Portfolio of Compositions
[Volume II]

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New College
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A thesis submitted in partial fulfilment of the requirements
for the degree of Doctor of Philosophy.

Trinity 2015

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TOBY YOUNG

ON CHILDHOOD

for soprano and piano

TEXT BY HEINRICH HOFFMAN

(2013)

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On Childhood was commissioned by the Harwich Festival

It was given its first performance in the St Nicholas', Harwich
by Susanna Fairbain (soprano) and Matthew Schellhorn (piano)

Duration: c.12 minutes

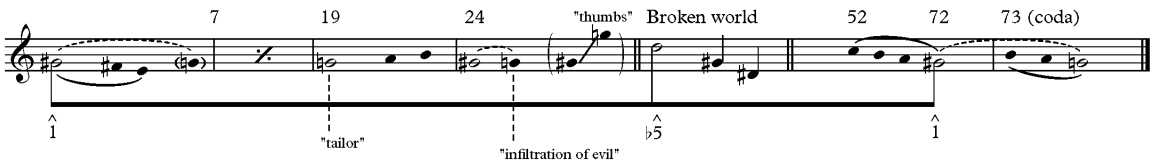
COMPOSITIONAL NOTES

On Childhood is a series of four songs from Heinrich Hoffmann's *Struwwelpeter*; a storybook given to me by my grandmother, and forming an important part of my upbringing. The poems are ostensibly children's songs, but much darker and more ominous, with strong moral messages imparted by portraying horrific images of the various ghastly consequences of bad actions. In my setting of the text I wanted to engage with the perceived simplicity and regularity of children's songs, critically examining how playful development of limited musical material can challenge these perceptions of unity and simplicity and create a dramatic and modern landscape while maintaining the 'timeless' nature of the text.

Localised repetition of motifs create grooves which implies a sweetness that complements the ironically austere presentation of texts – a quality of the Victorian translation which creates a comedic effect through the juxtaposition between neat rhyming couplets and horrific subject matter. Subtle metric and harmonic disjuncture unsettles the regularity in order to add a playful distance to the storybook content (for example the unexpectedly conflated phrase ending to 'Thumbsucker', the duple time section in 'Flying Robert' or the obsessive fragmentation of motifs in 'Matches').

The adult nature of the authorial voice is brought out through an exaggeration of the simple melodic lines of the piano, often with extreme leaps of tessitura and chromatic altering of otherwise simple pitch contours, an exaggeration that adults often use to clarify messages and convey heightened emotions. The sinister quality underpinning these stories is often present as a harmonic force, destabilising the consonant intervals and harmonies which most children's songs contain for example in the unstable tonal shifts in bb.51-63 of 'Flying Robert'.

The first song, 'The Story of the Thumbsucker', is a clear example of this compositional thinking. A localised centre of G# is established through repetition (particularly in the opening piano introduction, where it is repeated three times) and harmonic centricity (notably in the initial vocal melody, which is constructed around G# as a central epicentre). As discussed above, the rhythmic interplay serves to unsettle whilst simultaneously providing stability with the phrase length – hypermetre relationship. At b.19, the comfort of this tonal centricity is shaken by the narrative introduction of the evil other in the story ('the great tall tailor') and with it a harmonic move to the opposing tonal area of G, and a reversal of the key descending third motif, to become G-A-B (initially presented as G#-F#-E in bb.1-2 and echoed in the B-G# figuration in the voice). This threat is only fleeting, in the tales of the child's mother, so this glimpse of evil resolves quickly, via parsimonious voice-leading towards b.24, as if it were just imagined.



Reduction of *On Childhood* ('The Story of the Thumbsucker')

However, insidious rhythmic insecurities shake the stability with little pointed glimpses of the evil G plane against the comfort of the G# centricity (e.g. bb.31 and 33), gradually pushing the vocal melody away from the sharpward towards the evil flat/natural side, with a pointed move to a prominent G natural in the vocal melody on 'cut their thumbs clean off'. The move from G# to its tritonal pole D at b.42 signifies a broken and unhappy world. The palpable

shift from G# resolution with A decoration to the antithesis, A centricity with dissonant G# leading note, signifies a plane removed from the material, where the regularly repeating G#-D# figure in the bass line is now dissonant against its surrounding D and G materials.

At b.52, there is a sudden return to the G# comfort of earlier. But now there has been a shift in perceived hypermetre from 6/4 to 4/4, which, combined with the consistent 4-bar 'feel' of phrase length, creates an impression of momentum and tightening in order to mimic the literary device of returning from the specificities of the story, to a warning from the omniscient narrator (i.e. we are back in our known world). At the specific mention of the child, Conrad, we briefly move back to the prominent other natural, evil harmonic world at b.69, with the prominent G at the top of the harmony. This resolves through a pattern of thirds as if to arrive at G# at b.72, but this then moves further by thirds to arrive on B, and begin a final coda. Here, the tertiary relationships from before have created a G natural world; a final glimpse of evil as we return to the story for the mother's voice scolding.

The second song, 'The Story of the Flying Robert', is a tonal game between two competing tertiary centres C and E (later Eb and G) and the constant desire of the music to 'fly away' through rhythmic displacement (e.g. the opening bars or bb.26-8) or chromatic distortion (for example bb.29-30 or the tonal 'slippage' in 47-61). This distortion gradually pulls the music apart, so the resolution of the earlier C / E distortion shifts between G and G# (cf. bb.75-6) eventually escalating to G#.

'Cruel Frederick', the companion piece to 'Flying Robert' presents another version of this C/E play, presenting the two keys bitonally at the start as opposing protagonists; the right hand in C major resembling the grounded playfulness of the dog Tray, and the E major left hand the stubborn brutality of Frederick. A flatward move at b. 17 shifts the music darker, pulling the C and E centres together, and as the cruel acts of Frederick are described in the text, the strength of the 'evil' E heightens this contraction by pulling the pure C to a C# (Db) centre at b.34. This process is repeated, this time with Tray being forced to inflict a cruel act (b.63) but then slowly rediscovering the purity of C major, as he is allowed to live happily (b.81), with the first appearance of the root position triad describing his claiming of Frederick's chair, which causes the music to revert to the E major of earlier as Tray begins to mimic or turn into Frederick.

The final song, 'The Dreadful Story of the Matches, is a homage to Schubert's *Erlkönig* with three distinct voices each being represented by different motif and tessitura: the narratorial voice (middle range, F# major), Harriet (high range, G) and the pussycats (low range, F minor for evil and A minor for sadness). As the song progresses, tension is built by raising the narratorial key through B minor (b.81) to D minor (b.106) – the dark hexatonic pole of F# major, signifying despair. A final pre-recorded coda brings the music suddenly 'down to earth', with the carefree sounds of children happily playing and the lone voice of a young girl's song highlighting the artifice of a fully-developed mature voice singing children's songs. The musical material is a simplification of the first song, creating a cyclical connection that retrospectively combines the group into a 'cycle' (rather than merely a collection) of songs.

TEXTS

1. The Story of the Thumbsucker

One day Mamma said "Conrad dear,
I must go out and leave you here.
But mind now, Conrad, what I say,
Don't suck your thumb while I'm away.
The great tall tailor always comes
To little boys who suck their thumbs;

And ere they dream what he's about,
He takes his great sharp scissors out,
And cuts their thumbs clean off--and then,
You know, they never grow again."

Mamma had scarcely turned her back,
The thumb was in, Alack! Alack!
The door flew open, in he ran,
The great, long, red-legged scissor-man.

Oh! children, see! the tailor's come
And caught out little Suck-a-Thumb.
Snip! Snap! Snip! the scissors go;
And Conrad cries out "Oh! Oh! Oh!"

Snip! Snap! Snip! They go so fast,
That both his thumbs are off at last.
Mamma comes home: there Conrad stands,
And looks quite sad, and shows his hands;
"Ah!" said Mamma, "I knew he'd come
To naughty little Suck-a-Thumb."

2. The Story of Flying Robert (*scherzo fantastico*)

When the rain comes tumbling down
In the country or the town,
All good little girls and boys
Stay at home and mind their toys.

Robert thought, "No, when it pours,

It is better out of doors."
Rain it did, and in a minute
Bob was in it.

Here you see him, silly fellow,
Underneath his red umbrella.
What a wind! oh! how it whistles
Through the trees and flowers and thistles!
It has caught his red umbrella:
Now look at him, silly fellow--

Up he flies
To the skies.
No one heard his screams and cries;
Through the clouds the rude wind bore him,
And his hat flew on before him.

Soon they got to such a height,
They were nearly out of sight.
And the hat went up so high,
That it nearly touched the sky.

No one ever yet could tell
Where they stopped, or where they fell:
Only this one thing is plain,
Bob was never seen again!

3. Cruel Frederick (*marcia funèbre*)

Here is cruel Frederick, see!
A horrid wicked boy was he;
He caught the flies, poor little things,
And then tore off their tiny wings,

He killed the birds, and broke the chairs,
And threw the kitten down the stairs;
And oh! far worse than all beside,
He whipped his Mary, till she cried.

The trough was full, and faithful Tray
Came out to drink one sultry day;
He wagged his tail, and wet his lip,
When cruel Fred snatched up a whip,

And whipped poor Tray till he was sore,
And kicked and whipped him more and more:
At this, good Tray grew very red,

And growled, and bit him till he bled;

Then you should only have been by,
To see how Fred did scream and cry!
So Frederick had to go to bed:
His leg was very sore and red!

The Doctor came, and shook his head,
And made a very great to-do,
And gave him nasty physic too.

But good dog Tray is happy now;
He has no time to say "Bow-wow!"
He seats himself in Frederick's chair
And laughs to see the nice things there.

4. The Dreadful Story of the Matches

It almost makes me cry to tell
What foolish Harriet befell.
Mamma and Nurse went out one day
And left her all alone at play.

Now, on the table close at hand,
A box of matches chanced to stand;
And kind Mamma and Nurse had told her,
That, if she touched them, they would scold her.

But Harriet said: "Oh, what a pity!
For, when they burn, it is so pretty;
They crackle so, and spit, and flame:
Mamma, too, often does the same."

The pussy-cats heard this,
And they began to hiss,
And stretch their claws,
And raise their paws;
"Me-ow," they said, "me-ow, me-o,
You'll burn to death, if you do so."

But Harriet would not take advice:
She lit a match, it was so nice!
It crackled so, it burned so clear--
Exactly like the picture here.

She jumped for joy and ran about

And was too pleased to put it out.
The Pussy-cats saw this
And said: "Oh, naughty, naughty Miss!"

And stretched their claws,
And raised their paws:
"'Tis very, very wrong, you know,
Me-ow, me-o, me-ow, me-o,
You will be burnt, if you do so."

And see! oh, what dreadful thing!
The fire has caught her apron-string;
Her apron burns, her arms, her hair--
She burns all over everywhere.

Then how the pussy-cats did mew--
What else, poor pussies, could they do?
They screamed for help, 'twas all in vain!
So then they said: "We'll scream again;
Make haste, make haste, me-ow, me-o,
She'll burn to death; we told her so."

So she was burnt, with all her clothes,
And arms, and hands, and eyes, and nose;
Till she had nothing more to lose
Except her little scarlet shoes;

And nothing else but these was found
Among her ashes on the ground.
And when the good cats sat beside
The smoking ashes, how they cried!
"Me-ow, me-oo, me-ow, me-oo,
What will Mamma and Nursey do?"

For Susanna

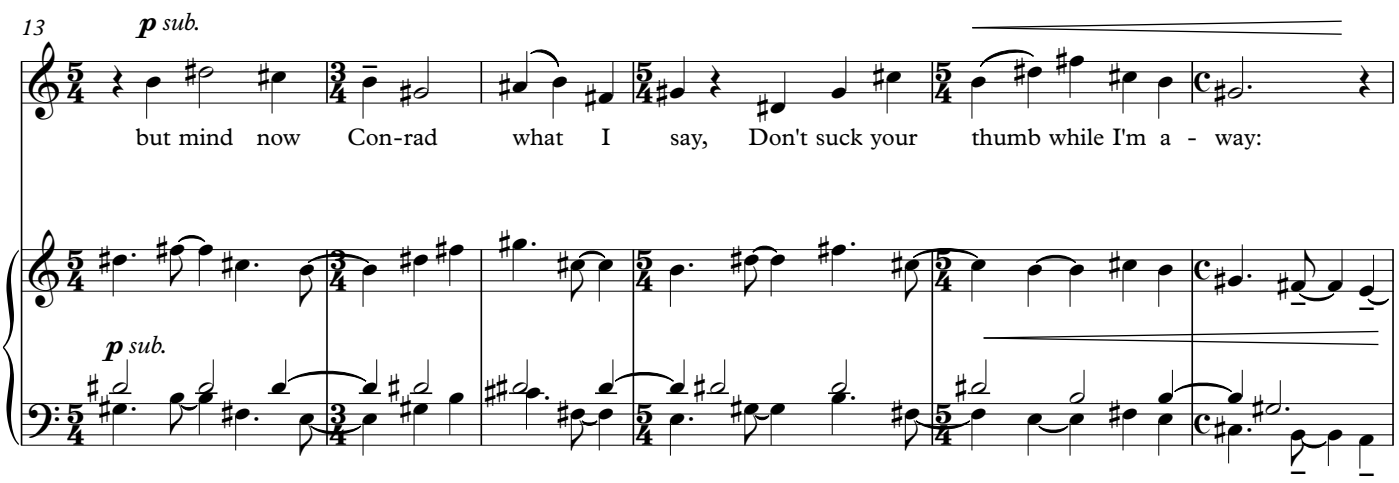
On Childhood

for soprano, piano and pre-recorded tape

Heinrich Hoffmann — Toby Young

1. The Story of the Thumbsucker

Flowing, gentle, innocent (𝅗𝅥=c.86)



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19
mf
f
the great tall tai - lor al-ways comes to lit - tle boys who suck their thumbs.
mf
p come sopra
25
poco a poco cresc.
and they
sf p
sim.
poco a poco cresc.
31
dream what he's a - bout, and takes great sharp scis - sors out, and cuts their
38
f
thumbs clean off, and then you know, they ne-ver grow a - gain."
f

44
molto intenso, parlando
sf
sim.
Mam - ma had scare - cely turned her back, the thumb was in, a - las a - lack, the door flew
49
ff marc.
o - pen, in he ran, the great long - leg - ged scis - sor man! O
ff sempre marc.
54
(poco sfp ad lib.)
sim.
chil - dren see! The tai - lor's come! And caught out lit - tle suck - a -
(sim.)
61
thumb, Snip! Snap! Snip Snap! The scis - sors

65
fff
go and Con - rad cries: "oh no!"
fff
70
mp come sopra
Mum - ma comes home, and she
mp dolce
75
mf
says, "I knew he'd come to naug - ty suck - a - thumb."
mf

2. The Story of Flying Robert (*scherzo fantastico*)

20
mp
town, all good lit - tle girls and boys stay at home and mind their toys. Ro-bert thought,
mp
26
p sub.
"when it pours it's bet - ter to stay out of doors." And rain it
p
30
f
(♪=♪)
molto cantabile
did and in a min - ute Bob was in it! Oh what a
(♪=♪)
f furioso
34
wind, how it whis - tles through the trees and flow'rs and this - tles,

41 *f* *p sub.* *sf* *mf*

it has caught his red um - brel - la what a sil - ly fel - low! Now

p sub.

Pushing forwards (♩.=c.120)

47 *f marcato*

up he flies to the skies no - one heard his screams and

poco a poco cresc.

54

cries, through the clouds the rude wind bore him,

59

and his hat flew on be - fore him.

63
mp
Soon they got to such a height that they were
f martellato
ff
mp sub.
69
p
near - ly out of sight.
Manic (♩.=c.132)
76
p poss.!
No- one could e - ver tell where they stopped or where they fell, on - ly
8va
p
81
pp
this one thing is plain Bob was ne-ver seen a - gain.
(8)
15ma
pp
8va

3. The Story of Cruel Frederick (*marcia funèbre*)

21
p sinister
He killed the birds and broke chairs, and threw the
p
(8)
26
cresc.
kit - ten down the stairs, and oh far
cresc.
(8)
30
worse be - side, he beat poor Ma - ry till she
3
3
(8)
34
f
mf with menace
cried.
The
f
5
5
3
3
p quasi lontano
loco

39
trough was full and faith - ful Tray came out to drink one day,
43
f marc.
he wagged his tail and wet his lip, (p) when cru - el Fred
mf
8vb
48
mf ma sempre marc.
snatched up a whip! (p) And whipped poor Tray till he was
53
mp
molto cresc.
sore, and kicked and whipped him more and more, at this, good
mp
molto cresc.
(8)

58

ff

Tray grew ve - ry red, and growled and bit him till he bled.

ff

(8)

62

sempre ff e marc.

Then you should on - ly have

(8)

66

been walk - ing by to see how

(8)

70

Fred did scream and cry. So Fred had to

(8)

74

molto dim.

go to bed; his leg was

(8) loco

poco rit.

Gentle, delicate (𝅗𝅥=c.68)

78

p *dolciss.*

ve - ry sore and red. But good dog Tray is

p *dolciss.*

83

hap - py now, he has no time to say "bow - wow", he

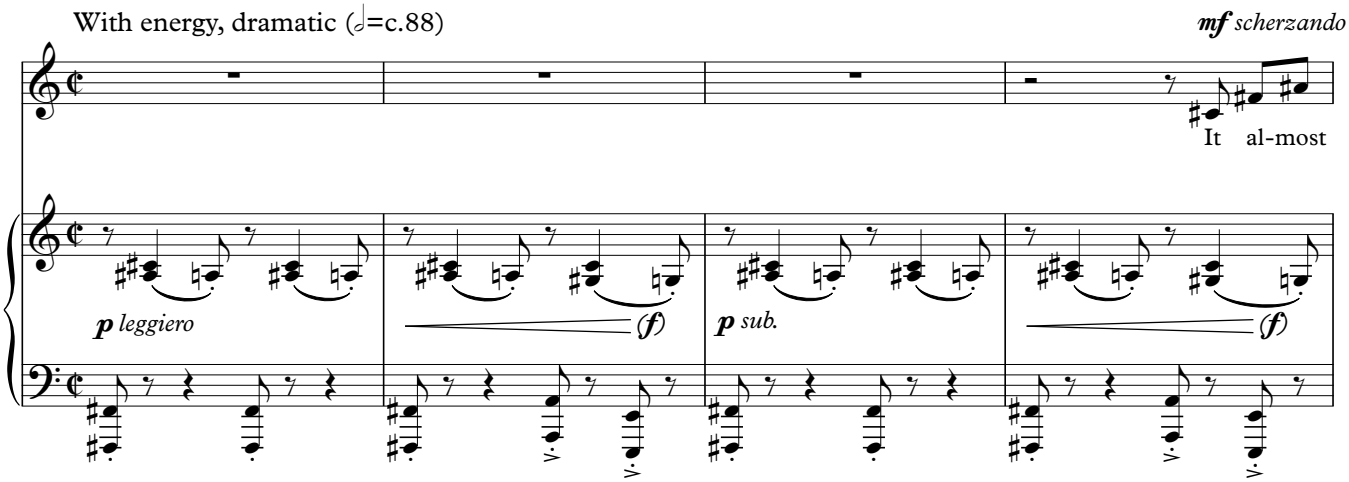
88

poco cresc.

sits him - self in Fred - e-rick's chair, and laughs to see the nice things

poco cresc.

4. The Dreadful Story of The Matches



4
made me cry to tell what foo-lish Har - ri - et be - fell, mam-ma and
p sub.
etc.
8
nurse went out one day, and left her all a - lone at play
sfp
sfp
3
11
Now on the ta - ble close at hand a box of
14
mat - ches chance to stand, and mam-ma told her that if she should touchthem they would
3

18

f *p dolce*

scold her! But Har-riet said: "Oh what a pi - ty, for when they burn they

sfp *(sempre p)*

24

pp *ff*

are so pret - ty, they flame so and spit and crac - kle!"

pp *mf* marc.

29

mp legatissimo!

8va

The pus - sy - cats heard thi - s, and they be - gan to

sf *p secco*

34

mf molto cantabile

hi - ss, and stretch their claws, and raise their paws, say - ing: "me - ow, me o, you'll

(Tempo giusto)

40

burn to death if you do so!"

mp

47

p *leggiero e secco*

But Har - ri - et took none of the ad-vice, she lit a match, it was so nice! It

(f) ***p*** *sub.*

52

f

crack-led so it burned so clearjust like the pic-ture here. She jumped for joy, and ran a-

8va

3

f

57

ff

bout, and was too pleased to put it out

8va

mf

sf

62

mp legatissimo!

The pus - sy - cats heard thi - s, and said "oh naugh - ty mi - ss", and

p secco

67

mf molto cantabile

stretch their claws, and raise their paws, say - ing: "me - ow, me - o, you'll

72

burn to death, you'll burn to death if you do so!"

mp

76

p

8vb

81 *f extravagant*

Oh, what a dread - ful thing the fire has caught her a - pron string, her a - pron burns, her

mf pesante

8vb

86 *mf molto cantabile*

arms her hair, she burns all o - ver e - v'ry - where, then how the pus - sy cats did

mp

(8)

91 *poco a poco cresc.*

mew, what else, poor pus sies could they do, they screamed for help, 'twas all in vain! So then they

poco a poco cresc.

96 *ff*

said, we'll scream a - gain! "me - ow, me - o, she'll

ff

3

100
burn to death we told her so!" She was
8vb
(loco)
Very fast, driving (𝅗𝅥=c.112)
106
p quasi sotto voce, with energy
poco a poco cresc.
burned all her clothes, her arms and hands, eyes and nose, till she had no - thing more to
p
poco a poco cresc.
f
111
lose, ex - cept her lit - tle scar - let shoes. And
f
114
no - thing else was found but her ash - es on the

Intense, powerful (𝅗𝅥=c.120)

TOBY YOUNG

ON DANCING

Suite for trumpet(s), piano and strings

(2015)

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On Dancing was commissioned by the PRS Foundation.

It was given its first performance in the Elgar Hall by Simon Desbruslais (trumpet), Clare Hammond (piano) and the English String Orchestra, conducted by Kenneth Woods.

Duration: c.22 minutes

On Dancing is recorded on Signum Records.

