COMMENTARY

ON A

PORTFOLIO OF

ORIGINAL COMPOSITIONS

LIZ LANE
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Preface

I had considered the possibility of studying for a PhD for many years, but never seriously thought it could be a reality until a chance meeting with Professor Anthony Powers on a train to London, who mentioned that I might be interested in the new PhD in Composition at Cardiff University. Anthony was one of my composition tutors when I was an undergraduate and along with Professor Stephen Walsh, had encouraged my work as a composer at a time when I was unsure if this was the direction I wanted to take. Since graduating, I had established a professional music career but after thirteen years, felt I lacked focus and direction; I had also kept in touch with both Anthony and Stephen and it was these reasons, amongst others, that led to my decision to undertake the course.

I am very grateful to Cardiff University School of Music for giving me a scholarship to enable me to pursue my studies without financial burden and for believing in me as a composer. The wealth of experiences during my period of study has been extensive, ranging from performance opportunities, workshops, concerts (many featuring twentieth and twenty-first century music), seminars and lectures, to being part of a lively and vibrant postgraduate community, all of which I have greatly valued. I am also indebted to Professor Anthony Powers, for his help and encouragement and to Professor Stephen Walsh and Professor Judith Weir, who kindly gave up their time to look over this Commentary.
Writing about my music has been one of the greatest challenges of this PhD. Whereas composing music is a skill I have developed over several decades and studying for a PhD in Composition has, in some respects, been a continuation of this, analysing my approach to composing music and the music itself has been a new, and surprisingly rewarding, experience. Being first and foremost a composer who writes intuitively with little recourse to planning, at first I wondered how I would gather together enough information to write about my music, let alone articulate this in an appropriate way. However, I found that, after a while, I had not only amassed more written material than I needed but that the exercise was both enlightening and beneficial, giving me an interesting perspective on how and why I approached certain aspects of composing.

The instinctive approach to my work has changed during the last few years. Looking back I see a gradual progression, both stylistically and visually, of the music I have written, and this is not just because I have become more aware of the mechanisms which drive the creative process but because I have taken on board a wealth of musical experiences and applied these to my composing, teaching me to question what I write and to find new and different ways of achieving sounds which I would not have previously considered.

In this way, and many others, my PhD studies have provided a platform both academically and practically which has initiated, and continues to initiate, professional opportunities, both as a composer and within the academic community. Not only have I accrued an extensive collection of music which I can offer for performance but the music itself is often eclectic. Most recently, the list of works
and soundclips on my website has attracted a commission and several proposed performances, both in this country and America.

I have always known that a composer’s life is seldom straightforward and never predictable, hardly ever financially rewarding in itself. Sometimes I question what it is that makes me want to continue writing music in a tough and competitive profession. However, the opportunity over the last few years (and perhaps in many ways, the luxury) of being able to write music intensively, study that of others and learn from a wide variety of sources within a supportive environment has been invaluable and it is this, which, together with my own underlying personal motivation, has given me the further skills to continue with and develop my future career as a composer.

Liz Lane

Wanswell, June 2009
Chapter 1

Background

I began my PhD in 2004 at the age of forty, having graduated in 1991. In the intervening years my work as a composer had evolved in several ways, through my gradually receiving an increasing number of commissions and performances whilst financially supporting myself with teaching, performing, arranging and other musical activities.

As an older student studying for a PhD, I have brought to my studying an eclectic musical experience, all of which has shaped the music I write. In addition, my unusual childhood upbringing, which focussed intensely on musical activities, has played a large part in influencing my current work.

I took up the piano at the age of three and began composing and playing the violin when I was six. Between the ages of eight and seventeen, I won several composition competitions and became the subject of national media attention, including a televised performance by the Royal Philharmonic Orchestra of my *Sinfonietta for Strings*. As a result of this, I received many commissions and performances both in this country and abroad.

During this time, I attended regular orchestral concerts both locally and in London and took formal harmony lessons as well as studying composition with Professor Peter Wishart. I was also a pupil at Wells Cathedral School where I started learning
the horn and percussion when I was twelve, at the same time giving up the violin. At
the age of thirteen I was taken out of mainstream education and received tuition at
home; this and other decisions affected what might have been a more traditional path
for my longer term musical career. When I was seventeen, I left home and worked in
offices for several years.

In my early twenties I became increasingly involved with music, mostly performing
(horn and percussion) and teaching. I subsequently moved to Cardiff University to
study where my interest in composition was reawakened, and after graduation I
taught music in Bristol whilst performing professionally in the local area. During
this time, I received some performances of my music; a defining moment came with
a commission to write the music for the London Children’s Ballet production of Mrs
Harris goes to Paris in 1998. Shortly after this, I undertook a part-time Postgraduate
Diploma at the Royal College of Music, studying with Edwin Roxburgh and Julian
Anderson.

By my late thirties, much of my time was taken up teaching and although I was
receiving some commissions and performances, I felt increasingly isolated as a
musician and composer, due to the nature and pressure of school activities. The
decision to undertake a full-time PhD was the beginning of a significant new
direction for me as a composer.
**Significant Musical Influences**

Performing in both an amateur and professional capacity\(^1\) has been a major influence on my work as a composer, enabling me to learn about writing for instruments in a very practical way and as Malcolm Arnold stated: "I have been able to watch at close quarters the reactions of the instrumentalists to the music they are playing, and those of the audience as they listen to it .... [and also to] hear in detail what is played well, what is played poorly, and what is left out completely".\(^2\)

Teaching has also had a strong influence on my composing. I gained extensive experience writing and arranging for school ensembles, learning how to work with limited musical material within pre-determined criteria of age, ability, restricted instrument range and often irregular instrumental combinations; this has been invaluable when writing for amateur musicians, an integral aspect of my work to date. Teaching has also taught me how to work in an organised and efficient way as well as learning inter-personal skills which have been helpful when dealing with the business side of writing music.

In addition, in the mid 1990s, whilst teaching at Clifton College, I set up and ran a Contemporary Music Group; this enabled me to keep an active interest in contemporary music, delving in some depth into a variety of works.\(^3\)

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\(^1\) During the last thirty years, I have engaged in a wide variety of music, from orchestra to wind band, wind quintet, brass ensemble and brass bands as well as performing twentieth and twenty-first century repertoire.


\(^3\) These included *Quartet for the End of Time* - Messiaen, *The See’r* - Charles Ives and *In Shadow* for oboe and piano - Anthony Powers.
Since 2004 I have collaborated with the composer and explorer David Fanshawe and now work alongside him as the main arranger and orchestrator of his music. I have also assisted in the production of two CD recordings and this experience enabled me to take on the role of producer during the recording of my own song cycle, *Words, Wide Night* in 2006.

Working with David Fanshawe has been beneficial to me as a composer in a number of ways. Although he and I write very different kinds of music, our approaches are quite similar as well as our goals and we both learn from the collaborative process. David’s meticulous approach frequently focuses on musical detail and this has made me more aware of the subtle effects that can be achieved in my own compositions.

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*Projects to date include arranging David Fanshawe’s *Lord’s Prayer* from *African Sanctus* for brass band (two versions) and orchestra (two versions) and the vocal arrangement of *Pacific Song: Chants from the Kingdom of Tonga* for double/single choir, flute, piano, double bass and percussion.*
Chapter 2

The Journey of the PhD 2004-2009

My journey as a PhD student has seen my music evolve in many ways, most noticeably being open to exploring new sounds and techniques. A general overview of the longer works contained in this portfolio can trace ways in which my musical language has expanded and evolved whilst still maintaining an instinctive and personal style.

The centrepiece of my PhD portfolio, *Time Travel* for orchestra, was written at various times throughout my period of study. The four movements were composed in reverse order but any compositional progression is to an extent disguised by revisions that took place on the first three movements. The last movement, *Somewhere Unknown*\(^5\) (the first to be written) is the only movement not to be reworked, and aspects of my composition style at the beginning of the course can be clearly seen throughout.\(^6\) However, it is partly the circumstances during which it was written, following the death of my mother, which convinced me to retain the movement in its complete and unchanged form. Also, the first three movements lead towards this last movement by means of motivic resource and it is for these reasons that I have chosen to discuss *Somewhere Unknown* and its context within *Time Travel* in Chapter 3 of this Commentary.

\(^5\) *Somewhere Unknown* was written between November 2004 and January 2005 for the BBC National Orchestra of Wales Composer’s Days workshops, 11\(^{th}\) February 2005.

\(^6\) This includes a clear use of melody and accompaniment, and harmonic resource often based around traditional ‘jazz’ additive chords.
Time Travel generally reflects a freer and more enriched musical vocabulary than I have used previously, and the song cycle Words, Wide Night relates to this in several ways. Composed after Somewhere Unknown but before completing the other movements, Words, Wide Night incorporates a variety of compositional techniques which are, in part, determined by the eclectic nature of the poems but also by the placing of songs and instrumental interludes within the song cycle. Planning a large scale work which incorporates these smaller scale elements enabled me to experiment with musical shapes and textures and it is these contrasts which, combined with recurring musical motifs, shape the architectural whole.

Jaleo, like Procession, the first movement of Time Travel, is influenced by visits to Spain and was written for the Carducci Quartet, who were looking for music suitable for performance at music club concerts. Jaleo incorporates textural and harmonic elements from the song cycle especially requested by the quartet, namely the lyrically and harmonically spacious string writing of Though Time Conceals Much, reproduced in Midnight Ballad and the rhythmical pizzicato of I Want It All, which can be heard in the last movement, El Habanero. Both Words, Wide Night and Jaleo incorporate string techniques assimilated whilst attending the Cardiff University Tuesday night concerts and supporting workshops, in particular those given by the Schubert Ensemble.

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7 One example of this is I Want It All, whose individual style of text required different treatment; use of sprechgesang with a mainly pizzicato accompaniment differentiated this song from the settings of other poems.

8 The Carducci Quartet recorded and performed my song cycle Words, Wide Night.

9 The wide variety of contemporary music performed during concerts and workshops at Cardiff University has had a significant impact on my work as a composer during the last few years.
Several of the compositions in this portfolio have been written especially for these workshops, including *Through the Window 1729* and *Cloud Colours* and it has been invaluable hearing both my own music and that of fellow students, performed and discussed by professional musicians. On occasion, these opportunities have also complemented professional commitments; when I was composing *Landscapes* for baritone voice and piano, I was able to submit the music to a workshop given by Jeremy Huw Williams, and received helpful advice and feedback. *Landscapes* was amongst the last music to be completed for my PhD portfolio, and shows how my musical language has assimilated some of the techniques and effects demonstrated in these workshops and concerts, as well as being commissioned music written within a pre-determined brief, an aspect of my work discussed later in this chapter.

Studying for a PhD has enabled me to compose without the distractions of other work commitments, to take advantage of many musical opportunities available as part of the course and has allowed my music to evolve and develop. Invaluable performance opportunities directly related to my studies have included the first performances of *Somewhere Unknown* and *Words, Wide Night*; I was also able to attend the US premiere of my work, *Why Cats Sit on Doorsteps in the Sun*, in Seattle, with the help of a grant from the School of Music. In addition, I have gained

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10 For example, the technique of using both pizzicato and arco in *divisi* double basses was suggested to me during the workshop of *Somewhere Unknown* by the BBC National Orchestra of Wales in February 2005; I have since used this effect at the beginning of *Summer Lake* (movement 2 of *Time Travel*).

11 *Landscapes* was commissioned as a surprise birthday present for a young baritone singer.

12 These include the use of silent piano keys and whispering at the end of *The Wayfarers*, as well as a sense of musical spaciousness throughout the song.


14 Andrew Staples (tenor), Daniel Hill (piano) and the Carducci Quartet, Concert Hall, Cardiff University, 24th April 2007.

15 Chinook Winds, conductor Maggii Weitzel. As a direct result of this, a further performance was given in the UK in 2007.
valuable teaching and lecturing experience at the University as a tutor of General Musicianship Year 1 and Year 2 and as a Teaching Assistant on the Composition 1B course, as well as being the Co-Coordinator of the *New Horizons in Chamber Music* project for sixth form students, involving a series of workshops and recording by the Schubert Ensemble.

Outside Cardiff University, I have found that studying for a PhD acts as an endorsement of quality in the eyes of others, enabling opportunities which would not otherwise have been available. These have included being asked to design and deliver a first year composition and performance module at the University of the West of England, as well as several commissions and performances.
Current Musical Practice

Professional Opportunities

I was fortunate that when I started my PhD, I was already writing music to commission and these professional opportunities have extended into and been enhanced by my studies. In addition, the music included in this portfolio written specifically for the purposes of the PhD has sometimes evolved into a professional performance opportunity. On occasion, other processes have taken place such as collaborating with the commissioner on texts for the song cycle *Words, Wide Night* and being involved with the complete project from initial conception to recording and performance; or the opportunity of hearing *Somewhere Unknown*, the last movement of my orchestral work *Time Travel*, before writing the preceding movements. Throughout the last few years, I have also had the freedom to take on commissions and performances which might not have been possible in other circumstances.

Commissions have sometimes evolved from the most unexpected sources and several of the works included in this portfolio have been requested by individuals; these have ranged from the larger scale *Words, Wide Night* to the anthem, *Though We Are Many*, which involved setting to music the text written by the commissioner’s mother-in-law and most recently, *Linear Lines*, written for a series of lecture-recitals in the USA. Sometimes the commission process has followed a more integrated path as in the case of *Heritage: Horizons* for euphonium and piano, which was commissioned by Cardiff University student Craig Keates for his final degree recital;
as each section was completed, we would meet and play through the music and I would then go away and make suitable alterations.

Specific Commissions and Briefs

The context in which I work as a composer is frequently defined by circumstances and events rather than by a compelling urge to just create music for the sake of it. A request for my music and a pre-determined timescale for completion remains a motivating factor throughout the composition process, from the initial knowledge of the commission which will often ‘kick-start’ the ideas for musical material, to the final goal of the first performance.

Many of the works in this portfolio were written for specific performers. Just as writing within the framework of a specific request is energizing to me as a composer, so is writing with a performer – or performers – in mind. As Oliver Knussen states: “Some composers regard that as an intolerable straightjacket; I find it the most stimulating restraint in the world.”\(^\text{16}\) However, at the same time, I am aware that the music will (I hope) have a life beyond its first performance and that it is important to take this into account. Although it may seem that writing with particular players or singers in mind whilst at the same time taking into consideration the possibility of future performances by other performers is contradictory, this can be reconciled when one bears in mind that the music is frequently enhanced by a performer’s

interpretation and therefore takes on an independent life away from the initial creative process.¹⁷

**Range of Undertakings**

The scope of my music is, to a large extent, determined by what I am asked to write and as John Casken has remarked: "if someone suggests I might be interested in writing a piece for a certain ensemble, that lays a seed, even if I'd never thought of writing for that ensemble".¹⁸

My range of undertakings has varied considerably during the past few years, from orchestra through ensemble and vocal to several solo one minute pieces (not included in the portfolio). Different occasions have demanded different pieces and at times, a finished work can lead to new opportunities.¹⁹

I write acoustic music and have not been tempted to include electronics. As George Benjamin has noted: "I like music to be live. I value the drama of performance: the tension, the danger, the ritual.... all of it."²⁰ Most of the music in this portfolio is written for traditional combinations of instruments; not because of a disinterest in including something more unusual – or perhaps electronic – but merely that I usually

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¹⁷ When writing the song cycle *Words, Wide Night*, I had in mind the voice of Andrew Kennedy; however, the first public performance was given by Andrew Staples.


¹⁹ *Through the Window 1729* was originally written for the BBC National Orchestra of Wales ensemble workshop in 2005 and has since been arranged and transcribed for marimbas and vibraphone.

consider the likelihood of my music being performed in the future and am aware that this is more likely to occur if it is written for a standard grouping of performers.

**Writing for Amateurs**

A selection of music in this portfolio is written for amateur musicians, something which offers up very different challenges for the composer. This approach can be similar to writing specific commissions or for certain players, but is often tailored even more towards particular performers, circumstances and occasions. It is important to create the music in a way that is not only successful for players of often limited experience and technical ability (and this can differ greatly from performer to performer) but is achievable in the time available. Restrictions of rehearsal time are, of course, common to both non-professionals and professionals but the difference when writing for amateurs is the amount that can be accomplished within that time. The criteria are therefore constantly changing according to a wide variety of constraints which can include ability, combination of instruments or voices, rehearsal time and sometimes audience expectation, making this kind of composing challenging and satisfying. As Benjamin Britten said: “I want to write for people... the professional must know his business thoroughly, but this shouldn’t prevent him from writing for amateurs.”

*Three Motets for Special Occasions* were all written with limited rehearsal times in mind, although the circumstances of the performances were different. *In Flanders*

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Fields was composed for, and first performed by, four solo singers with very limited rehearsal time for a performance which took place in front of a large audience; my concept, therefore, was to keep the rhythmic structure straightforward and concentrate on harmonic movement, frequently keeping the pitches in stepwise motion. My Star was written for reasonably experienced voices that were accustomed to rehearsing music quickly; however, as I had not heard them sing, I kept the music relatively tonal. Though We Are Many had in mind the limited rehearsal schedule of a church or cathedral choir; the harmonies are quite straightforward but the music features echo effects that exploit the ecclesiastical acoustic properties.

When writing Landscapes I took a different approach; although the songs were written for a young voice, it was important that they would be appropriate for performance as the singer’s voice matured and also suitable for other, more experienced, singers. With this in mind, I decided not to restrict my harmonic language. However, in order to help the less experienced voice, I added ‘hidden’ pointers in the piano accompaniment such as cuing vocal entries and supporting the (sometimes challenging) vocal line in the piano where necessary. The piano part remains reasonably complex.

