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**Initial Research into the Fragment/Fragmentation as a
Key Concept of my Compositional Methodology**

by

Joel Frederick Kirk

Submitted to the Department of Music, Humanities, and Media

In Partial Fulfilment of the Requirements

for the Degree of Master of Arts

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List of Submission Materials

- A Composition Portfolio consisting of scores for the following pieces:
 - *in-side* (2018) for quartertone flugelhorn and percussion – c. 11mins
 - **link to audio file:** <https://soundcloud.com/user-138791393/in-side-201819-quartertone-flugelhorn-and-percussion>
 - *Funèbres* (2019) for string quartet; this is a pair of pieces comprising of:
 - *Three Fantasies on a Theme by Harrison Birtwistle* (2019) – c. 12mins
 - *I – Rallonger* – c. 3-4mins
 - *II – Transfiguration* – c. 4mins
 - *III – Carrousel* – c. 4mins
 - *Expirer* (2019) – c. 4-5mins
- An accompanying thesis entitled “Initial Research into the Fragment as a Key Concept of my Compositional Methodology” (2019).

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Abstract

This thesis documents my writing of the pieces *in-side* (2018) for quartertone flugelhorn and percussion and *Funèbres* (2019) for string quartet through the lens of my research into the terms ‘fragment’ and ‘fragmentation’ as underlying concepts of my compositional methodology. I use this research to address the abstract issue of contextual background in my work alongside the practical issue of linking local-level gesture and large-scale form (part and whole) in my treatment of musical material. Using the notion that the fragment is a post-apocalyptic object which connotes the absence of a previously existing larger whole, discussion of context centres around the informed use of pre-existing musical fragments to create new wholes which pay homage to their past lives. Discussion of the dichotomy between micro- and macro- level organisation techniques moves towards a methodology in which large-scale form is not something that is superimposed on subsidiary materials, but something that is co-dependent to those materials; they arise from each-other and are integrally related. Musical works by Liza Lim, Rebecca Saunders, and Jürg Frey act as case studies alongside the artistic works of Cornelia Parker, Gehrard Richter, Tim Head, and Mann Ray.

Keywords: fragment; fragmentation; composition; recycling; death; afterlife

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Introduction: moving towards an artistic definition of the fragment/fragmentation

I first came to realise that fragmentation was a prominent theme of my work due to the comments of my peers and tutors. Words such as ‘fragments’, ‘pieces’, ‘containers’, ‘sectionalised’, were regularly used to describe the sonic qualities of my work. Figures 1 and 2 show score samples from my flute solo *reflection of light is either specular or diffuse* (2016-17) and my *Percussion Trio* (2016-17) respectively. In the flute solo excerpt, it is clear that each measure is a ‘container’ of material that is unique to that measure, with the bar lines marking abrupt changes from one style to another. The excerpt from *Percussion Trio* shows various rhythmic modules that are paired to specific instruments and juxtaposed over one another at different speeds across the ensemble. This creates a resultant haze of cross-rhythms through which the various repeated modules emerge and recede. In both cases here, the ‘fragments’ of material are either placed next to each-other or juxtaposed on top of one another according to underlying processes.

In both *Percussion Trio* and *reflection of light*, directional large-scale form is superimposed on top of these local-level modular processes; *Percussion Trio* builds in texture via the addition of instruments and rhythms, lingers around the highest point of density, then gradually dies away again; *reflection of light* moves from a large range of the flute in the upper register to a narrow range in the lower and back again. Large-scale and local processes are not integrally linked and thus are easily discernible from one-another – the clear directionality of the large-scale process make the experience of listening predictable, taking the focus away from the detail of the local-level gesture.

Up to this point, these two idioms of my work (modular treatment of material and superimposition of large-scale form) were entirely subconsciously enacted. I initially viewed their presence as negative and actively tried many times to avoid writing in this way. However, each time I tried, I ended up returning to them in some form or other. My goal in focusing on these ‘unwanted’ aspects of my work in my recent pieces has been to try to come to terms with them, understand them, and harness them as a conscious part of my methodology as a composer rather than allow them to remain a subconscious by-product of superficial processes. Across this thesis, I will aim to address the three key aims of my research using case studies of my work and the work of other composers/artists:

1. To come to a definition of the terms 'fragment' and 'fragmentation' through the lens of artistic practice.
2. To develop a compositional methodology that utilises fragments and fragmentation according to my researched definitions.
3. To hone the conscious use of the fragment in my work as a tool to create sophisticated works in which local gesture and large-scale form are considered mutually (i.e. neither one is subservient to the other).

♩ = 78 molto rubato

explosive

lyrical *(lip gliss.)* *agitated* *aggressive* *sweetly*

1 $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{10}{8}$

<sfz <sfz <sfz <sfz <sfz <sfz

(breathe where necessary throughout)

see performance notes for suggested microtone fingerings

poco f mf sfz f (flz.) mf

$\text{♩} 11:9$ $\text{♩} 8:10$ $\text{♩} 8:7$ $\text{♩} 8:10$

Figure 1: author's score excerpt from flute solo *reflection of light is either specular or diffuse*. Note the sudden changes of rhythmic subdivision, stylistic markings, dynamics, and articulations measure by measure creating an angular, jagged soundscape; a rhapsody of truncated containers, each one at odds with its counterparts.

5. * The lighter colour of the quintuplets is to aid the performer in seeing which stems belong to the quintuplet and nonuplet (or septuplet in some cases); It has no effect on how or when the notes are played.

The score consists of two systems. The first system (labeled '1') contains four measures. The top staff (Part 1) has a 5/7 ratio. The middle staff (Part 2) has a 7/9 ratio. The bottom staff (Part 3) has a 9/5 ratio. The second system (labeled '2') also contains four measures. The top staff (Part 1) has a 7/9 ratio. The middle staff (Part 2) has a 9/5 ratio. The bottom staff (Part 3) has a 5/7 ratio. Colored boxes highlight specific rhythmic aggregates: green boxes around 5/7 aggregates in Part 1 of both systems; yellow boxes around 7/9 aggregates in Part 2 of both systems; blue boxes around 9/5 aggregates in Part 3 of both systems; and red boxes around 5/9 aggregates in Part 2 of the second system. A legend at the top right shows a box with an 'x' and a circle with a dot.

Figure 2: author's score excerpt from *Percussion Trio*. Parts two and three are moving at the same speed, with part one moving at a slightly quicker speed simultaneously. Each part has a cowbell, woodblock, and tom-tom indicated by three lines (top to bottom respectively). Like-rhythms across the parts are colour-coded to indicate how their displacement across different tempo levels and rhythmic subdivisions creates a fragile, delicately trembling fabric of rhythmic aggregates through which the various recurring rhythmic modules poke through.

To take its Oxford English Dictionary definition, a fragment may be defined as “a small part broken off or separated from something; an isolated or incomplete part of something”, with its verb counterpart (to fragment) being “to break or cause to break into fragments” (OED, 2019). It is clear that a key quality of a fragment is the absence of a larger object (or set of objects) which it has at some point been divorced from. In her paper “The fragment: elements of a definition” (2009, pp. 115-130), philosopher and art researcher Jacqueline Lichtenstein states that “...the fragment is defined in terms of both presence and absence. It is something in itself – a physical object, tangible and perceptible – but this object is also perceived as a sign, an index of something missing” (p. 120). Here, she highlights this paradoxical element of a fragment – that in order for an object to be defined as a fragment, it must simultaneously be present as an object in itself and yet connote the absence of another object(s).

Artist Cornelia Parker calls these signified entities “avoided objects” or “monuments” – ‘elephants in the room’ that all fragments carry with them (Parker, p. 93). Figures 3 and 4 show two works by Parker that highlight the ‘avoided object’ as a key element of her work. *Anti-Mass* (1999) is a suspended structure built from the charred remains of an African American Baptist church destroyed by arson in the southern United States. The second, *Einstein’s Abstract* (1999), is a photomicrograph of a blackboard covered with Einstein’s equations. In both cases, the ‘avoided object’ has been pulverised in some sense (i.e. squashed, burned, exploded, etc.), with its remains being fashioned into something new. In *Anti-Mass*, the charcoal has been suspended into a permeable, mobile shadow of its former structure. The magnifying of Einstein’s handiwork in *Einstein’s Abstract* reveals the subtle delicacy and intricacy of what would have been overlooked as an untidy scrawl from afar; a scrawl loaded with the genius and intent of decades of study. Although agreeing with Lichtenstein that the fragment certainly connotes something missing, Parker finds that fragments, due to their lack of fixed identity, are the perfect raw materials for creating something new (p. 93). In both examples here, she artfully employs the fragments to create new, unique ‘monuments’ which simultaneously pay homage to the ‘avoided’ past lives of their constituents.



Figure 3: image of *Anti-Mass* (Parker, 1999; in Parker, p.97).

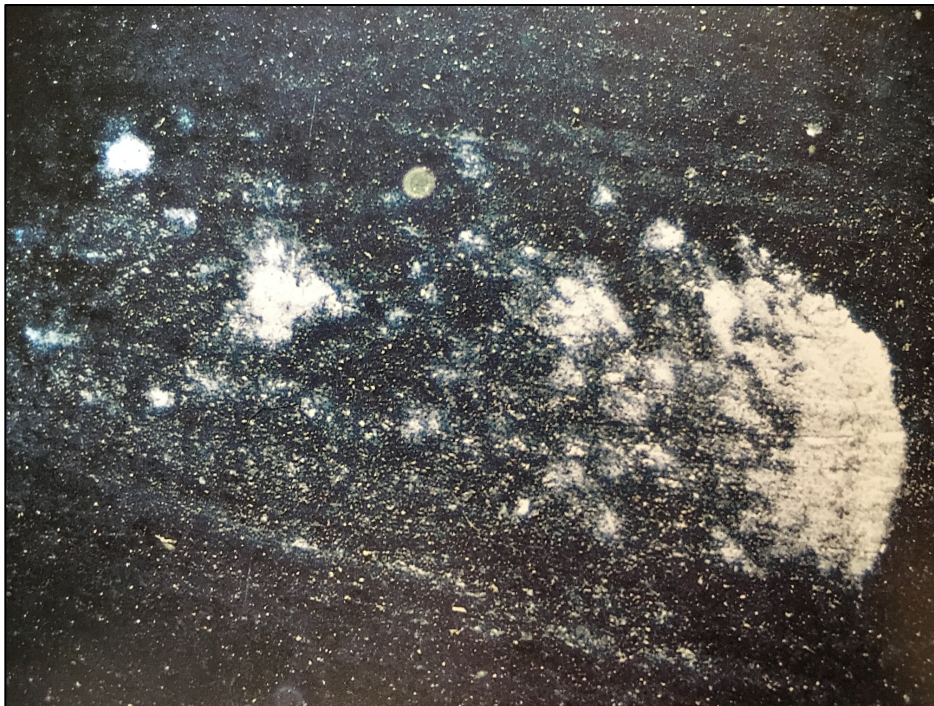


Figure 4: image of *Einstein's Abstract* (Parker, 1999; in Parker, p. 108).

To take a Deleuzian stance on the fragment, it may be said that the fragment is in some way deterritorialized – it has followed a line of flight from the territory within/around/upon which it originally functioned and operated.¹ Thus, the fragment’s identity – its dynamic and kinetic functions (and limitations) in its original environment – is rendered obsolete. In this action, it becomes limitless, no longer bound by the constraints and expectations which constituted its prior knowledge of itself (its prior epistemological capacity has been surpassed).

From this research into the terms ‘fragment’ and ‘fragmentation,’ I have come find that the fragment is more than just a small piece of a larger object, and fragmentation is more than just the breaking of a larger object into smaller pieces. Considering the original definitions alongside the viewpoints of Lichtenstein and Parker, and Deleuze’s and Guattari’s notion of deterritorialization, I have narrowed my own definition of the fragment down to two key characteristics that all fragments seem to be imbued with, alongside an integrally related definition of ‘fragmentation’:

1. The fragment is an object in a state of identity crisis. It has been stripped of its defining qualities; it is rendered a symbol of implication rather than one of direct signification.
2. The fragment is a post-apocalyptic object. It implies a history of a ‘monumental object’ which has perished, and yet simultaneously is loaded with potential for the new.

¹ Deterritorialization is a term first posed by Deleuze and Guattari in their philosophical treatise *A Thousand Plateaus* (2018). At a basic level, it simply denotes the movement by which one leaves a territory (the territory not just being a physical area of land, but a way of life and one’s function in/contribution to that territory which affirms one’s knowing of what one ‘is’). One leaves the territory via a ‘line of flight’, with *absolute deterritorialization* being the case where one is able to completely leave the original territory and create a new territory (one completely reconstitutes one’s epistemological capacity of oneself). ‘Negative’ and ‘positive’ deterritorialization denote states of *partial deterritorialization*. With the negative, one flees the original territory only to reterritorialize oneself on a new territory (one’s epistemological capacity is briefly challenged but remains intact - the line of flight is *obstructed*). Positive denotes a deterritorialization from the original territory only to reterritorialize *relative* to the original (epistemological capacity is partially reconstituted – the line of flight is *segmented*). These forms of deterritorialization can confront, conform to, combine with, and remain distinct from each-other, with one always being in a simultaneous state of de- and re-territorialization in some form or other (if all lines are connected to all other lines in the rhizome, one flees oneself only to return to oneself in some form – one develops schizophrenically) (pp. 591-593).

3. Fragmentation is the death of the ‘monumental object’. It is the process by which the parts of the ‘monument’ become divorced from the whole; direct signification is rendered vague implication.

Regarding the link between local- and large-scale forms, DeLanda states that “wholes emerge in a bottom-up way, depending causally on their components, but they have a top-down influence on them” (2016, p. 21). He uses the example of an organisation or a community to illustrate this statement; the capacity that a community or organisation has to impose rules on its human constituents only arises from the emergent properties of the human constituents themselves (p. 21). This suggestion may be applied to the treatment of motifs and subjects in a musical sense. To take the subject of a fugue as an example, the subject itself imbues the fugue with a clearly recognisable identity, allowing the whole to take shape and emerge, however the treatment of the subject itself is constrained to a set of ‘rules’ that the whole imposes upon it as it takes shape (e.g. harmonic progression/direction, juxtaposing (i.e. imitation and canonic activity), augmentation and diminution, idioms of treatment in each voice); there is a clear mutual link between local gesture and large-scale form with the subject and its whole simultaneously having a bottom-up/top-down effect on one another.

The following chapter of this thesis will discuss my piece *in-side* for quartertone flugelhorn and percussion through the lens of these findings. The second chapter documents the writing of my two pieces for string quartet *Three Fantasies on a Theme by Harrison Birtwistle* and *Expirer* (collectively entitled *Funèbres*), which was directly influenced by my evaluation of *in-side*. My concluding remarks are a reflection on my work according to the three research aims stated earlier in this introduction, closing with suggestions of future research that will develop the utilisation of fragments in my compositional methodology further.

Chapter one: every object leaves traces; absence as a device of artistic intent

This chapter focuses on two case studies where the fragment plays an integral part in both the structure and context of the music. These are Rebecca Saunders's *Skin* (2016) and Liza Lim's *Extinction Events and Dawn Chorus* (2017). Discussion of the Saunders will focus on how she connects local gesture to large-scale form in the work to create a sense of homogenous identity, with discussion of the Lim drawing parallels to Cornelia Parker's 'avoided object' and the way in which Lim uses fragments to create a post-apocalyptic world that pays homage to her fragments' 'avoided' past lives. These pieces were both influential to me during my writing of *in-side* due to attending seminars and masterclasses with both Lim and Saunders during this period.² The final section of the chapter will evaluate *in-side* in relation to these two influential works, comparing and contrasting my approach to the fragment and fragmentation with that of Lim and Saunders.

Rebecca Saunders: Skin (2016)

Written for solo soprano vocalist and large ensemble (13 instruments), premiered by Juliet Fraser and Klangforum Wien, *Skin* marked a turning point in Saunders's compositional style with the inclusion of a solo voice and text in the work (both entities being actively avoided/feared in Saunders's previous output; CeReNeM seminar, 2018). One of Saunders's main influences during the compositional process of *Skin* was Samuel Beckett's television play *The Ghost Trio* (1976, pp. 51-66). In her programme notes to the piece, Saunders quotes the following text from Act 1 of the play, spoken by the narrator:

“...this is the room's essence
not being
now look closer

² Saunders was also the featured composer of the 2019 Huddersfield Contemporary Music Festival where I heard many of her works performed and attended her seminar at the Centre for Research of New Music (CeReNeM), an organisation based at the University of Huddersfield. Lim has a long-standing relationship with CeReNeM; I have attended many of her guest lectures and heard many of her works performed by visiting artists in the CeReNeM concert series.

mere dust
dust is the skin of a room
history is a skin
the older it gets the more impressions are left on its surface
look again...³

The opening section of *Skin* features a duet between the solo soprano vocalist and the bass flute that weaves and intertwines variations of the same gestural fragment (see figure 5) - a sustained crescendo from nothing on a muffled pitch; the muffling effect (such as a hand over the vocalist's mouth or the flute reed-hole turned into the mouth) is gradually removed and the pitch rises or falls by a quarter-tone (via glissandi) as the crescendo reaches its climax; the new pitch is distorted by an effect that renders it unstable (such as vibrato or flutter-tongue) and diminuendos to nothing once more. The trumpet, trombone, and bass clarinet join the texture (see figure 6) and the gesture is warped, extended, and interspersed with new material into a whirlwind of cacophony through which individual instrumental timbres are allowed to emerge and dissolve. During her 2018 CeReNeM seminar at the University of Huddersfield (in which she discussed the piece), Saunders likened this adapting of the same gesture from one instrument to another to holding a two-dimensional shape (her example being a red cross) against different coloured backgrounds. Against each background, a subtle quality of the shape is revealed that was not seen before; the two-dimensional shape is given a metaphorical third dimension. In the case of the opening gesture of *Skin*, it is coated in a 'skin of dust' as its impression is made over and over again by each instrument of the ensemble (nuanced by varied timbral colorings). Saunders stated that she wanted to give the audience a three-dimensional view of the gesture, exploring it from all different angles available within the timbral limits of the ensemble (her metaphor for this process was the action of walking around an object, taking photographs at various intervals, then presenting the photographs as a collage without the presence of the object itself).

