Copyright Statement

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

This thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognize the author's right to be identified as the author of this thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from their thesis.

General copyright and disclaimer

In addition to the above conditions, authors give their consent for the digital copy of their work to be used subject to the conditions specified on the Library Thesis Consent Form and Deposit Licence.
Doctoral portfolio of Compositions

Jonathan Mandeno

Compositions submitted for the degree of Doctor of Music,
The University of Auckland, 2016
This portfolio is dedicated to Sarah.
Acknowledgements

I would like to acknowledge and thank the following people and organisations:

Associate Professor Eve de Castro-Robinson, and Associate Professor John Elmsly for their valuable support and guidance throughout the writing of these pieces.

The Aventa Ensemble of Canada – Director Bill Linwood, and musicians Muge Buyukcelen, Alasdair Money, Mark McGregor, Corey Ray, and AK Coope, along with soprano Elizabeth Mandeno and pianist Eddie Giffney, for their generous performance of Cogida y la Muerte from Death of a Bullfighter, March 2015, University of Auckland Music Theatre.

Musicians Elizabeth Mandeno, Alex Eichelbaum, Mikee Bisquera, Liam Wooding, Sam Girling, Alex Taylor, and Martin Roberts, for the performance of Cuerpo Presente and Alma Asuente from Death of a Bullfighter, August 2015, University of Auckland Music Theatre.

Jarvis Dams, Hamish McKeich, and the Auckland Philharmonia Orchestra, for the performance of Au Revoir, May 2015, Auckland War Memorial Museum

The Auckland War Memorial Museum, for their permission to use the letters of Henry Herbert Gill for the libretto of Au Revoir.

Dan Wood, for his contributions to recording and performing the Magpie songs

Alex Eichelbaum, Philippa Mandeno, Alex Taylor, and Sarah Ballard for their performances in the Magpie songs
Preface

I have always been interested in taking advantage of the inherent drama within a work in my compositional output, as I believe this is the key to successfully creating engagement with the listener. While selecting ideas to present for my portfolio, I found myself gravitating towards the setting of texts, as this provides an accessible dramatic blueprint to stimulate my musical thought. Hence, the compositions presented in this portfolio are all linked by the presence of a solo voice. As the texts were to form the dramatic and emotional impetus for the works, I decided that it was important that the vocal parts also became the foundational core of the music itself. As a result, the voice in these works play an integral role in informing, not only the mood of the accompaniment, but also musical elements such as pitch, rhythm, and form.

My musical tastes and experiences are wide-ranging, and I have a particular interest in acknowledging influences across a broad range of styles and genres, from opera to industrial rock. The content of this folio reflects the diversity of my musical interests, in a way which I believe gives a well-rounded profile of myself as a composer and musician at the present time. These works include large-scale orchestral writing, chamber writing, and rock music featuring myself in a performing role.

*Au Revoir* is a work for baritone and orchestra, with libretto compiled from the letters of a New Zealand soldier of World War I. *Death of a Bullfighter* is a large-scale chamber work for soprano, flute/piccolo, clarinet/bass clarinet, piano, percussion, violin, and cello. The text comprises selected poems from Federico García Lorca’s *Lament for the Death of Ignacio Sánchez Mejías*. *Magpie* is an EP-length collection of songs sung by myself, along with a band consisting of electric guitar, bass guitar, keyboard, oboe, clarinet/alto/tenor saxophone, violin, drum machine, and laptop-based sampler.

The following are some general comments on the musical language:

- My typical approach for these works was to begin with a series of short motifs, and then develop via transposition, truncation, fragmentation etc. The usage and development of motifs was informed largely instinctively, from my emotional responses to the text and narrative.
- Form was similarly generated by the expressive and dramatic trajectory I perceived in the texts.
- I would typically write the vocal line for a given section first, whose pitches, rhythms and shapes would often help inform similar patterns in the accompaniment.
- I tend to favour harmonies involving perfect intervals, often in multiple stacks. To provide tension and release, I often combine and contrast these harmonies with more dissonant intervals, such as 2nds and tritones.
Table of Contents

1. Au Revoir ................................................................. 1
   Programme note and notes on the composition ........................ 5
   Score ........................................................................ 11

2. Death of a Bullfighter ..................................................... 51
   Programme note and notes on the composition ........................ 53
   1. La Cogida y la Muerte ............................................. 73
   2. Cuerpo Presente ..................................................... 95
   3. Alma Asuente ......................................................... 114

3. Magpie ....................................................................... 123
   Programme notes and notes on the compositions .................... 126
   1. Beautiful Ones ..................................................... 134
   2. The End ............................................................... 156
   3. Nebuchadnezzar .................................................... 178

Appendices:

   Notes on the accompanying audio CD, supplied as
   supplementary material for examination purposes .................... 188

   Bibliography .................................................................. 189
AU REVOIR

For Baritone and Orchestra

Duration: ca.15 min.
ORCHESTRA

3 Flutes (2 & 3 = doubling piccolo)
3 Oboes (3 = doubling cor anglais)
2 Bb Clarinets
Bass Clarinet in Bb
2 Bassoons
1 Contrabassoon

4 Horns in F
3 Trumpets in C (1 = doubling piccolo trumpet)
2 Trombones
1 Bass trombone
1 Tuba

Timpani
Percussion (2 players)

Harp

Baritone solo

Strings (At least half the basses require C extension)

Score in C
PERCUSSION REQUIREMENTS

timpani
4 rototoms: 

\[ \begin{array}{c}
\text{snare drum} \\
\text{tenor drum} \\
\text{tam-tam} \\
\text{bass drum} \\
\text{resonant thin wooden object (such as a box or chair that will produce a “crack” when struck with hard sticks)}
\end{array} \]

xylophone
marimba
vibraphone
glockenspiel
crotale
brake drum

PLAYER DISTRIBUTION

Player 1

- snare drum, tenor drum, wooden object, marimba, xylophone, tam-tam (shared), vibraphone

Player 2

- bass drum, rototoms, glockenspiel, tam-tam (shared), crotale, brake drum
Private Henry “Bert” Gill was born in 1885 in Grovetown, Marlborough. He was conscripted to the Canterbury Infantry Regiment in 1917, setting sail for the war in France leaving behind his wife Sophia, and infant daughter Nancy. Bert wrote regularly to ‘Soph’, often making light of the appalling conditions he suffered in the trenches. Even when he was grievously wounded, Bert was still optimistic about returning to his family in his final letter home. He died in a field hospital from his wounds on 2 October 1918. He was 33 years old.

*Au Revoir* was written for the Auckland Philharmonia Orchestra as part of the ANZAC Centenary commemorations in 2015. The text was set from excerpts from Bert’s letters, which are archived in the Auckland War Memorial Museum.

### Notes on the Composition

*Au Revoir* was the result of an opportunity I was granted in 2013, when I was accepted as one of four composers in the Auckland Philharmonia Orchestra’s *Letters in Wartime* project. This two-year project involved writing a work for singer and the orchestra, based on letters from soldiers in World War I which are archived in the Auckland War Memorial Museum. While browsing there I came across letters from Private Henry Herbert “Bert” Gill, written to his wife Sophia from 1917-1918. There were over 100 archived letters, which gave a very detailed account of Bert’s journey, from his voyage from New Zealand, to the trench warfare in France, and finally his fatal wounding and death. I selected excerpts from the letters to construct a libretto which could cover Bert’s story over the course of a 15 minute piece.

Keeping in line with my overarching theme of the text providing the essential emotional core of the work, I wanted to avoid politicising the piece with attempts at modern statements on the War. Instead I opted to make it a character study, which came easily due to the fact that Bert’s writing was extremely idiosyncratic, displaying his own jargon and a dry sense of humour. Most importantly to me from a thematic perspective, he also demonstrated an unwavering optimism in his communications to Sophia, even at the greatest times of hardship.

It was this sense of optimism against adversity, along with Bert’s own amiable character, that I wanted to manifest in the fundamental treatment of the musical material. To do this I
wanted to focus on a strong, simple vocal line, whose anchoring purity would be disrupted by many chaotic layered textures from the orchestra (I will discuss this further in the document).

