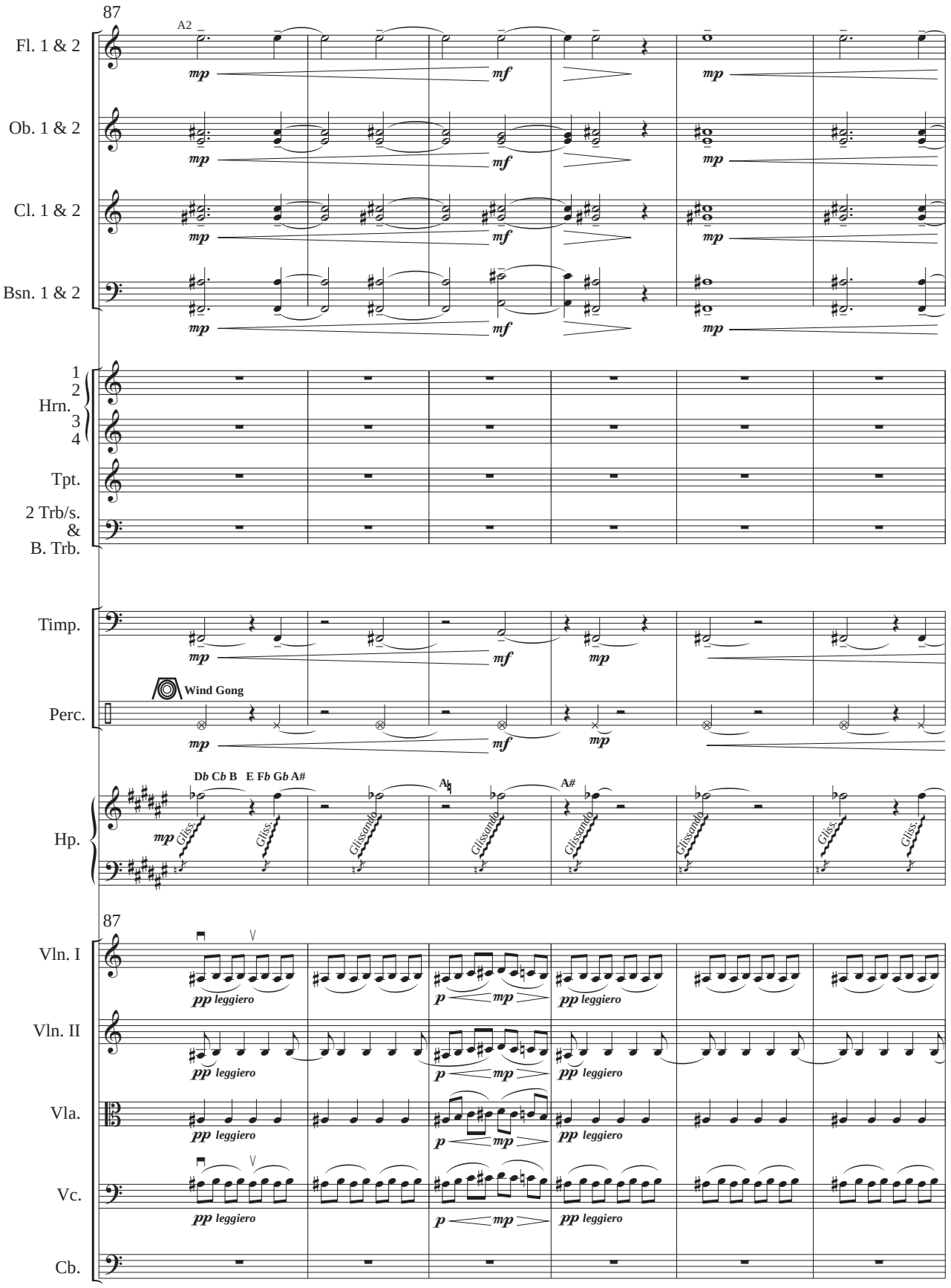

66
V
I
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc. (Mar.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

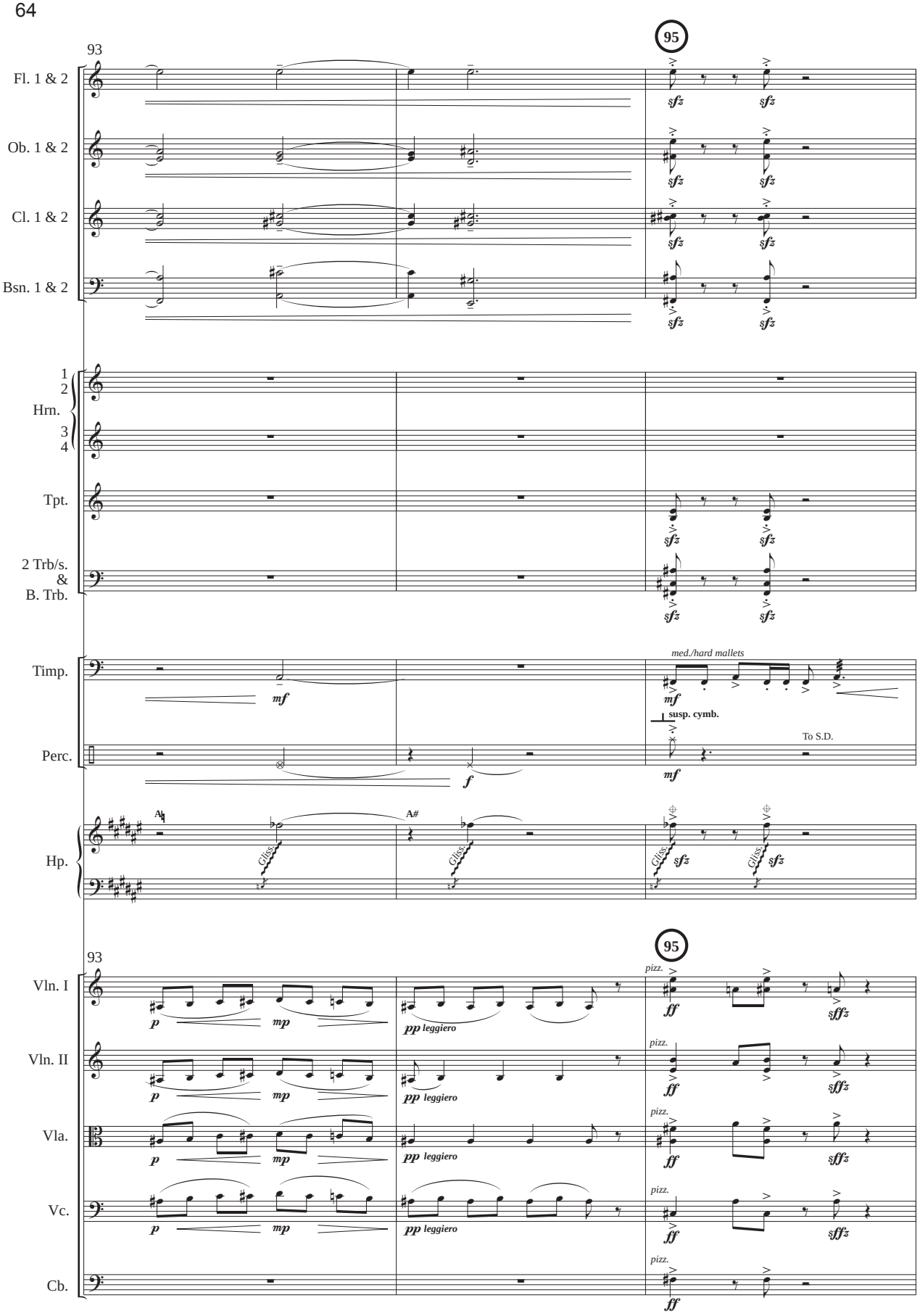

70
II
III
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc. (Mar.)
To Susp. Cymbal & Wind Gong
Hp.
l.v.
70
II
III
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

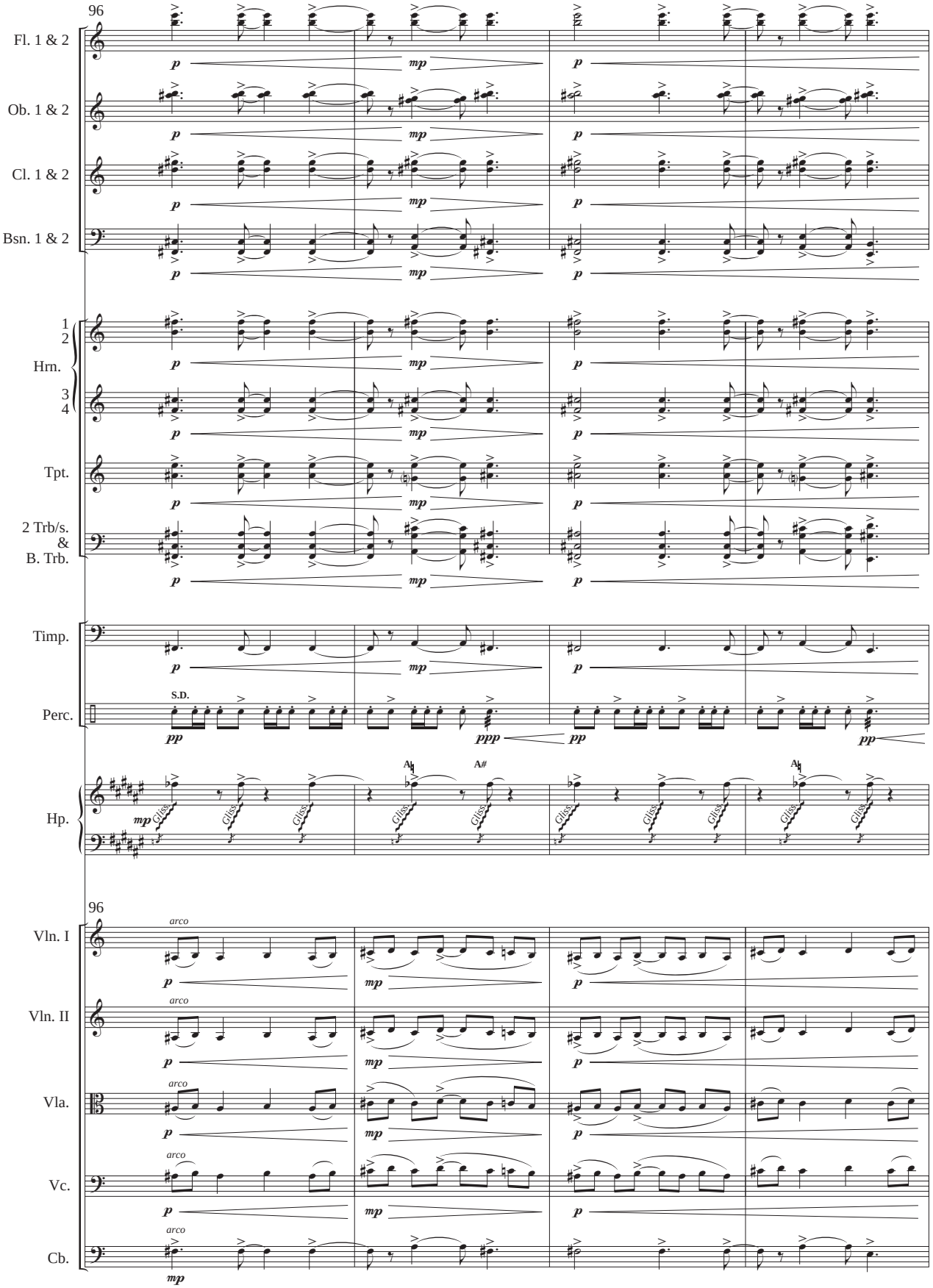

75
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
75
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
mf
f
pp

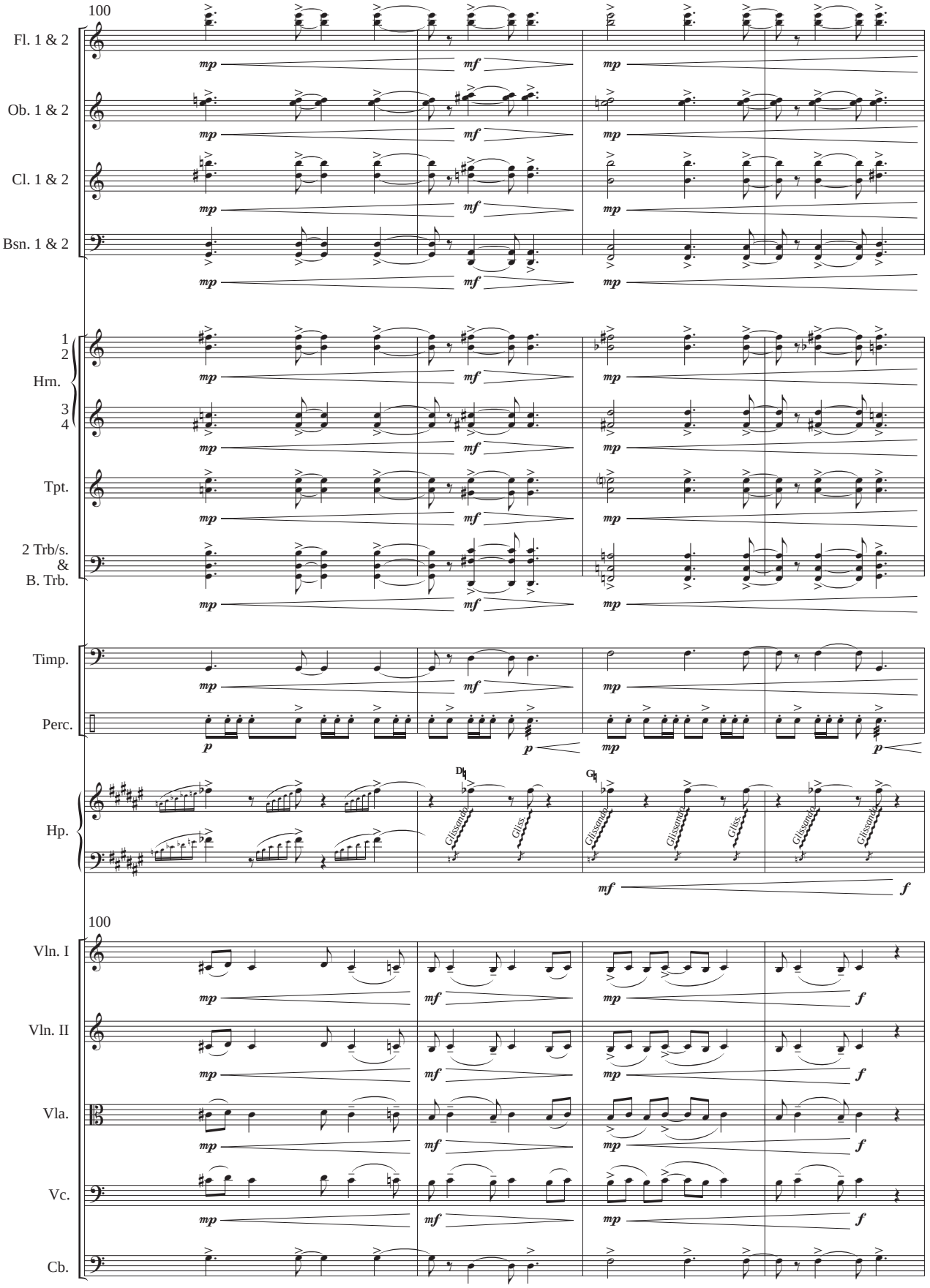

79
IV
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
Hrn.
Tpt.
2 Trb/s. & B. Trb.
Timp.
Perc.
susp. cymb. (med. mallets)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

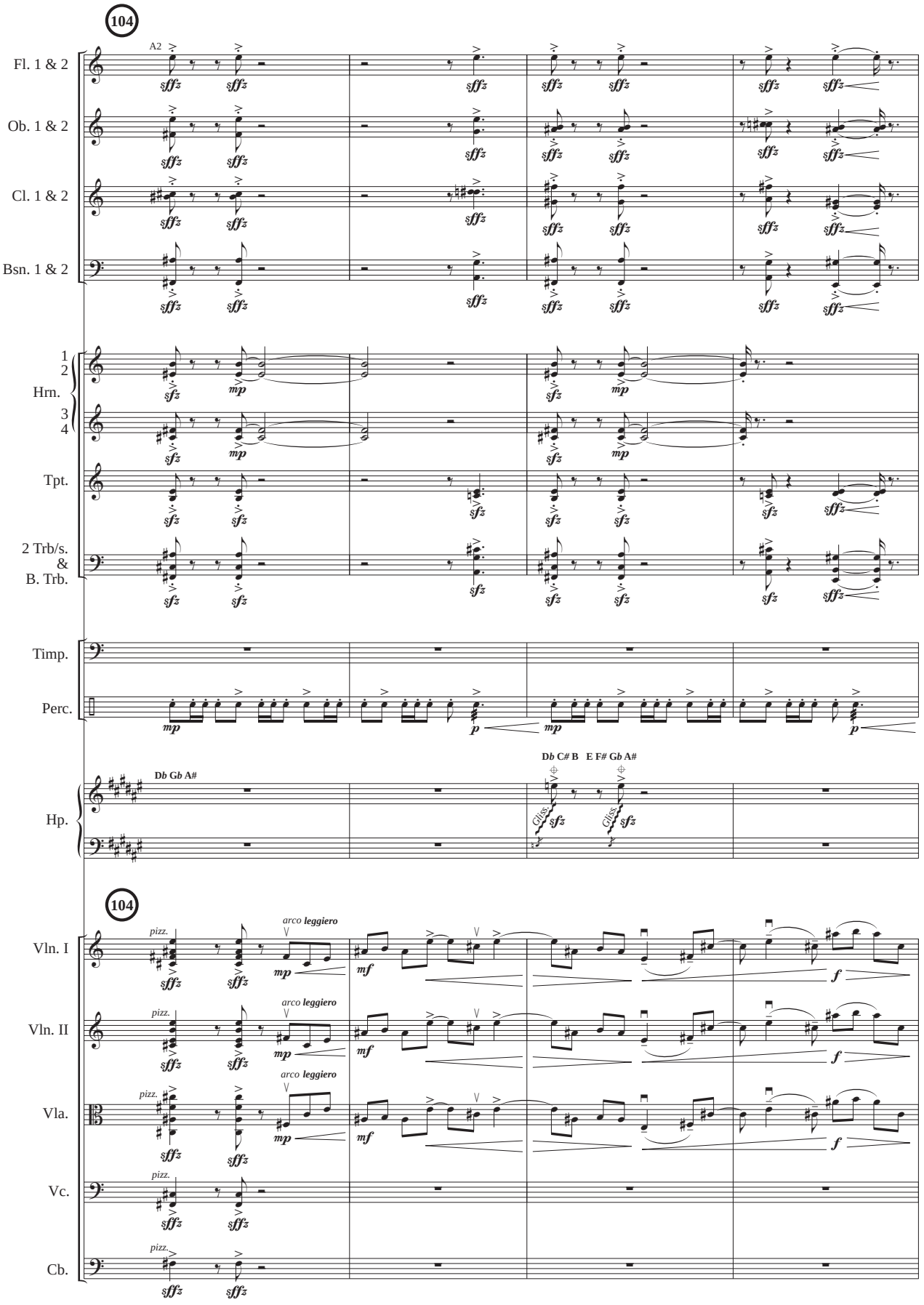

Ritmico (♩= ♩)
83
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Gb Db
Ritmico (♩= ♩)
83
Vln. I
Vln. II
Vla.
Vc.
Cb.

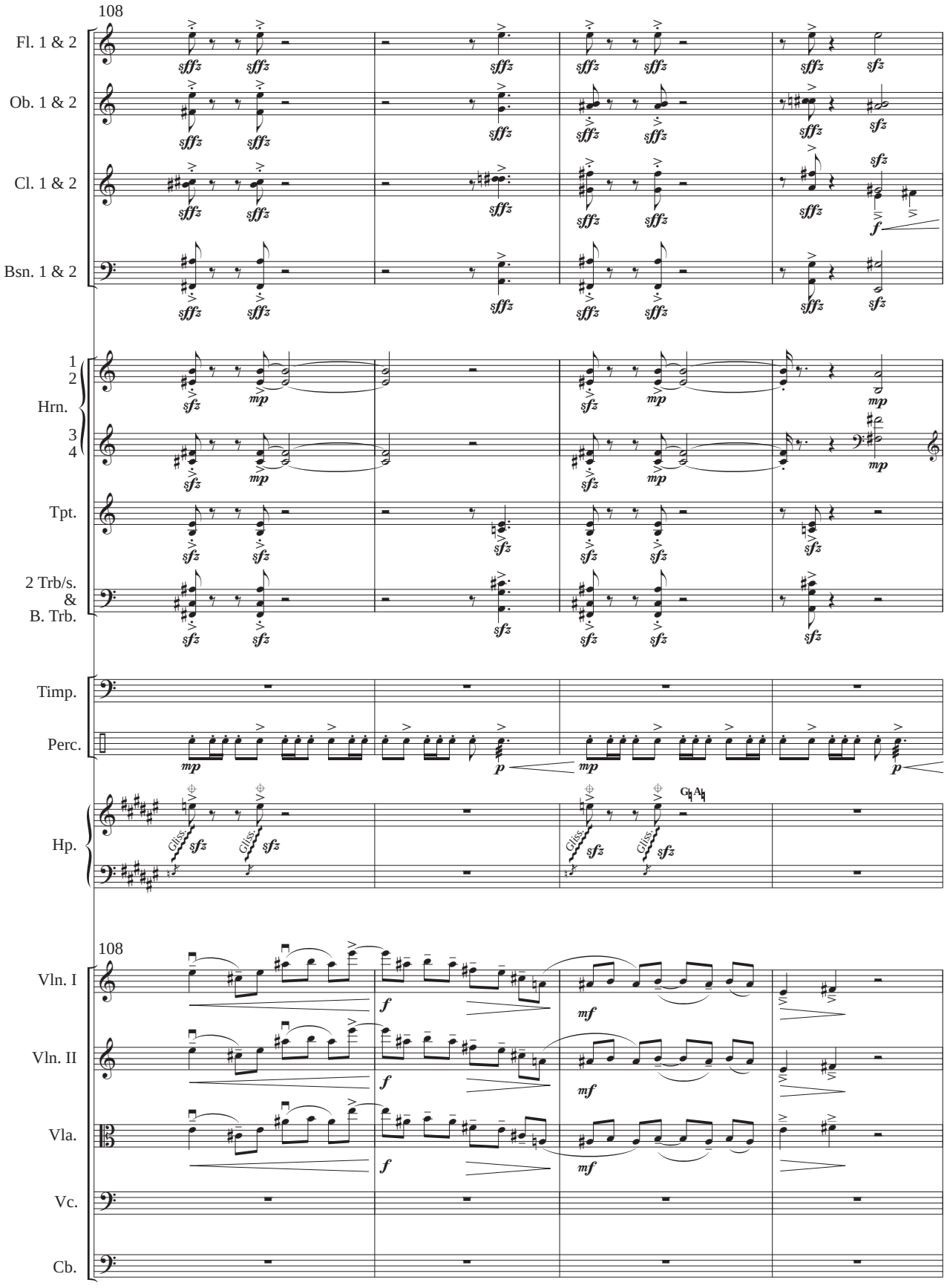

87
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mp
mf
Hrn.
Tpt.
2 Trb/s. & B. Trb.
Timp.
Perc.
Wind Gong
Hp.
Db Cb B E Fb Gb A#
A♮
A#
Gliss.
Glissando
87
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp leggiero
p

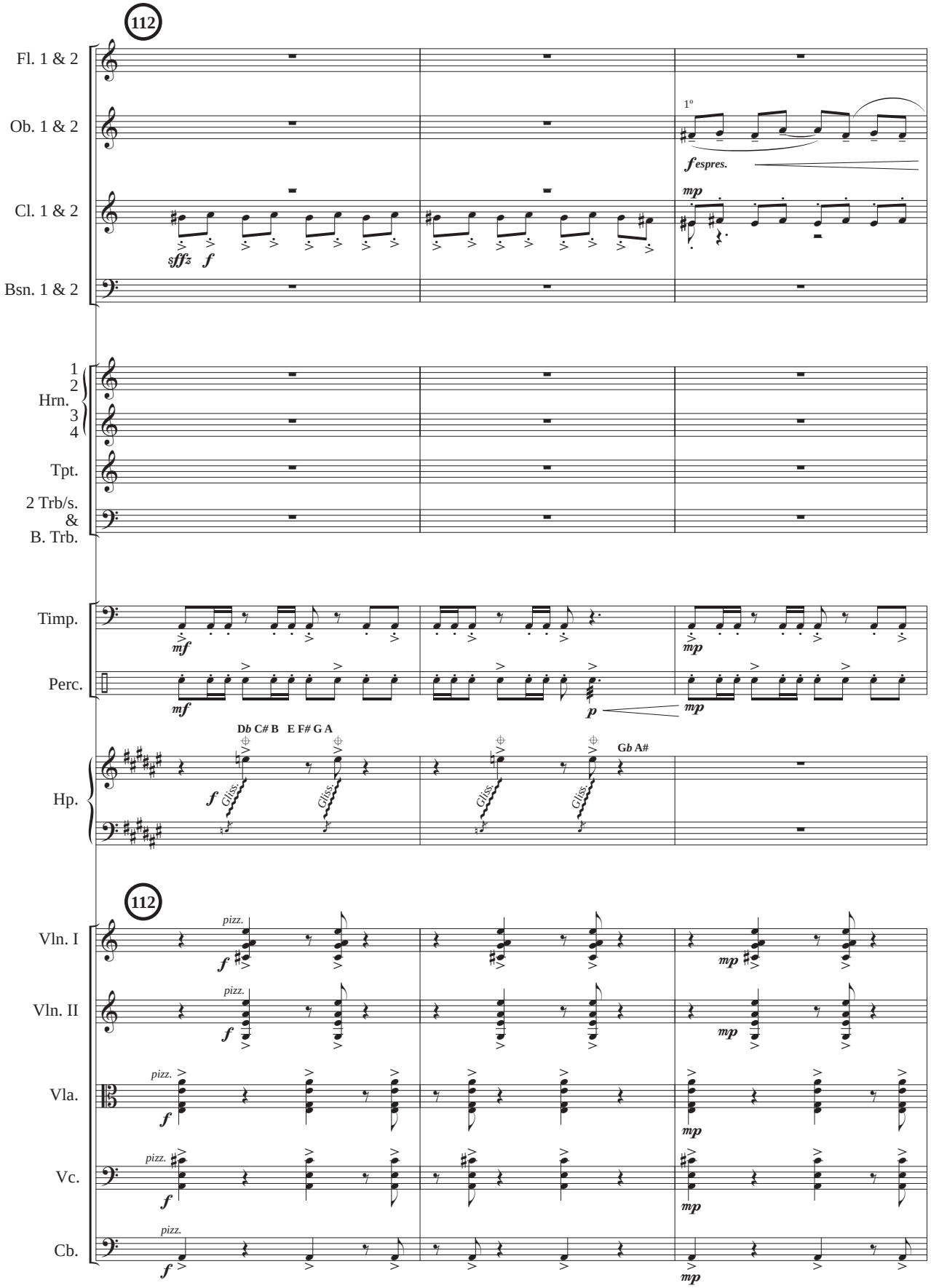

93
95
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
med./hard mallets
susp. cymb.
To S.D.
A♭
A#
Gliss.
93
95
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

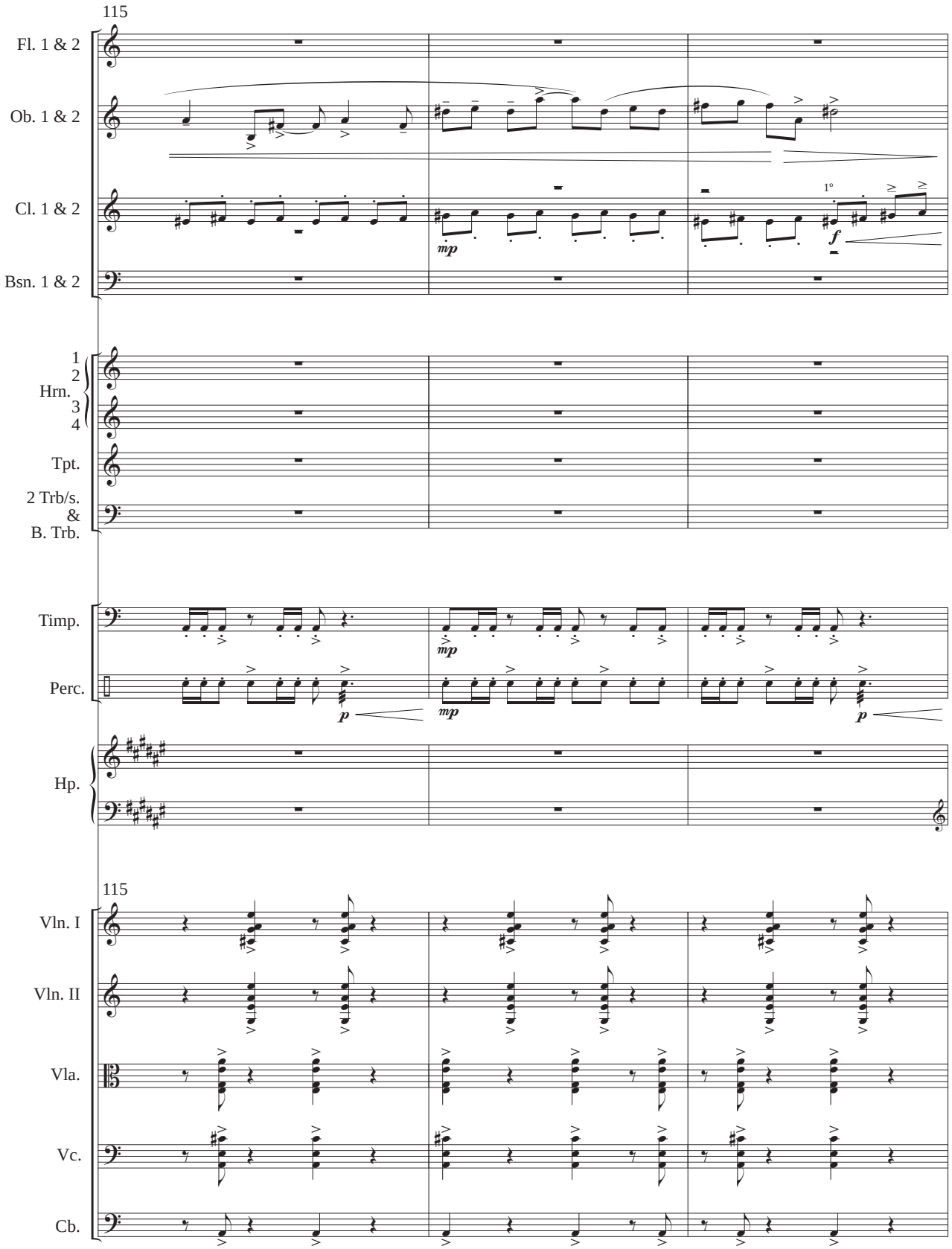

96
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
S.D.
Hp.
Gliss.
96
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

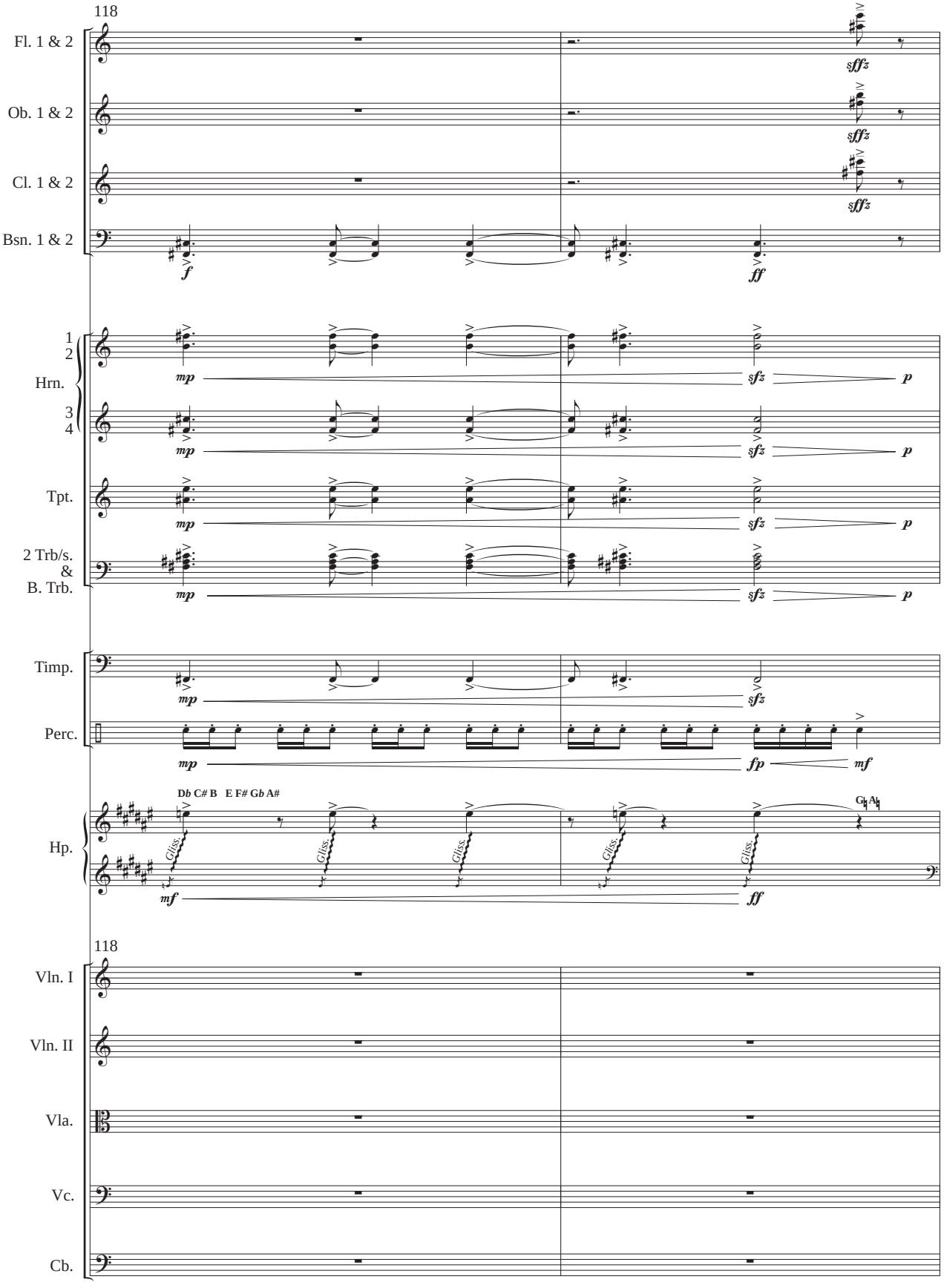

100
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Glissando
Gliss.
100
Vln. I
Vln. II
Vla.
Vc.
Cb.

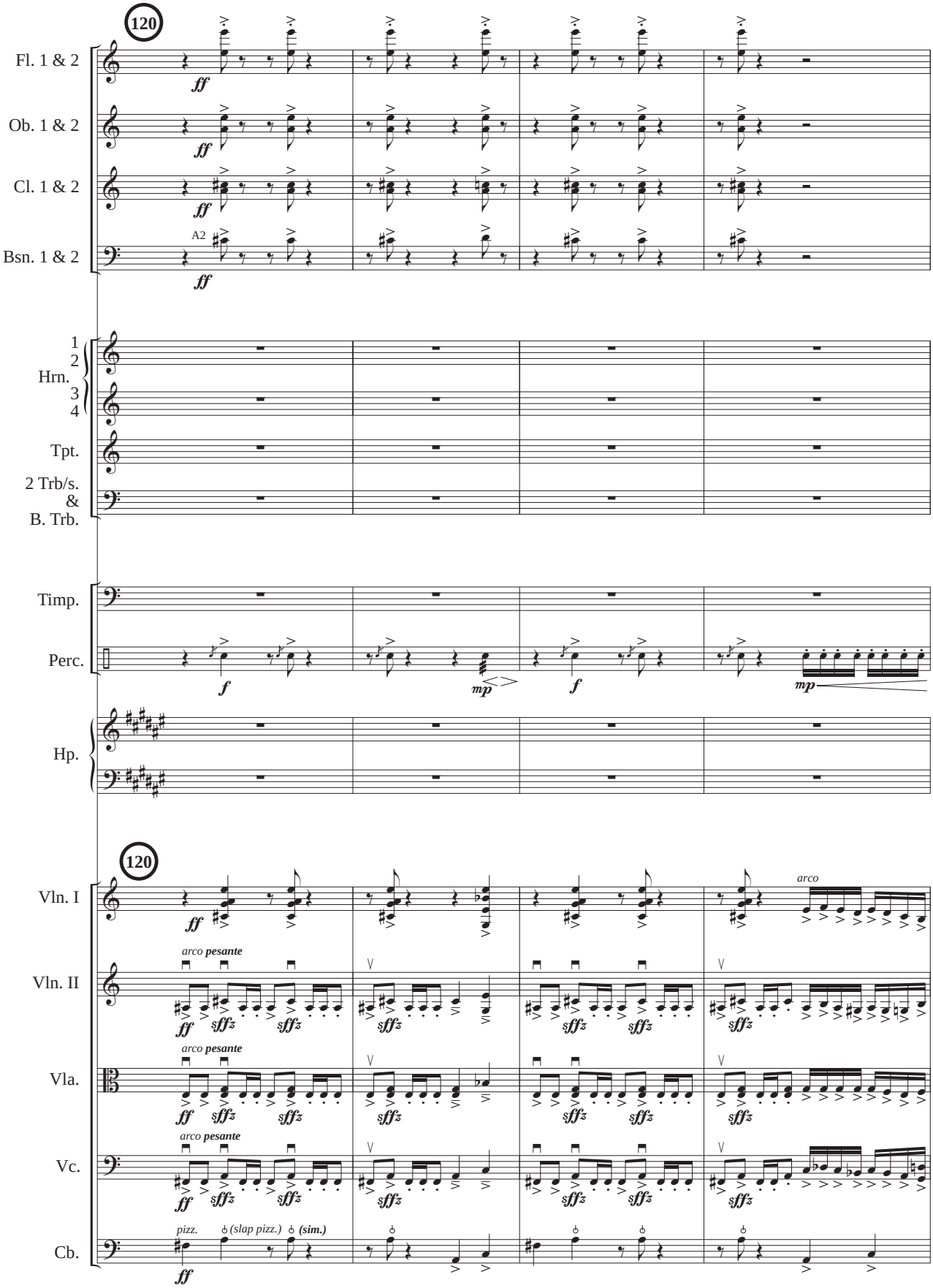

104
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Db Gb A#
Db C# B E F# Gb A#
Hp.
104
pizz.
arco leggiero
Vln. I
Vln. II
Vla.
Vc.
Cb.

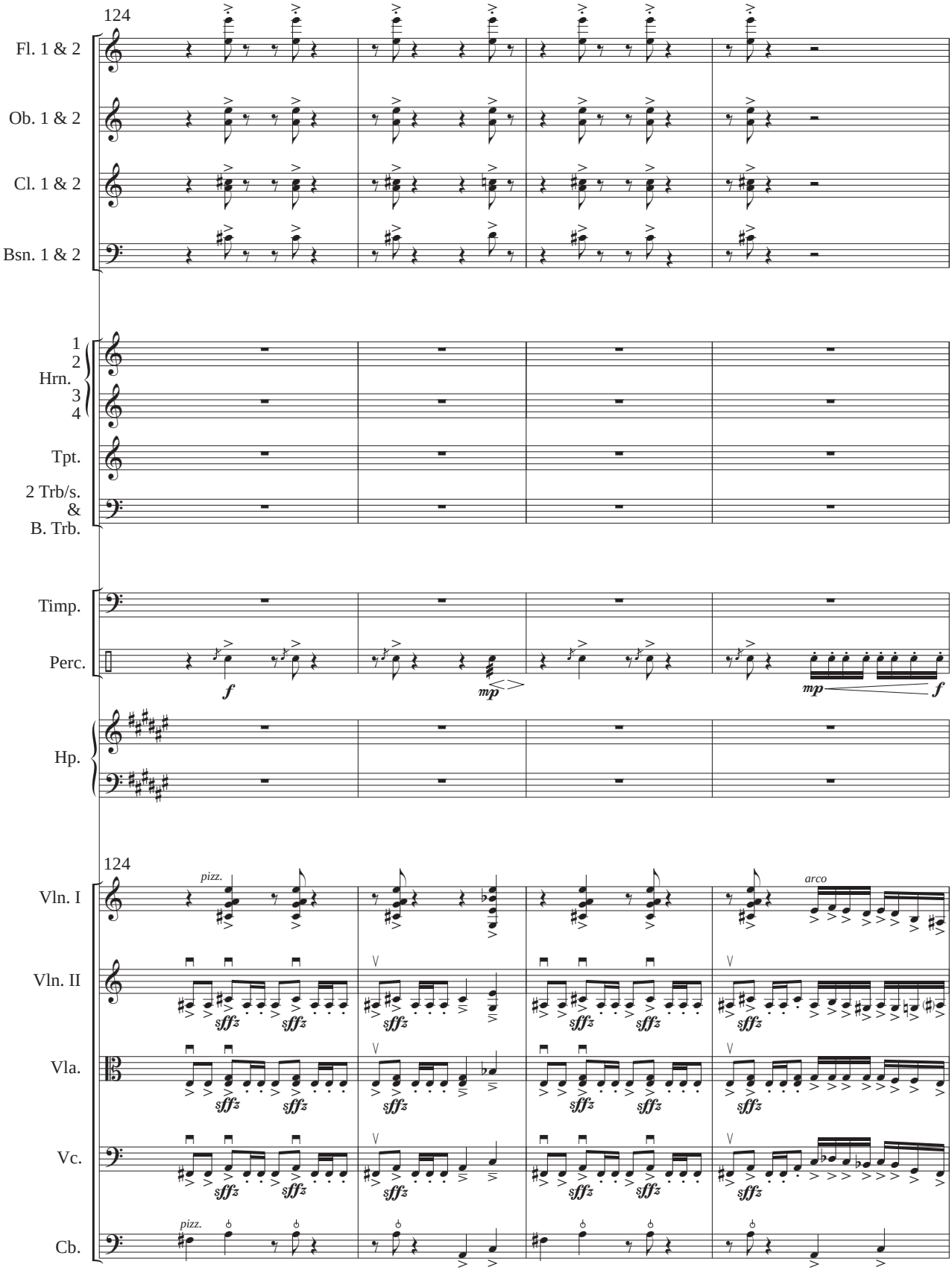

108
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Gliss.
108
Vln. I
Vln. II
Vla.
Vc.
Cb.

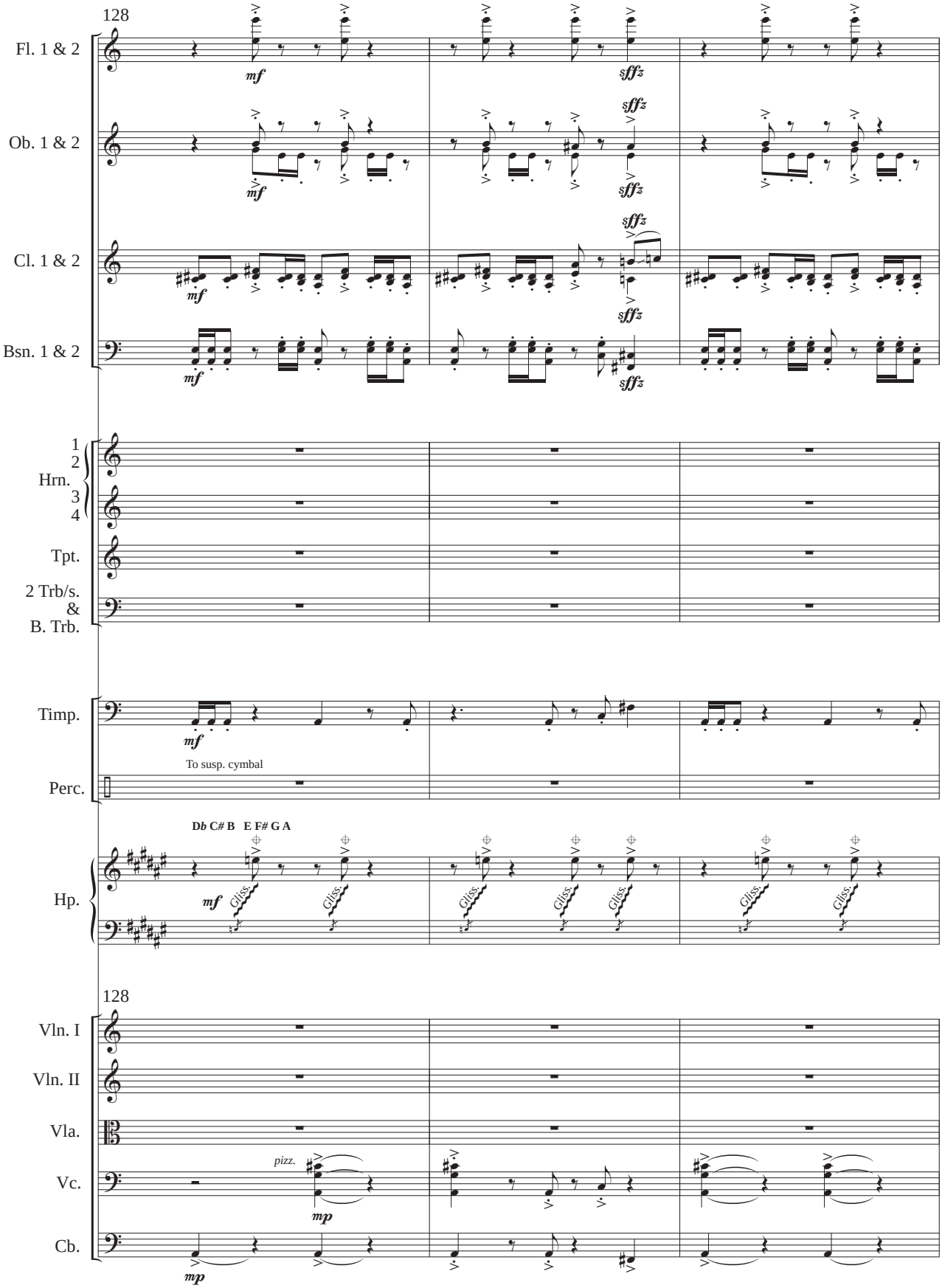

112
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1º
fespres.
mp
sfffz
f
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
mf
mp
p
Hp.
Db C# B E F# G A
Gb A#
Gliss.
112
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

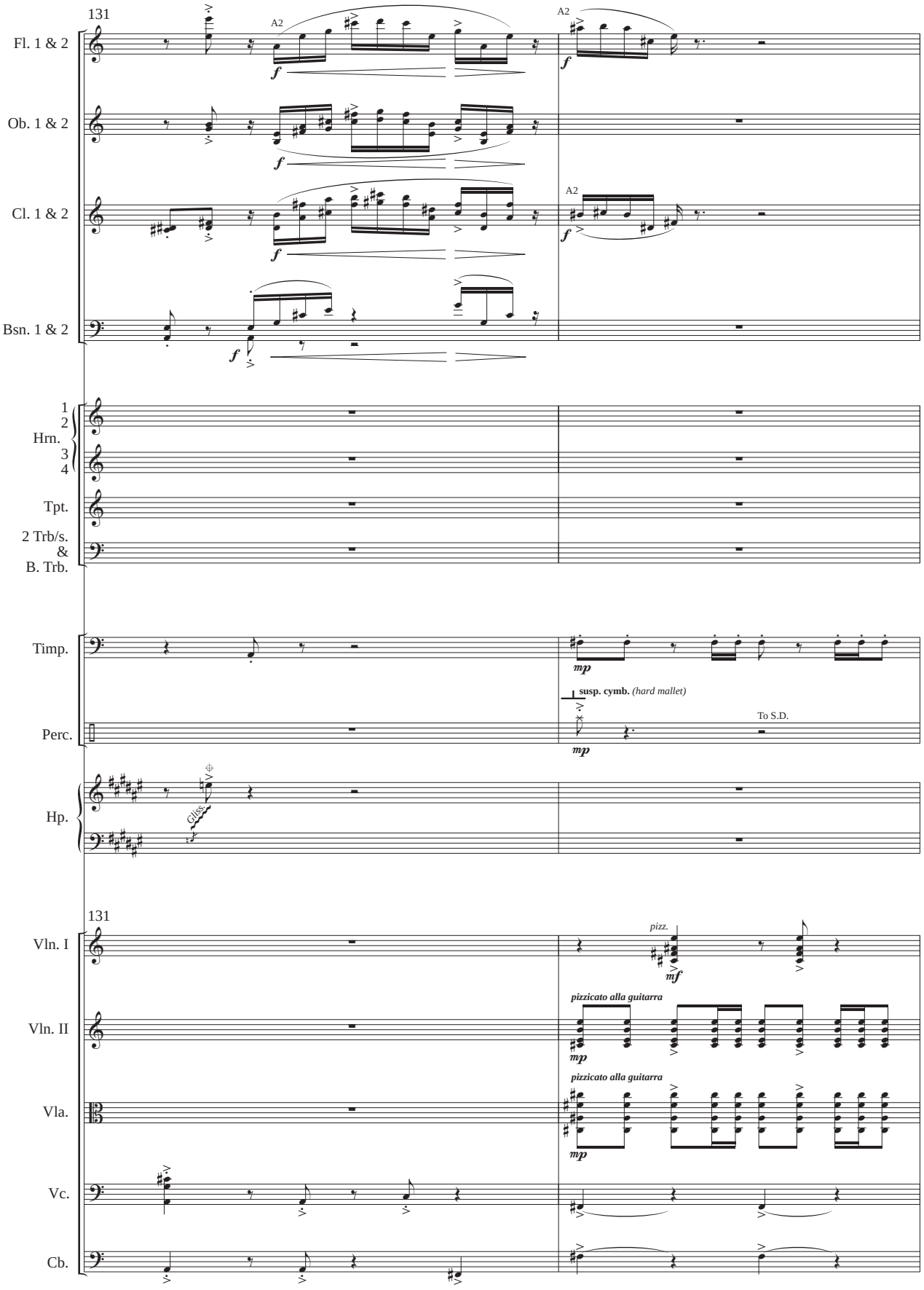

115
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mp
1°
f
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
mp
p
mp
p
Hp.
115
Vln. I
Vln. II
Vla.
Vc.
Cb.

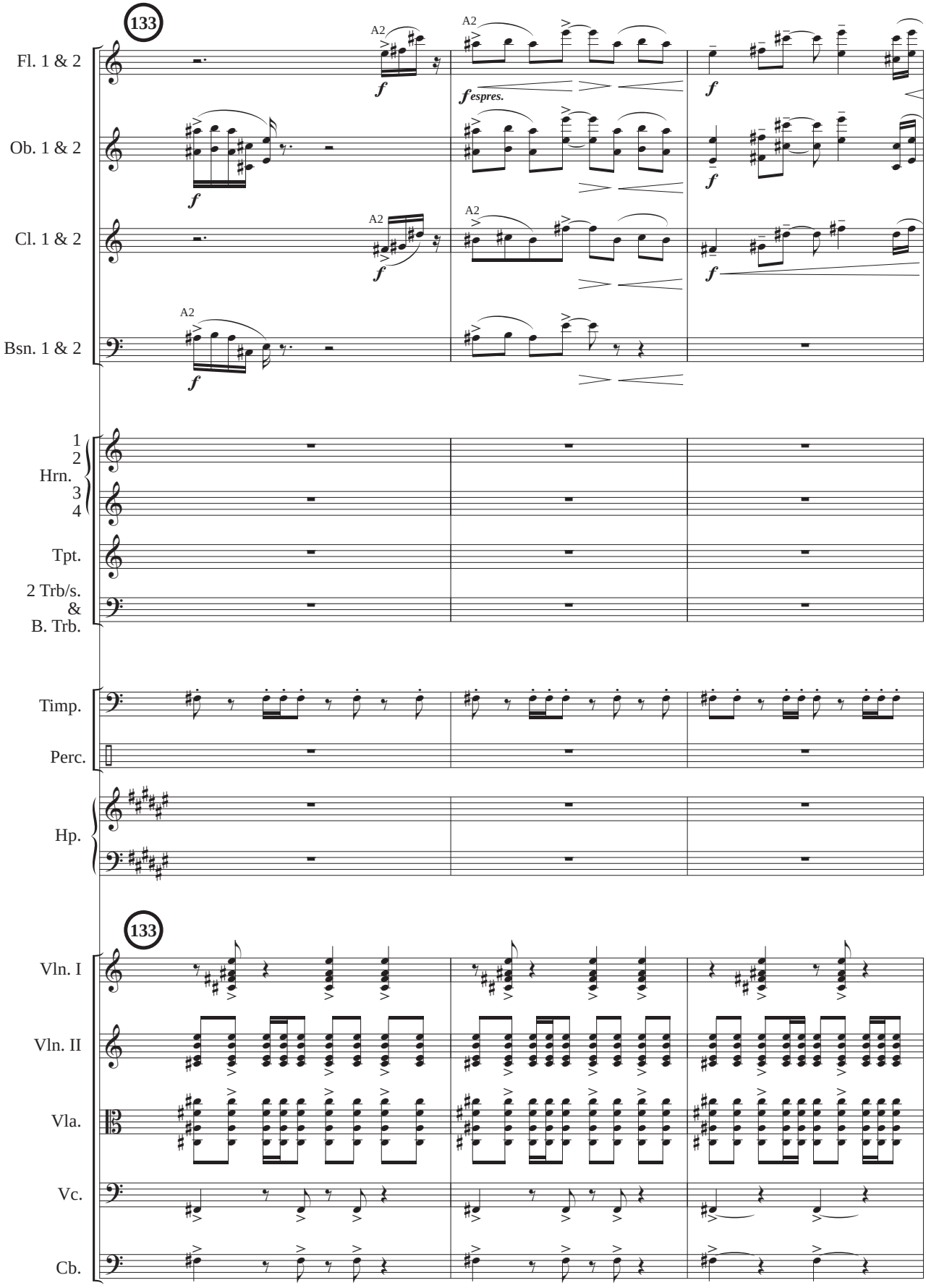

118
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
sffz
f
ff
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
mp
sfz
p
Timp.
Perc.
fp
mf
Hp.
Db C# B E F# Gb A#
Gliss.
Gb Ab
118
Vln. I
Vln. II
Vla.
Vc.
Cb.

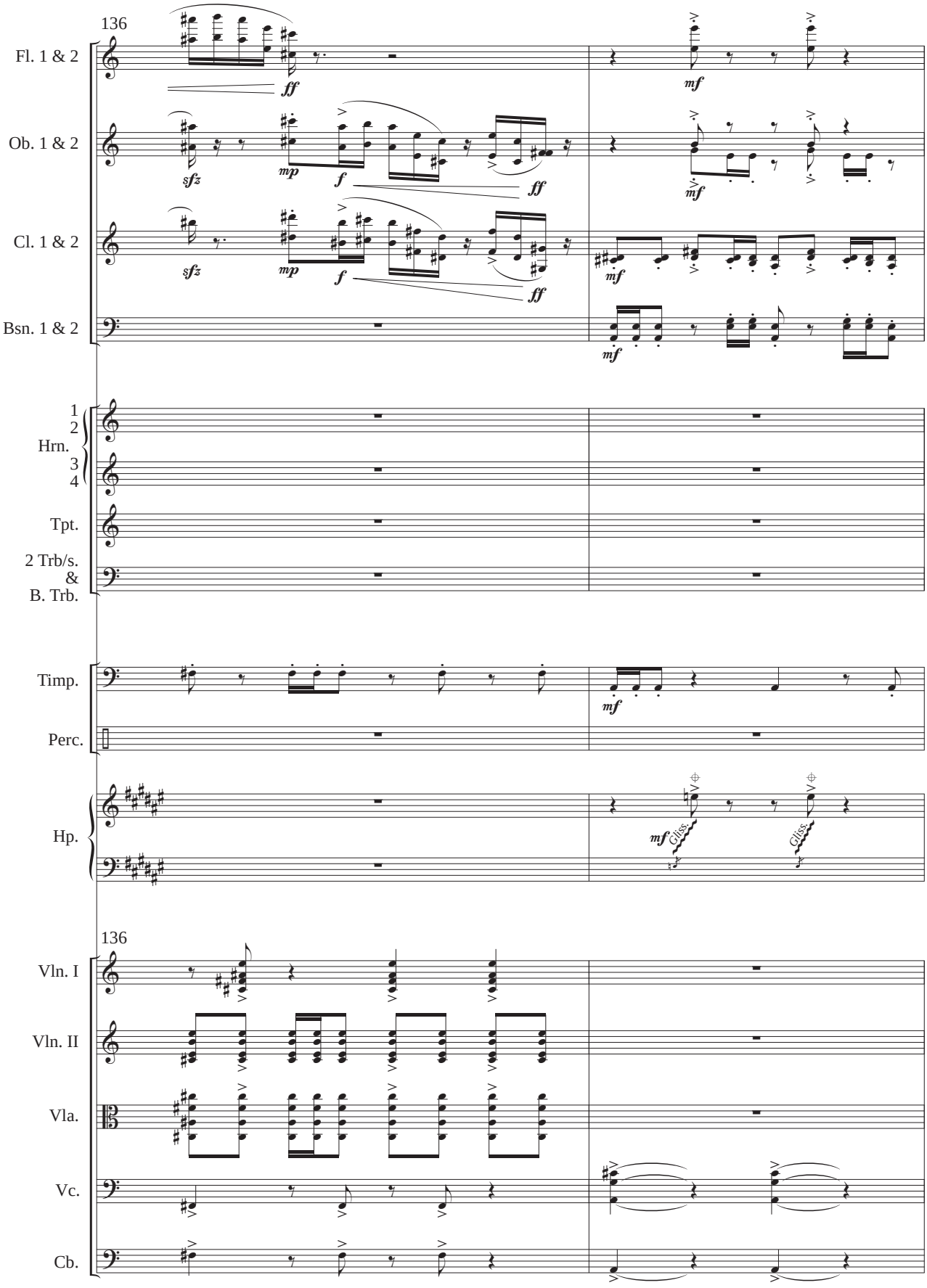

120
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
A2
Bsn. 1 & 2
ff
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
f
mp
Hp.
120
Vln. I
arco
Vln. II
arco pesante
Vla.
Vc.
Cb.
pizz.
(slap pizz.)
(sim.)
sffz

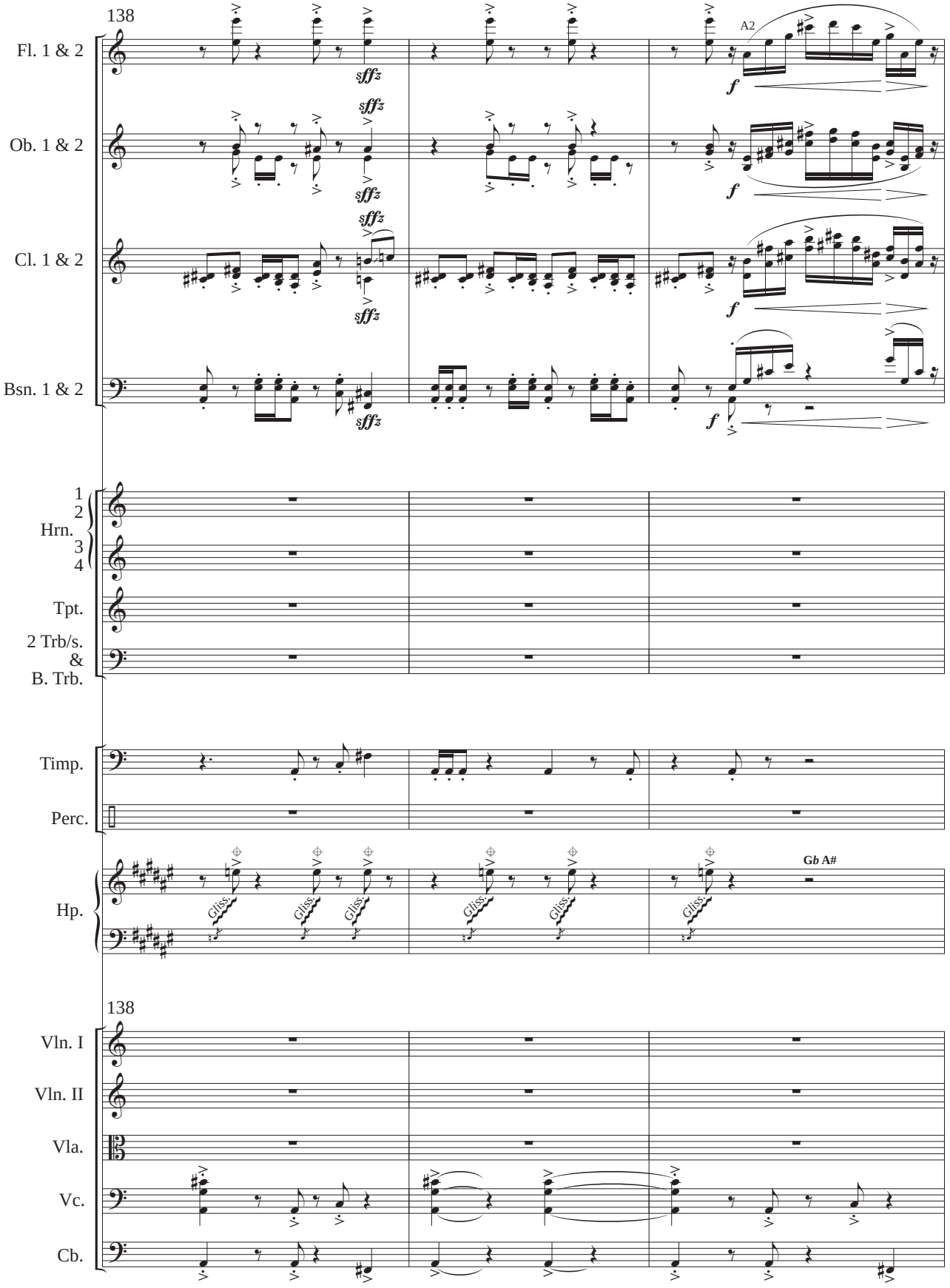

124
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
f
mp
mp
f
Hp.
124
Vln. I
pizz.
arco
Vln. II
Vla.
Vc.
Cb.
pizz.
sffz

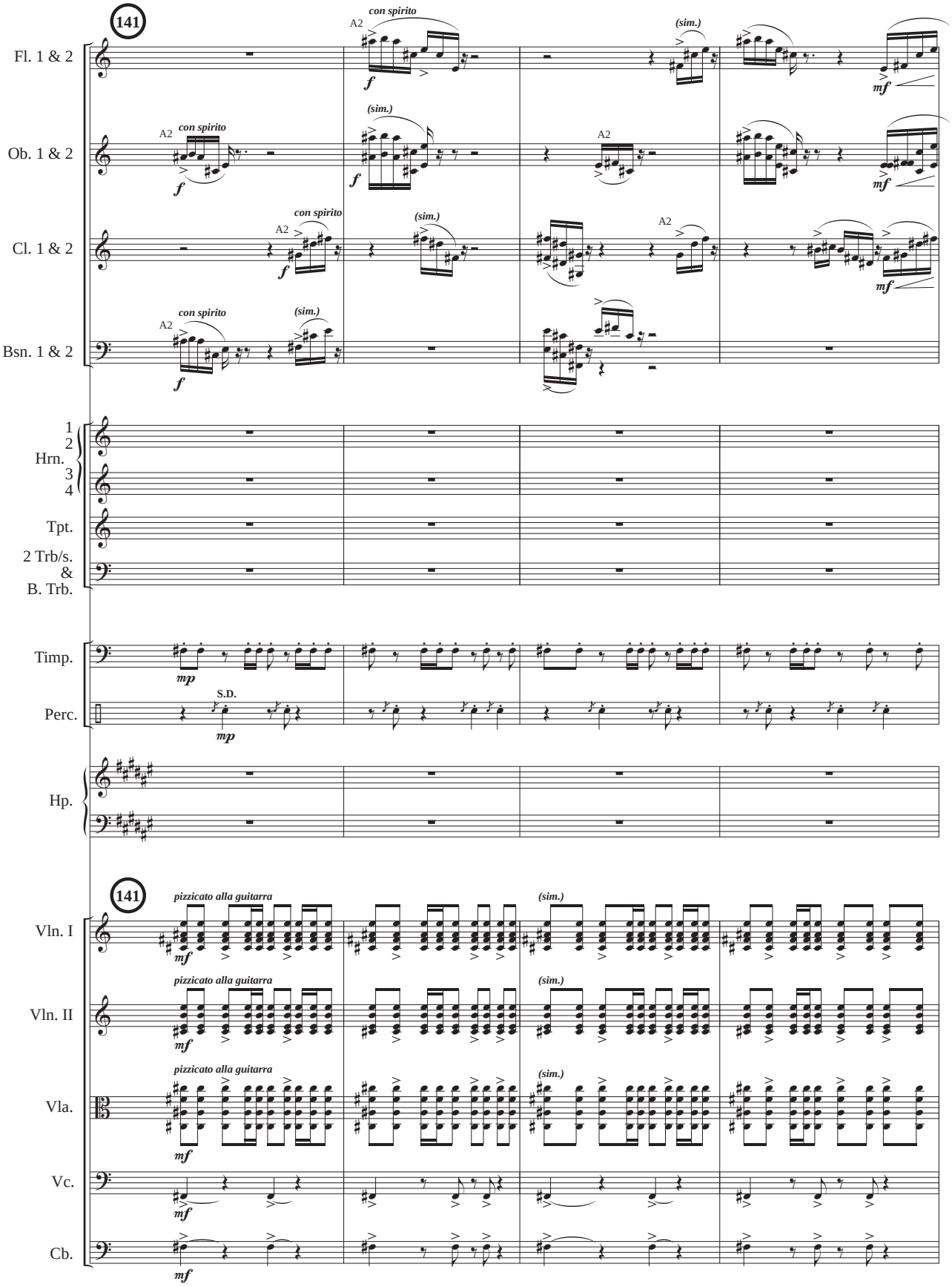

128
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mf
sffz
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
To susp. cymbal
Perc.
Db C# B E F# G A
Hp.
Gliss.
128
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
mp

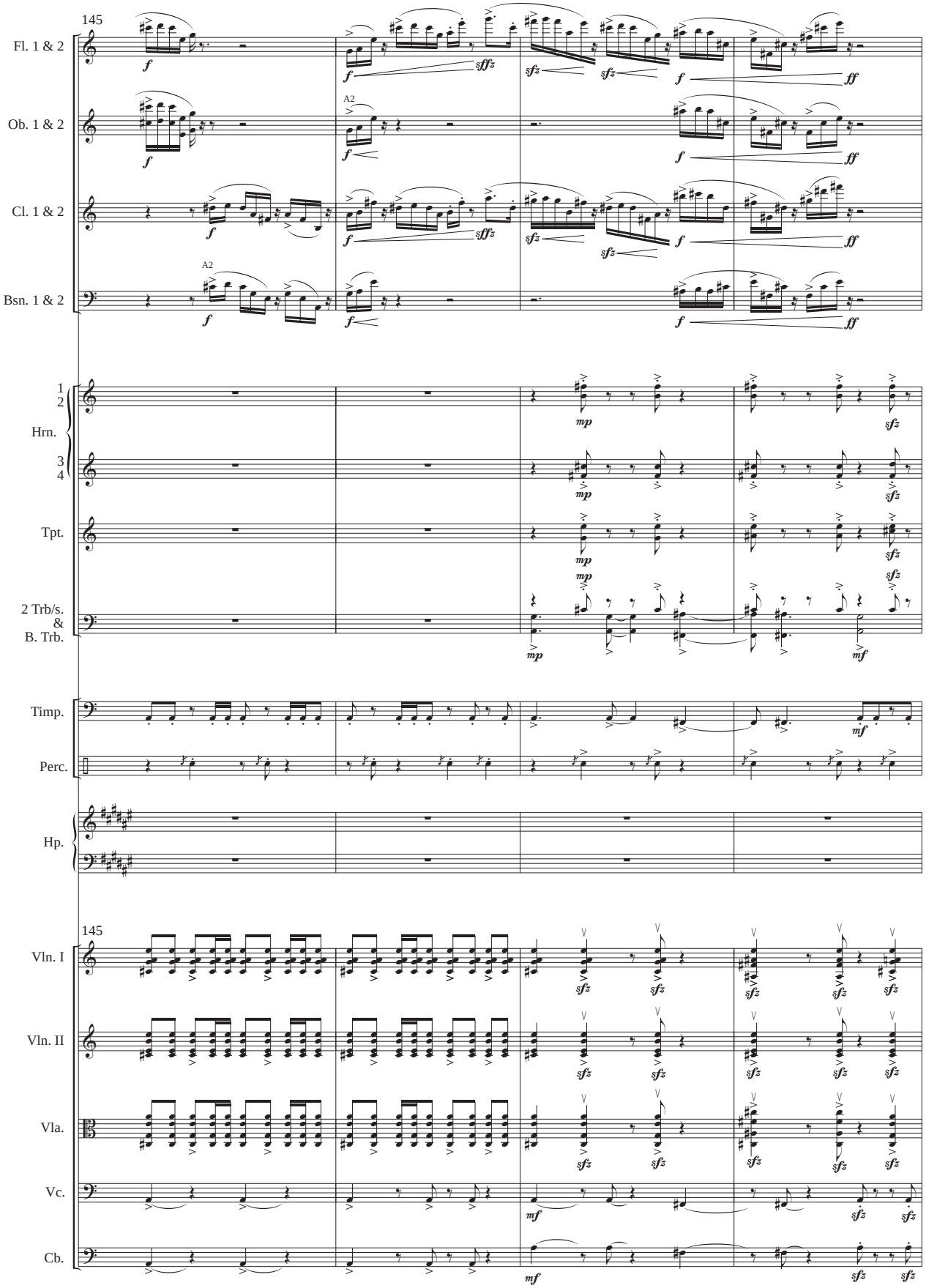

131
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
A2
A2
f
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
mp
susp. cymb. (hard mallet)
To S.D.
Hp.
Gliss.
131
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
mf
pizzicato alla guitarra
mp
pizzicato alla guitarra
mp

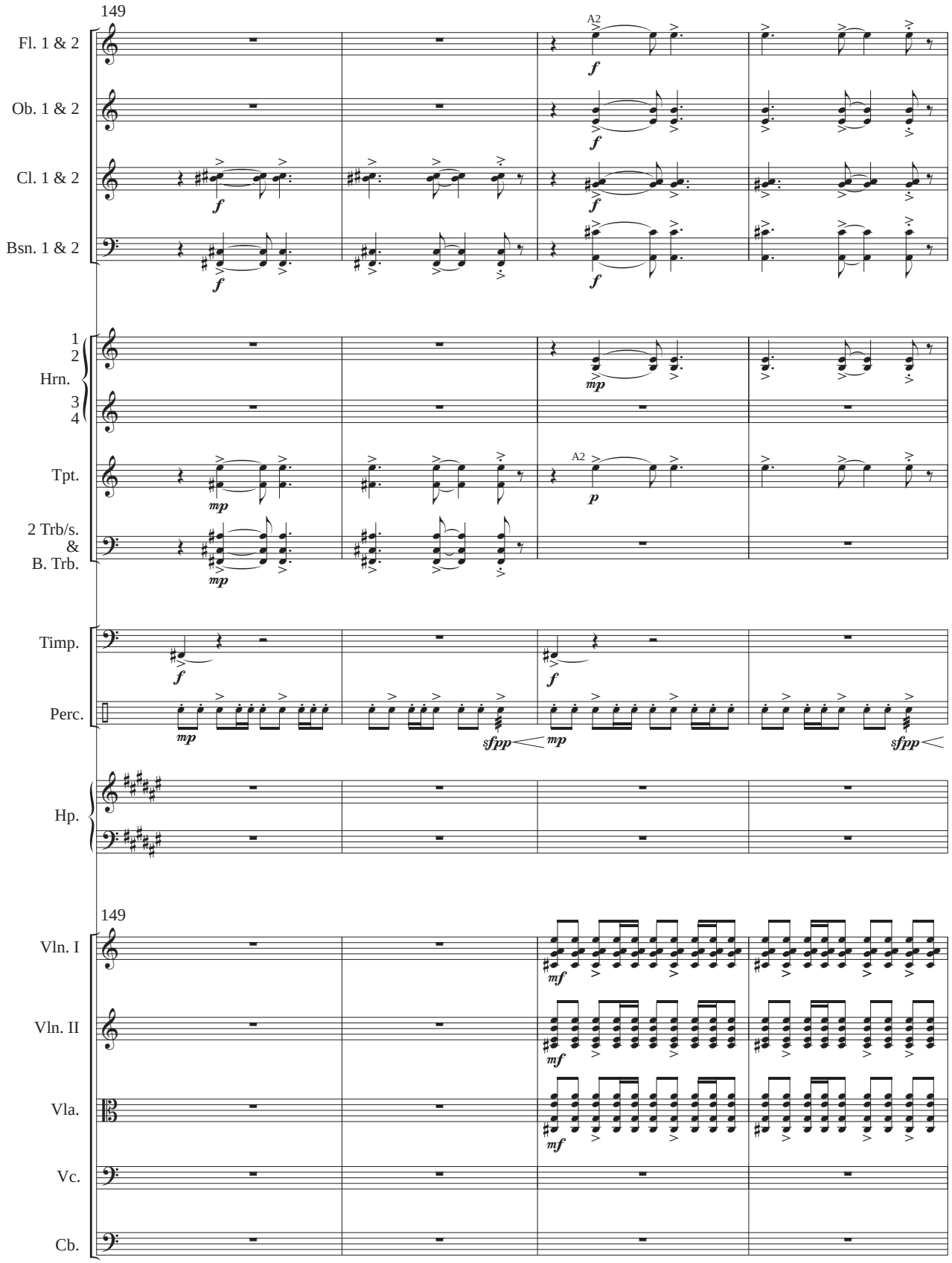

133
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
f
fespres.
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
133
Vln. I
Vln. II
Vla.
Vc.
Cb.

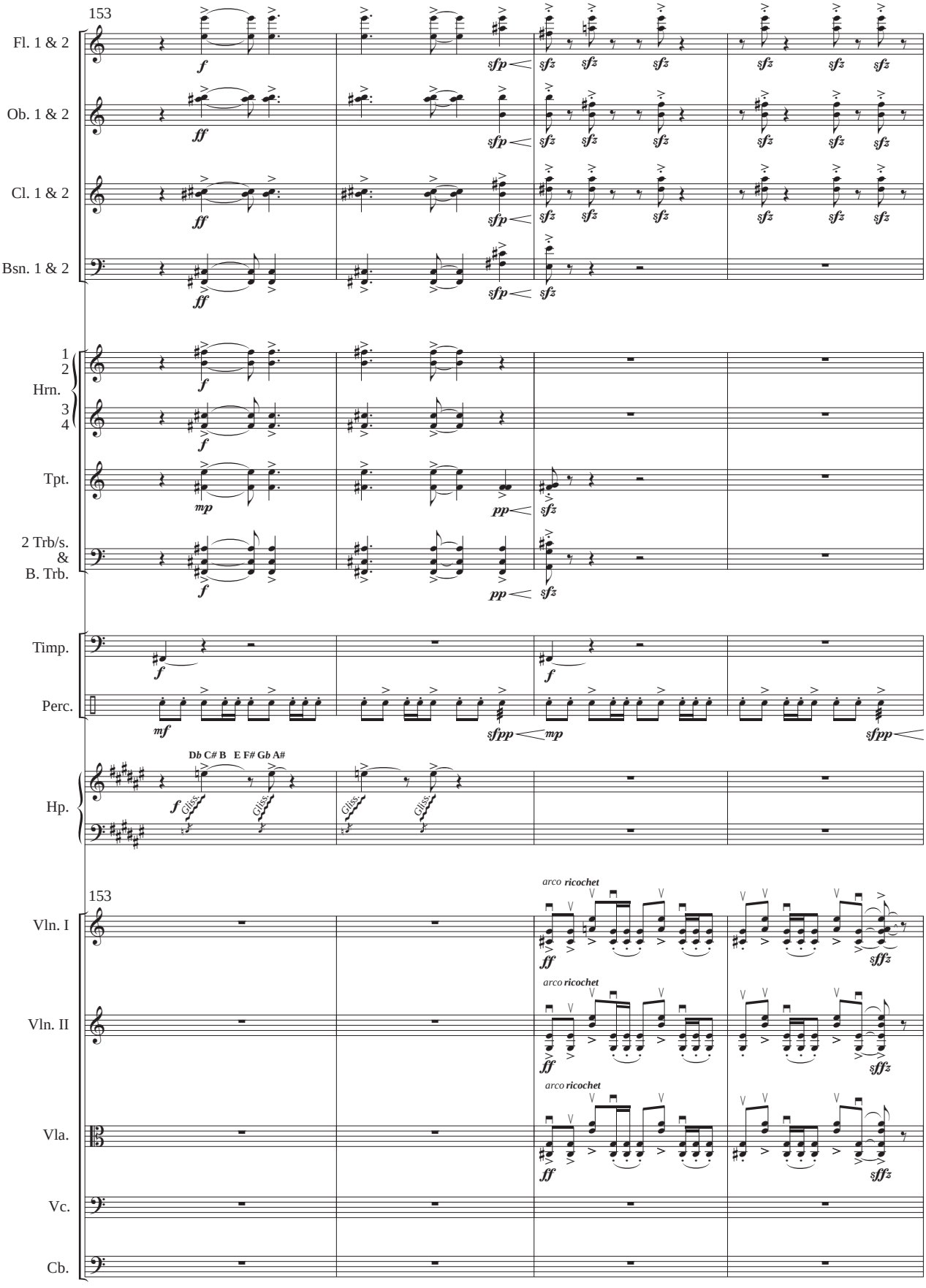

136
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
136
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mf
sfz
mp
f
Gliss.

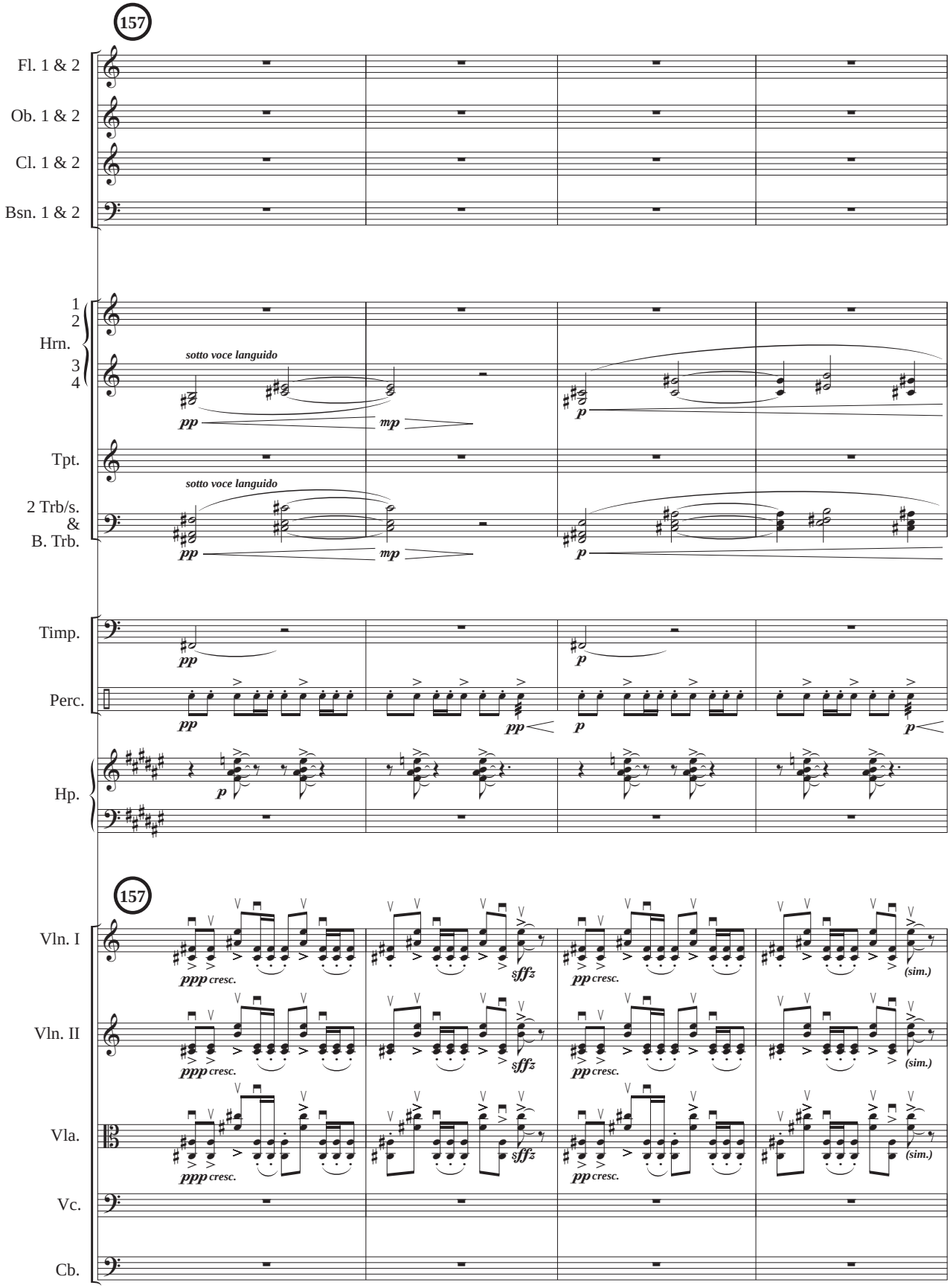

138
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
sfffz
A2
f
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Gliss.
Gb A#
138
Vln. I
Vln. II
Vla.
Vc.
Cb.

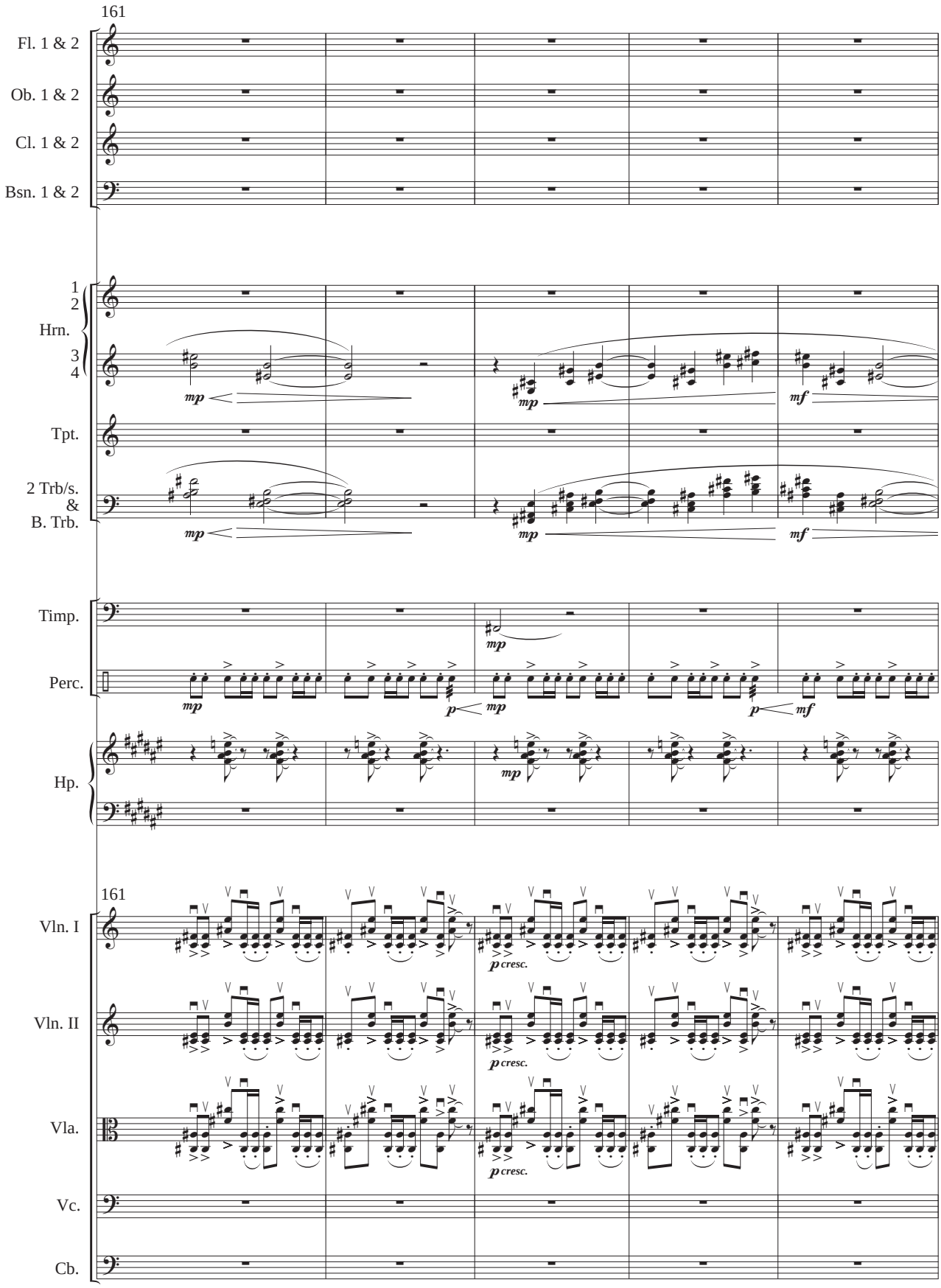

141
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
con spirito
A2
(sim.)
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
S.D.
Hp.
141
pizzicato alla guitarra
Vln. I
Vln. II
Vla.
Vc.
Cb.

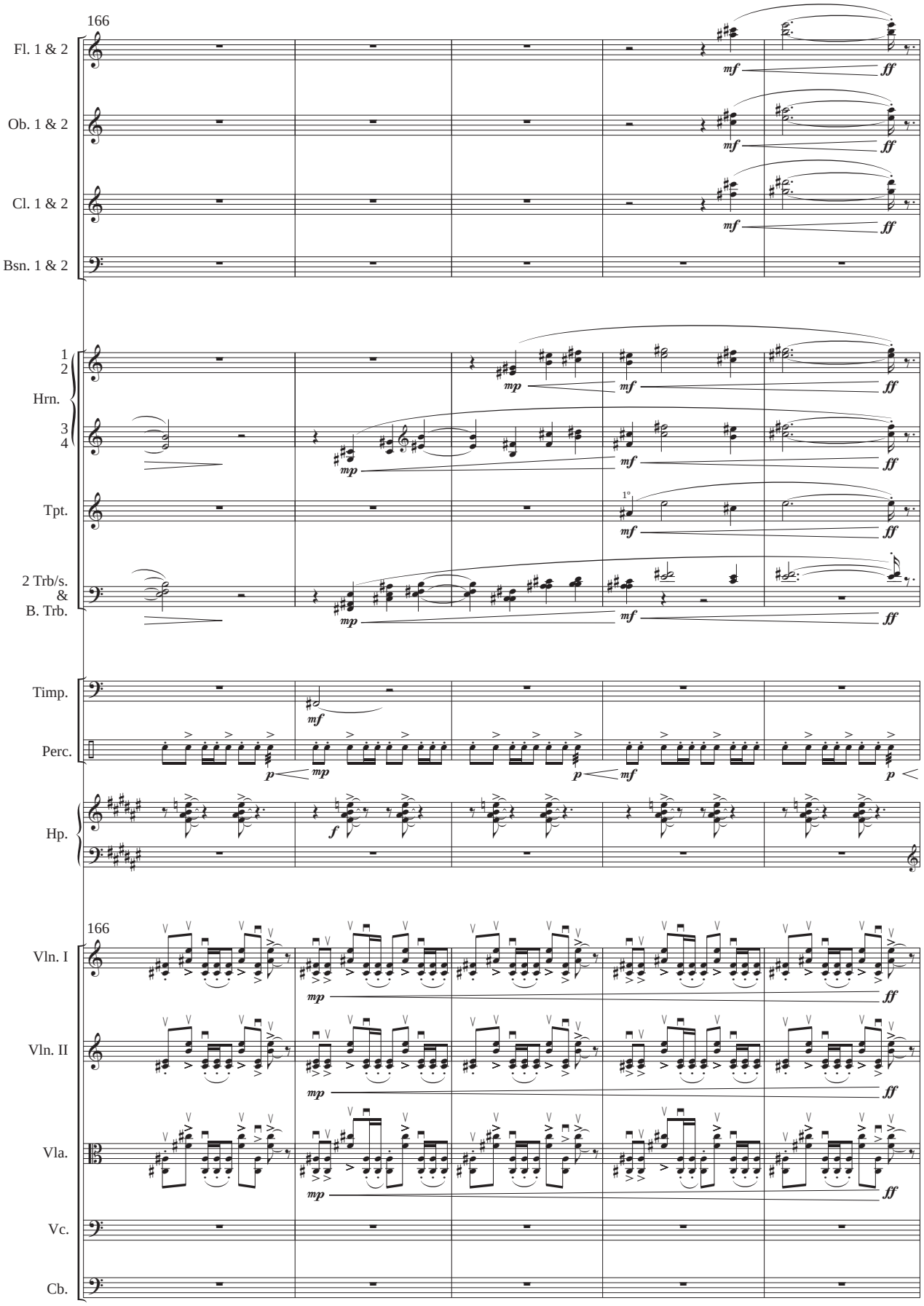

145
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
145
Vln. I
Vln. II
Vla.
Vc.
Cb.

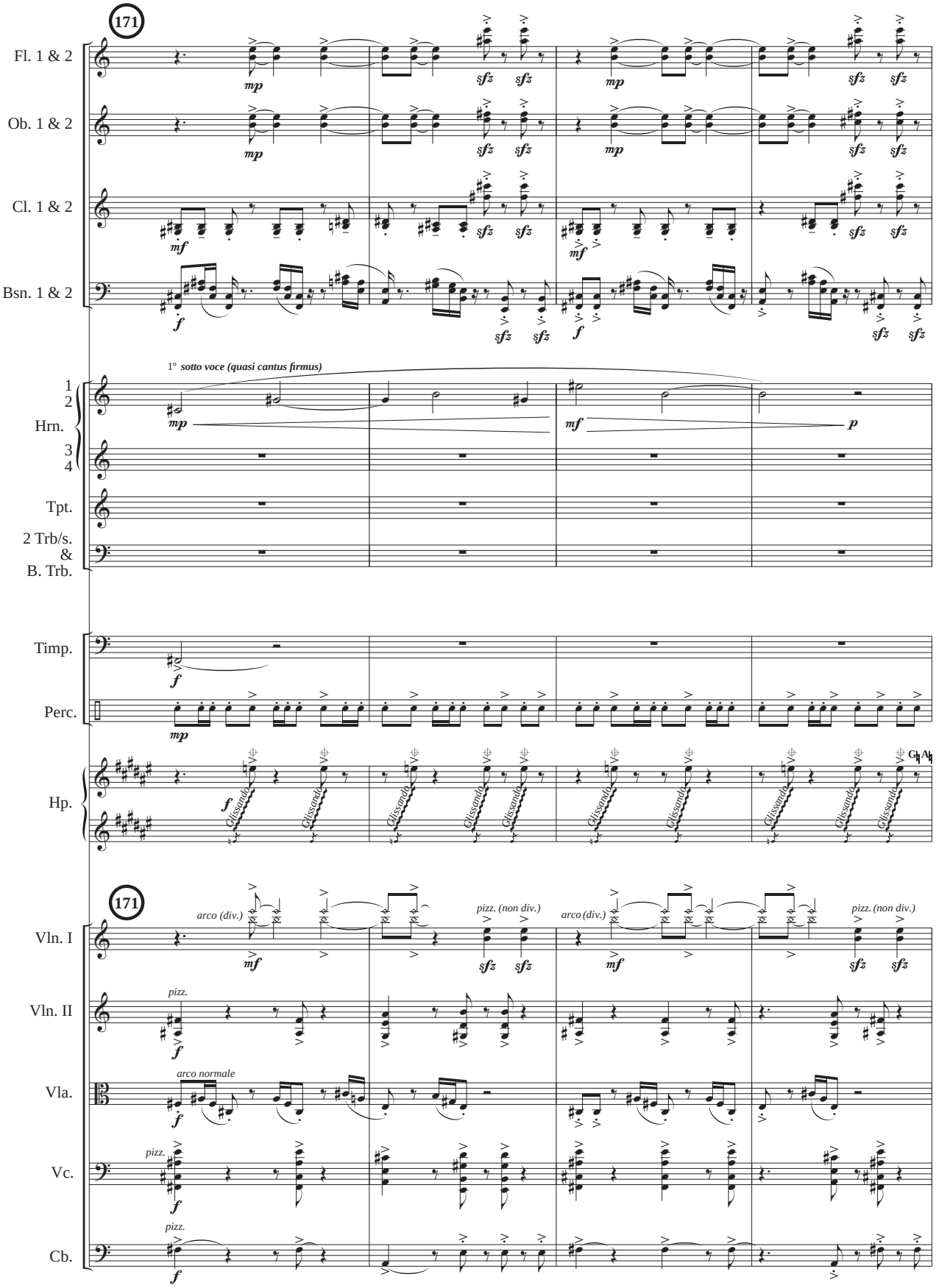

149
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
149
Vln. I
Vln. II
Vla.
Vc.
Cb.

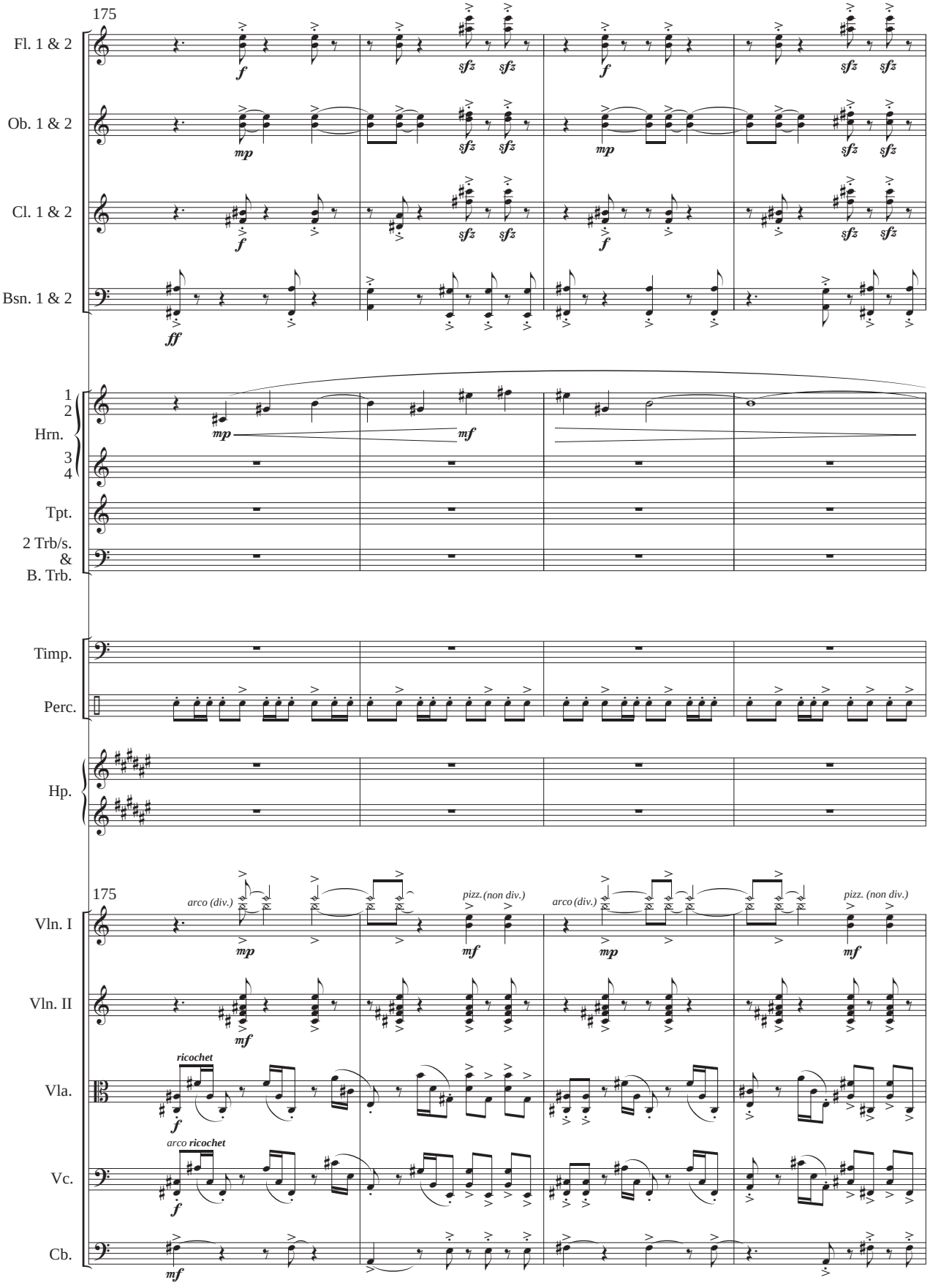

153
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Db C# B E F# Gb A#
Gliss.
153
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco ricochet

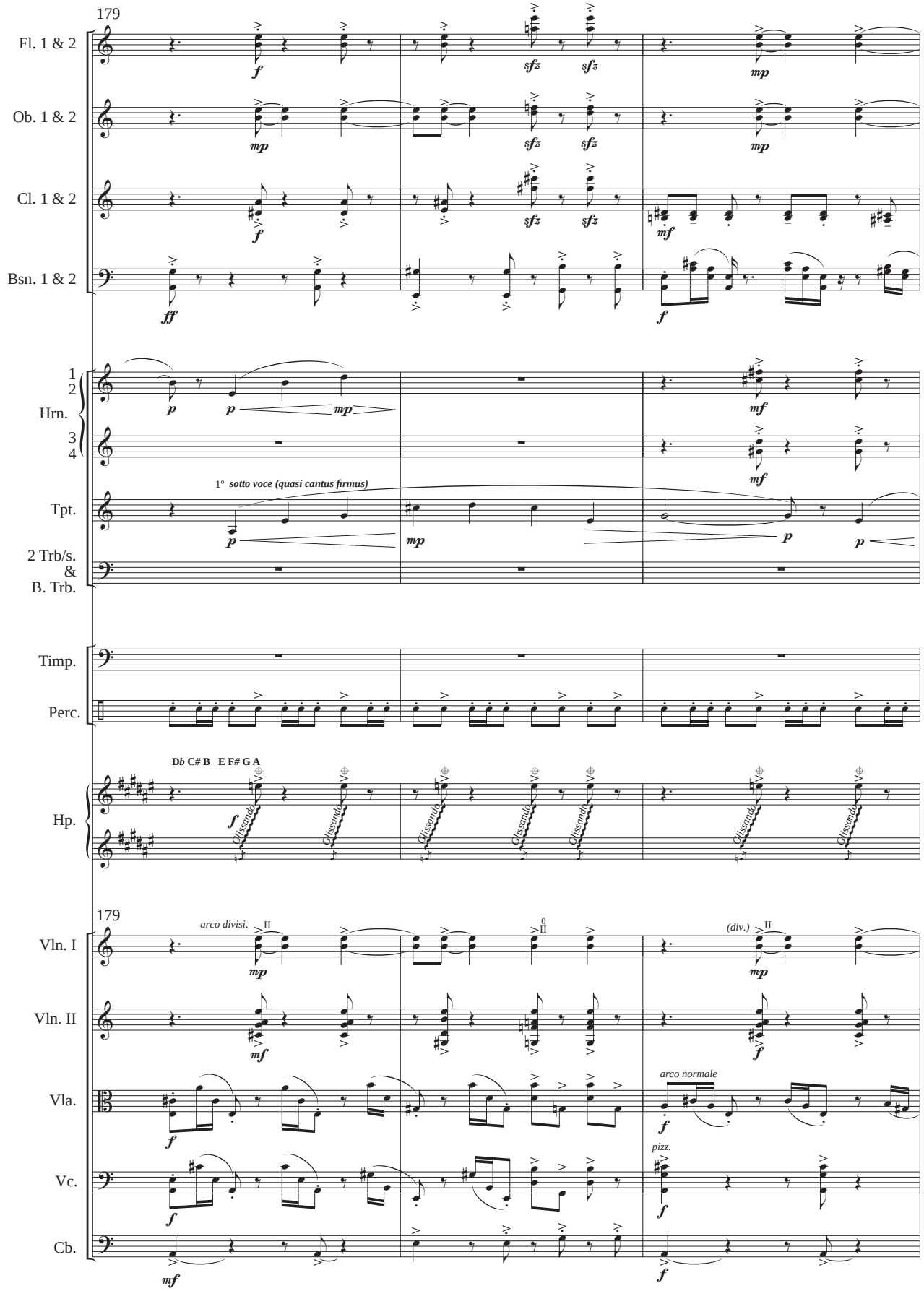

157
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
sotto voce languido
pp
mp
p
Tpt.
sotto voce languido
2 Trb/s.
&
B. Trb.
pp
mp
p
Timp.
pp
p
Perc.
pp
pp
p
p
Hp.
p
157
Vln. I
ppp cresc.
sffz
pp cresc.
(sim.)
Vln. II
ppp cresc.
sffz
pp cresc.
(sim.)
Vla.
ppp cresc.
sffz
pp cresc.
(sim.)
Vc.
Cb.

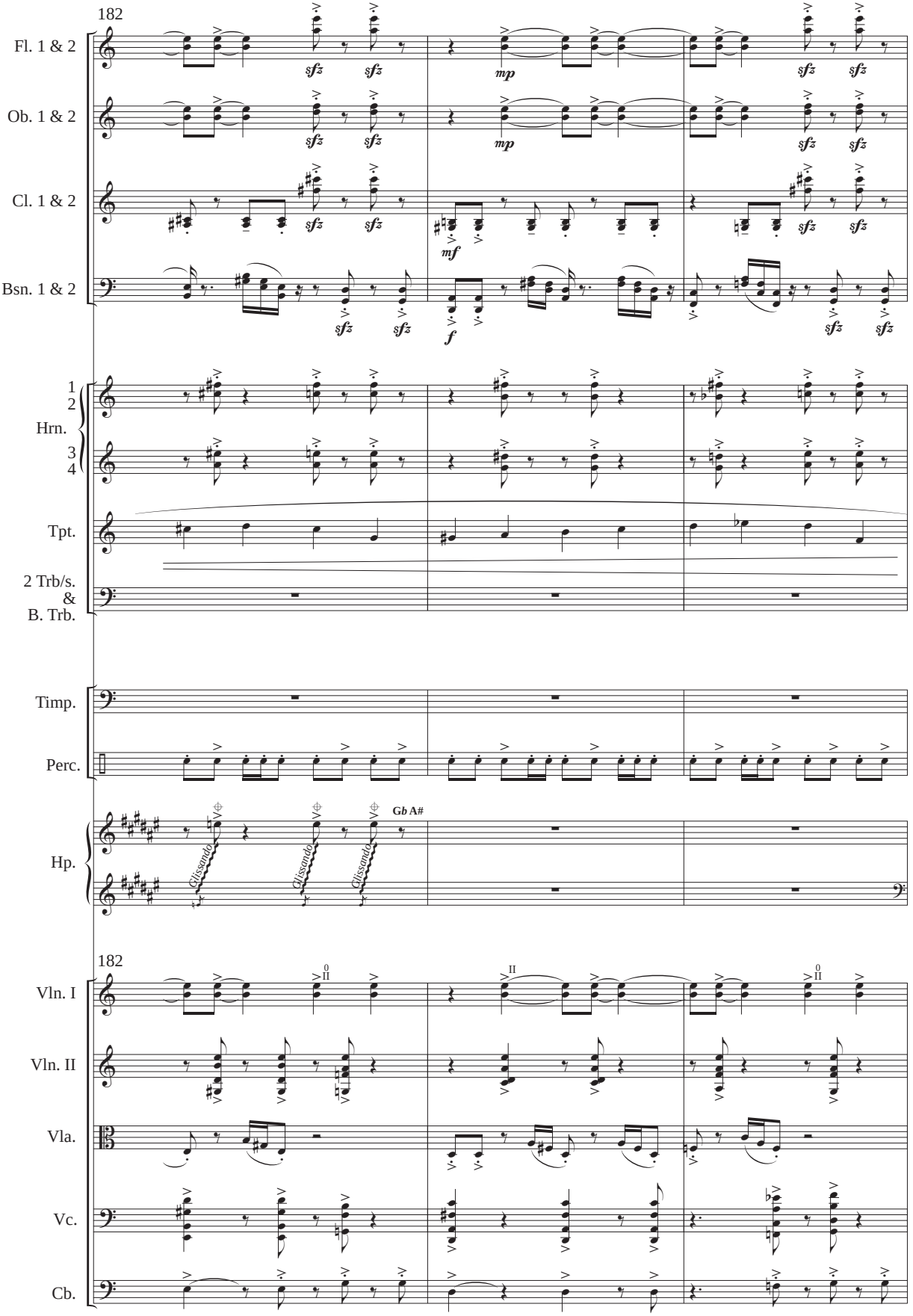

161
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
161
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p cresc.

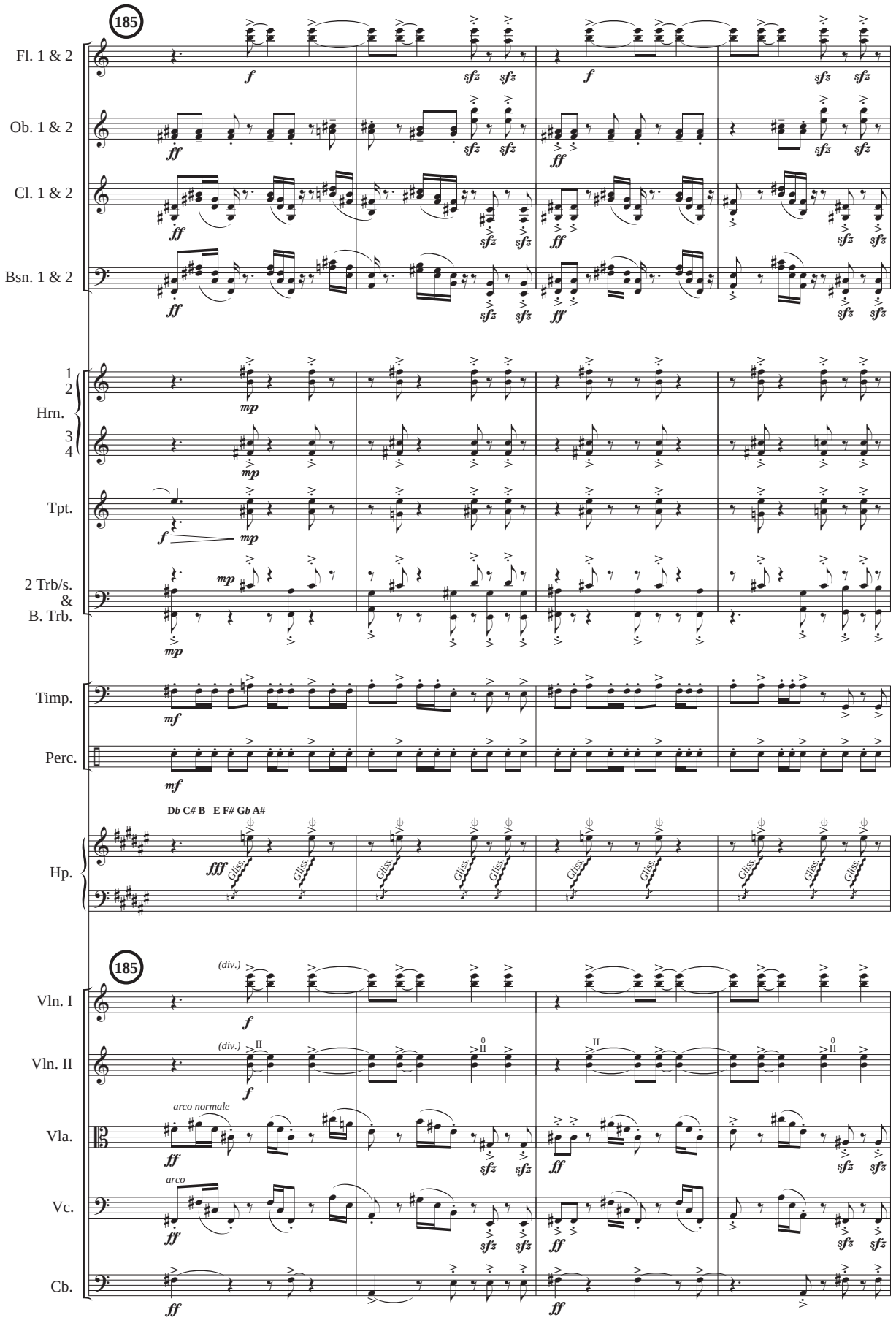

166
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
166
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
ff
p
f

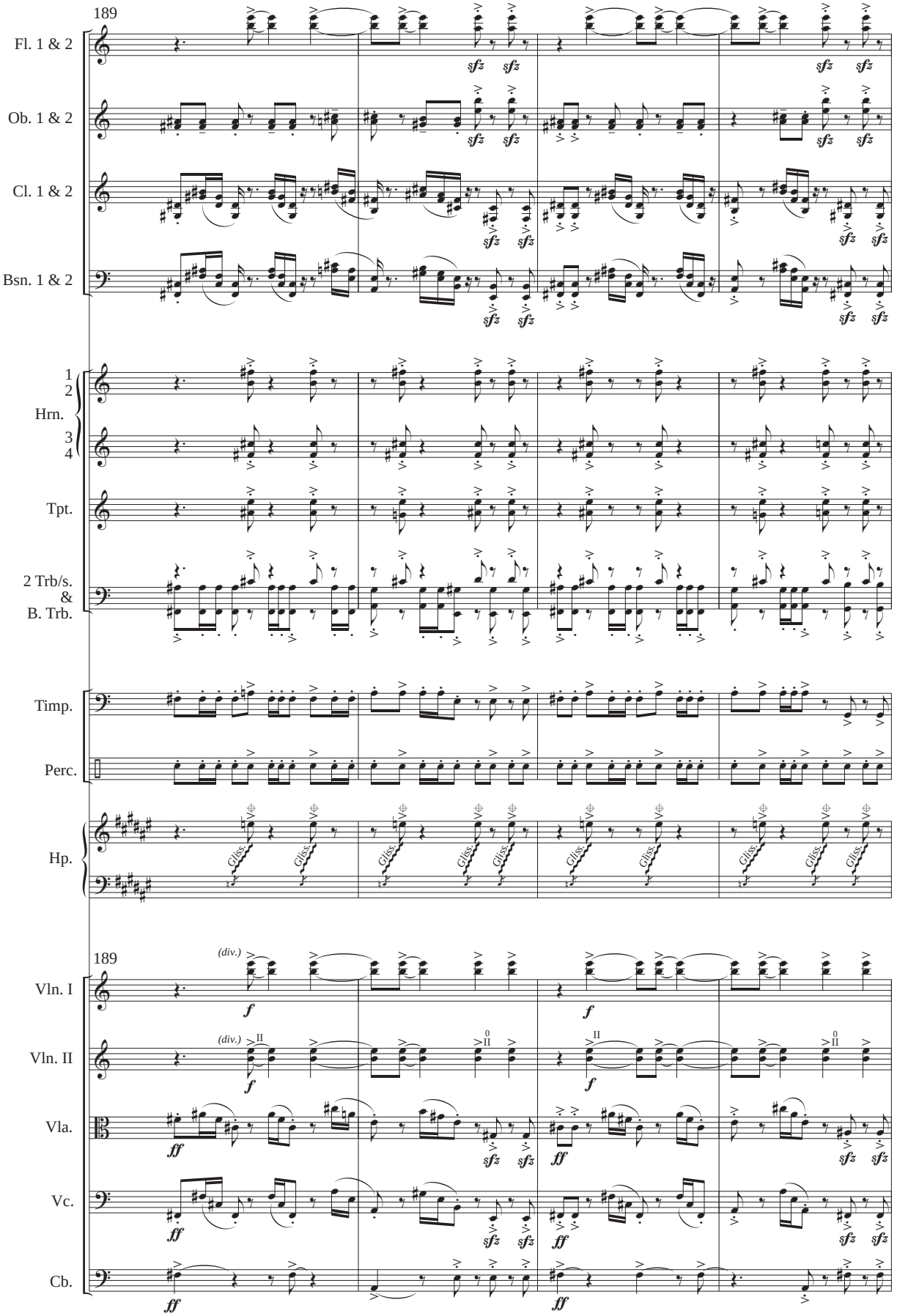

171
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1° sotto voce (quasi cantus firmus)
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Glissando
171
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco (div.)
pizz. (non div.)
pizz.
arco normale

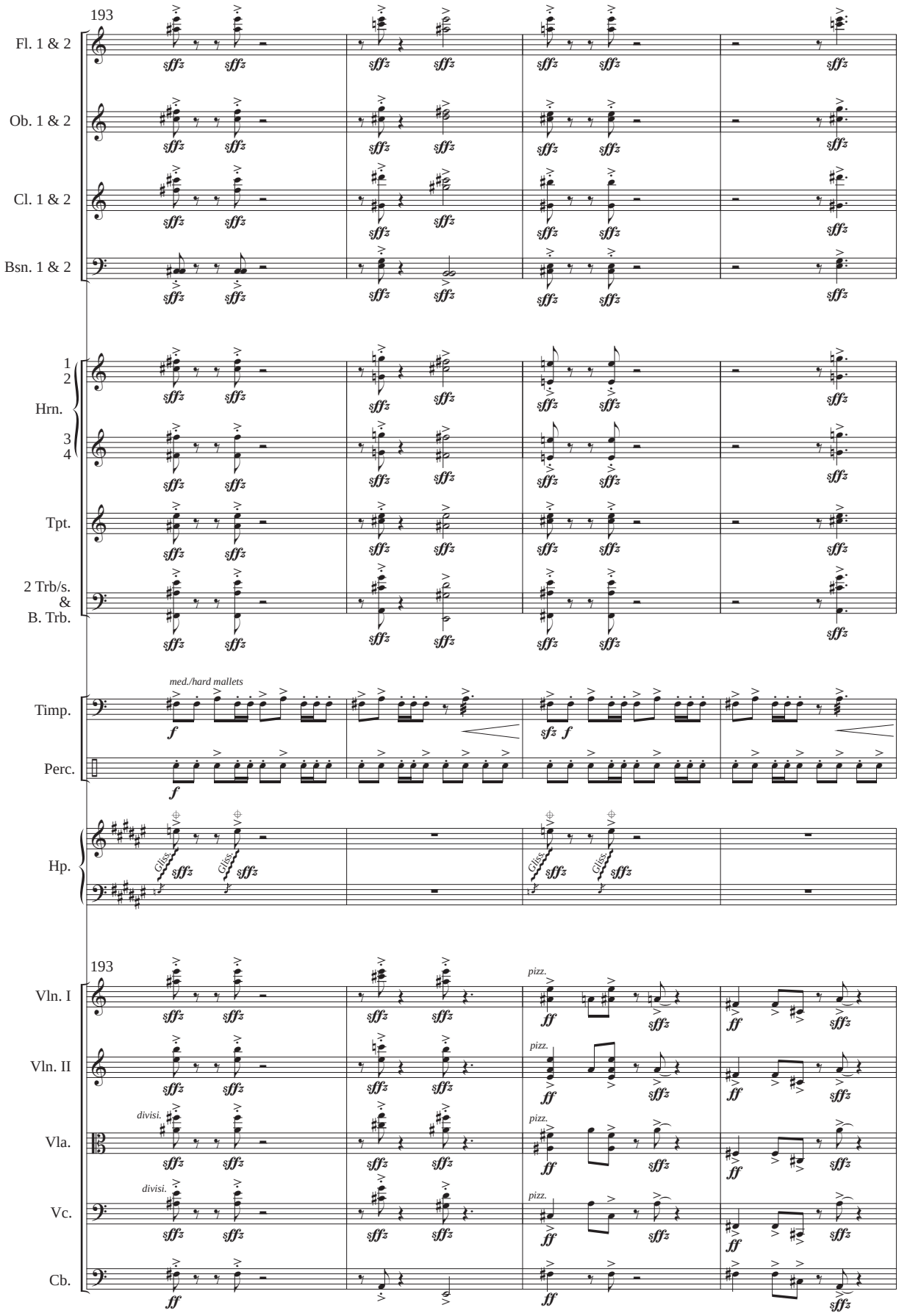

175
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
175
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco (div.)
pizz. (non div.)
ricochet
arco ricochet

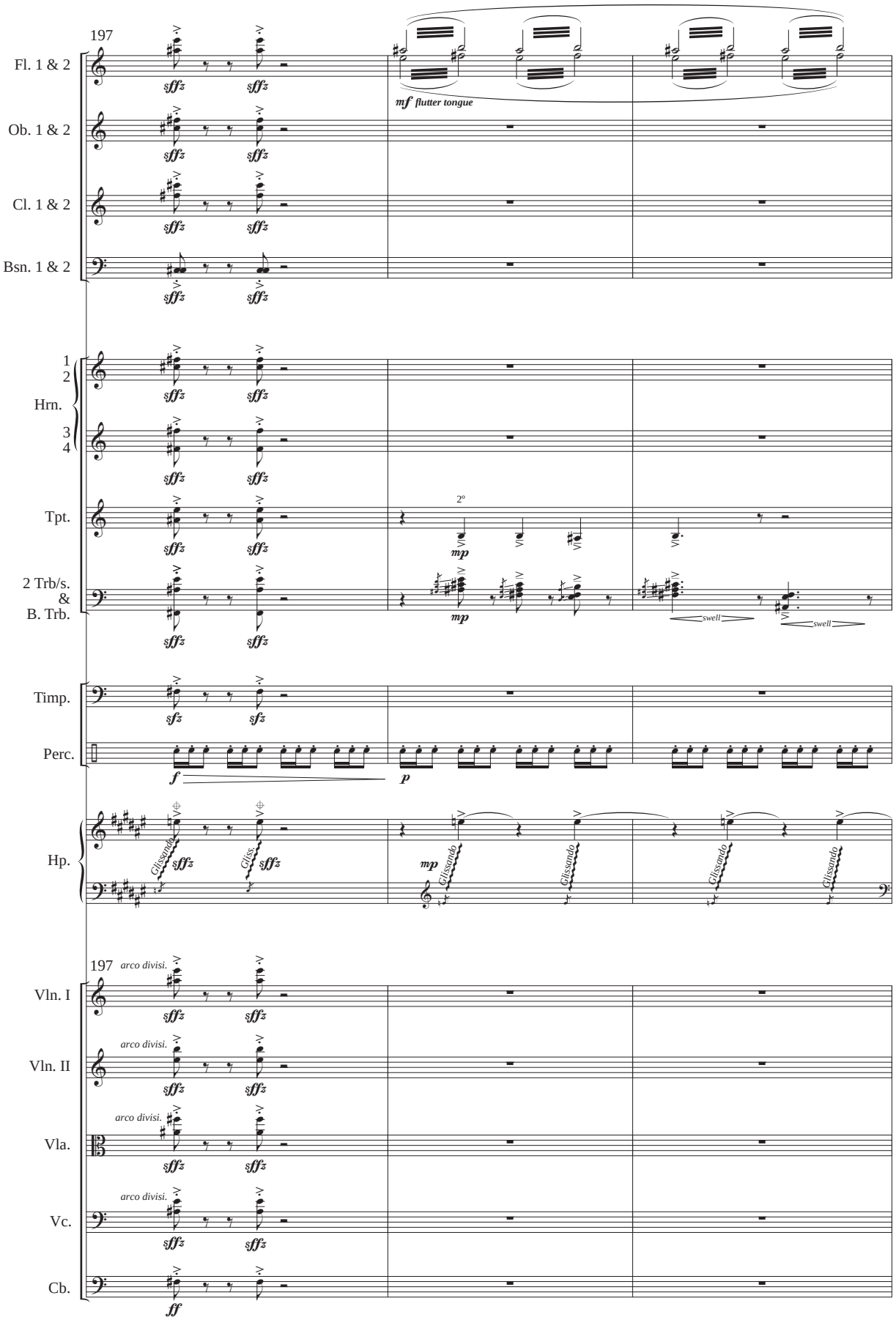

179
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
1° sotto voce (quasi cantus firmus)
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Db C# B E F# G A
Hp.
Glissando
179
arco divisi.
(div.)
Vln. I
Vln. II
Vla.
arco normale
pizz.
Vc.
Cb.

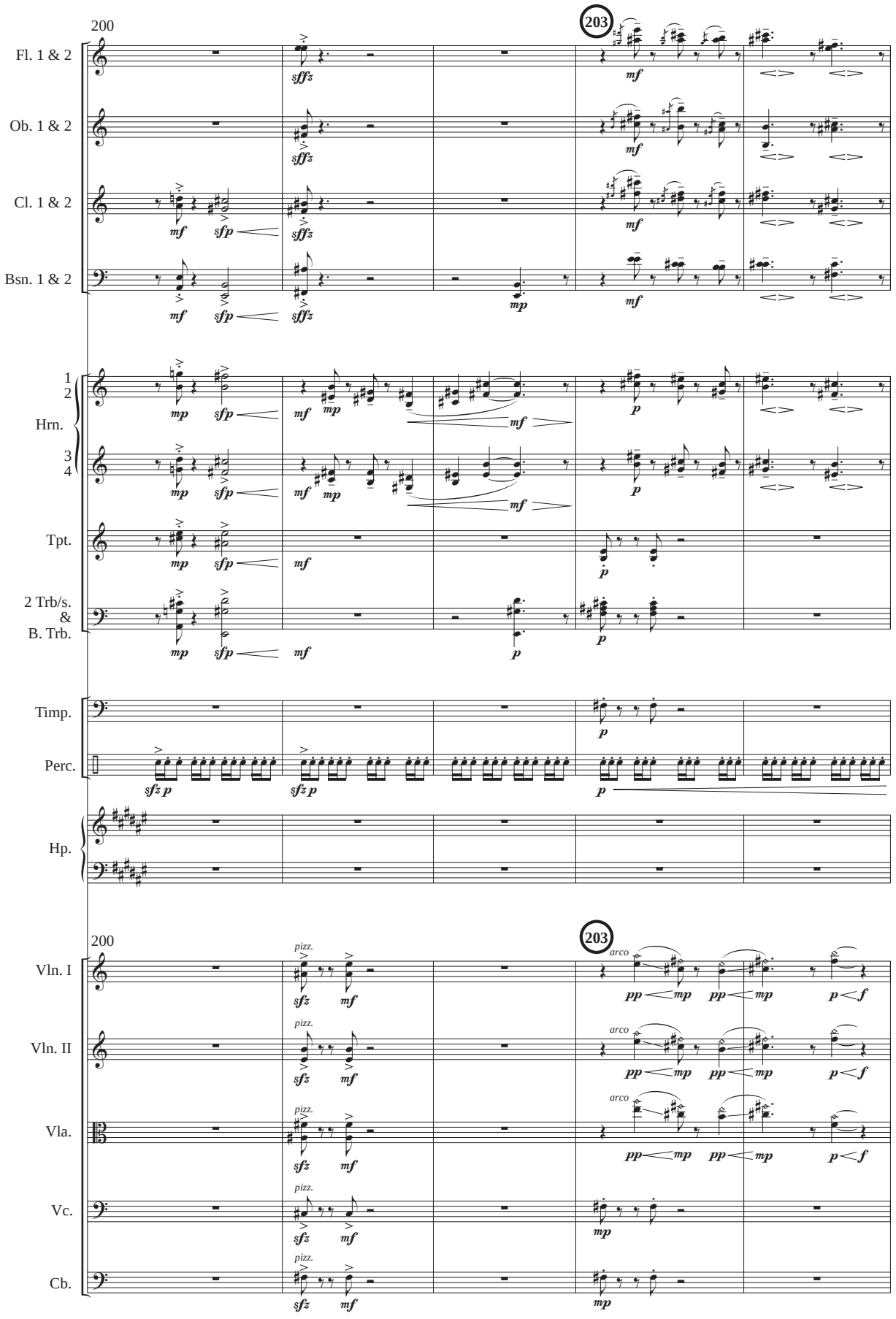

182
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
sfz
mp
mf
f
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Glissando
Gb A#
182
Vln. I
Vln. II
Vla.
Vc.
Cb.

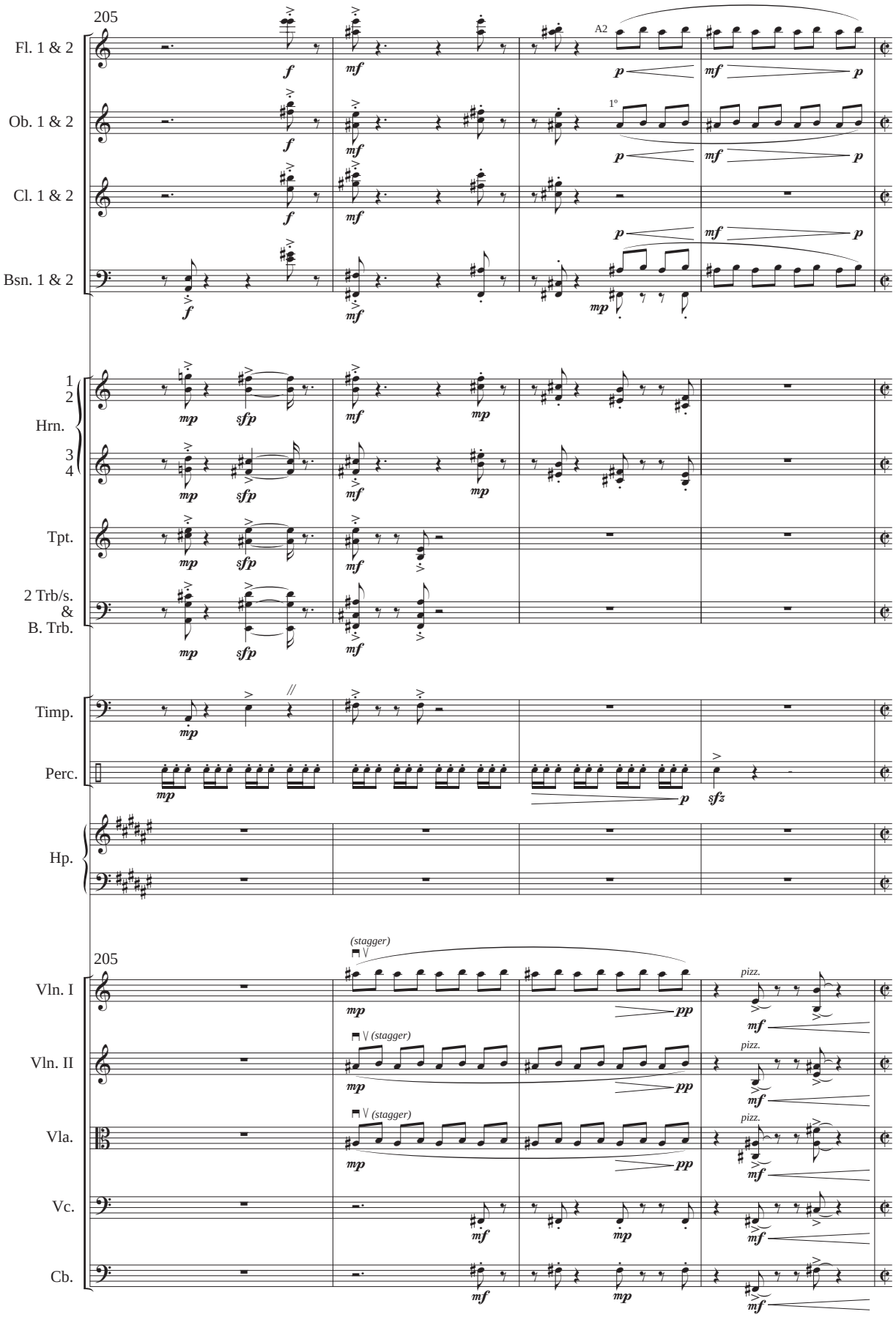

185
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Db C# B E F# Gb A#
Hp.
185
(div.)
Vln. I
Vln. II
arco normale
Vla.
arco
Vc.
Cb.

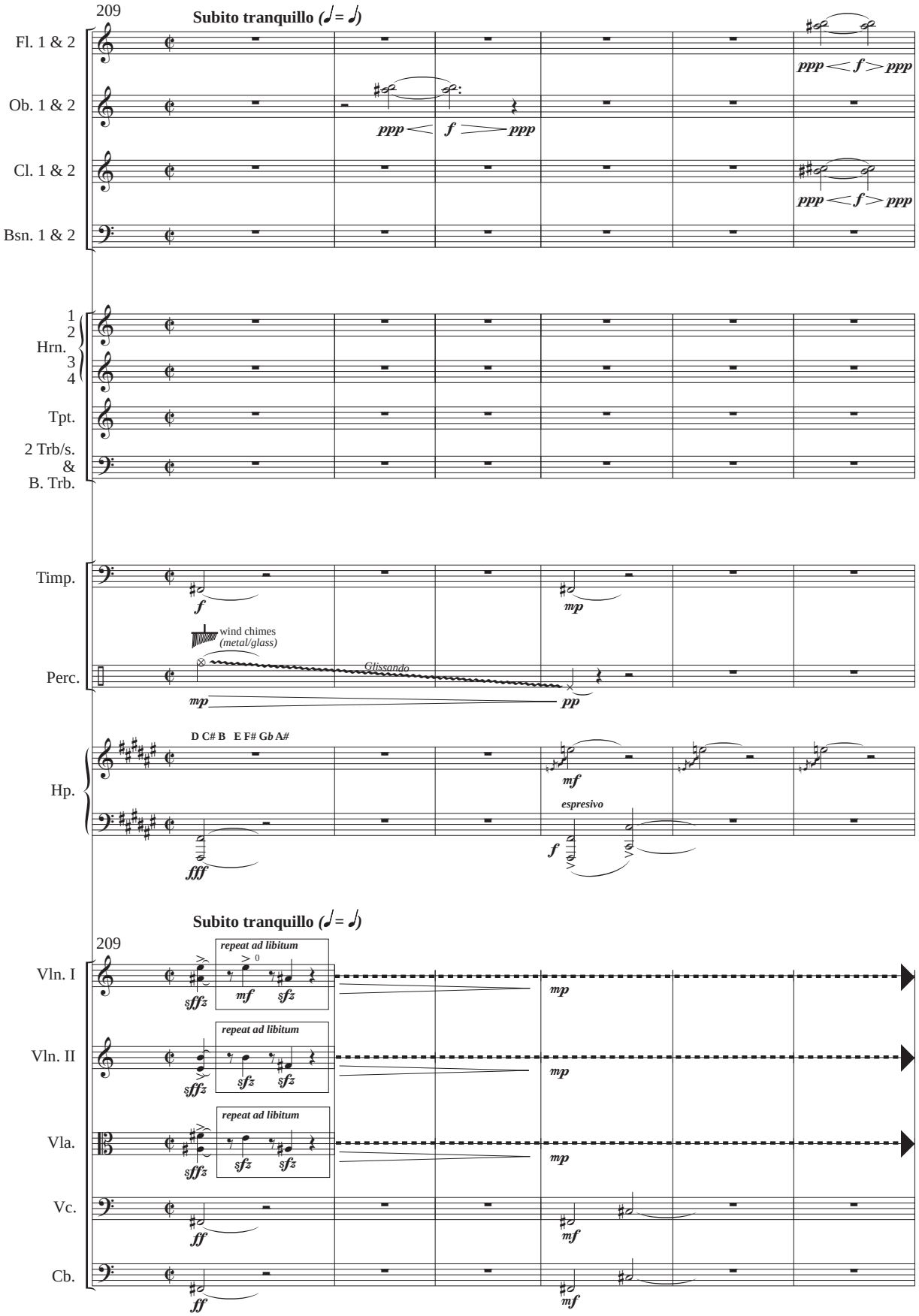

189
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Gliss.
189
(div.)
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
f
ff

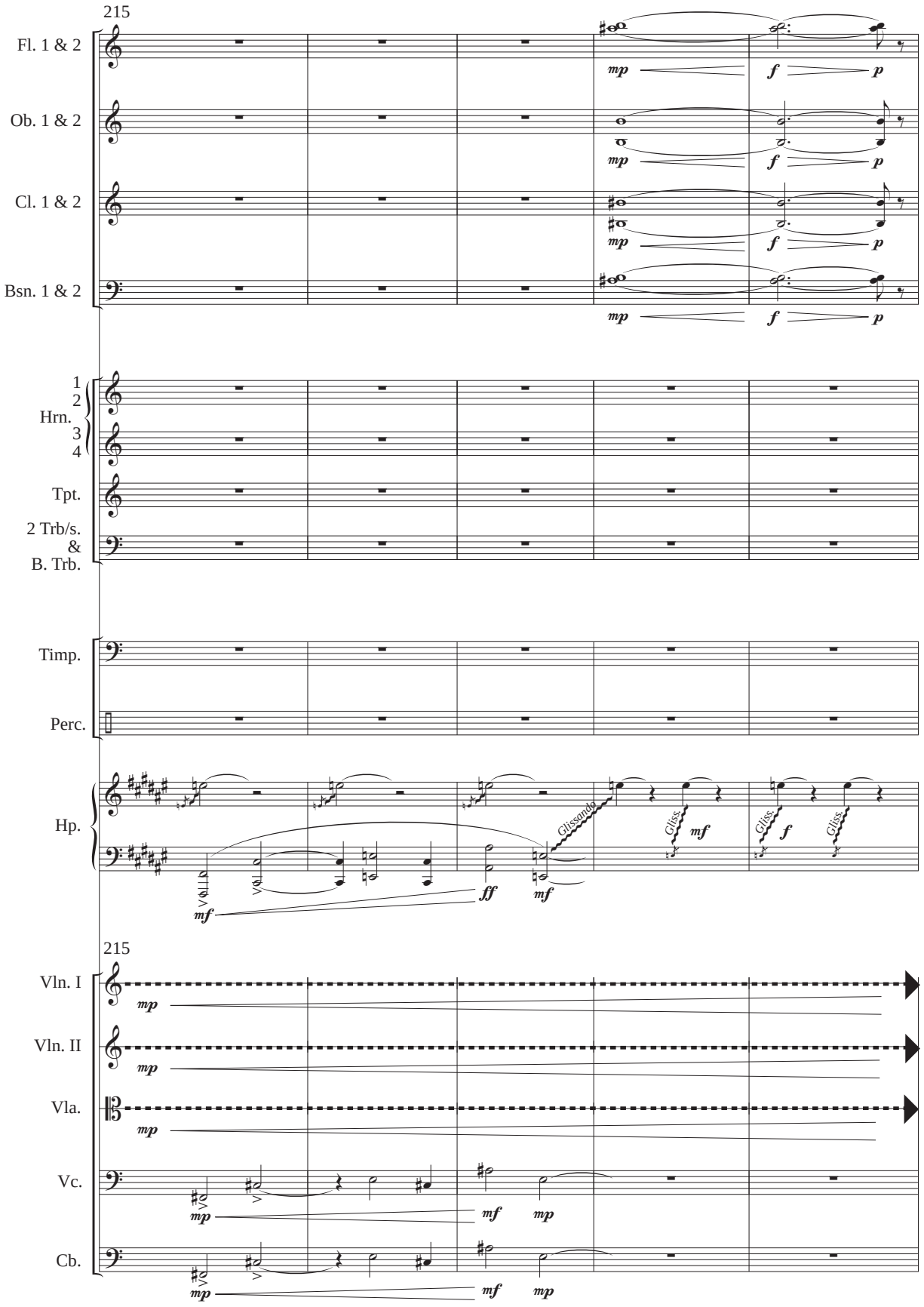

193
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
med./hard mallets
Timp.
Perc.
Hp.
Gliss.
193
Vln. I
Vln. II
divisi.
Vla.
divisi.
Vc.
Cb.
pizz.

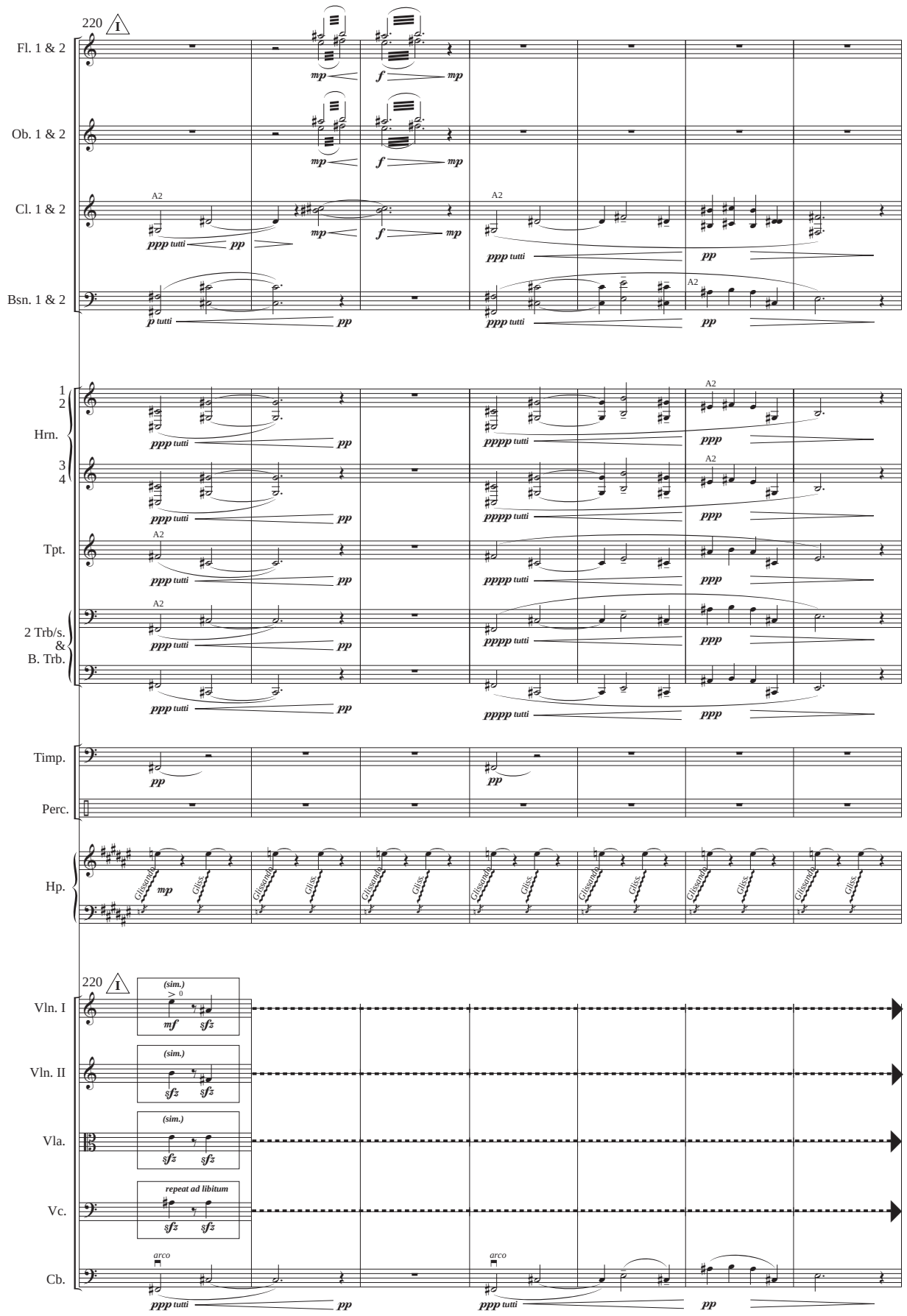

197
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
sffz
mf flutter tongue
1
2
Hrn.
3
4
Tpt.
2°
mp
2 Trb/s.
&
B. Trb.
swell
Timp.
sfz
Perc.
f
p
Hp.
Glissando
Gliss.
197
arco divisi.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

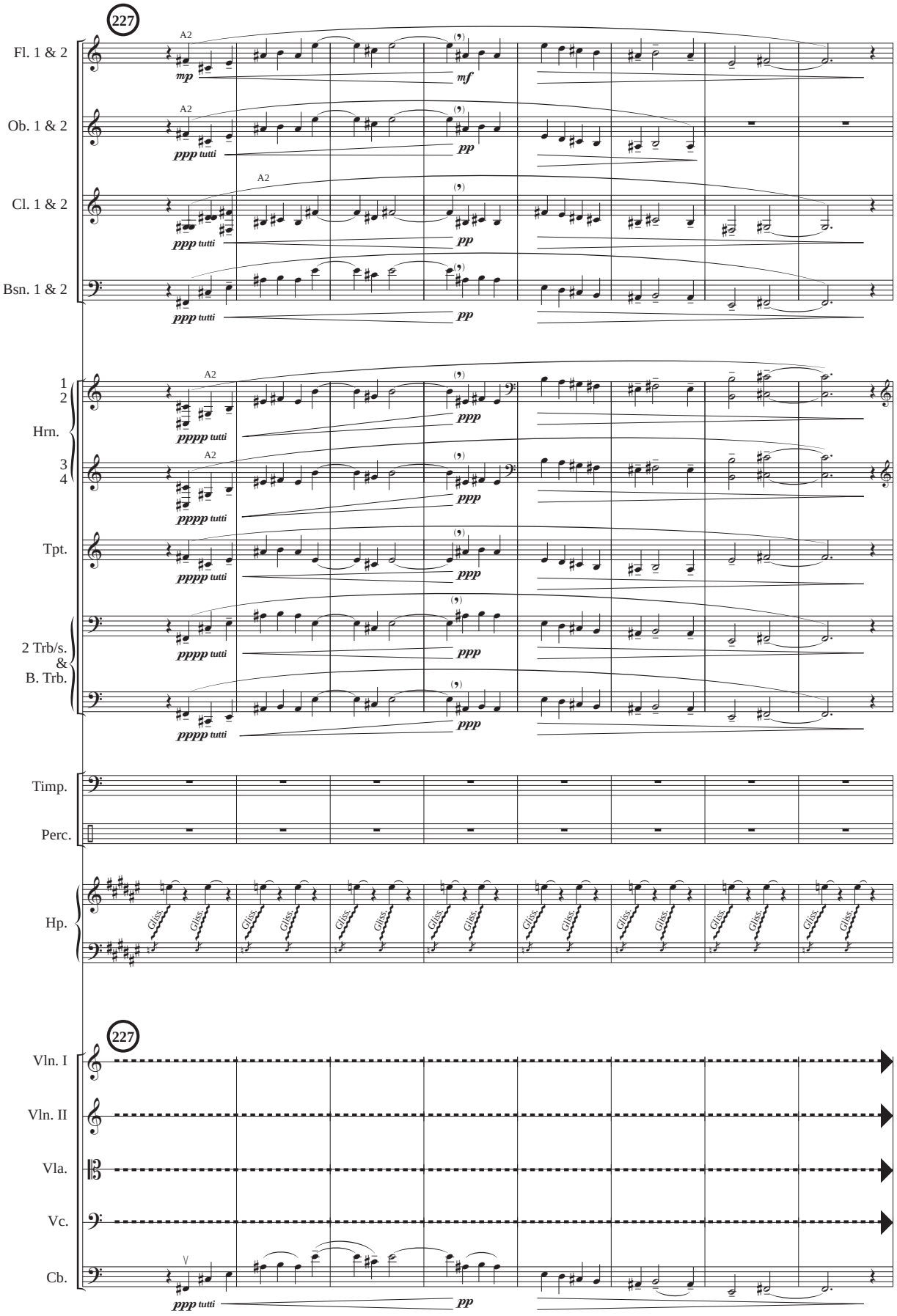

200
203
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
200
203
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

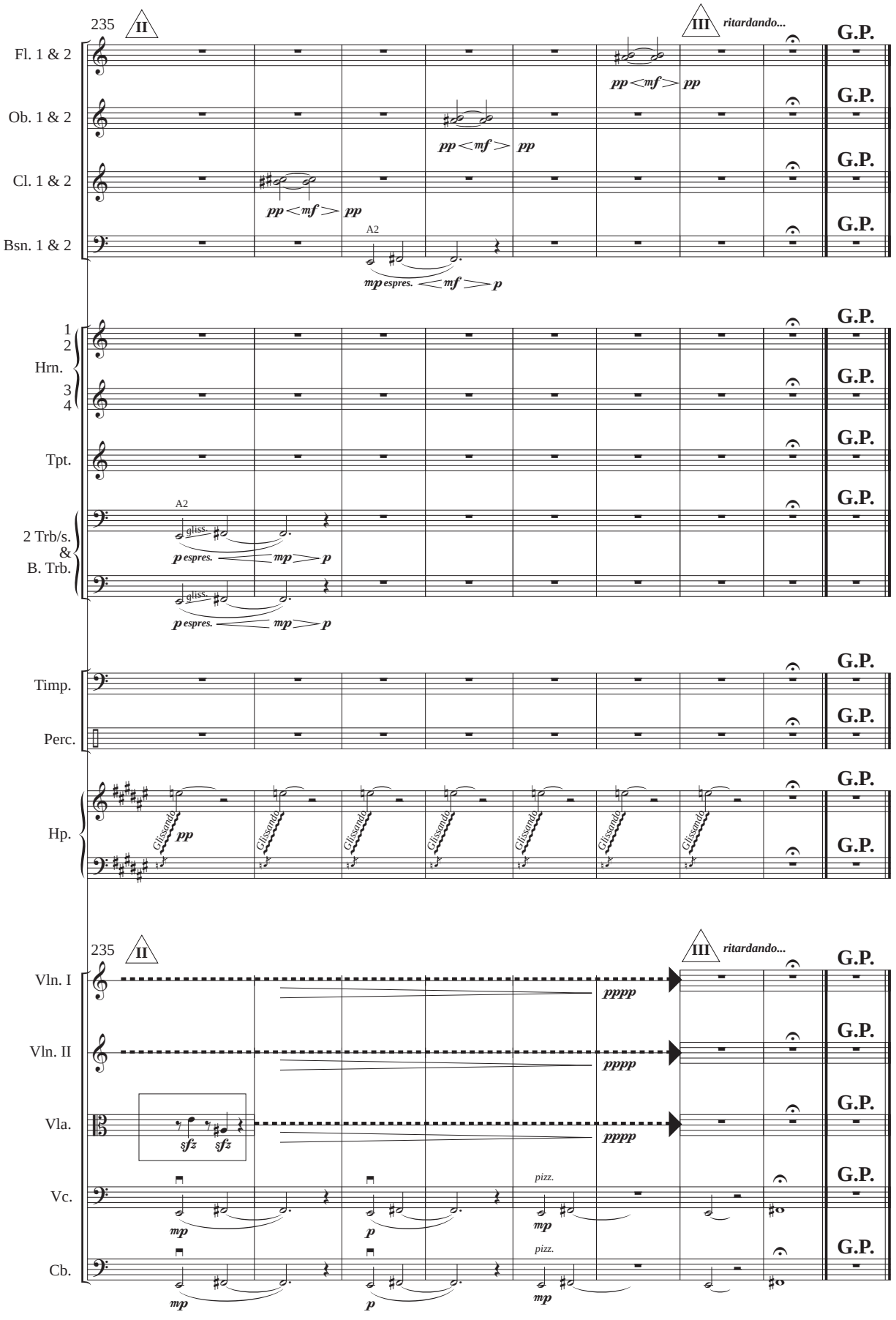

205
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1°
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
205
(stagger)
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.


209
Subito tranquillo (♩= ♩)
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
ppp < f > ppp
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
wind chimes
(metal/glass)
Perc.
Glissando
mp
pp
D C# B E F# Gb A#
Hp.
mf
espresivo
fff
209
Subito tranquillo (♩= ♩)
repeat ad libitum
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfffz
mf
sfz
mp
ff


215
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mp
f
p
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Glissando
Gliss.
mf
ff
215
Vln. I
Vln. II
Vla.
Vc.
Cb.


220
I
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hrn.
Tpt.
2 Trb/s. & B. Trb.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
A2
ppp tutti
pp
mp
f
p tutti
pppp tutti
ppp
Glissando
Gliss.
(sim.)
mf
sfz
repeat ad libitum
arco


227
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
mp
mf
ppp tutti
pp
1
2
Hrn.
3
4
pppp tutti
ppp
Tpt.
2 Trb/s.
&
B. Trb.
Timp.
Perc.
Hp.
Gliss.
227
Vln. I
Vln. II
Vla.
Vc.
Cb.


235
II
III
ritardando...
G.P.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
pp < mf > pp
A2
mp espres. < mf > p
1
2
Hrn.
3
4
Tpt.
2 Trb/s.
&
B. Trb.
gliss.
p espres. < mp > p
Timp.
Perc.
Hp.
Glissando
pp
Vln. I
Vln. II
Vla.
Vc.
Cb.
pppp
sfz
pizz.
mp
p

Score

Fortitude Street

(fanfare)

Paul-Antoni Bonetti
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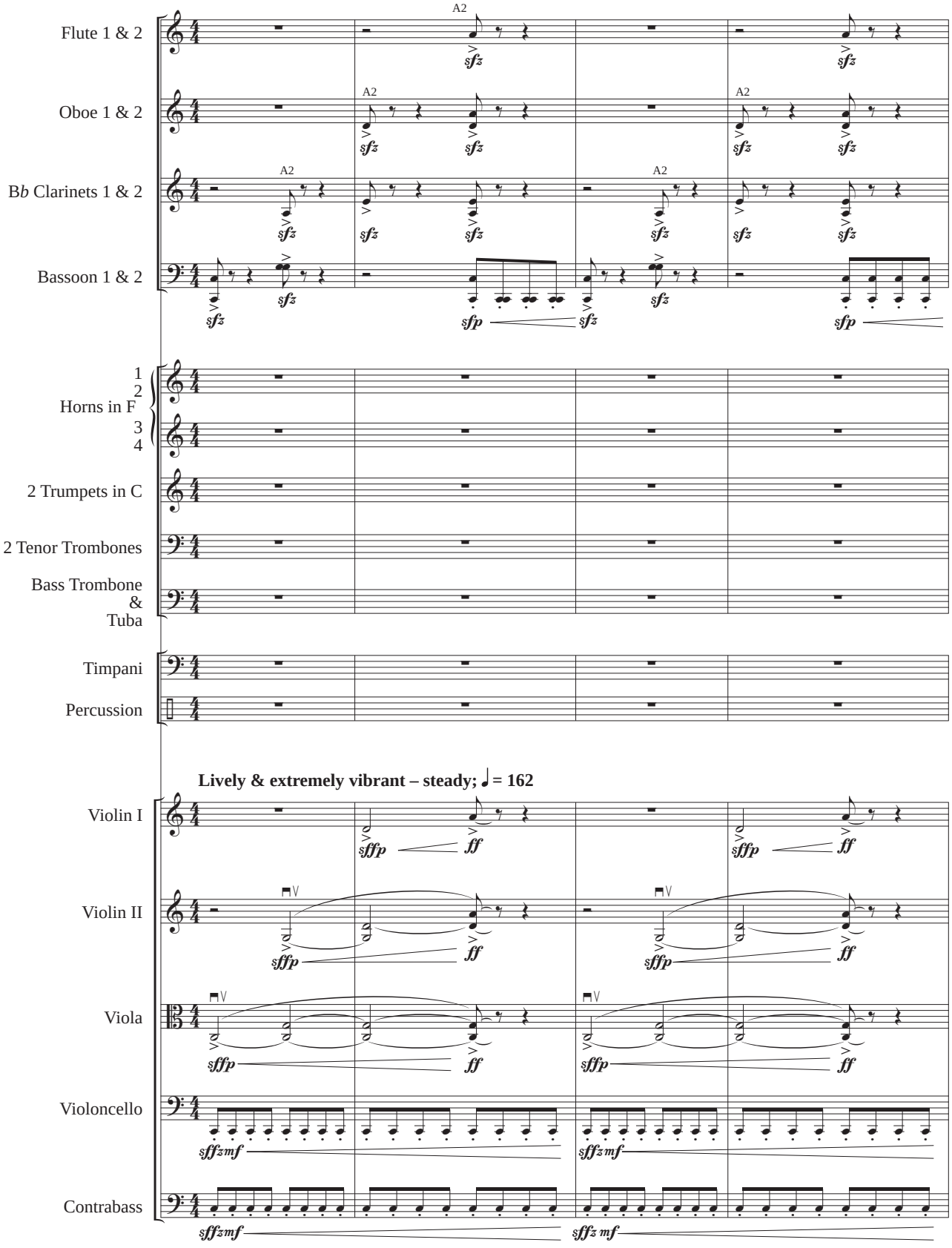
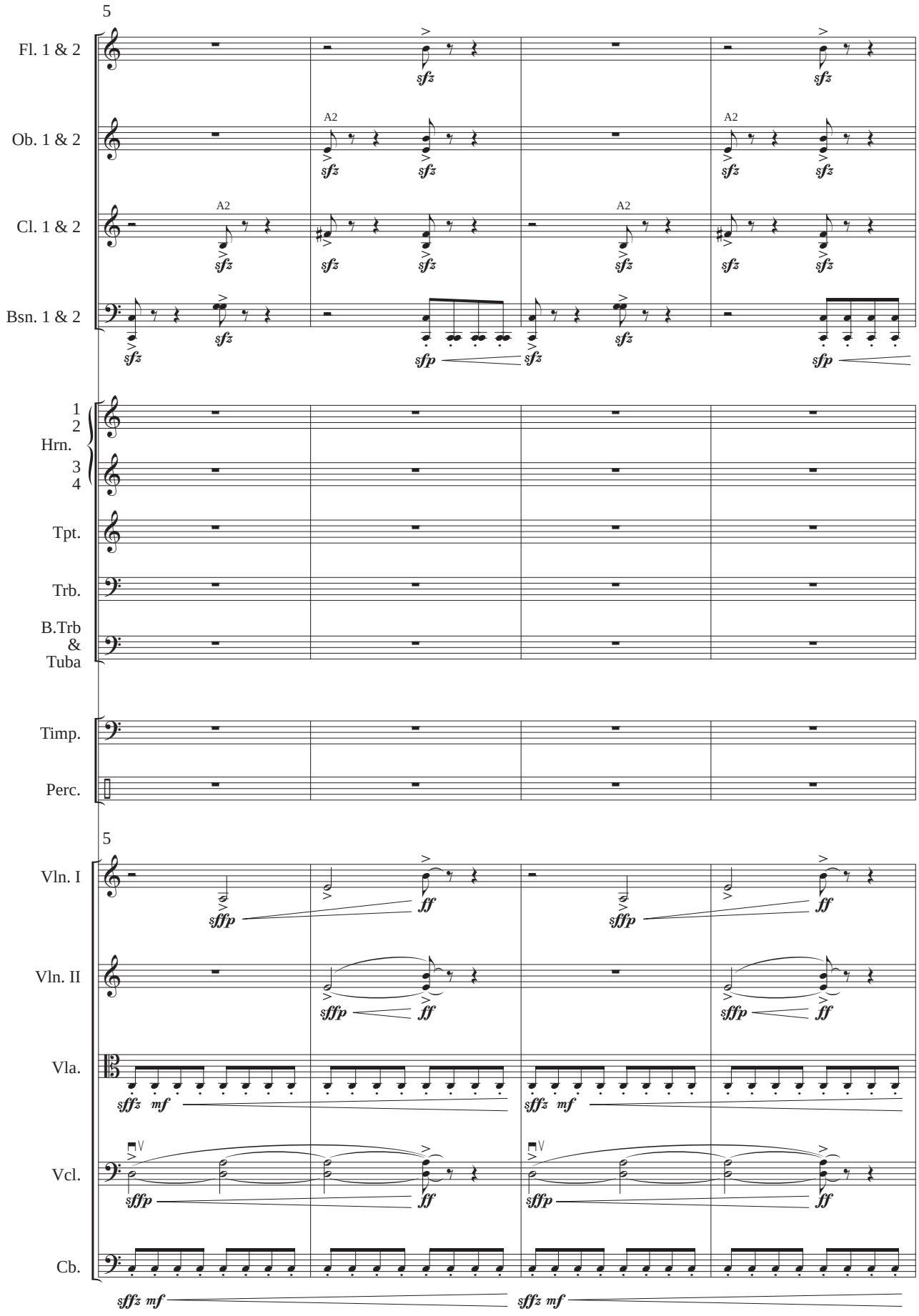
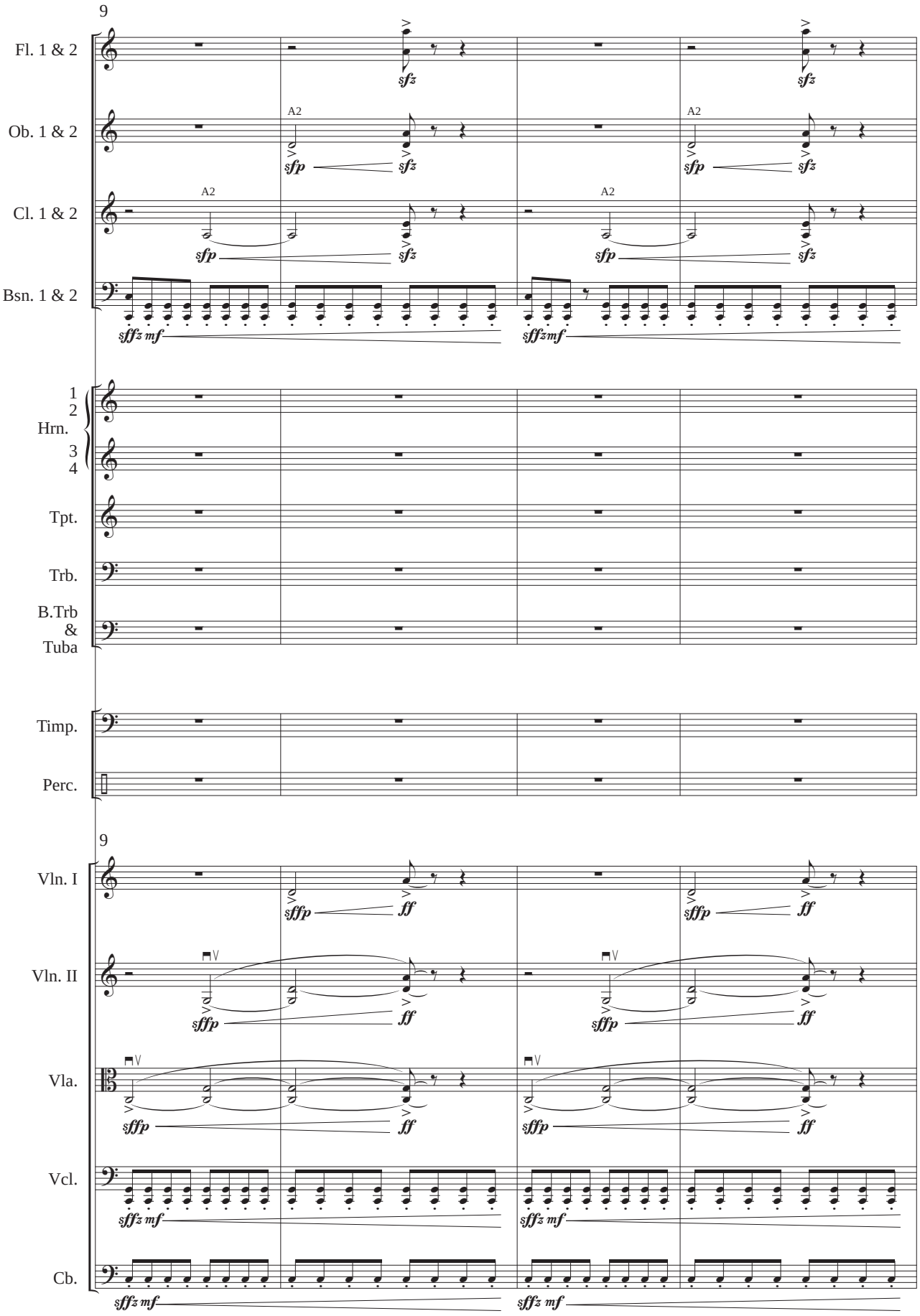
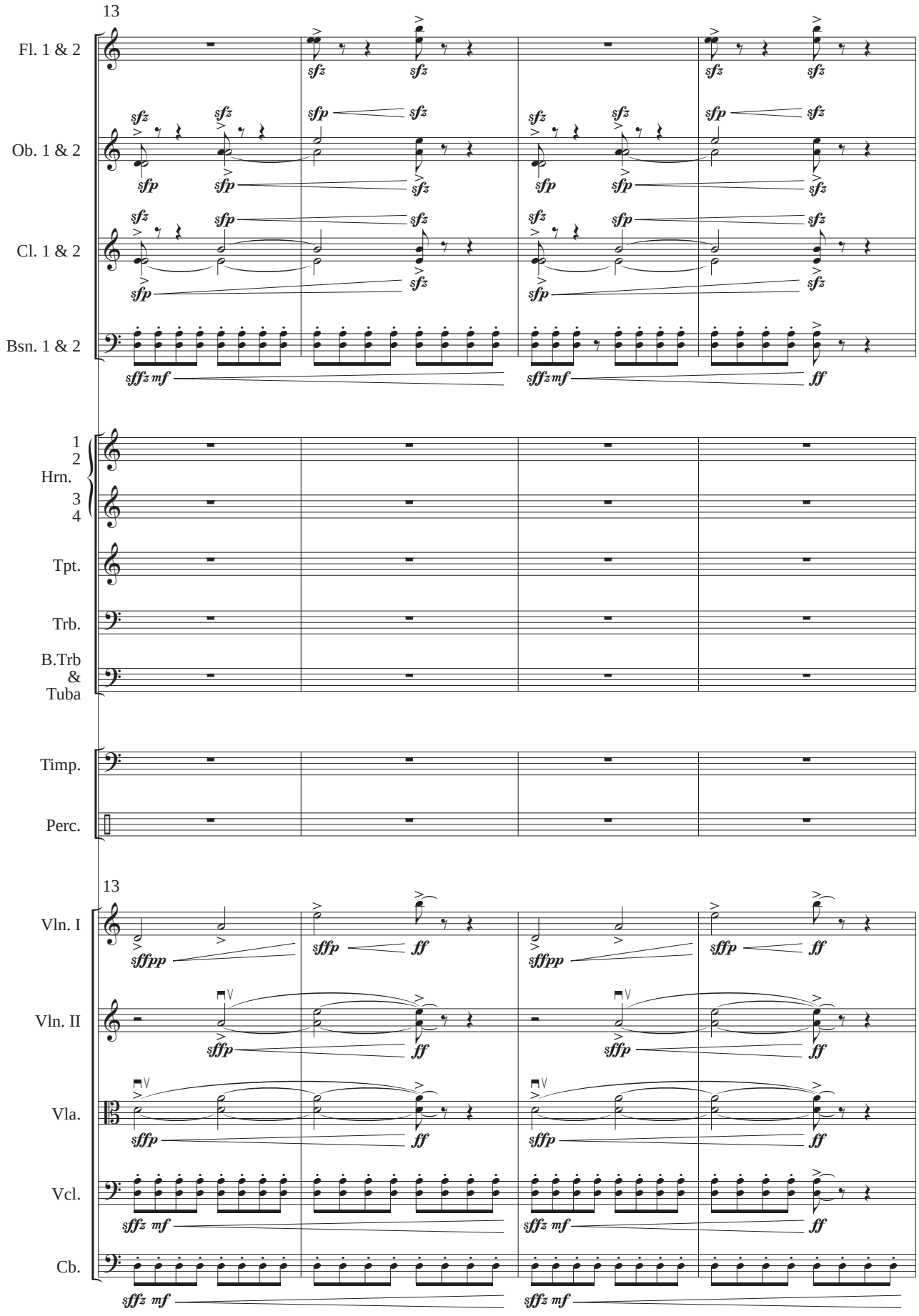
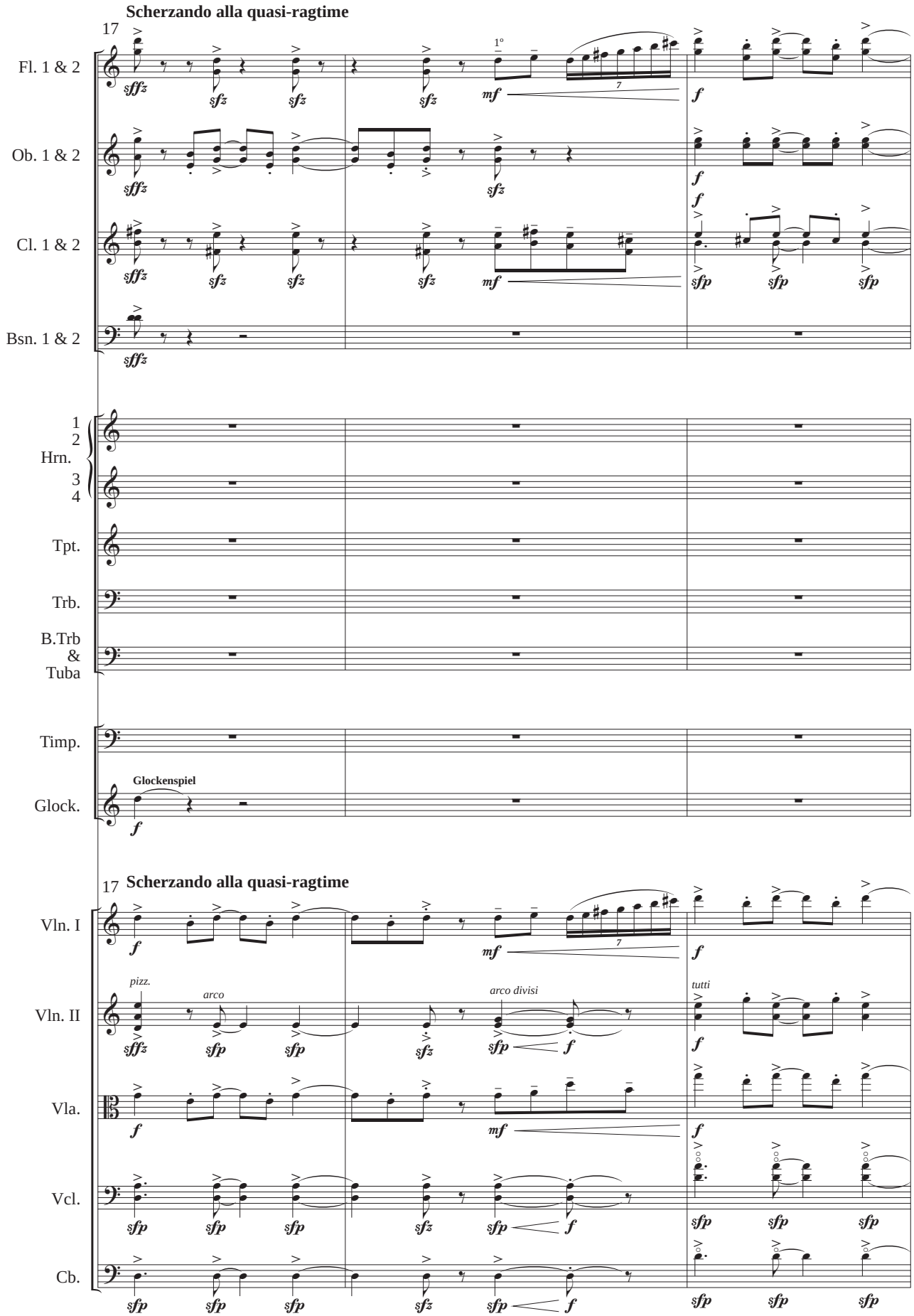
Lively & extremely vibrant – steady; ♩ = 162

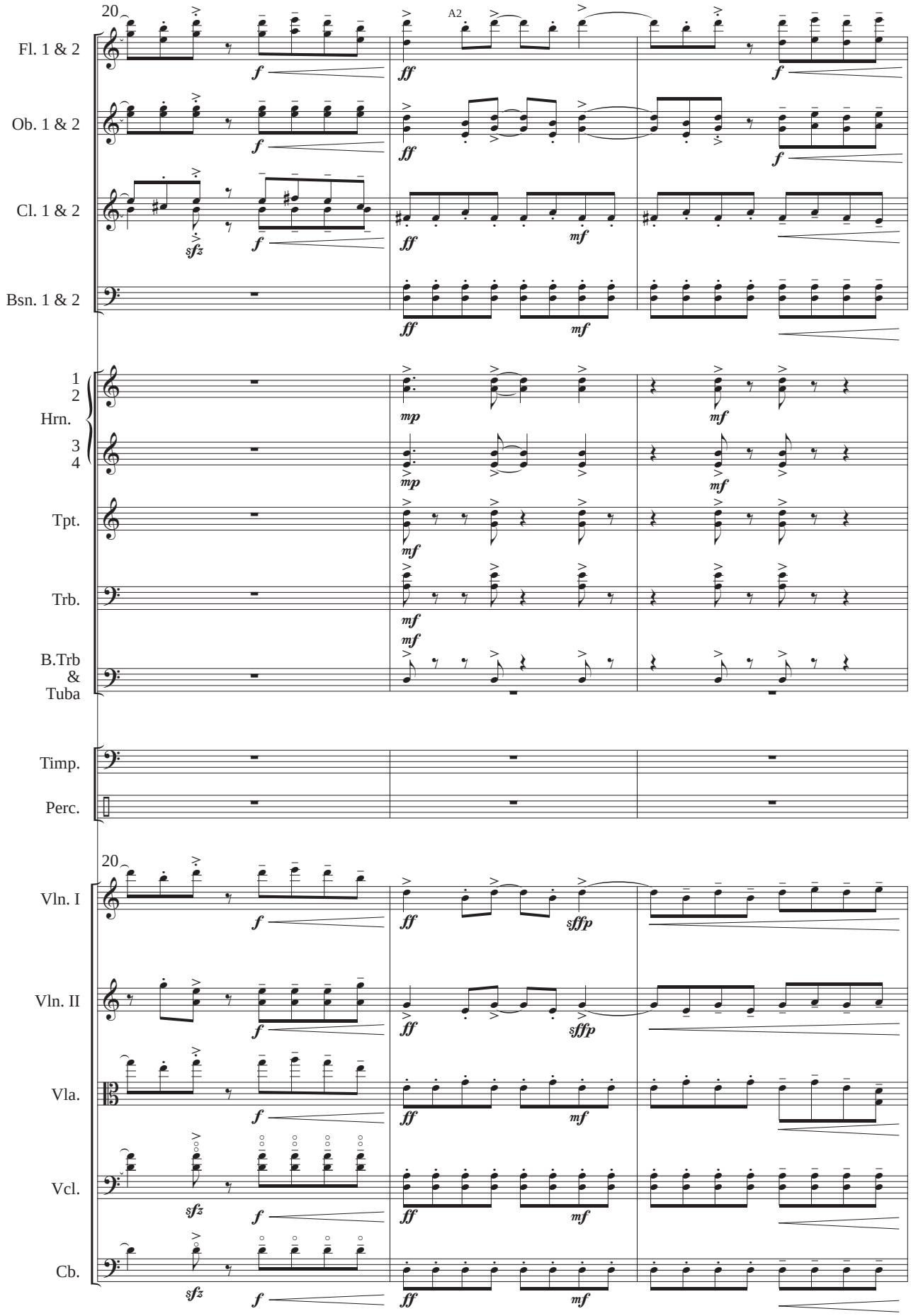



5
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
5
Vln. I
Vln. II
Vla.
Vcl.
Cb.


9
Fl. 1 & 2
Ob. 1 & 2
A2
Cl. 1 & 2
A2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
9
Vln. I
Vln. II
Vla.
Vcl.
Cb.


13
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
13
Vln. I
Vln. II
Vla.
Vcl.
Cb.


Scherzando alla quasi-ragtime
17
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Glock.
Glockenspiel
Scherzando alla quasi-ragtime
17
Vln. I
Vln. II
Vla.
Vcl.
Cb.
pizz.
arco
arco divisi
tutti



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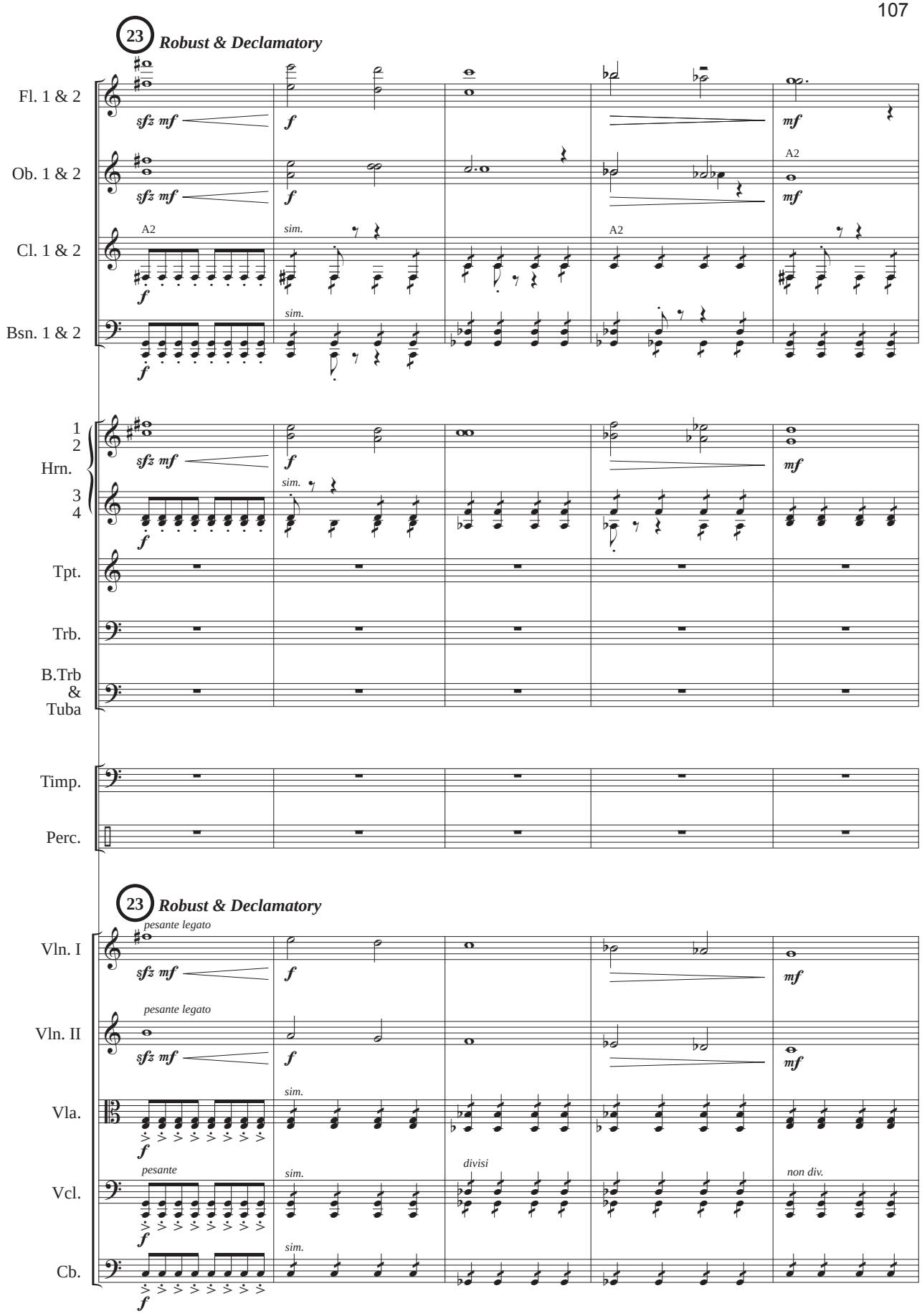
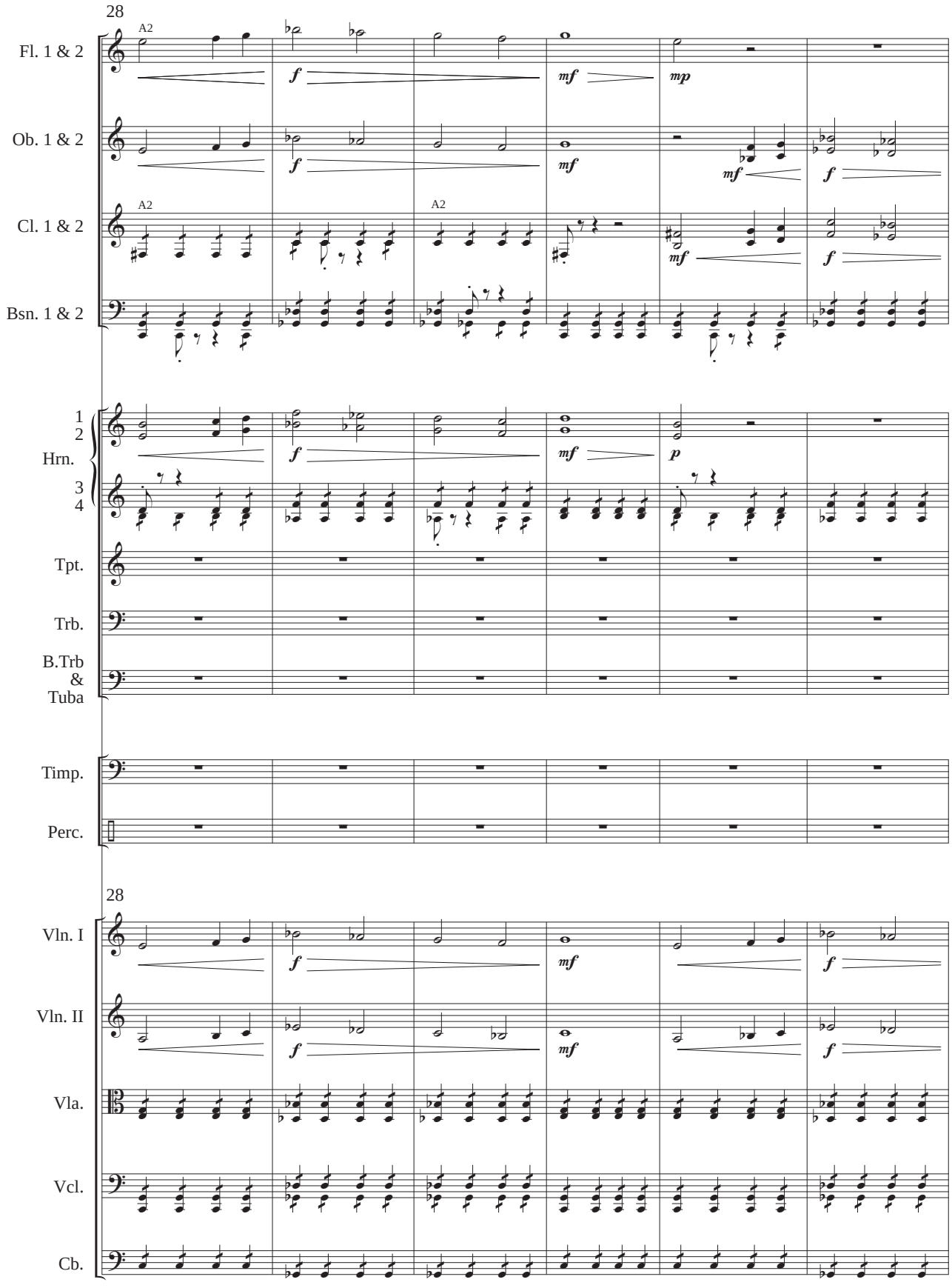
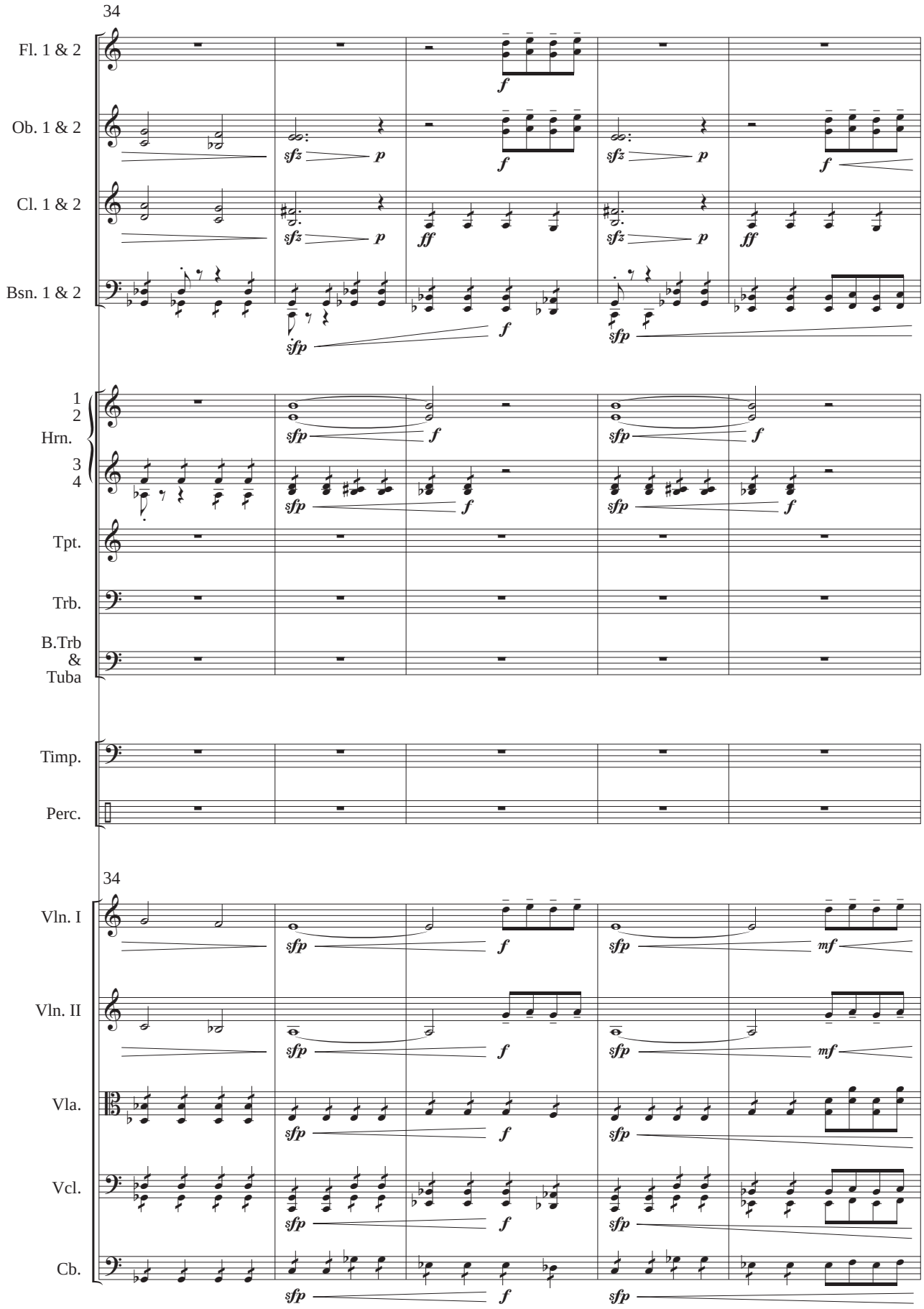
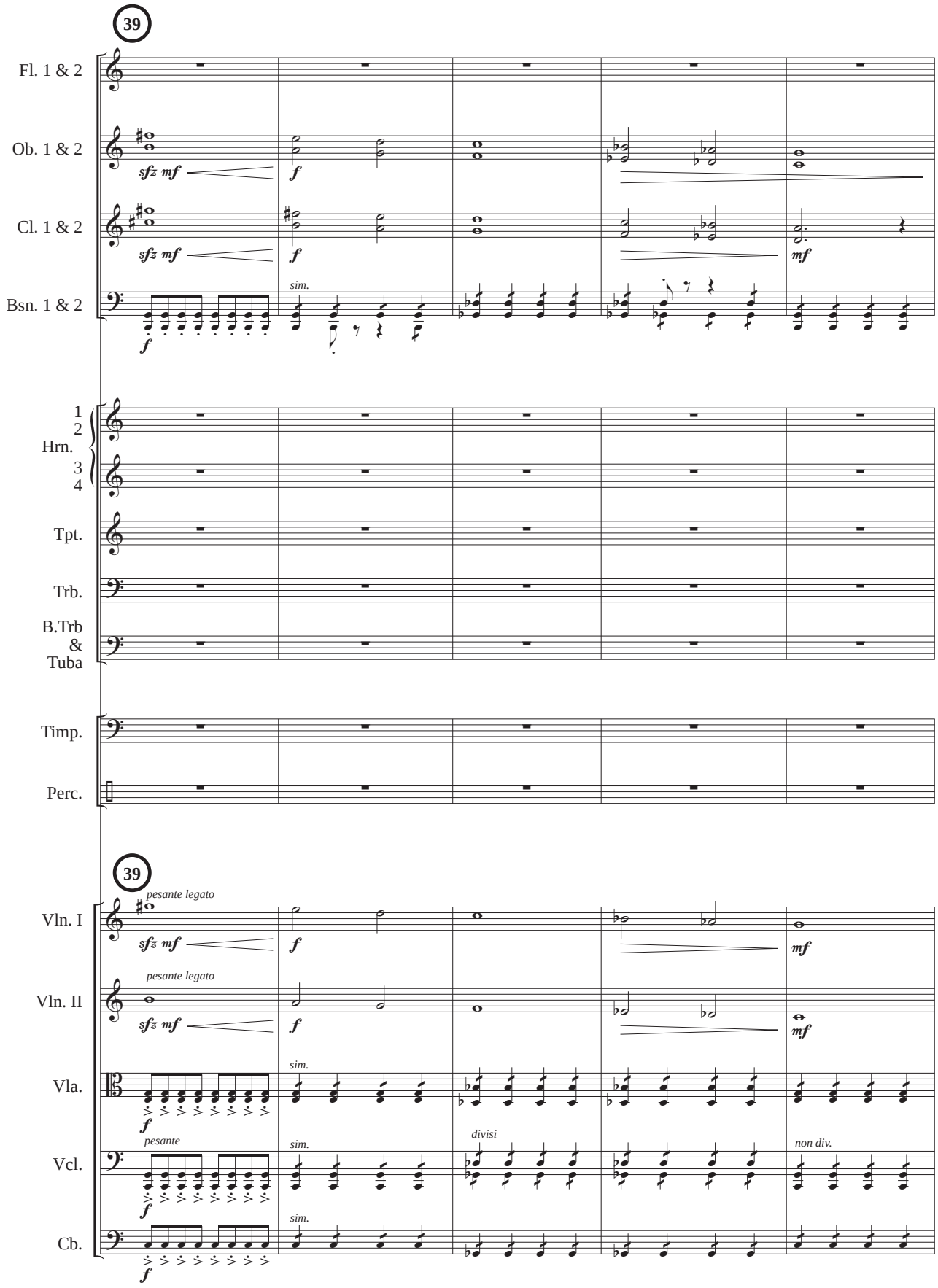
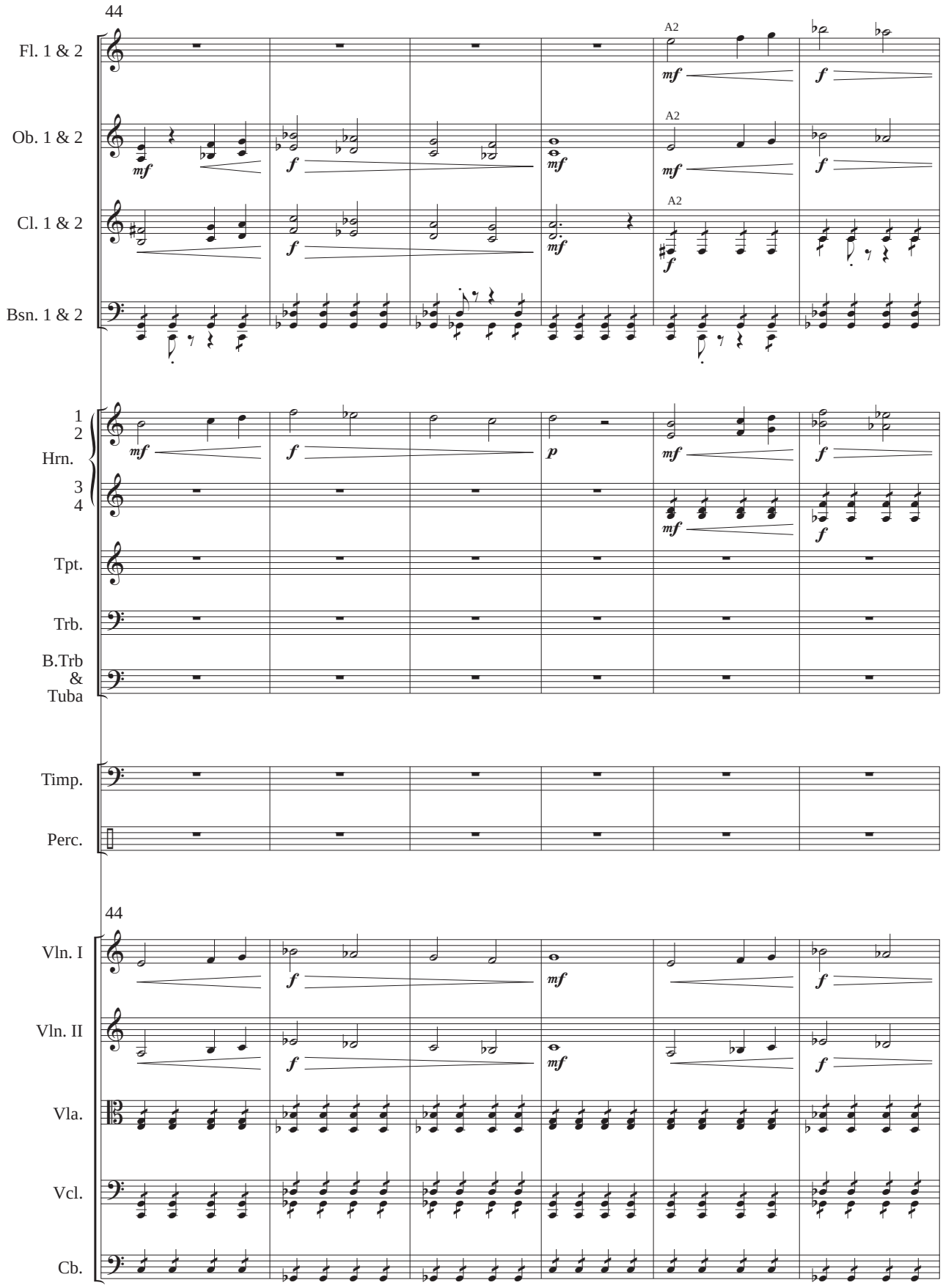
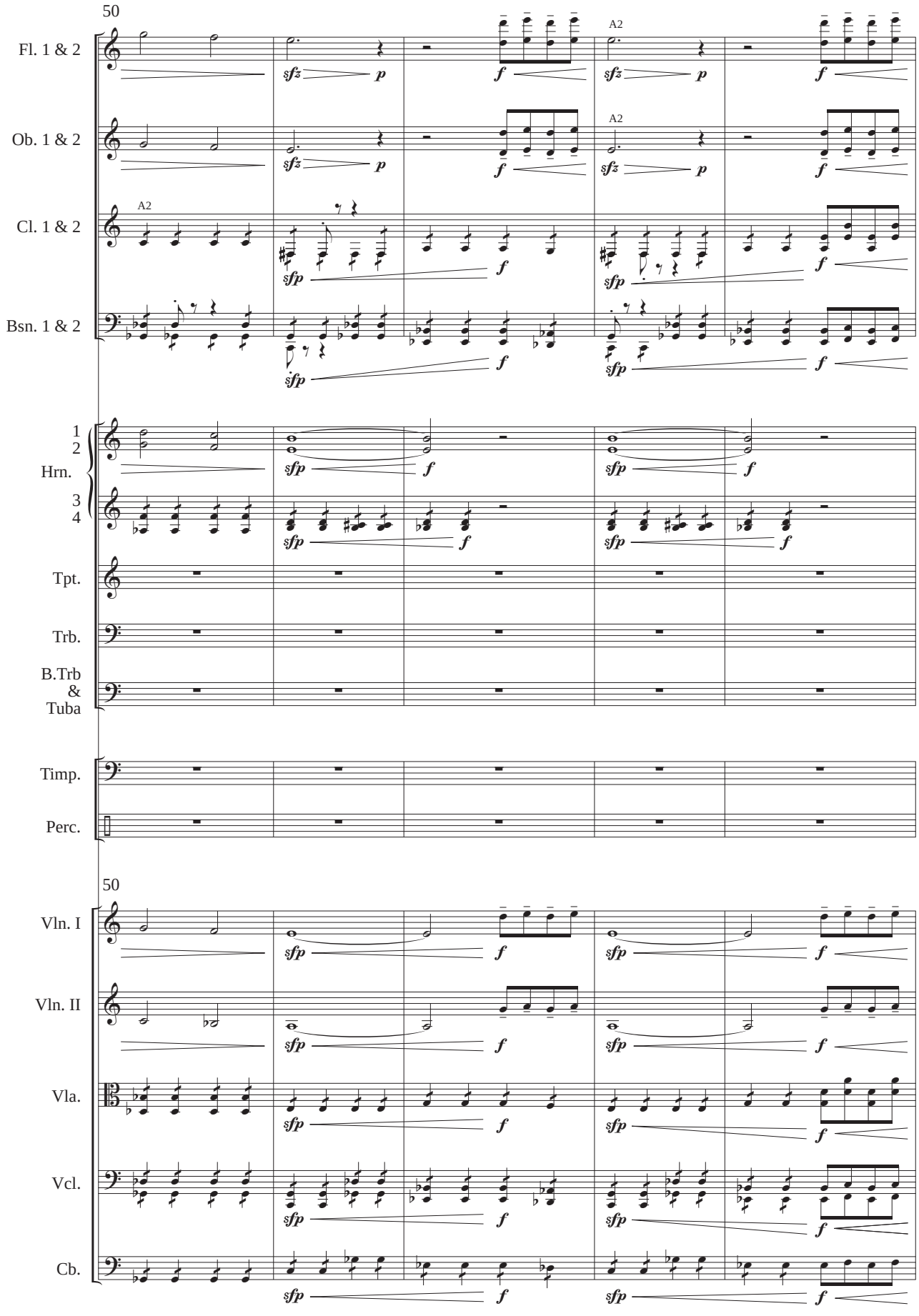

23
Robust & Declamatory
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
23
Robust & Declamatory
Vln. I
Vln. II
Vla.
Vcl.
Cb.
A2
sim.
pesante legato
pesante
divisi
non div.

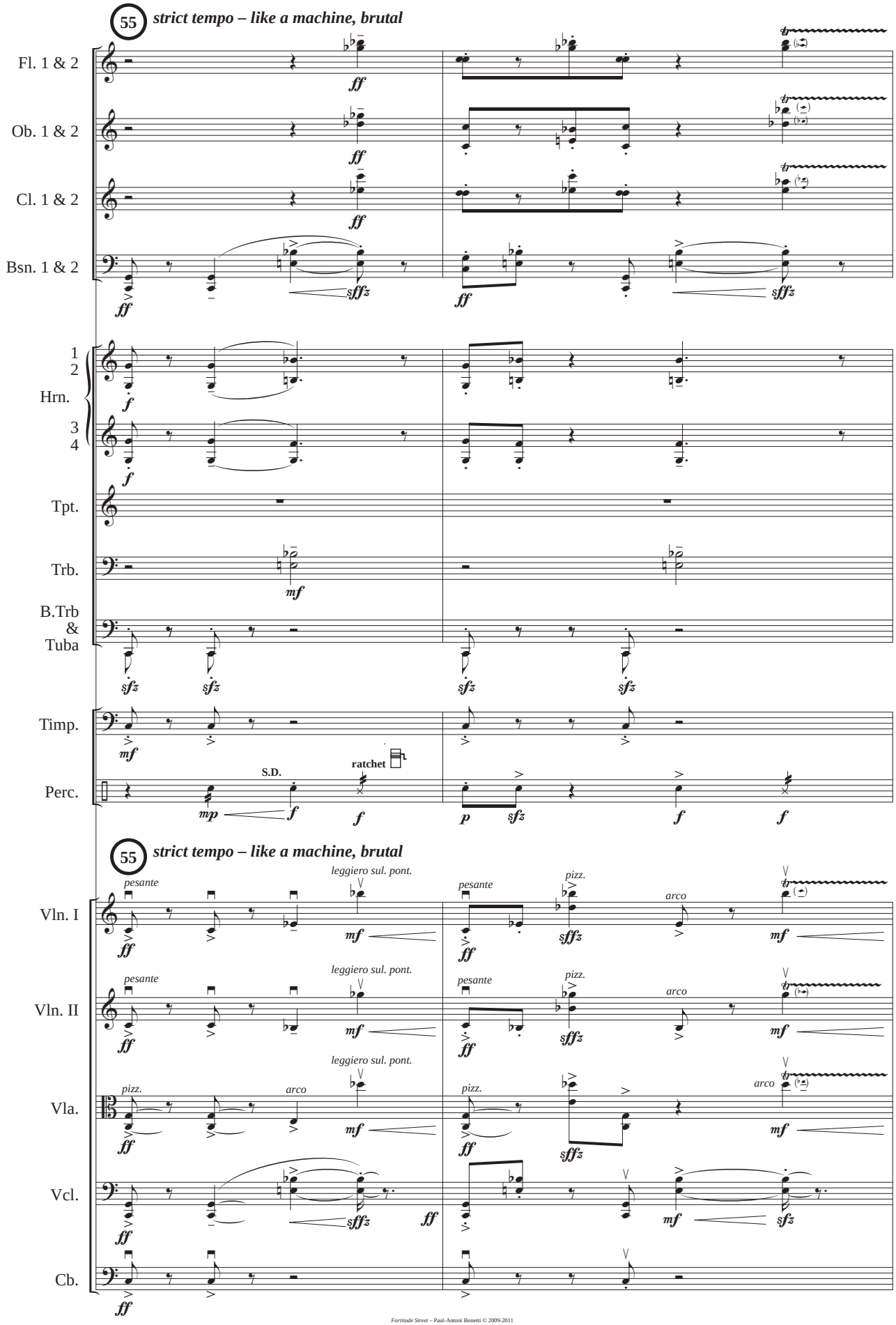

28
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
28
Vln. I
Vln. II
Vla.
Vcl.
Cb.


34
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
34
Vln. I
Vln. II
Vla.
Vcl.
Cb.


39
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
sim.
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
39
pesante legato
Vln. I
pesante legato
Vln. II
Vla.
sim.
pesante
Vcl.
divisi
non div.
Cb.


44
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
44
Vln. I
Vln. II
Vla.
Vcl.
Cb.


50
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vcl.
Cb.
sfz
p
f
sfp



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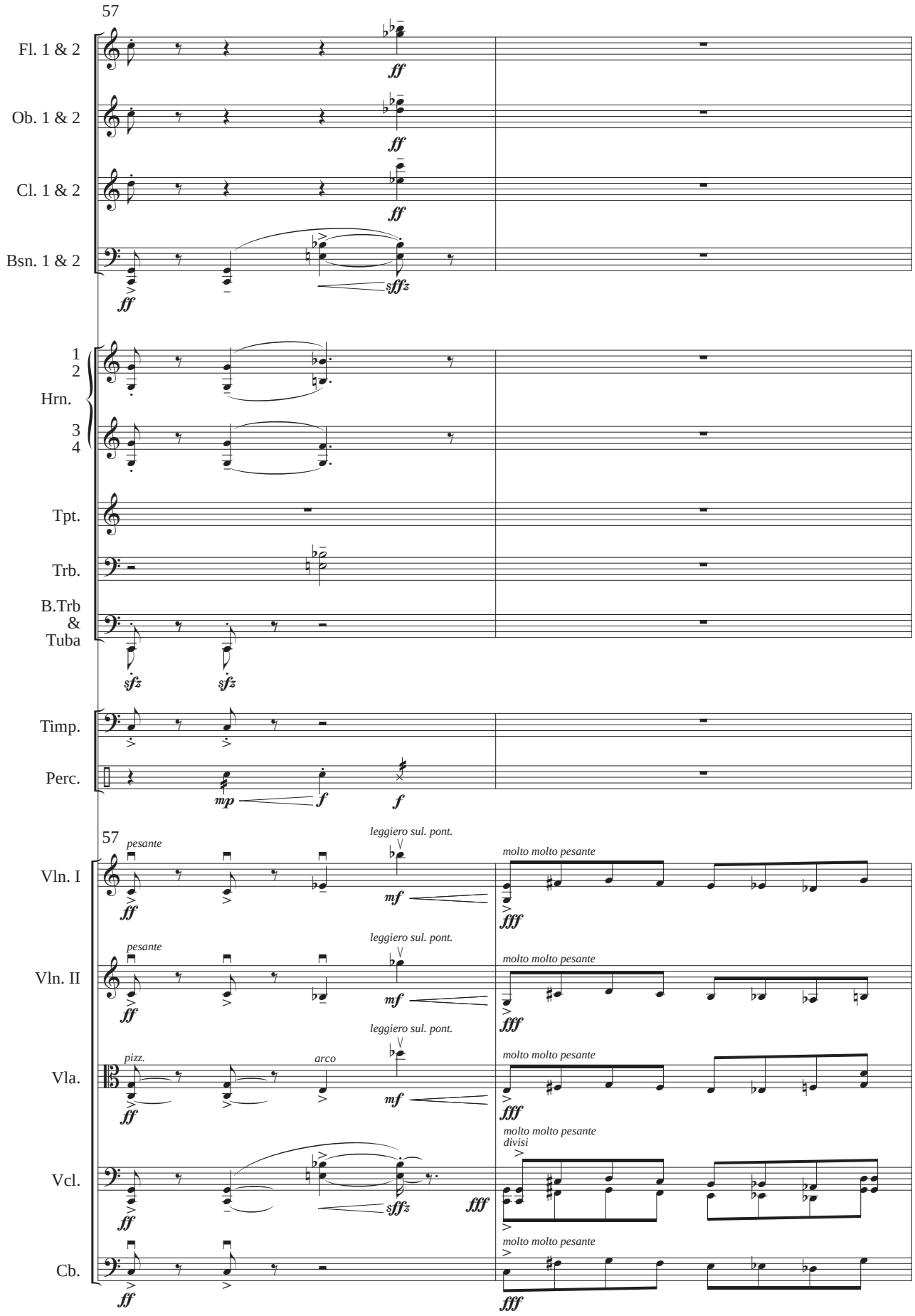
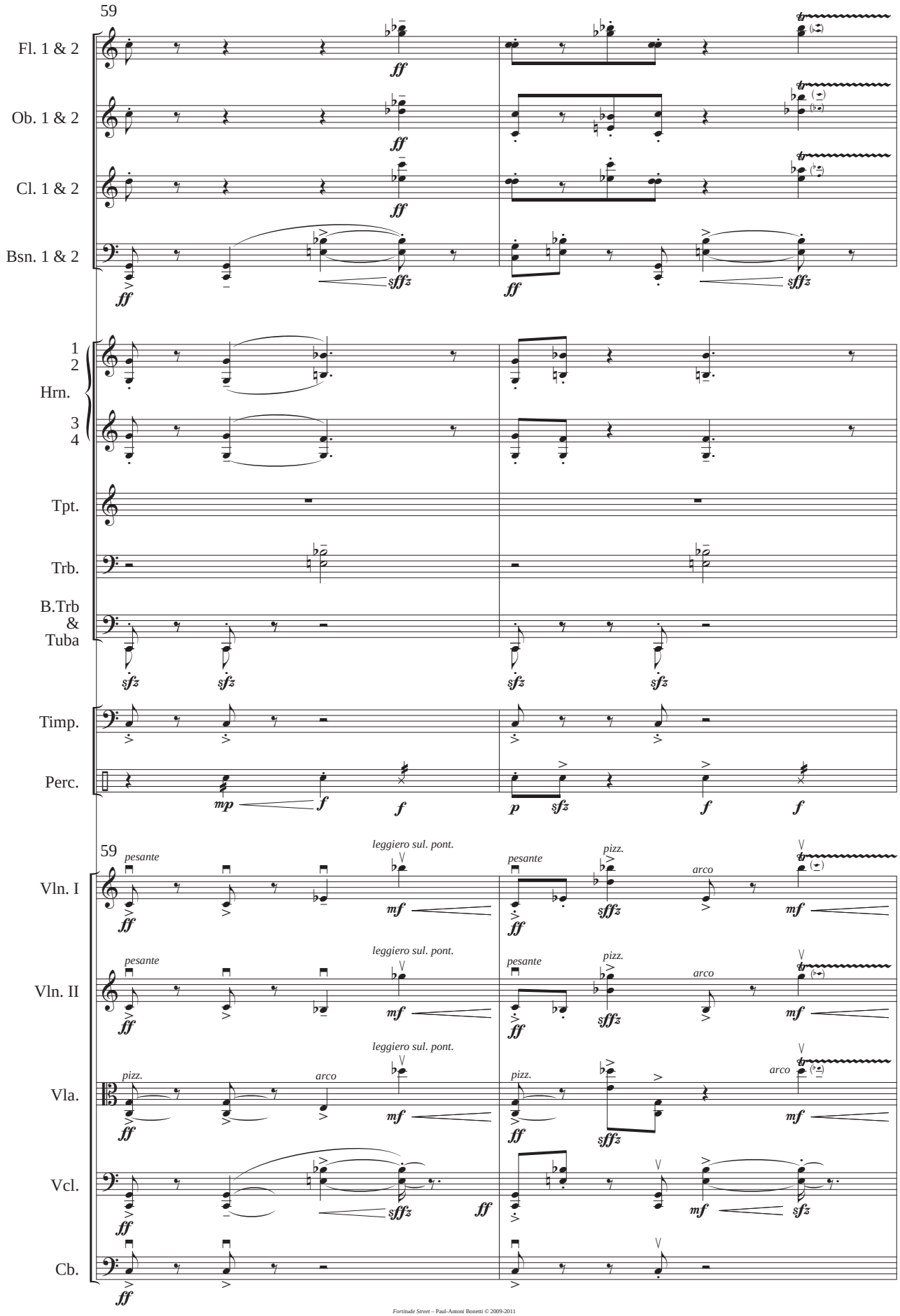

57
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
57
Vln. I
Vln. II
Vla.
Vcl.
Cb.
pesante
leggiero sul. pont.
molto molto pesante
pizz.
arco
divisi



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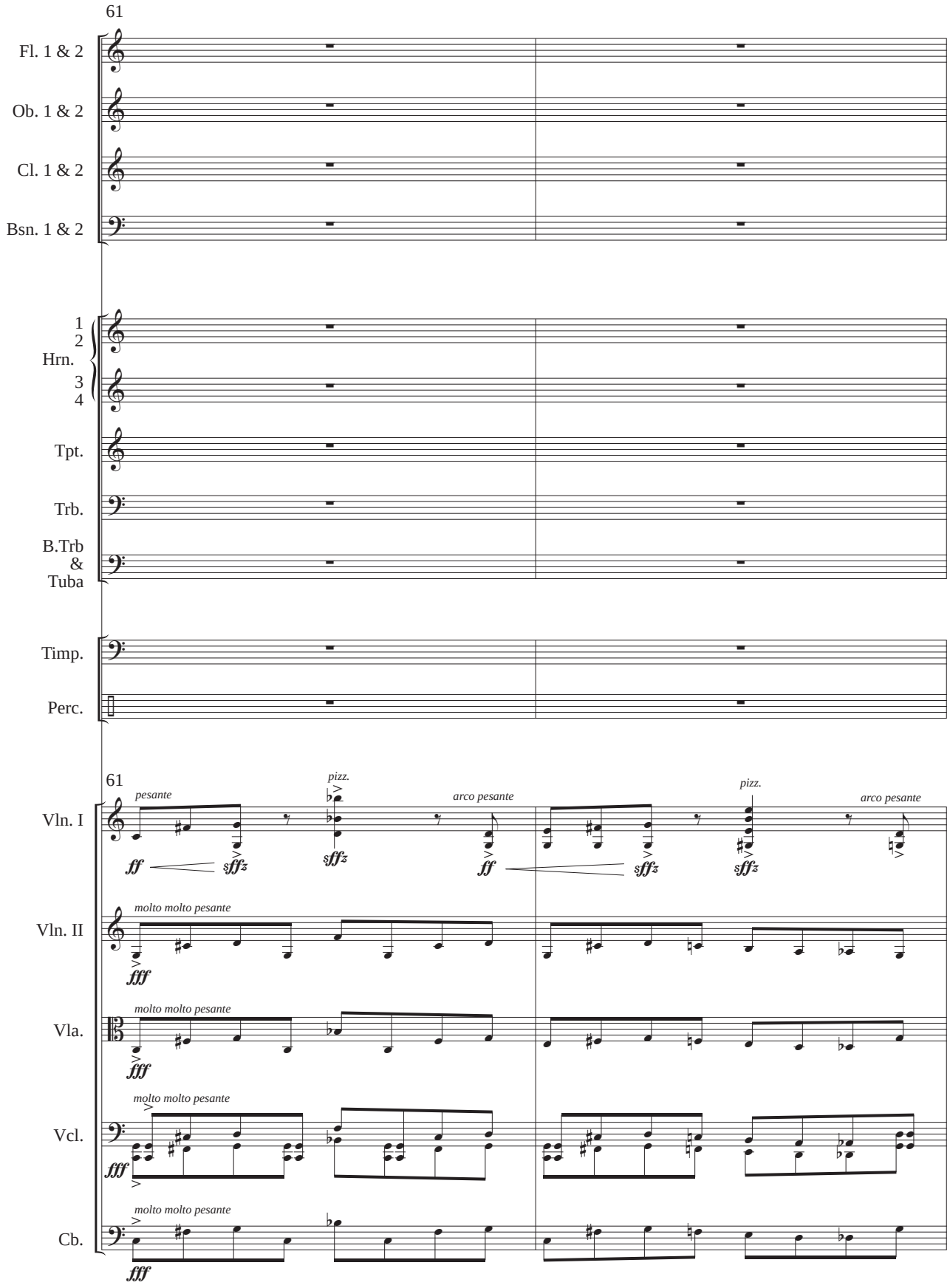
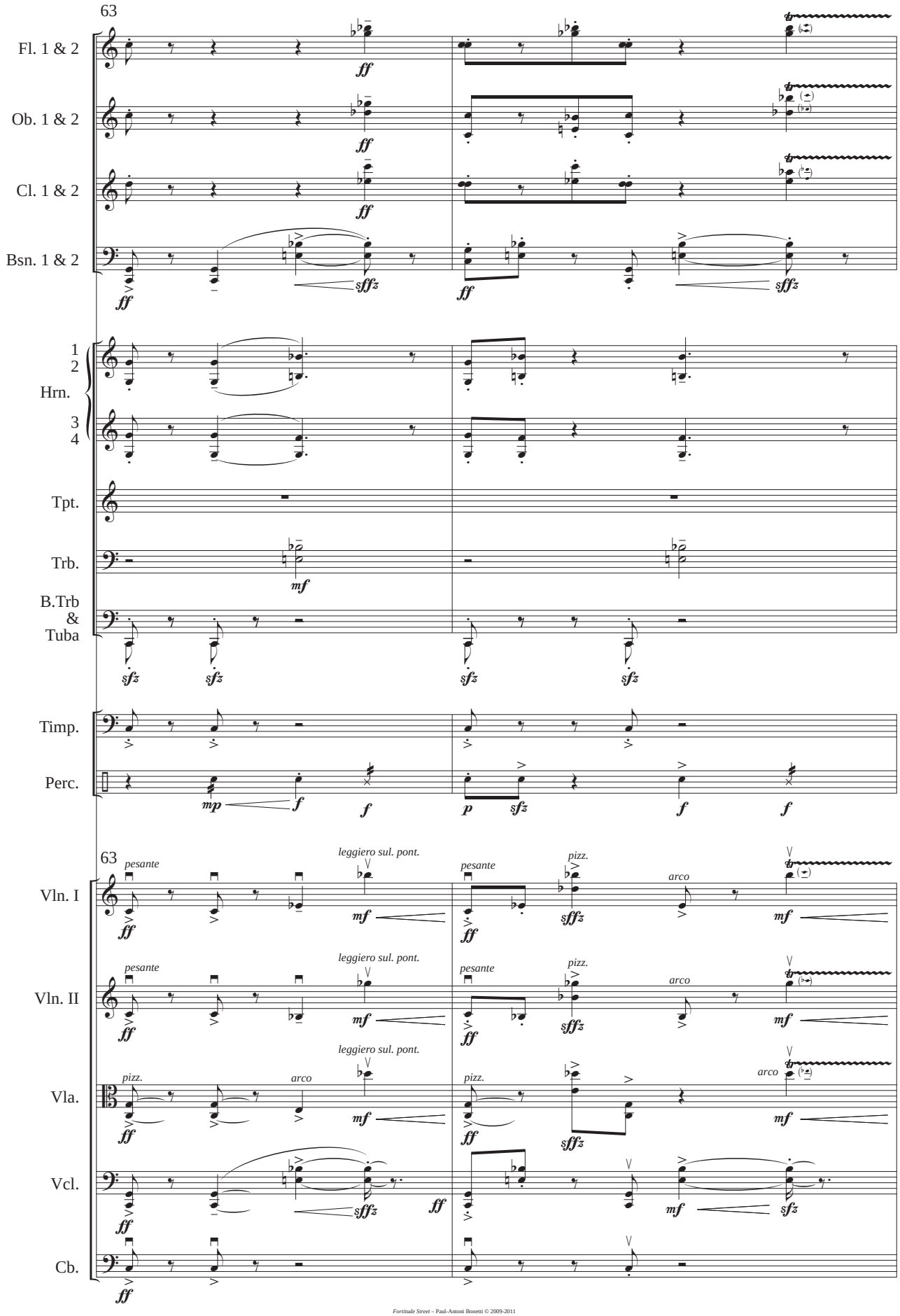
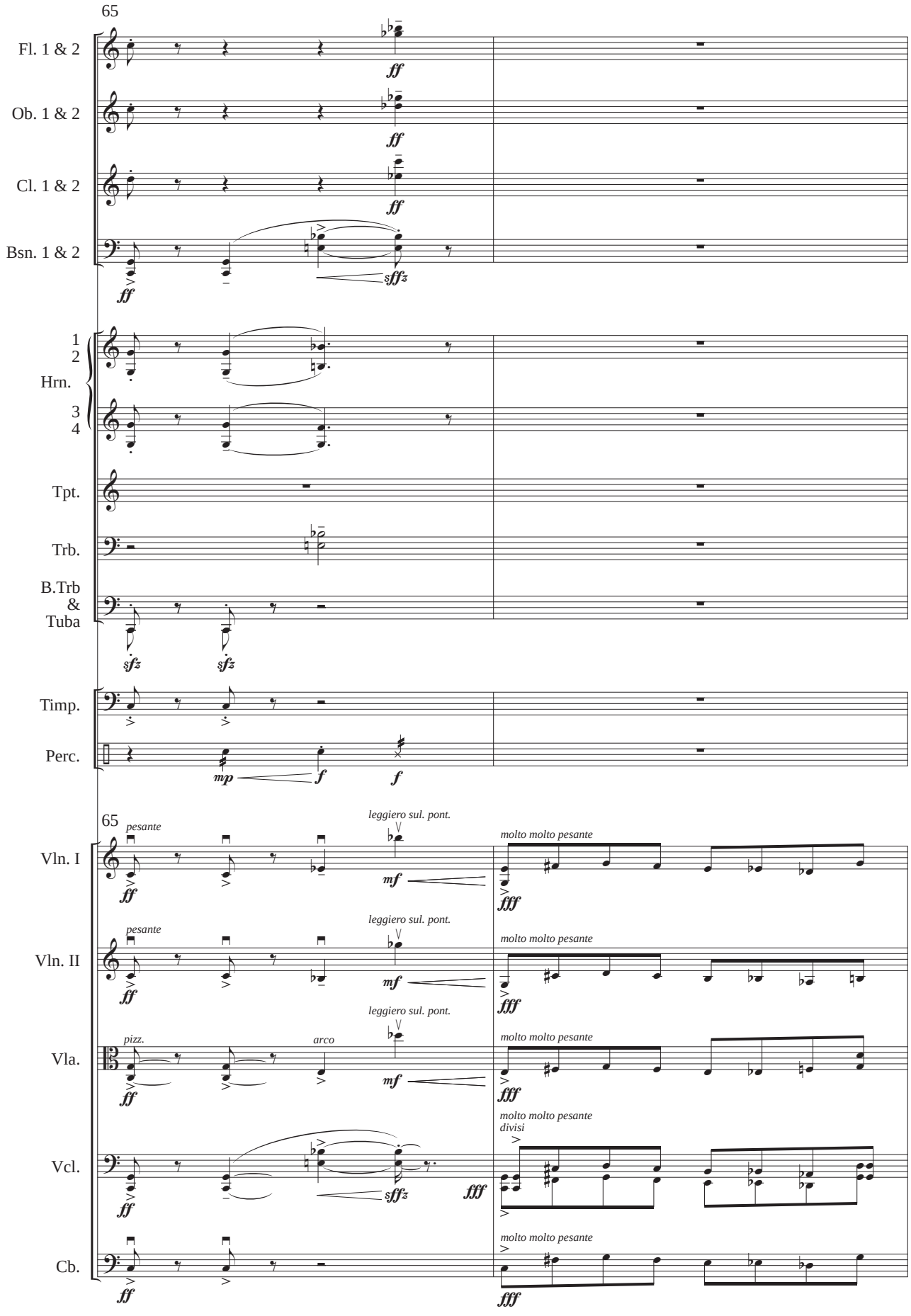
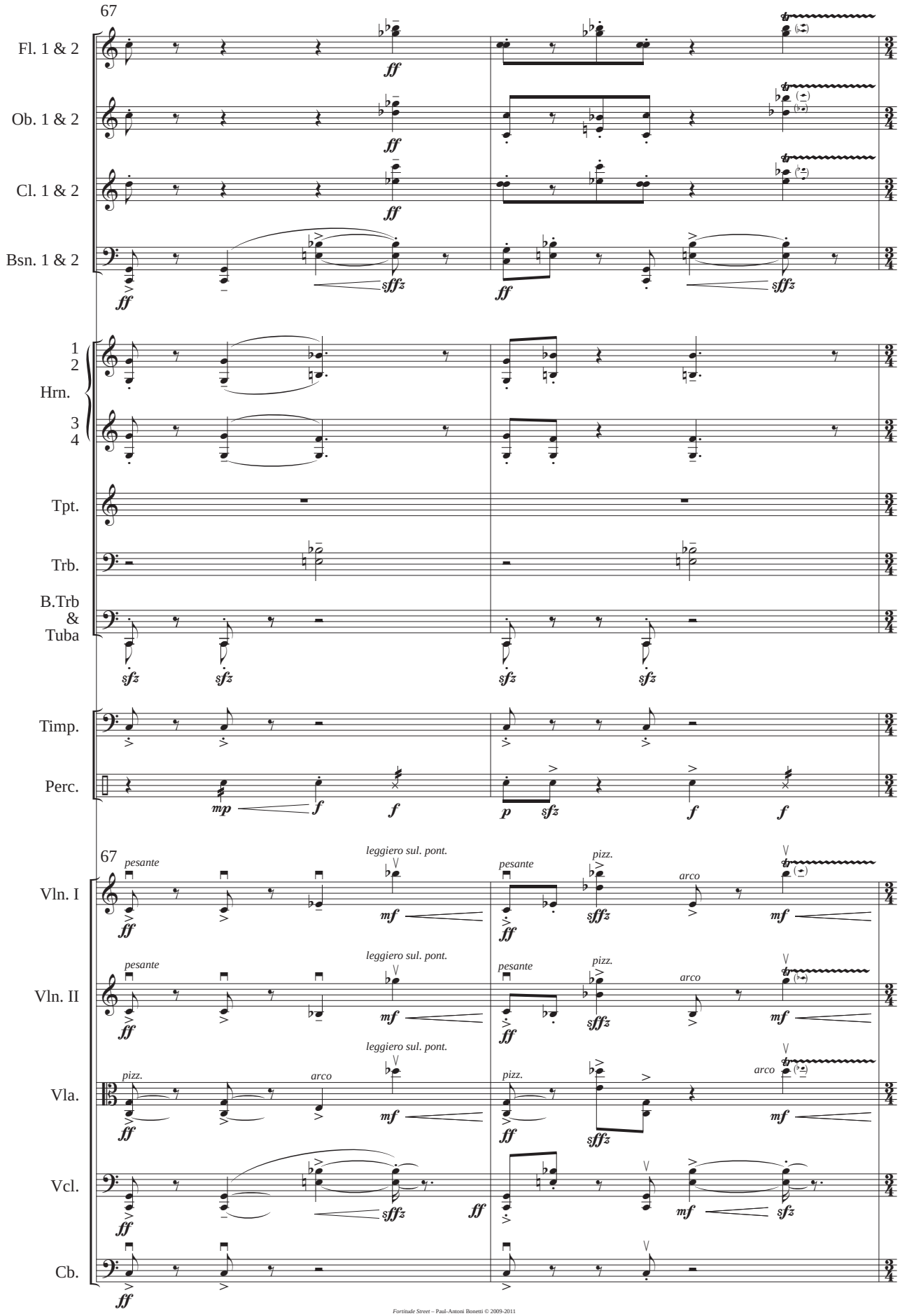

61
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
61
Vln. I
pesante
pizz.
arco pesante
pizz.
arco pesante
ff
sfffz
sfffz
ff
sfffz
sfffz
Vln. II
molto molto pesante
fff
Vla.
molto molto pesante
fff
Vcl.
molto molto pesante
fff
Cb.
molto molto pesante
fff


63
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
63
Vln. I
Vln. II
Vla.
Vcl.
Cb.
pesante
leggiero sul. pont.
pizz.
arco


65
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
65
pesante
leggiero sul. pont.
molto molto pesante
Vln. I
Vln. II
pizz.
arco
Vla.
divisi
Vcl.
Cb.
ff
mf
mp
f
sfz
sffz
fff



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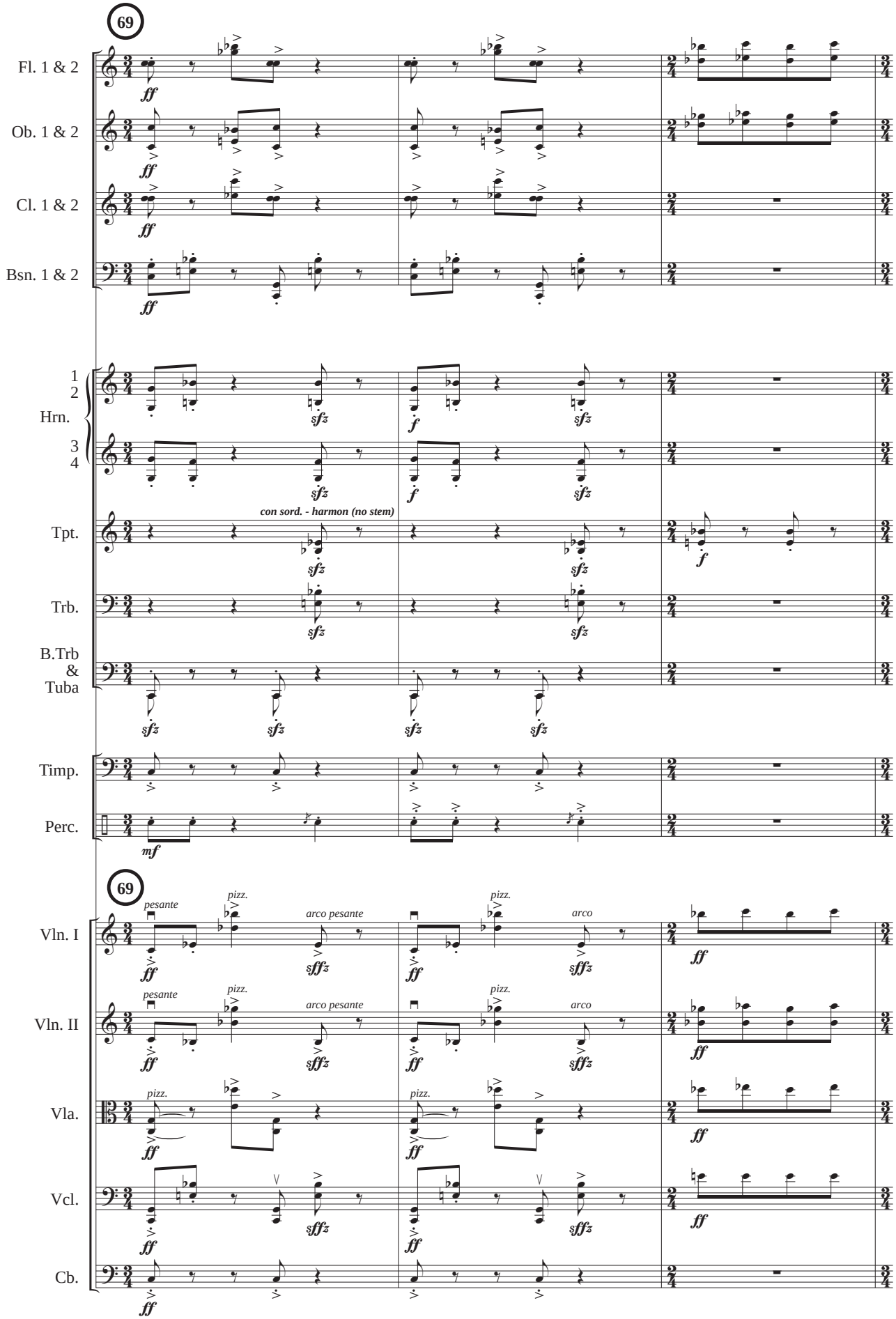
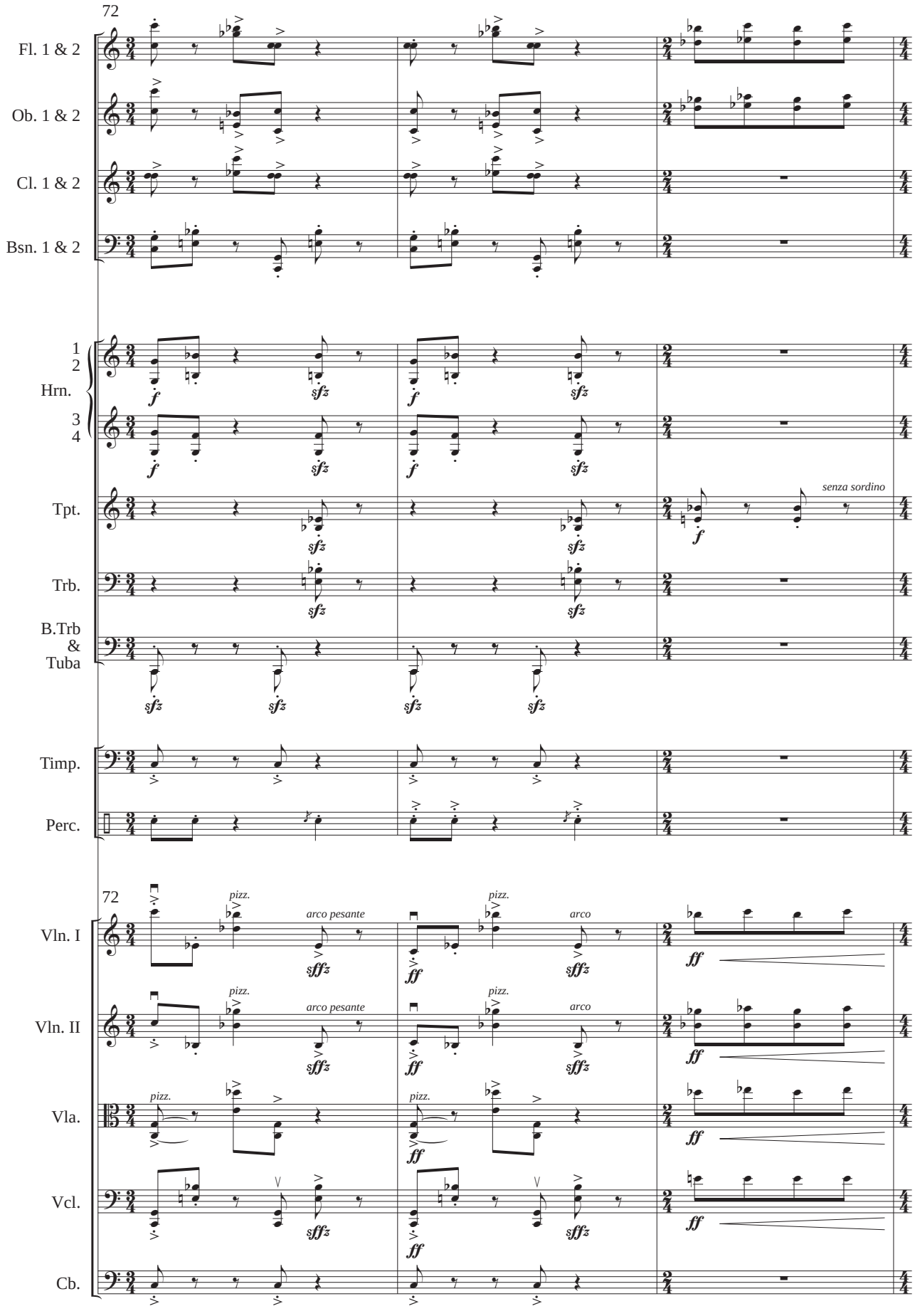

69
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
con sord. - harmon (no stem)
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
69
pesante
pizz.
arco pesante
arco
Vln. I
Vln. II
Vla.
Vcl.
Cb.