ENSEMBLE

trumpet in C (= piccolo trumpet in Bb)
piano
strings (8.8.6.4.2 preferred)

The Score is in C

COMPOSITIONAL NOTES

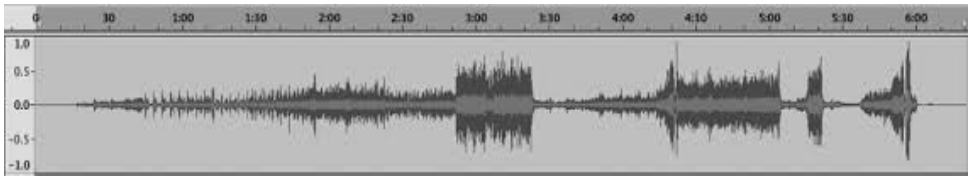
> Man muß noch Chaos in sich haben, um einen tanzenden Stern gebären zu können.
>
> (Nietzsche, *Also Sprach Zarathustra*)

On Dancing is a contemporary homage to the baroque dance suite, adapting popular forms from electronic dance music in order to represent my journey into adulthood (and dance music). The piece is constructed as a set of loose variations or embellishments on the opening prelude, a short *arioso* based on a pop-song I wrote for the Japanese boy-band Arashi. The first movement reflects UK Garage, a quirky dance style based on syncopation and rhythmic instability. The second, Acid House, showcases the psychedelic aspect of this drug-fuelled genre, moving into a short interlude recalling the opening prelude, acting as a type of refrain. Drum and Bass presents a fast, virtuosic movement for both soloists, before a hypnotic central nocturne, inspired by the hypnotic quality of trance music. The *adagio sostenuto* movement from Beethoven's *Hammerklavier* sonata (op.109) is also echoed here, both in the constant blurring of the global tonic, and metrically unstable harmonic rhythms, where harmonies are often repeated across barlines to suggest timelessness. The sixth movement is an earthy *Totentanz*, beginning stately but gradually speeding up into a mad, possesed St Vitus' dance to the death. A final postlude recalls the opening one last time.

In many ways, the orchestration reflects the baroque *concerto da camera* – a similarly suite-like form – with musical material being passed between the two soloists (*concertino*) against the body of ripieno strings. Specific allusions appear, such as the high trumpet writing in movement 2, echoing Bach's *Brandenburg Concerto No.2*, and rapid alteration between virtuosic solo keyboard writing and accompanimental passages in movement 2 suggesting elements of the *Brandenburg Concerto No.5.* In a similar manner to these forms, there is a sense of an abstract narrative occurring between the two soloists. In *On Dancing*, there is a suggestion that the trumpet is trying over the course of the work to corrupt the piano, and lead her astray through a set of elaborate games. The trumpet often steals the piano's melodies, becoming more and more forceful; indeed he is metaphorically masked (muted) through most of the work, only become unmasked to reveal his true identity at the very end of the sixth movement.

Compositionally, the overall structure of *On Dancing* is a highly extended EDM song, stretching the form of a typical four-minute span into approximately twenty:

Movements: |------1------|----2----|-----3------|---4---|----5-----|-------6-------|--7--|



Visualisation of a typical EDM form, reflecting movements in *On Dancing*

Numerous other tropes of EDM appear in the piece, in order to create a play of genre and topic which in turn gives rise to unstable and ambiguous meanings: club music is meant to be danced to, to invoked heady and hedonistic pleasures (Dionysian), while a baroque suite represents a perfect balance of elegance and coherence (Appolonian). One element that is shared by both idioms is a deceptive sense of simplicity. In particular, the rhythmic subtleties and nuance in EDM needed to create an efficacious and energetic groove are very difficult to codify in analysis. [cf. Edward Venn. 'Thomas Adès's 'Freaky, Funky Rave'. *Music Analysis* 33/i (2014): 65-95.] In particular a rhythmic complexity is afforded to most dance music, with a particular common trope of the genre being regular periodicity (often two or four bars) with multiple polyrhythmic elements – often at surface level of the texture – supporting the melodic line. Typically thematic groups are simple, often in Aeolian / Phrygian modes, and often decorated with microtonal filter sweeps and other electronic effects. Many of these tropes appear throughout *On Dancing*, in addition to a set of more specific gestures adapted from the genre of each movement.

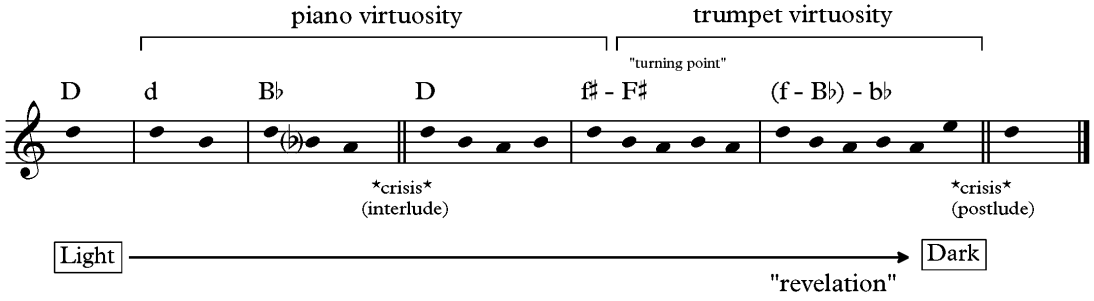
Movement	Topic allusions
1 – Prelude	–
2 – Garage	Distinctive syncopated 4/4 percussive rhythm with 'shuffling' and beat-skipping (bb.144-50). 'Chopped up' and time-shifted or pitch-shifted samples (bb.80, 124) complementing the underlying rhythmic structure at a tempo usually around 130 BPM. Bright 'house-y' piano (bb.73ff.) complemented by dark and epic string lines (b.109).
3 – Acid House	Minimalist style with obsessively repeating motifs (bb.213-22) combining house music's 4/4 beat with electronic blurring used to create 'movement' in otherwise simple patterns (bb.240-52). String stabs (bb.159ff.) and surreal, drug-influenced formal conceits (bb.252-68). Overtly happy style, cf. 'yellow smiley face'.
4 – Drum & Bass	Fast breakbeats (typically between 160–190 BPM). Heavy bass and sub-bass lines (bb.301-8) with physical and powerful impact. Use of the 'Amen break' rhythm (piano part bb.366ff.) and general syncopation (for example bb.403-19). Plays with

	temporal perceptions, including sections of 'slower' half time down passages (bb.337-65), which shift back into high energy music (b.389).
5 – Trance	Slow tempo (between 70 to 120 BPM). State of hypnotism achieved through layered melodic lines (bb.443-54) and a form based on build and release, with sparse intros (bb.428-30) and outros (bb.487-9) to enable DJs to blend tracks together. A characteristic of virtually all trance songs is an atmospheric mid-song breakdown (bb.456ff.).
6 – Breakbeat	Similar to Drum & Bass, but typically slower (between 110 and 140 BPM). Frequent use of syncopation (bb.504-26) and melody-accompaniment construction (bb.498-520), often made of small repeating elements, or 'breaks' (for example bb.526-8). Occasional shortening of bars for scratching (bb.519, 527)
7 – Postlude	–

Table of specific genre tropes used in *On Dancing*

The opposing tonal force created by the move to Bb tears the music apart, creating two 'crisis' points from which the music tries to restart in the home key of D; each time reaching a futile end. These crises act almost as an anti-refrain; a negative space of repetition that sucks the aspiration and joy out of the music. Each time, the growing disjunction between developmental background and EDM foreground threatens to tear the music apart, as an increasing focus on Bb challenges the security of 'tonic' D. Rather than a Hegelian antithesis to be 'worked out' (*pace* sonata form) this Bb other gradually infiltrates the music, providing increasing instability until the coda, where the music is imploded on itself, disappearing into white noise (the strings playing on the body of their instruments).

Nevertheless, underlying these EDM tropic allusions is an underlying development structure, moving from D major to the maximally dark hexatonic pole of Bb minor – the same progression that occurs in the final movement of Mahler's *Third Symphony*:



Reduction of harmonic process in *On Dancing*

This harmonic process is built around the gradual revelation of the work's core theme ("obsession"), which is never heard directly, but strongly alluded to in the opening prelude:

This theme forms the basis of the development in *On Dancing*; yet rather than a long-scale teleological (or 'symphonic') development, the development here occurs in discrete units as Schoenbergian developing variations. This recalls the idea of a set of remixes, each on the preceding remix, creating a dialogic process of magnification and expansion between the intertexts, or remixes. Each movement then recontextualises itself, providing a new set of meanings to the original arioso. This process of remix, or perhaps reflection' of the original creates new rhizomatic ways of perceiving the work, as each movement forms not a linear body, but a serious of meshworks which organically link and extend to each other, leading to multiple sets of readings. One such alternative reading might be following the pianist's state of being, in which the object is permitted to influence the subject, to a state of becoming in which the individual subject is submissive (in this case to the trumpet / Bb). The two glimpse of D major seem each time further away, out of reach as the individual descends under the onslaught of the corporate body, through a series of dehumanising dances. The purity and beauty of the opening is now alienating and unattainable, as the subject is changed forever (much like when Figaro takes Susanna's theme and is transformed, in the Hegelian sense).

Score in C

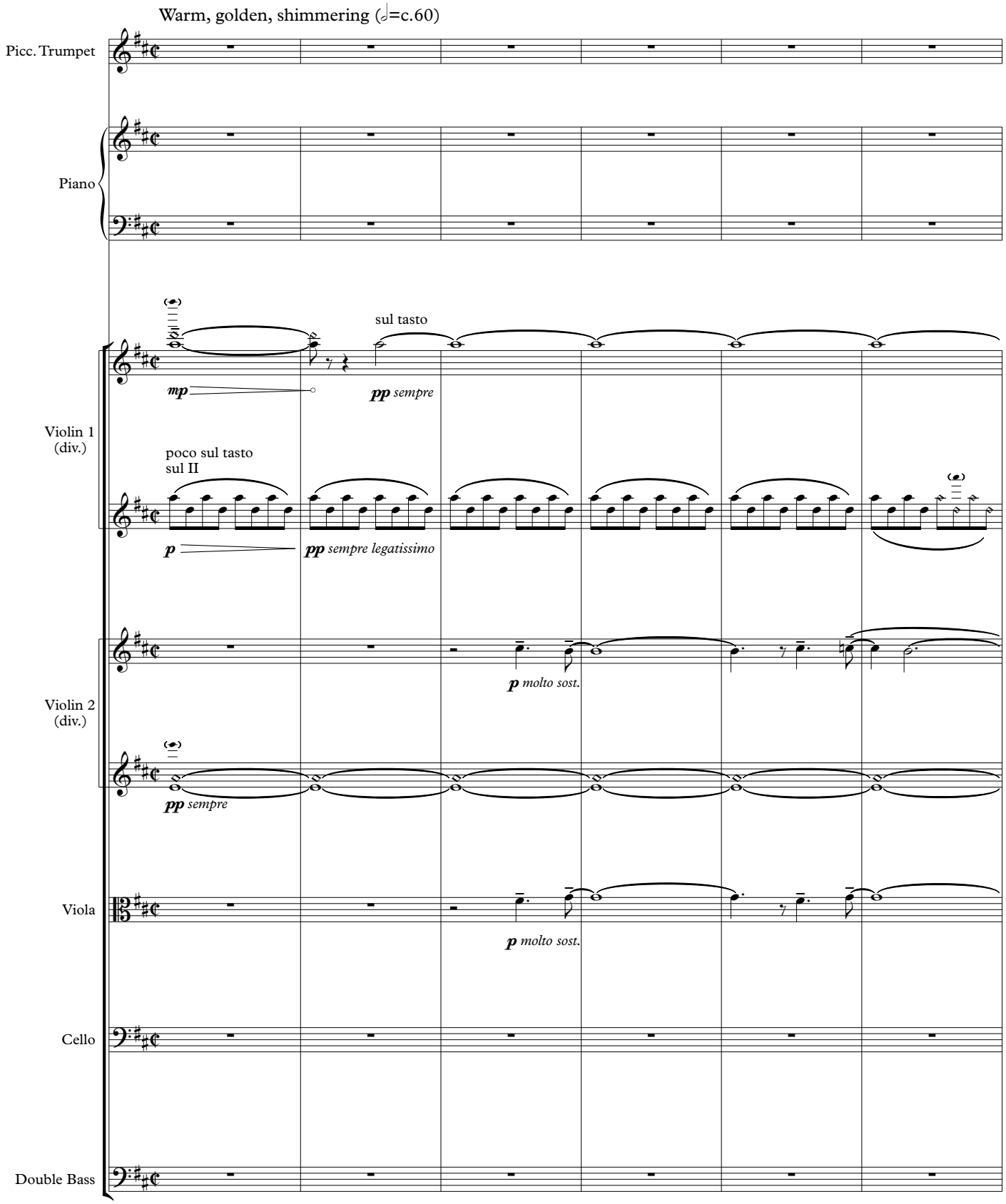
For Simon and Clare

On Dancing

Suite for trumpet(s), piano and strings

Toby Young

1. [Prelude]



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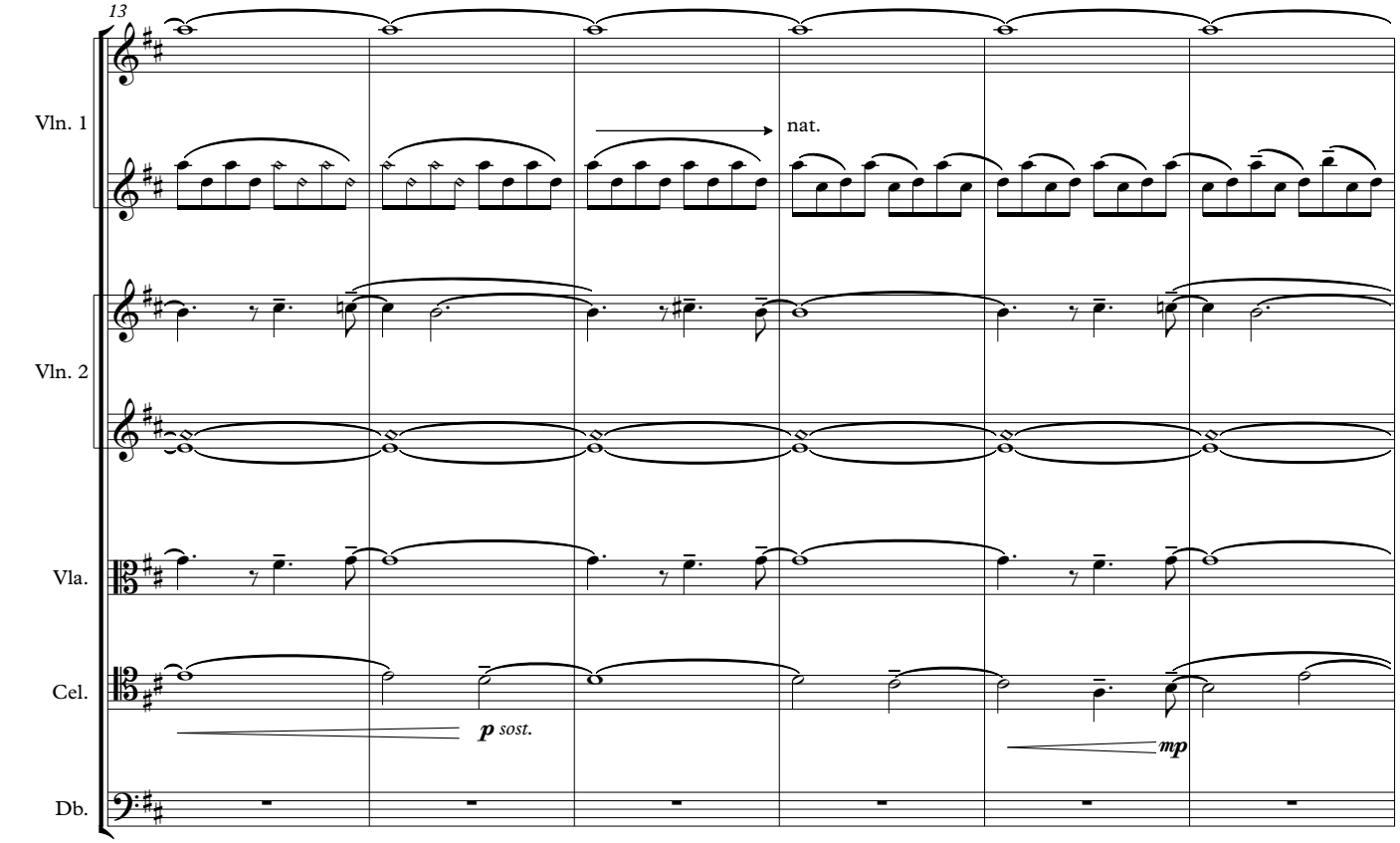
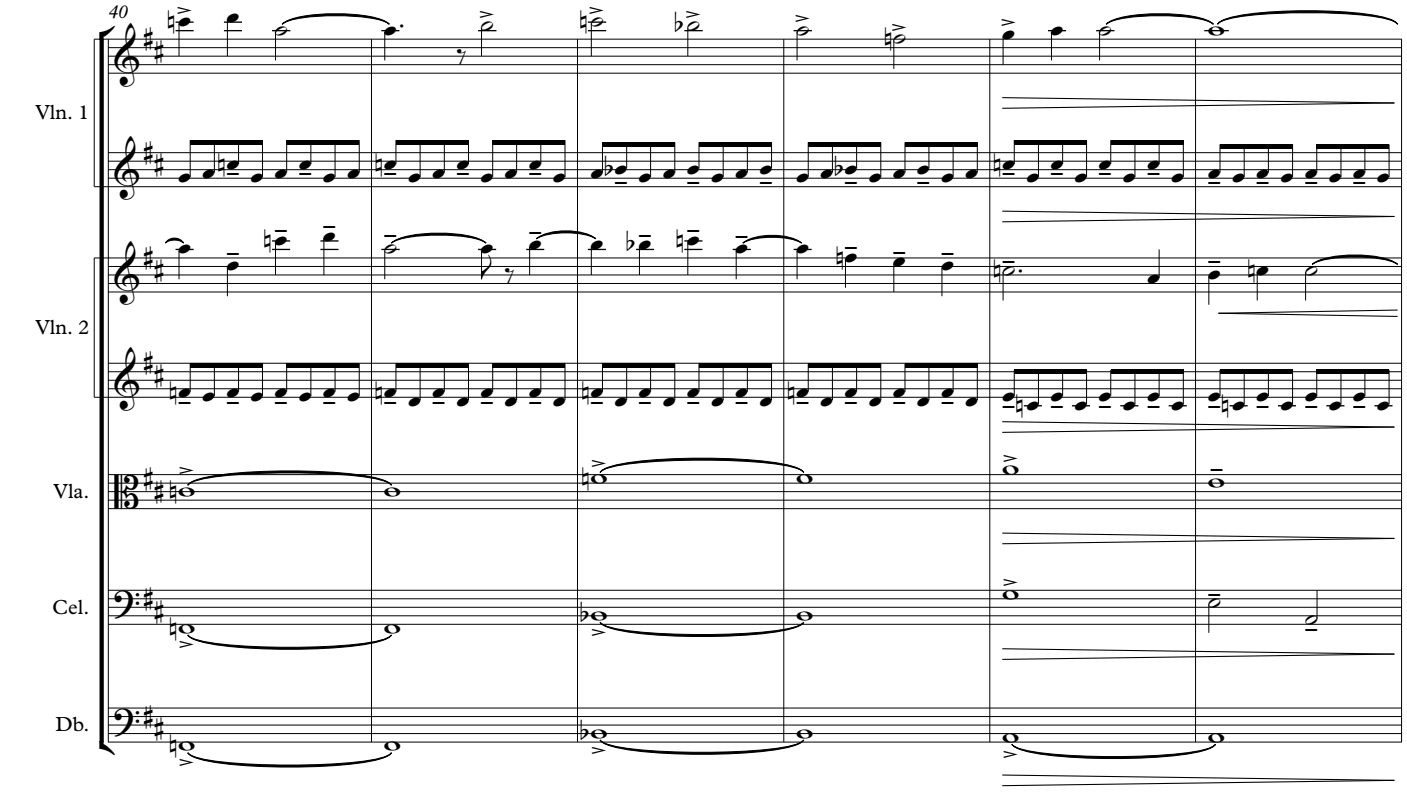
7
Vln. 1
Vln. 2
Vla.
Cel.
Db.
poco a poco crec.
poco a poco crec.
pp
quasi lontano