³ Saunders mentioned that this piece of text was taken from a re-working of *The Ghost Trio* which she was in the audience for and does not feature in Beckett's original text for the play.

for Juliet Fraser and Klangforum Wien

Skin

Rebecca Saunders

4/4 ♩ = 50

7/8 4/4 5/8 GP 4/4 GP 3/4 4/4

Bass Flute

Bass Clarinet in B \flat

Trumpet in C

Trombone

Soprano

More, more ddd dust. Dust.

Figure 5: opening measures of *Skin* (bb. 1-7) exemplifying the characteristics of the opening gesture alternated between the bass flute and soprano vocalist (Saunders, p.1).

2

8 4/4 ♩ = 86-90 *

3/4

B Fl

B Cl

Tpt

Tbn

Sop

more. Cau - ght. r - i

Figure 6: subsequent ensemble passage of *Skin* (bb. 8-14) in which the opening gesture is explored across a larger timbral palette (p.2).

In *Logic of Sense* (2015), Deleuze poses the ‘empty shelf’ metaphor as a criticism of the denotative qualities of language. To use the adjective ‘big’ as an example, if we try to define this word without using its synonyms (e.g. large, huge, etc.) or comparisons (e.g. not small), coming to a definition all of a sudden becomes very difficult without resorting to visual aids (i.e. non-linguistic signifiers) for help. In other words, the gap between the world and our expression of it in language is revealed; language merely coats the world in a ‘skin of dust’ which only conveys a *sense* of the ‘things’ in the world. When we try to denote anything through language, we scour all of the ‘shelves’ around it, circulating around an entire linguistic syntax for the right word, but the shelf of the ‘thing’ in question remains empty – the truly ‘right word’ is always just out of reach. In Deleuze’s own words: “Inside the series, each term has sense only by virtue of its position relative to every other term. But this relative position itself depends on the absolute position of each term relative to instance = x. The latter is determined as nonsense and circulates endlessly throughout the series” (p. 72). Saunders commented that in *Skin*, the soprano part was written in collaboration with (and specifically for) Juliet Fraser and explores the parameters of her vocal possibilities to their full potential. All instrumental parts are derived from/complement Fraser’s timbral palette. According to Saunders, this was to create a ‘skin of dust’ for Fraser’s voice through the piece: an exoskeleton that Fraser could ‘slip into’ to render her voice ‘visible’ to the audience.

Saunders’s text is made up of fragments of her own prose and snippets from other influential texts. A key example mentioned in Saunders’s programme note is Molly Bloom’s soliloquy from Joyce’s *Ulysses* (1992, pp. 871-933). This is the eighteenth and final episode of *Ulysses* and features a stream-of-consciousness monologue of Bloom’s thoughts whilst lying in bed one morning. The structure of *Skin* is interjected with several ‘nonsense monologues’ made up of recurring fragments of text taken from Saunders’s prose and other pre-existing pieces of writing (see figure 7). These comprise of free-flowing, continuous streams of spoken word, with the final monologue (which closes the piece) ending with the utterance of “my...skin” (see figure 8). Often the vocalist is instructed to over-enunciate (as is the case in this example), or, conversely, speak with the mouth almost closed or a hand over the mouth. They are also instructed to whisper, speak whilst inhaling and exhaling, and flit between sung and spoken style through the monologues. Repeated words and phrases across the

entire text of the piece create a confused sense of familiarity – a continuous déjà vu of sorts which permeates the experience of listening. 5:4’s review of *Skin* in his Lent Series pin-points the immediacy of Saunders’s vocal writing, commenting that the inclusion of a vocalist and text in the piece enables a directness to the allusive/impressionistic writing idiomatic of Saunders’s previous oeuvre. He goes on to suggest that the somewhat paradoxical flitting between vague implications and explicit immediacies in both the text itself and the sonic content imbues a sense of life in the very materials of the piece, which in turn stimulates an empathetic and emotional connection between the piece and its audience (2018). It seems as though Saunders uses recurring fragments of musical gesture and literary text in *Skin* to create an undercurrent of familiarity through the work which simultaneously provides the piece with a clear identity; the fragments are pulverized and repeated (with each iteration being an imprint of its predecessors) to create a three-dimensional view of Fraser’s voice. In this case study, the fragment is used by Saunders as a device for creating identity; the somewhat cyclical link between local gesture and large-scale form is integral to revealing that identity to the audience.

Conductor ends here. Absolute stillness!
Some musicians may have completed repetitions already.
Break off any music at cue and secco.

B Fl

B Cl

Tpt

Tbn

Sop

Hold breath

(attacca) full in-breath in

short

Breath out quickly while talking. Towards end clearly out of breath but hold it and go on!

(attacca) hold very still in 8 sec.

whisper clearly

very very long

* (iii) More said. Nor unsaid. Shadows untold, untruth, even if you quite never, ah! Shit no never no more. Quite quietly. Tricky steady quantities more skin. Oh that awful deep down. Below and burning. Biting of the skin and. Melt, melt. Fabulous, it is...
won - der - ful!

* (iv) Thought's remnants. Some thing. Some moment. Yes unnamed, remnants and dust. Crimson crimson. No? No more no say. Untold, untruth. Conclude unnamed. Clouds. Breath and dust. Skin. Nearly, quite quietly, our shadows. Inaudible. Of no name. Untold of dust. More dust [pause]*. my skin [pause].
my sk-in.

Figure 7: closing measures of *Skin* (bb. 380-382) showing vocalist’s final monologue and final utterance of “my...skin” (p.88).

Sop	<p>*E) Head and body still. Mouth exaggerated and expressive. Front of mouth. Extreme articulation: hear teeth, lips, spit and tongue! Bring out: v, f, s, sh, qu, ch, b, k, t, etc.</p>	<p>** Out and In: controlled + focused "white noise" with tight throat.</p>
	<p>hold breath *Ei) "Silent"</p>	<p>Out** pp non dim Mouth open</p>
		<p>*Ei-iv) [Monologue interrupted suddenly, then continue at next entry.] (turbans like kings asking you to sit down in their little bit of a shop and) Ronda with the old windows of the posadas 2 glancing eyes a lattice hid for her lover to kiss the iron and the wineshops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious</p> <p>*ii) sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and the sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and the</p> <p>*iii) pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes</p>

Figure 8: score sample from *Skin* (bb. 254-257) showing one of several ‘jumbled monologues’ situated throughout the piece. This one in particular is made up of snippets from Molly Bloom’s monologue in *Ulysses*. Here, the vocalist is instructed to over-enunciate and hold their breath whilst speaking, creating a dry, brittle, slightly strained quality to the vocal timbre. The monologue is split into two sections by a pause on the syllable ‘er’ that breaks the stream of consciousness, as if the vocalist is paused in thought.

Liza Lim: Extinction Events and Dawn Chorus (2017)

Liza Lim's *Extinction Events and Dawn Chorus*, also composed for Klangforum Wien, is deeply rooted in the current global plastic trash crisis, particularly the depositing of industrial pollutants in the Earth's oceans and the resulting detrimental effect on the eco systems of the world. It concerns themes of erosion and sedimentation, taking its source materials from Janáček's *On an Overgrown Path* (1942), a faulty transcription of a recording of the last mating call ever heard of the now extinct Kauai O'o bird, and tracings of a star map that captured the Chinese southern night sky in the 9th century. These thematic materials are fragmented, crushed, and perpetually recycled into pulverised states of being; coarse conglomerates of heterogenous relics (Lim, 2017).

The opening movement of *Extinction Events and Dawn Chorus – Anthropogenic Debris –* introduces many melodic themes and fragments that recur throughout the piece. Figure 9 shows the exposition of the opening gesture in the trumpet and trombone; the timbral qualities of this gesture have already been distorted via microtonal inflections, glissandi, and other extended techniques. In a seminar at the University of Huddersfield, Lim stipulated that this was to, even at the outset of the work, imbue these gestures with a state of loss; they skirt the surface of the present moment, simultaneously evoking that which that were and what they may become, but being neither. They are in a state of *identity crisis* (CeReNeM seminar, 2018). Many of these gestures return in the second movement of the work – *Retrograde Inversion* – but as pulverised, recycled caricatures of their former selves. It is in this movement that Lim employs extensive 'nested repeats' to further fragment the melodic lines (see figure 10). In essence, they trace over themselves, internally recycling their parts in a perpetual process of simultaneous de- and re-composition. Lim commented that although it was perfectly feasible for her to have written out these 'nested repeats' in a much more legible way for the performer, she found this method of presentation vital to the theme of distorted information that runs through the piece – like Chinese whispers, as each melodic fragment is uttered, coded and decoded, its former self is lost and yet new subtleties are found, subtleties the performer both consciously and unconsciously finds in the deciphering process.

Figure 9: excerpt from the opening movement of *Extinction Events and Dawn Chorus – Anthropogenic Debris* (bb. 1-2) - indicating opening melodic gesture in the horn and trumpet lines (Lim, p. 1).


Figure 10: excerpt from the second movement of *Extinction Events and Dawn Chorus – Retrograde Inversion* (bb. 1-2) – where the opening melodic gesture is exposed once more in the horn line, this time fragmented and pulverised into a rhythmically distorted trace of itself (p. 51).

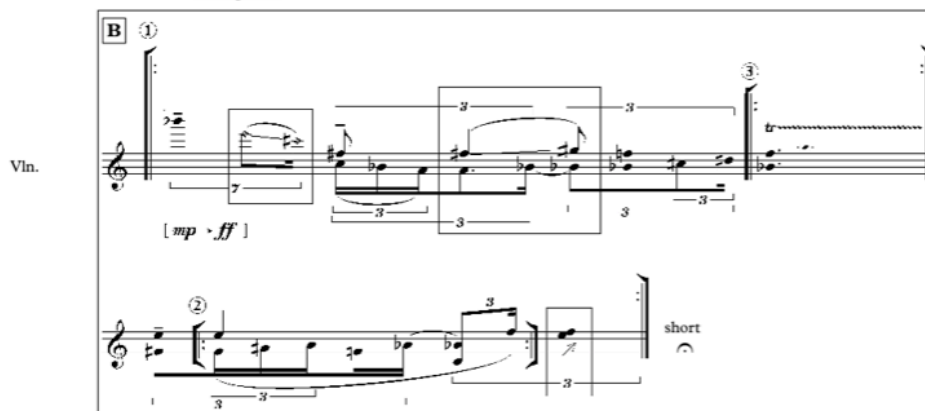
The final two movements of Lim’s work – *Transmission* and *Dawn Chorus* – concern a gradual shift from the stability of ‘output’ notation (i.e. exactly what will sound) to the instability of ‘input’ notation (i.e. actions of the performer that cause an unstable sonic result). For example, figure 11 shows the opening violin and snare drum duet of *Transmission*. The violinist is instructed to play freely through the notated material, inserting ‘ritualised’ points of rehearsal and tuning each time the gestures are iterated. Simultaneously, the percussionist is instructed to interpret the violinist’s notated material on the unpitched snare drum as confidently as possible, inserting points of ‘tuning’ and rehearsal of their own to complement the violinist’s activity. Not only is the material being internally ‘traced’ over itself by said ritualised rehearsal and repetition, but the performers are also ‘tracing’ over one another in a quasi-improvised dialogue of fragmented activity.

The ‘bridging the gap’ of disparate instrumental combinations is an idiom of Lim’s music highlighted in her 2016 Sounds Unheard masterclass, where she comments that the act of attempting to bring together opposing ‘worlds’ of musical activity has stimulated much thought and creativity in her own compositional practice (Sounds Unheard, 2018). In the case of *Transmission*, the imitative behaviour of the violin and snare-drum begins to de- and re-constitute the idiomatic qualities of the instruments themselves; the performers ‘infect’ one-another’s performance technique, challenging their epistemological capacity of knowing as performers on their instruments. This notion is at the very heart of the final two movements of *Extinction Events and Dawn Chorus* – they are Lim’s representation of a world that exists outside of the time-frame of the human species, formed from traces of extinct sounds and images which humanity can now only uncertainly perceive (such as the lost call of the now extinct Kauai O’o bird). Like Cornelia Parker, Lim takes pre-existing fragments, divorces them from their whole, pulverises them, and uses the raw potential energy to create a new sound world which pays homage to their ‘lost’ past lives. The fragments are *positively deterritorialized*, following a line of flight from their original territory only to be reterritorialized *relative* to the original.

As before, each repeat 3-5 times "rehearse" then play "a tempo".

Also, ad lib. checking/rehearsing boxed areas - insert silences and tuning rituals at these points on occasion.

"Tuning" is : 



==



S. D.  "Rehearse any small fragment of previous violin solo then confidently play through the music (without repeats) approximating phrases as closely as possible" 

Figure 11: excerpt from the fourth movement of *Extinction Events and Dawn Chorus – Transmission* – highlighting the gradual transition from notated determinacy to improvised indeterminacy (p. 96).

Joel Kirk: in-side (2018-19)

in-side, written in 2018 for the ELISION ensemble, is a duet for quarter-tone flugelhorn and percussion (tom-toms and trash cymbal) and shares many similarities with both *Skin* and *Extinction Events and Dawn Chorus* in both its treatment of ensemble and musical material. It is similar to *Skin* in that it has a core 'text' which threads throughout the work, however, rather than this being a literary text, *in-side* is entirely based around the opening subject of Bach's *Prelude and Fugue Book 1, No. 2 from the Well-Tempered Clavier* (1987; see figure 12). I chose this subject in particular as it imbues all the characteristics of Cornelia Parker's 'monument' – it has a clear sense of identity, it is made up of smaller recognisable parts which contribute to the overall identity of the whole, and it is monumental in the sense that it is by Bach. It was my aim in this piece to place this 'monument' through a process of fragmentation; I would be strip it of its identity and use its carcass to create

something new. I placed this subject through processes of retrograde, inversion, augmentation, diminution, and pitch compression (it was also converted to un-pitched material for the percussion) to pulverise it beyond all immediate recognisability (see figure 12). Through the piece, it is iterated a total of 23 times across the two overlapping parts with each iteration being a tracing/imprint of the one which came before; recurring elements of pitch, rhythmic, gestural, and timbral figures provide glimpses of familiarity between the sections.

Similar to the violin/snare drum duet in Lim's *Transmission*, the flugelhorn and percussion parts act as simultaneous pitched/un-pitched 'tracings' of each-other, often making use of sounds that attempt to 'bridge the gap' between the instruments (see figure 13). Many of these sounds have fragmented qualities (e.g. split tones, trills, tremolos, flutterings, scrapings, muted murmurings, etc.) which, as they are sustained for long periods of time, allow glimpses into the unstable, inconsistent behaviours of the sounds themselves as they are produced. In his book *Realist Magic: Object, Ontology, Causality* (2013), Morton states "...When the audience applauds an incredible [jazz trumpet] solo, they are trying to touch the inside of a trumpet. The fact that trumpets can be manhandled in this way...to release what Harman calls their "molten core," tells us something about objects in general. Because this never works absolutely—no solo ever exhausts the trumpet—there is that feeling that there is always more of the object than we think" (2013, pp. 22-23). In *in-side*, via its unrelenting sonic in-between state, the audience is granted intimate insight into the technique of the performers; the flugelhorn player at the premiere of *in-side*, Callum G'Froerer, went so far as to comment that the piece had a "contained" quality which was inherent in both the experiences of performing *and* listening (personal communication, 2019). The work is inherently a sonic exploration of the literal *insides* of the flugelhorn and percussion instruments, with the resultant sounds being the result of those explorations. For example, the flugelhorn player is often instructed to tape open their water-keys during the piece. The sonic result of this effect is an audible 'airy' quality to the sound (alongside a weakening of tone) as the air prematurely leaks from the instrument. With the water-keys open, it is also possible to hear the performer's spit circulating through the flugelhorn before it conglomerates at the water-key, blocking the air and momentarily disrupting the sound, at which point it leaks out of the instrument.

The image displays a musical score for two parts: FLUGELHORN and PERCUSSION. The score is organized into two columns of staves. Each staff begins with a tempo/pitch indicator, such as $\text{♩} = 20.1398601$ for the first Flugelhorn staff and $\text{♩} = 21.13636365$ for the first Percussion staff. The Flugelhorn part features a retrograde rhythm and a decompressing pitch contour. The Percussion part features an original rhythm and an intervallically inverted pitch contour. The score includes 11 staves for Flugelhorn and 11 staves for Percussion, with some staves marked "(omitted)". The final Percussion staff is labeled "(repetition)".

Figure 12: author’s draft materials for the treatment of Bach’s fugue subject in *Prelude and Fugue Book 1, No. 2 from the Well-Tempered Clavier*. Note the simultaneous decompression of pitch and compression of tempo each time it is iterated in both parts. The flugelhorn part takes the original pitch with retrograde rhythm, and the percussion the original rhythm with intervallically inverted pitch (the pitched material was then converted to an un-pitched version of itself via the pairing of specific pitches to specific areas on each percussion instrument).

The image shows two staves of music. The top staff features a series of notes with tremolos, marked with 'tr.' and dynamic markings: p, ff, f, ff, mf, ff, mp. The bottom staff shows a similar rhythmic pattern with dynamic markings: p, ff, f, ff, mf, ff. Performance instructions are provided below the staves:

[gradually move down the shaft of the drum stick on the rim of the tom-tom (to roughly halfway), then gradually return to the tip]

[gradually move yarn stick towards edge of tom-tom skin, then back to the centre]

Figure 13: excerpt from *in-side* indicating the sonic ‘tracing’ between the percussion and flugelhorn (p. 1):

1. The flugelhorn tremolos on a single note with un-screwed valve-caps, which creates a metallic clicking. This emulates the percussionist trilling between the skin and rim of the medium tom-tom (also creating both a continuous ‘pitch’ of sorts and a metallic clicking).
2. The flugelhorn flutter-tongues as the dynamic increases in order to imitate the excess vibrations of the casing of the tom-tom as it is hit with greater force.
3. The flugelhorn alters the pitch up and down with the lips, imitating the percussionist’s changing of stick position (which will subtly alter the sounding ‘pitch’ of the tom-tom).

