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UNIVERSITY OF CALIFORNIA SAN DIEGO

“It Felt Like You Were Singing to Us”: *Interviews* for Thirteen Players

A Dissertation submitted in partial satisfaction of the requirements
for the degree Doctor of Philosophy

in

Music

by

Alexander Lawther Taylor

Committee in charge:

Professor Lei Liang, Chair
Professor Emily Chin
Professor Amy Cimini
Professor M. Myrta Leslie Santana
Professor Susan Narucki
Professor Rand Steiger

2024

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University of California San Diego

2024

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VITA

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ABSTRACT OF THE DISSERTATION

“It Felt Like You Were Singing to Us”: *Interviews* for Thirteen Players

by

Alexander Lawther Taylor

Doctor of Philosophy in Music

University of California San Diego, 2024

Professor Lei Liang, Chair

In this dissertation I present my composition *Interviews* for thirteen players. I explore the work’s intersection of process-based instrumental music, interview recordings, and song, focusing on the sixth movement, “An Amethyst Remembrance,” and the ninth movement, “Tableau III (Coda).”

PART I: COMMENTARY

1.1 Introduction

Interviews is a unique work in my output. In addition to addressing a variety of autobiographical concerns – most significantly, my own coming out and my mother’s dementia – *Interviews* brings together formerly separate strands of my musical identity. This work places songwriting – particularly songs written for my own singing voice – in dialogue with the highly notated, process-driven music of several instrumental movements, along with many spoken interview recordings of my mother.

Previously, I have written about a desire to combine these separate strands of identity. In 2022, following a period of research into song cycles as part of my qualifying exam at UC San Diego, I wrote that

reflecting on the construction of both *Sea Gods*¹ and *Dryad*² [two of my previous vocal works], while also exploring the textual encounters of [Benjamin] Britten and [Joni] Mitchell, was a valuable exercise for me in revealing different ways words and music work together to create meaning and intimacy. But this kind of analysis was also a way for me to see myself in my work: to see what kinds of connections and trajectories I am valuing and platforming in my compositions.

Going forward, I see this research having implications for my own creative practice/s. In some ways my voice-adjacent practices are like masks I put on – poet, songwriter, composer, chorister, Bob Dylan-impersonator. They involve different but overlapping skill sets, and I’ve always been tentative about combining them: I don’t set my own words to music, or perform my own scores, when I write something like *Sea Gods* or *Dryad*. This is not to say that the setting of literary texts as art-song to be performed by classically trained singers is not a worthwhile endeavor – quite the opposite – but only that *Dryad* sets up one kind of conversation, and perhaps there are other kinds of conversations to be explored. That texts-in-conversation might extend to genre, technique, mixing of forms.

If song cycles are predicated on multiplicity and coherence, perhaps coherence often carries too much weight in this equation; perhaps multiplicity can bear more

1. *Sea Gods* for mezzo-soprano and sextet, [fl(=afl,bfl), ob(=EH), vln, vc, cb, perc(1)], with text in English by H.D., 2020.

2. *Dryad* for coloratura soprano, lyric soprano, tenor, flute (doubling piccolo, alto flute, bass flute), percussion, harp and piano, with texts in English by H.D., Ezra Pound, Bryher, and Frances Gregg, 2022.

of it. I've always wanted to make a show in which I do everything – write the words, write the music, perform it – a one-man-show. On one level I thoroughly enjoy the intellectual and emotional exercise of negotiating a pre-existing text: a precious thing you take carefully in your hands, expensive new clothes you try on. But analyzing Mitchell's *Blue* reminded me of the intimacy of the personal lyric, something that comes from one's own experience and imagination. And *Dryad* points towards a more flexible approach to mixing texts and forms: although here I call it a song cycle, one might call it a cantata, or even an opera, as one of the performers insisted on doing. I see this research opening up for me the possibility of something both personal and dramatic, work that not only transmits the subjectivity of me as a composer but as a person of multiple voices.

With *Interviews*, I believe I have taken a step towards composing the sense of subjective multiplicity that I had sketched in my writing above but that had been underrealized in my earlier concert works: this is a piece in which storytelling meets experimentation, where the intimacy of the personal lyric meets the architecture of pitch cycles and metric modulations.

While in some ways *Interviews* is a departure from my earlier composing practice, in another sense I see it simply as a more expansive formulation of notions I had already been exploring in my work. Here, my decision to compose across genres and registers is arguably an outgrowth of my compositional approaches in other projects. Composition has always been for me an act of putting together, connecting and reframing, pre-existing sounds of sometimes disparate origin stories, inhabiting them fully, and finding my unique positionality towards them. For example, *A Handful of False Starts and Dead Ends*³ explores the momentum and inertia of tonal cadences, while *Inclinations*⁴ investigates the intersection between ascending quartertone scales and different kinds of harmonic thirds. Quotations from historical music – for example, Gesualdo, Purcell, Bach – often appear in my pieces⁵. Thus, what might seem like a new step in *Interviews*

3. *A Handful of False Starts and Dead Ends* for flute (doubling piccolo, alto flute, bass flute), oboe (doubling lupophone), clarinet (doubling bass clarinet), bassoon (doubling contraforte), piano, harp, violin, and cello, 2020.

4. *Inclinations* for nineteen players [2(I=picc, II=picc, afl).1(=EH).1(=bcl, Ebcl).1(=cbsn) – 2.1.1.1 – perc(1) – hp – 1.1.2.2.1], 2023.

5. For example, *Descent* for seven basses, 2018; *an autumn cutting* for solo viola, 2015.

might alternatively be seen as a development of my preexisting practice, widening the gamut of what counts as material to be composed with in the first place.

Stylistically, *Interviews* resembles a collage: materials borrowed from Josquin, spectralism, Leonard Cohen, high modernism, the poetry of Emily Dickinson and Kyle Adam Blair,⁶ Appalachian folk singing, bits recycled from my own pieces, the recorded voice of my mother, my own songs and poems. But collage is generally creating something new out of things that come from different places, disparate things. *Interviews*, on the other hand, feels more like a multifarious reflection of my own musical and personal world – things that all come from, or at least have been absorbed into, the same place, a musical inheritance or accumulation. I’ve always felt slightly unsure of the relationship between the many aspects (personas?) of my music making – sometimes they feel far away from each other, held in different compartments – but here I feel I’ve found a way for many of them to coexist in one place.

The personal dimension of *Interviews*’ materials is important. It is not, for example, as though I am choosing materials at random to be mashed up, or specifically for their value as cultural reference; this is not a *Williams Mix*⁷ or *Naked City*.⁸ In *Interviews*, I explore kinds of music that have specific meaning to me, that are embedded in my training and in my (both compositional and performative) practices. All these materials, whether they are calculated pitch cycles or interpretive vocal inflections, are things I have worked with repeatedly to refine and to inhabit and feel deeply. This doesn’t feel to me like an objective, ironic practice in which materials are approached at a distance, a cut-up of found objects, but rather a kind of expression, revealing my practice as a musician in full. And although the combination of materials here does involve

6. A close friend of the composer, and the ensemble pianist for the premiere performance of *Interviews*.

7. John Cage, *Williams Mix* (New York: Peters, 1952).

8. John Zorn, *Naked City* (Elektra Nonesuch, 1990).

striking contrasts, they are not disjunct, but connected by a shared expressive intent, to tell a personal story.

The story that I eventually decided to tell in *Interviews* originated in Spring 2020, while I was enrolled in a Creative Ethnography seminar with Professor M. Myrta Leslie Santana at UC San Diego. Myrta encouraged each of us to develop projects that explored an experimental approach to ethnography. I developed a project around interviewing my parents, Vicki and Trish, asking them questions about their lives: what it was like for them growing up, how they came to terms with their sexuality, what it was like living through the politically tumultuous 1980s in New Zealand, how they went about starting a family, how it was for them when I came out. Out of these interviews – several hours of audio recordings – and recordings I made documenting my own experiences, I created a fifty-minute audio documentary piece.

Although that piece was not especially thematically tied to memory, I was motivated to make it in part because Trish had, several years prior, been diagnosed with early-onset dementia. This was, then, a way to document and preserve some of those precious stories and reflections.

In making *Interviews* several years later, I decided to focus on Trish's voice and perspective. Taking approximately eleven minutes of Trish's original interview recordings as a starting point, I wanted to create a substantial musical scaffold that responded to those recordings and to my own feelings about them. By the time I started making *Interviews* in mid-2023, Trish's dementia was much more advanced: she no longer remembered many of the stories that she had told in the recordings. Thus, although, the content of those recordings remained unchanged, they had in the intervening years become charged with even deeper emotional meaning.

Although Trish's dementia is advancing, she still has periods of lucidity, where she is very aware of what's going on around her, and very open about her diagnosis. I made sure that in her

lucid moments she understood that I was planning to use her interview recordings to make a musical piece, and that both she and Vicki were able to give their enthusiastic consent for the project. I realize that in the case of someone with dementia, consent is not a straightforward idea, but I believe that I have honored Trish and Vicki's wishes in making the piece.

Composing *Interviews* was a process of intensive reflection, a process of assembling an impression of myself, my personal and musical identities, what I value and how I position myself as a composer. It was a process of consciously recognizing, interrogating, and composing with all the dimensions that have variously occupied my creative work up to this point: such thematic strands include placing myself in dialogue with other historical and contemporary practices; my predilection for architecture and formalism; and my own singing voice. In general, I see my musical practice as a kind of remembrance of all the voices I've heard, all the music I've played, sung, composed. In *Interviews*, I bring this palimpsest-like quality – a collection of traces accumulated and lost – to the fore.

Here I offer a short commentary on some aspects of *Interviews*. I describe some of the techniques I employed to make the piece and offer some interpretations of the work as I hear it. While selective, I have structured the commentary to afford me the opportunity to reflect on the various confluences that produce my creative work: voice, text, harmony, form, feeling, genre. In the sections that follow, I offer a brief synopsis of *Interviews*, then I turn my attention to two more intensive windows of analysis: an exploration of interiority in the central song, “An Amethyst Remembrance,” and an investigation of large-scale process in the final movement, “Tableau III”.

1.2 Synopsis

The following synopsis of *Interviews* is intended as an aid to listening, a way to orient oneself through the journey of the piece. Table 1 shows a chronological outline of the work's various movements and other sections: how they might be characterized by type (song; instrumental; recording); their primary instrumentation; their overall tonality, if applicable; their approximate duration; and any stylistic allusions I see embedded in the music.

Table 1: Sectional structure of *Interviews*

| Mvmt. # | Title | Medium | Instrumentation | Tonality (if any) | Approx. duration | Possible stylistic allusions |
|---------|---------------------------------|--------------|--|--|------------------|---|
| I | A Lithen Lumber | Song | Solo voice Piano Ensemble (no voices) | A minor / E pedal | 1'30" | Mahler 1; Josquin's <i>Mille Regretz</i> ; horn fifths |
| | | Recording | Fixed Media with Ensemble Accompaniment | | 1'00" | |
| II | Tableau I | Instrumental | Ensemble | A-D-G-C- F-Bb-Eb- Ab-Db- F#-B-E | 3'30" | Earlier pieces of my own such as <i>Inclinations</i> , <i>Asymptote</i> ; Ligeti |
| | | Recording | Fixed Media | | 1'00" | |
| III | Interlude I | Instrumental | Ensemble | | 2'30" | |
| | | Recording | Fixed Media with Ensemble Accompaniment | F# pedal | 1'30" | Drone singing traditions |
| IV | Each Tightly Coiled Flashing | Song | Three voices Ensemble | F# pedal | 2'00" | Hurdy-gurdy |
| | | Recording | Fixed Media with Piano, Percussion, Bass, and Bass Clarinet accompaniment | | 1'30" | Music box / toy piano |
| V | Tableau II | Instrumental | Ensemble (no voices) | | 4'00" | Romantic and 20 th century string orchestra repertoire, e.g. Samuel Barber <i>Adagio for Strings</i> , Bartok <i>Music for Strings, Percussion and Celesta</i> |

Table 2: Sectional structure of *Interviews* (Continued)

| Mvmt. # | Title | Medium | Instrumentation | Tonality (if any) | Approx. duration | Possible stylistic allusions |
|---------|-------------------------|---|--|-------------------|------------------|---|
| | | Recording | Fixed Media with Bass and Clarinet accompaniment | | 0'30" | |
| VI | An Amethyst Remembrance | Song (with recording) | Solo voice plus backing vocalists Piano Bass | E major | 5'00" | Leonard Cohen; Country music; Appalachian singing |
| VII | Interlude II | Instrumental | Ensemble | E pedal | 3'00" | Mid-twentieth-century modernism (e.g. Boulez, Berio) |
| VIII | Mille Regretz | Recording (with song) | Fixed Media Vocal Quartet Ensemble | D# phrygian | 3'00" | <i>Mille Regretz</i> |
| | | Recording continues (with instrumental) | Piano solo Ensemble | B pedal | 2'30" | |
| IX | Tableau III (Coda) | Instrumental | Strings Percussion Flute Clarinet | A pedal | 7'00" | |

The piece opens with the strings holding a pedal tone stretched across seven octaves, a hazy, all-encompassing fog that recalls the opening of Mahler's First Symphony.⁹ After a moment, a voice enters – the composer singing at the piano – intoning simple descending syllabic lines, harmonized by slow, measured, chiming piano chords that follow the rhythm of the voice and cycle through a chord progression modeled on “horn fifths,” a motif that will recur throughout the work.¹⁰ This introductory, aphoristic, fragmentary song sets a poem by Kyle Adam Blair:

9. Gustav Mahler, *Symphony no. 1 in D Major* (Vienna: Universal Edition, 1906). The original Mahler passage is an A-natural pedal tone across all octaves, opening the symphony in D major. Here I have transposed the pedal tone by a fifth and altered the orchestration to be playable by a string quintet.

10. Horn Fifths refers to a specific two-part voiceleading motif that outlines a major or minor triad: the upper voice descends through $\wedge^3-\wedge^2-\wedge^1-\wedge^5$, while consecutively the lower voice descends through $\wedge^1-\wedge^5-\wedge^3-\wedge^2$. The composite intervals are thus: major third, perfect fifth, minor sixth, perfect fourth. The same pattern can appear in ascending form, although in my music most often it appears descending, and sometimes only represented by the first two dyads

We live a lithen lumber
In a light and umbral fain
Loss and laughter under
All the love and plundered pain
Lest you tear asunder
All the poems I've blundered plain
I'll live my lithen lumber
And shan't have lulled in vain

The woodwinds briefly fill out the piano chords on the climactic third phrase, “Lest you tear asunder / All the poems I've blundered plain,” before the ensemble falls silent, leaving the piano and voice alone to complete the second quatrain, with a listless, melancholic ending modeled on the oscillating chords that close Josquin's *Mille Regretz* – a quotation we hear in full in its original vocal quartet form near the end of the work. To me, “A Lithen Lumber” has the feeling of the opening address to the audience of a Shakespearian play: a bardic ode before the action proper begins.

From the end of the song emerges a recorded spoken voice: Trish, recalling – in typically understated fashion – how she and Vicki became romantically involved:

And um ... Vicki came there... I think I might have already said this. *How did you get together with Vicki, How did you meet Vicki?* [these are the interview questions] I'm sorry if I'm repeating myself. Um... *How did you meet Vicki?* So Vicki came on Placement from doing her Social Work degree, and um... so we met there, and she did all the things she needed to do as a student. And um... we went away... there was a big gathering of community groups and ah ... so Vicki and I, and I think one of the other workers there, we went to this big gathering, it was a whole weekend thing. And um... Vicki and I just happened to get the same room. So things started from there really I suppose... Um¹¹

After the singing voice (me) and the spoken voice (Trish) of the opening minutes, now a third kind of voice emerges: a doggedly linear and seemingly endless quartertone ascent in the

(i.e. major third $\wedge 3/\wedge 1$ followed by perfect fifth $\wedge 2/\wedge 5$). The horn fifths figure appears in full (without transposition or other manipulation) at the end of “An Amethyst Remembrance,” mm. 338-341.

11. Trish and Vicki got together in 1984.

cello, splitting off from a sustained pedal tone. This is the beginning of the second movement, “Tableau I”. Here, the start of each phrase is activated by a sweep of fifths in the piano and percussion, which each time dissipates around the cello line and is gradually replaced with an emerging overtone series sonority. The sweeping fifths material is briefly taken up by the winds and strings in expressive melodic flourishes, before being abandoned in favor of rapid ascending polyrhythmic chromatic scales. These scales form a busy stratum above the continuing dogged quartertone ascent in the cello, building over several phrases to an intense arrival point near the end of the movement that releases a flurry of *descending* scalar material. The slow quartertones continue their ascent, and the brief spurt of descending scales tires itself out quickly. The movement ends broadening almost to a creaking halt, with one last flurry of rapid ascending scales and a grotesquely accentuated rolling snare drum crescendo.

After “Tableau I” reaches a bombastic climax, we hear another recording of Trish’s voice, describing her participation in activism in the mid-1980s in support of Homosexual Law Reform, a bill which legalized homosexuality in New Zealand.¹²

Those protests were the first thing I’d ever been to like that. Ever. And... once again, Frances Joychild, Ruth Lumsden, and a few other women whose names I can’t remember, we all went to these things together...um... and it was invigorating and ...they were... they were very good for me [laughs] at that time. The protests were really good; I always used to be a bit um ... you know, with all the yelling and that sort of thing, I always used to be a little bit ... I don’t know, I don’t think it was withdrawn, but a little bit withdrawn and in awe, or whatever, that all these people were out there, going for it. But it was good, and um... Homosexual Law Reform was achieved.¹³

12. Both Trish and Vicki participated in protests and other forms of activism that contributed to the Homosexual Law Reform being passed in 1987.