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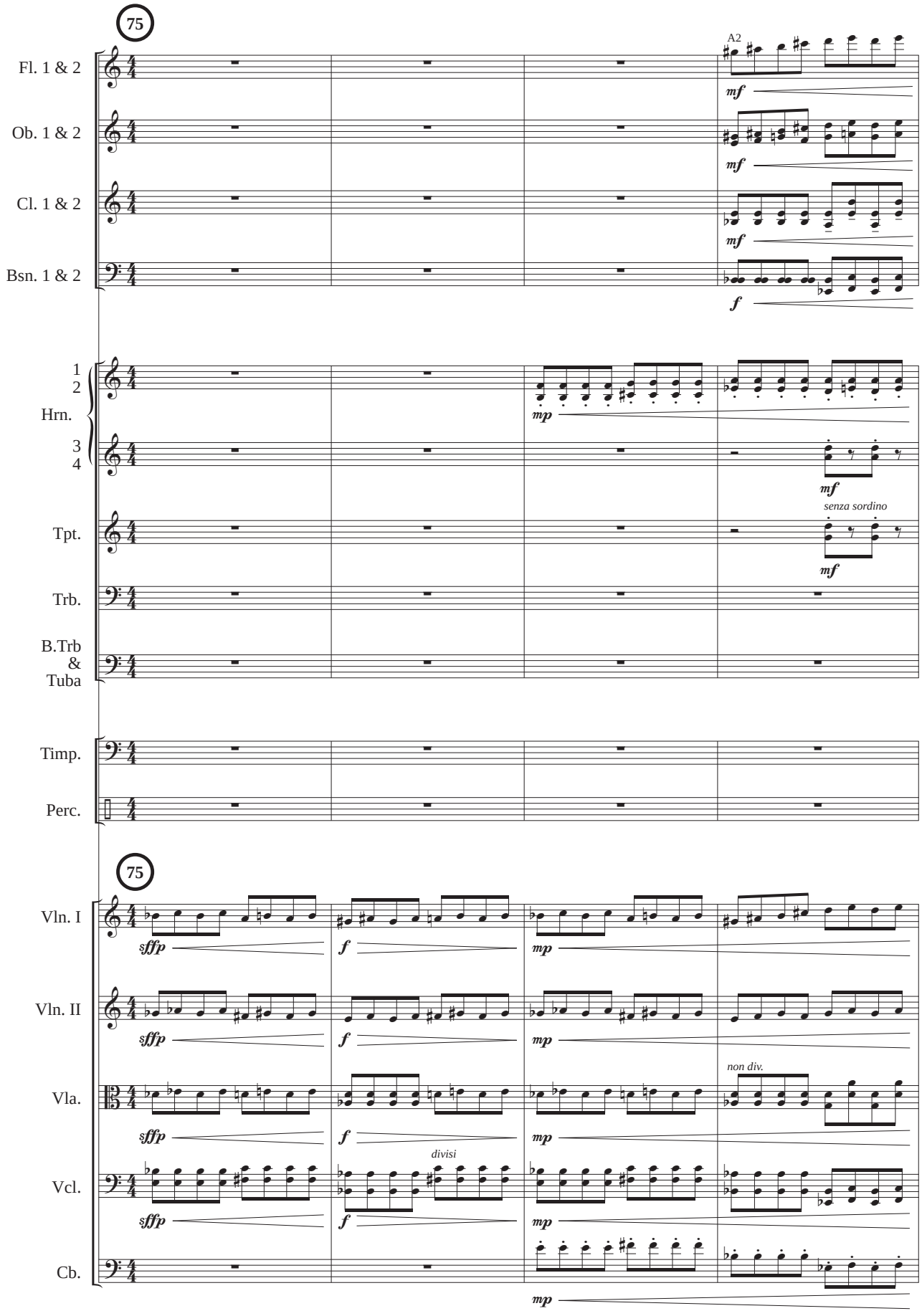
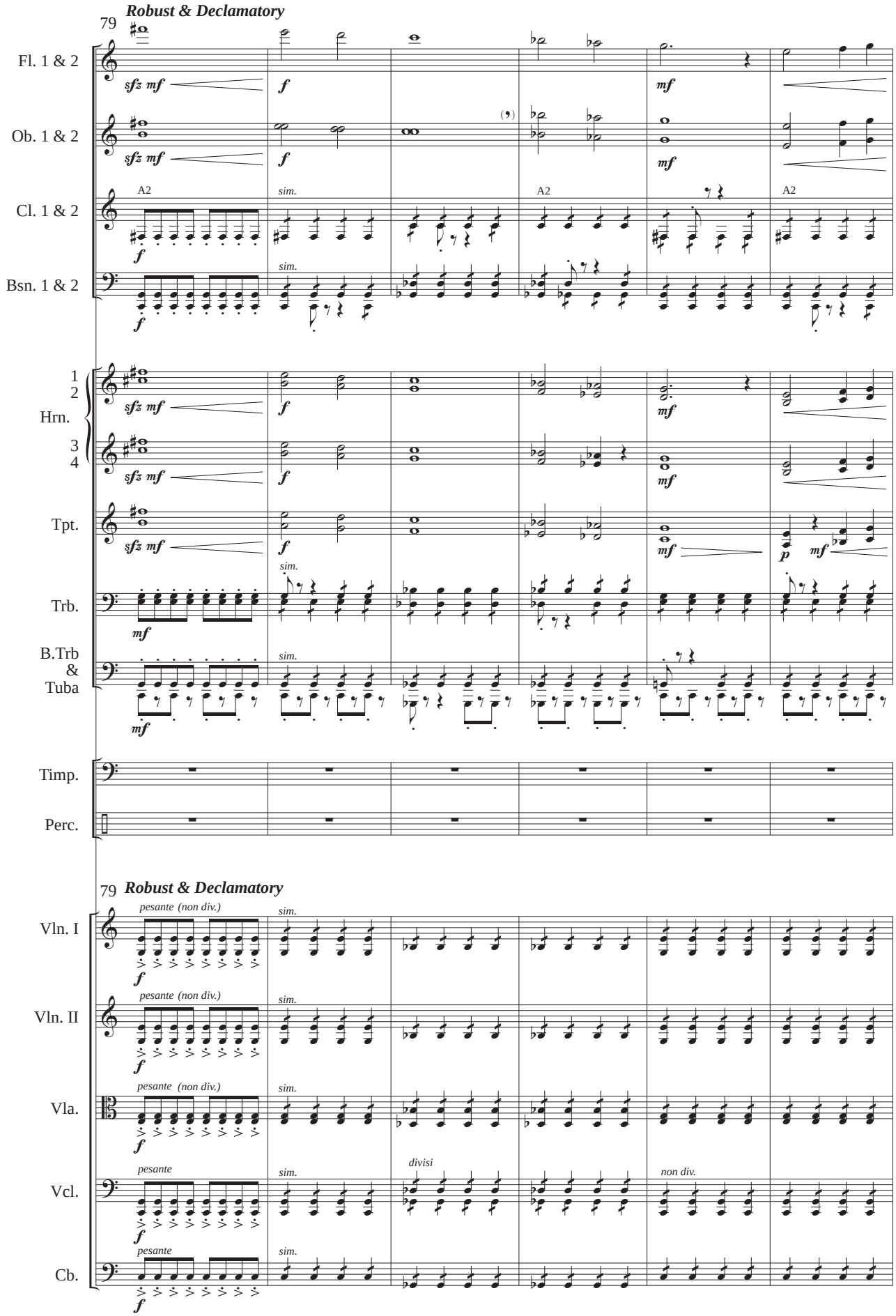
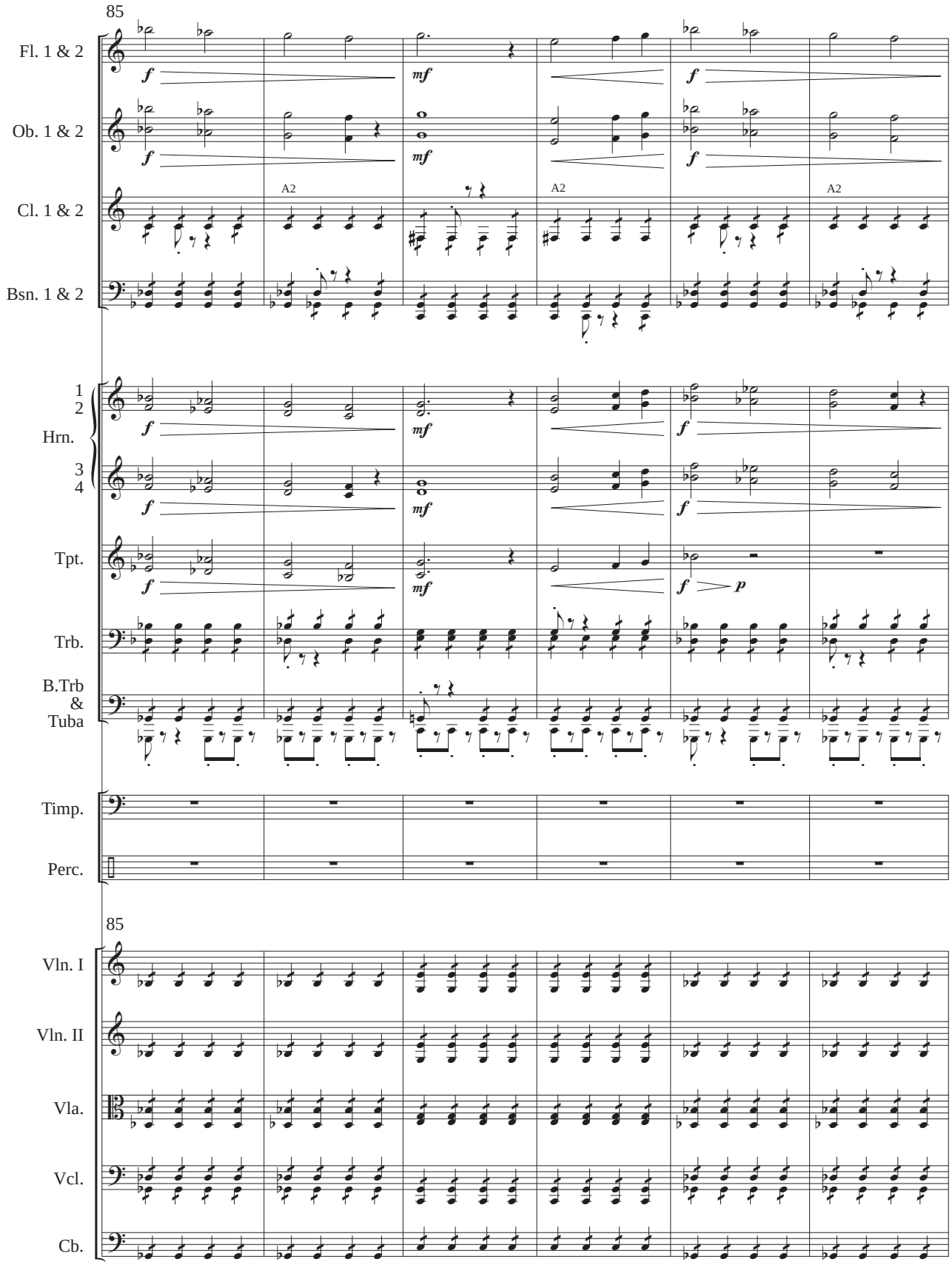
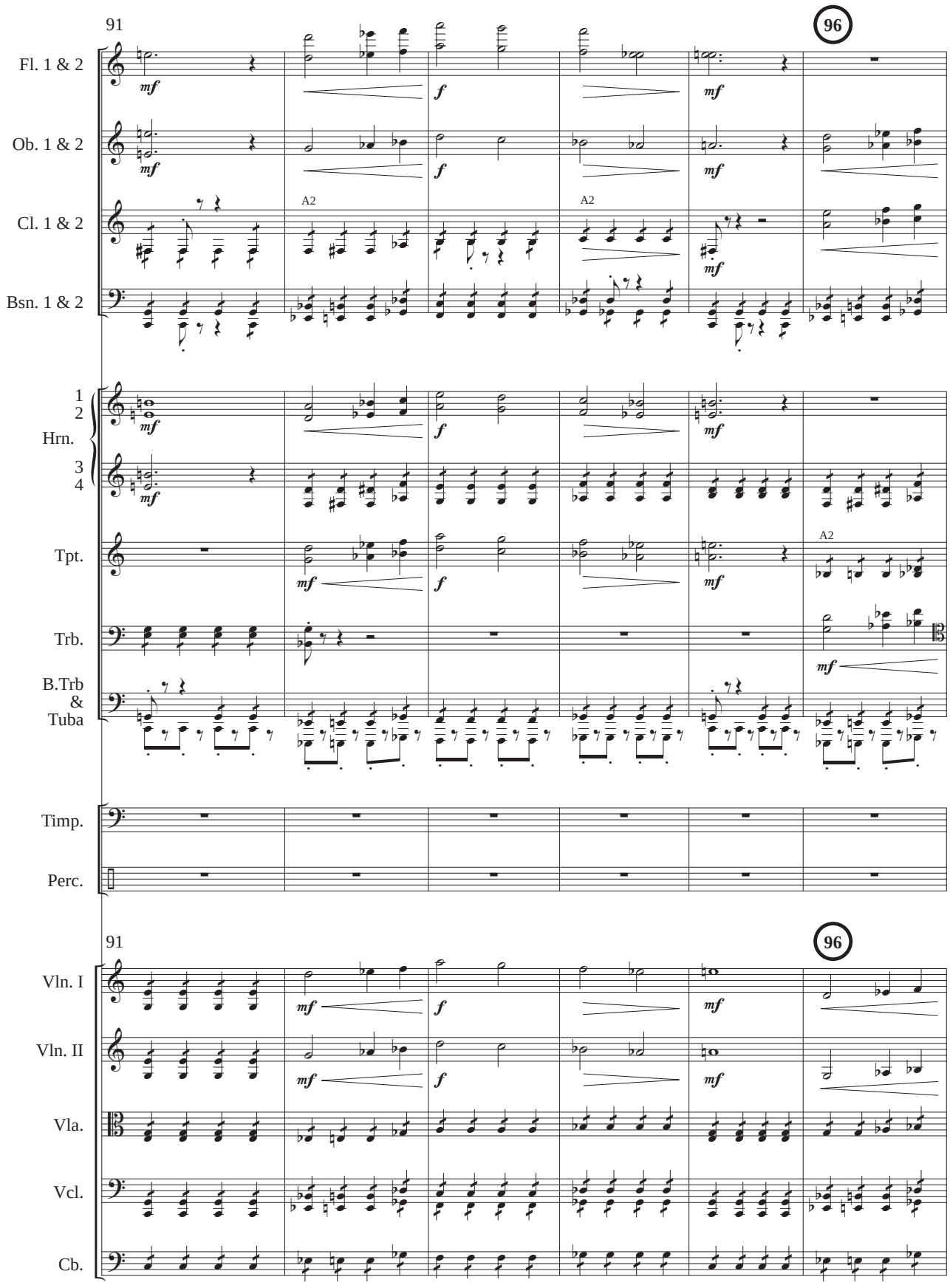
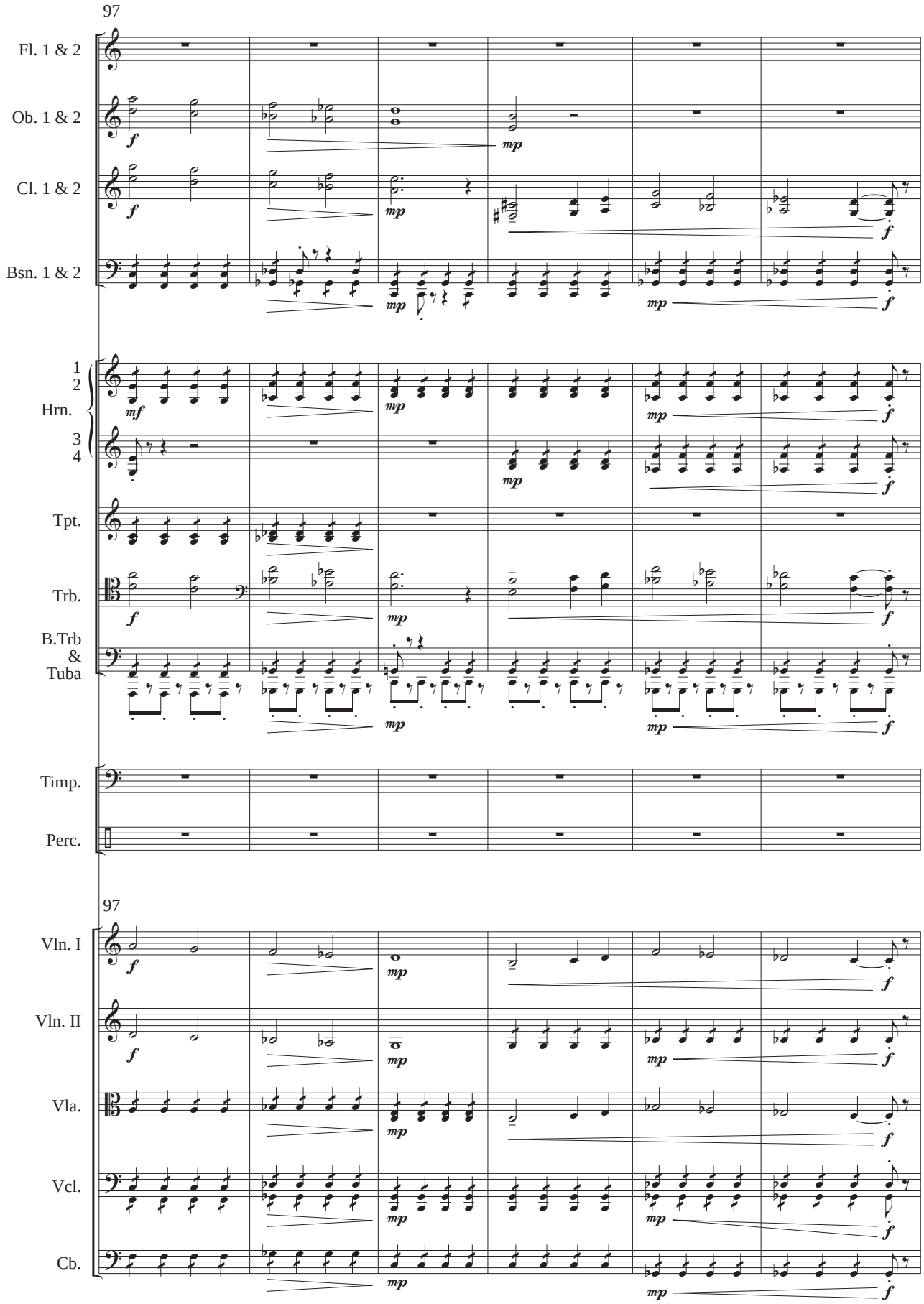
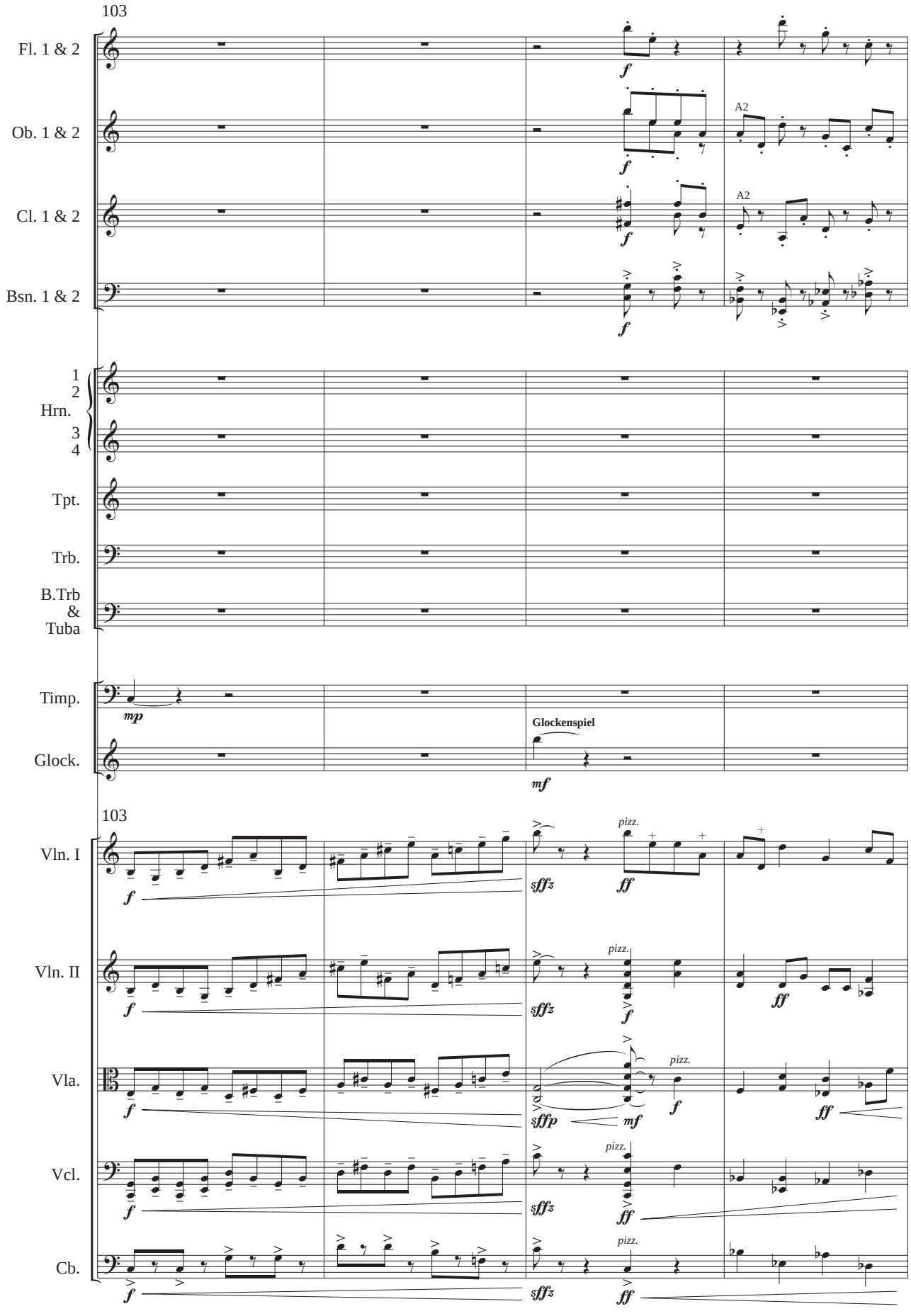

75
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
75
Vln. I
Vln. II
Vla.
Vcl.
Cb.
mf
f
mp
sffp
senza sordino
non div.
divisi

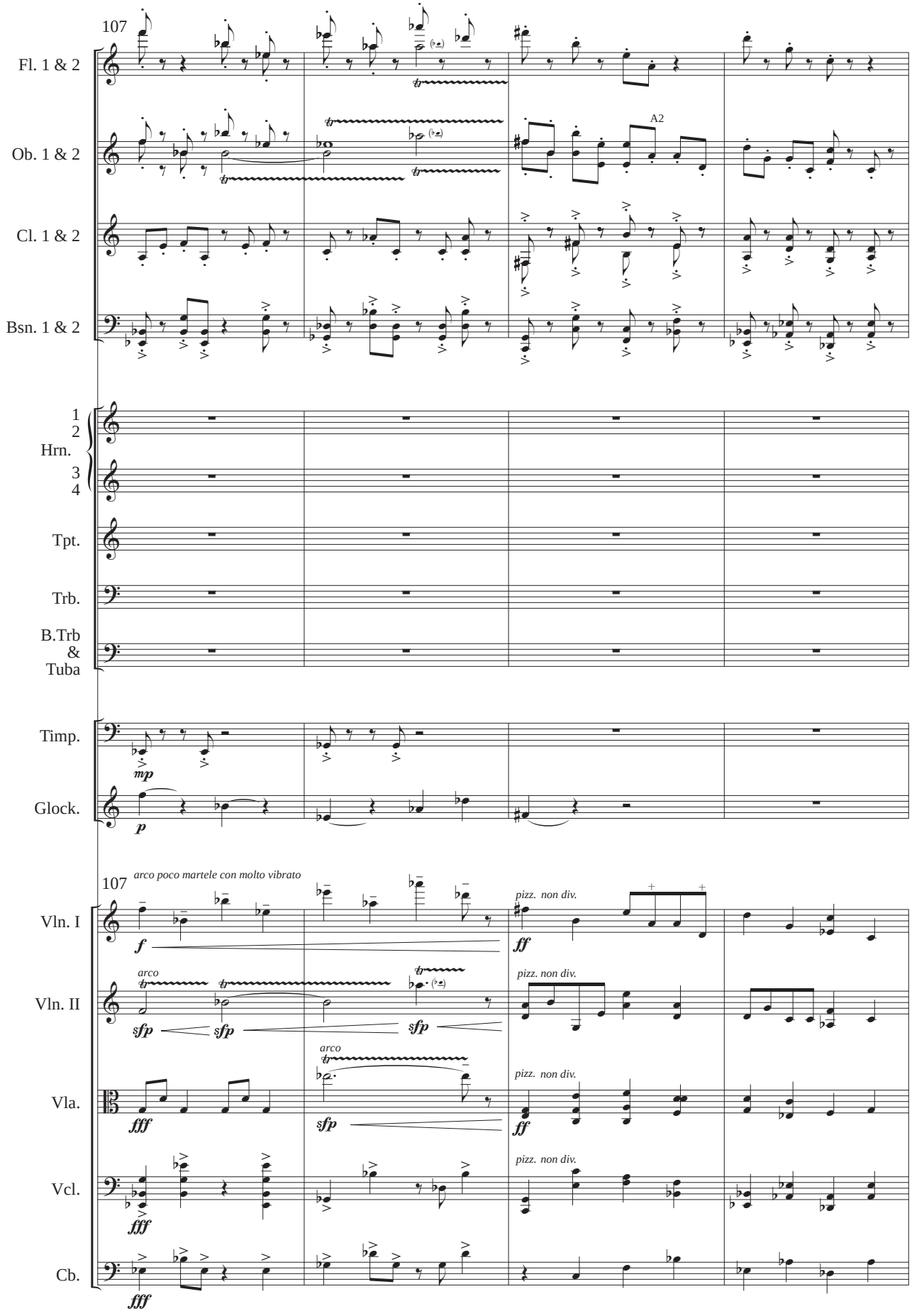

79
Robust & Declamatory
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
79
Robust & Declamatory
Vln. I
Vln. II
Vla.
Vcl.
Cb.
A2
sim.
pesante (non div.)
pesante
divisi
non div.

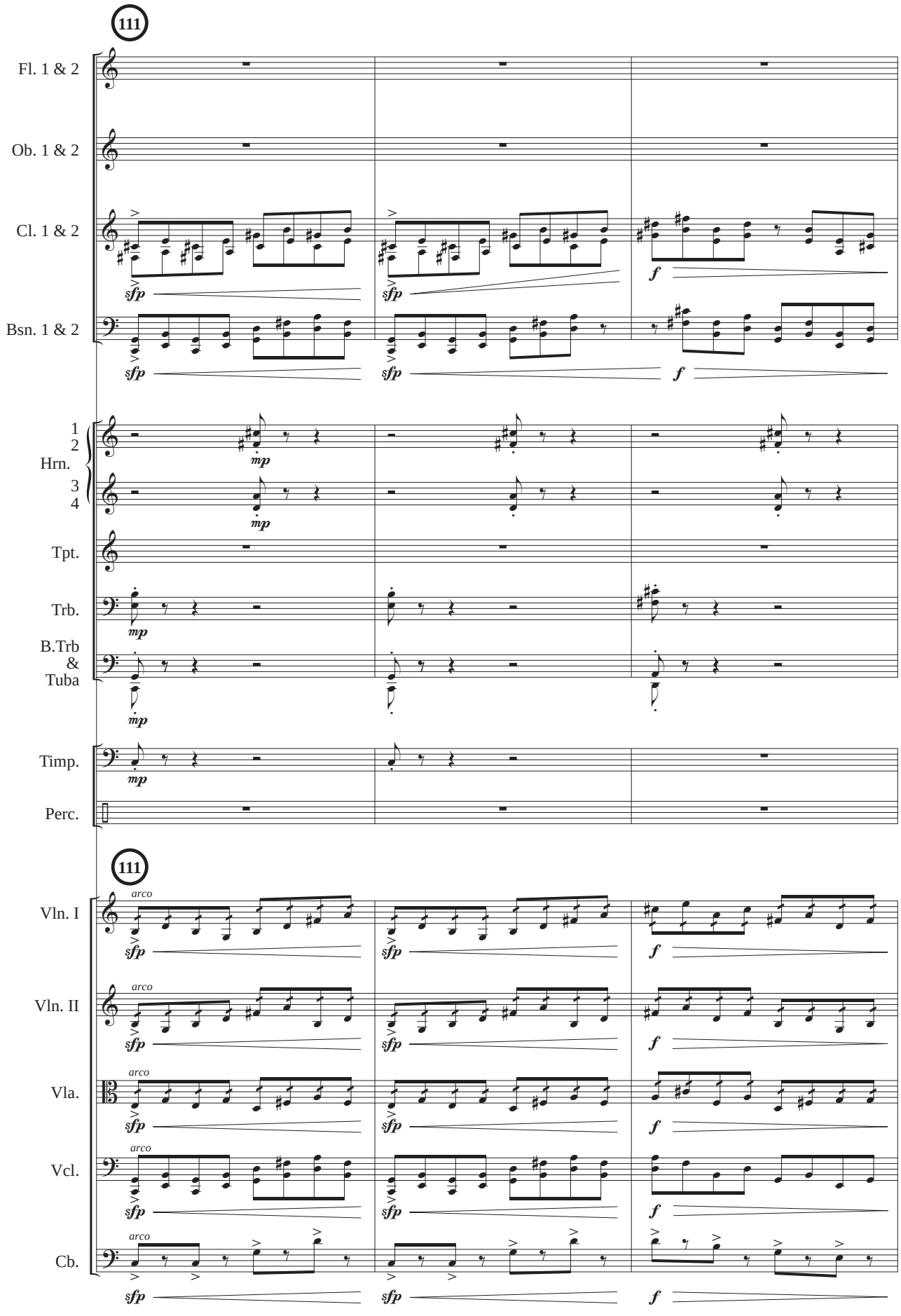

85
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
A2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
85
Vln. I
Vln. II
Vla.
Vcl.
Cb.

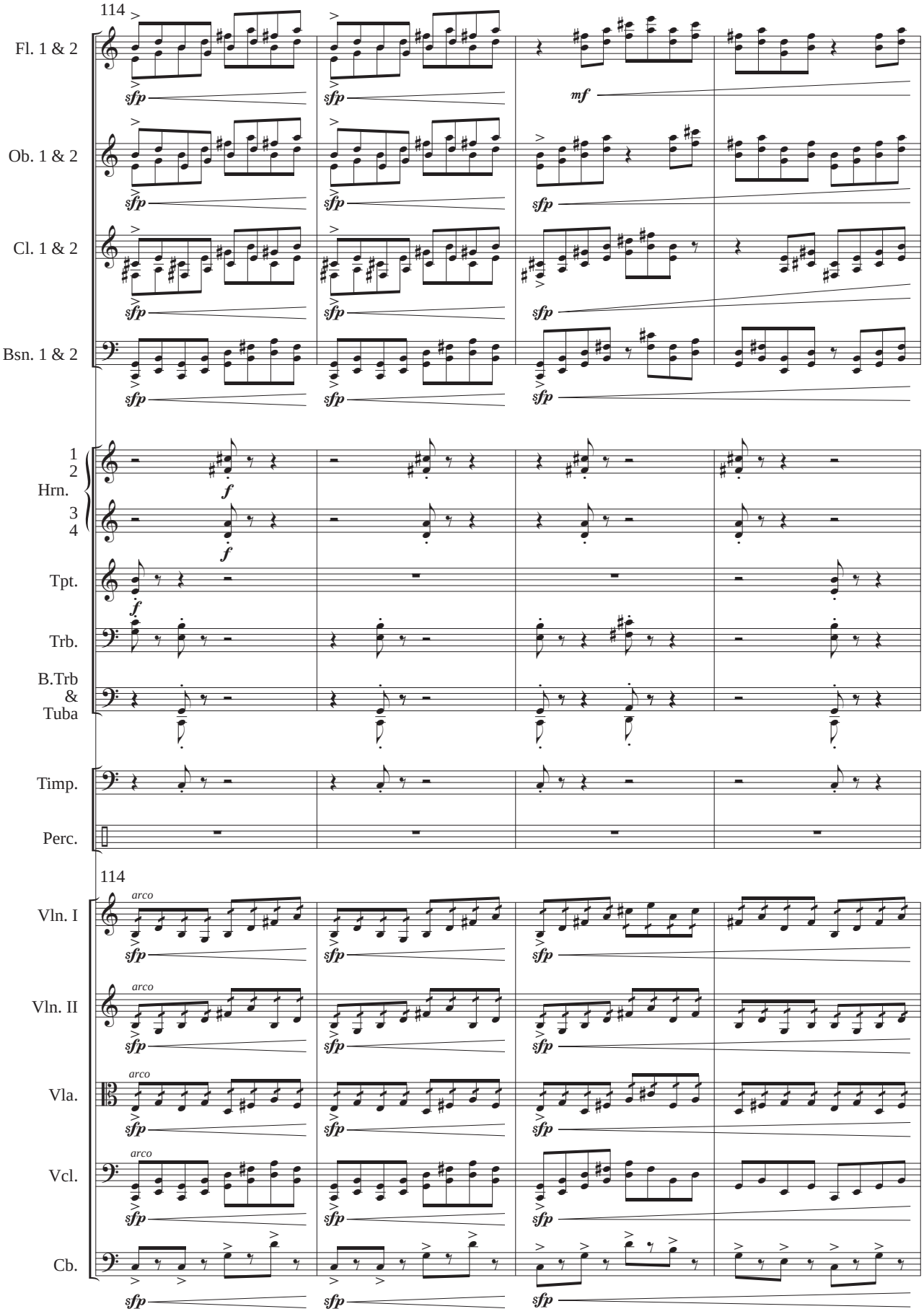

91
96
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
A2
A2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
A2
Trb.
B.Trb
&
Tuba
Timp.
Perc.
91
96
Vln. I
Vln. II
Vla.
Vcl.
Cb.


97
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
97
Vln. I
Vln. II
Vla.
Vcl.
Cb.


103
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Glock.
Glockenspiel
103
Vln. I
Vln. II
Vla.
Vcl.
Cb.
pizz.
pizz.
pizz.
pizz.
pizz.


107
Fl. 1 & 2
Ob. 1 & 2
A2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
mp
Glock.
p
107
arco poco martele con molto vibrato
Vln. I
f
pizz. non div.
ff
Vln. II
arco
sfp
sfp
sfp
pizz. non div.
arco
Vla.
fff
sfp
pizz. non div.
ff
Vcl.
fff
pizz. non div.
Cb.
fff


111
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
111
Vln. I
Vln. II
Vla.
Vcl.
Cb.
arco
sfp
f
mp



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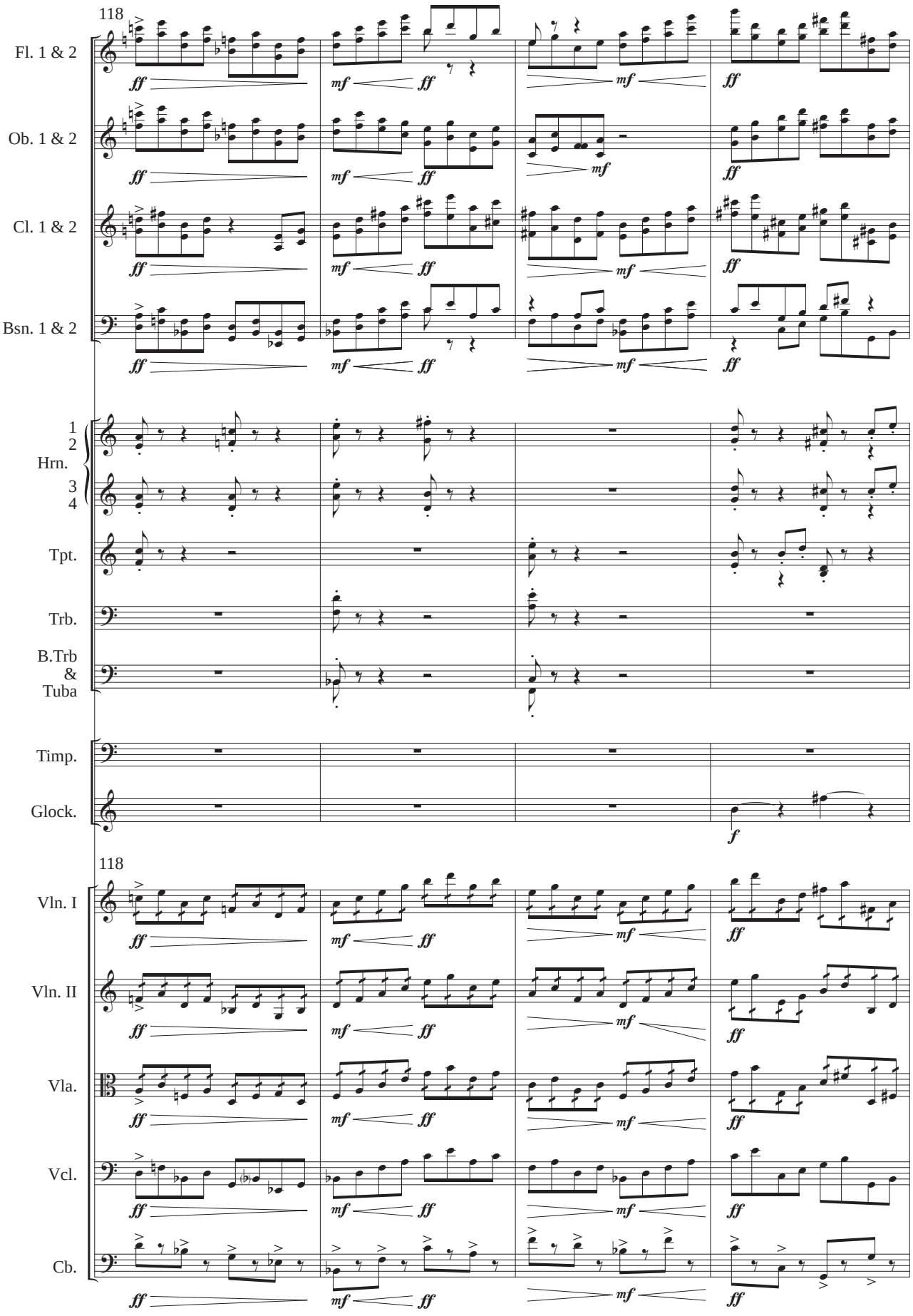
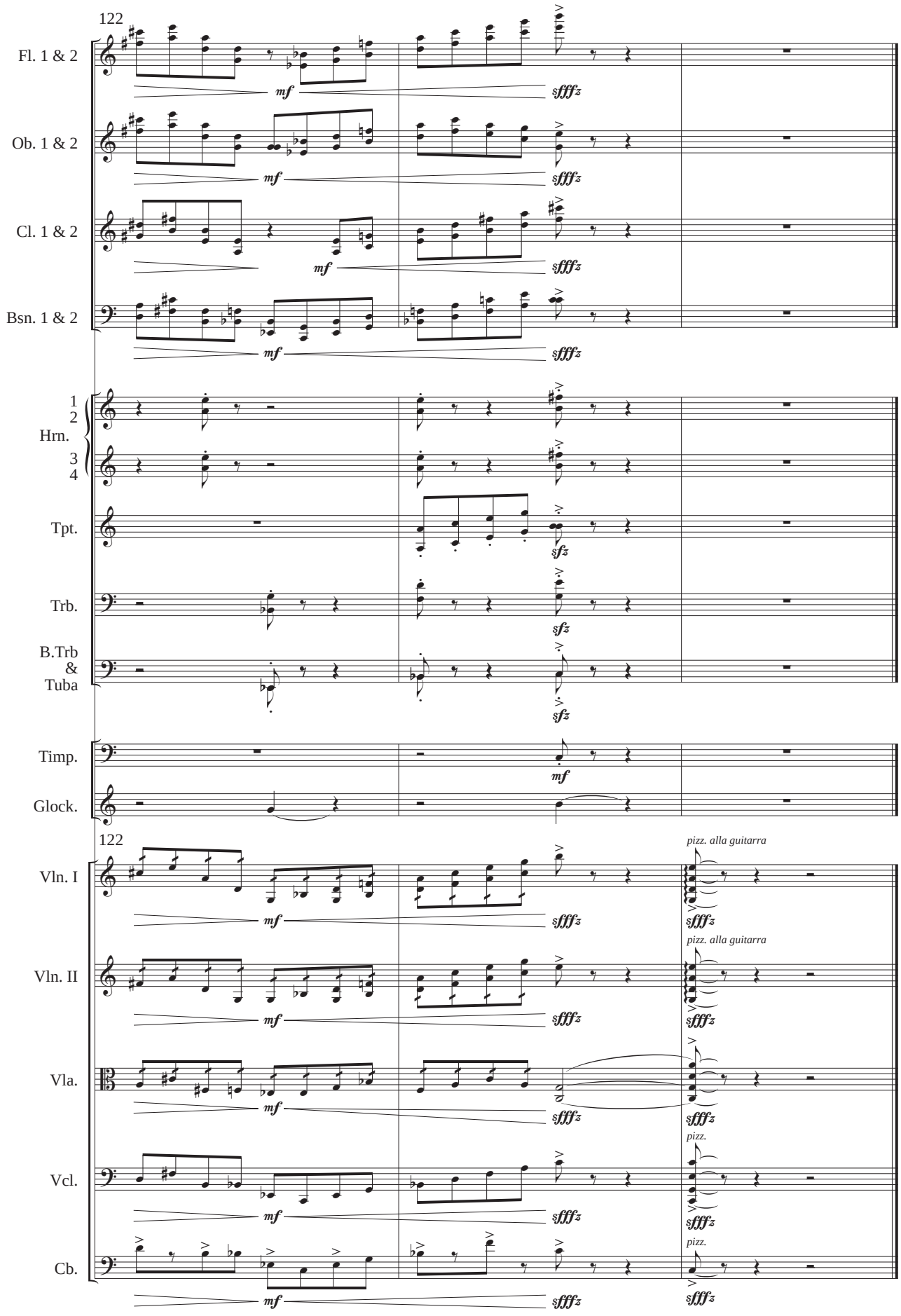

118
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Glock.
118
Vln. I
Vln. II
Vla.
Vcl.
Cb.
ff
mf
f


122
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Glock.
122
Vln. I
Vln. II
Vla.
Vcl.
Cb.
pizz. alla guitarra
pizz. alla guitarra
pizz.
pizz.
mf
sfff
sfz

Transposed Score

Notturno Con Spirito

Paul-Antoni Bonetti
© July 2012

Sempre tempo giusto; ♩ = 132

like a vinyl record scratching, then increasing in speed...

Flute 1 & 2
Oboe 1 & 2
B♭ Clarinets 1 & 2
Bassoon 1 & 2
Horns in F (1 2 / 3 4)
2 Trumpets in C
2 Tenor Trombones
Bass Trombone & Tuba
Timpani
Percussion
Harp

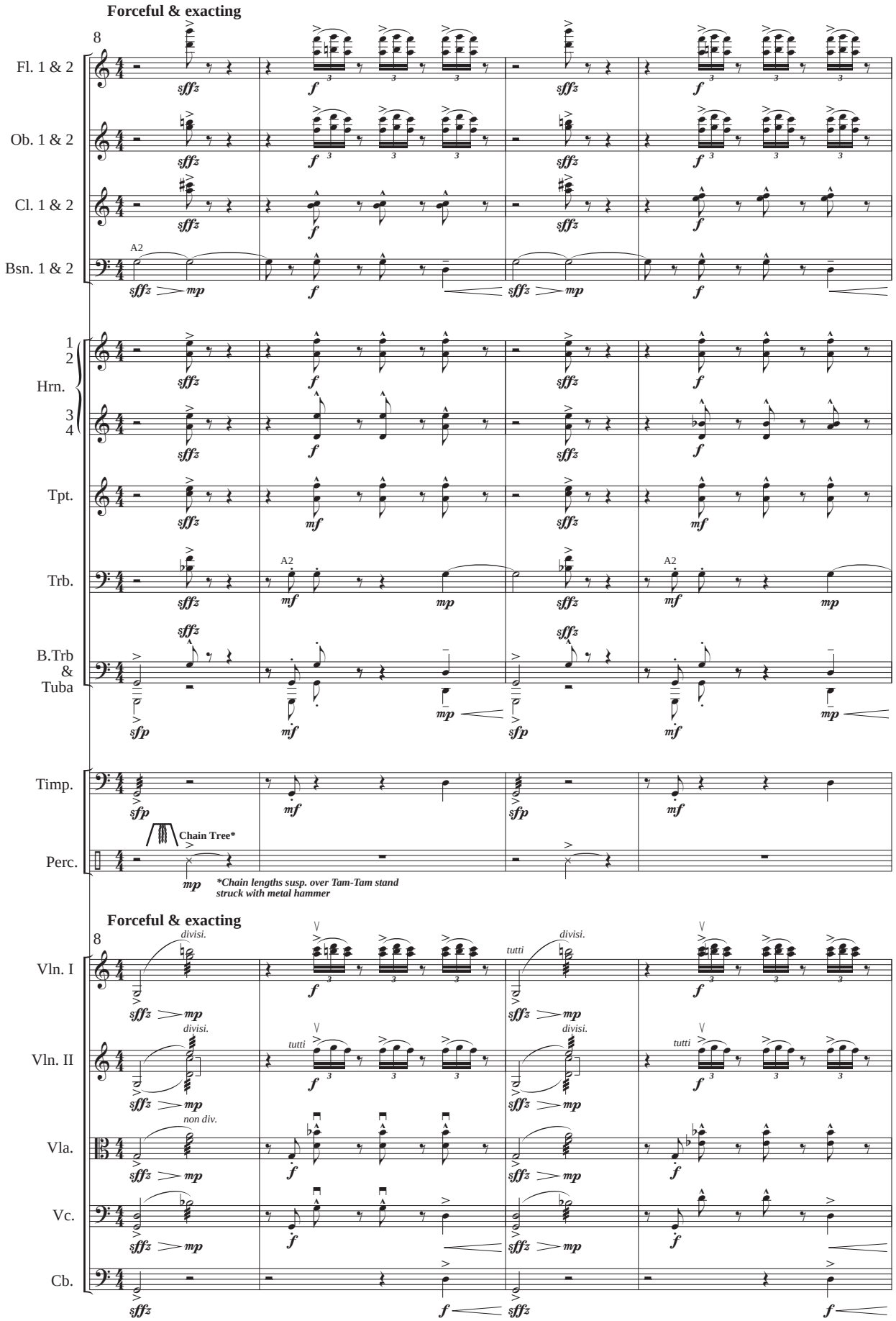
Sempre tempo giusto; ♩ = 132

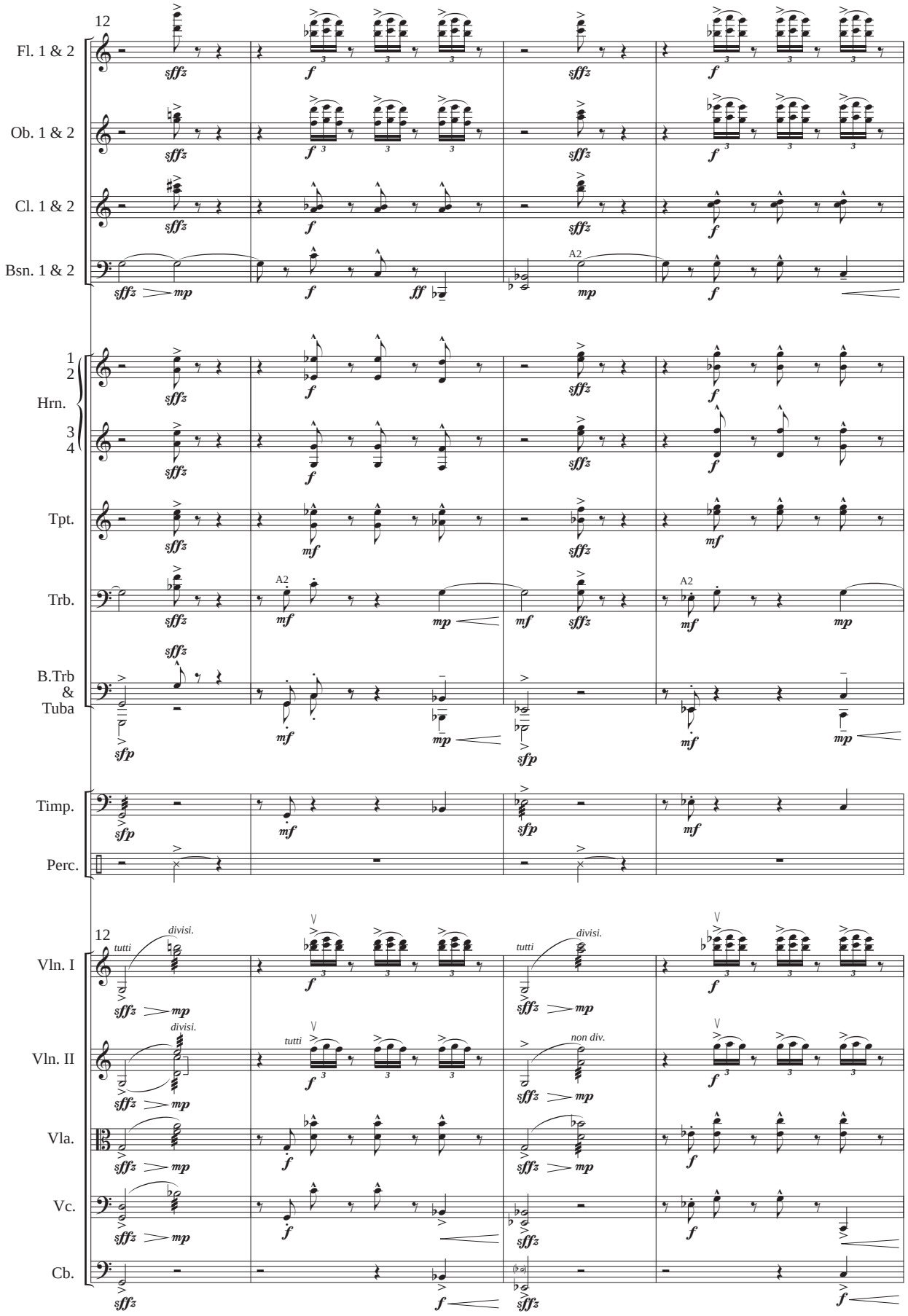
like a vinyl record scratching, then increasing in speed...

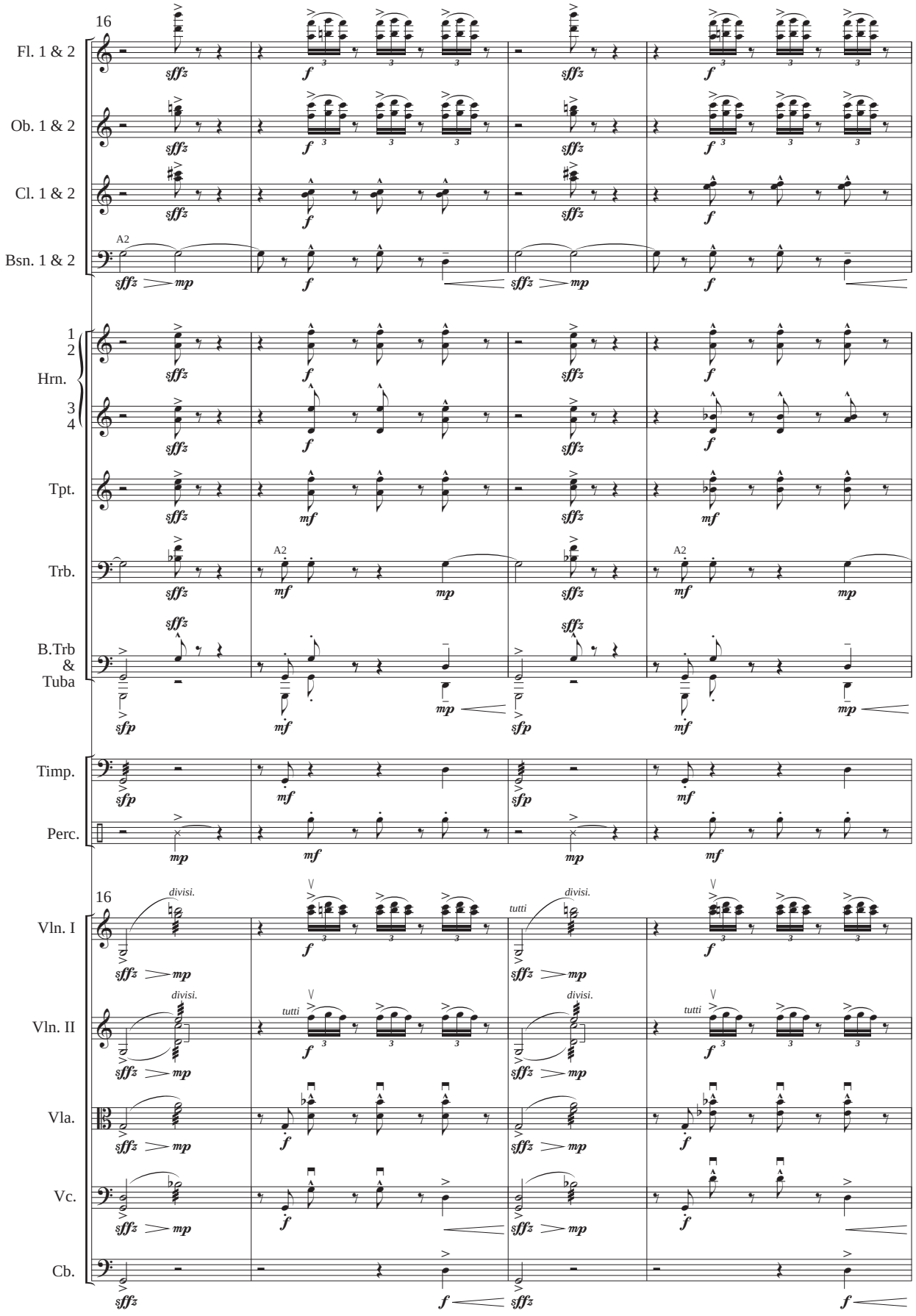
Violin I
Violin II
Viola
Violoncello
Contrabass

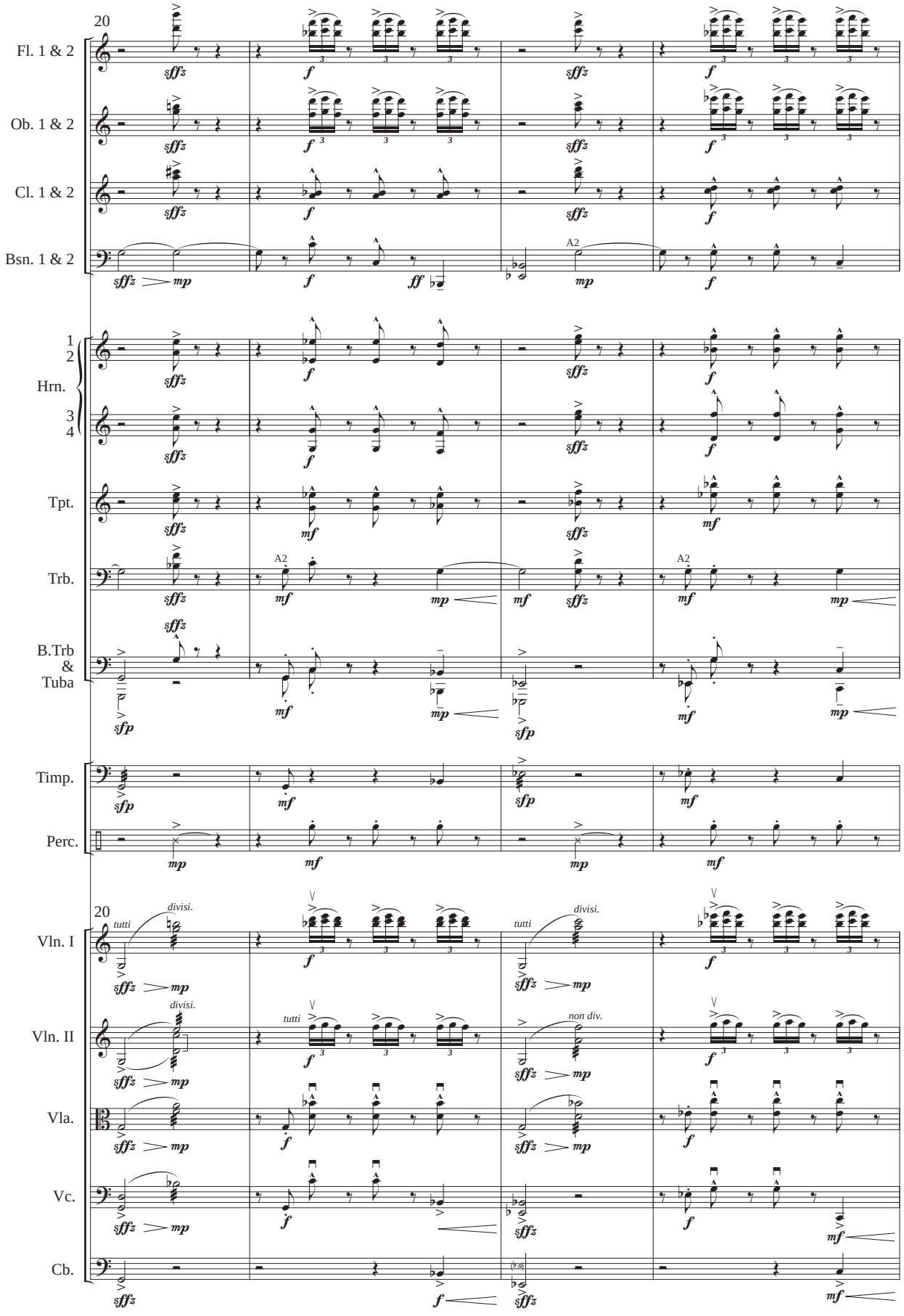
scratch tone (sul E)* / *scratch tone* (sul A)* — *slow gliss.* — *normale* — *sfp*

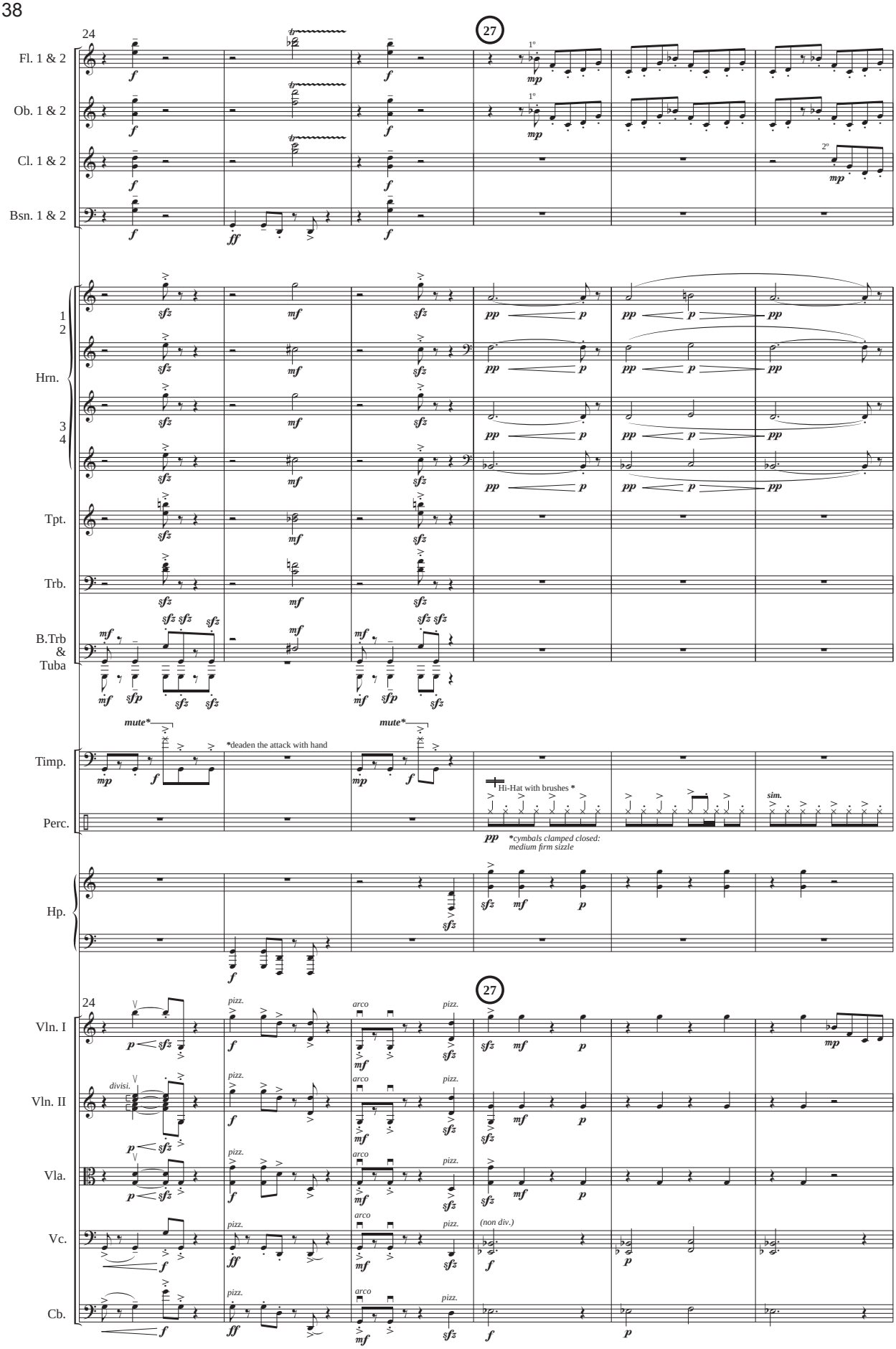
** Very heavy bow pressure, slow bow speed. Very litle of actual pitch is audibly discernible.*
X-noteheads indicate approximate pitches for very slight variations in timbre.

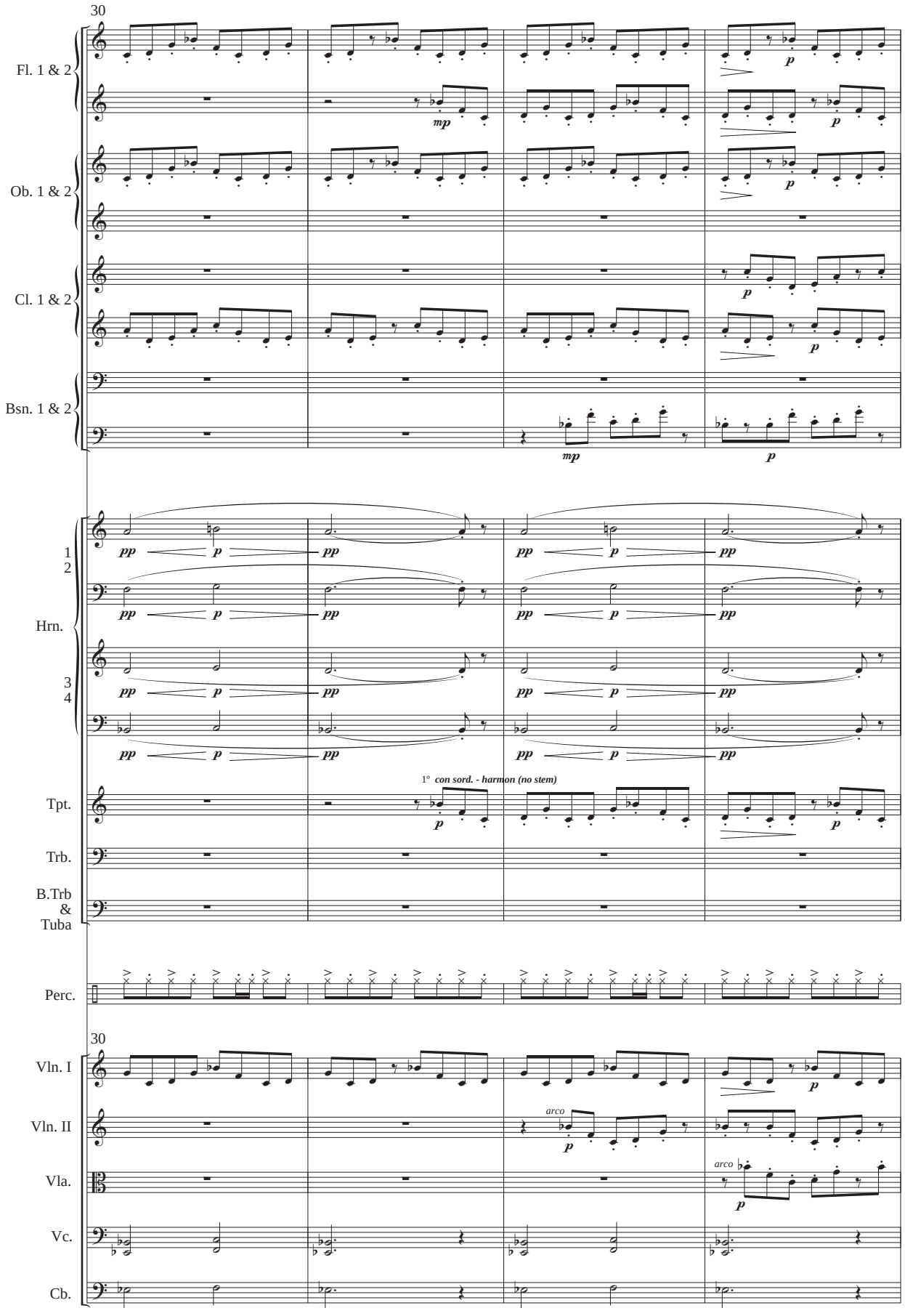

Forceful & exacting
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
Hrn.
Tpt.
Trb.
B.Trb & Tuba
Timp.
Chain Tree*
Perc.
*Chain lengths susp. over Tam-Tam stand struck with metal hammer
Forceful & exacting
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi.
tutti
non div.

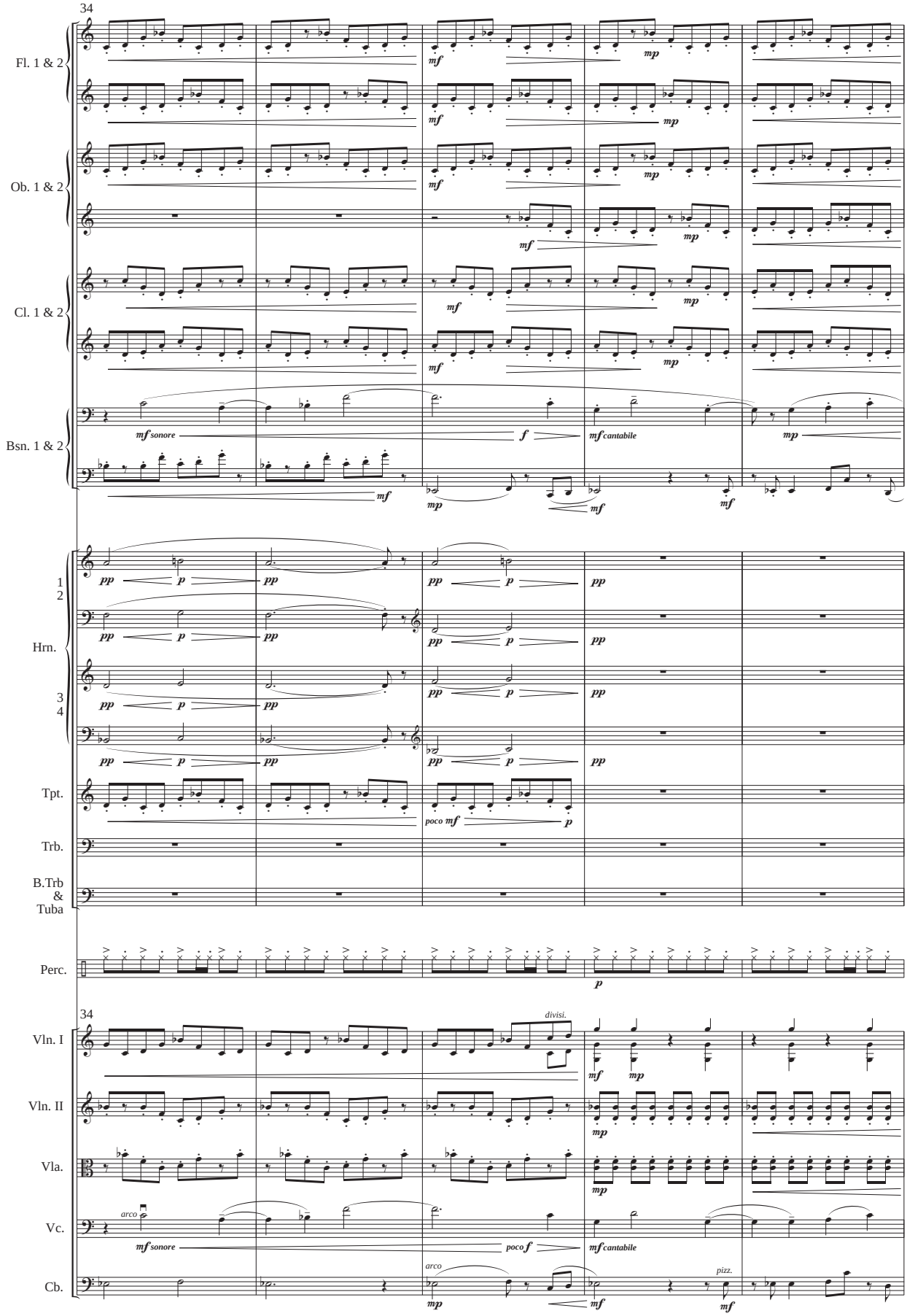

12
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
A2
A2
B.Trb
&
Tuba
Timp.
Perc.
12
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
divisi.
tutti
divisi.
tutti
non div.


16
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
A2
B.Trb
&
Tuba
Timp.
Perc.
16
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi.
tutti


20
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
A2
A2
B.Trb
&
Tuba
Timp.
Perc.
20
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
divisi.
tutti
divisi.
tutti
non div.


24
27
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
mute*
*deaden the attack with hand
mute*
Timp.
Perc.
Hi-Hat with brushes *
*cymbals clamped closed:
medium firm sizzle
Hp.
24
27
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi.
pizz.
arco
(non div.)


30
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
1° con sord. - harmon (no stem)
Trb.
B.Trb
&
Tuba
Perc.
30
Vln. I
Vln. II
arco
Vla.
arco
Vc.
Cb.



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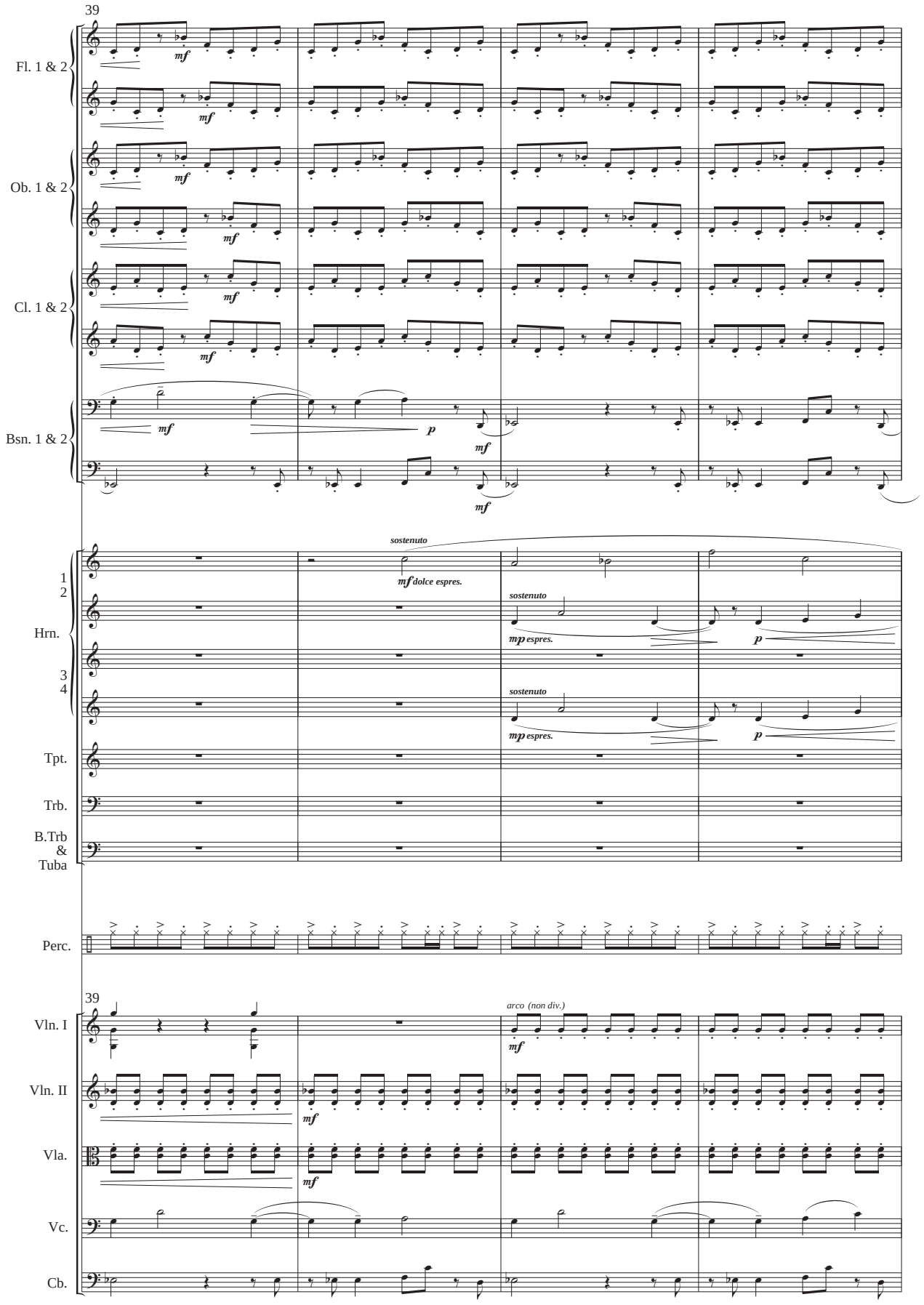
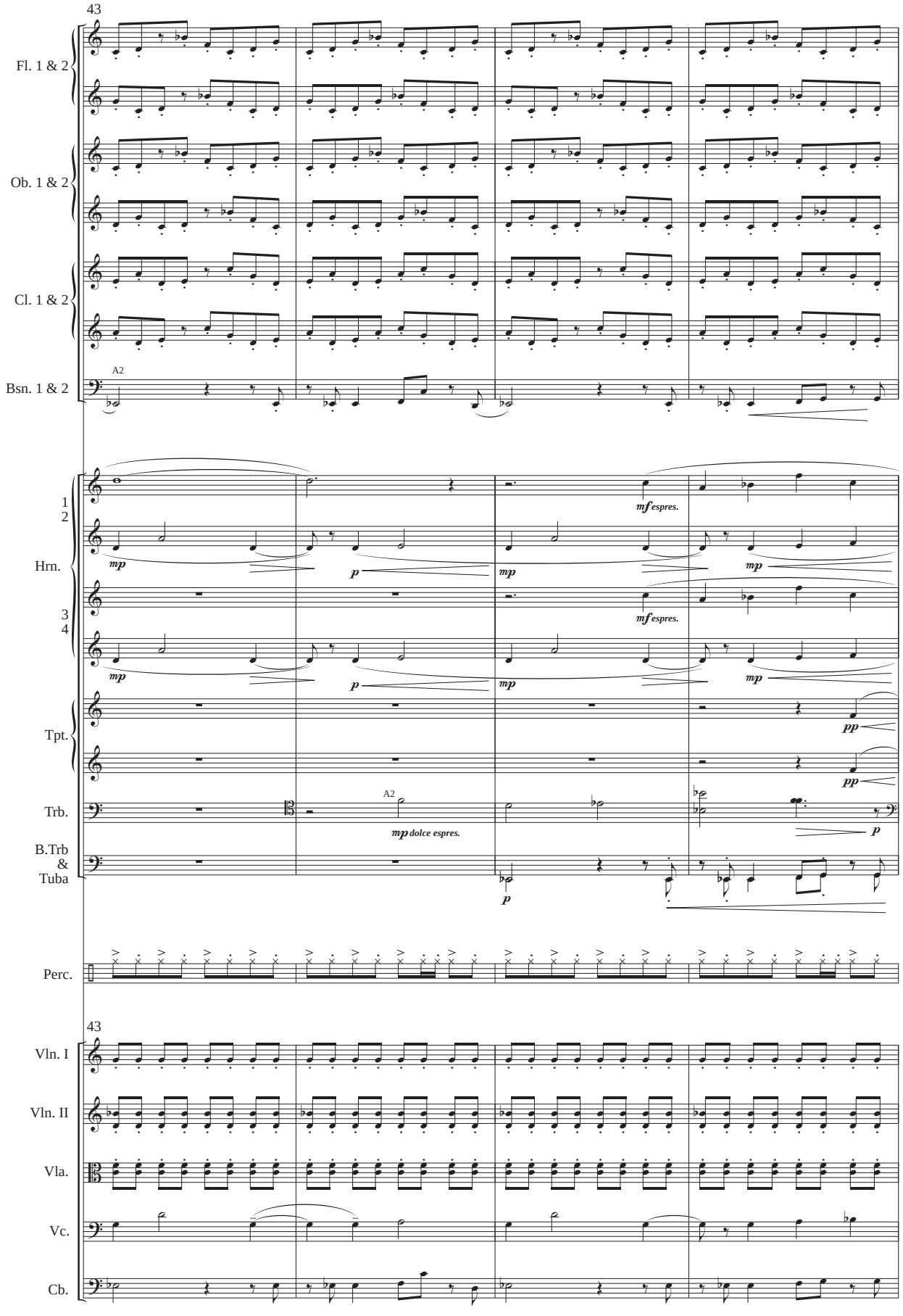
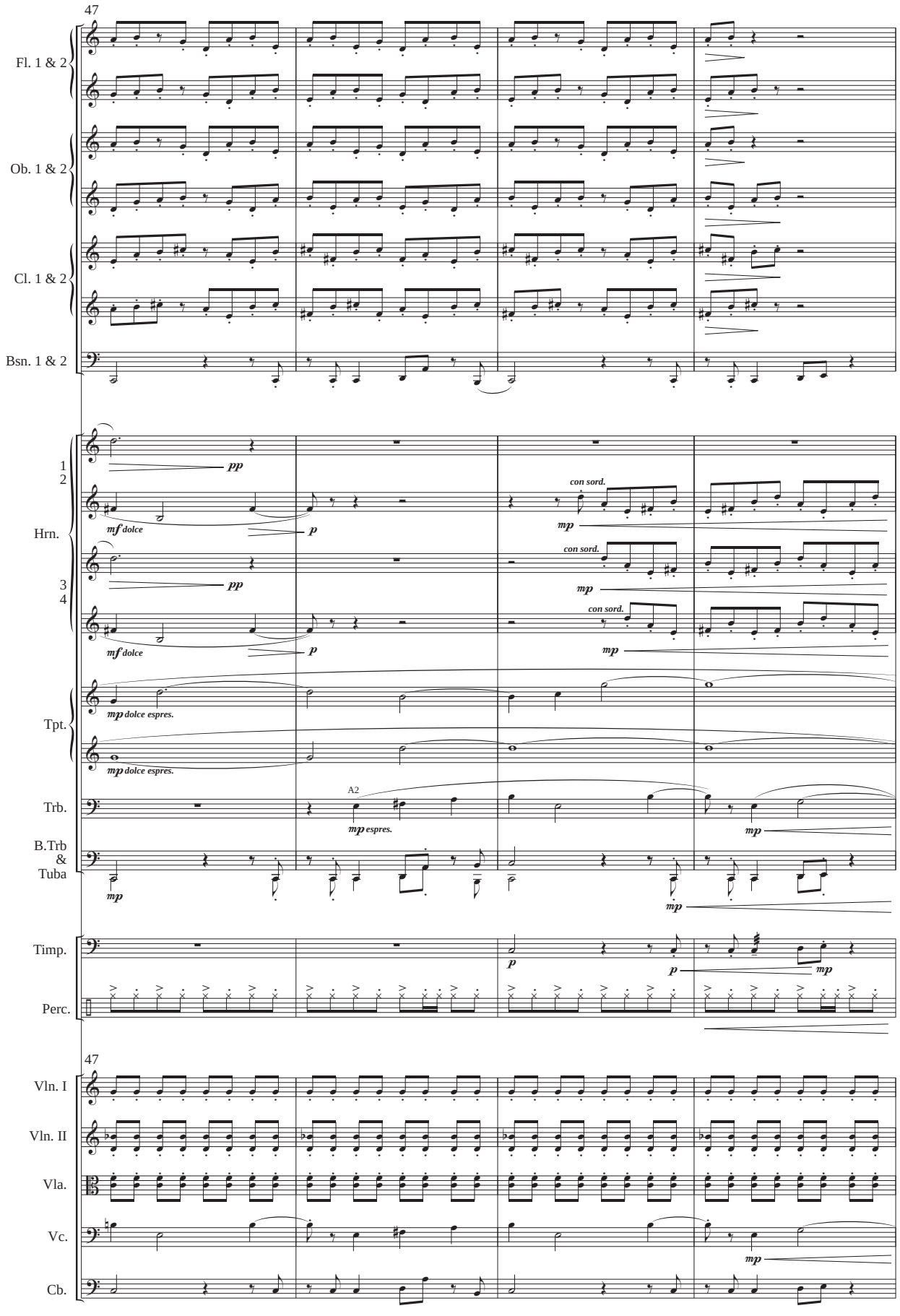
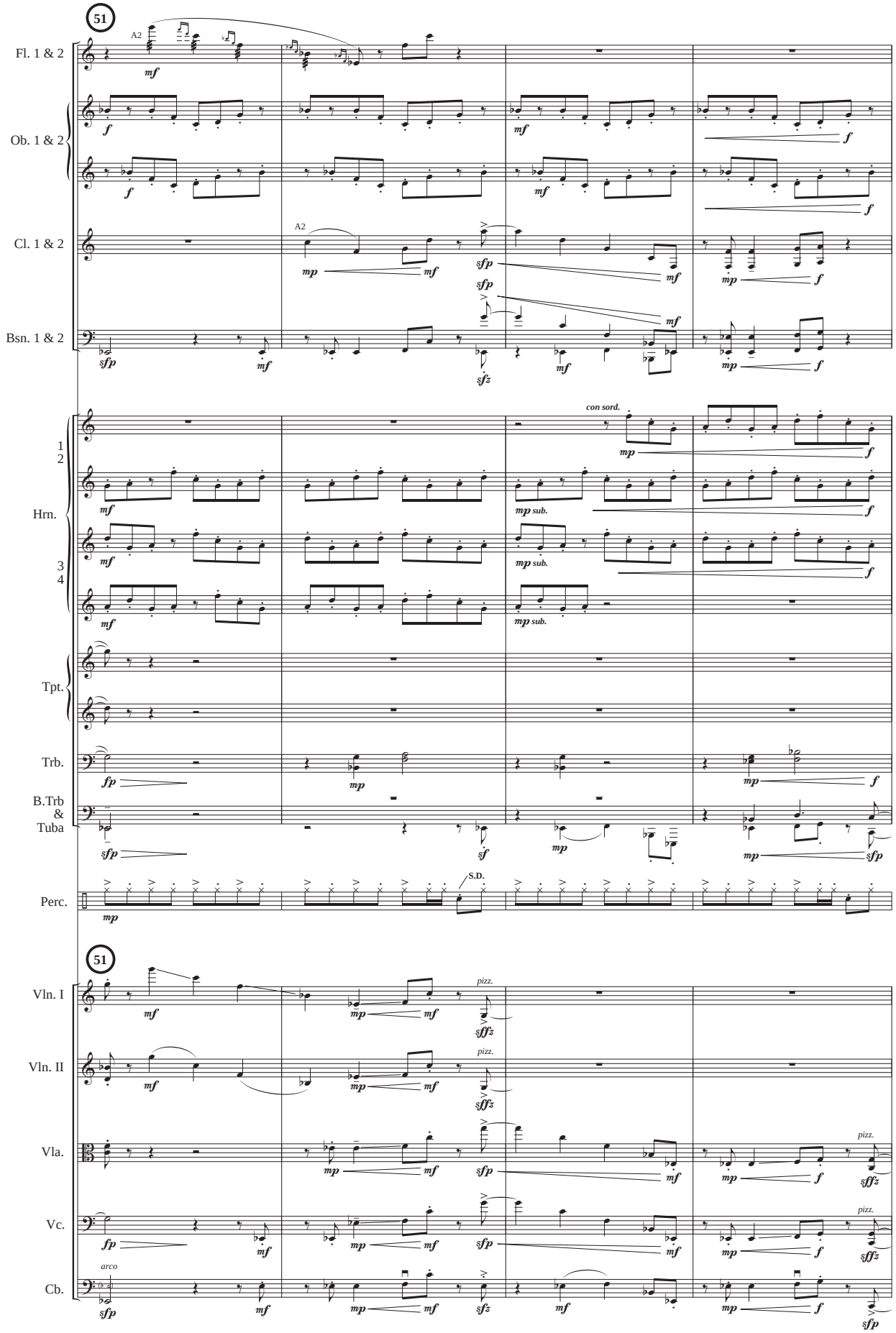
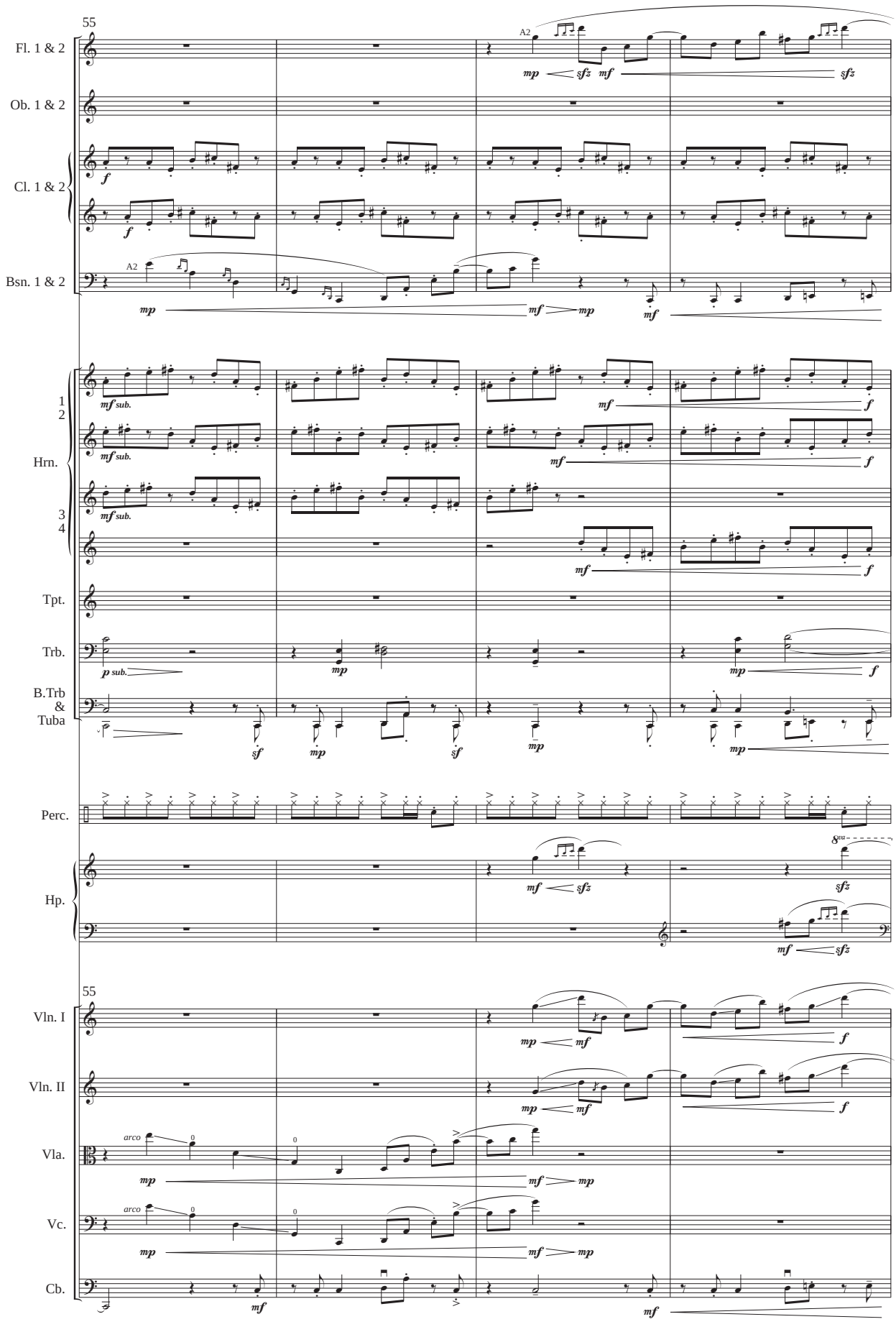
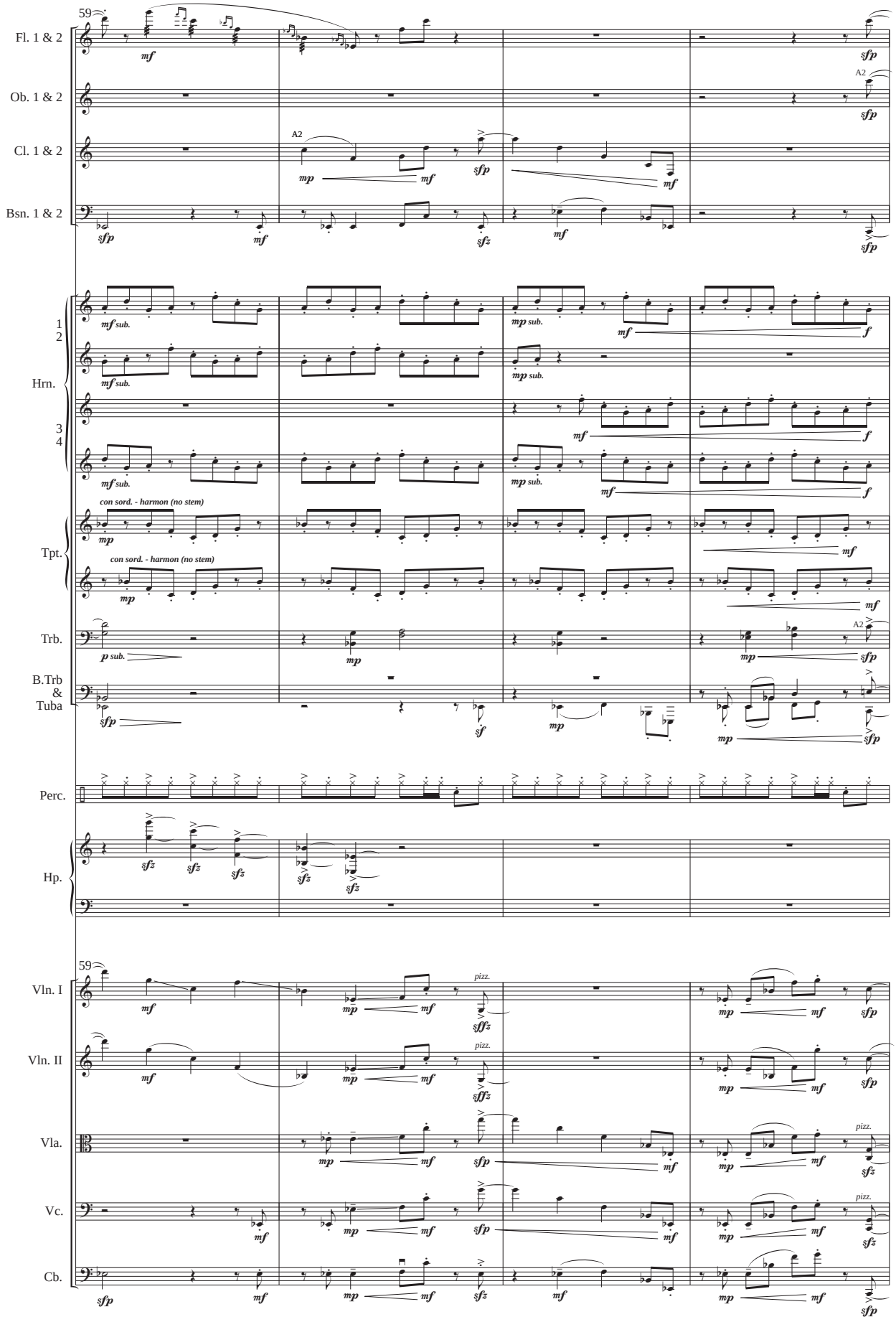

39
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mf
p
sostenuto
mf dolce espres.
1
2
Hrn.
3
4
mp espres.
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
39
arco (non div.)
Vln. I
Vln. II
Vla.
Vc.
Cb.


43
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
mf espres.
mp
p
Tpt.
pp
Trb.
A2
mp dolce espres.
B.Trb
&
Tuba
Perc.
43
Vln. I
Vln. II
Vla.
Vc.
Cb.


47
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
pp
mf dolce
p
con sord.
mp
Tpt.
mp dolce espres.
Trb.
B.Trb
&
Tuba
A2
mp espres.
Timp.
Perc.
47
Vln. I
Vln. II
Vla.
Vc.
Cb.


51
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
con sord.
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
S.D.
Perc.
51
pizz.
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.


55
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
Hp.
55
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco



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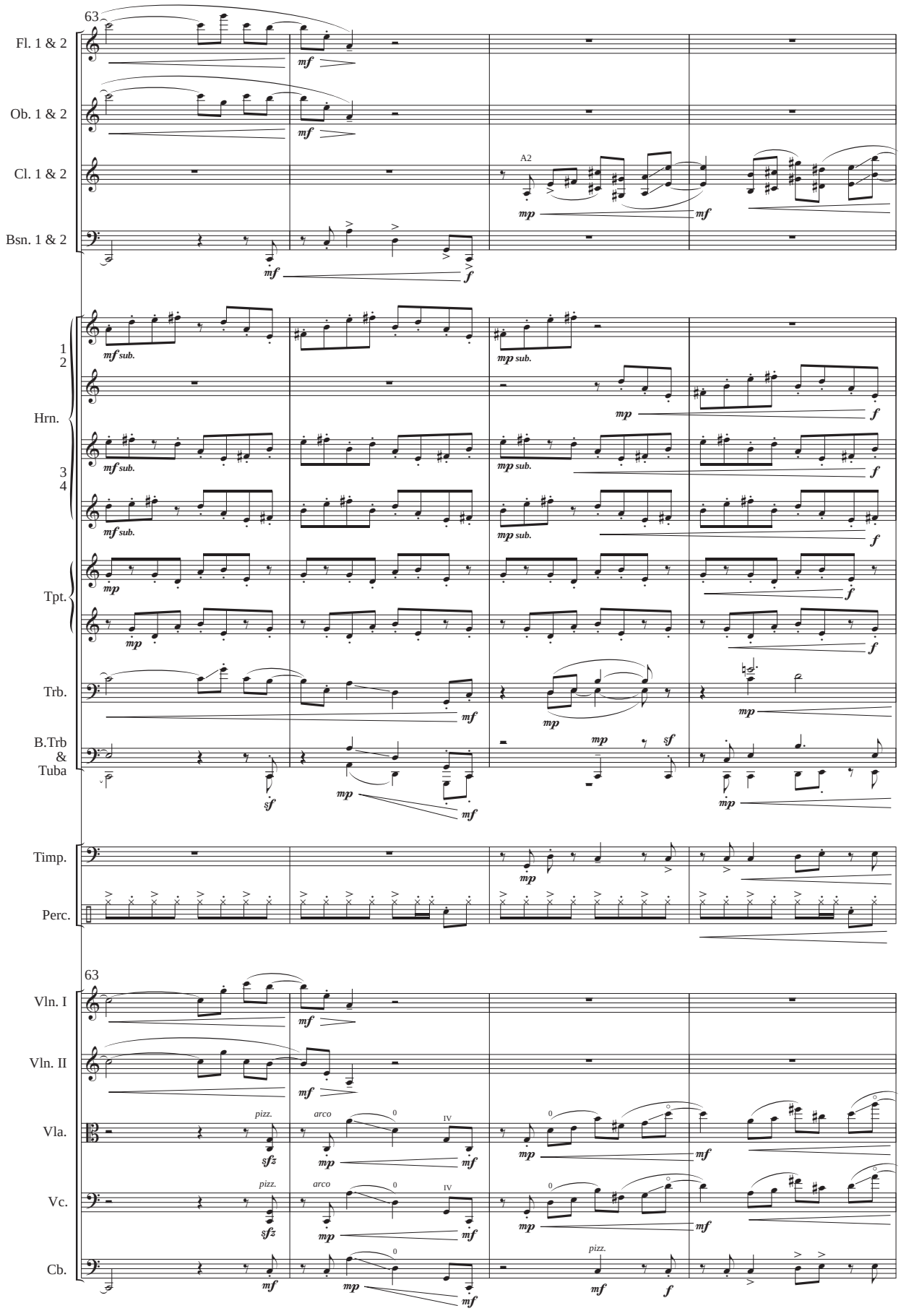
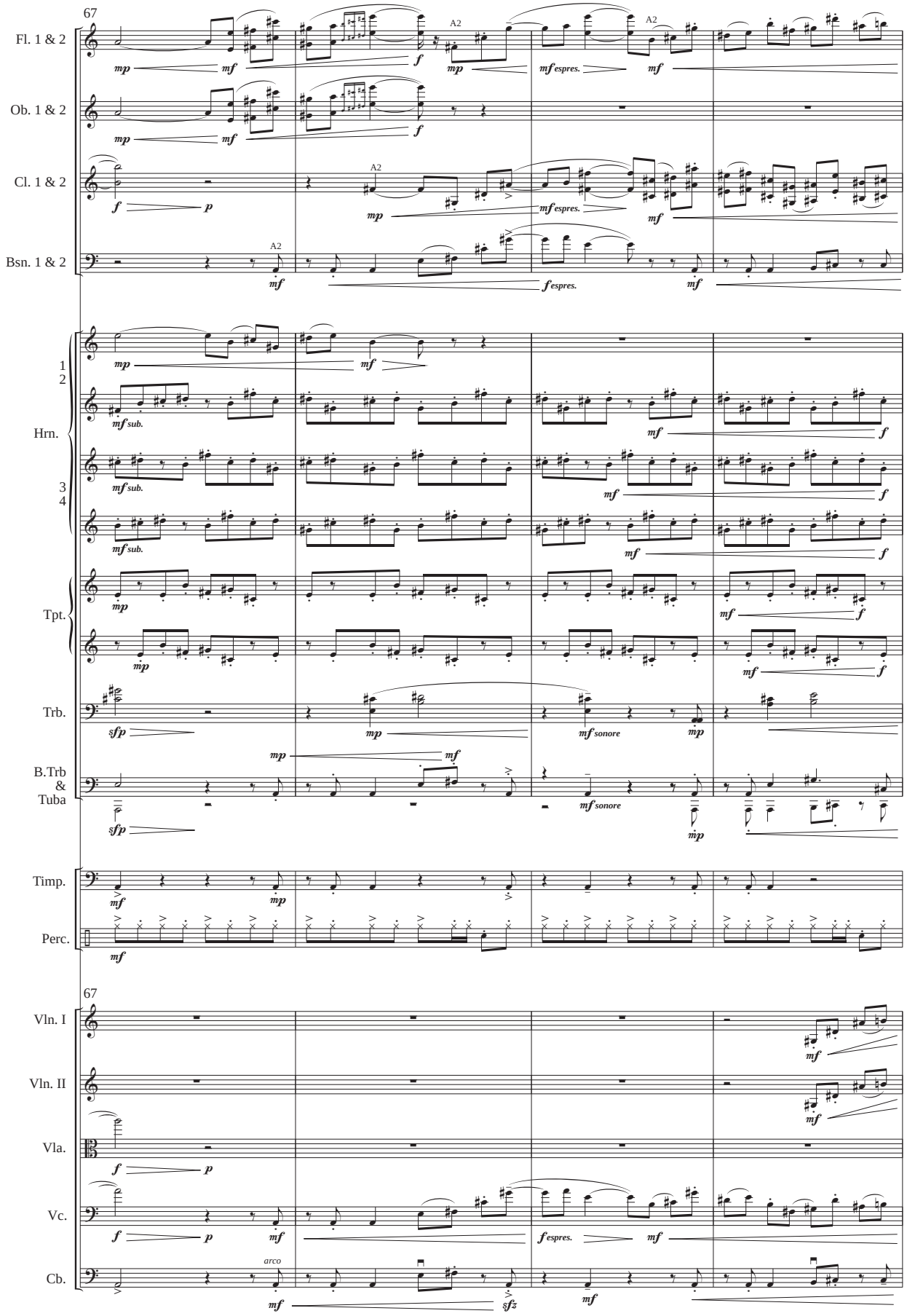
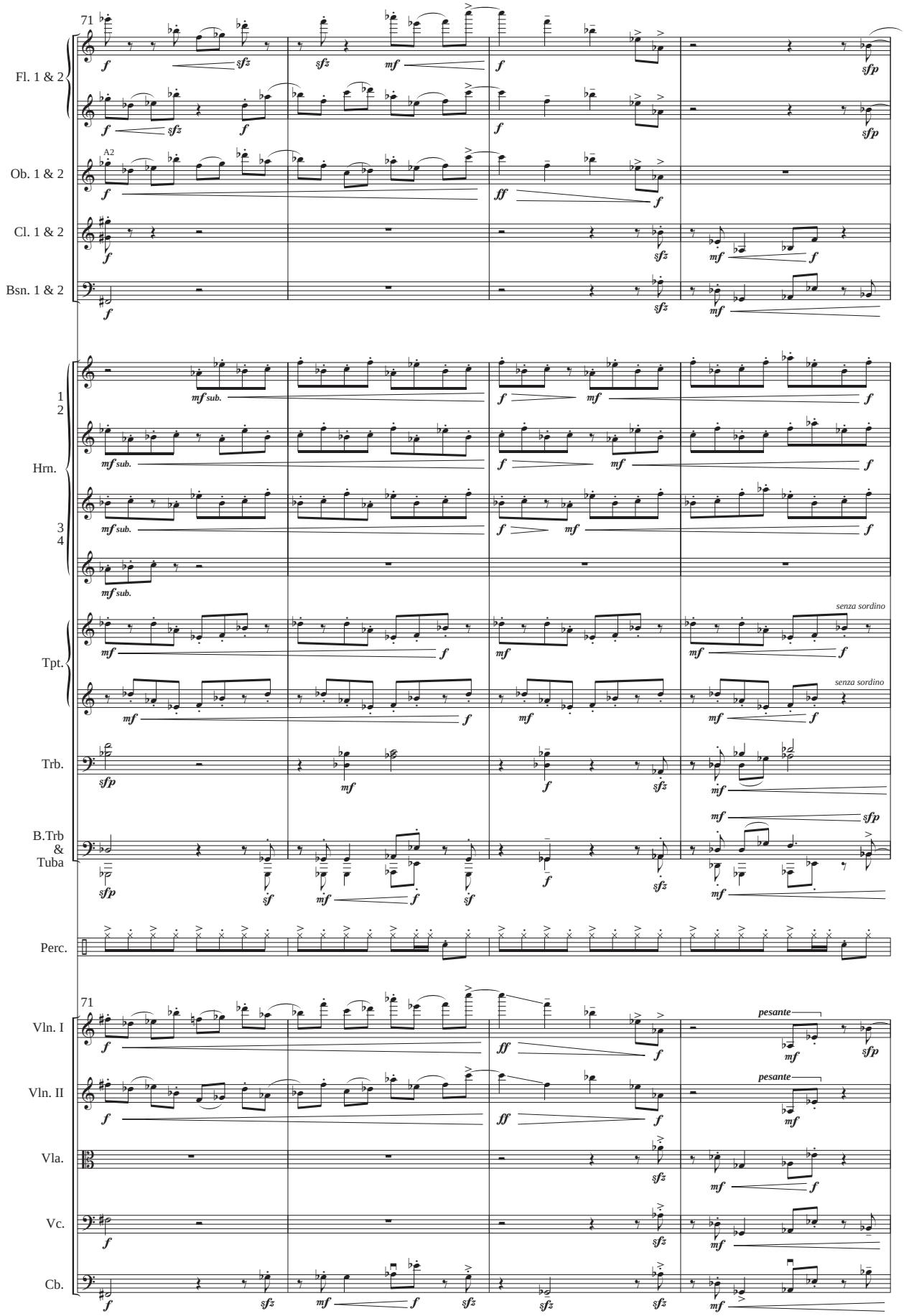
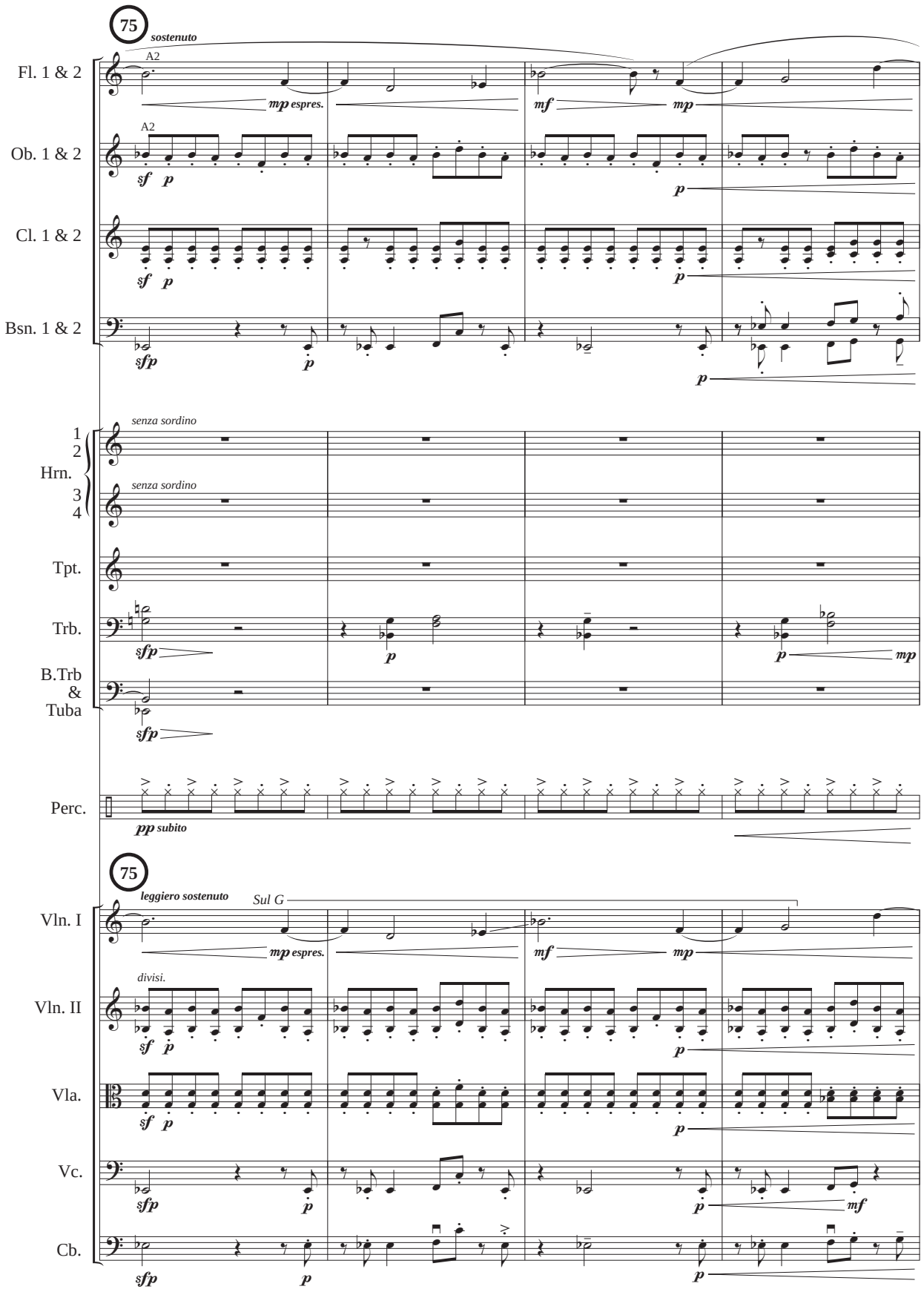
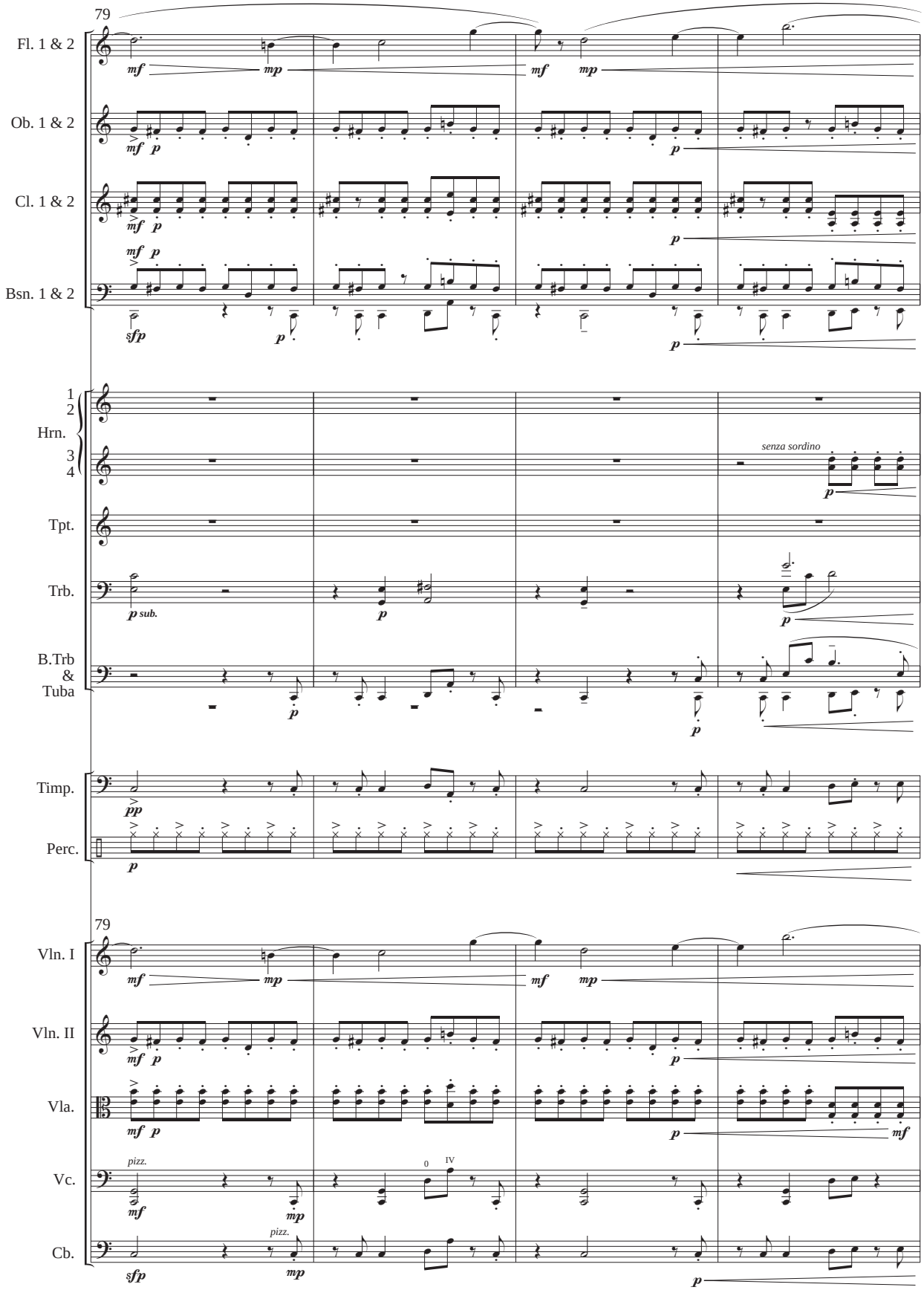
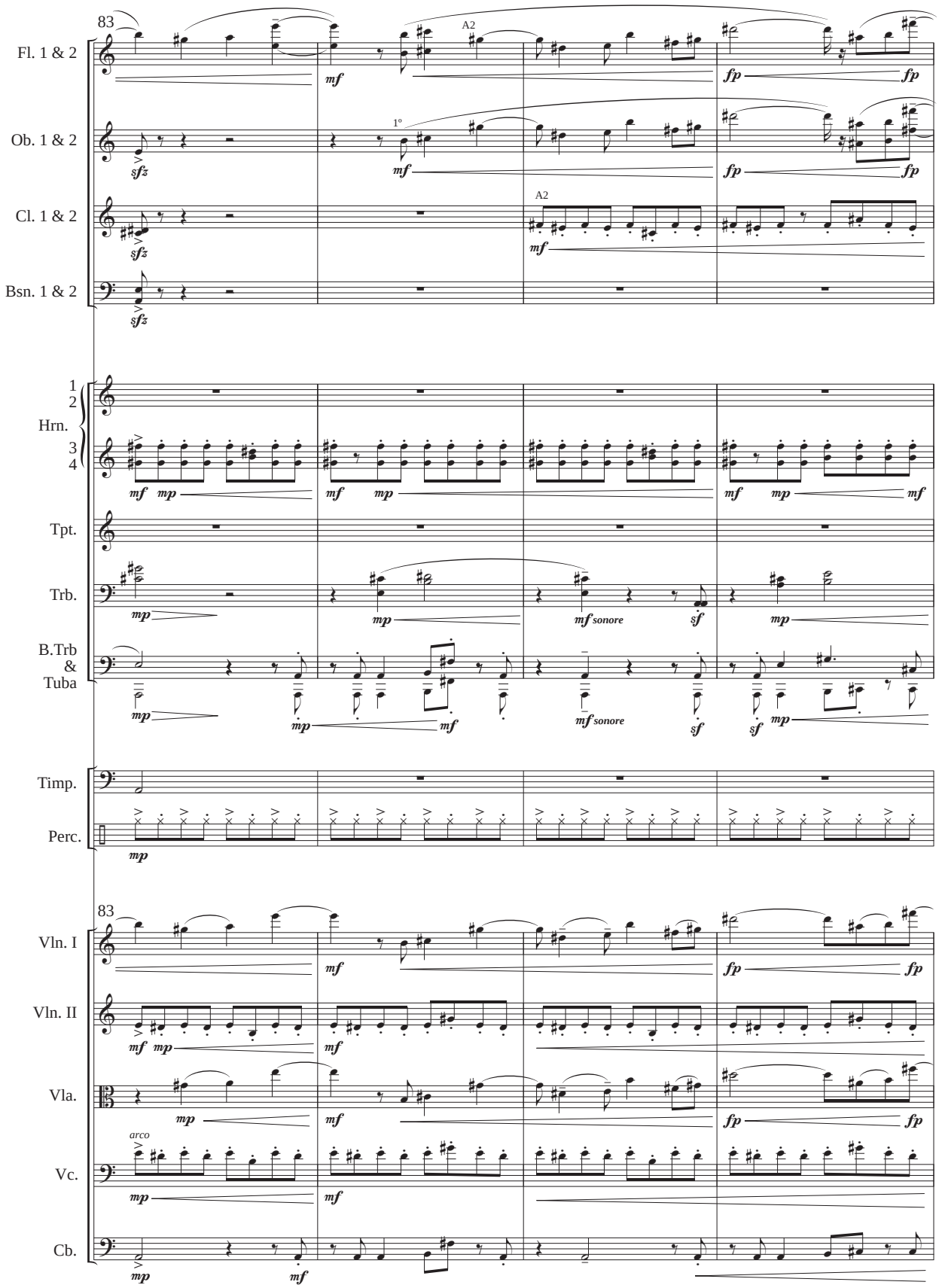

63
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
A2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
63
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
IV
pizz.

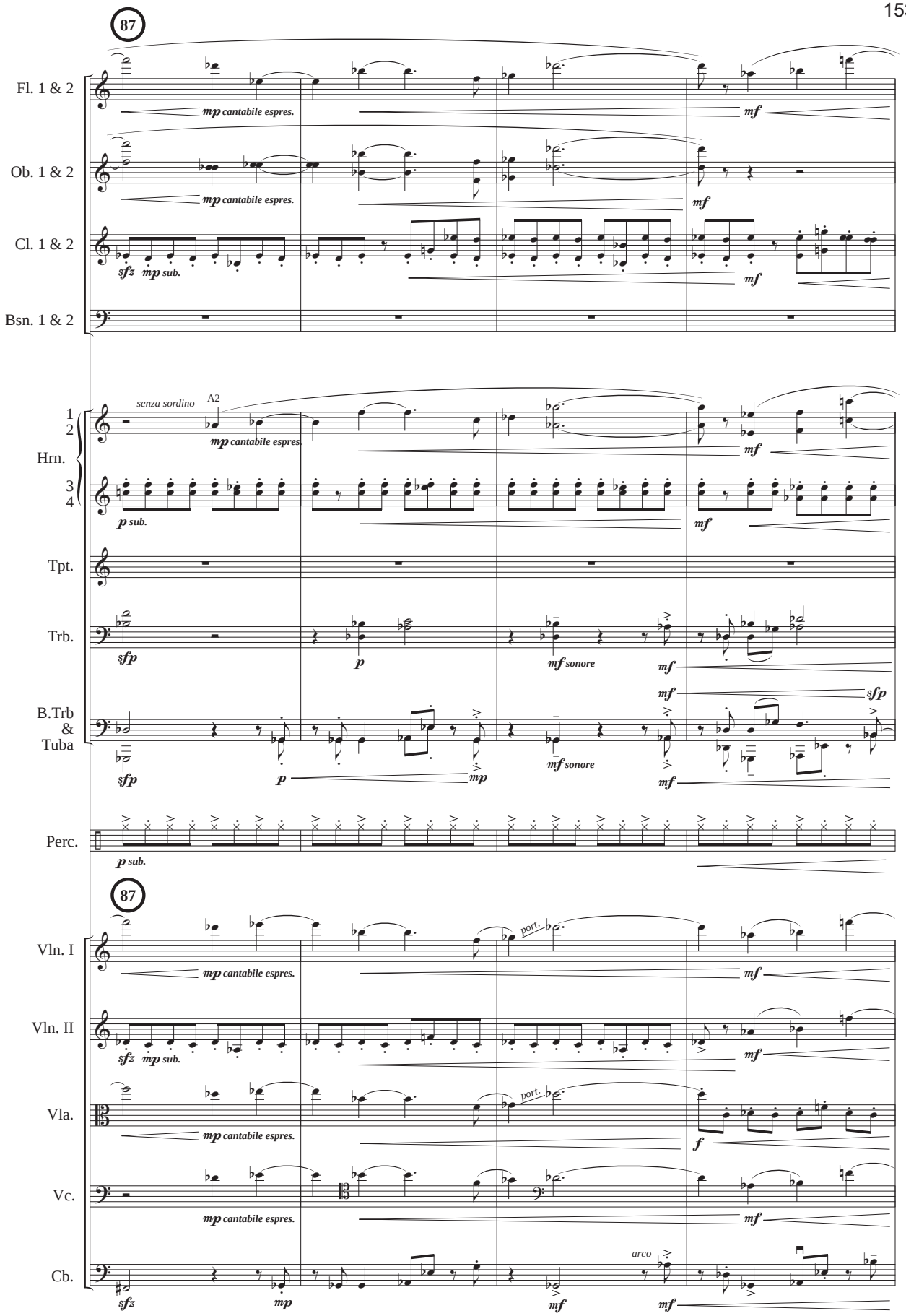

67
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
espres.
1
2
Hrn.
3
4
sub.
Tpt.
Trb.
sonore
B.Trb
&
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

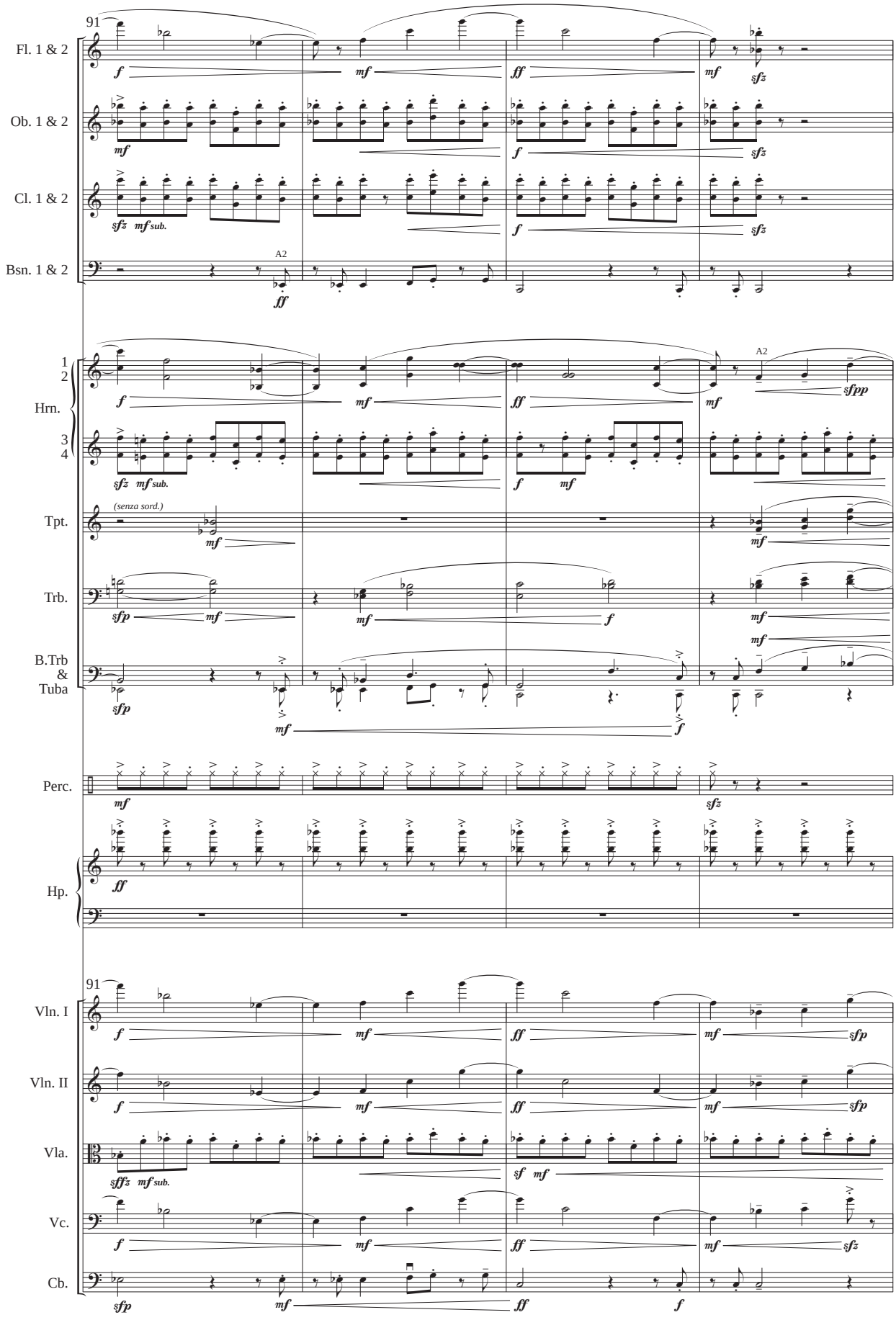

71
Fl. 1 & 2
A2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
mf sub.
senza sordino
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
71
Vln. I
Vln. II
pesante
Vla.
Vc.
Cb.

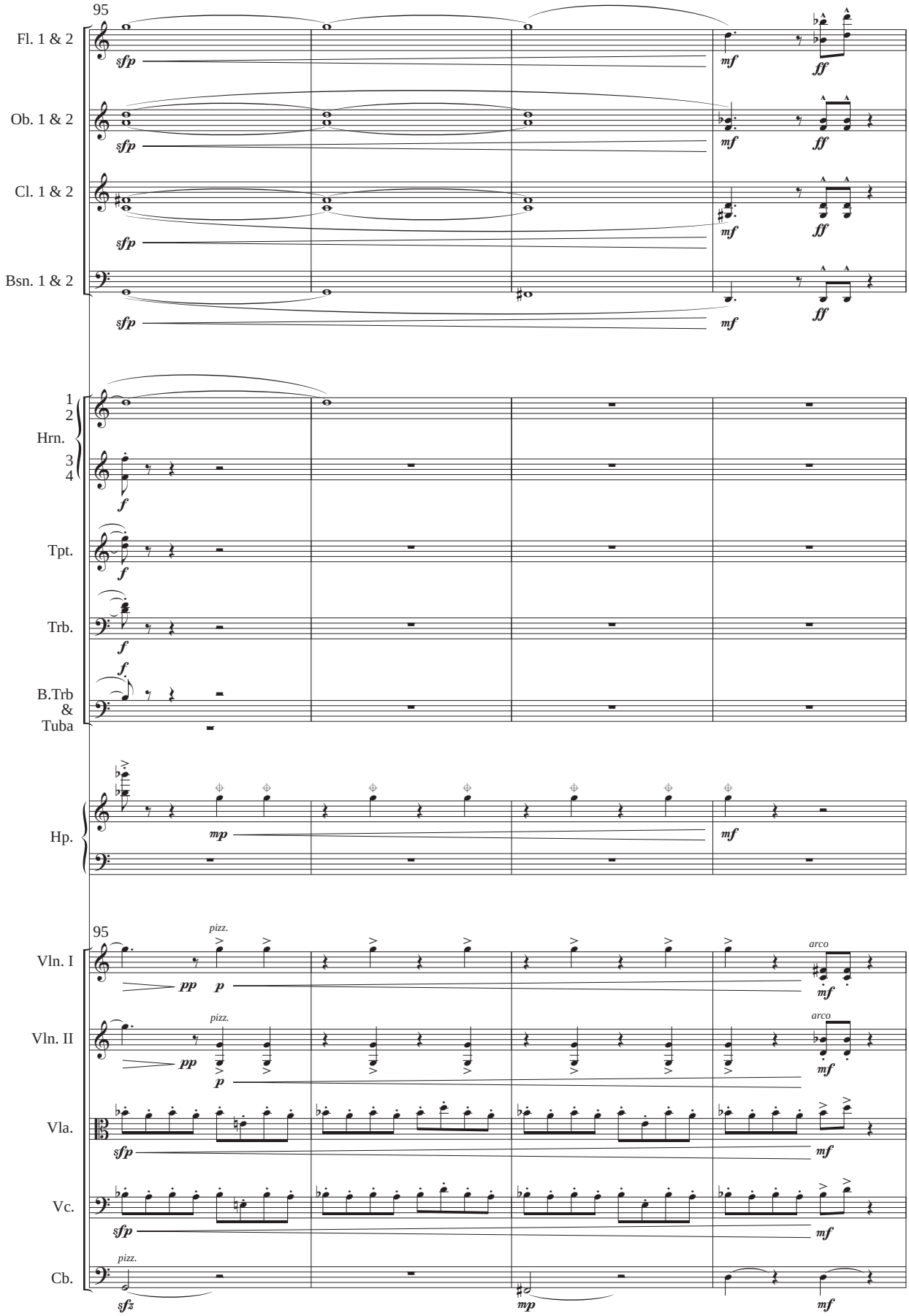

75
sostenuto
Fl. 1 & 2
A2
mp espres.
mf
mp
Ob. 1 & 2
A2
sf p
p
Cl. 1 & 2
sf p
p
Bsn. 1 & 2
sfp
p
p
senza sordino
1
2
Hrn.
3
4
senza sordino
Tpt.
Trb.
sfp
p
p
mp
B.Trb
&
Tuba
sfp
Perc.
pp subito
75
leggiero sostenuto
Sul G
Vln. I
mp espres.
mf
mp
divisi.
Vln. II
sf p
p
Vla.
sf p
p
Vc.
sfp
p
p
mf
Cb.
sfp
p
p

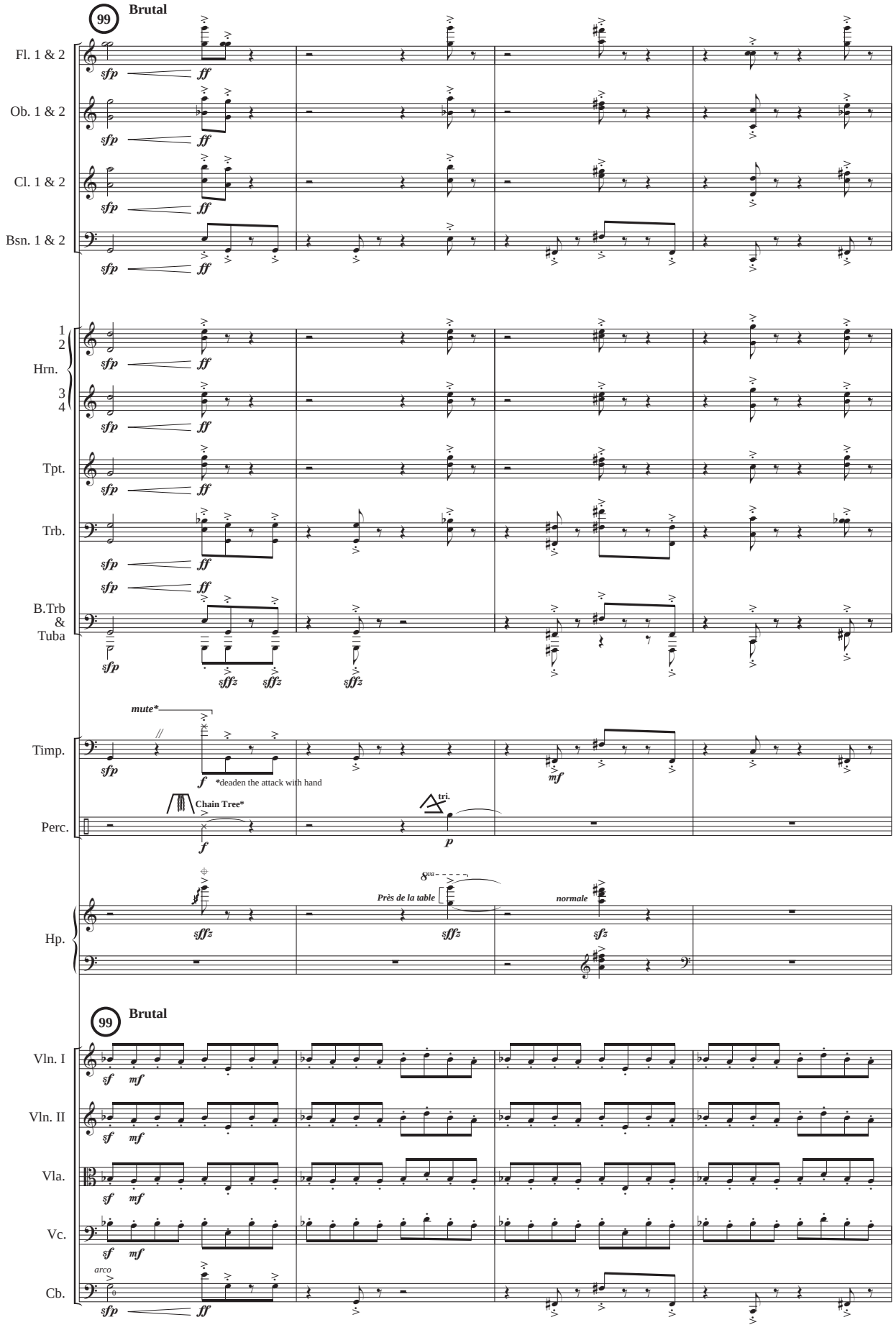

79
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
senza sordino
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
79
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.

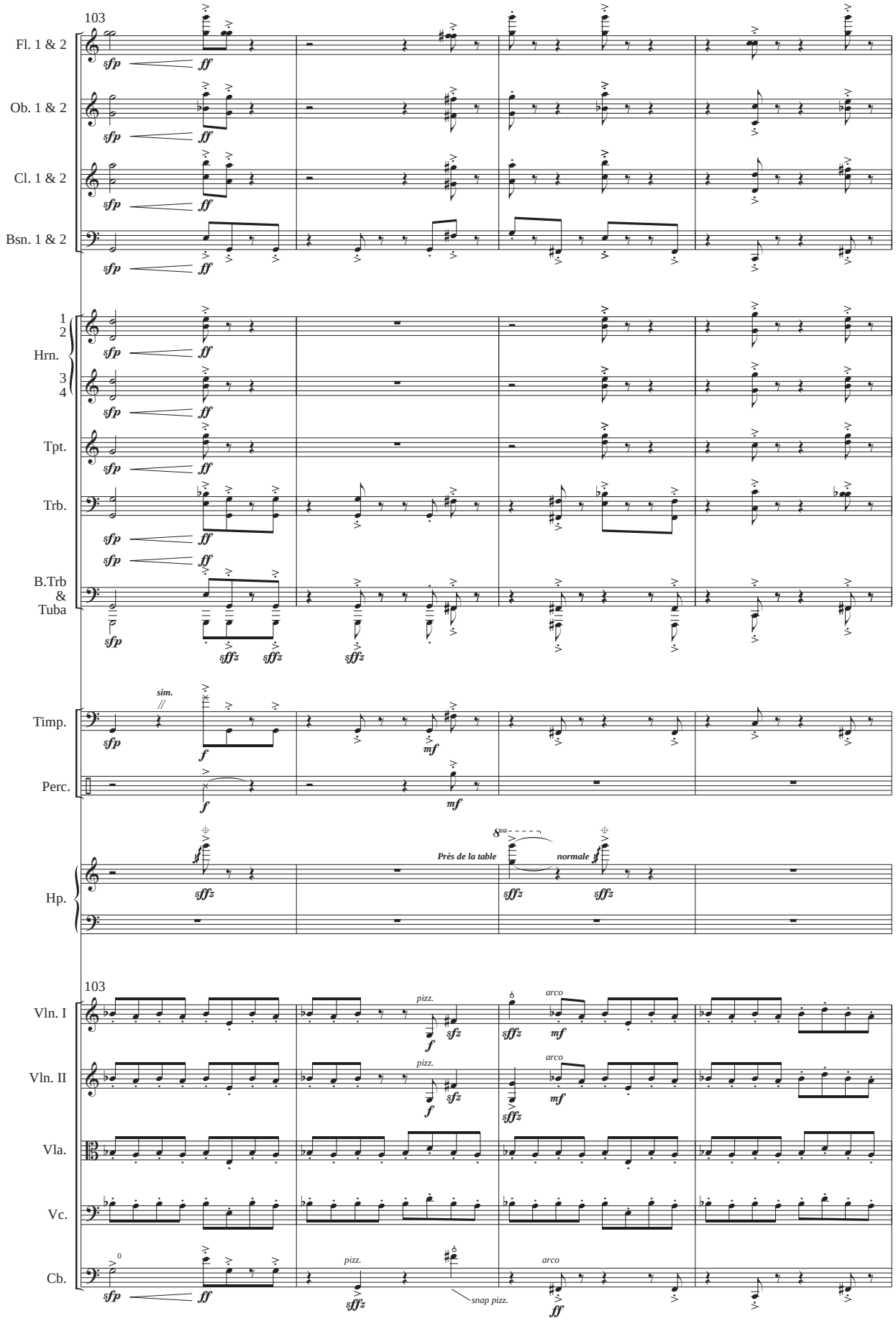

83
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
83
Vln. I
Vln. II
Vla.
Vc.
Cb.
A2
1º
arco
mf
mp
sfz
fp
sf
sonore

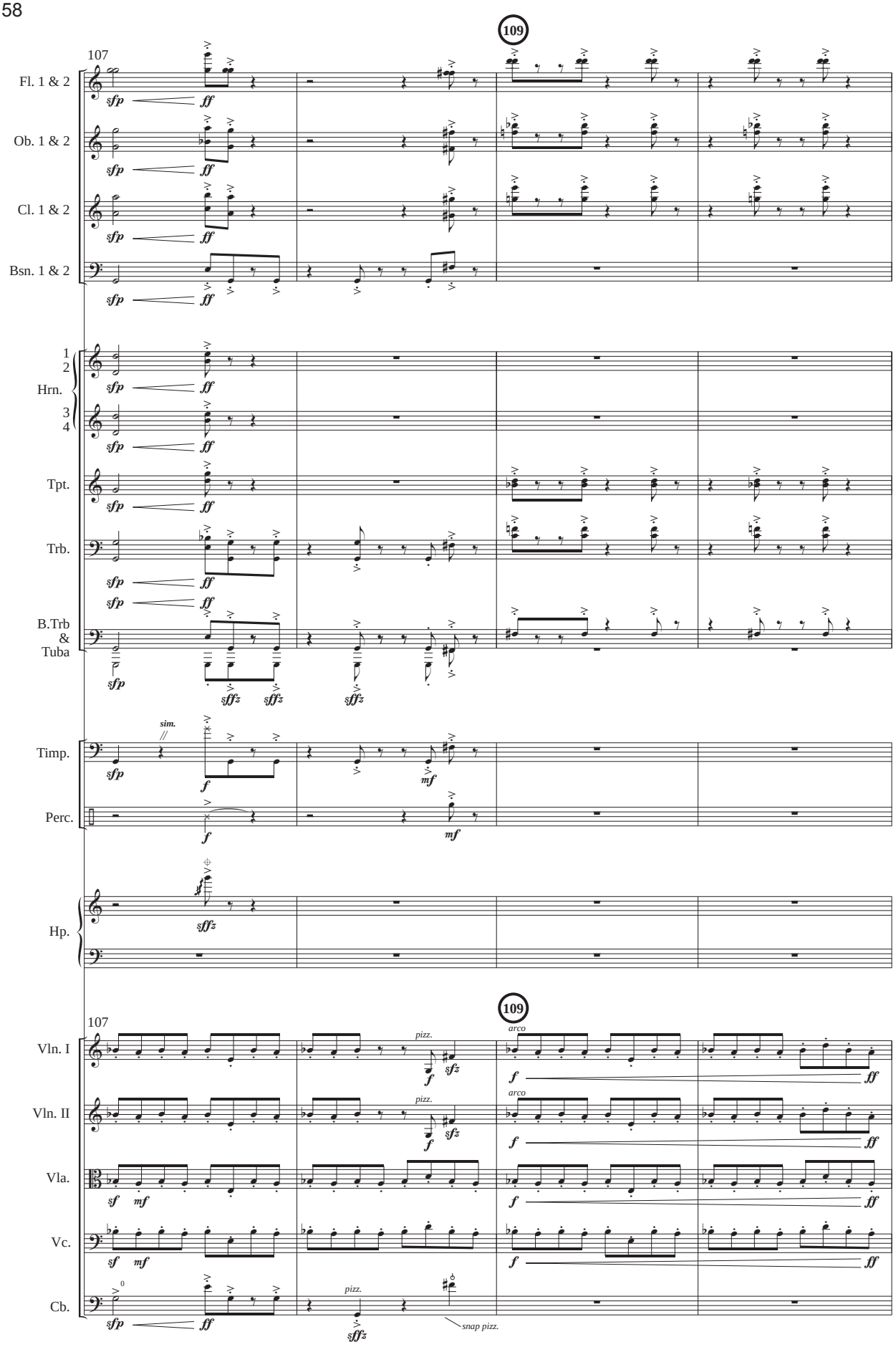

87
Fl. 1 & 2
mp cantabile espres.
mf
Ob. 1 & 2
mp cantabile espres.
mf
Cl. 1 & 2
sfz mp sub.
mf
Bsn. 1 & 2
senza sordino
A2
1
2
Hrn.
3
4
mp cantabile espres.
mf
p sub.
mf
Tpt.
Trb.
sfp
p
mf sonore
mf
mf
sfp
B.Trb
&
Tuba
sfp
p
mp
mf sonore
mf
Perc.
p sub.
87
Vln. I
port.
mp cantabile espres.
mf
Vln. II
sfz mp sub.
mf
Vla.
port.
mp cantabile espres.
f
Vc.
mp cantabile espres.
mf
Cb.
arco
sfz
mp
mf
mf


91
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
(senza sord.)
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
Hp.
91
Vln. I
Vln. II
Vla.
Vc.
Cb.


95
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Hp.
95
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
sfp
mf
ff
f
mp
pp
p
sfz


99
Brutal
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
mute*
Timp.
*deaden the attack with hand
Chain Tree*
tri.
Perc.
Près de la table
normale
Hp.
99
Brutal
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.


103
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
Hp.
sim.
Près de la table
normale
8va
103
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
snap pizz.



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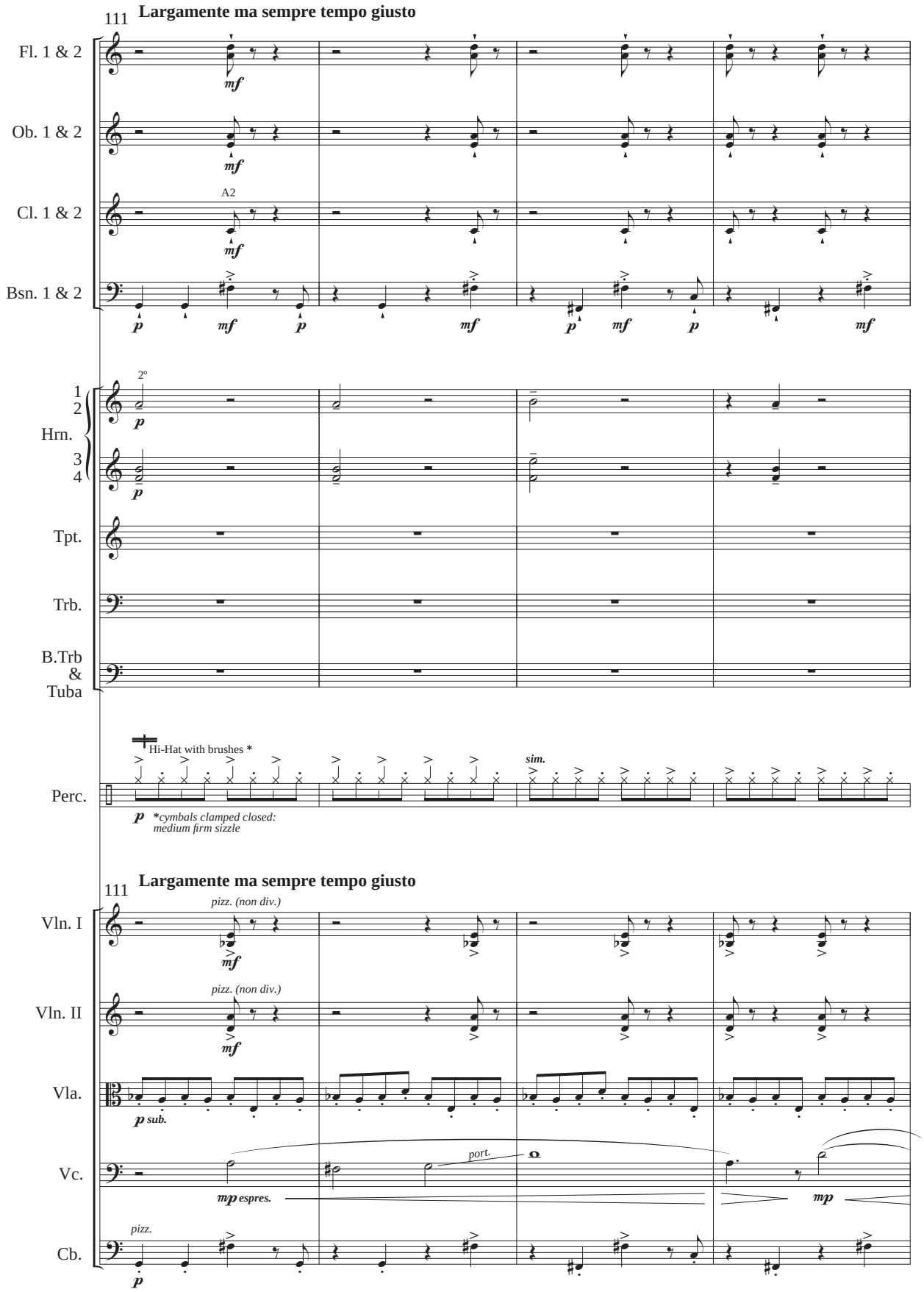
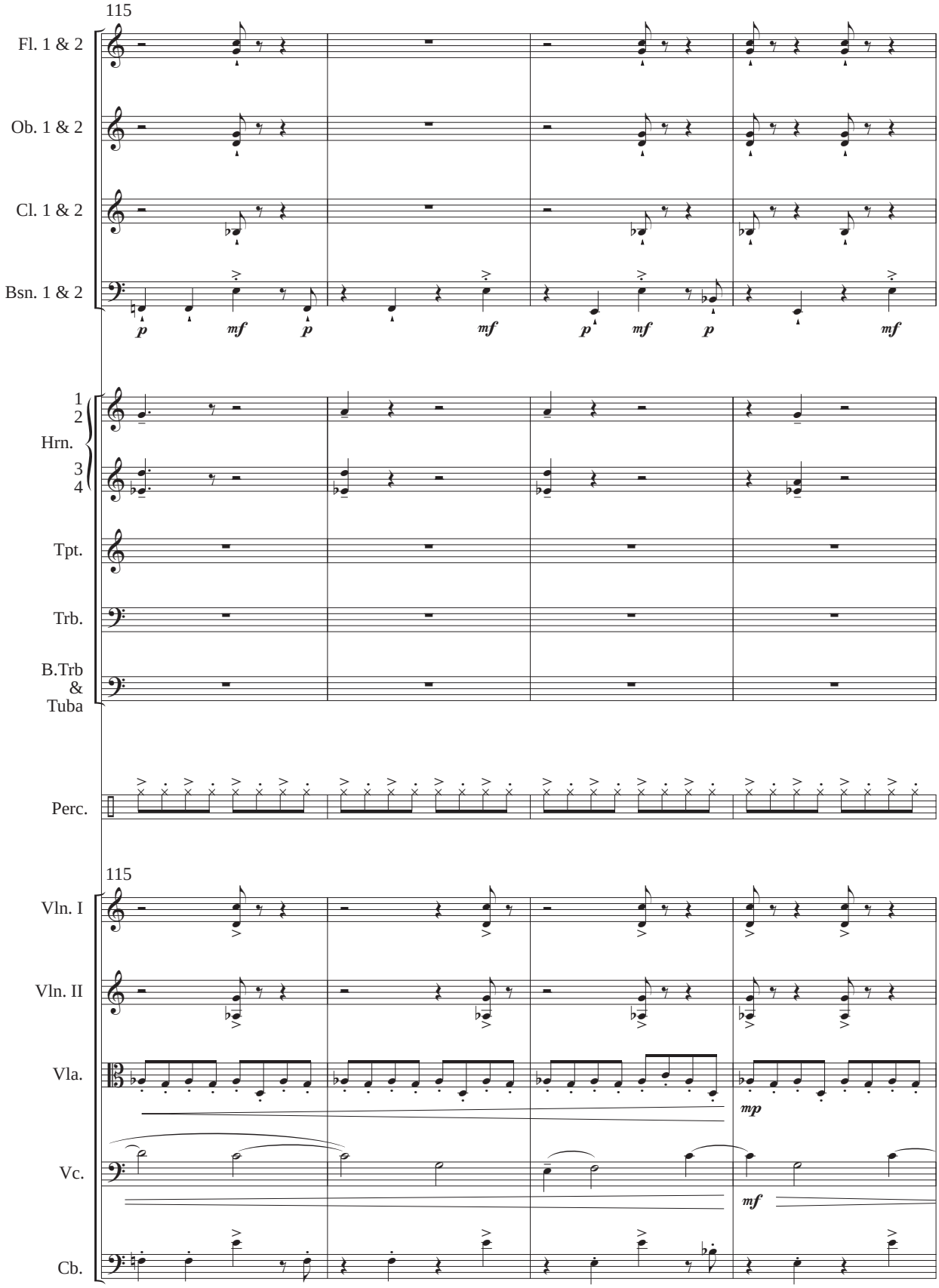
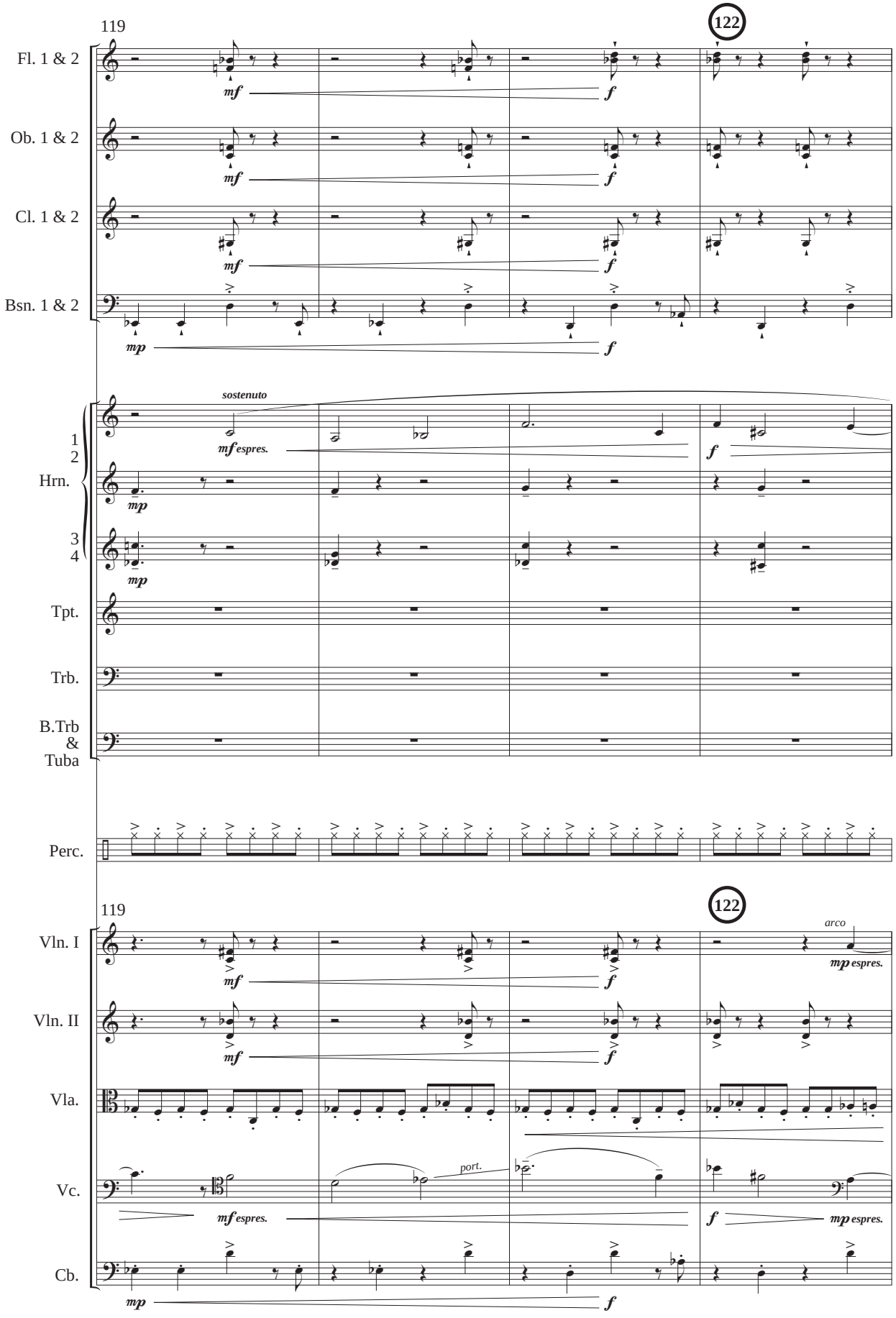
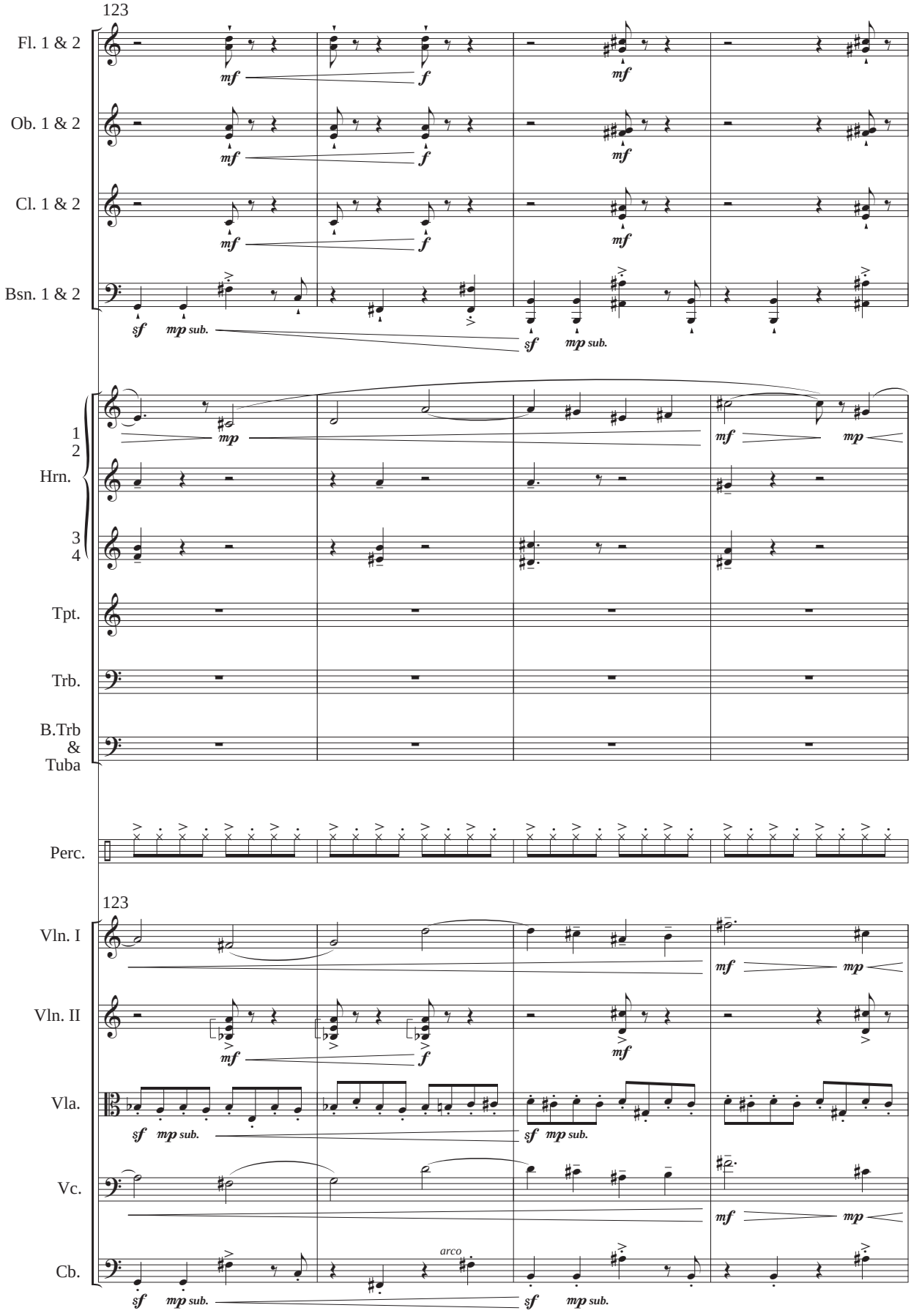
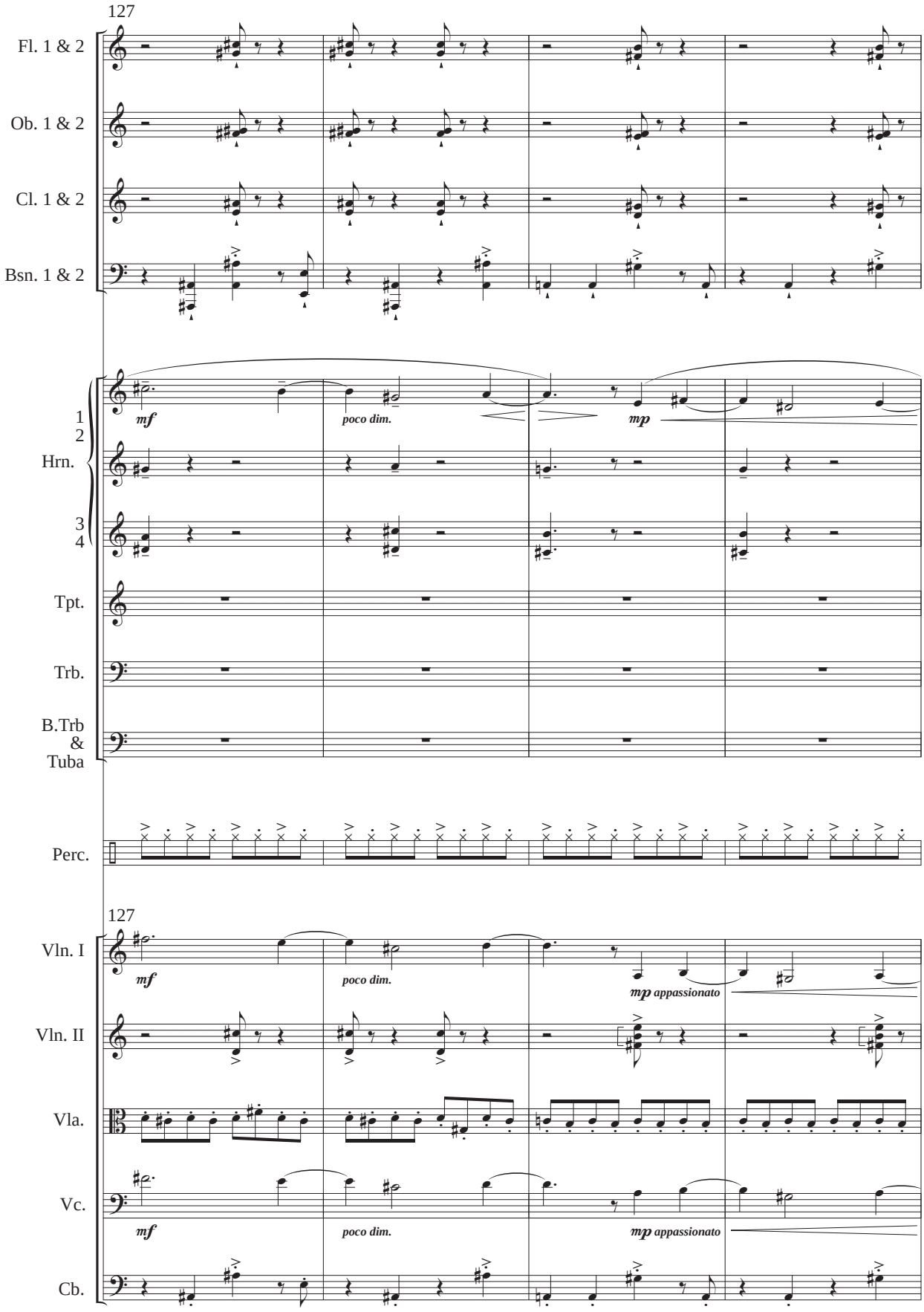
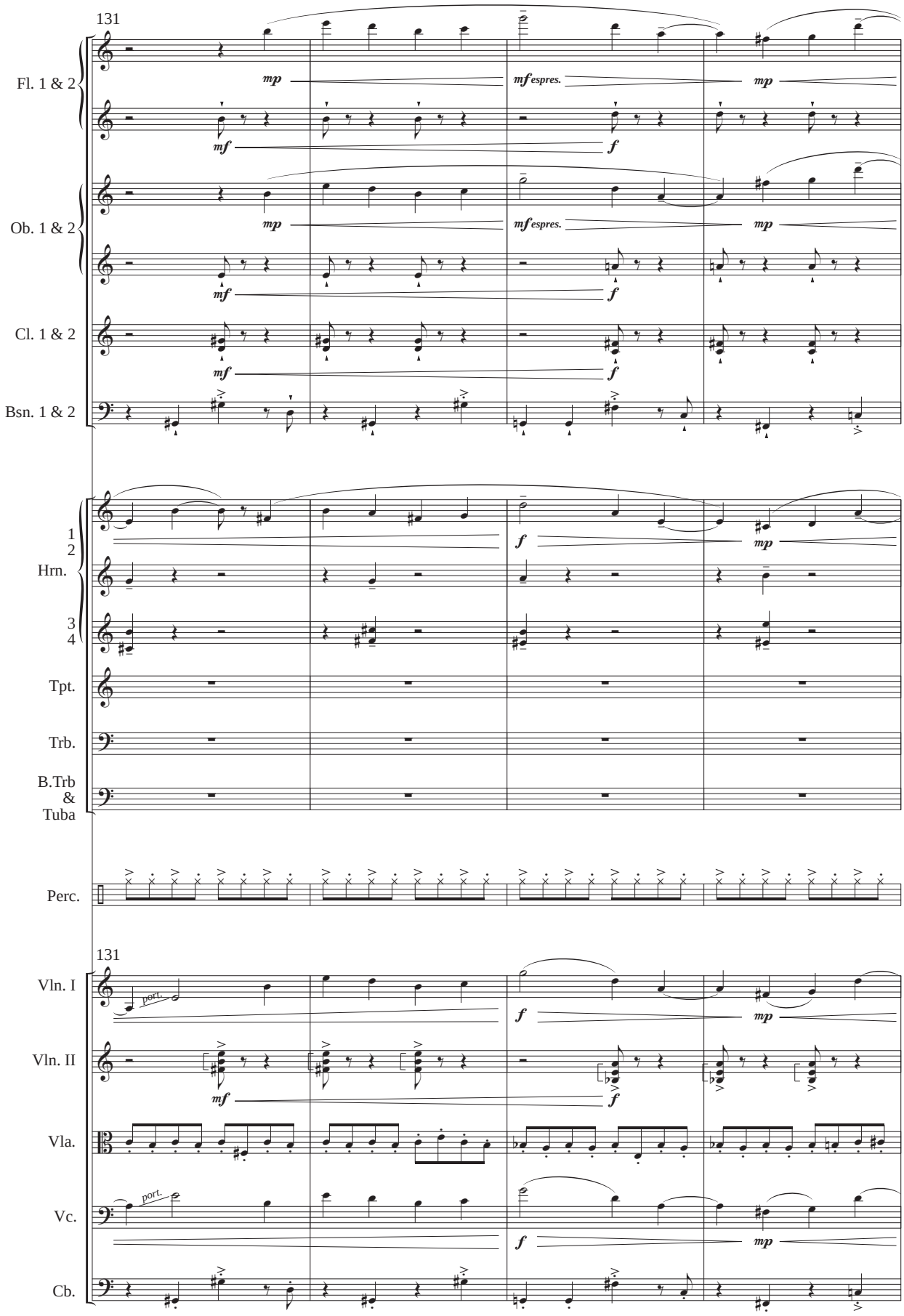

111
Largamente ma sempre tempo giusto
Fl. 1 & 2
Ob. 1 & 2
A2
Cl. 1 & 2
Bsn. 1 & 2
2º
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Hi-Hat with brushes *
sim.
Perc.
*cymbals clamped closed:
medium firm sizzle
111
Largamente ma sempre tempo giusto
pizz. (non div.)
Vln. I
pizz. (non div.)
Vln. II
Vla.
sub.
port.
Vc.
espres.
pizz.
Cb.

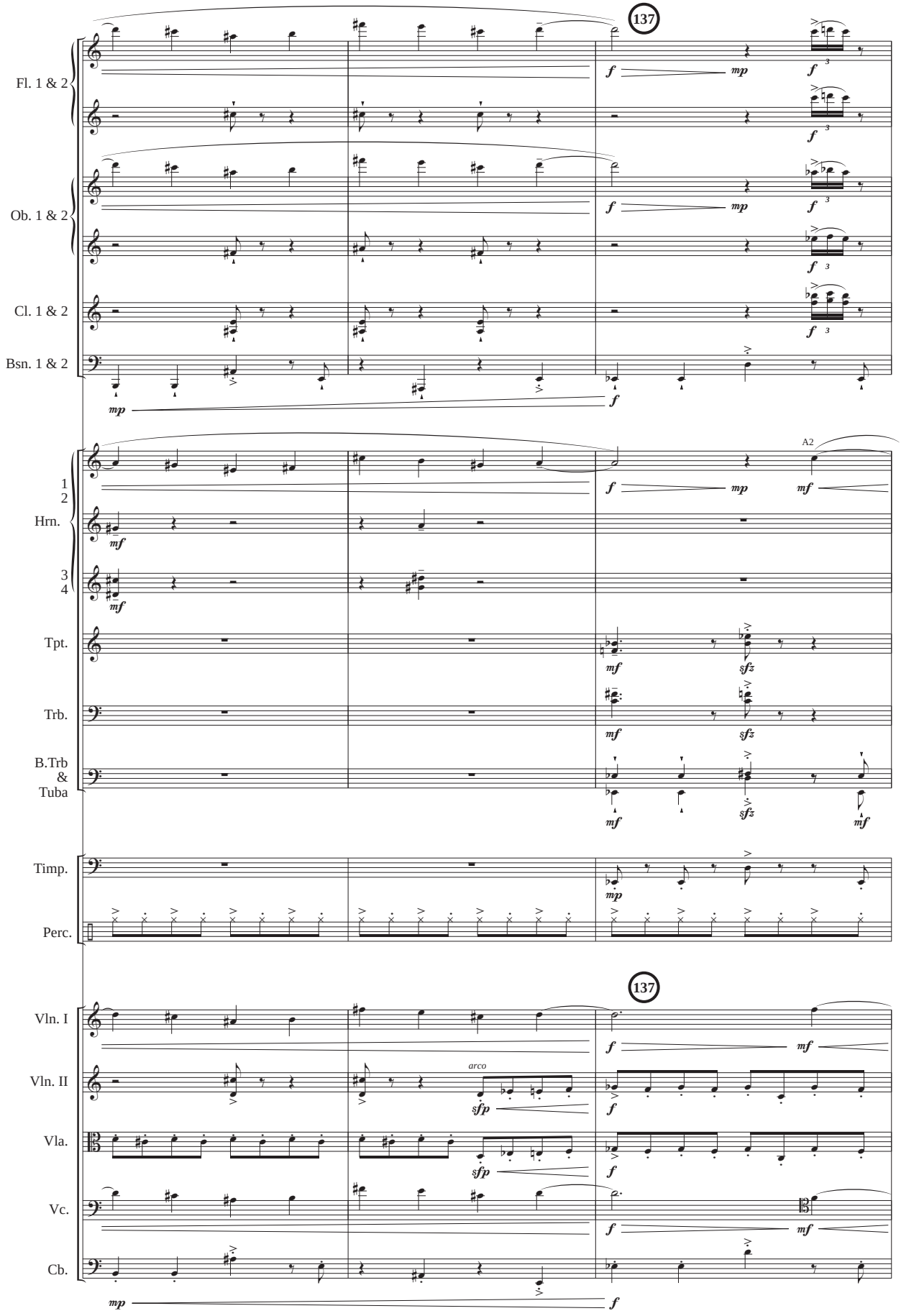

115
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
p mf p mf p mf p mf
1 2 Hrn. 3 4
Tpt.
Trb.
B.Trb & Tuba
Perc.
115
Vln. I
Vln. II
Vla.
mp
Vc.
mf
Cb.

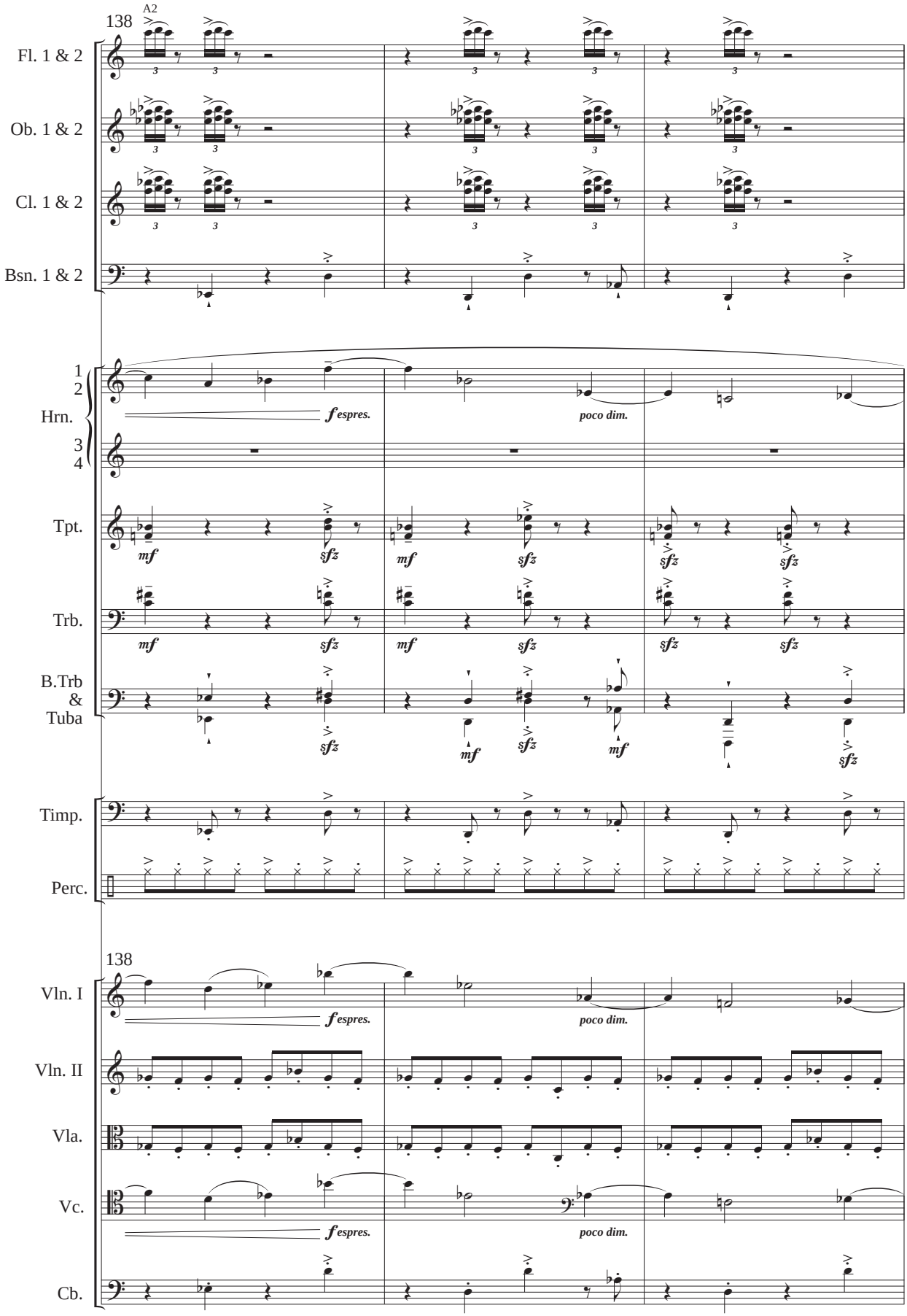

119
122
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mf
f
mp
sostenuto
mf espres.
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
119
122
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
mp espres.
port.

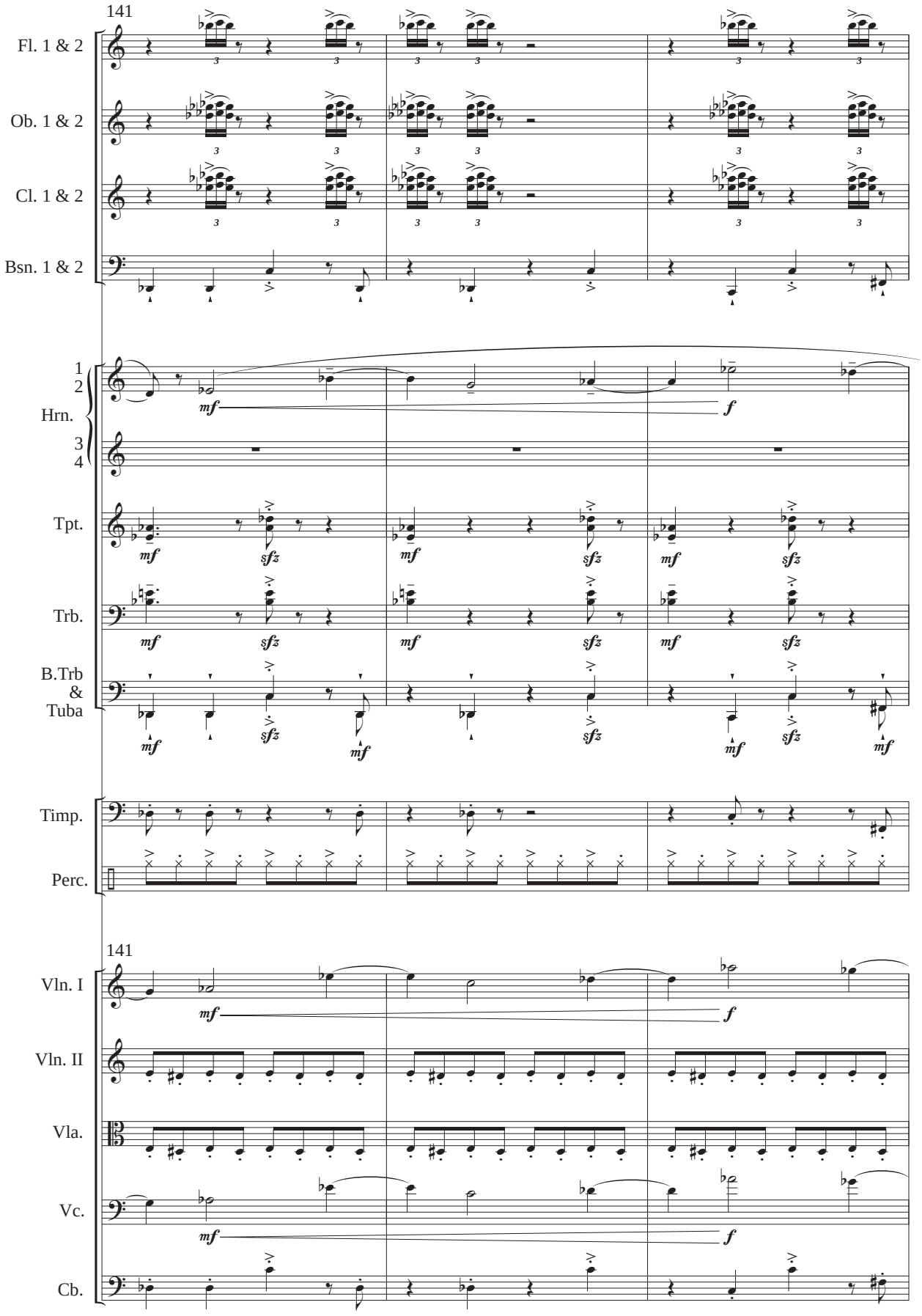

123
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
123
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

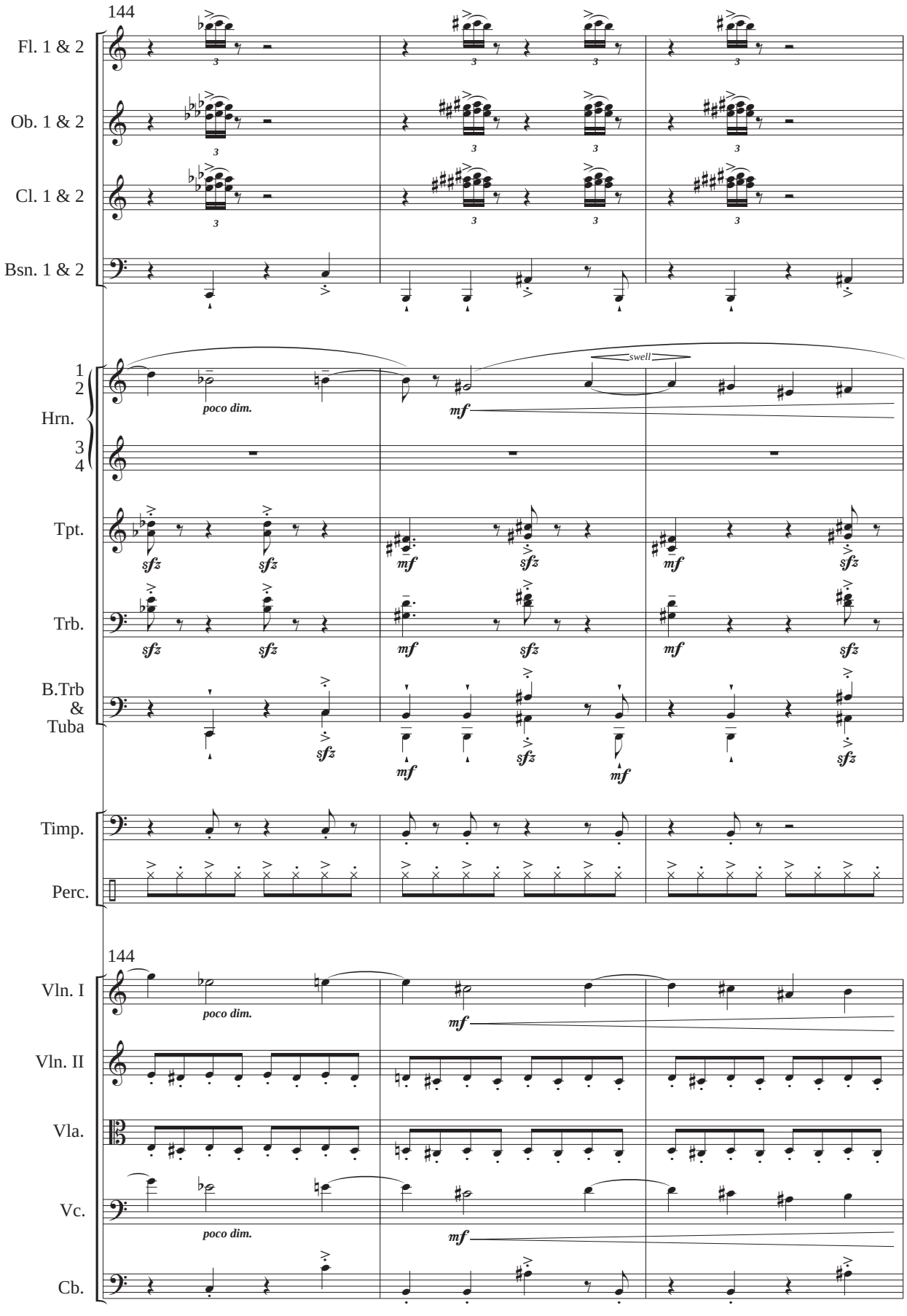

127
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
mf
poco dim.
mp
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
127
Vln. I
mf
poco dim.
mp appassionato
Vln. II
Vla.
Vc.
mf
poco dim.
mp appassionato
Cb.

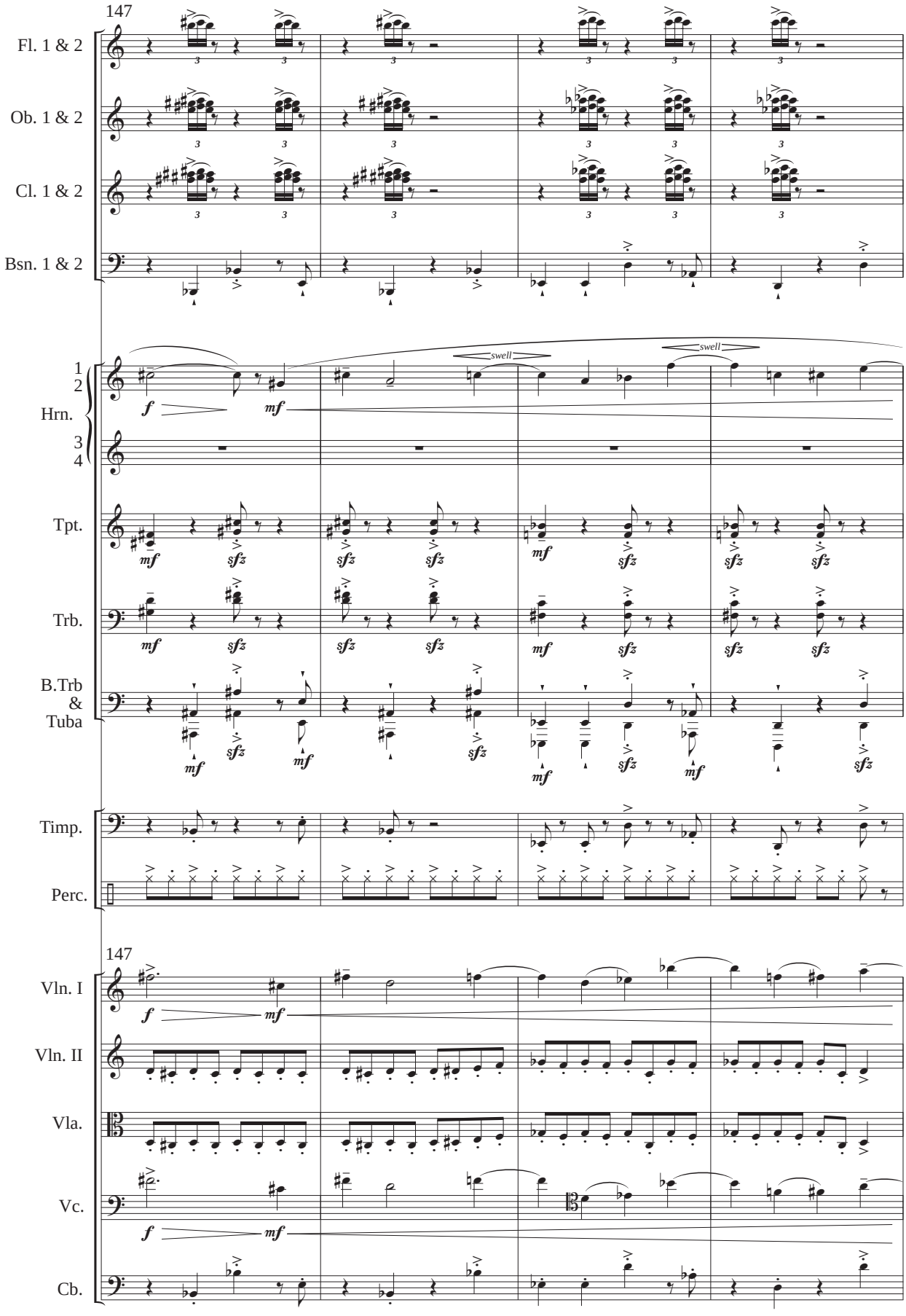

131
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
131
Vln. I
Vln. II
Vla.
Vc.
Cb.
port.
mp
mf
espres.
f

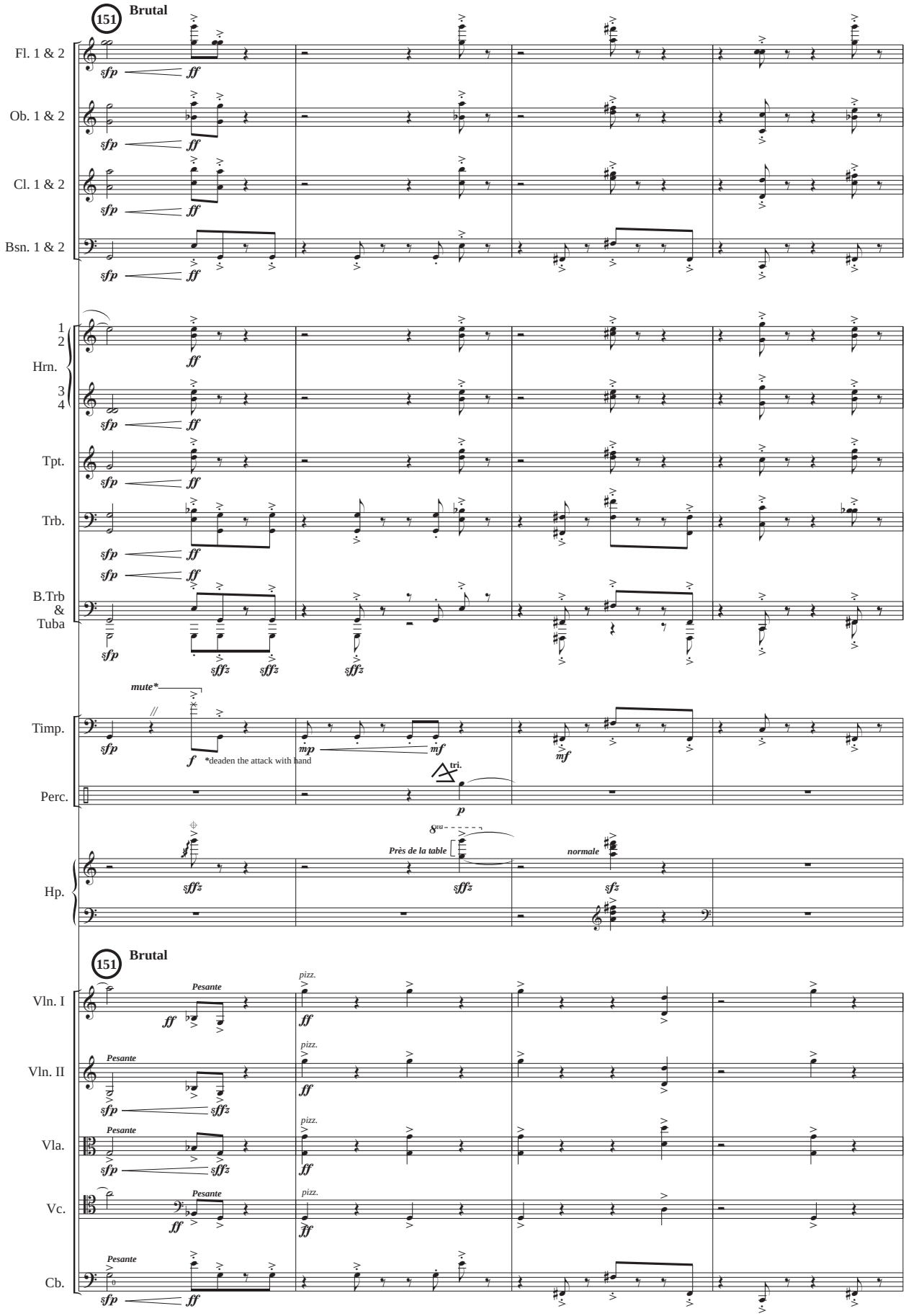

137
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
137
Vln. I
Vln. II
arco
Vla.
Vc.
Cb.

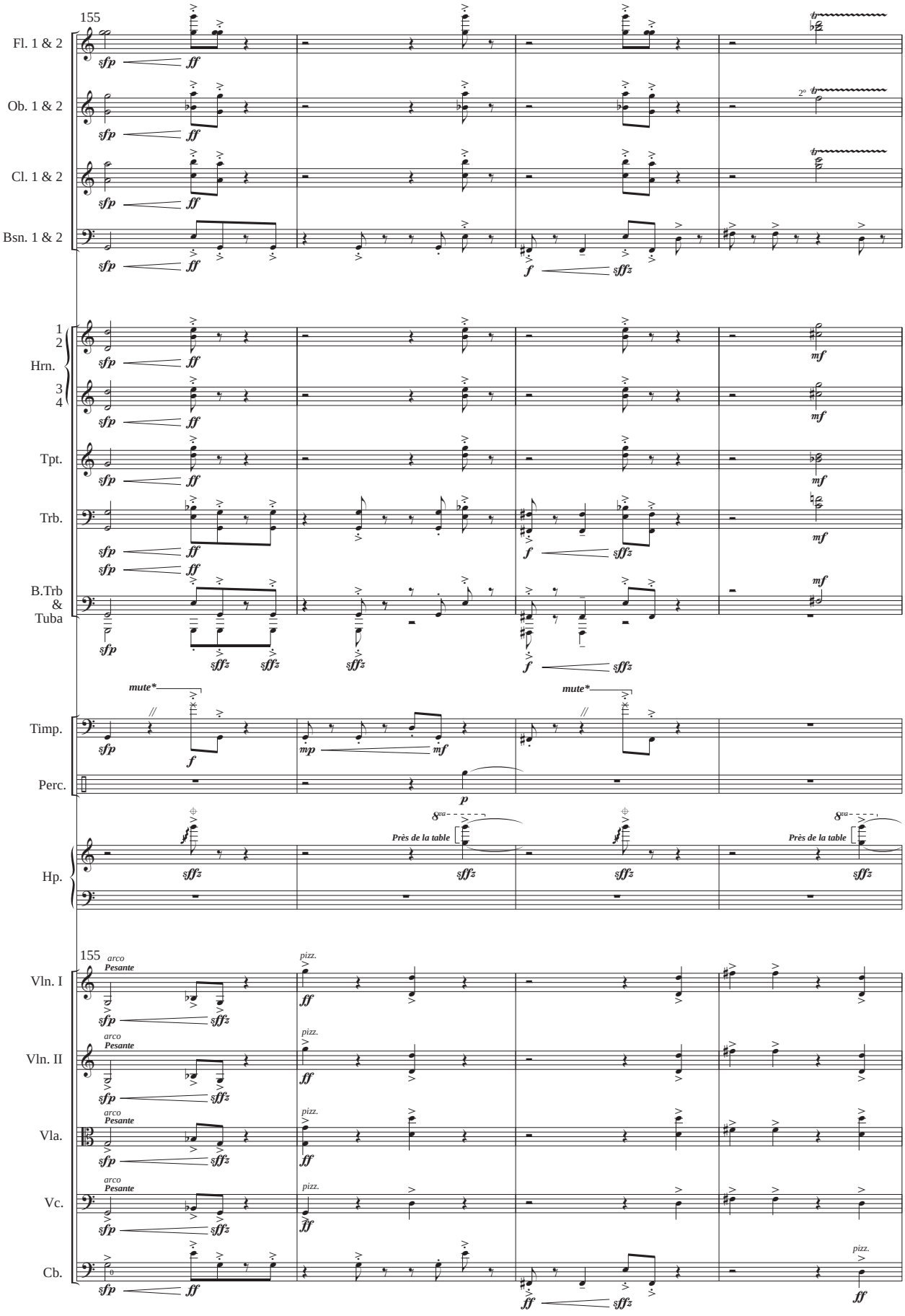

138
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
138
Vln. I
Vln. II
Vla.
Vc.
Cb.
fespres.
poco dim.
mf
sfz

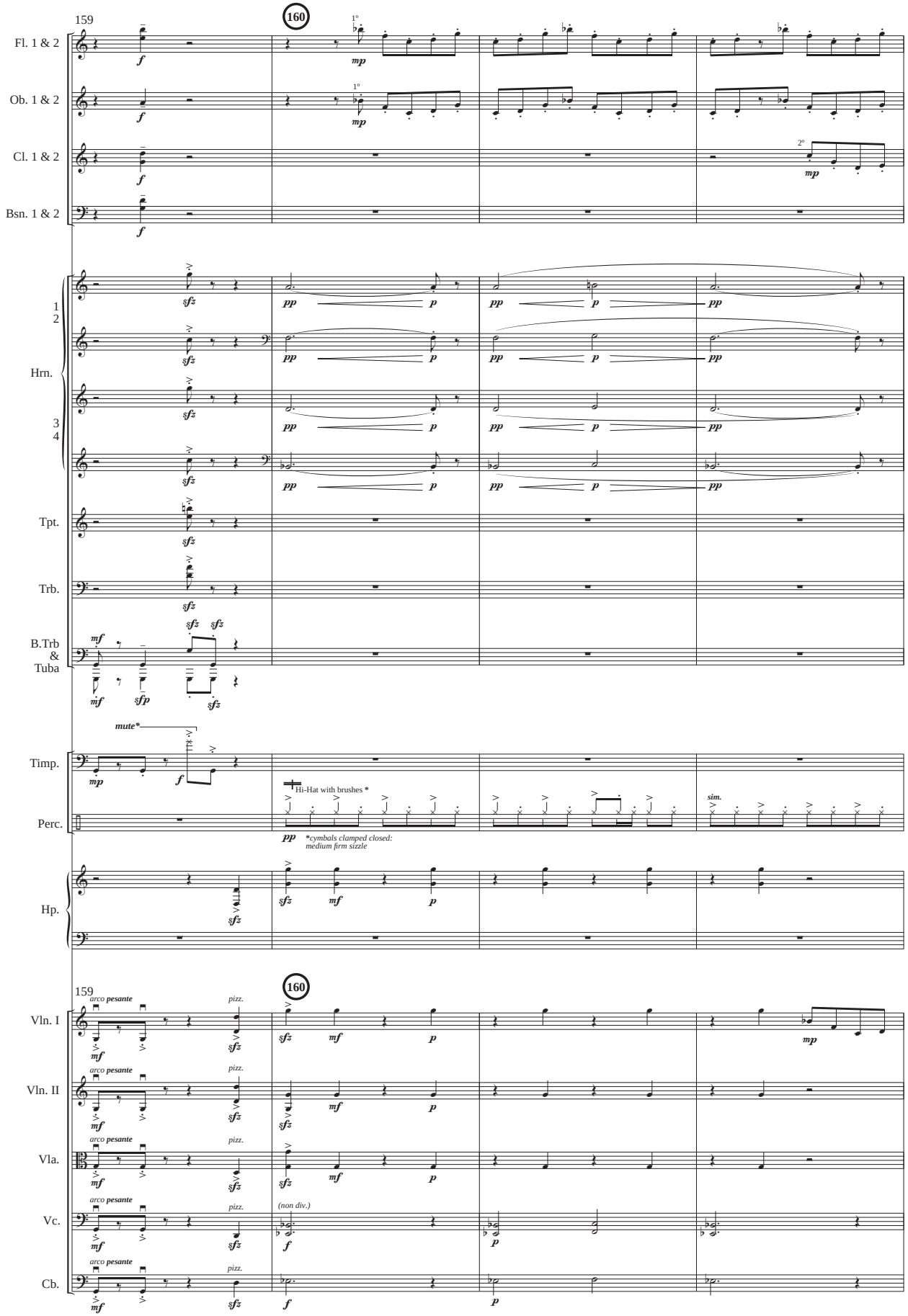

141
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
141
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
sfz


144
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
swell
poco dim.
mf
sfz
144
Vln. I
Vln. II
Vla.
Vc.
Cb.
poco dim.
mf


147
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
swell
swell
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
147
Vln. I
Vln. II
Vla.
Vc.
Cb.


151
Brutal
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hrn. 1 2 3 4
Tpt.
Trb.
B.Trb & Tuba
Timp.
Perc.
Hp.
mute*
*deaden the attack with hand
tri.
Près de la table
normale
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pesante
pizz.


155
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
Hp.
155
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
Pesante
pizz.
mute*
Près de la table
8va



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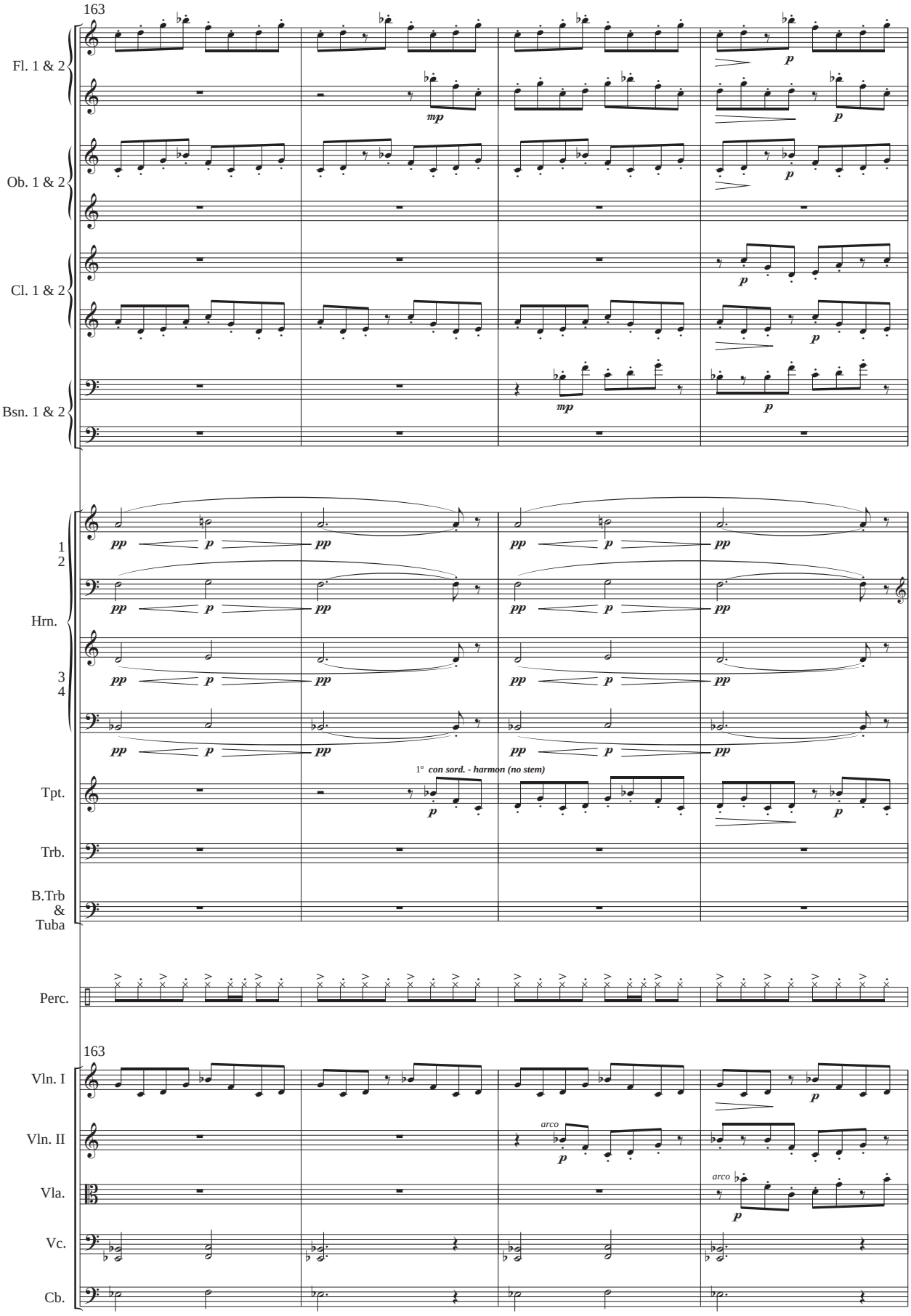
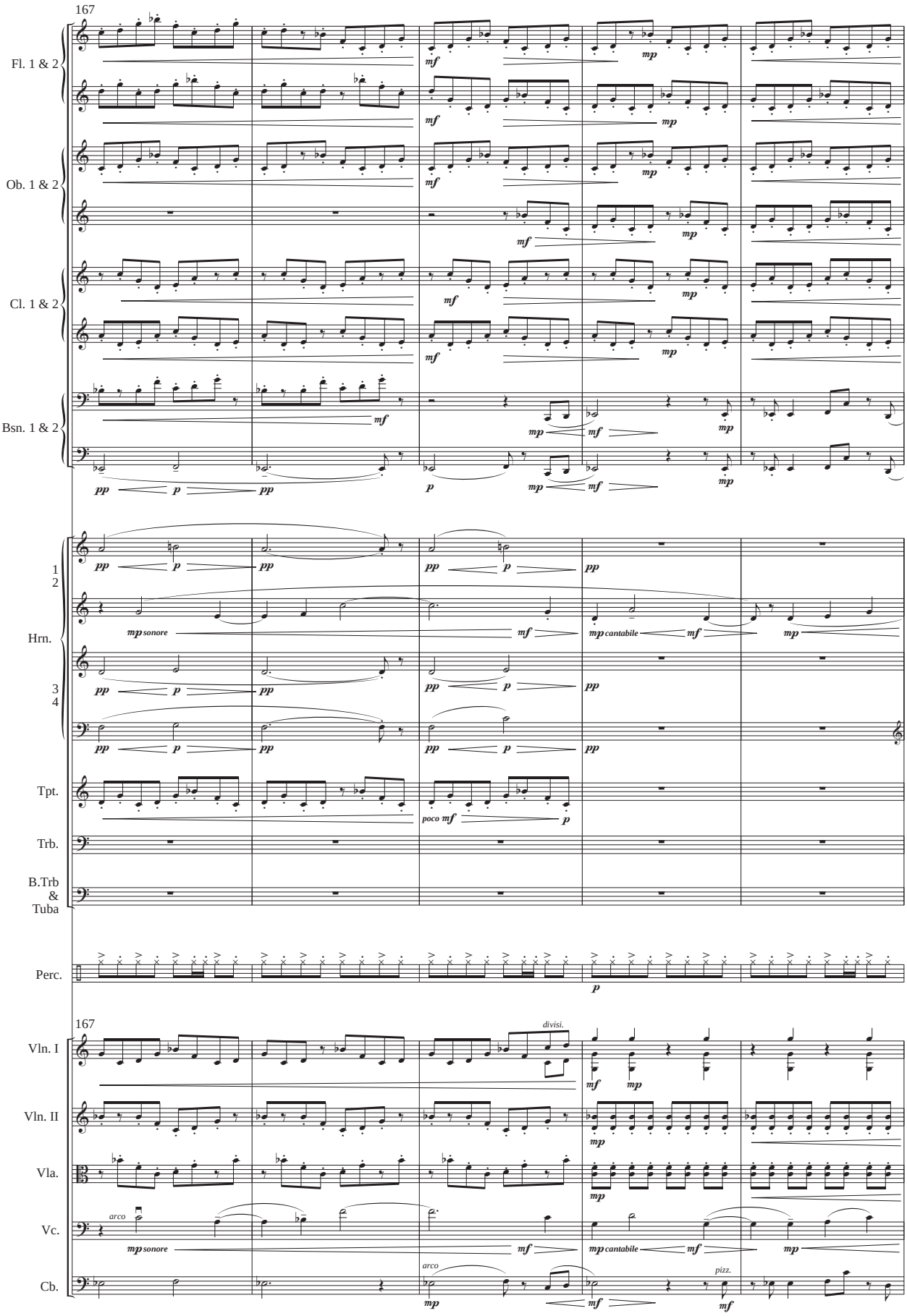

163
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
1° con sord. - harmon (no stem)
163
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco



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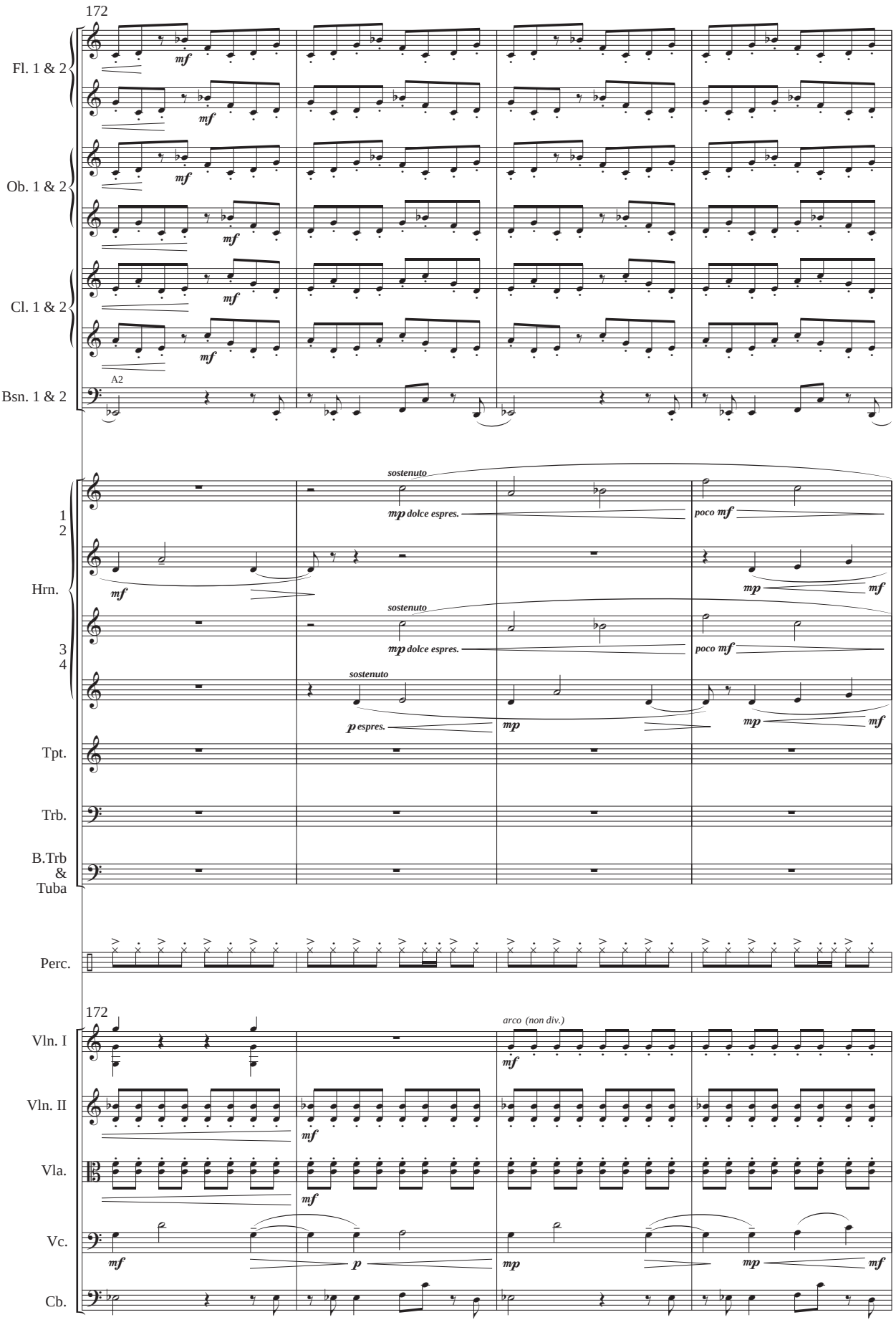
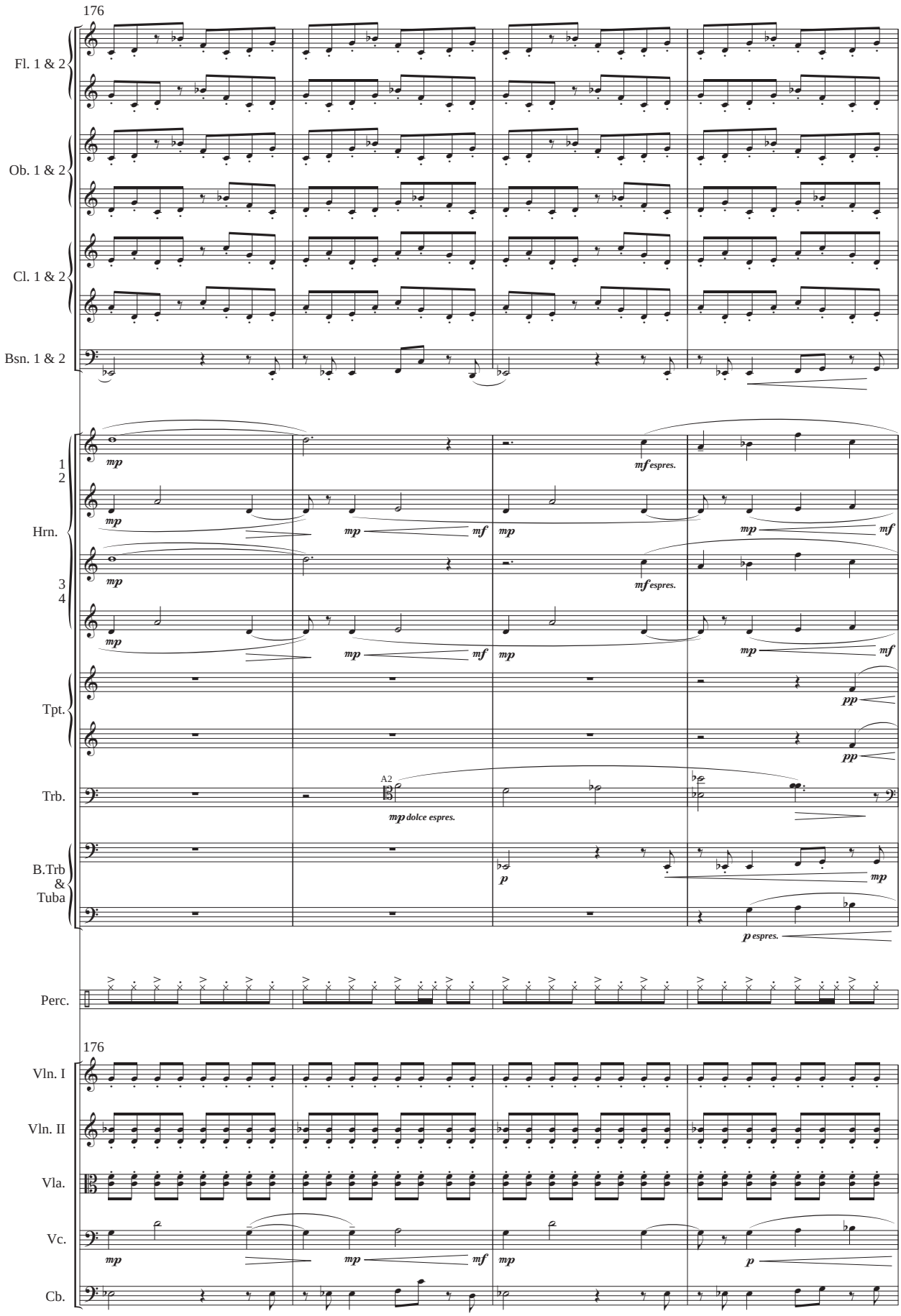
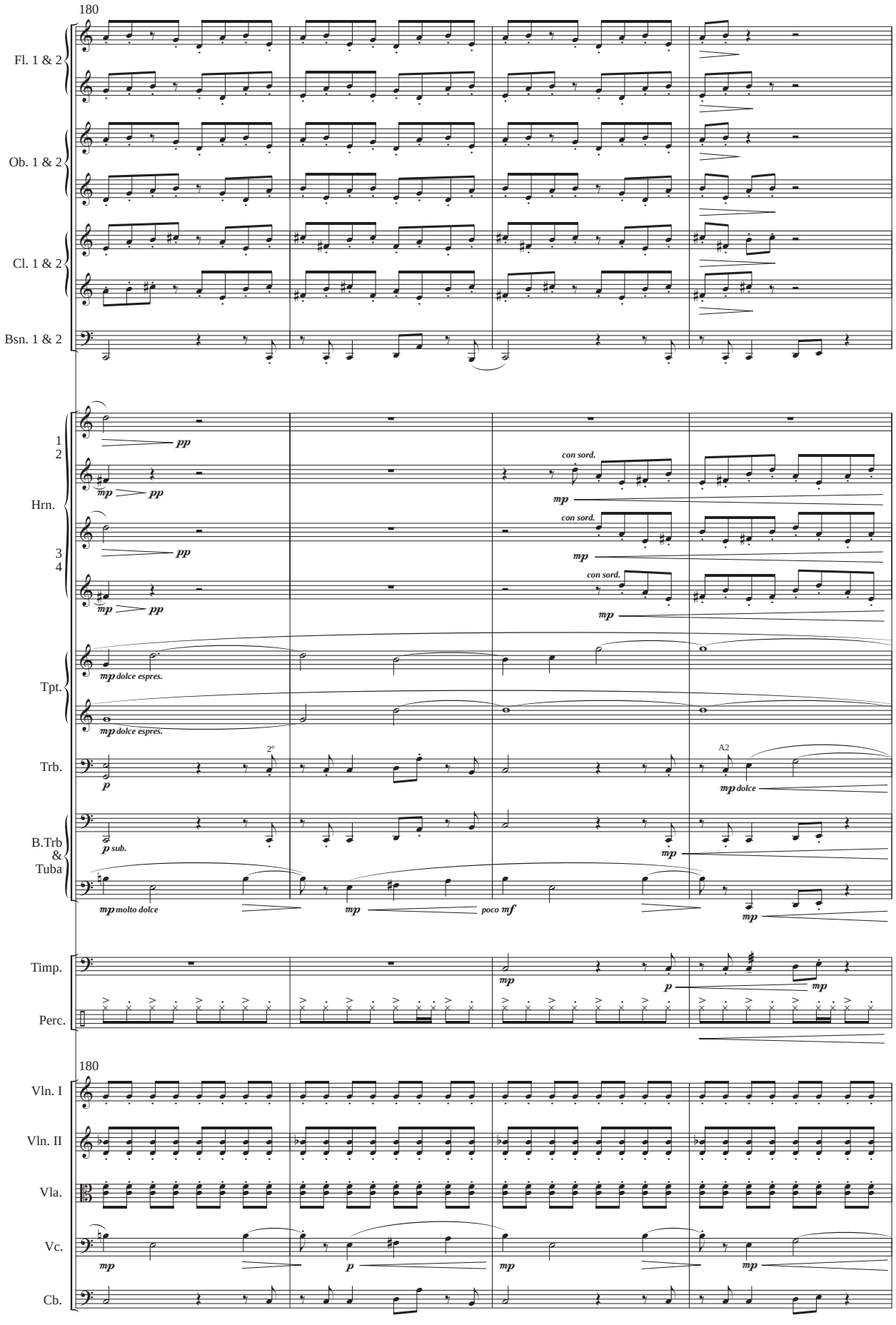
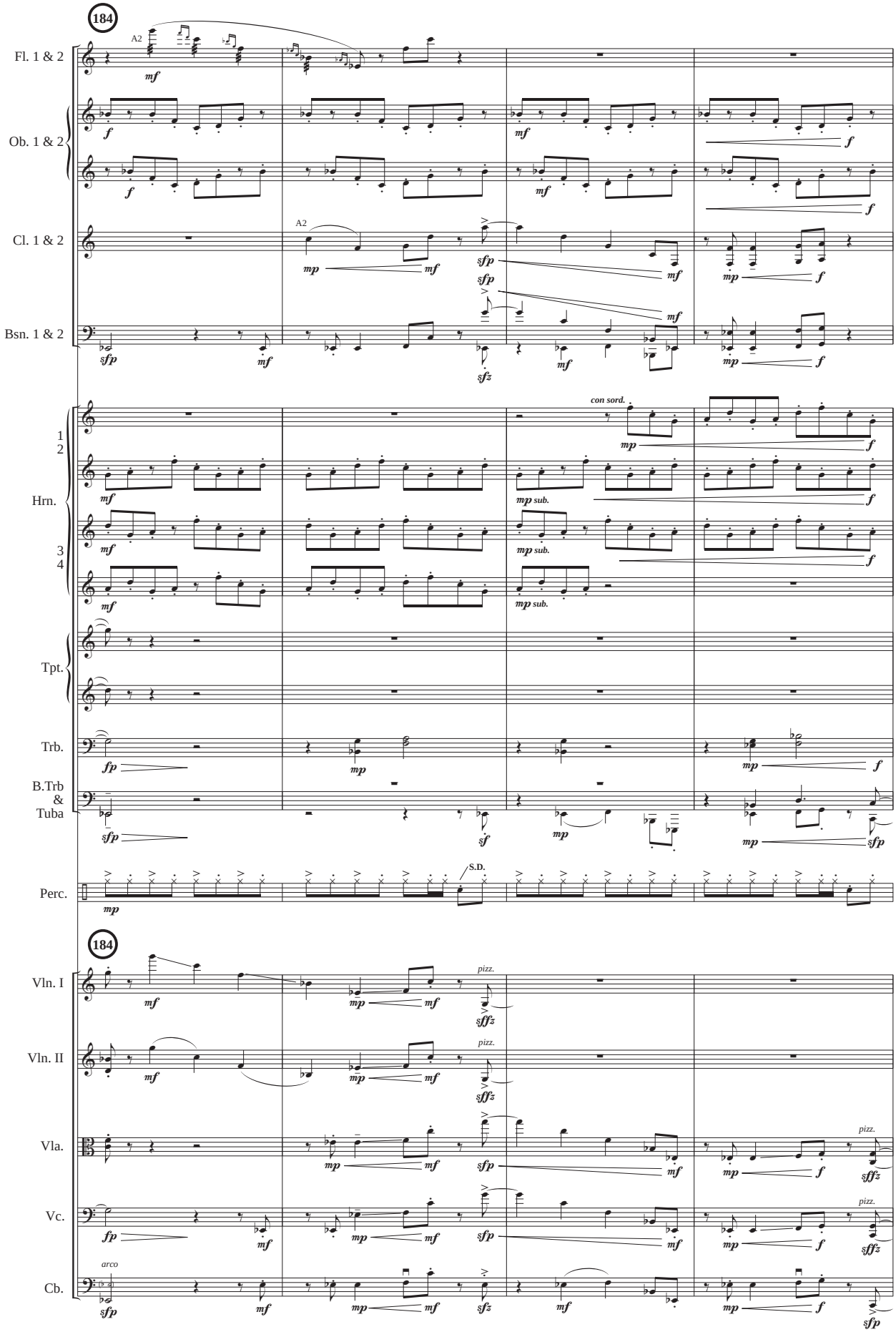

172
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
A2
Bsn. 1 & 2
1
2
Hrn.
3
4
sostenuto
mp dolce espres.
poco mf
mf
mp
sostenuto
mp dolce espres.
poco mf
mf
mp
sostenuto
p espres.
mp
mp
mf
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
172
arco (non div.)
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mp


176
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Perc.
mp
mf espres.
mf
pp
A2
mp dolce espres.
p
p espres.
176
Vln. I
Vln. II
Vla.
Vc.
Cb.


180
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
pp
mp
con sord.
Tpt.
mp dolce espres.
Trb.
2º
A2
p
mp dolce
B.Trb
&
Tuba
p sub.
mp molto dolce
poco mf
Timp.
Perc.
180
Vln. I
Vln. II
Vla.
Vc.
Cb.