The image shows a musical score with the following text and notation:

tape open main water key

(1st and 3rd valve water keys remain taped open)

8.66 seconds simile

A musical staff with notes and dynamic markings: sfz, mf, sfz, mf.

[consistent split tone with indeterminate upper harmonic]

A tempo marking: ♩ = 55.3846154

Figure 14: excerpt from *in-side* showing the aggregation of extended techniques (here, the performer employs a consistent split tone whilst playing with the water-keys open and a wa-wa mute inserted) (p. 8).

Often the flugelhorn player is instructed to play split tones with the water-keys open, where the aperture is altered so the lips vibrate at different pitches, allowing two harmonics to be heard simultaneously (microtonalprojects, 2012). Figure 14 exemplifies the aggregation of these aforementioned extended techniques, rendering it possible to hear the resultant inconsistencies of the player's lips vibrating at different speeds simultaneously, the air passing through the instrument, water circulating the tubing system, and the naturally occurring percussive sounds of the valves being depressed. The audience thus becomes privy to the experience of playing the piece as the internal sounds of the performers and instruments become integral constituents of the external sonic result.

The programme notes for *in-side* consist solely of a quote from philosopher Gilbert Simondon, stating:

“The characteristic polarity of life is at the level of the membrane...the entire mass of living matter contained in the internal space is actively present to the external world at the limit of the living...To belong to interiority does not mean only to be ‘inside’, but to be on the ‘in-side’ of the limit...At the level of the polarized membrane, internal past and external future face one another” (1964, pp. 260-264; in Deleuze, 2015, p.106).

This quote denotes a third dimension to the theme of ‘insideness’ that underpins the treatment of instrumentation and thematic material in *in-side*, rendering inside ‘in-side’. In *Logic of Sense*, Deleuze discusses the concept of the “Möbius strip” (a surface with one continuous side; see figure 15), using Fortunatus’ purse in Carroll’s *Sylvie and Bruno* (1996) as an example. It is made of handkerchiefs ‘sewn in the wrong way,’ and thus envelops the entire world - rendering the outside of the purse inside and vice-versa (p. 11). *in-side* is in itself a Möbius strip of sorts; the ‘outside’ environment of the audience and performance space faces the ‘inside’ environment of the performers and instruments, with the level of the polarized membrane being the very surfaces of the instruments themselves.



Figure 15: author’s example of a Möbius strip, made via joining the ends of a rectangle together the ‘wrong way’ in order to render the inside-out and outside-in simultaneously.

In *in-side*, I have tried to use the Bach fragment as mold for imprints/tracings, with each of the 23 ‘panels’ that comprise the piece being the basis for its successor in a chain of sketches which gradually get shorter. Timbre is treated in a way that allows the instrumentalists to trace over one another in order to create a homogenous sound world that transcends them both. However, it seems as though the link between my treatment of material and the material itself is not so obvious. Although the reasoning behind choosing the Bach fugue subject due to its monumentality is clear, it seems as though the concept of this piece would still stand with any pre-existing fragment taken, or even my own composed basis. I came to this realization as a recurring question asked by my peers and tutors after presenting the piece was “why Bach *specifically*?” – a question I very much struggled to answer.

The link between local gesture and large-scale form is also rather ambiguous in *in-side*. Indeed, the local gestures and timbres are very carefully constructed involving the layering of multiple extended techniques to completely transform the sounds of the instruments to create a homogenous sonic world, however the panels of material in each instrument are deliberately offset

from one-another. This was initially due to practical concerns – there needed to be rests in-between the panels where the performers could change sticks/mutes/pages. However, during the composition process, I realized that I could utilize these rests as a means to exploit the sense of absence/incompleteness associated with the fragment. Each successive panel of material gets gradually shorter whilst the rests in-between them stay the same length, thus the continuity of the sonic material is broken as rests in the flugelhorn and percussion parts start to coincide with each-other. As a result, the piece is punctuated with awkward silences and sags in the flow of material where only one performer is playing. The sonic result is that of an incomplete monument, as if fragments of a larger object have been placed in a roughly recognizable order, but undiscovered fragments that link them are still missing.

Moving forwards onto my string quartet *Funèbres*, I surmised the following two points to keep in mind in response to my findings from *in-side*:

1. Choose your fragments carefully. What is their significance to the piece? Are you paying homage to their past lives by using them to create something new?
2. Aim to create an integral relationship between large-scale form and local gesture so that one cannot exist without the other. The piece should be a three-dimensional entity where all gestures on all levels are connected, rather than a sectionalized stream of containers where the phrase “and then...” prevails in the unfolding of events.

It is my belief that these two points are inherently linked – by choosing fragments that have a symbolic link to what I am trying to achieve in the piece, the link between large scale form and local gesture will organically take shape.

Chapter two: evocations of the lost wanderer; Birtwistle, Wordsworth, and the death of material in *Funèbres* (2019) for string quartet

The initial concept for *Funèbres* first came to me whilst away with my family in the Lake District in the Spring of 2019. During this holiday, we visited the home of Victorian Romantic poet William Wordsworth who spent much of his life living in the area; it became the inspiration for much of the bleak, forlorn imagery in his poetry. We also walked the ‘coffin-’ or ‘corpse-route’ which runs right by Wordsworth’s house on Rydal Mount; the bodies of the dead would be carried along this route of roughly five miles from the village of Rydal to the church graveyard. Many of the natural scenes and objects of this route, such as the small lakes overgrown with reeds and ‘resting stones’ where the coffin would be laid temporarily en-route, are referred to and used as metaphors in much of Wordsworth’s poetry. His poem “Resolution and Independence” (1965, pp. 235-240) in particular paints a vivid picture of the bleak, rolling moors and imposing silhouettes of the hills in the Lake District. The poem tells a tale of Wordsworth coming across an old man – a leech gatherer – at a pond amongst the moors, a man that seemed “not alive nor dead, nor all asleep – in his extreme old age” (p. 237). In his biography of Wordsworth, Gill states that Wordsworth’s encounter with the leech gatherer was in fact a real occurrence, with Wordsworth writing “Resolution and Independence” two years later as a narrative of that encounter using the diary notes of his sister, Dorothy, which described the man’s appearance and life story in great detail (1989, p. 201). In the same passage, Gill goes on to find that Wordsworth’s depiction of the leech gatherer indicates his well-documented philosophical struggle between the outer and the inner, between material and the memory, as simultaneous discourses of creative mobilization. Perry concurs, stating “Wordsworth conjures the raw material of the actual man into haunting vision, but he...resists his idealization into Wordsworth’s mind” (2003, p. 176). The penultimate verse of the poem (shown below) exemplifies Wordsworth’s translucent imagery of the man; he is both material *and* memory, only to be seen out of the corner of one’s eye:

While he was talking thus, the lonely place,
The old Man’s shape, and speech - all troubled me:

In my mind's eye I seemed to see him pace
About the weary moors continually,
Wandering about alone and silently.
While I these thoughts within myself pursued,
He, having made a pause, the same discourse renewed (Wordsworth, p. 240).

Considering my recent research into fragments as signifiers of prior death and thus post-apocalyptic vessels through which something new may be made, I started to envisage writing a set of pieces with the theme of exhaustive wandering as a constant – the fragments would be taken from pre-existing Funèbres from music history and be ‘exhausted’ via processes of stretching, twisting, molding, and pulverizing into oblivion. This culminated in two pieces for string quartet, *Three Fantasies on a Theme by Harrison Birtwistle* (2019) and *Expirer* (2019), under the umbrella title *Funèbres*, with the four short works paying homage to my own definition of the fragment and the Funèbre fragments that form their basis.

Three Fantasies on a Theme by Harrison Birtwistle

Sir Harrison Birtwistle's *Grimethorpe Aria* (1973) was written at a time of great socio-political unrest in the United Kingdom. The ‘N minus 1’ policy of the Edward Heath government had been undermined by the nationwide miners’ strikes of 1972, which had brought the country to its knees in want of coal to fuel its power stations.⁴ Although a great success for the mining community, their unprecedented ability to ‘stranglehold’ the government put a large question mark over their future and longevity - one that was eventually realized with Margaret Thatcher’s subsequent rise to power in 1979 (Holmes, pp. 70-71). During this period of civil upheaval, the Grimethorpe Colliery

⁴ The ‘N minus 1’ policy was instated in the autumn of 1970 by the Heath government to battle the issue of inflation over the 1960s, involving the reduction of public sector wage/pay claims in response to said inflation. In essence, wage increases would be treated as percentages rather than fixed values, with each wage increase being a lesser percentage of the whole than the previous (hence ‘N minus 1’). The government would stand firm in the face of industrial action, with the aim being to curb the rate of inflation via the curbing of wage increases (Holmes, 1997, pp. 56-57).

Band (an all-brass mining band in South Yorkshire), and their conductor Elgar Howarth, commissioned a work from composer Harrison Birtwistle in a bid to further the repertoire of the brass band medium (Newsome, 1992, p.21). Birtwistle worked closely Howarth, a close friend and colleague of his, through the composition of *Grimethorpe Aria* to tap into the mind-set of the goal for the piece: to respectfully compose the ‘montage of scenes’ that would ultimately capture the picture of the mining village (personal communication with Phillip McCann, 2018).^{5 6 7} *Grimethorpe Aria* may be considered as Birtwistle’s attempt at a ‘fragmented tone poem’ of the mining and brass band communities during the 1970s political unrest; an objective ‘collage’ of both physical and psychological images gleaned from the perspective of an outsider to those communities. Despite Birtwistle refuting any explicit socio-political connotations in his work, Cross coins the term ‘mechanical pastoral’ to describe *Grimethorpe Aria*; it is a sonic representation of Birtwistle’s own upbringing in the industrial Lancashire town of Accrington surrounded by the coexistence of countryside and industry, an autobiographical homage to his own sympathy and affinity for the crisis of industrial Britain in the 1970s (2000, p.7).

Since the rise of the Thatcherite government in 1979 leading to the closure of 115 mines, and the subsequent privatization of the mining industry by John Major’s government in 1994, the brass band movement has seen a large decline. The BBC’s 2010 documentary on the brass band “A Band

⁵ Howarth and Birtwistle are often bracketed together in a group of five composers collectively known as ‘the Manchester school’ which comprises of: Birtwistle, Maxwell-Davies, Goehr, Howarth, and Ogdon. Howarth also directed, premiered, and recorded many works by Birtwistle during his long-standing relationship with the London Sinfonietta.

⁶ Farr finds the development of the brass band movement to be deeply rooted in the social class system; led by socially superior classes and industrial managers (who often set up brass bands and provided the finance for bands to obtain instruments, music, and rehearsal spaces), those of ‘lower class’ working in industrial settings could achieve some success beyond their ‘class level’ as entertainers, perpetuating the working-class culture beyond the confines of the factory (2014, pp. 8-9).

⁷ Phillip McCann led the 1974 BBC Proms premiere of *Grimethorpe Aria* as principal cornet of the massed Black Dyke Mills and Grimethorpe Colliery bands. He was present at many rehearsals of the piece with Howarth on the lead up to the concert (and to this day considers Howarth a lifelong friend), however never had direct contact with Birtwistle who was not in attendance at any rehearsals (personal communication, 2018).

for Britain” makes the claim that there were roughly 20,000 brass bands existing in the UK in 1979, with just 500 remaining as of 2009 (m fowkes, 2014).⁸ As a Yorkshireman who first discovered his interest in music through playing the flugelhorn in brass bands, I have great affinity for the community and, further, a great empathy for Birtwistle’s forlorn depiction of it in *Grimethorpe Aria*. The bleak, winding flugelhorn melody which recurs throughout the piece (see figure 16) evokes images of the lost wanderer amongst the moors; the meandering pitch patterns attempt to progress into a melodic line, each time fail, and return to the start. Venn coins the term ‘labyrinthine processional’ to describe Birtwistle’s winding melodic tendencies, stating “...the processional and the labyrinth are commonly understood as instances of the metaphor TIME PASSING IS MOTION, in which the passage of time has been spatialized” (2015, p. 207). Cross concurs with Venn when discussing *Grimethorpe Aria*, commenting that “[the] journey [of listening] is [more] complex, the line multiplies itself and moves in a number of different directions” (p. 209). Birtwistle’s labyrinthine textures and open-ended motifs endlessly seeking resolution may be considered a sonic representation of the uncertain future of the mining community and the persistent attempts of its people to be heard by a government unwilling to listen. I could not help but to make a direct link between Wordsworth’s depiction of the “weary moors” in “Resolution and Independence” and Birtwistle’s sonic realization of the mining village in his “mechanical pastoral” of *Grimethorpe Aria*, with the recurring flugelhorn motif being akin to the Wordsworth’s lost wanderer on the Cumbrian pastures. It was for this reason that I decided to take Birtwistle’s flugelhorn melody as a basis for the first of my *Funèbres* pieces (which eventually became *Three Fantasies*).

⁸ The BBC’s statistic may have been slightly exaggerated to gain public sympathy for the brass band movement; with the average number of personnel in a brass band being thirty, 20,000 brass bands in 1979 suggests roughly 600,000 people were playing in a brass band in the UK at this point – a questionably high statistic against a total population of 56 million at this time (ONS, 2017). In addition, the British Bandsman’s official statistic for competing UK bands in 2009 was 493; including the non-competing bands, this statistic would far surpass the 500 mark (Crookston, 2009, pp. 19-21).

The image shows a musical score for Bb Flugelhorn in 3/4 time. The score is divided into three sections labeled A, B, and C. Section A (red box) consists of three truncated melodic segments with dynamics *ppp*, *mf*, and *p*. Section B (blue box) shows a winding progression of equal-length pitches with dynamics *mf*, *pp*, *mp*, and *sf*. Section C (green box) features repeated notes at the same pitch with dynamics *>mp*, *p*, *mf*, and *ppp*. The score includes markings for *rall.* and *etc.*

Figure 16: score excerpt showing the recurring flugelhorn melody in *Grimethorpe Aria*. Melody is split into three sections; A consists of three truncated melodic segments, B a winding progressing of equal-length pitches, and C a set of repeated notes at the same pitch. The splitting of this melody into sections A, B, and C is significant to its treatment in *Three Fantasies*.

The first movement of the triptych, *Rallonger*, takes section A of Birtwistle's motif, with its three 'segments' rendered as chords with the successive notes displaced in octaves up the ensemble (see figure 17). The texture comprises of polytempic segments of extreme polyphony interspersed with gradually lengthening 'stopping points' on these chords (see figure 18). Over the course of the movement, the material is gradually slowed down and stretched out until the three base chords are clearly iterated one after another at the end of the movement as (also shown in figure 17). The movement also features a gradual timbral and dynamic shift; the general structure is described below:

1. Opening homophony; 16th-notes; p dynamic; spiccato; stopping-points one 16th-note in duration (p.1).
2. Polytempic polyphony via displacement of a 16th- note across the parts; septuplet 16th-notes; p dynamic; spiccato; stopping points two septuplet 16th-notes in duration (p.2).
3. Polytempic polyphony; sextuplet 16th-notes; p dynamic; arco staccato; stopping points three sextuplet 16th-notes in duration (pp. 2-3).
4. Polytempic polyphony; quintuplet 16th-notes; mp dynamic; arco staccato; stopping points four quintuplet 8th-notes in duration (pp. 3-4).
5. Polytempic polyphony; 8th-notes; mp dynamic; non-staccato; stopping points five 8th-notes in duration (pp. 4-5).
6. Polytempic polyphony; triplet 8th-notes; mf dynamic; glissandi; stopping points six triplet 8th-notes in duration (pp. 5-7).
7. Polytempic polyphony; quarter-notes; f dynamic; glissandi (pp. 7-8).
8. Closing homophony; three sustained pauses on each of the primary chords that form the basis of the movement (p. 8).

The process of gradual elongation and slowing down is at the very core of what *Rallonger* is: a single monolithic gesture; a predictable, directional grinding to a halt. Large-scale form sits at the forefront of the movement's identity, with the local-level decisions being subservient to the overall effect of a gradually smearing soundscape.

Figure 17 shows a musical score for four staves. The dynamics are marked as *ff*, *f*, *mf*, and *mp*. A 'cue ensemble' instruction is present. Below the main score are three numbered chord diagrams (1, 2, 3) with a 'rall.' marking and a dynamic of *mf*. The composer's name 'Joel Kirk (06/19)' is at the bottom right.

Figure 17: final iteration of the 'base chords' in Rallonger (p. 8) derived from section A of Birtwistle's motif from Grimethorpe Aria. In each chord, the notes are displaced up the ensemble in octaves (e.g. chord 1: 'cello takes F, viola takes G# in the next octave up, violin 2 takes B, and violin 1 the final F three octaves above the 'cello's bottom F).

Figure 18 shows a musical score for four staves. The time signature is 5:4. The markings include 'non staccato', 'mfz', and 'mp'. Red boxes highlight specific rhythmic patterns. The text 'Polytempic activity' is written on the score.

Figure 18: score excerpt from Rallonger (p. 4) showing two segments of polytempic activity (the second slower than the first) linked by a 'stopping point' - these points increase in length through the piece and act as catalysts to the retarding of the polyphony.

The second fantasy, *Transfiguration*, is a literal stretching out of the entire Birtwistle motif from *Grimethorpe Aria*. Like the melody itself, it can be split into three clear segments, with each segment being based on sections A, B, and C respectively. Segment one features the gradual pitch-decompression of a thirteen-note string comprising the notes of motif A (see figure 18); in segment two, this thirteen-note string stabilizes into an ostinato pattern in the upper range of the violins, with motif B being iterated in canon between the viola and ‘cello (see figure 19). Following a gradual move from pitched to unpitched sound in segment two, segment three is completely percussive and is comprised of layers of polytempic repeated sounds which gradually phase out in an extended morendo (somewhat derived from motif C – a succession of repeated Gs with no emphasis of pulse; see figure 21); these three segments are ‘blurred’ together at linking points to form one monolithic mass of successive transformations, underpinned by the core theme of the Birtwistle fragment.

