Composition Portfolio

Submitted in fulfilment of the requirements for the degree of

Master of Music

of

Rhodes University

by

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January 2006

Acknowledgements

I wish to thank my supervisor Dr. Peter Louis van Dijk for his guidance and patience and Dr. Tim Radloff for his encouragement and assistance over the years. I would also like to express my thanks to my family for their unfailing support throughout my studies. In addition, I extend my gratitude to Lindelwa Dalamba, Boudina Coetzer, Tanya Boswell-Brown, Terence Marais, Christopher Cockburn, Nishlyn Ramanna, the departmental staff, and all the musicians who played my work at various concerts, bringing the music to life.

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Introductory Remarks

Being a middle-class white South African, I grew up on a diet of predominantly "white" music: rock, pop and Western classical music. I was later introduced to a broader range of musics: blues, jazz, kwaito and traditional Southern African idioms. I found myself particularly attracted to the traditional music of the amaXhosa (especially that of the uhadi bow), possibly due to the fact that this music is hexatonic (that is, based on two major triads whose tonics are one tone apart), a system that bears certain resemblances to the Western tonal idiom. However, much of my musical experience tended to be entrenched in the piano and flute music I played: mostly works by composers who were neatly ensconced in the traditional Western canon. Therefore, despite the broad range of musics with which I was familiarised during my tertiary studies, I feel that this early experiential background is the reason I feel most comfortable with Western-influenced music.

More recently, I discovered a whole new genre to explore: film music, particularly the work of Elliot Goldenthal, Danny Elfman, John Williams and Philip Glass, whose unique brand of minimalism has extended from the concert hall to the film theatre. I am fascinated by the ways in which film scores function. A "main titles" theme usually appears as the film opens, upon which most of the subsequent music is based. This is not a linear process, like a theme and its variations, but a lateral, where the main titles theme is the core that engenders other themes that all share a familial resemblance.

This is the way in which I like to work: starting with one matriarchal idea (a melodic phrase, rhythmic motif or harmonic "gene pool") and developing new ones using a combination of various devices such as melodic or rhythmic inversion, changes in instrumentation, key, mode or meter, or even augmenting or diminishing the material (melodically or rhythmically). Each change results in material that has the potential to evolve into something new, but the sense of unity is preserved due to the fact that every one of these ideas is descended from the same utterance. In this way music can be written that consists of a number of sections that are characterised motifically, one section leading into another. Structurally then, much of this music can be categorised along with etudes, bagatelles, fantasias and toccatas, which are all musical forms with no definite structure.

One of the most challenging aspects of composing, I have found, is avoiding strict tonality, a daunting task indeed for someone with an experiential field as limited as mine. I therefore attempted to broaden my horizons by listening to as much as possible and exploring the harmonic languages and compositional approaches of those twentieth century composers whose music I enjoy most.

Apart from Philip Glass, I found the work of Dmitri Shostakovich very interesting, particularly his eighth string quartet. The music is melodic but not tonal, tension being relieved through timbral resolutions or through the use of chordal structures that have little or no consonant function in the tonal harmonic system. Then there is Igor Stravinsky who, in his set of published lectures, said: "Composing, for me, is putting into an order a certain number of ... sounds according to certain interval-relationships. This activity leads to a search for the centre upon which the series of sounds involved in my undertaking should converge"[1]. This statement provided me with a means to understand my dilemma. Tonality, the great autonomous musical edifice, had been shattered by serial constructions, aleatoric approaches and various other compositional techniques, resulting in an infinite number of pieces of musical information: pitches (including microtones), countless timbres (acoustic and electronic), complete structural freedom, etc. It has now become the composer's prerogative to select a number of these fragments of musical information and build his/her own unique harmonic language. This was beautifully demonstrated by Arvo Pärt, when he devised his *Tintinnabuli* system of pitch relationships, where *tintinnabuli* notes (from a specific triad) are fitted to melodic pitches by either providing the triad's note that is nearest (first position) or second nearest (second position) to the notes of the melodic line. Pärt's *Summa* (1977) and *Passio* (1982) are two examples of music based on this harmonic construction.

But how does one set about creating one's own harmonic language or musical system? I decided to start by experimenting with some of the variables in my work. Therefore, whether making slight alterations in meter or stretching the triad, I feel that I am taking small steps on a journey that will never end, but will bring me ever closer to a means of musical expression that is uniquely mine.

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[1] Stravinsky, Igor. 1947. *The Poetics of Music*. New York: Random House, Inc.

I decided to present this composition portfolio in the form of a concert programme, in which the two main works (three movements for string quartet and Chronos) are central.

Three Children's Pieces for Piano solo.

Background:

I discovered, in my teaching, that there is a gap in the children's piano literature. There are generally only two types of publications for young pianists: volumes of children's pieces and the syllabi of the various examining bodies. The former contain pieces that are technically suitable but usually rather dull, just something for the child to play. While these pieces do indeed facilitate a child's technical development, pupils have to wait for their examination pieces in order to work on anything with a little more emotional substance. I have seen how frustrating this can be for teacher and pupil alike, so I decided to start writing my own children's pieces to help fill the developmental gap between graded examinations. Each piece, while possessing technical value, is tailored to evoke a specific mood or emotion with which the child is intended to become emotionally engaged. This, in my opinion, is the reason we play: to express musically that which cannot be put into words. Why should this not be so for younger performers? The fact that they cannot yet verbally articulate complex emotions does not mean that they do not experience them. I have therefore written a number of these little pieces (some of which I have tried on my own pupils with great success) of which these are three of my favourites.

Fireflies:

There is something magical about fireflies in the dark. One feels an overwhelming sense of peace when watching the movements of their twinkling lights. This is what I wanted to convey in this piece: a sweet serenity.

Structurally, I feel that ternary form is ideal for children's pieces. Not only does it prevent the piece from becoming too long, but the child will soon become aware of the forms present in the music s\he is playing, adding a vital theoretical dimension to piano lessons.

The whole piece is based on the triadic figure appearing in bar 2. Section A (bars 1-17) consists of a simple theme spun from this initial figure (in C major), running from bars 1-7 (bar 1 acting as an anacrusis). Bars 8 and 9 perform a IV-V function, leading back to the main theme which is modified, bar 15 acting as a cadential 6/4 progression in the new key of D minor (the relative minor of the subdominant).

Section B (bars 18-32) also starts with a kind of anacrusis that leads to a reiteration of the initial triadic figure in D minor in bar 18, which is chromatically modified in bar 19. This process is repeated several times, alternating between the D minor and C major triads before reaching a dominant 7^{th} in the original key.

Section A returns in bar 33 with the same anacrusis as the opening. Bars 40-43 constitute an extended version of the IV-V progression encountered in bars 8 and 9. The piece ends in a perfect cadence.

Sad Story:

The majority of the children's literature tends to be written in major keys, affording young pianists very few opportunities for expressing or exploring their more sombre feelings. I have noticed that certain pupils, although very bright, struggle to make much progress. This situation can sometimes be remedied by adding a few "darker" pieces to the child's repertoire because it provides an outlet, a way to work through or confront emotions that the child may not understand. "Sad Story" was written with this purpose in mind.

This piece in G minor is also in ternary form: section A (bars 1-16) leading into section B (bars 17-32), followed by a slightly modified repetition of section A (bars 33-48).

In the first bar the tonic triad is spread between the two hands, followed by the dominant 7^{th} in bar 2. Bars 3 and 4 are simply the tonic triad's first inversion followed by its root position. The core idea in this piece is the alternation between the tonic and the dominant 7^{th}, from which a simple melody emerges in the right hand. Setting the left hand one beat behind the right provides some momentum and a little rhythmic interest, without which this piece would become rather dull for the player. Bars 5-8 constitute a similarly constructed answer to the initial four-bar phrase. Bars 9-16 are a melodically extended repetition of bars 1-8, each chord being preceded by an auxiliary note, the first two of which invoke a sigh-motif pattern, each falling a semitone. Section A concludes with a firm statement of the dominant (bar 16) in an imperfect cadence.

Section B never firmly establishes D as the new tonic because it opens with the E♭ triad, although D is the point of repose in bars 20 and 24. The contrast to section A is gained through the movement of the left hand being set against the declamatory right hand. The second half of section B is texturally thinner than the

first, and fulfils the harmonic need to lead back to G minor and the repetition of the initial material. Section B therefore has a purely episodical function as it provides harmonic and textural contrast without introducing new melodic ideas.

Section A returns in bar 33 with a slightly altered left hand, whose notes are now played separately, starting on the first beat of each bar. This lends a little momentum and fluidity to this section, which was lacking in its first appearance, now making the theme sound fully developed and completed.

Walking to the Corner Shop:

This piece, although the most technically demanding of the three, is the most fun to play. It is set in the small towns and suburbs of South Africa, every one of which has a "corner shop" that retails a limited variety of groceries, cigarettes, coldrinks and sweets. Every corner shop invariably has a radio tuned to some or other local radio station as well as a noisy till. This piece tells the collective story of the thousands of small children who are sent to the corner shop every day by their mothers, grandmothers or aunts to buy cigarettes, flour or jam. The story is always the same: the child walks along the pavement to the shop, buys the necessary item (and a sweet or two with the change) and returns home via the same route.

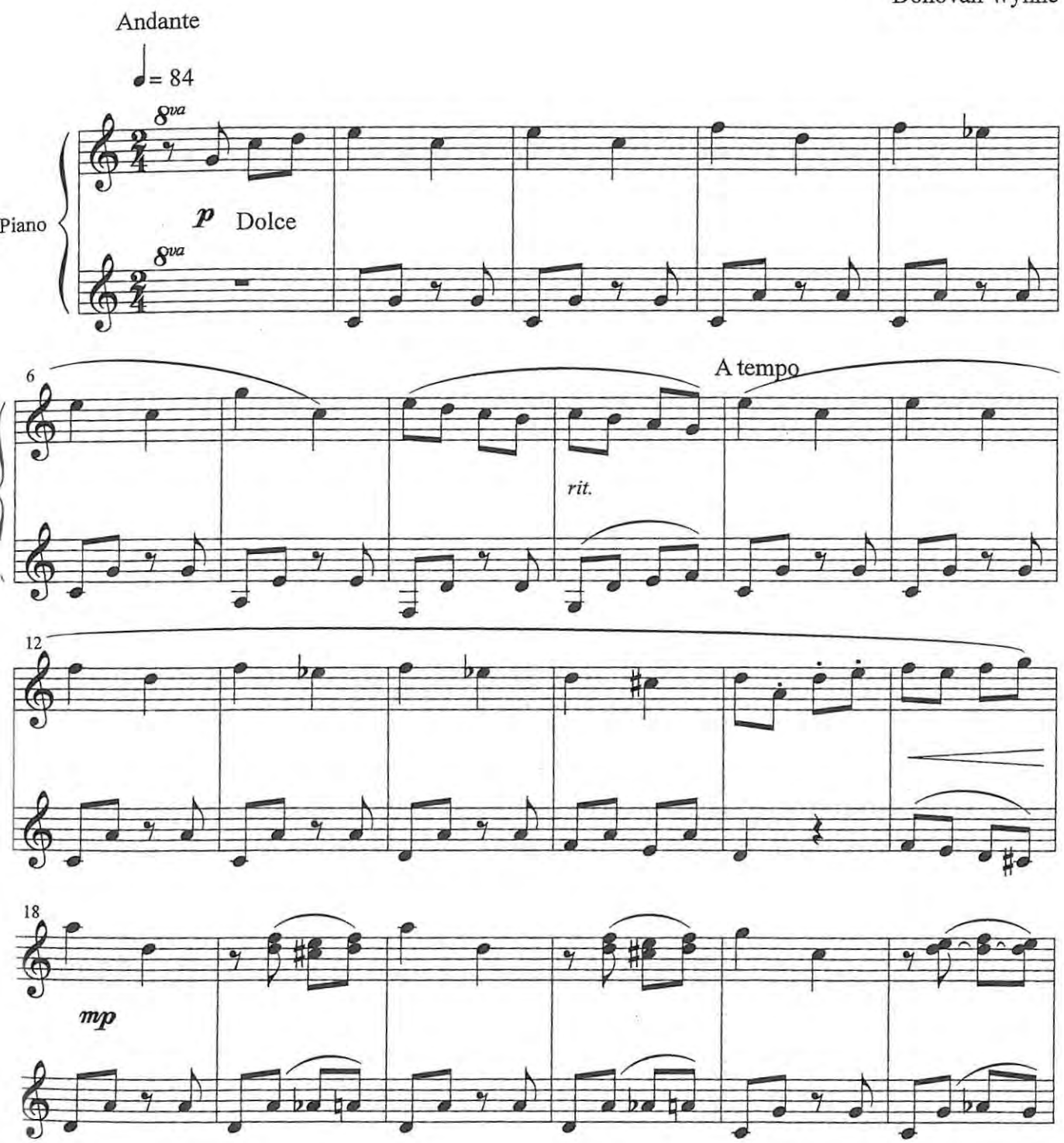
This piece, also in ternary form, starts in C major with a core figure in which each triad's notes are arranged into a "stepping" motif, which is reinforced by the duple beat evoked by the 6/8 time signature. This figure moves through chords I, VI, II and V in bars 1 and 2, a process that is repeated in the following two bars. In bars 7 and 8 chords I, VI, IV and V are used with a melodic fragment in the right hand. This phrase is repeated in bars 9 and 10, the right hand leading back to a repetition of the first two-bar phrase, which is again repeated. In bars 13-15 a chromatically descending left hand with right hand melodic fragments modulate to G major in bar 16, which concludes section A.

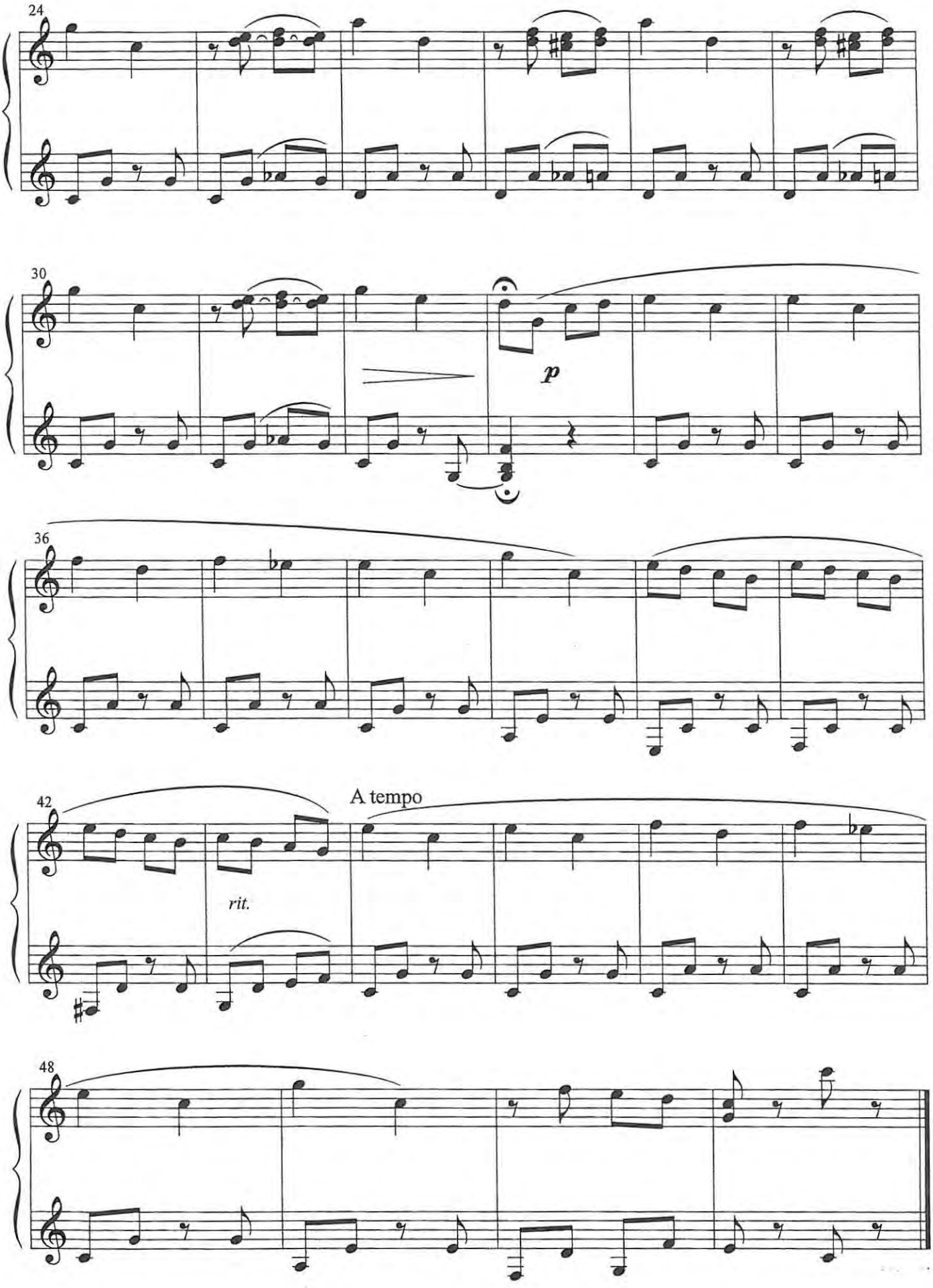
In section B chords I, IV and V are rhythmically arranged to evoke a *kwela*-like sound in an attempt to portray the corner shop's radio in bars 17 and 18, which is then repeated. In the next four bars (21-24) the right hand plays a broken chord pattern based on these chords, after which the *kwela* figure is repeated. Bars 29-32 are a modulation back to C major, followed by the sound of the till in bar 33, played by the right hand, while the left hand leads back to a repetition of section A. I decided not

to alter the music here because the child is taking the same route home and if any changes were made, the sense of innocent obedience would somehow be lost.

Fireflies

Donovan Wynne

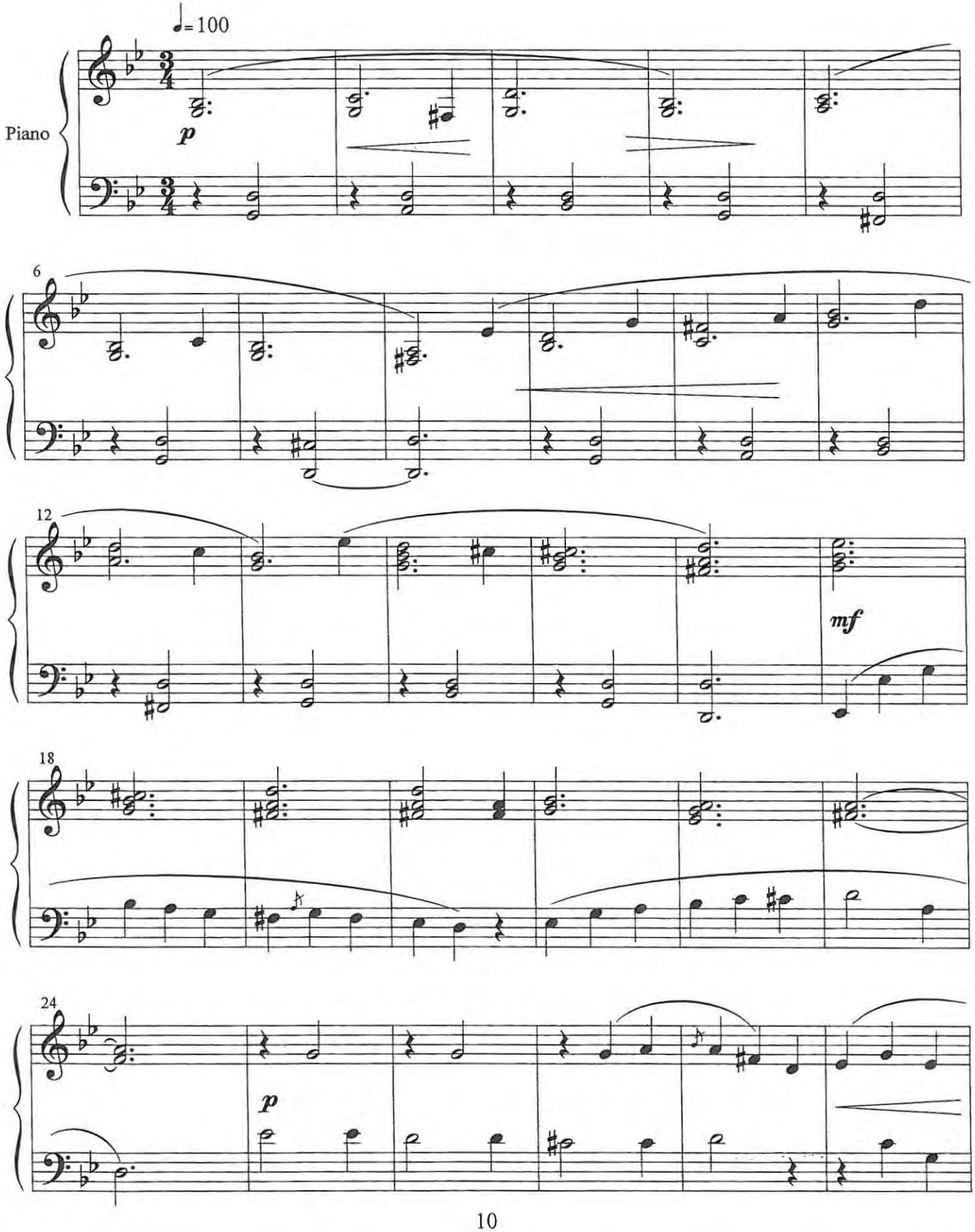


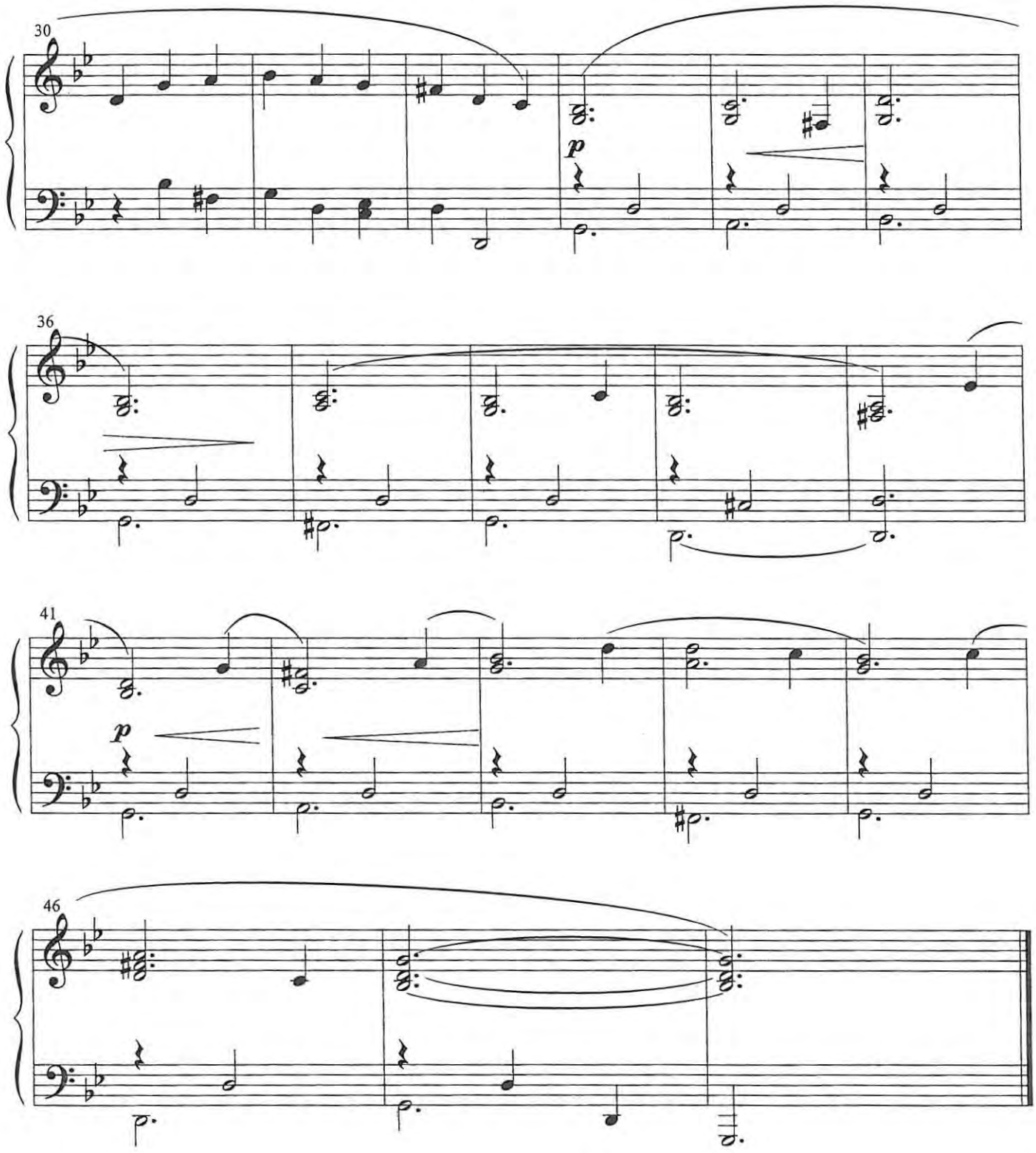

24
30
p
36
42
A tempo
rit.
48

Sad Story

Donovan Wynne

Lamentoso




30
p
36
41
p
46

Walking to the corner shop

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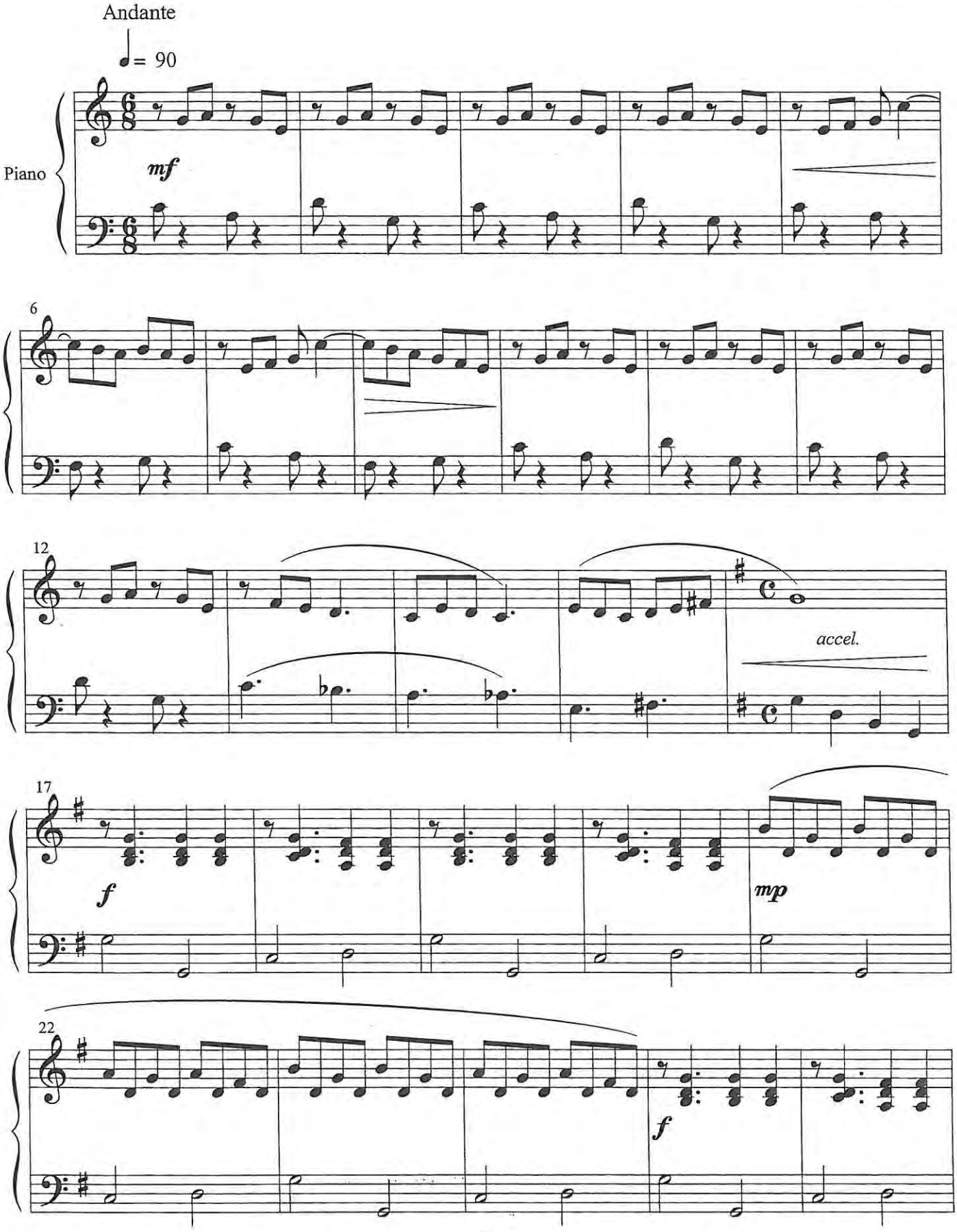
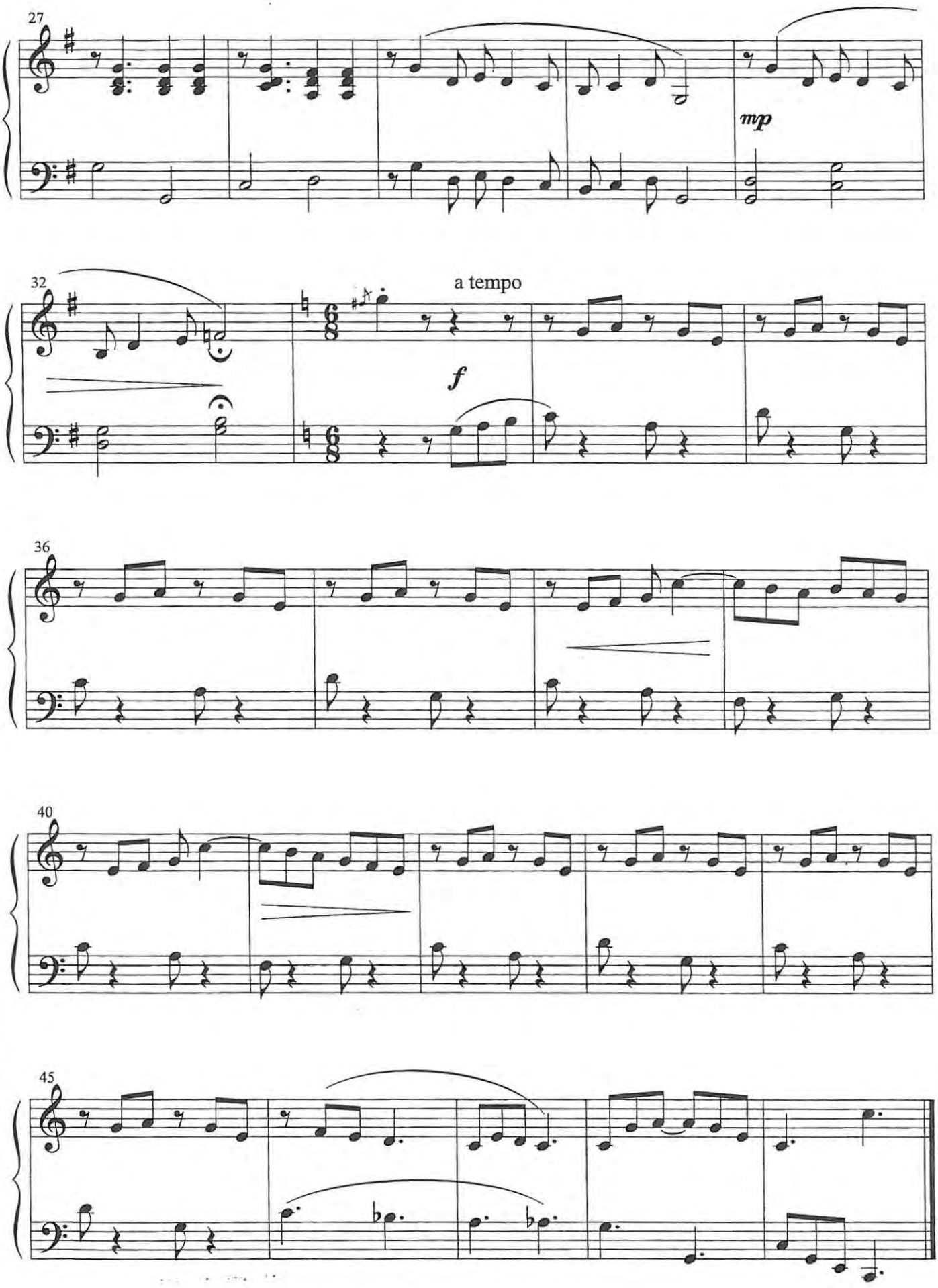



27
mp
32
a tempo
f
36
40
45

Cor Sine Amore:

Having sung in choirs for many years, I have always been drawn to choral music and felt the need to write some of my own. When I decided to write this piece I knew that I wanted men's voices singing a secular Latin text about love, or rather the lack thereof. My first task therefore was writing the text and translating it into Latin, which yielded the following poem:

Cor sine amore	A heart without love
terra sine luce est.	is a land without life.
In tenebris et frigore	In cold and darkness
nihil creatur.	it creates nothing.
Sidera spectant	The stars watch
dum tempora transeunt,	as the seasons pass
et nec frons neque	and neither life nor leaf
vita movent	is stirring
Sed ubi sol flammas	But when the sun casts
in aequor effundit	its rays upon the field,
aurae dulces sunt	the breezes are sweet
et nives liquescunt.	and the snow melts away.
Et terra in hoc	And the Earth,
amplexu involuta	wrapped in this embrace,
liberaliter	brings forth
parit vitam.	bountiful life.

This piece is in a type of sonata form:

Exposition	Bars 1-27
Development	Bars 28-51
Recapitulation	Bars 52-69
Coda	Bars 70-74

The exposition begins with the statement of the core figure (first subject) in A minor, sung by the 2nd tenors, after which the 1st tenors repeat it, starting on the dominant. A two-bar Aeolian digression follows, leading into a repetition of the core figure (sung by the 1st basses), of which the upper voices then sing a retrograde version in bars 8-10. The changes in time signature are used to prevent any rhythmic monotony. In bars 11-12 the 2nd basses sing an evolved form of the core figure (1st adaptation) in the new key of C minor. The second subject appears in bar 13, which is in fact a 2nd adaptation of the core figure, followed by a 3rd adaptation in bar 16 (an inverted form of the 2nd adaptation). The presence of the B ♭ and the later addition of F♯in bar 19 result in a modulation to G minor, which remains fixed throughout the rest of the piece. Bars 23-27 constitute a transition, culminating in an implied imperfect cadence.

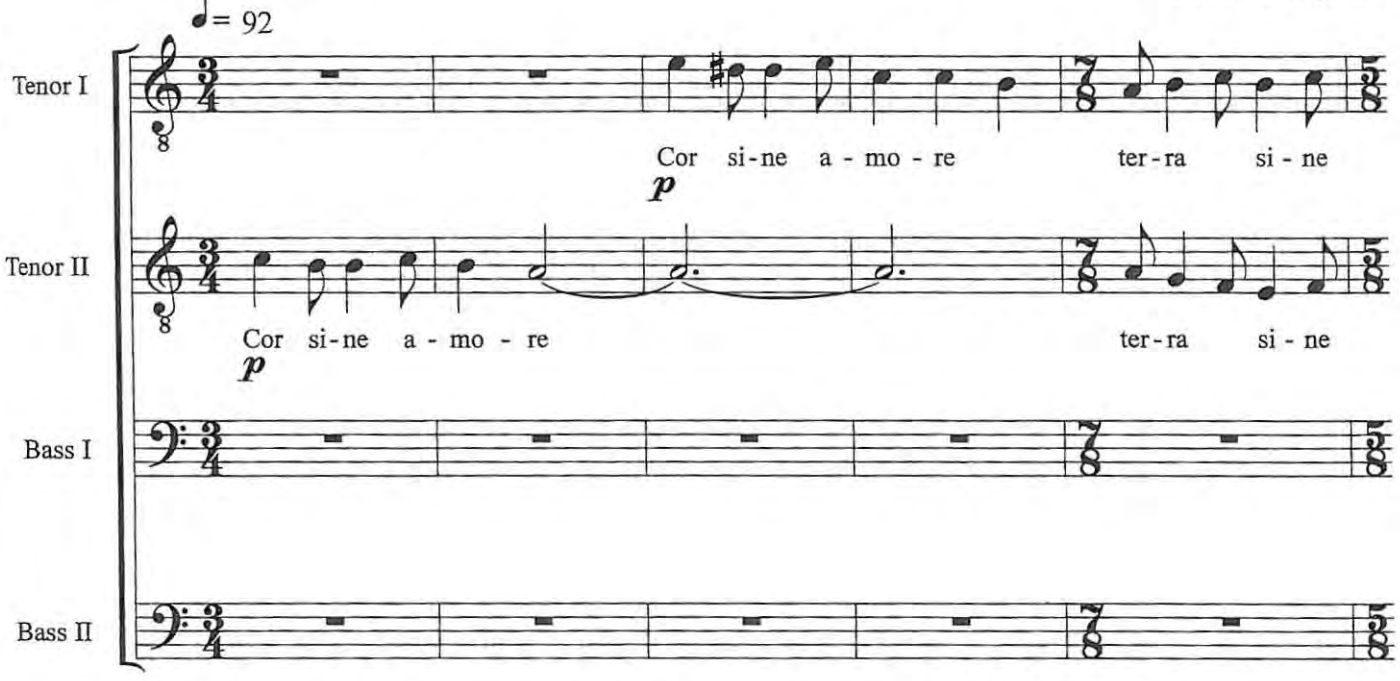
The development begins with a form of the exposition's second subject (2nd adaptation) sung by the 1st basses, which is repeated several times as the other voices enter. Bars 34-47 constitute a freely throughcomposed passage leading to the next transition (bars 48-51), which is based on the 2nd and 3rd adaptations of the core figure.

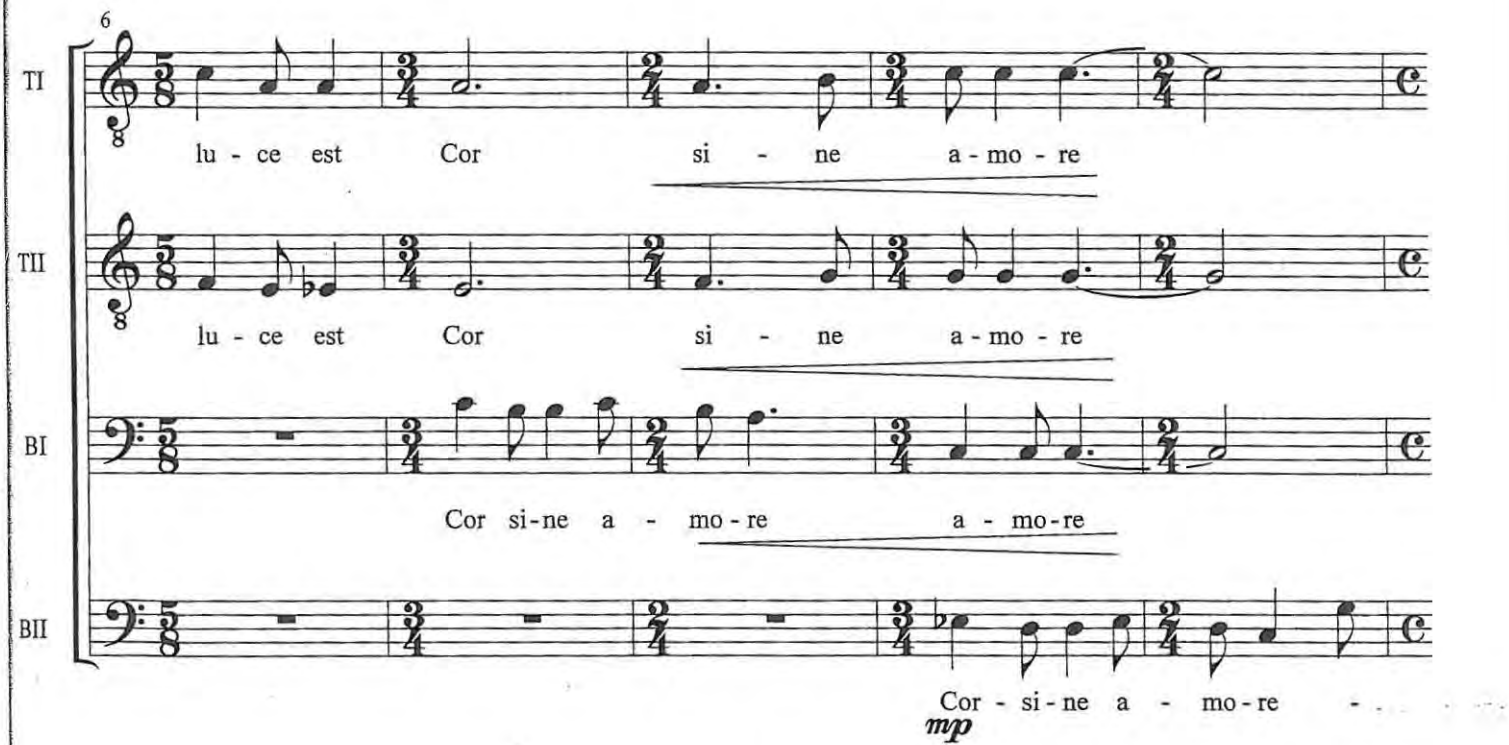
In the recapitulation the core figure with a slight rhythmic alteration, which is taken up by all the voices in turn, after which they proceed to another imperfect cadence. In bars 61-62 the basses sing the 1st adaptation of the core figure, to which the tenors respond by singing two forms of the 2nd adaptation in bars 62-65. The 3rd adaptation is used as the basis for the short transition (bars 67-69) that leads to the coda, which ends with a perfect cadence.

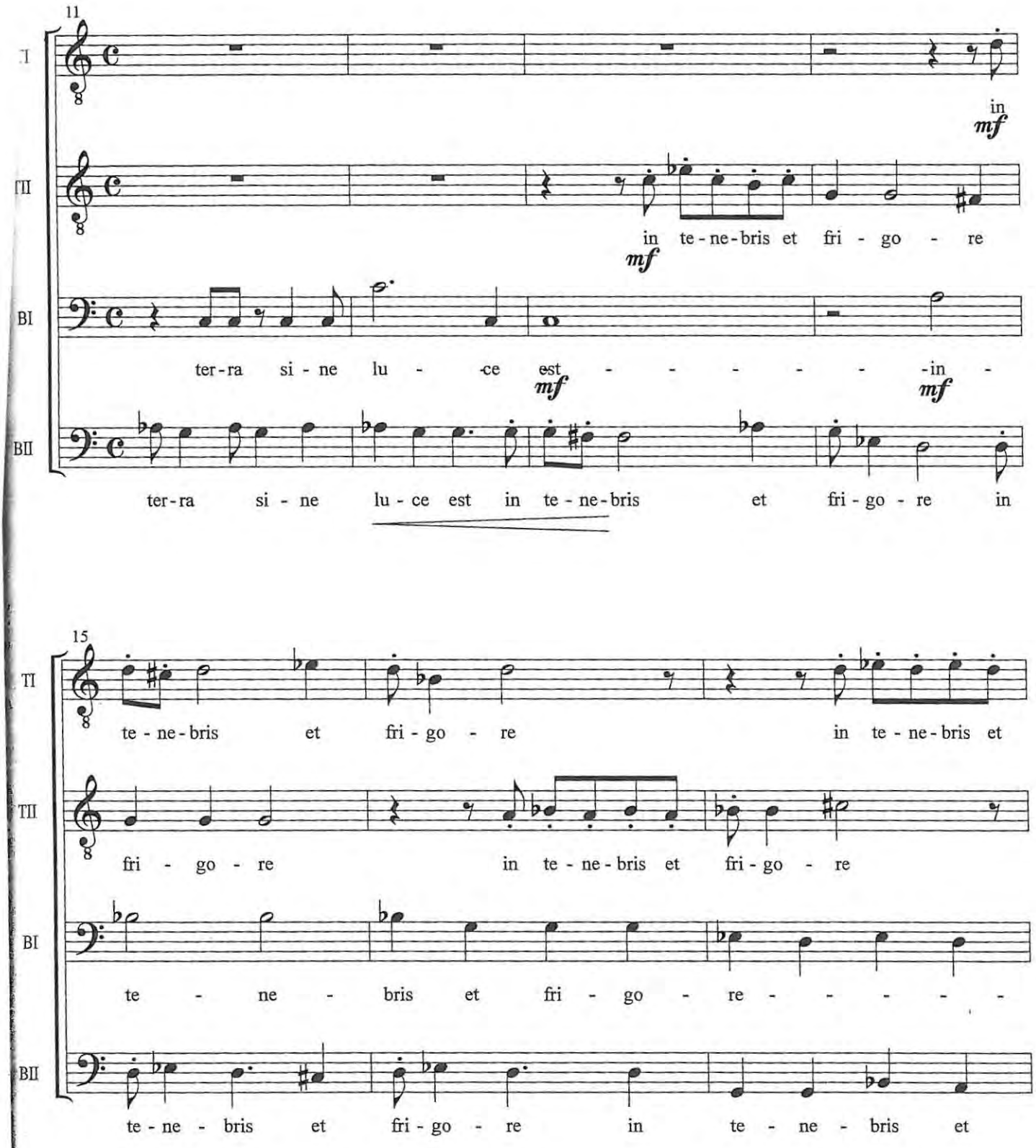
Cor Sine Amore

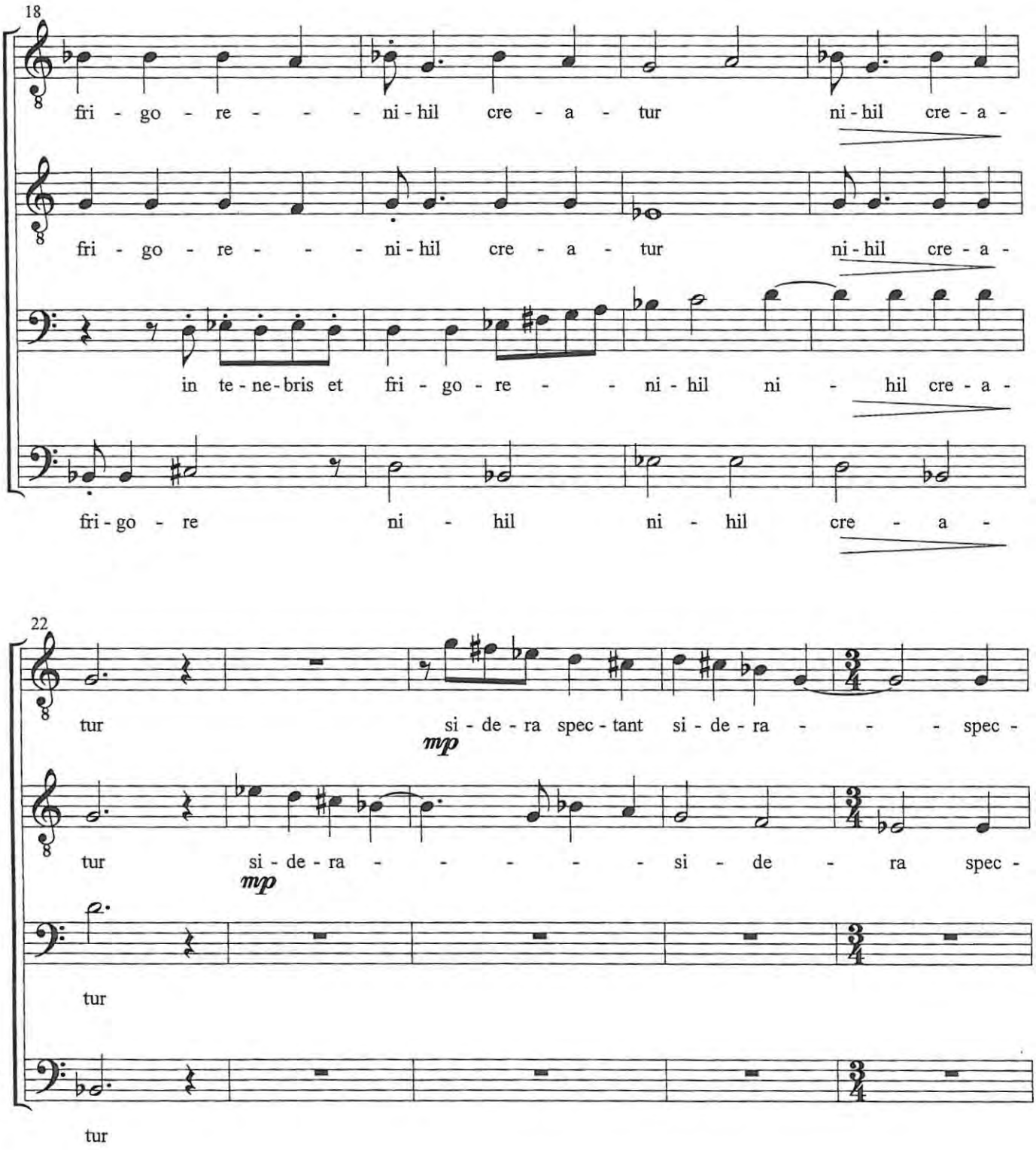
Adagietto e Mesto

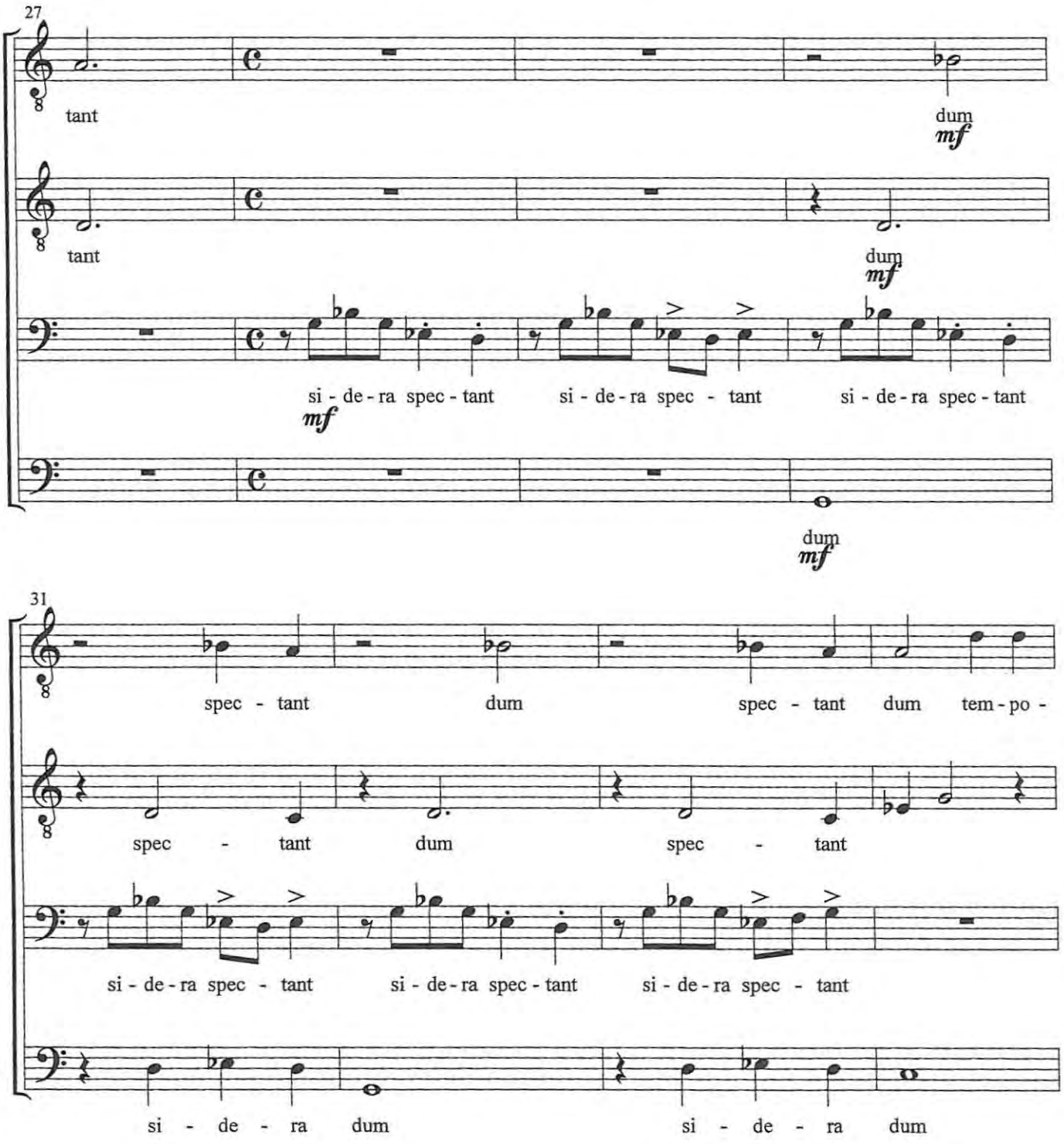
Words and Music by:
Donovan Wynne






11
TI
TII
BI
BII
in
mf
in te-ne-bris et fri-go-re
mf
ter-ra si-ne lu-ce est -in-
mf
mf
ter-ra si-ne lu-ce est in te-ne-bris et fri-go-re in
15
TI
te-ne-bris et fri-go-re in te-ne-bris et
TII
fri-go-re in te-ne-bris et fri-go-re
BI
te-ne-bris et fri-go-re
BII
te-ne-bris et fri-go-re in te-ne-bris et


18
TI
fri - go - re - - - - ni - hil cre - a - tur ni - hil cre - a -
TII
fri - go - re - - - - ni - hil cre - a - tur ni - hil cre - a -
BI
in te - ne - bris et fri - go - re - - ni - hil ni - hil cre - a -
BII
fri - go - re ni - hil ni - hil cre - a -
22
TI
tur si - de - ra spec - tant si - de - ra - - - spec -
mp
TII
tur si - de - ra - - - - - si - de - ra spec -
mp
BI
tur
BII
tur


27
TI
tant
dum
mf
TII
tant
dum
mf
BI
si - de - ra spec - tant
si - de - ra spec - tant
si - de - ra spec - tant
mf
BII
dum
mf
31
TI
spec - tant
dum
spec - tant
dum
tem - po -
TII
spec - tant
dum
spec - tant
BI
si - de - ra spec - tant
si - de - ra spec - tant
si - de - ra spec - tant
BII
si - de - ra
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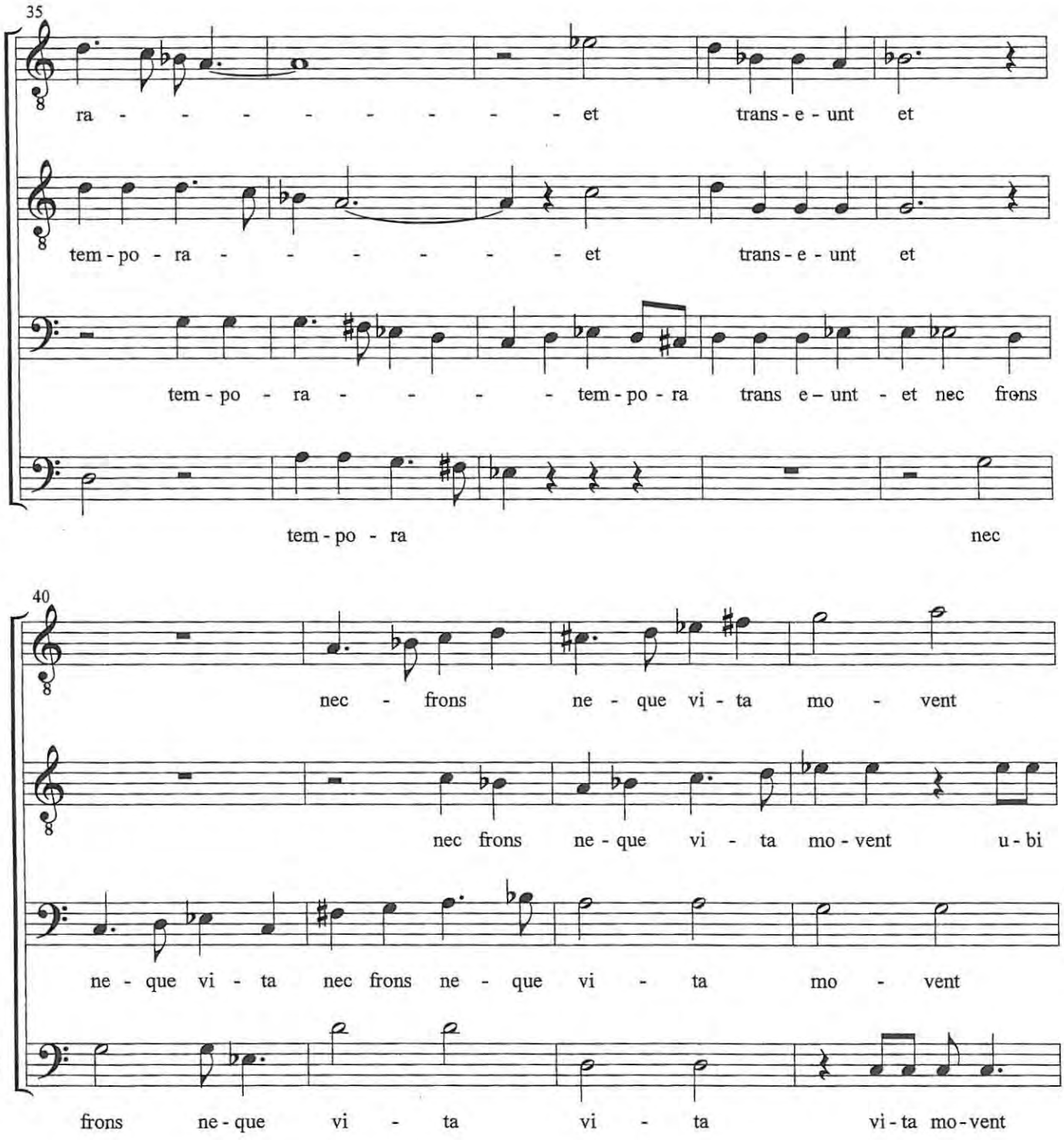
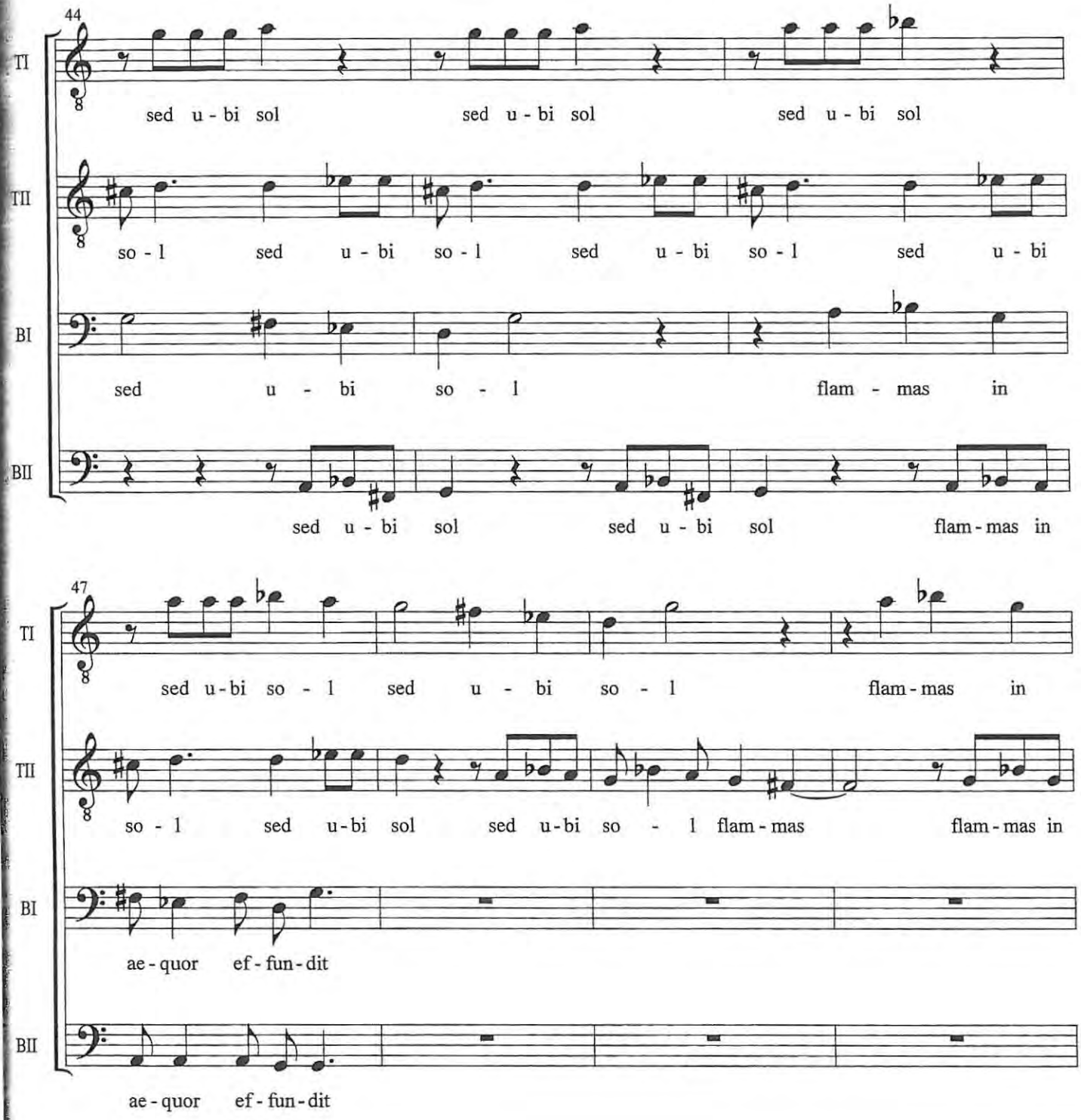
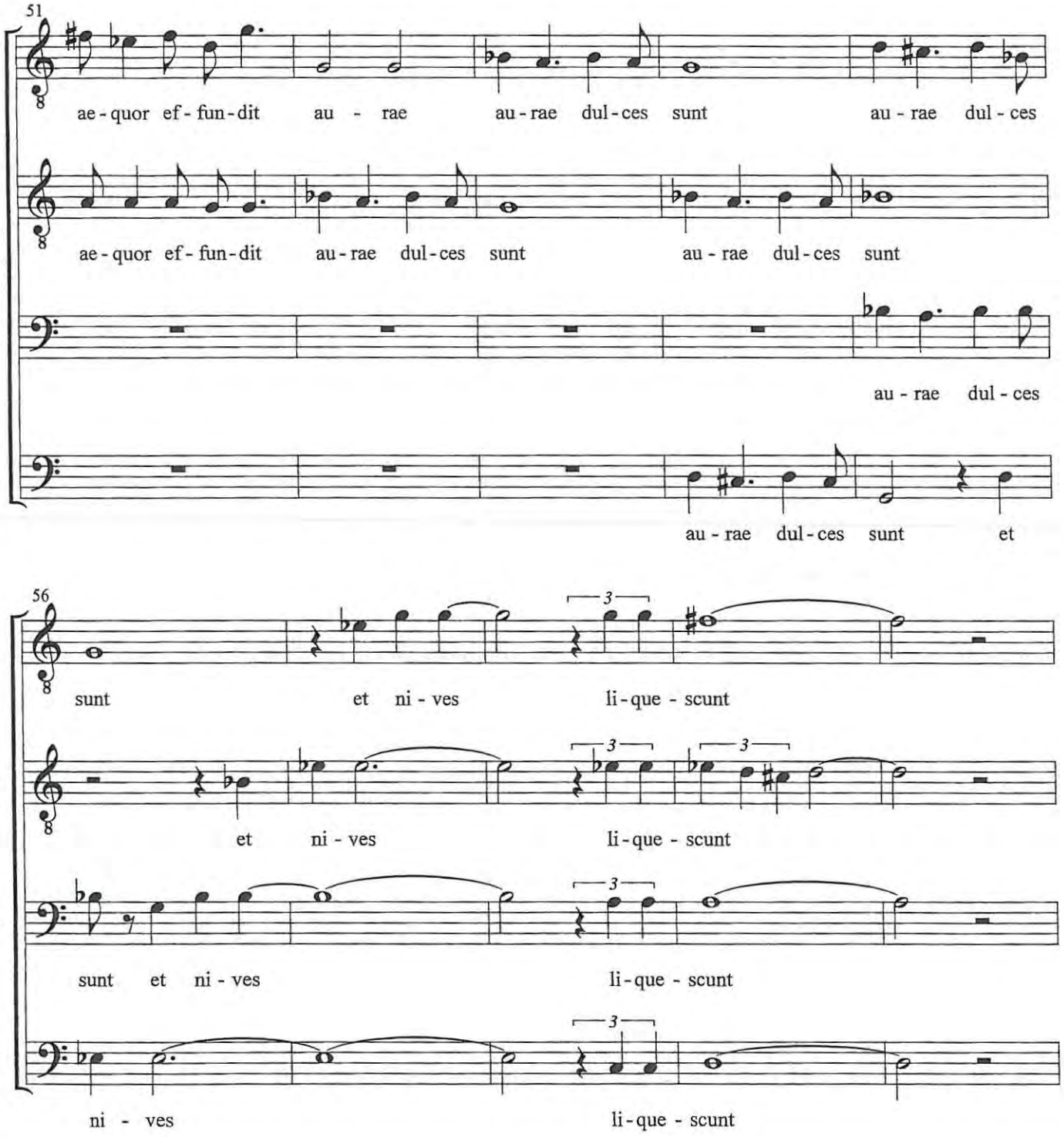
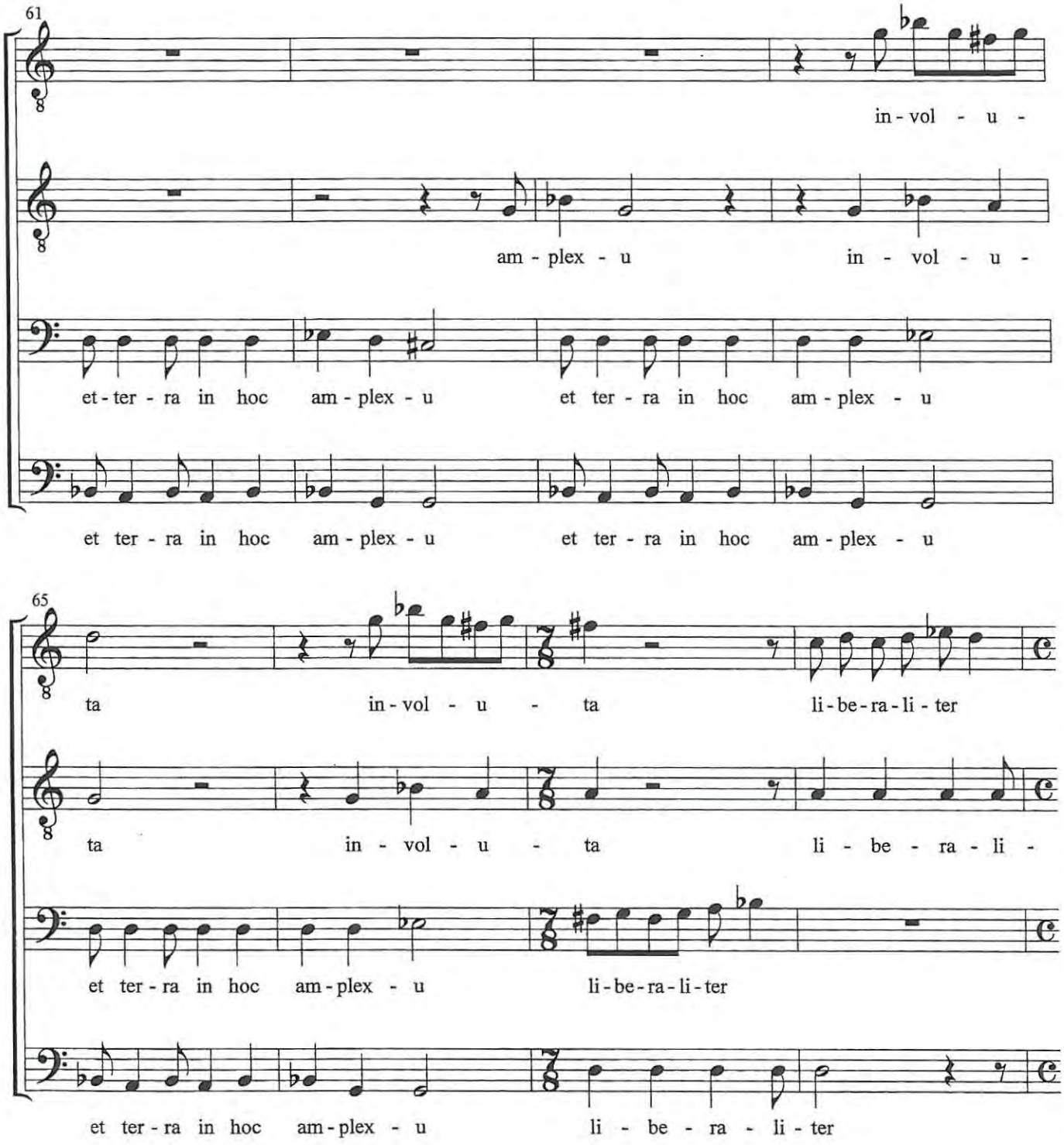
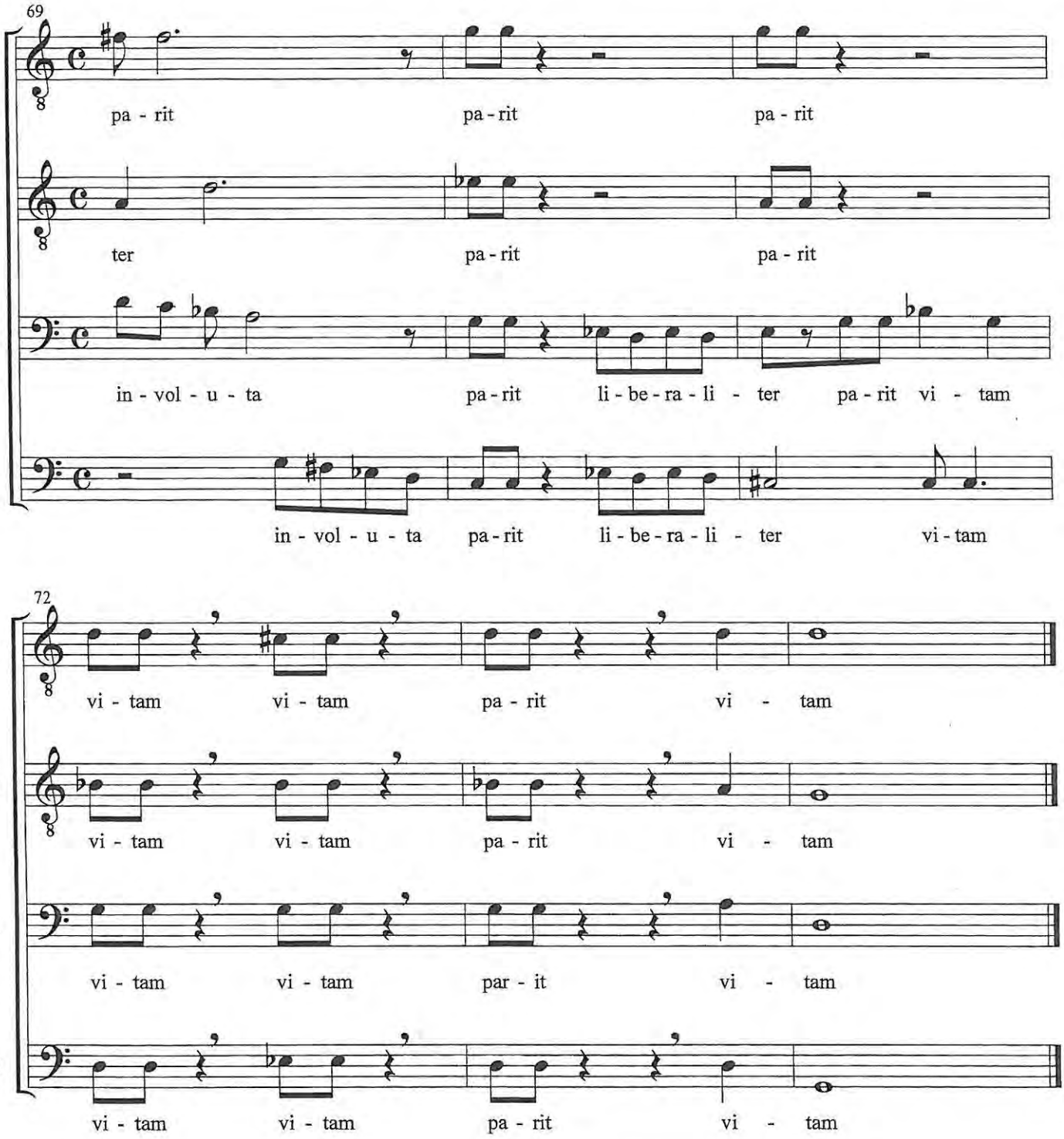
si - de - ra
dum


35
TI
ra - - - - - - - - - et trans - e - unt et
TII
tem - po - ra - - - - - - - et trans - e - unt et
BI
tem - po - ra - - - - tem - po - ra trans e – unt - et nec frons
BII
tem - po - ra nec
40
TI
nec - frons ne - que vi - ta mo - vent
TII
nec frons ne - que vi - ta mo - vent u - bi
BI
ne - que vi - ta nec frons ne - que vi - ta mo - vent
BII
frons ne - que vi - ta vi - ta vi - ta mo - vent


44
TI
sed u - bi sol sed u - bi sol sed u - bi sol
TII
so - l sed u - bi so - l sed u - bi so - l sed u - bi
BI
sed u - bi so - l flam - mas in
BII
sed u - bi sol sed u - bi sol flam - mas in
47
TI
sed u-bi so - l sed u - bi so - l flam - mas in
TII
so - l sed u-bi sol sed u-bi so - l flam - mas flam - mas in
BI
ae - quor ef - fun - dit
BII
ae - quor ef - fun - dit


51
TI
ae - quor ef - fun - dit au - rae au - rae dul - ces sunt au - rae dul - ces
TII
ae - quor ef - fun - dit au - rae dul - ces sunt au - rae dul - ces sunt
BI
au - rae dul - ces
BII
au - rae dul - ces sunt et
56
TI
sunt et ni - ves li - que - scunt
TII
et ni - ves li - que - scunt
BI
sunt et ni - ves li - que - scunt
BII
ni - ves li - que - scunt


61
TI
in - vol - u -
TII
am - plex - u
in - vol - u -
BI
et - ter - ra in hoc am - plex - u
et ter - ra in hoc am - plex - u
BII
et ter - ra in hoc am - plex - u
et ter - ra in hoc am - plex - u
65
TI
ta
in - vol - u - ta
li - be - ra - li - ter
TII
ta
in - vol - u - ta
li - be - ra - li -
BI
et ter - ra in hoc am - plex - u
li - be - ra - li - ter
BII
et ter - ra in hoc am - plex - u
li - be - ra - li - ter



1. A heart without love
is a land without light.
In cold and darkness
it creates nothing.

2. The stars watch
as the seasons pass
and neither life nor leaf
is stirring.

3. But when the sun casts
its rays upon the field,
the breezes are sweet
and the snow melts away.

4. And the Earth,
wrapped in this embrace,
brings forth
bountiful life.

Three Movements for String Quartet.