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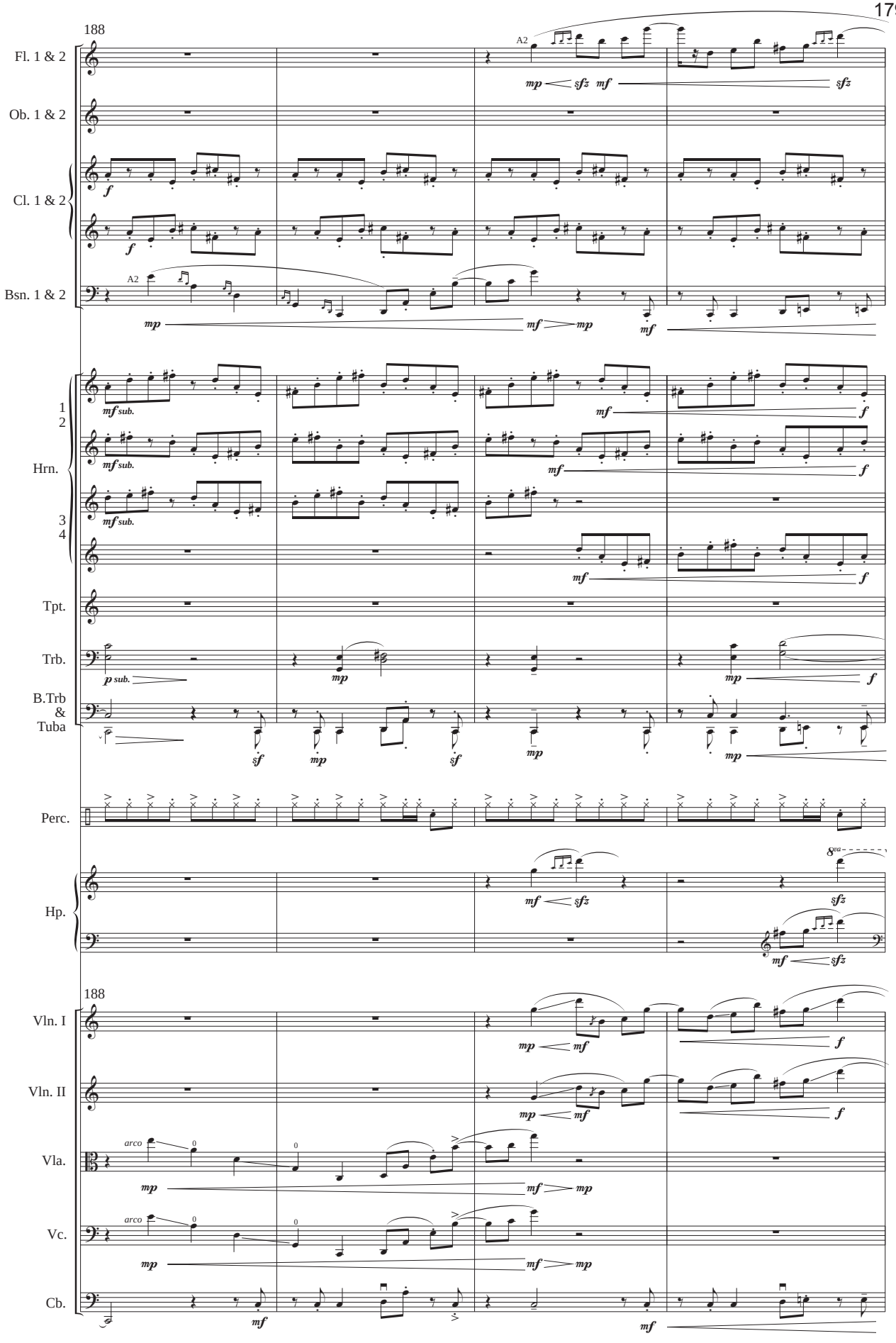
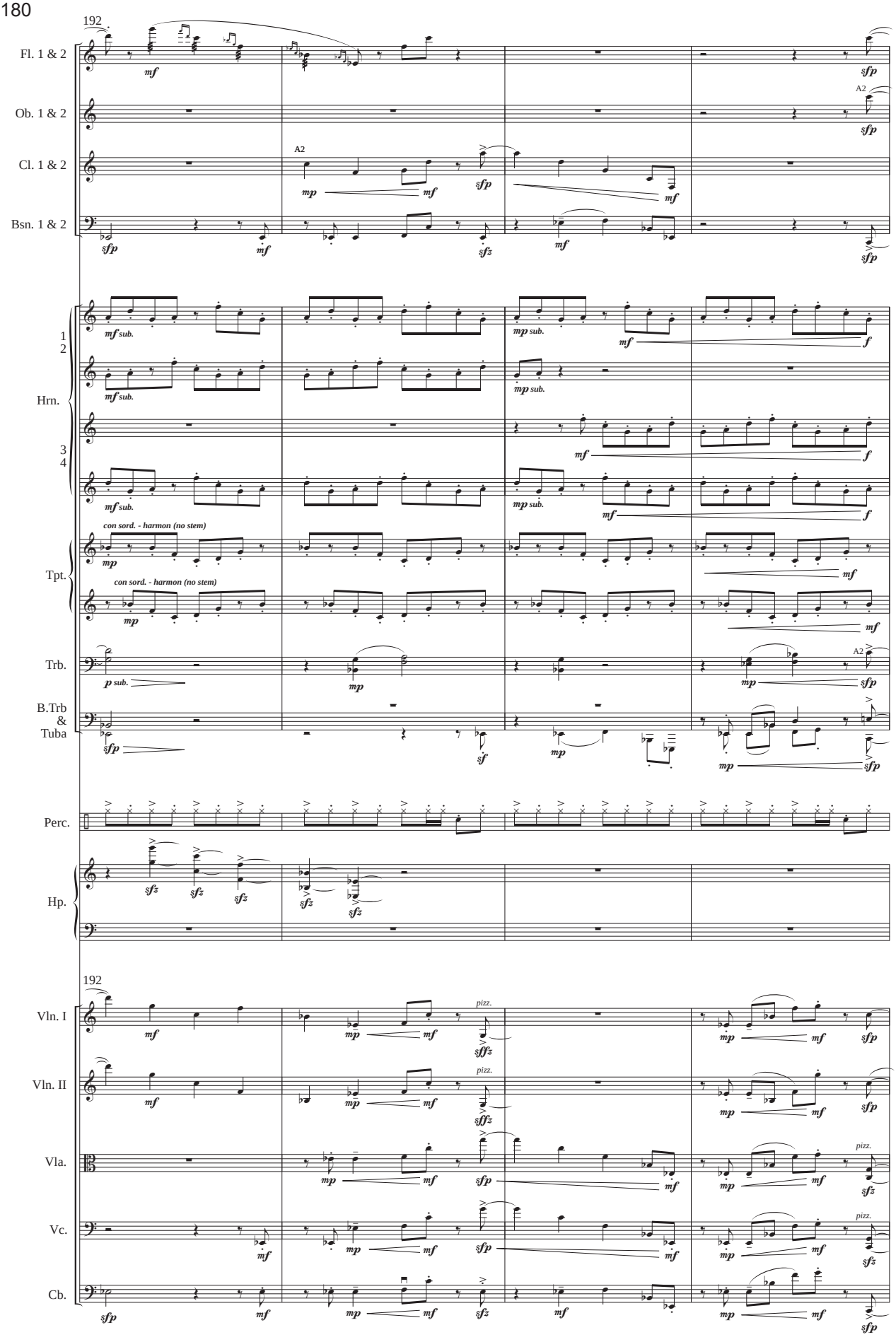

188
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
Hrn.
1
2
3
4
Tpt.
Trb.
B.Trb & Tuba
Perc.
Hp.
188
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco



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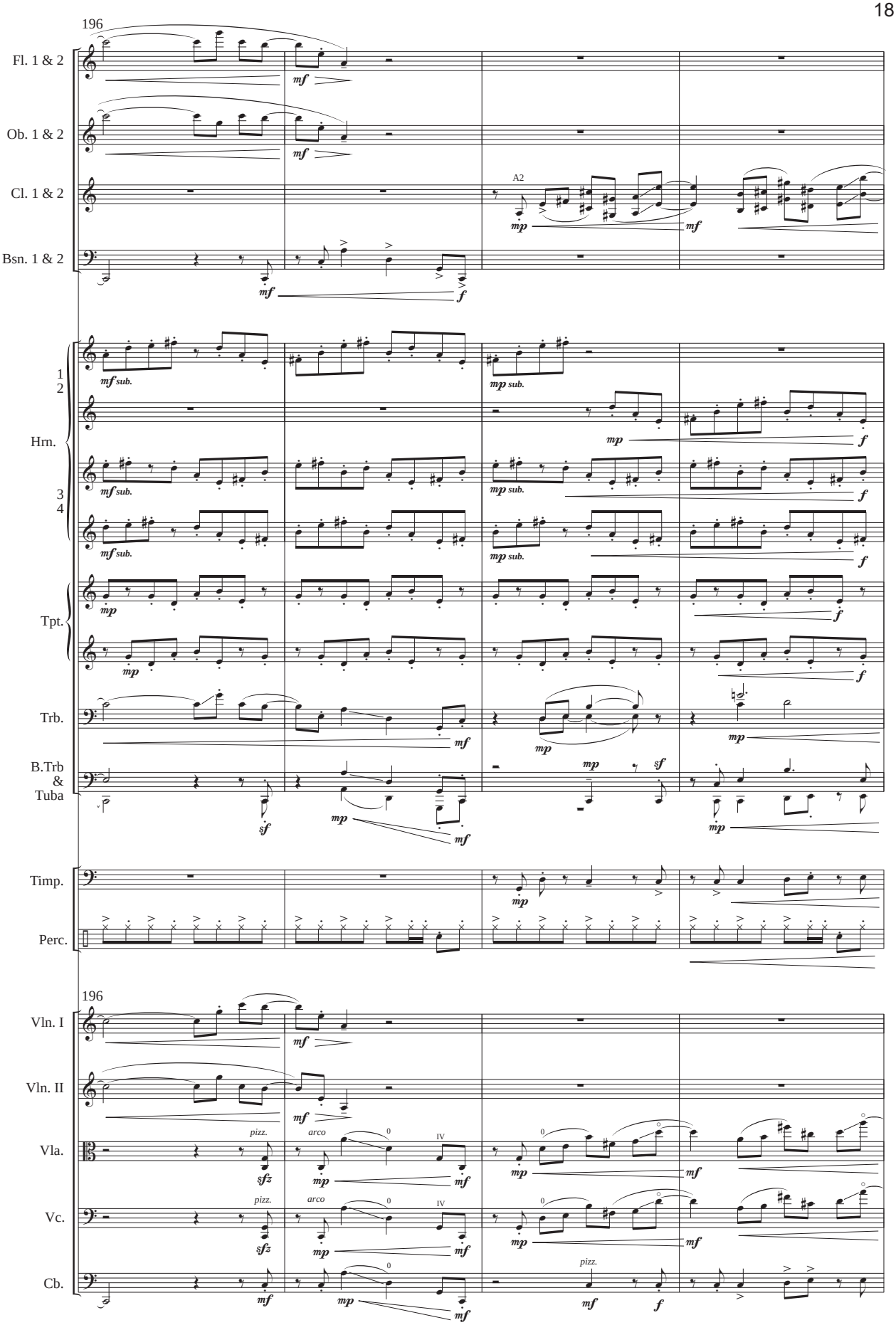
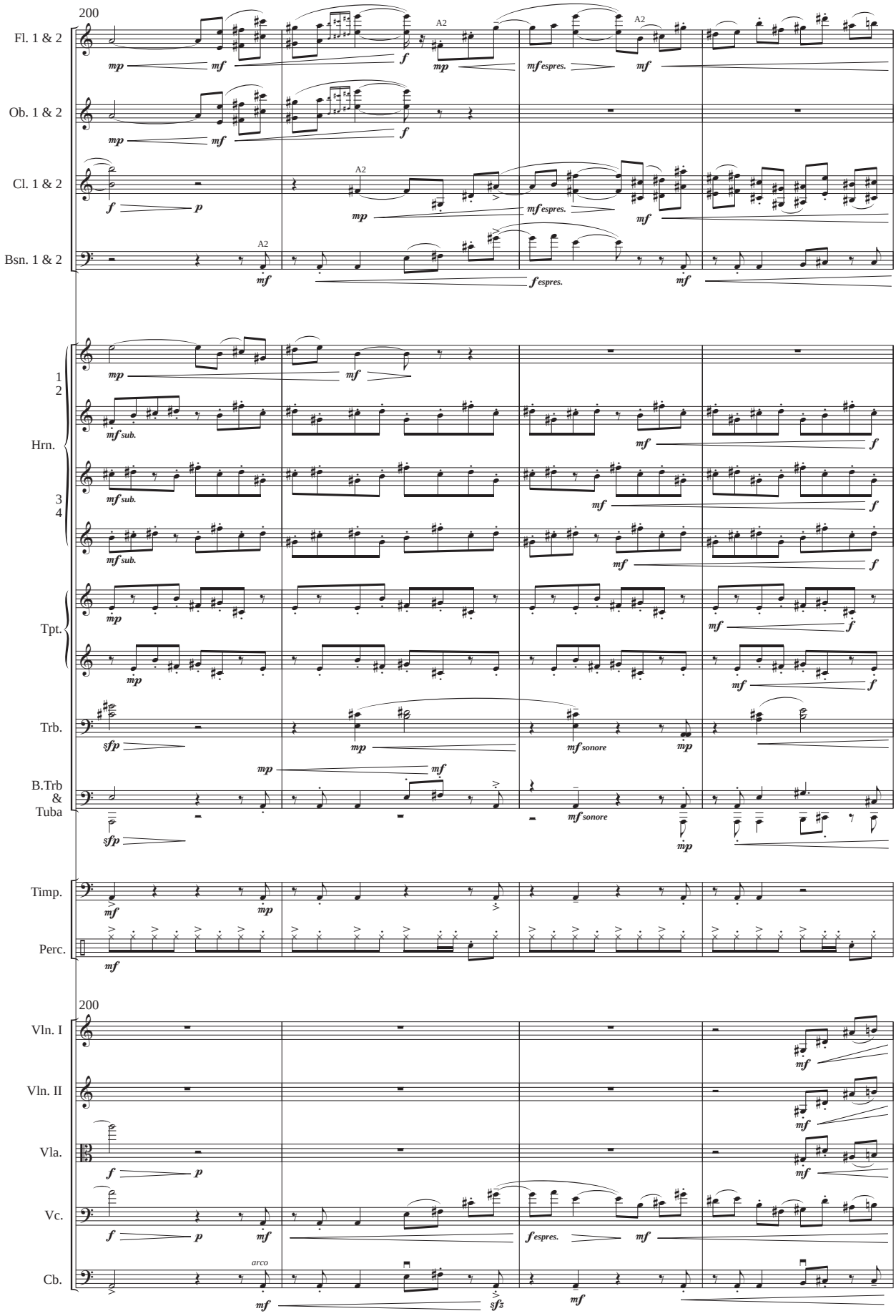
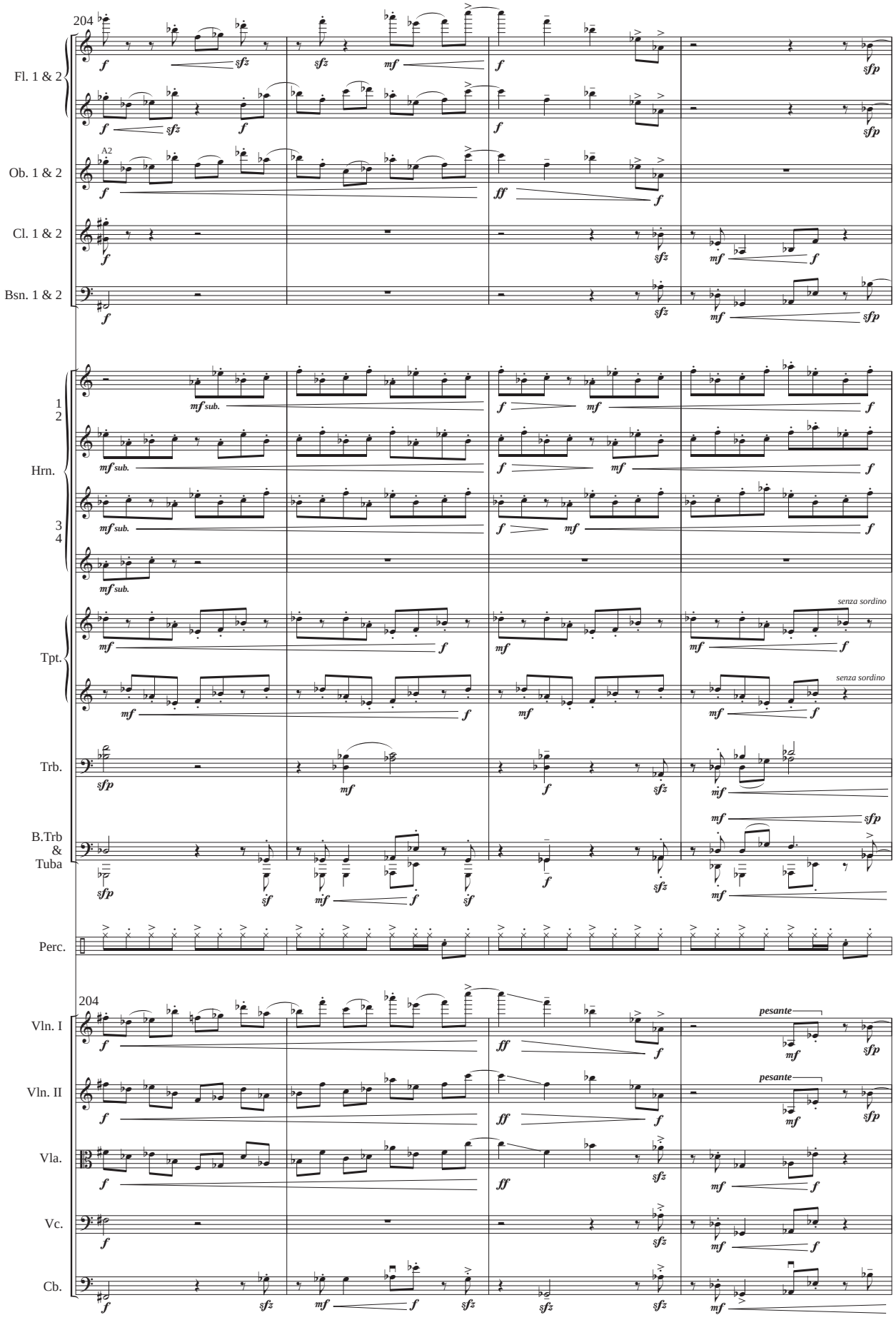
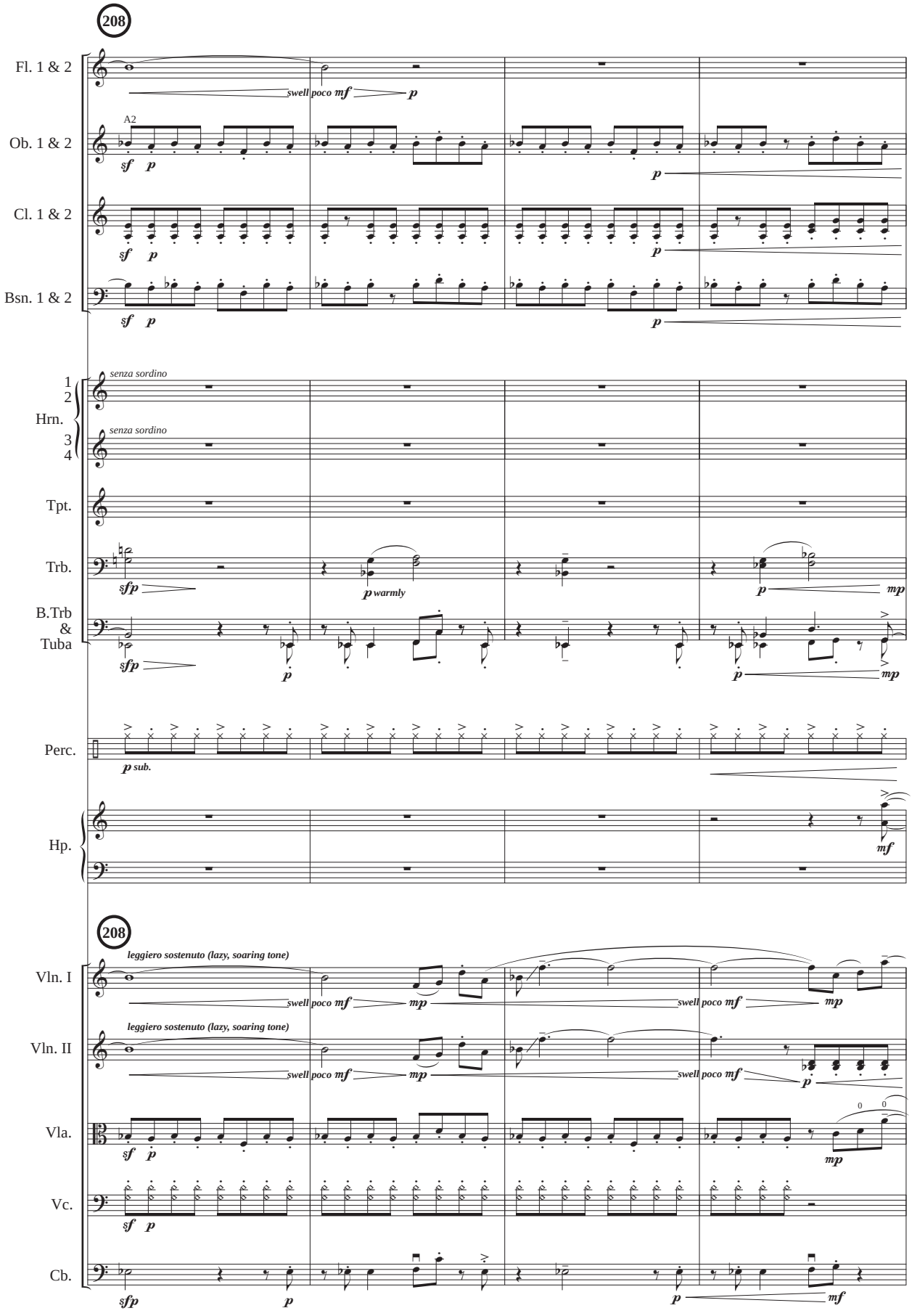
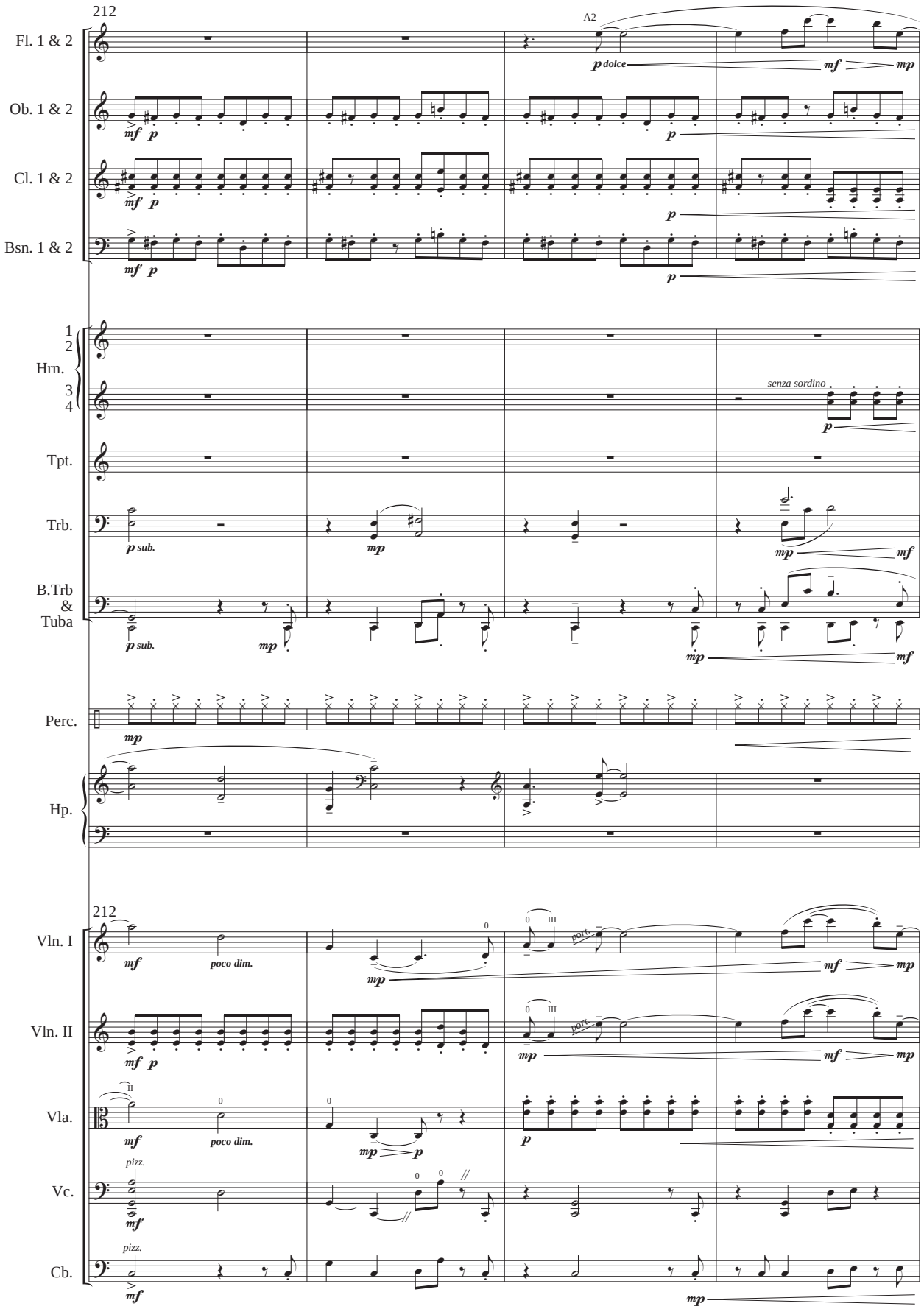
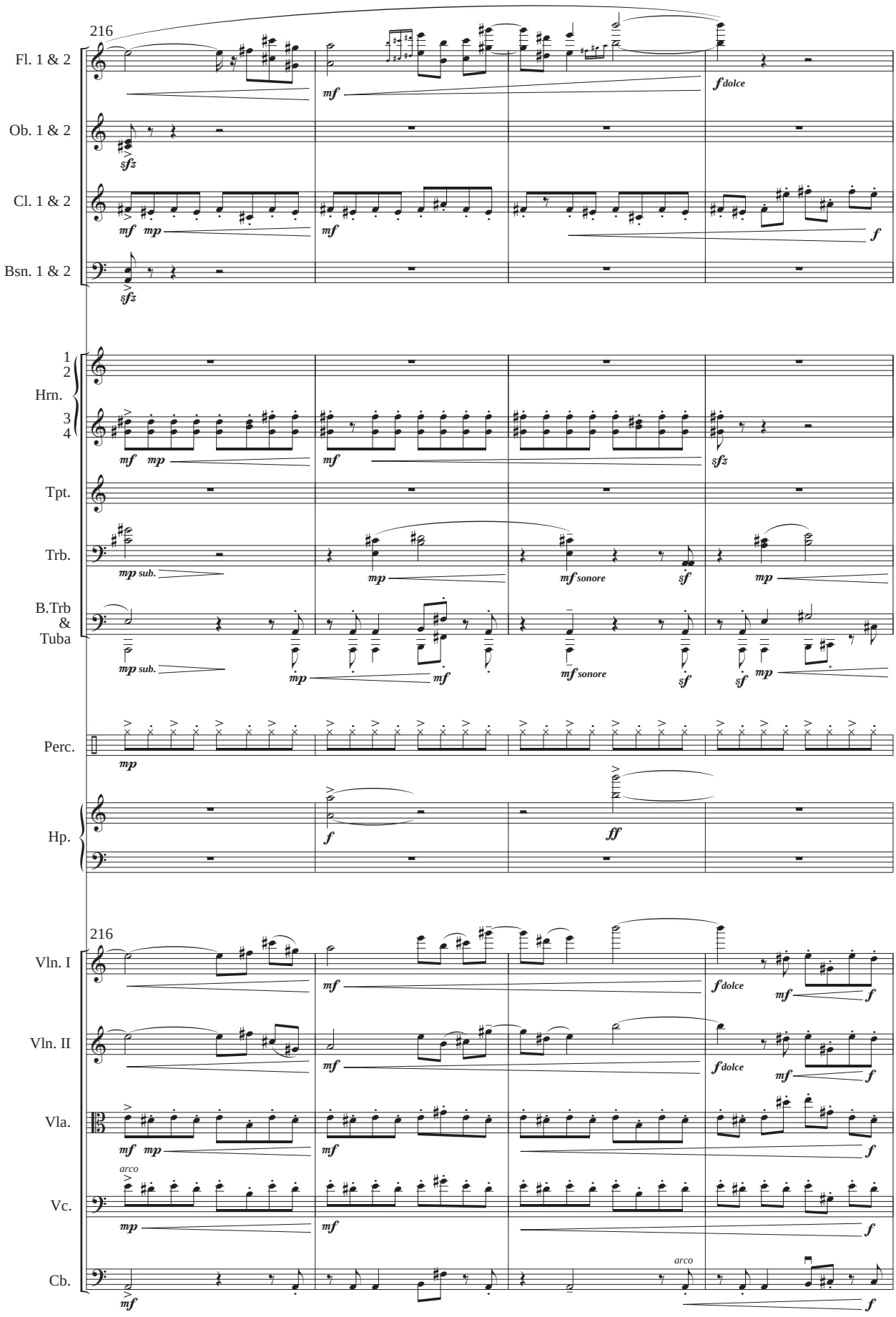

196
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
196
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
IV
pizz.


200
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
mp
mf
f
p
mf espres.
f espres.
1
2
Hrn.
3
4
mf sub.
Tpt.
Trb.
sfp
mf sonore
B.Trb
&
Tuba
Timp.
Perc.
200
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
sfz


204
Fl. 1 & 2
Ob. 1 & 2
A2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
mf sub.
Tpt.
senza sordino
Trb.
B.Trb
&
Tuba
Perc.
204
Vln. I
Vln. II
Vla.
Vc.
Cb.
pesante


208
Fl. 1 & 2
swell poco mf
p
A2
Ob. 1 & 2
sf p
p
Cl. 1 & 2
sf p
p
Bsn. 1 & 2
sf p
p
senza sordino
1
2
Hrn.
senza sordino
3
4
Tpt.
Trb.
sfp
p warmly
p
mp
B.Trb
&
Tuba
sfp
p
p
mp
Perc.
p sub.
Hp.
mf
208
leggiero sostenuto (lazy, soaring tone)
Vln. I
swell poco mf
mp
swell poco mf
mp
leggiero sostenuto (lazy, soaring tone)
Vln. II
swell poco mf
mp
swell poco mf
p
Vla.
sf p
mp
Vc.
sf p
Cb.
sfp
p
p
mf


212
A2
Fl. 1 & 2
p dolce
mf
mp
Ob. 1 & 2
mf p
p
Cl. 1 & 2
mf p
p
Bsn. 1 & 2
mf p
p
1
2
Hrn.
3
4
senza sordino
p
Tpt.
Trb.
p sub.
mp
mp
mf
B.Trb
&
Tuba
p sub.
mp
mp
mf
Perc.
mp
Hp.
212
Vln. I
mf
poco dim.
mp
0
III
port.
mf
mp
Vln. II
mf p
0
III
port.
mp
mf
mp
Vla.
II
mf
poco dim.
mp
p
pizz.
Vc.
mf
pizz.
Cb.
mf
mp



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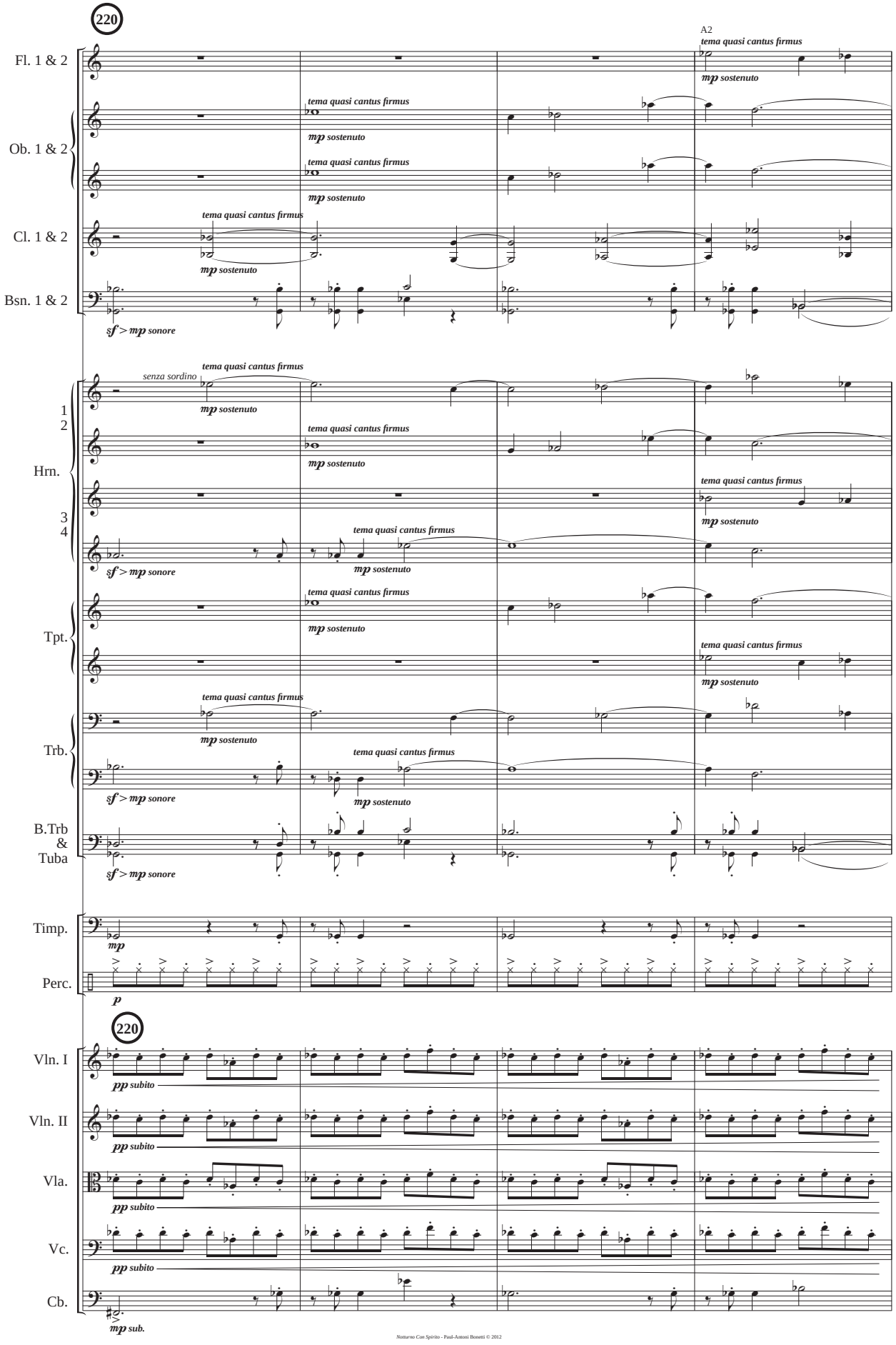
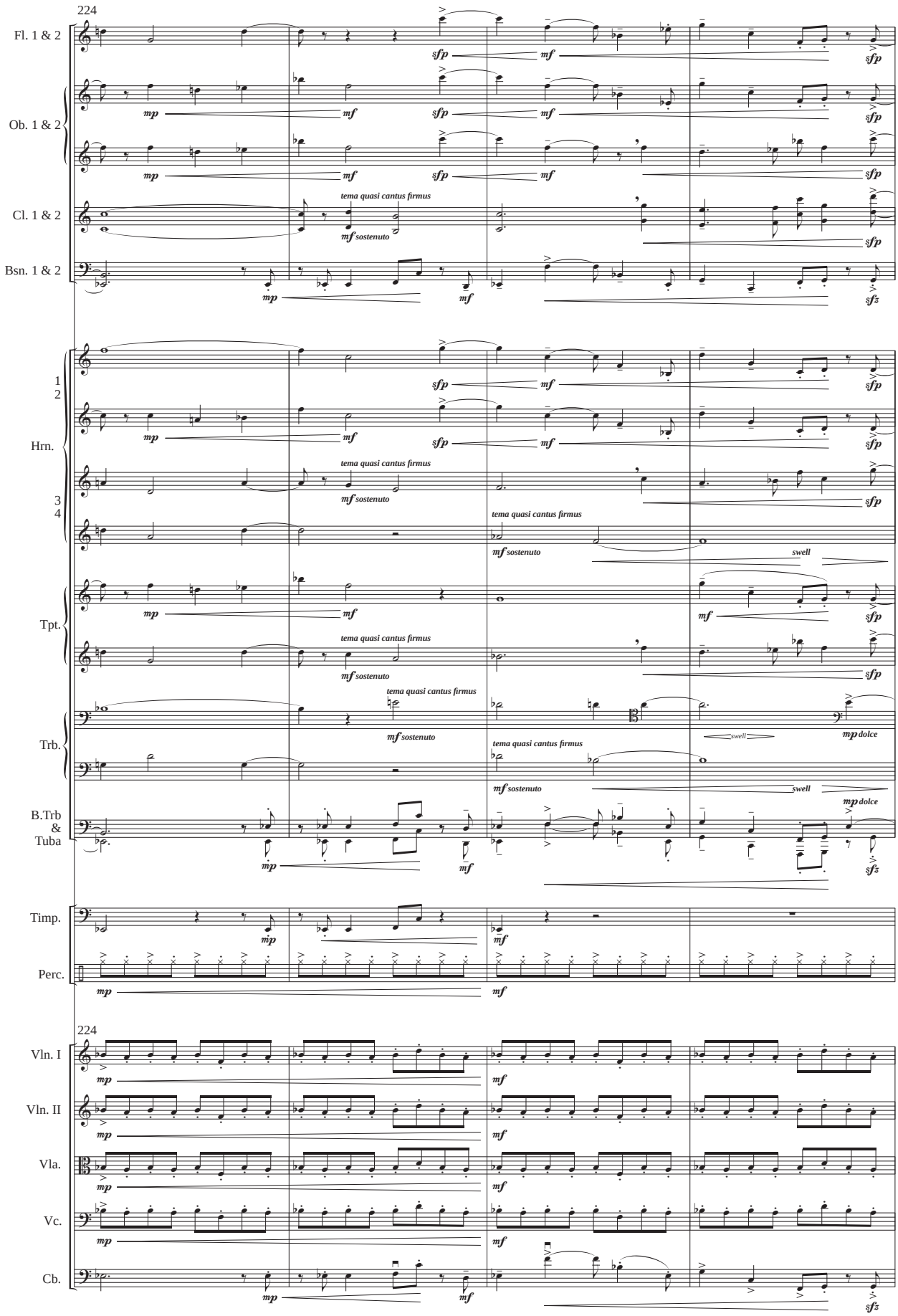

220
A2
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hrn.
Tpt.
Trb.
B.Trb & Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tema quasi cantus firmus
mp sostenuto
senza sordino
sf > mp sonore
p
pp subito
mp sub.



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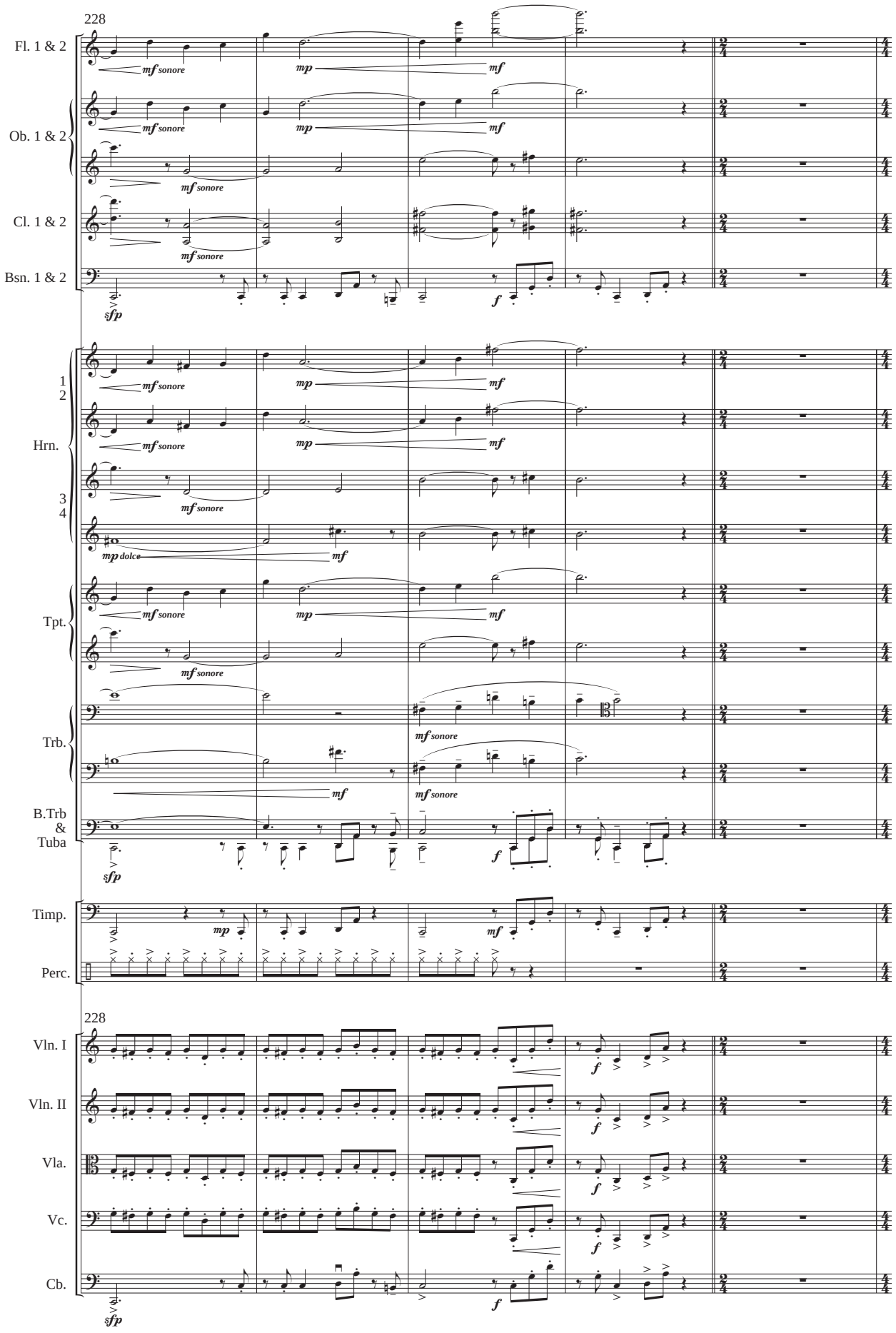
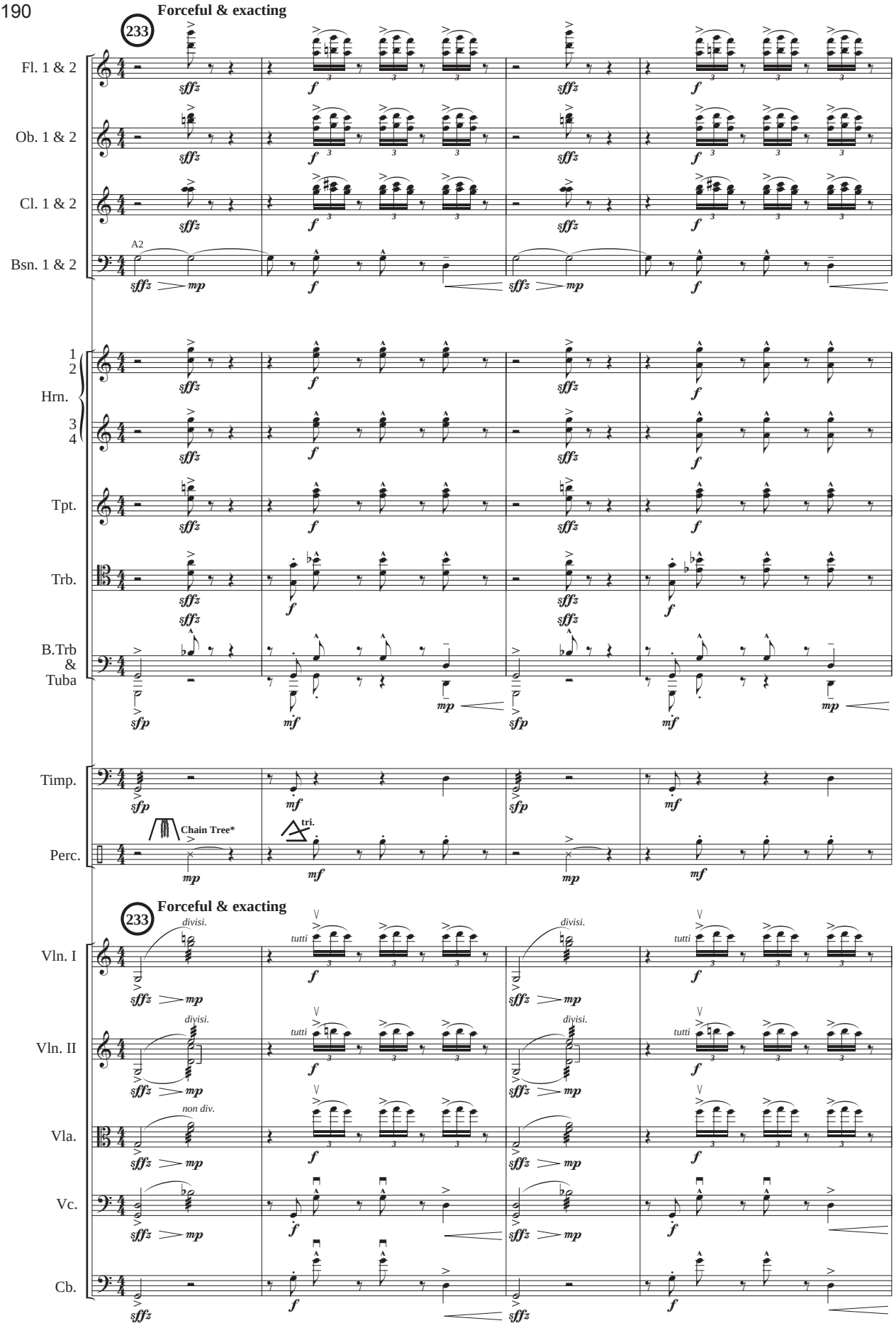
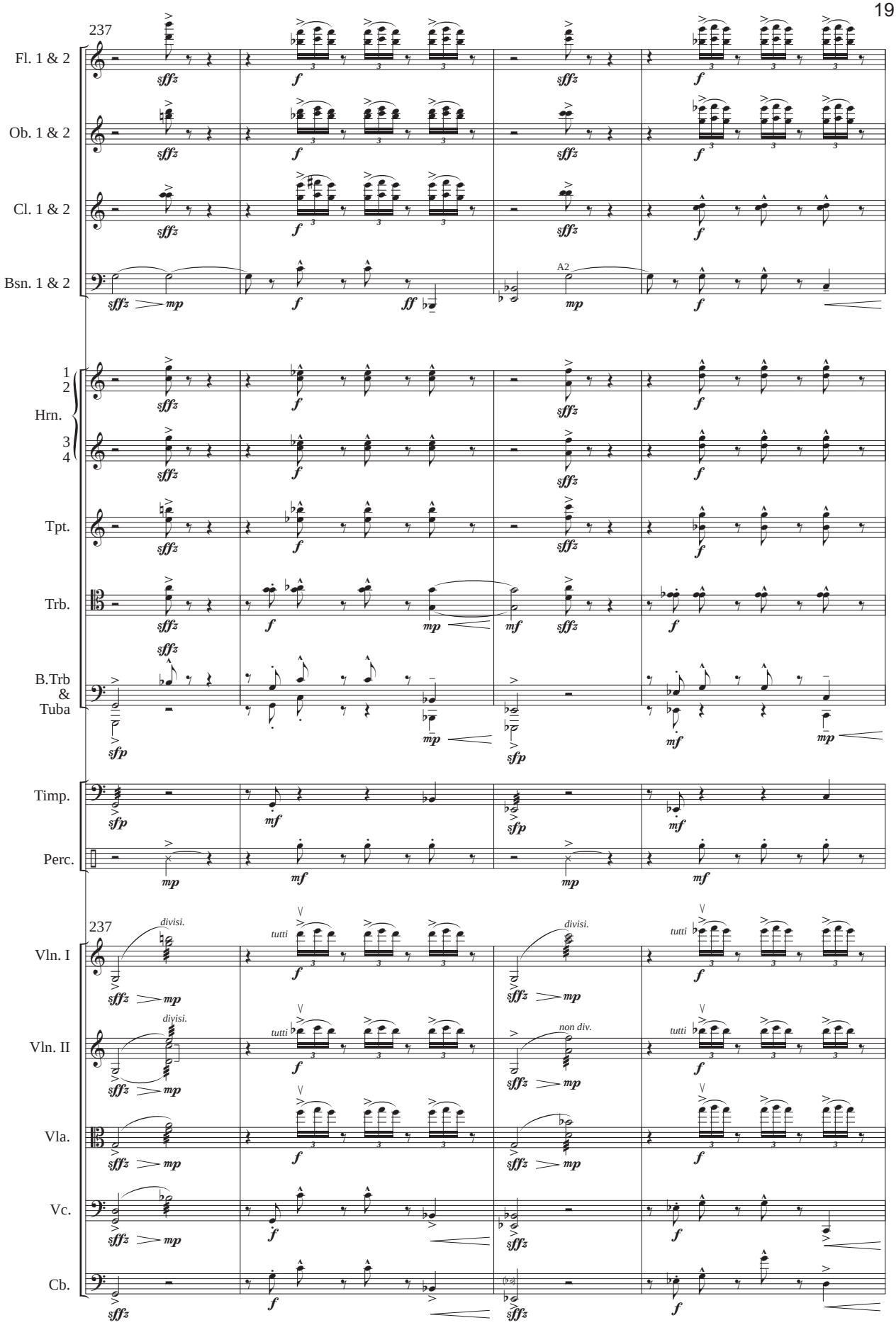
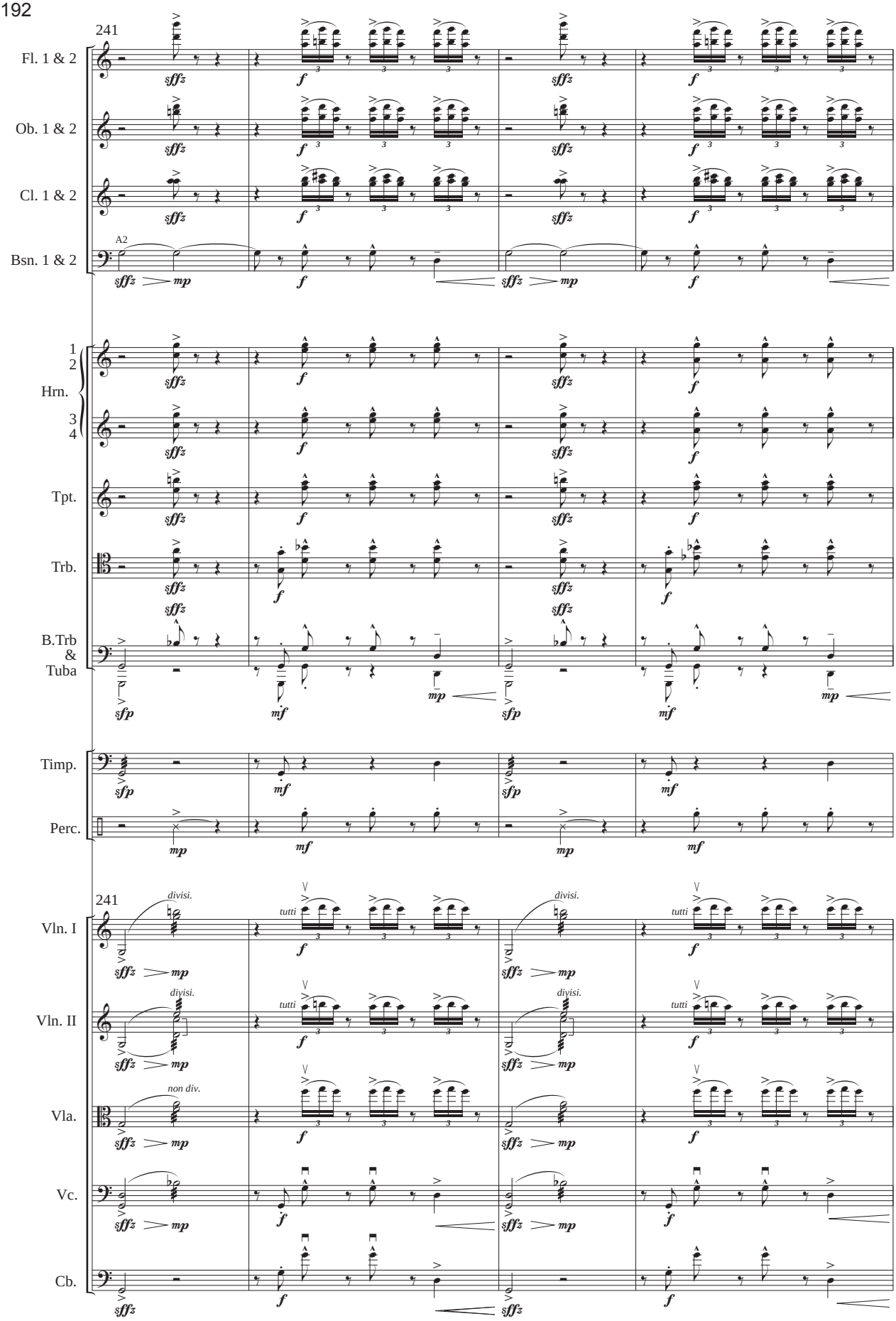
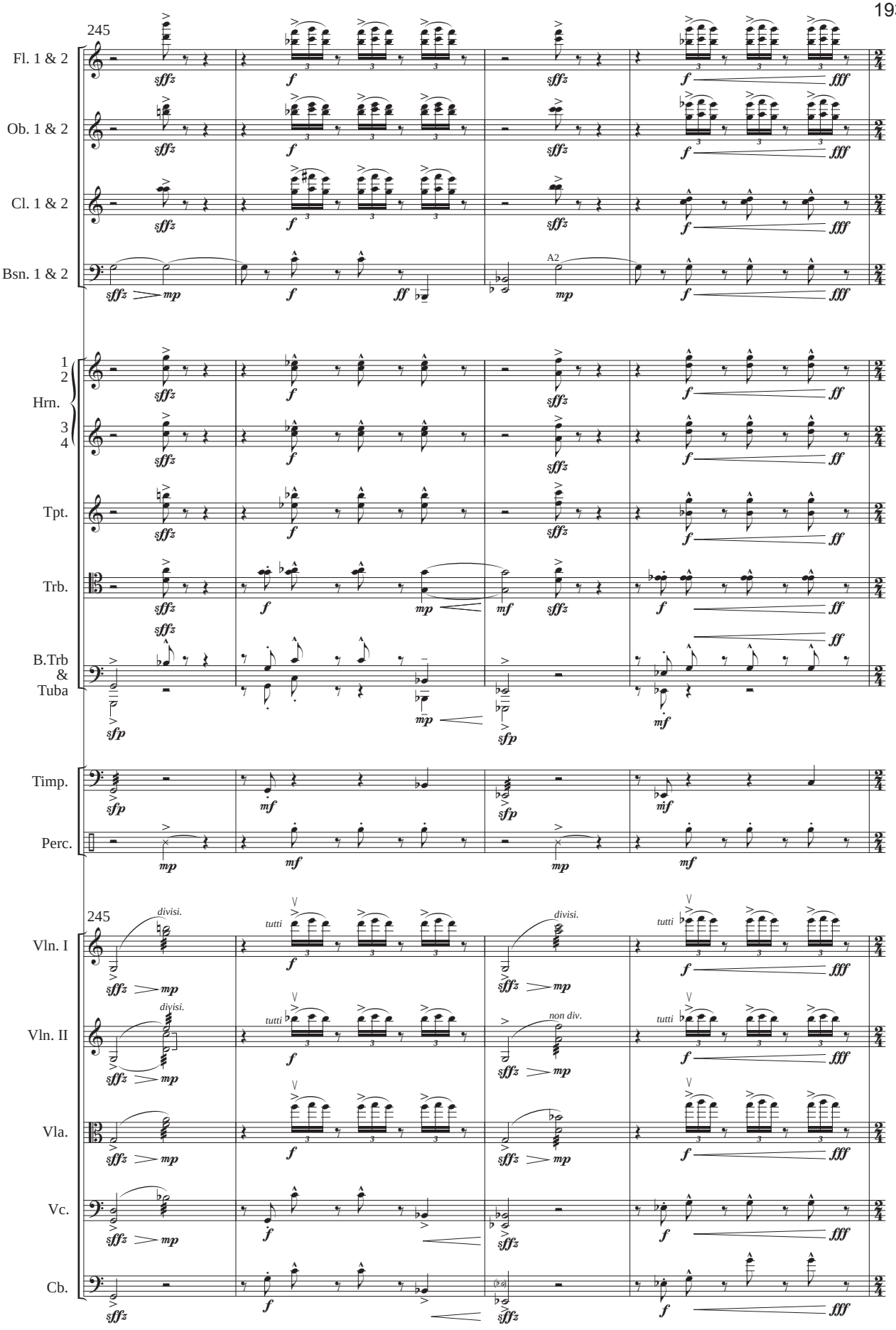
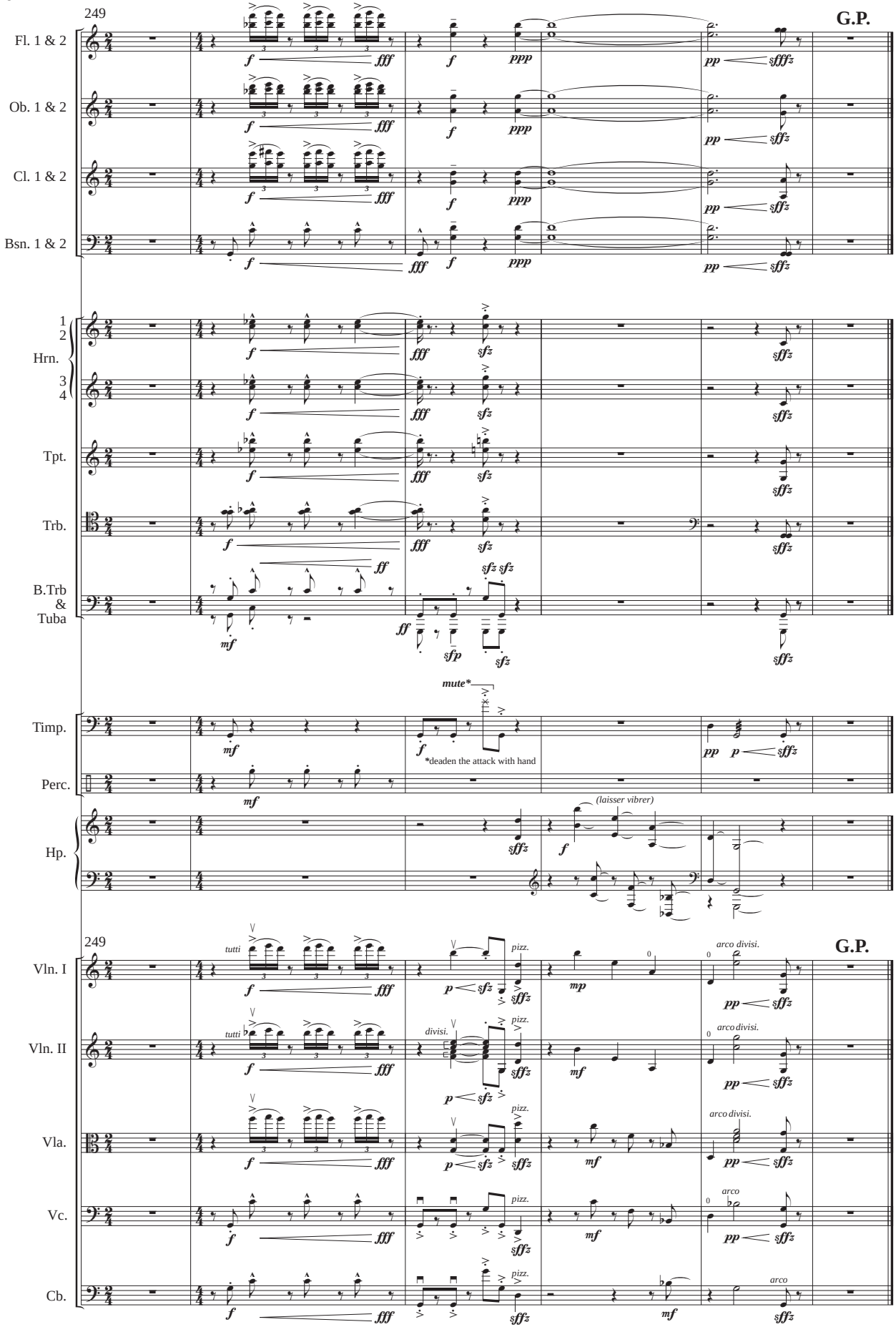

228
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
228
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf sonore
mp
mf
mp dolce
f
sfp


Forceful & exacting
233
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Chain Tree*
tri.
Perc.
Forceful & exacting
233
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi.
tutti
non div.


237
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
237
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi.
tutti
non div.


241
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
A2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
241
divisi.
tutti
Vln. I
Vln. II
non div.
Vla.
Vc.
Cb.


245
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
A2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
Timp.
Perc.
245
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi.
tutti
non div.


249
G.P.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
1
2
Hrn.
3
4
Tpt.
Trb.
B.Trb
&
Tuba
mute*
Timp.
Perc.
*deaden the attack with hand
(laisser vibrer)
Hp.
249
G.P.
tutti
divisi.
pizz.
arco divisi.
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

• 2 •

Requiem Lux Aeternam

Requiem Lux Aeternam

For chamber choir, string ensemble, percussion and electronics

I. Introit: Isaiah 60:1 *(attacca)* 197

II. Requiem Aeternam *(13’ 00”)*

III. Lux Aeterna *(5’ 45”)* 243

IV. Verse Anthem: Let All Mortal Flesh Keep Silence *(6’ 15”)* 263

Transposed Score

Instrumentation:

SATB Chamber Choir

Timpani	1
Percussion	2

Violin 1
Violin 2
Viola
Violoncello

Bass Guitar	1

Requiem Lux Aeternam

I. *Introit: Isaiah 60:1 (attacca)*
II. *Requiem Aeternam*

Full Score

Paul-Antoni Bonetti
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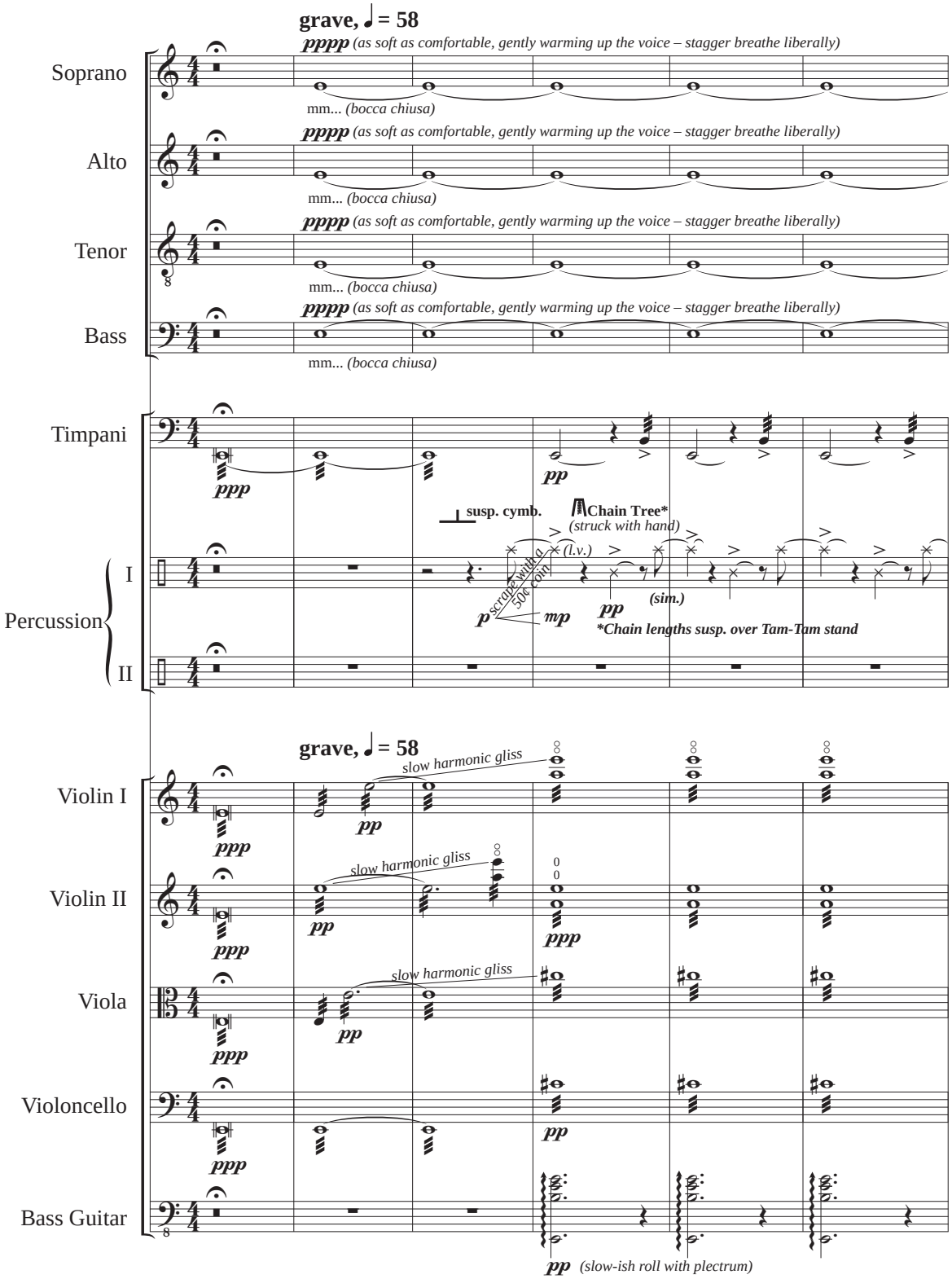
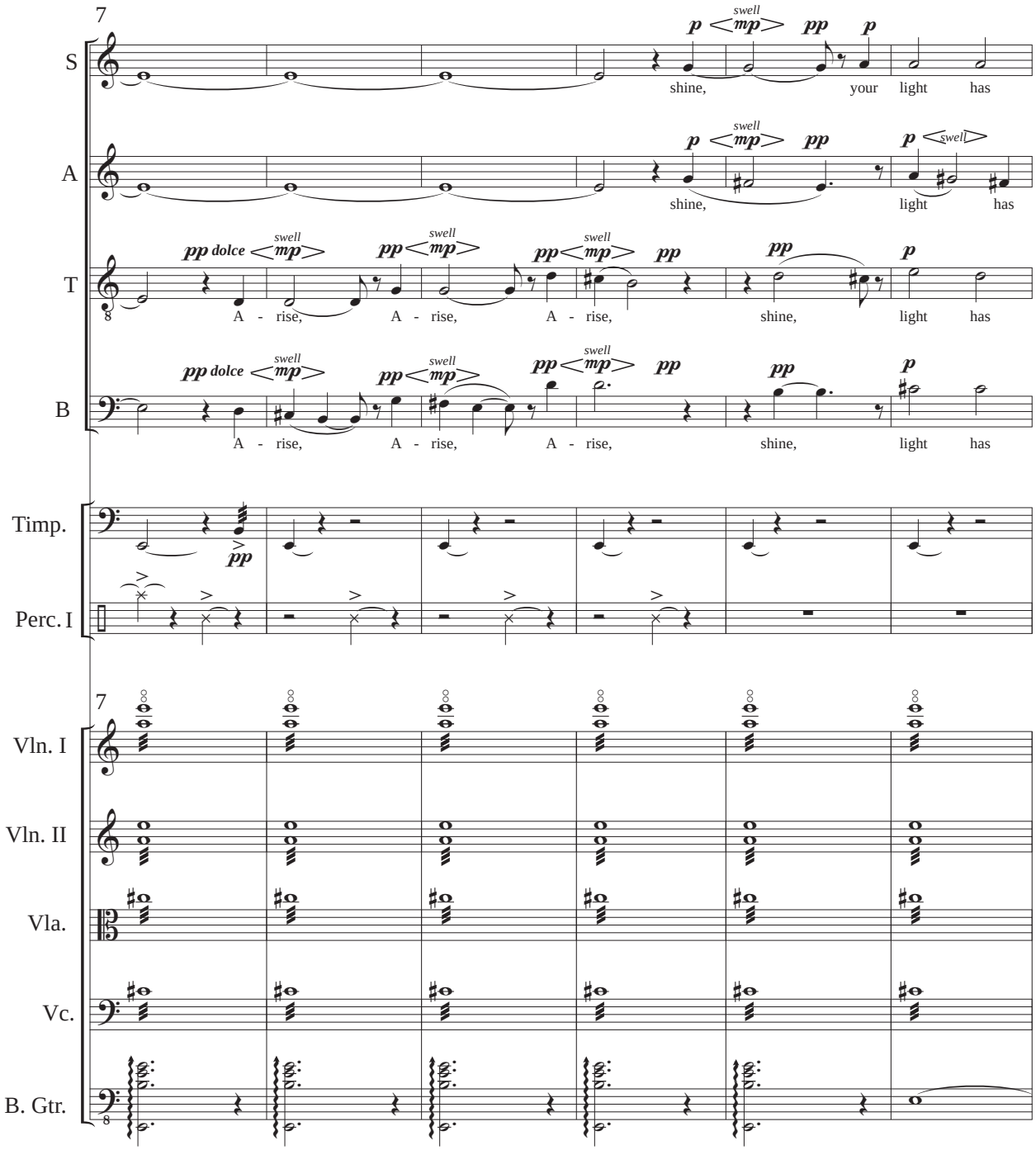
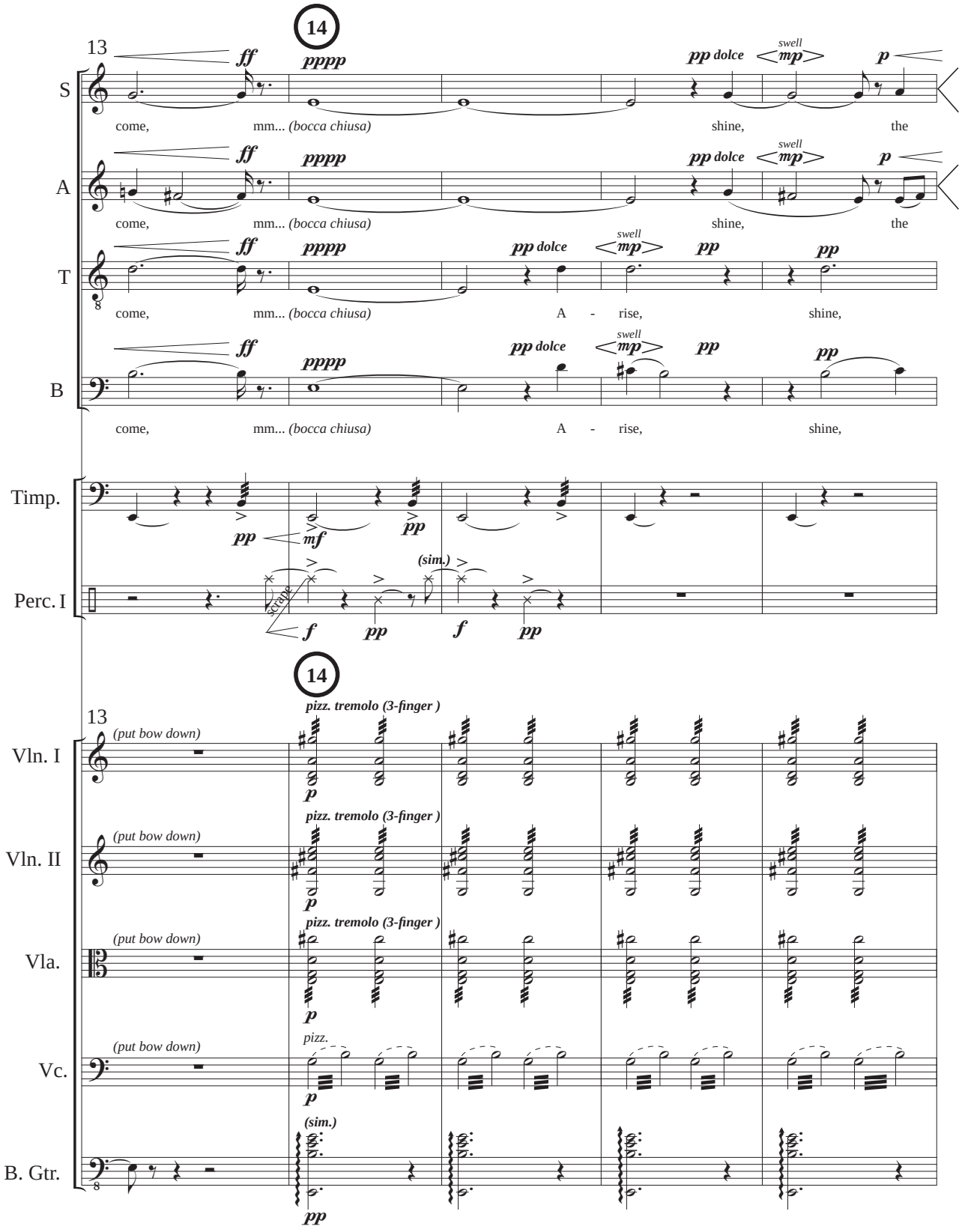
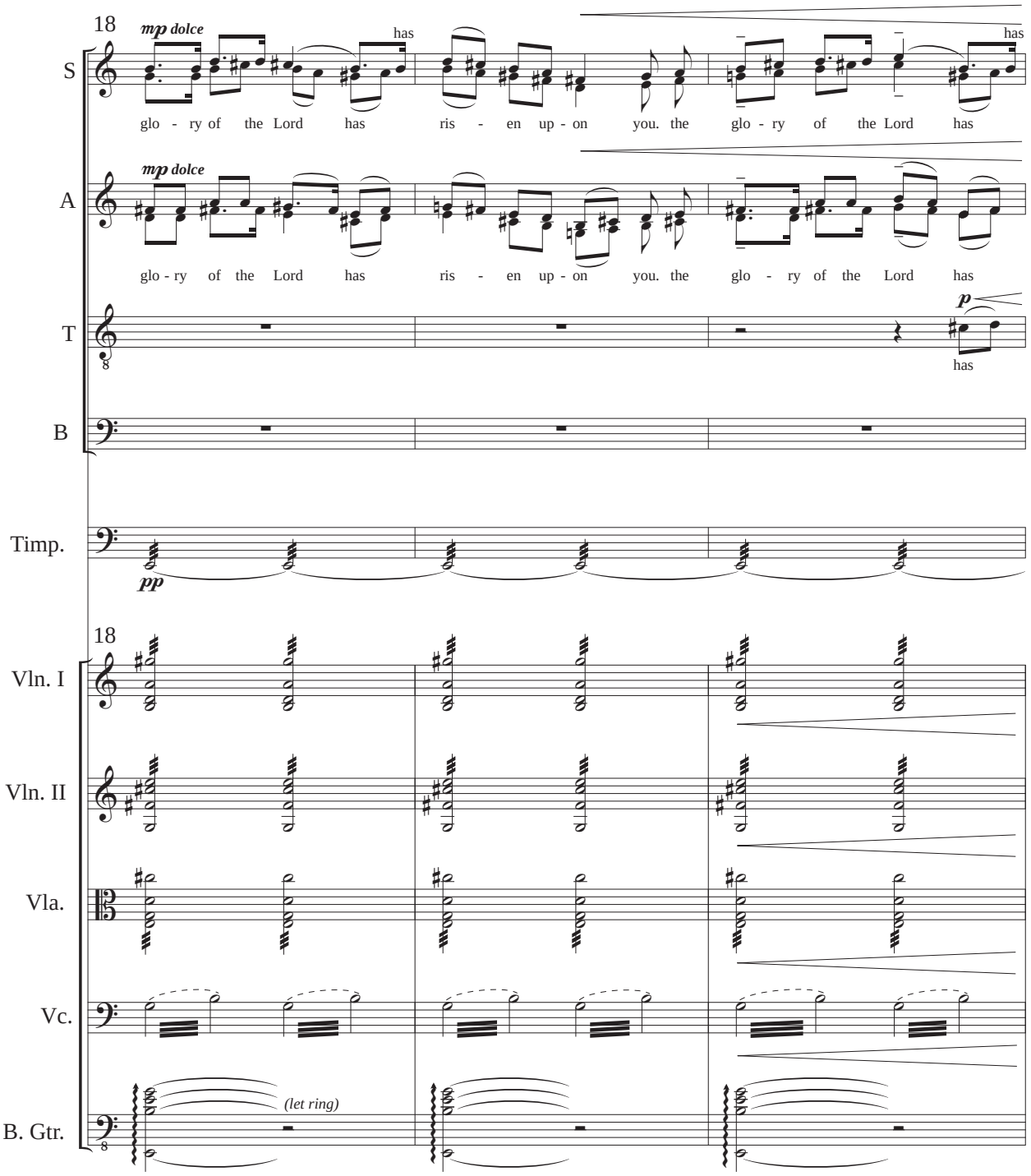
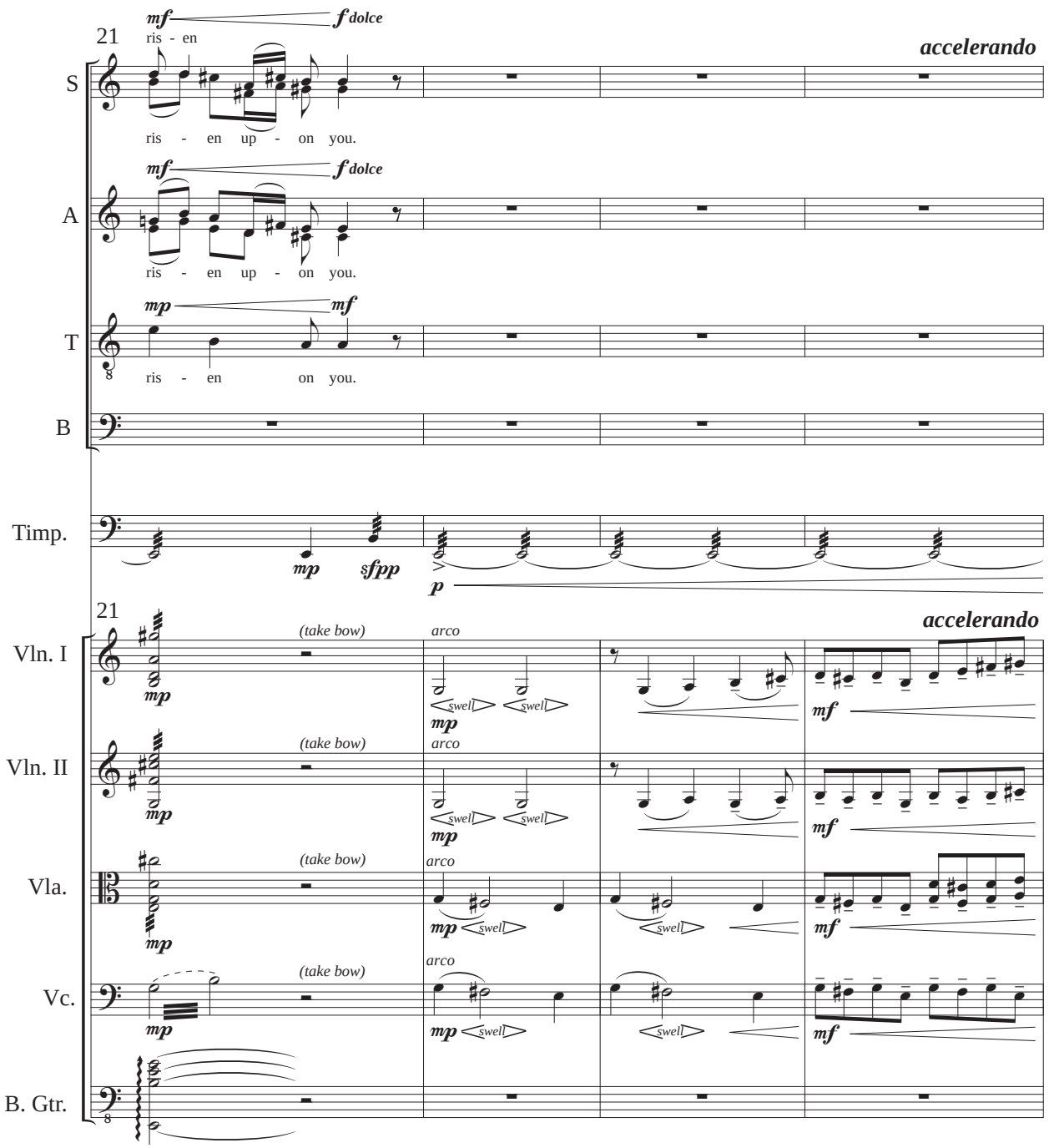
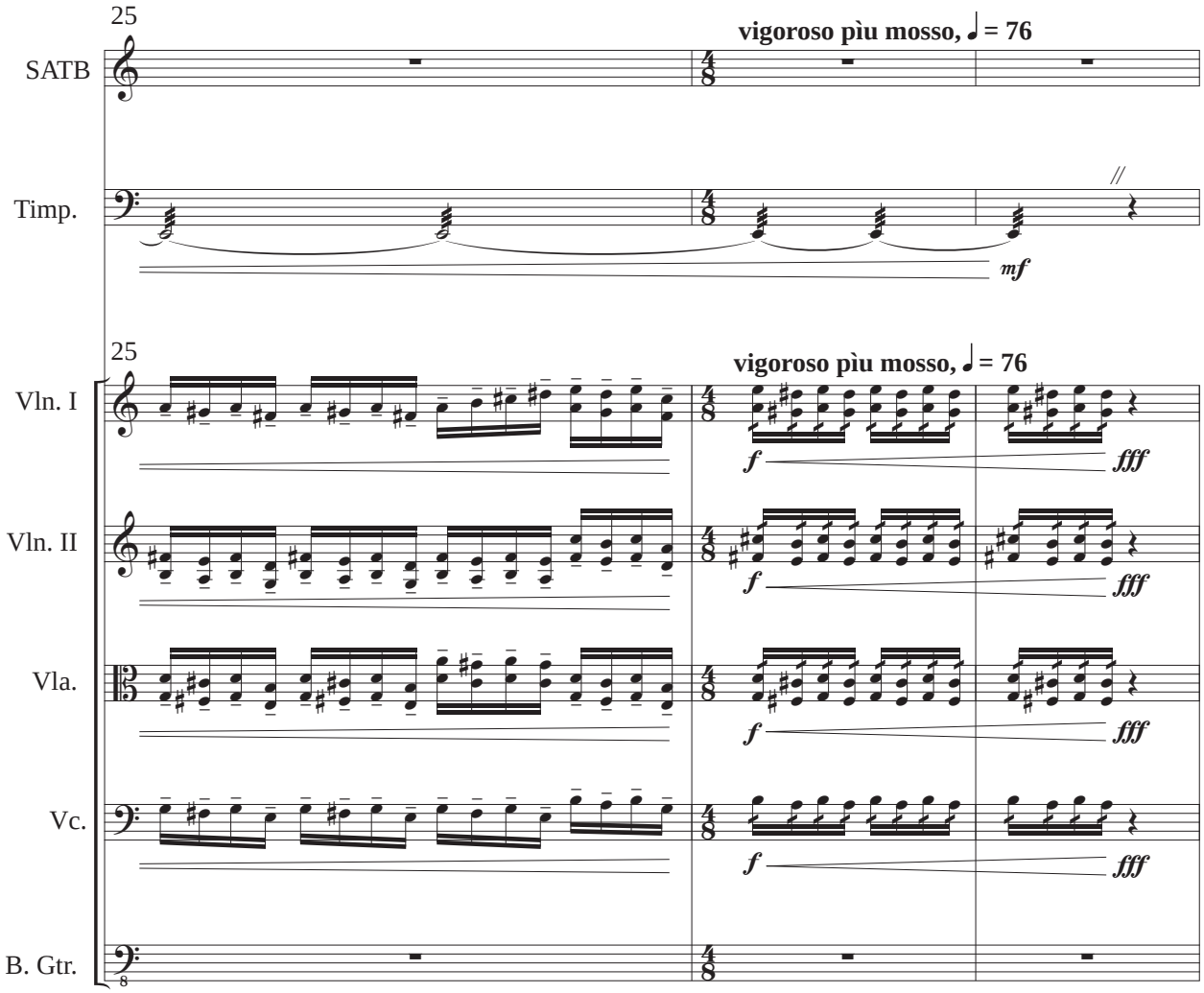


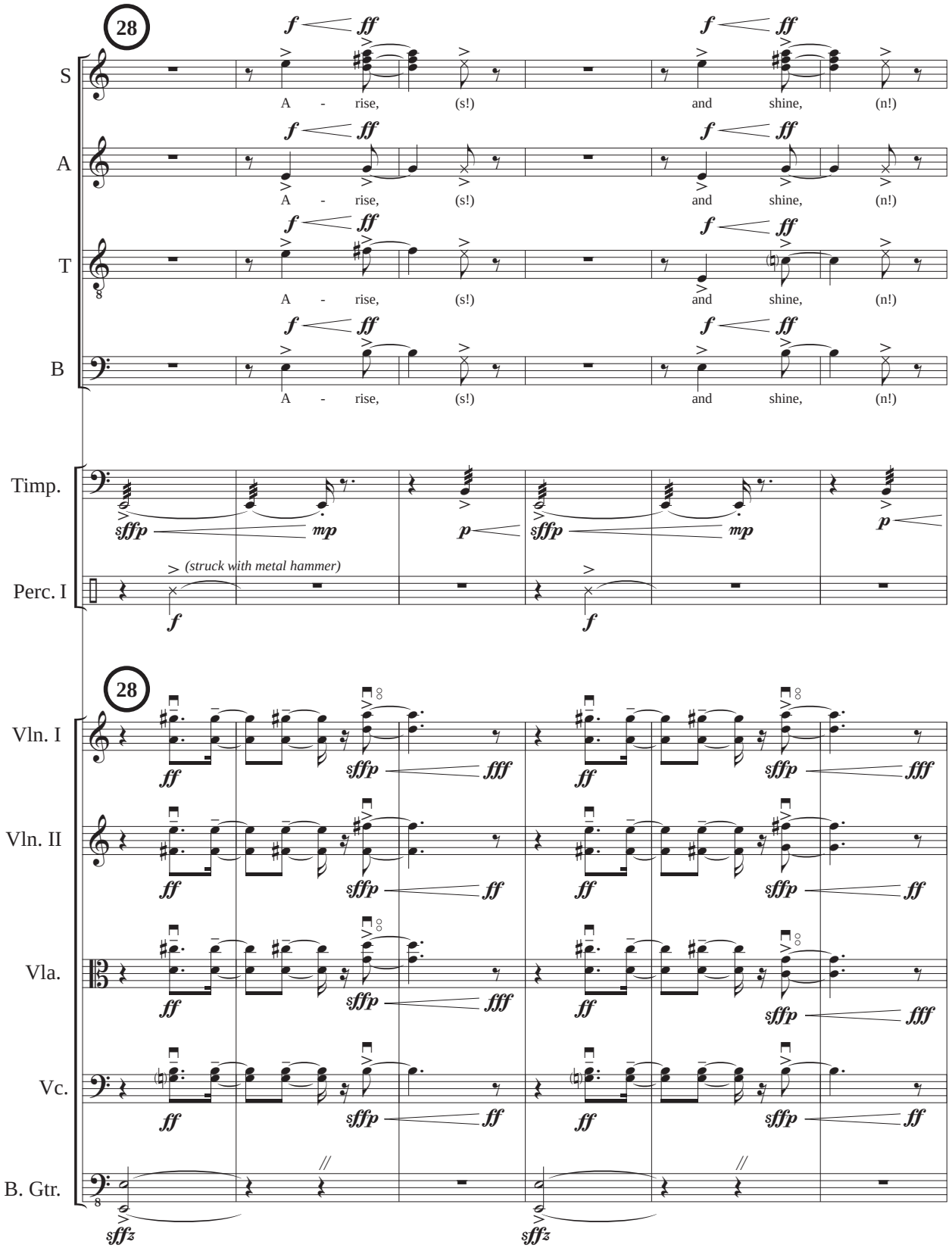

7
S
A
T
B
Timp.
Perc. I
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
shine, your light has
shine, light has
A - rise, A - rise, A - rise, shine, light has
A - rise, A - rise, A - rise, shine, light has
swell
pp dolce
mp
pp
p

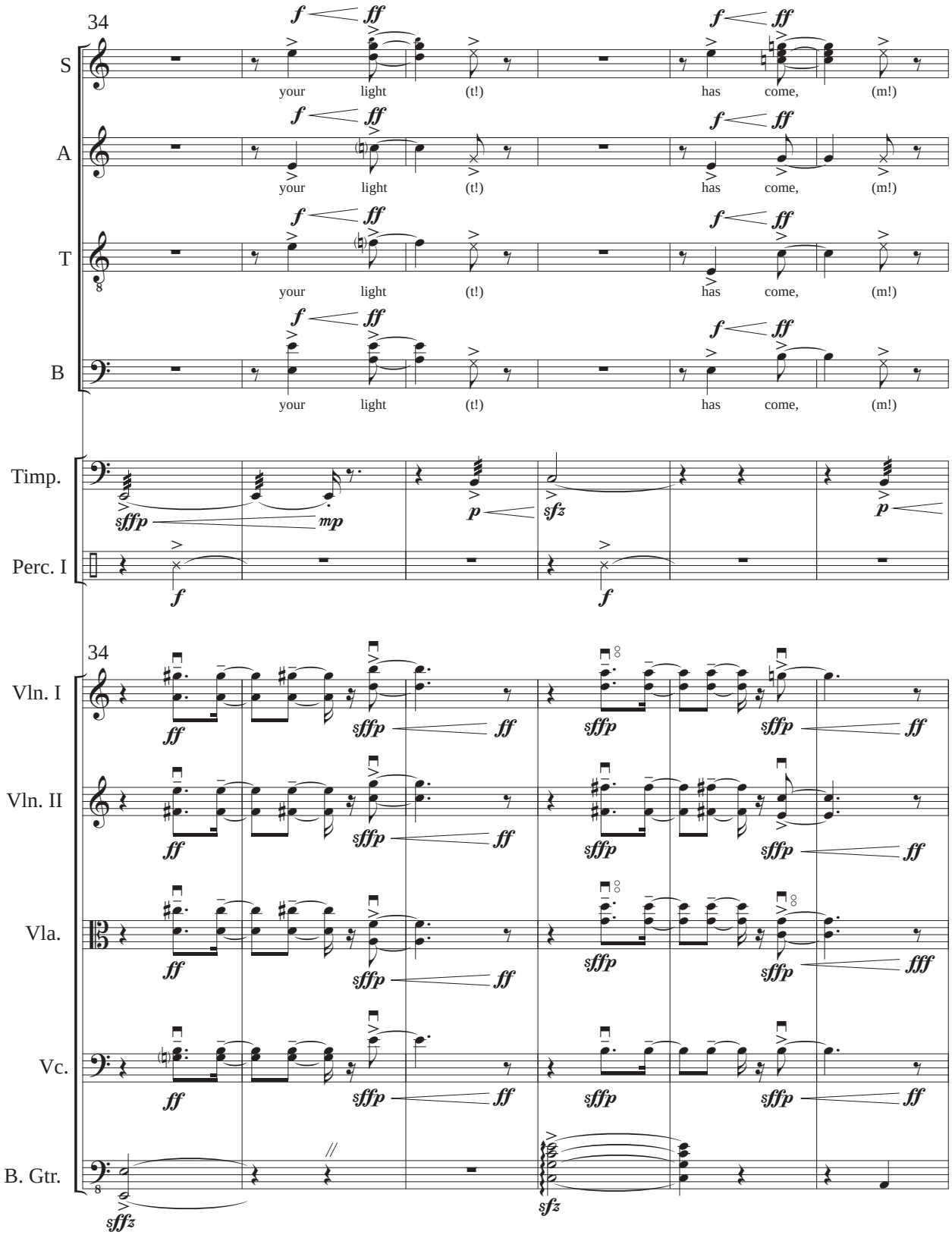

13
14
S
come, mm... (bocca chiusa) shine, the
A
come, mm... (bocca chiusa) shine, the
T
come, mm... (bocca chiusa) A - rise, shine,
B
come, mm... (bocca chiusa) A - rise, shine,
Timp.
Perc. I
scrape
(sim.)
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
(put bow down)
pizz. tremolo (3-finger)
pizz.
(sim.)

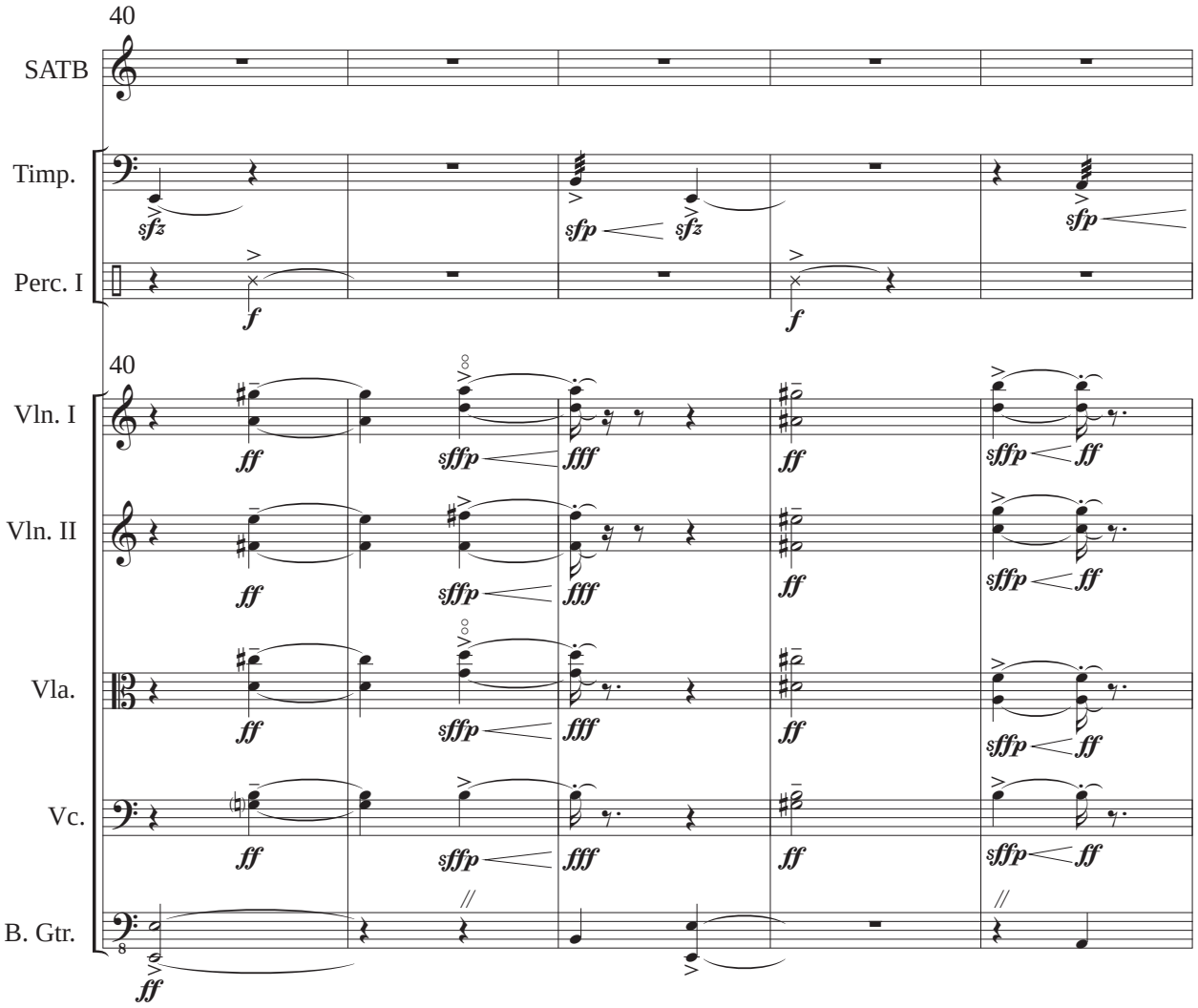

18
mp dolce
has
has
S
glo - ry of the Lord has ris - en up - on you. the glo - ry of the Lord has
mp dolce
A
glo - ry of the Lord has ris - en up - on you. the glo - ry of the Lord has
p
T
has
B
Timp.
pp
18
Vln. I
Vln. II
Vla.
Vc.
(let ring)
B. Gtr.

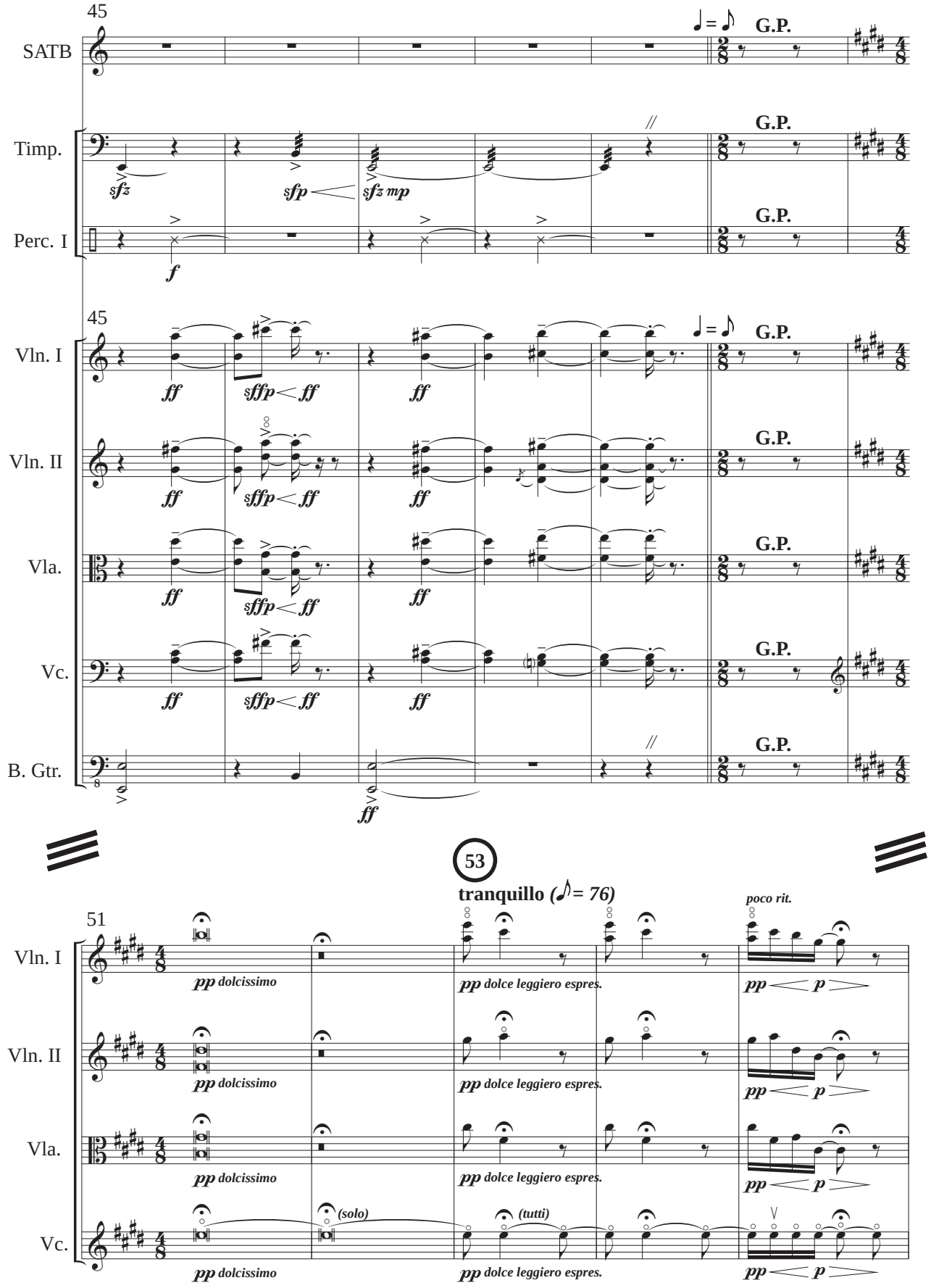

21
mf
ris - en
f dolce
accelerando
S
ris - en up - on you.
A
ris - en up - on you.
T
mp
mf
ris - en on you.
B
Timp.
mp
sfpp
p
21
accelerando
Vln. I
(take bow)
arco
mp
swell
mf
Vln. II
Vla.
Vc.
B. Gtr.

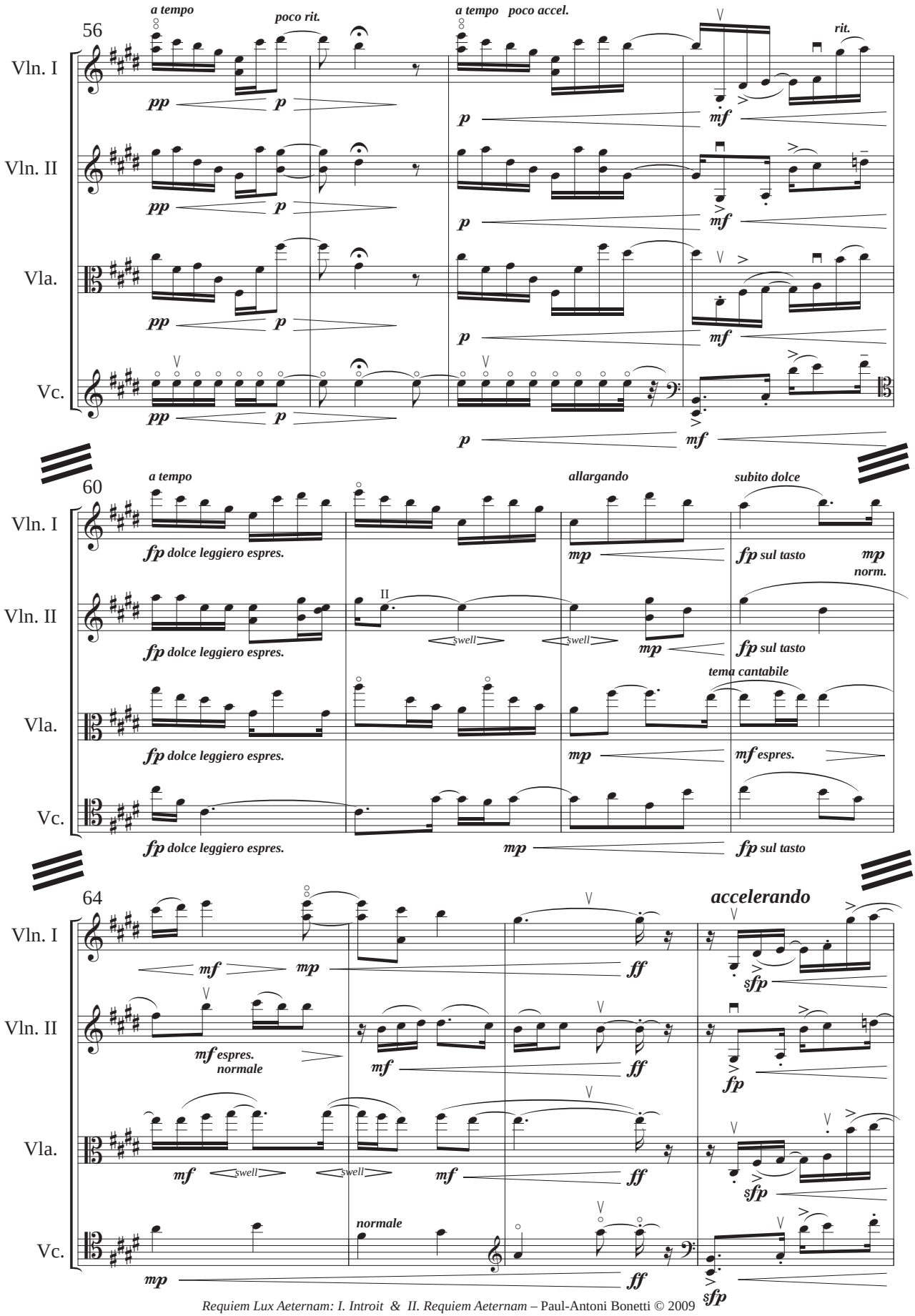

25
vigoroso più mosso, ♩ = 76
SATB
Timp.
mf
25
vigoroso più mosso, ♩ = 76
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
f
fff

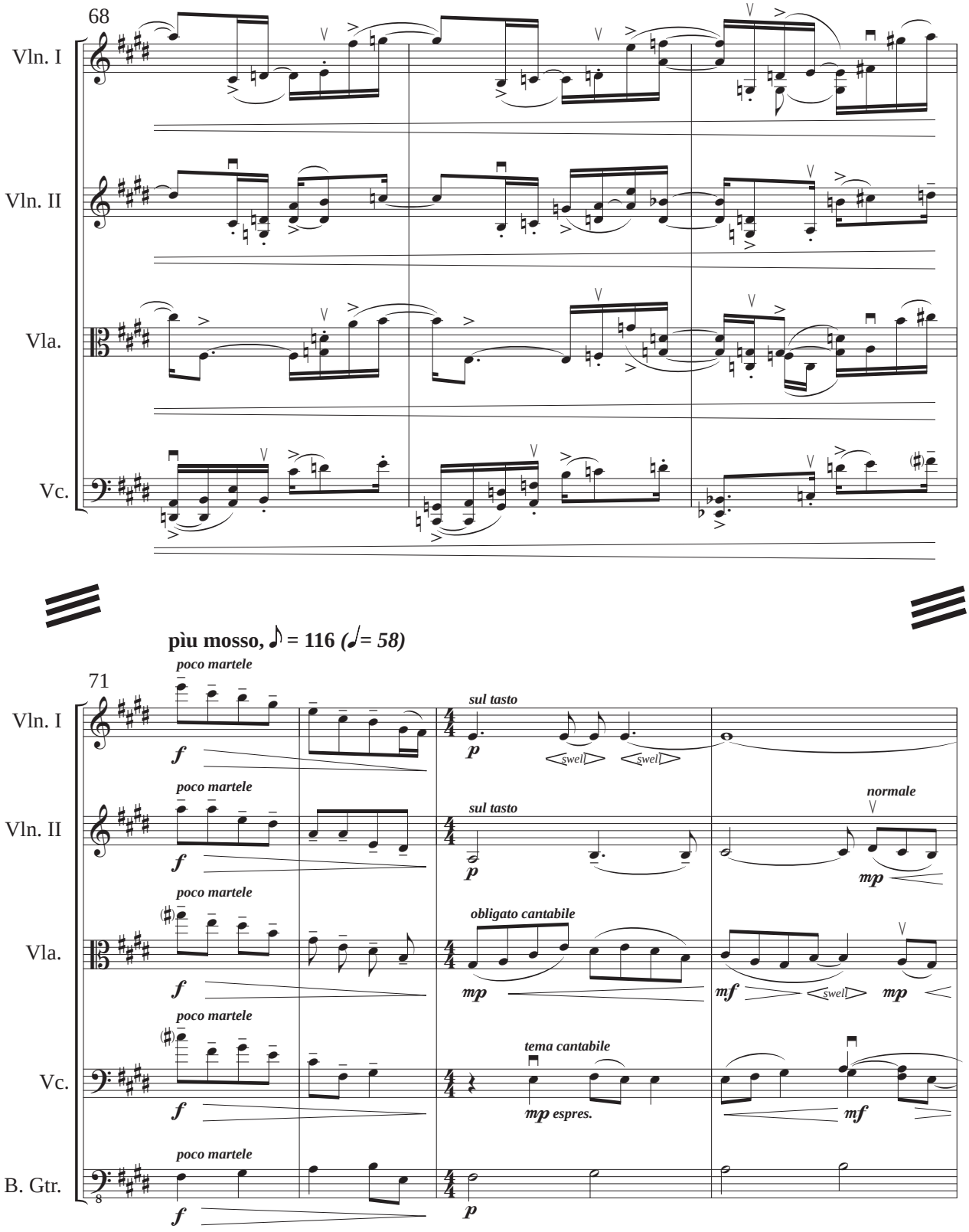

28
S
A
T
B
A - rise, (s!) and shine, (n!)
Timp.
Perc. I
(struck with metal hammer)
28
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

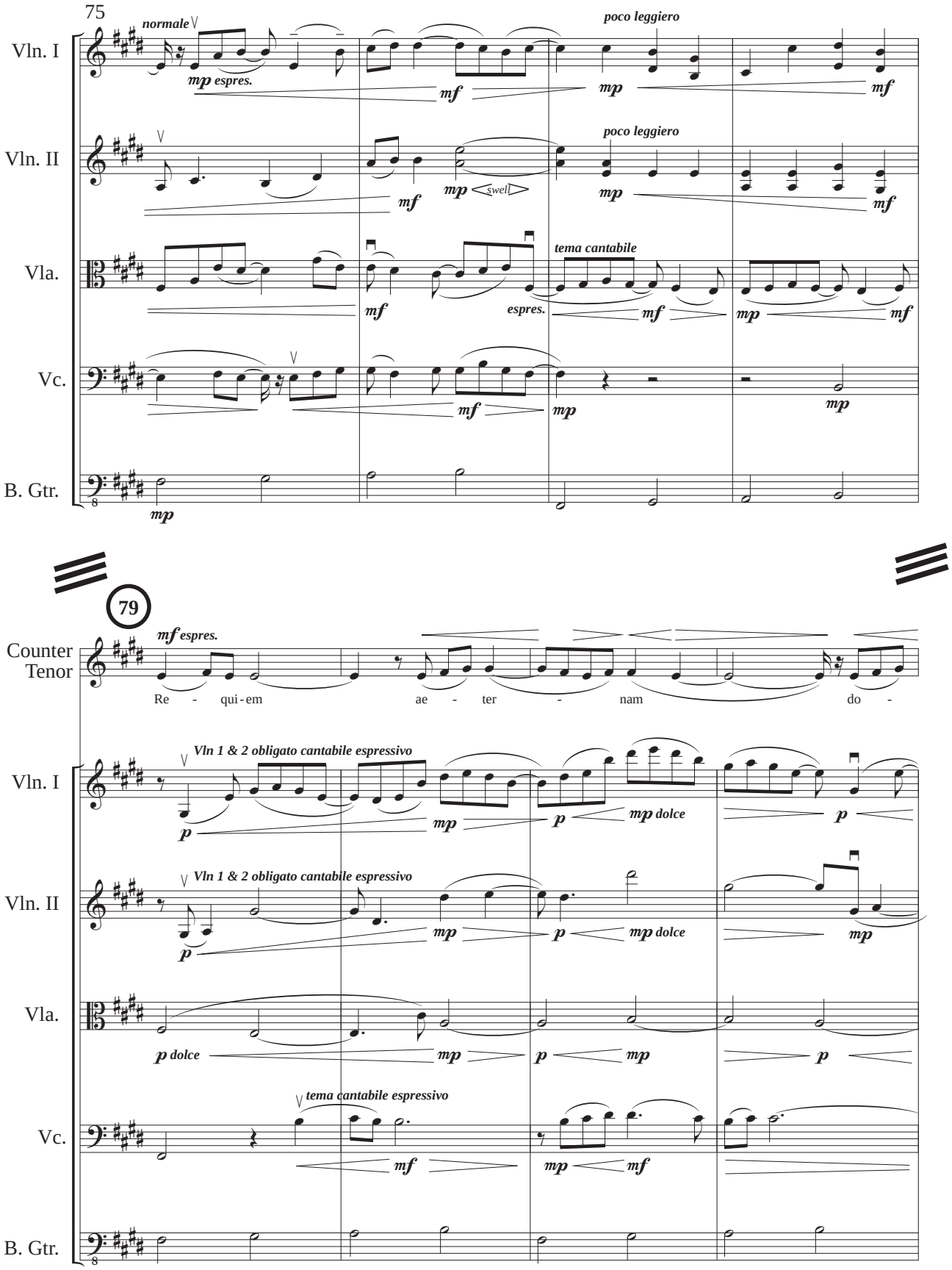

34
S
your light (t!) has come, (m!)
A
your light (t!) has come, (m!)
T
your light (t!) has come, (m!)
B
your light (t!) has come, (m!)
Timp.
Perc. I
34
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

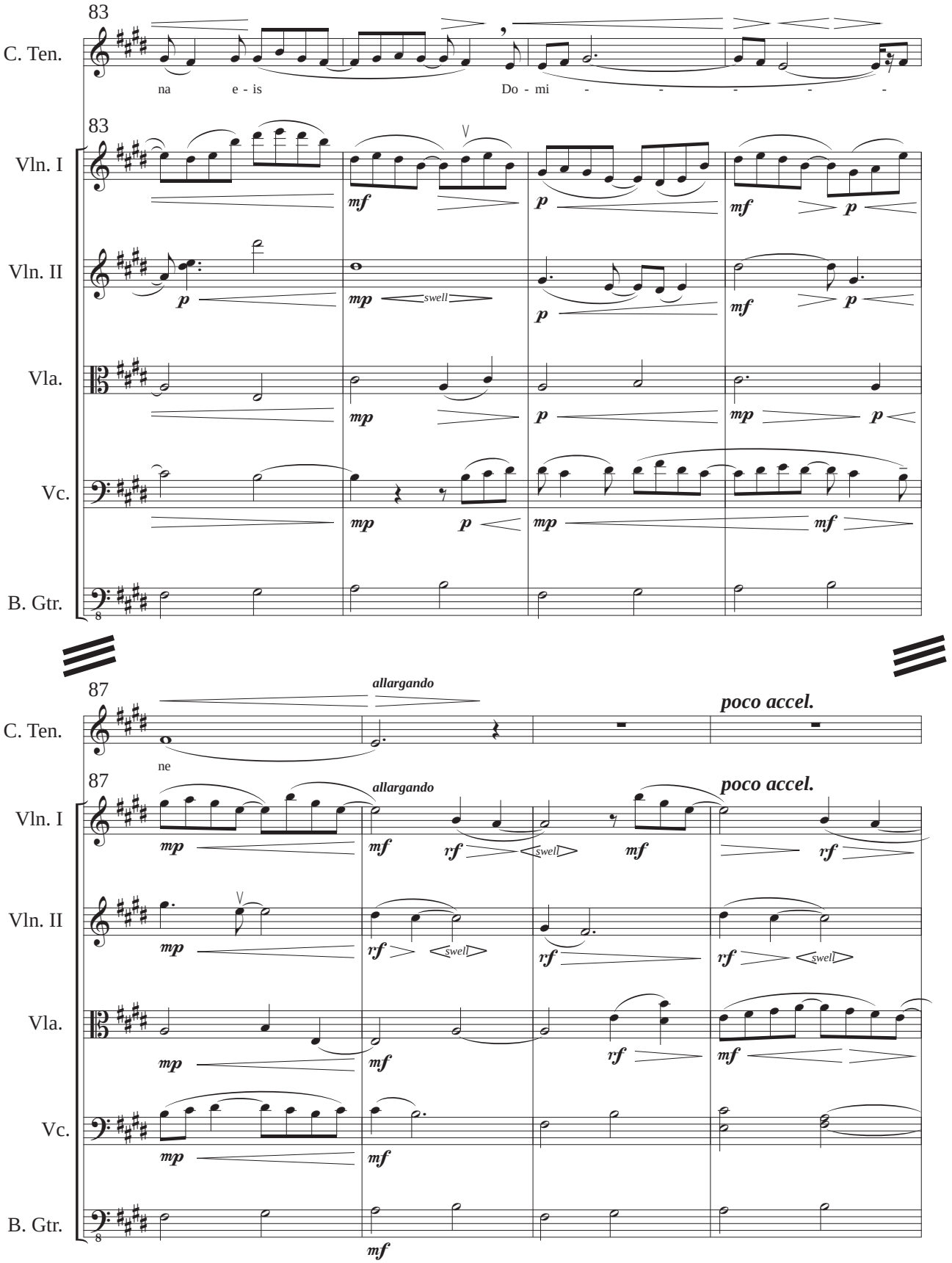

40
SATB
Timp.
Perc. I
40
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
8

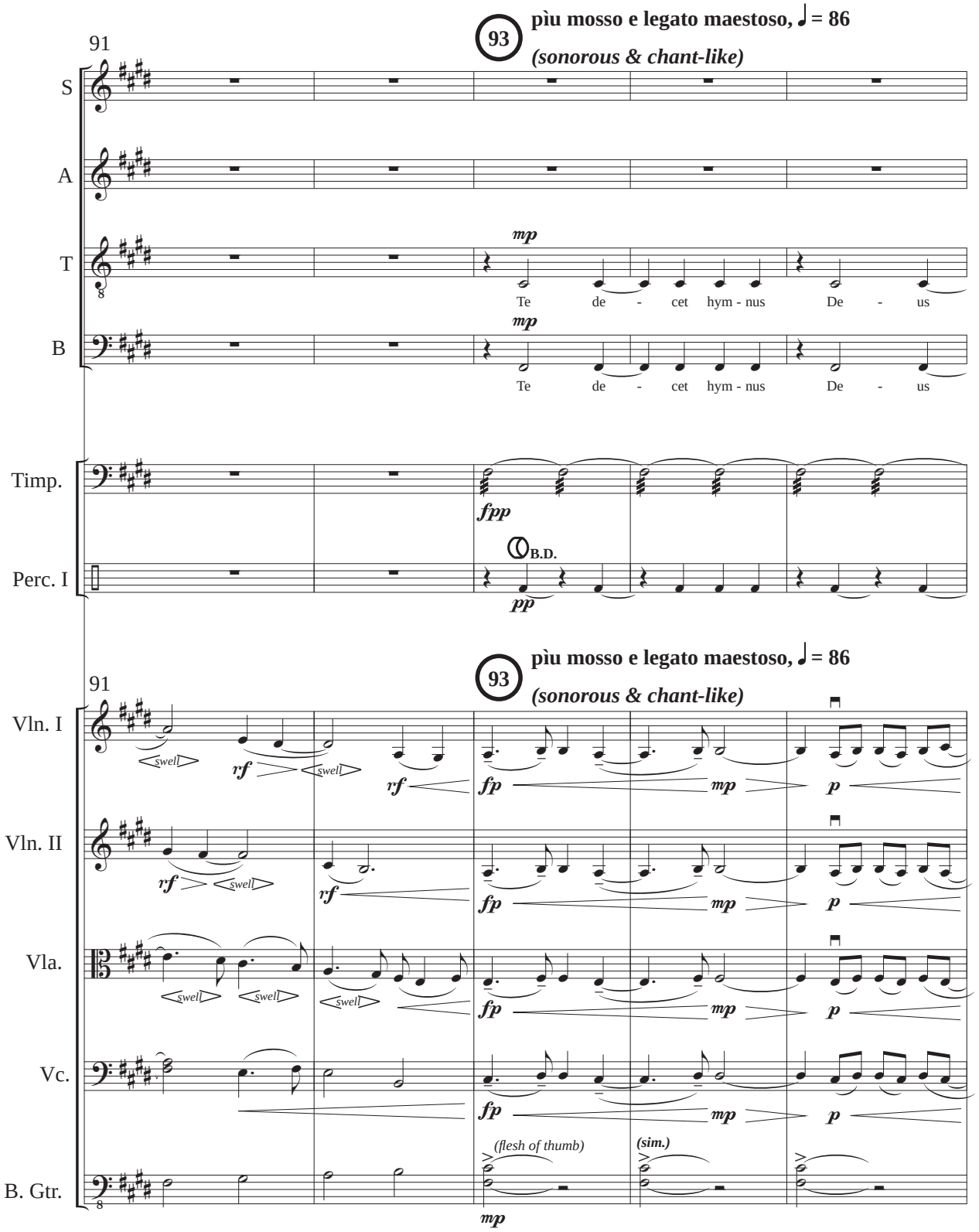

45
SATB
Timp.
Perc. I
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
G.P.
53
tranquillo (♪= 76)
poco rit.
51
pp dolcissimo
pp dolce leggiero espres.
(solo)
(tutti)

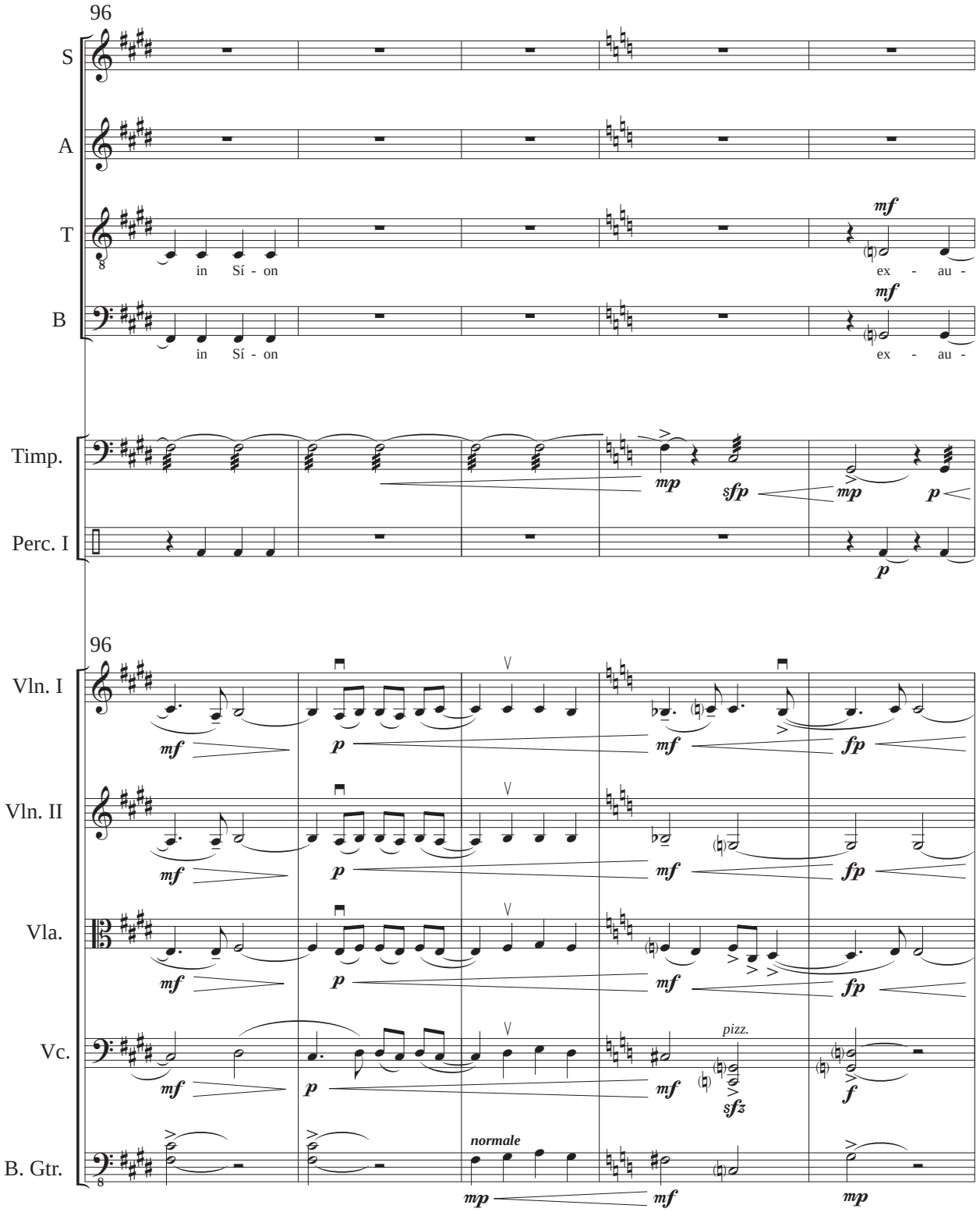

56
a tempo
poco rit.
a tempo poco accel.
rit.
Vln. I
Vln. II
Vla.
Vc.
pp
p
mf
60
a tempo
allargando
subito dolce
fp dolce leggiero espres.
mp
fp sul tasto
mp norm.
II
swell
tema cantabile
mf espres.
64
accelerando
mf
ff
sfp
mf espres. normale
normale

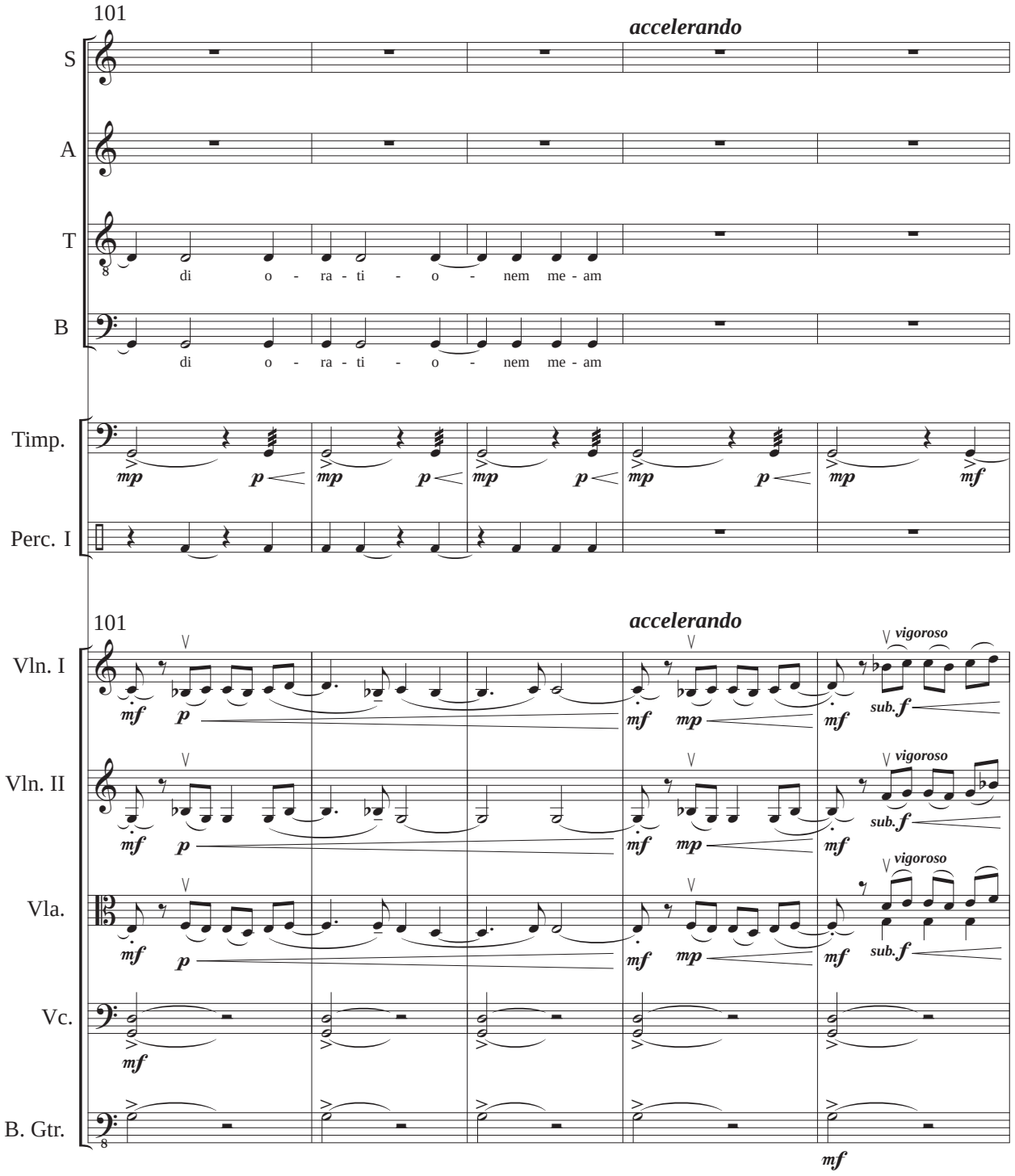

68
Vln. I
Vln. II
Vla.
Vc.
più mosso, ♪ = 116 (♩= 58)
71
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
poco martele
sul tasto
swell
normale
obligato cantabile
tema cantabile
mp espres.

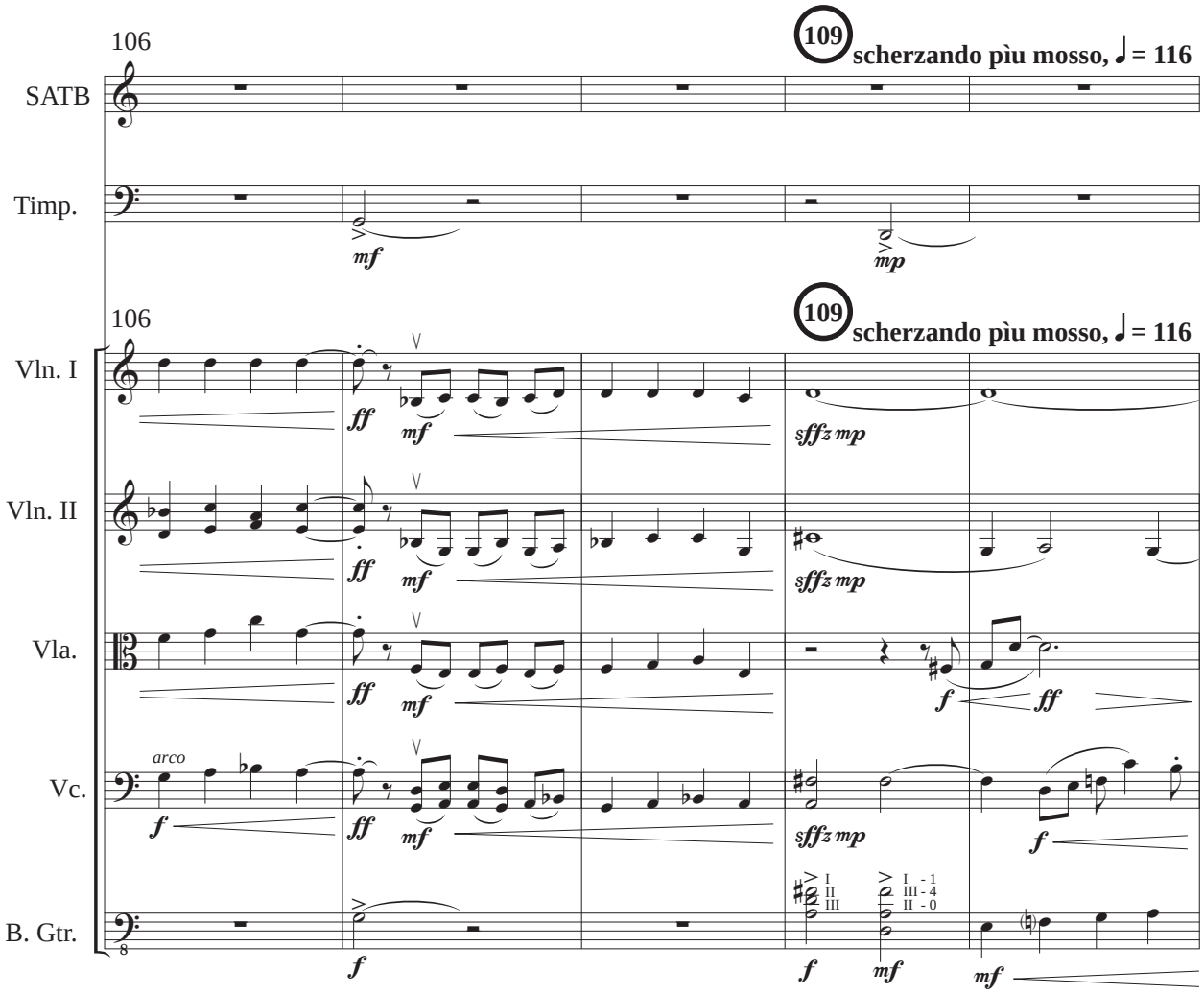

75
normale
mp espres.
mf
poco leggiero
mp
mf
Vln. I
Vln. II
mf
mp swell
poco leggiero
mp
mf
Vla.
mf
espres.
tema cantabile
mf
mp
mf
Vc.
mf
mp
mp
B. Gtr.
mp
79
Counter Tenor
mf espres.
Re - qui - em
ae - ter - nam
do -
Vln 1 & 2 obligato cantabile espressivo
p
mp
p
mp dolce
p
Vln. I
Vln 1 & 2 obligato cantabile espressivo
p
mp
p
mp dolce
mp
Vln. II
Vla.
p dolce
mp
p
mp
p
tema cantabile espressivo
mf
mp
mf
Vc.
B. Gtr.

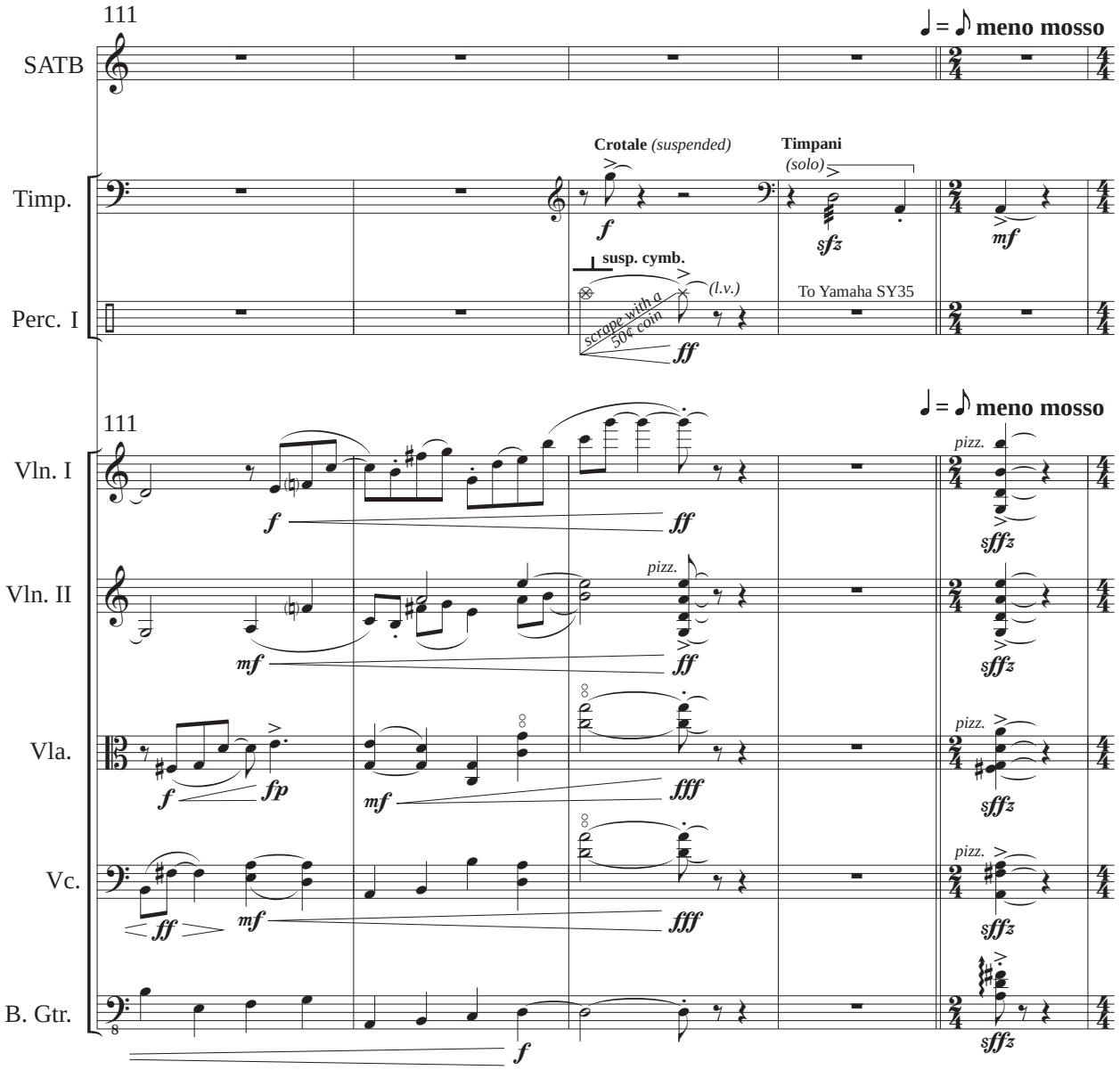

83
C. Ten.
na e - is Do - mi - - - - -
83
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
mf
p
mp
swell
87
allargando
poco accel.
ne
87
allargando
poco accel.
rf
mf

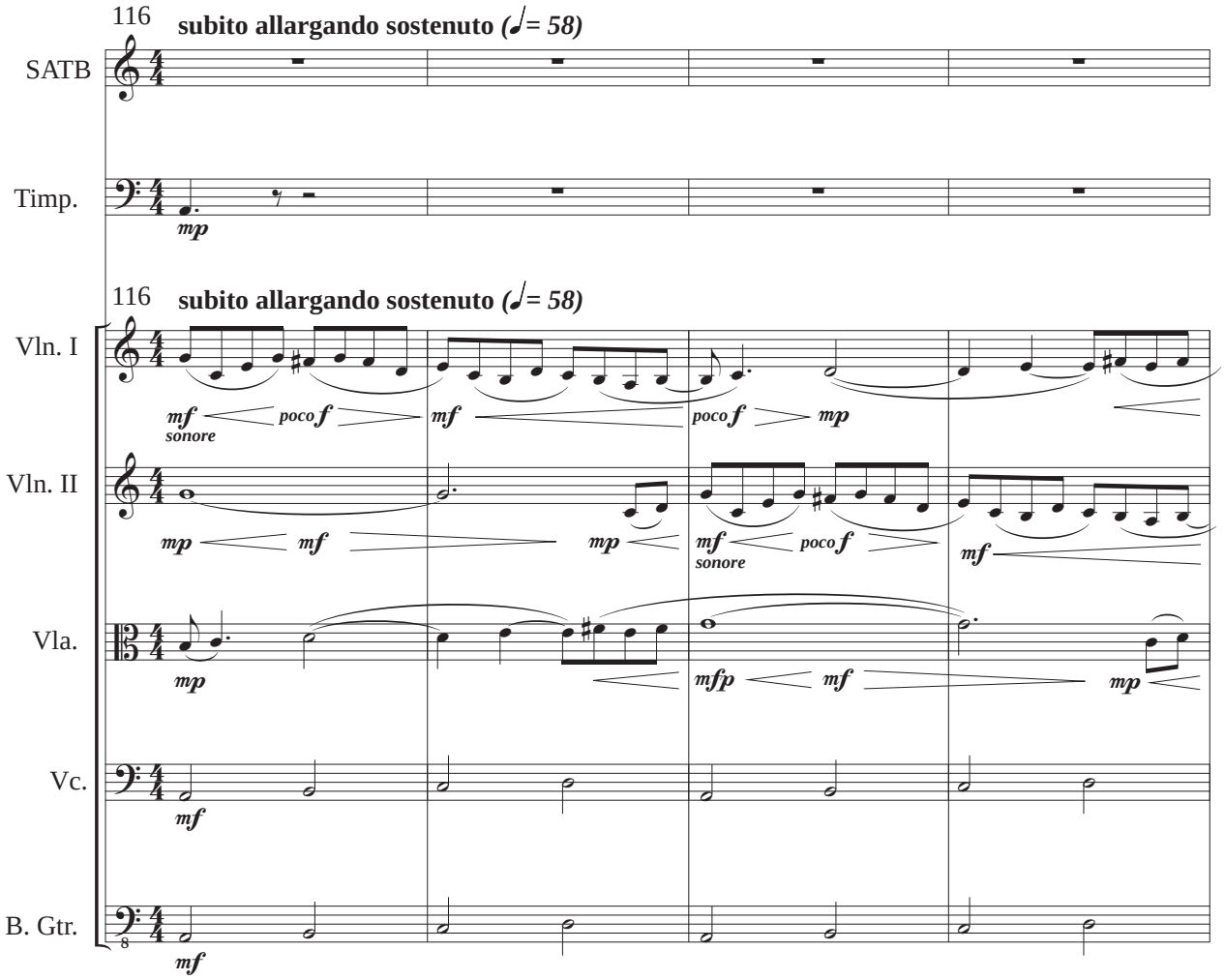

91
93
pìu mosso e legato maestoso, ♩ = 86
(sonorous & chant-like)
S
A
T
B
mp
Te de - cet hym - nus De - us
Timp.
Perc. I
fpp
B.D.
pp
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
swell
rf
fp
mp
p
(flesh of thumb)
(sim.)

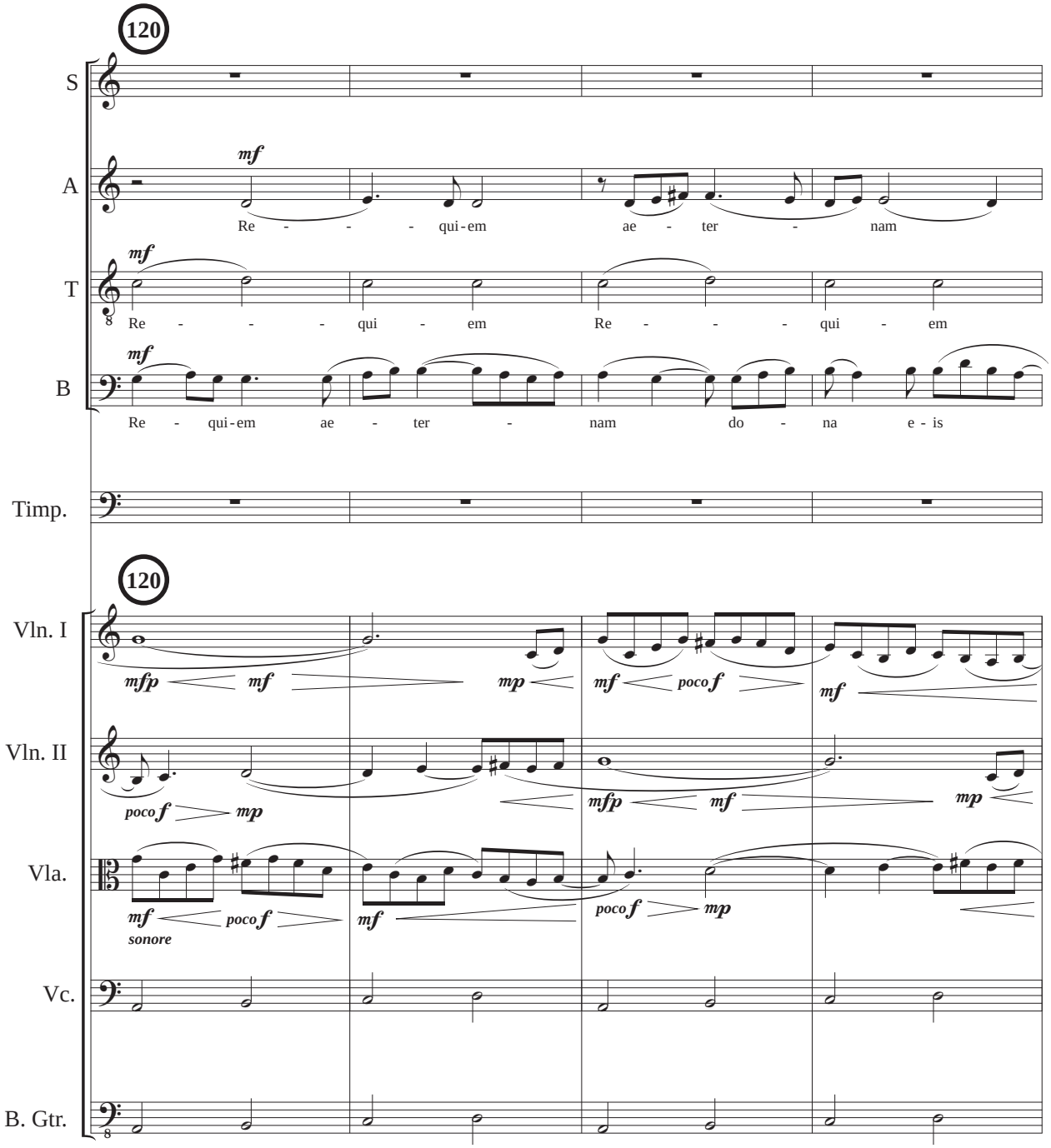

96
S
A
T
in Sí - on
ex - au -
B
in Sí - on
ex - au -
Timp.
Perc. I
96
Vln. I
Vln. II
Vla.
Vc.
pizz.
B. Gtr.
normale

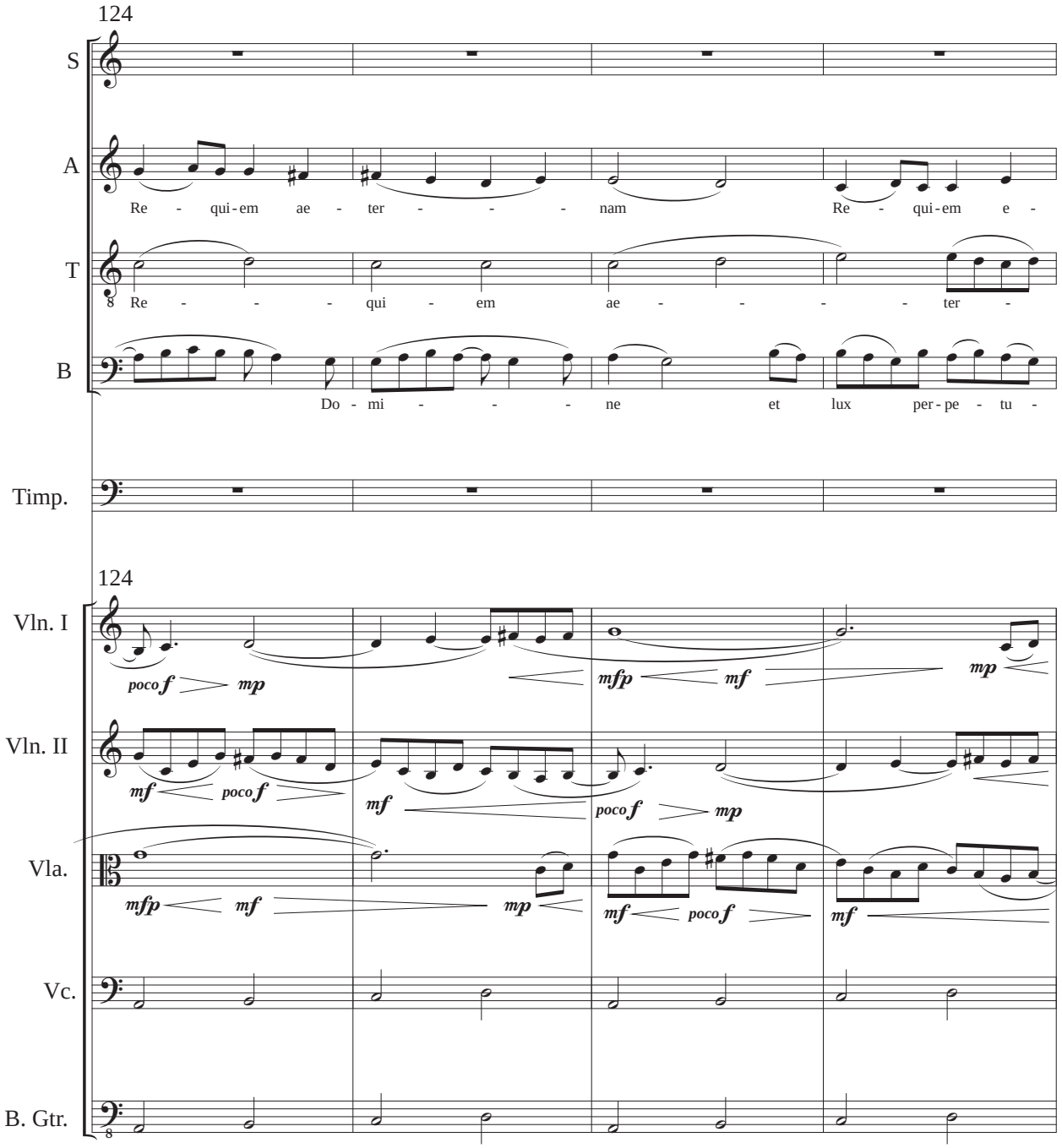

101
accelerando
S
A
T
B
di o - ra - ti - o - nem me - am
di o - ra - ti - o - nem me - am
Timp.
Perc. I
101
accelerando
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
vigoroso
sub.

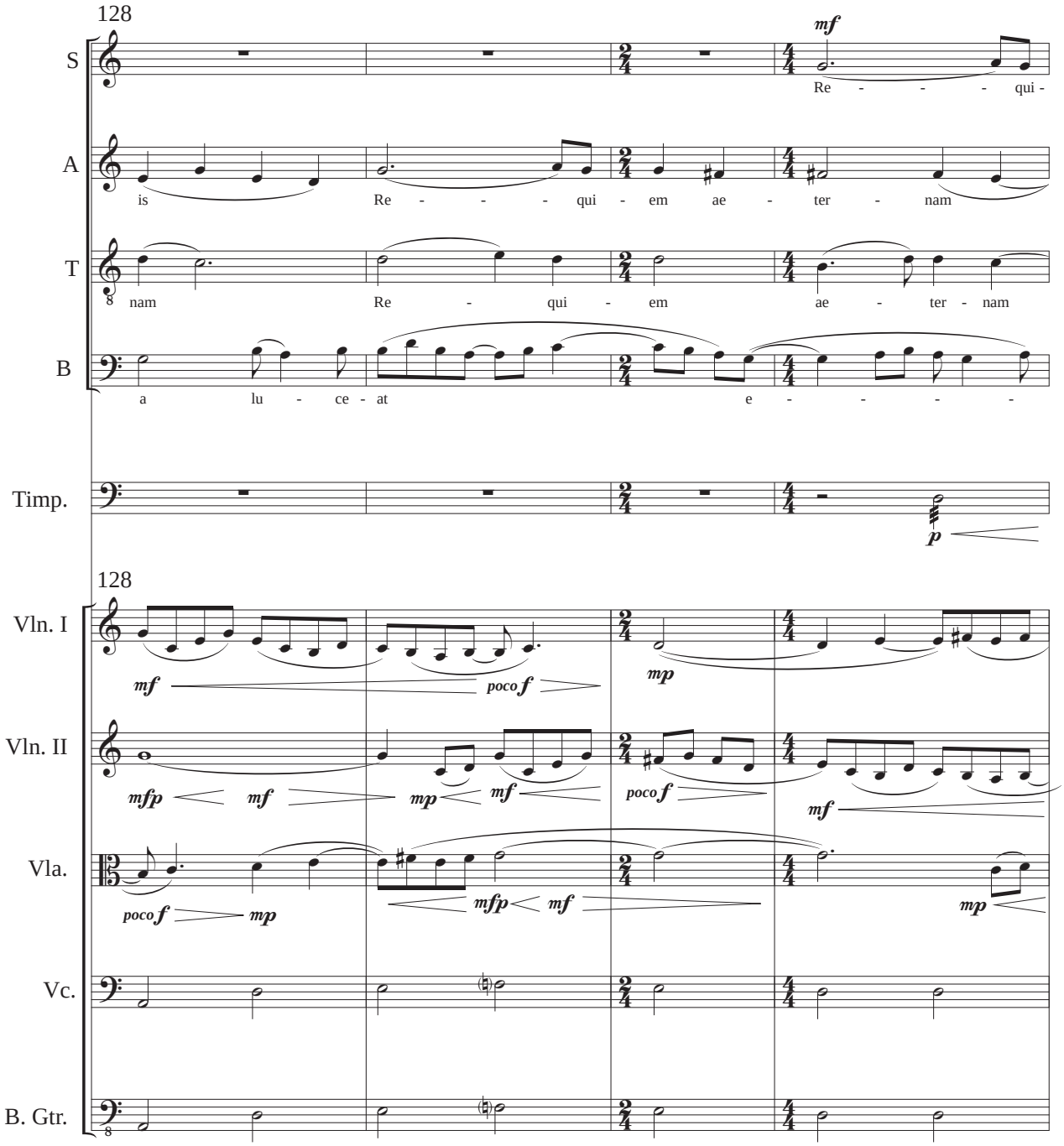

106
109
scherzando pìu mosso, ♩ = 116
SATB
Timp.
106
109
scherzando pìu mosso, ♩ = 116
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
arco
I
II
III
I - 1
III - 4
II - 0

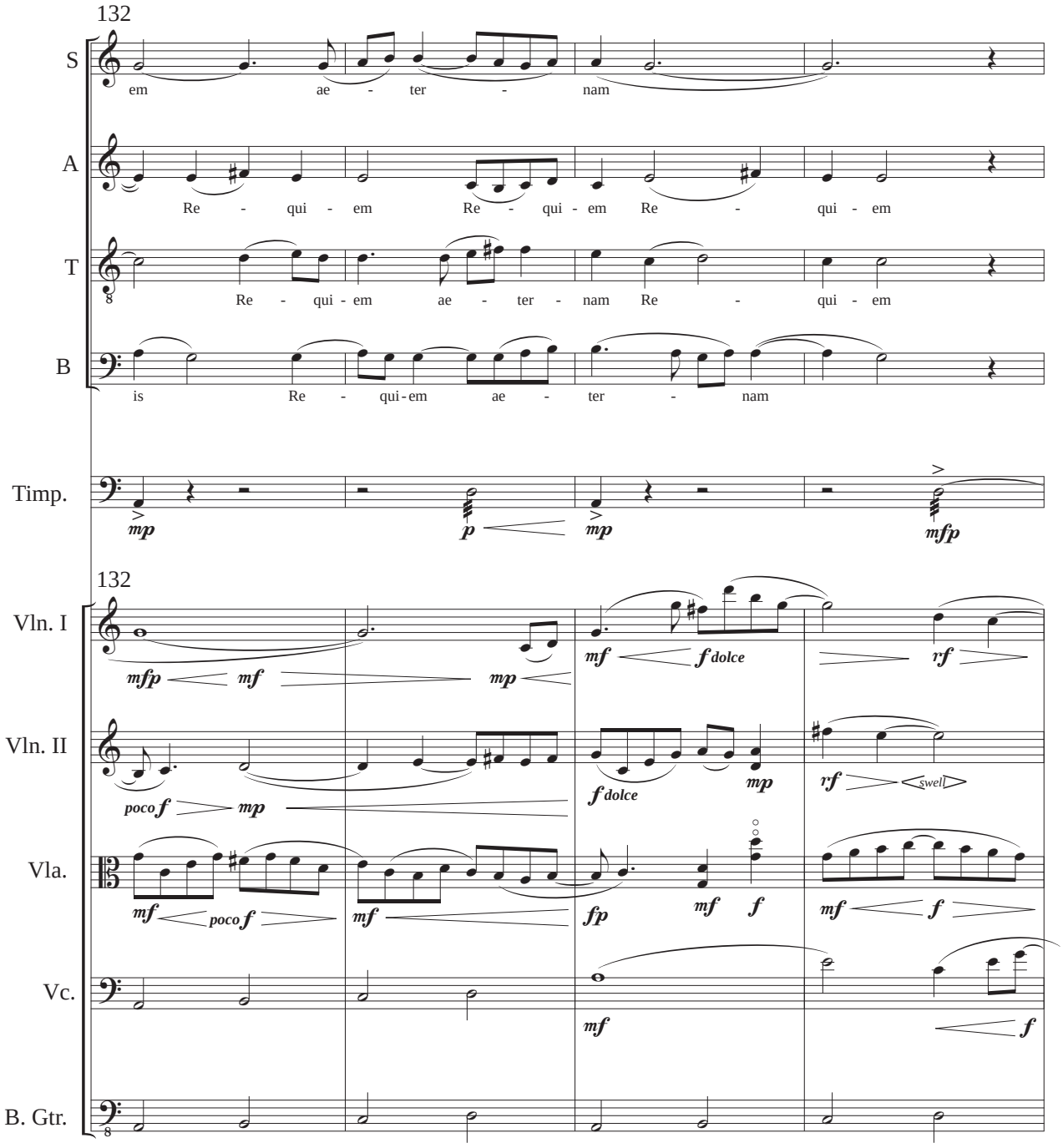

111
♩ = ♪ meno mosso
SATB
Crotale (suspended)
Timpani
(solo)
Timp.
f
sfz
mf
susp. cymb.
(l.v.)
To Yamaha SY35
Perc. I
scrape with a 50¢ coin
ff
111
♩ = ♪ meno mosso
Vln. I
pizz.
Vln. II
Vla.
fp
Vc.
B. Gtr.
8

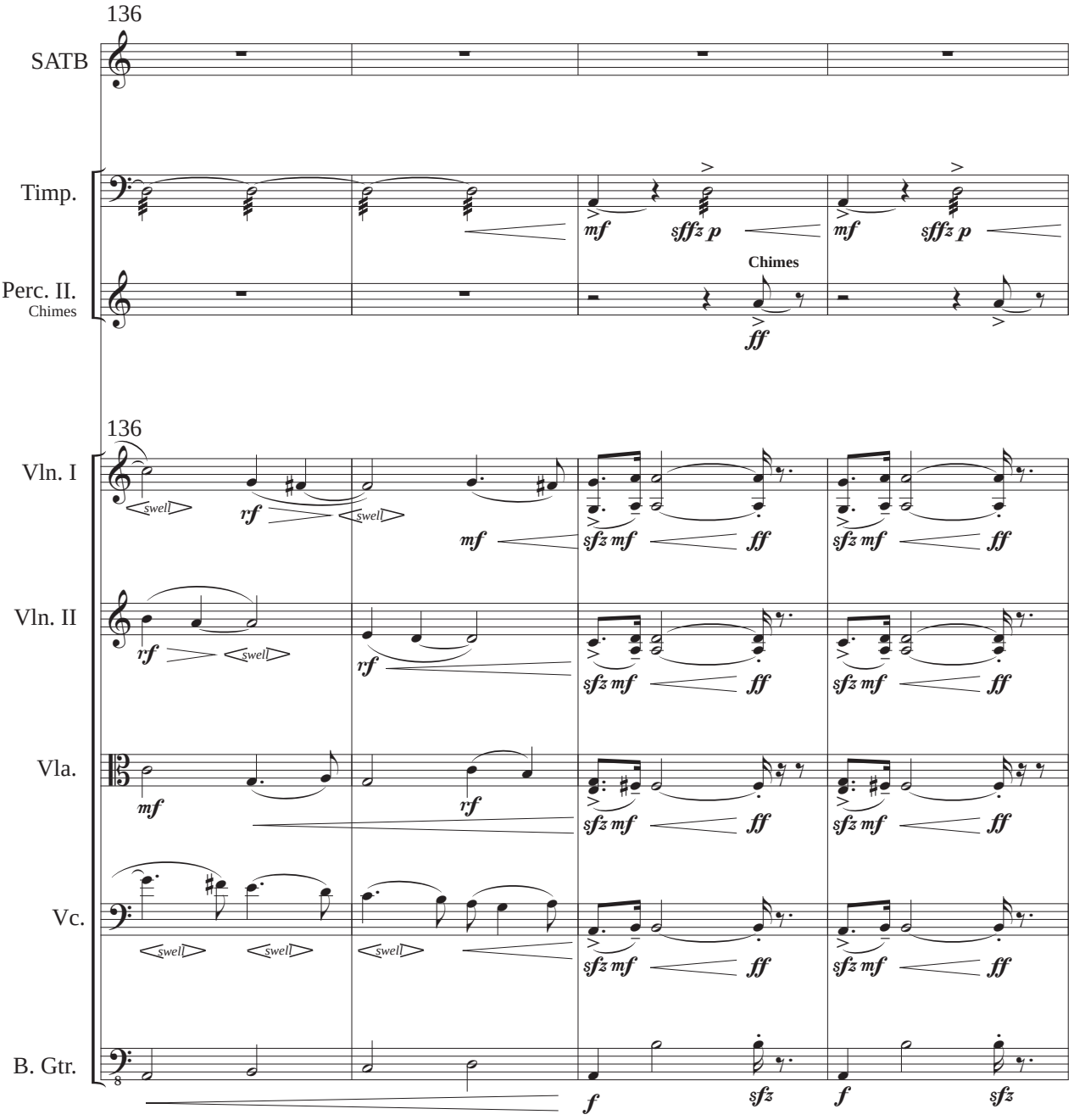

116
subito allargando sostenuto (♩= 58)
SATB
Timp.
mp
116
subito allargando sostenuto (♩= 58)
Vln. I
mf
sonore
poco f
mf
poco f
mp
Vln. II
mp
mf
mp
mf
sonore
poco f
mf
Vla.
mp
mfp
mf
mp
Vc.
mf
B. Gtr.
8
mf

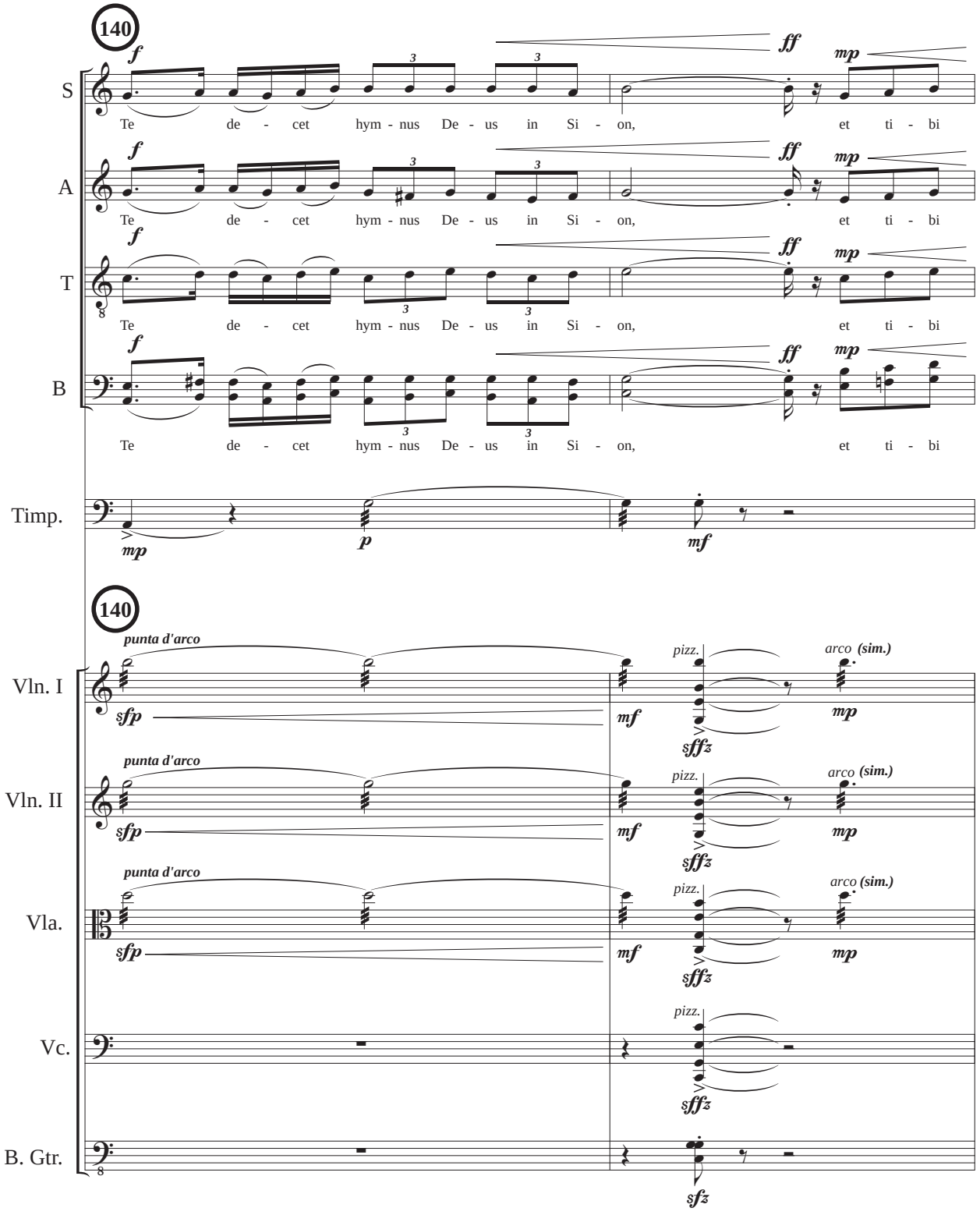

120
S
A
mf
Re - - - qui-em ae - ter - nam
T
mf
Re - - - qui - em Re - - - qui - em
B
mf
Re - qui-em ae - ter - nam do - na e - is
Timp.
120
Vln. I
mfp mf mp mf poco f mf
Vln. II
poco f mp mfp mf mp
Vla.
mf poco f mf poco f mp
sonore
Vc.
B. Gtr.

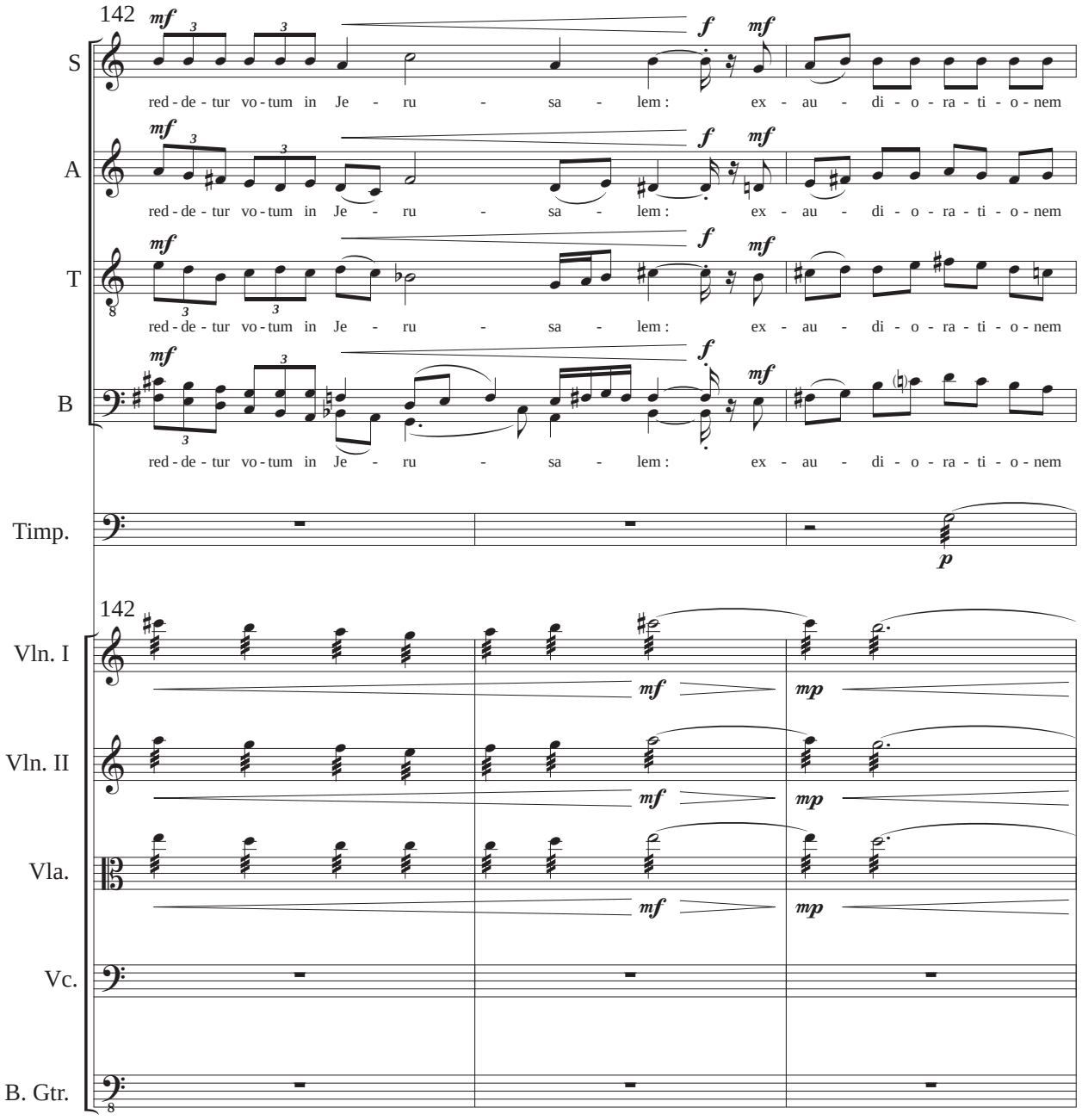

124
S
A
Re - qui-em ae - ter - - - nam Re - qui-em e -
T
Re - - - qui - em ae - - - - ter -
B
Do - mi - - - ne et lux per-pe - tu -
Timp.
124
Vln. I
poco f mp
mfp mf
mp
Vln. II
mf poco f
mf
poco f mp
Vla.
mfp mf mp
mf poco f
mf
Vc.
B. Gtr.

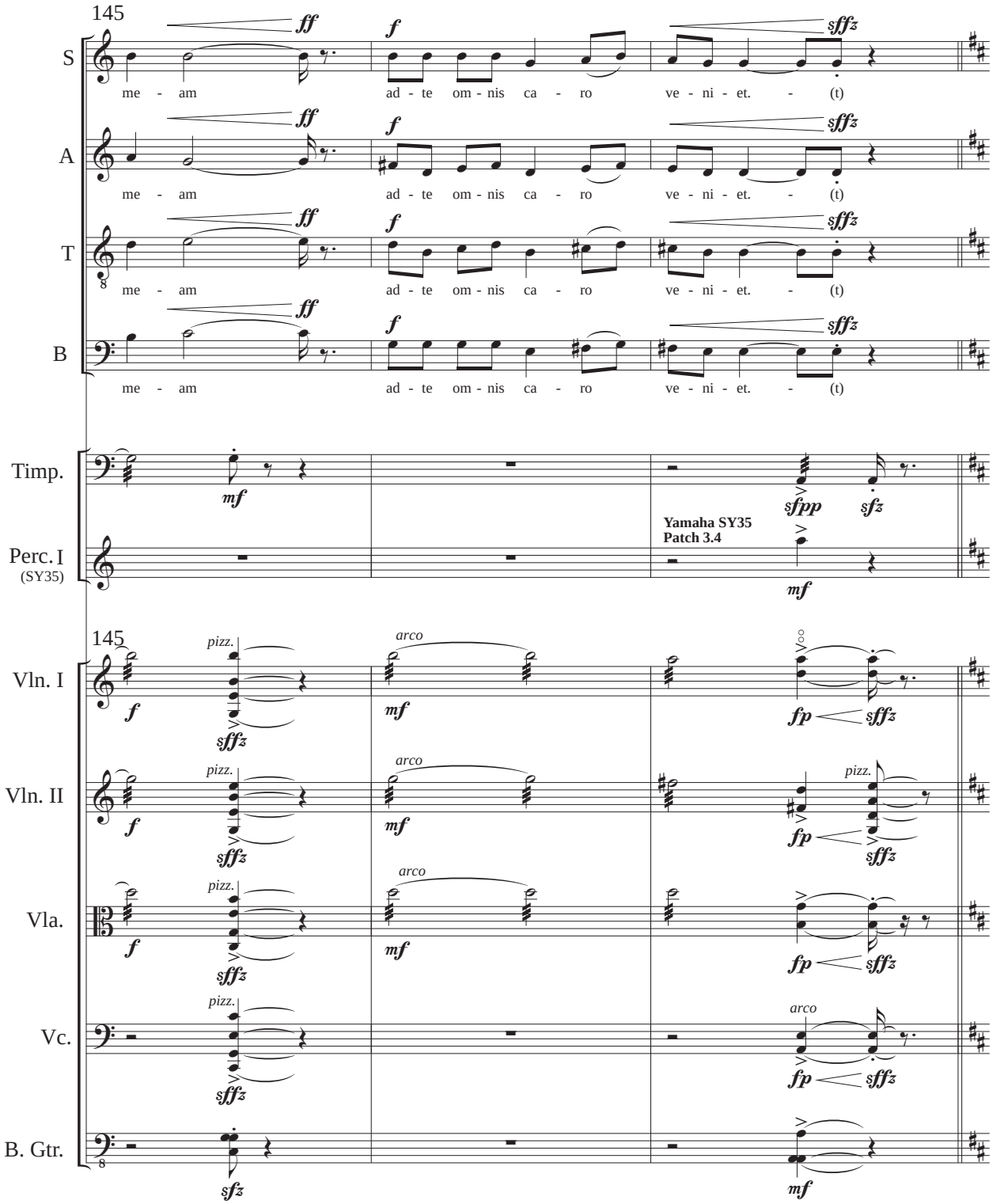

128
S
A
T
B
Timp.
128
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
mf
Re - - - - qui -
is Re - - - - qui - em ae - ter - nam
nam Re - qui - em ae - ter - nam
a lu - ce - at e - - - - -
p
mf
poco f
mp
mfp
mf
mp
mf
poco f
mf
poco f
mp
mfp
mf
mp

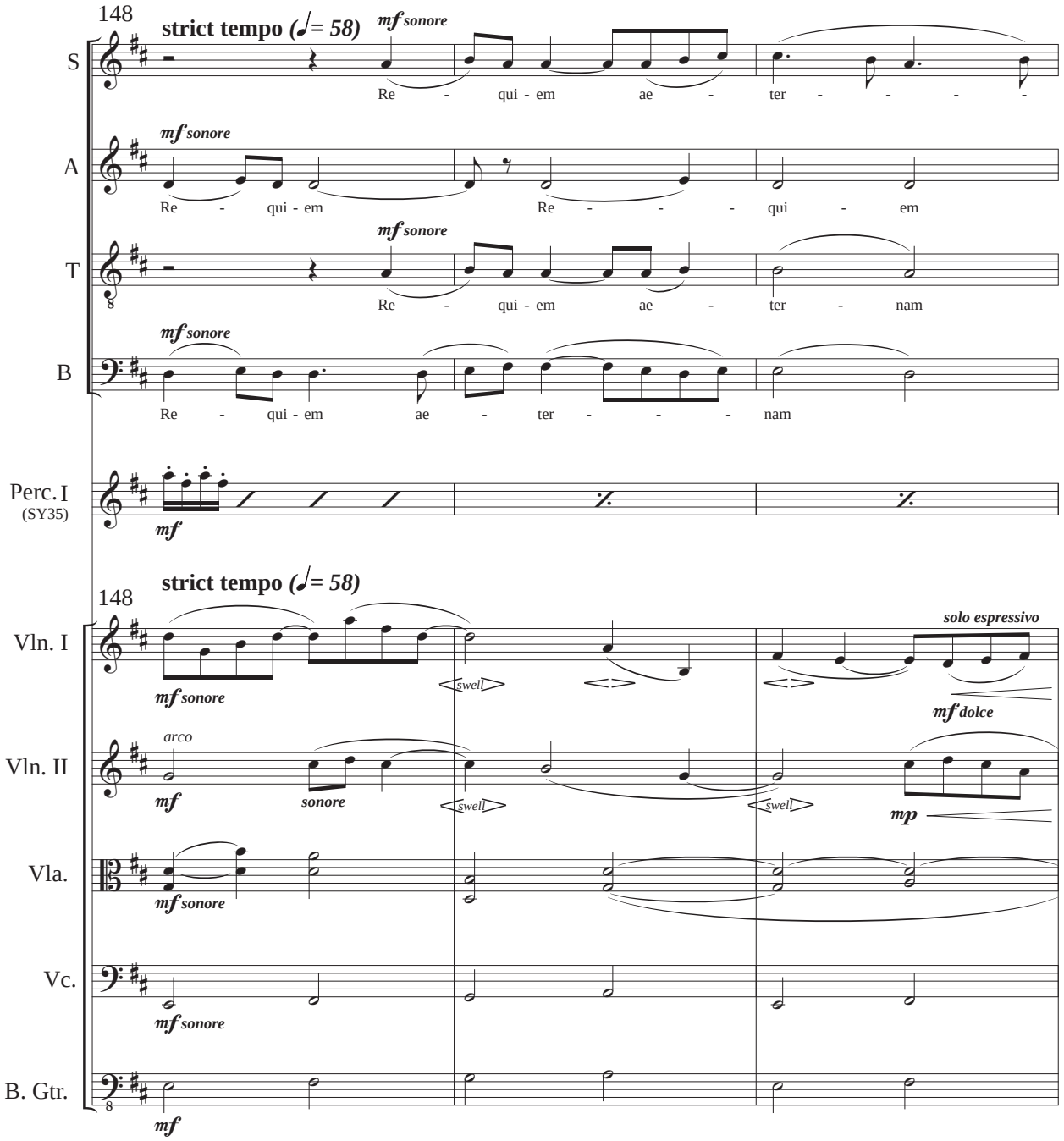

132
S
em ae - ter - nam
A
Re - qui - em Re - qui - em Re - qui - em
T
Re - qui - em ae - ter - nam Re - qui - em
B
is Re - qui - em ae - ter - nam
Timp.
mp p mp mfp
132
Vln. I
mfp mf mp mf f dolce rf
Vln. II
poco f mp f dolce mp rf swell
Vla.
mf poco f mf fp mf f mf f
Vc.
mf f
B. Gtr.

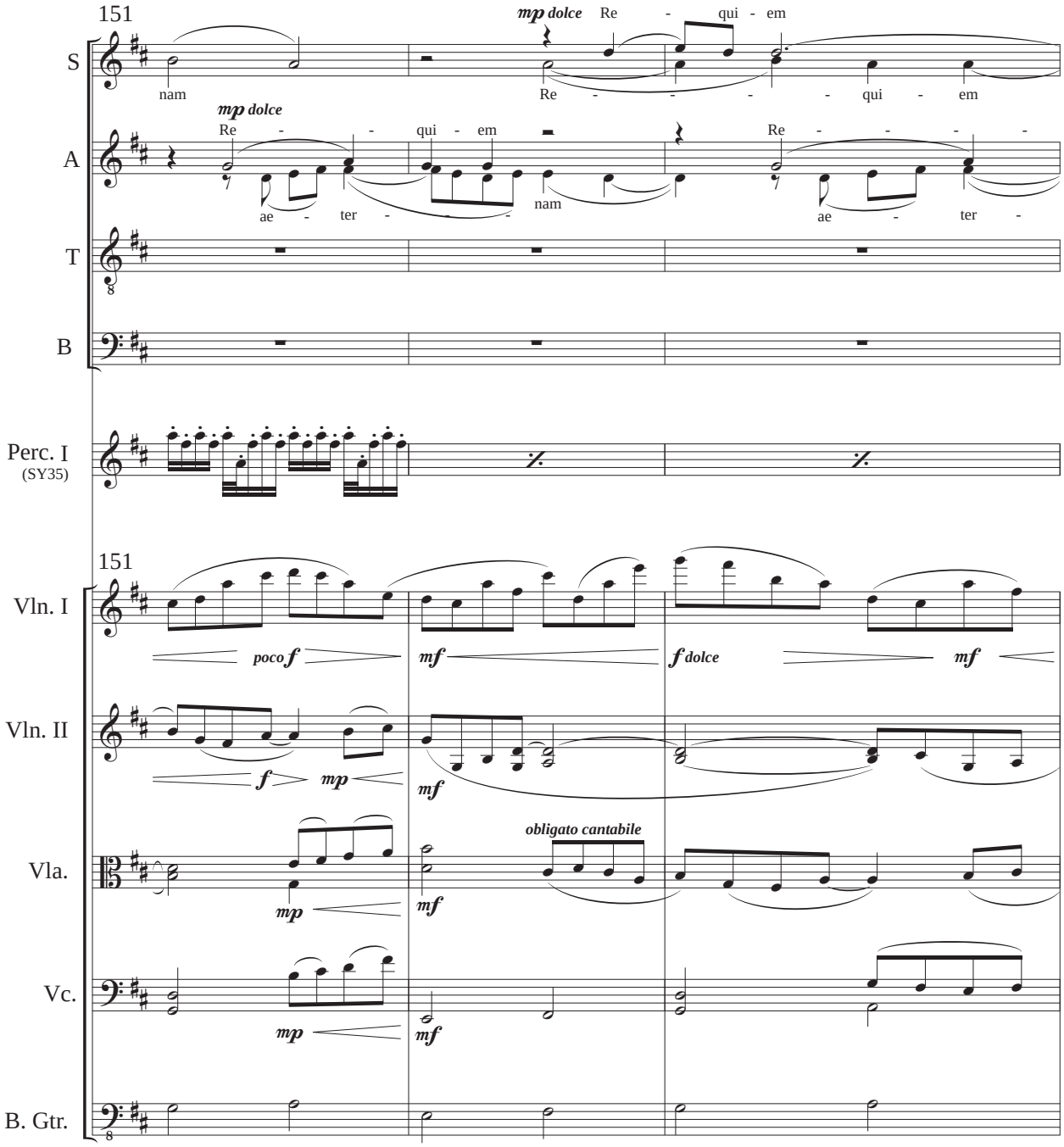

136
SATB
Timp.
Perc. II.
Chimes
mf
sffz p
Chimes
ff
136
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
swell
rf
mf
sfz mf
ff
f
sfz

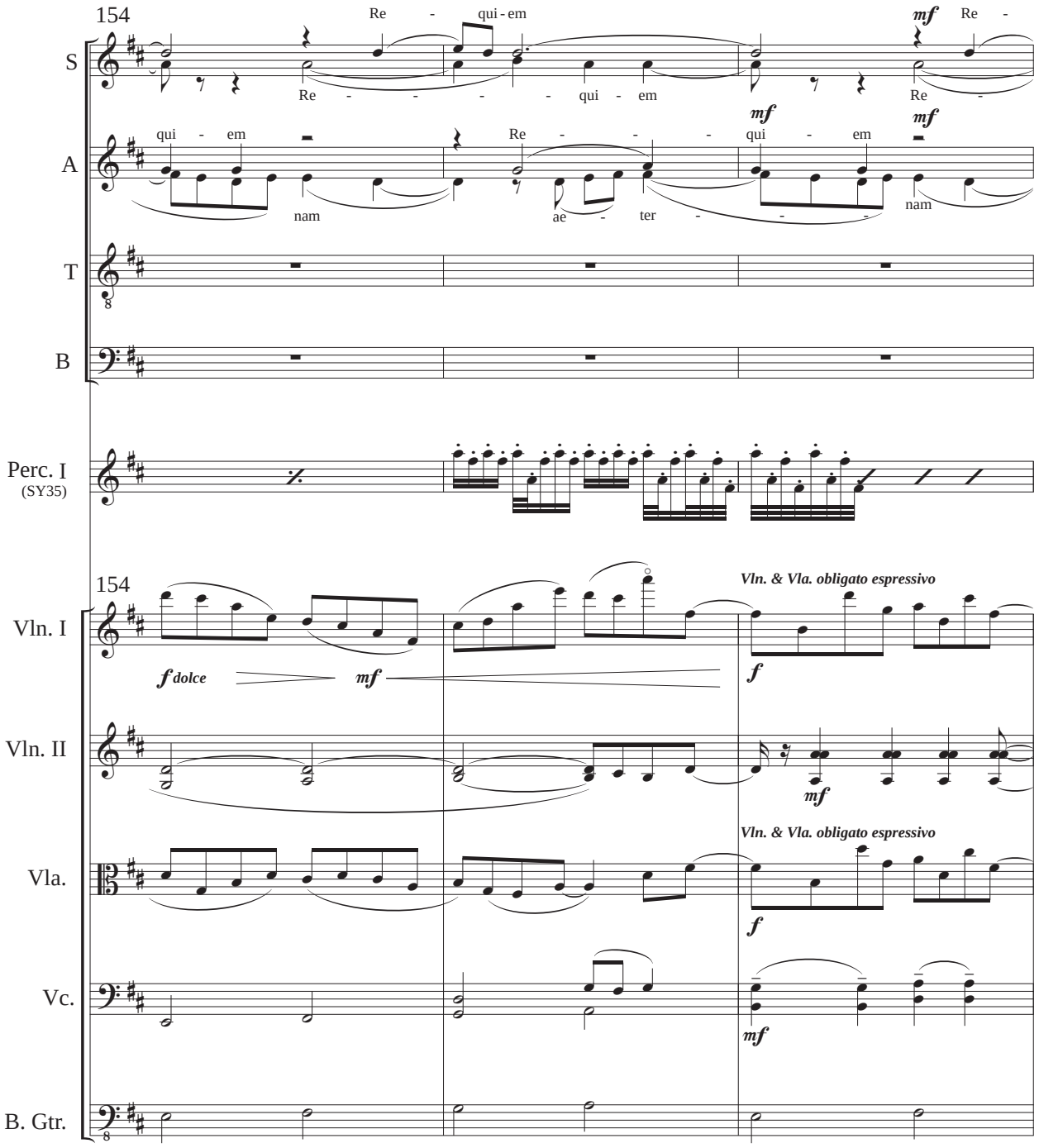

140
S
A
T
B
Timp.
Te de - cet hym - nus De - us in Si - on, et ti - bi
punta d'arco
pizz.
arco (sim.)
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

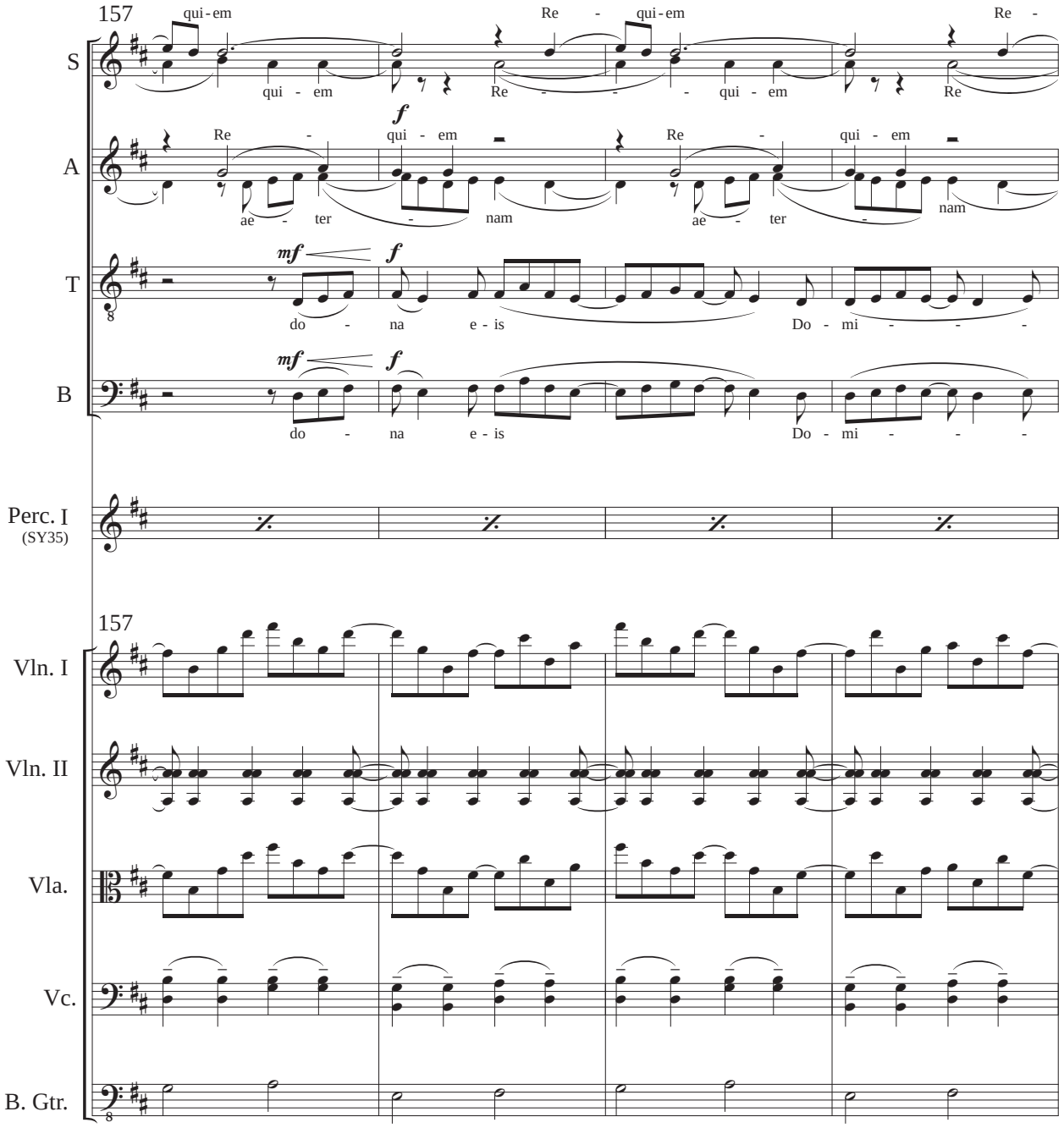

142
S
A
T
B
red - de - tur vo - tum in Je - ru - sa - lem : ex - au - di - o - ra - ti - o - nem
Timp.
142
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

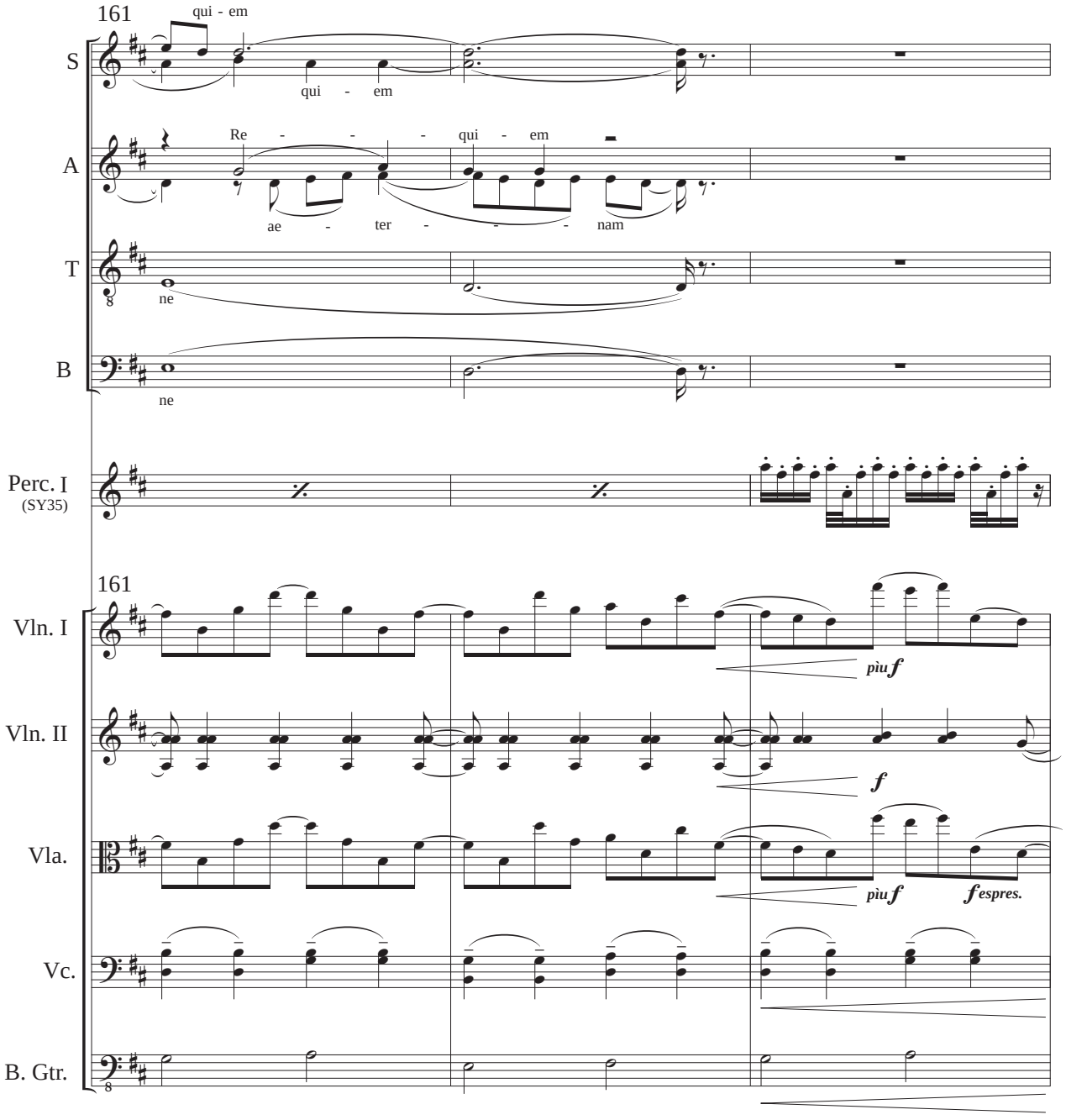

145
S
A
T
B
me - am
ad - te om - nis ca - ro
ve - ni - et. - (t)
Timp.
Perc. I
(SY35)
Yamaha SY35
Patch 3.4
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
pizz.
arco

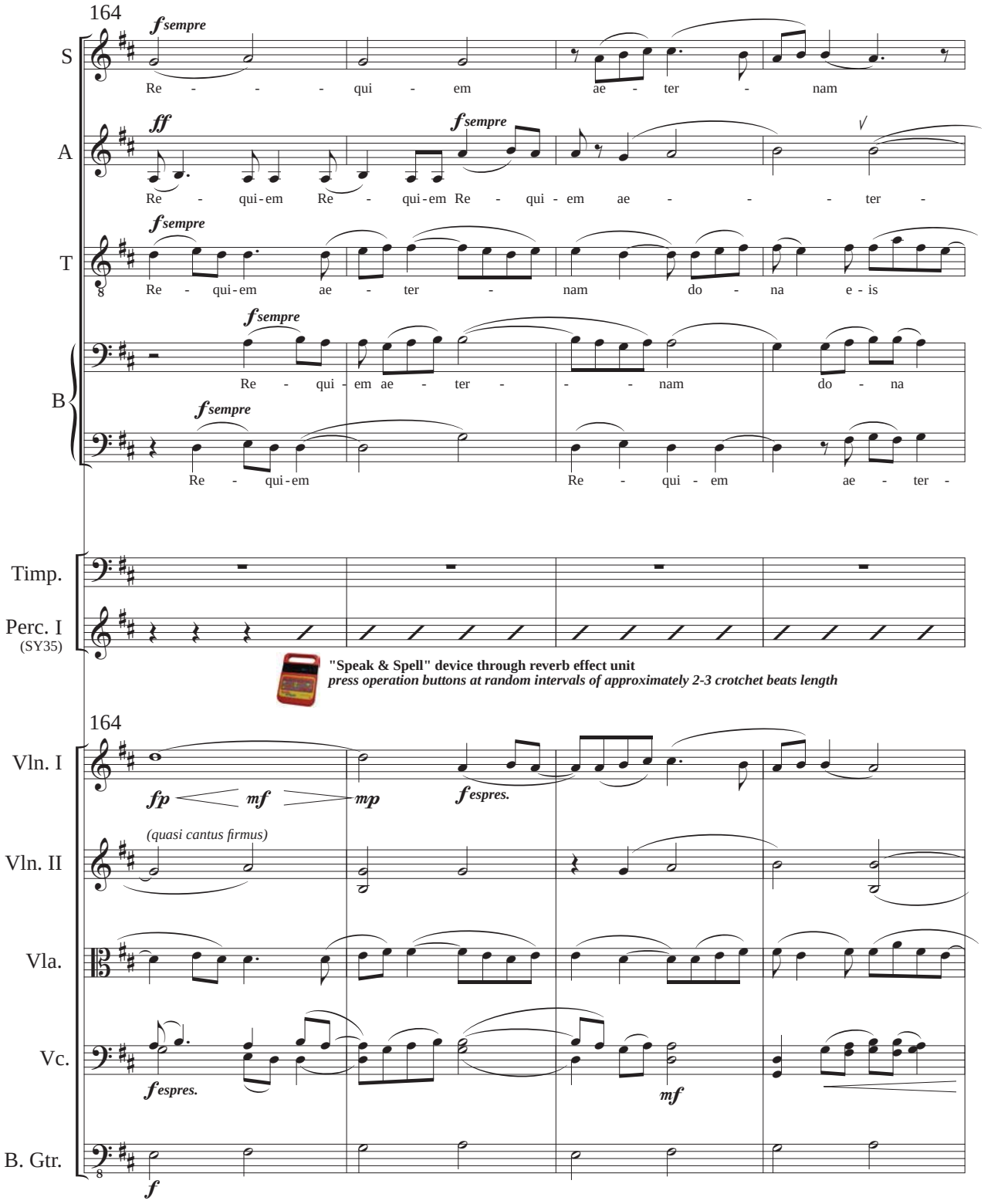

148
strict tempo (♩= 58)
mf sonore
S
Re - qui - em ae - ter - - - -
A
Re - qui - em Re - - - qui - em
T
Re - qui - em ae - ter - nam
B
Re - qui - em ae - ter - - - nam
Perc. I
(SY35)
Vln. I
solo espressivo
mf dolce
swell
Vln. II
arco
mp
Vla.
Vc.
B. Gtr.

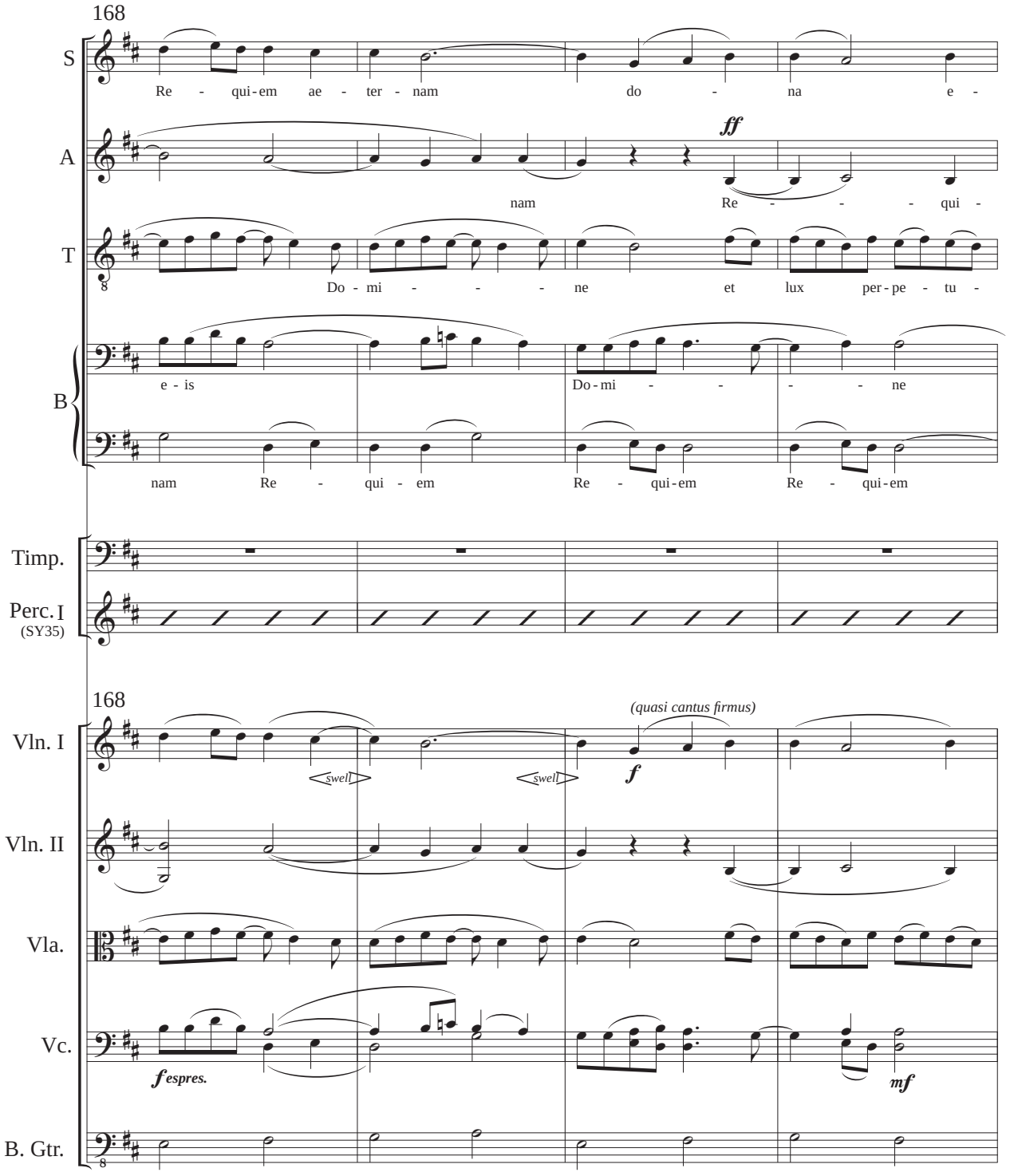

151
S
nam
mp dolce
Re - qui - em
Re - - - - qui - em
A
mp dolce
Re - - qui - em
ae - ter - - - nam
Re - - - - -
ae - ter -
T
B
Perc. I
(SY35)
151
Vln. I
poco f
mf
f dolce
mf
Vln. II
f
mp
mf
Vla.
obligato cantabile
mp
mf
Vc.
mp
mf
B. Gtr.

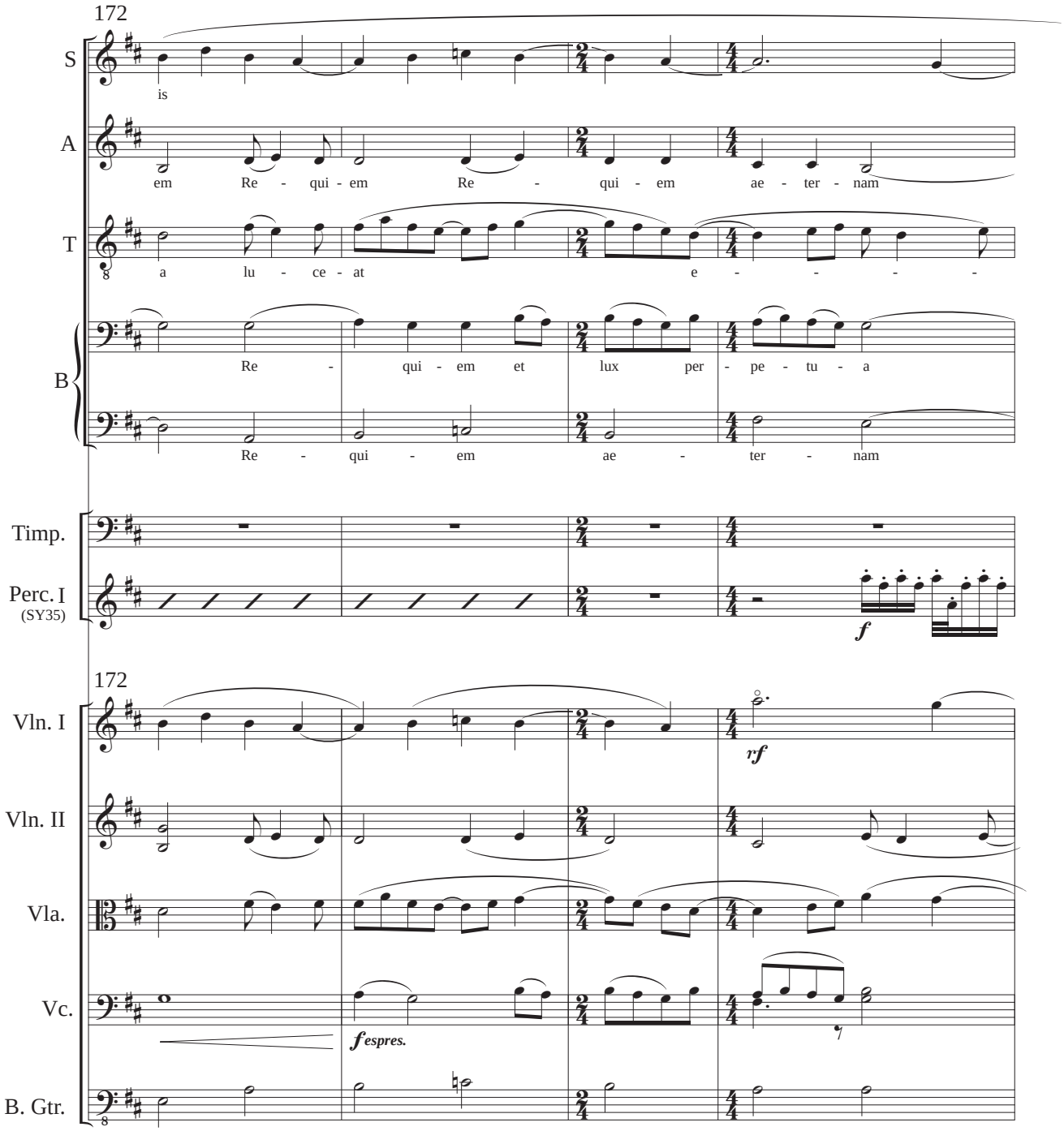

154
S
Re - qui - em
Re - - - - - qui - em
mf Re -
Re -
A
qui - em
nam
Re - - - - -
ae - ter - - - -
mf qui - em
mf
nam
T
B
Perc. I
(SY35)
154
Vln. I
f dolce
mf
Vln. & Vla. obligato espressivo
f
Vln. II
mf
Vla.
Vln. & Vla. obligato espressivo
f
Vc.
mf
B. Gtr.

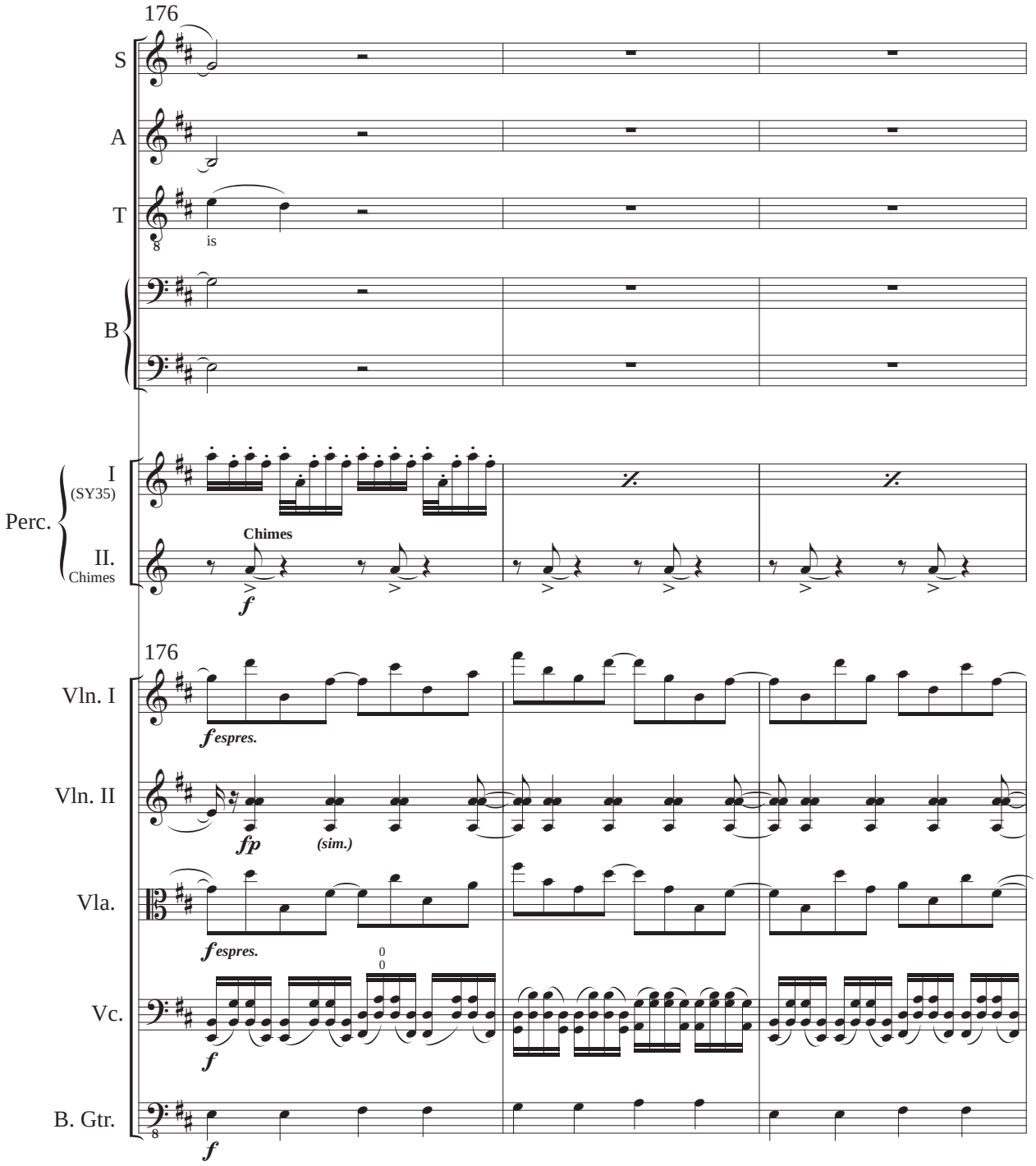

157
qui - em
Re - qui - em
Re -
S
qui - em
Re - - - qui - em
Re
A
Re -
qui - em
Re -
qui - em
ae - ter - nam
ae - ter - nam
T
mf
f
do - na e - is
Do - mi - - - -
B
mf
f
do - na e - is
Do - mi - - - -
Perc. I
(SY35)
157
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

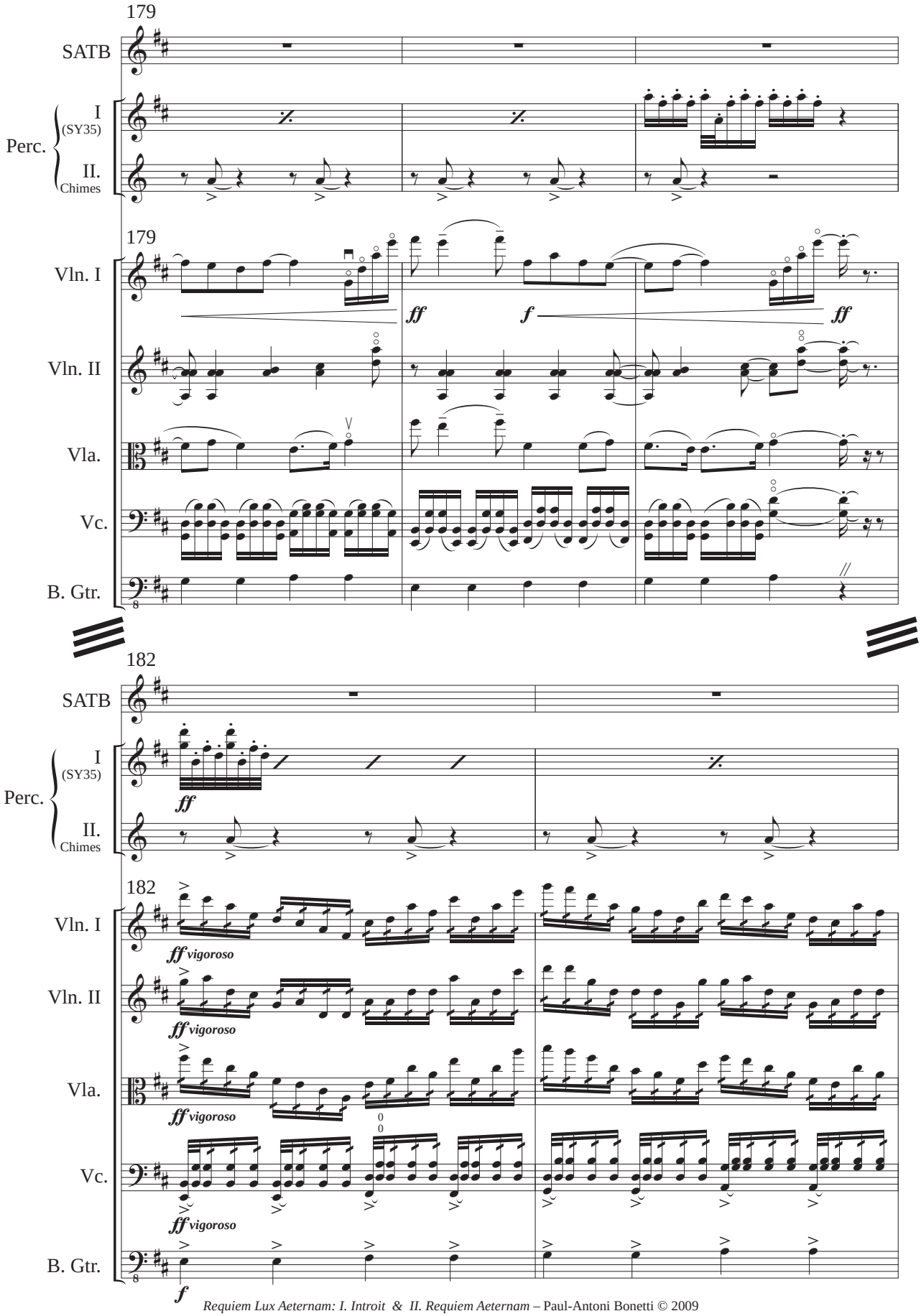

161
qui - em
S
qui - em
A
Re - - - - qui - em
ae - ter - - - - nam
T
ne
B
ne
Perc. I
(SY35)
161
Vln. I
più f
Vln. II
f
Vla.
più f
f espres.
Vc.
B. Gtr.

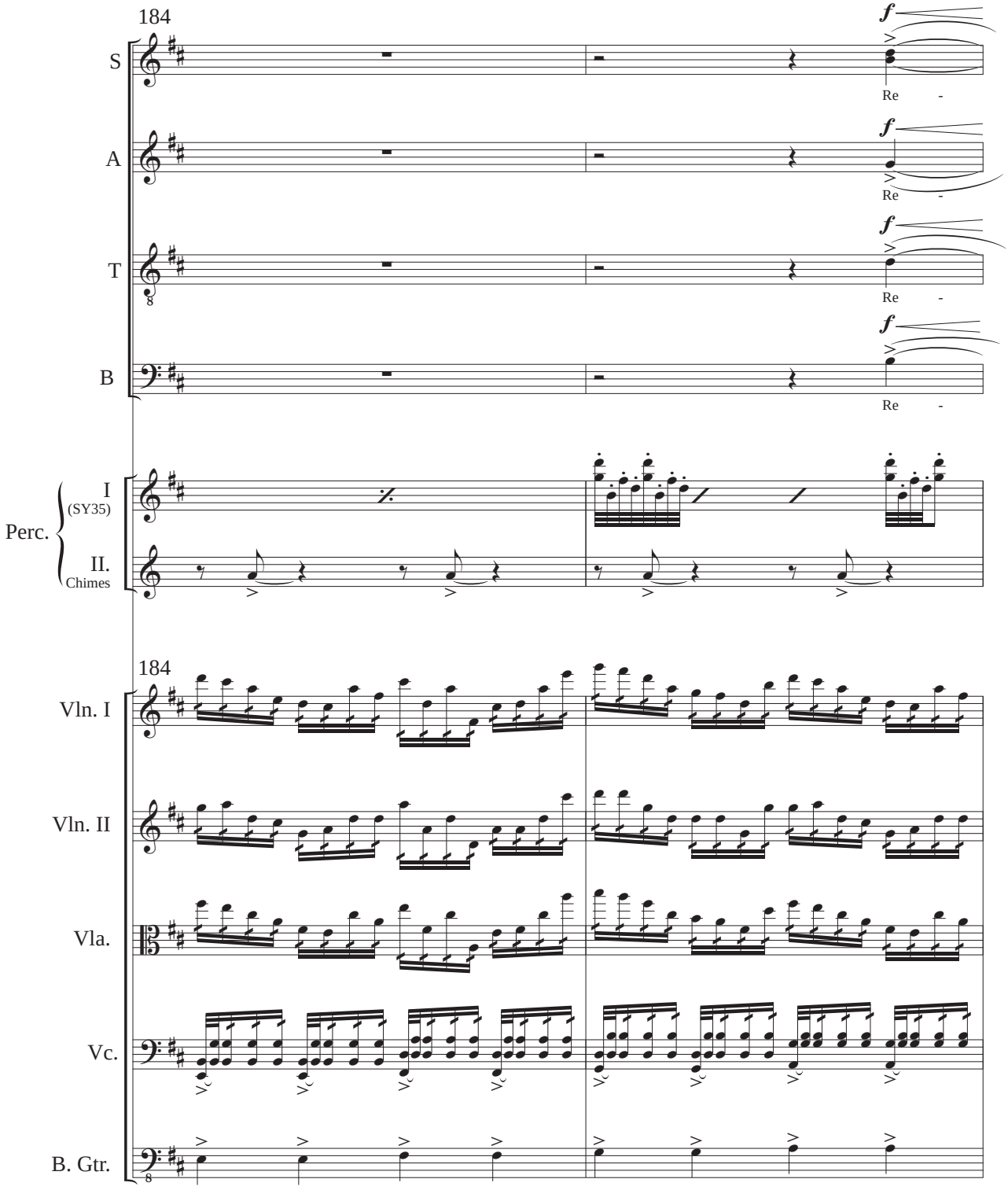

164
S
A
T
B
Timp.
Perc. I
(SY35)
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
fsempre
ff
Re - - - - qui - em ae - ter - nam
Re - qui-em Re - qui-em Re - qui - em ae - - - - ter -
Re - qui-em ae - ter - nam do - na e - is
Re - qui - em ae - ter - - - nam do - na
Re - qui-em Re - qui - em ae - ter -
"Speak & Spell" device through reverb effect unit
press operation buttons at random intervals of approximately 2-3 crotchet beats length
fp mf mp
fespres.
(quasi cantus firmus)
mf
f

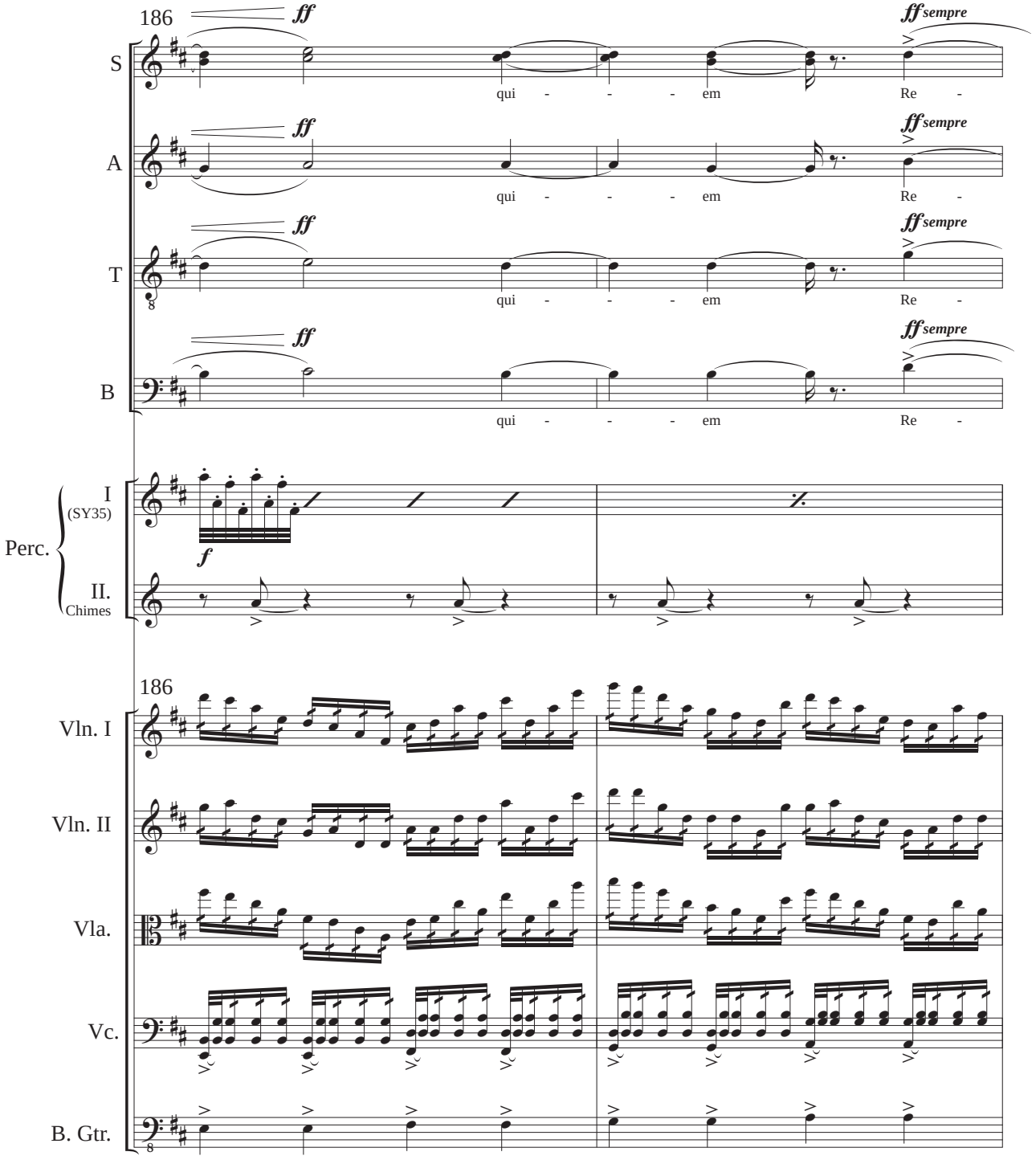

168
S
Re - qui-em ae - ter - nam do - na e -
A
ff
nam Re - - - qui -
T
Do - mi - - - ne et lux per-pe - tu -
B
e - is Do-mi - - - - ne
nam Re - qui - em Re - qui-em Re - qui-em
Timp.
Perc. I
(SY35)
168
Vln. I
(quasi cantus firmus)
swell
swell
f
Vln. II
Vla.
Vc.
f espres.
mf
B. Gtr.

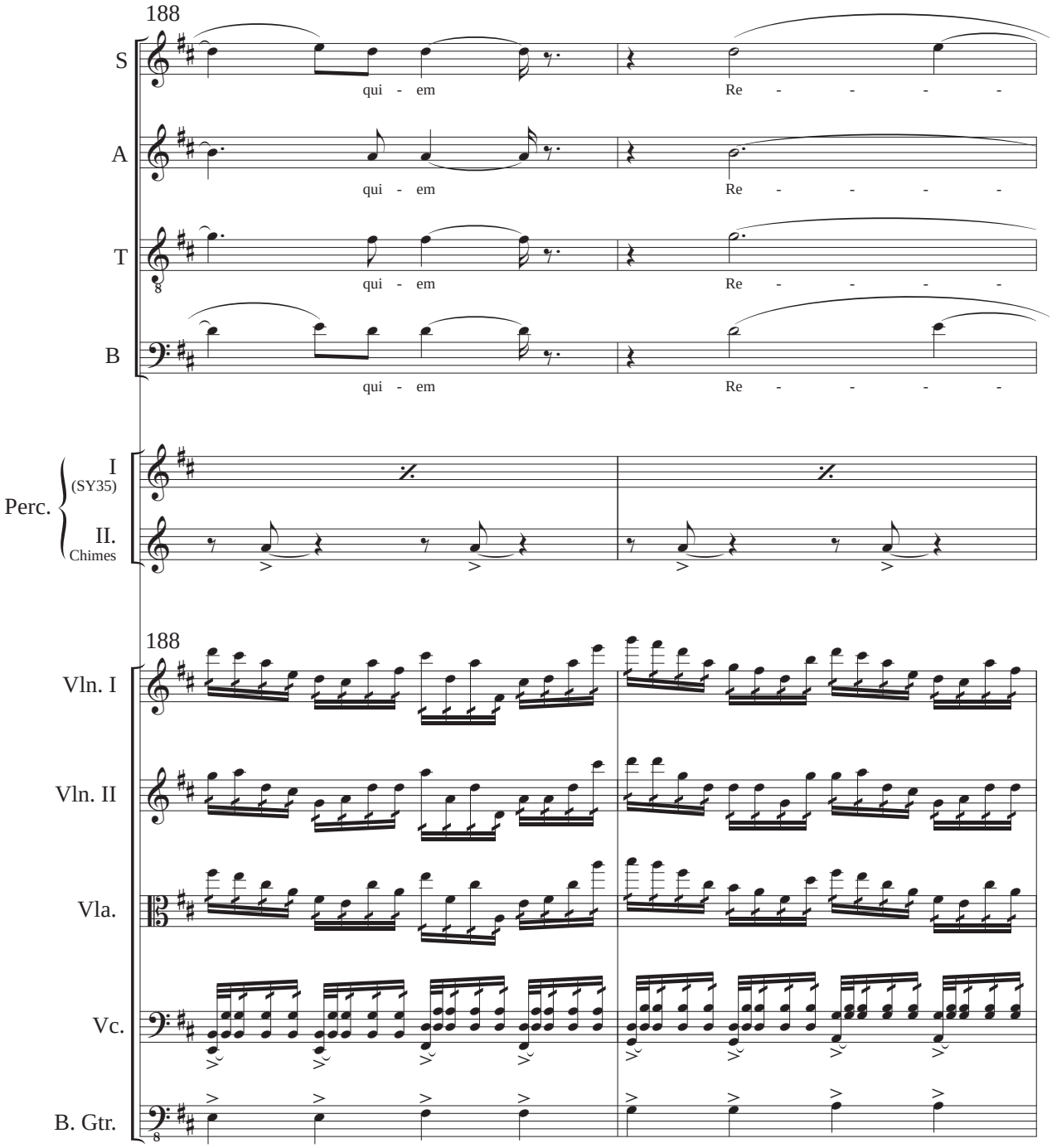

172
S
is
A
em Re - qui - em Re - qui - em ae - ter - nam
T
a lu - ce - at e - - - - -
B
Re - qui - em et lux per - pe - tu - a
Re - qui - em ae - ter - nam
Timp.
Perc. I
(SY35)
f
172
Vln. I
rf
Vln. II
Vla.
Vc.
fespres.
B. Gtr.