I also wanted to convey the idea that the work occupied a specific location in time. To do this, I wanted to use quotations of the war song *Keep the Home Fires Burning* (fig.1) within the work. As composer Thomas Adès comments on musical quotation, or ‘keepings’ such as this: “The ‘kept’ music has to seem a part of my piece, rather than merely an ironic or even a sarcastic distraction.”¹ As such, I wanted to avoid merely placing an obvious quotation in the centre of the piece. Instead, I built up a collection of fragments of the song. These were used as motifs which formed the essential basis for both the vocal line and entire orchestral accompaniment (fig.2).

![Fig.1: Keep The Home Fires Burning chorus](image)

For the baritone as the role of Bert, I needed to convey his good-humoured nature, and the positivity of his character in the vocal line. To accomplish this I wrote a vocal part that was relatively simple, with few melismatic devices. The line would regularly revolve around the ‘Bert’ motif, a simple three-note pattern based on a harmonic distillation of the chorus of *Keep the Home Fires Burning* (hereafter called *Home Fires*). The baritone often begins and ends sections with this motif in prime form, as a signature for the character (fig.3). At many of the tenderer, personal moments of the libretto, the orchestra often echoes this motif in transposed *stretto* layers (fig.4). An interplaying of the motif in prime form and its inversion makes up the majority of the accompaniment in a final passacaglia-like section from b.233.

---

The second motif is the ‘war’ motif (fig.2), consisting of the first three notes of the Home Fires chorus. It is this driving ostinato which forms the majority of the hostile adversity to the simplistic ‘Bert’ motif. It is often written in triplets set against duplets (fig.5). It tends to appear in its prime form in order to herald a perilous development in the libretto. At b.214,
the point of greatest intensity, the motif is expanded to the include more of the *Home Fires* chorus line. It is played in broad overlapping statements in the horns and trumpets in different keys, over the top of chaotically dense orchestral textures (fig.6). In the closing section of the piece from b.286, the motif is inverted in a grim funereal statement in the bassoons, bass trombone, and double basses.

Fig.5: ‘War’ ostinato (viola – prime form b.119) over duplets

![Fig.5: ‘War’ ostinato (viola – prime form b.119) over duplets](image)

Fig.6: Expanded ‘War’ motif in the brass (excerpt)

![Fig.6: Expanded ‘War’ motif in the brass (excerpt)](image)

The ‘Till the Boys’ motif (fig.2) is an important melodic motif consisting of a section from the end of the *Home Fires* chorus. First seen as a jaunty melodic counterpoint to the lurching ‘war’ ostinato (fig.7), it undergoes significant development
The ‘Great adventure’ motif (fig.2) is a bitonal hybrid of two different sections of *Home Fires*. It appears mainly in bb.61 – 96, transposed and passed around amongst the woodwinds (fig.8).

As a note to the larger structure of the piece, as I was working with a text comprised of excerpts of letters, the narrative was very episodic, which is reflected in the musical form. Due to this episodic nature, I wanted to include some anchoring pillars in the music which could help bring a sense of coherency to the work’s progression.

The first of these pillars is set within the libretto itself, with the repeated line “*Au revoir, loving husband Bert*”. These pillars occur at b.108 and b.208, and consist of a clear iteration of the ‘Bert’ motif, each one a variation of the opening statement of the motif at b.10.

Another major pillar is the presence of a C major chord, occurring twice in the piece, at b.97, and b.185, roughly a 3rd and two 3rds of the way through the piece respectively. For me C major is a very human chord, and so these pillars occur at the more warm and personal moments in the libretto, before a momentous narrative development takes place.
My dear Soph,  
My dear wife,  

[Somewhere in France]

My dear Soph,  
Just a few lines to you  
To let you know I’ve not forgotten you.  
Writing this on an old tin hat  
The old man’s off to the jolly old war

Thirty-five stuck in a cattle truck  
It was funny I can tell you!  
While Jerries drop their eggs below  
Can hear the roar of guns from here  
And don’t they roar some!

Will be at it soon.  
Don’t worry Soph,  
I will be alright  
Not a bit afraid

Au revoir  
Loving husband,  
Bert

Into line of fire today  
Puts the fear of God in your heart!  
She’s a hard affair Soph,  
But still we are happy  
No use being otherwise

Often stand and laugh at myself  
If you saw me when I came out of the trench  
You would say I was such a wreck  
You would laugh  
You would say what a trick!

A terrible lot of poppies  
Grown about here  
They look lovely  
Mixed up with the  
Wheat and oats  
My opinion is that Christmas  
Will see the end of it

Au revoir  
Loving husband,  
Bert

Well Soph old dear,  
In bed propped up all ways  
They landed me one Soph  
[Chest, both legs, forearm, thigh]

Just had tea  
When the whizz-bangs got me  
Finished my war days,  
So the doctor told me

Don’t worry Soph,  
I am doing famous  
But I’ve done my dash for now  
Cold as charity

Heaps of love and kisses  
For your dear self,  
And Nancy,  
Mum and Dad  
Can’t wait to see you all again

Au revoir  
Loving husband,  
Bert

Compiled by the composer from the letters of Private Henry Herbert Gill. Reprinted by permission of Auckland War Memorial Museum

DEATH OF A BULLFIGHTER

For Soprano and Chamber Ensemble

Duration: ca.29 min.
INSTRUMENTATION

Soprano

Flute (dbl. piccolo)

Clarinet in B₃ (dbl. bass clarinet)

Percussion (1 player)

marimba (with bass extension)

crotales (with violin bow)

1 timpano in F: \(\text{\textbullet} \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet}\)

whip, gong: medium, suspended cymbal: small, 2 cowbells: medium and high, 2 bongos: small and medium, 3 tom-toms: low, medium, high, maracas, ratchet, rainstick

Piano (requires sheet of paper to lay across strings)

Violin

Violoncello

PERCUSSION LEGEND:

PERFORMANCE INSTRUCTIONS

Soprano: note stem with ‘x’ through it = sing single note in Sprechstimme style.

Half-sung = also like Sprechstimme, but voiced with approximate pitch. Pitch contour is approximated in score. Liberal use of glissando and portamento between pitches.

Flute, Clarinet: note stem with ‘z’ through it = The given note values should be filled with staccatissimo repeated tones, ad lib. as fast as possible (single, double and triple tonguing permissible, but no fluttertongue). Do not synchronise with others.
Death of a Bullfighter

Programme Note

*Death of a Bullfighter* is a setting of selected poems from Federico García Lorca’s *Lament for the Death of Ignacio Sánchez Mejías* (1935), an elegy for the famous matador and Lorca’s close friend, who was killed in the arena by his bovine opponent. Each movement of the piece was written with the idea of conveying different stages of the grieving process that are evident in the poem. *La Cogida y la Muerte (The Goring and the Death)* suggests denial and anger, *Cuerpo Presente (The Body Laid-Out)* suggests depression, and finally *Alma Asuente (The Soul Absent)* suggests acceptance.

Notes on the Composition

The main concept behind the composition of this work was to deal with the text in a way that was not only reflected in the mood of the music, but whose highly emotive nature acted as the central driving force behind the structure of the music itself. This was partially inspired by Flamenco, and in particular Lorca’s concept of *duende* in this art-form.

Lorca saw the *duende* as an alternative to the Muse and the limitations of form and intellect:

“‘The Muse awakens the intelligence, bringing a landscape of columns and a false taste of laurels. But intelligence is often the enemy of poetry, because it limits too much, and it elevates the poet to a sharp-edged throne where he forgets that ants could eat him or that a great arsenic lobster could fall on his head – things against which the muses that live in monocles and in lukewarm lacquered roses of tiny salons are quite helpless.’”

In contrast, the *duende* represents the immediacy of pure creative expression, seen in the sublime moments in performance when both performer and audience are possessed by a viscerally emotional response to art:

“‘The *duende* is not in the throat; the *duende* climbs up inside you, from the soles of the feet.’
Meaning this: it is not a question of ability, but of true, living style, of blood, of the most ancient culture, of spontaneous creation”

---


3 (Ibid, 43)
With this spirit in mind, I wanted the unfolding of the work’s structure to be instinctively driven based on my emotional response to the text and recitations thereof. My aim was to have the music function as a direct extension of the text as performed by the singer, from which would emerge its own emotional entity, with a musical psychology that’s prone to the mood swings or irrational outbursts of a human being. However, the demands of writing a large-scale work meant some concessions to form had to be made; In addition to a dramatic logic it was important to me that there be an easily-discernible inner musical logic that the listener could follow.