In his programme notes for *Endless Parade* (1987) – a piece for solo trumpet and orchestra – Birtwistle anecdotes his visit to the medieval Italian town of Lucca which coincided with the annual ‘Festa’ procession of the townspeople. He states the following: “I became interested in the number of ways you could observe this event: as a bystander, watching each float pass by...or you could wander through the side alleys, hearing the parade a street away, glimpsing it at a corner, meeting head on what a moment before you saw from behind” (Birtwistle, 1987; in Adlington, 2000, p. 118). Adlington proposes that Birtwistle’s ‘sectional’ treatment of material in *Endless Parade* is akin to glancing sideways whilst in a forward motion of travel – “one momentarily loses one’s view of the direction of travel, yet one sees remains integrally related to one’s progress” (p. 119). Through the segmented structure of *Transfiguration*, the listener passes through various contrasting terrains of polyphonic activity, however the Birtwistle motif taken from *Grimethorpe Aria* permeates the entire movement, cohesively linking the sections together as a whole (most clearly so rhythmically, with the repeated thirteen-impulse pattern, grouped into two fours and a five, running right through the entire piece).



Figure 19: excerpt of violin one and two from *Transfiguration* (p. 7) showing the thirteen-note motif repeated in canon at different tempi across the ensemble in the opening section of the piece. It is gradually decompressed from a single central note (Eb) and the transposed upwards in the violins and downwards in the viola and ‘cello in quartertones.

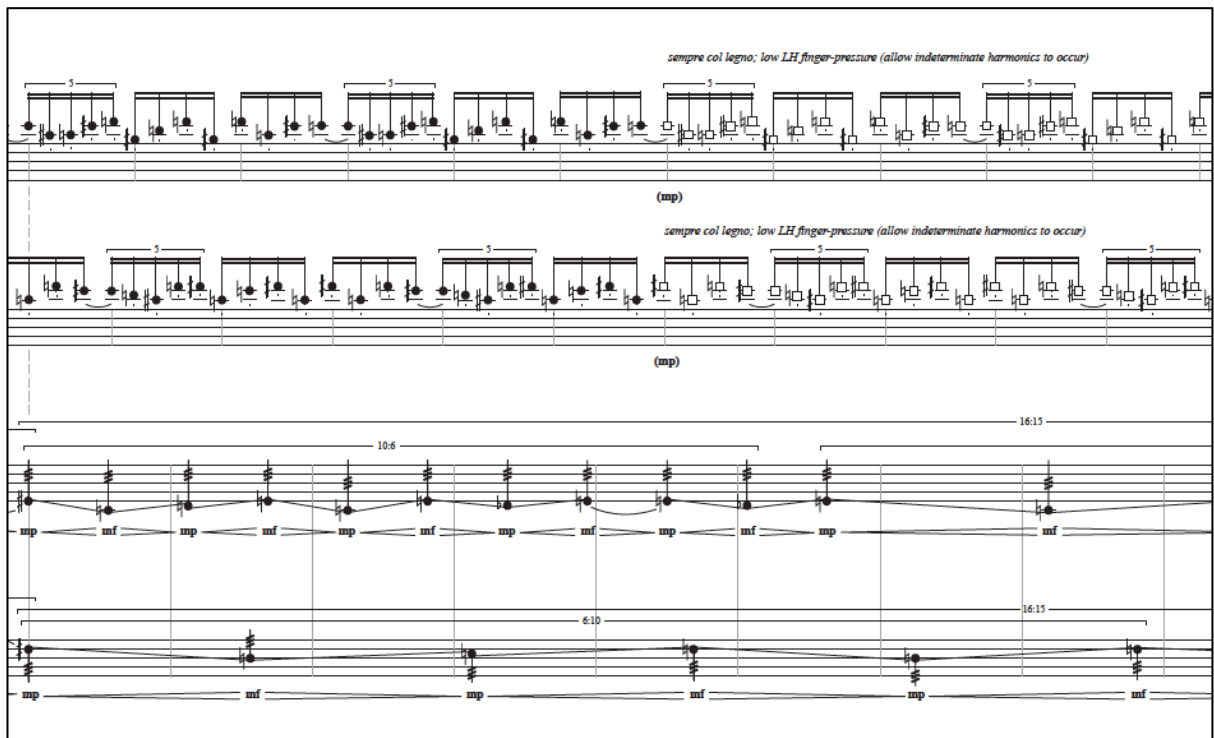


Figure 20: excerpt from section two of *Transfiguration* showing the polytempic thirteen-note ostinato patterns in the violins atop the slower, canonic iterations of motif B (and its inverted retrograde) in the viola and ‘cello.

D

(♩ = 80)

“mp” attempt to create a homogenous, mp, ensemble dynamic

(♩ = 77)

“mp” attempt to create a homogenous, mp, ensemble dynamic

73
play directly on the bridge (unpitched sound)

“mp” attempt to create a homogenous, mp, ensemble dynamic

71
tap-trill with fingertip on wood of instrument (back or shoulder)

“mp” attempt to create a homogenous, mp, ensemble dynamic

Figure 21: opening segment from section three of *Transfiguration* (p. 19). The texture is completely percussive, comprised of repeated tappings and scrapings – a mere memory of the layered polytempic ostinato patterns which came before.

In Hunt’s article on the work of visual artist Tim Head, “Inside the head of the machine” (2009, pp. 28-43), he quotes the following from American abstract expressionist artist Jasper Johns:

“Make something, a kind of object, which as it changes or falls apart (dies as it were) or increases in its parts (grows as it were) offers no clue as to what its state or form or nature was at any previous time” (1964; in Hunt, p. 29).

This statement had a profound effect on my writing of the final fantasy on Birtwistle's theme: *Carrousel*. Somewhat simpler in its construction than *Rallonger* and *Transfiguration*, *Carrousel* is comprised of a single, continuous texture made up of four simultaneously occurring lines. The first of these is a central 'basket-weaving' of the notes F, Gb, G, A, Bb, B (the collective notes of motif A in the Birtwistle melody): a repeated cycle shared by the second violin, viola, and 'cello at the same octave. Through this network of fibres poke intermittent pitches displaced an octave higher and lower, emphasized by louder dynamic markings (my metaphor for these being 'dropped stitches'). Over the top of this bundle of fibres is layered a separate repeated pattern of harmonics from the Birtwistle (motif B) in the first violin which is gradually distorted across a larger and larger pitch range as the piece progresses. Distilled through the ensemble is a peppering of glissandi (most concentrated in the 'cello line; least so in the first violin), which occasionally smears the progression of the repetitive motifs. The multiple tempi across the ensemble gradually slow down by intervals of 2bpm across the piece; this almost imperceptible slowing of material is purposeful – I wanted to give the listener a sense of the material subtly warping (the carousel 'braking' so to speak), but not make it explicitly apparent; the sub-surface sinking quality of the piece (i.e. the superimposing of a large-scale form) is only hinted at, and does not interfere with the perception of the local material which remains at the foreground.

Being a small segment of what is essentially an infinite process, *Carrousel* deliberately starts part-way through itself and is cut short after four minutes. The polytempic nature of the piece coupled with the excessive repetition of similar melodic lines stimulates a labyrinthine 'floating' effect, with small micro-gestures moving past each-other in perpetual, directionless repetition; forming and re-forming incidental macro-gestural constructs. Returning to the work of Tim Head, his *Slow Life* works were deeply influential to me whilst writing *Carrousel* (see figure 22). Although visible from afar as one monolithic entity, it is easy for the viewer to become entranced by the loops and swirls of the pen; it is one seething morass of activity that weaves the perception of the viewer into its folds as they attempt to 'get their bearings' with the image before them. I likened my own experience of viewing the works to looking through a 'deconstructed kaleidoscope' – the recognizable small fragments endlessly churn and interact, but the same larger form never occurs twice (as it would in a

kaleidoscope – the same succession of larger forms occurs over and over again). It was my intention, in *Carrousel*, to create a similar experience for the listener as mine when viewing Head's *Slow Life* pieces; they would be rendered a lost wanderer amongst the material, with small micro-gestures acting as guides that weave their perception into the endless labyrinth of activity.

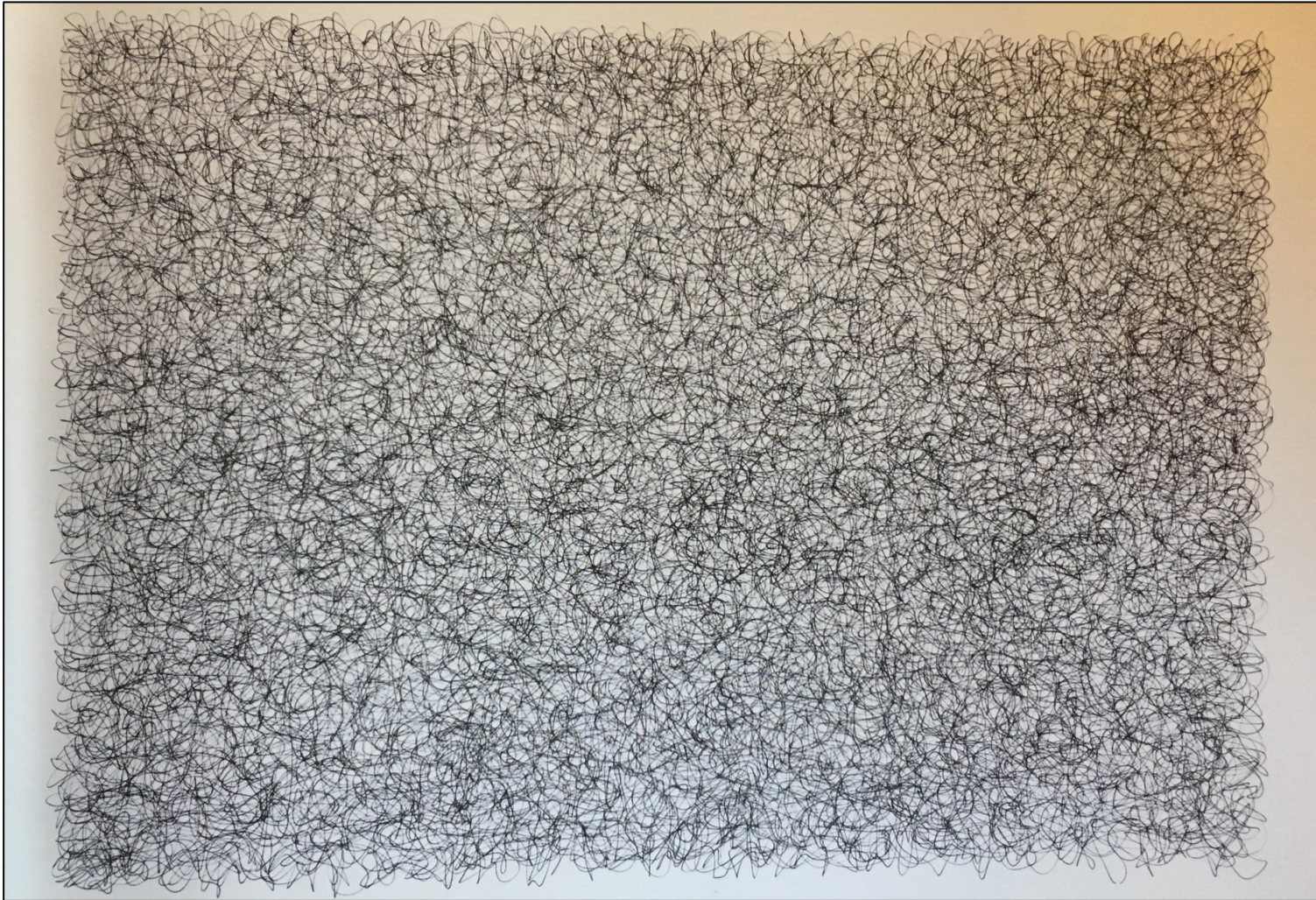


Figure 22: image of Tim Head's *Slow Life* (web A2 No.11) (2006; in Brown, Hall, & Kyriacou, 2009, p. 23).

Drawn as one continuous line with ink on Bristol board, the work exists as one, churning, seething monolithic mass.

Expirer

Written during the Spring/Summer of 2019, *Expirer* was inspired by the ‘strip paintings’ of visual artist Gehrard Richter. In these paintings (or rather, digital prints), Richter took photographs of his previously existing works and stretched out very thin slices of these paintings along wide, horizontal expanses, revealing the detailed colors and intricacies hidden within tiny slivers of the painting; intricacies previously invisible to the naked eye are rendered as vast landscapes in which the viewer is immersed (Tate, 2019; see Figure 12). It was at the same time as realizing this piece that I travelled to the Lake District and visited the ‘coffin-route’ at the house of William Wordsworth. I developed a morbid fascination with the Victorian funeral and celebration of death, with my research into this subject very much influencing my approach to *Expirer*. In his book *The Victorian Celebration of Death*, Curl finds that the Victorians had a “...delight in decay. There was something about the crumbling parish churches and ruined monasteries of the English landscape that struck an answering chord among the *cognoscenti*” (1972, p. 22). Morley concurs with Curl, suggest that the romanticism associated with the funeral permeated its way into everyday family life; given such high mortality rates in 19th Century Victorian England, the romanticism associated with the ballad and the



Figure 23: image of *Gehrard Richter’s Strip (921-6)* which currently resides in the Tate Modern – London (Gehrard Richter, 2019). Strip (921-6) is comprised of a single slice of Richter’s previous work *Abstract Painting (724-4)* (1990) stretched over a large horizontal expanse, revealing the intricate striations of colour hidden within.

keepsake, originally rooted in the Valentine, found its expression in the defunct object – the disused clothes, the empty crib – as a morbid signifier or remembrance (1971, p. 14). However, Jalland finds that the cult-like popularity surrounding Queen Victoria's widowhood has contributed to a misleading view of Victorian mourning practices, stating that Victoria was in fact criticized heavily for her extreme behavior at the time, and did not embody the traditional Victorian mourner (1999, p. 232). In *Oliver Twist*, Charles Dickens, much admired for his realistic accounts of Victorian England, states the following:

Wives...put on weeds for their husbands, as if, so far from grieving in the garb of sorrow, they had made up their minds to render it as becoming and attractive as possible. It was observable, too, that ladies and gentlemen who were in passions of anguish during the ceremony of interment, recovered almost as soon as they reached home, and became quite composed before the tea-drinking was over (2015, p. 73).

It may be inferred that Victorian funeral practice was in fact not so different from that of the present day – although a popular ritual of remembrance, it was not the cult-like obsession of everyday life, perpetuated by figures such as Queen Victoria, that is the popular opinion when broaching the subject of Victorian history.

Expirer takes a short chord progression from Variation 13 in Philip Wilby's work for brass band *Paganini Variations* (1991) – a work that I have great fondness for given its renowned flugelhorn solo in Variation 15 (the *Sospirando*). Variation 13 is the *Funèbre* variation of this piece and is evocative of the Victorian funeral procession with its slow, stately rhythmic patterns and sinking chord progressions. These patterns extend into the following *Romanza* (Variation 14) and *Sospirando*, where they are overlaid by haunting, wistful slow melodies suggestive of the romanticism associated with Victorian funeral practice (Wilby, 2013, track 1). In *Expirer*, this fleeting chord progression from Wilby's *Funèbre* is extended and repeated, continually sinking and sighing downwards from its original pitch until the ranges of the string quartet are completely exhausted.

It is undeniable that Jürg Frey's *Streichquartette II* (1998-2000, track 5), was in my thoughts at the time of writing *Expirer*. The piece, almost 30 minutes in duration, comprises an endless sequence of very quiet minor chords bowed in a way that allows two sonorities to be (unstable)

produced on one string (ddmmyy, 2016). I could not help but draw a link between Frey's and Wilby's works in their fragile, tender unfolding of successive sonorities. In Frey's own words: "[the piece] explores a space...between the fragility of individual details and an almost monumental appearance" (5:4, 2015). Somewhat akin to Wordsworth's struggle between material and memory, Frey's chords are translucent, ghostly imprints of themselves, neither present nor absent; they are suspended between two states of being (literally between two sonorities, and between sounding and not sounding; on the brink of life and death). In *Expirer*, it was my intent to approach Wilby's chord progression through the lens of Frey's treatment of sonorities. The chords progress in a stately fashion – muted, wistfully sighing – a gradual laying to rest of Wilby's progression in *Paganini Variations*. Although similar to Frey's *Streichquartette II* in the sense that each chord is a monumental exhalation, the chords in *Expirer* are clearly present and audible as chords, and have a clear sense of directionality downwards; they are a poetic (yet insipid) evocation of the funeral procession trudging away until it is visible no more; a homage to the Victorian funeral procession and the coffin route which inspired the piece.

Concluding remarks

Analysing the role of the fragment/fragmentation in my compositional output has allowed me to primarily address issues of context in my work, leading to a stylistic maturing and a new-found hesitancy before putting pen to paper. I now conduct far more prior research into the subject matter of my pieces before writing them and spend much time drafting material before writing a finalised form. Researching the fragment has also allowed me to consider and start to address the dichotomy of local gesture vs. large-scale form. I have found that form is not a sense of directionality that is imposed upon subsidiary materials (as was the case in my early works), but something that is synergised by the mutual relationship between materials on all levels. Moving forwards, I have been conducting preliminary research into artworks and algorithmic theories that may assist me in achieving this relationship:

Figure 24 shows an image of Man Ray's work *Obstruction* (1961; the MET, 2019). Comprised of 63 wooden coat hangers, *Obstruction* is an assemblage of overlapping forms becoming more complex as the hangers divide and multiply. To return to DeLanda's notion that wholes emerge in binary a top-down/bottom-up fashion, it is clear that any disturbance to any one hanger in *Obstruction* has a knock-on effect to the position of all other hangers, and thus the overall shape of the entanglement. There is a beautifully simplistic link between the local and the large scale; they are essential to one another.



Figure 24: image of Man Ray's *Obstruction* (the MET, 2019).

I have also recently become interested in Fourier transforms. These are mobile mechanisms consisting of epicycles (circles moving within circles) which can be used to draw larger visual forms as they move around each-other at different speeds (Swanson, 2019; see figure 25). The multiple layers of simultaneously moving mechanisms are thoroughly interdependent on one another in a Fourier transform and, like the coat hangers in Man Ray's *Obstruction*, are interconnected in a top-down/bottom-up arborescence. This produces a larger form which is dependent on the state of being of each constituent piece. It struck me that, given the polytempic and mechanistic nature of my work, the application of Fourier transform theory may assist me in being able to link the local-level mechanism with large-scale form, and is the next step for me in tackling this issue with my work.