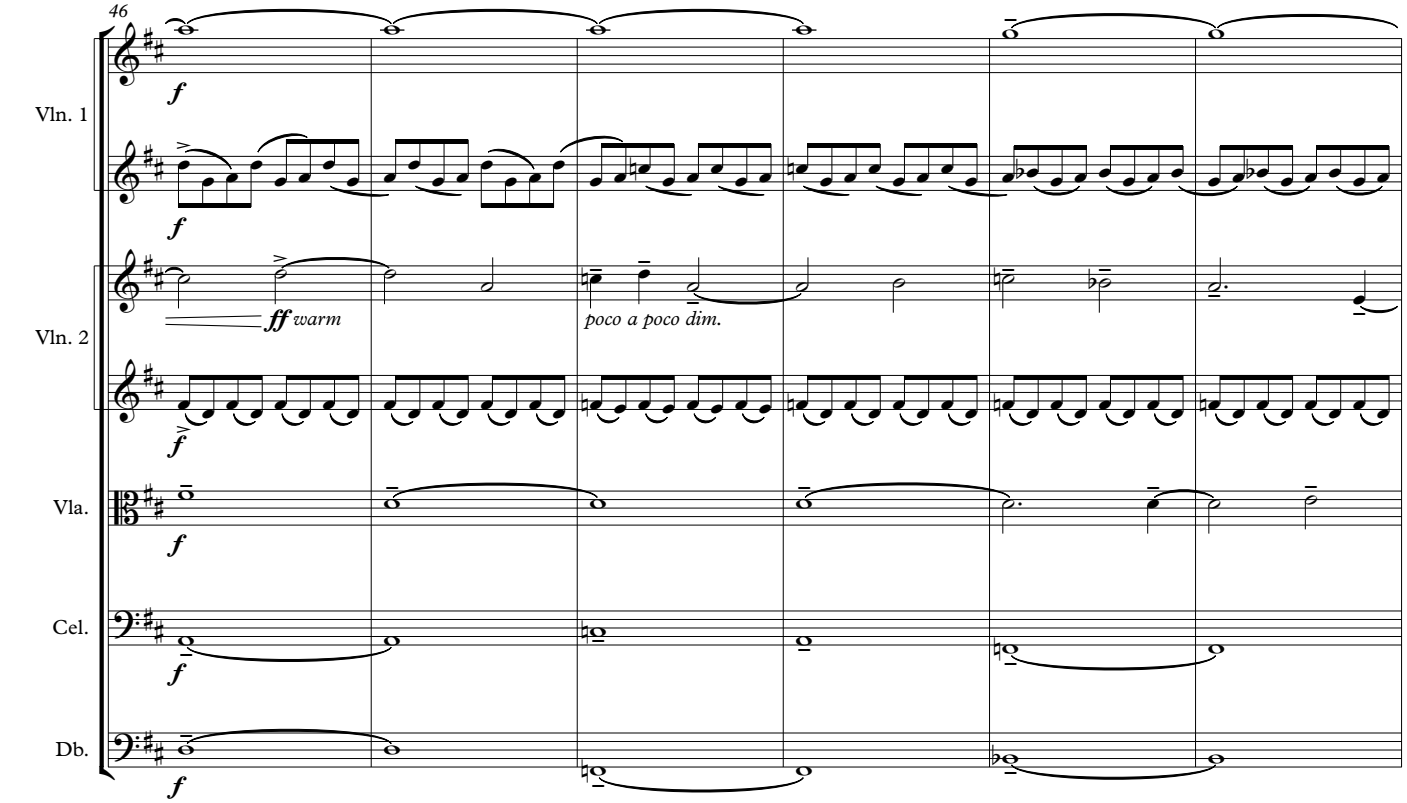

13
Vln. 1
Vln. 2
Vla.
Cel.
Db.
nat.
p sost.
mp

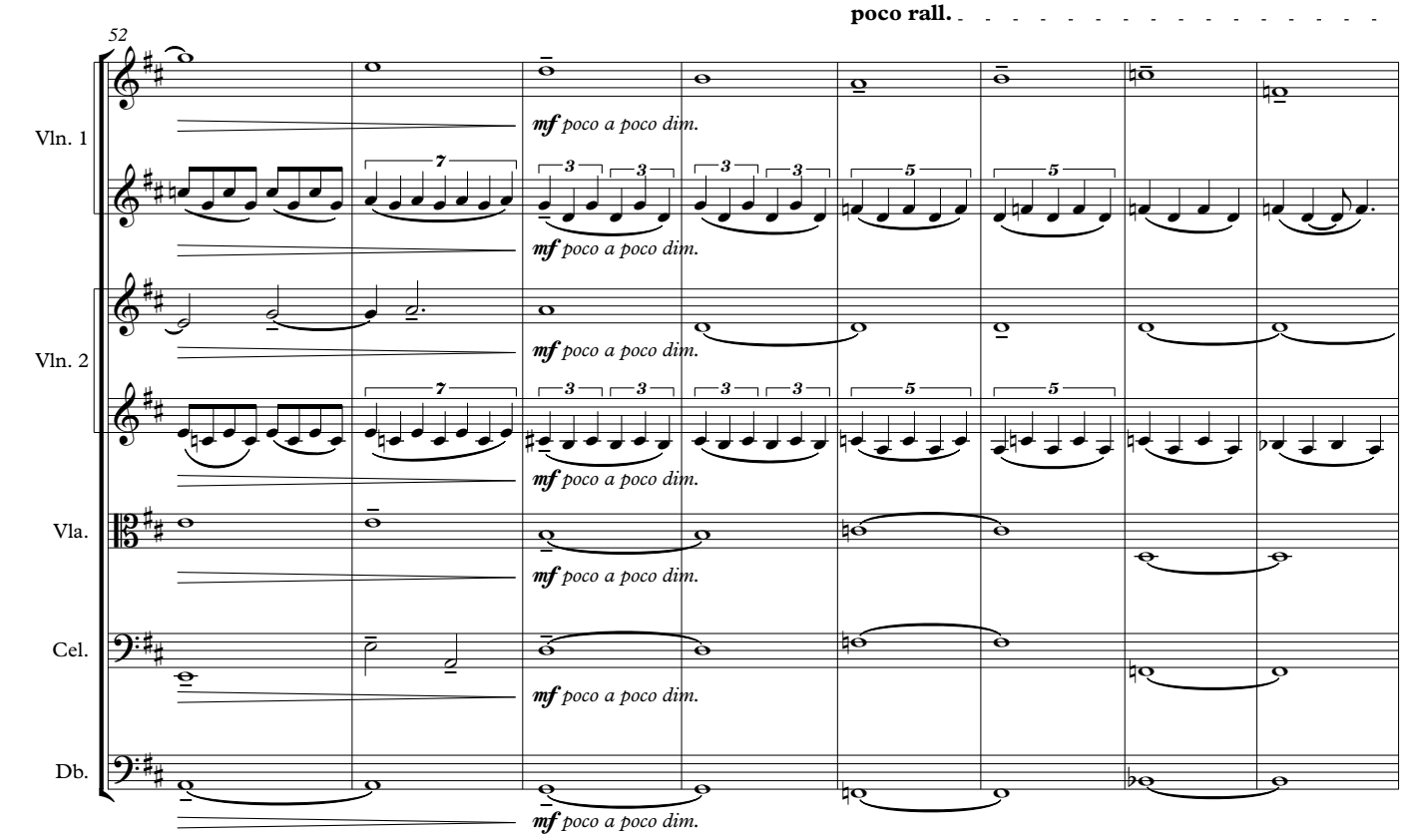
19
nat.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mf pesante
3

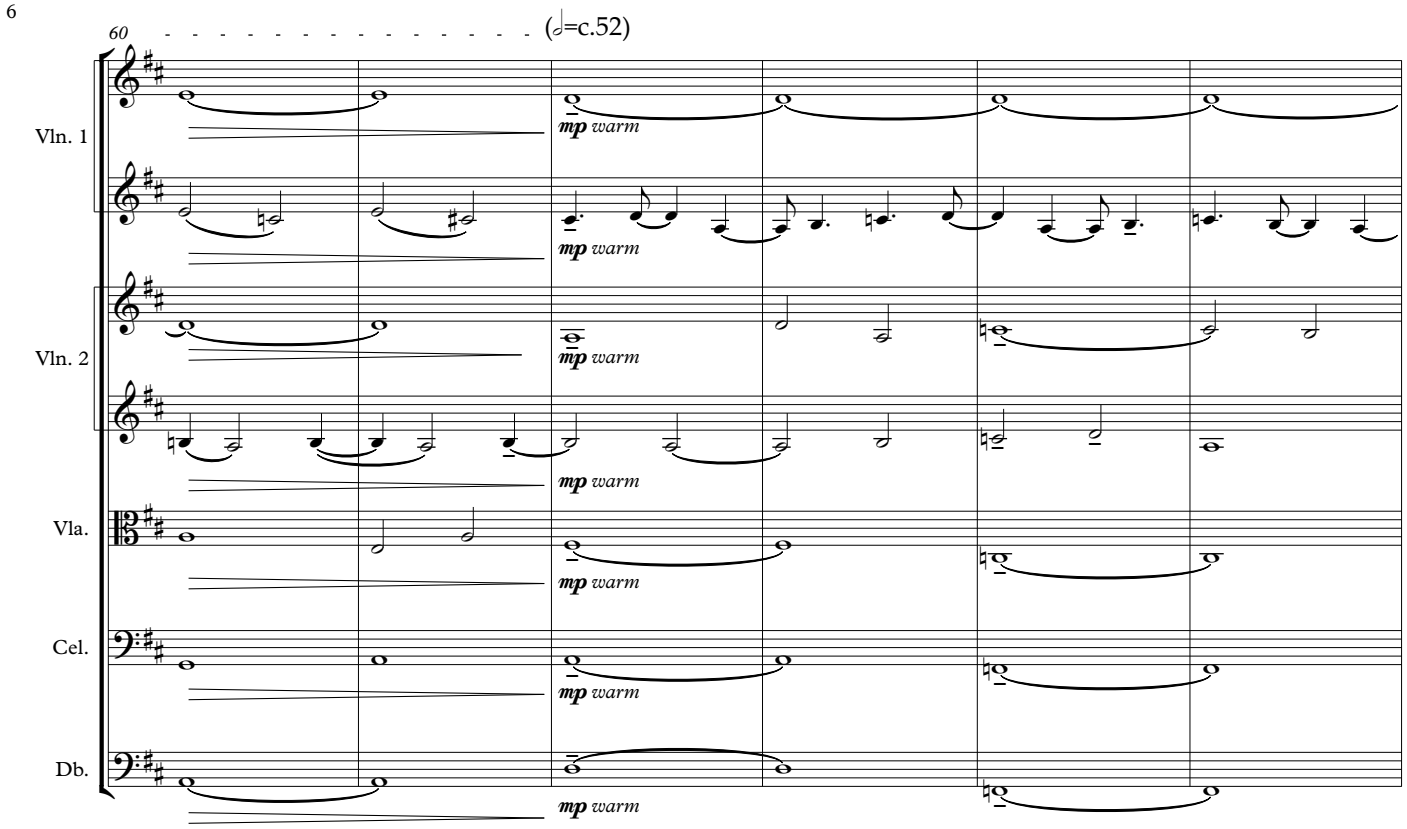
26
Vln. 1
Vln. 2
Vla.
Cel.
Db.
f marc.
p
cresc.
3

33
Vln. 1
Vln. 2
Vla.
Cel.
Db.
ff warm
(ff)
mf (like an echo)


40
Vln. 1
Vln. 2
Vla.
Cel.
Db.


46
Vln. 1
Vln. 2
Vla.
Cel.
Db.
f
ff warm
poco a poco dim.


poco rall.
52
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mf poco a poco dim.


60
(𝅗𝅥=c.52)
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mp warm

lunga (c.6 secs)
solo, sul tasto
66
Vln. 1
Vln. 2
Vla.
Cel.
Db.
pp
ppp
solo, sul tasto
attacca

2. Garage

73
Playful, dancing (♩=c.132)
Picc. Tpt.
Pno.
8va
p secco
pp
p
ff sub.
p
f
p
pp
79
(8)
f
p
f
p
f
84
(8)
(loco)
8va
p sub.
sf
sf
sim.
(mf)
sf
f
(sempre pp)
90
con sord. (harmon, stem in)
pp
mp leggiero
mp leggiero

96
Picc. Tpt.
Pno.
f
mp sub.
101
mp
mf
107
mf secco
Vln. 1
Vln. 2
Vla.
Cel.
Db.
solo
p senza espress.

114
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
p
f
p
f
15ma
f
p
119
p sub.
15ma
f
p
f
mf warm
f
pp sim.
pp sim.
pp sim.
sf
pp sim.
pp sim.

126
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
p
mf
f
mf
f
134
5
mp leggiero
p secco

140
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
f
mp sub.
f
mp sub.

146
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.

152
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
f
ppp
solo

3. Acid house

Bright, sparkling (♩=c.120)
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
pizz., tutti
f
p

167
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
solo
pizz., tutti
pizz., tutti

173
con sord. (straight)
Picc. Tpt.
Pno.
leggiero
Vln. 1
Vln. 2
Vla.
Cel.
Db.

181
Picc. Tpt.
sfp
sfp
f
p
sf
8va
Pno.
f
Vln. 1
arco, solo
p
sf
Vln. 2
pizz., tutti
Vla.
Cel.
sff
Db.

191
Picc. Tpt.
pp
sf
p
sf
p
(8)
(loco)
Pno.
f marc.
pizz., tutti
Vln. 1
Vln. 2
Vla.
Cel.
Db.

200
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
sempre

210
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
arco
arco
arco
solo pizz.
tutti

221
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
arco
f
p
ff
5

229
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
f
p
sempre sost.

238
Picc. Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
pizz.
arco
246

Distant, eerie (♩=c.69)
252
Picc. Tpt.
3
pp (poss.!)
Pno.
arco, molto sul tasto
'con dolore'
Vln. 1
pp luminoso
molto sul tasto
p
pp
'con dolore'
Vln. 2
3
molto sul tasto
'con dolore'
Vla.
molto sul tasto, div.
Cel.
Db.
257

261
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mf
pp
arco
quasi niente
Trumpet in C
con sord. (straight)
266
Tpt.
Pno.
ppp
nat.

4. Drum & Bass

Very fast, breathless (𝅗𝅥=c.96)
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
pizz.
pp marc. e secco
pizz.
pp marc. e secco
pizz.
p
p
p
275
mf
p leggiero
mp
mp tenuto
mp tenuto
arco
pizz.
mf
p sub.
mf
p sub.
mf
p sub.

281
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
p
mp
mf
soaring
pp
mp più pesante
287
con sord. (harmon, stem in)
f declamato
mf marc.
arco

293
Tpt.
mp
p
Pno.
p
mp
Vln. 1
p dolce
Vln. 2
p dolce
mp
p
Vla.
pp sub.
mp
Cel.
pp sub.
mp
Db.
pp sub.
mp

299
Tpt.
Pno.
p
mf sub.
8vb
Vln. 1
ff
Vln. 2
ff molto pesante
Vla.
p
ff molto pesante
Cel.
p
ff molto pesante
Db.
p
ff molto pesante

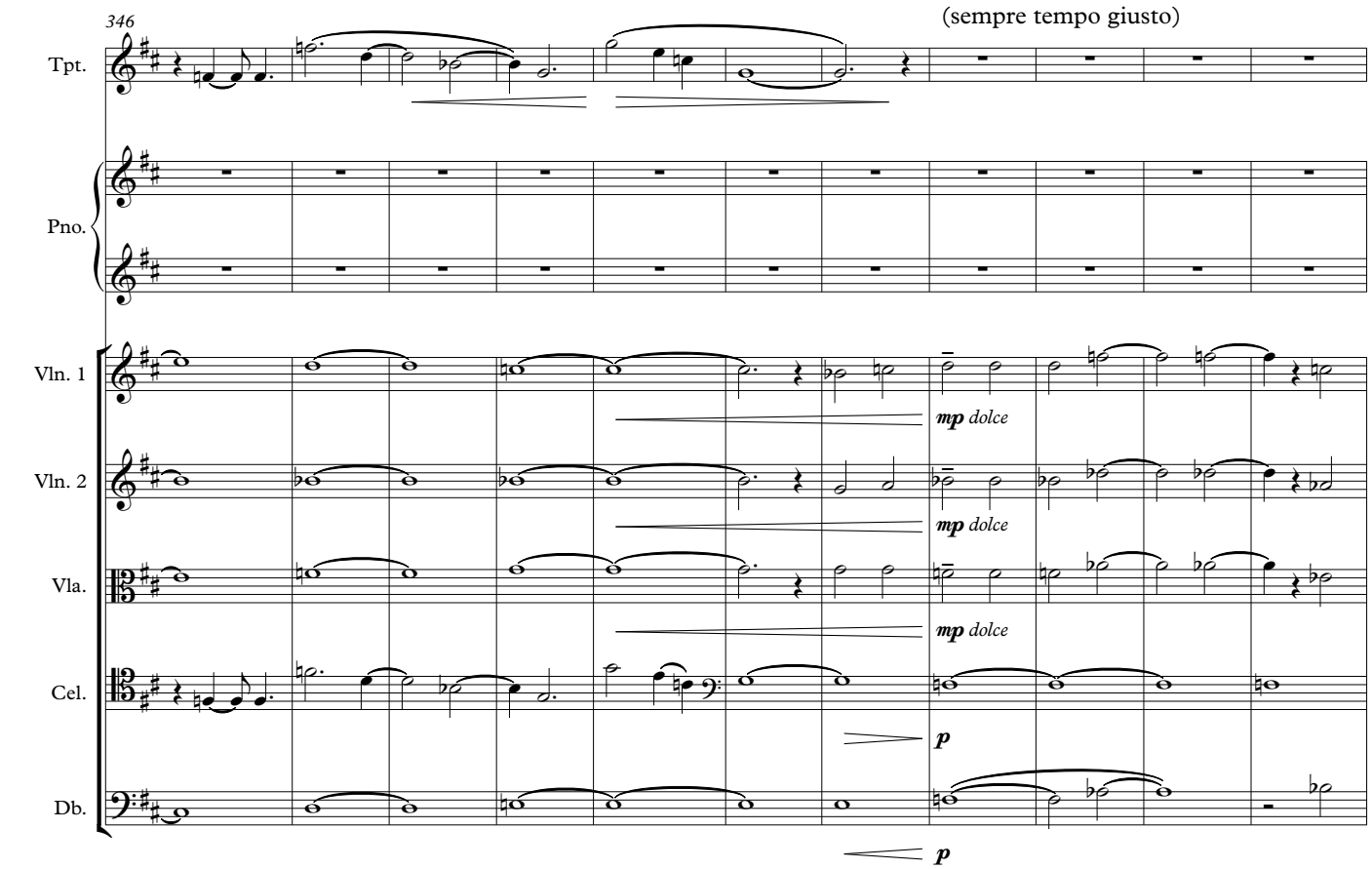
305
Tpt.
mf accompagnando
mp
Pno.
8va
f
15ma
ff
Vln. 1
mp
molto sost.
Vln. 2
Vla.
Cel.
Db.

311
Tpt.
f marc.
sf
Pno.
mp dolce e cantabile
Vln. 1
pp
Vln. 2
Vla.
p dolciss.!
Cel.
Db.

319
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mp
p
f appass.
pp

328
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
p leggiero
mf pesante
f

336
Tpt.
mf espress.
Pno.
Vln. 1
pp sub.
p warm
pp
Vln. 2
pp sub.
p warm
pp
Vla.
pp sub.
p warm
pp
Cel.
p
(sempre p)
Db.
pp sub.
p warm
pp


346
(sempre tempo giusto)
Tpt.
Pno.
Vln. 1
mp dolce
Vln. 2
mp dolce
Vla.
mp dolce
Cel.
p
Db.
p

357
Tpt.
Pno.
p poco a poco cresc.
Vln. 1
f soaring
Vln. 2
mf espress.
Vla.
mf espress.
Cel.
mf espress.
Db.
mf espress.
368
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.

375
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mp
mp
mp
mp

381
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.

387
Tpt.
p ma marc.
Pno.
Vln. 1
Vln. 2
p sempre, quasi lontano
Vla.
p ma marc.
Cel.
p sempre, quasi lontano
Db.
393
Tpt.
poco a poco cresc.
Pno.
(mp)
Vln. 1
Vln. 2
Vla.
poco a poco cresc.
Cel.
Db.

399
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mp
mf
(mf)

405
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
p
mf

411
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
mf tenuto
mf sub.
f pesante

417
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
ff
f pesante
p

423
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
ff
p
sff
p sub.
f

5. Trance

Expansive, timeless (♩=c.76)
Pno.
mp appassionato e con molto sentiemnto
(u.c. ad. libitum)
Vln. 1
con sord.
pp quasi lontano
Vln. 2
con sord.
pp quasi lontano
Vla.
con sord.
pp quasi lontano
Cel.
Db.

434
Pno.
mf
dim.
(con ped.)
Vln. 1
p luminoso
Vln. 2
p luminoso
Vla.
p luminoso
con sord.
Cel.
pp
Db.

With movement (♩=c.80)
440
Pno.
p
Vln. 1
mp
p
mf declamato
Vln. 2
mp
p
mf declamato
Vla.
mp
mf declamato
Cel.
mf warm
p
mf
con sord.
Db.
mf warm
p
mf

447
con sord. (cup)
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
454
tempo primo, devoted (♩=c.76)
molto espress.
5

463
Tpt.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
f
(non dim.!)
p
(mf)
mf warm
473
f cantabile
mf
481
rit.
mp
poco a poco dim.

6. Breakbeat

Not fast, meccanical (♩=c.120)
Tpt.
Pno.
senza sord.
Vln. 1
senza sord.
Vln. 2
col legno, senza sord.
Vla.
p quasi sotto voce
col legno, senza sord.
Cel.
p quasi sotto voce
col legno, senza sord.
Db.
p quasi sotto voce
494
Tpt.
Pno.
col legno
Vln. 1
p quasi sotto voce
col legno
Vln. 2
p quasi sotto voce
Vla.
Cel.
Db.

498
con sord. (harmon, stem removed)
Tpt.
mf moltissimo cantabile!
mp sub.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
504
f
p secco
8vb
arco
col legno
sfp
mp

510
Tpt.
Pno.
(8)
Vln. 1
Vln. 2
Vla.
Cel.
Db.
arco
col legno
sfp
mf secco
mf
515
cresc.
f

519
Tpt.
Pno.
(8)
(loco)
Vln. 1
Vln. 2
Vla.
Cel.
Db.
arco
arco
arco
524
8va
mp delicato
pizz.
pizz.
pizz.

529
Tpt.
f risoluto
Pno.
Vln. 1
mf
Vln. 2
Vla.
Cel.
Db.
poco accel.
a tempo
534
ff
sf
arco

540
Faster (♩=c.132)
Tpt.
mp wearily
sf
f
Pno.
Vln. 1
(arco)
p secco
Vln. 2
(arco)
p secco
f
p
Vla.
arco
p secco
f
p
Cel.
arco
p secco
f
p
Db.
p
sfp
547
Tpt.
Pno.
f
Vln. 1
sul pont.
nat.
sfp
Vln. 2
f
p
Vla.
f
p
Cel.
f
p
Db.
sfp
sfp

553
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
sul pont.
sfp
mf
mf pesante
557
f

561
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
sfp
sf
nat.
sempre p, ma marc.
f espress.
p
(arco)
mf espress.
ff

Pushing forward (♩=c.144)
567
senza sord.
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
f giocoso
f pesante
p ma marc.
sf
p
f
3

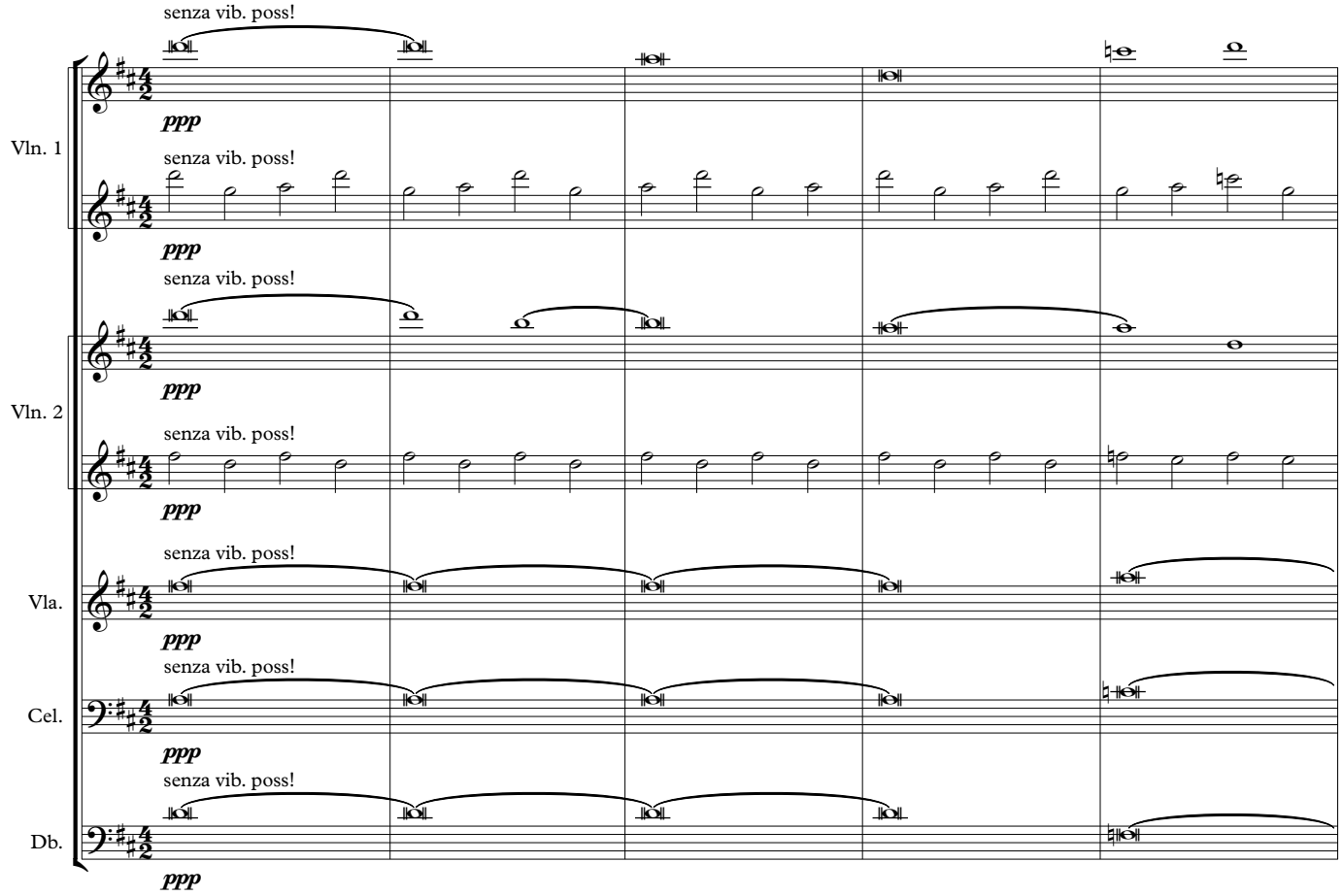
572
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
577
ff
f sempre
(div.)
f risoluto
sf