To do this, my over-arching idea was that prime importance should be given to the melodic line of the voice, which acts as the emotional core, and as a hub from which the majority of musical material is derived. The vocal line functions as a centrifugal axis informing much of the accompanying pitch and rhythmic material, which in turn can spiral out in new directions in an improvisatory, stream-of-consciousness fashion. In order to maintain a sense of structural coherency, I make frequent use of very simple motivic devices (sometimes no more than a single interval) as anchoring points of return throughout a section.

1. **La Cogida y la Muerte (The Goring and the Death)**

The first movement details the exact moment in time where the fatal blow is struck, characterised by the obsessively repeated line “*A las cinco de la tarde*” (At five in the afternoon). The movement can divided into three sections, based on the separate stanzas of the poem.

Section A (bars 1 – 56)

The piece begins with an explosive introduction, to set a scene of clamorous excitement within the bullfighting arena. The piano hammers out a repeated perfect 4th interval (D# - G#) to an unstable rhythm. This fanfare-like motif is obsessively returned to again and again over the course of the piece. The perfect 4th interval also forms a main motivic and harmonic lynchpin of the movement, along with the 5th and the tritone. The opening D# - G# 4th is harmonically bookended by its two neighbouring transpositions, spelled as 5ths (fig.1-a). Separated by range and timbre, these perfect intervals constantly overlap each other, aiding the harmonic instability.

Fig.1-a: Harmonic framework of bb.1 - 16
The disparate intervals finally clash together, immediately before the soprano enters at b.17. The central soprano motif for the repeated phrase “A las cinco de la tarde” is an embellished version of the simple 4th motif from the introduction, and rises to incorporate further pitches, following the contour of the first three soprano notes to fill out a framework of another set of perfect intervals (fig.2-a)
Bars 25-56 introduce, on a basic level, my methodology of an instrumental accompaniment that intuitively grows out of the vocal line. The violin and clarinet drones respond sympathetically to the shape and rhythms in the soprano line with variations of their own in pitch and rhythm, while fragmented imitations of vocal intervals and grace note inflections can be identified in the flute and cello (fig.3).

**Fig.3:** Early example of sympathetic relationships between soprano line and accompaniment

Section B (bars 57 – 179)

The largest central section begins with a return to the opening material, interspersed from b.61 with demi-semiquaver flourishes across 5th intervals in the woodwinds and violin. These form the basis of an important motivic device throughout the section, which is developed in bb.68 – 73. Here the pattern is exchanged across the ensemble, being transposed down by a major or minor 3rd each time, to give the impression of a restless flurry of different tonalities (fig.4)

**Fig.4:** Introduction of the perfect 5th demi-semiquaver motif

From b.74 the generative vocal line methodology is deployed more rigorously. The soprano delivers the text in an informal rhythm-of-speech manner. The violin shares a very close relationship with the vocal line throughout, and tightly follows the outline of the melodic shape in fluid glissando, imitated by the woodwinds and cello (fig.5). Small ornamental
gestures in other parts often use a current or preceding vocal note as a starting point (fig.5). The demi-semiquaver 5ths from b.68 are used at the ends of phrases, and their intervallic transpositions are utilised as a way of freely modulating the tonality of the next phrase. This motivic device is used extensively throughout the section, culminating in a climax in b.134 with the announcement of the bull (“Y el toro solo”).

Fig.5: Example of pitch/rhythmic relationships between soprano line and accompaniment in Section B

In b.117 a recurring rhythmic motif is introduced on the timpani: a lilting pattern formed mostly of tied triplets that adds a bombastic forward momentum (fig.6). This timpani motif is also performed with consistent pedal glissandi, to lend its bass function a degree of harmonic instability.

Fig.6: Rhythmic timpani pedal-glissando motif, introduced from b.117

Bar 144 sees a short, but virtuosic percussion solo, set against ensemble members clapping traditional flamenco rhythms (fig.7). From here the accompaniment becomes increasingly rhythmically energised and pointillistic. The soprano recites the text ‘half-sung’, in an indistinctly pitched Sprechstimme style. This is set against a rolling scalar passage in the piano, short fragments of which are doubled in other instruments. The point of greatest intensity comes at b.165, after the fatalistic line “death laid its eggs in his wound”. It consists of one of the most unified textures yet, with muscular doubled lines that harken back to the previous piano textures, and a reprise of the soprano’s opening material from b.17 (fig.8). This is followed in b.172 by a grand restatement of the opening perfect 4th.
Section C (Bars 180 – 246)

This section deals with the immediate aftermath of the calamity. The vocal line at b.180 opens with the now-familiar perfect 4th, but the melody is now distorted by a more chromatic downwards slide. The accompaniment accentuates this characteristic by mirroring the vocal line in drawn-out glissandi.
From b.197 the music becomes increasingly fractured. The vocal line in b.208 is imitated mainly through alternating staggered entries by string tremolos, then in a similar fashion in b.213 by rapidly-tongued woodwinds (fig.9).

The final coda at b.235 devolves into pure, roaring noise across a harmonic field of tritones (fig.10), while the singer wails the final lines half-sung.

2. Cuerpo Presente (The Body Laid-Out)

The poem Cuerpo Presente details the funeral of Ignacio, and as the central movement it functions as the lament proper of the work. My aim was to create a sombre tone to contrast the bombast of the first movement, to create blocks of music that feel like stasis, but display a good deal of inner movement.

Section A (Bars 1 – 53)

The music opens with a fateful three-chord progression, or ‘stone’ motif (fig.1), after the opening line “La piedra” (“the stone”). Much like the 4ths in movement one, this chord progression and its permutations act as a motto that returns at various times throughout the movement to begin or end a section. Sometimes chords are added or taken away.
At b.13 the soprano enters with a melody with a trajectory that slowly ascends in 5ths. The violin echoes this line with drones on its open strings. This open 5th interval is built up to a cluster chord by staggered entries from other instruments.

From b.30 the soprano delivers the text unpitched, and ‘half-whispered’, leaving the ensemble to take its own path. At b.33 a sparse melodic line emerges from a pointillistic ensemble (fig.2-a) which evolves into a four-note sequence (fig.2-b). Taken up by low bass clarinet and cello in b.38, the sequence goes through several transpositions. The two instruments also play the line separately at uneven rhythms, blurring the definition of the sequence.

Section B (Bars 54 – 74)

The material for this section consists of three main ideas. First, a short accelerando run on the piano and marimba based on 4ths, 5ths, and semitones, played to bring in a new verse.
Following straight on from this is a short, lively motif played by flute, piano, violin and cello. Finally, the soprano enters with another 4th-5th based descending melody that is transposed downwards (fig.3-a). This type of entry occurs twice in the section, transposed up a semitone in the second playing.

**Fig.3-a:** Example of main soprano melodic idea in Section B

Another short motif (‘Echo’) is introduced in b.62, first in the strings, then a sustained version in the bass clarinet, after a short flourish (fig.3-b). This motif is repeated whenever the soprano poses a question in the text, and is subsequently echoed by vocalising ensemble members.
After an extended permutation of the ‘stone’ motif, a more energetic section emerges with three main melodic ideas played simultaneously: a flighty passage in string octaves that takes on a darker form from b.84 (fig.4-a), a drawn-out transposing motif on bass clarinet (Fig.4-b), and an embellished version of the previous section’s vocal line (Fig.4-c), its pitches providing a starting point for ornamental flourishes in flute and piano.

Fig.4-a: String theme, Section C

Fig.4-b: Bass clarinet theme, Section C
After another interjection of the ‘Echo’ motif, from b.93 the second half of this section based on the same motif, greatly augmented at different rates in bass clarinet, soprano, violin, and cello.

**Section D (Bars 107 – 126)**

The emotional and dynamic climax of the movement rises suddenly out of the previous section. As well as being the peak of intensity, it also emerges with a greater sense of ensemble unity and harmonic clarity than the previous material, based loosely around F minor. The soprano sings a dramatically high melody following on from piercing flute notes, undercut by ascending chromatic lines in the piano and cello (evoking a vague echo of the opening of Siegfried’s Funeral March in *Götterdämmerung*).

