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Composition Portfolio

By

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submitted in fulfilment of the requirements for the degree of

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**Pencil, ink marks and
highlighting ruin books
for other readers.**

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Introduction

As a child I was always drawn to music. It all began with having an old organ in our home that I used to emulate sounds on. Later on, when I began my elementary schooling, my parents allowed me to take piano lessons. This was I think the definitive beginning of my career in music. I knew that I wanted to be involved with music, but felt early on, quite decisively, that I would have liked to compose scores for film. In 2002 I began studying music at the then, University of Port Elizabeth, subsequently in 2005, Nelson Mandela Metropolitan University.

Soon after I began studying, I found, as numerous others have done before me, that one's ideas and hopes can take other turns. I soon realised that I was not well-equipped to write music as my understanding of many basic concepts was incomplete and I therefore completed a degree in piano performance instead of composition.

It was not until formally studying music theory at university with Prof. Zelda Potgieter that I realised how much was involved in constructing a piece music (working with triads, quartads, phrasing, harmonic and melodic progressions, and so forth), that my interests began returning to composition. Only after learning how Western music was constructed by the great composers did I fully appreciate the world behind the performance.

In 2003 I joined the UPE Choir under the leadership and direction of Juanita van Dijk. In 2004 we began studying a piece called *Water Night (1995)*, by the American composer, Eric Whitacre (b. 1970). The piece begins with a B^b minor chord, with a doubled third and then proceeds to split in the soprano and tenor, adding two colouring seconds, E^b and C respectively, thereby creating a chord of addition; simultaneously stating the harmony and shrouding the diatonic tonal pillars.

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The Soprano part begins with a half note G4, followed by a quarter note A4, and a half note B4. The Alto part begins with a half note F4, followed by a quarter note G4, and a half note A4. The Tenor part begins with a half note E4, followed by a quarter note F4, and a half note G4. The Bass part begins with a half note D3, followed by a quarter note E3, and a half note F3. The notes are written on a five-line staff with a treble clef for the Soprano, Alto, and Tenor parts, and a bass clef for the Bass part.

Example 1: Whitacre, E. *Water Night*, bars 1 and 2

This was it, what I had been waiting for essentially my whole life; my ears had finally opened! After hearing these first two chords, I now really “heard” everything else. The essence of how I wanted to express myself was bound together in this simple though complex way of constructing chords, of hearing overtones in the mixed structures. I was inspired by the sheer magnificence of the opening triad, which remains behind as the other non-chordal notes enter, with the blending of overtones resonating to form the whole, and yet disturbing the surface as well.

Prior to this experience I had worked with the composer, Peter Louis van Dijk¹ on various other projects (such as the student orchestra at N.M.M.U, the Eastern Cape Philharmonic Orchestra and the UPE choir) and we would converse at times about composition and music. He told me if I wanted to compose I should “find my voice”, which I understood to be my way of speaking in a composition; my use of harmony, form, line, and so on. Now I had finally found the genesis of my compositional “voice” in these two chords by Whitacre.

¹ Peter Louis van Dijk is an internationally performed composer. His compositions have been recorded and performed across Southern Africa, Botswana, Egypt, Germany, Austria, New Zealand, the UK and the United States. Van Dijk’s compositions include two ballets, choral-orchestral works, orchestra works, vocal works (for example *Horizons* commissioned by the Kings Singers), and chamber music works such as his string quartet, *linyembezi*.

I remember expressing concerns to van Dijk about writing music in South Africa, and whether I should sound “South African” when I write? His reply was simple, and sincere, “No, write with your own voice”. I imagine he said this for the obvious reason, that we are all individuals with our own thoughts, ideas and feelings. How we express those thoughts and ideas must be a reflection of ourselves and if that means that you reflect both “South African” sounds and ideas or not, then so be it.

My task was now *not* to mimic Whitacre’s work, but to find out how it was constructed and to apply these principles in my writing.

Whitacre’s music is primarily diatonic with subtle modulations, where the new key is always preserved diatonically as well. I refer to this style as expanded diatonicism. Examples in my work of expanded diatonicism within this portfolio are to be found in *navem ad somnium*, *Wynken*, *Blynken and Nod*, as well as *Hymn for Brass*. My applications of expanded diatonic practices within each of these works are discussed in a separate appendix within the body of this portfolio. That these works are vocal or have a vocal inspiration (*Hymn for Brass*) reveals the extent of my initial reaction to Whitacre’s music during a choral rehearsal. Furthermore, in my vocal compositions especially I chose texts which frequently gravitate towards ideas related to water, the ocean and ships. Whilst water has a soothing and inspiring influence upon me, presumably evidenced in my expanded diatonicism, it also represents my journey and investigation into the sound work of Whitacre in particular.

It may be noticed that many of my works in this portfolio have religious orientated themes. I am a Christian, and belong to a Berean² Congregational Church. Whilst I am not Catholic or Anglican, I nonetheless have made use of texts from the liturgy of these denominations, as they

² Berean’s were a group of Christians in the New Testament who “...received the word with all readiness of mind, and searched the scriptures daily, whether those things were so”, Acts 17:11.

emphasise the basis of my Christian faith. Why I chose *Hymn for Brass* as a title could possibly be construed as a religious reference, however it was named after the piece was written, and had no theological connotations in its inception save for the hymnody style of the orchestration.

Providence and *The Eventide* both have a Christian philosophical foundation which is explored in depth in the accompanying appendix. The latter work explores an extension of my expanded diatonic style through incorporating aspects of chromaticism. The rationale for this is dealt with in my discussion of this work.

This portfolio represents an overview of my compositional activities to date and displays my growing confidence with the technical aspects of composition as well as my yearning for experimentation with new ideas and manners of expression.

For Melissa and Phillip

navem ad somnium

Keith Moss (b. 1982)

e. e. cummings

Adagio

Flute *pp*

SOPRANO *p*
Nunc na-vis est, nunc na vis

ALTO *p*
Nunc na - vis est, nunc na-vis est nunc na - vis

TENOR *p*
Nunc na - vis est, nunc na-vis

BASS *p*
Nunc na - vis nunc na-vis

7

est, qui na-var-chus na-var-chus sum*

est, qui na-var-chus na-var-chus sum* *pp*

est, qui na-var-chus na-var-chus sum* *p*

est, qui-na-var-chus na-var-chus sum* *p*

*close to 'm' sound on the second beat

14

dim. *pp*

ppp (Staggered breathing)

Ah

ppp (Staggered breathing)

Ah

mf

Nunc na - vis est qui na - var - chus sum qui

mf

Nunc na - vis est qui na - var - chus sum qui

20

na var - chus *pp*

na var - chus *pp*

25

pp

p

Na - vi - gat ex dor mi - e, na - vi - gat ex dor-mi - e,

p

Na - vi - gat ex dor-mi - e, na - vi - gat ex dor-mi - e,

p

Na - vi - gat ex dor-mi - e, na - vi - gat ex dor-mi - e,

p

Na - vi - gat ex dor mi - e, na - vi - gat ex dor-mi - e,

32

p leggiero

na-vem na - vem na - vem. Nunc na - vis

p leggiero

na-vem na - vem na - vem. Nunc na - vis nunc na - vis

p leggiero

na-vem na - vem na. na - vi - ga - t ex dor - mi -

p leggiero

na-vem na - vem na - vem. Qui na - var - chus su -

38 *Più mosso*

est. Nunc na vis est qui na-var - chus

est. Nunc na vis est qui na

e. Nunc na vis est qui na

m Nunc na vis est qui na

42 *rit.*

sum qui na var chus.

sum qui na var chus.

sum qui na var chus.

sum qui na var chus.

Meno mosso et tranquillo

47

Na - vem na - vem ad som - ni - um*.

Na - vem na - vem ad som - ni - u m*.

Na - vem na - vem ad som - ni - u m*.

Na - vem na - vem ad som - ni - u m*.

Port Elizabeth 2005

nunc navis est

now is a ship

qui navarchus sum
navigat ex dormiewhich captain am
sails out of sleep

navem ad somnium

steering for dream

e. e. cummings

i carry your heart with me

Text by
e. e. cummings

Keith Moss (b. 1982)

Lento, molto espressivo

Musical score for the first system of "i carry your heart with me". The score is for Soprano, Alto, Tenor, and Bass. The tempo is **Lento, molto espressivo**. The key signature is B-flat major (two flats). The time signature is 3/4, which changes to 5/4 in the second measure, and then back to 3/4 and 4/4 in the subsequent measures. The lyrics are: "i car - ry your heart with me i car - ry your heart i". Dynamics include *pp* and *ppp*. The Soprano parts have lyrics: "i car - ry your heart with me i car - ry your heart i". The Alto part has lyrics: "i car - ry your heart with me i". The Tenor part has lyrics: "with me i". The Bass part has lyrics: "with me i".

Musical score for the second system of "i carry your heart with me". The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The tempo is **Lento, molto espressivo**. The key signature is B-flat major (two flats). The time signature is 3/4, which changes to 5/4 in the second measure, and then back to 3/4 and 4/4 in the subsequent measures. The lyrics are: "car - ry it in my heart i am ne - ver with out it". Dynamics include *f*. The Soprano parts have lyrics: "car - ry it in my heart i am ne - ver with out it". The Alto part has lyrics: "car - ry it in my heart i am ne - ver with - out it". The Tenor part has lyrics: "car - ry it in my heart i am ne - ver with - out it". The Bass part has lyrics: "car - ry it in my heart i am ne - ver with out it".

12 **Più mosso**

S. an - y where i go you go, my dear;

S. an - y where i go you go, my dear;

A. an - y where i go, my dear;

T. an - y where i go, my dear;

Bar. an - y where my dear;

B. an - y where my dear;

16 **Meno mosso**

S. *p* and what e - ver is done by on - ly *mf* me is your do - ing, my dar - ling

S. *p* and what e - ver is done by on - ly *mf* me is your do - ing, my dar - ling

A. *p* and what e - ver is done by on - ly *mf* me is your do - ing, my dar - ling

T. *p* and what e - ver is done by on - ly *mf* me is your do - ing, my dar - ling

Bar. *p* and what e - ver is done by on - ly *mf* me is your do - ing, my dar - ling

B. *p* and what e - ver is done by on - ly *mf* me is your do - ing, my dar - ling

21

ppp

S. i fear no fate for you are my fate, my sweet

S. i fear no fate for you are my fate, my sweet

A. i fear no fate for you are my fate, my sweet

T. fate for you are my fate, my sweet

Bar. fate for you are my fate, my sweet

B. fate for you are my fate, my sweet

fate for you are my fate, my sweet

25

pp *pp* *mf*

S. i want no world for beau - ti - ful you are my world, my true

S. for beau - ti - ful you are my world, my true

A. i want no world for beau - ti - ful you are my world, my true

T. i want no world for beau - ti - ful you are my world, my true

Bar. for beau - ti - ful you are my world, my true

B. i want no world for beau - ti - ful you are my world, my true

i want no world for beau - ti - ful you are my world, my true

30

S. are what e-ver... a moon*... has al - ways meant and what -

S. are what e-ver... a moon*... has al - ways meant and what -

A. are what e-ver... a moon*... has al - ways meant and what -

T. and it's you are what e-ver... a moon*... has al - ways meant and what -

Bar. and it's you are what e-ver... a moon*... has al - ways meant and what -

B. and it's you are what e-ver... a moon*... has al - ways meant and what -

and it's you are what - e-ver... a moon*... has al - ways meant and what -

35

S. e-ver... the sun*... will al ways sing is you

S. e-ver... the sun*... will al ways sing is you

A. e-ver... the sun*... will al ways sing is you

T. e-ver... the sun*... will al ways sing is you

Bar. e-ver... the sun*... will al ways sing is you

B. e-ver... the sun*... will al ways sing is you

42 *pp quasi recit.*

S. Here is the deep - est se - cret knows

S. Here is the deep - est se - cret No - bo - dy knows

A. Here is the deep - est se - cret No - bo - dy knows

T. Here is the deep - est se - cret No - bo - dy knows here is the

Bar. Here is the deep - est se - cret No - bo - dy knows here is the

B. Here is the deep - est se - cret No - bo - dy knows here is the

47

S. and the sky of the sky *ff* *ff* *cresc.*

S. and the sky of the sky *ff* *ff* *cresc.*

A. and the bud of the bud of the sky *mp* *f* *cresc.*

T. root of the root and the bud of the bud of the sky *mp* *f* *cresc.*

Bar. root of the root and the bud of the bud of the sky *mp* *f* *cresc.*

B. root of the root and the bud of the bud of the sky *mp* *f* *cresc.*

53

S. — of a tree called life which grows high-er than the

S. — of a tree called life which grows high-er than the

A. — of a tree called life which

T. — of a tree called life which

Bar. — of a tree called life which grows high-er than the

B. — of a tree called life which grows high-er than the

59

S. soul can hope or mind can hide

S. soul can hope or mind can hide

A. soul can hope or mind can hide and this is the won-der that

T. soul can hope or mind can hide this won-der that

Bar. soul can hope or mind can hide this won-der that

B. soul can hope or mind can hide this won-der that

65

S. keep - ing the stars a - part i car - ry your

S. keep - ing the stars a - part i car - ry your

A. keep - ing the stars a - part i car - ry your

T. keep - ing the stars a - part i car - ry your

Bar. keep - ing the stars a - part i car - ry your

B. keep - ing the stars a - part i car - ry your

keep - ing the stars a - part i car - ry your

69

S. heart heart heart

S. heart heart heart

A. heart i carr - y it in my heart

T. heart i carr - y it in my heart

Bar. heart i carr - y it in my heart

B. heart i carr - y it in my heart

heart i carr - y it in my heart

For my Mother
Wynken Blynken and Nod

Poem by Eugene Field

Composed by Keith Moss (b. 1982)

