

Composition Portfolio

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by

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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 motivically, 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.

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 7th 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 7th 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 7th, 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 \flat 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 episodic 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, cold drinks 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

Andante

♩ = 84

Piano

8va
p Dolce

Musical notation for measures 1-5. The score is in 2/4 time. The right hand starts with a grace note (8va) and a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand starts with a grace note (8va) and a quarter rest, followed by a series of quarter notes: C4, D4, E4, F4, G4, A4, B4.

6

A tempo

rit.

Musical notation for measures 6-11. The right hand has a melodic line with a slur over measures 6-11. The left hand continues with a steady eighth-note accompaniment. A *rit.* marking is placed above measure 8, and an *A tempo* marking is placed above measure 10.

12

Musical notation for measures 12-17. The right hand has a melodic line with a slur over measures 12-17. The left hand continues with a steady eighth-note accompaniment. A fermata is placed over the final note of measure 17 in both hands.

18

mp

Musical notation for measures 18-23. The right hand has a melodic line with a slur over measures 18-23. The left hand continues with a steady eighth-note accompaniment. A *mp* marking is placed below measure 18.

24

Musical notation for measures 24-29. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. Measure 29 contains a complex chord with a sharp sign.

30

Musical notation for measures 30-35. Measure 34 includes a crescendo hairpin and a piano (*p*) dynamic marking. The right hand has a long slur over measures 34-35.

36

Musical notation for measures 36-41. The right hand has a long slur over measures 36-41. The left hand continues with eighth-note accompaniment.

42

rit. A tempo

Musical notation for measures 42-47. Measure 42 has a ritardando (*rit.*) marking. Measure 43 has an *A tempo* marking. The right hand has a long slur over measures 42-47.

48

Musical notation for measures 48-53. The right hand has a long slur over measures 48-53. The left hand continues with eighth-note accompaniment.

Sad Story

Donovan Wynne

Lamentoso

$\text{♩} = 100$

Piano

Measures 1-5 of the piano score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Lamentoso, marked with a quarter note equal to 100 beats per minute. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur over measures 1-5, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 6-11 of the piano score. The melodic line in the right hand continues with a slur, moving through various intervals and accidentals. The left hand accompaniment remains consistent with the previous measures.

Measures 12-17 of the piano score. The right hand melodic line continues with a slur. A mezzo-forte (*mf*) dynamic marking appears in measure 15. The left hand accompaniment continues with chords and single notes.

Measures 18-23 of the piano score. The right hand melodic line continues with a slur. The left hand accompaniment continues with chords and single notes.

Measures 24-29 of the piano score. The right hand melodic line continues with a slur. A piano (*p*) dynamic marking appears in measure 24. The left hand accompaniment continues with chords and single notes.

30

Musical score for measures 30-35. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 30 starts with a treble clef and a bass clef. A long slur covers measures 30 through 35. The music features a melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano) and *pp* (pianissimo). There are also hairpins indicating crescendos and decrescendos.

36

Musical score for measures 36-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 36 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano) and *pp* (pianissimo). There are also hairpins indicating crescendos and decrescendos.

41

Musical score for measures 41-45. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 41 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano) and *pp* (pianissimo). There are also hairpins indicating crescendos and decrescendos.

46

Musical score for measures 46-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 46 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. Dynamics include *p* (piano) and *pp* (pianissimo). There are also hairpins indicating crescendos and decrescendos.

Walking to the corner shop

Donovan Wynne

Andante

♩ = 90

Piano

mf

Musical notation for measures 1-5. The piece is in 6/8 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamic is *mf*.

6

Musical notation for measures 6-11. The right hand continues the melody, and the left hand continues the bass line. The dynamic remains *mf*.

12

Musical notation for measures 12-16. The right hand has a melodic line with a slur over measures 12-14. The left hand has a bass line with a slur over measures 12-14. The dynamic is *mf*. At measure 15, there is an *accel.* marking.

17

Musical notation for measures 17-21. The right hand plays chords with a slur over measures 17-21. The left hand plays a bass line. The dynamic is *f* at the start and *mp* at the end.

22

Musical notation for measures 22-26. The right hand plays a melodic line with a slur over measures 22-24. The left hand plays a bass line. The dynamic is *f* at the start.

27

mp

This system contains measures 27 through 31. The music is in G major and 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and rests. A dynamic marking of *mp* (mezzo-piano) is present in the third measure.

32

a tempo

f

This system contains measures 32 through 35. The tempo marking *a tempo* is placed above the staff. The right hand continues with a melodic line, and the left hand has a bass line with quarter notes and rests. A dynamic marking of *f* (forte) is placed above the staff in the second measure.

36

This system contains measures 36 through 39. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and rests. A hairpin crescendo is shown in the right hand between measures 37 and 38.