Throughout the section runs a legato violin counter-melody, and is taken up by the cello in b.116, where it makes its movements in close relation to the vocal line (Fig.5).
The accompanying music in bars 116 – 124 follows a chord progression as shown in simplified form (fig.6):

Section E (Bars 127 – 148)

The soprano leads the way into a section from b.128 characterised by sustained tremolo textures punctuated with arpeggiated pizzicati from the violin and muted flurries from the piano. The soprano pitches help inform a chord sequence that runs through the section (fig.7).
From b.139 the music becomes bolder and brighter as the soprano calls on “men of harsh voices” to mourn. The vocal line, now half-sung, is melodically complimented by an interplay of cello and violin double-stopping and high flute flourishes.

Section F (Bars 149 – 207)

A new motif emerges from b.149 in the flute which subsequently becomes the dominant vocal motif (fig.8), fragments of which are echoed by the flute and cello. The four-note sequence from Section A (fig.2-b) returns in the background at b.153, played by the bass clarinet.

The final parts of the movement revisit material from the opening of the piece. From b.166 the vocal line continues its motif while the other instruments return to the pointillistic material of b.33, over a cello harmonic drone. In b.173 the music settles briefly into an A major chord proceeding through a short, blurred chord progression (fig.9).
Bar 184 sees a return to the open 5th interplay between soprano and violin from b.13, this time descending in retrograde. The final closing statement from b.196 is an extremely drawn-out dissolution of the stone motif, as though the body has been laid to rest, and is becoming one with the earth again.

3. *Alma Asuente* (The Soul Absent)

The final poem of the set, *Alma Asuente*, stands out for its extremely simple, song-like structure. To me, this text suggested an equally simple musical treatment, to provide a release to the harrowingly busy textures of the previous movements. The movement can be divided into two distinct sections, with a short bridging passage.

Section A (Bars 1 – 69)

The first section comprises the first three stanzas of the poem, which all have the same structure, each ending with the phrase “*porque te has muerto para siempre*” (“because you are dead forever”). This section is characterised by a simple, lullaby-like vocal line (fig.1), set over a gently rolled E-major chord on the marimba. This is subtly offset harmonically by the cello playing open-string C naturals in slow, soft pizzicato. For the duration of the section, the clarinet, flute and violin very slowly pick out the notes of a B\(^7\)add\(^9\) chord. The texture grows a little denser towards the end of the section, as a lead-in to the bridge.
Bridge (Bars 70 – 92)

The rolled E-major chord in the marimba makes a jolting shift now to G-minor, bolstered by tremolo strings. The violin echoes the vocal line by sharpening the 3rd (B-natural), destabilising the tonality. An increasingly-dissonant chord progression follows (fig.2):

Fig.1: Simplified Bridge chord sequence

A tentative echo of the opening lullaby leads into the next section.

Section B (Bars 93 – 136)

Section B takes the music in a completely new direction. In this piano-driven section, the soprano slips into high register, and the main motif appears in b.95 in the piano based in C (fig.3). As a result the cello’s open C-string pizzicato finally finds itself harmonically.

Fig.3: Main motif of Section B (piano)
While the voice floats freely over the top of gentle sustained notes from the ensemble, the piano motif undergoes a series of simple transpositions, up a perfect 5th with each iteration, conveying the feeling of gently spiralling upwards (fig.4).

![Fig.4: Transpositions of piano motif, Section B, bb.95 - 112](image)

The final statement at b.126 sees the soprano rising into its extreme high range, over gently shimmering chords from the piano and marimba. The piano’s right hand picks out a subtly pulsing rendition of the original lullaby motif from Section A (b.127), before cutting its final ties with the earth and climbing up into its highest range.
A las cinco de la tarde.
Eran las cinco en punto de la tarde.
Un niño trajo la blanca sábana
a las cinco de la tarde.
Una espuerta de cal ya prevenida
a las cinco de la tarde.
Lo demás era muerte y sólo muerte
a las cinco de la tarde.

El viento se llevó los algodones
a las cinco de la tarde.
Y el óxido sembró cristal y níquel
a las cinco de la tarde.
Ya luchan la paloma y el leopardo
a las cinco de la tarde.
Y un muslo con un asta desolada
a las cinco de la tarde.
Comenzaron los sones de bordón
a las cinco de la tarde.
Las campanas de arsénico y el humo
a las cinco de la tarde.
En las esquinas grupos de silencio
a las cinco de la tarde.
¡Y el toro solo corazón arriba!
a las cinco de la tarde.
Cuando el sudor de nieve fue llegando
a las cinco de la tarde
cuando la plaza se cubrió de yodo
a las cinco de la tarde.
la muerte puso huevos en la herida
a las cinco de la tarde.
A las cinco de la tarde.
A las cinco en Punto de la tarde.

Un ataúd con ruedas es la cama
a las cinco de la tarde.
Huesos y flautas suenan en su oído
a las cinco de la tarde.
El toro ya mugía por su frente
a las cinco de la tarde.
El cuarto se irisaba de agonía
a las cinco de la tarde.
A lo lejos ya viene la gangrena
a las cinco de la tarde.
Trompa de lirio por las verdes ingles
a las cinco de la tarde.
Las heridas quemaban como soles
a las cinco de la tarde.
y el gentío rompía las ventanas
a las cinco de la tarde.
A las cinco de la tarde.
¡Ay, qué terribles cinco de la tarde!
¡Eran las cinco en todos los relojes!
¡Eran las cinco en sombra de la tarde!
La piedra es una frente donde los sueños gimen sin tener agua curva ni cipreses helados. 
La piedra es una espalda para llevar al tiempo con árboles de lágrimas y cintas y planetas.

Yo he visto lluvias grises correr hacia las olas levantando sus tiernos brazos acribillados, para no ser cazadas por la piedra tendida que desata sus miembros sin empapar la sangre.

Porque la piedra coge simientes y nublados, esqueletos de alondras y lobos de penumbra; pero no da sonidos, ni cristales, ni fuego, sino plazas y plazas y otras plazas sin muros.

Ya está sobre la piedra Ignacio el bien nacido. Ya se acabó; ¿Qué pasa? Contemplad su figura: la muerte le ha cubierto de pálidos azufres y le ha puesto cabeza de oscuro minotauro.

Ya se acabó. La lluvia penetra por su boca. El aire como loco deja su pecho hundido, y el Amor, empapado con lágrimas de nieve se calienta en la cumbre de las ganaderías.

¿Qué dicen? Un silencio con hedores reposa. Estamos con un cuerpo presente que se esfuma, con una forma clara que tuvo ruiseñores y la vemos llenarse de agujeros sin fondo.

¿Quién arruga el sudario? ¡No es verdad lo que dice! Aquí no canta nadie, ni llora en el rincón, ni pica las espuelas, ni espanta la serpiente. aquí no quiero más que los ojos redondos para ver ese cuerpo sin posible descanso.

Yo quiero ver aquí los hombres de voz dura. Los que doman caballos y dominan los ríos; los hombres que les suena el esqueleto y cantan con una boca llena de agujeros sin fondo.

Aquí quiero yo verlos. Delante de la piedra. Delante de este cuerpo con las riendas quebradas. Yo quiero que me enseñen dónde está la salida para este capitán atado por la muerte.

Yo quiero que me enseñen un llanto como un río que tenga dulces nieblas y profundas orillas, para llevar el cuerpo de Ignacio y que se pierda sin escuchar el doble resuello de los toros.

La piedra es una frente donde los sueños gimen sin tener agua curva ni cipreses helados. 
La piedra es una espalda para llevar al tiempo con árboles de lágrimas y cintas y planetas.

Yo he visto lluvias grises correr hacia las olas levantando sus tiernos brazos acribillados, para no ser cazadas por la piedra tendida que desata sus miembros sin empapar la sangre.

Porque la piedra coge simientes y nublados, esqueletos de alondras y lobos de penumbra; pero no da sonidos, ni cristales, ni fuego, sino plazas y plazas y otras plazas sin muros.

Ya está sobre la piedra Ignacio el bien nacido. Ya se acabó; ¿Qué pasa? Contemplad su figura: la muerte le ha cubierto de pálidos azufres y le ha puesto cabeza de oscuro minotauro.

