



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

University of Alberta

Aaras: a Garden of Cinema

by

David R. Scott

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Music.

In

Composition.

Department of Music

Edmonton, Alberta
Spring 1992



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-73057-9

Canada

**University of Alberta
Release form**

NAME OF AUTHOR: David R. Scott

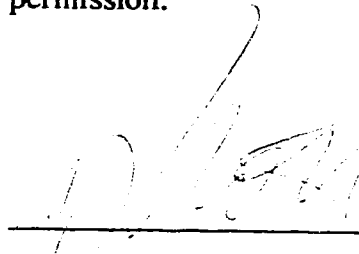
TITLE OF THESIS: Arras: a Garden of Cinema

DEGREE: Master of Music, Composition

YEAR THIS DEGREE GRANTED: 1992

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.



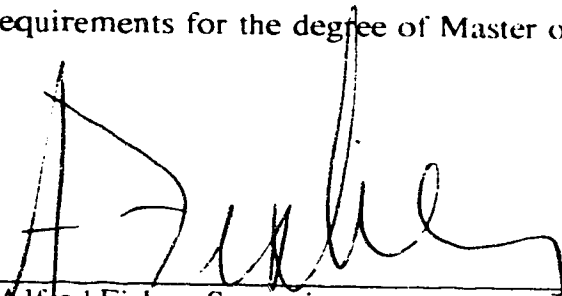
**David R. Scott
141 Cordova Street
Winnipeg, Manitoba
R3N 1A2**

April 24, 1992

University of Alberta

Faculty of Graduate Studies and Research

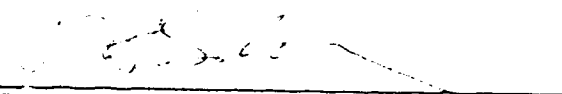
The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Arras: a Garden of Cinema submitted by David R. Scott in partial fulfillment of the requirements for the degree of Master of Music, Composition.



Dr. Alfred Fisher, Supervisor



Dr. Christopher Lewis



Dr. R. H. Solomon

April 19, 1992

Abstract

Arras: a Garden of Cinema is a musical setting of the poem "Arras," by P. K. Page. The work is scored for mezzo-soprano, string orchestra, string quartet, harp and three percussionists. It is comprised of two movements which are eight and twenty minutes long respectively and are to be performed without pause. An analysis accompanies the musical work.

Movement one is predominantly instrumental, utilizing the larger forces of the ensemble. The string orchestra and percussion I and II are featured prominently in this introductory movement and represent a force in opposition to the string quartet, harp and third percussion: movement I is characterized mainly by the idea of "process."

The second movement makes use of the voice as a focal point accompanied by small "concertante" chamber groups. String quartet, harp and percussion III are cast against the backdrop of the larger ensemble and play both in opposition to and in concert with it. The text utilized in movement II governs the direction and character of the music completely.

The setting of text is, essentially, the transformation of text and, as such, demands subtle, far-reaching interpretive decisions of the composer. I became aware of this as the poetry revealed itself to me over repeated readings and have designed the musical setting so as not to undermine the delicacy and subtlety of the text.

Arras: a Garden of Cinema envelopes a world invented by P. K. Page. This musical setting can be thought of as a shell built around a pre-existent structure. The music transforms and links the text into a larger formal unit which encloses and develops further its many ideas.

D. S.

Table of Contents

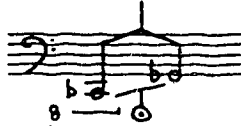
List of examples	vi
Notes	
Notation, concerning harp	vii
Notation concerning other instruments and voice	viii
Percussion set-up and requirements	ix
<u>Arras: a Garden of Cinema. Musical score</u>	
Movement I	1
Movement II	27
<u>Arras: a Garden of Cinema. Paper</u>	
Background	99
Analysis of text	99
Instrumentation and staging	102
Formal aspects	104
Analysis	
Movement I	106
Movement II	114
Section one, rehearsal letters A-F	115
Section two, "Instrumental Window" I	120
Section three, rehearsal letters L-Q	123
Section four, "Instrumental Window" II	125
Section five, rehearsal letters R-T	126
Coda, mm. 404-419	127
Appendix one: Arras, by P. K. Page	130
Appendix two: Written permission for use of poetry	131

List of Examples

Ex. 1: Stage set-up	103
Ex. 2: Overall structure	104
Ex. 3: Tripartite dramatic structure	105
Ex. 4: Windows	105
Ex. 5: Pitch material and bass motion, mm. 1-5	106
Ex. 6: Pitch material and bass motion, mm. 6-13	107
Ex. 7: Sonority later to be associated with Main Melodic Idea	107
Ex. 8: Seven-note collection	108
Ex. 9: Five-note collection	108
Ex. 10: Main Melodic Idea, violas (m. 24)	108
Ex. 11: Opposing Melodic Idea, basses (m. 63)	109
Ex. 12: Two “garden” tetrachords associated with “Vocal Window” I	112
Ex. 13: Third “garden” tetrachord associated with “Vocal Window” I	112
Ex. 14: Movement II, major divisions	115
Ex. 15: Section one, general lay-out	115
Ex. 16: “Peacock Music,” basic materials	117
Ex. 17: “Peaches Music,” symmetrical unfolding	119
Ex. 18: Section two, general lay-out	120
Ex. 19: Symmetrical material between rehearsal H & L	120
Ex. 20: Pitch distribution and solo entrances (reh. H & J)	121
Ex. 21: Second symmetrical set, F centre	121
Ex. 22: Pitch distribution and solo entrances (reh. J & K4)	122
Ex. 23: Symmetrical octatonic collections, string quartet (reh. K5-L)	123
Ex. 24: Section three, general lay-out	123
Ex. 25: “Instrumental Window” II, group entrances	125
Ex. 26: Section five, general lay-out	126
Ex. 27: Rhythmic entrances (i.e., cello, mm. 407-408)	128

Notes

Notation, concerning harp



Gong effect. Strike loudly with the palm a group of lowest wire strings. (Actual pitches not important).



Damp relevant strings



Muffle all strings



Muffle chord



Pedal glissando



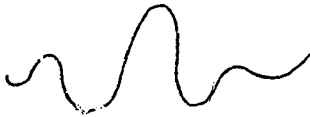
Senza misura



Trill the two written pitches for duration of bracketed rest. Used in *senza misura* sections.

P.d.l.t.

Pres de la table
(play near the sounding board)



Waves through whole range of instrument according to curved outline.

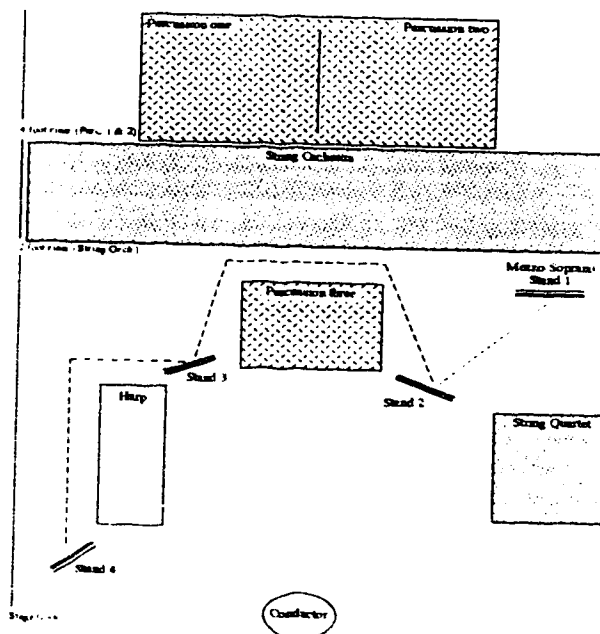


Right hand plays pitch normally, left hand strikes the most resonant part of the sounding board with third finger.

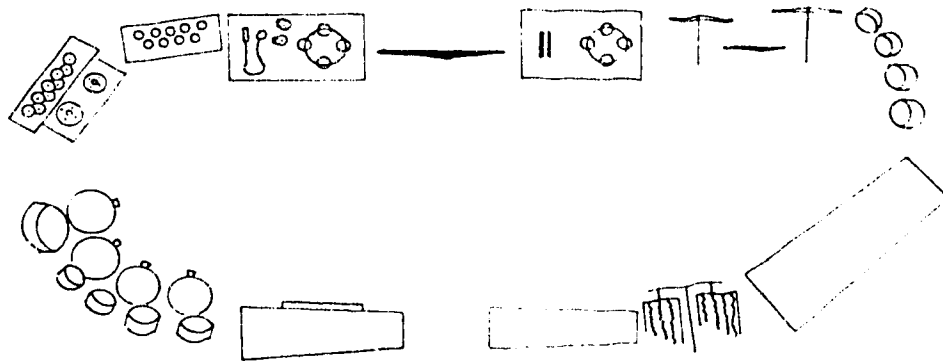
Notation concerning other instruments and voice

♯	Stringed instruments: play behind the bridge (strings 2 and 3)
↑ ↓	Stringed instruments: highest and lowest possible pitch.
∅	All instruments and voice: senza misura
⌚	Percussion instruments: "spin" used on cymbals and tam tams. Scrape beater in quick, circular pattern along the face of instrument (not on the edge).
♂	Percussion instruments: used on cymbals and tam tams. Scrape beater from centre of instrument to outer edge.
eeee	Percussion instruments: used on cymbals and tam tams. Slow circular motion with beater for duration notated.
⊕	Percussion instruments: damp vibration of instrument. Symbol can be used with directive "damp gradually."

Stage Set-up



Percussion Set-up and Requirements



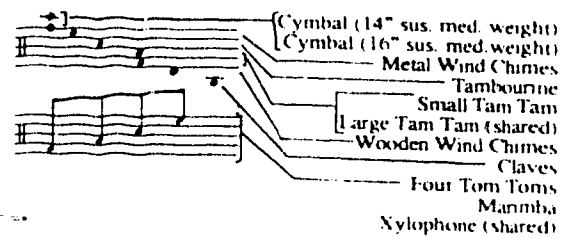
Percussion #1

- Brake Drums (2)
- Castanets
- Tambourine
- Large Tam Tam (shared)
- Jawbone
- Four Tom Toms
- Bass Drum (mounted)
- Timpani (30", 28", 25", 23")
- Tubular Bells
- Crotales
- Vibraphone (shared)

Notation

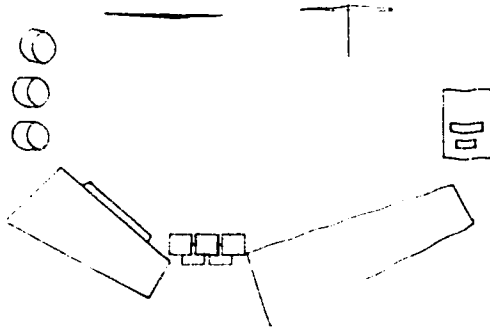


Notation



Percussion #2

- Cymbal (14" sus. med. weight)
- Cymbal (16" sus. med. weight)
- Metal Wind Chimes
- Tambourine
- Small Tam Tam
- Large Tam Tam (shared)
- Wooden Wind Chimes
- Claves
- Four Tom Toms
- Mamba
- Xylophone (shared)












Percussion #3

- Cymbal (16" sus. med. weight)
- Large Tam Tam
- Woodblocks (high and low)
- Temple Blocks (5)
- Three Tom Toms
- Vibes
- Mamba

Notation



Mallets

-  Triangle Beater
-  Bass Bow
-  Chime Hammer (2)
-  Metal Hammer (2)
-  Rubber Mallets
(soft, medium, hard)
-  Yam Mallets
(soft, medium, hard)
-  Timpani Mallets
(soft, medium, hard)
-  Timpani Mallets used on Timpani and other instruments (soft, medium, hard)
-  Bass Drum and Tam Tam Beaters

Arras: a Garden of Cinema

A

I

David R. Scott

$\text{♩} = 92$

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Violin I:** Features a melodic line with notes marked with fingering numbers (1-3) and (4,5). Dynamics include *f* and *fff*.
- Violin II:** Features a melodic line with notes marked with fingering numbers (1-3) and (4,5). Dynamics include *f* and *fff*.
- Viola:** Features a melodic line with notes marked with fingering numbers (1,2) and (3). Dynamics include *mf* and *fff*.
- Cello:** Features a melodic line with notes marked with fingering numbers (1,2) and (3). Dynamics include *sfmp* and *mf*.
- Bass:** Features a melodic line with notes marked with fingering numbers (1,2) and (3). Dynamics include *sfmp* and *mf*.
- Percussion I:** Features a rhythmic pattern with dynamics *mp*, *mf*, and *f*. Includes a section marked *R → R*.
- Percussion II:** Features a cymbal part with dynamics *mp* and *ff*.
- Mezzo-Soprano:** The staff is empty, with a large handwritten number '2' written vertically on the left side.
- String Quartet:** The staff is empty.
- Harp:** Features a melodic line with notes marked with fingering numbers (1,2) and (3). Dynamics include *mf* and *ff*. Includes a section marked *mp* and *ff*.
- Percussion III:** The staff is empty.

Handwritten musical score for a symphony orchestra, page 2. The score includes staves for Violins I and II, Violas, Cellos, Double Basses, Percussion I (Tom-toms), Percussion II (Xylophone), and Harp. It features dynamic markings such as *sfz*, *sf*, *f*, *pp*, *p*, *mp*, and *sfz*, along with various musical notations like triplets and slurs.

Violin I (Vln I): Starts with a *pp* dynamic, followed by *fz*, *sfz*, and *pp*. Includes a triplet of eighth notes.

Violin II (Vln II): Starts with *sfz*, followed by *sf*, *f*, and *sfz*.

Viola (Vla): Starts with *sfz*, followed by *sf*, *f*, and *sfz*.

Cello (Vc): Starts with *sfz*, followed by *sf*, *f*, and *mp*.

Double Bass (Cb): Starts with *sfz*, followed by *sf*, *f*, and *pp*. Includes a *Sub* marking.

Percussion I (PERC I): Labeled "Tom-toms (4)". Starts with *p*, followed by *sfz*, *pp*, *f*, *mp*, and *sf*.

Percussion II (PERC II): Labeled "xyle. II". Includes *b₂* and *b₃* markings.

Harp (HRP): Labeled "D[#], C₆". Includes a *f* dynamic marking.

A circled number "5" is present in the lower left area of the page.

VLN I
 VLN II
 VLA.
 VC
 B
 PERC. I
 PERC. II
 MS
 (3) (2)
 OBT
 STR
 HRP
 PERC. III

Musical score for page 3, featuring various instruments and dynamic markings. The score includes staves for Violins I and II, Viola, Violoncello, Bass, Percussion I and II, Mallets, Oboe, Strings, Harp, and Percussion III. The music is in 3/4 time and features various dynamics such as p, mp, mf, f, ff, and pp. There are also performance markings like 'Pant.' and 'v'. A large handwritten '3' and '2' are visible in the Mallets section.

VLN I (cont.) mp P 3 Sub P stamp stamp
 VLN II Pizz. P 3 stamp stamp
 VLA Pizz. P 3 stamp stamp
 VI Pizz. P 3 stamp stamp
 V C Pizz. P 3 stamp stamp
 PERC I Tom Toms Timpani Cym. Drm. stamp stamp
 PERC II Marimba pp Cymbal mf sf
 MS
 STR
 HRP
 PERC III

17

3 2 3 4 3 2

B

Accel

$\text{♩} = 120$

Handwritten musical score for strings and percussion. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Percussion I, and Percussion II. The music is written in a complex rhythmic style with many triplets and dynamic markings such as *mp*, *f*, and *mf*. There are also some handwritten annotations like "Et → Et, G → F" above the Percussion I staff.