13. We might hear both instrumental movements that frame this recording as being related in some way to what Trish describes – the struggle and resistance of upward motion in the preceding movement, and a kind of discombobulated, frenetically free variation of it in the following one. We might also hear a transformation between one and the other as being related to Trish’s description of the effect the protests had on her: “They were very good for me at that time”. The inference I draw is that her participation in the protests was a way for her to open up, to come out of her shell. The music that follows also seems to open up, registrally and harmonically.

Jolted back into action, “Interlude I” begins: a rapidly articulated quartertone line is passed between string instruments, alternating between ascending and descending motion, cutting between disjunct registers, harmonized with sustained organ-stop like chords that resemble functional tonal artefacts: major, minor, diminished triads, dominant, half-diminished and fully-diminished seventh chords.¹⁴ This motion carries on for a while, then stops, then starts again, returning periodically to the opening harmony. The primary dramatic interest seems to come from the manipulation of tempo: pulsations that incrementally slow down or speed up; and from the disjunction of the harmony, a bit like a magician pulling things out of a hat (what will they pull out next?). This activity gradually draws in more and more of the ensemble, coloring these jagged changes with equally disjunct timbral combinations.

Having seemingly run out of steam for the last time, the ensemble rapidly builds momentum before cutting off mid-phrase, leaving behind a delicate harmonic resonance, over which another recording plays. Here Trish recounts someone’s reaction to the idea that Trish and Vicki – as a lesbian couple – were having kids:

I... I had a job at um... the DHB [district health board] and it was ah ... it was working with, um, with gay people. And there [were] the gay men, and they led the whole thing. And it was, it was, um, support, you know, setting up support groups for gay people and that sort of stuff, so... in the end I was actually the manager of that whole system. And I think you [Alex] um, you were born during that period time. And um, I remember one woman saying to me – you know, Vicki was pregnant and all that sort of stuff – and we were doing something, and she [this other woman] said “Oh you’re really brave having a child, you know, without having husbands and that sort of thing.” And I thought, Oh [there’s] nothing brave about that [laughs]. That’s fine and it was fine, it was just her view that you know sort of, um, husband and wife equals children, not about, you know, two women having children: she couldn’t get her head around it.¹⁵

14. This movement uses a technique I developed in *Obtuse Strategies* for solo piano (2023): dividing a registral space into distinct bands and ordering them systematically; the order of registral bands is in “counterpoint” with an ordering of intervallic types.

15. I was born in 1988, my brother in 1991. In the late eighties in New Zealand, it was extremely uncommon for gay or lesbian couples to have children. As Trish and Vicki both described to me in my interviews with them, it was a much more complex process than for a straight couple to have a child.

While the recording plays, the vibraphone, played with two bows, very slowly outlines a transposition of the descending horn fifths melody from “A Lithen Lumber,” while the ensemble picks up and sustains pitches articulated by the vibraphone.

Out of that resonance emerges a refiguring of the opening sustained pedal. The open fifth harmony and orchestration (utilizing strings and reed woodwinds) is intended to evoke something like the sound of a hurdy-gurdy.¹⁶ On top of this held pedal, we hear the start of the fourth movement, “Each Tightly Coiled Flashing.” For the first time in the work, three voices sing simultaneously. They move in close harmony and rhythmic unison, intoning something like a sung oration: rather than a full-blown song, it is a sort of harmonized reading¹⁷ of one of my own poems:

each tightly coiled flashing
each whirl of jagged expectation
points upward,
towards a bright doom,
towards the sudden exit of a dream –
but also backward
towards the flinted spark, the trigger point, the lonely grit,
without which
nothing more to burnish

Although the exact semantic meaning of the text is unclear – is the tightly coiled flashing a spark of inspiration? The flash of memory? – the text to me evokes something arcane, esoteric, perhaps alchemical. At the line “but also backward” (i.e., pointing backward), the woodwinds emerge from the sustained pedal as a kind of fanfare call, “*quasi clarino*” (like a clarion, a medieval

16. Where that opening sound was hazy, unfocused, distant, this version is intensified with bright, nasal oboe and high bass clarinet, and sul ponticello strings: a sharper, more acute close-up, perhaps more intimate.

17. The voicing and ornamentation here (and later in *An Amethyst Remembrance*) draws on my experience of small ensemble singing, especially with Barbara Byers and Celeste Oram, and also my analyses of the vocal arrangements of the supergroup *Trio* (Dolly Parton, Emmylou Harris, and Linda Ronstadt), especially in their covers of traditional Appalachian numbers, such as “Bury Me Beneath the Willow” and “Calling My Children Home.”

brass instrument). The movement ends with the voices' emphatic unison rhythm doubled by thick struck chords in the vibraphone.

After a brief pause to let the vibraphone resonance decay, we hear Trish's voice again, over a much more active texture, describing some of the process of planning to have children:

When did you decide to have kids? Mmm. Well, Vicki and I had been together for a while. I'd have to check with her how long we'd been together... um... before we decided. Other lesbian couples we knew were having children, and it became evident to us that it was actually quite doable.¹⁸ *What was the process of starting the family?* Well I was friends with your dad and his wife. I used to visit them quite a bit... and ah... and we talked about having children and that sort of thing. And I think... um... um she, ah they were talking about having another child, I think that's what it was. And um... and so as we talked about it, I think... Vicki and I were talking about having a child... and I think it was um... Oh I've forgotten their names. I think it was she...she offered... but I've forgotten their names... um

Simultaneously, a coda to the fourth movement begins: moving away from the static harmony that had permeated the previous music, the piano (highlighted by flammed crotales) rapidly cycles through different keys of horn fifths, a sort of out-of-control machine version of the opening Lichen Lumber sequence.¹⁹ Far below, a slow, rising quartertone scale echoes "Tableau I" in the double bass and bass clarinet. Where the piano seems to keep re-starting its descent, inching downwards with each cycle, the bass and clarinet trudge solemnly upwards without break. For a while this material speeds up as the narrative gets going, but having reached a comfortable clip rapidly decelerates, the piano extending its descent all the way past the bass and clarinet and well into its low register. What began as a straightforward recollection seems to become caught up in the struggle of remembering.

18. Frances Joychild, whom Trish mentions earlier in relation to the Homosexual Law Reform protests, and her partner Rose, were one of those lesbian couples Trish is referring to here.

19. I hear the combination of high piano and crotales here as something like a music box in timbre: brittle and mechanical.

From here we are diverted sideways into a different kind of music, a slow dream world of unusual intervals and strangely transformed repetitions. This fifth movement, “Tableau II,” presents a simple tonal counterpoint in the two violins that is adjusted and stylized with quartertonal steps and different kinds of suspensions. The music pivots back and forth between “normal” harmonies and quartertone-altered ones, perhaps rather like a malfunctioning camera shifting its focus. The movement ends with the intrusion of piano harmonics mid-phrase, breaking the nostalgic spell, returning us to the present, over which we hear a very short clip of Trish narrating the mixed feelings of parenthood: “It is great being a parent. It is great being a parent to you, and Cam. It’s quite um...sometimes if you really think about it too much it’s quite daunting being a parent to somebody, in terms of the responsibility, and, you know, is everything going to be alright?”

After a brief pause, in the most extended sung passage of the piece, we hear a setting of an Emily Dickinson poem that recounts the loss of a jewel:

I held a Jewel in my fingers —
And went to sleep —
The day was warm, the winds were prosy —
I said "it will keep" —

I woke — and cursed my honest fingers,
The Gem was gone —
And now, an Amethyst remembrance
Is all I own —

The text of the first quatrain is set for solo voice over simple chord changes in a triple feel in the piano – to me it has the feeling of a country folk ballad.²⁰ Then, the piano continues with a contrasting chord sequence while a short recording plays:

So it was great being a parent and seeing you ... and your achievements at school going right up through the university stuff... to achieve stuff, and see our boy going

20. The harmonic material is partly based on a Leonard Cohen song, “The Old Revolution”, while the vocal style draws inspiration from more traditional kinds of country music and Appalachian singing.

up there, you know, having achieved different things and getting recognized for that. It's just a really proud moment. I mean I'm not a crying person but going back in all this history it's really ... it's been very very good, it's been great, just answering your questions.

With the singing voice returning, the second quatrain of the poem is set to the same chord progression as the first. However, where the third line of the first quatrain featured a *contrasting* (initially ascending) melodic idea (“The day was warm, the winds were prosy”), here the third line “And now an amethyst remembrance” is melodically *identical* to the descending first line of both verses: a melodic echo, a musical remembrance.

The rest of the song is simply a repetition of the two verses with three-part vocal harmony; the first accompanied by piano and bass, the second – strikingly – a capella.²¹ Finally, the piano reveals an unadorned descending horn fifths progression in the tonic key, moves to the subdominant, and then resolves, resting on a very low E major chord.²²

From here we launch into a pointed, insistent, perhaps even obsessive, *moto perpetuo*, “Interlude II,” doggedly carried along by a repeated E pedal tone in the second violin. The ensemble seems to be doing all it can to try to uproot and discombobulate the pedal tone, jolting around with sudden shifts of tempo, and kaleidoscopically cutting between overtone and undertone harmonies. More and more declamatory, this movement, like almost every other, eventually grinds to an emphatic halt, the pedal finally swallowed by the dull thud of the bass drum.

After this abrupt cut-off, we hear Trish's voice without accompaniment, recalling how I came out to her:

21. The vocal harmonies draw inspiration from the vocal arrangements of *Trio* (especially the unreleased track “Calling My Children Home”) and the soundtrack of *O Brother Where Art Thou* (again Emmylou Harris, this time with Gillian Welch and Alison Krauss, on “Go to Sleep You Little Baby”).

22. I analyze this movement in more detail in the following section.

Well Alex, at some stage in your teens – later teens perhaps – I knew. I sort of... I didn't know because you told me, I didn't know because anybody else told me. It was just... you. I could just see that you were gay. And then, one day, we were doing something in that little office space – in Calliope Road – the little office space where there was a landing and you went down to the stairs. Um ... and we were in the little office space and something happened, I don't know what it was.

At this point, with the recording continuing, a quartet begins singing a plaintive, ancient-sounding song: the 15th century French chanson usually attributed to Josquin des Prez, “Mille Regretz.” Although *Interviews* is full of oblique references to other music, this is the only verbatim quotation, and it is presented in its entirety. The two streams of vocal expression – sung and spoken – form a dense, tangled counterpoint, with the ensemble adding further textural complexity.

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definer.²³

[at the same time]: And, it was something you were gonna do, or whatever, and I just said to you, Alex, are you gay? And you said yes! And it was sorta like... a little bit of awkwardness and that sort of thing, and it was fine, it was fabulous. So, *what was it like for me when I found out you were gay?* Well I guess, when, you know, I asked you and you said yes, some of the things that went through my mind, are, the difficulties that gay men have. It's a hard road to hoe. Like, I worked at the Auckland AIDS Foundation – New Zealand AIDS Foundation – and...it's... Oh, Vicki's just going out to do something. It's like um... you know, I used to work with those men, and often there was so much discrimination, so much awfulness going on for them. Some of them, their parents just kicked them out, and, all this sort of stuff, and I just thought, oh god, I hope your travels through your life being gay are going to be better than what I saw. And... I don't know if you have had any discrimination... oh Vicki's phone's going. [laughs] She's just running inside to the phone. Um, so yeah, that's always been... been my... something that I carry with me. Hoping that you're alright. Hoping that you don't get bashed up in the street, and I saw results of some of that when I was working with the AIDS Foundation. Um, yeah it was the AIDS foundation I was at, when I was working

23. A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.

with these men. So yeah... yeah. But um, yeah, you've never talked about any difficulties you've had... um... but I'm sure there's been quite a few. But um... yeah... I won't say any more about that. You know what I'm talking about. Um... I'm not... yeah... just I warbled on a bit at the end there, but I'm not sure that I actually said, in terms of, you know *what was it like for me when I found out you were gay*, and I said, you know, how that happened. But... you know... I'm just so proud of you, and I'm pleased that you are in the skin you wanna be in, and um, my hope is always that everything goes well for you. Okay, off again.

The listless, floating harmonies that end the Josquin – the same chords we heard at the end of the very first movement – are answered with a monumental chain of piano suspensions, a seemingly inevitable, unstoppable flow of downward slow-motion. I hear this passage as something cathartic: a weighty, dramatic release of feeling. After several repetitions of this downward cycle, the piano gets stuck on a particularly crunchy harmony, which repeats, and repeats, eventually dissipating.

The gradual decay of that climactic piano chord leaves us with only resonance. Out of the piano's last utterance, emerges a muted violin pedal tone – thin, unadorned, without overt expression – joined at the unison by a rising cello quartertone scale. The subdued, pale sounds of “Tableau III (Coda)” recall earlier efforts, but spectrally, from a distance. Where the harmonies of “Tableau I” seemed always to push forward decisively into new regions, here they accumulate and dissipate without urgency. We are left simply with a sequence of chords unhurriedly dissolving into silence.

1.3 An Amethyst Remembrance

Here I focus on some aspects of the sixth movement, “An Amethyst Remembrance.” I consider its function in the work as a whole and its relationship to the music around it; what other music it might evoke through style or quotation; and how the song might contribute to the cultivation of feeling, both as a performer and listener. Thinking again of my writing from 2022

that opened this commentary, I believe examining these aspects informs my broader project of considering how this kind of stylistic intervention could be opening up new avenues in my practice as a composer.

“An Amethyst Remembrance” comes at approximately the durational half-way point of the piece, and follows immediately after the stark, dissonant counterpoint of “Tableau II.” In relation to that fifth movement – a prolonged exploration in highly chromatic, quarter-tonal territory – “An Amethyst Remembrance” functions as a point of relief: a return to diatonic harmony, with a reduced chordal palette (essentially chords I, IV, and V, and embellishments or variations of those) in the stable key of E major, and largely pentatonic melodic writing.

In the movements prior to “An Amethyst Remembrance,” while each episode of microtonal, process-based music – thus far movements II, III, V, and the coda to IV – had been punctuated by small windows of relief in the form of spoken recordings, the degree of harmonic and rhythmic tension had remained relatively high, the narrative pacing quite taut. The silence between sections feels loaded. “An Amethyst Remembrance” to my ears is not only a more extended contrast of style, but also a full harmonic re-set, an opportunity to take stock of what we’ve absorbed. This oasis of clarity – after a stretch of suspended, winding melodic lines on one side, and before an obsessively articulated, kaleidoscopic *moto perpetuo* on the other – fulfills an important formal role as a point of harmonic and textural rest.

I also see “An Amethyst Remembrance” completing a formal trajectory in relation to other songs in the work. In scale, it balances the two short songs that precede it. The two halves of “An Amethyst Remembrance” also, in turn, mirror the mediums of the two earlier songs: the first half, like “A Lichen Lumber,” features the solo voice at the piano, while the second half is bolstered and intensified by three-part harmony, like “Each Tightly Coiled Flashing.”

Harmonically, there is also a kind of inverse relationship between “An Amethyst Remembrance” and “A Lithen Lumber.” “A Lithen Lumber” is ambiguous with regard to key: it might be analyzed in terms of A minor, with a dominant E pedal; or we could think of it in E phrygian, especially with its rather listless modal ending alternating between A minor and E minor chords. Conversely, “An Amethyst Remembrance” is unequivocal in its tonality of E major, but it also repeatedly draws attention to the subdominant harmony of A, in both major and minor forms: A major is tonicized moving into the third line of each quatrain (“the day was warm...”); the modal mixture chord of A minor features in the fourth line “I said ‘it will keep’”; the repetition of that fourth line features a typical V-IV-I blues progression; and the movement ends with plagal motion emphasized by an exposed melodic leap. Thus, both movements feature the relationship between A and E in different forms: E as the dominant of A, and A as the subdominant of E: here, E has crystallized into something solid, i.e., the tonic chord. This I think also emphasizes the interconnectedness of harmonic function throughout the whole work, and could be seen as a precursor to – a tonal equivalent of – the overtone and undertone relationships throughout the seventh and ninth movements.

“An Amethyst Remembrance” fulfils the promise hinted at in the prologue-like first movement, both by providing a more extended window into a solo vocal world, and in grounding the harmony firmly in a key, providing a center of gravity while also hinting at connections to other important tonal areas.

1.3.1 An interior world

The connections and contrasts that “An Amethyst Remembrance” instigates help to position it as a critical formal juncture in the work as a whole, and as an opportunity for the listener to reflect: on both the trajectory of the piece so far, and on the themes underlying Trish’s story.

I see this song as a kind of interior space within the piece, a self-contained offering in which a different musical perspective is presented, where we might see the narrative through a more nostalgic lens, through the lens of memory. I aim here to open up a kind of portal, a space in which an internal dialogue might take place.