Andante, molto legato

mf

SOPRANO
Wyn - ken Blyn - ken and Nod one night Sailed off in a wood - en shoe

ALTO
Wyn - ken Blyn - ken and Nod one night Sailed off in a shoe

TENOR
Wyn - ken Blyn - ken and Nod one night Sailed off in a shoe

BASS
Wyn - ken Blyn - ken and Nod one night Sailed off in a shoe

5

Sailed on a ri - ver of chrys - tal light in to a sea of dew

Sailed on a ri - ver of chrys - tal light in to a sea of dew

Sailed on a ri - ver of chrys - tal light in to a sea of dew

Sailed on a ri - ver of chrys - tal light in to a sea of dew

9

pp Oo the old moon asked the three

pp Oo the old moon asked the three *tutti mf*

solo mf We have *tutti mf*

Where are you go - ing and what do you wish? We have

12

come to fish for the herring fish that live in this beautiful sea Nets of

come to fish for the herring fish that live in this beautiful sea Nets of

16

sil - ver and gold have we said Wyn - ken Blyn - ken and Nod The

sil - ver and gold have we said Wyn - ken Blyn - ken and Nod The

sil - ver and gold have we said Wyn - ken Blyn - ken and Nod

sil - ver and gold have we said Wyn - ken Blyn - ken and Nod

19

old moon laughed and sang a song as they rocked in the wooden shoe and the

Old moon laughed and sang a song and the

sang a song

ah

21

wind that sped them all night long Ruff-led the waves The
 wind that sped them all night long Ruff-led the waves of dew The
 wind that sped them all night long Ruff-led the waves of dew
 wind that sped them all night long Ruff-led the waves of dew

25

lit - tle stars were her - ring fish that lived in that beau - ti - ful sea So
 lit - tle stars were her - ring fish that lived in that beau - ti - ful sea So
 lit - tle stars were her - ring fish that lived in that beau - ti - ful sea So
 lit - tle stars were her - ring fish that lived in that beau - ti - ful sea So

29

cast your nets where e - ver you wish Ne-ver a - fraid are we So
 cast your nets where e - ver you wish Ne-ver a - fraid are we So
 cast your nets where e - ver you wish Ne-ver a - fraid are we So
 cast your nets where e - ver you wish Ne-ver a - fraid are we So

32

I will name you the fish-er-man three Wyn-ken Blyn-ken and Nod

I will name you the fish-er-man three Wyn-ken Blyn-ken and Nod

I will name you the fish-er man three Wyn-ken Blyn-ken and Nod

I will name you the fish-er-man three Wyn-ken Blyn-ken and Nod

36

All night long their nets they threw to the stars in the twink-ling foam Then

All night long their nets they threw to the stars in the twink-ling foam Then

All night long their nets they threw to the stars in the twink-ling foam

to the stars in the twink-ling foam

40

down from the skys came the wood-en shoe bring-ing the fish-er-man home T'was

down from the skys came the wood-en shoe bring-ing the fish-er-man home T'was

T'was

T'was

44 *mf*

all so pre - tty a sail it seemed as if it could not be And

mf

all so pre - tty a sail it seemed as if it could not be

mf

all so pre - tty a sail it seemed as if it could not be

mf

all so pre - tty a sail it seemed as if it could not be

48

some folks thought'twas a dream they'd dreamed of sai - ling that beau - ti - ful sea But

some folks thought'twas a dream they'd dreamed of sai - ling that beau - ti - ful sea But

some folks thought'twas a dream they'd dreamed of sai - ling that beau - ti - ful sea But

some folks thought'twas a dream they'd dreamed of sai - ling that beau - ti - ful sea But

52

I shall name you the fish - er - man three Wyn - ken Blyn - ken and Nod

I shall name you the fish - er - man three Wyn - ken Blyn - ken and Nod

I shall name you the fish - er - man three Wyn - ken Blyn - ken and Nod

I shall name you the fish - er - man three Wyn - ken Blyn - ken and Nod

55

mf Wyn-ken and Blyn-ken are two lit-tle eyes and *f* Nod_ is a lit-tle head And the

mf Wyn-ken and Blyn-ken are two lit-tle eyes and *f* Nod_ is a lit-tle head And the

mf Wyn-ken and Blyn-ken are two lit-tle eyes and *f* Nod_ is a lit-tle head And the

mf Wyn-ken and Blyn-ken are two lit-tle eyes and *f* Nod_ is a lit-tle head And the

59

wood - den shoe that sailed the skies is a wee one's trun - dle bed So

wood - den shoe that sailed the skies is a wee one's trun - dle bed So

wood - den shoe that sailed the skies is a wee one's trun - dle bed So

wood - den shoe that sailed the skies is a wee one's trun - dle bed So

63

close your eyes while mo - ther sings of 3 won - der - ful things that be And

close your eyes while mo - ther sings of 3 won - der - ful things that be And

close your eyes while mo - ther sings of 3 won - der - ful things that be And

close your eyes while mo - ther sings of 3 won - der - ful things that be And

67

Ah

p

you shall see the beau - ti - ful things as you rock in the mis - ty sea Where the

you shall see the beau - ti - ful things as you rock in the mis - ty sea Where the

you shall see the beau - ti - ful things as you rock in the mis - ty sea Where the

you shall see the beau - ti - ful things as you rock in the mis - ty sea Where the

71 **Meno mosso**

ritardano ppp

ritardano ppp

ritardano ppp

ritardano ppp

niente

niente

niente

niente

old shoe rocked the fish - er - man three Wyn - ken Blyn-ken and Nod

old shoe rocked the fish - er - man three Wyn - ken Blyn-ken and Nod

old shoe rocked the fish - er - man three Wyn - ken Blyn-ken and Nod

old shoe rocked the fish - er - man three Wyn - ken Blyn-ken and Nod

Hymn for Brass

Composed by Keith Moss (b. 1932)

Lento, gently

1st Trumpet in Bb

2nd Trumpet in Bb

Horn in F

Trombone

Tuba

This block contains the first six measures of the score. The instrumentation includes 1st and 2nd Trumpets in Bb, Horn in F, Trombone, and Tuba. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is 'Lento, gently'. Dynamics range from mezzo-piano (mp) to fortissimo (f). The music features a melodic line in the trumpets and horns, with the trombone and tuba providing a harmonic foundation. A crescendo hairpin is visible across measures 4 and 5.

7

This block contains measures 7 through 14. The instrumentation remains the same. The key signature changes to one flat (Bb) at measure 7. The time signature changes to 2/4 at measure 7 and back to 4/4 at measure 10. Dynamics include piano (p), mezzo-piano (mp), and mezzo-forte (mf). The music continues with a melodic line in the upper brass and a harmonic line in the lower brass. A piano hairpin is present at the beginning of measure 7.

15

This block contains measures 15 through 18. The instrumentation remains the same. The key signature changes to no sharps or flats (C major) at measure 15. The time signature changes to 2/4 at measure 15 and back to 4/4 at measure 16. Dynamics include fortissimo (ff) and fortissimo (f). The music features a more active melodic line in the upper brass, with triplets and sixteenth notes. The lower brass continues with a harmonic line. A fortissimo hairpin is present at the beginning of measure 15.

20

Musical score for measures 20-27. The score is in 2/4 time and features five staves. The first two staves are for the upper strings, the third for the lower strings, and the last two for the Horns. Dynamics include *mp*, *pp*, *sf*, *f*, and *p*. The key signature has two flats.

28

Musical score for measures 28-34. The score continues with five staves. Dynamics include *mf* and *p*. The word *espress.* is written above the lower string staff. The key signature has two flats.

35

Musical score for measures 35-41. The score continues with five staves. Dynamics include *mf*. The word *Tuba* is written above the third staff. The word *espress.* is written above the lower string staff. The key signature has two flats.

57

rit.

Musical score for measures 57-61. The score is written for five staves. The key signature has two flats (B-flat and E-flat). Measure 57 starts with a treble clef and a whole note. Measures 58-61 show a gradual deceleration indicated by a 'rit.' marking. The music includes triplets in the third staff and various dynamic markings such as *p* (piano) in measures 58, 59, 60, and 61.

62 Lento

Musical score for measures 62-66. The tempo is marked 'Lento'. The score is written for five staves. The key signature has two flats. Measures 62-66 feature a variety of musical textures, including slurs, triplets, and dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo).

67

Musical score for measures 67-71. The score is written for five staves. The key signature has two flats. Measures 67-71 feature a variety of musical textures, including slurs, triplets, and dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo).

74 *rall.* *Lento*

p *mp* *p* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p* *mf*

79

pp *ppp* *perdendosi* *pp* *ppp* *perdendosi* *pp* *ppp* *perdendosi* *pp* *ppp* *perdendosi* *perdendosi*

Hymnus

For the Stockholm Saxophone Quartet

Keith Moss

Lento, gently ♩=60

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

mp *mf* *f*

mp *f*

mp *f*

mp *f*

mp *f*

6

p *mp*

p *mp*

p *mp*

p *mp*

p *mp*

13

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

17

21

27

33

Musical score for measures 33-38. The score is written for four staves in a grand staff format. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including quarter notes, eighth notes, and sixteenth notes, often grouped with slurs and ties. A dynamic marking of *mf* (mezzo-forte) is present in measure 35. The bottom staff includes a triplet of eighth notes in measure 38.

39

Musical score for measures 39-42. The score is written for four staves in a grand staff format. The key signature has two flats. The music continues with various rhythmic patterns and slurs. Dynamic markings include *mf* (mezzo-forte) in measures 39, 41, and 42, and *mp* (mezzo-piano) in measure 42. The bottom staff features a triplet of eighth notes in measure 42.

43

Musical score for measures 43-46. The score is written for four staves in a grand staff format. The key signature has two flats. The music includes complex rhythmic figures and slurs. A dynamic marking of *mf* (mezzo-forte) is present in measure 44. The bottom staff includes a triplet of eighth notes in measure 46.

47

Musical score for measures 47-50. The score is written for four staves in a grand staff. The key signature has one flat (B-flat). The first two staves are treble clefs, and the last two are bass clefs. The music consists of eighth and sixteenth notes with slurs. Dynamic markings include *f* and *ff*. Roman numerals IV and V are placed above notes in the second and third staves.

51

Musical score for measures 51-54. The score is written for four staves in a grand staff. The key signature has one flat (B-flat). The first two staves are treble clefs, and the last two are bass clefs. The music features sixteenth-note patterns with slurs and accents. Dynamic markings include *ff*. Roman numerals IV and V are placed above notes in the first two staves.

55

Musical score for measures 55-58. The score is written for four staves in a grand staff. The key signature has one flat (B-flat). The first two staves are treble clefs, and the last two are bass clefs. The music includes slurs, accents, and triplets. Dynamic markings include *ff*, *fff*, and *legato*. Roman numerals IV and V are placed above notes in the first two staves.

Lento

59 rit.

p *mp* *p* *mp* *p* *mp* *p* *mp*

65

3 *3*

68

f *f* *f* *ff* *p* *p* *p* *p*

73

Musical score for measures 73-78, featuring four staves. The key signature is one flat (B-flat). The score includes dynamic markings: *pp*, *p*, *mp*, and *mf*. A *solo* marking with a hairpin is present in the third staff. Time signatures change from 2/4 to 4/4 in measure 75. The notation includes various note values, rests, and phrasing slurs.

79

Musical score for measures 79-82, featuring four staves. The key signature is one flat (B-flat). The score includes dynamic markings: *pp*, *ppp*, and *perdendosi*. The notation includes various note values, rests, and phrasing slurs.