Accel

(22)

Large handwritten numbers on a staff, likely indicating fingerings or counts. The numbers are: 3, 4, 5, 4, 4, arranged in two rows. The top row contains 3, 4, 5, 4 and the bottom row contains 4, 4.

Handwritten musical score for strings and percussion. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Percussion I, and Percussion II. The music is written in a complex rhythmic style with many triplets and dynamic markings such as *mp*, *f*, and *mf*. There are also some handwritten annotations like "Et → Et, G → F" above the Percussion I staff.

Musical score for Violins I and II, Viola, Violoncello, Double Bass, Percussion I and II, Mallets, Strings, and Harp. The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, ff, ppp), and articulation (accents, slurs, triplets). The percussion parts include a Vibraphone (Vibes) section.



Violins I
Violins II
Viola
Violoncello
Double Bass
Perc. I
Perc. II
Mallets
Strings
Harp
Perc. III

Vibes pp

4 **9** **4**

26

Orch. I
 Div.
 STR
 PERC I
 PERC II
 MDP

Orch. II
 STR
 PERC I
 PERC II
 MDP

36

DELM.

STR.

PERC. I

PERC. II

HRP.

39

6

STR.

QIET

HRP.

PERC. III

This is a handwritten musical score for a full orchestra and a vocal soloist. The score is organized into several systems of staves. The instruments and parts included are:

- Violin I (VLM I) and Violin II (VLM II):** Both parts feature melodic lines with dynamic markings of *mp* and *sf*.
- Viola (VLA):** Provides harmonic support with dynamic markings of *mp* and *sf*.
- Violoncello (VC):** Includes a *Rit.* (Ritardando) section and an *Alto* section.
- Bass (B):** Features a *Unis.* (Unison) section and dynamic markings of *mp* and *sf*.
- Percussion I (PER I):** Includes *Drum Drum*, *Tom bone*, and *Tom Tom*.
- Percussion II (PER II):** Includes *Claves*, *Cymbal*, and *Tom Tom*.
- Other parts:** *Mute (M)*, *CHOR* (Chorus), and *STR* (Strings).

The score is written in 3/2 time and includes various dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). There are also performance instructions like *Rit.*, *Alto*, and *Unis.*

This page of a musical score includes the following parts and markings:

- Violins I (VLA I):** 3/2 time signature, dynamic markings include *mf*, *fff*, *sub. mf*, *mp*, *mf*, *ff*, *pp*, *mf*.
- Violins II (VLA II):** 3/2 time signature, dynamic markings include *mf*, *fff*, *sub. mf*, *mp*, *mf*, *ff*, *pp*, *mf*.
- Violas (VLA):** 3/2 time signature, dynamic markings include *mf*, *fff*, *sub. mf*, *mp*, *mf*, *ff*, *pp*, *mf*.
- Cellos (VC):** 3/2 time signature, dynamic markings include *mf*, *fff*, *sub. mf*, *mp*, *mf*, *ff*, *pp*, *mf*.
- Double Basses (CB):** 3/2 time signature, dynamic markings include *mf*, *fff*, *sub. mf*, *mp*, *mf*, *ff*, *pp*, *mf*.
- Percussion I (PERC I):** Dynamic markings include *mp*, *mf*.
- Percussion II (PERC II):** Includes the instruction *Vibraz. pp* and *(more to end)*. Dynamic markings include *mf*.
- M4:** A section with a circled number **(45)**.
- Strings (STR.):** Includes a circled number **(45)**.
- Harp (HARP):** Includes the instruction *2474640* and *040004*. Dynamic markings include *ff*, *mf*, *mf*.
- Percussion II (PERC II):** Dynamic markings include *mf*, *ff*.

5
4 **4**

VLN I
 VLN II
 VLA
 VC
 B
 PERC I
 PERC II
 HRP

Musical score for measures 48-50. The score includes staves for Violins I and II, Viola, Violoncello, Bass, Percussion I and II, and Harp. It features various musical notations such as notes, rests, and dynamic markings like (Pizz), (mf), (f), and (pizz.) with 'Arco' directions.

VLN I + II
 VLA
 VC
 B
 PERC I
 PERC II
 HRP

Musical score for measures 51-54. The score includes staves for Violins I and II, Viola, Violoncello, Bass, Percussion I and II, and Harp. It features various musical notations such as notes, rests, and dynamic markings like (Pizz), (mf), (f), and (pizz.) with 'Arco' directions.

Musical score for measures 54-56. Instruments include Violin I & II, Viola, Violoncello, Double Bass, Percussion I & II, and Harp. The score features complex rhythmic patterns and dynamic markings such as *mf*, *f*, *ff*, and *pp*. Performance instructions include *Pizz.*, *Arco*, *Div.*, and *mf*. A handwritten note "CS-C4" is present in the Percussion I part.

Musical score for measures 57-60. Instruments include Oboe, Clarinet, Percussion I & II, and Harp. The score continues with complex rhythmic patterns and dynamic markings such as *mf*, *f*, *ff*, and *pp*. Performance instructions include *Pizz.*, *Arco*, *Div.*, *mf*, *mf*, and *pp*. A handwritten note "CHROMA DIC 64" is present in the Harp part.

60

Viol I
Viol II
Viola
Vcllo
Perc I
Perc II
HRP

D 63

QTR
STR.
Perc I
Perc II
HRP

Tubular Bells *pp*
Marimba *pp*

66

14

Handwritten musical score for measures 66-70. The score includes staves for ORCH, STR, PFLZ I, PFLZ II, and HRD. The PFLZ II staff contains large handwritten numbers 5, 4, 3, 2, 1. The HRD staff contains large handwritten numbers 5, 4, 3, 2, 1. The music features various dynamics such as *mf*, *ff*, *ppp*, and *pp*, and includes markings like *Arco* and *sfz*.

69

Handwritten musical score for measures 69-73. The score includes staves for ORCH, STR, PFLZ I, PFLZ II, and HRP. The PFLZ II staff contains large handwritten numbers 5, 4, 3, 2, 1. The HRP staff contains large handwritten numbers 5, 4, 3, 2, 1. The music features various dynamics such as *mf*, *ff*, *ppp*, and *pp*, and includes markings like *Arco* and *sfz*.

72

Rit.

15

Orch. (pp)

STP (mp, pp)

PERC I (3:2, p, ppp)

E

76 ♩ = 46

VINI VINI

VC

DB

PERC I (Metal Wind Chimes, pp)

MS (mp, f, p, mf, p, mf, No, one, no, one, No, one)

ORCH (sf, ord, ppp)

STP (sf, p, ppp)

PERC II (Tambourine, mp)

RP (mp)

79

QTR

STR.

APBL I

MS

HMP

PERL III

Large Tam Tam

joining

No one joins those 81 gues

Cymbal (bowed)

Vibes 4P 4P (material)

82

QTR

STR.

MS

HMP

PERL III

Vibes *(Moderato - 2/4)*

Xylophone

Fl. I

Fl. II

Cl. I

Cl. II

STR

CONTR

IMP

PERC III

who am I? who am I?

EFFGCAF
DFGDF

Fl. I

Fl. II

Cl. I

Cl. II

STR

CONTR

IMP

PERC III

I I fear the fu-ture I fear

(5) *mf* — *pp*
 (1) *mf* — *pp*
 (3) *mf* — *p*
 (1) *mf* — *pp*
 (1,2) *pp*
 Tambourine (th roll) *pp*
 Bateria Timpani *pp*
 Mamba *mf* — *ppp*
 Lge Tam Tam *pp*
 (5) *mf* — *f* — *mp* — *f* — *mp*
 the fu- ture on this or- der

3
4

(95)

Musical score for string instruments: VIOLIN I, VIOLIN II, VIOLA, and VIOLONCELLO. The score includes dynamic markings such as *mf*, *mp*, *ff*, and *sf*, along with performance instructions like *CRESC.* and *dim.* There are also numerical annotations in parentheses, such as (1), (102), (103), (104), and (105).

Musical score for percussion instruments: PERCUSSION I and PERCUSSION II. PERCUSSION II includes the instruction "Tambourine (Tn roll)".

Large numerical markings: **3/4**, **5/4**, and **2/4**.

Musical score for MELODY (MS). The score includes the lyrics "fear the future" and dynamic markings *ff* and *mf*.

Musical score for MELODY (MD) and PERCUSSION III. PERCUSSION III includes the instruction "Tam Tam" and dynamic markings *f* and *mp*.

♩ = 126

98

VLN I

VLN II

VLA

VC

C

PERC I

xylophone
(perc. II, Marimba)

2/4 4/4 5/4 4/4

101

VLN I

VLN II

VLA

VC

C

PERC I

PERC II

ORCH

STR

PERC I

PERC II

Musical score for measures 104-107, orchestral section. Includes staves for strings (Violins I, Violins II, Violas, Cellos/Double Basses), Percussion I, and Percussion II. Dynamic markings include *mf*, *mp*, and *f*. Performance instructions include *Pizz.*, *Arco*, and *Acco*.

ORCH

STR

PERC I

PERC II

Musical score for measures 107-110, orchestral section. Includes staves for strings (Violins I, Violins II, Violas, Cellos/Double Basses), Percussion I, and Percussion II. Dynamic markings include *mf*, *mp*, *f*, and *sfz*. Performance instructions include *Pizz. Unis*, *Arco Div.*, and *Arco*.

ORCH.

STR.

PERC. I

PERC. II

ORCH.

STR.

PERC. I

PERC. II

HAR.

Orchestral score for measures 116-120. The score includes parts for OBLI, STR, and PERC I & II. The percussion part features a complex rhythmic pattern with large numbers 7, 8, 4, and 5 indicating specific rhythmic values or accents. Dynamic markings include *mp*, *mf*, *ff*, and *p*. The string parts show various articulations and dynamics.

Orchestral score for measures 120-125. The score includes parts for ORCA, STR, and PERC I & II. The percussion part features a complex rhythmic pattern with large numbers 5, 4, and 4 indicating specific rhythmic values or accents. Dynamic markings include *mf*, *ff*, *p*, and *sfz*. The string parts show various articulations and dynamics, including *Pizz.* and *Arco* markings.

ORCH.

Flute
Oboe
Clarinet
Bassoon
Trumpet
Trombone
STR. I
STR. II

VIN I

VIA

VC

C

PERC II PERC I

Woodsen wood chimes

Xylophone

Large tam-tam

QRET

STR.

HRP

PERC III

Pizz

sol e pizz.

vibes

Bass drum

PERC I

PERC II

M.S.

GIT

STR

HRP

PERC III

(vibe)

The spinning world

15

p *mf* *ff*

pp *f* *pp* *sf*

vibes

PERC I

PERC II

M.S.

GIT

STR

PERC III

Stuck upon its poles

I fear the

can sord

can sord

can sord

can sord

mp *f* *mp* *sf* *ff*

pp *f* *mp* *sf* *ff*

pp *f* *mp* *sf* *ff*

pp *f* *mp* *sf* *ff*

pp *f* *mp* *sf* *ff*

135

Musical score for Percussion I (PERC. I), MSL, GTR, and STR. The score includes dynamic markings such as *ppp*, *mp*, *f*, and *pp*. The MSL part includes the instruction *su-ture*. The GTR part includes *st p*. The STR part includes *mf*, *f*, *mp*, and *pp*. There are large handwritten numbers '5' and '4' on the Percussion I staff, and another '4' on the MSL staff.

attacca

A

II

$\text{♩} = 42$

Violin I
Violin II
Viola
Cello
Bass

Con Sord. (1-3)
Con Sord. (4,5) pp
Con Sord. (1-2) pp
Con Sord. (4,5) pp
Riaz. (1,2) pp
Riaz. mp (3)
3/2 mf

Percussion I

vibes
pp
3/2
mf

Percussion II

Tam-Tam (logs)
p

Mezzo-Soprano

4 3
p mf
Ak
Singer move to stand 2

String Quartet

(con Sord.)
pp mp pp

Harp

mf

Percussion III

vibes
mp pp

5

VLM I

VLM II

PRCL I

PRCL II

M.S.

QRET

STR

HRP

pp mp p n

Ah

(con Sard.)

(con Sard.)

sfpp sfmp

pp mf

(con Sard.)

mf

2/4 3/4 2/4 3/4

8

M.S.

QRET

STR

HRP

$\text{♩} = 50$

mp

3

Con - si - der a new ha - bit

11

2/4 3/4 2/4 3/4

pp

p

mf

(16)

mf
clas - si - cal

2 3 2 3 2 3
4 8 4 4 4 4

STR - GTR

(21)

p mf p mp sul pp mf 3
and trees es - ta - li - ered on the wall like Can - de - la bra

3 2 3
4 4 4

STR - GTR

ORCH

Sen Sord. Pizz. pp

Sen Sord. Pizz. mp

Arco pp

STR

5 8 2 4

M/S

How still — up — on — that lawn — our

QIET

STR

IMP

PERC. II

C4

Vibes

ORCH

Senza sord.

Senza sord.

Senza sord.

Senza sord.

STR

PPP

Div. Pizz. mp

PERC. I

Timpani (finger roll)

PERC. II

Tam Tam (sml) & G[♯] ppp

Wooden Wind Chimes mp

Tam Tam (lrg) G[♯] mp

M/S

San - dalled Jeet

IMP

E4 A4

Musical score for measures 35-41. Includes staves for Percussion I, Percussion II, Males, Strings, and Marimba. Lyrics: "How Skill".

MEASURES 35-41

Perc I, Perc II

Males: How Skill

STR

MAR

3 4

Musical score for measures 42-50. Includes staves for Oboe, Flute, Clarinet, Bassoon, Percussion I, Percussion II, Males, Strings, and Marimba. Lyrics: "Jaw Bone", "How Skill".

MEASURES 42-50

Oboe, Flute, Clarinet, Bassoon

Perc I: Jaw Bone

Males: How Skill

STR

MAR

3 4

(45)

Handwritten musical score for multiple instruments. The score includes staves for:

- FLUTE I:** Part of a melodic line with dynamics like *ppp* and *mp*.
- FLUTE II:** Part of a melodic line with dynamics like *ppp* and *mp*.
- CLARINET I:** Part of a melodic line with dynamics like *ppp* and *mp*.
- CLARINET II:** Part of a melodic line with dynamics like *ppp* and *mp*.
- VIOLIN I:** Part of a melodic line with dynamics like *ppp* and *mp*.
- VIOLIN II:** Part of a melodic line with dynamics like *ppp* and *mp*.
- VIOLA:** Part of a melodic line with dynamics like *ppp* and *mp*.
- CELLO:** Part of a melodic line with dynamics like *ppp* and *mp*.
- CONTRABASS:** Part of a melodic line with dynamics like *ppp* and *mp*.
- PERCUSSION I:** Includes *Tam-Tam (bowed)*, *Wooden Wind Chimes*, and *Cymbal (large)*.
- PERCUSSION II:** Includes *Cymbal (large)*.
- PIANO:** Includes chords and notes with dynamics like *mf*, *f*, and *pp*.
- TRUMPET I:** Part of a melodic line with dynamics like *mf* and *f*.
- TRUMPET II:** Part of a melodic line with dynamics like *mf* and *f*.
- TROMBONE I:** Part of a melodic line with dynamics like *mf* and *f*.
- TROMBONE II:** Part of a melodic line with dynamics like *mf* and *f*.