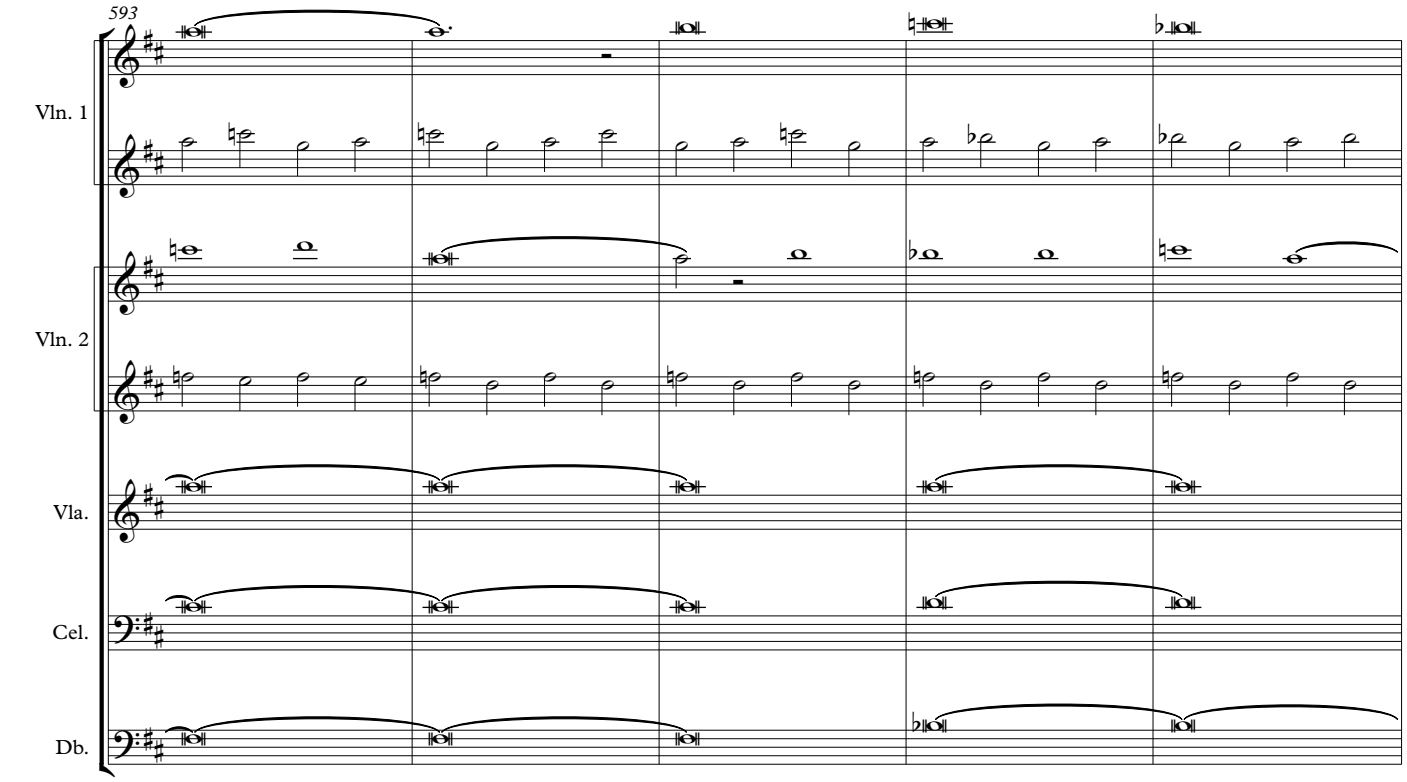
581
Tpt.
Pno.
Vln. 1
Vln. 2
Vla.
Cel.
Db.
584
tr
ff
7
sf
p

7. [Postlude]*

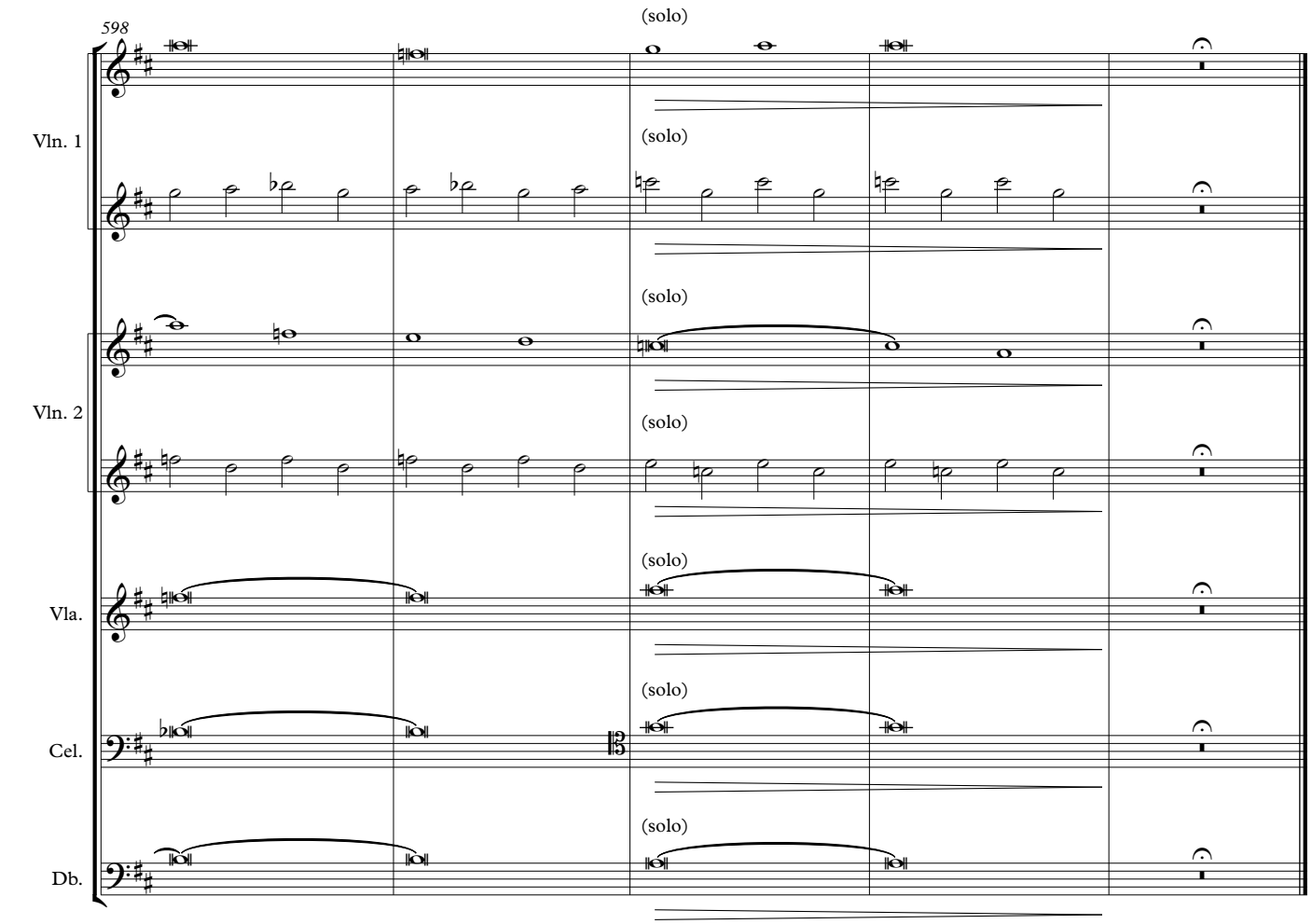
*During this movement, players apart from the solo septet should gradually shift from playing on the strings to playing on the body of the instrument (creating an 'airy' sound), leaving the solo players on the melodic line.

Golden and luminous (𝅗𝅥=c.38)





lunga (c.10 secs)



TOBY YOUNG

ON RESTRAINT

for soprano, tenor and piano

TEXT BY JENNIFER THORP

(2014)

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On Restraint was commissioned by the Oxford Lieder Festival.

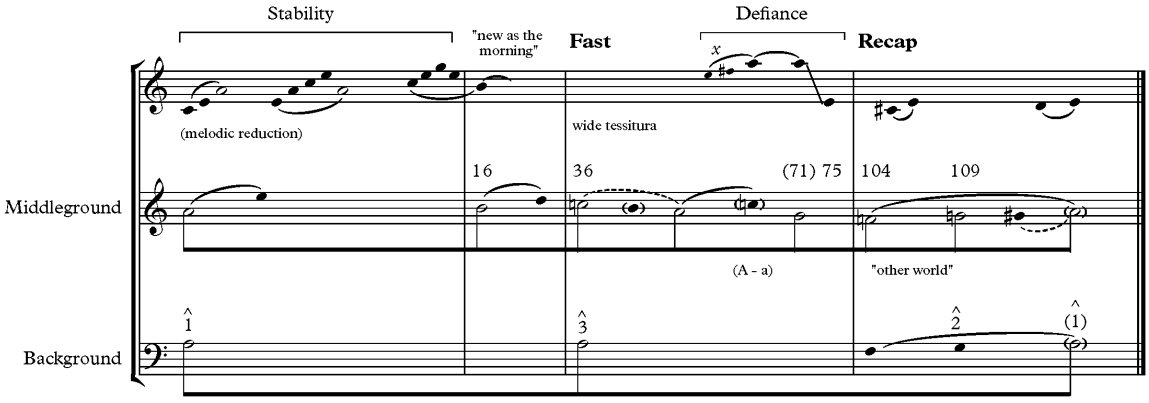
It was given its first performance in the Hollywell Music Rooms
by Anna Dennis (Soprano), Dan Norman (Tenor)
and Andrew West (piano).

Duration: c.3 minutes

COMPOSITIONAL NOTES

On Restaint represents my failure and frustration not to succeed at certain goals in life. It is a reworking of the Schubert/Goethe song Heidenröslein (D257), taking the simple strophic folk-song of the original, and reimagining it through a kaleidoscope of modernity and contemporary, post-feminist thought about gender and sex. The story is of a boy who sees a beautiful rose and wants to pluck it to enjoy, but ends up in the process killing the rose. It is clearly a metaphor for rape (the violence of plucking, etc), and man's wish to hurt the beautiful he sees around him. In Goethe's original, the rose is a powerless entity, plucked without consent or argument. A short passage of original poetry from Jennifer here gives the rose a voice, letting her fight and refuse, stabbing the boy's hands with her thorns in the process.

The harmonic thinking of this construction centres around similar notions of an evil 'other' as in *On Childhood (1)*, and provides a preparation for the dramatic characterisation of *On Beauty*. An initial harmonic focus on A is created both by centricity in harmonic formations (e.g. the opening chord in the piano), repetition, and centricity in the construction of vocal melodies, as outlined in the plan above. Nearly all of the melodic constructions are formed from fragment 'x', the three note figures in b.1. The first glimpse of the 'other', C, comes in b.7 at the mention of red – an ominous word in the context of the narrative – but this is quickly resolved. The A-centricity moves to B-centricty at b.16 ('new as the morning') repeating largely the material from before in decorated and elaborated ways, with increasing dissonance preparing the evil 'other', which begins to infiltrate the music at b.30, challenging the sopranos pleas of resistance ('I refuse!'), dragging all three voices towards C at b.36, a faster section.



Reduction of *On Restraint*

A harmonic battle ensues between the sharpward and natural facing sonorities, culminating in the beginnings of defeat from b.56, where the A major function from the beginning has been tainted by the c-natural to become an a-minor sonority, with gradually more and more c-sonorities present. Until this point, the two voices have largely been working together as one, but here there is a marked difference: the tenor's repeated unison E's are an unhealthy representation of the boy's bestial urges of destruction at this moment, while the soprano clings to false hope through a repetition of motif 'x' from earlier ('I am the rose'), importantly reaching the highest

tessitura of an A, and defiantly retaining C#'s. The piano firmly moves flatward over a large scale descending motion (see above), towards the evil, symbolically recasting the A-B-C# of before as A-Bb-C in b.84. Simultaneously the soprano's tessitura gradually drops, as it begins to move towards tenor's E-pitch, symbolising defeat and death. In the final recapitulation, the positive sharpward associations of the opening A have been tainted flatwards by the ominous underpinning F-natural (b.104) as the music tries to reach the A of before, but not ever succeeding, leaving the music hanging with the repeated pattern F#-G#-(A). No happy conclusion can be reached.

On Restraint presents my first collaboration with writer Jennifer Thorp, in preparation for the larger-scale work, *On Beauty*.

TEXT

It was her scarlet he first saw,
Red as red as red,
A wild rose rising from a waste.
It was her youth that drew him near,
New as the morning, budding fresh,
Red as red as red.

He whispered, "I'll possess you,"
Red as red as red.
She cried, her scarlet lips parted: "I refuse,
I'll scratch your brutal paws instead,
So then we'll see who suffers."
Red as red as red.

I am the rose, white flesh, dark vein,
Hands grasping wet stone, eating the light.
My bloom, my single eye,
it sees you moving like lust in the grass.
Pluck it out, I dare you!

Look: his fingers tear her from her stem,
Red as red as red.
And see her strike against his touch,
Writhe vainly at her fate,
But in her grief relent to death.
Red as red as red.

To Sholto

On Restraint

for soprano, tenor and piano

Johann Wolfgang von Goethe
and Jennifer Thorp

Toby Young

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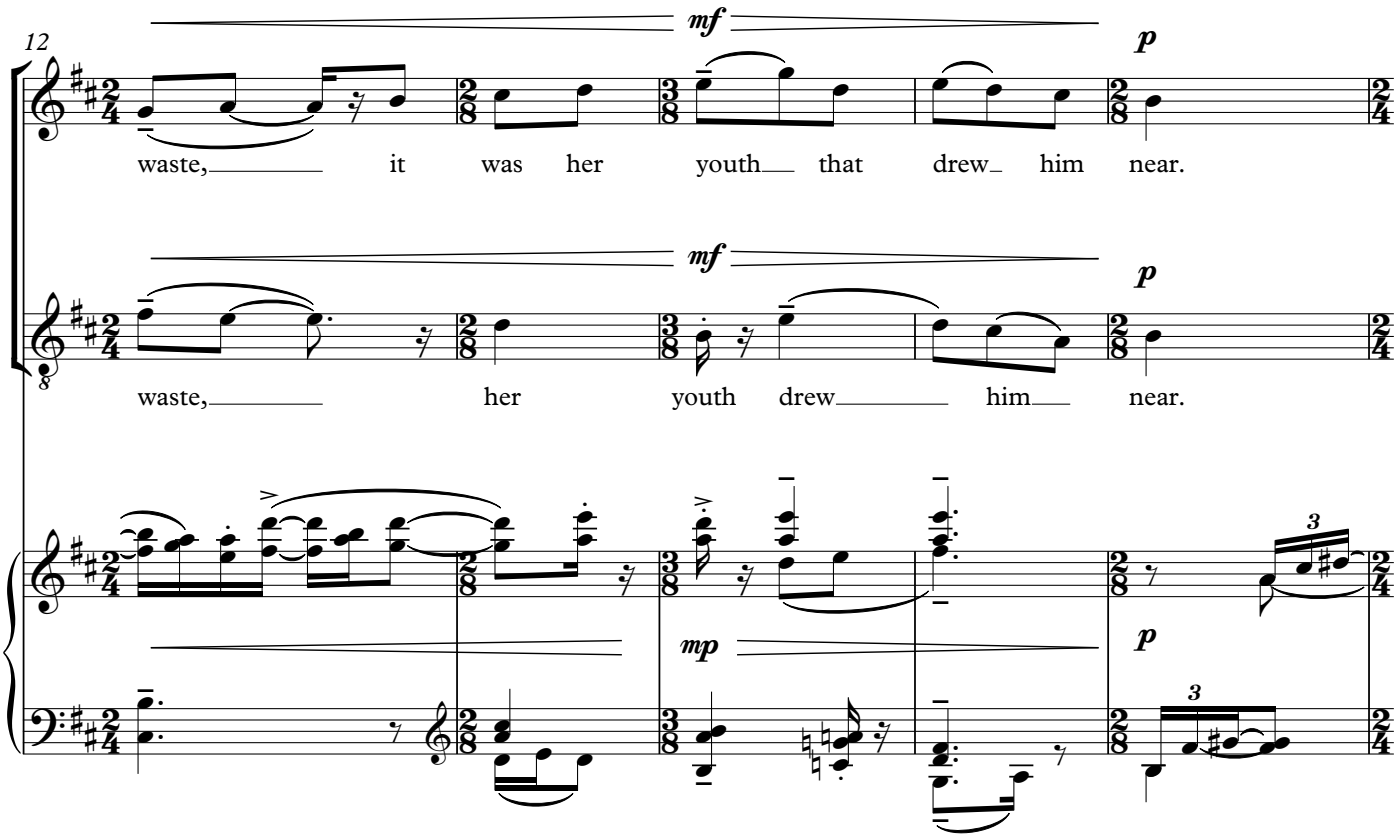
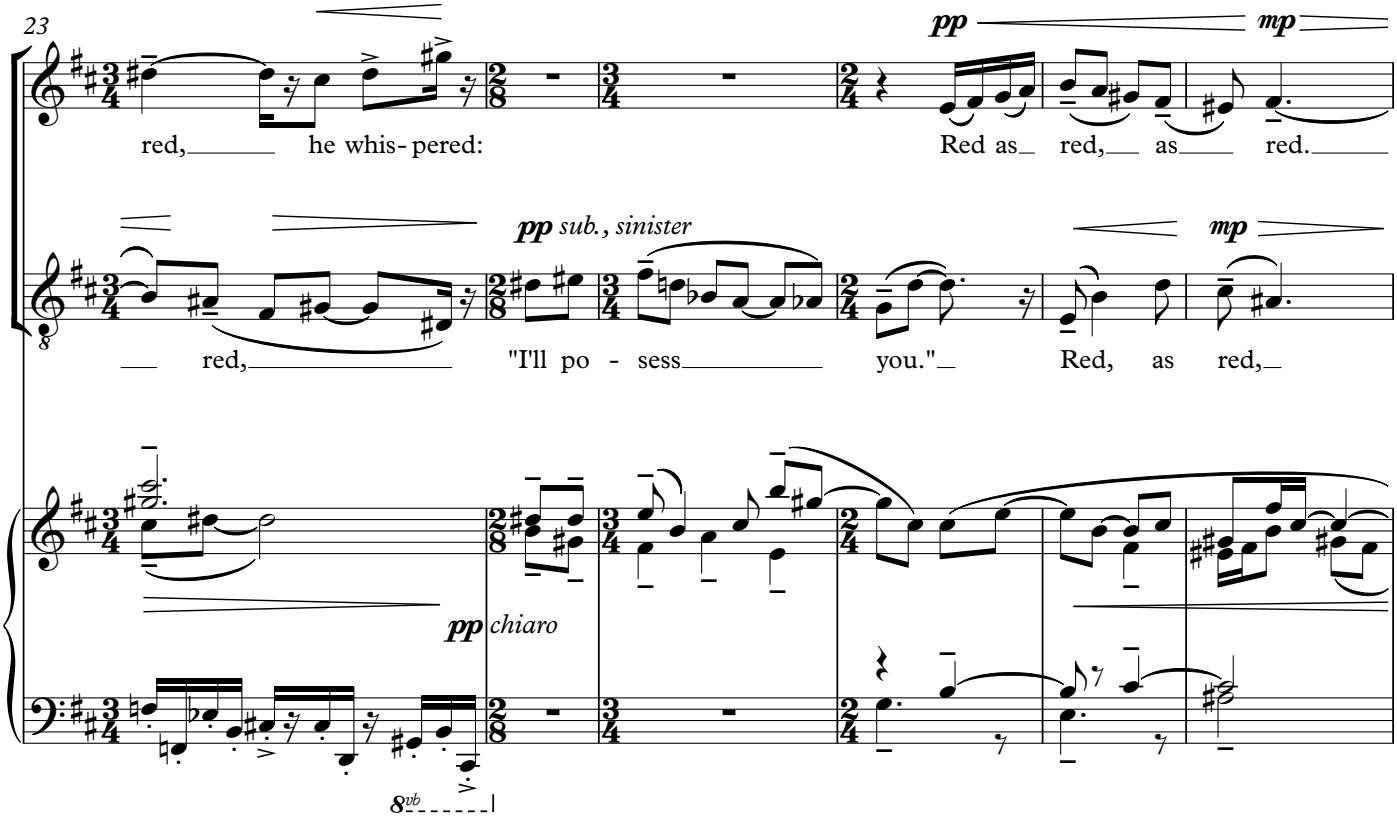
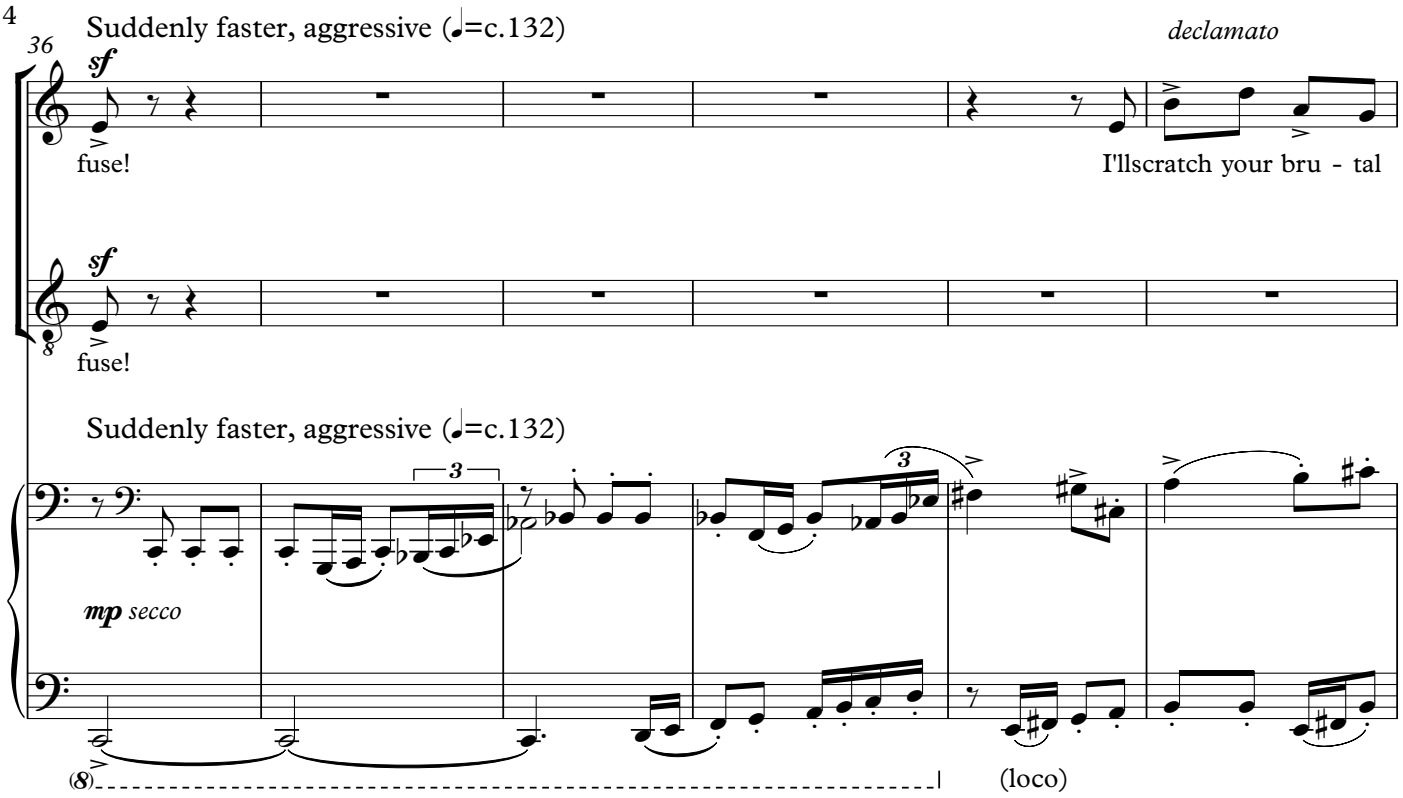