40

This system contains measures 40 through 44. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and rests. A hairpin crescendo is shown in the right hand between measures 41 and 42.

45

This system contains measures 45 through 49. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and rests. A hairpin crescendo is shown in the right hand between measures 46 and 47.

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
terra sine luce est.
In tenebris et frigore
nihil creatur.*

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

*Sidera spectant
dum tempora transeunt,
et nec frons neque
vita movent*

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

*Sed ubi sol flammam
in aequor effundit
aurae dulces sunt
et nives liquescunt.*

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

*Et terra in hoc
amplexu involuta
liberaliter
parit vitam.*

And the Earth,
wrapped in this embrace,
brings forth
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 \flat 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

$\text{♩} = 92$

Tenor I

Tenor II

Bass I

Bass II

Cor si-ne a - mo - re ter-ra si - ne

Cor si-ne a - mo - re ter-ra si - ne

p

6

II

III

BI

BII

lu - ce est Cor si - ne a - mo - re

lu - ce est Cor si - ne a - mo - re

Cor si-ne a - mo - re a - mo - re

Cor - si - ne a - mo - re

mp

11

I

II

BI

BII

mf in

mf te - ne - bris et fri - go - re

ter - ra si - ne lu - ce est *mf* - in *mf*

ter - ra si - ne lu - ce est in te - ne - bris et fri - go - re in

15

II

III

BI

BII

te - ne - bris et fri - go - re in te - ne - bris et

fri - go - re in te - ne - bris et fri - go - re

te - ne - bris et fri - go - re

te - ne - bris et fri - go - re in te - ne - bris et

18

TI
8
fri - go - re - - - ni - hil cre - a - tur ni - hil cre - a -

TII
8
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
8
tur si - de - ra spec - tant si - de - ra - - - spec -

TII
8
tur si - de - ra - - - si - de - ra spec -

BI
tur

BII
tur

mp

27

TI
8 tant dum
mf

TII
8 tant dum
mf

BI
mf si - de - ra spec - tant si - de - ra spec - tant si - de - ra spec - tant

BII
dum
mf

31

TI
8 spec - tant dum spec - tant dum tem - po -

TII
8 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 dum 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

51

TI
8
ae - quor ef - fun - dit au - rae au - rae dul - ces sunt au - rae dul - ces

TII
8
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
8
sunt et ni - ves li - que - scunt

TII
8
et ni - ves li - que - scunt

BI
sunt et ni - ves li - que - scunt

BII
ni - ves li - que - scunt

61

TI
8 in - vol - u -

TII
8 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
8 ta in - vol - u - ta li - be - ra - li - ter

TII
8 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

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 \flat . At the same time C \sharp 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 5ths, 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	Bars	Bars	Bars	Bars	Bars	Bars	Bars	Bars	Bars	Bars	Bars	Bars
1-4	5-8	9-16	17- 20	21- 28	29- 36	37- 42	43- 53	54-58	59- 66	67- 74	75- 78	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 C² 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 C² 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 C³ 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 C². In the second half of section C³ 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 C².

The 2nd violin remains silent, only re-entering in section C⁴, which is a partial repetition of bars 59-66, played over the cello's F# pedal. The second half of section C⁴ (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 \flat 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 A² 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 A² 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

Adagio
♩ = 100

Violin I *p*

Violin II *p*

Viola

Cello *pizz mp*

This system of music is for the first movement, marked Adagio with a tempo of 100 beats per minute. It features four staves: Violin I, Violin II, Viola, and Cello. The Violin I part begins with a piano (*p*) dynamic and plays a melodic line with slurs. The Violin II part is mostly silent, with a few notes appearing later in the system. The Viola part is also mostly silent. The Cello part begins with a pizzicato (*pizz*) dynamic and a mezzo-piano (*mp*) dynamic, playing a rhythmic pattern of eighth notes.

Vln. I

Vln. II

Vla. *mp*

Vc. *pizz*

6

This system of music continues the first movement. It features four staves: Violin I, Violin II, Viola, and Cello. The Violin I part continues with a melodic line and slurs. The Violin II part plays a melodic line with slurs. The Viola part plays a rhythmic pattern of eighth notes with a mezzo-piano (*mp*) dynamic. The Cello part continues with a pizzicato (*pizz*) dynamic and a mezzo-piano (*mp*) dynamic, playing a rhythmic pattern of eighth notes. The system begins with a measure number of 6.

11

Vln. I

Vln. II

Vla.

Vc.

arco pizz

16

Vln. I

Vln. II

Vla.

Vc.

arco pizz simile

21

Vln. I

Vln. II

Vla.

Vc.

26

Vln. I

Vln. II

Vla.

Vc.

p

p

arco

p

arco

p

30

Vln. I

Vln. II

Vla.

Vc.

accel.

Allegro

34

Vln. I

Vln. II

Vla.