Large handwritten numbers **7 8**, **4 4**, and **3 4** are written across the percussion and piano staves, likely indicating measures or specific rhythmic patterns.

49

Orch. (Violins I-IV, Violas, Cellos, Double Basses)

STG. I (Violins I)

STG. II (Violins II)

PER. I (Percussion I)

PER. II (Percussion II)

QIET. (Quiet)

STG. (String)

PER. III (Percussion III)

Handwritten notes and markings include: (Violins I-IV), (Violins I-IV), (Whisper, under the breath), Pizz. (1), Arco (1-5), Pizz. (4), Arco (4,5), (Arco) (1), Pizz. (1-2), (4), (Arco) (3), Pizz. (4,5), (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).

* Instrumentalists repeatedly whisper the line "Through whose eye did it insinuate in furred disguise..." for the duration indicated. The actual words will not be clearly audible.

53

The musical score on page 34, rehearsal mark 53, is arranged as follows:

- ORCH:** Includes staves for Flute (1-3), Clarinet (1-3), Bassoon (1-3), Oboe (1-3), Violin (1-3), Viola (1-3), Violoncello (1-3), and Contrabass (1-3). It features complex rhythmic patterns, triplets, and dynamic markings such as *mp*, *f*, *ff*, *pp*, *mf*, and *sfz*. Performance instructions include *(1-3)*, *Arco*, *Pizz (1+2)*, *Pizz (4+5)*, *Pizz (unison)*, *Div (1+2)*, *Prod. (5)*, *Ums.*, *Flut. (1+2)*, *Flut. (3)*, and *Ums.*
- PERC I:** Labeled "Tom Toms", it features a rhythmic pattern with dynamic markings *p*, *ff*, and *mp*.
- PERC II:** Labeled "Tom Toms (small) bowed", it features a rhythmic pattern with dynamic markings *pp*, *mf*, and *mf*.
- PERC III:** Labeled "Tom Toms", it features a rhythmic pattern with dynamic markings *mf*.
- STR. I:** Includes staves for Violin I and Violin II, with dynamic markings *mf*, *ff*, and *sfz*.
- STR. II:** Includes staves for Violin III and Violin IV, with dynamic markings *mf*, *ff*, and *sfz*.
- MRP:** Music Rehearsal Part, including staves for Percussion I, Percussion II, and Percussion III.

* As m. 49.

(57)

Orch. Score for measures 57-60. The score includes parts for OLYA, STR., PNL I, PNL II, STR., and PNL III.

OLYA: Measures 57-60. Dynamics range from *mf* to *ff*. Includes markings for *Arco*, *(pizz.)*, and *(4+5)*.

STR.: Measures 57-60. Dynamics range from *mf* to *ff*. Includes markings for *Arco*, *(pizz.)*, *Arco (1)*, *Arco (2)*, and *Arco (mis.)*.

PNL I: Measures 57-60. Dynamics range from *mp* to *f*. Includes marking *(mp)*.

PNL II: Measures 57-60. Dynamics range from *mp* to *f*.

STR.: Measures 57-60. Dynamics range from *mp* to *ff*.

PNL III: Measures 57-60. Dynamics range from *mp* to *ff*.

Large handwritten numbers **3** and **4** are present on the left side of the score, and **3** and **8** are present on the right side.

Rit. -----

(61)

The musical score is arranged in several systems. The top system is labeled 'OBCA' and contains multiple staves with complex rhythmic notation and dynamic markings such as *mp* and *p*. A performance instruction '(whisper, under the breath)*' is written above the staves. The second system is labeled 'STR' and includes staves for strings with dynamic markings like *f*, *pp*, and *ppp*. The third system is labeled 'PERC I' and features a 'Brake Drum' part with a dynamic marking of *f*. The fourth system is labeled 'PERC II' and includes 'wooden wind chimes' with dynamic markings *p* and *mf*. The fifth system is labeled 'PERC III' and contains parts for 'Tant', 'Tant. p cresc.', 'Tan Tan', and 'Marimba' with various dynamic markings and performance instructions. A large handwritten '3' and '4' are positioned in the center of the page, overlapping the percussion staves.

* Instrumentalists recite as mm. 49 and 54 (but slightly more urgently) the line "Through whose eye did it insinuate in furred disguise to shake its jewels and silk upon that grass (?)" (Do not inflect the question mark at the end of the sentence).

D

$\text{♩} = 96$

65

VLAS
VL
PAC I
PAC II

$\text{♩} = 96$

2/4 3/4

MS
OFT
STR
PAC III

mf
But a pea - cock pea - cock ratt - ling his rat - tan

(ord.)
mp
pizz.
Acro
pp

69

MS
OFT
STR
HARP

mf
ail and scree - ming has found a point of en - try

pizz.
Acro
pp

ESPECIAL
M.C. #1

Rit ----- ♩ = 84

73

MS: Through whose eye

OTY: (s-1A) (s-1A)

STR: (p)

MHP: *mf* *p* *mf* *pp*

PERC III: Cymbal *p* *mf*

78

MS: did it in - sin - u - ate in

OTY: *mf* *p* *mf* *pp*

STR: *p* *mf* *p*

MHP: *mf* *p* *mf* *pp*

PERC III: Vibes *p*

85

85

forlorn dis-guise

Violin I

Violin II

Viola

Cello

Double Bass

MP

mf

f

86

86

to shake his jewels and silk

Violin I

Violin II

Viola

Cello

Double Bass

MP

mf

f

gloss.

trill

3

4

7

8

3

4

5

8

190

that grass

5/8 7/8 3/4

Arlo

Pass. (mf, a)

Arlo sfz

STR. Arlo

MP

193

5/8 3/4

Tom Toms

PP

STR. Arlo

MP

PERC. II

F

97

J=58

Rit.

Orch. (1-3) *mf* *pp*

STR. I *mp* *pp*

PERC. I
Metal wind chimes
Wooden wind chimes *mp* *pp* *p*

Q. STR. II *mf* *pp*

TRP. III *fff* *ppp*

PERC. III *fff* (damp gradually)

106

OREN
 STR
 PRC. I
 PRC. II
 MS
 OREN
 STR
 PRC. II
 TAM TAM

Musical score for page 106, featuring multiple staves for OREN, STR, PRC. I, PRC. II, MS, and TAM TAM. The score includes various musical notations such as notes, rests, and dynamic markings. A large handwritten '3' is present on the MS staff.

3
 4
 7
 8
 4
 3
 4

No - one joins these si - gnes on

112

ORCH.

Fl. (1,2) p gliss. (1)
 Cl. (1,2) gliss. f
 Bsn. (1,2) pizz. (3,4,5) f
 Tr. (1,2) gliss. f
 Tbn. (1) gliss. f
 Vln. (1) p gliss. f
 Vla. (1) p gliss. f
 Cb./Db. (1) pizz. (1,2) f

3 9 4 3 5 4

8 16 4 4 8 4

MS

the or-ras on the or-ras

STR.

mf f pp

F

Accel ----- (♩=60) ----- Accel ----- molto -----

118

ORCH

STG

4
4

3
4

2
4

M.S.

ORCH

STG

(♩=80) ♩=50

124

ORCH.

sfz
ff
mp

PERC. I

Snare drum

Bass drum

PERC. II

Tam Tam pp

2/4 7/8 3/4 0

Singer move to Mand 3

QRT

STR

pp
ppp
ppp
ppp

PIANO

pp
mp

PERC. II

Vibes

pp

G

$\text{♩} = 63$

OTT

ppp

STC

Very free (rhapsodic)

MP

pp

mf

pp

MP II

ppp

MP

mf

pp

mf

pp

pp

pp

pp

MP

pp

pp

pp

pp

pp

pp

pp

MP

pp

pp

pp

pp

pp

pp

pp

130

(♩ = 63)

Rit

49

VIN I

PERC I

PERC II

2/4

3/4

2/4



STR

HRP

PERC III

♩ = 63

HRP

Rit ——— A Tempo (♩ = 63)

135

STR

5/8

2/4

HRP

(137)

Orch. Score page 49, rehearsal mark (137). The score includes parts for OBCM, STR, OTR, STR, MKP, and VCL II.

OBCM: Features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *ff*, *mf*, and *f*. Fingerings such as (1,2,3), (4,5), and (1,2,4) are indicated.

STR: Includes a section labeled "Solo 1 (1)" with dynamics *pp*, *mf*, and *ff*. The notation includes slurs and accents.

OTR: Features a melodic line with dynamics *pp*, *f*, and *mp*. Includes markings for *scabp* and *Pizz*.

MKP: Contains complex rhythmic figures with triplets and slurs. Dynamics range from *mp* to *fff*.

VCL II: Features a melodic line with dynamics *f* and *ff*. Includes a *Vbc* marking.

Handwritten musical score for percussion and strings. The score includes staves for ORCH, STR, PERC I, PERC II, VIB, STR, and PERC II. It features various musical notations such as notes, rests, and dynamic markings. Specific annotations include "12" and "12".

111

12"

(1-5) #2

(1-5) #3

(1-5) #4

(1-5) #5

(1-5) #6

(1-5) #7

Castanets #1

Castanets #2

Claves #1

Claves #2



$\text{♩} = 69$ *Pass*

$\text{♩} = 76$ *Pass* *mp*

$\text{♩} = 63$ *Pass* *mp*

$\text{♩} = 14$

$\text{♩} = 12$

$\text{♩} = 12$

$\text{♩} = 100$

122

Accel

Temple blocks #1

Temple blocks #2

The musical score is written on multiple staves. At the top, there are two boxes labeled 'H2' and 'H3' with downward-pointing triangles. The staves are labeled on the left as ORLAN, STR, PERC I, PERC II, STR, and PERC II. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, and *p*. There are also performance instructions like 'repeat pattern 3 times' and 'when pizz. (str. orch.) stops, wait c. 2"'. A box labeled 'H4' is located in the middle of the score. The bottom of the page contains a legend for the performance symbols.

* repeat pattern 3 times (*mf* \rightarrow *p*) overall. ** when pizz. (str. orch.) stops, wait c. 2", then begin pattern.
 *** begin new pattern c. 2" after cello (str. quartet) entry.

J

143

♩ = 138

Rit

The score is divided into three main sections. The top section is labeled 'ORCH' and contains ten staves for woodwinds and brass. The middle section is labeled 'STR' and contains five staves for string instruments. The bottom section is labeled 'PERC.' and contains three staves for percussion instruments. The percussion parts are specifically for 'Tom-Toms, Bass Drum', 'Tom-Toms', and 'Tom-Tom'. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, *pp*, and *sf*. A large handwritten number '3' is written over the percussion staves. A large handwritten letter 'A' is written on the right side of the page.

* repeat 5 times (*f* \rightarrow *pp*), hold last note.

♩ = 120

145

The score consists of several staves. The top section includes parts for OCLEM (two staves), STR (two staves), PER I (one staff), and PER II (one staff). Below these are staves for QVET (Violin I, Violin II, Viola, Violoncello) and CYMBAL. The percussion parts include a large '4' with a triangle and a box containing '1 1', a large '8', and a large '4' with a box containing '1 2'. The string parts have dynamic markings such as *mf*, *mp*, *f*, and *ff*. The QVET parts have tempo markings of *♩ = 120* and *♩ = 152*. The CYMBAL part has a *ff* marking.

* conductor cue string quartet to begin at J1, then continue to lead string orchestra. String quartet and string orchestra begin to line up (rhythmically) by the end of m. 147.

** conductor cue string quartet for change of pattern and string orchestra for downbeat tutti at J2.

The score consists of several parts:

- String Quartet (STR.):** Four staves at the top, each with fingerings: (1-3), (4,5), (1-3), (4,5), (1,2), (3), (1,3), (3), and (1,2).
- Conductor Cue:** A box labeled 'K' with a downward-pointing triangle.
- String Quartet Cues:** Three boxes labeled 'K1', 'K2', and 'K3' with downward-pointing triangles.
- Guitar (GIT.):** Two staves at the bottom with musical notation, including measures 84, 85, 86, and 87. Dynamics include *mf*, *mp*, and *f*.

" conductor cue each string quartet member's entrance.

** repeat until 2nd "F" is reached in Vla (c. 15"), finish current figure, repeat once, then stop

The musical score is divided into several systems. The top system shows woodwind parts (Flute, Clarinet, Bassoon, Oboe) with dynamic markings like *ff* and *mp*. The middle system contains the string quartet parts (Violin I, Violin II, Viola, Violoncello) with various dynamics and performance notes. The bottom system includes percussion (Tom Toms, Cymbals, Vibes) and guitar parts. A large '4' is written on the right side of the percussion section, and the instruction 'Repeat 3 times' is present. A 'Poco' marking is also visible in the upper right.

* high "F" should be held until all players (string quartet) have been silent at least 3 seconds. Conductor then cues K4.

*** at 1st vib A#, go to *pp*, at 2nd A#, crescendo *pp* \leftarrow *ff*.

** at K5 all strings join single players but reduce dynamics to *mp*. Do not attempt to match (or avoid) the rhythmic patterns of the players around you. At 1st vib A#, go to *pp*, at 2nd A#, crescendo *pp* \leftarrow *ff*.



150

♩ = 63

Orch. STG.

MS.

Who am I? or who am I be come that

STG.

HRP.

ESP. GRAY
BPC 61

PERC. III

Marimba

155

Violin I (Pizz.) (1-3) mf

Violin II (Pizz.) (4-5) mf

Violin I (Pizz.) (1-3) mp

Violin II (Pizz.) (4-5) mp

2/4 5/8 2/4 5/8

MS (mf) 3 3 3 mf 3 ff

walk - ing here I am ob - ser - ver oth - er

QTR

STR

PFL

imp p (c) mp mf



VIOL I (Rit.) *mp* *pp* *ppp*
 VIOL II (Rit.) *mp* *pp* *ppp*
 VIOLA (Rit.) *mp* *pp* *ppp*
 PERCUSSION I Vibes *mp* *mf* *mf*
 PERCUSSION II Marimba *mp* *mf* *mf*
 CELLO *mf* *mp*
 CONTRA BASS *mf* *mp*
 STRINGS *mp* *pp* *ff*
 PERCUSSION III *mf* *mf* *mf*

Ce - mi - ni

2
4
3
8

163

Handwritten musical score for strings and woodwinds. The score is written on multiple staves with various dynamics and performance markings.

- Violin I (VLN I):** Starts with *Arco (1)* and *pp*. Later has *Arco (4)*, *pp*, and *(1-3)*.
- Violin II (VLN II):** Starts with *Arco (1)* and *pp*. Later has *Arco (4)*, *pp*, and *(1-3)*.
- Viola (VLA):** Starts with *Arco (1)* and *pp*. Later has *Arco (4)*, *pp*, and *(1-3)*.
- Flute I (FLT I):** Starts with *mp*. Later has *(mp)*.
- Flute II (FLT II):** Starts with *mp*. Later has *mf*.
- Clarinet (CL):** Starts with *mp*. Later has *p*, *(p)*, and *mf*. Includes handwritten notes: *started*, *for*, and *green*.
- Trumpet (TRP):** Starts with *mf*. Later has *(mf)* and *ff*. Includes the instruction *CHORDS*.
- Flute III (FLT III):** Starts with *mp*. Later has *(6)* and *mf*.