3 Rainy Day Pieces Prelude

Andante, sweetly

Keith Moss (b. 1982)

p dolce
with pedal

5

3

3

9

mf

14

pp

mf

18

cresc.

f

22 36

p dolce

This system contains measures 22 through 36. The music is written for piano in a key with one flat (B-flat). Measures 22-25 feature a melodic line in the right hand with eighth-note patterns and a bass line with quarter notes. A dynamic marking of *p dolce* is present. Measures 26-36 continue the melodic development, with a triplet of eighth notes in measure 28. A slur covers measures 34-36.

26

cresc.

This system contains measures 26 through 30. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with chords. A dynamic marking of *cresc.* is present. A triplet of eighth notes is marked in measure 28.

30

This system contains measures 30 through 33. The melodic line in the right hand continues, with a dynamic marking of *p* in measure 33. The left hand has a steady bass line.

33

rall.
p *pp*

This system contains measures 33 through 35. A dynamic marking of *p* is in measure 33, and *pp* is in measure 34. A *rall.* marking is placed above the staff. A slur covers measures 34-35.

35 *Lento*

This system contains measures 35 through 36. The tempo marking *Lento* is present. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

Rainy Day

Keith Moss (b. 1982)

With quiet contemplation ♩=63

The musical score is written for piano and treble clef in 3/4 time. It consists of five systems of music, each with a measure number at the beginning. The first system starts at measure 1 and ends at measure 6. The second system starts at measure 7 and ends at measure 12. The third system starts at measure 13 and ends at measure 18. The fourth system starts at measure 19 and ends at measure 23. The fifth system starts at measure 24 and ends at measure 29. The score includes various dynamics: *ppp* (pianissimo) at the beginning, *mf* (mezzo-forte) in the first system, and *pp* (pianissimo) in the first system. There are several triplet markings (3) throughout the piece. The key signature is one flat (B-flat major or D minor). The tempo is marked as 63 beats per minute.

28

cresc.

3

33

ppp

mf

Ped. \wedge Ped. \wedge Ped. \wedge *sempre*

40

3

46

pp

mp 3

8va |

52

pp

Ped. 8vb |

Rain Dance

Keith Moss (b. 1982)

Allegro ♩=130

Musical notation for measures 1-6. The piece is in 6/8 time with a key signature of one flat (B-flat). The tempo is marked Allegro with a quarter note equal to 130 beats per minute. The first six measures feature a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the first measure.

Musical notation for measures 7-12. The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords. A dynamic marking of *f* is present in measure 7.

Musical notation for measures 13-18. The piece concludes with a **To Coda** instruction. The final measure (18) features a dynamic marking of *f*.

Musical notation for measures 19-24. The right hand features a melodic line with slurs and ties, while the left hand plays chords. A dynamic marking of *pp* (pianissimo) is present in measure 24.

Musical notation for measures 25-30. The right hand continues with a melodic line, and the left hand plays chords. A dynamic marking of *pp* is present in measure 25.

Musical notation for measures 31-36. The right hand features a rhythmic pattern of eighth notes, and the left hand plays chords. Pedal markings (*Ped.*) are present in measures 35 and 36.

37

Musical notation for measures 37-41. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff is in bass clef and contains a bass line with eighth notes and quarter notes, also featuring accents (>) and slurs. The word "Ped." is written below the lower staff, with brackets indicating pedaling for measures 37-40 and 41.

42

Musical notation for measures 42-46. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff is in bass clef and contains a bass line with eighth notes and quarter notes, also featuring accents (>) and slurs. The dynamic marking "f" is present in measure 45. The word "Ped." is written below the lower staff, with brackets indicating pedaling for measures 42-43 and 44-45.

47

Musical notation for measures 47-51. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff is in bass clef and contains a bass line with eighth notes and quarter notes, also featuring accents (>) and slurs. The word "Ped." is written below the lower staff, with brackets indicating pedaling for measures 47-48 and 49-50.

52

Musical notation for measures 52-55. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff is in bass clef and contains a bass line with eighth notes and quarter notes, also featuring accents (>) and slurs. The dynamic marking "p" is present in measures 52 and 53.

56

Musical notation for measures 56-59. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff is in bass clef and contains a bass line with eighth notes and quarter notes, also featuring accents (>) and slurs.

60

Musical notation for measures 60-64. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff is in bass clef and contains a bass line with eighth notes and quarter notes, also featuring accents (>) and slurs. The dynamic marking "cresc." is present in measure 60. The word "Ped." is written below the lower staff, with brackets indicating pedaling for measures 60-61, 62-63, and 64.

65

Musical score for measures 65-68. The piece is in B-flat major (one flat). The right hand features a melodic line with eighth-note patterns and a final descending eighth-note run. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. Dynamic markings include accents (>) and a fermata over the final chord.

69

Musical score for measures 69-74. The right hand continues with eighth-note patterns. The left hand features a series of chords, with a dynamic marking of *f* (forte) at measure 70. The piece concludes with a fermata over the final chord.

75

Musical score for measures 75-80. The right hand has a melodic line with a dynamic marking of *cresc.* (crescendo) starting at measure 76, leading to a *ff* (fortissimo) dynamic at measure 78. The left hand provides a steady accompaniment with chords and eighth notes.

81

Musical score for measures 81-86. The right hand features a melodic line with a trill in measure 84. The left hand has a bass line with chords and eighth notes.

87

Musical score for measures 87-92. The right hand has a melodic line with a slur over measures 88-90. The left hand features a bass line with chords and eighth notes.

93

Musical score for measures 93-98. The right hand has a melodic line with a slur over measures 94-96. The left hand features a bass line with chords and eighth notes, ending with a dynamic marking of *pp* (pianissimo).

99

Musical score for measures 99-102. The piece is in B-flat major (two flats) and 6/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

103

Musical score for measures 103-105. The right hand has a melodic line with a trill in measure 105. The left hand continues with a steady accompaniment. A *rit.* (ritardando) marking is placed above the right hand in measure 105.

Meno mosso

106

Musical score for measures 106-111. The tempo is marked *Meno mosso*. The right hand features a melodic line with a trill in measure 107. The left hand provides a harmonic accompaniment. A *rit.* marking is present above the right hand in measure 111.

112

Musical score for measures 112-117. The right hand has a melodic line with a triplet in measure 113. The left hand has a bass line with a triplet in measure 113. A *rit.* marking is placed above the right hand in measure 117. A tempo change to 2/4 is indicated in measure 113.

118

Musical score for measures 118-121. The right hand has a melodic line with a trill in measure 121. The left hand provides a harmonic accompaniment. A *rit.* marking is placed above the right hand in measure 121. A tempo change to 6/8 is indicated in measure 118.

121 Allegro ♩=130

D.S. al Coda

Musical notation for measures 121-124. Treble clef has a melodic line with a *cresc.* marking. Bass clef has a rhythmic accompaniment with accents.

Musical notation for measures 125-130. Treble clef continues the melody. Bass clef features chords and a forte *f* dynamic marking.

Musical notation for measures 131-136. Treble clef has a melodic line with accents. Bass clef has a rhythmic accompaniment. Pedal markings *Ped.* are present below the bass line.

Musical notation for measures 137-141. Treble clef has a melodic line with accents. Bass clef has a rhythmic accompaniment. A *Più mosso* tempo change is indicated. Pedal markings *Ped.* are present.

Musical notation for measures 142-144. Treble clef has a melodic line with accents. Bass clef has a rhythmic accompaniment. A forte *ff* dynamic marking is present.

Musical notation for measures 145-148. Treble clef has a melodic line with accents. Bass clef has a rhythmic accompaniment. A *senza rit.* marking is present. Pedal markings *Ped.* are present.

East London, 2006

Providence

Andante, with foresight

The score is for a symphony in 4/4 time, marked "Andante, with foresight". The key signature has one sharp (F#). The instruments and their parts are as follows:

- Piccolo:** Rests throughout.
- Flute 1.2:** Rests throughout.
- Oboe 1.2:** Rests throughout.
- Clarinet in Bb 1.2:** Rests until the third measure, then plays a solo line: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4.
- Bassoon 1.2:** Rests throughout.
- Horn in F 1.2:** Rests throughout.
- Horn in F 3.4:** Rests throughout.
- Trumpet in Bb 1.2:** Rests throughout.
- Trombone 1.2:** Rests throughout.
- Bass Trombone:** Rests throughout.
- Tuba:** Rests throughout.
- Timpani:** Plays a triplet of eighth notes (G2, F2, E2) in the first, second, fourth, and fifth measures, with a *mf* dynamic.
- Snare Drum:** Rests throughout.
- Tam-tam:** Rests throughout.
- Violin I:** Rests throughout, with a *pp* dynamic marking in the fifth measure.
- Violin II:** Rests throughout.
- Viola:** Rests throughout.
- Violoncello:** Plays a sustained chord of G2, F2, E2, and D2, marked *p* and *divisi*. A *V* marking is present in the fourth measure.
- Double Bass:** Plays a sustained chord of G2, F2, E2, and D2, marked *p*. A *V* marking is present in the fourth measure.

6 45 solo

Fl. 1,2 *p* *mf*

Cl. 1,2 *p*

Bsn. 1,2 *mf*

Timp. 3 3 3 3

Vln. I

Vla. *espress.*

Vc. *p* *V*

Db. *p* *V*

12 46 **A**

Fl. 1,2 tutti

Ob. 1,2 solo *p* tutti *p*

Cl. 1,2 *p* tutti *p*

Timp. 3

Vln. I *p* **A** unis.

Vln. II *p* **A** unis.

Vla. *pp* *p* unis.

Vc. *pp* *p* unis.

Db. *pp* *p*

19 47

Bsn. 1,2 *solo*
mf espress.

Hn. 1,2 *solo*

Tbn. 1,2 *solo (bassoon)*
mf espress.

Timp. 3

Vln. I *divisi* *unis.*

Vln. II *divisi*

Vla. *divisi*

Vc. *divisi*

Db. *divisi*



26

Vln. I *unis.*

Vln. II *unis.*

Vla. *unis.*

Vc. *unis.*

Db. *unis.*

33 **B** 48

Fl. 1,2 *mp*

Ob. 1,2 *tutti*
mf

Cl. 1,2 *solo*
mf

Tpt. 1,2 *mf*

Tbn. 1,2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *f*

B

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vla. *pizz.*
p

Vc. *pizz./divisi.*
p

Db. *pizz.*
p

Fl. 1,2
Cl. 1,2
Bsn. 1,2

Fl. 1,2: *f*, *tutti*
Cl. 1,2: *mf*, *f*, *tutti*
Bsn. 1,2: *f*

Hn. 1,2
Hn. 3,4
Tpt. 1,2
Tbn. 1,2
B. Tbn.
Tba.
Timp.

Hn. 1,2: *f*, *tutti*
Hn. 3,4: *f*
Tpt. 1,2: *f*, *ff*
Tbn. 1,2: *f*
B. Tbn.: *f*
Tba.: *f*
Timp.: *f*

Vln. I
Vln. II
Vla.
Vc.
Db.

Vln. I: *p*, *f*, *arco*, *V*
Vln. II: *p*, *f*, *arco*, *V*, *divisi*, *unis.*
Vla.: *p*, *f*, *arco*, *V*, *divisi*, *unis.*
Vc.: *p*, *f*, *arco*, *V*
Db.: *p*, *f*, *arco*, *V*

45

50 rit. Adagio, calmly

Picc. *ff* *p*

Fl. 1,2 *ff* *p*

Ob. 1,2 *p*

Bsn. 1,2 *f*

Hn. 1,2 *p*

Hn. 3,4 *f*

Tpt. 1,2 *p*

Tbn. 1,2 *f* *p*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Vln. I rit. Adagio, calmly

Vln. II *f* *divisi*

Vla. *f*

Vc. *f* *unis.*

Db. *f*

52

Fl. 1,2

Ob. 1,2

Bsn. 1,2

This block contains the first three staves of the score. The Flute 1,2 staff starts with a *solo* marking and *mf* dynamics, featuring a melodic line with eighth and sixteenth notes. The Oboe 1,2 staff is mostly silent until the end of the system, where it enters with a *tutti* marking and *p* dynamic. The Bassoon 1,2 staff is also mostly silent, with some notes appearing at the end of the system.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

This block contains the next five staves. The Horn 1,2 staff has a melodic line. The Horn 3,4 staff enters with a *solo* marking and *p* dynamic. The Trumpet 1,2 staff has a melodic line with a *tutti* marking and *p* dynamic. The Trombone 1,2, Bass Trombone, and Tuba staves provide harmonic support with sustained notes and some melodic fragments.