The string quartet, as an ensemble, is simultaneously beautiful, powerful and intimate; arguably more so than any other four-piece ensemble. It is capable of both sweetness and brutality; it can be passionate or cold. I was seduced by this sensual complexity and could not resist writing for this instrumental combination. I decided to write these three movements, independent of each other, but which share elements of a core melodic phrase that is first presented in the first movement (bars 44-45) and subsequently developed in the second:

This core phrase consists of two units, the first being the initial melodic fragment beginning with the open 5th and the second being the three-quaver figure that follows, each unit appearing in various forms in the first and third movements.

First Movement:

This movement is in a kind of sonata form, in which traditional conventions pertaining to the treatment of subjects, countersubjects and modulations are largely disregarded:

Structural Outline:

Exposition	
Section A	Bars 1-33
Bridge Passage 1	Bars 34-41
Development	
Section B	Bars 42-56
Bridge Passage 2	Bars 57-66
Section B^2	Bars 67-76
Recapitulation	
Section A^2	Bars 77-109
Coda	Bars 110-120

Section A is based on the open 5th and the three-quaver figure of the core phrase, in A minor. In bar 3 however, the 1st violin plays the open A and D strings to

avoid the harmonic trap set by the A-E sonorities. The viola takes up the three-quaver figure in bar 7 and inverts it before restating it in bar 8. This is the basis of the viola's part throughout this section, a pattern that is partially imitated by the cello in bars 27-32, before which it plays the A-E figure with the addition of certain notes – mainly G – in bars 12-26, which helps to maintain a certain tonal ambiguity. The 2nd violin is engaged in a kind of interplay with the 1st violin (bars 11-26), which it then abandons in order to play a modified version of the cello's part (bars 27-32). All the parts rise in stepwise movements in bar 33, leading up to the bridge passage.

In the bridge passage the viola plays a melodic fragment based on the open 5th of the core phrase, while the violins have quaver figures based on B and F, therefore separated by a diminished 5th, which then changes to a perfect 5th when the 2nd violin switches to B♭. At the same time C♯is added to the viola's figure, which is the leading note of the new key of D minor.

In section B the violins play semiquaver patterns that have a harmonic function, while the viola plays triplets in order to thicken the rhythmic texture. The cello is given a melody comprised of both units of the core phrase separated by a rhythmic figure on a perfect 5th. In bar 50 all the parts are rearranged to change the balance of the music and the 1st violin takes the cello's melody.

The second bridge passage begins abruptly in bar 57, in which the preceding rhythmic intensity is replaced by harmonic tension. The chords of this bridge passage are based on the intervals played by the viola and cello: an augmented 5th and major 7th set a minor 3rd apart, followed by two diminished 5th s, also a minor 3rd apart. The texture thins out in bars 64-66, in which D minor re-emerges as the tonal centre.

In bars 67-76 section B is briefly reinstated but the triplets are omitted and the cello part is limited to fragments of the core phrase.

Section A returns in bar 77 in a vastly extended form. The viola takes up a triplet figure in bar 85, which is based on the second unit of the core phrase. Thereafter the overall texture thins out to a point in bar 93 where the cello plays on the open C and G strings while the other instruments play pizzicato fragments of the initial section A material. Bowing eventually resumes and the harmonic and rhythmic textures become denser, reaching a climax in bar 110.

The eleven-bar coda in D minor consists of semiquaver and triplet patterns similar to those in section B, above which the three-quaver figure from the core

phrase emerges in the 1st violin part in bars 111, 113 and 115. The movement then ends on a strong D minor chord.

Second Movement:

As previously stated, this central movement is based on the core phrase, unlike the two peripheral movements that are derived from this material. The structure of this movement resembles a kind of sonata-rondo form, if only because of the recurring main theme:

A	A^2	B	A^3	C	D	A^4	C^2	Bridge	C^3	C^4	A^5	Coda
Bars 1-4	Bars 5-8	Bars 9-16	Bars 17-20	Bars 21-28	Bars 29-36	Bars 37-42	Bars 43-53	Bars 54-58	Bars 59-66	Bars 67-74	Bars 75-78	Bars 79-86

The movement begins with the four-bar main theme (played by the 1st violin with the 2nd violin lending harmonic support) in B minor, a tonal centre that remains fixed throughout. This theme is simply the statement of the core phrase followed by an answering phrase. In bars 5-8 the theme is repeated over the staggered entries of the remaining two instruments.

Section B is an episode in binary form, based on the rhythmic motif (two quavers followed by two crotchets) of the first unit of the core phrase. This motif is constantly repeated throughout the movement and is therefore a major unifying element. The second half of section B contains the second unit of the core phrase, which is repeated and acts as a gravitational centre for the contrary motion of the 1st violin and cello parts.

The main theme returns in bars 17-20, followed by section C (another binary episode) in which the second unit of the core phrase and the quaver-crotchet rhythmic motif from section B are stratified over a melodic sequence played by the cello. This sequence is based on the first unit of the core phrase, which is then partially imitated by the 1st violin an octave higher in bars 25-28.

Instead of going back to section A, I decided to start section D in bar 29, to prevent the movement from becoming too predictable. The first half of this episode, also in binary form, is relatively static with very little vertical or horizontal movement, the cello's repeated melodic figure (incorporating the quaver-crotchet

rhythmic motif) being the only discernable feature. In bars 33-36 this rhythmic figure becomes more pronounced and the E♯ (augmented 4th) followed by the A♯ (leading note) create harmonic tension, which is resolved by the re-emergence of section A in bar 37.

A two-bar "resting point" follows the main theme in bars 41-42 (played by the 1st violin), consisting of the second unit of the core phrase, which is repeated. The melodic value of this little phrase is preserved at the beginning of section C^2 as the viola immediately takes up the 1st violin's F♯and proceeds to play a new melody above the cello's repetition of the melodic sequence it played in the previous section C. The violins re-enter at the end of bar 46 to provide harmonic support and to reinforce the cello's quaver-crotchet rhythm. Section C^2 concludes with a three-bar resting point similar to the one in bars 41-42, ending on an F♯an octave higher.

A five-bar bridge passage follows, based on a modified version of the first unit of the core phrase. Section C^3 follows in bars 59-66. In the first half, the cello plays a "quaverised" version of its bridge passage figure, while the other instruments' parts are based on the viola melody from section C^2. In the second half of section C^3 the viola takes up the cello's melodic sequence from the bridge passage, while the first violin and cello parts are based on the viola melody from section C^2.

The 2nd violin remains silent, only re-entering in section C^4, which is a partial repetition of bars 59-66, played over the cello's F♯pedal. The second half of section C^4 (bars 71-74) constitute a repeated imperfect cadence, building up to the movement's climax in the form of the return of section A, in which the main theme is played an octave higher and the harmonic texture is made denser by the viola's double-stops.

An eight-bar coda follows, based on the main theme. The texture thins out and the dynamic level decreases to *piano* as the final chord is played.

Third Movement:

The third movement of this set is cast into a kind of hybrid ternary form with binary elements:

Section A (in binary form)	Bars 1-31
Section B (two episodes followed by a transition)	Bars 32-112
Section A^2 (in binary form)	Bars 113-146
Coda	Bars 147-158

Section A begins with a cello ostinato, based on the open 5th of the first unit of the core phrase in G minor. The viola's ostinato interlocks with the cello to form the rhythmic and harmonic accompaniment to the 1st violin's melody, which is supported by the 2nd violin. This seven-bar melody is then repeated in bars 11-17. The second half of section A begins in bar 18 with the 2nd violin's chordal pattern to which the 1st violin adds melodic figures (bars 21-24) taken from its main theme. Thereafter both violins play interlocking chordal patterns over the viola and cello ostinati, bringing section A to an end.

Section B begins abruptly in bar 32 with the viola's slowly unfolding melody supported by the cello, which forms the basis of this episode (which is reminiscent of the second movement). This melody is repeated in bars 49-64 with the addition of the violins, which play melodic figures based on both units of the core phrase. The second episode of section B (reminiscent of the first movement) is in the relative key of B♭ major and begins with the 2nd violin's quaver ostinato. The other instruments gradually join in with staccato figures taken from the first movement, over which the first violin begins its restatement of the main theme (bars 77-91). The transition (bars 93-112) begins in the original key of G minor with the viola playing the first movement's opening melodic phrase beneath the 2nd violin's continued quaver ostinato. The cello re-enters in bar 97 with an ostinato similar to that of section A, joined by the 1st violin (in bar 103), which plays a repeated quaver figure taken from the first movement. The viola then takes up its initial quaver ostinato in bar 107 (from section A). In bars 110-112 the cello and viola return to their original material and the 1st violin announces the return of the main theme.

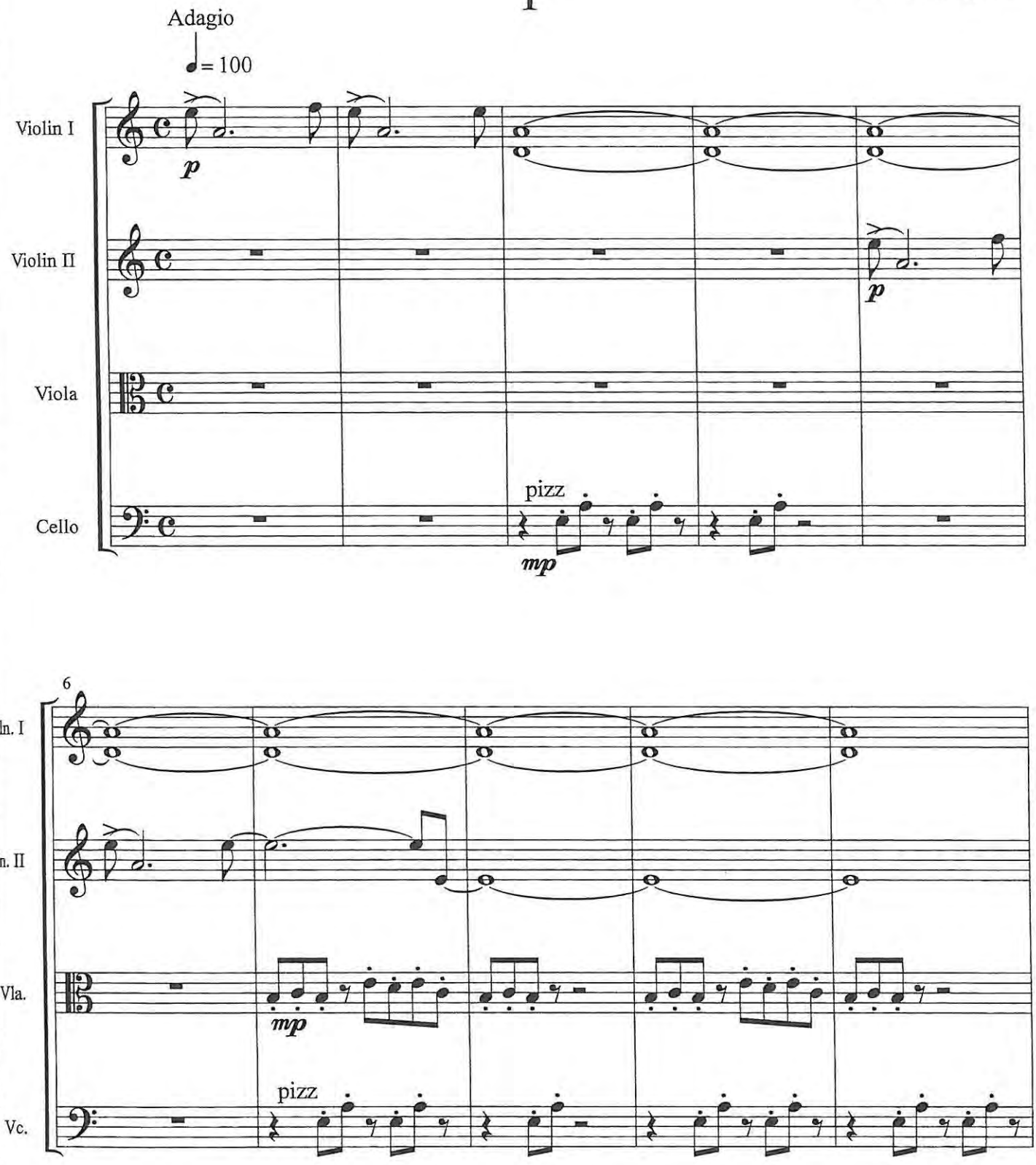
Section A^2 begins in bar 113 with the main theme. Extra quavers have been added to the viola's ostinato to preserve the momentum of the preceding transition,

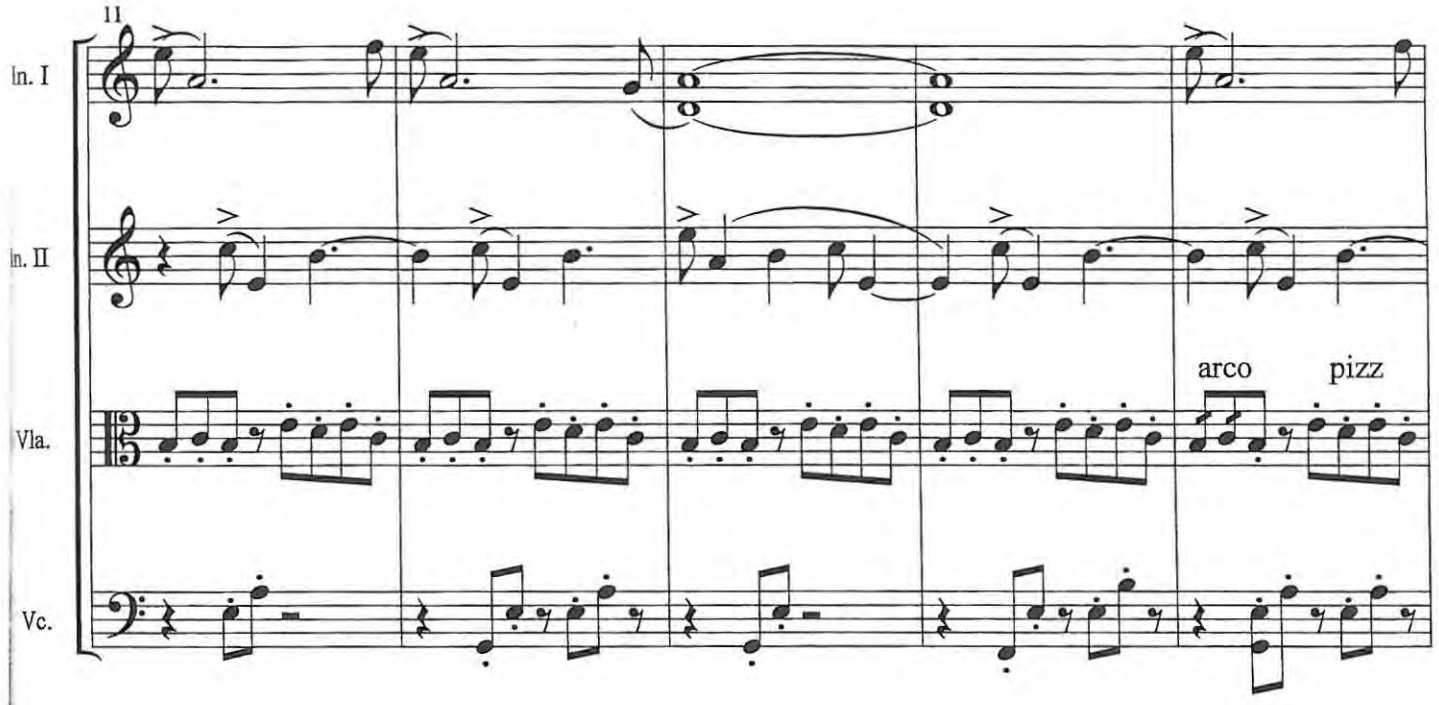
and in bars 120-126 the violins and the viola move up an octave to maintain interest. The second half of section A^2 remains relatively intact, followed by the coda (bars 147-158), in which the violins abandon their chordal figures; the 1st violin playing the repeated quaver figure from the transition, while the 2nd violin takes up a simple melodic pattern rhythmically identical to the cello part. The texture thins out in the last four bars, ending on the tonic chord.

Three Movements For String Quartet

I

Donovan Wynne

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In. II
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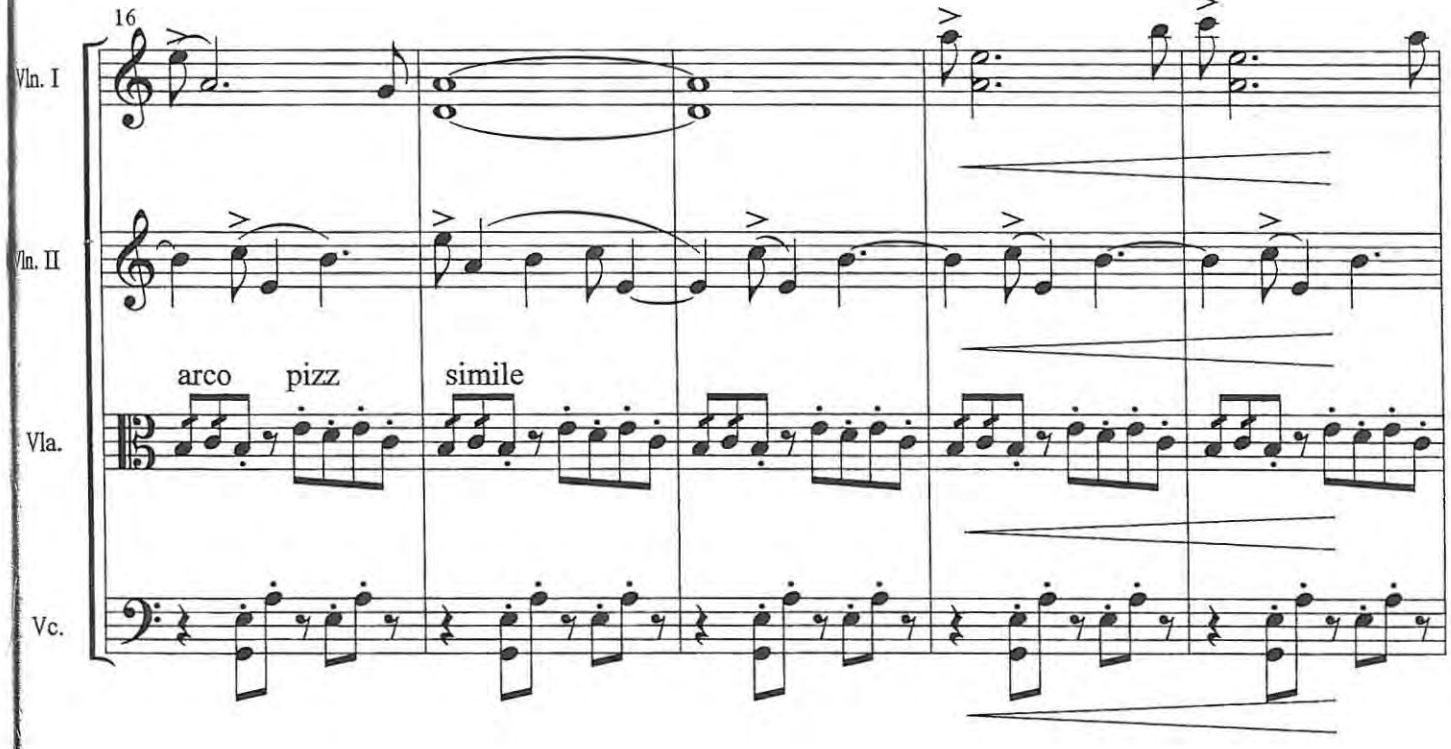
Vc.
arco
pizz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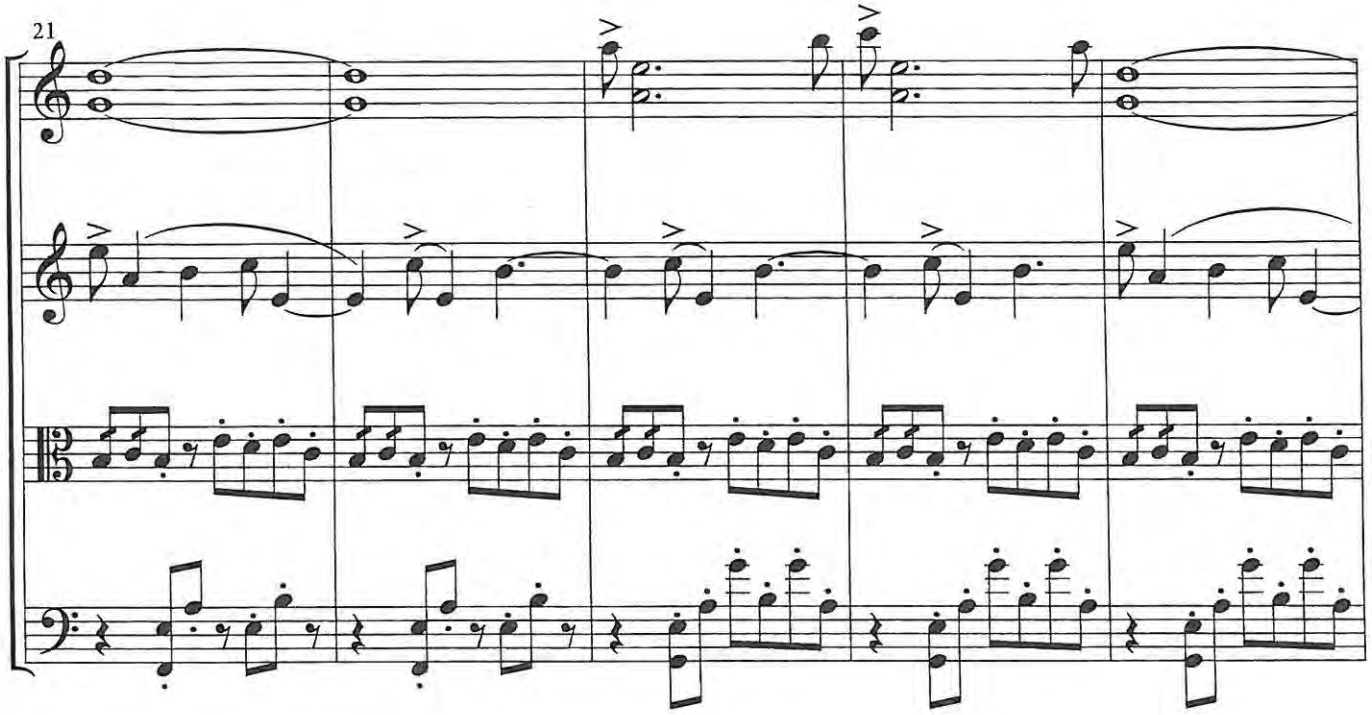
arco
pizz
simile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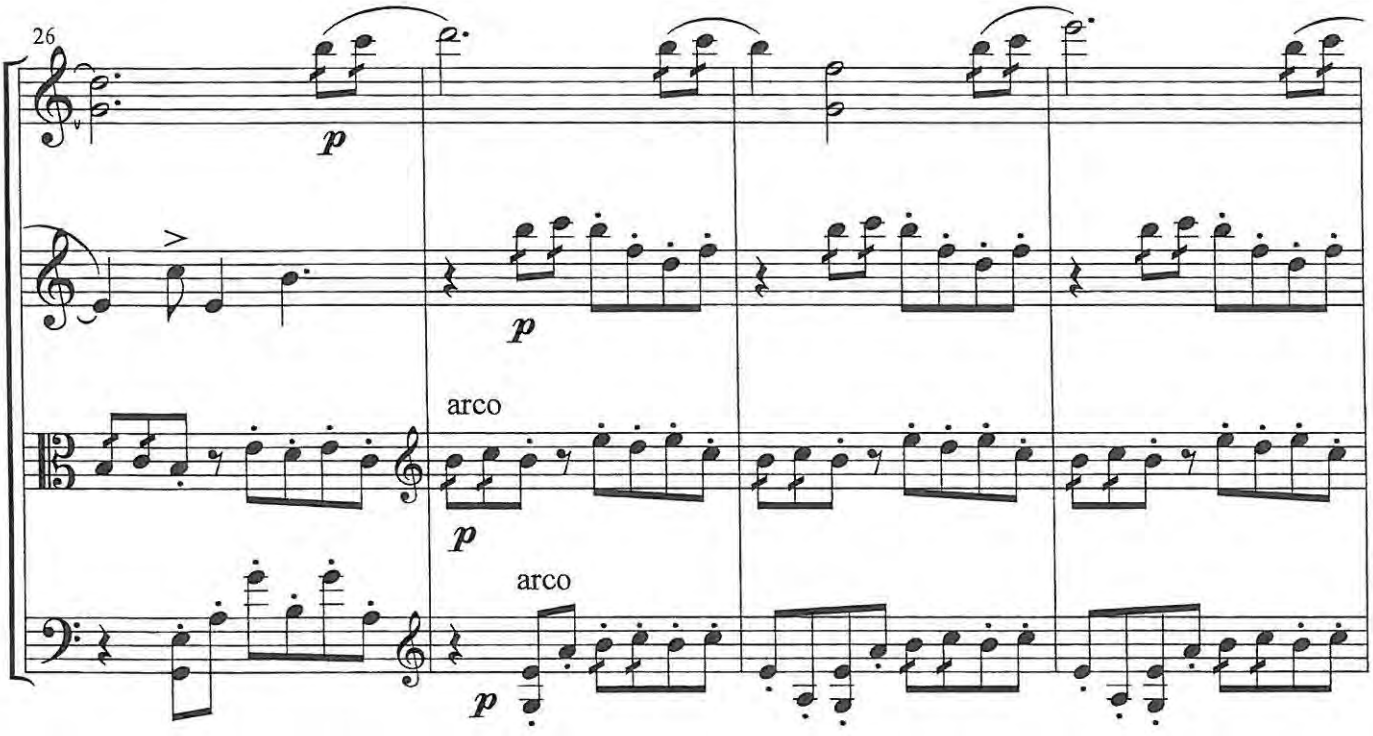
Vla.
Vc.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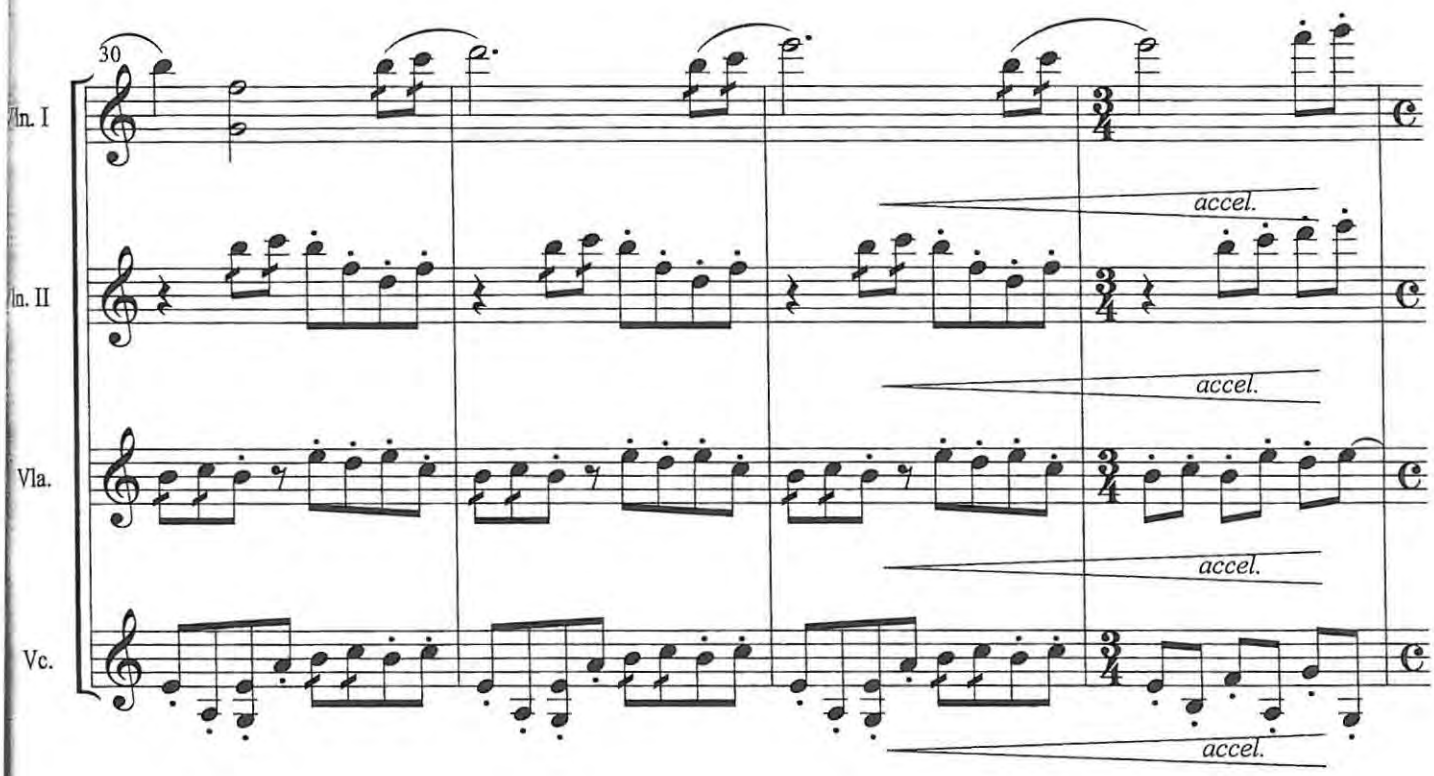
Vln. II
Vla.
Vc.
p
p
arco
p
arco
p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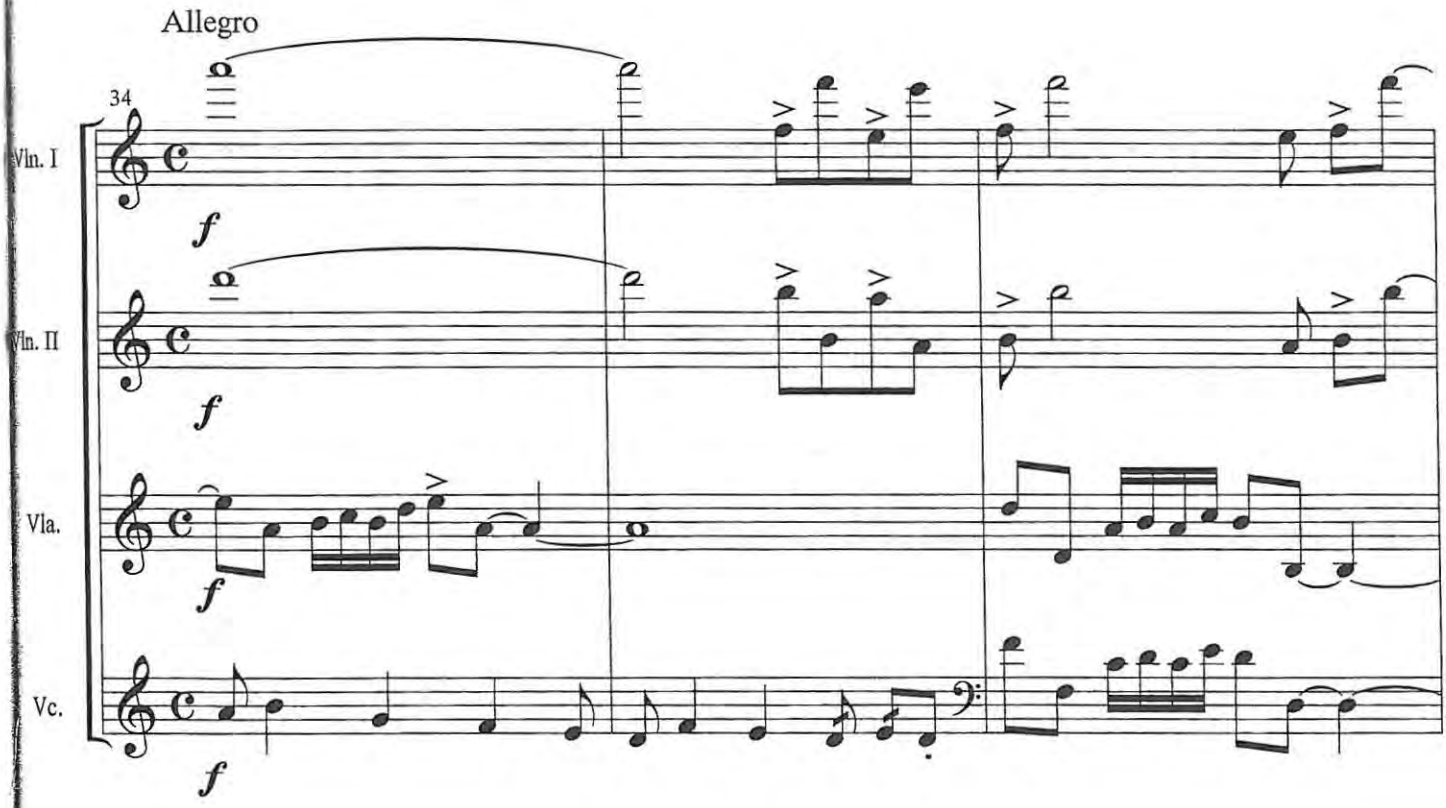
Vln. II
Vla.
Vc.
accel.
accel.
accel.
accel.


Allegro
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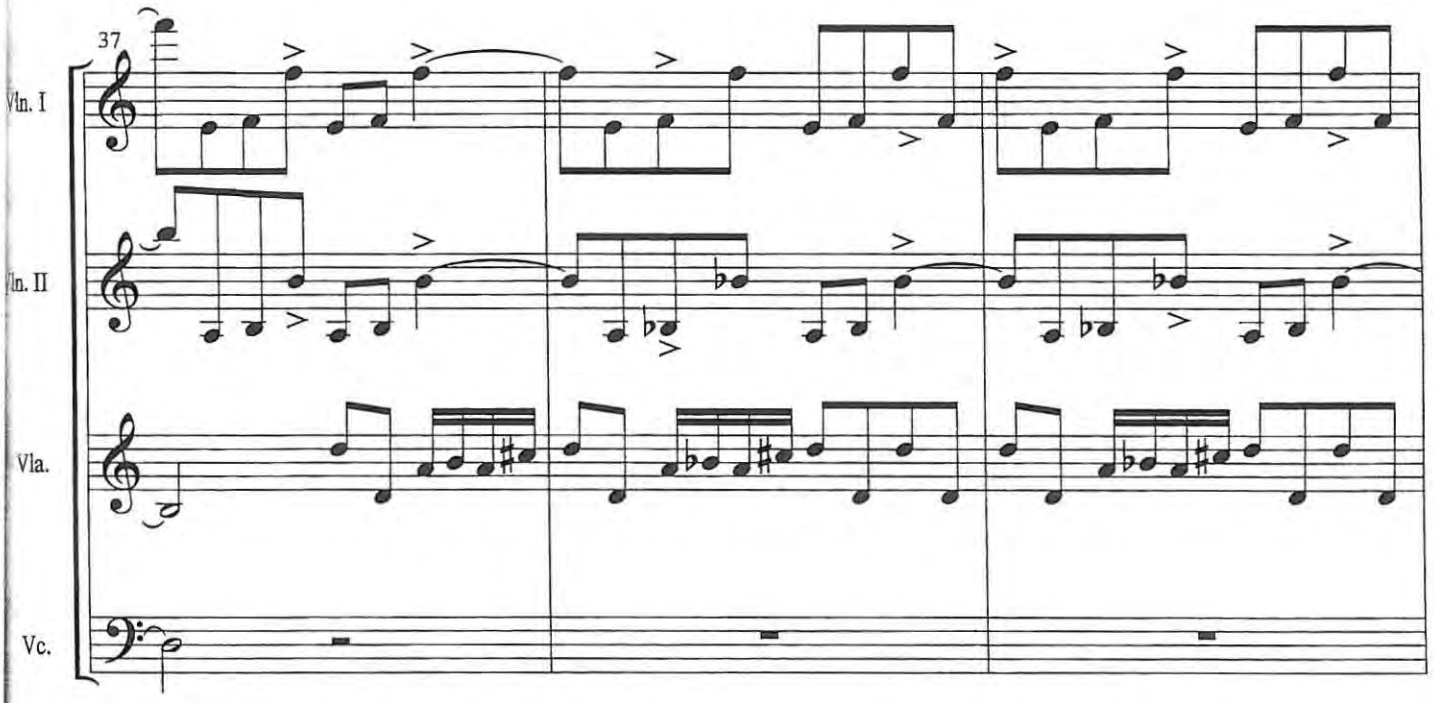
Vln. II
Vla.
Vc.
f
f
f
f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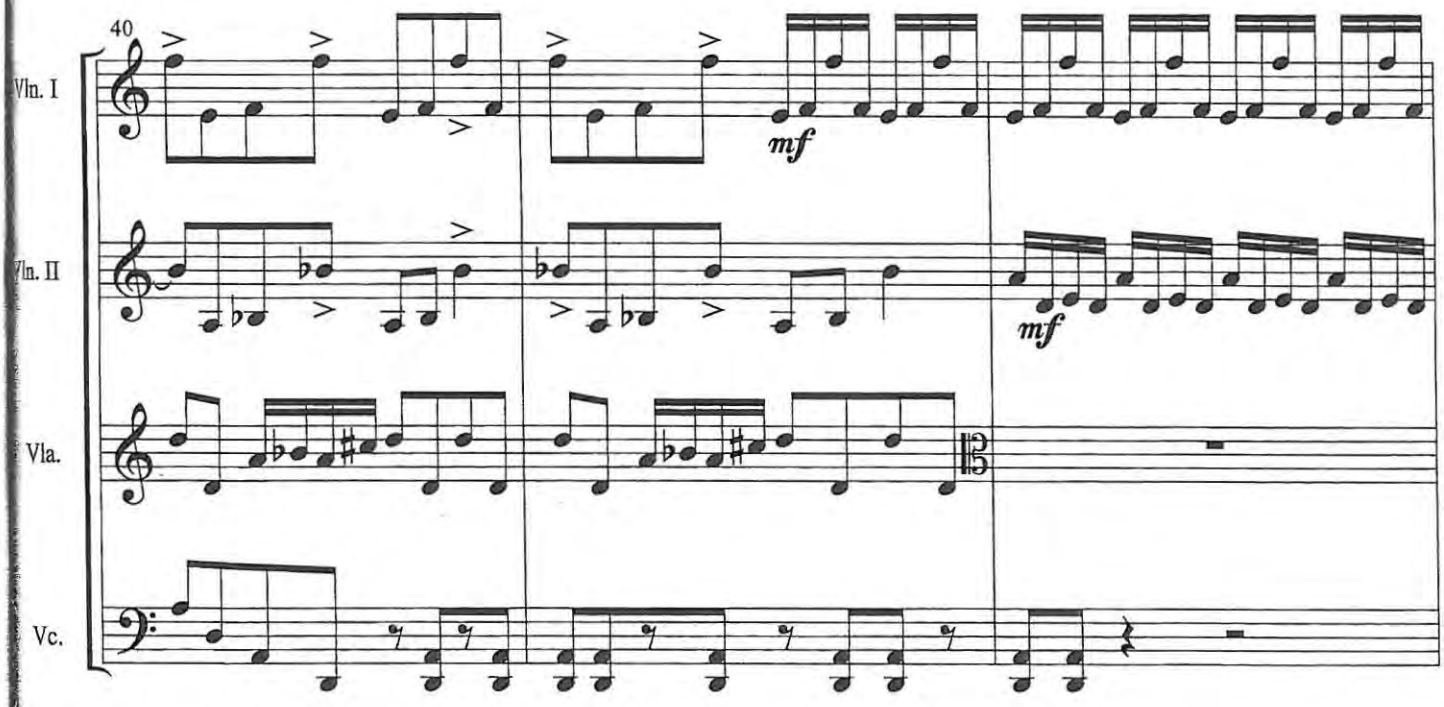
Vln. I
Vln. II
Vla.
Vc.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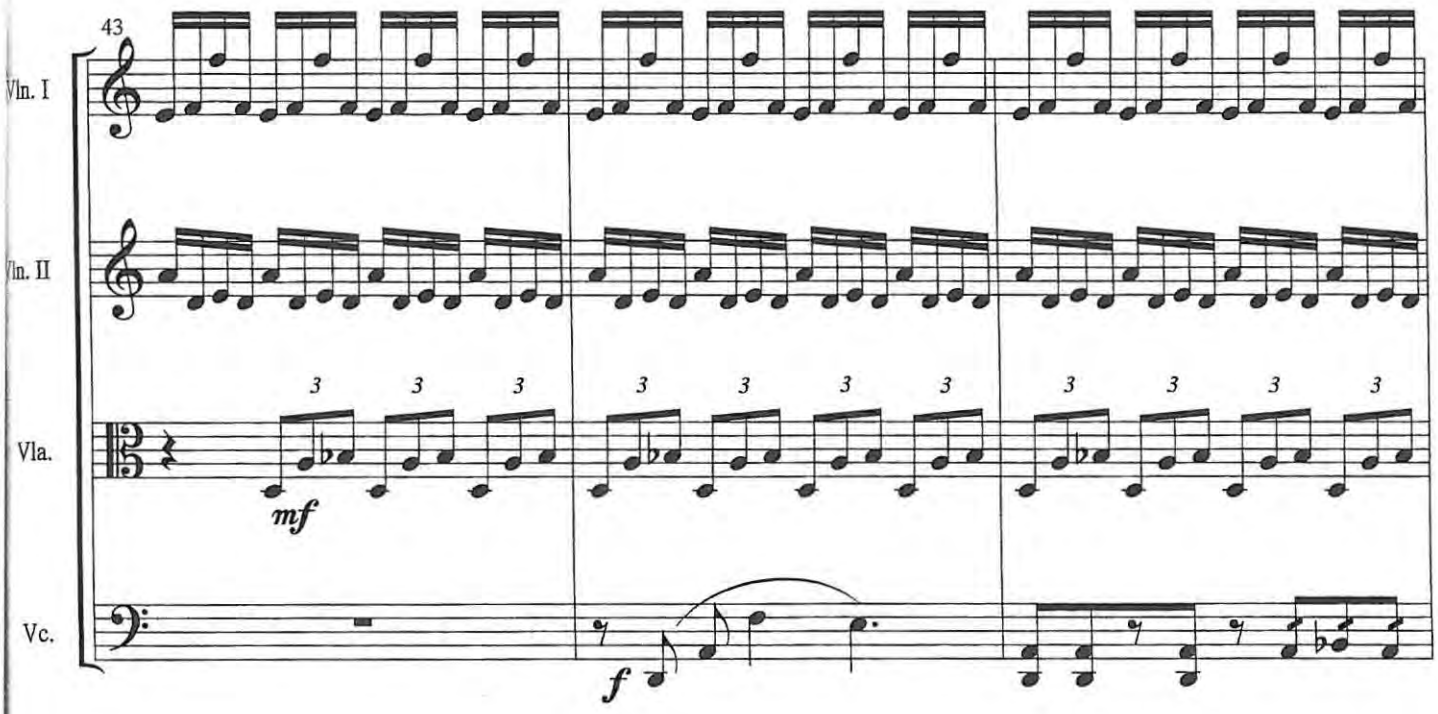
Vln. I
Vln. II
Vla.
Vc.
mf
mf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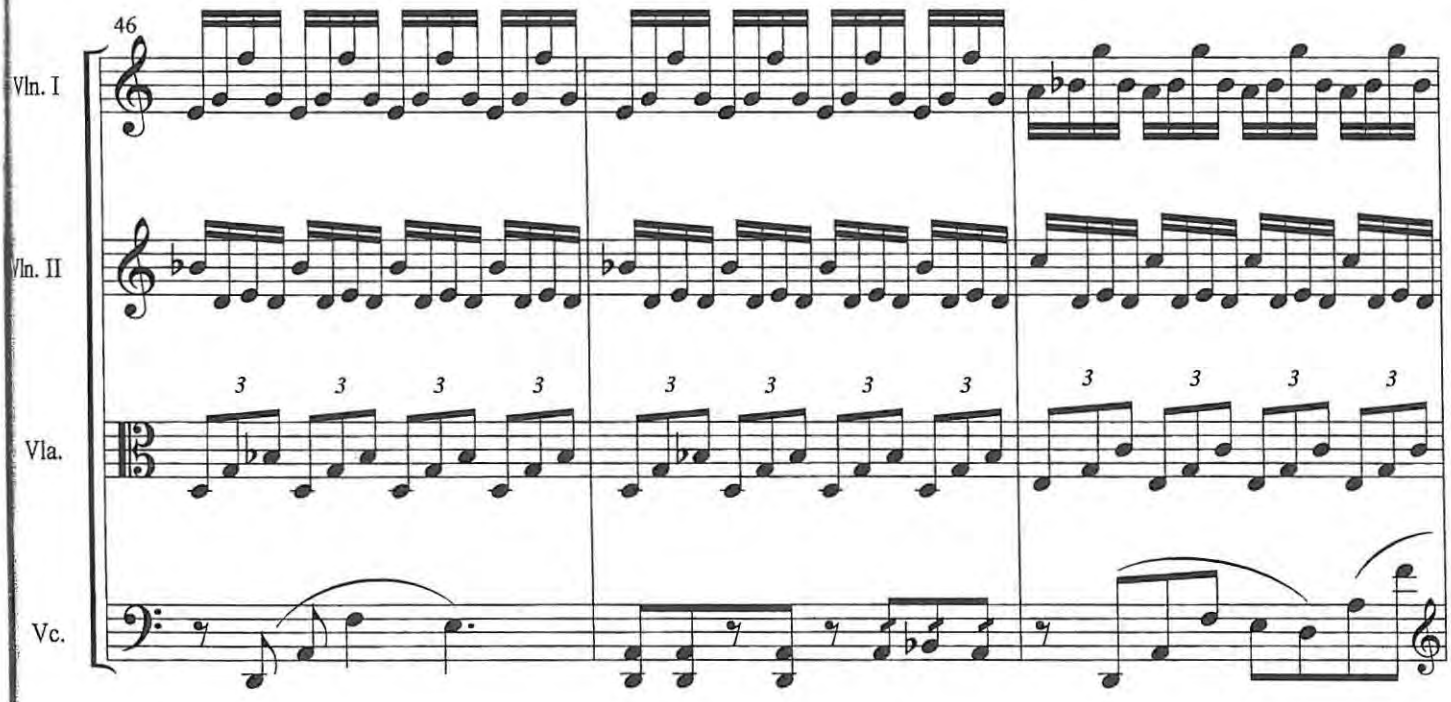
Vln. I
Vln. II
Vla.
Vc.
mf
f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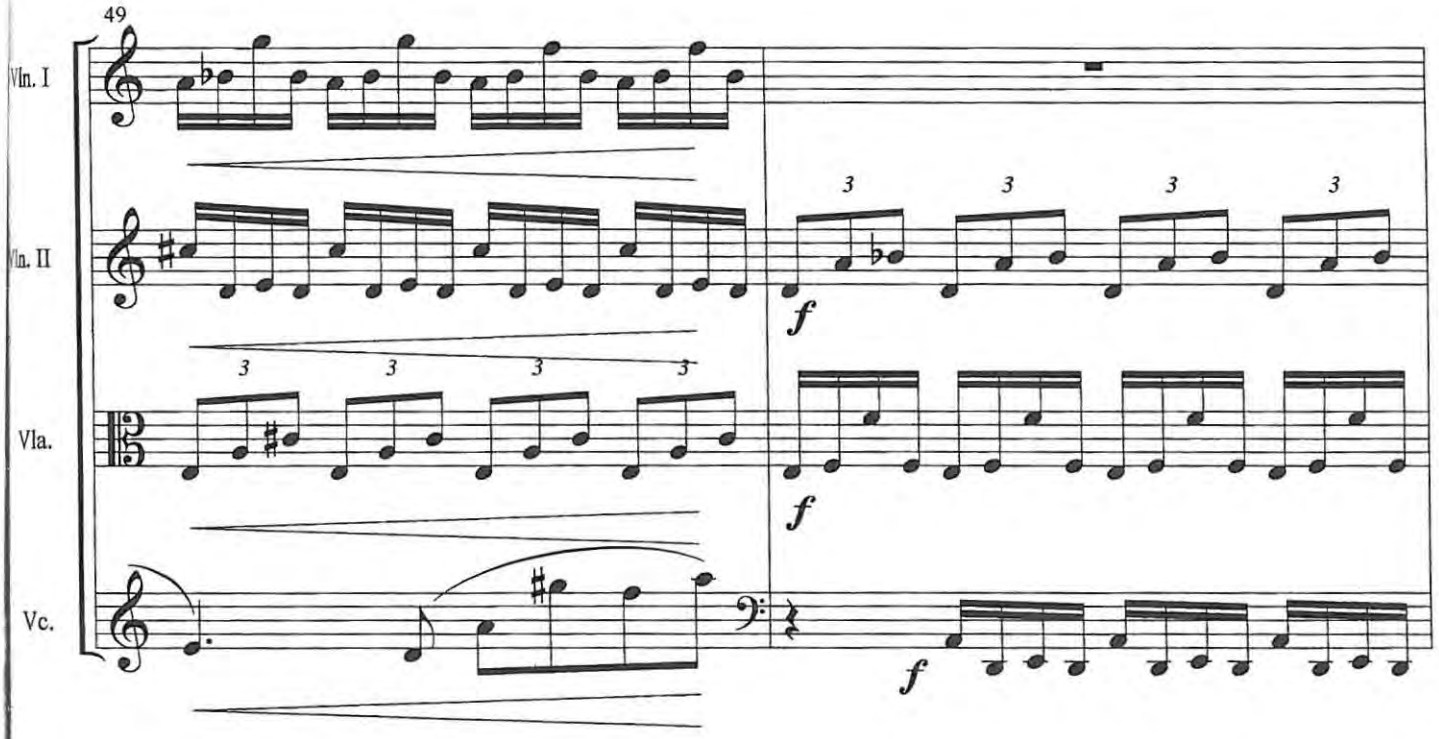
Vln. I
Vln. II
Vla.
Vc.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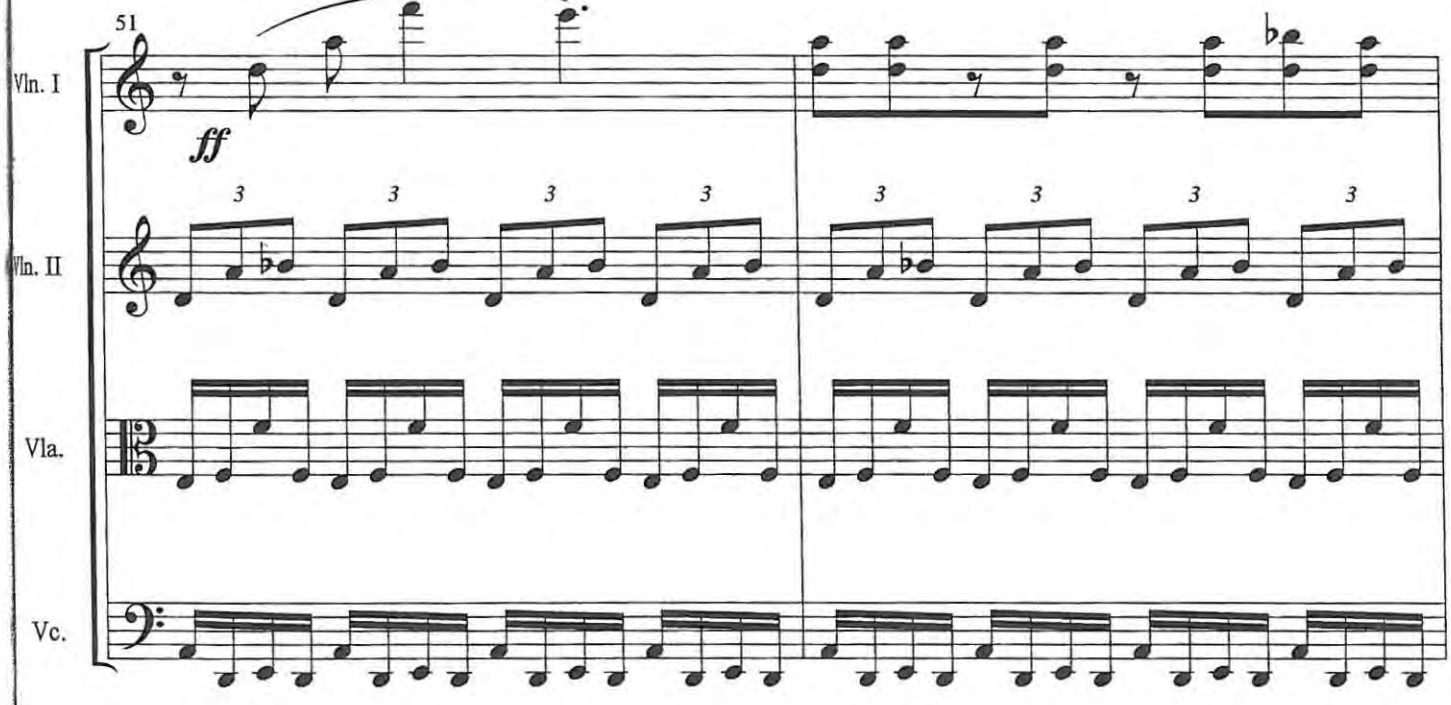
Vln. I
Vln. II
Vla.
Vc.
f
f
f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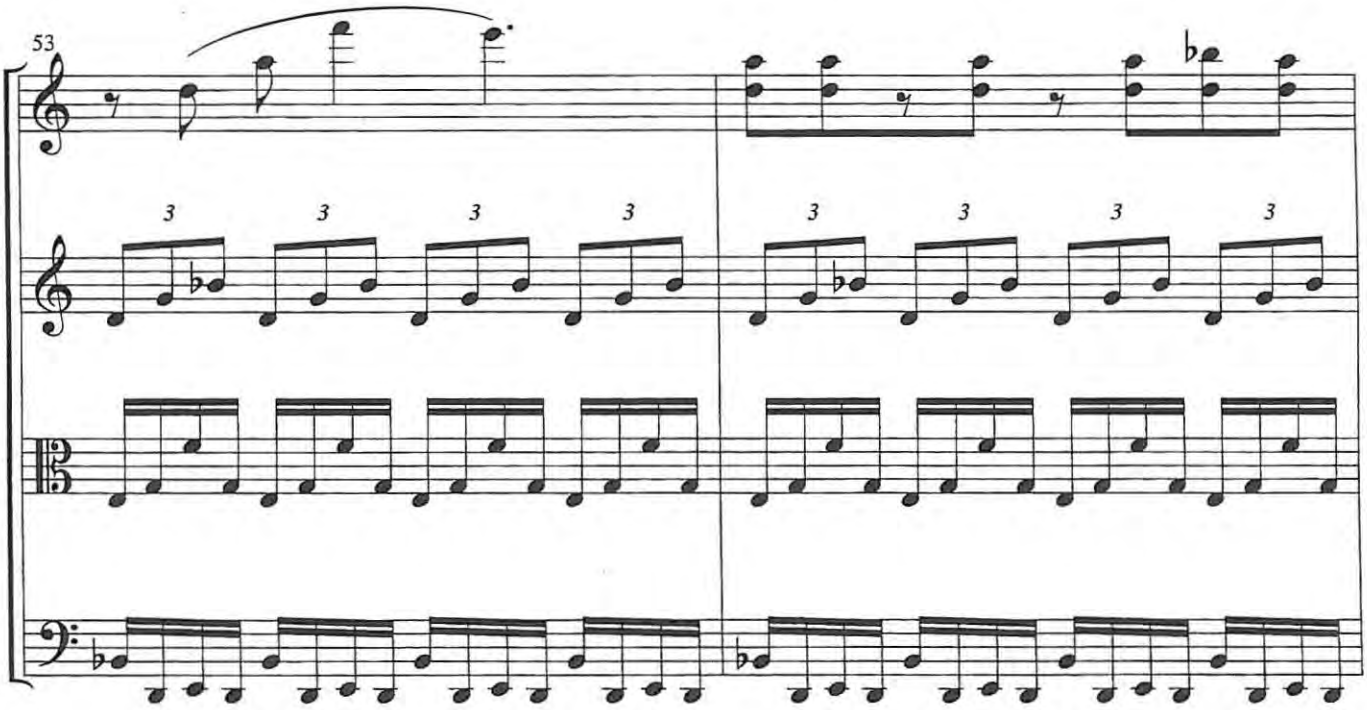
Vln. I
Vln. II
Vla.
Vc.
ff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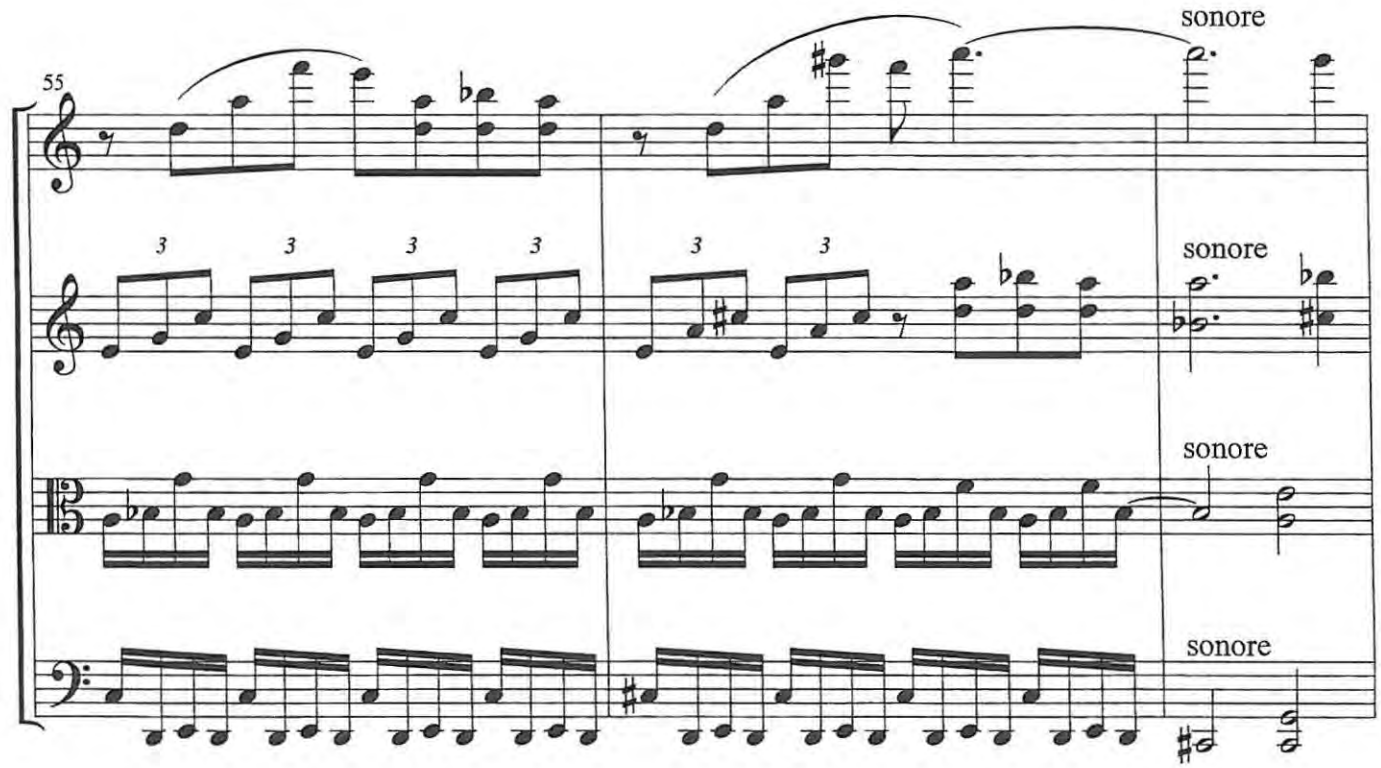
Vln. II
Vla.
Vc.