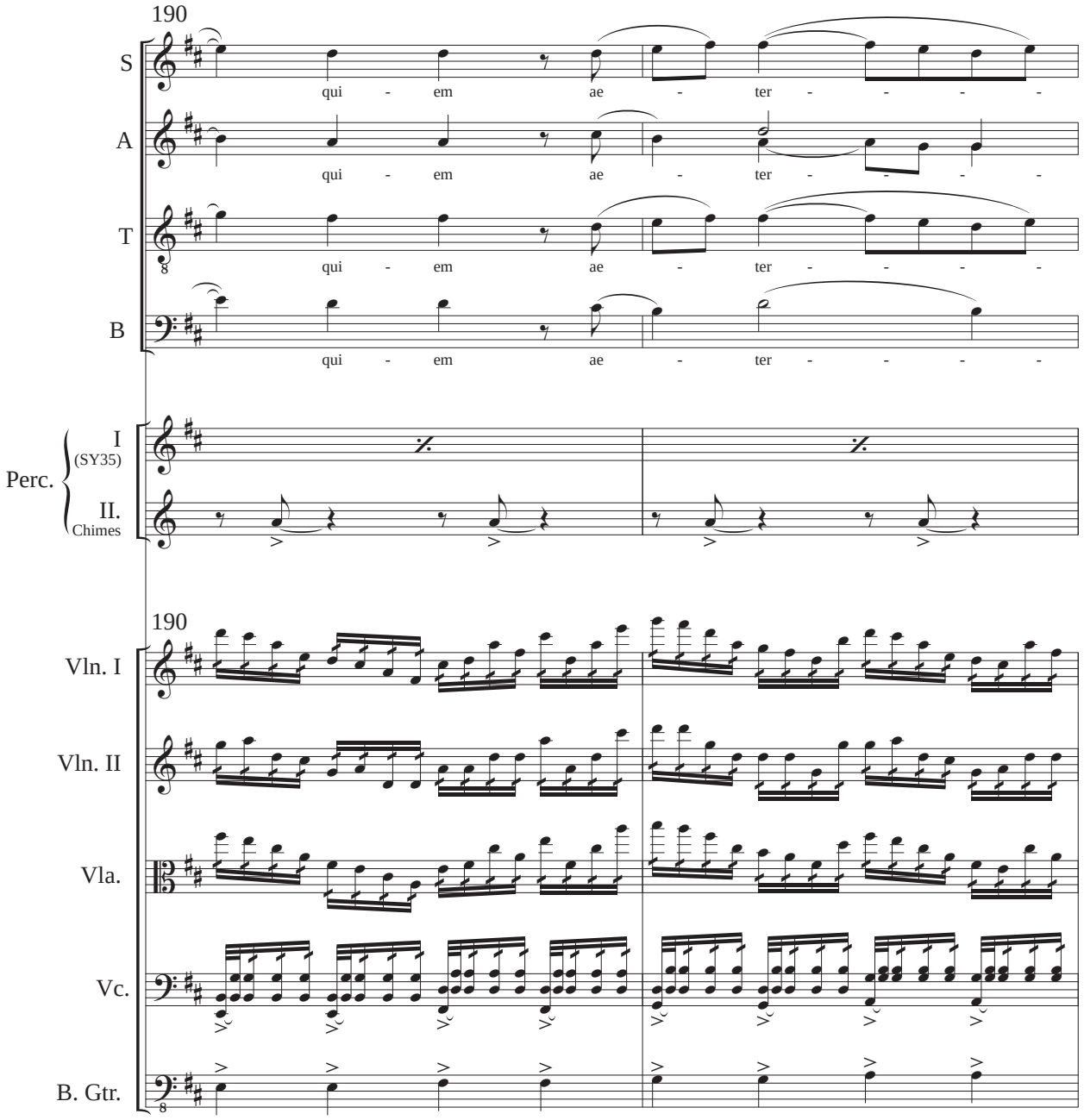

176
S
A
T
is
B
Perc.
I
(SY35)
II.
Chimes
Chimes
f
176
Vln. I
f espres.
Vln. II
fp
(sim.)
Vla.
f espres.
Vc.
f
B. Gtr.
f

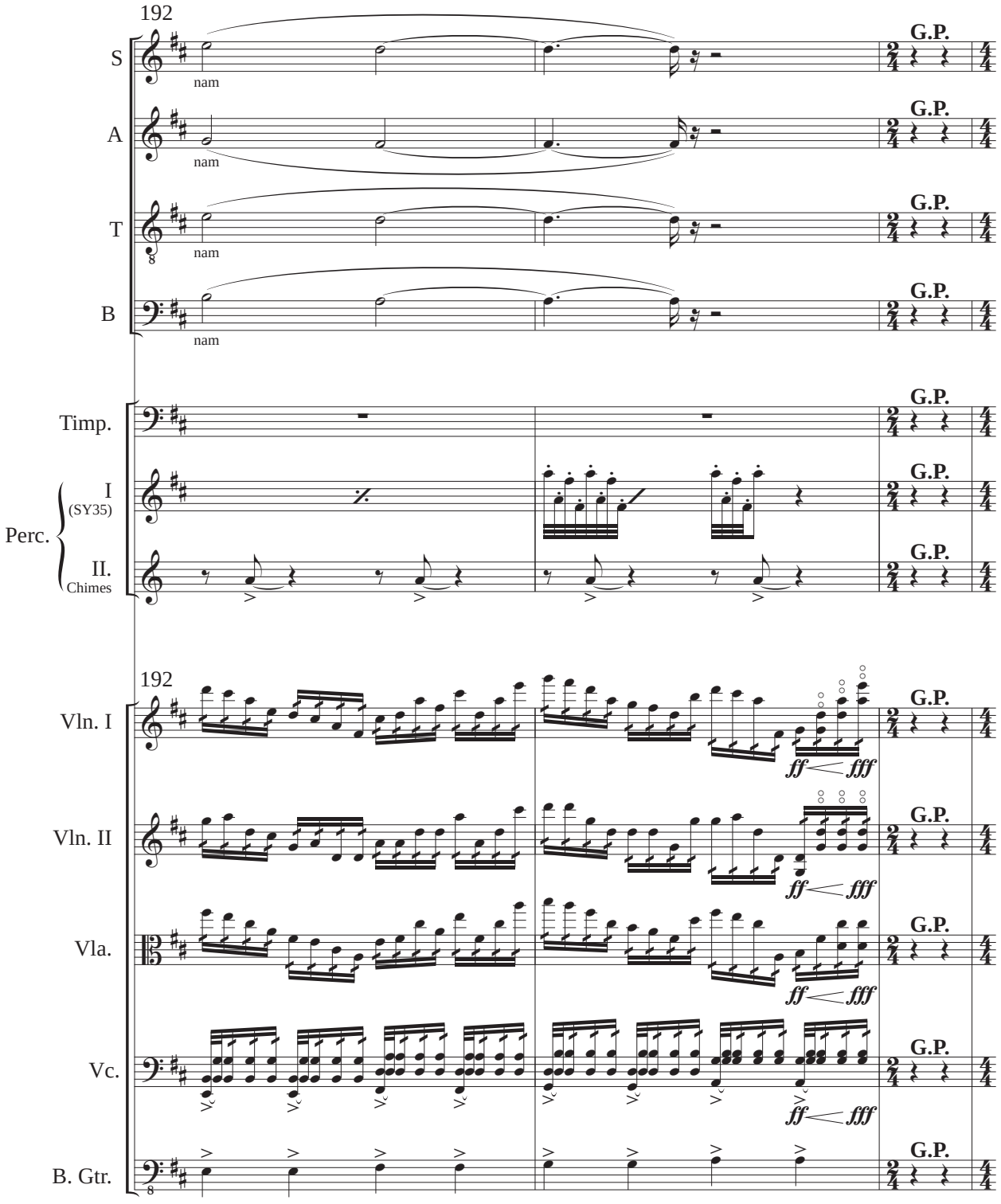

179
SATB
Perc.
I
(SY35)
II.
Chimes
179
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
ff
f
ff
182
SATB
Perc.
I
(SY35)
II.
Chimes
ff
182
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
ff vigoroso
ff vigoroso
ff vigoroso
ff vigoroso
f

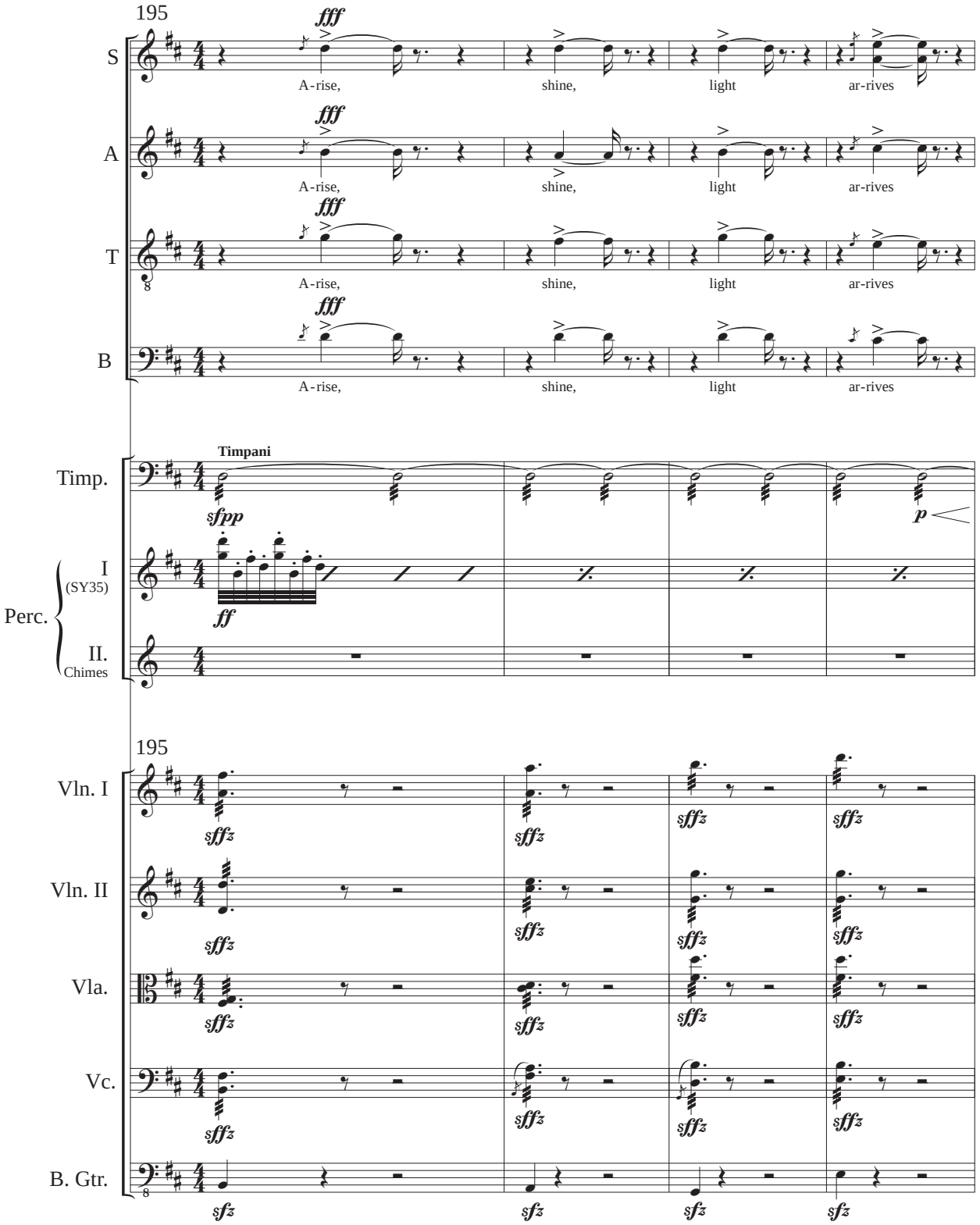

184
S
A
T
B
f
Re -
Perc.
I
(SY35)
II.
Chimes
184
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

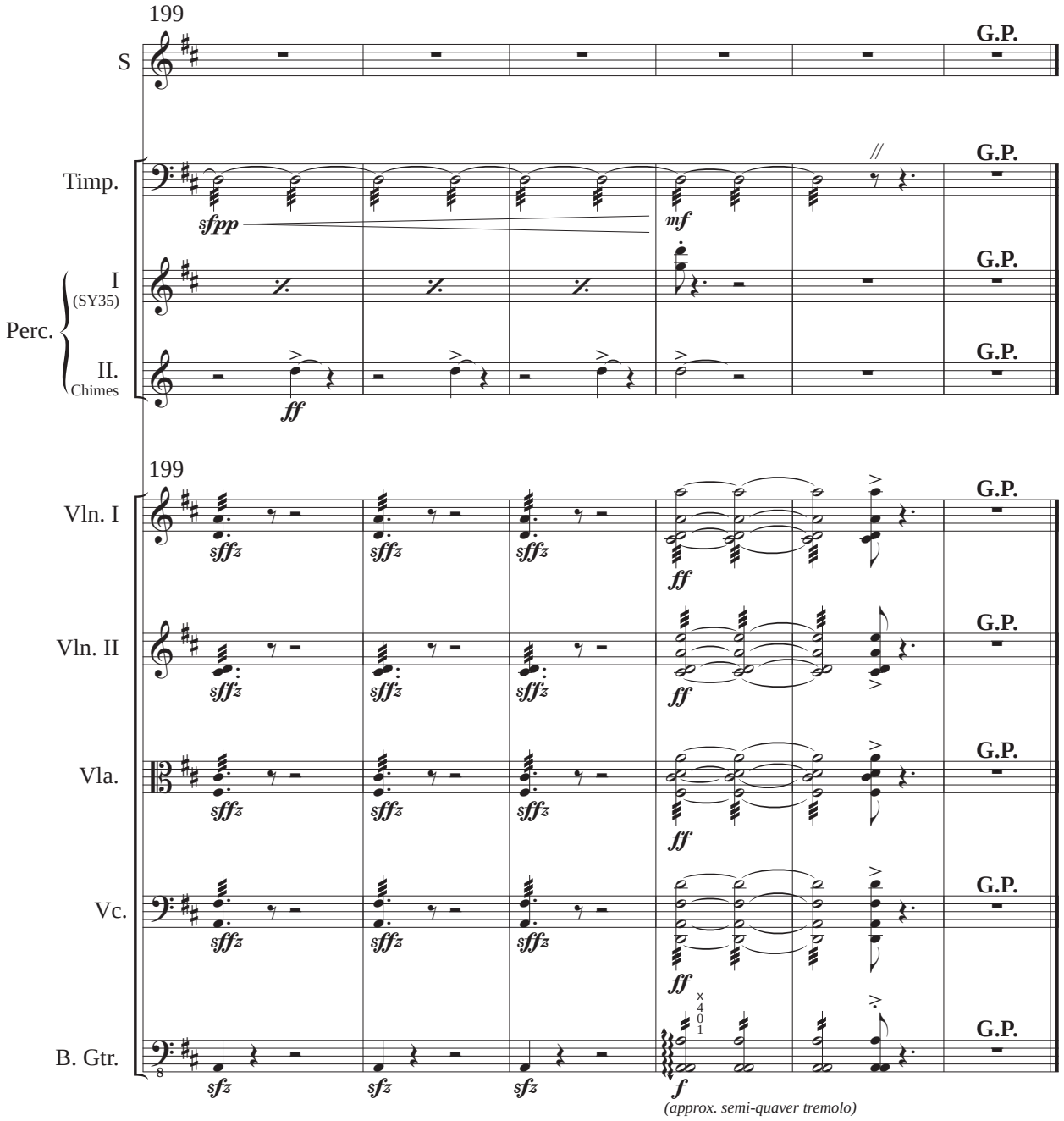

186
S
A
T
B
ff
ff sempre
qui - - - em
Re -
Perc.
I
(SY35)
II.
Chimes
f
186
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.


188
S
qui - em
Re - - - -
A
qui - em
Re - - - -
T
qui - em
Re - - - -
B
qui - em
Re - - - -
Perc.
I
(SY35)
II.
Chimes
188
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.


190
S
qui - em ae - ter - - - -
A
qui - em ae - ter - - - -
T
qui - em ae - ter - - - -
B
qui - em ae - ter - - - -
Perc.
I
(SY35)
II.
Chimes
190
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.


192
S
A
T
B
nam
G.P.
Timp.
Perc.
I
(SY35)
II.
Chimes
192
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
ff
fff


195
S
A
T
B
fff
A-rise,
shine,
light
ar-rives
Timp.
Timpani
sfpp
p
Perc.
I
(SY35)
ff
II.
Chimes
195
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sffz
sfz

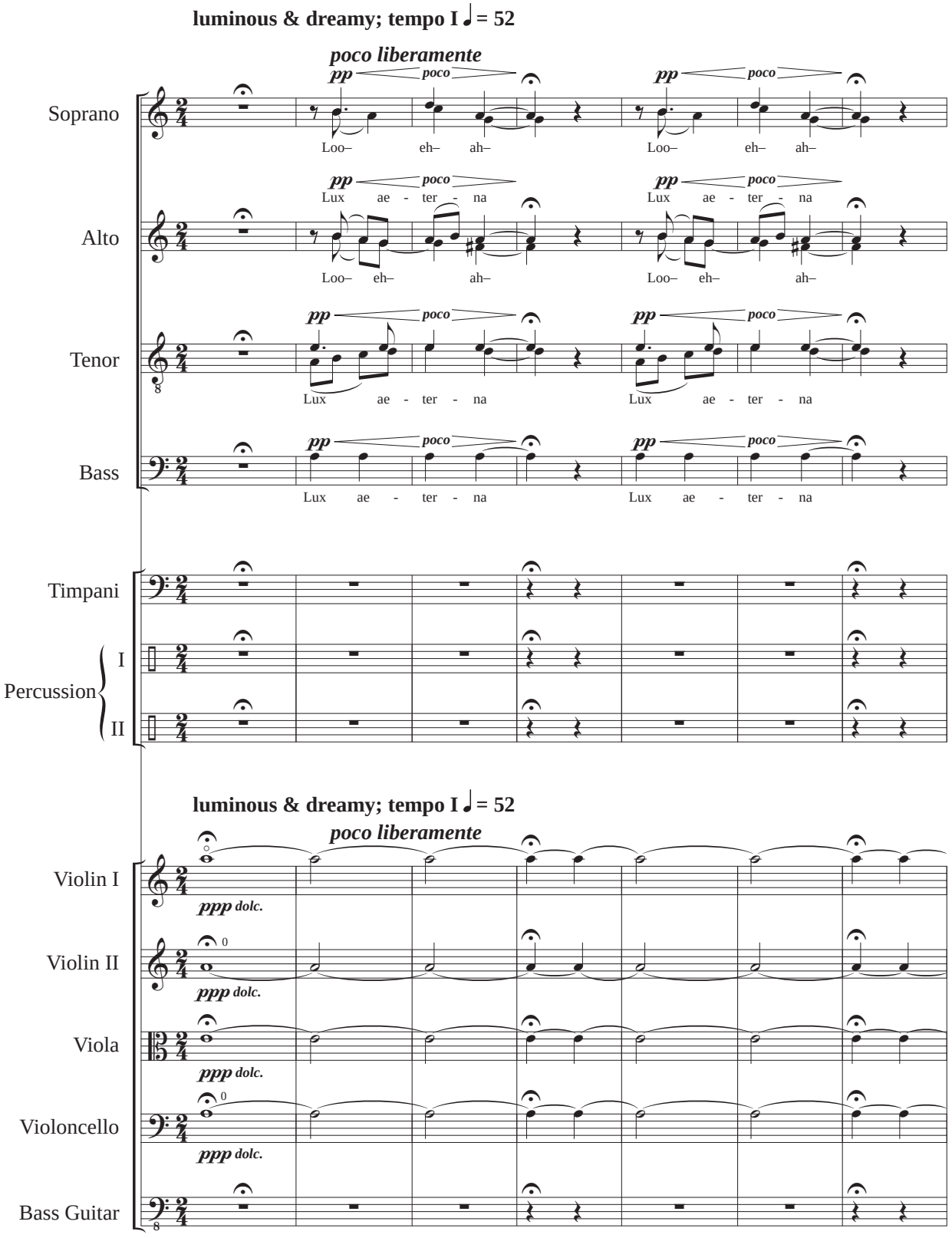

199
S
G.P.
Timp.
sfpp
mf
Perc.
I
(SY35)
II.
Chimes
ff
199
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sffz
sfz
f
(approx. semi-quaver tremolo)

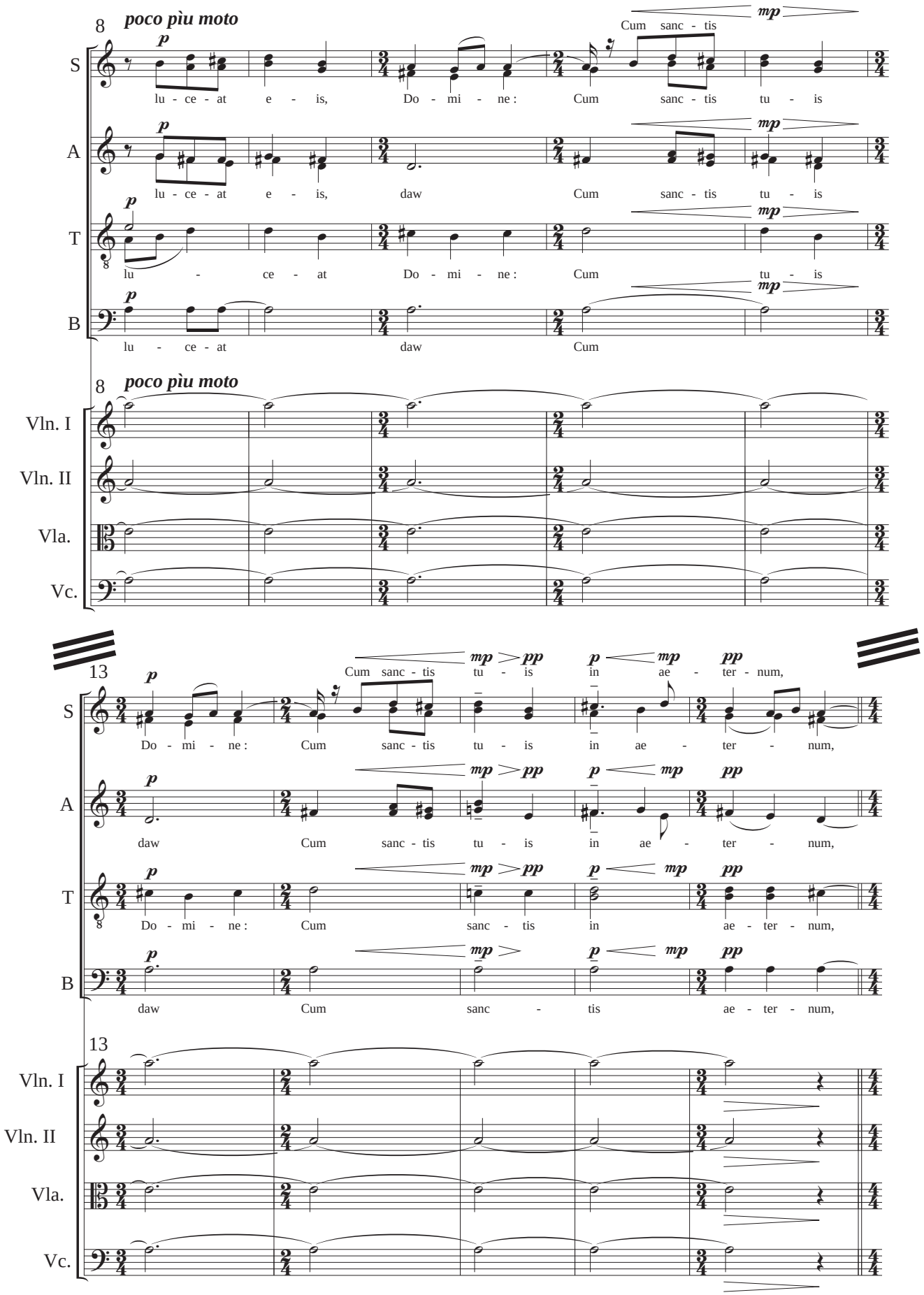
Requiem Lux Aeternam

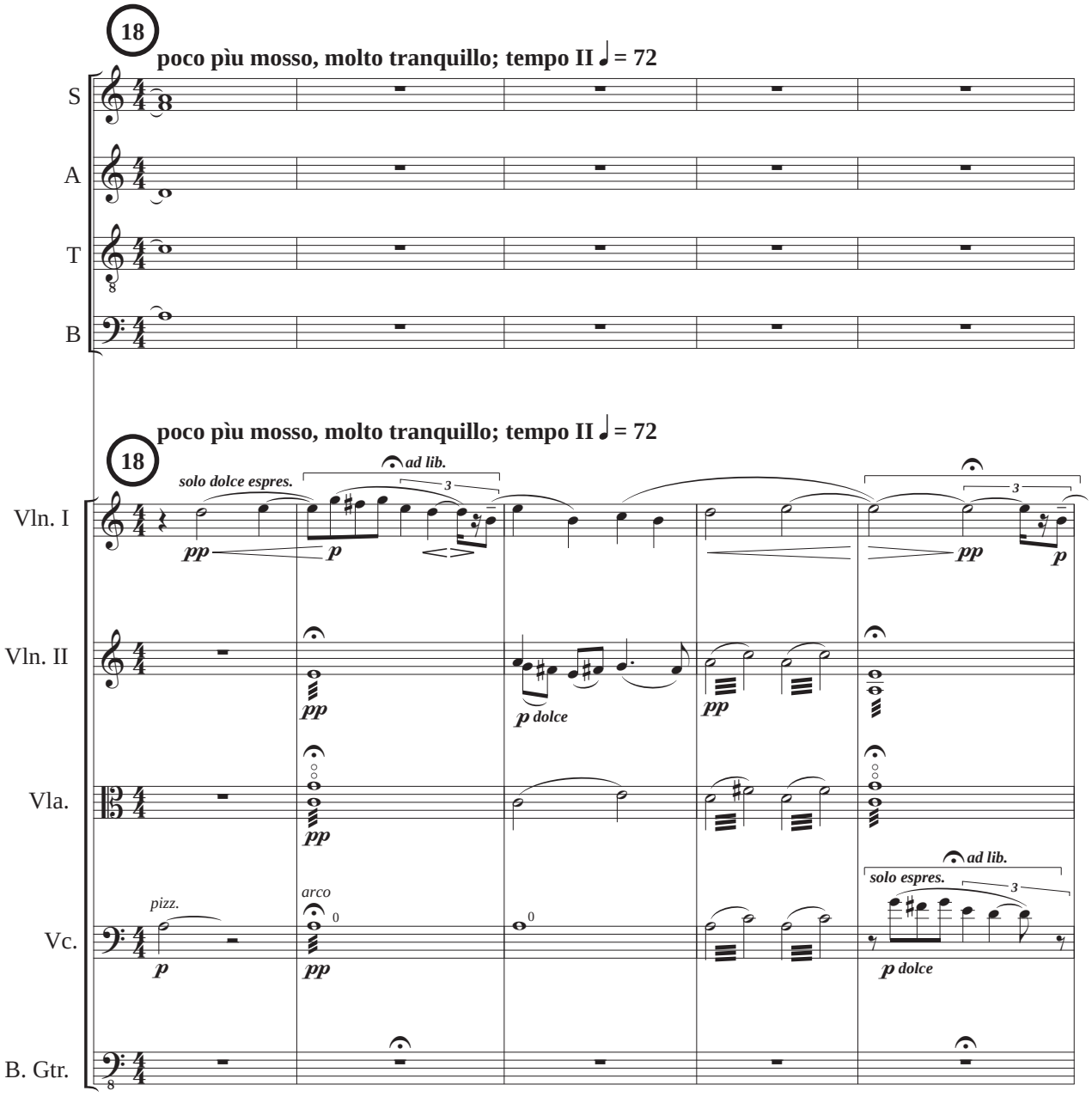
III. *Lux Aeterna*

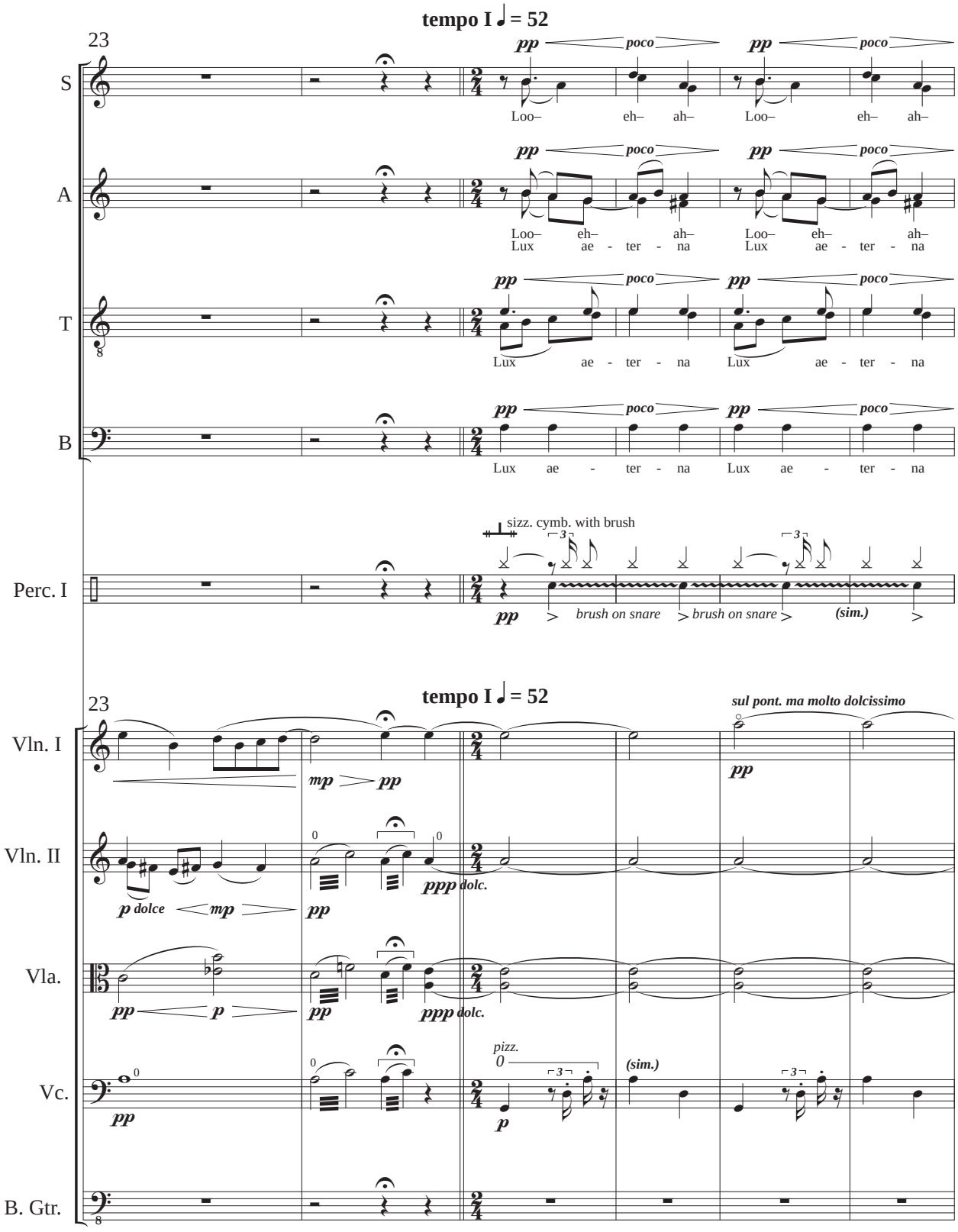
Full Score

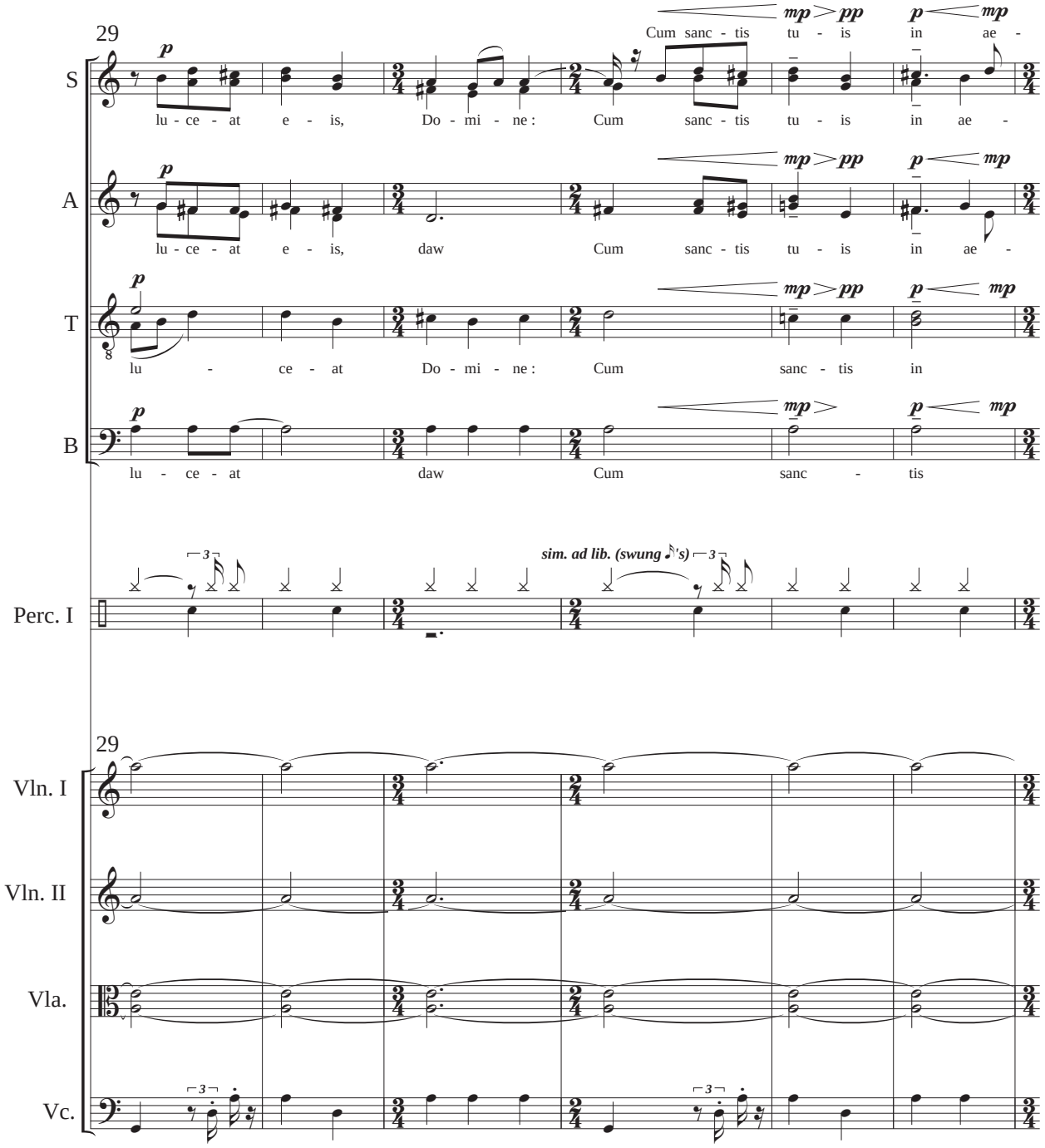
Paul-Antoni Bonetti
© 2009

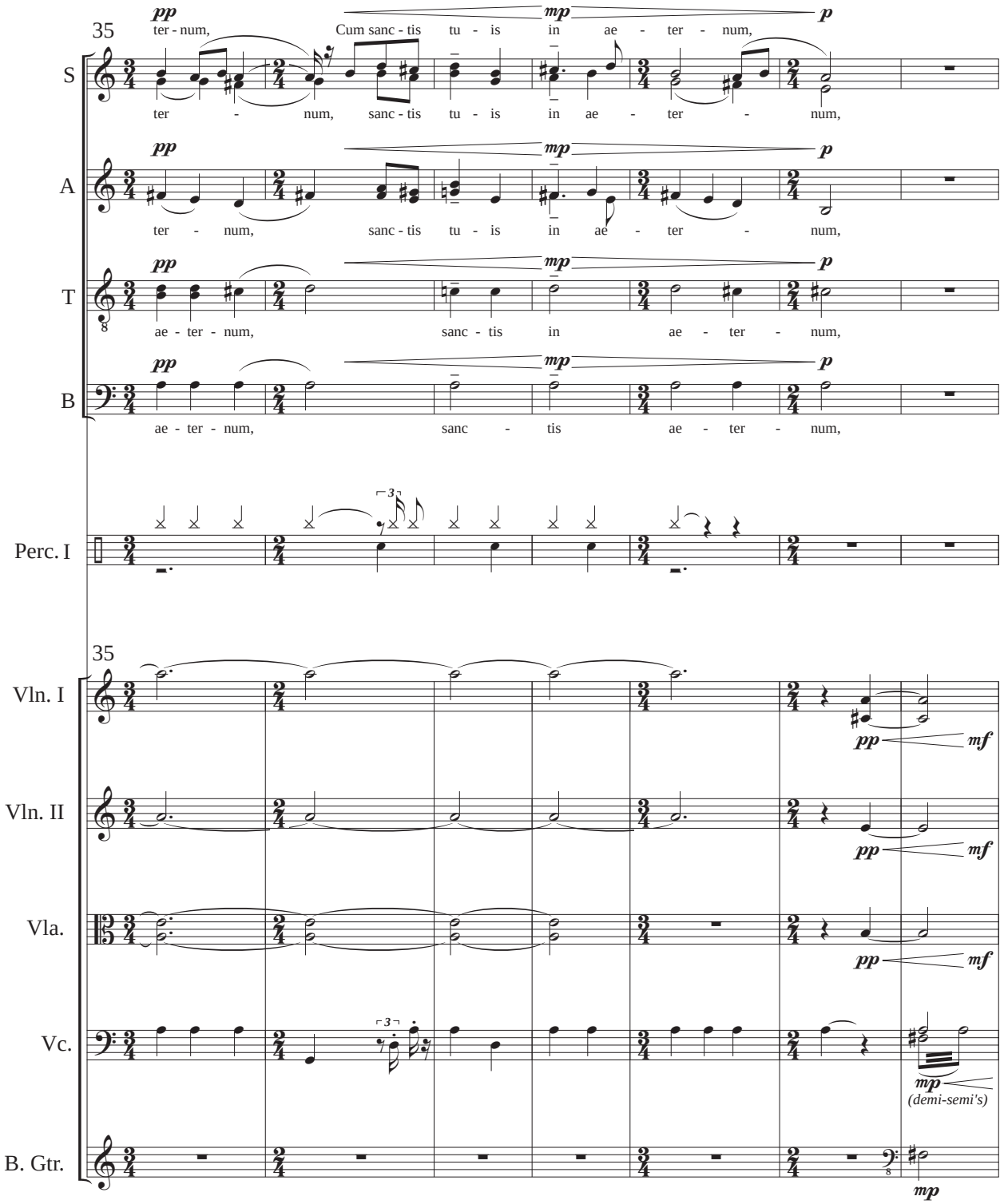


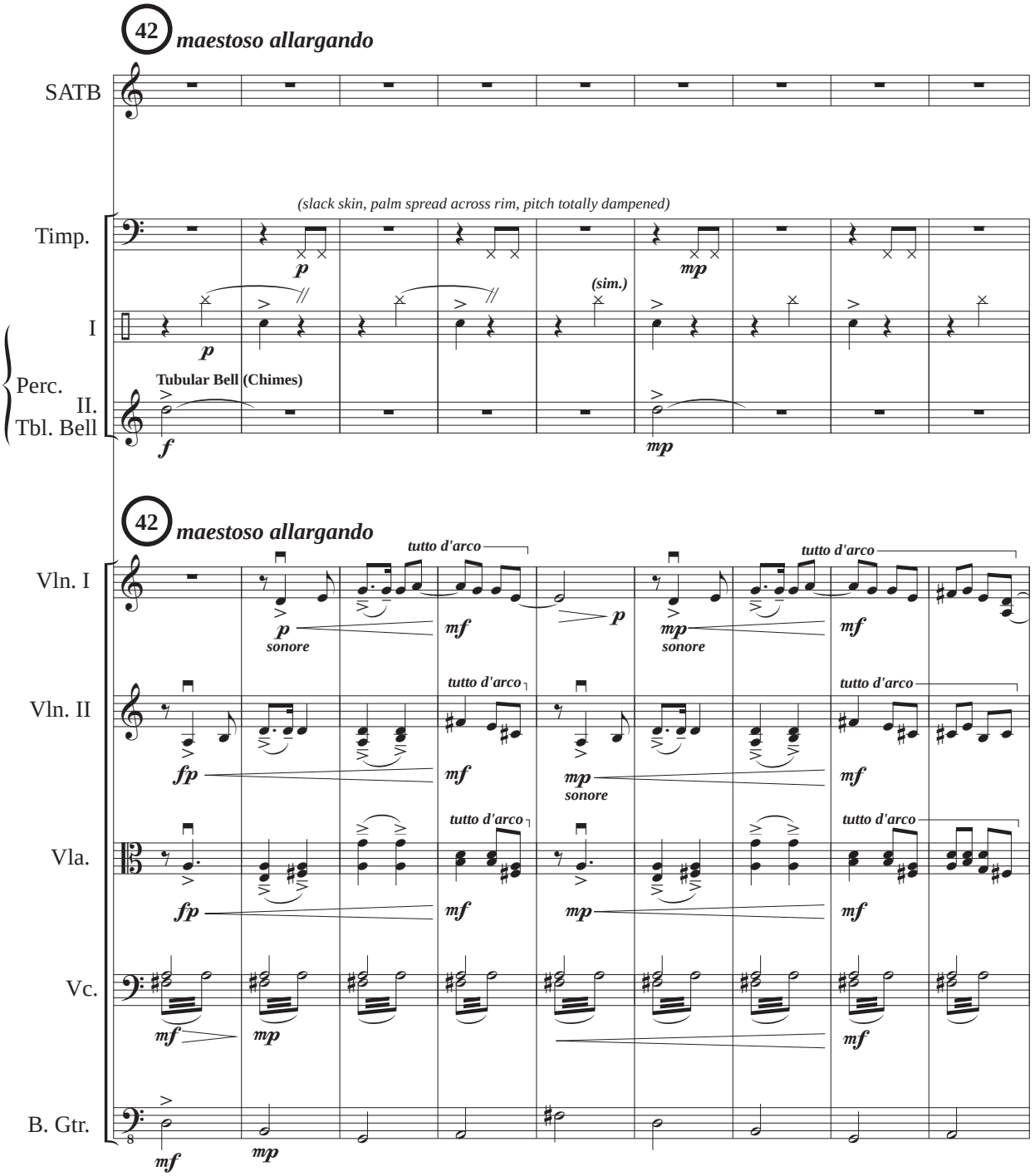

poco più moto
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
lu - ce - at e - is, Do - mi - ne: Cum sanc - tis tu - is
lu - ce - at e - is, daw Cum sanc - tis tu - is
lu - ce - at Do - mi - ne: Cum tu - is
lu - ce - at daw Cum
Cum sanc - tis tu - is in ae - ter - num,
Do - mi - ne: Cum sanc - tis tu - is in ae - ter - num,
daw Cum sanc - tis tu - is in ae - ter - num,
Do - mi - ne: Cum sanc - tis in ae - ter - num,
daw Cum sanc - tis ae - ter - num,

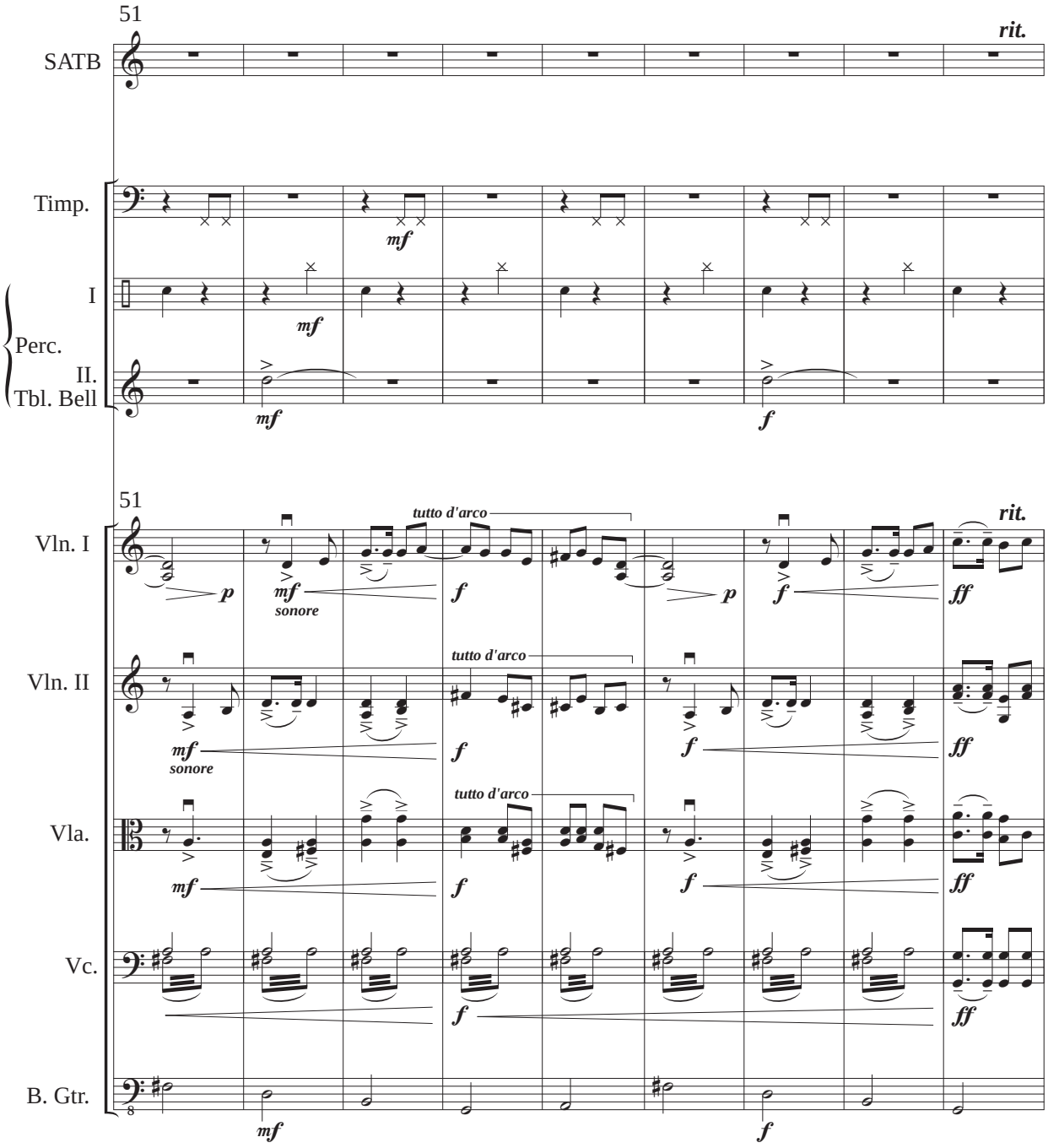

18
poco pìu mosso, molto tranquillo; tempo II ♩ = 72
S
A
T
B
18
poco pìu mosso, molto tranquillo; tempo II ♩ = 72
Vln. I
solo dolce espres.
ad lib.
3
pp
p
pp
3
p
Vln. II
pp
p dolce
pp
Vla.
pp
ad lib.
solo espres.
3
pizz.
arco
Vc.
p
pp
0
0
p dolce
B. Gtr.

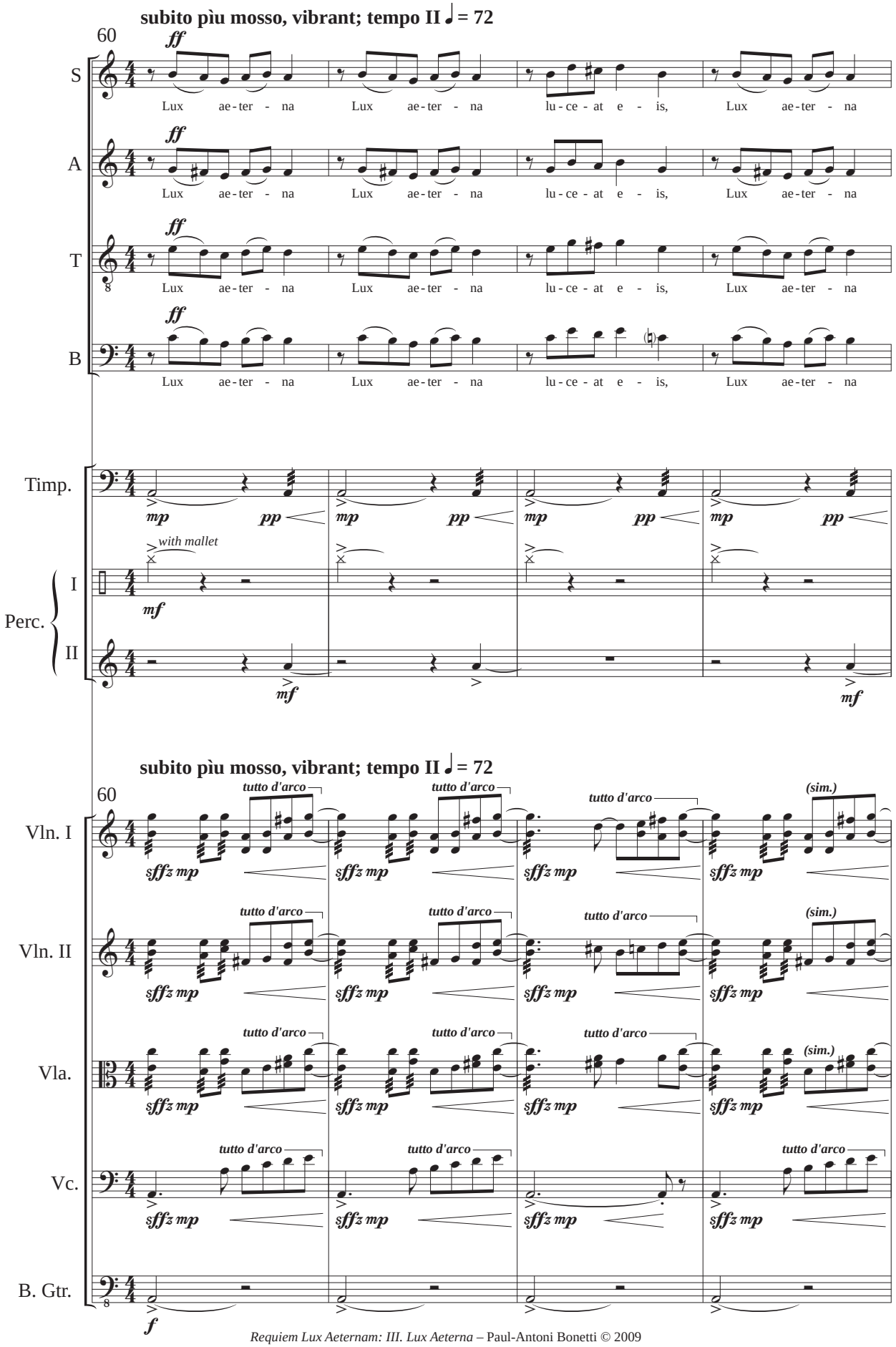

tempo I ♩ = 52
23
S
A
T
B
Perc. I
pp poco
Loo– eh– ah–
Lux ae - ter - na
sizz. cymb. with brush
brush on snare
(sim.)
tempo I ♩ = 52
23
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sul pont. ma molto dolcissimo
mp pp
p dolce
ppp dolc.
pizz.
(sim.)

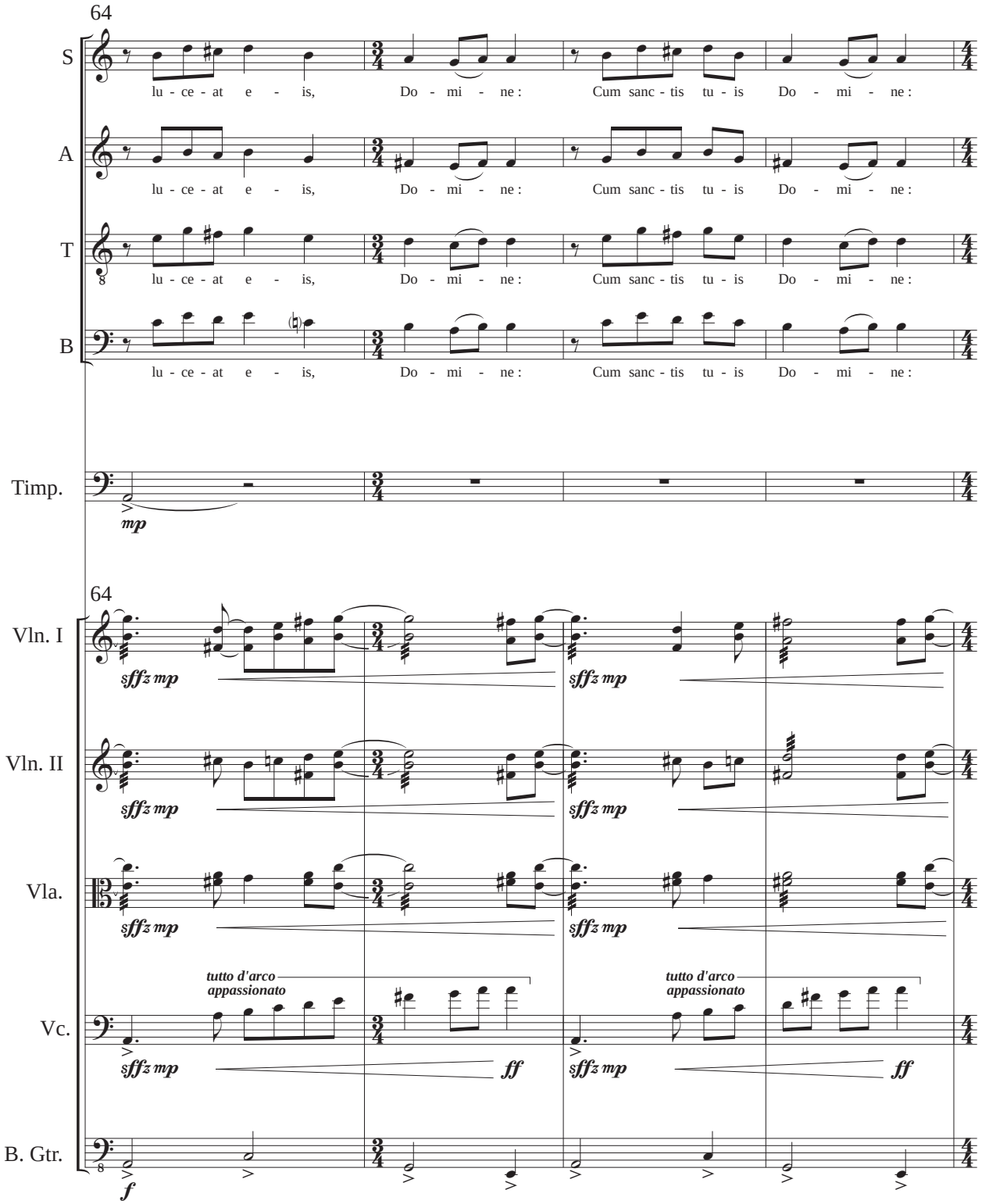

29
S
A
T
B
Perc. I
29
Vln. I
Vln. II
Vla.
Vc.
p
mp > pp
p < mp
Cum sanc - tis tu - is in ae -
lu - ce - at e - is, Do - mi - ne: Cum sanc - tis tu - is in ae -
lu - ce - at e - is, daw Cum sanc - tis tu - is in ae -
lu - ce - at Do - mi - ne: Cum sanc - tis in
lu - ce - at daw Cum sanc - tis
sim. ad lib. (swung 𝅘𝅥𝅮's)
3

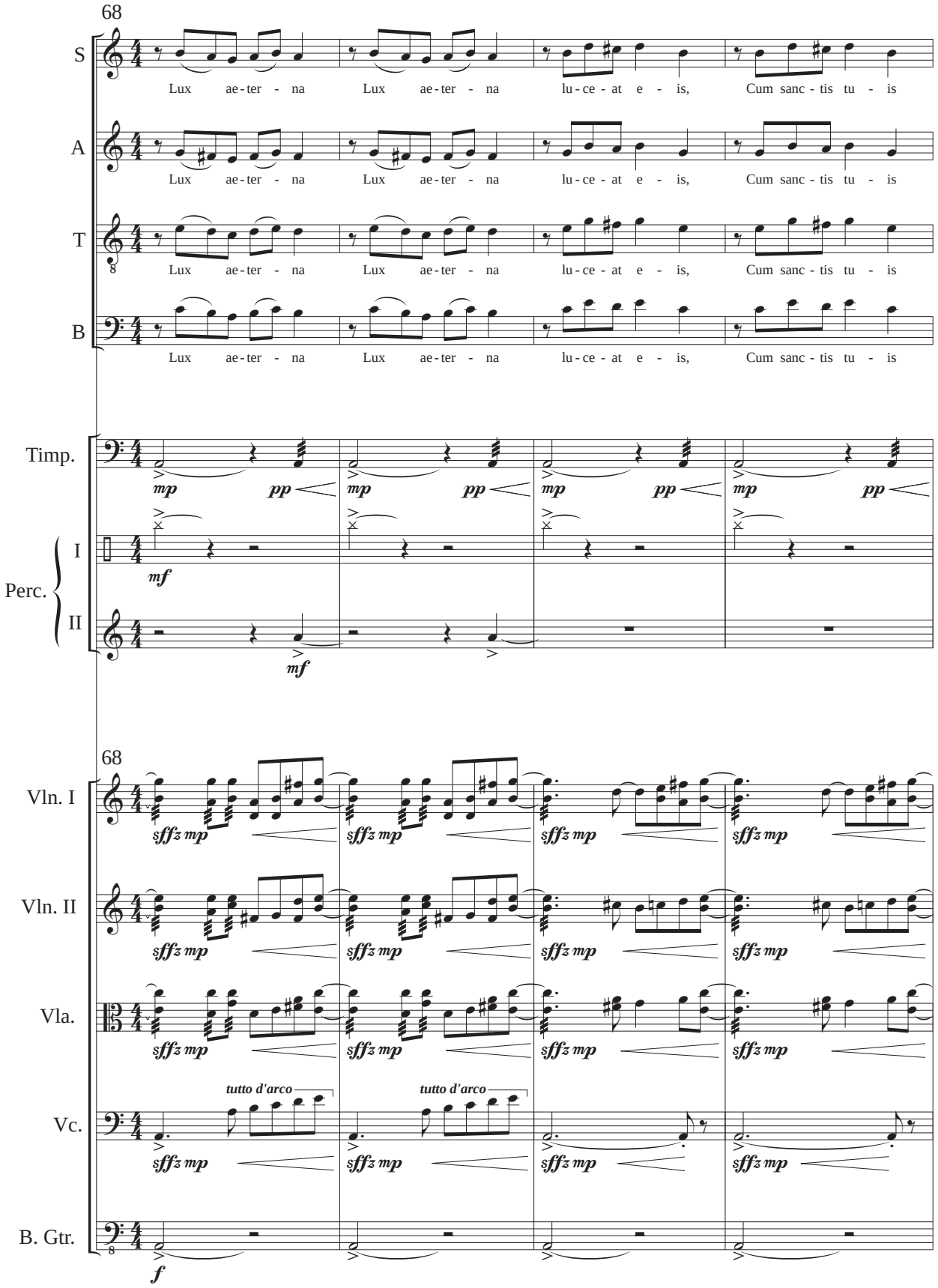

35
pp
ter - num,
Cum sanc - tis tu - is in ae - ter - num,
mp
p
S
ter - num, sanc - tis tu - is in ae - ter - num,
A
ter - num, sanc - tis tu - is in ae - ter - num,
T
ae - ter - num, sanc - tis in ae - ter - num,
B
ae - ter - num, sanc - tis ae - ter - num,
Perc. I
3
35
Vln. I
Vln. II
Vla.
Vc.
(demi-semi's)
B. Gtr.
mf

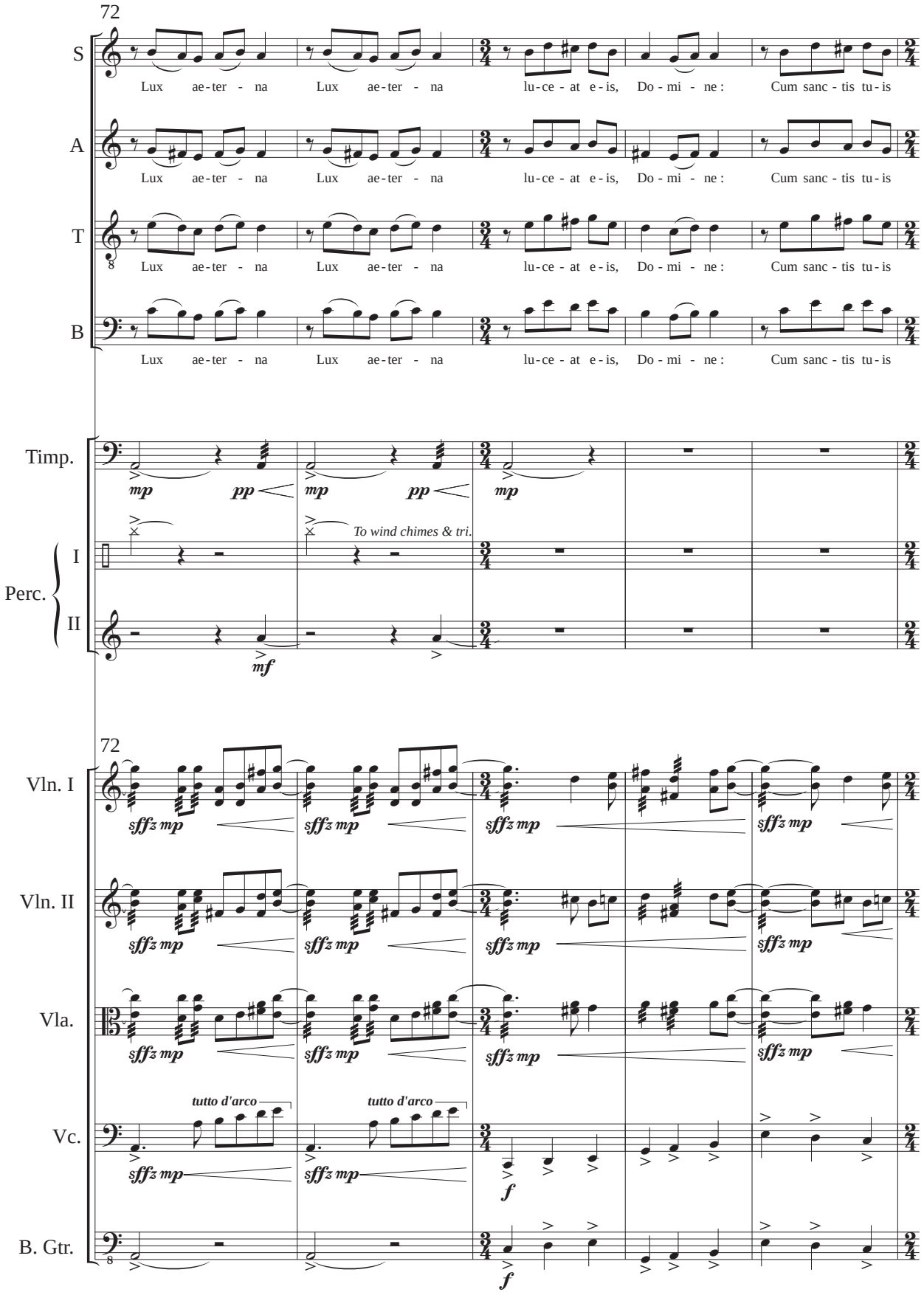

42
maestoso allargando
SATB
(slack skin, palm spread across rim, pitch totally dampened)
Timp.
I
Perc.
II.
Tbl. Bell
Tubular Bell (Chimes)
(sim.)
42
maestoso allargando
tutto d'arco
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sonore

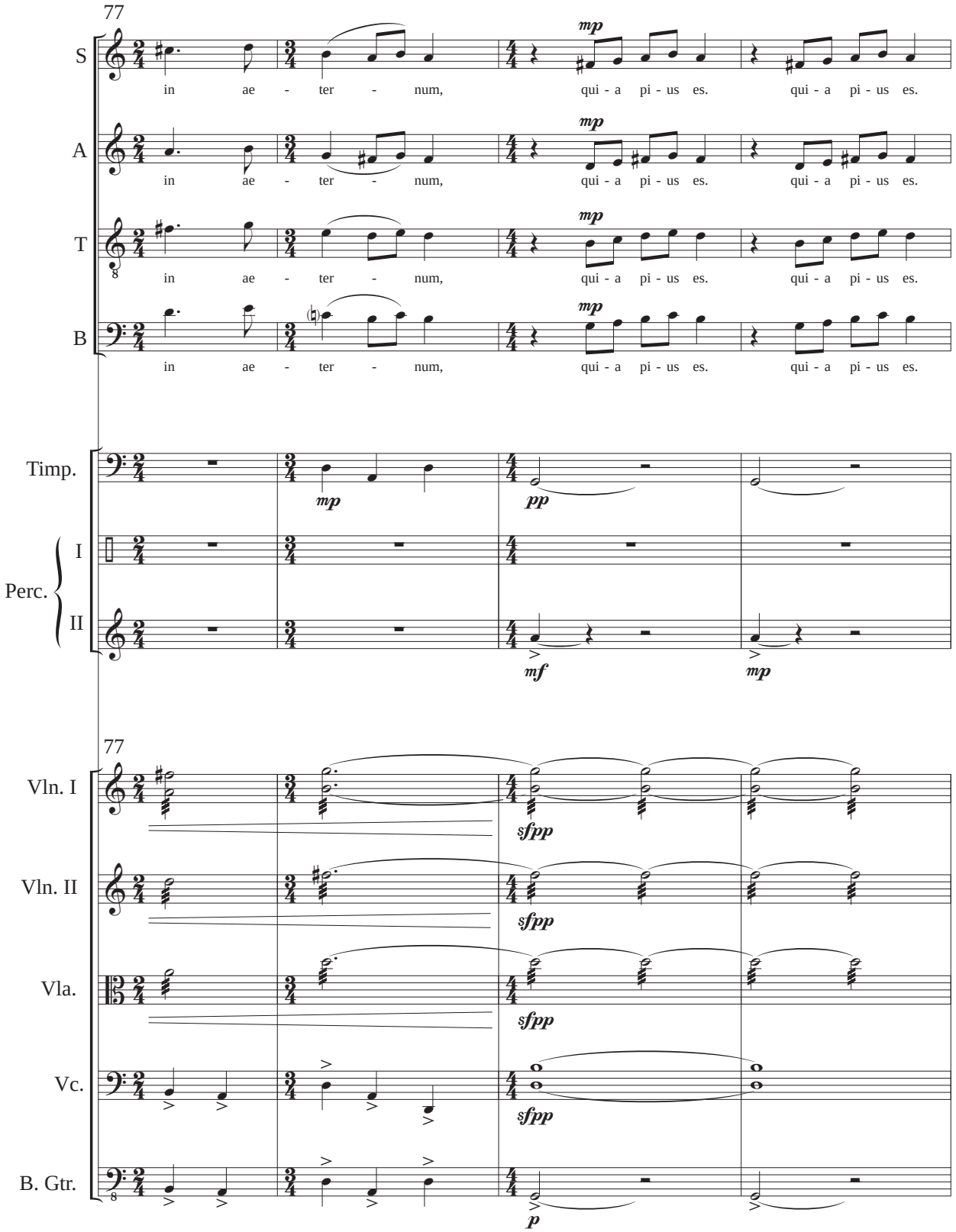

51
rit.
SATB
Timp.
I
Perc.
II.
Tbl. Bell
mf
mf
mf
f
51
rit.
tutto d'arco
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
p
mf
sonore
f
ff
8

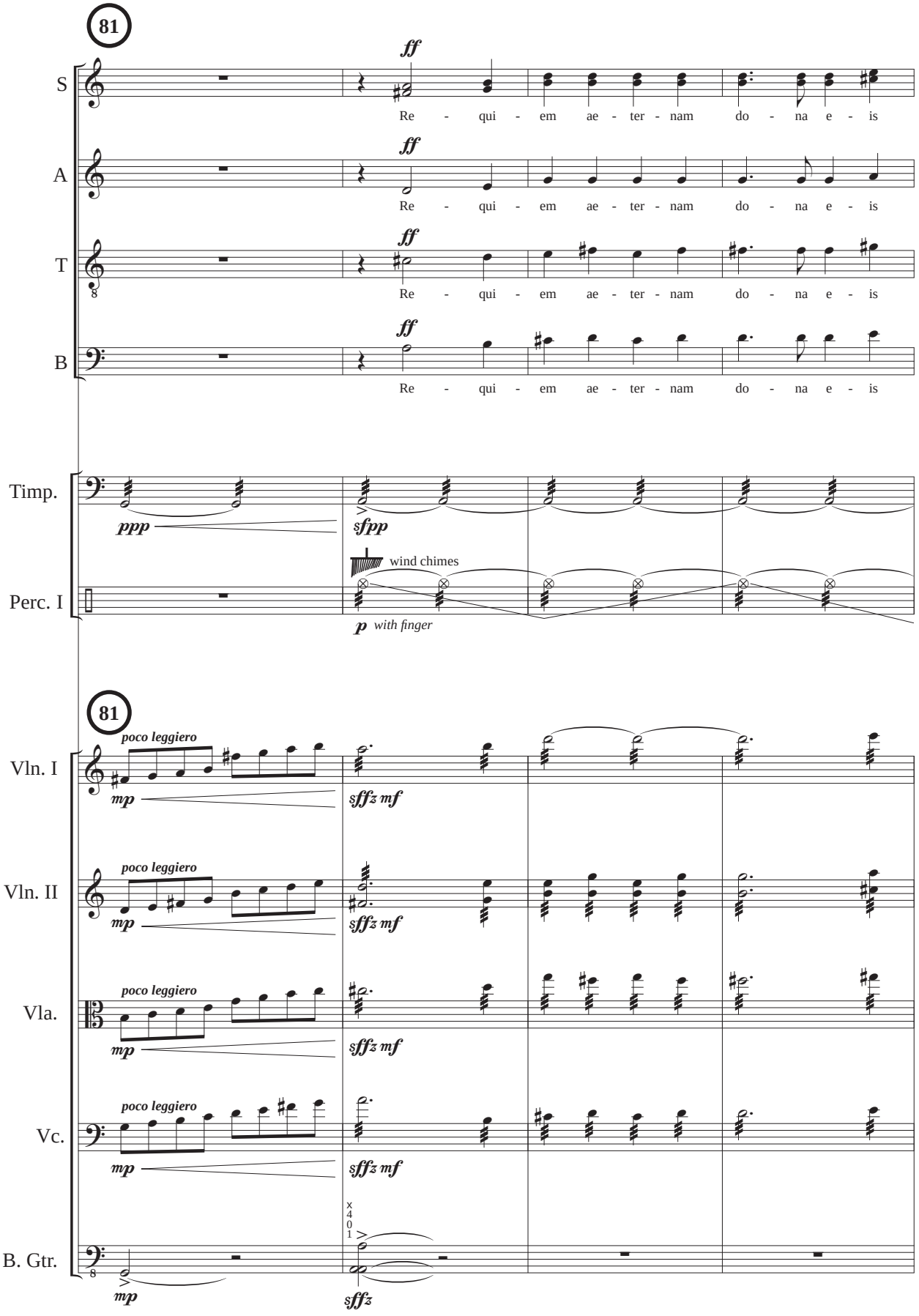

subito più mosso, vibrant; tempo II ♩ = 72
60
S
A
T
B
Lux ae-ter-na Lux ae-ter-na lu-ce-at e-is, Lux ae-ter-na
Timp.
Perc.
I
II
with mallet
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
tutto d'arco
(sim.)

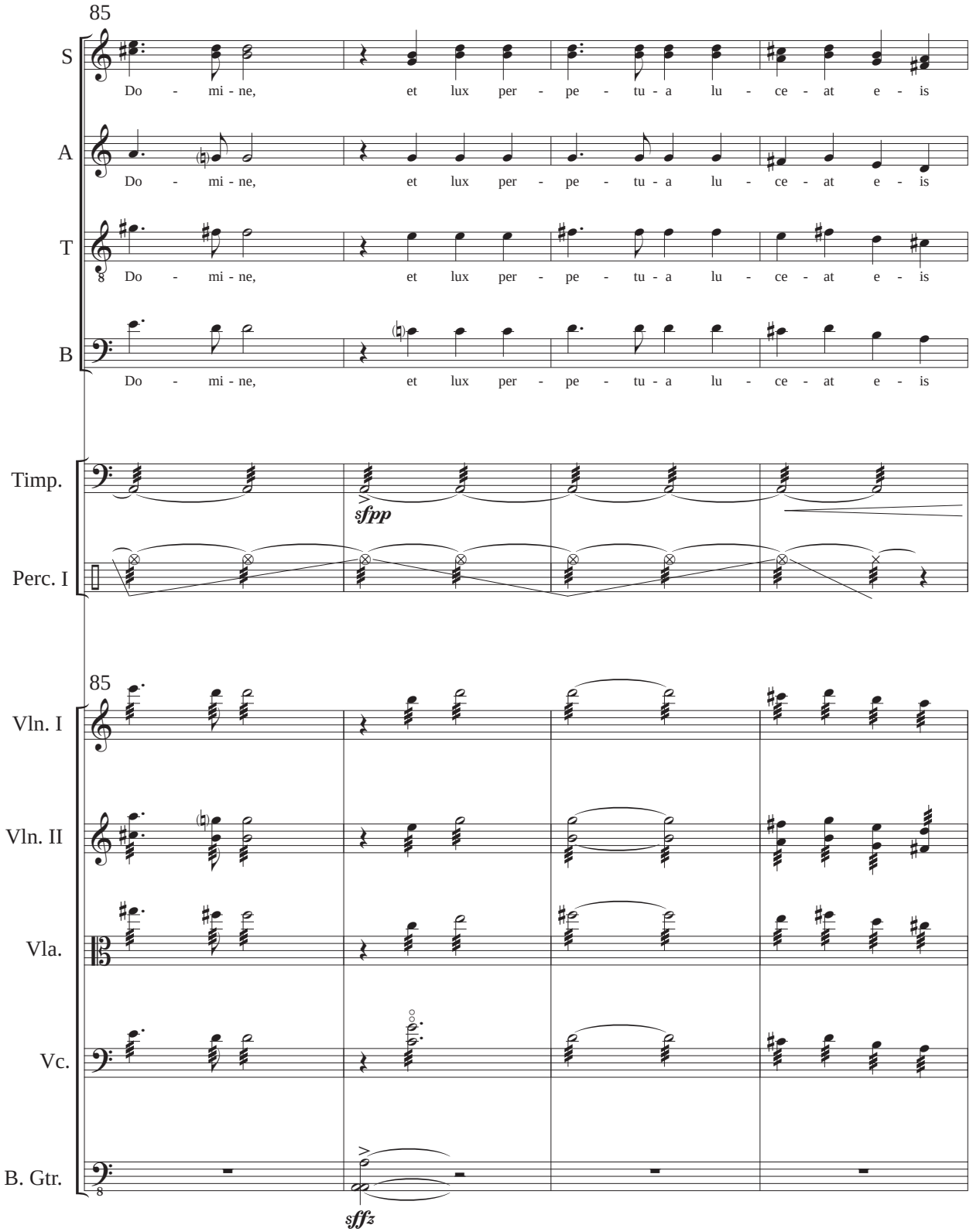

64
S
lu - ce - at e - is, Do - mi - ne: Cum sanc - tis tu - is Do - mi - ne:
A
lu - ce - at e - is, Do - mi - ne: Cum sanc - tis tu - is Do - mi - ne:
T
lu - ce - at e - is, Do - mi - ne: Cum sanc - tis tu - is Do - mi - ne:
B
lu - ce - at e - is, Do - mi - ne: Cum sanc - tis tu - is Do - mi - ne:
Timp.
mp
64
Vln. I
sffz mp
Vln. II
sffz mp
Vla.
sffz mp
tutto d'arco
appassionato
Vc.
sffz mp
ff
B. Gtr.
f

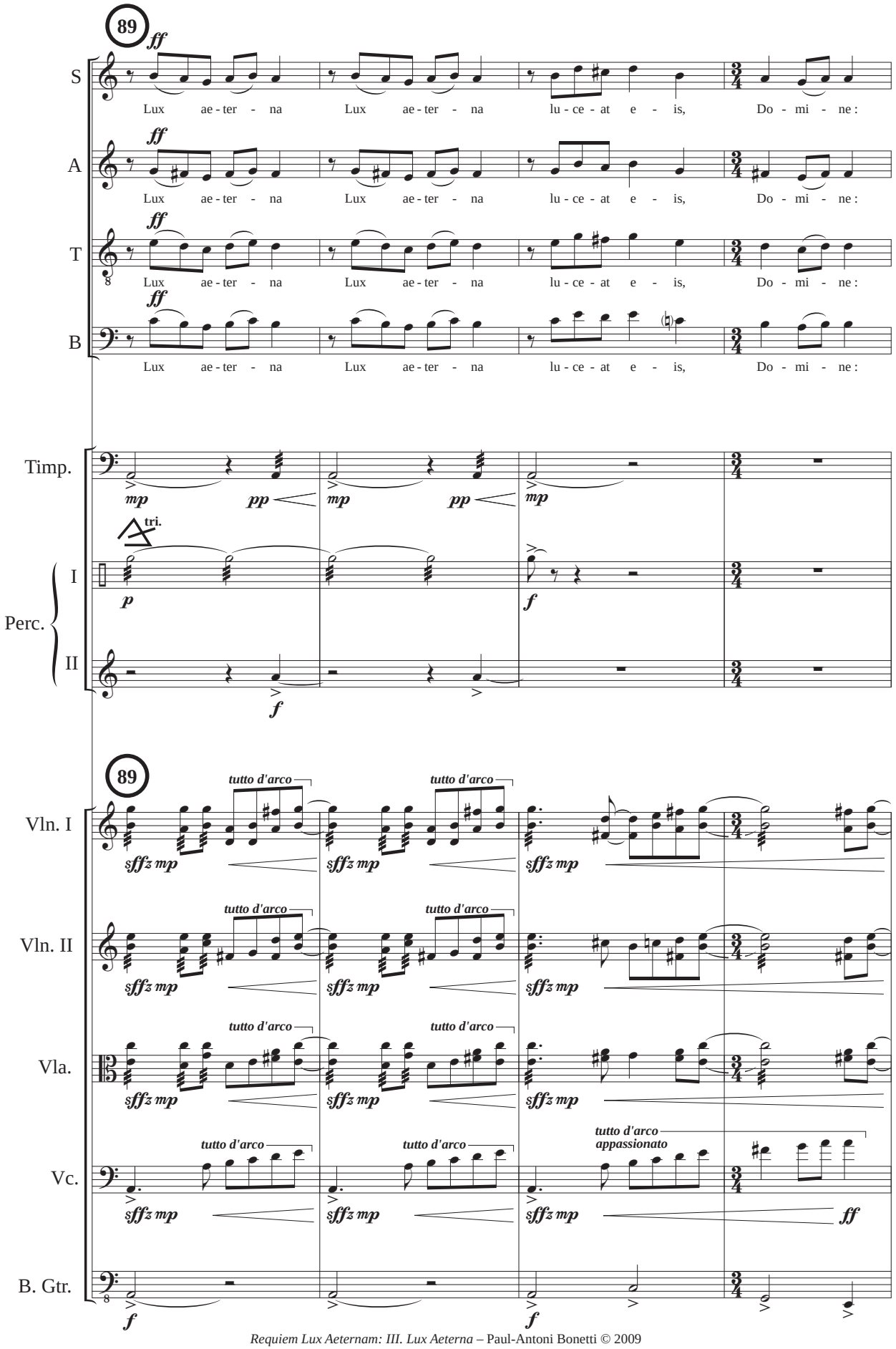

68
S
A
T
B
Lux ae-ter-na Lux ae-ter-na lu-ce-at e-is, Cum sanc-tis tu-is
Timp.
Perc.
I
II
mp pp
mf
68
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sffz mp
tutto d'arco
f

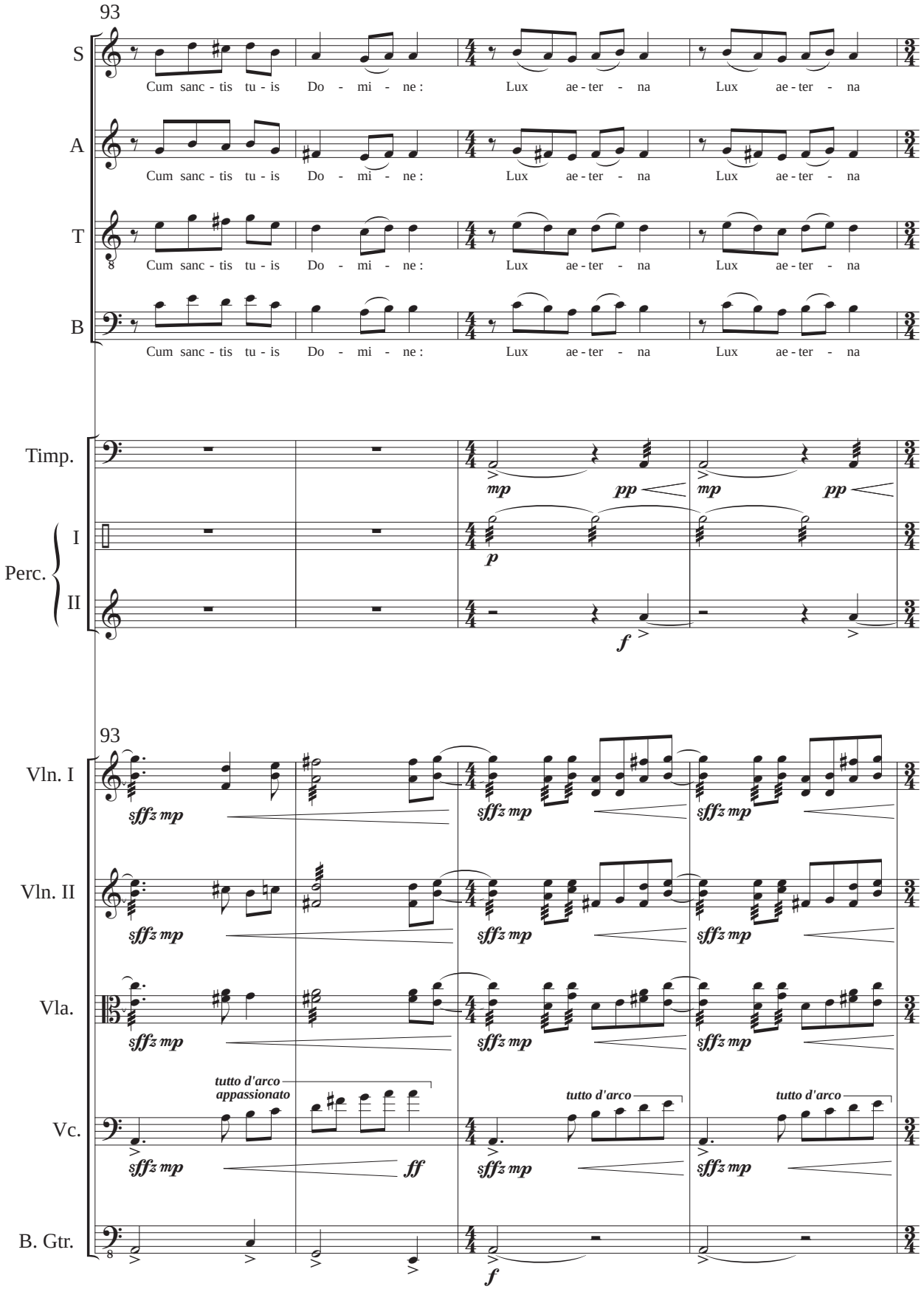

72
S
A
T
B
Lux ae-ter - na Lux ae-ter - na lu-ce - at e-is, Do - mi - ne: Cum sanc - tis tu-is
Timp.
mp pp mp pp mp
To wind chimes & tri.
Perc.
I
II
mf
72
Vln. I
Vln. II
Vla.
sffz mp
tutto d'arco
Vc.
B. Gtr.
f

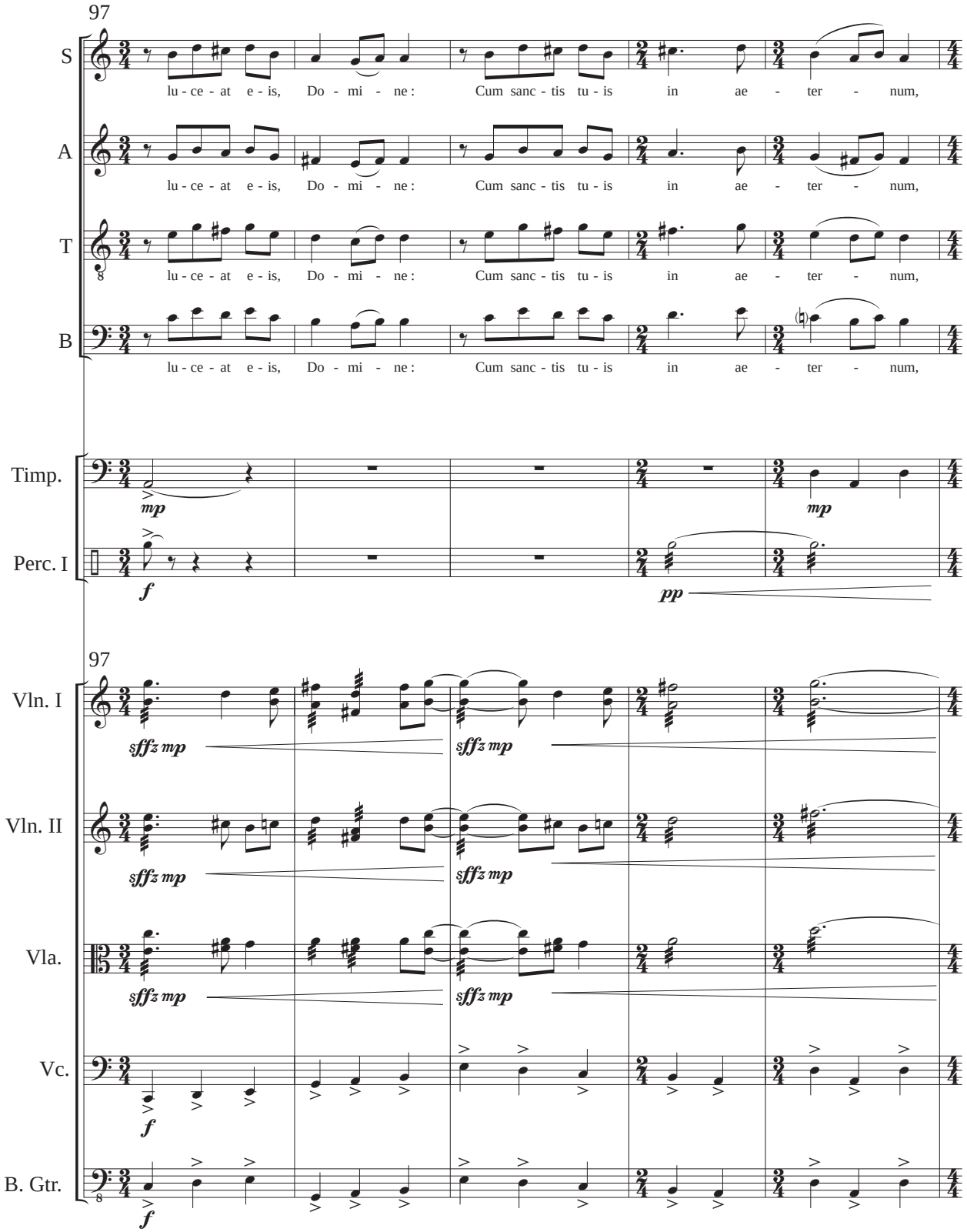

77
S
in ae - ter - num,
qui - a pi - us es.
qui - a pi - us es.
A
in ae - ter - num,
qui - a pi - us es.
qui - a pi - us es.
T
in ae - ter - num,
qui - a pi - us es.
qui - a pi - us es.
B
in ae - ter - num,
qui - a pi - us es.
qui - a pi - us es.
mp
Timp.
Perc.
I
II
pp
mf
mp
77
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sfpp
p

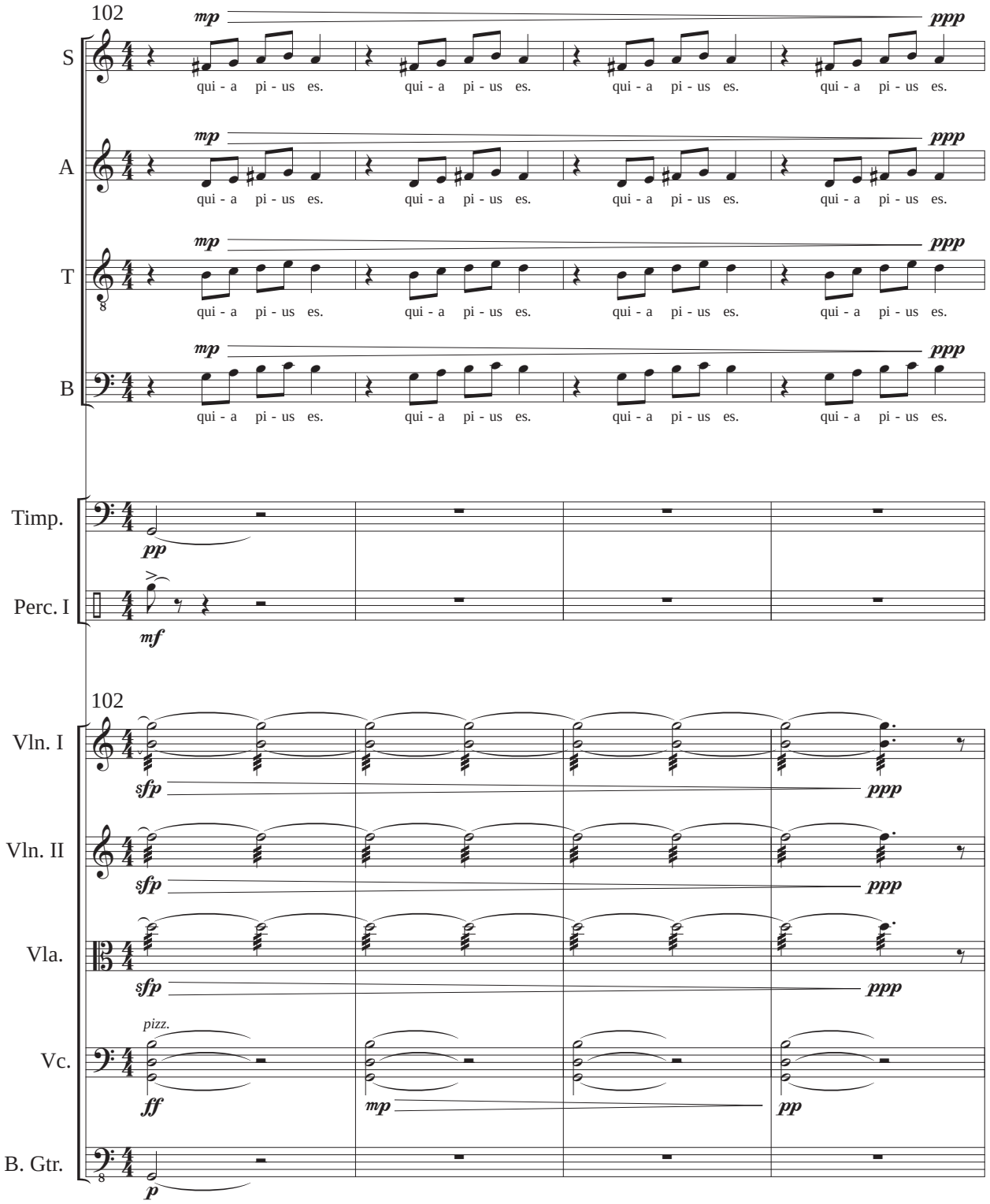

81
S
A
T
B
ff
Re - qui - em ae - ter - nam do - na e - is
Timp.
Perc. I
ppp
sfpp
wind chimes
p with finger
81
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
poco leggiero
mp
sffz mf
sffz

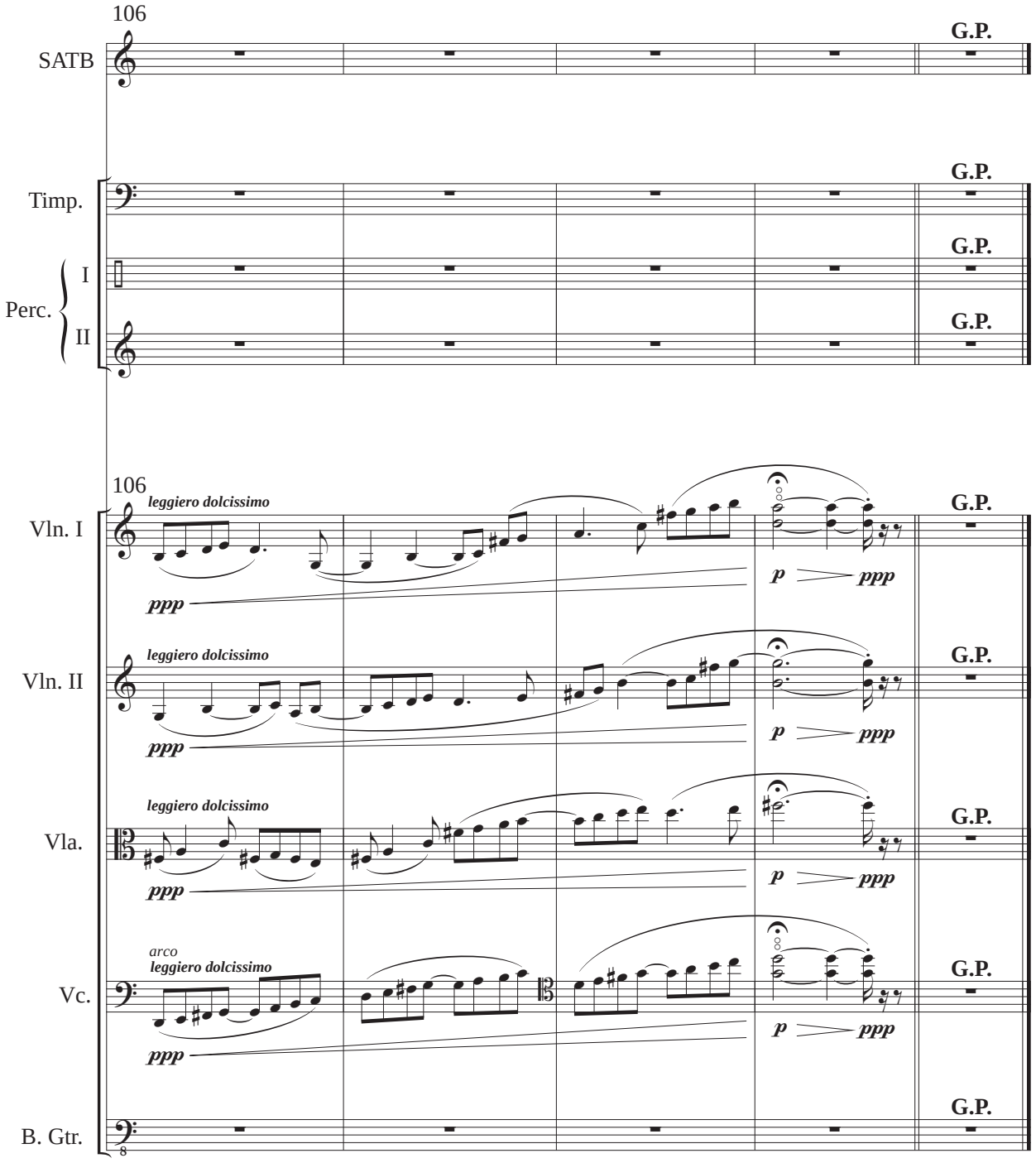

85
S
Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is
A
Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is
T
Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is
B
Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is
Timp.
sfpp
Perc. I
85
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sffz


89
ff
S
A
T
B
Lux ae - ter - na Lux ae - ter - na lu - ce - at e - is, Do - mi - ne:
Timp.
mp pp mp pp mp
tri.
Perc.
I
II
p f
f
89
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
tutto d'arco
sffz mp
tutto d'arco appassionato
ff


93
S
A
T
B
Cum sanc - tis tu - is Do - mi - ne : Lux ae - ter - na Lux ae - ter - na
Timp.
Perc.
I
II
mp pp mp pp
p
f
93
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sffz mp
tutto d'arco
appassionato
ff
tutto d'arco
tutto d'arco
f


97
S
A
T
B
lu - ce - at e - is, Do - mi - ne: Cum sanc - tis tu - is in ae - ter - num,
Timp.
Perc. I
mp
f
pp
97
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sffz mp
f


102
S
A
T
B
mp
ppp
qui - a pi - us es.
Timp.
Perc. I
pp
mf
102
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
sfp
ppp
pizz.
ff
mp
pp
p


106
SATB
G.P.
Timp.
G.P.
Perc.
I
G.P.
II
G.P.
106
Vln. I
leggiero dolcissimo
ppp
p
ppp
G.P.
Vln. II
leggiero dolcissimo
ppp
p
ppp
G.P.
Vla.
leggiero dolcissimo
ppp
p
ppp
G.P.
Vc.
arco
leggiero dolcissimo
ppp
p
ppp
G.P.
B. Gtr.
8
G.P.

Requiem Lux Aeternam

IV. *Let All Mortal Flesh Keep Silence*

(for Graeme Morton)

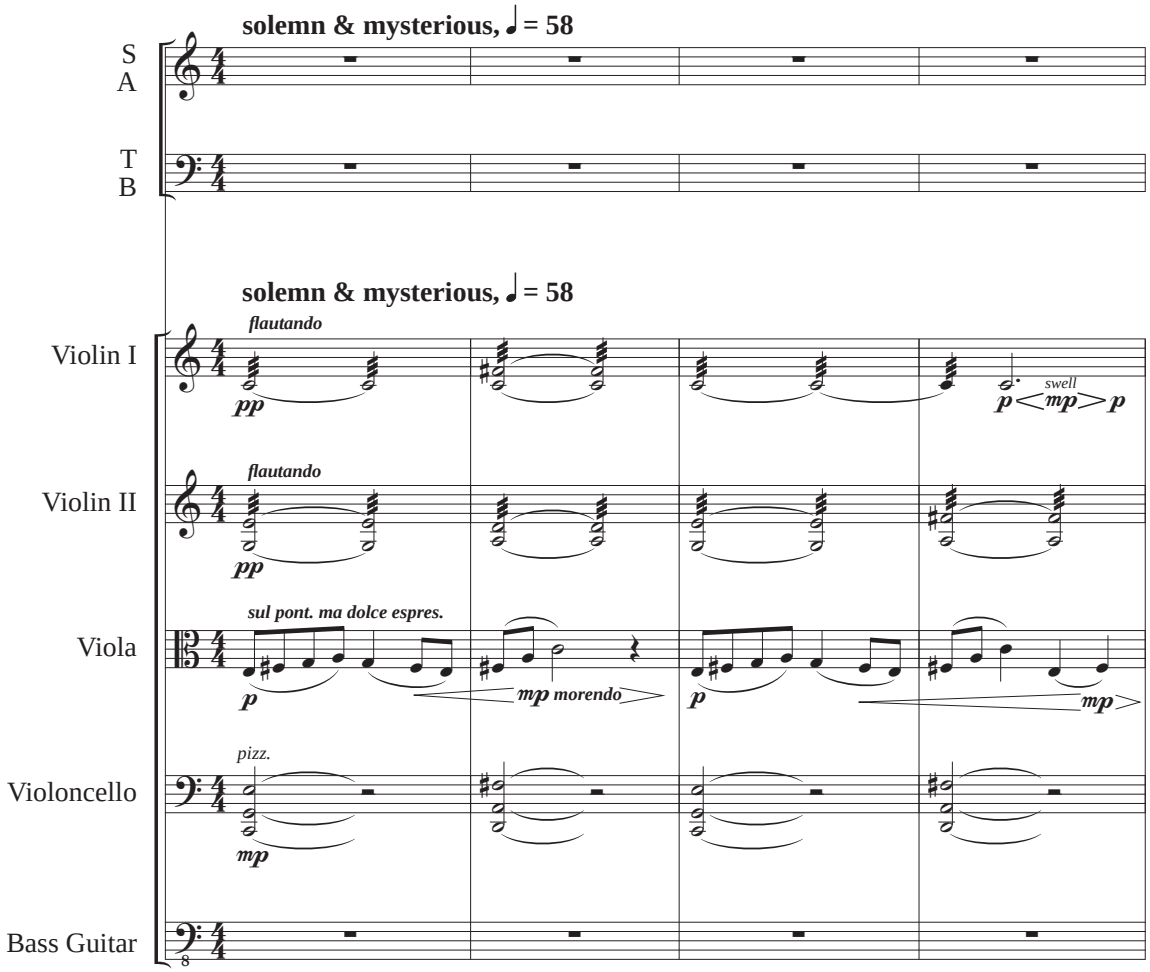
Full Score

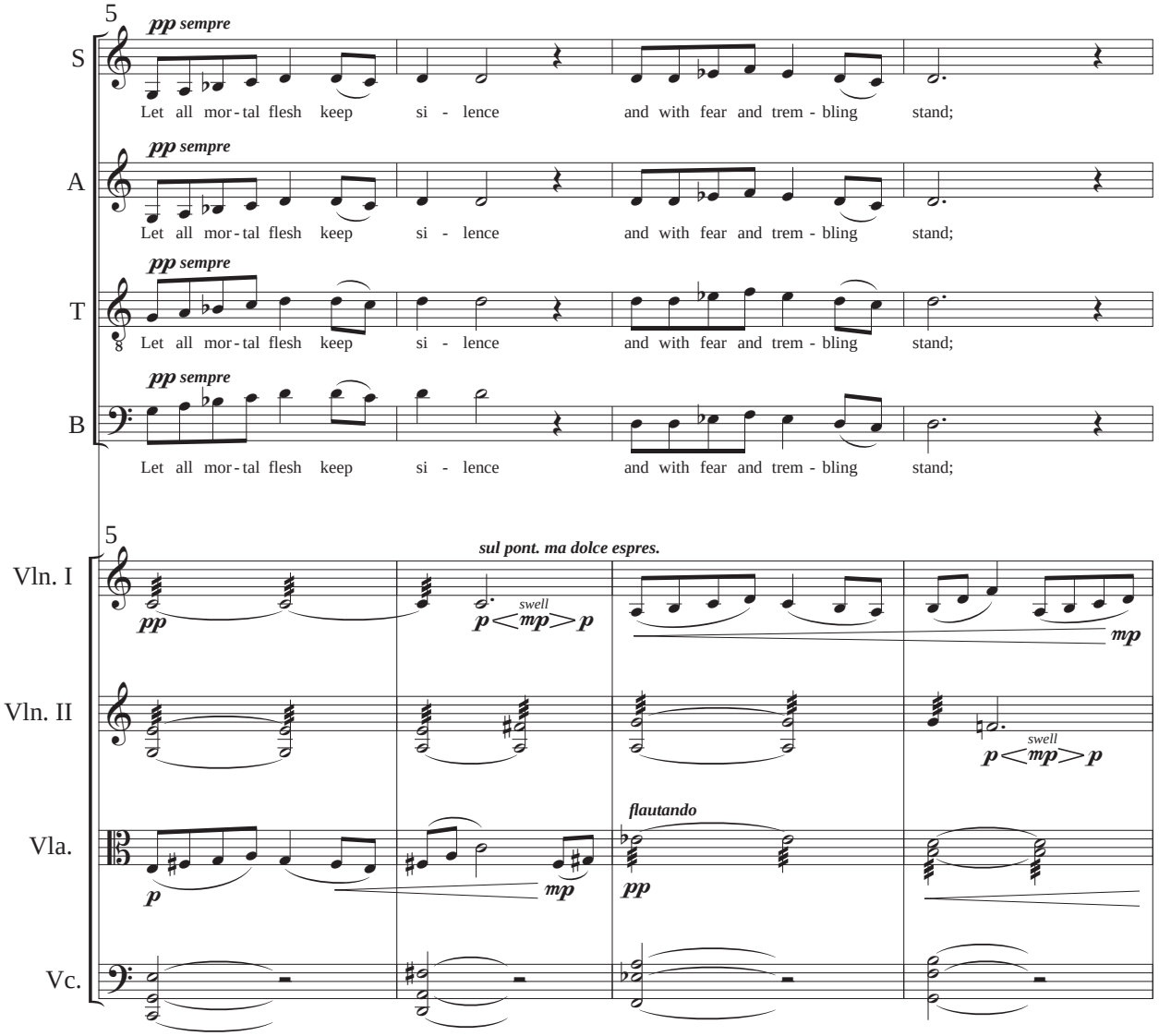
Paul-Antoni Bonetti
© 2009

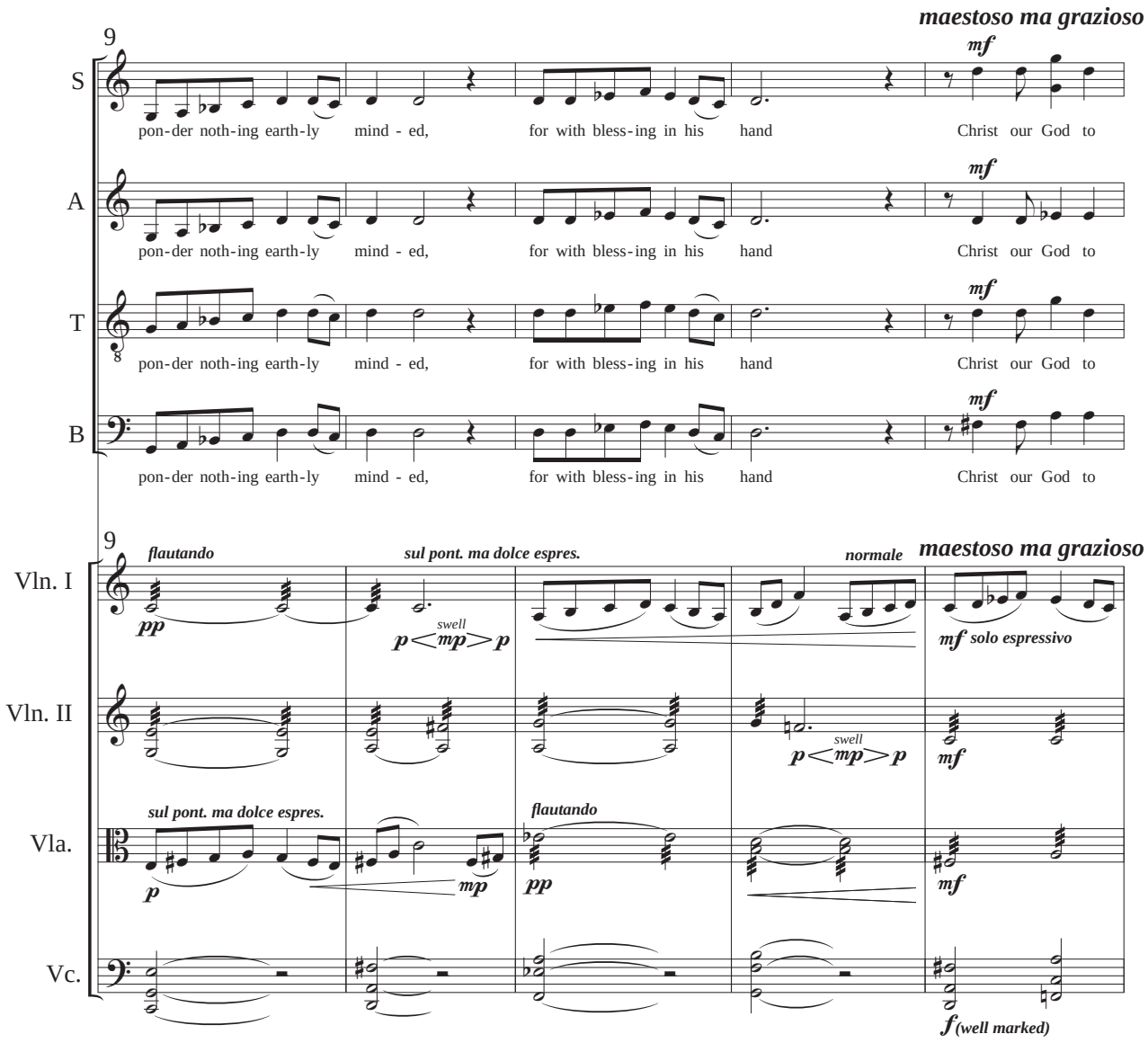
Liturgy of St. James
tr. Gerard Moultrie 1829-1885
after J.M. Neale and R.F. Littledale

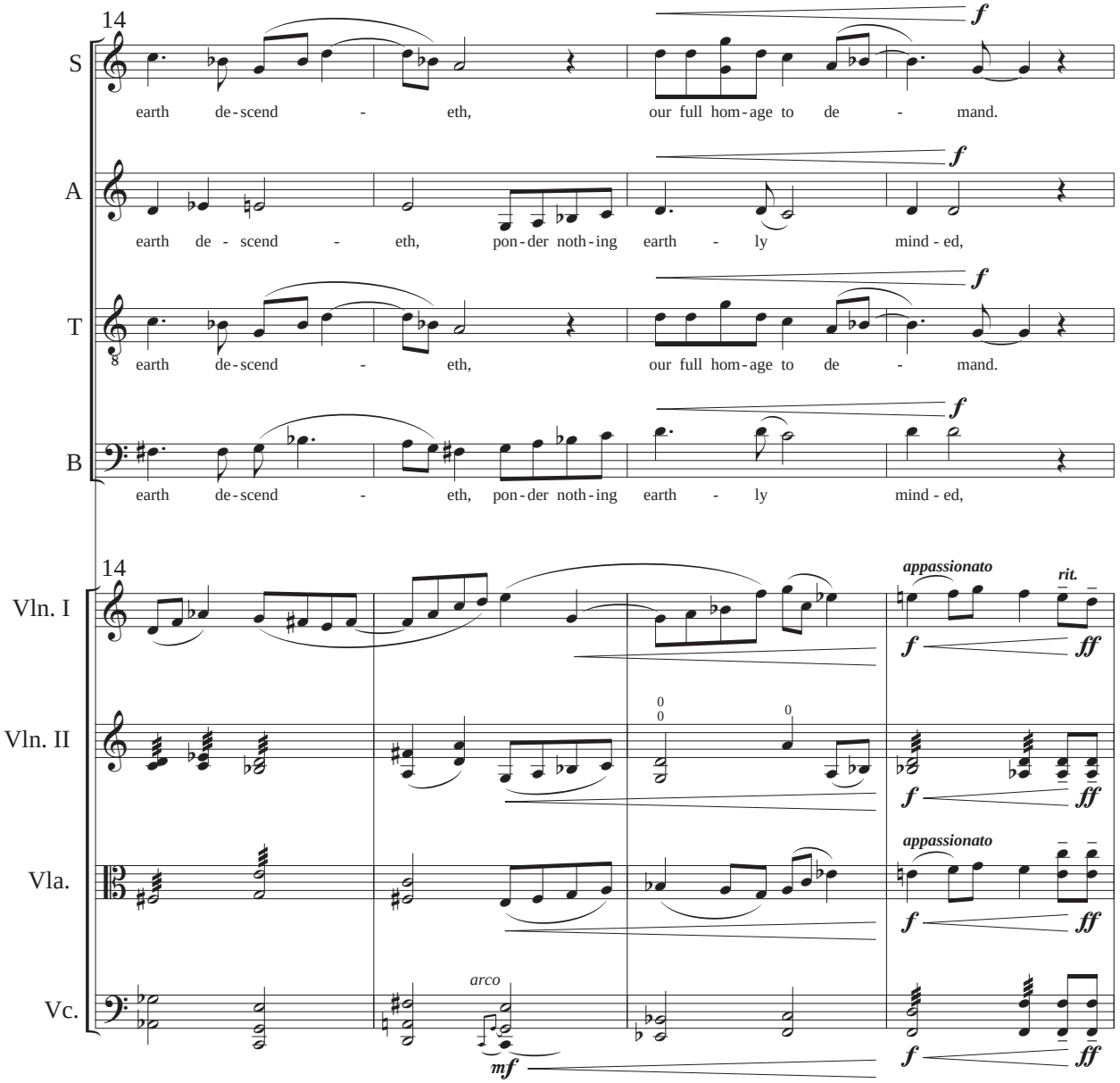
French Carol Melody in
Chansons Populaires Vol.4, Paris 1860

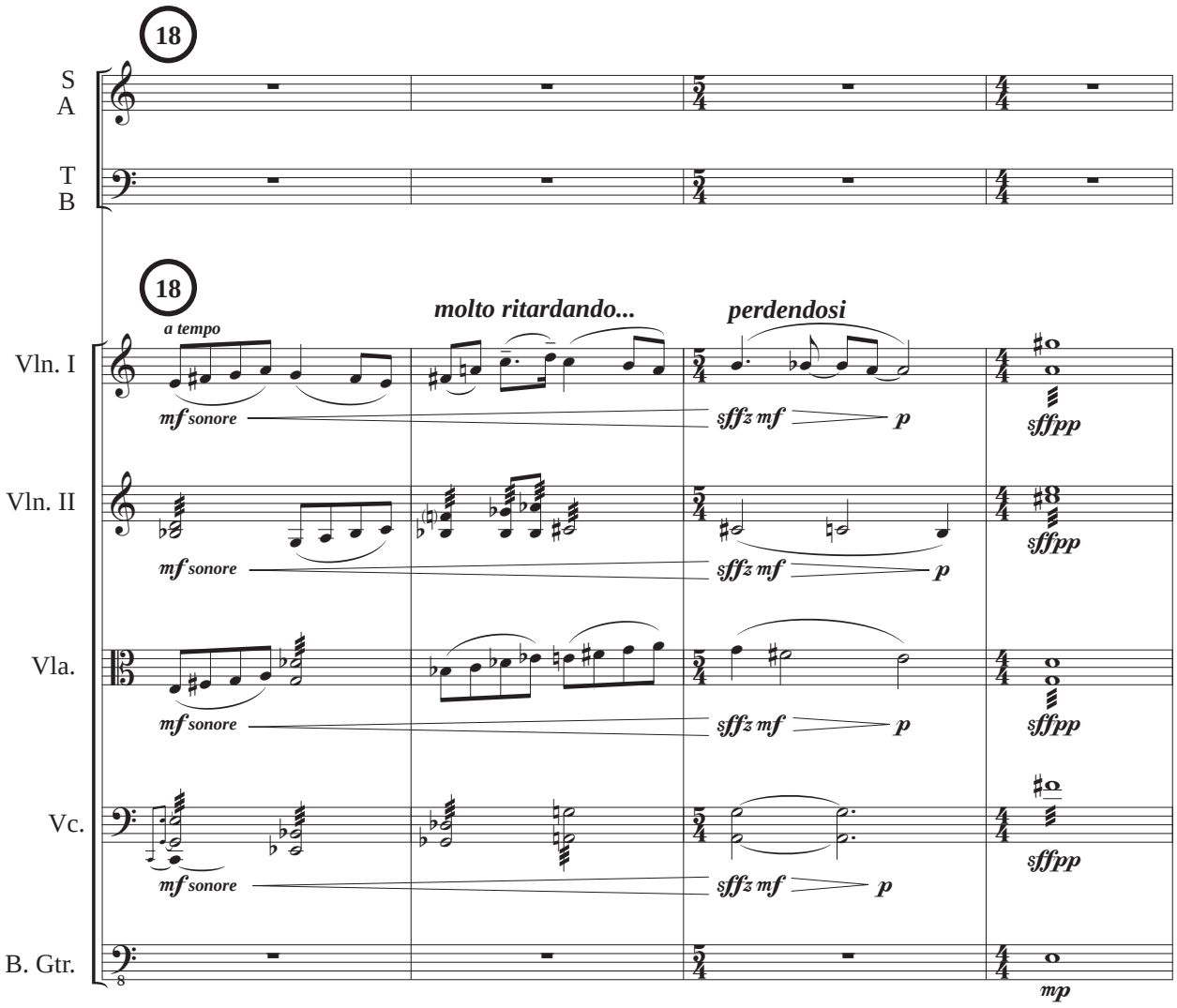
Opening melodic phrase sourced from
guitar riff of *White Noise* by Eleanor Angel
Used with permission

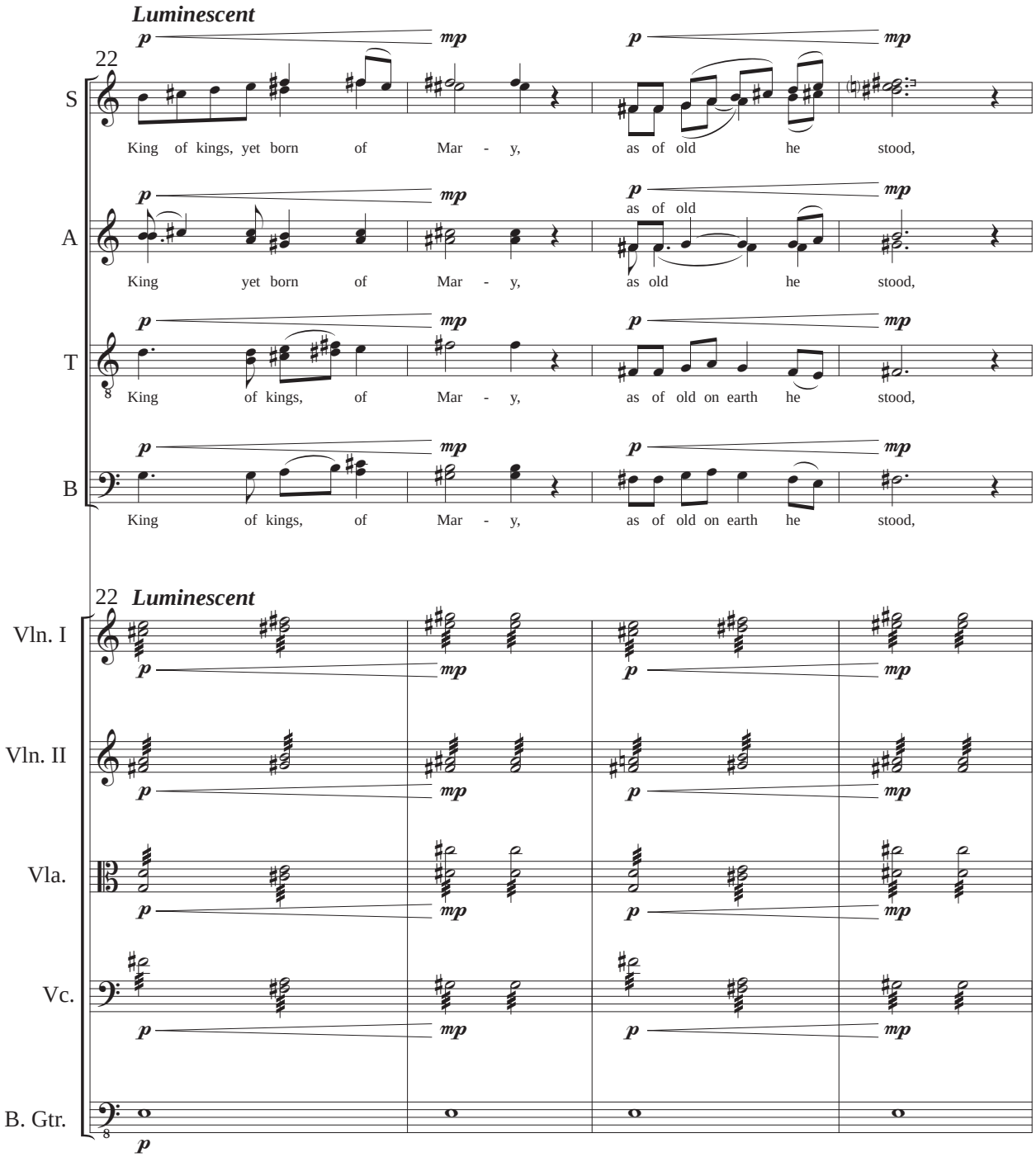


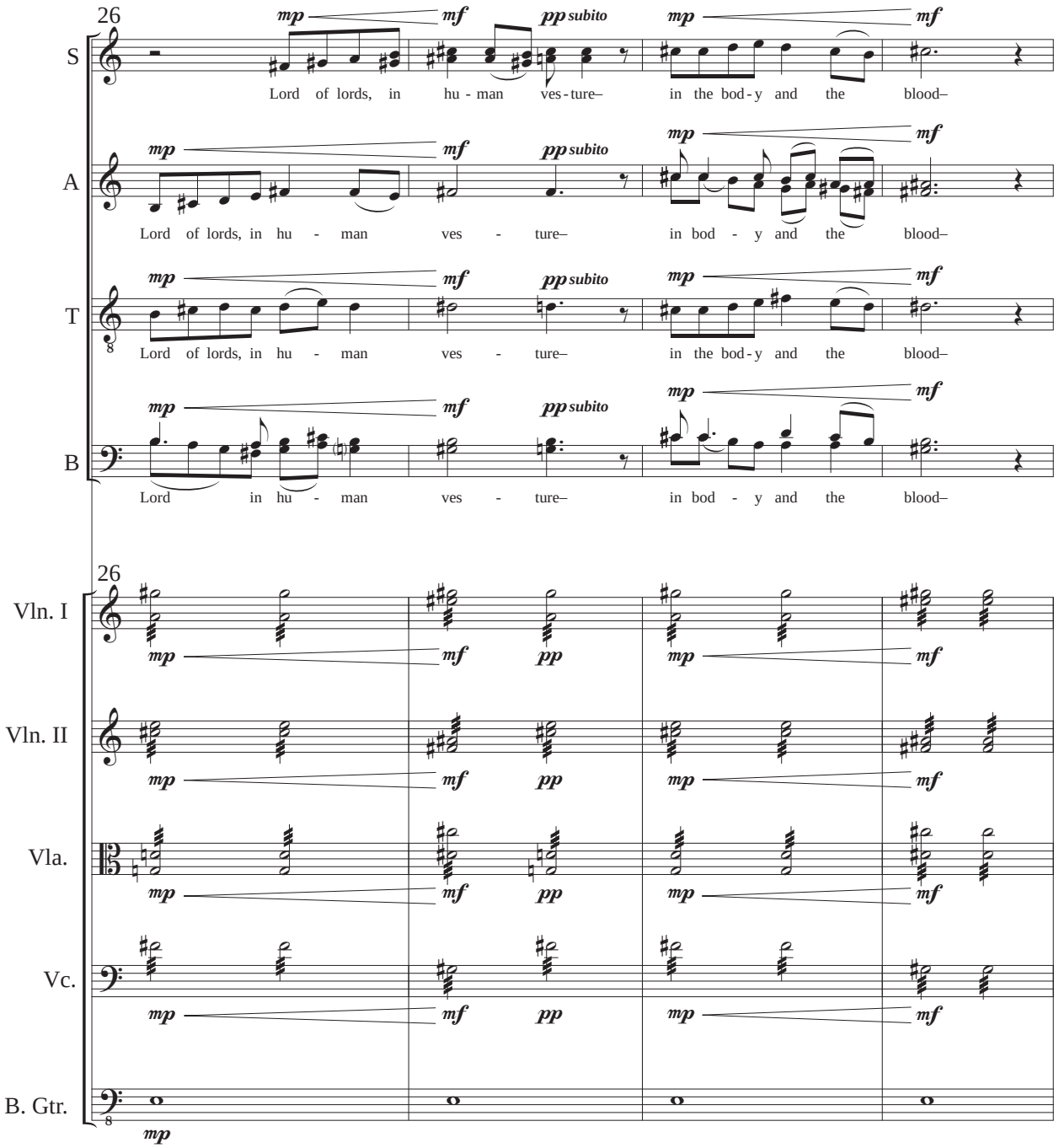

5
S
pp sempre
Let all mor - tal flesh keep si - lence and with fear and trem - bling stand;
A
pp sempre
Let all mor - tal flesh keep si - lence and with fear and trem - bling stand;
T
pp sempre
Let all mor - tal flesh keep si - lence and with fear and trem - bling stand;
B
pp sempre
Let all mor - tal flesh keep si - lence and with fear and trem - bling stand;
5
Vln. I
sul pont. ma dolce espres.
pp
swell
p < mp > p
mp
Vln. II
swell
p < mp > p
Vla.
flautando
p
mp
pp
Vc.

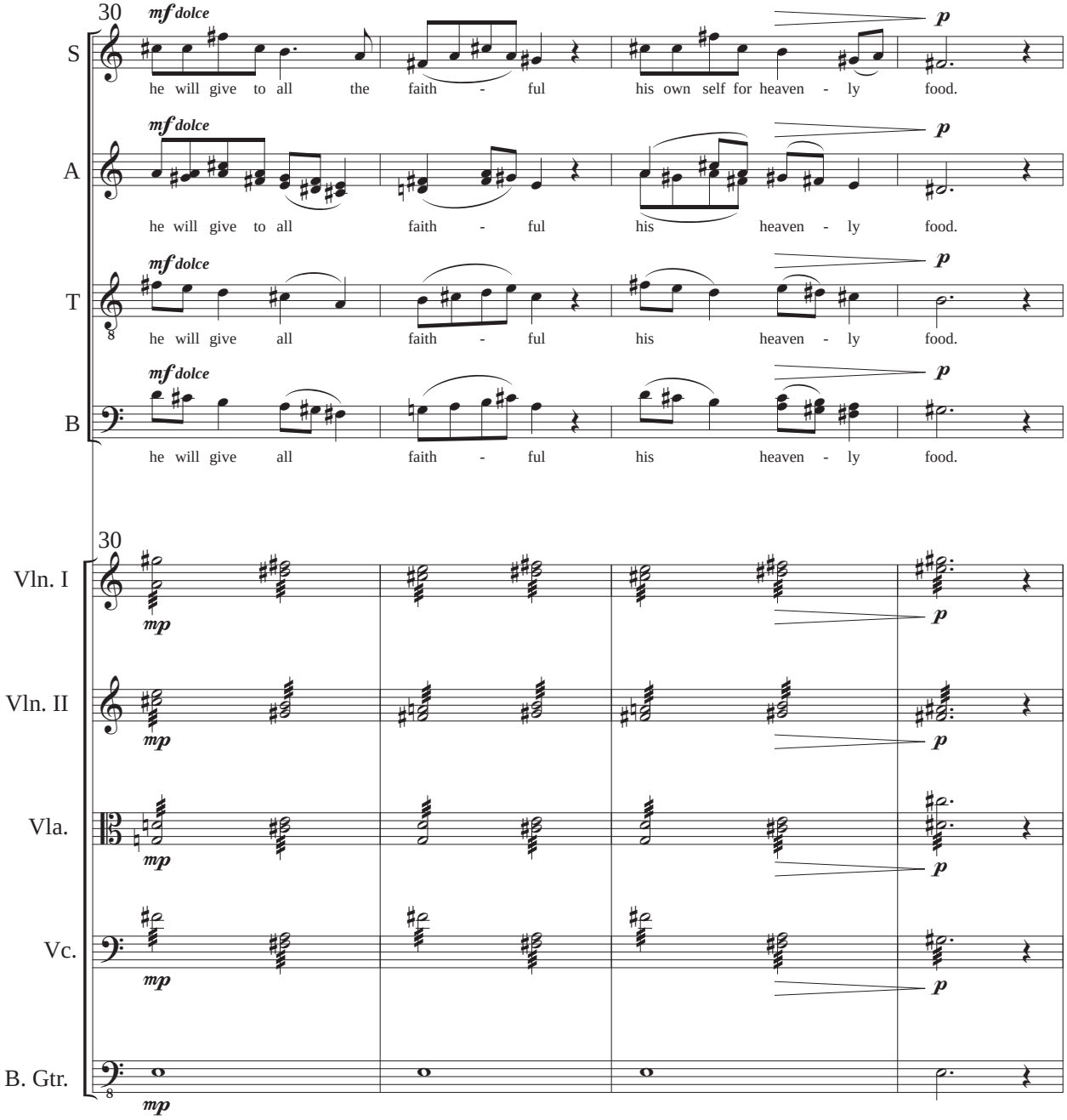

maestoso ma grazioso
9
S
A
T
B
mf
pon-der noth-ing earth-ly mind - ed, for with bless-ing in his hand Christ our God to
9
maestoso ma grazioso
Vln. I
Vln. II
Vla.
Vc.
flautando
pp
sul pont. ma dolce espres.
swell
p < mp > p
normale
mf solo espressivo
mf
p
mp
f (well marked)

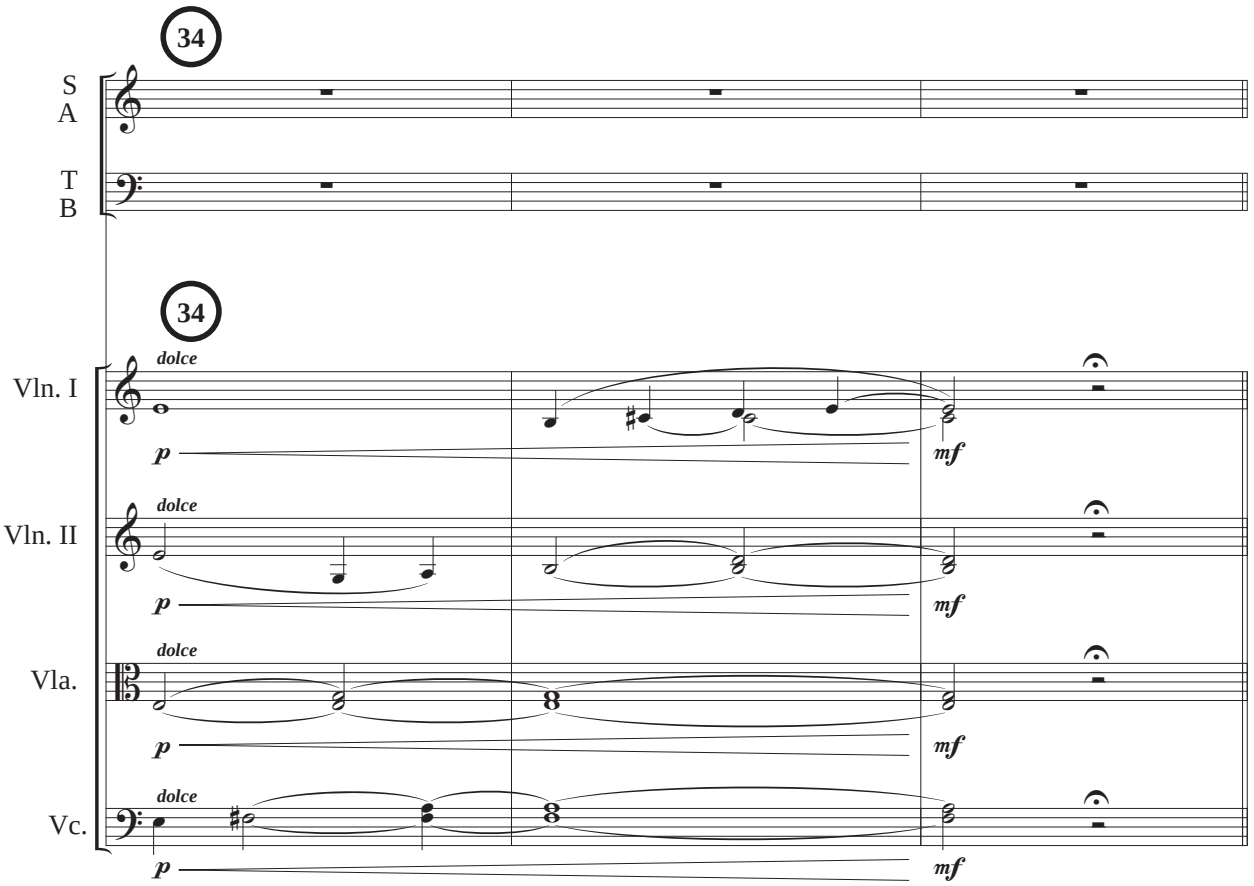

14
S
earth de-scend - eth, our full hom-age to de - mand.
A
earth de - scend - eth, pon-der noth-ing earth - ly mind-ed,
T
earth de-scend - eth, our full hom-age to de - mand.
B
earth de-scend - eth, pon-der noth-ing earth - ly mind-ed,
f
14
Vln. I
Vln. II
Vla.
Vc.
appassionato
rit.
arco
mf
ff

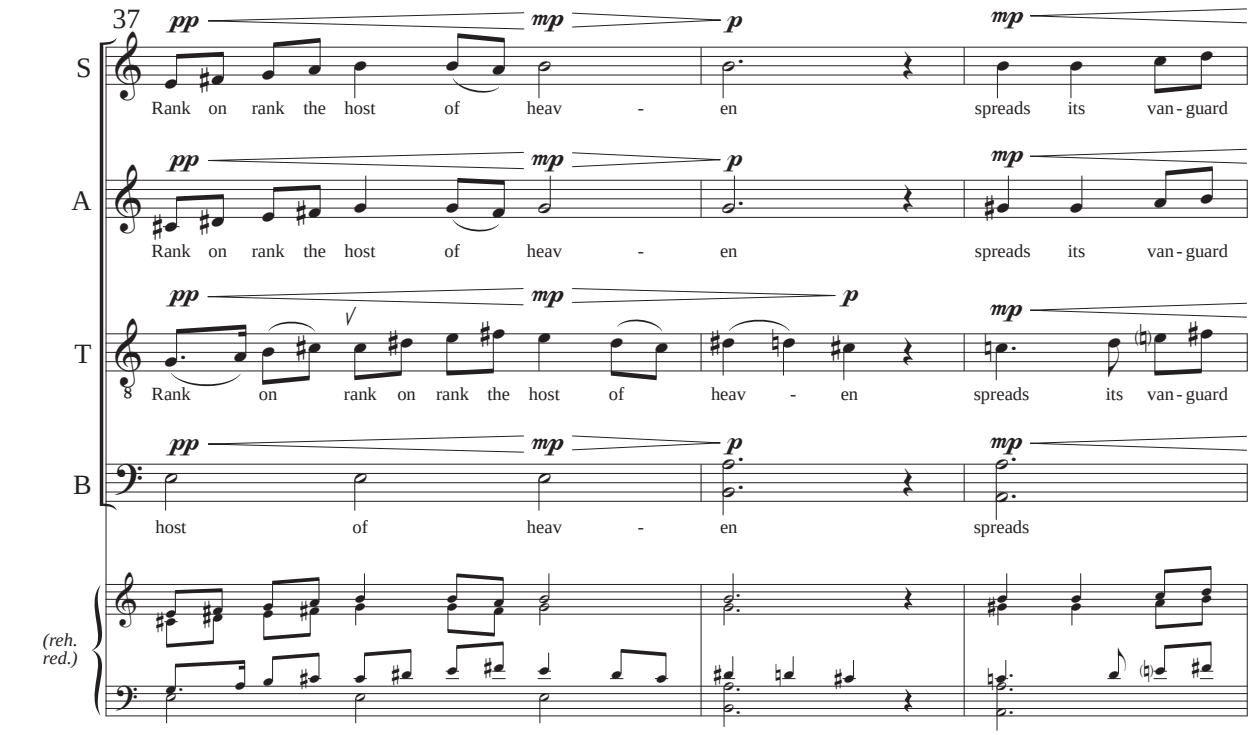

18
S
A
T
B
18
a tempo
molto ritardando...
perdendosi
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
mf sonore
sffz mf
p
sffpp
mp

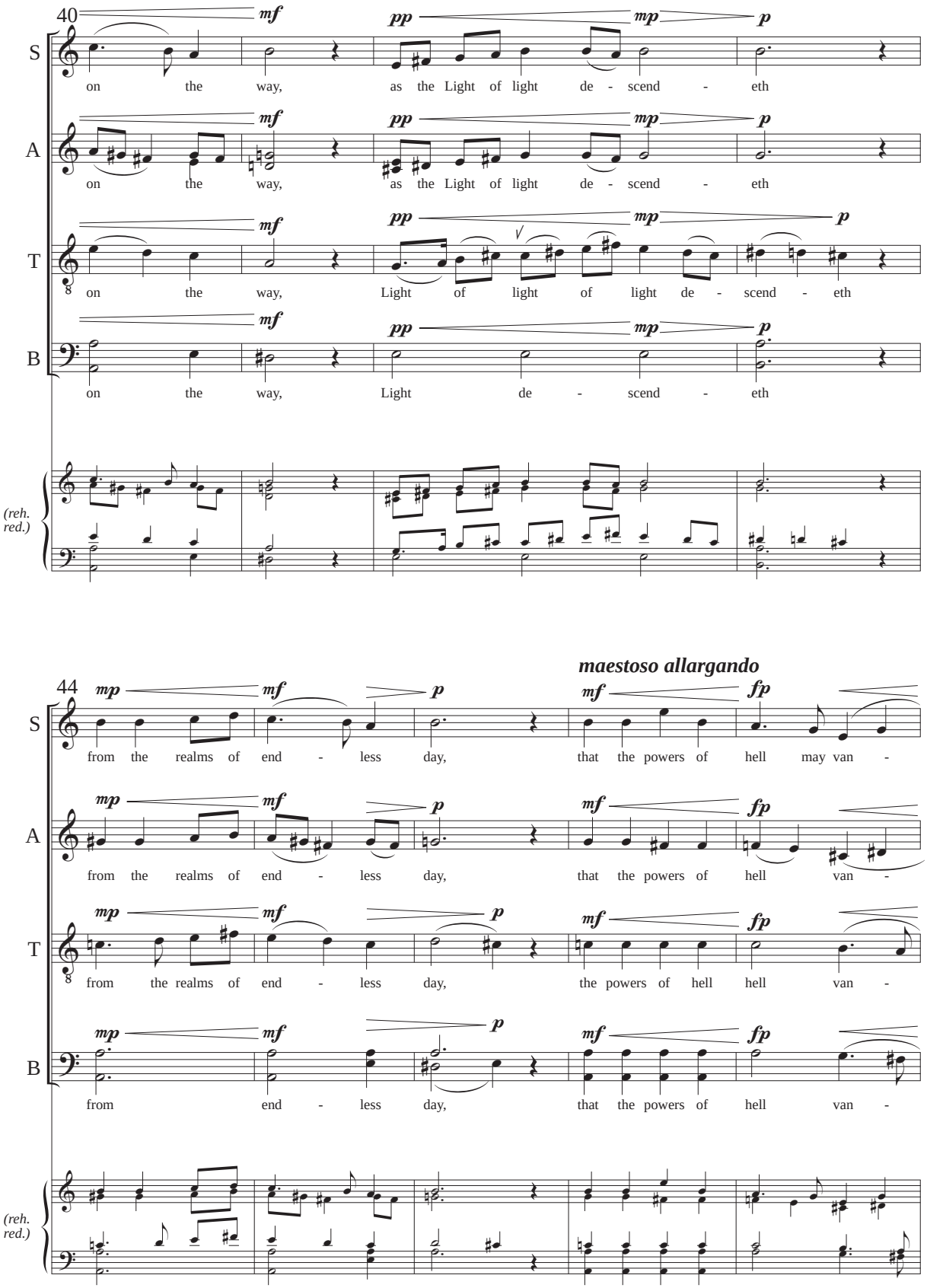

Luminescent
22
S
King of kings, yet born of Mar - y, as of old he stood,
A
King yet born of Mar - y, as old he stood,
T
King of kings, of Mar - y, as of old on earth he stood,
B
King of kings, of Mar - y, as of old on earth he stood,
Luminescent
22
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

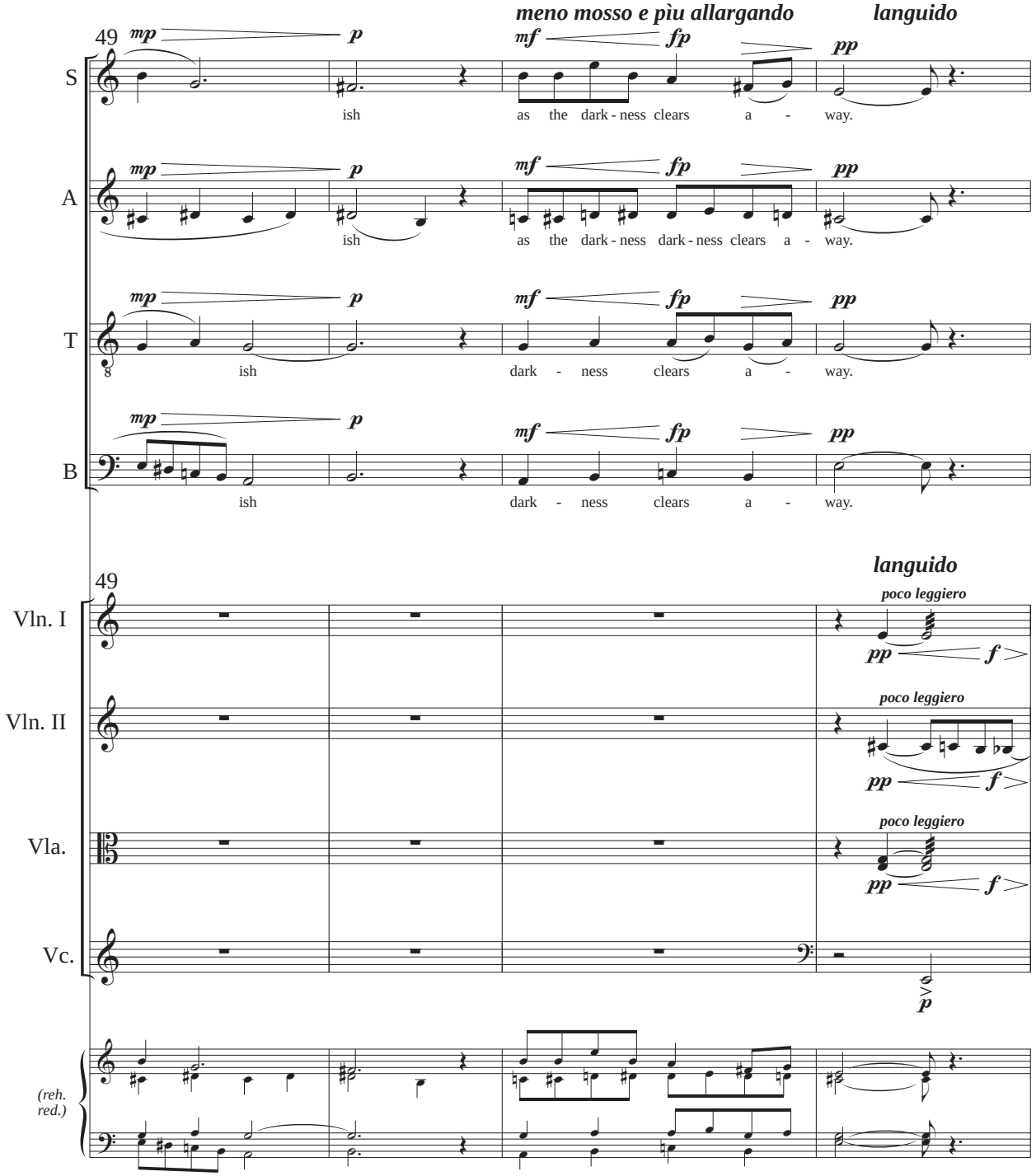

26
S
A
T
B
Lord of lords, in hu - man ves - ture– in the bod - y and the blood–
Lord of lords, in hu - man ves - ture– in bod - y and the blood–
Lord of lords, in hu - man ves - ture– in the bod - y and the blood–
Lord in hu - man ves - ture– in bod - y and the blood–
mp mf pp subito
26
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.
mp mf pp

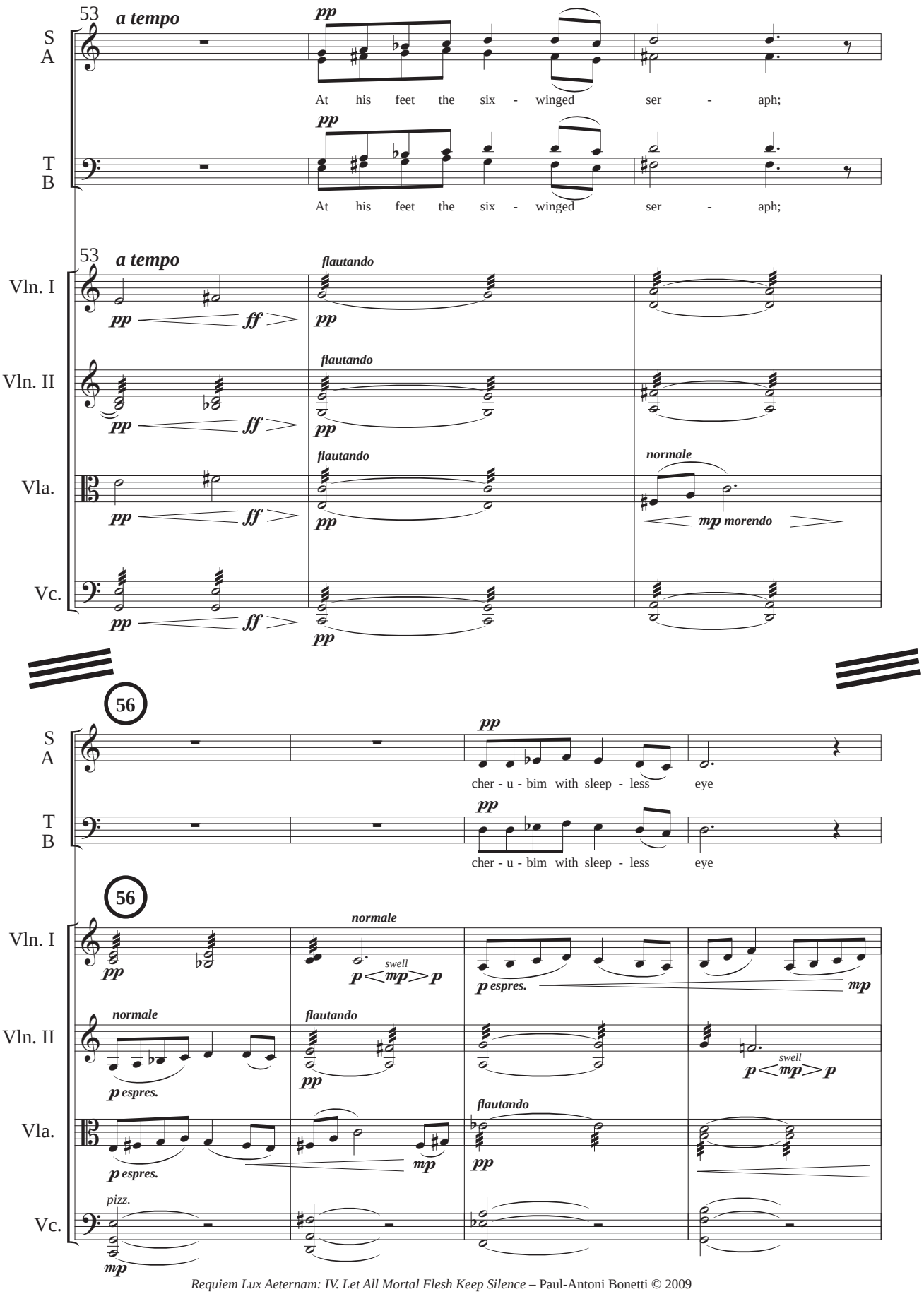

30
mf dolce
p
S
he will give to all the faith - ful his own self for heaven - ly food.
A
he will give to all faith - ful his heaven - ly food.
T
he will give all faith - ful his heaven - ly food.
B
he will give all faith - ful his heaven - ly food.
30
mp
Vln. I
Vln. II
Vla.
Vc.
B. Gtr.

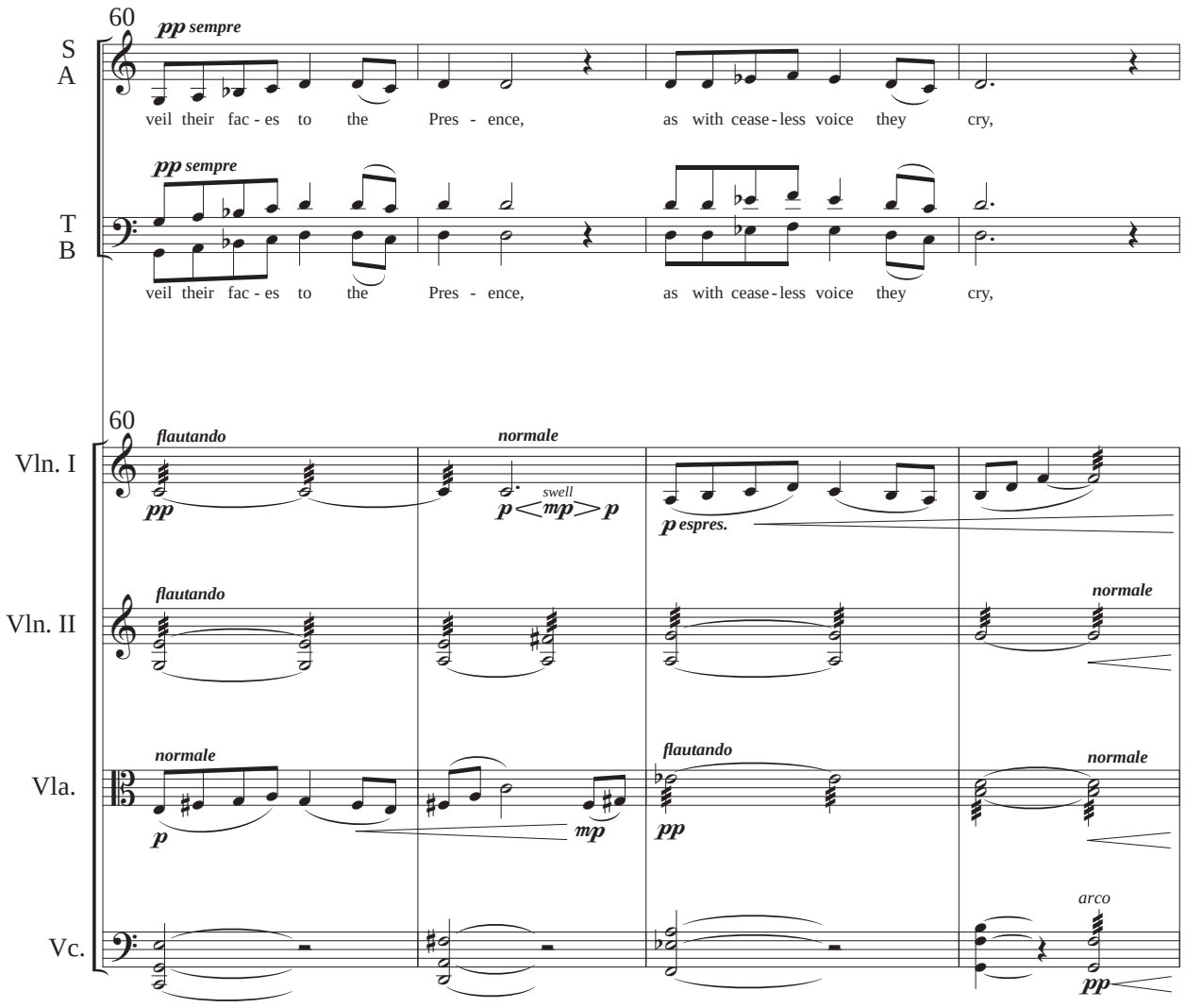

34
S
A
T
B
34
dolce
Vln. I
p
mf
dolce
Vln. II
p
mf
dolce
Vla.
p
mf
dolce
Vc.
p
mf

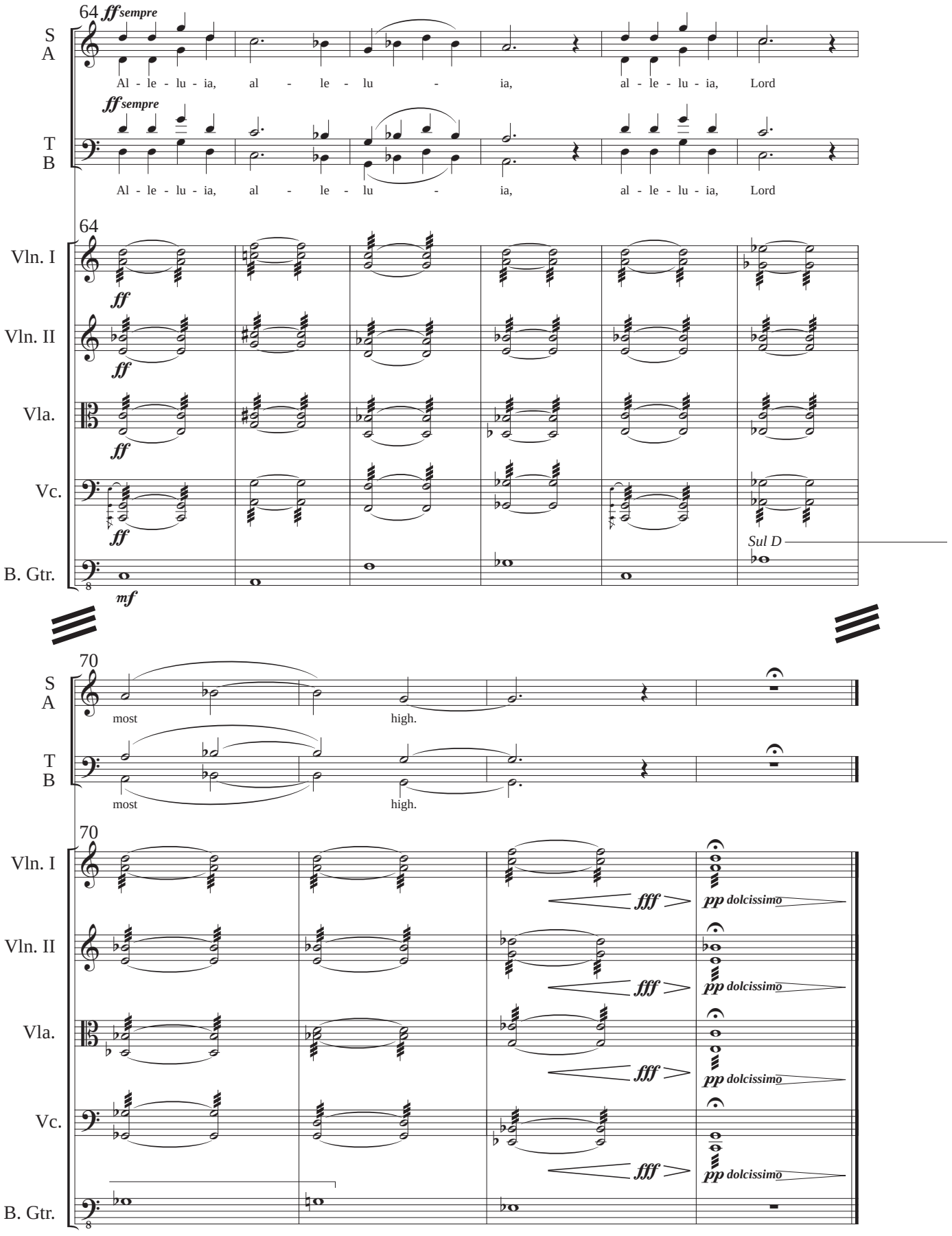

37
pp
mp
p
mp
S
Rank on rank the host of heav - en spreads its van - guard
A
Rank on rank the host of heav - en spreads its van - guard
T
Rank on rank on rank the host of heav - en spreads its van - guard
B
host of heav - en spreads
(reh. red.)


40
mf
pp
mp
p
S
on the way, as the Light of light de - scend - eth
A
on the way, as the Light of light de - scend - eth
T
on the way, Light of light of light de - scend - eth
B
on the way, Light de - scend - eth
(reh. red.)
maestoso allargando
44
mp
mf
p
fp
from the realms of end - less day, that the powers of hell may van -
from the realms of end - less day, that the powers of hell van -
from the realms of end - less day, the powers of hell hell van -
from end - less day, that the powers of hell van -


meno mosso e più allargando
languido
49
S
A
T
B
ish
as the dark - ness clears a - way.
ish as the dark - ness dark - ness clears a - way.
ish dark - ness clears a - way.
ish dark - ness clears a - way.
languido
poco leggiero
Vln. I
Vln. II
Vla.
Vc.
(reh. red.)


53
a tempo
S
A
pp
At his feet the six - winged ser - aph;
T
B
pp
At his feet the six - winged ser - aph;
53
a tempo
Vln. I
flautando
pp ff
pp
Vln. II
flautando
pp ff
pp
Vla.
flautando
normale
pp ff
pp
mp morendo
Vc.
pp ff
pp
56
S
A
pp
cher - u - bim with sleep - less eye
T
B
pp
cher - u - bim with sleep - less eye
56
Vln. I
normale
pp
swell
p < mp > p
p espres.
mp
Vln. II
normale
flautando
p espres.
pp
swell
p < mp > p
Vla.
flautando
p espres.
mp
pp
Vc.
pizz.
mp


60
S
A
pp sempre
veil their fac - es to the Pres - ence, as with cease - less voice they cry,
T
B
pp sempre
veil their fac - es to the Pres - ence, as with cease - less voice they cry,
60
Vln. I
flautando
pp
normale
swell
p < mp > p
p espres.
Vln. II
flautando
normale
Vla.
normale
p
mp
flautando
pp
normale
Vc.
arco
pp


64
ff sempre
S
A
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, Lord
ff sempre
T
B
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, Lord
64
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff
B. Gtr.
mf
Sul D
70
S
A
most high.
T
B
most high.
70
Vln. I
fff
pp dolcissimo
Vln. II
fff
pp dolcissimo
Vla.
fff
pp dolcissimo
Vc.
fff
pp dolcissimo
B. Gtr.

• 3 •

Love, Lust, Life And Loss:

Choyce Madrigals on Intimately Procured Poetic Texts

Love, Lust, Life And Loss:

Choyce Madrigals on Intimately Procured Poetic Texts

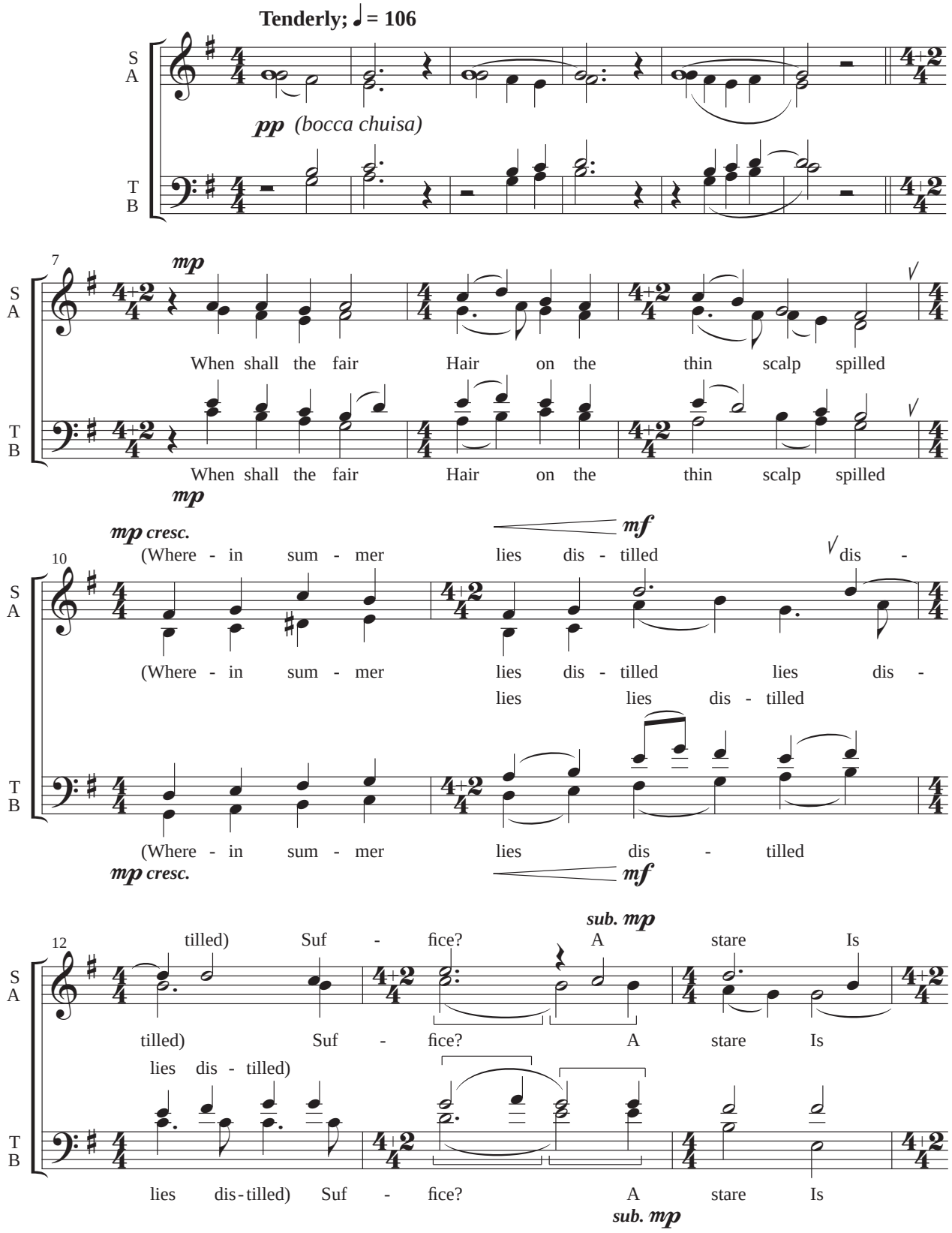
For SATB a cappella vocal quartet

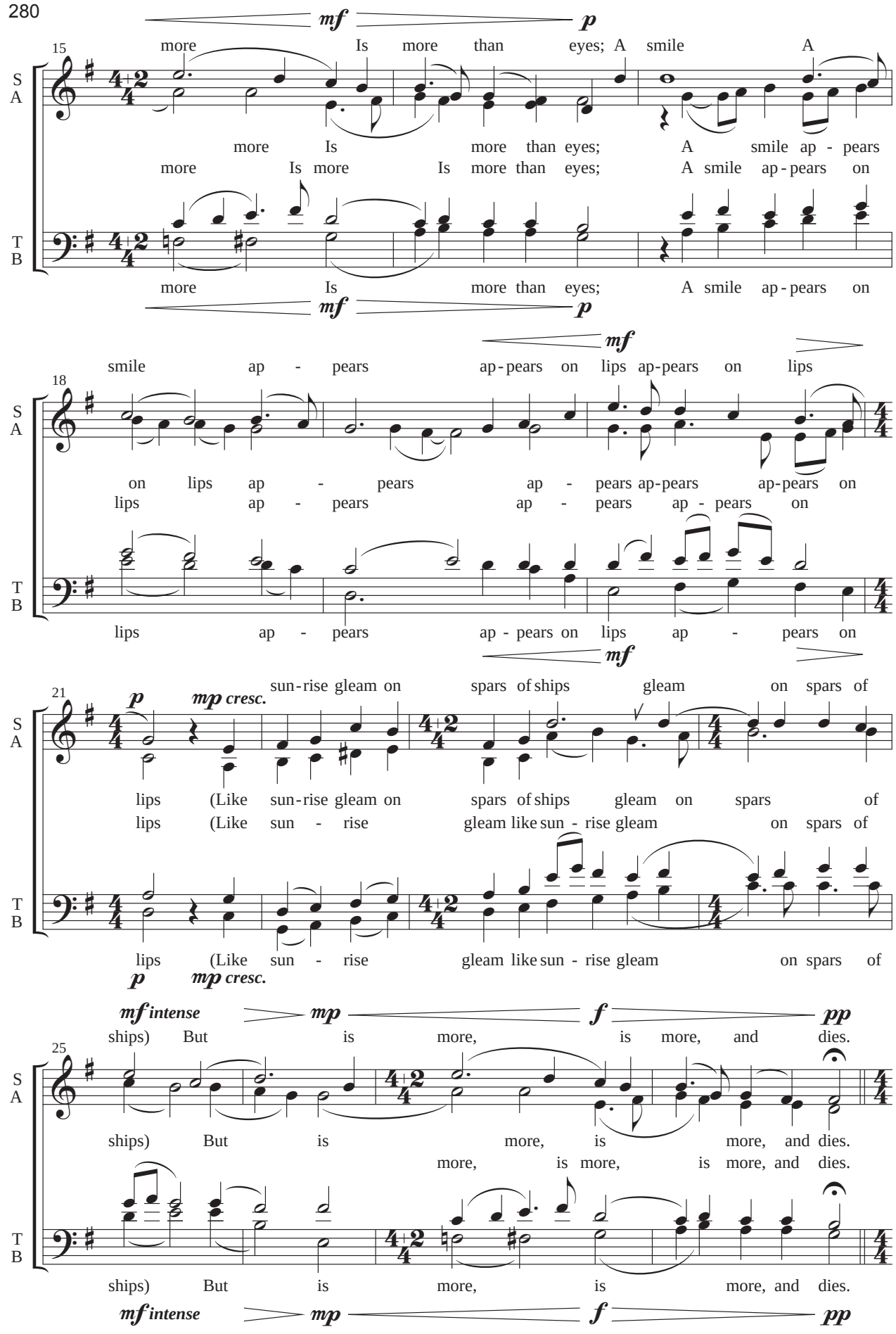
I.	When Shall The Fair *(3’ 00”)*	279
II.	The Face is Still Clear *(3’ 00”)*	283
III.	Two Worms in a Bottle *(4’ 35”)*	287
IV.	Angel Lovers *(5’ 15”)*	297

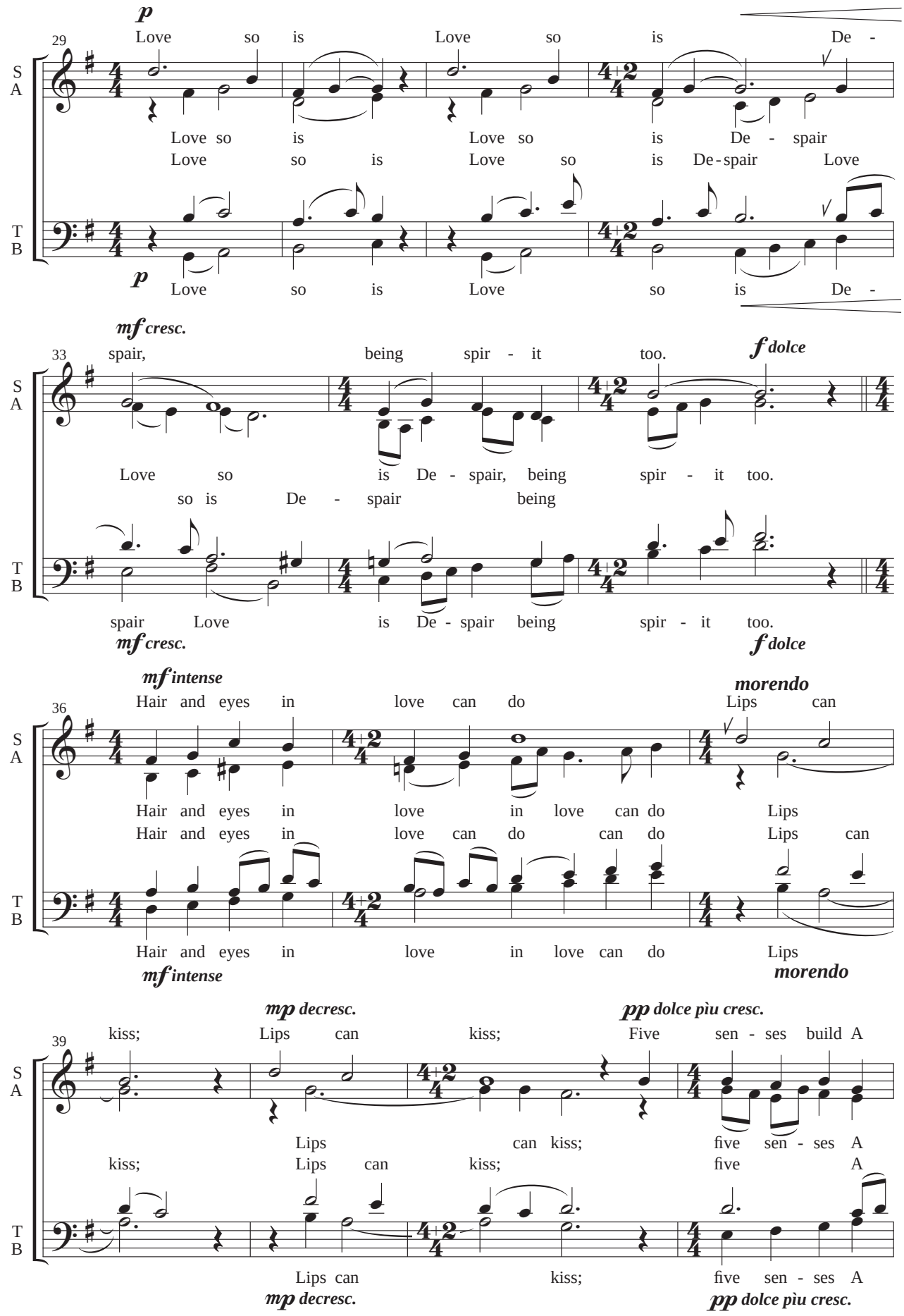
WHEN SHALL THE FAIR

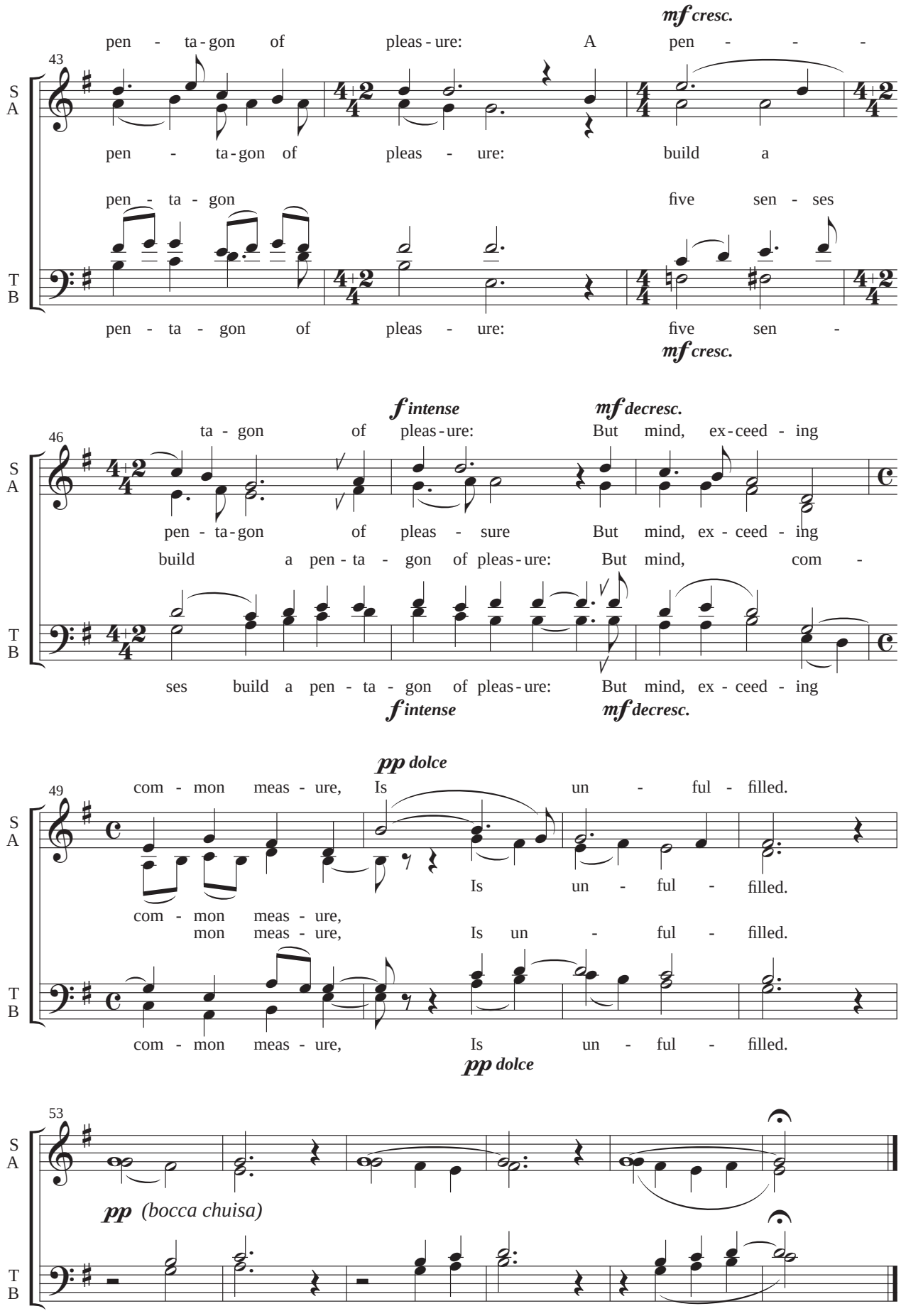
James Phillip McAuley (1917-1976)

© Paul-Antoni Bonetti
February 2009




mf
p
15
more Is more than eyes; A smile A
more Is more than eyes; A smile ap - pears
more Is more Is more than eyes; A smile ap - pears on
more Is more than eyes; A smile ap - pears on
mf
p
mf
smile ap - pears ap - pears on lips ap - pears on lips
18
on lips ap - pears ap - pears ap - pears ap - pears on
lips ap - pears ap - pears ap - pears on
lips ap - pears ap - pears on lips ap - pears on
mf
sun - rise gleam on spars of ships gleam on spars of
21
p
mp cresc.
lips (Like sun - rise gleam on spars of ships gleam on spars of
lips (Like sun - rise gleam like sun - rise gleam on spars of
lips (Like sun - rise gleam like sun - rise gleam on spars of
p
mp cresc.
mf intense
mp
f
pp
ships) But is more, is more, and dies.
25
ships) But is more, is more, and dies.
more, is more, is more, and dies.
ships) But is more, is more, and dies.
mf intense
mp
f
pp


p
29
Love so is Love so is De -
S
A
Love so is Love so is De - spair
Love so is Love so is De - spair Love
T
B
p
Love so is Love so is De -
mf cresc.
33
spair, being spir - it too.
f dolce
Love so is De - spair, being spir - it too.
so is De - spair being
spair Love is De - spair being spir - it too.
mf cresc.
f dolce
mf intense
36
Hair and eyes in love can do
morendo
Lips can
Hair and eyes in love in love can do Lips
Hair and eyes in love can do can do Lips can
Hair and eyes in love in love can do Lips
mf intense
morendo
mp decresc.
pp dolce più cresc.
39
kiss; Lips can kiss; Five sen - ses build A
Lips can kiss; five sen - ses A
kiss; Lips can kiss; five A
Lips can kiss; five sen - ses A
mp decresc.
pp dolce più cresc.


mf cresc.
pen - ta - gon of pleas - ure: A pen - - -
43
S
A
pen - ta - gon of pleas - ure: build a
pen - ta - gon five sen - ses
T
B
pen - ta - gon of pleas - ure: five sen -
mf cresc.
f intense
mf decresc.
ta - gon of pleas - ure: But mind, ex - ceed - ing
46
pen - ta - gon of pleas - sure But mind, ex - ceed - ing
build a pen - ta - gon of pleas - ure: But mind, com -
ses build a pen - ta - gon of pleas - ure: But mind, ex - ceed - ing
f intense
mf decresc.
pp dolce
com - mon meas - ure, Is un - ful - filled.
49
Is un - ful - filled.
com - mon meas - ure,
mon meas - ure, Is un - ful - filled.
com - mon meas - ure, Is un - ful - filled.
pp dolce
53
pp (bocca chuisa)

THE FACE IS STILL CLEAR

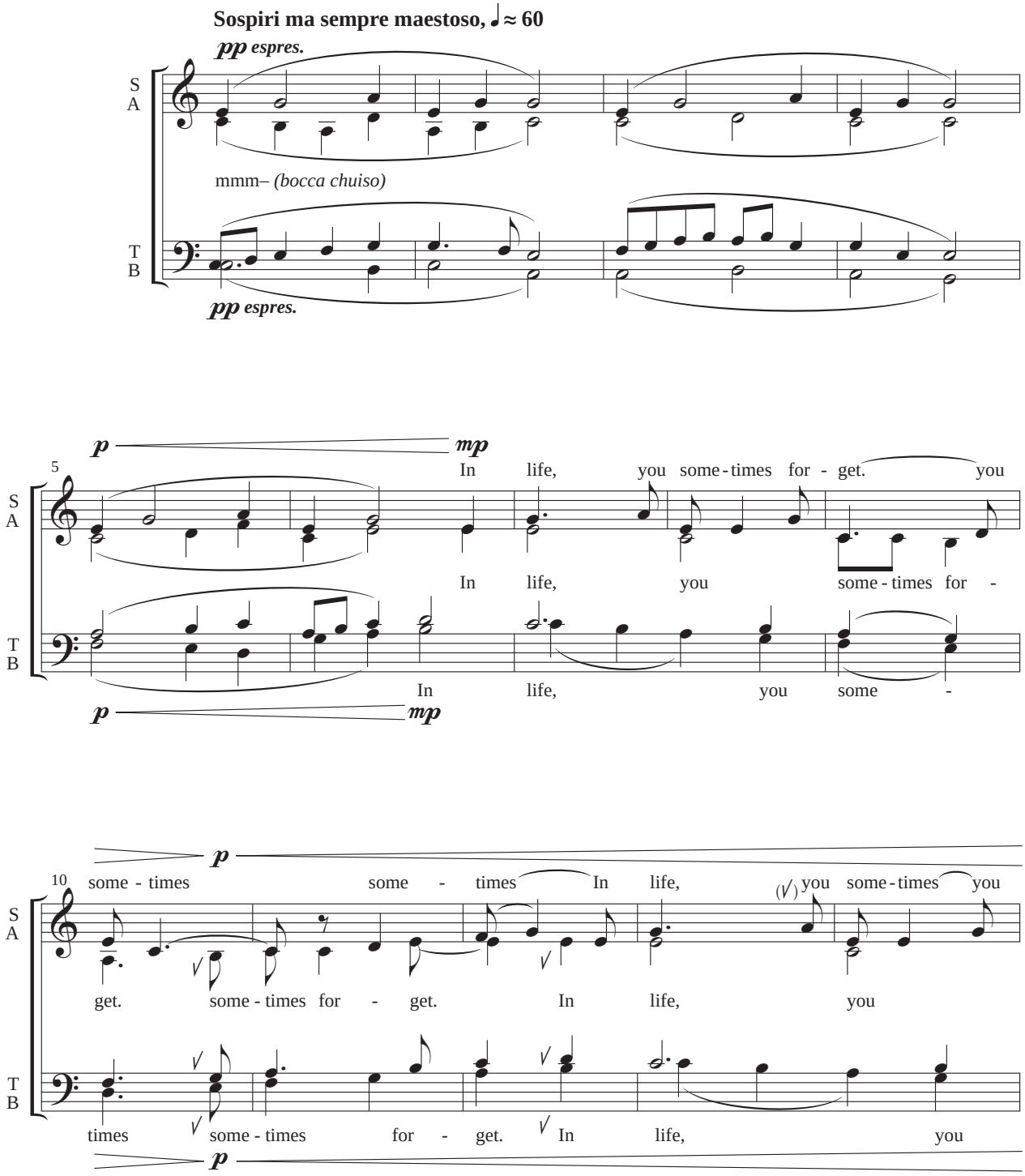
(An Ayre)

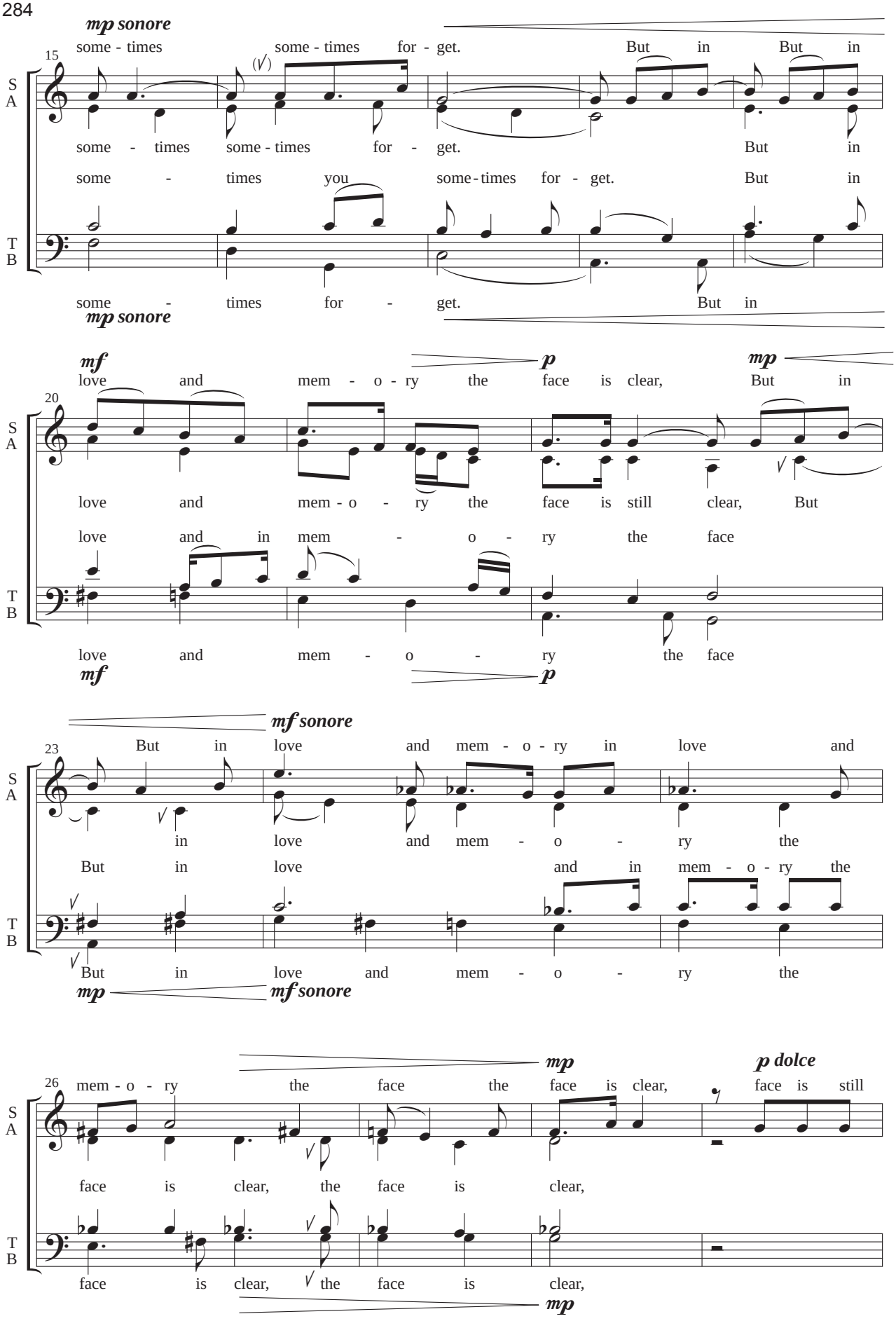
Rob J Thompson

For Rob

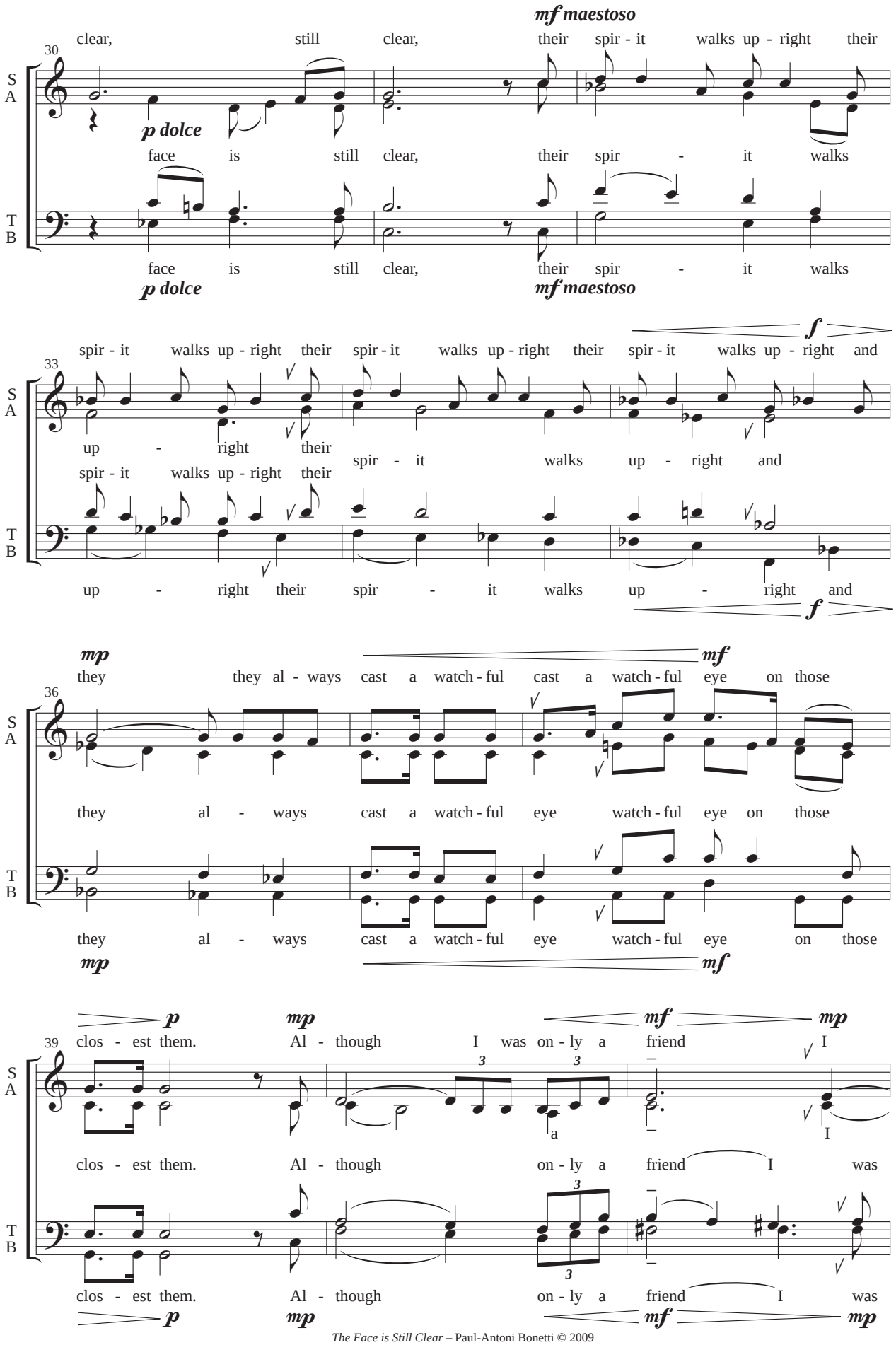
© Paul-Antoni Bonetti
September 2009

Completed for Brisbane Chamber Choir's annual "In Memoriam" concert

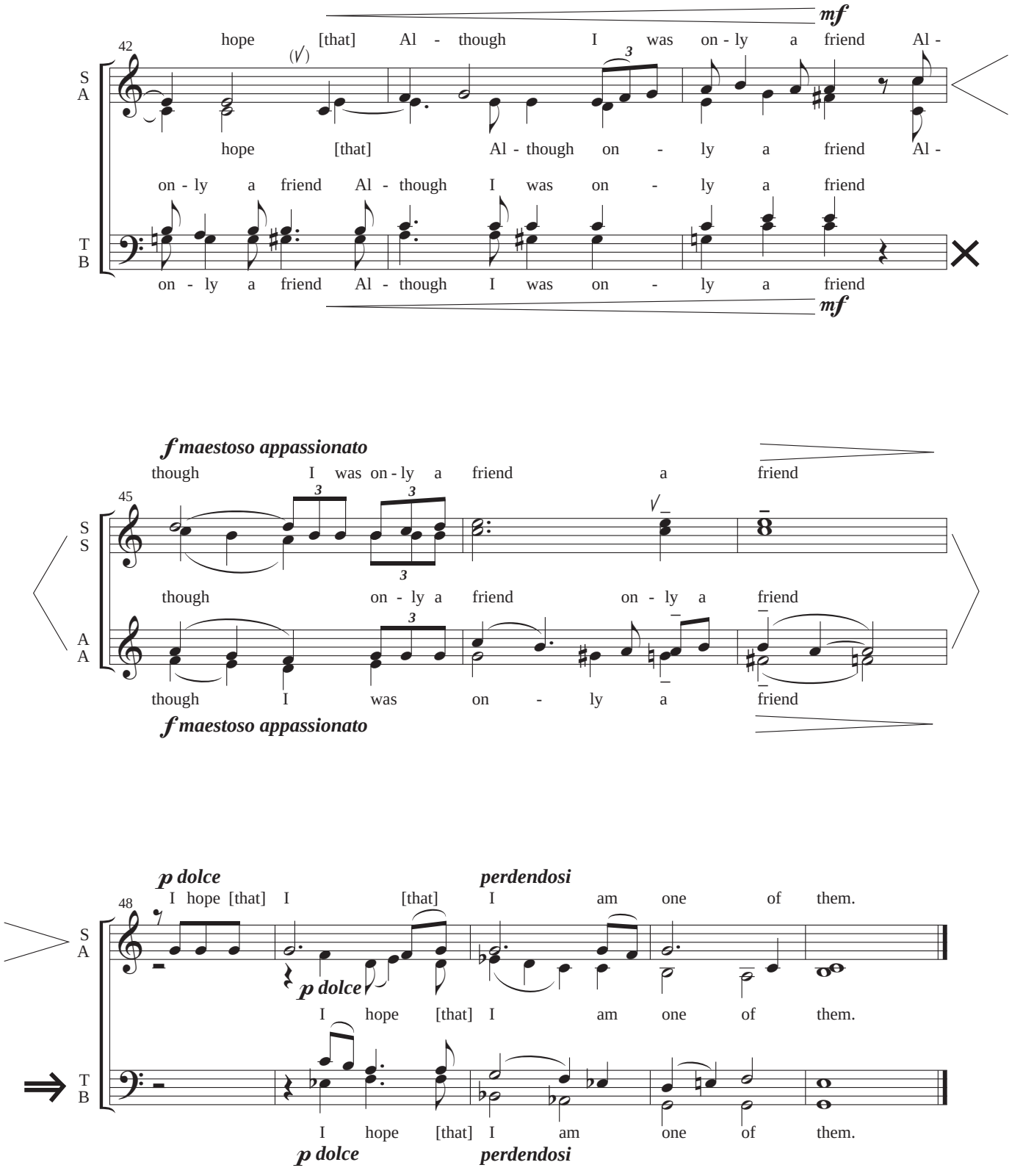




The Face is Still Clear – Paul-Antoni Bonetti © 2009



The Face is Still Clear – Paul-Antoni Bonetti © 2009



"Forever in my mind
R J Thompson"

TWO WORMS IN A BOTTLE

Musings for my cheeky friends– Joe, Elly & Fel
on the occassion of the marriage of Felicity & Pip,
December 2010

© Paul-Antoni Bonetti
November 2010

Notation:

× - breathe out noisily and assertively on *"huh"*

◉ - breathe in noisily and rapidly on *"ugh"*

saucy, slinky, cheeky & playful, ♩ ≈ 138

S A: Dee Doo Dah Dair Duh - duh duh duh– wee - eoh - ooh -

T B: falsetto Doo– -

**(softly articulated consonants under dotted slurs)*

4 S A: wee - eoh - ooh Dee Doo Dah Dair Duh - duh duh duh–

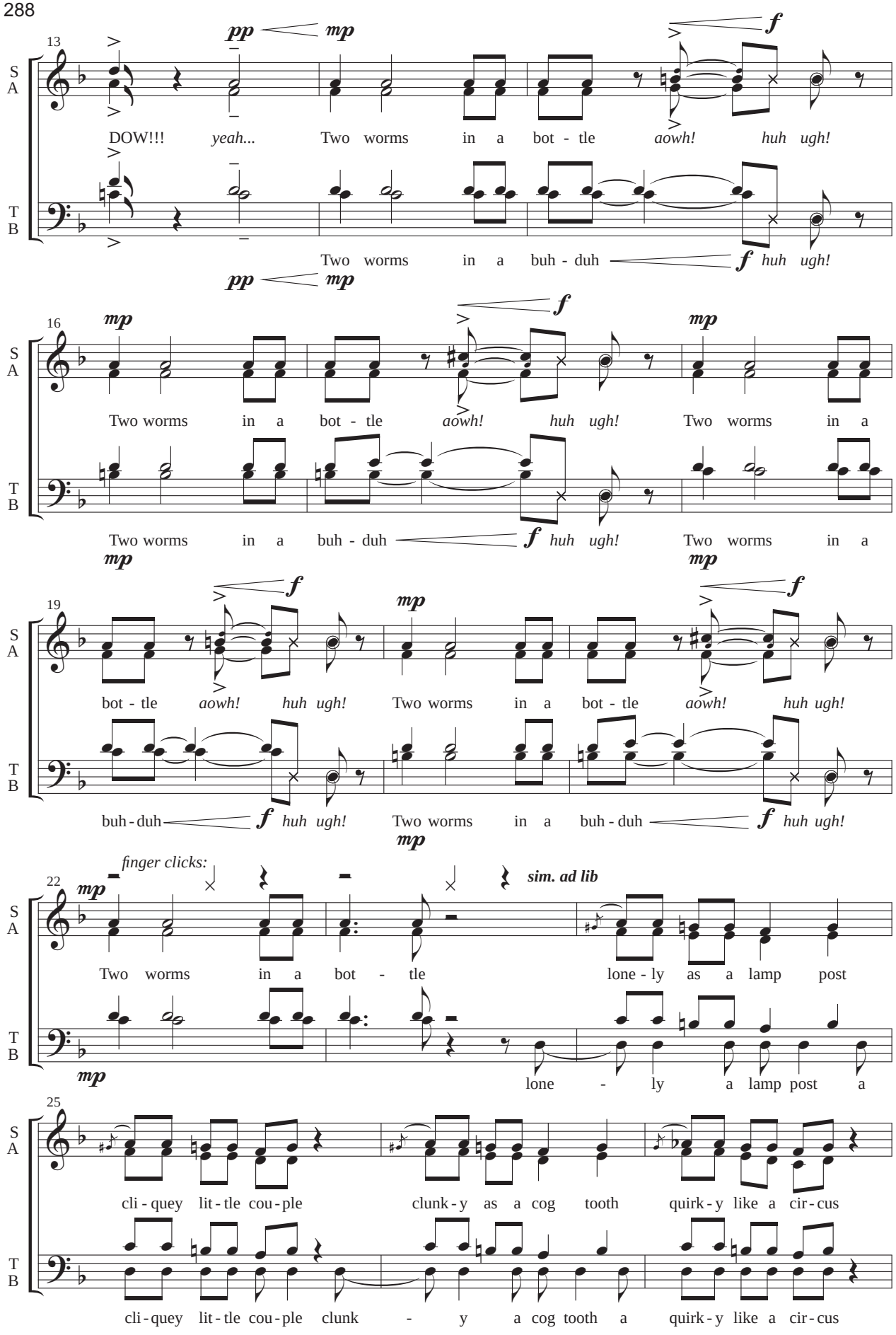
T B: duh - ooh falsetto

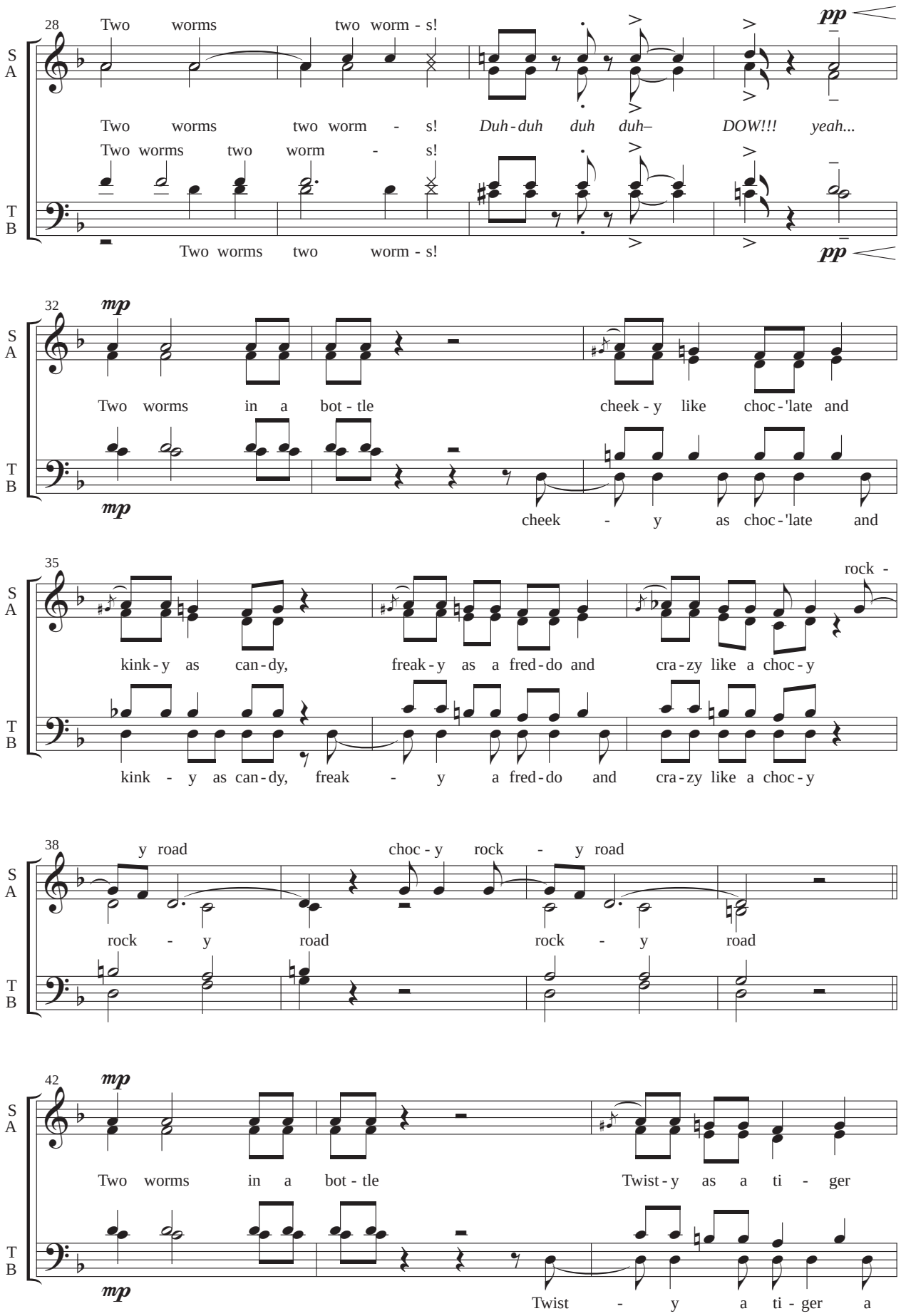
7 S A: wee - eoh - ooh - wee - eoh - ooh Dee Doo Dah Dair

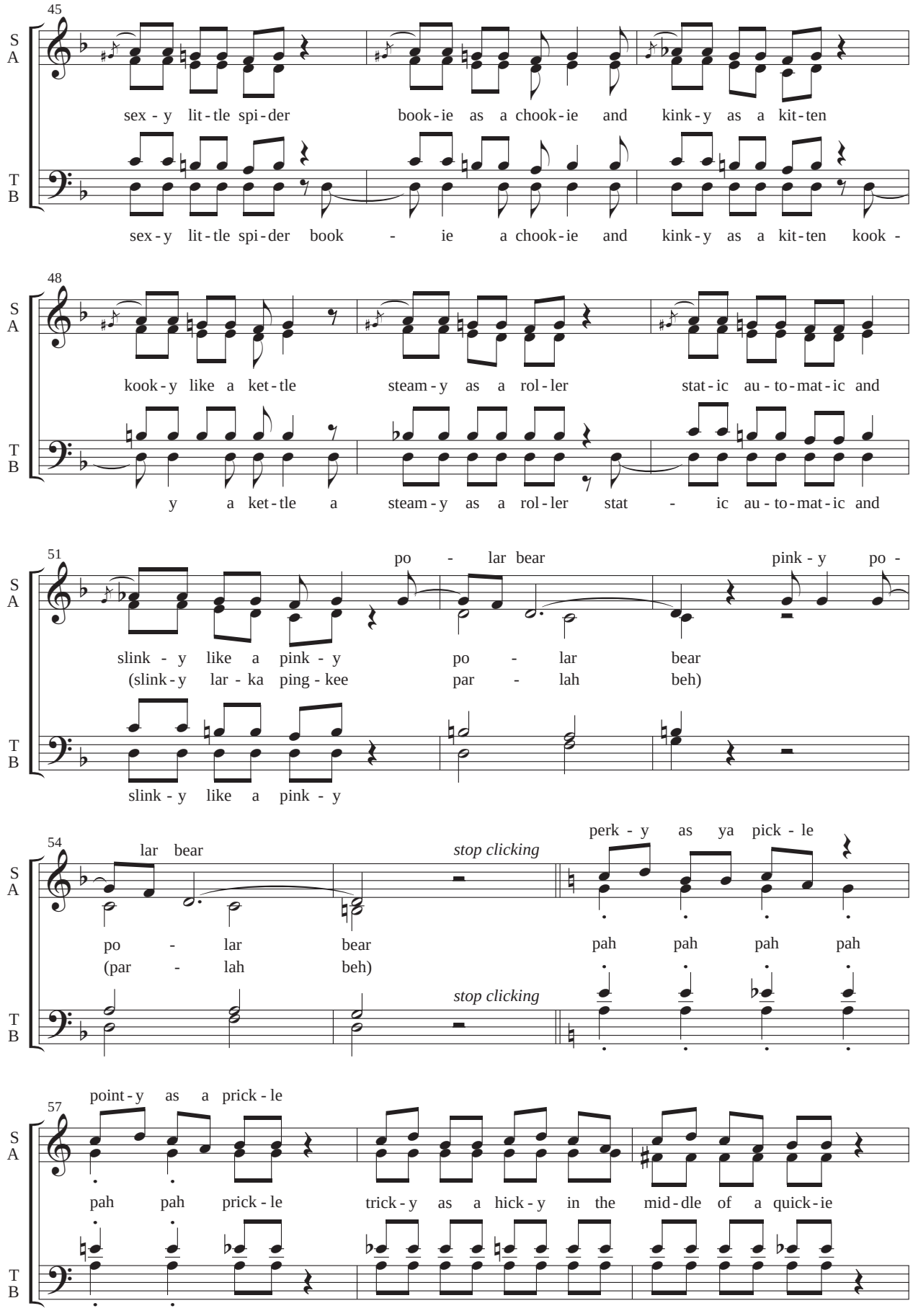
T B: Doo– - - - duh falsetto

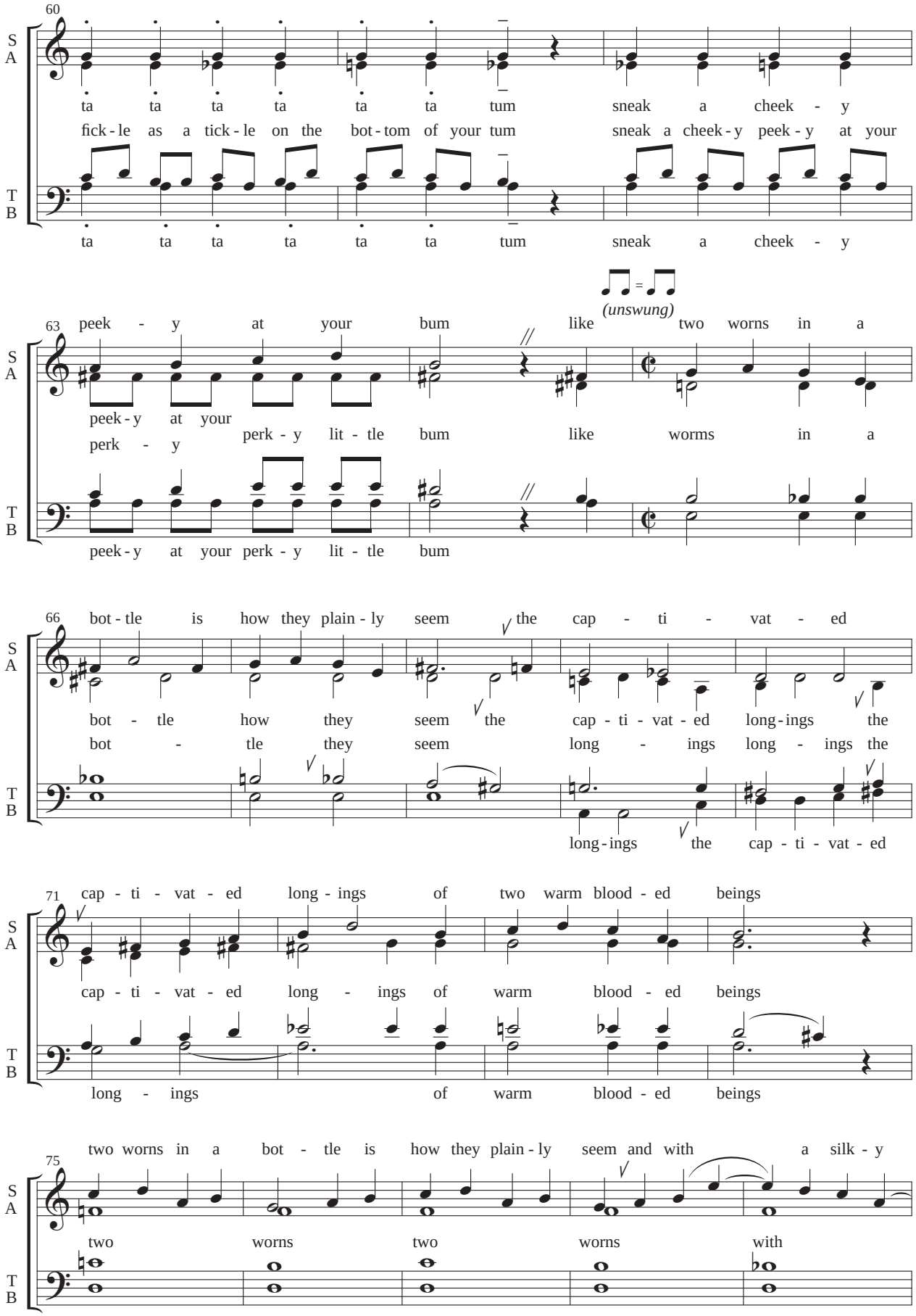
10 S A: Duh-duh duh duh– Dee Doo Dah Dair Duh - duh duh duh–

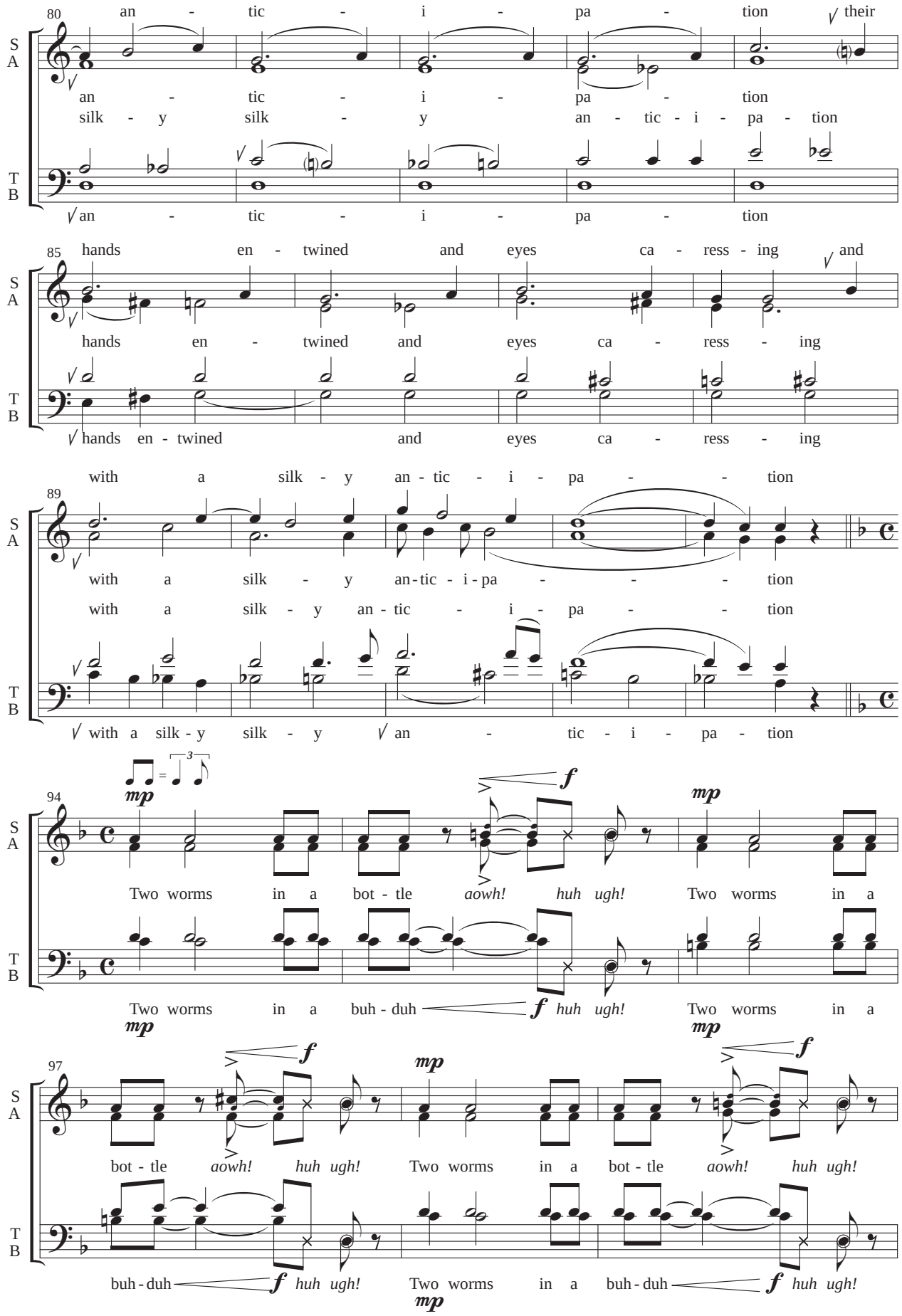
T B: falsetto


13
pp
mp
f
S
A
T
B
DOW!!! yeah... Two worms in a bot - tle aowh! huh ugh!
Two worms in a buh - duh f huh ugh!
16
mp
f
Two worms in a bot - tle aowh! huh ugh! Two worms in a
Two worms in a buh - duh f huh ugh! Two worms in a
19
bot - tle aowh! huh ugh! Two worms in a bot - tle aowh! huh ugh!
buh - duh f huh ugh! Two worms in a buh - duh f huh ugh!
finger clicks:
22
sim. ad lib
Two worms in a bot - tle lone - ly as a lamp post
lone - ly a lamp post a
25
cli - quey lit - tle cou - ple clunk - y as a cog tooth quirk - y like a cir - cus
cli - quey lit - tle cou - ple clunk - y a cog tooth a quirk - y like a cir - cus

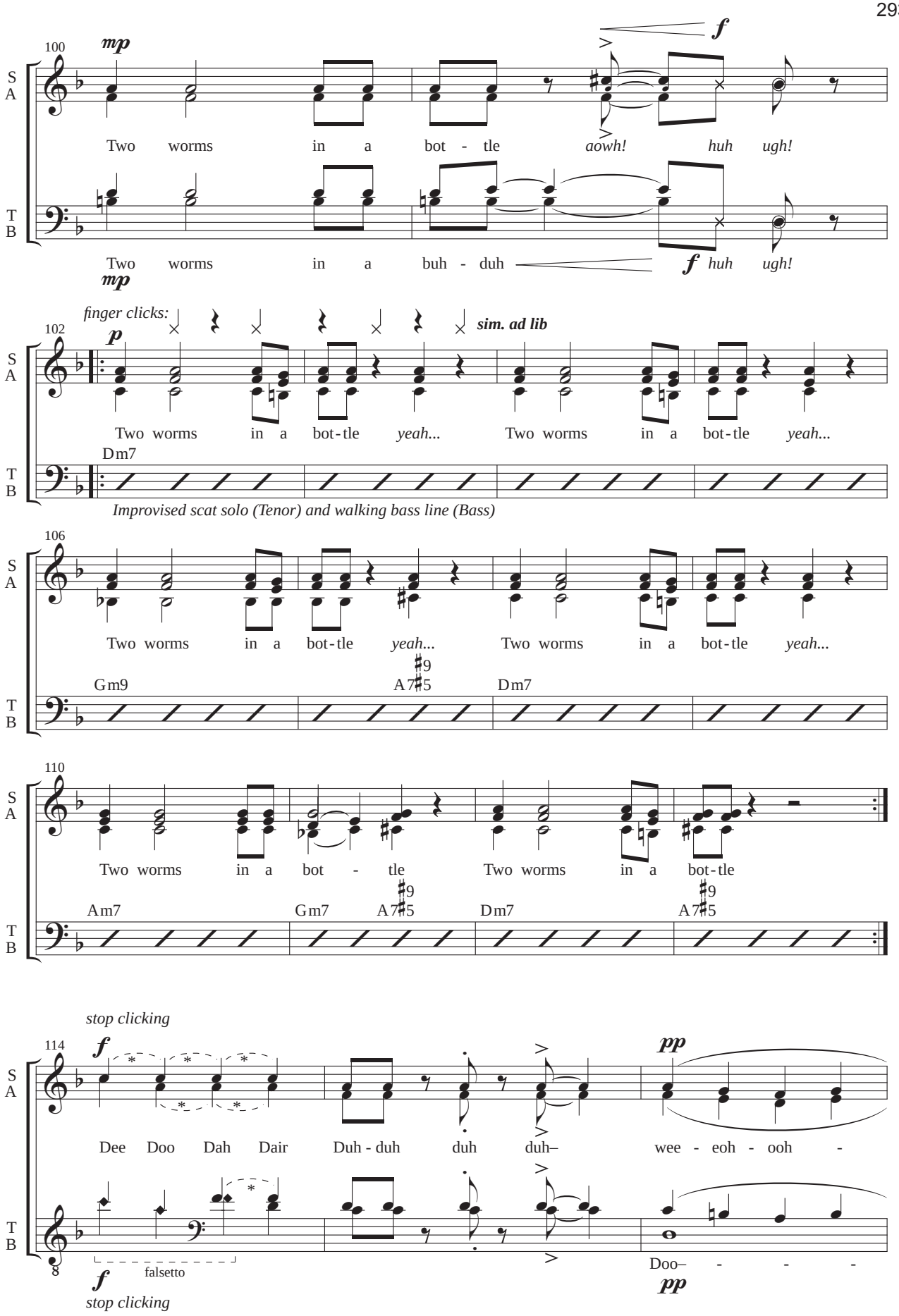

28
Two worms two worm - s!
pp
Two worms two worm - s! Duh - duh duh duh– DOW!!! yeah...
Two worms two worm - s!
Two worms two worm - s!
pp
32
mp
Two worms in a bot - tle cheek - y like choc - 'late and
mp
cheek - y as choc - 'late and
35
rock -
kink - y as can - dy, freak - y as a fred - do and cra - zy like a choc - y
kink - y as can - dy, freak - y a fred - do and cra - zy like a choc - y
38
y road choc - y rock - y road
rock - y road rock - y road
42
mp
Two worms in a bot - tle Twist - y as a ti - ger
mp
Twist - y a ti - ger a

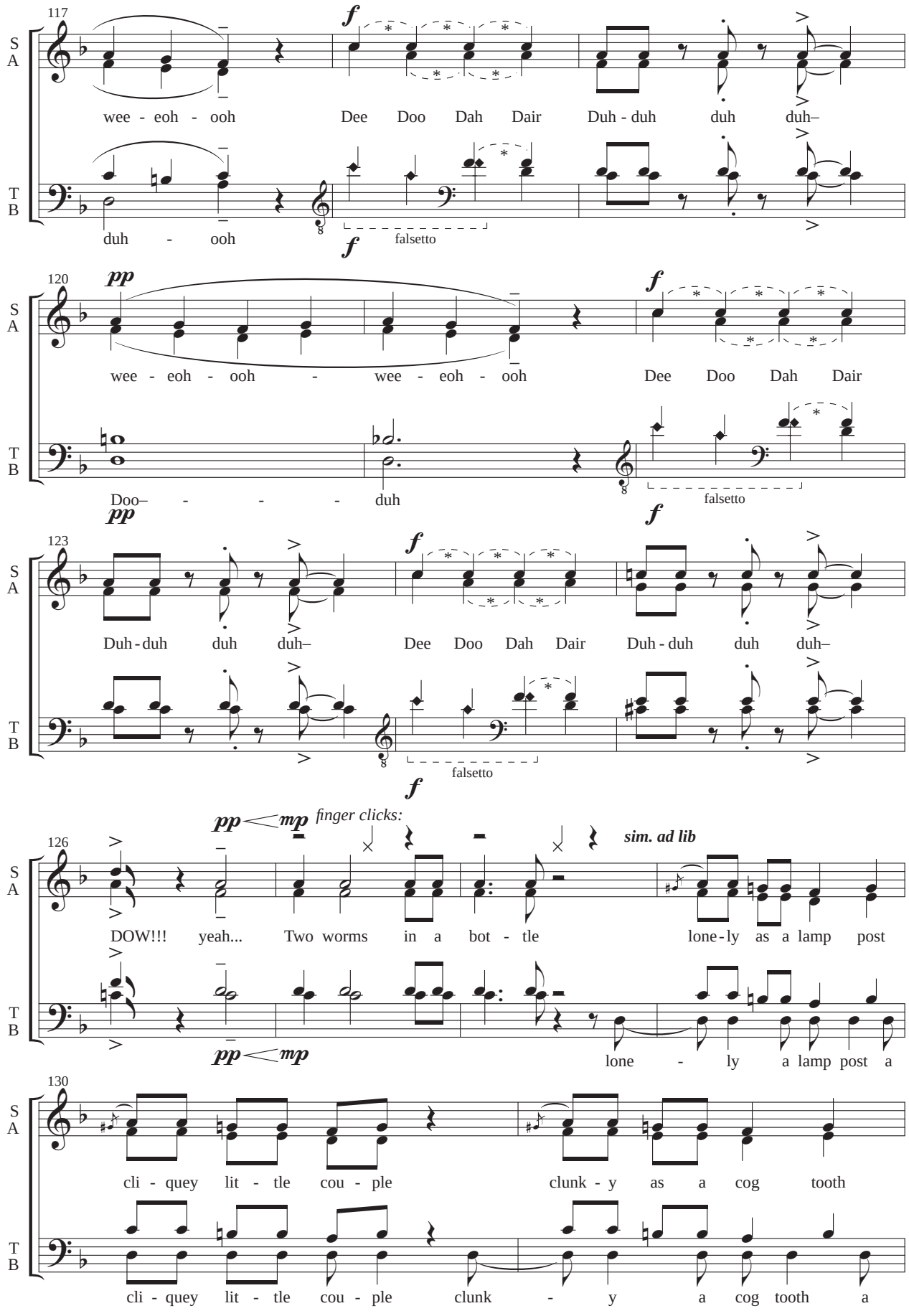

45
S
A
T
B
sex - y lit - tle spi - der book - ie as a chook - ie and kink - y as a kit - ten
sex - y lit - tle spi - der book - ie a chook - ie and kink - y as a kit - ten kook -
48
kook - y like a ket - tle steam - y as a rol - ler stat - ic au - to - mat - ic and
y a ket - tle a steam - y as a rol - ler stat - ic au - to - mat - ic and
51
po - lar bear pink - y po -
slink - y like a pink - y po - lar bear
(slink - y lar - ka ping - kee par - lah beh)
slink - y like a pink - y
54
lar bear
stop clicking
perk - y as ya pick - le
po - lar bear pah pah pah pah
(par - lah beh)
stop clicking
57
point - y as a prick - le
pah pah prick - le trick - y as a hick - y in the mid - dle of a quick - ie

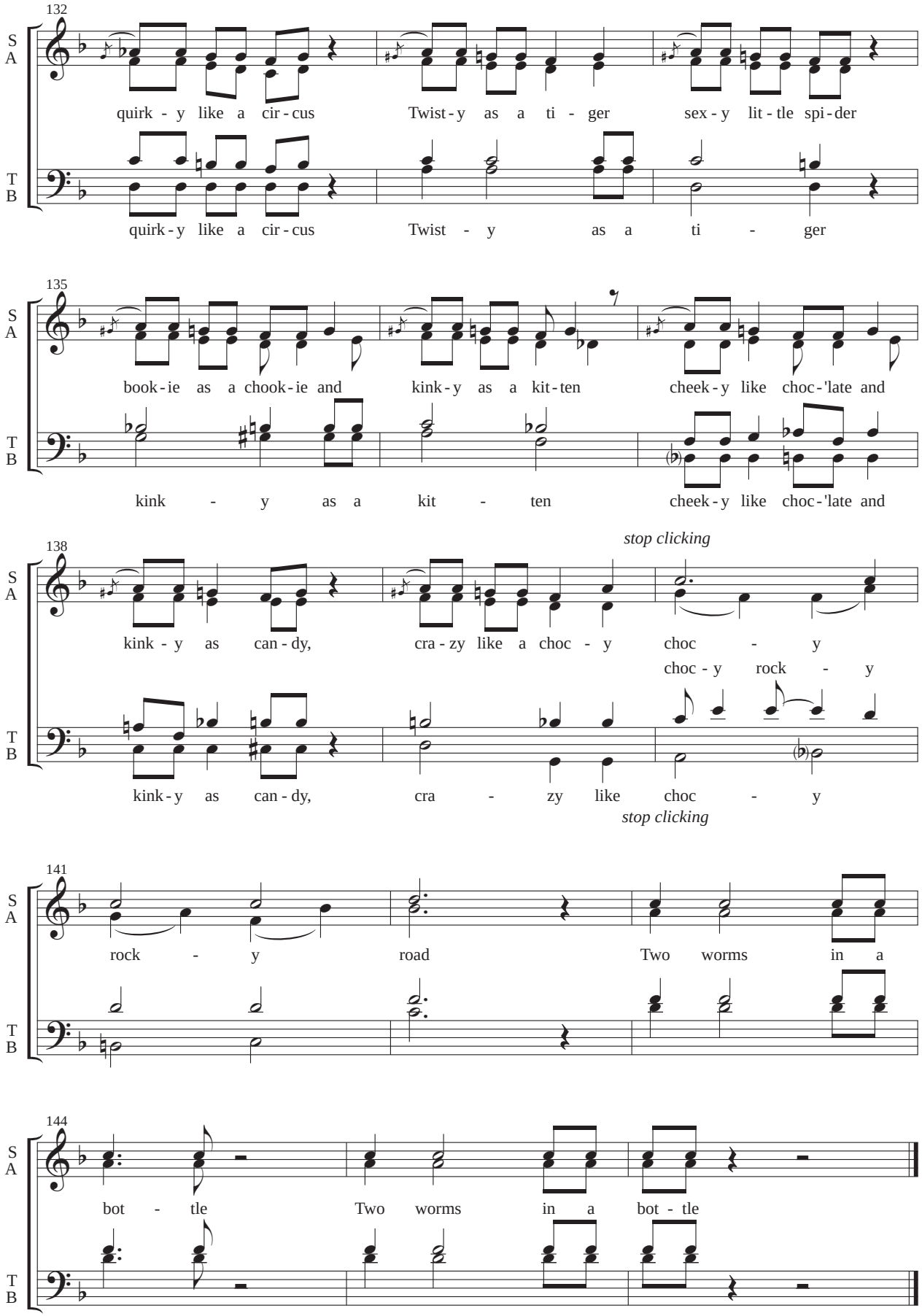

60
S
A
T
B
ta ta ta ta ta ta tum sneak a cheek - y
fick - le as a tick - le on the bot - tom of your tum sneak a cheek - y peek - y at your
ta ta ta ta ta ta tum sneak a cheek - y
(unswung)
63
peek - y at your bum like two worns in a
peek - y at your
perk - y
perk - y lit - tle bum like worms in a
peek - y at your perk - y lit - tle bum
66
bot - tle is how they plain - ly seem the cap - ti - vat - ed
bot - tle how they seem the cap - ti - vat - ed long - ings the
bot - tle they seem long - ings long - ings the
long - ings the cap - ti - vat - ed
71
cap - ti - vat - ed long - ings of two warm blood - ed beings
cap - ti - vat - ed long - ings of warm blood - ed beings
long - ings of warm blood - ed beings
75
two worns in a bot - tle is how they plain - ly seem and with a silk - y
two worns two worns with



Two Worms in a Bottle – Paul-Antoni Bonetti © 2010


100
mp
f
S
A
Two worms in a bot - tle aowh! huh ugh!
T
B
Two worms in a buh - duh
f huh ugh!
mp
finger clicks:
102
p
sim. ad lib
Two worms in a bot-tle yeah... Two worms in a bot-tle yeah...
Dm7
Improvised scat solo (Tenor) and walking bass line (Bass)
106
Two worms in a bot-tle yeah... Two worms in a bot-tle yeah...
Gm9
A7♯9♯5
Dm7
110
Two worms in a bot - tle Two worms in a bot-tle
Am7
Gm7
A7♯9♯5
Dm7
A7♯9♯5
stop clicking
114
f
pp
Dee Doo Dah Dair Duh - duh duh duh– wee - eoh - ooh -
8
falsetto
Doo– - - -
f
pp
stop clicking


117
S
A
T
B
f
wee - eoh - ooh
Dee Doo Dah Dair
Duh - duh duh duh–
duh - ooh
f
falsetto
120
pp
f
wee - eoh - ooh - wee - eoh - ooh
Dee Doo Dah Dair
Doo– - - - - duh
pp
f
falsetto
123
f
Duh - duh duh duh–
Dee Doo Dah Dair
Duh - duh duh duh–
f
falsetto
126
pp < mp
finger clicks:
sim. ad lib
DOW!!! yeah...
Two worms in a bot - tle
lone - ly as a lamp post
pp < mp
lone - ly a lamp post a
130
cli - quey lit - tle cou - ple
clunk - y as a cog tooth
cli - quey lit - tle cou - ple
clunk - y a cog tooth a


132
S
A
T
B
quirk - y like a cir - cus
Twist - y as a ti - ger
sex - y lit - tle spi - der
quirk - y like a cir - cus
Twist - y as a ti - ger
135
book - ie as a chook - ie and
kink - y as a kit - ten
cheek - y like choc - 'late and
kink - y as a kit - ten
cheek - y like choc - 'late and
138
stop clicking
kink - y as can - dy,
cra - zy like a choc - y
choc - y
choc - y rock - y
kink - y as can - dy,
cra - zy like choc - y
stop clicking
141
rock - y road
Two worms in a
144
bot - tle
Two worms in a bot - tle

ANGEL LOVERS

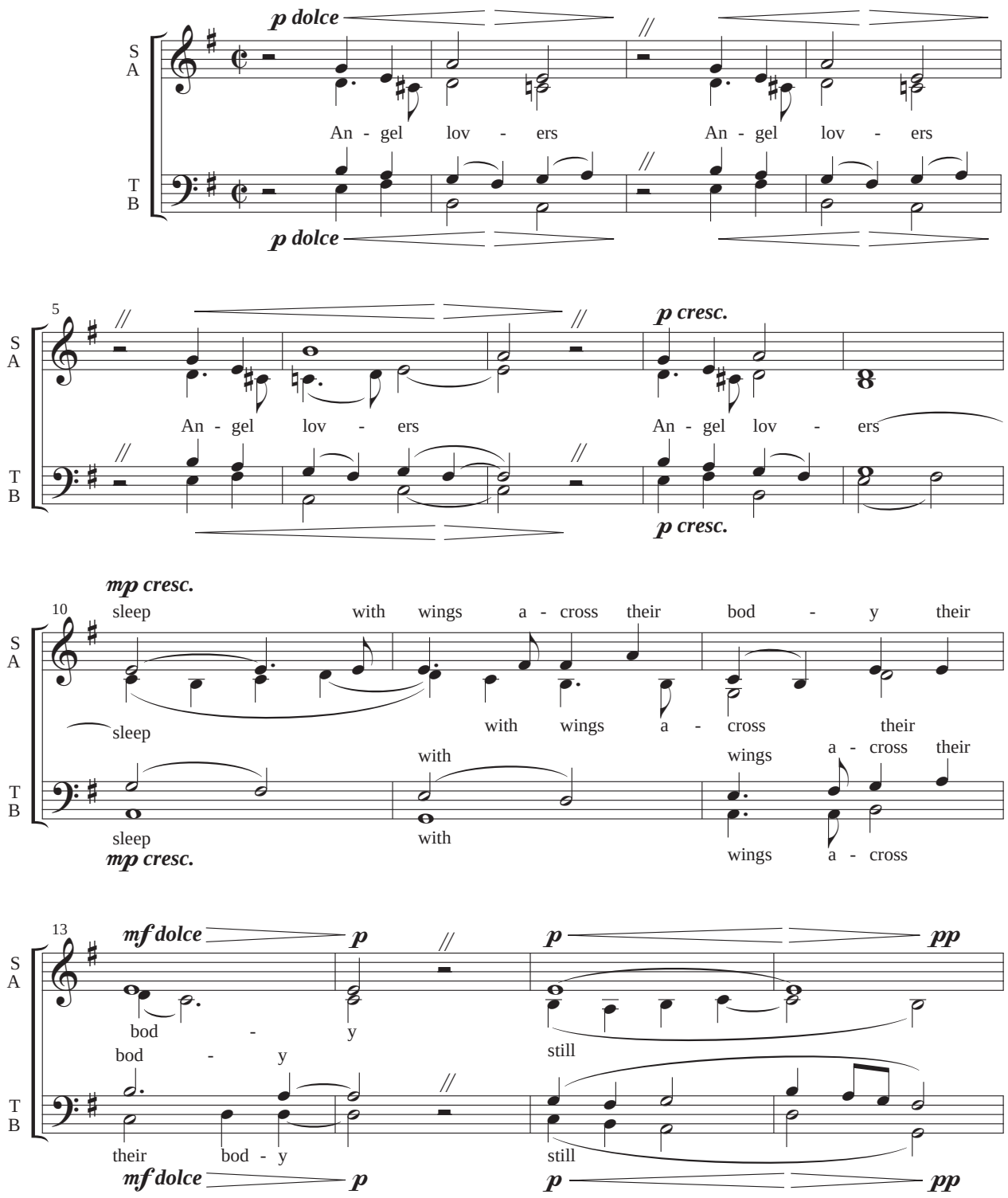
For my friend Jeannie

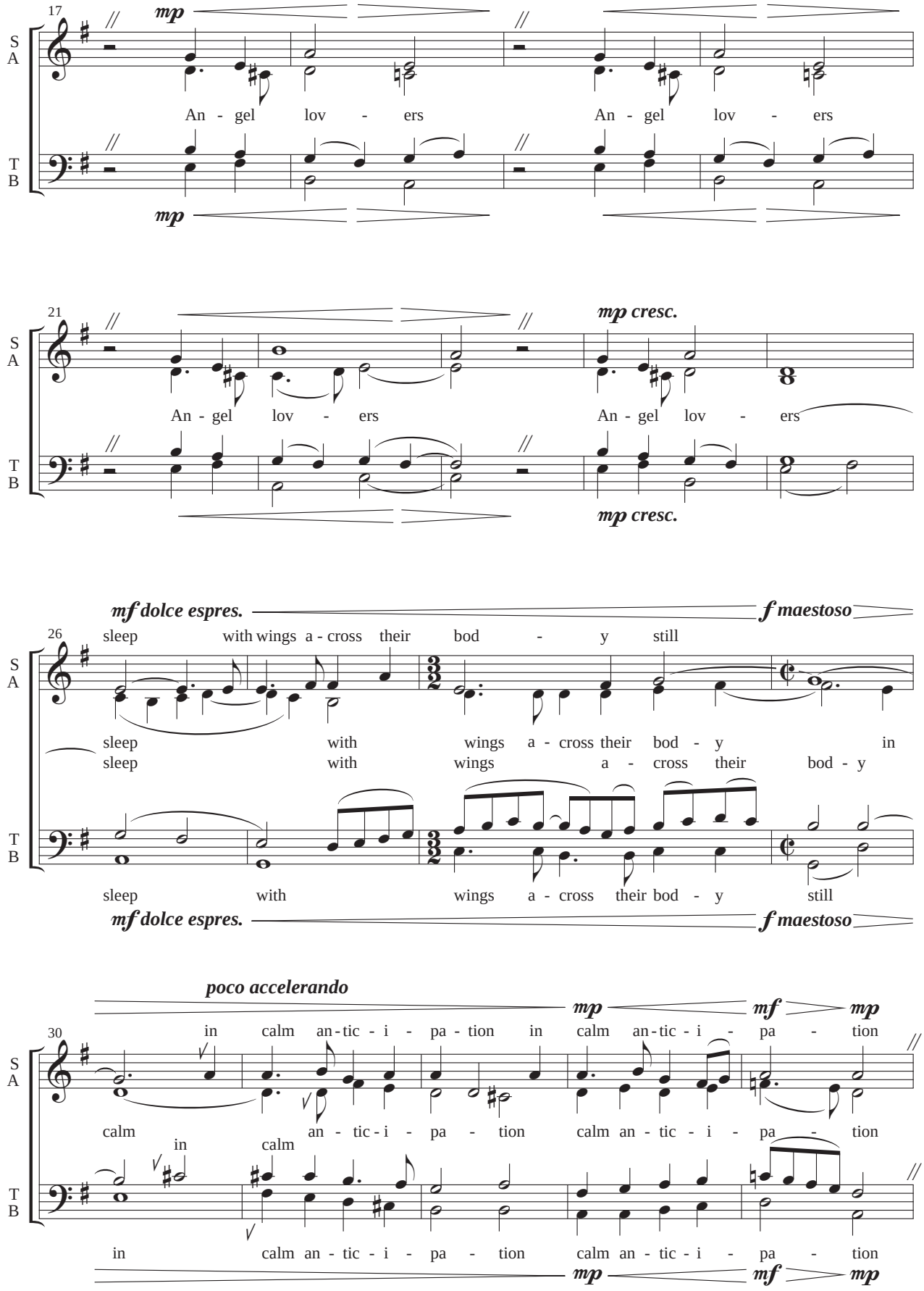
Jeannie Davison
Adelaide Poet

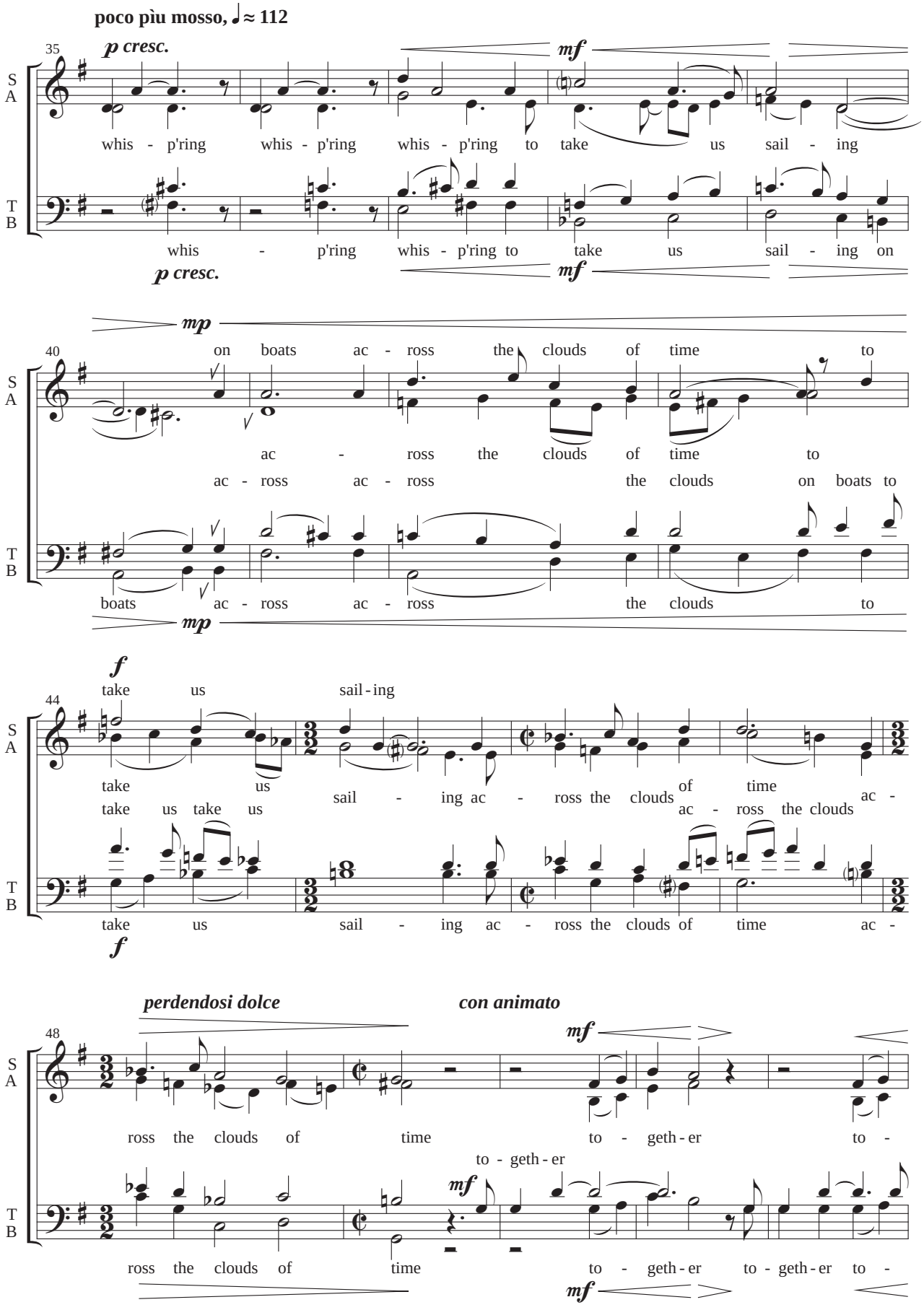
First performed by Adelaide Chamber Singers
October 9th, 10th, 30th & November 1st, 2009.