Vln. I

Vln. II

Vla.

Vc.

This block contains the final three staves. The Violin I and II staves have melodic lines with *solo* and *tutti* markings, and *p* dynamics. The Viola staff has a melodic line with *solo* and *tutti* markings, and *p cresc.* dynamics. The Violoncello staff has a melodic line with *solo* and *tutti* markings, and *p cresc.* dynamics. There are also markings for *divisi* and *unis.* in the cello part.

61 *solo* *rall.* 52 **Adagio**

Ob. 1,2

Bsn. 1,2

Hn. 3,4

Tpt. 1,2

Vln. I

Vln. II

Vla.

Vc.

Db.

p

rall. *3*

Adagio *pp*

mf *divisi*

p *unis.*

p

66

Picc. *mp*³ solo

Fl. 1,2 *mp*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1,2 *f*

Tbn. 1,2 *f* *pp*

B. Tbn. *f* *pp*

Tba. *f* *pp*

Timp. *ff* *pp*

T.-t. *fff* let ring

Vln. I *p cresc. molto* *ff* *sfz*

Vln. II *divisi* *f* *sfz*

Vla. *f* *sfz* unis.

Vc. *f* *sfz*

Db. *f* *sfz*

E

Tempo primo

71
Cl. 1,2
solo

E

Tempo primo

Vln. I
Vln. II
Vla.
Vc.
Db.

unis.
p
V
divisi
unis.
p
V
divisi

F

86

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti

mf

f

mp

unis.

div.

Detailed description of the musical score: The score is for rehearsal mark F, starting at measure 86. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with triplets and accents. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and accents. The percussion section (Snare Drum) has a rhythmic pattern of triplets. The string section (Violins, Viola, Violoncello, Double Bass) plays a melodic line with accents and dynamic markings like 'mp' and 'f'. The score includes various musical notations such as slurs, accents, and performance instructions like 'tutti' and 'unis.'.

93 **G** 58

Picc.

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 3,4

Tpt. 1,2

S. D. **G**
mf *f*

Vln. I

Vln. II

Vla.

Vc. unis. divisi

Db.

96

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 3,4
Tpt. 1,2
Tbn. 1,2
B. Tbn.
Tba.
Timp.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Db.

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rit.

103

Picc.

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

ff

unis.

unis.

Picc.
 Fl. 1,2
 Ob. 1,2
 Cl. 1,2
 Bsn. 1,2
 Hn. 1,2
 Hn. 3,4
 Tpt. 1,2
 Tbn. 1,2
 B. Tbn.
 Tba.
 Timp.
 S. D.
 T.-t.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for measures 106 and 107. The score is written for a full symphony orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a rhythmic pattern of eighth notes with triplets in the woodwinds and strings. The dynamics are marked *f* (forte) for most instruments. The Tom-tom part includes the instruction "let ring".

Eventide

Henry F. Lyte, 1793-1847

I

Keith Moss (b. 1982)

Lento

Mezzo-soprano *mp*
A-bide with me_____

Tibetan Singing Bowl
or Bell (Pitch: A)

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

Double Bass *pp*

8

M-S. A-bide with me_____ fast falls the e - ven tide

T.Bowl

Vln. I

Vln. II

Vla.

Vc.

Db.

15

M-S. *the dark-ness deep-ens the dark-ness deep - ens*

T.Bowl

Vln. I

Vln. II

Vla.

Vc.

Db.

21

M-S. *Lord with me a - bide Lord with me a - bide Lord a-bide with*

T.Bowl

Vln. I *mf f*

Vln. II *mf f divisi*

Vla. *mf f*

Vc. *mf f*

Db. *mf f*

26

M-S. *me*

T.Bowl *f*

Vln. I

Vln. II

Vla. *unis.*

Vc. *divisi*

Db. *p*

31

T.Bowl

Vln. I *fp sotto voce unis.* *mf* *pizz.*

Vln. II *b2. fp sotto voce fp*

Vla.

Vc. *unis.*

Db. *(h)*

36

Vln. I

Vln. II

Vla.

Vc.

Db.

arco/divisi

arco/unis.

pizz.

arco

divisi

arco

mf espress.

p

mp

p

p

p

41

M-S.

When o-ther hel - pers — fail and com - forts flee,

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

leggero

unis.

5

46

Vln. I
Vln. II
Vla.
Vc.
Db.

5
leggiere 5
leggiere 5
pizz. arco
leggiere 5

Detailed description: This system contains measures 46 and 47. Measure 46 features a five-measure rest for Vln. I, followed by a five-measure rest for Vln. II, and a five-measure rest for Vla. Vc. begins with a five-measure rest, then plays a sixteenth-note pattern (Bb, A, G, F, E) marked 'pizz.' and 'leggiere'. Measure 47 features a five-measure rest for Vln. I, followed by a five-measure rest for Vln. II, and a five-measure rest for Vla. Vc. continues with the sixteenth-note pattern, marked 'arco' and 'leggiere'. Db. has a whole note Bb in both measures.

47

M.-S.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf
pizz. arco
5 5 6 6

When o - ther hel - pers...

Detailed description: This system contains measures 47, 48, and 49. Measure 47 features a five-measure rest for M.-S., followed by a five-measure rest for Vln. I, and a five-measure rest for Vln. II. Vla. and Vc. play a sixteenth-note pattern (Bb, A, G, F, E) marked 'pizz.' and 'leggiere'. Measure 48 features a five-measure rest for M.-S., followed by a five-measure rest for Vln. I, and a five-measure rest for Vln. II. Vla. and Vc. continue with the sixteenth-note pattern, marked 'arco' and 'leggiere'. Measure 49 features a five-measure rest for M.-S., followed by a five-measure rest for Vln. I, and a five-measure rest for Vln. II. M.-S. sings 'When o - ther hel - pers...' marked 'mf'. Vla. and Vc. play a sixteenth-note pattern (Bb, A, G, F, E) marked 'arco' and 'leggiere'. Db. has a whole note Bb in all three measures.

49

M-S. — fail and com forts flee, Lord a-bide

Vln. I

Vln. II

Vla.

Vc.

Db.

53

M-S. with me a-bide with me

Vln. I

Vln. II

Vla.

Vc.

Db.

57

M-S. help of the help-less help of the help - less

Vln. I arco pizz. arco *p poco cresc.*

Vln. II arco pizz. arco *p poco cresc.*

Vla. arco pizz. arco *p poco cresc.*

Vc. arco pizz. arco *p poco cresc.*

Db. arco pizz. arco *p poco cresc.*

61

M-S. help of the help less— help of the help- less— Lord a-bide with

T.Bowl

Vln. I *ff*

Vln. II *ff*

Vla. divisi pizz. arco/unis. 3 *ff*

Vc. arco divisi pizz. arco/unis. 3 *ff*

Db. arco divisi pizz. arco/unis. 3 *ff*

64

M-S. Lord a-bide with me Lord a-bide with

T.Bowl

Vln. I *divisi*

Vln. II *3*

Vla. *unis.* *3* *divisi*

Vc. *3* *divisi*

Db. *3*

69

M-S. *p dolce* me Lord a-bide with me

T.Bowl

Vln. I *divisi* *p*

Vln. II *divisi* *unis.* *p*

Vla. *unis.* *p* *divisi*

Vc. *p*

Db. *p*

75

M.S. *p*
Lord a-bide with me A-bide with me.

T.Bowl

Vln. I *p*

Vln. II *p*

Vla. *p* unis. divisi

Vc. *p*

Db. *p*

79 rit.

M.S.

T.Bowl

Vln. I *p* *pp*

Vln. II *p* *pp* divisi

Vla. unis. *pp* divisi

Vc. *pp* divisi

Db. *pp* divisi

Swift to its close - Sanctus

Keith Moss (b. 1982)

Allegro **II**

Violin I *p*

Violin II *p*

Viola *pizz.* *divisi* *p* *p*

Violoncello *pizz.* *p*

Double Bass *pizz.* *p*

5 *mp dolce espress.*

M-S. Swift to its close

Vln. I

Vln. II

Vla. *unis.*

Vc.

Db.

8

M-S. ebbs out life's lit tle day

Vln. I

Vln. II

Vla.

Vc.

Db.

12

M-S. Swift to its close Swift to its close

Vln. I

Vln. II

Vla.

Vc.

Db.

17

M-S. *to its close*

Vln. I

Vln. II

Vla. *pizz.* *arco*

Vc. *arco* *pizz.*

Db. *arco* *pizz.*

20

Vln. I

Vln. II

Vla. *pizz.* *arco* *pp*

Vc. *pp*

Db.

24

Vln. I

Vln. II arco

Vla.

Vc.

Db.

28 *mp dolce espress.*

M-S. Swift to its close

Vln. I pizz.

Vln. II

Vla.

Vc. arco

Db.

31

M-S. *ebbs out life's little*

Vln. I *arco pp*

Vln. II

Vla.

Vc. *pizz.*

Db. *pizz.*

35

M-S. *day Swift to its*

Vln. I *pizz.*

Vln. II

Vla.

Vc. *arco*

Db.

38

M-S. close Swift to its close to its close

Vln. I arco pizz.

Vln. II

Vla. pizz. arco pizz.

Vc. pizz. arco pizz.

Db. pizz. arco pizz.

43

Vln. I arco

Vln. II

Vla. pizz.

Vc.

Db. arco pizz.

46

Vln. I

Vln. II

Vla. *arco*
pp
pp *leggiero poco marcato*

Vc. *pp*
pp *leggiero poco marcato*

Db.

50

M-S. *ebbs* *out*

Vla. *ppp*

Vc. *ppp*

Db.

53

M-S. life's lit - tle day

Vln. II

Vla.

Vc.

Db.

56 *mf*

M.S. Earth's joy's grow dim,

Vln. I *mf*

Vln. II arco/divisi *p leggiero*

Vla. *mp*³ 3 3 3 3 3 3 3 3

Vc. *mp*³ 3 3 3 3 3 3 3 3

Db. arco *p*

59

M.S. its glor - ies pass a -

Vln. I

Vln. II

Vla. 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3

Db.

62

M-S. way

Vln. I

Vln. II

Vla.

Vc.

Db.

64

M-S. Change and de - cay in all a-round I see

Vln. I unis.

Vln. II

Vla.

Vc.

Db.

p *mf* *mf* *arco* *mf*

69

M.S. *O thou who chang - est not*

Vln. I *arco*

Vln. II

Vla.

Vc.

Db.

72

Vln. I

Vln. II

Vla.

Vc.

Db.

82

75

Vln. I

Vln. II

Vla.

Vc.

Db.

77

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

ff

ff

rit. 83 divisi

Maestoso

Vln. I *ff* divisi

Vln. II *ff* divisi

Vla. *ff* divisi

Vc. *ff* divisi

Db.

81 *Adagio* *fff*

M-S. Sanc-tus Sanc-tus Swift to its close

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *ff* *divisi*

Vc. *ff* *divisi*

Db.

unis.

86

M-S. *Sanc - tus Sanc- tus*

T.Bowl

Vln. I *divisi ff unis.*

Vln. II

Vla.

Vc.

Db. *ff*

92 *Tranquillo* *solo*

Vln. I *mf rit. pp mf pp divisi*

Vln. II *mf pp pp divisi*

Vla. *f unis. pp pp tutti/divisi*

Vc. *mf solo mf pp*

Db. *mf*

98 *p* **Allegro ma non troppo**

M.S. *Sanc - tus Sanc - tus*

Vln. I

Vln. II *unis* *p*

Vla. *pp* *p*

Vc. *mp* *pp* *pp* *unis*

Db. *mp* *pp*

104 *p espress.*

M.S. *O thou who chang - est not*

Vln. I *unis.* *p*

Vln. II *p*

Vla. *3* *3* *3* *3* *3* *3*

Vc. *pizz.*

Db. *pizz.*

109 *p espress.*

M.S.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp arco

pizz.

3

3

3

3

3

3

113

M.S.

thou who chang - - est not

Vln. I

Vln. II

Vla.

Vc.

Db.

3

3

3

3

116 *p*

M-S. a - bide with me

Vln. I

Vln. II

Vla. pizz.₃ arco

Vc.

Db.

120 *senza ritardano*

Vln. II

Vla.

Vc.

Db.

Thy Presence

III

Keith Moss (b. 1982)

Lento ♩=80

Mezzo-soprano

Tibetan Singing Bowl or Bell (Pitch: A)

Viola I

Viola II

Violoncello I

Violoncello II

6

T.Bowl.

Vla. I

Vla. II

Vc. I

Vc. II

12

T.Bowl.