12
mf
p
waste, it was her youth that drew him near.
mf
p
waste, her youth drew him near.
mp
p
3
3

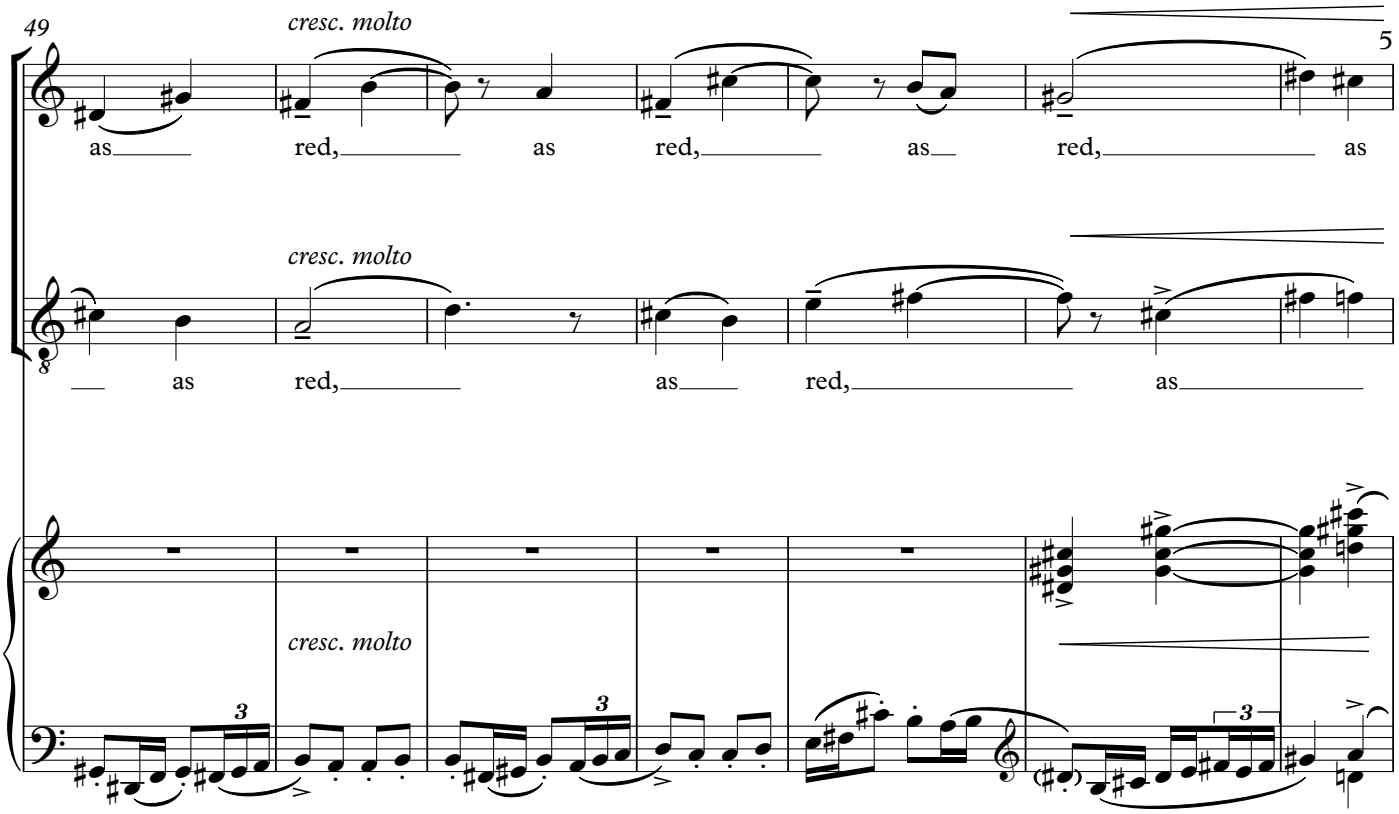
17
mp cantabile ed espress.
New as the mor - ning, bud ding fresh, red as red, as
mp dolce
New as the mor - ning, bud ding fresh, red as
secco
8vb


23
pp
mp
red, he whis- pered:
Red as red, as red.
pp sub., sinister
mp
red, "I'll po - sess you."
Red, as red,
pp chiaro
8vb

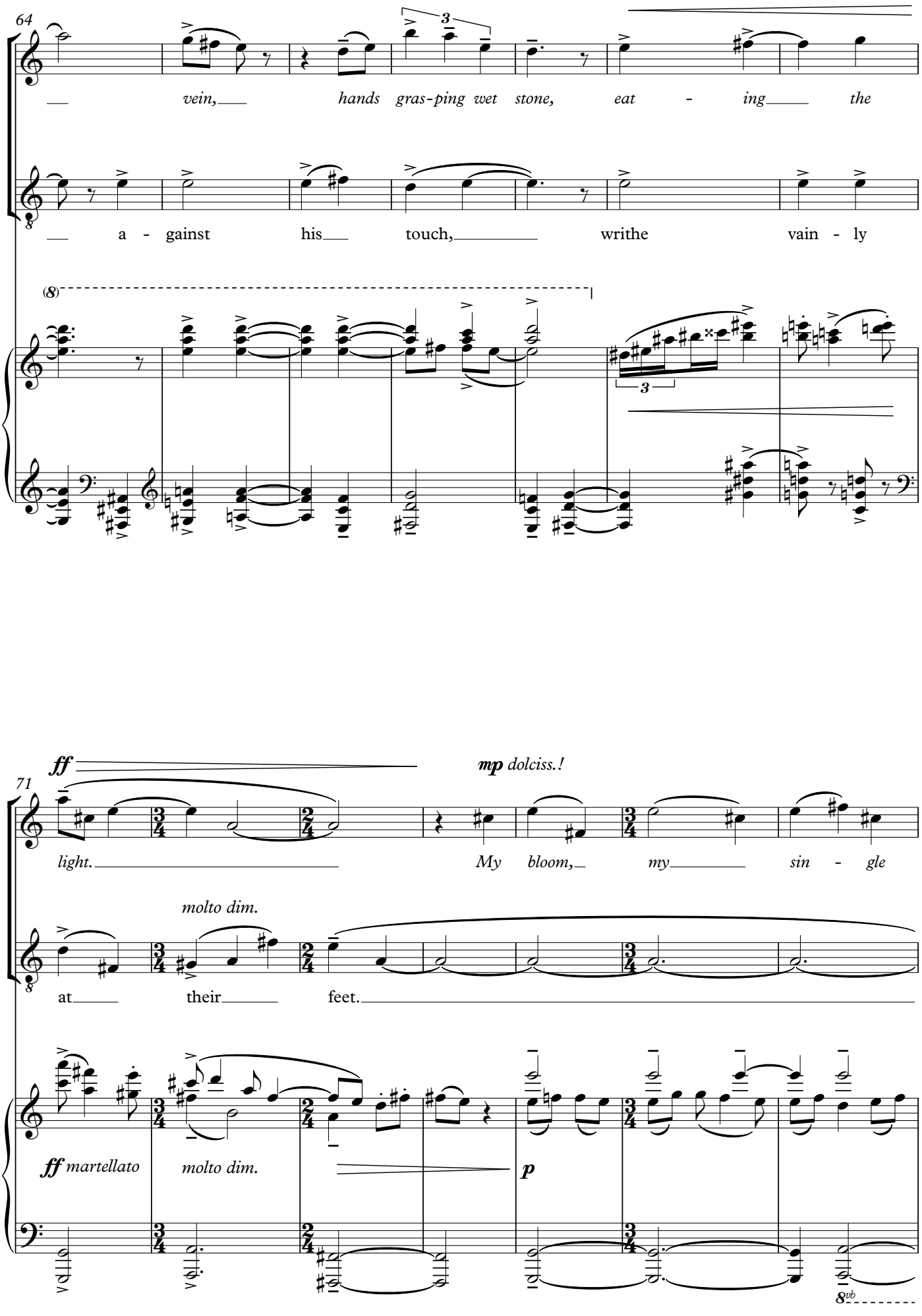
poco rall.
29
f molto espress.
I re - fuse! I re - fuse! I re -
mf
She cried: (her scar let lips, par - ted) I re -
poco rall.
3
f marc.
mp sub.
3
8vb


36
Suddenly faster, aggressive (♩=c.132)
declamato
sf
fuse!
I'llscratch your bru - tal
sf
fuse!
Suddenly faster, aggressive (♩=c.132)
3
3
mp secco
(8)
(loco)

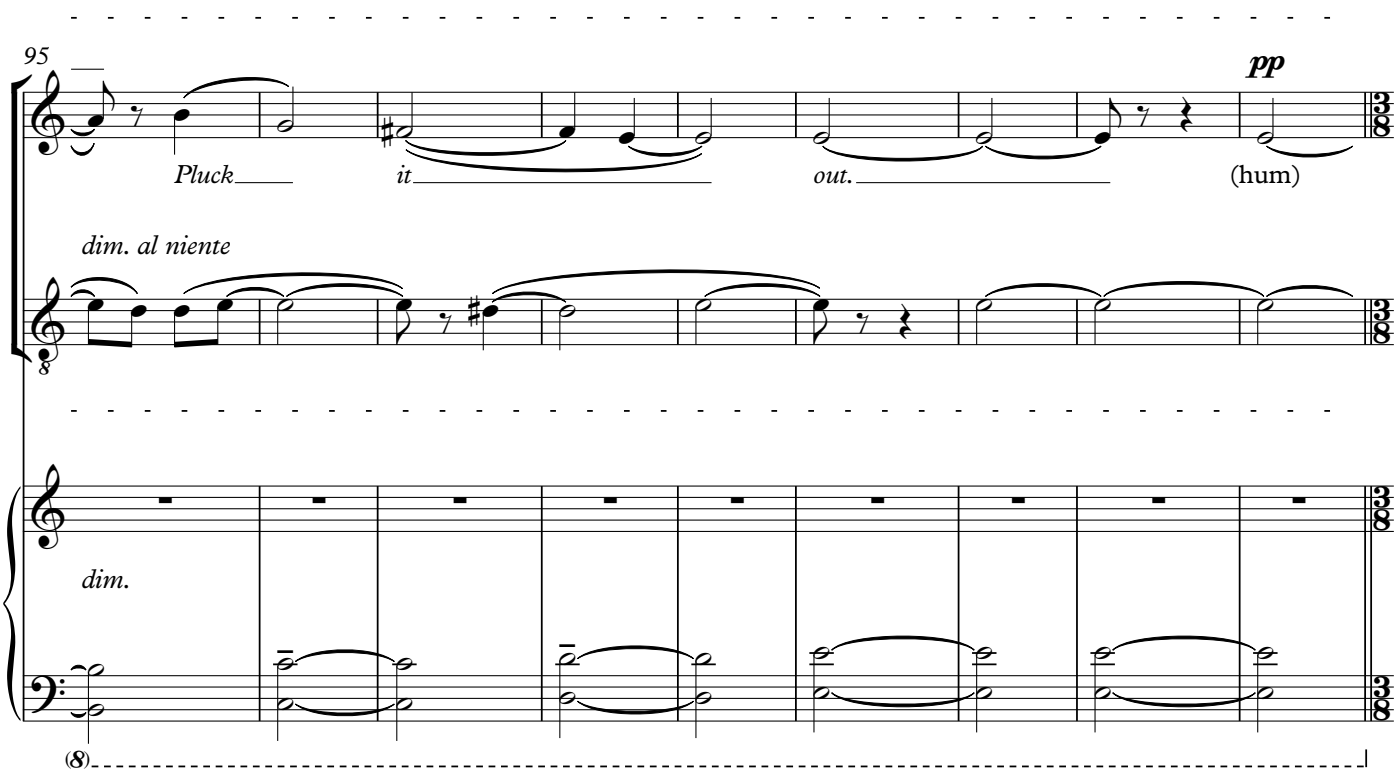
42
ff
p dolce
paws in stead, so then we'll see who suf - fers!
red
p dolce
red
sf
sf
sf
p sub.
(p)
3
3


49
cresc. molto
as red, as red, as red, as
cresc. molto
as red, as red, as
cresc. molto

56
sf
f molto appassionata
red. I am the rose, I am the rose, white flesh, dark
sf
ff declamato
red. Look: his fing-gers tear her from the stem, and see her strike
8va
f pesante
(con ped.)


64
vein, hands gras-ping wet stone, eat - ing the
a - gainst his touch, writhe vain - ly
71
ff
mp dolciss.!
light. My bloom, my sin - gle
molto dim.
at their feet.
ff martellato
molto dim.
p
8vb

78
poco a poco rall.
eye, it sees you mo - ving like lust in the grass.
poco a poco rall.
(8)
84
dim.
Pluck it out. I dare you! Pluck it out. Pluck it out.
p
(hum)
(8)


95
pp
Pluck it out. (hum)
dim. al niente
dim.
(8)

Tempo primo (♪=c.100)
104
p molto legato
But in her grief re - lent to death,
Tempo primo (♪=c.100)
pp
3
(loco)

109
dim. al niente
dim. al niente
red as red, as red, as red, as
dim. al niente
115
rit.
red, (hum)
rit.

TOBY YOUNG

ON BEAUTY

A Dance Piece in Four Parts
for mezzo-Soprano and electronics

TEXT BY JENNIFER THORP

(2015)

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On Beauty was commissioned by the Rambert Dance Company.

It was given its first performance in the Mercury Studio
by Clare McCaldin (mezzo-soprano), Toby Young (electronics), Estela Merlos
and Thomasin Gülgeç (dancers), with visuals by Charles Ogilvie

Duration: c.15 minutes

PERFORMANCE NOTES

1. Square brackets followed by a horizontal black line indicate that the material in brackets should be repeated freely, at any speed, over the time indicated by the line.

2. The length of beamless notes is left to the discretion of the performer.

3. Electronic samples and technical specifications available on demand.

COMPOSITIONAL NOTES

who
is invisible enough
to see you
(Paul Celan, *Breathturn)*

On Beauty is about the struggle of living with mental illness, and feelings of being 'locked in' to one's own mind. In creating the work, writer Jennifer Thorp and I were keen to avoid literal narration or illustration, instead invoking notions of stasis, flesh, interior, landscape, hallucination and memory. Jennifer's three poems are dense and full of striking metaphor, which led me to use the form of a madrigal for the music – several different lines voicing a common emotional experience – as an analogue for the different kinds of inner voices, memories and hallucinations present in sufferers of mental illness.

The piece comprises four sections, each exploring the way that thoughts and memories overlap in the mentally ill mind with hallucinations (constructed memories in some sense), which erupt into the subject's awareness and then abruptly vanish. The opening section, *Rebirth*, acts as an introduction, with the electronics and singer mimicking and responding to the movements of the dancers as they 'discover' their physicality, as if for the first time. The melodic lines, partially improvised by the singer, centre on E – the work's 'tonic' pitch – with semitonal inflexions suggesting the act of discovery. My harmonic language is generally tonal (or more specifically built on triadic structures and sonorities), but here, inflexions of octatonic modality create a sense of instability, with elements in each repetition rising by a semitone, invoking a sense of pathos or struggle. This recalls many of the religious rituals performed during times of penitence or sadness, such as the Christian Veneration of the

Cross during Triduum, where the phrase 'This is the Wood of the Cross' is repeated by the priest three times, each a semitone higher. Indeed there are numerous references to triptychs and the number three in this work.

The first madrigal, *Animal*, is a 'canzonetta', written in a miniature pop song form, accompanied by the constant presence of a heartbeat sound, bestowing a feeling of embodied, raw physicality and base animalistic gesture. The E centricity set up in the opening is blurred, as D# – treated as an appoggiatura earlier – becomes an antagonistic force, attempting to move the music's tonality towards B, and creating a tonal tension. Heightened emotional states are brought out by extreme chromaticism, recalling the madrigals of Cipriano de Rore. The music abounds with the violence of bestial sighs, cries, and whispers, with lamenting glissandi in the voices picked up by the electronic pitches, which blur and echo the musical world further (using pitch shifting and filtering), extending the tropes to a further level of representation.

The second, *Immoveable*, is a 'villanella'; a strophic form, often based around parallel 3^{rds} and 5^{ths}. The music pivots into G (taking the pitch B from the previous music), initially moving flatward to Bb (pivot note D), back to E minor, then finally the antagonistic B reclaims the music towards a triumphant ending, immediately referenced against the ghost of E in the electronics, distanced and futile against the forceful, destructive power of B. These stark tertiary shifts echo the music of Carlo Gesualdo, with rhythmically simple recitative-like passages becoming canonically blurred to represent the frustration struggle in the text ('all is porous, and there's a leak to let in all the damage of my grief').

A long caesura leads into the final madrigal, *New Paths,* a 'balletto' (or 'dance song') where the poly-rhythmic repetition of text recalls the rhythmic nonsense words (for example 'fa la la la'), prominent in the English examples of this genre. Reports differ on the positive and negative emotions experienced by those who are experiencing 'locked in' mentalities, but in this final section I felt a need to celebrate the beauty mental illness suffers can experience in their lives as well; the space in the imagination where one can experience the ecstatic freedom that is denied by the mind's seeming immobility. The opening E major returns, as the destructive semitone is emancipated into neighbour-note consonance and the earlier antagonistic keys of B and Bb major become absorbed into the E-centric tonality. This tonal emancipation recalls the following passage from Simon Critchley's *Memory Theatre*:

> One insomniac night, during the usual hell of physical pain that I had got used to, I could feel something happening in my head. It felt like the loosening of a blockage, or a shifting of psychological tectonic plates. Sudden elation. The fear disappeared [and] an overwhelming mania washed over me. The physical pain that accompanied the hallucinations and which invaded my body were brusquely transformed … now they were an aurora borealis. My body was a buzzing antennae into which radio waves flooded from the entire cosmos.

There is a crossing of territory, an opening up of new worlds as the singer joins the dancers and begins to move while the dancers begin to sing (recalling the Deleuzian 'input-output' of the bodily organism). Musical genres collide and become unlocked as the music blooms into a joyful, driving EDM anthem, reflecting the ecstatic connections described by Critchley. But almost as soon as it begins, there is a dissipation of the group experience, as the ecstatic electronic sound fades out, leaving the three performers humming pathetically to themselves. As our perception shifts from the collective to the individual, a final reminder of the futility of the broken body is highlighted, forming a cyclic link to the fragile physicality that was suggested in the work's opening, back where we started.

The singer's inclusion to form an expanded organism

To reflect the personal nature of the work, every aspect of the electronic material was synthesised from the performers – an expression of unified embodiment, creating a collective group protagonist for the work. The laptop became a key tool to source, sample and mix sounds on the spot, including heartbeats and humming, and this was performed live using a remix deck. The singer's voice was multi-tracked for the trio material so that she could sing live 'with herself' as well as participating in the choreography.

A fundamental challenge for the work's inception was learning to understand each other's terms of reference and, particularly, use of metaphor in relation to the work. Our creative starting-point was the same, but once we start talking about abstractions, we came up against differences in the way we exploit metaphor creatively. This has been one of the most fascinating discoveries of our work together and our learning to communicate about this directly mirrored the search for a new, fully embodied, language at the heart of the piece itself.

This led to a working process inspired by Kagel's work with music-dance interrelationships (cf. *Akustische Kallisthenie*, the final scene in *Staatstheater*, where a series of chords are sung in response to a gymnast's movements). During initial improvisations, delineated physical and auditory gestures became cues for each other, and often reflected the dancers' use of different areas of the performance space, which became 'areas of intent' or contrasting emotional zones.

Two 'areas of intent' with contrasting gestures.

This practice mirrored Giulio Camillo's notion of a *Theatre of Memory* – the locating of memories in an imagined physical space – which became a key point of reference during the creative process. Whilst much of the material was drawn on different personal experiences and references from the composer and choreographers, adopting the *Theatre of Memory* as a working method enabled the final piece to reflect many aspects of one central theme, rather than just presenting a disparate collection of remembrances and thoughts.

Each section 'restarts', providing a new view on the main theme of mental removal, forming a cyclic and processual form that draws new attention to the complexity and depth of the subject. Every section provides a new view of the original material, adding a different emotional impact through changing context, development, text and narrative change. This recalls the Deleuzian notion of a 'fold', whereby multiple perspectives of an event are formed out of the transformation of one event or 'thing'. This is reflected musically: inspired by remix practice in DJ-culture, the heartbeat sample heard at the start of the work is remixed in each section (becoming a full break-beat by the end), each section a broken fragment that forms a unified collage-structure out of the diachronically-experienced sequence of events.