168

Accel

VLN I

VLN II

VLA

PERC I

PERC II

MS

gar den of cin e

STR

STR

PERC III

2
4

3
8

M

169

ORCH

Musical score for measures 169-172. The score is written for a string ensemble (ORCH) and includes a double bass part (STG). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mp* and *f* are present. The key signature has one flat (B-flat).

(172)

5/8 3/8 2/4 5/8

(176)

Musical score for measures 176-180. The score is written for a string ensemble (ORCH) and includes a double bass part (STG). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mp* and *f* are present. The key signature has one flat (B-flat).

(176)

5/8 2/4 3/8 2/4

(180)

Musical score for measures 180-186. The score is written for a string ensemble (ORCH) and includes a double bass part (STG). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mp* and *f* are present. The key signature has one flat (B-flat).

(180)

7
16

N

184

$\text{♩} = 76$

ORCH.

STR.

PERC. I

PERC. II

7 3

16 4

ORCH.

STR.

PERC. II

(106)

Musical score for Percussion I, Percussion II, M3, STR, and Percussion III. The score is written on five staves. Percussion I and II have melodic lines with dynamics like *mf* and *ff*. M3 has a simple rhythmic pattern with dynamics *mf* and *ff*. STR has complex rhythmic patterns with dynamics *f* and *mf*. Percussion III has melodic lines with dynamics *mf* and *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for strings and woodwinds. The score consists of six staves. The top two staves are for Violins (Viol. I and Viol. II), the next two for Violas (Vla. I and Vla. II), and the bottom two for Cellos and Double Basses (Cello and Contrabasso). The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), and Trombones (Tromb.). The score features various dynamics such as *mp*, *f*, and *ff*, and includes articulation marks like accents and slurs.

Musical score for Percussion. It includes two staves for Tom-Toms. The notation includes rhythmic patterns and dynamic markings such as *mp* and *ff*. The text "Tom Tom" is written above the notes.

Handwritten numbers: 7, 2, 3, 16, 4, 4. Below these numbers is a musical staff with a few notes and a dynamic marking of *mp*. The text "what did they deal" is written below the staff.

Musical score for strings and woodwinds. It consists of four staves. The top two staves are for Violins (Viol. I and Viol. II), and the bottom two are for Violas (Vla. I and Vla. II). The score includes dynamics like *mp* and *f*, and features slurs and accents.

Musical score for strings and woodwinds. It consists of four staves. The top two staves are for Violins (Viol. I and Viol. II), and the bottom two are for Violas (Vla. I and Vla. II). The score includes dynamics like *mp* and *ff*, and features slurs and accents.

• *Sprechstimme*: Generally follow the shape of line indicated, pitch is not important. Portray the emotional content of the text.

ORCH

STG

PERC I Vibes

PERC II Marimba

CEL

TRP I

STG

TRP II

PERC III

in this pack? The cards, all suites are ro-yal when I look my fing-ers

BRN I

BRN II

STR I

STR II

VIOL I

VIOL II

CEL

CON

HRD

PIANO

SLIP - ping on a man - arch's face twitch and growlack. I want a hand to clutch

202

46

DRUM

STR

TRK I

TRK II

Cymbal

4

3
2

3
4

M.S.

heart to crack No one is mov - ing now

GTR

STR

TRK I

TRK II

Tam Tam

Tam-Tam

207

ME

the still new is in the night

2
2

3
2

3
4

STR. CTR.

STR.

212

Accel.

ME

If I should make a make a

3
4

5
4

3
4

6
8

STR. CTR.

STR.

HARP

♩ = 76

Violin I (1,2)
Violin II (1)
Viola (2) Arco Pizz
MC break take to

♩ = 46

222

Violin I
Violin II
Viola
MC Spring-y heels? But no thing moves

227

MS

p *3/2* *f* *sub p* *3/2*

The Spin-ning world is stuck u - pon the poles

STC

Q.B.T.

mf *gliss* *pp*

mf *pp*

mf *pp*

mf *pp*

PERC III

Vibes *mf* *pp* (more 1/2 speed)

230

p *mp*

the still - ness points

p *mf* *gliss* *pp*

p *mf* *pp*

p *mf* *pp*

(234)

Handwritten musical score for string quartet (STRA). The score is divided into four staves labeled STR I, STR II, STR III, and STR IV. It contains various musical notations including notes, rests, and dynamic markings such as *pp*, *p*, *mp*, and *f*. Performance instructions like *(1-3)*, *(4, 5)*, and *(1, 2)* are present. The music is written in a complex, multi-measure format.

Bass Drum BB

Large handwritten numbers and symbols: a large '5' over a '4', and a '2' over another '2'. To the right, there are three large '3' characters stacked vertically, with a '2' written below the first one.

Vocal line (VCL) with lyrics: "a - bone - of me I fear the fu - ture". The score includes notes, rests, and dynamic markings like *p* and *mp*.

Handwritten musical score for string quartet (STRA) continuing from the previous section, with various notes and dynamic markings.

Handwritten musical score for harp (HAR) with dynamic markings *pp* and *mf*.

Handwritten musical score for piano II (PIANO II) with various notes and dynamic markings.

239



50

ORCH. I

STR.

PERC. I

PERC. II

MS

Q. I & II

STR.

HP

PERC. III

pp

mf

mp

ff

Tom Toms

Timpani

Cymbal

Metal Wood Chime

Wood Blocks

3/2

5/4

3/4

4/2

3/2

of this af-fas

Musical staff with notes and dynamics. Dynamics include *mf* and *mf*.

TRC I

TRC II

TRC II

TRC II

VC

VC

VC

VC

(268)

3	5	3	2	7
4	8	4	4	8

VC

(274)

VC

DB

7	2	5	3
8	4	8	4

Singer move to stand 4

PERC I

PERC II

PERC III

(286)

Handwritten musical score for Percussion I, II, and III. The score includes dynamic markings such as *mp* and *mf*. Large handwritten numbers **3**, **4**, **6**, and **8** are written on the staves. The Percussion I part features a melodic line with notes and rests. Percussion II includes a section labeled "Cymbal" and "Tom Tom". Percussion III has a rhythmic pattern with notes and rests.

(286)

Handwritten musical score for Violin (Vl.), Viola (Vla.), Percussion I, II, and III. The score includes dynamic markings such as *mp*, *p*, *mf*, and *pp*. Large handwritten numbers **3** and **4** are written on the staves. The Violin and Viola parts have complex melodic and harmonic lines. Percussion I includes a section labeled "(Tom Tom)". Percussion II includes a section labeled "Wooden wind Chimes". Percussion III includes a section labeled "Wood Block".

291

VLA

6
8

2
4

5
8

PERC I

PERC II

Cymbal, Tom-Tam, Cymbal

PERC III

Temple blocks

296

VLA

5
8

2
4

5
8

6
8

VC

VLA

VCL

Musical score for Violins I and II and Viola. The Violins I part has dynamics p, (smpre), f, and mp. The Violins II part has dynamics p and (smpre). The Viola part has dynamics p and (smpre).

5 6 2 5

8 8 4 8

5 6 2 5

8 8 4 8

TRP I

TRP II

TRP III

(Trompa) mf

(Cymbalo) mf

(Tromba Basso) mp

308

VINS

Musical score for Violins (VINS) consisting of five staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *mp*, *f*, *ff*, and *Arco*. The score is divided into measures by vertical bar lines.

5 6 2 5 6 2
8 8 4 8 8 4

Handwritten fingering numbers for the Violin part, arranged in two rows. The first row contains the numbers 5, 6, 2, 5, 6, 2. The second row contains the numbers 8, 8, 4, 8, 8, 4. These numbers are positioned below the corresponding measures of the Violin score above.

UL4

Musical score for Violins (UL4) consisting of three staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *mp*, *f*, *ff*, and *Arco*. The score is divided into measures by vertical bar lines.

313

Musical score for strings and woodwinds. The score consists of multiple staves. The top two staves are for Violins I and II, with dynamics markings such as *(mp)*, *f*, and *mf*. The middle staves are for Woodwinds (Flute, Clarinet, Bassoon), with markings like *(pizz)*, *Arco*, and *(h)*. The bottom two staves are for Violas and Cellos/Double Basses, with dynamics markings like *(mp)* and *f*.

Large handwritten numbers arranged in two rows. The top row contains the numbers 2, 5, 6, 2, 5. The bottom row contains the numbers 4, 8, 8, 4, 8. These numbers are positioned below the string staves, likely indicating fingerings or specific performance techniques.

Musical score for Violin I and Violin II. The Violin I staff is on top, with markings for *Pizz* and *Arco*. The Violin II staff is below it, with dynamics markings like *(mp)* and *mf*. The score shows melodic lines with various articulations and dynamics.

A series of empty musical staves at the bottom of the page, providing space for additional notation or performance instructions.

317

Vl. 1/2

Violin 1 and 2 parts, measures 317-320. Includes dynamic markings: *f*, *ff*, *sf*.

Vl. 3/4

Violin 3 and 4 parts, measures 317-320. Includes large handwritten numbers: 5, 6, 3, 8.

Vla

Viola part, measures 317-320. Includes dynamic markings: *f*, *ff*.

Vc

Violoncello part, measures 317-320. Includes dynamic markings: *f*, *Arco*.

B

Bass part, measures 317-320. Includes dynamic markings: *mp*, *f*.

522

VLAN I

(1-5) mp f mp

VLAN II

(1-5) mp f mp

VLA

(1-2) mp f mp
(1) mp f mp



3
4

VC

f mp f mp mp

B

f mp f mp

328

VLN I

VLN II

VLA

VC

B



PERC I

Tom Toms

PERC II

Cymbals

PERC III

Te. - Blanks

R

333

HIT

♩ = 50

ORCH

STR

APR I

TRU I

PIANO

PER I

Handwritten musical score for percussion and strings. The score includes staves for ORCH, STR, APR I, TRU I, PIANO, and PER I. It features various musical notations such as notes, rests, and dynamic markings (p, mp, f). There are also large handwritten numbers 6, 8, 3, 4, 4 in the middle of the page.

6
8

3
4

4
4

338

ALC
 con-*f*ess
 It was my eye

4/4 2/4 5/8

MP
 mp
 ff

343

5/8 2/4 6/8 5/8 2/4

mp
 pp
 mp

MP

348

mp
 Vo - lu - tu - ous is come

2/4 3/4 5/8 2/4

mp

MP

355

mf Its head the ser-vice and its love

2 **3**
4 **4**

mp

356

mf tail fol- ded so sweet - ly

mp

359

mp It was strange - ly slim to fit the ce - li - na

mf

362

H. 4

RIT.

FLUTE II

Whisper wind Chimes

MS

And then it shoot

And was a pea - cock

liv - ing

part

3
8

2
4

5
8

3
4

FLUTE I

STR.

HRP

366

A TEMPO

RIT.

MS

3
4

2
4

3
4

FLUTE I

STR.

HRP

379

RIT. $\text{♩} = 46$

AS
 they poke smashed by an im-age but they stand as if with-in a trem-ble

4/4 3/8 2/4

OPRT
 STR
 IMP

PERC II
 Mar-cha

383

AS
 mo-tion-less fol-ding slow eyes on no-thing

2/4 3/4 4/4

OPRT
 STR
 PERC II

387

VCL I (1) *B sempre* *pp* *mp* *ff* *mf* *pp*
 Toms Tom (bass) *mp* *mp*
 Marimba *ff* *mf* *ff* *pp*
 MS *mp* *f* *pp* *mp*
 While they stare
 GTR (pp) *st. pp* *st. pp* *st. p*
 STR (pp) *pp* *st. pp* *st. pp* *st. p*
 ARC II *mp* *f* *mp* *mp*

(31)

MUSICAL SCORE SECTION 1

WOODWINDS: Flute I, Flute II, Clarinet I, Clarinet II, Bassoon, Saxophone I, Saxophone II

PERCUSSION: Snare Drum, Cymbals, Tom-Toms, Triangle, Tambourine

STRING ENSEMBLE: Violins I & II, Violas, Cellos, Double Basses

PIANO

Handwritten musical notation for the first system, including dynamics like *mf*, *p*, *ff*, and performance instructions like *(2) sempre*.

3
4

MUSICAL SCORE SECTION 2

VOCAL: Soprano, Alto, Tenor, Bass

PERCUSSION: Snare Drum, Cymbals, Tom-Toms, Triangle, Tambourine

PIANO

Handwritten musical notation for the second system, including lyrics: "o - ther line has trolled the en - cir - cling".

(3/4)

Musical score for Percussion instruments:

- VLAN I:** (pp) [Musical notation]
- VLAN II:** (pp) [Musical notation]
- PER I:** Tom Toms (mp, ff), Vibes [Musical notation]
- PER II:** Tom Toms, Cymbals (ff) [Musical notation]
- MS:** (mp), Air (pp) [Musical notation]
- DRUM:** (pp), Harmonic gliss., (pp), mp, (pp), mp, (pp) [Musical notation]
- HRP:** p, mf, (S) [Musical notation]
- PER II:** Cymbal, (S), mp, ff, (S), mp, ff, Vibes [Musical notation]

3
4

4
4

Violin I

Viola

Violoncello

First Percussion

Second Percussion

2
4 3
4

Mezzo-Soprano

String

Harmonica

Third Percussion

405

VLN I (1-3) *p* *mp*
 VLN II (4,5) *pp* *p* *mp* (1-3) 5
 VLA (1,2) 3 5 *mp* 3
 VC 3 5
 C (1) 3 5 6 *mp* 3
 PERC I *pp* *p* *mf* *p* *mf*
 PERC II *pp* *p* *mf* *p* *mf*
 PERC III *pp* *p* *mf* *p* *mf*

408

VLA I

Violin I staff showing notes and dynamics markings (p, mf).

VLA II

Violin II staff showing notes and dynamics markings (p, mf).

VLA

Viola staff showing notes and dynamics markings (p, mf).

VC

Violoncello staff showing notes and dynamics markings (p, mf).

DB

Double Bass staff showing notes and dynamics markings (p, mf).

PERL I

Percussion I staff showing notes and dynamics markings (p, mf).

PERL II

Percussion II staff showing notes and dynamics markings (p, mf).

PERL III

Percussion III staff showing notes and dynamics markings (p, mf).

(411)

VLN I
 VLN II
 VLA
 VC
 DB
 PRG I
 PRG II
 MS
 OBT
 STR
 TRP
 PRG III

Musical score for page 96, featuring multiple staves for various instruments including Violins I and II, Viola, Violoncello, Double Bass, Percussion I and II, Mute Trombones, Oboes, Strings, Trumpets, and Percussion III. The score includes complex rhythmic patterns, dynamic markings (mf, mp, p, pp), and performance instructions (Ah, ff).

Allegretto

(Am ->)

ORCH.
STR.

Musical score for the ORCH. STR. section, measures 1-4. The score consists of five staves. Dynamics include *p* and *f*.

FRG. I
FRG. II

Musical score for the FRG. I and FRG. II sections, measures 1-4. The score consists of two staves. Dynamics include *mp*, *pp*, and *f*.

MS

Musical score for the MS section, measures 1-4. The score consists of one staff. Dynamics include *mp* and *mf*.

QTY
STR.

Musical score for the QTY and STR sections, measures 1-4. The score consists of five staves. Dynamics include *mf* and *f*.