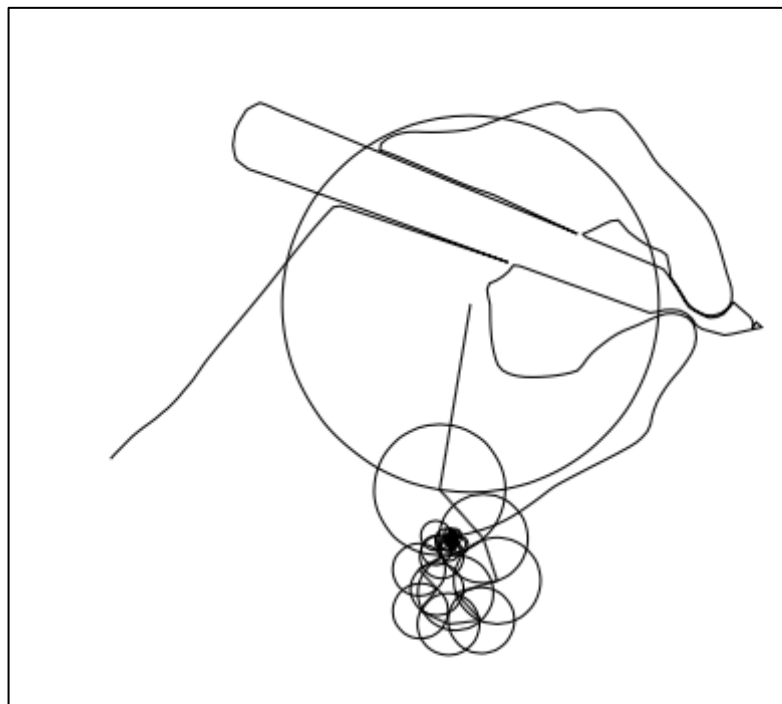


Figure 25: image of a Fourier transform in action; the network of mobile circles is drawing the image of a hand holding a pencil (Swanson).

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in-side

Quarter-tone Flugelhorn and Percussion

Joel Kirk (2018)

c. 10-11 minutes

Programme note:

“The characteristic polarity of life is at the level of the membrane...the entire mass of living matter contained in the internal space is actively present to the external world at the limit of the living...To belong to interiority does not mean only to be ‘inside’, but to be on the ‘in-side’ of the limit...At the level of the polarised membrane, internal past and external future face one another”

- Gilbert Simondon

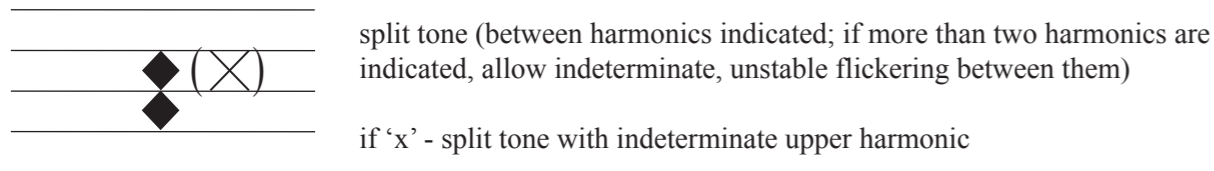
Notations:

Flugelhorn

- Denis Wick cup mute
- Metal straight mute
- Wooden straight mute
- Wa-wa mute
- Practice mute

◇ aeolian/air noise (unpitched)

◐ ◇ weak/airy tone



○ → ≡ transition from ordinary sound to flutter-tongue

≡ flutter-tongue

Z growl

● breath-articulate note (no tongue/front to the note)

Percussion

- Splash cymbal ○
- High tom - c.12” (coated head)
- Medium tom - c.14” (coated head)
- Low tom - c.16” (coated head)

Mounted block of polystyrene □

1x medium-soft yarn stick (rattan handle) ●

2x hard yarn sticks ● ●

1x drum stick ▲

1x brushes Y

1x superball ○

1x serrated metal stick (e.g. long nail) ≡

1x metallic wire brush ■

1x sand-paper covered rod (or similar) ▮

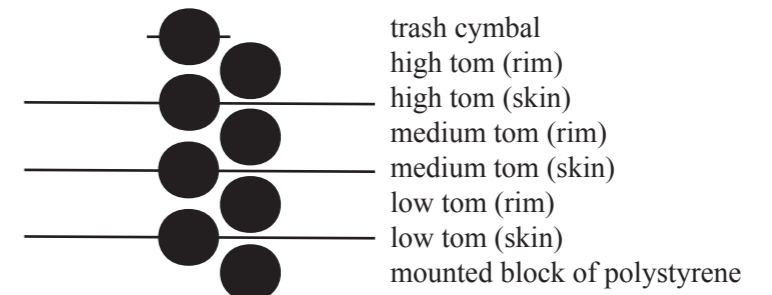
1x horse-hair bow)

finger percussion ○

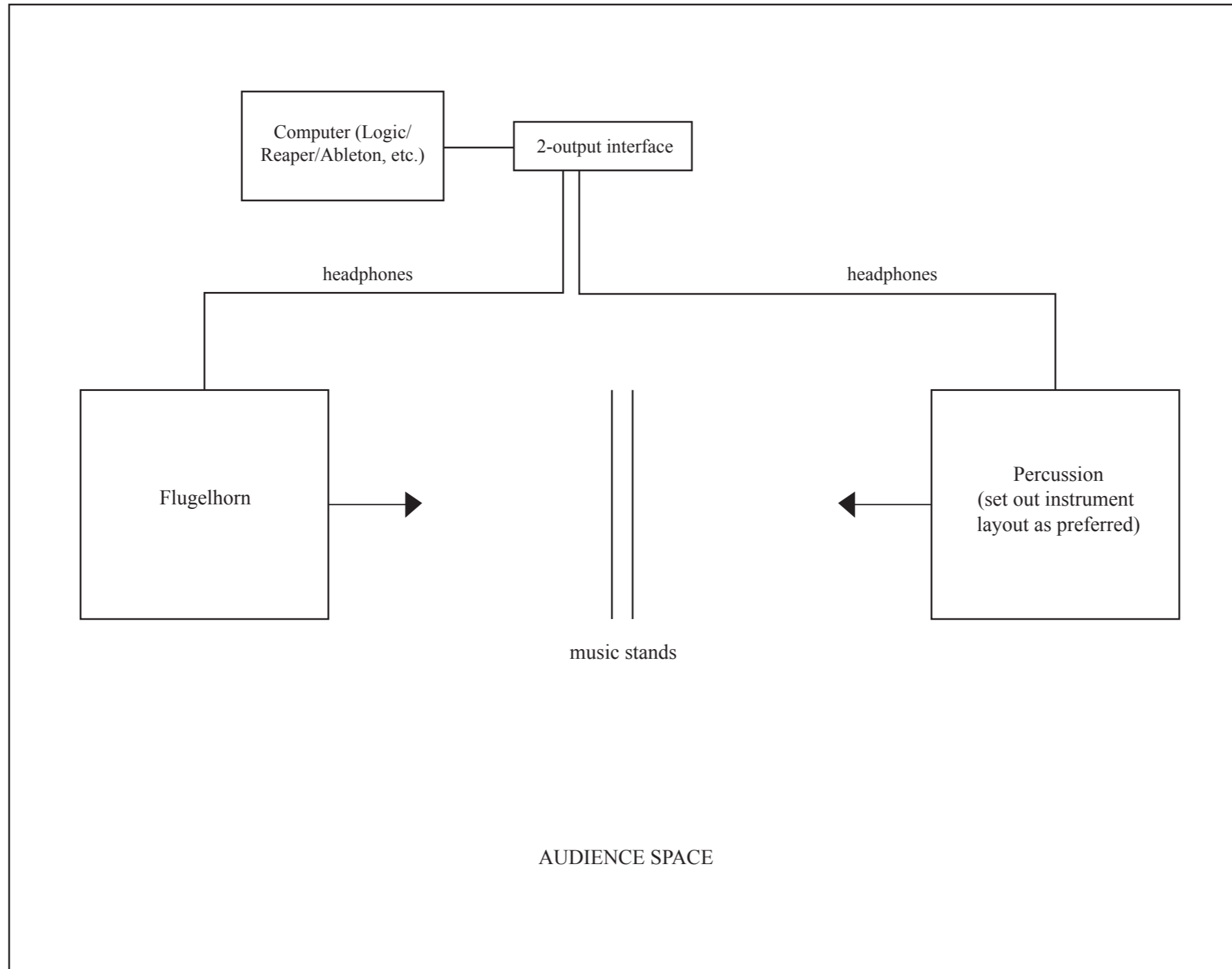
1x coin/metallic disc ●

▲ → changing position of stick (usually where the stick is hitting the rim of the tom; in this case, tip - middle - tip)

○ × → changing placement of stick on drum (in this case, centre - edge - centre)



Performance set-up:



1. Input click-tracks into Logic/Reaper/Ableton, etc.
2. Route click-tracks to separate interface outputs (i.e. flugelhorn = output 1, percussion = output 2)
3. Connect headphones for each performer to their respective output
4. When 'play' is selected on the program, each performer should receive their own separate click track simultaneously

NB. clicks are as accurate as possible considering the 'irrationality' of the tempi. Performers may wish to use the clicks for rehearsal purposes only

Joel Kirk (2018-19)

“...To belong to interiority does not mean only to ‘be inside’, but to be on the ‘in-side’ of the limit...
At the level of the polarized membrane, internal past and external future face one another...” - Gilbert Simondon

* click will give rhythm indicated in brackets as an indication of tempo prior to entry. Click will ALWAYS return to speed of 1/16th notes in the tempo shown upon its enaction

♩ = 20.1398601

Denis Wick cup mute (closed)

[suggested breath marks shown in brackets. Aim to breathe as infrequently as possible (circular breathe where necessary) - breaths should be as unintrusive as possible]

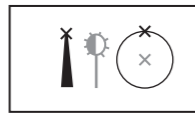
Flugelhorn in C

(unscrew valve tops - i.e. valves click when depressed)

Percussion

7.33 seconds

♩ = 21.13636365



[tip of drum-stick on rim of tom-tom, medium-soft yarn stick on tom-tom centre]

[gradually move down the shaft of the drum stick on the rim of the tom-tom (to roughly halfway), then gradually return to the tip]

[gradually move yarn stick towards edge of tom-tom skin, then back to the centre]

* there will be no click in pause sections. Click will re-enter to give up-beat to next section as shown in grey
** simultaneously sliding superball and brushes around the surface of the tom-tom specified

tr. (✓)

tr. simile (♯) (♭)

mf pp mp

set aside cup mute
insert metal straight mute

8.66 seconds

7.33 seconds

♩ = 22.1538462

♩ = 23.0578512

simile

"f"

[N.B. dynamics in quotation marks are parantetical - the performer should attempt to achieve/convey the dynamic shown, even if the sounding result is not accurate]



*** very unstable flickering between harmonics

split tone (very unstable)

tr. (3 - 2/3) tr. (simile)

f ff mf f mp mf mp mf p

(✓) (✓)

[sliding superball around surface of tom-tom whilst simultaneously bouncing handle of brushes on the tom-tom rim]

mf f mp mf mp f mp mf p

etc.

(✓) (✓) (✓) (✓)
 tr. ~~~~~ tr. ~~~~~ tr. ~~~~~ tr. ~~~~~
 mf p mf p mp p mp p f p f p f p ff

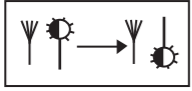
“mf” “p” “mp” etc. etc. etc. “f” “p” “f”
 etc. etc. etc. etc. etc.



$\text{♩} = 24.6153846$
 set aside metal straight mute
 insert wooden straight mute
 8.66 seconds
 tr. [1/4-1/2/3/4] tr. tr. tr. tr. (✓)
 pp mp mf f
 $\text{♩} = 25.3636364$
 7.33 seconds
 etc. etc. etc. etc. etc. etc. etc. etc.
 mp p battuto mf mp

tr. wavy lines above the staff. Dynamics: mp, f, mp, mf, p, mp, pp. Checkmarks (✓) above the staff.

etc., *battuto*, "f", "mp", *simile*, "mf", "p", "mp", "pp", "p", "mp".



set aside woden straight mute
insert wa-wa mute
tighten valve-tops (valves no longer click when depressed)

tr. wavy lines above the staff. Dynamics: mp, pp, mf, PP, ff. Checkmarks (✓) above the staff.

lip tr. wavy lines above the staff. Dynamics: ff, mf, ff. Checkmarks (✓) above the staff.

7.33 seconds

8.66 seconds

ff, sffz, sffz, sffz, sffz, sffz

[simultaneously sliding brushes around the tom-tom surface and scraping serrated metal rod across the rim]

1st tr. (1/3)

mf ff mf f mp mf

sfz mf sfz mp mf mp mf p mp



tape open 1st and 3rd valve water keys
 extend 1st and 2nd valve tuning slides (to noticeably
 flatten notes played on these valves)

* breath articulate notes with dash through (no tongue/front to the note)

8.66 seconds

p mp

8.66 seconds

$\text{♩} = 31.6483516$

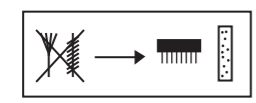
vibrato (fast/narrow; shimmering)

mp mp

$\text{♩} = 31.7045454$

7.33 seconds

pp mp mp mp mp mp mp mp mp mp



[scraping sand-paper rod (or similar) across rim of tom-tom]
 [scraping sand-paper rod (or similar) across rim of tom-tom; metal wire brush on surface]

(✓) *vibrato (simile)* (✓) (✓) *vibrato (simile)* (✓) (✓) *vibrato (simile)* (✓) (✓)

(0) (0) (0) (0) (1+3) (0)

mp mp mp

* small, indeterminate dynamic fluctuations around mp.

7.33 seconds $\bar{3}$ = 36.2337662

mp mp mp mp mp

sfzmp sfzmp sfzmp <> <> *

[when striking the rim of the tom-tom with the yarn stick, strike with the wood of the stick just below the yarn head]



* symbols indicate position of wa-wa mute in proximity to bell (i.e. cross = mute in bell, circle = mute out of bell). Hand over mute always
 ** indeterminately moving wa-wa mute away from and back into bell of flugelhorn (slowly)

(✓) *vibrato (simile)* (✓) *close 1st-valve tuning slide*
loosen wa-wa mute
(water keys remain taped open)

(0) (1+3) (1+3) 8.66 seconds

$\bar{3}$ = 36.9230769

* ** (✓) (✓)

tr. [1/3-1/2/3] tr. [1-1/3] tr. [2/3-3] tr.

sfzmp sfzmp sfzmp sfzmp sfzmp sfzmp sfzmp sfzmp sfzmp sfzmp sfzmp sfzmp

<> sfzmp <> <> <> sfzmp sfzmp sfzmp <> <> <> sfzmp <> <> <> sfzmp sfzmp sfzmp <> <> <> sfzmp sfzmp sfzmp <> <> <> <> <> <>

(√)

tr. tr. tr. tr. tr. tr. tr. tr. tr. tr. tr. tr.

[2-1/2/3]

[splash cymbal should ALWAYS be dampened]

7.33 seconds

$\text{♪} = 42.2727273$

simile



set down wa-wa mute
pick up practice mute
(water keys remain taped open)

8.66 seconds

simile

$\text{♪} = 44.3076922$

(1+3) (2) *simile*

(✓) (✓)

sfz mf sfz mf sfz mf sfz mf sfz mf sfz mf sfz mf sfz mf

tape open main water key
(1st and 3rd valve water keys remain taped open)

♩ = 55.3846154

8.66 seconds

simile

sfz mf sfz mf

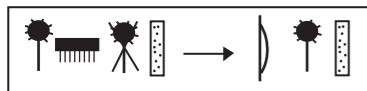
[consistent split tone with indeterminate upper harmonic]

♩ = 50.7272727

[bowing mounted block of polystyrene]

7.33 seconds

sfz "mf" sfz "mf" sfz "mf" <> sfz "mf" <> sfz "mf" <> sfz "mf" sfz "mf" sfz "mf" <> sfz "mf" <> sfz "mf" <> sfz "mf" sfz "mf" sfz "mf" <> sfz "mf" <> sfz "mf" sfz "mf" sfz "mf" <> <>



[use wood of bow to hit tom-tom rims]



(✓) (✓) (✓) (✓)

sfz mf sfz mf < sfz mf < sfz mf sfz mf < sfz mf < sfz mf < sfz mf sfz mf < sfz mf < sfz mf < sfz mf sfz mf < sfz mf

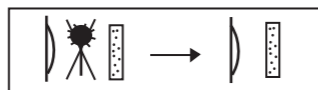
8.66 seconds

♩ = 63.4909008

7.33 seconds

"sfz" "mf"

<> sfz "mf" sfz "mf" sfz "mf"



"sfz" "mf"

[achieve grace-notes via 'sawing' (down-up-down-up) with sand-paper rod on rim of tom-tom, or via fast up-bow/down-bow on edge of polystyrene block]

* indeterminately moving practice mute away from and back into bell of flugelhorn (quickly)
 ** half-valve improvised gliss (maintaining split tone effect); performer may use contours indicated as a guide, but this is not necessary

$\text{♩} = 73.8461538$ (✓) (✓) (✓) (✓)

insert practice mute securely

8.66 seconds

7.33 seconds $\text{♩} = 84.5454544$

smfz simile
mp

[sand-paper rod on tom-tom rim/bow on mounted polystyrene block always; grace notes to be played on BOTH surfaces indicated simultaneously]

[scraping coin across splash-cymbal surface]



$\text{♩} = 110.769231$

[improvised half-valve gliss. grace-notes; maintain split-tone timbre throughout; breath-accent notes in black according to click track in the midst of improvisatory chaos]
one breath (if possible; if not, do not breathe until percussionist has started playing)

$\text{♩} = 221.538462$
one breath (simile)

8.66 seconds

p *pp*

7.33 seconds $\text{♩} = 126.818182$ *

p [improvisatory chaos across all instruments with materials indicated]

7.33 seconds $\text{♩} = 253.636364$

pp

Chaos; as raucous as possible; improvisation may make use of any mutes/sticks/objects/extended techniques previously included in the piece, however must be continuous, and contain no sustained (longer than 1 second) or pure tones (untainted by disruptive, unstable qualities).

unscrew valve tops (i.e. valves click when depressed)
(water keys remain taped open)

8.66 seconds

four clicks at 60bpm, then click will cease

7.33 seconds

c. 10 seconds

etc. al fine

ff

split tone around range shown (moving downwards through the range of the instrument gradually);
valves must be moving continually;
tongue/flutter-tongue/growl/use mutes ad lib.

c. 15 seconds

tightening valve-tops one by one...

gradual transition to aeolian sounds;
valves still moving continually;
tongue/flutter-tongue/growl/use mutes ad lib.

scrapings/squeakings/bangs/crashes;
use all sticks/instruments/materials ad lib.

gradual transition to light finger percussion/hushed scraping sounds;
use all sticks/instruments/materials ad lib.



freeze

Joel Kirk (12/11/18)

Three Fantasies on a Theme by Harrison Birtwistle

String Quartet

Joel Kirk (2019)

I: Rallonger

II: Transfiguration

III: Carrousel

c. 12-13 minutes

Programme Note:

Written during the Spring/Summer of 2019, this triptych of pieces was inspired by the ‘strip paintings’ of Gehrard Richter. In these paintings, Richter took photographs of his previously existing works and stretched out very thin slices of these paintings along wide, horizontal expanses, revealing the detailed colours and intricacies hidden within tiny slivers of the painting; intricacies previously invisible to the naked eye are rendered vast landscapes in which the viewer is immersed. This piece takes the flugelhorn motif from Harrison Birtwistle’s work for brass ensemble *Grimethorpe Aria* (1973) and, via processes of repetition and pulverisation, stretches it out into three contrasting landscapes of roughly equal length.