55
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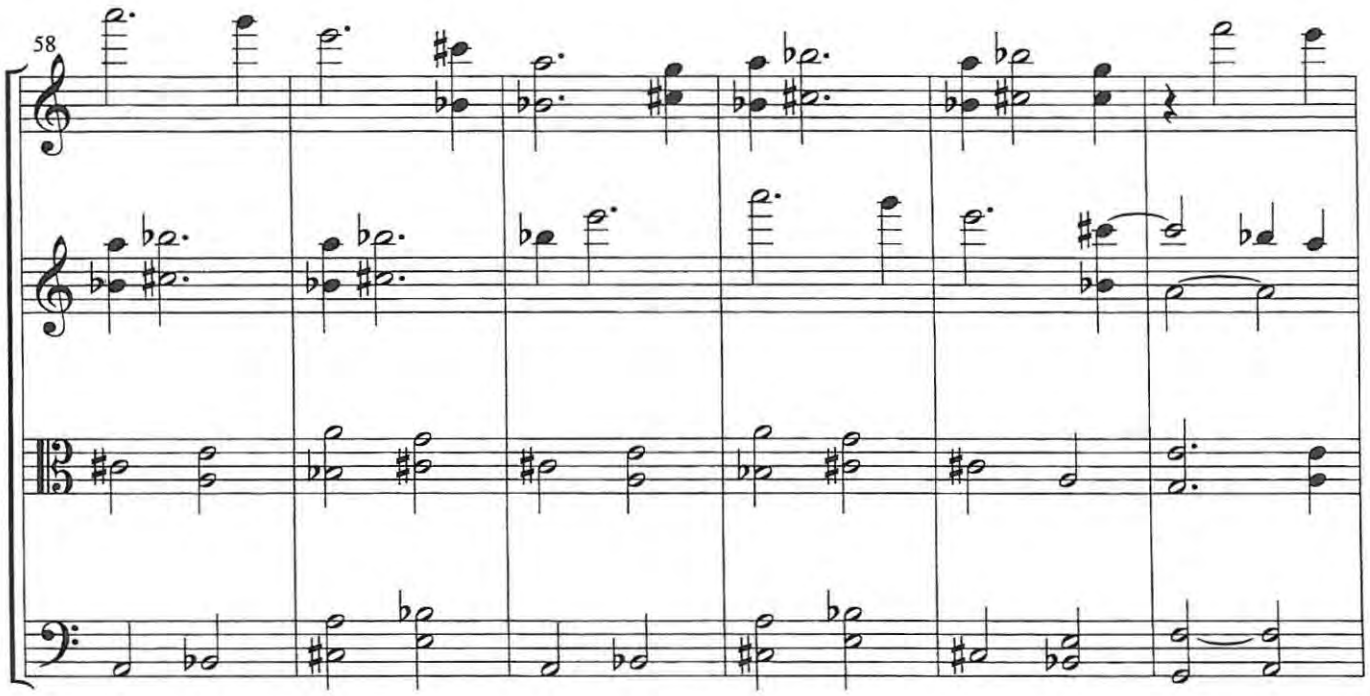
Vln. II
Vla.
Vc.
sonore
sonore
sonore
sonore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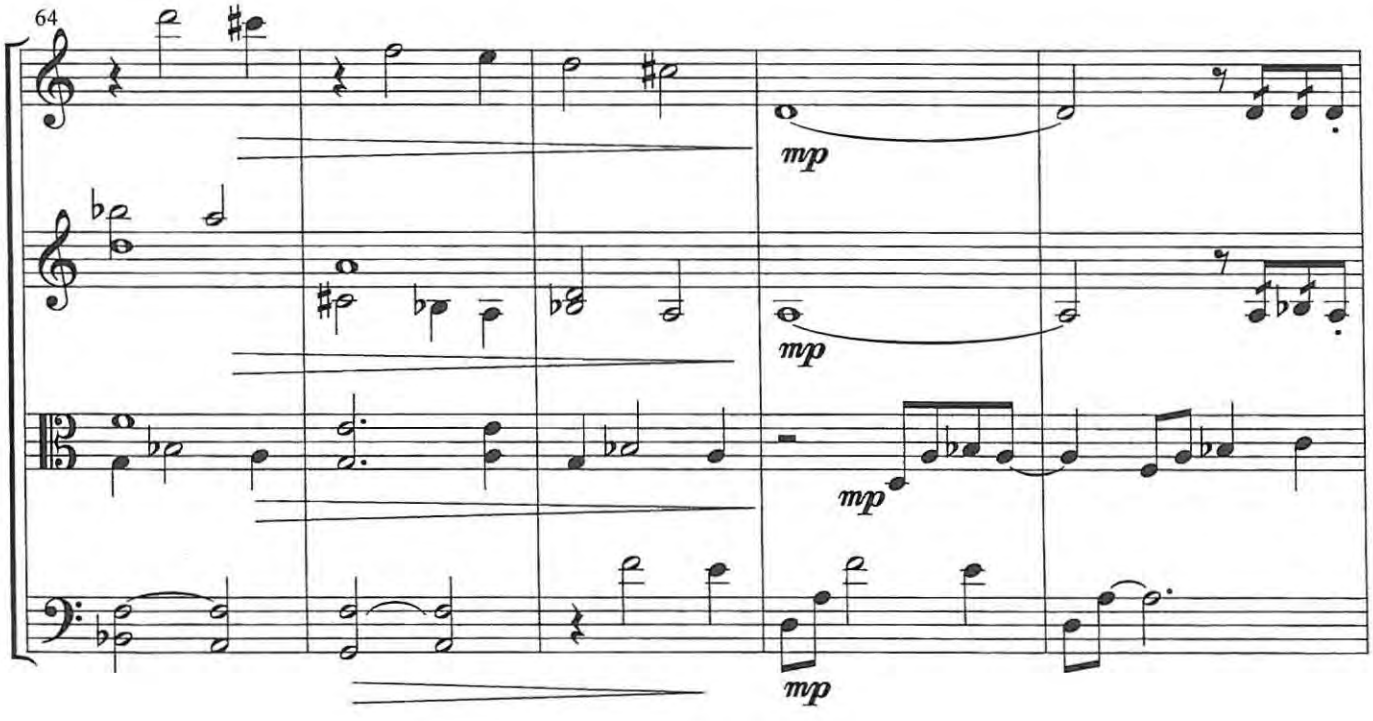
Vln. II
Vla.
Vc.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Vla.
Vc.
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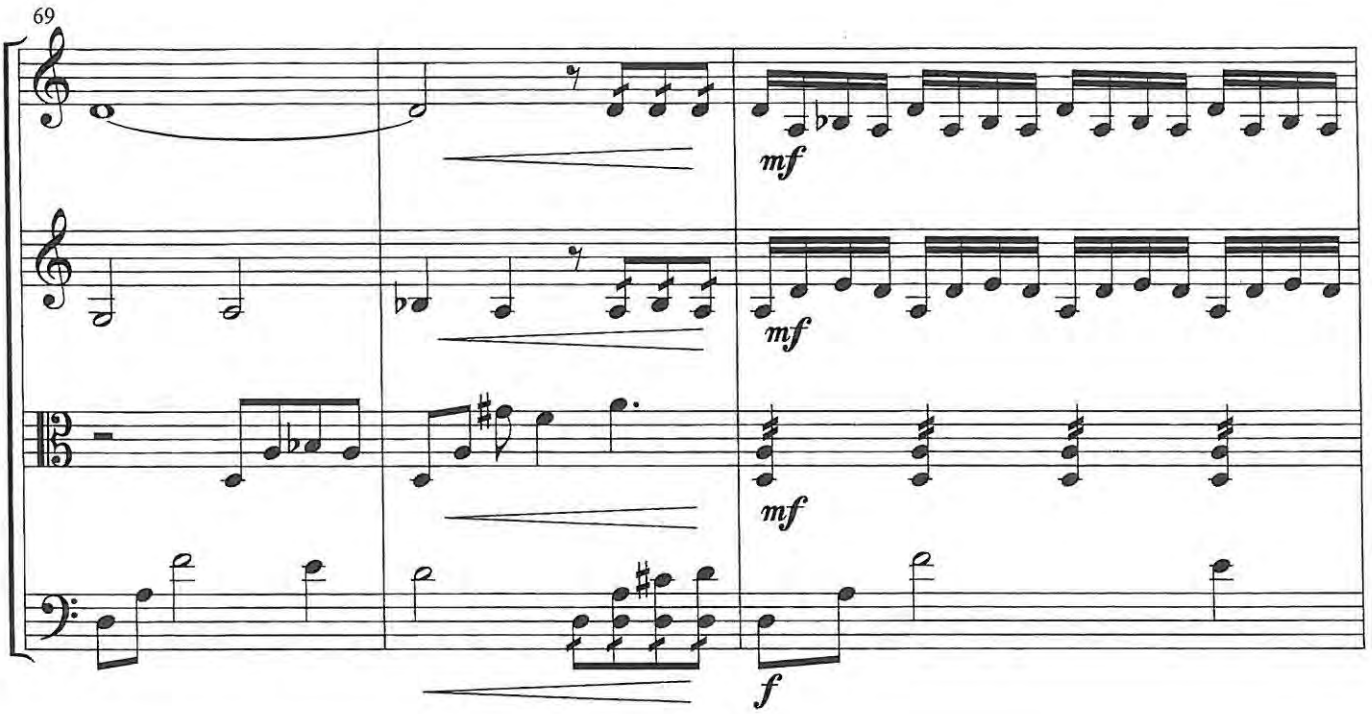
mp
mp
mp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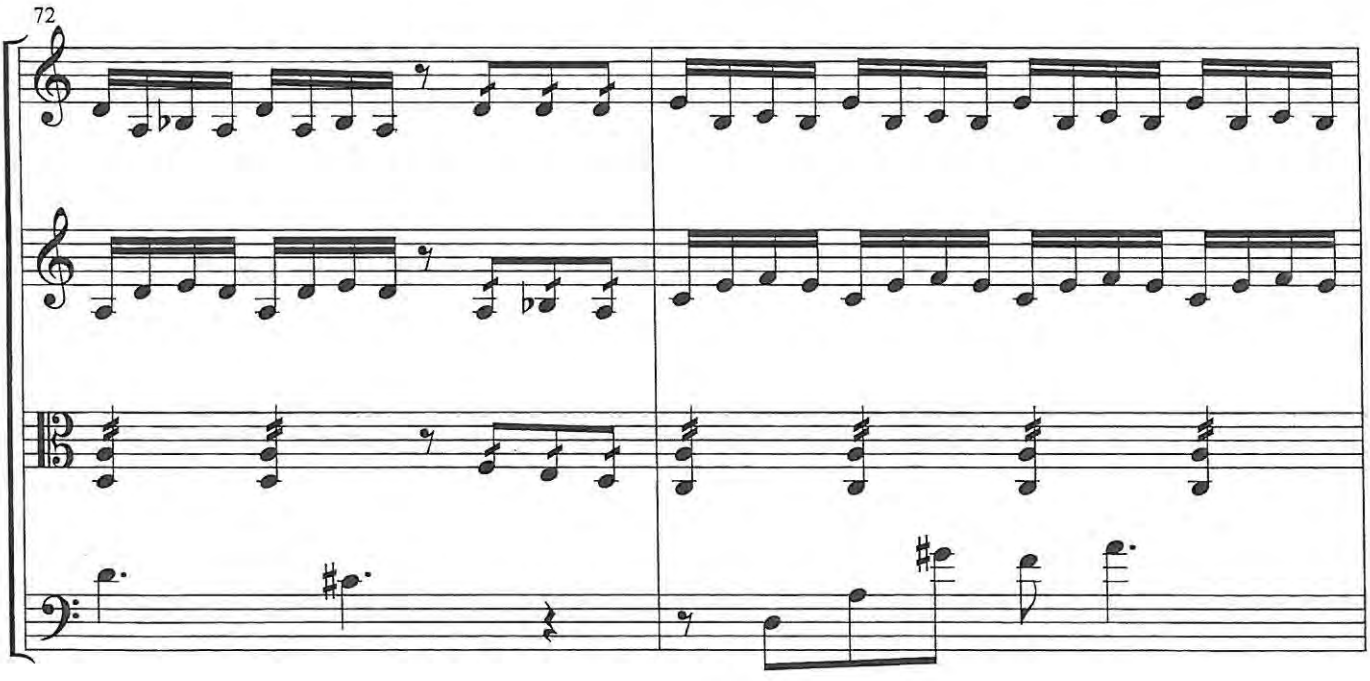
Vln. II
Vla.
Vc.
mf
mf
mf
f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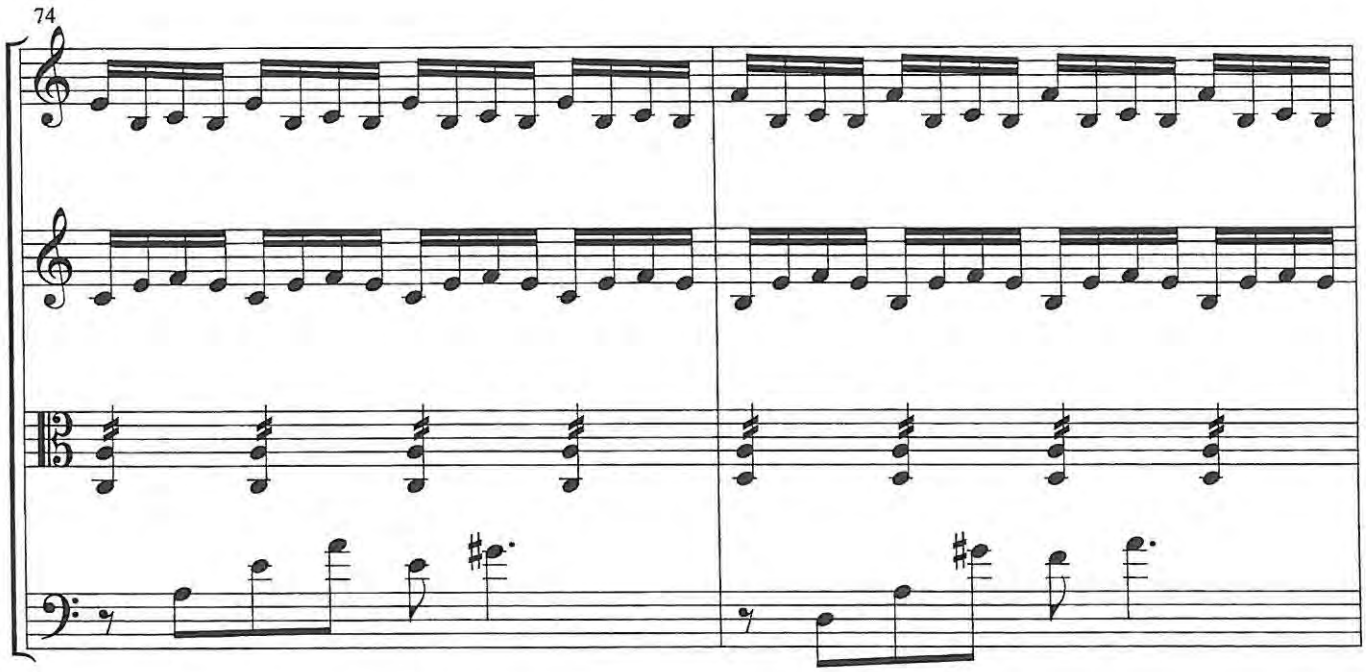
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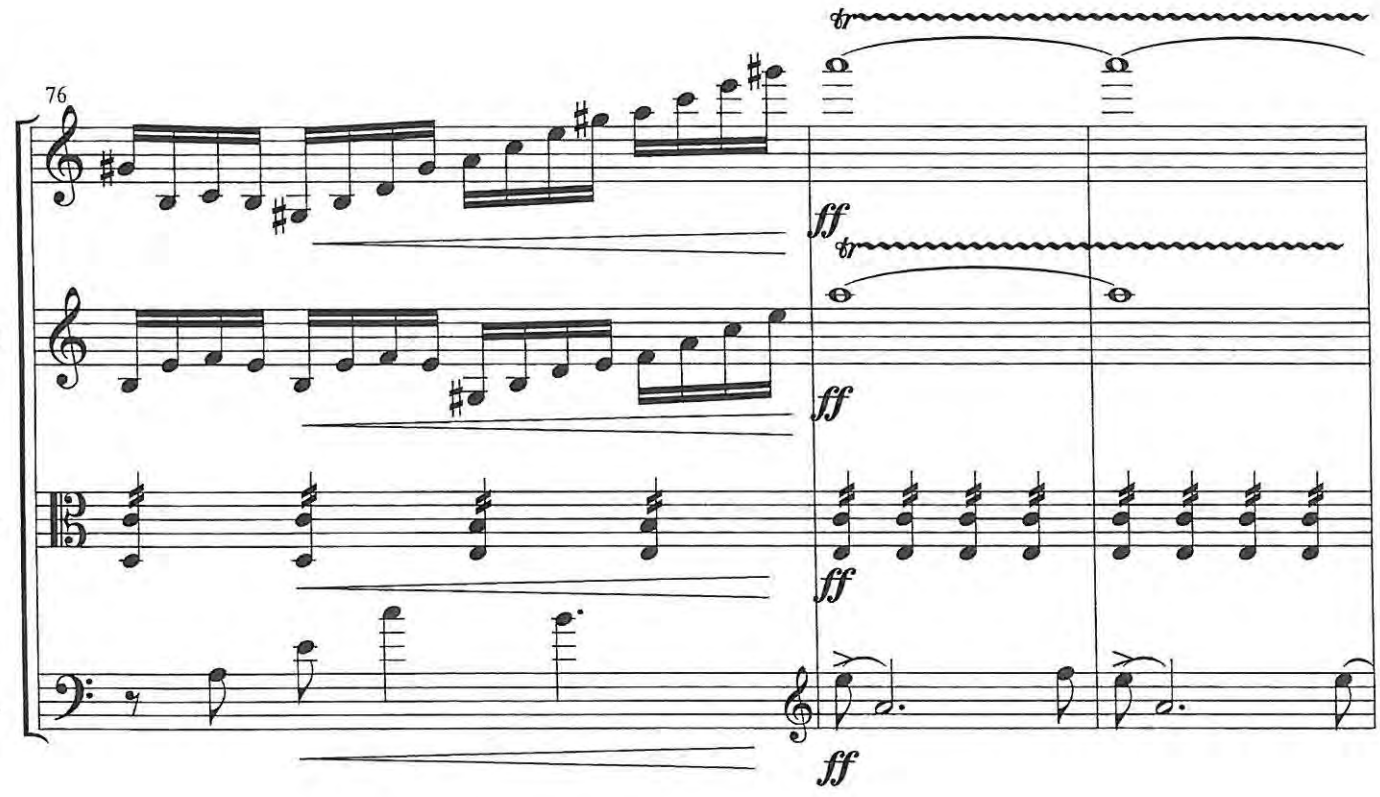
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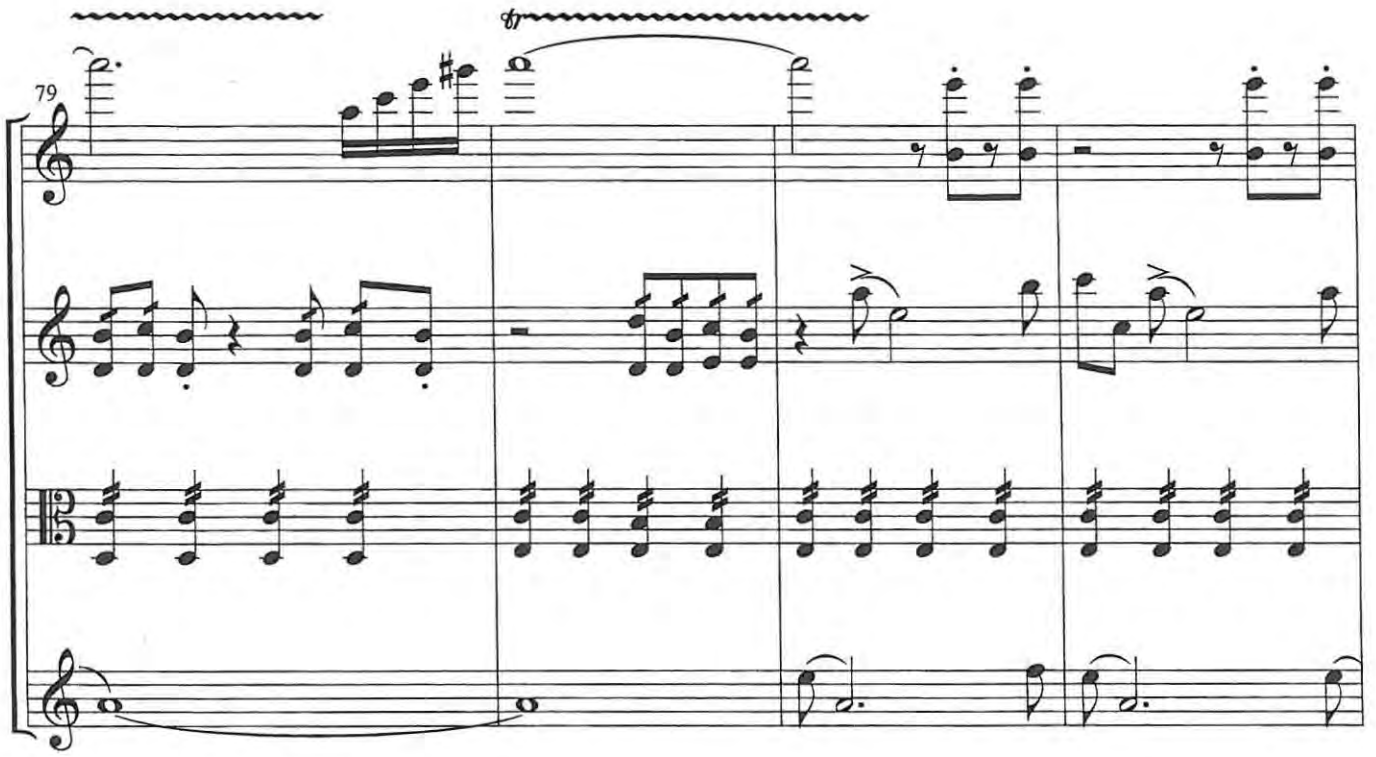
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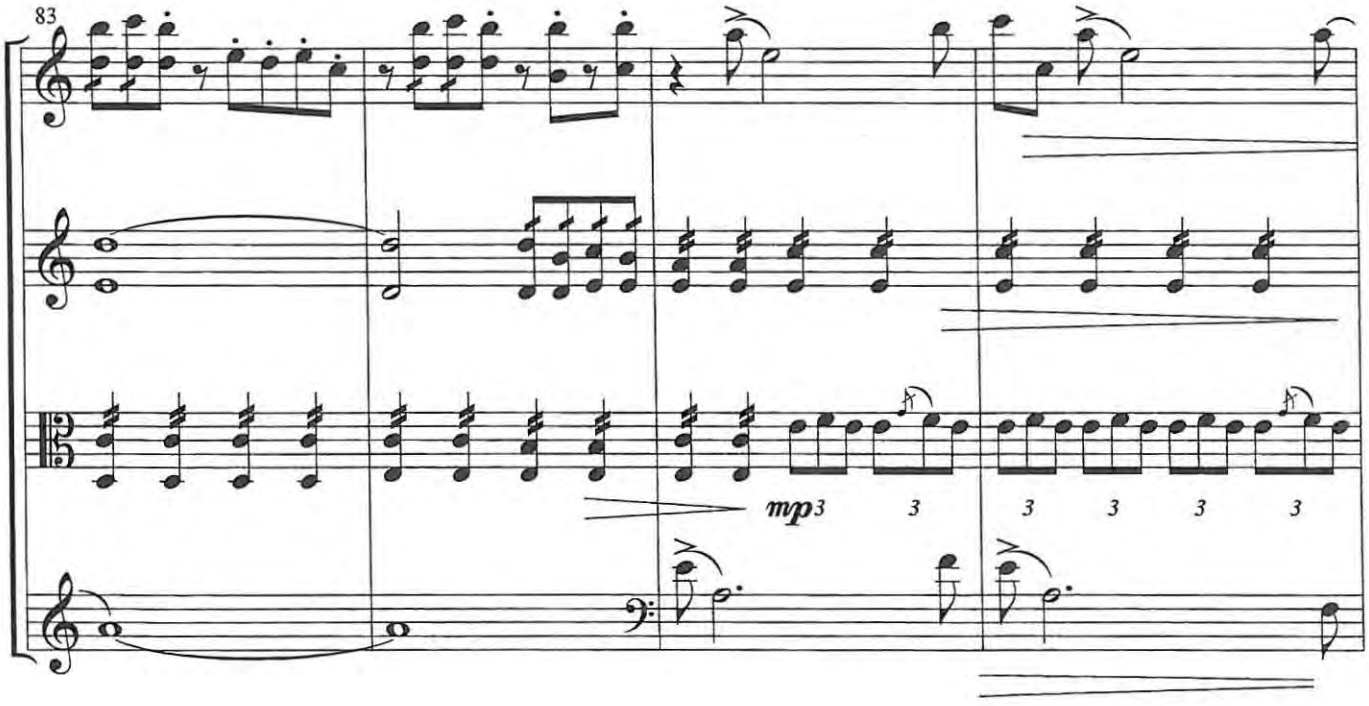
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Vc.
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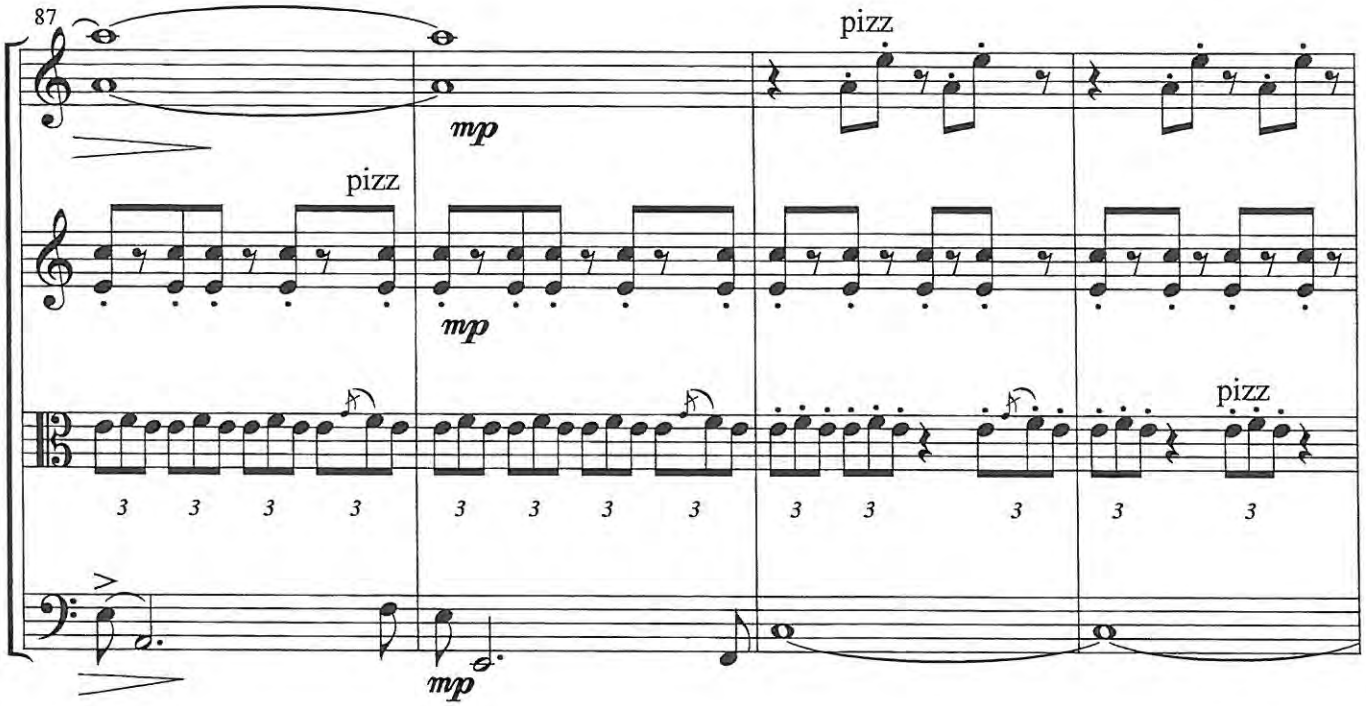
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pizz
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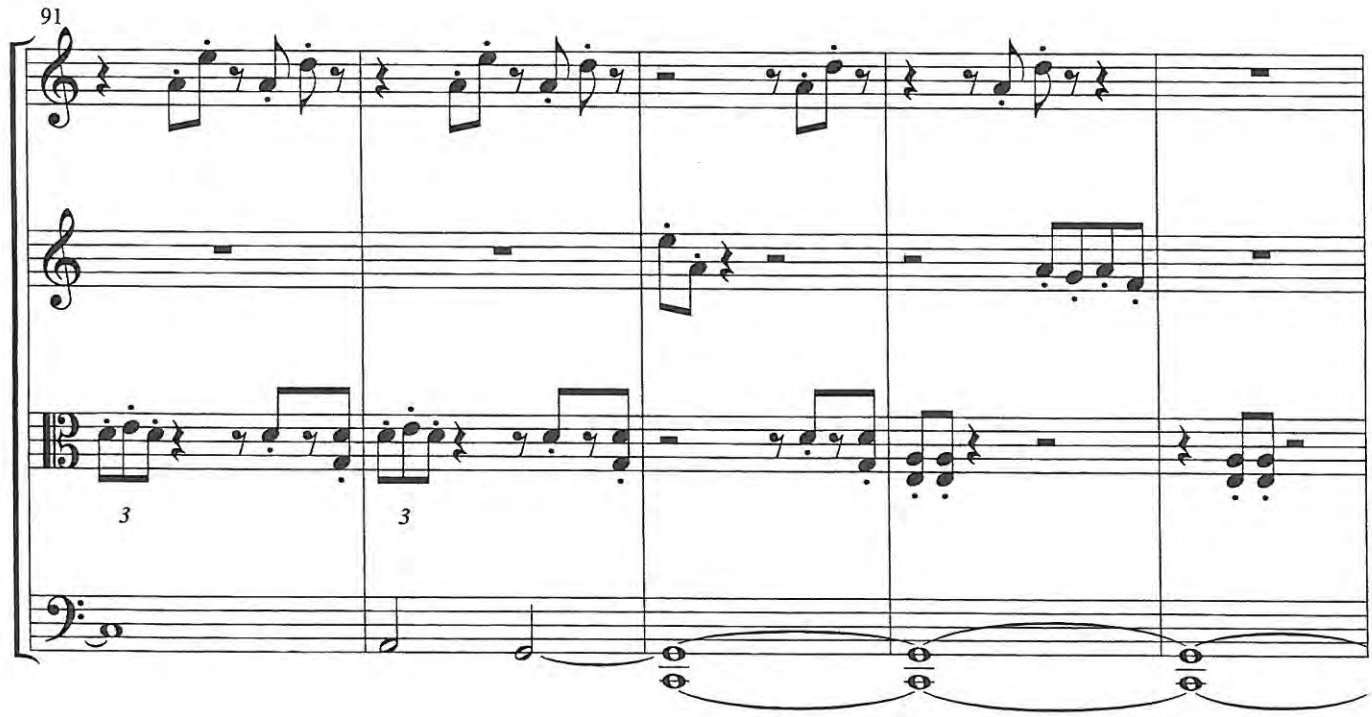
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Vc.
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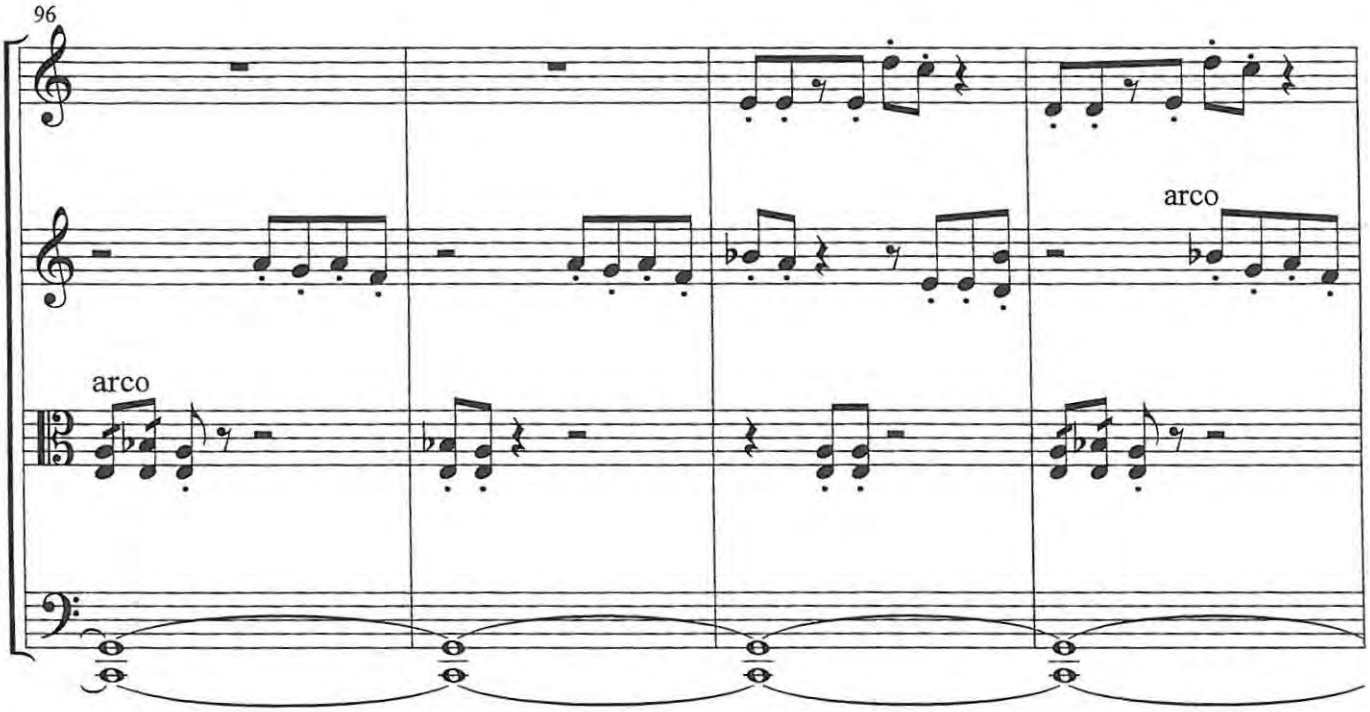
3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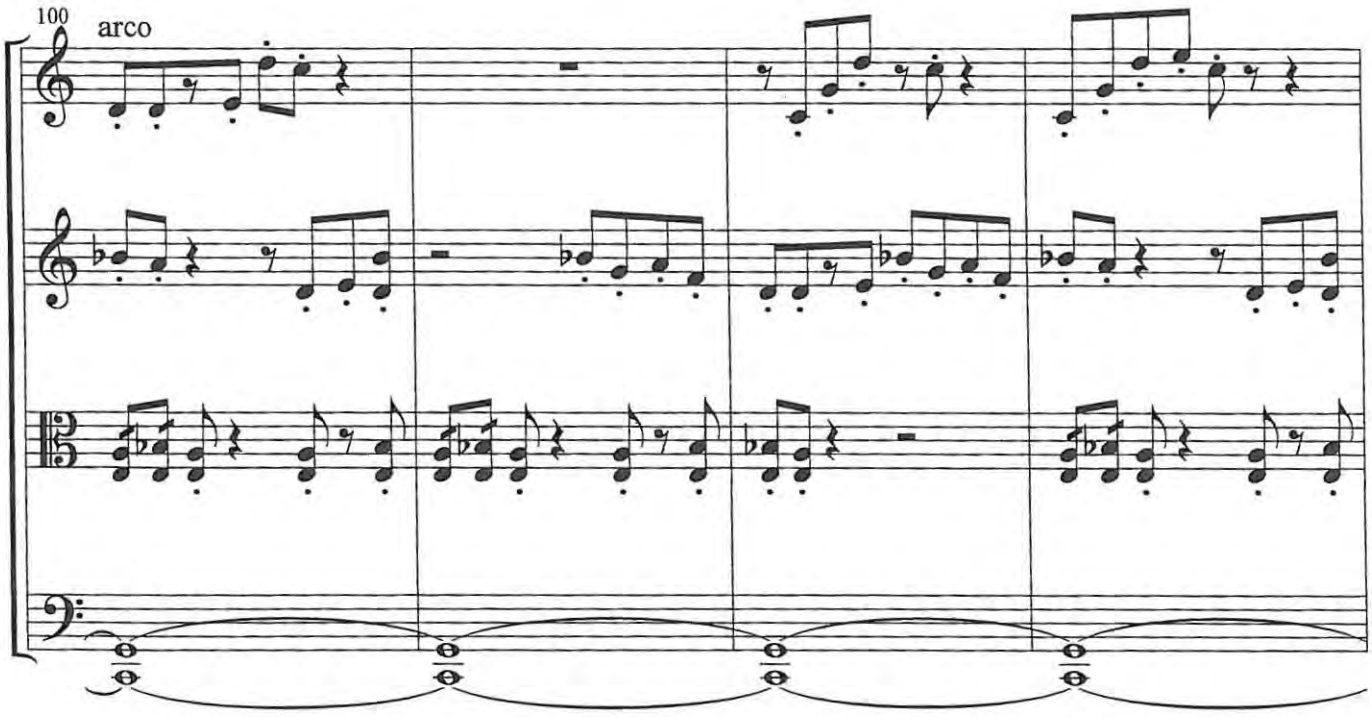
I. I
I. II
arco
arco
Vla.
Vc.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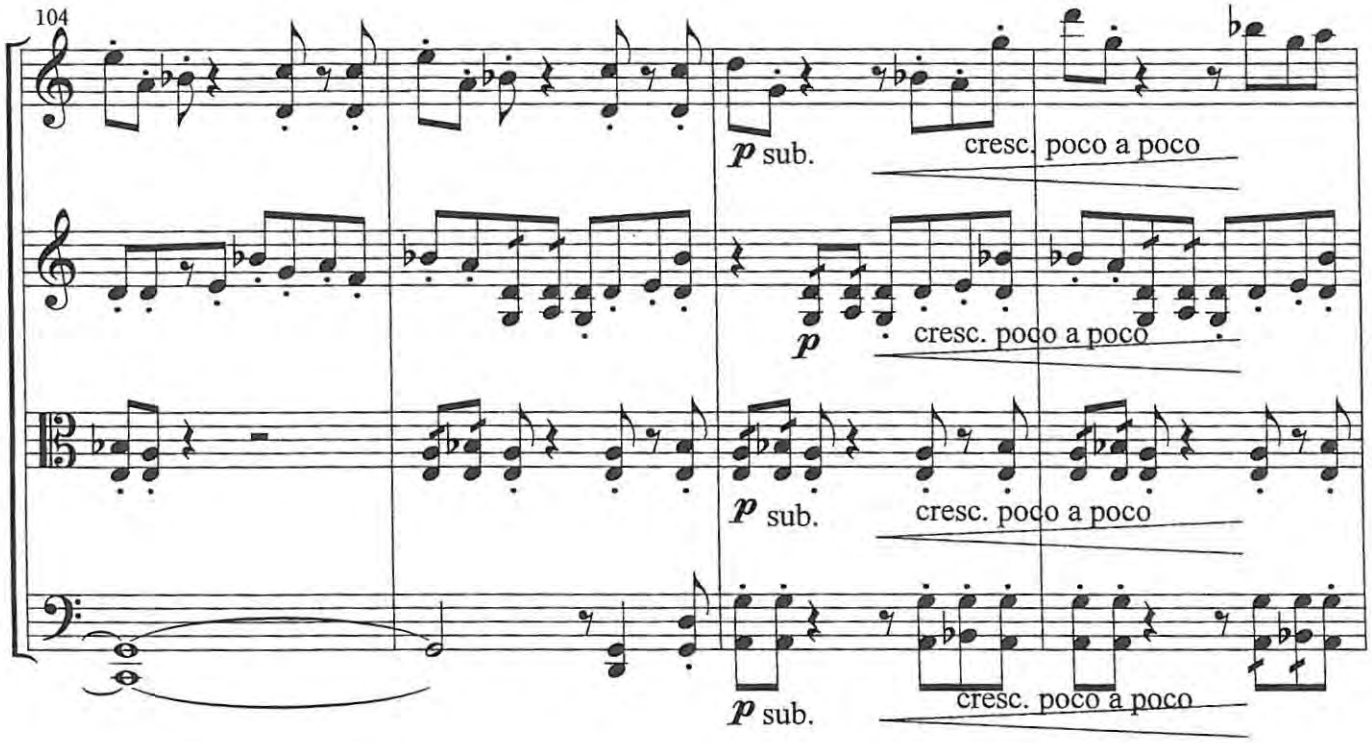
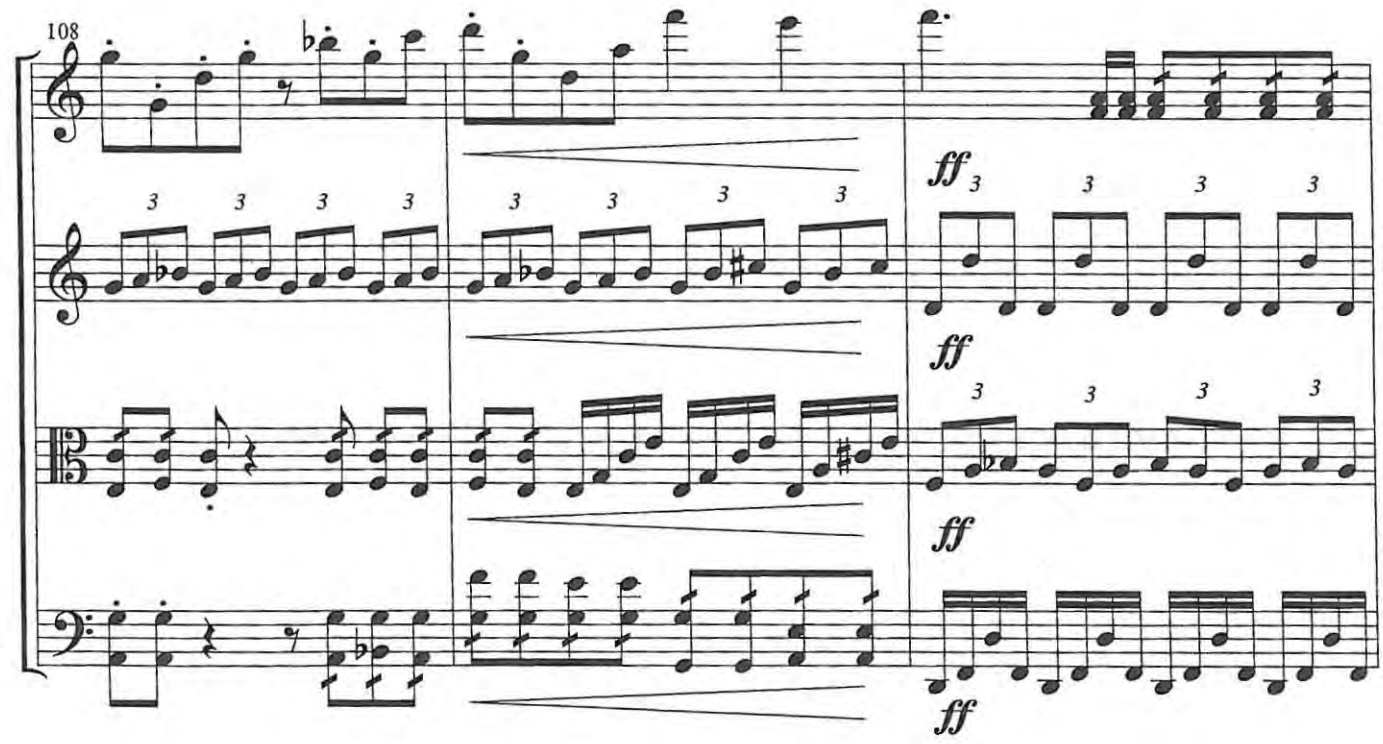
Vc.


104
I
II
Vla.
Vc.
p sub.
cresc. poco a poco
p
cresc. poco a poco
p sub.
cresc. poco a poco
p sub.
cresc. poco a poco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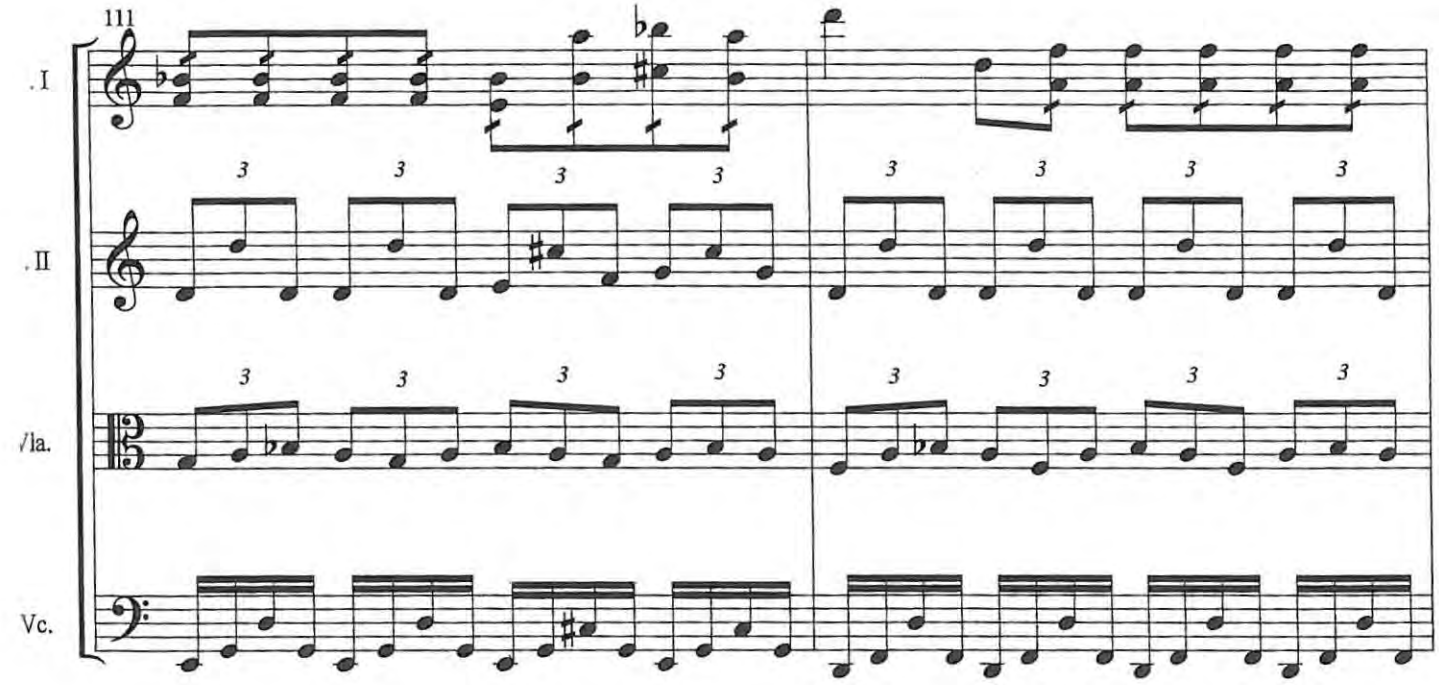
Vln. II
Vla.
Vc.
ff
ff
ff
ff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.II
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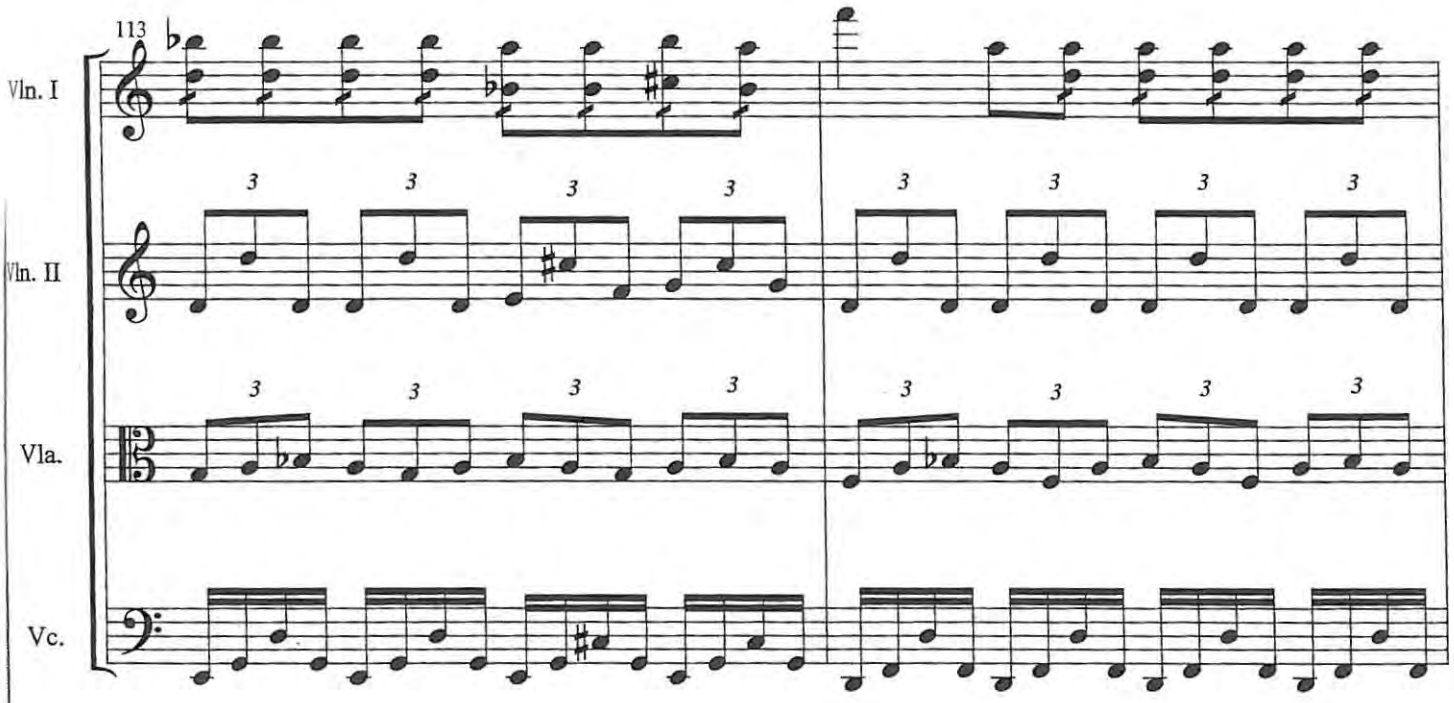
Vc.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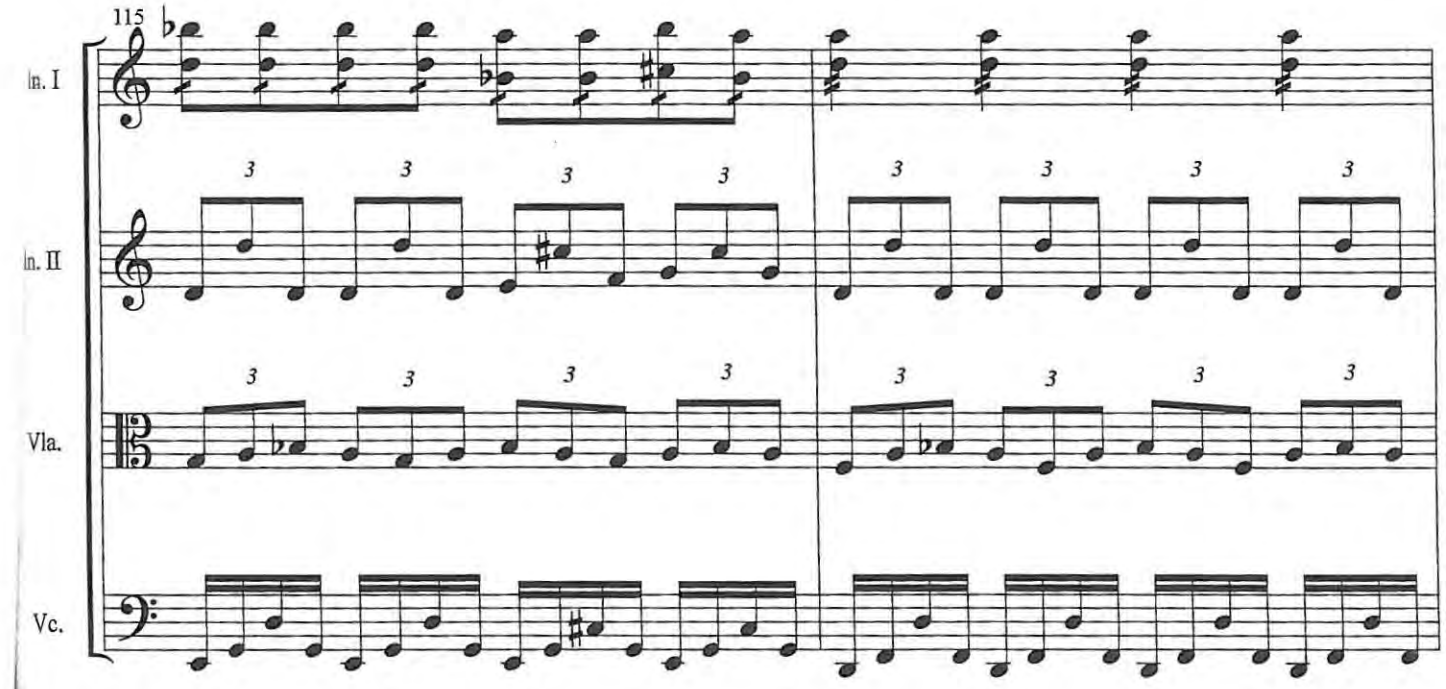
Vla.
Vc.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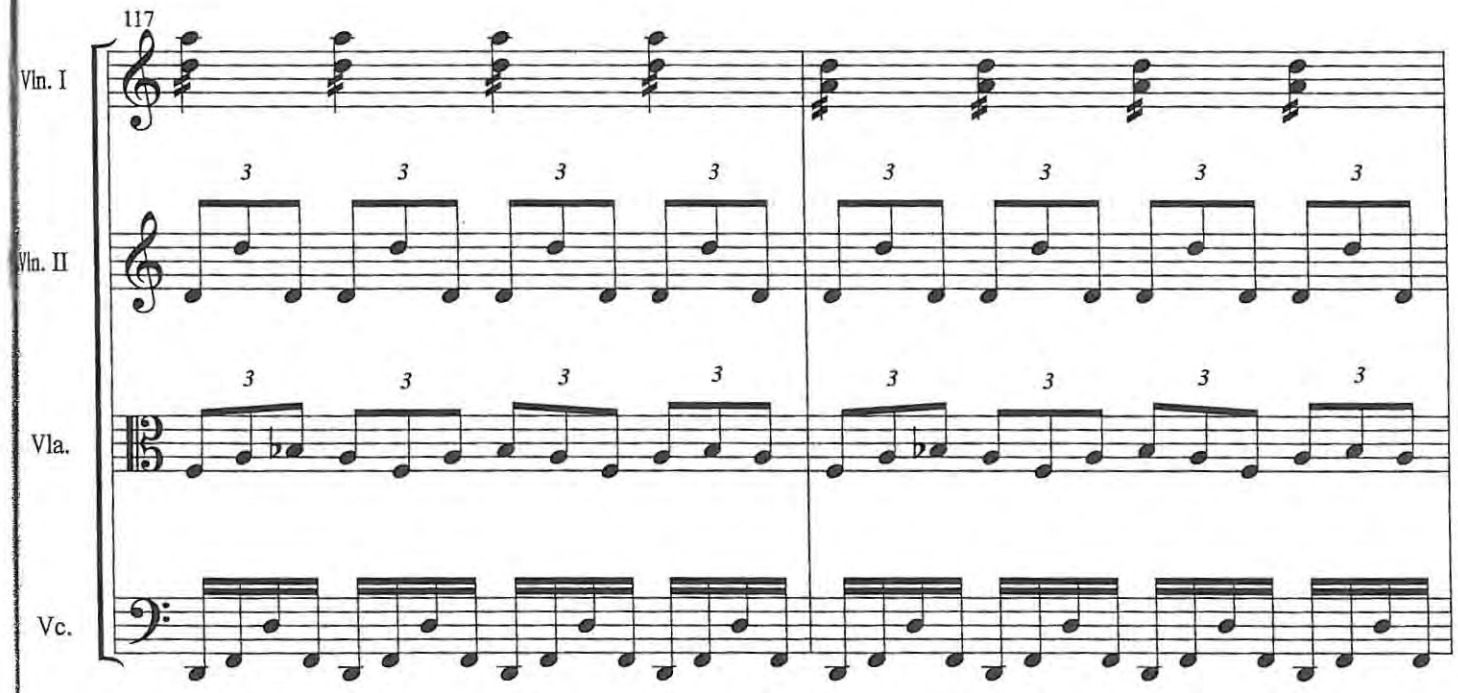
In. II
Vla.
Vc.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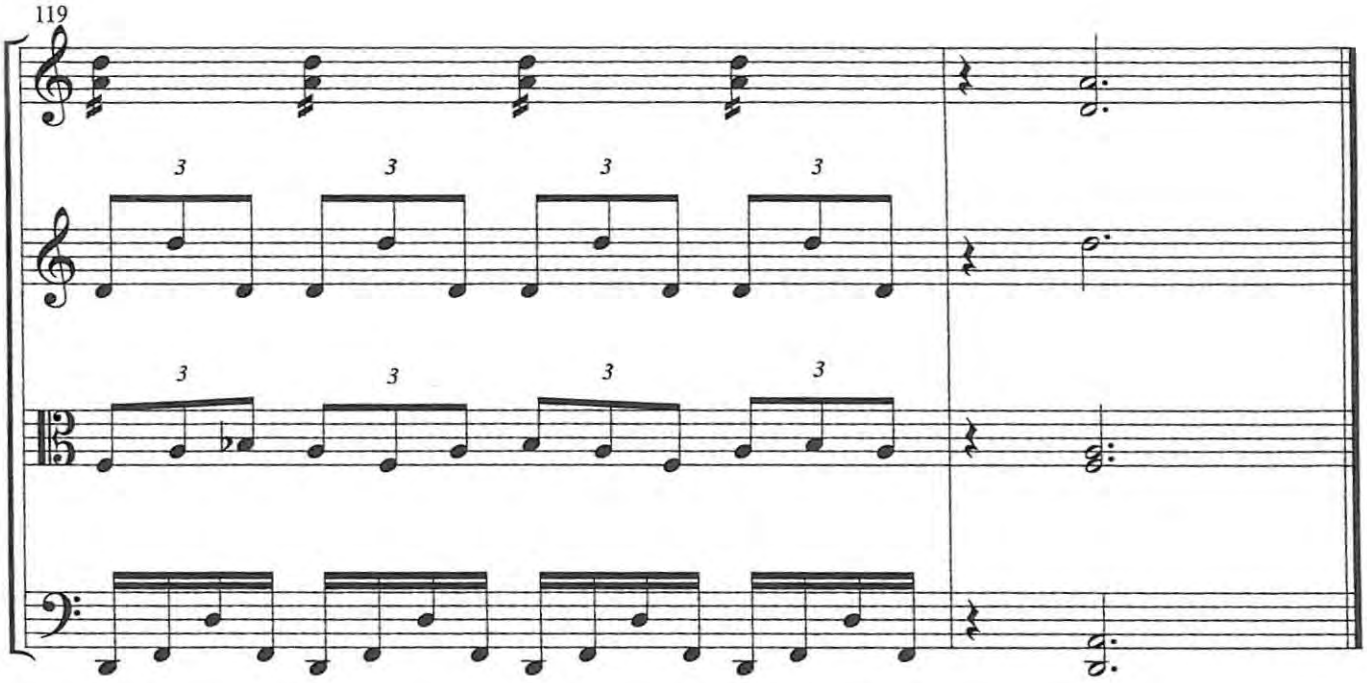
Vln. II
Vla.
Vc.


119
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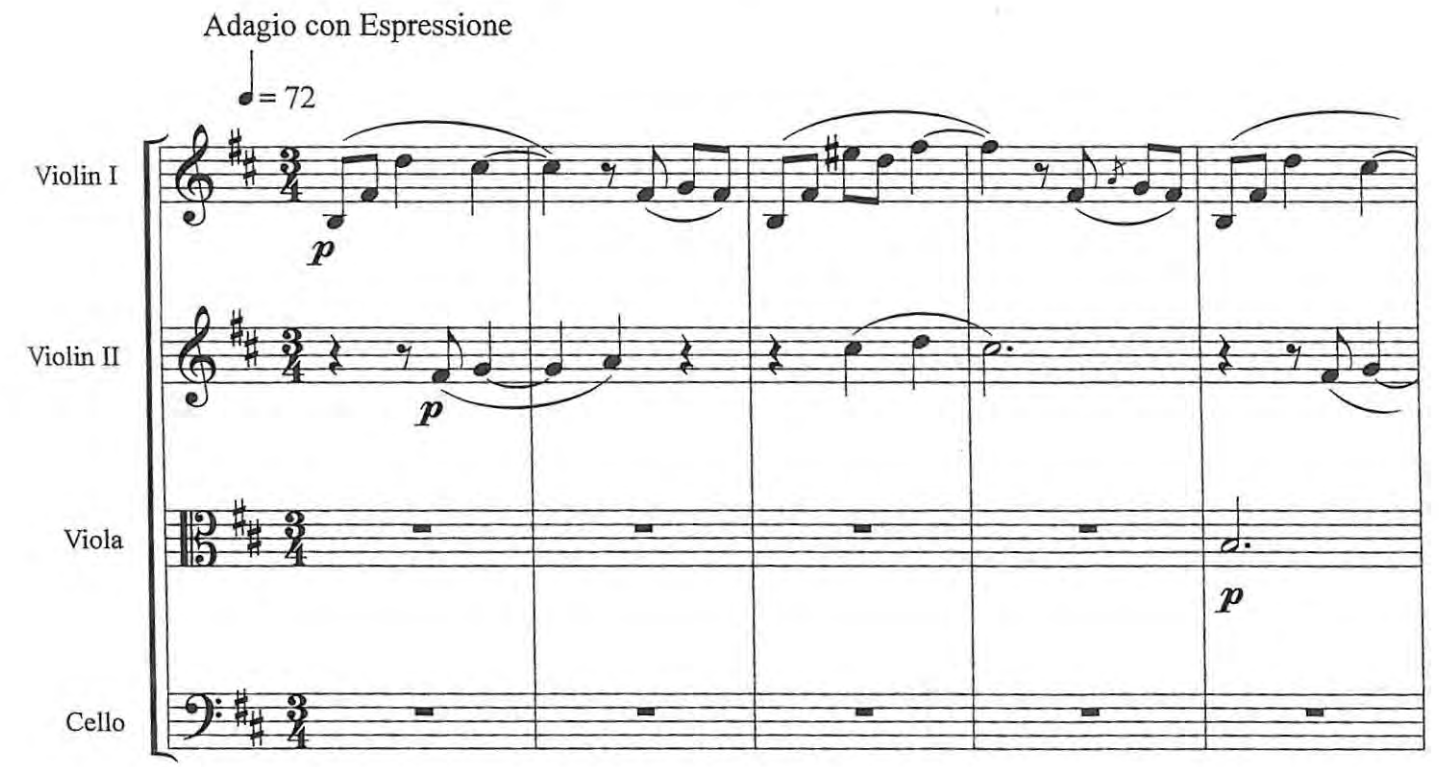
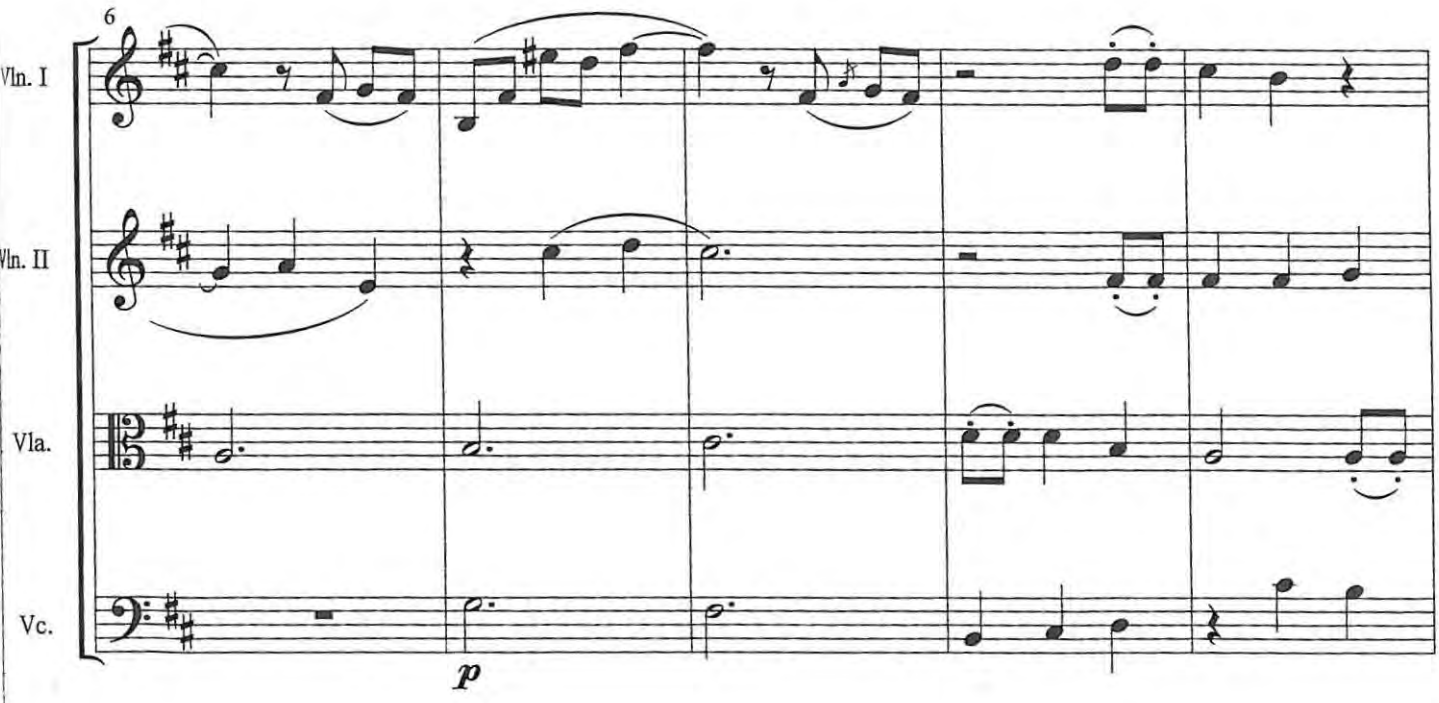
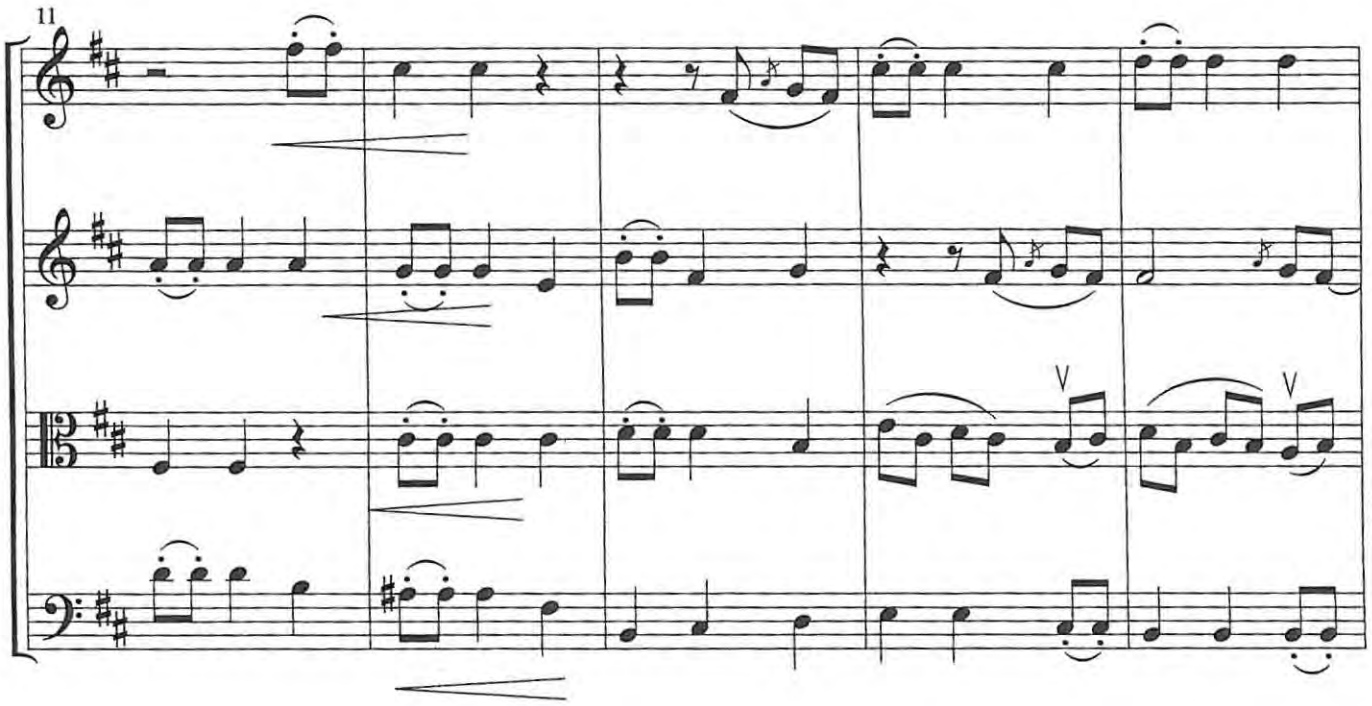
II

Adagio con Espressione






11
I
II
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Vc.
V
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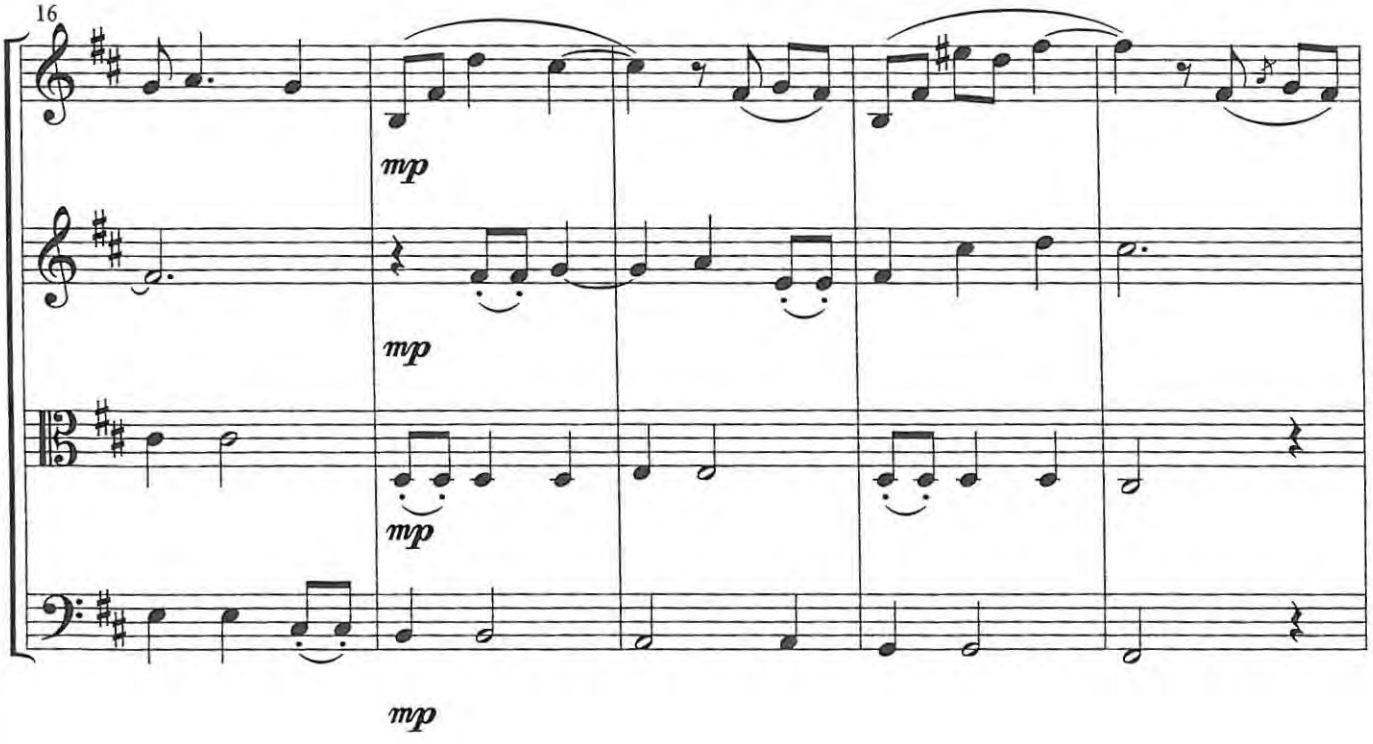
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Vla.
Vc.
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mp
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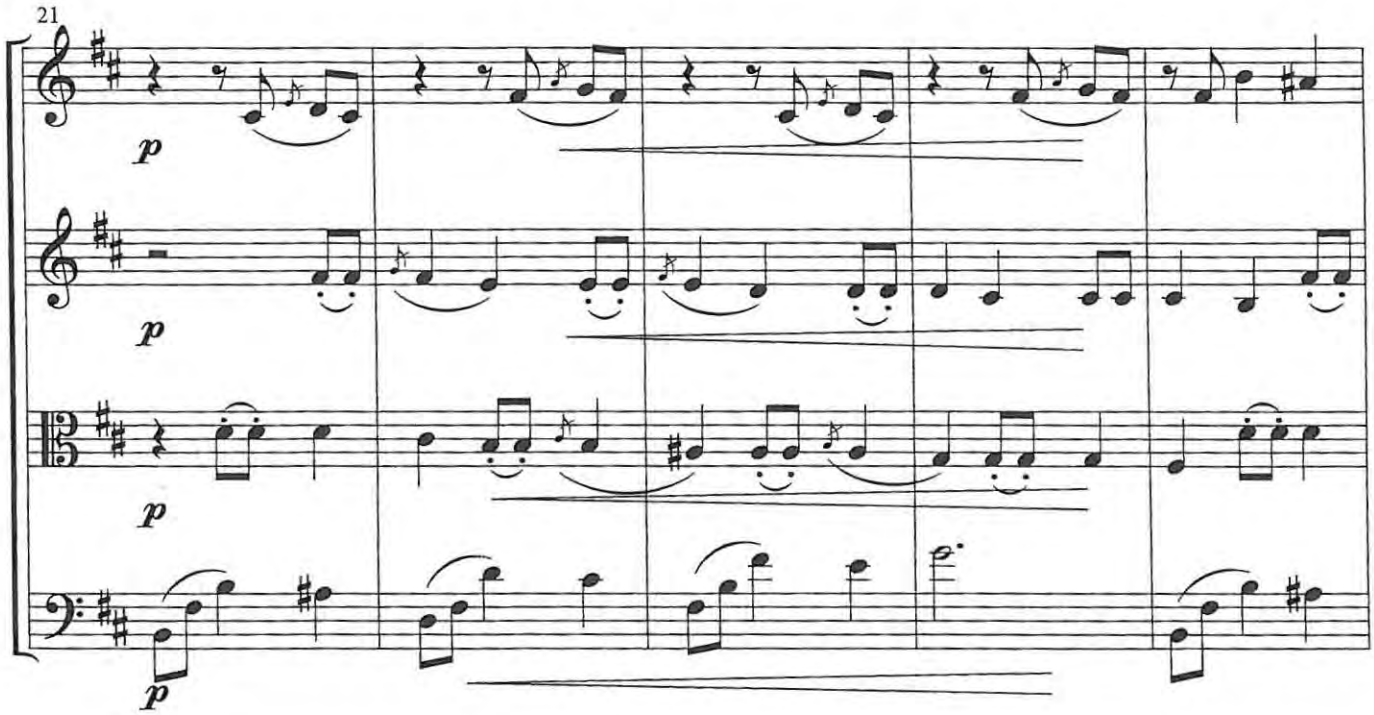
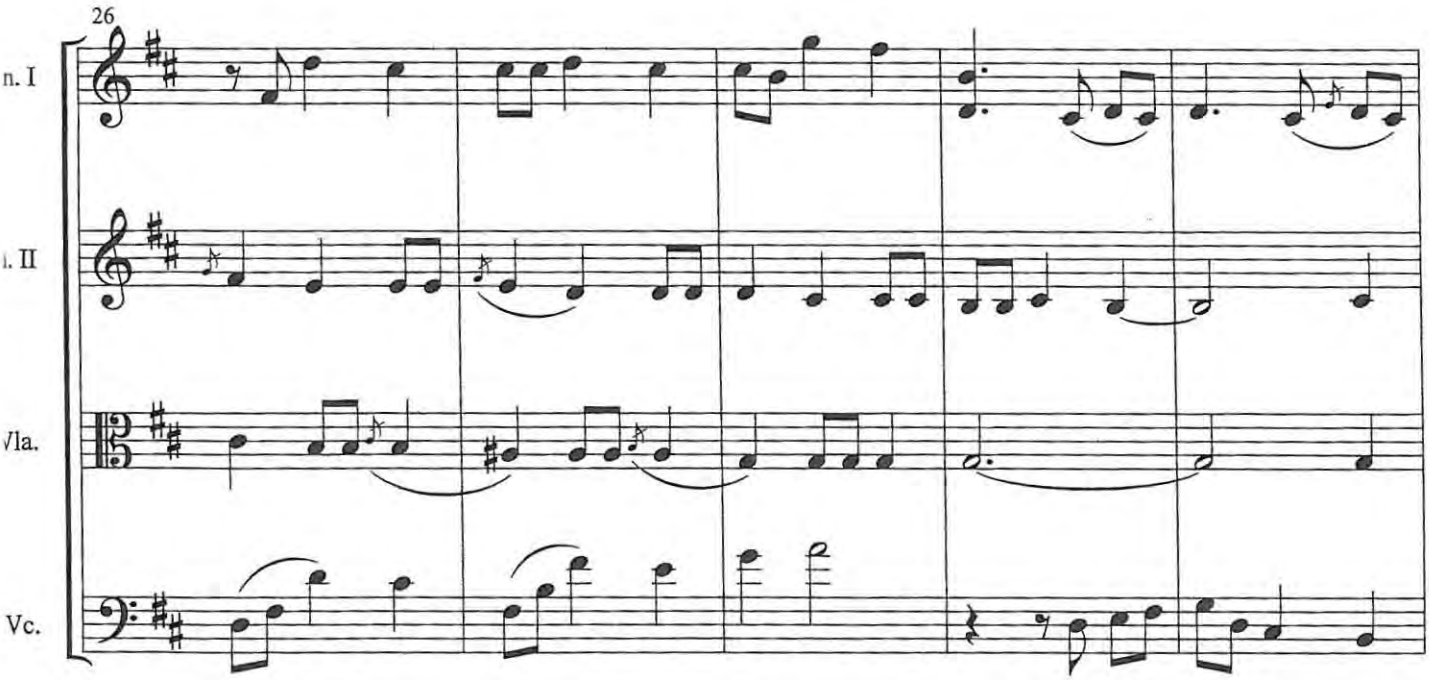
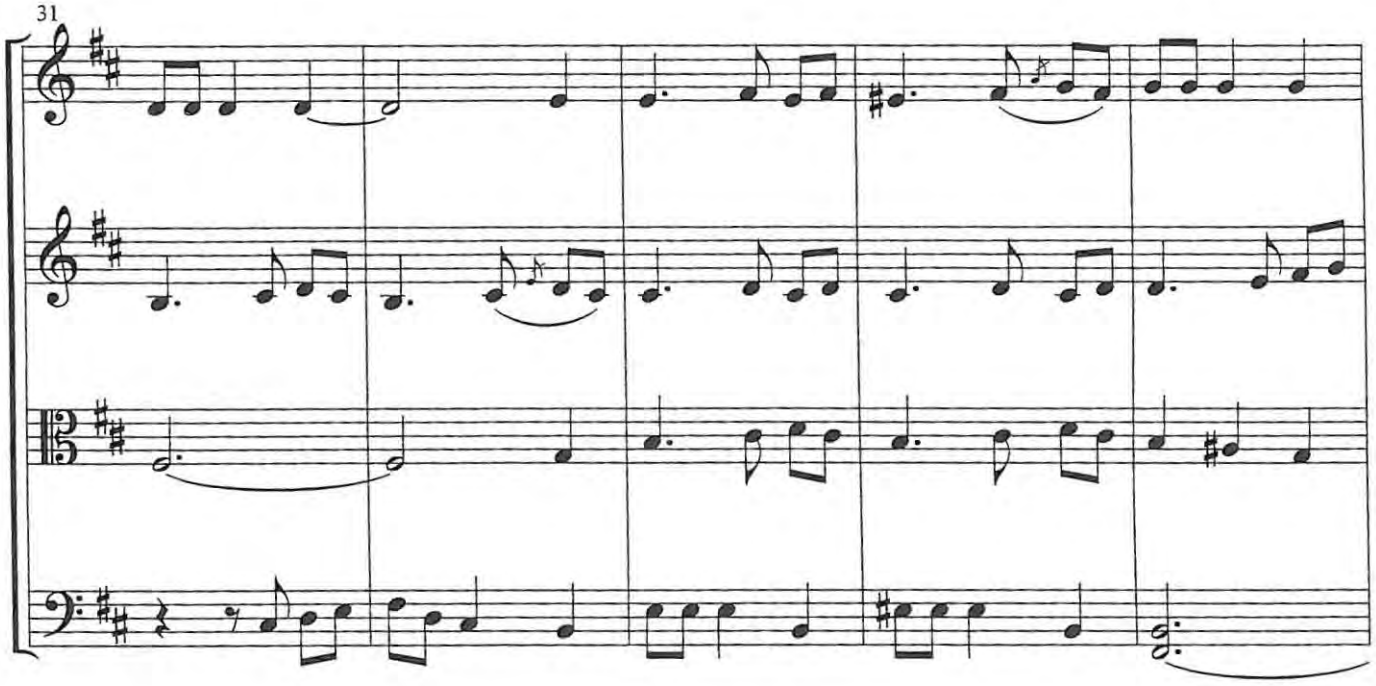