HRP

Musical score for the HRP section, measures 1-4. The score consists of one staff. Dynamics include *sf*.

FRG. III

Musical score for the FRG. III section, measures 1-4. The score consists of one staff. Dynamics include *mp* and *pp*.

(417)

RIT.

ORCH

STR

PERC I

PERC II

MS

GTR

STR

MRP

PERC III

DAVID R SCOTT
 BANFF ALBERTA
 (3/12)

Arras: a Garden of Cinema

Music by David R. Scott

Text by P. K. Page

-Background-

Arras: a Garden of Cinema is in two movements which are to be performed without pause. Movement one is predominantly instrumental, utilizing the larger forces of the ensemble. The string orchestra and percussion I and II are featured prominently in this introductory movement and represent a force in opposition to the string quartet, harp and percussion III: movement I is characterized mainly by the idea of "process." A hierarchy of pitch relationships is set up at the outset and followed through to its logical conclusion. The harmonic material of this movement is strictly governed. This will be explored in the analysis section of the paper.

The second movement makes use of the voice as a focal point accompanied by small, flexible "concertante" chamber groups. The groups are cast against the backdrop of the larger ensemble and play both in opposition to and in concert with it. The text utilized in movement II governs the direction and character of the music completely. This is a departure from the purely abstract process of movement I. The two movements of Arras: a Garden of Cinema are eight and twenty minutes long respectively.

Analysis of the text

"Arras" by P. K. Page provides the shaping and textual content for this musical work. It is therefore necessary to look at the poem as a starting point in the understanding of the musical setting.

"Arras" has, as its central theme, the image of the garden. The garden is a metaphor rich in meaning and filled with images of self-inflicted, yet productive solitude and, conversely, forced confinement. The emotional range present in this poetry is therefore very broad.

On the surface, the narrative deals with a female figure trapped within a garden. She is menaced and manipulated by various real and imagined characters in the garden, and eventually must deal with a perception of herself through the eyes of these antagonists.

"Arras" deals also with the garden as metaphor on a number of other levels. One of the most common metaphorical gardens is the Garden of Eden. This garden, from a feminist perspective, represents the condemnation of women and symbolizes the roots of male domination. The text alludes to this with the appearance of predominantly male intruders (the peacock) and patriarchal authority figures (royalty). Another interpretation of the walled garden can suggest a place of cultivation, a place to grow food, a place to meditate and discover an inner self, a place to make art. In ancient mythology, the garden associated with Hermes is a type of sealed, enclosed world. This metaphor can be related to the making of art, as every work of art attempts, in one way or another, to create its own "world."

Page creates a multi-levelled world in "Arras," a world rich in meaning, metaphorical substance and association (please see Appendix One). In the first line we are asked to "Consider a new habit," to take an objective look and reassess our surroundings. The first stanza (see Appendix One, lines 1-3) offers a setting of boundaries between the "wall" and the "lawn" on which "our sandalled feet" are planted. Already, the image of confinement is suggested and we are drawn into the scene through the ambiguous use of the word "our" in line 3. The first character, who is male, arrogant and quite raucous, has somehow "... found a point of entry" as described in lines 4 to 7. He has gained access to the garden through a form of disguise, deception, or connection with a secret accomplice. The first nine lines of this poem present a kind of emotional curve, connecting calm to excitement, with a return to calm. This emotional curve is a feature of "Arras" and is retained throughout the poem. The opening stanzas can be viewed as a microcosm of the entire emotional range of the poem.

Line 9 represents the first major shift of tone in the text. This line, “No one joins/those figures on the arras,” establishes a strong feeling of alienation. An arras, in the traditional sense, is a finely woven tapestry which often depicts animals and human beings in pastoral settings. These tapestries were hung along walls to keep out damp and brighten otherwise cold, stony rooms. In the poem, the arras represents the walled garden. There is an interplay between the figures on the tapestry and the characters standing before it. The doubt as to which is real is seen in the next stanza in which the narrator questions her identity.

Lines 10 to 24 of the text portray doubt, anger, and fear. Again, the narrator is unclear as to whether she is the observer or the observed and this dual identity is reinforced by the traditional “Gemini” image of the twins. The narrator wonders whether she is being “starred for a green garden of cinema” and manipulated as a sort of trinket or plaything. In line 14 she assesses her position and, later, at line 18, expresses her emotional needs: “I want a hand to clutch, a heart to crack.” Lines 16-18, with their staccato rhythms and hard consonant sounds, are extremely powerful. The forward push enhances the accumulation of tension to a breaking point at line 18, representing an important culminant point in the dramatic tension of the poem. “(S)tiltness” prevails (line 19) but the sense of calm is undermined by the narrator’s attempt at escape (“If I should make a break”) and by the impending doom contained in lines 22-24.

These stanzas (lines 10-24) present an image of brooding stillness . . . a stillness interrupted (lines 14-18) with unexpected emotional outbursts. The cavernous silence which is produced in the wake of such outbursts is ominous but suggests the normal state within this garden.

Another shift in tone occurs at line 25: the main character has accepted her fate and confesses her “sins.” In an attempt to ally herself with her captors, she suggests that it was her adoration that opened the garden gates to the peacock. She confesses her “love” yet finds no sympathy. Again she is betrayed and seems condemned to carry on within this

lonely garden-world surrounded by strangers. Her response is the anger of lines 34-36 and this presents us with a final emotional outburst.

At the close of the poem the narrator is left alone and alienated, surrounded by the figures on the arras who, seemingly indifferent to her presence, are “folding slow eyes on nothing.” Her ultimate terror, “I fear the future on this arras” (line 8/9) has been realized: she has become invisible and absorbed into the sinister backdrop.

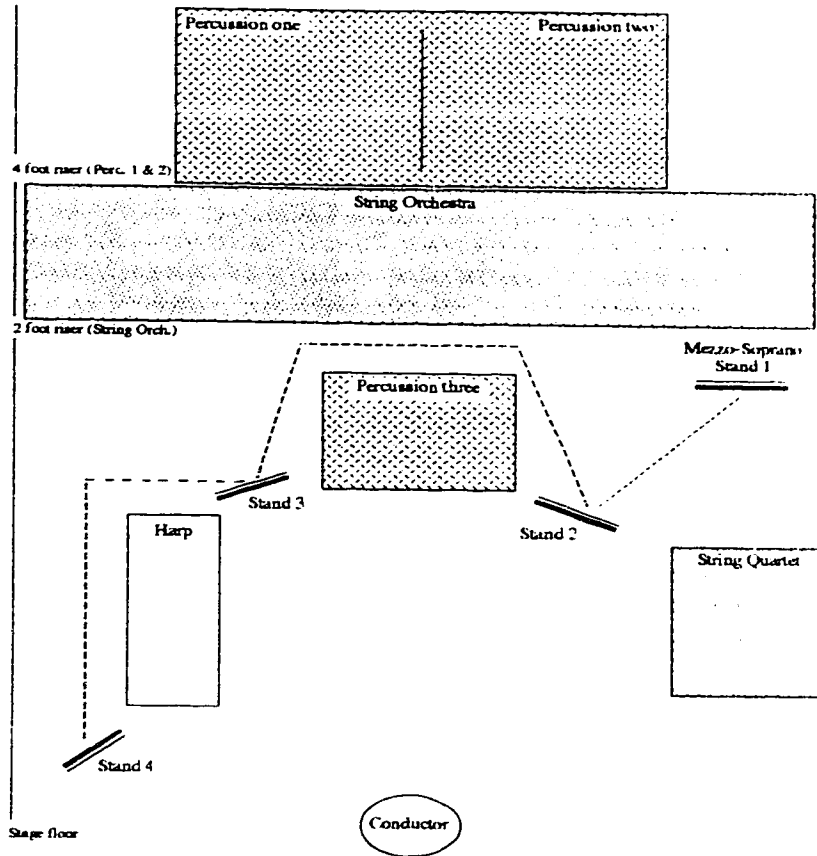
In the final two lines of “Arras,” we are left gazing skyward as “another line has trolled the encircling air,/another bird assumes its furled disguise.” Our main character has disappeared and the cycle of capture and alienation begins again.

Instrumentation and Staging

Arras: a Garden of Cinema is scored for mezzo-soprano, string orchestra (10 violins I & II, 3 violas, 3 celli, 2 basses), string quartet, harp and three percussionists. In keeping with the narrative of the poetry, I have imposed very clear divisions on the ensemble. As we have seen in the analysis of the text, the narrative deals with a female figure entering a garden-like environment. She is faced with the problem of her identity within this enclosed space and is called upon first to identify with and then react to the other characters she encounters. Through the use of a distinctive stage set-up and actual movement of the mezzo-soprano about the stage during the performance, the musical setting enhances this feeling of captivity and the search for understanding.

The confines of the garden, suggested by the arras itself, are demarcated by the stage set-up of the instrumental forces. In movement I the string orchestra and two percussionists (1 and 2) clearly mark the boundaries and suggest an impenetrable wall. The use of “vocal windows” in this mass-structure offers brief glimpses of the delicate world inside the garden. Through these openings, the vocalist, harp, string quartet, and percussion III are heard. Certain fragments of text, which are carefully chosen and extracted from structural points in the poetry, are related to the unsettling, beautiful images

contained within the enclosure. The stage set-up reinforces all of these ideas through the position of the vocalist, and instrumentalists (see ex. 1).



Example 1: Stage set-up.

Percussion I and II, and string orchestra are to be placed on risers (percussion I & II at 4 feet above the stage level, string orchestra at 2 feet) which will make them visually imposing as a group and also physically separate from stage action. The three “on-stage” instrumentalists (string quartet, harp, percussion III) form a triangle around which the vocalist moves. This staging introduces the idea of intersecting triangles: the three “on-stage” instrumentalists forming one triangle, and the three percussionists forming another.

Very early in the work, this visual element comes into focus and the relationship between the various small groups and the larger forces becomes evident. String quartet, harp, percussion III, and the vocalist, who has entered the garden at the opening of movement I, are the figures at centre stage. The music further refines the relationships

amongst the various characters, already suggested in the physical arrangement of the performing forces.

The vocalist's progress about the stage is a very important aspect of the work which enhances the meaning of the text and its various allusions and images. There are four "stations" for the singer on stage represented by four music stands (see ex. 1). She enters the circle ("wall") of instruments with the completion of movement I. Her physical progression through the stage space documents a search for identity and relation. It is a search through "space" articulated by the textual/instrumental dialogue joined through the musical and physical progression from an initial placement beyond the instrumentally defined space (station 1), to vocalist/string quartet (station 2), to vocalist/percussion III (station 3), and finally and climactically, to vocalist/harp (station 4).

Movement II documents the vocalist's search for the only other real "individual" present besides herself, represented by the harp. All of the other "on stage" performers share characteristics with the tapestry figures; members of the string quartet are contained in the string orchestra, and the three percussionists share obvious common properties.

Formal Aspects

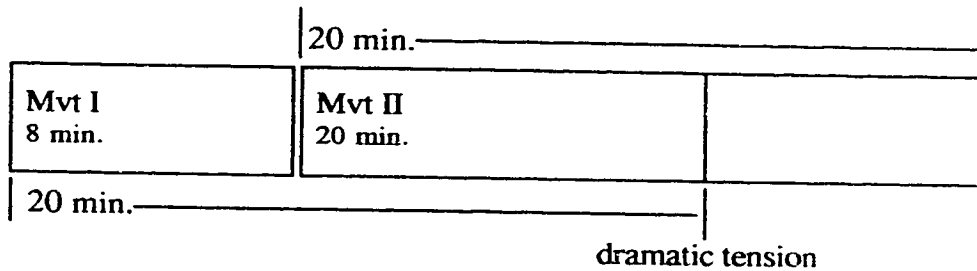
In a work of this size, proportion and balance are of great importance. I found it necessary to balance the short, instrumentally dense opening movement with a movement of more variegated textures but considerably greater duration (see ex. 2).

Mvt I	Mvt II
8 min.	20 min.

Example 2: Overall structure.

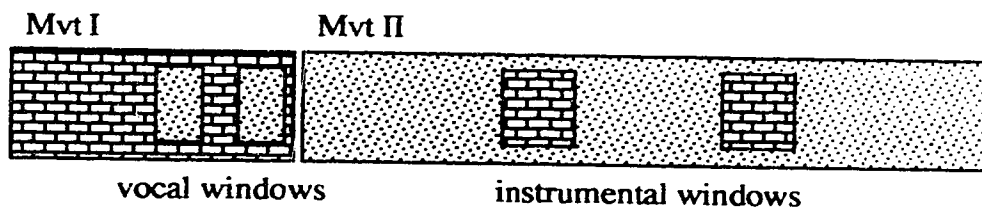
The structural divisions within movement II have been planned so as to effect a durational balance paralleling the dramatic tension of the text. A three-part structure, outlining musical

and textual dramatic shape, is superimposed over the fundamental division into two movements. The tripartite aspect described through the use of intersecting triangles in the stage set-up is seen in this overlap of sections (see ex. 3).



Example 3: Tripartite dramatic structure.

The “vocal windows” from movement I have their instrumental counterparts in movement II; these two “instrumental windows” suggest “looking out” of the garden whereas the movement I “vocal windows” “look in.” In movement I, the lines “No one joins those figures on the arras” and “I fear the future on this arras” are textual fragments associated with the “vocal windows.” The “instrumental windows” of movement II occur just after these lines are sung and therefore help make the relationship clear to the listener. The movement II “instrumental windows” appear at natural breaks in the text (rehearsal letters F and Q) and develop ideas pertinent to the narrative surrounding them. The movement I “vocal windows” are again referential through the use of similar instrumental colour, melodic fragments, or sonorities in movement II (see ex. 4).



Example 4: Windows.

-Analysis-
Movement I

The first 23 measures of Arras: a Garden of Cinema display, in microcosm, the fundamental process of pitch organization for the entire movement.

With the attack on the bass pitch A in m. 1, an unfolding ascent of a largely octatonic collection (intervals: -2nd, -3rd, -2nd, +2nd, -2nd, +2nd, -2nd) builds a massive sonority. At m. 5 the chord is halted and the bass drops a half-step to Ab. First violins here establish an inverted pedal over the bass suggesting pitch boundary or polarity. The sonority is rebuilt on Ab, but this time in descending order with an orchestration that suggests a symmetrical framing of the bass pitch (see ex. 5).

Example 5: Pitch material and bass motion, mm. 1-5.

Bass movement is quickened in mm. 6, 7 & 8 and, through consecutive +2nd and -2nd descents (in the bass), the first goal of E is reached in m. 8. With E firmly established in the cellos and violas, other instruments punctuate breaks in the pedal point with quick pitch jabs. Here again the octatonic collection is alluded to (see ex. 6, m. 9). The E has been transformed into an axis around which all other pitches swing. This is reinforced at m. 12 with the divided ensemble playing wedge-shaped figures, beginning at the tritone and moving in toward the centre pitch E. The idea of pitch centres and the symmetrical

unfolding of intervals around these centres is prominent in movement I and these measures represent the first appearance of this idea (see ex. 6).

The image shows a musical score for two staves, treble and bass clef. Above the staves, four measure numbers are circled: 6, 8, 9, and 12. The notation includes various interval markings: +2, -2, -2, -2, +2, -2, -2, +2, -2, -2. A 'b.e.' marking is present above the treble staff in measure 12. The notation is handwritten and includes slurs and accidentals.

Example 6: Pitch material and bass motion, mm. 6-13.