Vc.

f

37

Vln. I

Vln. II

Vla.

Vc.

Measures 37-39. Vln. I and Vln. II play eighth-note patterns with accents. Vla. plays a sixteenth-note accompaniment. Vc. has a whole rest.

40

Vln. I

Vln. II

Vla.

Vc.

mf

mf

Measures 40-42. Vln. I and Vln. II play eighth-note patterns with accents. Vla. plays a sixteenth-note accompaniment. Vc. plays a rhythmic pattern. Dynamics *mf* are indicated.

43

Vln. I

Vln. II

Vla.

Vc.

mf

f

46

Vln. I

Vln. II

Vla.

Vc.

49

Vln. I

Vln. II

Vla.

Vc.

f

f

f

51

Vln. I

Vln. II

Vla.

Vc.

ff

f

53

Vln. I

Vln. II

Vla.

Vc.

55

Vln. I

Vln. II

Vla.

Vc.

sonore

sonore

sonore

sonore

58

Vln. I

Vln. II

Vla.

Vc.

64

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

69

Violin I
Violin II
Viola
Violoncello

mf
f

Detailed description: This system of music covers measures 69, 70, and 71. The Violin I and Violin II parts begin with a long note in measure 69, followed by a sixteenth-note pattern in measure 70, and a continuous sixteenth-note run in measure 71. The Viola part features a melodic line in measure 69, a half-note in measure 70, and a series of chords in measure 71. The Violoncello part has a few notes in measure 69, a chord in measure 70, and a sixteenth-note pattern in measure 71. Dynamics include *mf* for the strings and *f* for the cello.

72

Violin I
Violin II
Viola
Violoncello

Detailed description: This system of music covers measures 72, 73, and 74. The Violin I and Violin II parts continue with their sixteenth-note patterns. The Viola part continues with its chordal accompaniment. The Violoncello part has a few notes in measure 72, a chord in measure 73, and a melodic line in measure 74.

74

Vln. I

Vln. II

Vla.

Vc.

76

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

79

Violin I (Vln. I) and Violin II (Vln. II) parts feature melodic lines with slurs and accents. The Viola (Vla.) part consists of a steady eighth-note accompaniment. The Violoncello (Vc.) part provides a bass line with slurs and accents.

83

Violin I (Vln. I) part has a melodic line with slurs and accents. Violin II (Vln. II) part has a melodic line with a slur. Viola (Vla.) part has a steady eighth-note accompaniment. Violoncello (Vc.) part has a bass line with slurs and accents. A dynamic marking of *mp* and a triplet of eighth notes are indicated in the lower part of the system.

87

Vln. I

Vln. II

Vla.

Vc.

mp

pizz

mp

pizz

3 3 3 3 3 3 3 3 3 3 3 3

91

Vln. I

Vln. II

Vla.

Vc.

3 3

96

I. I

I. II

Vla.

Vc.

arco

arco

100

Vln. I

Vln. II

Vla.

Vc.

arco

104

I. I

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*

108

Vln. I

Vln. II

Vla.

Vc.

ff *ff* *ff* *ff*

111

Violin I (Vln. I) and Violin II (Vln. II) parts play chords in the first measure, followed by eighth-note patterns in the second measure. The Viola (Vla.) and Violoncello (Vc.) parts play eighth-note patterns throughout. Trills are indicated by '3' above notes in measures 111 and 112. A key signature change to one flat is shown in measure 112.

113

Violin I (Vln. I) and Violin II (Vln. II) parts play chords in the first measure, followed by eighth-note patterns in the second measure. The Viola (Vla.) and Violoncello (Vc.) parts play eighth-note patterns throughout. Trills are indicated by '3' above notes in measures 113 and 114. A key signature change to one flat is shown in measure 114.

115

ln. I

ln. II

Vla.

Vc.

Musical score for measures 115-116. The score is for four instruments: Violin I (ln. I), Violin II (ln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 115 starts with a treble clef and a B-flat key signature. The Violin I part plays a series of chords. The Violin II, Viola, and Violoncello parts play eighth-note triplets. The Viola part has a B-flat, and the Violoncello part has a B-sharp in measure 115. Measure 116 continues the patterns.

117

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 117-118. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 117 starts with a treble clef and a B-flat key signature. The Violin I part plays a series of chords. The Violin II, Viola, and Violoncello parts play eighth-note triplets. The Viola part has a B-flat, and the Violoncello part has a B-sharp in measure 117. Measure 118 continues the patterns.

A musical score for four staves. The first staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains four chords in the first measure and a single chord in the second measure. The second staff is a treble clef staff with four triplet eighth notes in the first measure and a single eighth note in the second measure. The third staff is a bass clef staff with four triplet eighth notes in the first measure and a single eighth note in the second measure. The fourth staff is a bass clef staff with four eighth notes in the first measure and a single eighth note in the second measure. A 'c.' marking is present at the beginning of the fourth staff. The entire score is enclosed in a double-line box.