There are a number of factors I see contributing to this sense of interiority. Firstly, stylistic allusion: this song is my attempt at a kind of country folk ballad, through the lens of my own songwriting practice. Harmonically, it is modelled on Leonard Cohen’s “The Old Revolution”²⁴: loosely, a sort of contrafact where a substantial part of the Cohen song’s chord progression is used as a platform for melodic and textual expression. Melodically – while not *so* far from Cohen – “An Amethyst Remembrance” features a much greater degree of ornamentation, perhaps more akin to the vocal stylings of folk-inflected country singers like Emmylou Harris, but also grounded in my practice as a vocalist. The vocal line is full of melismatic writing that incorporates prominent passing tones and neighbor tones, and especially anticipations, such as the melodic preparation for the dominant chord at the start of the second line of text (“I said”) with an F-sharp extending the word “I” melismatically. To me the expressivity of the song comes in large part from these embellishing tones and subtle rhythmic displacements in the melody.²⁵ Where much of the music of *Interviews* features regularly – even mechanically – articulated architecture, here the

24. Leonard Cohen, “The Old Revolution,” track from *Songs From A Room*, Columbia Records, 1969.

25. While these microtimings and inflections of vocal phrasing are often not captured comprehensively by notation, here the notation represents an approximation of one version of how I sing the melody.

ornamentations and syncopations take us inside and around the structure, revealing the nuance of singing within an archetypical harmonic progression.

Secondly, in part related to these nods to genre, is the reduced instrumentation of this movement: essentially solo voice and piano, with some accompaniment from pizzicato double bass, and harmonization from the other two voices in the reprise. This small band – in performance, spatially clustered around the piano – is not dissimilar to the instrumentation one might find on a Crosby Stills and Nash album, or on Dolly Parton, Emmylou Harris, and Linda Ronstadt’s *Trio* or *Trio II*.^{26,27} Furthermore, this instrumentation draws attention to the solo voice at the microphone, and all the nuance of pitch and breath a microphone can pick up, in contrast to the more distant sonic image of the acoustic (unamplified) ensemble.

What we do hear from the rest of the ensemble (only string harmonics, glockenspiel, and ensemble piano; the winds are tacet here) are brief tinkly interjections outlining a melodic fragment of horn fifths. The registral and timbral separation between the main band and the rest of the ensemble, and their only intermittent presence throughout, suggests to me that these tinkly interjections exist in a different conceptual space, at a further distance: a composite jewel-like object that gradually disappears from view.

The idea to put a song in the middle of a big piece like this came partly from a project I made together with a team of collaborators led by Celeste Oram. One of the through-lines in that project, *Tautitotito*, was a staged live radio show, in which announcers (played by Celeste and me) would introduce and cut to different parts of the show. These segments included songs I had written based on archival New Zealand folk lyrics and featured me at the piano with a small accompanying band. Within a larger narrative of decolonialism and New Zealand history, these genre songs –

26. Emmylou Harris, Dolly Parton and Linda Ronstadt, *Trio* (Warner Brothers Records, 1987).

27. Emmylou Harris, Dolly Parton and Linda Ronstadt, *Trio II* (Asylum Records, 1999).

which were diagetic as part of the larger theatrical structure – felt like small windows into a more personal world, a specific time and place. In particular, the song “Lay Me Down” – of an elderly gum digger waiting to die in his tiny hut in the middle of a kauri forest – was a touchstone for how I approached “An Amethyst Remembrance.” As I wrote the song I thought not only about stylistic references “Lay Me Down had incorporated – to what I had imagined a nineteenth century New Zealand settler folk performance might be like – for example, the simple waltz-like piano accompaniment, stand-up bass, and the close vocal harmonies in the chorus – but also about how it had functioned theatrically, almost like an aria in an opera, to concentrate the decolonial themes at the level of personal storytelling.

While the idea of building songs into the framework of *Interviews* was part of my planning early in the compositional process, “An Amethyst Remembrance” was one of the last parts of the piece I wrote. This afforded me the opportunity to think about the song as something that could reflect and draw together themes represented in the music I had already written, and especially the theme of memory, or its loss. The aphoristic, somewhat cryptic poems I had already set – Kyle Adam Blair’s “A Lithen Lumber” and my own “Each Tightly Coiled Flashing” – pointed me intuitively in the direction of the poetry of Emily Dickinson. “The Lost Jewel” – the poem’s original title – seemed to me to capture so vividly and concisely the resonance of loss: the quality of feeling after something is gone. The central image of a jewel, something precious, once a material tangible thing, transformed into an ephemeral “amethyst remembrance” – now not a thing but a color – seemed to me to offer a poignant commentary on my own situation, coming to terms with losing my mother to dementia. Below is the original text of the poem:

I held a jewel in my fingers
And went to sleep.
The day was warm, and winds were prosy;
I said: “’T will keep.”

I woke and chid my honest fingers, —
The gem was gone;
And now an amethyst remembrance
Is all I own.²⁸

The song itself also has within it an interior temporal space: alongside this sung text, between the first and second verses, Trish’s recorded voice emerges for the first time as part of the main action of the piece. Up until this point, the spoken recordings have always appeared as separate episodes between movements, either in isolation or accompanied by their own kind of “frozen” harmonies, sustained residues from the previous action. Here, the first verse ends, and the piano continues to vamp its waltz-like rhythm with a contrasting but related chord progression, a harmonic sequence that tonicizes the submediant, C-sharp minor. Over the top of this “turnaround” interlude, the recording plays:

So it was great being a parent and seeing you ... and your achievements at school going right up through the university stuff... to achieve stuff, and see our boy going up there, you know, having achieved different things and getting recognized for that. It’s just a really proud moment. I mean I’m not a crying person but going back in all this history it’s really ... it’s been very very good, it’s been great, just answering your questions.

Here, Trish is reflecting on how it feels to revisit these memories, pointing to the connection between memory – “going back in all this history” – and strong feeling: that she’s not

28. In setting the poem, I made several changes to the original text, updating the language to a more contemporary vernacular:

I held a jewel in my fingers
And went to sleep.
The day was warm, the winds were prosy;
I said: “It will keep.”

I woke and cursed my honest fingers, -
The gem was gone;
And now an amethyst remembrance
Is all I own.

normally “a crying person”, but that revisiting these memories through the interview process has brought up a lot of positive emotions.

To me, the placement of the interview recording after the first verse – where the speaker of the poem reassures themselves of the gem’s permanence (“it will keep”) – and before the second verse – where the speaker realizes that the gem is gone – is especially poignant. One reading might be to see Trish – or Trish’s memory – as the jewel in the poem, and the interview recording as the “amethyst remembrance.” Trish – who at this point, in mid-2020, is very aware that she is beginning to lose her memory – is in this moment finding something powerful in going back in all this history, in excavating memory. In answer, I am singing about losing something and only having the memory of it left, in the context of the very thing being lost being Trish’s memory itself.

I would argue that the contrasting treatment of the audio recording here – putting Trish’s recorded voice in dialogue with my live singing voice – directs us as listeners to the song’s importance in interpreting the context of the piece as a whole. Trish’s voice has been a repeated fixture of the piece up to this point, but only here is it embedded within a musical flow, and only here is it tied thematically to memory. Although neither the song lyrics nor Trish’s recorded commentary reference her dementia directly, I believe this new context points to the idea that the piece is not only about the content of these memories – the cultural and personal histories – but the *going back* itself, the act of remembering. Memories are not isolated, separate entities, but rather, part of a network of connections, a musical flow, a process.

1.3.2 “It felt like you were singing to us”

My instinct throughout the composition process was that the piece needed to contain song, and moreover, my own singing voice. In part, I think I felt this because, for me, song has a special power to activate memory, to recapture feeling, to go back in history. Each listener has their own personal reference point for song, an accumulated history of listening, and perhaps special memories associated with that listening. But also, I think this instinct came partly from a desire to construct a dialogue with Trish, to set up a space where we might – in some imaginary way – communicate.

Vicki and Trish moved away from Auckland, the city where I grew up, around the same time Trish was diagnosed with early onset dementia. Since then they've lived in Riwaka, a rather remote community on New Zealand's South Island. They have a piano in their living room. Neither of them are musicians, but both my brother and I have turned out to be; the piano is there for us. Whenever I visit them, I sit at the piano and sing, often when no one else is home, but sometimes for Trish and Vicki. Nina Simone, Leonard Cohen, Joni Mitchell, Bob Dylan, Etta James, Ray Charles: my "wedding singer" repertoire is a pretty narrow band of mostly American popular music from the 1960s and 70s, though it is always open to adding to something that suits this simple cover treatment. I keep in my wallet a list of all the songs I can sing and play by heart, so that I don't forget what I know; song is for me part of a network of oral history, an accumulated repository of deep feeling that I can draw on, as long as I can remember what is there.

In my past few visits to Riwaka, as Trish's dementia has advanced more and more noticeably, I've found that singing is one of the ways I can connect with her emotionally. Communication with language has become more challenging, but music seems to resonate strongly, for both of us. Trish will often sit and listen, close her eyes, sometimes cry a little, while I sing and play. I find myself crying much more easily, too; the words I'm singing seem so much

more meaningful than they ever have. I remember in particular one occasion during my most recent visit where I was singing the Nine Inch Nails' song "Hurt" – or, rather, my version of the Johnny Cash cover of that song. I've always associated that song with Cash's music video: a visibly ailing Cash in his living room surrounded by photographs and memories, looking down the barrel of the camera, or hunched over the piano playing that repeated pedal tone with one finger during the chorus, gently – affectionately – closing the piano lid at the end of the song. As Trish sat there with her eyes closed, listening, I remember getting to the chorus and just being completely unable to sing, just overwhelmed with emotion. I kept playing the chords for a while, but it was too hard to keep going, to sing the words: "everyone I know goes away in the end."

In some ways, "An Amethyst Remembrance" is a reimagining of that kind of moment, the kind of song I could have sung for her, recreating through its intimate instrumentation and fluid melodic expression the feeling of the living room with both of us there, bringing her and me together into the space of the piece.

And *Interviews* is for Trish, too, for Trish and Vicki, for them as listeners: they are my audience. Even though they were unable to be physically present for the performance, their involvement was very important to me, and they watched the livestream from their living room in Riwaka.

Afterward, Vicki told me that "it felt like you were singing to us." This comment was, I think, the most important validation of the piece I could have received; it confirmed the feeling I had on stage during the performance, of being deeply connected to family through the music.

In this section I have explored the implications and resonances of incorporating song into the larger form of *Interviews*. "An Amethyst Remembrance" is in some ways a distinct, self-contained number, somewhat insulated from the jagged instrumental discourse that surrounds it.

However, in its dialogic structure – with sung and spoken text intersecting – it points towards a framework for interpreting the work as a whole: a process of “going back in all this history.” In light of this framework, now I will turn to the ending of the piece, in a different register of analysis: exploring a variety of harmonic structures in “Tableau III (Coda),” and how they reflect back on what has gone before.

1.4 Tableau III (Coda)

Process is central to my music-making: in almost all my pieces, I utilize one or several kinds of predetermined systems that govern transformations over a stretch of musical time. For me, this has several purposes. Firstly, it is my way of working with and getting to know materials – putting them through their paces, manipulating them, observing them from different angles, and drawing connections between them: for example, figuring out how a quartertone scale and an overtone series sonority might interact. Secondly, process is a way to create change over time, producing distinctive formal trajectories or opening up new harmonic or textural spaces. And finally, I see these processes as being rich with metaphor: able to obliquely reference concepts of momentum and inertia, distance, and memory.

Here I outline a process of harmonic accumulation in the ninth and final movement, “Tableau III (Coda).” In this process, three different musical objects, which had been present throughout *Interviews*, intersect: the pedal tone, the quartertone scale, and the overtone series.

This analysis offers a different kind of window into the music of *Interviews*, but I see it as being very much in dialogue with the ideas I outlined in “An Amethyst Remembrance,” especially as it relates to analogizing processes of memory and distance.

1.4.1 Pedals

One of the properties of pedal tones that is most attractive to me as a composer is how they can interact with other concurrent musical materials: a pedal can either color everything above it, or be colored by everything below it.

For example, a pedal in the bass makes every harmony above it – no matter how distant or dissonant – be heard as an extension of that bass pitch so long as that pedal persists. Alternatively, a high or mid-range pedal, without reinforcement from a bass register, is much more harmonically ambiguous. Whereas a bass pedal governs the function of the harmonies above it (in tonal music, usually a tonic or dominant pedal), a treble pedal can change function depending on the harmonies below it: the pedal tone might be reinterpreted as the root of one chord, the fifth of another, the major third of another, the seventh of another, et cetera. Using a middle-range common tone to modulate to a distant key is a technique prevalent in the music of Schubert, but also found in many other composers' music. In another context, the tritone substitution in jazz harmony uses common tone principles to pivot between, or substitute, dominant seventh chords related by a tritone: the seventh of the first chord becomes the major third in the second chord, and vice versa.

In *Interviews*, bass pedals frequently ground the harmony while upper voices explore different degrees of dissonance against them. In the eighth movement, “Mille Regretz,” a low B pedal (doubled across several octaves) draws a chain of triadic suspensions into an overall B minor sonority; in the fourth movement, “Each Tightly Coiled Flashing,” the low F# pedal provides a stable platform for chromatically winding melodic exploration. In both cases the effect is of an extended tonic passage where harmonic function does not change, despite quite pointed dissonances in the upper voices.

Yet while bass pedals play an important role in *Interviews*, in this work I tend to be more interested in the second kind of pedal – a harmonic reference point that is permeable to

recontextualization; taking on the quality of something else while still remaining theoretically “fixed” in pitch. I find compelling the friction between the stasis of a pedal itself and the motion of the changing harmonies below it, as if attempting to influence it, to push or pull it in a new direction.

1.4.2 Overtones and undertones

In a closed pitch-class space such as twelve-tone equal temperament, a pedal can take on only a finite number of distinct harmonic meanings. However, if we extend this idea beyond the twelve notes of the piano, a pedal tone (or any tone, really) can give us access to a theoretically infinite number of possible roots. Because the overtone series is infinite, a given pitch shares an overtone series with any other pitch related to it by a whole number frequency ratio. For example, a tone with a frequency of 440 Hz (A4) is related by a 4:7 whole number ratio to another tone with a frequency of 770 Hz (G5, flattened by about 31 cents compared to equal temperament). The two tones could therefore be the fourth and seventh partials of an overtone series with a fundamental of 110 Hz (A2). Yet one could divide this same 440 Hz tone by any other whole number, and the resulting frequency would be a possible fundamental of a series with 440 Hz as a partial. Thus, the same 440 Hz tone (A4) could be not only the fourth partial of an A2 series (110 Hz) but also the second partial of an A3 series (220 Hz), the third partial of a D3 series (146.66 Hz), the fifth partial of an F2 series (88 Hz), and so on.

The decreasing fundamentals generated above (220 Hz, 146.66 Hz, 110 Hz, 88 Hz) are, as we have seen, related to each other indirectly by their overtone series relationship to A4. However, they are also directly related to one another as part of a theoretical undertone series (also known as the subharmonic series). The undertone series is the intervallic inversion of the overtone series:

whereas the overtone series consists of whole number frequency *multiples* (1:1, 2:1, 3:1, 4:1, 5:1, etc.), the undertone series consists of whole number frequency *quotients* of a given pitch (1:1, 1:2, 1:3, 1:4, 1:5, etc.).

Ultimately, any frequencies related by a whole number ratio share *both* an overtone series and an undertone series. A4 (440 Hz) is the third overtone of D3, but conversely, D3 (146.66 Hz) is the third undertone of A4. Or, to go back to our original example, A4 (440 Hz) and a “flat” G5 (770 Hz) are both *overtones* of a common fundamental of A2 (110 Hz): A4 is the fourth overtone, and G5 is the seventh overtone. A4 and G5 are, however, also both *undertones* of a different common fundamental of a “flat” G7 (3080 Hz): G5 is the fourth undertone, and A4 is the seventh undertone. See Figure 1, which situates A4 and G5 in these two different series.

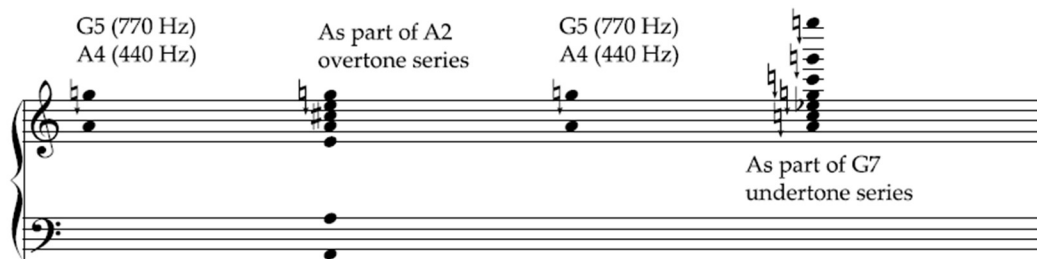


Figure 1: Contextualizing an interval as part of overtone and undertone series

Returning to the concept of pedal tones, we can therefore think of a pedal tone in two different ways: as an overtone of different fundamentals below it, or, as a large-scale governing “fundamental” of an undertone series. In the first conception, then, the harmonic meaning of the pedal is constantly shifting; in the second, its meaning is fixed. For example, in *Interviews*’ seventh movement, “Interlude II,” I build a sequence of harmonies from the undertone series of an E4 pedal tone, as shown in Figure 2. The top four staves show Violin 1, Violin 2, Viola, and Cello,

respectively, and the bottom staff shows the undertone series which generates the root of each harmony. We can either think of the E pedal as changing in function: as the 1st partial of E, 3rd partial of A, 5th partial of C, 7th partial of F-sharp; or we can think of it as a fixed “fundamental” that generates a series of undertones: E, A, C, F-sharp. Notice that the individual harmonies themselves here are overtone: in other words, they are modeled on overtones of each of E, A, C and F-sharp.²⁹

The image displays a musical score for the piece 'Interviews, letter Z' (mm. 414-417), focusing on string parts. The score is arranged in five staves. The top four staves represent the string parts (Violin I, Violin II, Viola, and Cello/Double Bass), each marked with 'ff' and 'au talon'. The bottom staff is an analysis of the undertone series for E4, showing the sequence of notes: 1: E, 3: A, 5: C, and 7: F#. The score is divided into four measures, each with a different time signature: 3/4, 8/8, 3/4, and 8/8. The notes in the string parts are primarily quarter notes and eighth notes, often with rests, and are accompanied by a dense, rhythmic pattern in the lower staves.