Ya se acabó. La lluvia penetra por su boca. El aire como loco deja su pecho hundido, y el Amor, empapado con lágrimas de nieve se calienta en la cumbre de las ganaderías.

¿Qué dicen? Un silencio con hedores reposa. Estamos con un cuerpo presente que se esfuma, con una forma clara que tuvo ruiseñores y la vemos llenarse de agujeros sin fondo.

¿Quién arruga el sudario? ¡No es verdad lo que dice! Aquí no canta nadie, ni llora en el rincón, ni pica las espuelas, ni espanta la serpiente. aquí no quiero más que los ojos redondos para ver ese cuerpo sin posible descanso.

Yo quiero ver aquí los hombres de voz dura. Los que doman caballos y dominan los ríos; los hombres que les suena el esqueleto y cantan con una boca llena de agujeros sin fondo.

Aquí quiero yo verlos. Delante de la piedra. Delante de este cuerpo con las riendas quebradas. Yo quiero que me enseñen dónde está la salida para este capitán atado por la muerte.

Yo quiero que me enseñen un llanto como un río que tenga dulces nieblas y profundas orillas, para llevar el cuerpo de Ignacio y que se pierda sin escuchar el doble resuello de los toros.

The stone is a brow where dreams groan, holding no winding water or frozen cypress. The stone is a shoulder to bear time with trees of tears, ribbons, planets.

I have watched grey rains running to the waves lifting their fragile, riddled arms, so as not to be caught by the outstretched stone that unties their limbs without drinking their blood.

Because stone collects seeds and banks of cloud, skeletons of larks and twilight wolves, but gives up no sounds, crystals, fire, only bullrings and bullrings, and more bullrings with no walls.

Now Ignacio the well-born lies on the stone. Now it’s done. What passes? Contemplate his form! death has covered him with pale sulphur given him the head of a dark minotaur.

Now it’s done! Rain penetrates his mouth. Air rises mad from his sunken chest, and love, soaked with tears of snow, warms himself on the heights among herds.

What are they saying? A stinking silence settles. We are with a laid-out corpse that vanishes, with a clear form that held nightingales and we see it riddled with countless holes.

Who disturbs the shroud? It’s not true what he says! No one’s singing here, or weeps in a corner, or pricks his spurs, or frightens off snakes: here I want nothing but open eyes to see that body that can’t rest.

I want to see the men with harsh voices here. Those who tame horses and subdue rivers: the men who rattle their bones and sing with a mouth full of sun and flints.

I want to see them here. In front of the stone. In front of this body with broken sinews. I want them to show me where there’s an exit for this captain bound by death.

I want them to show me grief like a river that has sweet mists and steep banks to bear Ignacio’s body, and let him be lost without hearing the double snort of the bulls.

CUERPO PRESENTE (THE BODY LAID-OUT)
No te conoce el toro ni la higuera,
ni caballos ni hormigas de tu casa.
No te conoce el
niño ni la tarde
porque te has muerto para siempre.

No te conoce el lomo de la piedra,
ni el raso negro donde te destrozas.
No te conoce tu recuerdo mudo
porque te has muerto para siempre.

El otoño vendrá con caracolas,
úva de niebla y monjes
agrupados,
pero nadie querrá mirar tus ojos
porque te has muerto para siempre.

Porque te has muerto para siempre,
como todos los muertos de la Tierra,
como todos los muertos que se olvidan
en un montón de perros apagados.

No te conoce nadie. No. Pero yo te canto.
Yo canto para luego tu perfil y tu gracia.
La madurez insigne de tu conocimiento.
Tu apetencia de muerte y el gusto de tu boca.
La tristeza que tuvo tu valiente alegría.

Tardará mucho tiempo en nacer, si es que nace,
un andaluz tan claro, tan rico de aventura.
Yo canto su elegancia con palabras que gimen
y recuerdo una brisa triste por los olivos.

Let him be lost in the moon’s round bullring
that imitates, new, a bull stilled by pain.
Let him be lost in the night with no singing of fish
and in the white weeds of congealed smoke.

I don’t want them to cover his face with a cloth,
so he can grow accustomed to death that he bears.
Go, Ignacio: don’t feel the hot bellowing.
Sleep, soar, rest: even the ocean dies!

No te conoce el toro ni la higuera,
ni caballos ni hormigas de tu casa.
No te conoce el niño ni la tarde
porque te has muerto para siempre.

No te conoce el lomo de la piedra,
ni el raso negro donde te destrozas.
No te conoce tu recuerdo mudo
porque te has muerto para siempre.

El otoño vendrá con caracolas,
úva de niebla y monjes agrupados,
pero nadie querrá mirar tus ojos
porque te has muerto para siempre.

Porque te has muerto para siempre,
como todos los muertos de la Tierra,
como todos los muertos que se olvidan
en un montón de perros apagados.

No te conoce nadie. No. Pero yo te canto.
Yo canto para luego tu perfil y tu gracia.
La madurez insigne de tu conocimiento.
Tu apetencia de muerte, pleasure in its savour.
La tristeza que tuvo tu valiente alegría.

Tardará mucho tiempo en nacer, si es que nace,
un andalusian so brilliant, so rich in adventure.
Yo canto his elegance in words that moan,
and remember a sad breeze through the olive-trees.

ALMA ASUENTE (THE SOUL ABSENT)

Text by Federico García Lorca, 1935
Translated by A. S. Kline © 2007 All Rights Reserved
This work may be freely reproduced, stored, and transmitted, electronically or otherwise, for any
non-commercial purpose.
Available from
http://www.poetryintranslation.com/PITBR/Spanish/FiveintheafternoonLorca.htm#_Toc527959419
Death of a Bullfighter

I. La Cogida y la Muerte (The Goring and Death)

Brilliante, brutale \( \frac{d}{d} = 96 \)

Piano

Cover strings between above pitches with sheet of paper

Violin

Pizz. 5

Arco

Sul pont

Ond.
Fl.

Cl.

Perc.

(Supp. Cym.) scrape with back of mar. stick

S.

El viento se llevó los algodones

Pno.

To Mar.

Marimba

Vln.

Vc.

pizz.

Vc.

p

mp

ff

mf

Vln.

Vc.

Vc.

Vln.

Vc.

Vc.

p

mf

with excitement

Vc.

Cl.

Pno.

Vln.

Vc.

p

mf

fp

arco

p

To las cinco de la tarde

p

p

To a las cinco de la tarde

p

p

Vc.

p

mf

arco

p
Co-mien-za con los in-so-nes, de hor-don a las cin-co de la tar-

Las cam-pi-nas de ja-se-nu en y el hu-mo a las cin-co de la tar-

To Fl.
a las cinco de la tarde.
II. Cuerpo Presente (The Laid-Out Body)

Larghetto solenne $\frac{3}{4}$ = 60

Bass Clarinet in B♭

Fl.

Perc.

S.

Pno.

Vln.

Vc.

Perc.

S.

Pno.

Vln.

Vc.

Perc.

S.

Pno.

Vln.

Vc.

Fl.

B.Cl.

Larghetto solenne $\frac{3}{4}$ = 60

Marimba 'hard, 'stony''

(completely slacken skin

(5th partial on string)

muted string near pulloard

pizz. (act pitches)

frs. sempre

molto sul tasto

ord.
La pre-dön es u-na fren-te don-de los sue-ños gi-men, sin te-ser a-gua cur-va ni ci-

pre-se he-sa-dos.

La pre-dön es u-na fren-te don-de los sue-ños gi-men, sin te-ser a-gua cur-va ni ci-

(scrittura a mano, non leggibile)
Las que doman caballos y doman los ríos;
los hombres que lez, sue, el e-sigue

(on keys)

(sempre sim)

(mute)
De la mano de este cuerpo con las riendas que bríades. Yo que mi que me en-senar don de va-ta la sa-li-dar pa-ra...
III. Alma Asuente (Absent Soul)

Calmissimo \( \frac{1}{4} = 60 \)

**Fl.**

**Cl.**

Marimba (med-soft mallets)

**S.**

\( \text{child-like, innocent} \)

**Pno.**

Calmissimo \( \frac{1}{4} = 60 \)

**Vln.**

**Vc.**

**{A}**

Marimba

**S.**

\( \text{mu-gas de tu casa} \)

**Vc.**

**{A}**

**{B}**

**Fl.**

Clarinet in Bb

**Cl.**

Subtones

**Mar.**

**S.**

\( \text{lo pa-ra siempre} \)

**Vln.**

**Vc.**
seme siu. Cl.

Fl.