At measure 14, a sonority of similar interval content, but vastly different character to that of the opening bars, is quietly erected above the pedal E (see ex. 7).

The image shows a single staff of music in treble clef. Below the staff, four interval markings are listed: -2, -3, +2, -2. The notation is handwritten and includes slurs and accidentals.

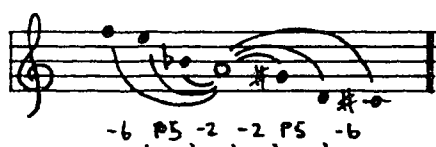
Example 7: Sonority later to be associated with Main Melodic Idea.

This is presented as a gentle backdrop to the harp which offers a delicate, and rhythmically individual unfolding of the same pitches. The harp at mm. 16, 17 & 18 represents the first appearance of a fragment of the material which makes up the main melodic idea of the movement (to be referred to as MMI). This series of intervals will appear in the harp largely unaltered at pivotal moments of this movement. Here its harmonic function is to move the pedal note from E to Eb/D# at m. 18. Throughout this passage (mm. 16-18) the use of ponticello and pizzicato in the strings, and crotales in percussion I, creates a shimmering orchestral colour. This is in contrast to the dark music which precedes it. The instrumental colours associated with the harp in these measures act as a referential sonority and return later in the movement at m. 76. The rebuilding of a

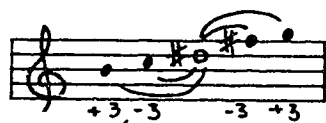
mass sonority reminiscent of the opening quickly overtakes the delicate figure in the harp at m. 19. This cluster of -2nd intervals represents 8 of the 12 pitches available. The missing tetrachord contains A, which was the opening bass note of the work, and A# which is the ultimate goal of this introduction. The goal is realized at measure 20 and this is the basis for an accumulation of forces in a surge toward MMI at m. 24.

In this introduction (mm. 1-24) we have been presented with all the basic materials to be used in the movement to follow: structurally significant bass motion (spanning the tritone); the octatonic collection (vertically and horizontally); pitch centres and pitch collections orbiting these centres; and pitch relationships configured as a referential sonority making up MMI.

The principal building blocks of movement I from m. 24 onward are two opposing pitch collections and their various transpositions: a seven-note collection or set, which comprises MMI and, separately, its centre-axis pitch (ex. 8); and a five-note collection which comprises the opposing melodic idea (to be referred to as OMI), one of the members of which is the centre-axis pitch (ex. 9). Two complementary sets (i.e., with A and Eb centre-axes respectively) make up the 12-tone array.



Example 8: Seven-note collection.



Example 9: Five-note collection.

At m. 24 we have the first complete statement of MMI. The material is here stated without its accompanying central pitch.



Example 10: Main Melodic Idea, violas (m. 24).

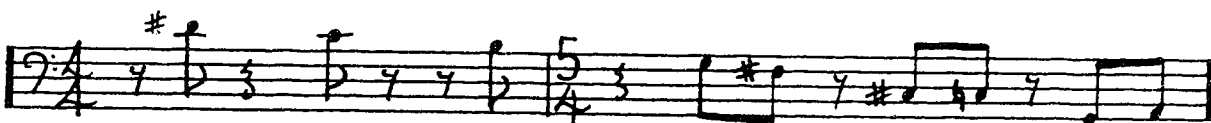
This is heard as a kind of solo with the other strings punctuating certain stress points. These minor-second punctuations become a consistent feature of the movement. The rhythmic and pitch materials are established between mm. 24 & 27 and, after an accumulation of figures at m. 28 & 29, the ostinato begins in earnest at m. 30.

The progress of the movement is built on the concept of hexachords pivoting around a central pitch. As seen in the introduction, the logic behind the development of movement I is based on transpositions creating a succession of hexachords retaining controlled levels of pitch invariance. This “modulation” proceeds from an A-centred hexachord (m. 30) to an Eb-centred one (m. 77), then returns to A (m. 135) at the end of the movement.

MMI’s ordered hexachord (set #1 E,F,Ab,Bb,D,C#) prioritizes A by virtue of its function as centre. Transpositions in ascending half-steps of this hexachord will be labelled set #2, set #3, etc. The opening pitch of each hexachord lies a fourth below the hexachordal centre. It is this pitch which will be outstanding in the perception of the transpositional plan.

In example 8 above, pitch A is symmetrically framed by three pitches on either side. MMI of example 10 represents only the framing pitches: A is not stated in the theme itself but used in a variety of capacities as “accompaniment.” Throughout the “modulation” process, the axis pitch is used as a pedal-point ostinato, inverted pedal point, cadence goal, bass note, or a pitch basis for figurative elaboration. The varying roles of the axis pitch will disguise its function and provide variety. MMI lends itself to much decoration and this cumulative aspect is another feature of the movement.

The pitch components of OMI are presented in example 9 above. Example 11 displays OMI as presented at m. 63.



Example 11: Opposing Melodic Idea, basses (m. 63).

This idea marks the road back to A and uses two neighbour tones (C# & A) not included in the five-note set. We notice again the importance of the -2nd and +2nd as accented stress points in OMI. This parallels their use in the earlier MMI.

Unfolding in measures 30-39 is MMI in the cello with decoration in harp and percussion. The central pitch appears in violin II with a rhythmically active A ostinato pedal. Various stress points are accented through the use of pizzicato and arco syncopation in the other strings. MMI acts as a kind of “backbone” onto which all of the musical material is hung in the manner of decoration. An accumulation of material occurs at mm. 37 & 38 and, at m. 39, there is a section featuring the string quartet, harp and percussion III. The material in this section is clearly related to the A ostinato pedal of the second violins (mm. 30-39) and to the wedge-shaped symmetries from the introduction (m. 12). Also, certain pitches from MMI (F, Bb, Ab, D) are heavily accented in this section. From mm. 42-45 we have the string orchestra joining the quartet and these measures represent the first “modulation” of MMI. Set #1 (E, F, Ab, Bb, D, C#) is verticalized into block chords at m. 44. At m. 45 two sets are superimposed, producing four invariant pitches: set #1 (E, F, Ab, Bb, D, C#) and set #4 (G, G#, B, C#, E, F). At m. 46 the first transposition of MMI is attained with the pitch C as the centre.

The texture of this section (mm. 46-53) is similar to that of mm. 30-38 but is slightly more dense and rhythmically active. Divided first and second violins add another level of complexity while the tom toms in percussion I add depth, power and momentum. At m. 54 there is strong emphasis on the bass C# (central pitch of set #5) and the appropriate set transposition (up one half-step). This transposition represents a distant relationship with set #4 concerning pitch content (only 2 pitches, F & G#, are invariant), but a close relationship in bass motion. Melodic motion of the -2nd is powerfully directive here. Set #5 also has a relatively close relationship with set #1, sharing three invariant pitches (D, F, G#).

At m. 55 the full chromatic complement of pitches excepting Eb is unfolded in a series of chords. Eb is the one pitch that has been consistently avoided as a structural element since m. 30. This is done in order to make its appearance at the appropriate moment a more significant event.

Waves of pitch accumulation have been a feature of movement I up to this point. Between mm. 57 and 58 various combinations of the three set transpositions combine into large vertical sonorities. This is maximized with the combining of sets #1, #4, and #5 at m. 58. The only pitch not common to at least two of these sets is the Bb held over as a trill in the violas.

The abrupt thinning of texture paves the way for a return to MMI at its original pitch level (m. 60). The texture is somewhat lighter however, and contains the first appearance of a variation on MMI (vlas). The pitch centre (A for set #1) is made conspicuous in its absence. The section comes to a close at m. 63 with the appearance of OMI in the bass.

At rehearsal letter D there is a clear change of mood and character. The two-bar OMI is syncopated and contains an equal proportion of note values to rests. It is a theme which begs to be adorned. The orchestration is altered at this junction in the movement with the appearance of tubular bells and marimba, the latter in an almost solo, virtuoso capacity. By m. 64 the D# and A boundaries of OMI are firmly established and it is decorated with the accentuation of stress points from the other strings and percussion in a manner reminiscent of MMI. When maximum density reached by m. 70, the texture thins out and establishes D# as its resting place at mm. 74-75.

At m. 76 we return to a slow tempo and have entered the region of the first "vocal window." This "vocal window" is characterized by stasis and an uncertain, tense atmosphere. The harp repeats the figure from mm. 16-18 which triggers ponticello tremolo figures in the string quartet. Attention is drawn to the -2nd interval once again with the harp and string quartet playing half-step transpositions of MMI fragment. Measure 77

establishes D# as a pitch reference in anticipation of a vocal line which articulates a group of symmetrical phrases around this central pitch.

The fragment of text is drawn from line 8 and 9 of the poetry and reveals a sense of utter loneliness. The static nature of the accompaniment and the metallic colours in the percussion enhance this image. An interruption of this static interlude occurs at mm. 79 and 80 and D# is resumed at m. 81.

In the second beat of m. 81 a new sonority is introduced with different pitch characteristics but interval content similar to that of earlier music in this movement. This suggests a rearrangement of familiar things into something altogether different. This is the world inside the garden. The use of the two “garden” tetrachords (ex. 12) is prominent between mm. 81 and 85. They are characterized both by their intervallic content and by their consistent appearance in harp and vibraphone.



Example 12: Two “garden” tetrachords associated with “Vocal Window” I.

There is a subtle accumulation of density between mm. 81 & 86 at which point a third “garden” hexachord is added to the existing two.



Example 13: Third “garden” tetrachord associated with “Vocal Window” I.

With the inclusion of all three tetrachords, 11 of the 12 possible pitches have been presented (again, Eb excepted) in a highly chromatic ostinato. This comes to a climax at m. 86 just before the fragment of text “Who am I?” is sung. The orchestration changes rapidly at the end of m. 87 and an unsettling, fragmented texture develops. At m. 90, a somewhat

familiar texture returns as the mezzo-soprano articulates her fears with erratic vocal gestures.

This section, between mm. 81-93, displays a broad range of emotion. The abrupt alterations of texture, the accumulation of pitch materials, the progressively widening vocal line and the rising tremolo figures in marimba and string orchestra, all enhance the uneasiness suggested in the text. The world within the garden is clearly a volatile place. The spectre of the garden's horror disappears as quickly as it came into view.

At m. 94, with soloists from the string orchestra fading with a flurry of tremolos, the vocalist continues unaccompanied in the darkest part of her range. A similar, though much more dramatic flourish occurs between mm. 95 & 96 and in the shadow of this the vocalist articulates her worst fear: "I fear the future." This unleashes a furious tutti in the strings and percussion which sweeps us into the next section of the piece.

OMI, a bass-line beginning with its symmetrical centre A, is presented with an improvisatory-like accompaniment. This accompaniment, made up of divisi strings, settles down two bars later where the violas present MMI utilizing OMI's complementary pitch collection, set #7 (D# centre). MMI and OMI are here combined in association with a complex figural texture. Percussion I and II are part of the mass texture in this section, contributing rhythmic accentuation and a hard edge to the sound.

At m. 109 a modulation to set #3 with a B centre occurs. Here the integrity of the two distinct "themes" wanes as figuration breaks down the counterpoint into a kind of homophony at m. 110. A familiar layering of pitches occurs from mm. 111-113. MMI is once more established at m. 114 and is given homophonic treatment. The "process" so clearly laid out and followed in the early section of this movement has broken down by this point and the various components of the ensemble engage in seemingly uncontrolled bursts of energy.

At m. 118 order is restored and MMI (set #9) appears in the violas. OMI appears dutifully in the bass. Set #9, with its F centre, has as its final note the pitch A, the ultimate cadence goal. Its thematic counterpart, OMI built on B, has F, MMI's axis pitch, as its cadence goal. The decoration is prominent until m. 121, where it abruptly changes. The lower strings follow through their momentum while the divisi violins soften the texture through the use of tremolo. Density is gradually lessened through mm. 122-124 and the lines smooth out into gentle phrases. With the tempo brought down to complement the diminishing texture, the strings settle into two important pivotal notes, A and Eb.

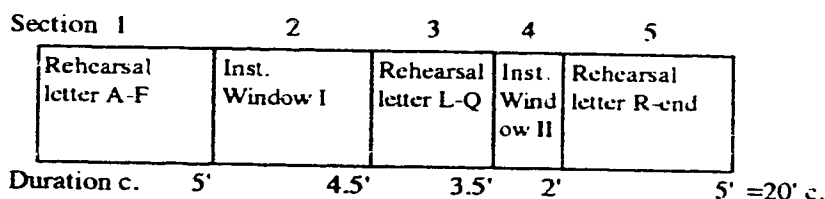
Rehearsal letter G marks the opening of "vocal window" II. Here the harp plays two overlapping phrases, each a mirror image of the other and related to MMI. These phrases cadence on A and Eb in mm. 127 & 128. String quartet decorates the harp solo and a smattering of percussion colour highlights the cadence point. At m. 129 the harp plays a fragment of cell #7 which cadences abruptly on the familiar Eb - A tritone. The background is immediately taken up by vibraphone, bass drum and voice. The fragment of text (line 22 of Appendix One) alludes to the idea of stasis and immediately recalls the character of the tritone. "The spinning world is stuck upon its poles" sums up the harmonic cycle of the movement as a seemingly futile journey from one central pitch to another and back again.

With a scattering of strings at mm. 133 & 134 the narrator once again expresses fear and the pitches eventually settle onto A. Starting at m. 136, the vibraphone effects a smooth transition into the second movement with a quiet solo and we have entered the garden.

Movement II

Movement II is very clearly divided into five large sections. The main divisions reflect the formal aspects of the poetry quite strictly while alluding to some of the organizational aspects of movement I. The "vocal windows" of movement I have their

counterparts in movement II in the form of “instrumental windows” I and II. These appear at important structural points in the text (see ex. 14).

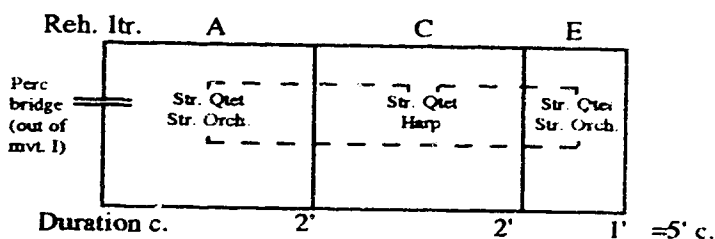


Example 14: Movement II, major divisions.

Because the music is the “servant of the text” in this setting, it is given an important determinant role in the creation of structure. The working out of “process,” so important to movement I, is of only marginal importance in this movement. The “instrumental windows” of movement II create unity with movement I, allow for pure musical development of certain ideas suggested by the text, and provide variety. Each of the five sections will be dealt with separately.

Following movement I, with only a quiet percussion passage providing a bridge, movement II begins without pause. This bridging of the movements is the model for future treatment of structural divisions. The content and instrumentation vary with each bridge section but a definite instrumental order is maintained amongst the “on-stage” performers. These bridges will be dealt with as they arise in the work.

Movement II: Section one, rehearsal letters A-F



Example 15: Section one, general lay-out.

A smooth transition is achieved into movement II and the static quality of the last measures of movement I is retained. The static nature of this opening is deliberate as I have

attempted to create a kind of vacuum of stillness which envelopes the narrator. "Stillness" is a fundamental background image in the text, represented in the musical texture by an ongoing stasis. In m. 2 we have the first appearance of a descending line in violin II of the string quartet. This line is the main motto for the opening of the movement. It is a composite of "small" intervals with varying rhythmic configurations and a strong sense of direction and purpose. Its essential objective is therefore unchanged as it repeatedly descends to a strong D# pedal.