Birtwistle’s *Grimethorpe Aria* was written at a time of great socio-political unrest in the United Kingdom. The ‘N minus 1’ policy of the Edward Heath government had been undermined by the nationwide miners’ strikes of 1972, which had brought the country to its knees in want of coal to fuel its power stations. Although a great success for the mining community, their unprecedented ability to ‘stranglehold’ the government put a large question mark over their future and longevity - one that was eventually realized with Margaret Thatcher’s subsequent rise to power in 1979. *Grimethorpe Aria*, with its bleak, forlorn character, may be considered Birtwistle’s attempt at a fragmented tone poem of the mining and brass band communities during the 1970s political unrest; an objective ‘collage’ of both physical and psychological images gleaned from the perspective of an outsider to those communities.

William Wordsworth’s poem “Resolution and Independence” paints a vivid picture of the bleak, rolling moors and imposing silhouettes of the hills in the Lake District. The poem tells a tale of Wordsworth coming across an old man – a leech gatherer – at a pond amongst the moors, a man that seemed “not alive nor dead, nor all asleep – in his extreme old age”. Wordsworth’s depiction of the leech gatherer indicates his well-documented philosophical struggle between the outer and the inner, between material and the memory, as simultaneous discourses of creative mobilization. The penultimate verse of the poem (shown below) exemplifies Wordsworth’s translucent imagery of the man; he is both material and memory, only to be seen out of the corner of one’s eye. I could not help but to make a direct link between Wordsworth’s depiction of the “weary moors” in “Resolution and Independence” and Birtwistle’s sonic realization of the mining village in his ‘mechanical pastoral’ of *Grimethorpe Aria*, with the recurring flugelhorn motif being akin to the Wordsworth’s lost wanderer on the Cumbrian pastures. It was for this reason that I decided to take Birtwistle’s flugelhorn melody as the key motif for this set of works, with its stretching out being akin to the endless wandering of the translucent, lonely figure.









*While he was talking thus, the lonely place,
The old Man’s shape, and speech - all troubled me:
In my mind’s eye I seemed to see him pace
About the weary moors continually,
Wandering about alone and silently.
While I these thoughts within myself pursued,
He, having made a pause, the same discourse renewed*

- William Wordsworth - “Resolution and Independence”

Flugelhorn

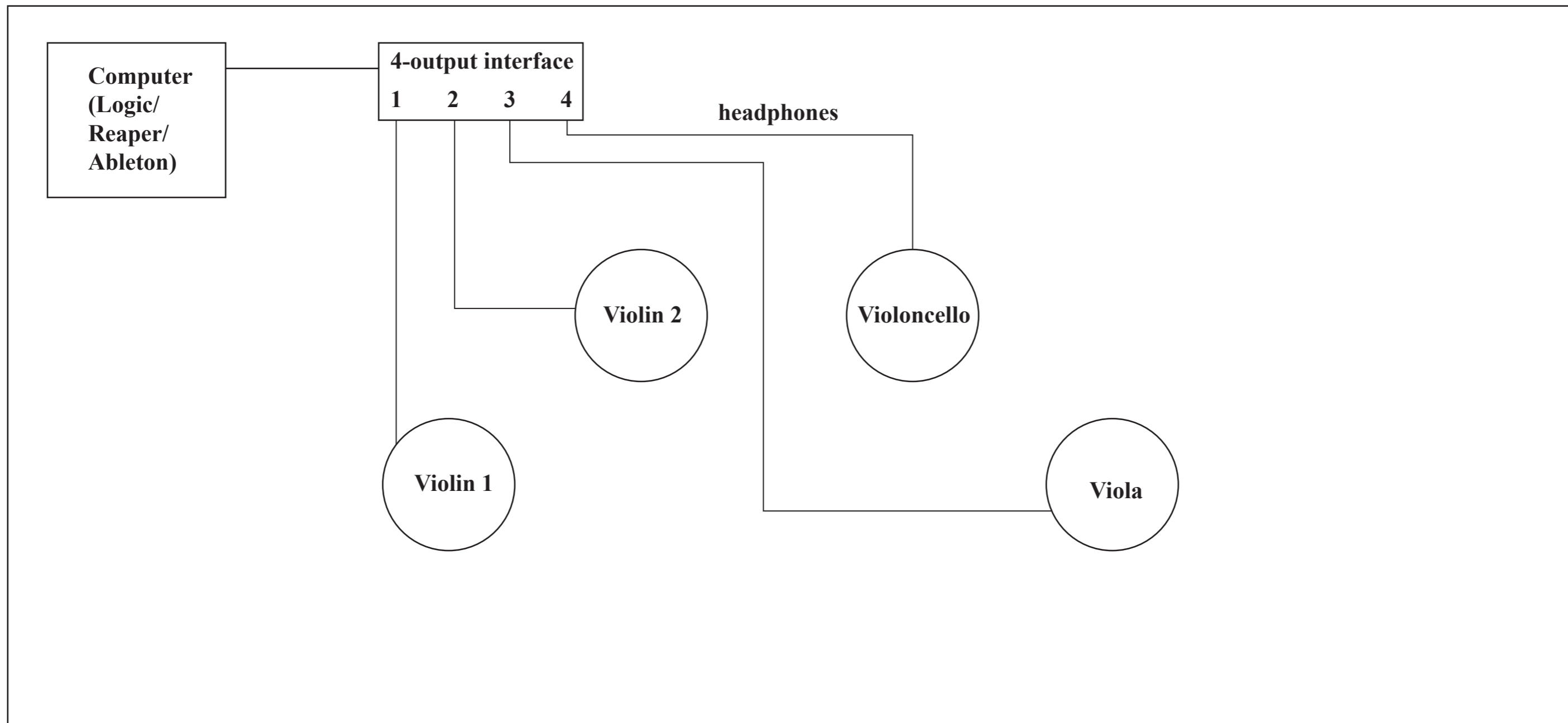
- Harrison Birtwistle - *Grimethorpe Aria*

Performance Directions:

-  bow tremolo
-  quarter-tone flat
-  quarter-tone sharp
-  low LH finger pressure (allow indeterminate harmonics to occur)
-  high bow-pressure
(above staff)
-  scrape fingernail up/down indicated string
(up = towards bridge, down = towards fingerboard)
-  tap wood of instrument with fingertip (back or shoulder)
-  play directly on the bridge (unpitched sound)

Ensemble Set-Up:

Each movement of this pieces requires a seperate click-track for each performer. The following set-up should be used to ensure all click-tracks start simultaneously for each movement.



1. Input click-tracks into Logic/Reaper/Ableton, etc.
2. Route click-tracks to seperate interface outputs (i.e. Violin 1 = output 1, Violin 2 = output 2, etc.).
3. Connect headphones for each performer to their respective output.
4. When 'play' is selected on the program, each performer should receive their own seperate click track simultaneously.

I. Rallonger

c. 3-4 minutes

Joel Kirk (2019)

* YOU WILL EACH RECEIVE FOUR INTRODUCTORY CLICKS AT THE SPEED OF THE OPENING TEMPO (HALF-NOTE = 50). RED STEMS INDICATE IMPULSES GIVEN BY CLICKS.

Allegretto $\text{♩} = 50$

play 5x

spiccato

(arco)

* Violin 1

p agitato

smfz

p

smfz

p

smfz

not 1st time

spiccato

(arco)

* Violin 2

p agitato

smfz

smfz

p

smfz

p

not 1st time

spiccato

(arco)

* Viola

smfz

p agitato

smfz

p

smfz

p

not 1st time

spiccato

(arco)

* Violoncello

smfz

p agitato

smfz

p

smfz

p

repeat 5x

A

Vln. 1

7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8 6:8 6:8 6:8

p *smfz* *p* *smfz* *p* *smfz* *p* *smfz* *p* *sempre arco*

Vln. 2

7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8 6:8 6:8 6:8

smfz *p* *smfz* *p* *smfz* *p* *smfz* *p* *smfz* *p* *sempre arco*

Vla.

7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8 6:8 6:8 6:8

smfz *p* *smfz* *p* *smfz* *p* *smfz* *p* *smfz* *p* *sempre arco*

Vc.

7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8 6:8 6:8 6:8

smfz *p* *smfz* *p* *smfz* *p* *smfz* *p* *smfz* *p* *sempre arco*

This musical score consists of four staves of music. The notation includes various rhythmic values, dynamic markings, and time signature changes. The first two staves are primarily in 6:8 time, while the last two staves transition to 5:4 time. Dynamic markings include *smfz*, *p*, and *mp*. The score is marked with a '3.' in the top right corner.

Staff 1: *smfz* *p* 6:8 6:8 6:8 6:8 6:8 6:8 5:4 5:4 *smfz* *mp* 5:4 5:4

Staff 2: *smfz* *p* 6:8 6:8 6:8 6:8 6:8 6:8 5:4 5:4 *smfz* *mp* 5:4 5:4

Staff 3: *smfz* *p* 6:8 6:8 6:8 6:8 6:8 6:8 5:4 5:4 *smfz* *mp* 5:4 5:4

Staff 4: *smfz* *p* 6:8 6:8 6:8 6:8 6:8 6:8 5:4 5:4 *smfz* *mp* 5:4 5:4

The image displays four systems of musical notation, each consisting of two staves. The music is written in 5/4 time. Each system contains several measures, with some measures grouped by a bracket and labeled '5:4'. Dynamic markings 'smfz' and 'mp' are placed below the staves. The notation includes various note values, slurs, and accents. The word 'non staccato' is written above the staves in several places. The fifth measure of each system is marked with a circled '5' and 'non staccato'. The music features a mix of eighth and quarter notes, often beamed together. The overall structure is repetitive, with similar phrasing and dynamics across the four systems.

Staff 1: Musical notation with notes, rests, and dynamic markings. Includes markings for *smfz*, *mp*, *smfz*, and *mf*. Features a *v* marking above a group of notes and a *3:4* time signature at the end.

Staff 2: Musical notation with notes, rests, and dynamic markings. Includes markings for *smfz*, *mp*, *smfz*, and *mf*. Features a *v* marking above a group of notes and a *3:4* time signature at the end.

Staff 3: Musical notation with notes, rests, and dynamic markings. Includes markings for *smfz*, *mp*, *smfz*, and *mf*. Features a *v* marking above a group of notes and a *3:4* time signature at the end.

Staff 4: Musical notation with notes, rests, and dynamic markings. Includes markings for *smfz*, *mp*, *smfz*, and *mf*. Features a *v* marking above a group of notes and a *3:4* time signature at the end.

3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4

sfz mf sfz mf

3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4

sfz mf sfz mf

3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4

sfz mf sfz mf

3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4 3:4

sfz mf sfz mf

B

The image shows a musical score for four staves. The first staff begins with a dynamic marking of **ff** and a fermata. The second staff begins with a dynamic marking of **f** and a fermata. The third staff begins with a dynamic marking of **ff** and a fermata, with a *cue ensemble* marking above it. The fourth staff begins with a dynamic marking of **f** and a fermata. All staves have dynamic markings of **mf** and **mp** with a hairpin indicating a crescendo. The first staff has a trill marking *tr.* above a note. The second staff has a *tr.* marking above a note. The third staff has a *tr.* marking above a note. The fourth staff has a *tr.* marking above a note. The score is written in a system with four staves.

Joel Kirk (06/19)

II. Transfiguration

c. 4-5 minutes

Joel Kirk (2019)

*** YOU WILL EACH RECEIVE FOUR INTRODUCTORY CLICKS AT THE SPEED OF YOUR OPENING TEMPO.
CLICK GIVES CONSISTENT QUARTER-NOTE SPEED THROUGHOUT.**

A

*** Violin 1** = 80 *sempre vibrato* pp

*** Violin 2** = 70 *sempre vibrato* pp

*** Viola** = 60 *sempre vibrato* pp

*** Violoncello** = 50 *sempre vibrato* pp

The score consists of four staves. Each staff begins with a tempo marking (80, 70, 60, 50) and a dynamic marking (pp). The first measure of each staff is marked 'sempre vibrato'. The music features a series of slurred notes, with some measures containing five-measure rests. The notation includes various rhythmic values and accidentals, with a key signature of one flat (B-flat).

This musical score consists of four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The following table summarizes the key annotations and markings found in the score:

Staff	Annotations
1	(sempre vibrato), mp, 5
2	(sempre vibrato), mp, 5
3	(sempre vibrato), mp, 5
4	(sempre vibrato), mp, 5

The score features a complex rhythmic structure with frequent use of slurs and ties. The dynamic marking *mp* (mezzo-piano) is consistently applied across all staves. The number '5' is used as a bracketed annotation, likely indicating a five-measure phrase or a specific fingering. The instruction *(sempre vibrato)* is placed above the staves, indicating that vibrato should be maintained throughout the piece.

This musical score consists of three staves. The top two staves feature a complex rhythmic pattern of sixteenth notes, with groups of five notes bracketed and labeled '5'. The bottom staff features a similar pattern of sixteenth notes, also with groups of five notes bracketed and labeled '5'. The dynamic marking 'mf' (mezzo-forte) is present in the middle of each staff. The notation includes various accidentals (sharps, flats, naturals) and slurs. Vertical lines connect the staves, indicating a multi-measure rest or a specific articulation across the system.

The image displays a musical score for three staves. The notation is complex, featuring a mix of eighth and sixteenth notes, often beamed together. The top staff includes several instances of a bracket with the number '5' above it, indicating a quintuplet. The middle staff also features similar '5' brackets. The bottom staff contains a melodic line with a 'non vibrato' instruction above it, and a bass line with '5' brackets. Vertical lines connect the staves, suggesting a multi-measure rest or a specific alignment of notes. The overall style is that of a classical or contemporary instrumental piece.

This musical score consists of four staves. The top two staves feature a complex melodic line with frequent sixteenth-note runs, often grouped by brackets labeled '5' to indicate quintuplets. The bottom two staves provide a harmonic accompaniment with a steady eighth-note bass line and chords. Dynamic markings such as 'f' (forte) are placed throughout the score. Vertical lines connect specific notes across the staves, likely indicating fingerings or articulation points. The notation includes various accidentals (sharps, flats, naturals) and slurs to guide the performer.

This musical score is arranged in four staves. The top two staves contain melodic lines with frequent five-finger chords, indicated by brackets labeled '5' above the notes. The bottom two staves contain a bass line with chords and slurs, also including five-finger chords. Vertical lines connect the staves to show harmonic relationships. The notation includes various musical symbols such as slurs, ties, and accidentals.

This musical score consists of four staves. The notation includes various rhythmic values, accidentals, and articulation marks. Key features include:

- Staff 1:** Features several groups of notes with brackets labeled "5" above them, indicating five-finger patterns. A "(non-gliss.)" annotation is placed above a specific group of notes.
- Staff 2:** Similar to the first staff, it contains multiple "5" brackets and "(non-gliss.)" annotations.
- Staff 3:** Contains "5" brackets below the notes and "(non-gliss.)" annotations.
- Staff 4:** Features "5" brackets below the notes and "(non-gliss.)" annotations.

Vertical lines connect corresponding notes across the staves, suggesting a multi-measure rest or a specific fingering sequence. The "(non-gliss.)" annotations likely refer to non-glissando techniques for certain notes or groups of notes.

The image displays a musical score for guitar, consisting of four staves. The notation is as follows:

- Staff 1 (Top):** Features a melodic line with frequent five-finger chords (marked '5') and slurs. The notes are primarily eighth and quarter notes.
- Staff 2:** Similar to the first staff, it contains a melodic line with five-finger chords and slurs.
- Staff 3:** Contains a bass line with slurs and some five-finger chords. The notes are mostly quarter and eighth notes.
- Staff 4 (Bottom):** Contains a bass line with slurs and some five-finger chords. The notes are mostly quarter and eighth notes.

The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as slurs, ties, and five-finger chord markings.

This musical score is written for guitar and consists of four staves. The top two staves feature melodic lines with frequent five-finger patterns, indicated by brackets with the number '5' above the notes. The bottom two staves feature bass lines with chords and rhythmic patterns, also including five-finger patterns. The score is divided into measures by vertical bar lines. The notation includes various note values, accidentals, and articulation marks such as slurs and accents.