Cl.

Mar.

S.

Vln.

Vc.

S.

Vln.

Vc.

Se me siu. Cl.

Fl.

Cl.

Mar.

S.

Vln.

Vc.

S.

Vln.

Vc.

E
Quasi sempre con ped. (Do not let sound accumulate excessively)
MAGPIE

Songs for Band

Duration: ca.18 min

1. Beautiful Ones
2. The End
3. Nebuchadnezzar
INSTRUMENTATION

Oboe

Clarinet in B♭ (dbl. alto saxophone + tenor saxophone)

Solo voice (baritone)

Backing voice (alto)

2 Electric guitars

Electric Keyboard

Sampler (for laptop, to be operated by singer)

Drum machine

Additional percussion (to be played by other instrumentalists)

medium water gong

- 1x metal stick

- large tub filled with water

hi-hat

Violin

Electric bass guitar

PERFORMANCE INSTRUCTIONS

All instruments must be amplified, either by pickups or by microphone.

Transposed Scores
A Note on the Songs

Magpie is the moniker of my fledgling long-term musical project. This came about from my desire to explore musical styles associated with rock and pop disciplines, and to begin developing an independent creative venture over which I can maintain executive control, thus avoiding the need to rely exclusively on external commissions to compose. Presented here in the format of an EP, these three songs represent experiments within the singer-songwriter tradition. As such, the songs typically possess simple structures and musical devices characteristic of the genre. However, I have also aimed to include some of the sensibilities I have gained as a composer of contemporary music, and have expanded the languages to include some more ‘contemporary classical’ devices I have made use of in the past, such as bitonality and aleatoricism.

The songs are written for musician acquaintances of mine, some of whom are multi-instrumentalists. Special attention was given to the possibility of flexibility of instrumentation according to my means. For example, the second guitar part in The End can be replaced with keyboard, or the woodwinds could be swapped for other instruments with similar ranges. While these songs have been studio recorded I have plans to write additional songs to build up a set with which to perform live.

Taking inspiration from concept albums like David Bowie’s Diamond Dogs (1974) and Janelle Monáe’s ArchAndroid (2010), I had the idea of forming a ‘conceptual parallel universe’ which these songs could occupy and derive a sense of continuity from, drawing on elements from current events, history, and mythology.

All the songs have a theme of the apocalyptic, inspired partially by the above albums, and also the work of Nick Cave. Roland Boer observes on Cave’s relationship with the apocalyptic: “[Cave] has a tendency to steer away from the collective dimension of apocalyptic and focus on its individual implications.”⁴ My songs are written particularly with the latter concept in mind: Beautiful Ones and The End focus on a protagonist situated within a psychically and physically apocalyptic environment, while Nebuchadnezzar treats apocalypse as entirely personal - as death suffered.

Much like Au Revoir, I wanted to avoid a didactic approach to the material, although several of the subjects are political. Once again, I used the more personal focus of the lyrics to stimulate musical decisions, rather than merely rely on the music as a vessel for an extra-musical polemic.

Presented here are three songs which make up an EP-sized amount of material.

---

⁴ (Roland Boer, Nick Cave: A Study Of Love, Death And Apocalypse (Sheffield: Equinox Publishing Ltd. 2012), 38.)
1. Beautiful Ones

Programme Note

Beautiful Ones takes its title from the behavioural experiments of mice by ethologist John B. Calhoun. Calhoun constructed a utopia for his mice to inhabit, with unlimited food and water, and zero predation. However, once the population grew beyond the available space, the mouse society entered a rapid tailspin. Many mice went feral, attacking each other indiscriminately and abandoning their young. Others withdrew from society altogether, refusing to socialise or mate, but rather spending their time eating, sleeping and grooming. They were dubbed ‘the beautiful ones’ due to their lustrous well-kept coats. The song combines imagery from this experiment with some of my ideas surrounding current events involving overpopulation, apathy, and extremism, along with personal feelings of anxiety and claustrophobia in crowds.

Notes on the Composition

Beautiful Ones has a simple verse-chorus song structure. Throughout the musical material and instrumentation I wanted to convey an underlying feeling of discomfort and claustrophobia, which attempts to break free of its bounds in the choruses. To harmonically reflect this dichotomy the verses are set in G minor, however when a chorus announces itself, the music makes an unexpected modulation to A Major, as though schizophrenically jolted into a new state of mind (fig.1).

Fig.1: ‘Beautiful Ones’ basic chord structure

<table>
<thead>
<tr>
<th>Verses</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>G minor</td>
<td>A Major</td>
</tr>
</tbody>
</table>

There is also a marked contrast in orchestration between the verse and chorus. The verses are characterised by intervallically constricted melodies and muted guitar vamps (fig.2). I opted for the use of a drum machine for the jazz-inflected rhythms of the verses, as its mechanical artificiality suited the claustrophobic mood (fig.2). At times the rhythm section’s homogeneous texture is disrupted by the oboe, clarinet, and violin performing tight, sporadic improvisatory cells (fig.3).
In the chorus the voice is reinforced by backing harmony, and makes a contrasting shift to a higher, more sustained melody, with larger intervallic leaps. The woodwinds and violin support the change of mood by erupting with brilliant trills and tremolos around the tonic (A) chord. However, the woodwinds’ persistence with their A/C# trills throughout the chorus’s chord sequence lends another layer of slight bitonal discomfort to the harmony.

During the final chorus, elements of the two musical characters combine. The frenetically-paced drums and improvised oboe, clarinet, and violin cells from the verses enter into the chorus’s chord structure, morphing it into a driving climax.
2. The End

Programme Note

Images of that most primal human fear of outsiders made flesh. Driven by desperation, mass migration, invasion and genocide all coincide in the final overwhelming of civilization, with sightings of the ghosts of personalities that scorched the Roman Empire.

Notes on the Composition

The lyrics for The End convey imagery of violent anarchy and barbarism. To me, this text suggested a clamorous and frenetically-paced romp with shades of industrial and thrash metal, over which extended melodic lines could play out. The main musical ideas for The End came about whilst improvising on the ‘Hendrix’ (E7#9) chord. It occurred to me that the chord has some polytonal qualities to it (fig.1). This tied in with another influence for the piece, The Rite of Spring, which also involves themes of barbarism.

Fig.1: The ‘Hendrix’ chord, and bitonal divisions

The song is set almost entirely around the E7#9 chord, set in a loose ternary form. Section A (bb.1 – 29) begins with a detuned electric drone on D, destabilising the tonic of E, which enters in b.7, scratched out on the bass’s strings with a comb. The voice has a symbiotic relationship with the lead guitar, their lines strongly informing one another throughout the piece. The voice enters in b.11, closely echoed by lead guitar. They perform freely-flowing legato melodic lines centred on a main motif based around G-Ab-Bb-Cb (fig.). This motif is constantly referred to over the course of the piece.
Section B (bb.30 – 84) is defined by a driving rhythm guitar pattern in 7/8 inspired by the irregular rhythms of ‘The Augurs of Spring’ (fig.3). This is offset by a counter-beat from a metallic-sounding drum machine, reminiscent of the polyrhythmic dimension brought to Stravinsky’s music when performed with the counter-rhythm of Nijinsky’s original stomping choreography. Like Beautiful Ones, the violin, saxophones, and occasionally the oboe embellish the repetitive textures with virtuosic improvisatory gestures. At b.81 towards the end of Section B, ‘Anarchy’ is instructed to break out. The musicians are given evocative descriptors (“sirens wailing, dogs barking” etc.) to provide an aleatoric climax (fig.4).
**Fig. 3:** Section B rhythmic motif (guitar), and counter-rhythm (drum machine)

C: **Furiously**

Hi-hat (with metal brushes)

**Fig. 4:** Improvised ‘Anarchy’ section bb.81 - 84

*ANARCHY* - atonal/arhythmic: Use boxed pitches as a home point to imitate earlier vocal melodies etc., while also embellishing with the sounds of dogs barking, horses screaming, windows smashing, people shouting etc...
A short coda (bb.85 – 106) sees a return of the drone and bass string scratchings of Section A. The drone is dotted with spectral fragments of previous motifs and rhythms; above-the-bridge playing on guitar and violin, and-breathy key-clicks from the woodwind (fig.5). With a final dissonant stab from the guitar at b.100, the final few lines “Such rapturous applause/A standing ovation/For the grand curtain call” are played out against a desolate silence, as a stark juxtaposition against the aggressive volume of the rest of the song.