Vla. I

Vla. II

Vc. I

Vc. II

p

solo

a 2

17

M-S.

T.Bowl.

Vla. I

Vc. I

mf espress.

I need thy pre sence_ e - very pass - ing

p

a 2

22

M-S.

Vla. I

Vla. II

Vc. I

hour; what but thy grace can foil the temp-ters power?

p

sotto voce

tutti

sotto voce

28

T.Bowl.

Vla. I

Vla. II

Vc. I

Vc. II

Db.

tutti/unis.

mf espress.

pp

tutti/divisi.

mf espress.

pp

tutti

mf espress.

pp

35

M-S.

T.Bowl.

Vla. I

Vla. II

Vc. I

Vc. II

Db.

mf espress.

I need thy pre sence e-very pass-ing

pizz.

Più mosso

41

M-S. hour

Vla. I

Vla. II *pp*

Vc. I *mf*

Vc. II *mf*

44

M-S.

T.Bowl.

Vla. I *mf*

Vla. II

Vc. I

Vc. II

Db.

46 *rall.* *A tempo*
 M-S. *ff*
 Who like thy - self _____ my guide and

T.Bowl.

Vla. I *ff*

Vla. II *ff*

Vc. I *ff*

Vc. II *ff*
arco

Db. *ff*

50 *p leggiero, plaintive p*

M-S. stay _____ Who my guide can be? _____ Who like thy-self my guide can be?

T.Bowl.

Vla. I *divisi*

Vla. II *divisi* *unis.* *pp*

Vc. I *p*

Vc. II *ff* *p* *pp*

Db. *ff*

55 **Più mosso**

mf dolce

Musical score for measures 55-57. The score includes parts for M.S., T.Bowl., Vla. I, Vla. II, Vc. I, Vc. II, and Db. The M.S. part has lyrics: "Through cloud and". The Vc. I part features triplets and is marked *mp poco cresc.*. The Vc. II part starts with *pp* and is marked *mp poco cresc.*. The Db. part is also marked *mp poco cresc.*.

58

f **rall.** . . .

Musical score for measures 58-60. The score includes parts for M.S., T.Bowl., Vla. I, Vla. II, Vc. I, Vc. II, and Db. The M.S. part has lyrics: "sun - shine sun - shine". The Vla. I part is marked *unis.*. The Vla. II part is marked *divisi* and *f*. The Vc. I part is marked *mf*. The Vc. II and Db. parts provide harmonic support.

61 **Lento**

Musical score for measures 61-66. The score includes staves for T. Bowl., Vla. I, Vla. II, Vc. I, Vc. II, and Db. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Lento'. Dynamics include *p*, *pp*, and *p³*. The T. Bowl. part has a long note in measure 61. The strings play a rhythmic accompaniment with various dynamics and articulations.

67

Musical score for measures 67-70. The score includes staves for M-S., Vla. I, Vla. II, Vc. I, Vc. II, and Db. The key signature is one sharp (F#) and the time signature is 3/4. The vocal part (M-S.) has lyrics: "Lord a - bide with". Dynamics include *p*, *pp*, *pp a2*, and *tutti*. The strings play a rhythmic accompaniment with various dynamics and articulations.

71 $\text{♩} = 60$ rall.

M.S. me

T. Bowl.

Vla. I

Vla. II

Vc. I

Vc. II

Db.

Grahamstown 2007

I fear no Foe

Keith Moss (b. 1982)

IV

Lento, mysteriously

Mezzo-soprano *mp*

Violin I *ppp* con sord.

Violin II *ppp* con sord.

Viola *ppp* con sord.

Violoncello *ppp*

Double Bass senza sord. *ppp*

I fear no foe, with thee.

Detailed description: This page contains the first five measures of the piece. The Mezzo-soprano part begins with a rest in the first measure, then enters in the second measure with the lyrics 'I fear no foe, with thee.' The instrumental parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) provide accompaniment. The Violin I and II parts are marked 'con sord.' and 'ppp'. The Viola, Violoncello, and Double Bass parts are also marked 'ppp'. The Double Bass part is marked 'senza sord.'. The music is in 4/4 time and features a key signature of one sharp (F#).

6

M-S. — at hand I fear no foe, with thee at hand to

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page contains measures 6 through 10 of the piece. The Mezzo-soprano part continues with the lyrics 'at hand I fear no foe, with thee at hand to'. The instrumental parts continue their accompaniment. The Violin I and II parts are marked 'p'. The Viola, Violoncello, and Double Bass parts are marked 'p'. The music is in 4/4 time and features a key signature of one sharp (F#).

11

M-S. *bless*

Vln. I *legato* *flautando*

Vln. II *legato* *flautando*

Vla. *legato* *flautando*

Vc. *legato*

Db. *legato*

18 *mp*

M-S. *I fear no foe, with thee at hand I fear no foe,*

Vln. I

Vln. II

Vla.

Vc. *flautando* *pizz.*

Db.

24

M-S. with thee at hand to bless to

Vln. I

Vln. II

Vla.

Vc. arco

Db.

30

M-S. bless to bless Ills have no

Vln. I senza sord. *fp* *mp* *solomf*

Vln. II senza sord. *fp* *mp*

Vla. senza sord. *fp* *mp*

Vc. senza sord. *fp* *mp*

Db. pizz. arco *fp* *mp*

35

M-S. weight, Ills have no weight, *marcato*

Vln. I

Vln. II

Vla.

Vc. *divisi* *mf*

Db.

38

M-S. and tears no bitt - er - ness _____ tears no bitt - er -

Vln. I *div.*

Vln. II *mf* *div.*

Vla. *mf* *div.*

Vc.

Db. *div.*

43

M-S.

Vln. I *f* *ness* *tutti* *p*

Vln. II *f* *unis.* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *unis.* *p*

Detailed description: This system contains measures 43 through 47. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line (M-S.) is mostly silent, with a few notes appearing in measure 47. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I starts with a forte (*f*) dynamic and a melodic line, then transitions to piano (*p*) and *tutti* in measure 45. Violin II plays a rhythmic accompaniment, starting forte (*f*) and moving to piano (*p*) in measure 45. Viola, Violoncello, and Double Bass provide harmonic support, with the Double Bass playing a unison line. Dynamics range from forte (*f*) to piano (*p*).

48

M-S. *mp*
Where is death's sting?

Vln. I *div.* *unis.* *p*

Vln. II *p*

Vla. *unis.*

Vc. *unis.* *pizz./unis.*

Db. *pizz.* *pizz.*

Detailed description: This system contains measures 48 through 52. The vocal line (M-S.) enters in measure 48 with the lyrics "Where is death's sting?" at a mezzo-piano (*mp*) dynamic. The string section continues with Violin I playing a divided (*div.*) line, then moving to unison (*unis.*) in measure 50. Violin II plays a rhythmic accompaniment. Viola, Violoncello, and Double Bass provide harmonic support, with the Double Bass playing a pizzicato (*pizz.*) line. Dynamics range from mezzo-piano (*mp*) to piano (*p*).

54

M-S. *Where is deaths sting? deaths sting? sting?*

Vln. I *pp*

Vln. II *pp*

Vla. *p* *arco* *pp*

Vc.

Db.

59

M-S. *deaths sting? deaths sting?*

Vln. I *pp* *pizz.* *arco./divisi* *mp tranquillo*

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pizz.*

Db.

63

Vln. I unis

Vln. II arco tranquillo

Vla. arco tranquillo

Vc. arco

mp dolce espress.

66

Vln. I

Vln. II

Vla.

Vc.

69

M-S. *mf*
Where grave is thy vic - to - ry? Where grave

Vln. I

Vln. II

Vla.

Vc. pizz. arco

Db. pizz. arco

pp

mp

74

M-S. — is thy vic - to - ry?

Vln. I

Vln. II

Vla.

Vc.

Db. pizz.

79

M-S. *mf* I tri-umph still *mp* I tri - umph still

Vln. I *molto dim.*

Vln. II *molto dim.* *pp* pizz.

Vla. pizz. arco pizz. arco pizz. arco *ppp*

Vc. *pp* arco

Db. *pp* arco

84

M-S. *p*
if thou a - bide with me

Vln. II
div.

Vla.
molto dim.

Vc.
molto dim.

Db.
molto dim.

87

M-S. *ad lib*
A - bide with me
pizz.

Vln. I
niente

Vln. II
niente
pizz./unis.

Vla.
niente

Vc.
pizz.
niente

Db.
pizz.
niente

Hold thou thy cross

Adagio

V

Keith Moss (b. 1982)

Musical score for the first system of "Hold thou thy cross". The score is in 6/4 time, with a key signature of one flat (B-flat). The tempo is Adagio. The score includes parts for Mezzo-soprano, Tibetan Singing Bowl or Bell (Pitch: A), Violin I, Violin II, Viola, Violoncello, and Double Bass. The Mezzo-soprano part is mostly silent, with a few notes in the final measure. The Tibetan Singing Bowl or Bell part is also mostly silent. The Violin I and II parts play a melodic line with a "divisi" instruction. The Viola part plays a similar melodic line with a "pp leggiero" instruction. The Violoncello and Double Bass parts are mostly silent.

Musical score for the second system of "Hold thou thy cross". The score is in 6/4 time, with a key signature of one flat (B-flat). The tempo is Adagio. The score includes parts for Mezzo-Soprano (M.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Mezzo-Soprano part has the lyrics "Hold thou thy cross_" and "Hold thou thy cross_". The Violin I and II parts play a melodic line with a "divisi" instruction. The Viola part plays a similar melodic line with a "pp leggiero" instruction. The Violoncello part plays a melodic line with a "mp" instruction.

7

M-S. *Hold thou thy cross*

Vln. I

Vln. II

Vla.

Vc. *mp*

10

M-S. *mf* *p*
be-fore my clo-sing eyes *be-fore my clo-sing*

Vln. I *mf*

Vln. II

Vla.

Vc.

13

M-S. eyes Hold thou thy cross

T.Bowl

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

17

M-S. be-fore my clo-sing eyes

T.Bowl

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db.

20

M.S. Shine shine

T.Bowl

Vln. I *pp* *leggiero*

Vln. II *pp* *leggiero*

Vla. *pp* *leggiero*

Vc. *pp* *leggiero*

Db. *pp* *leggiero*

24

M.S. through the gloom

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

36 *mf agitato*

M.S. Point, point me to the skies:

T.Bowl

Vln. I *mf agitato* *f* *ff*

Vln. II *mf agitato* *f* *ff*

Vla. *mf agitato* *f* *ff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

40

Vln. I

Vln. II

Vla.

Vc.

Db.

43

Vln. I

Vln. II

Vla.

Vc.

Db.

46

Vln. I

Vla.

Vc.

Db.

unis.

pp

p

49

M-S. *p dolce*
Hea-vens mor-ning breaks and earth's vain

Vln. I unis.

Vln. II unis. *pp*

Vla. unis. *pp*

Vc. *pp* unis.

Db. *pp*

56

M-S. sha - dows flee hea-vens mor-ningbreaks

Vln. I *pp* divisi unis.

Vln. II *pp* divisi unis.

Vla. *pp* divisi

Vc. *pp* divisi

Db. *pp*

62

M-S. *pp*

Vln. I *pp* *divisi*

Vln. II *pp* *divisi*

Vla. *pp*

Vc. *pp*

Db. *pp* *pizz.* *arco*

earth's vain sha-dows flee... flee flee

66

M-S. *mp*

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.*

Vc. *pizz.* 3

Db. *pizz.* 3

In life, in death,

70

M-S.

Vln. I pizz. arco pizz. arco *p poco cresc.*

Vln. II pizz. arco pizz. arco *p poco cresc.*

Vla. pizz. arco pizz. arco *p poco cresc.*

Vc. arco pizz. arco *p poco cresc.*

Db. arco pizz. arco *p poco cresc.*

74

M-S. *f*

Vln. I in life, in death 3

Vln. II 3

Vla. pizz. arco/unis. 3 pizz. arco

Vc. pizz. arco/unis. 3 pizz. arco

Db. arco pizz. arco/unis. 3

77

M-S. *ff*

in life, in death

Vln. I

Vln. II

Vla. arco/unis. arco

Vc. arco/unis. arco

Db. arco

81

M-S. O Lord

Vln. I

Vln. II

Vla.

Vc.

Db.

91

M.S. *a - bide with me* //

T.Bowl *ff* *3* //

Vln. I *divisi*
p molto dim. al niente

Vln. II *divisi*
p molto dim. al niente

Vla. *divisi*
p molto dim. al niente

Vc. *divisi*
p molto dim. al niente

Db. *p molto dim. al niente*

Grahamstown 2007

Appendix

Programme notes and Compositional discussion

navem ad somnium

for SATB and flute

In the December of 2005, two friends of mine, Phillip and Melissa Robinson were married. As a wedding gift, I wrote this piece to be sung at their wedding ceremony. It took place in St Mary's Cathedral, a Catholic cathedral in Port Elizabeth.