II

Adagio con Espressione

♩ = 72

Violin I

Violin II

Viola

Cello

The first system of the score covers measures 1 through 5. The Violin I and Violin II parts feature melodic lines with slurs and dynamics starting at *p*. The Viola and Cello parts are silent, indicated by rests.

Violin I

Violin II

Viola

Vc.

The second system of the score covers measures 6 through 10. All instruments (Violin I, Violin II, Viola, and Cello) are active. The Cello part begins with a dynamic marking of *p*. The Viola part has a dynamic marking of *p* in the final measure.

11

I

II

Vla.

Vc.

Detailed description: This system contains measures 11 through 15. It features four staves: Violin I (I), Violin II (II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. There are dynamic markings of *mp* (mezzo-piano) in the first two measures. The Viola part has two accents marked with a 'V' in the fourth and fifth measures. The Violoncello part has a dynamic marking of *mp* at the end of the system.

16

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

Detailed description: This system contains measures 16 through 20. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The music continues with rhythmic patterns. The first three staves (Vln. I, Vln. II, and Vla.) have a dynamic marking of *mp* in the second measure. The Violoncello part has a dynamic marking of *mp* at the end of the system.

21

Musical score for measures 21-25. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). The dynamic marking *p* (piano) is present at the beginning of each staff. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass lines are more rhythmic and active than the treble lines.

26

Musical score for measures 26-30. The score is written for four staves: Violin I (n. I), Violin II (n. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The music is primarily composed of eighth and sixteenth notes, with some longer note values in the lower staves. The texture is dense with overlapping lines.



31

Musical score for measures 31-35. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The bass line in the bottom staff includes a double bar line with a repeat sign at the beginning of the measure.

36

Musical score for measures 36-40. The score is written for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The Viola and Violoncello parts include a double bar line with a repeat sign at the beginning of the measure.

41

Musical score for measures 41-45. The score is in 3/4 time and the key signature has two sharps (F# and C#). It consists of four staves. The top two staves are for strings I and II, and the bottom two are for viola and cello. Measures 41-42 show melodic lines in the strings with hairpins indicating dynamics. Measures 43-45 feature a more active bass line in the cello and viola parts, with a *mp* dynamic marking.

46

Musical score for measures 46-50. The score is in 3/4 time and the key signature has two sharps (F# and C#). It consists of four staves labeled 'ln. I', 'ln. II', 'Vla.', and 'Vc.'. Measures 46-47 show melodic lines in the string parts with a *mp* dynamic marking. Measures 48-50 continue the melodic development in the strings and the active bass line in the lower parts.

51

I. II. Vla. Vc.

p

mp

mp

56

Vln. I Vln. II Vla. Vc.

mp

mp

mp

61

Vln. I

Vln. II

Vla.

Vc.

66

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

71

n. I

n. II

Vla.

Vc.

f

f

f

f

76

Vln. I

Vln. II

Vla.

Vc.

ln. I
ln. II
Vla.
Vc.

p

p

p

p

p

Detailed description: This is a musical score for four parts: Violin I (ln. I), Violin II (ln. II), Viola (Vla.), and Violoncello (Vc.). The score covers measures 82 through 85. The key signature is two sharps (F# and C#), and the time signature is 4/4. In measure 82, the Violin I part has a half note G4, Violin II has a quarter note G4, Viola has a quarter note G3, and Violoncello has a quarter note G2. In measure 83, Violin I has a quarter note A4, Violin II has a quarter note A4, Viola has a quarter note A3, and Violoncello has a quarter note A2. In measure 84, Violin I has a quarter note B4, Violin II has a quarter note B4, Viola has a quarter note B3, and Violoncello has a quarter note B2. In measure 85, Violin I has a half note C5, Violin II has a half note C5, Viola has a half note C4, and Violoncello has a half note C3. Dynamics of *p* (piano) are indicated at the start of measure 85 for each part.

III

Allegretto

Donovan Wynne

♩ = 84

Violin I

Violin II

Viola

Cello

f

f

f

f

simile

simile

Vln. I

Vln. II

Vla.

Vc.

5

10

I. I

I. II

Vla.

Vc.

This musical system covers measures 10 through 14. It features four staves: Violin I (I. I), Violin II (I. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Violin II part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Viola part plays a steady eighth-note accompaniment: G4, A4, B4, C5, G4, A4, B4, C5. The Violoncello part plays a steady eighth-note accompaniment: G3, F3, E3, D3, G3, F3, E3, D3.

15

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 15 through 19. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Violin II part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Viola part plays a steady eighth-note accompaniment: G4, A4, B4, C5, G4, A4, B4, C5. The Violoncello part plays a steady eighth-note accompaniment: G3, F3, E3, D3, G3, F3, E3, D3.