Writing for less experienced performers is a challenge, not only to achieve my desired musical result but to reach this in a way that is musically satisfying to both performer and listener. This does not necessarily mean compromising but it does entail an adjustment of musical language so that certain elements are highlighted and

22 Royal British Legion Festival of Remembrance, Colston Hall, Bristol, 5th November 2005.
others restricted. It is a delicate balance, wanting to create something new and interesting, whilst still maintaining a cohesive score which is readable and performable in a variety of circumstances. In practice, this process probably takes longer than writing for professionals, as the composer is constantly looking for ways which will simplify and clarify without losing the integrity of the music.
Compositional Process

The ‘ivory tower’ and inspiration

I have seldom written music for its own sake but almost always with a reason or purpose; someone once commented that I am not an ‘ivory tower’ composer. Ideas for my work usually come from ‘bouncing’ off circumstances (especially being asked to write something), assimilating what is going on around me and storing this information ready to tap into it as a composer. A preliminary thought process may be as simple as knowing I have been asked to write a particular piece of music and this is the stimulus from which musical ideas occur, often when I am not formally working. Thinking about the music away from my usual working environment can be constructive, especially when solving structural issues.

Usually the initial ‘inspiration’ - which can take the form of a melody or more often a rhythmic framework - will lead continuously to other ideas and as Robin Holloway says: “sometimes it’s a surprise: you don’t know that anything exists, but you follow where the music takes you, with pleasure, surprise and gratitude.” However, occasionally it is necessary to start again and as Alexander Goehr states: “I write something, and I don’t abandon it, but I can’t go on. Then I start again, and at a later point I can bring that false start in, because I’ve understood it in a different way”.

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26 Ibid., p. 21
Instinct is by far my most potent compositional tool but this is empowered by knowledge and learned techniques; although I may not necessarily be conscious of how this occurs, I am aware of its nature and in this way, my musical language evolves and develops. Similarly, I am often driven to compose by circumstances and occasions unrelated directly to my composing; Barack Obama describes this in his life story as “[hinting] at what might be possible and therefore [spurring] you on, beyond the immediate exhilaration, beyond any subsequent disappointments, to retrieve that thing that you once, ever so briefly, held in your hand.”

Planning, process and perspective

Like Edmund Rubbra, who had “little idea where his inspiration [would] lead him next”, I will rarely plan a piece of music in advance, although I may have some idea of the overall intention. When I am writing, I make decisions based on what feels musically ‘right’ to my inner ear. These choices are usually instinctive and as Stephen Walsh comments when discussing Stravinsky’s teacher in *Stravinsky: A Creative Spring: Russia and France, 1882-1934*: “Kalafati will simply have pointed out that, in the end, as between two “correct” pieces of writing, only the musical ear can judge which is better.” However, when there is some doubt in my mind as to whether a particular passage I have written is effective or not, I will look at the music and rationalise my decisions from an analytical and structural viewpoint.

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Setting words to music is a process which I find very rewarding, whether this involves writing for solo voice (in this portfolio, Words, Wide Night and Landscapes) or for choir (Three Motets for Special Occasions). I find that words almost immediately suggest musical lines, and as Robin Holloway has observed: “quite often I wouldn’t even read the poem through before beginning the setting (having, of course, decided already to set on the basis of previous reading). I could almost invent the song while I read the poem.”

Like Mark-Anthony Turnage, I “often write the beginning and end of a piece first and then join up the dots in the middle”. Knowing where and how the music ends helps clarify the overall piece in my mind; I can then fill in the middle with the knowledge that some of the most important and difficult parts of the music are already completed. I will often through-compose quickly in draft and then come back to the music at a later date (or dates), revising constantly during different stages of this process. This element of time perspective is important, helping me to make objective decisions on the music. I will work on more than one piece at a time, switching from one to the other according to deadline or mood, so that for each I can allow, as Brian Ferneyhough explains: “a period during which I let the actual work of writing come to a stop…. providing time for a final reorientation.”

Melody

Stephen Oliver observed: "There are several reasons why people write tunes, and one of the most fundamental is that someone else wants them too. That's extremely gratifying for a composer, and a perfectly good motive for writing."33 The use of melody in my work has always been important because it is both a way of personally expressing my musical language and also of connecting with an audience; as Michael Finnissy describes it: "Melody is the sort of line more people remember."34 As a young composer, melody was a natural compositional process and this has remained a central focus of my work. Melodic ideas frequently occur in my head subconsciously but are not always suitable for use within the context of my current musical language and will therefore undergo rhythmic or pitch transformation that generates less predictability, although some music remains deliberately more lyrical.35

35 Waterloo Bridge, the first song of the song cycle Words, Wide Night, is an example of this; although initially fairly conventional in shape, the music becomes increasingly less so by use of intervallic progression.
Direct quotation is rare in my work but exceptions in this portfolio are *Procession*, the first movement of *Time Travel*; there are two quotations, transcribed from processions I attended in Spain which inspired the work. The first is a trumpet fanfare in bars 113-116. [Ex. 1]

Ex. 1: Spanish procession fanfare quotation, *Procession* (movement 1 of *Time Travel*), bars 113-116.
The second, always in the strings, is heard in the main section of this movement and also in an altered form at the end of the introduction, which draws the two sections together. [Ex. 2 and Ex. 3]


Harmonic function

My music tends to be driven by harmony rather than rhythm (although rhythmic momentum is important of course) and the final chord, as well as any high points, is determined by this. As George Benjamin has said: "I can’t write harmony unless I feel it’s going somewhere".36

My harmonic language often uses superimposed tonally based chords, also ‘added note’ chords, to create a rich soundworld above a defined bass line. In addition, inner lines have an independent and functional role which denotes choice of harmonic progression. These lines can also be determined by a particular note’s character; as I have perfect pitch, choices of notes (whether melodic or harmonic) are frequently decided by this inner ear, and the difference between the ‘quality’ of one pitch and another can alter the harmonic direction. This is not pre-planned but instinctive and can also be further dictated by timbre of instrument or voice.

Descriptive titles and programme notes

The contemporary trend of providing an explanation as to what lies behind the music is one into which I have gradually fallen. Although I rarely have a title before starting work on a piece, there are often times when the descriptive aspect evolves as an idea or collection of ideas which come from the musical process. Exceptions to

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this have been music specifically related to an event, especially those works with Spanish influences.37

Less overtly descriptive pieces include certain elements which have determined their title; for example, Heritage: Horizons started out as a purely abstract piece of music, but its name evolved during rehearsals.38 The title for Words, Wide Night, taken from the poem itself, needed to encompass a broad range of concepts and emotions whilst still creating an appropriate overall impression, and Through the Window 1729 has a double meaning, relating both to the story behind the title39 and also my own travelling experiences.

When writing programme notes, I often prefer to be a little vague or evasive, to set a picture without being too openly descriptive. As Gavin Bryars has noted: “there can be a problem where if you say something specific about a piece, that becomes what the piece means for the audience.”40 Timothy Salter’s article Called to Account in the British Academy of Composers and Songwriters magazine illustrates this point; “Take, for instance, programme notes written by the composer. They can be either concisely informative…. or they can be over-long (emotionally autobiographical or minutely analytical). The latter variety, I suggest, adds nothing to the impression of

37 Procession (movement 1 of Time Travel) and Jaleo.
38 Rehearsals with Craig Keates, year 3 student, Cardiff University, who commissioned the work.
39 The ‘taxicab’ mathematical formula. The number 1729 was made famous by the Indian mathematician Srinivasa Aiyangar Ramanujan, and origins of the name relate to a journey he made in taxicab no.1729 with his friend and fellow mathematician G. H. Hardy. When Hardy mentioned to Ramanujan that he considered 1729 a dull number, Ramanujan replied that he thought it interesting as it is the smallest number that can be written as the sum of two cube numbers, in two different ways: \(1729 = 1^3 + 12^3\) (i.e. \((1 \times 1 \times 1) + (12 \times 12 \times 12)\)) = \(9^3 + 10^3\) (i.e. \((9 \times 9 \times 9) + (10 \times 10 \times 10)\).
the music and may indeed induce hostility before a note has sounded." I agree with him when he says “that this is a phenomenon of recent times.” However, I do, as he goes on to say, feel “obliged to be articulate in placing [my] work in a context”; by often choosing relevant descriptive titles which have an open-ended meaning and writing programme notes which provide a glimpse into the music, I can engage with an audience beyond the actual music, whilst at the same time maintaining a sense of integrity as a composer.

Revisions

I rarely revised music before starting my PhD. However, since 2004 I have substantially altered El Habanero as well as the first three movements of Time Travel. The reasons for this relate to musical material which, in the context of the work in question, never quite felt ‘right’ when composing, although at the time I was unable to find a better alternative. The perspective of months or even years provides a solution for structural and performance-related alterations, whilst experience has enabled me to either stretch out or compress musical material when needed.

Cante Jondo (movement 1 of Jaleo) was revised three times; the original version (then known as El Habañero) was written for a workshop at the start of my PhD and composed at a time when I had not written anything for a while. The first revision, for performance the following year, tightened some of the rhythms and added an

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41 Salter, T., Called to Account, British Academy of Composers and Songwriters Four Four Magazine, Issue 22 (British Academy of Composers and Songwriters: May 2008) p. 7.
42 Ibid.
43 Ibid.
44 Workshop given by the Sorrel Quartet, 27th October 2004.
introspective and reflective ending. The second and third revisions, made for incorporation into the string quartet *Jaleo*, altered the structure, added new material and more detail. The music was given a different title and the original title *El Habanero* allotted to the third movement.

*Time Travel* took on a different form of revision in that, as mentioned previously, with the exception of the last movement, *Somewhere Unknown*, it was constantly reworked throughout this period of study. This applied particularly to the second and third movements which were drafted early on in my studies. *Dreams are not always Nightmares* (movement 3) was completed in its initial form by summer 2006 but was substantially revised by the addition of further material in July 2008. It was again revised in the autumn of that year (by which time most of *Time Travel* was completed); within the context of the complete work, yet further material was added to increase the intensity and dramatic impact of both the main and subsidiary climaxes.

*Summer Lake* (movement 2) was also completed in draft by summer 2006 and revised in summer 2008. These revisions consisted mainly of adding detail, in particular certain techniques which I had assimilated over the course of study, such as dovetailing ends and beginnings of phrases and creating textural space.
**Orchestral/instrumental textures**

Experience as a performer has given me an insight into many of the intricacies of instrumental and orchestral writing and when I am writing for large-scale forces, I will work in draft full score straightaway; the musical ideas are often informed by the instruments they are written for. George Benjamin described this as “invention is provoked by timbre, though not defined by it”\(^{45}\) and Malcolm Arnold expanded on this by saying: “One must always think of one’s material as being played by specific instruments. When I compose the characteristics of the material I have in mind suggest their own instrumentation, and this instrumentation in turn conditions the material.”\(^{46}\)

**Finale/Sibelius**

I started my PhD working with Finale notation software which I had used for the previous nine years since its early inception. However, the predominance of Sibelius in this country persuaded me to learn Sibelius and despite what I felt was the superior creative ability of Finale, after a while I was reluctantly, but increasingly, drawn to Sibelius’ quick and effective user interface. The portfolio therefore uses both programmes.

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My Music in Context

It has always been important to me that the music I write is enjoyed and appreciated by both players and audience and my motivation to compose is conditioned by this as well as the activity of composing being deeply personally rewarding; the two are mutually inclusive. My musical language is governed by instinct; what occurs naturally is further informed by learnt ability, technique and influences both musical and non-musical. The result of this is music which could be described as 'accessible', being relatively tonal in comparison to that of many other living composers, although the degree of tonality or atonality will change according to the contexts for which the music is written.

Personal circumstances behind this are relevant. As a child and teenager, I was exposed to a wealth of 'traditional' classical music such as orchestral concerts, opera and ballet, both live and recorded. At this time, the study of other types of music such as rock, jazz and pop tended to be discouraged and I remained relatively unaware of the current contemporary music scene until I went to university at the age of twenty four. Subsequently, as a teacher, setting up and running a Contemporary Music Group was an excellent way to stay in touch with, and learn about, new music, and during the last few years I have had the opportunity to experience and assimilate a wealth of twentieth and twenty-first century music, especially through live concerts in Cardiff.

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47 As a teenager, I had of course heard of British composers such as Benjamin Britten, Michael Tippett and Peter Maxwell Davies and was also made aware of Elisabeth Lutyens, Elizabeth Maconchy and Elizabeth Poston, also Anthony Hopkins. Dr. Ruth Gipps introduced me to the music of Sir Arthur Bliss, especially his Colour Symphony and ballet suite Checkmate.
Despite my music leaning towards tonality, it is rarely, if ever, completely tonal as an unexpected harmonic resolution, melodic turn of phrase or rhythmic pattern may be integral to its character. I am a great admirer of the skill, popularity and enduring qualities of the music of both John Rutter and Karl Jenkins but I would not be comfortable writing in such a consistently tonal harmonic language. Where my music may occasionally follow a similar path, this is always for a specific reason, such as a composition brief or a particular occasion.

My musical influences are eclectic and because of the broadly intuitive way I work, I may not necessarily be aware of what they are or how they affect what I write. I have a poor recollection for the names of works and composers but once I know a piece well, my musical memory will operate effectively and this phenomenon somehow subconsciously influences the compositional process. As Peter Maxwell Davies explains: “there are all sorts of influences, but I regard them as having helped the growth process rather than been fundamental to it.”

My strongest influences are ‘active’ rather than ‘passive’ and frequently inspired by everyday non-musical as well as musical events. Music is usually more memorable to me for being interactive; for example, performing or going to a concert, and in this way it comes alive and can take a more distinctive role through the circumstances within which it is placed. From a personal viewpoint, the music is giving “room to allow other events to take place”. There will often be particular aspects of a composer’s work which I feel inspired by but I may not consciously know how – or if – this is used in my own music; recently I have been intrigued by aspects of the

work of Pavel Novák, especially his use of extremes of pitch, timbre, dynamics and spatial awareness.

Probably the living composer whose music currently interests me most is Mark-Anthony Turnage, whose edgy style and non-elitist connection to contemporary culture, along with jazz and rock influences, I admire. My own music is also influenced by other styles of music. For example, sections of Dreams are not always Nightmares (movement 3 of Time Travel) have jazz-type rhythms, and jazz-related harmonies and rhythms are also utilized in If Love Was Jazz from the song cycle Words, Wide Night. [Ex. 4 and Ex. 5]

Ex. 4: Jazz-type rhythms, Dreams are not always Nightmares, bars 52-56.
The ubiquitous semitone key change at the end of pop ballads can be found towards the end of *Somewhere Unknown* (movement 4 of *Time Travel*) when the initial material is re-stated, although hidden amongst other harmonic processes. The music of other cultures also fascinates me, especially that of Africa.\(^{50}\)

Although I greatly respect the music of some serial composers and its particular impact in live performance,\(^{51}\) I have not been tempted to write in this way although the processes and techniques of this and other music infiltrate into my compositional approach. I have sometimes felt that, as the late Nicholas Maw stated over twenty years ago: "I ought to be keeping up, even though I didn’t feel at one with what was happening"\(^{52}\) but I have been lucky to receive tuition from teachers\(^{53}\) who have given me the confidence to believe in what I write whilst being open to influences around

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\(^{50}\) I travelled to Uganda in 1992.

\(^{51}\) I admire Boulez *Marteau Sans Maitre*, especially his structural use of instruments and voice, also the way in which Henze creates such a large overall soundscape from small nucleus of material in *El Cimarrón*; I heard both works performed live at concerts in March 2005 and December 2008 respectively.


\(^{53}\) Anthony Powers and Judith Weir, Cardiff University; Edwin Roxburgh, Royal College of Music.
me, as Nicholas Maw described it: “to put down what I heard…. which I hope was and is personal”.\(^{54}\)

The placing of my music within the contexts of performance and occasion is often different to that of music by other composers which could be broadly perceived as more ‘challenging’ to listen to and understand. At times this has created opportunities outside the concert hall which suit my style of composition, such as the motet \textit{In Flanders Fields}, written for an essentially non-musical but large-scale occasion,\(^ {55}\) and \textit{Words, Wide Night}, first performed at a party and commissioned by a businessman who wanted to be instrumental in achieving a lasting legacy. Most recently, \textit{Linear Lines} was commissioned for a series of lecture-recitals about women composers in the USA.\(^ {56}\) \textit{Somewhere Unknown} was also first performed at an event which was more of a celebration than a formal concert and whose audience were mostly attending for other reasons.\(^ {57}\) As Benjamin Britten stated: “Composers must always write for people”;\(^ {58}\) and I believe my music works well for an audience which may not have considered listening to new ‘classical’ music before.

I first became aware of the effect on an audience of contrasting ‘contemporary’ music alongside more ‘traditional’ music, when my school’s Contemporary Music Group became a cult feature of the traditional end of term concerts; I found this very


\(^{55}\) Royal British Legion Festival of Remembrance, Colston Hall, Bristol, 5\textsuperscript{th} November 2005.

\(^{56}\) Marlene Ford, horn, Old Dominion University (27\textsuperscript{th} January 2010), Portsmouth Music Club (27\textsuperscript{th} January 2010), Tidewater Community College (2\textsuperscript{nd} March 2010), Prince of Peace Lutheran Church (28\textsuperscript{th} March 2010), Virginia Wesleyan College, (22\textsuperscript{nd} April 2010).