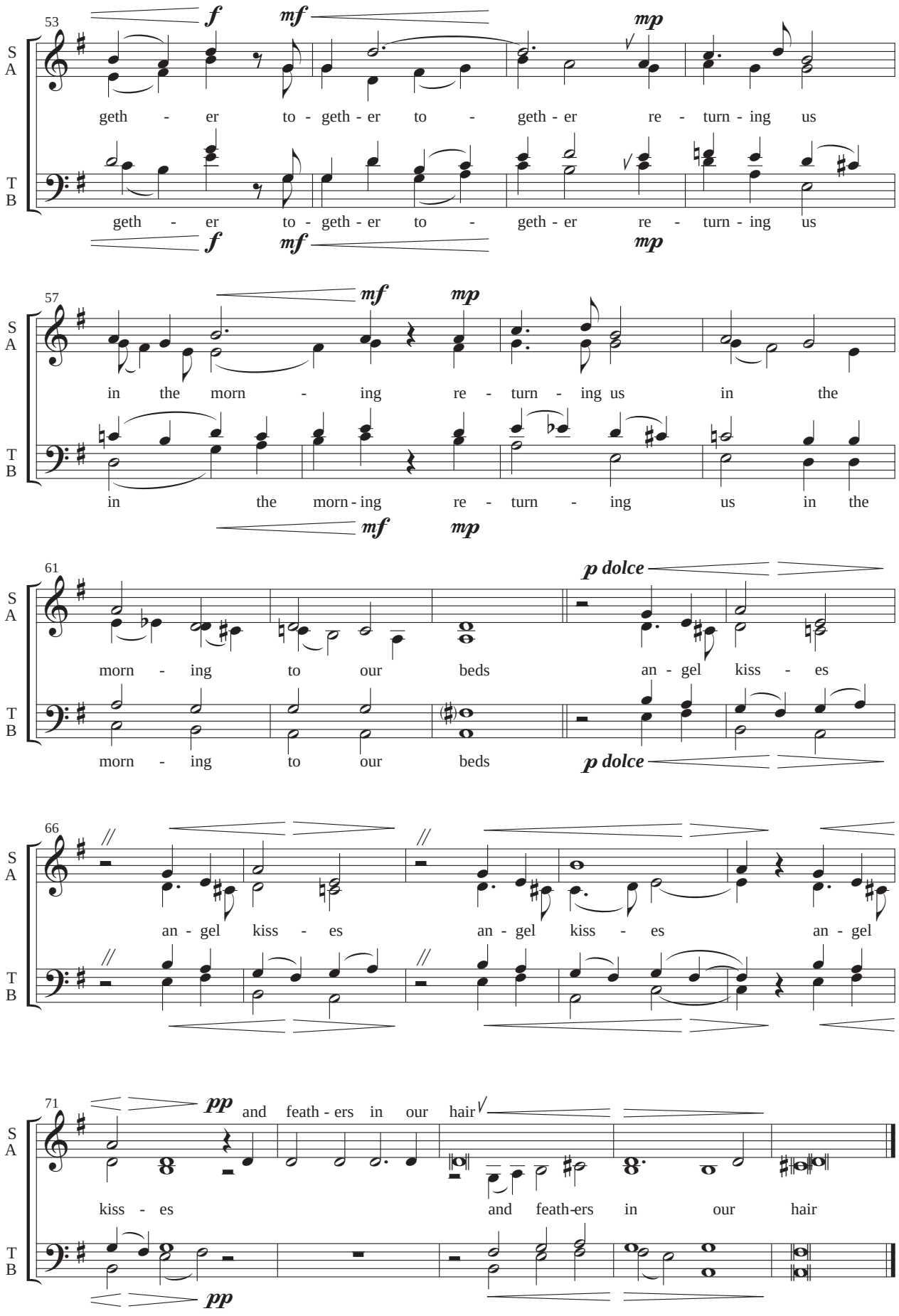
© Paul-Antoni Bonetti
March/September 2009

Tranquillo dolce, ♩≈ 96




17
mp
S
A
An - gel lov - ers
An - gel lov - ers
T
B
mp
21
mp cresc.
S
A
An - gel lov - ers
An - gel lov - ers
T
B
mp cresc.
mf dolce espres.
f maestoso
26
sleep with wings a - cross their bod - y still
S
A
sleep with wings a - cross their bod - y in
sleep with wings a - cross their bod - y
T
B
sleep with wings a - cross their bod - y still
mf dolce espres.
f maestoso
poco accelerando
mp
mf
mp
30
in calm an - tic - i - pa - tion in calm an - tic - i - pa - tion
S
A
calm an - tic - i - pa - tion calm an - tic - i - pa - tion
in calm
T
B
in calm an - tic - i - pa - tion calm an - tic - i - pa - tion
mp
mf
mp


poco più mosso, ♩≈ 112
35
p cresc.
mf
S
A
T
B
whis - p'ring whis - p'ring whis - p'ring to take us sail - ing
whis - p'ring whis - p'ring to take us sail - ing on
p cresc.
mf
mp
40
on boats ac - ross the clouds of time to
ac - ross the clouds of time to
ac - ross ac - ross the clouds on boats to
boats ac - ross ac - ross the clouds to
mp
f
44
take us sail - ing
take us sail - ing ac - ross the clouds of time ac -
take us take us ac - ross the clouds
take us sail - ing ac - ross the clouds of time ac -
f
perdendosi dolce
con animato
48
mf
ross the clouds of time to - geth - er to -
to - geth - er
mf
ross the clouds of time to - geth - er to - geth - er to -
mf



Angel Lovers – Paul-Antoni Bonetti © 2009

• 4 •

Five Characteristic Songs for Baritone and Guitar

Five Characteristic Songs for Baritone and Guitar

For Solo Baritone and Guitar

I. Viola Song *(5’15”)* 303

II. Winnie Blues *(6’15”)* 309

III. Two Roads *(4’00”)* 317

IV. You Didn’t Half Remind Me *(4’00”)* 325

V. Walking Up the Elevator Down *(4’30”)* 329

VIOLA SONG

Paul-Antoni Bonetti
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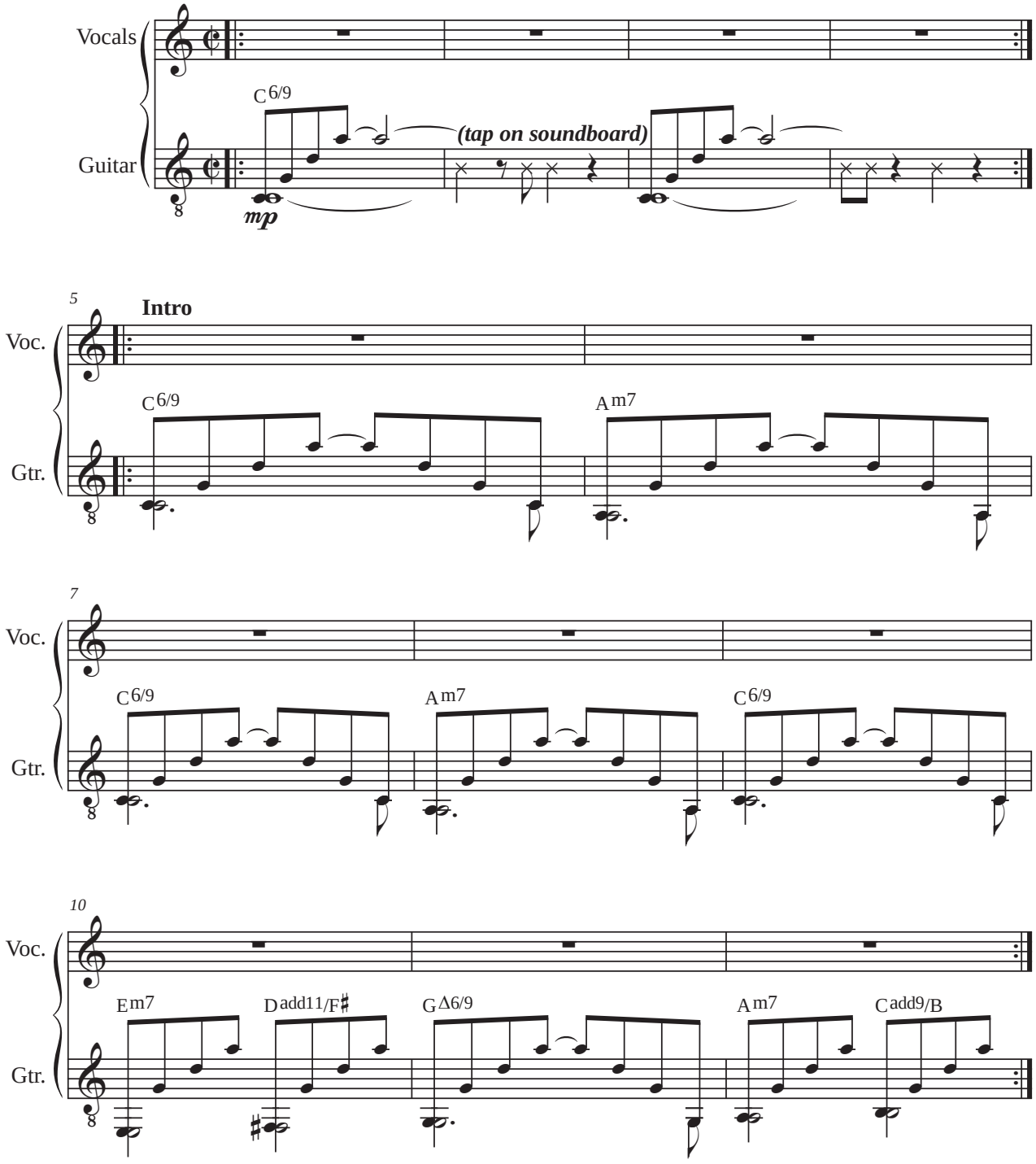
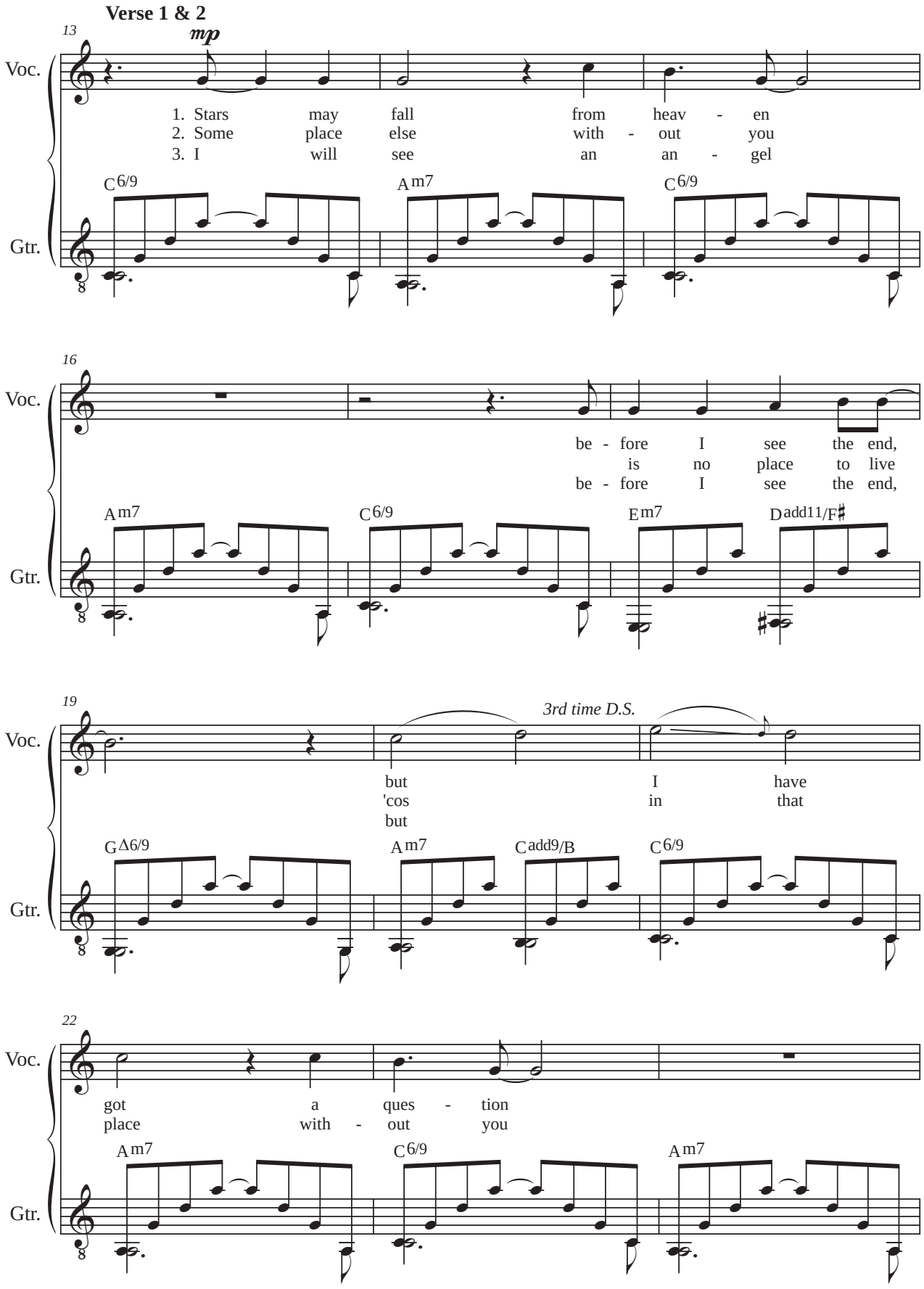
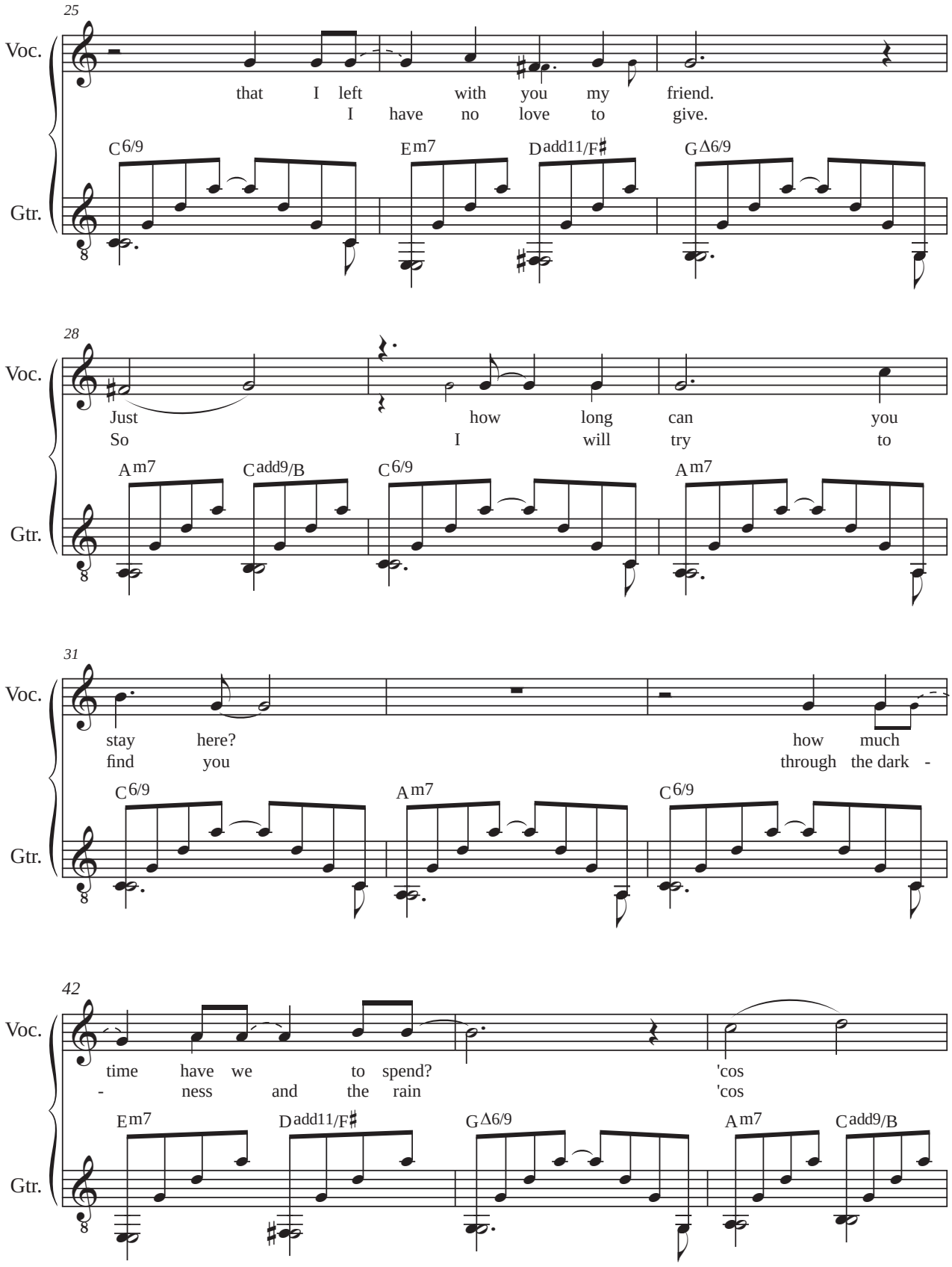
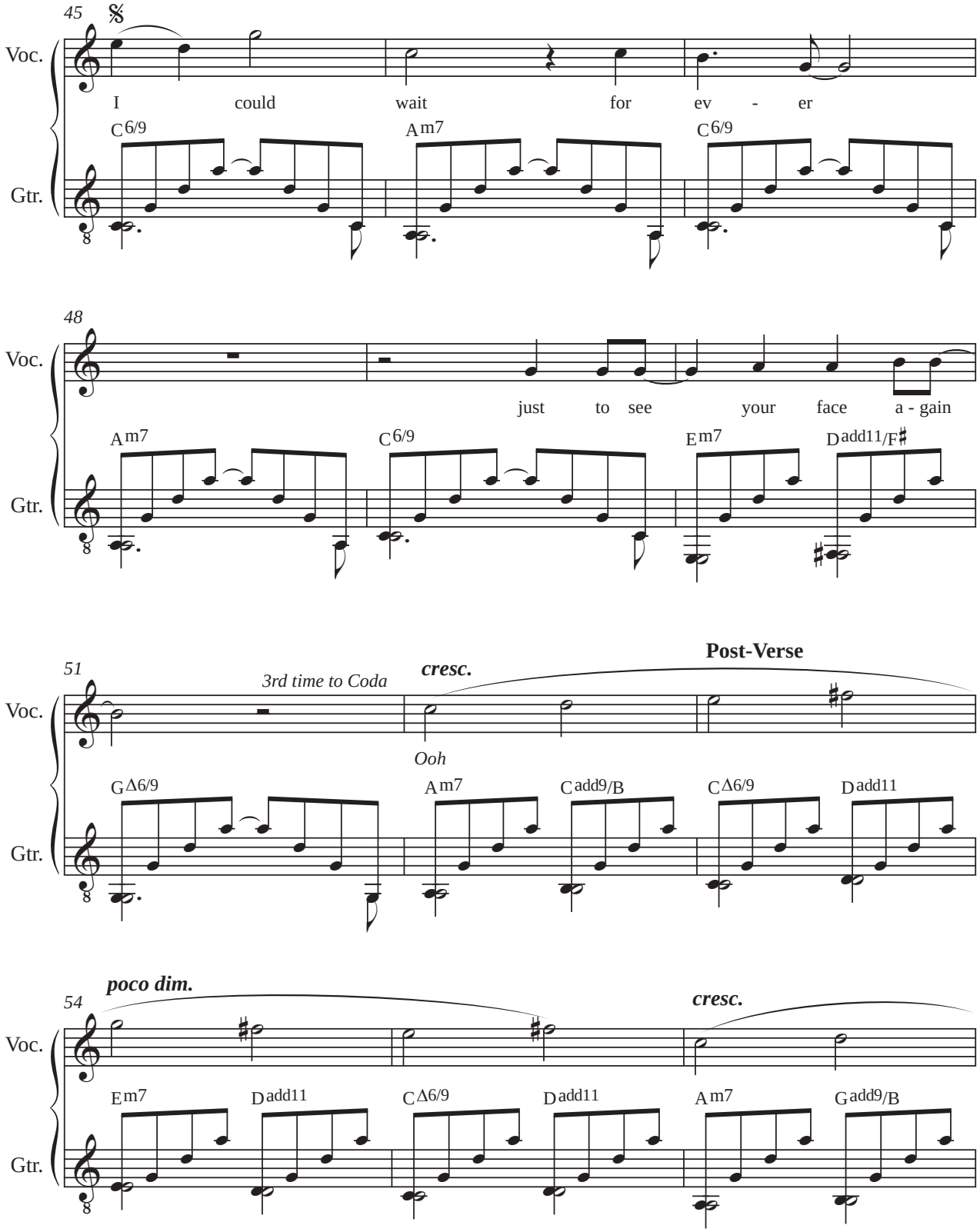
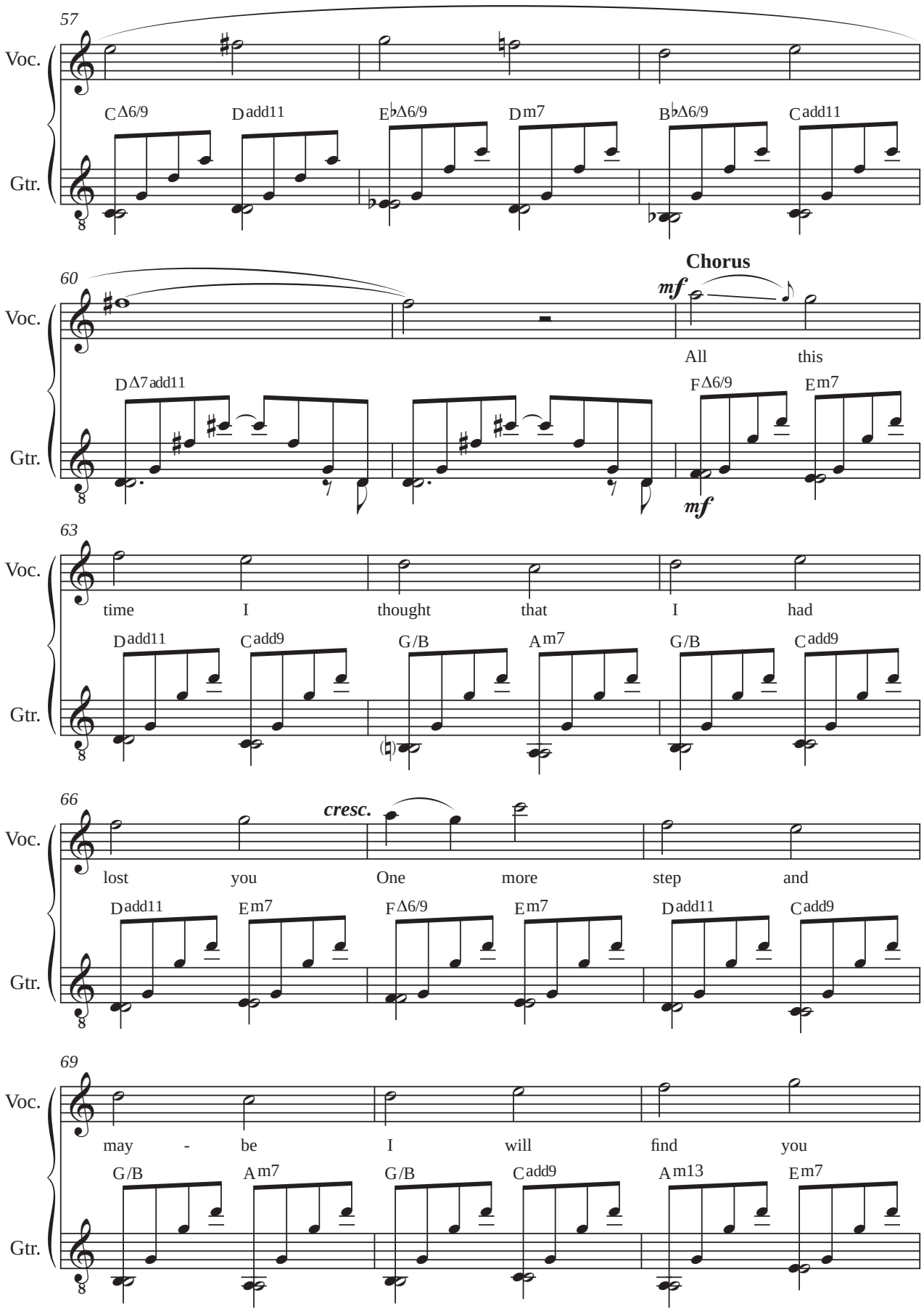
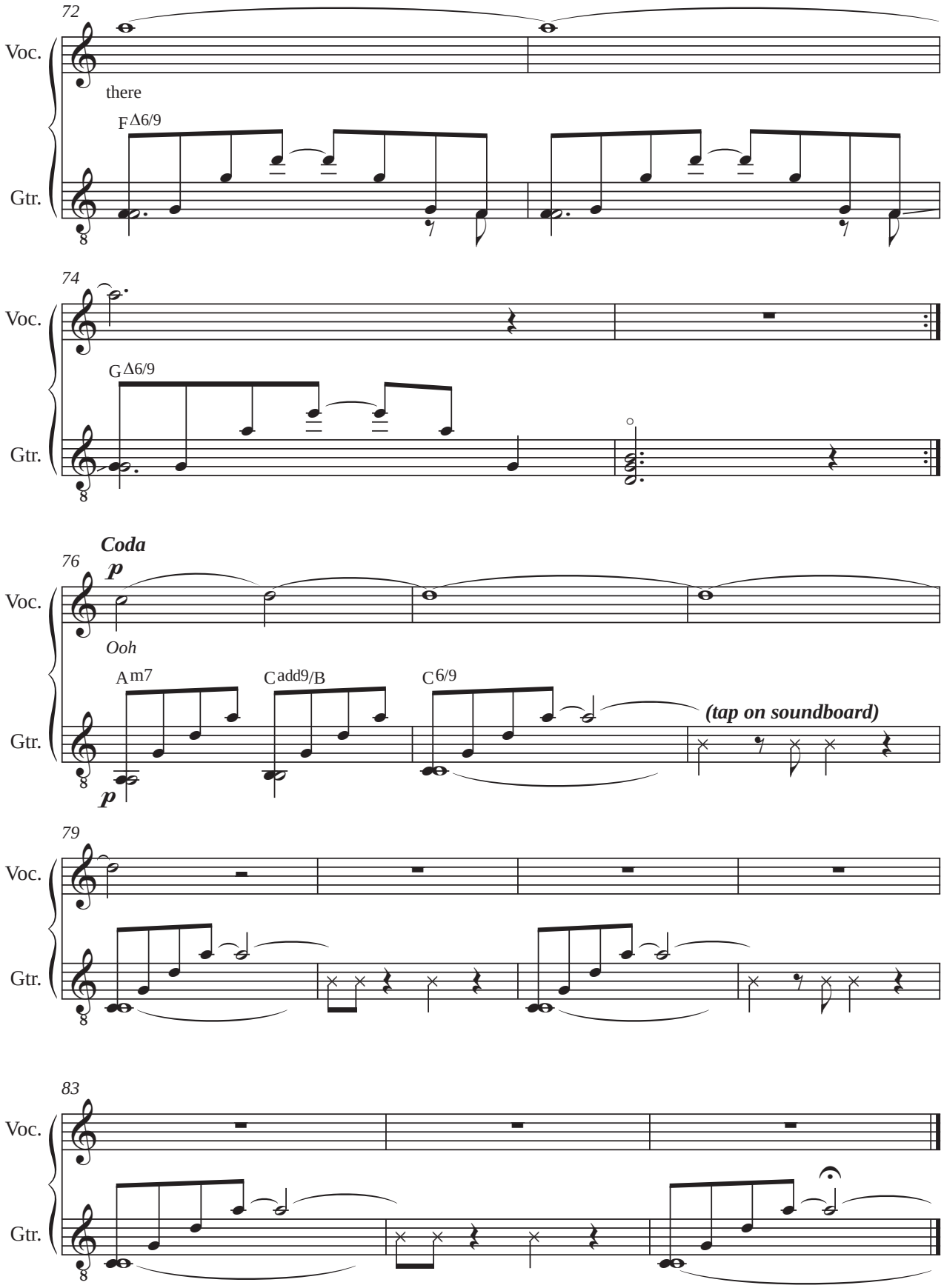



Verse 1 & 2
13
mp
Voc.
1. Stars may fall from heav - en
2. Some place else with - out you
3. I will see an an - gel
Gtr.
C6/9
Am7
C6/9
16
Voc.
be - fore I see the end,
is no place to live
be - fore I see the end,
Gtr.
Am7
C6/9
Em7
Dadd11/F♯
19
Voc.
3rd time D.S.
but I have
'cos in that
but
Gtr.
GΔ6/9
Am7
Cadd9/B
C6/9
22
Voc.
got a ques - tion
place with - out you
Gtr.
Am7
C6/9
Am7


25
Voc.
that I left with you my friend.
I have no love to give.
C6/9
Em7
Dadd11/F♯
GΔ6/9
Gtr.
28
Voc.
Just how long can you
So I will try to
Am7
Cadd9/B
C6/9
Am7
Gtr.
31
Voc.
stay here?
find you
how much
through the dark -
C6/9
Am7
C6/9
Gtr.
42
Voc.
time have we to spend?
- ness and the rain
'cos
'cos
Em7
Dadd11/F♯
GΔ6/9
Am7
Cadd9/B
Gtr.


45
Voc.
I could wait for ev - er
Gtr.
C6/9
Am7
C6/9
48
Voc.
just to see your face a - gain
Gtr.
Am7
C6/9
Em7
Dadd11/F♯
51
Voc.
3rd time to Coda
cresc.
Post-Verse
Ooh
Gtr.
GΔ6/9
Am7
Cadd9/B
CΔ6/9
Dadd11
54
poco dim.
cresc.
Voc.
Em7
Dadd11
CΔ6/9
Dadd11
Am7
Gadd9/B
Gtr.


57
Voc.
Gtr.
CΔ6/9
Dadd11
E♭Δ6/9
Dm7
B♭Δ6/9
Cadd11
60
Chorus
mf
All
this
DΔ7add11
FΔ6/9
Em7
mf
63
time
I
thought
that
I
had
Dadd11
Cadd9
G/B
Am7
G/B
Cadd9
66
cresc.
lost
you
One
more
step
and
Dadd11
Em7
FΔ6/9
Em7
Dadd11
Cadd9
69
may
-
be
I
will
find
you
G/B
Am7
G/B
Cadd9
Am13
Em7


72
Voc.
there
F Δ6/9
Gtr.
74
Voc.
G Δ6/9
Gtr.
Coda
76
p
Voc.
Ooh
A m7
C add9/B
C 6/9
(tap on soundboard)
Gtr.
p
79
Voc.
Gtr.
83
Voc.
Gtr.

WINNIE BLUES

Words and Music
Paul-Antoni Bonetti
© 2010

Languidly, in a blues style; ♩ = 72

Intro

Guitar

mf

Gtr.

(sim.)

let ring

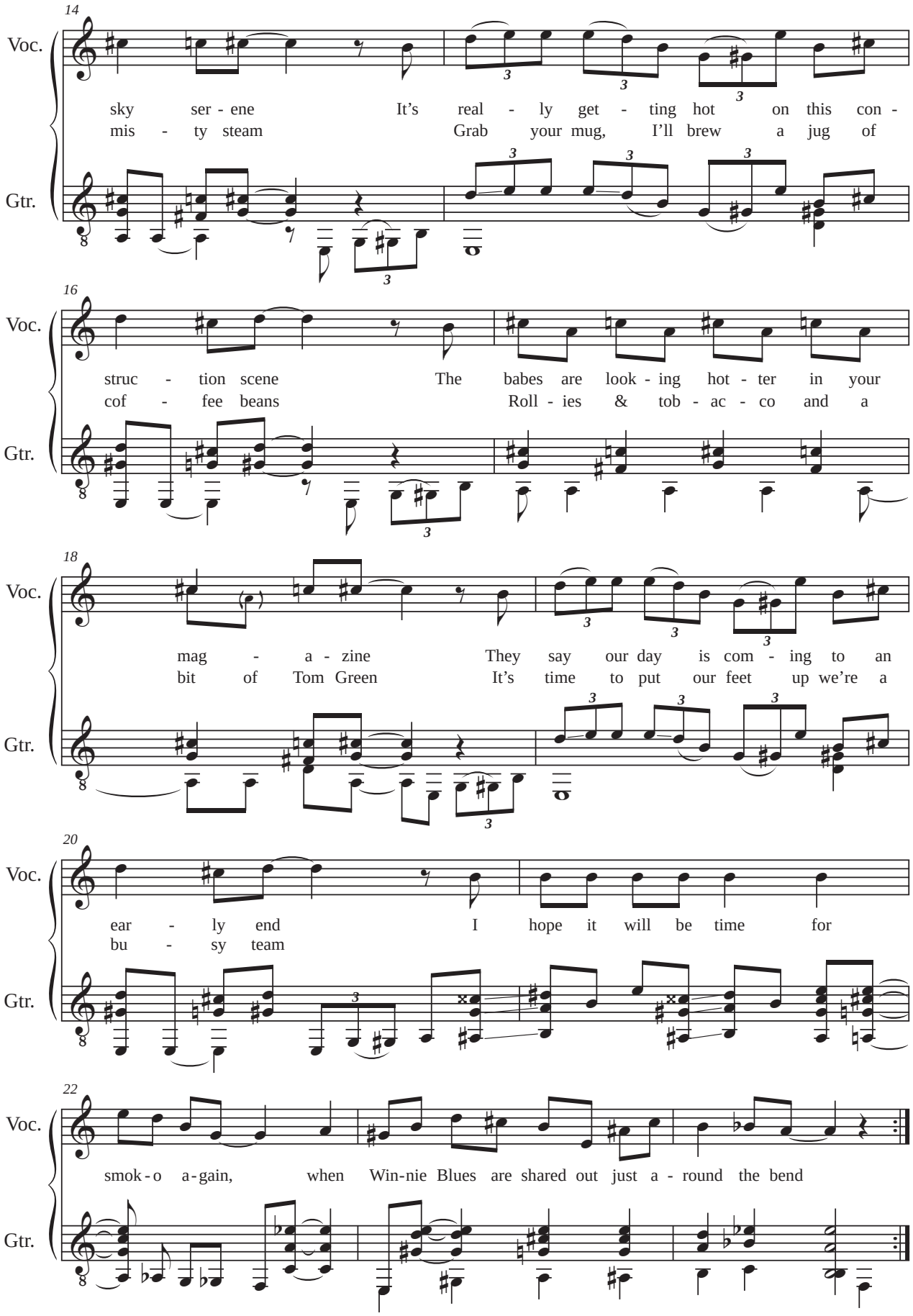
Verse 1 & 2

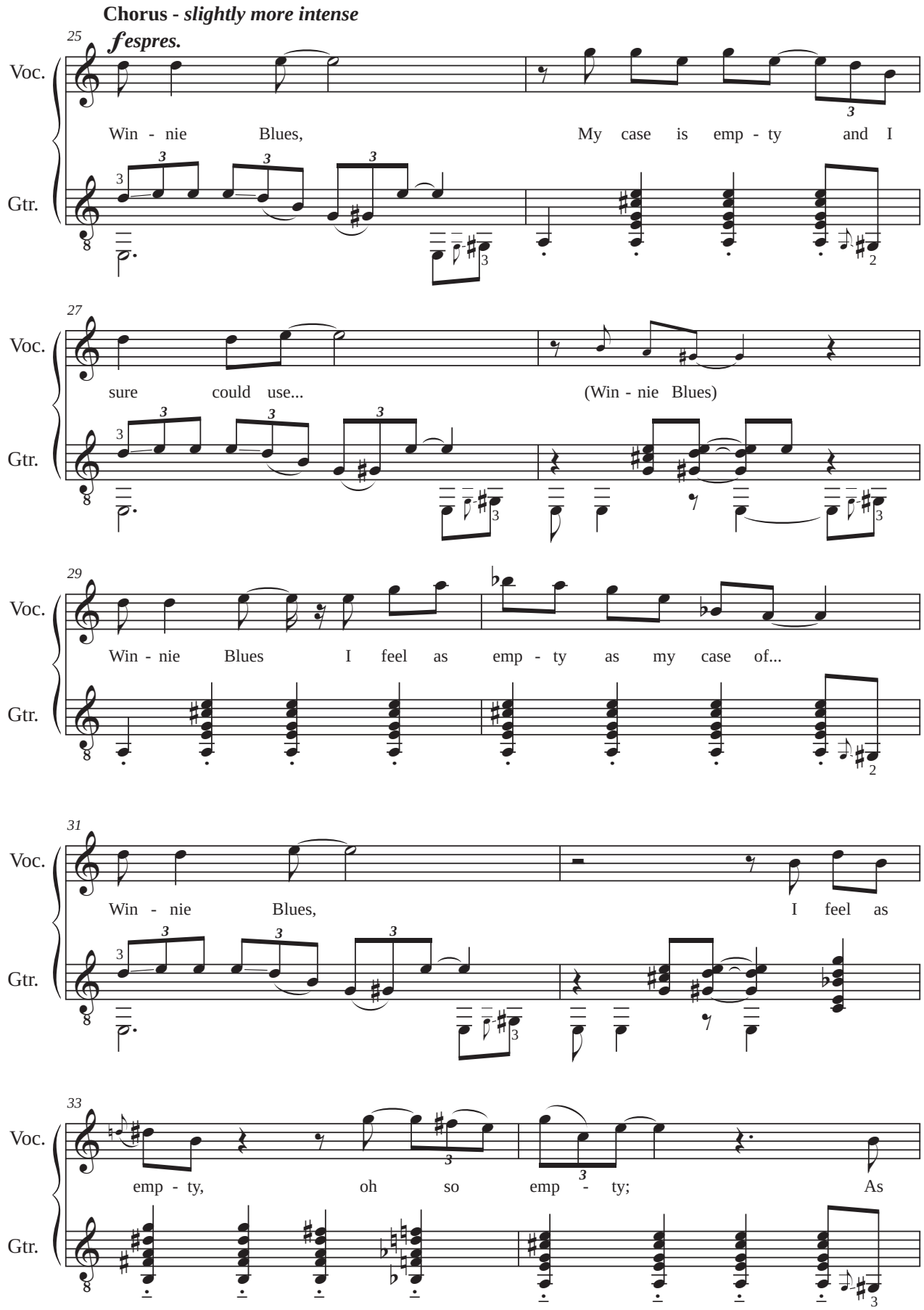
Voc.

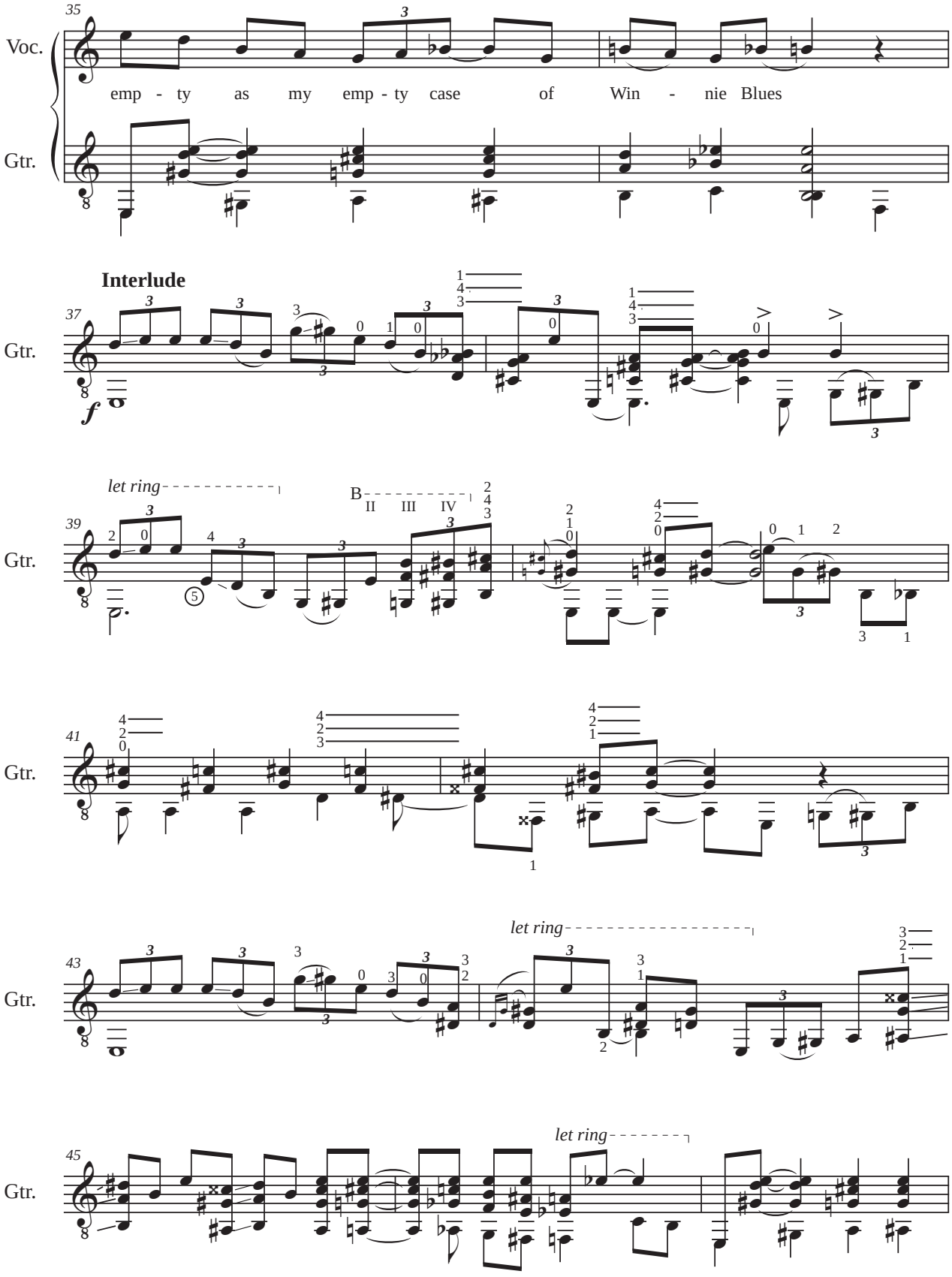
mf

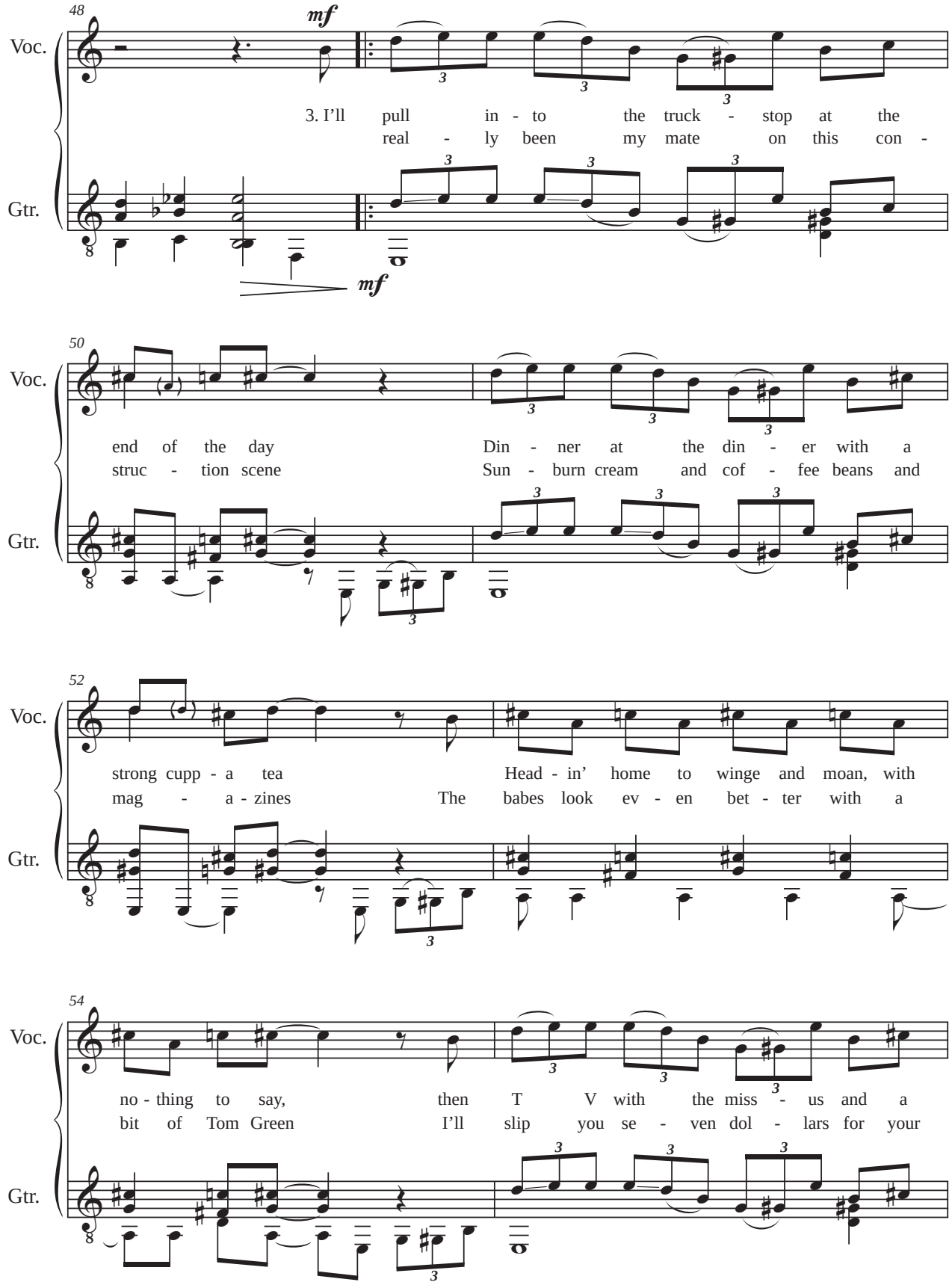
1. The sun is beat - ing fierce - ly in the
2. Wa - ter from my ther - mos has a

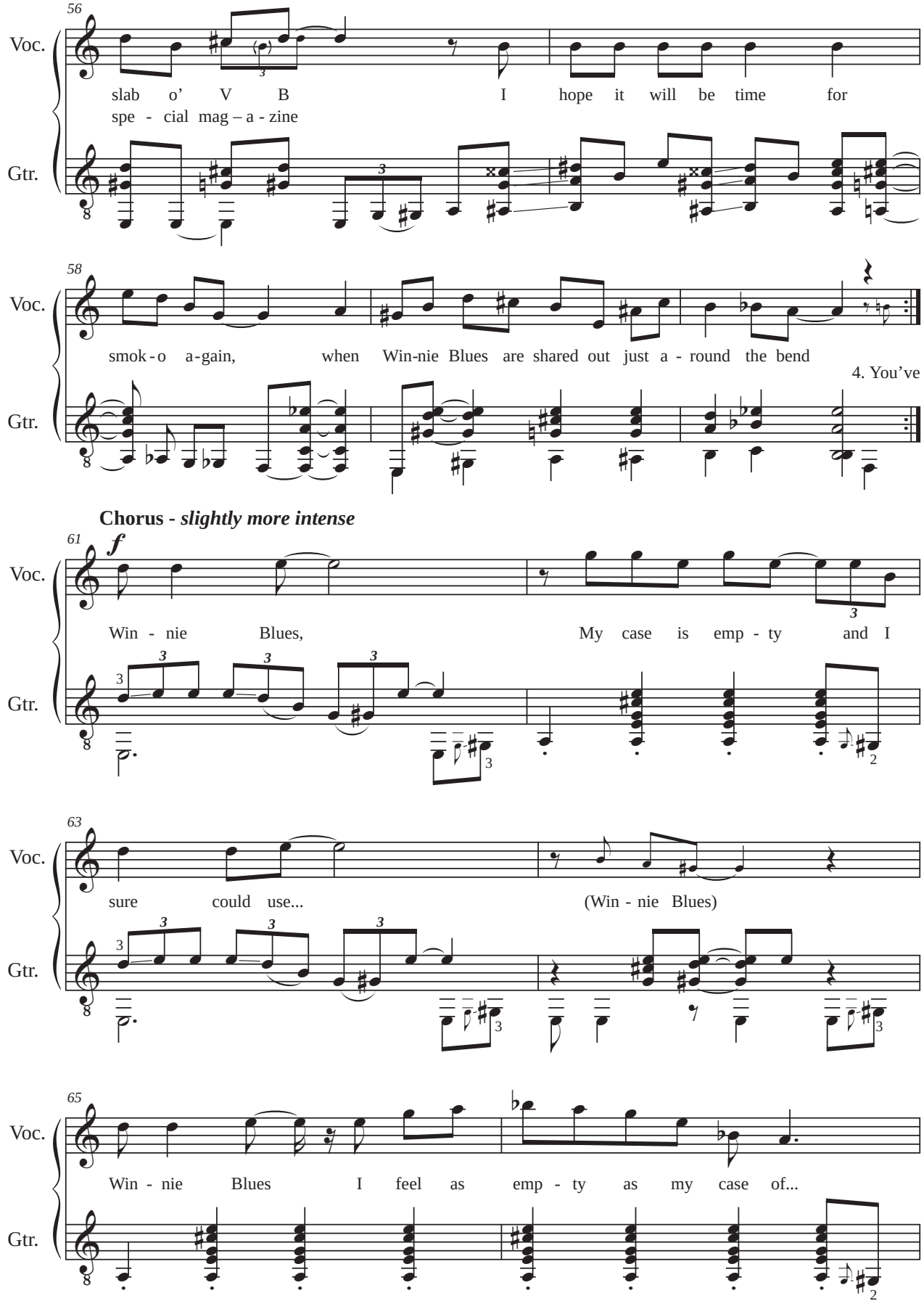
Gtr.

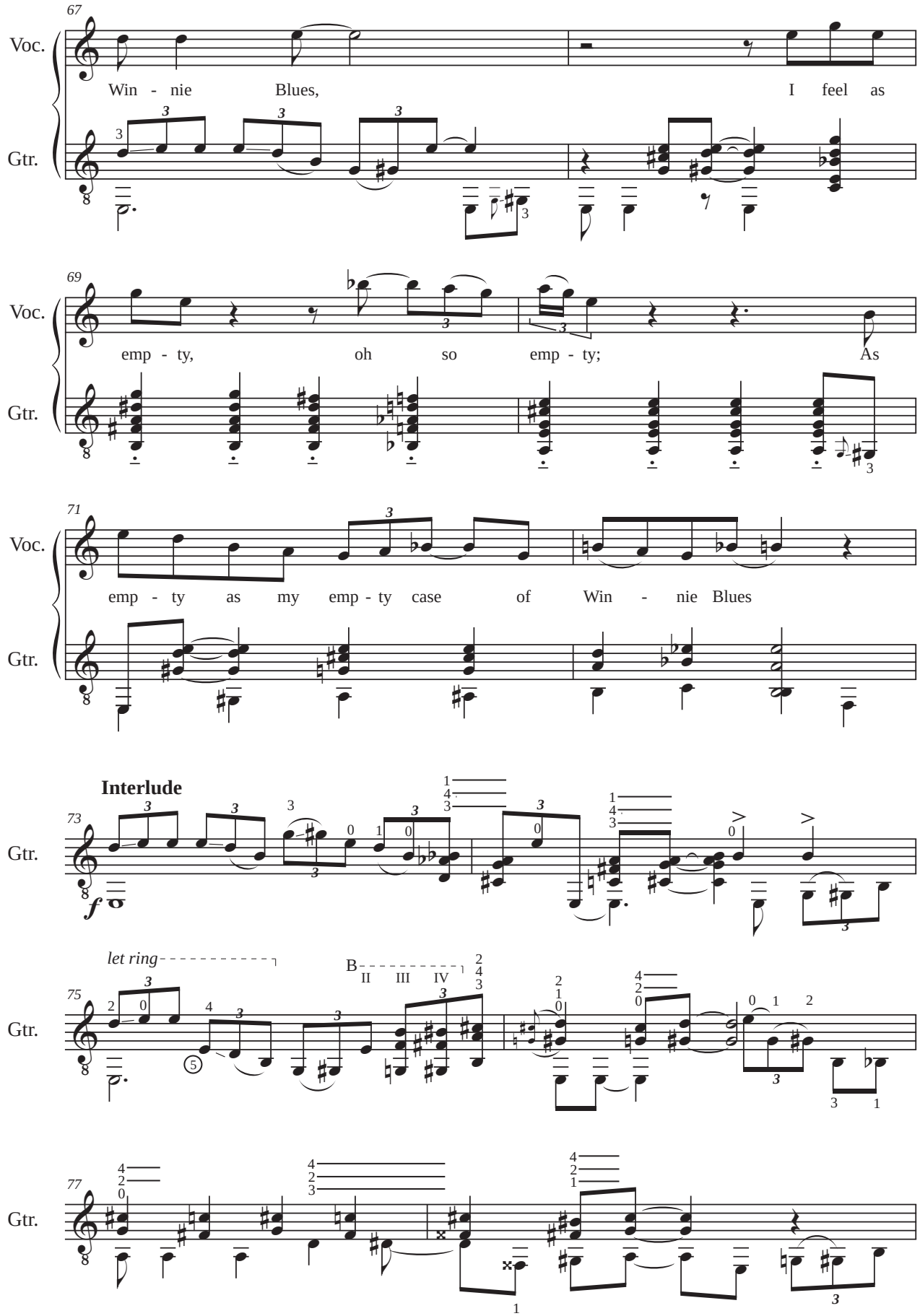

14
Voc.
sky ser - ene It's real - ly get - ting hot on this con -
mis - ty steam Grab your mug, I'll brew a jug of
Gtr.
16
Voc.
struc - tion scene The babes are look - ing hot - ter in your
cof - fee beans Roll - ies & tob - ac - co and a
Gtr.
18
Voc.
mag - a - zine They say our day is com - ing to an
bit of Tom Green It's time to put our feet up we're a
Gtr.
20
Voc.
ear - ly end I hope it will be time for
bu - sy team
Gtr.
22
Voc.
smok - o a - gain, when Win-nie Blues are shared out just a - round the bend
Gtr.

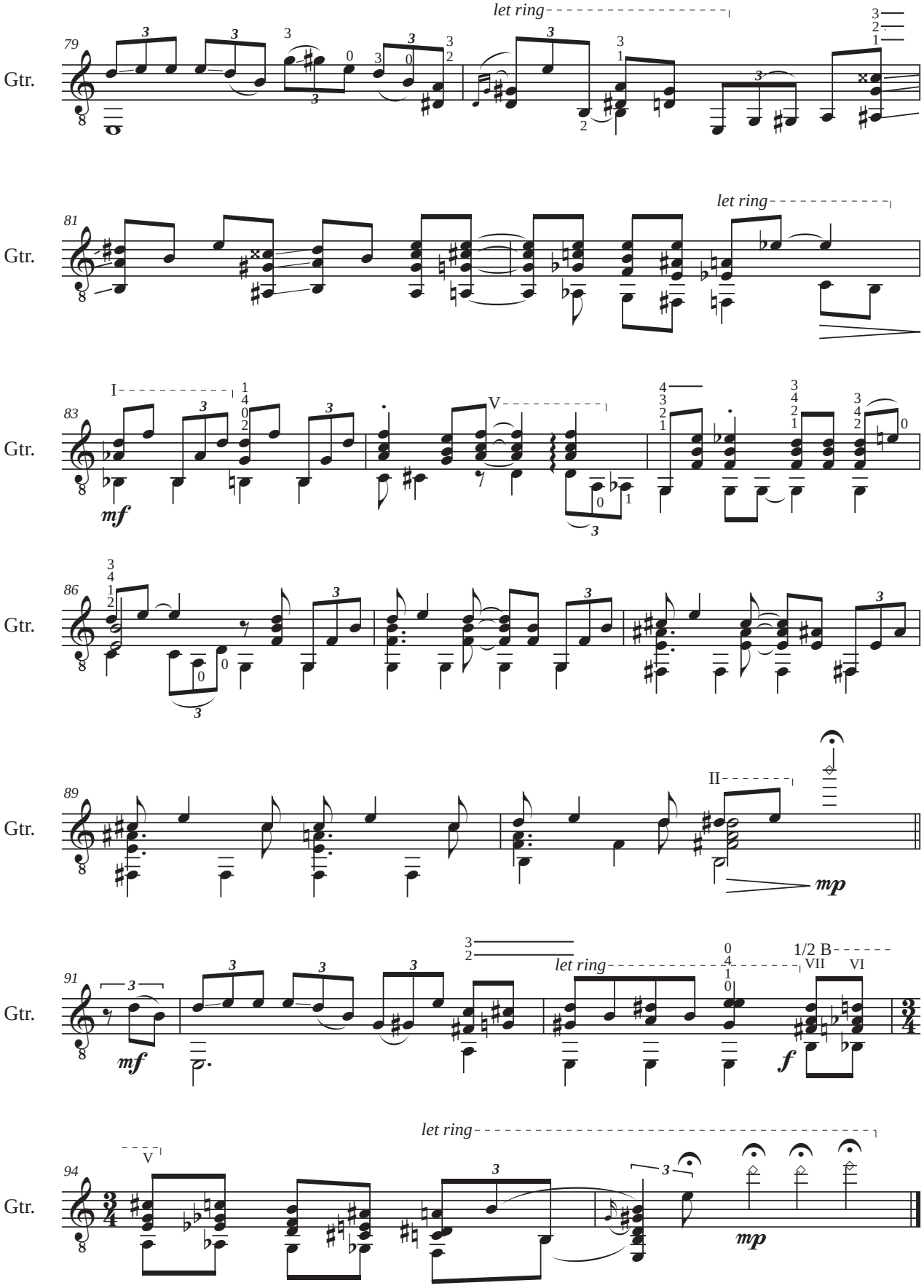

Chorus - slightly more intense
25
fespres.
Voc.
Win - nie Blues, My case is emp - ty and I
Gtr.
27
Voc.
sure could use... (Win - nie Blues)
Gtr.
29
Voc.
Win - nie Blues I feel as emp - ty as my case of...
Gtr.
31
Voc.
Win - nie Blues, I feel as
Gtr.
33
Voc.
emp - ty, oh so emp - ty; As
Gtr.


35
Voc.
emp - ty as my emp - ty case of Win - nie Blues
Gtr.
Interlude
37
Gtr.
let ring
B
II III IV
39
Gtr.
41
Gtr.
let ring
43
Gtr.
let ring
45
Gtr.


48
mf
Voc.
3. I'll pull in - to the truck - stop at the
real - ly been my mate on this con -
Gtr.
mf
50
Voc.
end of the day Din - ner at the din - er with a
struc - tion scene Sun - burn cream and cof - fee beans and
Gtr.
52
Voc.
strong cupp - a tea Head - in' home to winge and moan, with
mag - a - zines The babes look ev - en bet - ter with a
Gtr.
54
Voc.
no - thing to say, then T V with the miss - us and a
bit of Tom Green I'll slip you se - ven dol - lars for your
Gtr.


56
Voc.
slab o' V B I hope it will be time for
spe - cial mag – a - zine
Gtr.
58
Voc.
smok - o a - gain, when Win-nie Blues are shared out just a - round the bend
4. You've
Gtr.
Chorus - slightly more intense
61
f
Voc.
Win - nie Blues, My case is emp - ty and I
Gtr.
63
Voc.
sure could use... (Win - nie Blues)
Gtr.
65
Voc.
Win - nie Blues I feel as emp - ty as my case of...
Gtr.


67
Voc.
Win - nie Blues, I feel as
Gtr.
69
Voc.
emp - ty, oh so emp - ty; As
Gtr.
71
Voc.
emp - ty as my emp - ty case of Win - nie Blues
Gtr.
Interlude
73
Gtr.
let ring
B
II III IV
75
Gtr.
77
Gtr.


Gtr.
79
let ring
Gtr.
81
let ring
Gtr.
83
I
V
mf
Gtr.
86
Gtr.
89
II
mp
Gtr.
91
mf
let ring
1/2 B
VII
VI
f
Gtr.
94
V
let ring
mp

TWO ROADS

Words and Music
Paul-Antoni Bonetti
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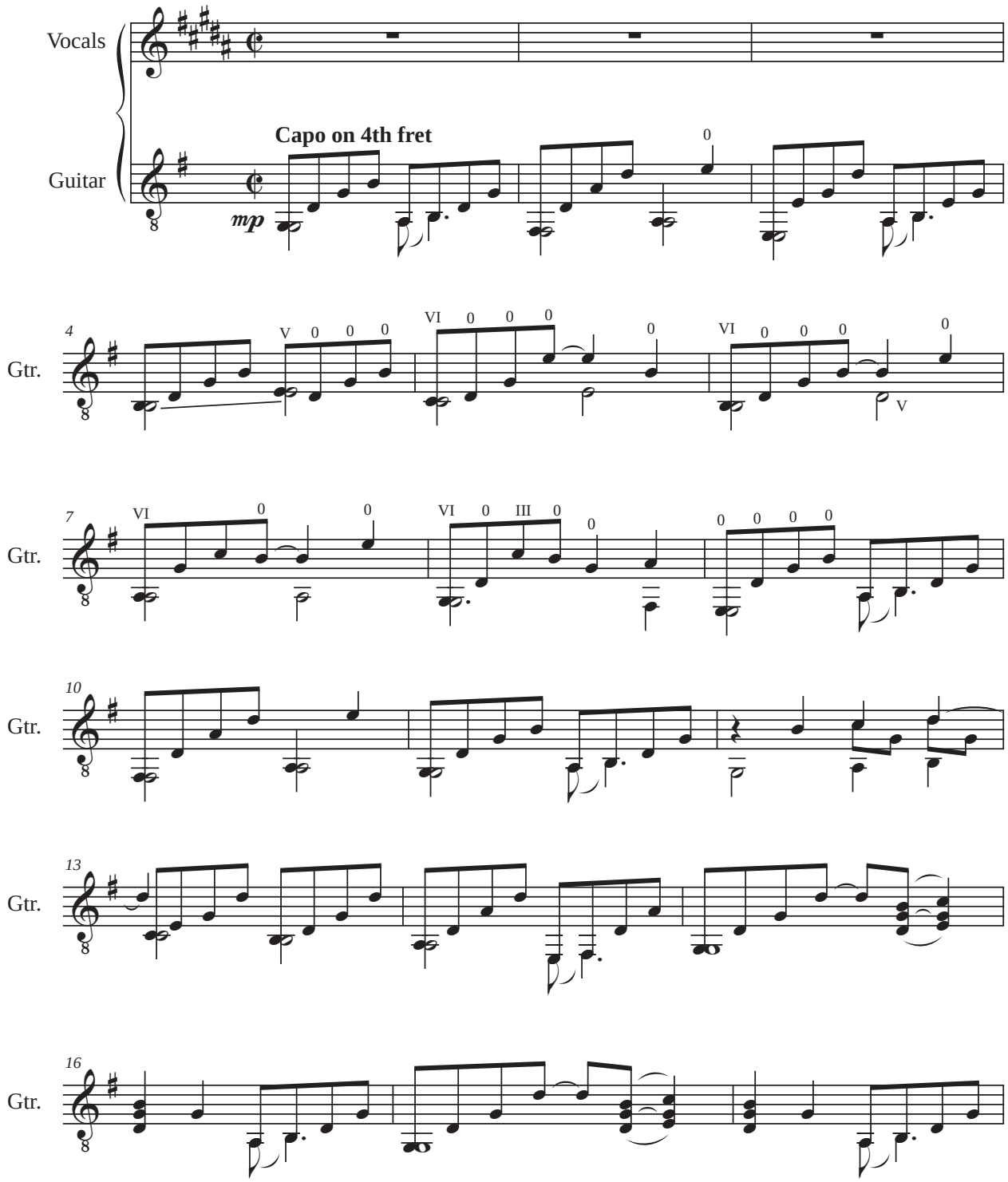
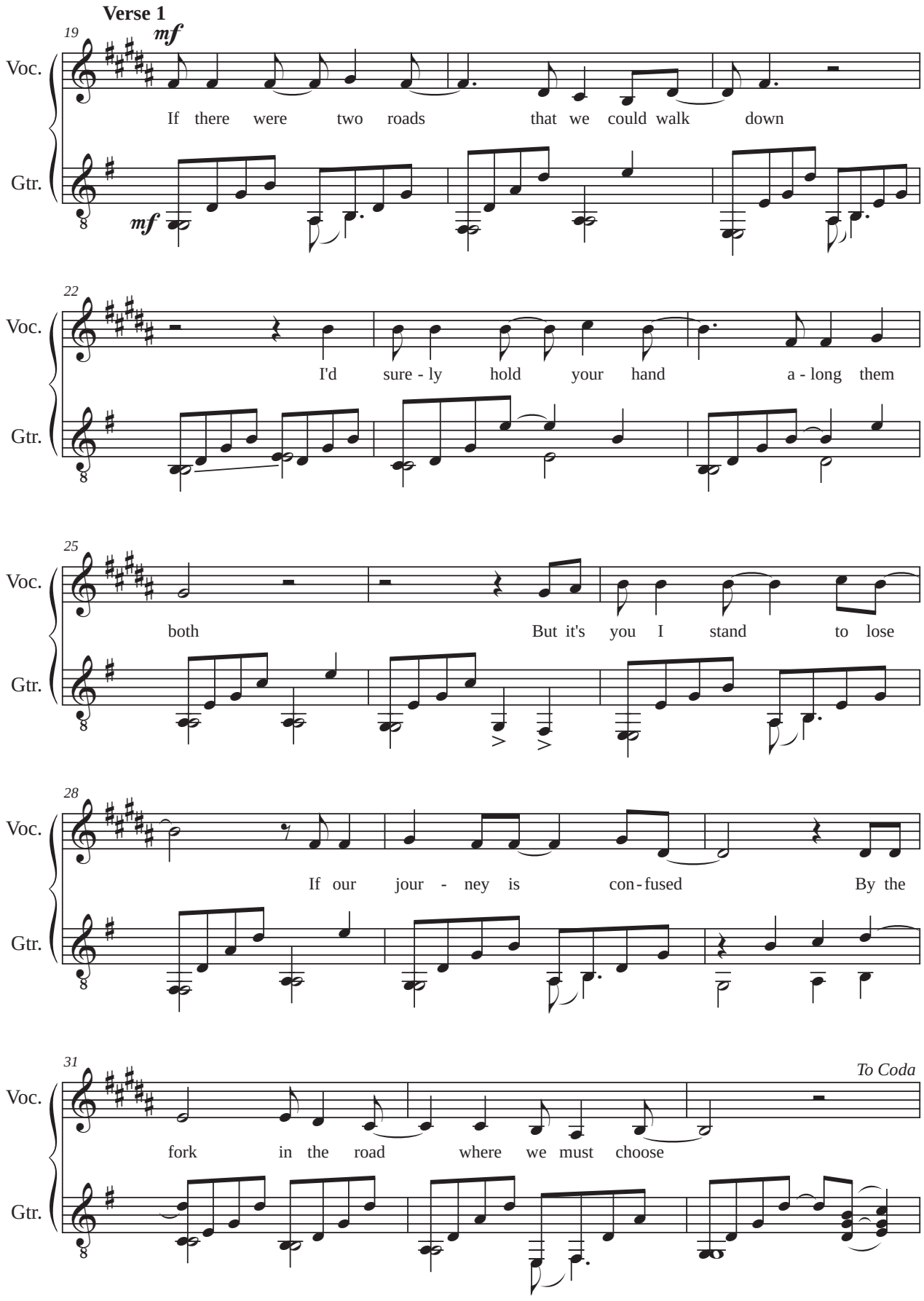
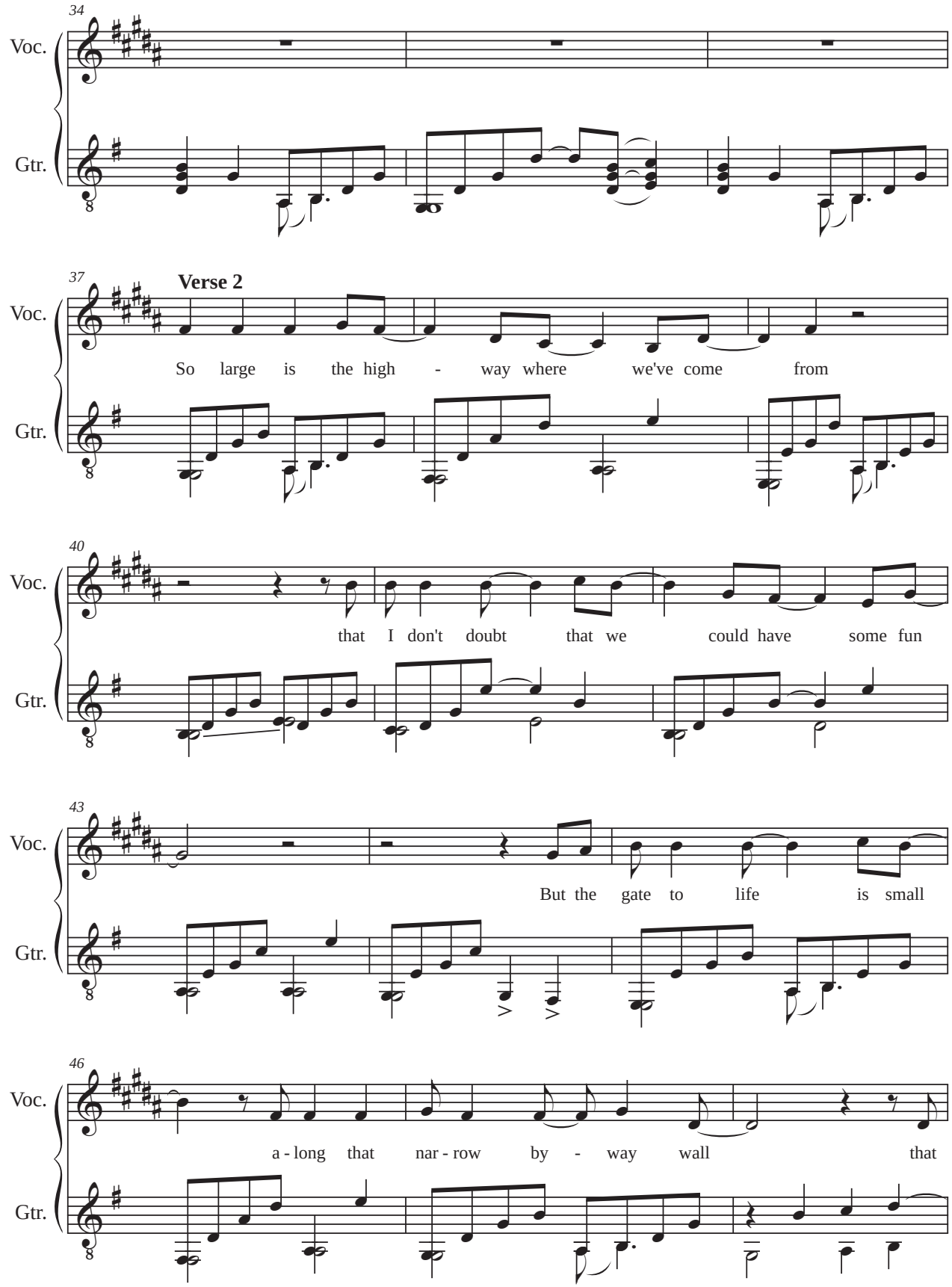
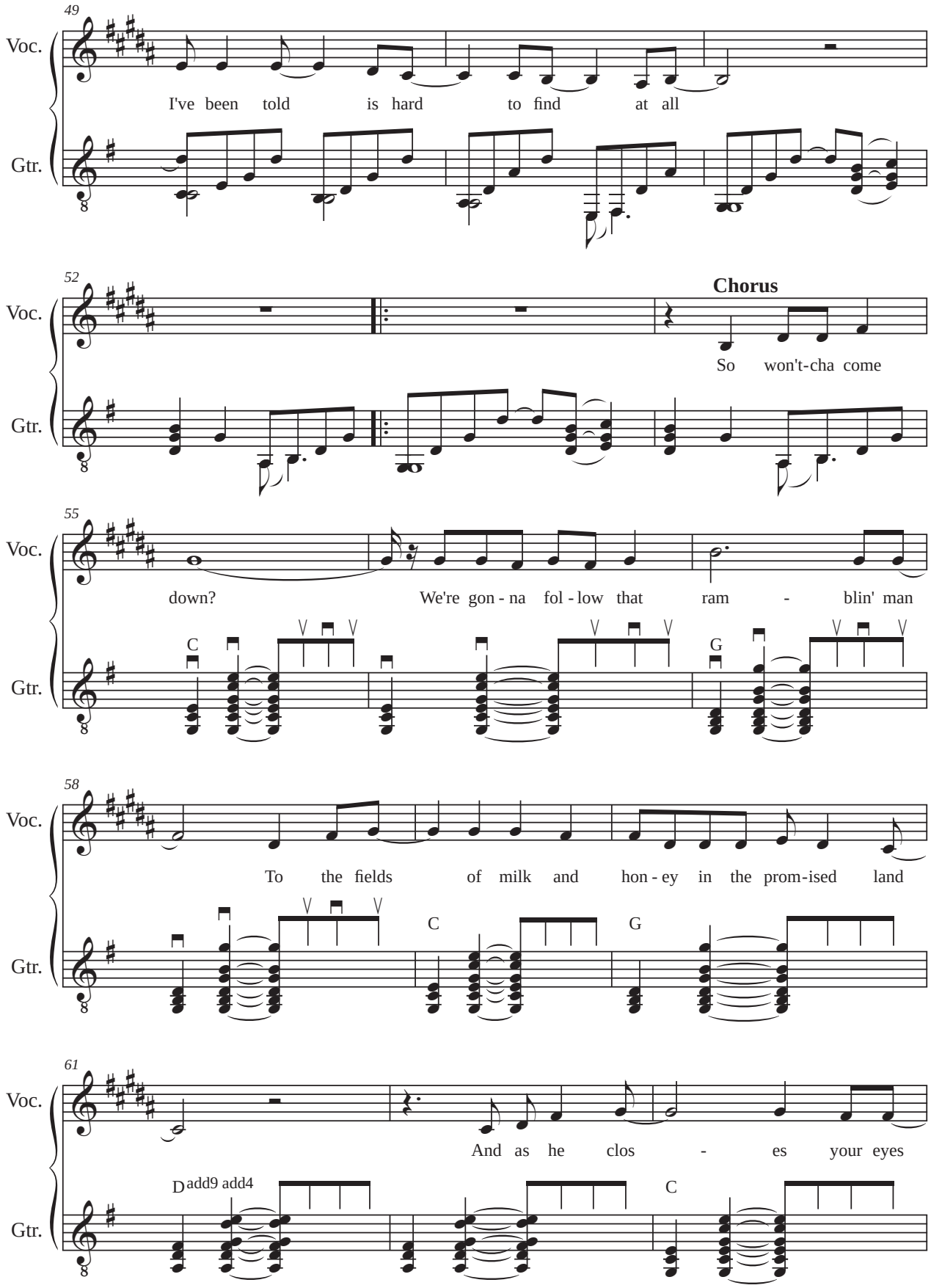
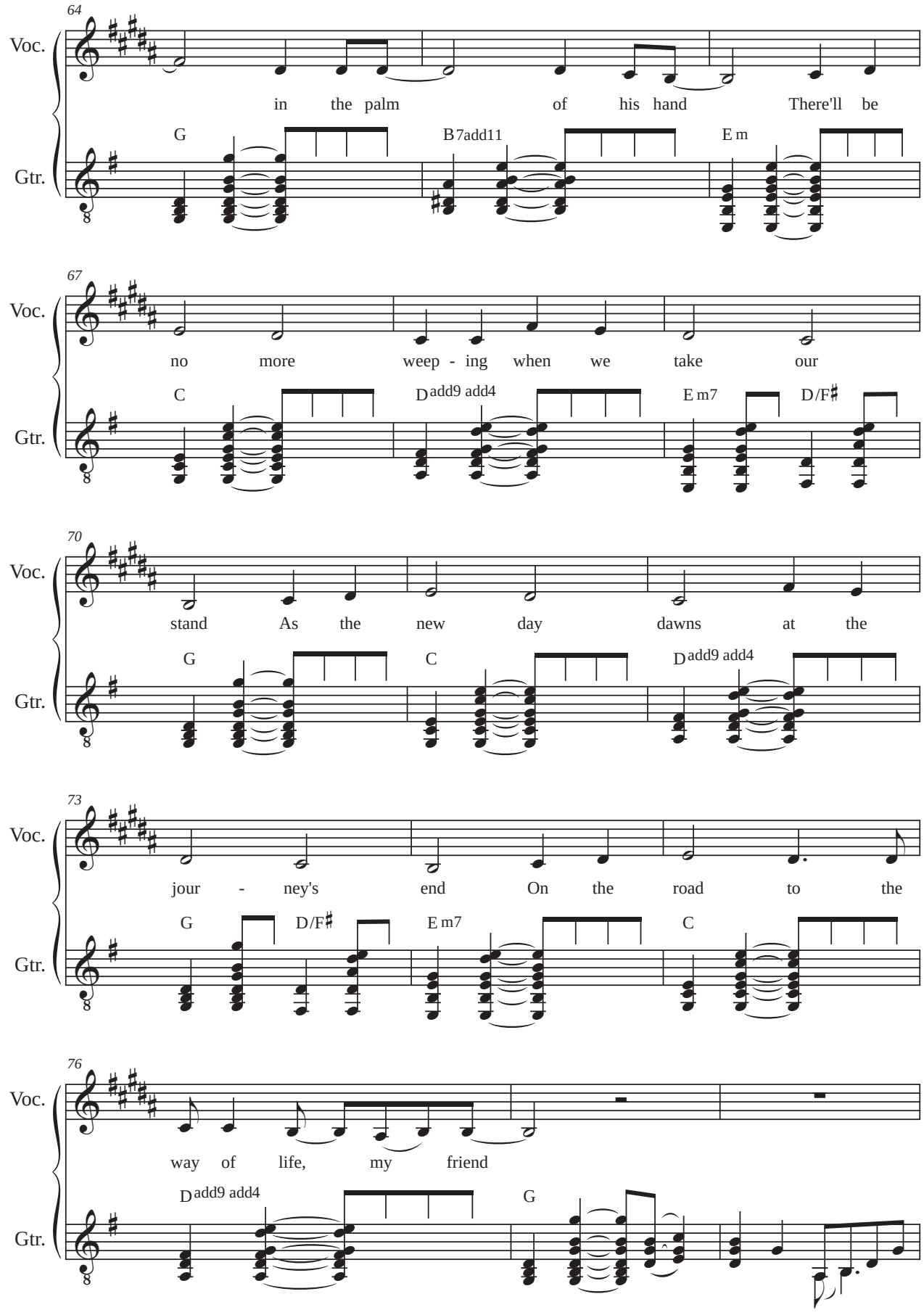
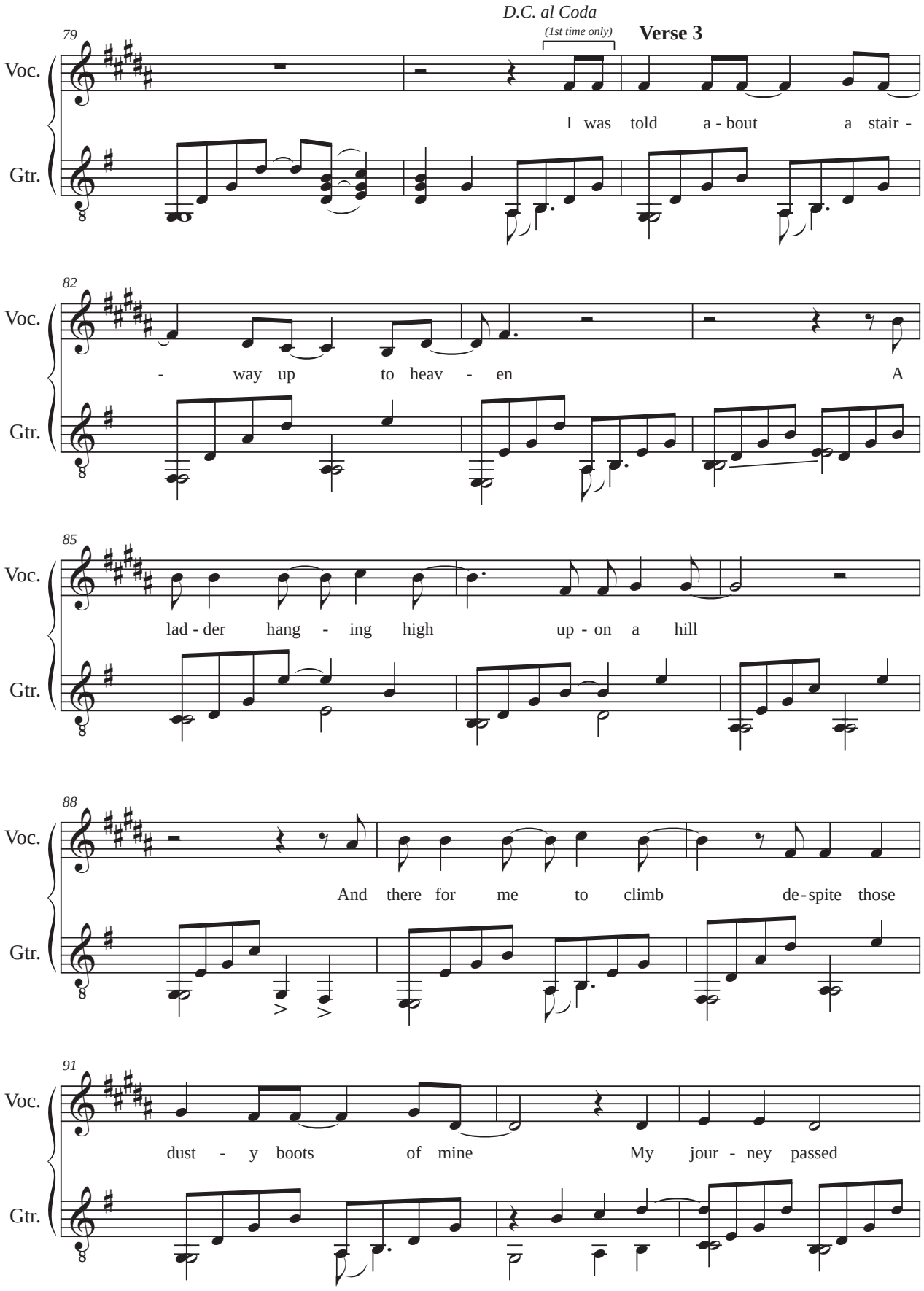


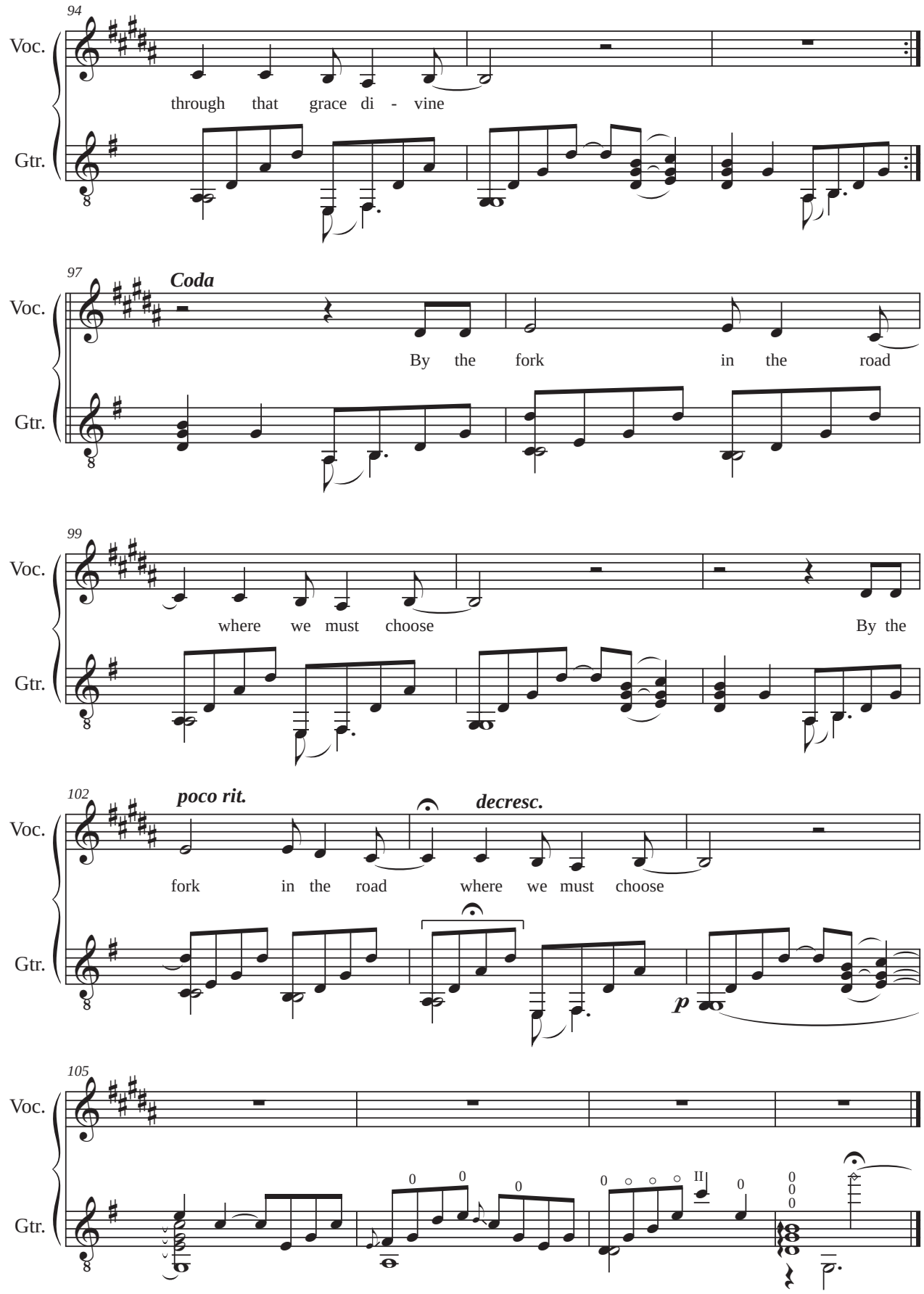

Verse 1
mf
19
Voc.
If there were two roads that we could walk down
Gtr.
mf
22
Voc.
I'd sure - ly hold your hand a - long them
Gtr.
25
Voc.
both But it's you I stand to lose
Gtr.
28
Voc.
If our jour - ney is con - fused By the
Gtr.
31
To Coda
Voc.
fork in the road where we must choose
Gtr.


34
Voc.
Gtr.
37
Verse 2
Voc.
So large is the high - way where we've come from
Gtr.
40
Voc.
that I don't doubt that we could have some fun
Gtr.
43
Voc.
But the gate to life is small
Gtr.
46
Voc.
a - long that nar - row by - way wall that
Gtr.


49
Voc.
I've been told is hard to find at all
Gtr.
52
Chorus
Voc.
So won't-cha come
Gtr.
55
Voc.
down? We're gon - na fol - low that ram - blin' man
C
G
Gtr.
58
Voc.
To the fields of milk and hon - ey in the prom-ised land
C
G
Gtr.
61
Voc.
And as he clos - es your eyes
D add9 add4
C
Gtr.


64
Voc.
in the palm of his hand There'll be
G
B7add11
E m
Gtr.
67
Voc.
no more weep - ing when we take our
C
Dadd9 add4
E m7
D/F♯
Gtr.
70
Voc.
stand As the new day dawns at the
G
C
Dadd9 add4
Gtr.
73
Voc.
jour - ney's end On the road to the
G
D/F♯
E m7
C
Gtr.
76
Voc.
way of life, my friend
Dadd9 add4
G
Gtr.


D.C. al Coda
(1st time only)
Verse 3
79
Voc.
Gtr.
I was told a - bout a stair -
82
- way up to heav - en A
85
lad - der hang - ing high up - on a hill
88
And there for me to climb de - spite those
91
dust - y boots of mine My jour - ney passed


94
Voc.
through that grace di - vine
Gtr.
97
Coda
Voc.
By the fork in the road
Gtr.
99
Voc.
where we must choose
By the
Gtr.
102
poco rit.
decresc.
Voc.
fork in the road where we must choose
Gtr.
p
105
Voc.
Gtr.

YOU DIDN'T HALF REMIND ME

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Paul-Antoni Bonetti
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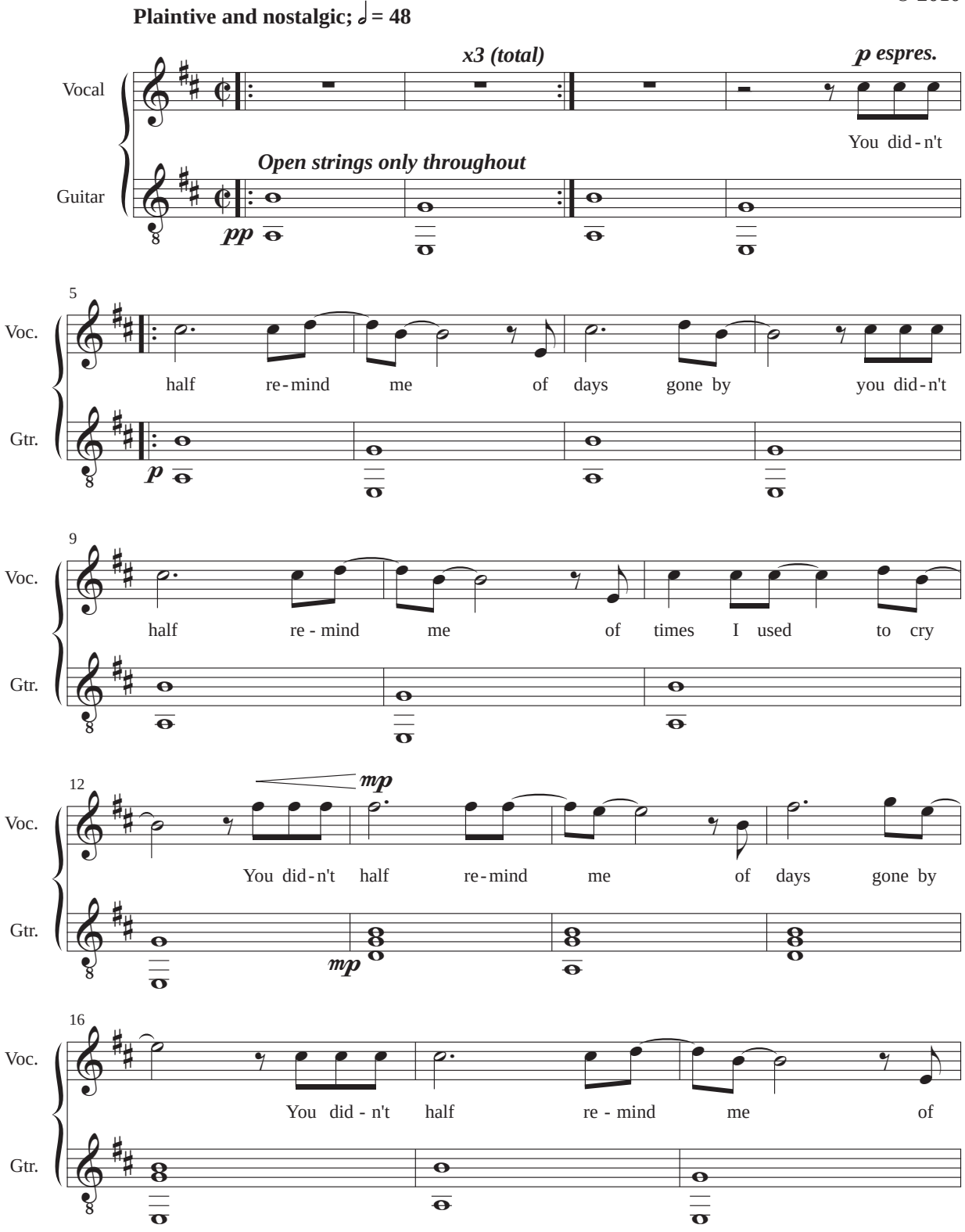
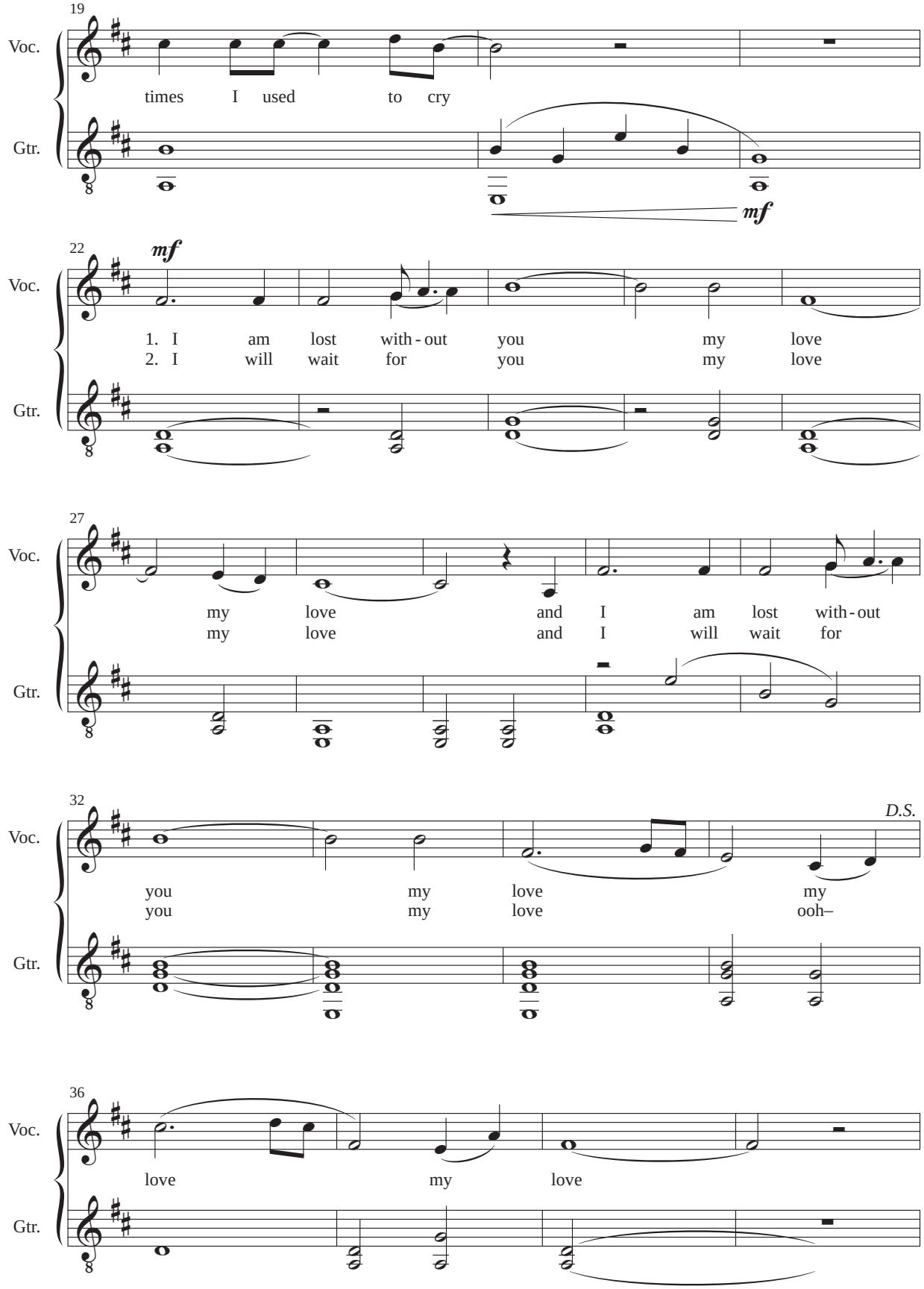
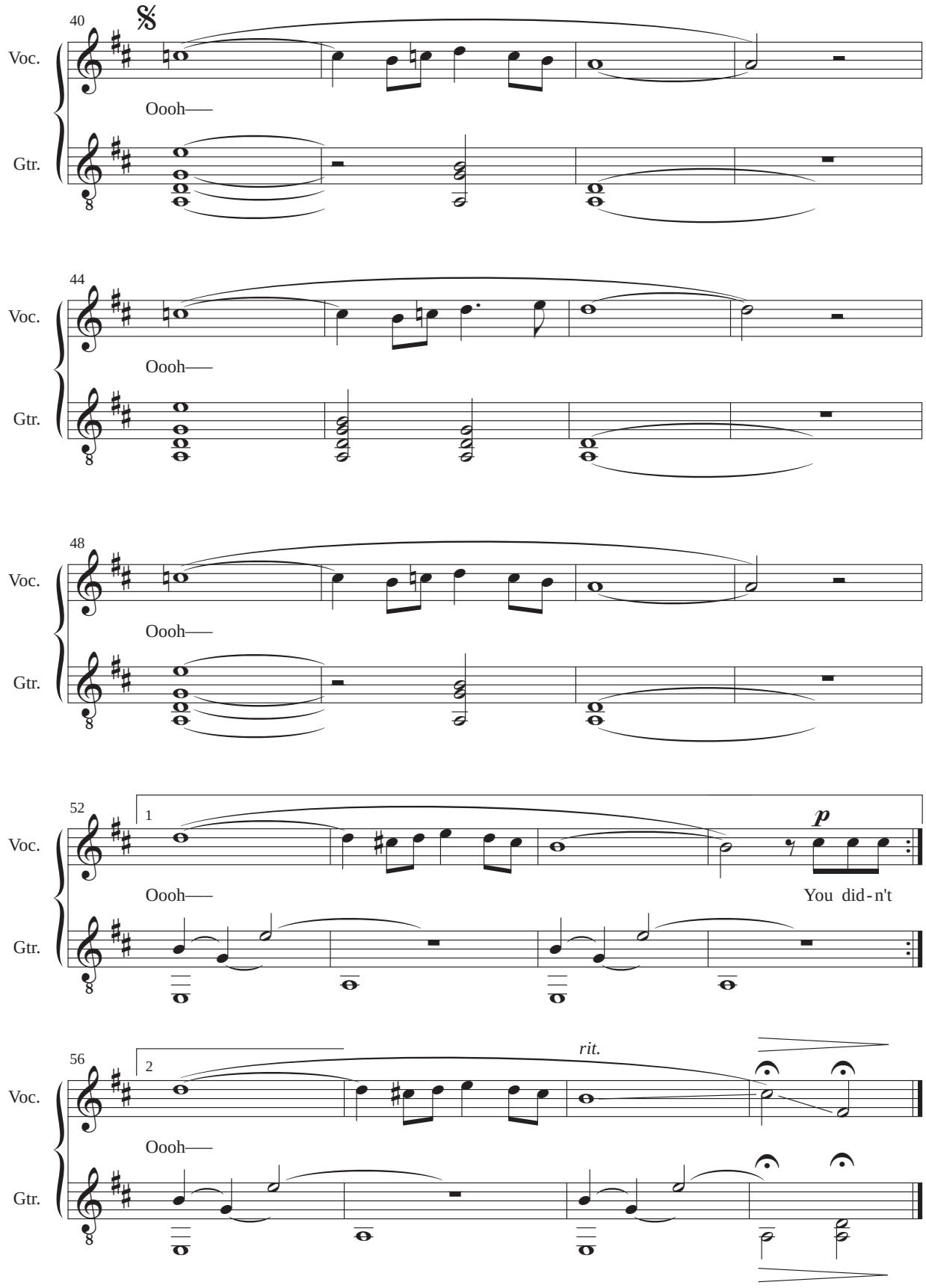



19
Voc.
times I used to cry
Gtr.
mf
22
mf
Voc.
1. I am lost with - out you my love
2. I will wait for you my love
Gtr.
27
Voc.
my love and I am lost with - out
my love and I will wait for
Gtr.
32
D.S.
Voc.
you my love my
you my love ooh–
Gtr.
36
Voc.
love my love
Gtr.


40
Voc.
Oooh——
Gtr.
44
Voc.
Oooh——
Gtr.
48
Voc.
Oooh——
Gtr.
52
1
Voc.
Oooh——
p
You did-n't
Gtr.
56
2
rit.
Voc.
Oooh——
Gtr.

WALKING UP THE ELEVATOR DOWN

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Paul-Antoni Bonetti
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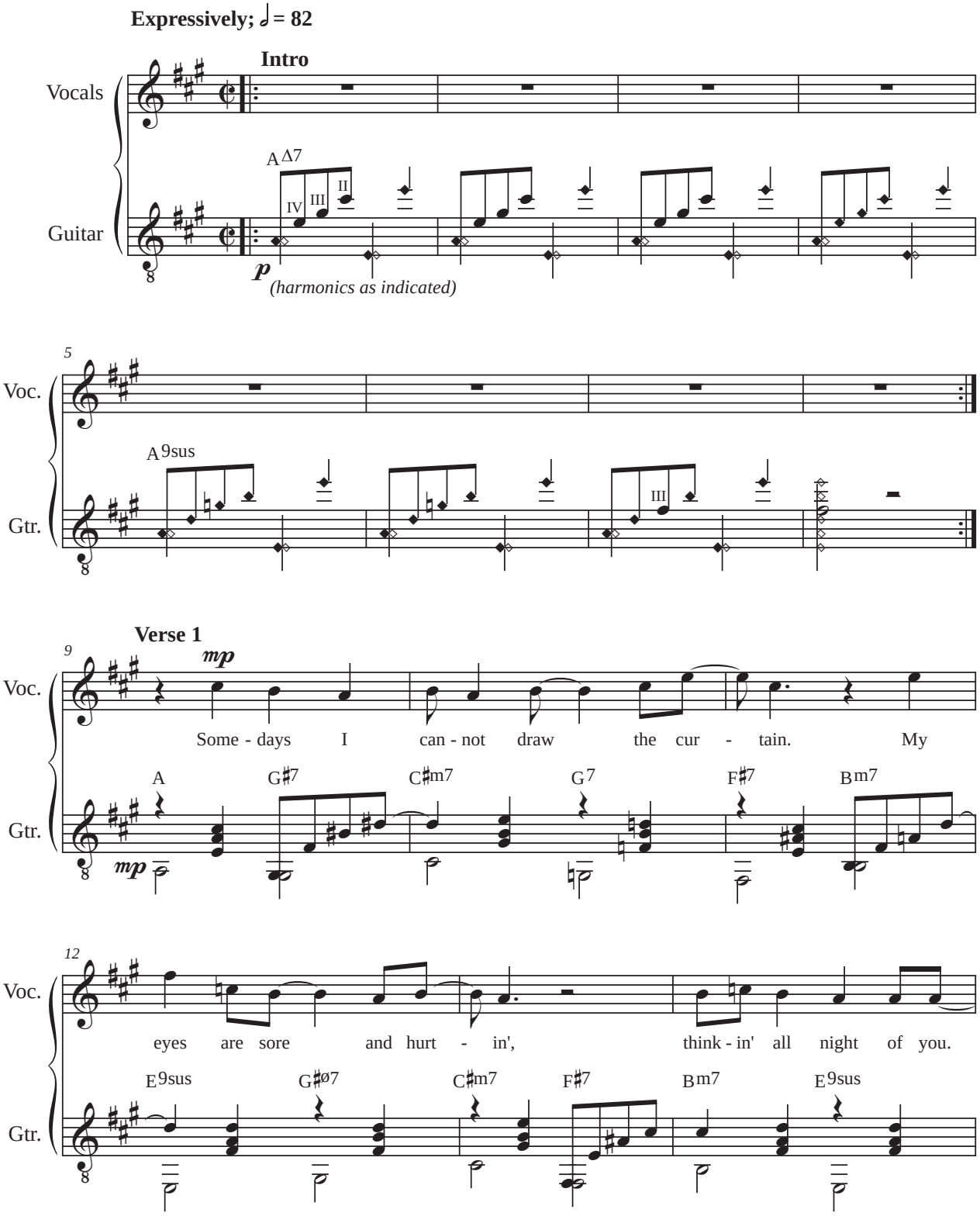
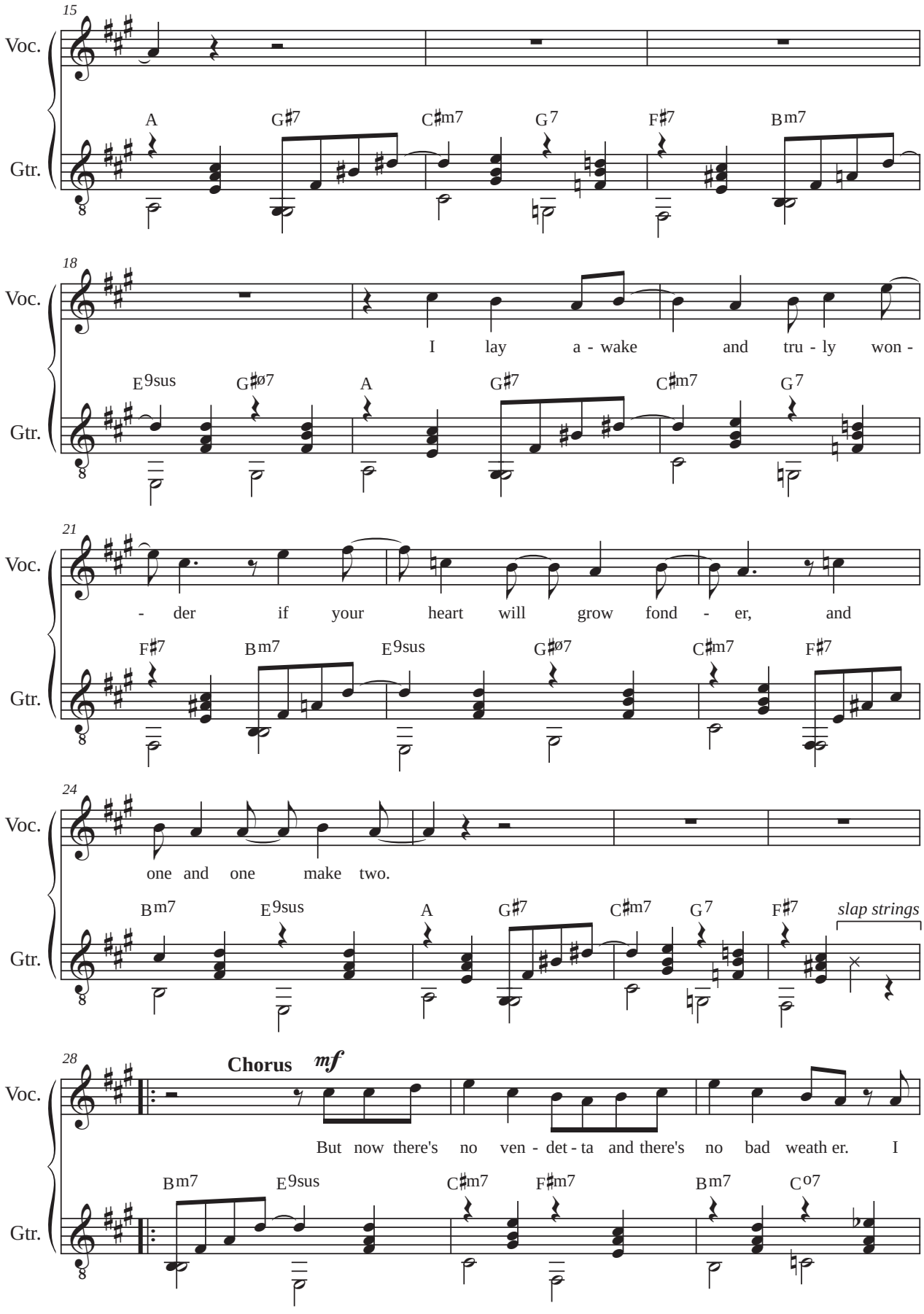
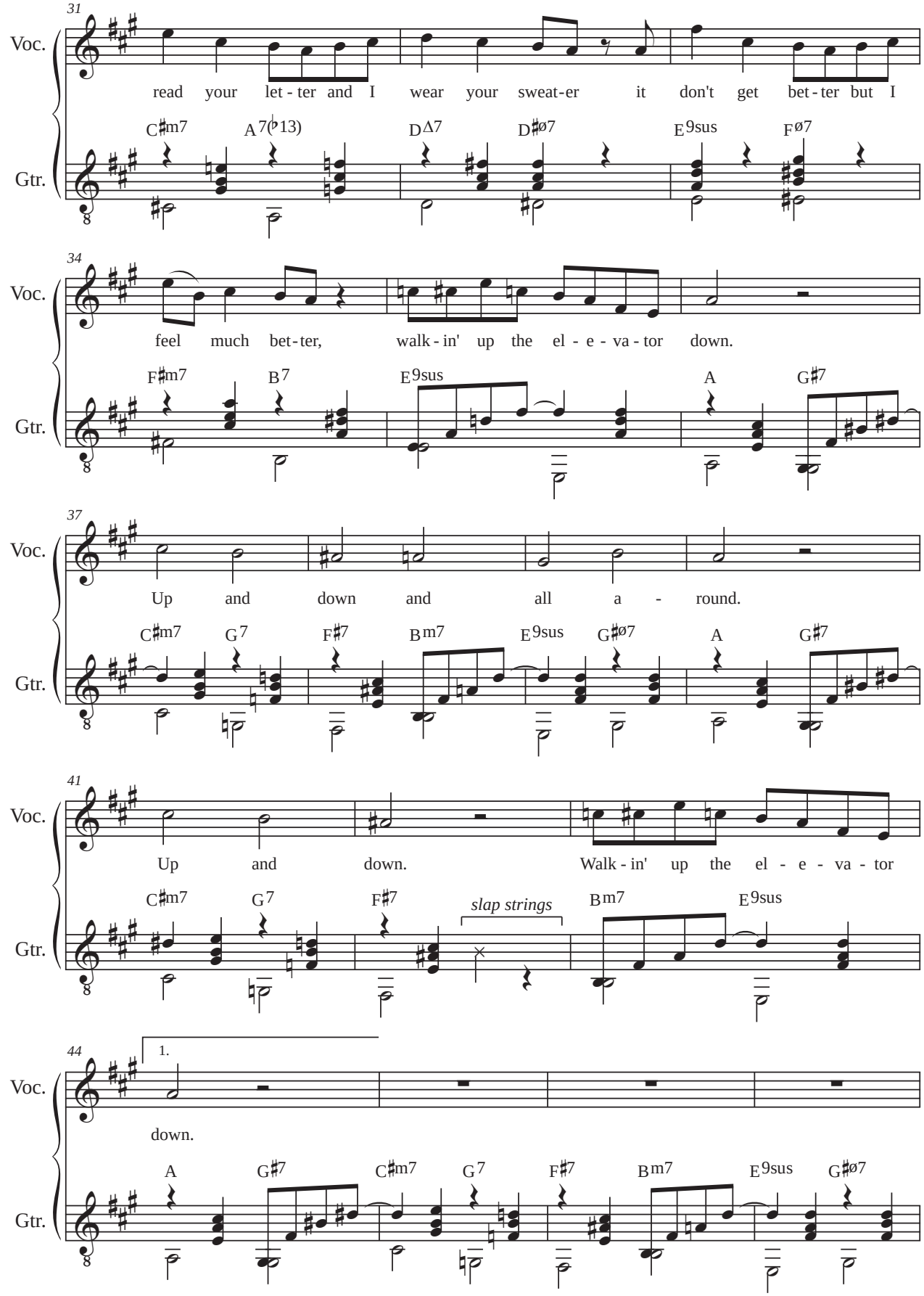
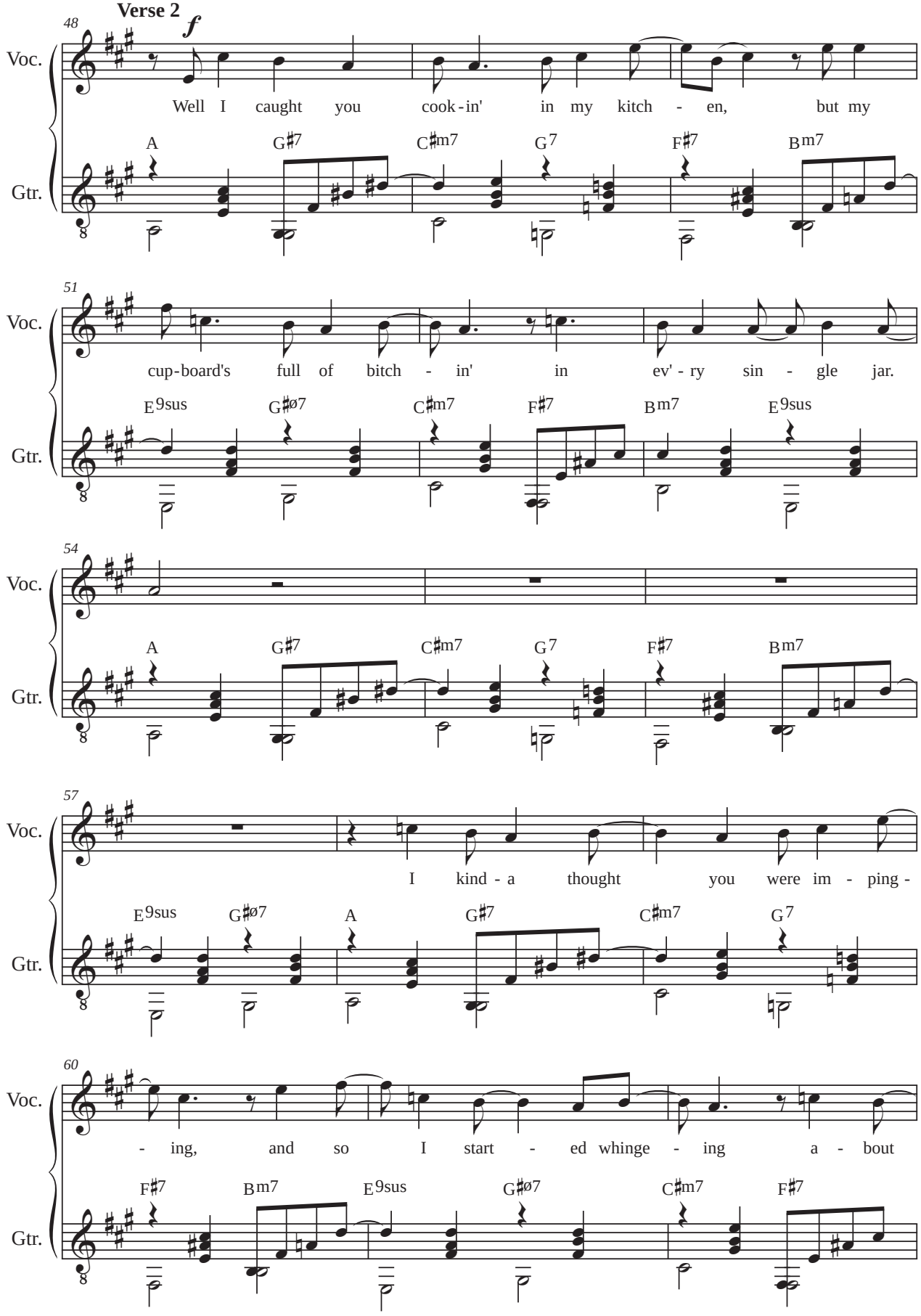
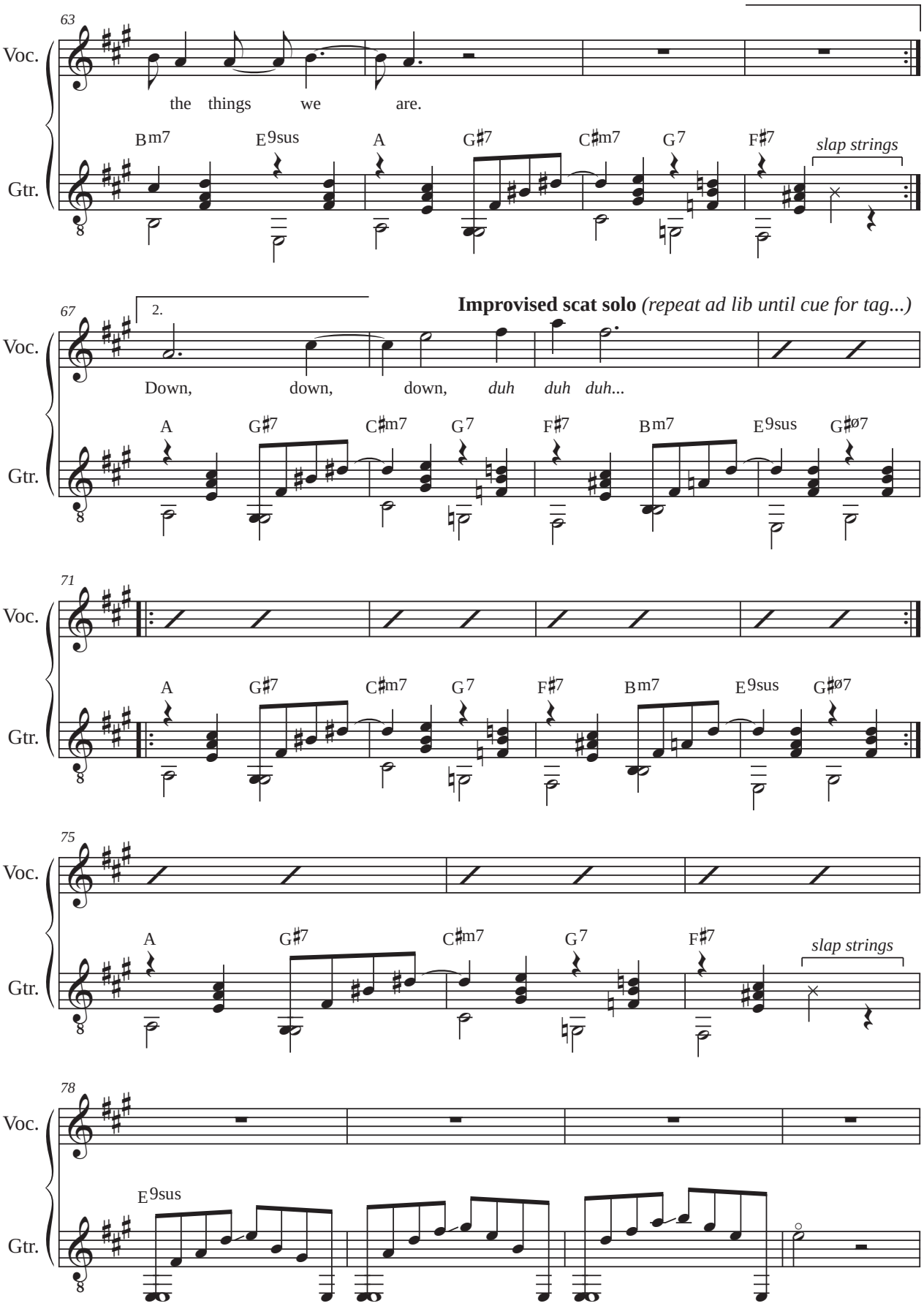
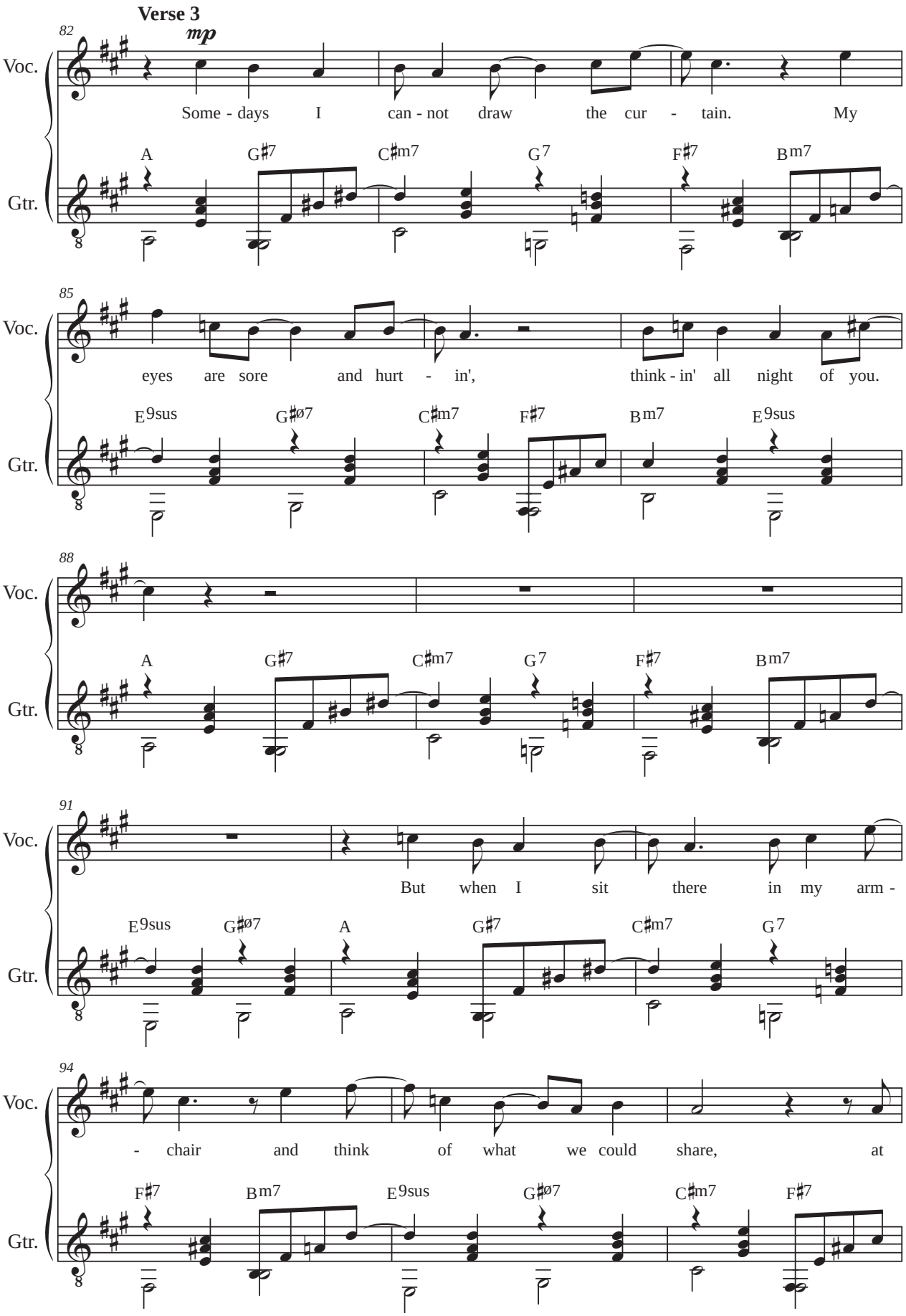


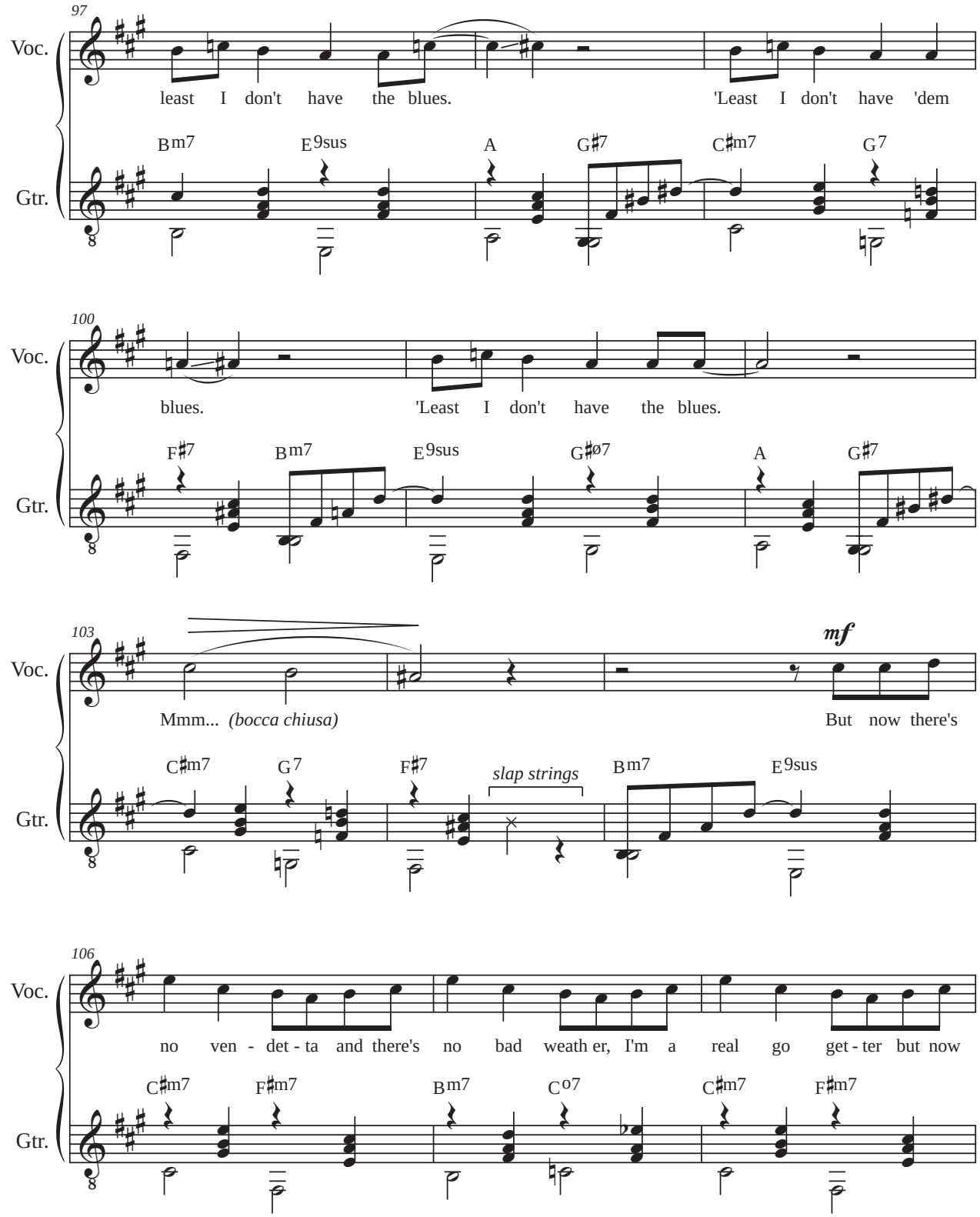

15
Voc.
Gtr.
A
G♯7
C♯m7
G7
F♯7
B m7
18
I lay a - wake and tru - ly won -
E 9sus
G♯ø7
A
G♯7
C♯m7
G7
21
- der if your heart will grow fond - er, and
F♯7
B m7
E 9sus
G♯ø7
C♯m7
F♯7
24
one and one make two.
B m7
E 9sus
A
G♯7
C♯m7
G7
F♯7
slap strings
28
Chorus
mf
But now there's no ven - det - ta and there's no bad weath er. I
B m7
E 9sus
C♯m7
F♯m7
B m7
C o7

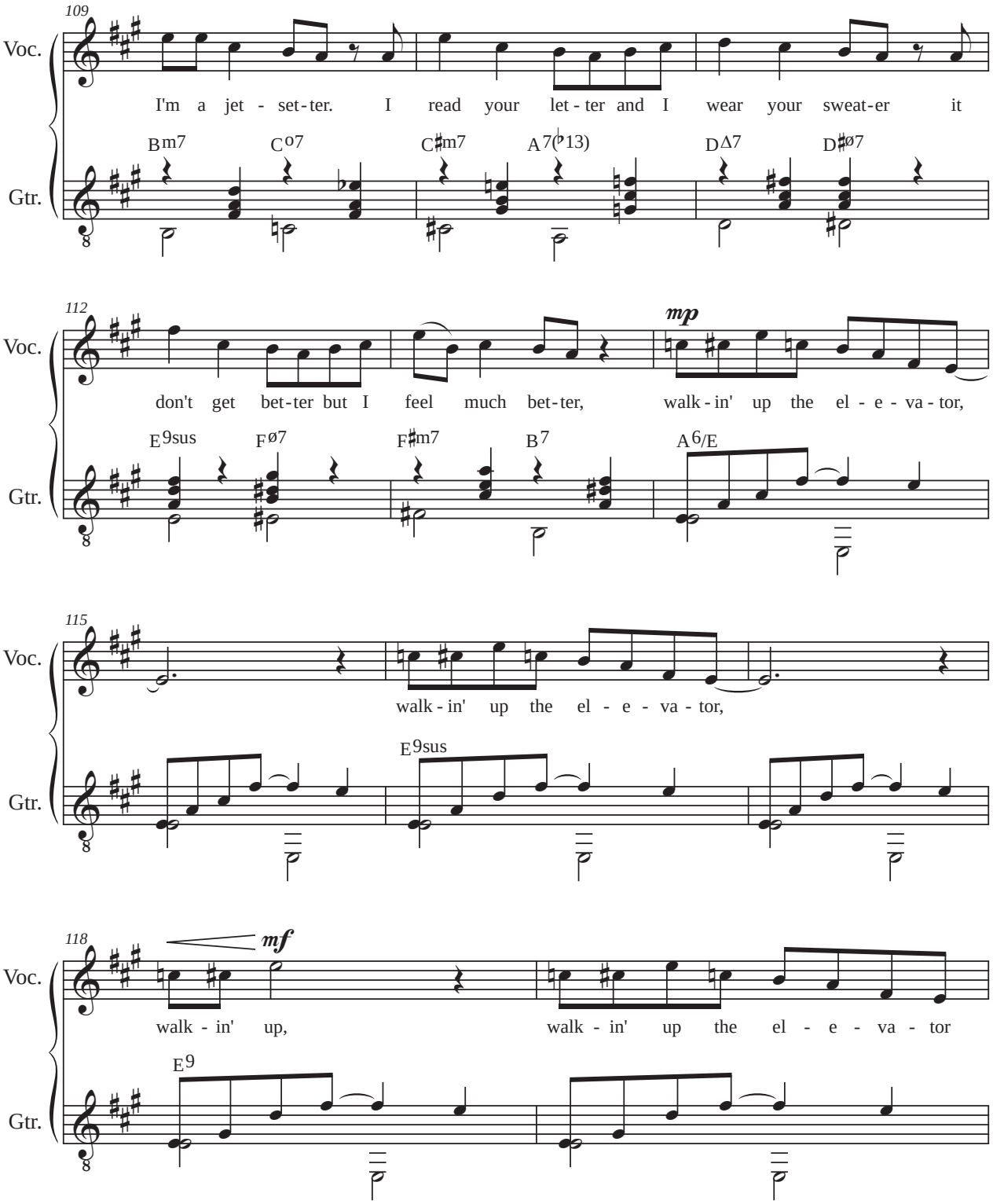

31
Voc.
read your let - ter and I wear your sweat - er it don't get bet - ter but I
C♯m7 A7(♭13) D∆7 D♯ø7 E9sus F♯ø7
Gtr.
34
Voc.
feel much bet - ter, walk - in' up the el - e - va - tor down.
F♯m7 B7 E9sus A G♯7
Gtr.
37
Voc.
Up and down and all a - round.
C♯m7 G7 F♯7 Bm7 E9sus G♯ø7 A G♯7
Gtr.
41
Voc.
Up and down. Walk - in' up the el - e - va - tor
C♯m7 G7 F♯7 slap strings Bm7 E9sus
Gtr.
44
1.
Voc.
down.
A G♯7 C♯m7 G7 F♯7 Bm7 E9sus G♯ø7
Gtr.

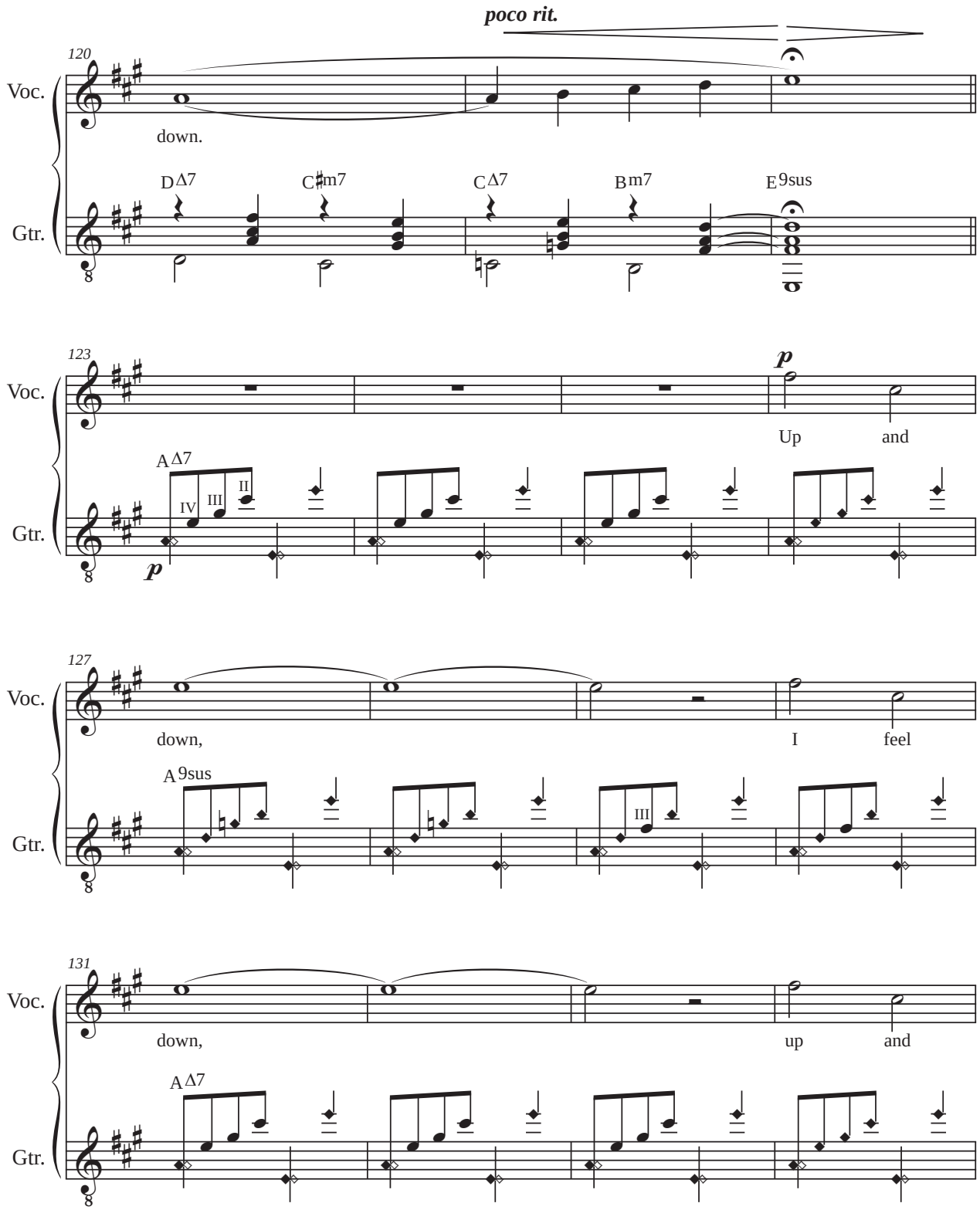

Verse 2
f
48
Voc.
Well I caught you cook-in' in my kitch - en, but my
Gtr.
A G♯7 C♯m7 G7 F♯7 B m7
51
Voc.
cup-board's full of bitch - in' in ev' - ry sin - gle jar.
Gtr.
E 9sus G♯ø7 C♯m7 F♯7 B m7 E 9sus
54
Voc.
Gtr.
A G♯7 C♯m7 G7 F♯7 B m7
57
Voc.
I kind - a thought you were im - ping -
Gtr.
E 9sus G♯ø7 A G♯7 C♯m7 G7
60
Voc.
- ing, and so I start - ed whinge - ing a - bout
Gtr.
F♯7 B m7 E 9sus G♯ø7 C♯m7 F♯7

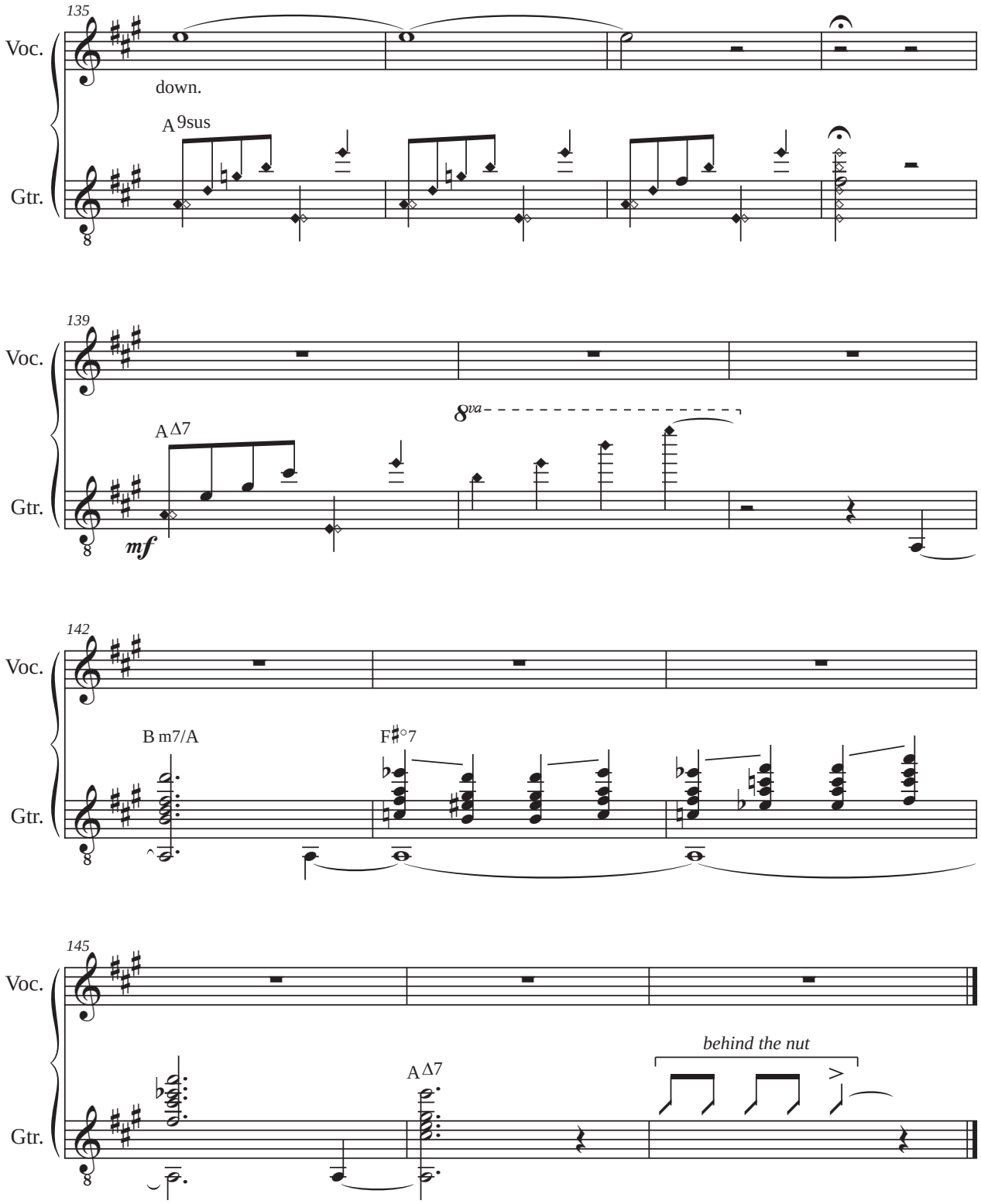

63
Voc.
the things we are.
Gtr.
Bm7 E9sus A G♯7 C♯m7 G7 F♯7
slap strings
67
2.
Improvised scat solo (repeat ad lib until cue for tag...)
Voc.
Down, down, down, duh duh duh...
Gtr.
A G♯7 C♯m7 G7 F♯7 Bm7 E9sus G♯ø7
71
Voc.
Gtr.
A G♯7 C♯m7 G7 F♯7 Bm7 E9sus G♯ø7
75
Voc.
Gtr.
A G♯7 C♯m7 G7 F♯7
slap strings
78
Voc.
Gtr.
E9sus


Verse 3
mp
82
Voc.
Some - days I can - not draw the cur - tain. My
Gtr.
A G♯7 C♯m7 G7 F♯7 B m7
85
Voc.
eyes are sore and hurt - in', think - in' all night of you.
Gtr.
E 9sus G♯ø7 C♯m7 F♯7 B m7 E 9sus
88
Voc.
Gtr.
A G♯7 C♯m7 G7 F♯7 B m7
91
Voc.
But when I sit there in my arm -
Gtr.
E 9sus G♯ø7 A G♯7 C♯m7 G7
94
Voc.
- chair and think of what we could share, at
Gtr.
F♯7 B m7 E 9sus G♯ø7 C♯m7 F♯7


97
Voc.
least I don't have the blues.
'Least I don't have 'dem
Gtr.
Bm7
E9sus
A
G♯7
C♯m7
G7
100
Voc.
blues.
'Least I don't have the blues.
Gtr.
F♯7
Bm7
E9sus
G♯ø7
A
G♯7
103
Voc.
Mmm... (bocca chiusa)
mf
But now there's
Gtr.
C♯m7
G7
F♯7
slap strings
Bm7
E9sus
106
Voc.
no ven - det - ta and there's no bad weath er, I'm a real go get - ter but now
Gtr.
C♯m7
F♯m7
Bm7
C°7
C♯m7
F♯m7


109
Voc.
I'm a jet - set-ter. I read your let - ter and I wear your sweat-er it
Gtr.
Bm7 Co7 C♯m7 A7(♭13) DΔ7 D♯ø7
112
Voc.
mp
don't get bet-ter but I feel much bet-ter, walk - in' up the el - e - va - tor,
Gtr.
E9sus Fø7 F♯m7 B7 A6/E
115
Voc.
walk - in' up the el - e - va - tor,
Gtr.
E9sus
118
Voc.
mf
walk - in' up, walk - in' up the el - e - va - tor
Gtr.
E9


poco rit.
120
Voc.
down.
Gtr.
D Δ7
C ♯m7
C Δ7
B m7
E 9sus
123
Voc.
p
Up and
Gtr.
A Δ7
IV III II
p
127
Voc.
down, I feel
Gtr.
A 9sus
III
131
Voc.
down, up and
Gtr.
A Δ7


135
Voc.
down.
A 9sus
Gtr.
139
Voc.
A Δ7
8va
Gtr.
mf
142
Voc.
B m7/A
F♯°7
Gtr.
145
Voc.
behind the nut
A Δ7
Gtr.

• 5 •

Bonetti Motets Project

Bonetti Motets Project

For SATB a cappella chamber choir

I.	Intenderunt arcum *(8’00”)*	341
II.	O Quam Felix Est *(13’00”)*	365

Intenderunt arcum

Commissioned and premiered by
Adelaide Chamber Singers
October 9th, 10th, 30th & November 1st, 2009.

Paul-Antoni Bonetti
© 2009

brisk, vigorous, declamatory, ♩ ≈ 116

Soprano
Alto
Tenor
Baritone/Bass

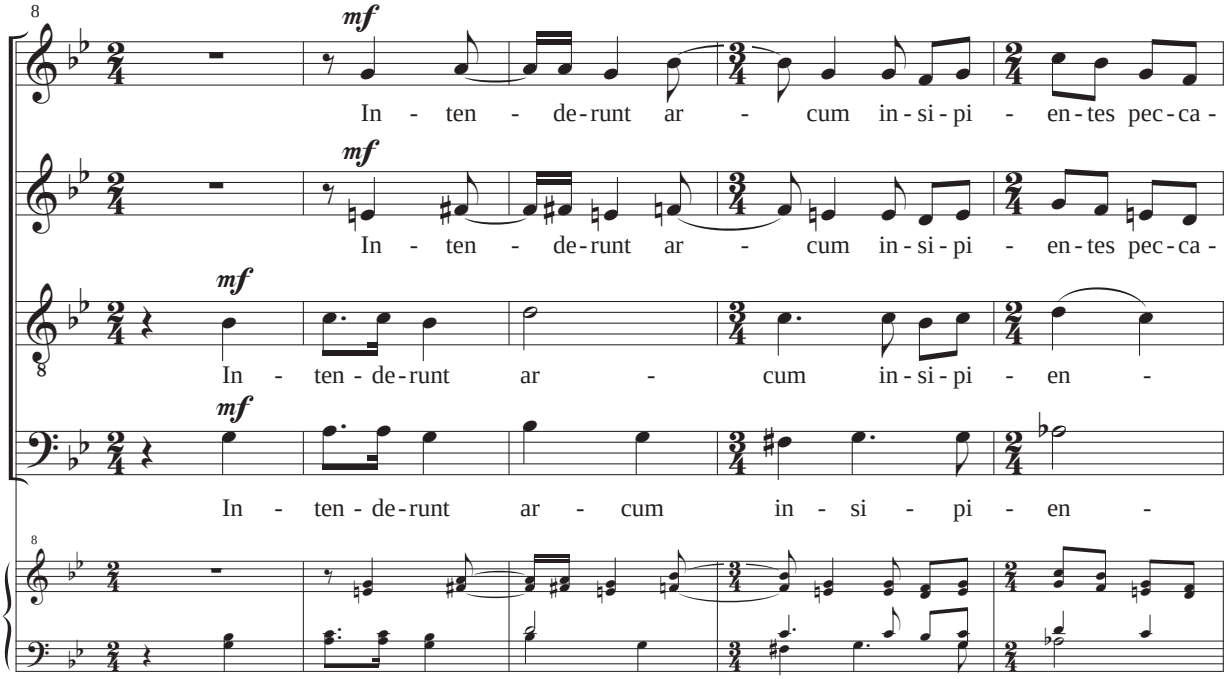
G.P.

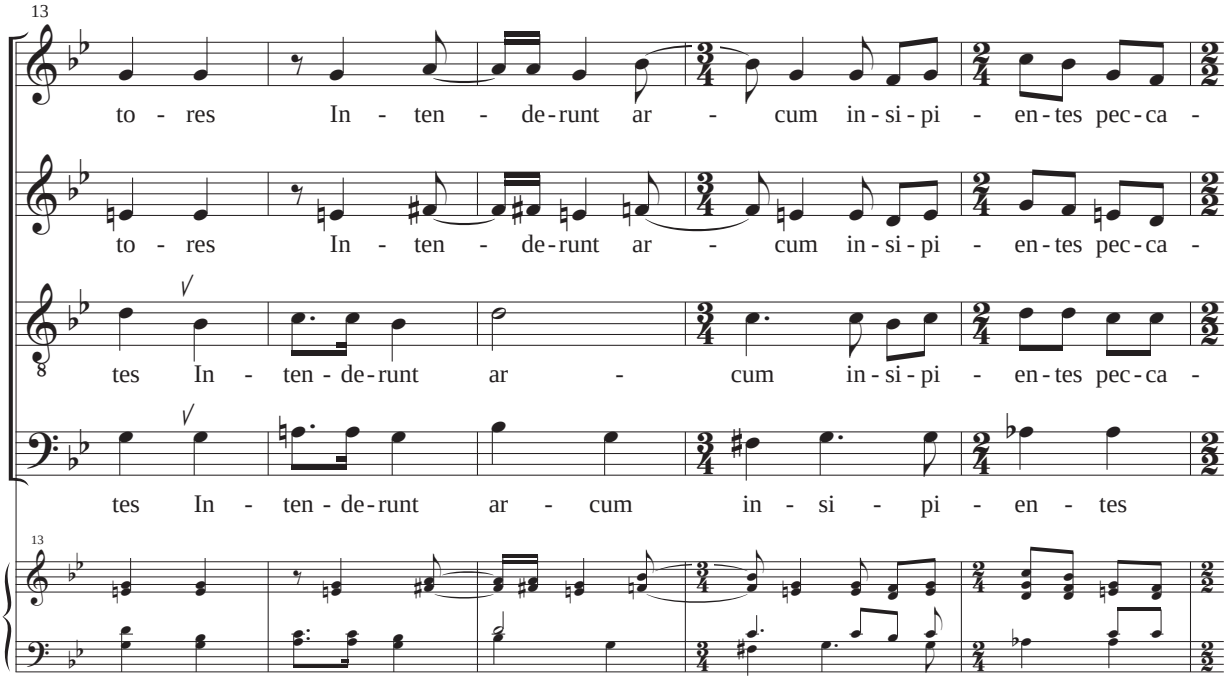
f

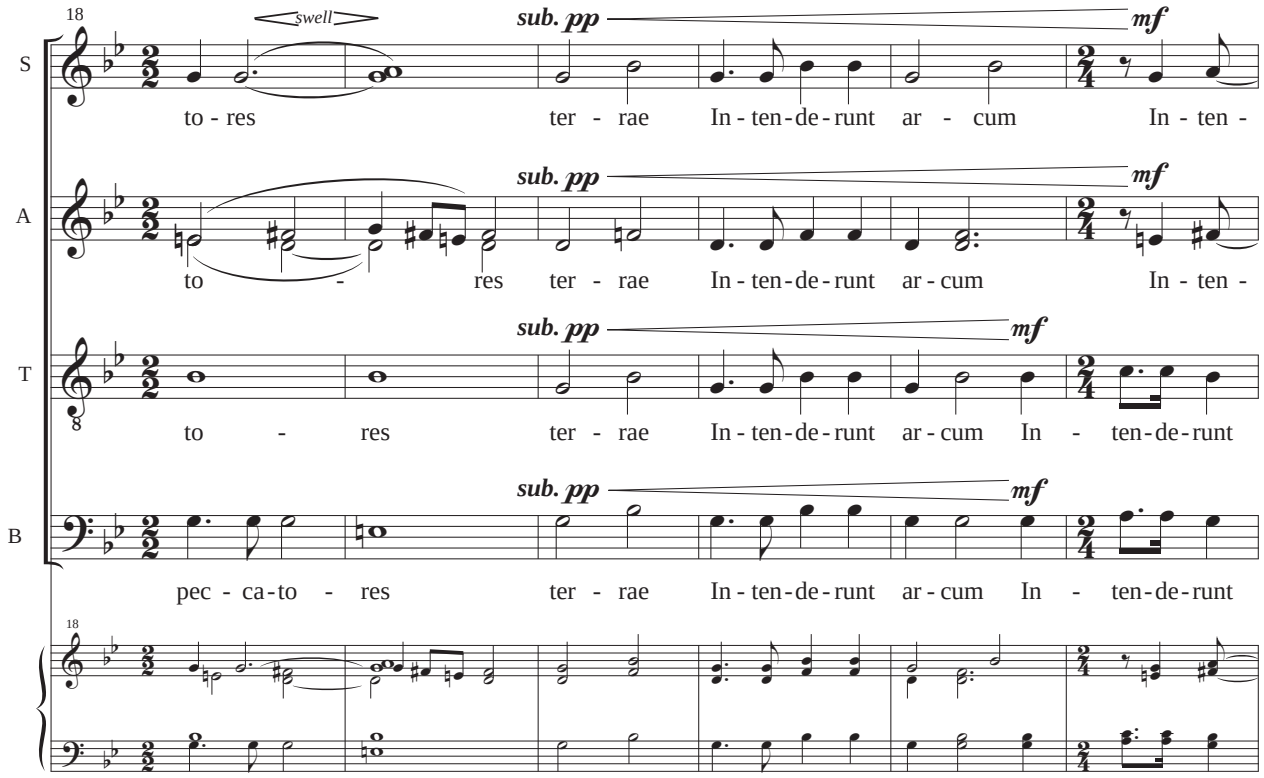
In - ten - de-runt ar - cum in - si - pi -

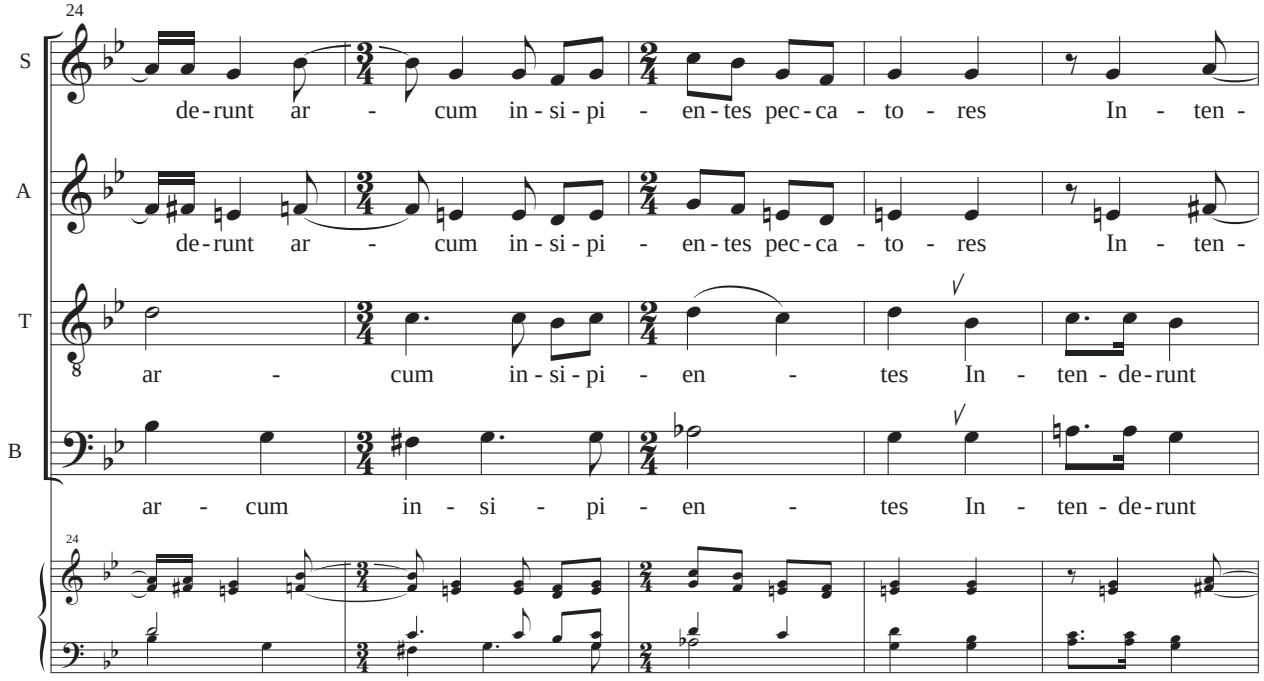
S
A
T
B

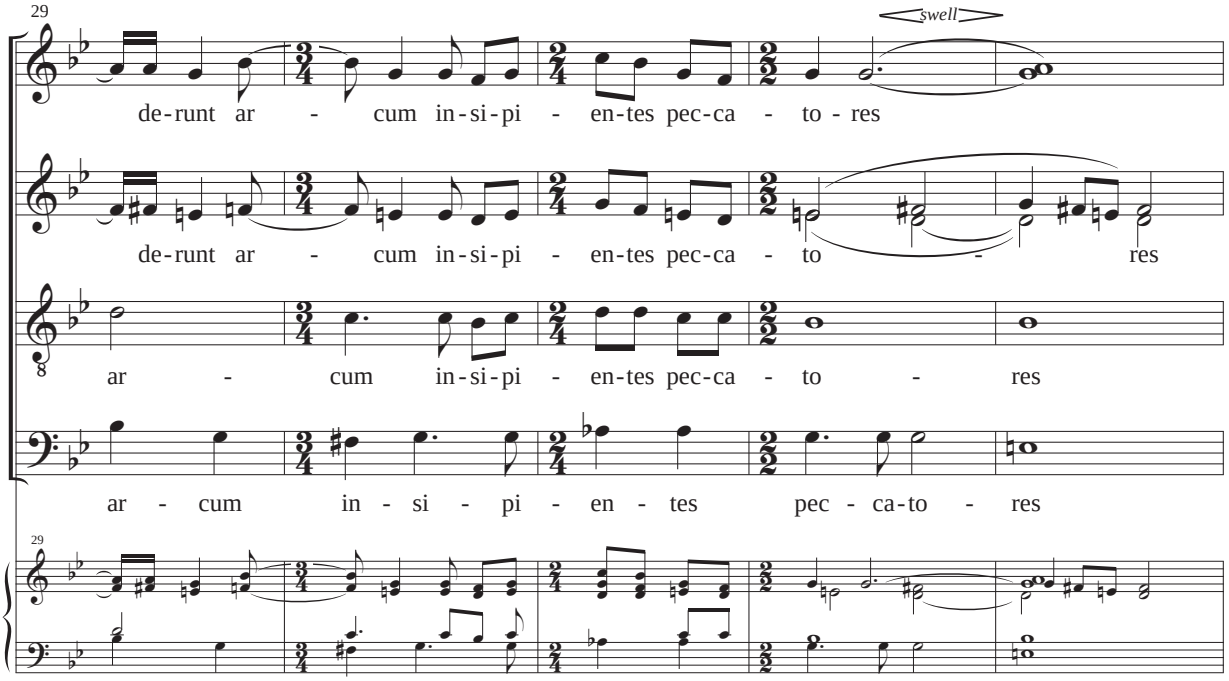
en-tes pec-ca-to-res In-ten - de-runt ar - cum in-si-pi - en-tes pec-ca-to-res

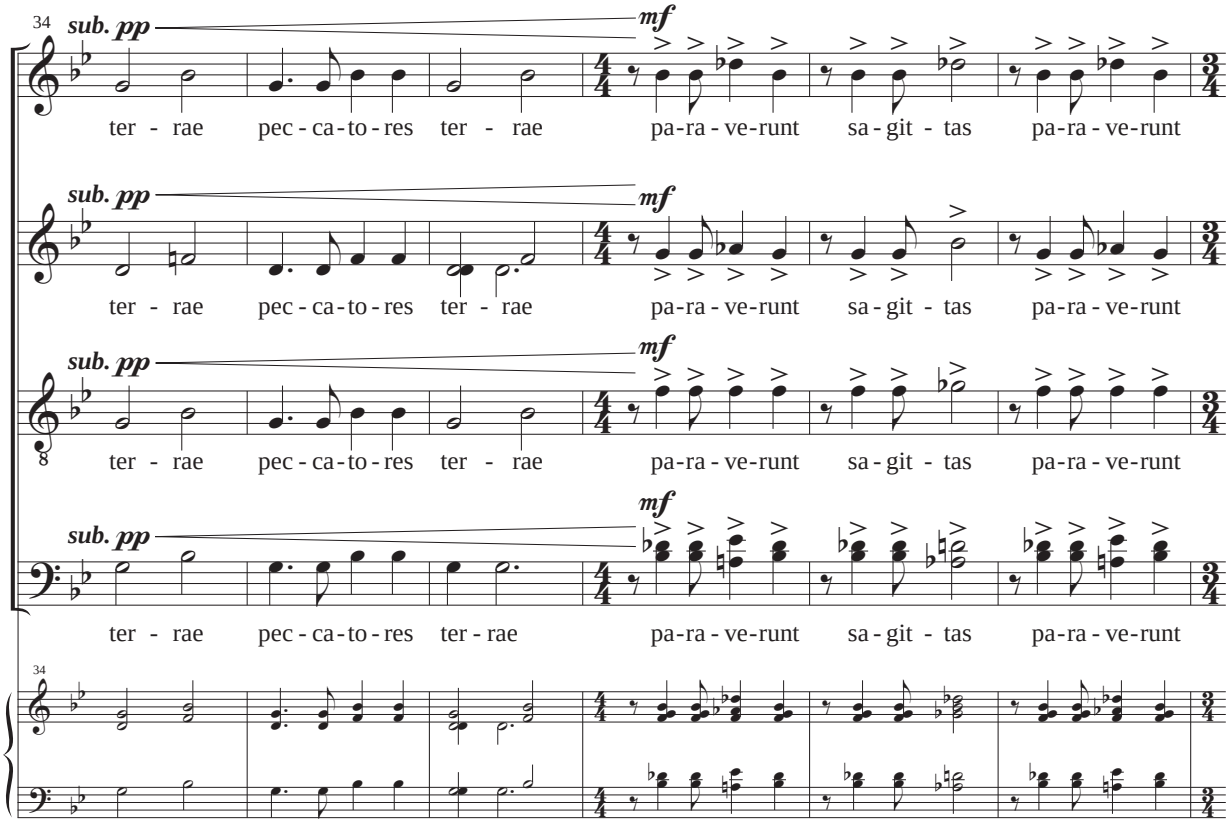

8
S
A
T
B
mf
In - ten - de-runt ar - cum in-si-pi - en-tes pec-ca -
In - ten - de-runt ar - cum in-si-pi - en-tes pec-ca -
In - ten - de-runt ar - cum in-si-pi - en -
In - ten - de-runt ar - cum in - si - pi - en -

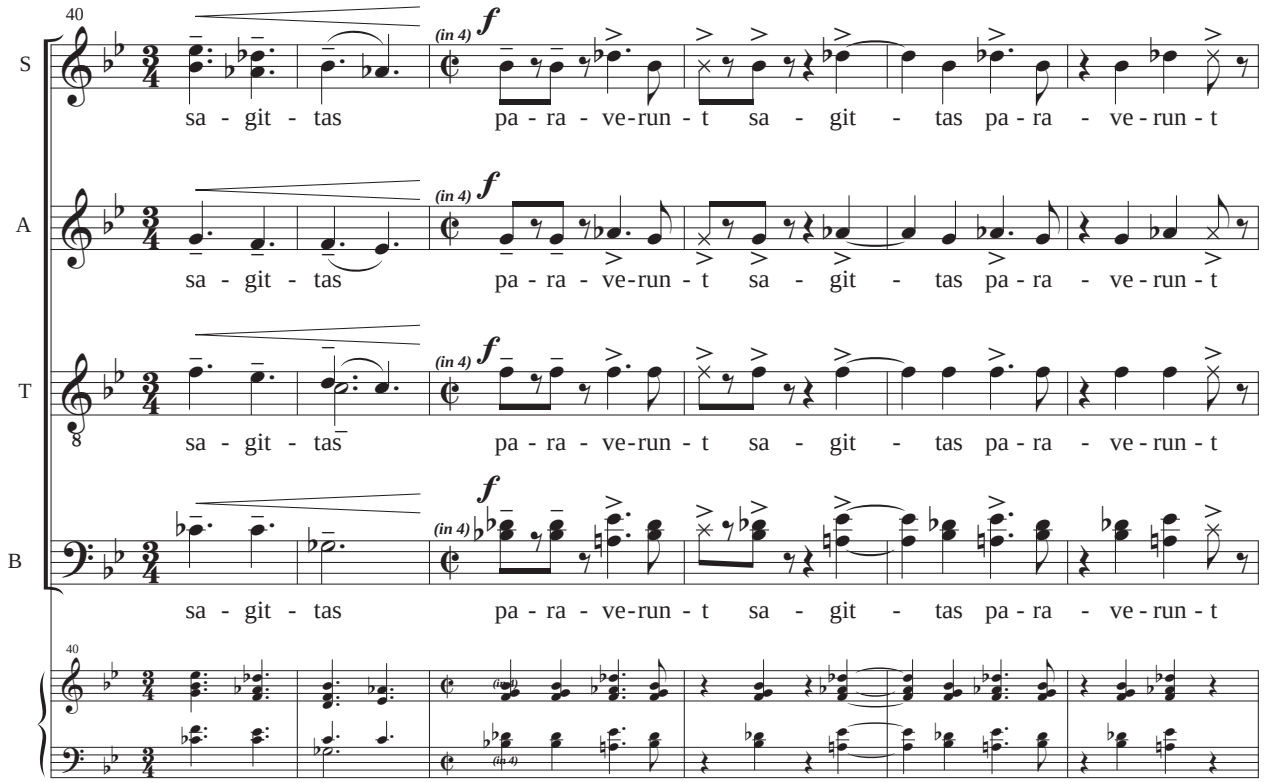

13
S
A
T
B
to - res In - ten - de-runt ar - cum in-si-pi - en-tes pec-ca -
to - res In - ten - de-runt ar - cum in-si-pi - en-tes pec-ca -
tes In - ten - de-runt ar - cum in-si-pi - en-tes pec-ca -
tes In - ten - de-runt ar - cum in - si - pi - en - tes

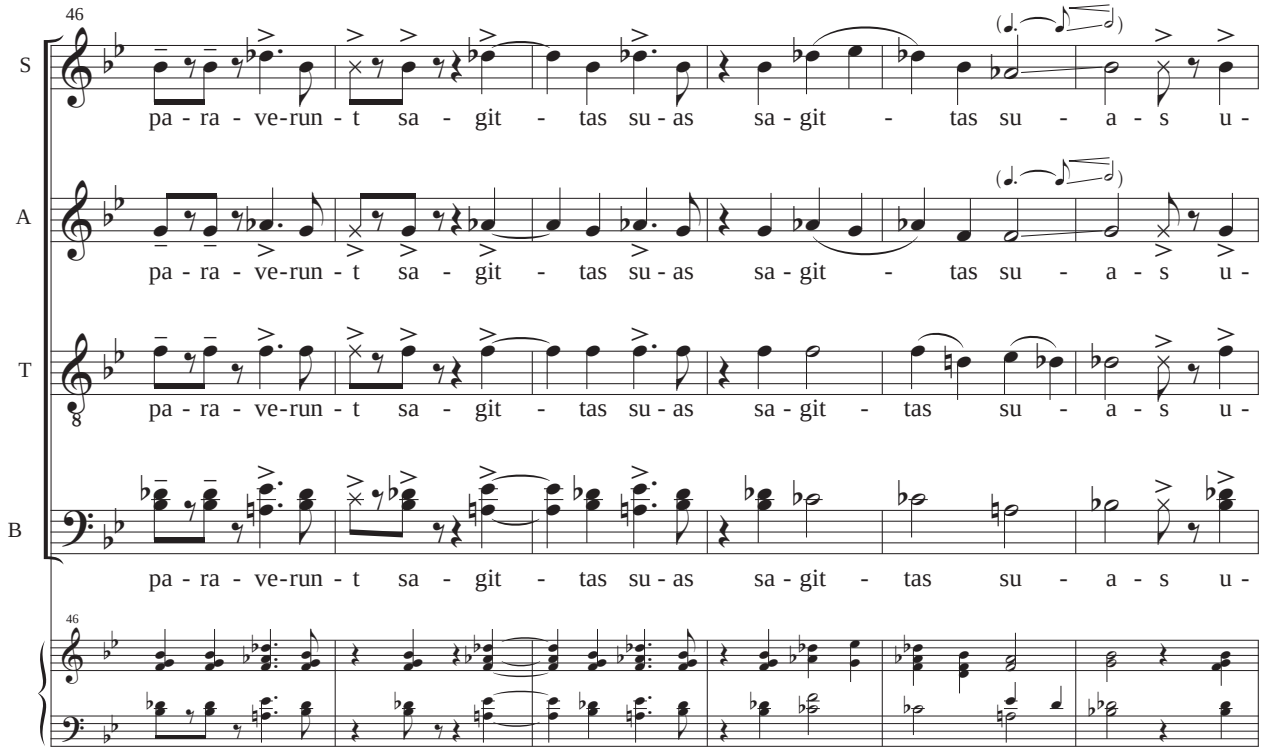

18
swell
sub. pp
mf
S
to - res
ter - rae
In - ten - de - runt
ar - cum
In - ten -
A
to - res
ter - rae
In - ten - de - runt
ar - cum
In - ten -
T
to - res
ter - rae
In - ten - de - runt
ar - cum
In - ten - de - runt
B
pec - ca - to - res
ter - rae
In - ten - de - runt
ar - cum
In - ten - de - runt

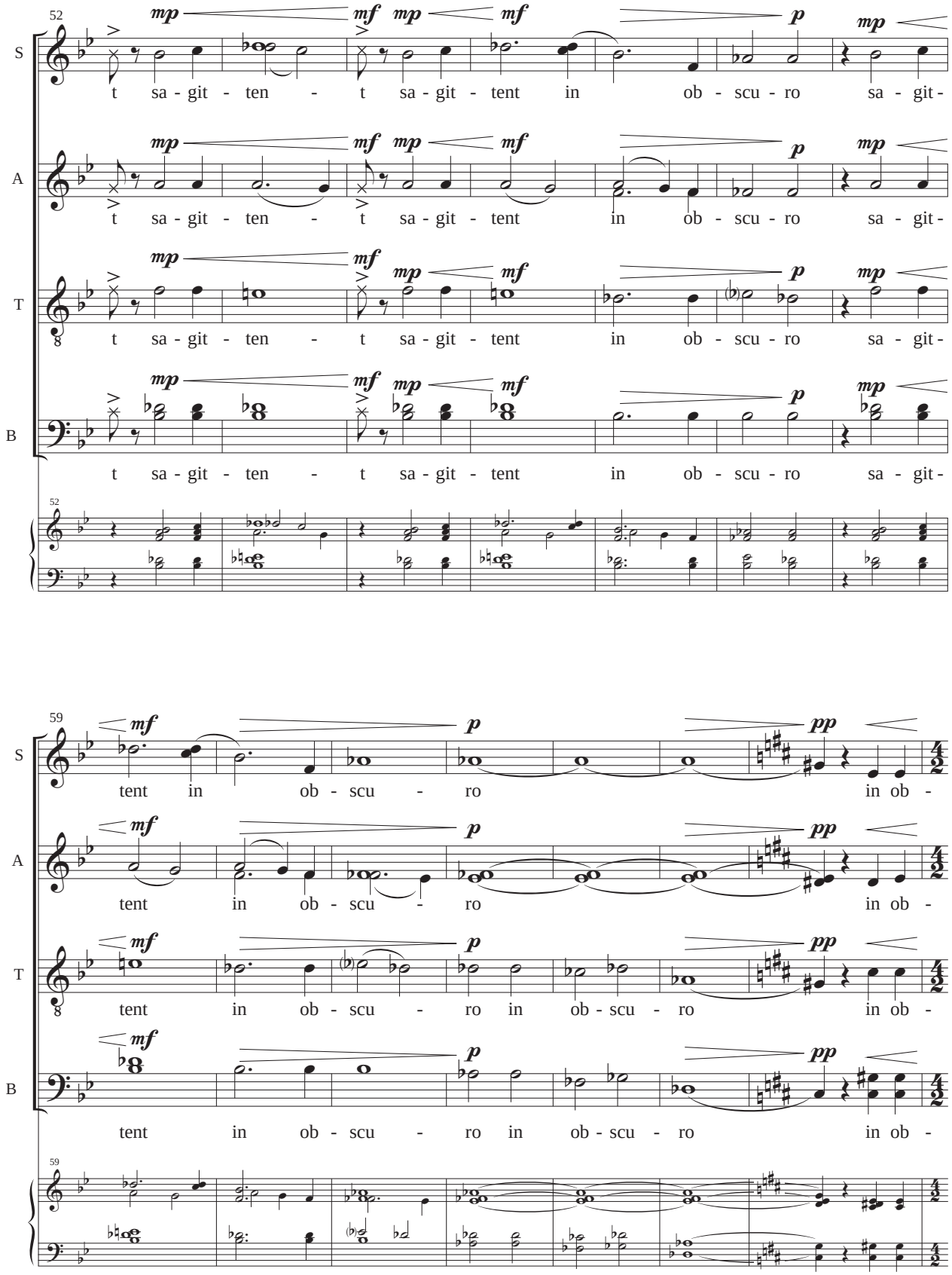

24
S
de - runt
ar - cum
in - si - pi - en - tes
pec - ca - to - res
In - ten -
A
de - runt
ar - cum
in - si - pi - en - tes
pec - ca - to - res
In - ten -
T
ar - cum
in - si - pi - en - tes
In - ten - de - runt
B
ar - cum
in - si - pi - en - tes
In - ten - de - runt

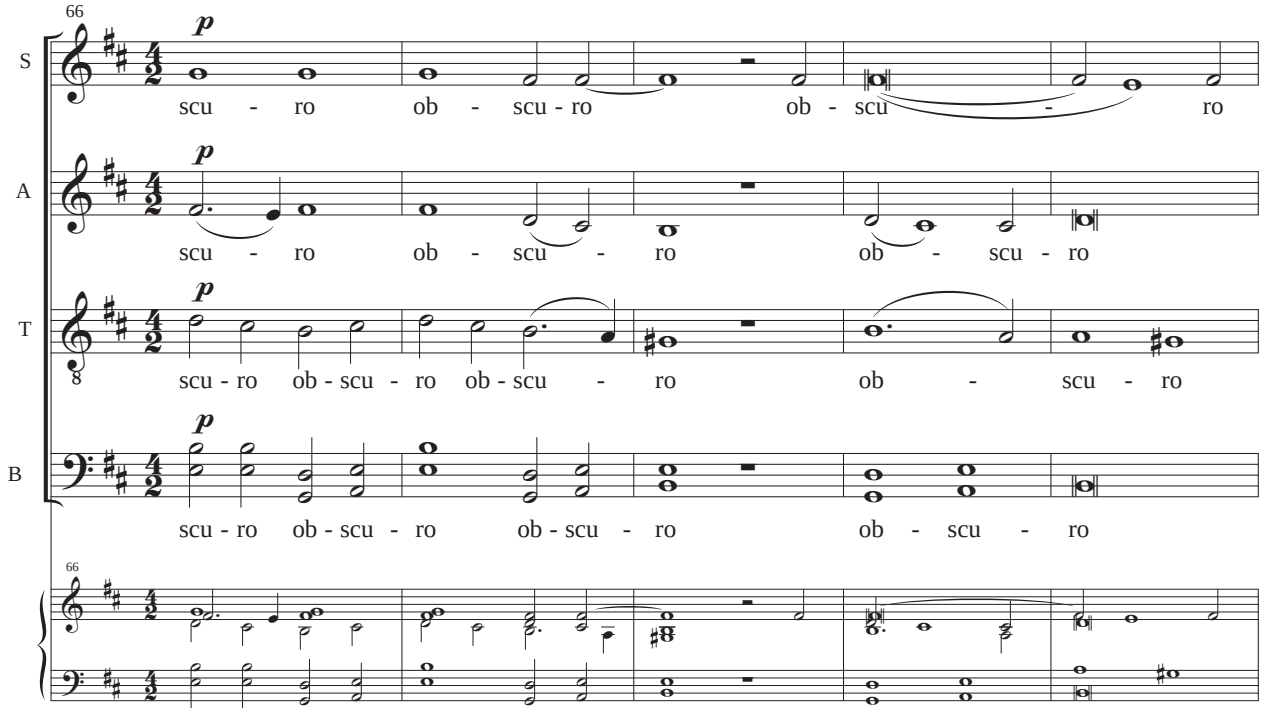

29
swell
S
de-runt ar - cum in-si-pi - en-tes pec-ca - to - res
A
de-runt ar - cum in-si-pi - en-tes pec-ca - to - res
T
ar - cum in-si-pi - en-tes pec-ca - to - res
B
ar - cum in - si - pi - en - tes pec - ca-to - res

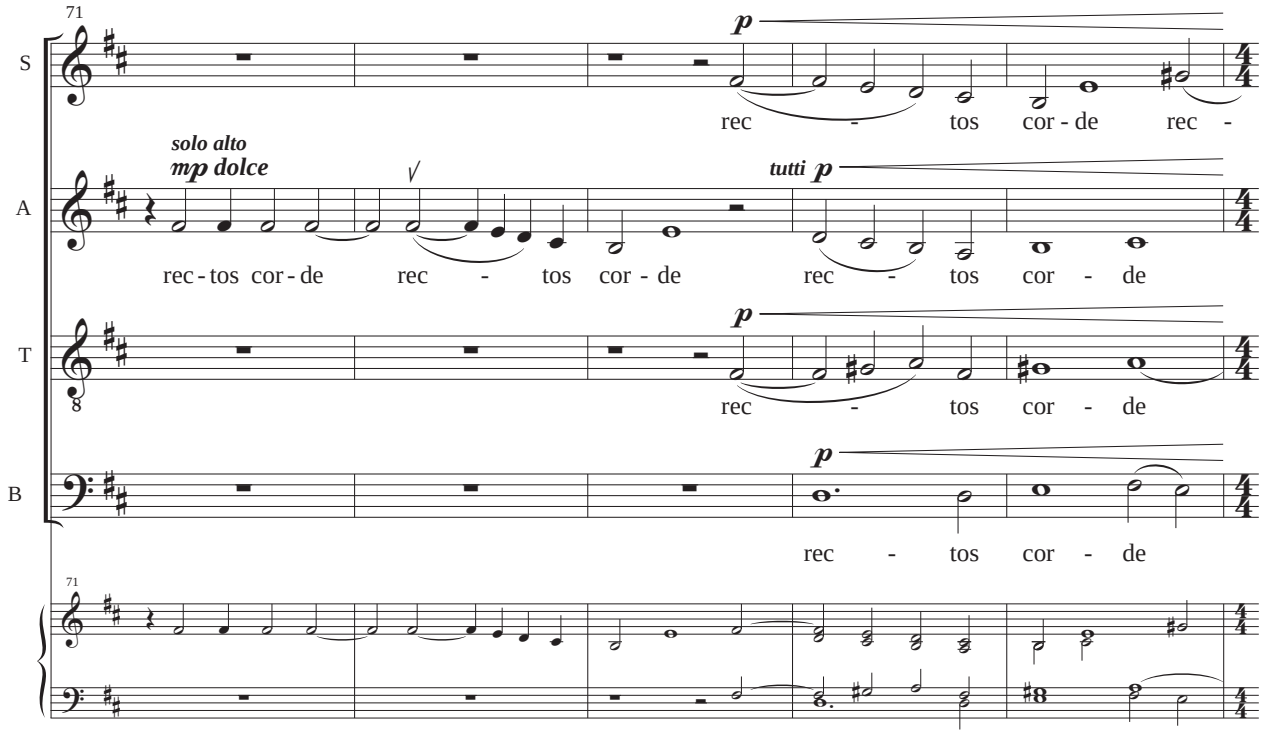

34
sub. pp
mf
S
ter - rae pec - ca-to - res ter - rae pa-ra - ve-runt sa - git - tas pa-ra - ve-runt
A
ter - rae pec - ca-to - res ter - rae pa-ra - ve-runt sa - git - tas pa-ra - ve-runt
T
ter - rae pec - ca-to - res ter - rae pa-ra - ve-runt sa - git - tas pa-ra - ve-runt
B
ter - rae pec - ca-to - res ter - rae pa-ra - ve-runt sa - git - tas pa-ra - ve-runt

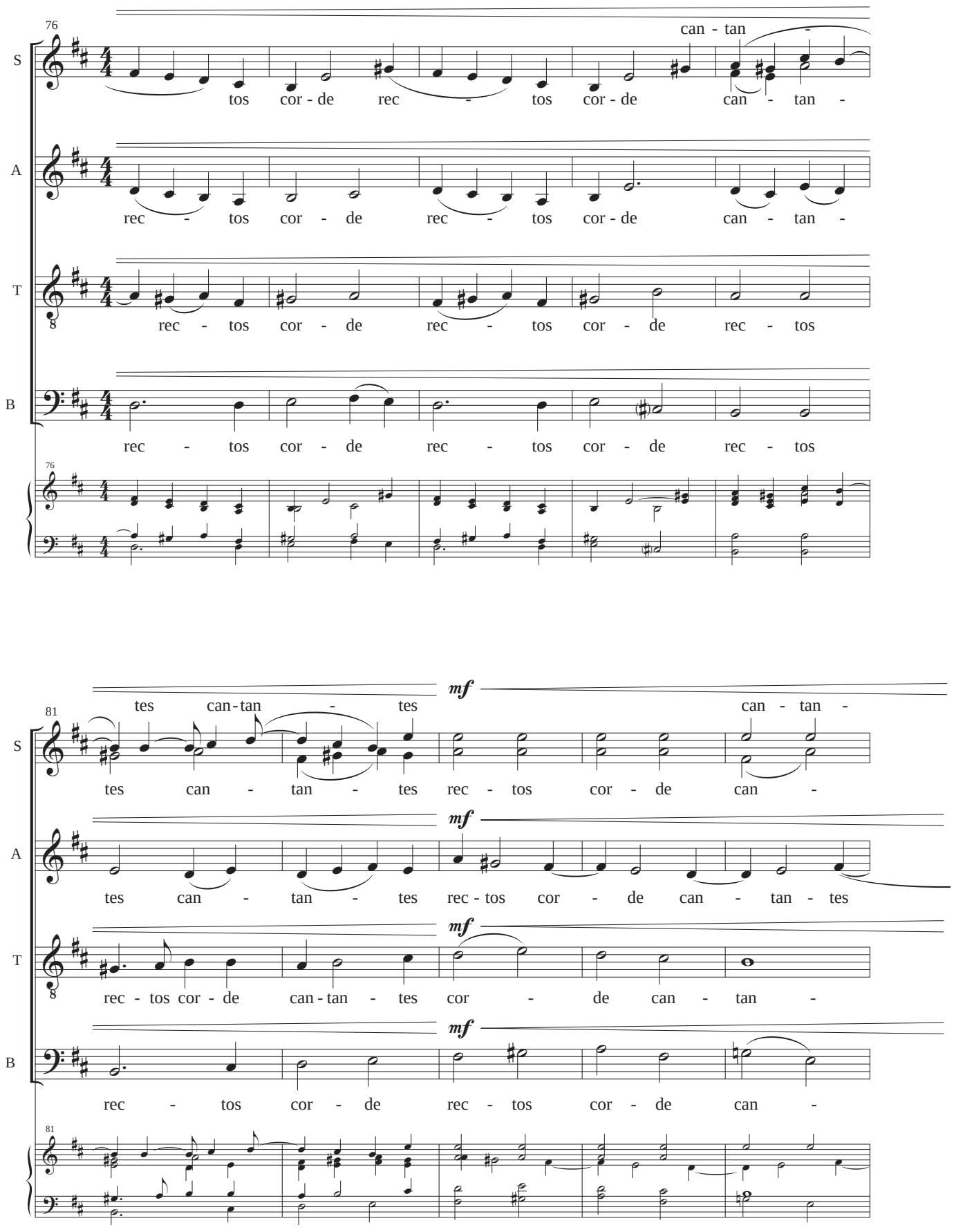

40
S
A
T
B
(in 4)
f
sa - git - tas pa - ra - ve-run - t sa - git - tas pa - ra - ve - run - t

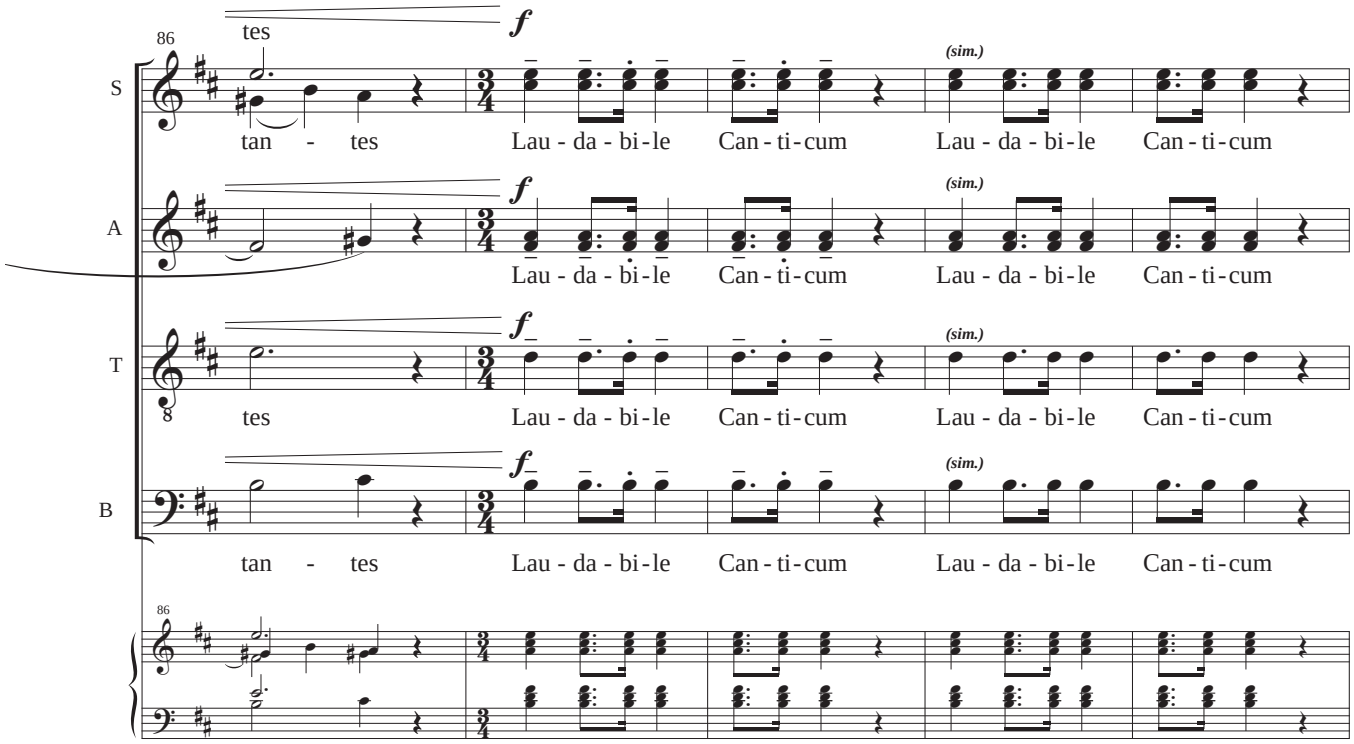

46
S
A
T
B
pa - ra - ve-run - t sa - git - tas su - as sa - git - tas su - a - s u -

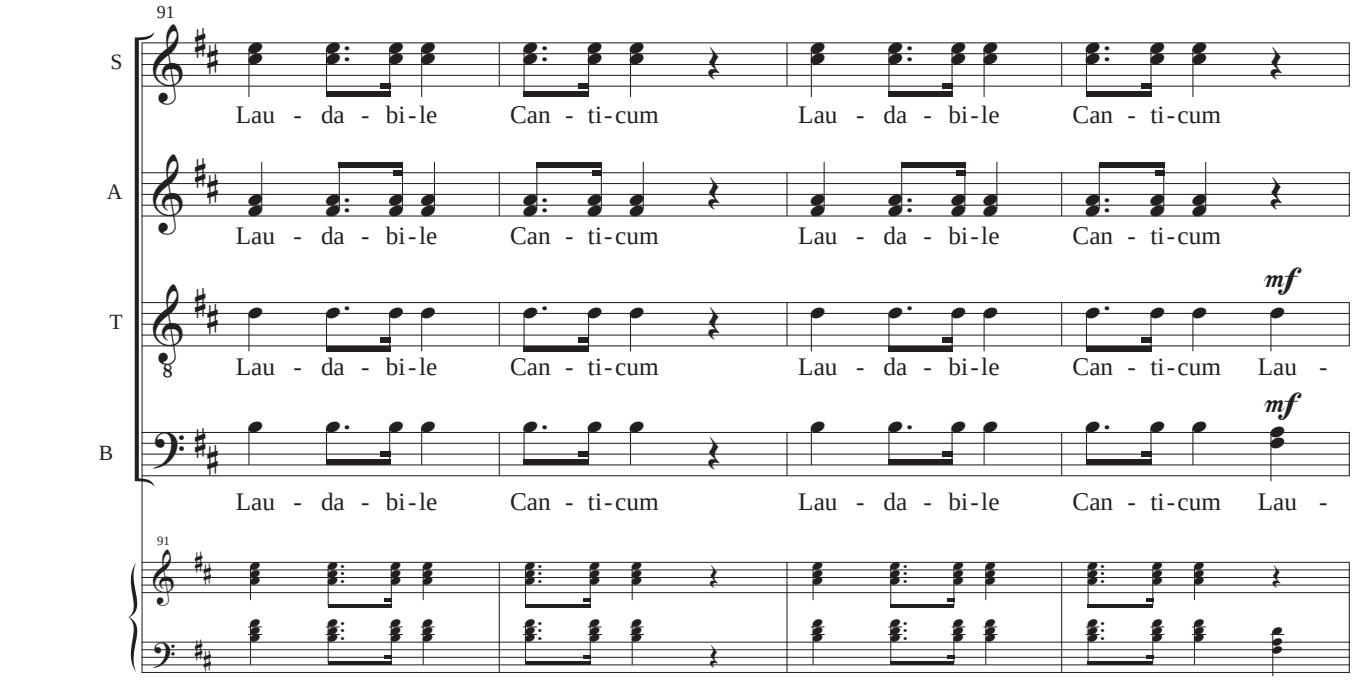

52
S
A
T
B
mp mf mp mf p mp
t sa - git - ten - t sa - git - tent in ob - scu - ro sa - git -
59
mf p pp
tent in ob - scu - ro in ob -

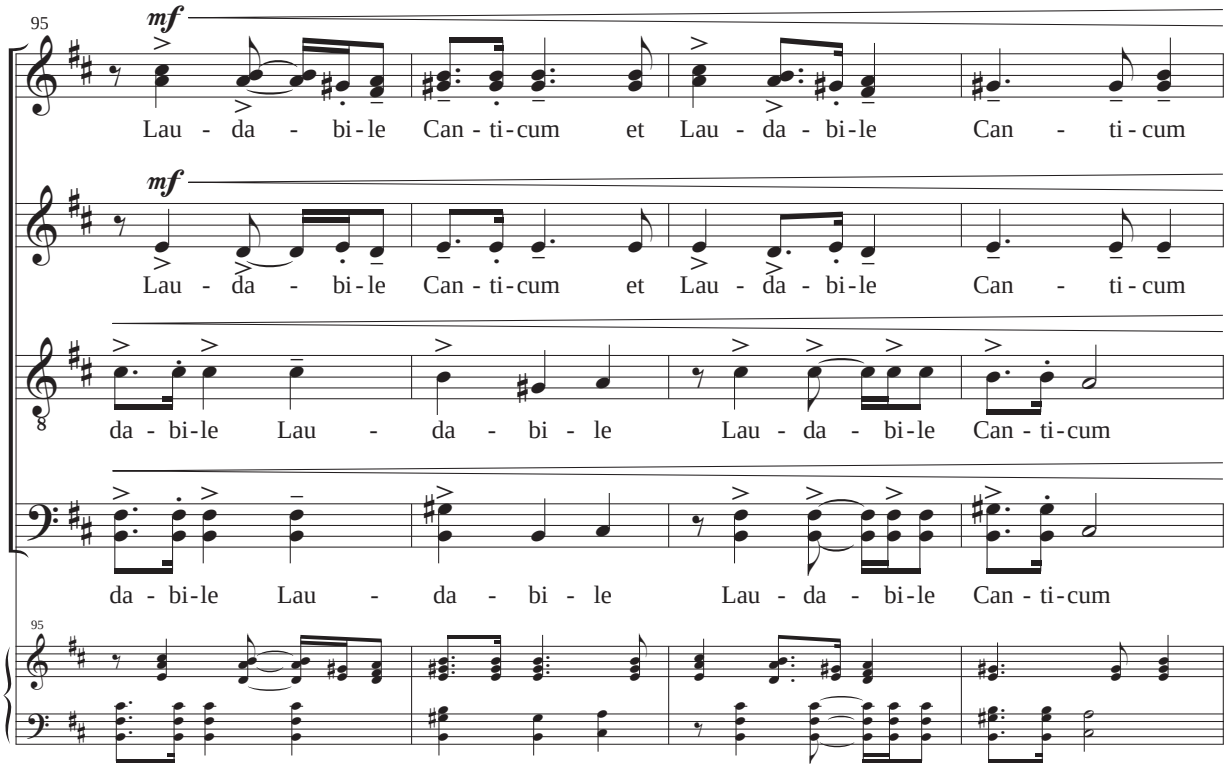

66
S
A
T
B
p
scu - ro ob - scu - ro ob - scu - ro
scu - ro ob - scu - ro ob - scu - ro
scu - ro ob - scu - ro ob - scu - ro ob - scu - ro
scu - ro ob - scu - ro ob - scu - ro

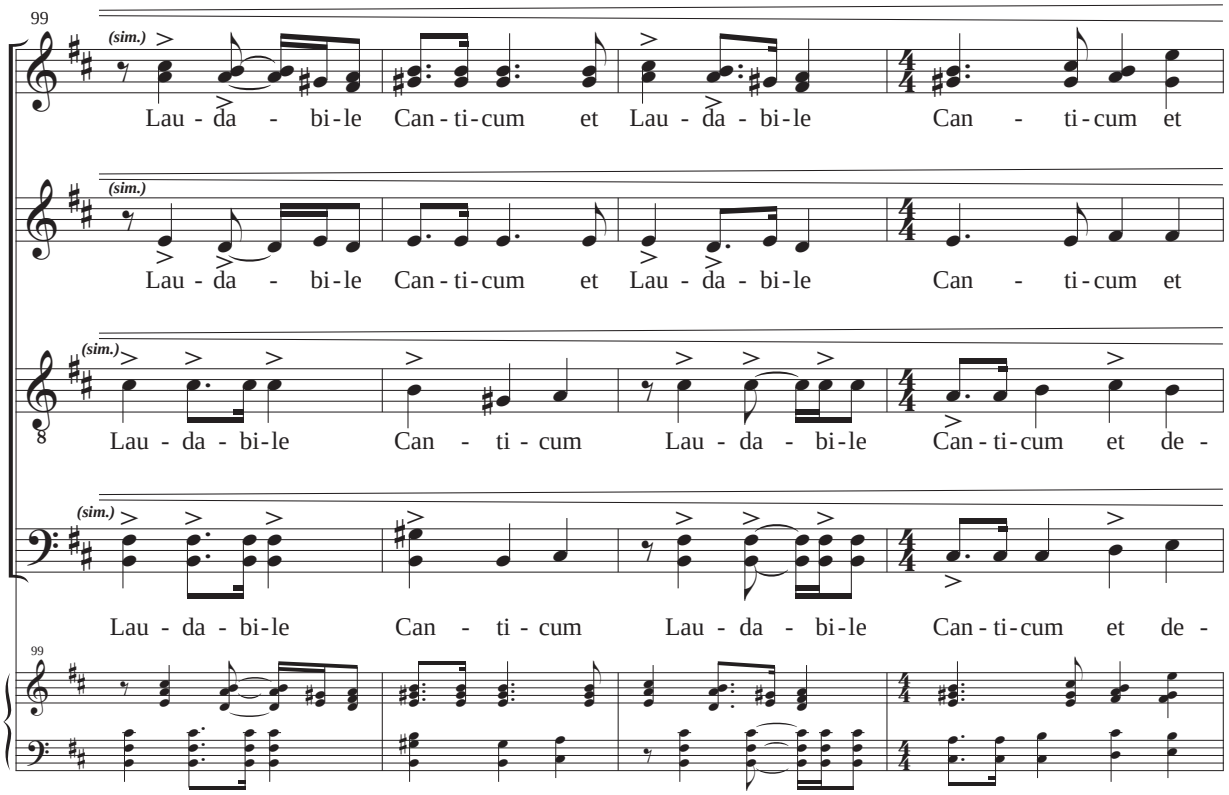

71
S
A
T
B
p
rec - tos cor - de rec -
solo alto
mp dolce
tutti p
rec - tos cor - de rec - tos cor - de rec - tos cor - de
rec - tos cor - de
rec - tos cor - de

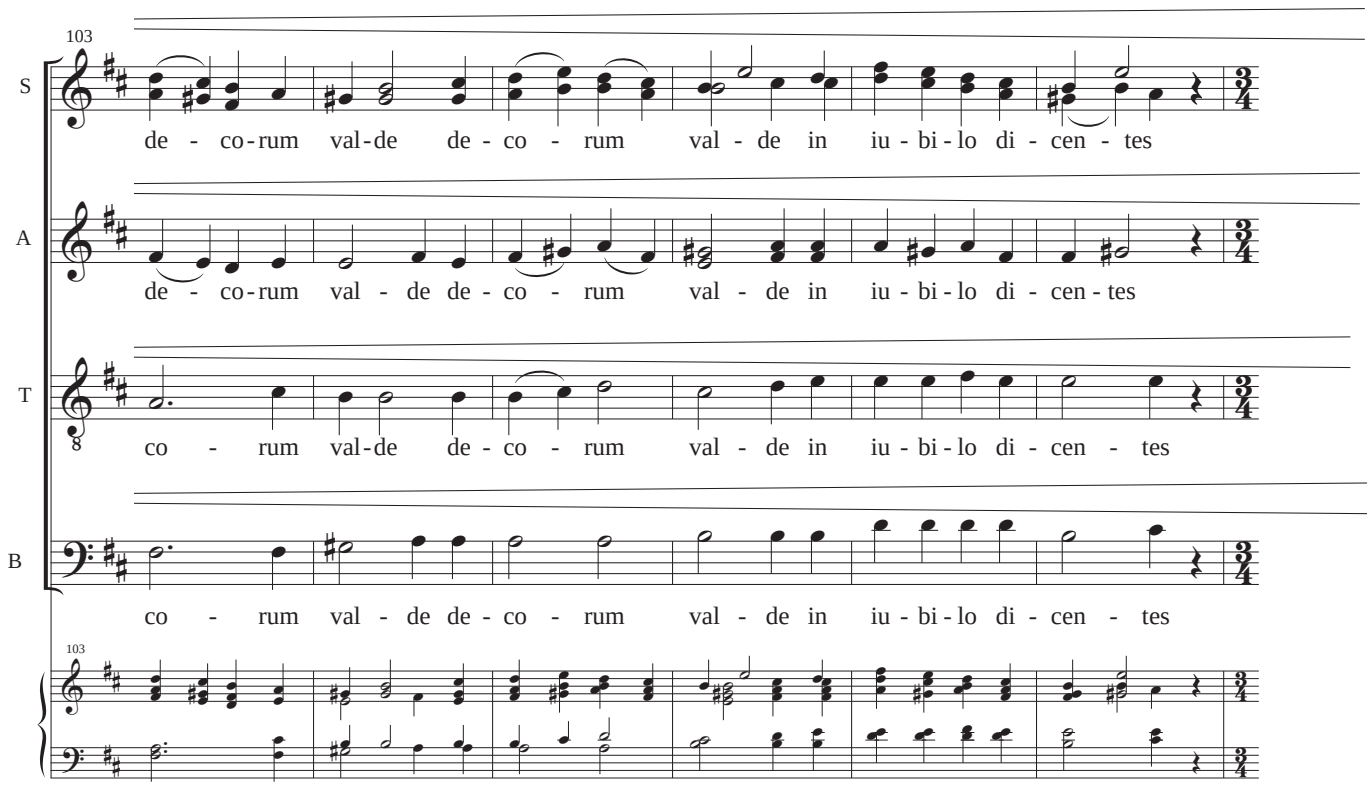

76
S
A
T
B
tos cor - de rec - tos cor - de can - tan - tos
rec - tos cor - de rec - tos cor - de can - tan - tos
rec - tos cor - de rec - tos cor - de rec - tos
rec - tos cor - de rec - tos cor - de rec - tos
81
mf
tes can - tan - tes rec - tos cor - de can - tan - tes
tes can - tan - tes rec - tos cor - de can - tan - tes
rec - tos cor - de can - tan - tes cor - de can - tan - tes
rec - tos cor - de rec - tos cor - de can - tan - tes

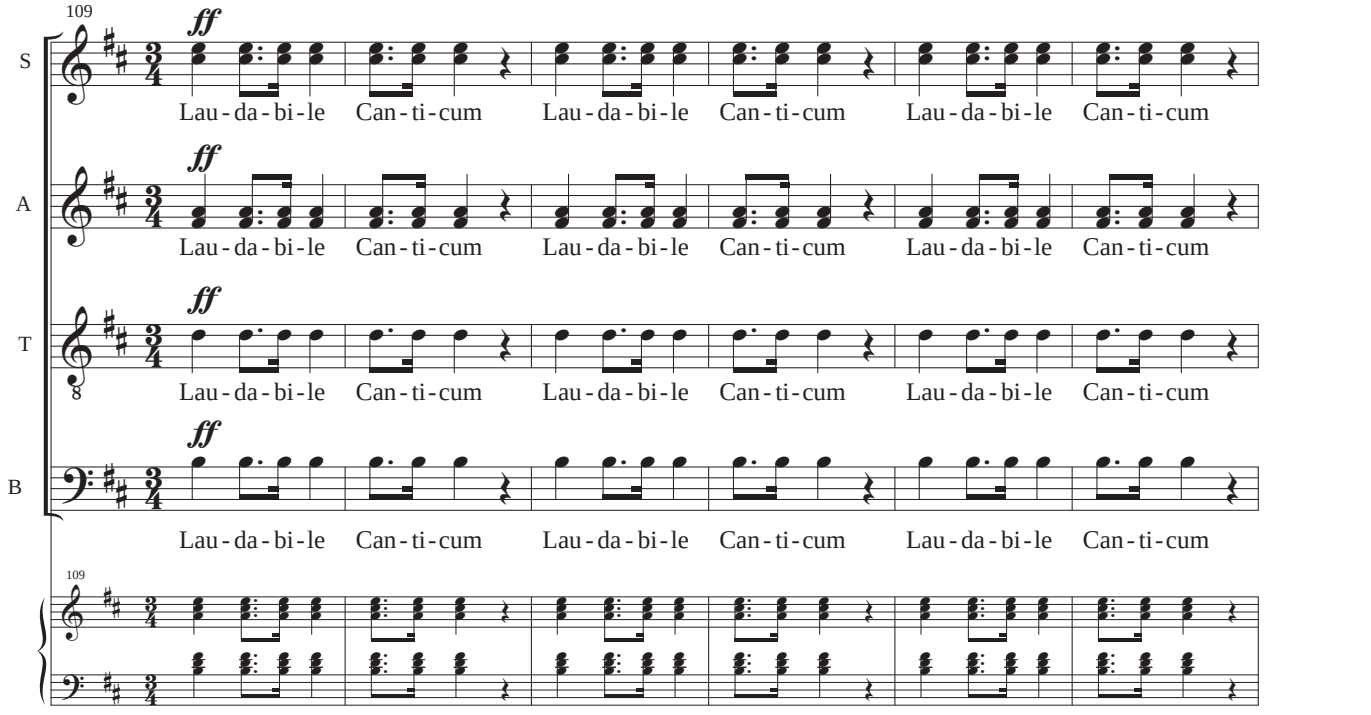

86
tes
f
(sim.)
S
tan - tes
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum
A
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum
T
tes
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum
B
tan - tes
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum

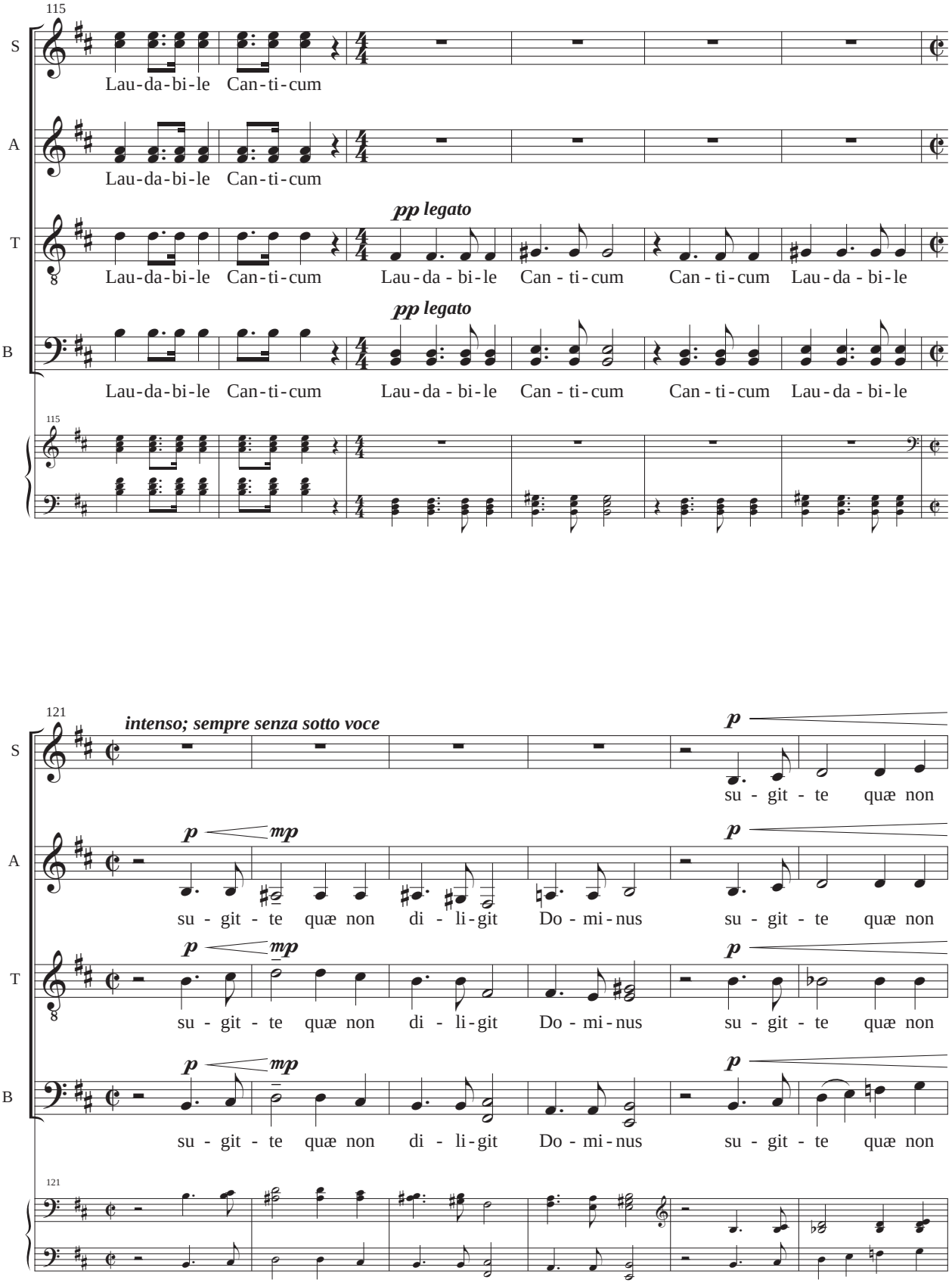

91
S
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum
A
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum
T
mf
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum
Lau -
B
mf
Lau - da - bi - le
Can - ti - cum
Lau - da - bi - le
Can - ti - cum
Lau -

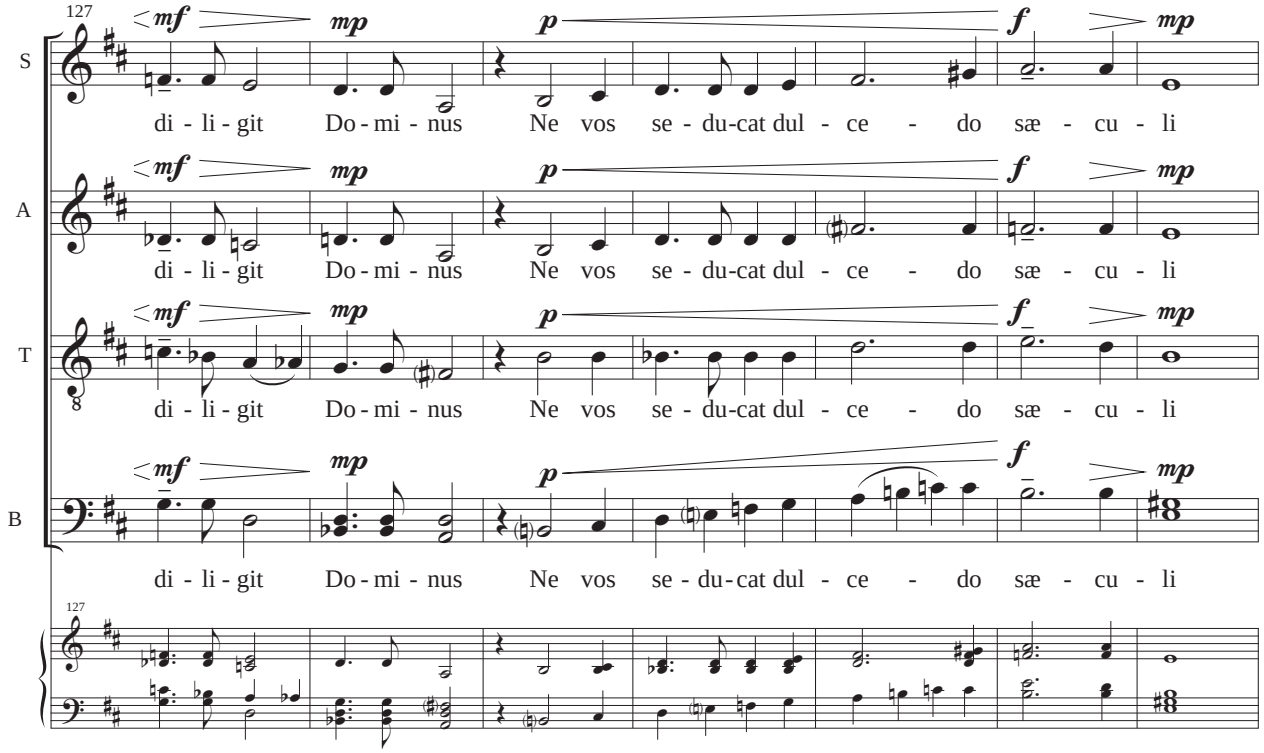

95
mf
S
Lau - da - bi-le Can - ti-cum et Lau - da - bi-le Can - ti-cum
mf
A
Lau - da - bi-le Can - ti-cum et Lau - da - bi-le Can - ti-cum
T
da - bi-le Lau - da - bi - le Lau - da - bi-le Can - ti-cum
B
da - bi-le Lau - da - bi - le Lau - da - bi-le Can - ti-cum
95

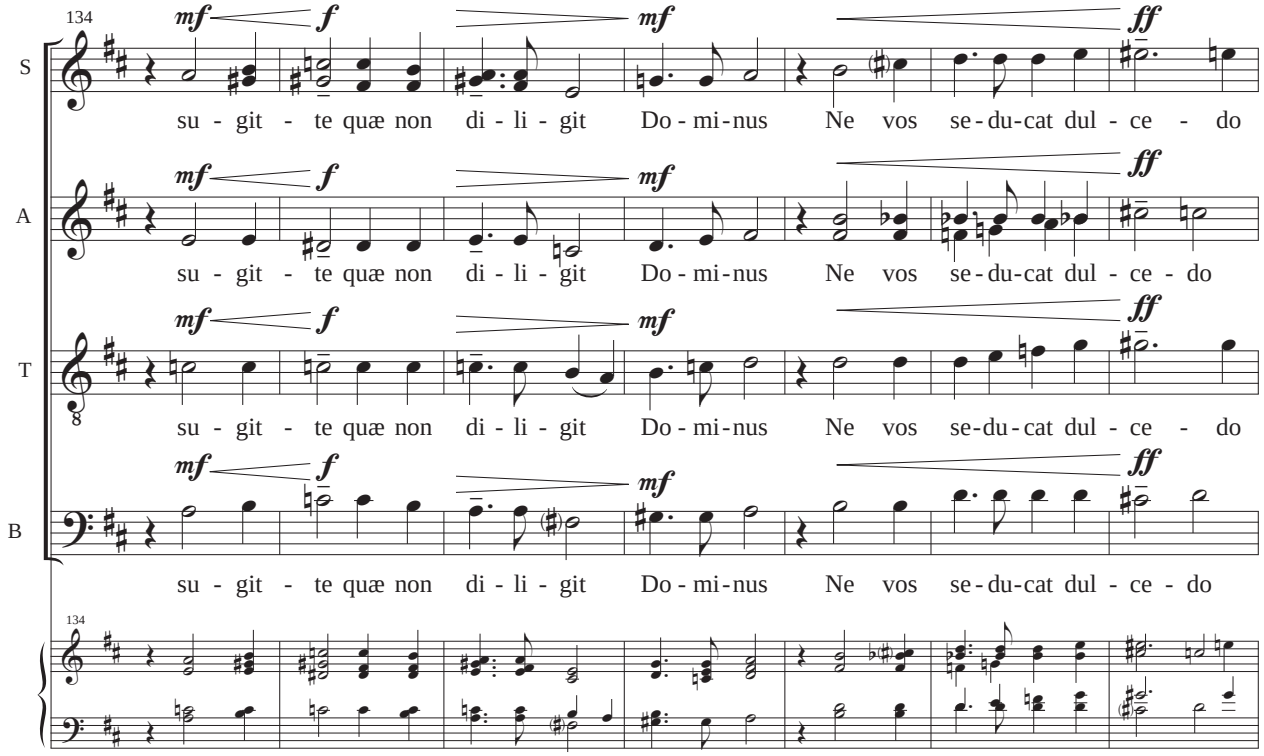

99
(sim.)
S
Lau - da - bi-le Can - ti-cum et Lau - da - bi-le Can - ti-cum et
(sim.)
A
Lau - da - bi-le Can - ti-cum et Lau - da - bi-le Can - ti-cum et
(sim.)
T
Lau - da - bi-le Can - ti - cum Lau - da - bi-le Can - ti-cum et de -
(sim.)
B
Lau - da - bi-le Can - ti - cum Lau - da - bi-le Can - ti-cum et de -
99

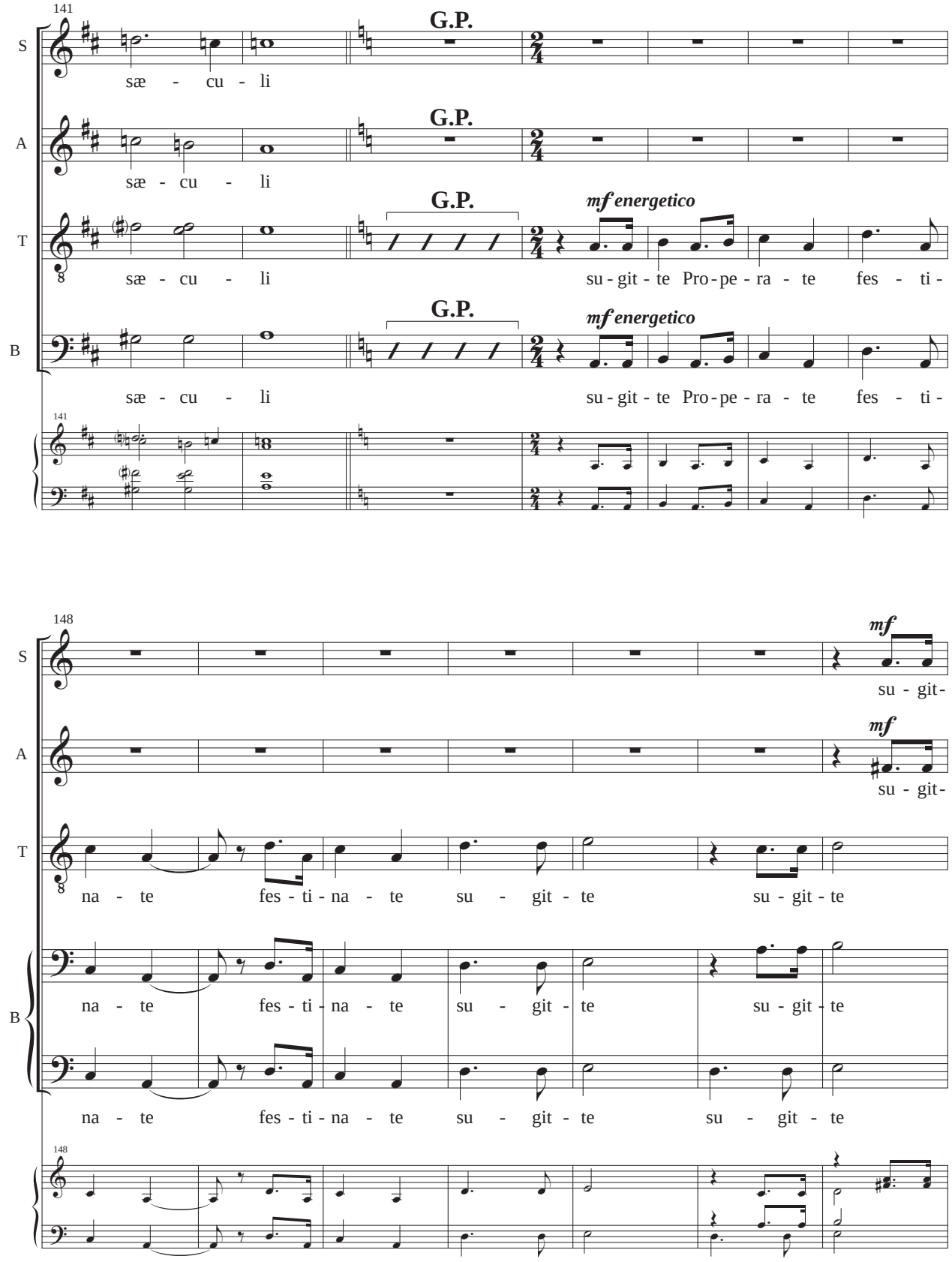

103
S
de - co-rum val-de de - co - rum val - de in iu - bi - lo di - cen - tes
A
de - co-rum val - de de - co - rum val - de in iu - bi - lo di - cen - tes
T
co - rum val-de de - co - rum val - de in iu - bi - lo di - cen - tes
B
co - rum val - de de - co - rum val - de in iu - bi - lo di - cen - tes