At m. 4 the vocalist moves slowly and quietly to station 2 (see ex. 1). As she walks, she sings a melismatic vocalise which will return at the end of this section (mm. 41-43). This vocalise makes reference to a wedge-shaped series of pitches around F, all of which are members of the octatonic collection.

With backdrops in the string orchestra, harp and, finally, string quartet, the poetry begins at rehearsal letter B (m. 11). The setting is very sparse, utilizing single lines in the string quartet. This, and the largely syllabic treatment of the text, allows the poetry to be easily understood. At m. 25, after a gentle tapering off in the voice and string quartet, the string orchestra is brought into play. This provides a sense of perspective and depth to the field of experience and suggests a division between the various characters present. The string orchestra, being symbolic of the surrounding arras, supports the line "How still upon that lawn our sandalled feet," (mm. 26-31) which reinforces the division between the "lawn" and the "arras." A splash of colour from the harp and vibraphone draws attention to this setting, establishing independence from the string orchestra.

To close the vocal phrase at m. 31, additional percussion is added to the harp and vibraphone and a low G# pedal resonates in the background. At m. 35 the string quartet resumes the pitches and colour characteristics of the string orchestra (from m. 28) for the repetition of the words "(h)ow still." This portrays a sense of wonder on the part of the vocalist.

The descending line from the opening of the movement returns in the harp leading to a caesura on D#. This D# is reinforced in the string orchestra as the mezzo-soprano repeats the vocalise melody with the addition of the text fragment. To add to the uncertainty of the setting, the final note in the voice (m. 43) is a -2nd below the dominant harmonic background (D#,F,A,A# in the string orchestra).

A marked contrast to the preceding music occurs at rehearsal letter C. This is the introduction to the music associated with the peacock (line 4 of Appendix One). The peacock is the first figure to display distinguishable characteristics and is here associated with “big chamber music.” Members of the string orchestra are used in a solo capacity in the introduction to the text from mm. 44-65. The musical materials, orchestration and character of the music help to portray the bird as rather simple-minded, yet beautiful on a surface level. The colours are dry and wooden, the textures sparse and flittery. All the music between mm. 44-96 is derived from the material outlined in example 16 below.



Example 16: "Peacock Music," basic materials.

Over the space of fifty-two measures, this material is gradually transformed and developed.

At certain points in the progression of this section there is laid an “ominous backdrop texture” (mm. 45,49,54,64) which appears “from behind” the main material. At m. 60 the space for the texture is provided but filled with only silence. The “ominous texture” is made up of tremolo violas (playing behind the bridge), unpitched percussion and whispering throughout the orchestra. This texture displays some developmental

characteristics with each appearance and is related to some of the material found later in “instrumental window” I (m. 119).

Throughout the introduction to the “peacock” text (mm. 44-65) the opposition between the string orchestra and string quartet is reinforced. The relationship between these groups is important to this section of the piece (see ex. 15). The music is dominated by string orchestra to m. 65, at which point the string quartet is called upon to accompany the voice. The position of the vocalist (at station 2) has been alluded to in the music through her interactions with the string quartet beginning in m. 11. At m. 65, after having established the relationship, we are presented with chamber music featuring the vocalist accompanied by string quartet.

Much of the character of the “Peacock Music” is retained in this setting and it represents the clearest polyphony thus far encountered. At m. 71 an ostinato figure emerges in the string quartet. This becomes the harp figure at m. 76 after a change of tempo.

The clarity of the harp figuration is undermined and blurred through the use of harmonics, pizzicato, tremolo and, later (m. 81), the addition of the vibraphone in percussion III. Between mm. 76-97 we see a slight transformation, of both colour and pitch content, of the germinal “Peacock Music” (ex. 16). None of the members of this chamber ensemble articulates individual ideas: they are part of a larger network and are simply realizing their assigned roles. Even the vocalist is rhythmically very closely linked to the music of the accompaniment.

At rehearsal letter E, the “ominous backdrop texture” returns, this time fully developed into a flourish of percussion and strings.

The relationship between string orchestra and string quartet returns at m. 101 in the form of static materials. The descending line from mm. 1-43 is also reintroduced in the string quartet. All of these aural cues set up the expectation of closure and the end of an important section of text. The visual image of symmetry is triggered in a most direct way

with the words “the peaches hang like lanterns” (line 8 of Appendix One). This becomes a germinal idea in this section of the piece. Over 17 measures (between mm. 101-118) this mirrored unfolding takes place in the string orchestra. Example 17 displays the symmetry in capsule form.

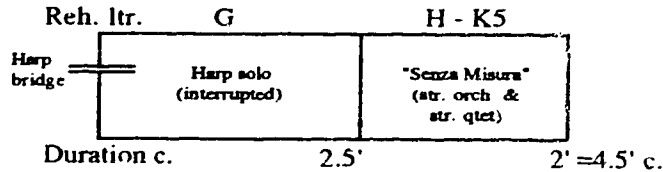


Example 17: “Peaches Music,” symmetrical unfolding.

In line 8 and 9 of the poem we have the text fragment which was used in the first “vocal window” of movement I. To set up the association, or expectation of reference to this fragment, I have put the two sung melodies of “vocal window” I (mm. 77-82, movement I) in violin I and II of the string quartet (mm. 107-109, movement II) just prior to the line “No one joins those figures on the arras.” These melodies, which are transposed and overlap each other, are all but obscured by the other members of the quartet. This somewhat remote quotation is aided by the appearance of familiar referential sonorities in percussion I and III (mm. 108-109).

The first major division of movement II ends with the string quartet holding a static chord briefly punctuated by glissandi in the string orchestra. At mm. 117-118 closure is effected by the familiar descending line in the cello (string quartet) and by a relatively stable (major/minor triad) sonority held over to m. 119.

Movement II: Section two, Instrumental Window I

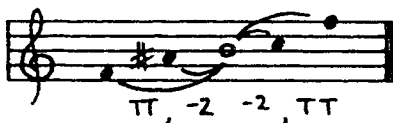


Example 18: Section two, general lay-out.

Between mm. 119-125 we have a rapid flourish of strings associated with the end of “vocal window” I. These flourishes were also seen in the “ominous backdrop” suggesting a certain level of emotional significance. Here they trigger the transition to m. 126 with references to the opening section of movement I. These references are also present in the string quartet and vibraphone solo between mm. 126-129. At m. 127, the mezzo-soprano moves to station 3, situated next to the third percussionist.

In keeping with the idea of bridging major sections of the work, an extended harp solo is undertaken at rehearsal G and given a free, *senza misura* setting. The fantasia-like solo is punctuated at numerous points by string quartet and percussion. Certain ideas are introduced in the harp and developed further in succeeding sections of this “instrumental window.”

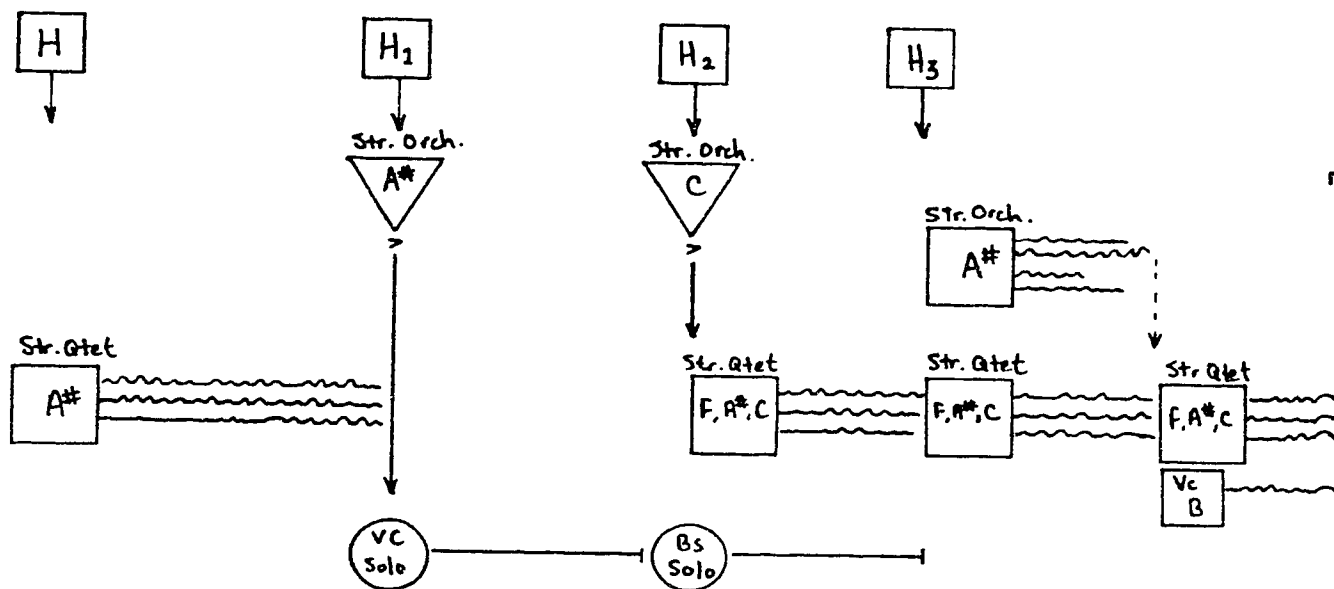
At H, the main body of the instrumental development begins. The pitch material has been severely limited in this section and displays a symmetrical framing of the pitch B.



Example 19: Symmetrical material between rehearsal H & L.

Throughout this section, the opposition of string quartet and string orchestra has been emphasized. The representation of the pitch material (ex. 19) in both of these groups varies from one note of the set to all four. This highly controlled development provides interesting contrasts through the use of a free metric organization and approximate

durational values. Between H and J the material is passed back and forth between members of both string ensembles and this is interspersed with brief solos (ex. 20).



Example 20: Pitch distribution and solo entrances (reh. H & J).

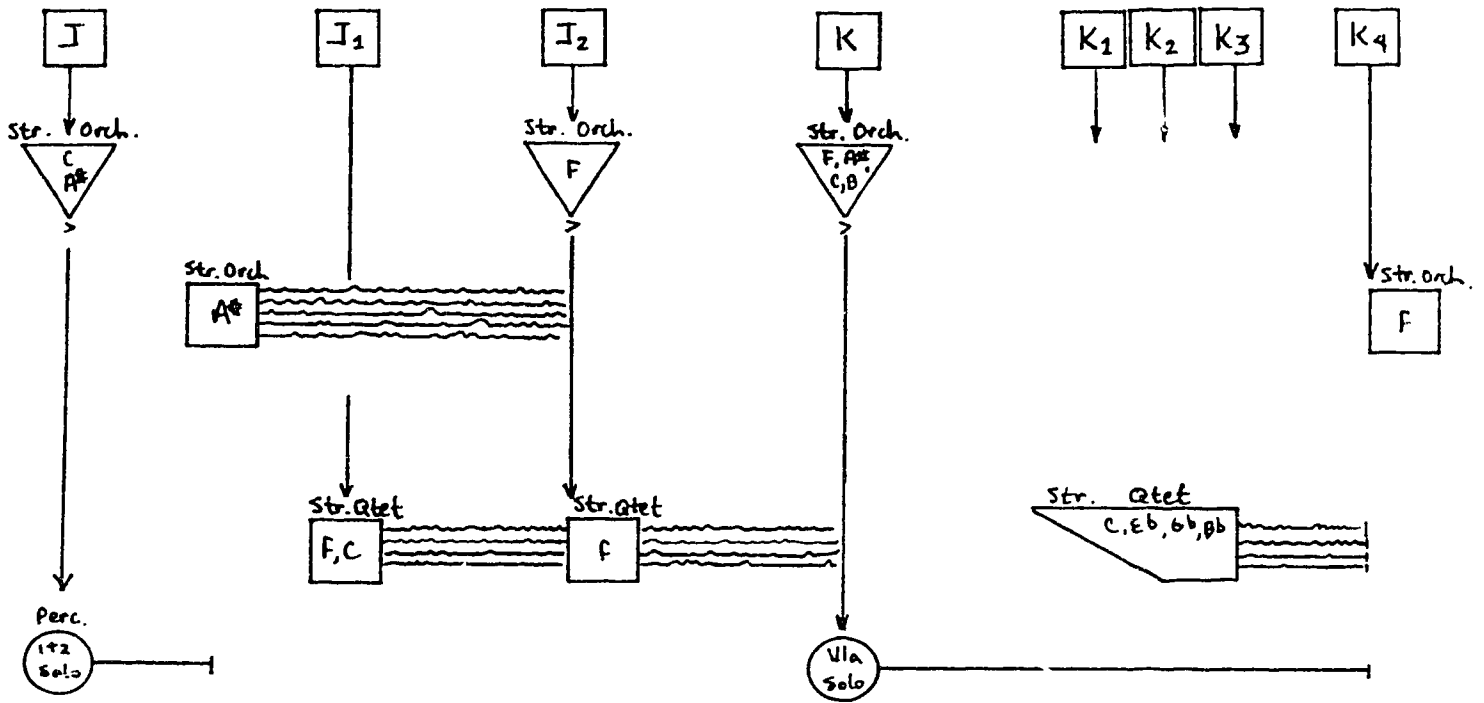
At rehearsal letter J, there is a return to metered organization in the string orchestra with percussion and, at J1, this material is combined with free interjections in the string quartet. These “free” passages are highly controlled as, just prior to J2, the quartet must line up rhythmically with the string orchestra. This material is organized so as to cause a sense of uncertain pulse and rapidly changing mood. The level of dissonance is very strictly controlled, lightening the severity of density and making pitch relationships clearer.

At J2 the transition back to an overall free meter is achieved by the string quartet. At K1 each instrument in the quartet enters as cued by the conductor and this series of entries unfolds a different symmetrical set with F as the centre (see ex. 21).



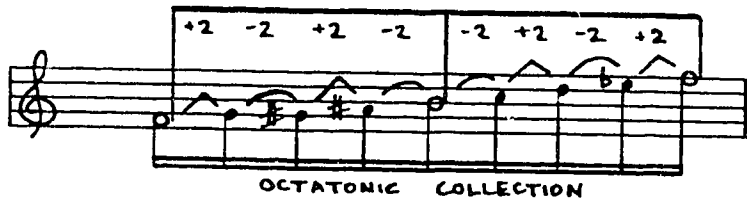
Example 21: Second symmetrical set, F Centre.

Example 22 outlines the pitch distribution and solo entrances between rehearsal J and K4.



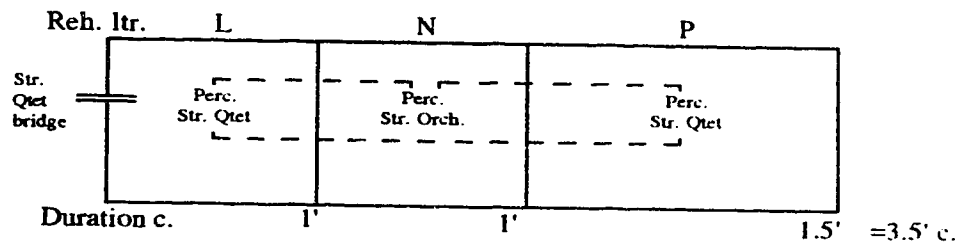
Example 22: Pitch distribution and solo entrances (reh. J & K4).