\(^{57}\) The Orchestra of Welsh National Opera performed \textit{Somewhere Unknown} amongst a predominantly opera-based programme. The concert celebrated the 125\textsuperscript{th} anniversary of Cardiff University and took place at Wales Millennium Centre at the non-traditional concert time of 4pm.

\(^{58}\) Schafer, M., \textit{British Composers in Interview} (London: Faber and Faber, 1963) p. 123.
interesting and in turn stimulating for me as a composer. Accordingly, when writing for particular occasions, I will adjust my musical language in the same way as I will when writing for professional or amateur musicians. This is not a compromise but an adaptation and exploration of my skills as a composer and as Peter Maxwell Davies explains: “I don’t feel there’s a tremendously different approach between my orchestral pieces and things that are tonal in a more traditional way”.

My research study has enabled me to extend my personal boundaries of tonality and atonality and take onboard new soundworlds whilst still maintaining a personal framework which instinctively works for me. I try to reach ways of achieving fresh sounds within a framework of established instrumental and vocal idioms and, when relevant, to think beyond a conventional notation. Timothy Salter describes this by saying: “At its extreme, we have a situation in which many composers feel the need to create their own voice by inventing new tools, not just fashioning new objects through skilful use of familiar tools.”

My musical language constantly changes and reinvents as a response to what I hear, what I experience and what I am at that moment. However, I accept that it is often considered ‘accessible’ or ‘approachable’ and I am happy for it to be described as such. Because of this, my music could be considered a bridge between the kind of

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59 It is interesting to note how these contrasts can positively affect an audience. Messiaen’s Dieu Parmi Nous, arguably not ‘contemporary’ any more but whose musical language is still outside the scope of many people’s experience, was performed as the organ voluntary at the end of a traditional carol service I attended in 2008; whilst many of the congregation left after the service, three (non-musical) neighbours of ours stayed to the end because they enjoyed the music so much.


music that a non-specialist audience might listen to and the wealth of more 'challenging' contemporary music being written today. As long as my music says something interesting to the listener and people continue to ask for it then it is achieving its purpose and as John Casken has remarked: "one of the main reasons for composing is the hope that some of your listeners will be excited by it, and at the same time entertained in the best sense of the word."62

Chapter 3

An analysis of the song cycle, *Words, Wide Night*

*Words, Wide Night* was commissioned by a self-employed business entrepreneur, to celebrate his and his wife’s 40th (Ruby) Wedding Anniversary. It was a surprise present to his wife, and recorded at Studio 1, BBC Wales, on 29th and 30th April 2006 by Andrew Kennedy (tenor), Daniel Hill (piano) and the Carducci String Quartet. The first performance was at a private (surprise) party for invited family and friends at Coxley Vineyard, Somerset, 12th August 2006 and this was followed by the first public performance on 24th April 2007, this time with Andrew Staples (tenor), as part of the Cardiff University Concert Series.

*Words Wide Night* was more than just a commission; I was involved with the whole concept including obtaining copyright, finding performers, booking a rehearsal and recording venue, producing (studio, editing and CD mastering), liaising with CD production and helping organise the first performance. The commissioner had already asked me to write a shorter song cycle a few years previously and it was as a result of this that he committed the time, energy and financial backing to achieving a project of this scale. His reasons for this were not only to commission a work, recording and performance as a present for his wife but to achieve something long-lasting and he said: “there are not many things in this life that you can leave behind, but commissioning a piece of music is one of them.” I was fortunate that in almost

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63 Three of these songs were included in *Words, Wide Night* in different versions.

64 Steve Lee, commissioner, in conversation with the author, 2006.
all aspects of artistic decisions, the commissioner was happy to accept my proposals, and in this way I kept considerable creative freedom.

The texts, all on the subject of love, were chosen by the commissioner in collaboration with myself and are drawn from a wide selection of poets and literary styles ranging over several centuries. Eleven songs and five instrumental interludes create a musical timeline which traces the couples' romance from first meeting, the establishment of their relationship and continuing years of marriage. The choice of tenor voice and piano with the addition of string quartet widened the musical scope of a forty minute work, and this combination also enables possible future programming alongside other song cycles with the same instrumentation, such as Vaughan Williams' On Wenlock Edge.

The song cycle is structurally planned to create contrasts of vocal and instrumental textures as well as the physical breaks necessary for players in a work of this length, and the division of the forty minute work into four sections articulates this. Part 1: *Expectation* includes the texts *After the Lunch* - Wendy Cope [1945 - ], *Everyone Sang* (first half) - Siegfried Sassoon [1886 - 1967] and *The Passionate Shepherd to his Love* - Christopher Marlowe [1564 - 1593].


only one song, *Though Time Conceals Much*, and creates a sense of completion to the work, whilst still maintaining an awareness of an unknowable future.

Motivic aspects of *Words, Wide Night* are heard throughout the song cycle and generate a sense of continuity for the listener. Material from *After the Lunch* is particularly evident, such as its use at the end of the song *Words, Wide Night*.

[Ex. 6 and Ex. 7]

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Ex. 6: Motif from *After the Lunch*, bars 1-4, used throughout the song cycle *Words, Wide Night*.

Ex. 7: Motif used in an altered form at the end of the song *Words, Wide Night*, bars 104-108; taken from *After the Lunch* (see Ex. 6 above).
The reflective Piano Interlude includes references to After the Lunch as well as several elements of previous songs, whilst the retrospective role of Review incorporates musical material selected almost entirely from the preceding movements.

Motivic connections are notably less prevalent towards the end of the second section, Revelation, and the beginning of the third, Confirmation, where the mood is much darker.
The cello’s role throughout the song cycle is particularly important as it often relates to key events in the couples’ life represented by the texts. It takes on a solo role in the song *The Passionate Shepherd to his Love*, which is reprised in an impassioned and extended version towards the end of *Review*. [Ex. 8 and Ex. 9]

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Ex. 8: Excerpt from cello solo, *The Passionate Shepherd to his Love*, bars 59-61.

Cello harmonics complete Review, echoing those at the end of Nomad which are in turn taken from the words "on, on... and out of sight' from Everyone Sang (1).

[Ex. 10, Ex. 11 and Ex. 12]

Ex. 10: Cello harmonics, end of Review, bars 193-199; taken from Nomad and Everyone Sang (1)

(see Ex. 11 and Ex. 12).

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These harmonics take place at key points in the song cycle; Everyone Sang links the three main sections, Nomad is a favourite poem of the commissioner's wife and the Review musically draws together concepts from the preceding poems.
Ex. 11: Cello harmonics, end of Nomad, bars 60-62; taken from Everyone Sang (1)
(see Ex. 12).

Ex. 12: Everyone Sang (1), bars 16-18; vocal line source of cello harmonics, end of Nomad and

Everyone Sang (1) (see Ex. 10 and Ex. 11).

The work begins with a short introductory prelude Prelude: After the Lunch for string quartet, introducing material of the first song. After the Lunch is a lyrical ballad, accompanied mainly by the piano and occasionally warmed by simple string harmonies, such as a string arrangement might sound on a pop song. The intention is
to introduce the listener to the harmonic resource of the string quartet which is exploited in more depth later on.

*Everyone Sang* is split into three different versions which provide a link throughout the song cycle and occur in each of the three main sections; two vocal (the poem dividing naturally into two halves) and an instrumental interlude which encapsulates the spirit and nature of both settings of this text. The playful first setting, *Everyone Sang (1)*, is enhanced by string passages which filter down and up in response to the piano line, with the first entry of the cello on the word ‘sight’.
The Passionate Shepherd to his Love is given a folk inspired treatment, with Baroque-like inflections and ornamentations. In addition, the couple’s decision to marry, reflected in the lyrics ‘and be my love’, is musically portrayed by a contrast of speed, and the words ‘The Shepherd’s swains’ introduce cross rhythms portraying these sentiments at bar 85. The Passionate Shepherd to his Love: Interlude is a short, intense but celebratory review of the song, making increased use of these edgy rhythms. [Ex. 13 and Ex. 14]

Ex. 13: Cross rhythms, The Passionate Shepherd to his Love, bars 96-98.

This brings the first section, *Expectation*, to a close.

*Everyone Sang* (2) launches the second section, *Revelation*, and receives a similar treatment to *Everyone Sang* (1). This time the harmonic movement is more intense, but without cello, as this is held back in preparation for its solo role in the next song.
*Words, Wide Night* features the cello’s high tessitura, underpinned with low piano textures. A regular rhythmic formation (6/8, 3/8, 3/4, 3/8) creates phrase momentum until a change of mood at bar 41. [Ex. 15 and Ex. 16]

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Ex. 16: Breakdown of phrase structure, *Words, Wide Night*, bars 41-44.
Word painting is predominant throughout; for example, the use of high piano range at bar 48 enhances the word ‘pleasurable’. [Ex. 17]


The longest crescendo takes place at the words ‘I am in love with you’ at bar 93 and the music returns to the original phrase structure on the words ‘and this is what it is like’ at bar 101.

*If Love was Jazz* is treated with jazz-derived harmonies and rhythms, whilst violins and viola semiquavers are reminiscent of those in *Everyone Sang* (1) and (2). [Ex. 18, Ex. 19 and Ex. 20]
Ex. 18: Violins and viola semiquavers, *If Love Was Jazz*, bars 32-33; reminiscent of *Everyone Sang (1)* and *Everyone Sang (2)* (see Ex. 19 and 20 below).

Ex. 19: Violins and viola semiquavers, *Everyone Sang (1)*, bar 11; further developed in *If Love Was Jazz* (see Ex. 18 above).

Ex. 20: Violins and viola semiquavers, *Everyone Sang (2)*, bar 16; further developed in *If Love Was Jazz* (see Ex. 18 above).
Later in the song, the ambiguity of words describing love as being an ‘organ recital’ at bar 29 is interpreted with jazz-inspired motifs superimposed over homophonic ‘organ-like’ material.

*Nomad* is written mostly for tenor and piano but enhanced by strings, creating a sparse sound world with the use of harmonics. The introspective lyrics at the end of the song are sung by solo voice alone and the harmonics of the instrumental introduction mirrored by the cello.\(^70\)

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\(^70\) This closing cello motif also relates to other material in the work; see pages 41 and 42 (Ex. 10, Ex. 11 and Ex. 12).
The *Piano Interlude* is a resting point in the song cycle. It starts by developing some of the string motifs just heard in *Nomad* but soon digresses into a fantasy of reflections on the song cycle so far, which include *If Love Was Jazz* and *After the Lunch*. [Ex. 21, Ex. 22 and Ex. 23]

Ex. 21: *Piano Interlude*, bars 27-29; use of material from *If Love was Jazz* and *After the Lunch* (see Ex. 22 and Ex. 23 below).

Ex. 22: *If Love was Jazz*, bars 35-36; source of material for *Piano Interlude* (see Ex. 21 above).

Ex. 23: *After the Lunch*, bars 1-2; source of material for *Piano Interlude* (see Ex. 21 above).
I Want It All was an anomaly in the set of texts and required different musical treatment; an irregular time signature and use of sprechgesang is accompanied by pizzicato strings. Incorporating these particular lyrics was very important to the commissioner, as the original Queen song is a favourite of his wife. The song is placed at the end of the second section, Revelation, before the less optimistic texts which follow.

The third section, Confirmation, is characterized by a noticeable reduction in textural accompaniment to accompany the change of mood. The emotions of the first song, The Succubus, are defined by a voice and viola duet, the timbre of the viola working with and contrasting against the voice. [Ex. 24]


Symptoms of Love has a lyrical poignancy and is the only song written for tenor voice and piano alone. Although the harmonies are deliberately quite traditional, the use of 6/4 and lower piano register enables different sonorities to change the character; however, the overall effect is intentionally simple.

\[71\] I had not heard Queen’s I Want It All and deliberately did not listen to it before writing my version of the song. I am very grateful to Brian May, who facilitated copyright permission for the lyrics.
**Interlude:** *Everyone Sang* brings together material heard in *Everyone Sang* (1) and (2), with the harmonies stripped down to the basics of the complete song but then embellished with additional material. [Ex. 25, Ex. 26 and Ex. 27]

Ex. 25: *Interlude: Everyone Sang*, bars 10-14; use of material from *Everyone Sang* (1) and *Everyone Sang* (2) (see Ex. 26 and Ex. 27).
Continuity from previous versions is achieved by increased use of semiquaver material. This light-hearted and almost dance-like instrumental interlude breaks the dark mood set by the preceding songs and previews the more optimistic atmosphere to follow.
The Confirmation is a ballad-style similar to After the Lunch, and the use of strings provides rich textural interest and colour which contrasts with the thinness of the two previous songs. It is the first time in the song cycle that the whole ensemble is heard for any length of time, at a point when the lyrics describe a joyous reaffirmation of the couple’s decision to be together. Review is an instrumental meditation on the couple’s life, tracing past memories through substantial use of previous material and bringing the work to a natural pause before the final section. [Ex. 28, Ex. 29, Ex. 30 and Ex. 31]

Ex. 28: Use of musical material from preceding movements in Review, bars 84-89. Piano taken from After the Lunch, bars 42-43 (see Ex. 29); cello line from Words, Wide Night, bars 1-4 (see Ex. 30) and string quartet pizzicato from I Want It All, bars 1-4 (see Ex. 31).
Ex. 29: *After the Lunch*, bars 42-43; source of material for *Review* (see Ex. 28).

Ex. 30: *Words, Wide Night*, bars 1-4; source of material for *Review* (see Ex. 28).

Ex. 31: *I Want It All*, bars 1-4, source of material for *Review* (see Ex. 28).

Part 4, ‘……’, consists of one song, *Though Time Conceals Much*, which was written early on in the composition process and through-composed with little change, unlike most of the song cycle which underwent extensive alterations during the writing
Though Time Conceals Much has an independent role within the work and is the only song written for voice and string quartet without piano, and also the sole use of muted strings. The wide harmonic spacing of the string quartet and a deliberate harmonic simplicity help emphasise its lyrical nature. [Ex. 32]

Ex. 32: Wide harmonic spacing and harmonic simplicity, *Though Time Conceals Much*, bars 7-10.
A discussion of *Somewhere Unknown* and its context within the orchestral work *Time Travel*

**Introduction**

I knew from the beginning of my PhD studies that the central focus of my portfolio would probably be a large orchestral work, although not necessarily termed a symphony as such. Having been immersed in the orchestral tradition both as a performer and a listener, I have an affinity with this medium; writing for orchestra seemed both a natural progression, and the challenge to fulfil a long held ambition.

*Time Travel* could perhaps be thought of as a ‘symphony’ because its overall concept and structure have many similarities; it is a significant length, there are four movements and it has other echoes of the symphonic form, such as the use of a scherzo for the third movement. However, I have chosen not to call it a ‘symphony’ but to keep the term in my mind as a kind of reference point; a generic expression for a large-scale orchestral work which could take many different shapes. As Edmund Rubbra noted: “the word symphony could not have a definite meaning, as each age brings to it a new interpretation”.

In this way, the classic division of movements makes it possible to explore aspects of harmony, tonality and texture as well as the rich timbres of the orchestra, within both pre-defined smaller units and a wider musical framework. Just as working to specific commissions and writing for particular players suit my style of composing, so does the outline of the symphonic form; in whatever manifestation, it offers plenty of opportunity to manoeuvre, and

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mould to suit, my own personal form of expression. By using such a tried and tested genre, I have access to a wide variety of orchestral timbres and colours which can be positively and richly exploited, especially with the addition of an array of percussion instruments.

*Time Travel*'s first three movements lead towards the last, *Somewhere Unknown*, both harmonically and especially motivically. This last movement therefore becomes a culmination of what has gone before and in this sense, is the reason for the existence of the preceding movements. *Somewhere Unknown*, relatively unusually, is slow and introspective and because of this, *Summer Lake* (movement 2) takes on a more light-hearted role. *Procession* (movement 1) does not in any way emulate a standard sonata form (which to me would seem too conventional) but moves progressively towards a conclusion of its own, much in the same way as a physical procession. The slow introduction, followed by a more upbeat, but still relatively sombre, main body of the movement, is another way in which the form differs from the 'classical'. *Dreams are not always Nightmares* (movement 3), although at the tempo of a traditional scherzo with occasional playful moods, has significantly darker elements.

The title *Time Travel* is by no means intended to be literal as in the Jules Verne sense but rather that the movements are linked together by elements of time and travel, such as the immediacy of a Spanish procession combined with a literal musical representation of time and motion passing by in *Procession*, the time of year represented in *Summer Lake*, the transitional and transient nature of *Dreams are not*.

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73 The use of a scherzo, however, made sense within the structural scheme for the overall work.
always Nightmares or the ethereal and spiritual overtones of Somewhere Unknown. Although the names of the movements are quite disparate, together they form a cohesive whole by means of linking motifs and the transference of ideas behind the titles.

The last movement, Somewhere Unknown

Time Travel evolved throughout my years of study and the last movement, Somewhere Unknown, was written for the BBC National Orchestra of Wales Composer’s Days workshops in February 2005. I set out to write a piece which would stand-alone as well as become part of a larger work; my intention was that it could be rehearsed, performed and recorded in the limited time available.

I began writing Somewhere Unknown in November 2004 (the month after I commenced my PhD) and finished it in January 2005. Although I was unaware of it at the time, what started as a sad reflection on my mother’s recent death evolved into a more positive ethos; that of, in a sense, rebuilding my own life and looking towards the future. Despite the circumstances, the music is intended to be uplifting and optimistic as well as thoughtful and reflective.