Figure 2: *Interviews*, letter Z, mm. 414-417, strings only, with analysis

Elsewhere I have used the undertone series not only to generate a horizontal sequence of fundamentals, but also as a blueprint for the vertical arrangement of chords themselves. This can be seen throughout movement VII of *Interviews*; the example below is from mm. 362-363. The

29. This kind of thinking is not new in my practice: I have used the undertone series to generate a sequence of related fundamentals in earlier pieces. For example, *on what grounds* – for violin, theorbo, and cello – uses a pedal tone to generate an undertone series as a bass line for a passacaglia movement.

top four staves show the string parts, while the bottom staff is a reduction, showing the harmonies as fragments of various undertone series. The large noteheads are the partials present in the score, while the small noteheads show the implied undertone series. In each chord, the E4 pedal is reinterpreted as a partial of a different undertone series: in the first chord, it is the fifth undertone of a G#6 series, in the second the seventh undertone of a D7 series, and so on. Notice that each of these undertone “fundamentals” is also an overtone of E4.

| | | | | | |
|----------------------------|-----|----|-----|------|-----|
| Undertone "Fundamental" | G#6 | D7 | G#6 | Aqs7 | D#9 |
| E4 undertone | 5 | 7 | 5 | 11 | 15 |

Figure 3: *Interviews*, mm. 362-363, with analysis

1.4.3 Pedals, overtones, and undertones in “Tableau III”

As in Figures 2 and 3, “Tableau III” contains a persistent pedal tone – in this case, A4. The roots of this movement’s harmonies are related as odd-numbered “partials” of a single undertone series: this is the undertone series of A4, the pedal tone. Specifically, the roots of the harmonies move successively through the *odd* partials of the undertone series: mm. 522-525: A itself; mm.

526-530: D (3rd partial); mm. 531-536: F (5th partial); mm. 537-542: B (7th partial); mm. 543-550: G (9th partial); mm. 551-560: E-quarter-flat (11th partial); mm. 561-572: C-quarter-sharp (13th partial). These pitches are both increasingly distantly related to the A pedal – i.e., further along the undertone series – and they are increasingly lower in pitch.³⁰ Figure 4 shows the derivation of these roots: the figure first shows all undertones of A4 up to the 13th, then shows only the odd-numbered undertones, which are the roots described above.



Figure 4: Undertone series of A4

I chose to omit the even-numbered “partials” for maximum harmonic variance: these partials would be pitch-class duplicates with already stated fundamentals. That is, the first, second, fourth, and eighth partials are all As; the third, sixth, and twelfth partials are all Ds; the fifth and tenth partials are Fs; and so on. The odd-numbered set (1, 3, 5, 7, 9, 11, 13, etc.) produces no pitch-class duplication – i.e., each one gives rise to a “new” overtone series that is not an octave transposition of one already stated.

These undertone “partials” form an overall horizontal architecture of bass frequencies, each governing one phrase of the movement. This framework is then filled in with vertical harmonies: each undertone partial is treated individually as a fundamental of its own overtone series, “fleshed

30. Although, like its inverse the overtone series, the intervals between partials decreases as we advance further along the series.

out” with overtones to create harmonic aggregates. These aggregates each have their own unique sound: different combinations of partials producing different resultant timbres. Table 2 shows the aggregates for each fundamental. In the second column, we see the fundamental; in the third column a list of partials present in the chord; in the fourth column I have represented these partials as multiples of only odd partials, as a way to see a simplified structure of the harmony. For example, in measure 524, the aggregate has a fundamental pitch class of A-natural, whose overtone series is represented by partials 6, 7, 8, 9, 10, and 16. These can be reduced to multiples of partials 1, 3, 5, 7, and 9, since partial 8 is a multiple of partial 1, partial 6 is a multiple of partial 3, and so on.

Table 3: Harmonic aggregates in movement IX of *Interviews*

| Measure no. | Fundamental pitch class | List of instantiated partials | As multiples of odd partials only |
|-------------|-------------------------|---------------------------------|-----------------------------------|
| 524 | A | [6 7 8 9 10 16] | [1 3 5 7 9] |
| 529 | D | [6 7 8 10 11 13 14 16 18 24] | [1 3 5 7 9 11 13] |
| 535 | F | [4 6 7 8 9 10 11 12 13 14 20] | [1 3 5 7 9 11 13] |
| 541 | B | [4 8 9 10 12 13 16 18 20 22 28] | [1 3 5 7 9 11 13] |
| 549 | G | [2 4 5 6 10 11 12 13 14 16 18] | [1 3 5 7 9 11 13] |
| 559 | E-quarter-flat | [2 4 6 13 16 18 20 22 24] | [1 3 5 9 11 13] |
| 571 | C-quarter-sharp | [2 4 5 6 9 20 22 26 28 32] | [1 3 5 7 9 11 13] |

The fourth column of Table 2 would suggest that most of these aggregates contain variations of the same relative pitches – i.e., partials 1, 3, 5, 7, 9, 11, and 13 – and thus share a high degree of harmonic information. However, the degree to which each of these harmonies is legible as an overtone series identity is influenced by several other factors.

Firstly, the vertical position in pitch-space of the implied fundamental: the lower this implied fundamental, the less likely a listener can hear the aggregate as an overtone complex. Secondly, the number of consecutive partials present in the set: a greater number of consecutive partials creates a stronger impression of a whole overtone series. Thirdly, subtle differences in orchestration (especially the involvement of the bass flute and bass clarinet, with their particularly distinctive spectra) create striking and sometimes unpredictable changes in our perception of harmonic information.³¹ As a general trend, the chords later in the movement increasingly have lower implied fundamentals, fewer consecutive partials, and more unusual voicings of the bass flute and bass clarinet, creating an overall more distant and diffuse impression of their overtoneality.

1.4.4 Accumulation and dissipation

The accumulation of the harmonies represented in Table 2 is triggered by a rising quartertone scale³² in the cello. As the cello ascends – starting at A3 each time – it passes through

31. To this list one could also add practical issues of intonation: the difficulty of tuning an overtone chord to an E-quarter-flat fundamental is by no means the same as the difficulty of tuning an overtone chord to the open G-string of a cello.

32. As in many of my pieces, there is a practical difficulty in combining just-intoned vertical harmonies (as closely in tune with the overtone series as possible) and “quartertone” stepwise motion. Quartertones taken at face value, as subdivisions of a 12TET framework, never line up exactly with just pitches, except at the octave. A fully just-intoned solution is theoretically possible: the cello could, for example, move up the overtone series incrementally – for example in mm.522-523, we could have partials 32-40 of A, with every single cello pitch being perfectly “in tune” with the overtone series. However, because these intervals are so small, and the intervallic distances of the overtone series are not equally divided, this would be practically impossible to execute. And, as the intervals become smaller, issues of notation would arise. My solution – an imperfect compromise – is to have certain pitches

pitches that could form part of the overtone series of the given fundamental. Each time the cello reaches one of these pitches, that pitch is picked up by an instrument in the ensemble and held, rather like a selective piano sustain pedal. Figure 5 shows a representative example of this texture, where selected pitches from the cello's ascending scale (fourth staff) are sustained by the upper strings (first through third staves).

Figure 5: *Interviews*, mm. 522-525, strings only

The relatively bright, pointed timbre of the cello line (marked *piano* and *poco sul ponticello*) pushes into the aural foreground, and to some degree masks the entrance of the other instruments (marked *pianissimo* and *ordinario*). Each time a pitch is picked up and sustained in

as goal points: the B-natural in m.523 is to be played 9:8 above the starting A (4 cents sharp of an equal-tempered B); the C-sharp in m.523 is 10:8 above the starting A (14 cents flat of an equal-tempered C-sharp). The pitches in between those goal-points are “fudged” to be approximately equal steps. In practice, this means that the four steps between A and B are slightly larger than the four steps between B and C-sharp: A to B is 204 cents (51 cents per quarter step), and B to C# is 182 cents (45.5 cents per quarter step). They are not really “quartertones” in the equal-tempered sense (dividing an equal-tempered whole tone in quarters), but rather quartertones in the sense of dividing a 9:8 in quarters, or a 10:8 in quarters.

the ensemble, it registers momentarily as a consonance, but the cello's constant ascent means that these consonances are fleeting. The in-between pitches could be heard as approximations of partials much higher up the overtone series, and so are quite distant harmonically: these register to my ears as pronounced (but not aggressive) momentary dissonances. The sense of dissonance is emphasized by the in-between pitches' very close registral proximity to the pitches that *are* resonated: the ascending cello line is never more than a semitone away from a held tone. For me, this oscillation between different degrees of consonance seems not teleological, not building to an arrival point, but rather, like a very measured kind of breathing, gently articulated by the natural crescendo of the cello's up-bow stroke and diminuendo of the down-bow stroke.³³

In deciding which pitches to resonate – and which *not* to resonate – I constrained myself to only a subset of partials from the overtone series. Of course, given the infinite nature of the series, any pitch could be approximately related to the underlying fundamental: here I prioritize pitches that could be relatively early in the overtone series (or multiples of those) in order to make the relationship between the pedal and the fundamental clear, at least initially. Specifically, I have limited myself to only the first thirteen partials and their multiplications (octave transpositions). For example, the B-flat in m. 522 does not trigger a held pitch: given the fundamental (A) at that time, it is too high up the overtone series (being equivalent to the 17th partial of an A overtone series); on the other hand, the B-natural in the following measure (equivalent to the 9th partial) does. In other words, when the cello's quartertone line intersects with a pitch that could be a thirteenth or lower partial of the fundamental governing the phrase, that pitch is held in the

33. This technique of moving in and out of consonance, or across a continuum of consonance-dissonance, by quartertone steps, I have used in a number of other pieces: a good example is the slow movement of my work for three violins, "Three Preparations."

ensemble. Table 3 shows pitches played by the cello during mm. 522-523 only, during which time the governing fundamental is A.

Table 4: *Interviews*, mm. 522-525, cello pitches and relationship to pedal

| <i>Pitch</i> | <i>Relation to pedal</i> | <i>Held in ensemble?</i> | <i>Degree of consonance</i> |
|------------------|--------------------------|--------------------------|-----------------------------|
| A-natural | 1:2 | YES | consonant |
| A-q-sharp | 33:64 | NO | very dissonant |
| B-flat | 17:32 | NO | quite dissonant |
| B-q-flat | 35:64 | NO | very dissonant |
| B-natural | 9:16 | YES | consonant |
| C-q-flat | 37:64 | NO | very dissonant |
| C-natural | 19:32 | NO | quite dissonant |
| C-q-sharp | 39:64 | NO | very dissonant |
| C-sharp | 5:8 | YES | consonant |

To my ears, the overall effect of this resonating process is of a hazy, rather indeterminate cloud of pitches that builds up residually from the cello line, but only coalescing into a legible “harmony” when the cello stops moving upward and joins in with the resonating and dissipating of the static chord. Here – as it pauses its ascent – the cello also adjusts its timbre to blend with the rest of the chord. More sympathetic partials are added at the end of each phrase, especially multiples of the first and third partials in cello and bass, transforming the hazy mid-range cloud into a vertical sonority with a more legible overtone series identity.

Importantly, the fundamentals I have used to generate the harmonies of each chord are never themselves actually sounding; the sonorities are never completely and unquestionably rooted. However, for the first few harmonies, the fundamental is relatively clearly implied: for example, the chord at m.524 – even though its lowest sounding partial is the sixth partial – clearly

outlines an A overtone series. This is partly because a large subset of partials (6, 7, 8, 9, 10) are adjacent – an in-tact snapshot of the overtone series – and relatively low in that series; and partly because the implied (missing) fundamental is within the range of human hearing at around 27.5 Hz (equivalent to the lowest note of a concert grand piano).

However, by the end of the movement, the chords are perceptually barely recognizable as being related to the overtone series, even though the pitches conform to that theoretical structure. This is partly because their fundamentals are more and more distantly related to the upper voices: further and further along the undertone series. So, too, is it partly because these chords are no longer neat consecutive fragments of the overtone series, but rather are full of registral gaps in odd places. But in combination with this, the fundamentals themselves, remaining unsounded, dip into sub-acoustic territory: the chord at m.559 has an implied fundamental of E-quarter-flat-0, 11:8 below the lowest note of the piano (around 20 Hz); the final chord at 572 has an implied fundamental of C-quarter-sharp-0, a minor third below that (around 16.9 Hz).

One other possible contributing factor to the harmonic (il)legibility of these final sonorities is that the relationship between the pedal and the implied fundamental is obscured by the cello line rising to possible chord tones *above* the pedal. Thus, the cello here triggers the entrance of chordal voices above the pedal, and the pedal is overtaken as the highest sounding voice in the chord, receding into the background perceptually. What begins as a clear if gentle reference point – a horizon line – is gradually swallowed into the texture.

1.4.5 Time and distance

Over the course of the movement, the cello moves further and further along the quartertone scale (always starting from A3, an octave below the pedal A4), allowing more and more pitches

to be picked up and resonated by the ensemble, and the resultant chords to become more and more complex.

The overall intervallic distance that the cello covers is not governed by a strict system; its ascent ends each time on a pitch resonated in the ensemble, further along the scale than it reached before, and the end-points are increasingly further and further along the scale. Thus, the intervallic compass of the resultant harmonies also increases – as mentioned above, eventually surpassing the high-watermark of the pedal situated an octave higher. Thus, the sense of accumulation is present not just at the level of the phrase – as sustained pitches accumulate to form a harmonic cluster – but also over the course of multiple phrases, as the cello moves through and beyond the ground it has already covered.

The overall trajectory of these distances is not of steady regular increase but rather perhaps loosely parabolic: see Figure 7 below. The cello initially ascends from A to C#: 8 quartertone steps; then A to D (10 steps), A to E-flat (12 steps), A to E-quartersharp (15 steps), A to G (20 steps), A to B-quarterflat an octave higher (27 steps), and finally A to D-quartersharp an octave higher (35 steps).

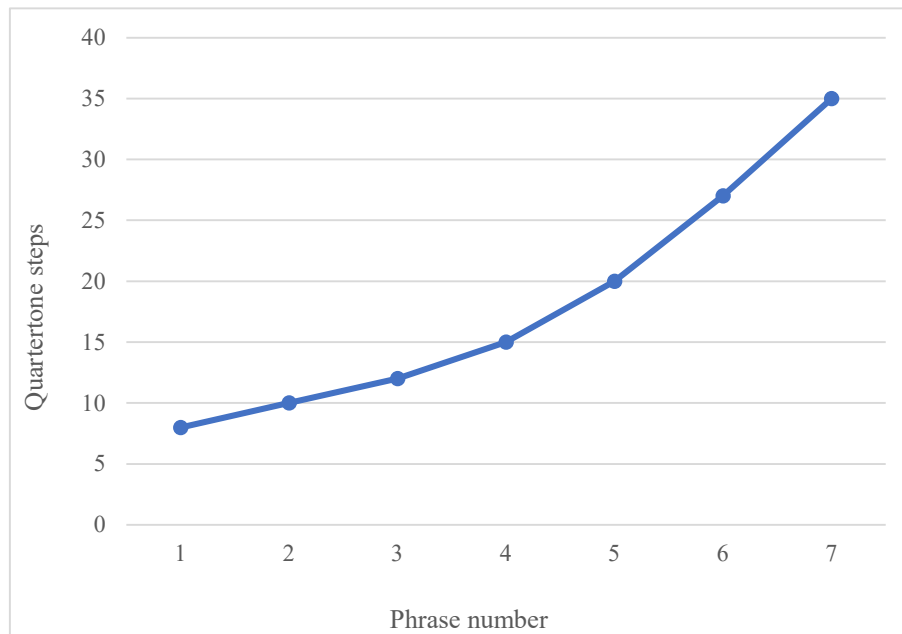


Figure 6: Intervallic distance covered by cello, mvmt. IX

Throughout the movement, the cello’s ascent is expressed entirely in half notes, and thus intervallic distance is also directly tied duration. In this way, the feeling of ever-expanding pitch space is also one of expanding time: in performance, the final phrase (mm. 561-572) lasted more than three times the duration of the opening phrase.

Moreover, each phrase slows from an opening tempo of half note = 42 to a tempo four-sevenths as slow, half note = 28, before eliding into two measures marked as “senza tempo”, half note = 14-21 (one-third to one-half the tempo of the start of the phrase). These *senza tempo* passages are not articulated by pulsation in the same way that the rest of this movement’s music is – i.e., by the separately demarcated pulses of the rising quartertone scale in the cello. Rather, these sections mark time with dynamic swells: an in-breath crescendo of one “beat”, and an out-breath diminuendo of four or five beats. This short-long pattern seems to me not to propel us into the next phrase but rather gesture each time towards stillness. This gentle (perhaps imperceptible) way of articulating tempo, combined with the revealing of the unadorned vertical harmony (without the

ascending melodic cello line) gives these sections – to my ears at least – a special quality of rest, and here, even more than in the gentle regularity of the cello line, we stop to breathe.