VERSITY
BRARY


31
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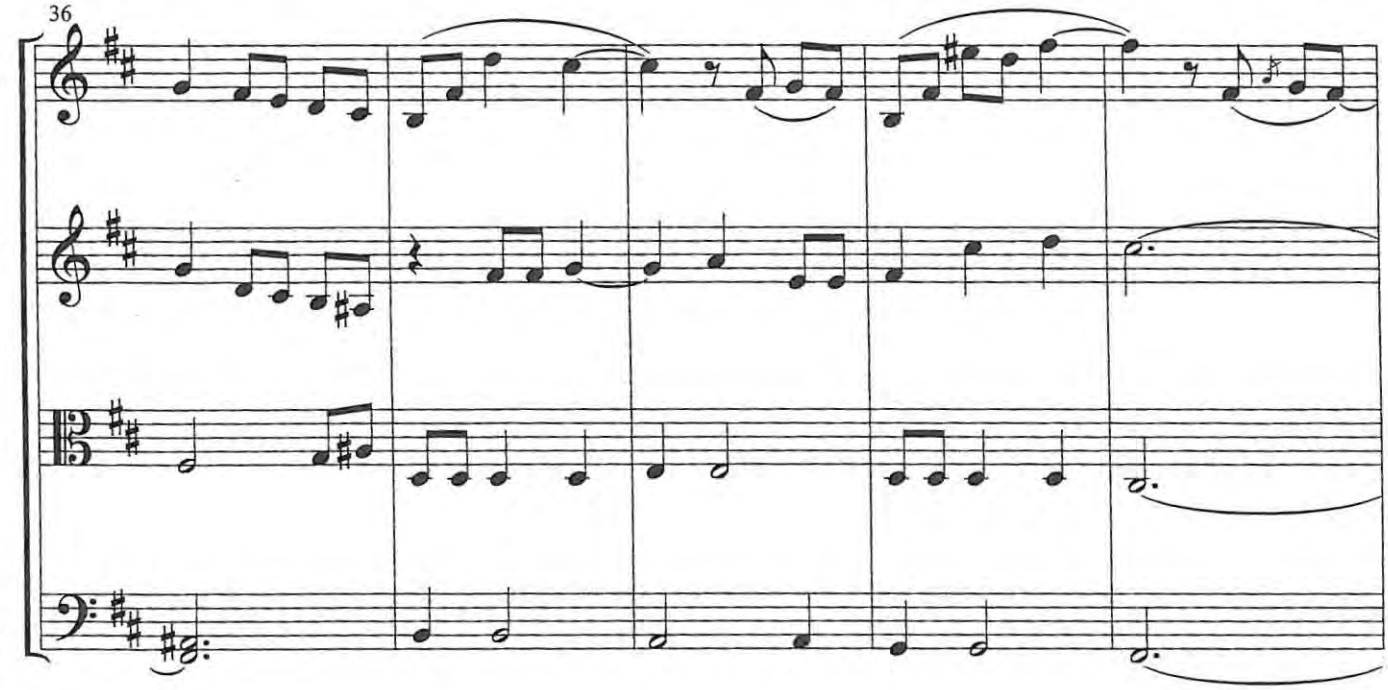
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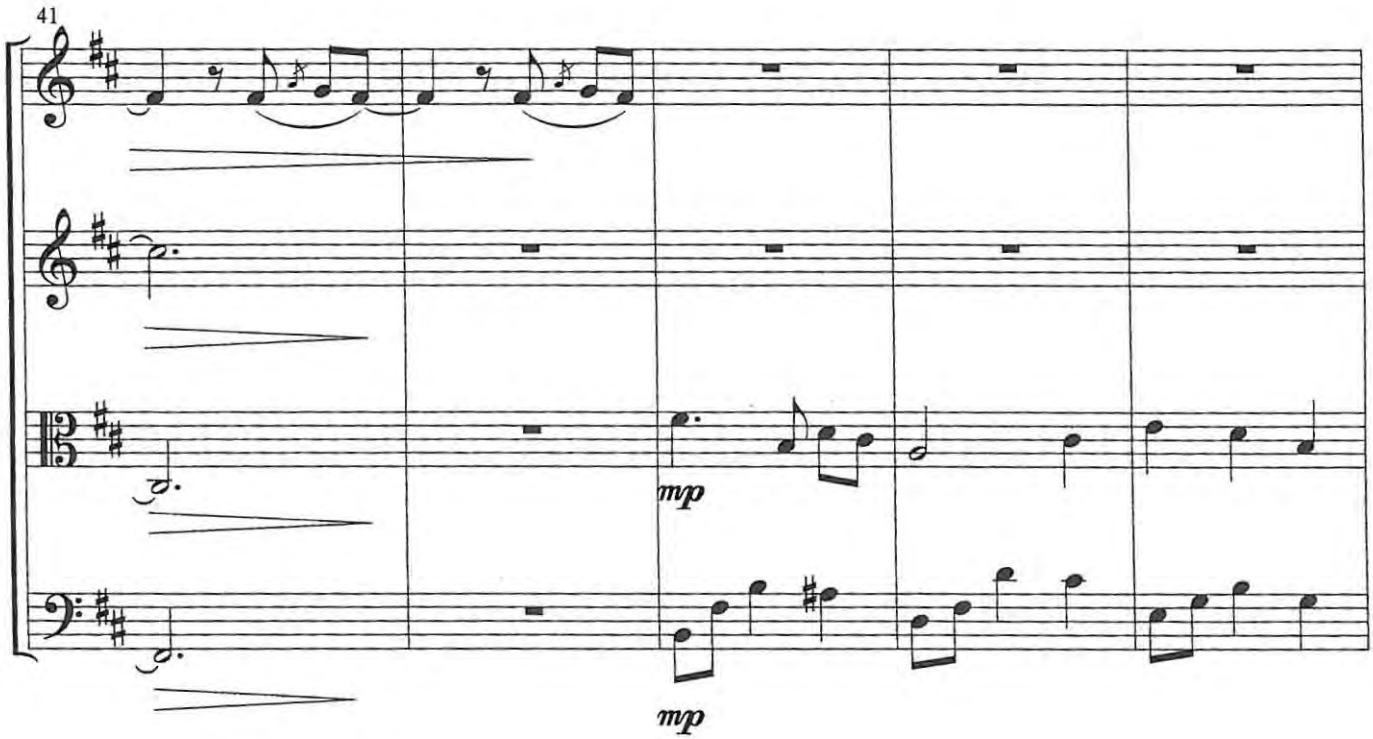
Vc.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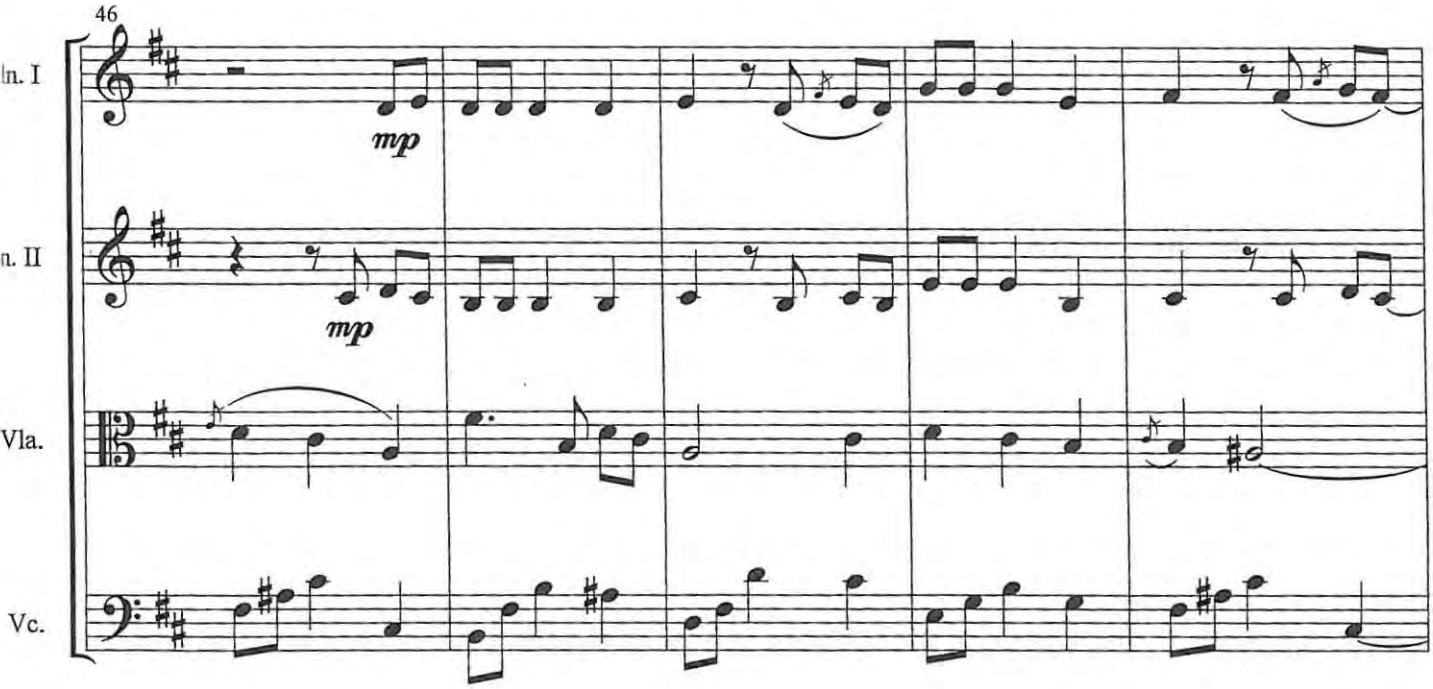
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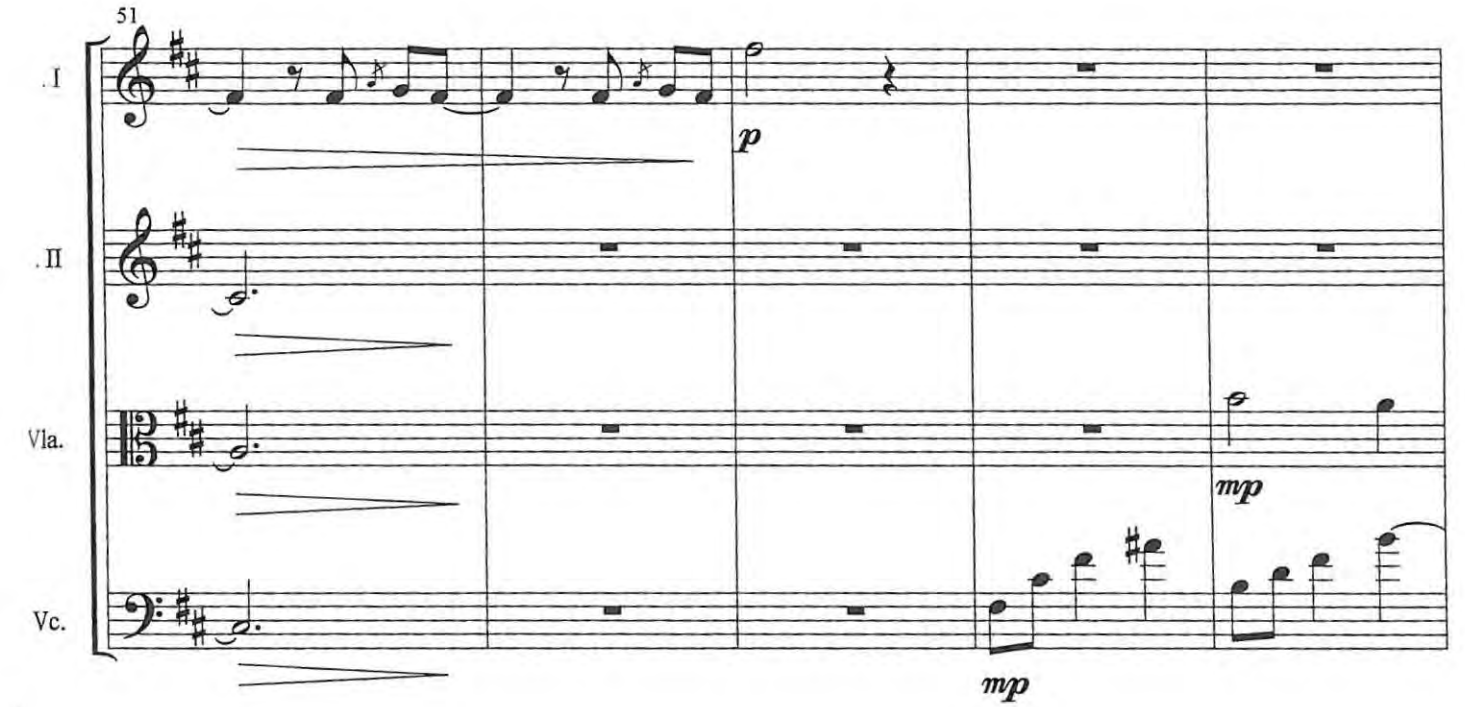
Vc.


51
.I
.II
Vla.
Vc.
p
mp
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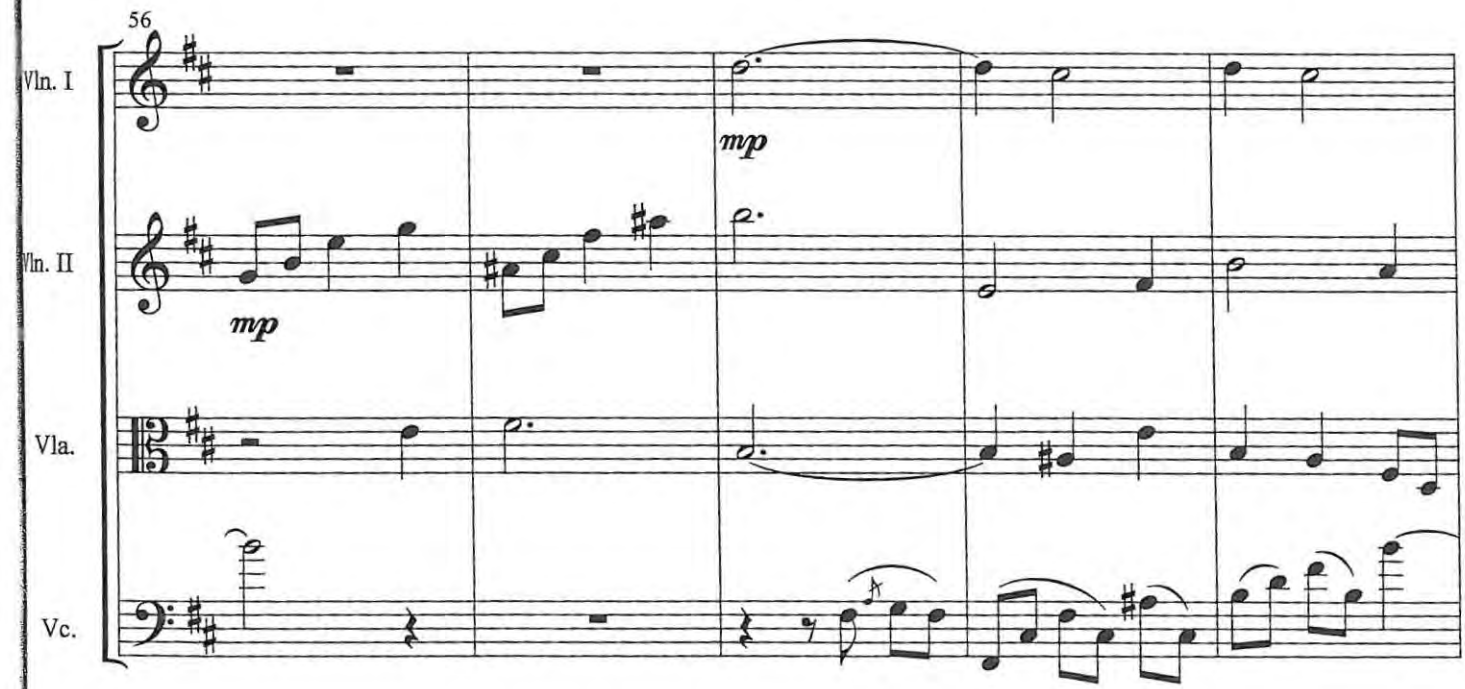
56
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Vln. II
Vla.
Vc.
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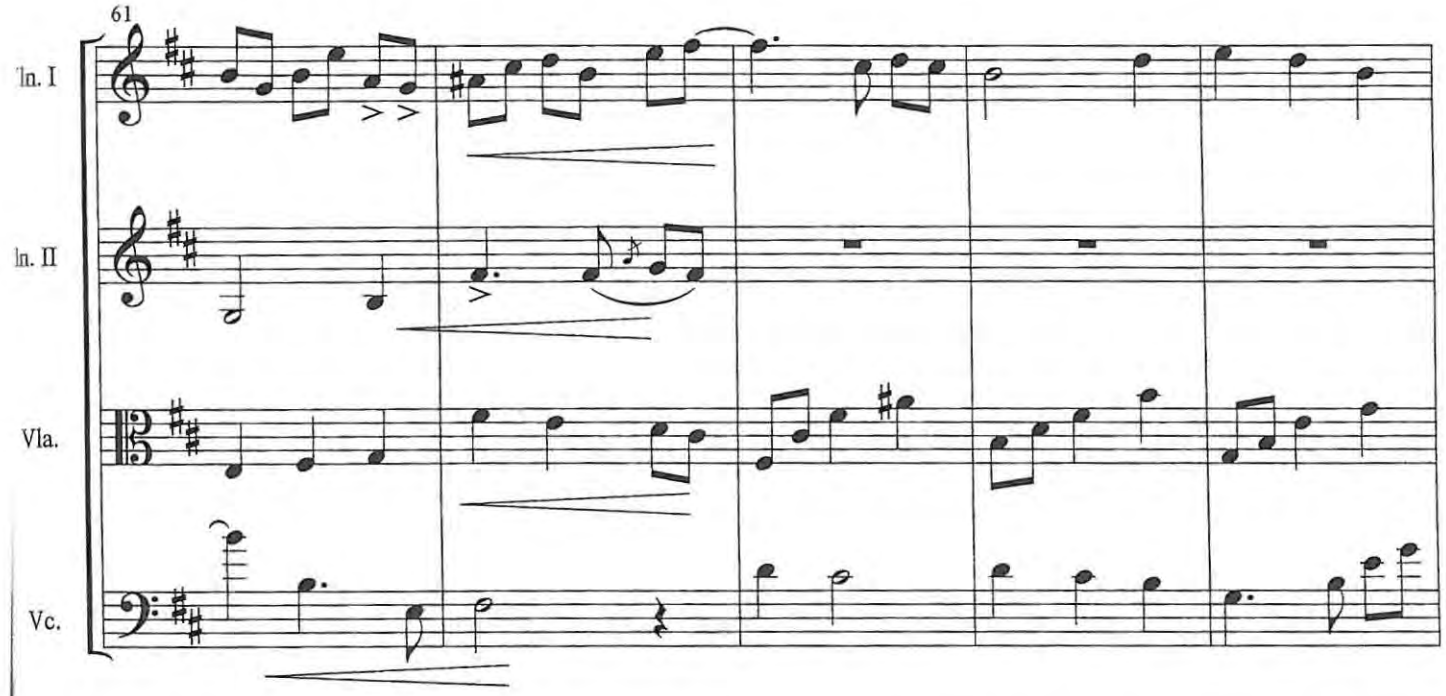
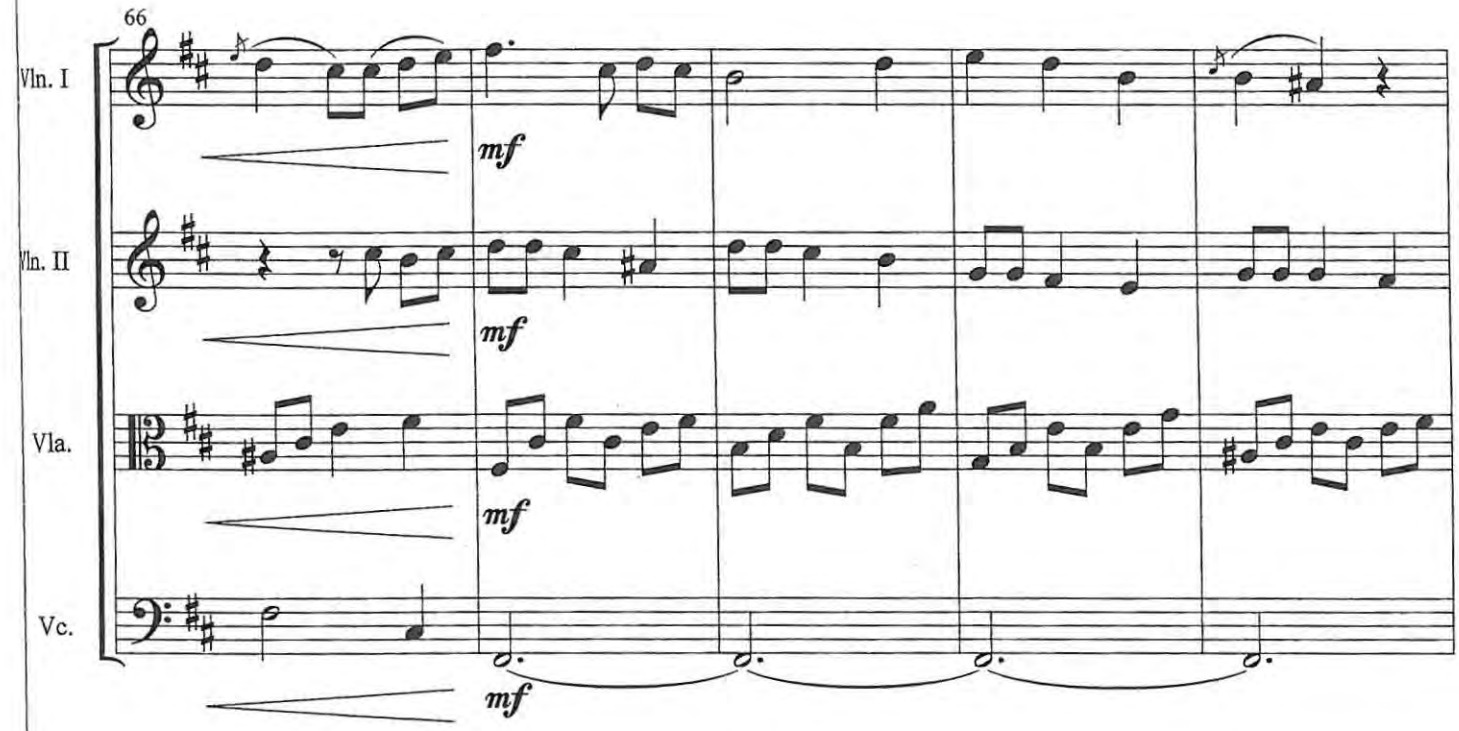
mp


61
In. I
In. II
Vla.
Vc.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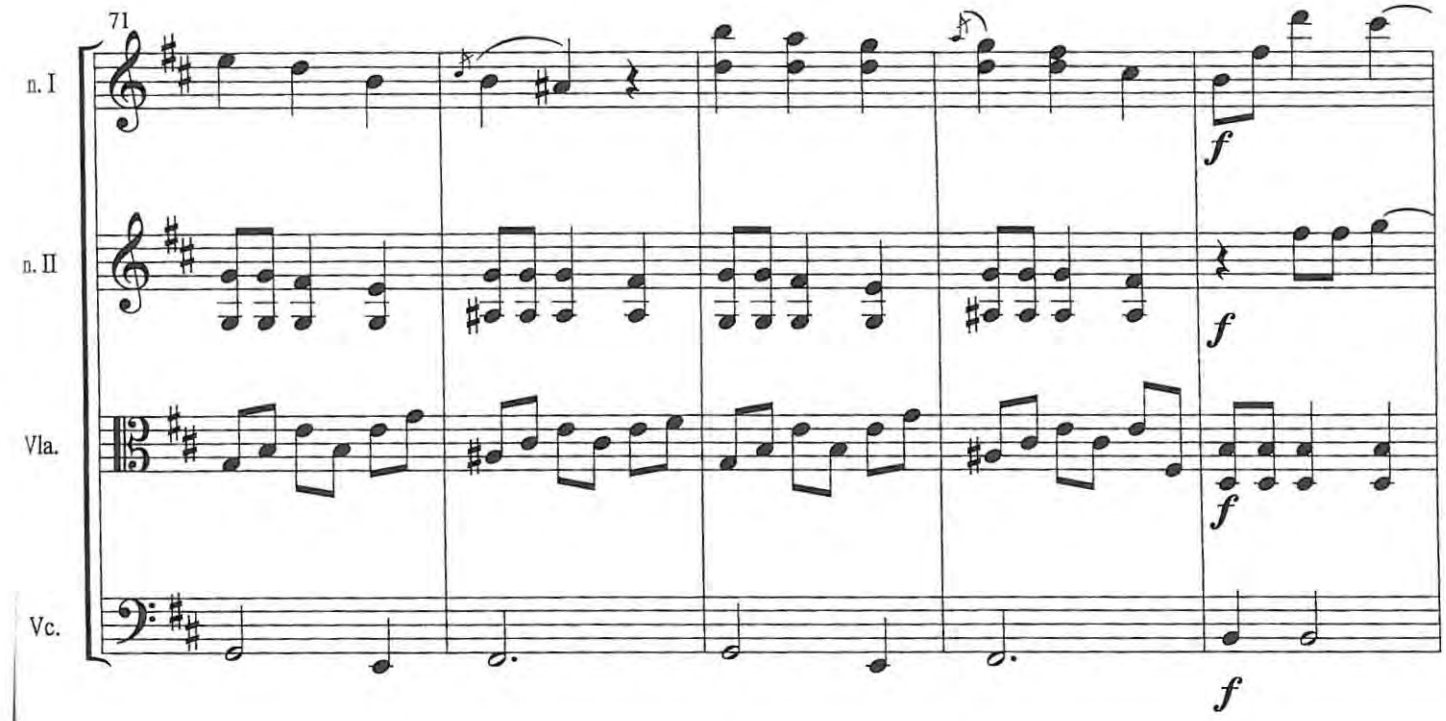
Vln. II
Vla.
Vc.
mf
mf
mf
mf


71
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n. II
Vla.
Vc.
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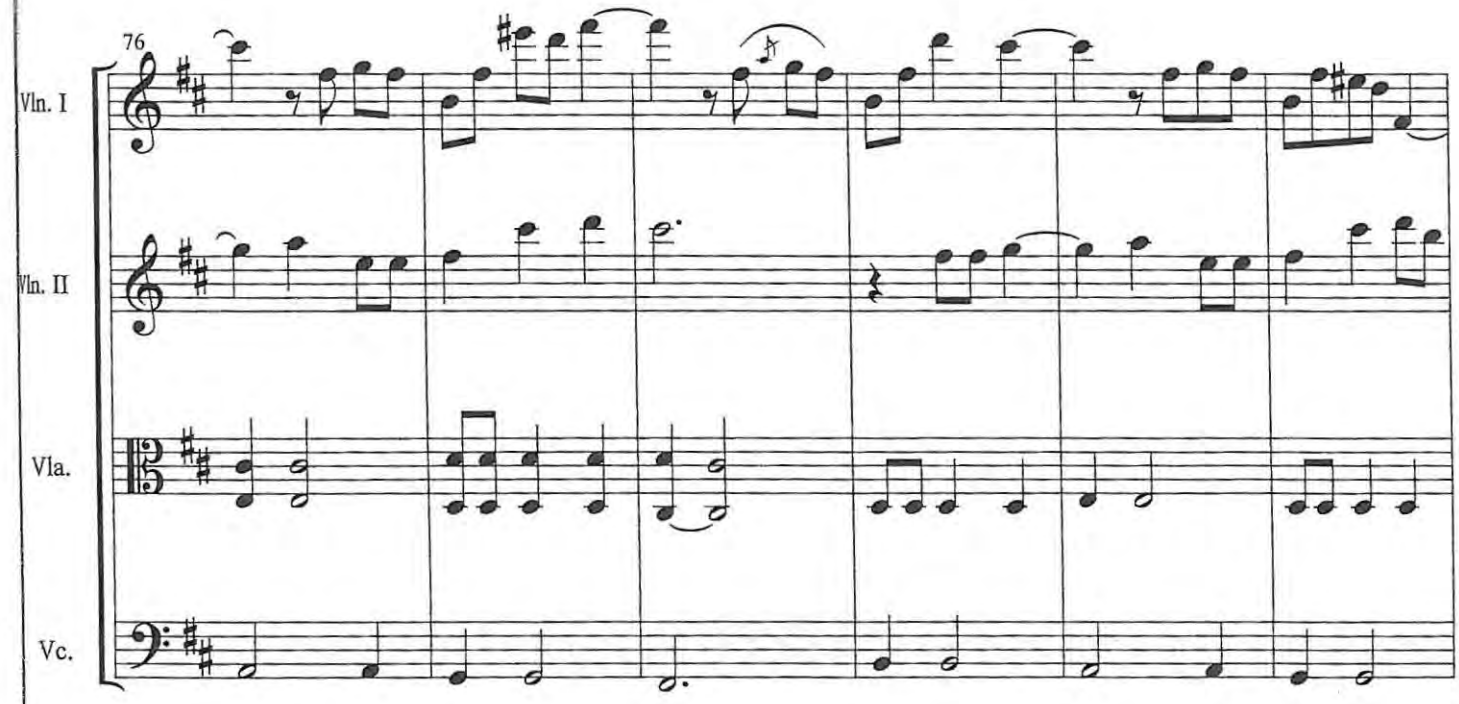
f
f
f


76
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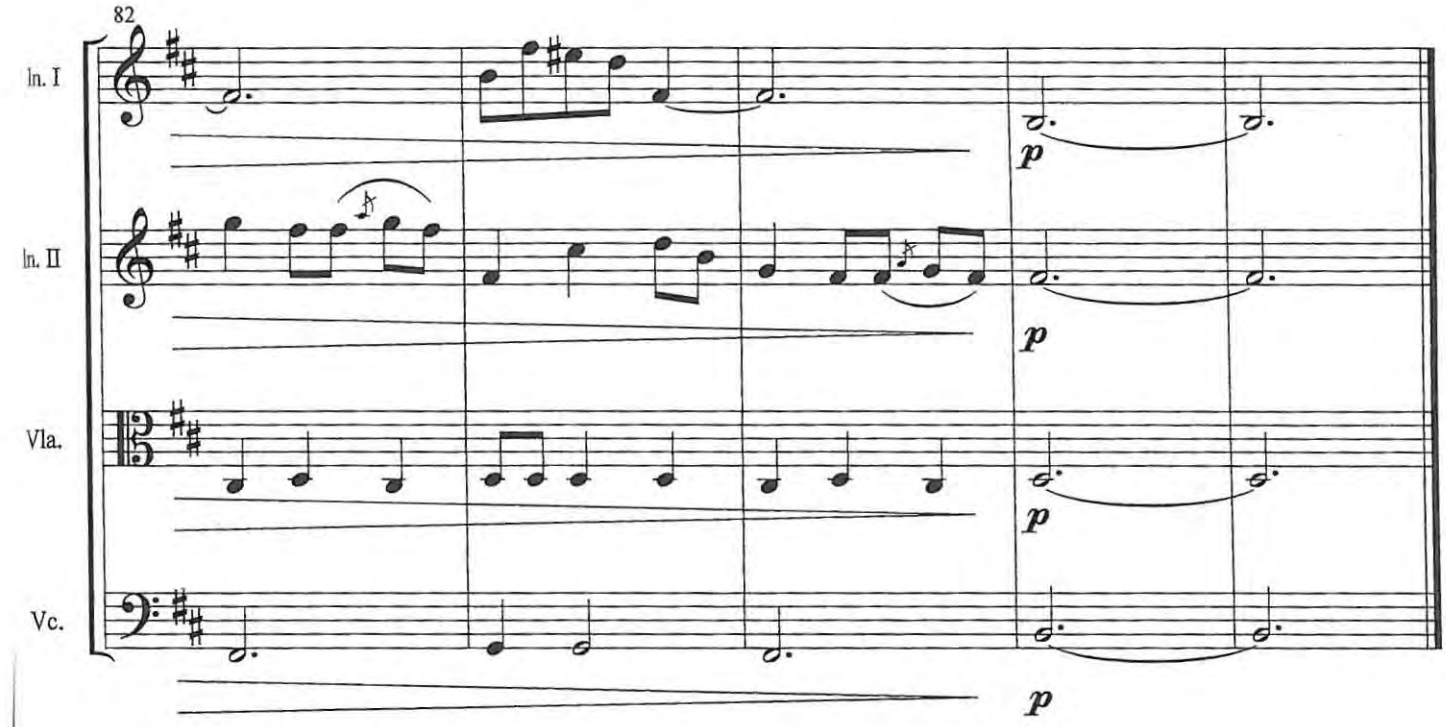
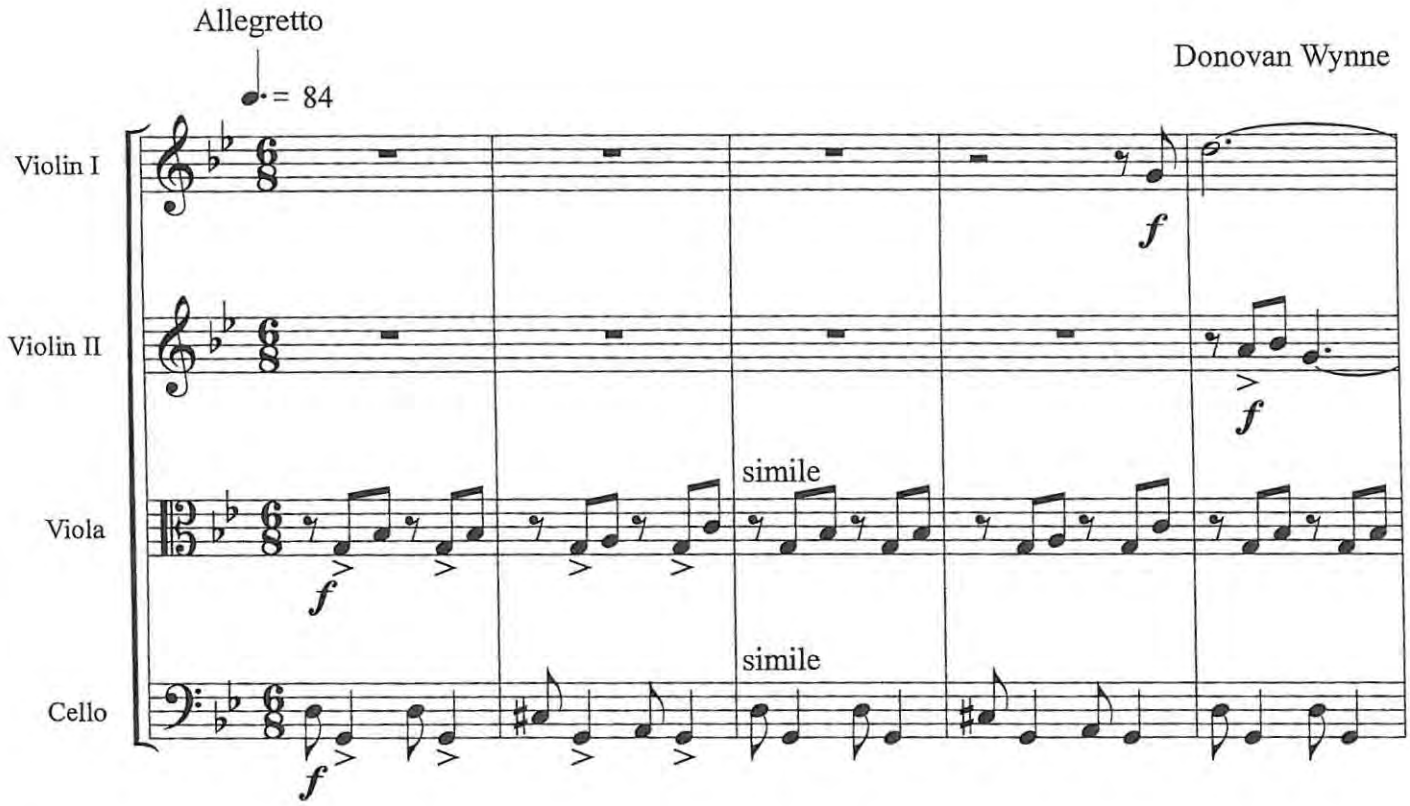
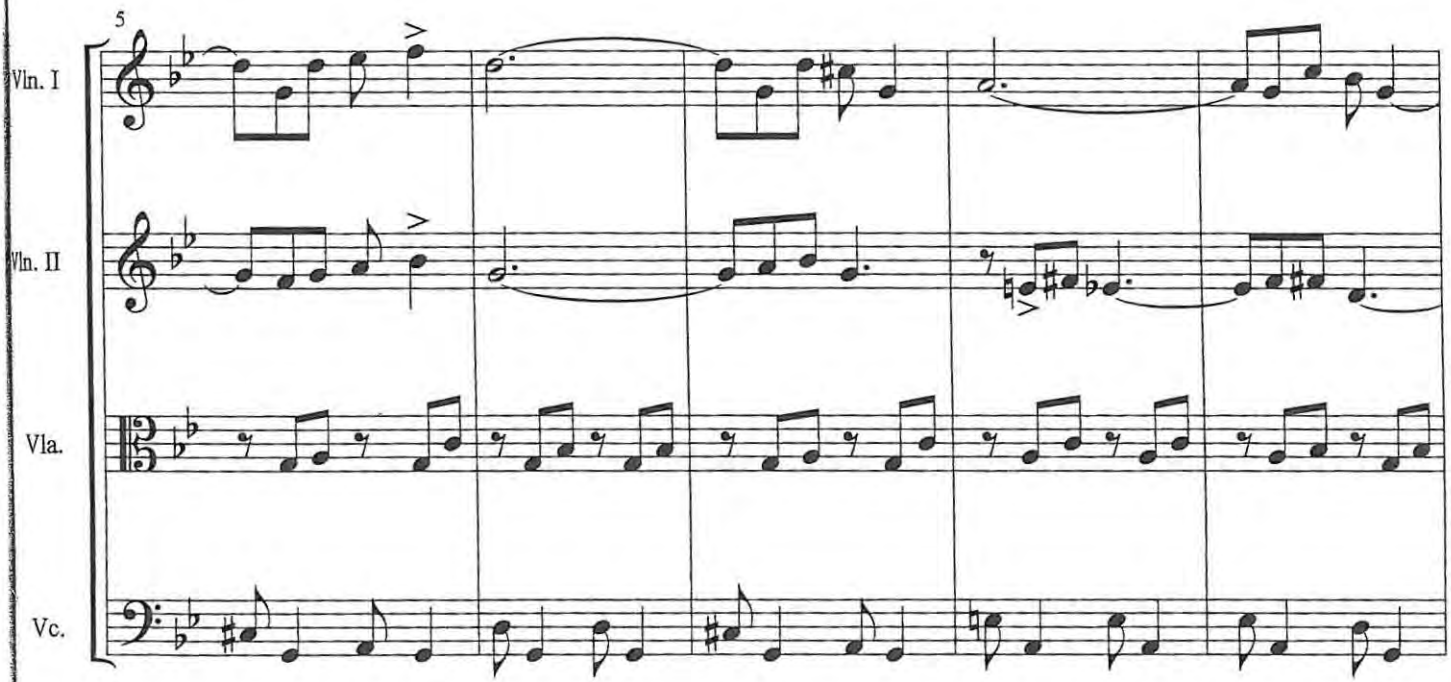
Vc.


82
In. I
In. II
Vla.
Vc.
p
p
p
p

III


Allegretto
Donovan Wynne
♩. = 84
Violin I
Violin II
Viola
Cello
f
simile
simile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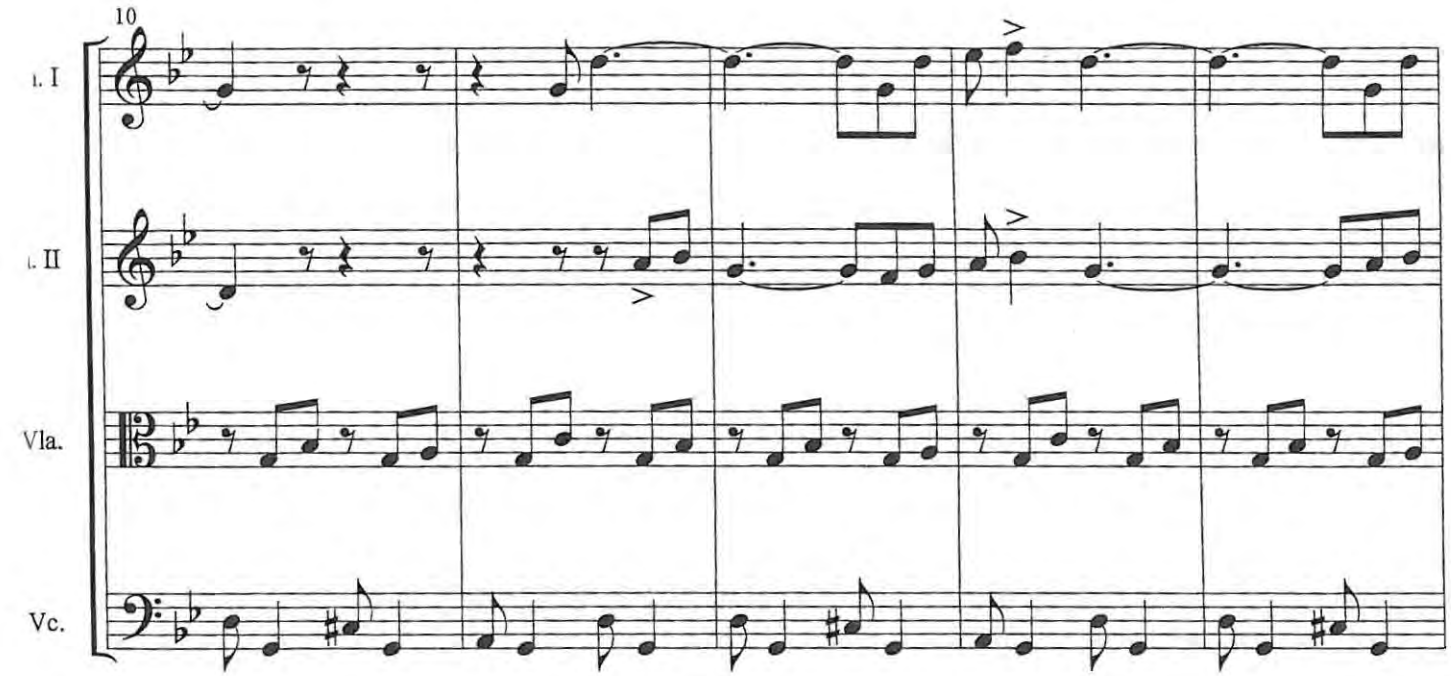
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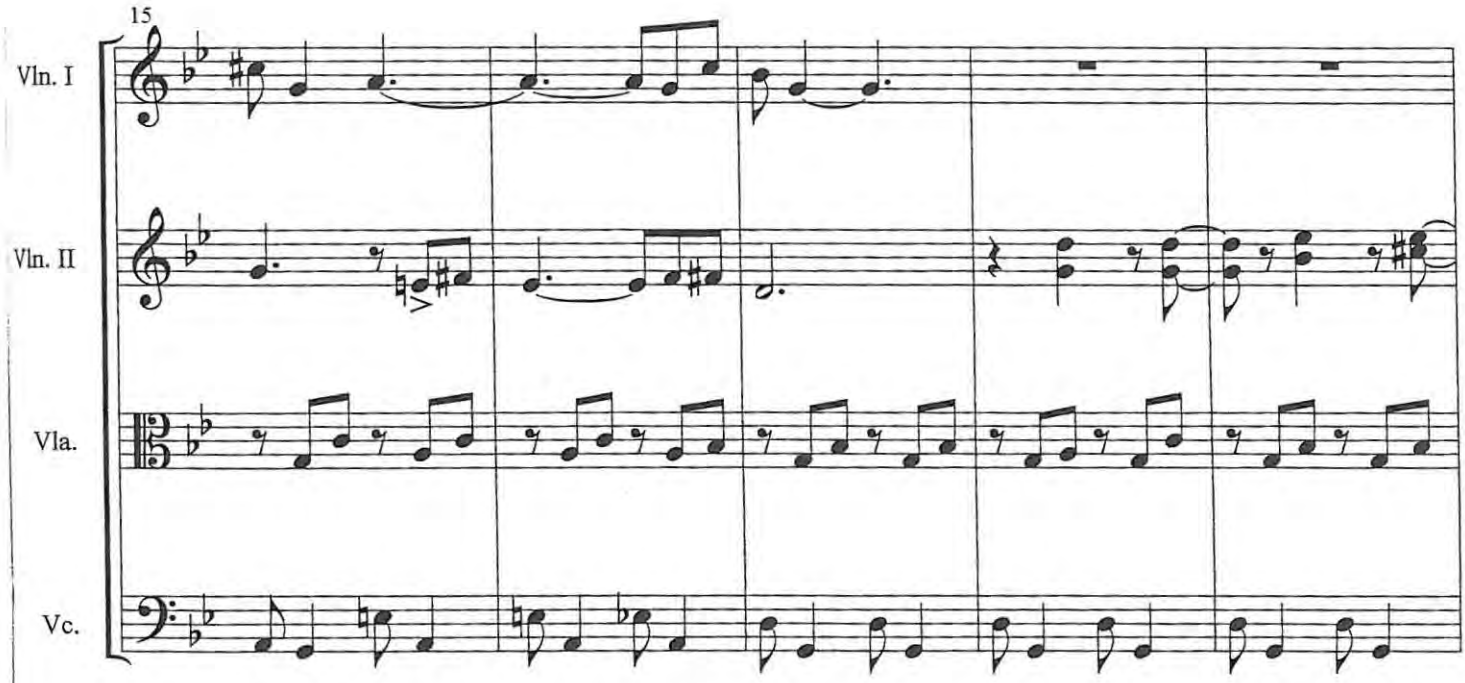
Vc.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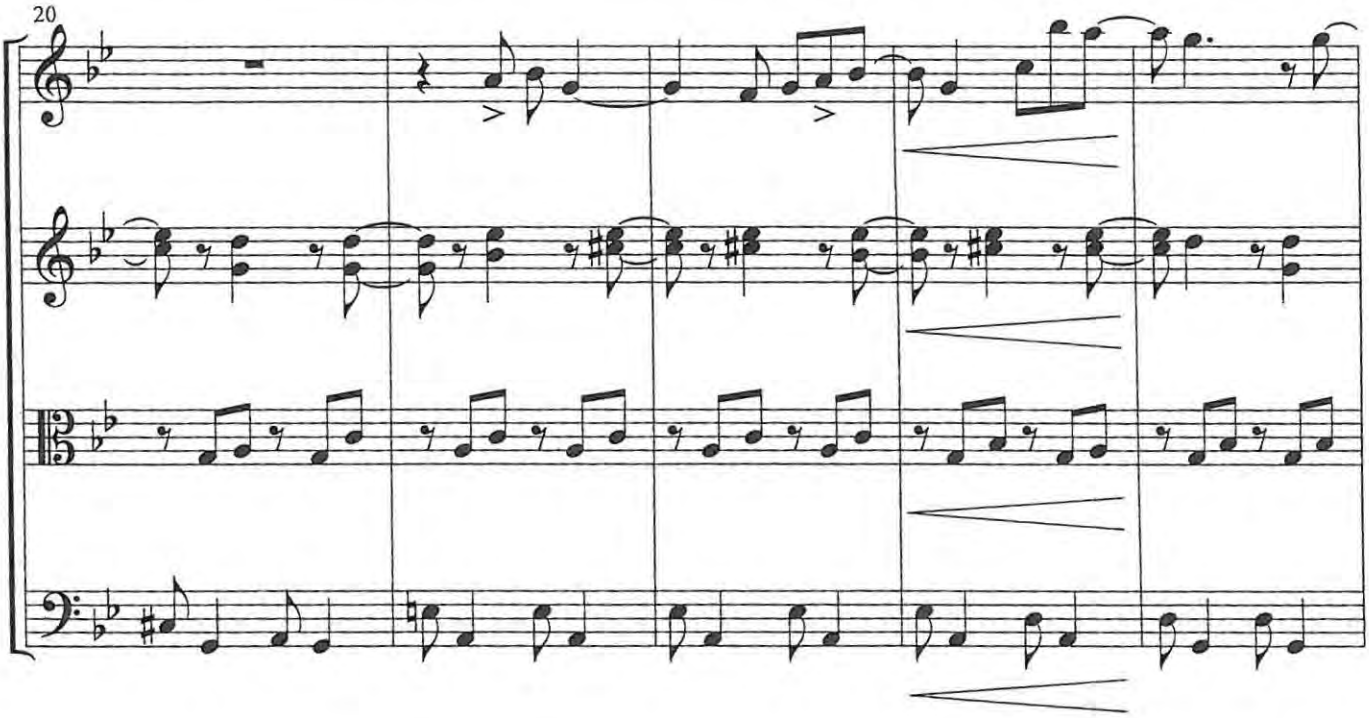
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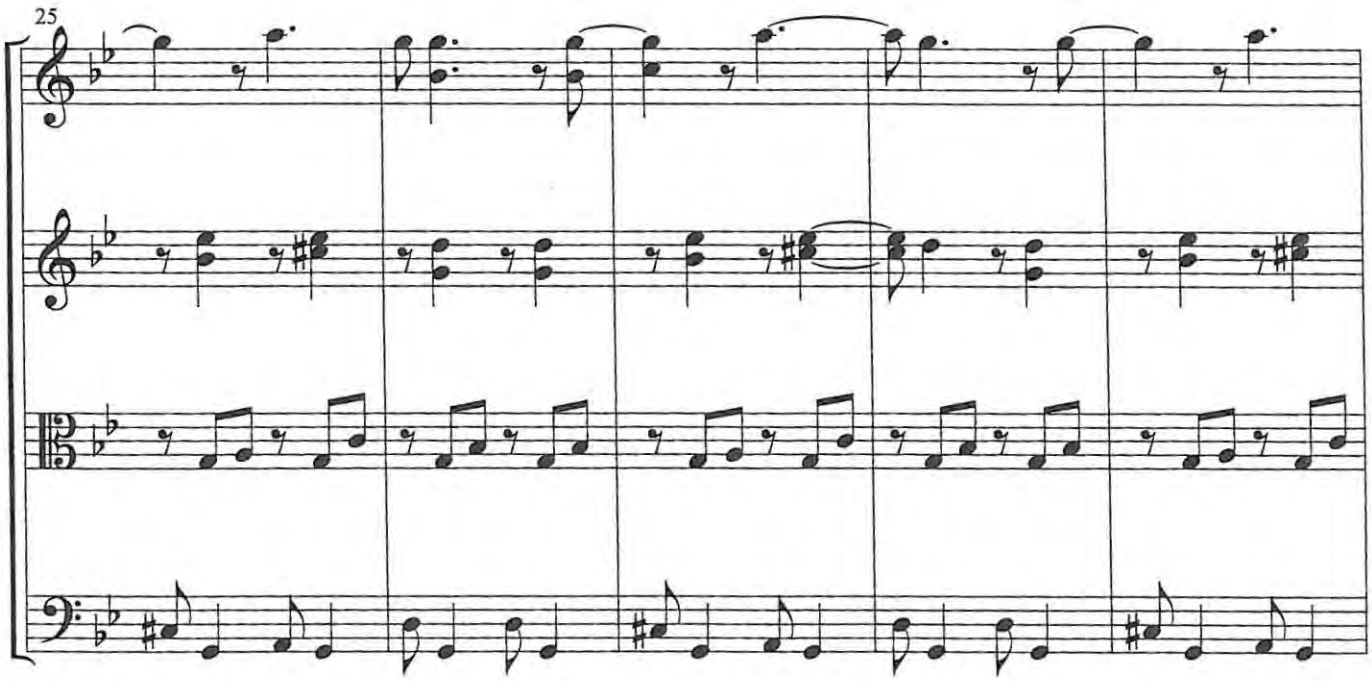
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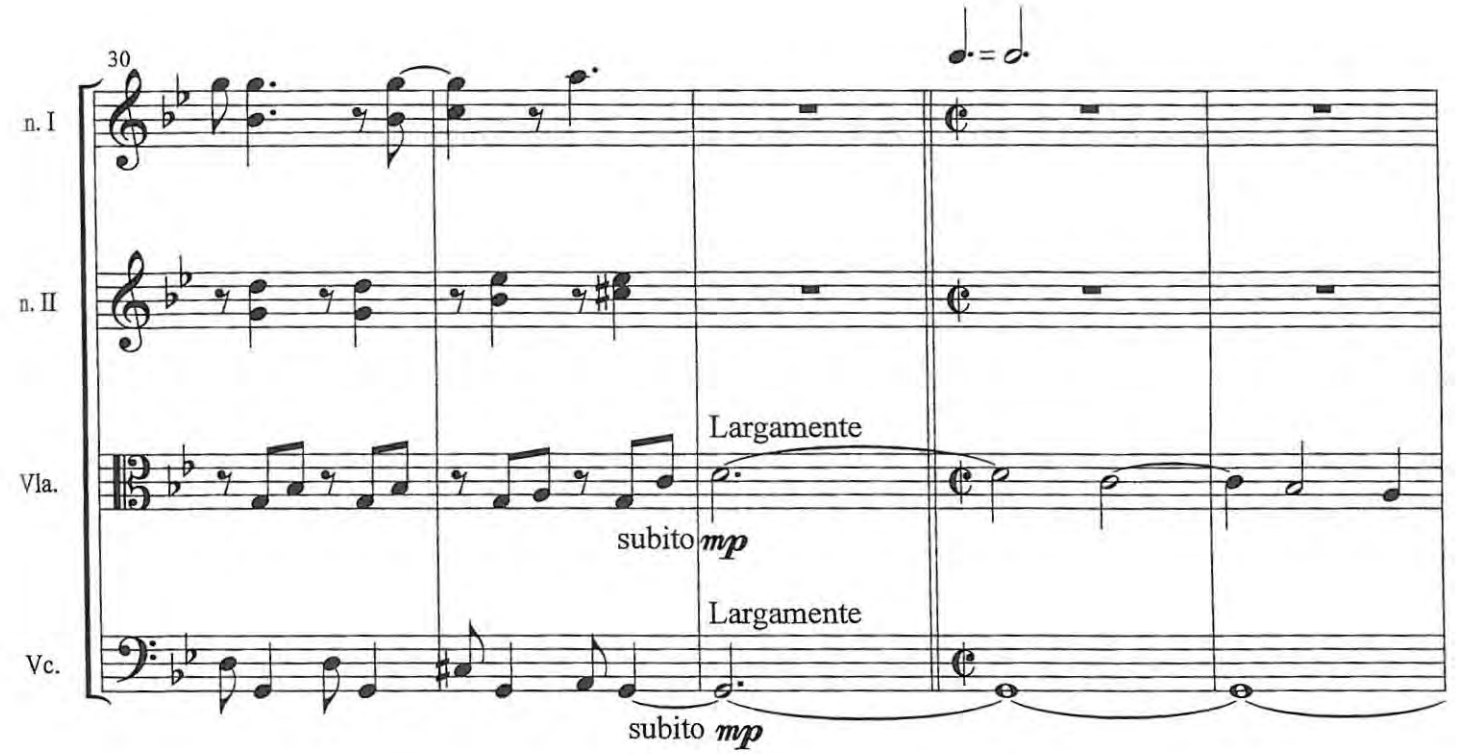
30
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Vc.
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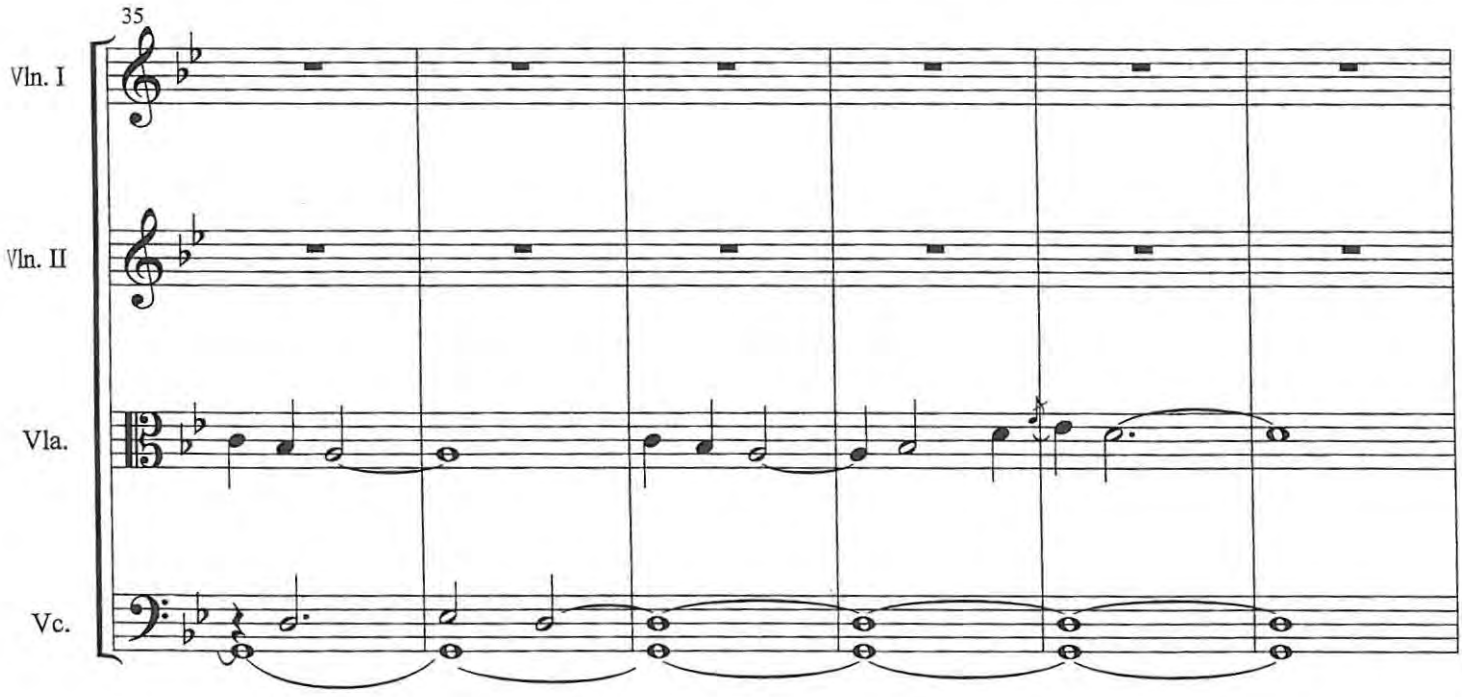
subito mp
Largamente
subito mp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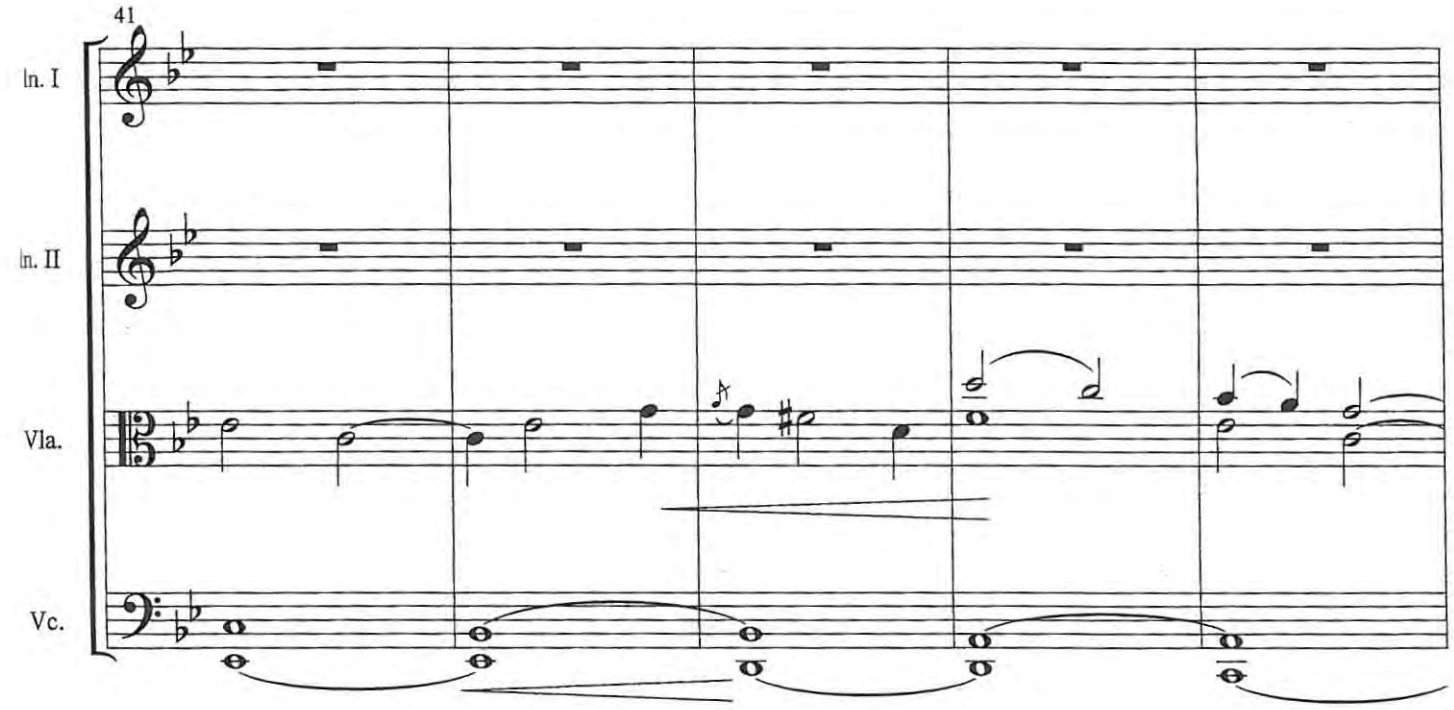
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In. II
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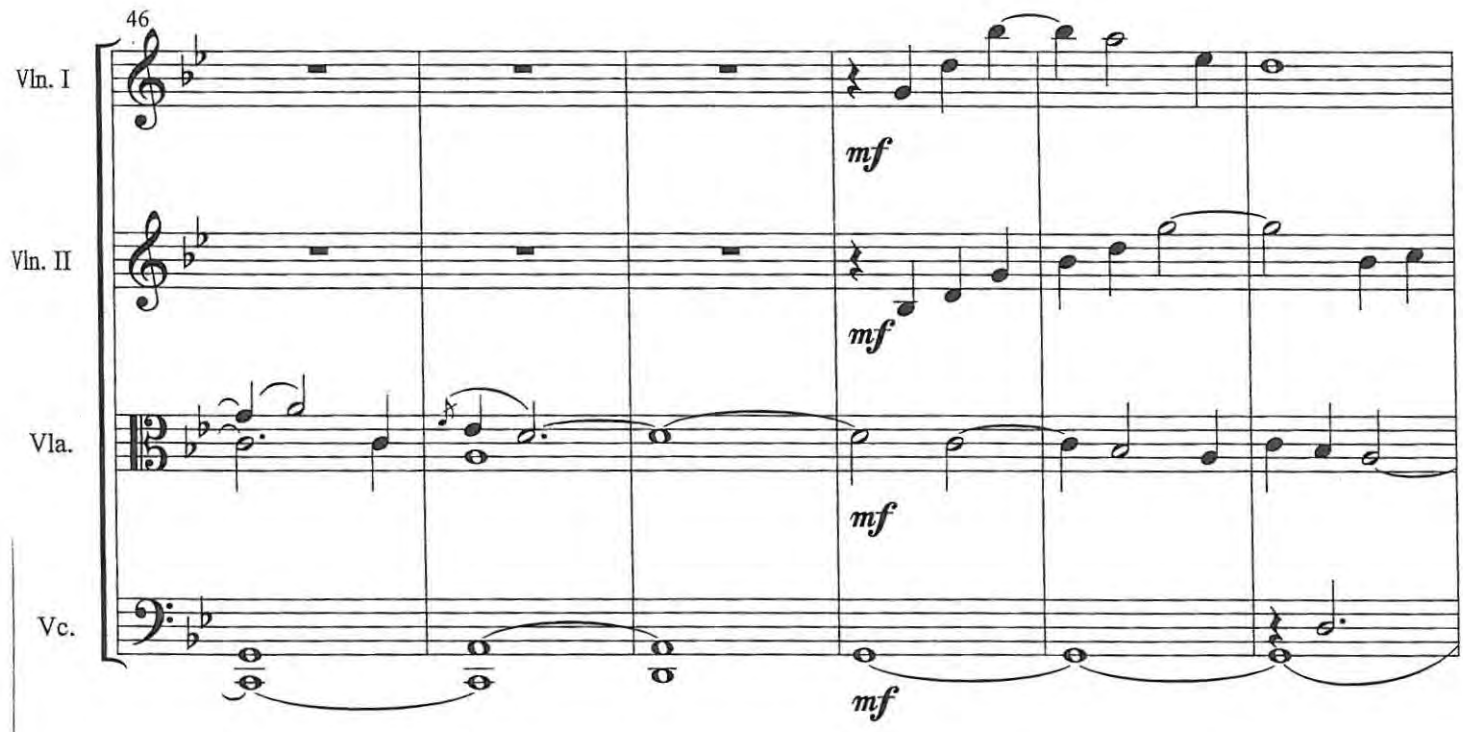
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mf
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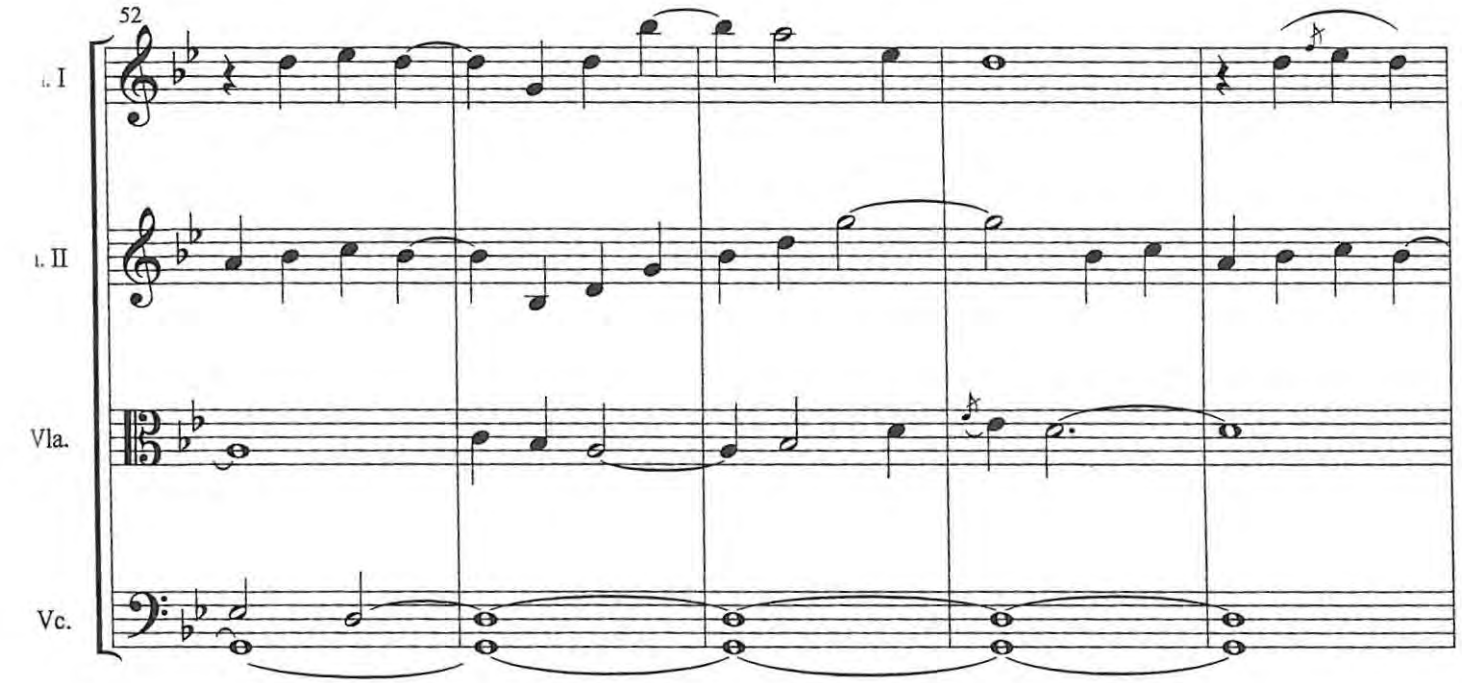
mf
mf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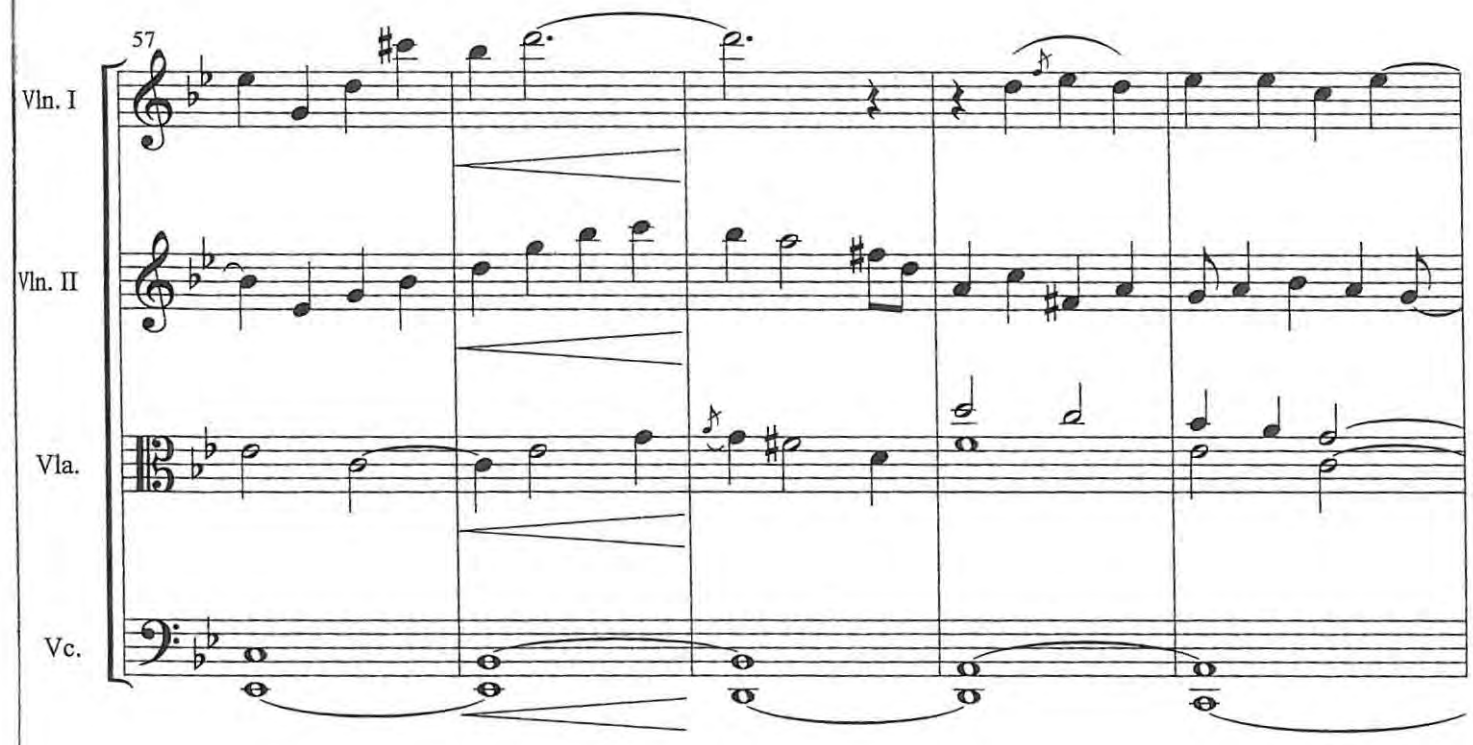
Vc.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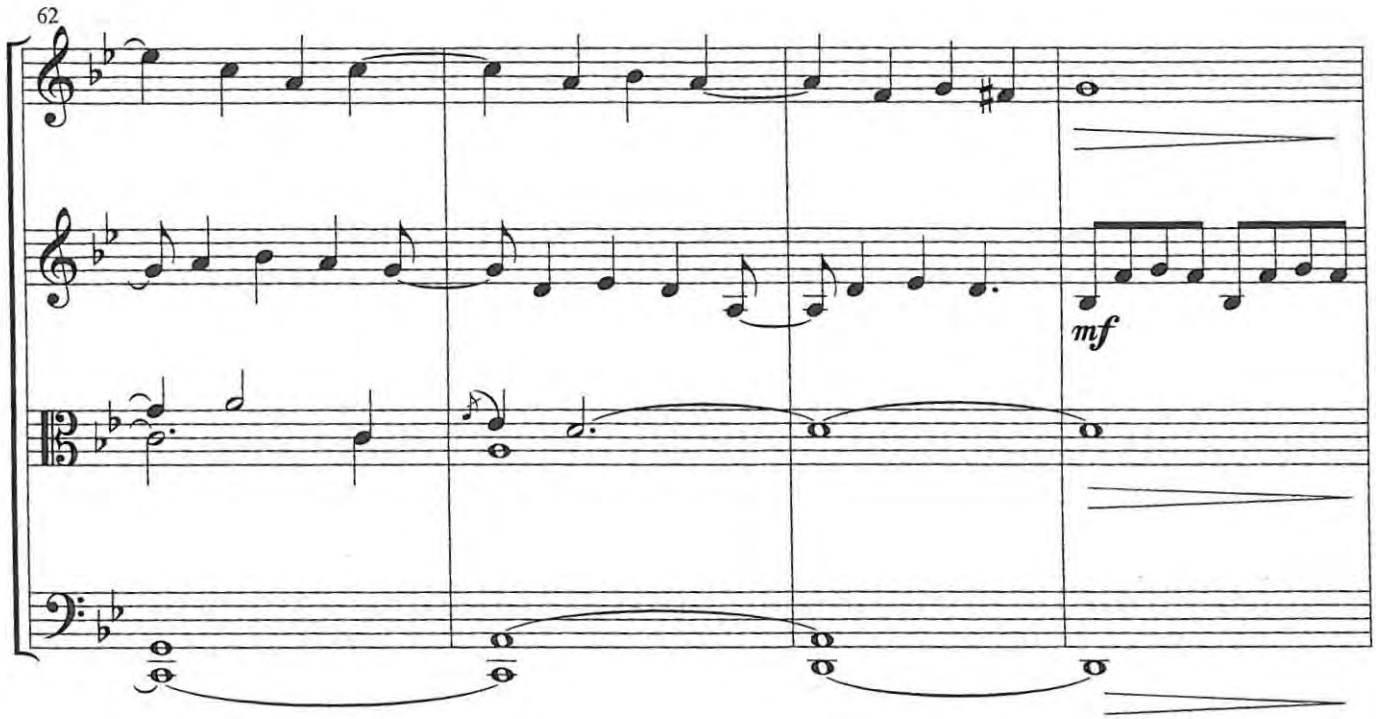
Vc.