If anyone asked me how I wrote Somewhere Unknown, I would have to say I honestly do not know. As Alexander Goehr said about his Little Symphony, which
was written in memory of his father, "it just seemed to write itself". However, looking back, I find I can view the music with an objectiveness which, together with notes kept whilst writing the piece, gives an insight into how it was put together. In addition, it has remained a constant presence whilst writing the first three movements of *Time Travel*, dictating the way in which these migrate towards the final movement and also the concept behind the whole work. Together with the BBC National Orchestra of Wales workshop recording, at the time of writing the recent performance by the Orchestra of Welsh National Opera at Wales Millennium Centre is fresh in my mind and offers another useful perspective.

Following the workshop performance of *Somewhere Unknown*, it became evident that this should become the final movement, not least because of the way the ending dies away to nothing. From then on, the other movements were entirely written with this in mind.

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**Somewhere Unknown: outline**

*Somewhere Unknown* consists of five self-contained but related sections with an introduction and coda. The introduction sets up a pattern of low pedal notes on D with superimposed harp motifs. [Ex. 33]

Ex. 33: Low D pedal notes and superimposed harp motifs at the beginning of *Somewhere Unknown*, bars 1-6.
The first section (bars 13-26) extends this opening sequence with homophonic chordal textures above and exploring motifs which are developed later in the work. [Ex. 34 and Ex. 35]

Ex. 34: Opening sequence motif, *Somewhere Unknown*, bars 16-17.

Ex. 35: Opening sequence motif developed in the horns, *Somewhere Unknown*, bars 55-58.
More melodic work is introduced in the second section (bars 27-40), with a theme in the clarinet which is passed around other members of the orchestra. Section three (bars 41-54) features a romantic 'Rachmaninov'-style theme in the trumpet,\textsuperscript{76} which becomes more intense as it is taken up by the high cellos. [Ex. 36 and Ex. 37]

![Ex. 36: 'Rachmaninov'-style theme in the trumpet, Somewhere Unknown, bars 41-44.](image)

Ex. 36: 'Rachmaninov'-style theme in the trumpet, Somewhere Unknown, bars 41-44.

Section four (bars 55-97) is the longest; an extended melodic phrase led by unison horns which opens out into four part chords at strategic sub-climactic moments until finally spilling out into a short but intense climax at bar 90, featuring a sparkling trumpet motif. [Ex. 38]

![Ex. 38: Trumpet motif at climax, bar 90.](image)

Ex. 38: Trumpet motif at climax, bar 90.

\textsuperscript{76} The inspiration for this came from rehearsals I was taking part in at the time of writing for Rachmaninov’s Second Piano Concerto, coincidentally also a favourite of my mother’s.
The fifth section (bars 98-108) is a re-orchestrated and shortened reiteration of the first section, but transposed up a semitone, this time with a lower pedal Bb underlining the harmonic structure. The trombone solo is taken by the trumpet and the muffled rhythmic bass drum continues below; against this the soaring strings take on a separate identity whilst the tubular bells continue unrelentingly. This then dissolves into the coda (bars 109-end), a four bar repeated phrase taken from material in sections one (or five), the last chord of which is always orchestrated in a different way.

Finally the ebb and flow of dissonance and near-resolution is partly achieved and gradually dies away, leaving the tubular bells to fade to nothing. At no time is the whole orchestra ever heard in its entirety, a deliberate intention to further enhance the feeling of restraint, of not knowing and of perhaps looking for something more.

**Harmonic Scheme of Time Travel**

*Time Travel*’s overall harmonic scheme, although not immediately discernible, is nonetheless important in that by use of a camouflaged tonal centre, it is not only a nod to the traditional harmonic relationships of the symphonic form but also acts as a basis from which my own harmonic and melodic language can evolve. A relationship of the interval of a third can be found, especially within *Somewhere Unknown*. Significantly, *Time Travel* starts with an F# and ends on Bb (a note which is not heard before in the bass although it is hinted at in the tubular bells ostinato on C# and A#); *Somewhere Unknown* starts on a D.
Procession moves through various points of tonality, in particular those relating to G, C and D; this irregular circle of 5ths could be considered more ‘open’ tonalities which sum up the immediacy of the procession. Summer Lake does not travel far harmonically but its tonal centre stays within an interval of a third. Scherzo, unsurprisingly in view of its erratic nature, constantly shifts tonality and this remains ambiguous throughout. Somewhere Unknown begins firmly on a pedal D, pinning down the harmonic centre from the previous movement’s scattered sense of tonality. It progresses through a linear bass line which, although camouflaged, is clearly defined. The penultimate F#, although sharing a role with the A which precedes it at bar 72, punctuates the climax of the movement at bar 90 and is a brief reference to the opening tonality of Time Travel. The leading note relationship of A which moves towards the closing pedal Bb, although heard in the bass and overshadowed by other harmonic relationships, is nonetheless a nod to tradition at a point in the music directed towards the end of that movement and the complete work.

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77 An aspect of my work related to perfect pitch which is discussed earlier in ‘Harmonic function’, p. 24.
**Other movements and their relationship to Somewhere Unknown**

The independent role of Somewhere Unknown within the overall work is characterized by a number of features. As mentioned earlier, it is the only movement not to be revised. It makes use of the warm bass clarinet sound rather than the rough edge of the contra-bassoon used in the other three movements; this subtly alters the orchestral timbre. The harp, whose role throughout the work has been fairly incidental, takes on a more soloistic role by use of its now familiar motifs; tubular bells are prominent throughout and their often bitonal role continues this synthesis of opposites.

However, in order to understand the integrated role Somewhere Unknown plays with the rest of Time Travel, it is necessary to look at the individual aspects of the other three movements (in reverse order) and how they relate to this movement. Despite the richness of orchestration in Somewhere Unknown and the fact that the whole orchestra is never totally employed, often the impression of a full orchestra is created; the same is true for Procession and Summer Lake (movements 1 and 2). It is only in the third movement, Dreams are not always Nightmares, that the complete orchestra is heard. ⁷⁸

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⁷⁸ A 'focal point' roughly two thirds through the work.
This movement is a patchwork of intertwined motifs, hardly ever the same, frequently repetitive but never predictable; intentionally reflecting the title image. The patterns emerge and reappear, sometimes evolving throughout the music, often remaining static but sounding different because of melodic or rhythmic additions or subtractions, or their context differing within the music. [Ex. 39, Ex. 40 and Ex. 41]

Ex. 39: Motivic patterns, *Dreams are not always Nightmares*, bar 6.
Ex. 40: Altered motivic patterns, *Dreams are not always Nightmares*, bars 236-237.
Ex. 41: Further altered motivic patterns, *Dreams are not always Nightmares*, bar 259.
There is a constant layering of ideas, frequent scene changes, conglomeration and confusion.

*Summer Lake's* role is to provide a more relaxed section of the work, following the rigorousness of the procession in the first movement and preceding the contrasting playfulness and intensity of the third. A sense of spaciousness is created by chords and melodic patterns which alternate between strings, brass and woodwind. The movement is also characterised by the use of marimba and xylophone (and an absence of rhythmical percussion); these instruments, along with the harp, take on a role separate to the rest of the orchestra. However, it is the harp's music which provides the motivic link to *Somewhere Unknown* and foreshadows its important function (also that of the tubular bells) in this last movement.\(^79\)

*Procession* (movement 1) is based on two quite different processions encountered in South East Spain. The first, the *Procesión de La Virgen del Carmen* (Procession of the Virgin Madonna of the Sea) takes place in August, when an image of the Virgin Mary is paraded from the local church and along the promenade by the sea. The introductory music represents hushed anticipation, the sudden burst of noise from the church bell and rockets being fired, and the emotional reaction of the crowd. The second procession, heard in the main body of the movement, takes place in the Spanish town of Cartagena on Easter Sunday, and is altogether more solemn. Groups of standard bearers from local churches parade through the town in colour-coordinated costumes, followed by processional floats bearing images of the Passion carried by many men; each group is accompanied by a wind band and drummers.

\(^79\) Further discussion on this role can be found on page 82 and 83 (Ex. 58, Ex. 59, Ex. 60 and Ex. 61).
The tempo, rhythms and melodies of the procession remain the same throughout – so that the whole has a unifying musical co-ordination, altered only by the occasional absence of melody while the procession rests. Frequently, there is a superimposition of rhythms as one band moves away and the other approaches, and this aspect has also become a feature of the movement.\(^\text{80}\)

**Motifs**

The first three movements are directed towards *Somewhere Unknown* by means of common melodic, rhythmic and harmonic denominators which, although integrated within each movement, only reach a true meaning and reason for existence in the final, albeit inconclusive movement. *Procession, Summer Lake* and *Dreams are not always Nightmares* could almost be performed individually but it is only *Somewhere Unknown* that would be completely successful in this aspect because this is the only movement to have all elements complete. Also, the reverse order of writing *Time Travel* means that each of the movements take on less of a close relationship to *Somewhere Unknown* as they progress backwards.

\(^{80}\) A Charles Ives concept I have been fascinated with for a number of years.
The main motivic links which lead the listener through the three movements can broadly be described as existing in the bass of the orchestra in the first, the harp in the second and the horns in the third. However, within this concept there are also common elements between each movement which link the overall scheme. The first of these can be heard in the timpani, which in bars 38-39 and 45-46 of *Procession* hint towards the soloistic timpani passages of *Dreams are not always Nightmares*, such as bars 5, 83, 84, 99 and particularly bars 209-242, the dramatic culmination of this pattern. [Ex. 42, Ex. 43 and Ex. 44]

Ex. 42: Timpani motif, *Procession*, bars 38-39; hinting at timpani passages, *Dreams are not always Nightmares* (see Ex. 43 and Ex. 44 below).

Ex. 43: Timpani motif, *Dreams are not always Nightmares*, bars 85-86; related to timpani motif, *Procession* (see Ex. 42 above).

Ex. 44: Culmination of timpani passages, *Dreams are not always Nightmares*, bars 220-222; related to timpani motif, *Procession* (see Ex. 42 above).
The trumpets at bars 203-204 in the first movement allude to bar 13 in the second movement. [Ex. 45 and Ex. 46]

Ex. 45: Trumpet motif, *Procession*, bar 203-204; related to trumpet motif, *Summer Lake* (see Ex. 46 below).

Ex. 46: Trumpet motif, *Summer Lake*, bar 13; related to trumpet motif, *Procession* (see Ex. 45 above).
In addition, the trumpet solo quintuplet and sextuplet figures at bars 198 and 201 of *Procession* are related to the important trumpet motif at the climax of *Somewhere Unknown* in bar 90. [Ex. 47 and Ex. 48]

Ex. 47: Trumpet motif, *Procession*, bar 201; related to important trumpet motif at climax of *Somewhere Unknown* (see Ex. 48 below).

Ex. 48: Trumpet motif, *Somewhere Unknown*, bar 90; related to trumpet motif, *Procession* (see Ex. 47 above).
Similarly, woodwind rising note figurations featured in *Summer Lake* in bars such as 109 – 111 are developed throughout *Dreams are not always Nightmares*. [Ex. 49 and Ex. 50]

Ex. 49: Woodwind rising note figurations, *Summer Lake*, bars 109-111; developed throughout *Dreams are not always Nightmares* (see Ex. 50 below).

Ex. 50: Woodwind rising note figurations, *Dreams are not always Nightmares*, bars 45-47; developed from figurations, *Summer Lake* (see Ex. 49 above).
These motifs are also utilized at the ends of phrases in *Somewhere Unknown*, especially the scalic passages just before the climax at bar 90. [Ex. 51]

Ex. 51: Woodwind scalic passages, *Somewhere Unknown*, bar 89; similar to rising note figurations, *Summer Lake* and *Dreams are not always Nightmares* (see Ex. 49 and Ex. 50).
What was an incidental horn pattern at bar 158 of the first movement now becomes a feature in *Dreams are not always Nightmares* bars 6-7, 15-16, 94-95, 103-104, 199-201 and 253-255. [Ex. 52 and Ex. 53]

Ex. 52: Horn pattern, *Procession*, bars 158-159, developed in *Dreams are not always Nightmares* (see Ex. 53 below).

Ex. 53: Horn pattern, *Dreams are not always Nightmares*, bars 94-95; a feature of this movement and related to similar pattern, *Procession* (see Ex. 52 above).

The most overt use elsewhere of motivic material from *Somewhere Unknown* can be seen throughout *Procession* where the upper melodic line, first heard as chords in the brass and woodwind at bars 13-27 of *Somewhere Unknown* [Ex. 54], is transferred to the bass lines of *Procession*, creating a solid foundation from which the rest of the music evolves and moves forward.
Ex. 54: Melodic line heard as chords, *Somewhere Unknown*, bars 13-17.
This also represents the predictable nature of the procession and the bass line's familiarity, albeit in a different register and now as the melodic line, helps set up the play of opposites that define *Somewhere Unknown*, in this case familiarity from before and unfamiliarity from a new context.

This motif is first heard in the contra-bassoon and double bass at bars 79-90 (G) where the transposed pitches are the same but the rhythm subtly altered. [Ex. 55]

Ex. 55: Bass line, *Procession*, bars 79-90; related to melodic chordal line of *Somewhere Unknown* (see Ex. 54).
It is next heard at bars 131-143, this time in the cellos and basses, again with an altered rhythm and almost identical pitches except for a slight upward transposition (relevant as the procession is about to start). [Ex. 56]

Ex. 56: Bass line, *Procession*, bars 131-143; related to melodic chordal line of *Somewhere Unknown* (see Ex. 54).

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\[\text{Ex. 56: Bass line, *Procession*, bars 131-143; related to melodic chordal line of *Somewhere Unknown* (see Ex. 54).}\]
Its third and final incarnation, again in the contrabassoon and double bass, comes at bar 240, at a point when the procession is in full swing. [Ex. 57]

Ex. 57: Bass line, Procession, bars 240-246, related to melodic chordal line of Somewhere Unknown (see Ex. 54).
The harp also sets up musical material throughout *Time Travel* and eventually takes a leading role in *Somewhere Unknown* where it both contrasts and converges with the orchestral sonority. Its main earlier connection to this process takes place in *Summer Lake*, where the initial harp pattern from *Somewhere Unknown* is heard in various formats, each gradually becoming closer in shape and tonality. [Ex. 58, Ex. 59, Ex. 60 and Ex. 61]

![Ex. 58: Harp pattern (1), Summer Lake, bar 3; related to harp pattern, Somewhere Unknown (see Ex. 61).]

Ex. 58: Harp pattern (1), *Summer Lake*, bar 3; related to harp pattern, *Somewhere Unknown* (see Ex. 61).

![Ex. 59: Harp pattern (2), Summer Lake, bar 57-58; becoming closer in shape to harp pattern, Somewhere Unknown (see Ex. 61).]

Ex. 59: Harp pattern (2), *Summer Lake*, bar 57-58; becoming closer in shape to harp pattern, *Somewhere Unknown* (see Ex. 61).

![Ex. 60: Harp pattern (3), Summer Lake, bar 75-77; becoming closer in tonality to harp pattern, Somewhere Unknown (see Ex. 61).]

Ex. 60: Harp pattern (3), *Summer Lake*, bar 75-77; becoming closer in tonality to harp pattern, *Somewhere Unknown* (see Ex. 61).
Ex. 61: Harp pattern, *Somewhere Unknown*, bars 5-6; evolved from motifs featured in *Summer Lake*

(see Ex. 58, Ex. 59 and Ex. 60).

In addition, the first harp pattern of *Somewhere Unknown* is repeated at the end of the final movement\(^8\) and a similar process to this takes place in the preceding scherzo.

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\(^8\) The harp motifs in this section are structured with a strict sequence of rests between each pattern, at first 11, then 10, 9 and so on; this is later reversed in the final section.
Somewhere Unknown is partly defined by the slow build-up in unison horns to the climax by use of three irregular and long phrases which fan out at the end of each into a flourish of close harmony, with the horns at the top of their range. [Ex. 62, Ex. 63 and Ex. 64]

Ex. 62: Horn flourish at the end of phrases (1), Somewhere Unknown, bars 61-63.

Ex. 63: Horn flourish at the end of phrases (2), Somewhere Unknown, bars 70-71.

Ex. 64: Horn flourish at the end of phrases (3), Somewhere Unknown, bars 84-88.

The orchestral quartet of horns play an important linking role throughout most of Time Travel and it is this gesture, the shape of the motifs rather than actual harmonic
or melodic repetitions, which can be heard for the first time in bars 158-160 of *Procession* and again in bars 176-178, also bars 246-247; in this case the wide leap that precedes the final consonant chord is especially indicative of this relationship.

[Ex. 65, Ex. 66 and Ex. 67]

Ex. 65: Horn motif (1), *Procession*, bars 158-160; becoming closer in shape to horn flourishes at the end of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

Ex. 66: Horn motif (2), *Procession*, bars 176-178; becoming closer in shape to horn flourishes at the end of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

Ex. 67: Horn motif (3), *Procession*, bars 246-247; becoming closer in shape to horn flourishes at the end of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).
In bars 73-76 of *Dreams are not always Nightmares* we also hear a snippet of this end of phrase horn quartet pattern so predominant in *Somewhere Unknown*. [Ex. 68]

Ex. 68: Horn quartet pattern, *Dreams are not always Nightmares*, bars 73-76; related to horn flourishes at the ends of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).
It is not, however, until the end of the scherzo that the texture finally clears and in a gesture of release from the preceding complexities, the featured quartet can be heard in a sequenced pattern of three motifs which clearly precede those of the final movement. [Ex. 69]

Ex. 69: Quartet of horns, *Dreams are not always Nightmares*, bars 327-341; related to horn flourishes at the ends of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

At this point, the music is anchored by a pedal note on C; this, combined with the predominance and bright tonality of the horns, along with a thinning of texture, sets the scene for *Somewhere Unknown*.