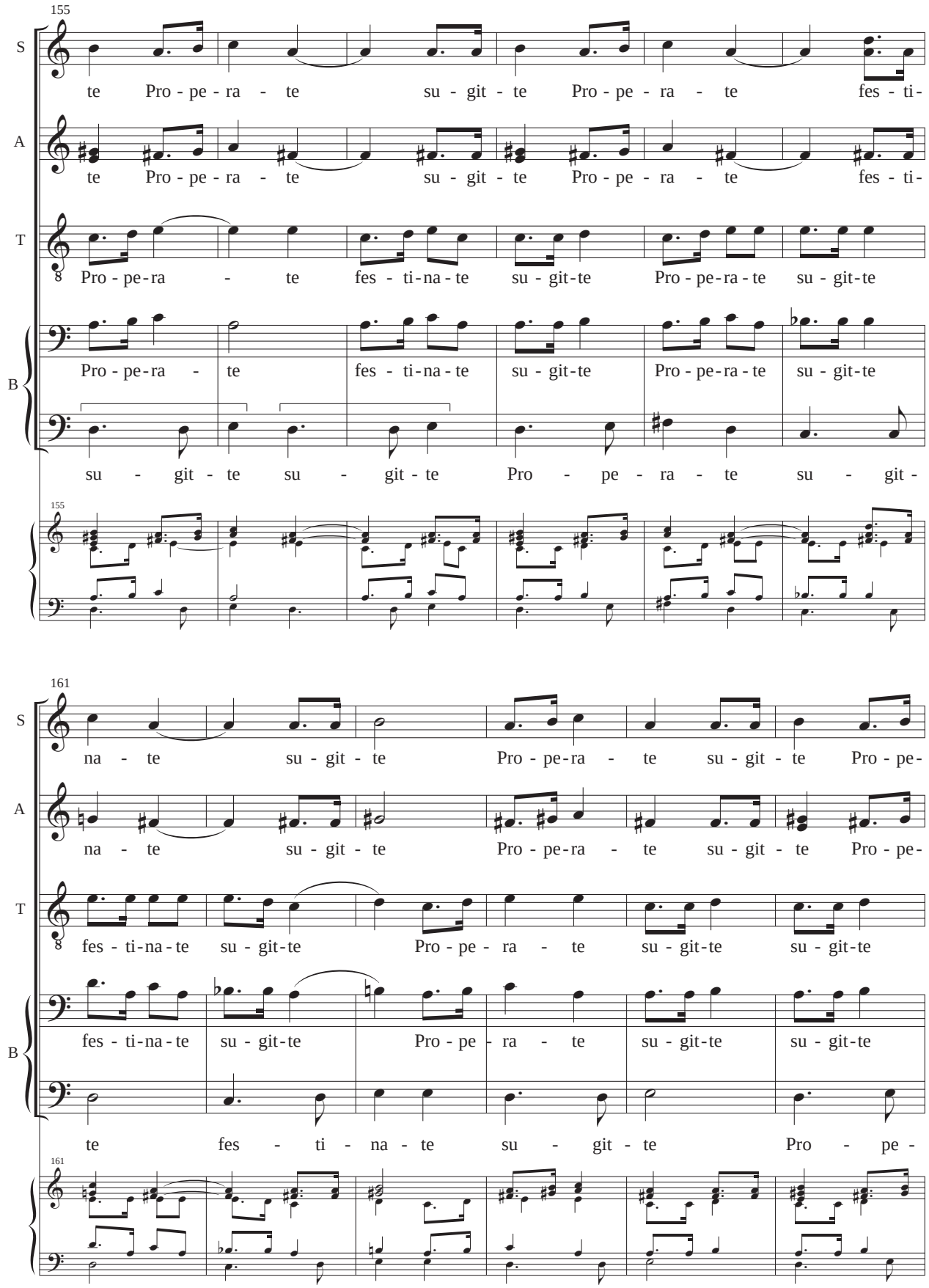

109
S
ff
Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum
A
ff
Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum
T
ff
Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum
B
ff
Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum Lau - da - bi - le Can - ti - cum

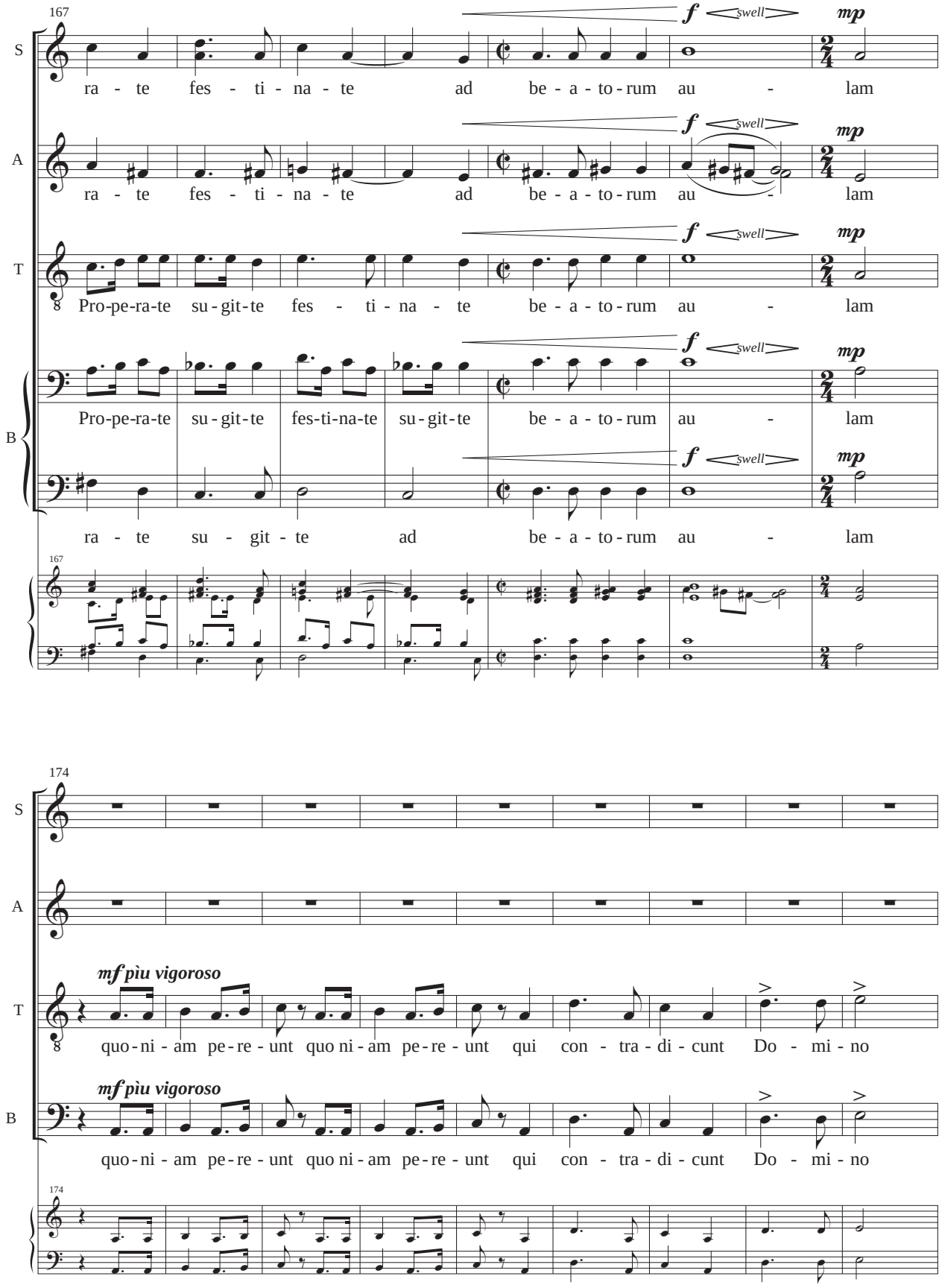

115
S
A
T
B
Lau-da-bi-le Can-ti-cum
Lau-da-bi-le Can-ti-cum
pp legato
Lau-da - bi-le Can - ti-cum Can - ti-cum Lau-da - bi-le
pp legato
Lau-da-bi-le Can-ti-cum Lau-da - bi-le Can - ti-cum Can - ti-cum Lau-da - bi-le
121
intenso; sempre senza sotto voce
p
su - git - te quæ non
p mp
su - git - te quæ non di - li-git Do - mi-nus
p
su - git - te quæ non
p mp
su - git - te quæ non di - li-git Do - mi-nus
p
su - git - te quæ non
p mp
su - git - te quæ non di - li-git Do - mi-nus
p
su - git - te quæ non

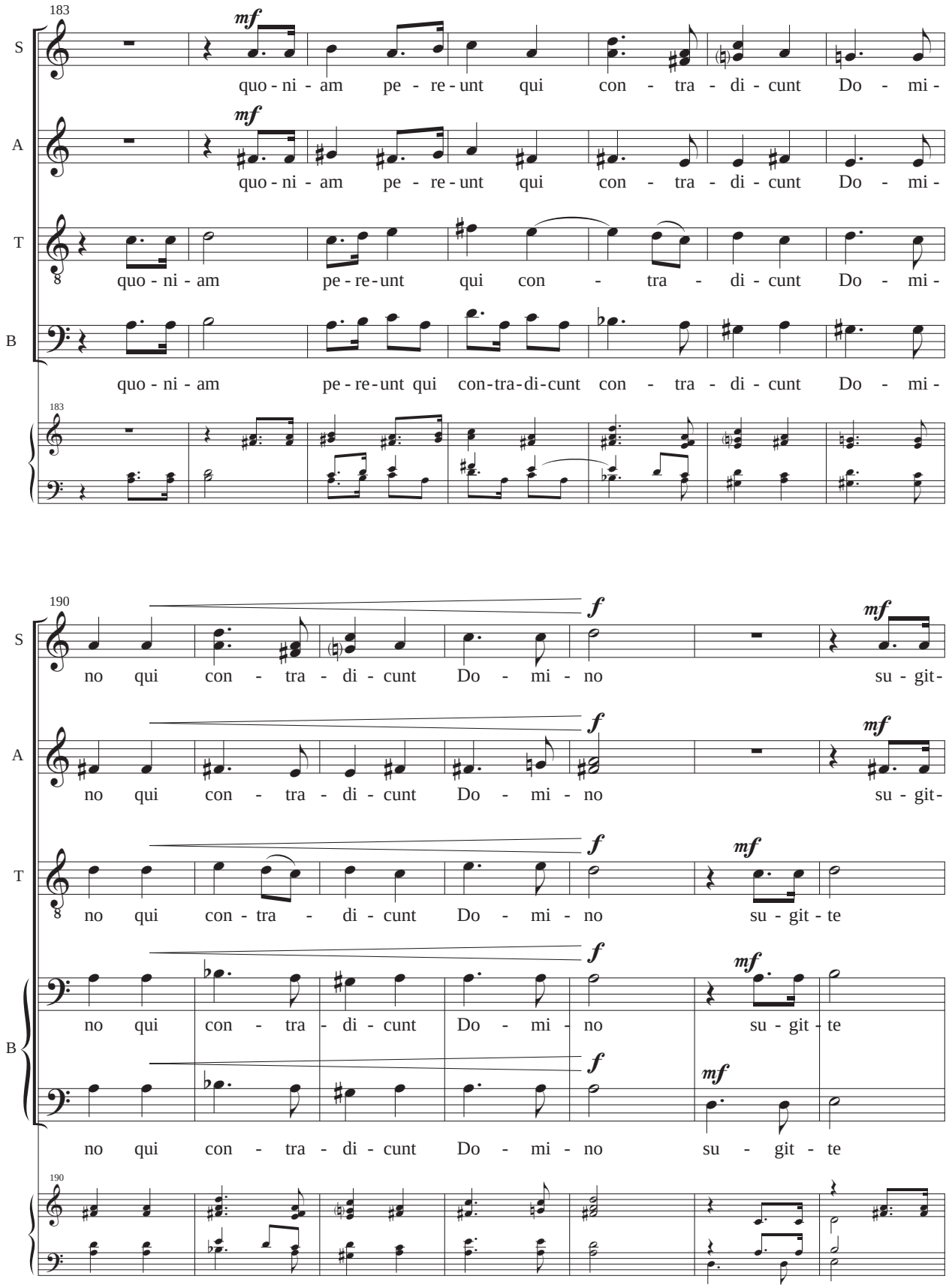

127
S
A
T
B
mf
mp
p
f
mp
di - li - git Do - mi - nus Ne vos se - du-cat dul - ce - do sæ - cu - li

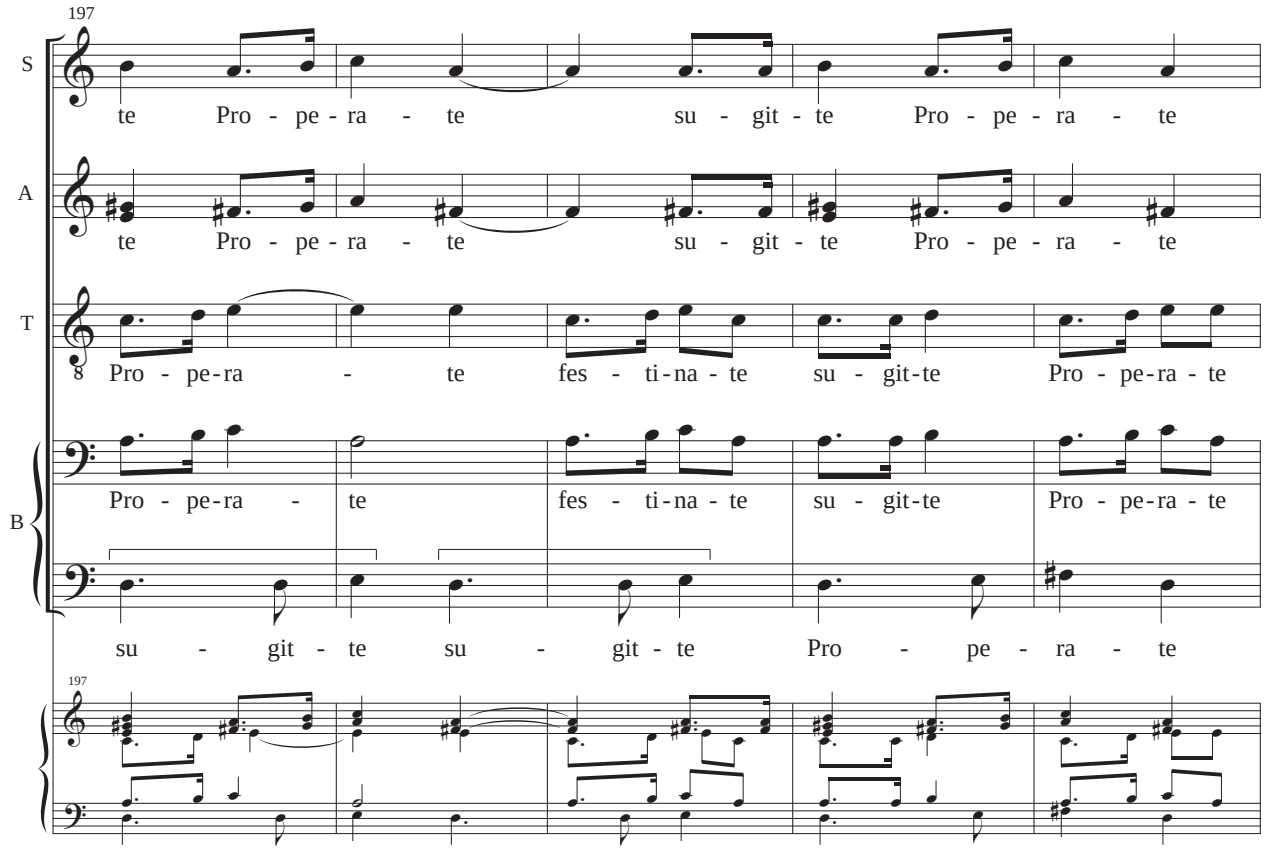

134
S
A
T
B
mf
f
mf
ff
su - git - te quæ non di - li - git Do - mi-nus Ne vos se-du-cat dul - ce - do

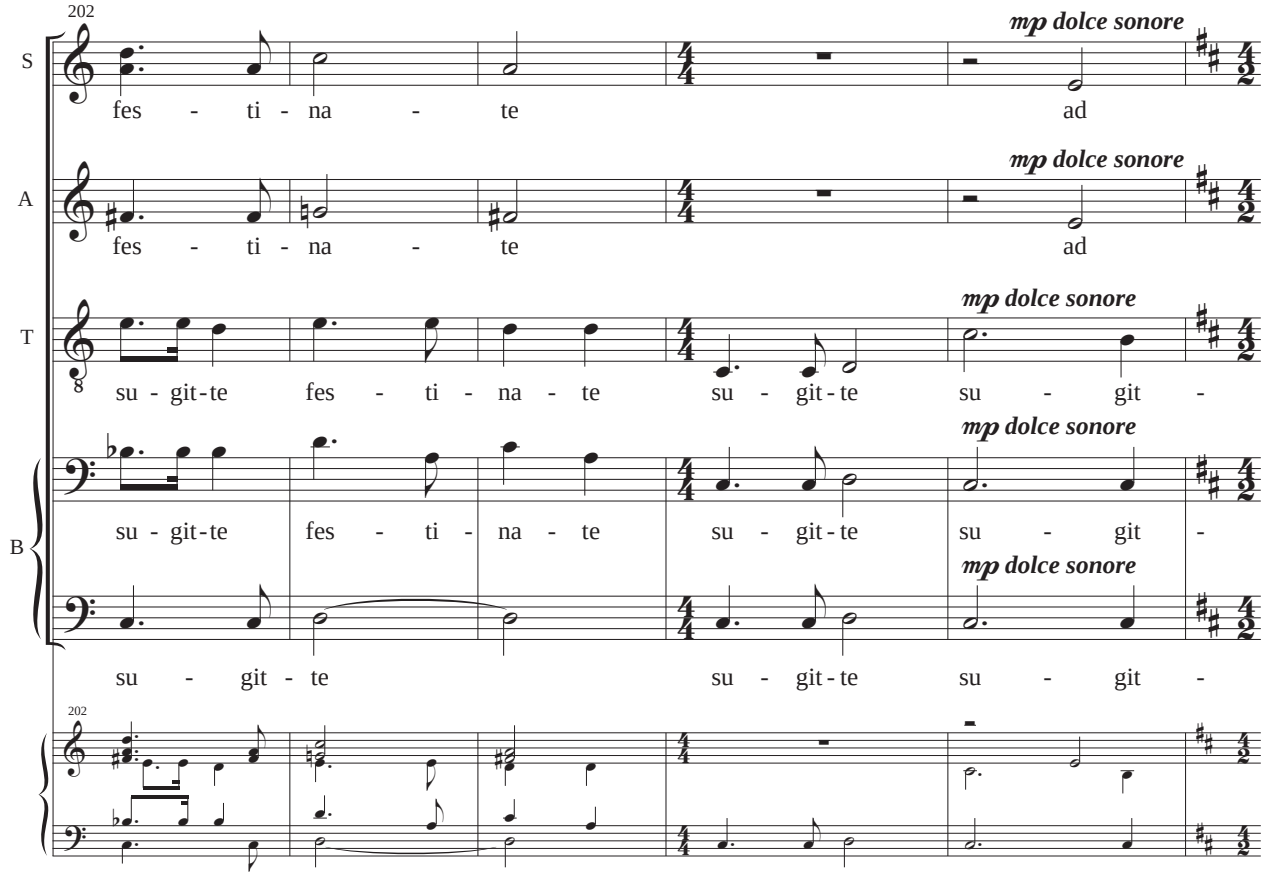

141
S
A
T
B
G.P.
G.P.
G.P.
G.P.
mf energetico
mf energetico
sæ - cu - li
sæ - cu - li
sæ - cu - li
sæ - cu - li
su - git - te Pro - pe - ra - te fes - ti -
su - git - te Pro - pe - ra - te fes - ti -
148
mf
mf
su - git -
su - git -
na - te fes - ti - na - te su - git - te su - git - te
na - te fes - ti - na - te su - git - te su - git - te
na - te fes - ti - na - te su - git - te su - git - te

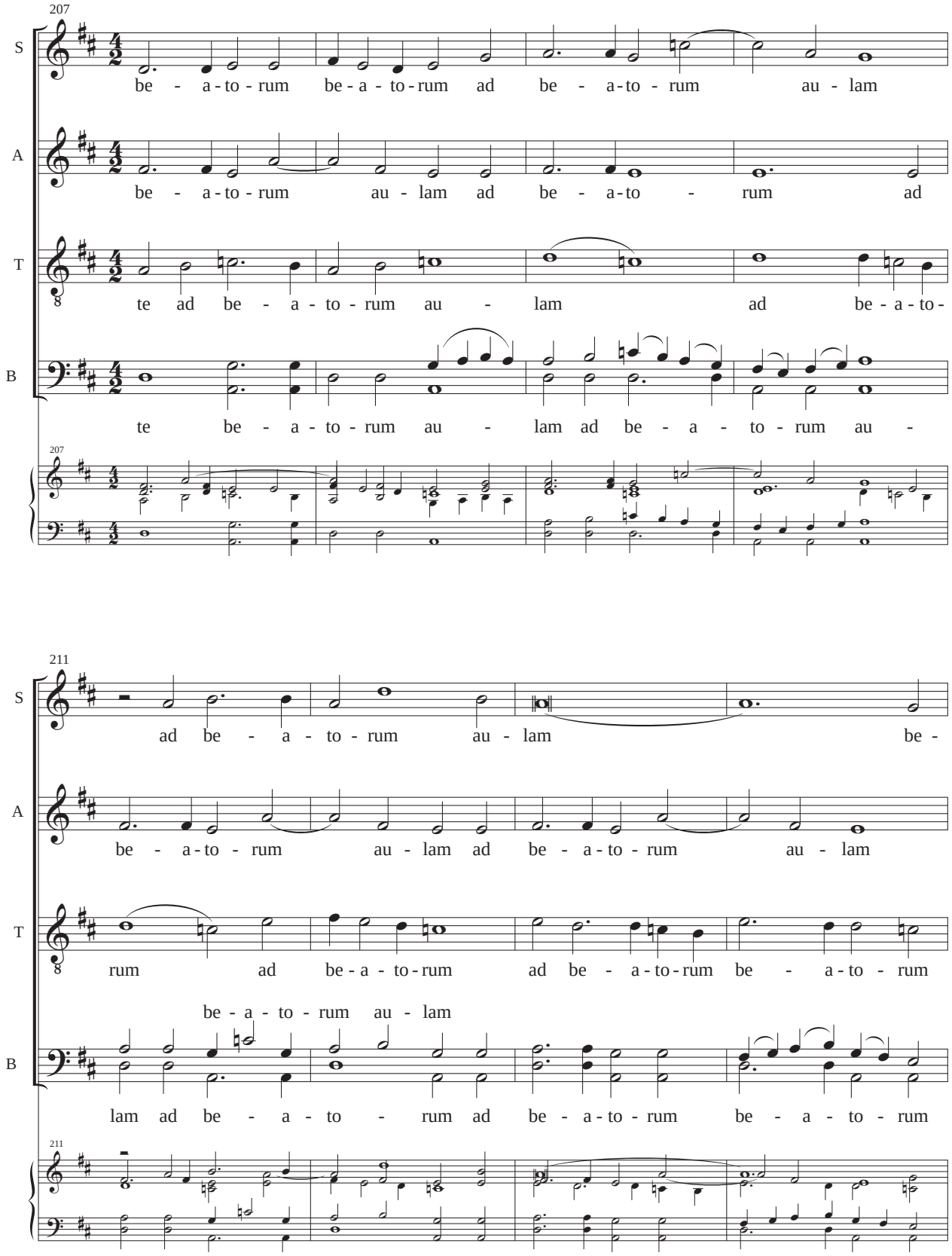

155
S
te Pro - pe - ra - te su - git - te Pro - pe - ra - te fes - ti-
A
te Pro - pe - ra - te su - git - te Pro - pe - ra - te fes - ti-
T
Pro - pe-ra - te fes - ti-na - te su - git-te Pro - pe-ra - te su - git-te
B
Pro - pe-ra - te fes - ti-na - te su - git-te Pro - pe-ra - te su - git-te
su - git - te su - git - te Pro - pe - ra - te su - git -
161
S
na - te su - git - te Pro - pe-ra - te su - git - te Pro - pe-
A
na - te su - git - te Pro - pe-ra - te su - git - te Pro - pe-
T
fes - ti-na - te su - git-te Pro - pe - ra - te su - git-te su - git-te
B
fes - ti-na - te su - git-te Pro - pe - ra - te su - git-te su - git-te
te fes - ti - na - te su - git - te Pro - pe -

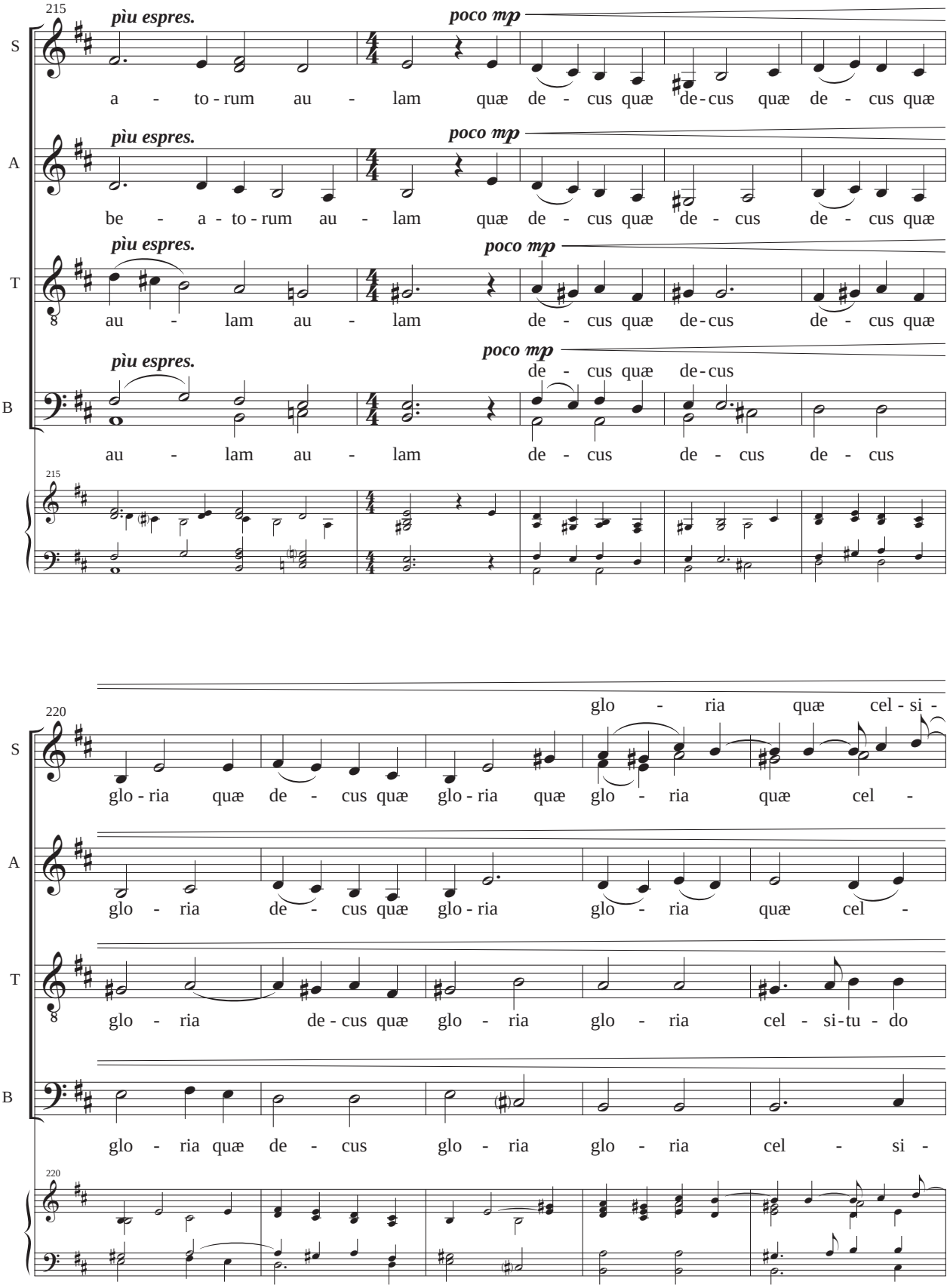

167
S
ra - te fes - ti - na - te ad be - a - to - rum au - lam
A
ra - te fes - ti - na - te ad be - a - to - rum au - lam
T
Pro-pe-ra-te su - git - te fes - ti - na - te be - a - to - rum au - lam
B
Pro-pe-ra-te su - git - te fes-ti-na-te su - git - te be - a - to - rum au - lam
ra - te su - git - te ad be - a - to - rum au - lam
f swell
mp
174
mf più vigoroso
quo - ni - am pe - re - unt quo ni - am pe - re - unt qui con - tra - di - cunt Do - mi - no

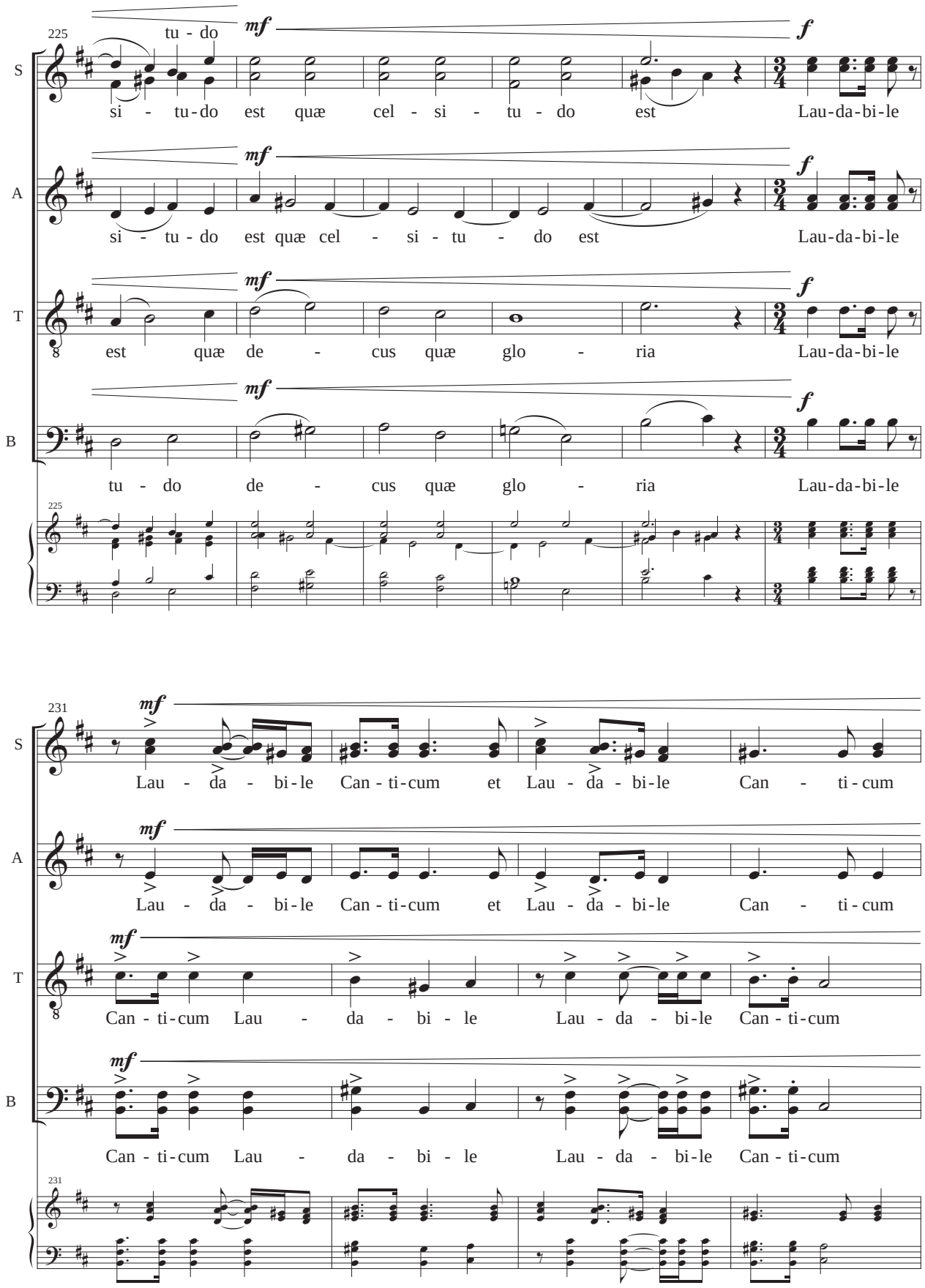

183
S
A
T
B
mf
quo - ni - am pe - re - unt qui con - tra - di - cunt Do - mi -
quo - ni - am pe - re - unt qui con - tra - di - cunt Do - mi -
quo - ni - am pe - re - unt qui con - tra - di - cunt Do - mi -
quo - ni - am pe - re - unt qui con-tra-di-cunt con - tra - di - cunt Do - mi -
190
f
mf
no qui con - tra - di - cunt Do - mi - no su - git -
no qui con - tra - di - cunt Do - mi - no su - git -
no qui con - tra - di - cunt Do - mi - no su - git - te
no qui con - tra - di - cunt Do - mi - no su - git - te
no qui con - tra - di - cunt Do - mi - no su - git - te

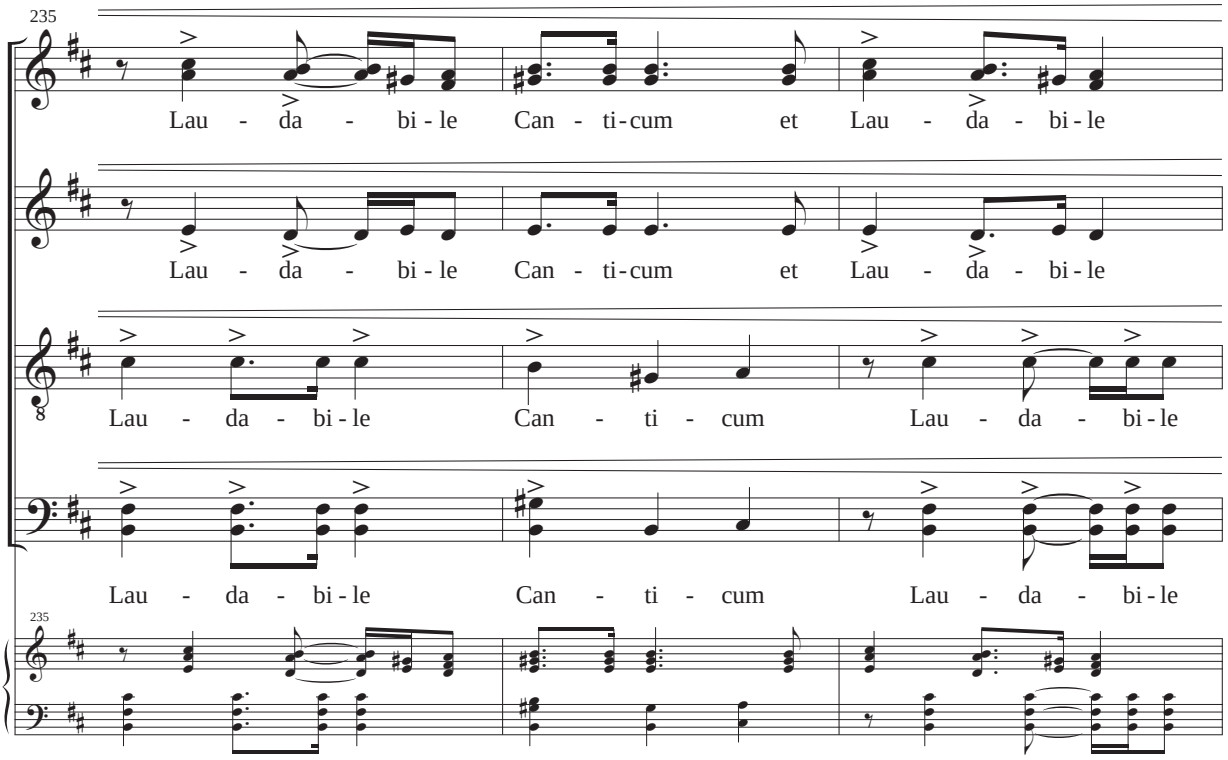

197
S
te Pro - pe - ra - te su - git - te Pro - pe - ra - te
A
te Pro - pe - ra - te su - git - te Pro - pe - ra - te
T
Pro - pe-ra - te fes - ti-na - te su - git-te Pro - pe-ra - te
B
Pro - pe-ra - te fes - ti-na - te su - git-te Pro - pe-ra - te
su - git - te su - git - te Pro - pe - ra - te
197

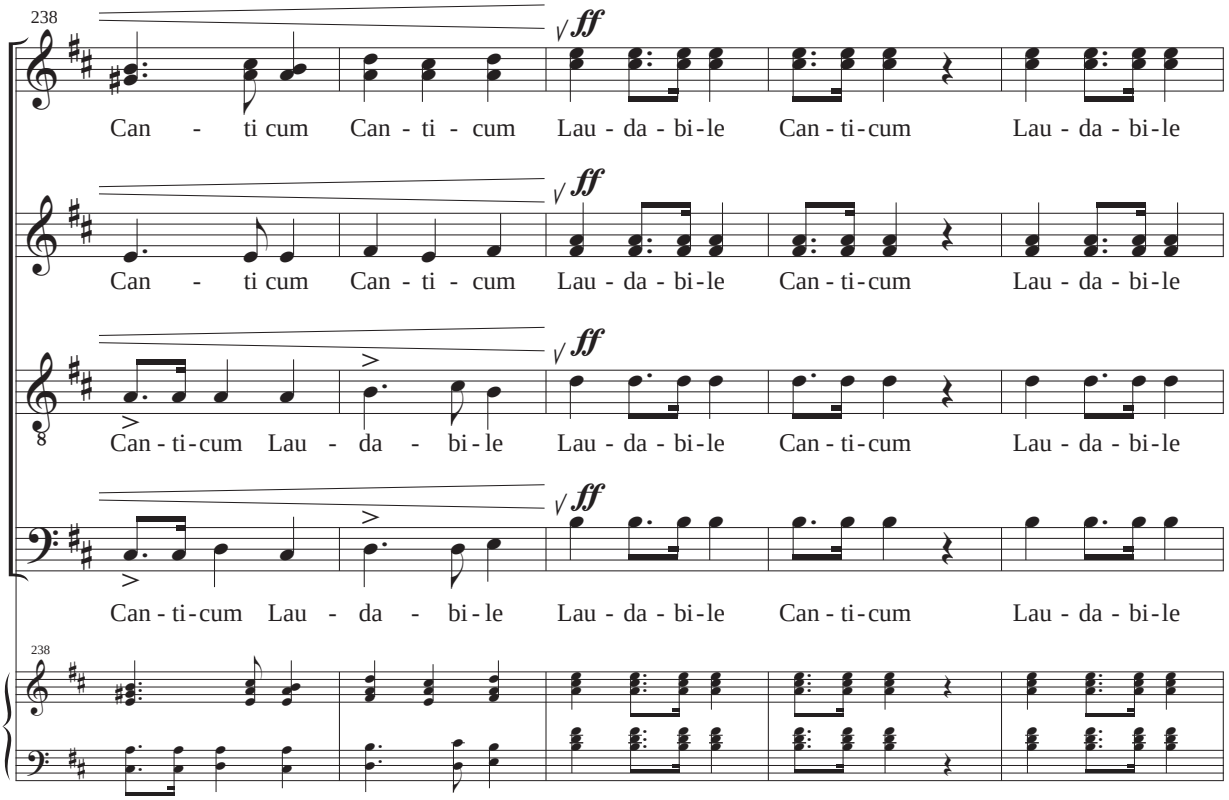

202
S
fes - ti - na - te
mp dolce sonore
ad
A
fes - ti - na - te
mp dolce sonore
ad
T
su - git-te fes - ti - na - te su - git-te
mp dolce sonore
su - git -
B
su - git-te fes - ti - na - te su - git-te
mp dolce sonore
su - git -
su - git - te su - git-te
mp dolce sonore
su - git -
202

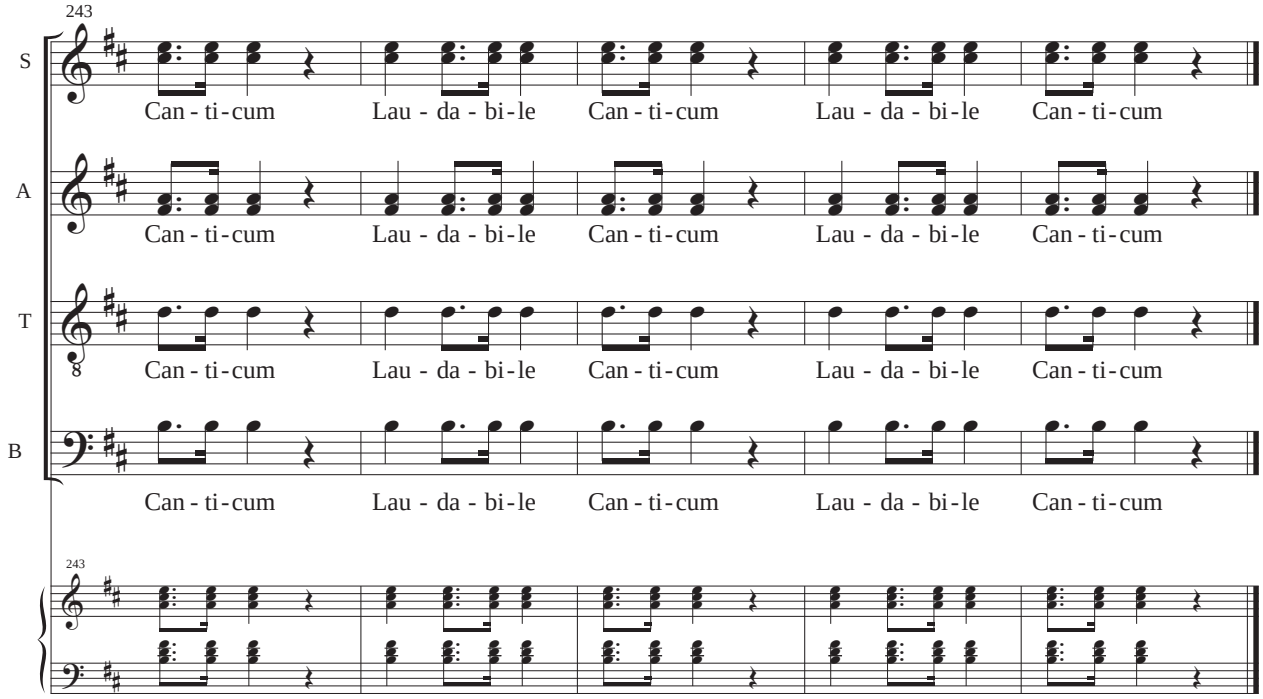

207
S
be - a-to - rum be-a - to-rum ad be - a-to - rum au - lam
A
be - a-to - rum au - lam ad be - a-to - rum ad
T
te ad be - a - to - rum au - lam ad be - a-to-
B
te be - a - to - rum au - lam ad be - a - to - rum au -
211
S
ad be - a - to - rum au - lam be -
A
be - a-to - rum au - lam ad be - a-to - rum au - lam
T
rum ad be-a - to-rum ad be - a-to-rum be - a-to - rum
be - a - to - rum au - lam
B
lam ad be - a - to - rum ad be - a-to - rum be - a - to - rum


215
pìu espres.
poco mp
S
a - to - rum au - lam quæ de - cus quæ de - cus quæ de - cus quæ
A
be - a - to - rum au - lam quæ de - cus quæ de - cus de - cus quæ
T
au - lam au - lam de - cus quæ de - cus de - cus quæ
B
de - cus quæ de - cus
au - lam au - lam de - cus de - cus de - cus
220
glo - ria quæ cel - si -
S
glo - ria quæ de - cus quæ glo - ria quæ glo - ria quæ cel -
A
glo - ria de - cus quæ glo - ria glo - ria quæ cel -
T
glo - ria de - cus quæ glo - ria glo - ria cel - si - tu - do
B
glo - ria quæ de - cus glo - ria glo - ria cel - si -


225
tu - do
mf
f
S
si - tu-do est quæ cel - si - tu - do est Lau-da-bi-le
A
si - tu - do est quæ cel - si - tu - do est Lau-da-bi-le
T
est quæ de - cus quæ glo - ria Lau-da-bi-le
B
tu - do de - cus quæ glo - ria Lau-da-bi-le
231
Lau - da - bi-le Can - ti-cum et Lau - da - bi-le Can - ti-cum
Can - ti-cum Lau - da - bi - le Lau - da - bi-le Can - ti-cum


235
S
Lau - da - bi - le Can - ti - cum et Lau - da - bi - le
A
Lau - da - bi - le Can - ti - cum et Lau - da - bi - le
T
Lau - da - bi - le Can - ti - cum Lau - da - bi - le
B
Lau - da - bi - le Can - ti - cum Lau - da - bi - le


238
S
ff
Can - ti cum Can - ti - cum Lau - da - bi - le Can - ti - cum Lau - da - bi - le
A
ff
Can - ti cum Can - ti - cum Lau - da - bi - le Can - ti - cum Lau - da - bi - le
T
ff
Can - ti - cum Lau - da - bi - le Lau - da - bi - le Can - ti - cum Lau - da - bi - le
B
ff
Can - ti - cum Lau - da - bi - le Lau - da - bi - le Can - ti - cum Lau - da - bi - le



Intenderunt arcum,
In[c]ipientes peccatores terrae;
paraverunt sagittas suas ut sagittent in obscuro
rectos cantantes laudabile canticum
et decorum valde in iubilo dicentes.

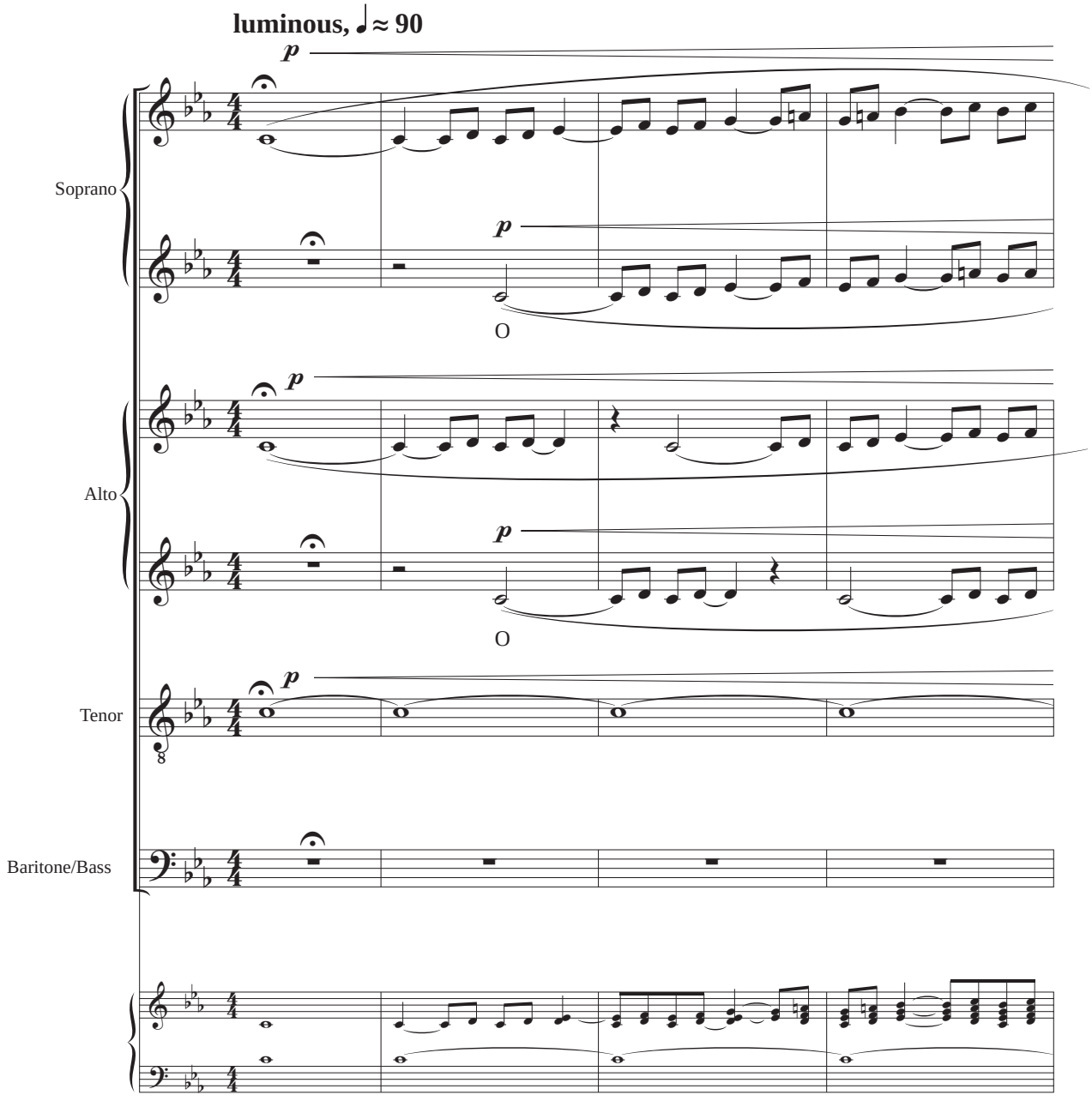
Su[r]gite quae non diligit Dominus,
ne vos seducat dulcedo saeculi.

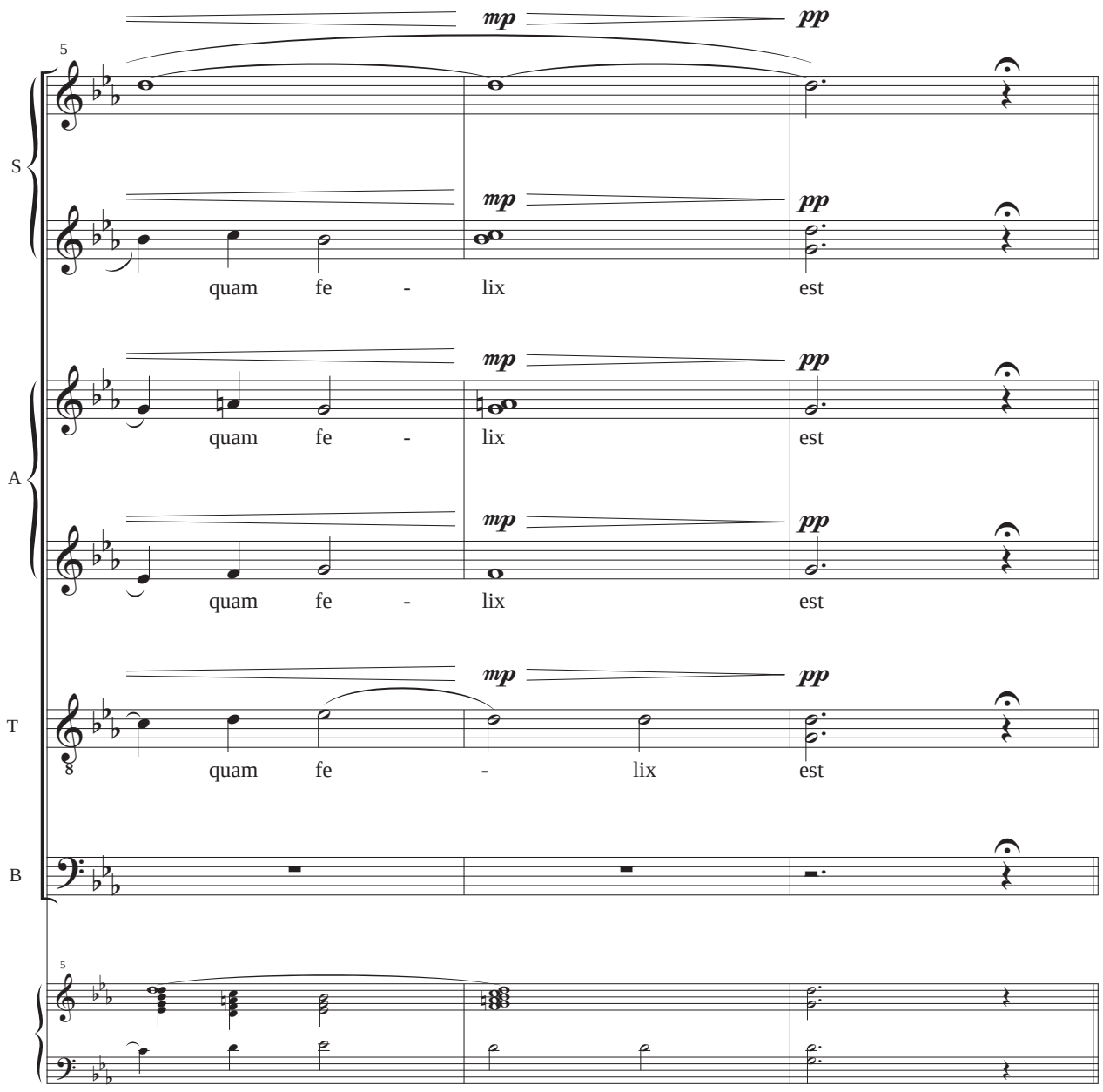
Su[r]gite, properate, festinate, ad beatorum aulam,
quae decus, quae gloria, quae celsitudo est,
quoniam pereunt qui contradicunt Domino.

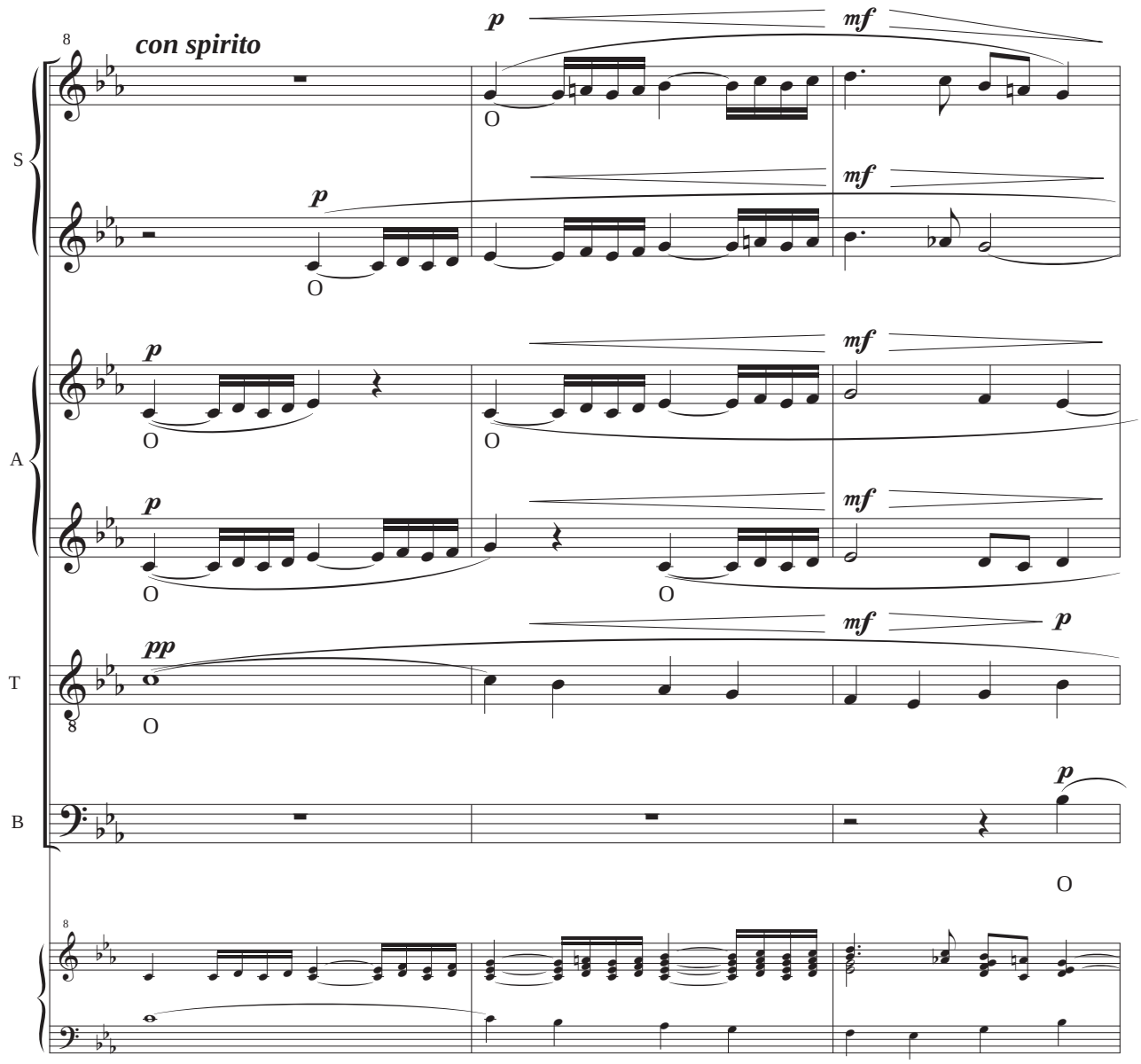
Quam Felix Est

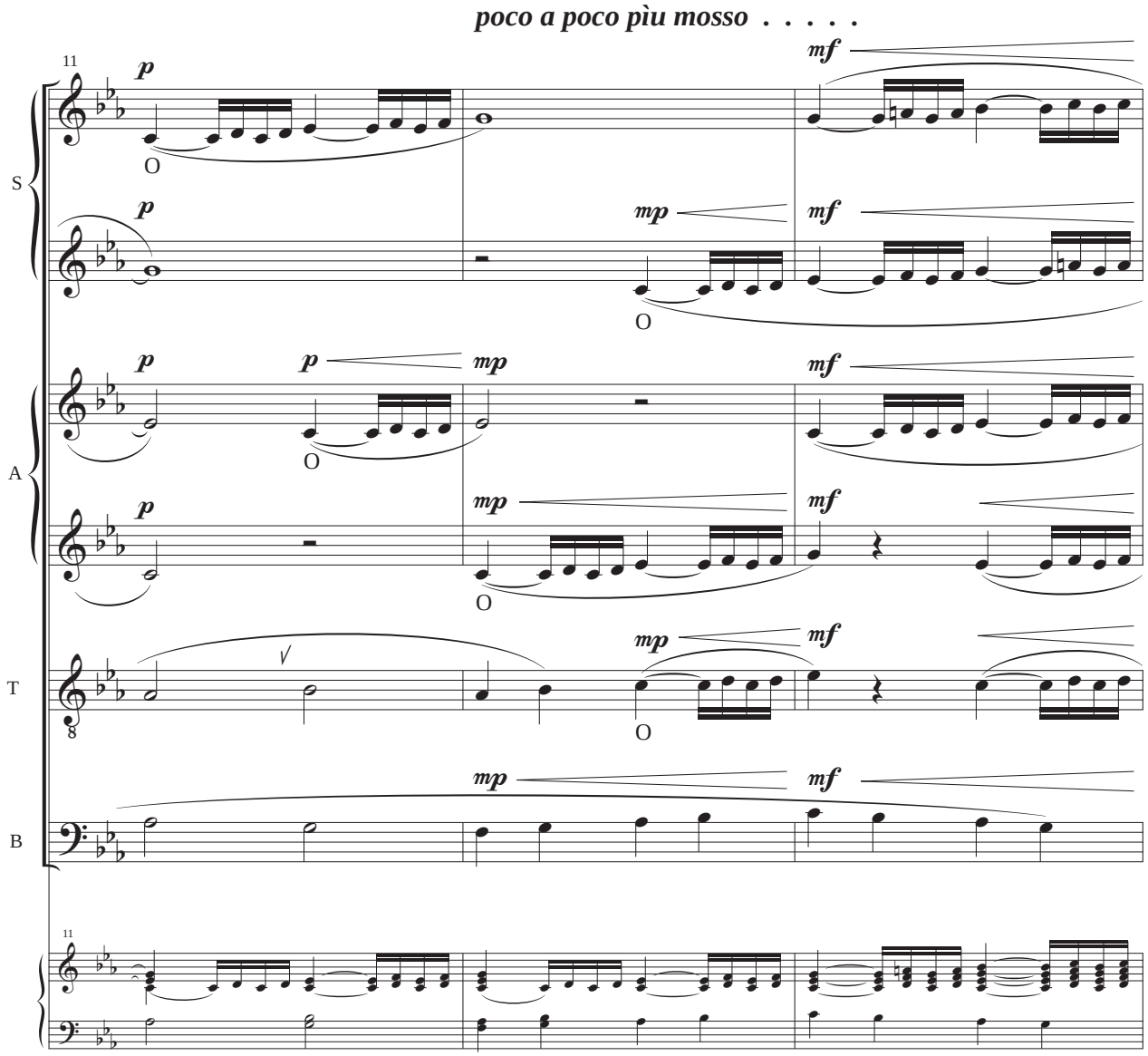
Commissioned and premiered by
Adelaide Chamber Singers
October 9th & 10th, 2009.

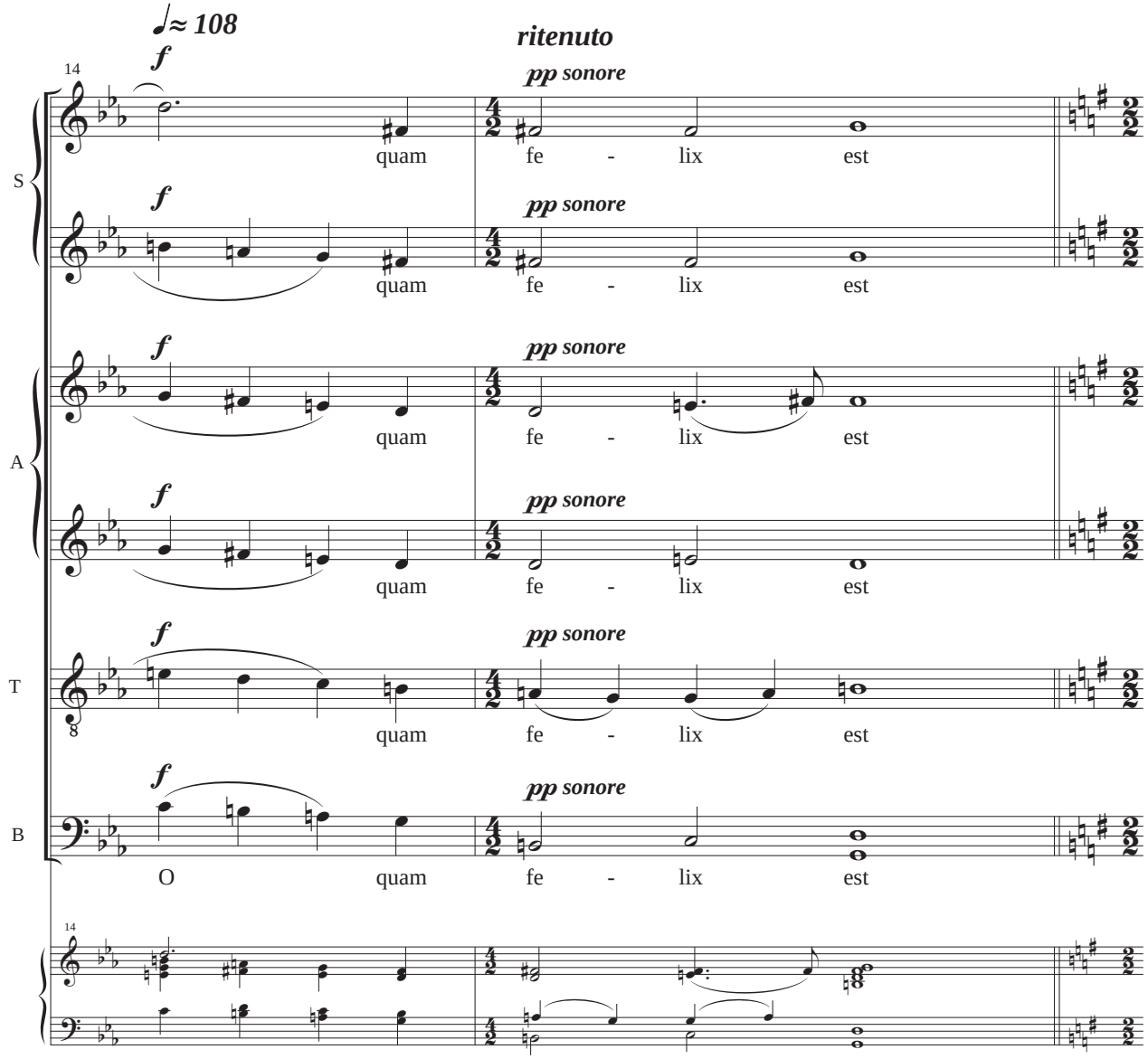
Paul-Antoni Bonetti
© 2009

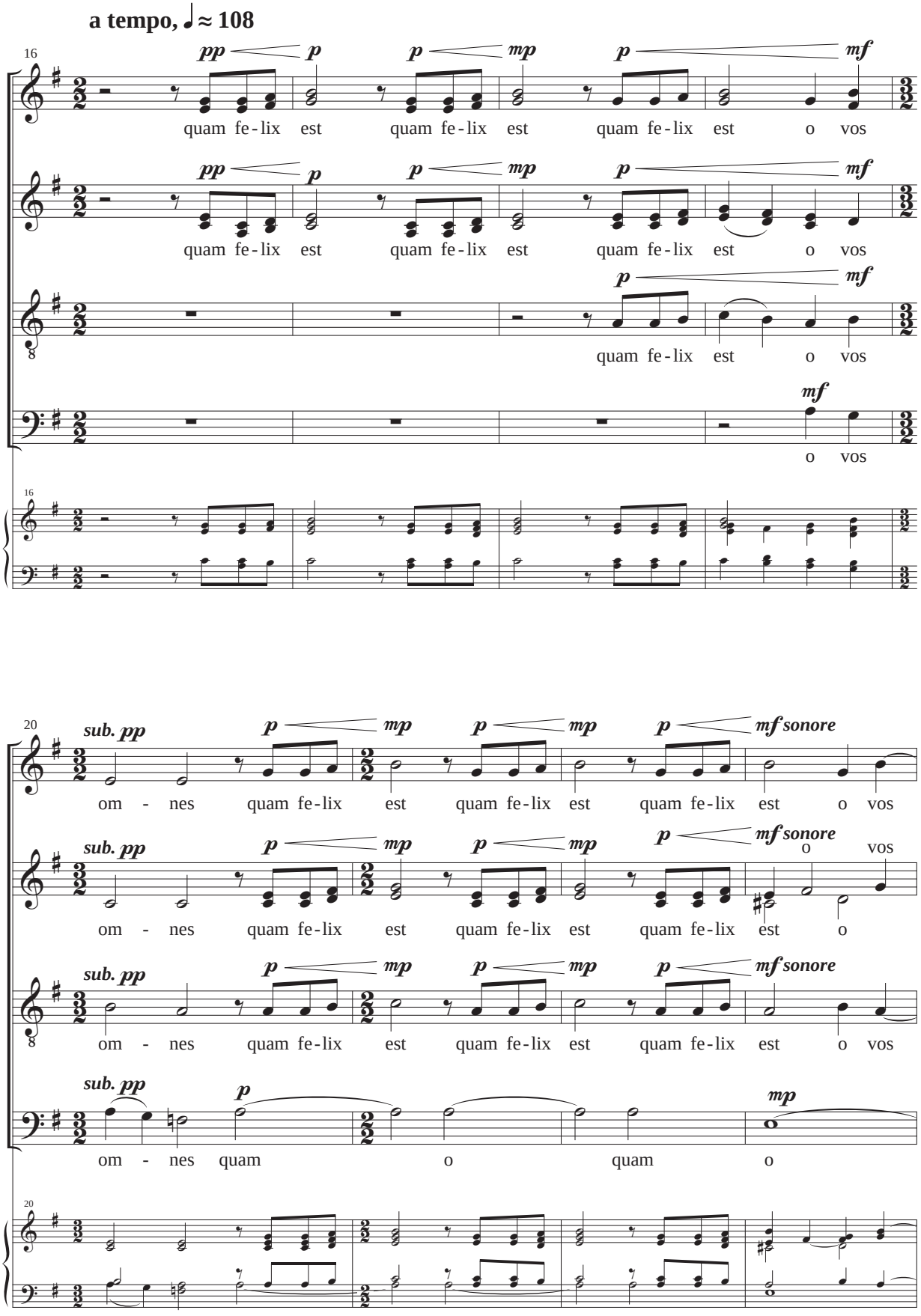


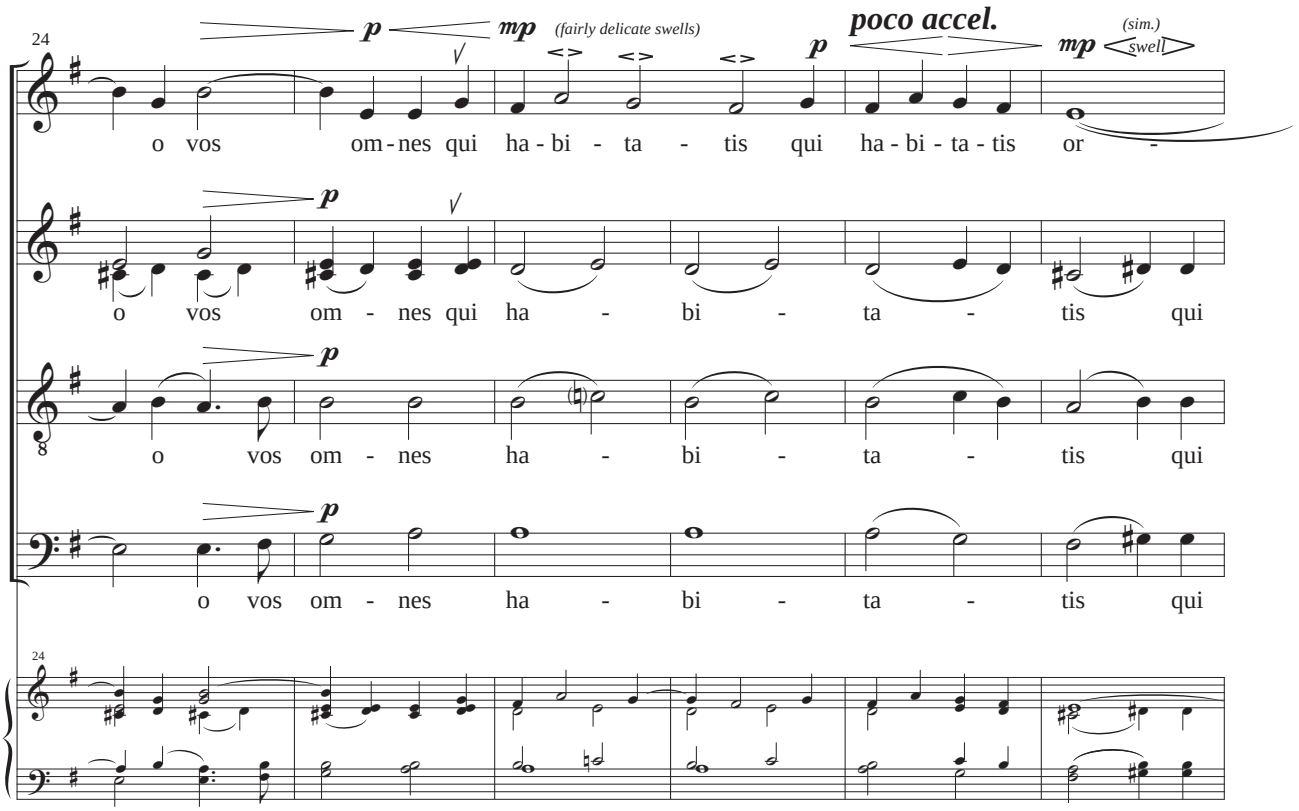

5
S
A
T
B
mp
pp
quam fe - lix est
quam fe - lix est
quam fe - lix est
quam fe - lix est
8
5

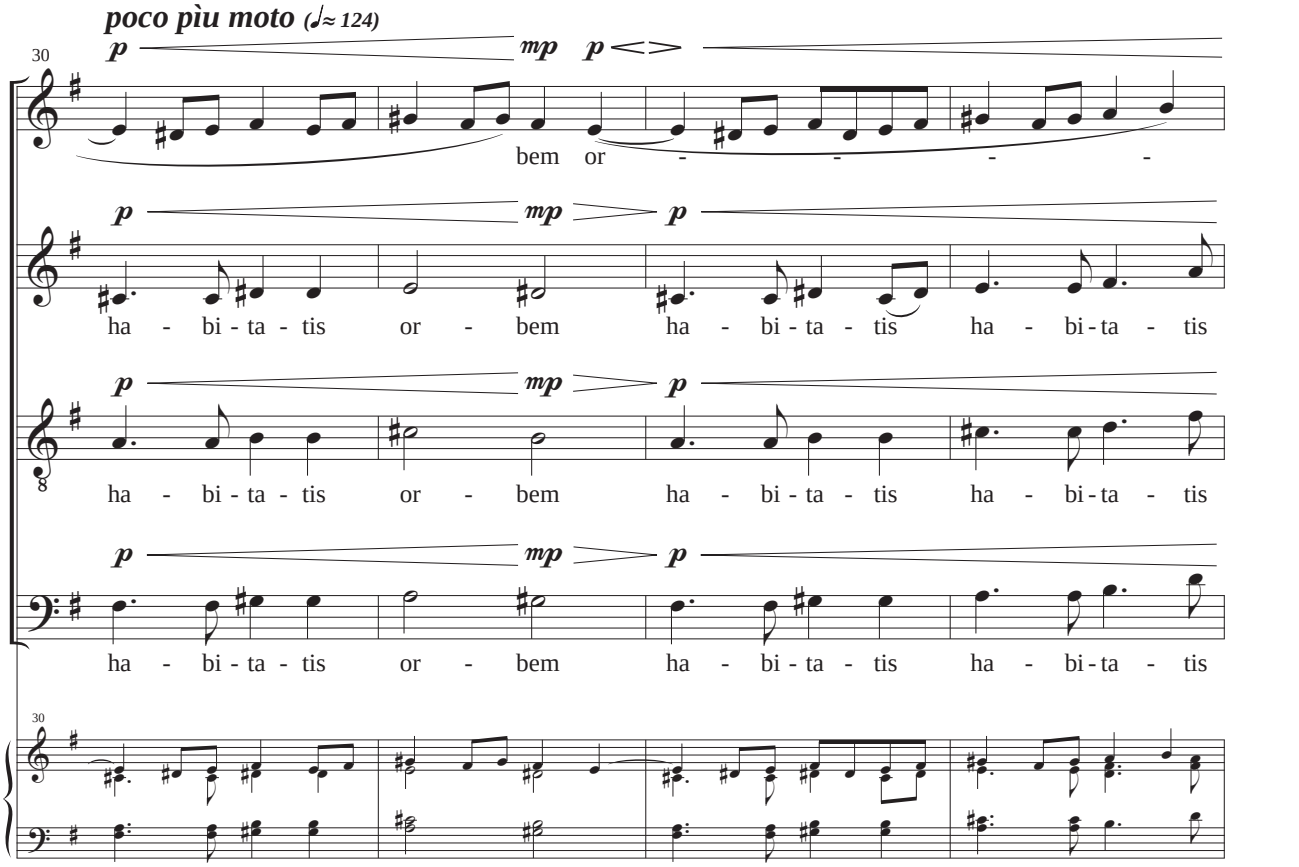

con spirito
S
A
T
B
p
mf
pp

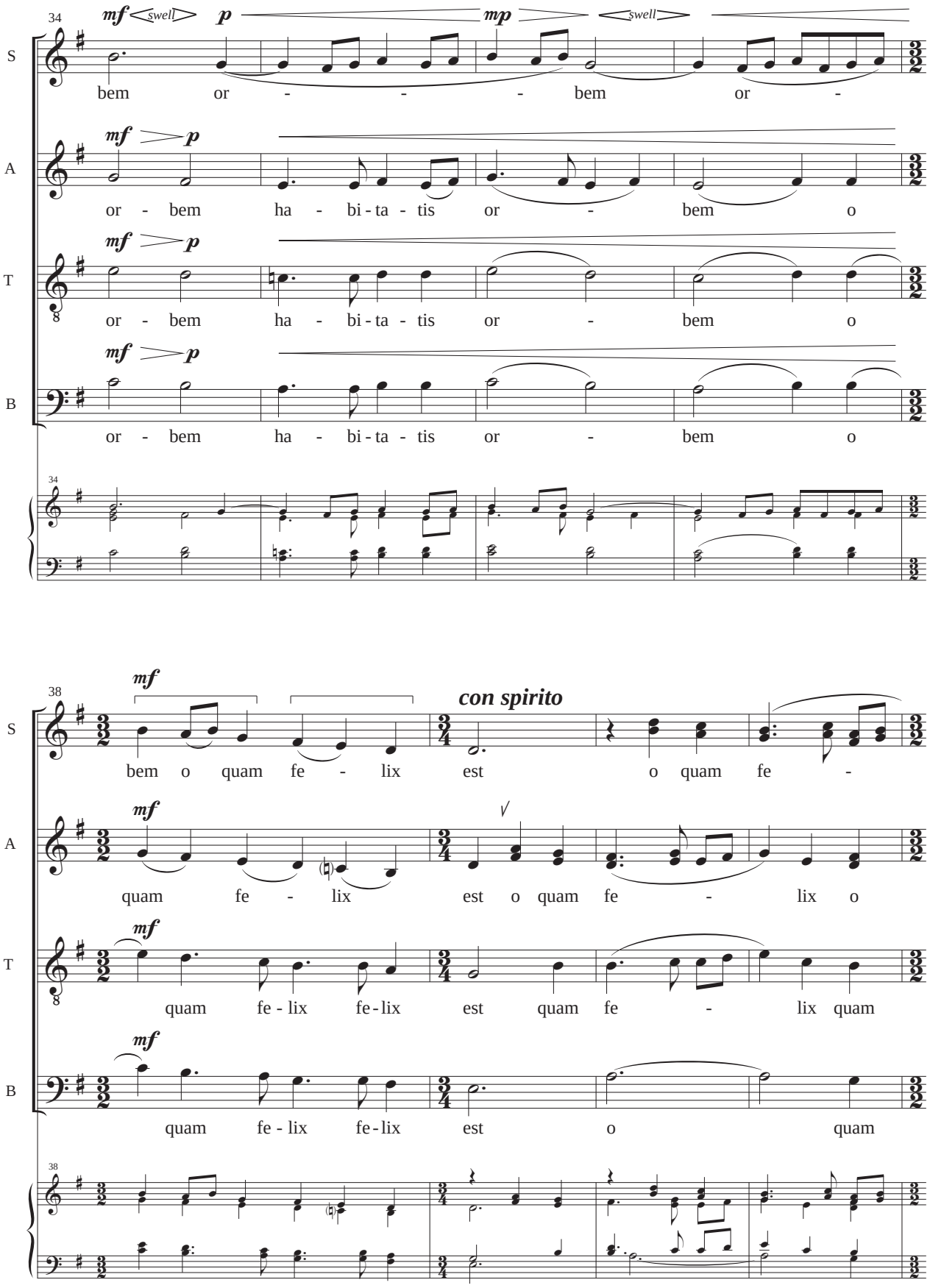

poco a poco più mosso . . . . .
11
S
A
T
B
p
mp
mf
O

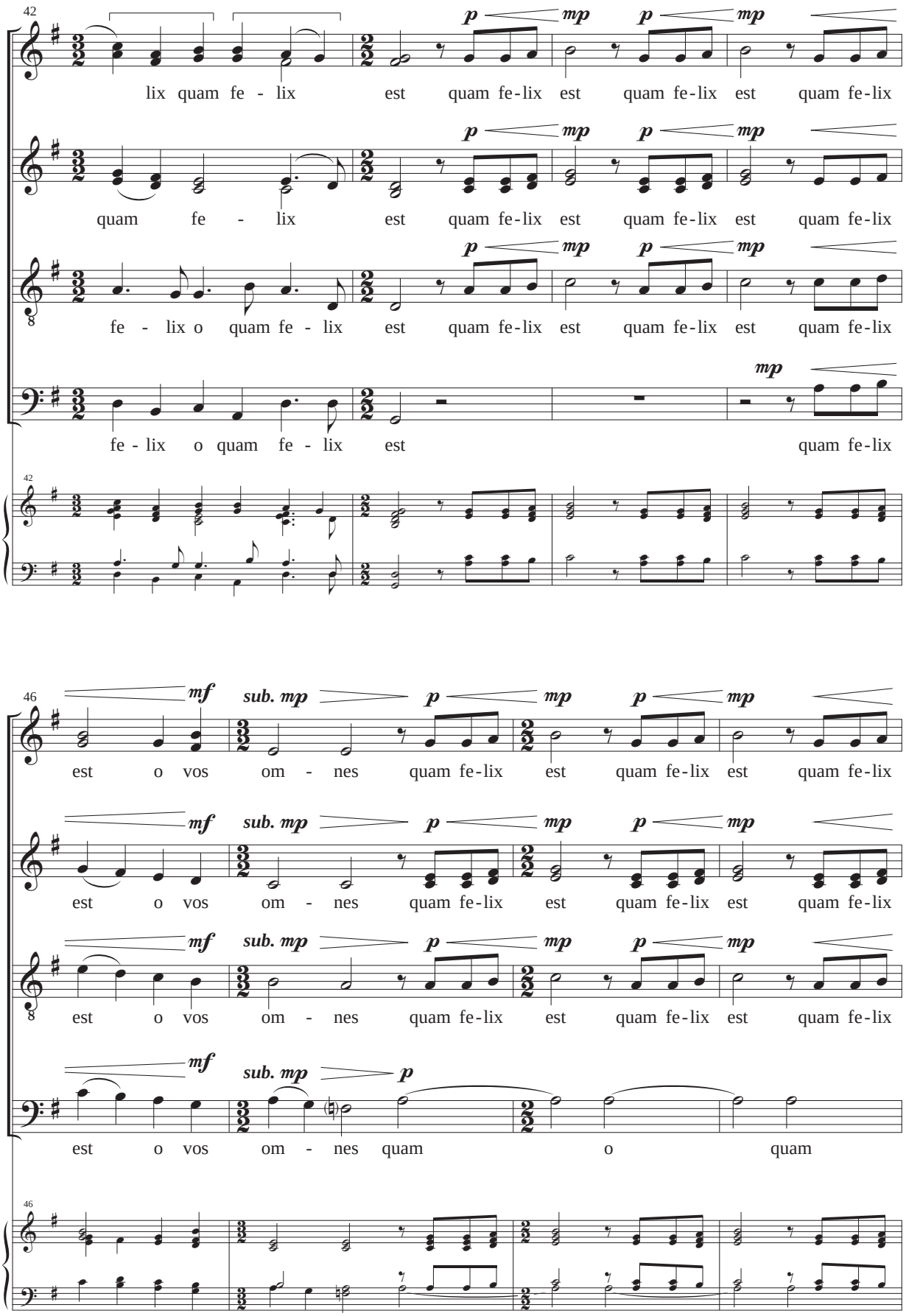

♩≈ 108
ritenuto
14
S
A
T
B
f
pp sonore
quam fe - lix est
O quam fe - lix est

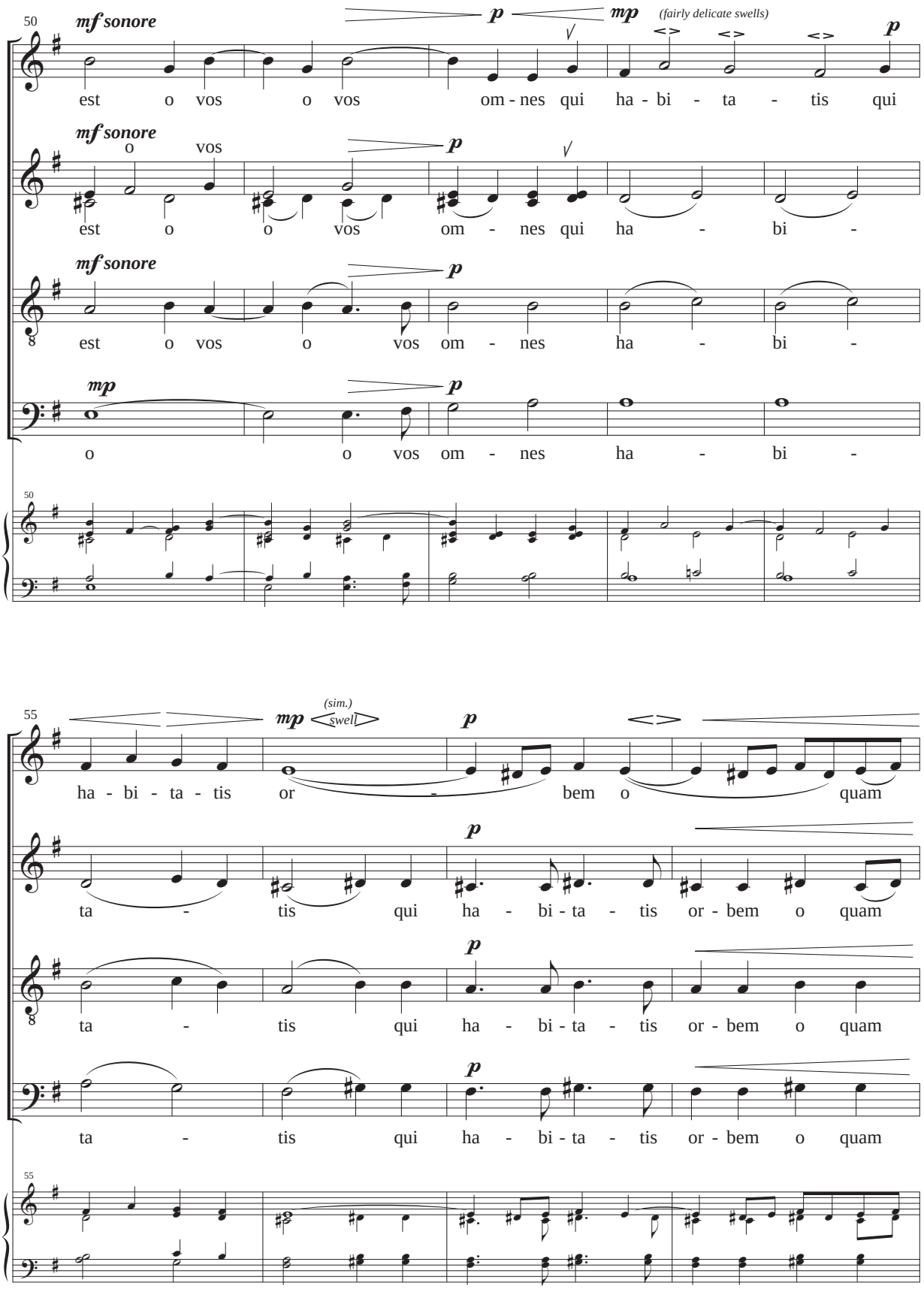

a tempo, ♩≈ 108
16
S
A
T
B
pp p p mp p mf
quam fe-lix est quam fe-lix est quam fe-lix est o vos
20
sub. pp p mp p mp p mf sonore
om - nes quam fe-lix est quam fe-lix est quam fe-lix est o vos
om - nes quam o quam o

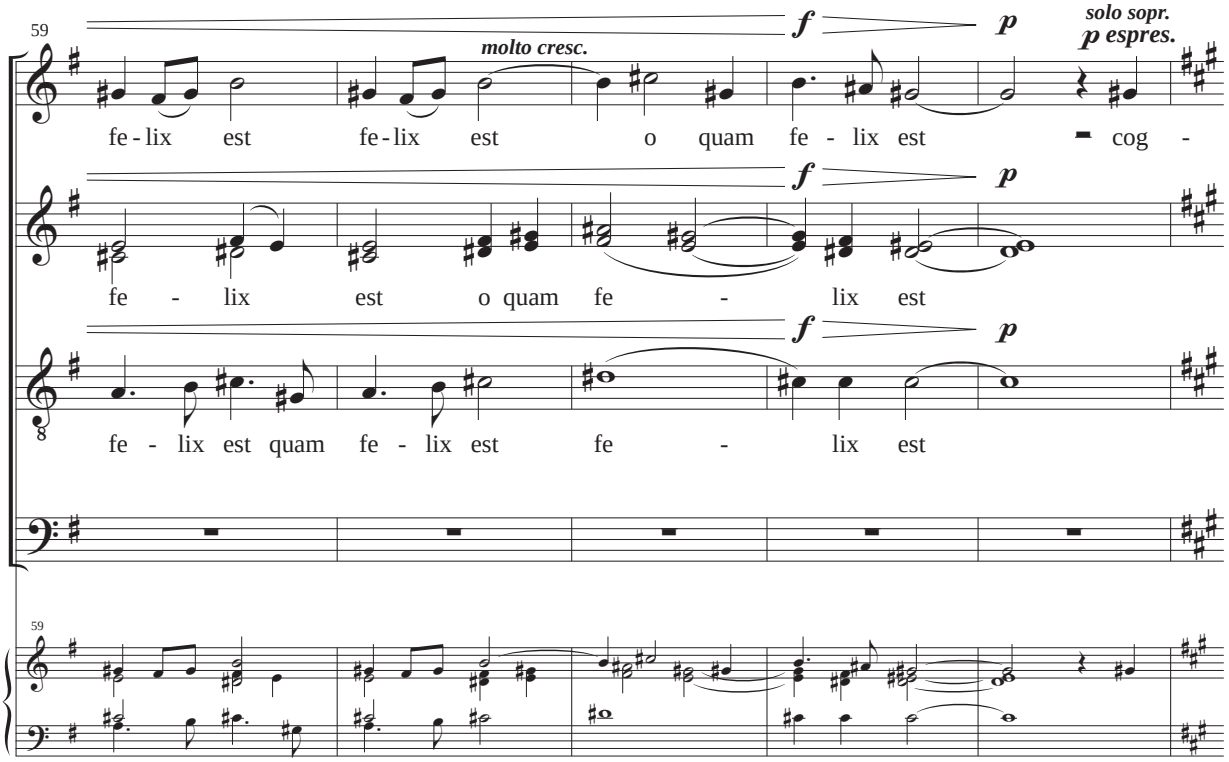

24
S
A
T
B
p
mp
(fairly delicate swells)
poco accel.
(sim.)
swell
o vos om-nes qui ha-bi-ta-tis qui ha-bi-ta-tis or-
o vos om-nes qui ha-bi-ta-tis qui
o vos om-nes ha-bi-ta-tis qui
o vos om-nes ha-bi-ta-tis qui

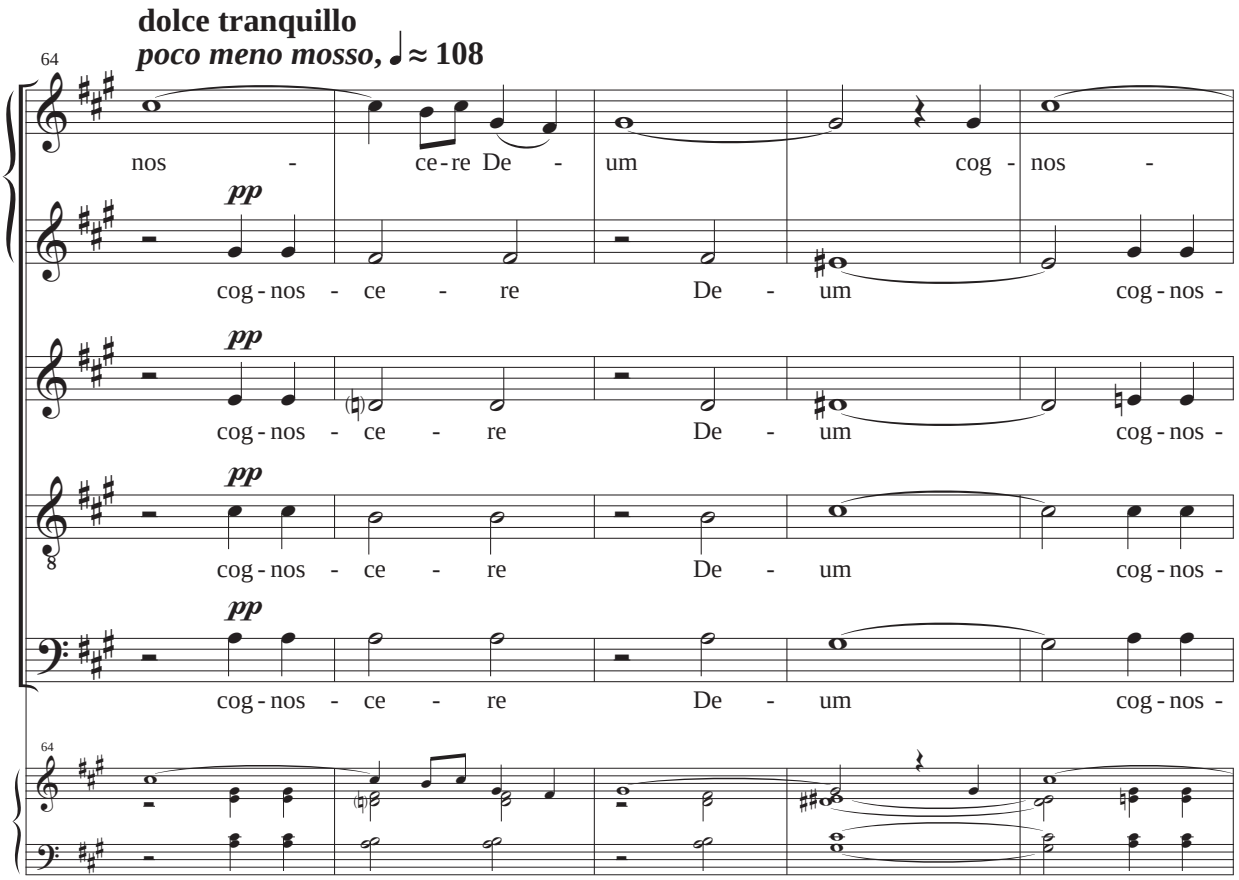

poco pìu moto (♩≈ 124)
30
S
A
T
B
p
mp
bem or-
ha-bi-ta-tis or-bem ha-bi-ta-tis ha-bi-ta-tis
ha-bi-ta-tis or-bem ha-bi-ta-tis ha-bi-ta-tis
ha-bi-ta-tis or-bem ha-bi-ta-tis ha-bi-ta-tis

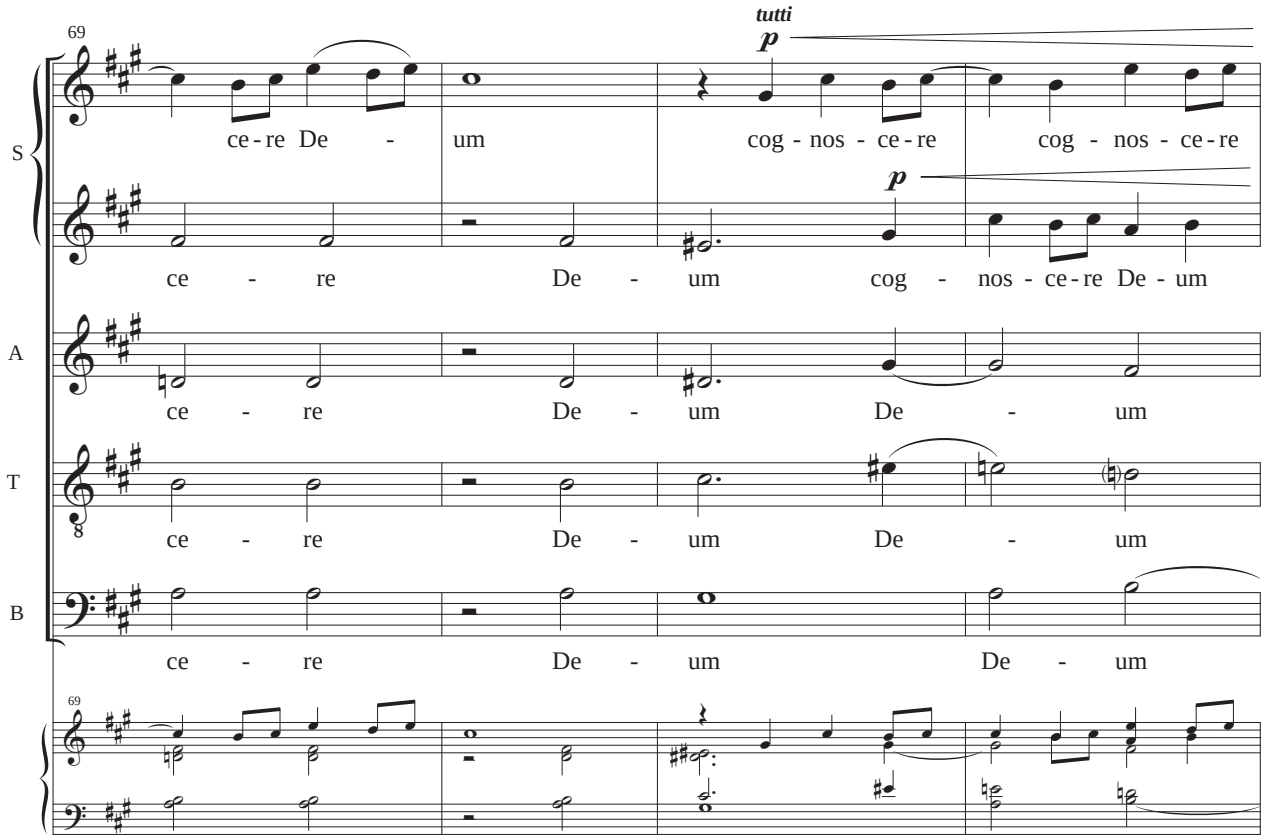

34
mf swell p mp swell
S
bem or - - - bem or -
A
mf p
or - bem ha - bi - ta - tis or - bem o
T
mf p
or - bem ha - bi - ta - tis or - bem o
B
mf p
or - bem ha - bi - ta - tis or - bem o
38
mf
con spirito
S
bem o quam fe - lix est o quam fe -
A
mf
quam fe - lix est o quam fe - lix o
T
mf
quam fe - lix fe - lix est quam fe - lix quam
B
mf
quam fe - lix fe - lix est o quam

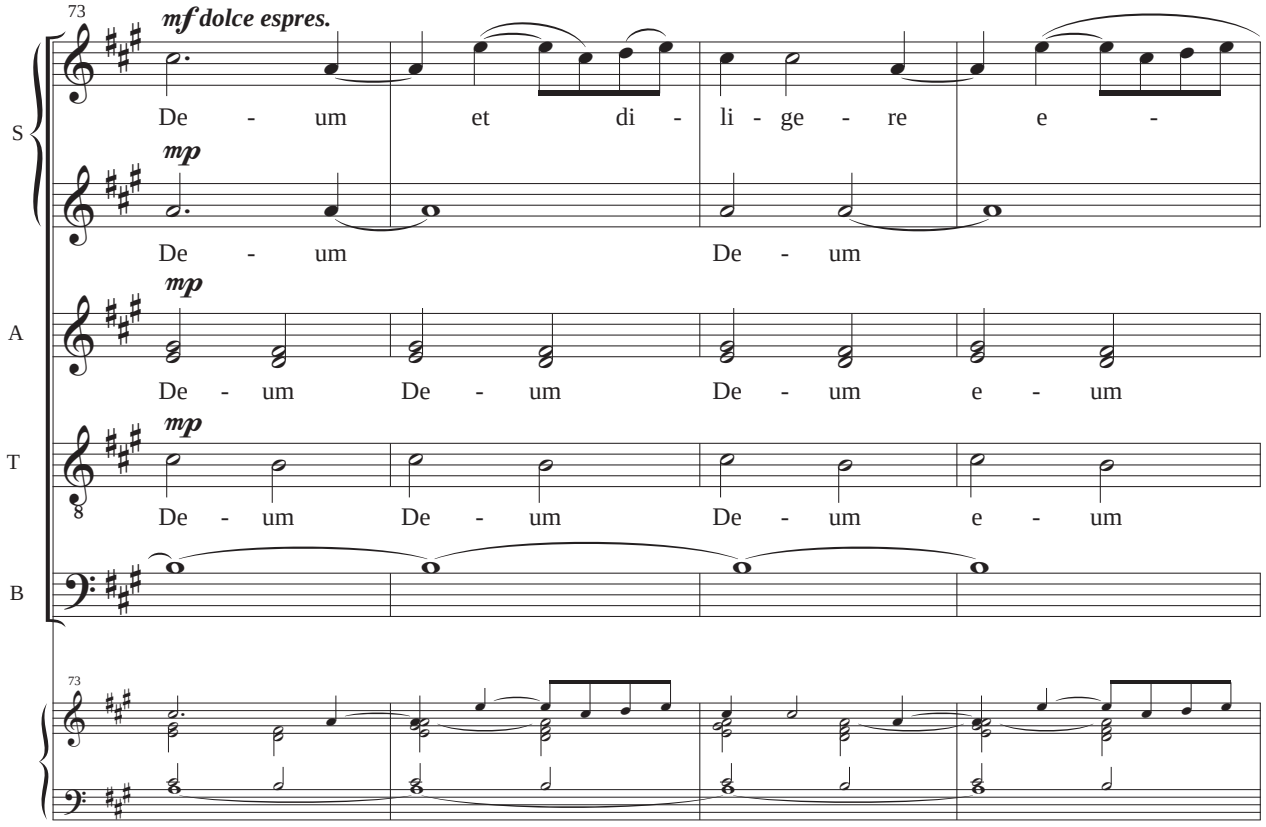

42
S
A
T
B
lix quam fe - lix est quam fe-lix est quam fe-lix est quam fe-lix
quam fe - lix est quam fe-lix est quam fe-lix est quam fe-lix
fe - lix o quam fe - lix est quam fe-lix est quam fe-lix est quam fe-lix
fe - lix o quam fe - lix est quam fe-lix
46
mf
sub. mp
p
mp
est o vos om - nes quam fe-lix est quam fe-lix est quam fe-lix
est o vos om - nes quam fe-lix est quam fe-lix est quam fe-lix
est o vos om - nes quam fe-lix est quam fe-lix est quam fe-lix
est o vos om - nes quam o quam

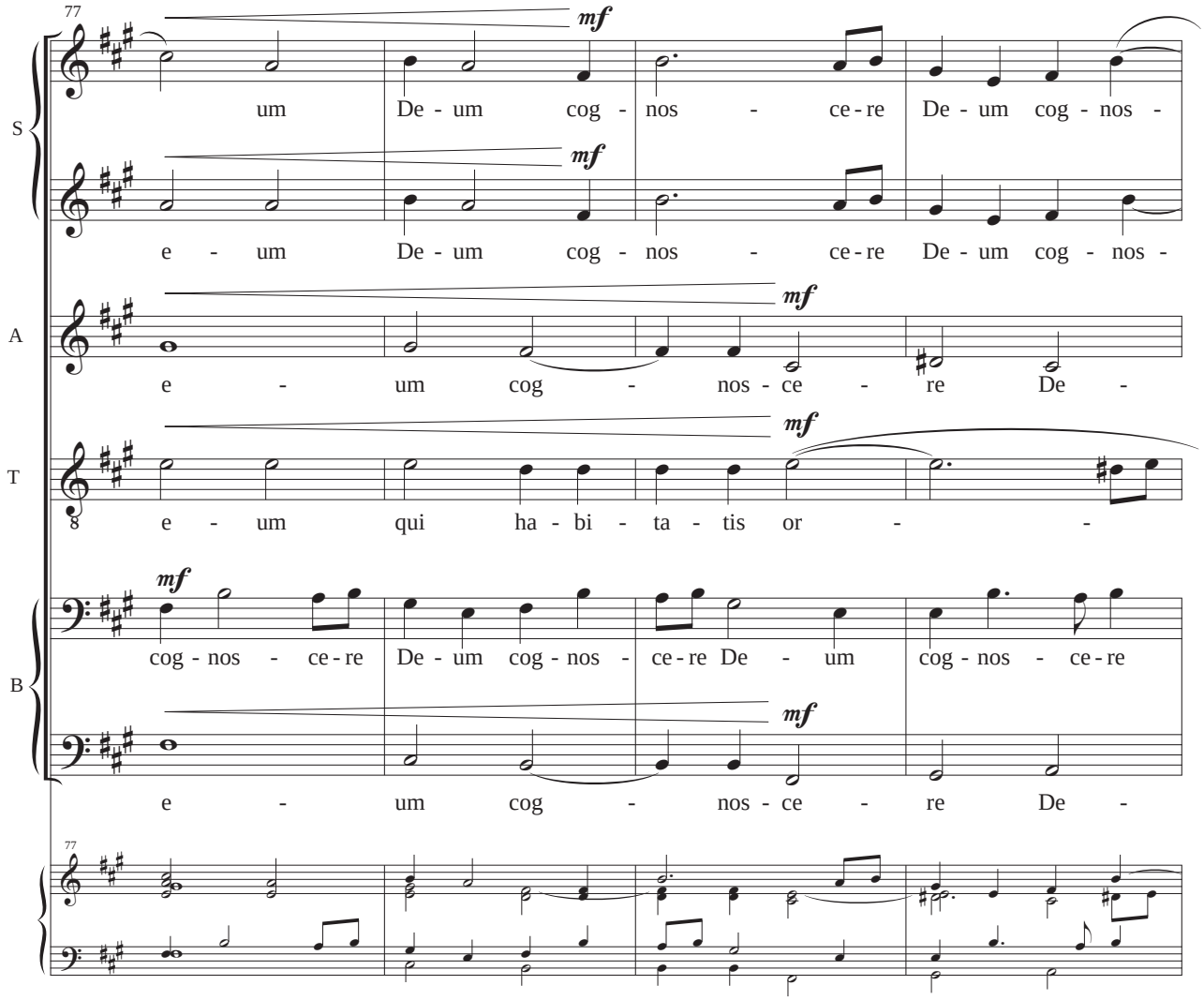

50
mf sonore
p
mp
(fairly delicate swells)
p
S
est o vos o vos om - nes qui ha - bi - ta - tis qui
mf sonore
o vos
p
A
est o o vos om - nes qui ha - bi -
mf sonore
p
T
est o vos o vos om - nes ha - bi -
mp
p
B
o o vos om - nes ha - bi -
55
mp
(sim.)
swell
p
S
ha - bi - ta - tis or - bem o quam
p
A
ta - tis qui ha - bi - ta - tis or - bem o quam
p
T
ta - tis qui ha - bi - ta - tis or - bem o quam
p
B
ta - tis qui ha - bi - ta - tis or - bem o quam

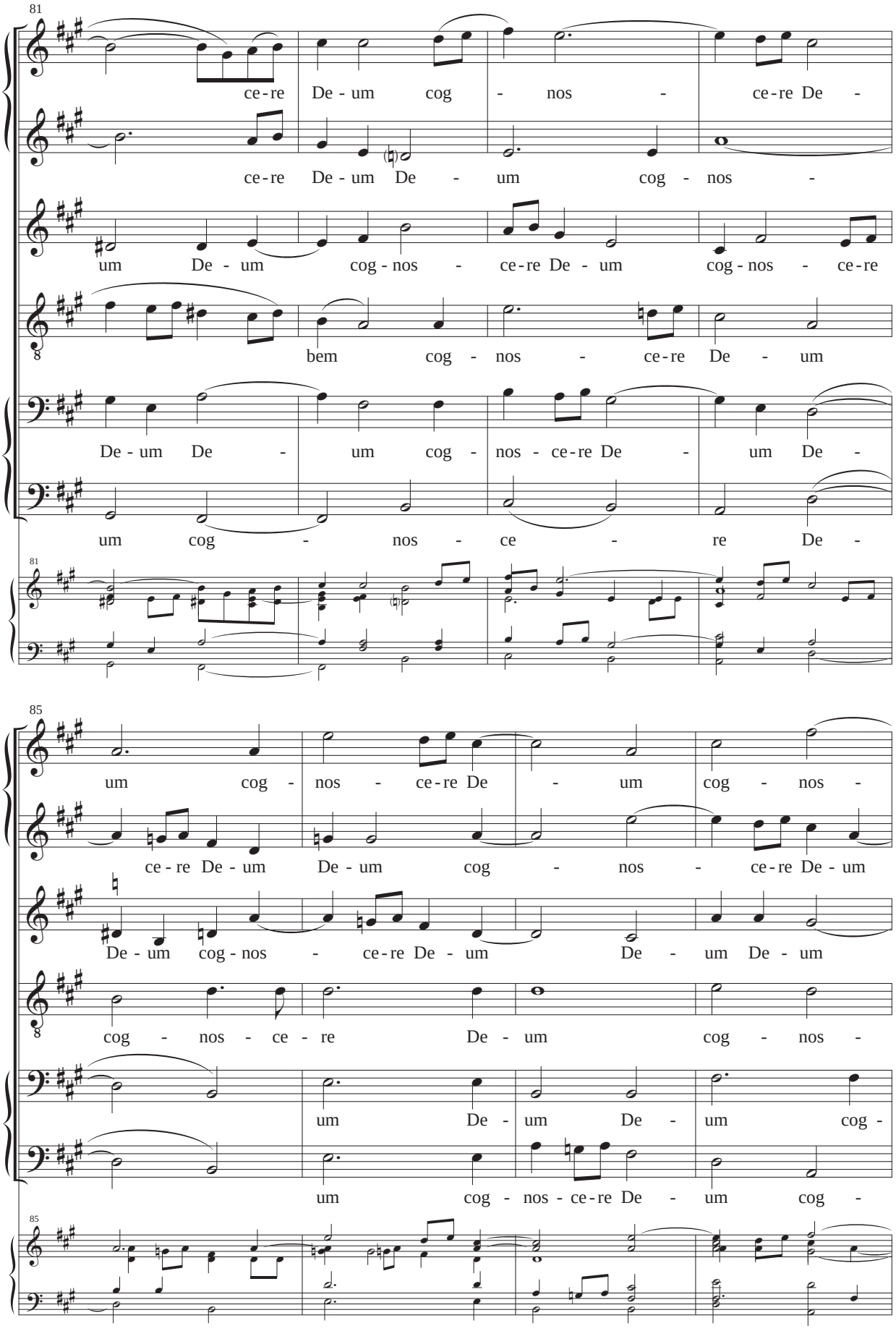

59
S
A
T
B
f
p
molto cresc.
solo sopr.
p espres.
fe - lix est fe - lix est o quam fe - lix est cog -
fe - lix est o quam fe - lix est
fe - lix est quam fe - lix est fe - lix est

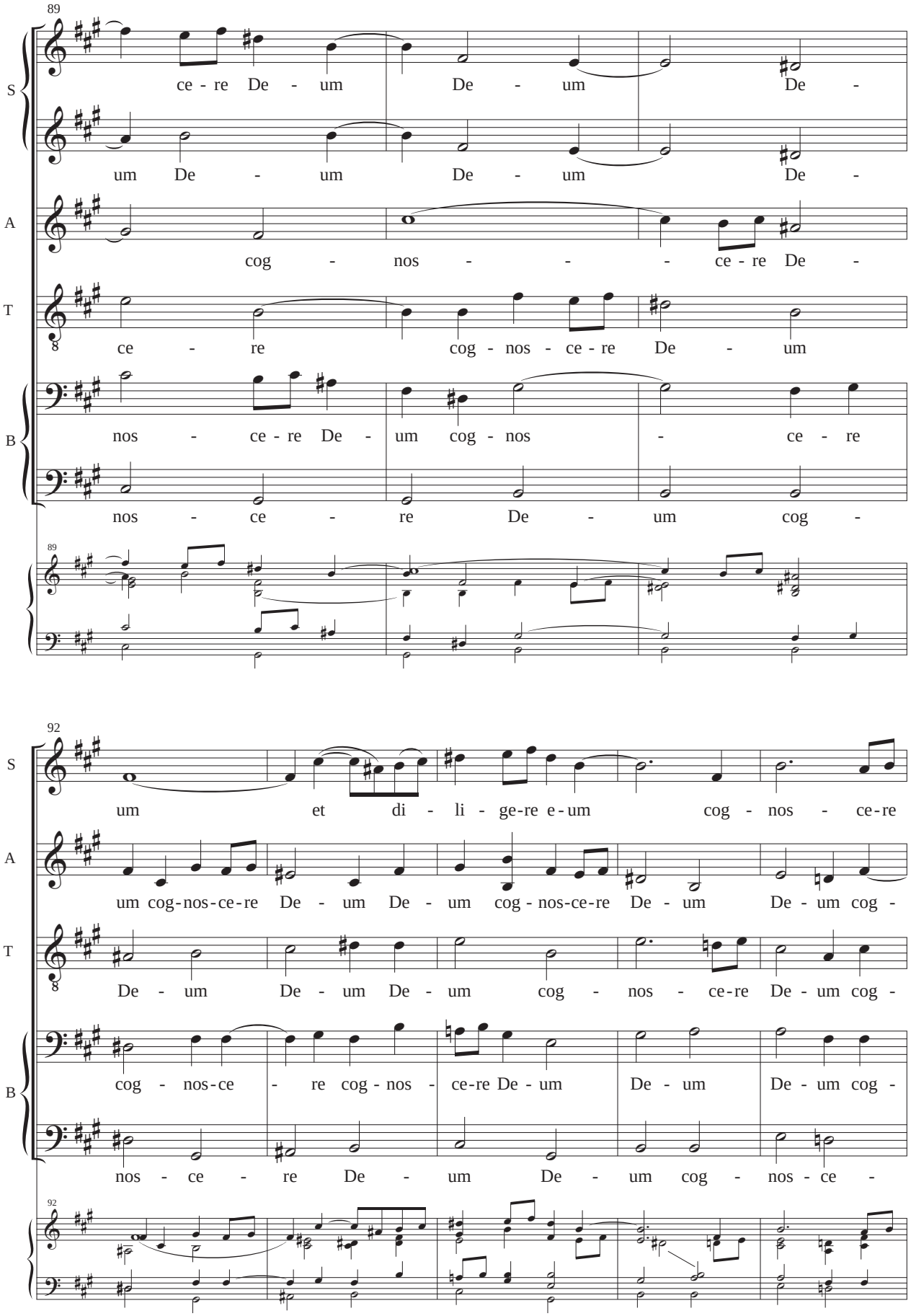

dolce tranquillo
poco meno mosso, ♩≈ 108
64
S
A
T
B
pp
nos - ce - re De - um cog - nos -
cog - nos - ce - re De - um cog - nos -

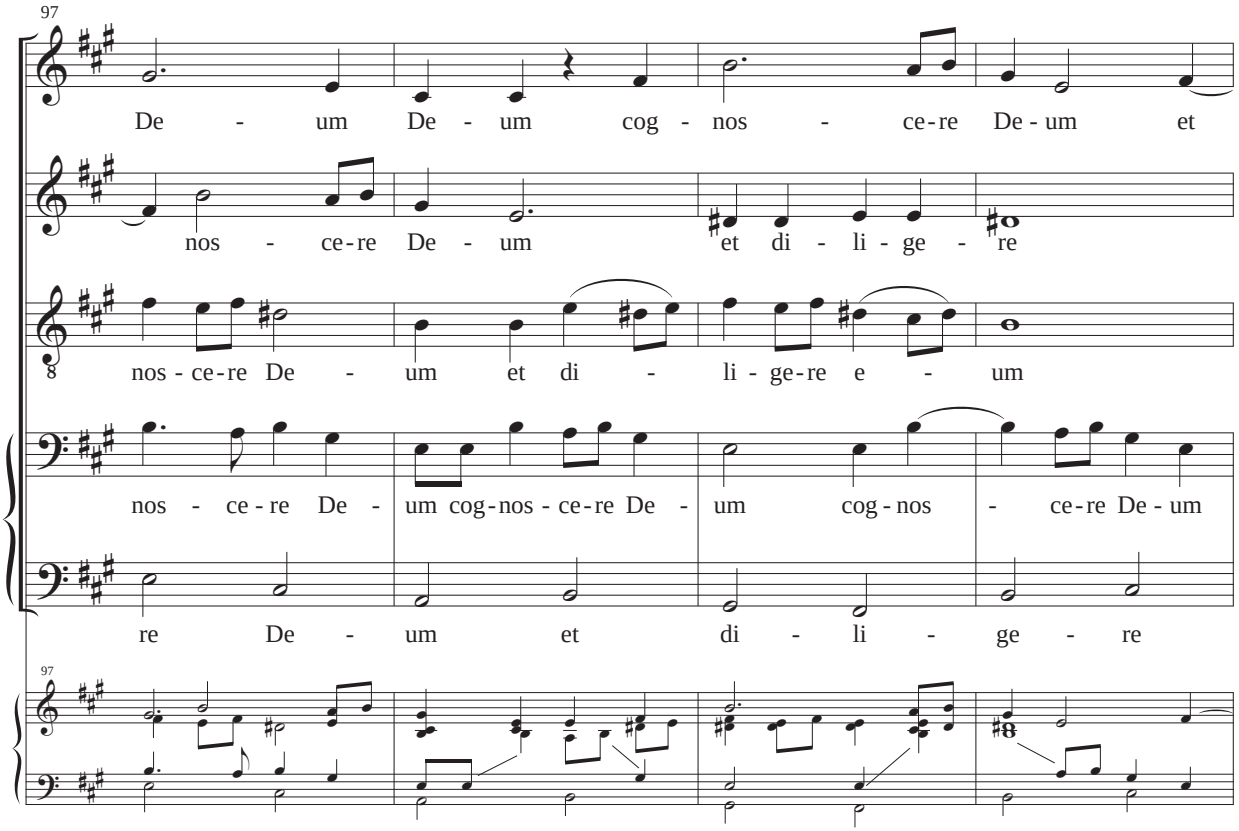

69
tutti
p
S
ce - re De - um cog - nos - ce - re cog - nos - ce - re
p
ce - re De - um cog - nos - ce - re De - um
A
ce - re De - um De - um
T
ce - re De - um De - um
B
ce - re De - um De - um


73
mf dolce espres.
S
De - um et di - li - ge - re e -
mp
De - um De - um
A
mp
De - um De - um De - um e - um
T
mp
De - um De - um De - um e - um
B

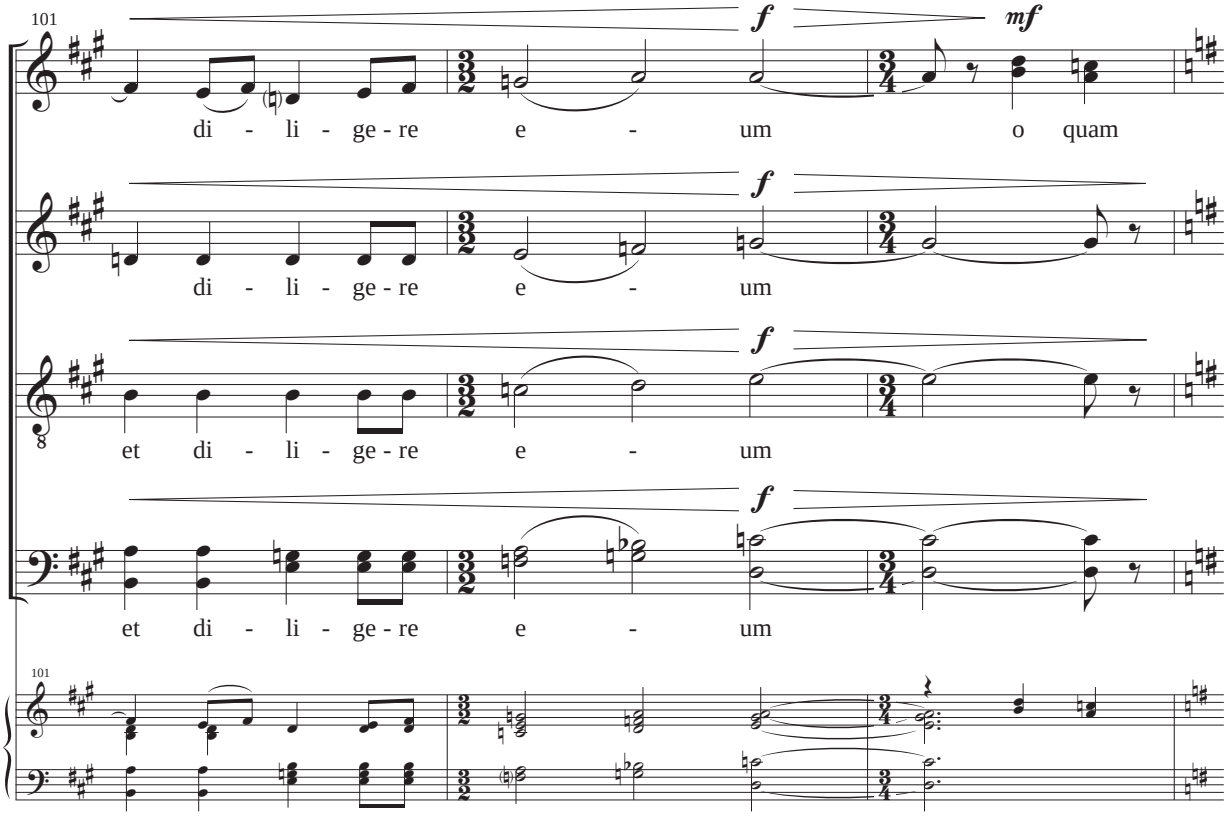

77
S
A
T
B
mf
um De - um cog - nos - ce - re De - um cog - nos -
e - um De - um cog - nos - ce - re De - um cog - nos -
e - um cog - nos - ce - re De -
e - um qui ha - bi - ta - tis or - -
cog - nos - ce - re De - um cog - nos - ce - re De - um cog - nos - ce - re
e - um cog - nos - ce - re De -

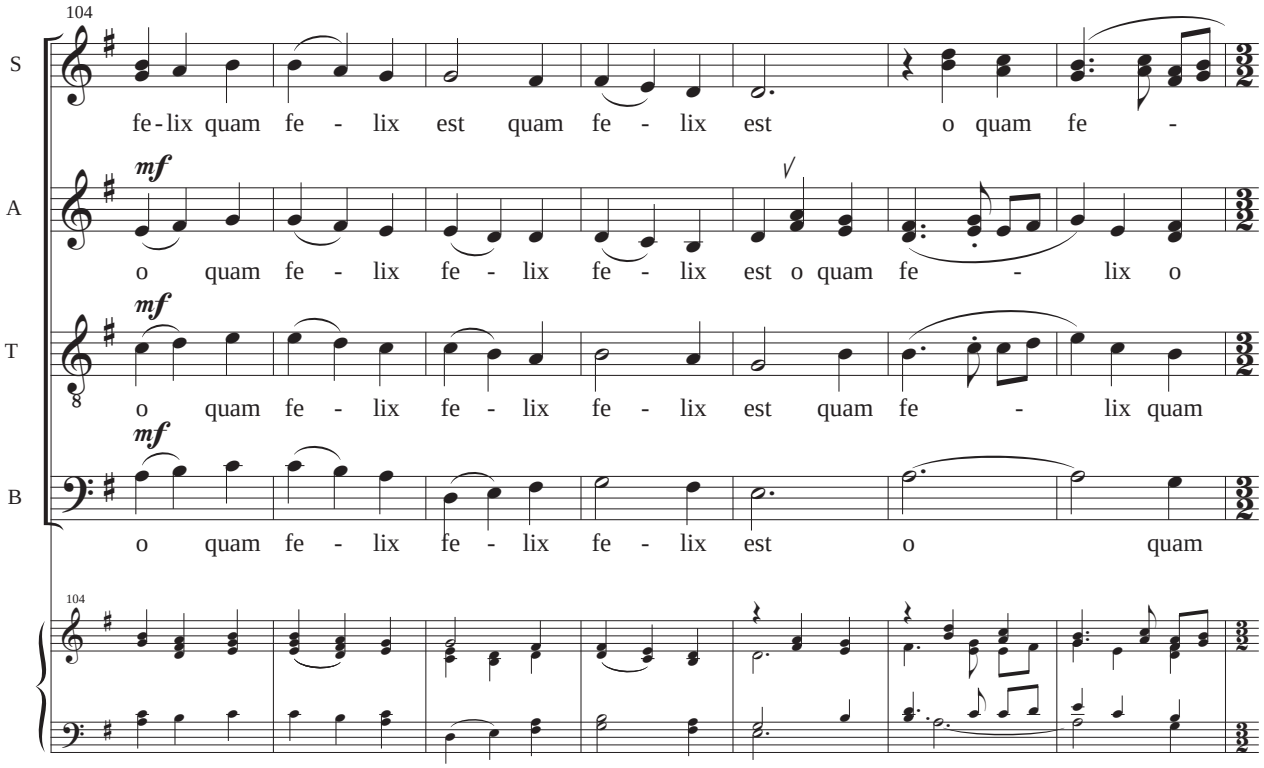

81
S
ce-re De-um cog - nos - ce-re De -
ce-re De-um De - um cog - nos -
A
um De - um cog-nos - ce-re De-um cog-nos - ce-re
T
bem cog - nos - ce-re De - um
B
De-um De - um cog - nos - ce-re De - um De -
um cog - nos - ce - re De -
81
85
S
um cog - nos - ce-re De - um cog - nos -
ce-re De-um De-um cog - nos - ce-re De-um
A
De-um cog-nos - ce-re De-um De - um De-um
T
cog - nos - ce - re De - um cog - nos -
B
um De - um De - um cog -
um cog - nos - ce-re De - um cog -
85

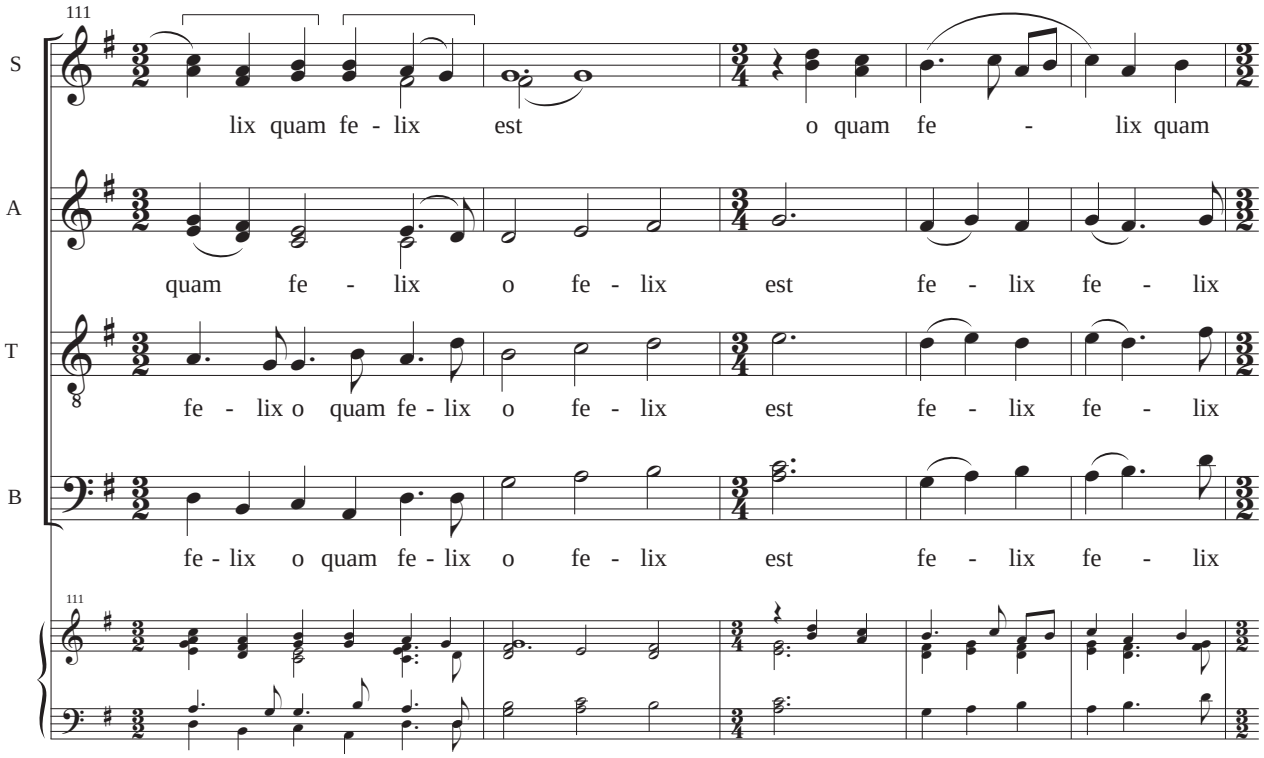

89
S
ce - re De - um De - um De -
um De - um De - um De -
A
cog - nos - - - ce - re De -
T
ce - re cog - nos - ce - re De - um
B
nos - ce - re De - um cog - nos - ce - re
nos - ce - re De - um cog -
92
S
um et di - li - ge-re e-um cog - nos - ce-re
A
um cog-nos-ce-re De - um De - um cog - nos-ce-re De - um De - um cog -
T
De - um De - um De - um cog - nos - ce-re De - um cog -
B
cog - nos-ce - re cog - nos - ce-re De - um De - um De - um cog -
nos - ce - re De - um De - um cog - nos - ce -

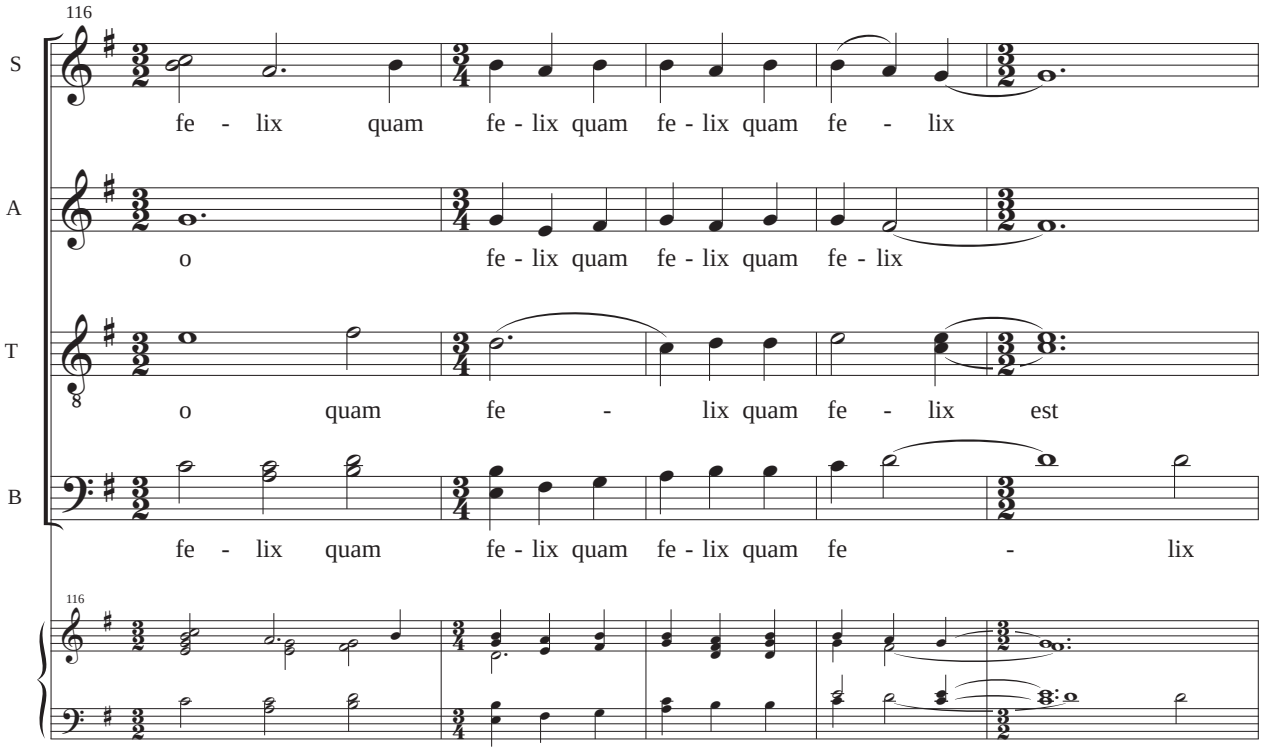


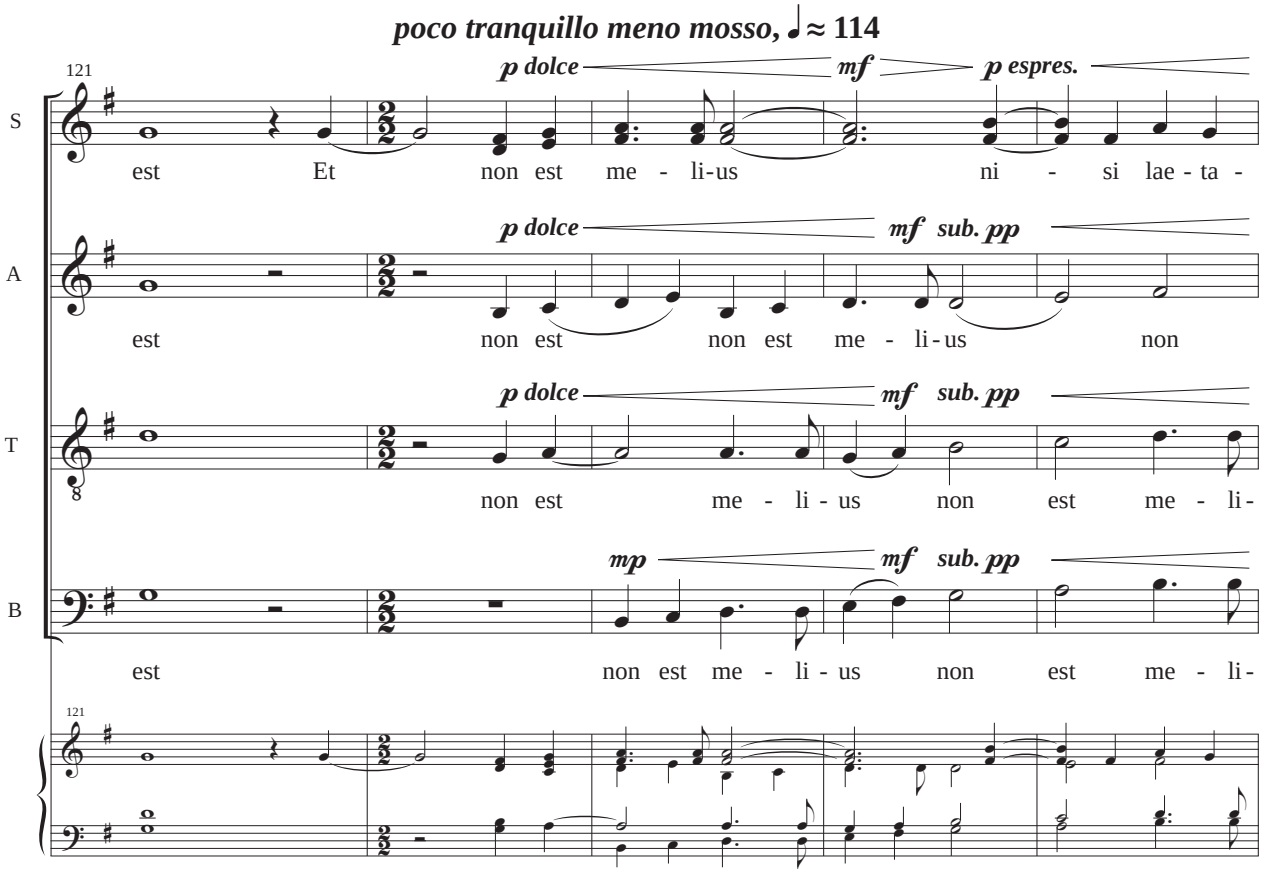
con spirito, poco più moto (♩≈ 124)

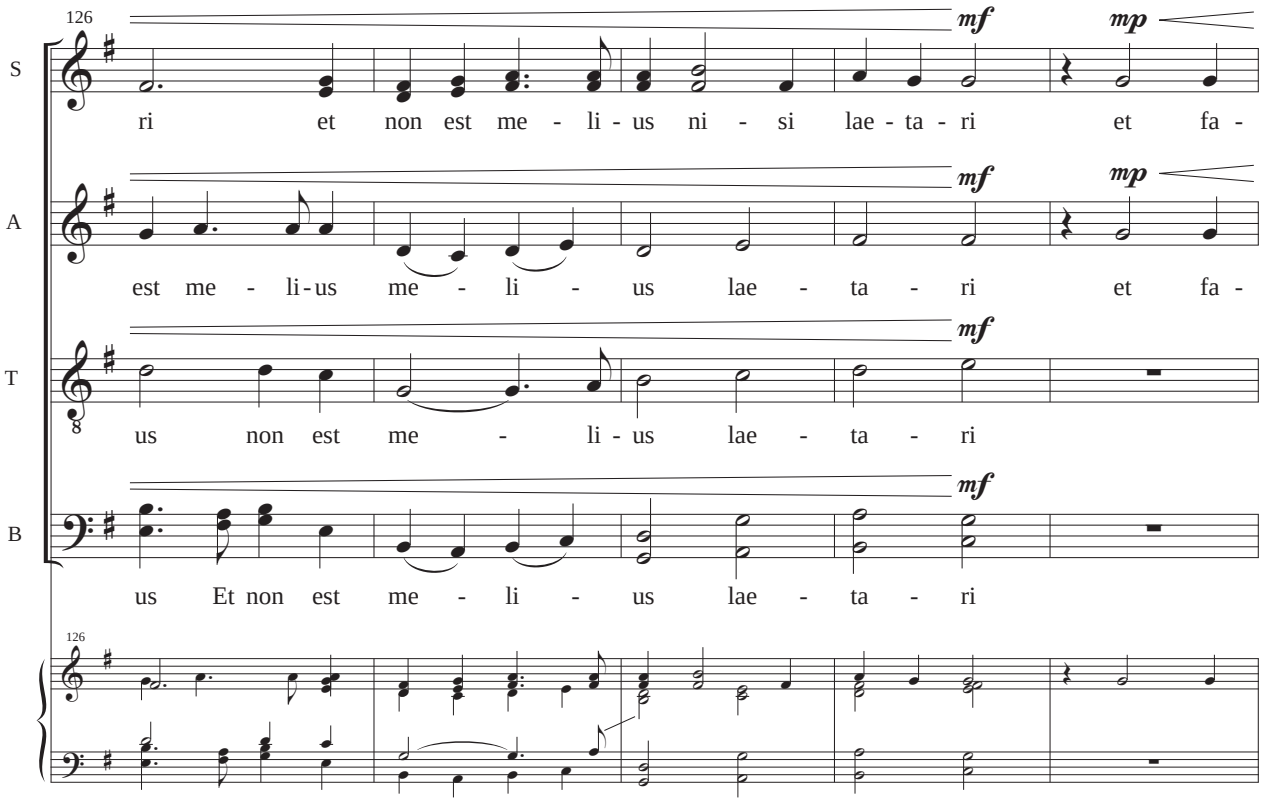


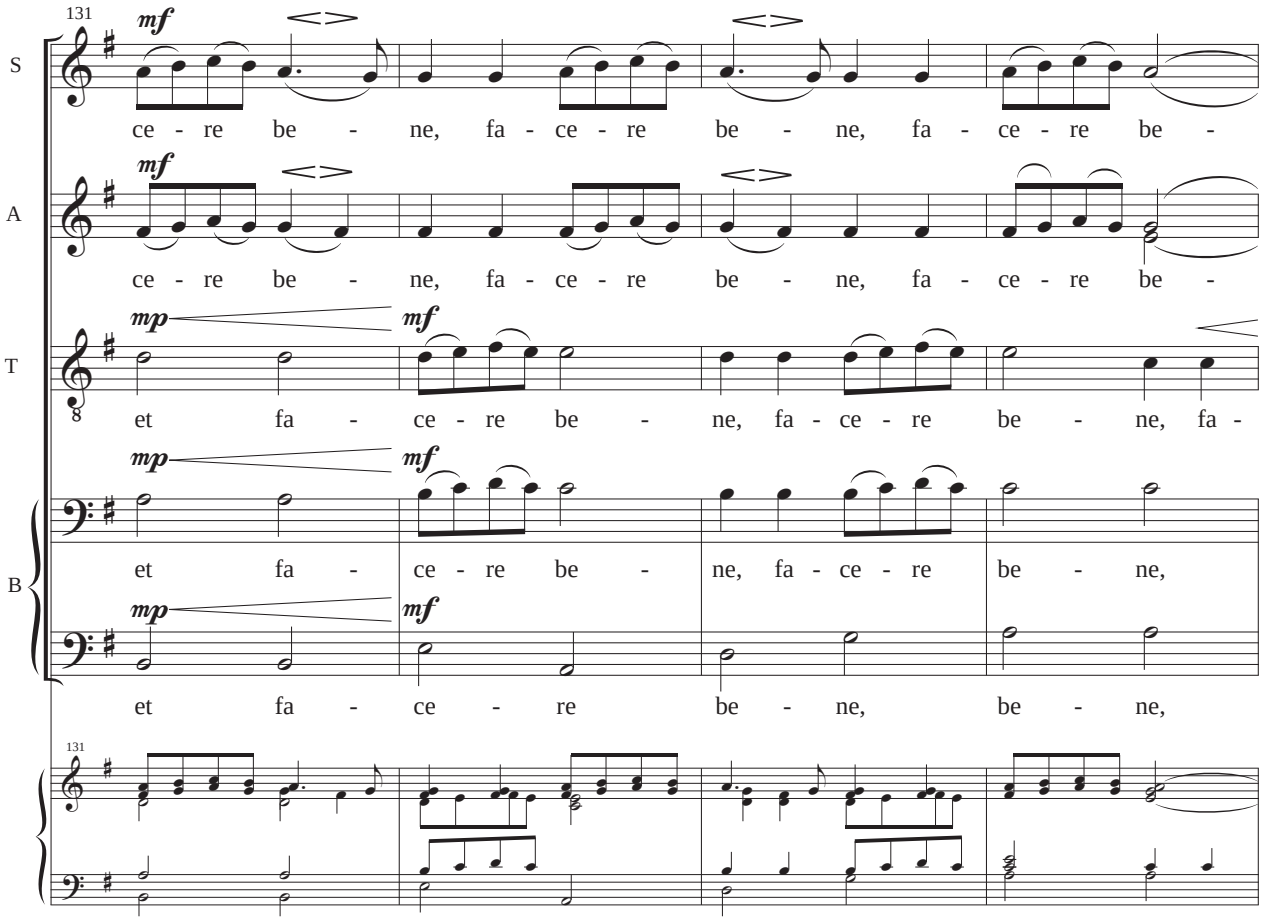

104
S
fe - lix quam fe - lix est quam fe - lix est o quam fe -
A
mf
o quam fe - lix fe - lix fe - lix est o quam fe - lix o
T
mf
o quam fe - lix fe - lix fe - lix est quam fe - lix quam
B
mf
o quam fe - lix fe - lix fe - lix est o quam
104

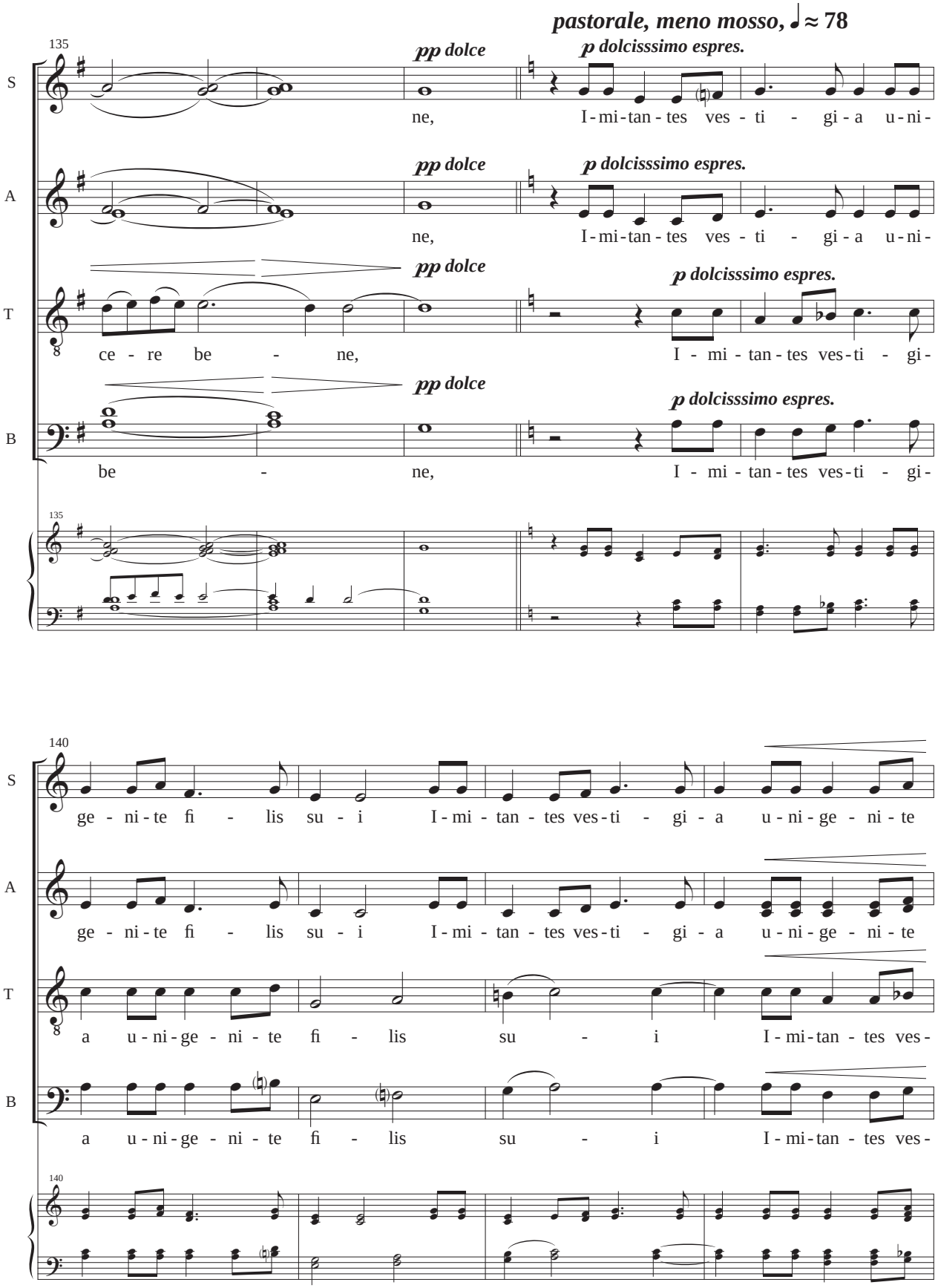

111
S
lix quam fe - lix est o quam fe - lix quam
A
quam fe - lix o fe - lix est fe - lix fe - lix
T
fe - lix o quam fe - lix o fe - lix est fe - lix fe - lix
B
fe - lix o quam fe - lix o fe - lix est fe - lix fe - lix
111

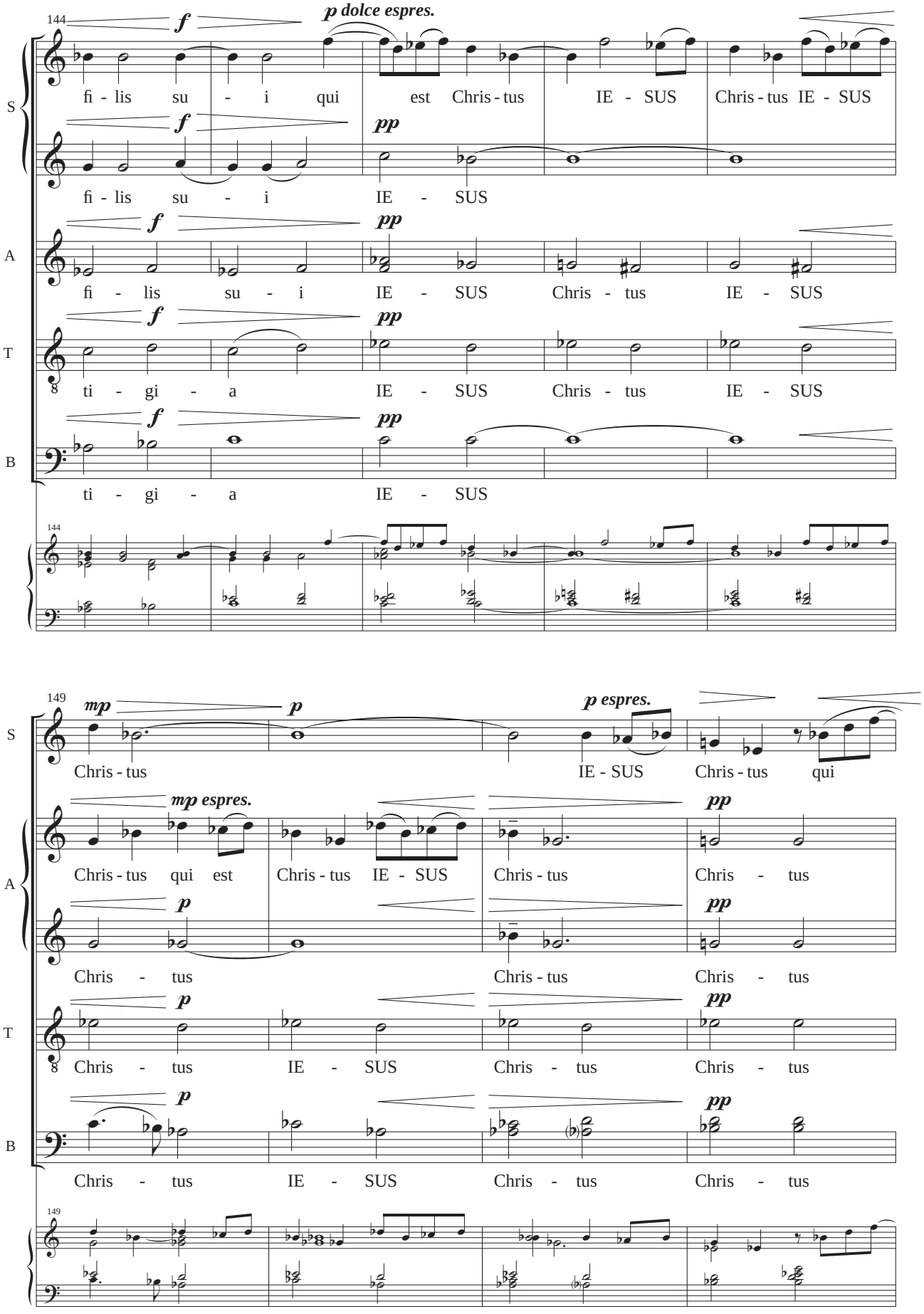

116
S
fe - lix quam fe - lix quam fe - lix quam fe - lix
A
o fe - lix quam fe - lix quam fe - lix
T
o quam fe - lix quam fe - lix est
B
fe - lix quam fe - lix quam fe - lix quam fe - lix
116

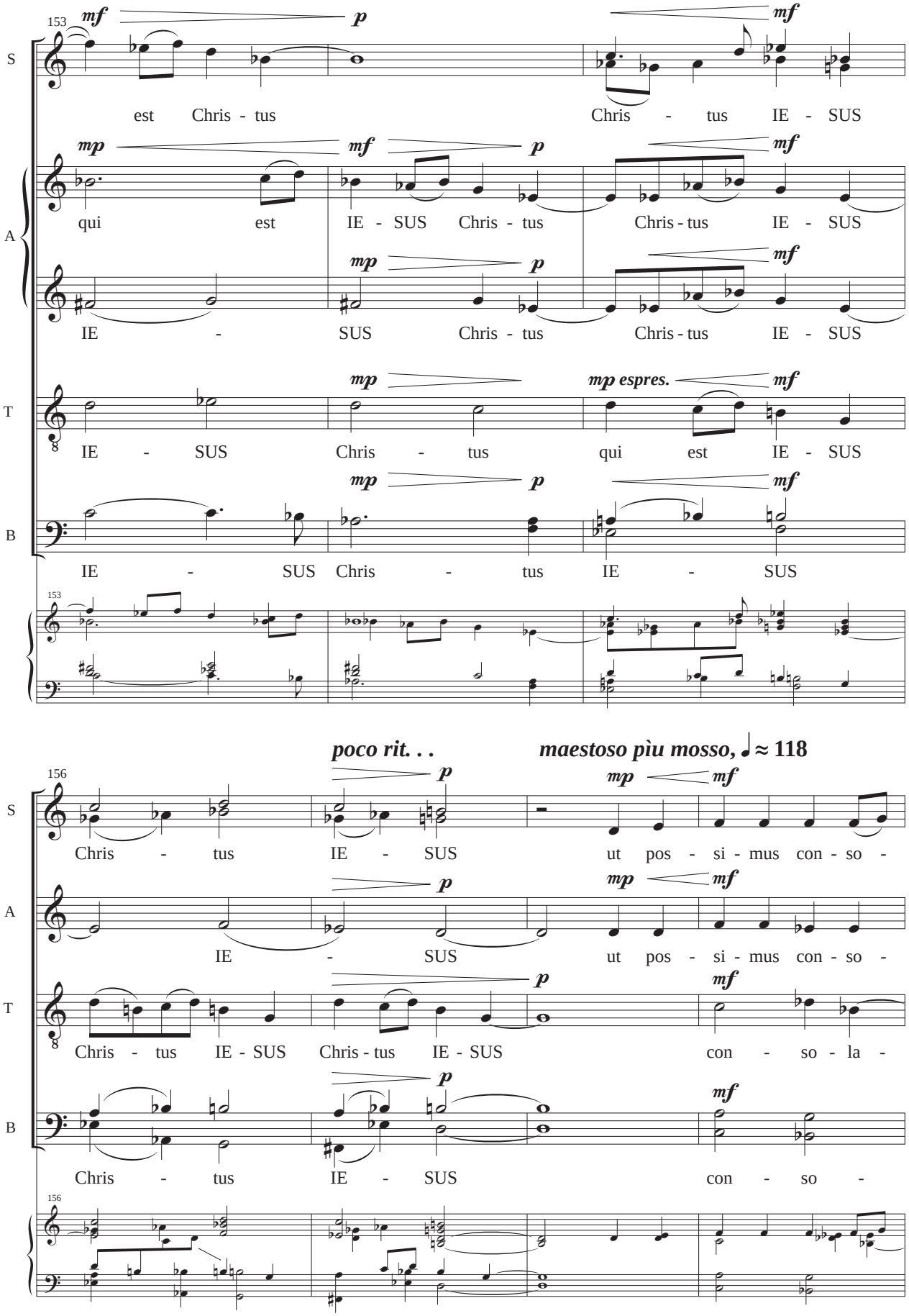

poco tranquillo meno mosso, ♩≈ 114
121
S
p dolce
mf
p espres.
est Et non est me - li-us ni - si lae - ta -
A
p dolce
mf sub. pp
est non est non est me - li-us non
T
p dolce
mf sub. pp
non est me - li - us non est me - li -
B
mp
mf sub. pp
est non est me - li - us non est me - li -
121

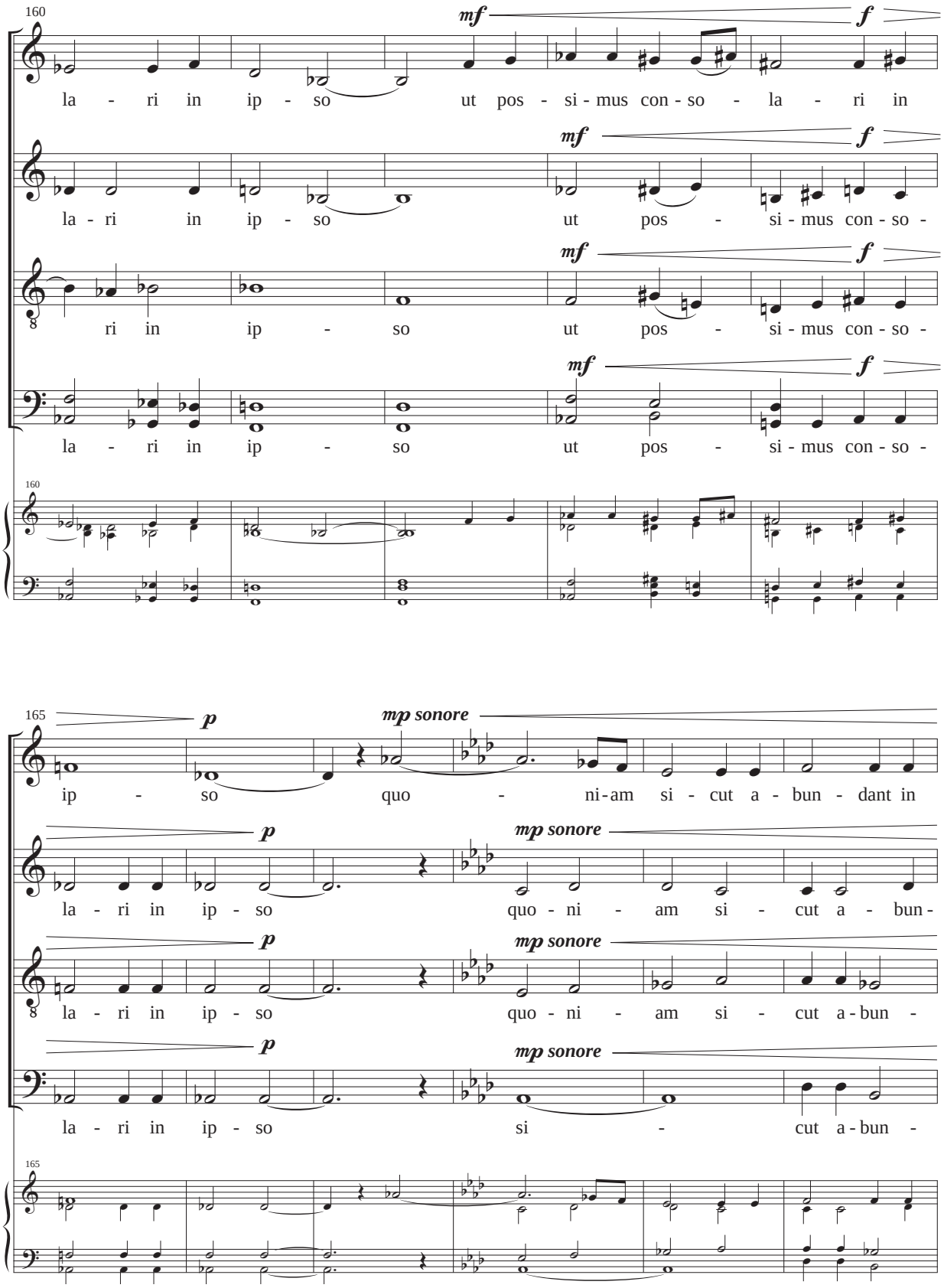

126
S
ri et non est me - li - us ni - si lae - ta - ri et fa -
A
est me - li - us me - li - us lae - ta - ri et fa -
T
us non est me - li - us lae - ta - ri
B
us Et non est me - li - us lae - ta - ri
mf
mp

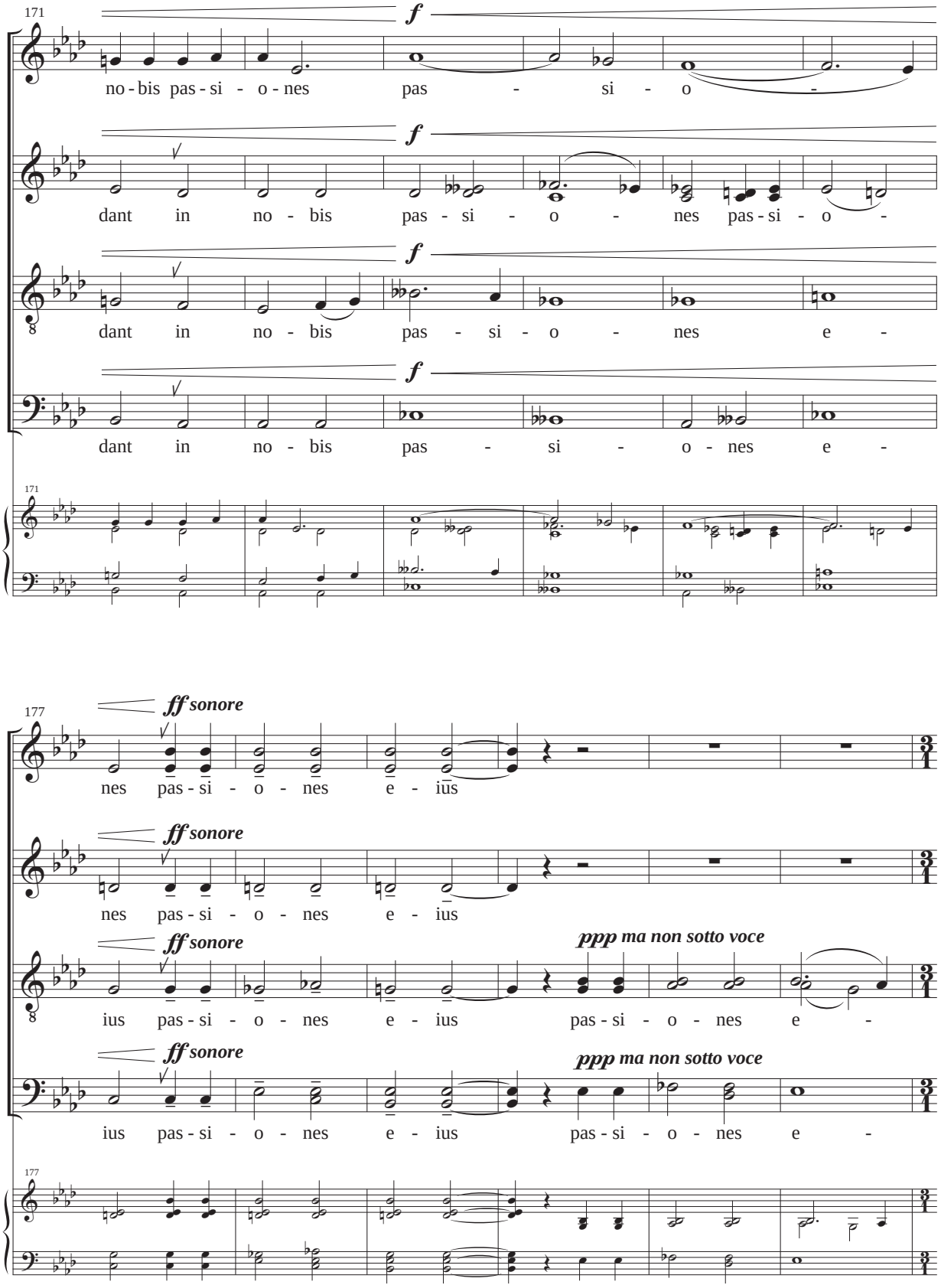

131
S
ce - re be - ne, fa - ce - re be - ne, fa - ce - re be -
A
ce - re be - ne, fa - ce - re be - ne, fa - ce - re be -
T
et fa - ce - re be - ne, fa - ce - re be - ne, fa -
B
et fa - ce - re be - ne, fa - ce - re be - ne,
et fa - ce - re be - ne, be - ne,
mf
mp

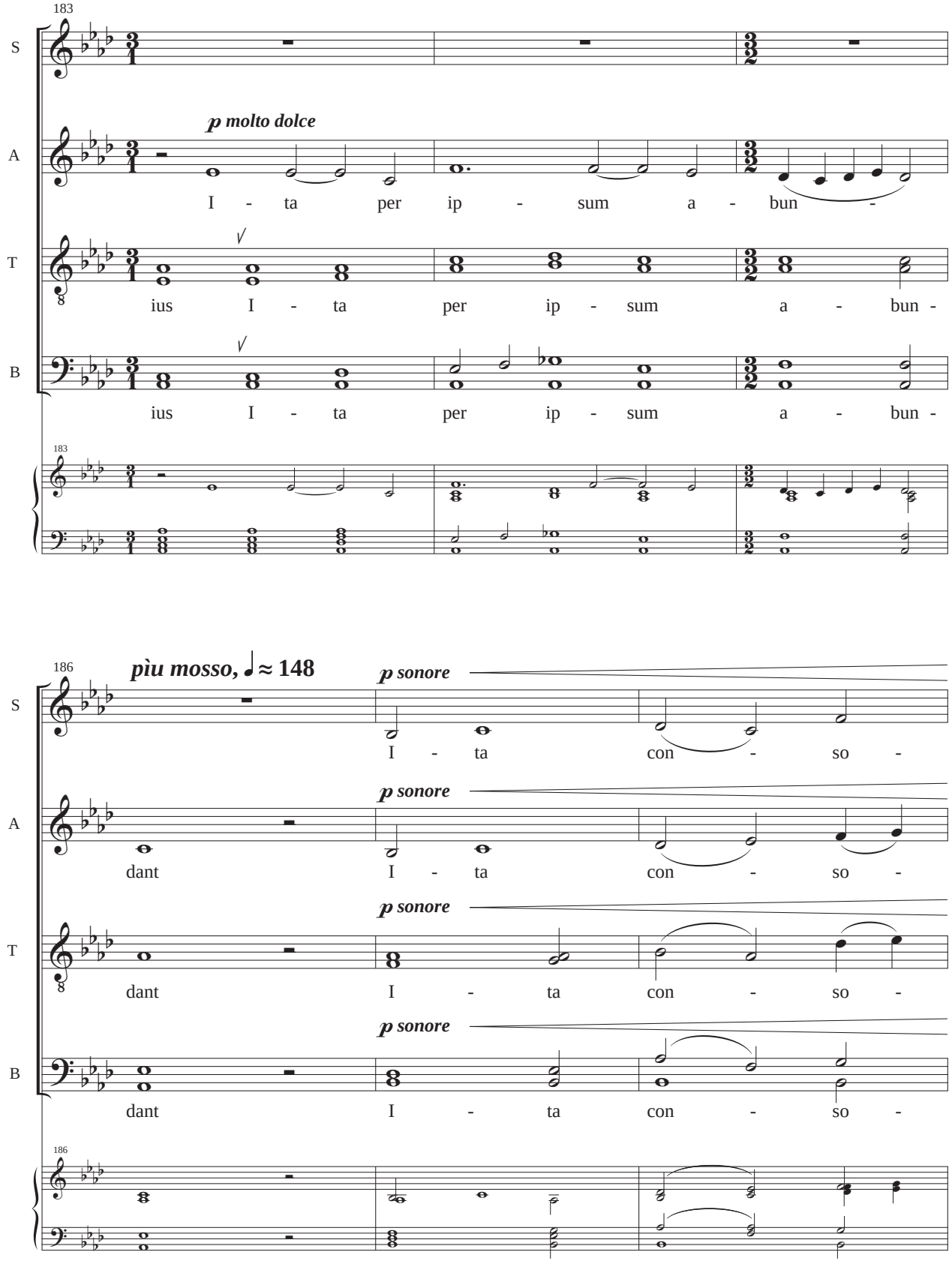

pastorale, meno mosso, ♩≈ 78
135
S
A
T
B
pp dolce
p dolcisssimo espres.
ne,
I-mi-tan-tes ves-ti - gi-a u-ni-
ce - re be - ne,
I - mi - tan-tes ves-ti - gi-
be - ne,
I - mi - tan-tes ves-ti - gi-
140
ge-ni-te fi - lis su - i
a u-ni-ge-ni-te fi - lis su - i
I-mi-tan-tes ves-

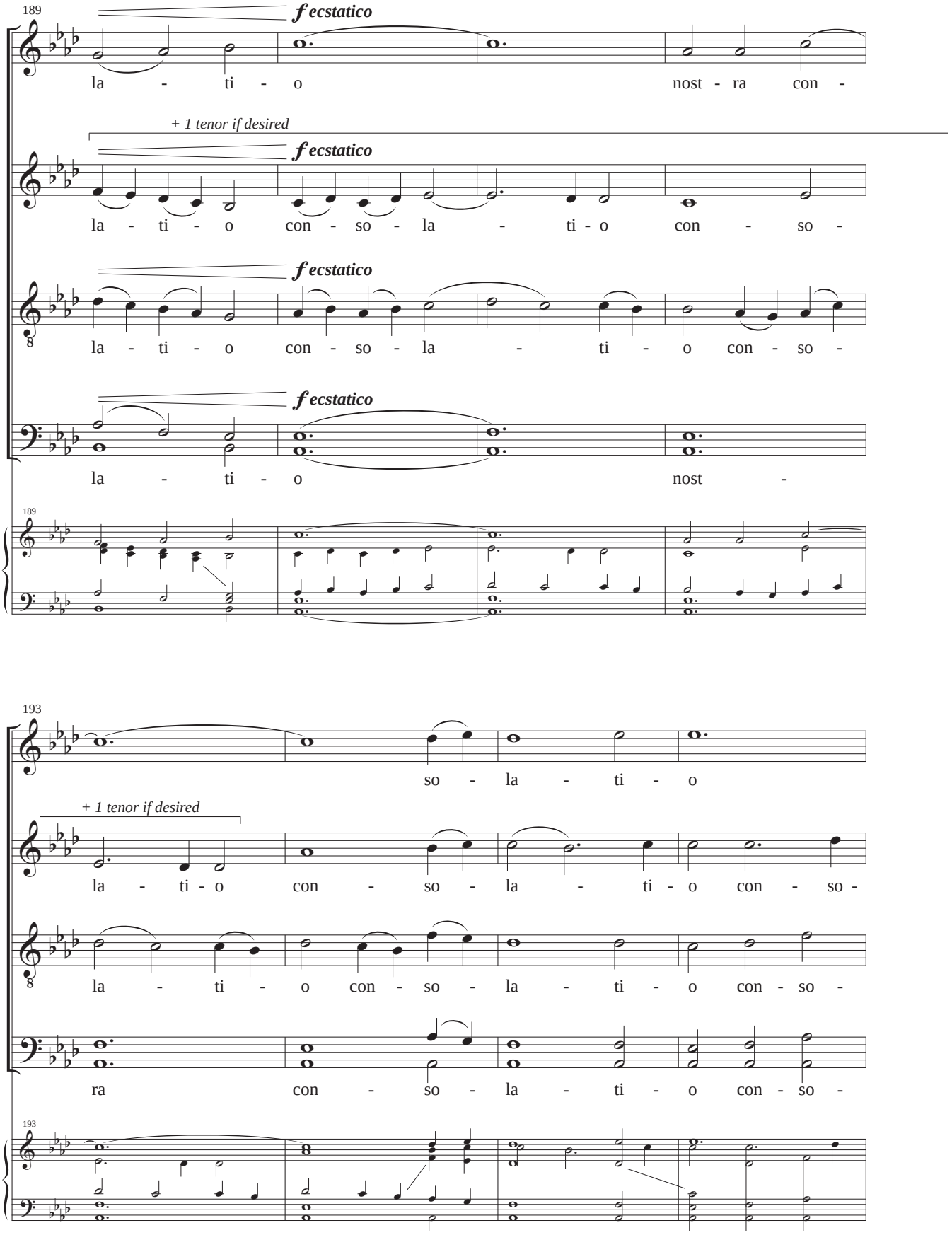

144
f
p dolce espres.
S
fi - lis su - i qui est Chris - tus IE - SUS Chris - tus IE - SUS
f
pp
fi - lis su - i IE - SUS
A
f
pp
fi - lis su - i IE - SUS Chris - tus IE - SUS
T
f
pp
ti - gi - a IE - SUS Chris - tus IE - SUS
B
f
pp
ti - gi - a IE - SUS
144
149
mp
p
p espres.
S
Chris - tus IE - SUS Chris - tus qui
mp espres.
pp
A
Chris - tus qui est Chris - tus IE - SUS Chris - tus Chris - tus
p
pp
Chris - tus Chris - tus Chris - tus
T
p
pp
Chris - tus IE - SUS Chris - tus Chris - tus
B
p
pp
Chris - tus IE - SUS Chris - tus Chris - tus
149

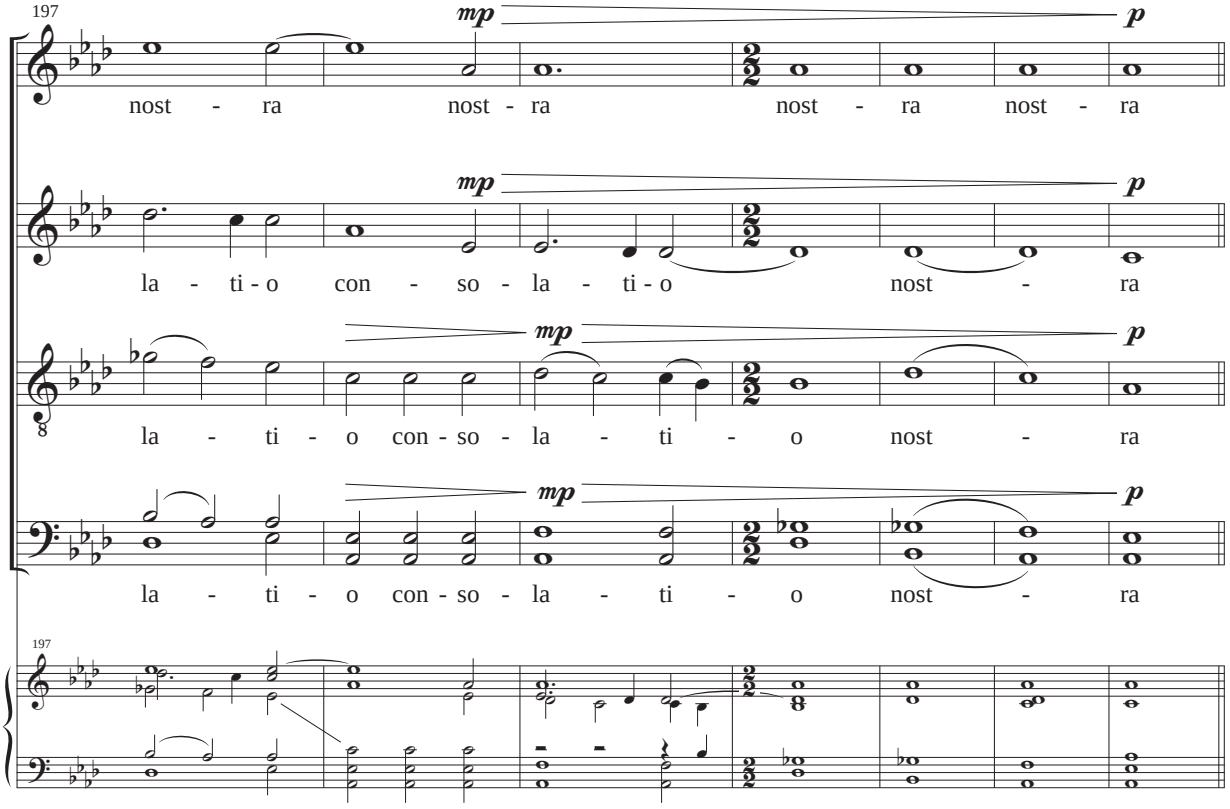

153
S
A
T
B
mf
p
mp
mf
mp espres.
est Chris - tus
Chris - tus IE - SUS
qui est IE - SUS Chris - tus
Chris - tus IE - SUS
IE - SUS Chris - tus
Chris - tus IE - SUS
IE - SUS Chris - tus qui est IE - SUS
IE - SUS Chris - tus IE - SUS
poco rit. . .
maestoso pìu mosso, ♩ ≈ 118
156
Chris - tus IE - SUS
ut pos - si - mus con - so -
IE - SUS
ut pos - si - mus con - so -
Chris - tus IE - SUS Chris - tus IE - SUS
con - so - la -
Chris - tus IE - SUS
con - so -

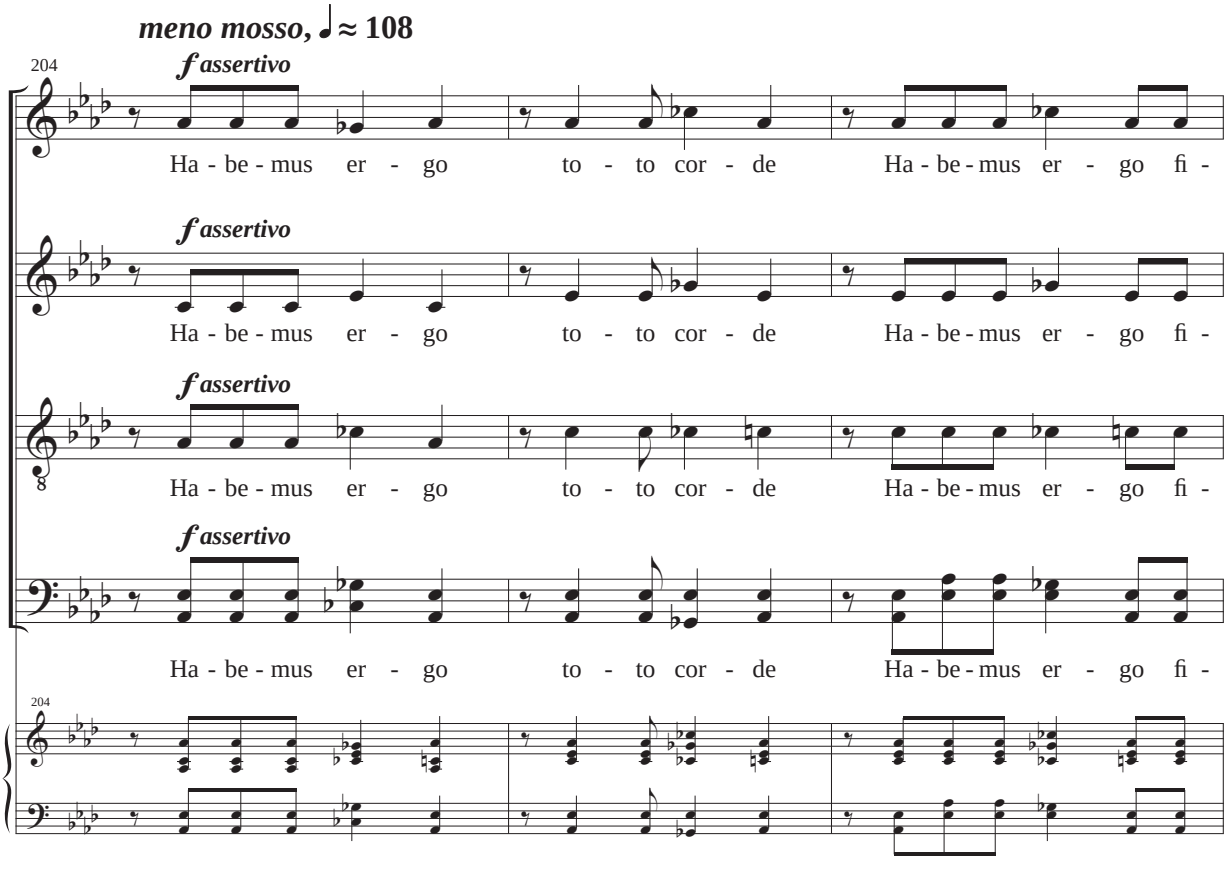

160
S
A
T
B
mf
f
la - ri in ip - so ut pos - si - mus con - so - la - ri in
la - ri in ip - so ut pos - si - mus con - so -
ri in ip - so ut pos - si - mus con - so -
la - ri in ip - so ut pos - si - mus con - so -
165
p
mp sonore
ip - so quo - ni - am si - cut a - bun - dant in
la - ri in ip - so quo - ni - am si - cut a - bun -
la - ri in ip - so quo - ni - am si - cut a - bun -
la - ri in ip - so si - cut a - bun -

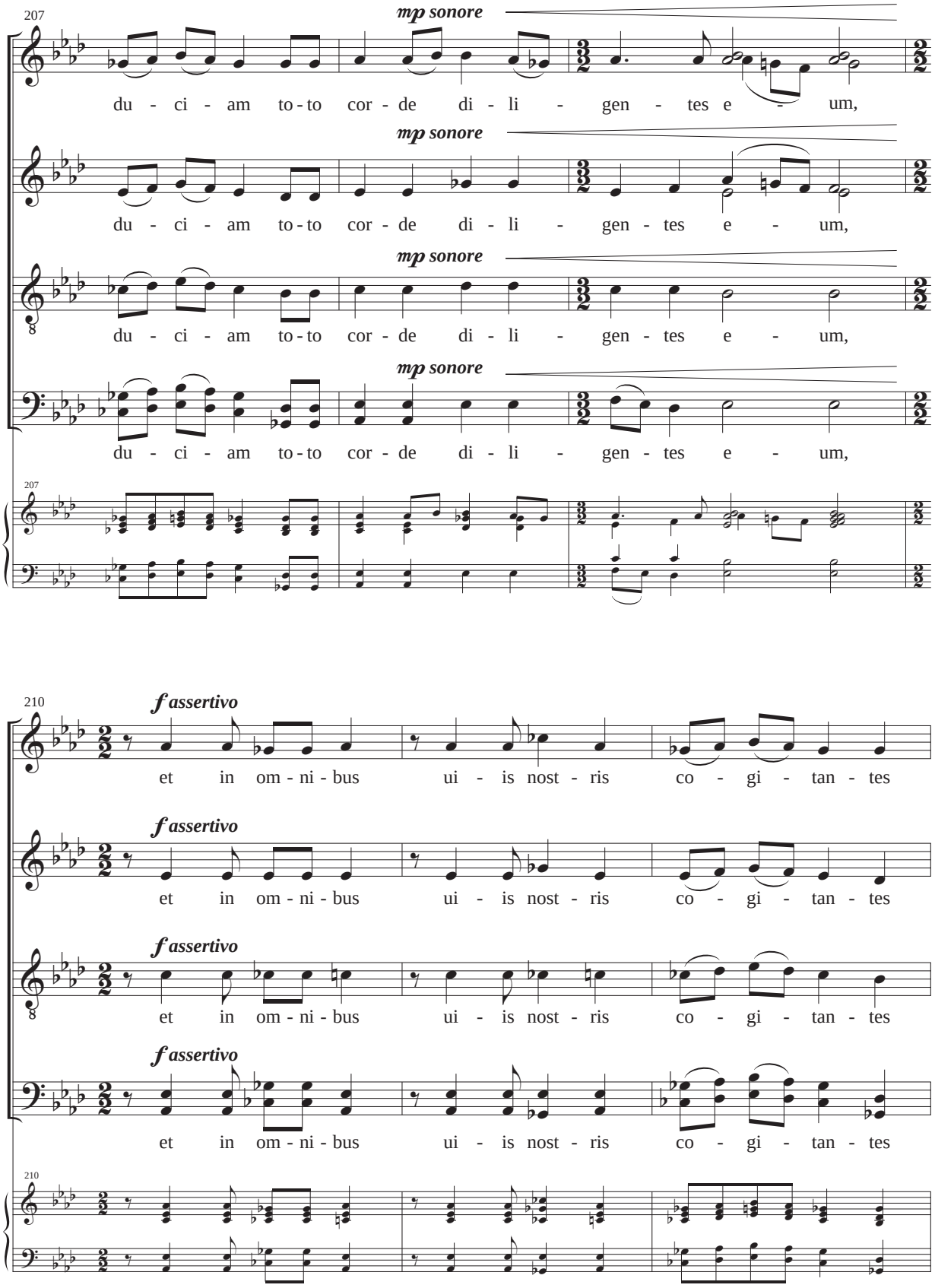

171
S
A
T
B
f
no - bis pas - si - o - nes pas - si - o -
dant in no - bis pas - si - o - nes pas - si - o -
dant in no - bis pas - si - o - nes e -
dant in no - bis pas - si - o - nes e -
177
ff sonore
nes pas - si - o - nes e - iūs
nes pas - si - o - nes e - ius
ius pas - si - o - nes e - ius
ius pas - si - o - nes e - ius
ppp ma non sotto voce
pas - si - o - nes e -
pas - si - o - nes e -

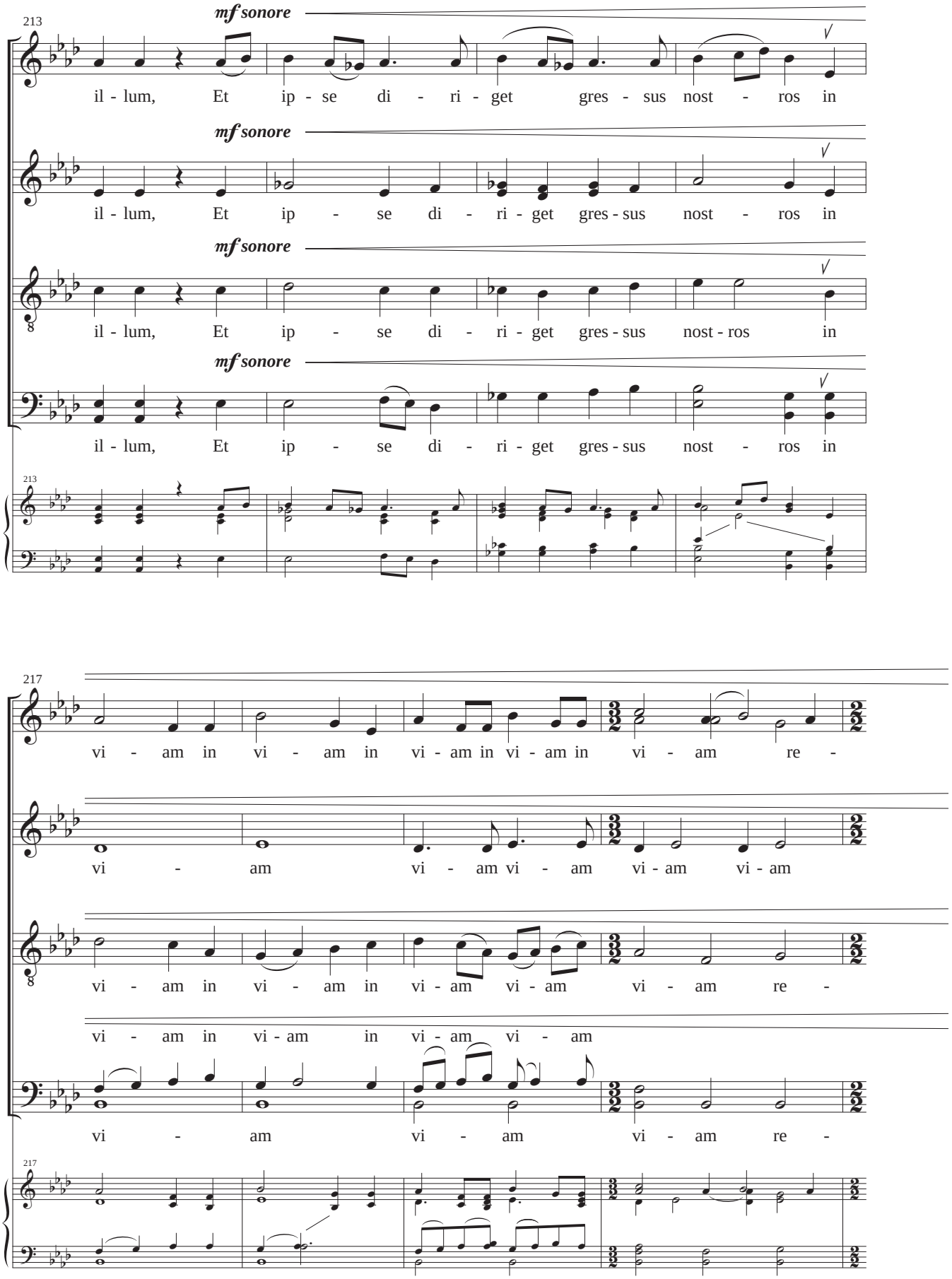

183
S
A
T
B
p molto dolce
I - ta per ip - sum a - bun -
ius I - ta per ip - sum a - bun -
ius I - ta per ip - sum a - bun -
183
186
più mosso, ♩≈ 148
p sonore
I - ta con - so -
dant I - ta con - so -
dant I - ta con - so -
dant I - ta con - so -
186

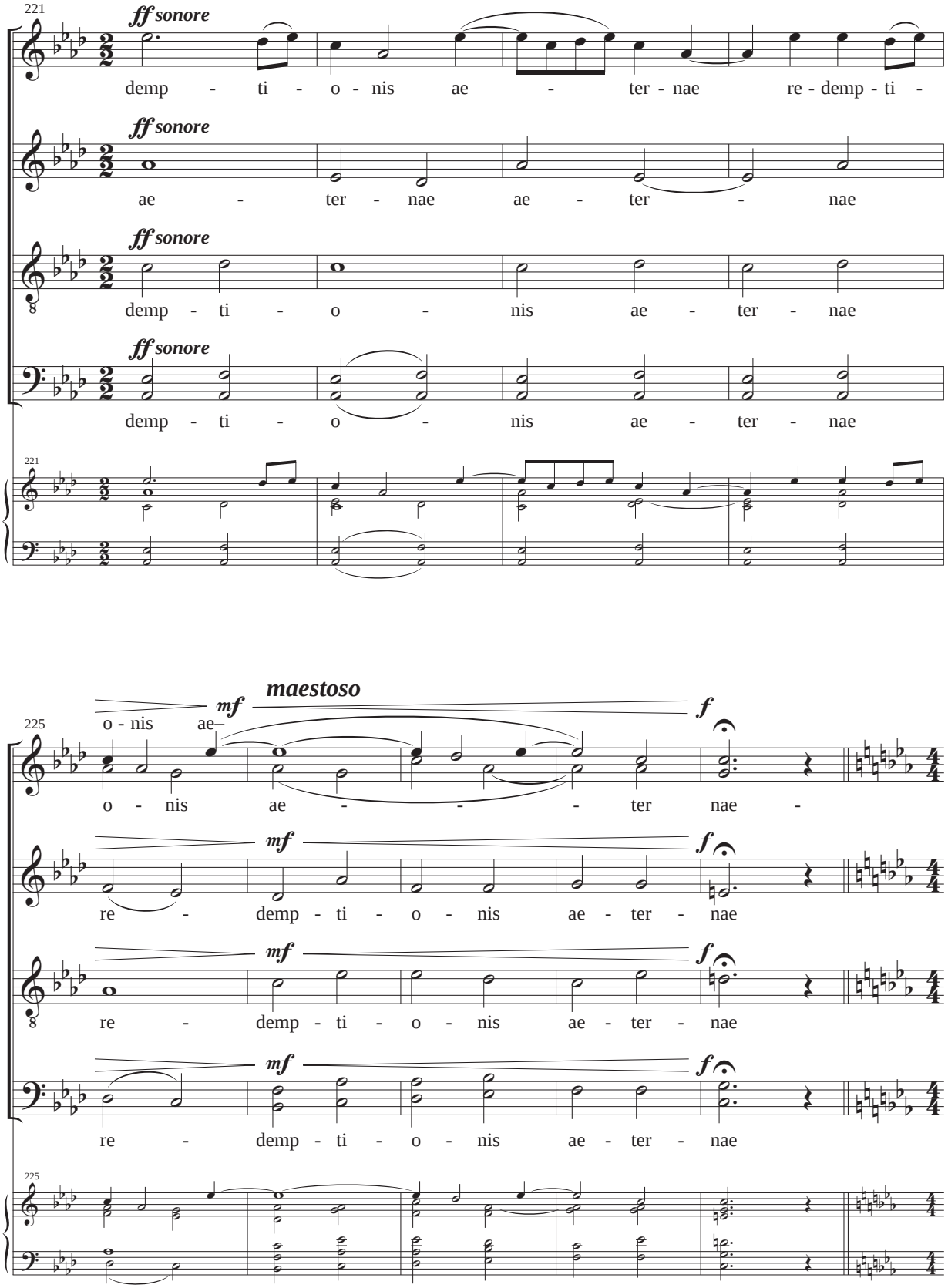

189
S
A
T
B
f ecstatico
+ 1 tenor if desired
la - ti - o
nost - ra con -
la - ti - o con - so - la - ti - o con - so -
la - ti - o con - so - la - ti - o con - so -
la - ti - o
nost -
193
so - la - ti - o
la - ti - o con - so - la - ti - o con - so -
la - ti - o con - so - la - ti - o con - so -
ra con - so - la - ti - o con - so -

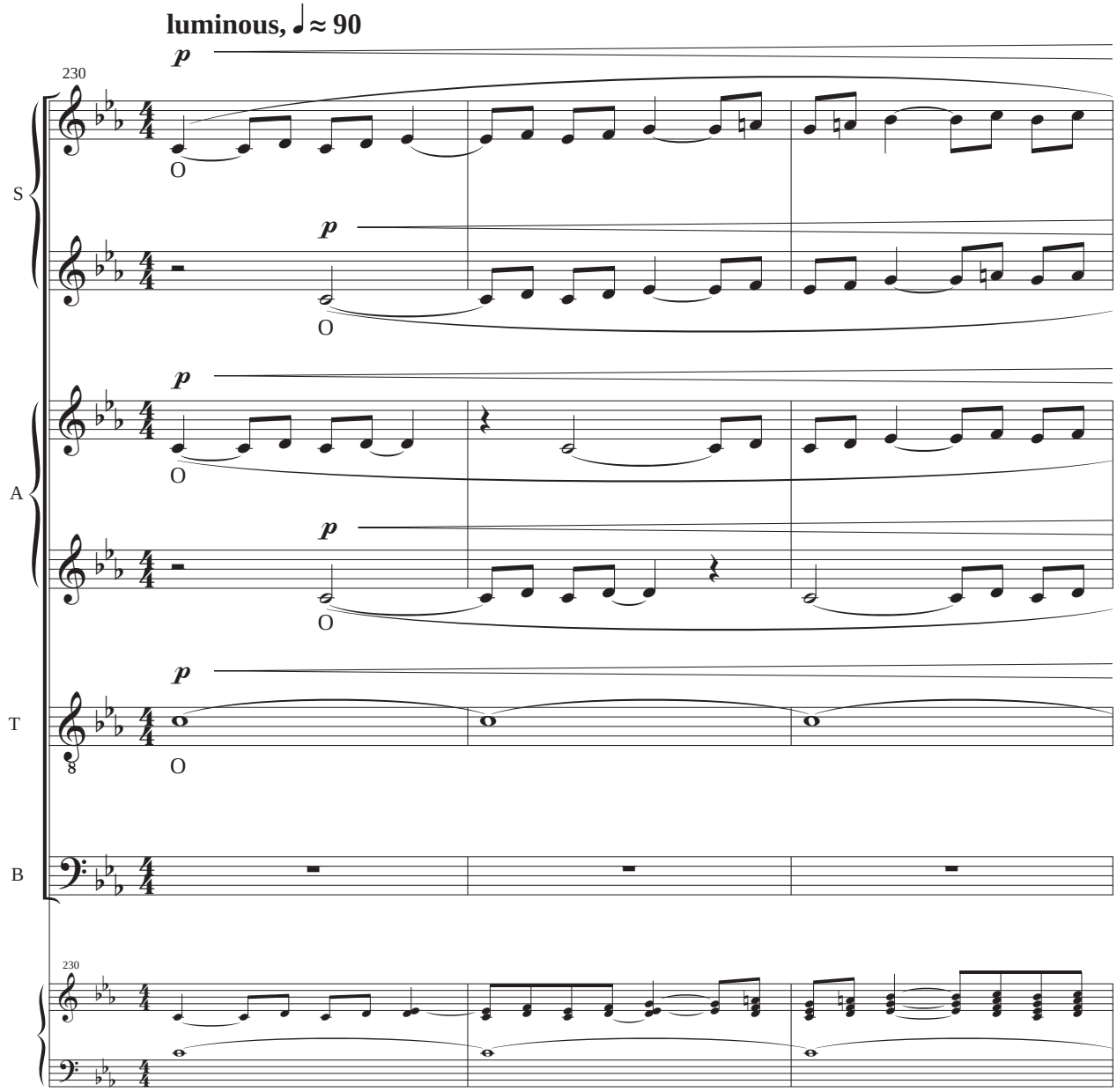

197
S
A
T
B
mp
p
nost - ra nost - ra nost - ra nost - ra
la - ti - o con - so - la - ti - o nost - ra
la - ti - o con - so - la - ti - o nost - ra
la - ti - o con - so - la - ti - o nost - ra

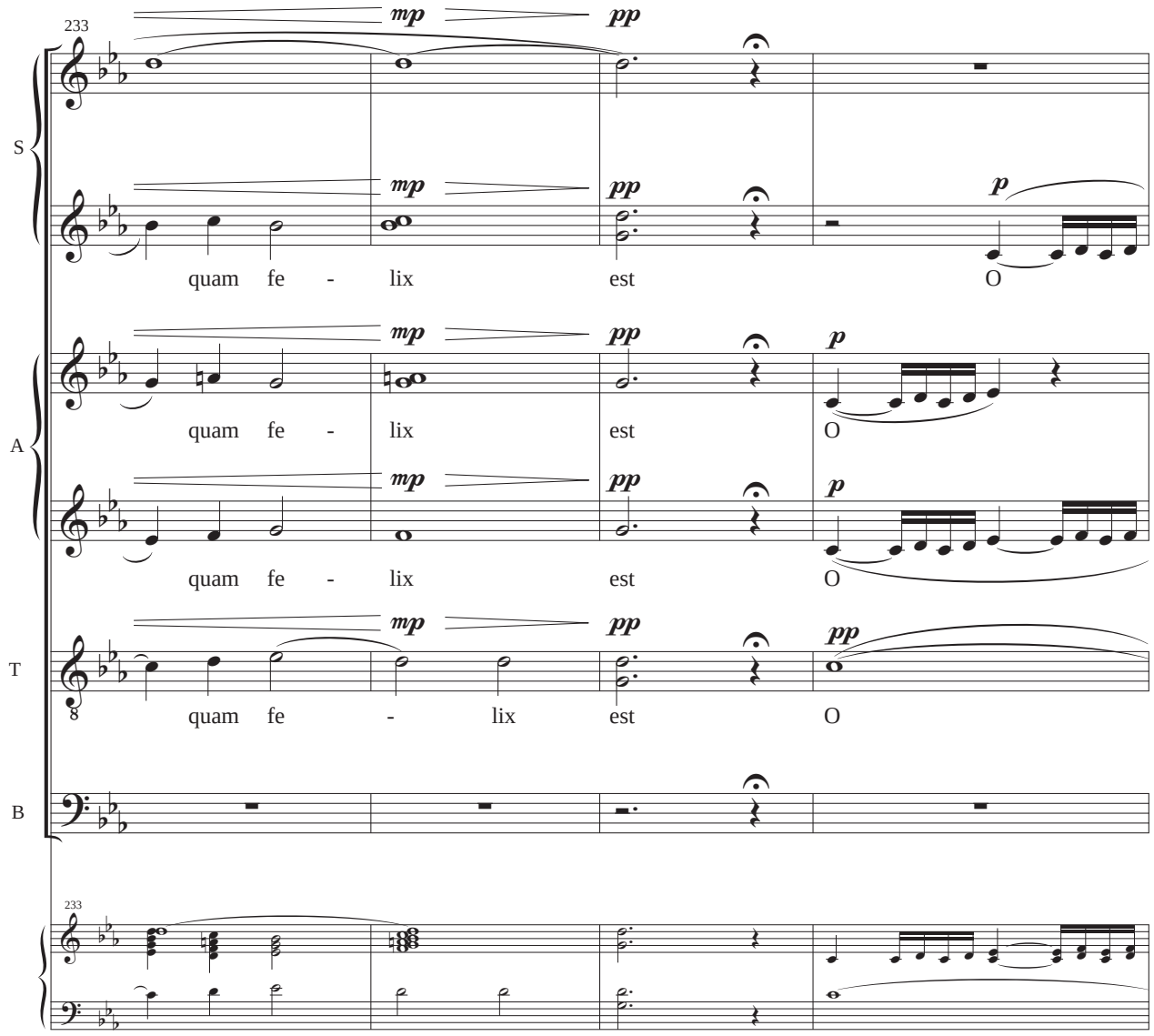

meno mosso, ♩ ≈ 108
204
S
A
T
B
f assertivo
Ha - be - mus er - go to - to cor - de Ha - be - mus er - go fi -
Ha - be - mus er - go to - to cor - de Ha - be - mus er - go fi -
Ha - be - mus er - go to - to cor - de Ha - be - mus er - go fi -
Ha - be - mus er - go to - to cor - de Ha - be - mus er - go fi -

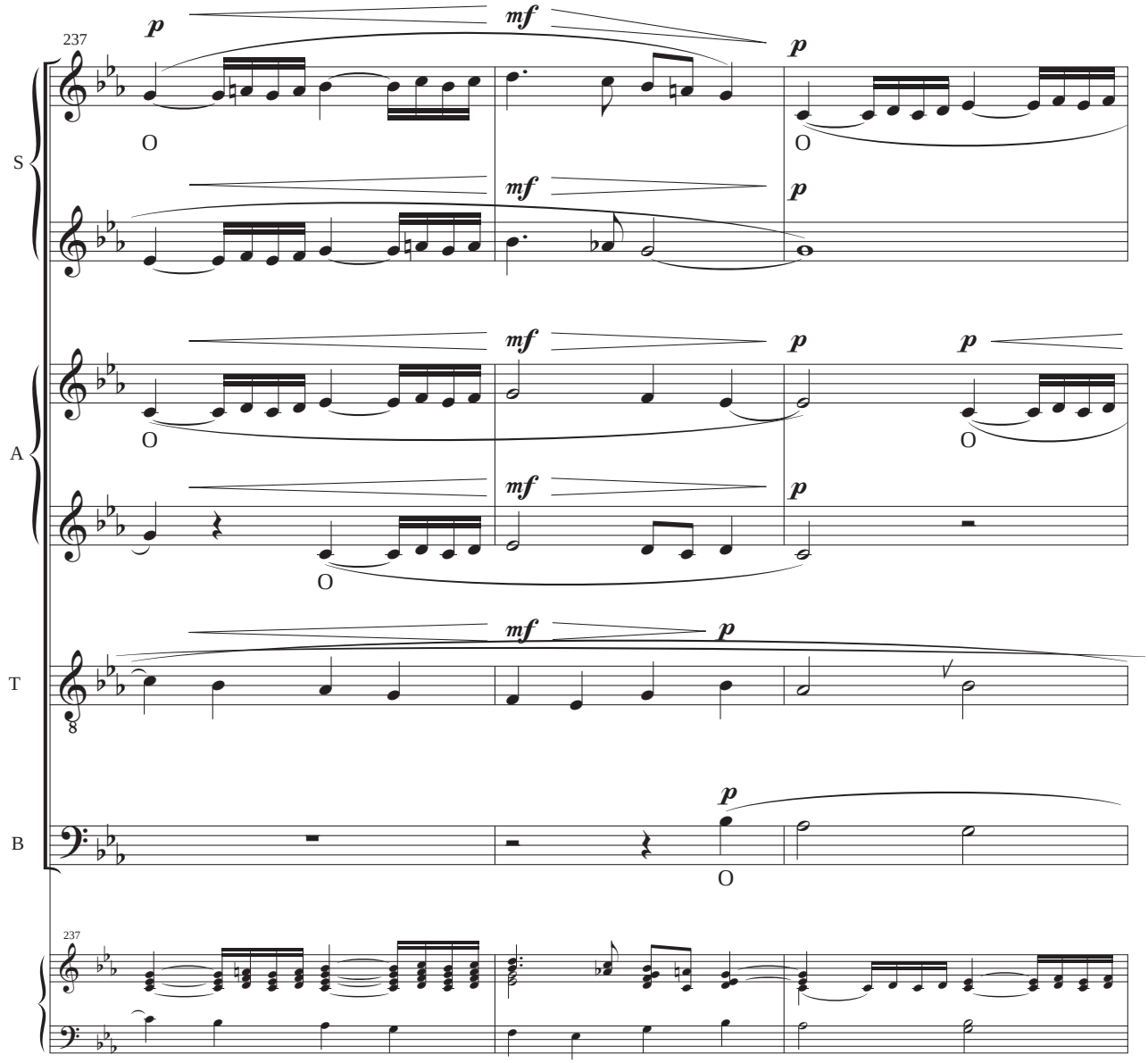

207
S
A
T
B
mp sonore
du - ci - am to - to cor - de di - li - gen - tes e - um,
210
f assertivo
et in om - ni - bus ui - is nost - ris co - gi - tan - tes

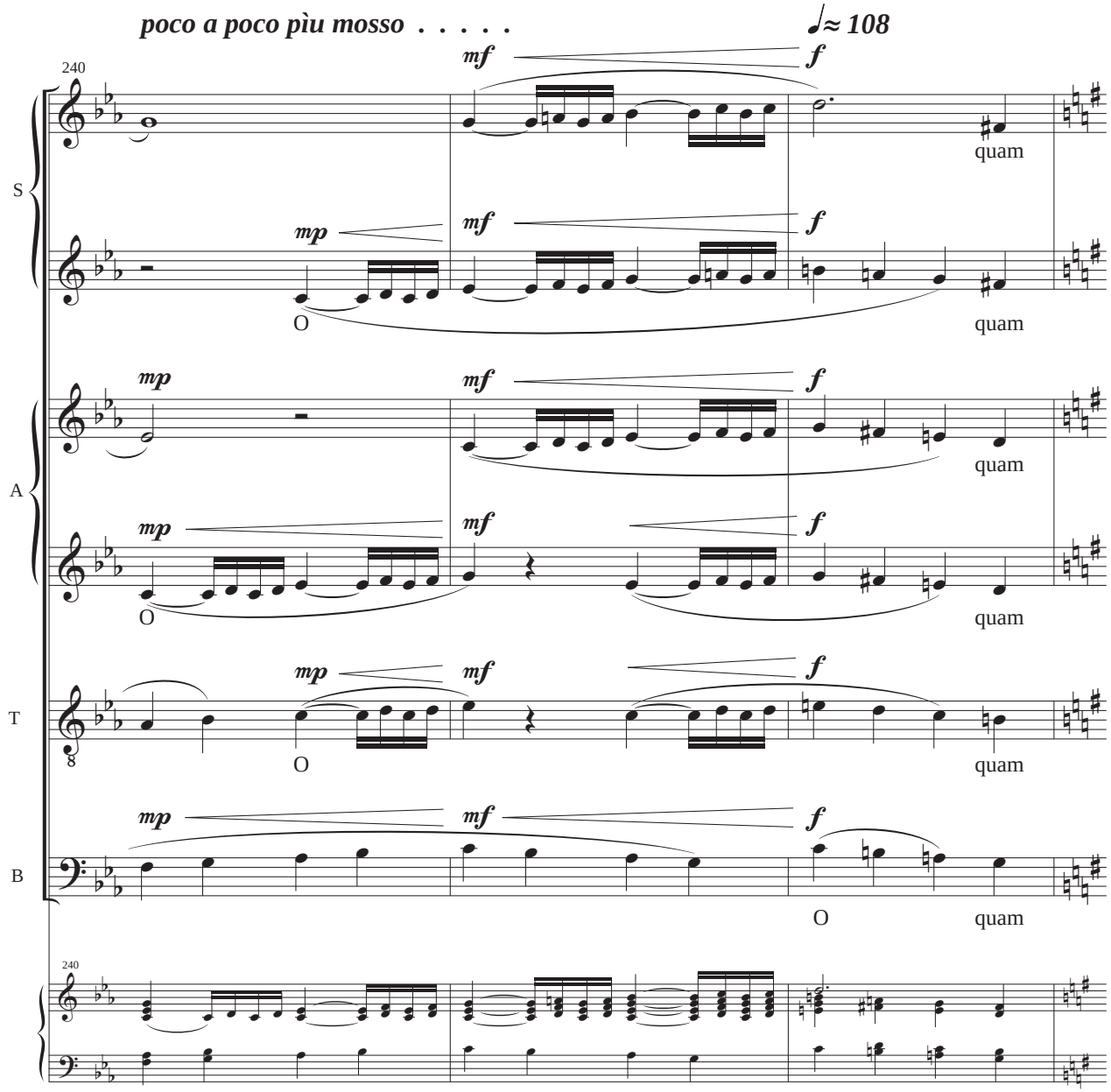

213
mf sonore
S
il - lum, Et ip - se di - ri - get gres - sus nost - ros in
A
il - lum, Et ip - se di - ri - get gres - sus nost - ros in
T
il - lum, Et ip - se di - ri - get gres - sus nost - ros in
B
il - lum, Et ip - se di - ri - get gres - sus nost - ros in
217
S
vi - am in vi - am in vi - am in vi - am in vi - am re -
A
vi - am vi - am vi - am vi - am vi - am
T
vi - am in vi - am in vi - am vi - am vi - am re -
vi - am in vi - am in vi - am vi - am
B
vi - am vi - am vi - am re -

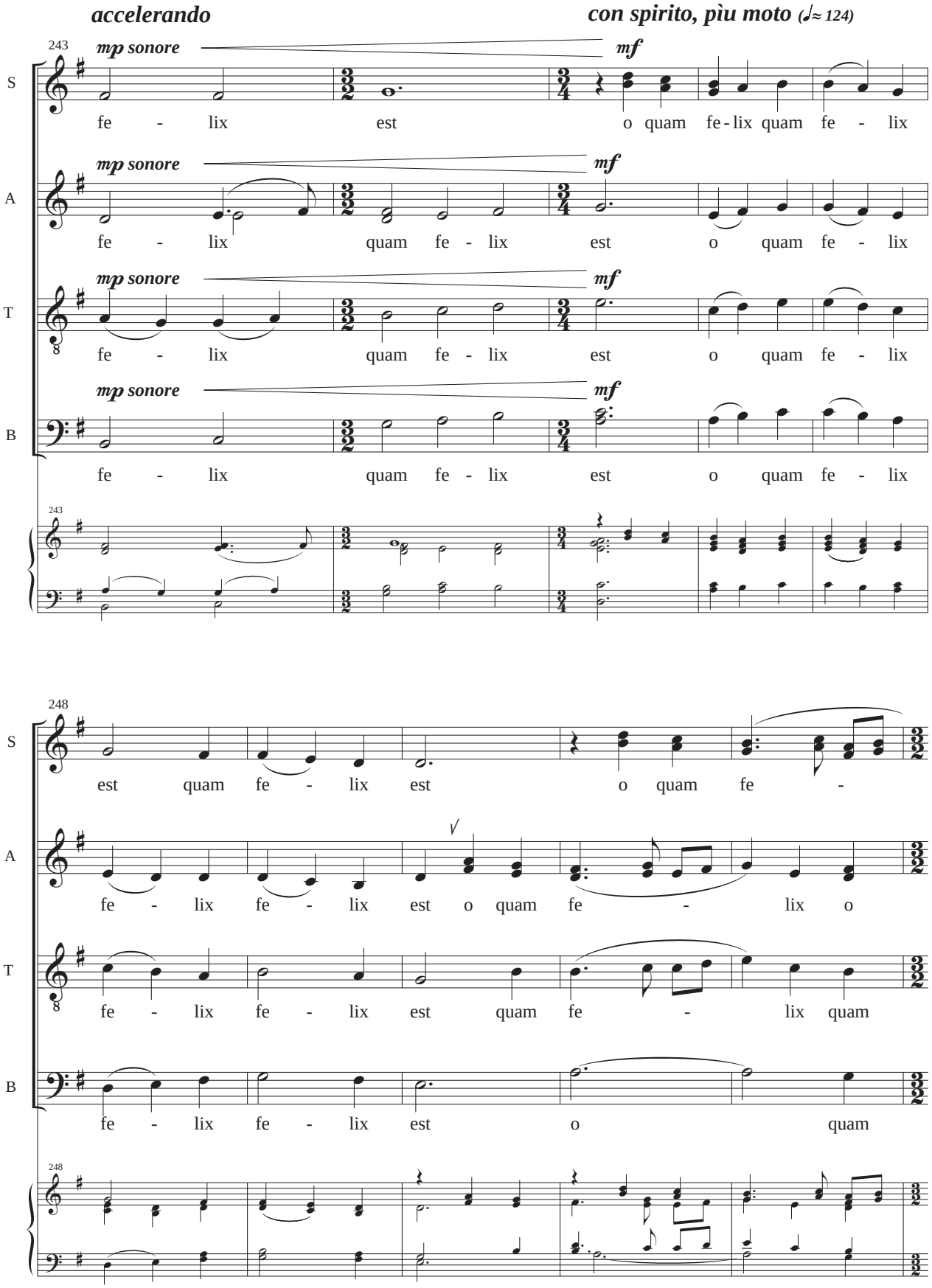

221
ff sonore
S
demp - ti - o - nis ae - ter - nae re - demp - ti -
A
ae - ter - nae ae - ter - nae
T
demp - ti - o - nis ae - ter - nae
B
demp - ti - o - nis ae - ter - nae
maestoso
mf
f
225
o - nis ae–
o - nis ae - - - ter nae -
re - demp - ti - o - nis ae - ter - nae

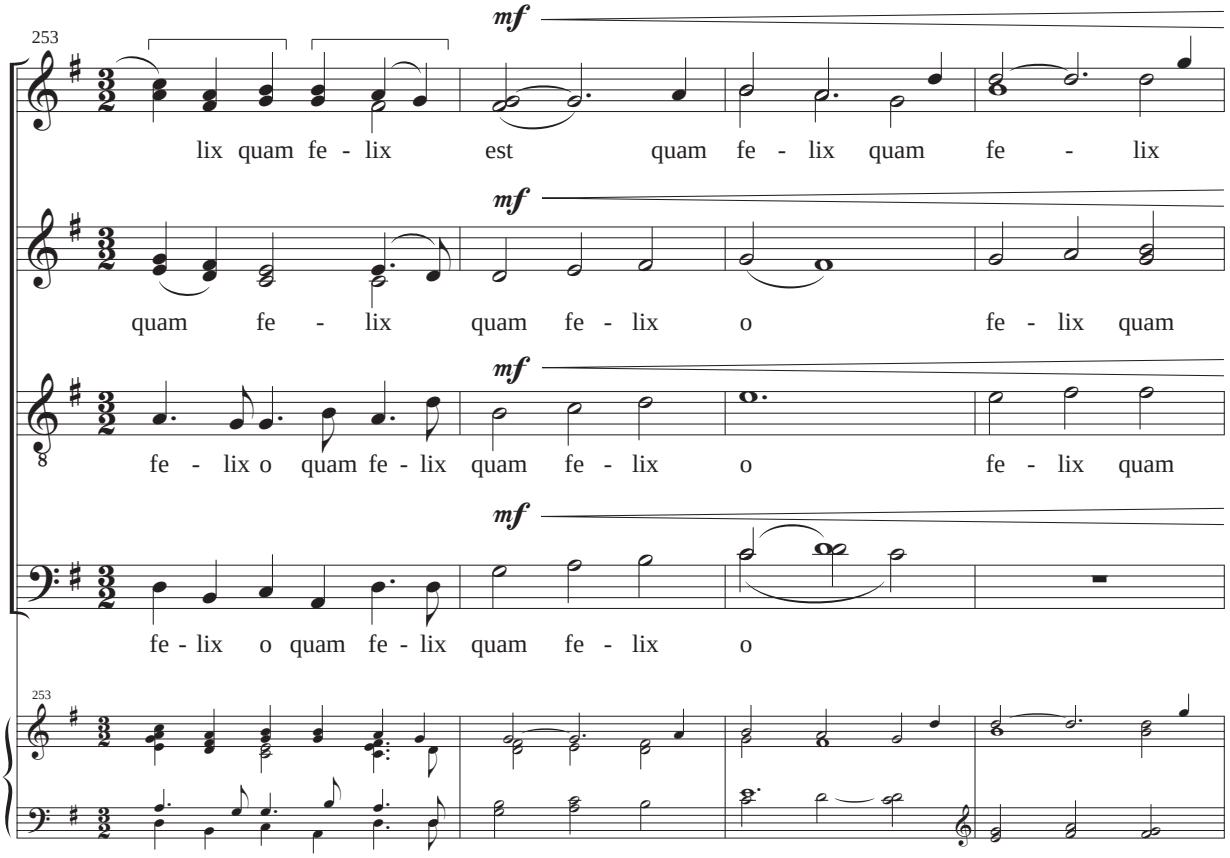

luminous, ♩≈ 90
230
S
A
T
B
p
O

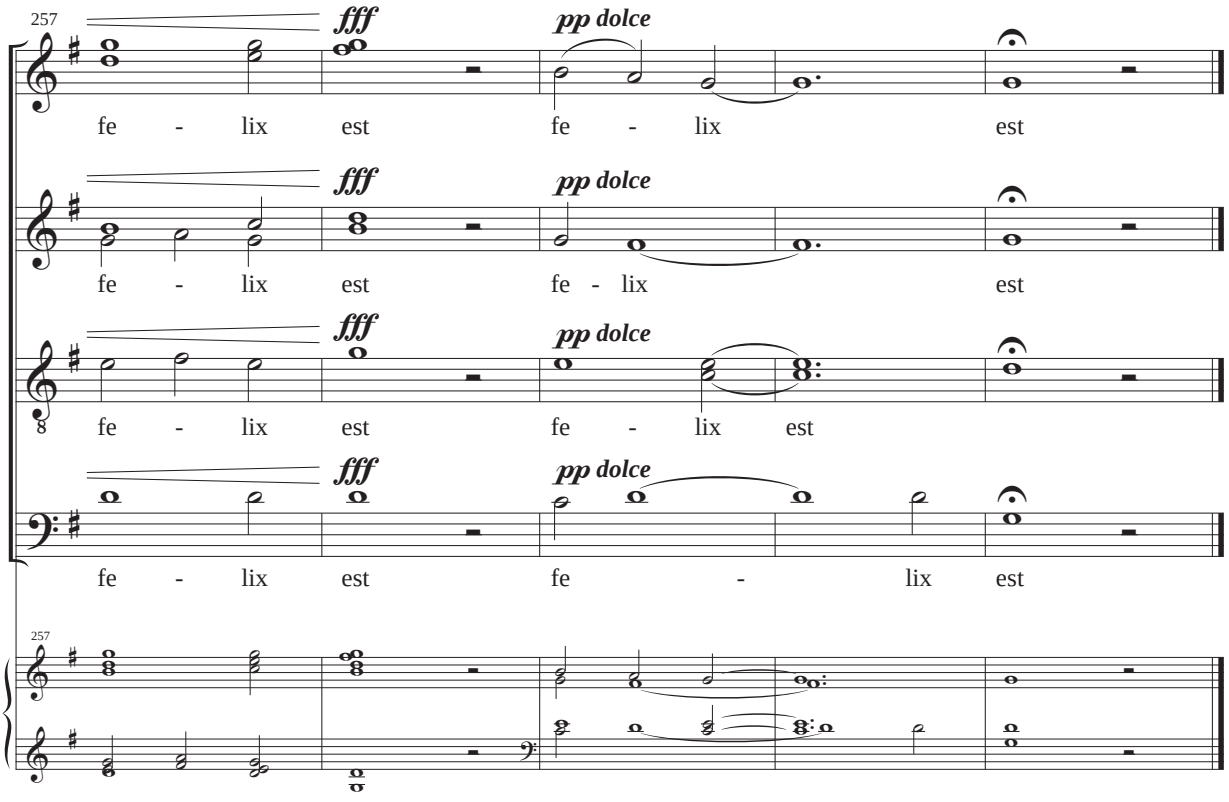

233
S
A
T
B
mp
pp
p
quam fe - lix est O
quam fe - lix est O
quam fe - lix est O
quam fe - lix est O


237
S
A
T
B
p
mf
O
V


poco a poco più mosso . . . . .
♩≈ 108
240
S
A
T
B
mf
f
mp
quam
O


accelerando
con spirito, pìu moto (♩≈ 124)
243
mp sonore
mf
S
A
T
B
fe - lix est o quam fe - lix quam fe - lix
fe - lix quam fe - lix est o quam fe - lix
fe - lix quam fe - lix est o quam fe - lix
fe - lix quam fe - lix est o quam fe - lix
248
est quam fe - lix est o quam fe -
fe - lix fe - lix est o quam fe - lix o
fe - lix fe - lix est quam fe - lix quam
fe - lix fe - lix est o quam


253
S
A
T
B
mf
lix quam fe - lix est quam fe - lix quam fe - lix
quam fe - lix quam fe - lix o fe - lix quam
fe - lix o quam fe - lix quam fe - lix o fe - lix quam
fe - lix o quam fe - lix quam fe - lix o


257
S
A
T
B
fff
pp dolce
fe - lix est fe - lix est
fe - lix est fe - lix est
fe - lix est fe - lix est
fe - lix est fe - lix est

University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Sound and Style: a compositional exploration of appropriated source material

Portfolio of Original Compositions and Exegesis

Paul-Antoni Bonetti
(B. Mus., Grad. Dip. Ed.)

Submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

In Two Volumes
Volume Two
June 2014

Volume Two

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PART C SOUND RECORDINGS *(inside back cover)*

CD track listing in relation to composed works*

CD.1 Moto Fuoco, Suite for Orchestra

I. Moto Fuoco*

[1] II. Alla Guitarra 8:00

The Tasmanian Symphony Orchestra, conducted by Kenneth Young, 2008

III. Fortitude Street*

[2] IV. Notturno Con Sprito 7:40

The Tasmanian Symphony Orchestra, conducted by Kevin Field, 2012

Requiem Lux Aeternam

Brisbane Chamber Choir and the Queensland Orchestra String Quartet, conducted by Graeme Morton, 2009

[3] I. Introit: Isaiah 60:1 *(attacca)*

II. Requiem Aeternam 12:47

[4] III. Lux Aeterna 5:43

[5] IV. Verse Anthem: Let All Mortal Flesh Keep Silence 6:47

CD.2 Love, Lust, Life and Loss:

Choyce Madrigals on Intimately Procured Poetic Texts

I. When Shall The Fair*

[1] II. The Face is Still Clear 3:25

[2] III. Two Worms in a Bottle 4:35

Performed, recorded and produced by Paul-Antoni Bonetti, 2010

[3] IV. Angel Lovers 5:40

Adelaide Chamber Singers, conducted by Carl Crossin, 2009

Five Characteristic Songs for Baritone and Guitar

Performed, recorded and produced by Paul-Antoni Bonetti, 2010-2015

[4] I. Viola Song 5:21

[5] II. Winnie Blues 6:18

[6] III. Two Roads 4:04

[7] IV. You Didn't Half Remind Me 3:49

[8] V. Walking Up the Elevator Down 4:28

Bonetti Motets Project

Adelaide Chamber Singers, conducted by Carl Crossin, 2009

[9] I. Intenderunt arcum 8:25

[10] II. O Quam Felix Est 13:00

* Recordings not available for these works

Abstract

This submission for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, consists of a portfolio of original compositions supported by an exegesis. The materials are presented in three parts contained in two volumes; Part A in Volume One, and Parts B and C in Volume Two.

Part A, the portfolio, contains the following five works: *Moto Fuoco*, a suite of four pieces for symphony orchestra; *Requiem Lux Aeternam*, four movements for chamber choir, strings, percussion and electronics; *Love, Lust, Life and Loss: Choyce Madrigals on Intimately Procured Poetic Texts*, a suite of four songs for a cappella vocal quartet; *Five Characteristic Songs for Baritone and Guitar*; and the *Bonetti Motets Project*, for a cappella chamber choir. Part B, the exegesis, explains the conceptual and aesthetic framework for the compositions, followed by chapters on the compositional methods and techniques adopted for individual works. Part C contains sound recordings of the works presented on two CDs.

The aim of this project has been to appropriate a diverse range of styles and sounds as source materials that form part of the compositions. These source materials have originated from forms of contemporary popular music such as hip-hop and rap, jazz, drum and bass, electronic dance music, and heavy metal; as well as earlier styles of art music such as medieval plainsong, the Renaissance madrigal genre, and characteristics of Baroque and Renaissance style. As part of this process, it was important that these source materials were adapted to fit with stylistic conventions of the instrumental or vocal performance medium for which the compositions were written, yet still retain aspects of their aural and/or stylistic characteristics in this new context. This highlighted a creative and methodological tension that has been explored and resolved through the generation of the composition works.

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1 Introduction

> [The Lyrebird's] song is, by turns whistling, flying, grating, radiant, brassy and disjunct, the sounds of water mixing with imitations of other birds… When three Lyrebirds sing together, it sounds like an orchestra filling an entire forest with their blasts of joyous colours.
> *Yvonne Loriod* [1]

1.1 Conceptual and Aesthetic Frameworks:

Chasing the Lyrebird

Lyrebirds are perhaps nature's greatest imitators of sound and song, as exuberantly noted above. Not only are they able to mimic natural sounds from their immediate environment, but also sounds made and introduced by humans. The Satin Bowerbird, also a competent mimic, is an interesting example of a bird that appropriates objects of perceived value from its immediate surrounds to decorate its habitat.[2]

This imitation, mimicry and appropriation demonstrated by the Lyrebird and Satin Bowerbird aptly mirrors the conceptual basis of this composition portfolio and accompanying exegesis: sounds and styles regarded as personally interesting are appropriated from various origins, and used in composed works conventionally scored for a variety of art music ensembles. From a personal perspective as the composer, there is great interest and excitement gained from this process.