20

I

II

Vla.

Vc.

25

Vln. I

Vln. II

Vla.

Vc.

30

n. I

n. II

Vla.

Vc.

Largamente

subito *mp*

Largamente

subito *mp*

35

Vln. I

Vln. II

Vla.

Vc.

41

ln. I

ln. II

Vla.

Vc.

46

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

52

i. I

i. II

Vla.

Vc.

This system of music covers measures 52 through 56. It features four staves: Violin I (i. I), Violin II (i. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Violin I and II parts play a melodic line with eighth and quarter notes, often beamed together. The Viola part provides a harmonic accompaniment with quarter and eighth notes. The Violoncello part plays a steady bass line with half notes and quarter notes, often beamed in pairs.

57

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 57 through 61. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Violin I part has a melodic line with some accidentals (sharps) and a fermata in measure 58. The Violin II part plays a similar melodic line. The Viola part provides a harmonic accompaniment with quarter and eighth notes. The Violoncello part plays a steady bass line with half notes and quarter notes, often beamed in pairs.

62

1. I

1. II

Vla.

Vc.

mf

66

Vln. I

Vln. II

Vla.

Vc.

70

I.

II.

Vla.

Vc.

This musical system covers measures 70 through 73. It features four staves: Violin I (top), Violin II, Viola, and Violoncello (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part consists of dotted quarter notes with stems pointing up. The Violin II part plays a continuous eighth-note pattern. The Viola part has dotted quarter notes with stems pointing down. The Violoncello part has dotted quarter notes with stems pointing down. Measure 73 ends with a fermata over the final note.

74

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 74 through 77. It features four staves: Violin I (top), Violin II, Viola, and Violoncello (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part has dotted quarter notes with stems pointing up, ending with a triplet of eighth notes in measure 77. The Violin II part plays a continuous eighth-note pattern. The Viola part has dotted quarter notes with stems pointing down. The Violoncello part has dotted quarter notes with stems pointing down. Measure 77 ends with a fermata over the final note.

78

I

II

Vla.

Vc.

82

Vln. I

Vln. II

Vla.

Vc.

86

I
II
Vla.
Vc.

This musical system covers measures 86 to 89. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The Violin I part has a melodic line with three triplet markings. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola and Violoncello parts provide harmonic support with chords and single notes.

90

Vln. I
Vln. II
Vla.
Vc.

This musical system covers measures 90 to 93. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The Violin I part has a melodic line with a triplet marking. The Violin II part continues with its rhythmic accompaniment. The Viola and Violoncello parts continue with their respective parts.

94

I
II
Ia.
Vc.

This musical system covers measures 94 to 97. It features four staves: Violin I (I), Violin II (II), Viola (Ia.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). Violin I and Violoncello play whole rests throughout the system. Violin II plays a continuous eighth-note pattern. Viola plays a melodic line with a fermata at the end of measure 97. Violoncello has a rhythmic pattern of eighth notes starting in measure 97.

98

Vln. I
Vln. II
Vla.
Vc.

This musical system covers measures 98 to 101. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats. Violin I and Violoncello play whole rests throughout the system. Violin II plays a continuous eighth-note pattern. Viola plays a melodic line with a fermata at the end of measure 101. Violoncello has a rhythmic pattern of eighth notes throughout the system.

102

Musical score for measures 102-105. The score is written for four staves: Violin I (labeled 'I. I'), Violin II (labeled 'II'), Viola (labeled 'Vla.'), and Violoncello (labeled 'Vc.'). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Violin I part features a melodic line with eighth-note patterns and some rests. The Violin II part plays a steady eighth-note accompaniment. The Viola part has a melodic line with some rests and a long note in the final measure. The Violoncello part provides a rhythmic accompaniment with eighth notes and some rests.

106

Musical score for measures 106-109. The score is written for four staves: Violin I (labeled 'Vln. I'), Violin II (labeled 'Vln. II'), Viola (labeled 'Vla.'), and Violoncello (labeled 'Vc.'). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Violin I part has a melodic line with eighth-note patterns and some rests. The Violin II part plays a steady eighth-note accompaniment. The Viola part has a melodic line with eighth notes and some rests. The Violoncello part provides a rhythmic accompaniment with eighth notes and some rests.

110

n. I

n. II

Vla.

Vc.

Musical score for measures 110-113. The score is in 3/4 time and features four staves: Violin I (n. I), Violin II (n. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). The Violin I part begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The Violin II part plays a rhythmic eighth-note pattern. The Viola part plays a rhythmic eighth-note pattern with accents. The Violoncello part plays a rhythmic eighth-note pattern with accents.

114

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 114-117. The score continues with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature remains two flats. The Violin I part has a melodic line with a slur over measures 114-115. The Violin II part has a melodic line with a slur over measures 114-115. The Viola part plays a rhythmic eighth-note pattern with accents. The Violoncello part plays a rhythmic eighth-note pattern with accents. The word "simile" is written above the Violoncello staff in measure 115.