F alone is featured in the string orchestra with a complex texture beginning at K4. This F pitch represents the opposing pitch axis pitch for this “instrumental window.” Between rehearsal letters H and L symmetrical relationships around B are featured (see ex. 19), while between J and K4 symmetries around F are featured (see ex. 21). This tritone relationship, as an aspect of pitch organization, echoes the tritone progression (from A to Eb) of movement I. At rehearsal K5 there is a cue to a four-bar phrase which is to be repeated three times. This phrase, which is performed by three percussionists, harp and bass in a cluster formation, represents the culmination point of “instrumental window” I. Percussion III “intones” the pitch A# to be taken up by the vocalist at L. Between K5 and L, the string quartet plays tremolo octatonic passages which fill in the interval spaces between the structural notes in this section (see ex 23).



Example 23: Symmetrical octatonic collections, string quartet (reh. K5-L).

Movement II: Section Three



Example 24: Section three, general lay-out.

A sudden change of texture occurs at m. 150. The dramatic impact of this change is striking due to the abrupt silence of the entire orchestra. The narrator's question "Who am I?" is suddenly monumental within this new context of silence. The question commands attention and, in m. 151, the strings appear to take flight, quietly settling in the high register of the violins (m. 152).

The text continues with the string quartet and percussion III carrying out the main bridge to m. 161. Brief pizzicato flourishes from the string orchestra (mm. 153,154,156,157,160) appear in intermittent downward spikes.

Material in the transitional passage (mm. 153-161) is syncopated and detailed, but relatively square. This is a contrast to "instrumental window" I where fluidity of texture and momentum were featured. Measure 161 represents the end of the transitional passage and the beginning of the percussion-centred section. This, of course, is in keeping with the position of the vocalist close to percussion III at station 3.

Three percussionists take part in the section between mm. 161 & 171. The image of the “Gemini” (line 12 of Appendix One) is reinforced by the use of two marimbas. The string quartet, string orchestra, and harp add colour to this passage and also build the texture. Again, as in the music associated with the peacock, the instruments do not show themselves to be individuals; identity is yet to be discovered.

At M there is a jagged string orchestra tutti which sets the tone before the final, gradual increase of dramatic tension which begins at M.

Lines 14 to 18 of the poem are highly emotional. The musical setting of this material has to portray that emotion efficiently without undermining, or crowding the meaning of the text. An ostinato figure, shared amongst the three percussionists in “hocket” fashion is used to “enclose the scene.” Added to this are sharp, staccato notes played in violin I and II. Lower strings of the quartet provide contrast to the rising lines of the upper strings with gentle, descending phrases (mm. 190, cello; 191 viola; etc.). These phrases are also a contrast to the string orchestra quintuplet figurations (m. 194; etc.) which disturb the smooth flow of the percussion parts and recall their earlier tutti section (mm. 172-185).

The texture builds, beginning at m. 186, and reaches the breaking point at the end of m. 202. *Sprechstimme* allows the vocalist a great range of expression and interpretive freedom in this section (beginning at m. 195). Rehearsal P represents the height of dramatic tension (see ex. 3 above). This point of realization for the main character is a pivotal moment in the development of the narrative.

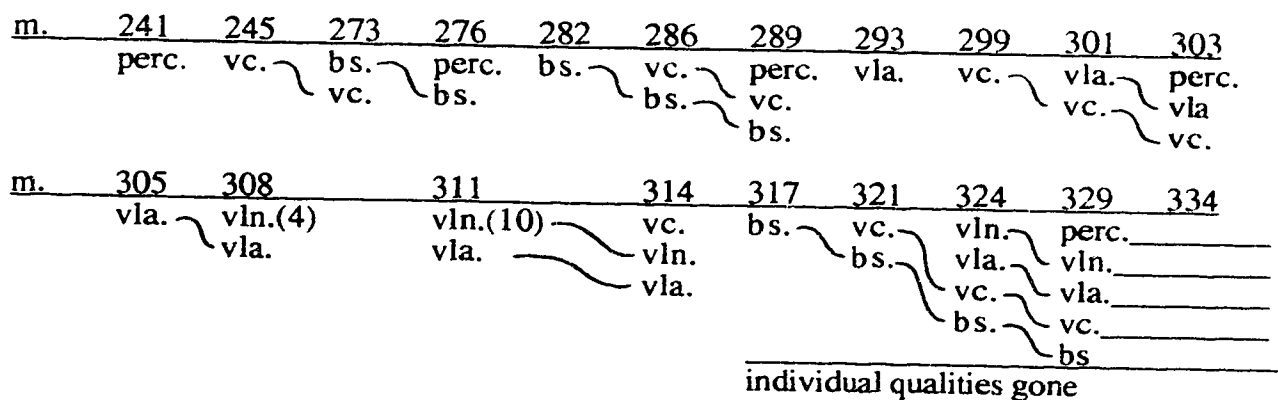
A gentle, tremolo string quartet chord is left poised (m. 203) over the division between lines 18 and 19 of the text and the stillness is resumed. A very slow tempo and *fermatas* at the end of vocal phrases make the slowness of this section unprecedented. The stillness of the text is oppressive and suddenly, the line “if I should make a break” introduces the idea of escape (m. 213). Flight, briefly illustrated by a quickening of tempo in the string orchestra, is abandoned and the narrator returns to a state of acceptance. The

attempted escape (mm. 217-222), seen first in the violas, then assisted by four violins, is the seminal idea used later in "instrumental window" II.

At m. 227, the vocalist sings a fragment of text articulated in "vocal window" II. This fragment, "(t)he spinning world is stuck upon its poles," receives an identical setting in both the voice and vibraphone. At m. 230, with the voice settling on the pitch A, there is a placement of pitches around this axis of symmetry (A) in string quartet and vibraphone. The same symmetrical treatment is assigned to the full string orchestra at m. 235. A cadential series of pitches in the low strings supports the statement "I fear the future on this arras" and, with an unsteady settling on low B and C, we close section three (m. 241).

Instrumental Window II, section four

In "instrumental window" II, each individual member of the large forces (string orchestra, percussionists) searches for a personal identity. Each instrument type is given largely unique material which is developed alone or in relation to other individual groups. Example 25 below illustrates the various entrances of the instruments.



Example 25: Instrumental window II, group entrances.

The tempos, though clearly related, are altered frequently, adding to the fragmented nature of this "instrumental window." The idea of "process" is clearly evident here. In contrast to

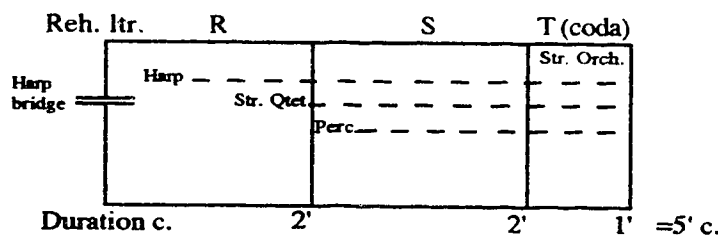
the “process” seen in movement I however, the “process” of this “instrumental window” will eventually display a deterioration of individuality.

The mezzo-soprano continues her journey through the garden and moves to station 4, on cue at m. 278. This places her close to the harp.

At m. 294, the viola music formerly associated with flight (m. 213), is followed by cellos, percussion, violas, violins (four, then all ten). The effect becomes cumulative from mm. 306-317 with the layering of individual groups. Measure 318 begins another process of accumulation in which the individual characteristics of the instruments are lost and they act as an ensemble once more. Percussion I, II and III bring this window to a gradual close through a five-bar rhythmic statement.

“Instrumental window” II can be thought of as a failed attempt, on the part of the members of the string orchestra, to gain some sort of individual identity within their own group. At the close of section four we are faced with a major turning point in the piece. The narrator has exhausted her possible options and has at last found the only other individual member of the orchestra. This member is, of course, the harp.

Section five: Rehearsal R-T



Example 26: Section five, general lay-out.

Beginning at m. 335 the mezzo-soprano and harp present an extended duo. The harp writing is free and flowing, the vocal line melismatic and rhapsodic. The text relates a confession on the part of the narrator which is underlined by the nature of the instrumental and vocal writing. The string quartet joins the vocalist and harp at m. 363, arriving at a

ritardando in m. 369 to the close of the stanza (m. 371). The disappointment of the narrator (lines 34-36) is supported by string quartet, in block chords with harp doubling the voice. This emotional outburst builds to a peak at m. 380 after which a static state is resumed. Tremolo sonorities on marimba (percussion III) and widely spaced string quartet chords bridge into the final lines of text.

All of the musical material in the next section (mm. 381-403) is in direct response to the lines of text: high passages in violins suggest birds circling overhead (beginning at m. 387); rising figures suggest taking flight (beginning at m. 393); passages in contrary motion suggest wings beating in pairs (beginning at m. 397). All of these aural cues enhance the visual imagery in a continually building texture. There is much word painting seen in the vocal part as well. The image of exaggerated slowness in the line “but they stand/as if within a treacle, motionless” is set at the bottom of the vocal range. An oscillating pair of pitches (in the voice beginning at m. 382) or a grace-note figure (in the string quartet beginning at m. 383) enhances the effect of the line “folding slow eyes on nothing.” The grace-note figure is carried over as an interruptive element in the otherwise static string quartet and solo string material between mm. 383 & 403. From m. 387, individual members of the string orchestra join the chamber music. The result is a complete take over of the intimate delicacy of the “concertante groups.” The poem ends with a shimmering of harmonics and harp glissandi accompanied by metallic percussion.

Coda: mm. 404-419

The hexachord (G,Ab,C,C#,D,Eb) unfolds between mm. 393-398 and is retained until m. 403. In the coda (mm. 404-419), the complementary hexachord (E,F,F#,A,Bb,B) is used almost exclusively. Here “process” returns, though it receives a very different treatment than it did in movement I.

A rising octatonic string figure, triggered by a tom tom flourish (mm. 395 & 396), is the germinal idea for development in the coda section. Octatonic scales, spanning the

octave, unfold on the five pitches (E,F,F#,Bb,B) successively in each of the strings of the orchestra. This rising figure eventually works its way through the orchestra and is held in the background from m. 412. Here, the string quartet begins in octaves the same octatonic ascent on the “missing pitch” A. In the foreground, the vocalist and harp join the overall sonority but articulate pitches found only in the (G,Ab,C,C#,D,Eb) hexachord. As the string orchestra holds the background chord, the string quartet, harp and mezzo-soprano (at mm. 416-418) recapitulate a gesture similar to that of m. 412-415. The string quartet figures in this final ascent display more erratic gestures but finally settle on A, completing the hexachord begun in the orchestra. The vocalist and harp end together outside the established “norm” of the background common to all other instrumentalists.

The reference to “process” is achieved in this section through the use of opposing hexachords (as seen above), a palindromic structure portrayed at a macro-level by the three percussionists, and, on the micro-level, with varying consistency, in the staggered rhythmic entrances of the individual strings. Measures 411-417 display an almost exact rhythmic retrogression of mm. 404-410 in the three percussion parts. This sets up a rhythmic “ostinato” whose pattern becomes detectable but not entirely predictable. At the micro-level, overlapping string entrances display certain palindromic characteristics, but the combined canonic entries are seen to be rhythmically “out of phase” (see ex. 27).

The image shows a musical score for two staves, likely representing the cello part. The top staff is labeled 'm. 407' and the bottom staff is labeled '408'. A vertical dashed line is positioned between the two staves, indicating a measure boundary. The notation includes rhythmic patterns with stems and beams, and a '3' indicating a triplet. An arrow points to the right below the bottom staff, suggesting the continuation of the music.

Example 27: Rhythmic entrances (i.e., cello, mm. 407-408)

The idea of “process” from movement I reappears in the coda section. In movement I we saw this idea illustrated through the use of “modulating” hexachords of changing pitch invariance. In the coda section of movement II, the idea has undergone a great deal of development and has been “influenced” by a journey through the poetical text. As suggested by the musical material (mm. 412–418) and the final “station” of her journey, the narrator is left within the garden. The “process” of this section has absorbed both her and the harp character into the backdrop.

Through metaphorical and parallel musical structures, Arras: a Garden of Cinema attempts to project, broaden, and explore the oppositions and ambiguities of Page’s text. The poetry represents for the principal character a journey of self-scrutiny. A journey which, though completed, is not satisfactorily resolved. It strives toward some understanding of the value inherent in the individual but returns to the anonymity of the *status quo*. Through its close paralleling of the poetic work, this musical setting enhances the journey.

Appendix One

130

ARRAS

P.K. Page

Rehearsal Letters

- | | | |
|---|----|--|
| A | 1 | Consider a new habit - classical, |
| | 2 | and trees espaliered on the wall like candelabra. |
| | 3 | How still upon that lawn our sandalled feet. |
| C | 4 | But a peacock rattling his rattan tail and screaming |
| | 5 | has found a point of entry. Through whose eye |
| | 6 | did it insinuate in furled disguise |
| | 7 | to shake its jewels and silk upon that grass? |
| E | 8 | The peaches hang like lanterns. No one joins |
| F | 9 | those figures on the arras. |
| L | 10 | Who am I |
| | 11 | or who am I become that walking here |
| | 12 | I am observer, other, Gemini, |
| | 13 | starred for a green garden of cinema? |
| N | 14 | I ask, what did they deal me in this pack? |
| | 15 | The cards, all suits, are royal when I look. |
| | 16 | My fingers slipping on a monarch's face |
| | 17 | twitch and grow slack. |
| | 18 | I want a hand to clutch, a heart to crack. |
| P | 19 | No one is moving now, the stillness is |
| | 20 | infinite. If I should make a break. . . . |
| | 21 | take to my springy heels. . . . ? But nothing moves. |
| | 22 | The spinning world is stuck upon its poles, |
| | 23 | the stillness points a bone at me. I fear |
| Q | 24 | the future on this arras. |
| R | 25 | I confess: |
| | 26 | It was my eye. |
| | 27 | Voluptuous it came. |
| | 28 | Its head the ferrule and its lovely tail |
| | 29 | folded so sweetly; it was strangely slim |
| | 30 | to fit the retina. And then it shook |
| | 31 | and was a peacock - living patina, |
| | 32 | eye-bright, maculate! |
| | 33 | Does no one care? |
| S | 34 | I thought their hands might hold me if I spoke. |
| | 35 | I dreamed the bite of fingers in my flesh, |
| | 36 | their poke smashed by an image, but they stand |
| | 37 | as if within a treacle, motionless, |
| | 38 | folding slow eyes on nothing. While they stare |
| | 39 | another line has trolled the encircling air, |
| | 40 | another bird assures its furled disguise. |

T (Coda)

Appendix Two

P.K. Page
3260 Exeter Road
Victoria, B.C.
V8R 6H6

September 22, 1990

Dear David Scott,

Your letter to Oxford about my three poems, "Love Poem", "The Apple", and "Arras" has just been forwarded to me.

I would be happy to give you permission to use those poems in a musical setting. It is understood, of course, that the copyright for the poems remains with me and that the songs be registered in my name as well as yours.

Business over, I would be very interested in hearing any of your previous works that you may have on cassette and I would offer you the same promise you offer me--that my interest is strictly non-commercial.

Good luck with your work. I shall look forward to hearing it.

Very sincerely,