Artistic individualism seems to be so increasingly important for contemporary composers that the 'anxiety of influence' from formidable and long-established musical traditions of

---

[1] Yvonne Loriod, quoted in Christopher Dingle, *Messiaen's Final Works* (Burlington, VT: Ashgate, 2013), 182. The above reference to Messiaen's visit to Australia and subsequent rapture from experiencing the Lyrebird in its natural habitat, as recalled from this quotation by his wife Yvonne Loriod, could suggest that the portfolio of composed works is highly indebted to the sound and style of Messiaen's musical output. This is not the case. Whilst the musical work of Messiaen is cited as a significant musical influence in some specific instances, the tribute here is not to Messiaen, but rather to the musical inspiration of the Lyrebird as one of nature's greatest musical composers.

[2] Neville W. Cayley, *What Bird is That?: a completely revised and updated edition of the classic ornithological work*, signature ed., rev. Terence R. Lindsey, (Sydney: Australia's Heritage Publishing, 2011; repr., Angus & Robertson, 1931), 28, 102-103. There are in fact two kinds of Lyrebird, both possessing impressive qualities as songsters: the Superb Lyrebird (Menura novaehollandiae), and Albert's Lyrebird (Menura alberti). The Satin Bowerbird (Ptilonorhynchus violaceus) is known to collect an array of objects, in particular of a blue colour, to decorate its bower.

the past is often felt as a pressing weight in midst of striving to create something unique.[3] As such, it is personally felt that there is something very freeing in exploring the appropriation of sound or style from various origins of personal significance, much like the way that the Lyrebird or Bowerbird appears unfettered in its adoption of material from its surrounds.

Furthermore, it is felt that the appropriation of musical sounds and styles from various origins enlivens the scope of the composed works in which they are utilised. This portfolio of composed works has endeavoured to appropriate objects of inspiration that are freely selected from the gamut of the composer's personal interest, variously comprising styles and sounds from popular music; styles, forms, techniques or melodies from various periods of art music history; and sounds from the human environment. These styles and sounds thus form a significant part of creative inspiration for the generation of the portfolio of composed works. Thus, the creative possibilities inherent to this process are not only freeing, but limitless too.

Yet whilst the Lyrebird or Satin Bowerbird appropriates material instinctively, the composer does so intuitively, and this process is not entirely devoid of self-conscious inhibitions that relate to artistic integrity, creative cohesion and the perceived success of aesthetic aims. In response to this, the overarching creative aim of this investigation relates to how the appropriated materials might be satisfactorily transformed to become significant components of the creative compositions that comprise the portfolio.

Several other subsidiary aims emerge from this. Firstly, to find a way to appropriate a variety of different styles and sounds, whether they are overarching structural or stylistic parameters, or localised melodic or other forms of source material. Secondly, to find a way that these materials might still be recognisable within the compositions into which they are appropriated. Thirdly, to achieve these objectives within established conventions of notated art music, thus ensuring that live performance outcomes of the compositions are realistic and achievable. In regards to all of these research aims, the extent to which the outcomes are regarded as satisfactory or successful is of course subjective by nature and therefore dependent on a personal artistic sensibility. Such issues pertaining to these research aims are collectively referred to as 'The Interface Problem' and are discussed in greater depth in the Methodological Considerations section of this chapter.

[3] Joseph N. Straus, "The 'Anxiety of Influence' in Twentieth-Century Music," *The Journal of Musicology* 9.4 (1991): 430–431.

For the purposes of this investigation, the medium of composition is defined as being the creative construction of notated art music with a live performance outcome in mind,[4] where live performance refers to the generation of sound through use of acoustic instruments or sources in a physical space. The overall compositional process thereby involves an initial creative concept that is developed to fruition in the form of a completed music score written for a specific instrumental or vocal live performance medium. In this way, the composer makes every attempt to take responsibility for performance related decisions and intended outcomes.

The portfolio of compositions constitutes the major component of this investigation and comprises notated works intended for live performance by a range of orchestral, instrumental, choral and vocal combinations. The various techniques and approaches used for its creation are accordingly discussed throughout chapters two to five of this exegesis. To provide a context for the level of investigation that has taken place through these works, the sections of this chapter that follow outline a historical context, methodological framework, and creative framework.

Discussion now turns to a historical context for the appropriation of source materials both within the tradition of art music repertoire, and as paralleled in art history and theory. Selected works from the existing musical repertory will be upheld as exemplars of this appropriation. They form precedence for the creative approach that has underscored the composition of these new works, and thereby position the new works as a component of the art music repertory at large.

[4] *Grove Music Online*, s.v. 'art music, art song.,' by Jane Bellingham, accessed December 13, 2012, http://www.oxfordmusiconline.com. Art music—as opposed to other forms of music—is defined as the historical tradition by which a composer's ideas are expressed in a fully notated form.

1.2 Historical Context

Precedence for the appropriation of source materials from various origins can be observed through an extensive musical lineage. It can also be identified in concepts such as appropriation in the fine arts, and from a postmodern perspective. Although it is beyond the scope of this exegesis to tackle an all-encompassing discussion of postmodernism in music and its associated definitions, many aspects of musical postmodernism are evident in the eclectic approach of this portfolio. Just as postmodernist music 'challenges barriers between "high" and "low" styles' and 'does not respect boundaries between sonorities and procedures of the past and of the present',[5] this portfolio indiscriminately draws together a potpourri of musical styles ranging from popular music through to early forms of art music, and from jazz and contemporary classical. There are echoes of postmodernism in the way that eclecticism, pluralism, intertextuality, pastiche and collage can free the composer from expectations associated with the choice of musical materials or styles.[6] In this way, through a personalised exploration and incorporation of seemingly disparate musical elements and styles, they are transformed into a cohesive musical whole within this portfolio. A similar process can also be observed in the fine arts.

Relating to the fine arts, Simon Wilson defines the concept of appropriation as 'the taking over into a work of art of a real object or even an existing work of art.'[7] Related to this idea of the 'real object' in the fine arts is the importance of the 'found object', which was principally developed through collage and assemblage forms at the turn of the twentieth century. Previous to this, expectations of subject material within the fine arts focussed on ideals of perfection and the unattainable, which manifest themselves within a canvassed reality. In contrast, the incorporation of typically commonplace found objects within collage and related art forms provoked artistic narratives derived from reality, albeit distorted in context. Contrast, disjunction and fragmentation supplanted classical ideals such as balance, clarity and unity. Selection of subject matter shifted beyond previously established expectations.[8]

Use of found objects in collage and related forms also resulted in a more immediate sense of cultural interaction reflected within artwork. Found objects appropriated from the natural, urban or industrial worlds have a propensity to reveal their cultural time and place

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[5] Jonathan D. Kramer, "The Nature and Origins of Musical Postmodernism," in *Postmodern Music/postmodern Thought*, ed. Judith Irene Lochhead and Joseph Henry Auner (New York: Routledge, 2002), 16.

[6] Kramer, "The Nature and Origins of Musical Postmodernism," in *Postmodern Music/postmodern Thought*, 16.

[7] Simon Wilson and Jessica Lack, *The Tate Guide to Modern Art Terms* (London: Tate, 2008), 20.

[8] Diane Waldman, *Collage, Assemblage, and the Found Object* (New York: H.N. Abrams; London: Phaidon Press, 1992), 9–11.

of origin. However, their assembly within a given art work also has the scope to re-contextualise the original meaning or significance that each object would otherwise represent in isolation. Objects represented within an overall work may present several layers of meaning: isolated historical and cultural significance, contextual significance amongst other objects, and the unified meaning or significance as a collective whole.[9]

The faithfulness by which the original object is identifiable within the context of the overall canvas is also an important aspect of this investigation. Just as found objects can reform the scope of a canvas or work of art, musical source materials are also re-contextualised and given new meaning within a given composition through the notated score and its associated performances.

Whilst it is relatively straightforward to identify the materials incorporated within a two or three-dimensional visual medium, such as painting or sculpture, it is less obvious when dealing with the medium of music that operates through the dimension of time. A small piece of appropriated material may still be identifiable even from within a large canvas. This may also be true in the case of a simple quotation of a melodic motif, fragment of folk song, or snatch of birdsong. Yet if this material were to be embedded within a densely constructed composition over a longer period of time, it may not be as readily identifiable. As discussion moves toward examples of musical borrowing and appropriation, a framework for categorising borrowed sounds is outlined, thus making them easier to identify.

Observations by Norman Carrell—particularly relevant to music of the Renaissance and Baroque periods—outlined musical borrowing that entailed the 're-use of an existing phrase, theme, section, movement', as identified in the music of J.S. Bach.[10] Another framework is that developed by J. Peter Burkholder to categorise and understand the importance of musical borrowing in the music of Charles Ives, who 'found that his artistic goals required using borrowed music.'[11] Burkholder identified different approaches used by Ives for the appropriation of existing melodies, such as variation, paraphrasing, juxtaposing, re-fashioning the accompaniment, contrapuntal variation and motivic development; as well as Ives' use of existing musical works as models or allusion to a general style.

Burkholder's framework is interesting and useful for categorising and analysing Ives' music and the source materials that inspired much of it. It was subsequently extended to

[9] Waldman, *Collage, Assemblage, and the Found Object*, 11.

[10] Norman Carrell, *Bach the Borrower*, (Connecticut: Greenwood Press, 1980), 15.

[11] J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 3–4, 418.

the analysis of another notable exponent of borrowing in musical composition, Eric Satie.[12] However given the framework's specificity as developed for the analysis of one composer's approach, it is limiting in its application to this investigation. This is particularly because it focuses mainly on the borrowing and transformation of existing melodies, and does not deal as extensively with the appropriation of musical styles, sounds, forms or techniques.

Instead, an enlarged framework might attempt to identify other categories of musical borrowing:

1) borrowing specific musical material from composed music in the art music tradition (whether sacred or secular, vocal or instrumental)
2) borrowing and reworking a melodic theme
3) borrowing a style from composed music in the art music tradition
4) borrowing a musical form from composed music in the art music tradition
5) borrowing a compositional technique from the art music tradition
6) borrowing material from orally transmitted folk music (vocal or instrumental) that connects the composer to a cultural tradition before his/her own time
7) borrowing material from popular music (whether in existence around the composer's own time or not)
8) borrowing a style from popular music
9) borrowing a musical form from popular music
10) borrowing the likeness of (alluding to) a particular sound from popular music sound production
11) borrowing sounds from the natural environment (such as birdsong) or human environment (such as industrial sounds)

The above list is not intended to be exhaustive. These categories account for broad approaches to borrowing that can be explored through more specific parameters. Neither are all of these methods of appropriation explored as part of this investigation. Overall they serve to provide an outline of possibilities for composing using borrowed source materials. Categories of borrowing that are explored in specific portfolio works are discussed in greater length throughout the respective chapters that follow.

There are many notable examples of musical borrowing and stylistic fusion from the historical and present day repertoire of art music. Although it is not the intention of this investigation to provide an exhaustive list and an in-depth analysis, discussion of a

[12] Belva Hare, "The Uses and Aesthetics of Musical Borrowing in Erik Satie's Humoristic Piano Suites, 1913-1917," (PhD diss., University of Texas at Austin, 2005), vi–vii, ProQuest (3215466).

relevant selection of existing musical works forms a historical precedence from which the portfolio of composed works can be reviewed from within the context of such repertoire. These are now upheld as exemplars of some of the categories of musical borrowing that have been explored through the portfolio of composed works, and of their portrayal and evocation of borrowed source materials *through* the composed music.[13]

On a broad level, examples of borrowed sounds and styles include the influence of exoticism on Rimsky-Korsakov's *Capriccio Espagnol* (1887) and *Scheherazade* (1888) or Ravel's *Daphnis et Chloe* (1912), where appropriation of musical sounds from other cultures was achieved through the composer's perception of them; the influence of folk music and culture on music by composers such as Bartók, Ravel, Vaughan Williams, Copland, Ives and Grainger; the incorporation of popular music in the form of Country Dances and German Dances frequently co-opted by Haydn, Mozart, Beethoven and Schubert; musical evocation of the Javanese gamelan by Debussy; or the integration of bird song into much of Messiaen's output. More specific examples are discussed in turn.

The Turkish march from Beethoven's Ninth Symphony (1824) evokes an aurally convincing impression of the Turkish Janissary—particularly for an early 19th century Viennese audience—with its distinctive use of cymbals and drums within the context of orchestral art music.[14] For this reason, this example is particularly relevant and significant because of its provocative ability to rouse an aurally convincing and representative sense of the borrowed source material that originates from outside the expected realm of art music practice. In a similar way, the *Laideronnette, Impératrice des Pagodes* movement from Ravel's celebrated *Mother Goose Suite* (1912) distinctly brings to mind the sounds of 'Oriental music'—or more specifically, 'Chinoiserie'—which originates outside the expected bounds of orchestral tradition.

A survey of the way that borrowed styles and techniques have been appropriated from earlier periods begins by noting Brahms' fascination with Bach and his subsequent utilisation of associated contrapuntal techniques and style; and the return to classical models, forms and techniques spearheaded by Stravinsky and other composers of the early 20th century. In the discussion that follows, two notable examples share some

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[13] Numerous works from the repertoire could more than adequately demonstrate the concept of borrowing. However for the purpose of this investigation, the selection of exemplars focuses on those that demonstrate:

- categories of musical borrowing explored through the portfolio of composed works, and
- portrayal, evocation, imitation, mimicry, or simulation of borrowed source materials as recognisable features of the musical context that they have become a part of, *as opposed to the mere use of the materials for their own sake*.

The importance of this to the overall investigation is discussed in the Methodological Framework in section 1.3.

[14] Lawrence Kramer, 'The Harem Threshold: Turkish Music and Greek Love in Beethoven's "Ode to Joy",' *19th Century Music* 22.1 (1998): 86–87.

specific categories of borrowing; one using the orchestral medium and the other through the choral. They are significant in their appropriation of melodic material from an earlier period and the use of associated stylistic characteristics, but also in their evocation of the sound of a physical performance environment.

This is first of all evident in Ralph Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* (1910). It is relatively straightforward to identify the sacred hymn tune by Tallis, and other associated elements of Renaissance style that Vaughan Williams makes use of, such as modalism, organum, false relations and antiphony.[15] Of particular interest though is the antiphonal treatment of the thematic material that creates not only a literal musical echo, but also figurative echoes of musical history. Extending the aesthetic scope of this analogy, these overlapping antiphonal sonorities also become physical echoes that evoke the acoustic presence of a large resonant building and its attendant reverberations; reminiscent perhaps of the Gloucester Cathedral acoustic in which the piece was first premiered in 1910, or the resonant cathedrals and chapels for which Tallis' music was written three centuries earlier. This view was certainly reinforced by Ursula Vaughan Williams in her biography of the composer:

> With the Normal grandeur of Gloucester Cathedral in mind and the strange quality of the resonance of stone, the echo idea of three different groups of instruments was well judged. It seemed that his early love for architecture and his historical knowledge were so deeply assimilated that they were translated and absorbed into the texture and line of the music.[16]

The effect is similar in Swedish composer Jan Sandström's choral setting *Es ist ein Ros entsprungen [Lo, How a Rose E'er Blooming]* (1990) for double choir a cappella (SATB, SSAATTBB). It is based on the likewise named old German sacred carol tune, which also formed the basis of the eighth of the *Eleven Chorale Preludes, Op.122* for organ by Brahms (1896). Sandström appropriates the carol tune complete with its Baroque chorale-style harmonisation by Michael Praetorius, sung in rhythmic augmentation by a small concertante choir. Around this, a larger second choir weaves an ethereal shimmering wash of tone clusters that loosely echoes the harmonic movement of the chorale tune. Whilst the technical construction is relatively simple, the evocative effect of the piece is well accorded by its adoption into the choral repertory. The effect is similar to the Vaughan Williams: the music invites the listener to perceive the resonant enshrinement of the chorale tune as a musical depiction of a large resonant cathedral acoustic as well as a musical echo from the past. In both of these respective examples by Vaughan Williams and Sandström, three categories of borrowing can thus be observed:

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[15] Alain Frogley, *Vaughan Williams Studies* (Cambridge: Cambridge University Press, 1996), 66-67.

[16] Ursula Vaughan Williams, *R.V.W: A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 88.

melodic material appropriated from an early sacred work, style borrowed from an earlier period than the composer's, and the evocation of sound from a human environment.

More contemporary examples abound, whereby elements borrowed from the natural, industrial and urban world are incorporated into western art music, enhancing the listener's sense of extra-musical environments being portrayed through the music. Messiaen's incorporation of bird song—from the natural world—characterises much of his output, beginning with the first movement of *Quatuor pour le fin du temps*.[17] This is exemplified in works such as *Reveil des Oiseaux* (1953)*, Oiseaux exotiques* (1955)*,* and *Catalogue d'Oiseaux* (1956),[18] and in reference to the Australian Lyrebird itself in the full scale work from his late career, *L'oiseau-lyre et la ville-fiancée* (1988).[19] Through many of these pieces by Messiaen, the listener receives an unmistakable sense of an ornithological soundscape inspired by the natural world. The imbuement of urban sounds can also be observed in some notable examples as follows. Evoking an aural likeness of an industrial environment, Mosolov's *The Iron Foundry* of 1928 is significant in its rousing use of the orchestra to 'produce a piston-like sound', and potentially inspired later French works, such as Honegger's *Pacific 231* (1923)*,* Milhaud's *Machines agricoles* (1919), and Poulenc's *Promenades* (1921, rev. 1952).[20] As early as 1917, Satie experimented with the inclusion of sounds generated by a typewriter, revolver, foghorn and siren in his riotous ballet, *Parade*. Soon after, Varèse began to display a 'healthily inclusive attitude to sound' by incorporating the 'wailing of police sirens' as a found object of sorts in *Amériques* (1918-1921) and the later *Ionisation* (1929–31), characterising his move from Paris to bustling New York.[21] Conversely, Gershwin shifting gaze from his native New York made use of the car horn to enhance his musical portrayal of urban soundscape in *An American in Paris* (1928). All of these examples are unified though, in their demonstration of the way that elements appropriated from the natural or urban environment have been portrayed within a musical context.

The music of Charles Ives provides a link between the borrowing of folk melody and of popular music. Around the time that his international contemporaries were dabbling in the collection and use of folk melodies, in works such as *Three Places in New England* (1908-14) and *Piano Sonata No. 2 Concord Mass., 1840-1860* (1921) Ives was not only

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[17] Andrew Ford, *Illegal Harmonies: Music in the 20th Century* (Sydney: ABC Books for the Australian Broadcasting Corporation, 2002), 106.

[18] Robert Sherlaw Johnson, *Messiaen*, 3rd ed., ed. Caroline Rae (London: Omnibus Press, 2009), 116-117, 128-129.

[19] Christopher Dingle, *Messiaen's Final Works* (Burlington, VT: Ashgate 2013), 181-182.

[20] Larry Sitsky, *Music of the Repressed Russian Avant-Garde, 1900-1929* (Westport, Connecticut: Greenwood Press, 1994), 61.

[21] Ford, *Illegal Harmonies: Music in the 20th Century*, 64.

borrowing folk melodies, but also revivalist hymns, bugle calls, marching band tunes, smatterings of ragtime rhythms, college songs, and various popular songs.[22] However rather than merely borrowing popular tunes, this investigation is more specifically into the appropriation of popular music style and sound.

The early influence of popular music style can be observed through notated ragtime-inspired compositions such as Debussy's *Golliwogg's Cakewalk* (1908), and of course various works by Scott Joplin. Further examples of incorporation of popular music style into the art music instrumental idiom are numerous, beginning in the early jazz era with works such as Gershwin's *Rhapsody in Blue* (1924) and Stravinsky's *Ebony Concerto* (1945). Gershwin was fluent in the jazz vernacular from which he appropriated these sounds into the concert hall, yet Stravinsky, in his jazz inspired compositions written before 1918 such as *Ragtime for Eleven Instruments* (1918), is known to have appropriated the use of jazz devices by sighting notated scores in the absence of hearing the idiosyncratic sound of early jazz in performance.[23] The example of *Ragtime for Eleven Instruments* serves to show that a more acute synthesis between jazz and art music is the result in Stravinsky's works, whilst certainly the elements of jazz are no less aurally recognisable.

This level of synthesis is likewise achieved in Ravel's *Piano Concerto in G major* (1931), a work teeming with jazz inflections yet appropriated within his characteristically deft employment of conventional symphonic forces and distinctive compositional language. During Gershwin's trip to Paris in 1928, his *Rhapsody in Blue* and *Piano Concerto in F* were performed, marking the occasion on which Ravel became familiar with these works and also better acquainted with Gershwin himself. Subsequent smatterings of jazz inflection are heard most notably in the second movement of Ravel's *Piano Concerto in G*, where phrases from Gershwin's *Rhapsody in Blue* can even be heard within the first movement.[24] Interestingly though, it seems that Ravel was more inclined to downplay the jazz elements, stating that 'it has touches of jazz in it, but not many.'[25] Yet Mawer suggests that Ravel held this view because many of these harmonic innovations were already in place in his compositional language.[26] These examples of music by Debussy, Ravel, Gershwin and Stravinsky form a historic precedence for the incorporation of

[22] J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 1 (see also Andrew Ford, *Illegal Harmonies: Music in the 20th Century*, 16).

[23] Igor Stravinsky and Robert Craft, *Expositions and Developments,* 5th ed. (Berkeley: University of California Press, 1981), 92.

[24] David Schiff, *Gershwin: Rhapsody in Blue* (Cambridge: Cambridge University Press, 1997), 19-20.

[25] Michel-Dimitri Calvocoressi, "M. Ravel discusses his own work: the Boléro explained," *Daily Telegraph*, July 11, 1931. Reprinted in Arbie Orenstein, ed., *A Ravel Reader: Correspondence, Articles, Interviews* (Mineola, New York: Courier Dover Publications, 2003), 477.

[26] Deborah Mawer, *The Cambridge Companion to Ravel* (Cambridge: Cambridge University Press, 2000), 132.

popular elements in the early part of the twentieth century from which more recent examples can be reviewed.

In the late twentieth century, Michael Daugherty's seminal orchestral work *Metropolis Symphony* (1993) took inspiration from the 50th anniversary of Superman comics and a raft of musical sounds emanating from popular music, leading to the "dragging of popular culture into the concert hall…[and] the hijacking (or reclaiming) of the orchestra as a vehicle for entertainment."[27] These examples have so far emphasised the recognisable use of popular music, yet in much of the music of contemporary Australian composer Matthew Hindson the aural likeness of popular music is unmistakable. *RPM* (1996) and *Speed* (1996) typify Hindson's use of orchestral forces to create vivid portrayals of many popular styles, particularly his predilection for techno and heavy metal.[28]

Australian composer Graeme Koehne's aesthetic focuses on the value of music to entertain while also possessing necessary technical rigour. This is demonstrated in works such as *Powerhouse* (1993), *Elevator Music* (1997), and *Inflight Entertainment* (2000) where a variety of sounds and styles appropriated from popular origins can be observed. They are enmeshed in such a way that they become an integral part of the compositional language and a balanced component of the aesthetic whole, incorporating a healthy 'attitude to stylistic allusion and appropriation, freely adopting aspects of art music and popular styles.'[29] These examples of recent works from the art music repertory demonstrate the incorporation of popular sounds and styles that are recognisable features of the music, yet articulated within the conventions of the orchestral medium for which they are written.

Eminent string quartets Kronos, Turtle Island and FourPlay, and contemporary chamber music ensemble Alarm Will Sound consistently demonstrate the incorporation of popular music styles and sounds through their selection and commissioning of repertoire and approach to instrumental performance. For four decades, the Kronos Quartet has maintained a high level of professional artistry throughout their engagement with art music practices, yet have made a significant and pioneering exploration of diverse musical sources. Their record catalogue spanning classical, contemporary and popular

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[27] Andrew Ford, *Illegal Harmonies: Music in the 20th Century* (Sydney: ABC Books for the Australian Broadcasting Corporation, 2002), 225.

[28] Grove Music Online, s.v. 'Hindson, Matthew,' by Rachel Campbell, accessed April 17, 2014, http://www.oxfordmusiconline.com.

[29] Grove Music Online, s.v. 'Koehne, Graeme,' by Peter McCallum, accessed April 17, 2014, http://www.oxfordmusiconline.com.

styles and fusions thereof is testament to this.[30] Turtle Island Quartet has also been at the vanguard of projects that incorporate jazz and popular styles within conventions of live performance art music practices, winning the 2008 Grammy Award for Best Classical Crossover Album.[31] Australian string quartet FourPlay initially began re-fashioning popular music repertoire for the string quartet medium and since then they have gained high acclaim for their original material.[32]

American chamber music ensemble Alarm Will Sound began their discography with two CDs featuring premiere recordings of music by Steve Reich. Their third compact disc is an intriguing testament to their diversity. Featuring acoustic arrangements of recordings by seminal electronic music composer Richard D. James (AKA Aphex Twin), those familiar with this music will appreciate that this is no mean feat to accomplish. It is exceptionally well executed for the technical and acoustic limitations inherent to a live instrumental performance medium, while still recreating a vivid aural impression of Aphex Twin's original electronic music.[33]

This section of the investigation has identified examples of art music repertoire that have incorporated borrowed sounds and styles. Discussion now turns to a methodological framework for appropriation of musical sound and style. Given that the conventions associated with art music composition have symbiotically evolved alongside related performance repertoire; the appropriation of musical material from earlier periods in music history or from jazz and popular styles can be incongruous with the technical and acoustic conventions of art music composition and performance. History has demonstrated that composers have found innovative ways to resolve this issue as outlined by the musical examples above. As such, two important parameters can be observed through these exemplars: the recognisable use of borrowed source materials and the incorporation of them within established conventions of art music performance and composition. This issue will be discussed in more depth as part of the Methodological Framework section that follows.

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[30] 'About Kronos,' The website for Kronos [string] Quartet, accessed November 23, 2012, kronosquartet.org/about.

[31] 'About,' The website for Turtle Island [string] Quartet, accessed November 23, 2012, turtleislandquartet.com/bios.

[32] 'About FourPlay, the eclectic electric string quartet,' *FourPlay String Quartet*, accessed November 23, 2012, www.fourplay.com.au/about.php.

[33] 'The Ensemble,' 'Our Story: *Acoustica,' Alarm Will Sound*, accessed November 23, 2012, www.alarmwillsound.com/about.php.

1.3 Methodological Framework:

The Interface Problem

The portfolio of musical works investigates the incorporation of musical sounds and styles that are normally external to contemporary art music (generally comprising material from popular origins or earlier periods) and how these source materials can be presented in their new context within notated composition works. These materials are appropriated through a process involving the origin of external source materials,[34] their function as borrowed source materials,[35] and their subsequent utilisation as incorporated sounds in the overall investigation.[36] Thus, the overarching creative purpose of this research is to find ways of achieving a synthesis of diverse elements. As will be observed, this has presented something of an 'interface problem' between the original aural and/or stylistic characteristics of the external source materials and the stylistic conventions associated with the instrumental or vocal performance medium into which they were incorporated.

An abiding endeavour has been that these borrowed source materials still retain aural and/or stylistic characteristics from their external source. This is periodically referred to as the evocation, imitation, portrayal, mimicry, or simulation of borrowed source materials; and the degree to which they are convincingly recognisable within the musical context that they have been incorporated into. A given instrumental or vocal medium has been enlivened and refreshed by elements incorporated from outside its expected sphere. Yet as a matter of necessity, the successful incorporation of these borrowed sources within the portfolio of compositions demanded a rigorous and carefully articulated compositional approach that ensured realistic live performance outcomes. Borrowed source materials therefore necessitated some adaptation in order to be effectively incorporated within the conventions associated with art music as live performance. The effectiveness of this process of adaptation is dependent on the technical scope of the medium to which it is incorporated. Hence: the interface problem. To appreciate this more fully, discussion now turns to the conventions of composing for the live acoustic performance medium.

The facility of instruments, their performers, and associated performance spaces are crucial for determining the outcome of a given performance. These are highly important considerations for any composer wishing to achieve successfully articulated results in the live performance medium. Accordingly, notation of the composer's ideas is best

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[34] *The New Oxford Dictionary of English* (Oxford: Oxford University Press, 1998), s.v. 'external.'
'Coming or derived from a source outside the subject affected'.

[35] *Macquarie Australian Encyclopedic Dictionary* (Sydney: Macquarie University, 2006), s.v. 'borrow.'
'To get from another or from a foreign source; appropriate or adopt'.

[36] *Webster's New Collegiate Dictionary*, s.v. 'incorporate.'
'To unite or introduce…into a body or mass'.

expressed in adherence to these factors, rather than heedlessly anticipating results that are acoustically unfeasible. These compositional factors are collectively referred to as conventions by which performance outcomes are realistically achievable.

Concurrent with the evolution of orchestral, instrumental and vocal repertoire, the accumulation of this knowledge has contributed to a lineage of literature expounding these conventions, and is discussed as follows. According to Carse, resources are known to exist up to a century prior to Praetorius' *Syntagma Musicum Volume Two, De Organographia*,[37] beyond which he cites other seminal contributions such as those by Berlioz (revised by Strauss) and by Rimsky-Korsakov.[38] More recent contributions include the orchestration manual by Samuel Adler.[39] In his orchestration treatise, Walter Piston draws attention to the need for the composer to possess not only a comprehensive knowledge and mental conception of instrumental capabilities and characteristics, but also the importance of understanding balance of tone and instrumental register, blend of timbre, clarity and brilliance of overall sonority and a sense of the orchestra deftly employed as a unified instrument.[40] These concepts are applicable across any instrumental or vocal medium to ensure compositions are rendered as accurately as possible in live acoustic performance.

This accumulation of scoring, arranging and technical conventions facilitates a composer's control of given instrumental and vocal forces in an acoustic environment. This is distinct from a non-performance-based medium: music designed for broadcast or the recorded medium has the advantage of electronic manipulation to correct issues such as acoustic balance or timbral inconsistency. Notated music composed for live acoustic performance relies solely on a carefully considered and pre-planned resolution of a plethora of issues including acoustic balance, successful blending of timbres, rhythmic execution, facility and pitch range of a given instrument, acoustic properties of a given performance venue, and proficiency of performers.

Intelligent interplay between notation and live performance is therefore a vital aspect of well-articulated composition. This is a crucial axiom of the investigation. A source that is borrowed will have some characteristics that are foreign to, and therefore external to, the

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[37] Adam Carse, 'Text-Books on Orchestration before Berlioz,' *Music & Letters*, 22.1 (1941): 26–31.
Carse makes this claim in reference to Michael Praetorius, *The syntagma musicum of Michael Praetorius, Volume two, De organographia* (1614-1620; repr., New York: Da Capo Press, 1980).

[38] Adam Carse, *The History of Orchestration* (1925; repr., New York: Dover Publications, 1964), 293.
Referring to: Hector Berlioz and Richard Strauss, *Treatise on Instrumentation* (New York: Dover, 1991) and Nikolay Rimsky-Korsakov, *Principles of Orchestration*, ed. Maximilian Steinberg, trans. Edward Agate (New York: Dover Publications, 1964).

[39] Samuel Adler, *The Study of Orchestration*, 3rd ed. (New York: W. W. Norton & Company, 2002).

[40] Walter Piston, *Orchestratio*n (London: Victor Gollancz, 1978), vii–viii.

medium into which it is to be incorporated. Or in other words, given that the conventions associated with art music composition have symbiotically evolved alongside a related musical repertory, external source materials cannot be expected to share the exact same stylistic hallmarks. This recalls the interface problem between the aural and/or stylistic characteristics of a given external sound, and the conventions of a given live performance medium to which it is incorporated. In the context of this methodological framework combined with a personalised creative approach, this interface problem has been resolved in unique and varied ways through each of the resulting portfolio works.

1.4 Creative Framework:

Orchestrating the Groove

The aims of this investigation ultimately meet their fulfilment in the completed portfolio of composed works. As much as a methodological approach has been identified and discussed, it is important to assert that the portfolio of original works draws on a personalised and intuitive approach to musical invention gained from the acquisition of experience and knowledge over many years. Therefore, by necessity the approach has been largely empirical rather than purely theoretical. It has focussed on the creation of original compositions rather than on the formulation or testing of any particular reproducible theory.

The practical outworking of these creative and methodological aims is discussed in relation to each respective component of the composition portfolio. Whether it is through the appropriation of Renaissance voiceleading, the borrowing of an early sacred hymn, the mimicry of popular music style, or the orchestrating of a groove, in whichever way borrowed materials have been incorporated, the creative process by which this is achieved is documented through the chapters that follow.

As discussed earlier, the intention of this composition portfolio has been to unite these disjunct and opposing domains: borrowed source materials procured from musical sounds and styles typically external to contemporary art music that have been incorporated in adherence to conventions of art music as live performance. Therefore these borrowed materials were not merely *inserted* in their existing musical form, but rather have been creatively adapted or transformed to enable successful integration within the conventions of notated compositions for live performance. This presented an ‘interface problem’ between borrowed materials retaining a recognisable sense (albeit subjectively) of their original aural and/or stylistic characteristics within the new compositional context and the established stylistic conventions associated with the instrumental and vocal performance medium into which they were necessarily transformed and incorporated (such as instrumental facility, acoustic properties and balance issues, and proficiency of performers). Through the composition of the musical works themselves, resolution of this dialogue has been achieved and the aim of this investigation fulfilled.

The exact nature of this process has varied from one musical work to another, and as such, discussion of each has taken place within each related chapter that follows. Each process by which this framework has been implemented has allowed a personalised compositional voice to be conveyed throughout the overall portfolio of works, and becomes a unique contribution to research and composition in the field of contemporary art music.

2 Moto Fuoco:

The language of urban contemporary popular music within conventional orchestral performance idioms

> When you search for just breakbeats … and you have a lot of beats in your head, you can hear something like a little bass line … and then you can imagine a beat over it. And then you can think, "Man, I can take this and chop these up and play 'em back differently." But the sounds is there, the sound is funky. Just hearing stuff and basically piecing it together in your mind.
>
> *Danny Clavesilla (AKA DJ Mr. Supreme)* [41]

Moto Fuoco, Suite for Orchestra

(2 Fl., 2 Ob., 2 Cl., 2 Bsn., 4 Hrn., 2 Tpt., 2 T. Tbn., 1 B. Trb., 1 Tuba, Timp., 3 Perc., Harp, Strings)

I. Moto Fuoco

II. Alla Guitarra

Premiered by the Tasmanian Symphony Orchestra, Australian Composer School Program, 2008.

III. Fortitude Street

Performed as part of composer residency for the Australian Society of Music Educators conference, 2011.

IV. Notturno Con Spirito

Premiered by the Tasmanian Symphony Orchestra, Australian Composer School Program, 2012.

Moto Fuoco is a suite for symphony orchestra in four movements *Moto Fuoco, Alla Guitarra, Fortitude Street,* and *Notturno Con Spirito,* with each exploring and evoking aspects of contemporary popular music style. The sequence of each of these orchestral movements also present a chronological snapshot of the developmental process over a period of time. In response, this chapter discusses the unique ways that the incorporation of popular and other elements is explored through each of the various movements. The genesis of the process was explored through the first movement, *Moto Fuoco* and continued to evolve and developed through the works *Alla Guitarra* and *Fortitude Street.* The process culminated in the final movement *Notturno Con Spirito*, which reached a

[41] Joseph G. Schloss, *Making Beats: The Art of Sample-Based Hip-Hop* (Middletown, CT: Wesleyan University Press 2004), 85.

developmental epoch in the process of incorporating popular elements within conventional orchestral writing.

The previous chapter outlined a process by which musical sounds and styles not normally associated with contemporary art music can be explored within the practical conventions of performance and notation that are inherent to art music. Discussion now focuses on the practical outworking of that process in this suite of orchestral works. The following is an account of the ways in which the imitation and evocation of various musical styles and sounds have been explored as borrowed sources, and incorporated within the conventions of orchestral concert music for live performance. In order to effectively demonstrate this, discussion will frequently focus on the explanation of various technical innovations that have enabled and supported this process, and also draw on the aesthetic and creative impetus for these compositions.

The depiction of contemporary hip-hop production in the quotation above anecdotally mirrors the personal creative approach of this orchestral suite. A major focus has been to create an aural impression of popular music styles as diverse as jazz, rock, heavy metal, drum and bass, hip-hop, rap, and other forms of urban contemporary beat music.[42] The determination of stylistic hallmarks and musical elements to select from and appropriate has been the result of an intuitive process from which specific examples are discussed throughout this chapter.

Evocation of these popular styles of music can be observed from the very outset of *Notturno Con Spirito*. In the opening bars of the piece, the sound of a vinyl phonograph record being 'scratched' has been mimicked through a combination of musical ideas and the supporting orchestral texture. This particular effect simulates the sound of the needle abrasively coming into contact with the surface of the vinyl disc and scratching its way to the beginning of the vinyl disc's groove. This is a deliberate reference to the use of vinyl records prominent in performance and production of hip-hop music.[43] Detailed instructions to the tutti string section outline the way in which this effect is to be achieved through the use of heavy bow pressure applied with a slow bow speed. This effect has also been utilised in some of my earlier compositional work. As early as 2006 in my orchestral piece *Urban Machinations*, I first began experimenting with this 'scratch tone'

[42] Cheryl L. Keyes, 'Hip-Hop,' in *Continuum Encyclopedia of Popular Music of the World*, vol. 8, *Genres: North America,* eds. David Horn and John Shepherd (London: Continuum, 2012), 263. Keyes makes particular reference here to the 'urban context' of hip-hop music and culture.

Many resources attempt to document musical attributes of various popular music styles. A comprehensive explanation of the origins and musical characteristics of a range of contemporary popular styles can also be found within these volumes.

[43] Keyes, 'Hip-Hop,' in *Continuum Encyclopedia of Popular Music of the World*, vol. 8, 262–264.

string technique. This instance was also a deliberate simulation of the way that a vinyl record is scratched in a rhythmical fashion characteristic of hip-hop and rap music. This was executed with a rhythmic use of the scratch-tone string effect doubled with a metal guiro played with a metal ‘dreadlock scraper’, as evidenced in Figure 2.1.

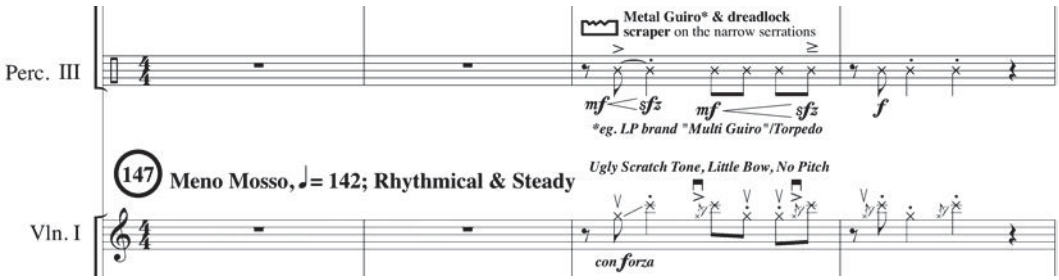


Figure 2.1 Evocation of the sound of a vinyl phonograph record ‘scratching’: *Urban Machinations*, bars 147-149.

Figure 2.2 shows how this orchestration approach was also used in bars 52-53 of *Moto Fuoco* to evoke the same sound. The ‘scratch tone’ of the viola blends well with the rhythmic incision of the guiro’s abrasive metal corrugations.

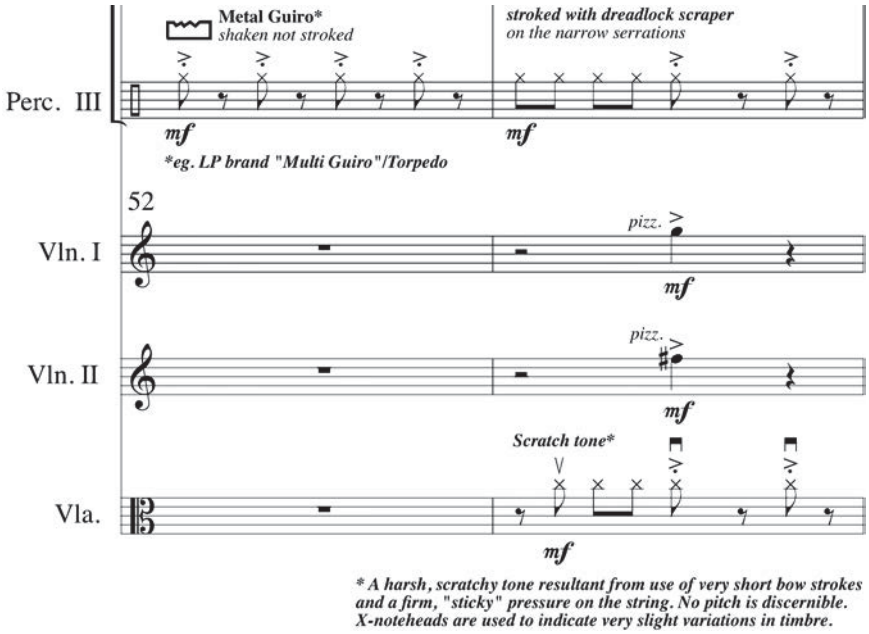


Figure 2.2 Evocation of the sound of a vinyl phonograph record ‘scratching’: *Moto Fuoco*, bars 52-53.

In the discussion of *Notturno Con Spirito* above, just as the opening bar suggests the mechanical onset of the stylus abrasively coming into contact with a vinyl disc, the passage that immediately follows is an evocation of the way that the tempo and pitch of a musical recording will naturally increase as the circular motion of the turntable gradually accelerates. In order to simulate this particular sound, employing a logarithmic increase in pitch and rhythm was intuitively determined. In both cases, implementing this part of the composition process was initially quite a deliberate process, however each of these parameters was treated in quite different ways.

Knowing the partials of the harmonic series to be inherently logarithmic, I came upon the idea of using these intervals as the melodic pitch set for the opening phrase. Adding to this, I constructed a harmonic progression over a series of steadily rising chord voicings, capturing the effect of the record player steadily rising in pitch as well as forming a cohesive aural context. A harmonic reduction of this passage is given in Figure 2.3.

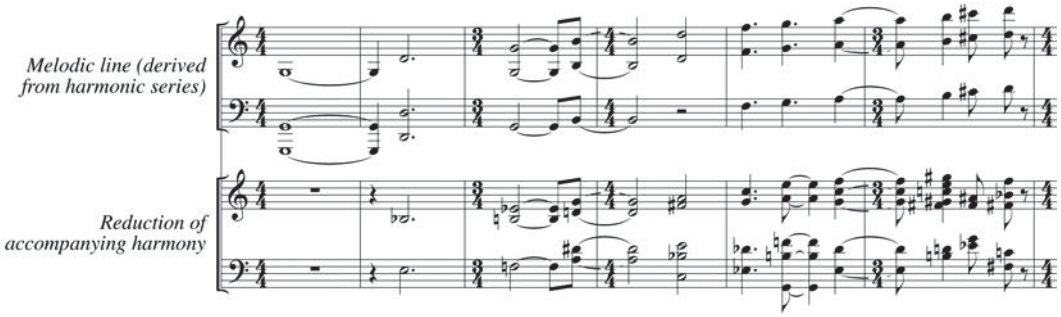
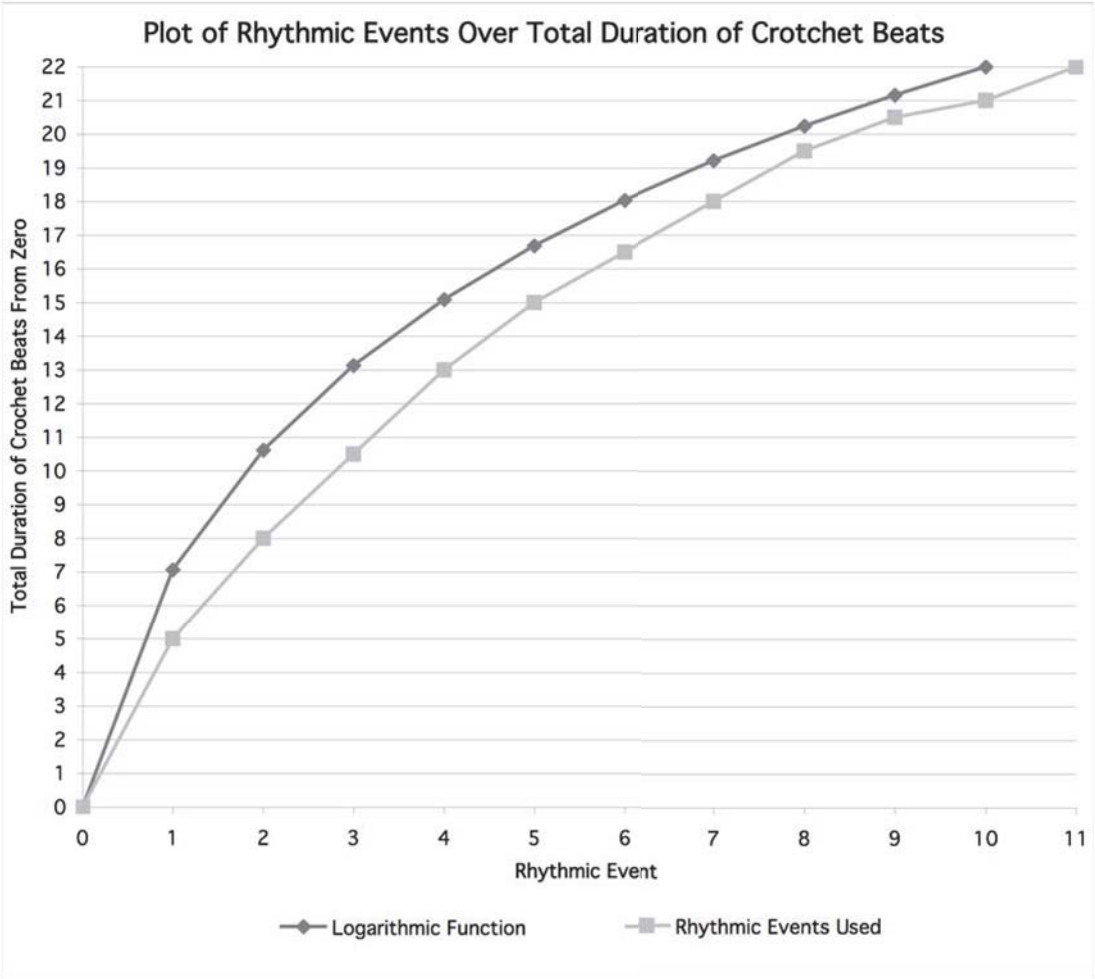


Figure 2.3 Harmonic reduction of harmonic progression and rising chord voicings: *Notturno Con Spirito*, bars 2-7.

Initially, a logarithmic equation was used to calculate the exact location of 10 rhythmical events over the period of 22 crotchet beats. Once these rhythmic events were plotted, these values were then intuitively smoothed into a more coherent and intuitively satisfying rhythmic syntax. Importantly, this ensured that the rhythm would be practical and idiomatic for orchestral performance. The graph and table given in Figure 2.4 show a comparison between the initial logarithmic plot of ten rhythmic events and the eleven rhythmic events that were actually used in bars 2-7 of *Notturno Con Spirito*. To achieve this rhythmic transformation, firstly, the duration of each rhythmic value as calculated from zero was rounded to the nearest quaver. This process is rather like the way that music sequencer software allows rhythmic inconsistencies to be quantised exactly. Here however, they are ‘quantised’ to enable them to be played practically by an acoustic performance ensemble. Next, the value of one crotchet was also added to the first rhythmic event, causing all subsequent rhythmic events to offset by one beat. These were the first steps in simplification towards a more manageable rhythm. Following this, the

first rhythmical event, now spanning eight beats, was broken into two events of unequal duration; and what has now become the third rhythmical event was shortened from 3½ to 2½ beats.



Event	Logarithmic Function	Rhythmic Events Used
0	0	0
1	7.07	5
2	10.62	8
3	13.14	10.5
4	15.09	13
5	16.69	15
6	18.04	16.5
7	19.21	18
8	20.24	19.5
9	21.17	20.5
10	22	21
11	-	22

Figure 2.4 Graph and table showing rhythmic events over total duration of crotchet beats.

The *Logarithmic Function* curve plots a logarithm of 10 rhythmic events over a total duration of 22 crotchet beats. The *Rhythmic Events Used* curve plots the actual eleven rhythmic events that manifest in bars 2-7 of *Notturno Con Spirito*.

Ultimately the level of intuitive decision-making in the process of shaping the rhythm was so involved that the final rhythmic structure is not an exact mathematical representation of the original logarithmic values. Nevertheless, as observed from the graph above, it is close. Whether the values themselves are strictly logarithmic or not, the effect desired from an artistic point of view has nonetheless been achieved with an equal measure of technical rigour combined with artistic intuition. This is the overall process by which the sound of the onset of a vinyl phonograph record scratching then gradually increasing in speed and pitch was incorporated within the conventions of an acoustic ensemble performance.

Immediately following the opening section, in bars 8-23 the piece launches into a forceful, full orchestral tutti passage that portrays a heavy hip-hop groove.[44] Although repetition of this groove is used as a deliberate feature of hip-hop style,[45] escalation of musical tension is also enhanced through subtle alterations in harmonic colour. The decision to open the piece abruptly with a vigorous unleashing of these hip-hop beats is based on two reasons. On a gestural level, the full force of orchestral tutti contributes an arresting opening. Yet on a more conceptual level, the introduction of bold, starkly defined beat structures establish an expectation of what is to come. It is a clear indication to the listener that rhythmic beats and groove will play an essential part of the musical journey that is about to unfold. In fact, like two large pillars between which a bridge is strung, the piece opens and closes with these statements. Two other main groove structures inspired by hip-hop beats are an important feature of the piece and warrant further discussion later in the chapter. For the moment though, discussion now turns to the derivation and use of key melodic structures throughout the piece.

On a melodic level too, elements of popular music style are an important feature of the piece. In particular, the energy and vivacity of bebop jazz is recalled as an intuitive part of the composition process. This stemmed from a desire to explore the frenetic meandering of melodic lines and 'angular approach to melodic phrasing' which are characteristic of bebop style.[46] Influential examples could include the title track from John Coltrane's *Giant Steps* 1960 album recording,[47] and *Bloomdido* and *Leap Frog* from the *Bird and Diz* 1952

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[44] Joseph G. Schloss, 'It's about Playing Records: History,' 'Elements of Style,' in *Making Beats: The Art of Sample-Based Hip-Hop* (Middletown, CT: Wesleyan University Press, 2004), 25–61, 135–168. Schloss describes the culture, process and stylistic attributes of making 'beats' and 'grooves' in hip-hop music.

[45] Schloss, *Making Beats*, 136–138.

[46] Jason Robinson, 'Bebop (Bop),' in *Continuum Encyclopedia of Popular Music of the World*, vol. 8, *Genres: North America,* eds. David Horn and John Shepherd (London: Continuum, 2012), 51–52.

[47] John Coltrane, *Giant Steps,* Atlantic SD 1311, 1960, LP record.

album recording by Charlie Parker and Dizzy Gillespie.[48] To achieve this, two main melodic themes are at play throughout the work.

The first theme of *Notturno Con Spirito* (*Theme 1*) is initially stated by cellos and bassoon. Yet characteristic of the opening statement of a cantus firmus, it makes an 'official entrance' by solo horn. During this section in bars 40-50, it is then answered by the trombones, followed by horns and trumpets. Although initially presented in this relatively uncomplicated melodic context, the theme itself stems from a more elaborate origin. Figure 2.5 shows the way that at its most basic level, derivation of the theme's intervallic construction involves a series of intervallic subsets consisting of two rising perfect fifths followed by a rising second. The latter alternates between major and minor second for each subsequent repetition of the pattern.

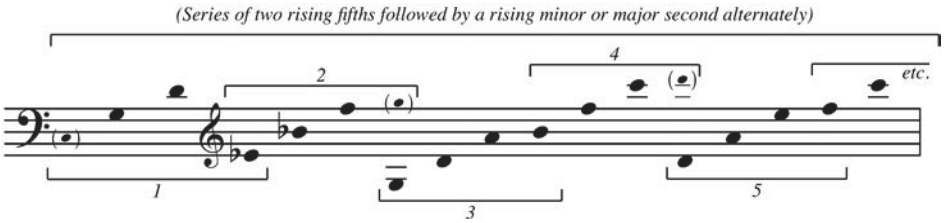

Figure 2.5 A series of intervallic subsets consisting of two rising perfect fifths followed by a rising minor or major second alternately, demonstrating basic intervallic derivation of *Theme 1* in *Notturno Con Spirito*.

A gradual shift in tonal centre is inherent to this intervallic pattern as well; and this was integral to the development of harmonic direction in the composition. As demonstrated in Figure 2.6, each subset of six notes forms a major 9 #11 chord, which outlines the notes of the Lydian mode. Each of these subsets of six notes has four notes in common with the subset that immediately precedes or follows. Logically, then, the point of most significant modulation occurs after the third successive intervallic subset. As Figure 2.6 shows, by grouping three successive intervallic subsets together into discrete Lydian tonal regions, this in turn suggests a cyclic path of modulation where root movement continually spirals downward in minor thirds, eventually arriving back at the first tonal region, and so on. Discussion returns to the importance of this cyclic harmonic language a little later, but first is an account of the harmonic sonorities that also result from the use of these intervallic subsets.

The last two notes of each group of three intervallic subsets function as highly chromatic tones within the harmonic context and warrant further discussion: they are the sharpened

[48] Charlie Parker and Dizzy Gillespie, *Bird and Diz,* Verve Records 521 436-2, 1957, LP record. Originally released in 1952.

tonic and sharpened dominant tones of each overall Lydian modal region. These notes do more than just chromatically pre-empt the tonality of the region that follows. Rather than being functionally thought of as raised tonic and dominant tones, enharmonically they function as additional triadic resonances *above* and *beyond* the standard array of $\Delta 7^{th}$, 9th, $\#11^{th}$ and 13th Lydian extra-tertian tones. Likewise, instead of being viewed as compound intervals reduced to standard chromatic alterations, here they function as the raised 15th and 19th above the tonic of the Lydian modal region, and thus they are in a sense, *extra*–extra-tertian tones. This is a new and unique way of looking at and structuring extra-tertian harmony. This innovation moves beyond the scope of standard extra-tertian harmonic practices, as discussed for example, by David Cope.[49] As such, the chord that results from this array of Lydian *extra*–extra-tertian notes is here termed the Major 13 #11 add #15 #19 chord. Figure 2.7 shows these Lydian chords in triadic chord voicings over successive tonal regions that descend by minor thirds as per the discussion above.

[49] David Cope, *New Directions in Music*, 5th ed. (Dubuque, IOWA: WM. C. Brown Publishers, 1989), 12–13. Cope refers to the superimposition of additional 3rds above triadic chord structures as 'Extensions of Tertian Harmony'.

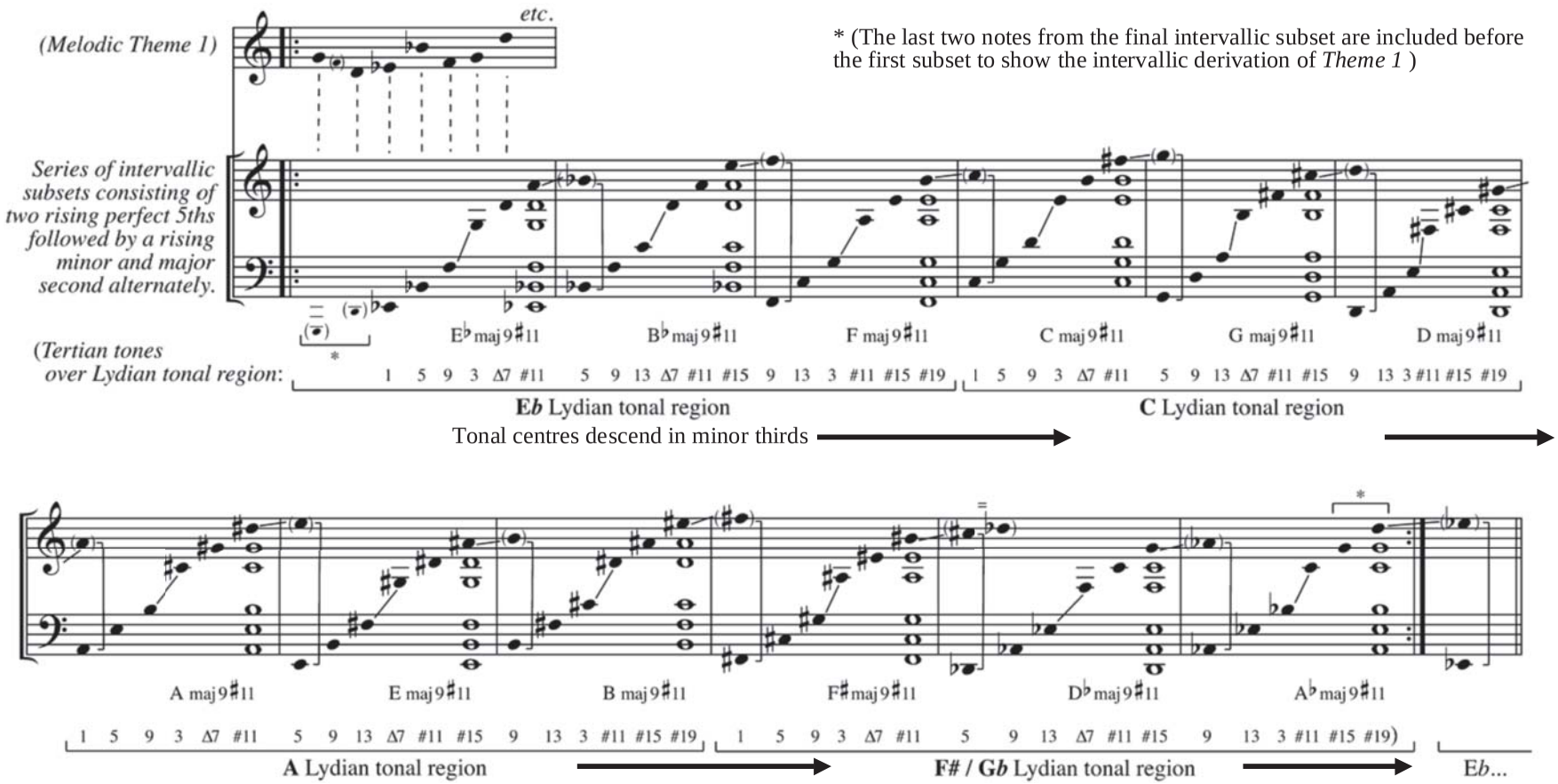

Figure 2.6 A series of intervallic subsets demonstrating intervallic derivation of thematic material in *Notturno Con Spirito* and subsequent cycle of Lydian tonal regions that modulate downwards by minor thirds.

Grouping of three intervallic subsets together causes a path of harmonic functionality to emerge, where successive Lydian tonal regions modulate cyclically downwards by minor thirds.

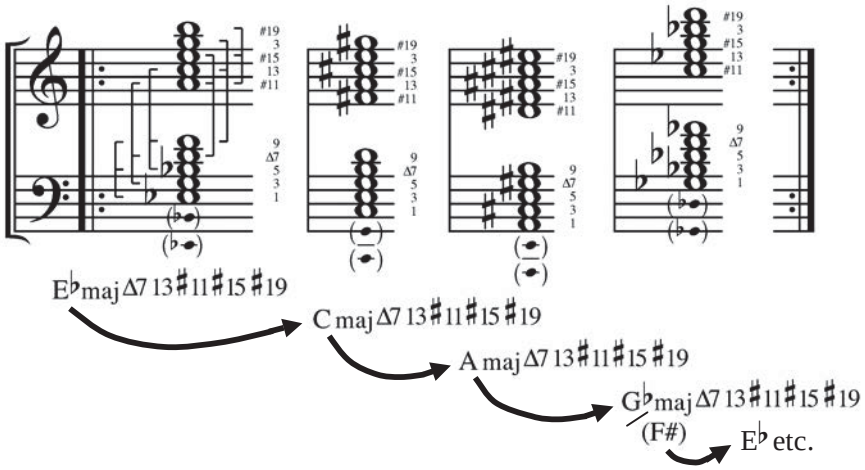

Figure 2.7 Lydian chords containing the Δ7th, 9th, #11th, 13th and #15th & #19th over successive tonal regions that descend by minor thirds in *Notturno Con Spirito*.

Grouping of three intervallic subsets together outlines the so named Major 13 #11 add #15 #19 chord, here shown in triadic chord voicings. Successive groups of three intervallic subsets produce Lydian tonal regions that modulate cyclically downwards by minor thirds. (Square brackets from left to right over the first chord indicate the construction of the chords from the perfect fifths in each series of intervallic subsets.)

Discussion now returns to the path of modulation created by these intervallic patterns. There is a restlessness created by this constant modulation downwards in minor thirds, yet at the same time there is stability inherent to the cyclic nature of its return. In his book *Harmonic Experience* Mathieu describes the effect of cyclic chord progressions, observing that 'like a Mevlevi dervish, we sense both our spinning and our standing still.'[50] The potential of this continual cyclic harmonic flux was utilised throughout the entire first section of the body of the piece, spanning bars 27-94; the overall harmonic direction of which is summarised as follows: E*b* – C – E*b* – C – E*b* – C – A – F# – E*b* – C – A – F# – E*b* – C. (Interestingly, this process could also be applied to the final chorus of The Beatles' *The Continuing Story Of Bungalow Bill*, where the chorus theme is initially heard in C major, and then upon modulating directly to A major is heard again in this new tonal centre. This then repeats several times. As Figure 2.8 shows, the modulation of the tonal centre downwards by a minor third could be extended even further by envisaging it as a progression where each subsequent chorus cycles downward *continually*—as indeed the title of the song even suggests—eventually arriving back at the original tonal centre and so on.)

[50] W. A. Mathieu, *Harmonic Experience: Tonal Harmony from Its Natural Origins to Its Modern Expression* (Rochester, Vermont: Inner Traditions, 1997), 455.

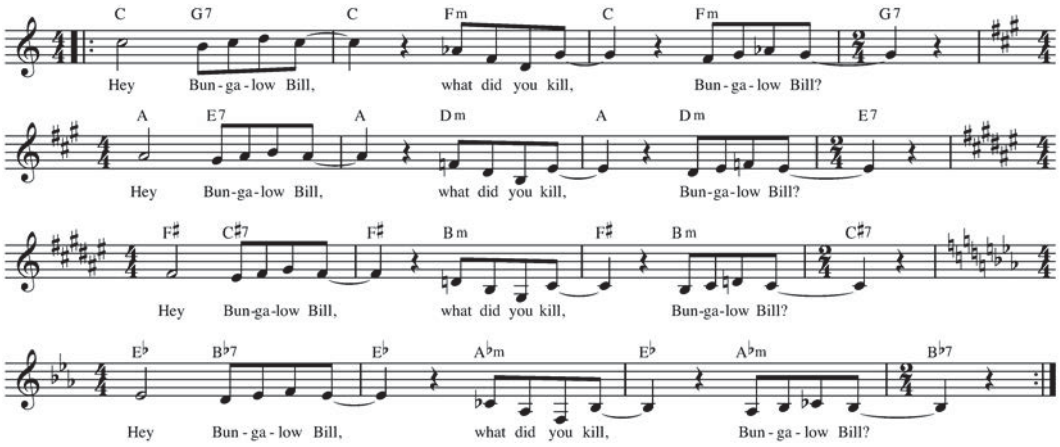

Figure 2.8 The Beatles *The Continuing Story Of Bungalow Bill* (Lennon and McCartney), modulating chorus melody.

Here, modulation of the tonal centre of each subsequent chorus is envisaged as a continual downward cycle in minor thirds.

To enhance the rapturous, spinning effect of this cyclical harmonic progression in *Notturno Con Spirito*, the background texture in this section comprises cyclic timbral colours reiterated in constant quavers that form a rhythmic ostinato. As the following demonstrates, this was achieved to create the aural impression of a specific sound borrowed from and inspired by a particular element of popular music. It is formed from a cluster voicing comprising the 3rd, 5th, 7th, 9th and 13th scale degrees of each of the cyclic key centres (E*b*, C, A, or F#). However, rather than a straightforward reiteration of these notes in homophonic rhythmic pulses, a melodic motif in strict canon at the quaver causes the timbre of the cluster voicing to shift on each subsequent quaver beat. This effect is most noticeable when the motif is introduced successively in canon, but can be observed in the entirety of these sections throughout bars 27-74, and the reprise in bars 160-207. Variation in timbre is constantly in a state of flux, contributing a shimmering, luminous effect to the texture. As well as resembling minimalist style, this effect is designed to acoustically simulate the pulsating sound that is produced by synthesiser arpeggiators and timbral filters[51] that characterise the ambient and trance[52] techno sub-genres of electronic dance music.[53]

Recalling the intervallic pattern analysed above and as shown in Figure 2.5, discussion now returns to the intervallic derivation of *Theme 1*. As Figure 2.9 demonstrates in an

[51] Simon Reynolds, *Energy Flash: A Journey through Rave Music and Dance Culture* (London: Picador, 1998), 157.

[52] *Encyclopedia of Popular Music*, s.v. 'Trance,' accessed December 13, 2012, http://www.oxfordmusiconline.com.

[53] Hillegonda V. Rietveld, 'Techno,' in *Continuum Encyclopedia of Popular Music of the World*, vol. 8, *Genres: North America,* eds. David Horn and John Shepherd (London: Continuum, 2012), 484.

abstracted form, when the intervallic pattern is elaborated through downward octave displacement of every second note in three, the resulting melodic contour is repeatedly characterised by a rising fifth, falling fourth and rising second. In more practical terms, the most representative and extensive instance of this intervallic contour can be observed in bars 69–72; and the entire section throughout bars 65–72 also typifies the transformation of the theme into the sprightly bebop-inspired melodic style. The theme was also transformed in other ways. One such example occurs as tension builds towards the conclusion of the piece. The reprise of the first section from the main body of the piece concludes in bars 220-231 with a fanfare-like espousal of the theme in polyphonic stretto, marked '*tema quasi cantus firmus*'. Discussion now turns to the derivation of subsequent melodic themes that occur.

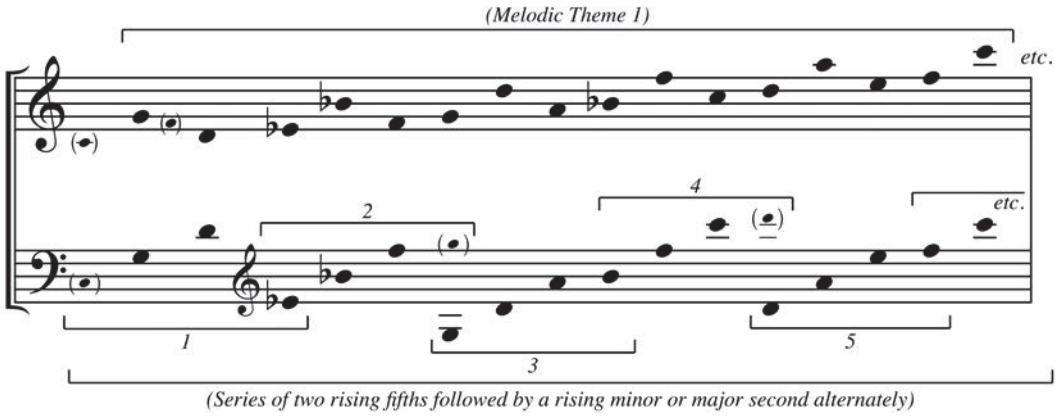

Figure 2.9 The bottom stave shows pitch cells consisting of two rising perfect fifths followed by a rising minor or major second alternately. The same pitch set is shown in the top stave, yet every second note in three is octave displaced down, demonstrating basic intervallic derivation of thematic material in *Notturno Con Spirito*.

Unlike the rising fifths that are an important feature of the first theme (*Theme 1*), the second theme (*Theme 2*) begins with a series of descending fifths. In its most essential form, it makes a bold entrance for the first time in bars 51-54; beginning in the flutes and violins, then passing to the clarinets, bassoons and lower strings. In seeking to capture the spirit of this bebop-fashioned melodic style, both the first and second themes were freely developed and intermeshed throughout bars 51-94 of the first section of the piece and its reprise throughout bars 184-231.

Transformation of the first theme was also an enduring aspect of the compositional process throughout the middle section of the piece. The theme played a pivotal role in unifying the middle section, where direct manifestations throughout bars 111-150 form a cantus firmus that underpins important rhythmic activity. Discussion now turns to the

nature of the rhythmic activity in this section, as well as the way that rhythmic devices have been conveyed throughout the whole piece.

In addition to the stark, bold rhythmic gestures that flank the very beginning and end of this piece, two other groove structures are also inspired by hip-hop beats and play an important role throughout. The main body of the piece essentially comprises a ternary form, beginning and ending with a section that utilises the first of these rhythms, structure A. The middle section is underpinned by a second rhythm, structure B. These are shown in Figure 2.10.

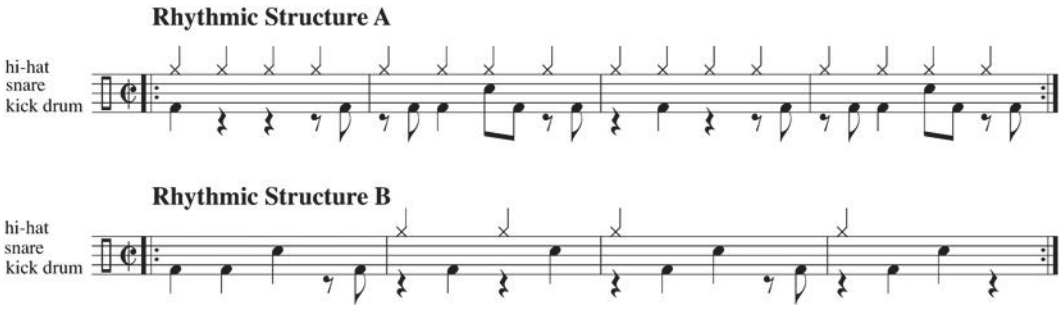

Figure 2.10 *Notturno Con Spirito,* rhythmic structures A & B.

In this middle section, a significant compositional goal was to harness the energy of a rhythmically insistent, thumping hip-hop beat, underscored by the melodic momentum of the previously mentioned cantus firmus theme. To achieve this, rhythm B is explored throughout this section. Purely for the purposes of my own processes, I even gave this particular rhythm the moniker, 'paraverunt rhythm', after its use in *Intenderunt arcum*.[54] Prior to this, however, it was explored in early 2009 sketches of *Requiem Lux Aeterna*, for a *Dies Irae* movement that was later disregarded. Since then, the creative appeal that this rhythm possesses has seen it recycled through numerous pieces. In fact, early instances that led to its development can be traced as far back as the structure of the rhythmic groove in *Moto Fuoco.* Before discussing the specific ways in which this rhythm was incorporated and adapted to orchestral forces in this section, it is important to discuss the overarching approach inherent to this process.

In seeking to recreate the sound of hip-hop beats within an orchestral texture, three issues became apparent: how to effectively orchestrate a groove; how to achieve this in such a way as to retain the vitality of the rhythm across such a large ensemble; and what instruments would be more suitable to specific components of the groove. This led initially

[54] Discussed further in ch. 5 in relation to the piece *Intenderunt arcum*.

to the issue of how rhythmic pulse might be conveyed successfully yet subtly within a large ensemble structure.

In making a journey from traditional towards taboo, discussion turns to the hi-hat. Throughout large parts of *Notturno Con Spirito* rhythmic pulse is indeed instated by the hi-hat. However, the decision to include the hi-hat occurred very late in the compositional process of this piece. Initially, the use of an instrument such as this to provide a regular pulse was not considered necessary. In fact, the hi-hat is not so indispensable that the piece would be aesthetically deprived without it. Nevertheless its value in reinforcing the rhythmic unity and clarity across the orchestral texture is undeniable.

This raises the issue of whether such a decision steps boldly and unashamedly into the domain of popular music—where in most cases the laying down of rhythmic groove is traditionally relegated to the role of one instrument, typically the drum kit of which the hi-hat is a major component. In highlighting conventional boundaries that may be associated with use of the hi-hat, perhaps it is time to attempt to draw a line in the sand. There is of course, great precedent for the use of 'time keeping' instruments within the orchestra. Among others, the American minimalists have left a great legacy of examples. Terry Riley explains this process for his *In C* (1964):

> The ensemble can be aided by the means of an 1/8th note pulse played on the high C's of a piano or mallet instrument. It is also [allowable] to use instead or with the pulse, improvised percussion to keep the rhythm of the ensemble precise. Care must be taken however that the percussion does not overwhelm the ensemble.[55]

The insistence of rhythmic pulse underpinned by the woodblock in John Adams' *Short Ride in a Fast Machine* (1986), is another example.[56] Another is the use of various instruments for similar purposes in Graeme Koehne's *Unchained Melody* (1991), *Powerhouse* (1993) and *Inflight Entertainment: I. Agent Provocateur* (2000). These examples are distinct from instances where the entire projection of the rhythmic groove within an orchestral or instrumental texture is solely the domain of a particular instrument, such as drum kit or sequencer.

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[55] Terry Riley, quoted in Robert Carl, *Terry Riley's in C*. (Oxford Scholarship Online. Oxford University Press, 2009), 59, http://www.oxfordscholarship.com.

[56] Michael Steinberg, Liner notes regarding John Adams' 'Short Ride in a Fast Machine,' in *John Adams: The Chairman Dances*. Edo De Waart (conductor), San Francisco Symphony Orchestra, Elektra Nonesuch 9 79144-2, 1987, compact disc. In the section of his liner notes regarding Adams' *Short Ride in a Fast Machine*, Steinberg refers to the persistent pulse outlined by the woodblock that is brought to the fore by a *fortissimo* marking relative to the other instruments marked *forte*.

These tensions raise a question that was a significant part of the composition process. How then can rhythmic grooves be imitated *through the use of* orchestral textures, rather than merely stated as the sole domain of one (often slightly foreign or unwelcome) instrumental force? A crucial aspect for the execution of this was to ensure that the overall rhythm is presented in an orchestrally unified manner, rather than merely stated by the percussion section. This is achieved through the compartmentalisation of each rhythmic component (eg. the distinct role of kick drum, snare, hi-hat within a given rhythmic groove),[57] and subsequent reassembly of the rhythmic structure as a whole.

Thus, several strategies were employed to render rhythmic structure B as a feature of the orchestral texture in the middle section of *Notturno Con Spirito*. This can be observed in bars 111-150, where the rhythmic groove has been *incorporated within* the orchestral texture, rather than merely *added*. At the start of this section in bars 111-130, the kick drum component of the groove is realised by the double basses and bassoons. The nature of the bass line that these instruments play also reinforces the rhythm of the snare drum groove component each time the bass line makes a wide leap upwards to an accented note on the minim backbeat. This snare drum component is also assigned to upper woodwinds, which is reinforced with the attack of pizzicato violins. Throughout bars 137-150, bass trombone and tuba join the double basses and bassoons, adding weight to the kick drum rhythm. Here again the wide leaps upwards in the bass line reinforce the trumpets and trombones that have been assigned to the snare drum component. Triplet trills in the upper woodwinds reinforce the placement of the hi-hat *component* of the rhythmic structure (distinct from the physical pulse of the hi-hat instrument itself), adding further clarity to the rhythmic groove. These examples demonstrate the assembly of tutti orchestral forces to represent rhythmic groove structures. The incorporation of these rhythmic structures has taken place *within* the orchestral texture rather than merely *added* to it (as discussed above). The addition of percussive instruments is therefore not *required* for each component of the original rhythmic groove structure to function as a unified, orchestrated whole. The percussion instruments still function idiomatically in much the same way as other orchestral works. Rather than merely instating the whole groove itself, they reinforce key rhythmic components of the groove or pulse.

Related to the role of musical pulse, this middle section also demonstrates an innovative approach to the use of ostinato. Drawing again on the sound of hip-hop throughout this piece, the insistent, rhythmic drive of rap vocal style became a significant inspiration.

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[57] John Riley, *The Art of Bop Drumming* (Miami, FL: CPP Media Group / Manhattan Music, 1994), 7. Many drum set tuition books explain the important role that each instrument within the drum set plays in reinforcing specific components of rhythmic groove. In reference to contemporary popular music, Riley explains the typical role of the kick drum in emphasising beats 1 & 3, and the snare drum in emphasising beats 2 & 4.

Since the nature of rap vocal style is vociferous, declamatory and highly rhythmic,[58] it was determined that the simulation of this within an instrumental texture would be ideally suited to the role of an ostinato. Equally as much as rap vocal style is rhythmical, it is also typically monotonal, centring around one or two pitches at most. Conventions of instrumental art music seem to have developed a resistance towards the banality of melodic motifs derived from limited use of pitch. However in this instance, it suits the purposes of the music perfectly.

Oscillating around a semitone with occasional leaps to strident or angular intervals (down a tritone or up a major third), this ostinato serves many purposes. Firstly it provides harmonic stability, outlining the minor 3rd, major 9th and major 13th in instances of minor tonality; and the major 3rd, blues 3rd (enharmonic #9) and minor 7th in instances of Altered dominant seventh harmony. Secondly it stabilises the rhythmic pulse, and therefore the overall clarity of the groove. Finally, on a conceptual level, it is designed to evoke the sound of rap vocal delivery.

For all the virtues of the rhythmic groove and ostinato underpinned by the melodic theme as a quasi cantus firmus, the progression of harmony also played a crucial role in sustaining interest and direction in this section. It also played an important role in establishing elements borrowed from jazz and popular styles. Much like the opening bars of *Intenderunt arcum* discussed in chapter five, the Dorian major-seventh mode[59] (Fig. 2.11) was a consistent feature of the harmonic language. The flow of harmonic direction was also navigated through a matrix of cyclic progressions, ascending in major thirds throughout this section rather than the descending minor thirds of the preceding section. The method by which this took place was also quite different too, and is integral to the unique harmonic functions of the Dorian major-seventh mode that now becomes the focus of discussion.

The Locrian *b*4 mode (also known as the venerated 'alt. scale' or ‘Altered mode’ in contemporary jazz harmonic vocabulary)[60] is the mode built on the 7th scale degree of the

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[58] John Potter, *Vocal Authority: Singing Style and Ideology* (Cambridge: Cambridge University Press, 1998), 155.

[59] Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (San Diego: Harcourt Brace Jovanovich, 1989), 17, 50–51. Conventional music theory recognises this as the ‘melodic minor ascending’ scale, whereby the raised 6th and 7th scale degrees produce a functional relationship in the resultant harmony (eg. a dominant chord that is major rather than minor). However, given that this scale is used here in the ascending form only, it is employed in a modal form rather than in adherence to theoretical conventions of diatonic harmony associated with use of the melodic minor scale. So to avoid discrepancy, it is therefore referred to as a Dorian mode with a raised seventh.

[60] Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher Music, 1995). Levine also refers to the Altered mode as the ‘Super *Locrian*’, 70–71.

Dorian major-seventh mode (or 'melodic minor ascending') (Fig. 2.11). An important chord that is enharmonically built from this mode is the Altered dominant seventh chord (also known as the 'alt. chord')[61] containing the #9, *b*9, #11 and *b*13 extra-tertian[62] extension tones (Fig. 2.11). This subtle difference in modal and chordal nomenclature highlights a crucial aspect of the harmonic functionality at play in this passage in *Notturno Con Spirito*.

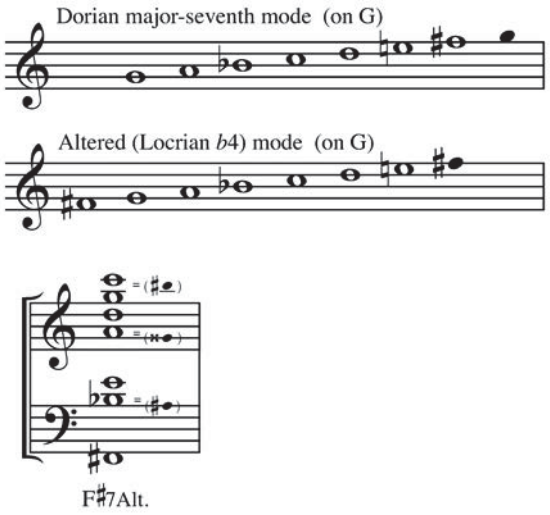

Figure 2.11 The Dorian major-seventh mode, Altered (Locrian *b*4) mode and the Altered dominant seventh chord with chromatic extension tones.

As shown here, the Altered mode is built on the 7th scale degree of the Dorian major-seventh mode. These notes can be enharmonically rearranged and revoiced to form the Altered dominant seventh chord, which contains the #9, *b*9, #11 and *b*13 extra-tertian extension tones.

From the perspective of conventional harmonic function whereby dominant seventh chords will resolve up a fourth to their expected tonic, the flattened 13th that occurs in the Altered dominant seventh chord anticipates a flattened (minor) 3rd in the proceeding tonic chord. The Altered dominant seventh chord is a particularly effective harmonic function in minor tonality because of this. In this sense, the chord built on the leading note of the Dorian major-seventh mode actually suggests resolution to a *new* tonic minor that is a major third *higher* than the original minor tonal centre. Viewed a different way, the tritone substitute chord of the Altered dominant seventh chord is a dominant thirteenth chord a tritone lower, which could then resolve up a fourth to another new tonic minor as well. As a result of this, the Altered dominant seventh chord can *also* resolve *down* a minor second to a new tonic minor that is a major second *lower* than the original tonal centre. From these two alternatives therefore, an Altered dominant seventh chord built on the leading note of the Dorian major-seventh mode can resolve up a fourth or down a

[61] Levine, *The Jazz Theory Book*, 70–71.

[62] David Cope, *New Directions in Music*, 5th ed. (Dubuque, IOWA: WM. C. Brown Publishers, 1989), 12–13 (see chap. 2, n. 49).

semitone to a new minor tonal region also based around the Dorian major-seventh mode (Fig. 2.12). These harmonic functions are the means by which modal and cyclical modulation takes place throughout this entire passage. Similar to the preceding section of the piece, Figure 2.13 demonstrates the way that harmonic direction in this passage weaves through an elaborate matrix of cyclic modulations. Dorian major-seventh tonal regions descend by major seconds and ascend in major thirds creating a restless, erratic motion overall. These harmonic innovations, heavily indebted to jazz harmonic and modal theory, here become a borrowed source material that contributes a vibrant and colourful sound when incorporated within the orchestral forces.

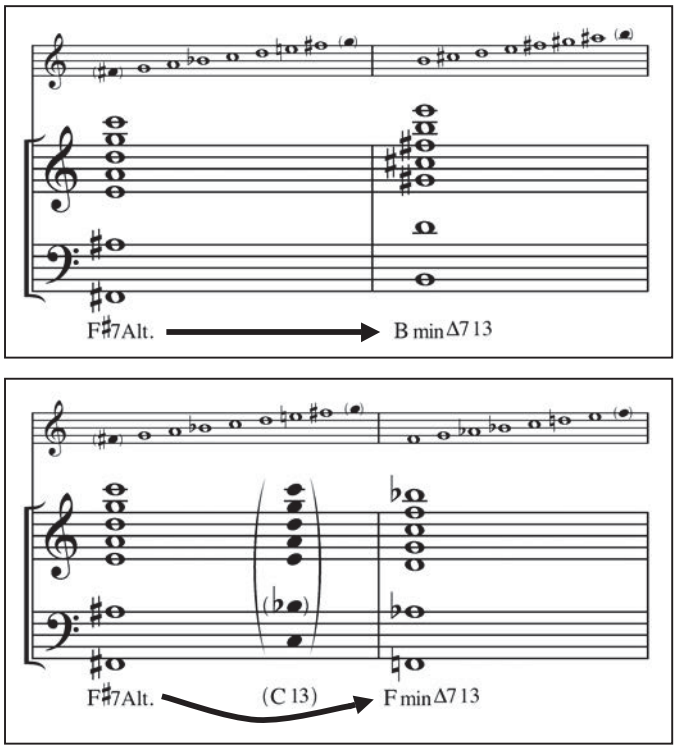

Figure 2.12 Resolution of the Altered dominant seventh chord to tonic minor tonal centres a fourth higher *and* a semitone lower.

In the upper example, the Altered dominant seventh chord resolves up a fourth to a minor chord based around the Dorian major-seventh mode. In the lower example, the tritone substitute of the Altered dominant seventh chord is a dominant thirteenth chord that resolves up a fourth to a minor chord based around the Dorian major-seventh mode.

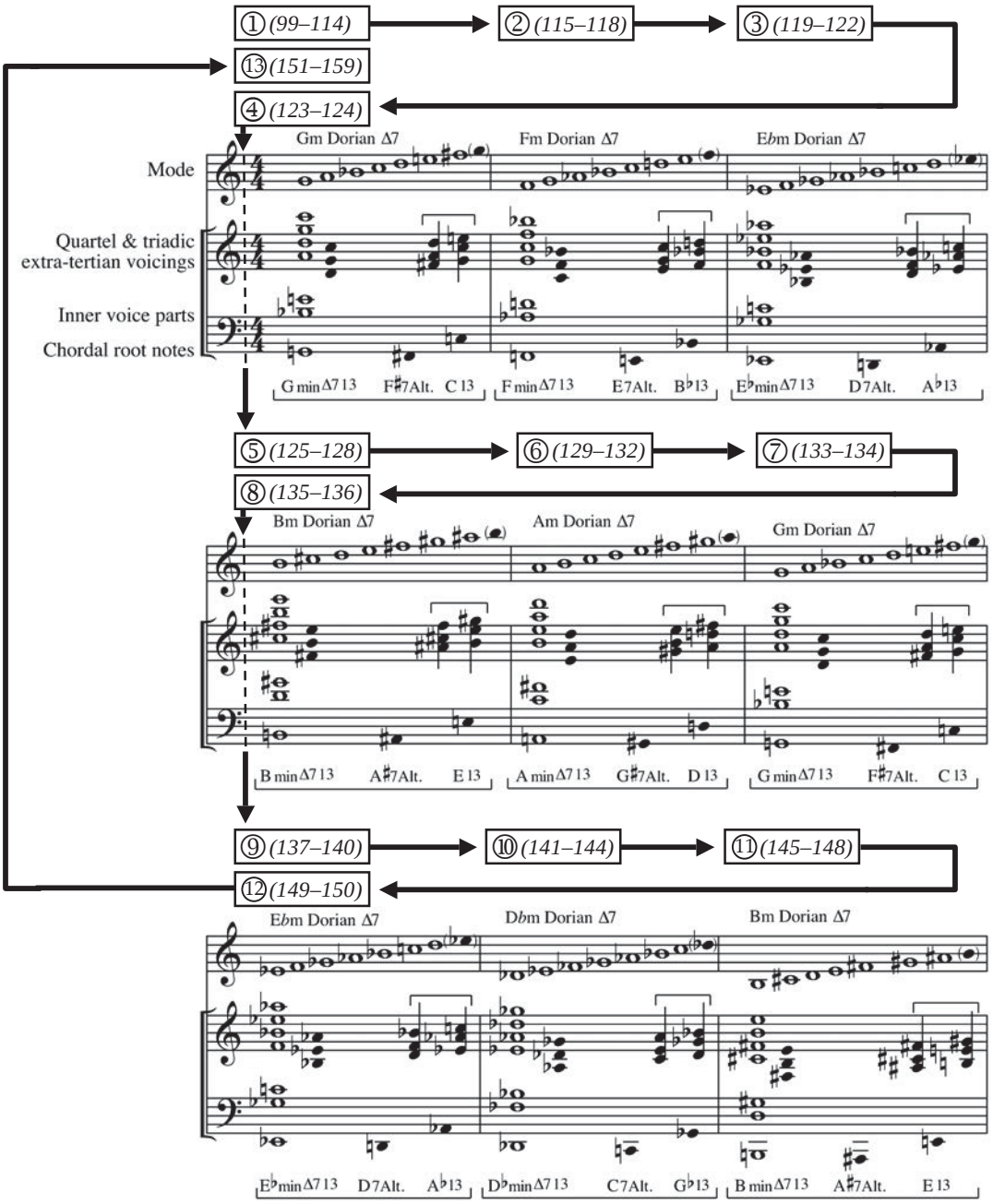

Figure 2.13 Cyclic progression of tonal regions and harmonic function, *Notturno Con Spirito*, bars 99–159.

Boxed numbers with corresponding bar numbers indicate progression of tonal regions and related harmonic functions.

Discussion has so far focussed on the evocation of popular music sounds and styles in the *Notturno Con Spirito* movement, and now turns to a survey of similar approaches that can be observed in other movements of the orchestral suite. In the *Moto Fuoco* movement, another approach to mimicking the sound of rap vocals was explored. In bars 57-66 the bassoon solo is designated to be played ‘perky and agitated, like a rap’. To convey an aggressive, angular and jaunty melodic quality, intervallic structures built around the tritone, semitone and the octatonic scale were deliberately employed. The accompanying musical texture also demonstrates the way that hip-hop inspired rhythmic grooves have been incorporated *within* the orchestral texture, rather than merely *added* by a single time-keeping instrument. In this section, flutes doubled with marimba play the crotchet offbeat that a hi-hat instrument would ordinarily be assigned. The rhythm of the snare drum is doubled by string pizzicato with occasional reinforcement from muted trumpets. Lastly, the kick drum component of the groove is assigned to the cellos and double basses, which is reinforced with a floor tom drum.

In a similar manner *Alla Guitarra* incorporates and portrays a variety of sources, such as ‘drum and bass’ break-beat style electronic music, but more specifically sought to use orchestral forces to capture an aural impression of the resonant and percussive sound of the acoustic guitar. The initial part of this process involved close examination of the technical aspects that produce the guitar’s unique sound, clarification of its essential characteristic gestures, then reassembling them in a way that is orchestrally idiomatic for performance. The aim was to evoke the unique aspects of the guitar’s sound through the music. These include the timbral variations that occur between each string yet chordal homogeneity that results when they are in combination; the unique chord voicings that the guitar can produce, as distinct from a keyboard instrument; and the sound of chord strumming, which is distinctive in quality compared to other strummed instruments. The following overview of bars 138-148 outlines how some of this has been executed.

The timbral variation between the ‘up strum’ and ‘down strum’ from a guitar has been a focal point through which rhythmic variety is conveyed. These two gestures have been contrasted through the use of orchestral colour, facility and rhythm. In bars 138-140, bassoons, clarinets and timpani add definition to the lower-pitched component of the rhythmic phrase; much like the lower-pitched strings of the ‘down strum’. Flutes, oboes, clarinets and in particular the harp add a ragged attack to the higher-pitched component of the rhythmic phrase; much like the higher-pitched strings of the ‘up strum’.

In bars 141-146 violins and violas are directed to play ‘pizzicato alla guitarra’, designating that the instrument be placed in the lap and literally ‘strummed’, imitating the simultaneous attack of multiple guitar strings when likewise strummed. To clarify rhythmic

precision, timpani, and cello and double bass pizzicato reinforce the ‘down strum’ component; and to simulate the ‘up strum’ the rhythmic deftness of snare drum ‘flam’ attacks accentuate the effect of a raggedly articulated entry. Similar examples occur throughout the piece such as in bars 147-148 where syncopated juxtaposition of timbres emphasise the difference between ‘down strum’ and ‘up strum’ accents. Thus, this example demonstrates the process by which a very particular borrowed musical sound source has been imitated in an idiomatic and unique way for orchestral forces.

Just as fifths formed a significant part of the intervallic melodic development throughout *Notturno Con Spirito*, their use in parallel harmony were integral to the compositional process of *Fortitude Street*. Beyond the organum writing of the medieval period, more recent use of parallel intervallic and chordal motion (or ‘planing’) entails the harmonic innovations and colours of Debussy and Ravel,[63] through to the ubiquitous sound of the 'power chord' that is a staple feature of rock, heavy metal and many other popular styles of music.[64]

Through much of *Fortitude Street*, namely bars 17-54, 75-104 and 111-124, parallel fifths play a crucial role in rendering the melodic content. They are integral to the harmonic language as well, where the consistent rhythmic pulse of the bass voices moving in parallel fifths resembles the emphatic chugging of power chords. The most obvious imitation of the sound of vigorous power chord riffs occurs in several phrases dispersed throughout bars 55-74, whereby melodic material is presented in parallel fifths marked *molto molto pesante* at a dynamic of *forte fortissimo*. Even from the opening bars, obsession with perfect fifths is exploited through the ‘stacking’ of fifths that naturally occur on the open strings of the string section. Here again is a highly specific example of the way that the unique sound of a guitar is used as the basis for inspiration and incorporation as a borrowed sound source.

The following examples demonstrate the way in rhythmic grooves have been incorporated into orchestral textures in this piece. In bars 55-74 of *Fortitude Street* are phrases of rhythmic groove also inspired by hip-hop. Figure 2.14 outlines the basic rhythmic structure of the groove, distilled down to the essential components of kick, snare and hi-hat. Pesante and pizzicato attacks in the strings combined with bassoons define the kick drum component, and a crescendo into the snare drum hit reinforces the backbeat of the groove. In instances such as bar 56, emphatic string pizzicato and woodwinds outline the hi-hat component on the second beat. In another instance, on the

[63] David Cope, *New Directions in Music*, 5th ed. (Dubuque, IOWA: WM. C. Brown Publishers, 1989), 14–15.

[64] Wayne Eagles, ‘Power Chord,’ in *Continuum Encyclopedia of Popular Music of the World*, vol. 2, *Performance and Production,* eds. John Shepherd et al. (London: Continuum, 2012), 149–150.

last beat of each bar in 69-70 and 72-73, the snare drum component of the groove is reinforced by the addition of trumpets with harmon mutes. As well as outlining the rhythmic groove structure through tutti orchestral forces, industrial machine-like sounds have also been incorporated through the orchestration texture. For example, hi-hat components on the fourth beat have been defined by the mechanical sound of the ratchet together with the glistening *leggiero sul ponticello* of strings doubled with woodwind in bars 55, 57, 59, 63, 65 and 67; and with woodwind and string trills in bars 56, 59, 64 and 68. Thus the incorporation of a variety of sounds and styles borrowed from popular music can be observed in the outworking of specific compositional processes in *Fortitude Street.*

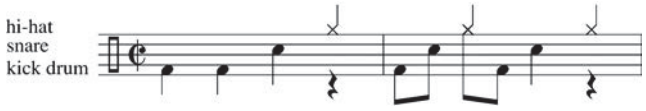

Figure 2.14 Structure of rhythmic groove used throughout *Fortitude Street,* bars 55-74.

This chapter has demonstrated a process through which a variety of sounds and popular music styles have been incorporated into the resulting compositions written idiomatically for the conventions of orchestral concert music. Specific examples include the simulation of the idiosyncratic sound of vinyl phonograph records as used in hip-hop and other popular styles, portrayal of rhythmic grooves inspired by hip-hop and drum and bass styles, textures inspired by electronic dance music, melodic elements inspired by bebop jazz, ostinato figures inspired by rap vocal style, and parallel motion of pitch material inspired by ‘power chords’. By combining these borrowed sounds and styles with conventions of orchestral music as live performance, these borrowed materials have been cohesively incorporated within the compositions, and in many cases can even be aurally recognised within the orchestral medium. The following chapter will explain how related processes of borrowing were applied to the choral and instrumental medium.

3 Rest In Pieces:

Deconstructing traditional origins of the Requiem

Requiem Lux Aeternam

(SSAATTBB chamber choir, string ensemble, percussion and electronics)

Commissioned and premiered by Brisbane Chamber Choir in conjunction with the Queensland Orchestra String Quartet as part of the 'Q150', 150 years of the state of Queensland celebrations, July 26th, 2009.

I. Introit: Isaiah 60:1 (attacca)

II. Requiem Aeternam

III. Lux Aeterna

IV. Verse Anthem: Let All Mortal Flesh Keep Silence

Requiem Lux Aeterna is a contemporary setting of the requiem mass scored for chamber choir, string ensemble, percussion and electronics. This work strikes something of a contrast with the previous chapter. As much as the *Moto Fuoco* orchestral works emphasised the incorporation of contemporary music elements, they did not attempt to draw upon early music styles. Similar to the *Bonetti motets project* that will be discussed in chapter five, this work features elements that have been incorporated from early as well as from recent styles of music. This chapter discusses the incorporation and influence of medieval plainsong, Renaissance counterpoint, jazz and pop styles, as well as electronic music elements. However, discussion of technical aspects to the level of detail that the previous chapter has done is not the intention of this chapter. Rather, the purpose of this chapter is to give overarching insight into the conceptual and creative process directed by the borrowing and incorporation of various source materials within this work.

The plainsong melody for the Gregorian requiem mass is fascinating in so many ways, not least of which because it is arguably the *first* requiem to have been 'composed' and preserved through published music notation. Originating from as early as the 1300s[65] and now preserved in the *Liber Usualis* Catholic manual of plainsong since 1895,[66] these melodies have been used widely by many composers and found their way into our popular consciousness in so many ways. For example, the plainsong melody of the *Dies Irae* as printed in the *Liber Usualis* has found its way into the work of composers such as Liszt, Saint-Saëns, Rachmaninoff, Debussy, Khatchaturian, Crumb and Vaughan

[65] Robert Chase, *Dies Irae: a Guide to Requiem Music* (Lanham, Md.: Scarecrow Press, 2003), 1–2.

[66] David Hiley, *Gregorian Chant* (Cambridge: Cambridge University Press, 2009), 213.

Williams, and most famously in the final movement of Berlioz's *Symphonie fantastique* (1830).[67] Many composers have used other parts of the requiem plainsong as well, and particularly during the Renaissance period composers often incorporated the Gregorian plainchant melodies verbatim and in their entirety.[68] This is an approach used most notably by Maurice Duruflé in his *Requiem* (1947).[69]

With very few exceptions, melodic content within the *Requiem Aeternam* and *Lux Aeterna* movements of this work was likewise sourced from plainsong melody in the *Liber Usualis*. In addition to this, the old church hymn *Let All Mortal Flesh Keep Silence* formed the basis for composition of the last movement. The hymn text itself originates from as early as the fifth century, and is most often sung to the 17th century French carol tune of *Picardy*, widely recognised in the harmonisation by Vaughan Williams.[70]

Transformation of these plainsong melodies in the *Requiem Aeternam* and *Lux Aeterna* movements occurred in a variety of ways, yet intervallically they were treated with a high degree of strictness. This is reminiscent of the way that often in medieval and Renaissance times when plainsong melody was appropriated for use in a given composition (eg. as a theme or cantus firmus melody), it was revered as though 'God given', and therefore theologically inappropriate to tamper with the notes and intervals comprising the melodic structure. Being likewise enchanted by ancient plainsong melody myself, it is in this spirit that I sought to incorporate them. The plainsong was seldom altered from its fundamental intervallic design, neither modally nor chromatically. Verbatim. Even through transposition and rhythmic variation, intervallic relationships were maintained as much as possible.

As a result, transformation of the plainsong melodies occurred in ways that are external to their intrinsic intervallic structure: they were treated polyphonically; manipulated within various modal and harmonic contexts; shaded with differing textures and timbres; but never altered from their fundamental intervallic design. This adherence to intervallic strictness is an obsession that was first explored several years ago through the piece *O Sacrum Convivium* (2003), which also utilised plainsong from the *Liber Usualis*.

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[67] Robert Chase, *Dies Irae: a Guide to Requiem Music* (Lanham, Md.: Scarecrow Press, 2003), 511–513.

[68] Chase, *Dies Irae: a Guide to Requiem Music*, 13–15, 37–38 (also see n. 69 below).

[69] James E. Frazier, *Maurice Duruflé: The Man and His Music* (Woodbridge: University of Rochester Press, 2008), 166. Frazier also cites *Missa pro defunctis* by Tomas Luis da Vittoria as an early musical work from the Renaissance period that incorporates the Gregorian requiem plainsong verbatim.

[70] *Hymnary.org*, s.v. 'Let All Mortal Flesh Keep Silence,' accessed 20 January 2014, http://www.hymnary.org/text/let_all_mortal_flesh_keep_silence.

This has also occurred throughout the *Requiem Aeternam* movement, where the plainsong melody is used within highly contrapuntal textures in the vocal and string parts, which is deliberately reminiscent of Renaissance polyphonic style. For example, bars 116-135 are the outworking of a strict canon between the violin and viola parts. Woven above this is a web of imitative polyphony where the theme is principally manifest in the choral bass part, and also in the tenor part where through rhythmic augmentation it becomes a cantus firmus. The alto part, mostly derived from the theme, adds another layer of contrapuntal involvement. Similarly in bars 148-176, the plainsong theme is presented in imitative counterpoint across all the vocal parts. Beneath this is an elaborate texture that combines contrapuntal string writing with live electronics. During the writing of these passages, I was cognisant of an underlying conceptual vision that related to this combination of contrapuntal vocal and string writing combined with electronics. The polyphonic vocal and string writing symbolised a 'heavenly disposition', especially given the aforementioned 'God given' nature of the plainsong chant. And the electronics, being mechanical, manufactured and man-made, represented an 'earth-bound reality'.

Underpinning the bustle of musical activity in these ethereal, polyphonic textures, a simple and repetitive bass ostinato has been employed, characteristic of a passacaglia chord progression. Here, the perpetually cycling harmonic progression leads step-wise through pre-dominant harmony up to the dominant (ii^{m7} – iii^{m7} – IV^{maj7} – V^{11}), but seldom resolves to the 'earth-bound' tonic that is aurally anticipated. Using cyclic chord progressions again throughout bars 42-58 of the *Lux Aeterna* movement a simple melody is carried by the first and second violins, repeated over a five bar harmonic cycle. These two examples were inspired by the music of Icelandic rock band Sigur Rós that frequently feature elaborate and ethereal multi-instrumental textures over slow moving cyclic harmonic progressions, which can be observed from their 2002 album recording titled *( )*.[71] The seminal Miles Davis album *Kind of Blue*[72] also became an inspiration for the preceding passage in bars 25-40 of the *Lux Aeterna* movement; where lush, ethereal choral and string tones are combined with pizzicato cello and cymbal struck with brushes to simulate the sound and 'feel' of a 'laid back' jazz ensemble. These examples outline ways in which textures throughout the work have been inspired by particular examples of jazz and popular music.

Also in respect to the influence of jazz and popular elements, there is the incorporation of instruments that are not normally written for in art music composition. The instrumental forces that this work is written for comprise a non-standard instrumental ensemble.

[71] Sigur Rós, *( ),* FatCat Records fatcd22, 2002, compact disc. This album by Sigur Rós in particular was a significant inspiration.

[72] Miles Davis, *Kind of Blue,* Columbia CS8163, 1959, LP record.

Previous discussion highlighted the important role that live electronics play in shaping textural sounds within this work, yet its incorporation is not conventional for this kind of ensemble. Likewise, although perfectly at home in popular, modern jazz, and even contemporary chamber music ensembles; the bass guitar has scarcely been adopted as a part of conventional orchestral instrumentation. Rather than siding with tradition and utilising the string bass, I found myself drawn to the sound of the rich, penetrating attack and sustain of the bass guitar in conjunction with the fullness of the string ensemble; which was also partly inspired by the ethereal combination of string ensemble and bass guitar on the album *Big Calm* by popular British group Morcheeba.[73] In this sense the inclusion of these two contemporary instrumental elements 'update' the sound palette of the work, and add timbral and textural elements inspired by aspects of popular music.

This chapter has discussed the inclusion of a range of elements incorporated from early as well as contemporary styles of music. Elements from earlier periods in music history such as medieval plainsong, and Renaissance counterpoint combine with contemporary elements appropriated from jazz, popular and electronic music styles. Together this tapestry of diverse influences enlivens the traditional requiem form, preserving its historical music value whilst adding immediacy to its artistic thrust. A similar theme will begin to emerge in subsequent chapters, which entail the borrowing and incorporation of materials inspired by early sources of music and contemporary popular sources. The following chapter will explain how processes of borrowing were explored in the song cycle form.

[73] Morcheeba, *Big Calm,* Indochina ZEN017 CDX, 1998, compact disc.

4 Song Cycles

> Here in the heartland, the alleys of burrawong sound with its jukebox selection of songs.
> *James Stuart: The Lyrebird Variation* [74]

This chapter explores the ongoing scope of the song cycle within western art music. Here discussion focuses on the way it has been used as a vessel for contemporary innovation. Recalling again the way that the Lyrebird draws upon a diverse array of inspiration from its natural environment, the above quotation reflects the way that this exploration of the song cycle has also utilised various source materials. This has involved the incorporation of contemporary poetry, harmonic practices, and other musical influences, all of which comprise the borrowed sources from which the original compositions have been developed.

These compositions comprise two projects: a suite of contemporary madrigals set to locally sourced texts, and a song cycle for male voice and guitar accompaniment. The unifying feature of both of these groups of works is the way in which traditional song genres have been taken as a starting point, and transformed through exploration and incorporation of modern elements and styles.

[74] James Stuart, "The Lyrebird Variation," *Cordite Poetry Review*, 28:1 Mulloway (2008), accessed April 17, 2014, http://cordite.org.au/content/poetry/mulloway.

4.1 Love, Lust, Life and Loss:

Choyce Madrigals on Intimately Procured Poetic Texts

Madrigal Suite for Chamber Vocal Quartet

(SATB a cappella)

I. When Shall The Fair

II. The Face is Still Clear

Premiered by Brisbane Chamber Choir, directed by Graeme Morton in the 'In Memoriam' concert program, St. John's Cathedral, Brisbane, November 11th, 2009.

III. Two Worms in a Bottle

Performed, recorded and produced by Paul-Antoni Bonetti, 2010.

IV. Angel Lovers

Premiered by Adelaide Chamber Singers, conducted by Carl Crossin;

St. John's Halifax Street, Adelaide, 9th & 10th of October, 2009;

Elder Hall (Lunchtime Concert series), October 30th, 2009;

Broadcast on the ABC classic FM radio network Sunday Live program, 1st November, 2009.

Performed by Brisbane Chamber Choir, directed by Graeme Morton in the 'In Memoriam' concert program, St. John's Cathedral, Brisbane, November 11th, 2009.

Madrigals are often viewed as quaint jaunty uptempo ditties with frolicsome melismatic passages, brimming with examples of 16th century erotic censorship in the form of 'fa la la' refrains and the like.[75] Although rather brash, this could well be a reasonable summary of madrigal style. However, other important aspects comprise the madrigal and its closely associated style. The madrigal genre rose to prominence in Italy during the early Renaissance period and thereafter gained considerable popularity in England where its innovative scope was enlarged considerably. Important innovators of the style included Italian composers Arcadelt, Lasso, Gesualdo and Monteverdi; and English composers Dowland, Byrd, Tomkins, Morley, Farmer, Gibbons, Wilbye and Weelkes.[76]

In its deftness for characterising the gamut of human emotions, the madrigal portrayed a

[75] Giulio Ongaro, *Music of the Renaissance* (Westport, Connecticut: Greenwood Press, 2003), 82–85.

[76] Donald Jay Grout et al., eds., *A History of Western Music*, 8th ed. (New York: W.W. Norton, 2010), 245–246, 255, 259–260, 297.

huge range of sentiments and moods in the service of poetic texts of the age: humorous madrigals, serious madrigals, sentimental, erotic,[77] and 'madrigals that plumbed emotional depths, madrigals about nature or the pleasures of rustic existence, light-hearted madrigals, silly madrigals, bawdy madrigals'.[78] Typically written for a consort of chamber singers in six to eight parts, the madrigal was frequently contrapuntal, was often a medium for exploring new harmonic possibilities,[79] and interestingly, can also be defined as a 'short poem, often about love, suitable for being set to music.'[80]

The madrigals that comprise this suite embody many of these hallmarks of madrigal style. They are frequently contrapuntal; explore a variety of harmonic possibilities; vary in sentiment ranging from nostalgia through mirth; draw upon a variety of short, personally significant poems; and with a sense of musical intimacy in mind, are intended to be sung by a chamber vocal quartet, or ensemble comprising one or two singers per part.

A unifying feature of this process has been the selection of poetry and poets who are personally significant for me. The personal 'intimacy' of this process in turn affected the outworking of equally intimate aspects in the composition of the music. In this way, the compositional process actually commenced before any music itself was written. It became, in a sense, a 'journey of intimacy' beginning with the selection of poetry that influenced the mood and sentiment expressed through the compositions, and then their performance by a chamber vocal ensemble. Ongaro describes this as an important part of the composition process of Renaissance madrigals, whereby 'composers were able to interpret not so much individual words but the whole feeling of the text, enhancing its emotional appeal.'[81]

This now leads to a discussion of the selection of poetry, drawn from a variety of sources. The beginning of this process is in selecting of a poem by Australian poet James McAuley. Although esteemed in his own right, the incorporation of his work is significant here because of my own personal interest and connection to his poetry. This is also evident in the previous composition *To The Holy Spirit* (2006) that features the poetry of McAuley.

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[77] Donald Jay Grout et al., eds., *A History of Western Music*, 8th ed. (New York: W.W. Norton, 2010), 245.

[78] *The Italian Madrigal Resource Centre,* s.v. 'So What is the Italian Madrigal, Anyway?,' by Martin Morell, accessed June 22, 2012, http://www.italianmadrigal.com/about.php.

[79] Grout, *A History of Western Music*, 250-251.

[80] *American Heritage Dictionary of the English Language,* 4th ed. (Boston: Houghton Mifflin, 2000), s.v. 'madrigal.'

[81] Giulio Ongaro, *Music of the Renaissance* (Westport, Connecticut: Greenwood Press, 2003), 82.

The prominence of romantic and even provocative erotic sentiment can be observed in classic madrigals such as John Wilbye's *Lady, When I Behold* (1598), and John Dowland's *Come Away, Come Sweet Love* (1597) and *Sweet, Stay Awhile* (1612). Similar sentiments are likewise represented in this madrigal suite; coaxed along by the poetry of McAuley in his *When Shall the Fair*. Thus, even through the selection of this poetry, the initial outworking of intimacy has contributed to these madrigals.

This process continued through the inclusion of poetic texts that are even more personally significant to me, and therefore had an even greater impact on the development of this song cycle. This comprises poems by literary people who are dear friends, while some were also fashioned from my own pen. These poems became so intimately connected with the process of writing the music, that in this chapter they are discussed in direct relation to the works themselves.

This 'journey of intimacy' began, of all places, somewhere between Marrakech and the Sahara desert. At the end of 2007, amidst my fossicking around Europe for the 'Bonetti motets' discussed in the next chapter, I traveled to Morocco via Spain, and from Marrakech, embarked onto a tour to the Sahara. While on the tour I met some travelers from Oxford, Rob and his fiancée, Olivia. A couple of weeks later they came along to hear one of my pieces performed in Merton College by touring high school choir from Brisbane, St. Peters Chorale.

Rob was formerly with the British Special Air Service, and one might have been led to think that our differing interests would stifle hopes of conversation. Yet during the course of our revelry in quaint Oxford pubs, we soon discovered a common interest in poetry—in addition to British Rock music and beer. And this led Rob onto his interest in wartime poet, Wilfred Owen. Some days later, with our time in Oxford at an end and the bus bound for London billowing smog into the crisp pre-Christmas air, Rob gave me a rather poignant parting gift—his tatty old copy of Wilfred Owen's collected poems, now treasured among my poetry collection. I settled onto the bus feeling rather chuffed, and upon opening the book, noticed that Rob had written an inscription on the inside cover. It seemed ironic yet fittingly poignant that although I had in front of me the entire collection of poems by Wilfred Owen, within minutes I was hunched over manuscript paper en route to London setting to music the inscription that he had written. And so began composition of *The Face is Still Clear.*

Just a few months later, I was bound for South Australia. Moving to an unfamiliar city with few friends or acquaintances, I was also in need of a new home. Within a few days of settling into residence in North Adelaide, I met my neighbour, Jeannie Davison; a

children's nurse, environmental and social activist and lobbyist, and writer. Through our ensuing friendship I had the opportunity to set her poetry to music. Literally within seconds of showing me her poem—before I'd even read it all the way through—I knew intuitively that it would be an excellent and enjoyable text to set as part of this song cycle. And it was.

Angel Lovers and *The Face is Still Clear* were both completed and premiered towards the end of 2009 and possess many aspects in common. The influence of the poetic texts on the music is undeniable and both songs are imbued with a wistful, nostalgic sentiment as a result. Rob's military background led me to wonder whether the short inscription that he had written on the inside cover of his Wilfred Owen anthology was a personal reflection on the loss of one of his own comrades. I haven't ventured to enquire about this quite so directly. Either way, his poem certainly depicts a pensive longing and remembrance of a dear friend who has passed beyond this life, but not out of mind. These sentiments were apt for the premiere performance of *The Face is Still Clear* at Brisbane Chamber Choir's annual 'In Memoriam' concert, held on Remembrance Day, November 11, 2009.

Similar sentiments of longing and nostalgia are expressed throughout *Angel Lovers*. Together, the words and music paint a poignant picture of childhood; where angels softly rouse young children from slumber, enticing them to join in sailing boats across the clouds. From both of these examples it can be observed that each of these poems, reflective and nostalgic in their own right, became an important influence. Thus, the resulting compositions convey these emotional sentiments and moods through a musical rather than a poetic veneer.

These two pieces also bear resemblances in relation to harmonic language. Voicings and chordal structures borrowed from jazz harmonic vocabulary are woven through a web of madrigal-inspired four-part vocal polyphony. In bars 32-35 of *The Face is Still Clear*, there is a prevalence of quartal voicings;[82] and throughout the entirety of both pieces there is a prevalence of extra-tertian chordal sonorities,[83] which often progress in a chromatic or modal fashion. Typical examples of this can be observed in bars 38-49 & 56-63 of *Angel Lovers*, and 18-23 & 40-47 of *The Face is Still Clear*.

Interestingly, both of these pieces share similar innovations in the nature of their cadential structures at the very end. This was in part inspired by Messiaen's distinctive use of harmonically stable six-four sonorities in his *Prière du Christ montant vers son père* from

[82] Philip Tagg, 'Quartal Harmony,' in *Continuum Encyclopedia of Popular Music of the World*, vol. 2, *Performance and Production,* eds. John Shepherd et al. (London: Continuum, 2012), 542–546.

[83] David Cope, *New Directions in Music*, 5th ed. (Dubuque, IOWA: WM. C. Brown Publishers, 1989), 12–13 (see ch. 2, n. 49).

L'Ascension (1933). Amidst his trademark chromatic modal harmony, these sonorities are littered throughout the piece right to the very last chord. Conventional harmony regards the six-four triad inversion as a passing or cadential chord that is unstable and dissonant when used as an intentional sonority in its own right.[84] However, in the hands of Messiaen's harmonic language, it is treated as a perfectly stable and resonant sonority, with beautiful, luminous results.

In a similar way, the six-four chord voicing is utilised as an intentionally stable cadential sonority at the conclusion of both of these pieces. In each case, pre-dominant harmony leads to a dominant 11th chord that cadences to a major seventh chord with the fifth intentionally voiced on the bottom of the chord (6-4-3 inversion). Because the bass line remains static across these two chords, the tonic of the piece is actually not established in the bass part of the final chord. As noted, this runs contrary to expectations of conventional cadential voice leading, and in a practical context this sparked some curiosity. During rehearsals for the premiere of *Angel Lovers* by Adelaide Chamber Singers, conductor Carl Crossin asked me whether I wanted a low D sung by the second basses in the final chord, and my reply was adamant that it be sung as printed.

These two songs were by no means the most influenced by jazz and other harmonic elements in this madrigal suite. *Two Worms in a Bottle* is the most overtly inspired by jazz harmony; and also most clearly exhibits a sense of the risqué frivolity much akin to the 'fa la la' 16th century 'censorship' alluded to earlier. Notable madrigals that exemplify this cheeky, sprightly mirth could include John Farmer's *Fair Phyllis I saw sitting all alone* (1599) and *A little pretty bonny lass* (1599), and Thomas Tomkins' *O Yes! Has Any Found a Lad?* (1622) It is from sentiments such as these that this piece takes its cue. With lyrics ranging from nonsense through to erotic, the piece makes clear allusions to sexual provocation, all the while maintaining a cool, austere demeanour.

In the early 1970's, prior to becoming prime minister of Australia, Bob Hawke and Blanche d'Alpuget began the tempestuous, decade-long love affair that sparked the curiosity of the Australian public. On face value, this could seem like an unlikely place to start the writing of a madrigal. It wasn't so much the romance of our former prime minister and his then mistress that formed the creative inspiration for this part of the madrigal cycle, but rather, the elegant portrayal of the story by Kate Legge, published in The Australian Magazine, August 2, 2008. Words such as these from the article sparked my imagination, some of which then became part of the piece.

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[84] Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (San Diego: Harcourt Brace Jovanovich, 1989), 284–303.

> Two worms in a bottle is how the pair seem to outsiders who've observed them, hands entwined, eyes caressing each other with a silky anticipation, fluent in a vernacular that couples of many years' standing often forget.[85]

Using this as the starting point, the rest of the text was specifically written in response to the overarching creative aims of the composition.

From that point on, the sensuous, seductive, cheekily erotic nature of these words greatly shaped the overall tone of the music. But rather than finding musical orientation in the jaunty up-tempo style of the Elizabethan madrigal, the piece was fashioned in the style of a close harmony jazz quartet; akin to repertoire sung by ensembles such as Manhattan Transfer, Swingle Singers, and Australian group Idea of North. Whilst the madrigal genre is borrowed as the vessel through which these pieces are written, here the borrowing and incorporation of a contemporary style can be observed as well. This unique fusion has resulted in a song cycle firmly based on the historic madrigal genre, but with the freedom to incorporate elements of contemporary harmonic language and rhythm. The language of jazz harmony and rhythm in fact serves to accentuate the erotic and suggestive nature of the text, through the timing of harmonic progression and use of syncopations that add a jaunty sprightly character to the music.

This section of the chapter has discussed the appropriation of the Renaissance madrigal song form as the vessel for incorporating other elements of musical exploration into a series of new works. A range of the hallmarks of madrigal style have been alluded to; such as the use of contrapuntal text setting, exploratory use of harmonic possibilities, and a variety of sentiments that have been expressed through the compositions. Elements have also been borrowed from contemporary popular music style in the form of harmonic devices akin to jazz such as quartal and modal harmony and rhythmic syncopation. Discussion has also shown the importance of the ‘journey of intimacy’ that gave rise to the selection of poetic texts and the subsequent influence of this on the overall musical and aesthetic direction of the pieces. The next part of this chapter entails a discussion of a similar process by which the song cycle form is taken as the starting point and transformed through the incorporation of contemporary stylistic elements.

[85] Kate Legge, ‘The Secret Life Of Blanche,’ *Australian Magazine,* August 2, 2008: 10–14.

4.2 Five Characteristic Songs for Baritone and Guitar:

Departures from the song cycle form

Song Cycle for Solo Baritone and Guitar

Performed, recorded and produced by Paul-Antoni Bonetti, 2010-2015.

I. Viola Song

II. Winnie Blues

III. Two Roads

IV. You Didn't Half Remind Me

V. Walking Up The Elevator Down

Over many periods of music history much exploration and innovation has taken place through the song cycle form. Use of an overarching conceptual or musical theme is an important feature, yet the exact nature of this varies from one cycle to another.[86] Strophic or through-composed settings of the text to which the song is sung often employed simple chordal accompaniments.[87] It has most typically been written for solo singer, or occasionally vocal duet, accompanied by piano or small ensemble, or perhaps guitar, harp or orchestra. After contributions by early romantics progenitors Schubert and Schumann; the mantle was later taken up by composers such as Brahms, Wolf, Mahler, Strauss, Debussy and Fauré, many of whom extended innovation of the genre to include orchestral accompaniment as well.[88] Further innovations in the genre saw the incorporation of folk-song and nationalist sentiments in songs by Vaughan Williams, Britten, Grainger, Poulenc, Copland, Barber and Rorem.[89] Relating to a more contemporary setting, William Mann, former chief music critic for The Times newspaper in London, highlighted precedence for the song cycle and its relationship with popular music following the release of The Beatles album *Sgt Pepper's Lonely Hearts Club Band*. Mann was one of the first to initiate the idea of the concept album in popular music, likening it to the song cycle, such as that exemplified by Schumann's *Dichterliebe* (1840).[90]

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[86] *The Oxford Companion to Music*, s.v. 'song cycle,' by Leslie Orrey and John Warrack, accessed January 3, 2013, http://www.oxfordmusiconline.com.

[87] Donald Jay Grout et al., eds., *A History of Western Music*, 8th ed. (New York: W.W. Norton, 2010), 606.

[88] *The Oxford Companion to Music*, s.v. 'song cycle,' http://www.oxfordmusiconline.com.

[89] Shirley Emmons and Stanley Sonntag, *The Art of the Song Recital* (London: Collier Macmillan, 1979), 277.

[90] William Mann, "The Beatles Revive Hopes of Progress in Pop Music with their Gay new LP," *The Times*, June 02, 2007 (Repr., *The Times*, May 29, 1967), http://search.proquest.com/docview/319741504?accountid=13380.

This suite is scored for solo baritone singer accompanied by guitar, and takes the song cycle as a starting point for the incorporation of elements borrowed from popular music. Discussion begins with three aspects that underpin the conceptual basis of the overall composition process. Firstly, the cycle is unified through the lyrical selections that have been set to music. Writing in reference to the process of setting poetry in German Lieder, Whitton identifies that literary devices within an original poem will influence the form of the music and that 'above all, the *sound* of the poem can often determine the nature of the setting.'[91] Although the lyrical subject matter of each song varies from one to the other throughout this cycle, the authorship of both music and lyrics by the composer lends an overall sense of conceptual unity.

Secondly, the cycle is unified in its incorporation of elements borrowed from contemporary popular styles of music. In the same way that many composers have appropriated folk songs and melodies, popular music began to influence art song composition in the twentieth century;[92] yet it had only been in the late nineteenth century that a demarcation between popular songs and art music songs began to emerge.[93] This forms the precedence by which popular styles of music are incorporated into this song cycle, and becomes something of a conceptual-musical theme for the song cycle overall.

Thirdly, as with other examples of art song and music, the role of notation assists the overall process by which musical elements are conveyed with a degree of precision and exactitude from composer to performer. Music notation conveys musical intentions for the purpose of live performance. Thus the composer attempts to secure musical intentions that—among other things—pertain to performance, harmony, melodic inflection and form. This is a facet of composition that is generally not shared with songs written in the popular and folk domain, they being largely an aurally conveyed tradition.[94]

These three aspects outline the conceptual basis that has comprised the composition of these songs: The cycle is unified through use of lyrical texts that are authored by the composer, through the incorporation of elements borrowed from contemporary popular music style, and through the utilisation of notation conventions as the method for conveying live performance outcomes. Next follows an examination of the various elements of popular music style that have been incorporated into this song cycle. This broadly includes the incorporation of harmonic progressions influenced by jazz and blues,

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[91] Kenneth Whitton, *Lieder: An introduction to German song* (London: Julia MacRae Books, 1984), 5–6.

[92] Shirley Emmons and Stanley Sonntag, *The Art of the Song Recital* (London: Collier Macmillan, 1979), 277.

[93] Donald Jay Grout et al., eds., *A History of Western Music*, 8th ed. (New York: W.W. Norton, 2010), 606.

[94] Stan Hawkins and John Shepherd, 'Notation and Popular Music,' in *Continuum Encyclopedia of Popular Music of the World*, vol. 2, *Performance and Production,* eds. John Shepherd et al. (London: Continuum, 2012), 254–255.

chord voicings fashioned from jazz guitar tradition, 'walking' bass lines; and melodic inflections inspired by blues, folk, jazz, and even 'scat' style vocal delivery. Discussion begins by focussing on the influence of melodic and vocal inflections drawn from elements of popular music style.[95]

Whereas the notated score for *Two Roads* has a general indication that suggests a relaxed, free, 'folk-like' vocal tone, *Walking Up The Elevator Down* is a more blatant example in its indication of scat vocal improvisation in the middle of the song.[96] A further example captures another distinctive vocal inflection by drawing on the iconic sound of blues tonality bellowed out with the raw energy of the upper chest register of the baritone voice. In bars 26 & 62 of *Winnie Blues*, the words 'my case is empty' are intentionally set in this higher tessitura of the male voice. The effect of this accentuates the musical energy of the blues third in the key of E, G natural; which functions here as the dominant 7th tone over an A dominant seventh chord. Popularly recognised examples of this relationship of melodic inflection to harmony are numerous, and could include Robert Johnson's *Ramblin' on My Mind* (1936) and *Come on in my Kitchen* (1936)[97] or Fred McDowell's *You Gotta Move* (1965)[98].

In a similar way, an interesting example from *Walking Up The Elevator Down* accentuates blues tonality in the vocal phrase '...least I don't have the *blues*' in bars 97-102. Instances of similar tonality can be observed throughout the entire song, but here in particular the occurrence of word painting can be observed in each of the three times that this phrase is sung. The first time, underpinned by tonic harmony, outlines a vocal glissando from the blues (minor) third up to the major third. In the second instance the same inflection recurs down a minor third, underpinned by a dominant seventh chord on the 6th scale degree. And finally, after oscillating between the second scale degree and blues third amid predominant harmony, the melody resolves neatly on the tonic at the conclusion of the phrase. Paradoxically though, the singer actually reflects on *not* having 'the blues', in spite of the word painting that effectively makes a home for the blues tonality in this passage. Another paradoxical instance of word painting occurs in bars 120-122: Whereas the harmony and bass line of the guitar part parodies the word 'down', on the contrary the vocal line does exactly the opposite!

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[95] Stan Hawkins and John Shepherd, 'Notation and Popular Music,' in *Continuum Encyclopedia of Popular Music of the World*, vol. 2, *Performance and Production,* eds. John Shepherd et al. (London: Continuum, 2012), 254.

[96] Alyn Shipton, 'Scat Singing,' in *Continuum Encyclopedia of Popular Music of the World*, vol. 2, *Performance and Production,* eds. John Shepherd et al. (London: Continuum, 2012), 159–160.

[97] Robert Johnson, *King of the Delta Blues Singers*, Columbia CL 1654, 1961, mono LP record.

[98] Fred McDowell, *Mississippi Delta Blues*, Arhoolie Records CD 304, 1989, compact disc.

Consciously or unconsciously, by design or intuition, use of word painting in these songs draws on a compositional technique readily identified with the art song genre.[99] Yet what has also been observed is the way that the incorporation of vocal inflections and blues tonality borrowed from popular styles has transformed the art song from its original stylistic origins.

Just as word painting is an important aspect in these songs, musical symbolism is a defining feature of another song in the cycle. The protagonist of the song sings about his muse, a viola player. In addition to this forming the lyrical basis of the song, musical inspiration stems from use of the open strings pitches of the viola as the structural genesis of the accompanying ostinato pattern in the guitar part. Hence: *Viola Song*. This ostinato phrase becomes something of a 'hook' that structurally brings the song together, as well as contributing to its overall harmonic function. Thus in this composition, the actual open string pitches of the viola itself comprise the borrowed source material.

Another significant feature of this song's overall harmonic design is a series of 10ths moving in parallel between the vocal melody and the bass notes of the arpeggiated guitar ostinato. This is underpinned by carefully timed modulations to and from mediant key centres, the harmonic structure of which is outlined in Figure 4.1. Here, the guitar ostinato and vocal line moving in parallel 10ths is developed through a journey comprised of various modal and harmonic shifts.

Earlier discussions of the linear movement of the guitar part lead towards the consideration of another important stylistic aspect. Throughout the entirety of *Walking Up The Elevator Down* and many parts of *Winnie Blues*, a deliberate attempt has been made to evoke the sound of the 'walking bass', characteristic to jazz style. On a functional level, it is pivotal to the progression of the harmonic language, yet more importantly it conveys a quintessential characteristic of jazz and blues style. In a similar way, the use of chord voicings intentionally fashioned in jazz guitar style lend an idiomatic character to the sound of these songs, as do bends and other characteristic aspects of guitar technique such as those found in bars 73 & 79 of *Winnie Blues*. These essential and idiomatic elements of jazz and blues are utilised here as agents for imitating these styles.

Another significant example of this involves chord progressions and substitutions from jazz and blues harmonic practice that have been incorporated into these two songs in particular. Figure 4.2 demonstrates the harmonic functionality throughout bars 29-40 of

[99] Donald Jay Grout et al., eds., *A History of Western Music*, 8th ed. (New York: W.W. Norton, 2010), 606. The influence of text setting and word painting in composition are discussed as an important aspect of the historical context through which art song emerged in the 19th century.

Walking Up The Elevator Down. The chord symbols and harmonic functions of a simplified version of the harmonic progression are compared against chord symbols and harmonic functions of the actual progression used. This comparison highlights the use of a string of 'two-five-one' (ii-V-I) cadences and the way that harmonic colour has been varied through chord substitution, both of which are key aspects of jazz harmonic style. Many of these aspects can also be observed in the song *Winnie Blues*, which in particular makes a distinctive feature of chord substitution.

Two suggestive elements are inferred from the title of *Winnie Blues*. On a conceptual level, the narrative of the song is intimated as a pun on the colloquial name for a popular cigarette brand, while on a musical level it also alludes to the traditional twelve bar blues progression that forms the overall harmonic structure. Yet, rather than being deployed in rigid adherence to the traditional, and therefore aurally-expected harmonic syntax, the twelve bar blues progression is used as the structural basis for harmonic innovation and experimentation within the context of jazz harmonic style. This can be most clearly observed throughout the guitar solo throughout bars 73–82. In particular, bars 77–78 demonstrate the way that tritone substitute chords are interwoven throughout the expected succession of dominant seventh chords. Figure 4.3 compares a standard twelve bar blues progression to the path of harmonic functionality demonstrated in this passage. It is characterised by a high degree of chromatic colour, modulation, and movement in the inner and bass voices.

During the coda in bars 83-95, the conventional 12-bar form of the blues is dispensed with, making way for an elaborate chromatic journey through different key relationships that gradually wends its way back to the expected tonic. Whereas the 12-bar blues structure originally provided a solid harmonic underpinning throughout the song, departure from it during the coda puts the structure in relief and builds expectation of the conclusion of the piece through prolongation of tonic resolution. Finally, a sense of motivic closure at the very end is conveyed through a short and final phrase played by guitar harmonics, with its understated, yet provocative echoing of the chorus theme.

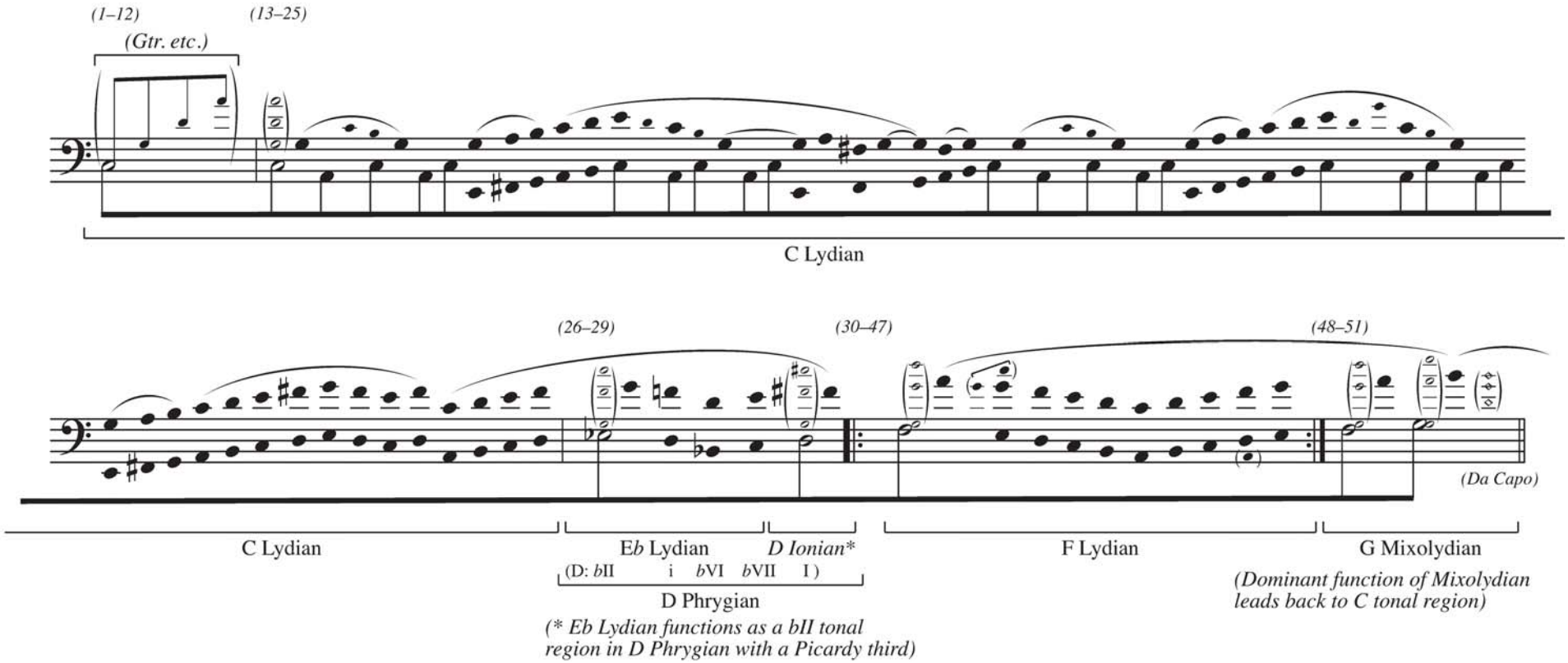

Figure 4.1 Harmonic structure of *Viola Song.*

The song begins in C Lydian tonal region, and then modulates to D Phrygian (where an E*b* Lydian phrase functions as a *b*II tonal region of D Phrygian with a Picardy third). The song then modulates to F Lydian for the chorus, then G Mixolydian functions as dominant motion back to beginning of the sequence.

Measure number:		*29*		*30*		*31*		*32*		*33*		*34*		*35*		*36*		*37*		*38*		*39*		*40*
Simplified Progression:	**(Symbol)**	A	F#m	Bm	E	C#m	A	D	Bm	E	C#m	F#m	Bm	E	E^7	A	$G\#^\circ$	C#m	$C\#^7$	F#m	Bm	E^7	$G\#^\circ$	A
	(Function)	I	vi	ii	V	iii	I	IV	ii	V	iii	vi	ii	V	V^7	I	vii°	iii	V^7/vi	vi	ii	V^7	vii°	I
Actual Harmonic Progression:	**(Symbol)**	$C\#m^7$	$F\#m^7$	Bm^7	$B\#^{\circ 7}$	$C\#m^7$	$A^{7(b13)}$	$D^{\Delta 7}$	$D\#^{\emptyset 7}$	E^{9sus}	$E\#^{\emptyset 7}$	$F\#m^7$	B^7	E^{9sus}	E^{9sus}	A	$G\#^7$	$C\#m^7$	G^7	$F\#^7$	Bm^7	E^{9sus}	$G\#^{\emptyset}7$	A
	(Function)	iii^7	vi^7	ii^7	$vii^{\circ 7}$/iii	iii^7	V^{7b13}/IV	$IV^{\Delta 7}$	$vii^{\emptyset 7}$/V	V^{974}	$vii^{\emptyset 7}$/vi	vi^7	V^7/V	V^{974}	V^{974}	I	V^7/iii	iii^7	bII^7/vi	V^7/ii	ii^7	V^{974}	$vii^{\emptyset 7}$	I
ii-V-I functions: *(with chordal substitutions indicated):*		I *(sub.)*	vi	ii	V *(sub.)*	ii *(sub.)*	— V — I		V *(sub.)*	I	V *(sub.)*	i	ii *(sub.)*	— V	—	I	ii *(sub.)*	—	V — I		ii — V	— *(sub.)*		I

Figure 4.2 Harmonic functionality of *Walking Up The Elevator Down,* bars 29-51.

A simplified version of the function of harmonic progression is indicated through chord symbols in row 2 and Roman numeral functions in row 3; and the actual harmonic progression is indicated through chord symbols in row 4 and Roman numeral functions in row 5, with essential ii–V–I harmonic functions (with related chord substitutions where applicable) indicated below in row 6.

Measure number:		*74*				*75*				*76*				*77*			
Standard 12-bar blues progression:	**(Symbol)**	E^7				A^7				E^7				E^7			
	(Function)	I				IV				I				I			
Actual harmonic progression:	**(Symbol)**	E^7			Bb^7	A^7/E	D^9/E	A^9/E		E^7				E^7	A^7/E	E^7	Bb^7
	(Function)	I^7			bII^7/IV	IV^7	IV^9/IV	IV^9		I^7				I^7	IV^7	I^7	bII^7/IV
(with chordal substitutions indicated):					*(sub.)*												*(sub.)*

Measure number:		*78*				*79*				*80*				*81*			
Standard 12-bar blues progression:	**(Symbol)**	A^7				A^7				E^7				E^7			
	(Function)	IV				IV				I				I			
Actual harmonic progression:	**(Symbol)**	A^7	D^7/A	A^7	D^7	Eb^7	$G\#^7$	A^7		E^7			B^7	E^7	B^7	E^7	
	(Function)	IV^7	IV^7/IV	IV^7	$bVII$	bV^7/IV	$bV^7/bVII$	IV^7		I^7			V^7	I^7	V^7	I^7	
(with chordal substitutions indicated):						*(sub.)*	*(sub.)*										

Measure number:		*82*				*83*				*84*				*85*			
Standard 12-bar blues progression:	**(Symbol)**	B^7				A^7				E^7				B^7			
	(Function)	V				IV				I				V			
Actual harmonic progression:	**(Symbol)**	B^7			Bb^7	A^7		F^7	B^7	E^7	$E^7/G\#$	A^7	$A\#°^7$	Bm^7	Cm^7	B^7	F^7
	(Function)	V^7			bV^7	IV^7		bII^7	V^7	I^7	V^{65}/IV	IV^7	$vii°^7/V$	v^7	bvi^7	V^7	bII^7
(with chordal substitutions indicated):								*(sub.)*						*(sub.)*	*(sub.)*		*(sub.)*

Figure 4.3 Comparison between 12-bar blues harmonic progression and harmonic functionality of *Winnie Blues*, bars 74–85.

The final section of this chapter has discussed a similar process as the first section. Here, the song cycle form became the starting point from which elements of popular styles of music were explored. This process was conceptually unified in three key ways. The lyrical texts are unified in their authorship. The incorporation of elements borrowed from popular music style forms an aesthetic theme that runs through the entire cycle. Finally, the use of music notation is the overall means by which these aspects are conveyed for the purpose of live performance.

Discussion has focussed on the way that specific compositional styles and techniques have contributed to the imitation of popular music gesture and style throughout parts of this song cycle. This has included elements of jazz and blues modality and harmony to accentuate word painting; imitation of idiomatic vocal production styles; and use of harmonies, chord voicings and gestural elements inspired by blues, folk and jazz. In so doing, this part of the portfolio of compositions has explored the song cycle through the incorporation of a wide variety of stylistic elements, adding richness and diversity to the genre. The next chapter outlines a process where musical inspiration has resulted from a fusion of elements from the Baroque period and from popular music style.

5 Something Old, Something New, Something Borrowed Something Blue[s]:

The marriage of music spanning three centuries of compositional ancestry

> I'm going to build a bower
> and litter it with blue –
> *Dorothy Porter: The Satin Bower Bird* [100]

Intenderunt arcum and **O Quam Felix Est** for Chamber Choir
(SATB a cappella)

Commissioned by Adelaide Chamber Singers, conducted by Carl Crossin.

Premiere performances, St. John's Halifax Street, Adelaide, 9th & 10th of October, 2009.

Performed Elder Hall (Lunchtime Concert series), October 30th, 2009 (Intenderunt arcum only).

Broadcast on the ABC classic FM radio network Sunday Live program, 1st November, 2009 (Intenderunt arcum only).

The compositions that form this component of the submission involved a two-tiered process of exploration: first musicological, then compositional. The initial stage of exploration involved the transcription and creation of modern performing editions of three Baroque motets originally published in Italy between 1648 and 1662: one written by Carlo Bonetti and two by Giovanni Bonetti.[101] In this way, the chapter title alludes to the identical surname shared amongst all three composers,[102] past and present, and the possibility of mutual family heritage.[103]

Subsequent to this, these sources were used as a point of departure and inspiration for the composition process that followed. In this way, it can be observed that borrowed source material also takes the form of music from a former era. Although the pieces are

[100] Dorothy Porter, *Driving Too Fast* (St. Lucia: University of Queensland Press, 1989), 47.

[101] See appendix A, B and C.

[102] For clarity throughout this chapter, the composers Carlo Bonetti, Giovanni Bonetti, and Paul-Antoni Bonetti are referred to as C. Bonetti, G. Bonetti and P. Bonetti respectively.

[103] At the point of writing this, I have not been able to trace my family heritage back as far as the 1600's. Although my family lineage is known to originate from the Italian region of Switzerland, and further back presumably northern parts of Italy, a genealogical link to Carlo and Giovanni Bonetti is technically speculative at this stage.

representative of a distinct period in the history of western art music; they are sufficiently archaic, thus bearing only minor resemblance to conventions of contemporary composition in modern times. Source material used from the pieces therefore finds inclusion as a borrowed style. Together with other elements appropriated from popular music styles, the emergent compositions have incorporated an eclectic array of influences. Hence, something 'old' has been 'borrowed', and, together with aspects of popular music such as hip-hop, jazz and 'blue[s]', these aspects have been appropriated and transformed into something 'new'.

Thus began an exciting journey, figuratively and literally. Travelling to England and Italy in late 2007, I visited several libraries—The British Library, Westminster Abbey Library, Christchurch Oxford Library, Biblioteca della Musica di Bologna, and Biblioteca Casanatense di Roma—to search for and retrieve these original publications by Carlo and Giovanni Bonetti. During the first half of 2009, transcribing these sources became an integral process in beginning to understand this newly found music. In so doing, I unpacked a treasure chest full of musical insights. Meticulously transcribing the early mensural notation into an appropriate modern equivalent, I took great care to ensure that the transcriptions were sensitive to early music notation practices. Examples of this include the use of Mensurstriche stave notation and the placement of implied accidentals above respective notes.

As far as is possible to ascertain, these Baroque motets have never before been transcribed into modern notation or re-published, and thus the initial stage of this research project also contributes original musicological research to the field. These transcriptions are a vital piece of research that has been uncovered in order to undertake the second stage of the exploration, and can therefore be perused in Appendix A, B and C.

After the transcriptions were completed, the second stage of this project resulted in the writing of two original compositions—*Intenderunt arcum* and *O Quam Felix Est*, each named after the motets by Carlo and Giovanni Bonetti respectively. During the composition process, musical material from each of these Baroque motets was incorporated, and in each respect the original Latin texts were re-set in their entirety. In this way, elements from the work of all three composers have been married together in the new compositions that have been written, and the overall collection of works thus presents the possibility of collective genealogical authorship spanning more than three centuries.

These borrowed source materials were incorporated into the new compositions in four ways. Firstly, melodic, harmonic and rhythmic elements were incorporated from the Baroque motets. This included the use of isolated fragments of music through to outright quotation of particular musical passages. Secondly, elements were incorporated from the broader fabric of early music style that the motets are representative of. This included use of free and imitative polyphony, voice-leading, antiphonal imitation, organum and word painting. Thirdly, incorporation of borrowed source material was not limited only to the Baroque style from which the Bonetti motets originated; elements from various styles of modern music were also used. Briefly, this included the intuitive incorporation of rhythm, melody and harmony typical of hip-hop, jazz and blues. Fourthly, the original Latin texts from *Intenderunt arcum* and *O Quam Felix Est* respectively were re-set verbatim in each of the new compositions. Creative execution of this has not only influenced the form of the music, but also suggested the use of stylistic conventions and techniques inherent to text setting, such as alignment and syntax of syllabic rhythm, word painting and percussive syllabification. A combination of all of these four approaches has resulted in the completion of the newly composed works. The following examples demonstrate the nature of this process.

The first of these four different approaches involved the direct incorporation of melodic, harmonic and rhythmic material from the motets. From the outset, an important objective was to recontextualise the incorporated material within the compositions, whilst still preserving something of their identity and origin. This was an exciting process. In some instances distinct chunks of motivic, melodic and harmonic material were appropriated wholesale into the resulting compositions.

The most distinct example of this can be found in bars 180-183 of P. Bonetti's *O Quam Felix Est*. Here, the cadential conclusion of this passage by P. Bonetti is rounded off with material sourced directly from G. Bonetti. Musical tension increases towards a climax at bar 177 and the subsequent resolution of this tension in bars 180-183 very effectively lent itself to a direct quotation of the passage from bars 82-84 of G. Bonetti's *O Quam Felix Est*. The quote was deployed seamlessly as if it were an echo, not merely a reiteration of musical material either, but also as if it were an echo from the past. Conceptually too, the use of this 'echo' is scored only for the male voices of the SATB choir, thus recalling G. Bonetti's original scoring for counter tenor and baritone (cantus and baritono). A few minor contextual changes can be noted. The excerpt was reproduced with the same voiceleading, yet down a semitone; and after the cadential suspension on the dominant chord, an anticipation note was added prior to resolution of the cadence. Apart from these minor variations, the passage remains as the original.

In the following excerpts, brackets indicating motivic nomenclature show the way in which specific elements of melodic and harmonic material originating from bars 43-46 (Fig. 5.1) of C. Bonetti's work are extensively drawn upon and manifest in bars 71-86 (Fig. 5.2), 103-108 (Fig. 5.3), and bars 217-229 of P. Bonetti's work.

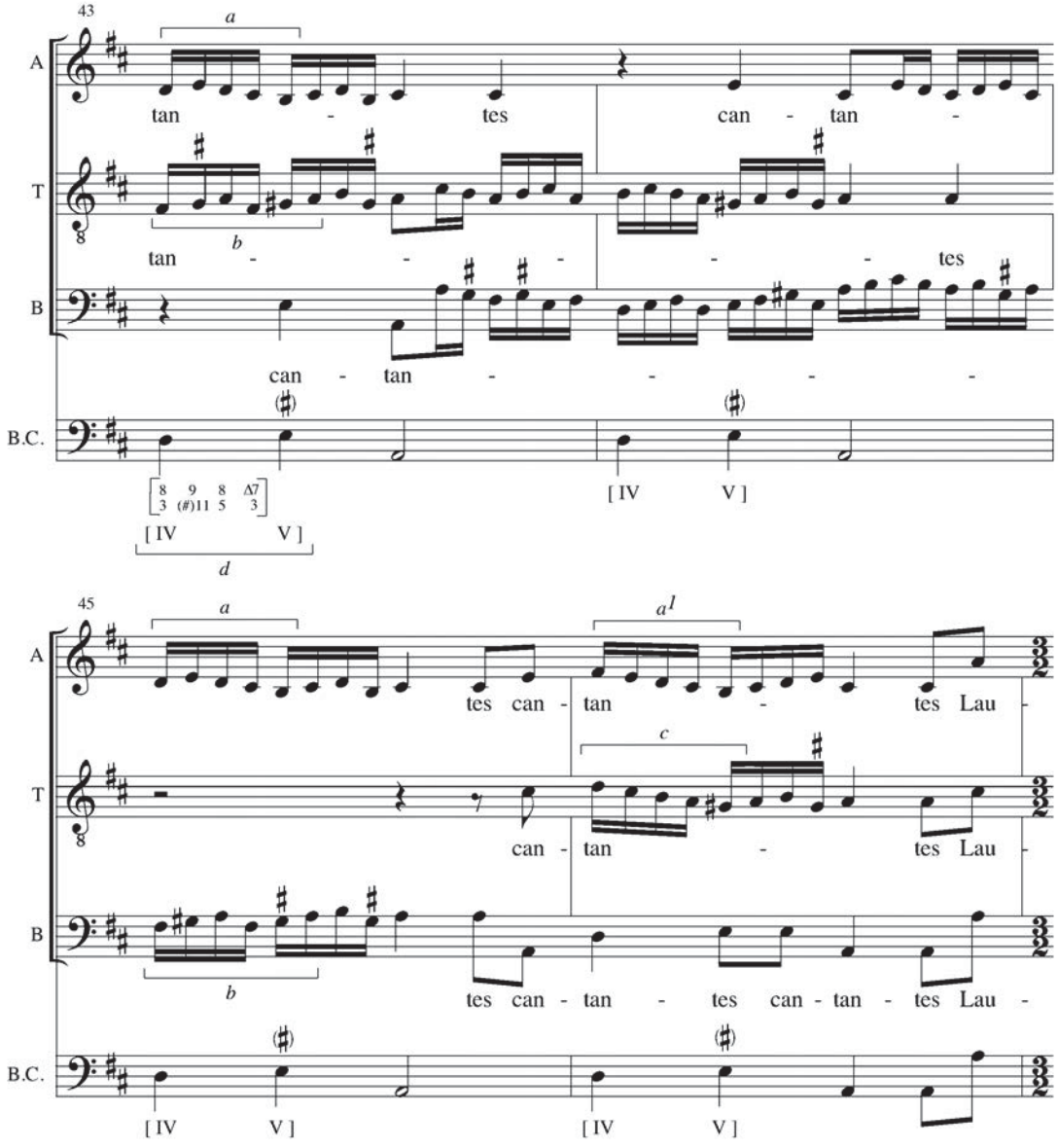

Figure 5.1 Carlo Bonetti, *Intenderunt arcum*, bars 43-46.

As observed in Figure 5.1, these motifs appropriated from C. Bonetti's work are simple diatonic patterns: assuming Â to be the tonic of the modal centre; motif *a* is identified as a turn on the subdominant scale degree followed by stepwise descent, motif a^1 is a descending run from the 6th to the 2nd scale degree, *c* is a descending run from the submediant, motif *b* is a part of an ascending scale sequence, and *d* is a progression

moving from chord IV to V. Initially, the inherent simplicity of these figures may appear to be an unlikely selection from which to instigate motivic development. The passage exhibits conventional voice-leading practices of the Baroque period. However, when examined within a harmonic context of more recent times, it presented interesting possibilities. As the figuration shows underneath bar 43, various harmonic possibilities are evident on a micro level. Within the context of the Baroque style in which this piece is written—and particularly at performance tempo—these characteristic passing-dissonances occurring on the second and fourth semiquavers would scarcely raise attention, although if analysed in abstraction as static harmonic events, they would be regarded as dissonant and unstable. However, in the context of more recent harmonic practices they, can be viewed as stable extra-tertian[104] sonorities in their own right. For this reason they proved to have much potential as borrowed source material.

These motivic elements described above have been appropriated extensively and incorporated into the new setting of *Intenderunt arcum*. Combining motives *a*[1], *b*, *c*, and *d* resulted in a richer harmonic palette, which in turn became less representative of Baroque voice-leading practice and more so of extra-tertian sonorities prevalent in jazz and art music from the 20th century onwards.[105] Yet, at the same time, use of these original motivic sources still preserved an aural sense of early music style.

For reasons pertaining to voice-leading and overall harmonic richness, motif *a*[1] was used almost exclusively rather than the original motif *a*; and motif *b* and *c* were often used in slightly varied forms. Whether in an the original or varied form, the intervallic relationships of each motif remain the same each time they are used in the new compositions. Accordingly, exceptions to this are identified and marked as a distinct motivic variation. Figure 5.2 and Figure 5.3 demonstrate this motivic use in P. Bonetti's work.

[104] David Cope, *New Directions in Music*, 5th ed. (Dubuque, IOWA: WM. C. Brown Publishers, 1989), 12–13 (see ch. 2, n. 49).

[105] Robert Gauldin, *Harmonic Practice in Tonal Music*, 2nd ed. (New York: W.W. Norton, 2004), 630.

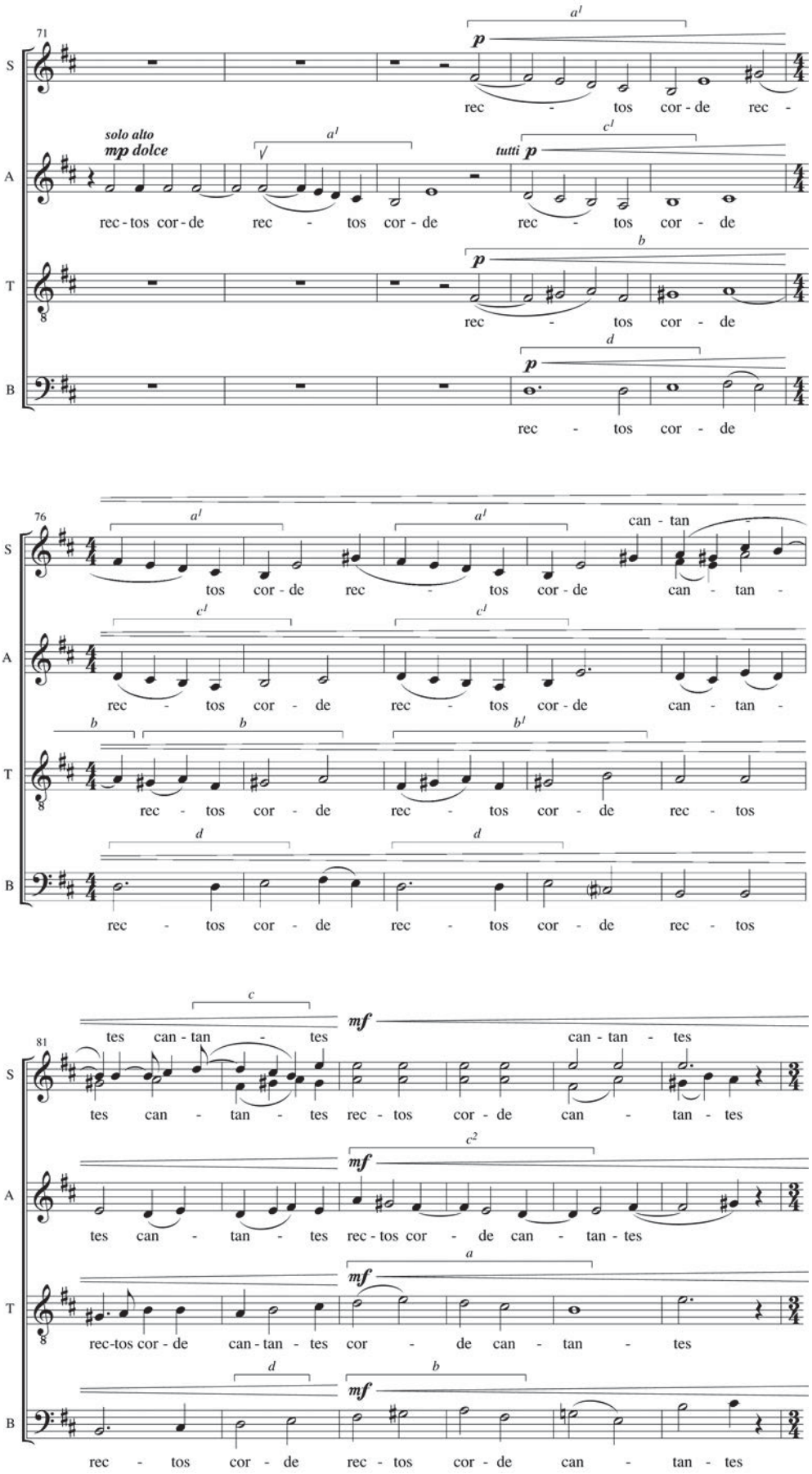

Figure 5.2 Paul-Antoni Bonetti, *Intenderunt arcum,* bars 71-86.

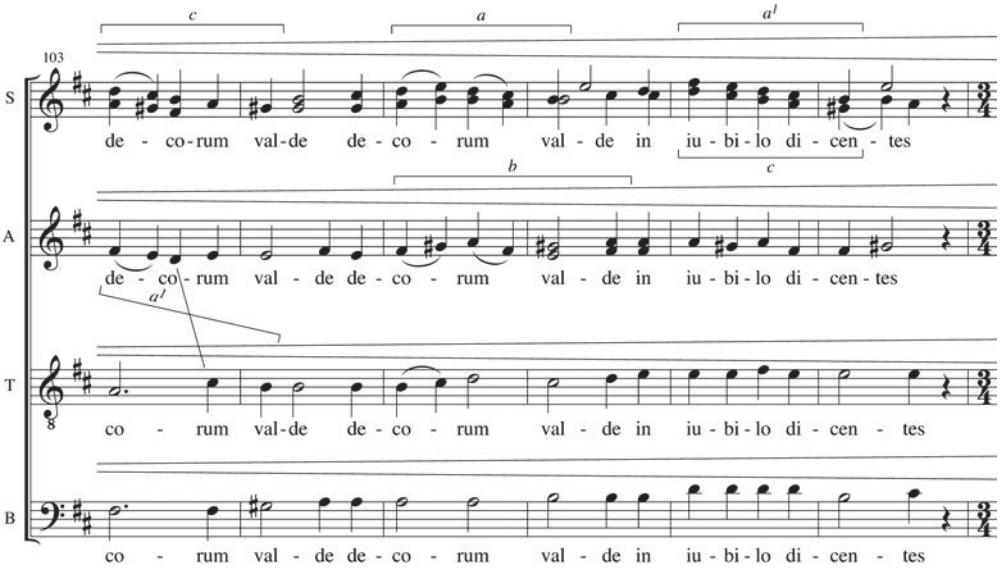

Figure 5.3 Paul-Antoni Bonetti, *Intenderunt arcum,* bars 103-108.

Whereas this example has demonstrated an additive approach to the utilisation of motivic material from Carlo Bonetti's *Intenderunt arcum*; melodic material from Giovanni Bonetti's *O Quam Felix* was incorporated in an even more comprehensive and literal fashion.

The very first phrase of G. Bonetti's opening motif is cast in the harmonic minor mode. Although utilised with exact adherence to the original intervallic structure, in P. Bonetti it has been rendered within an entirely new modal context. Each subsequent canonic entry of the theme builds an array of extra-tertian sonorities, exemplified most clearly by the C Major 9 sonority at the beginning of bar 5 and 14, and the A Minor 9 chord halfway through bar 13. In its original context, the leading note of the motif and subsequent resolution to the tonic was inflective of the harmonic minor mode. Yet now transformed whilst still retaining intervallic exactness, it is aurally perceived as the #4 of the parallel major. On a personal level, the decision to compositionally re-cast the motif in a brighter modal context was both determined and intuitive. This was influenced by the use of word painting to reinforce the joyous nature of the text at this moment '...*how blessed [happy] is he*'. As a result, by contrast to the harmonic minor mode in which the motif was originally cast, a brighter modal and harmonic context was favoured.

This was often the case in many other instances where G. Bonetti's motifs were incorporated. Accordingly in bars 16-30 and 43-57, motivic material from bars 3-5 of G. Bonetti is enveloped with different harmonic implications in P. Bonetti. In a similar

fashion, the intervallic structure of G. Bonetti's motivic material has been utilised strictly; yet the original lustre of harmonic minor has been completely usurped by brighter and richer shades of modal and harmonic colour. One such example is the 'quam felix est' motivic fragment, which has been transformed into a homophonic array of parallel diatonic seventh chords in bars 16-23 and similarly in bars 43-50. Another example can be found in bars 38-43 and more extensively in bars 103-119, which also demonstrate use of motivic material from bars 32-39 of G. Bonetti. This has culminated in imitative polyphonic usage of the motif in parallel thirds between the soprano and alto parts.

In a similar way, G. Bonetti's melodic material from bars 53-55, shown in Figure 5.4, manifest in polyphonic imitation in P. Bonetti bars 121-129. Likewise, G. Bonetti's melodic material from bars 59-61, shown in Figure 5.5, features in bars 130-137 of P. Bonetti. Again, G. Bonetti's motif in parallel thirds from bars 65-68 is used in imitative parallel thirds between the sopranos and altos and the tenors and basses throughout bars 138-144 of P. Bonetti.

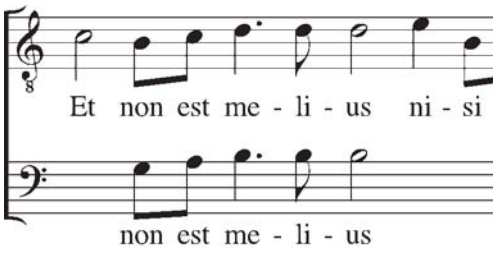

Figure 5.4 Giovanni Bonetti, *O Quam Felix Est,* bars 53-55.

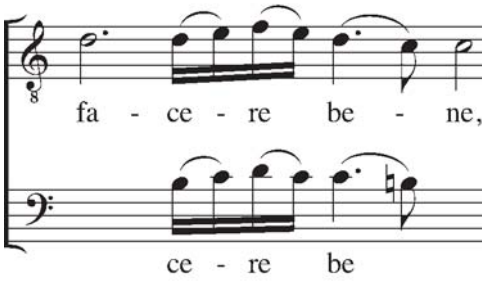

Figure 5.5 Giovanni Bonetti, *O Quam Felix Est,* bars 59-61.

Bars 63-100 from P. Bonetti demonstrate extensive and elaborate utilisation of the simple motif appropriated from bars 40-42 of G. Bonetti, as shown in Figure 5.6. Here in P. Bonetti's work, the motif has been worked through an elaborate five, often six part imitative polyphonic texture, thereby completely transforming the original motivic context. Use of polyphonic imitation is significant here, as the style of counterpoint is more reminiscent of Renaissance polyphony as opposed to the Baroque style from which the motif comes. Additionally, the harmonic structure of the passage demonstrates a complex

array of modal extra-tertian sonorities, thereby incorporating a contemporary harmonic style in conjunction with source material and stylistic elements from an earlier period.

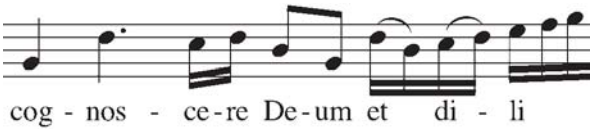

Figure 5.6 Giovanni Bonetti, *O Quam Felix Est,* bars 40-42.

Intervallic exactness of the original motif was preserved throughout most of this section of the piece. On some occasions, the opening leap of a fifth underwent subtle change thus becoming a fourth; and in an isolated occasion in bar 85 of the alto part the use of a D sharp renders the motif strictly yet produces a false relation, so for harmonic purposes an optional D natural is indicated above the note as a 'musica ficta' alteration. Other than these instances, intervallic rendering of the motif in this polyphonic setting was achieved with the exactness and precision reminiscent of strict imitative polyphonic Renaissance style. This same motif was also used to set the text throughout bars 145-157 and 220-229 of P. Bonetti. In fact, melodic material throughout most of P. Bonetti's *O Quam Felix Est* was extensively derived from G. Bonetti's material. Further instances of this are exhaustive and occur extensively throughout the rest of the piece.

It is clear to see from these examples, that the exploration of modal and harmonic colour has been an important part of the compositional process by which material from these early motets has been incorporated and transformed. Another interesting example of this can be found throughout bars 8-19 of P. Bonetti's *Intenderunt arcum.* In this section, a simple pentatonic melody in the soprano part is contrasted with a more complex harmonic language inspired by jazz harmony. Specifically, the harmonic language is characterised by the sound of the Dorian major seventh-mode, also known as the ascending melodic minor scale. This mode is utilised over three different tonal centres, each one separated by a major second: G, F, and E*b*. This added variety to the overall harmonic language, whilst maintaining tonal stability and contextual coherence.

Use of these Dorian major-seventh modes, although built upon different tonal centres, also enhanced the function of harmonic direction. As discussed in chapter two, the mode that begins on the 7th scale degree of the Dorian major-seventh mode is the Locrian *b*4 mode, or 'alt. scale', as it is commonly referred to in jazz harmonic vocabulary. Therefore, the reciprocal chord that this mode outlines is the Altered dominant seventh chord.

From this perspective, the mode used in bar 4 might better be described as D Locrian *b*4 rather than E*b* Dorian major-seventh; and similarly the mode used in bar 5 might better be described as E Locrian *b*4 rather than F Dorian major-seventh. Therefore, the chordal

voicings in bars 4 and 5 (although 'rootless' in these instances) enharmonically underpin Altered dominant seventh chords of D and E respectively. Thus, basic harmonic function of the passage in bars 8-13 begins with the G Dorian major-seventh mode in bars 8-10; followed in bar 11 by movement to the D Altered dominant seventh chord functioning in this case on the dominant scale degree; then an interrupted cadence to an E Altered dominant seventh chord on the 6th degree of the tonic Dorian minor in bar 12; followed by 'dissolution' back to the tonic. The overall phrase is then repeated. Superimposition of jazz harmony over this simple pentatonic melody is reminiscent of the harmonic language that results from blues modality functioning over dominant seventh chords in a standard 12-bar blues progression. Figure 5.7 outlines the harmonic function of this passage.

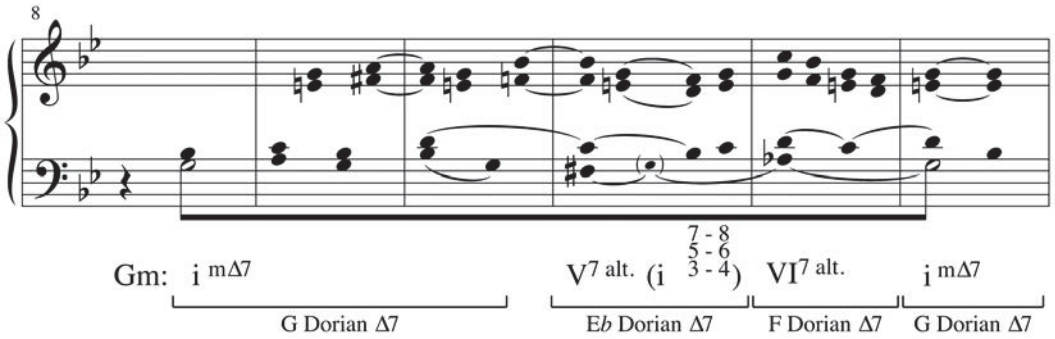

Figure 5.7 Outline of harmonic function in Paul-Antoni Bonetti, *Intenderunt arcum*, bars 8-13.

Immediately following this in bars 18-19 is a deliberate attempt to mimic another musical style, this time from the opposite end of music history. To conjure the sound of cadential contrapuntal writing from the Renaissance or Baroque periods, here in the Alto 1 part is iconic use of an ornamental turn. Following this in bars 20-21, use of parallel perfect fifths is deliberately evocative of medieval organum, also incorporated extensively in other parts throughout this set of pieces. Interestingly, the stylistic origin of these particular gestures that are incorporated from early music practice juxtapose strongly with the stylistic origin of the harmonic context in the passage discussed previously. Elements represented within the canvas are aurally reminiscent and symbolic of a diverse array of origins.

Another example that utilises the iconic sound of an open fifth occurs in *O Quam Felix Est*, where escalation towards tonal complexity culminates in the shimmering sound of a dense cluster in bar 6 (and its reprise in bar 234); then the resolution of this tension is met abruptly with the exact opposite—the resonant simplicity of a perfect fifth. Similar occurrences feature in bars 15, 121, 137 of *O Quam Felix Est*, and finally in the very last bar of the piece. Much like the aural effect of significant cadential arrival points in music from the medieval or Renaissance periods, the use of this gesture here provides an

eloquent point of resolution, thereby becoming a natural demarcation between sections of the piece.

Also relating to the borrowing of style from an earlier period, an example from *Intenderunt arcum* demonstrates the incorporation of terraced dynamics, commonplace in Baroque style and likely to have originated sometime before the 1600's.[106] This example also demonstrates the role of performance outcomes in providing critical evaluation of the composition, and their subsequent influence in shaping the given composition. In bars 87-94, 109-116 and 240-245, the short rhythmic cell set to the words 'laudible canticum' is repeated several times. Originally the score indicated that the phrase be repeated four times at the very end of the work. Having not had the opportunity to attend a rehearsal of this piece prior to its premiere performance, I was pleasantly surprised with some liberties that the conductor, Carl Crossin had taken with it.

Throughout these sections, Carl had decided to use an antiphonal approach between sections of the whole choir. Each subsequent repetition of the rhythmic phrase was answered by a different sub-set of the whole choral ensemble. In spite of this being entirely unexpected, I was delighted with the result. In fact, to my further surprise, Carl had even decided to remove the last two bars of the piece altogether. Through his use of the terraced choir approach, he decided to present the first occurrence of the phrase with the first half of the choral ensemble, the second with the other half, and conclude the piece with the third phrase sung by the tutti ensemble as a whole. He had limited the number of phrases to three, omitting the fourth one in performance. This became a clear example of the way that external performance factors can indeed shape the composition process. The final score reflects these changes that arose from the live performance outcomes.

Rhythmic structures inspired by hip-hop in *Intenderunt arcum* are another example of the influence of contemporary popular styles. Similar to the way that rhythmic groove structures were compartmentalised and re-orchestrated in the Moto Fuoco orchestral works discussed in chapter two,[107] here the influence of rhythmic grooves that were intuitively inspired by hip-hop also became part of the composition process. Bars 42-48 of *Intenderunt arcum* are a deliberate attempt to capture the rhythmic energy of hip-hop inspired beat rhythms. The following outlines the rhythmic structure of the beat, and demonstrates the way that it has been incorporated within a choral music texture. This was not achieved superficially through mere overlay or addition of the beat structure:

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[106] *Grove Music Online*, s.v. 'Performing practice,' by Howard Mayer Brown, et al., accessed December 13, 2012, http://www.oxfordmusiconline.com.

[107] Discussed in chapter 2, see n. 57.

rather, percussive syllabification and the interplay of harmonic energy play an important role in creating this effect within the choral texture. Various components of the beat have been realised on a specific level, as Figure 5.8 demonstrates.

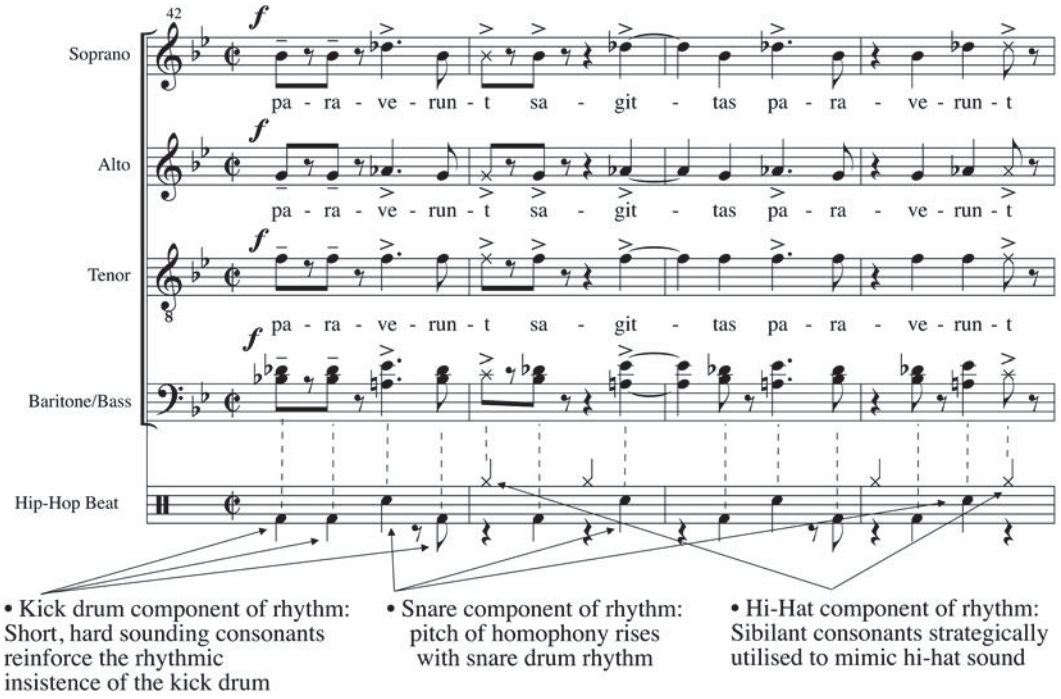

Figure 5.8 Hip-hop beat embedded within choral texture in Paul-Antoni Bonetti, *Intenderunt arcum,* bars 41-49.

Defining the hi-hat component of the groove was achieved in two ways. In bars 43, 45 and 47, word syllabification was deliberately engineered so that the final consonant ‘t’ in the word ‘paraverunt’ occurs at places where the hi-hat falls within the beat structure. The sibilant sound of this percussive consonant perfectly represents the complex saturation of overtones that is characteristic of the hi-hat. Furthermore, in these bars the occurrence of each crotchet rest has been used to rhythmically *imply* the hi-hat pulse.

Throughout this passage the general rhythmic interplay between the kick and snare drum components of the groove was imitated in several ways. Firstly, the tessitura of each chord voicing was deliberately higher for the snare and lower for the kick drum. Furthermore, heavily accented syllables that are often plosive consonants serve to reinforce these rhythmic components of the groove. This particular rhythm presented a great deal of appeal, evidenced by its exploration in a number of other pieces. It came to be something that I even gave its own moniker, referred to as the ‘paraverunt rhythm’. It has received more extensive discussion in relation to the orchestral piece *Notturno Con Spirito* in chapter two, page 29. The impact of two linguistic aspects can be observed through this example: firstly, percussive syllabification and secondly, the alignment and

syntax of syllabic rhythm. Once again, borrowing from a variety of distinct origins can be observed. The result is a musical phrase that captures hip-hop influenced rhythmic style within a choral texture, sung in Latin!

On a broader level still, each of the Latin texts that were set to music by Carlo and Giovanni Bonetti played a significant role in shaping the newly composed pieces. Re-setting these Latin texts in their entirety not only guided the development of form and structure in these new works, but also suggested moments that were ideally suited to word painting.

The overall discussion throughout this chapter has focussed on the way that a diverse array of sources has been brought together and transformed within the musical works that have been composed. Melodic, rhythmic and harmonic material has been borrowed from the 17th century Baroque motets by Carlo and Giovanni Bonetti, and then incorporated into the fabric of compositional work. The original Latin texts from these motets were also used verbatim in the new compositions. Elements borrowed from early music style that the motets are representative of were also incorporated. Melodic, rhythmic, harmonic and modal elements were incorporated from contemporary popular music styles, such as hip-hop, jazz and blues.

At the outset, this process was alluded to through the use of metaphor embedded in the title of this chapter. Unearthing ‘something old’ led to the creation of original transcriptions of 17th century Baroque motets by Carlo and Giovanni Bonetti. These transcriptions then became ‘something borrowed’ and were incorporated into the compositions in the various ways described. The incorporation of popular styles of music is represented by ‘something blue[s]’. Finally, ‘something new’ has emerged from this process in the form of the original compositions that have been created.

This chapter has documented a unique and elaborate process by which a variety of musical sources have been borrowed for use and incorporated into the overall musical fabric from which these compositions have emerged. The result is a musical potpourri of seemingly disparate elements—Baroque style, contemporary popular music styles, a personal compositional voice, musicological research, and the artistic union of potential musical ancestry spanning several centuries—all satisfactorily incorporated into a unified and cohesive whole in the form of these two new compositions: *Intenderunt arcum* and *O Quam Felix Est*.

6 Conclusion

The compositions that comprise this portfolio are unified through their pursuit of a central aim. Appropriated materials have been transformed to become significant components of the creative compositions that comprise the portfolio. More specifically, musical styles and sounds normally external to contemporary art music have been appropriated as borrowed sources and incorporated idiomatically to the instrumental or vocal performance medium of each composition. While this aim has remained the same, the process of composition has differed somewhat from one work to another. This has resulted from the way that borrowed source materials from various external origins have been incorporated to the specific musical context of each composition work, as discussed in each respective chapter.

Another important aim of the overall exploration has been to portray the borrowed source material in such a way that aspects of the aural and/or stylistic characteristics from their external origin are still retained, and to do so even in spite of different modes of expression, conveyance and performance inherent to their external origins. Discussion in chapter one identified this as the ‘faithfulness’ by which a given borrowed source is recognisable within the new composition. This resulted in an ‘interface problem’ between the aural and/or stylistic characteristics of external source materials and the stylistic conventions associated with the instrumental or vocal performance medium into which they were incorporated. This has been resolved through the composition process by adapting the borrowed source materials so that they can be incorporated idiomatically to the instrumental or vocal performance medium for which they are notated. Achieving this aim has also been a unique benefit of the project. As such, discussion throughout each chapter has highlighted and discussed the range of borrowed sources and styles that have been explored, appropriated and incorporated, and revealed the unique processes by which this has occurred.

There have been many other benefits gained from this process of incorporation. The works themselves are the obvious and tangible outcome of this process. Works of varied style and instrumentation have resulted, ranging from orchestral and choral through to chamber works for various instrumental combinations, each resolving the aims of this investigation. Another outcome is the development of specific strategies and processes used for this borrowing and incorporation of musical materials from various origins. Furthermore, a subsidiary benefit from these processes is the discovery of many musical innovations as well, and their scope for future reapplication will be discussed in turn. A further benefit gained from this type of creative process is the sense of freedom in being

able to incorporate various materials as creativity demands, as distinct from creative restrictions that can arise from cultural expectations or artistic preconceptions. This is much like the Lyrebird and Bowerbird of chapter one: creative materials are co-opted because they meet the criteria of being interesting, desirable and malleable for creative use.

A number of unique and interesting processes were developed and employed to enable the incorporation of borrowed source materials within the compositions, comprising discussion of this exegesis. These processes have focussed on the appropriation of a variety of borrowed musical source materials ranging from styles and sounds from popular music; styles, forms, techniques or melodies from earlier eras of art music; and sounds from the human environment. They were then incorporated idiomatically to the performance medium specific to each composition so that through the resolution of this 'interface problem' an aural likeness of the original source material is in many cases achieved. The following overview explains what has been gained from the development and outworking of these processes.

Incorporation of elements of popular music as a borrowed style or sound has been a common theme through the entire portfolio. This is most apparent from discussion of the *Moto Fuoco* orchestral suite in chapter two, where inspiration has derived from a variety of sources including hip-hop beats, rap vocal delivery, bebop jazz, drum and bass electronic dance music, and heavy metal 'power chord' riffs. The incorporation of these elements was most successfully achieved in the *Notturno Con Spirito* movement, where borrowed sources were analysed and broken down into their component musical parts, then reconstructed using the specific forces of the orchestra. For example, beat structures appropriated from hip-hop style were deconstructed to reveal the way that each component interacts within a polyrhythmic whole. They where then judiciously reassigned to appropriate instrumental combinations so that they would function idiomatically for live orchestral performance and also bear an aural likeness to the original 'groove' or 'beat'.

Other examples of this process include the analysis of rap vocals and subsequent imitation through the selection of appropriate timbres and pitches, evaluating and reconstructing harmonic syntaxes from popular music and jazz, and imitation of the sound of a vinyl record player through analysis and reassembly using specific rhythmic devices and orchestral timbres. By virtue of these processes and the outcomes that have resulted, these orchestral compositions represent a unique contribution to art music repertoire, and stand as an aesthetically cohesive and engaging musical experience.

In chapter three, the scope of this process was enlarged to include the appropriation of material from earlier periods in music history, such as medieval plainsong and Renaissance polyphony, as well as musical textures inspired by jazz and popular artists such as Miles Davis and Sigur Rós. Similar to the process discussed in chapter two, this also resulted from the analysis and deconstruction of these borrowed sources, then the reconstruction of them using the combination of string quartet, bass guitar, chamber choir, percussion and electronics.

Chapter four entailed a process by which stylistic genres—the madrigal form and the song cycle form—were appropriated as a conceptual vessel for the resulting compositions, which also featured the incorporation of many other borrowed sources from popular and jazz origins. The 'journey of intimacy' also discussed in chapter four was upheld as an interesting conceptual innovation in the way that poetic texts for setting to vocal music were selected and themed around a journey of personal exploration and discovery. This variety of processes and source materials has inspired the creation of many unique musical compositions, and as such will undoubtedly continue to inspire further exploration in future works.

The process of borrowing and incorporation was enlarged further through composition of the 'Bonetti motets' that were discussed in chapter five, where elements were not only drawn from popular music, Baroque and Renaissance style, but particularly from two Baroque motets. As a result, source materials used in these pieces originate across several centuries and include potential ancestral links to the composers of these motets, Carlo and Giovanni Bonetti. A notable example was discussed in relation to a key phrase from the piece *Intenderunt arcum.* This entailed analysis and deconstruction of a rhythmic groove inspired by hip-hop style in order to understand the polyrhythmic interplay of each rhythmic component. These were then reassigned to carefully chosen pitches, syllabic sounds, and sonorities inspired by jazz chordal structures in order to resemble the hi-hat, snare and kick drum components of the original rhythmic groove. This phrase was then juxtaposed against allusions to medieval and Renaissance voiceleading. This fusion of many styles and sounds is an example of the unique process by which rhythms inspired by popular music, harmony inspired by jazz chordal theory, and elements of early music style were adapted and combined together in a composition for live performance by an acoustic a cappella choir.

This summary demonstrates the way that the central aim of the investigation has been uniquely resolved using a variety of processes. Sounds and styles appropriated from a vast range of source materials have been idiomatically incorporated into compositions for various live performance ensembles in a way that is aesthetically cohesive and in many

cases aurally recognisable. This has resulted in a range of uniquely developed and articulated strategies that comprise a distinct musical language and sound in the portfolio of compositions.

In addition to various conceptual processes explored throughout these composition works, there were also many other innovations that were discovered and utilised as a subsidiary benefit of the composition process. Many harmonic innovations were discovered through the compositional process, including the use of Lydian tonal structures to achieve cyclic modulation downwards by minor thirds, use of the Altered dominant seventh chord to achieve cyclic modulation upwards by major thirds, and the stacking of tertian sonorities to produce the so named 'Major 13 #11 add #15 #19 chord' chord. Another innovation entailed the use of close-canon across differing instrumental timbres to create an undulating, tonally varied texture. As a result of the exciting musical possibilities inspired by innovations such as these throughout the process of composition, they will undoubtedly continue to generate and inspire further exploration in future composition works.

Recent discussion has focussed on the processes and innovations explored throughout these compositions, demonstrating that there is much scope for their reapplication to new ideas and contexts, and use with other source materials. They inspire many possibilities for future exploration and creation of new works. By reapplying these processes in other ways, there are many possibilities that could also inspire further exploration. This could entail the use of other styles and ensemble structures that have not been specifically explored as part of this investigation, or the use of existing portfolio works themselves as a model for reapplication of a similar process to create further new works.

Many styles can be identified as particularly interesting for further investigation, including trip-hop, industrial dance music, glitch, dubstep, and other more recent subsets of electronic dance music style. For example, borrowing of elements from dubstep and glitch styles would offer a particularly enticing challenge, which would focus on creating an aurally convincing impression of the characteristically jerky, clunky and 'glitchy' juxtapositioning of varied timbres and rhythmic structures. To achieve a convincing incorporation and imitation of these aspects would demand full utilisation of the compositional processes and related techniques demonstrated and discussed in this project. In a creative scenario such as this one, the scope of this investigation can achieve further reaching possibilities through the exploration of a wider range of different styles.

Use of other ensemble structures could also be explored to enlarge the scope of these research processes. This could entail adaptation of the processes to the intimate demands of solo instrumental repertoire, duets or trios, exploration of small ensembles consisting of unusual vocal and instrumental combinations, or the use of small vocal ensembles combined with electronic sound sources. Further possibilities could include small chamber orchestras, very large orchestras or hybrid orchestras consisting of a variety of common or not so common instruments in various combinations. Use of smaller orchestral forces would be interesting for exploration because the processes of borrowing and incorporation could be controlled in a more nuanced and specific way, perhaps allowing greater rhythmic precision and expressive gestures. Conversely, the use of very large orchestral forces could facilitate greater depth and flexibility of timbral range, richness of tone and exaggerated dynamic contrast. Further exploration of hybrid orchestral forces could entail the inclusion of instruments and sound sources not typically associated with the traditional acoustic ensemble structures, which would yield many interesting outcomes. This could include greater exploitation of the saxophone, either solo or as a (largely neglected) orchestral section, interesting timbre-couplings using the electric guitar and its plethora of sound effects devices, and further exploration of the synthesiser and its large variety of electronically manipulable timbres. Other possibilities could involve the use of drum sequencers, software sound processing, electronic sounds sources, and industrial or environmental sounds. Naturally, this large array of different ensemble and instrumental possibilities would need to be judiciously combined so as to best capture the source material that has been chosen for incorporation and imitation.

Finally, the portfolio works themselves can be used as a model for the reapplication of similar compositional processes, thus providing the basis for new works to be created. Compositions that demonstrate the most interesting and appealing scope for this are the *Bonetti motets project* of chapter five and the *Notturno Con Spirito* movement from the *Moto Fuoco* orchestral suite.

The process used in the two choral works from the *Bonetti motets project* is unique through the successful incorporation of a wide, varied and unusual array of borrowed source materials, ranging from modern popular styles, medieval and Renaissance voice leading, and the quotation of material from Baroque motets written by potential Bonetti forebears. The success of this process led to the formation of cohesive and well-regarded performance pieces, thus making a good composition model for other works. This certainly holds much appeal, especially given that other works by these Bonetti Baroque composers are known to exist.

The orchestral piece *Notturno Con Spirito* from the *Moto Fuoco* suite is also upheld as a model for incorporating other popular styles into an idiomatically written piece for live orchestral performance. One of the most successful aspects demonstrated by this process is the way that rhythms and harmonic structures from popular music can be effectively transformed and incorporated into compositions for live orchestral forces. Thus, these two examples demonstrate the way that individual portfolio works themselves can be used as models for the genesis of further compositions.

This chapter draws together key aspects of the overall investigation, including major aims, processes, outcomes and benefits, and the future scope and direction that the project can continue to take. The overall outcome of the project has seen the composition of musical works notated for the purpose of live performance by a variety of different instrumental and vocal ensembles. It has involved the appropriation of a wide range of musical materials drawn from various sources. The process of composing each of these works has comprised a unique blend of musical source materials, technical rigour and artistic intuition; thereby contributing original instrumental and vocal performance works and a unique compositional voice to the repertoire of contemporary art music. The unfurling of this process in the portfolio of compositions demonstrates the possibility for its continued application to future works.

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Appendices

Original transcription editions of 17th century music by Carlo and Giovanni Bonetti

Researched, transcribed, compiled and edited by Paul-Antoni Bonetti, © 2009

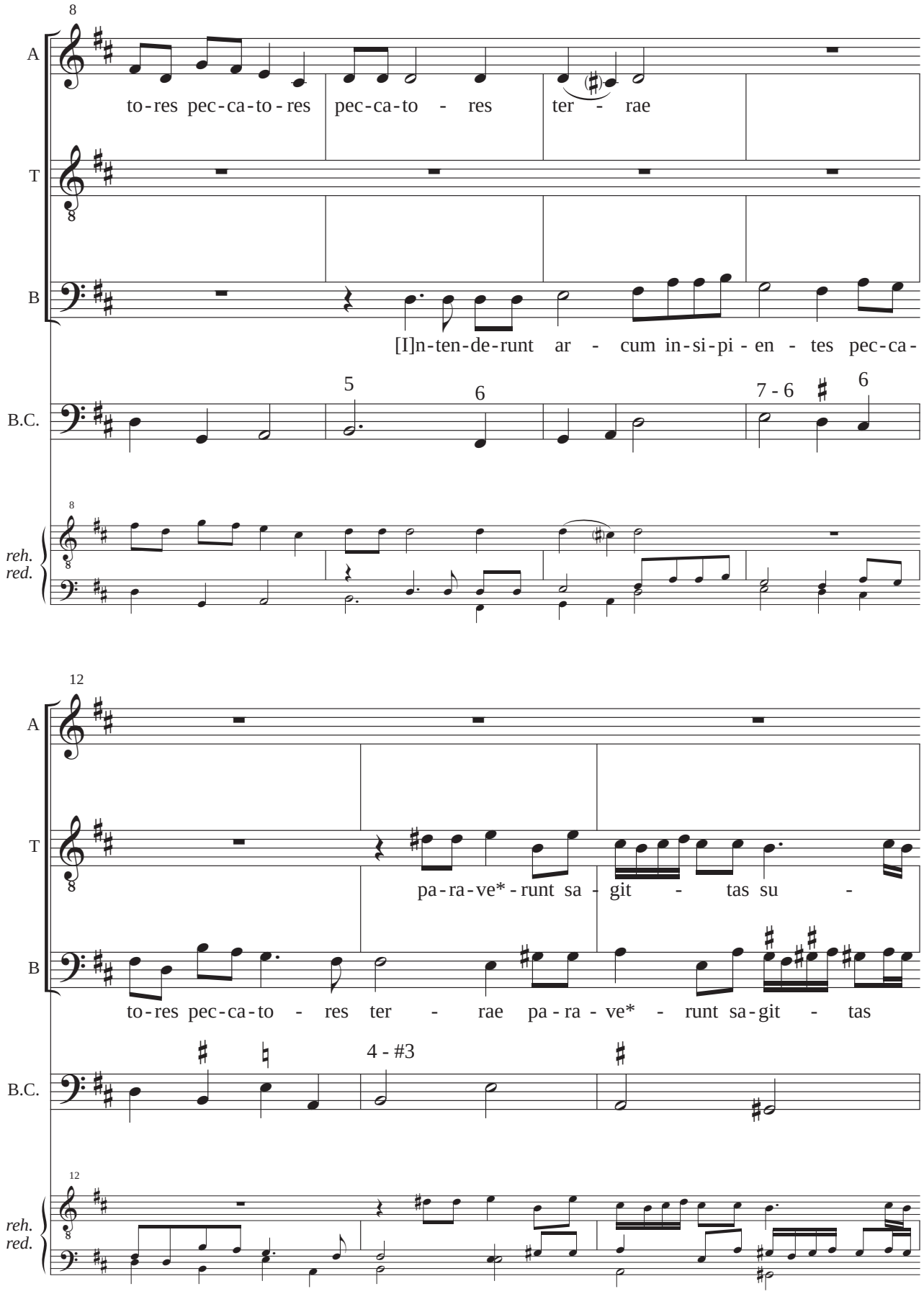
APPENDIX A *Intenderunt arcum*, Carlo Bonetti 89
APPENDIX B *O Quam Felix Est*, Giovanni Bonetti 109
APPENDIX C *Domine Contra Fidem*, Giovanni Bonetti 127

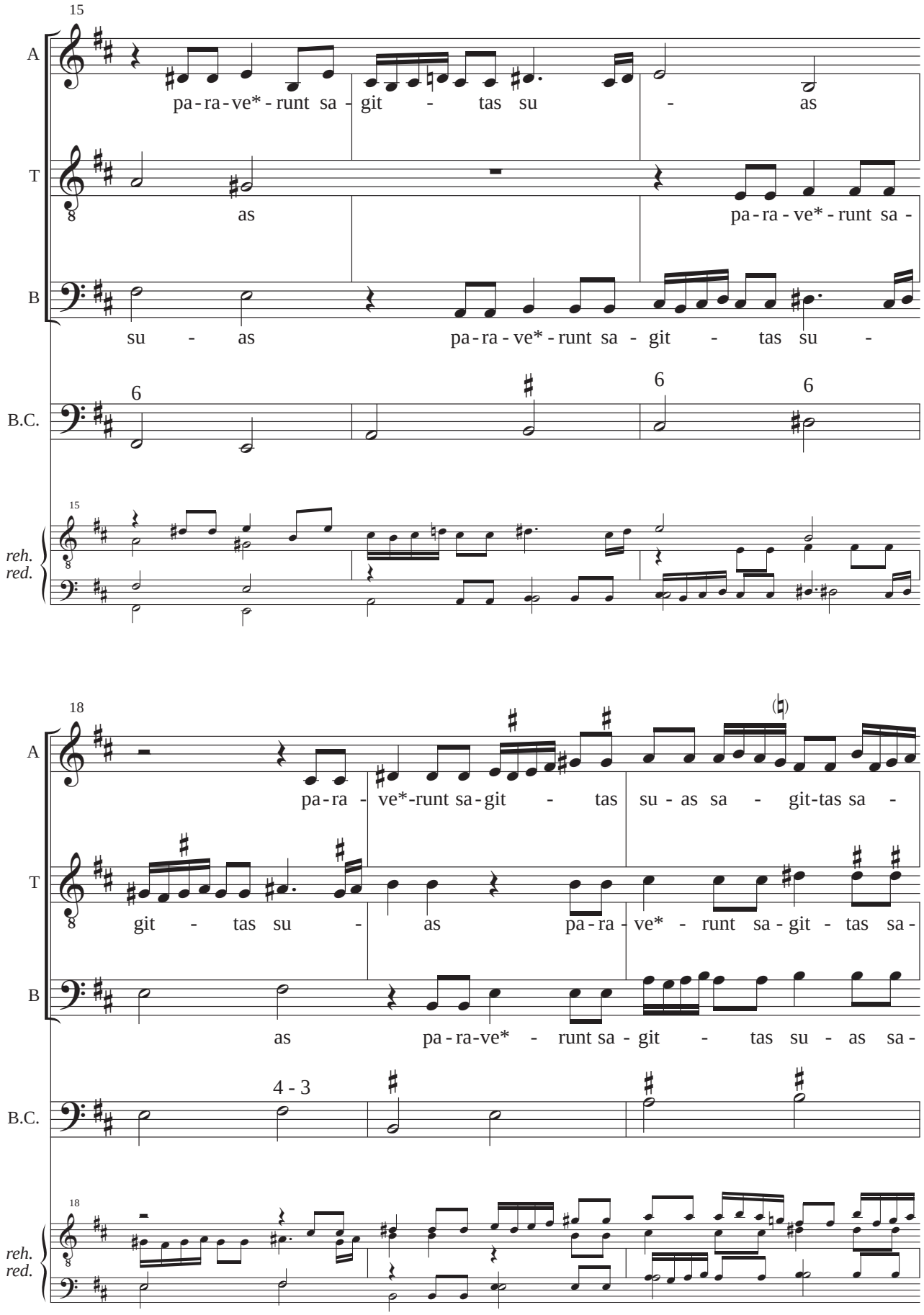
ntenderunt arcum

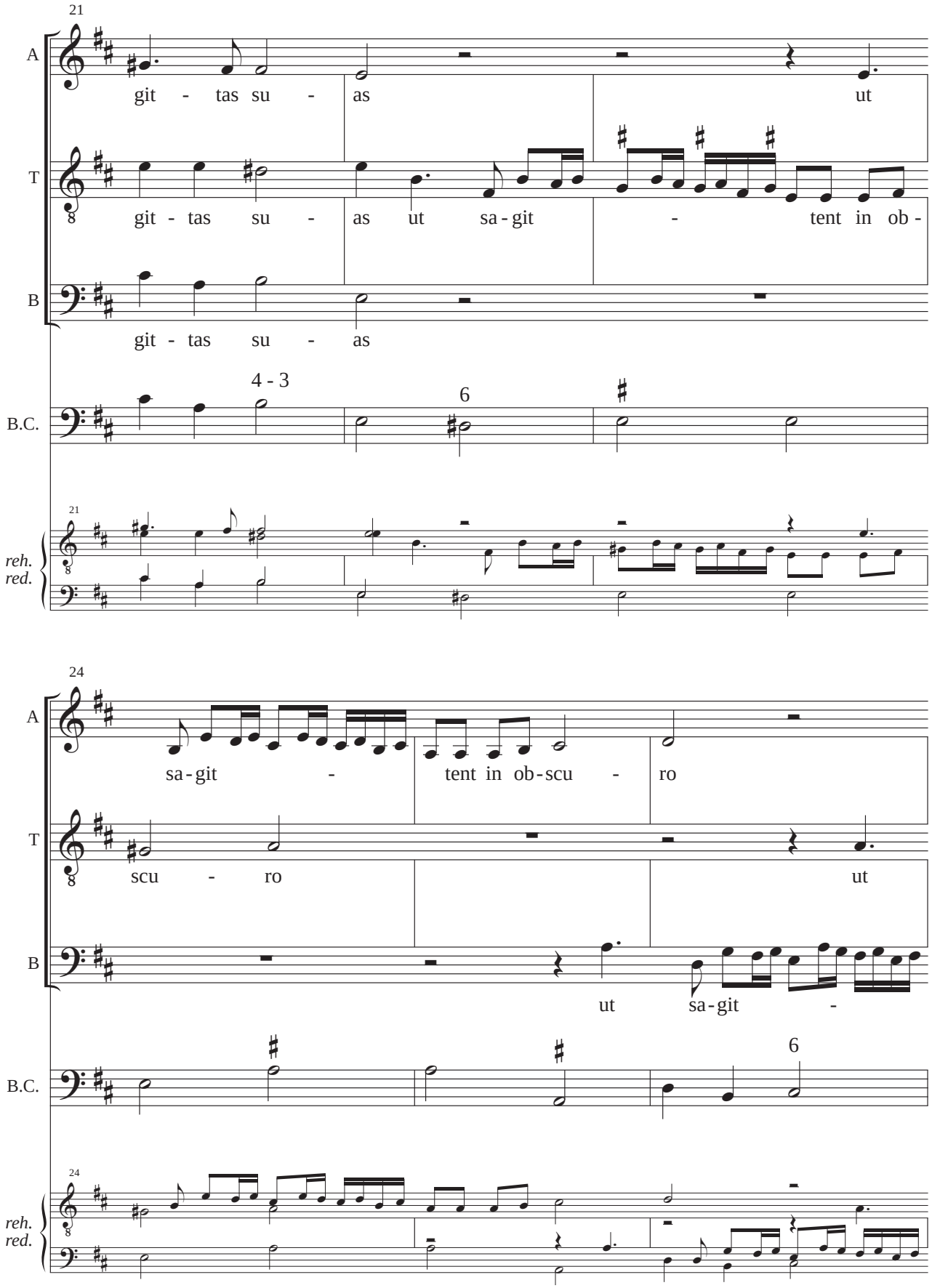
Carlo Bonetti
(1614 ca. - 1694 ca.; floruit 1648-1662)

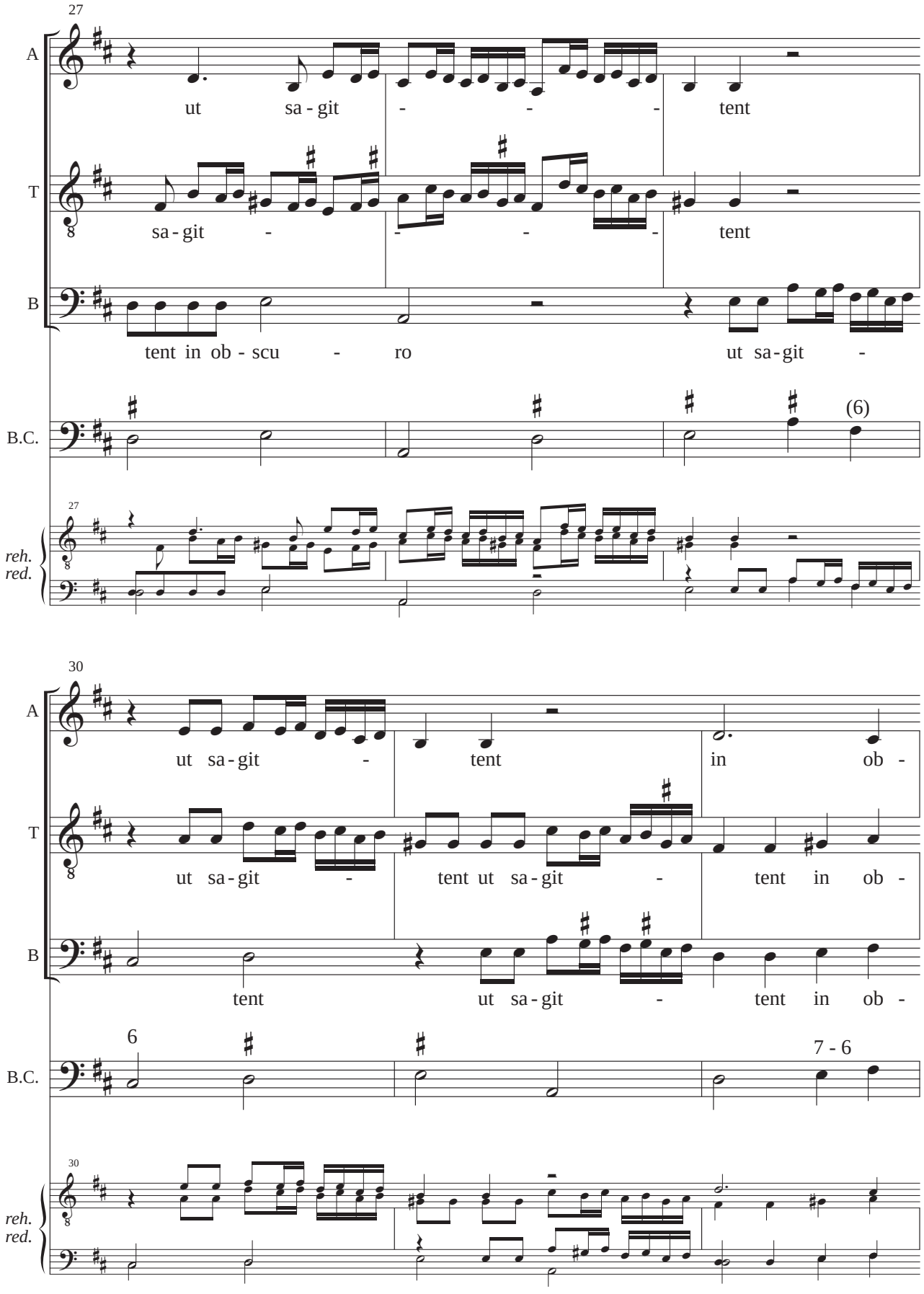
Transcription edition © 2009
Paul-Antoni Bonetti

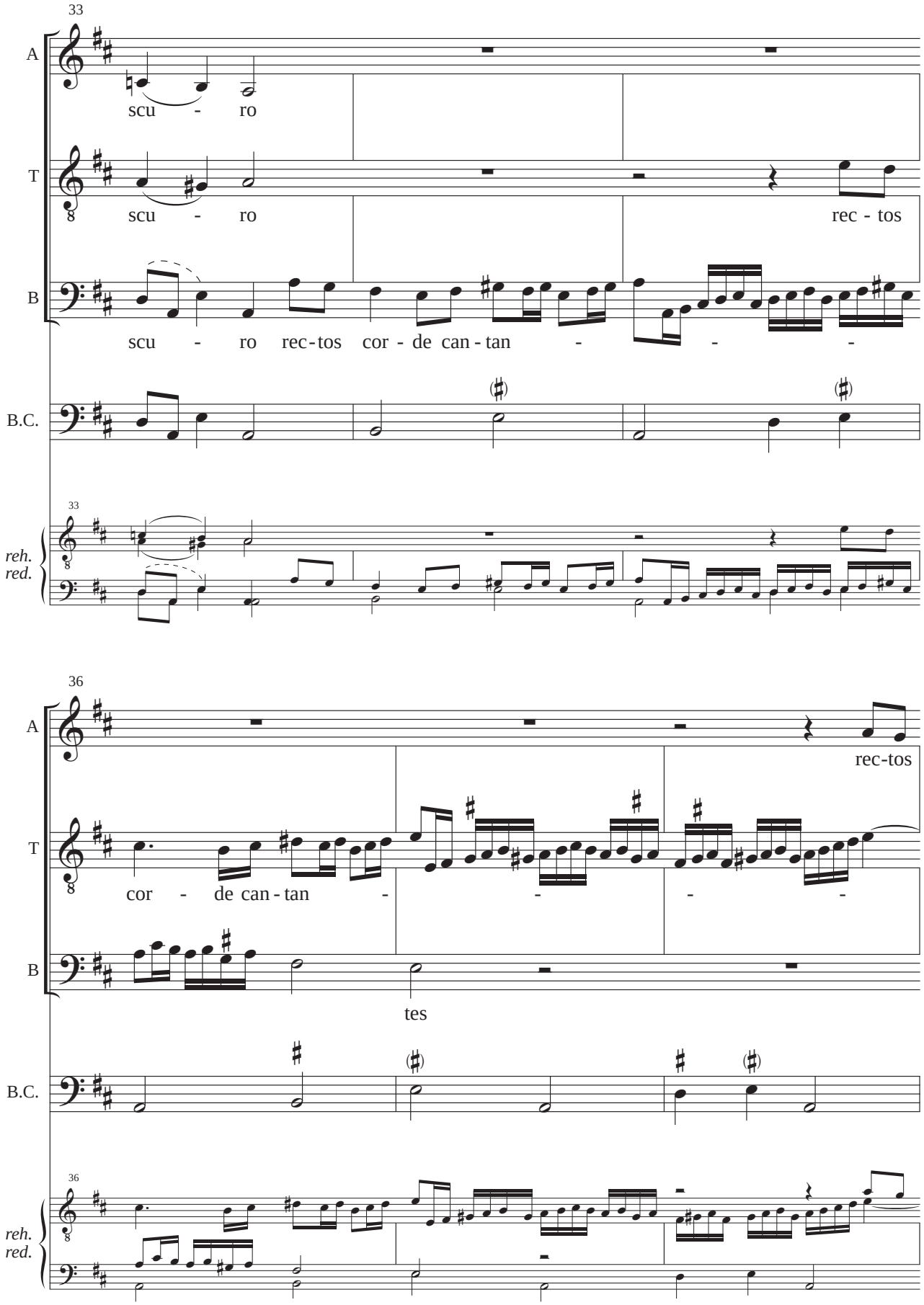
Altus
Tenor
Bassus
[I]n - ten - de - runt ar - cum in - si - pi - en - tes pec - ca -
Bassus Ad Organum (Bassus Continuus)
5 6 7 - 6
rehearsal reduction
4
A
T
B
[I]n - ten - de - runt ar - cum in - si - pi - en - tes pec - ca -
to - res pec - ca - to - res pec - ca - to - res ter - rae
B.C.
4 - 3 7 - 6
reh. red.

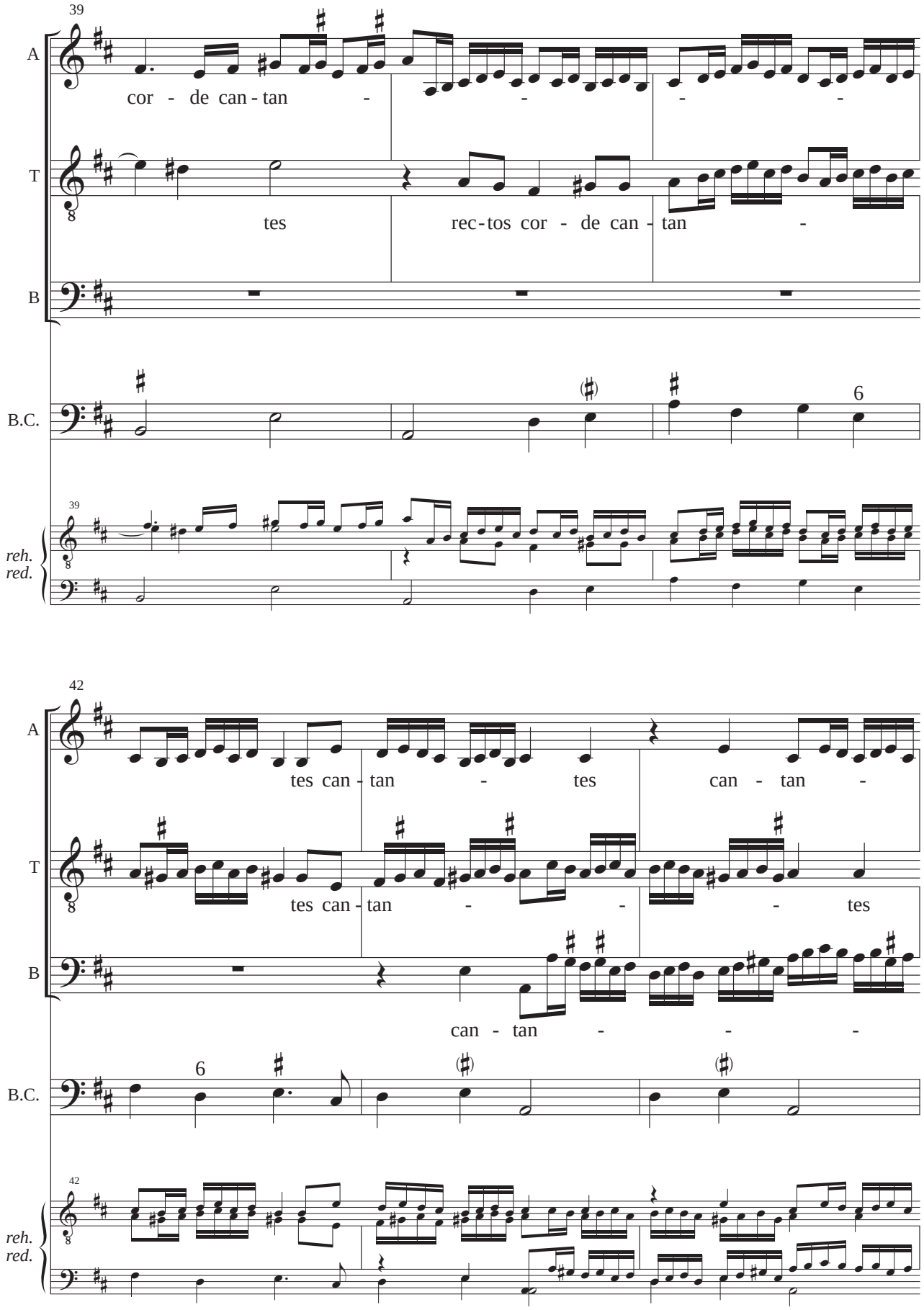

8
A
T
B
to-res pec-ca-to-res pec-ca-to - res ter - rae
[I]n-ten-de-runt ar - cum in-si-pi-en - tes pec-ca-
B.C.
5
6
7 - 6
6
reh.
red.
12
A
T
B
pa-ra-ve*-runt sa-git - tas su -
to-res pec-ca-to - res ter - rae pa-ra-ve* - runt sa-git - tas
B.C.
4 - #3
reh.
red.

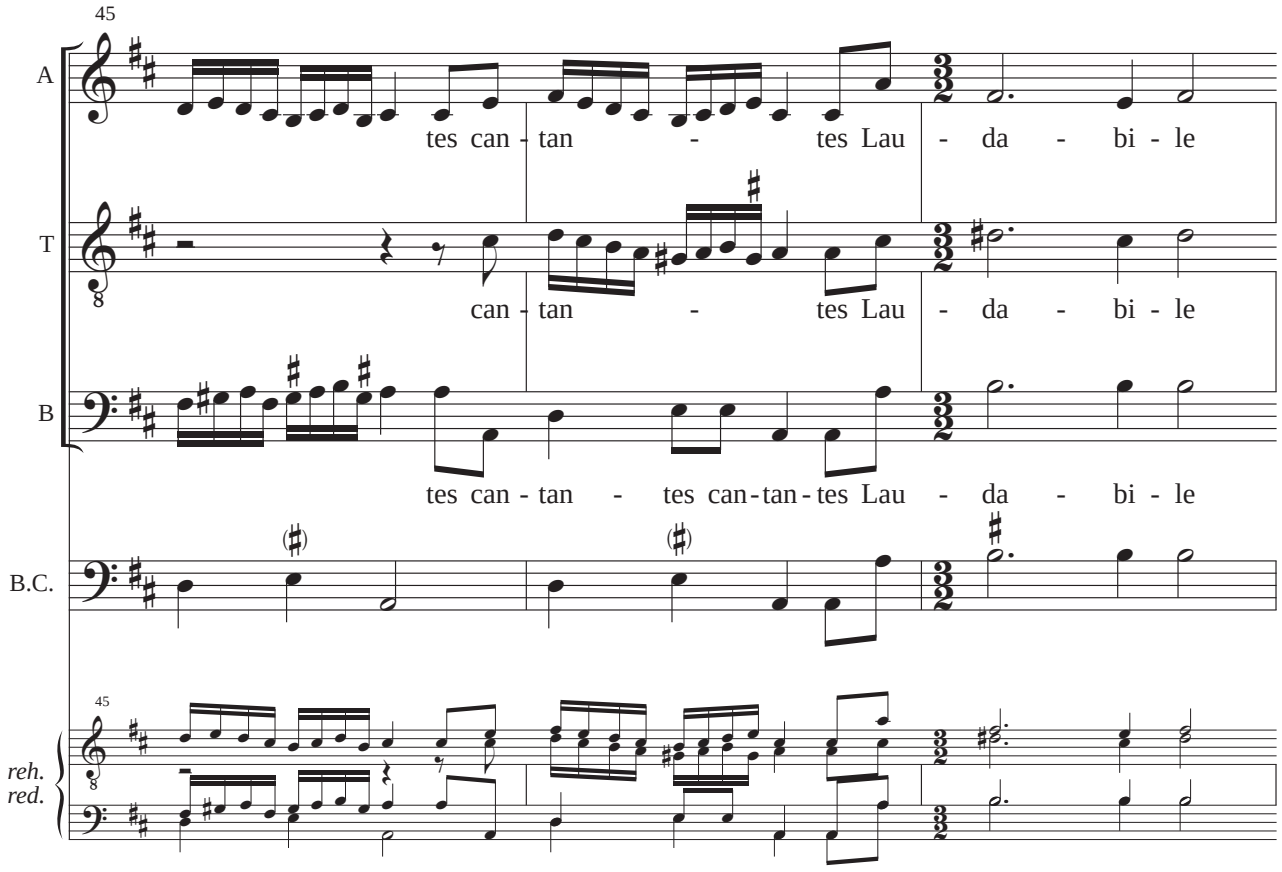

15
A
pa-ra-ve*-runt sa-git - tas su - as
T
as pa-ra-ve*-runt sa-
B
su - as pa-ra-ve*-runt sa-git - tas su -
B.C.
6 6 6
reh.
red.
18
A
pa-ra - ve*-runt sa-git - tas su-as sa - git-tas sa -
T
git - tas su - as pa-ra-ve* - runt sa-git - tas sa-
B
as pa-ra-ve* - runt sa-git - tas su-as sa-
B.C.
4 - 3
reh.
red.

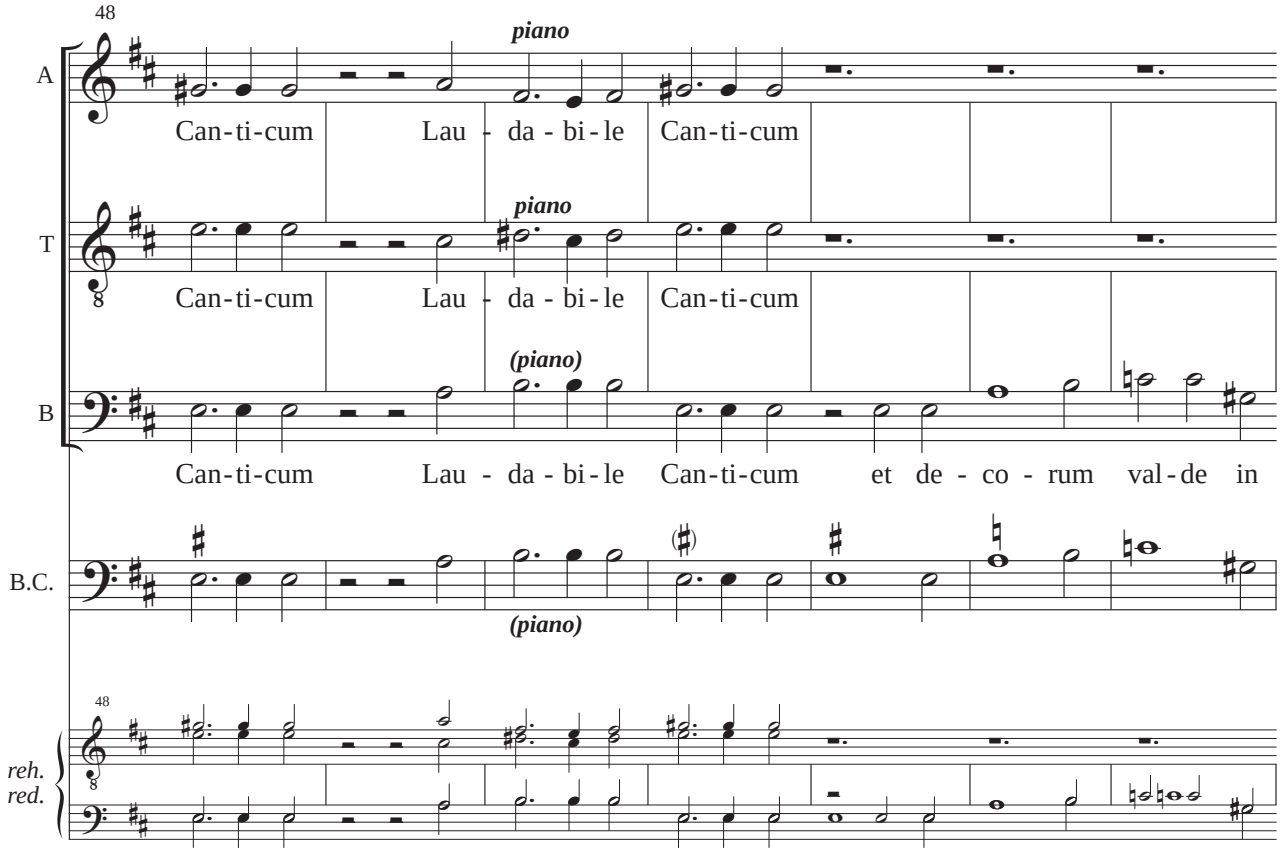

21
A
git - tas su - as ut
T
git - tas su - as ut sa - git - tent in ob -
B
git - tas su - as
B.C.
4 - 3
6
reh.
red.
24
A
sa - git - tent in ob - scu - ro
T
scu - ro ut
B
ut sa - git -
B.C.
6
reh.
red.

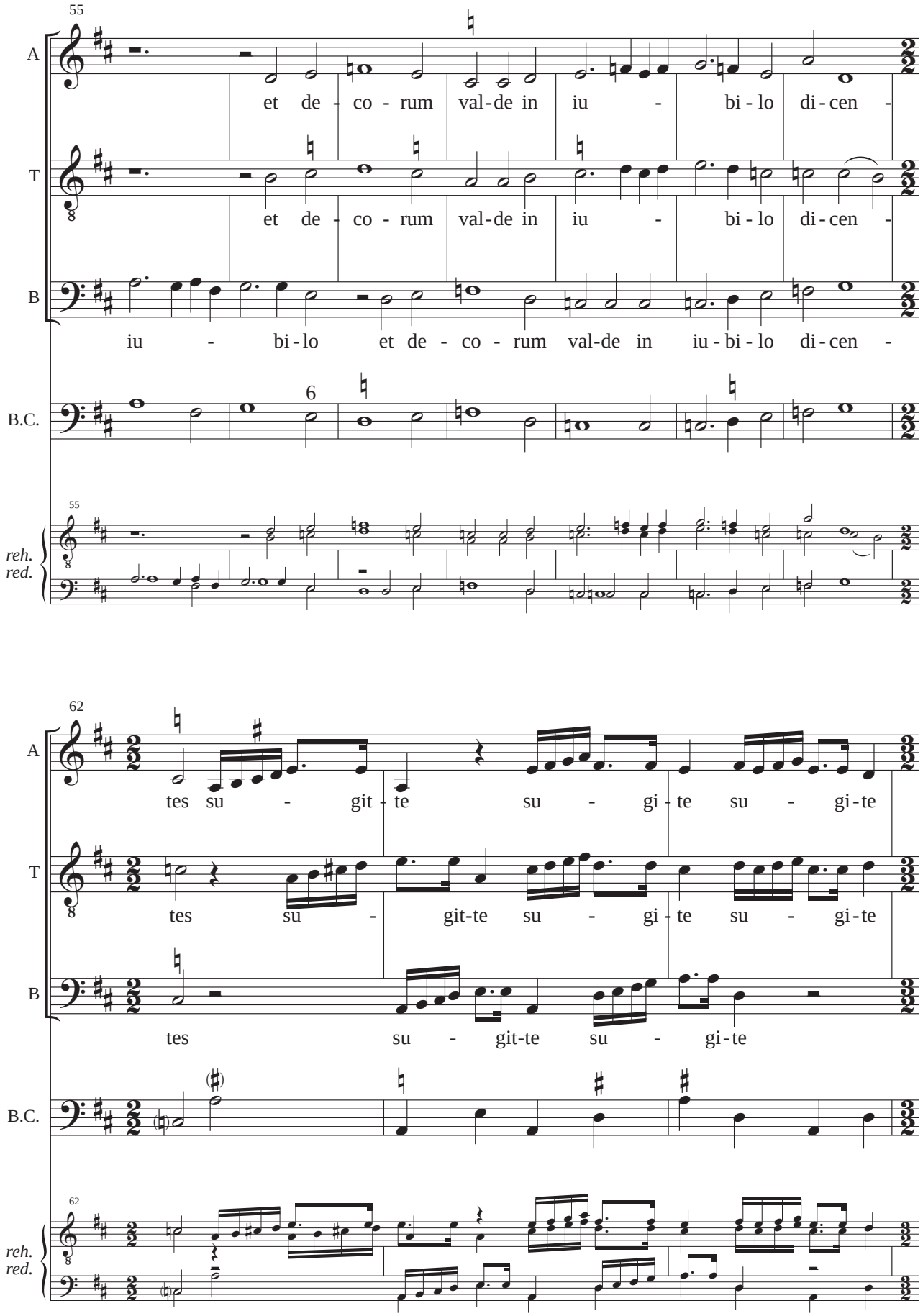

27
A
ut sa - git - - - tent
T
sa - git - - - - tent
B
tent in ob - scu - ro ut sa - git -
B.C.
(6)
reh.
red.
30
A
ut sa - git - tent in ob -
T
ut sa - git - tent ut sa - git - tent in ob -
B
tent ut sa - git - tent in ob -
6
7 - 6
B.C.
reh.
red.

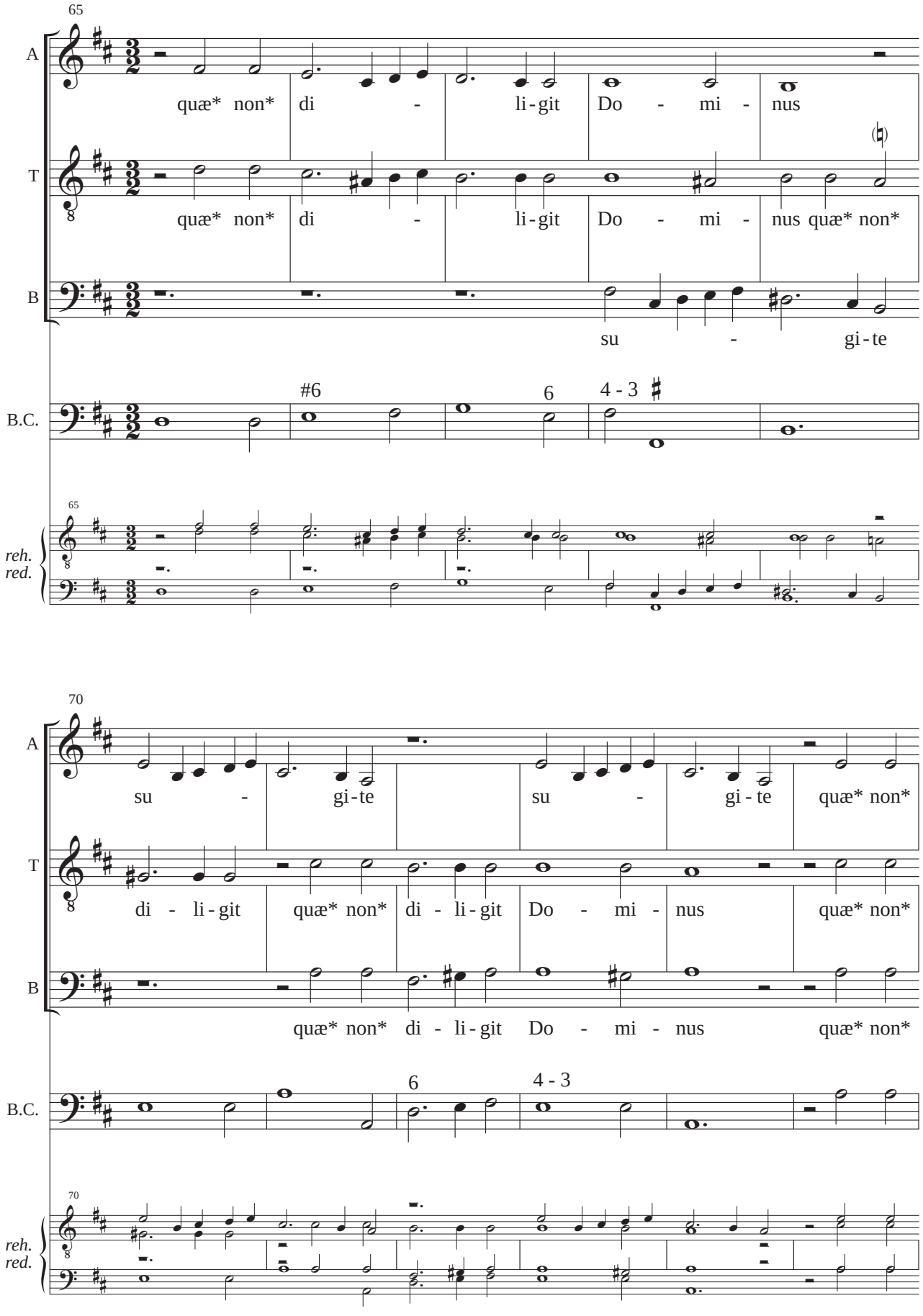

33
A
scu - ro
T
scu - ro
rec - tos
B
scu - ro rec-tos cor - de can-tan - - -
B.C.
reh.
red.
36
A
rec-tos
T
cor - de can-tan - - - -
B
tes
B.C.
reh.
red.