This musical score is written for guitar and consists of five staves. The notation includes various fretting techniques, such as natural harmonics (indicated by 'n' above notes) and artificial harmonics (indicated by 'a' above notes). The score is divided into measures by vertical bar lines. Brackets labeled '5' are placed above or below groups of notes, indicating five-finger stretches or specific fingering patterns. The music is written in a standard staff format with a treble clef and a key signature of one sharp (F#). The overall structure is a continuous melodic line across the five staves, with some measures featuring double-stops or chords.

This musical score is written for guitar and consists of four staves. The notation includes various musical symbols such as notes, stems, beams, and accidentals. The score is divided into measures by vertical bar lines. Several measures contain chords, while others feature scales or melodic lines. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes across measures. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into four systems, each containing one staff. The first two systems are primarily composed of chords and short melodic phrases, while the third and fourth systems feature more complex melodic lines and scales. The notation is clear and professional, typical of a published guitar method book or sheet music.

B

The musical score for section B consists of four staves. The top two staves feature complex rhythmic patterns with frequent sixteenth-note runs and slurs. The bottom two staves feature a more melodic line with dotted rhythms and slurs. Brackets labeled '5' indicate five-finger spans across various notes in all staves. The notation includes various accidentals (sharps and naturals) and rests.

B

C (♩ = 80)

Violin 1
= 80
subito mp

Violin 2
= 80
subito mp

col legno

= 77
col legno

* CLICK WILL GIVE SPEED OF UNDERLYING TEMPO (SHOWN BY GREY LINES)

*** Viola**
= 60
mp *mf* *mp* *mf*

*** Violoncello**
= 60
mp *mf* *mp*

A musical staff containing a sequence of notes. The notes are grouped into five-measure units, each indicated by a bracket with the number '5' above it. The notes are mostly eighth notes with stems pointing down, and some have accidentals (sharps and naturals).

A musical staff containing a sequence of notes, similar to the first staff. It features five-measure groups marked with brackets and the number '5'. The notes are eighth notes with stems pointing down, including various accidentals.

A musical staff with a series of notes. Above the staff, horizontal lines with vertical end-caps indicate ratios: 9:7, 16:15, and 7:9. Below the staff, dynamic markings are placed under the notes: mp, mf, mp, mf, mp, mf, mp, mf, mp, mf, mp. The notes are connected by a continuous line, suggesting a glissando or a series of closely spaced notes.

A musical staff with a series of notes. Above the staff, horizontal lines with vertical end-caps indicate ratios: 7:9, 16:15, and 9:7. Below the staff, dynamic markings are placed under the notes: mf, mp, mf, mp, mf, mp, mf, mp, mf, mp, mf. The notes are connected by a continuous line, suggesting a glissando or a series of closely spaced notes.

sempre col legno; low LH finger-pressure (allow indeterminate harmonics to occur)

A musical staff containing a series of rhythmic patterns. The patterns consist of groups of notes, some with stems pointing up and some with stems pointing down. Above the staff, there are five horizontal brackets, each labeled with the number '5', indicating five-measure groupings. The notes are primarily eighth and sixteenth notes.

(mp)

sempre col legno; low LH finger-pressure (allow indeterminate harmonics to occur)

A musical staff containing a series of rhythmic patterns, similar to the one above. It features five horizontal brackets labeled '5' above the staff, indicating five-measure groupings. The notation includes eighth and sixteenth notes with stems pointing up and down.

(mp)

A musical staff showing a melodic line with a series of notes connected by a slur. The notes are primarily eighth notes. Below the staff, there are dynamic markings: **mf**, **mp**, **mf**, **mp**, **mf**, **mp**, **mf**, **mp**, **mf**, **mp**, **mf**, **mp**, **mf**, **mp**, **mf**, **mp**. Above the staff, there are two horizontal brackets: one labeled '10:6' spanning the first ten measures, and another labeled '16:15' spanning the last six measures.

A musical staff showing a melodic line with a series of notes connected by a slur. The notes are primarily eighth notes. Below the staff, there are dynamic markings: **mp**, **mf**, **mp**, **mf**, **mp**, **mf**, **mp**, **mf**, **mp**, **mf**. Above the staff, there are two horizontal brackets: one labeled '6:10' spanning the first six measures, and another labeled '16:15' spanning the last six measures.

A musical staff containing a series of notes grouped into five-measure units. Each group is indicated by a bracket with the number '5' above it. The notes are mostly eighth and sixteenth notes, with some accidentals.

A musical staff containing a series of notes grouped into five-measure units. Each group is indicated by a bracket with the number '5' above it. The notes are mostly eighth and sixteenth notes, with some accidentals.

● *high bow pressure; slow bowing speed (very interrupted, unstable sound)*

A musical staff with a melodic line and dynamic markings. The dynamics are *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*. Above the staff, there are two ratios: 6:10 and 11:5. The notes are mostly quarter notes with stems pointing down.

● *high bow pressure; slow bowing speed (very interrupted, unstable sound)*

A musical staff with a melodic line and dynamic markings. The dynamics are *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*. Above the staff, there are two ratios: 10:6 and 5:11. The notes are mostly quarter notes with stems pointing down.

scrape fingernail up/down indicated string

“mp” attempt to equal volume of 2nd violin percussive tapping

tap wood of instrument with fingertip (back or shoulder)

“mp” attempt to equal volume of 1st violin scraping

Musical notation for two staves. The top staff features a zigzag line with five-note chords above it. The bottom staff shows the corresponding chord voicings. Brackets labeled '5' indicate the five-note groupings.

● *sempre; sul ponticello* 16:15

Musical notation for a single staff showing a sequence of triplets and individual notes. The notes are marked with dynamic markings: mp, mf, mp, mf, mp, mf, mp, mf, mp, mf, mp, mf, mp, mf, mp, mf, mp. The first four groups are triplets marked with '3'.

● *sempre; sul ponticello* 16:15

Musical notation for a single staff showing a long note with a tremolo effect. The note is marked with dynamic markings: mp, mf, mp, mf.

D

(♩ = 80)

A musical staff showing a rhythmic pattern of five-measure slurs. The notes are connected by a sawtooth-shaped line, creating a continuous, oscillating sound.

“mp” attempt to create a homogenous, mp, ensemble dynamic

(♩ = 77)

A musical staff showing a rhythmic pattern of five-measure slurs. The notes are dotted, creating a steady, rhythmic pulse.

“mp” attempt to create a homogenous, mp, ensemble dynamic

♩ = 73

play directly on the bridge (unpitched sound)

A musical staff showing a rhythmic pattern of five-measure slurs. The notes are marked with a 'V' above them, indicating a specific playing technique.

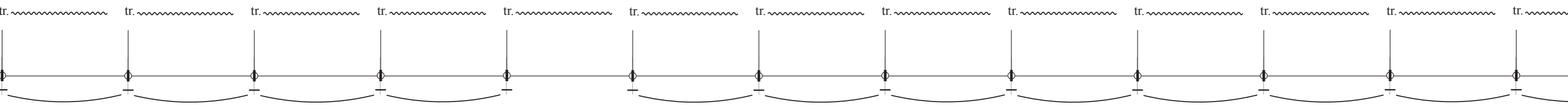
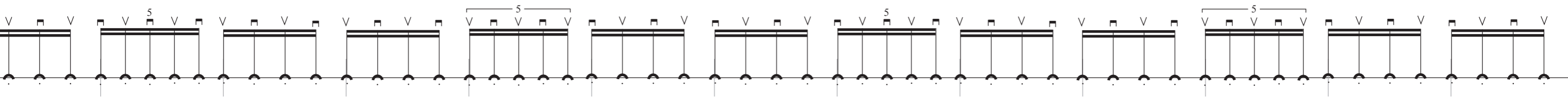
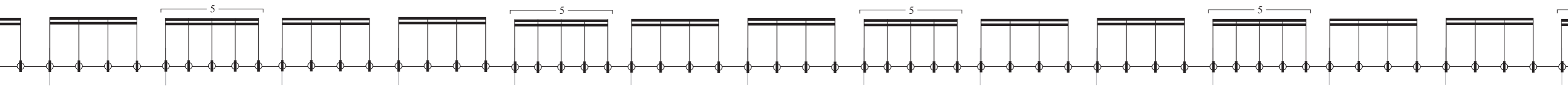
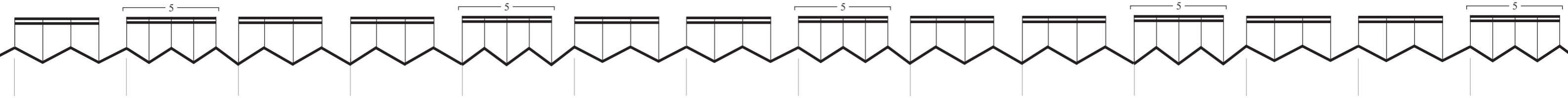
“mp” attempt to create a homogenous, mp, ensemble dynamic

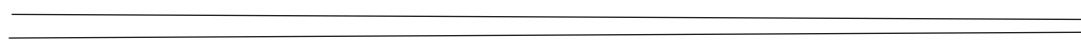
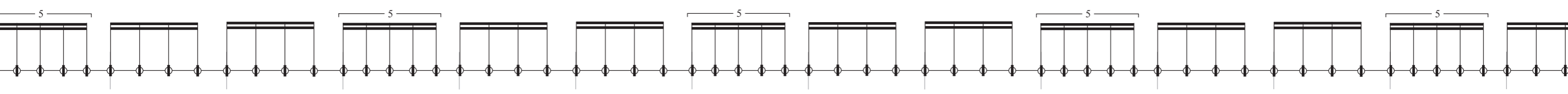
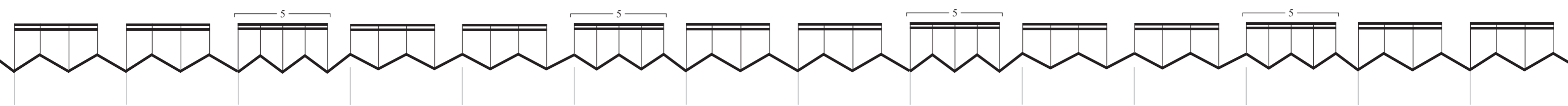
♩ = 71

tap-trill with fingertip on wood of instrument (back or shoulder)

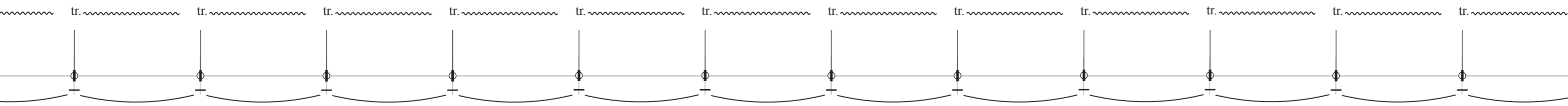
A musical staff showing a rhythmic pattern of wavy lines, representing a tap-trill. Below the staff, there are triplet patterns of notes.

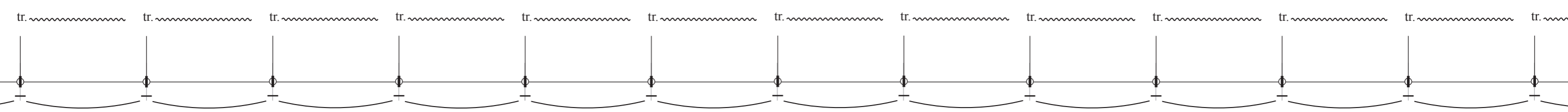
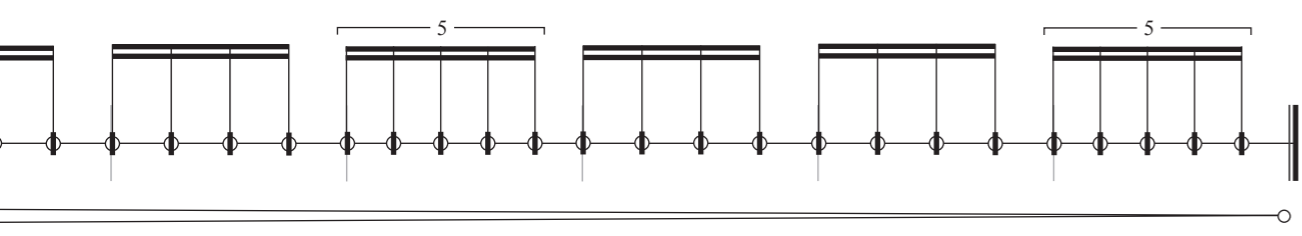
mp mf mp mf mp mf mp mf mp mf “mp” attempt to create a homogenous, mp, ensemble dynamic

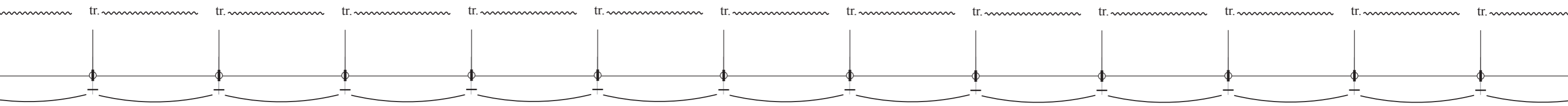
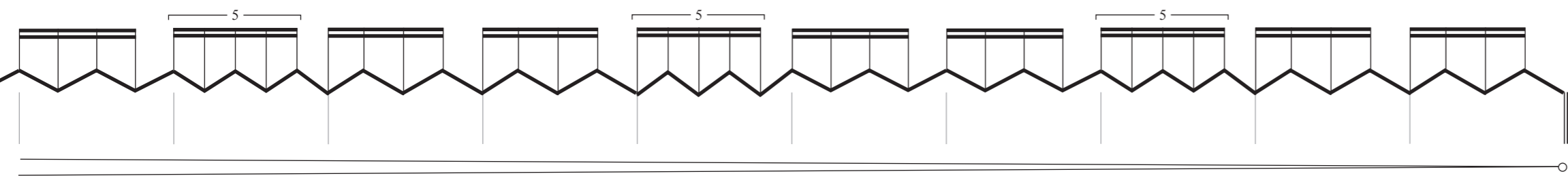


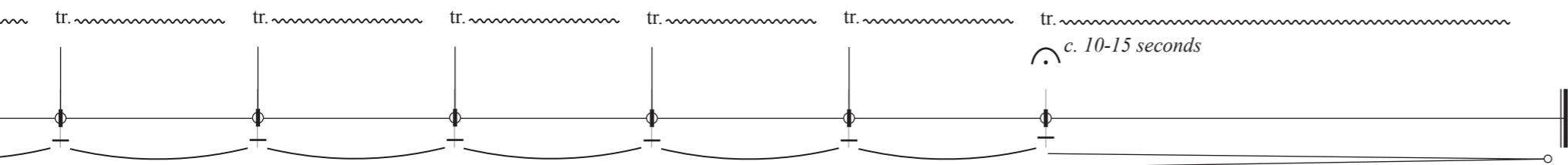


H









Joel Kirk (07/19)

III. Carrousel

* YOU WILL EACH RECEIVE FOUR INTRODUCTORY CLICKS AT THE SPEED OF YOUR OPENING TEMPO.
CLICK GIVES CONSISTENT QUARTER-NOTE SPEED THROUGHOUT.

c. 4 minutes

Joel Kirk (2019)

II

*** Violin 1**
(open)
= 74

*** Violin 2**
sempre con sord.
= 68
<mp> pp

*** Viola**
sempre con sord.
= 62
<mp> pp

*** Violoncello**
sempre con sord.
= 56
<mp> pp

The musical score is divided into four staves, each with a tempo marking and a dynamic range. The Violin 1 staff is marked with a tempo of 74 and includes the instruction '(open)'. The Violin 2 staff is marked with a tempo of 68 and 'sempre con sord.', featuring triplet markings. The Viola staff is marked with a tempo of 62 and 'sempre con sord.'. The Violoncello staff is marked with a tempo of 56 and 'sempre con sord.', featuring quintuplet markings. All string parts include dynamic markings of mezzo-piano (<mp>) and pianissimo (pp). The score is marked with a Roman numeral 'II' at the beginning.

A musical staff featuring complex chordal textures. It consists of several measures with multiple notes per measure, often beamed together. Slurs are used to group these notes across measures. The notes include flats and sharps, indicating a specific key signature.

A musical staff with a series of triplet notes. Each triplet is marked with a '3' below it. Dynamic markings include '<mp>' and 'pp'. A large slur covers the entire staff, indicating a long phrase. A vertical line is present in the center of the staff.

A musical staff with a series of notes, many of which are beamed together. Slurs are used to group these notes across measures. Dynamic markings include '<mp>' and 'pp'. The notes include flats and sharps.

A musical staff with a series of quintuplet notes. Each quintuplet is marked with a '5' above it. Dynamic markings include 'pp' and '<mp> pp'. A large slur covers the entire staff.

A musical staff featuring complex chordal textures. It consists of several measures with multiple notes per measure, often beamed together. Slurs are used to group these notes across measures. The notes include various accidentals such as flats and sharps.

A musical staff with a series of triplet notes. Each measure contains three notes beamed together, with a '3' written below the beam. Dynamic markings include $\langle mp \rangle$ and pp . Slurs are placed over the triplets, and some notes have a bar over them.

A musical staff with a series of notes, some beamed in pairs or groups. Slurs are used to group these notes across measures. Dynamic markings include pp and $\langle mp \rangle$. Some notes have a bar over them.

A musical staff with a series of quintuplet notes. Each measure contains five notes beamed together, with a '5' written above the beam. Dynamic markings include $\langle mp \rangle$ and pp . Slurs are used to group these notes across measures.

Tempo marking: = 72

A musical staff featuring complex chordal textures. It consists of several measures with multiple notes per measure, often beamed together. Slurs are used to group these notes across measures. The notes include flats and naturals, and some are marked with diamond symbols.

Dynamic markings: <mp> pp

A musical staff with a series of triplet patterns, each marked with a '3' below the notes. The notes are beamed together and connected by a long slur across the entire staff. Dynamic markings '<mp> pp' are placed below the first, fifth, and ninth measures.

Tempo marking: = 60

Dynamic markings: <mp> pp

A musical staff with eighth-note patterns. The notes are beamed in groups and connected by a long slur. Dynamic markings '<mp> pp' are placed below the first, fifth, and ninth measures. A tempo marking '= 60' is located above the staff.