119

Vln. I

Vln. II

Vla.

Vc. pizz

124

Vln. I

Vln. II

Vla.

Vc. arco

129

Vln. I

Vln. II

Vla.

Vc.

simile

Musical score for measures 129-133. The score is in 4/4 time and features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). The Vln. I part begins with a rest in measure 129, followed by a melodic line with accents. The Vln. II part provides a chordal accompaniment. The Vla. part has a rhythmic eighth-note pattern with accents. The Vc. part has a bass line with a 'simile' marking.

134

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 134-138. The score continues with the same four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Vln. I part has a melodic line with accents. The Vln. II part provides a chordal accompaniment. The Vla. part has a rhythmic eighth-note pattern with accents. The Vc. part has a bass line.

139

Vln. I

Vln. II

Vla.

Vc.

144

Vln. I

Vln. II

Vla.

Vc.

149

Vln. I

Vln. II

Vla. simile

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 b - 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 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

Adagio

$\text{♩} = 108$

Piano 1

pp

Piano 2

pp

pp

p

no. 1

pp

no. 2

pp

12

no. 1

no. 2

18

Pno. 1

Pno. 2

poco piu allegro

23

10. 1

mp

23

Pno. 2

mp

con pedale (sempre legato)

28

Pno. 1

28

Pno. 2

va

33 *8va*-----

no. 1

no. 2

38 *8va*-----

no. 1

no. 2

43 *Sua*-----

no. 1

no. 2

47 *Sua*-----

Pno. 1

mf

Pno. 2

47

mf

49

no. 1

f

Pno. 2

f

3 3 3 3

3 3 3 3

52

Pno. 1

p

mp

52

Pno. 2

mf

mf

Sua

Sua

55

Pno. 1

Pno. 2

Sua

57

Pno. 1

Pno. 2

8va

no. 1

59

no. 2

59

Pno. 1

61

Pno. 2

61

63

Pno. 1

accelerando

63

Pno. 2

accelerando

Vivace

65

Pno. 1

ff

65

Pno. 2

ff

68

Pno. 1

68

Pno. 2

71

Pno. 1

71

Pno. 2

73

Pno. 1

73

Pno. 2

75

Pno. 1

mf

sva - - 1

75

Pno. 2

mf

Pno. 1

77

Pno. 2

77

p

Pno. 1

79

mf

Pno. 2

79

mf

81

. 1

81

10. 2

83

Pno. 1

83

Pno. 2

8va

no. 1

85

f

no. 2

85

f

3 3 3 3 3 3 3 3

8vb

Pno. 1

88

Pno. 2

88

3 3 3 3 3 3 3 3 3 3 3 3

8vb

largamente

no. 1

91

mf

Pno. 2

91

mf

8vb ————— loco

Pno. 1

95

mf

Pno. 2

95

mf

100

Pno. 1

100

Pno. 2

105

Pno. 1

105

Pno. 2

120

Pno. 1

accelerando

Pno. 2

accelerando

124

Pno. 1

ff

Pno. 2

ff

no. 1

127

Pno. 2

127

Pno. 1

130

Pno. 2

130

133

Pno. 1

f

133

Pno. 2

f

135

Pno. 1

mf

largamente

135

Pno. 2

mf

138

Pno. 1

Pno. 2

Musical score for measures 138-143. Pno. 1 (Piano 1) is in the treble clef and has rests in all measures. Pno. 2 (Piano 2) is in the bass clef. Measures 138-143 show a sequence of chords and moving lines in the bass clef, with some notes beamed together and some measures containing longer note values.

144

Pno. 1

Pno. 2

Musical score for measures 144-149. Pno. 1 (Piano 1) is in the treble clef and plays chords in measures 144, 145, 148, and 149. Pno. 2 (Piano 2) is in the bass clef and plays chords and moving lines in all measures, with some notes beamed together and some measures containing longer note values.

8va - - - - - rit. poco a poco *8va* - - - - -

150

Pno. 1

Musical notation for Pno. 1, measures 150-154. The upper staff shows a melodic line with notes and rests. The lower staff shows a complex accompaniment with chords and moving lines.

150

Pno. 2

Musical notation for Pno. 2, measures 150-154. The upper staff shows a bass line with chords. The lower staff shows a rhythmic accompaniment with eighth notes.

8va - - - - -

155

Pno. 1

Musical notation for Pno. 1, measures 155-159. The upper staff shows a melodic line with notes and rests. The lower staff shows a complex accompaniment with chords and moving lines.

155

Pno. 2

Musical notation for Pno. 2, measures 155-159. The upper staff shows a bass line with chords. The lower staff shows a rhythmic accompaniment with eighth notes.