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82 The pedal note C at the end of *Dreams are not always Nightmares*, D at the beginning and Bb at the end of *Somewhere Unknown*, have their own individual harmonic connotations within the overall structure. In addition, as with other notions of pitch within my music (discussed in ‘Harmonic function’, p. 24), there is an added significance to my ears in that C is an important ‘clear’ note, D is also a ‘clear’ note but brighter and the final Bb is ‘lyrical but with depth’.
*Somewhere Unknown: placing within Time Travel*

The placing of *Somewhere Unknown* within *Time Travel* is not only the culmination of the work's musical journey but also reflects a number of opposites and parallels which can relate to the circumstances under which it was composed and the 'meanings' the movement is intended to convey, which are themselves intentionally ambiguous. Whilst *Somewhere Unknown* is intended to look toward the future, it is also the end of an era (as well as the culmination of *Time Travel*) and both uncertainty and reassurance are reflected in the musical material.

The bittersweet tonality and ambiguities are also achieved by this juxtaposition of opposites; the end of something as well as the beginning, uncertainty and reassurance, culmination and evolution. In addition, the quiet, introspective nature of the music is opposed by flashes of extroversion, such as the horns at the ends of phrases and the high trumpet flourish at the climax. However, this high point itself does not do what might be expected of it; it is a fleeting glimpse and not long enough to give the listener any sense of reconciliation, thereby further endorsing the element of uncertainty. A sense of release is only partially achieved when the opening material is reiterated but even this is not sufficient to fully pacify the listener, as the ostinato bells continue to work against this comforting familiarity and eventually become the last remaining sounds.

The start of the long, slow climb to this point by unison horns at bar 55 marks a distinct change in mood from which there is no going back. The accompaniment, which displays a thinning of texture, creates a still background from which the horns
are able to emerge from the texture. It seems as though the horns are going to lead the listener right through to the climax at bar 90 but their role is completed just a few bars previously in a mini-climax – at the main climactic moment they do not play at all. The journey and the time it takes are disproportionate to the end result and this imbalance, together with the horns’ absence at the climax, again creates uncertainty amidst the reassurance of a rich, orchestral timbre and harmonic language.

This play on opposites is characterised throughout by the juxtaposition of bitonal ostinati against these orchestral textures, often achieved by use of divided double basses and close voicing of instruments. Although much of the movement is built on melodic lines which are frequently harmonized by added-note chords, the superimposed rhythm and bitonality of these ostinati throw the music off balance, setting up further contradictions such as the unsettling continuation of the C# A# tubular bell pattern over the (altered but safe) reappearance of the initial material at bar 98. [Ex. 70]
Ex. 70: Tubular bells ostinato pattern against reappearance of initial material,

*Somewhere Unknown*, bars 98-100.

Even the disguised serenity of the familiar harp motifs works harmonically and rhythmically against the rest of the orchestra.
The ostinati are initially set up with repeated low pedal notes at the beginning, accompanied only by the occasional harp motifs; the sense of expectation created gradually dissolves with the entrance of the woodwind and brass at bar 13. (The later role of these low pedal notes, although at a different and lower pitch, provides security of familiarity when this section is reprised.) The harp semiquaver sequence, at first hesitant and later more persistent, becomes a recurring motif throughout the piece, and its sidelined tonality gives a first impression of insecurity.

It is the tubular bells, however, that take on the predominant ostinato role, adding to the ambiguous role of the harp. The relationship of opposites is exemplified by the bitonality of bells against the rest of the orchestra (such as the triplet pattern from bar 44 and two ostinatos from bar 72 to the end), and further enhanced by the instrument’s natural overtones. [Ex. 71 and Ex. 72]


Ex. 72: First tubular bell ostinato, *Somewhere Unknown*, bars 72-75.
At times, such as the phrase-endings in bars 62-63, the bells enhance the overall colour but even here they are preparing for their quietly dominating role at the end.

[Ex. 73]

Ex. 73: Use of tubular bells to enhance orchestral colour, Somewhere Unknown, bars 62-63.

The introduction of tubular bells is, at first, distant and removed from the rest of the music (like the harp contrasting with the pedal notes at the beginning) but as their role emerges from the orchestra, they become not only important but essential.
Similar ostinati are also emulated in other instruments throughout. First heard at bar 13 in the bass clarinet (and again at bar 41 and bar 98), the violas at bar 55 maintain a sense of stillness followed by increased movement at bar 64 when they take up a variation of the bass clarinet motif and are joined by a contrasting cross-rhythmic pattern in the harp. [Ex. 74, Ex. 75 and Ex. 76]

Ex. 76: Viola pattern based on initial bass clarinet ostinato (see Ex. 74), and increased movement by use of cross rhythms in harp, *Somewhere Unknown*, bars 64-66.

At this point the timpani has picked up the pedal notes rhythm from the opening section and is similarly joined by the bass drum.
Somewhere Unknown has a predominance of triplet rhythms, which we first hear camouflaged in the double basses. [Ex. 77]

![Ex. 77: Triplet double bass pattern, Somewhere Unknown, bars 1-3.]

The bass clarinet at bar 13 clarifies this and its triplet ostinato pattern sets up this motif for the remainder of the movement. [Ex. 79]

![Ex. 79: Triplet bass clarinet ostinato pattern, Somewhere Unknown, bars 13-15.]

Bar 27 sees the regular triplet rhythm move to the muffled bass drum in a gentle syncopated pattern until by bar 35 triplets are dominating the main melodic line. [Ex. 80]
Ex. 80: Triplet domination of melodic line and bass drum syncopated triplet rhythm,

*Somewhere Unknown*, bars 35-37.
The ethereal introduction of tubular bells at bar 44 takes the triplet role into the background again. [Ex. 81]

Ex. 81: Triplet figuration in tubular bells moves to background, *Somewhere Unknown*, bars 44-46.
Having moved to the violas as an ostinato at the start of the build up to the climax at bar 55 and taken up a variation of the bass clarinet motif at bar 64, the triplet pattern takes on a fragmented role in the lower (divisi) cellos at bar 72, contrasting with the piercing high register of the upper cellos which is doubled by muted trumpets, tubular bells and harp. [Ex. 82]

Ex. 82: Fragmented triplet figuration featured in cellos, Somewhere Unknown, bars 72-74.
The triplets revert to the bass clarinet at the reiteration of section one at bar 98, where the bass drum also plays an augmented version of the syncopated rhythm from bar 27. By this time the tubular bell pattern is clearly heard in three time against the rest of the orchestra. [Ex. 83]
Ex. 83: Triplets revert to bass clarinet, bass drum plays rhythmically augmented triplet pattern and the tubular bells are heard in three time against the rest of the orchestra, Somewhere Unknown, bars 98-100.
Although the solo tubular bells at the end are the single poignant finish to the work, their solidarity embodies much of the emotion portrayed throughout and their distant reverberation could be imagined not as the end but as a beginning. This duality is set up in the coda by the three phrase repetitions from section one. Each of the first two bars is repeated exactly in all but the violins, violas and cellos, but the second two bars, consisting mainly of a chord, are distributed differently (bars 107, 111 and 115). All the instrumental lines have a forward momentum of their own,\(^3\) this can be clearly demonstrated in the piccolo part where each note is a tone higher, whilst the flute's role at the top of the chord (G) is taken over in bar 115 by the highest point of the violin line. [Ex. 84, Ex. 85 and Ex. 86]

\(^3\) An aspect of my work related to perfect pitch and discussed earlier in 'Harmonic function', p. 24.
Ex. 84: Distribution of chord (1), *Somewhere Unknown*, bars 107-108.
Ex. 85: Distribution of chord (2), Somewhere Unknown, bars 111-112.
Ex. 86: Distribution of chord (3), *Somewhere Unknown*, bars 115-117.
The coda, continuing the concept of opposites, in this case repetition and evolution, is further enhanced by the high, continuous and lyrical lines of violins, violas and cellos soaring above the texture. In addition, the tubular bells' persistent pattern continues to penetrate the orchestral sound. This juxtaposition of opposites – and the analogy of sad endings and possible new beginnings – is reconciled, leaving only the tubular bells to fade away, giving hope for an unknown future.
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Weir, Judith, *The Consolations of Scholarship* (1985), soprano and ensemble (Schott)

Weir, Judith, *Piano Trio Two* (2004), piano, violin, cello (Schott)


Vaughan Williams, Ralph, *On Wenlock Edge* (1909), tenor, piano, string quartet

Vierk, Lois V, *Red Shift* (1989), electric guitar, cello, synthesizer, percussion
*Bang on a Can Classics* [recording], Bang on a Can (Cantaloupe Music CA 21010)


Zielinska, Lidia, *Nobody is Perfect* (2004) for ensemble and pre-recorded soundtrack (unpublished)
List of works included in this portfolio:

* Time Travel*(1) 2004-2009 / 40 minutes
Orchestra

* Words, Wide Night * † 2005-2006 / 40 minutes
Song cycle for tenor voice, piano and string quartet

* Through the Window 1729 2005 / 4 minutes
Clarinet, bassoon, trumpet, trombone, violin, double bass, percussion

* Three Motets for Special Occasions *(2) † 2005-2007 / 7 minutes
Unaccompanied SATB choir or solo voices

* Heritage: Horizons * † 2006-2007 / 7 minutes
Euphonium and piano

* Jaleo 2004-2009 / 12 minutes
String quartet

* Landscapes *(3) † 2008-2009 / 15 minutes
Four songs for baritone voice and piano

* Cloud Colours * 2008-2009 / 5 minutes
Brass dectet: 4 trumpets, horn, 4 trombones, tuba

* Linear Lines † 2009 / 5 minutes
Solo horn

* denotes recording available

* (1) Somewhere Unknown, the final movement.
* (2) My Star and Though We Are Many, motets 2 and 3.
* (3) The Wayfarers, song 3.

† denotes commission
PORTFOLIO OF

ORIGINAL COMPOSITIONS

LIZ LANE
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* denotes recording available

*(1)* Somewhere Unknown, the final movement.
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† denotes commission
NOTICE OF SUBMISSION OF THEESIS FORM:
POSTGRADUATE RESEARCH

APPENDIX 1:
Specimen layout for Thesis Summary and Declaration/Statements page to be included in a Thesis

DECLARATION

This work has not previously been accepted in substance for any degree and is not concurrently submitted in candidature for any degree.

Signed ................................ (candidate) Date ....30/06/09........

STATEMENT 1

This thesis is being submitted in partial fulfillment of the requirements for the degree of .................Ph.D.............(insert MCh, MD, MPhil, PhD etc, as appropriate)

Signed ................................ (candidate) Date ....30/06/09........

STATEMENT 2

This thesis is the result of my own independent work/investigation, except where otherwise stated. Other sources are acknowledged by explicit references.

Signed ................................ (candidate) Date ....30/06/09........

STATEMENT 3

I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

Signed ................................ (candidate) Date ....30/06/09........

STATEMENT 4: PREVIOUSLY APPROVED BAR ON ACCESS

I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loans after expiry of a bar on access previously approved by the Graduate Development Committee.

Signed ................................ (candidate) Date ....30/06/09........
Time Travel

for orchestra

Liz Lane
Time Travel

*Time Travel* comprises four orchestral movements, composed with the symphonic form in mind although not actually termed a symphony as such. The title characterizes both time and travel as separate identities and as an overall concept; the movements are linked together by motivic material and the first three lead towards movement 4. This last movement, *Somewhere Unknown*, is also performable on its own.

The first movement, *Procession*, is inspired by two quite different Spanish processions; the introduction by the *Procesión de la Virgen de La Asunción* (Procession of the Virgin) which takes place each year in the small Spanish town of Los Alcázares, and the main section by the famous Easter Sunday procession in Cartagena. A description of the processions is provided overleaf.

*Summer Lake*, the second movement, is a lyrical idyll representing a feeling of freedom in the summer as well as associations with Mahler and his summer composing near lakes in Austria. *Summer Lake* is especially written for my husband, Ian, who is a great admirer of Mahler’s work.

The transitional and transient nature of the third movement, *Dreams are not always Nightmares*, is less overtly related to the concept of time and travel, but represents this through an imaginary journey of the mind. Dreams can be nightmares; gritty details broken up with pleasant recollections and jumbled around, futures erratically but inaccurately foretold, unknown territories and indecipherable responses. Although the movement is in the style of scherzo, it is really less of a joke and more a patchwork pattern of superimposed but connected motifs, tensed but forceful and sparse, with a momentum that leads towards the rich orchestration of the concluding movement.

*Somewhere Unknown*, movement 4, is an unknown journey. The overall musical concept is a broad, continuously evolving musical landscape, intentionally rich in orchestral texture and tonality but with a bitter-sweet harmonic language. The movement was written during the two months following the death of my mother and is partly a direct emotional response to that period but also aspires towards a more positive and optimistic future.

Liz Lane

May 2009
A description of the two Spanish processions which inspired the first movement, 

Procession:

The annual August Procesión de la Virgen de la Asunción is emotive and chaotic. Crowds mill around the square and bar whilst a service takes place inside the central church (the Iglesia de la Asunción); meanwhile, bell-ringers gather in the church tower. As the anticipation heightens, so does the noise of the crowd, becoming a speculative silence just before the procession begins. The church doors open and the statue of the Virgen is glimpsed, held aloft by many men. At this moment, the great church bell is set ringing, swinging back and forth with an almighty rhythmic impulse. Soon after, trumpets fanfare the start of the procession and rockets are fired into the sky. Slowly the Virgen processes from the church doors whilst elderly Spanish women, dressed in dark clothes accessorised by Spanish fans, cry with emotion. The procession travels along the sea promenade for two hours until the float is taken by boat out to sea and finally back to the church.

Cartagena’s Easter Sunday parade consists of a long and solemn procession comprising sets of church groups — agrupaciones — each with colour-coordinated costumes and wearing pointed hoods — capirotes — marching in identical fashion at a very slow speed. The order of each agrupacion follows a similar pattern, starting with adults carrying silver staves of varying sizes and occasionally children with bells. The main body of the procession is led by three people holding the church’s standard — estandarte — aloft, followed by two symmetrical lines of marchers who march with a finely decorated silver lantern — hachote — on the end of a long pole. Next are the drummers and wind band, followed by more processors carrying long staffs in plain dress who precede the spectacular processional float, bearing an image of the Passion, which is often created by well-known Spanish artists. The floats are decorated with thousands of flowers and frequently carried by up to eighty men or women, known as portapasos.

The music, which consists of a limited number of marches, is repeated throughout the two hour event and always remains at the same tempo, which governs the rhythmic momentum of the procession. Every so often the parade stops, to give the portapasos a rest, but the music continues with echoes of more than one band at a time in juxtaposed synchronisation; sometimes it is possible to hear just the constant, slow, rhythmic momentum of the percussion from different parts of the procession at the same time. Occasionally, a rhythmic chant is shouted three times, with a chorus of ‘viva!’ At the end of the parade, infantry companies — piquetes — escort the float of St. Mary and create a more up-beat finale with precision gun twirling and elaborate marching.

Front cover photo: the statue of the Virgen de la Ascunsión at sunset, Los Alcazares, Murcia, Spain, 15th August 2007.
1. Procession
2. Summer Lake
3. Dreams are not always Nightmares
4. Somewhere Unknown

Orchestra:

2 Flutes (2nd dbl. piccolo)
2 Oboes (2nd dbl. cor anglais)
2 Clarinets in Bb (2nd dbl. bass clarinet)
2 Bassoons (2nd dbl. contra bassoon)
4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba
Timpani
2 Percussion [large ship's bell tuned to C# (or tubular bell), snare drum, 4 concert toms, large tenor drum or similar, bass drum, whip, 2 suspended cymbals (medium and large), tam tam, glockenspiel, xylophone, marimba, tubular bells]
Harp
Strings (minimum 12.10.8.6.4)

Duration: 40 minutes
Score is transposed

Somewhere Unknown was first performed as a separate movement by the Orchestra of Welsh National Opera, conductor Andrew Greenwood, Wales Millennium Centre, 19th October 2008.
evening, light shining through, celebratory
2. Summer Lake

Lyrical, with movement and expression \( J = 80 \)
3. Dreams are not always Nightmares
A tempo, becoming more intense
A little more relaxed
Faster, pressing forwards, intense
A tempo, expressively
Words, Wide Night

A song cycle for tenor voice, piano and string quartet

Written for the 40th (Ruby) Wedding Anniversary of Jane and Steve Lee

Music by: Liz Lane

Words by: Wendy Cope, Carol Ann Duffy, Linda France, Robert Graves, Christopher Marlowe, Edwin Muir, Clare Pollard, Siegfried Sassoon and Freddie Mercury/Brian May/Roger Taylor/John Deacon
Words, Wide Night

Words, Wide Night was commissioned to celebrate the 40th (Ruby) Wedding Anniversary of Jane and Steve Lee in 2006. It was a surprise present from Steve to Jane and recorded at Studio 1, BBC Wales in April 2006 by Andrew Kennedy (tenor), Daniel Hill (piano) and the Carducci String Quartet. The world premiere took place at a private party for family and friends in August 2006 and the first public performance was given as part of the Concert Series at Cardiff University in April 2007.