Tempo marking: = 54

Dynamic markings: <mp> pp

A musical staff with quintuplet patterns, each marked with a '5' above the notes. The notes are beamed together and connected by a long slur. Dynamic markings '<mp> pp' are placed below the first, fourth, eighth, and twelfth measures. A tempo marking '= 54' is located above the staff.

A musical staff featuring complex chordal textures. It consists of several measures with multiple notes per measure, often beamed together. Slurs are used to group these notes across measures. The notes include various accidentals such as flats and naturals.

A musical staff containing a sequence of triplets. Each triplet is marked with a '3' below it. The dynamics markings '<mp>' and 'pp' are placed below the first and last triplets respectively. A vertical line with a dot above it and the number '66' is positioned above the first triplet. Slurs are placed over the triplets.

A musical staff with a series of notes, many of which are beamed together. Slurs are placed over groups of notes. The dynamics markings '<mp>' and 'pp' are repeated below the staff.

A musical staff featuring quintuplets. Each quintuplet is marked with a '5' above it. The dynamics markings '<mp>' and 'pp' are placed below the staff.

A musical staff featuring complex chordal textures. It consists of several measures with multiple notes per measure, often beamed together. Slurs are used to group these notes across measures. The notes include various accidentals, such as flats and naturals.

A musical staff with a series of triplets, each marked with a '3' below the notes. The notes are beamed together. Dynamic markings '<mp>' and 'pp' are placed below the first triplet of each group. Slurs are placed over the triplets, and some notes have a bar over them.

A musical staff with a series of notes, some beamed together. Slurs are placed over groups of notes. Dynamic markings '<mp>' and 'pp' are placed below the first note of each group. Some notes have a bar over them.

A musical staff with a series of quintuplets, each marked with a '5' above the notes. The notes are beamed together. Dynamic markings '<mp>' and 'pp' are placed below the first quintuplet of each group. Slurs are placed over the quintuplets, and some notes have a bar over them.

• = 70

A musical staff featuring a series of complex rhythmic patterns. It includes various note values, slurs, and dynamic markings. The patterns are intricate, with many notes beamed together and some slurs spanning across several measures.

A musical staff containing several triplet markings (indicated by the number '3' below the notes). The notes are beamed together and have slurs above them. Dynamic markings include **<mp>** and **pp**.

• = 58

A musical staff with a series of notes, many of which are grouped under long, sweeping slurs. The notes are beamed together. Dynamic markings include **<mp>** and **pp**.

• = 52

A musical staff featuring quintuplet markings (indicated by the number '5' below the notes). The notes are beamed together and have slurs above them. Dynamic markings include **<mp>** and **pp**.

A musical staff featuring complex chordal textures. It consists of several measures with multiple notes per measure, often beamed together. Slurs are used to group these notes across measures. The notes include various accidentals, such as flats and naturals.

A musical staff containing triplet markings (the number '3' below groups of notes) and dynamic markings '<mp>' and 'pp'. The notes are beamed in groups of three. Slurs are placed over the triplets. The key signature includes flats.

A musical staff with eighth-note patterns. The notes are beamed in groups of two or three. Dynamic markings '<mp>' and 'pp' are present. Slurs are used to encompass the eighth-note groups. The key signature includes flats.

A musical staff featuring quintuplet markings (the number '5' above groups of notes) and dynamic markings '<mp>' and 'pp'. The notes are beamed in groups of five. Slurs are used to group the quintuplets. The key signature includes flats.

Musical notation for the first system, featuring a complex melodic line with triplets and fingerings III and II.

Musical notation for the second system, including a tempo marking of 64 and dynamic markings <mp> and pp.

Musical notation for the third system, featuring a melodic line with dynamic markings <mp> and pp.

Musical notation for the fourth system, featuring a melodic line with quintuplets and dynamic markings <mp> and pp.

The musical score is presented in three systems, each with a treble and bass clef. The first system begins with a tempo marking of 68. It features complex chordal textures with many notes beamed together. Dynamic markings include *<mp>* and *pp*. The second system includes a tempo marking of 50 and features several triplet markings (indicated by a '3' below the notes) and dynamic markings of *<mp>* and *pp*. The third system features quintuplet markings (indicated by a '5' below the notes) and dynamic markings of *<mp>* and *pp*. The score includes various musical notations such as slurs, ties, and accidentals.

Musical staff showing chords and fingering. The staff contains several chords with notes on the treble clef. Above the staff, the Roman numerals **III** and **II** are placed above specific chords. The notes are mostly in the lower register, with some accidentals (flats and sharps).

Musical staff featuring a series of triplets. Each triplet consists of three notes, with a '3' written below. The notes are connected by a long slur. Dynamics markings **<mp>** and **pp** are placed below the staff. The notes are mostly in the lower register.

Musical staff with a series of notes connected by a long slur. A vertical line with a dot above it and the text "= 56" is positioned above the staff. Dynamics markings **<mp>** and **pp** are placed below the staff. The notes are mostly in the lower register.

Musical staff featuring a series of quintuplets. Each quintuplet consists of five notes, with a '5' written above. The notes are connected by a long slur. Dynamics markings **<mp>** and **pp** are placed below the staff. The notes are mostly in the lower register.

III II III II III II

This staff shows a sequence of notes with fingerings III and II. The notes are connected by horizontal lines, and there are diamond-shaped symbols below some notes.

<mp> pp <mp> pp <mp> pp

This staff features a series of triplets, each marked with a '3' below it. The dynamics are indicated as <mp> and pp. A large slur covers the entire staff.

<mp> pp <mp> pp <mp> pp

This staff contains a sequence of notes with dynamics <mp> and pp. A large slur covers the entire staff.

5 5 5 5 5 5 5 5

<mp> pp <mp> pp <mp> pp <mp> pp

This staff features a series of quintuplets, each marked with a '5' above it. The dynamics are indicated as <mp> and pp. A large slur covers the entire staff.

Musical score for the first system, featuring a complex arpeggiated texture. The notation includes various accidentals and fingerings. The system is divided into two sections, labeled III and II.

62

Musical score for the second system, featuring a melodic line with triplets. The notation includes various accidentals and dynamics markings. The system is marked with **<mp>** and **pp**.

Musical score for the third system, featuring a melodic line with dynamics markings. The system is marked with **<mp>** and **pp**.

48

Musical score for the fourth system, featuring a melodic line with quintuplets. The notation includes various accidentals and dynamics markings. The system is marked with **<mp>** and **pp**.

= 66

III II

= 62

<mp> pp <mp> pp

<mp> pp <mp> pp

= 48

<mp> pp <mp> pp <mp> pp

Musical staff showing chords and fingering. The staff contains several chords with notes on the treble clef. Above the staff, the Roman numerals III and II are placed above specific chords, indicating fingerings for the third and second fingers. The chords are connected by a long slur.

Musical staff featuring triplet patterns. Each triplet consists of three eighth notes. The dynamics *<mp>* and *pp* are indicated below the first and fifth triplets. A long slur covers the entire staff.

Musical staff with dynamics *<mp>* and *pp* indicated below several measures. A tempo marking "= 54" is present in the upper right area of the staff. A long slur covers the entire staff.

Musical staff featuring quintuplet patterns. Each quintuplet consists of five eighth notes. The dynamics *<mp>* and *pp* are indicated below the first and fifth quintuplets. A long slur covers the entire staff.

Musical staff with chords and fingering III and II. The staff contains a series of chords with various accidentals and stems. Above the staff, the Roman numerals III and II are placed above specific chords, indicating fingerings. The chords are connected by a long, sweeping slur.

Musical staff with triplets and dynamics <mp> pp. The staff contains a series of triplet notes with stems. Below the staff, the number 3 is written under each triplet. Dynamics markings <mp> and pp are placed below the staff. A long slur covers the entire staff.

Musical staff with dynamics <mp> pp. The staff contains a series of notes with stems. Dynamics markings <mp> and pp are placed below the staff. A long slur covers the entire staff.

Musical staff with quintuplets and dynamics <mp> pp. The staff contains a series of quintuplet notes with stems. Below the staff, the number 5 is written under each quintuplet. Dynamics markings <mp> and pp are placed below the staff. A long slur covers the entire staff.

A musical staff featuring complex chordal textures. It consists of several measures with multiple notes per measure, often beamed together. Slurs are used to group these notes across measures. The notes include various accidentals (sharps, flats, naturals) and some are marked with diamond symbols. The overall texture is dense and intricate.

● = 64
III II

A musical staff with a series of triplet patterns. Each measure contains three notes beamed together, with a '3' written below. The notes are mostly eighth notes. Dynamic markings include **<mp>** and **pp**. Slurs are placed over the triplets, and some notes have a bar over them. The staff is in a key with one flat.

A musical staff with eighth-note patterns. The notes are beamed in groups, often with slurs. Dynamic markings include **<mp>** and **pp**. The staff is in a key with one flat.

A musical staff with quintuplet patterns. Each measure contains five notes beamed together, with a '5' written above. Dynamic markings include **<mp>** and **pp**. Slurs are used to group the quintuplets. The staff is in a key with one flat.

● = 46
(5)

Musical staff showing chords and fingering. The staff contains several chords with notes on the treble clef. Above the staff, the Roman numerals III and II are placed above specific chords. The notes include flats and naturals, and some are marked with diamond-shaped fingering symbols.

Musical staff featuring a series of triplet notes. A tempo marking $\downarrow = 60$ is positioned above the staff. The notes are grouped by a bracket with the number 3 underneath. Dynamics markings $\langle mp \rangle$ and pp are placed below the staff.

Musical staff with a series of notes connected by a long slur. The notes are grouped by a bracket with the number 3 underneath. Dynamics markings $\langle mp \rangle$ and pp are placed below the staff.

Musical staff with a series of quintuplet notes. The notes are grouped by a bracket with the number 5 underneath. Dynamics markings $\langle mp \rangle$ and pp are placed below the staff.

Musical staff showing chords and fingering. The staff contains several chords with notes on the treble clef. Above the staff, the Roman numerals III and II are placed above pairs of chords, indicating fingerings for the right hand. The notes include sharps and flats, and some have diamond-shaped fingering symbols.

Musical staff featuring a series of triplet notes. Each triplet is marked with a '3' below it. The dynamics are indicated as *<mp>* and *pp* below the notes. The notes are on a treble clef staff and include flats and bar lines.

Musical staff with a long slur over a series of notes. The notes are on a treble clef staff and include flats. The dynamics are indicated as *<mp>* and *pp* below the notes. A vertical line with a dot above it is marked with '= 52'.

Musical staff featuring quintuplets of notes. Each quintuplet is marked with a '5' above it. The dynamics are indicated as *<mp>* and *pp* below the notes. The notes are on a treble clef staff and include flats.

Musical staff with fingerings III and II. The staff contains a sequence of notes with slurs and ties, indicating a complex melodic line.

Musical staff with triplets (marked '3') and dynamics <mp> pp. The staff contains a sequence of notes with slurs and ties, indicating a complex melodic line.

Musical staff with dynamics <mp> pp. The staff contains a sequence of notes with slurs and ties, indicating a complex melodic line.

Musical staff with quintuplets (marked '5') and dynamics <mp> pp. The staff contains a sequence of notes with slurs and ties, indicating a complex melodic line.

62

III II

III II III II

This musical staff features a sequence of chords with various accidentals (flats and naturals) and stems. Above the staff, a tempo marking "= 62" is indicated. Fingering numbers "III" and "II" are placed above specific notes. The staff is divided into measures by vertical bar lines.

<mp> pp <mp> pp

This musical staff contains a series of triplet notes, each marked with a "3" below it. The notes have various accidentals. Dynamic markings "<mp>" and "pp" are placed below the staff. A long slur covers the entire staff.

> pp <mp> pp <mp> pp

This musical staff features a sequence of notes with various accidentals. Dynamic markings "> pp", "<mp> pp", and "<mp> pp" are placed below the staff. A long slur covers the entire staff.

44

5 (5) 5 5 5 5 5 5 5

<mp> pp <mp> pp <mp> pp

This musical staff contains a series of quintuplet notes, each marked with a "5" above it. The notes have various accidentals. Dynamic markings "<mp> pp", "<mp> pp", and "<mp> pp" are placed below the staff. A long slur covers the entire staff.

Musical staff with fingerings III and II. The staff contains a sequence of notes with various accidentals (flats and sharps) and stems. A large slur covers the entire staff.

Musical staff with triplets and dynamics. It features a series of triplet notes with stems. Dynamics markings include **<mp>** and **pp**. A large slur covers the entire staff.

Musical staff with dynamics. It features a series of notes with stems. Dynamics markings include **<mp>** and **pp**. A large slur covers the entire staff.

Musical staff with quintuplets and dynamics. It features a series of quintuplet notes with stems. Dynamics markings include **<mp>** and **pp**. A large slur covers the entire staff.

Musical staff with fingerings III and II. The staff contains a sequence of chords and intervals, with some notes marked with a diamond symbol. The notes are primarily in the lower register of the staff.

Musical staff with triplets and dynamics. A tempo marking of 58 is indicated. The staff features a series of triplet notes, with dynamics markings of *<mp>* and *pp*. The notes are connected by a long slur.

Musical staff with dynamics and a tempo marking of 50. The staff features a series of notes, with dynamics markings of *<mp>* and *pp*. The notes are connected by a long slur.

Musical staff with quintuplets and dynamics. The staff features a series of quintuplet notes, with dynamics markings of *<mp>* and *pp*. The notes are connected by a long slur.

III II

III II

= 60

III II

3 <mp> pp 3 3 3 3 3 <mp> pp 3 3 3 3 3 <mp> pp 3

<mp> pp <mp> pp <mp> pp <mp> pp

5 5 5 5 5 5 5 (5) 5

<mp> pp <mp> pp <mp> pp

= 42

gliss. as far as possible

III II

III II

III II

gliss. as far as possible

III II

3 3 3 3 3 3 3 3 3 3

<mp> pp <mp> pp

pp <mp> pp <mp> pp

5 5 5 5 5 5 5 5 5 5

<mp> pp <mp> pp <mp> pp

Musical staff showing chords and fingering. The staff contains several chords with stems and beams. Above the staff, the Roman numerals **III** and **II** are placed above specific chords. The chords are primarily triads and dyads, some with accidentals (sharps and flats).

Musical staff with triplets and dynamics. The staff features a series of triplets of eighth notes. Dynamics markings **<mp>** and **pp** are placed below the staff. A slur covers the entire triplet sequence. The notes are mostly eighth notes with stems and beams.

Musical staff with dynamics. The staff contains a series of eighth notes with stems and beams. Dynamics markings **<mp>** and **pp** are placed below the staff. A slur covers the entire staff. The notes are mostly eighth notes with stems and beams.

Musical staff with quintuplets and dynamics. The staff features a series of quintuplets of eighth notes. Dynamics markings **<mp>** and **pp** are placed below the staff. A slur covers the entire quintuplet sequence. The notes are mostly eighth notes with stems and beams.

Expirer

String Quartet

Joel Kirk (2019)

c. 4-5 minutes

Written during the Spring/Summer of 2019, *Expirer* was inspired by the ‘strip paintings’ of Gerhard Richter. In these paintings, Richter took photographs of his previously existing works and stretched out very thin slices of these paintings along wide, horizontal expanses, revealing the detailed colours and intricacies hidden within tiny slivers of the painting; intricacies previously invisible to the naked eye are rendered vast landscapes in which the viewer is immersed. This piece takes a short chord progression from Variation 13 in Philip Wilby’s work for brass ensemble *Paganini Variations* (1991). Variation 13 is the Funèbre variation of this piece, and is evocative of the funeral procession with its slow, trudging rhythmic patterns and haunting slow melodies. In *Expirer*, this fleeting chord progression is extended and repeated, continually sinking and sighing downwards until the ranges of the instruments are exhausted and the material itself is all but spent.

Expirer

Joel Kirk (2019)

1.

Grave ♩ = 160

slowly sighing; expiring

flautando

Violin 1

sempre con sord. **pp**

flautando

Violin 2

sempre con sord. **pp**

flautando

Viola

sempre con sord. **pp**

flautando

Violoncello

sempre con sord. **pp** **p** **pp** **p** *simile*

flautando

Vln. 1

flautando

Vln. 2

flautando

Vla.

flautando

Vc.

Vln. 1

Vln. 2

Vla.

Vc.



Vln. 1

Vln. 2

Vla.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.



Vln. 1

Vln. 2

Vla.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.

This system contains the first four staves of a musical score. The top staff is for Violin 1 (Vln. 1), the second for Violin 2 (Vln. 2), the third for Viola (Vla.), and the fourth for Violoncello (Vc.). Each staff begins with a treble clef (except for Vc. which has a bass clef). The music consists of a series of notes with stems, some beamed together, and slurs. The Vc. staff includes a 4-measure rest at the beginning of each measure. The system is divided into four measures by vertical bar lines.



Vln. 1

Vla.

Vc.

This system contains the next three staves of the musical score. The top staff is for Violin 1 (Vln. 1), the middle for Viola (Vla.), and the bottom for Violoncello (Vc.). Each staff begins with a treble clef (except for Vc. which has a bass clef). The music continues with similar notation to the first system, including notes, stems, beams, and slurs. The Vc. staff includes a 4-measure rest at the beginning of each measure. The system is divided into four measures by vertical bar lines.

Vln. 1

Vla.

Vc.

This system contains three staves. The top staff is for Violin 1 (Vln. 1) in treble clef, the middle for Viola (Vla.) in bass clef, and the bottom for Violoncello (Vc.) in bass clef. The Vln. 1 and Vla. parts feature a melodic line with a slur over the first two notes of each measure and a triplet of eighth notes. The Vc. part has a rhythmic accompaniment with eighth notes and triplets.



Vln. 1

Vc.

This system contains two staves. The top staff is for Violin 1 (Vln. 1) in treble clef, and the bottom for Violoncello (Vc.) in bass clef. The Vln. 1 part continues the melodic line from the first system. The Vc. part continues the rhythmic accompaniment.



Vc.

This system contains one staff for Violoncello (Vc.) in bass clef. It continues the rhythmic accompaniment from the previous systems, ending with a double bar line.