62
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I. II
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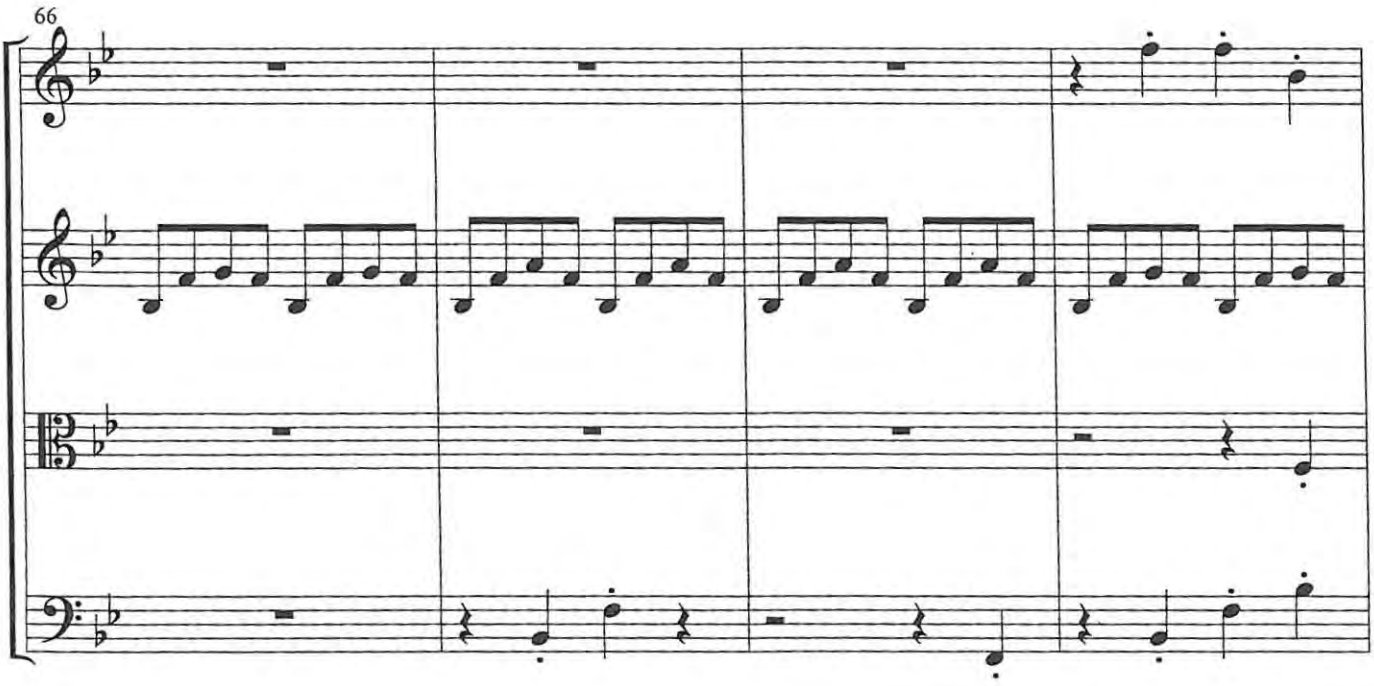
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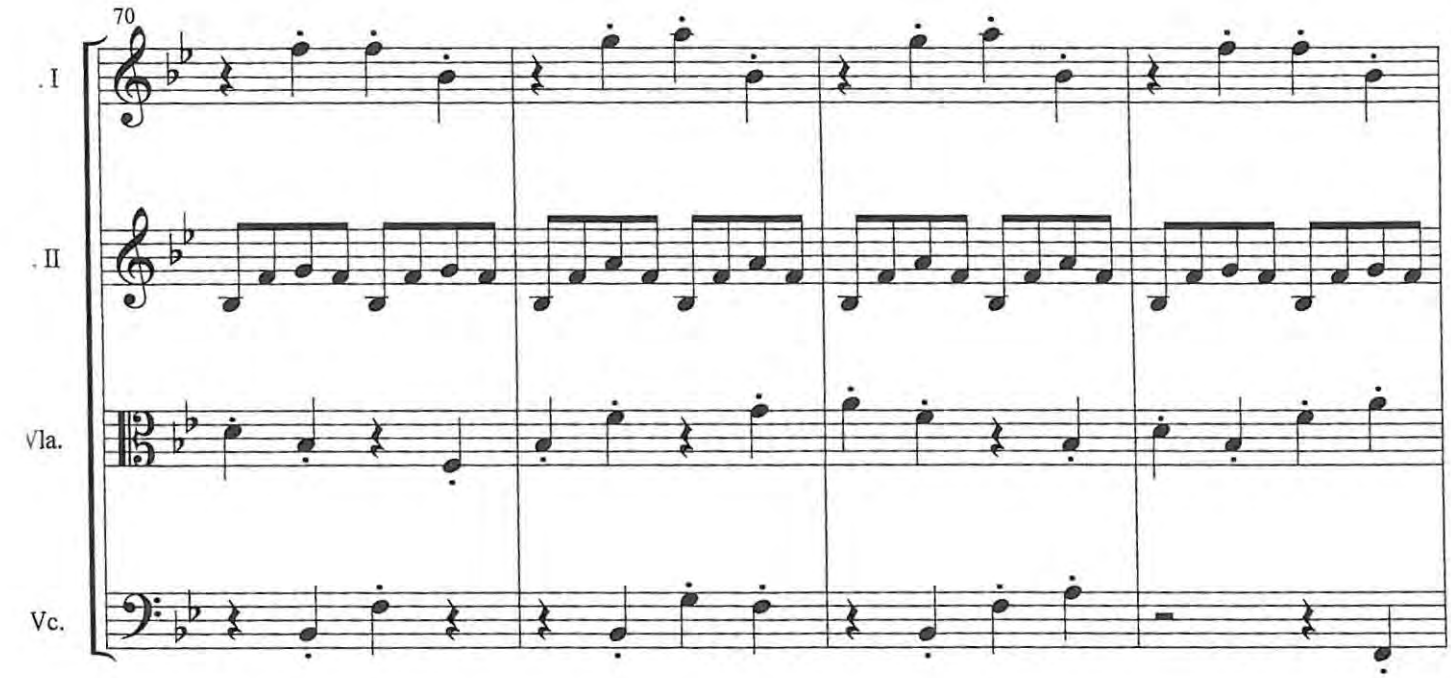
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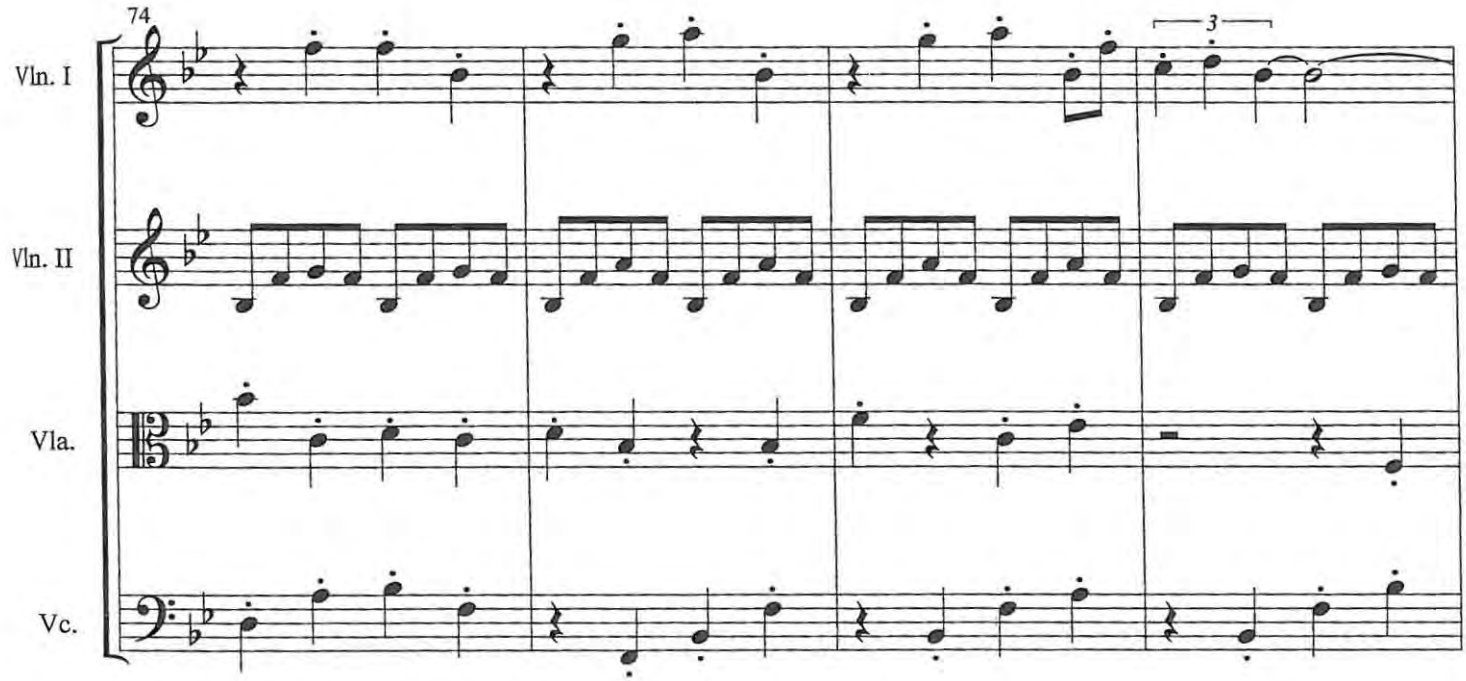
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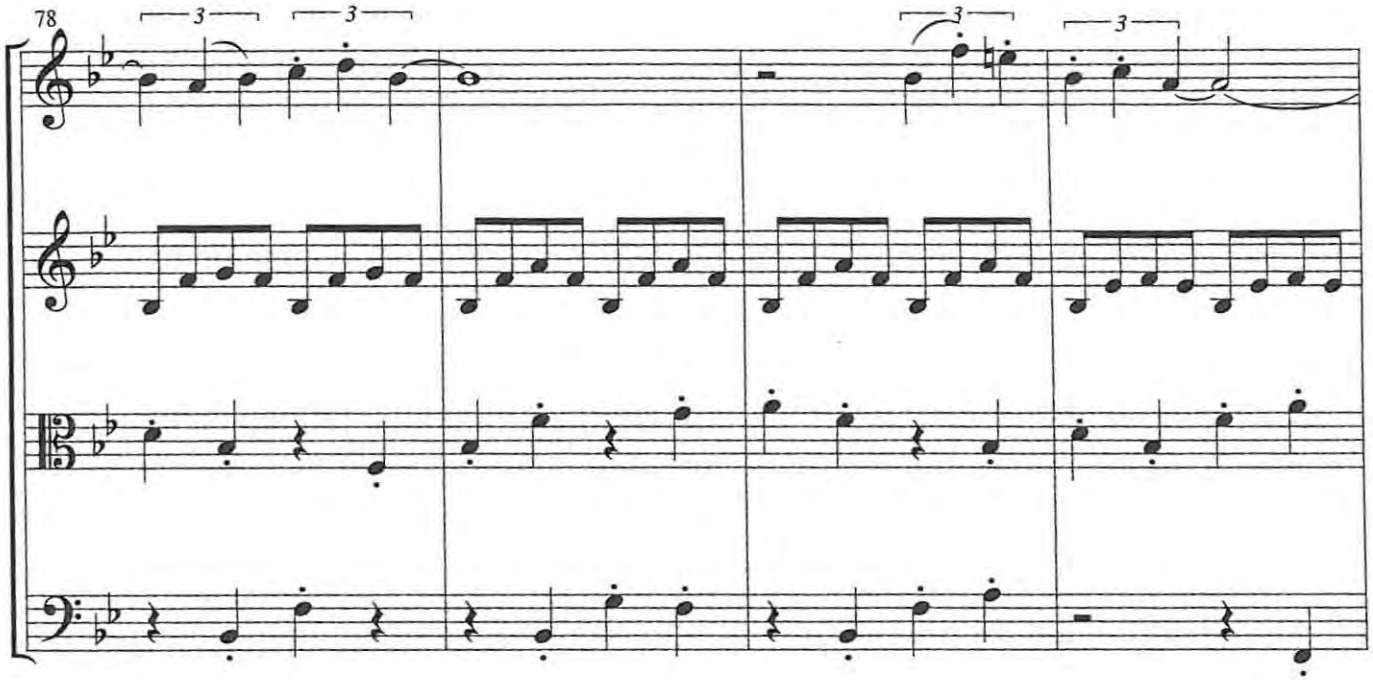
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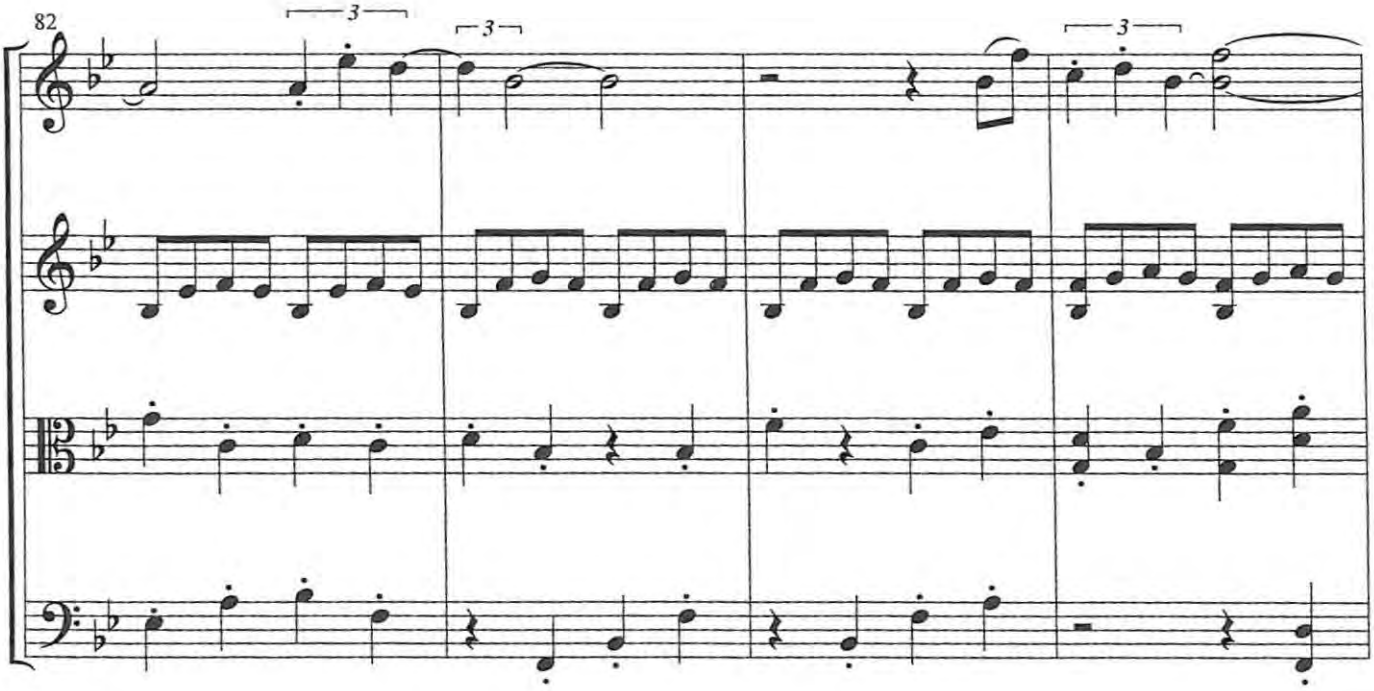
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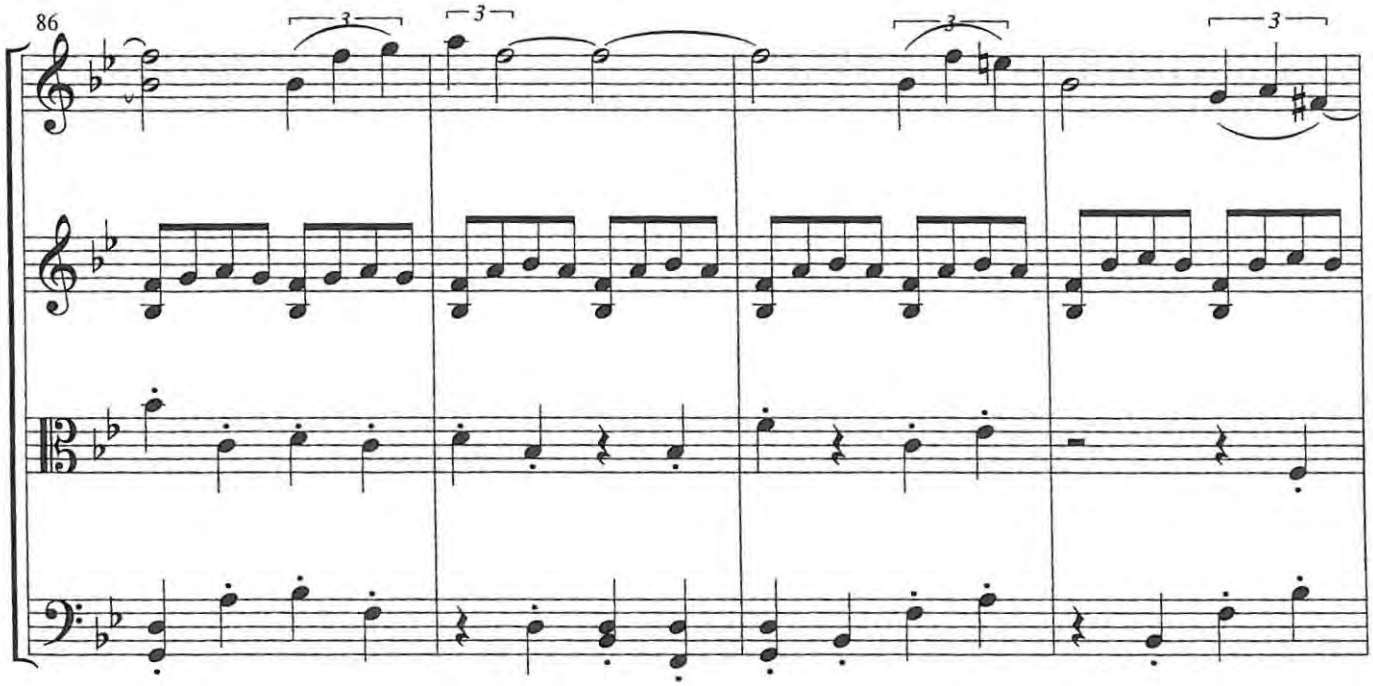
86
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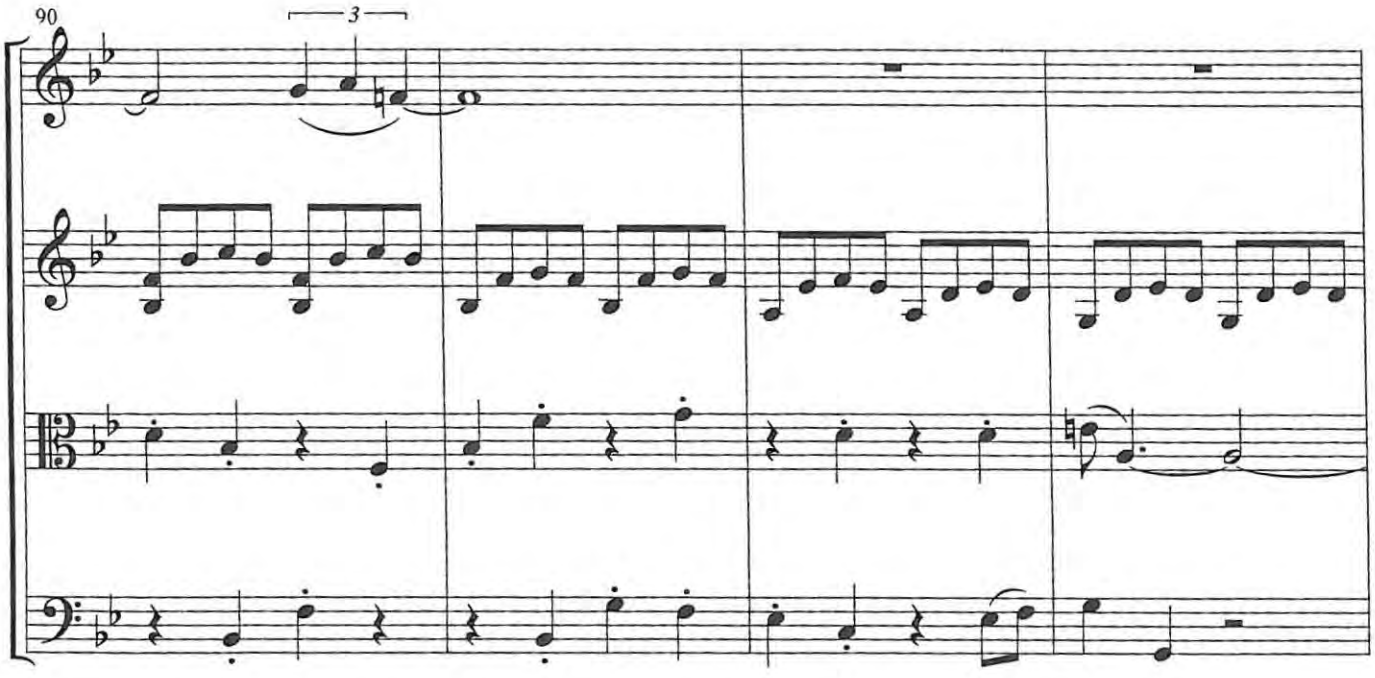
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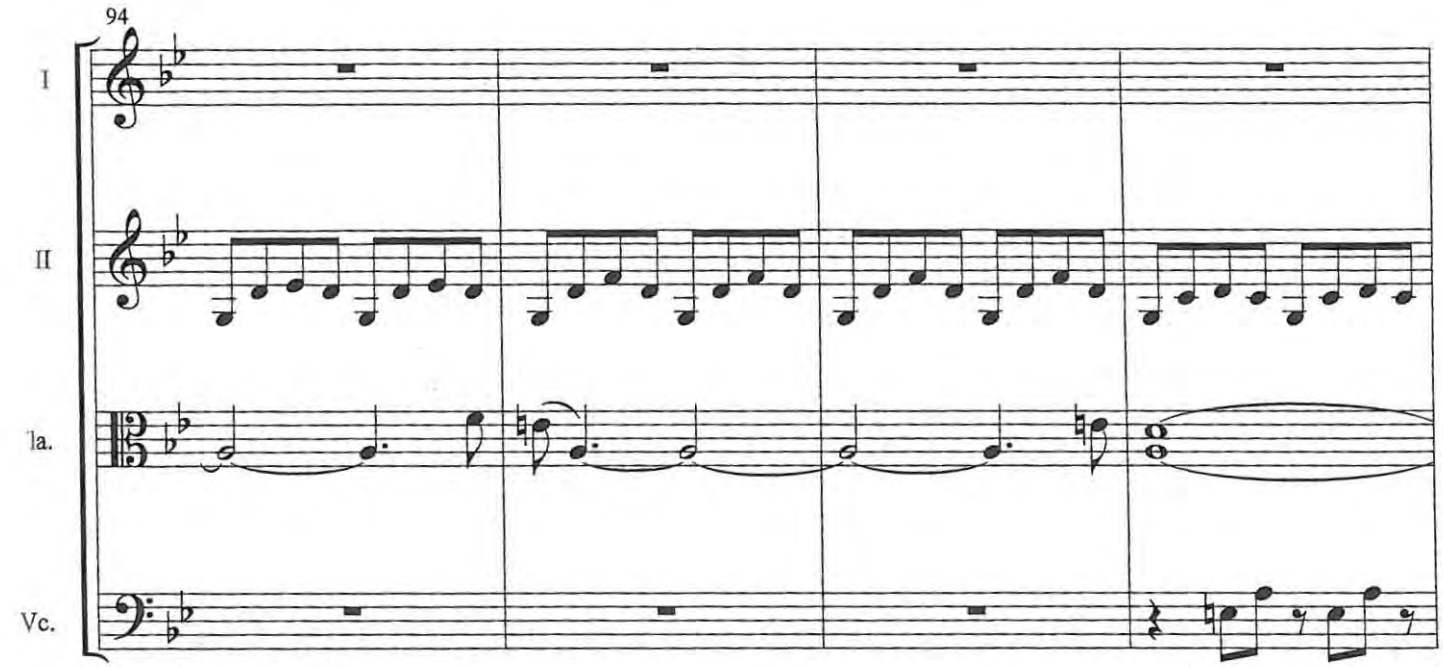
94
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II
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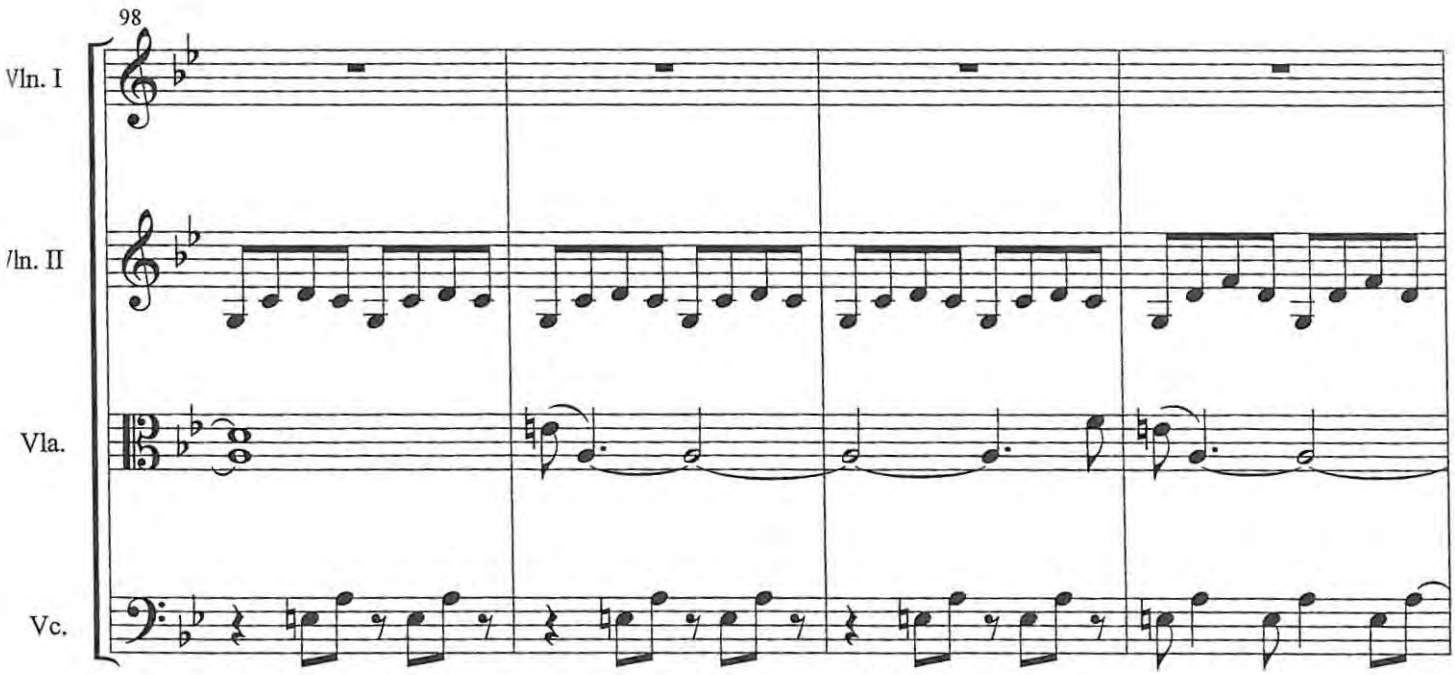
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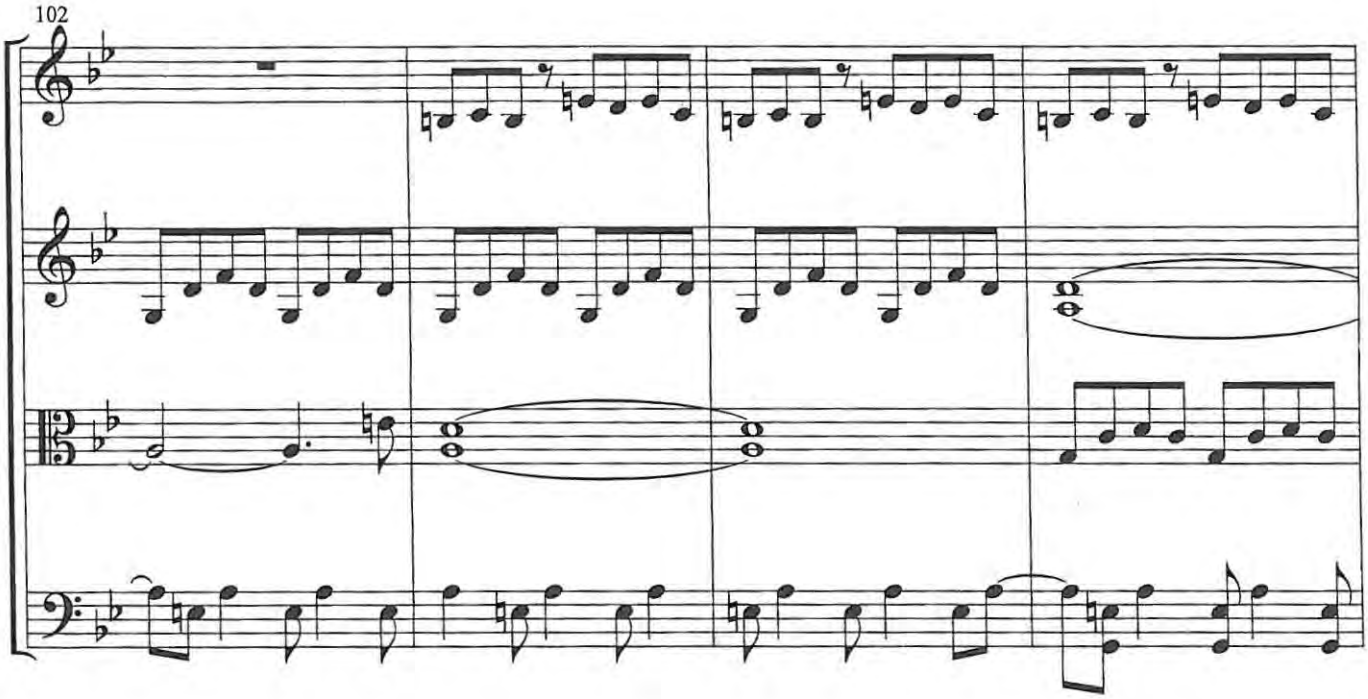
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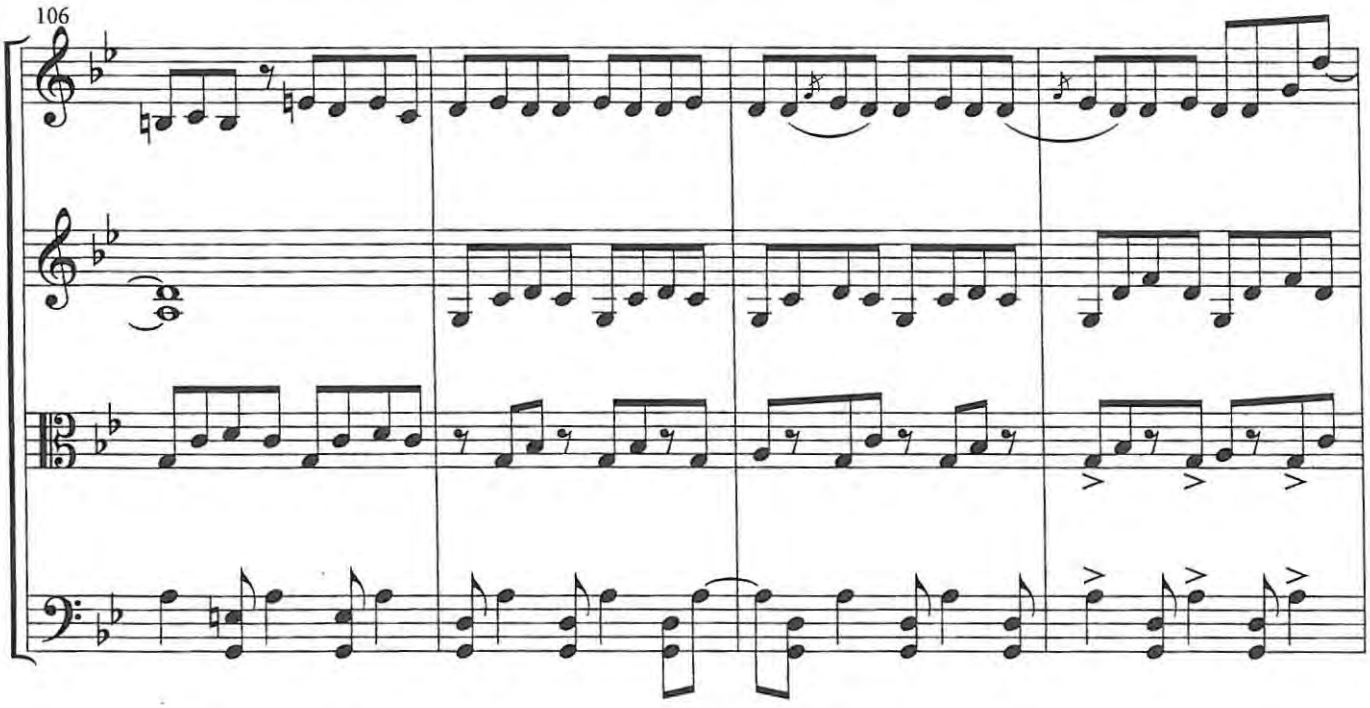
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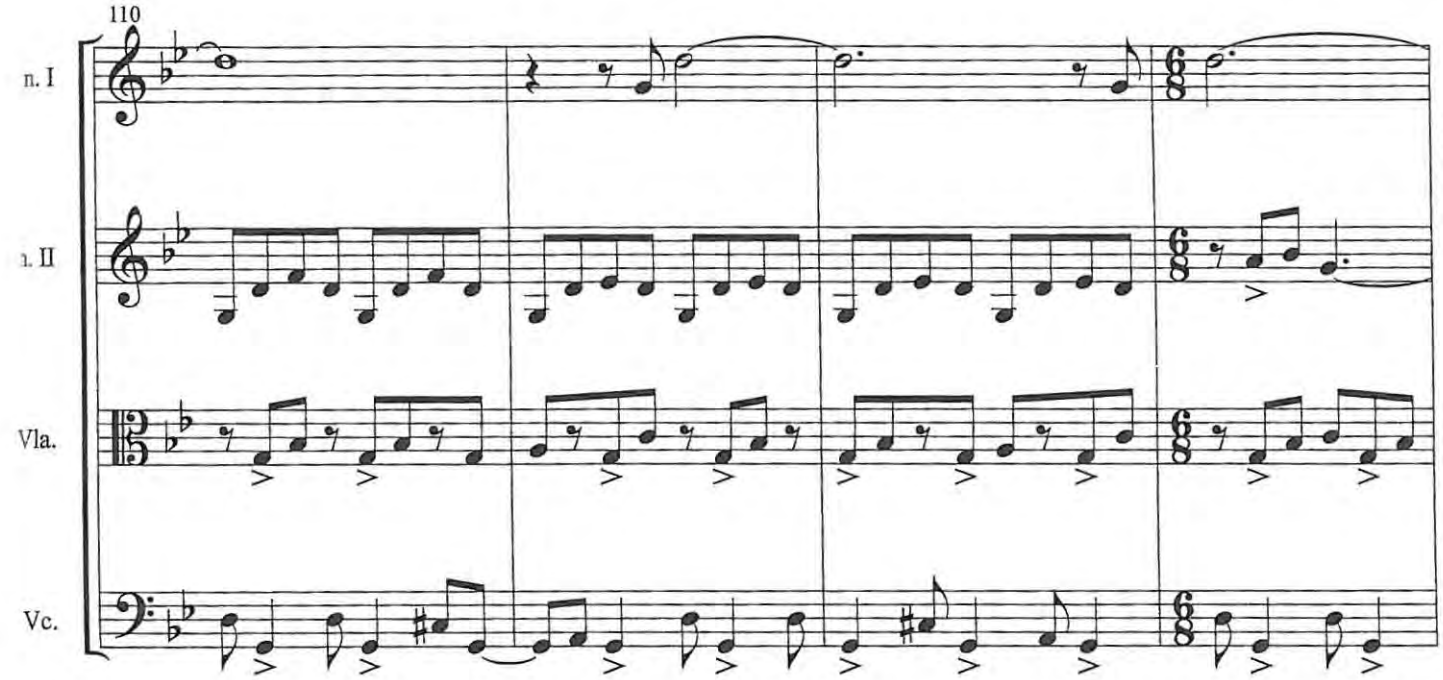
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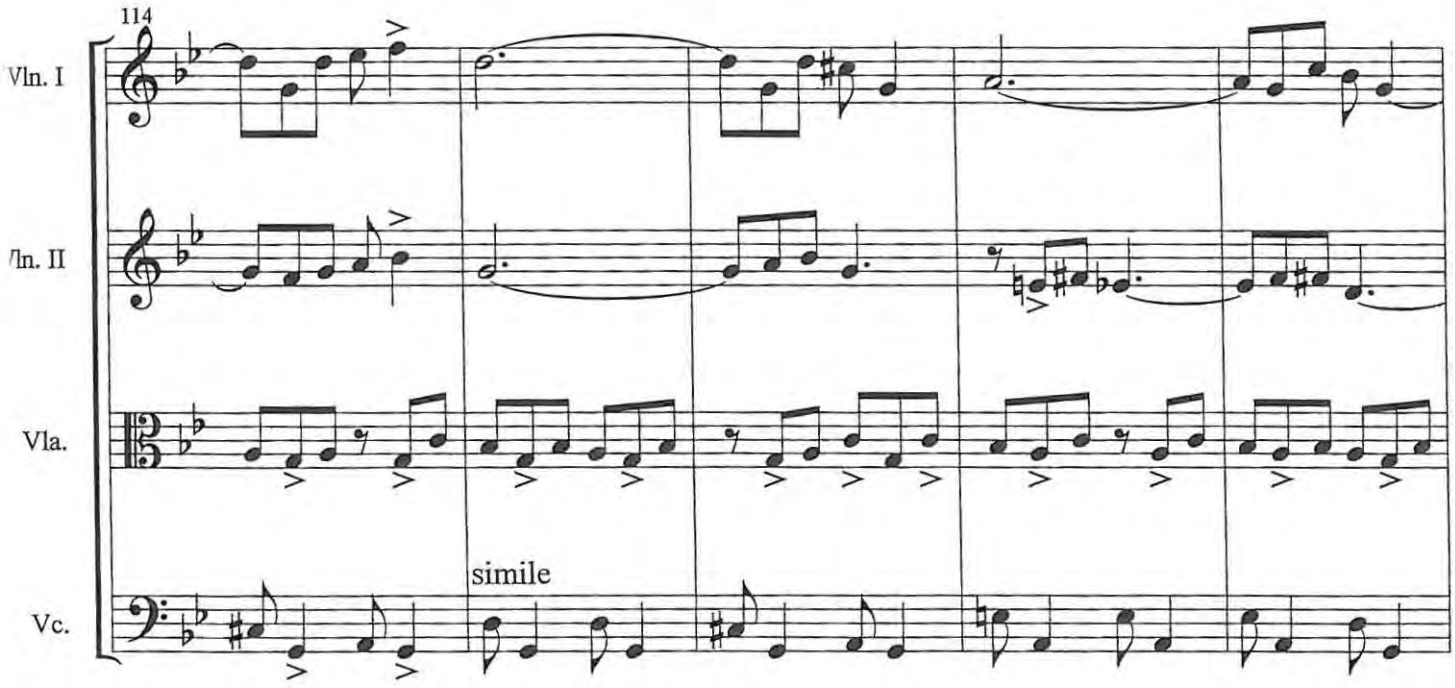
114
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Vln. II
Vla.
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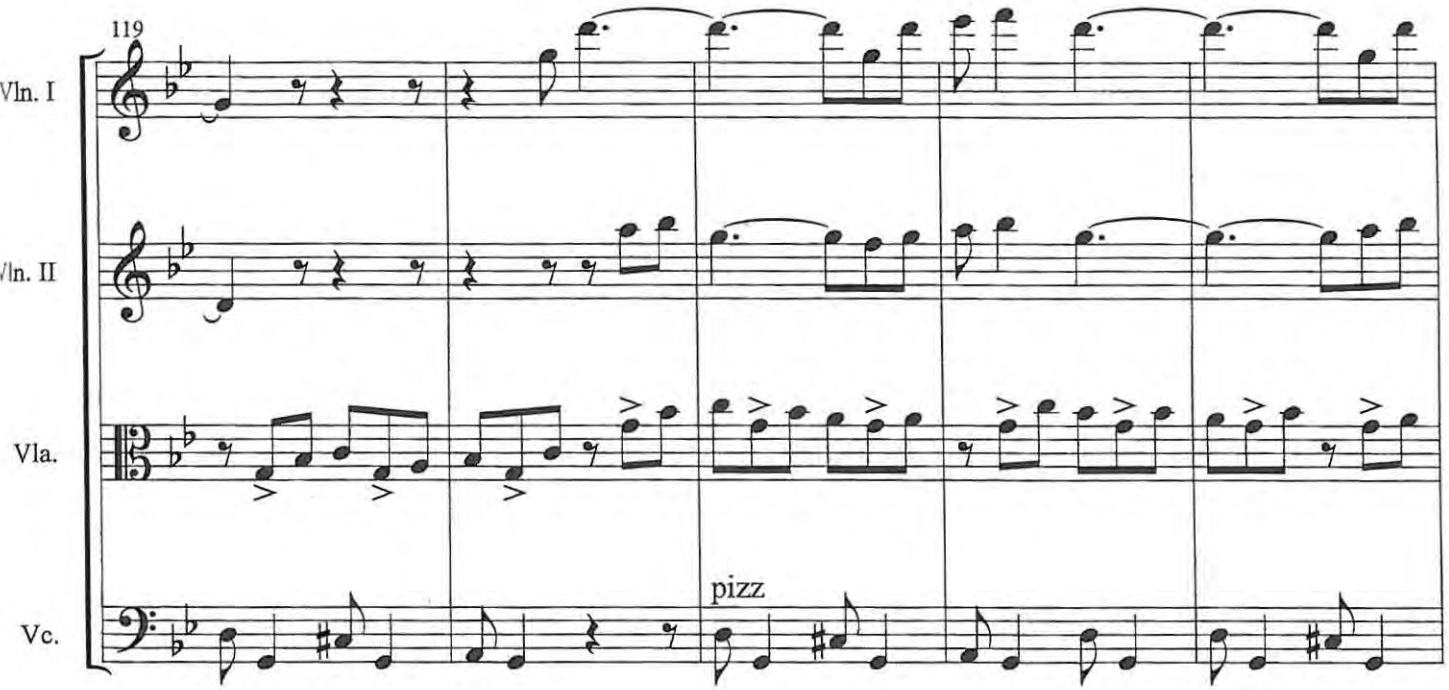
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Vln. II
Vla.
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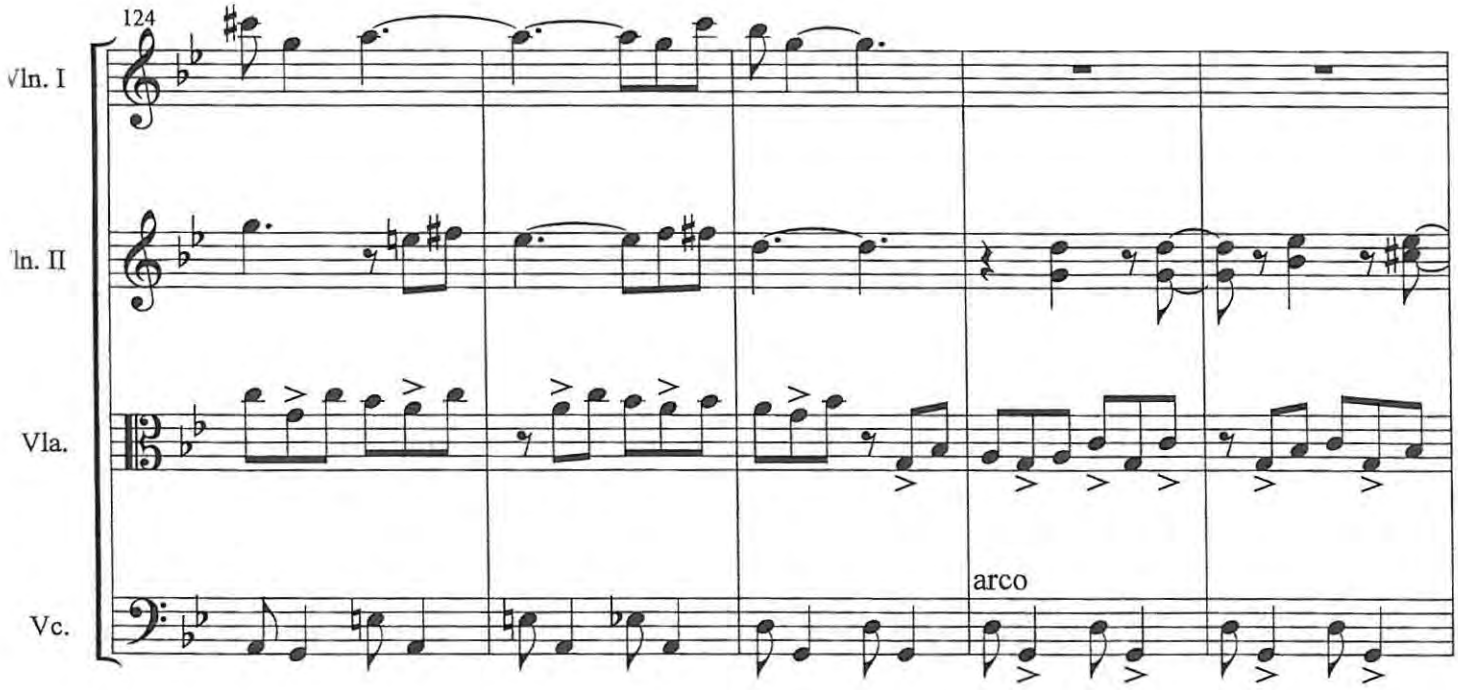
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Vla.
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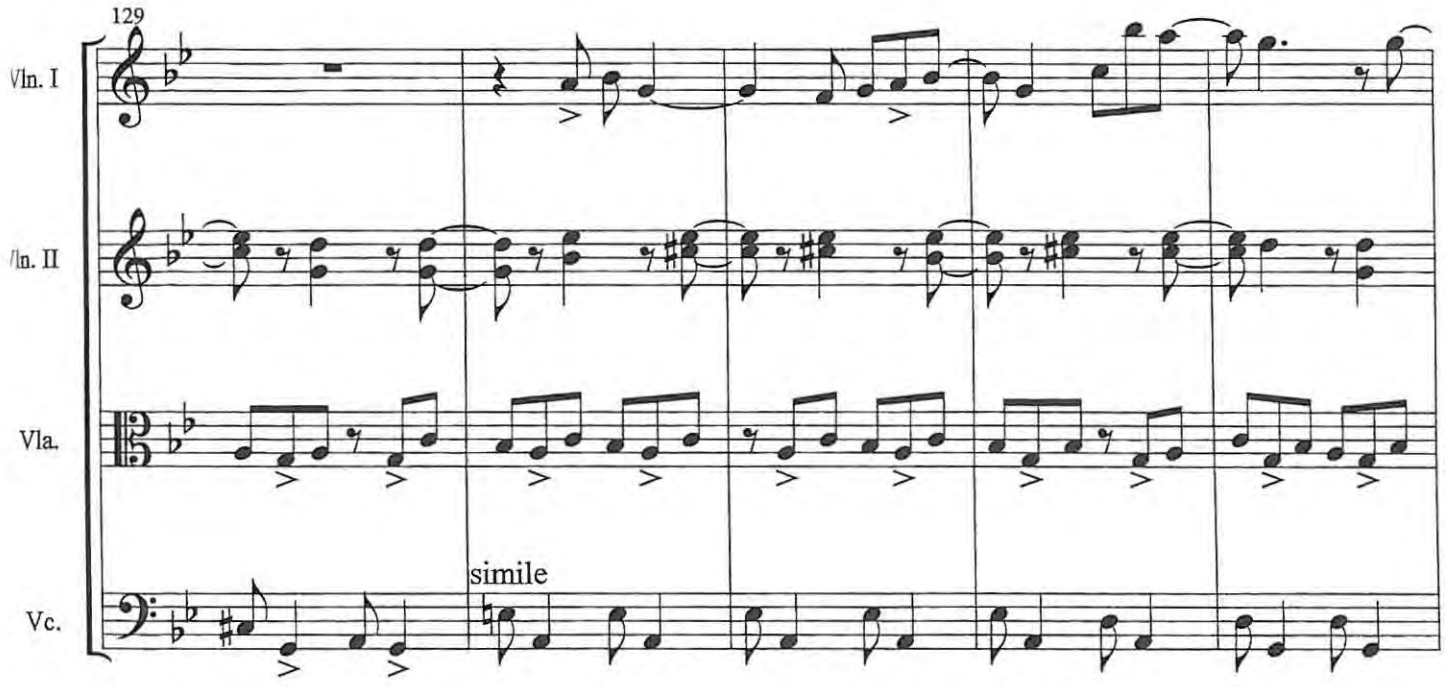
129
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Vln. II
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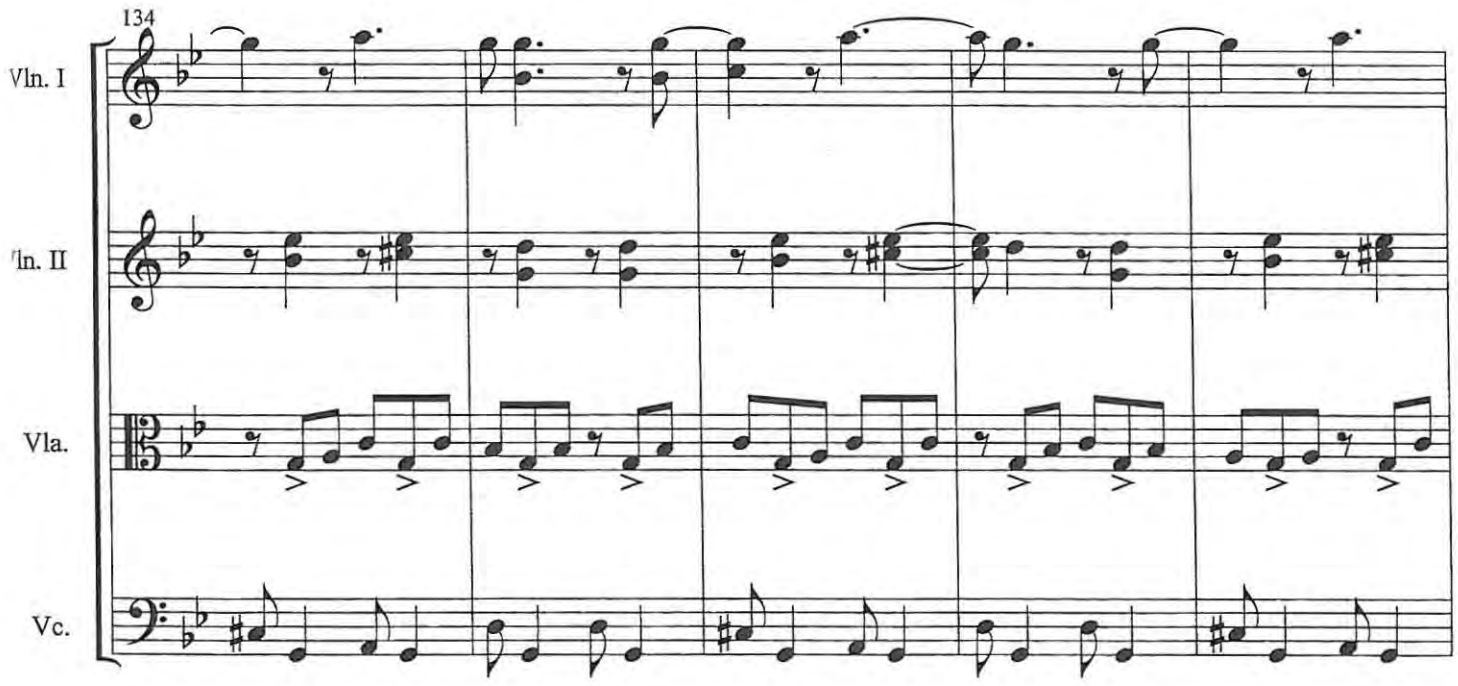
134
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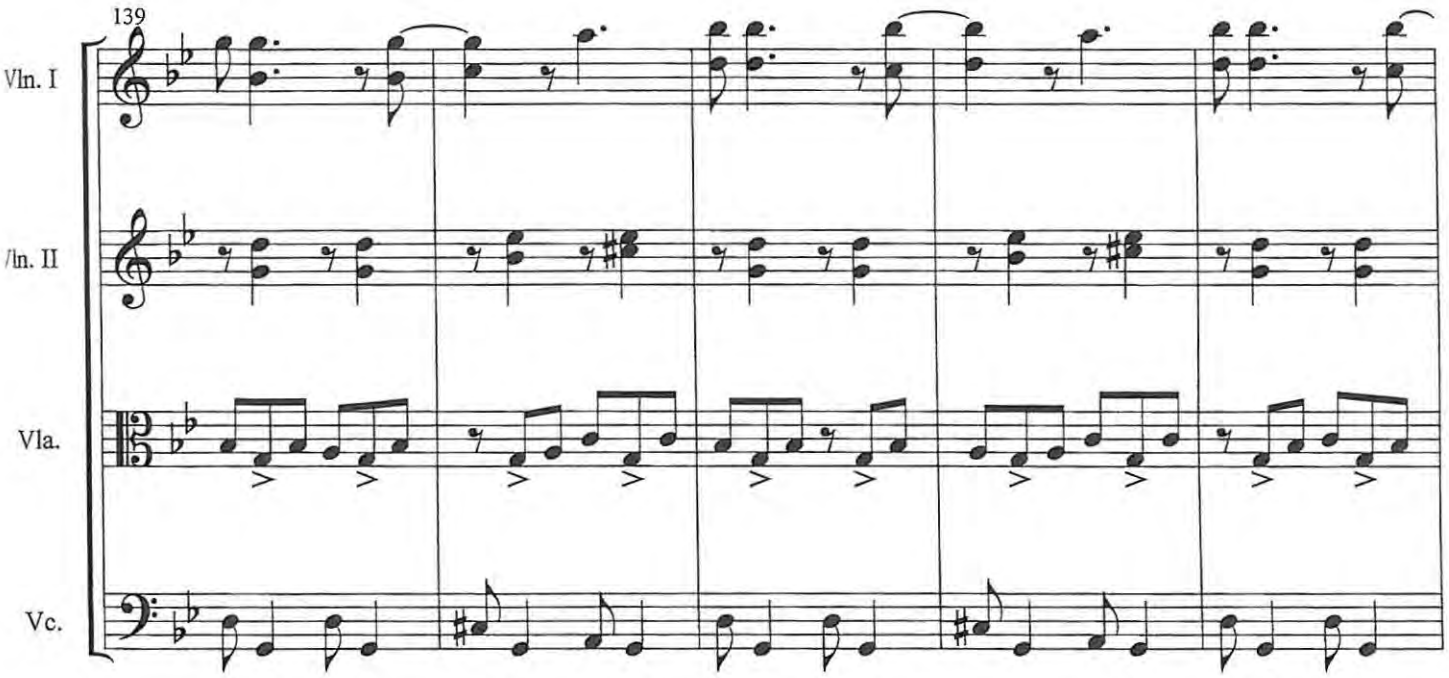
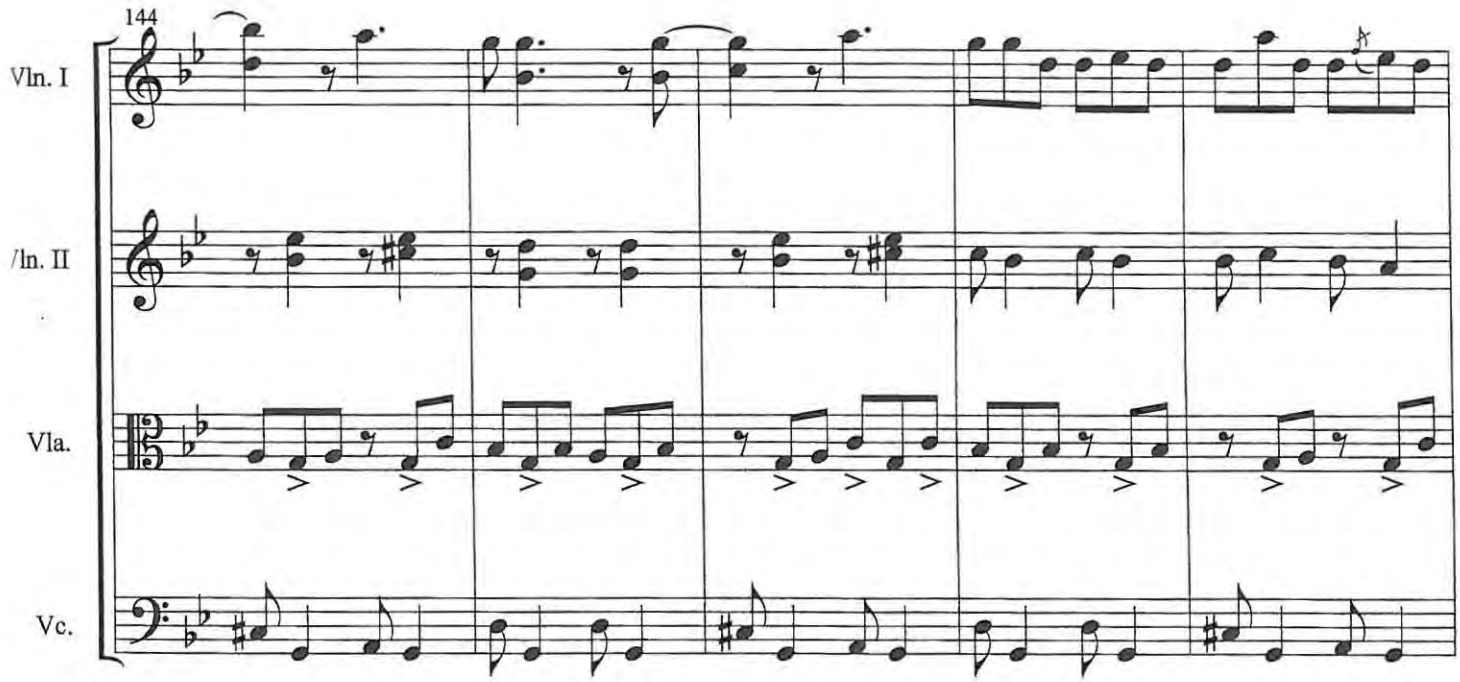
Vln. II
Vla.
Vc.


139
Vln. I
/ln. II
Vla.
Vc.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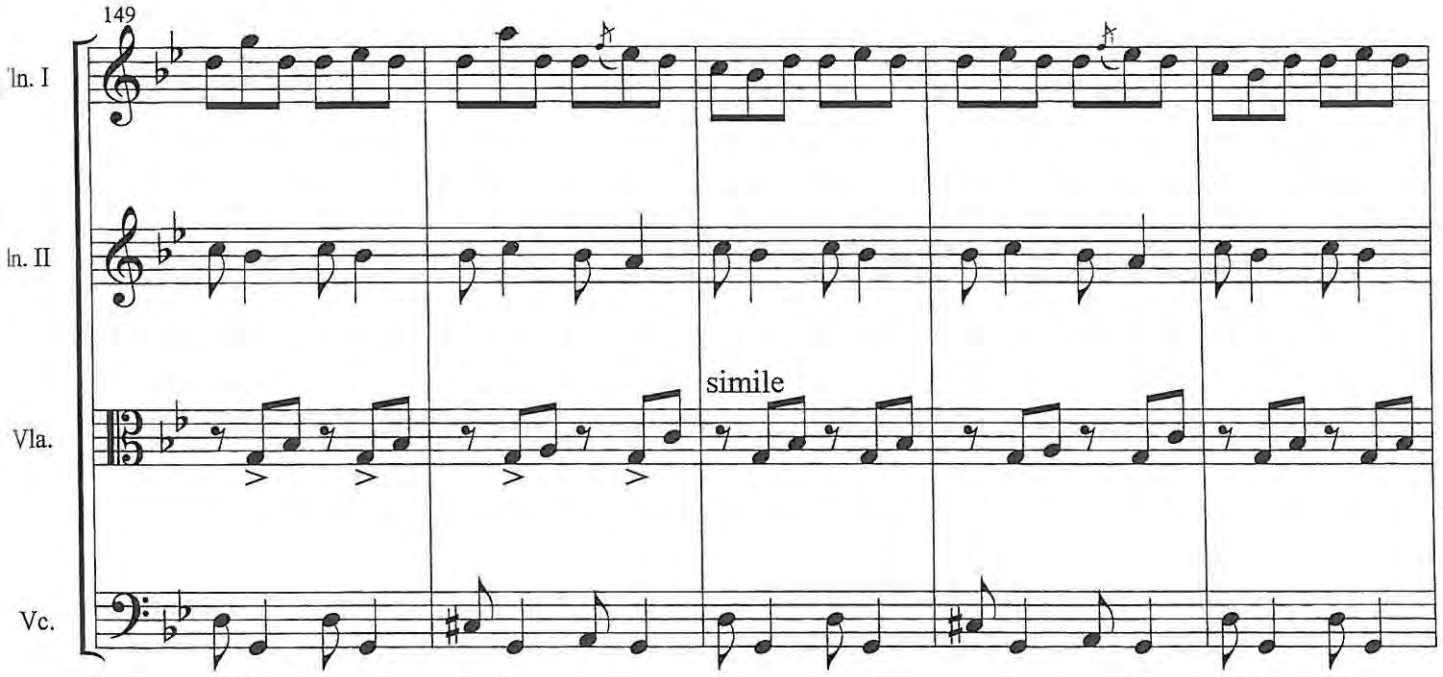
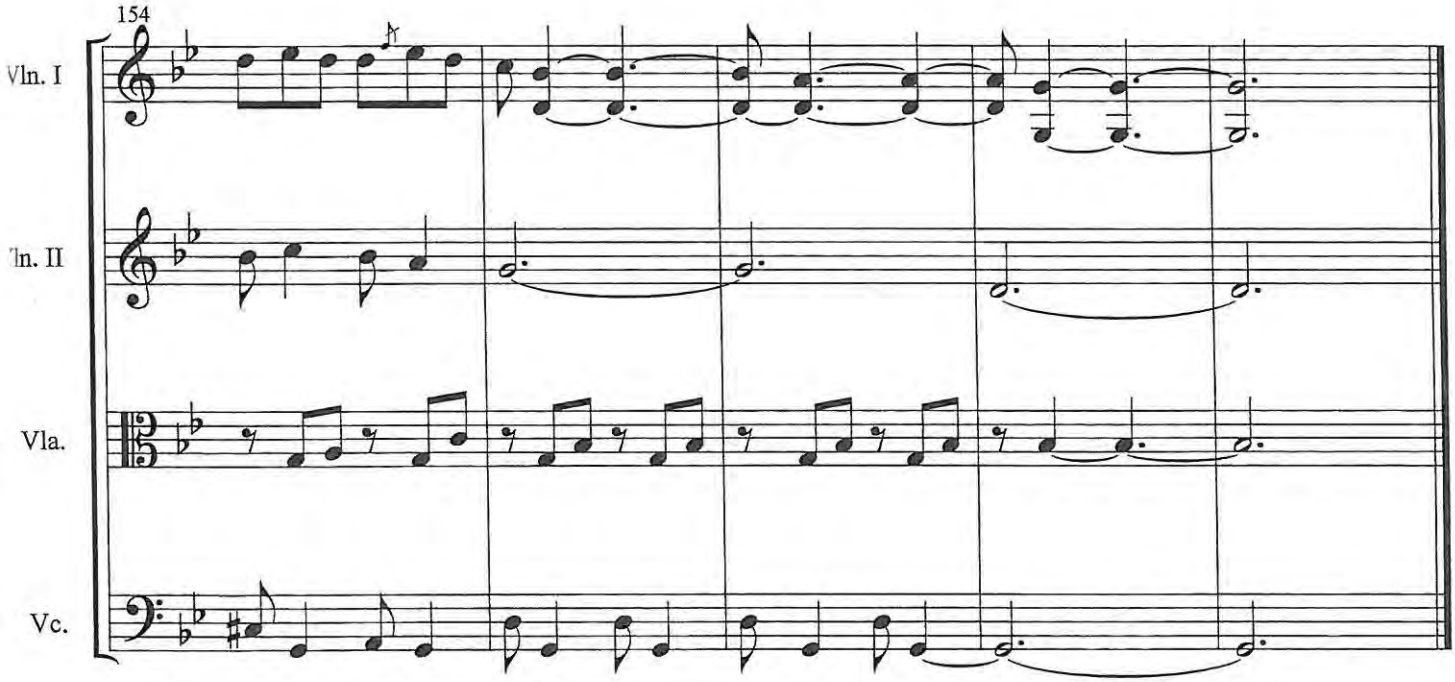
Vln. I
/ln. II
Vla.
Vc.