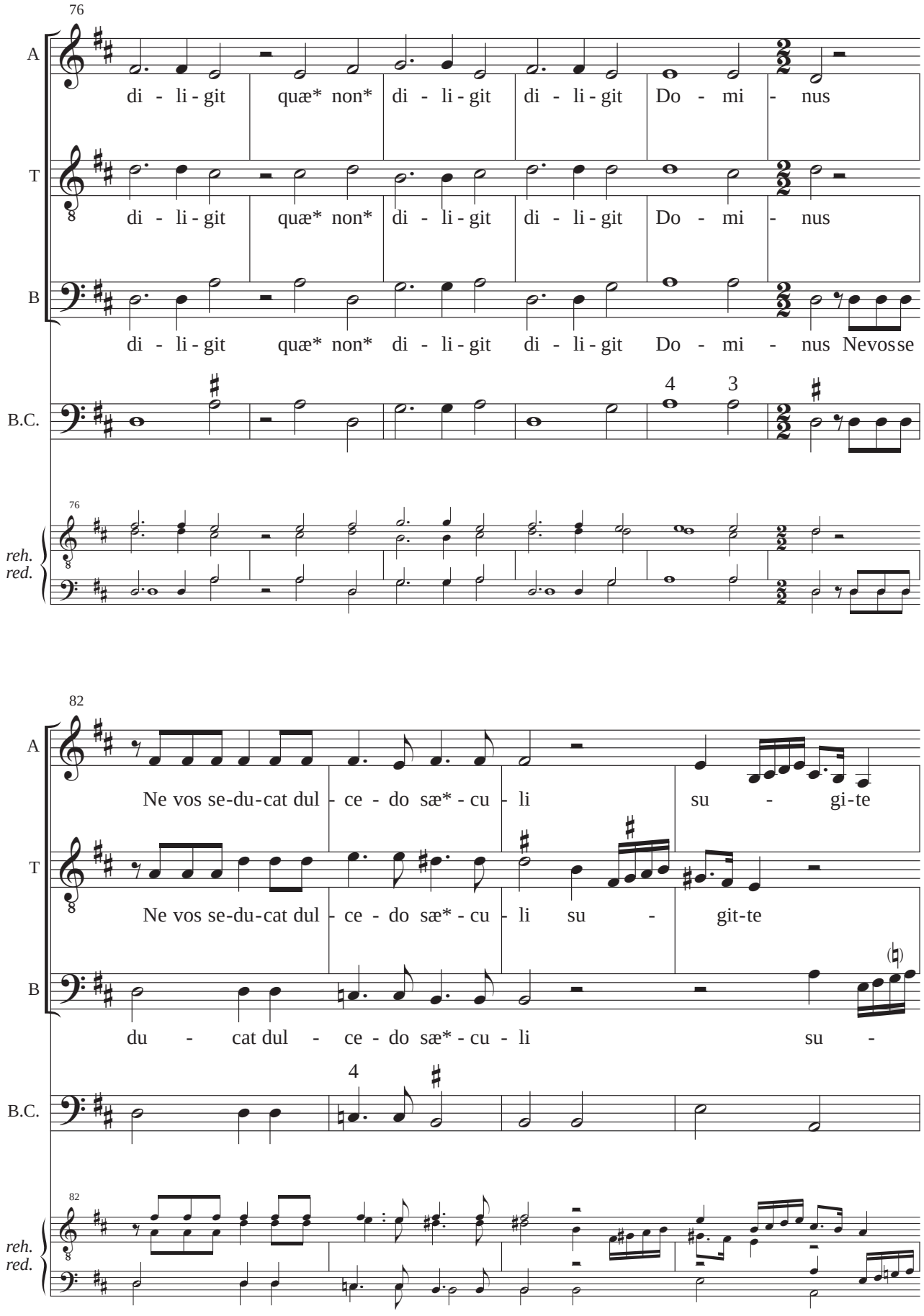

39
A
cor - de can - tan - - - -
T
tes rec - tos cor - de can - tan -
B
B.C.
6
39
reh.
red.
42
A
tes can - tan - tes can - tan -
T
tes can - tan - - - tes
B
can - tan - - -
B.C.
6
42
reh.
red.

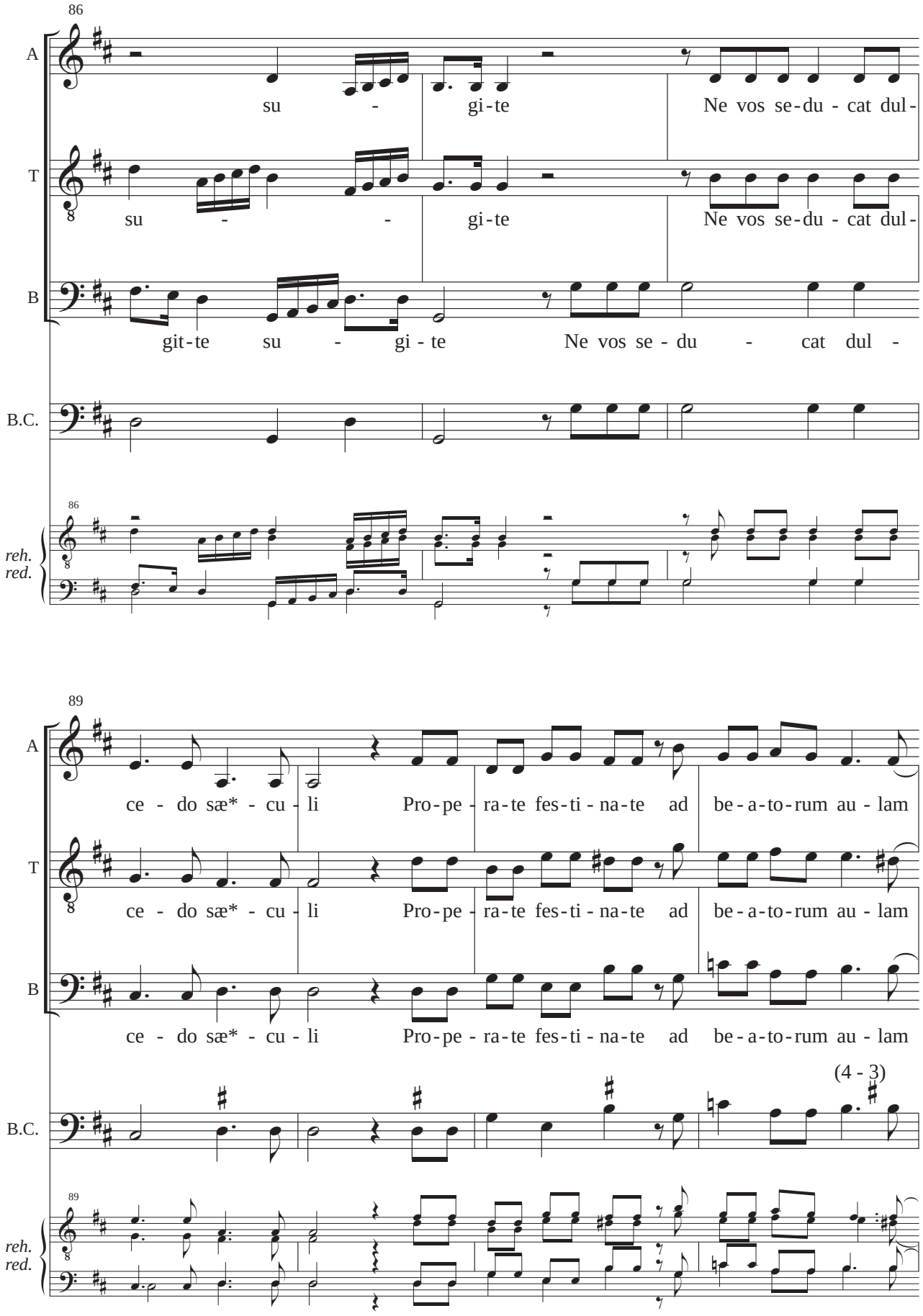

45
A
tes can - tan - tes Lau - da - bi - le
T
can - tan - tes Lau - da - bi - le
B
tes can - tan - tes can-tan-tes Lau - da - bi - le
B.C.
45
reh.
red.

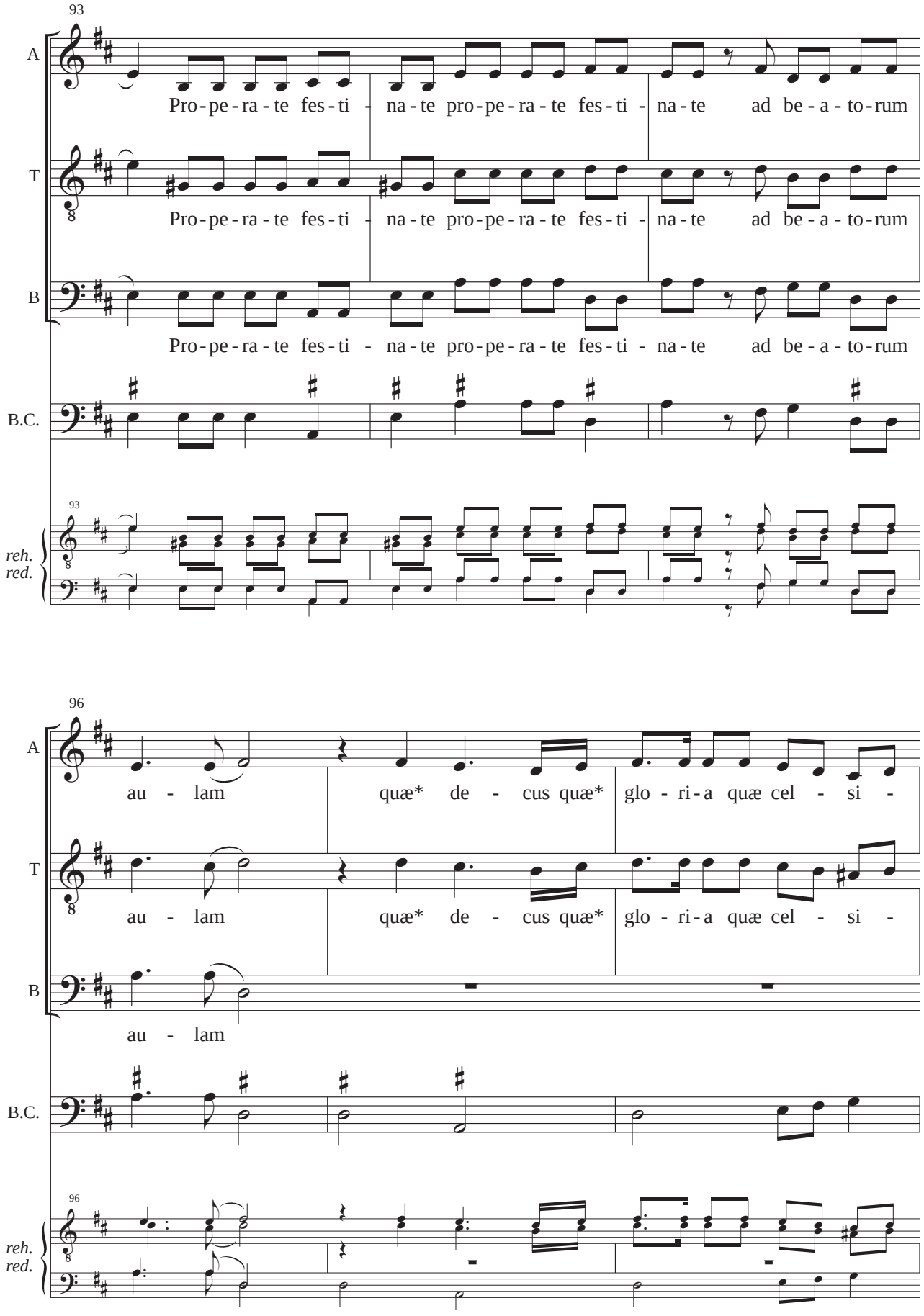

48
piano
A
Can-ti-cum Lau - da - bi - le Can-ti-cum
piano
T
Can-ti-cum Lau - da - bi - le Can-ti-cum
(piano)
B
Can-ti-cum Lau - da - bi - le Can-ti-cum et de - co - rum val-de in
B.C.
(piano)
48
reh.
red.

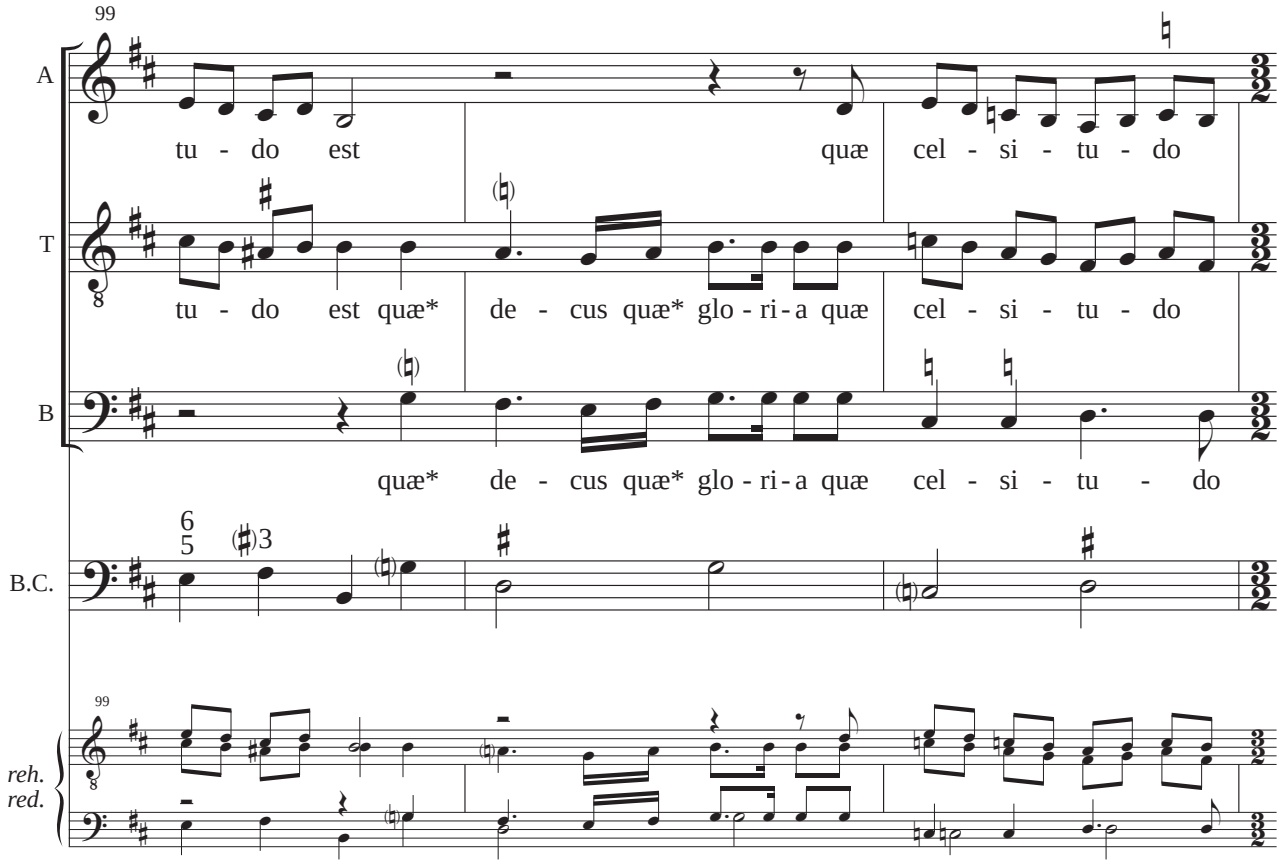

55
A
et de - co - rum val-de in iu - bi - lo di-cen -
T
et de - co - rum val-de in iu - bi - lo di-cen -
B
iu - bi-lo et de - co - rum val-de in iu-bi - lo di-cen -
B.C.
6
55
reh.
red.
62
A
tes su - git - te su - gi - te su - gi-te
T
tes su - git-te su - gi - te su - gi-te
B
tes su - git-te su - gi-te
B.C.
62
reh.
red.

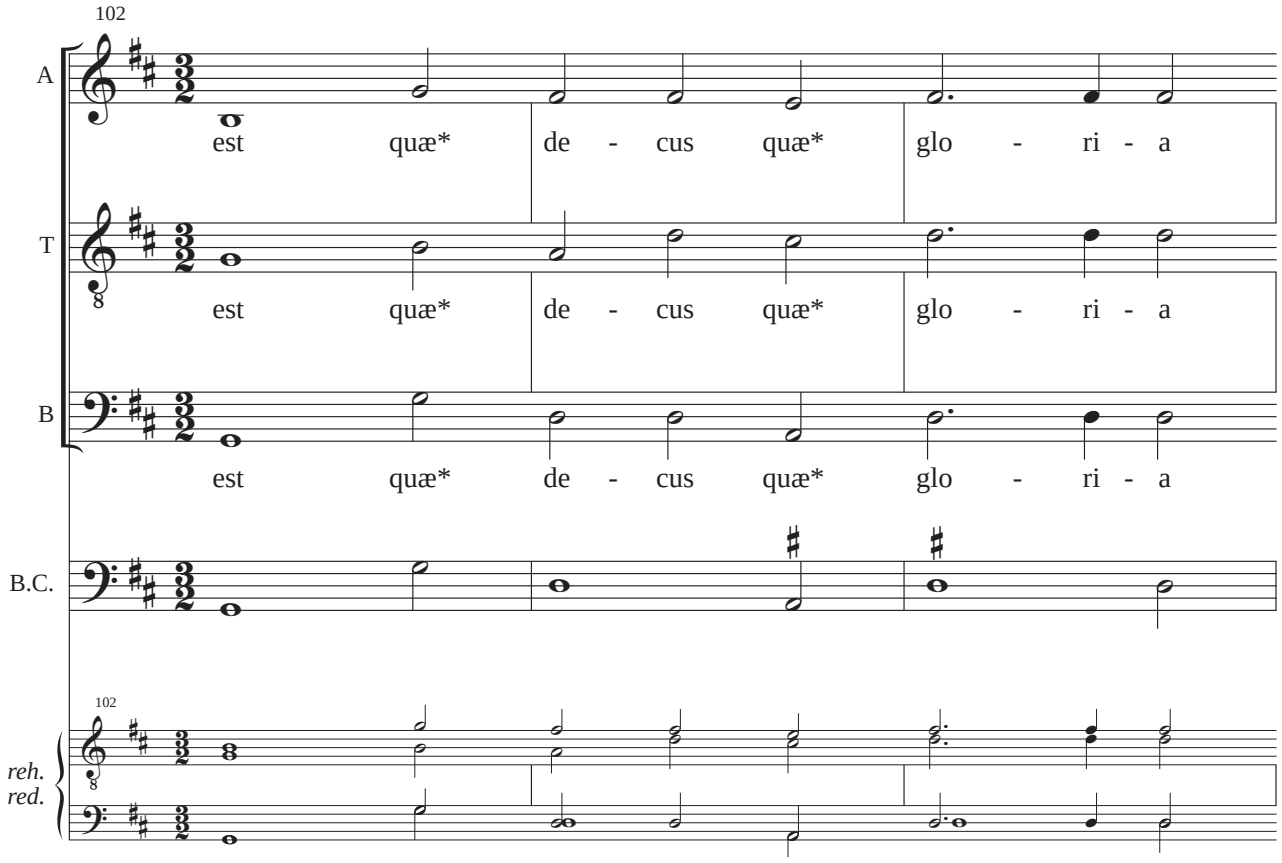

65
A
quæ* non* di - li-git Do - mi - nus
T
quæ* non* di - li-git Do - mi - nus quæ* non*
B
su - gi-te
B.C.
#6
6
4 - 3
reh.
red.
70
A
su - gi-te su - gi-te quæ* non*
T
di - li-git quæ* non* di - li-git Do - mi - nus quæ* non*
B
quæ* non* di - li-git Do - mi - nus quæ* non*
B.C.
6
4 - 3
reh.
red.

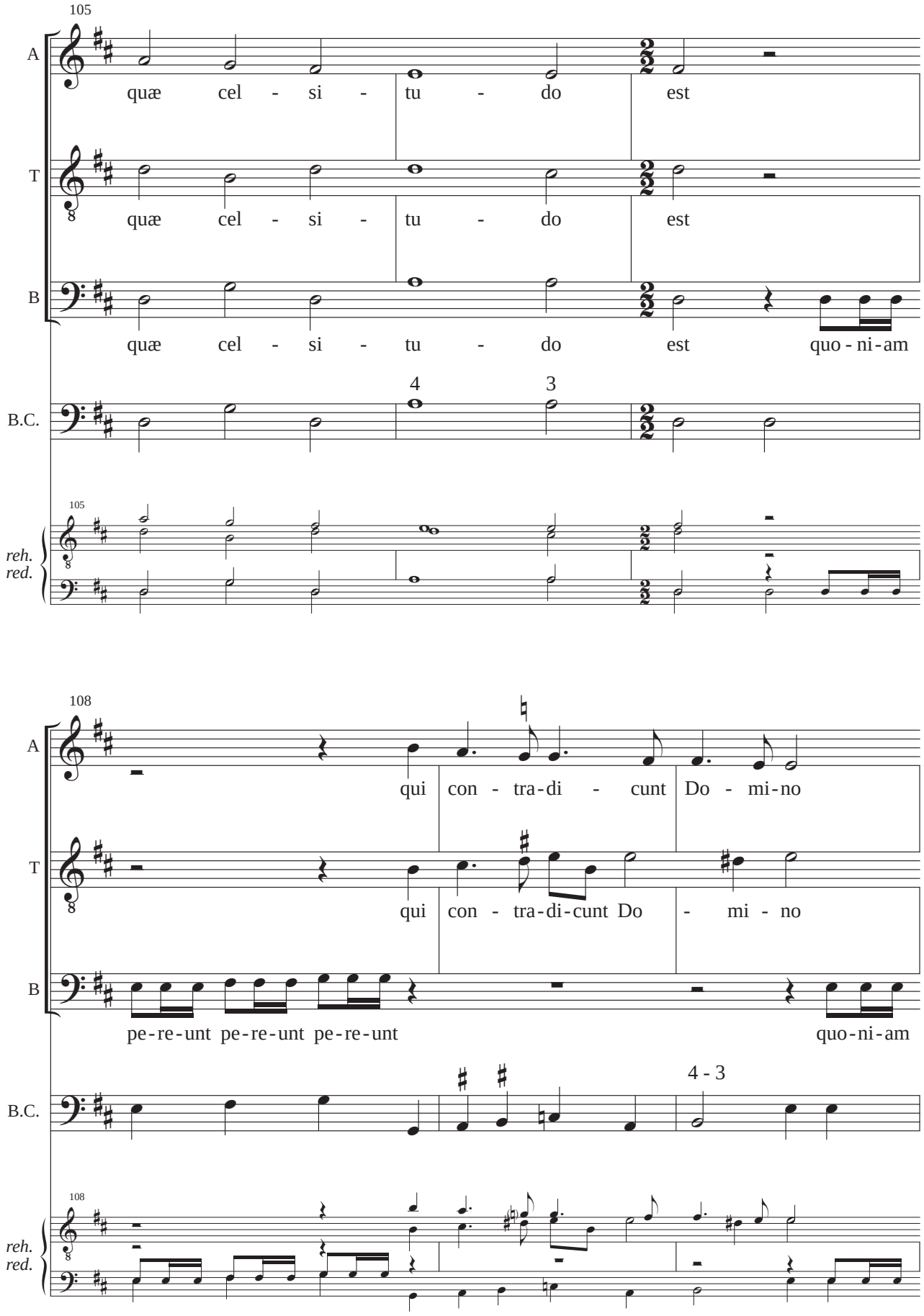

76
A
di - li - git quæ* non* di - li - git di - li - git Do - mi - nus
T
di - li - git quæ* non* di - li - git di - li - git Do - mi - nus
B
di - li - git quæ* non* di - li - git di - li - git Do - mi - nus Nevosse
B.C.
4 3
reh.
red.
82
A
Ne vos se-du-cat dul - ce - do sæ* - cu - li su - gi-te
T
Ne vos se-du-cat dul - ce - do sæ* - cu - li su - git-te
B
du - cat dul - ce - do sæ* - cu - li su -
B.C.
4
reh.
red.

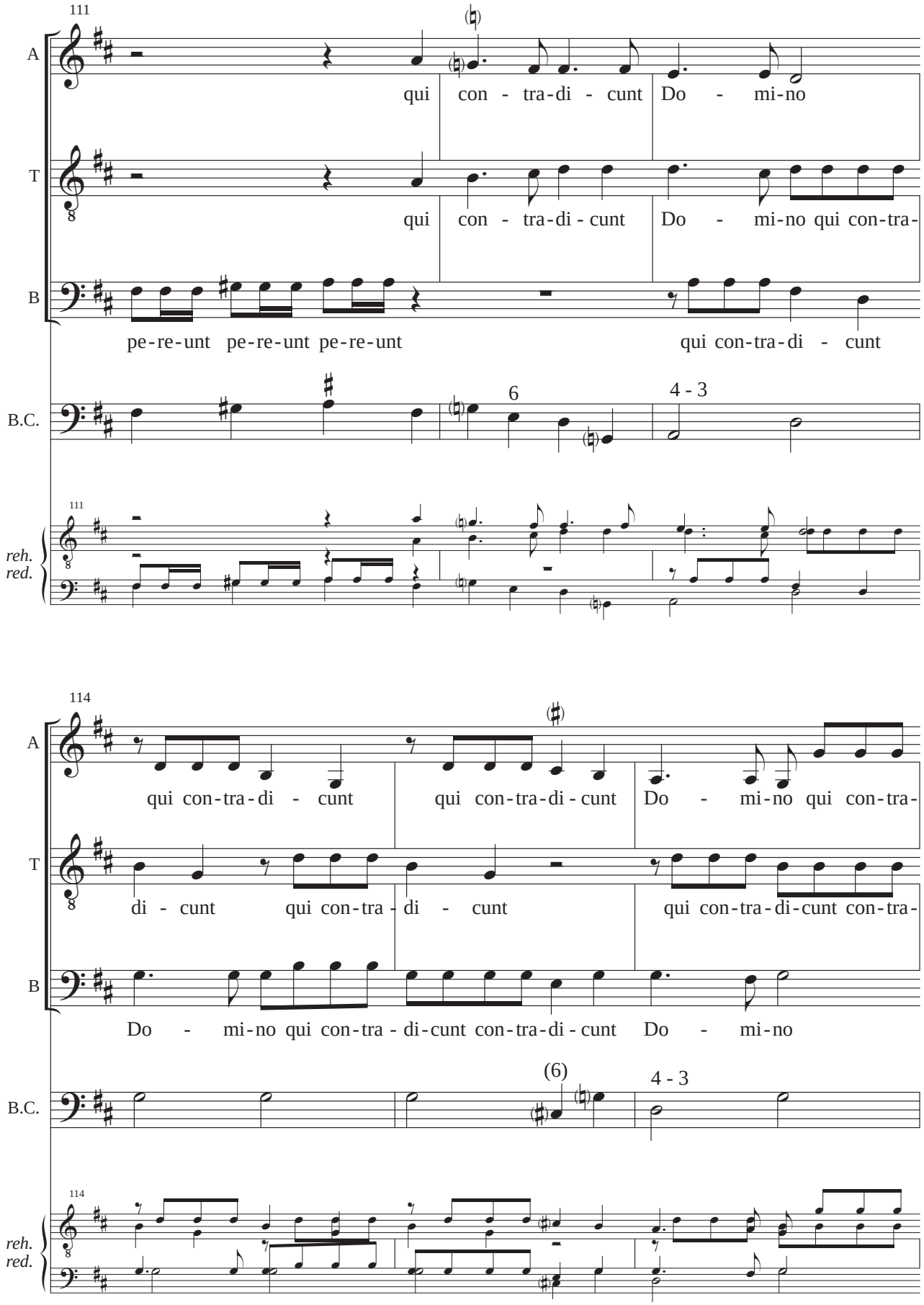

86
A
su - gi-te Ne vos se-du - cat dul-
T
su - - gi-te Ne vos se-du - cat dul-
B
git-te su - gi - te Ne vos se - du - cat dul -
B.C.
reh.
red.
89
A
ce - do sæ* - cu - li Pro-pe - ra-te fes-ti - na-te ad be - a-to-rum au - lam
T
ce - do sæ* - cu - li Pro-pe - ra-te fes-ti - na-te ad be - a-to-rum au - lam
B
ce - do sæ* - cu - li Pro-pe - ra-te fes-ti - na-te ad be - a-to-rum au - lam
(4 - 3)
B.C.
reh.
red.

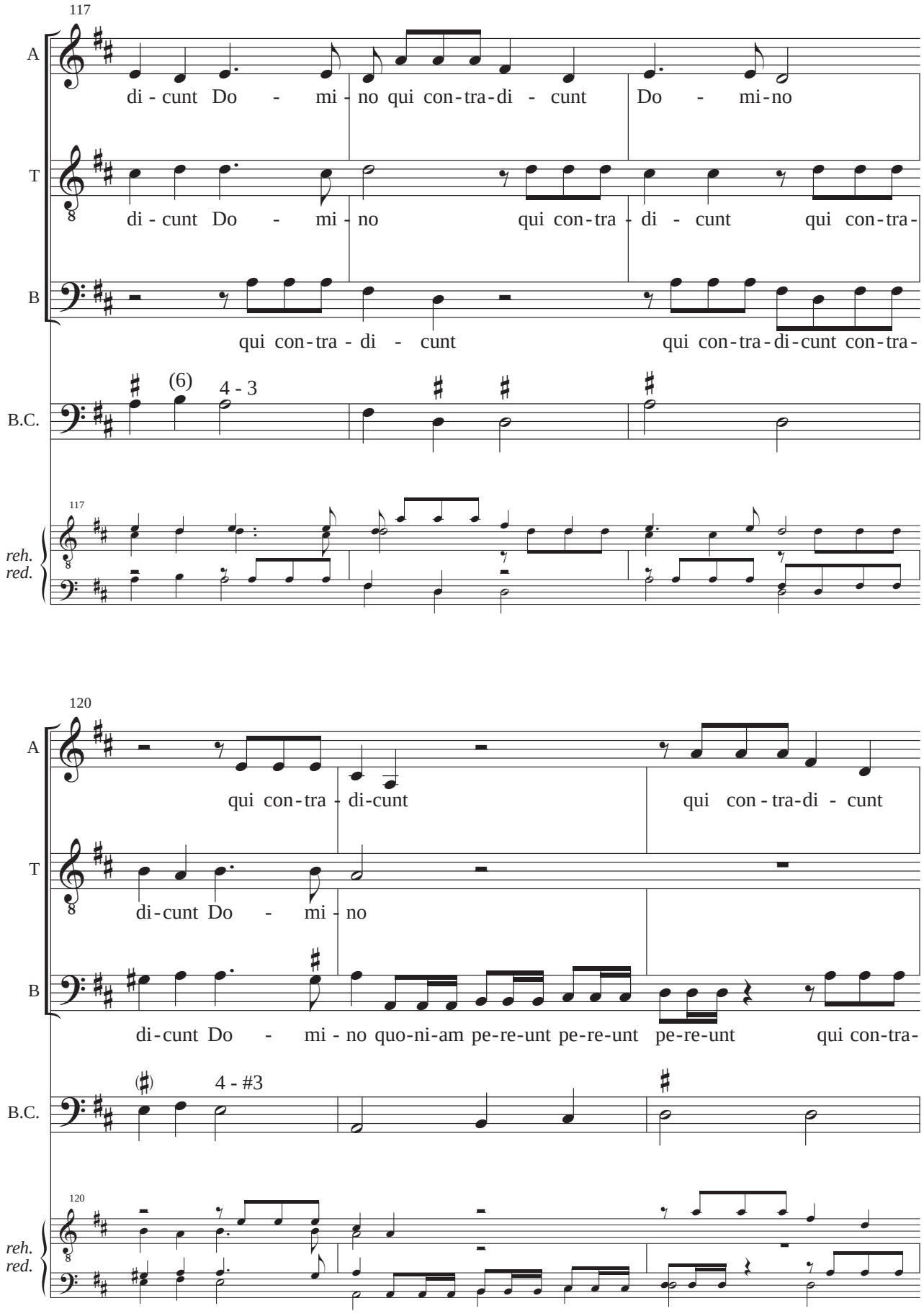

93
A
Pro-pe-ra-te fes-ti - na-te pro-pe-ra-te fes-ti - na-te ad be-a-to-rum
T
Pro-pe-ra-te fes-ti - na-te pro-pe-ra-te fes-ti - na-te ad be-a-to-rum
B
Pro-pe-ra-te fes-ti - na-te pro-pe-ra-te fes-ti - na-te ad be-a-to-rum
B.C.
93
reh.
red.
96
A
au - lam quæ* de - cus quæ* glo - ri-a quæ cel - si -
T
au - lam quæ* de - cus quæ* glo - ri-a quæ cel - si -
B
au - lam
B.C.
96
reh.
red.

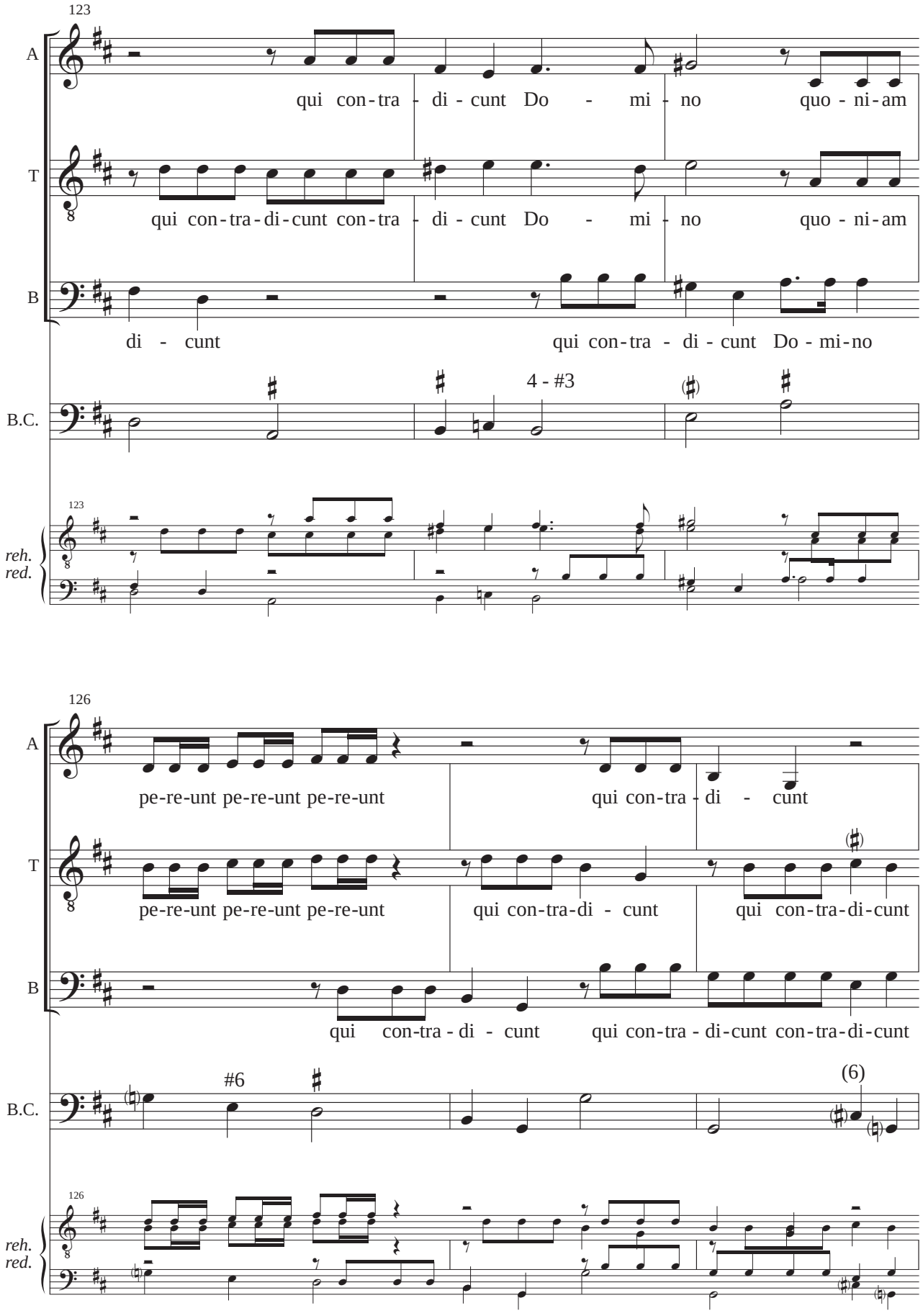

99
A
tu - do est quæ cel - si - tu - do
T
tu - do est quæ* de - cus quæ* glo - ri - a quæ cel - si - tu - do
B
quæ* de - cus quæ* glo - ri - a quæ cel - si - tu - do
B.C.
reh.
red.

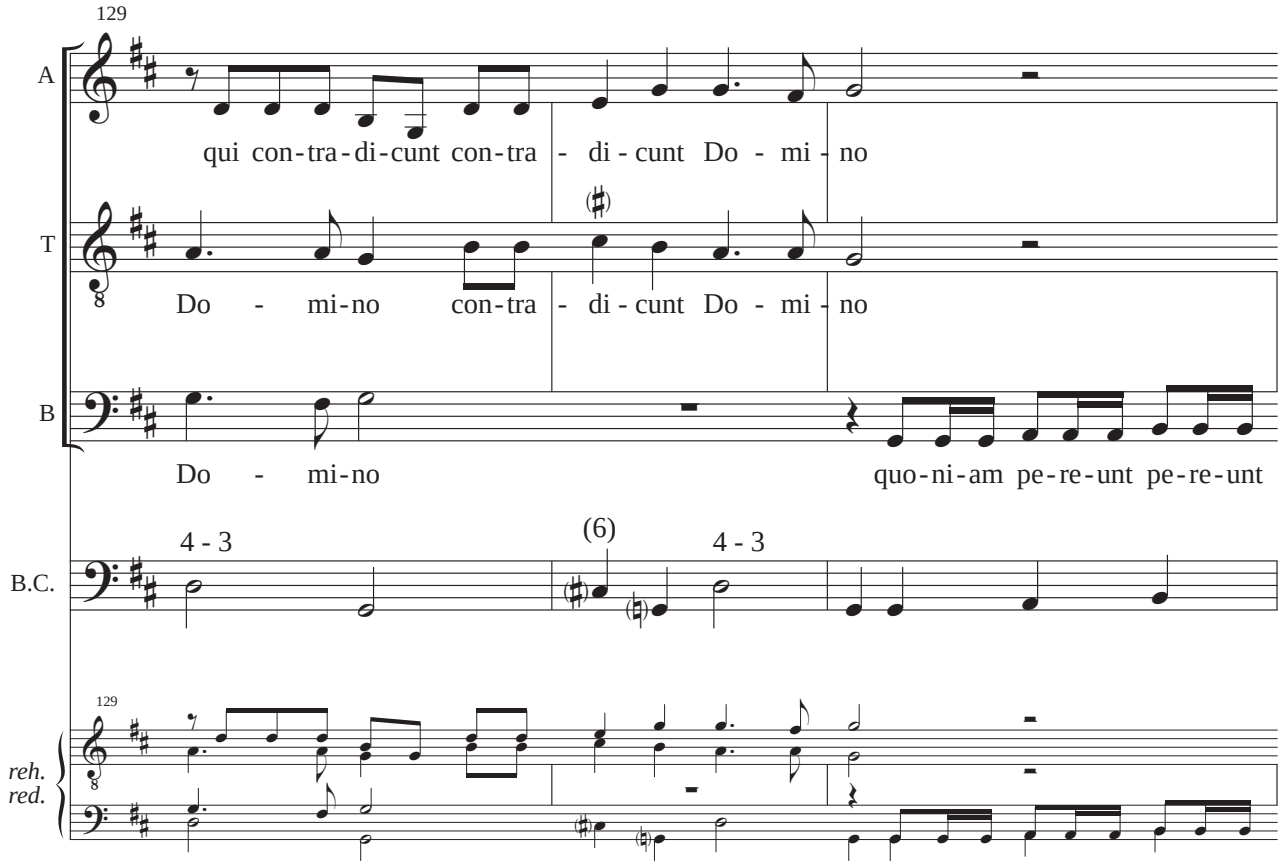

102
A
est quæ* de - cus quæ* glo - ri - a
T
est quæ* de - cus quæ* glo - ri - a
B
est quæ* de - cus quæ* glo - ri - a
B.C.
reh.
red.

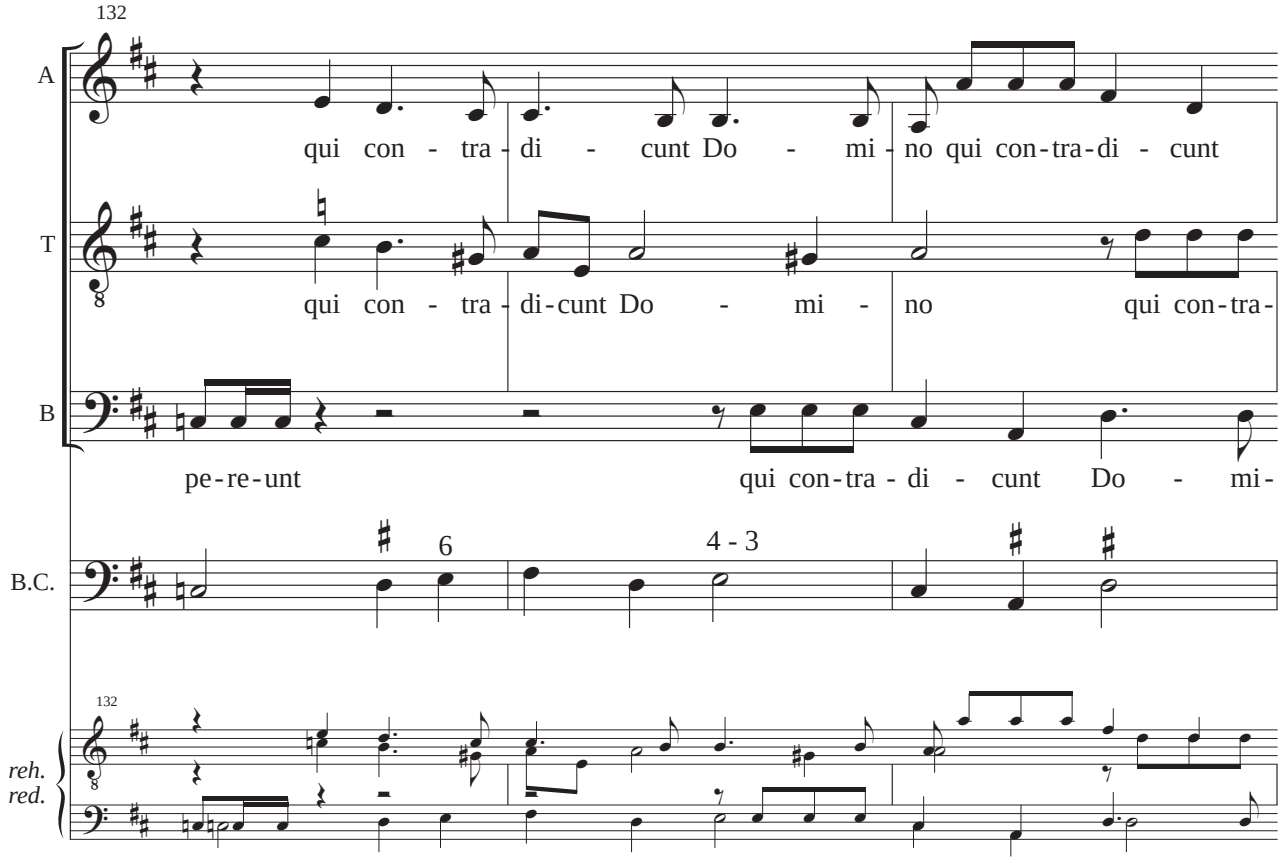

105
A
quæ cel - si - tu - do est
T
quæ cel - si - tu - do est
B
quæ cel - si - tu - do est quo - ni - am
4 3
B.C.
105
reh.
red.
108
A
qui con - tra-di - cunt Do - mi-no
T
qui con - tra-di-cunt Do - mi - no
B
pe-re-unt pe-re-unt pe-re-unt quo-ni-am
4 - 3
B.C.
108
reh.
red.

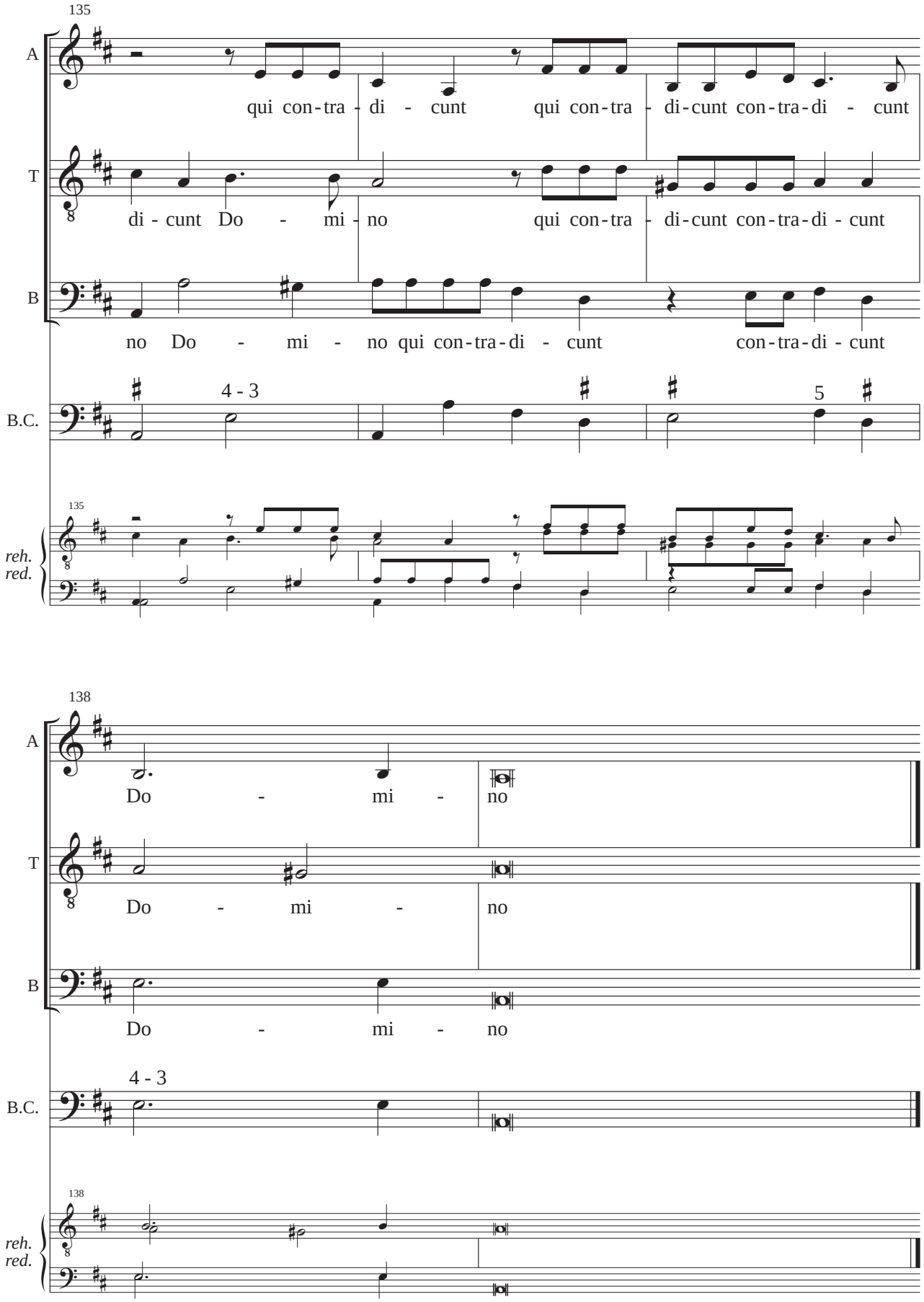

111
A
qui con - tra-di - cunt Do - mi-no
T
qui con - tra-di - cunt Do - mi-no qui con-tra-
B
pe-re-unt pe-re-unt pe-re-unt qui con-tra-di - cunt
B.C.
6
4 - 3
111
reh.
red.
114
A
qui con-tra-di - cunt qui con-tra-di-cunt Do - mi-no qui con-tra-
T
di - cunt qui con-tra - di - cunt qui con-tra-di-cunt con-tra-
B
Do - mi-no qui con-tra - di-cunt con-tra-di - cunt Do - mi-no
B.C.
(6)
4 - 3
114
reh.
red.


117
A
di - cunt Do - mi - no qui con-tra-di - cunt Do - mi-no
T
di - cunt Do - mi - no qui con-tra - di - cunt qui con-tra-
B
qui con-tra - di - cunt qui con-tra-di-cunt con-tra-
(6)
4 - 3
B.C.
117
reh.
red.
120
A
qui con-tra - di-cunt qui con - tra-di - cunt
T
di-cunt Do - mi - no
B
di-cunt Do - mi - no quo-ni-am pe-re-unt pe-re-unt pe-re-unt qui con-tra-
(♯)
4 - #3
B.C.
120
reh.
red.


123
A
qui con-tra - di - cunt Do - mi - no quo - ni-am
T
qui con-tra-di-cunt con-tra - di - cunt Do - mi - no quo - ni-am
B
di - cunt qui con-tra - di - cunt Do - mi-no
B.C.
4 - #3
123
reh.
red.
126
A
pe-re-unt pe-re-unt pe-re-unt qui con-tra - di - cunt
T
pe-re-unt pe-re-unt pe-re-unt qui con-tra-di - cunt qui con-tra-di-cunt
B
qui con-tra - di - cunt qui con-tra - di-cunt con-tra-di-cunt
B.C.
#6
(6)
126
reh.
red.


129
A
qui con-tra-di-cunt con-tra - di - cunt Do - mi - no
T
Do - mi-no con-tra - di - cunt Do - mi - no
B
Do - mi-no quo-ni-am pe-re-unt pe-re-unt
B.C.
4 - 3
(6)
4 - 3
reh.
red.


132
A
qui con - tra - di - cunt Do - mi - no qui con-tra-di - cunt
T
qui con - tra - di-cunt Do - mi - no qui con-tra-
B
pe-re-unt qui con-tra - di - cunt Do - mi-
B.C.
6
4 - 3
reh.
red.

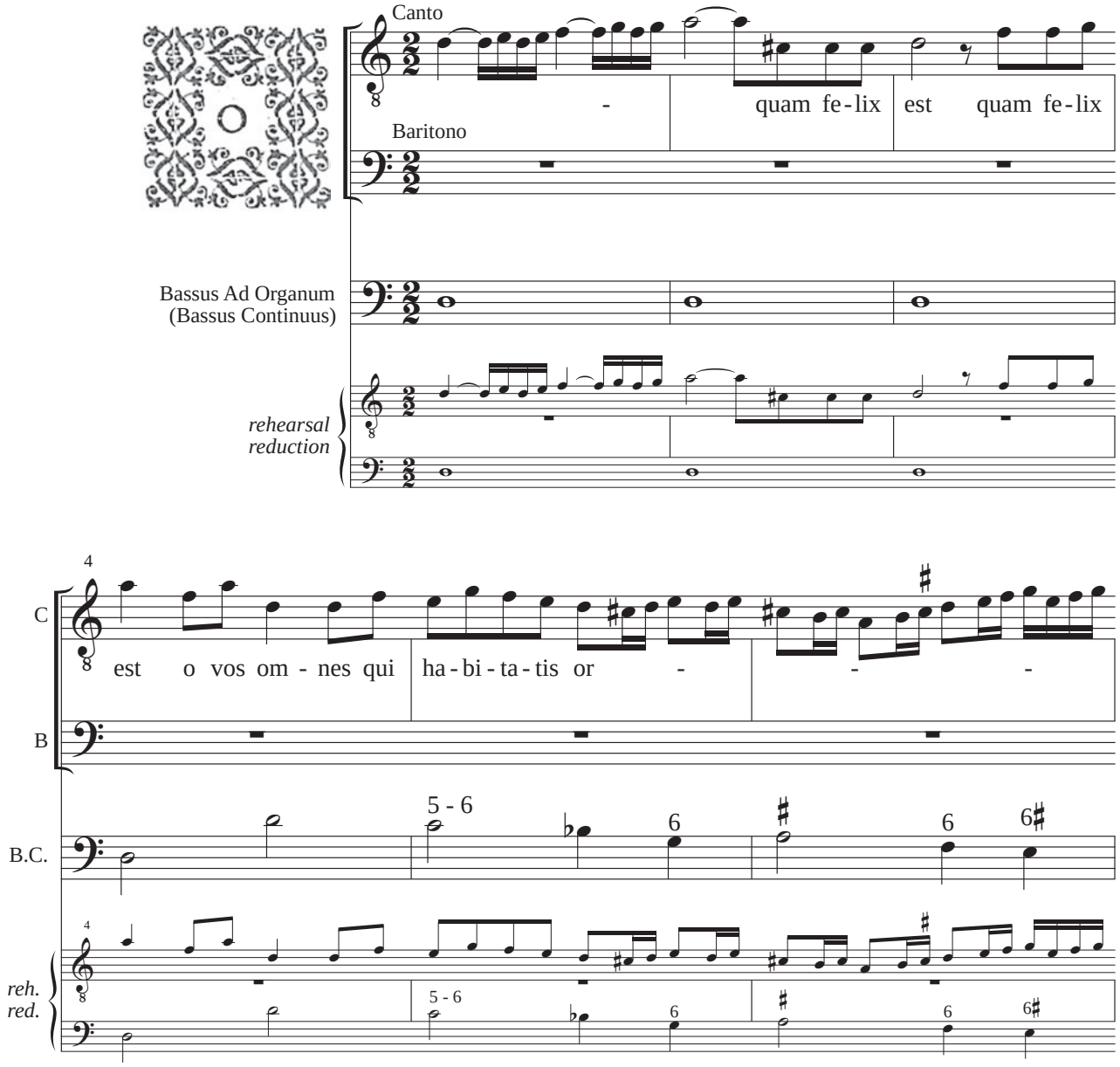

135
A
qui con-tra - di - cunt qui con-tra - di-cunt con-tra-di - cunt
T
di - cunt Do - mi - no qui con-tra - di-cunt con-tra-di - cunt
B
no Do - mi - no qui con-tra-di - cunt con-tra-di - cunt
B.C.
4 - 3
5
reh.
red.
138
A
Do - mi - no
T
Do - mi - no
B
Do - mi - no
4 - 3
B.C.
reh.
red.

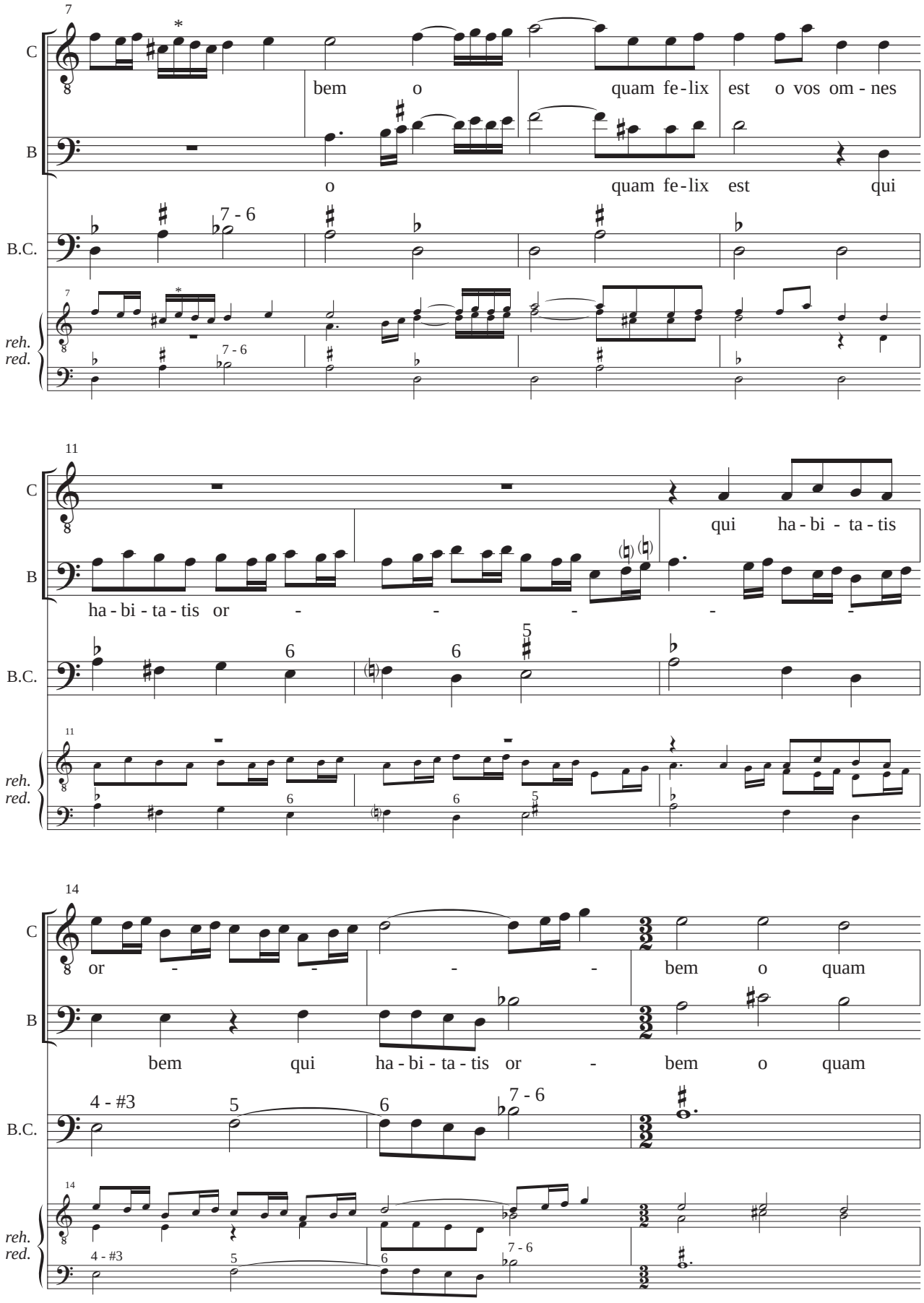
Quam Felix Est

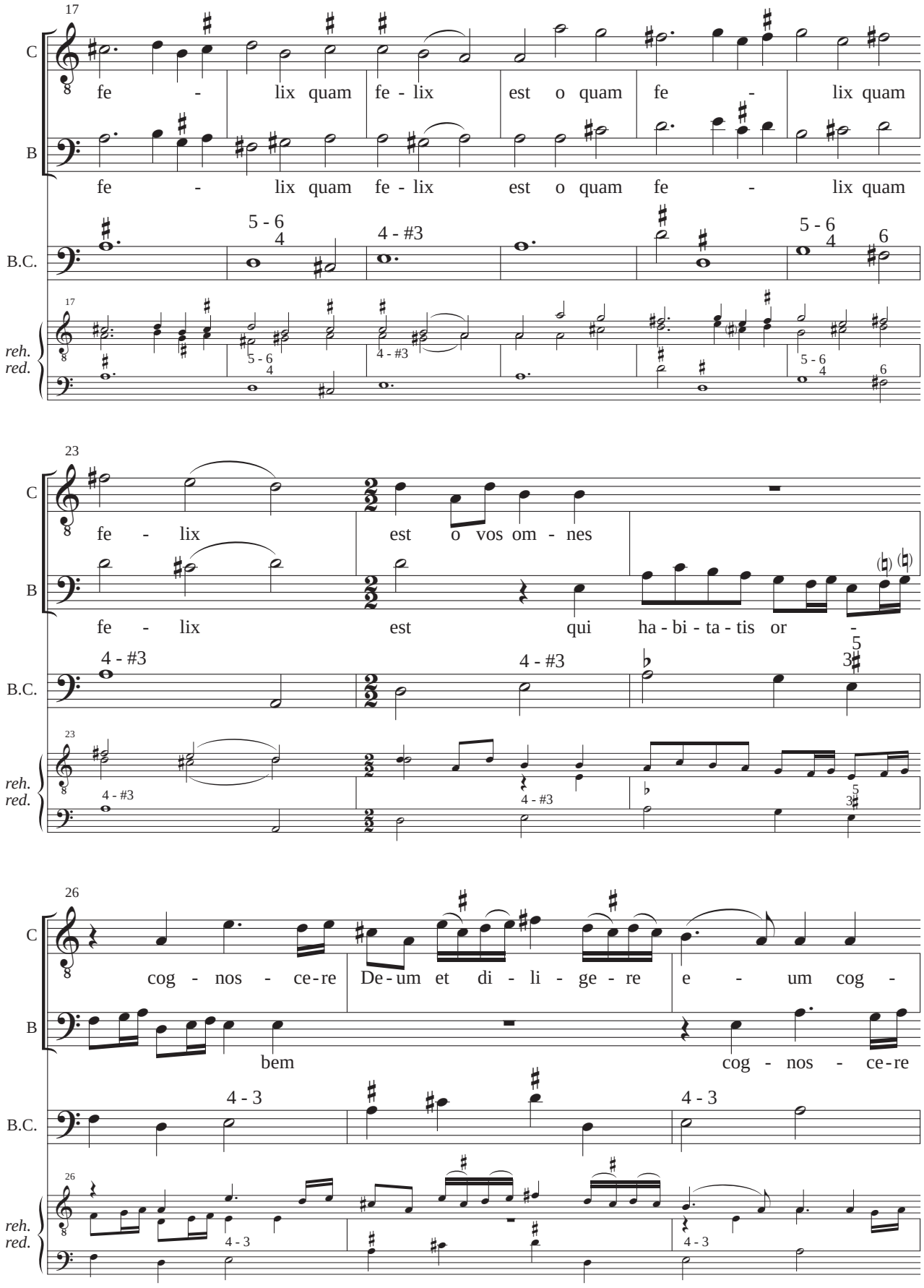
Organo à 2. Canto, e Baritono
Alla 4.bassa ò come ità Tenor & Alto.

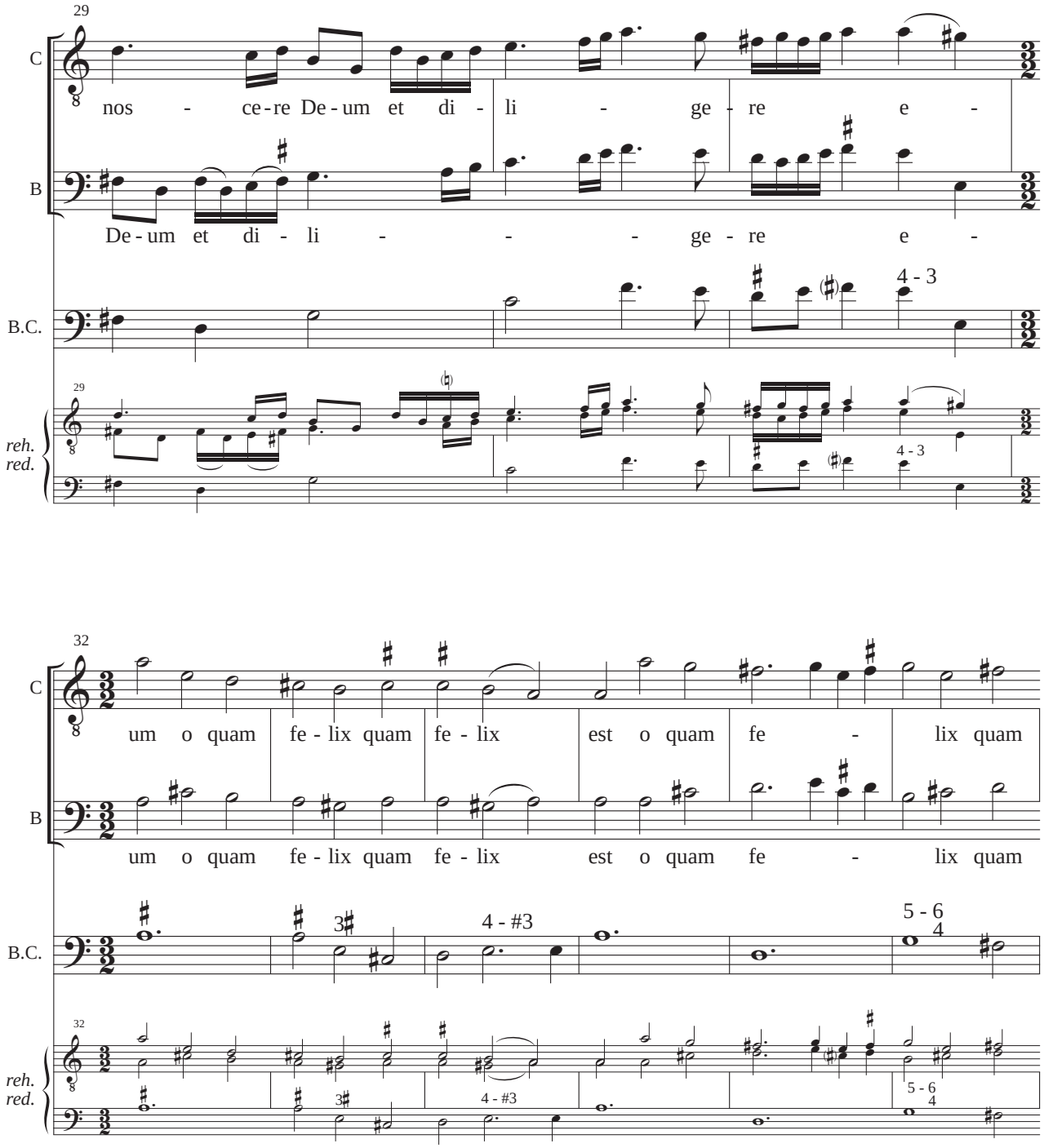
Del Signore Giovanni Bonetti
Musico nella Santa Casa di Loreto
(b. 1628 ca.; floruit 1654-1659)

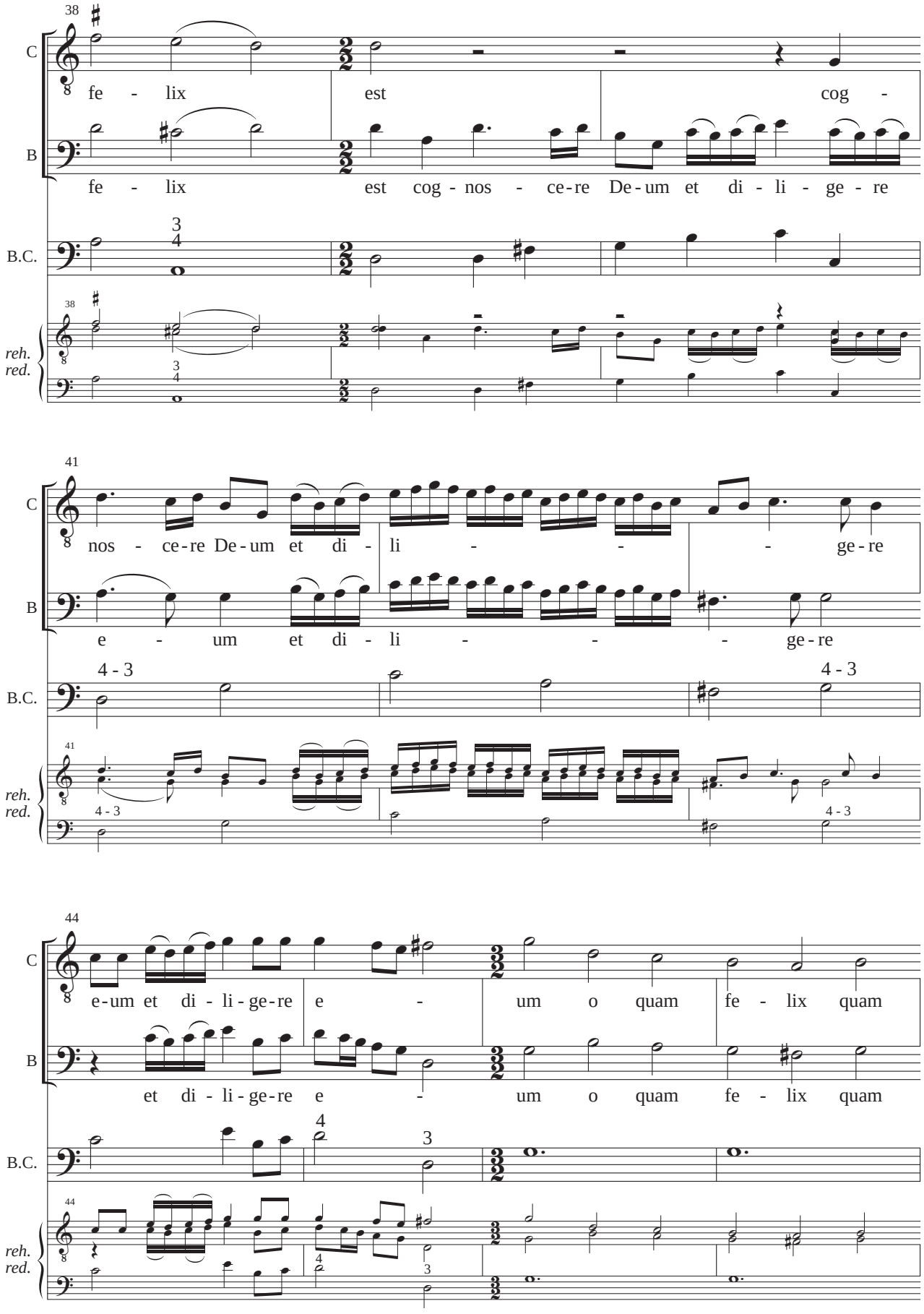
Transcription edition © 2009
Paul-Antoni Bonetti

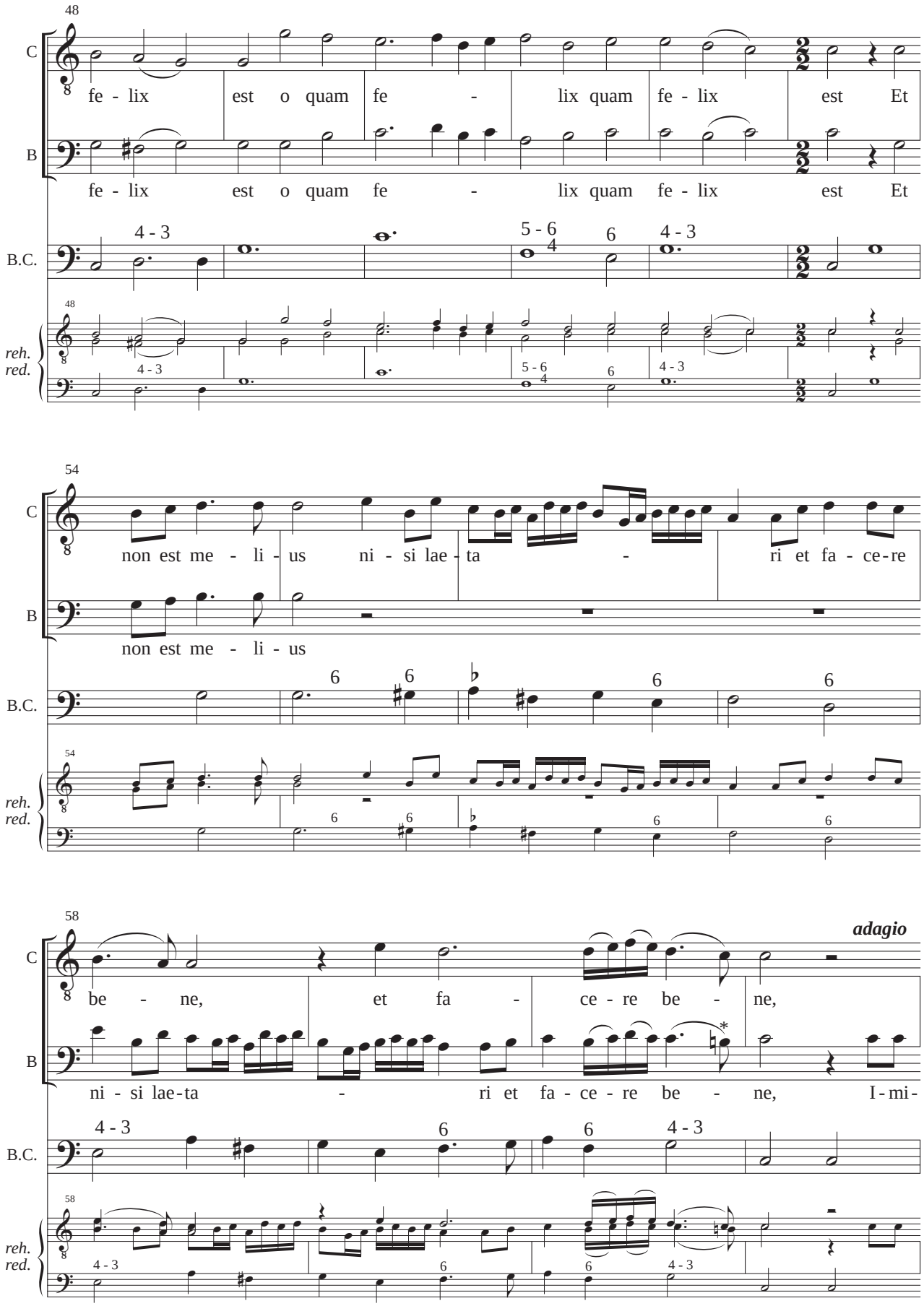


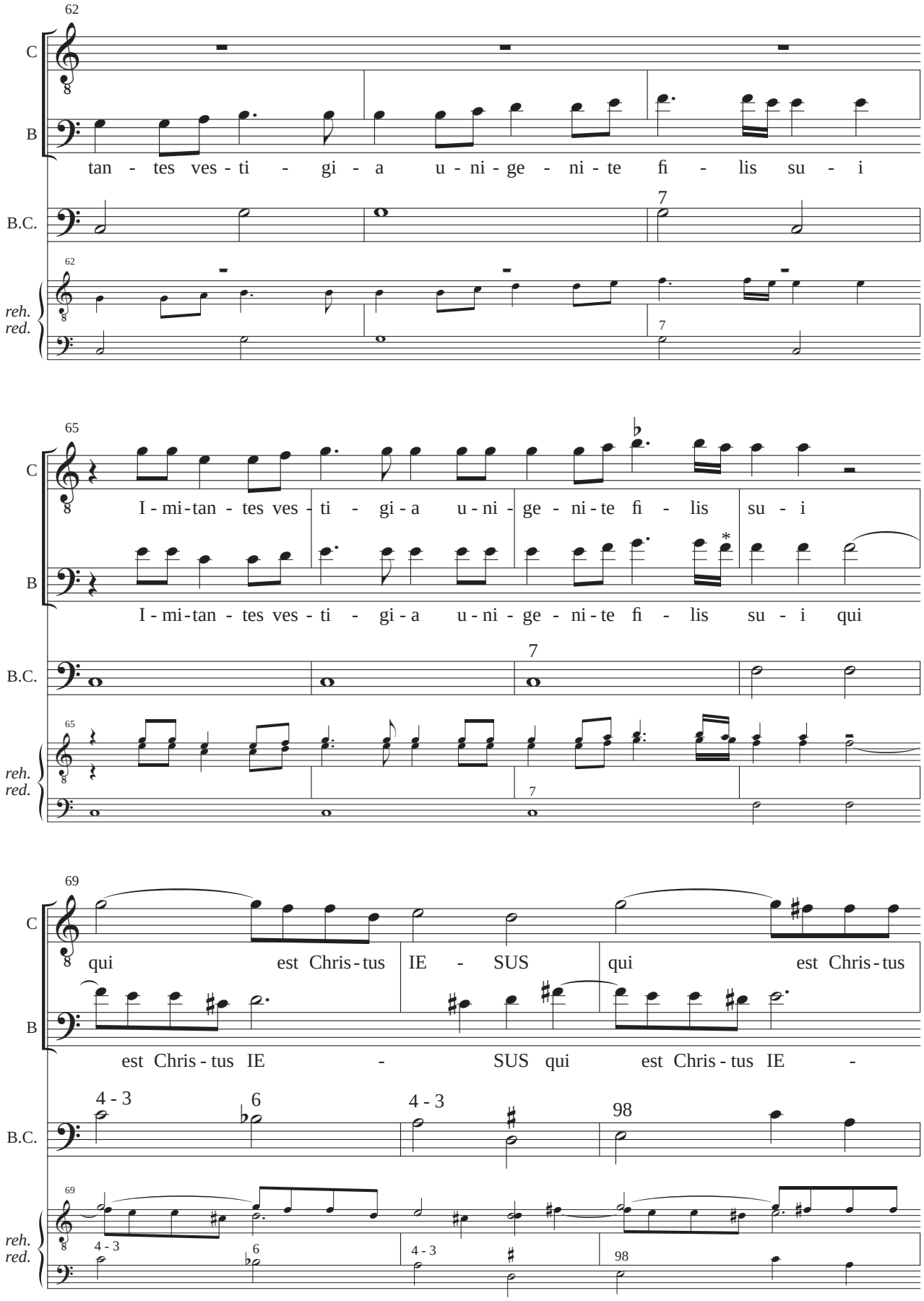

7
C
B
bem o quam fe-lix est o vos om-nes
o quam fe-lix est qui
B.C.
7 - 6
reh.
red.
11
qui ha-bi-ta-tis
ha-bi-ta-tis or - - - - -
6
6
5
14
or - - - bem o quam
bem qui ha-bi-ta-tis or - bem o quam
4 - #3
5
6
7 - 6

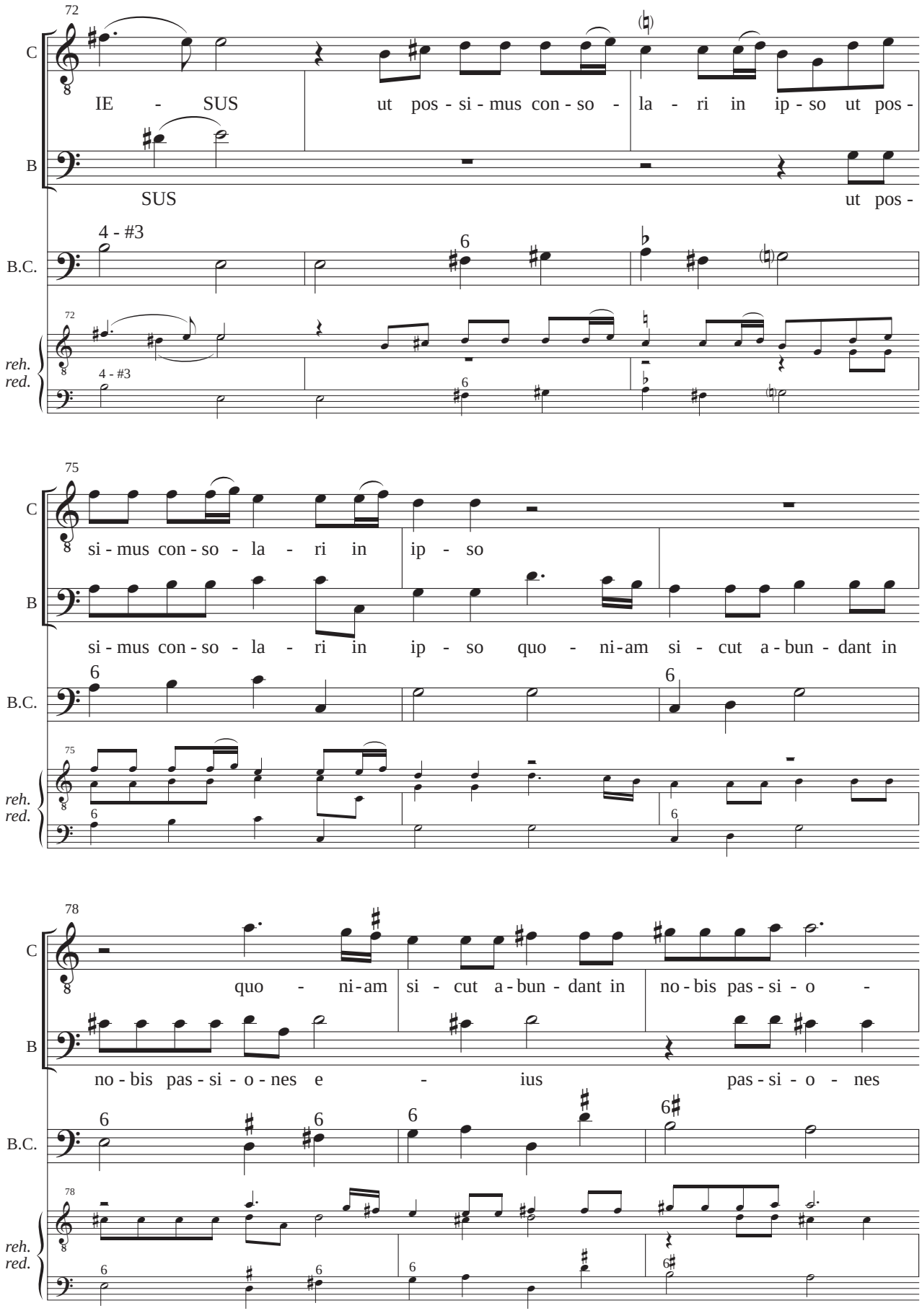

17
C
fe - lix quam fe - lix est o quam fe - lix quam
B
fe - lix quam fe - lix est o quam fe - lix quam
B.C.
5 - 6
4
4 - #3
5 - 6
4
6
reh.
red.
23
C
fe - lix est o vos om - nes
B
fe - lix est qui ha - bi - ta - tis or -
B.C.
4 - #3
4 - #3
5
3
reh.
red.
26
C
cog - nos - ce - re De - um et di - li - ge - re e - um cog -
B
bem cog - nos - ce - re
B.C.
4 - 3
4 - 3
reh.
red.

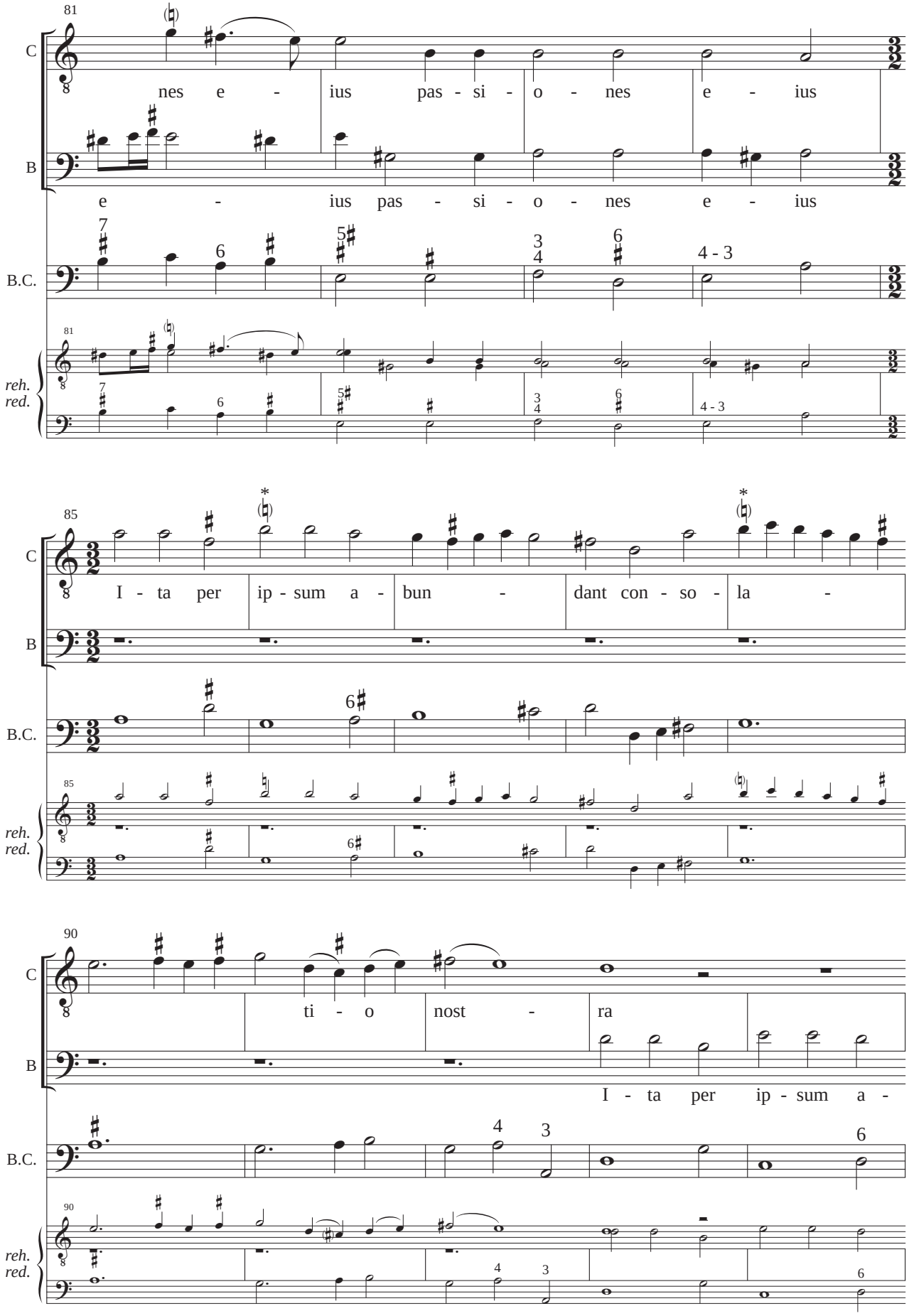

29
C
nos - ce - re De - um et di - li - ge - re e -
B
De - um et di - li - - - ge - re e -
B.C.
4 - 3
reh.
red.
32
um o quam fe - lix quam fe - lix est o quam fe - lix quam
3♯
4 - #3
5 - 6
4

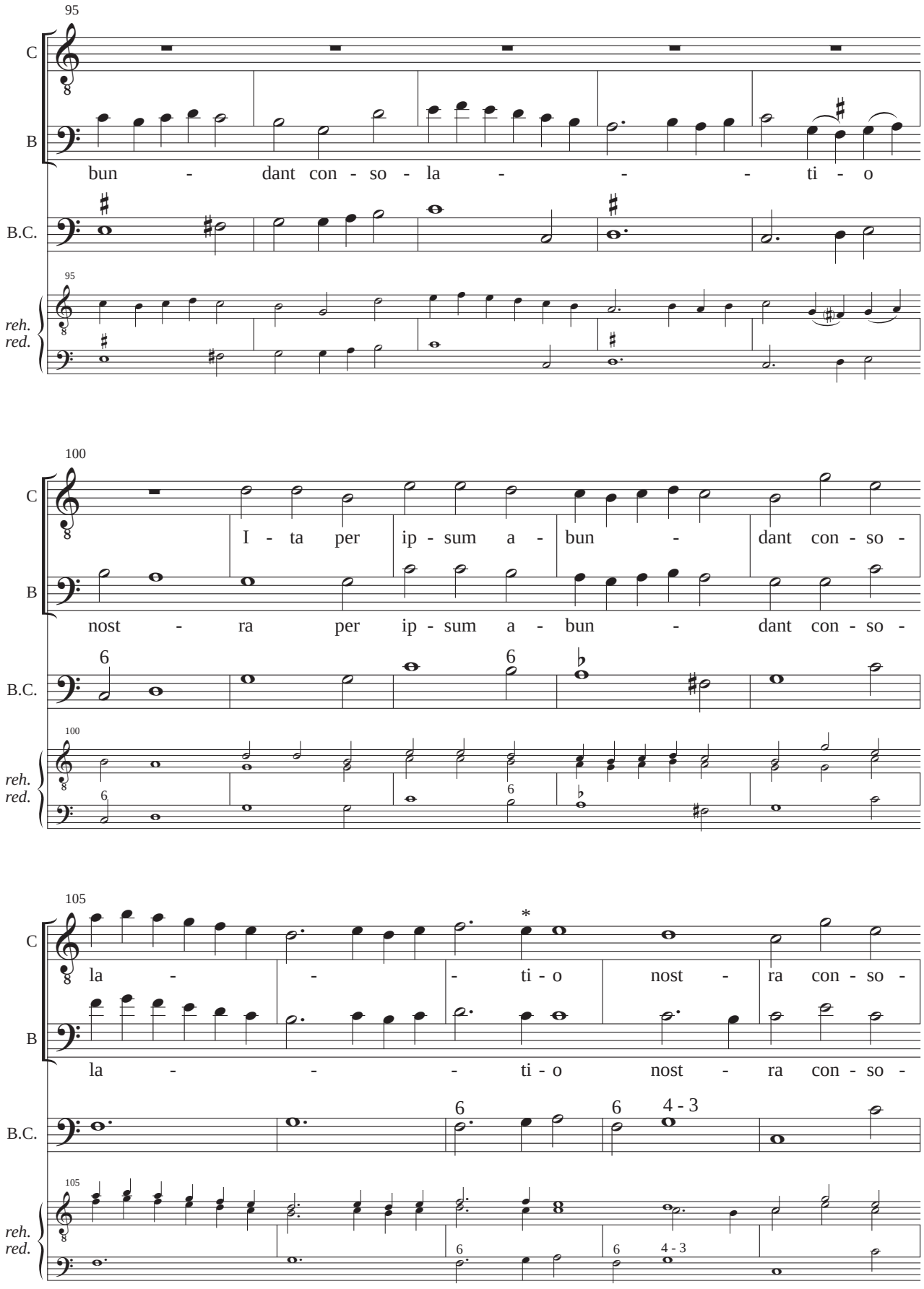

38
C
fe - lix est cog -
B
fe - lix est cog - nos - ce - re De - um et di - li - ge - re
B.C.
3
4
38
reh.
red.
3
4
41
C
nos - ce - re De - um et di - li - - - ge - re
B
e - um et di - li - - - ge - re
B.C.
4 - 3
4 - 3
41
reh.
red.
4 - 3
4 - 3
44
C
e - um et di - li - ge - re e - um o quam fe - lix quam
B
et di - li - ge - re e - um o quam fe - lix quam
B.C.
4
3
44
reh.
red.
4
3

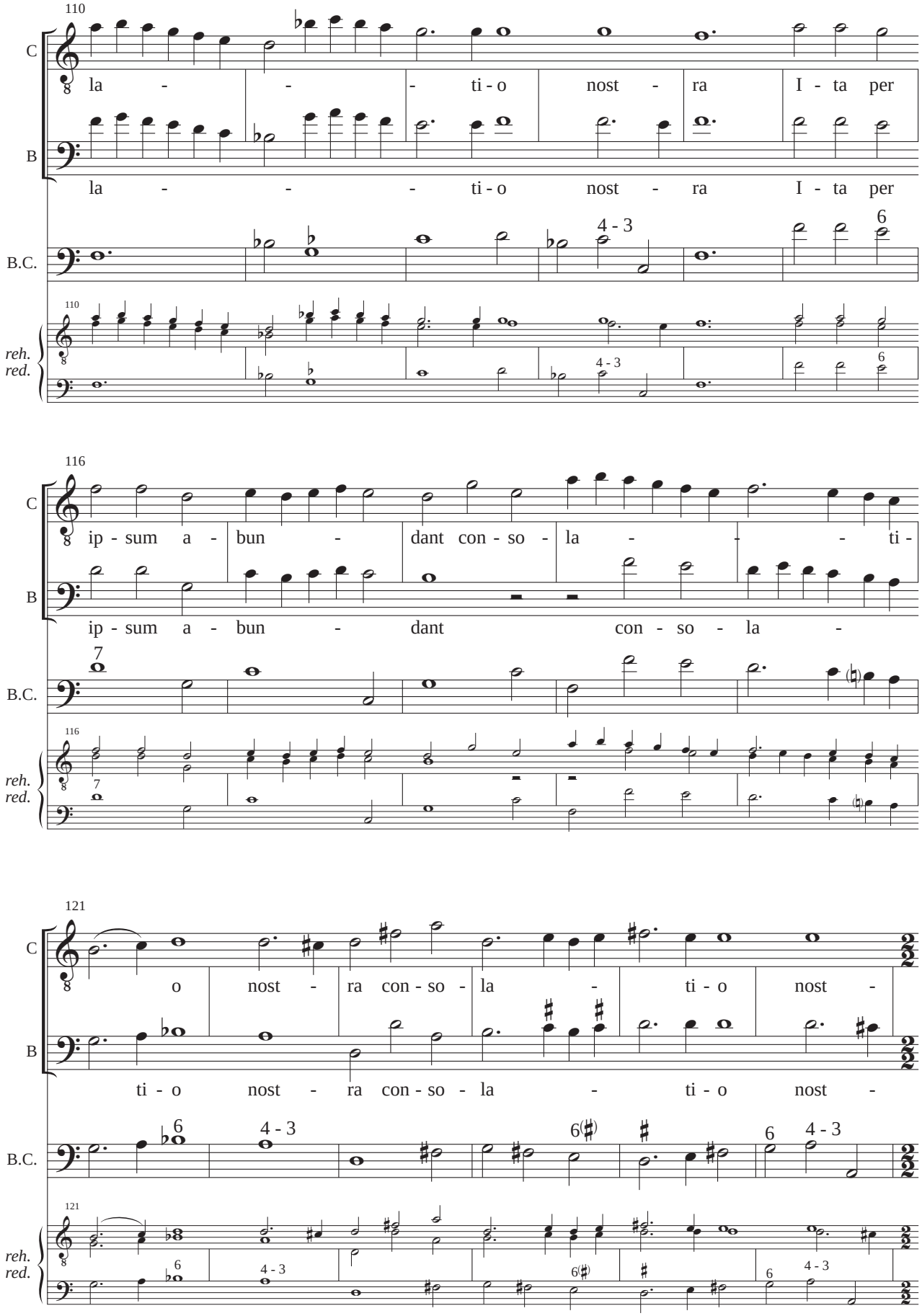

48
C
fe - lix est o quam fe - lix quam fe - lix est Et
B
fe - lix est o quam fe - lix quam fe - lix est Et
B.C.
4 - 3
5 - 6
4
6
4 - 3
reh.
red.
54
non est me - li - us ni - si lae - ta - ri et fa - ce - re
non est me - li - us
58
adagio
be - ne, et fa - ce - re be - ne,
ni - si lae - ta - ri et fa - ce - re be - ne, I - mi -

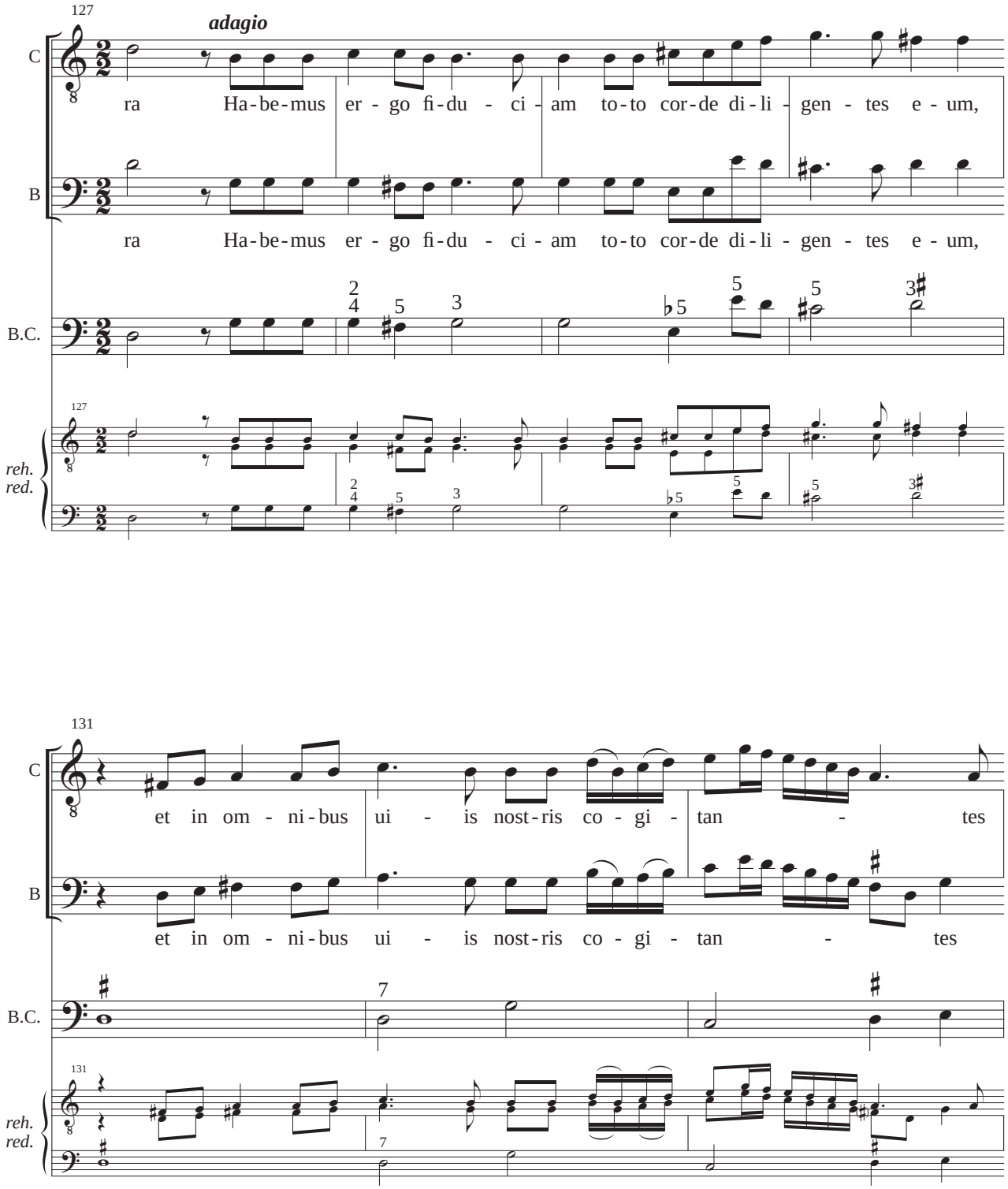

62
C
B
tan - tes ves - ti - gi - a u - ni - ge - ni - te fi - lis su - i
B.C.
7
reh.
red.
65
I - mi - tan - tes ves - ti - gi - a u - ni - ge - ni - te fi - lis su - i
I - mi - tan - tes ves - ti - gi - a u - ni - ge - ni - te fi - lis su - i qui
69
qui est Chris - tus IE - SUS qui est Chris - tus
est Chris - tus IE - SUS qui est Chris - tus IE -
4 - 3
6
98

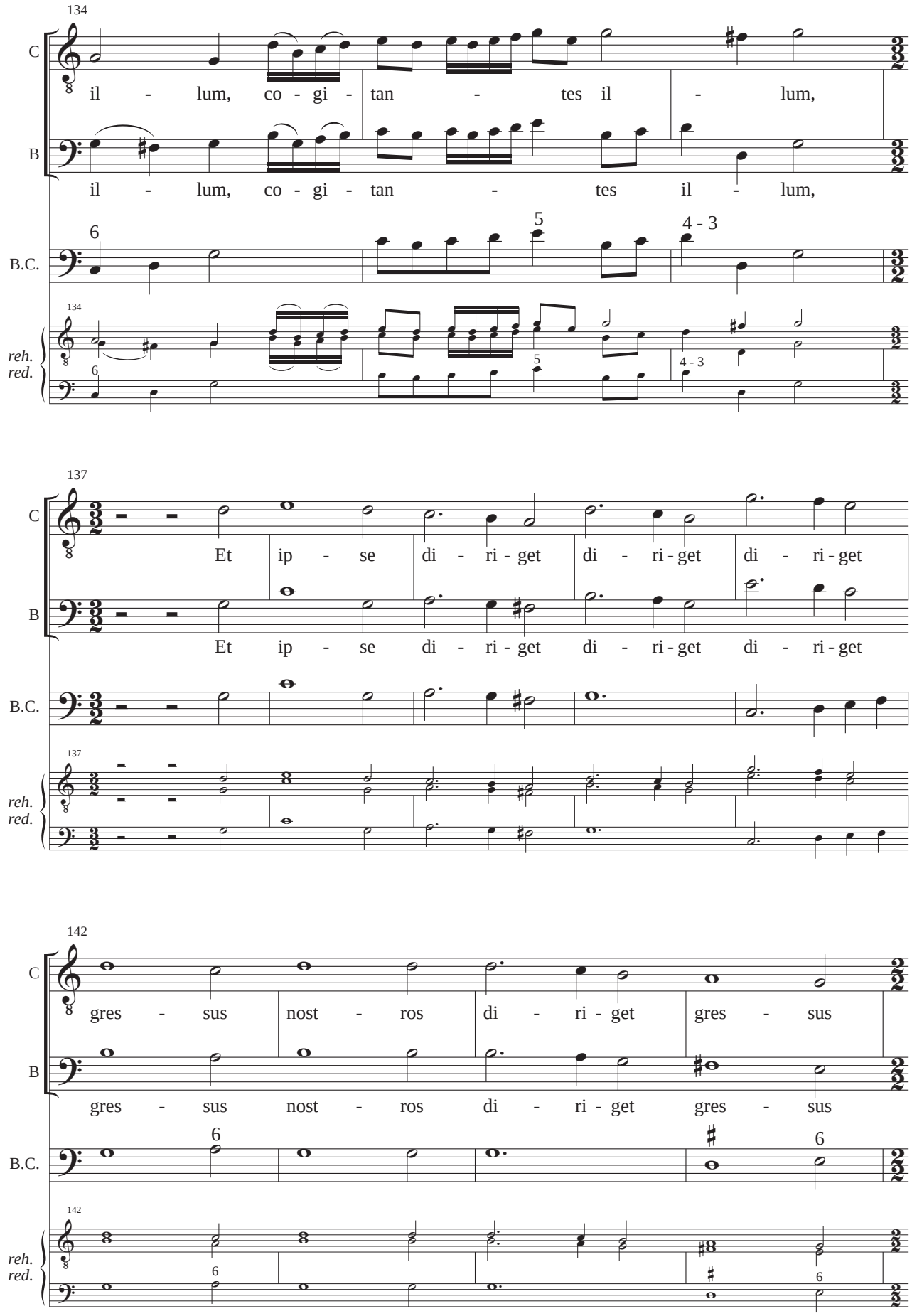

72
C
IE - SUS ut pos - si - mus con - so - la - ri in ip - so ut pos -
B
SUS ut pos -
4 - #3
B.C.
6
reh.
red.
75
si - mus con - so - la - ri in ip - so
si - mus con - so - la - ri in ip - so quo - ni - am si - cut a - bun - dant in
78
quo - ni - am si - cut a - bun - dant in no - bis pas - si - o -
no - bis pas - si - o - nes e - ius pas - si - o - nes

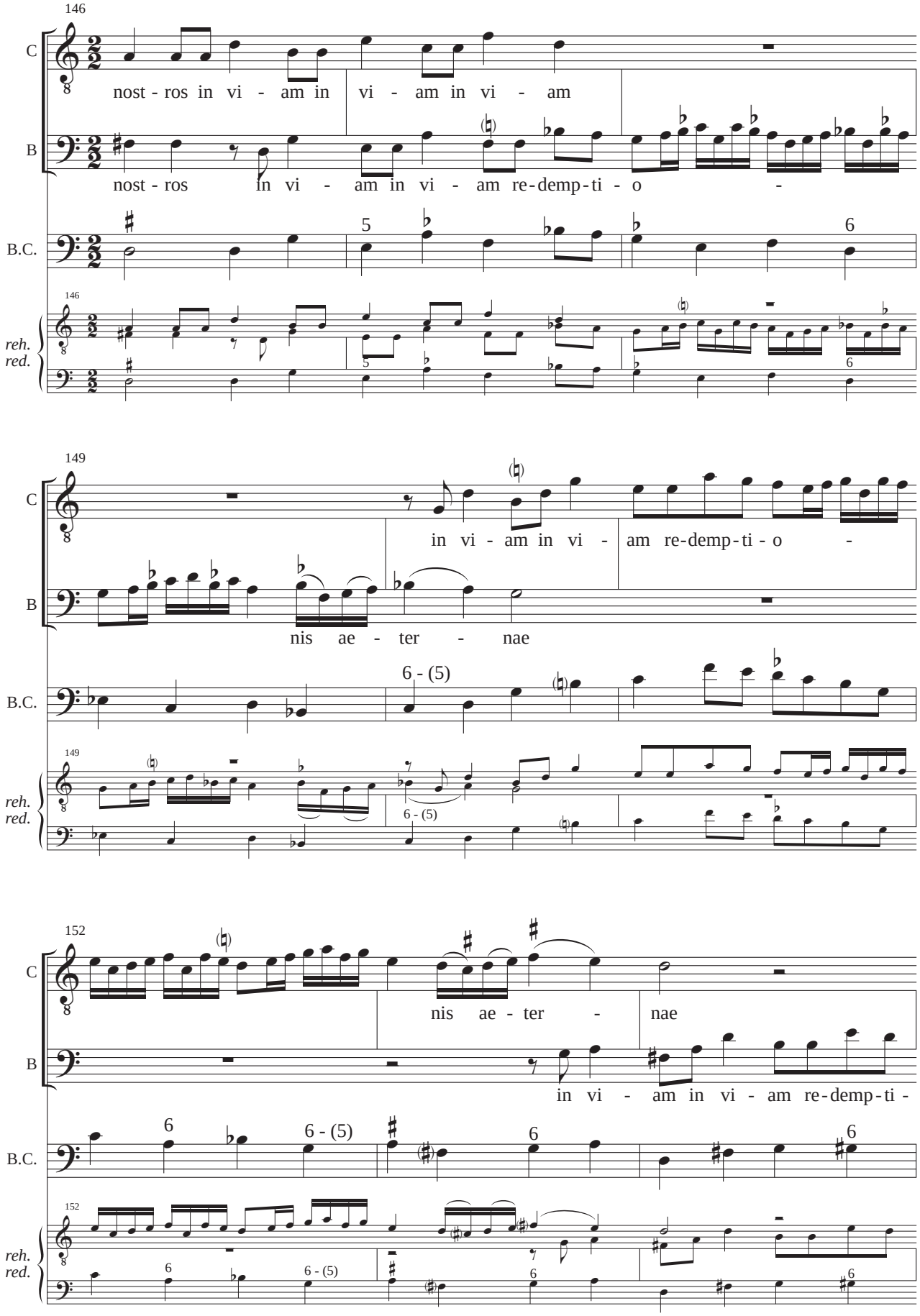

81
C
B
nes e - ius pas - si - o - nes e - ius
e - ius pas - si - o - nes e - ius
B.C.
reh.
red.
85
I - ta per ip - sum a - bun - dant con - so - la -
90
ti - o nost - ra
I - ta per ip - sum a -

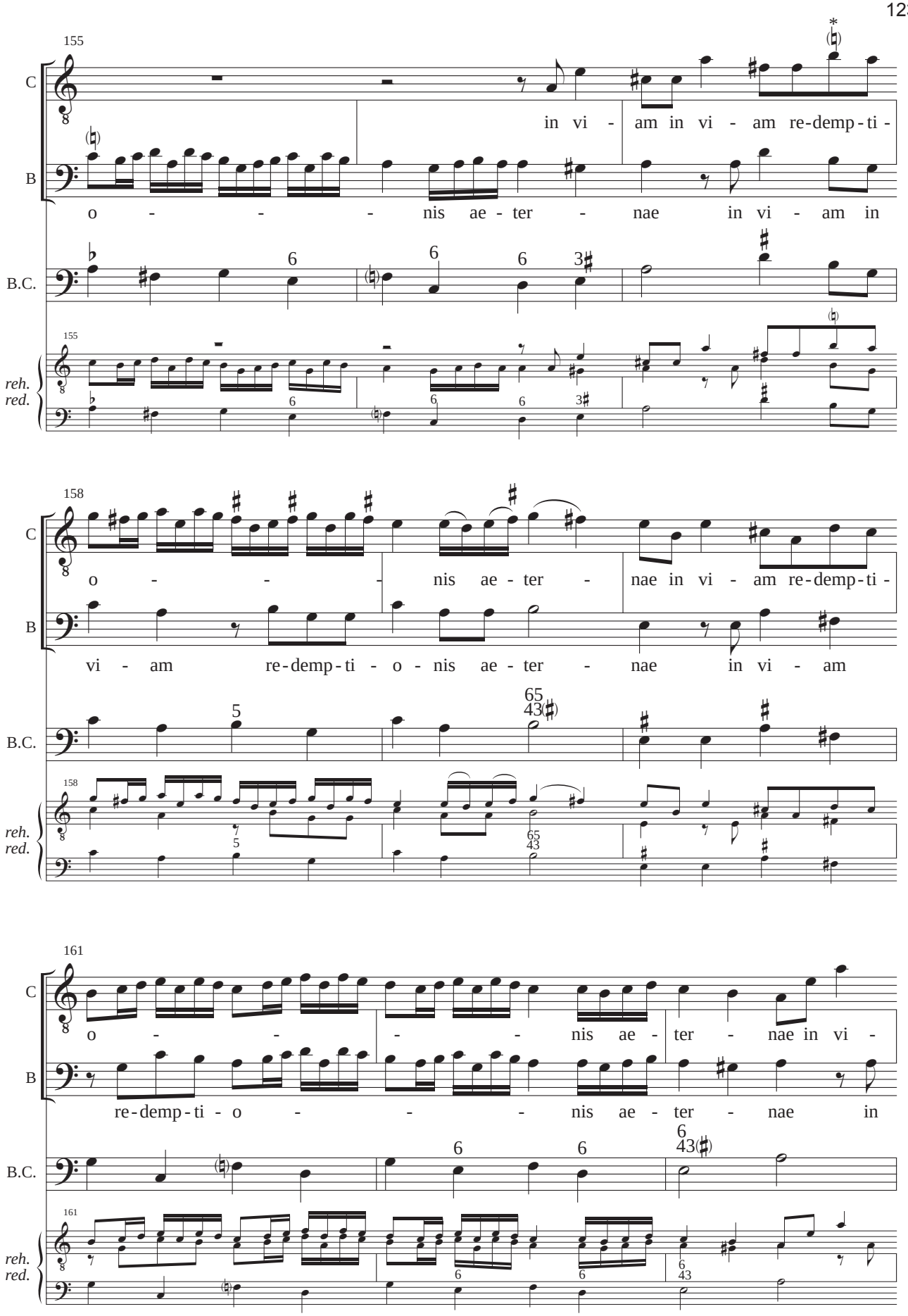

95
C
B
bun - dant con - so - la - - - ti - o
B.C.
reh.
red.
100
I - ta per ip - sum a - bun - dant con - so -
nost - ra per ip - sum a - bun - dant con - so -
105
la - - - ti - o nost - ra con - so -
la - - - ti - o nost - ra con - so -
4 - 3

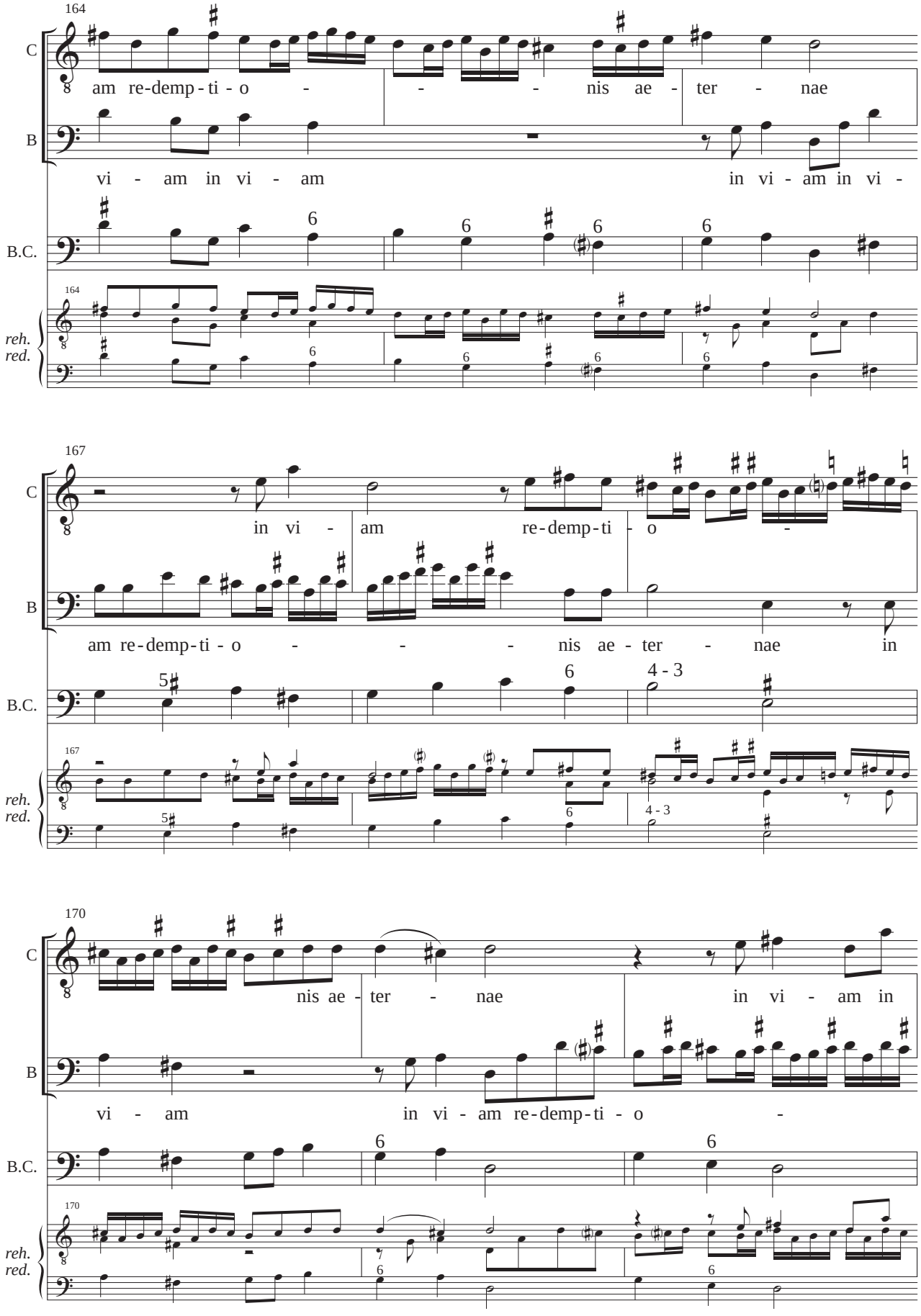

110
C
la - - - ti - o nost - ra I - ta per
B
la - - - ti - o nost - ra I - ta per
B.C.
4 - 3
6
reh.
red.
116
C
ip - sum a - bun - dant con - so - la - - - ti -
B
ip - sum a - bun - dant con - so - la -
B.C.
7
reh.
red.
121
C
o nost - ra con - so - la - ti - o nost -
B
ti - o nost - ra con - so - la - ti - o nost -
B.C.
6
4 - 3
6(♯)
reh.
red.

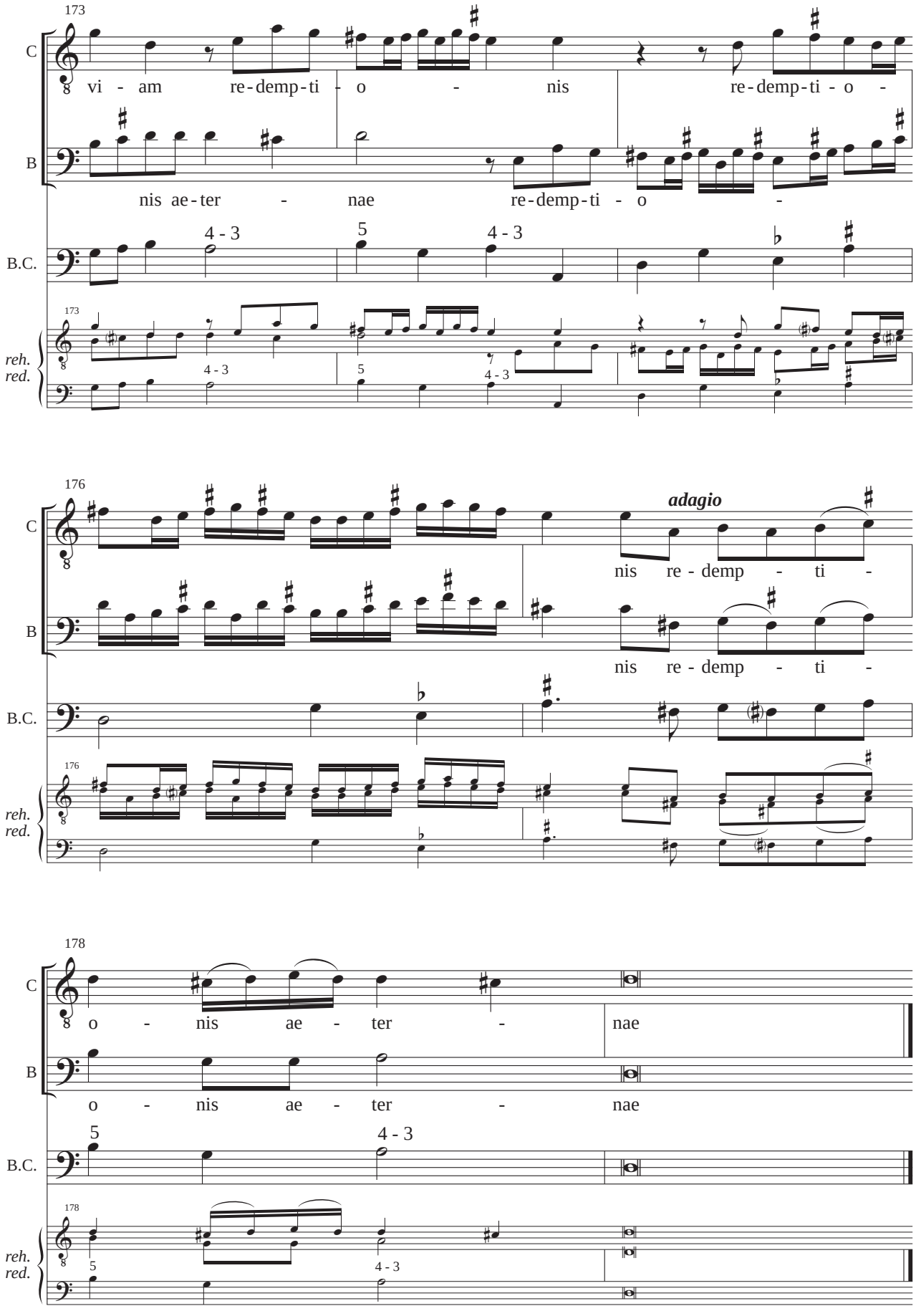

127
adagio
C
ra Ha-be-mus er - go fi-du - ci - am to-to cor-de di-li - gen - tes e - um,
B
ra Ha-be-mus er - go fi-du - ci - am to-to cor-de di-li - gen - tes e - um,
B.C.
reh.
red.
131
et in om - ni-bus ui - is nost-ris co - gi - tan - tes
et in om - ni-bus ui - is nost-ris co - gi - tan - tes


134
C
il - lum, co - gi - tan - tes il - lum,
B
il - lum, co - gi - tan - tes il - lum,
B.C.
6
5
4 - 3
reh.
red.
137
Et ip - se di - ri - get di - ri - get di - ri - get
142
gres - sus nost - ros di - ri - get gres - sus


146
C
nost - ros in vi - am in vi - am in vi - am
B
nost - ros in vi - am in vi - am re-demp-ti - o -
B.C.
5
6
reh.
red.
149
C
in vi - am in vi - am re-demp-ti - o -
B
nis ae - ter - nae
B.C.
6 - (5)
reh.
red.
152
C
nis ae - ter - nae
B
in vi - am in vi - am re-demp-ti -
B.C.
6
6 - (5)
6
6
reh.
red.


155
C
B
in vi - am in vi - am re-demp-ti -
o - - - nis ae - ter - nae in vi - am in
B.C.
reh.
red.
158
o - - - nis ae - ter - nae in vi - am re-demp-ti -
vi - am re-demp-ti - o - nis ae - ter - nae in vi - am
161
o - - - - nis ae - ter - nae in vi -
re-demp-ti - o - - - nis ae - ter - nae in


164
C
am re-demp-ti-o - - - nis ae - ter - nae
B
vi - am in vi - am in vi - am in vi -
B.C.
6 6 6 6
reh.
red.
167
C
in vi - am re-demp-ti - o -
B
am re-demp-ti - o - - - nis ae - ter - nae in
B.C.
5♯ 6 4 - 3
reh.
red.
170
C
nis ae - ter - nae in vi - am in
B
vi - am in vi - am re-demp-ti - o -
B.C.
6 6
reh.
red.

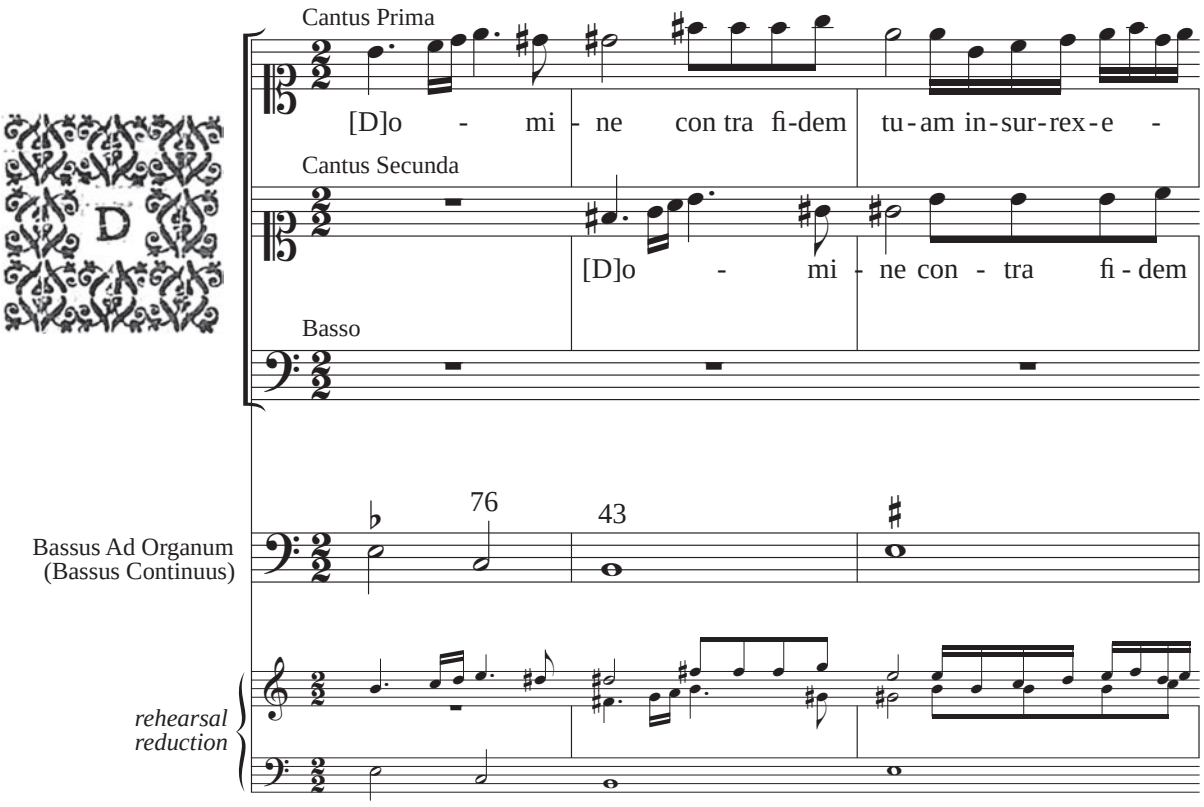

173
C
vi - am re-demp-ti - o - nis re-demp-ti - o -
B
nis ae-ter - nae re-demp-ti - o -
B.C.
4 - 3
5
4 - 3
reh.
red.
176
adagio
nis re - demp - ti -
nis re - demp - ti -
178
o - nis ae - ter - nae
o - nis ae - ter - nae
5
4 - 3

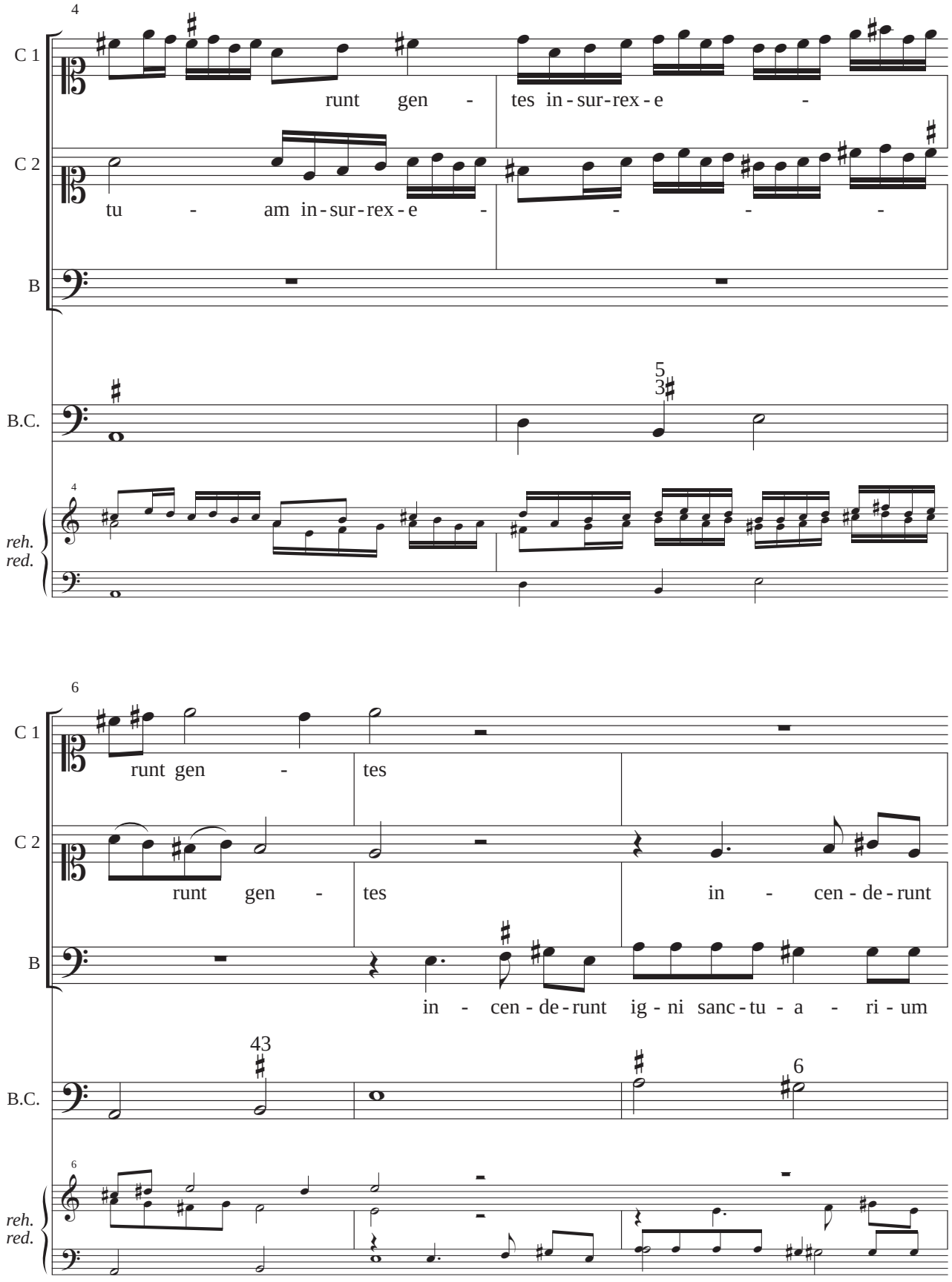
Domine Contra Fidem

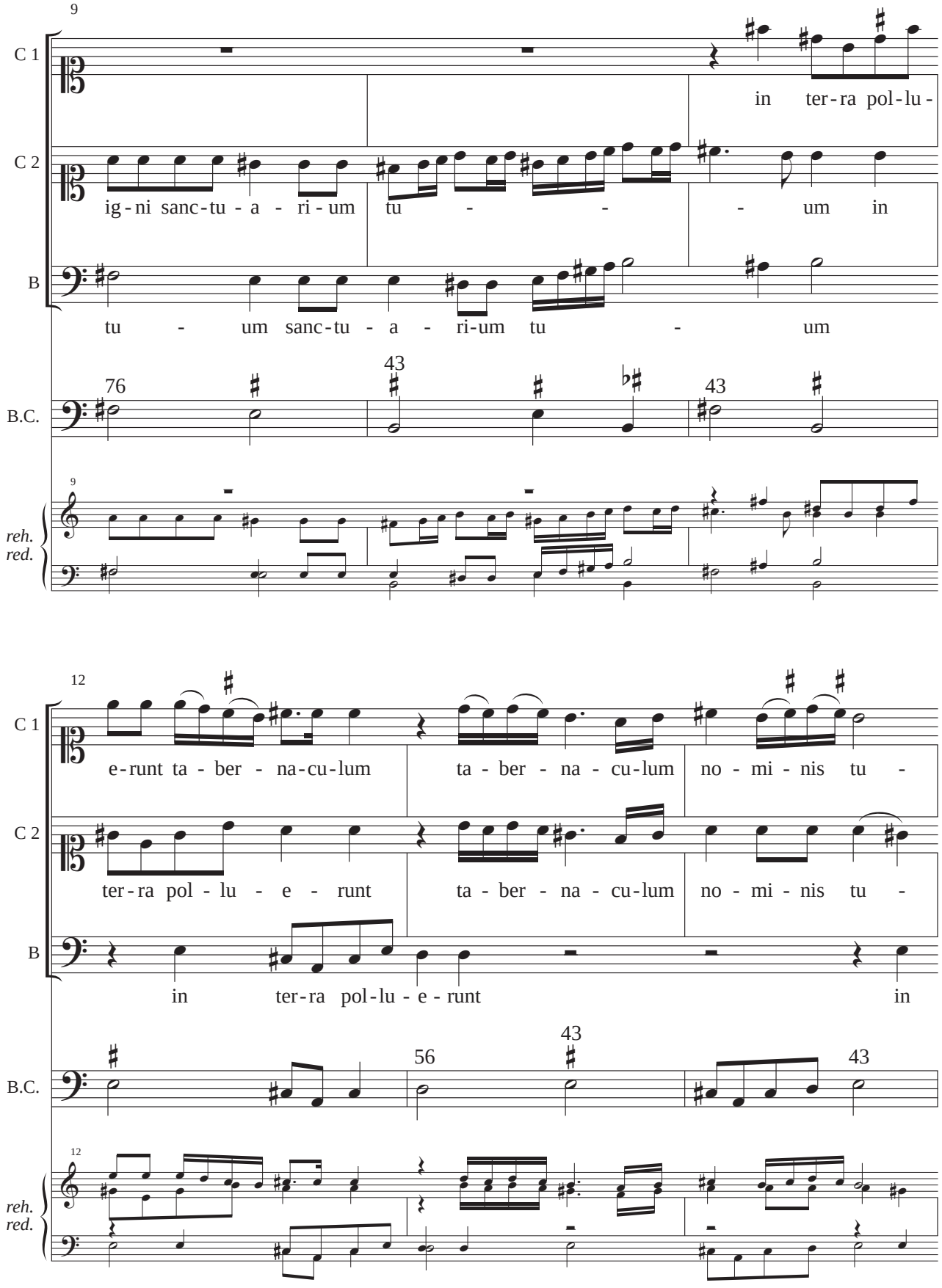
Organo à 3. due Canti, e Basso

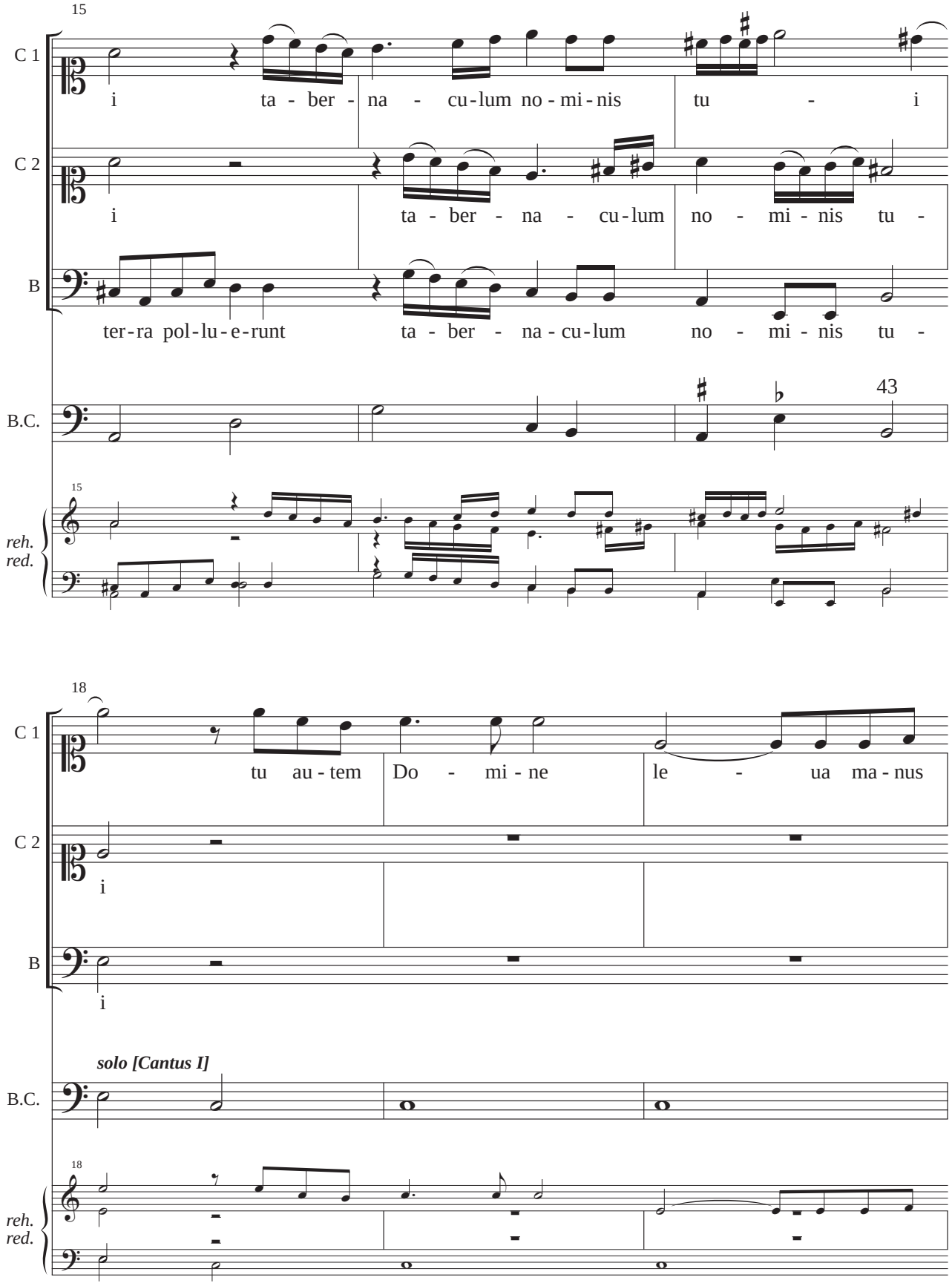
Del Signore Giovanni Bonetti
Musico nella Santa Casa di Loreto
(b. 1628 ca.; floruit 1654-1659)

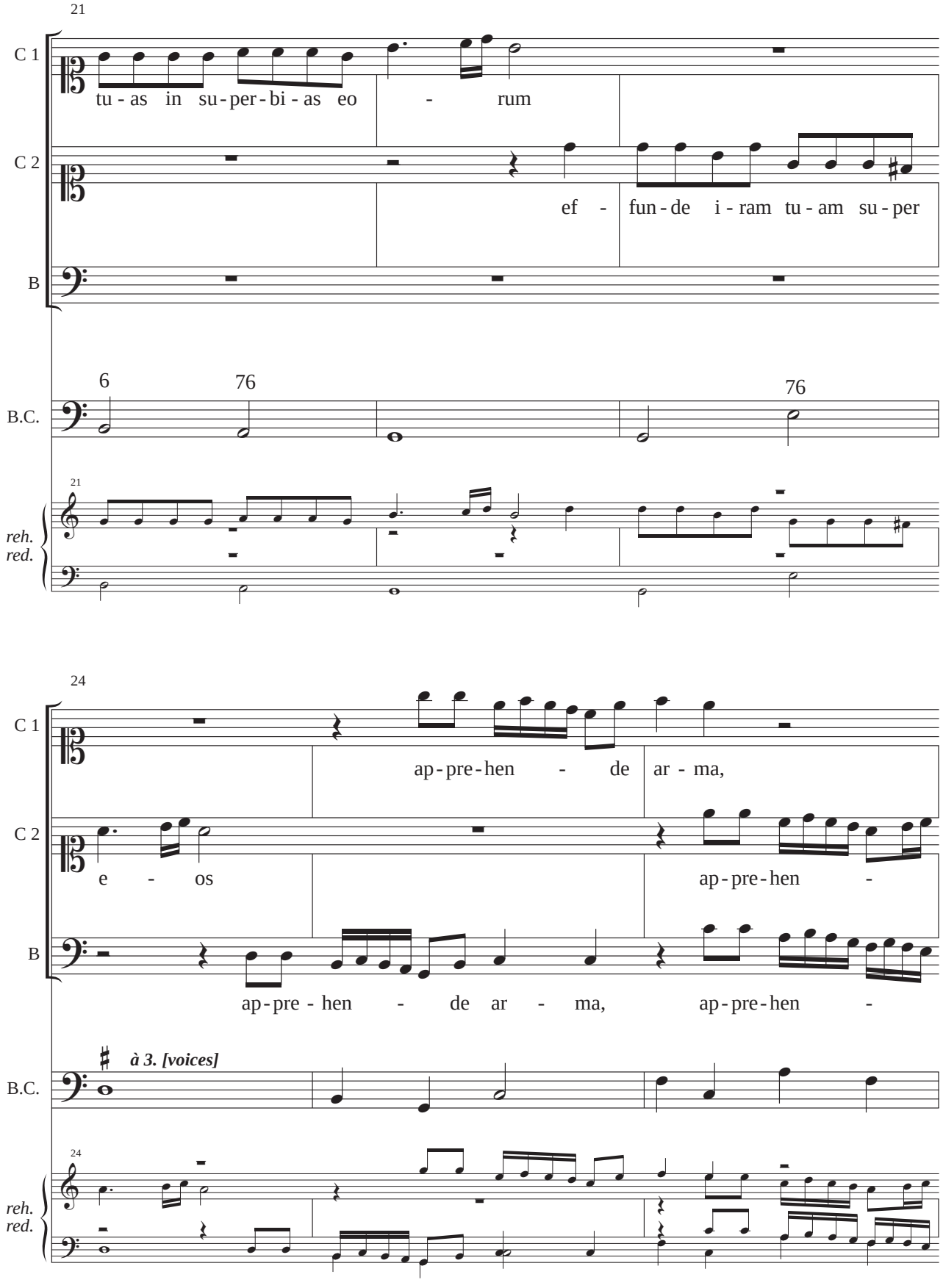
Transcription edition © 2009
Paul-Antoni Bonetti

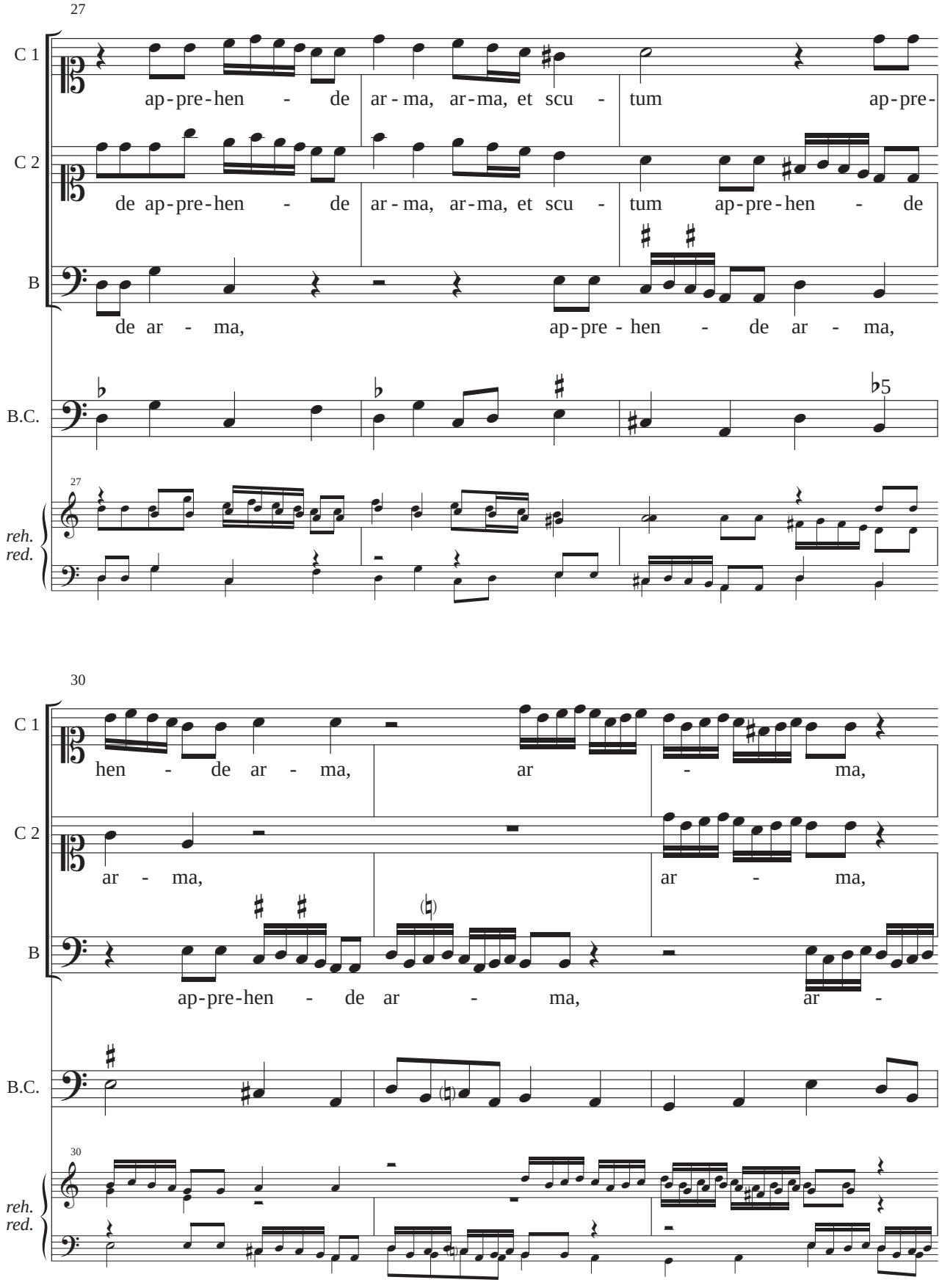


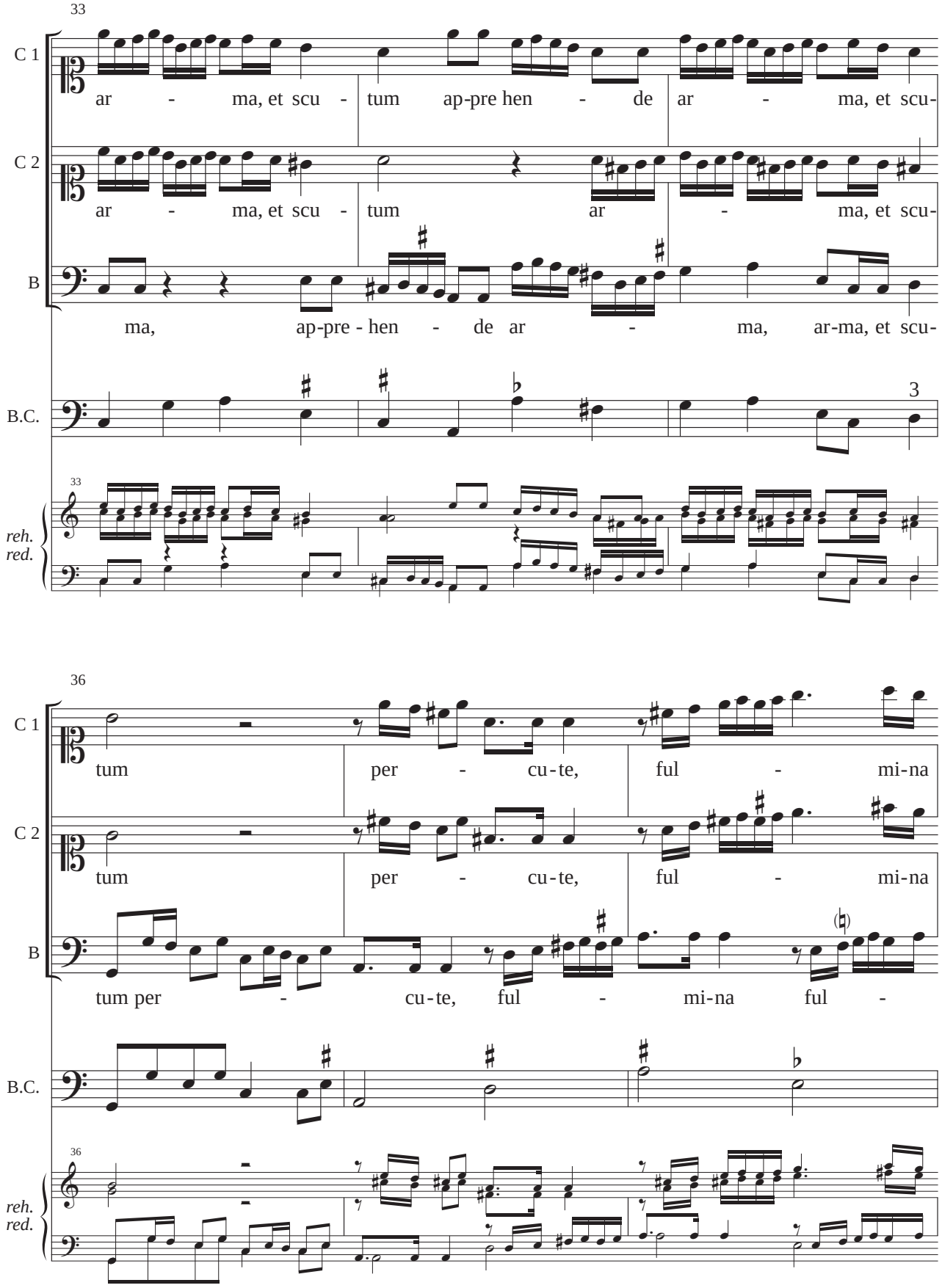

4
C 1
runt gen - tes in-sur-rex-e -
C 2
tu - am in-sur-rex-e - - - -
B
5
3
B.C.
4
reh.
red.
6
C 1
runt gen - tes
C 2
runt gen - tes in - cen-de-runt
B
in - cen-de-runt ig-ni sanc-tu - a - ri-um
43
6
B.C.
6
reh.
red.

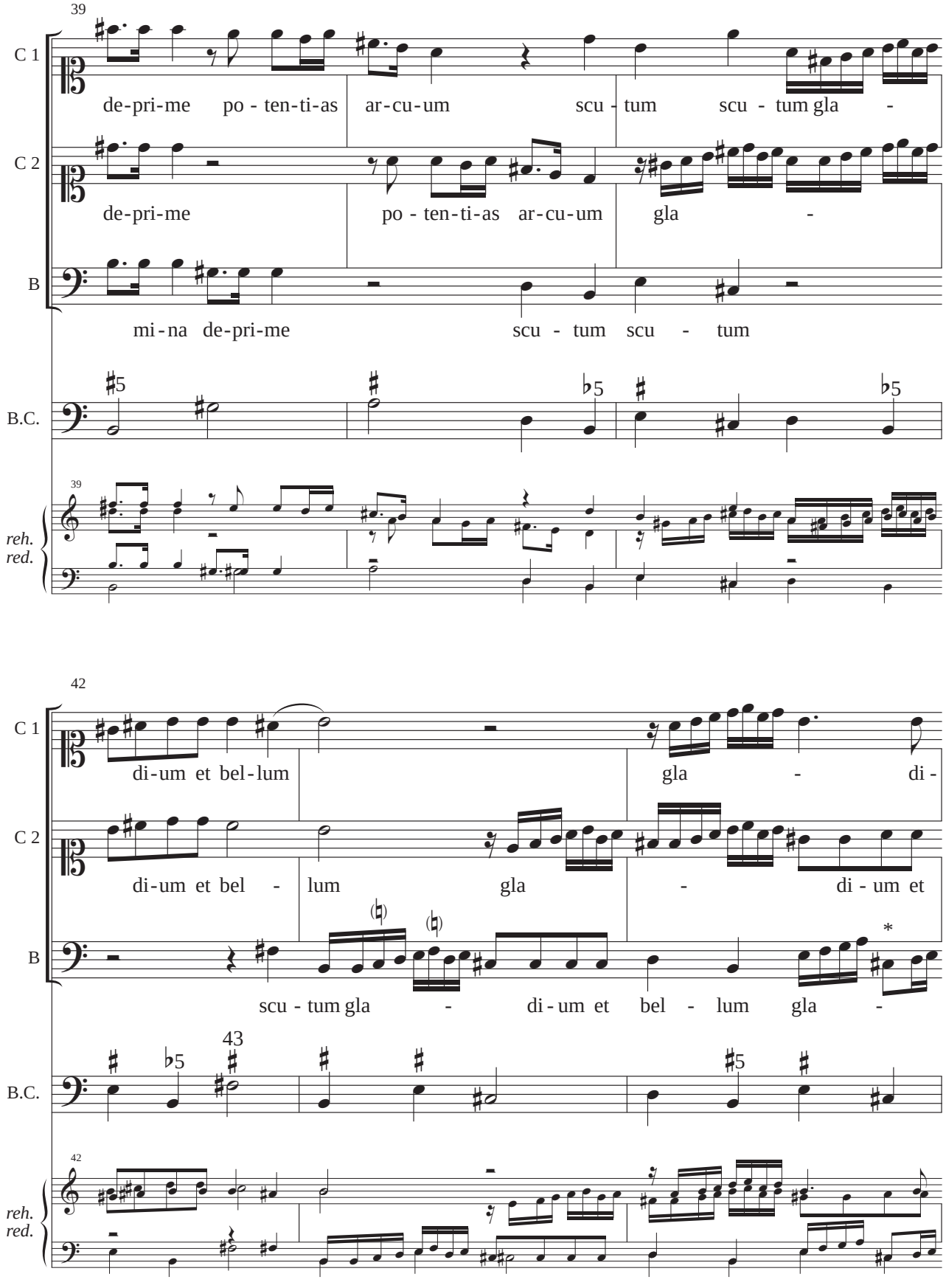

9
C 1
C 2
B
in ter-ra pol-lu-
ig-ni sanc-tu-a-ri-um tu - - - um in
tu - um sanc-tu-a-ri-um tu - um
B.C.
76
43
43
9
reh.
red.
12
C 1
C 2
B
e-runt ta-ber-na-cu-lum ta-ber-na-cu-lum no-mi-nis tu-
ter-ra pol-lu-e-runt ta-ber-na-cu-lum no-mi-nis tu-
in ter-ra pol-lu-e-runt in
B.C.
56
43
43
12
reh.
red.

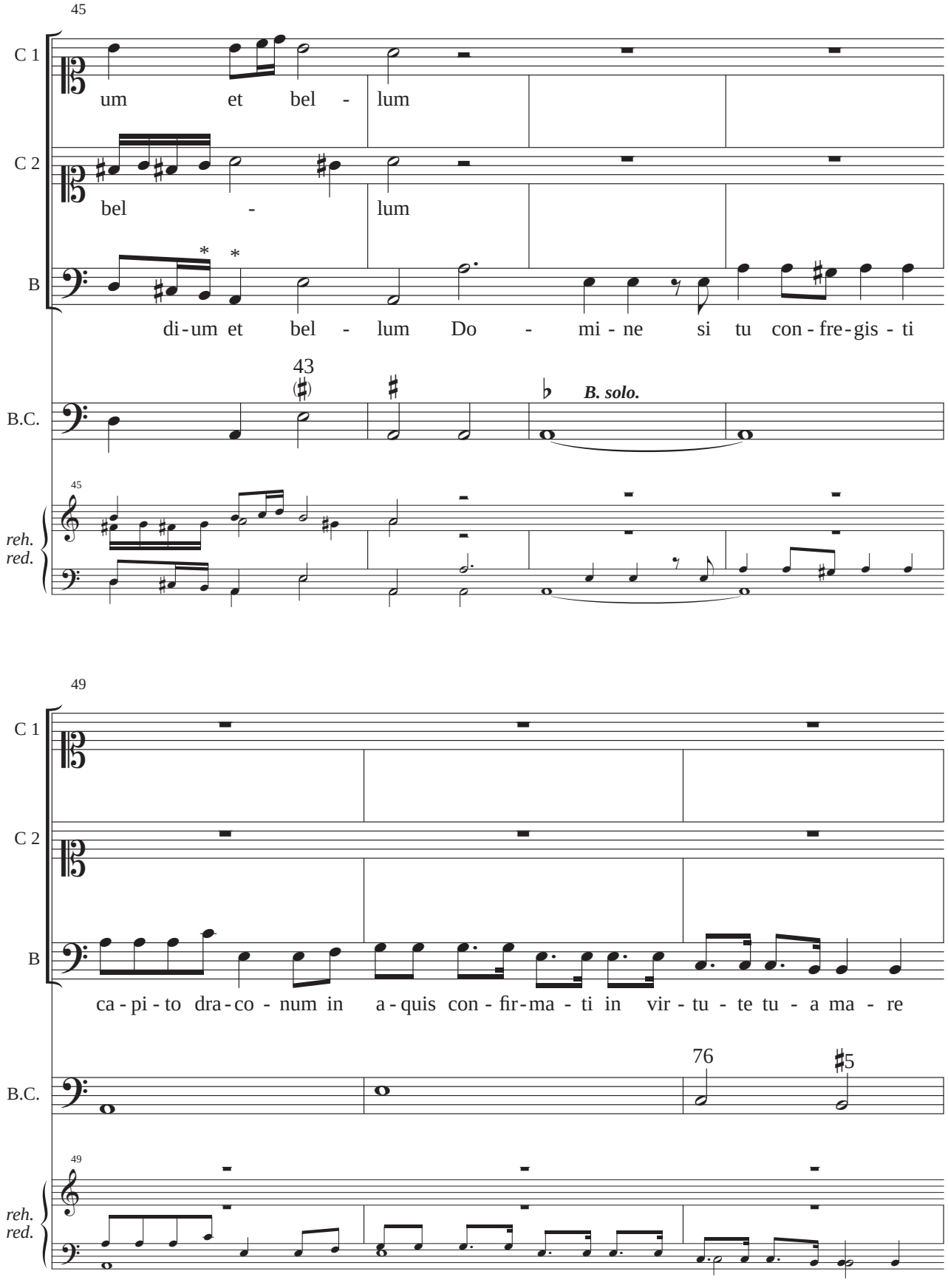

15
C 1
i ta - ber - na - cu-lum no - mi - nis tu - i
C 2
i ta - ber - na - cu-lum no - mi - nis tu -
B
ter-ra pol-lu-e-runt ta - ber - na - cu-lum no - mi - nis tu -
B.C.
43
15
reh.
red.
18
C 1
tu au - tem Do - mi - ne le - ua ma - nus
C 2
i
B
i
solo [Cantus I]
B.C.
18
reh.
red.

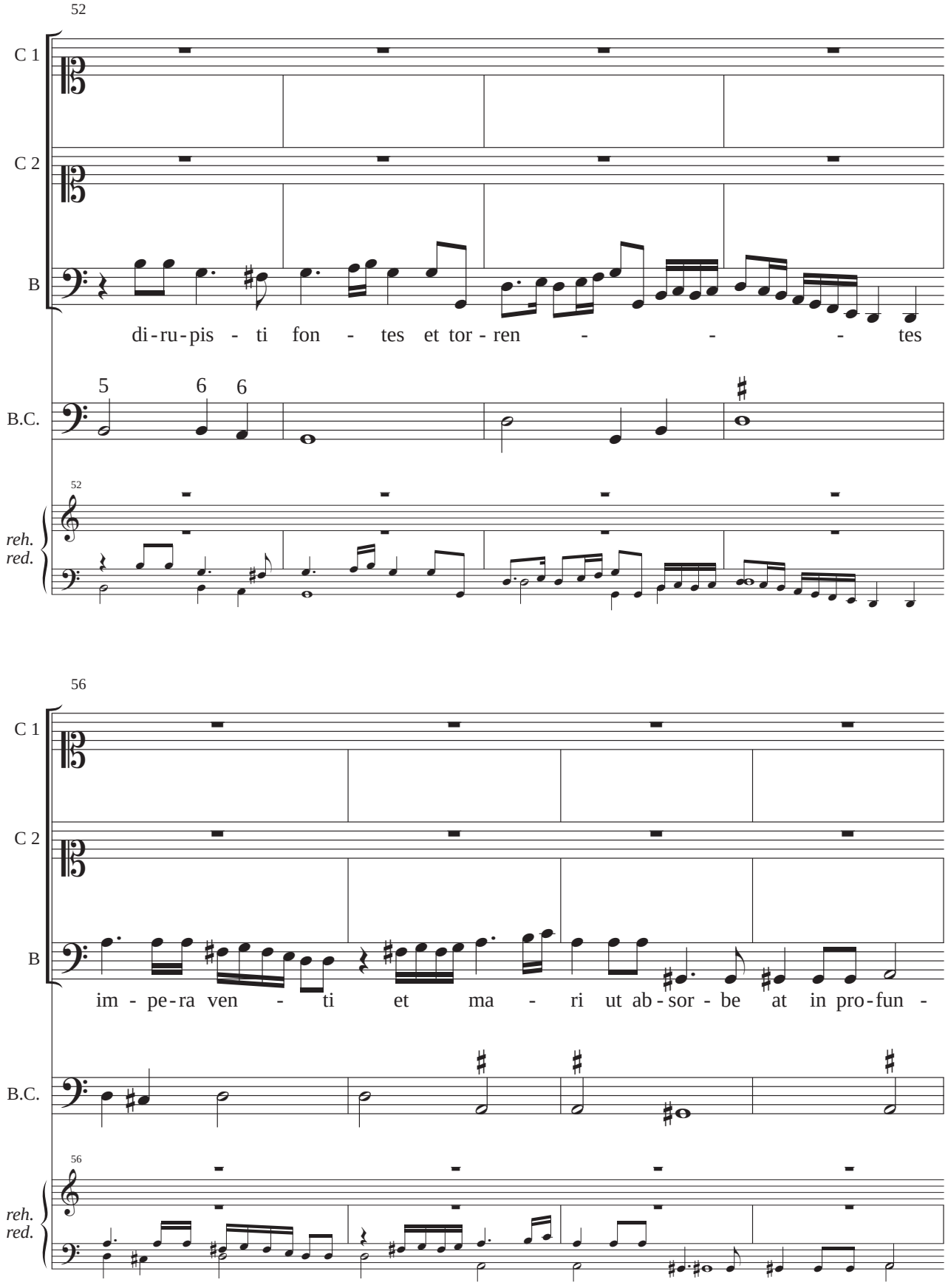

21
C 1
tu - as in su - per - bi - as eo - rum
C 2
ef - fun - de i - ram tu - am su - per
B
6
76
76
B.C.
21
reh.
red.
24
C 1
ap - pre - hen - de ar - ma,
C 2
e - os
ap - pre - hen -
B
ap - pre - hen - de ar - ma, ap - pre - hen -
à 3. [voices]
B.C.
24
reh.
red.

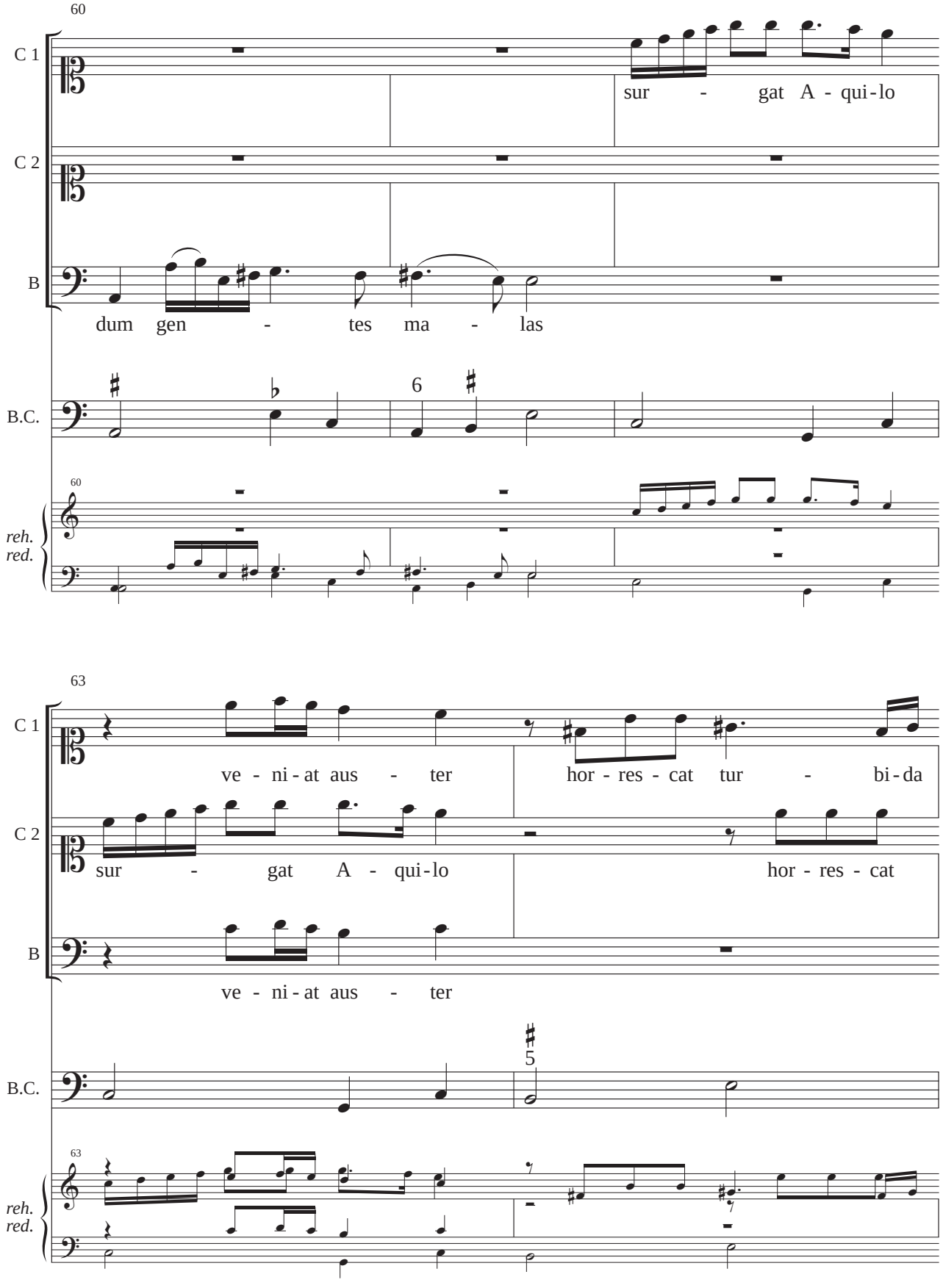

27
C 1
ap-pre-hen - de ar-ma, ar-ma, et scu - tum ap-pre-
C 2
de ap-pre-hen - de ar-ma, ar-ma, et scu - tum ap-pre-hen - de
B
de ar - ma, ap-pre - hen - de ar - ma,
B.C.
reh.
red.
30
C 1
hen - de ar - ma, ar - ma,
C 2
ar - ma, ar - ma,
B
ap-pre-hen - de ar - ma, ar -
B.C.
reh.
red.

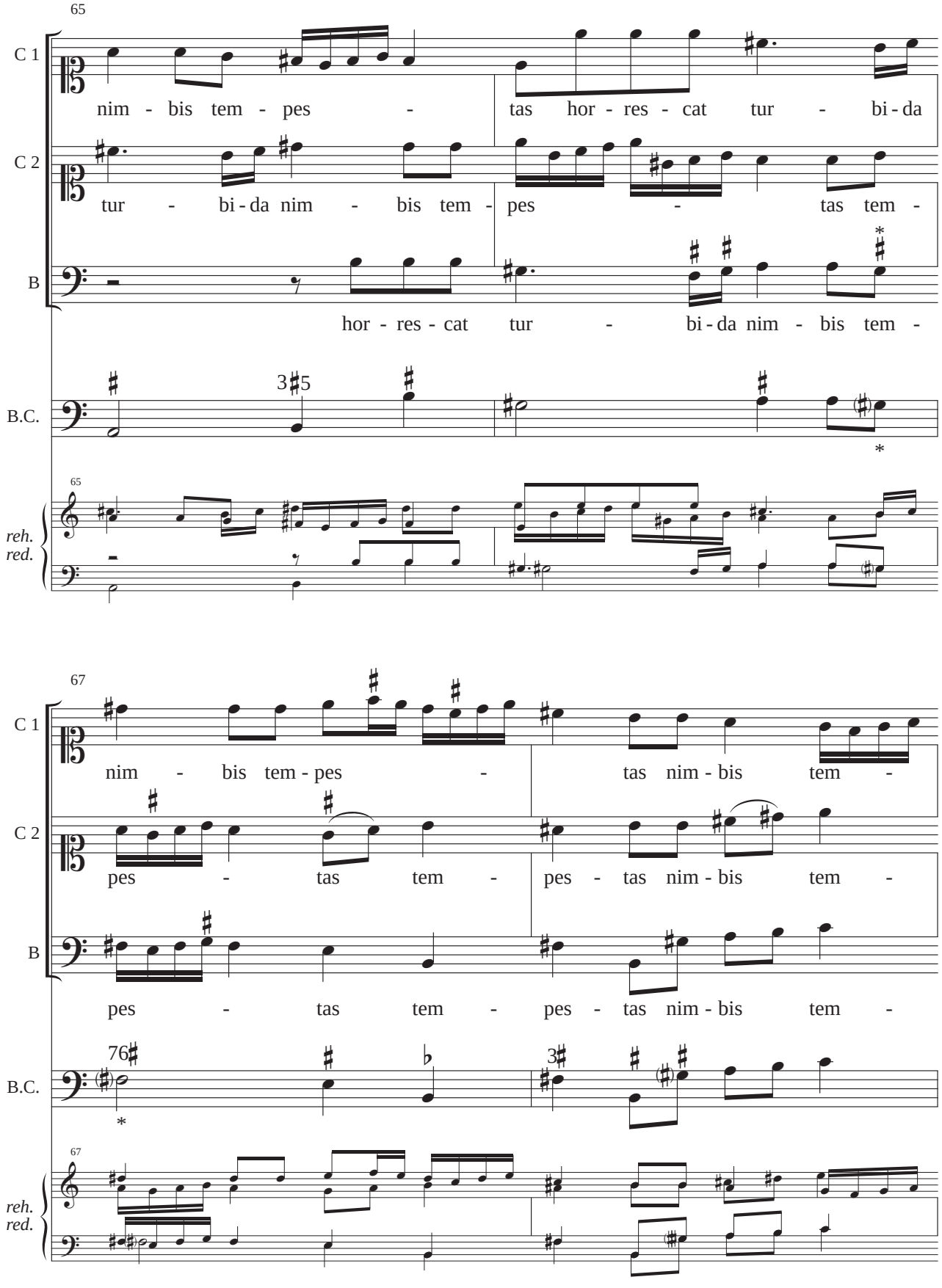

33
C 1
ar - ma, et scu - tum ap-pre hen - de ar - ma, et scu-
C 2
ar - ma, et scu - tum ar - ma, et scu-
B
ma, ap-pre - hen - de ar - ma, ar-ma, et scu-
B.C.
3
33
reh.
red.
36
C 1
tum per - cu-te, ful - mi-na
C 2
tum per - cu-te, ful - mi-na
B
tum per - cu-te, ful - mi-na ful -
B.C.
36
reh.
red.

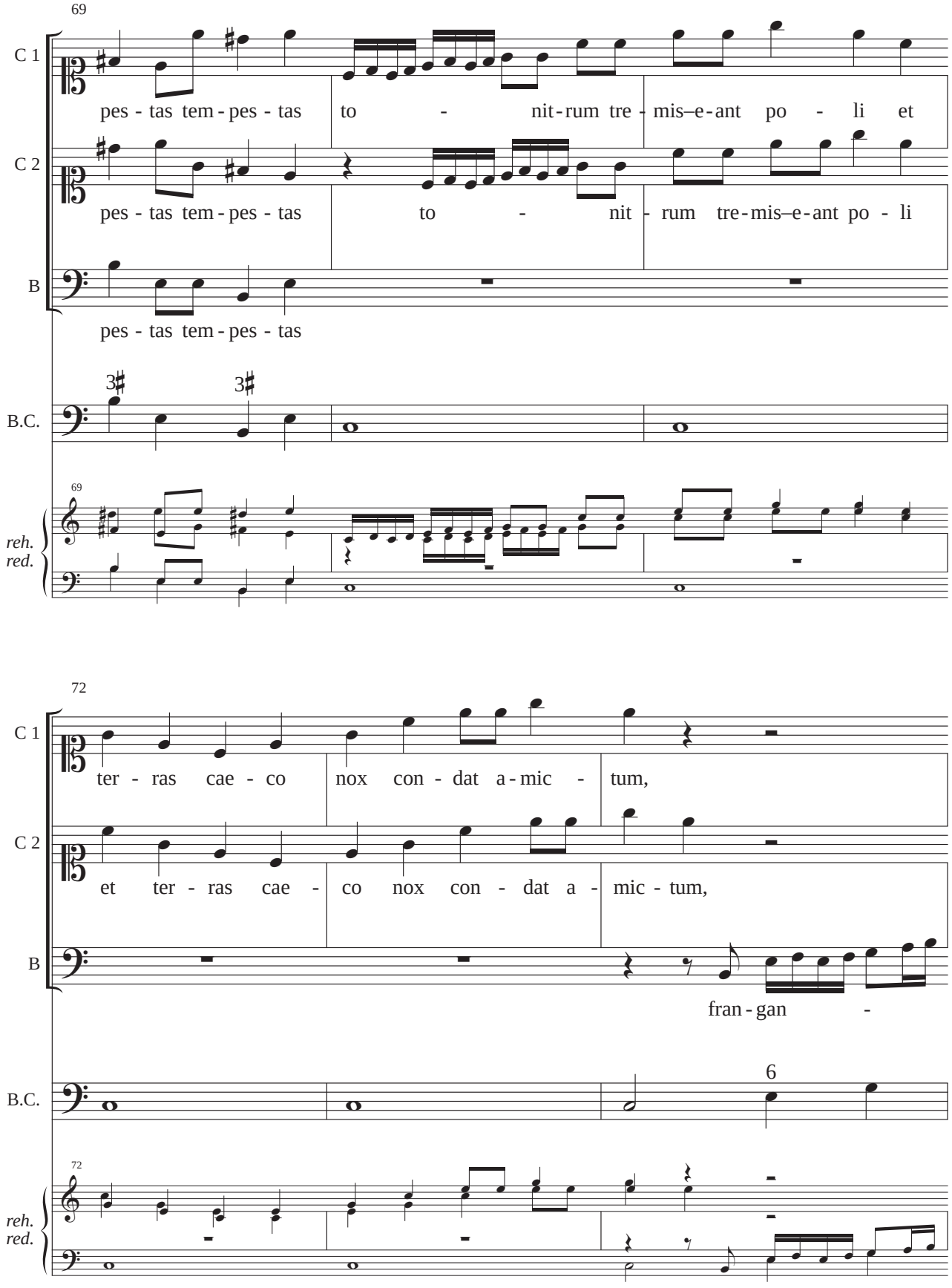

39
C 1
de-pri-me po - ten-ti-as ar-cu-um scu - tum scu - tum gla -
C 2
de-pri-me po - ten-ti-as ar-cu-um gla -
B
mi-na de-pri-me scu - tum scu - tum
B.C.
reh.
red.
42
C 1
di-um et bel-lum gla - di-
C 2
di-um et bel - lum gla - di-um et
B
scu - tum gla - di-um et bel - lum gla -
43
B.C.
reh.
red.

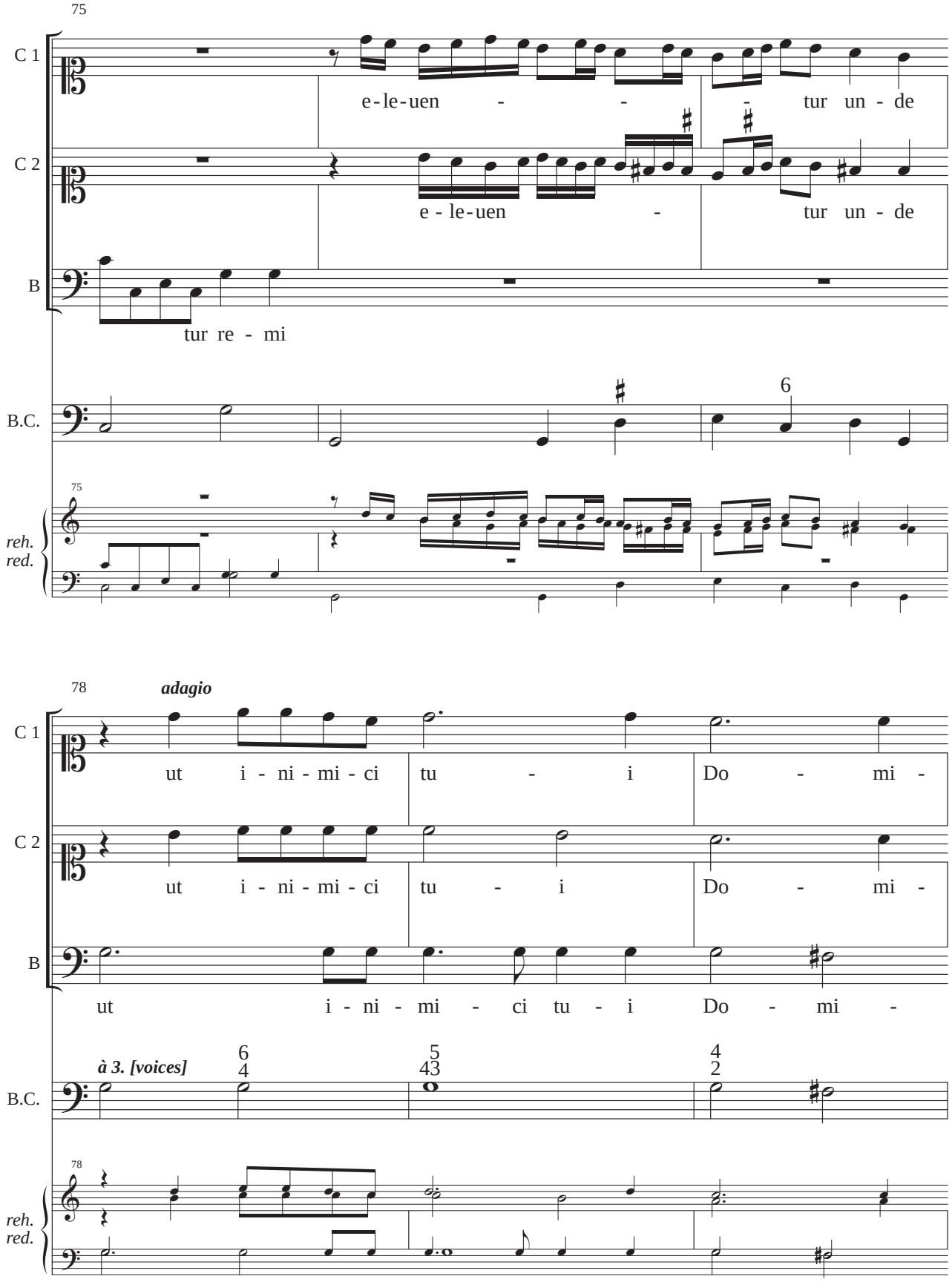

45
C 1
um et bel - lum
C 2
bel - lum
B
di-um et bel - lum Do - mi - ne si tu con - fre-gis - ti
43
B.C.
B. solo.
45
reh.
red.
49
C 1
C 2
B
ca - pi - to dra - co - num in a - quis con - fir-ma - ti in vir - tu - te tu - a ma - re
76
5
B.C.
49
reh.
red.

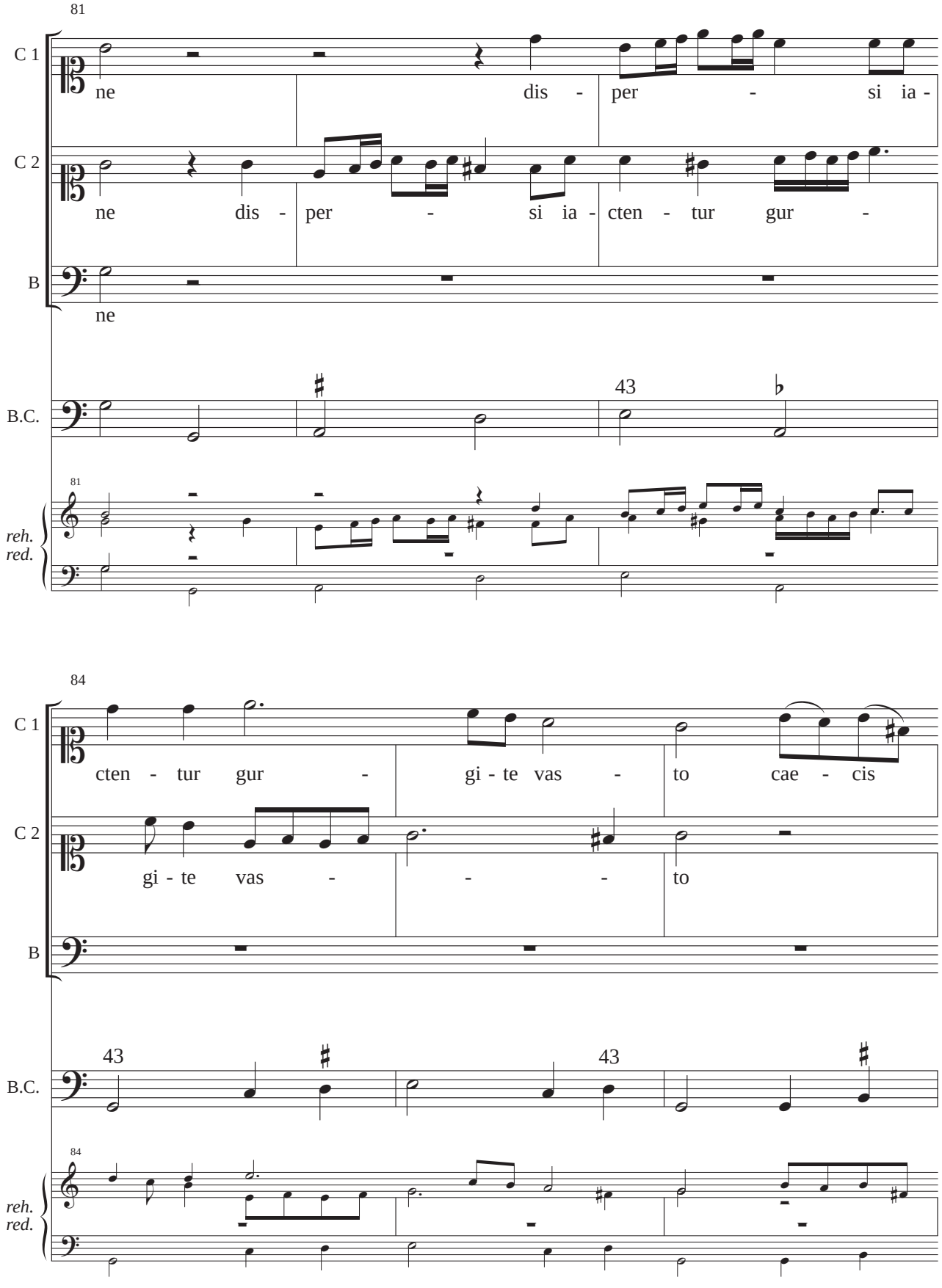

52
C 1
C 2
B
di - ru - pis - ti fon - tes et tor - ren - - - tes
B.C.
5 6 6
52
reh.
red.
56
C 1
C 2
B
im - pe - ra ven - ti et ma - ri ut ab - sor - be at in pro - fun -
B.C.
56
reh.
red.

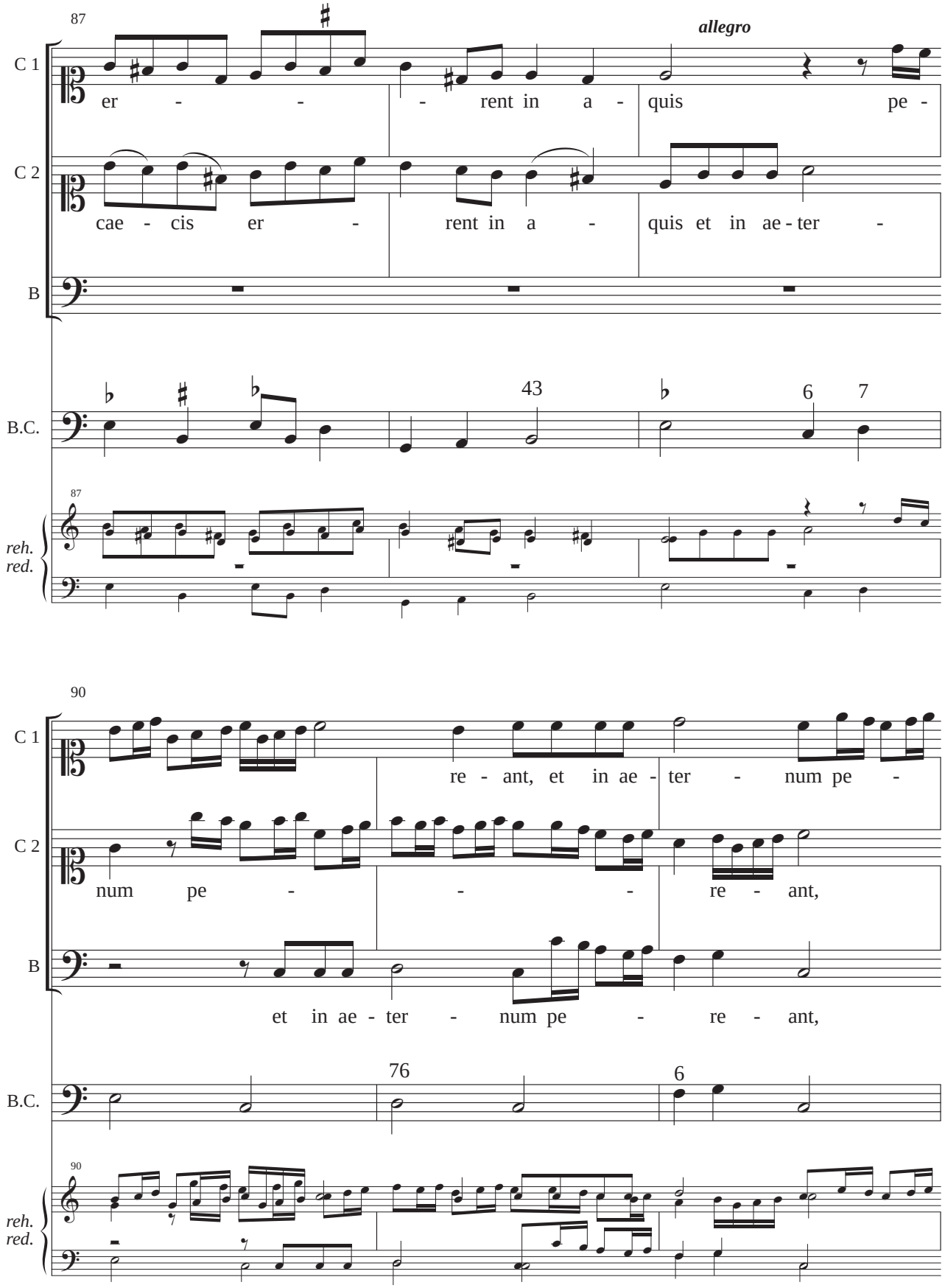

60
C 1
C 2
B
sur - gat A - qui-lo
dum gen - tes ma - las
B.C.
6
60
reh.
red.
63
C 1
C 2
B
ve - ni - at aus - ter
hor - res - cat tur - bi - da
sur - gat A - qui-lo
hor - res - cat
ve - ni - at aus - ter
B.C.
5
63
reh.
red.

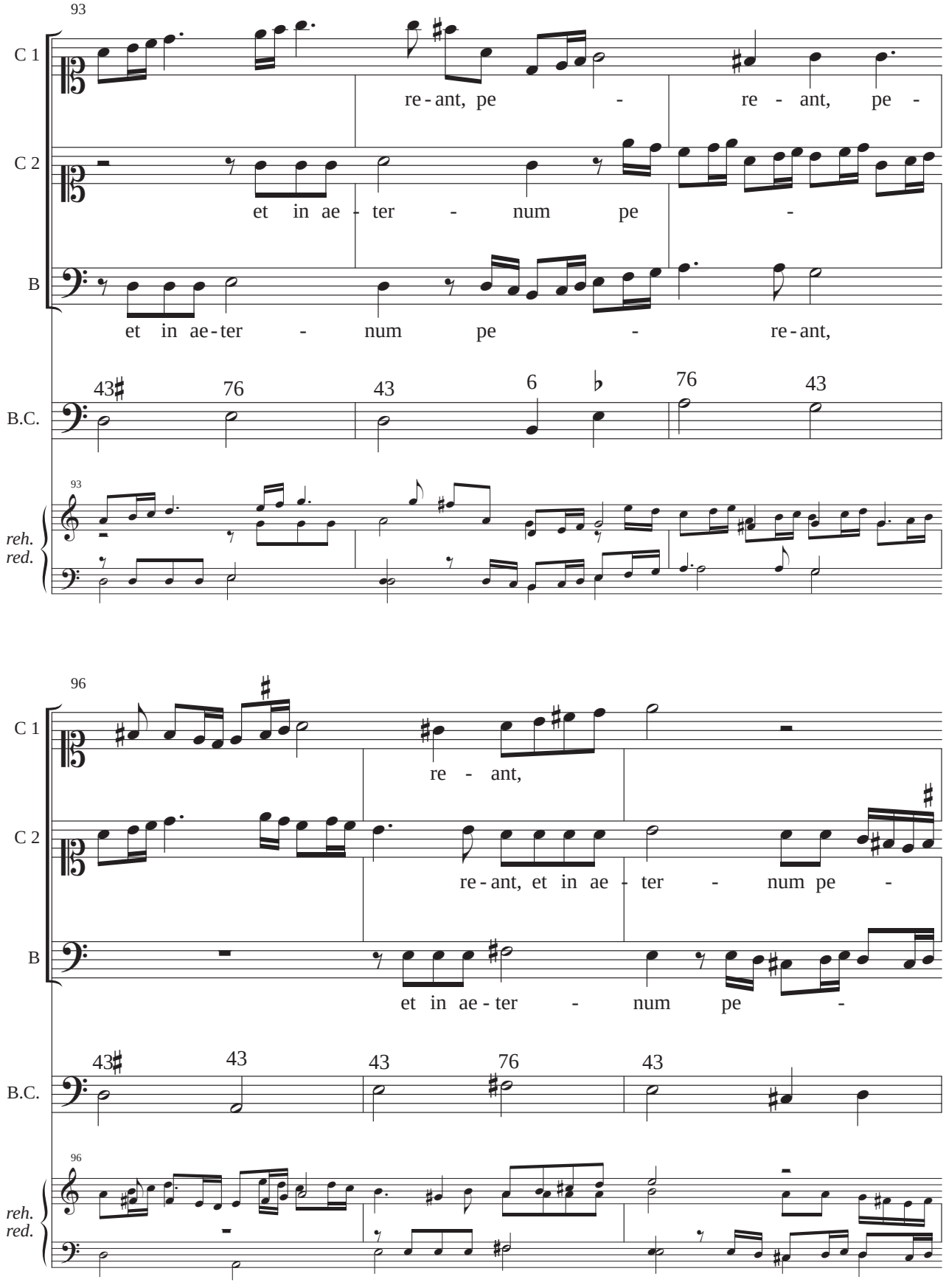

65
C 1
nim - bis tem - pes - tas hor - res - cat tur - bi - da
C 2
tur - bi - da nim - bis tem - pes - tas tem -
B
hor - res - cat tur - bi - da nim - bis tem -
B.C.
3♯5
65
reh.
red.
67
C 1
nim - bis tem - pes - tas nim - bis tem -
C 2
pes - tas tem - pes - tas nim - bis tem -
B
pes - tas tem - pes - tas nim - bis tem -
B.C.
76♯
3♯
67
reh.
red.

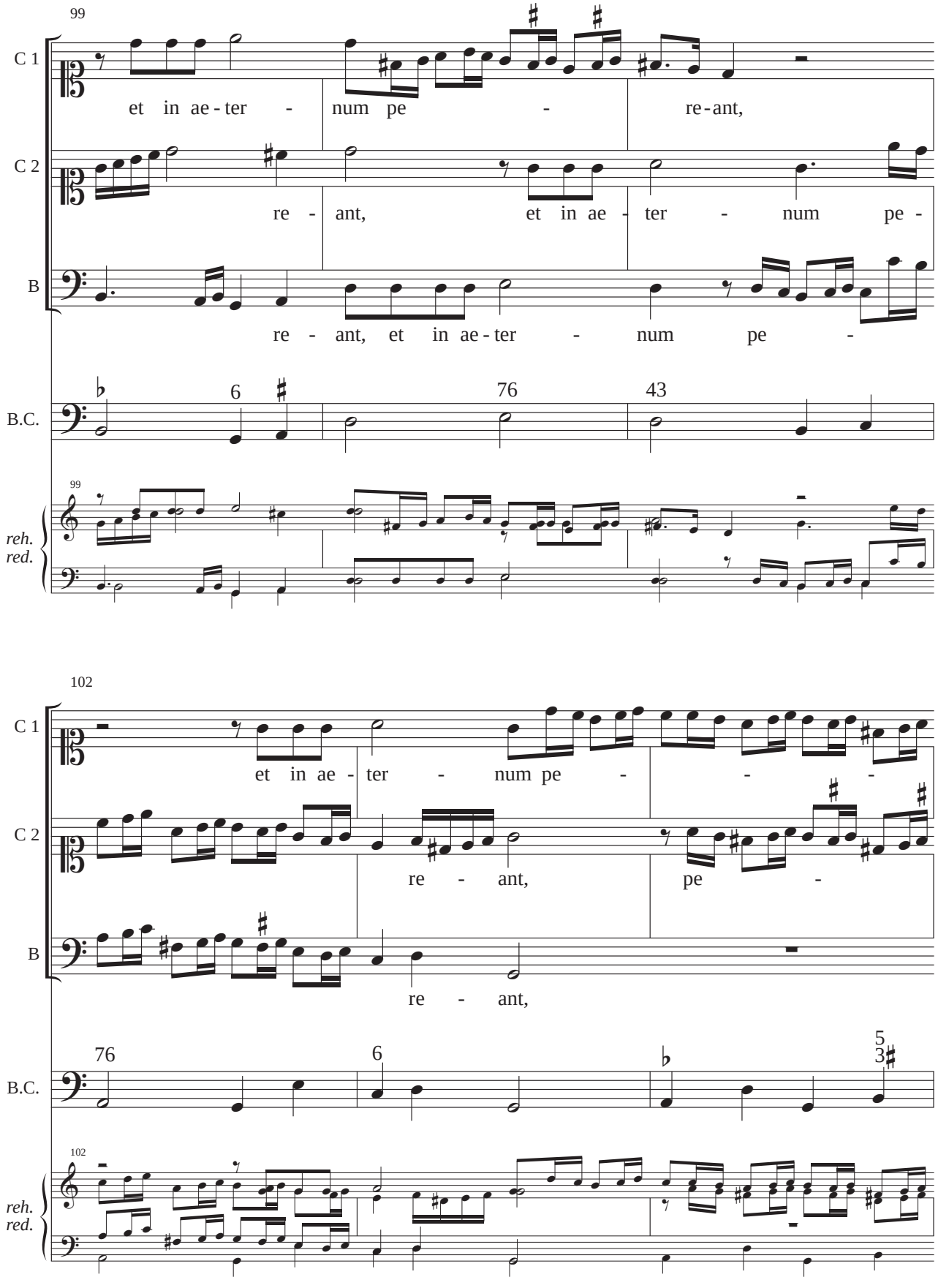

69
C 1
pes - tas tem - pes - tas to - nit - rum tre - mis–e - ant po - li et
C 2
pes - tas tem - pes - tas to - nit - rum tre - mis–e - ant po - li
B
pes - tas tem - pes - tas
B.C.
3
3
69
reh.
red.
72
C 1
ter - ras cae - co nox con - dat a - mic - tum,
C 2
et ter - ras cae - co nox con - dat a - mic - tum,
B
fran - gan -
B.C.
6
72
reh.
red.

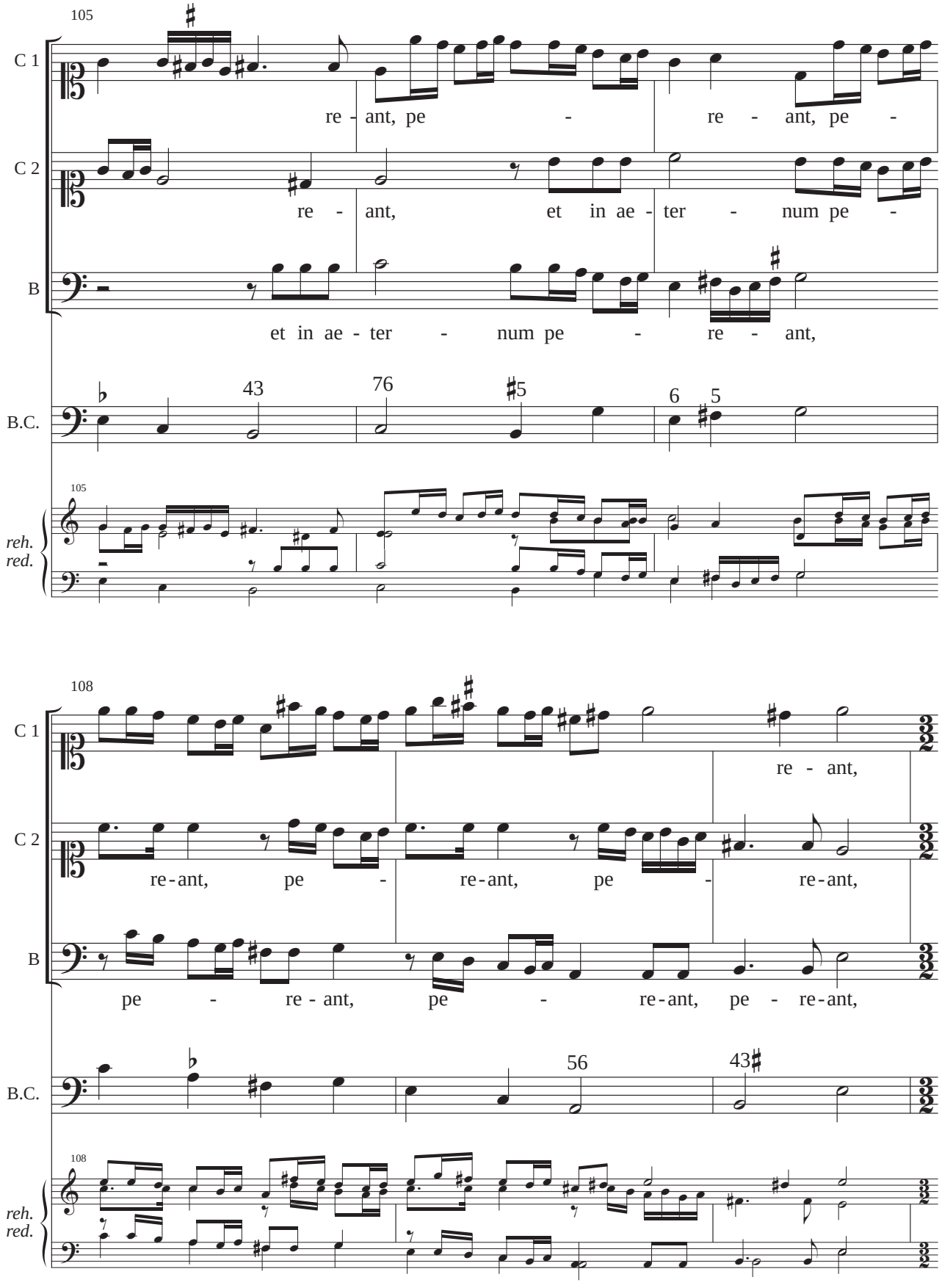

75
C 1
e-le-uen - - - tur un - de
C 2
e - le-uen - tur un - de
B
tur re - mi
B.C.
6
75
reh.
red.
78
adagio
C 1
ut i - ni - mi - ci tu - i Do - mi -
C 2
ut i - ni - mi - ci tu - i Do - mi -
B
ut i - ni - mi - ci tu - i Do - mi -
à 3. [voices]
6 5 4
4 43 2
B.C.
78
reh.
red.

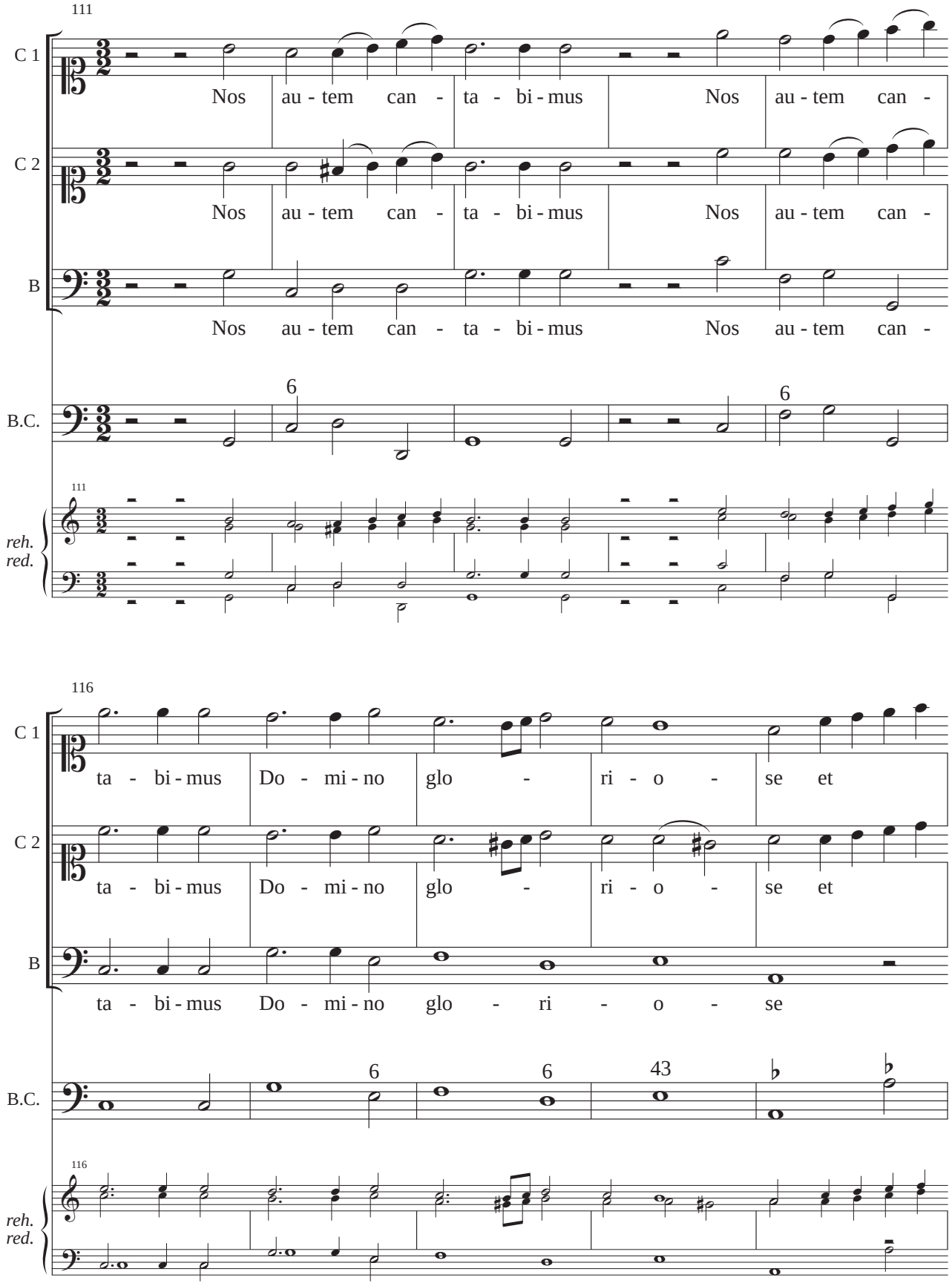

81
C 1
ne dis - per - si ia -
C 2
ne dis - per - si ia - cten - tur gur -
B
ne
B.C.
43
81
reh.
red.
84
C 1
cten - tur gur - gi - te vas - to cae - cis
C 2
gi - te vas - - - to
B
43
43
B.C.
84
reh.
red.

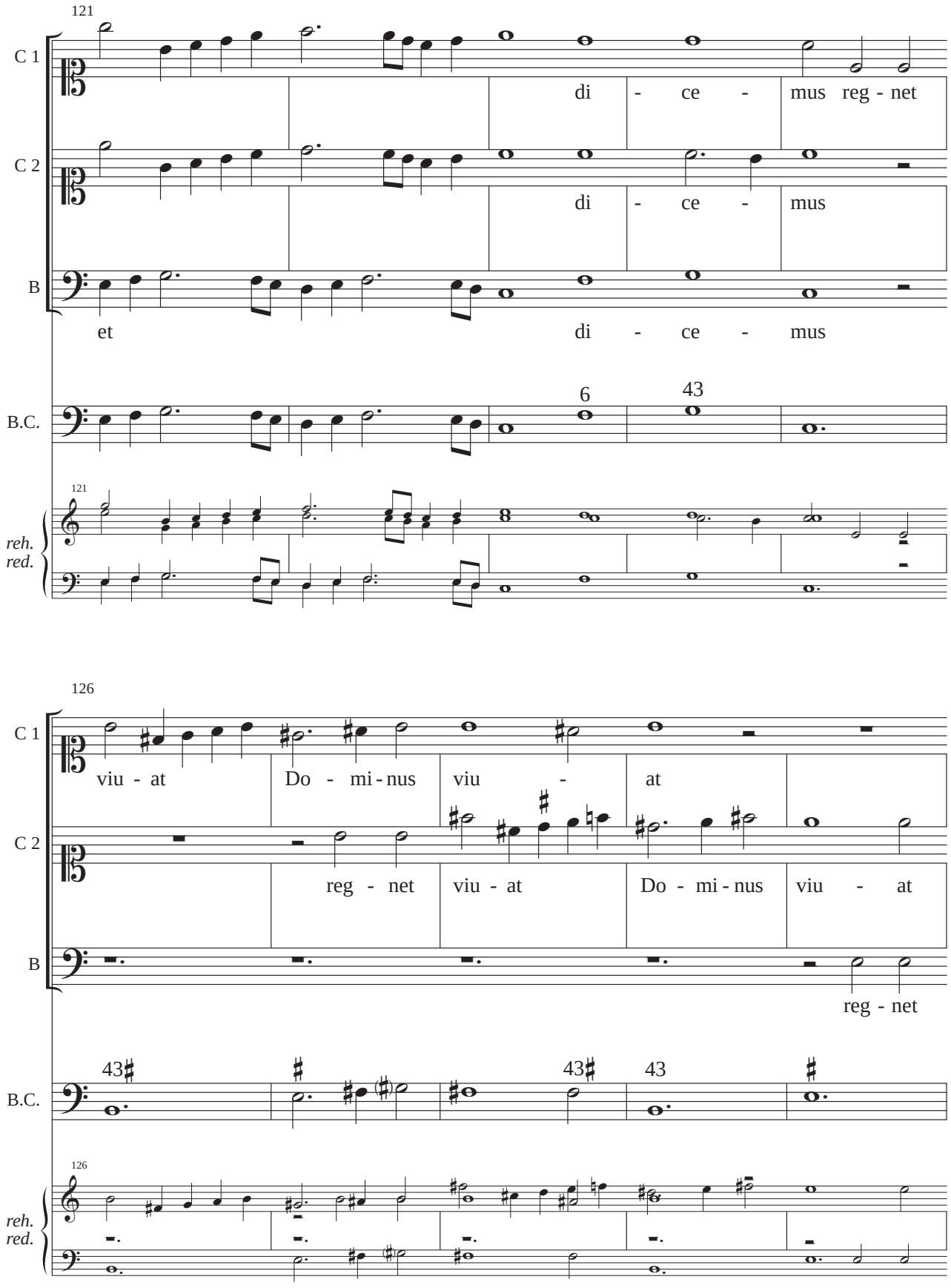

87
allegro
C 1
er - - - rent in a - quis pe -
C 2
cae - cis er - rent in a - quis et in ae - ter -
B
B.C.
43
6
7
87
reh.
red.
90
C 1
re - ant, et in ae - ter - num pe -
C 2
num pe - - - re - ant,
B
et in ae - ter - num pe - re - ant,
B.C.
76
6
90
reh.
red.

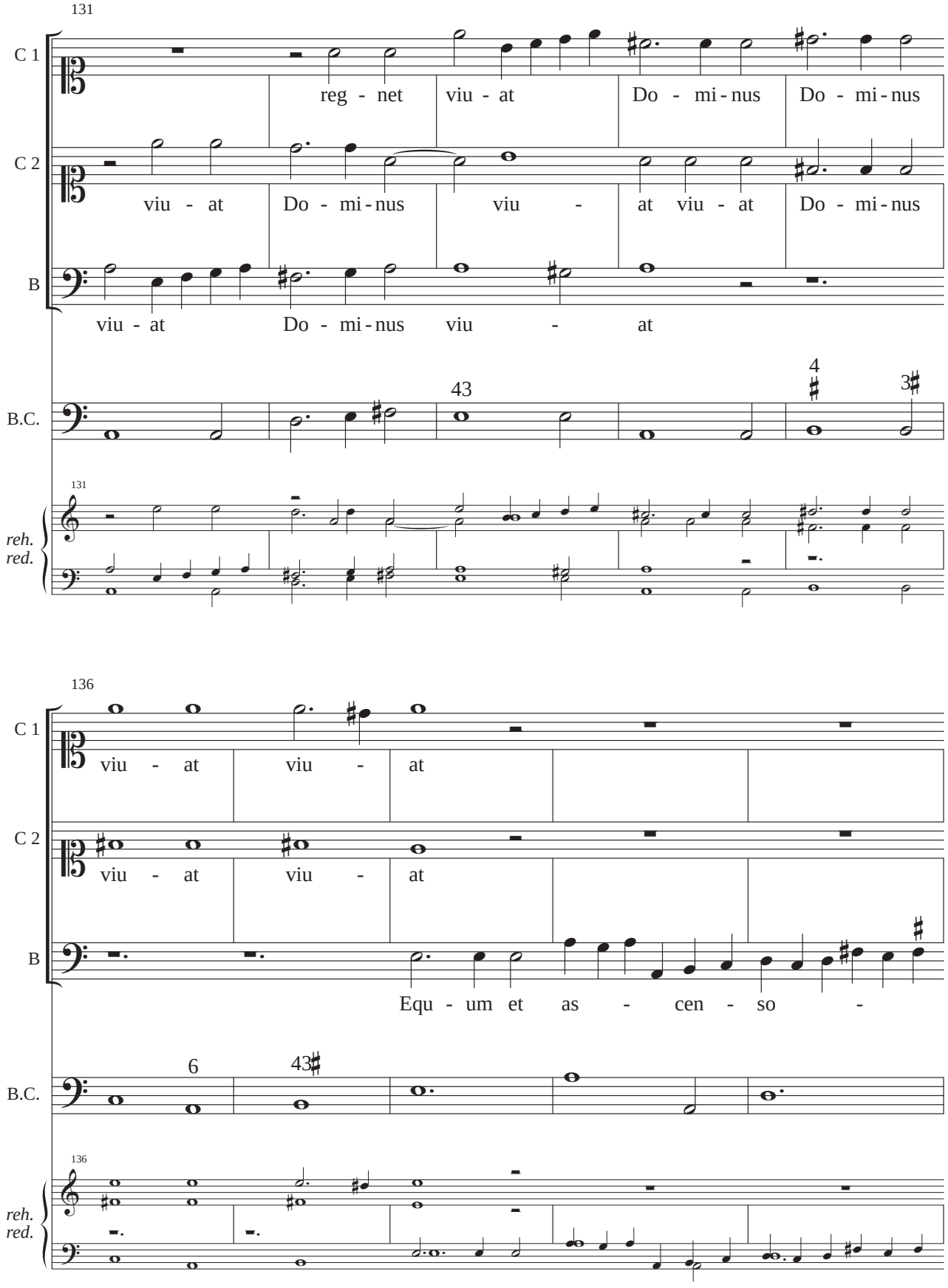

93
C 1
re - ant, pe - re - ant, pe -
C 2
et in ae - ter - num pe -
B
et in ae - ter - num pe - re - ant,
B.C.
43♯ 76 43 6 ♭ 76 43
93
reh.
red.
96
C 1
re - ant,
C 2
re - ant, et in ae - ter - num pe -
B
et in ae - ter - num pe -
B.C.
43♯ 43 43 76 43
96
reh.
red.

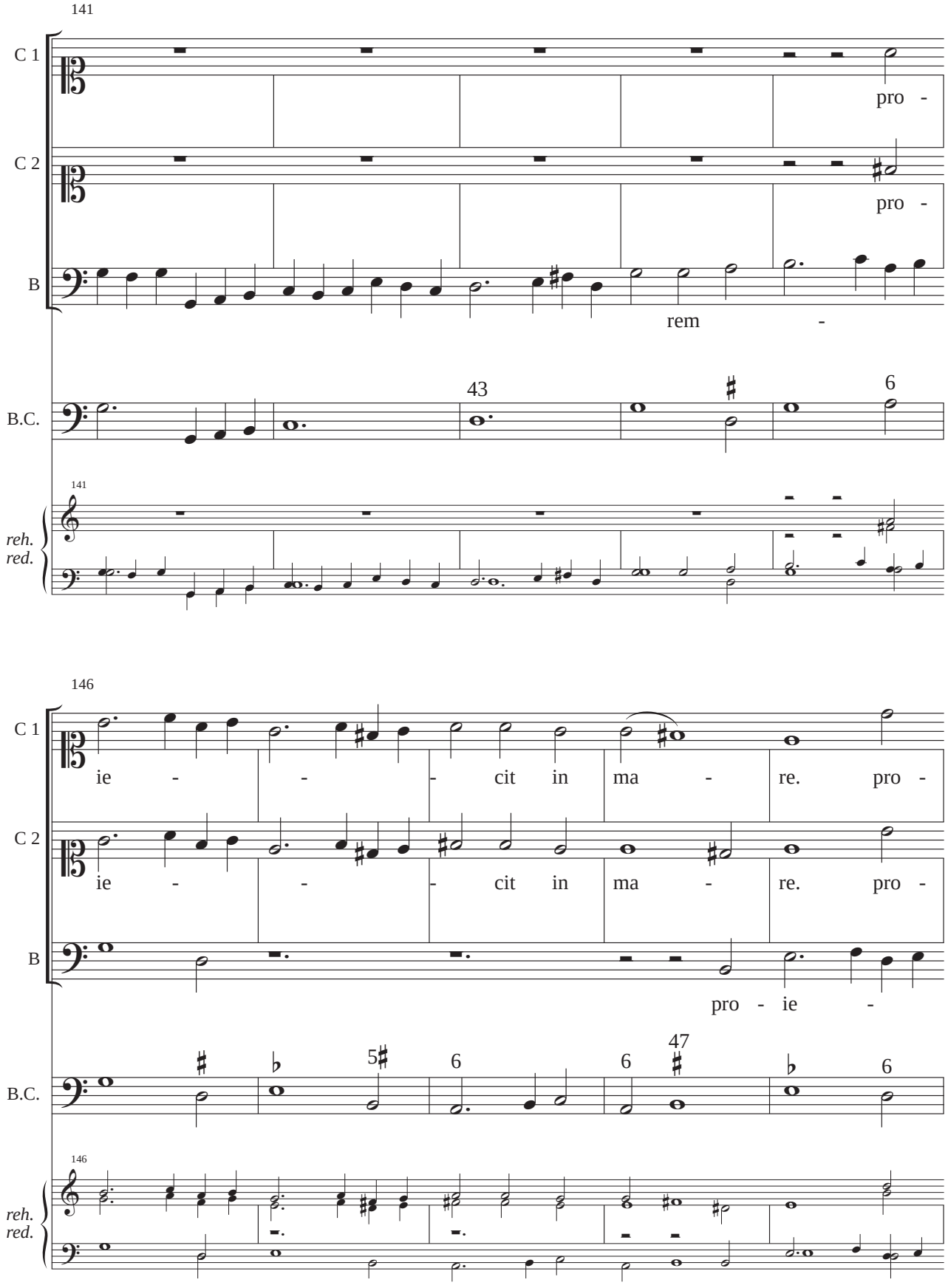

99
C 1
et in ae - ter - num pe - re - ant,
C 2
re - ant, et in ae - ter - num pe -
B
re - ant, et in ae - ter - num pe -
B.C.
6
76
43
99
reh.
red.
102
C 1
et in ae - ter - num pe - - -
C 2
re - ant, pe -
B
re - ant,
B.C.
76
6
5
3
102
reh.
red.

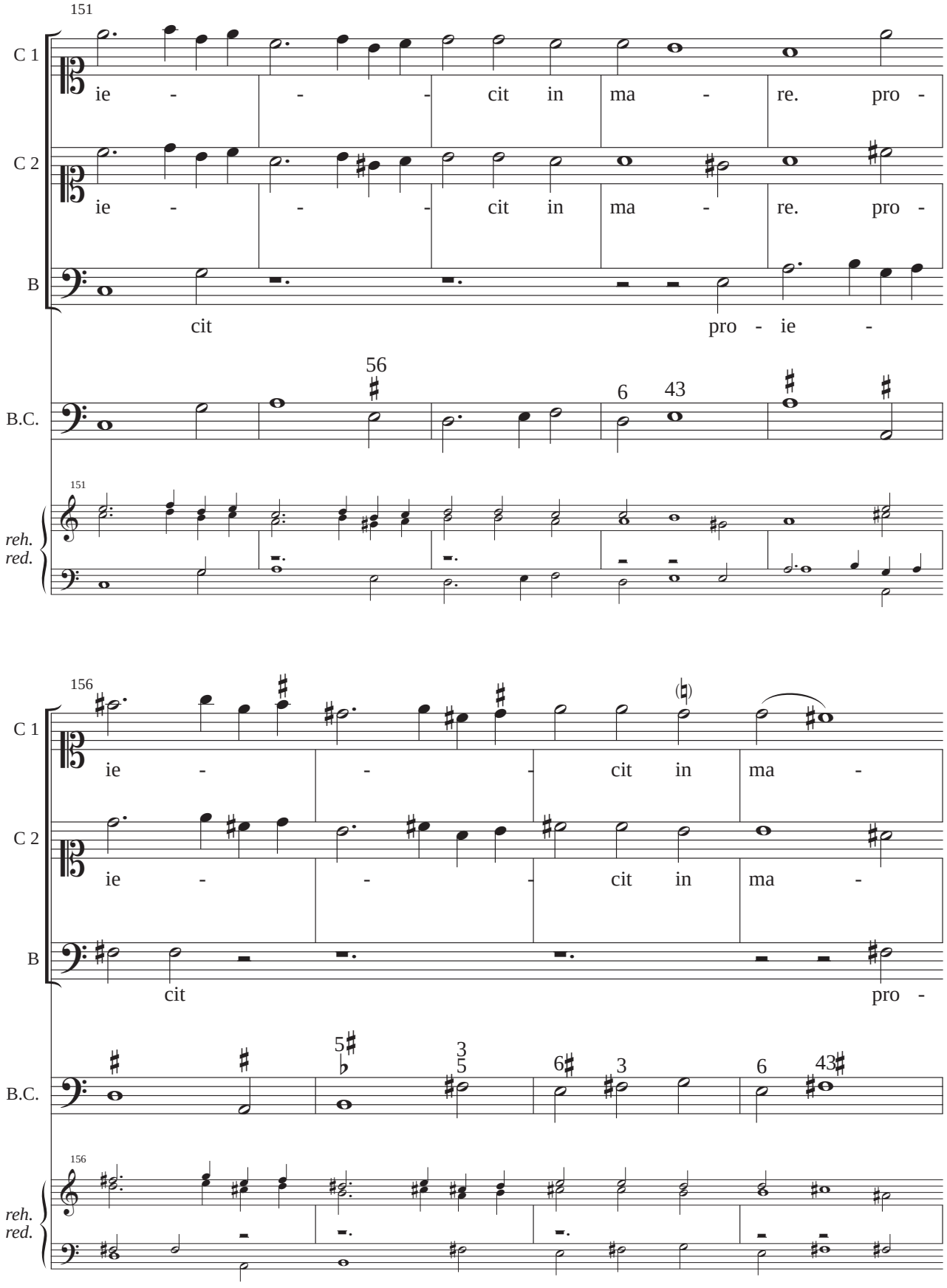

105
C 1
re - ant, pe - re - ant, pe -
C 2
re - ant, et in ae - ter - num pe -
B
et in ae - ter - num pe - re - ant,
B.C.
43
76
5
6
5
105
reh.
red.
108
C 1
re - ant,
C 2
re-ant, pe - re-ant, pe - re-ant,
B
pe - re - ant, pe - re-ant, pe - re-ant,
B.C.
56
43
108
reh.
red.

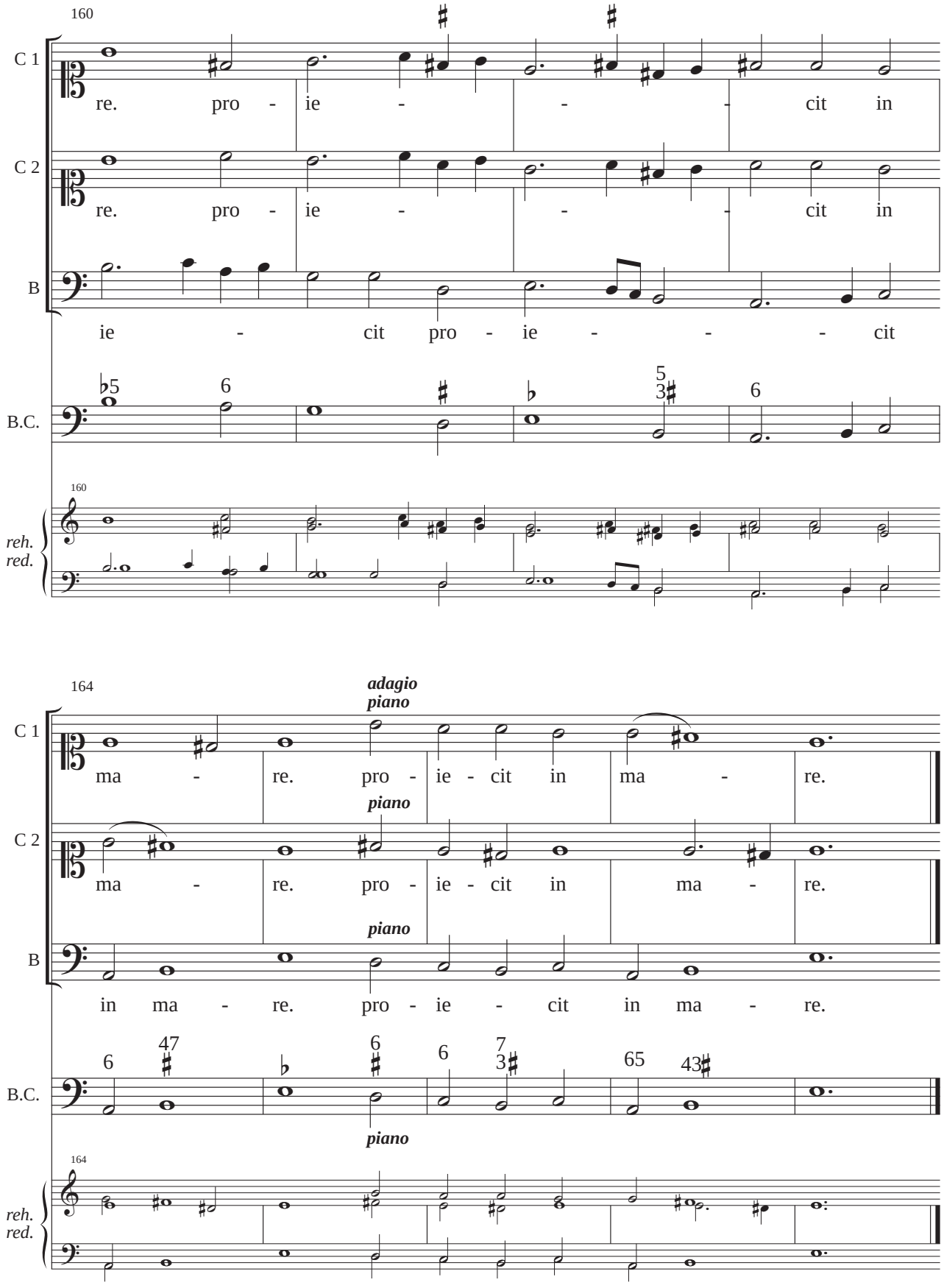

111
C 1
Nos au - tem can - ta - bi - mus Nos au - tem can -
C 2
Nos au - tem can - ta - bi - mus Nos au - tem can -
B
Nos au - tem can - ta - bi - mus Nos au - tem can -
B.C.
6
6
111
reh.
red.
116
C 1
ta - bi - mus Do - mi - no glo - ri - o - se et
C 2
ta - bi - mus Do - mi - no glo - ri - o - se et
B
ta - bi - mus Do - mi - no glo - ri - o - se
B.C.
6
6
43
116
reh.
red.


121
C 1
di - ce - mus reg - net
C 2
di - ce - mus
B
et di - ce - mus
B.C.
6
43
121
reh.
red.
126
C 1
viu - at Do - mi - nus viu - at
C 2
reg - net viu - at Do - mi - nus viu - at
B
reg - net
B.C.
43
43
43
126
reh.
red.


131
C 1
reg - net viu - at Do - mi - nus Do - mi - nus
C 2
viu - at Do - mi - nus viu - at viu - at Do - mi - nus
B
viu - at Do - mi - nus viu - at
B.C.
43
4
3
131
reh.
red.
136
C 1
viu - at viu - at
C 2
viu - at viu - at
B
Equ - um et as - cen - so -
B.C.
6
43
136
reh.
red.


141
C 1
pro -
C 2
pro -
B
rem -
B.C.
43
6
141
reh.
red.
146
C 1
ie - - - cit in ma - re. pro -
C 2
ie - - - cit in ma - re. pro -
B
pro - ie -
B.C.
5♯
6
6
47
6
146
reh.
red.


151
C 1
ie - - - cit in ma - re. pro -
C 2
ie - - - cit in ma - re. pro -
B
cit pro - ie -
B.C.
56
6
43
151
reh.
red.
156
C 1
ie - - - cit in ma -
C 2
ie - - - cit in ma -
B
cit pro -
B.C.
5
3
5
6
3
6
43
156
reh.
red.


160
C 1
re. pro - ie - - - cit in
C 2
re. pro - ie - - - cit in
B
ie - cit pro - ie - - - cit
B.C.
reh.
red.
164
adagio
piano
ma - re. pro - ie - cit in ma - re.
piano
ma - re. pro - ie - cit in ma - re.
piano
in ma - re. pro - ie - cit in ma - re.
piano

PART C SOUND RECORDINGS *(inside back cover)*

CD track listing in relation to composed works*

CD.1 Moto Fuoco, Suite for Orchestra

I. Moto Fuoco*

[1] II. Alla Guitarra 8:00

The Tasmanian Symphony Orchestra, conducted by Kenneth Young, 2008

III. Fortitude Street*

[2] IV. Notturno Con Sprito 7:40

The Tasmanian Symphony Orchestra, conducted by Kevin Field, 2012

Requiem Lux Aeternam

Brisbane Chamber Choir and the Queensland Orchestra String Quartet, conducted by Graeme Morton, 2009

[3] I. Introit: Isaiah 60:1 *(attacca)*

II. Requiem Aeternam 12:47

[4] III. Lux Aeterna 5:43

[5] IV. Verse Anthem: Let All Mortal Flesh Keep Silence 6:47

CD.2 Love, Lust, Life and Loss:

Choyce Madrigals on Intimately Procured Poetic Texts

I. When Shall The Fair*

[1] II. The Face is Still Clear 3:25

[2] III. Two Worms in a Bottle 4:35

Performed, recorded and produced by Paul-Antoni Bonetti, 2010

[3] IV. Angel Lovers 5:40

Adelaide Chamber Singers, conducted by Carl Crossin, 2009

Five Characteristic Songs for Baritone and Guitar

Performed, recorded and produced by Paul-Antoni Bonetti, 2010-2015

[4] I. Viola Song 5:21

[5] II. Winnie Blues 6:18

[6] III. Two Roads 4:04

[7] IV. You Didn't Half Remind Me 3:49

[8] V. Walking Up the Elevator Down 4:28

Bonetti Motets Project

Adelaide Chamber Singers, conducted by Carl Crossin, 2009

[9] I. Intenderunt arcum 8:25

[10] II. O Quam Felix Est 13:00

* Recordings not available for these works