The text is by well-known poet, e. e. cummings (1894-1962), who has a penchant for altering the basic rules for English grammar. He has a tendency to refrain from using what is commonly termed "correct punctuation" and enjoys restructuring sentences, forcing verbs into other positions and using incorrect pronouns. His emphasis is placed on word choice and their sounds, as opposed to grammatical correctness. The text of *navem ad somnium* is based on one of his shorter poems, entitled *now is a ship*.

now is a ship
which captain am
sails out of sleep
steering for dream

Example 2: e. e. cummings, *now is a ship*

I chose to have the poetry translated into Latin, and this was accomplished with the help of Miss Madeleine Claire, a librarian at N.M.M.U. This served two purposes. Firstly, the venue, being a Catholic cathedral, seemed to lend itself more keenly towards the use of a Latin text. Secondly, the translation contained more syllables which allowed for a greater syllabic treatment of the

text with fewer melismas, therefore the flow of the text is preserved and it is presented without unnecessary interruptions.

In translating the text I thought it also prudent to remain with one of Cummings' quirks and the title thus appears in lower case.

As I considered my two friends, beginning their new life together, it gave way to visions of voyages, journeys and the charting of new waters together. 'This poem, almost a haiku, also suggests much about that other identity we carry in us and which life invites us to discover. Conventionally it would be said that we need to sail out of sleep to find "reality", not dreams, and conventionally "I" should be the captain of "my" ship - but not for Cummings - seeing, as always way beyond the seeming horizon' (Noah Pikes, American poems.com, Accessed 22 November 2005)

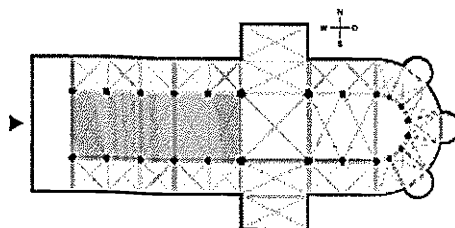
The flute is intended to give the work a sense of openness, as of places and ships in faraway seas. Its distinguishing feature is derived from the open fifth acciaccaturas; an interval that imparts spaciousness and timelessness.

The piece has a loose formal structure resembling an expanded binary construction. It begins immediately with the main theme, which is in a major mode, imparting a sense of peace and love. I chose F major purposefully for its "restful" sense of mode and colour. I was influenced here by the opening statement in Charles Stanford's (1852-1924) *The Blue Bird*.

The refrain, which is made up of the first line of text, develops a sense of tension and harmonic interest away from the tonic area. It is heard for the first time in the men's parts, divisi, from bar 16. In the phrase leading up to the climax section, bar 35, all the lines of the text are used simultaneously, thus creating rhythmic interest and building tension towards the climax of this work.

The ensemble which performed the work comprised eight friends and myself from the University of Port Elizabeth Chamber Choir. I was indeed happy with the result. The acoustic of the venue added to the ambience of the vocal ensemble with the flute gently riding above the voices. We did not however stand in front of the congregation near the choir stalls, but behind the congregation in the nave² of the church, in a wide semi-circle. This immediately gave a more vibrant and fulfilling sound, that resonated far further into the cathedral than anticipated.

² The Nave is the central approach to the high altar, and appropriately for the piece comes from Medieval Latin *navis*, which means “ship”.



Example 3: Schematical illustration of a plan view of a cathedral. The arrow points to the Nave.

i carry your heart with me

for SSATBB

After working on *navem ad somnium*, my relationship with e. e. cummings continued as in trying to find the text for *navem*, I had become familiar with his works through extensive reading. *i carry your heart with me*, takes on a sincerely romantic tone. Quite simply, this is a love poem. Again, you may notice in the title that I, is spelt i. In my opinion cummings did not want to portray himself as more important in any way by comparison to the person he was writing to, so he therefore diminishes his own self by changing the case of the preposition, thereby demonstrating himself in a unity that is equal rather than superior with this loved one.

I have always endeavoured to remain neutral when choosing a text, and this poem is my first venture into a text of such a personal nature. In 2006, I listened to a concert performed by the Boulevard harmonists, from Potchefstroom University - six singers, SSATBB. Their repertoire consisted of pieces similar in style to what has been sung by "The Kings Singers". After hearing them, I approached the group and arranged to write a piece for them, having this text in mind from the outset.

i carry your heart with me (i carry it in
my heart) i am never without it (anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)
i fear
no fate (for you are my fate, my sweet) i want
no world (for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than the soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart (i carry it in my heart)

Example 4: e. e. cummings, *i carry your heart with me*

I was determined to refrain from stanza like writing, and to embrace the inspiration of Eric Whitacre; close harmony and a through-composed style. This was important, because Cummings wrote the poem with little metric value (in terms of metric value in music), and so it was possible to avoid a stanza-like pattern of construction. The unifying factors in the work became the harmonic features and motivically, the use of a crotchet-triplet figure.

This work does not have great rhythmic variety, but rather the text was allowed to dictate the rhythm.

Certainly when penning the work, the visual images from the text also contributed to the harmonic decision-making process. For example, the chord construction in bar 33, "*the moon*" produces a "shimmering" effect, and its subsequent opposite, "*the sun*" in bar 36 should invoke the image of "shining". The resolving E^b chord in bar 37 is a continuous idea of the warmth produced by the sun, a plain triad, uncluttered and coloured by other non-chordal notes.

Wynken, Blynken and Nod

For SATB

Wynken, Blynken, and Nod is a popular poem for children written by Denver journalist Eugene Field on March 9, 1889. The original title was *Dutch Lullaby*. The poem is a fantasy bed-time story of three fishermen sailing and fishing in the stars. Their boat is a wooden shoe. The fishermen symbolize a sleepy child's blinking eyes and nodding head.

Wynken, Blynken, and Nod one night
 Sailed off in a wooden shoe
 Sailed on a river of crystal light,
 Into a sea of dew.
 "Where are you going, and what do you wish?"
 The old moon asked the three.
 "We have come to fish for the herring fish
 That live in this beautiful sea;
 Nets of silver and gold have we!"
 Said Wynken,
 Blynken,
 And Nod.

The old moon laughed and sang a song,
 As they rocked in the wooden shoe,
 And the wind that sped them all night long
 Ruffled the waves of dew.
 The little stars were the herring fish
 That lived in that beautiful sea---
 "Now cast your nets wherever you wish---
 Never afraid are we";
 So cried the stars to the fishermen three:
 Wynken,
 Blynken,
 And Nod.

All night long their nets they threw
 To the stars in the twinkling foam---
 Then down from the skies came the wooden shoe,
 Bringing the fishermen home;
 'Twas all so pretty a sail it seemed
 As if it could not be,
 And some folks thought 'twas a dream they'd dreamed
 Of sailing that beautiful sea
 But I shall name you the fishermen three:
 Wynken,
 Blynken,
 And Nod.

Wynken and Blynken are two little eyes,
 And Nod is a little head,
 And the wooden shoe that sailed the skies
 Is a wee one's trundle-bed.
 So shut your eyes while mother sings
 Of wonderful sights that be,
 And you shall see the beautiful things
 As you rock in the misty sea,
 Where the old shoe rocked the fishermen three:
 Wynken,
 Blynken,
 And Nod.

Example 5: Field, E. *Wynken Blynken and Nod*

In this piece, I really did not want to stray from the text in any way. In other words, I wanted to compose a piece that literally mirrored the narrative, rather than an abstract interpretation. For me it was most certainly a poem that was a traditional lullaby, recited by a mother to her child. In this regard then, I endeavoured to keep the metric and rhythmic line simple, with the melodies and harmonies conjuring a lush texture. There is nothing complicated about a lullaby, its simplicity is its endearing quality. Therefore my interpretation is the same, uncomplicated metric and rhythmic values, while the melodies and harmonies support the narrative.

The moon, "where are you going and what do you wish?", is portrayed by the solo voice in bar 9. The three main characters of the piece are of course the three boys, Wynken, Blynken and Nod. You may notice then that the boys' response in bar 12 is triadic, and the tone and rhythm is slightly more "boisterous". I took the view that any text that was written in the third

person should almost always be sung by the full choir and represent a fuller harmony.

The harmonic usage is for the most part, diatonic. The chord clusters and close harmonies are the influence of Whitacre. The form is through composed, with the unifying factor being similar cadences at the end of each verse. To tie the piece together as a whole however, I restate the opening melodic statement from the first verse expanding its register outwards and colouring the harmonies more.

The piece was performed by the Rhodes Chamber Choir on the 8 October 2007 in the Rhodes Chapel, Grahamstown, under the direction of Phillip Burnett. The acoustic in this venue is good for singers. Unfortunately I had very little artistic involvement in the piece, and so the preparation and interpretation was left largely to the choir and their conductor. There are some changes I would have made to the performance strategy and the intonation is at times too difficult for the group to achieve; the difficulties surrounding the chord clusters notwithstanding, however the recording is for the most part a reliable facsimile of how I envisioned the work.

Hymn for Brass

For Brass Quintet

This introspective work for brass quintet explores the lyrical and expressive aspects of brass ensemble music making.

The main motif of this piece presents as a two-note descending semitone, A^b to G, with an accompanying harmonic structure.



Example 6: Principal motif utilised in *Hymn for Brass*

The opening theme, the semitone descent, harmonised in this way in particular, highlights tonal ambiguity. The opening harmonies could give a sense of F minor, the second chord being the pure dominant of this key with an added colouring second, F, however there is also a sense of a vacillation between C *minor* (F A^b C E^b) and C *major* (C E^b G + F). The close harmony in the opening ought to disturb the harmonic core of the listener, always keeping them “on their feet” as it were, and so I avoided a clearly articulated tonal centre during the first part of this work.

Bar 12 begins the main theme again, but this time I took the material in a new direction, to prepare a small intermittent climax (in bar 19) that would be used later again in a larger format as is discussed below.

From bar 25, the main theme is heard again, but now in preparation for an accompaniment role. The second theme first stated in the tuba from bar 28 to bar 31 is now heard in the tuba ascending from the bass of the texture. This phrase closes with the solo trumpet playing the descending semitone

motif. Bar 42 begins a canonic treatment of the second theme, which prepares the material for the larger climax which occurs at bar 50. The semitone figure can now be heard in inversion and in its original format.

From bar 62, is an extended coda, developing material from the first 10 bars of this work. Bar 72 is a chord progression that can be found in almost all my works as it is particular to my expression of expanded diatonicism. It is a kind of symbol that I present in many of my pieces.

The piece is contemplative, hymn-like and inwardly written. There is a sense of prayer, supplication and pleading that I wished to convey. While it largely resembles a choral type structure, it is in all practicality, still a brass piece, so other devices were used, for example the climaxes which are more orchestral in intention than choral. I wanted to convey a feeling of ambiguity; something that never really settles, like particles of dust that can be seen on beams of light, coming from stained-glass windows.

My choice of title came after the piece was written. It is in a sense a choral type of work for brass, and I could imagine it easily being sung with atmospheric vowel sounds adding to the ambience of this contemplative work.

Hymnus

For Saxophone Quartet

In 2006 I was invited to attend the New Music Indaba 2006 at the Arts Festival in Grahamstown. The festival runs for roughly two weeks in June, and contains some of the best performances of theatre, music, dance and art from around South Africa. The New Music Indaba was a workshop run by Dr. Michael Blake, which invited aspiring composers to attend and write music for a visiting ensemble. The visiting group in 2006 was the Stockholm Saxophone quartet from Sweden. Participating composers were required to submit a short work which the Stockholm Saxophone Quartet would perform at the indaba. I had only shortly completed *Hymn for Brass*, and was still pondering its relevance within my oeuvre. Time was limited, and while writing for quartet presented a challenge with regard to the ideas I had for the quintet piece, I found that I could preserve the elements of *Hymn for Brass* within the context of a quartet.

In short, I rearranged *Hymn for Brass* into the saxophone quartet, while trying to preserve the essence of the harmonies I was trying to create in the brass quintet.

The challenge of course was the completely different approach to the playing of the two performance groups and their timbre differences. Consider for instance the brass with their buzzing mouth-pieces as opposed to the saxophones with their single reeds. In terms of breath control, both groups did not show any differences or technical difficulties. The range in both groups for the upper instruments was fine, the trumpets allowing for more "fanfare" and a piercing effect on their high notes, than the saxophones that were more legato and were able to "soar" above the lower voices.