149
Vln. I
Vln. II
simile
Vla.
Vc.


154
Vln. I
Vln. II
Vla.
Vc.

Chronos:

I have always found piano duets exciting, both to play and to listen to. This medium affords the composer all of the instrument's colouristic possibilities without being restricted by the limitations of only two hands. I wrote this piece at a time when I was thinking (in an abstract kind of way) about the general passage of time, what we do with the years we are given and life's recurring cycles. Although this piece is in no way programmatic, it harbours these associations and reminds me of these thoughts.

Structurally, this duet functions as a fantasia with rondo elements:

Section A	Bars 1-22
Section B	Bars 23-52
Section A^2	Bars 53-60
Transition 1	Bars 61-64
Section C	Bars 65-78
Section A^3	Bars 79-93
Section D	Bars 94-114
Transition 2	Bars 115-124
Section C^2	Bars 125-136
Section D^2	Bars 137-153
Interlude 1	Bars 154-159
Section D^3	Bars 160-170
Section A^4	Bars 171-187
Section E	Bars 188-197
Interlude 2	Bars 198-200
Section E^2	Bars 201-224
Transition 3	Bars 225-235
Section C^3	Bars 236-245
Coda	Bars 246-251

Although this scheme seems impractical, it is nonetheless useful as a thematic "reference list" when observing the shifting tonal centres. Each section in this piece is based on material derived from the core figure; E ♭ - F - C♯-B, which appears at the

very beginning (bars 1-2). The harmonic syntax is based on augmented triads that are constructed from major 3rds.

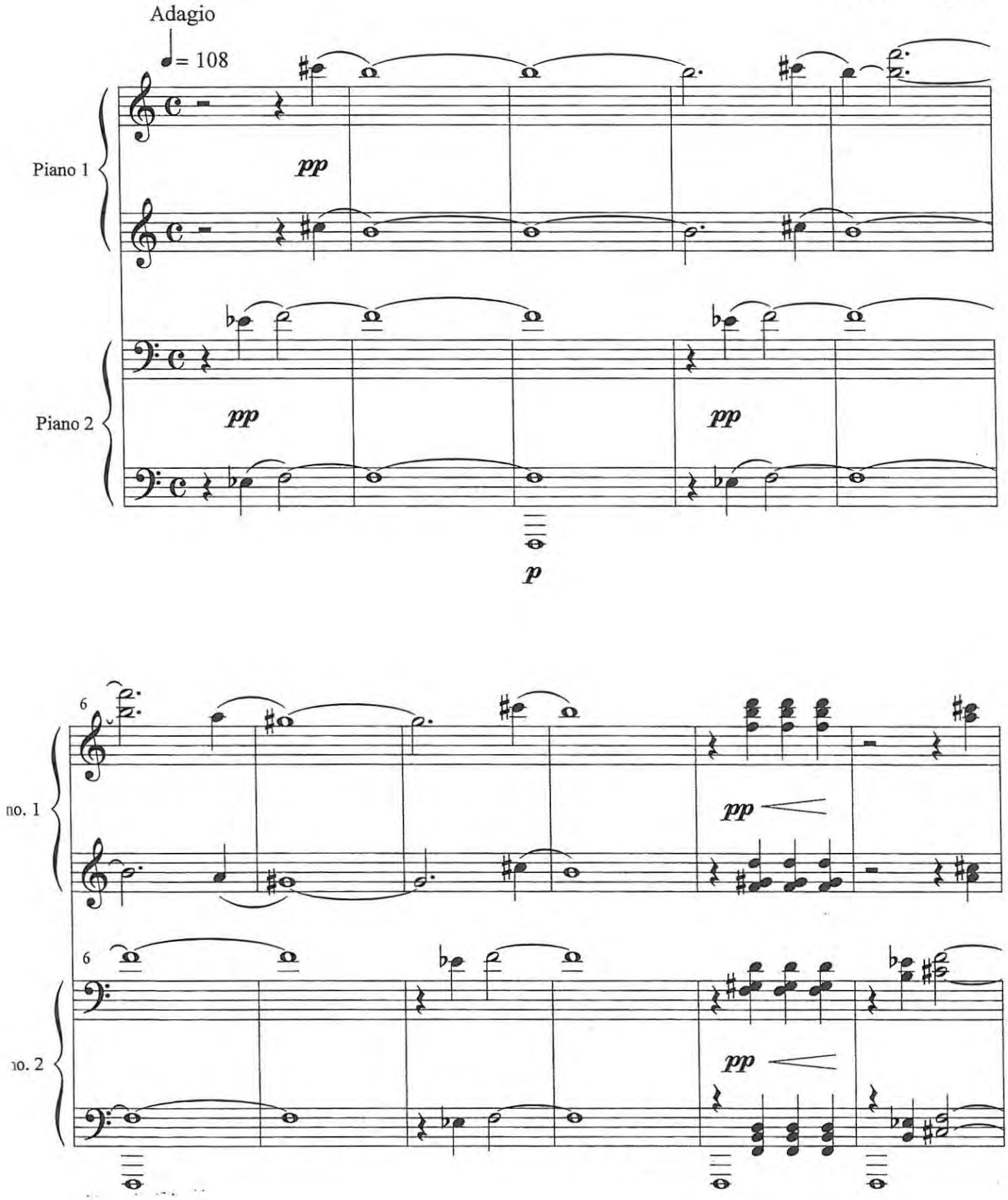
The tonal centre for section A (bars 1-22) is C♯, which shifts to B ♭ in section B (bars 23-52), in which a figure based on major 3rds is the predominant feature. Section A makes a brief reappearance in bars 53-60 with a restatement of the core figure, after which a transition, based on section B's major 3rds, is used to effect an increase in rhythmic and harmonic tension in bars 61-64. This climax is fully realised in section C (based on the first two notes of the core figure), in which the tonal centre shifts back to C♯. Section A makes a reappearance in bars 79-93, followed by section D (bars 94-114), in which the new tonal centre of C shifts to F♯. In bars 115-125 another transition (similar to the first) effects another climax and a tonal shift from F♯to A. This is followed by a reappearance of section C (bars 125-136) whose new tonal centre of C is carried through into the return of section D (bars 137-153), in which the 2nd pianist repeats the first two notes of the core figure in various forms.

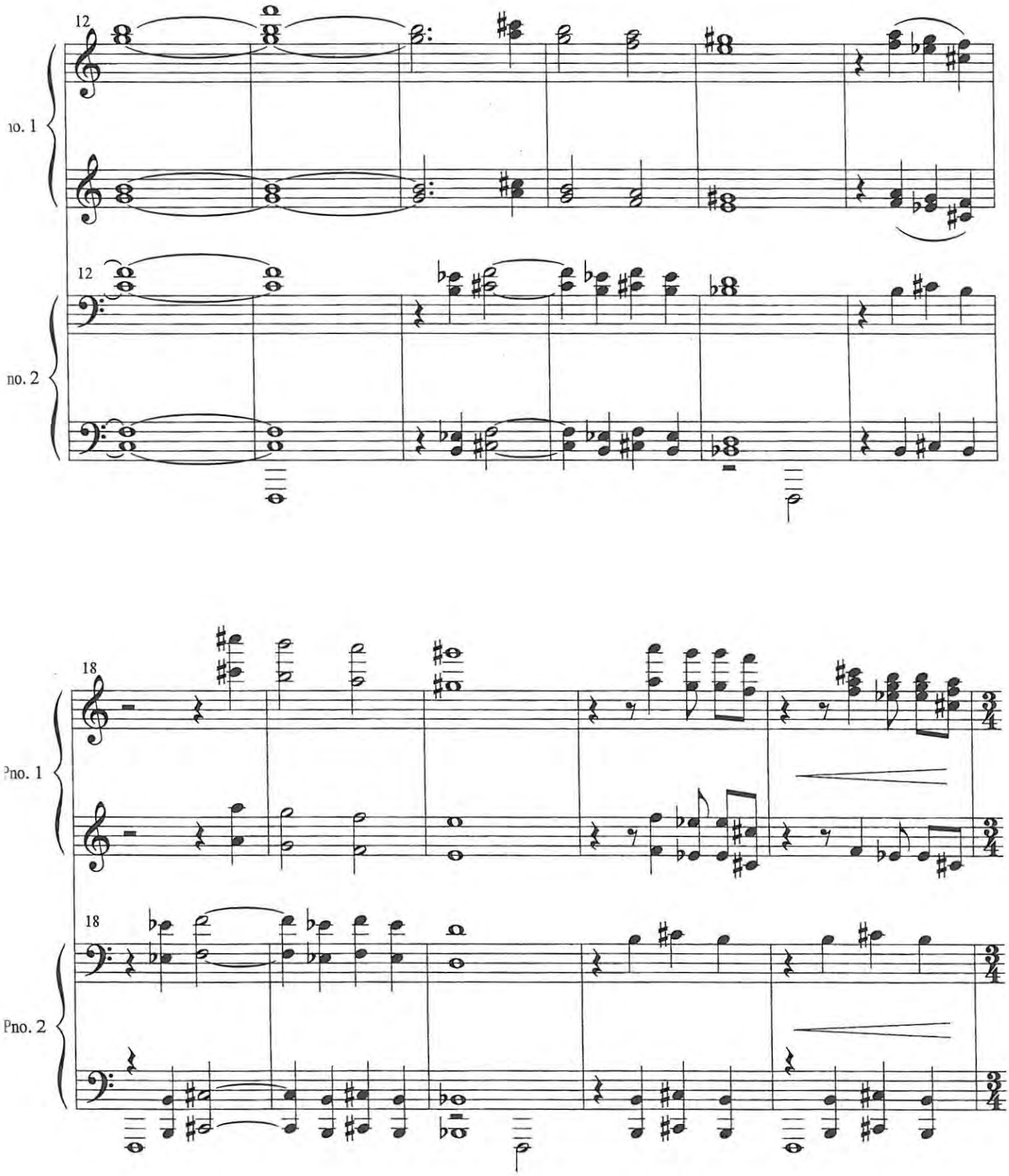
In bars 154-159 section A re-emerges briefly in the form of an interlude whose tonal centre is now D. Section D reappears in bars 160-170 in an arpeggiated form, in which the tonal centre changes from D to C♯. Throughout the piece, section D acts as a point of repose: a relatively amorphous passage that facilitates tonal shifts.

Section A returns in bars 171-187, culminating in a C♯chord that heralds a shift into more traditional tonal harmony. In section E (bars 188-197) the 2nd pianist plays a chordal ostinato, over which the 1st pianist plays a melody derived from the core figure. In bars 198-200 section A makes another brief reappearance as an interlude, after which section E returns (bars 201-224) in a more developed form. A binary transition follows (bars 225-235), in which material from section A is succeeded by that of section B, reaching a climax as section C reappears for the last time in bars 236-245. The piece ends with a restatement of the core figure in C♯major (bars 248-249), signifying the end of the journey in which this major key emerged from the initial harmonic obscurity.

Chronos

Donovan Wynne

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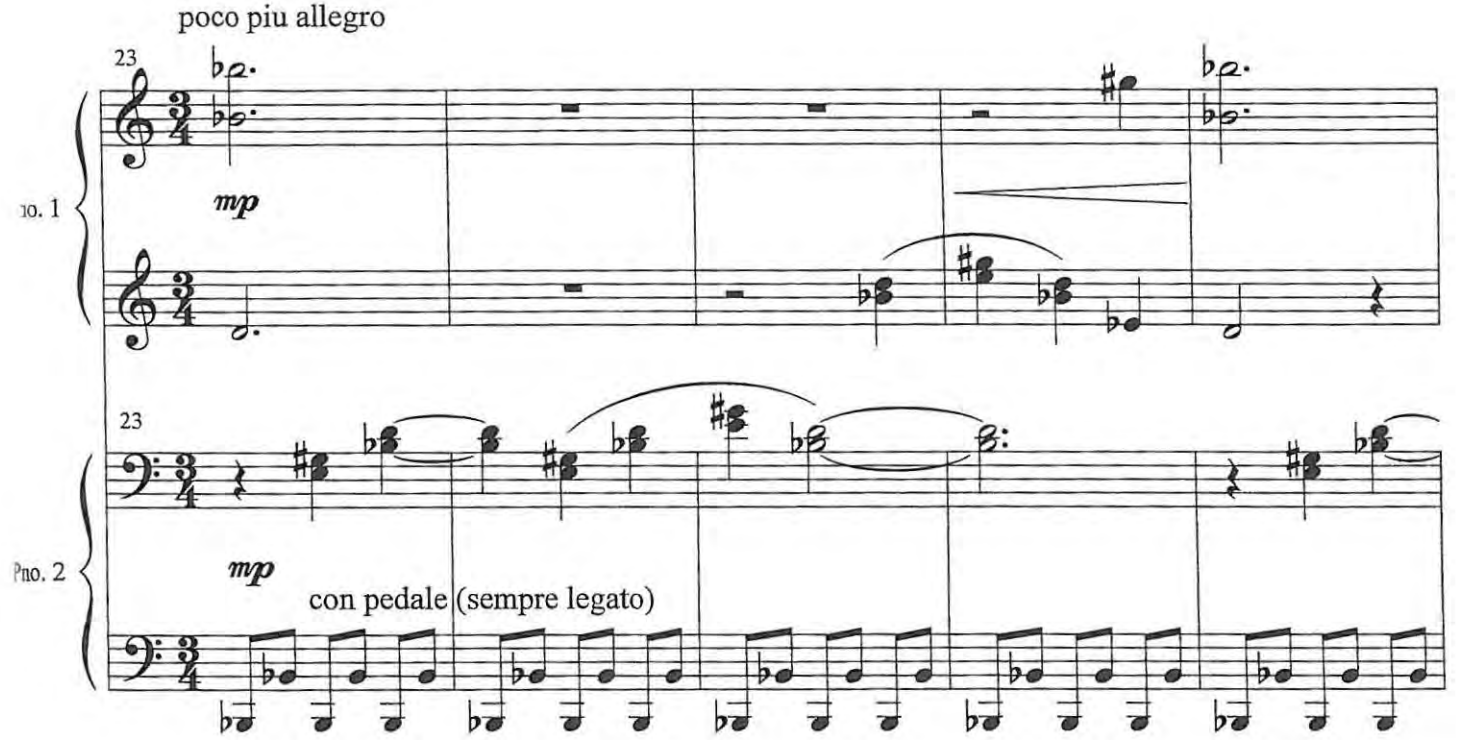
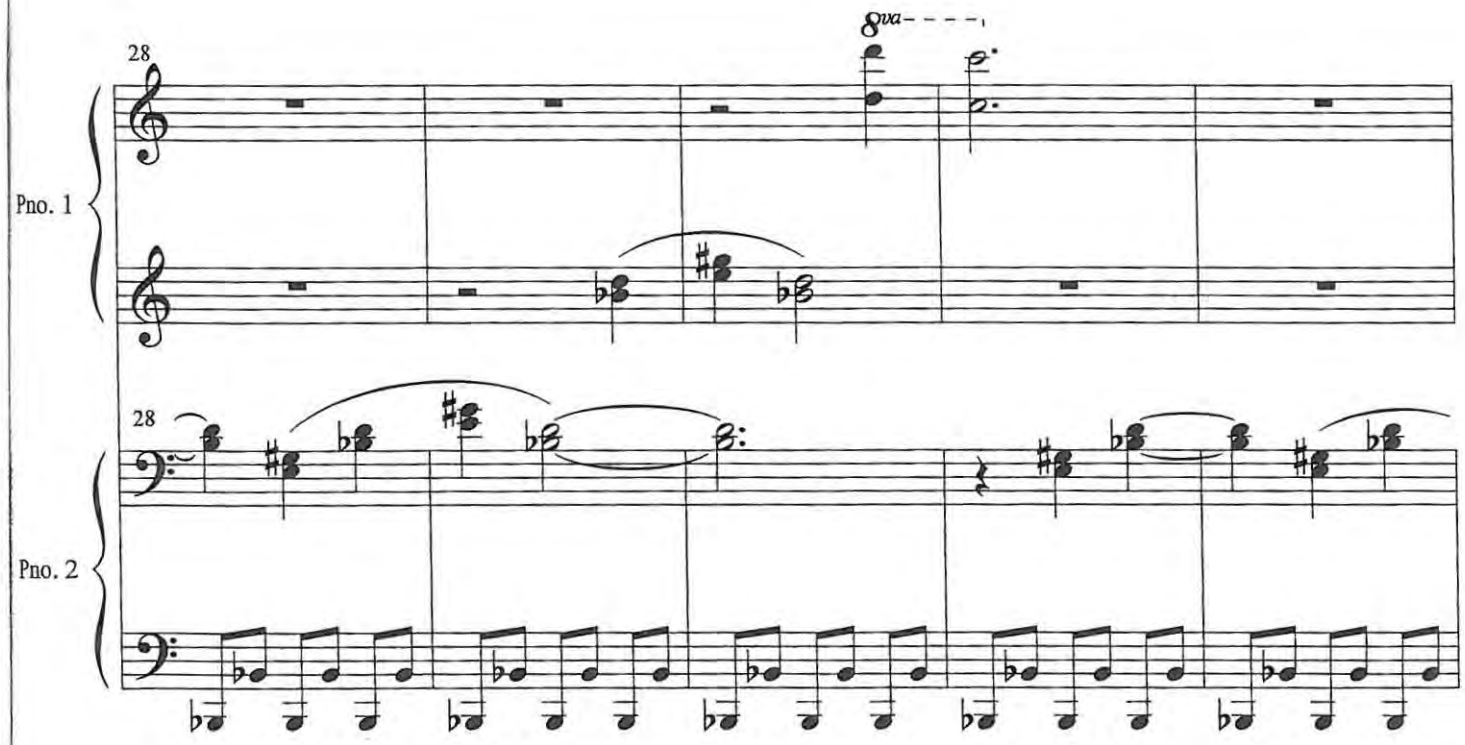
no. 1
12
no. 2
18
Pno. 1
18
Pno. 2


poco piu allegro
23
mp
23
mp
con pedale (sempre legato)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28
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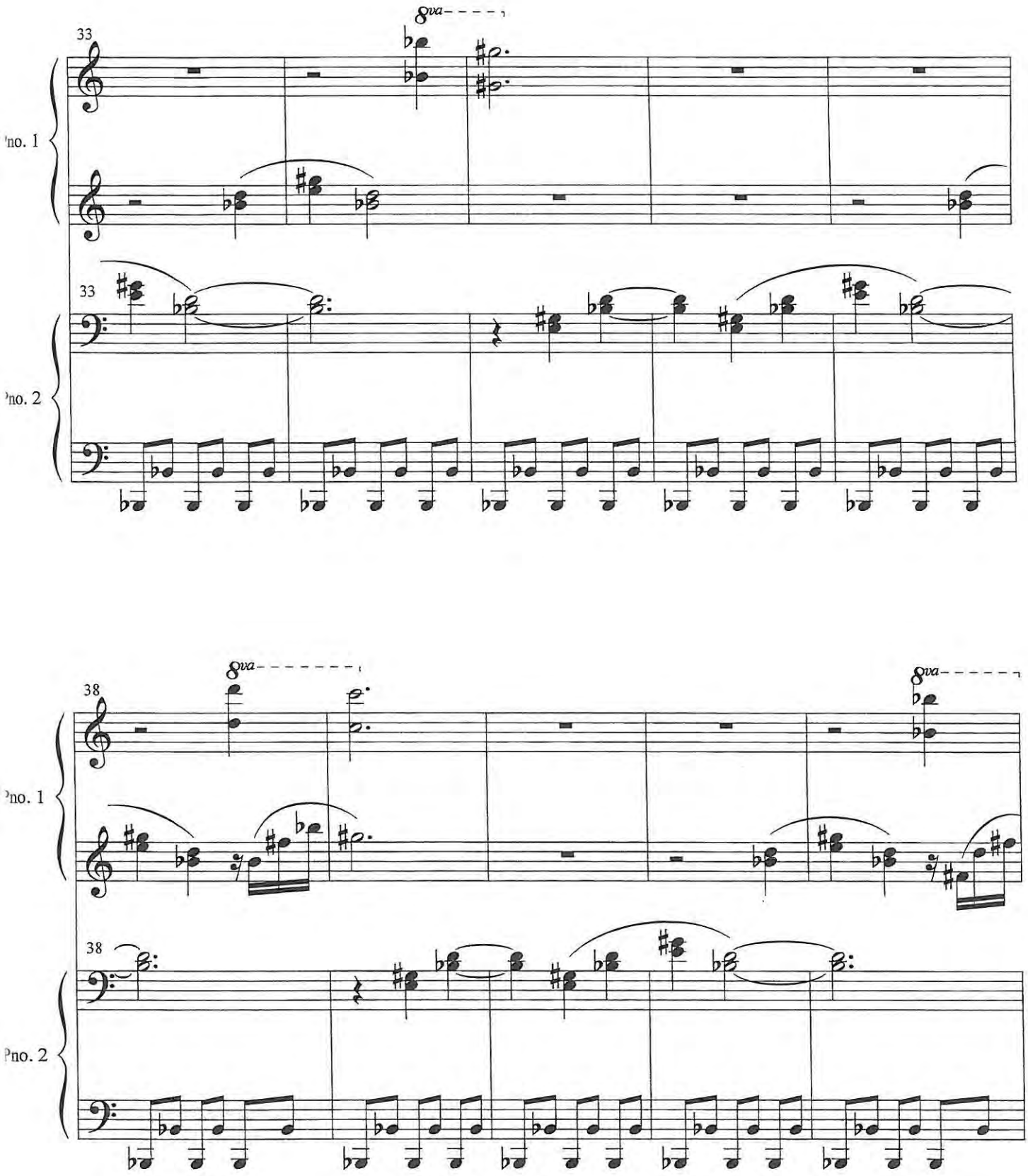
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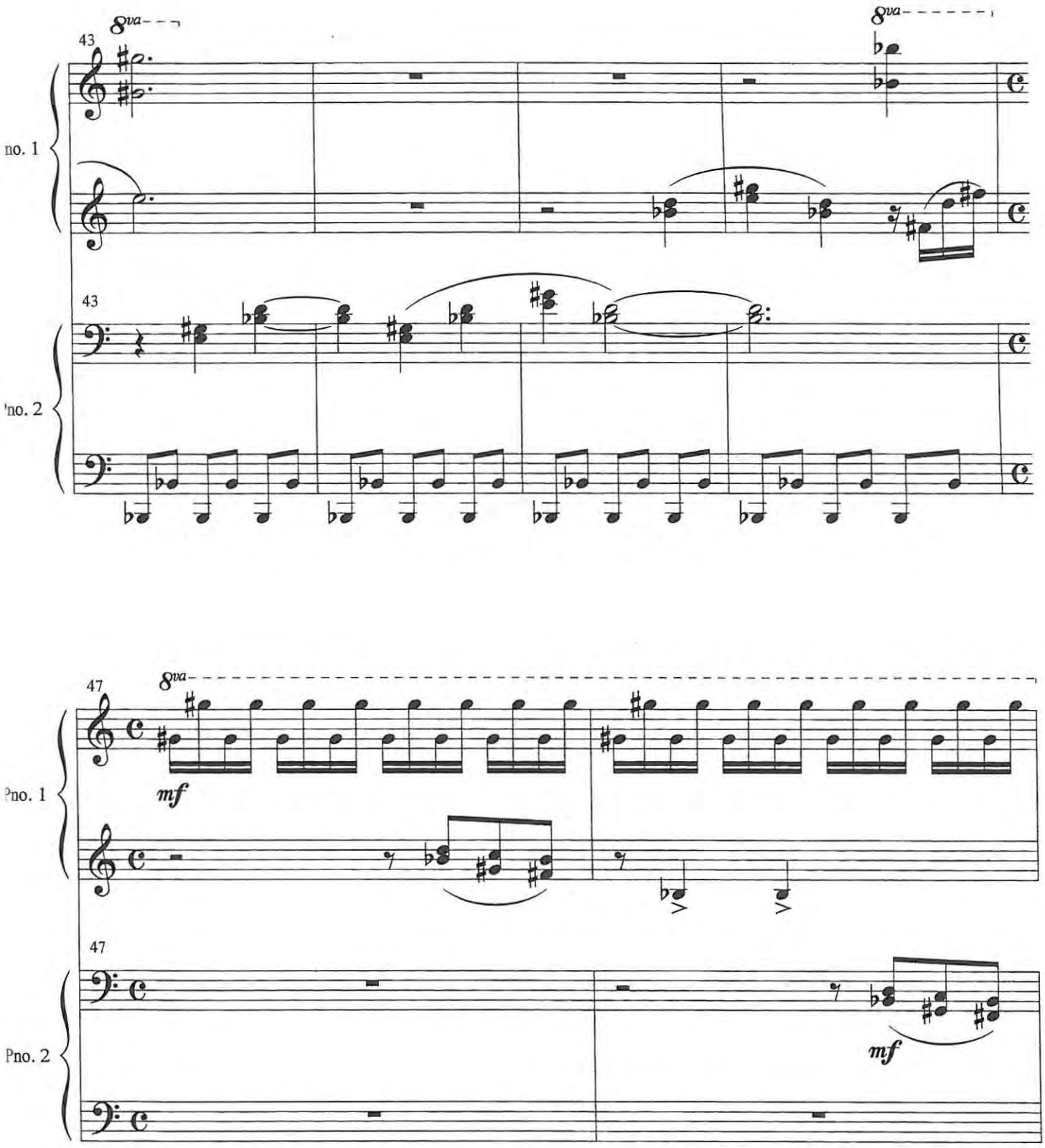
8va
8va
38
Pno. 1
38
Pno. 2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43
no. 2

47
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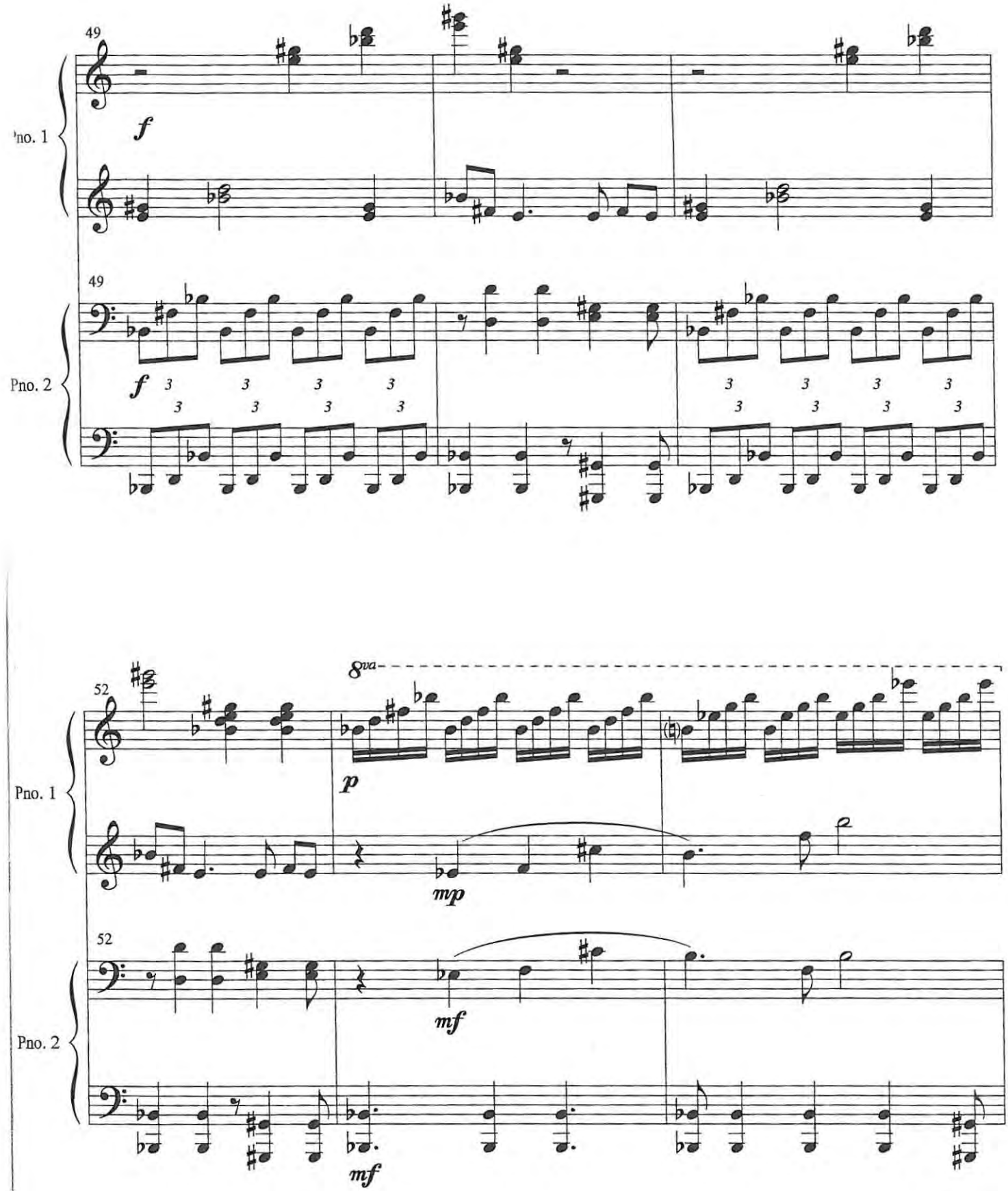
47
Pno. 2
mf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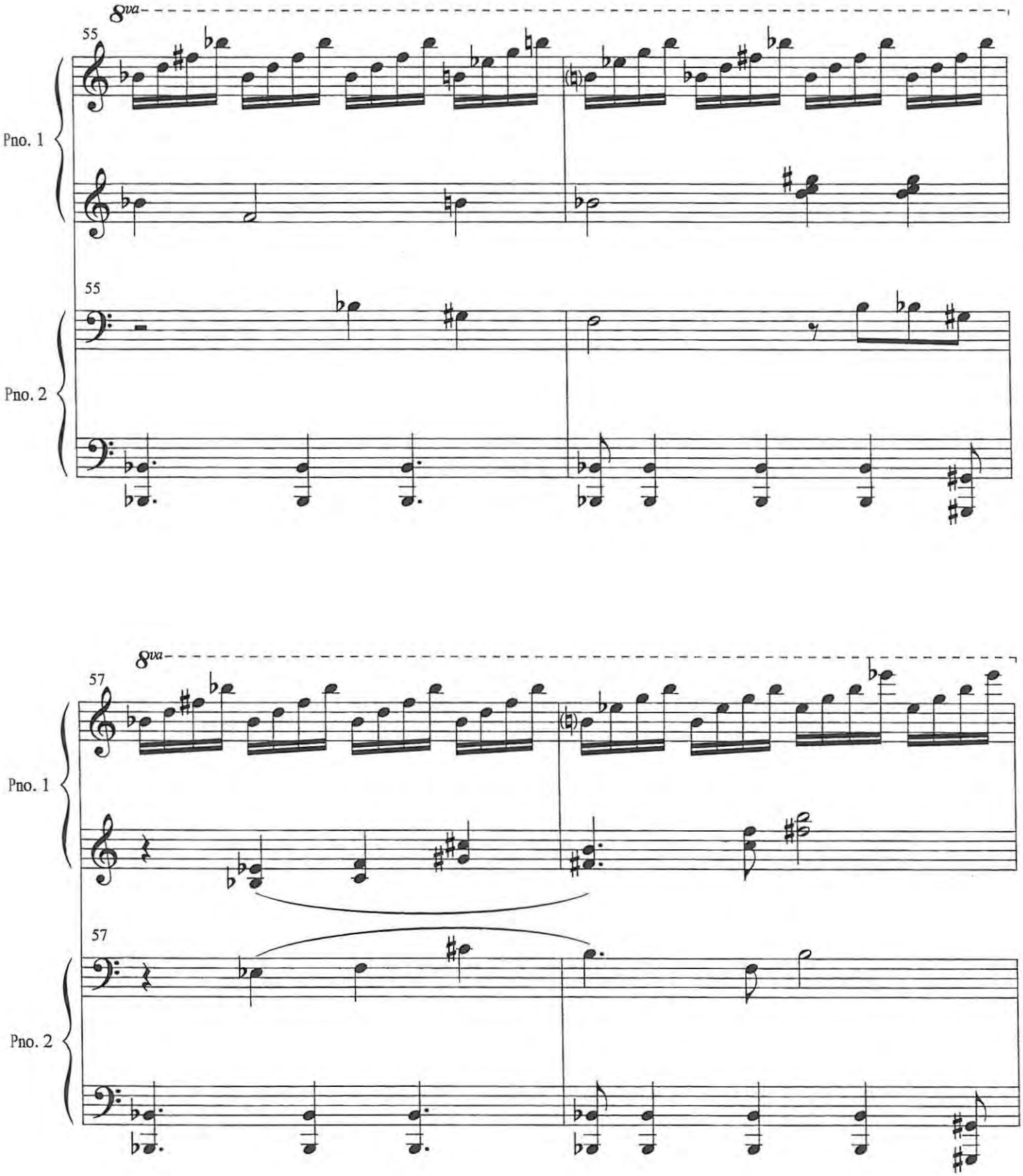
f
Pno. 1
49
f
Pno. 2
52
8va
p
mp
Pno. 1
52
mf
mf
Pno. 2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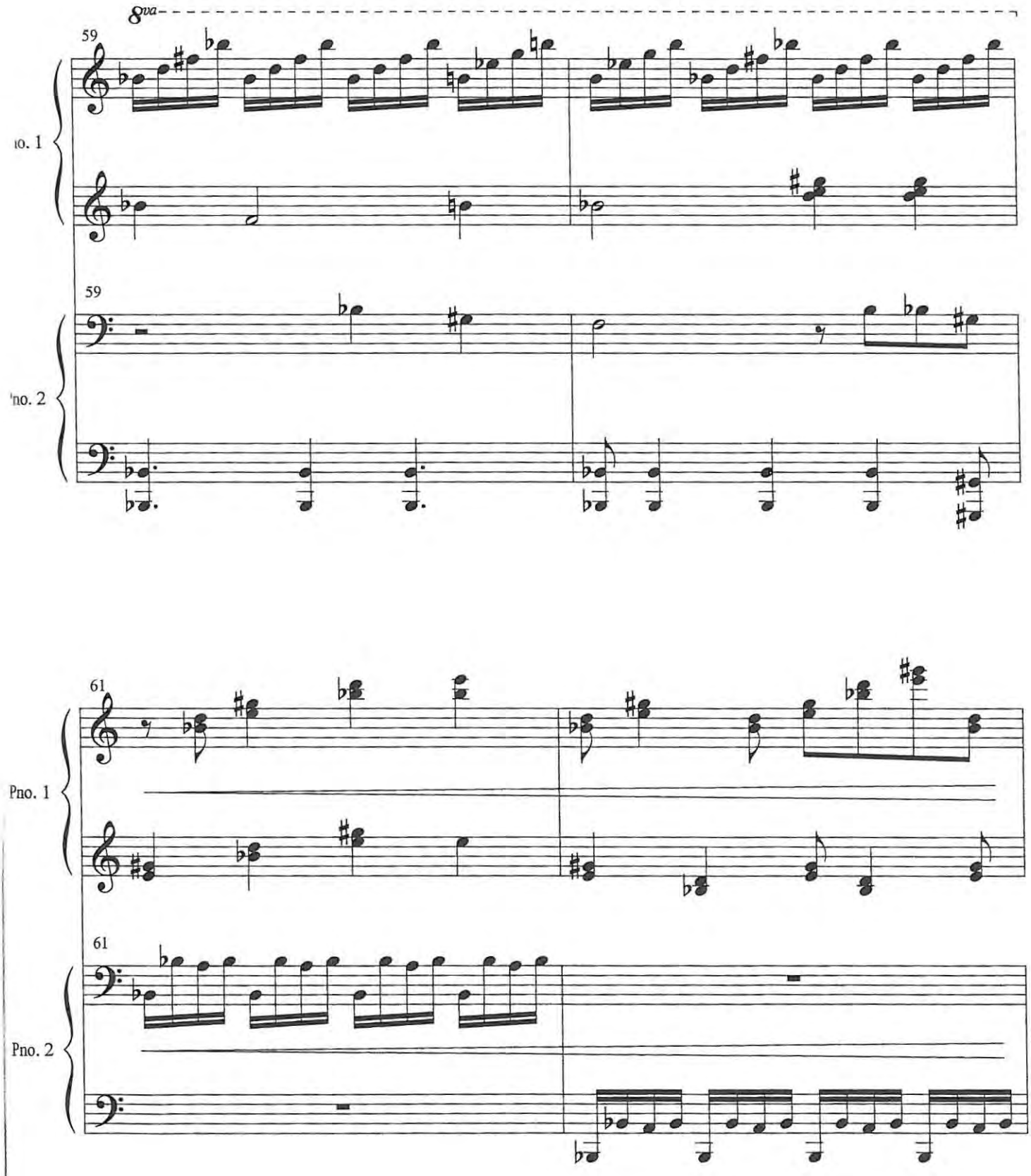
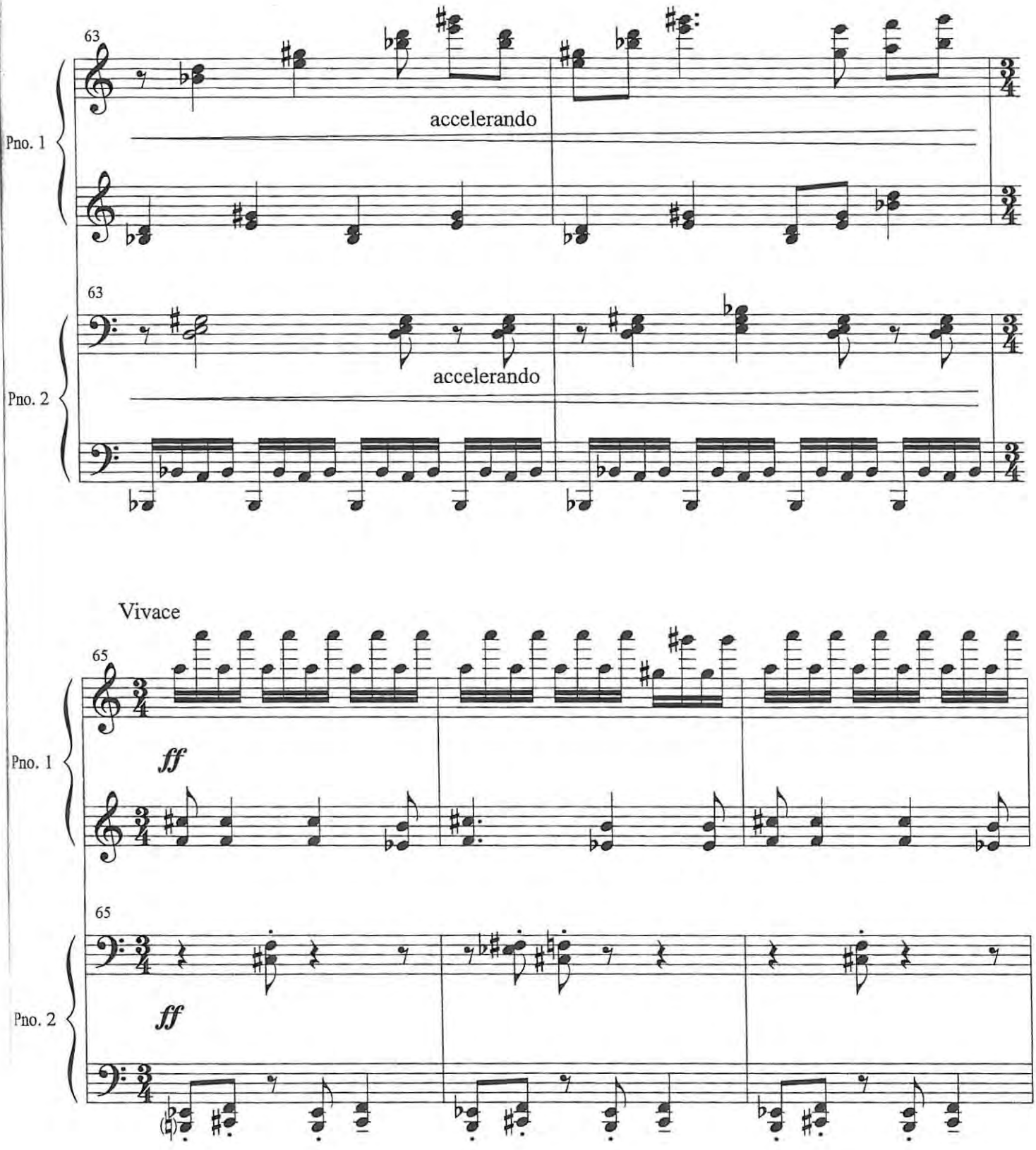
55
Pno. 2

8va
57
Pno. 1
57
Pno. 2


8va
59
59
61
61
Pno. 1
Pno. 2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Pno. 1
63
accelerando
Pno. 2
Vivace
65
ff
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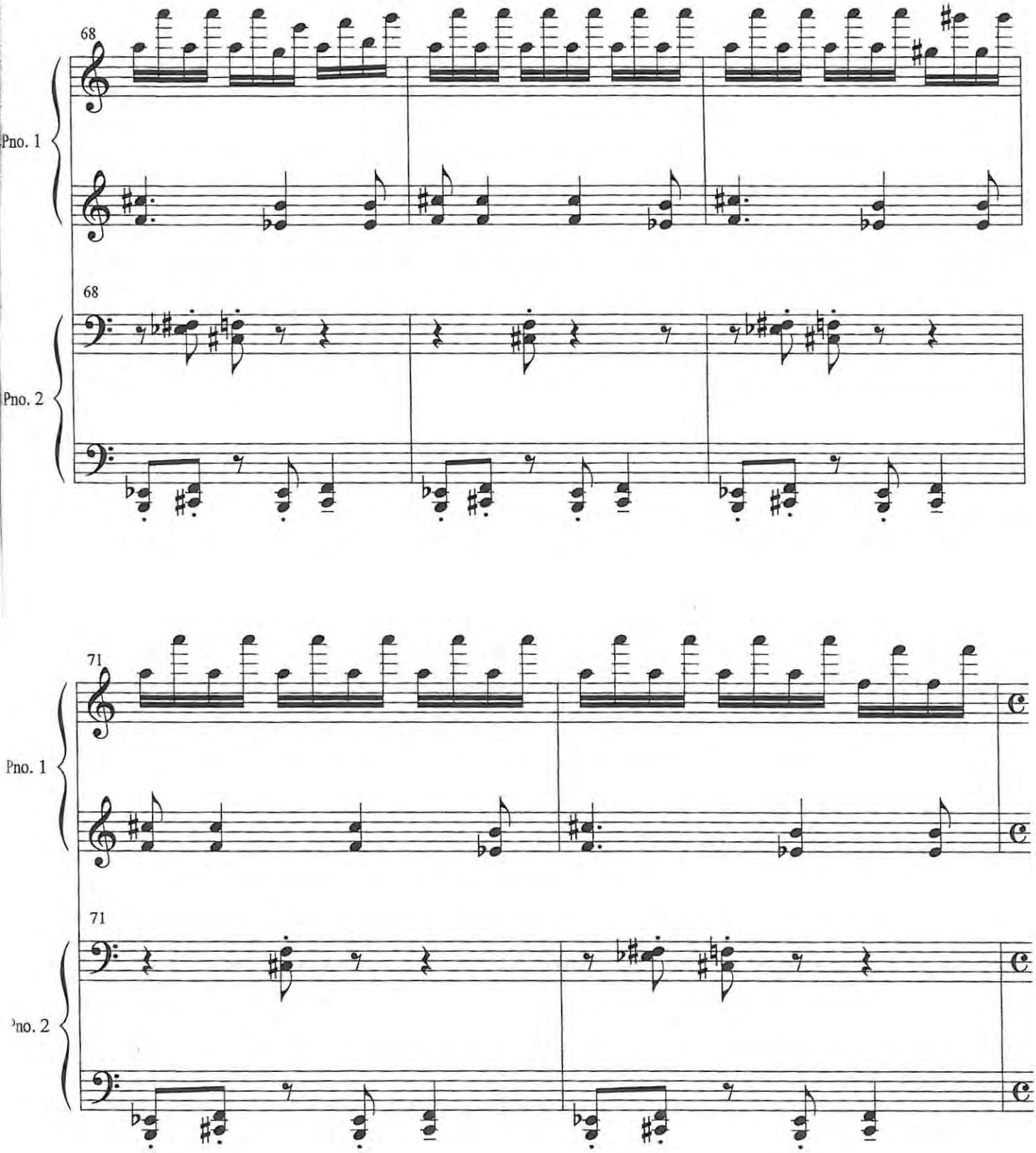
65
ff
Pno. 2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Pno. 2

71
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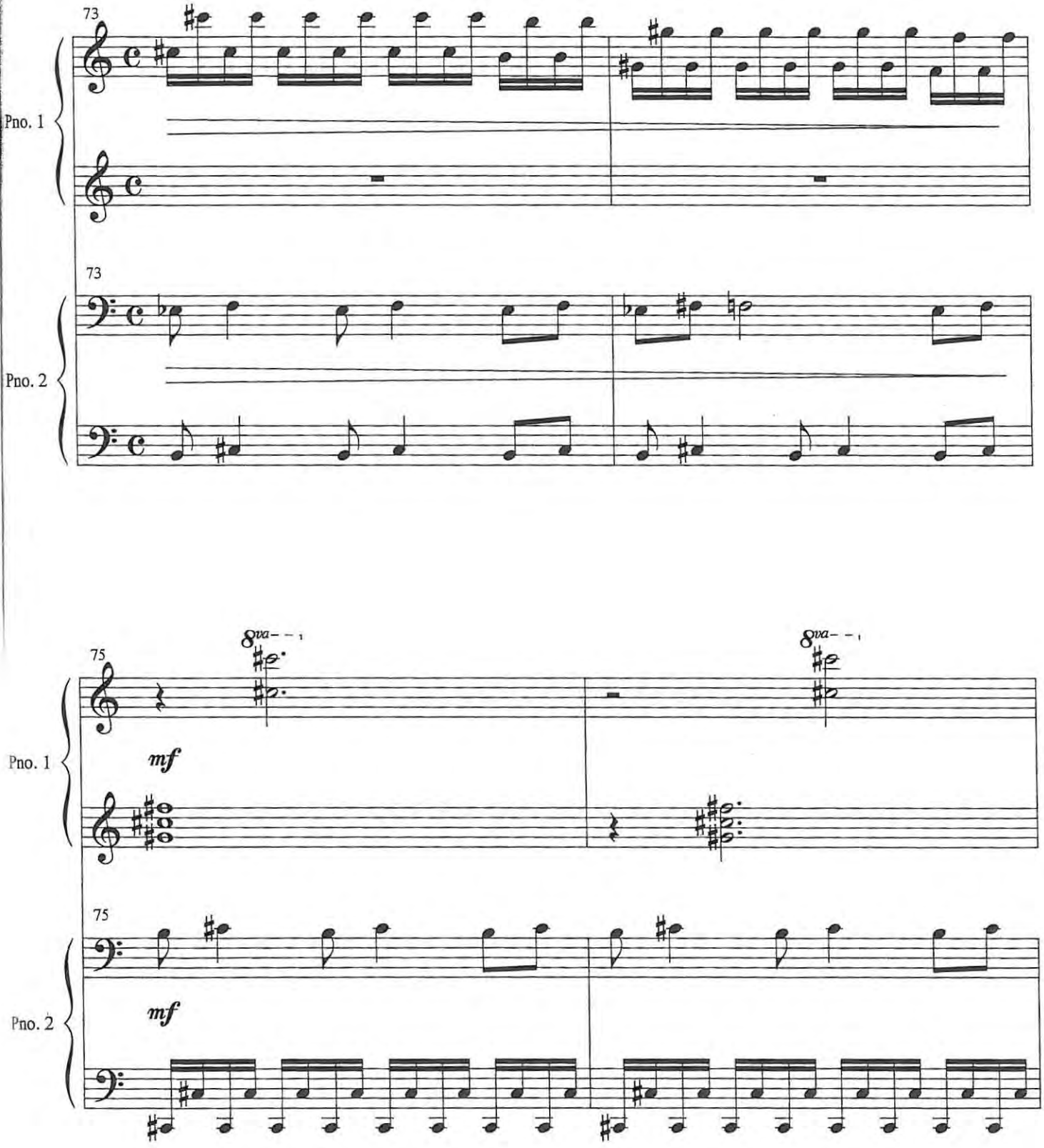
71
Pno. 2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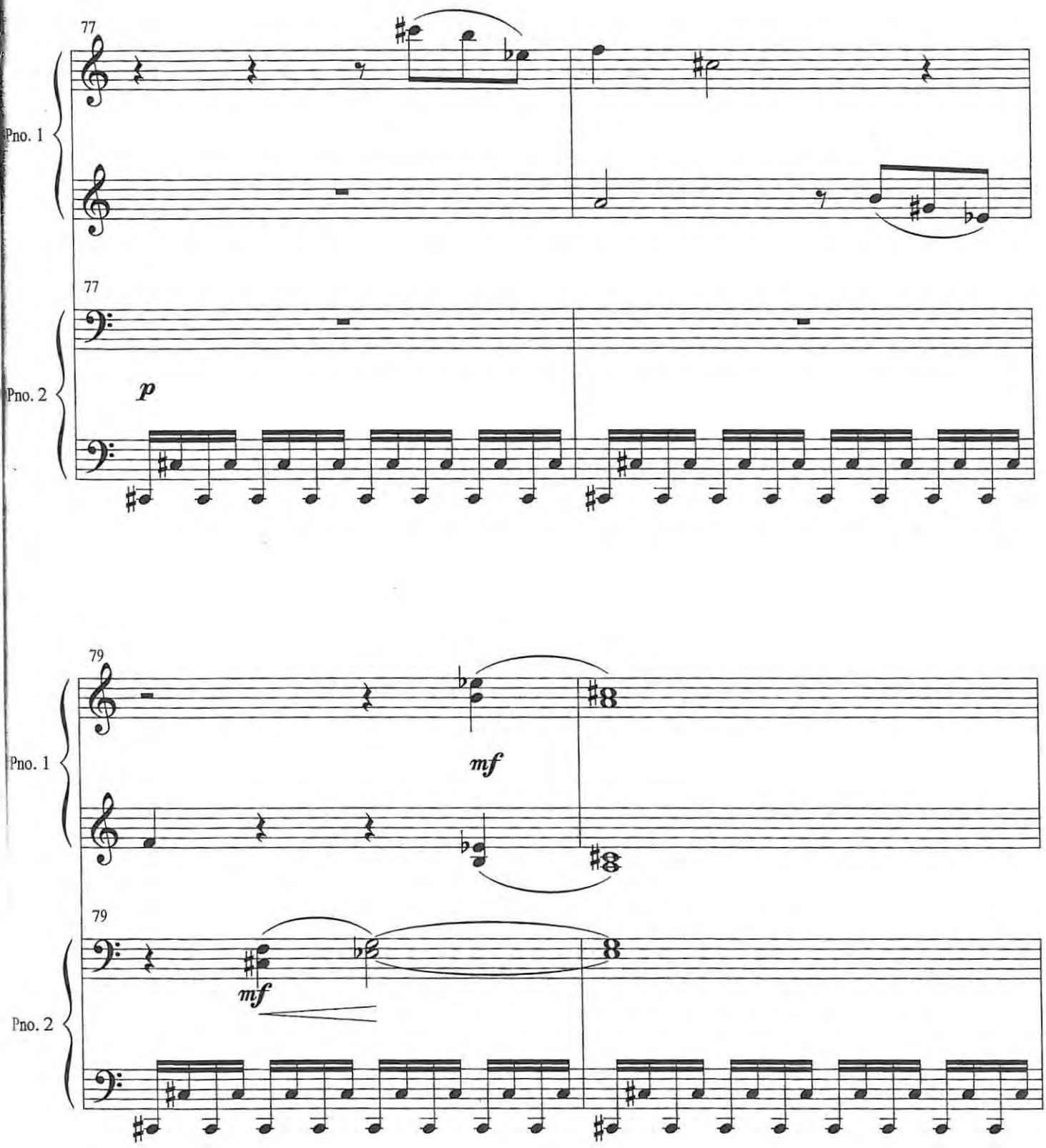
Pno. 2
75
8va
mf
Pno. 1
75
mf
Pno. 2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77
Pno. 2
p
79
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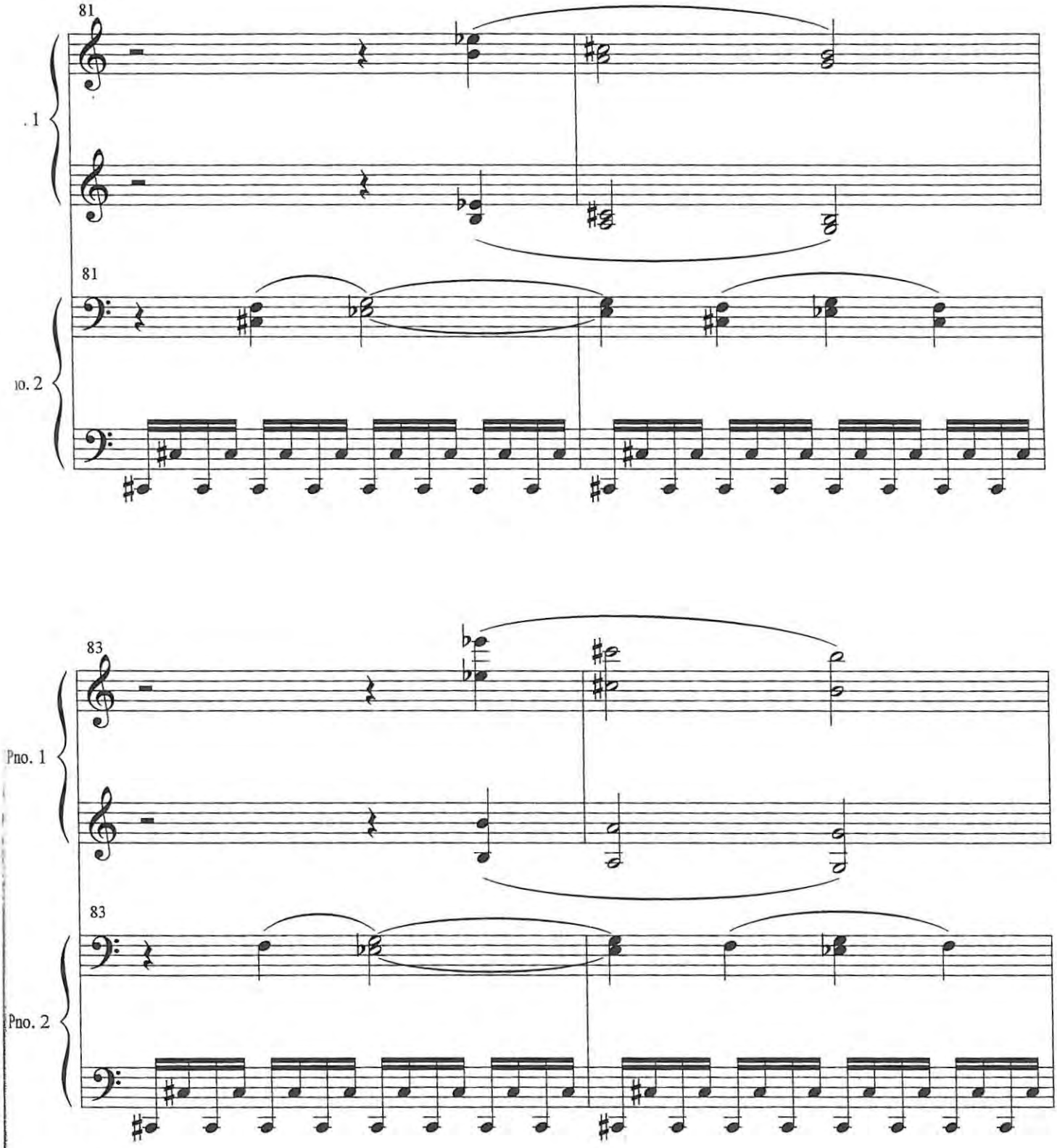
mf
79
mf
Pno. 2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10. 2

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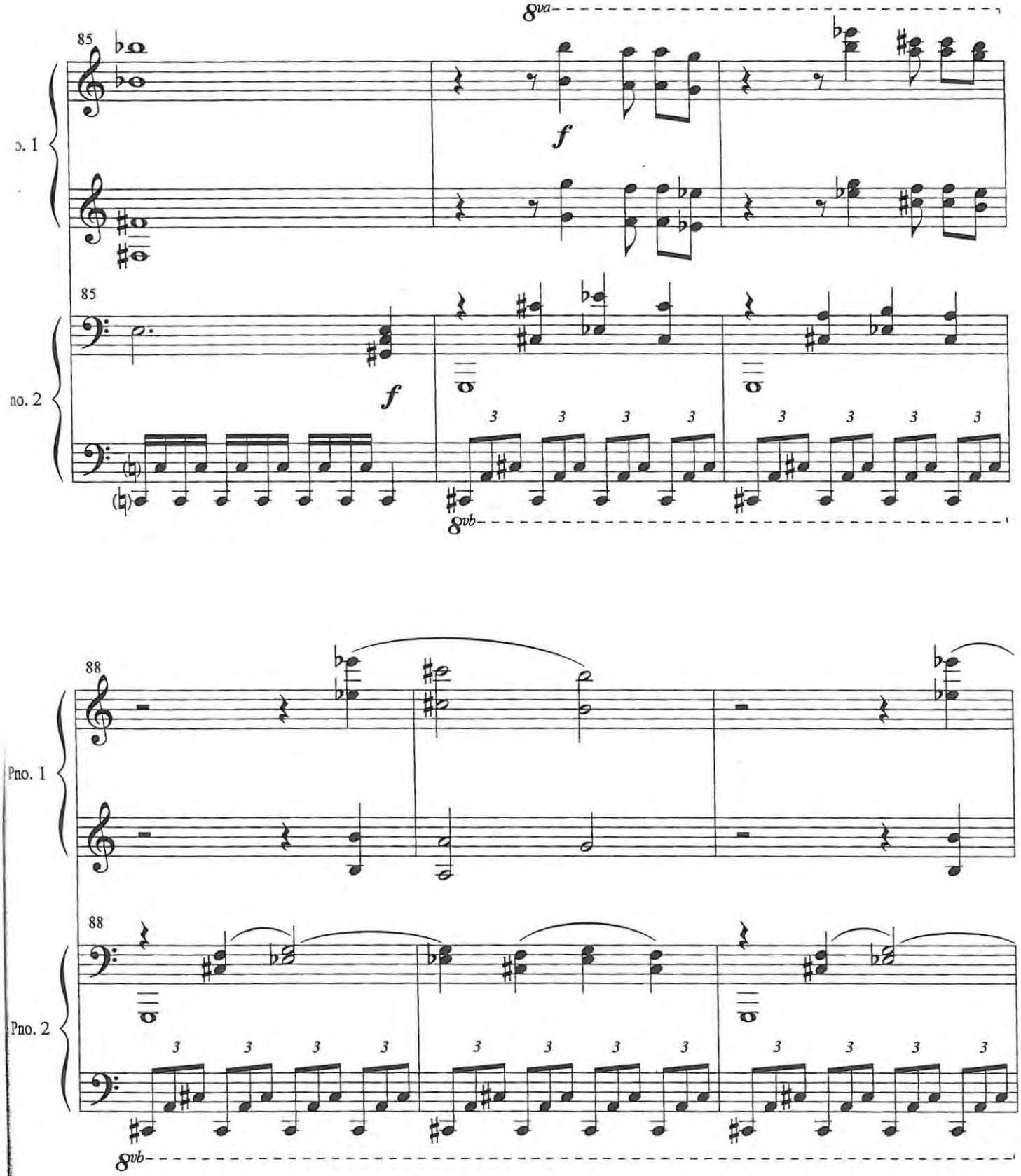
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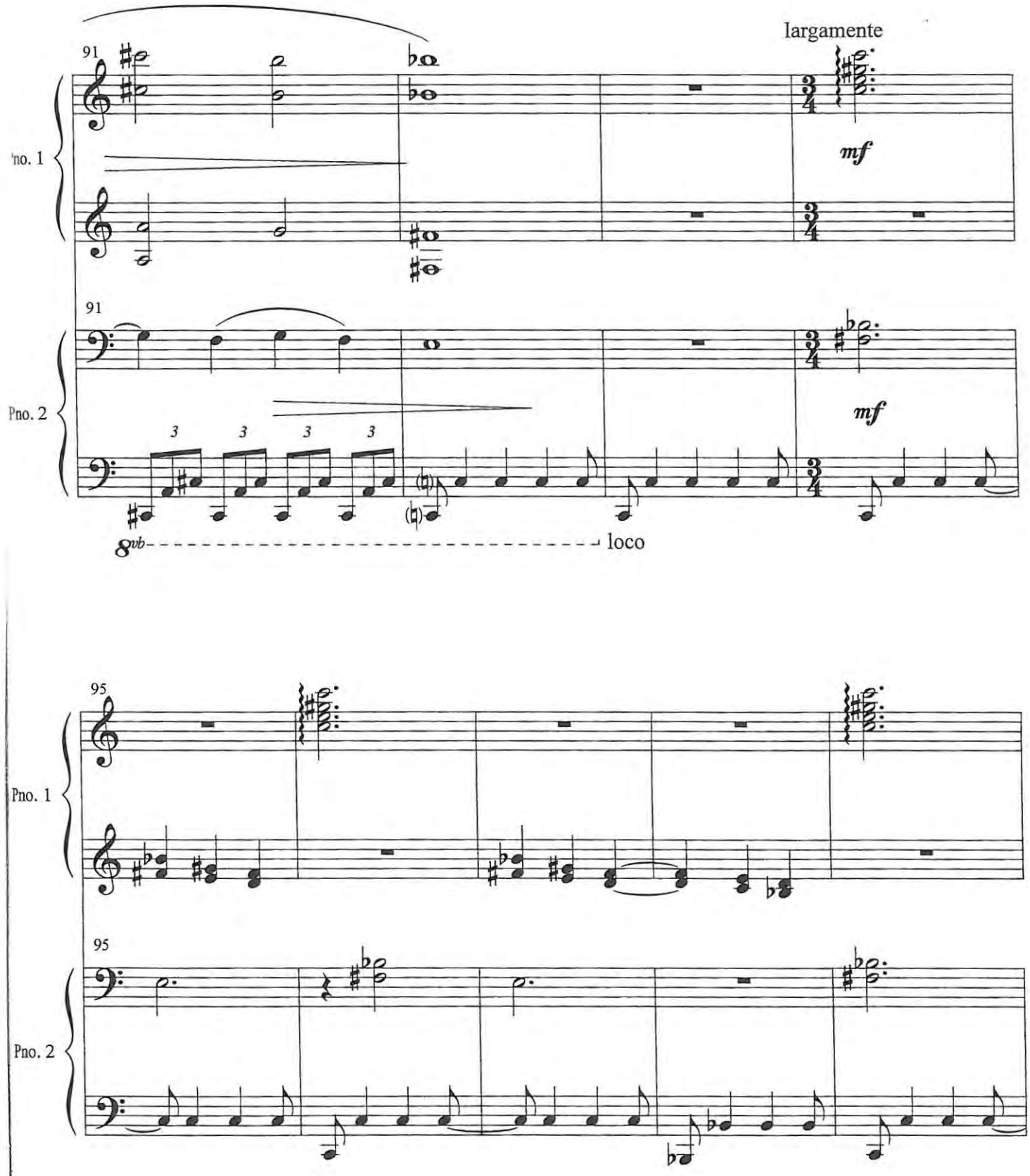
f
85
f
3 3 3 3
3 3 3 3
8vb
88
88
3 3 3 3
3 3 3 3
3 3 3 3
8vb


largamente
91
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3 3 3 3
8vb
loco