Rambert performance space

In *Cinema 1 - Movement and image* Deleuze talks about the balance between material with multiple contexts (which provides compound meaning at different temporal or physical levels) and mono-reality. The video element of On Beauty reflects this, presenting three physical sets of images which simultaneously show gestures that in turn reflect the choreography, but also provides a window to the outside world; the monotony of existence perceived by the mental illness sufferer, portrayed through repetitive acts and austere colourisation. Echoing the perceived physicality of the *Theatre of Memory* working method, this video element presents a viewpoint of what the Situationists call 'psycho-geography' - a place that posits movement between radically different environments as a causal principle in the way that it organises information. This opens up a perception of the different layers of meaning in the texts so that multiple situations can occur simultaneously – a process of simultaneous deconstruction and reconstruction.

TEXTS

1. REBIRTH

This void has voice.

2. ANIMAL

The calf is slaughtered. I hung at the door
While others caught its blood in salted bowls
As if in prayer. All wrists and hands were gore:
A sacred gift, to glut our gaps and holes.

This is the season all my tubes were sliced,
The nose-ring by which hunger held me tame.
I crawl on wasted knees from sacrifice.
My shadow is remembering its name.

I smell my ghost encumbering this meat:
It lives in smoke, it curdles on the tongue.
And yet I wax, my moon is full and sweet.
I swallow deep. The meal has begun.

3. HOLLOW

I seek the hollowness in solid things.
An echo in the instep of the man
Who strides aloft in marble, statue-king.
The space caught in a knot, the gap in hands

That clasp but cannot hold. I'm finding width
To match my word. My ear's as broad as earth
Tracking the weakness, that small angry gift
That crackles limestone, busts up every birth.

All stuff is porous. Somewhere there's a leak
To let in damage. I am zero, naught,
A ring around a grief. My hollow speaks:
This void has voice.

4. NEW PATHS

Armies retreat. The seasons pause to breathe
And see themselves reversing: summer, spring.
All folds back into what it was, and seethes.
The youngest birds dissolve to heat and wings.

The parts that have gone good, that rise from salt
Into a glorious wealth, are falling back.
The moon revolts against its ancient fault.
A sapling swallows buds back into sap.

It is a riot of reversing, true.
I've pulled the light so that it's counter-strayed.
So here: your body's on the path we knew,
And now it moves towards me, not away.

To Eleanor

On Beauty

for mezzo-soprano and electronics

Jennifer Thorp

Toby Young

1. Rebirth

Ritualistic (♩=c.72)

Live Electronics

[Oliver Sacks interview excerpt]

Mezzo-soprano

① ①

c.20secs **sim.**

Thi - - - (i)s vo - - -

cue: raised hands

cue: finger click 1
[+ distant, filtered drumbeat]

9

② ②

- (o)id ha - - - - - (a)s

cue: body lift

cue: finger click 2
[drumbeat → heartbeat]

15

③ ③

voi - - - (oi) - - - (oi)ce!

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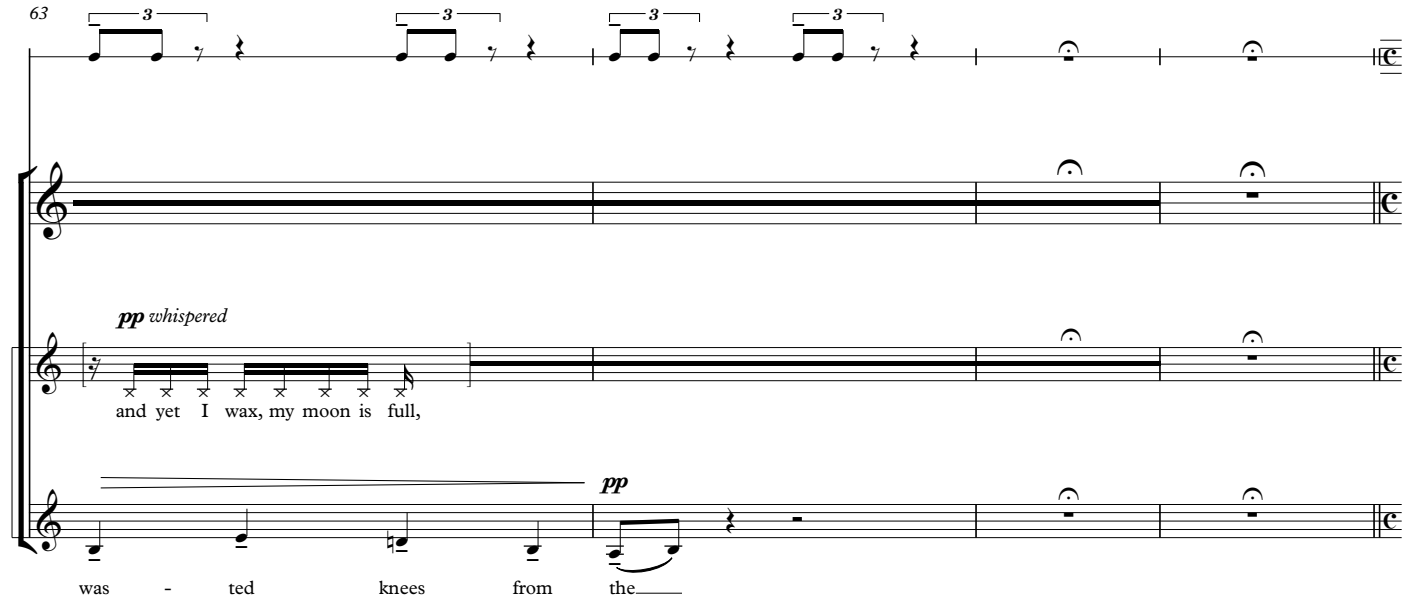
2. Animal

Ritualistic (♩=c.72)

16
mf
p quasi lontano
gift to glut our gaps and holes. This is the sea-son all my
mp
(non dim.!)
sa - cred gift to glut our gaps and holes, our holes, our holes, our holes, our
mp
p quasi lontano
gift to glut our gaps and holes. This is the sea - son all my
23
sf
p
tubes were sliced, the nose-ring by which hun-ger held me tame.
holes, our holes, our holes, our holes, our holes, our holes,
(non cresc.)
tubes were sliced, the nose - ring by which hun - ger held me,
29
f declamato
I crawl on was - ted knees from the sa - cri - fice, my sha-dow re-
f > p
f > p
(sim.)
sac-red slaugh ter, sac-red slaugh ter, sac-red slaugh ter, sac-red slaugh ter, sac-red slaugh ter,
f > p
f > p
(sim.)
sac-red slaugh ter, sac-red slaugh ter, sac-red slaugh ter, sac-red slaugh ter, sac-red slaugh ter,

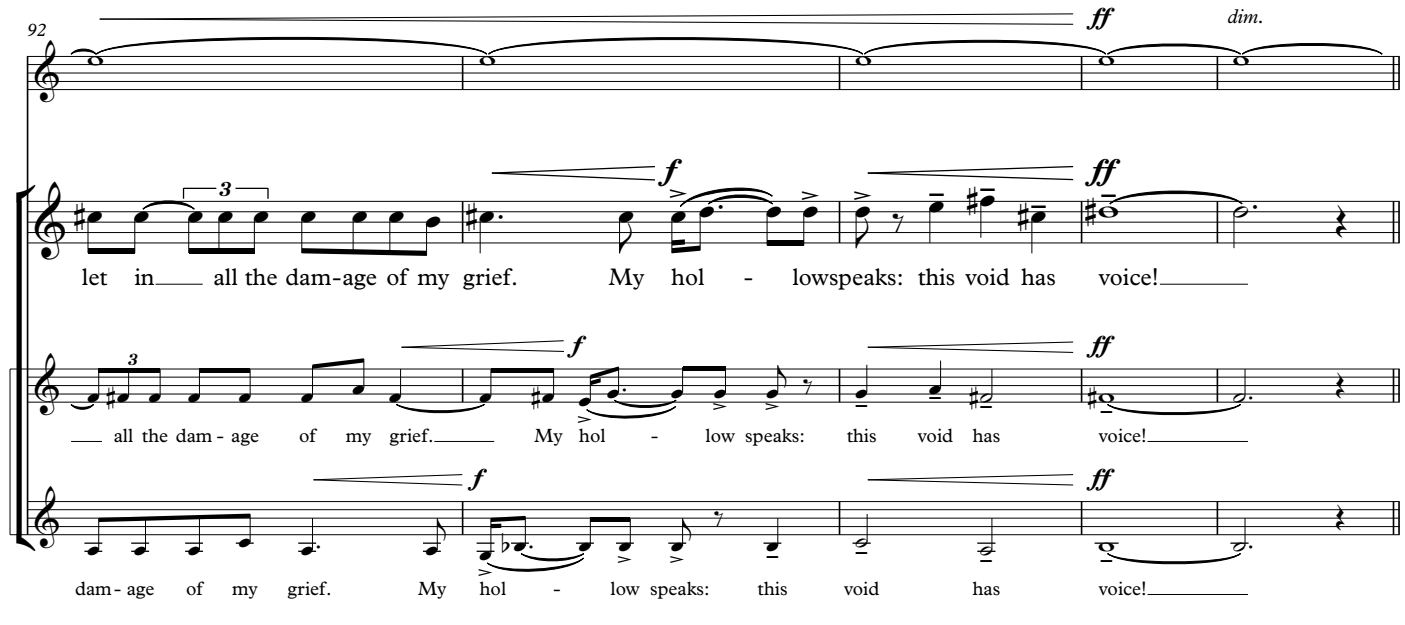
34
pp
mp cantabile
mem - bring its name. I
pp
pp ma quasi marc.
sac - red slaugh ter, sac - red slaugh ter, I smell my ghost, I
pp
sac - red slaugh ter, sac - red slaugh ter, sac - red slaugh ter, I
39
smell my ghost en - cum - b'ring this meat, it lives in
smell my ghost, I smell my ghost, it lives in
smell my ghost, I smell my ghost, it lives in
44
mf
smoke, it cur - dles on the tongue.
mp
(non dim.!)
smoke, it lives in smoke and cur - dles on the tongue, it
mp
smoke, it cur - dles on the tongue.

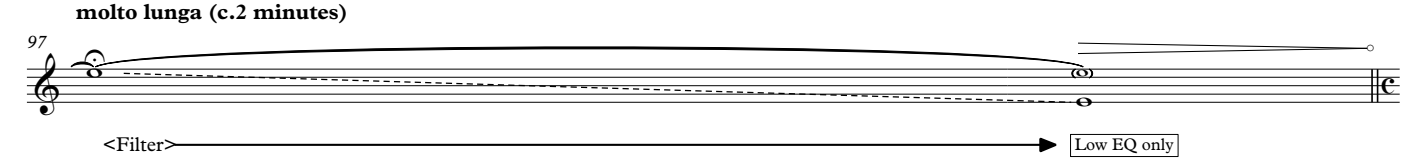
49
p quasi lontano
And yet I wax, my moon is full, I swal-low so
cur - - - dles on the tongue, it cur - dles on the
pp whispered
and yet I wax, my moon is full,
54
deep and sweet. mm
pp
tongue, it cur - dles on the tongue mm
pp
molto cresc.
mf pesante e tenuto
molto dim.
I crawl on was - ted knees from the sac - ri - fice, I
60
pp whispered
and yet I wax, my moon is full,
crawl on was - ted knees from the sac - ri - fice, I crawl on



3. Immoveable

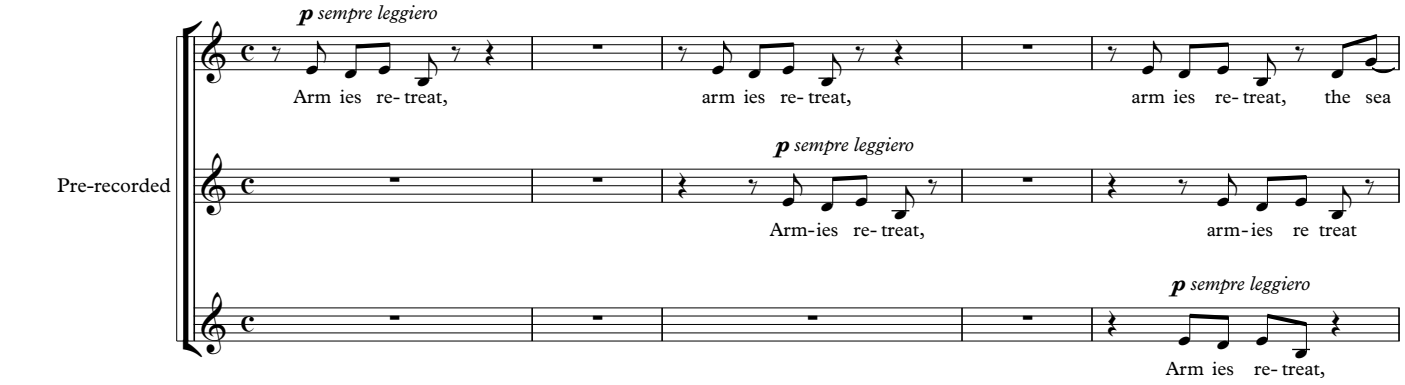
77
f
pp like an echo
can-not hold, I'm find - ing width to match my word, my ear's as broad as earth, track-ing its weak- ness,
f
pp
can - not hold, width to match my word, mm my
f
pp
can - not hold, width to match my word, mm
83
poco a poco cresc.
that small an-gry gift that crack-les in lime - stone, busts up ev - 'ry birth, some-where
poco a poco cresc.
ear's as broad as earth, track - ing its weak - ness, that small an-gry gift that crack les in lime -
poco a poco cresc.
mp poco pesante
my ear's as broad as earth, track - ing its weak - ness,
88
f
poco meno
there's a leak to let in all stuff is por - ous, and there's a leak to
f
poco meno
stone, busts up ev - 'ry All stuff is por-ous, and there's a leak to let in
f
poco meno
that small an - gry gift. All stuff is por-ous, and there's a leak to let in all the

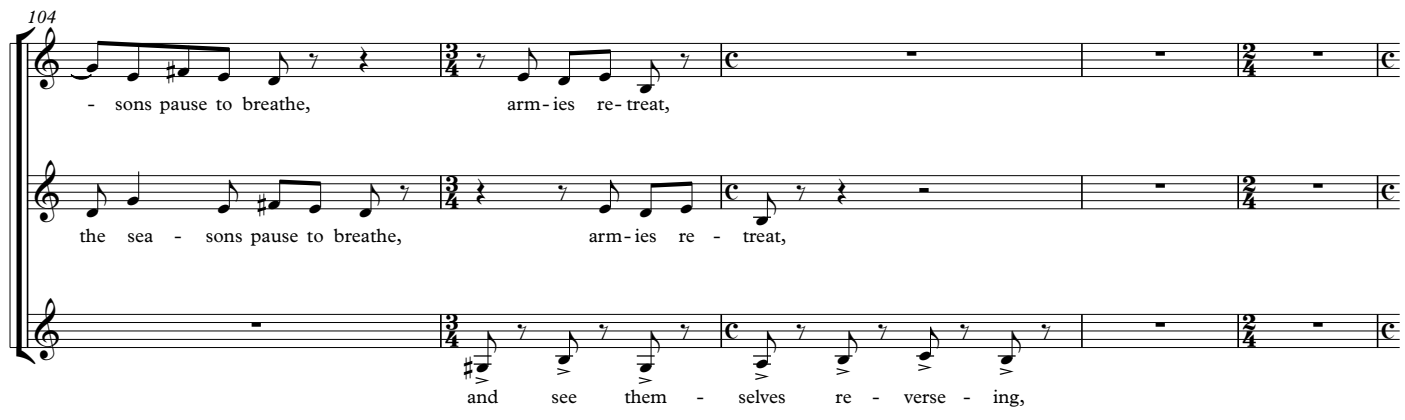




4. New Paths

Fast, dancing (♩=c.144)





109
dolciss.
arm ies re treat, the sea - sons pause to breathe, arm ies re-treat, au tumn, sum mer, spring au tumn,
dolciss.
arm-ies re treat the sea - sons pause to breathe, arm-ies re-treat, au -
and see them-selves re - verse - ing, and see them-selves,
115
sum- mer, spring au- tumn, sum- mer, spring arm ies re treat, au tumn, sum- mer, spring
tumn, sum- mer, spring au- tumn, sum- mer, spring arm-ies re treat au- tumn, sum- mer, spring
pesante
all folds and see them- selves
122
au- tumn, sum- mer, spring arm ies re treat, the sea - sons pause to breathe, au - tumn, sum- mer, spring au tumn,
au- tumn, sum- mer, spring arm-ies re treat the sea - sons pause to breathe, au- tumn, sum mer, spring au -
pesante
all folds and see them- selves re - verse - ing, and all folds back
128
f sub.
p semplice
sum- mer, spring Arm-ies re- treat, arm ies re- treat, arm-ies re- treat, back
f sub.
p semplice
tumn, sum- mer, spring Arm-ies re- treat, arm-ies re- treat, back
f
p secco
to what it was. The young est birds dis solve to

133
and seethes, and seethes,
and seethes, and seethes,
heat and wings, the young est birds dis solve to heat and wings, the young est birds dis solve to heat and wings,
138
come sopra, ma legato
mp giocoso
arm-ies re-treat, it's true I've pulled the
come sopra, ma legato
mp giocoso
cresc.
arm-ies re-treat, it's true I've pulled the
mf più marc.
parts that have gone good now rise. parts that have gone good now rise.
142
mf
f
light true I've pulled the light, your bo - dy's on the
mf
f
light true I've pulled the light your bo - dy's on the
parts that have gone good now rise. parts that have gone good now rise.
146
path we knew, your bo - dy's on the path we knew, your
path we knew, your bo - dy's on the path we knew,
parts that have gone good now rise. that have gone good now rise. parts that have gone good now rise.

mp warm
[humming]
bo - dy's on the path we knew, your bo - dy's on the
Pre-recorded
your bo - dy's on the path we knew, your bo - dy's on
that have gone good now rise. parts that have gone good now rise. that have gone good now rise.
153
path we knew, your bo - dy's on the path we knew, your
the path we knew, your bo - dy's on the path we knew,
parts that have gone good now rise. that have gone good now rise. parts that have gone good now rise.
156
f
bo - dy's on the path we knew, your bo - dy's on the
your bo - dy's on the path we knew, your bo - dy's on
that have gone good now rise. parts that have gone good now rise. that have gone good now rise.

159
path we knew, your bo - dy's on the path we knew, your
the path we knew, your bo - dy's on the path we knew,
parts that have gone good now rise. that have gone good now rise. parts that have gone good now rise.
162
bo - dy's on the path we knew, your bo - dy's on the
your bo - dy's on the path we knew, your bo - dy's on
that have gone good now rise. parts that have gone good now rise. that have gone good now rise.
165
path we knew, your bo - dy's on arm-ies re-treat, bo - dy's on
the path we knew, bo - dy's on arm-ies re-treat bo - dy's on
parts that have gone good now rise. bo - dy's on Arm ies re-treat, bo - dy's on

169
arm ies re- treat, bo - dy's on arm ies re- treat, arm ies re- treat, arm ies re- treat,
arm-ies re treat bo -dy's on arm-ies re treat arm-ies re treat arm-ies re treat
Arm ies re- treat, bo -dy's on Arm ies re- treat, Arm ies re- treat, Arm ies re- treat,
174
ff
arm-ies re- treat, arm-ies re- treat, arm-ies re- treat, arm-ies re- treat,
arm-ies re- treat arm-ies re- treat arm-ies re- treat arm-ies re- treat
Arm ies re- treat, Arm ies re- treat, Arm ies re- treat, Arm ies re- treat,
178
[2nd time only]
[+ drumbeat]
arm ies re- treat, arm ies re- treat, arm ies re- treat, arm-ies re- treat,
arm-ies re treat arm-ies re treat arm-ies re treat arm-ies re treat
Arm ies re- treat, Arm ies re- treat, Arm ies re- treat, Arm ies re- treat,
CODA. Free time.
Mezzo-soprano and dancers
mm

TOBY YOUNG

ON JOY

for string nonet

(2014)

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On Joy was commissioned by the Royal Society of Musicians for the Jacqueline du Pré Charity Concert Series.

It was given its first performance in the Wigmore Hall
by the Navarra Quartet, the Sacconi Quartet and Guy Johnston

Duration: c.2 minutes

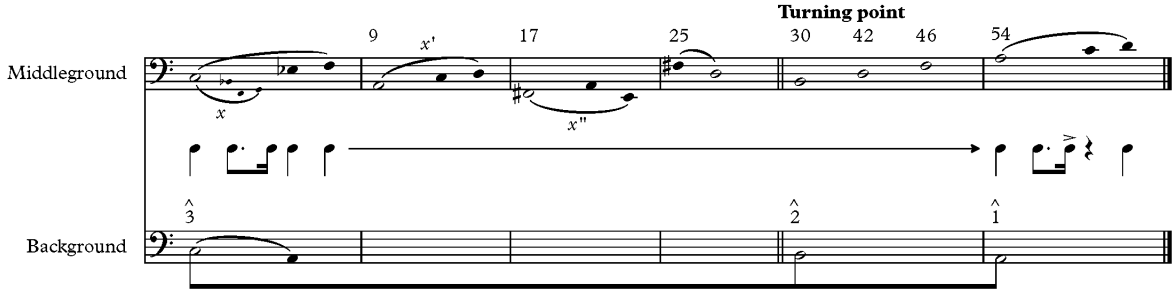
ENSEMBLE

4 violins
2 violas
3 cellos

COMPOSITIONAL NOTES

On Joy is a study in archetypical EDM tropes, written to celebrate the achievement of a Top-10 single in the music charts. It takes elements from the march (particularly the dotted rhythm shown below), initially deconstructing them through fragmention, stretto and hocket technique, and gradually reconstructing the base elements into contemporary EDM gestures. The repetition that is fundamental to this process creates a constant flux of 'groove', through which a sense of ecstasy is created.

Inspired by the tertiary relationships in many EDM basslines, the harmonic structure of this piece extends the tertiary to every level of construction. The first third consists of a sequence of descending thirds (C-A-F#-D#) that accompany a gradual 'revealing' of the musical material through harmonic exploration, followed by a 'turning point' at the golden section where the thirds return, flattened to a modal unity towards a final centric A (B-D-F-A).



Reduction of *On Joy*

The inclusion of a remixed bonus track (the common name for remixes on EDM albums, implying a re-usage of material which is often not available for separate download) with this thesis demonstrates a multimodal approach which is inherent to the research presented here. The remix was created using a remix deck and two turntables, adding an extra layer of creativity through the physically-involved process. This remix changes the fundamental function of the music from 'art music' to music for use, something that can be danced to. The use of samples demonstrated a curatorial approach common to remix artists.