Did this change the two performances? Yes, to some degree. While I have discussed earlier the possibility of singing this work, the saxophones seemed

to achieve this effect far closer than the brass did. The brass sounded more like they were playing an arrangement of a hymn, except for the fortissimo sections, where they came into their own. The subtraction of the fifth voice presented some problems, especially in the canon sections, but these were overcome through careful voice choices.

Three Rainy-Day Pieces

Three Piano pieces for Children

This set of pieces actually began with the second of the three. I was introduced to the basic essentials of jazz improvisation when I was studying at Nelson Mandela Metropolitan University and I remember being advised by the lecturer in jazz, Errol Cudumby to, “keep it simple”.

As a student I used to play a rendition of *Rainy Day* in a restaurant, as a lounge pianist. One of the waiters always came and asked what it was that I was playing, which prompted me to write it down. I tried to keep it as true to the original as possible. My method of writing pieces is not usually improvisatory, followed by jotting those ideas down; but rather I work out themes and accompaniments before writing anything down, and certainly not by sitting at the piano waiting for something to “jump out at me”. So this piece was really the first time that I wrote something down which was in a sense improvised on a theme that I played once a week.

It was after I had completed writing it down that I saw the merits of placing it into a set of short piano pieces. It was aimed at a more advanced beginner, a grade 4 to 5 player, at an intermediate level of performing expertise. By putting it into a set I had an idea to include other movements that would be characteristically different in style, trying to expose learners to a wide range of music in one set. Hence the first movement is a prelude and the last following a gigue-like style and spirit.

Prelude:

The opening begins with a simple theme, characterised by the alternation of dotted quavers and semiquavers. It was intended to be sweet and honest; its honesty portrayed by the high register, and again, my affinity for F major, with its peaceful, and loving qualities. The answering theme begins in bar 9 and is used as a climax in bar 19 using a larger chord structure of the same theme. It returns to the opening theme in bar 21 with some variation of the material. A small closing phrase in bar 35 ends the piece.

Rainy Day:

Now I placed *Rainy Day* in the middle. This work was meant to be the one which is Jazz-like in character. With the simplicity instruction of my jazz lecturer in mind it uses two chords, which alternate, based on the melody. The main melodic structure to begin with, is derived from the C major triad with its repeat containing more chromaticism and rhythmic changes. The division of the crotchet and minim triplet is the technical and educational exercise for the piece.

There is a small counter section in E^b major which ends harmonically "open" with a Dominant 13th chord. This section was meant to reflect the developmental aspect of improvisation, so while the opening was simple, the middle represents a true improvisatory departure from the main theme.

This is followed with the reappearance of the main theme with some variation. The final phrase includes the inversion of the opening chords, placing them in the right hand with an answering phrase in the left. Some small reference to the E^b tonality provides a sense of unity with the middle section of this work.

Rain Dance:

I wanted the final movement to be fun and exciting for the musician to play. Its rhythmic drive was meant to convey a sense of the frenzied performance of tribal dancing; "to invoke the gods" in order to bring rain. The forward motion and rapidity of notes were there to characterise rainfall and the sheer volume of water droplets as they fall from the sky. There is no reference to any particular culture, merely the idea of a traditional dance is emulated here. If anything, the 6/8 and hemiola's are more akin to Irish folk music than Native American Indians.

I incorporated the use of Rondo form, really in the broader sense of the form, so that thematic material could be returned to more than once thus emphasising the repetitiveness of traditional music making especially the cyclic repetitiveness of traditional tribal dances.

The slow middle section is a return to the contemplative nature of the *Prelude*, from which the theme is taken; the melody is reproduced in a duple compound format as a reminder of more peaceful moments that came before, and to break the energy and frenzy of the dance, before it returns again with strength and vengeance.

Providence

for Full Youth Orchestra

In 2006 I was prompted to write an official school song for a celebrated College in the Eastern Cape. They already claimed to have a school song, but this was really only chanted at rugby matches and the like. It was sung boisterously, with vigour, and definitely exuded a militaristic or naval character. (If indeed it was the official school song, it certainly was not sung indoors.) It was difficult to find a date, but an old teacher of the College rearranged the text to suit the boys and entitled it, "From the Waters of Victoria". It took me a great time to actually source the original melody and according to wikipedia (Accessed 10 September 2006) the melody originates from an operetta by Jacques Offenbach (1819-1880) called *Geneviève de Brabant* (1859). In English-speaking countries, the most well-known piece of music from the operetta is the *Gendarmes' Duet*. As well as being a popular performance-piece, it formed the basis for the Marine's Hymn.

I began writing my own melody for the school song, but soon realised that it would be possible to include the first phrase from the *Marine's Hymn*.



Example 7: *Marines' Hymn*, opening phrase

Initially this composition was literally a school song with three verses and would be scored for a small wind band. But upon a friend hearing the work, I was encouraged to score the work for full orchestra, as well as expand the formal structures. The *adagio* middle section was added to form a buffer with the *heroic* nature of the preceding sections and to include a different treatment of the naval tune.

There are many scores nowadays arranged for youth ensembles, for example popular film scores like *The Lord of the Rings (2002)*, *Pirates of the Caribbean (2004)*, *Harry Potter (2001)*, as well as older classics, like Beethoven's *Fifth Symphony*, which are all rearranged to simplify the music for younger players. In addition there are many original scores by great composers written solely for youth orchestra and youth bands. For example, in 2006 I attended a Masters Conducting class in Port Elizabeth with Dr. Laszlo Marosi³, where I was introduced for the first time to a work by Gustav Holst (1874-1934), the *Second Suite in F (1911)*.

Time is usually, if not always, limited to teachers and conductors of youth ensembles, so works or pieces that are difficult in technicality or musical breadth, are often inaccessible to young musicians. Secondly, the attention spans and technical capability of young players go hand in hand, and if there are sections that are too difficult to play they will either get bored by not being able to achieve the correct outcome, or not attempt it at all. I decided then to try and add this work to the genre described above and came to the conclusion that it would have to be a triumphant melody with conventional harmony, and the notes would have to be readily accessible, however not omitting *some* challenges.

The macro-ternary structure of the work can be seen as:

Intro, A, A1, B, A2, A3. Essentially it remained with three verse type sections with variations in each "refrain".

Intro	A	A1	B	A2	A3
1-16	17-32	33-48	49-71	72-86	87-107

The first section is first introduced by a short introduction where the head⁴ of the *Marines' Hymn* can be heard in the first flute. For the purposes of the school song, I intended to "hark" the feelings that the boys already had

³ Dr. Laszlo Marosi is Director of Orchestral Studies in the Department of Music at the University of Central Florida.

⁴ The head of a melody is really the first half of the phrase, while consequently the tail is the second half.

towards their hymn and hopefully stir a sense of familiarity within them, and the connotations they associated with it. My melody follows, stately, *hymn like*, but most sincerely with a heroic theme in the low register of the strings, whilst the timpani underscores the strings with its military-march triplet figure.

The contrasting B section contains new material, but soon develops material from the consequent phrase in the A1 section. Here, it is similar to some of my other work, e.g. *Wynken...*, *Hymn for Brass*, in that I try here to incorporate richer harmonies and more fluid phrases, as opposed to the metric and march like quality of a naval hymn.

In the final section, the snare-drum enters for the first time with a *Bolero*⁵-type dance element that fuels the military drive of the piece to its conclusion.

The final section is also comprised of a modulation to the flattened sub-mediante. The choice to modulate to this key reinforces the mood and attitude of the piece towards *Providence*. The title contains a deliberate philosophical intention with the idea that in my opinion, the Christian God, is in charge of every facet of the universe. Providence represents God's fore-knowledge, the fact that He plans, takes care of and has governance over human beings something which is comforting to know. Providence hasn't always been used as a positive force, consider for example the way the Spanish writers used Providence to explain their "victories" in the New World.

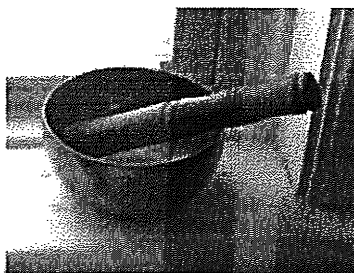
The title is paralleled in this tonal shift upwards. The transfiguring of the tonic G into the third of the new key (E^bGB^b), implies a hope, and a belief in something that does not rest on logical proof or material evidence, so the G that was the foundation (root) of all things becomes the centre (mediante) of all things.

⁵ *Bolero* (1928), a one-movement orchestral piece by Maurice Ravel (1875-1937)

The Eventide

For Mezzo-Soprano, String orchestra and Tibetan Singing bowl

I came across a Tibetan Singing bowl for the first time in January 2007 when I met the composer Gareth Walwyn⁶, who had many differing kinds of Tibetan instruments of his own. These included singing bowls, singing bells, and ting-sha's (heavy finger cymbals). The singing bells are quite beautiful and produce a very clear tone; however it was the bowl that attracted my attention. It can be "struck" and produce a bell-like quality which resonates amazingly quite far into a venue or the rim may be "stroked" with a padded wooden mallet in order to produce a singing colour ranging from something nearly inaudible to a clear ringing sound at full volume. The different combinations produce an array of tonal colour that fascinate me; multiphonic and polyharmonic overtones which are unique to antique instruments. However instruments are not made in this fashion anymore and the art of bowl making is now considered lost.



Example 8: Tibetan singing bowl, with wooden mallet resting on the inside.

⁶ Gareth Walwyn studied at UCT and received MMus in Composition with distinction in 2004. In 2006 he was awarded the SAMRO Overseas Scholarship Competition, for composition. He collects ethnic instruments as part of his composition process. "*Because in many ways the instruments are the composers and composers are the instruments*" (Walwyn, interview, Grahamstown, 15 February 2007)

This particular singing bowl of Walwyn's interested me further because it produced a tone approximating the concert A. This tugged at my imagination, as I come from an orchestral background and play the cello full-time for the Eastern Cape Philharmonic. I grappled with the question of how I could blend a very obviously Eastern idomatic instrument within a Western composition. I decided to combine the singing bowl with a string orchestra and to compliment this through the addition of a solo voice.

Apart from Walwyn's instrumental collection my inspiration was three-pronged: the *Litany* (1994) by Arvo Pärt (b. 1935), *Symphony no. 3* (1976) by Henryk Górecki (b. 1933), and the *Requiem* (1890) by Gabriel Fauré (1845-1924) as all three of these works encompassed the overall sound and sense of pathos that I felt compelled to display in a composition with this particular instrumentation.

This compulsion has had a personal cathartic effect as in 2001 I was involved in a motor-vehicle accident that nearly claimed my life. Essentially I am in perfect physical condition post the accident, but I don't think I ever really came to terms with the situation on a mental level. I felt that this piece should deal with those events and form some sort of closure, and to give effect to these thoughts my initial task was to find a text that dealt with the issues of *life, death and renewal*.

This was not a simple task and my decisions vacillated between Latin, African and English poetry by South African writers. It was only when playing the organ for Evening Prayers at St Andrew's College in Grahamstown, and having to decide upon a hymn to play during the collection with my choice falling naturally to my favourite hymn, *Abide With Me*, that it dawned on me that the text from this well-known hymn would be perfect for my needs. The hymn writer, Henry F. Lyte (1793-1847) born at Ednam, near the Scottish Borders, was unfortunately was ill most of his life, probably due to the damp climate in Europe. His most famous hymn apparently was *Abide with Me*,

which he completed in Nice, France, before dying two weeks later. The text is, as used in the hymn:

Abide With Me; fast falls the eventide;
The darkness deepens; Lord with me abide.
When other helpers fail and comforts flee,
Help of the helpless, O abide with me

Swift to its close ebbs out life's little day;
Earth's joys grow dim; its glories pass away;
Change and decay in all around I see;
O Thou who changest not, abide with me.

I need Thy presence every passing hour.
What but Thy grace can foil the tempter's power?
Who, like Thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

I fear no foe, with Thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if Thou abide with me.

Hold Thou Thy cross before my closing eyes;
Shine through the gloom and point me to the skies.
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

Example 9: Lyte, H. *Abide with me*

After numerous attempts I came to the conclusion that it should be a "cantata" type work; a multi-movement piece for large ensemble and voices. I have used the five verses of the hymn as five separate movements, firstly, because I wanted to write a multi-movement work and a large amount of text would be needed. Secondly, the text took on an autobiographical character when Lyte realised his impending death, so each verse deals with separate thoughts on death and life and so I wanted to treat each verse differently from a musical stand point (Cook, 2005: pg. 284).