The texts were chosen by Steve in collaboration with myself and include poems on the subject of love drawn from a wide selection of literary styles ranging over several centuries. These poems trace the couple’s time together from first meeting, to the establishment of their relationship and continuing years of marriage. The song cycle, consisting of eleven songs and five instrumental interludes, is divided into three main sections, broadly subtitled Expectation, Revelation and Confirmation, with a short additional fourth section, ‘…….’, consisting of one song which draws the work to a close whilst also looking towards the couples’ future.

Liz Lane
June 2006
PART 1: Expectation

1. Prelude: After the Lunch
   String quartet

2. After the Lunch - Wendy Cope [1945 - ]
   Tenor, piano and string quartet

   On Waterloo Bridge, where we said our goodbyes,
   The weather conditions bring tears to my eyes.
   I wipe them away with a black woolly glove
   And try not to notice I’ve fallen in love.

   On Waterloo Bridge I am trying to think:
   This is nothing. You’re high on the charm and the drink.
   But the juke-box inside me is playing a song
   That says something different. And when was it wrong?

   On Waterloo Bridge with the wind in my hair
   I am tempted to skip. You’re a fool. I don’t care.
   The head does its best but the heart is the boss-
   I admit it before I am halfway across.

3. Everyone Sang (1) - Siegfried Sassoon [1886 - 1967]
   Tenor, piano and string quartet

   Everyone suddenly burst out singing;
   And I was filled with such delight
   As imprisoned birds must find in freedom,
   Winging wildly across the white
   Orchards and dark-green field; on-on-and out of sight.

   Copyright Siegfried Sassoon by kind permission of the estate of George Sassoon
4. The Passionate Shepherd to his Love - Christopher Marlowe [1564 - 1593]
Tenor, piano and string quartet

Come live with me, and be my love,
And we will all the pleasures prove
That valleys, groves, hills and fields,
Woods, or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers, and a kirtle,
Embroidered all with leaves of myrtle.

A gown made of the finest wool
Which from our pretty lambs we pull,
Fair lined slippers for the cold,
With buckles of the purest gold.

A belt of straw and ivy buds,
With coral clasps and amber studs,
And if these pleasures may thee move,
Come live with me, and be my love.

The shepherds/swains shall dance and sing
For thy delight each May-morning;
If these delights thy mind may move,
Then live with me, and be my love.

5. Interlude: The Passionate Shepherd to his Love
Piano and string quartet
PART 2: Revelation

6. Everyone Sang (2) - Siegfried Sassoon [1886 - 1967]
   Tenor, piano, violin 1, violin 2 and viola
   
   Everyone’s voice was suddenly lifted;
   And beauty came like the setting sun:
   My heart was shaken with tears; and horror
   Drifted away...O, but Everyone
   Was a bird; and the song was wordless; the singing will never
   be done.

   Copyright Siegfried Sassoon by kind permission of the estate of George Sassoon

7. Words, Wide Night - Carol Ann Duffy [1955 - ]
   Tenor, piano and cello
   
   Somewhere on the other side of this wide night
   and the distance between us, I am thinking of you.
   The room is turning slowly away from the moon.

   This is pleasurable. Or shall I cross that out and say
   it is sad? In one of the tenses I singing
   an impossible song of desire that you cannot hear.

   La lala la. See? I close my eyes and imagine
   the dark hills I would have to cross
   to reach you. For I am in love with you and this
   is what it is like or what it is like in words.

   Words, Wide Night is taken from The Other Country by Carol Ann Duffy
   published by Anvil Press Poetry in 1990
8. *If Love Was Jazz* - Linda France [1958 - ]
*Tenor, piano and string quartet*

If love was jazz,
I'd be dazzled
By its razzmataazz.

If love was a sax
I'd melt in its brassy flame
Like wax.

If love was a guitar,
I'd pluck its six strings
Eight to the bar.

If love was a trombone,
I'd feel its slow
Slide, right down my backbone.

If love was a drum,
I'd be caught in its snare,
Kept under its thumb.

If love was a trumpet,
I'd blow it.

If love was jazz,
I'd sing its praises,
Like Larkin has.

But love isn't jazz.
It's an organ recital.
Eminently worthy,
Not nearly as vital.

If love was jazz,
I'd always want more.
I'd be a regular
On that smoky dance-floor.


Tenor, piano and string quartet

Bury me in desert where sand sweeps
a single magnificent gesture;
where there are no trivialities or
tangles, no sticky knots of feeling

or tear-damp patches, human things.
It is impossible to harm dunes,
or bruise winds, or burn sun.
Desert air is thick with mirage,

so the Bedouin breathe dreams
and move, keep moving, not letting home,
that heavy-hooked numbness, catch them.
And the stars? The stars in the desert

are utterly indifferent to me -
so much so that I think I may fall
in love with stars, those cold-eyed
maps which guide me towards newness.

Do not need me, I need you
to leave my body untended,
my skin naked and unkissed
beneath the dry, valueless gold.

*Clare Pollard, The Heavy-Petting Zoo* (Bloodaxe Books, 1998)

10. *Piano Interlude*

Piano
11. *I Want It All* - Freddie Mercury/Brian May/Roger Taylor/John Deacon

Tenor and string quartet

Adventure seeker on an empty street
Just an alley creeper light on his feet
A young fighter screaming with no time for doubt
With the pain and anger can’t see a way out
It ain’t much I’m asking I heard him say
Gotta find me a future move out of my way
I want it all I want it all I want it all and I want it now
I want it all I want it all I want it all and I want it now.

Listen all you people come gather round
I gotta get me a game plan gotta shake you to the ground
Just give me what I know is mine
People do you hear me just give me the sign
It ain’t much I’m asking if you want the truth
Here’s to the future for the dreams of youth
I want it all (give it all) I want it all I want it all and I want it now.
I want it all (yes I want it all) I want it all (hey)
I want it all and I want it now.

I’m a man with a one track mind
So much to do in one lifetime (people do you hear me)
Not a man for compromise and where’s and why’s and living lies
So I’m living it all (yes I’m living it all)
And I’m giving it all (and I’m giving it all)

Yeah yeah
yeah yeah yeah yeah
I want it all all all all.

It ain’t much I’m asking if you want the truth
Here’s to the future
Hear the cry of youth (hear the cry hear the cry of youth)
I want it all I want it all I want it all and I want it now
I want it all (yeah yeah yeah) I want it all I want it all and I want it now.

I want it now
I want it I want it.

*I Want It All*, words and music by Freddie Mercury, Brian May, Roger Taylor and John Deacon (c) 1989, Queen Music Ltd.
London W2H 0QY
PART 3: Confirmation

Tenor and viola

Thus will despair
In ecstasy of nightmare
Fetch you a devil-woman through the air,
To slide below the sweated sheet
And kiss your lips in answer to your prayer
And lock her hands with yours and your feet with her feet.

Yet why does she
Come never as longed-for beauty
Slender and cool, with limbs lovely to see,
(The bedside candle guttering high)
And toss her head so the think curls fall free
Of halo'd breast, firm belly and long, slender thigh?

Why with hot face,
With paunched and uddered carcase,
Sudden and greedily does she embrace,
Gulping away your soul, she lies so close,
Fathering brats on you of her own race?
Yet is the fancy grosser than your lusts were gross?

The words from The Succubus are set to music by permission of A P Watt Ltd on behalf of
The Trustees of the Robert Graves Copyright Trust
*Tenor and piano*

Love is a universal migraine,
A bright stain on the vision
Blotting out reason.

Symptoms of true love
Are leanness, jealousy,
Laggard dawns;

Are omens and nightmares -
Listening for a knock,
Waiting for a sign:

For a touch of her fingers
In a darkened room,
For a searching look.

Take courage, lover!
Could you endure such grief
At any hand but hers?

The words from *Symptoms of Love* are set to music by permission of A P Watt Ltd on behalf of
The Trustees of the Robert Graves Copyright Trust

14. *Interlude: Everyone Sang*
*String quartet*
15. The Confirmation - Edwin Muir [1887 - 1959]
Tenor, piano and string quartet

Yes, yours, my love, is the right human face.
I in my mind had waited for this long,
Seeing the false and searching for the true,
Then found you as a traveller finds a place
Of welcome suddenly amid the wrong
Valleys and rocks and twisting roads. But you,
What shall I call you? A fountain in a waste,
A well of water in a country dry,
Or anything that's honest and good, an eye
That makes the whole world bright. Your open heart,
Simple with giving, gives the primal deed,
The first good world, the blossom, the blowing seed,
The hearth, the steadfast land, the wandering sea.
Not beautiful or rare in every part.
But like yourself, as they were meant to be.

16. Review
Piano and string quartet
PART 4: ......

   Tenor and string quartet

   Though time conceals much,
   Though distance alters much,
   Neither will ever part me
   From you, or you from me,
   However far we be.

   So let your dreaming body
   Naked, proud and lovely —
   There is no other such,
   So wholesome or so holy —
   Accept my dream touch.

   One kiss from you will surely
   Amend and restore me
   To what I still can be —
   Though distance alters much,
   Though time conceals much.

   The words from Though Time Conceals Much are set to music by permission of A P Watt Ltd on behalf of
   The Trustees of the Robert Graves Copyright Trust
PART 1: Expectation

1. Prelude: After the Lunch
2. After the Lunch - Wendy Cope [1945 - ]
3. Everyone Sang (1) - Siegfried Sassoon [1886 - 1967]
4. The Passionate Shepherd to his Love - Christopher Marlowe [1564 - 1593]
5. Interlude: The Passionate Shepherd to his Love

PART 2: Revelation

6. Everyone Sang (2) - Siegfried Sassoon [1886 - 1967]
7. Words, Wide Night - Carol Ann Duffy [1955 - ]
8. If Love Was Jazz - Linda France [1958 - ]
10. Piano Interlude
11. I Want It All - Freddie Mercury/Brian May/Roger Taylor/John Deacon

PART 3: Confirmation

14. Interlude: Everyone Sang
15. The Confirmation - Edwin Muir [1887 - 1959]
16. Review

PART 4: ……


Duration: 40 minutes

Commissioned for the 40th Wedding Anniversary of Jane and Steve Lee, August 2006.
Recorded by Andrew Kennedy (tenor), Daniel Hill (piano) and the Carducci Quartet, Studio 1, BBC Wales, 29th/30th April 2006 and first performed at Coxley Vineyard, Wells, Somerset, 12th August 2006.
First public performance by Andrew Staples (tenor), Daniel Hill (piano) and the Carducci Quartet, Concert Hall, School of Music, Cardiff University, 24th April 2007.
PART 1: *Expectation*

1. Prelude: *After the Lunch*
2. *After the Lunch* - Wendy Cope [1945 - ]
4. *The Passionate Shepherd to his Love* - Christopher Marlowe [1564 - 1593]
5. Interlude: *The Passionate Shepherd to his Love*
1. Prelude: After the Lunch
2. A tempo, a little faster, gently \( \frac{4}{4} \)  

Words: Wendy Cope
Waterloo Bridge, where we said our good-byes. The weather conditions bring tears to my eyes.

I wipe them away with a black woollen glove. And try not to notice I've fallen in love.
You're high on the charm and the
This is no thing.
You're high on the charm and the

But the juke-box inside me is playing a song
That says something
A tempo

poco rit.

And when was it wrong?

On

L.H. L.H. L.H. L.H.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Water-loom Bridge with the wind in my hair

I am tempted to skip. You're a

C

with movement

tempo mosso

A tempo

fool... I don't care...

The head does its best but the heart... is the
boss: I admit it before I am halfway...
3. Everyone Sang (1)

Words: Siegfried Sassoon

Everyone suddenly burst out singing:

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And I was filled with such delight
As prisoned

birds must find in freedom, Winging
wildly across the white orchards and
dark and out of
A tempo, a little slower

Tempo: Moderato

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Pizzicato

Meno mosso

Molto sforzato
4. The Passionate Shepherd to his Love

Words: Christopher Marlowe

Lilting, folky \( \text{r} = 80 \)
live with me, and be my love. And we will all the pleasures prove

valleys, groves, hills and fields Woods, or steepy
mountain yields. And we will sit u -
14

pon the rocks. Seeing the shepherds feeding their flocks

By shallow rivers, to whose falls melodious birds sing
smoothly, lyrically

And I will make thee
poco rit

beds of roses And a thousand fragrant posies.

Broadly, poco meno mosso

cap of flowers, and a kerchief, Embroidered all with leaves of
A gown made of the finest

Which from our pretty lambs we pull,
Fair lined slippers
for the cold, With buckles of the purest gold.
A belt of straw and ivy

buds, With coral clasps and amber studs, And
Come live with me and be my love.

**A tempo, a little slower**
shep-hers' swains shall dance and sing For thy delight each May-mor-
mf

If these delights thy mind shall move Then live with
poco rit

A tempo, pushing forwards

me, and be my love.
5. Interlude: The Passionate Shepherd to his Love

Lilting but with a sense of urgency \( \frac{4}{4} \)  

\( \diamond \) \( \text{brisk} \)
[Blank]
PART 2: Revelation

6. Everyone Sang (2) - Siegfried Sassoon [1886 - 1967]
7. Words, Wide Night - Carol Ann Duffy [1955 - ]
8. If Love Was Jazz - Linda France [1958 - ]
10. Piano Interlude
11. I Want It All - Freddie Mercury/Brian May/Roger Taylor/John Deacon
6. Everyone Sang (2)

Words: Siegfried Sassoon

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Ty came like the setting sun; My heart was shaken with tears and horror Drifted
poco rit  

A little slower

mf

Was a bird, and the song was

A tempo meno mosso

mp
7. Words, Wide Night

Words: Carol Ann Duffy

Lyrical

Tenor

Piano

Cello

Some - - where on the

Pno.

Vc.

Words: Wide Night is taken from The Other Country by Carol Ann Duffy published by Anvil Press Poetry in 1990
other side of

this wide night

and the
between us, I am thinking...
They

Pno.

Vc.

37

of

you.

The

room is turning slowly away from the

moon.

C

legato

dim

pf
This is pleasure.

Oh, ble.

shall I cross that out and say it.
song of desire that you cannot hear.

See?

la la la.
I close my eyes and imagine

The dark hills I would have to cross to reach you.

For

I am in love with you.
and this is what it is like or what it is like in words.
8. If Love Was Jazz

Words: Linda France

Jazzy, relaxed tempo

If love was jazz, I'd be dazzled by its razz-ma-tazz.

If love was a sax I'd melt in its brass-
flame. Like wax. If love was a guitar, I'd pluck its six strings.

rhythmically, strict time

Eight to the bar. If love was a trombone, I'd feel its slide. Right...
If love was a drum, I'd be caught in its snare.

B

Strict time, march-like

down my backbone.
Kept under its thumb.

love was a trumpet, I'd blow it.
I'd sing its praises, Like Larkin has

A little slower, richly and broadly,  

But love isn't jazz. It's an
E

47

A little faster, lighter and more relaxed

T

vi - tal.

Vn. I

Vn. II

Vn.

Vc.

E - mi - nent - ly wor - thy. Not near - ly as

or - gan re - ci - tal.
I'd always want more. I'd be a regular On that smoky dance-floor.
9. Nomad

Music: Liz Lane

Slowly, mysteriously

Tenor

Piano

Violin I

Violin II

Viola

Cello

Clare Pollard, The Heavy-Petting Zoo (Bloodaxe Books, 2008)
Where there are gestures,

trivialities or tangles,

where there are no

trivialities or tangles, no sticky knots of feeling.
A little more movement

It is impossible to harm dunes or bruise winds or
Desert air is thick with mirage, so the

Be-dowin breathe dreams and move, keep moving.
not letting home, that heavy-hooked numbness, catch them.

And the stars? The stars in the desert.
are utterly indifferent to me so much so

that I think I may fall in love
moving on a little poco rit

with stars, those

A tempo, poco meno mosso

cold-eyed maps which guide me toward newness.
Do not need me, I need you to leave my body unattended, my...
poco rit

skin naked and un-kissed beneath the dry, valueless

gold.

268
10. Piano Interlude

Slow, relaxed \( \frac{\text{d}}{\text{mm}} \)

Piano

with pedal
Faster, cadenza-like

Pushing forwards

 Rit

 Pp

 Ppp

 Pp
11. I Want It All

Words: Mercury/May/Taylor/Deacon

*Fast, energetic* $\frac{3}{4}$

Projected and dramatised - strong, direct speech: avoid 'expressive' contours but maintain energy and normal delivery (pitch based around A).

Tenor

Ad-ven-ture see-ker on an emp-ty street Just an al-ley cree-per

Violin I

Violin II

Cello

Light on his feet A young figh-ter scream-ing with no

$\text{f}^*$ but never louder than voice
time for doubt with the pain and anger can't see a way out

It ain't much I'm asking...
I heard him say, "Gotta find me a future move out of my way."