To the Royal Society of Musicians

On Joy

for string nonet

Toby Young

Joyful, fast, dancing (♩=c.144)

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A
nat., sul II
14
Quartet 1
Cello (3)
Quartet 2
pizz.
arco
sul tasto
nat.
B
21
con gioia
sul II

28
sul III
Quartet 1
Cello (3)
Quartet 2
pp
pp sub.
sul tasto
pp ma cantabile
arco, sul tasto
arco
ff pesante
3

35
Quartet 1
Cello (3)
Quartet 2
p
nat.
mp
3

42
C
Quartet 1
Cello (3)
Quartet 2
nat.
49
Quartet 1
Cello (3)
Quartet 2

D

54

Quartet 1

Cello (3)

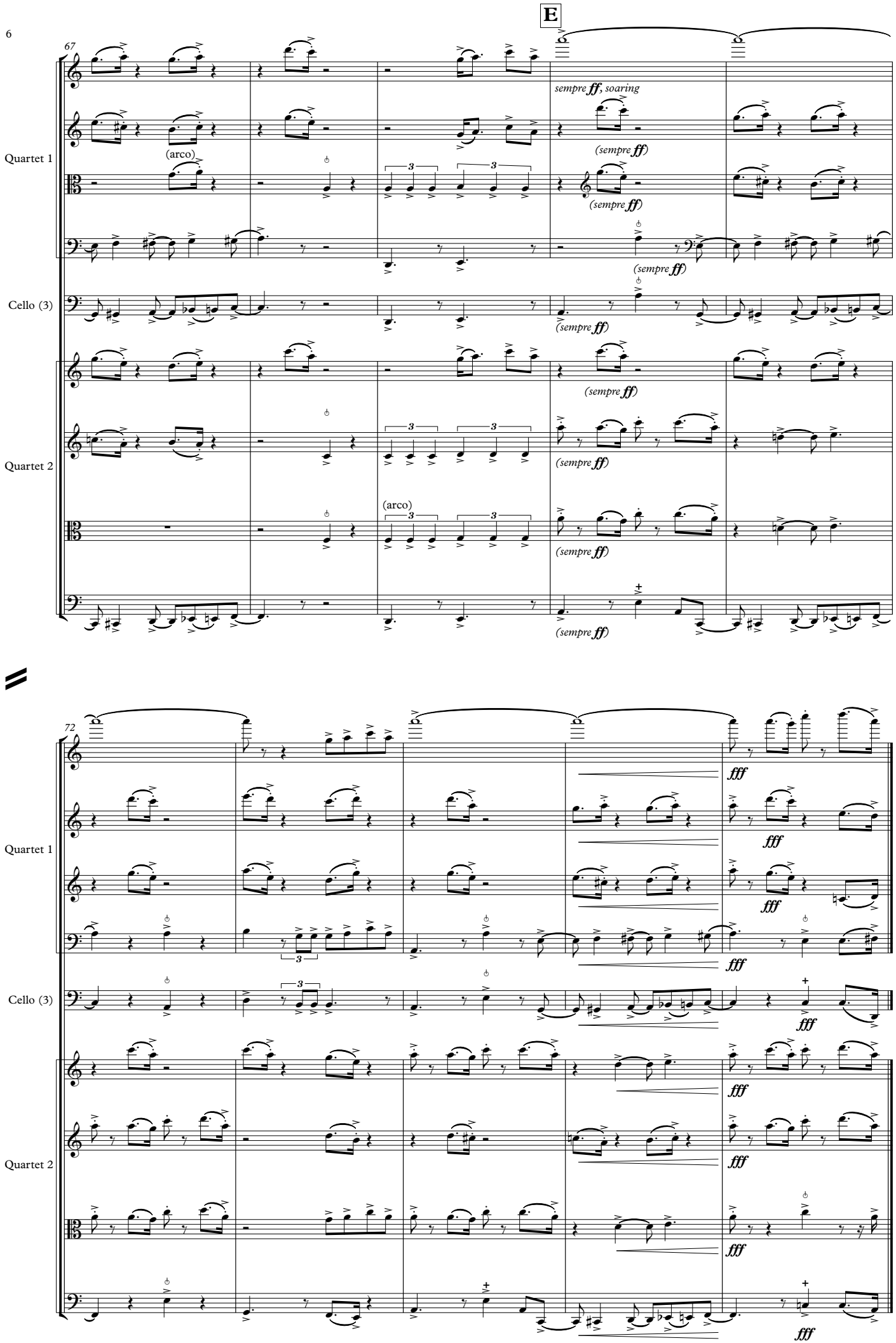
Quartet 2

molto marc. e pesante

60

ff

(arco)


E
67
sempre ff, soaring
(sempre ff)
(arco)
Quartet 1
Cello (3)
Quartet 2
72
fff

TOBY YOUNG

ON BELIEF

for SATB (divisi a 4)

TEXTS FROM THE BIBLE, TORAH AND QURAN

(2013)

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On Beauty was given its first performance in Maida Vale Studios, London

by the BBC Singers (solo quartet: Alison Smart, Cherith Milburn-Fryer, Stephen Jeffes, and Edward Price) and James Morgan (conductor)

Duration: c.4 minutes

ENSEMBLE

Solo Quartet (SATB)
Choir 1 (SATB)
Choir 2 (SSAA)
Choir 3 (TTBarB)

PRONOUNCIATION NOTES

Hebrew:
ei = ay (as in 'day')
h = ch (as in Scottish 'loch')
s = ss (as in 'hiss')

Arabic:
la, or lla = ar (as in 'car')
a following any other consonant = a (as in 'tap')
ll = palletal l (as in Russian 'bŷl')

COMPOSITIONAL NOTES

On Belief explores my complex relationship with belief, faith and religious culture. From an Anglican Christian upbringing, I was shocked to discover in my mid-teens that I was culturally Jewish, due to much of my Austrian heritage being destroyed in WWII. With this complicated religious and cultural background and heritage, I wanted to use the composition process of this piece as an opportunity to engage with the troubling political issues of today's world.

In order to achieve this, the piece overlays religious texts concerned with belief from each of the three Semitic faiths: the *Credo* from Christianity, *Sh'ma Yisrael* from Judaism and the *Shahada* from Islam. Underpinning this is an anonymous poem written by a Jewish prisoner in the Cologne concentration camp, discovered etched into the wall of a cellar, questioning his belief in God.

Each text is set with a nod to the respective mode (or in the case of the Credo, melody) of each of the religion's musical culture. The superimposition of these elements produces a tapestry of complexity, though with moments of lucidity as the music of these conflicting heritages finds common ground in an occasional harmonic or melodic point of convergence. These moments are mirrored by the large-scale form, which seeks to 'work out' the differences in musical material, breaking down the mosaic into a unified body. A suggestion of this concord occurs at the thematic union of material towards a celebration of love as a universal constant. The superficial triumph of this climax is unsettling however, with the ensuing passage of block-like major triads an uncomfortable contrast to the preceding harmonic suppleness and ambiguity. The music concludes in Bb major, suggesting a resolution from the earlier allusions of G minor, but in such a brief and uncomfortable work, this positive conclusion proves problematic.

TEXTS

I believe in the sun
even when it is not shining
And I believe in love,
even when there's no one there.
And I believe in God,
even when he is silent.

I believe through any trial,
there is always a way
But sometimes in this suffering
and hopeless despair
My heart cries for shelter,
to know someone's there
But a voice rises within me, saying hold on
my child, I'll give you strength,
I'll give you hope. Just stay a little while.

I believe in the sun
even when it is not shining
And I believe in love
even when there's no one there
But I believe in God
even when he is silent
I believe through any trial
there is always a way.

May there someday be sunshine
May there someday be happiness
May there someday be love
May there someday be peace.

Anonymous

Credo in unum Deum, Patrem omnipotentem,
factorem cœli et terrae, visibilium omnium et invisibilium.
Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

[I believe in one God, the Father Almighty
Maker of heaven and earth, of all things visible and invisible:
And in one Lord, Jesus Christ,
the only-begotten Son of God, born of the Father before all ages]

from the Mass Ordinary

Shema yisrael Adonai Eloheinu Adonai echad.
Echad Eloheinu, gadol adoneinu, kadosh sh'mo.
Gad-loo Lah-donai eetee, oo-n'romimah sh'mo yachdav

[Hear O Israel, the Lord is our God, the Lord is one.
Our God is one, our Lord is great, holy is His name.
Proclaim God's greatness with me, and we shall exalt His name together]

Haftarah Blessing

---

lā ʾilāha ʾillā-llāh, muḥammadur-rasūlu-llāh
[There is no god but God. Muhammad is the messenger of God]

Quran Prayer

For the BBC Singers

On Belief

for solo quartet and 3 choirs (SATB divisi)

TOBY YOUNG

ASSORTED TEXTS

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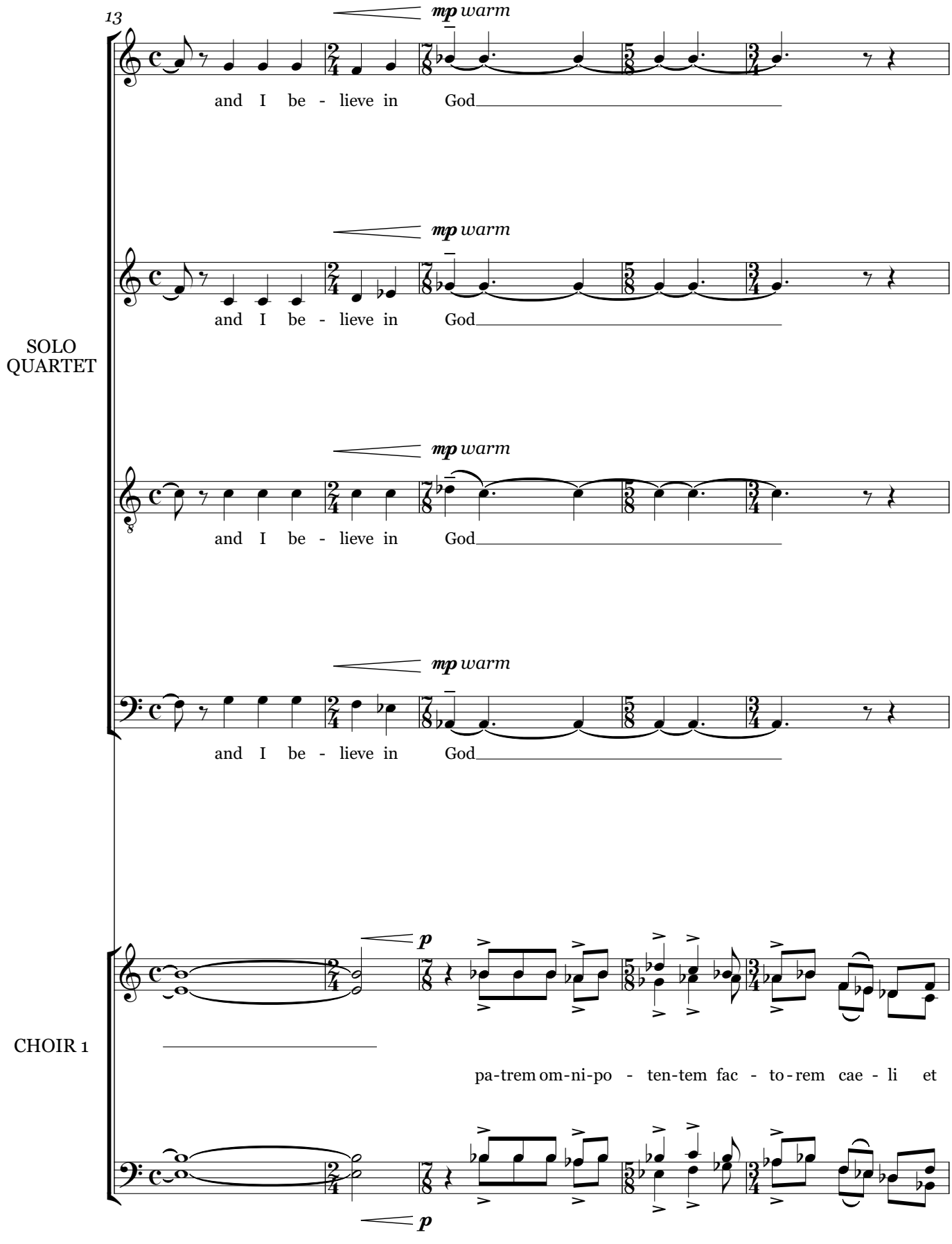
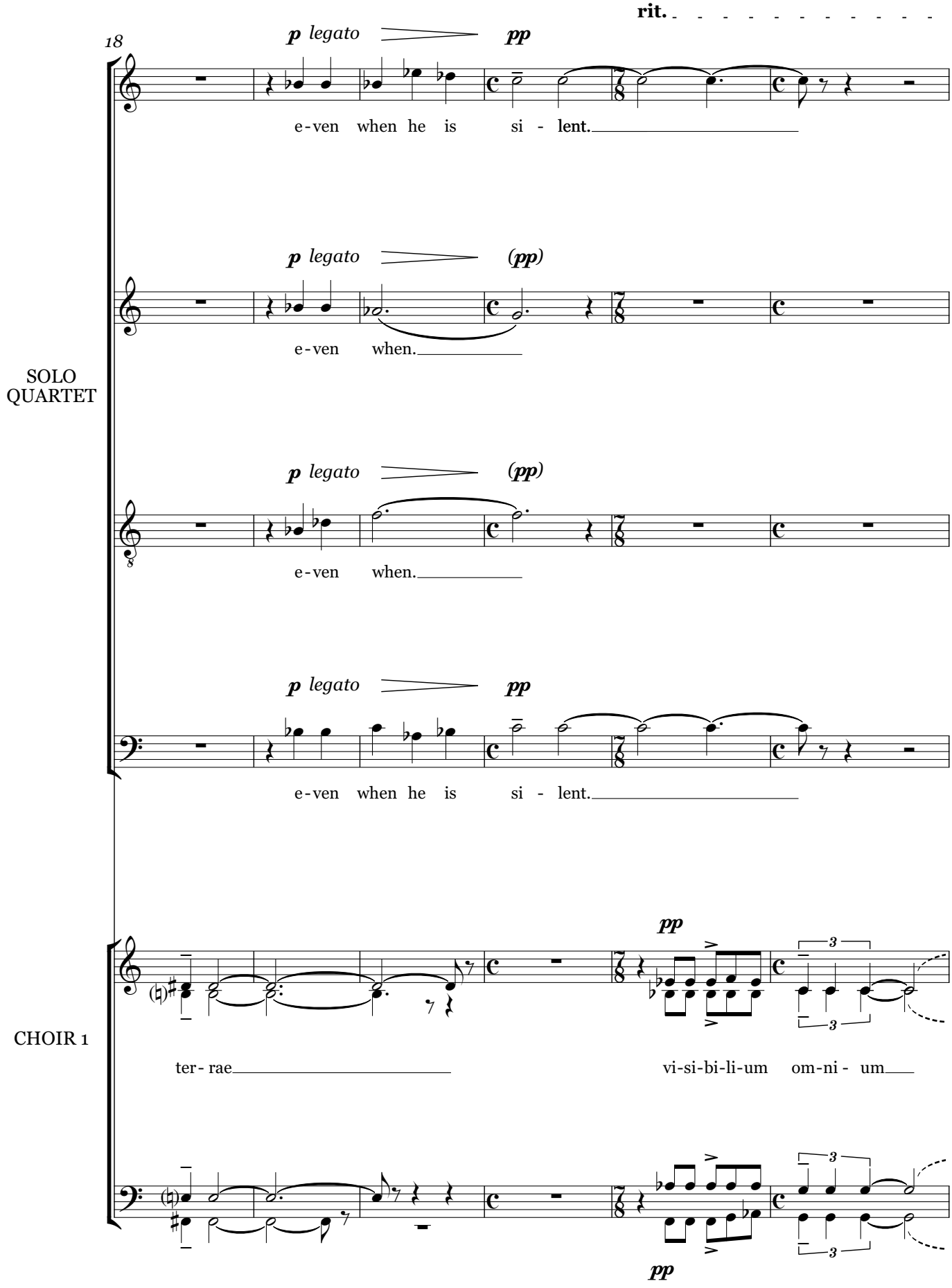
5
p dolce
mf (p)
pp
sun e-ven when it's not shi - ning. And I be-lieve in
(I be- lieve) not shi - ning. And I be-lieve in
(I be- lieve) not shi - ning. And I be-lieve in
(I be- lieve) not shi ning. And I be-lieve in
SOLO QUARTET
Fast, lightly dancing (♩=c.132)
9
mp
p
love e-ven when there's no - one there (hum)
love, (hum)
love, (hum)
love, (hum)
pp molto marc.
Cre-do in u-num De - um
pp molto marc.
CHOIR 1


13
mp warm
and I be - lieve in God
mp warm
and I be - lieve in God
SOLO QUARTET
mp warm
and I be - lieve in God
mp warm
and I be - lieve in God
p
CHOIR 1
pa-trem om-ni-po - ten-tem fac - to-rem cae - li et
p


18
rit.
p legato
pp
e-ven when he is si - lent.
SOLO QUARTET
p legato
(pp)
e-ven when.
p legato
(pp)
e-ven when.
p legato
pp
e-ven when he is si - lent.
CHOIR 1
pp
ter- rae
vi-si-bi-li-um om-ni - um
pp

Tempo 1° (♩=c.60)

24

SOLO QUARTET

pp sotto voce — Si - lent. — *p* — I be - lieve through a - ny trial there's a

pp sotto voce — Si - lent. — *p* — I be - lieve through a - ny trial there's a

pp sotto voce — Si - lent. — *p* — I be - lieve through a - ny trial there's a

pp sotto voce — Si - lent. — *p* — I be - lieve through an - ny trial there is a way — *f*

CHOIR 1

(mm)

29
f
p dolce
mf
way, a way. But
SOLO QUARTET
f molto espress.
3
(p)
mf
way, through a - ny trial there is al - ways a way. But
f
p dolce
f appassionata
way a way. Sh' ma Is-
p dolce
al-ways a way.
p molto sostenuto
T.2
Sh' - ma Yis-ra - el, A-do -
p molto sostenuto
Sh' - ma Yis-ra - el, A-do -
p molto sostenuto
B.2
Sh' - ma Yis-ra - el, A-do -
p molto sostenuto
Sh' - ma Yis-ra - el, A-do -

poco accel.
With emotion (♩=c.72)
34
ff appassionata
some - times in this suf-fer-ing and hope- less des- pair, my heart cries for
ff appassionata
some - times in this suf-fer-ing and hope- less des- pair, my heart cries for
SOLO QUARTET
(p)
mf
- ra - el
E- had e - lo -
T.2
nai e - lo - hei - nu, A - do - nai e - had, e -
nai e - lo - hei - nu, A - do - nai e - had, e -
B.2
nai e - lo - hei - nu, A - do - nai e - had, e -
nai e - lo - hei - nu, A - do - nai e - had, e -

38
p
shel ter, to know some - one is there.
(ri - ses say - ing)
SOLO QUARTET
p
shel ter, to know that some - one is there.
(ri - ses say - ing)
mp
p
- hei - nu, ga dol A - do - nei - nu.
(ri - ses say - ing)
mp
ff appassionata
But a voice with - in me ri - ses say - ing
mp poco pesante
T.2
lo - hei - nu, ga - dol E - had e - lo -
mp poco pesante
lo - hei - nu, ga - dol E - had e lo -
mp poco pesante
B.2
lo - hei - nu, ga - dol E - had e - lo -
mp poco pesante
lo - hei - nu, ga - dol E - had e - lo -

42

ff appassionata

(ri - ses say - ing) (ri - ses say - ing) (ri - ses say - ing) Just stay a lit - tle

SOLO QUARTET

ff appassionata

(ri - ses say - ing) (ri - ses say - ing) (ri - ses say - ing) Just stay a lit - tle

ff appassionata

(ri - ses say - ing) (ri - ses say - ing) (ri - ses say - ing) Just stay a lit - tle

hold on my child, I'll give you strength I'll give you hope. Just stay a lit - tle

T.2

hei - nu ga - dol a - do - nei - nu. Ka - dosh sh' -

hei - nu ga - dol a - do - nei - nu. Ka - dosh sh' -

B.2

hei - nu ga - dol a - do - nei - nu. Ka - dosh sh' -

hei - nu ga - dol a - do - nei - nu. ka - dosh sh' -

accel.
46
p
while, a while. I be-lieve, I be- lieve
SOLO QUARTET
p
while, just stay a lit - tle while. I be - lieve, I be
p
while, stay a while. I be - lieve, I be
p
while, stay a while.
f
mo.
T.2
f
mo.
f
mo.
B.2
f
mo

With passion (♩=c.96)

51

SOLO QUARTET

mp

in the sun (nn) the

mp

lieve in the sun (nn) the

mp

lieve in the sun (nn) the

mp

I be-lieve in the sun (nn) the

S.2

pp with energy

la 'il - a - ha 'ill - a‿l-Lah Mu-ham-mad a'll ras - u - lu‿l-Lah

pp with energy

la 'il - a - ha 'ill - a‿l-Lah Mu-ham-mad a'll ras - u - lu‿l-Lah

A.2

pp with energy

la 'il - a - ha 'ill - a‿l-Lah Mu-ham-mad a'll ras - u - lu‿l-Lah

pp with energy

la 'il - a - ha 'ill - a‿l-Lah Mu-ham-mad a'll ras - u - lu‿l-Lah

poco a poco accel.
54
mf
sun, I be-lieve in the sun e - ven when it's not
SOLO QUARTET
mp
p
sun (nn)
(I be - lieve)
not
mp
p
sun (nn)
(I be - lieve)
not
mp
p
sun (nn)
(I be - lieve)
not
poco a poco cresc.
S.2
la 'il - a - ha 'ill - a - l - Lah Mu - ham - mad a'll ras - u - lu - l - Lah la 'il - a - ha
poco a poco cresc.
la 'il - a - ha 'ill - a - l - Lah Mu - ham - mad a'll ras - u - lu - l - Lah la 'il - a - ha
poco a poco cresc.
A.2
la 'il - a - ha 'ill - a - l - Lah Mu - ham - mad a'll ras - u - lu - l - Lah
poco a poco cresc.
la 'il - a - ha 'ill - a - l - Lah Mu - ham - mad a'll ras - u - lu - l - Lah

57
mf (p)
shi - ning. And I be - lieve in
SOLO QUARTET
S.2
'ill - a - l - Lah Mu-ham-mad a'll ras - u - lu - l - Lah la 'il -
A.2
la 'il - a - ha 'ill - a - l - Lah Mu - ham-mad a'll ras - u - lu - l -