Adagio

$\text{♩} = 84$

8va-----

Pno. 1

Musical score for Pno. 1, measures 160-162. The score is written in treble clef with a common time signature (C). Measure 160 contains a whole rest. Measure 161 features a half note chord with a sharp sign (F#) and a whole note chord with a sharp sign (F#). Measure 162 features a half note chord with a sharp sign (F#) and a whole note chord with a sharp sign (F#). A dynamic marking of *p* is present at the beginning of measure 161. A fermata is placed over the final chord of measure 162.

Pno. 2

Musical score for Pno. 2, measures 160-162. The score is written in bass clef with a common time signature (C). Measure 160 contains a whole rest. Measures 161 and 162 feature eighth-note triplets. A dynamic marking of *p* is present at the beginning of measure 161.

Pno. 1

Musical score for Pno. 1, measures 163-165. The score is written in treble clef with a common time signature (C). Measure 163 features a half note chord with a sharp sign (F#) and a whole note chord with a sharp sign (F#). Measure 164 features a half note chord with a sharp sign (F#) and a whole note chord with a sharp sign (F#). Measure 165 features a half note chord with a sharp sign (F#) and a whole note chord with a sharp sign (F#). A dynamic marking of *p* is present at the beginning of measure 163. A fermata is placed over the final chord of measure 165.

Pno. 2

Musical score for Pno. 2, measures 163-165. The score is written in bass clef with a common time signature (C). Measures 163, 164, and 165 feature eighth-note triplets.

8va

166

Pno. 1

166

Pno. 2

8va

loco

169

accel. poco a poco

tempo primo

f

Pno. 1

169

accel. poco a poco

tempo primo

f

Pno. 2

173

Pno. 1

Pno. 2

sub

178

Pno. 1

Pno. 2

sub

no. 1

183

(*g^{ua}*)

Pno. 2

183

(*g^{ub}*)⁻¹

Pno. 1

188

(*d = d*)

mp

Pno. 2

188

mp

191

no. 1

191

Pno. 2

195

Pno. 1

195

Pno. 2

199

Pno. 1

199

Pno. 2

204

Pno. 1

204

Pno. 2

209

Pno. 1

Pno. 2

213

Pno. 1

Pno. 2

217

no. 1

217

Pno. 2

This system contains measures 217 through 220. The upper part, labeled 'no. 1', consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#). The lower part, labeled 'Pno. 2', consists of two staves in bass clef with the same key signature. A wavy hairpin-like symbol is positioned above the first measure of the upper part. The music features melodic lines with slurs and ties, and harmonic accompaniment with chords and single notes.

221

Pno. 1

221

Pno. 2

This system contains measures 221 through 224. The upper part, labeled 'Pno. 1', consists of two staves in treble clef with a key signature of three sharps. The lower part, labeled 'Pno. 2', consists of two staves in bass clef with the same key signature. A wavy hairpin-like symbol is positioned above the first measure of the upper part. The music continues with melodic and harmonic development, including slurs and ties.

no. 1

225

mf

225

mf

Pno. 1

229

rit.

229

Pno. 2

232

Pno. 1

accel. poco a poco

232

Pno. 2

accel. poco a poco

234

Pno. 1

234

Pno. 2

236

Pno. 1

ff

236

Pno. 2

ff

238

Pno. 1

ff

238

Pno. 2

ff

240

Pno. 1

240

Pno. 2

242

Pno. 1

242

Pno. 2

244

10. 1

244

Pno. 2

This block contains the musical notation for measures 244 and 245. It is divided into two systems. The first system is for Pno. 1, consisting of two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a rapid sixteenth-note melody. The bottom staff has a treble clef and contains block chords. The second system is for Pno. 2, also with two staves. The top staff has a bass clef and contains block chords. The bottom staff has a bass clef and contains a steady eighth-note accompaniment.

246

Pno. 1

246

Pno. 2

mf

mf

8^{bb}

This block contains the musical notation for measures 246 and 247. It is divided into two systems. The first system is for Pno. 1, with two staves. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with some rests. The bottom staff has a treble clef and contains block chords. The second system is for Pno. 2, with two staves. The top staff has a bass clef and contains block chords. The bottom staff has a bass clef and contains a steady eighth-note accompaniment. A dynamic marking of *mf* is present in both systems. At the end of the second system, there is a note in the bottom staff with an '8^{bb}' marking below it, indicating an octave below the staff.

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 3rds) 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

$\bullet = 72$

Flute

Piano

pp

Fl.

Pno.

mp

6

Fl.

Pno.

12

18

Fl.

Pno.

24

Fl.

Pno.

29

Fl.

Pno.

34

Fl. *mf*

Pno. *mf*

39

Fl.

Pno.

43

Fl. =108 piu mosso

Pno. piu mosso

48

Fl.

Pno.

53

Fl.