The increasing lengths of phrases paired with a fixed tempo relationship means that each phrase slows *more slowly* than the last; it takes a greater number of pulsations to get from 42 beats per minute to 28 beats per minute. This also means that the later phrases spend longer at slower tempos. The temporal process of accumulation results in the movement as a whole taking up nearly one-fifth of the piece's entire duration, far longer than any other section of the piece.

In some ways the exact end point of the movement is somewhat arbitrary: like the overtone series, this process could theoretically go on infinitely. I wanted it to have the feeling of possibly extending beyond the bounds of the piece, that we as listeners have stopped listening to something that has been set in motion – that it will continue for a long time but is perhaps beyond our reach. The sonorities outlining the eleventh and thirteenth undertones are already beginning to feel more and more tenuously related to the pedal tone, and even to the collection their component pitches are drawn from, the overtone series. We are beginning to lose our grasp.

1.4.6 Interpretations

To me, the progression of this movement is analogous to an object moving further and further away from a viewer (or the viewer further and further away from the object); each time we attempt to focus our vision on it, further away than before, we lose some of the precision and detail. For a while its outline is still clear; eventually it might be a speck, or less. There is more left for the mind's eye to fill in.

In writing this movement, I was also thinking about memory, the process of returning to a seemingly fixed point, an event that happened, and finding the memory of it has changed over

time, perhaps more hazy or less vivid, with slightly different details or impressions that linger. There's a kind of loss in memory; this process of loss is amplified in a degenerative disease like dementia.

In the final recording we hear of Trish in *Interviews* – in the movement that immediately precedes this one – I sense a particularly incisive perceptual clarity in her voice as she narrates, “I didn't know because you told me, I didn't know because anybody else told me, it was just you. I could just see that you were gay.”

In my interactions with Trish since 2020, I have come to feel that this sense of incisive perception is gone now: not because she can't empathize or sense emotion acutely, but because her dementia has over time gradually removed the context. This is not always true, but it seems to me that often she can't quite connect those emotions to a present reality, to who everyone is and where we are and why anything is happening. There's a gradual untethering from the present, the mind receding further and further back into deeper-seated memories to try to make sense of what is going on. And in doing so starts to lose a sense of relationality: who she is in relation to me, who she is in relation to her own identity.

I see the process of harmonic distancing that stretches across the expanse of the final movement as related to that loss: the familiar object, the overtone series, seems more and more obscure, faint, harder to define, harder to connect to.

While the final movement itself creates a shape, a progression – it's difficult to call it a trajectory – it is also heard in relation to – juxtaposed against – all the tension, reference, and meaning of the rest of the piece. The very extended, almost serene final movement seems to me not necessarily to *negate* the intensity of what has gone before it, or certainly not to refute it; but it does I think gesture towards that tension, reference, and meaning receding, being lost.

I see this coda as a blank canvas, a tabula rasa onto which all the multifarious stirred-up feelings of what came before it might settle, or disperse. There is no agenda here, no characterization, no dramaturgy. Just a line, a chord. The fine particles of the cello line pass through a harmonic sieve, and some of them settle into forms.

In starting again and again from the same fixed point, there's a gesture towards the Sisyphean impulse in my earlier music. Several of my pieces take a dramatic, even polemical tone toward the idea of goal-oriented motion: I interpret the ascending quartertone lines in pieces such as *Three Preparations* or *Inclinations* carrying a heavy burden and encountering steep resistance, but seeming to slog onward against all barriers with declamatory, frustrated determination, even in the face of futility. This is represented in *Interviews*, too: "Tableau I" carries that burden doggedly to a creaking halt, ultimately unfulfilled. By contrast, here, at the end of *Interviews*, I sense an almost neutral valence in the perpetual pointing upward. Any sense of resistance or tension is gone. This feels less like pushing a rock up a hill, and more like letting go.

1.5 Concluding Thoughts

A comprehensive analysis of *Interviews* is beyond the scope of this commentary: for example, in the foregoing remarks I have not discussed in detail the development of particular motivic materials across the whole work, such as the "horn fifths" fragment or the ascending quartertone scale; nor the registral procedures of "Interlude I," or the metric modulations of "Interlude II;" nor the relationship between the suspensions in "Tableau II" and the suspensions in the piano coda to "Mille Regretz." Yet, despite the selective nature of this work, I hope to have provided two meaningful pathways of interpretation for the listener. I have done so by focusing on

two movements – “An Amethyst Remembrance” and “Tableau III (Coda)” – and treating them as representative of the contrasting musical threads that interweave throughout *Interviews*.

Ultimately, both pathways point towards *Interviews* as a site of memory. I see *Interviews* as a sort of vessel that holds existing memories – a documentary, a memorial. But, at the same time, I hope to have created a space where remembering can be done: an arena that might activate a listener’s own memories, or a lens through which those memories might be filtered.

For me, writing about this music has brought up many personal, very specific, memories: of singing for and with friends and family; of what it was like growing up with two mums; of playing violin in youth orchestra and the hall lights going out in the middle of the concert; of (re)imagining the experience of singing for my parents at their piano; of that little office space at the landing at the top of the stairs at the house on Calliope Road. Nevertheless, however specific the materials are to me, I hope that any listener might find their own resonances in the music, their own points of reference.

A former composition teacher once described me as a “closet Romantic.” Though I have complex feelings about that statement – there is a lot to unpack there – there is in it a kernel of truth, in that I feel composing is about figuring out who I am and who I want to be as an artist; figuring out how I can be more myself, more honest; figuring out what is in the closet, and bringing it out. That is, if composing *Interviews* was about being honest with myself, it might also be analogous to the coming out process: it is, in the end, a statement of identity. With *Interviews*, that statement of identity is not singular or definitive, but rather multifarious, diverse, polyphonic, full of contrasts, even contradictions.

And just as coming out is not a singular event – neither in life nor in music – so too does this piece not mark an ending nor a solution to a search for personal expression and identity, to the

achievement of a personal voice. That is an ongoing process, of which *Interviews* is a part, a small milestone in opening up my practice, letting it become permeable and transparent.

PART II: SCORE FOR *INTERVIEWS*

Full Score

for Trish

Alex Taylor

Interviews

for ensemble

- I. A Lithen Lumber
- II. Tableau I
- III. Interlude I
- IV. Each Tightly Coiled Flashing
- V. Tableau II
- VI. An Amethyst Remembrance
- VII. Interlude II
- VIII. Mille Regretz
- IX. Tableau III (Coda)

c. 40 minutes

INSTRUMENTATION:

Flute (*doubling Piccolo, Alto Flute, Bass Flute*)

Oboe (*doubling English Horn*)

Clarinet in Bb (*doubling Clarinet in A, Bass Clarinet in Bb*)

Percussion (*1 player, see below*)

Piano (*doubling Bass/Baritone*)

Voice (*doubling Piano*)

Mezzo-soprano

Tenor

Violin 1

Violin 2

Viola

Cello

Contrabass

Pre-recorded sound (*audio clips available from the composer*)

PERCUSSION:

Vibraphone* - ideally tuned to A440, but 442 is OK.

Glockenspiel

Crotales* (2 octaves)

Suspended Cymbal

Tuned gong (A3) - A4 could also work well but A3 is preferred.

Triangle

Bass Drum

Snare Drum

Bongos (2)

Congas (2)

Woodblocks (5)

Whip

*2 bows are needed for vibraphone and crotales.

Interviews

I. A Lithen Lumber

Alex Taylor

$\text{♩} = 52 \text{ c. molto rubato, colla voce}$

The score is for a transposing ensemble and includes the following parts:

- Bass Flute
- English Horn
- Bass Clarinet in B \flat
- Vibraphone
- Piano 1 (Kyle)
- Piano 2 (Alex) with voice part
- Violin 1
- Violin 2
- Viola
- Violoncello
- Contrabass

The voice part lyrics are: "We live a li-then lum-ber in a light and um-bral". The piano accompaniment includes dynamic markings such as *mp* and *ppp*. The string parts (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) are marked *ppp* and include specific performance instructions for harmonics and stopped notes, such as "sul E (harmonic, 4th partial, touch fourth)" and "sul A (stopped E)".

6

B. Fl. Bass Flute
ppp

Eng. Hn. English Horn
ppp

B. Cl. Bass Clarinet in Bb
ppp

Vib. *pp bell-like*

Pno. 1 *pp bell-like*

Alex
fain Loss and laughter un - der all the love and plun-dered pain
F C E7(b9) Am

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

11 4

colla voce

pp

colla voce

pp

colla voce

pp

B. Fl.

Eng. Hn.

B. Cl.

Vib.

Pno. 1

Alex

Lest you tear a-sun-der all the poems I've blun-dered plain, I'll live my

A/C# B⁷/D C E⁷ F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

As soon as recording finishes

6

$\text{♩} = 48 \text{ c.}$

rit.

20 color trill

B. Fl. *mf*

Eng. Hn.

B. Cl.

Vib. with mallets, quite hard, very clear *f*

Pno. 1 *f*

M-S. *f*
(behind closed lips)
repeat "ni" syllable rapidly
slow gradually to pulse of MM.40 by m.23
(approximate rhythm - don't aim to be exactly in tempo or in unison with tenor)
ni ni ni ni ni ni ni (etc.)

T. *f* (approximate rhythm - don't aim to be exactly in tempo or in unison with mezzo)
(behind closed lips, falsetto)
repeat "ni" syllable rapidly
slow gradually to pulse of MM.40 by m.23
ni ni ni ni ni ni ni (etc.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

21

B. Fl. *dim.*

Eng. Hn.

B. Cl.

Vib.

Pno. 1

M-S. *poco dim.*

T. *poco dim.*

Vln. 1

Vln. 2

Vla. =3rd partial of A **ppp**

Vc.

Cb.

Detailed description: This page of a musical score covers measures 21 and 22. The score is for a full orchestra and includes parts for B. Fl., Eng. Hn., B. Cl., Vib., Pno. 1, M-S., T., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature has one sharp (F#) and the time signature is 4/4. Measure 21 features a B. Fl. part with a *dim.* marking and triplet/quadlet ornaments. The M-S. and T. parts also have *poco dim.* markings and similar ornaments. The Pno. 1 part has a complex texture with many notes. The Vla. part has a *ppp* marking and a note labeled '=3rd partial of A'. The Vib. part has a few notes with accents. The other instruments (Eng. Hn., B. Cl., Vln. 1, Vln. 2, Vc., Cb.) are mostly silent in these measures.

Dormant?

$\text{♩} = 40\text{-}36 \text{ c.}$

II. Tableau I

A fundamental

23
(Bass Flute)

B. Fl.

(English Horn)

Eng. Hn.

(Bass Clarinet)

B. Cl.

pp

Vib.

p *ppp*

Pno. 1

p *ppp*

M.S.

T.

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vc.

p (but only slightly louder than *pp*)

Cb.

pp

=7th partial of A (-31 cents)

=5th partial of A (-14 cents)

=9th partial [5]

=7th partial (-31 cents) [4]

=11th partial [6]

ord.

sul A [7]

D fundamental

B. Fl. *pp* [7]

Eng. Hn.

B. Cl. To Cl.

Vib. Vibraphone *p* Glockenspiel *ppp*

Pno. 1 *p* *ppp*

M-S.

T.

Vln. 1 [7] [28] [15]

Vln. 2 [11] [6]

Vla. [4] [16] [9]

Vc. [7]

Cb. *ppp* sul D [7] sul D [10]

A

G fundamental

29
B. Fl. To Flute
Eng. Hn.
Cl. Clarinet in B \flat
Vib. Vibraphone Glockenspiel
Pno. I
M.S.
T.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
C Flute
[7]
pp 4:3 mp
mp 4:3 5:3 pp
p 3 pp mp
p 3 pp 8va-7 f
mp 4:3 5:3 sul A pp [7] [5]
pizz. f arco 4:3 pp mp
[3]
[7]
sul G [5]
ppp

C

Fl. ³¹ *pp* [7]

Eng. Hn.

Cl. *To B. Cl.*

Vibraphone
very gentle roll
quite soft mallets
ppp *sempre* (underneath strings)

Pno. 1
pizz. (gliss.)
ppp 5:9 6:9

M-S. *Whistle* (Sounds as G6, 8va)
pp

T.

Vln. 1 [11] [8] [3]

Vln. 2 [13] [7] [12] [9] *ppp* *p*

Vla. [5] *ppp* *p* [7]

Vc. *ppp*

Cb.

B

34 **F**

Fl.

Eng. Hn.

Cl.

Vib.

Pno. 1

M.S.

T. "chhhh"
ff

Vln. 1 [24] [13] on bridge (no pitch); damp string
loud continuous white noise
f

Vln. 2 [32] [19] [3]

Vla. [17] [10]

Vc.

Cb. to m.s.p. m.s.p.
ppp *f*

27 37

36

Fl. *pp* *ppp*

Eng. Hn. *pp* *mp* *pp* *f*

Bass Clarinet in B \flat *pp* *mp* *ppp* *molto ff*

Pno. 1

M-S.

T.

Vln. 1 *ff*

Vln. 2 *f*

Vla. *pp* *p* *f*

Vc. *f*

Cb. *ppp* *ff*

5:3

4:3

5

(G \flat)

4

5

ord. [12] [7]

ord. [13] [8]

ord. [7]

pont. to ord.

38 **Bb** 14

Fl. *p* [7]

Eng. Hn. [7] *p*

To Cl. Bb

B. Cl.

Vibraphone

Vib. *p* *pp* *p* *pp* *p* *pp* *p*

Pno. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

M.S.

T.

Vln. 1 [5] *p*

Vln. 2 *p sub.* *p*

Vla. [3] *p sub.*

Vc. *mp sub.* [7]

Cb.

C

E_b

40

Fl. *mf* *pp sub.*
To Ob.

Eng. Hn. *mf*

B. Cl. Clarinet in B_b
p

Vib. *pp* *f* *p* *pp p*

(8) NB sextuplet

Pno. 1 *pp* *f* *p* *pp p*

M-S.

T.

Vln. 1 [9] [5]

Vln. 2 [7] [4] [3]

Vla. [11] [3]

Vc.

Cb.

42

Fl.

Eng. Hn. Oboe [7] *pp* *mf*

Cl. [7] *mf*

Vib. *pp* *p* *pp* NB septuplet

Pno. 1 *pp* *p* *pp* 8:7 8:7

M.S.

T.

Vln. 1 [13] [8]

Vln. 2 [9] [7] [11] [6]

Vla. [28] [12]

Vc. [7]

Cb.

44

Fl. *p*

Ob.

Cl. *pp sub.*

Vib. *f* *pp p*

Pno. I *f* *p sub.* *pp p*

M-S.

T.

Vln. I [3]

Vln. 2 *m.s.p.* *ppp*

Vla.

Vc.

Cb.

48 20

Fl. *sim.* 12:9 12:9 12:9

Ob.

Cl. [7]

Vib. 10:9 *pp p* 10:9 10:9 *pp p*

Pno. 1 11:9 11:9 11:9

M.S.

T.

Vln. 1 [6]

Vln. 2 [9]

Vla. [5]

Vc. [7]

Cb.

49

Fl.

12:9 13:9 14:9

Ob.

10:9

Cl.

Vib.

10:9 *pp p* 11:9 *pp p* 11:9 *pp*

(S)

Pno. I

11:9 12:9 12:9

M-S.

T.

Vln. 1

[24] [13]

Vln. 2

[14] [9]

Vla.

Vc.

Cb.

Gb/F#

50 22

Fl. *cresc. molto* 11:6 10:6 9:6 8:6

Ob. *cresc. molto* 7:6 5:6 4:6

Cl. *p* *ppp* *p cresc.* 8:6 7:6

Vib. *cresc. molto* 8:6 7:6 5:6

Pno. 1 *(pp) cresc. molto* *loco* 9:6 8:6 7:6

[sing]
gradually change vowel - "i" moves gradually to "u" and back
pp cresc. espr.

M-S. [i]

T.

Vln. 1 [3] *pp cresc. espr.*

Vln. 2

Vla. *pp cresc. espr.*

Vc. *ppp*

Cb.

51

Fl.

Ob.

Cl.

Vib.

Pno. 1

M.S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8:7 6:7 3:2 3:2 *ff* 5:4 5:4

4:7 6:7 *ff*

6:7 5:7 5:4

5:7 4:7 6:7 3:2 5:4 *ff*

6:7 5:7 4:7 3:2 3:2

6:7 5:7 4:7 3:2 3:2

cresc. espr. *f*

[u] [i]

gradually change vowel - "u" moves gradually to "i"

p cresc. espr. *f*

[u] [i]

[11] [6]

[5]

[9] [5]

[7]

[13] [7]

p cresc. espr.

p cresc. espr. *ff*

E

53 **B**

Fl. *fff* *mp* *ff* 8:9 *mp* *ff* 7:9 *mp* *ff* 6:9 *mp*

Ob. *fff*

Cl. *fff*

Glock. *ff*

Pno. I *fff*

M.S.

T.

Vln. 1 *f espr.*

Vln. 2 *f espr.*

Vla. *f espr.*

Vc. *ff espr.* *mp* *ff* 8:9 *mp* *ff* 7:9 *mp* *ff* 6:9 *mp*

Cb.

54

Fl. *ff non dim.* 6:5 4:5 3:5 *fff*

Ob. *mp*

Cl. *mp*

Glock. To Whip

Pno. 1

M-S. *mp cresc.* [11th partial] *ff*
[y]

T. *mp cresc.* *ff*
[y]

Vln. 1 [13] [9] [11] [6]

Vln. 2 [16] [7] [16] [9]

Vla.