95
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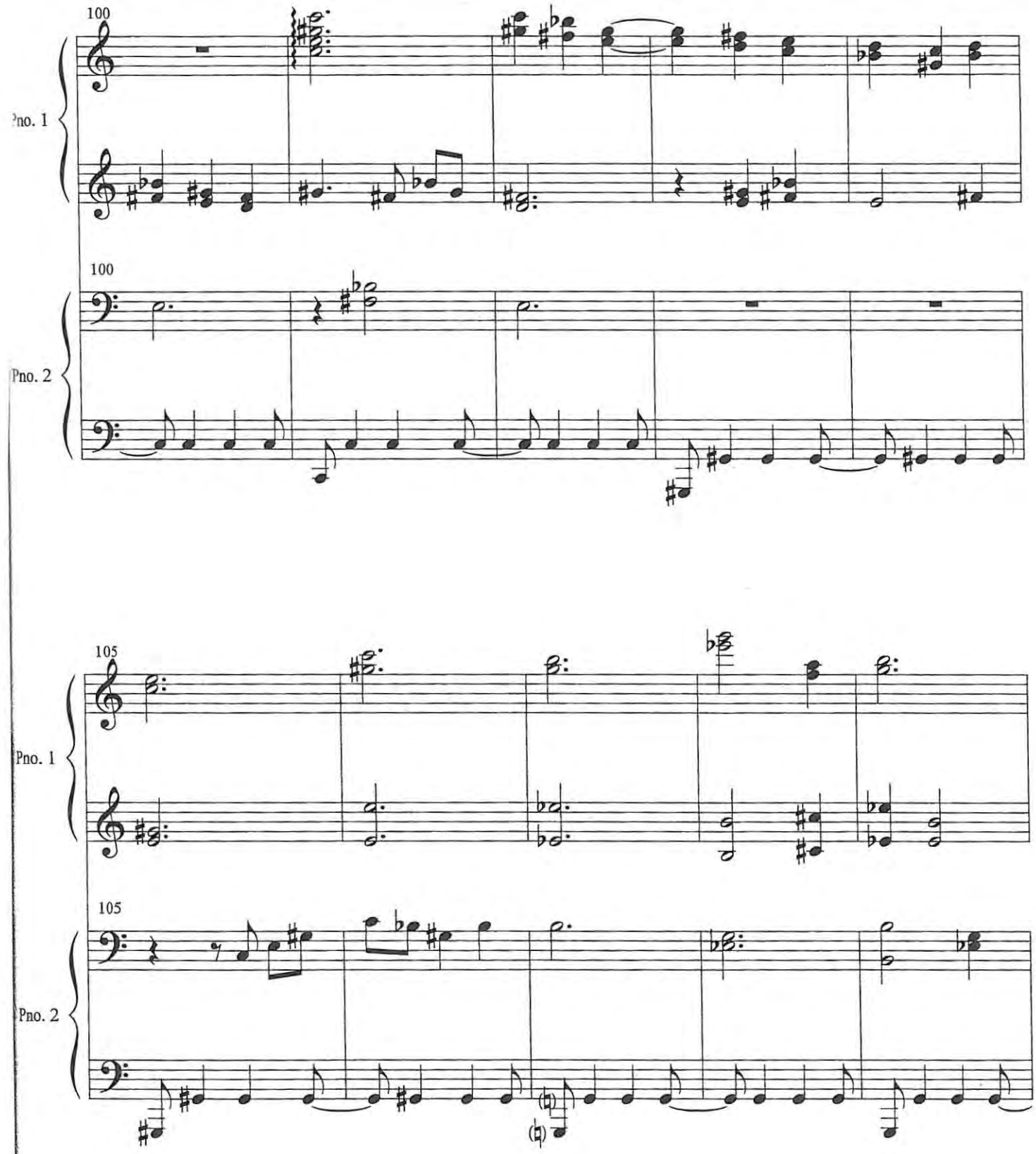
95
Pno. 2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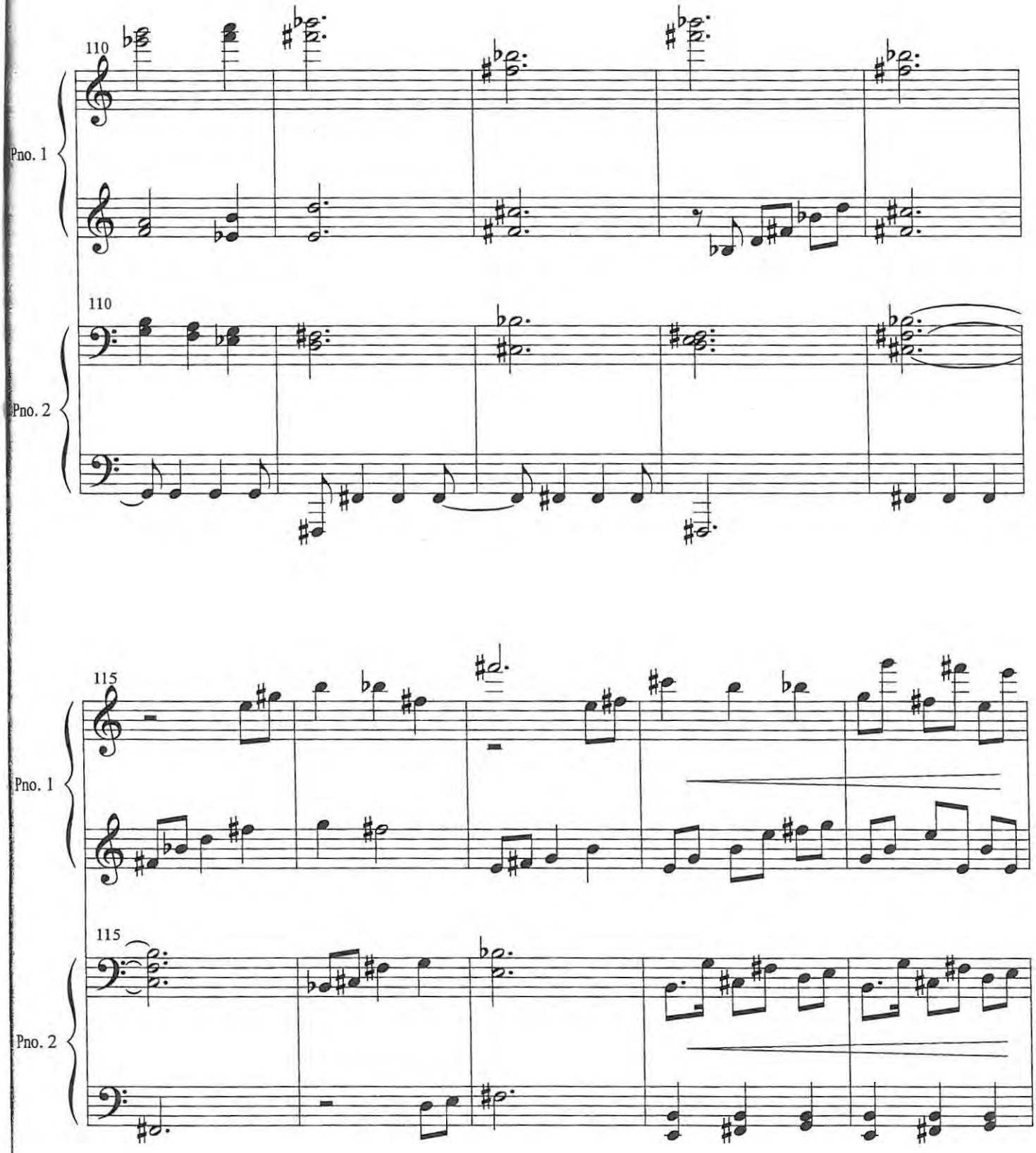
Pno. 2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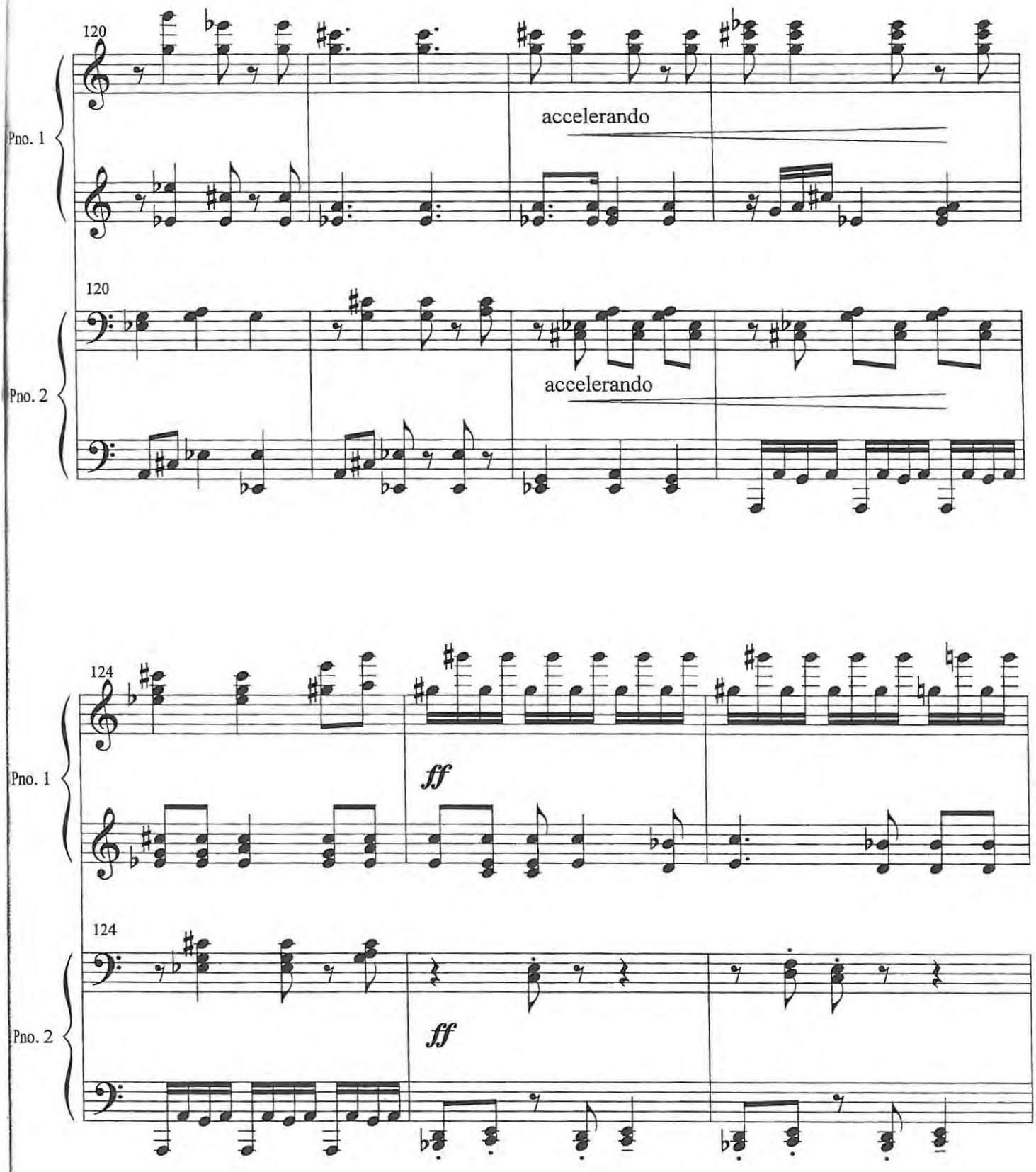
Pno. 2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120
Pno. 2
accelerando
124
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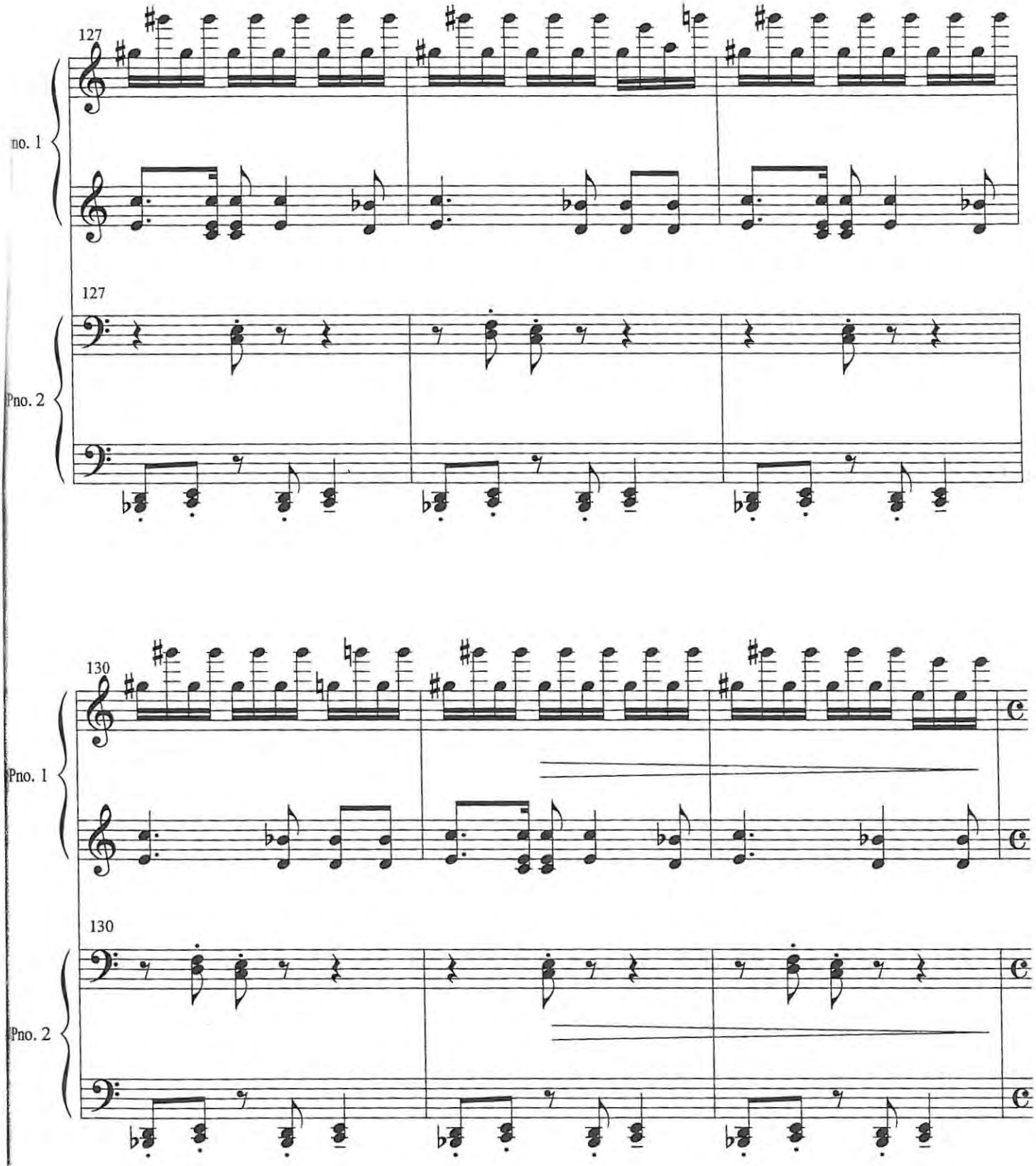
ff
124
Pno. 2
ff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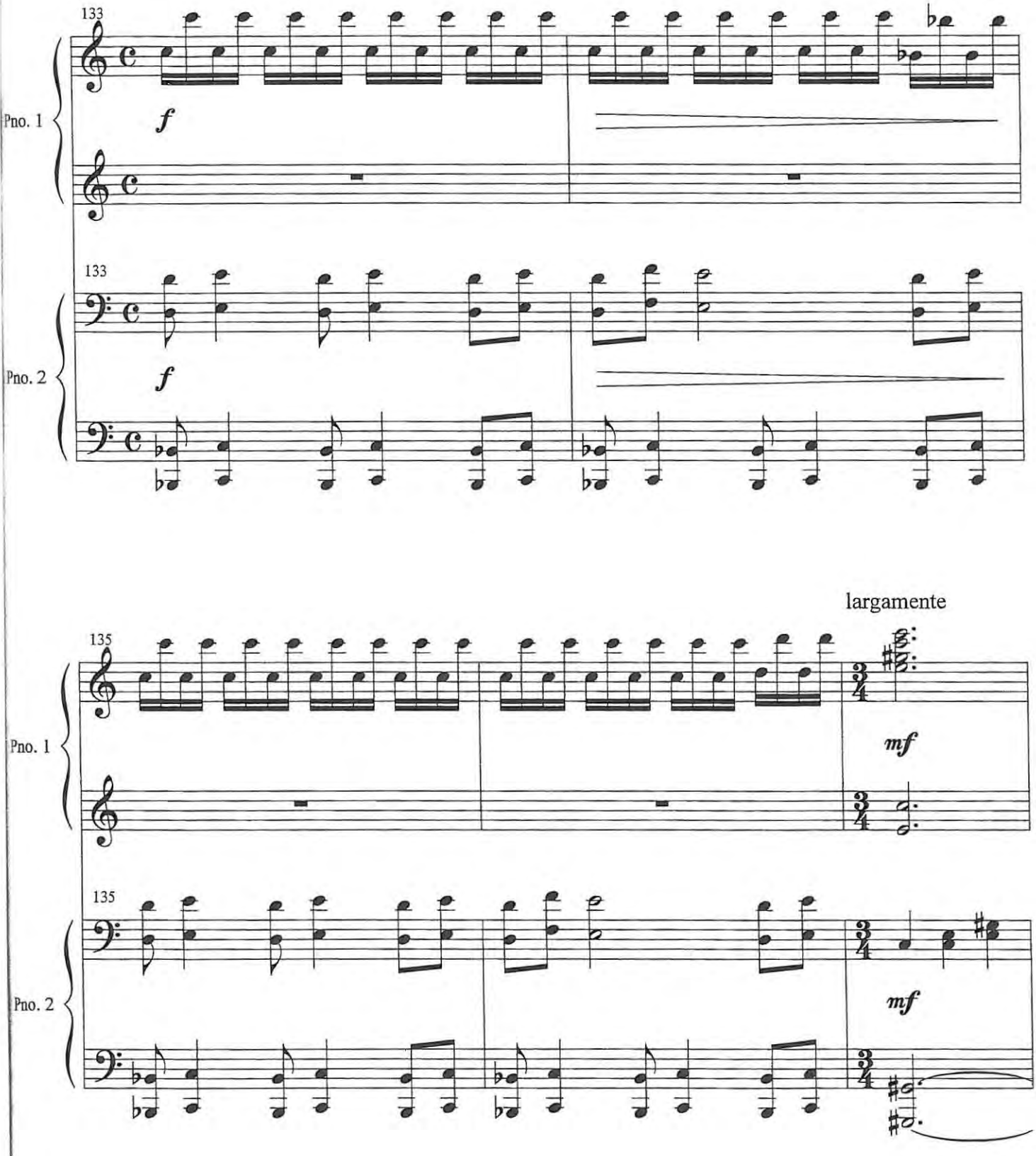
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f
133
Pno. 2
f
largamente
135
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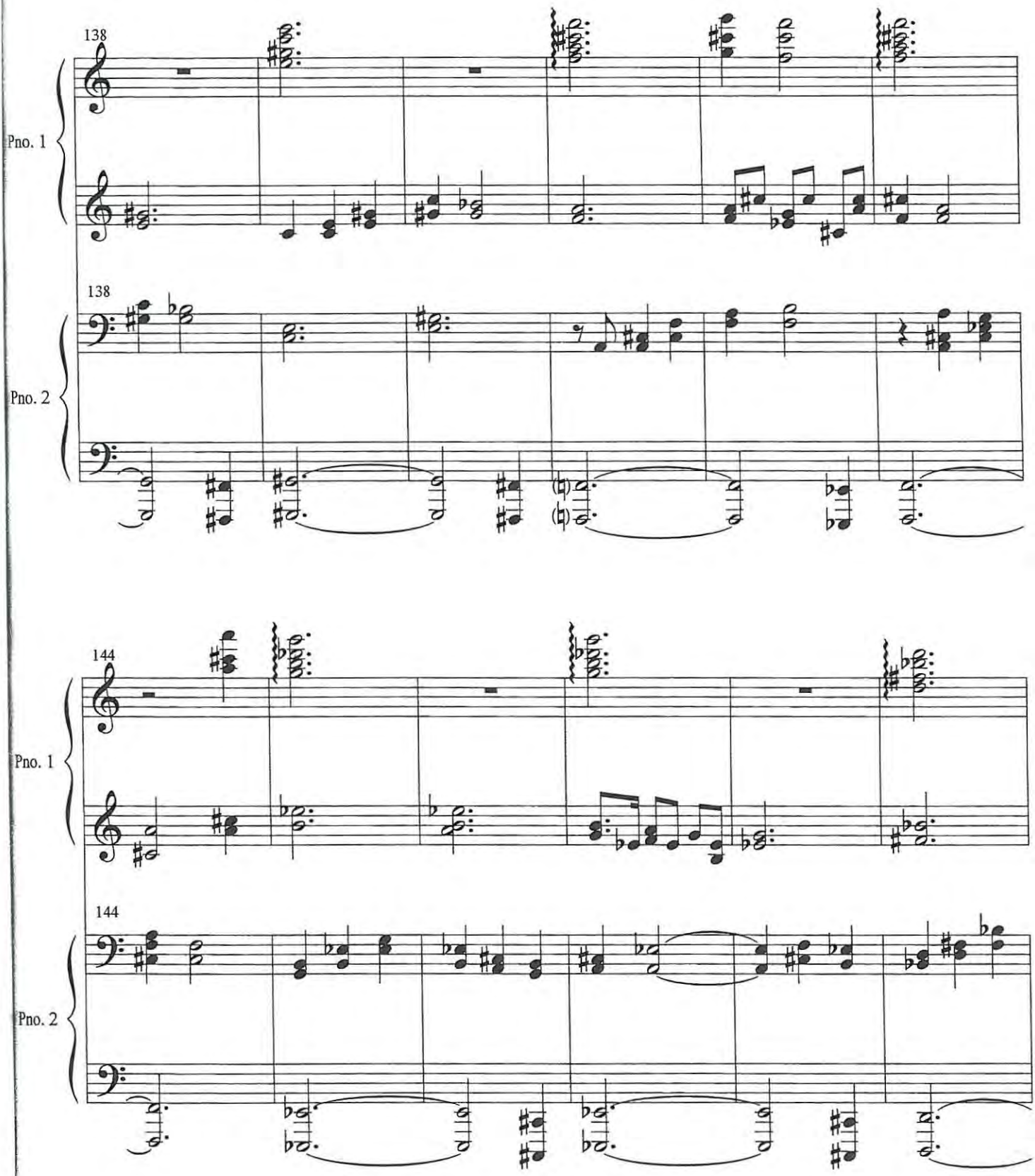
mf
135
Pno. 2
mf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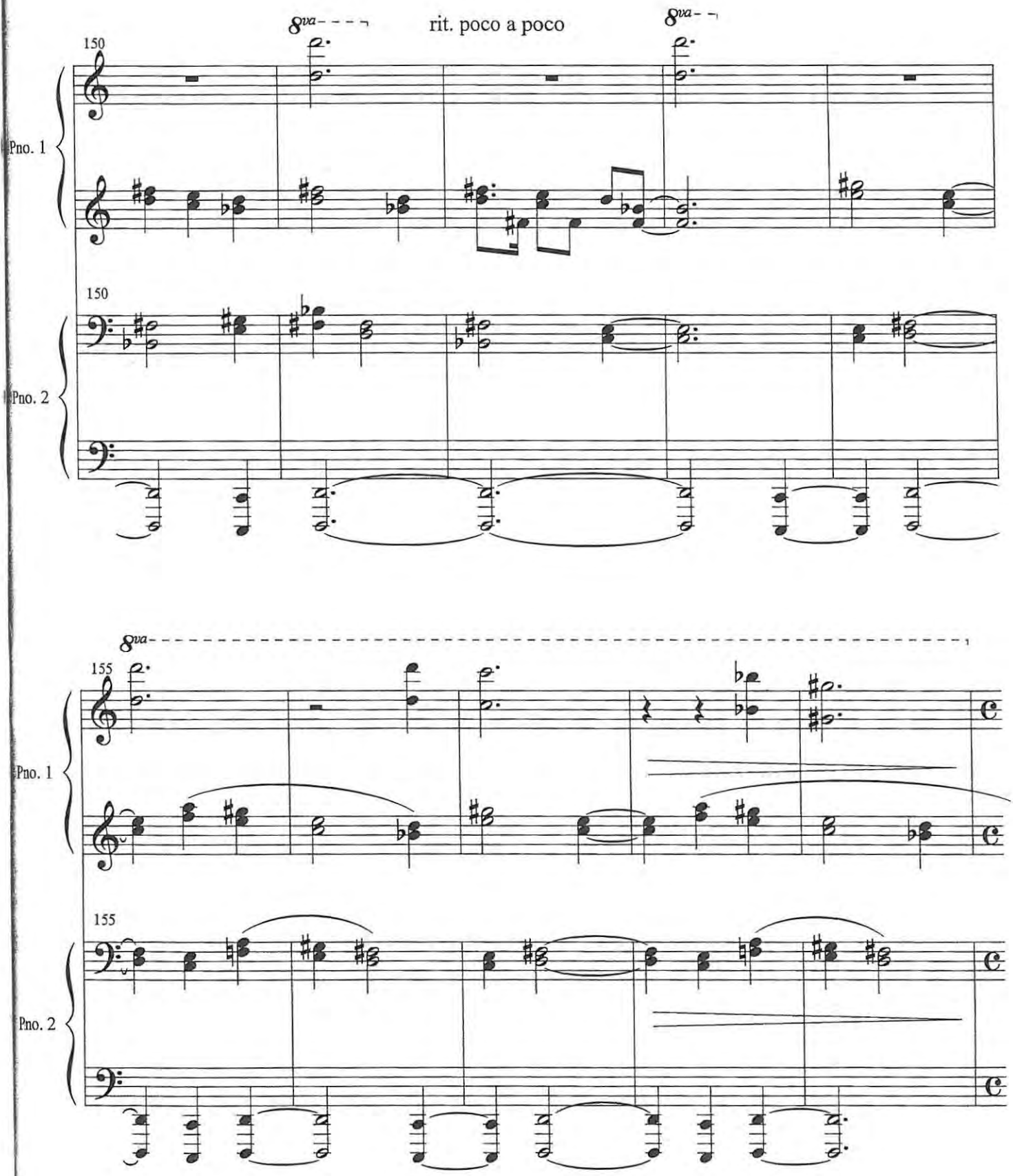
144
Pno. 2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8va
150
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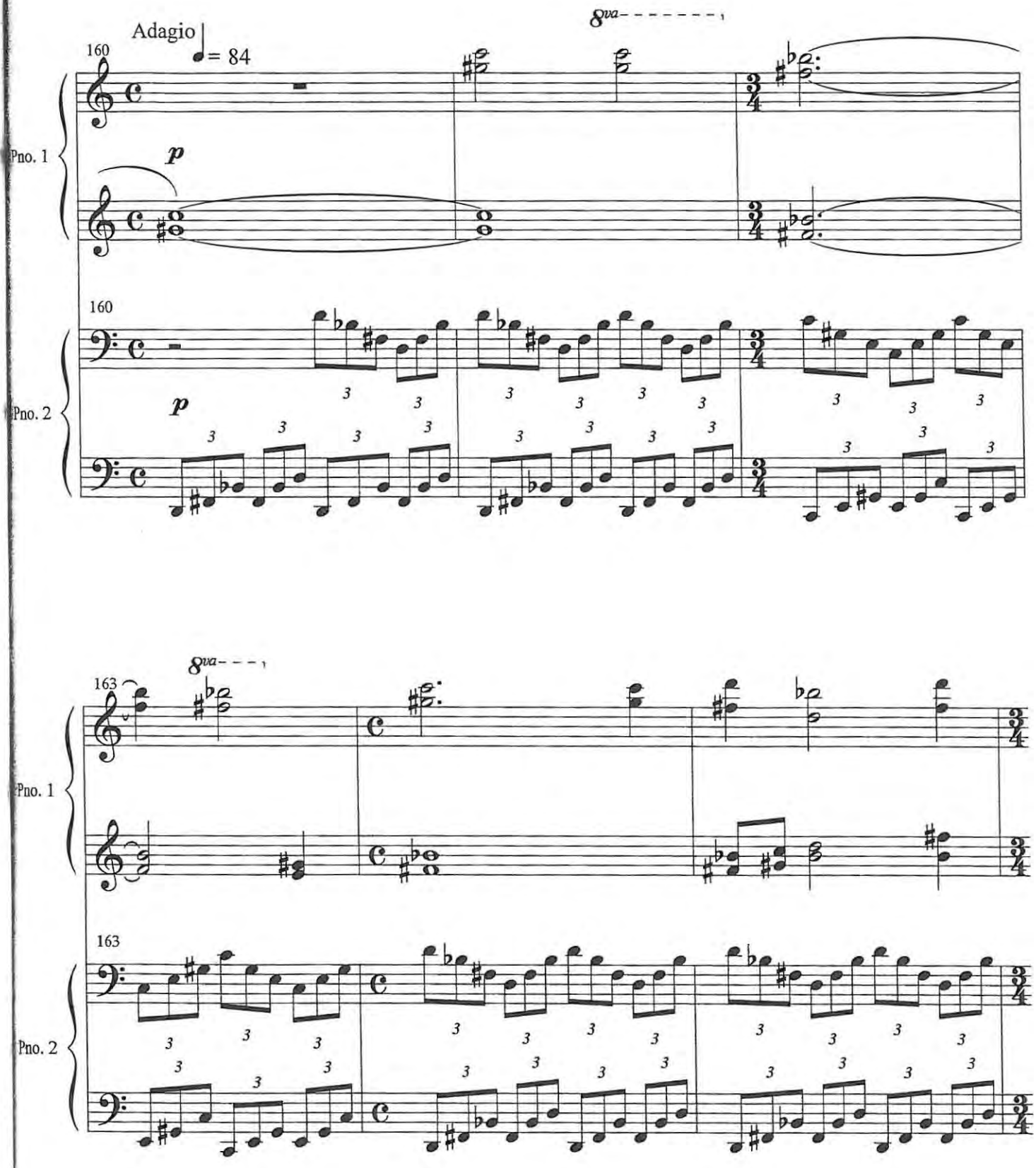
150
Pno. 2
8va
155
Pno. 1
155
Pno. 2


Adagio
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Pno. 1
p
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Pno. 2
p
3
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163
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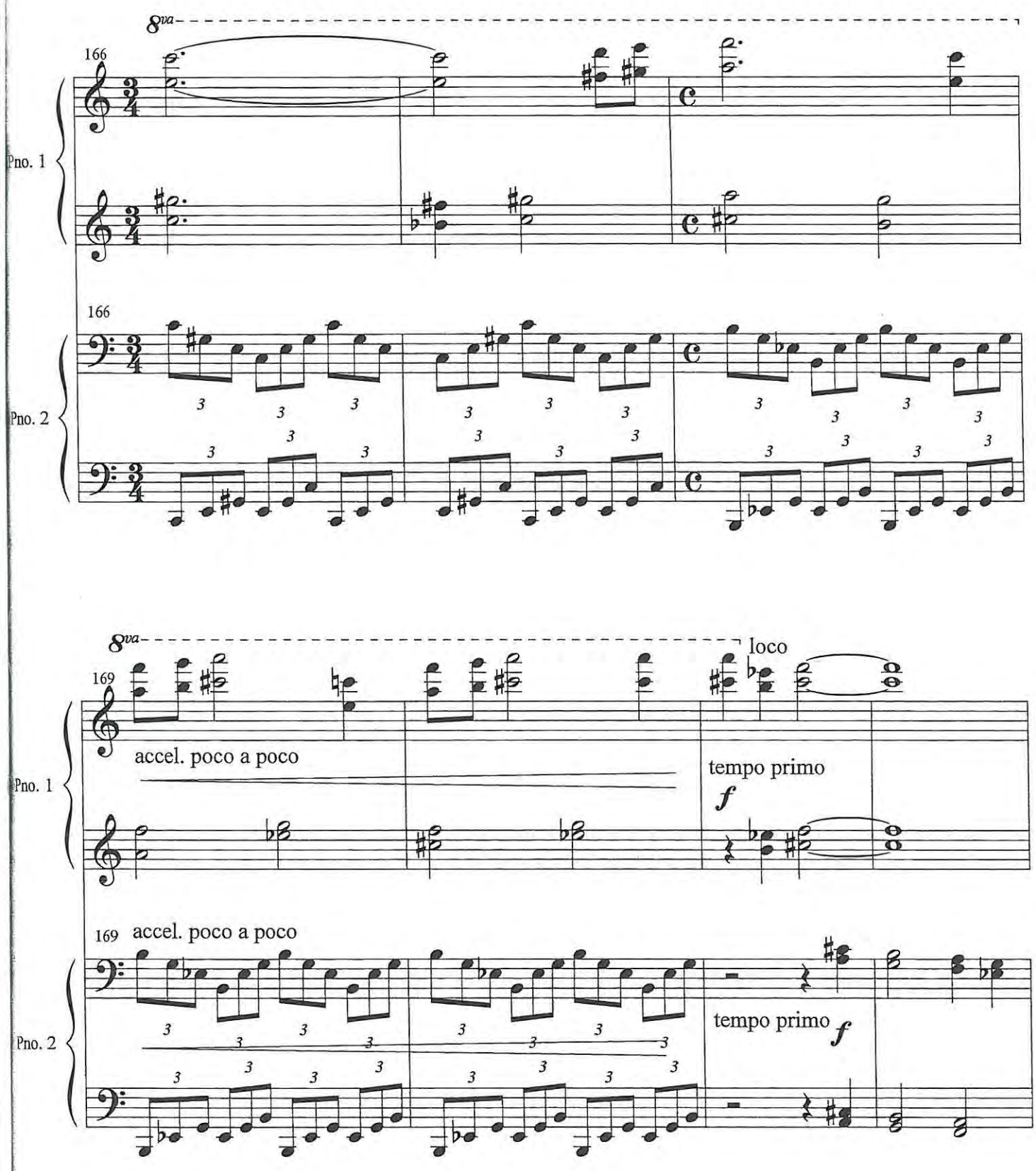
163
Pno. 2
3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166
Pno. 1
166
Pno. 2

8va
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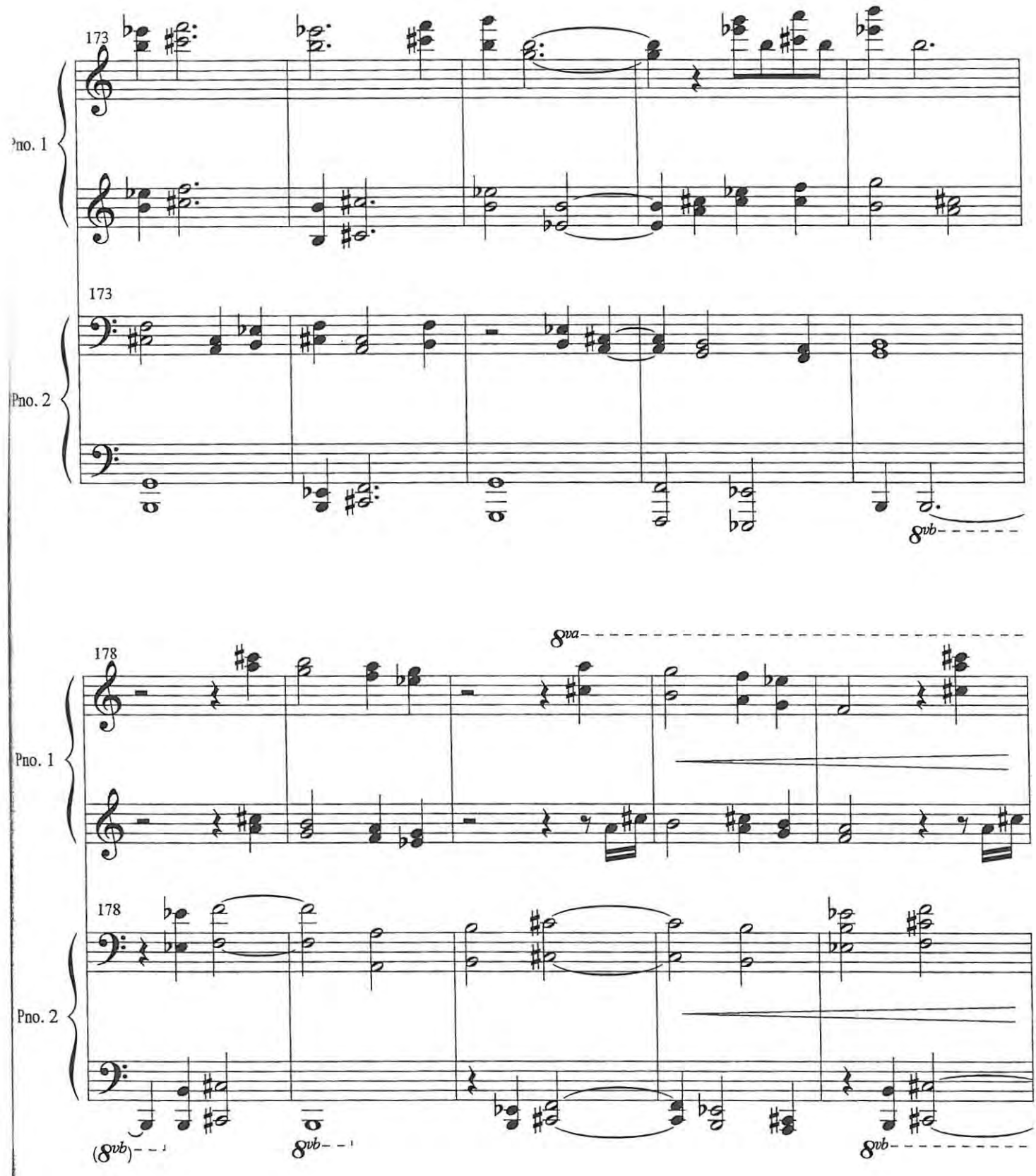
Pno. 1
tempo primo
f
169 accel. poco a poco
Pno. 2
tempo primo
f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173
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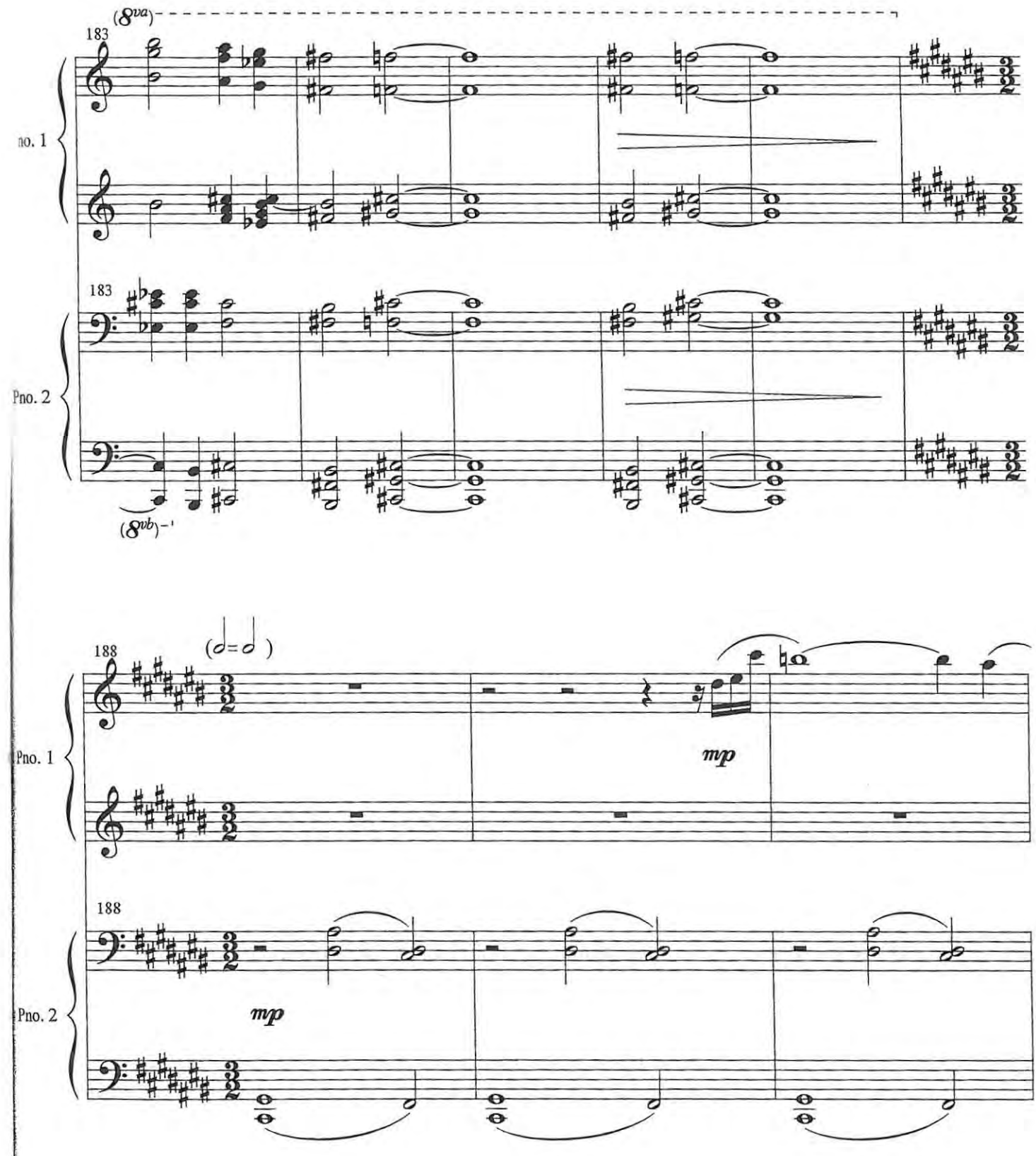
178
8va
Pno. 1
178
Pno. 2
(8vb)
8vb
8vb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183
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(𝅗𝅥=𝅗𝅥)
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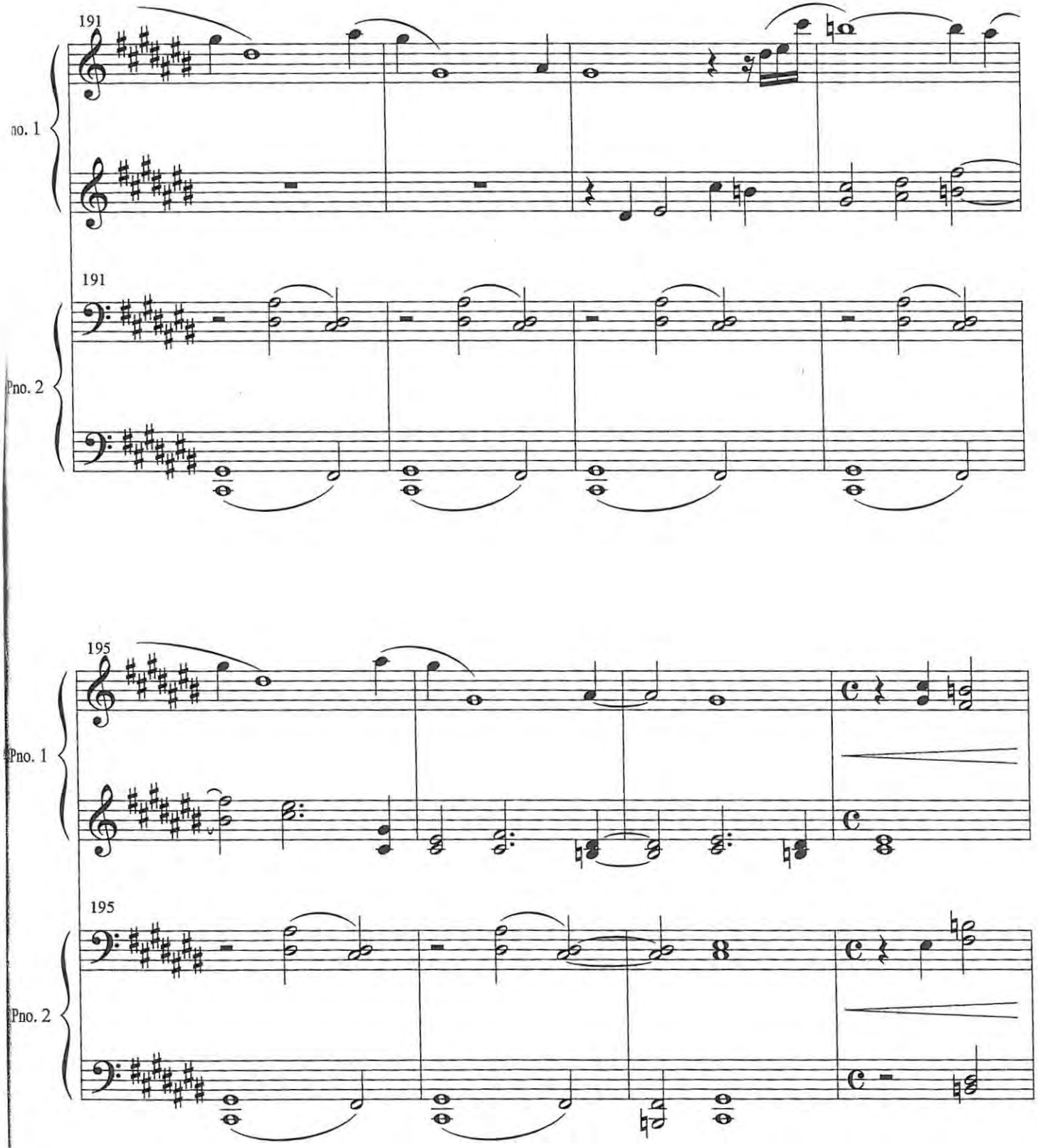
mp
188
Pno. 2
mp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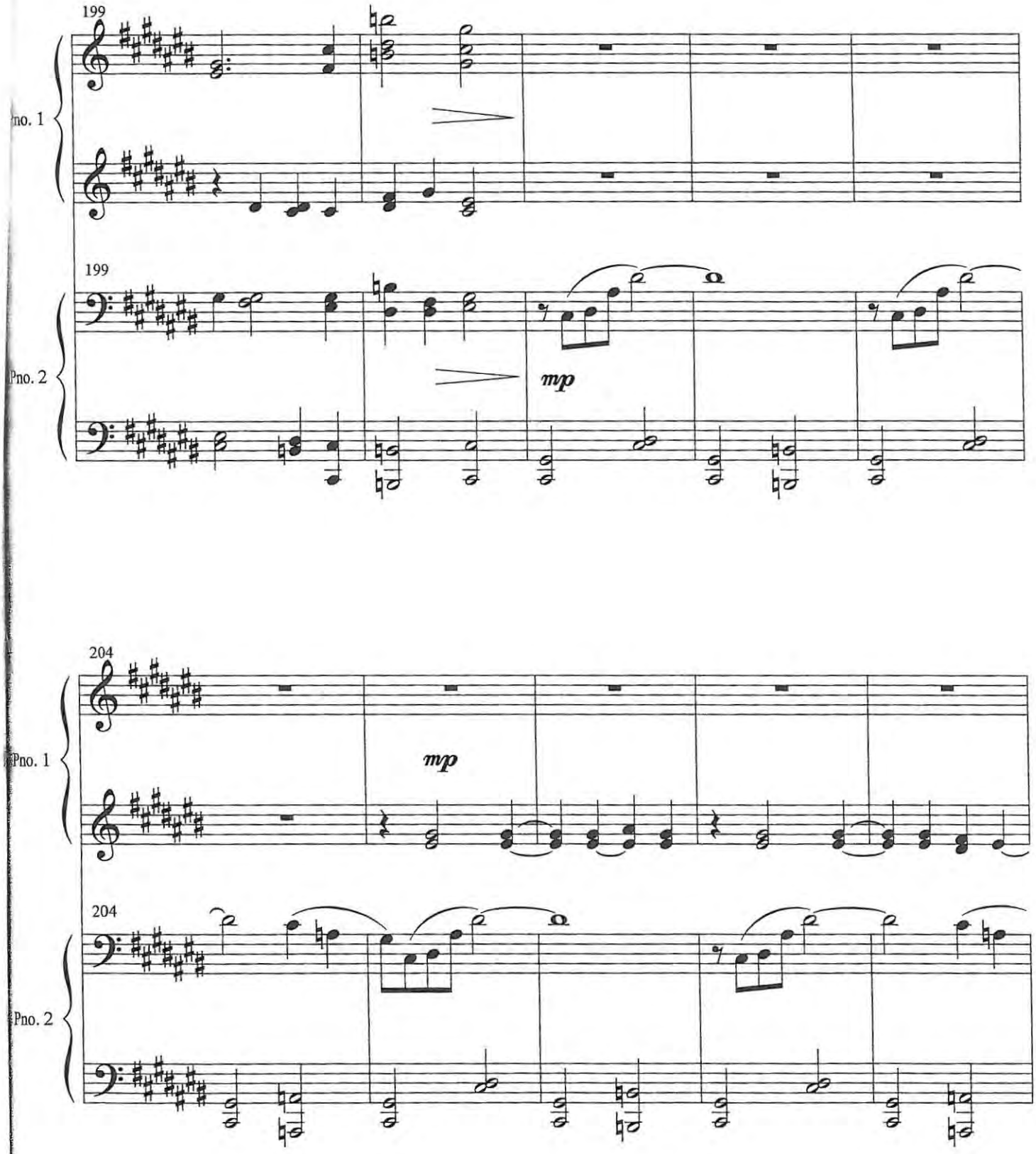
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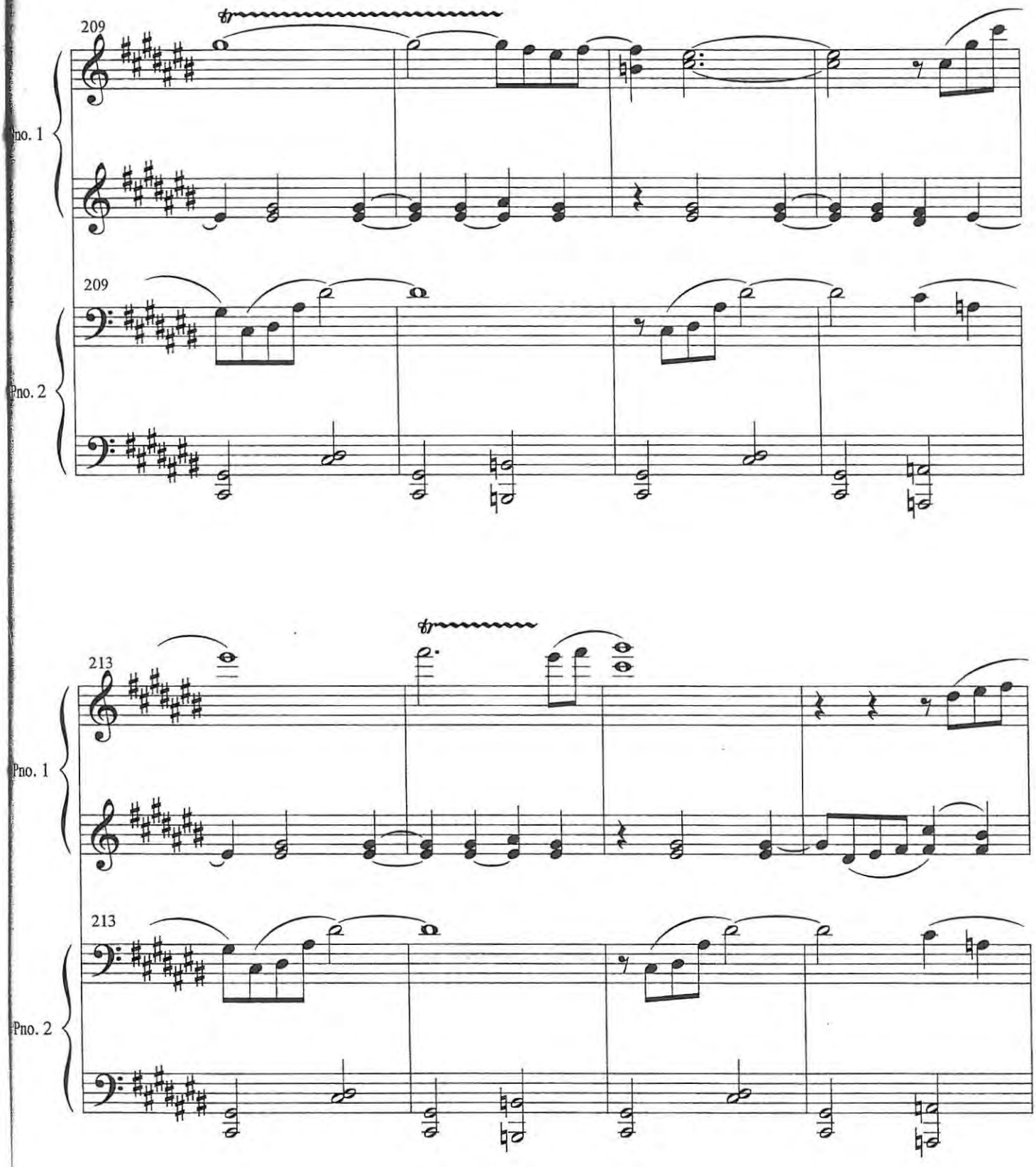
204
Pno. 2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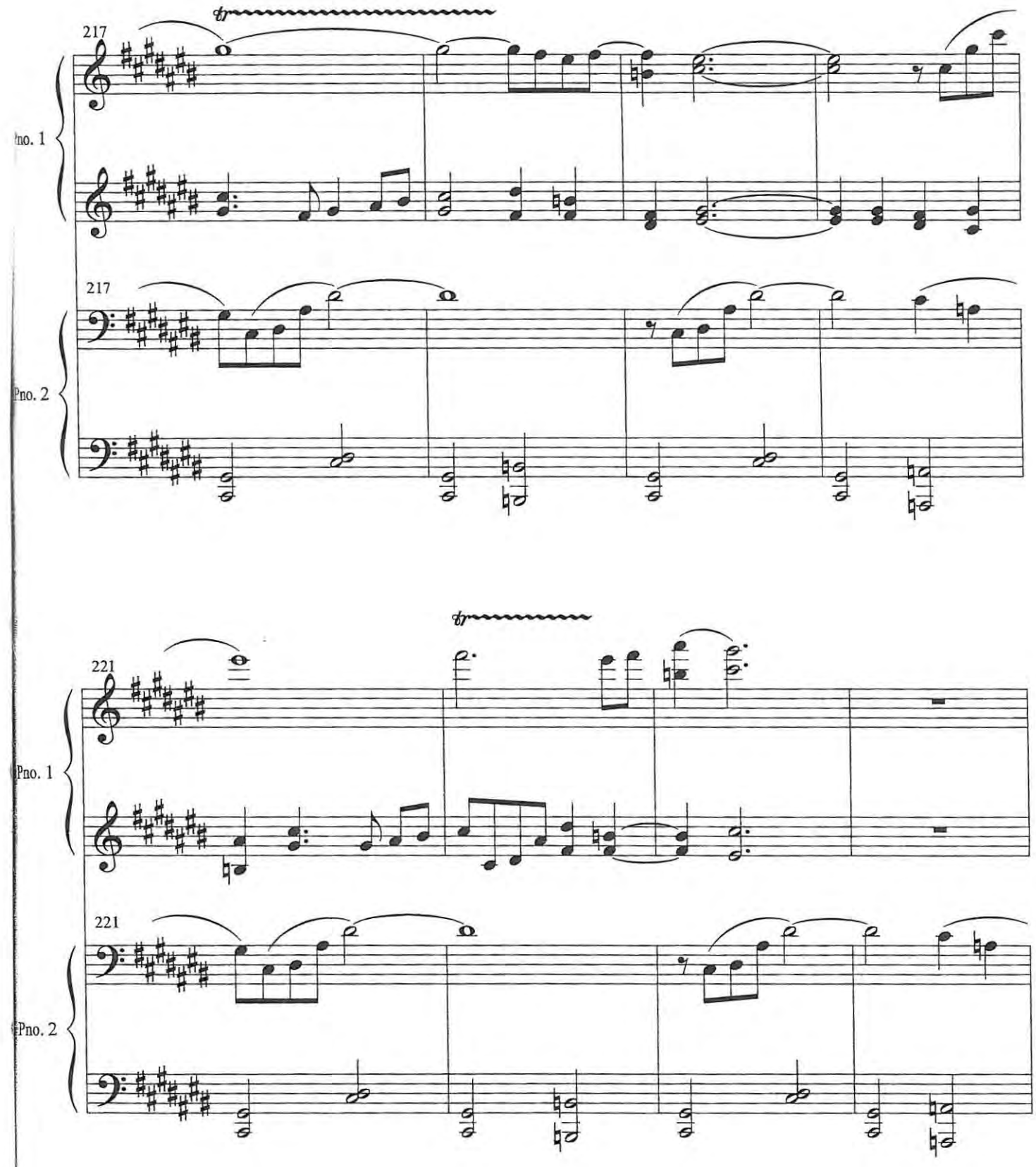
Pno. 2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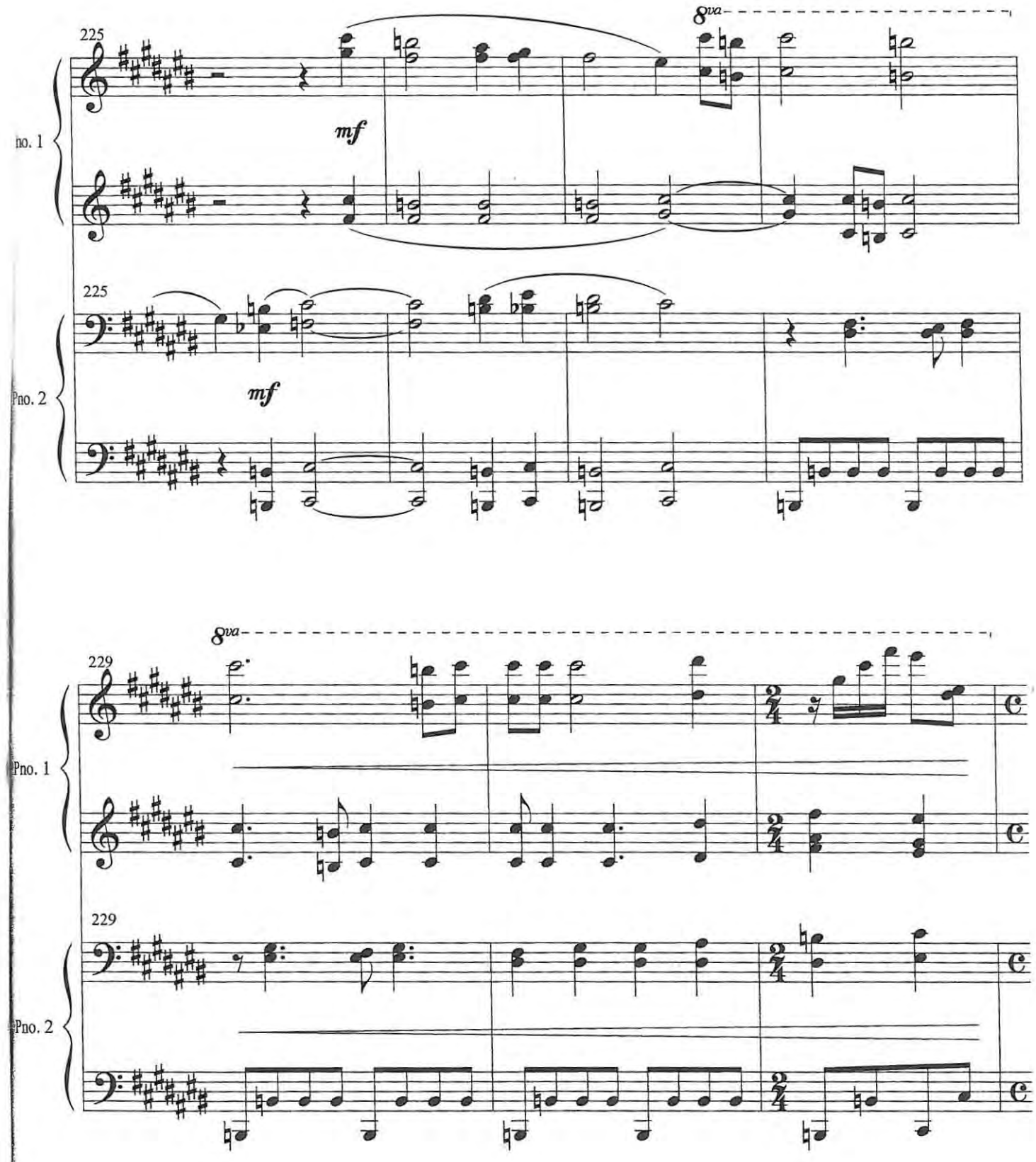
Pno. 2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225
mf
Pno. 2

8va
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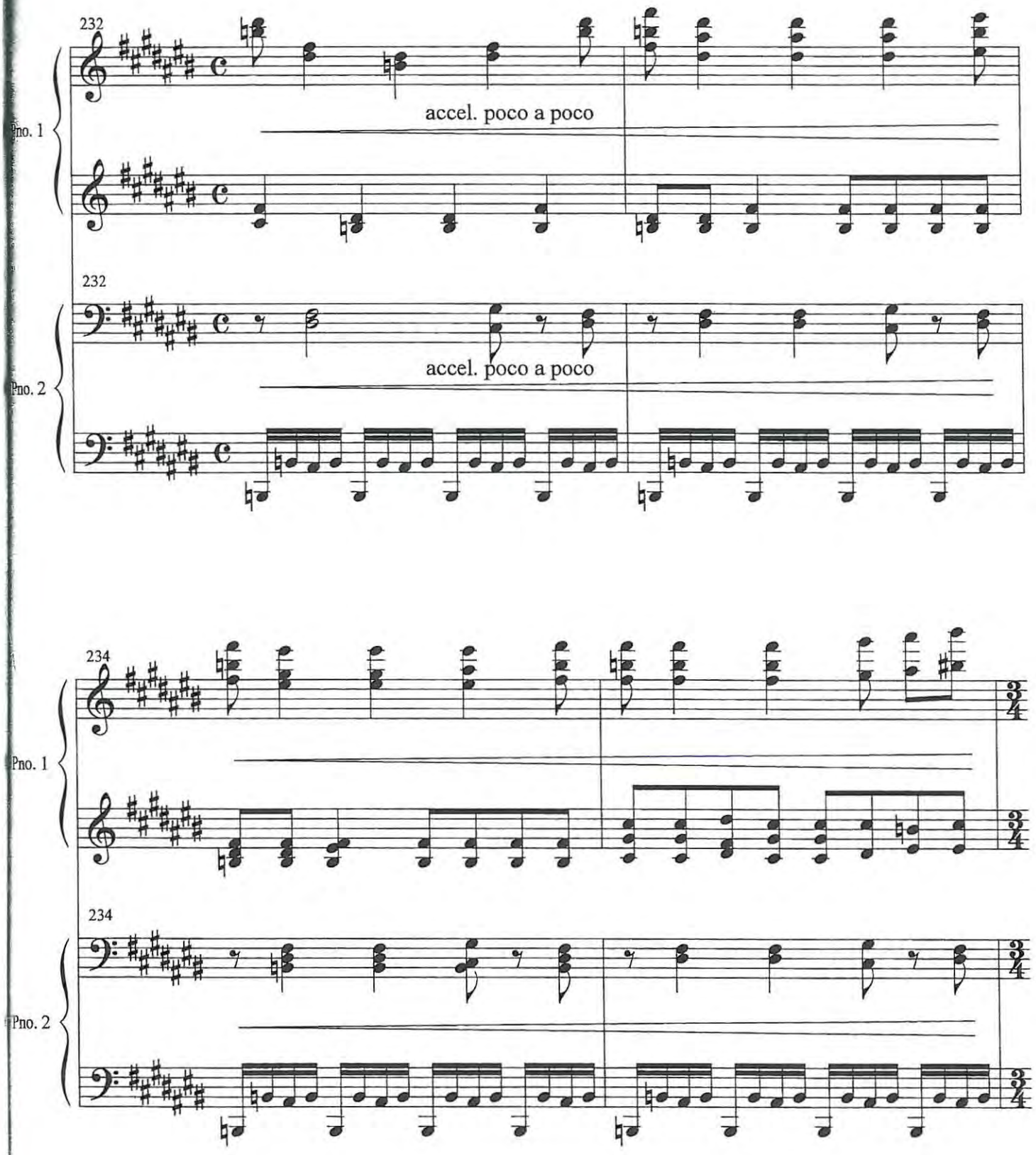
Pno. 1
229
Pno. 2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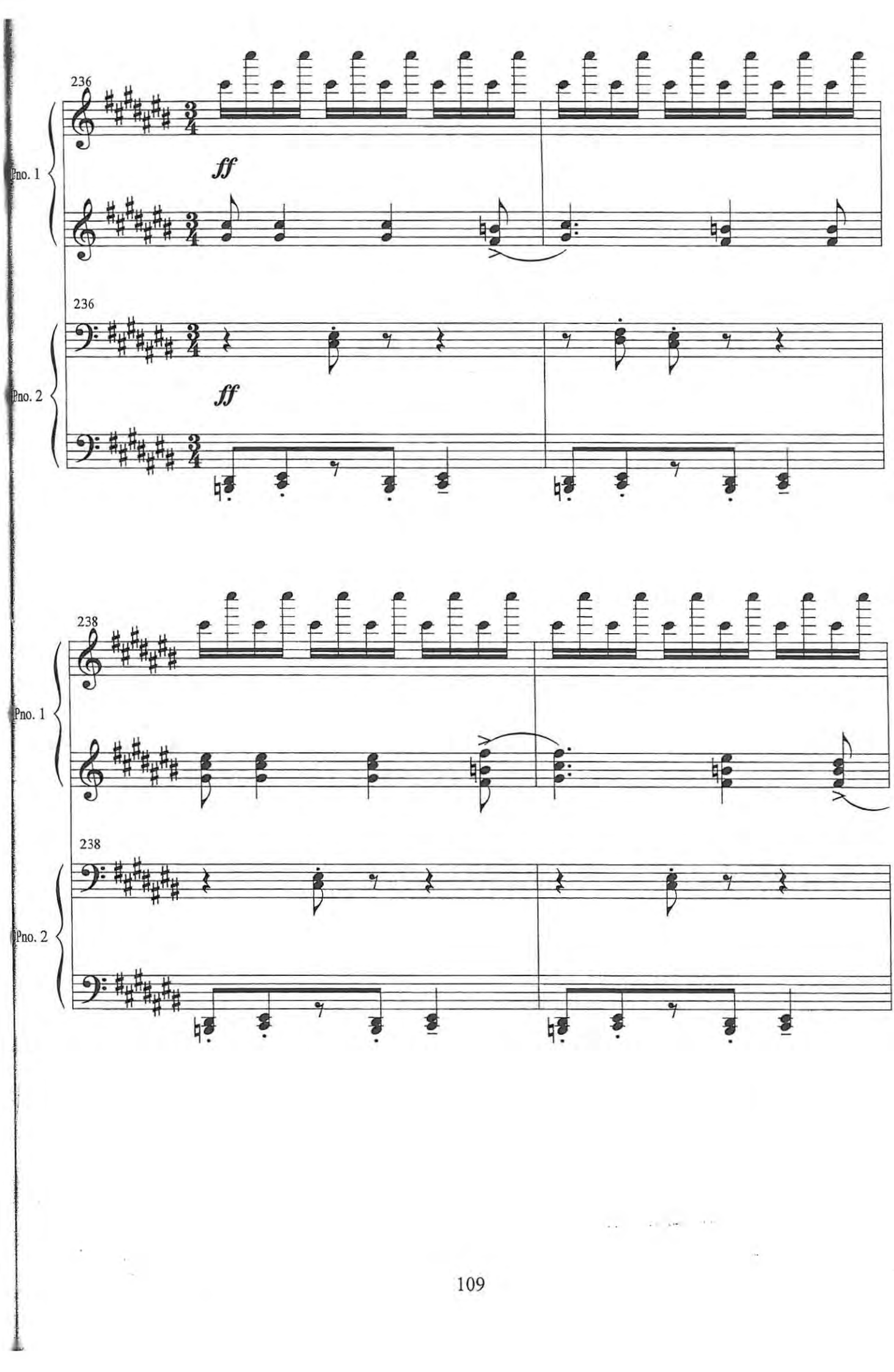
accel. poco a poco
Pno. 1
232
accel. poco a poco
Pno. 2
234
Pno. 1
234
Pno. 2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Pno. 2
ff
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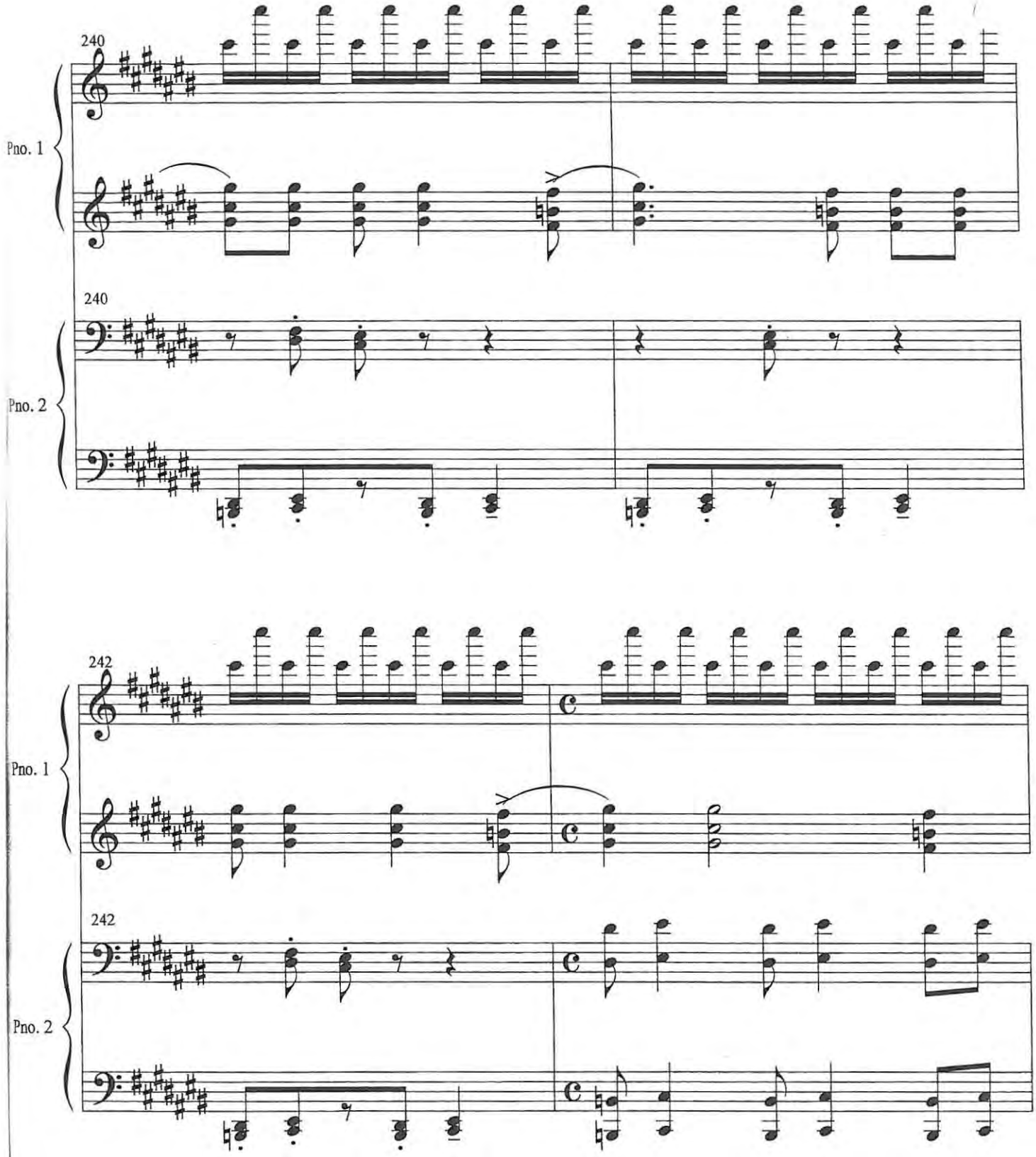
Pno. 1
238
Pno. 2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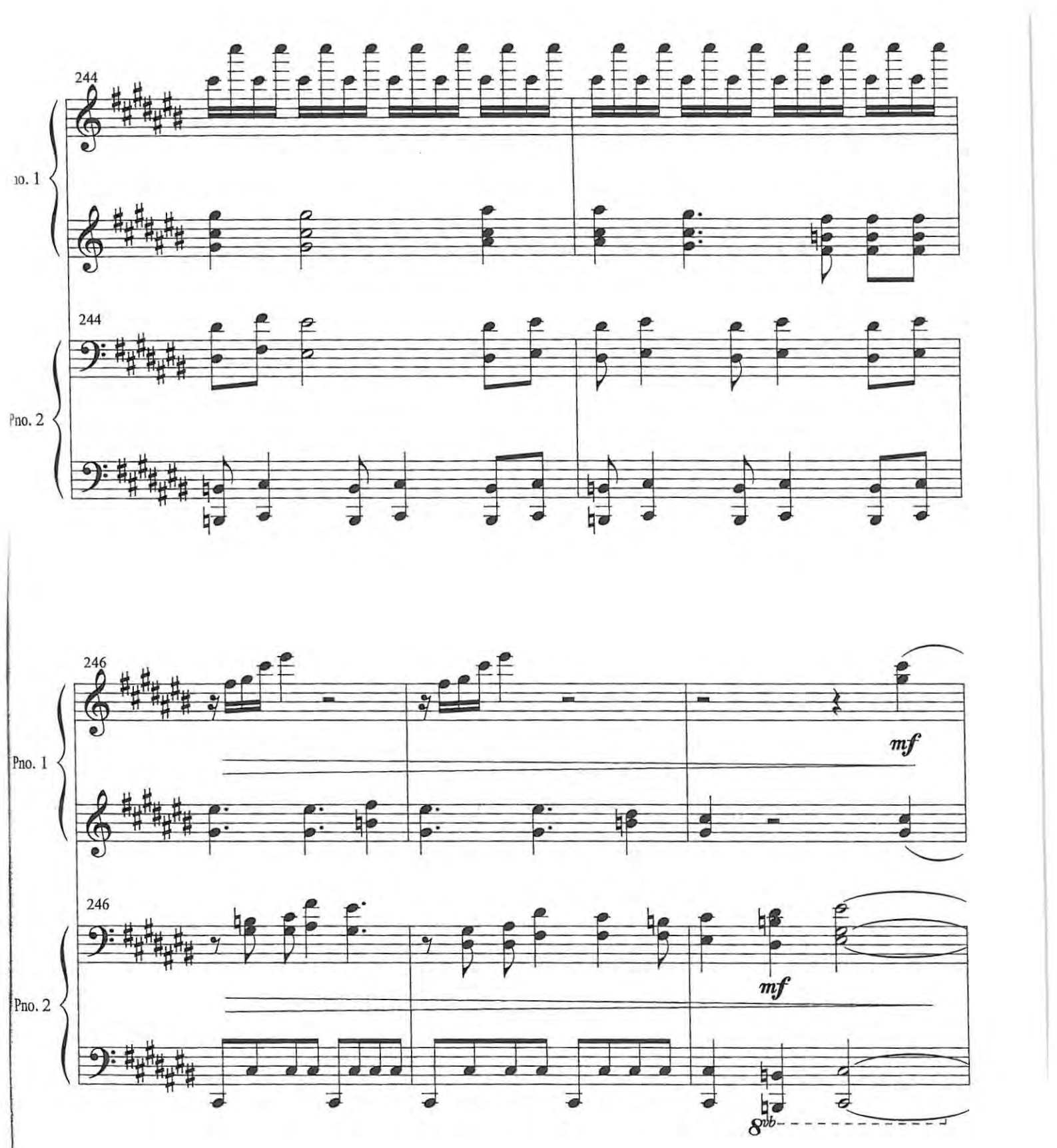
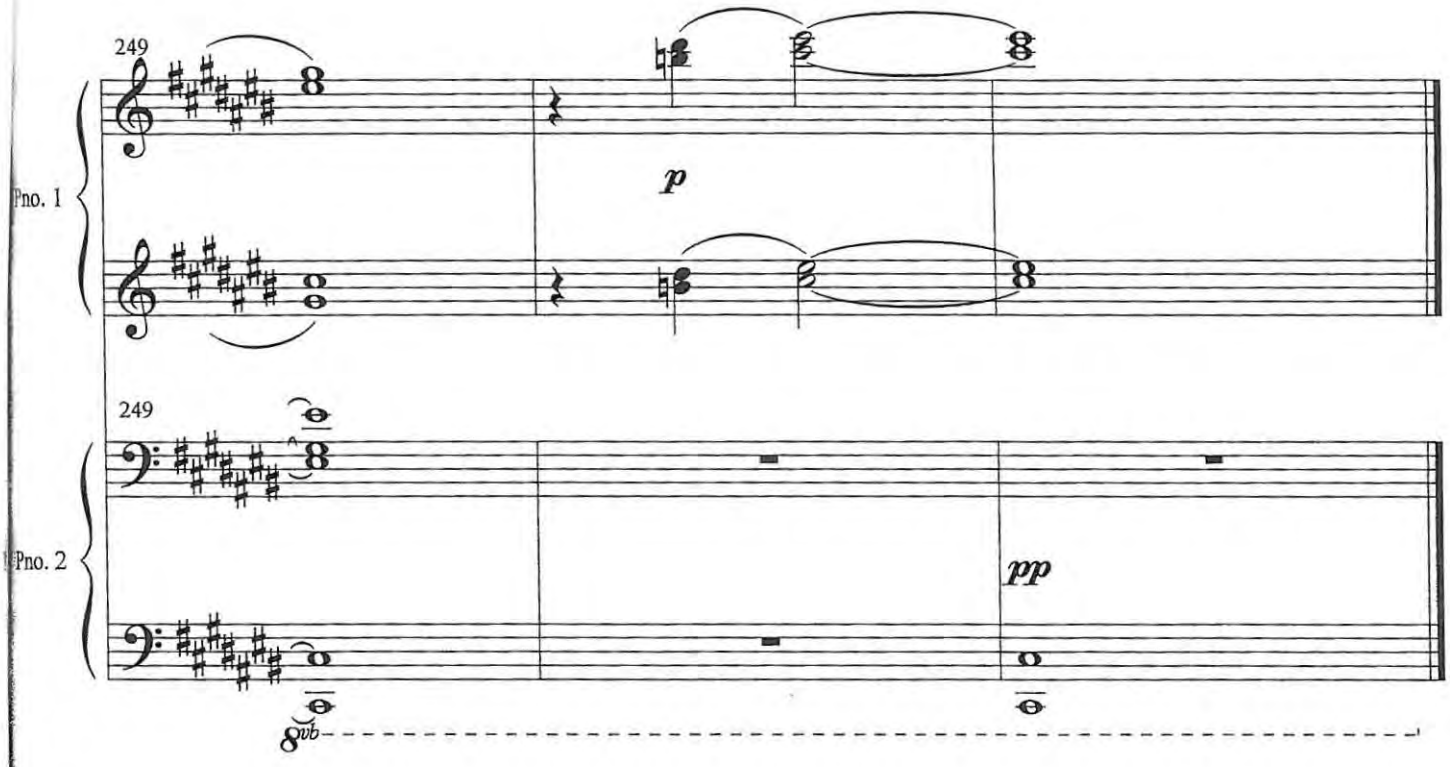
Pno. 1
240
Pno. 2
242
Pno. 1
242
Pno. 2


244
Pno. 1
244
Pno. 2
246
Pno. 1
mf
246
Pno. 2
mf
8vb


249
Pno. 1
p
249
Pno. 2
pp
8vb

Coffee and Chestnuts:

This flute and piano duet started as an ambience, a vague atmospheric idea that was tranquil and rather lazy. I had a mental image of a quiet afternoon in the European autumn: couples walking through a park along cobblestoned lanes; falling leaves in various shades of brown, red and yellow; and vendors selling coffee and roasted chestnuts. These elements fused into an imaginary Impressionist painting in the style of Renoir or Pissarro. To translate this image musically, I decided to use a harmonic approach similar to that of the French Impressionist composers, particularly Ravel.