59
f
love e - ven when there's no - - - one
SOLO QUARTET
mf
love, e - ven when there's no - one
mf
love, e - ven when there's no - one
mf
love, e - ven when there's no - one
S.2
a - ha 'ill - a l - Lah Mu - ham - mad a'll ras - u - lu l -
a - ha 'ill - a l - Lah Mu - ham - mad a'll ras - u - lu l -
A.2
Lah Mu-ham - mad a'll,
Lah Mu-ham - mad a'll

(♩=c.120)

61

SOLO QUARTET

there. And I be-lieve in

there. And I be-lieve in

there. And I be-lieve in

there. And I be-lieve in

CHOIR 1

f

Qui prop-ter nos ho - mi- nes et

S.2

mf *(sempre cresc.)*

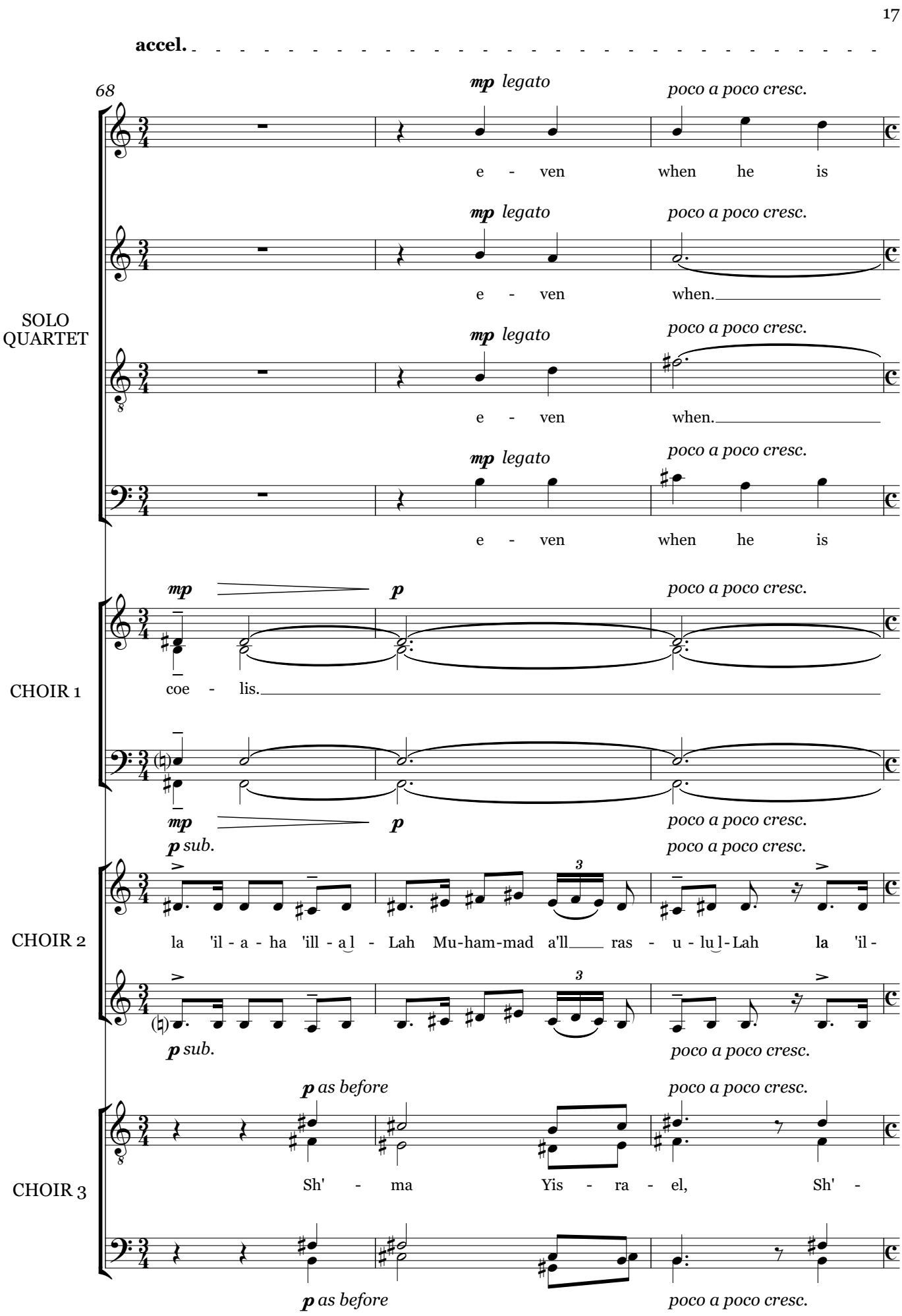
Lah,'il-a-ha 'ill - a-l-Lah Mu - ham-mad a'll_ras - u-lu-l-Lah la 'il-a-ha 'ill-a-l-Lah Mu

A.2

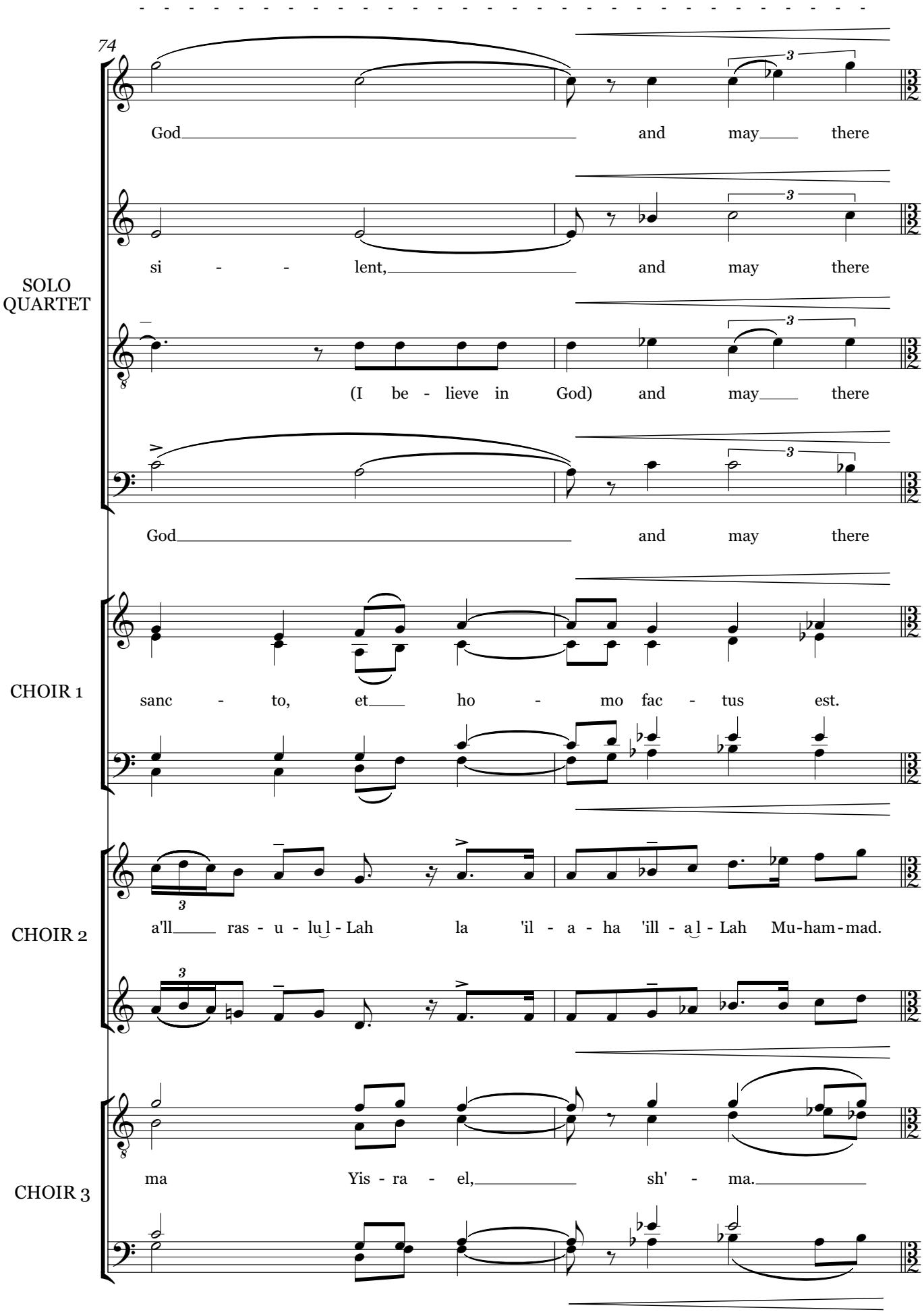
mf *(sempre cresc.)*

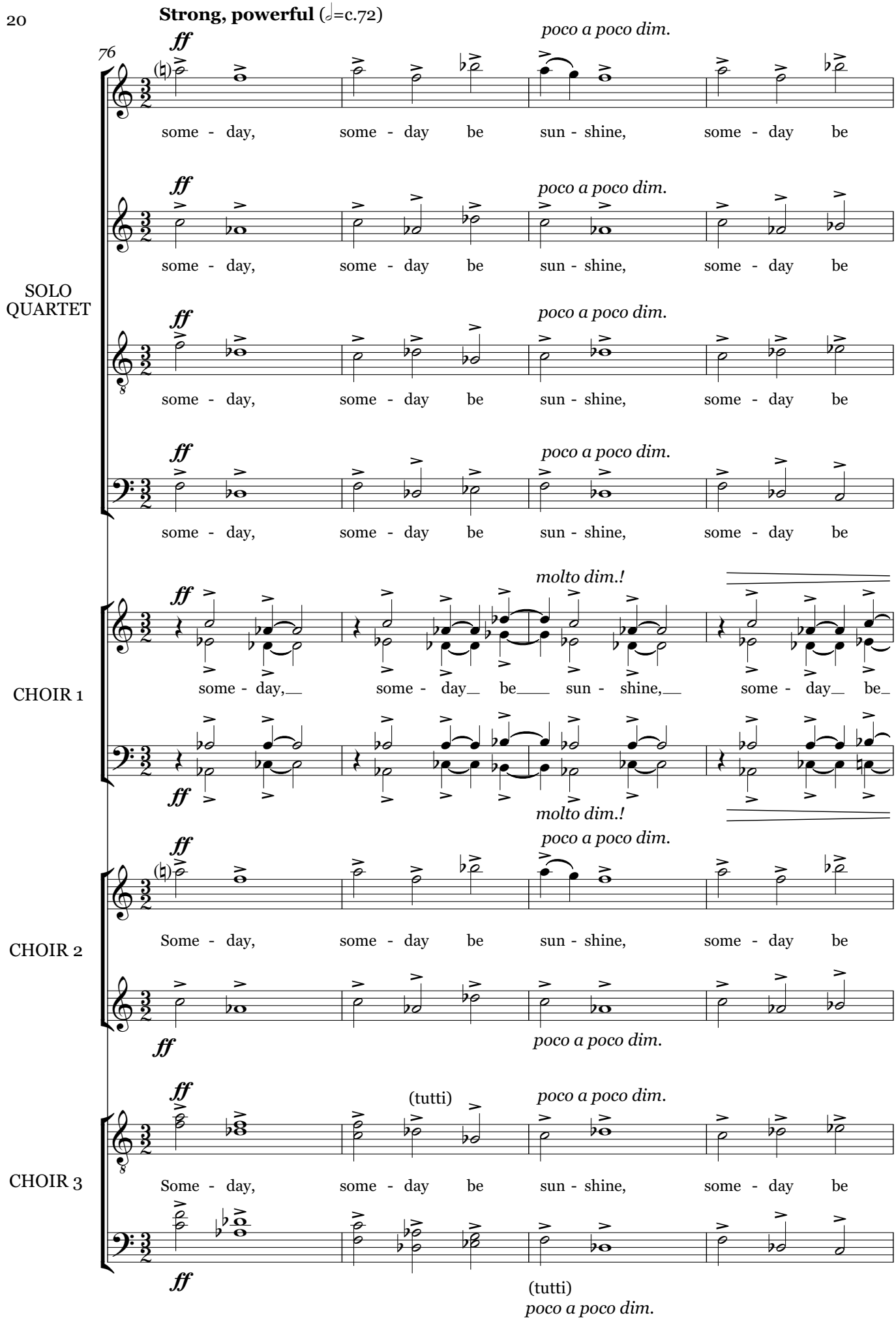
la 'il-a-ha 'ill - a-l-**Lah** Mu - ham-mad a'll_ras - u-lu-l-Lah la 'il-a-ha 'ill-a-l-**Lah** Mu

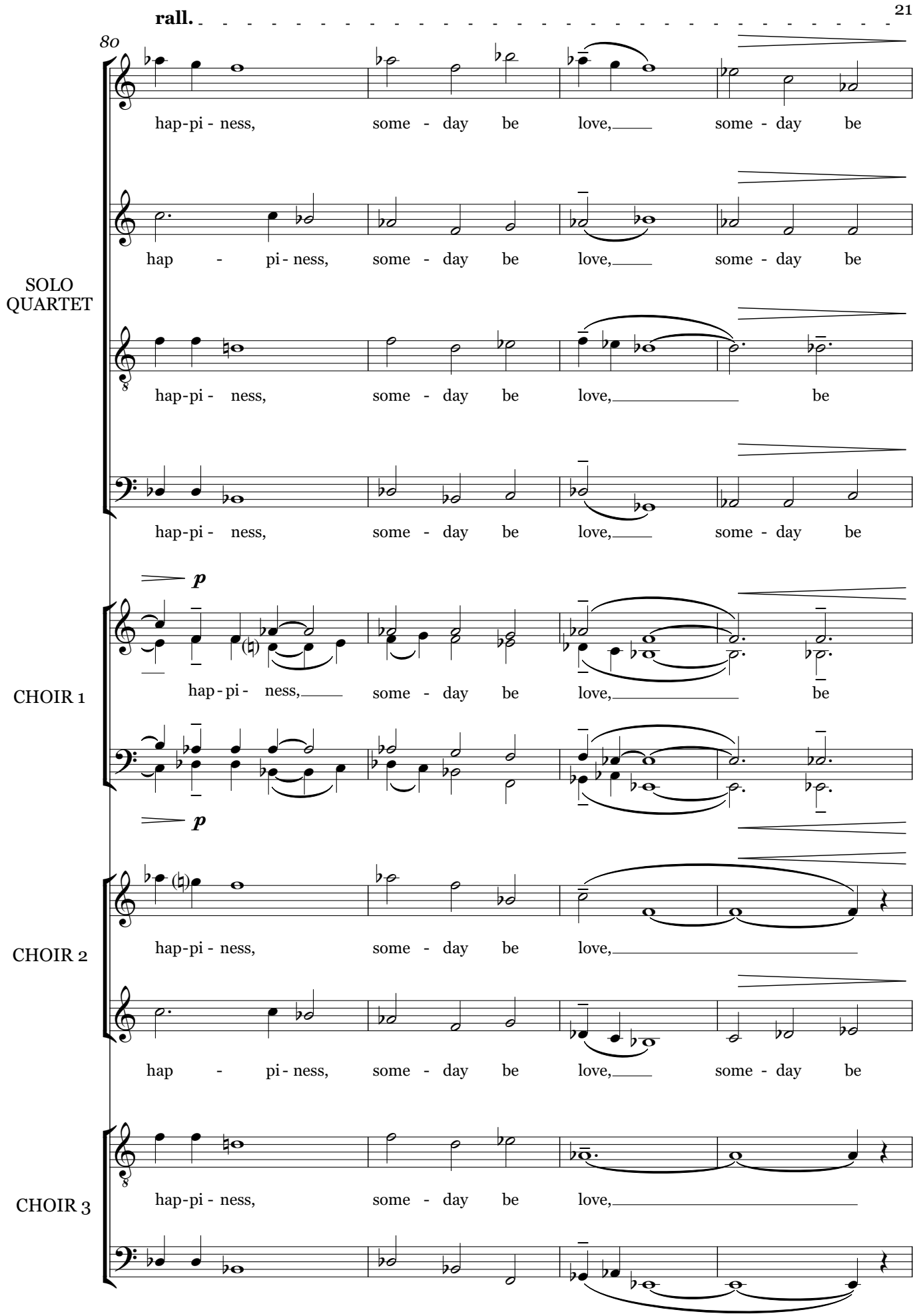
64
ff soaring
God
SOLO QUARTET
CHOIR 1
f
prop - ter nos - tram sa - lu - tem, de - scen - dit de coe - lis, de
prop - ter
ff molto marc.
ham-mad a'll ras - u - lu - Lah la 'il - a - ha 'ill - a - l Lah
S.2
A.2


accel.
68
SOLO QUARTET
CHOIR 1
CHOIR 2
CHOIR 3
mp legato
poco a poco cresc.
e - ven when he is
e - ven when.
e - ven when.
e - ven when he is
mp
p
poco a poco cresc.
coe - lis.
p sub.
la 'il - a - ha 'ill - a l - Lah Mu-ham-mad a'll ras - u - lu l - Lah la 'il -
p as before
Sh' - ma Yis - ra - el, Sh' -

71
SOLO QUARTET
si - lent. And I be - lieve in
when he is si - lent, is
when he is si - lent.
si - lent. And I be - lieve in
CHOIR 1
et in - ar - na - tus est de spi ri - tu - i
CHOIR 2
a-ha'ill-a-l-Lah Mu-ham-mad a'll ras u lu-l-Lah la 'il - a - ha'ill-a-l-Lah Mu-ham-mad
CHOIR 3
ma Yis-ra - el, Sh' - ma Yis-ra el, Sh' -


74
SOLO QUARTET
God and may there
si - lent, and may there
(I be - lieve in God) and may there
God and may there
CHOIR 1
sanc - to, et ho - mo fac - tus est.
CHOIR 2
a'll ras - u - lu - l - Lah la 'il - a - ha 'ill - a - l - Lah Mu-ham-mad.
CHOIR 3
ma Yis - ra - el, sh' - ma.


Strong, powerful (𝅗𝅥=c.72)
76
SOLO QUARTET
CHOIR 1
CHOIR 2
CHOIR 3
ff
poco a poco dim.
some - day, some - day be sun - shine, some - day be
molto dim.!
Some - day, some - day be sun - shine, some - day be
(tutti)


rall.
80
SOLO QUARTET
hap-pi - ness, some - day be love, some - day be
hap - pi - ness, some - day be love, some - day be
hap-pi - ness, some - day be love, be
hap-pi - ness, some - day be love, some - day be
p
CHOIR 1
hap - pi - ness, some - day be love, be
p
CHOIR 2
hap-pi - ness, some - day be love,
hap - pi - ness, some - day be love, some - day be
CHOIR 3
hap-pi - ness, some - day be love,

Calm, peaceful (𝅗𝅥=c.60)

84

SOLO QUARTET

p peace.

p peace.

p peace.

p I be - lieve,

p peace.

CHOIR 1

mf (p) peace.

p Peace,

mf (p)

CHOIR 2

mf (p) Some - day, some - day.

Peace,

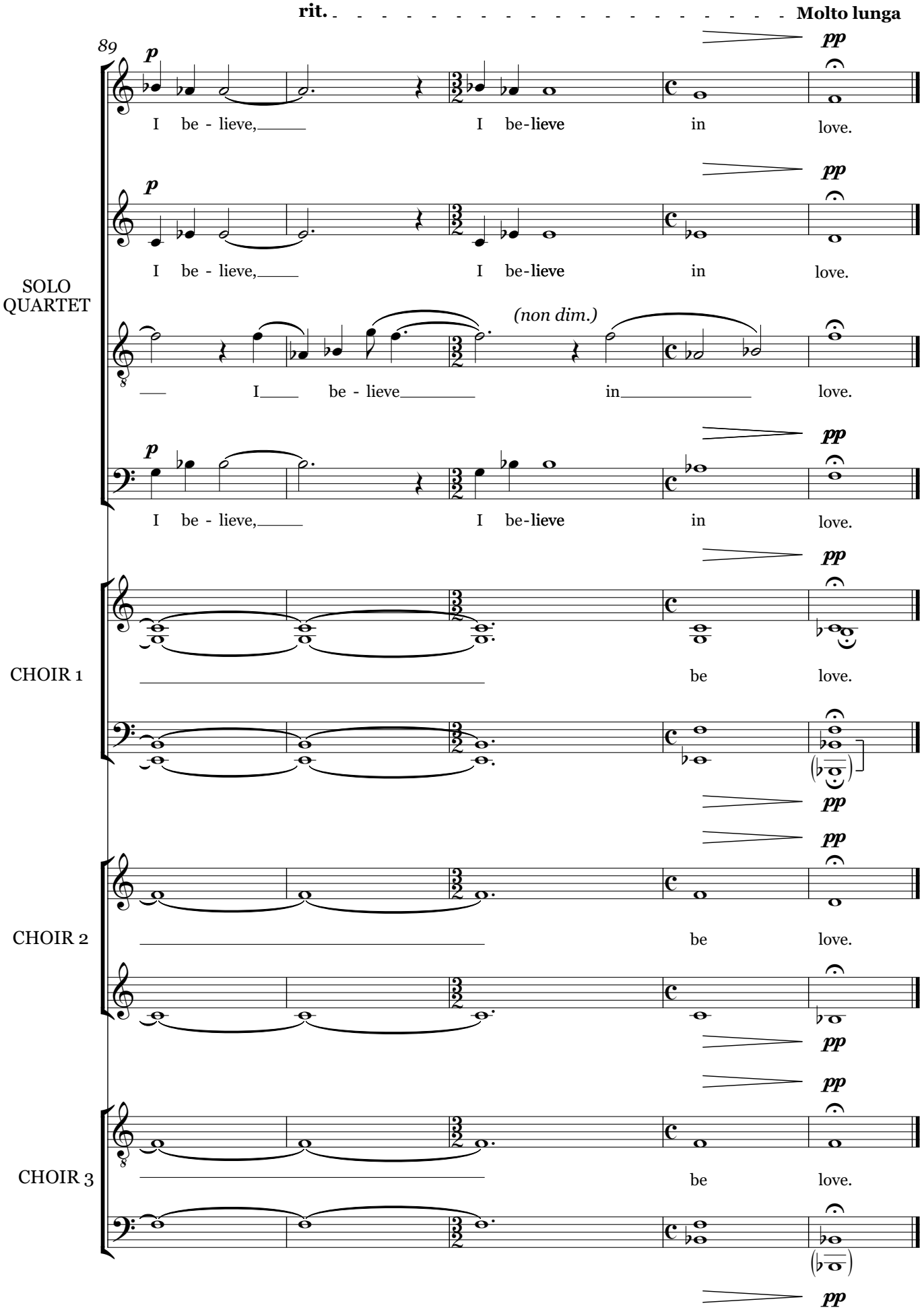
mf (p) love.

Peace,

CHOIR 3

mf p Some - day, some - day be peace,

mf p


rit.
Molto lunga
89
SOLO QUARTET
CHOIR 1
CHOIR 2
CHOIR 3
I be - lieve, I be-lieve in love.
(non dim.)
I be - lieve in love.
be love.