Vc. *ff non dim.* 6:5 4:5 3:5 *fff*
[5] [4] [10] [7]

Cb. *f* *fff*

57 **E** [$\text{♩} = 160$]

rit. 26

Fl.

Ob. *ff*

Cl. *ff*

Whip
Whip To S. D. *ff*

Pno. 1 *fff*

M-S.

T.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

$\text{♩} = 120 \text{ c.}$

59

Fl.

Ob.

Cl.

Whip

Pno. I

M-S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

quasi accel.

fff

5:4 6:4

fff

Snare Drum
buzz roll

ppp *fff*

mf cresc.
[11]

[y]

mf cresc.

[y]
[20]
[11]

[24]
[13]

[7]
[4]

c. 1min.

Recording #2 plays:

"Those protests...

... and Homosexual Law

Reform was achieved."

28

60 cut off

Fl.

cut off

Ob.

cut off

Cl.

damp!

S. D.

Pno. 1

M-S.

T.

cut off

Vln. 1

cut off

Vln. 2

cut off

Vla.

cut off

Vc.

Cb.

III. Interlude I

[as soon as recording ends]

Acute, disjunct

♩ = 104 c.

61

(Flute) To A. Fl.

(Oboe)

(Clarinet in Bb) To B. Cl.

Wood Blocks
hi - lo

Pno. 1

M-S.

T.

Vln. 1
p ma claro

Vln. 2
mp

Vla.
p ma claro

Vc.
p ma claro
pizz.

Cb.
p

quartertone scales should always be slightly in relief of sustained chord

quartertone scales should always be slightly in relief of sustained chord

mp 3 3 3 3

3:2

73

A. Fl.

Ob.

B. Cl.

W.B. Wood Blocks *p*

Pno. I *p*

M.S.

T.

Vln. I *mp* *p*

Vln. 2 *p* *mp* *p*

Vla. *pizz.* *mp arco*

Vc. *arco* *mp* *pizz.* *arco* *p*

Cb. *pizz.* *p* *arco* *p*

G

82

Flute

A. Fl. *mp* *p* *pp*

Ob. *mp* *p* *pp* To Eng. Hn.

B. Cl. *mp* *p* *pp*

W.B. *f* *p* damp!

Pno. 1 *p* *mp*

M.S.

T.

Vln. 1 *mp* *p*

Vln. 2 *p*

Vla. *p* *mf* *p* pizz. arco

Vc. *p* *mp* 3 3 3

Cb. *p* *mp* 3 3 3

89

Fl. *mp* *p*

Ob. *p*

Cl. *mp* *pp* *p*

Tri. Triangle *pp* To Bongos

Pno. 1 *mp*

M.S.

T.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p* *f* pizz. arco *p*

Vla. *mp* *p*

Vc. *p*

Cb. *p*

H

95

Fl.

Ob. *to E.H.*

Cl. *To B. Cl.*

Tri. *Bongos* *To Congas*

Pno. 1

M.S.

T.

Vln. 1 *fp* *pizz.* *p* *arco* *mp*

Vln. 2 *mf* *mp* *p*

Vla. *fp*

Vc. *fp* *p* *mp*

Cb.

100

Fl. *pp*

Eng. Hn. *pp*

B. Cl. Bass Clarinet in B \flat *pp* *mp* *f*

Bongos Congas raise pitch by gradually damping with hand *p* Bass Drum (kick) *pp* *mf*

Pno. 1

M.S.

T.

Vln. 1 *p* *mf* *p* arco

Vln. 2 *mp* *p* *f* *p*

Vla. *mp* *p* *f* *p sub.*

Vc. *p* *mp* *f* *p sub.* pizz.

Cb. *p* *pp* arco

I (♩ = 104)

♩ = 84 (c. 4:5) ♩ = 104

107

Fl. *pp* *p* *mf* To Picc. Piccolo *mp* *f*

Eng. Hn. *pp* *p* *mf* To Ob.

B. Cl. *pp* *p* *mf*

Vib. Vibraphone Triangle damp! Snare Drum on rim *pp* *pp* *mf* *p* *mf*

Pno. 1 *mp*

M.S. white noise *pp*

T. ch white noise *pp* ch

Vln. 1 *mp* *f* *p* *mf* *p* *mf* *mp* *f*

Vln. 2 *pp* *p* *mf* *mp* *f* *p* *mf*

Vla. *pp* *p* *mf* *p* *mf* *mp* *f*

Vc. *pp* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. *pp* pizz. *mp*

♩ = 84

♩ = 104

113

Picc. *mp* *f*

Eng. Hn. *mp* *f*

B. Cl. *mp* *f*

To Congas

S. D. $\frac{5}{16}$ $\frac{15}{16}$ $\frac{9}{16}$ $\frac{3}{4}$

Pno. 1 *damped* *mf* *p* *sc*

M-S.

T.

Vln. 1 ⁽⁸⁾⁷¹ *p* *mf* *mp* *f* *loco*

Vln. 2 *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *mp* *f* *p* *mf*

Vc. *mp* *f* *p* *mf*

Cb.

116 $\text{♩} = 84$ $\text{♩} = 104$ $\text{♩} = 84$ 38

Picc. mp f

Ob.

B. Cl. mp f mp f

Congas
"Moose call" (rub with fingers, or superball)
 p p

Pno. 1

M-S. neutral vowel (shwa / short i)
 mp f
nih nih nih nih nih nih nih nih nih nih nih nih

T. mp f
nih nih nih nih nih nih nih nih nih

Vln. 1 mp f

Vln. 2 mp f p mf p mf

Vla. p mf p mf mp f

Vc. p mf p mf p mf

Cb. p mf

119 $\text{♩} = 104$

Picc. *mp* > *f* *mp* > *f*

Ob. *mp* > *f* *mp* > *f*

B. Cl.

Congas *mp* *pp* *pp*

Vibraphone *mp*

Congas mallets *pp*

Pno. I *mp* *mf* > *ff* *mf* > *ff*

Whistle (Sva) *mf* > *ff* *mf* > *f*

T. *mf* > *ff* *mf* > *f*
tktktktk k tktktktktktktktkt k

Vln. 1 *p* > *mf* *p* > *mf* *mp* > *f* *p*

Vln. 2 *p* > *mf* *p* > *mf* *p* > *mf* *p*

Vla. *mp* > *f* *p* > *mf* *mp*

Vc. *mp* > *f* *p* > *mf* *p*

Cb.

J

♩ = 84

♩ = 104

♩ = 84

40

123 To Fl.

Picc. 

Ob.  *pp sempre*

B. Cl.  *f* *pp*

Congas  *f p*  *pp sempre*

Pno. 1  *pizz. (gliss.)* *p* *ord.* *pp sempre*

M-S. 

T.  *f* *pp*
 nih nih nih nih nih nih nih nih nih nih nih nih nih nih nih nih nih

Vln. 1  *mf* *pp sempre*

Vln. 2  *mf* *pp sempre*

Vla.  *mf* *pp sempre*

Vc.  *f* *pp sempre*

Cb.  *f* *pp sempre* *arco*

♩ = 104 sempre

126

Flute *pp*

Picc. *pp*

Ob. *pp*

B. Cl. *pp*

Vib. Congas fingers lo → hi *p*

Pno. 1 damped

M-S.

T.

Vln. 1

Vln. 2

Vla.

Vc. *pizz.*

Cb.

K

cresc. poco a poco

Fl. *p* — *mf*

Ob. *p* — *mf*

B. Cl. *p* — *mf*

Whip *f* Vibraphone *mp*

Pno. 1

M.S. *pp* very soft white noise [ch] *mf* *pp* very gentle vocal fry [ah]

T. *pp* very soft white noise [ch] *mf* *pp* very gentle vocal fry [ah]

Vln. 1 *p* — *mf* *pp* — *mp* *pp* — *mp*

Vln. 2 *pp* — *mp* *pp* — *mp* *pp* — *mp*

Vla. *pp* — *mp* *p* — *mf* *pp* — *mp*

Vc. *pp* — *mp* *pp* — *mp* *p* — *mf*

Cb.

145 44

Fl. *mp* — *f* *f* — *fff*

Ob. *p* — *mf* *f* — *fff*

B. Cl. *mf* — *ff* *mf* — *ff*

Vib. Wood Blocks *p* — *f*

Pno. 1 *p* *mp* *f*

Alex. hum *ppp*

M.S. [mm] hum *ppp*

T. [mm] hum *ppp* [mm]

Vln. 1 *p* — *mf* *mf* — *ff* *mf* — *ff*

Vln. 2 *mp* — *f* *f* — *fff*

Vla. *p* — *mf* *mp* — *ff* *f* — *fff*

Vc. *p* — *mf* *mp* — *ff* *f* — *fff*

Cb. *mp* — *ff* *molto sul pont.* *ppp sub.*

c.90" (each fermata c.15")

Recording #3 plays

"I had a job at the DHB..."

... She couldn't get her head around it."

148

Fl. *ppp*

To Cl. Bb

B. Cl.

Vibraphone bowed (2 bows) *mp*

Pno. 1

Alex
vocal harmonics very gentle (opt. 8vb) *p* *mp*
[u]

M-S.
vocal harmonics very gentle (opt. 8va) *p* *mp* hum match bass pitch (7th partial of F#) *ppp*
[u] [mm]

T.
vocal harmonics very gentle (opt. 8vb) *p* *mp* hum *ppp*
[u] [mm]

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp sub.*

Vc. *ppp sub.* *pp*

Cb. 7th partial *pp*

IV. Each Tightly Coiled Flashing

Molto rubato, colla voce

149 c. 5-6" c. 8-10" c. 5-6" ♩ = 42-48 c.

Fl.

Ob. like a hurdy-gurdy, nasal, very sustained (opt.)

B. Cl. Clarinet in B \flat like a hurdy-gurdy, nasal, very sustained (opt.)

Vib. bowed *mp* *p* very gentle attacks, blend with voices

Alex *mf*
Each tight-ly coiled fla-shing each whirl_ of jag-ged ex-pec - ta-tion points

M-S. *mp* folky, open sound
Each tight-ly coiled fla-shing each whirl_ of jag-ged ex-pec - ta-tion points

T. *mp* folky, open sound
Each tight-ly coiled fla-shing each whirl_ of jag-ged ex-pec - ta-tion points

Vln. 1 c. 5-6" c. 8-10" c. 5-6" like a hurdy-gurdy, poco sul pont, very sustained
ppp <> < *pp*

Vln. 2 like a hurdy-gurdy, poco sul pont, very sustained
ppp <> < *ppp*

Vla. like a hurdy-gurdy, poco sul pont, very sustained
ppp <> < *pp*

Vc. like a hurdy-gurdy, poco sul pont, very sustained
ppp <> < *ppp*

Cb. like a hurdy-gurdy, poco sul pont, very sustained
ppp <> < *ppp*

allarg.

L

a tempo
♩ = 42 c.

156

Fl.

Ob.

Cl.

Vib.

Alex
up-ward to-wards a bright doom to-wards the sud-den e-xit of a dream but al-so

M.S.
up-ward to-wards a bright doom to-wards the sud-den e-xit of a dream but al-so

T.
up-ward to-wards a bright doom to-wards the sud-den e-xit of a dream but al-so

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

160

Fl. *mf quasi clarino* NB rhythm *f*

Ob. *mf quasi clarino* NB rhythm *f*

Cl. *mf quasi clarino* NB rhythm *f*

Vib. *mf*

Alex
back-ward to - wards the flin-ted spark the trig-ger point the lone-ly grit

M.S.
back-ward to - wards the flin-ted spark the trig-ger point the lone-ly grit

T.
back-ward to - wards the flin-ted spark the trig-ger point the lone-ly grit

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

slowly, in time

let vibes resonance decay for a little while (3-4")

164

To B. Fl.

To B. Cl.

softer mallets To Crot.

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Vib. *mp*

Pno. I

Alex
without which no-thing more to bur-nish
(Alex alone)

M-S.
wi-thout which no-thing more to bur-nish
(Alex alone)

T.
wi-thout which no-thing more to bur-nish

Vln. 1

Vln. 2

Vla.

Vc. *pp*

Cb. *pp*

M c. 1min 30 (play in tempo while recording #4 plays)
 "When did you decide to have kids?
 [...] She offered... I've forgotten their names."

♩ = 52

167 Bass Flute

♩ = 60 sub.

♩ = 72 sub.

B. Fl.

B. Cl. Bass Clarinet in B \flat

pp

Crot. Crotales l.v.

p poco in rilievo

swr *loco* *swr* *loco* *swr* *loco*

Pno. 1

p sempre

Cb.

mp



♩ = 88 sub.

♩ = 108 sub.

171

B. Fl.

B. Cl.

Crot.

(S) *loco* *swr* *loco* *swr* *loco*

Pno. 1

Cb.

51

175 $\text{♩} = 132 \text{ sub.}$ $\text{♩} = 160 \text{ sub.}$

B. Fl.

B. Cl.

Crot.

Pno. I

Cb.



179 **rit.**

B. Fl.

B. Cl.

Crot.

Pno. I

Cb.

183

B. Fl.

B. Cl.

Crot.

Pno. I

Cb.

(ppp)

(p)

(8) *loco* *8va* *loco* *8va* *loco*



187

B. Fl.

B. Cl.

Crot.

Pno. I

Cb.

p dim.

pp dim.

To Glock. Glockenspiel Vibraphone

(loco)

♩ = 40

**WAIT until recording
is finished playing,
then immediately into
next movement**

191 **rit.** ♩ = 28

Bass Flute

B. Fl. *ppp*

B. Cl. *(pppp)* *pppp*

Vib. *ppp*

gradually lift pedal → pedal fully up

Pno. 1

Cb. *(pp)*

V. Tableau II

54

Nostalgic, soulful

♩ = 32 c. somewhat flexible

194 Alto Flute rit.

A. Fl.

Ob. (Oboe)

Cl. Clarinet in B \flat

Vib.

Pno. 1

Vln. 1 *mp teneramente, espr.*

Vln. 2 *mp teneramente, espr.*

Vla. *pp* 5

Vc. *pp* 5

Cb.

N

199

Alto Flute

♩ = 48

♩ = 32 a tempo

A. Fl.

Ob.

Cl. Clarinet in Bb

Vib.

Pno. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pppp *pp*

pppp *pp*

pp

pp *mp*

pp *p* *p* *pp* *p*

pppp

tasto, flautando
not strictly in time, free rit.

ord.
in time

202

A. Fl. *pp* *p* to B. Fl.

Ob. *pp* *p*

Cl. *pp*

Vib. *p* *pp* To Cym.

Pno. 1

Vln. 1

Vln. 2

Vla. *pp* *mp*

Vc. *p* *mp*

Cb. *p*

Detailed description: This page of a musical score covers measures 202 to 205. The score is for a full orchestra and includes parts for A. Fl., Oboe, Clarinet, Vibraphone, Piano 1, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features complex rhythmic patterns and dynamics. The A. Fl. part starts with a melodic line in measure 202, marked *pp*, and continues through measure 205, marked *p*, with a performance instruction 'to B. Fl.' at the end. The Oboe part enters in measure 203 with a melodic line, marked *pp* and *p*. The Clarinet part has a melodic line in measure 202, marked *pp*. The Vibraphone part has a melodic line in measure 203, marked *p*, and a performance instruction 'To Cym.' at the end. The Piano 1 part is silent. The Violin 1 and Violin 2 parts have melodic lines in measure 202. The Viola part has a melodic line in measure 202, marked *pp*, and a melodic line in measure 203, marked *mp*. The Violoncello part has a melodic line in measure 202, marked *p*, and a melodic line in measure 203, marked *mp*. The Contrabass part is silent.



rit. ♩ = 28 a tempo (poco meno)

206

A. Fl.

Ob.

Cl.

Vib.

Pno. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sus. Cymbal

To Vib.

mf

mp

ppp < *p*

mf

mf

mf *p* *mp*

mf < *p*

pp

210

A. Fl.

Ob.

Cl.

Cym.

Pno. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(same pitch)

pp

rit.

212

A. Fl.

Ob.

Cl.

Vibraphone
struck - bell-like
p cresc.
mf

Pno. I
mp cresc. bell-like

Vln. I
poco cresc.
poco f

Vln. II
poco cresc.
poco f

Vla.
poco cresc.
poco f

Vc.
mp poco cresc.
poco f

Cb.
mf

P

214 $\text{♩} = 24$ rit. $\text{♩} = 36 \text{ c.}$

A. Fl. Bass Flute *pp*

Ob.

Cl. Clarinet in B \flat *pp calmo*

Cym. Sus. Cymbal *pp*

Pno. 1 *pp* *p*

Vln. 1 *tasto* *> p calmo* *ord.*

Vln. 2 *tasto* *> p calmo* *ord.*

Vla. *tasto* *p calmo* *ord.*

Vc. *tasto* *p dolce* *ord.*

Cb. *tasto* *p dolce* *ord.* *f*

tempo primo

$\text{♩} = 32$

218

B. Fl. *mf* *pp*

Eng. Hn. *mf* *pp*

Cl. *mf* *pp*

Crot. Crotales struck, l.v. *mp*

Pno. I *mf*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *p* *mf* *pp*

Vc. *f* *mp*

Cb.

220 To A. Fl.

B. Fl. *pp*

Eng. Hn. *pp*

Cl. *pp*

Crot.

Pno. 1

Vln. 1

Vln. 2

Vla. *mp*

Vc. *p* *pp* *mp* *pp*

Cb.