Pno.

58

Fl.

Pno.

63 *tr* *ad libitum*

Fl.

Pno.

68 *tr*

Fl.

Pno.

73 *accel. poco a poco*

Fl.

Pno.

77 Fl. *tempo primo* (♩ = 72) *mp*

accel.

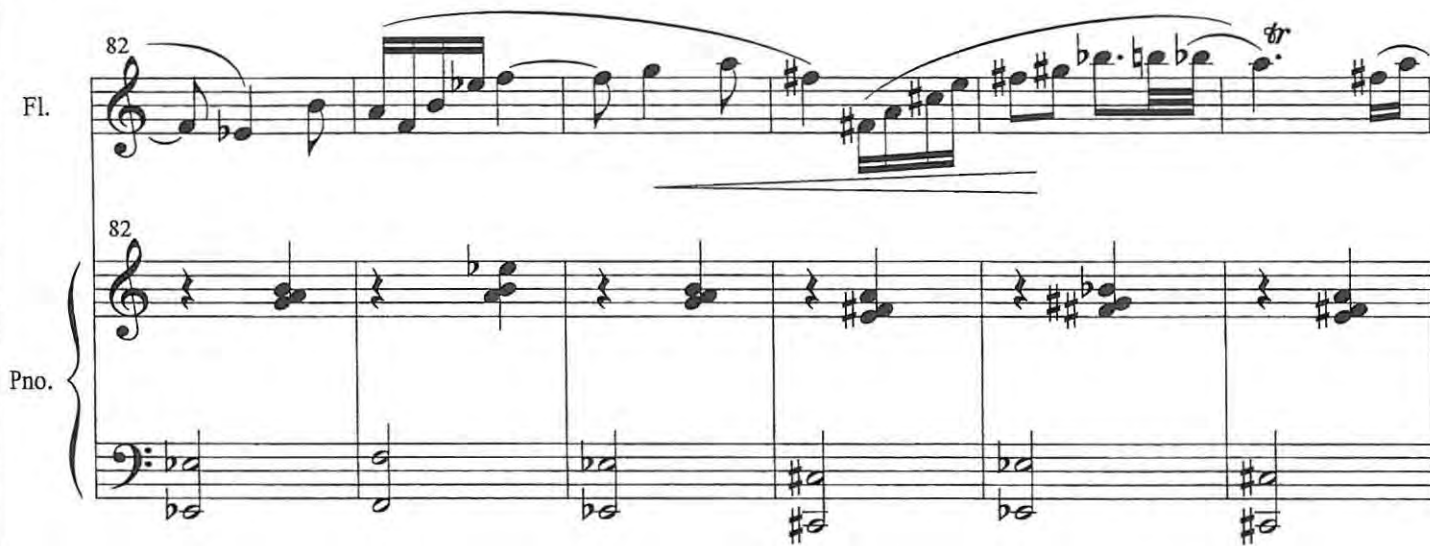
77 Pno. *colla parte tempo primo* *mp*

accel.



82 Fl. *tr*

82 Pno.



88 Fl. *tr* 3 3

88 Pno.



93
Fl.

93
Pno.

99
Fl.

99
Pno.

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

Giocoso

Donovan Wynne

♩ = 92

The musical score is arranged in five staves. The top three staves are for Flute, Clarinet in B \flat , and Trumpet in B \flat , all of which contain whole rests throughout the piece. The Violin staff has whole rests for the first four measures and then plays a short melodic phrase in the fifth measure, starting with a *p* dynamic. The Cello staff plays a rhythmic accompaniment of eighth notes throughout, starting with a *p* dynamic. The key signature is one sharp (F#) and the time signature is 6/8.

6

Fl.

Cl.

Tpt.

Vln.

Vc.

p

11

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

16

Fl.

Cl.

Tpt.

Vln.

Vc.

p

21

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

mp

26

Fl.

Cl.

Tpt.

Vln.

Vc.

31

Fl.

B♭ Cl.

Tpt.

Vln.

Vc.

36

Fl.

Cl.

Tpt.

Vln.

Vc.

41

Fl.

Cl.

Tpt.

Vln.

Vc.

mf

mf

mf

mf

46
Fl. *f*
B♭ Cl. *f*



46
Tpt. *f*

46
Vln. *f*
Vc. *f*



51
Fl.
B♭ Cl.

51
Tpt.


51
Vln.
Vc.



56
Fl. 
Cl. 

56
Tpt. 

56
Vln. 
Vc. 

61
Fl. 
Cl. 

61
Tpt. 

61
Vln. 
Vc. 

66

Fl.

Cl.

Tpt.

Vln.

Vc.

mf

mf

mf

mf

71

Fl.

Cl.

Tpt.

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.

Tpt.

Vln.

Vc.

91

Fl.

Cl.

Tpt.

Vln.

Vc.

rit.