I want it all, I want it all, I want it all, and I want it now.
I want it all I want it all I want it all and I want it now.

almost whispering

Listen all you people come gather round
I gotta get me a game plan gotta shake you to the ground

Just give me what I know is mine People do you hear me just give
me the sign. It ain't much I'm asking if you want the truth

not whispering but held back and restrained

Here's to the future for the dreams of youth I want it all (give it all)
I want it all I want it all and I want it now. I want it all
I'm a man with a one track mind

So much to do in one lifetime (people do you hear me) Not a man for
I'm giving it all (yes I'm living it all) And I'm giving it all
(and I'm giving it all) Yeah yeah yeah yeah yeah yeah yeah

I want it all all all all all

It ain't
much I'm asking if you want the truth Here's to the future Hear the cry of youth

gradually progressing from speech to song

I want it all I want it all I want it all and I
want it now   I want it all    (yeah yeah yeah)   I want it all   I want it all   I want it all

want it all and I   want it now   I want it now   I want it   I want it
PART 3: Confirmation

14. Interlude: Everyone Sang
15. The Confirmation - Edwin Muir [1887 - 1959]
16. Review

283
12. The Succubus

Words: Robert Graves

Moderate tempo, pushing forwards

Thus will despair

In ecstasy of night - mares

fetch you a devil woman through the air.

To

slide below the sweat ed sheet

And kiss your

lips in answer to your prayer

And

The words from The Succubus are set to music by permission of A. P. Watt Ltd on behalf of The Trustees of the Robert Graves Copyright Trust
lock her hands with yours and your feet with her feet.

Yet why does she come never as longed for

beauty slender and cool, with limbs lovely to

see, (The bed-side candle guttering high)

And toss her head so the thick curls fall free of halo'd
breast, firm belly and long slender thigh?

A little faster, urgently

Why with hot face, With paunched and uddered

Moving on, poco a poco accel to end

car-case, Sudden and greedily does she embrace, Gulp-ing away your

soul, she lies so close, fathering brats on you of her own race?

Yet is the fancy grosser than your lusts were gross?
13. Symptoms of Love

Words: Robert Graves

Love graine,

A bright stain on the vision

Love is a universal migraine.
Blotting out reason.

Symptoms of true love Are leanness,

jealousy, Laggard dawns

Are omen and nightmares
Listening for a knock.

Waiting for a sign:

Slow, quasi recit.

For a touch of her fingers

In a
darkened room,

For a searching
A tempo

Look... Take courage, lover!

Could you endure such grief? At any

Hand but hers?
14. Interlude: Everyone Sang

_Brightly, dance-like _\( \text{d}= \text{sw} \)

Violin I pizz

Violin II pizz

Viola pizz

Cello pizz

(Vln. I)(arco)

(Vln. II)(arco)

(Vc.)
moving back into tempo  A tempo

A
15. The Confirmation

Words: Edwin Muir

Lyrically and gracefully $\frac{1}{2} = \frac{m\text{ So}}{d^{\text{th}}}$}

held back A tempo

Tono

Piano

Violin I

Violin II

Viola

Cello

Pno.
held back

A tempo

Yes, yours, my love, is the

right human face. In my mind had waited for this long.
poco rit

See ing the false and search ing for the true. Then

\[ A \text{ tempo: moving on} \]

found you as a traveler finds a place Of wel come sud den ly a -
mid. the wrong valleys and rocks and twisting roads.

A tempo - a little slower

But you. What shall I call you?
moving on

A fountain in a waste, well of water in

becoming more intense
ho-nest and good, on eye that makes the
whole world bright. Your open heart.
more relaxed

T

Simple with giving, gives the primal deed. The

Pro.

Vln. 1

Vln. II

Vla.

Vc.

Pno.

38

38

38

The hearth, first good world, the blossoming, the blowing seed. The hearth, the
A tempo - slower, quasi recit.
m p

poco rit

stead-fast land, the wander-ing sea. Not beau-ti-ful or

rare in ev-ery part. But like your-self, as they were meant to

be.
16. Review

Lyrically and gracefully \( \frac{1}{4} \)
A little quicker, celebratory
Fast, lively and dance-like

(simile - slurs as previous bar)
A little slower, exciting, with momentum $\text{J} = \text{mm}$
PART 4: ……

17. Though Time Conceals Much

Words: Robert Graves

Slow, lyrical and legato

Tenor

Violin I

Violin II

Viola

Cello

Though time conceals much, Though distance alters much, Neither will ever

The words from "Though Time Conceals Much" are set to music by permission of A P Watt Ltd on behalf of The Trustees of the Robert Graves Copyright Trust.
Moving on

So let your
Dreaming body naked proud and

lovely There is no other such So
kiss from you will surely amend and restore me
Though still can
To what I still can be

Though

distance alters much, Though time conceals much.
Through the Window
1729

for

Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone, Violin, Double Bass and Vibraphone

Liz Lane
Through the Window 1729

Through the Window 1729 is a journey past changing and repeating landscapes, such as a traveller might experience whilst glancing from time to time through the window of a train, car or ‘taxicab’.

I first heard about the ‘taxicab’ 1729 mathematical formula on the radio during a journey to Cardiff. The number was made famous by the Indian mathematician Srinivasa Aiyangar Ramanujan (1887-1920) who was largely self-taught and considered a genius. Origins of the name relate to a journey made in taxi cab no. 1729 by his friend and fellow mathematician G. H. Hardy; when Hardy mentioned to Ramanujan that the number 1729 was perhaps quite a dull number, Ramanujan replied that he thought it was interesting because it is the smallest number that can be written as the sum of two cube numbers, in two different ways.*

*1729 = 1^3 + 12^3 (i.e. (1x1x1) + (12x12x12)) = 9^3 + 10^3 (i.e. (9x9x9) + (10x10x10))

Through the Window 1729 incorporates two sets of musical material which are broadly inspired by the ‘taxicab’ number and the story behind it. These two ideas interchange and evolve as the musical journey progresses; one featuring the instruments soloistically with a continuously shifting quaver pattern and the second becoming progressively higher in pitch, portraying a sense of anticipation towards the journey’s end.

Liz Lane
October 2005
Instrumentation:

*Clarinet in Bb*
*Bassoon*
*Trumpet in Bb*
*Trombone*
*Violin*
*Double Bass*
*Vibraphone*

Duration: 4 minutes

Score in C

*Through the Window 1729 was written for a workshop given by the BBC National Orchestra of Wales Ensemble, School of Music, Cardiff University, 24th October 2005.*
Through the Window 1729

Lively J = 180

Clarinet in Bb

Bassoon

Trumpet in Bb

Trombone

Violin

marcato

Double Bass

Vibraphone

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dance-like

jolly, bright

dance-like

dance-like

 mf subito

 mf subito

 mf subito

 mf subito

 mf subito
Three Motets for Special Occasions
For unaccompanied SATB choir or solo voices

1. In Flanders Fields
2. My Star
3. Though We Are Many

Music by Liz Lane

Words by John McCrae, Robert Browning and Jennifer Henderson
Three Motets for Special Occasions

These motets were commissioned at various times between 2005 and 2007; although their texts are contrasting in character, as is the music, they are unified by their suitability both for performance as church service anthems (especially *Though We Are Many*) and also for secular occasions (particularly *In Flanders Fields* and *My Star*).

*In Flanders Fields* and *My Star* were written for special events; *In Flanders Fields* for the Royal British Legion Festival of Remembrance at the Colston Hall in Bristol, and *My Star* for a celebratory concert. *Though We Are Many* was commissioned as a direct result of this latter event.

All three motets are written so that they can be performed with minimal rehearsal time, bearing in mind the limited practice schedule available to many choirs. Although the collection stands at three at the present time, the eclectic subject matter and diversity of musical material leaves open the possibility for more motets to be added, if and when the occasion arises in the future.

Liz Lane
April 2009
Total duration: 7 minutes

In Flanders Fields - 2½ minutes
My Star - 1½ minutes
Though We Are Many - 3 minutes

Performance note:

All three motets are suitable for performance by either a choir or solo voices; alternative voicing options are notated where relevant.

In Flanders Fields was commissioned and first performed by the Margaret Thomas quartet, Royal British Legion Festival of Remembrance, Colston Hall, Bristol, 5th November 2005.

My Star was commissioned and first performed by Wells Cathedral Voluntary Choir, conductor Michael Cockerham, St Cuthbert’s Church, Wells, Somerset, 12th May 2007. It received a second performance by the Cardiff University Contemporary Music Group, conductor Tessa Milbank, 30th May 2008.

Though We Are Many was commissioned and first performed by the Hexham Abbey Choir, conductor Hugh Morris, Festival Evensong, Hexham Festival, Hexham Abbey, 1st October 2008. It received a second performance by Wells Cathedral Voluntary Choir, conductor Michael Cockerham, Wells Cathedral, 24th May 2009.
1. In Flanders Fields

_In Flanders Fields_ was written for performance at the end of the Festival of Remembrance Service, immediately following The Lord’s Prayer and preceding The Act of Remembrance, The Last Post and the releasing of the poppies.

The additional words “I will think of you” are inspired by the text in The Act of Remembrance:

"At the going down of the sun,
and in the morning,
We will remember them."

_In Flanders Fields_ was originally written for solo soprano, alto, tenor and baritone and this is the preferred combination; however, it could be sung by a small choir and an alternative is given for bass voice(s).

_Duration: 2½ minutes_
1. In Flanders Fields

Words: John McCrae
Music: Liz Lane

With movement, sustained $j=\infty$

Soprano

In Flan - ders fields the pop - pies

Alto

I will think of you,

Tenor

I will think of you,

Baritone (or Bass)

I will think of you,

With movement, sustained $j=\infty$

Piano

(sfor rehearsal only)

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The larks, still bravely sing,
in the sky. The larks, still bravely singing,

That mark our place; and in the
think of you. That mark our place; and in the

Pno.
(reh. only)

360
Moving on, a little more intense

Moving on, a little more intense
We lived, felt dawn, saw sunset glow.

The text is a musical score with the following notes:

**A tempo, calmer**

Poco rit
I will think of you. In Flanders fields.

Faster, march-like, marcato \( \frac{1}{4} \= m \= m \)
becoming more sustained

Be yours to hold it high. If ye break faith with us who

throw the torch; Be yours to hold it high. If ye break faith with us who

throw the torch; Be yours to hold it high. If ye break faith with us who

intense, broad

We shall not sleep, though poppies grow

We shall not sleep, though poppies

We shall not sleep, though poppies

We shall not sleep, though poppies
A tempo, calmer

in Flanders fields.

I will think of you.

---(Optional ending if possible)---
2. My Star

*My Star* was commissioned for a concert in aid of the Marie Curie Cancer Trust. The words are celebratory in nature and reflect the particular occasion for which it was written.

All, that I know
Of a certain star
Is, it can throw
(Like the angled spar)
Now a dart of red,
Now a dart of blue
Till my friends have said
They would fain see, too,
My star that dartles the red and the blue!
Then it stops like a bird; like a flower, hangs furled:
They must solace themselves with the Saturn above it.
What matter to me if their star is a world?
Mine has opened its soul to me; therefore I love it.

Robert Browning [1812 - 1883]

*Duration: 1½ minutes*
2. My Star

Words: Robert Browning
Music: Liz Lane

With movement, fairly briskly, positively \( \text{d.} = 64 \)

Soprano

Alto

Tenor

Bass

Piano (for rehearsal only)

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Now a dart of red, now a dart of blue, now a dart of red, now a dart of blue.
Sustained, gentle

Till my friends have said
They would fain see,

Till my friends have said
They would fain see,

Then blue! red,
Then blue! red,

star that darts the red and the blue!
star that darts the red and the blue!

Pno. (reh. only)
Bars 21 - 23 and bar 25 to the end: if sung by solo voices, ignore markings of 'several voices' and 'all voices', and omit cue notes.

moving on

S

stops like a bird; like a flower, hangs furled:

A

stops like a bird; like a flower, hangs furled:

T

stops like a bird; like a flower, hangs furled:

B

stops like a bird; like a flower, hangs furled:

A little faster, quasi ecclesiastical

They must so-lace them-selves with the Sa-turn a-bove it. What mat-ter to

What mat-ter to
several voices world? Mine has opened its soul to
voices
div.

star is me; world? Mine has opened its soul to me;

Pno.

(reh. only)

Slower, more broadly, rich sound

Portishead, November 2006
3. Though We Are Many

The text, a setting of a theological poem by the commissioner’s mother-in-law, is in the style of a Chaucerian Roundel. The author explains the poem as follows:

“What do we have to sustain us in our faith? Surprisingly little of historical value, and nothing that is factually certain. We cannot have known those early communities or what they experienced, only what they have written, and only that in translation. BUT we do know that Jesus’s whole ministry was one of sharing bread with all and sundry, regardless of who they were, and that (and doing that ourselves) is what can sustain us now, in our day.”

May it sustain us, that across the years
we catch an echo of the words he said
or glimpse a shadow from the light he shed?

We cannot hear their laughter, see their tears,
nor feel the hunger of the crowds he fed:
may it sustain us, that, across the years?

But when our empty hopes give way to fears
we search the fullness of the life he led,
and find he loved and lived by sharing bread.
May it sustain us - that - across the years.

Jennifer Henderson [1929 - ]

Duration: 3 minutes
3. Though We Are Many

Words: Jennifer Henderson

Music: Liz Lane

Slow and lyrical

Soprano

Alto

Tenor

Bass

Piano

(For rehearsal only)

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377
A little faster

May it sustain us, that across the years

May it sustain us, that across the years

May it sustain us, that across the years

A little faster

378
we catch an echo of the words he said

we catch an echo of the words

or glimpse a shadow from the light

or glimpse a shadow from the light he
Moving on

We cannot hear their laughter,

shed? We cannot hear their

see their tears, nor feel the hunger of the crowds he

laugh - ter, see their tears, nor feel the hunger of the crowds he

laugh - ter see their tears, nor feel the hunger of the crowds he
search the fullness

hopes give way to fears we search the fullness

of the life he led, and find he loved:
Heritage: Horizons

for solo euphonium and piano

Liz Lane
Heritage: Horizons

Heritage: Horizons was written at the request of Craig Keates, a third year degree student at Cardiff University, for his recital in June 2007.

The title Heritage: Horizons relates to a mixture of past and future events. Heritage refers to two musical allusions specially requested to be included in the work by Craig: a hidden variation on a famous football song and a direct quotation (although in a different time signature) of the hymn tune The Day Thou Gavest, a tribute to his late Grandmother. Horizons is the end of one era and the beginning of another, specifically Craig's final degree recital.

Liz Lane
April 2007
Duration: 7 minutes

Score is transposed

Quotation bars 89-105 from the hymn:
The Day Thou Gavest, Lord, is Ended, Clement C. Scholefield, 1874.

Commissioned and first performed by Craig Keates,
Concert Hall, School of Music, Cardiff University, 13th June 2007.
Heritage: Horizons
for the final degree recital of Craig Keates, June 2007
Liz Lane

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Faster tempo $\downarrow = 124$

lightly, playfully, jazzy
The Day Thou Gavest, Lord, is Ended
A little slower $J = 72$

broadly, smoothly

Pno.

Euph.
K With movement, freely $j = 90$
(match triplets rhythmically to previous piano semiquavers)

Pno.

Euph.

K With movement, freely $j = 90$

Euph.

Pno.

Euph.

Pno.
brackets = play natural harmonics as much as possible
Jaleo
for string quartet

1. Cante Jondo
2. Midnight Ballad
3. El Habanero

Liz Lane
Jaleo

Jaleo is inspired by summer visits to Murcia, South East Spain, and in particular the town of Los Alcázares. The term jaleo (pronounced har-le-o) is Spanish for vocal utterances and shouts of approval and encouragement by the audience during a flamenco performance such as ole!, ezo! and toma!. It is also recognition of duende, the soul force or inner spirit believed to be released through the performer’s intense involvement with the music.

The first movement, Cante Jondo (from the heart, deep, intimate), is inspired by the annual Festival Internacional del Cante de las Minas (International Festival of Mine Singing) which takes place in the town of La Unión. The flamenco singing competitions are held late at night in the town’s old market hall, and as the evening progresses, the mesmeric high, soaring vocal improvisations (cante) and hand clapping rhythms (palmas) are increasingly interjected by intense and emotive jaleo from the audience.

Midnight Ballad evokes a late evening atmosphere after an exceptionally hot summer’s day, in particular sounds that float across the cool evening air such as strands of music and television, birds singing, children playing and people chatting, cooking and eating.

El Habañero is one of the hottest chile peppers in the world [Capsicum Chinense Jacqui] and synonymous with Spanish cooking. It is also the name of a tourist road-train which runs back and forth each evening from Los Alcázares to the neighbouring town of Los Narejos. The train’s bright orange colour, loud music and bizarre way it takes priority over other road vehicles seems to put everyone in a holiday mood.

Jaleo was written especially for the Carducci Quartet and incorporates elements from my song cycle Words, Wide Night, which the quartet performed and recorded in 2006/2007, in particular the lyrical string writing of Midnight Ballad and lighthearted pizzicato of El Habañero.

Liz Lane
June 2009
1. *Cante Jondo*

2. *Midnight Ballad*

3. *El Habanero*

**Performance Note:**

*Cante Jondo.* Irregular time signatures are notated with beat divisions which remain the same until the next marking. Brackets over music denote pattern repetitions based on *palmas* (hand clapping).

*Jaleo* will be premiered by the Carducci Quartet at the Cardiff University Concert Series, Concert Hall, School of Music, Cardiff, 2\textsuperscript{nd} March 2010.
1. *Cante Jondo*

Slowly, freely $j = 72$

Violin I

Violin II

Viola

Violoncello

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A tempo, accel

\[3 + 2 + 3\]

Arco

Quicker, with a lilt \( j = 98 \)

Lightly

Arco

Pizz.
rich sound

lightly arco

casually pizz.
Waltz-like

rich sound, match viola
arco

rich sound

pizz.

with abandon
with intensity

D

with passion

freely
less intense, moving on

First tempo, freely \( \text{j} = 72 \)
poco accel.