Alto Flute

Q

224

A. Fl. *f* *pp* To Fl.

Eng. Hn. *f* *pp* To Ob.

Cl. *f* *p*

Crot.

Pno. 1 *p cresc.* *f*

Vln. 1 *f non dim.*

Vln. 2 *f non dim.*

Vla. *f* *ten.*

Vc. *f* *p*

Cb. *f* *p*

227 **molto rit.** $\text{♩} = 32 \text{ c.}$ 64

A. Fl. *mf*

Eng. Hn. *f*

Cl. *mf*

Crot. *p*
Crotales bowed, l.v.

Pno. 1

Vln. 1 *non dim.*

Vln. 2 *non dim.*

Vla. *ff* NB 5

Vc. *mf* *f* *ff*

Cb. *ff*

Recording #5 plays (c.30")

"It is great being a parent...
... is everything going to be alright"
[cut off abruptly at end of recording]

very short pause after
recording finishes (2-3")

$\text{♩} = 28 \text{ c. (slower than opening)}$

230

A. Fl.

Eng. Hn.

Cl.

(whole tone above bass) once recording finishes, fade out

ppp just a resonance of the piano (match bass)

Crot.

damp D damp E

(opt.: repeat harmonics
sparsely while recording
plays, 3 or 4 times, then let fade)

Pno. 1

harmonic
11th partials of A and B

pp

Vln. 1

pp sub.

Vln. 2

pp sub.

Vla.

Vc.

sul C [8] [9][10][11]

ppp

sul A (11th partial) once recording finishes, fade out

Cb.

ppp just a resonance of the piano

VI. An Amethyst Remembrance

♩ = 48-52 c. molto rubato colla voce

Optional vamp (repeat until voice enters)

234 Glockenspiel **Voice enters** *very delicate*

Glock. *p* *pp*

Pno. 1 *pp* *very delicate* *loco*

Alex *mf* (approx. rhythm) *p* *pp*

M.S.

T.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

I held a jewel in my fingers and went

E A E B

241 (in background) 5

Glock. *pp* *ppp*

Pno. 1 *ppp* *loco*

Alex
to sleep the day was warm the winds were pro - sy I
B7 E E7 A E

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

248

Glock. *pppp* *pppp*

Alex
 said "it will keep." I said "it will keep."
 Am E B A E

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.



R Vamp while recording #6 plays, c. 40"
 "So it was great being a parent
 ...just answering your questions."

255

Alex
 E G# C#m A



263

Alex
 F#m B(sus4) B7 A E Am E

S

271

Voice enters (Verse 2)

I woke and cursed my honest

B A E E A

pizz.
embellish freely, ad lib.

E A

mp

=

278

fingers The gem was gone And now an

E B B⁷ E E⁷ A

E E B B⁷ E E⁷ A

285

Glock. *ppp*
sw- loco

Pno. 1 *pp*

Alex
a - methyst re menbrance Is all I own Is
E Am E

Cb.
A E E Am⁶ Am E E



T Voices enter (Verse 1 repeat)

292

Alex
all I own. I held a jewel in my fin-gers
B A E E A E

M-S.
(approx. rhythm)
mf
I held a jewel in my fin-gers

T.
(approx. rhythm)
mf
I held a jewel in my fin-gers

Cb.
B A E E E A E
f

299

Alex

M.S.

T.

Cb.

and_ went_ to sleep_ the day was warm_ the winds were

B B⁷ E E⁷ A

and_ went_ to sleep_ the day was warm_ the winds were

E B B⁷ E E⁷ A A



306

Alex

M.S.

T.

Cb.

pro - sy - I said "it will keep." I said

E Am⁶ E B

pro - sy - I said "it will keep." I said

E E Am⁶ Am E E B

poco rit.

U poco meno mosso
♩ = 40 c.

72

Voices a capella

313

f

Alex

— "it will keep." I woke and cursed my ho-nest fin-gers The

M-S.

— "it will keep." I woke and cursed my ho-nest fin-gers The

T.

— "it will keep." I woke and cursed my ho-nest fin-gers The

Cb.

A E E



320

Alex

gem was gone And now an a - me-thyst re - mem-brance

M-S.

gem was gone And now an a - me-thyst re - mem-brance

T.

gem was gone And now an a - me-thyst re - mem-brance

327

Pno. I

Alex

M-S.

T.

Is all I own And now an a - me-thyst re -

Is all I own And now an a - me-thyst re -

Is all I own And now an a - me-thyst re -



334

Pno. I

Alex

M-S.

T.

rit. ♩ = 30

mp solo

dim. 3:2

dim. 3:2

dim. 3:2

- mem-brance Is all I own.

- mem-brance Is all I own.

- mem-brance Is all I own.

VII. Interlude II

74

Agitated, hyper-expressive

♩ = 120

Flute
342
f *p*

Oboe
f *p*

Clarinet in A
f *p*

Wood Blocks To Vib.
f

Pno. 1
f

M-S.
fp *pp*
da de di do du ng

T.
f *p*
ti ki dum ng
tasto (tasto)

Vln. 1
fp *pp*
sul D, poco sul pont.
on the string, very even

Vln. 2
p (pizz.) arco arco
tasto

Vla.
f *p* *pp*
sul A ord. *pp*

Vc.
f (pizz.) *pp*

Cb.
f

345

Fl. *pp* *mp* *p* 5:4

Ob. *mf p* *p* *f* *f > mf* *mp*

Cl. *p* *mp* *f* *p* 3:2 *f*

Vib. Vibraphone Wood Blocks Bongos Vibraphone Wood Blocks
mp *p* 3 *pp* *mf* *p*

Pno. 1 *mf* *mp* *mf* *p* *mf* *p*
p sub.

M.S. *mp* (schwa / short I, as in nil) *f* *p*
 ah ni ni ni ni ni ni ni ni ni ni ni ni

T. *mp* (schwa / short I, as in nil) *f* *p*
 ah ni ni ni ni ni

Vln. 1 ord. *p* *f* *mp* *p*

Vln. 2 *mp*

Vla. ord. *p* *f* *p* pizz. arco pont. 3 ord. *p* *mp* *p*

Vc. *f p* *mp* *f* *pp* *mp* *p*
 pizz. non arp. pizz. arco

Cb. *mf* *f* *p*

348

Fl.

Ob.

Cl.

W.B.

Pno. 1

M.S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vibraphone

Wood Blocks

Bongos

Vibraphone

pp *mp* *mf* *p* *f* *pp* *f* *mf* *mf* *mf*

mf *p* *f* *pp* *f*

mp *f* *p* *f* *f* *mf* *pp* *f*

f *p* *f* *mf*

f *p* *f* *mf* *mf* *mf*

ni ni ni ni ni da de di do du da de di do du

ni ni ni ni ni ni ni ni ni ni ni

ten. *ten.* *ten.*

p

(vowels need not be perfectly accurate, just the general contour from open to closed for each group)

♩ = 96 (4:5) accel. . . . ♩ = 120

♩ = 96 (4:5) accel. . . .

350

Fl. *f p pp*

Ob.

Cl. *pp mf p mp*

Vib. *pp mf mp pp f* Wood Blocks *p*

Pno. 1 *f p*

M.S. *p f pp*
ni ni ni ni ni ni ni ni ni ni ng

T. *pp mp*
ng ah

Vln. 1 *pizz. arco mf mf*

Vln. 2 *ord. mf p sub.*

Vla. *pp mp mf p* *ord.*

Vc. *pizz. arco mf mf*

Cb. *arco mf*

♩ = 120 ♩ = 96 (4:5) 78

353

Fl. *f* *p* *mf* *p*

Ob.

Cl. *pp*

W.B. *f* *mf* *f* *pp* *p fluchtig*

Pno. 1 *f* *pp* *f* *p*

M.S. *mf* ah

T. *mf* *p* *f*
 ti ki dum ni ni ni ni ni ni ni ni ni ni ni ni ni ni ni ni

Vln. 1 pizz. arco *p fluchtig* pont.

Vln. 2 *mf* pizz. arco *p fluchtig* pont.

Vla. *mf* sul C [7] *p* pont.

Vc. *f* *p* *pizz.* *arco* *pont.* 3

Cb. *f*

accel.

355 **2+3**

Fl. *ppp* *p* *mf* *p* *f*

Ob. *mp* *5*

Cl. *mp* *5* *pp*

Congas
 dum *p* pah *mf* pah *mf*
 fingernail fingernail

Pno. I *pp* *f* *f*

M.S. *pp* *mf* *pp*
 ng ah ng
 (unpitched)
 as plosive as possible

T. dm *p* p *mf* arco *p*
 ord. *mf*

Vln. 1 *pizz.* *poco sf* *5* *p* *mf* *p*

Vln. 2 flaut. *mp* *5* *p* sul G *ord.*

Vla. flaut. *mp* *5* *p* *mf* *mp* *f* *mf* *mp* *f*

Vc. (pont.)

Cb. *pizz.* *p* *mf* *mp* *f* *mf* *mp* *f*

V

$\text{♩} = 120$

358

Fl. *mp espr.*

Ob. *mp espr.*

Cl. *mp espr.*

Congas
dum *mp*
pah *f*

Pno. I

M-S. *mf*
ah

T.

Vln. 1 *f espr.*
ord.

Vln. 2 *f espr.*
arco
ord.

Vla. *f espr.*
ord.

Vc. *f*

Cb. *mp*

81

♩ = 96 (4:5) accel. ♩ = 120

Fl. *f*

Ob. *f*

Cl. *pp* *f*

Bongos *mf* Congas *p*
near rim - bright dum pah dum 4:5
p

Pno. 1 *mp* ord.

M.S. *mf* *pp*
da de di du da de di du da de di du ng ah

T. *mf* *p*
da de di du da de di du da de di du ba ga da

Vln. 1 *pp* *f*
tasto ord.

Vln. 2 *p* *f*
tasto 3 ord.

Vla. *mf* *f*
pizz. arco

Vc. *p cresc.* *f*

Cb.

♩ = 96 (4:5) accel. ♩ = 120

363

Fl.

Ob.

Cl.

Bongos
near rim - bright
mf

Congas
dum pah dum

Pno. 1
mp *f*

M.S.
mf
da de di du da de di du da de di du da de di du

T.
mf *mp*
da de di du da de di du da de di du da de di du ba ga da dm

Vln. 1

Vln. 2
pizz. *mf* *ff* *f* arco

Vla.
pizz. *f* *f* arco

Vc.

Cb.

$\text{♩} = 80$ (2:3) accel. $\text{♩} = 120$

366

Fl. *pp*

Ob.

Cl. *p* *p* *p*

Bongos
near rim - bright *f*

Bass Drum (kick) *mf*

Bongos *p < mf*

Bass Drum *p < mf*

Bongos *p mf*

Pno. 1
damped *mf*

M-S. *f*
da de di du da de di du da de di du

T. *f*
da de di du da de di du da de di du

Vln. 1 *mf < f*

Vln. 2 *mf < f*

Vla. *mf < f*

Vc. *mf*

Cb. damped no pitch *mf*

W

84

373 ♩ = 96 (4:5) **molto accel.** ♩ = 288 ♩ = 96

Fl. *mp* *mf*

Ob. *mf*

Cl. *mf* *pp* *mf*

B. D. *f*

Pno. 1 *f* *mp* *damped*

M-S. *mf*
ng

T. *mf*
ng

Vln. 1 *pizz.* *arco* *mp* *cresc.*

Vln. 2 *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *f*

Cb. *f*

♩ = 80 sub.! (5:6)

♩ = 100 (5:4)

375

Fl. *mf* *pp* 5:4 6:4 *f* *p* To B. Fl.

Ob. *f* *p* *f*

Cl. *f* *pp* 5:4 6:4 *mf* *p*

Vib. *f* *pp* 5:4 *mp* *f* *mp* To B. D.

Pno. 1 *f* ord. *f* *p* 3:2

M-S. *f* ah

T. *f* ah

Vln. 1 *ff* *pizz.* *p* *f* ord.

Vln. 2 *ff* *f*

Vla. *ff* *pizz.* *f*

Vc. *ff* *mf* 5 *poco sul pont. harmonic trill with 7th partial* *pizz. ppp sub.*

Cb. *f* *f*

377 Bass Flute 86

Fl. *pp*

Ob.

Cl. *pp*

Vib. *pp*
struck with softer mallet, l.v.

Pno. 1 *pp*
pizz. (gliss)

M-S. *pp*
vocal fry/crackle

T. *pp*
vocal fry/crackle

Vln. 1 *pp sempre*
arco sul tasto
senza vib.

Vln. 2 *pp sempre*
m.s.p.
ord. sul tasto
senza vib.

Vla. *ppp* *mp* *pp sempre*
arco, poco sul pont.
harmonic trill with 3rd partial

Vc. *p* *pp sempre*
sul A
very round

Cb. *p*



382 *(tr)*

B. Fl.

Ob.

Cl.

B. D.

Pno. I

M.S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cut off

cut off

B. Fl. *p* ⁵ *ppp*

Ob. *p* *pp espr.*

Cl. *ppp* *p* *mp* ³ *pp* *pp* ⁵

Vibraphone *pp* *ppp* ⁵ *p* To Tri.

Pno. 1 ord. *mp* *pp* *p*

M.S.

T.

Vln. 1 pizz. *mp* arco *pp* (con vib.)

Vln. 2 *p* *pp* arco *pp* (con vib.)

Vla. molto sul pont. *ppp* ⁵ *mp* ⁵ *pp* *mp* ³ *pp* ord. (con vib.)

Vc. *mp* *p* *pp* (con vib.) ⁵

Cb.

accel. ♩ = 120

♩ = 96 (4:5)
accel.

392 Flute *tr* *ppp* *p < f* *f pp* To Picc.

Ob. *p < f* *pp!*

Cl. *tr* *ppp* *p < f* *ppp* *p* *ppp*

Tri. Triangle *pp < f* Vibraphone *pp*

Pno. 1 *p < f* *p*

M.S.

T. *ppp* *p* *ppp*
ng ah ng

Vln. 1 *f* *pizz.* *arco* *p* *pp*

Vln. 2 *ord.* *pp*

Vla. *f* *(ord.)* *pp*

Vc. *f* *ppp* *p* *pp* *pizz.* *arco*

Cb.

♩ = 120 ♩ = 96 (4:5) 90

396 Piccolo

Picc. *p* *f* *pp* flüchtig

Ob. *pp* *p* *f*

Cl. *mp pp* *p* *f* *ppp* 3:2

Tri. Triangle *pp* *f* Vibraphone dry *pp*

Pno. 1 *p* *pp* *f* *pp*

M-S. *pp* ch

T. *p* ah

Vln. 1 *p* *pp* arco *f* *ppp* flüchtig pont.

Vln. 2 pizz. *p* *pp* *f* *ppp* flüchtig pont. 3

Vla. (ord.) *non cresc.* pont.

Vc. pizz. arco *p* *pp* *f* *pp* *pp* pont. 3

Cb. *p*

Y

403

Picc.

Ob.

Cl.

Perc.

Pno. 1

M-S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

♩ = 80 (4:5)

407 Alto Flute

A. Fl. *pp* *p* *mf*

Ob. *f*

Cl. To B. Cl.

Vib. *mf p* *mf p* *mf p* *pp* *mf p* *mf p* *mf p*

Pno. 1

M-S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel.

415

A. Fl.

Ob.

B. Cl.

Vib.

Pno. 1

M-S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[7] [11] [9] [11] [13]

A C# F# C# C#

♩ = 120

96

420

A. Fl.

Ob.

B. Cl. To Cl.

Vib.

Pno. 1 [11] to ord. ff ord.

M.S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

423

A. Fl. Piccolo *pp* *molto* *f*

Ob.

B. Cl. Clarinet in A *p* *molto*

Vib.

Pno. I *ff* *p* *molto*

M-S. *pp* *molto*
na ne ni no

T. *pp* *molto*
na ne ni no na ne ni no

Vln. 1 *mp* *p* *molto*
gliss. bottom voice

Vln. 2 *p*

Vla. *pizz.* *p* *arco* *p* *molto*
sul C

Vc. *pizz.* *p* *pizz.* *sul ord.* *f*

Cb. *pizz.* *p* *f*

AA

♩ = 80 sub. (2:3)

426

Picc. *fp*

Ob. *f robust*

Cl. *f robust*

Crot. *f*
Crotales
l.v.

Pno. I *f*

M.S. *f*
nu

T. *f*
nu

Vln. 1 *f intense, heavy*
sul G

Vln. 2 *f intense, heavy*

Vla. *f intense, heavy*

Vc. *f intense, heavy*
arco

Cb.

Measures 426-429 are shown. The score includes dynamics such as *fp*, *f robust*, *f*, *f intense, heavy*, and *ff*. Performance instructions include *arco* and *sul G*. The music is in 3/4 time with a tempo of 80 sub. (2:3).

♩ = 64 (4:5)

430

Picc. *fp*

Ob. *f*

Cl. *f*

Crot. damp *f* damp

Pno. I *f* *p* *p* *f* *p*

M.S.

T.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

871

872

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996

997

998

999

1000

$\text{♩} = 52 \text{ c. (4:5)}$

436

Picc. *fp*

Ob.

Cl. To B. Cl.

Crot. *f* damp Congas "Moose call" Glissando with fingers (or superball) *mf*

Pno. I *f*

p *f* *p*

M-S. *mf* *p* *mf* *p* *sim.*
 da de di do du da de di do du da de di do du da de di do du

T. *mf*
 ngah ngah

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* arco

442

Picc.

Ob.