**Fig.5:** Guitar in b.86 is an imitation of the motif from b.17
Oboe/saxophone key-clicks imitate the rhythmic motif of Section B
3. Nebuchadnezzar

Programme Note

In his first court hearing, Hussein emphatically rejected charges against him. "This is all theatre. The real criminal is Bush", he stated. When asked by the Iraqi judge to identify himself, he answered, "You are an Iraqi, you know who I am."

Notes on the Composition

The text for Nebuchadnezzar combines imagery from Saddam Hussein’s capture, trial and execution, with the biblical Nebuchadnezzar, struck with animalistic madness and holed up in a cave. Inspired by the bolded quotations in the programme note, the character of the song’s protagonist is also suggestive of a washed-up entertainer lamenting the loss of his glory days.

This lonesome and pathetic personality is characterised by a song which is extremely sparse for the most part. The vocal melody is based on an Eastern Maqam mode on E, and begins each phrase with a distinctive octave leap (fig.1-a). The chorus, a corruption from Daniel 2:21 “He sets up kings, He removes kings”, glides into falsetto at its climax (fig.1-b). Both of these devices are placed outside my vocal tessitura, lending it a fragile quality.

Fig.1-a: Main vocal melody

Fig.1-b: Vocal chorus melody (rising to falsetto)
The voice is accompanied by a simple progression of arpeggiated chords (fig.2-a) on a metallic electric guitar, and low bass guitar pedal notes. I wanted this rocking chord sequence and the sound of the guitar to feel like the distorted shadow of an Elvis-style song, with its connotations of has-been stardom. The choruses are a simple chromatic descent in the guitar and bass. A low oboe also plays an Arabic-inflected motif, and a metallic water gong emanates a suggestively sinister air, first seen in b.22.

**Fig.2-a:** Verse guitar chord sequence

The homogeneity of the verses is broken by an interlude at b.53, pierced by distortion of the guitar and voice. The chords here are bitonal (fig.3), made up of the tonic minor (Em), and diminished dominant (B♭/Bm♭).

**Fig.2 b:** Chorus guitar chord sequence

The homogeneity of the verses is broken by an interlude at b.53, pierced by distortion of the guitar and voice. The chords here are bitonal (fig.3), made up of the tonic minor (Em), and diminished dominant (B♭/Bm♭).

**Fig.3:** Interlude bitonal guitar chords

In the final verse at b.63 the voice is joined by a gently rocking, if dissonant harmonisation from the oboe, clarinet, and keyboard. A short outro from b.82 repeats previous strains of the oboe and water gong repeat over a drone of guitar feedback, while the voice indistinctly mumbles the Islamic *Shahada* (the prayer Hussein recited at the gallows), blending into the guitar drone. This is finally cut off by a burst of a high-pitched ‘tinnitus’ effect from the sampler.
1. Beautiful Ones

The lights go out, the days grow dim
The ferals are out, they press me in
We scramble ‘round like we’re in a heated tin
And we’re all grasping for our own solution

They’re fighting for their lives
With small and dark suspicious eyes
They’ll crowd around, sniff out my lies
And we are nearing peak devolution

Don’t mind me, I’ll just come and go
Not here for trouble, I won’t make a sound
Step ‘round the blood that starts to flow
As the world completes another revolution

We’ll be untouchable
We’ll be inviolable
We’ll be beautiful ones
Beautiful ones

We’re anointed in the ash of some divine plan
Beheaded dead piled across the land
The sky’s alight, war in heaven’s at hand
Or so I have been told

These guys can really put on a show
Raising up every evil thing they’ve sown
We’ve been given places in the back-seat row
To watch this never-ending storm unfold

We’ll be unreachable
We’ll be invulnerable
We’ll be beautiful ones
Beautiful ones

We’re overrun with the Droogs and Muckers
While babies float on down the gutters
And I just want to close the shutters
And not let the filth seep in
There’s ferals tearing at each other’s ears
A rabble scrabble through a whiff of fear
The night’s a-come, I hear them drawing near
And I’m running out of places to hide

We’ll be unbreakable
We’ll be immutable
We’ll be perpetual
We’ll be immortal
We’ll be beautiful ones
Beautiful ones
We’ll be beautiful ones
Beautiful ones
Beautiful Ones

WORDS AND MUSIC BY
J. MANDENO

Tense and Hallucinatory ($\frac{1}{15} = 54$)

improvise similar motifs around these notes

pp mf p
mp p mp p

pp
mp
p
mp
p

pp
mf
pp
p

sust. ped.

Electric organ
sound

ad lib. faint scratching texture, like claws on an eggshell

improvise on G harmonic series, vary glissandi in length and speed sul pont.

Copyright © Jonathan Mandeno 2015
motifs become shorter,
with gaps in between...

improvise small, irregular fitful outbursts
within given scale and range, with the lower F as the home note

(* lip bend) 

We
ad lib. similar sporadic figures on given pitches. 'Digital' feeling

sul pont.

sul D

improvise as at b.5, make small dynamic swells across an overarching dynamic envelope

They're fighting for their diver-

muted

(fade)
ty lives With small and dark sus pi cious eyes They crowd a round

my lies And we are near ing peak de vu l - -

(Scratching)
Don't mind me, I'll just come and go________ Not here for trouble, I won't

make a sound____ Step round the blood that starts____ to flow____
In voil a ble

in voil a ble

We'll be beau ti ful ones

Beau ti ful

in voil a ble

Beau ti ful ones

Beau ti ful

in the ash of some di vine

ones

We're a bom ted in the ash of some di vine plan

ones
Beheaded dead piled across the land. The sky's a light, war in heaven's at hand.

Improvise similar sporadic and nervous patterns around middle G within this scale and range.

Or so I have been told.

Improvise similar sporadic and nervous patterns around middle G within this scale and range.
These guys can really put half-muffled

improved glissandi on G harmonic series
To watch this never-ending storm un-

fold

We'll be unreachable

We'll be invul-

unmuted

Unreachable

In vulnerable

Given places in the back-seat row
We're overrun with Droogs and Muck-ers
While babies float on down the gutters

And I just want to close the shutters
And not let the filth seep
sporadic 'morse code' motifs ad lib.

And I'm running out of places to

We'll be unbreakable

unbreakable

continue randomised fluid glissandi

and A
intensify...

improvise similar sporadic and nervous patterns around G within given scale and range

improvise fast, randomised glissandi
slowly raise intensity and overall range
of pitches as indicated

improvise similar sporadic and nervous patterns around G within given scale and range
(scratching texture)

climax

\begin{align*}
154 & \text{begin winding down...} \\
158 & \text{(new pitch group)}
\end{align*}

\begin{align*}
\text{switch to sul D} \\
\text{within this octave}
\end{align*}
very sporadic

very sporadic

slow, but uneven
glissandi

mp
2. The End

Are them’s fighting words I hear?
East of the red-running Rhine?
As the blood-clot of sun flees the sky,
At the end of His massive scheme

Storm’s a-rollin’ in
World’s rollin’ in the grave
Storm’s a-rollin’ in
And we are rollin’ out

Cloud’s swollen cadaver belly
It splits asunder!
Trumpets of thunder!
Rains its reeking black bilge
Drums down on me
Down on me
Down on me

Storm’s a-rollin’ in
World’s rollin’ in the grave
Storm’s a-rollin’ in
And we are rollin’ out

The Hun is charging in!
And Hannibal’s at the gates!
The Hun is charging in!

With armour of fire
And of sapphire
And of sulphur

Sowing salt
Soaking sweat
Sweating smoke
The Hun is charging in!