Quicker, with a lilt $j = 98$

lightly
78. $3 + 2 + 2$

Poco a poco cresc.

Poco a poco cresc.

Poco a poco cresc.

Poco a poco cresc.

Poco accel., becoming more intense

Pizz.

Arco
Faster but more relaxed $J = 134$

Figure 1

Figure 2
Becoming more intense...

2 + 2 + 3
marcato
arco

(portamento)

powerful sound, rich and heavy
arco

(sempre portamento)
Pushing forward with much intensity

strong sound, passionate

simile

strong sound, passionate

ff
Slower $j = 112$

(portamento)

fff ff $\rightarrow f$ ff $\rightarrow f$ ff $\rightarrow f$ ff $\rightarrow f$

(portamento)

fff ff $\rightarrow f$ ff $\rightarrow f$ ff $\rightarrow f$ ff $\rightarrow f$

fff ff $\rightarrow f$ ff $\rightarrow f$ ff $\rightarrow f$ ff $\rightarrow f$

with passion

fff freely
A tempo, faster and lighter $J = 118$
2. Midnight Ballad

Lyrical and espressively \( J = 90 \)

\( (\text{senza sord.)} \)

\( pp \)

con sord.
sul tasto
lightly

\( p \)

\( (\text{senza sord.)} \)

\( pp \)
E broadly, with momentum arco

D

normale

momentum
lighter broadly, with momentum

more relaxed
First tempo \( \text{\textit{J}} = 90 \), thoughtfully
3. *El Habañero*

Up-tempo, lighthearted \( \dot{\text{j}} = 180 \)

\[
\begin{array}{c}
\text{mf} \\
\text{pizz.} \\
\text{mf} \\
\text{pizz.} \\
\text{mf} \\
\text{pizz.} \\
\text{mf}
\end{array}
\]
in the background pizz.
gradually building to end

gradually building to end

gradually building to end
pizz.
Landscapes

*Four songs for baritone voice and piano*

Music: Liz Lane

Words: Gerard Manley Hopkins, John Clare, Rupert Brooke and William Wordsworth
Landscapes

Landscapes was written for two different baritone voices. Three of the four songs (Pied Beauty, Emmonsail's Heath in Winter and My Heart Leaps Up When I Behold) were commissioned as a surprise 18th birthday present for Robert Clark, a student from Wells Cathedral School, and these poems were chosen by the commissioners in collaboration with myself. Although written with a younger voice in mind (incorporating plenty of reference points in the accompaniment to guide and support pitching), they are also intended to be equally suitable for performance as the singer's voice matures.

Whilst writing these three songs, the opportunity came about to write The Wayfarers for the final degree recital of Luke D. Williams, a postgraduate student at the Royal College of Music, whose voice I had heard and admired some years earlier. The text for this was taken from a very old book of love poems by Rupert Brooke, given to me by my Grandfather when I was sixteen.

The songs all reflect aspects of landscapes in some way. They can be performed as a set of four or as a shorter set of three (Pied Beauty, Emmonsail's Heath in Winter and My Heart Leaps Up). In addition, The Wayfarers is independently performable.

Liz Lane
May 2009
1. **Pied Beauty** – Gerard Manley Hopkins [1844-1889]

Glory be to God for dappled things -
For skies of couple-colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches’ wings;
Landscape plotted and pieced - fold, fallow, and plough;
And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

2. **Emmonsail’s Heath in Winter** – John Clare [1793-1864]

I love to see the old heath’s withered brake
Mingle its crimpled leaves with furze and ling,
While the old heron from the lonely lake
Starts slow and flaps his melancholy wing,
And oddling crow in idle motions swing
On the half rotten ashtree’s topmost twig,
Beside whose trunk the gipsy makes his bed.
Up flies the bouncing woodcock from the brig
Where a black quagmire quakes beneath the tread,
The fieldfares chatter in the whistling thorn
And for the awe round fields and closed rove,
And coy bumbarels twenty in a drove
Flit down the hedgerows in the frozen plain
And hang on little twigs and start again.

Is it the hour? We leave this resting-place
  Made fair by one another for a while.
Now, for a god-speed, one last mad embrace;
  The long road then, unlit by your faint smile.
Ah! the long road! and you so far away!
Oh, I'll remember! but . . . each crawling day
  Will pale a little your scarlet lips, each mile
Dull the dear pain of your remembered face.

... Do you think there's a far border town, somewhere,
  The desert's edge, last of the lands we know,
   Some gaunt eventual limit of our light,
In which I'll find you waiting; and we'll go
Together, hand in hand again, out there,
   Into the waste we know not, into the night?

4. **My Heart Leaps Up When I Behold** – William Wordsworth [1770-1850]

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old
Or let me die!
The child is father of the man:
And I could wish my days to be
Bound each to each by natural piety.
Landscapes – set of four songs:

1. **Pied Beauty** – Gerard Manley Hopkins [1844-1889]
2. **Emmonsail's Heath in Winter** – John Clare [1793-1864]
3. **The Wayfarers** – Rupert Brooke [1887-1915]*
4. **My Heart Leaps Up When I Behold** – William Wordsworth [1770-1850]

*(1) Performable independently

Duration: 15 minutes

Landscapes – set of three songs:

1. **Pied Beauty** – Gerard Manley Hopkins [1844-1889]
2. **Emmonsail's Heath in Winter** – John Clare [1793-1864]
4. **My Heart Leaps Up When I Behold** – William Wordsworth [1770-1850]

Duration: 10 minutes

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*Pied Beauty, Emmonsail’s Heath in Winter and My Heart Leaps Up When I Behold
Was commissioned by Stuart and Liz Clark for Robert Clark on his 18th birthday, 26th May 2009.

The Wayfarers was first performed by Luke D. Williams and Richard Liebowitz, Royal College of Music, 23rd March 2009.*
1. Pied Beauty

Words: Gerald Manley Hopkins (1844-1889)  
Music: Liz Lane

Hymn-like, not too slow, positive $J = 112$  

Baritone

Hymn-like, not too slow, positive $J = 112$  
Piano

Dap-pled things. For

Skies of cou-ple-co-lour as a brin-ded cow;
For rose-moles

Poco piu mosso, lyrical $J = 124$

all in stipple upon trout that swim;

Poco piu mosso, lyrical $J = 124$

espressivo

Fresh-fire-coal chestnut falls; finches' wings;

476
Landscape plotted and

pieced fold, fallow, and plough;

poco rit.
And all trades, their gear and tackle and trim.

All things counter, original, spare, strange:
What ever is fickle, freckled (who knows how?). With swift, slow; sweet,

sour; dazzle, dim;
moltoaccel.

fathers-forth whose beauty is past... change:

Praise him, Praise him, Praise... him.

becoming increasingly spoken/shouted rather than sung; joyful (like a preacher in a pulpit)
2. Emmonsail's Heath in Winter

Words: John Clare 1793-1864
Music: Liz Lane

Slow, pensive $J = 60$

I love to see the

old heath's withered brake.

Mingle its crumpled leaves.
Bar. with furze and ling, While the old heron

Bar. from the lonely lake

Starts slow and flaps his melancholy wing.
A little faster, lyrical $\text{\textit{j}} = 72$

And odd-ling crow in idle motions swing

lighter

pp subito

mf
On the half rotten ash tree's

top-most twig,

Beside whose trunk the gipsy makes his bed.
Up flies the bouncing wood-cock from the brig.

Where a black heavy quag-mire

Meno mosso
moving back into tempo...

quakes beneath the tread,

moving back into tempo...

lighter

Pno.

A tempo

lighter

The field-fares chatter in the whistling thorn

A tempo

smoothly

And for the aweround fields and clo·sen rove,
And coy bumm-bar-rels twen-ty in a drove.

Flit down the

And hang on lit-tle twigs and start a

hedge-rows in the fro-zen plain. And hang on lit-tle twigs and start a
First tempo \( \text{\textit{J}} = 60 \)

\[ \text{\textit{mf}} \rightarrow \text{p} \]

\[ \text{gain.} \]

First tempo \( \text{\textit{J}} = 60 \)

\[ \text{\textit{mf}} \]

\[ \text{p} \]

\[ \text{\textit{rit.}} \]

\[ \text{\textit{pp}} \]
3. The Wayfarers

Words: Rupert Brooke (1887-1915)

Music: Liz Lane

Slow and wistful \( \frac{J}{J} = 60 \)

Baritone

Slow and wistful \( \frac{J}{J} = 60 \)

Piano

With pedal throughout except where marked

Almost whispered

Bar.

Is it the hour?

Pno.
A little quicker \( \text{j} = 72 \)
sung freely like a recitative

\( \text{mp} \)

We leave this resting-place made fair by one another... for a

A little quicker \( \text{j} = 72 \)

\( \text{In tempo} \)

while.

\( \text{mp} \)

expressively

\( \text{p} \)

\( \text{(p)} \)

accel.

\( \text{mf} \)

Now, fora

accel.

f
Quicker still \( j = 80 \)

god-speed, one last mad embrace;

expressively and jadedly

The long road then!

un-lit by your
A little slower

freely - part sung, part spoken

Ah the long road! and you so

gradually moving from part-speech to song

Faster, freely $J = 90$

far a way! Oh! I'll remember!

Faster, freely $J = 90$
In tempo

but... each crawling day Will pale a little your

In tempo

scarlet lips, each mile Dull the dear pain of your remembered

mf

face.

expressively

493
poco rit.

Do you think there's a far border somewhere, town, The desert's edge, last of the
lands we know, Some gaunt_ e-ven-tual_ li - mit_ of our

ggradually more expression and optimism

In which I'll find you wait-ing;

increasingly more pedal

and we'll go To ge-ther, hand in hand a- gain, out

full pedal
there,
sustained, passionately
Slower \( J = 72 \)

Faster \( J = 80 \)

Slower again \( J = 72 \)

in-to the waste we know not, in-to the night?

gradually progressing from song to whisper

in-to the night, the

silent chord at approximately these pitches:

(no pedal)

night? in-to the night?
4. My Heart Leaps Up When I Behold

Words: William Wordsworth 1770-1850
Music: Liz Lane

 Allegro $\frac{J}{= 150}$

Baritone

Piano

joyfully

My heart leaps up.

when I behold a rain

498
bow in the sky: So was it when my life began. So is it now I am a man.
heavy, almost menacing

So be it when

I shall grow old. Or let me die!
Slower but with movement, lyrical $\frac{3}{4} = 44$

Expressively

The child is father of the man:

And I could
Bar. 55

wish... my days... to be... Bound... each...

Pno.

Bar. 58

to... each... by... natural pi...

Pno.

poco rit. 61

A tempo e poco accel.

Bar.

e... ty...

Pno.

poco rit.  A tempo e poco accel.

Pno.  pp
Cloud Colours

For 4 Trumpets in Bb, Horn in F, 4 Trombones and Tuba

Liz Lane
Cloud Colours

Cloud Colours was written for a workshop given by brass players from the BBC National Orchestra of Wales.

The opportunity to write for the workshop came about towards the end of my PhD, when most of the music was completed. However, I realised that a piece for brass ensemble would not only be a good addition to my portfolio but also that I had never written anything for this instrumental combination, despite being a horn player and having played with several brass groups.

I started writing Cloud Colours for a spatial arrangement of instruments, dividing the trumpets and trombones from the horn and tuba across the performance area but as the music evolved, it became clear that the integral nature of the ensemble was more significant than the individual identities of these sub-groups. Despite this, the distinct timbres of both horn and tuba remain an important presence throughout, as do the two quartets of trumpets and trombones.

Liz Lane
February 2009
INSTRUMENTATION:

4 Trumpets in Bb
Horn in F
4 Trombones
Tuba

PERFORMANCE NOTE

Preferred arrangement of players from left to right:
trumpets, horn, tuba, trombones.
If possible, the trumpets should face the trombones and the
two quartets positioned a little apart from the horn and tuba.

Duration: 5 minutes

Score is transposed

Cloud Colours was written for a workshop given by the
BBC National Orchestra of Wales Brass Ensemble, 16th February 2009.
The first performance will be given by Thistle Brass, Summer/Autumn 2009.
Cloud Colours

Slow and expressive \( J = 52 \)

Trumpet in B♭

Horn in F

Trombone

Trombone

Trombone

Tuba

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A little faster $J = 72$

molto legato, misterioso
G

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

molto legato, misterioso

molto legato, misterioso

molto legato, misterioso

molto legato, misterioso e espressivo

molto legato, misterioso
legato sostenuto

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

(slur from open note to stopped note using same fingering)
Linear Lines

Five interlinked soliloquys based on the chant *In Principio Omnes* by Hildegard of Bingen

*for solo horn*

Liz Lane
Linear Lines

*Linear Lines* explores a relationship between the musical language of Hildegard of Bingen [1098-1179] and the present day, some 800 years later. The complete chant, *In principio omnes*, is used as the basis of the work which is split into five sections, each a progressive soliloquy on the original musical material.

For much of the piece, decorative grace notes symbolically relate to the drawing together of the two musical cultures by characterising tied notes from the chant, the pitches taken successively from the initial phrase (unrepeated) and transposed up a major third. Throughout, a relationship between two ‘key’ centres a third apart represents a ‘flicker’ of an image between then and now.

The first soliloquy states the initial section of the chant in its entirety, embellished with wistful phrases which die away to nothing, creating an ethereal, far away effect. Soliloquys 2 and 3 become increasingly decorative and include the first two of three climactic moments, in which a series of upward runs across the horn’s harmonics emulate the high point and shape of Hildegard of Bingen’s music. Soliloquy 4 is a mirror image (sometimes transposed) which leads towards the main climax of the piece, this time transposed up a major third in order to intensify the highest note of the chant at that point.

Soliloquy 5 is subdivided into four sub-sections and employs the four least used notes, the two highest and two lowest, as an irregular repeated ostinato which highlights the notes of the original chant. The last sub-section (based around the melismatic concluding word ‘porigat’) returns to the original key, whilst adjoining accented grace notes, again transposed up a major third, reiterate the opening phrase. These then continue in their own right, dying away to nothing and thus reconciling the juxtaposition of two keys and continuing bond between the two pieces of music.

Liz Lane
May 2009
Ordo virtutum: Chorus, In principio omnes – Hildegard of Bingen

In principio omnes creature viruerunt,
in medio flores floruerunt;
postea viriditas descendit.
Et istud vir proeliator vidit et dixit:
Hoc scio, sed aureus numerus nondum est
plenus.
Tu ergo, paternum speculum aspice: in
corpace
meo fatigationem sustineo, parvuli etiam
mei deficient.
Nunc memor esto, quod plenitudo quae in
primo
facta est arescere non debut, et tunc in te
habuisti quod oculus tuus numquam
cederet usque dum corpus meum videres
plenum gemmarum.
Nam me fatigat quod omnia membra
mea in irissione vadunt.
Pater, vide, vulnera mea
Ergo nunc, omnes homines, genua vestra ad
Patrem vestrum flectite, ut vobis manum
suam porigat.

Note for performance:

Linear Lines should be performed without too much of a break between the five soliloquys; the English translations shown above the horn notation are included as a reflection on the sentiments of the original Latin text and how these relate to the music. However, if the performer wishes, the text can be read aloud, in which case a short pause will be necessary between each of the sections.

Metronome marks are flexible and notated as a guide to performance.

Duration: 5 minutes

Linear Lines was commissioned in April 2009 by the U.S. horn player Marlene Ford, for performance at a series of lecture/recitals of works by women composers:

Old Dominion University, Norfolk (27th January 2010); Portsmouth Music Club, Portsmouth (27th January 2010); Tidewater Community College, Norfolk (2nd March 2010); Prince of Peace Lutheran Church, Virginia Beach (28th March 2010); Virginia Wesleyan College, Norfolk (22nd April 2010).
Linear Lines
Five interlinked soliloquys based on the chant *In Principio Omnes* by Hildegard of Bingen

Liz Lane

**Soliloquy 1**

*In the beginning all creatures flourished.*

Andante con espressivo, freely and lyrical \( \dot{J} = 90 \)

lightly (F side, 3rd valve for A)

Horn in F

lightly

poco accel.

more intensity (F side)

piu mosso

1st tempo

they bloomed in the middle of flowers:
after that greenness declined.

Soliloquy 2

The warrior (Christ) saw this and said: "This I know, but the golden number is not yet complete.

A little slower, stronger, declamatory $J = 80$

Soliloquy 3

"You, therefore, look upon the Father's reflection:

A little slower, lighter $J = 70$
"in my body I endure fatigue, even my children weaken."

Heavy

(Bb side 2nd valve)  (F side open)

Soliloquy 4

Now be mindful, for the fullness that was made at the beginning did not need to wither,
and at that time you believed that you would not turn away your eye until you could see my body covered with gems.
quite grand...

subdued...
sotto voce

a little brighter...

poco rit.

Soliloquy 5(a)

It wearies me that all my followers fall into mockery.

Slower, mocking \( \frac{5}{4} = 110 \)
(5b)

Father, behold, I am showing you my wounds.

A little slower, pleading, $J = 100$

(5c)

Now, therefore, all humankind, bend your knees before your Father,

A little slower, positive, $J = 90$

A little slower, hushed, reverent, $J = 85$, poco rit.
that he may offer his hand to you.

A little slower, with increasing optimism \( \dot{=}= 80 \)

poco accel.

Slower, thoughtfully, gently \( \dot{=}= 70 \) molto rit.

Wanswell, May 2009