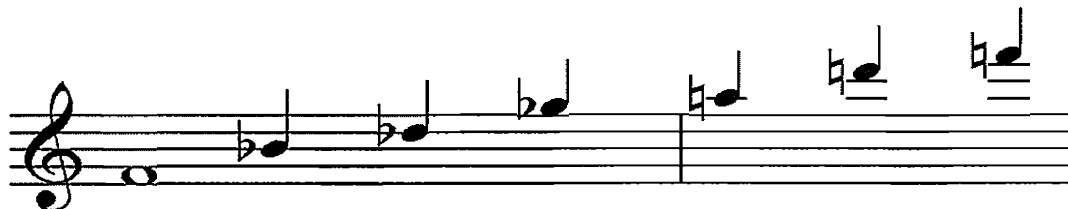
The strings act variously as a sound-scape on which the solo voice rests, they also serve a solo role, and on occasion an accompanimental function as well. The bowl has unfortunately lost some of its original intent, however its role is now more philosophical with its placing in the piece being a constant reminder of death's eventual approach to one's mortality. However, it is never menacing or cruel, with the strings serving as a reminder of an eternal life promised to us by the Christian God, for those who choose to accept and believe. "That whosoever believeth in him should not perish, but have eternal life." (King James Version, *John 3:15*)

In general, I approached the text as someone who is in prayer and supplication, pleading with the Lord, receiving eventual relief that such faith brings about; either in dealing with a loss, or the loss of one's own self.

-I-

It was necessary for me to find chords that would mirror the underlying philosophical nature of the work through creating enough tension from the very beginning that would later require and provide a great sense of resolution. In the first movement, and subsequently throughout the work, I experimented with a chord constructed as follows:
a fundamental note (F), followed intervallically by alternating perfect fourths and minor thirds until the double octave is reached. The entire chord can be

heard in the opening bars of the first movement, the cello's completing it with the high harmonic, "d". The chord structure arose from a need to try and create something that sounded new; I wanted to just draw on a soundscape that was more than expanded diatonicism. Again, as in *Hymn for Brass*, in this opening, tonal ambiguity was what I desired to be able to set the correct atmosphere and tone for the rest of the piece to follow.



Example 10: Chordal foundation for *The Eventide*

This chord structure became the foundational harmonic core for the composition, where the text author, and subsequently the solo soprano was in deep agony and pain; pleading for the help of our Lord. For want of a better term, I will refer to it as the "agony" chord. I generally always used the melody in the voice as the fundamental note on which the chord is built. The inversion of the chord was simply a matter of good voice leading or the placement of the bass note.

This chord represents an expansion of my expanded diatonic ideals through its incorporation of chromaticism. It represents the insecurities that many people experience in a world that is void of faith or religion, especially in times of great need or loneliness.

Obviously in dealing with irregularly constructed chords of a non-triadic nature there was a decision on my part whether to allow the chords to progress on a "free-will" basis or have some sense of voice-leading. I opted for conventional western voice leading, because the chords tended to be jarring on their own and step-wise voice leading just smoothed the edges out a little better, for example in bars 13-14, with the resolution onto the first

conventional triad being heard as d minor in first inversion. This aids the text, "the darkness deepens" and is an example of where I keep the colour of the chord dark without a sense of large shifts in chordal progression.

The Tibetan bowl is heard for the first time in bar 14, followed by a rhythmic pattern which is used throughout the work. This triplet figure is reminiscent of a death knell and acts as a motivically unifying element both musically and philosophically. When the bowl is not being played rhythmically it is used for its singing properties with the overtones produced from the bowl, blending in a satisfying way with the string orchestra.

The movement begins with the singer pleading to the Lord for comfort in this time of trouble. As the evening darkens he experiences the evening of his life drawing nearer. As the darkness is closing in, there seems to be no relief from the solitude, and pain from being utterly alone. As the music moves towards measure 27, there seems to be no sense of absolution. D minor seems to persist as the principal key, lending itself as the tonic for the "A" from the bowl to sound and harmonise against. The darkness is ever present. The pleading continues in measure 59, until the realisation, that whilst all others may abandon you, the Lord *is* present and *will* abide with you. The first movement is completed with a sense of relief, ending in the bright sounding key of A major; finally there is a ray of sun-shine, a promise, a hope of better things to come. The bowl continues to play but its major third overtone C# has a chance to rise above the new-found key of the strings. The third last bar hears the "agony" chord as a brief reminder of old hurts and scars that in the end never really disappear in our mortal lives.

The second movement is quite simply an interpretation of the text, "swiftly". So when thinking about the overall effect that I wanted in this movement and what the driving force would be for the moving parts, I was drawn to the text of the verse, and could not help but meditate on the word "ebb". The "flow" of things, the ebbing of the tide. This idea of forward motion, brought to mind the quick paced motif found in the opening bar from the third movement of Edward Elgar's (1857-1934) *Violin Concerto, Op. 61* (1909). I always thought it a great pity that Elgar only used this motif twice in the movement of the concerto, but I wonder if that is not what draws me to the work and to listen further. I use Elgar's opening bar as the main motif for the entire movement.

I remember watching a very talented high school group of string players from Norway on tour in the Eastern Cape, play Grieg's *Holberg Suite, Op. 40* (1884) whilst I was still a student. I was taken by the two cellists who played the first desk pizzicato's from the first movement. They looked at each other and smiled, completely enjoying what they were playing, oblivious of the audience. The pizzicato scale passages first heard in the cellos is a quote from the *Prelude*, to re-enact that moment of sublime pleasure.

While lying in a coma in an intensive-care bed, my family were uncertain of the outcome my surgery might incur upon my body, and partly doubted if I would survive at all. I look back on it now and realise that it was very similar to what Lyte must have felt when writing this second verse. Sitting in his favourite seat at the far end of his garden, from which he could see the sun setting over the sea he realised then that *life* was like the ebbing of the sea, nothing in this life remains changeless and stable (Cook, 2005: pg. 285). Autobiographically an unanticipated accident altered my philosophical course. Therefore I wanted to insert a Sanctus within this movement. Completely different in character to the material that came before it. It is bright, joyful,

triumphant, especially placed within this verse, to challenge the ideas that most of us have about life and death. It represents the notion that in the face of certain death, or great adversity, there is always hope, always an eternal promise that we are safe, indeed safe in the hands of the Lord. The fact that it makes use of a Latin text, helped me to further tie the piece to a more traditional sense of a Mass setting. The Sanctus slowly dies away to the final utterance on the middle C for the singer, measure 100.

It was here that I did not feel the need to return to B minor, but rather remain with the tonal centre of C and move to its parallel minor. The first themes are heard for fleeting moments, recalling the drive of the ocean, the forward motion of the tide, but now both the semiquaver motif and the triplet figures are heard simultaneously, echoing the unstable character of human nature, neither one nor the other. Inversions again are spread throughout the voicings, the motives steadily diminishing into their smallest parts.

-III-

Tonally the third movement remains diatonic and in D major throughout. It purposefully never makes use of the "agony" chord, as the presence of the Lord should not incite any kind of hurt or restlessness.

In terms of orchestration, it makes reference to Fauré's *Requiem*, making use of only violas, cellos and double-basses. I was inspired by Fauré's use of low strings creating a warm sound, and at how the violas sound so rich in their upper registers. Obviously there is a natural similarity between what I was writing and the *Requiem*, however it is the orchestration and the overall sound of Fauré's work that was the attraction, and I in no way wanted to emulate his style.

This movement is uncomplicated and diatonic for the most part and enhances the notion that the Lord is omnipresent. It can be a rather difficult concept

to understand, but it is a reassuring one nonetheless. Likewise, to remain in D major and not modulate from there, as well as using the pedal point, D, gave me a sense that the very key itself was omnipresent, and it should feel as if being wrapped in a "tonal-shroud".

The main thematic idea comes from a string quartet I wrote many years ago, but never really explored. It can be heard in bars 7 and 8. This motif in the violas can be heard throughout the movement. It was possible to treat the motif more extensively, to take it into other keys, but I wanted to keep it simple. I wanted to preserve the sense of omnipresence; the feeling of warmth that just one key can produce.

Measure 43 increases in metre and tempo, working towards the submediant and the eventual use of the upper register of the violas. This climax begs the rhetorical question, "Who like thyself my guide and stay can be?". In my opinion and in the opinion of Lyte there is only one answer. Therefore, through any situation, "through cloud and sunshine", the Lord continues to be with one.

The last six bars in 3/4 could be seen as an antithesis to the preceding 6/8 however it is the transposed theme of the final movement. The thematic material for the last movement arrived from working with the third. This is why I chose to keep the last bars as a reminder, allowing me to unify the third movement with the last.

The chord structures in this movement are based on the "agony" chord, but they are derived from a canonic arpeggiation of the "agony" chord.

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is written in a system of four staves. The Violin I and Violin II staves are in treble clef, the Viola staff is in alto clef, and the Violoncello staff is in bass clef. The music consists of a sequence of chords arpeggiated one beat apart across four measures. The chords are based on the "agony" chord, which is a D^b major chord. The arpeggiation is shown in a way that the notes of the chord are played one beat apart in each measure.

Example 11: The "agony" chord in arpeggiation one beat apart.

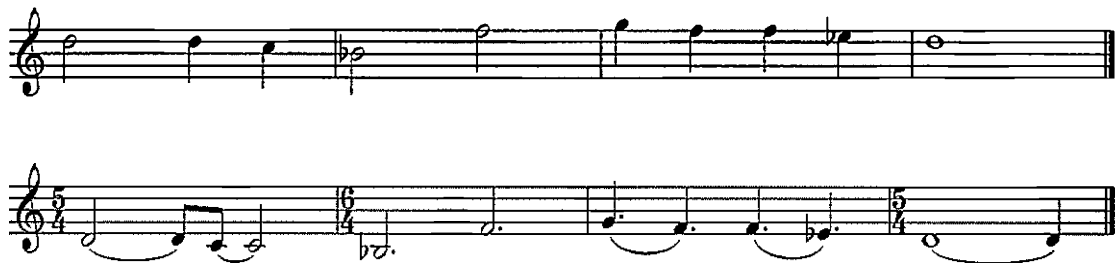
The harmony in this movement is obviously closely linked to the first, and rightly so, because the harmony is dictated by the text, "*where is death's sting?*". The "agony" chord stresses the text "ills have no weight". The text "Tears have *no* bitterness" is portrayed in the D^b major chord in bar 39. In bar 43 there is a similar modulation to a key-centre that occurs in the first movement, this time E^b major, which prepares for a subsequent shift to the relative minor. The momentary modulation to a major key centre is indicative of a faithful sense of hope. But human fears can sometimes be stronger than our faith, which is why I then make use of the relative minor. Measure 51 onwards is a reference to the style of Pärt: the sometimes stark quality of his orchestration and treatment of motifs, especially with regard to his *Tintinnabuli*⁷ style. The theme that begins the E^b section is heard

⁷Tintinnabuli is derived from the Latin *tinnabulae*, of bells, and is a compositional style that was created by Pärt. Tintinnabular music is characterized by two types of voices, the first of which (dubbed the "tintinnabular voice") arpeggiates the tonic triad, and the second of which moves diatonically in stepwise motion. The works often have a slow and meditative tempo, and a minimalist approach to both notation and

again from measure 82 in the dominant of the relative minor. A heartbeat can be heard in the double-basses from measure 79. A reminder of the physicality of life, that your soul and spirit are housed in something that is flesh, a part of you that must be left behind, a shell that really means nothing in the spiritual realm.

-V-

As I mentioned before, the opening of the final movement correlates with the closing material from the third. The movement is tonal from the outset, and for the first time, the first phrase from the original melody composed by William Monk (1823-1889) to Lyte's text is quoted in the cellos from bars 5 to 8 in rhythmic augmentation.



Example 12: Monk, W. *Abide with me* and Moss, K. *Hold thou thy cross*, bars 5 to 8

The movement has a recapitulation of the first movement from bars 43 onwards, but this time, in bars 52 and 53, the resolution is to the opening theme of this movement and not that of the first movement.

Following this, there is a gradual direction to the original climax material of the first movement. The death knell of the bell can be heard for its final time after the high choral chords have restated the main motif from the beginning of the fifth movement, before a solid triad is heard which fades away to

performance. "Tintinnabuli is the rule where the melody and the accompaniment is one. One plus one, it is one – it is not two" (2000, BBC Radio 3 recording) Pärt's compositional approach has expanded somewhat in the years since 1970, but the overall effect remains largely the same.

nothing. Both death and renewal in an eternal life are accomplished in this one major sounding triad.

The light of heaven shone through the gloom as the eternal morning broke for Henry Lyte in 1747, as it will for all those who believe. His last words were 'Peace...joy...' (Cook, 2005: pg. 287)

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