They say;

IT’S A DOG EAT
DOG MAN EAT
DOG MAN EAT
MAN WORLD
They come with wrath and roar  
Beating out black tattoos!  
With their iron-shod shoes!  
Screaming tide of mankind  
\[\text{Bears down on me}\]  
\[\text{Down on me}\]  
\[\text{Down on me}\]

Such a hullabaloo  
Such a brouhaha oom-pa-pah  
\[\text{Such a mighty hoopla!}\]

Such a hullabaloo  
Such rapturous applause!  
\[\text{A standing ovation}\]  
\[\text{For the grand curtain call!}\]
The End

WORDS AND MUSIC BY
J. MANDENO

Dark, with underlying menace ($= 110$)

Oboe/Hi-hat/Gong

Tenor Saxophone

Voice

Guitar 1

Guitar 2

Drum machine

Sampler

Violin

Bass Guitar

(Very subtle pulsations to the given rhythm)

Dark, with underlying menace ($= 110$)

mf

$\text{sf}$

sul pont.

PPP

play similar short rhythmic
semitone trills on given pitches

With lots of distortion, reverb.
Improvise small feedback swells

(scrape across string horizontally)

IV

scrape across string horizontally
with the back edge of a plastic comb
East—— of the red-running Rhine?

As the

blood clot of sun—— flees the sky

At the end of His—— massive

161
Ob.
Ten. Sax.
Voice
Gtr. 1
Gtr. 2
Samp.
Vln.
B.Gtr.

scheme

storm's

a roll in'

f

pp

B

20

in Earth's roll in'

in the grave

p
cresc.
poco...

Reverb ped.

To Hi-hat

To Alto Sax.

very slow gliss. sul D

poco

poco...

B.Gtr.
Interpolate irregular ornaments into drone on given pitches

Interpolate irregular ornaments into drone e.g:

improvise similar figures in uneven bursts using given scale and range

scrape with comb
H-hat.

Hun is charging in!

And Hanni-ba's at the gates!

The Hun is charging.

53

Ten. Sax.

Voice

Tenor Saxophone

Voice

Dr. M.

Vln.

B.Gtr.

Dr. M.

Vln.

B.Gtr.
They come with wrath and roar
Beatting out black tattoos! With their iron shod
Ten. Sax.

Dr. M.

H-hat.

B.Gtr.

Voice

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Dr. M.

B.Gtr.

Voice

Screaming tide of mankind

Bears

down on me

Shoes!

174

174
* ANARCHY - atonal/arhythmic: Use boxed pitches as a home point to imitate earlier vocal melodies etc. while also embellishing with the sounds of dogs barking, horses screaming, windows smashing, people shouting etc..

violent arhythmic tremolos/glissandi over pickups

violent arhythmic tremolos/glissandi over pickups using a metal finger-slide

arhythmic riffing on the previous bassline
A little slower, dark ($\mathfrak{Q} = 100$)

Ob.

Ten. Sax.

Voice

Gtr. 1

Gtr. 2

Dr. M.

Samp.

Vln.

B.Gtr.

such cantabile

pp sf pp

A little slower, dark ($\mathfrak{Q} = 100$)

(Very subtle pulsations)

bow behind bridge

(Vvery subtle pulsations)

blow air with key clicks (trem. with keys)

(sust. ped.)

blow air with key clicks (trem. with keys)
Ob. sim.
Ten. Sax. sim. ppm
Voice f Such a mighty hoop-la
Samp. ppm Such a hul-la-ha-loo
Gtr. 1 sf Such a rap-tu'ous ap-plause!
Vln. pp pp ppp A standing o-va-tion!
B.Gtr. (ped. off) For the grand cur tain call!

Gong
(ped. off)

Gong (bowed harmonic with vln. bow on rim)
(poco)
3. Nebuchadnezzar

I am the one who confronts
I wear what you need me to wear
   Outside leg: 112
   Height: 186

The sumptuous Turkish weave
   The scody hessian sack
   Shirt: extra large
   Shoe: 45

He sets up kings, he removes kings
   He sets up, he removes
   Sets up… removes

I was their greatest star, darling
I made a killing in my heyday
   Marble palaces
   Murky cave

I was too hot to handle, darling
They took my dressing room away
   Mangy mane
   Gnarly toenails

Crawling around on my hands and knees
I’ll never taste that quick limelight again
   I was in such high demand
They all posed for pictures with me
   Eyes are wild
   Teeth are bared

Don’t you know who I am?
My name lit up the bricks of Nineveh
   Audience riots
   Dramatic exits

They filmed my last curtain call
They’ll watch the reruns for years
   The spot-lit podium
   The leap of faith

He sets up kings, he removes kings
   He sets up, he removes
   Sets up… removes
Nebuchadnezzar

WORDS AND MUSIC BY
J. MANDENO

Languid, tragic (\( \dot{\text{q}} = 50 \))

Oboe

Clarinet in B

Voice

Electric Guitar

Keyboard

Drum Machine

Percussion

Sampler

Bass Guitar

Languid, tragic (\( \dot{\text{q}} = 50 \))

Languid, tragic (\( \dot{\text{q}} = 50 \))

Out-side leg one-one two Height: one-eight six
The sump-tuous Tur-kish weave The sco-dey be-si-an

Copyright © Jonathan Mandeno 2014
Murky cave
I was too hot to handle darling
They took my dressing room away

Way
Man-gy mane
Gnar-ly toe nails
A little faster, aggressive  \( \text{\( \uparrow \) } \approx 54 \)
know who I am? My name lit up the bricks of Ni - ne - veh

They filmed my last cur - tain - call, They'll watch the re - runs for...
To W. Gong

He sets up kings he removes kings
He sets up he removes
Sets up

Sub-bass cluster

The leap of faith

The spot-lit pace

The leap of faith
Arabic 'Shahada' - mutter words and add reverb/distortion to make words indistinct

Voice: Removes dist add liberal reverb blur reverb into an indistinct drone, interpolate randomised whammy-bar tremolos

E. Gtr.:

Dr. M:

Perc.:
(Sub-drone + metallic clattering)

Samp.:

B. Gtr.:

Voice:

E. Gtr.:

Perc.:

Samp.:

B. Gtr.:

Voice:

CUT SOUND

E. Gtr.:

Perc.:

Samp.:

B. Gtr.:

Voice:

CUT SOUND

E. Gtr.:

Perc.:

CUT SOUND

Very high-pitched 'tinnitus' whine

Samp.:

B. Gtr.:

(fade out)
Appendices
Additional Material - Audio CD

This CD is provided as additional material for examination purposes only, and may not be used for any other purpose or by any persons other than the examiners.

Track 1: *Au Revoir* [live performance] ................................................................. 14’25”

Performed by Jarvis Dams and the Auckland Philharmonia Orchestra, conducted by Hamish McKeich.

Recorded by Radio New Zealand at the Auckland War Memorial Museum in May 2015

Tracks 2-4: *Death of a Bullfighter* [live performance]

2. *Cogida y la Muerte* ................................................................................................. 8’39”

Performed by Elizabeth Mandeno (soprano), Eddie Giffney (piano), and the Aventa Ensemble: Mark McGregor (flute/piccolo), AK Coope (clarinet), Corey Ray (percussion), Muge Buyukcelen (violin), and Alasdair Money (violoncello), conducted by Bill Linwood.

Recorded at the Auckland Music Theatre, March 2015

3. *Cuerpo Presente* .................................................................................................. 12’07”

4. *Alma Asuente* ....................................................................................................... 7’32”

Performed by Elizabeth Mandeno (soprano), Mikee Bisquera (flute), Alex Eichelbaum (clarinet/bass clarinet), Liam Wooding (piano), Sam Girling (percussion), Alex Taylor (violin), and Martin Roberts (violoncello), conducted by Jonathan Mandeno

Recorded at the Auckland Music Theatre, August 2015

Tracks 5-7: *Magpie* [studio recording]

5. *Beautiful Ones* ...................................................................................................... 6’09”

6. *The End* .................................................................................................................. 5’58”

7. *Nebuchadnezzar* ................................................................................................... 6’27”

Performed by Jonathan Mandeno (vocals, percussion, drum programming), Dan Wood (guitars, bass guitar), Philippa Mandeno (oboе, percussion), Alex Eichelbaum (clarinet, saxophones), Alex Taylor (violin, percussion), and Sarah Ballard (keyboard, backing vocals)

Recorded by Dan Wood in February 2015, and January 2016

Total runtime: 61’17”
Appendices cont.

Bibliography