This piece is in sonata form:

Exposition	Introduction	Bars 1-9
	First subject	Bars 10-27
	Second subject	Bars 28-43
Development	First section	Bars 44-54
	Second section	Bars 55-65
	Cadenza	Bars 66-79
Recapitulation		Bars 80-102

This piece is not based on a principal figure, but on a core harmonic progression, which is repeated throughout in various forms by the piano. This progression, which is laid out in the introduction (bars 1-9), consists of largely unrelated chords; the common denominator being the intervals (major or minor 3^{rd}s) that are preserved as the chords are partially planed upwards or downwards, usually by a whole tone. The flute's melody is derived solely from the chords beneath it, with few exceptions. The structural subdivisions of this piece are effected by the piano's treatment of its core harmonic progression; for example, the rhythmic differences between the exposition's first and second subjects.

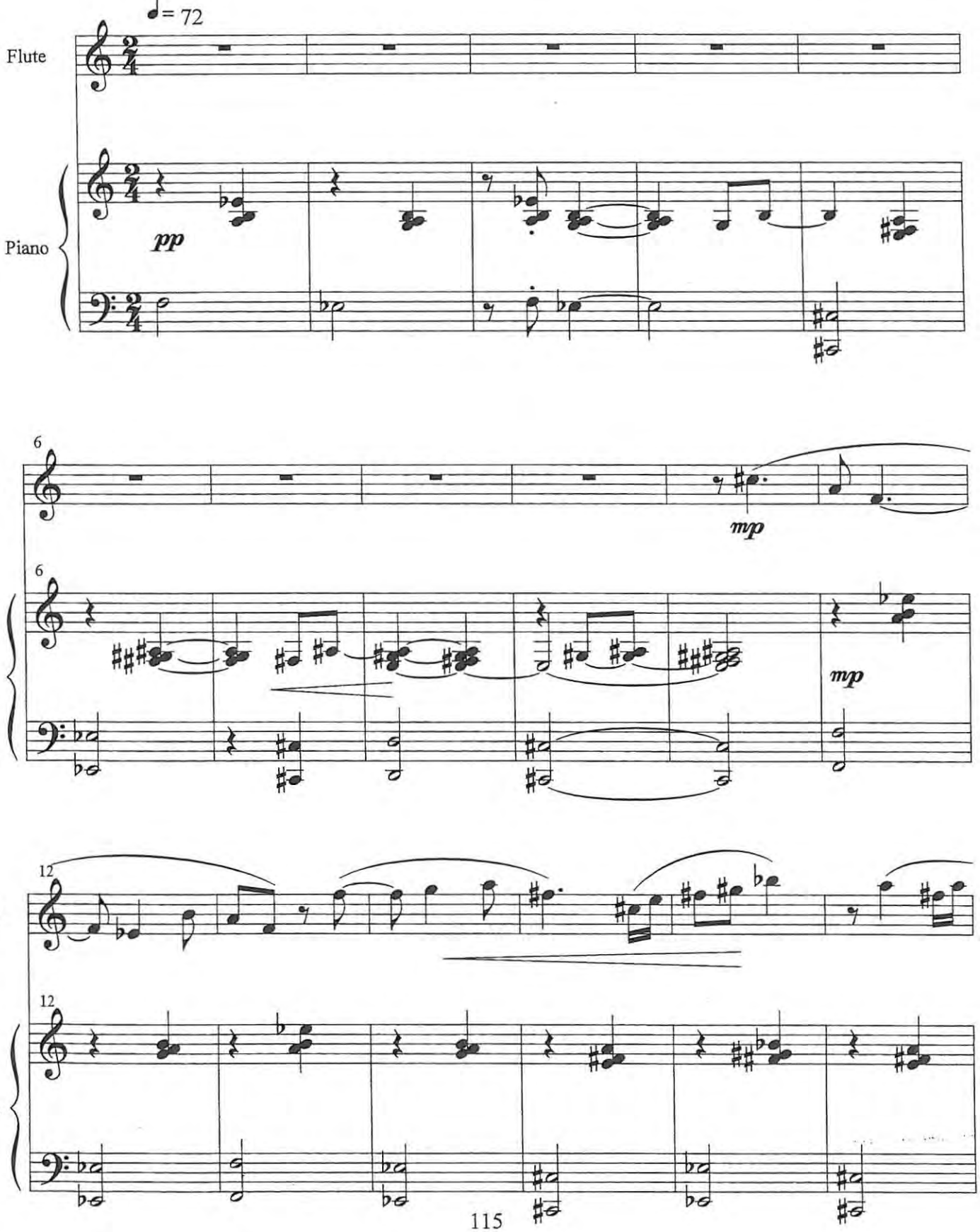
The first half of the binary development features motific interplay between the piano and the flute, while the second half is dedicated to the flute's development of this motif. In the following cadenza-like section, the flautist is given complete

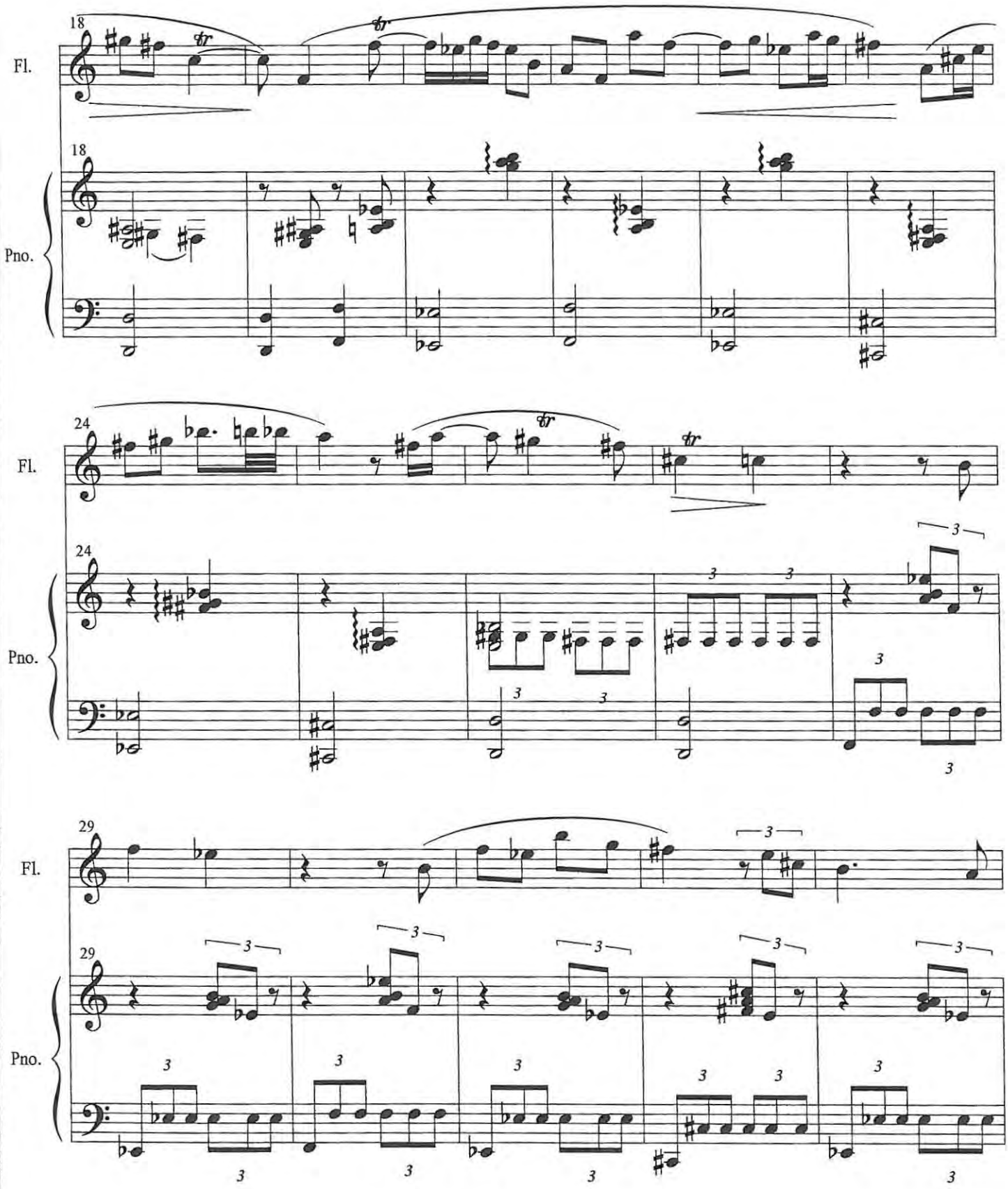
freedom regarding tempo and the absence of the piano gives the listener a reprieve from the repetitive harmonic progression, which eventually returns in its earlier form in the recapitulation. The flute then plays a more embellished version of its initial melody (first subject) and eventually fades away as the piano repeats the first four bars of the piece.

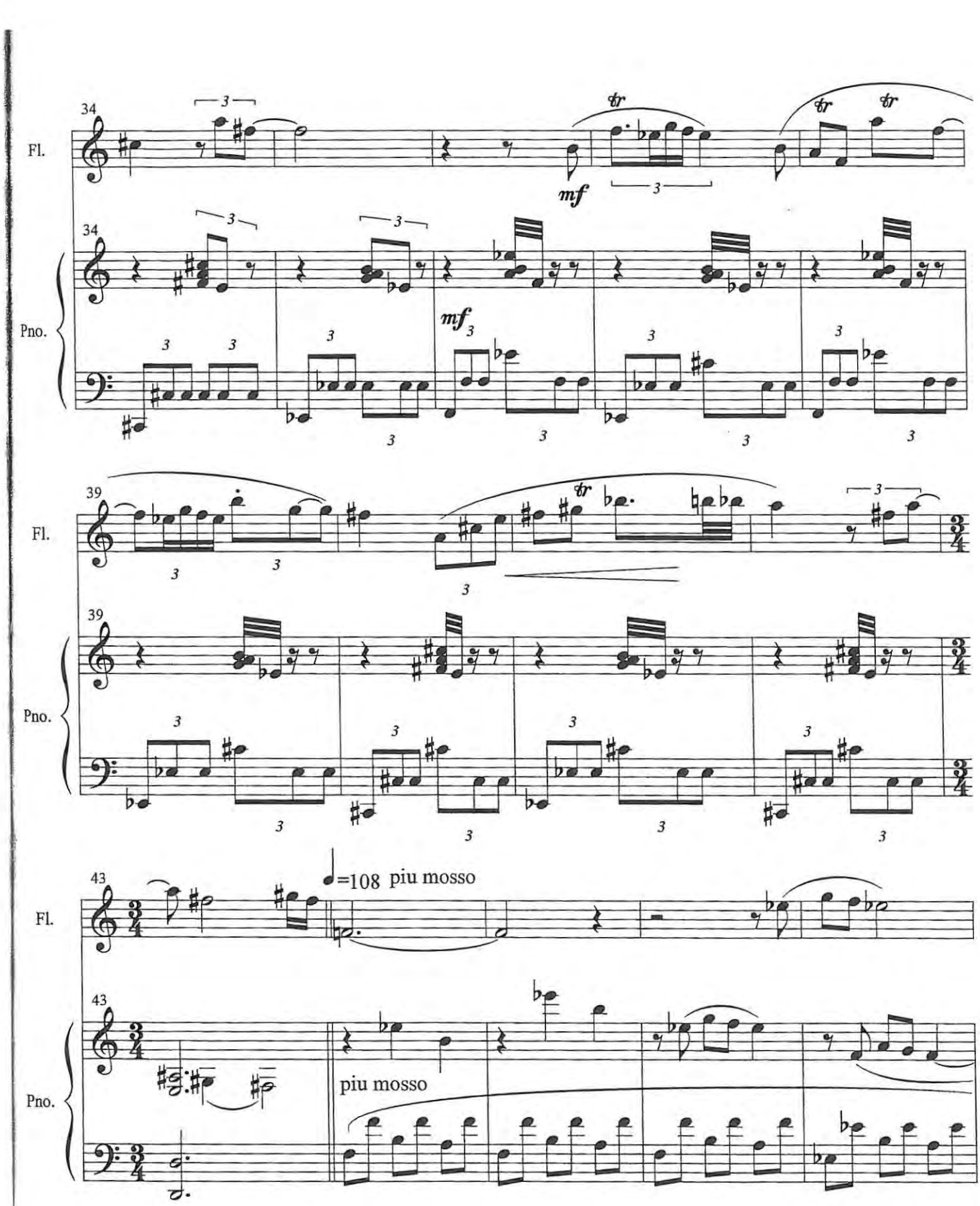
Coffee and Chestnuts

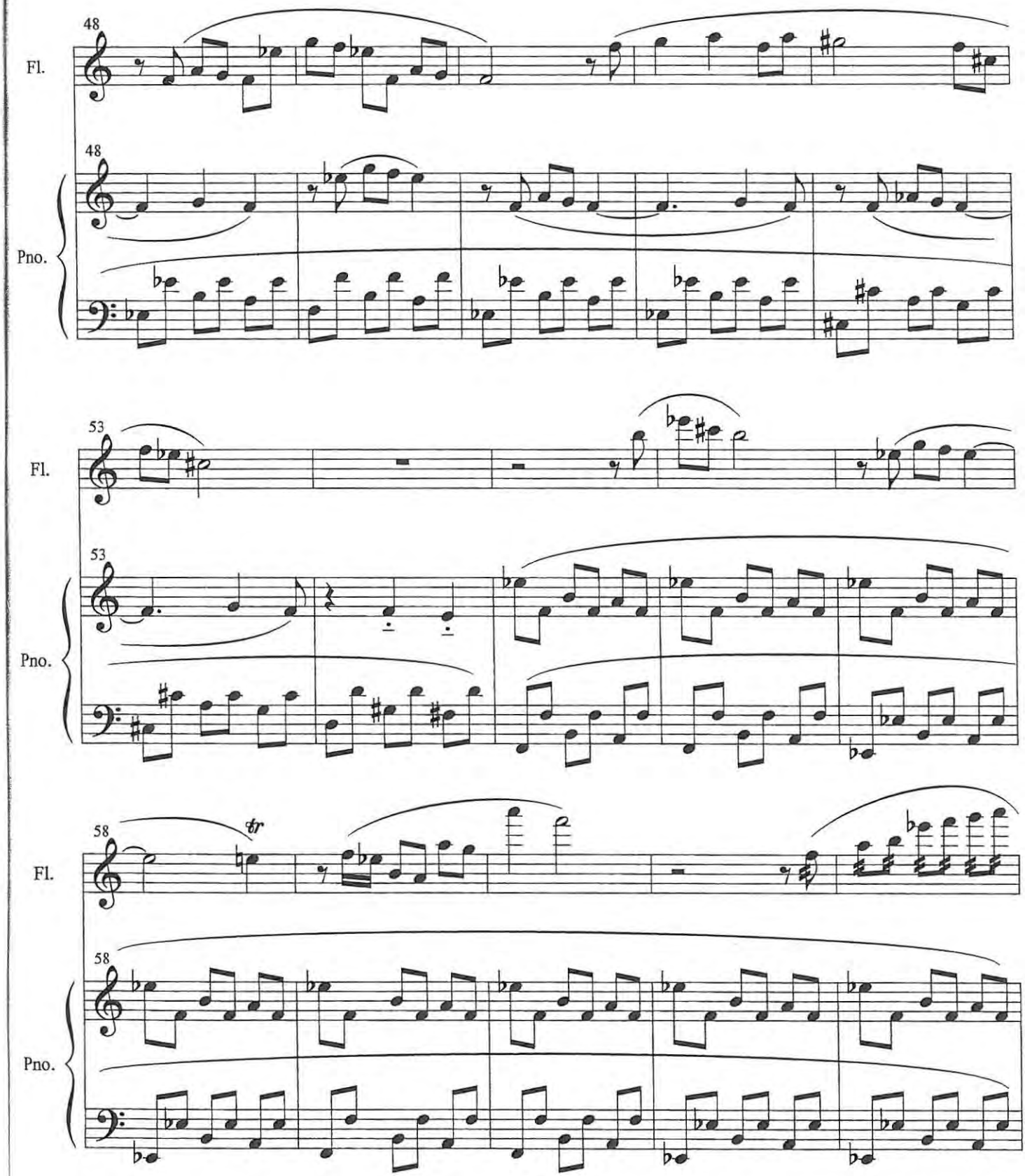
Tranquillo

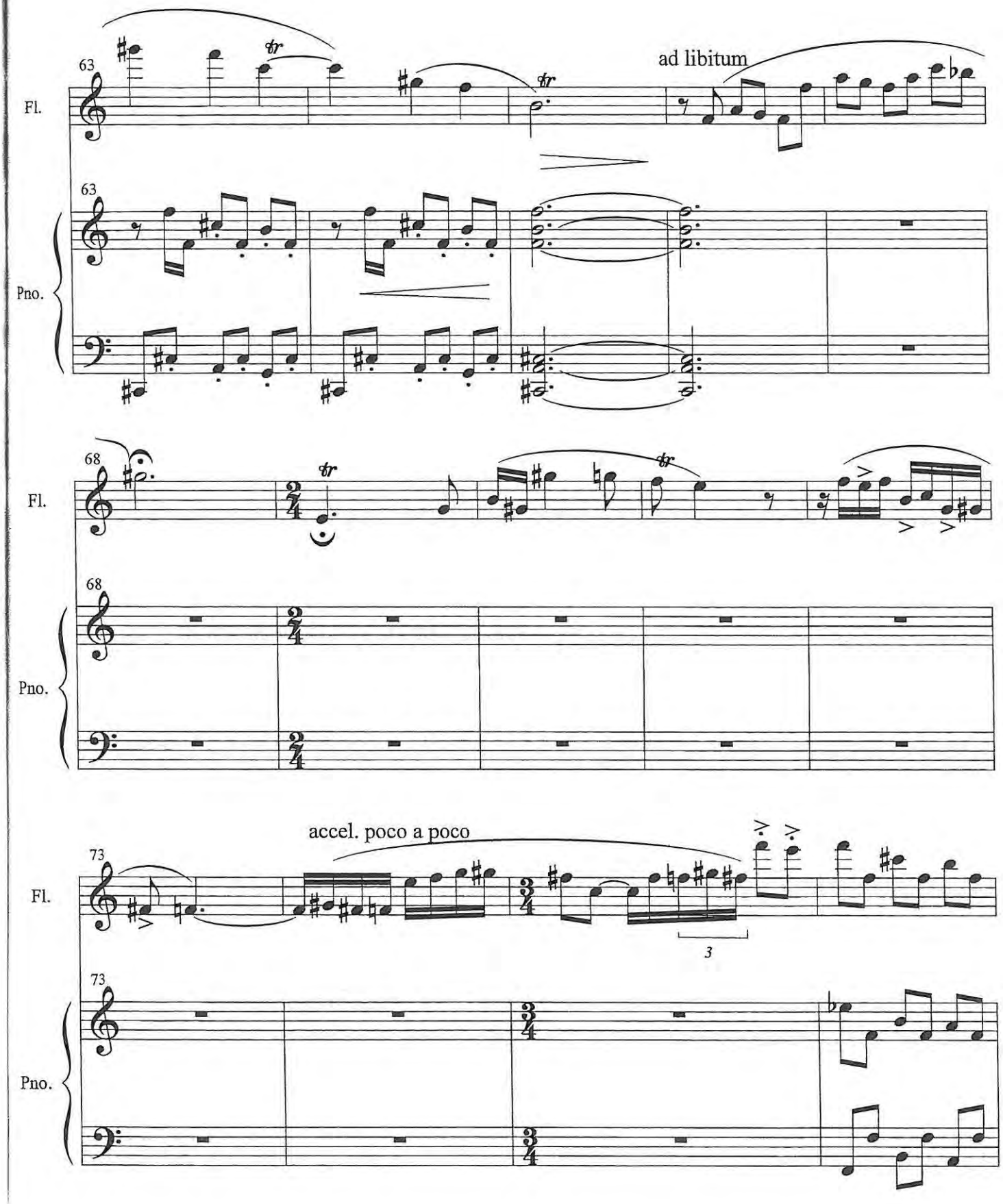
Donovan Wynne

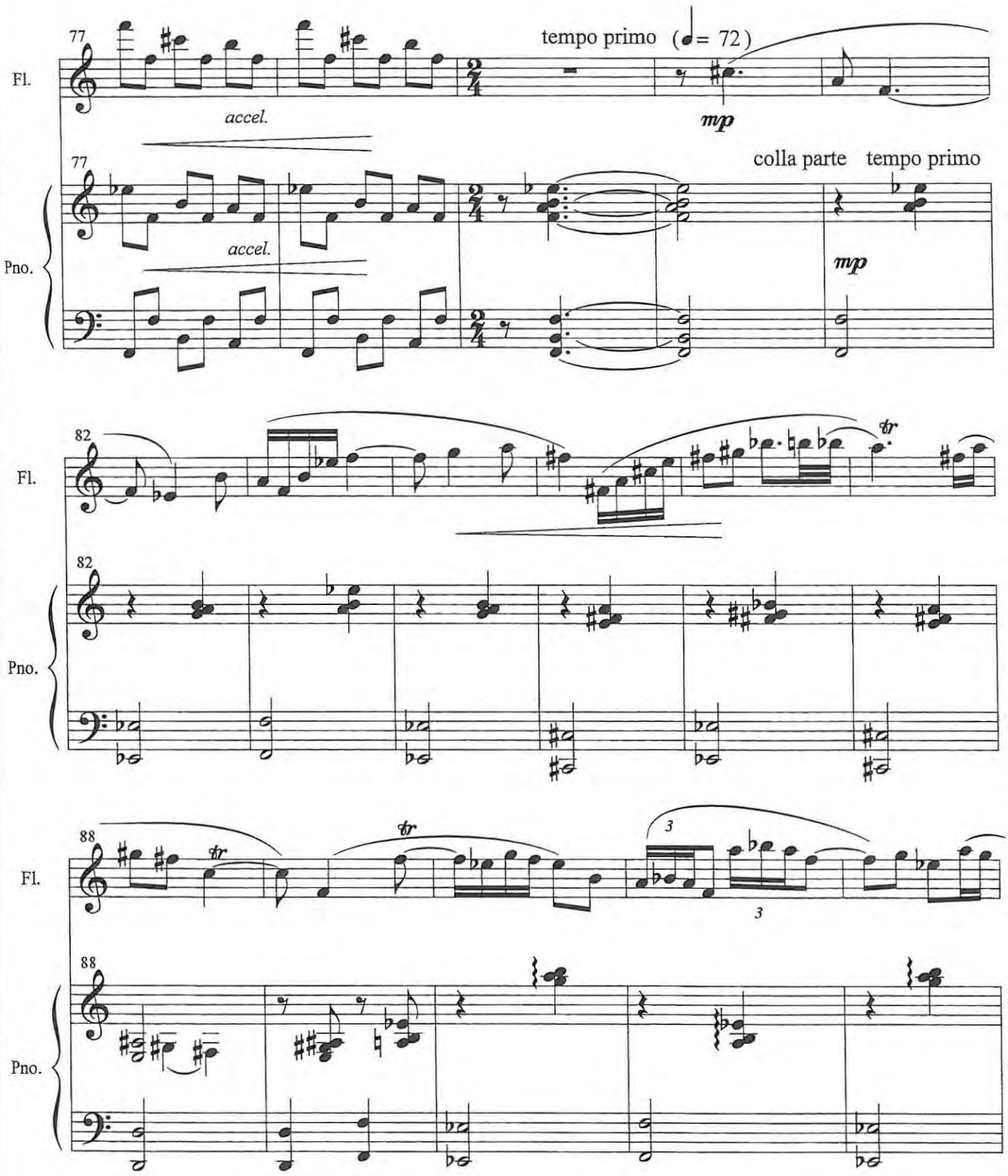


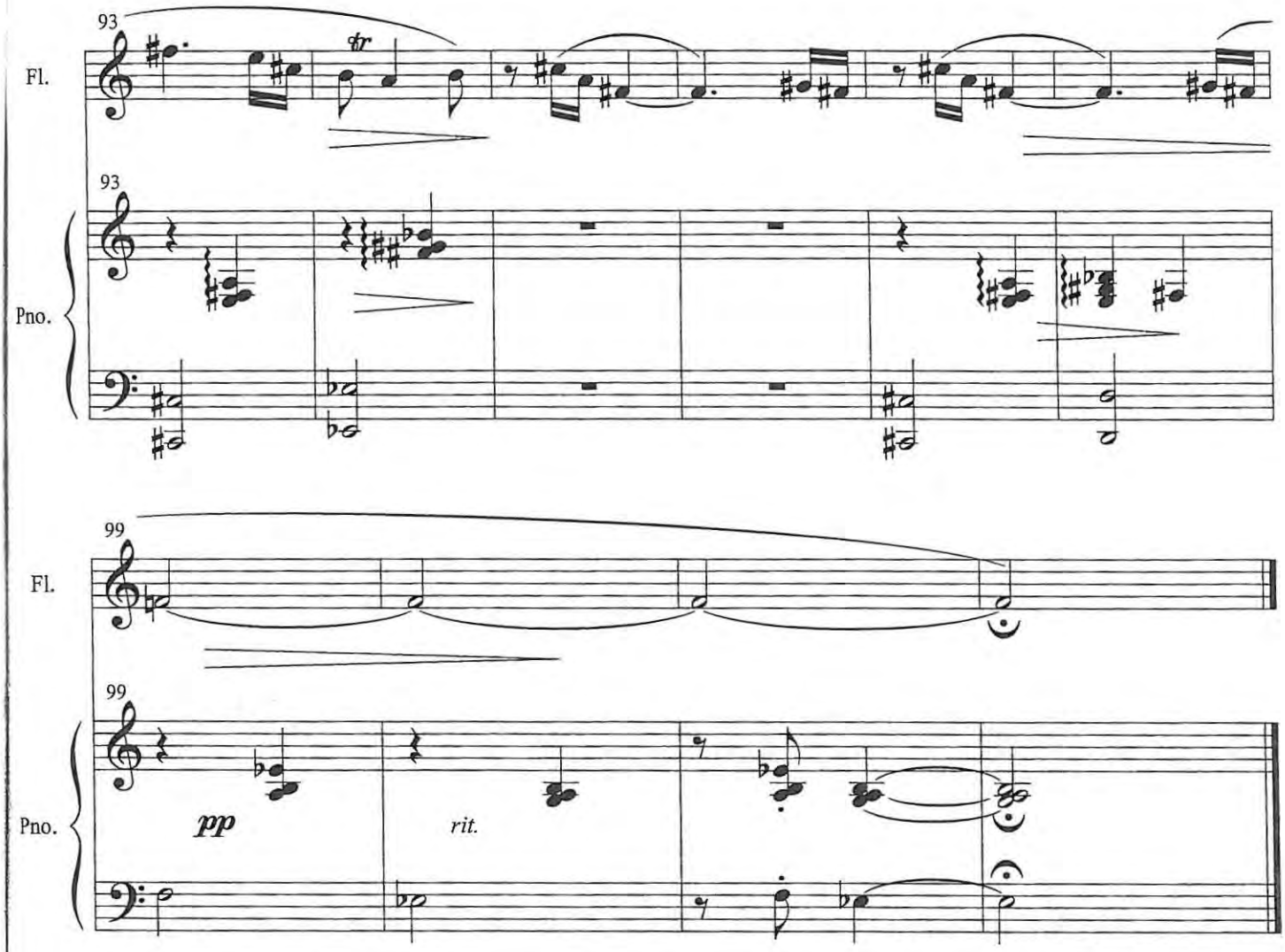

18
Fl.
tr
tr
18
Pno.
24
Fl.
tr
tr
24
Pno.
3
29
Fl.
3
29
Pno.
3


34
Fl.
mf
34
Pno.
mf
39
Fl.
39
Pno.
43
Fl.
=108 piu mosso
43
Pno.
piu mosso


48
Fl.
48
Pno.
53
Fl.
53
Pno.
58
tr
Fl.
58
Pno.


63
Fl.
ad libitum
63
Pno.
68
Fl.
68
Pno.
accel. poco a poco
73
Fl.
3
73
Pno.


77
Fl.
accel.
tempo primo (♩= 72)
mp
77
Pno.
accel.
colla parte tempo primo
mp
82
Fl.
tr
82
Pno.
88
Fl.
tr
tr
3
3
88
Pno.


93
Fl.
tr
93
Pno.
99
Fl.
99
Pno.
pp
rit.

Bo and Cam's Wedding Song:

In January 2005 two of my close friends, Boudina Coetzer and Cameron McConnachie, got married. They asked me to write them a wedding march with an "African" flavour, to be played during the ceremony by some of their friends, including myself. This mixed ensemble, therefore, was to consist of a cello, violin, trumpet, clarinet and a flute. I decided to write them this wedding song, based on the cyclic, hexatonic uhadi bow songs, and I have included it here because it was such a moving occasion for me, and because it was such fun to play!

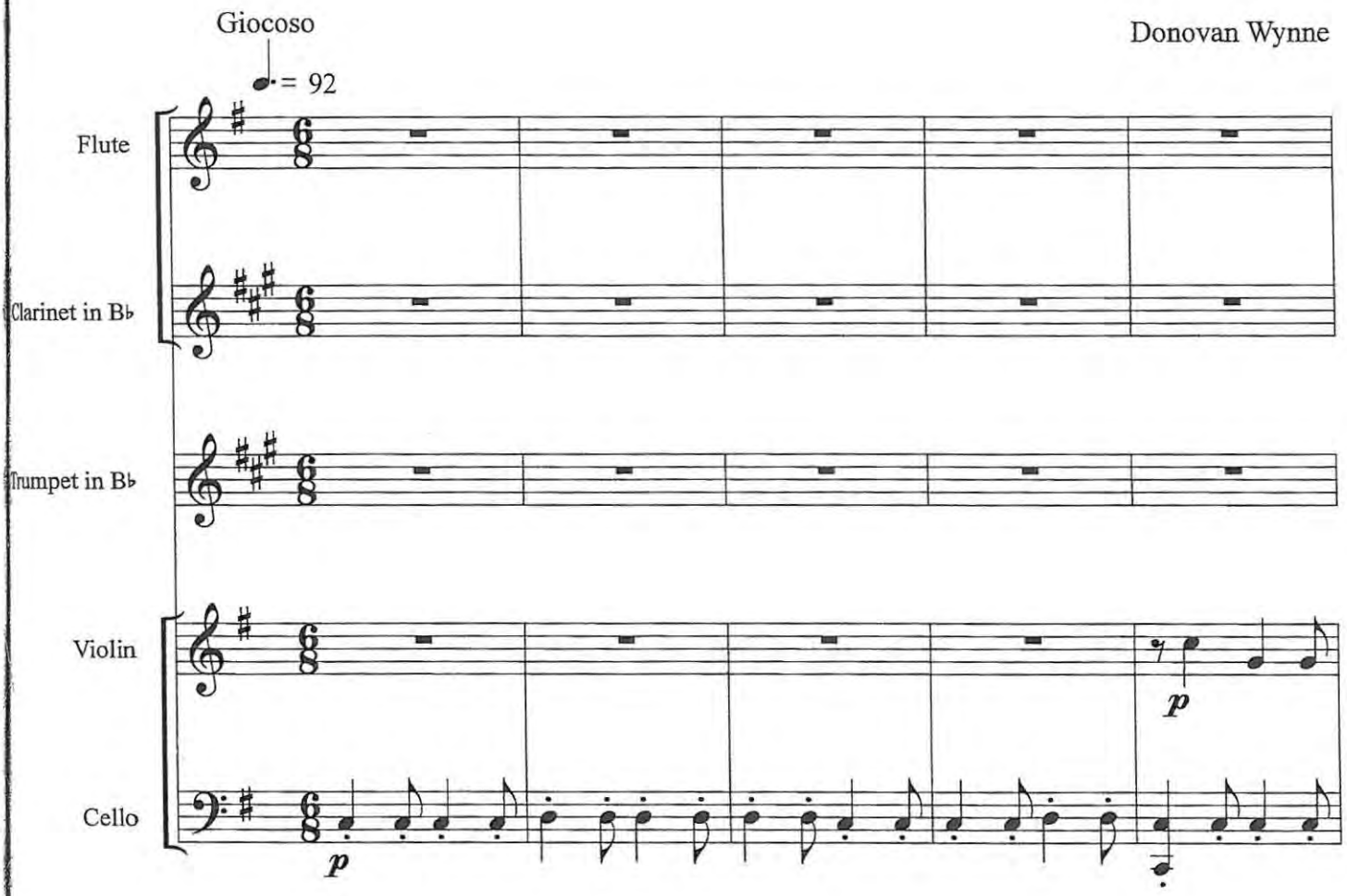
As stated above, this piece is cyclic and based on the Xhosa hexatonic scale. The cello represents the uhadi's two fundamental notes (from which the other available notes, used by the rest of the ensemble, are traditionally derived as overtones by the uhadi player), played in a lilting 6/8 rhythm as a four-bar phrase which is then constantly repeated.

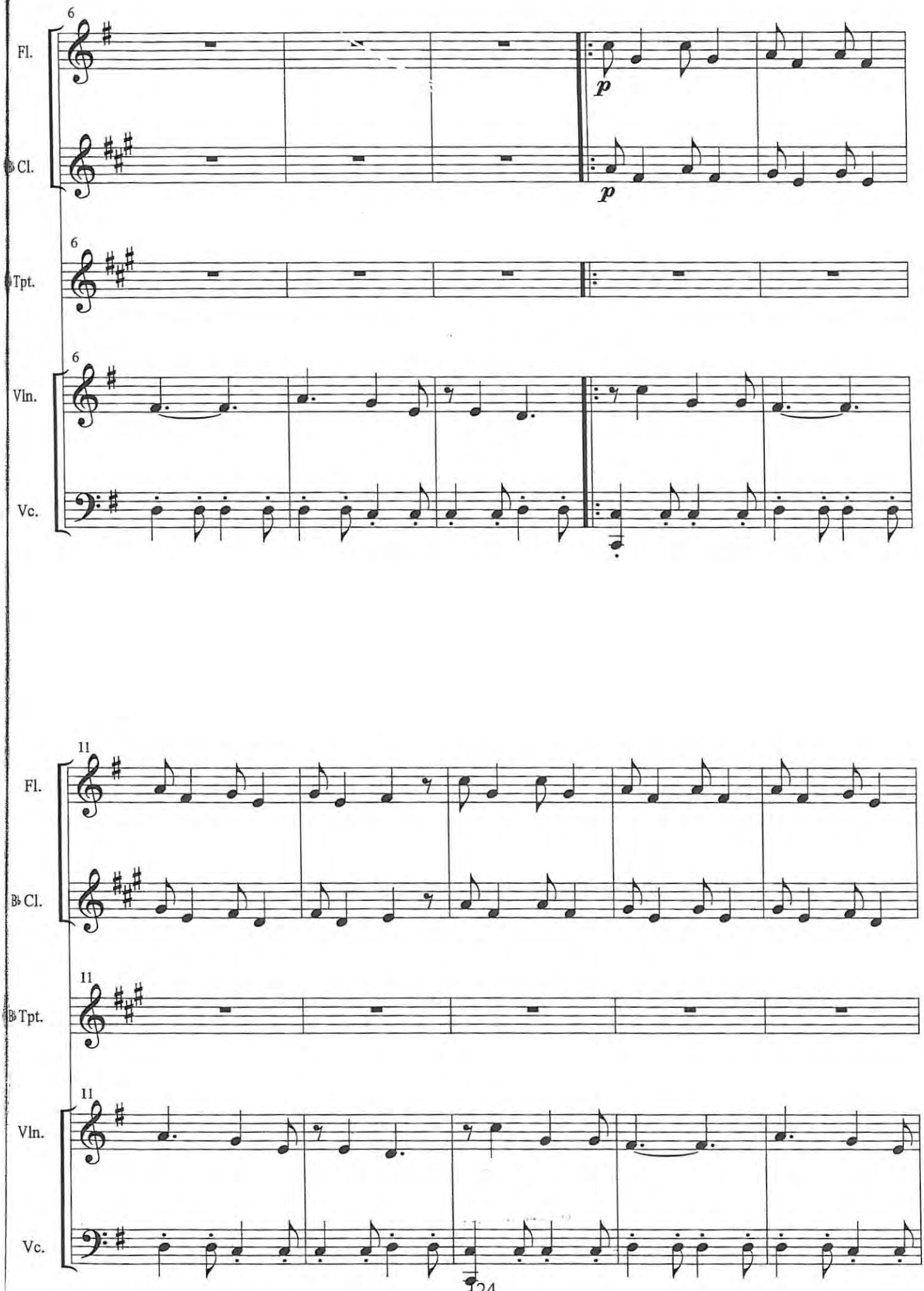
Structural Outline

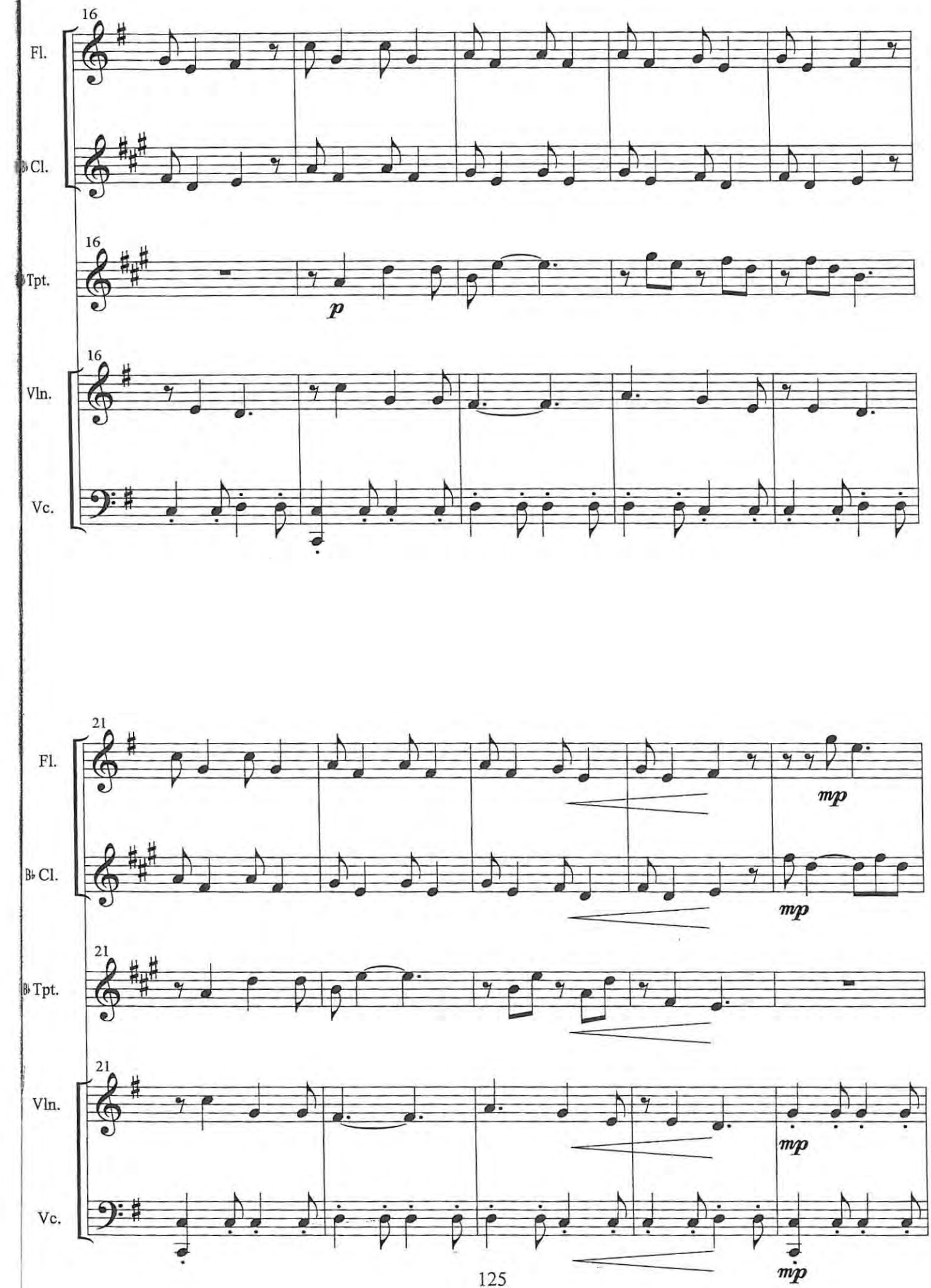
Introduction	Bars 1-8
Main body	Bars 9-84
Coda	Bars 85-93

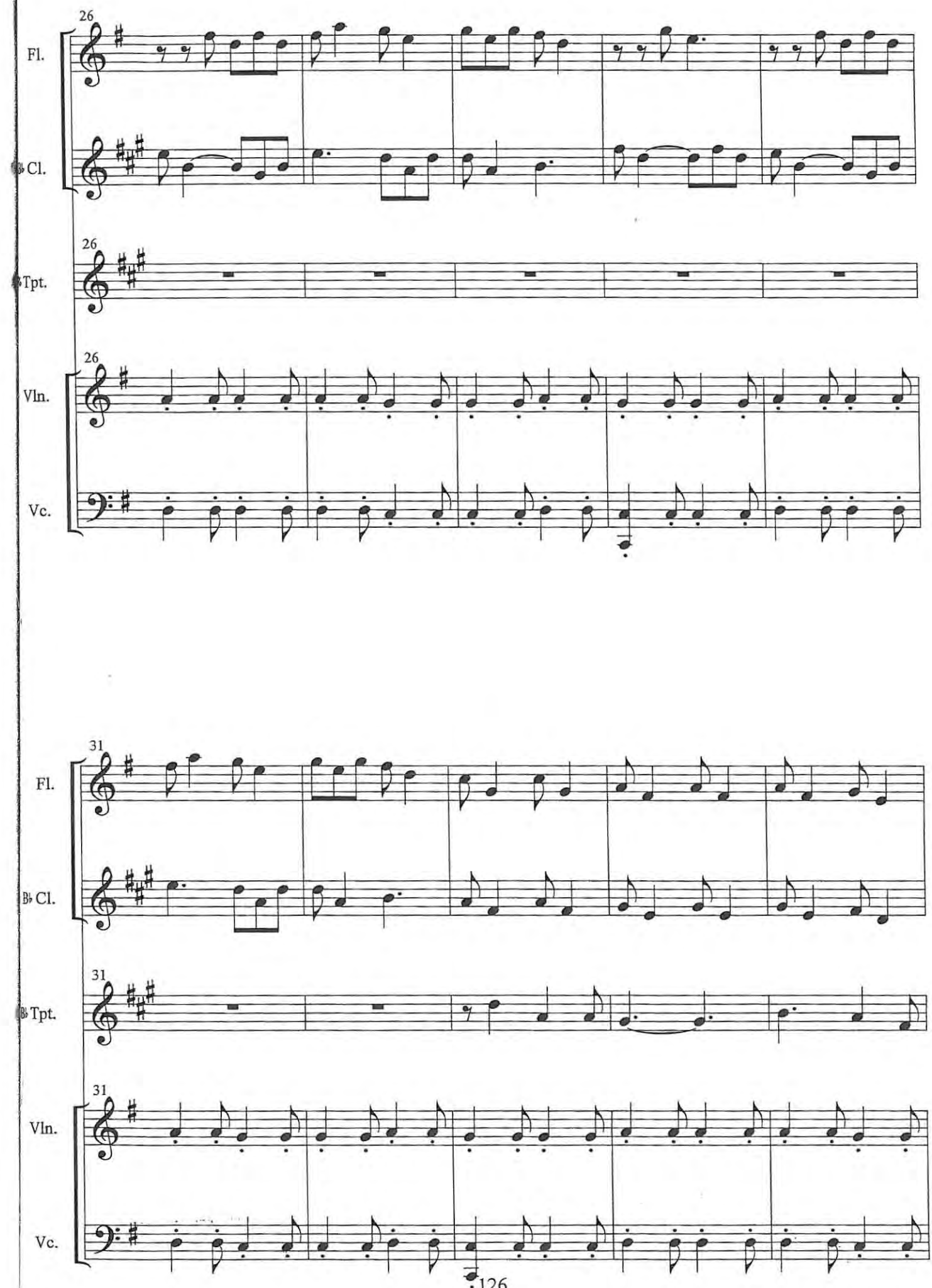
The piece begins with an eight-bar introduction, in which the violin joins the cello and plays the principal melody. The flute and clarinet enter at the beginning of the main body of the piece (bar 9), with an inverted form of the cello's rhythm, in a four-bar pattern that utilises the notes of the two fundamental triads. The trumpet then enters in bar 17 with an inverted form of the violin's melody, after which the flute and clarinet share a variation of this principal melody. This process is repeated in various ways throughout the piece while the cello's ostinato never changes. Bar 84 marks the end of the main body (which is repeated), followed by a declamatory nine-bar coda.

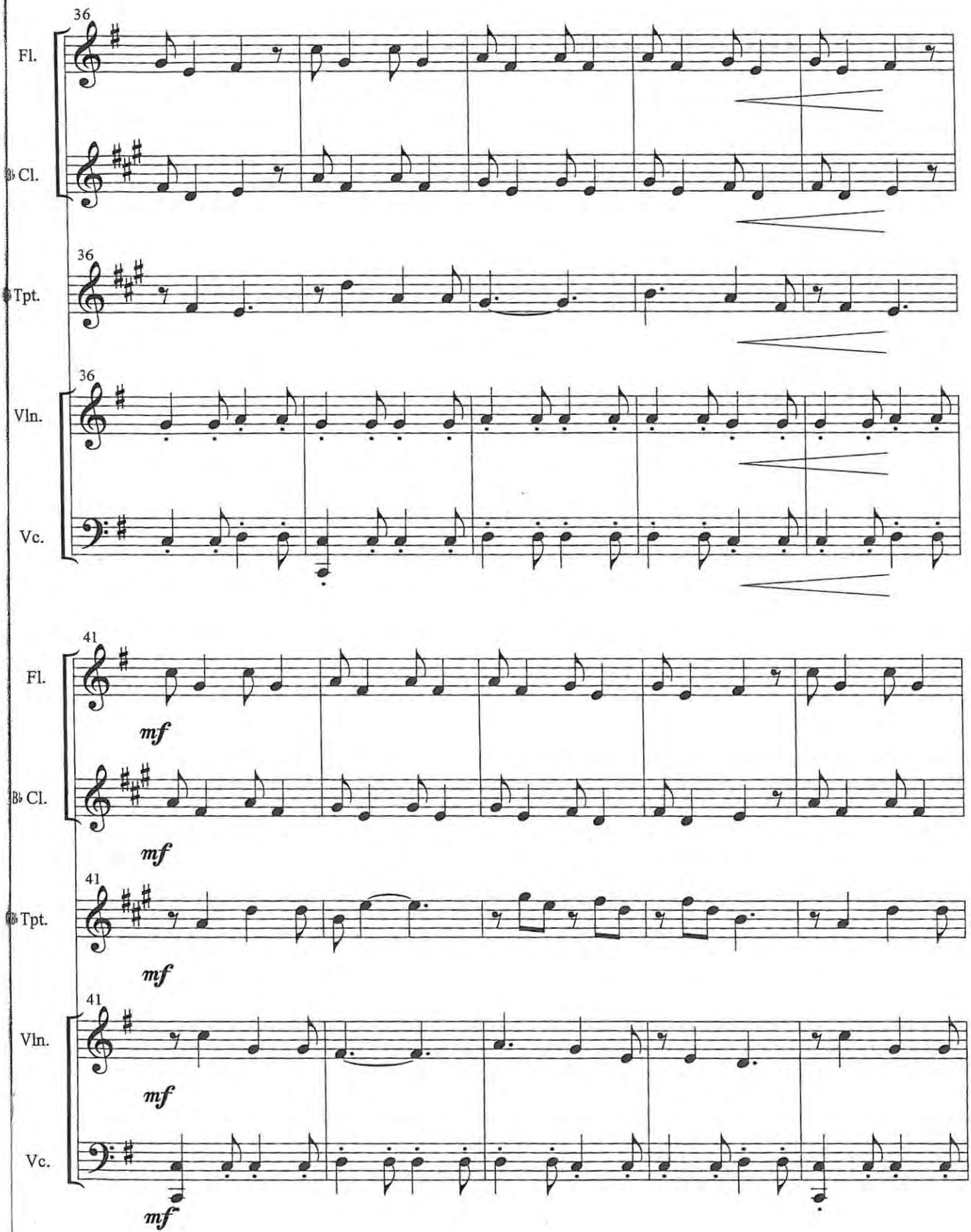
Bo and Cam's Wedding Song

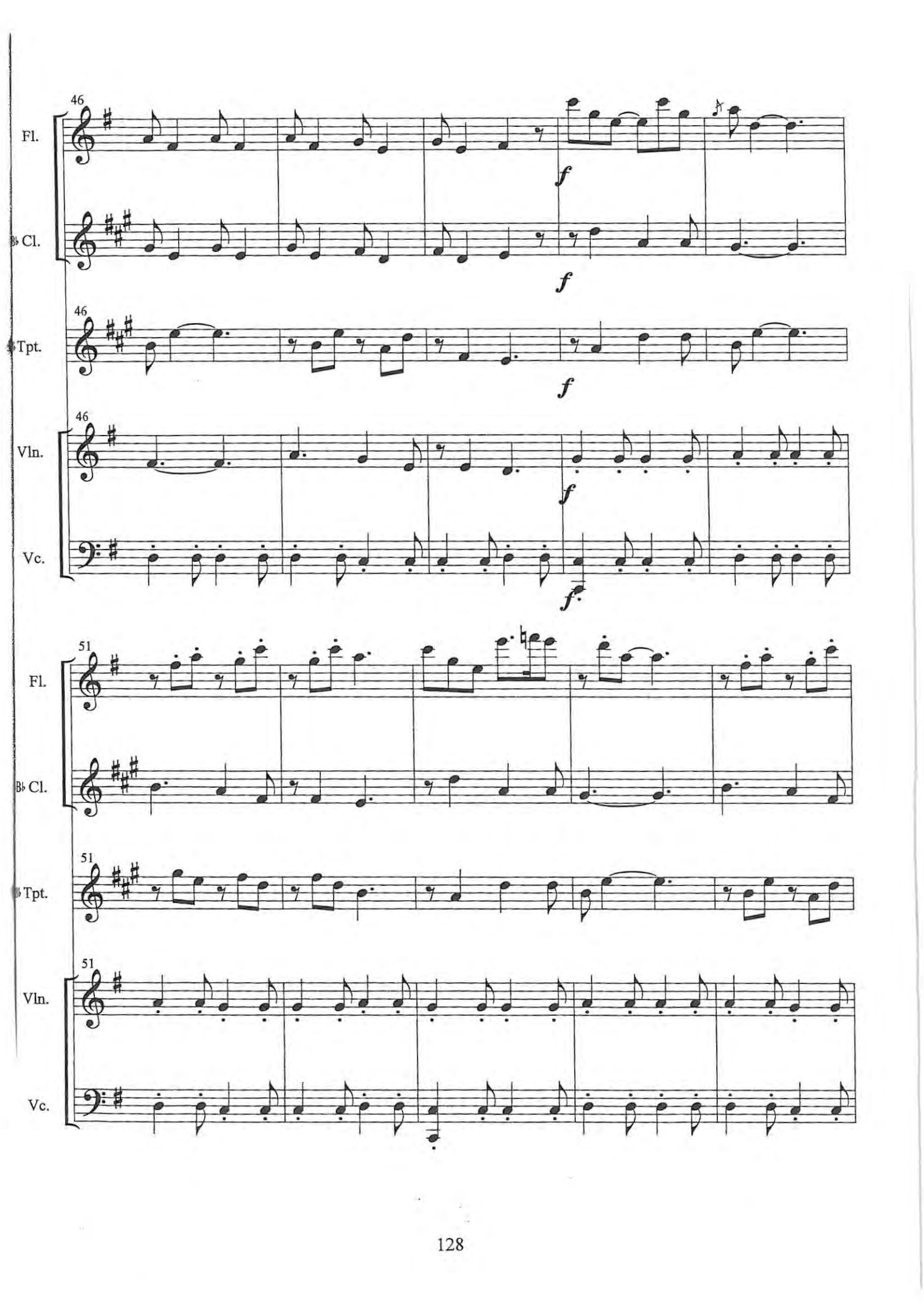


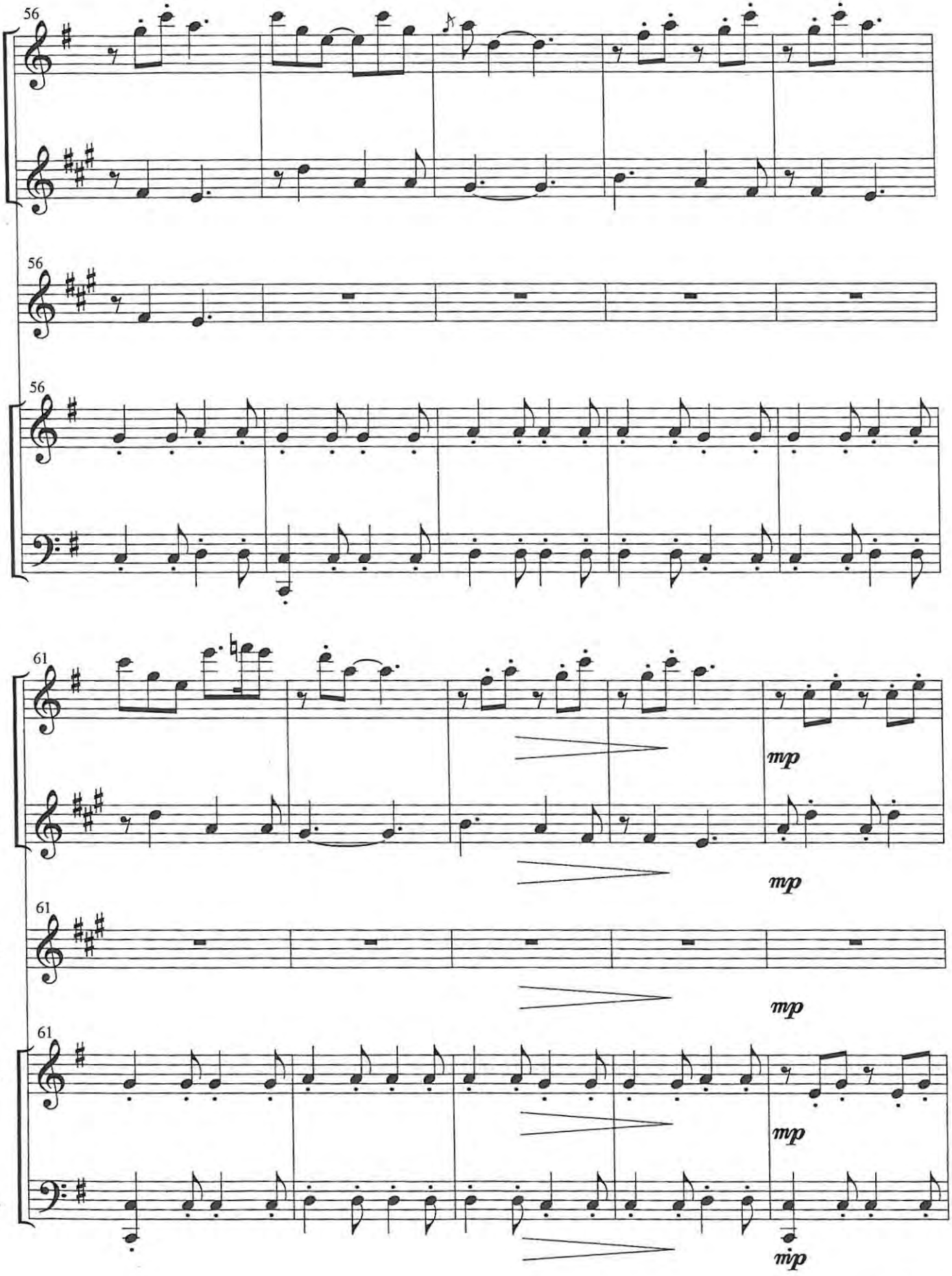

6
Fl.
B♭ Cl.
p
p
6
B♭ Tpt.
6
Vln.
Vc.
11
Fl.
B♭ Cl.
11
B♭ Tpt.
11
Vln.
Vc.

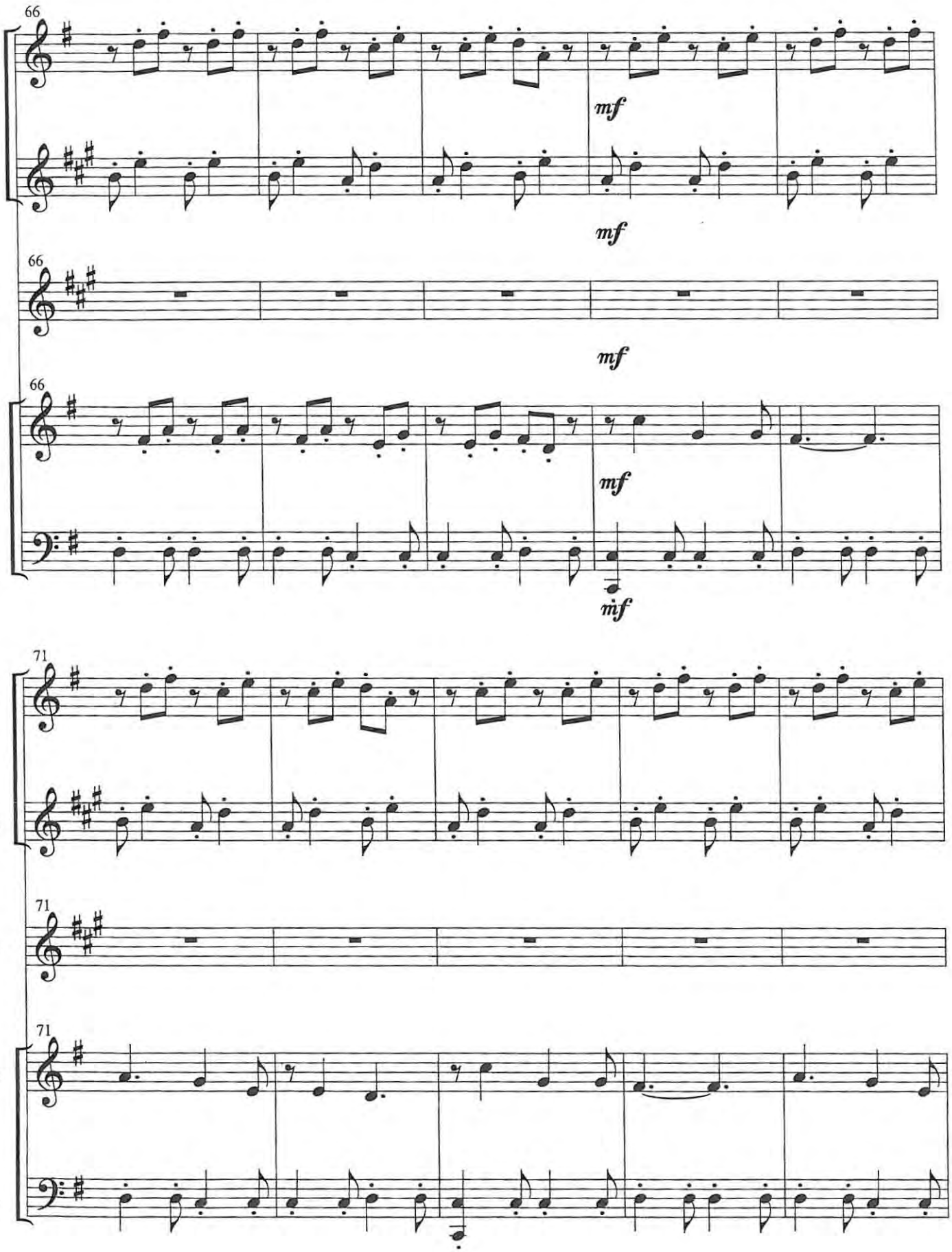

16
Fl.
B♭ Cl.
16
B♭ Tpt.
p
16
Vln.
Vc.
21
Fl.
mp
B♭ Cl.
mp
21
B♭ Tpt.
21
Vln.
mp
Vc.
mp

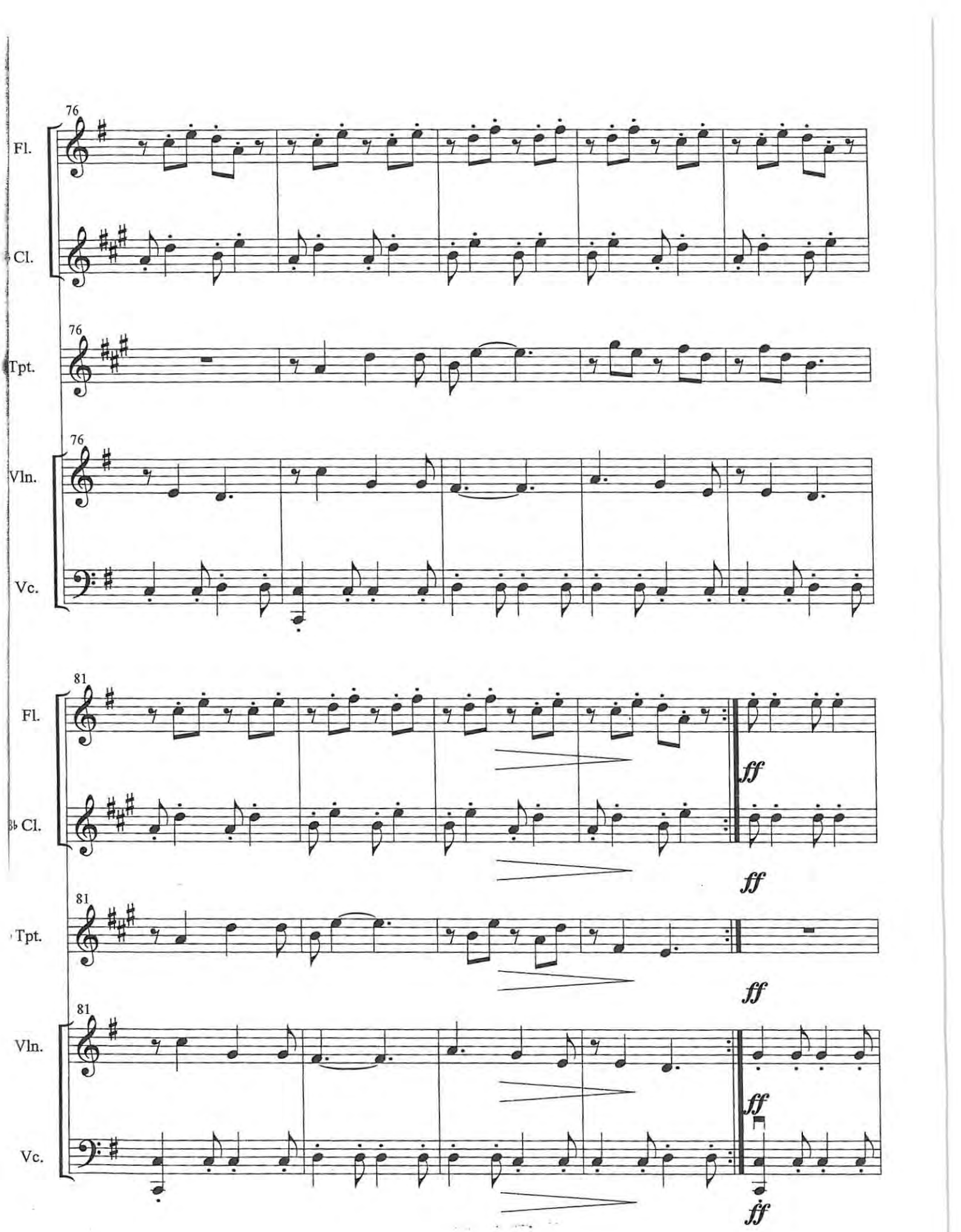

26
Fl.
B♭ Cl.
26
B♭ Tpt.
26
Vln.
Vc.
31
Fl.
B♭ Cl.
31
B♭ Tpt.
31
Vln.
Vc.

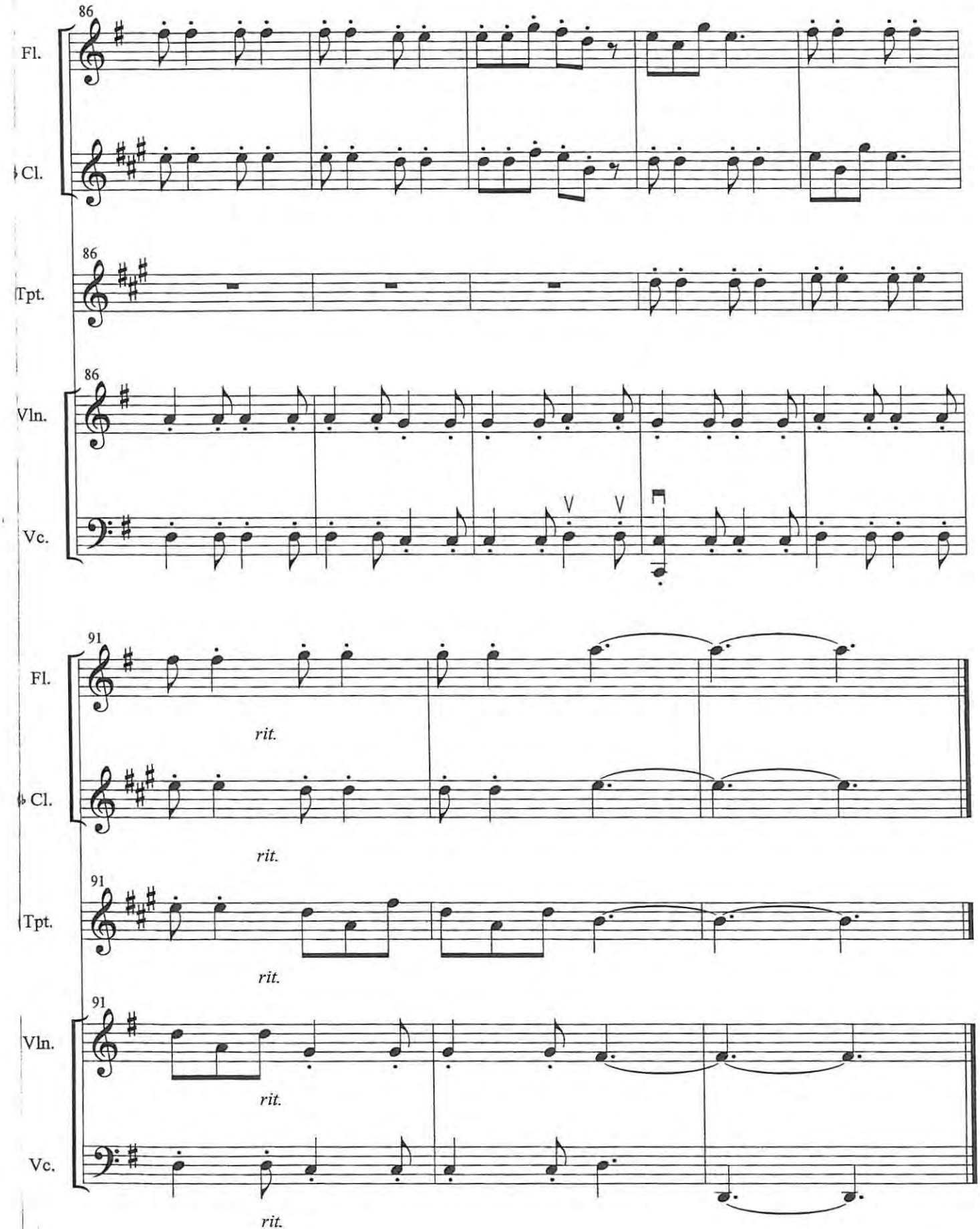

36
Fl.
B♭ Cl.
36
B♭ Tpt.
36
Vln.
Vc.
41
Fl.
mf
B♭ Cl.
mf
41
B♭ Tpt.
mf
41
Vln.
mf
Vc.
mf


46
Fl.
B♭ Cl.
Tpt.
Vln.
Vc.
f
51


56
Fl.
Cl.
56
Tpt.
56
Vln.
Vc.
61
Fl.
mp
Cl.
mp
61
Tpt.
mp
61
Vln.
mp
Vc.
mp


66
Fl.
mf
Cl.
mf
66
Tpt.
mf
66
Vln.
mf
Vc.
mf
71
Fl.
Cl.
71
Tpt.
71
Vln.
Vc.


76
Fl.
Cl.
76
Tpt.
76
Vln.
Vc.
81
Fl.
ff
Cl.
ff
81
Tpt.
ff
81
Vln.
ff
Vc.
ff


86
Fl.
Cl.
86
Tpt.
86
Vln.
Vc.
91
Fl.
rit.
Cl.
rit.
91
Tpt.
rit.
91
Vln.
rit.
Vc.
rit.