Cl.

Congas

Pno. 1

M-S.
da de di do du da de di do du da de di do du da de di do du da de di do du

T.
ngah ngah

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

♩ = 40 c. (4:5) non rit.

short pause (2-3¹⁰²)

447 **2+3** **3+2**

Picc.

Ob.

Cl. Bass Clarinet in B \flat

Congas ord. *f* Bass Drum kick (or dry hit) *very dry* *sff*

Pno. 1 *f* *sff* *damped*

M.S. da de di do du da de di do du da de di do

T. NB ngah *f*

Vln. 1 *sff*

Vln. 2 *sff*

Vla. (sul G/C) *sff*

Vc. *sff*

Cb. *sff*

VIII. Mille Regretz

Recording #7 plays (c.45")

"Well Alex...

... something happened.

I don't know what it was."

Cue voices

Recording #7 continues (play in tempo)

"It was something you wanna do..."

♩ = 40 c.

451

A. Fl. Alto Flute

Ob. Oboe

Cl. Clarinet in A

S. D. Snare Drum

Pno. 1 Baritone

Alex

M-S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *p espr. sotto voce*

Mil - le re - - - -

p espr. sotto voce

Mil - le re -

pp *p espr. sotto voce*

Mil - le re - gretz.

pp *p espr. sotto voce*

Mil - le re - gretz

456

Pno. I

Alex

M-S.

T.

Vc.

gretz Et des - lon - ger,

gretz de vous ha - ban - don - ner, Et

de vous ha - ban - don - ner, Et des - lon - ger, Et

de vous ha - ban - don - ner, Et des - lon - ger, et



462

S. D.

Pno. I

Alex

M-S.

T.

Vc.

vo - stre fa - che_a-mou - reu - se, vo - stre fa - che_a-mou - reu -

des - lon - ger, vo - stre fa - che_a-mou - reu -

des - lon - ger, vo - stre fa - che_a-mou - reu - se,

des - lon - ger, vo - stre fa - che_a-mou - reu - se, vo - stre fa - che_a-mou - reu -

con sord.
accompany voices

ppp

pp semplice

Snare Drum
(snare OFF)



468

A. Fl. *mf* *p*

Ob. *mf* *p*

Cl. in A *mf*

S. D. *mp* *pp* To B. D.

Pno. 1 *f* *p*

Alex *f* *p*

M-S. *f* *mp*

T. *f* *mp*

Vln. 1 *pp* con sord.

Vln. 2 *pp* con sord.

Vla. *mf* *pp* con sord. accompany voices

Vc. *mf* *pp* con sord. accompany voices

Cb. *mf*

se, J'ai si grand deuil et

se, J'ai si grand deuil et

J'ai si grand deuil et pai - ne dou - lou - reu -

se, J'ai si grand deuil et pai - ne dou - lo - reu -

con sord.

con sord.

con sord. accompany voices

con sord. accompany voices

473

A. Fl. *pp* *ppp (with violins)*

Ob. *pp*

Cl.

S. D.

Pno. 1 *pp* *p*
 pai - ne dou - lo - reu - se, Qu'on me ver - ra

Alex *pp* *p*
 pai - ne dou - lo - reu - se, Qu'on me ver -

M-S. *pp* *p*
 se, Qu'on me ver - ra brief mes jours

T. *pp* *p*
 se, Qu'on me ver - ra

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

479

A. Fl. *tr*

Ob.

Cl.

S. D.

Pno. 1

Alex
ra brief mes jours des - fi - - - ner, brief

M-S.
des - - - fi - ner, Qu'on me

T.
brief mes jours des - fi - ner, Qu'on

Vln. 1 *tr*

Vln. 2 *tr*

Vla. *p*

Vc. *p*

Cb.

DD

484 *poco rit.* $\text{♩} = 36$ to B. Fl.

A. Fl.

Ob.

Cl.

S. D. > **Bass Drum**
l.v. l.v.
pp *gentle but resonant* *pp*

Pno. 1

Alex
mes jours des - fi - ner, brief mes jours des - fi -

M-S.
ver - ra brief mes jours des - fi - ner, brief mes jours des - fi -

T.
me ver - ra brief mes jours des - fi - ner, brief mes jours des - fi -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

allarg.

(Recording #7
continues-->)

♩ = 32-36
(quasi doppio)

489

A. Fl. Bass Flute *ppp* (just a resonance of the piano)

Ob.

Cl. Cl. in A *ppp* (just a resonance of the piano)

B. D. To Cym. Sus. Cymbal To Vib. *ppp* very gentle (below strings)

Pno. 1 *pp* *mp espr. (solo)*

Alex *pp*

M-S. *pp*

T. *pp*

Vln. 1

Vln. 2

Vla. *ppp* *ppp* just a resonance of the piano

Vc.

Cb. *ppp* *ppp* just a resonance of the pi

ner, brief mes jours des - fi - ner.

ner, brief mes jours des - fi - ner.

ner, brief mes jours des - fi - ner.

ner, brief mes jours des - fi - ner.

poco rit. **a tempo**

494

To Fl.

Flute

B. Fl. *pp*

Ob. *ppp*

Cl.

Cym. *pp* (attacks with flute)

Vibraphone

Pno. I *ppp*

Alex *ppp* hum

M-S. *ppp*

T. *ppp* hum

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *pp*

Vc. *ppp*

Cb. *ppp*

Musical score for page 111, measures 499-500. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Piano 1 (Pno. 1), Alex, M-S, Tenor (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 499: Flute has a complex melodic line with fingerings 5, 5, 6, 6, 7, 7. Oboe, Clarinet, and Vibraphone have sustained notes. Piano 1 has a bass line with a dotted line below it labeled (8). Alex, M-S, Tenor, Violin 1, Violin 2, Viola, Violoncello, and Contrabass have sustained notes.

Measure 500: Flute continues with a similar melodic line. Oboe, Clarinet, and Vibraphone have sustained notes. Piano 1 has a bass line with a dotted line below it labeled (8). Alex, M-S, Tenor, Violin 1, Violin 2, Viola, Violoncello, and Contrabass have sustained notes.

poco più mosso

♩ = 36 c.

503

Fl.

Ob.

Cl.

Vib.

Pno. 1

Alex

M-S.

T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

To B. Cl.

Crotales
l.v.
p

loco

f

(8)

FF

505 To B. Fl.

Fl.

To B. D.

Crot.

Pno. 1



poco rit. ♩ = 32 **poco più mosso** ♩ = 42 c.

510

Bass Drum

Crot.

f

Pno. 1

ff

poco rit.

515

Fl.

Cl.

B. D.

Pno. I

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

ff dim.

p

pp

mp

ppp

f

mf

mp

p

(pp)

ppp

con sord.
[16] +0cents

con sord.
Sul A
(10th partial,
not 5th partial)

IX. Tableau III

Creeping, residual

♩ = 42

A +0c ("fundamental")

"senza tempo"

rit.

♩ = 28

♩ = 14-21 c.

♩ = 42

D -2c

522 Bass Flute

B. Fl. *ppp* very still; clear, pure tone [7] -31cents

Bass Clarinet in B \flat [5] -14cents

B. Cl. *ppp* very still; clear, pure tone

Suspended cymbal Tuned gong (A3) *ppp*

Gong *p* very gentle but clear pitch

Vln. 1 con sord. [9] +4cents *pp* very still; clear, pure tone

Vln. 2 *pp* very still; clear, pure tone [24]

Vla. con sord. [10] -14cents [7] -31cents *pp* very still; clear, pure tone

Vc. con sord., p.s.p. [approximate partials] [8] [9] [10] ord. [8] +0cents [6] +2cents p.s.p. [12] *p* clear and even

Cb. [8] +0cents *ppp-p*

adjust intonation of "quarternotes" depending on fundamental: tune notes with bracketed numbers as justly as possible to the given fundamental, and "fudge" the quarternotes in between as approximately equal.

GG

rit. $\text{♩} = 28$ $\text{♩} = 14-21 \text{ c.}$ "senza tempo" $\text{♩} = 42$
F +14c

527

B. Fl. [10] -16c *ppp* < *p*

B. Cl. [7] -33c *p*

Gong *ppp*
p

Vln. 1 [14] -33c [16] [14] *pp* < *p*

Vln. 2 [24] +0c [18] +2c [20] *p*

Vla. [13] -11c [13] -11c [11] -1c *pp* < *p*

Vc. [13] [14] [15] [16] [16] -2c [10] -16c ord. *p* < *p* p.s.p. [10] *p*

Cb. [8] -2c [6] +0c *ppp* < *p*

"senza tempo"

rit. $\text{♩} = 28$ $\text{♩} = 14-21 \text{ c.}$ $\text{♩} = 42$

532

B. Fl. [8] +14c **ppp** < **p**

B. Cl. [7] -17c **ppp** < **p**

Gong **ppp**
p

Vln. 1 [12] +16c **pp** [14] -17c [12] +16c **p**

Vln. 2 [20] +0c [9] +18c (don't use open G) [28] +0c **p**

Vla. sul C [11] +15c **pp** [13] +5c [11] +15c **p**

Vc. [11] [12] [13] [14] ord. [8] +14c [6] +16c **p** sim. [7] **p**

Cb. [4] +14c **ppp** **p**

Detailed description of the musical score: The score is for measures 532-535. It features seven staves: B. Fl., B. Cl., Gong, Vln. 1, Vln. 2, Vla., Vc., and Cb. The tempo is marked "senza tempo" with a "rit." (ritardando) leading into the section. The initial tempo is indicated as quarter note = 28, which then changes to quarter note = 14-21 c. (crescendo), and finally to quarter note = 42. The key signature has one flat (B-flat). The B. Fl. and B. Cl. parts have specific fingerings: [8] +14c and [7] -17c. The Gong part has a **ppp** dynamic followed by a **p** dynamic. The Vln. 1 part has dynamics **pp** and **p**. The Vln. 2 part has a **p** dynamic. The Vla. part has dynamics **pp** and **p**. The Vc. part has dynamics **p** and **p**. The Cb. part has dynamics **ppp** and **p**. There are various performance instructions such as "sul C", "ord.", and "sim.". The score includes slurs, accents, and dynamic markings throughout.

rit. $\text{♩} = 28$ $\text{♩} = 14-21 \text{ c.}$ "senza tempo"

538 [10] +17c

B. Fl. *ppp* \leftarrow *p*

B. Cl. [9] +33c *ppp* \leftarrow *p*

Gong

Vln. 1 [22] +32c [13] +22c *pp* \leftarrow *p*

Vln. 2 [28] +0c [18] +33c *p*

Vla. [16] +31c [20] +17c *pp* \leftarrow *p*

Vc. [8] [9] [10] [11] [12] +33c [8] +31c *p*

Cb. [4] +31c *ppp* \leftarrow *p*

HH

$\text{♩} = 42$ *rit.* $\text{♩} = 28$

543 **G -4c**

B. Fl.

B. Cl.

Gong

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

II

"senza tempo"

♩ = 14-21 c.

♩ = 42

rit.

E qflat -1c

549 [12] -2c
B. Fl. *ppp* *p*

[5] -18c
B. Cl. *ppp* *p*

Vibraphone
bowed, l.v. *pp*

Suspended cymbal
Tuned gong (A3) *ppp* *p*

Vln. 1 [14] -32c *pp*

Vln. 2 [22] +0 [22] +0c [13] -10c

Vla. [12] +1c *pp*

Vc. [6] -2c [4] -4c [11] [12] [13] [14] [15] b

Cb. [2] -4c *ppp* *p*

"senza tempo"

$\text{♩} = 28$ $\text{♩} = 14-21 \text{ c.}$

555

B. Fl. [8] -1c *ppp* < *p*

B. Cl. [6] +1c *ppp* < *p*

Gong Vibraphone bowed, l.v. *pp*

Vln. 1 [18] +3c [14] -32c [24] +1c [18] +3c *ppp* < *p*

Vln. 2 *ppp* < *p*

Vla. [16] -1c [12] +1c [20] -15c [16] -1c *ppp* < *p*

Vc. [16] [17] [18] [19] [20] [22] [24] [6] +1c [4] -1c *p*

Cb. opt. 8va. [2] -1c *ppp* < *p*



♩ = 42 rit.

C qsharp +9c

Suspended cymbal
Tuned gong (A3)

560

ppp To Vib.

p

Vib.

Vln. 1 [16] +9c [18] +13c [16] +9c *pp*

Vln. 2 [26] +0c

Vla. [14] -22c *pp*

Vc. [13] [14] [15] [16] [17] [18] [19] *p*



565

[28] -22c [18] +13c

Vln. 1

Vln. 2 [26] +0c [22] +10c

Vla. [20] -5c [14] -22c [24] +11c [20] -5c

Vc. [20] [22] [24] [26] [28] [30]

"senza tempo"

♩ = 28

♩ = 14-21 c.

570

B. Fl. [9] +13c
ppp < *mp*

B. Cl. [5] -5c
ppp < *mp*

Gong
Vibraphone
bowed, l.v.
pp

Vln. 1 [32] +9c
[28] -22c
ppp < *mp*

Vln. 2 [13] +0c
mp *gliss. poco in rilievo*

Vla. [36] +13c
[20] -5c
mp

Vc. [32] [34] [36]
[6] +11c
[4] +9c
mp

Cb. opt. 8va.
[2] +9c
ppp < *mp*

02.11.2024, Hillcrest

APPENDIX I: SONG LYRICS FOR *INTERVIEWS*

A Lithen Lumber (Kyle Adam Blair)

We live a lithen lumber
In a light and umbral fain
Loss and laughter under
All the love and plundered pain
Lest you tear asunder
All the poems I've blundered plain
I'll live my lithen lumber
And shan't have lulled in vain

Each Tightly Coiled Flashing (Alex Taylor)

each tightly coiled flashing
each whirl of jagged expectation
points upward,
towards a bright doom,
towards the sudden exit of a dream –
but also backward
towards the flinted spark, the trigger point, the lonely grit,
without which
nothing more to burnish

An Amethyst Remembrance (Emily Dickinson)

I held a Jewel in my fingers —
And went to sleep —
The day was warm, the winds were prosy —
I said "it will keep" —

I woke — and cursed my honest fingers,
The Gem was gone —
And now, an Amethyst remembrance
Is all I own —

Mille Regretz (attributed to Josquin des Prez)

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definir.

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.

APPENDIX II: LIST OF WORKS

- 2024 *Interviews*, for thirteen players [fl(=picc,afl,bfl), ob(=EH), cl(=bcl), perc(1), pno(=vox), vox(=pno), mezzo-soprano, tenor, vln 1, vln 2, vla, vc, cb]
Tableaus and Interludes, for string quartet
- 2023 *Inclinations*, for nineteen players [2(I=picc, II=picc,afl).1(=EH).1(=bcl,Ebcl).1(=cbsn) – 2.1.1.1 – perc(1) – hp – 1.1.2.2.1]
Adjustments, for seven players [fl, bcl, tbn, pno, perc(1), vln, vc]
Obtuse Strategies, for solo piano
Agee Songs, for soprano and piano (with text in English by James Agee)
- 2022 *Dryad*, for coloratura soprano, lyric soprano, tenor, flute(s), percussion, harp and piano (with texts in English by H.D., Ezra Pound, Bryher, and Frances Gregg)
- 2021 *Asymptote*, for piano trio
on what grounds, for theorbo, violin and cello
- 2020 *Sea Gods*, for mezzo-soprano and sextet, [fl(=afl,bfl), ob(=EH), vln, vc, cb, perc(1)] (with text in English by H.D.)
Poema de La Siguiriya Gitana, for tenor, cello and percussion (with text in Spanish by Federico Garcia Lorca)
A Handful of False Starts and Dead Ends, for octet [fl(=picc,afl,bfl), cl(=bcl), ob(=lup), bsn (=cf), pno, hp, vln, vc]
- 2019 *Garden (I) and Garden (II)*, for soprano, mezzo-soprano and baritone (with text in English by H.D.)
Assemblage, for orchestra and painting machine

- Three Preparations*, for three violins
- 2018 *Sarabande, Inertia Study*, for solo piano
Descent, for seven double basses
Neko-jita, for solo guitar
Night, for chamber choir, piano and percussion (with text in English by H.D.)
Flute Concerto, for solo flute and chamber orchestra
- 2017 *Three Endings*, for violin and piano
Four little pieces for cello and piano
Three arches, for solo drumset
Resistance study, for two flutes
I want a dyke for president part I, for solo piano
old threads, for violin and viola
- 2016 *Vis-à-vis*, for solo piano
A summoning, for concert band
The Last Delirium of Arthur Rimbaud, opera (with text in English by David Herkt)
- 2015 *an autumn cutting*, for solo viola
Whakapiri mai, for gospel choir and orchestra (with text in Māori and English by Moss Patterson)
Horn Concerto: hydraulic fracture, for horn and orchestra
A coincidence of surfaces, for string quartet/octet
- 2014 *narcissus*, for two clarinets
Tiaho Mai, for soprano and string orchestra (with text in Māori by Pania Papa)
window, for string orchestra
Bassoon Concerto, for bassoon, strings, harp and percussion
- 2013 *refrain*, for string quartet
loose knots, for solo bassoon
nine bagatelles, for bass clarinet and cello
two years later, for male-voice choir (with text in English by John Wieners)
- 2012 *feel*, for orchestra
quasi concertino, for bassoon and string trio
burlesques mécaniques, for piano trio
figments, for chamber sextet
constellations, for solo piano
- 2011 *[inner]*, for viola and orchestra
- (Earlier works not listed)

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