

APPENDIX 4 — *When Cinderella's Monkey Comes Here, I'll Feed Him* —

Full Score

Programme Notes

Both Cinderella and the Monkey are characters in the continuous, yet primal, play in which we grapple with our own genetic behavioural patterns and emotions. Within such patterns and emotions there is conflict between what we perceive as beauty and what we perceive as darkness. The title of the work refers to both our inherent beauty and darkness, Cinderella a simile for the beauty with which we normally perceive ourselves, and the Monkey a metaphor for the darkneses we painstakingly conceal. The focus of the work is on an acknowledgement of our primal darkneses, our fears, jealousies, manipulations etc., acknowledgement that furthers the understanding of our own nature and hence benefits the beauty we contain within.

The work is cast in three movements, the opening slow movement programmatically focuses on the inner beauty and melancholy mood of Cinderella, the second movement focuses on the Monkey or darker side of Cinderella's own character, and the third movement represents the beneficial acknowledgement of the darker side of our human nature.

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August, 1996.*

Instrumentation

- Clarinet in Bb
- Piano
- Percussion

Percussion Instruments:

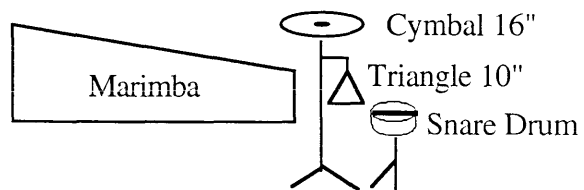
Staff 1:

Marimba

Staff 2:

Triangle 10" (medium size)
Cymbal 16" Crash/Ride
Snare Drum

Layout of Percussion Instruments:



General Notes

1. Accidentals

All pitches without accidentals are natural with the exception of tied notes both within measures and over barlines, i.e. the second note in a tied grouping does not receive an accidental.

Natural signs are given throughout the score in passages where the omission of the natural may result in the mistaken identity of a natural pitch where it succeeds a raised or flattened pitch of the same name.

2. Trills

All trills throughout the work are to the upper semitone.

3. Breath Marks

Breath marks (,) indicate short pauses inserted into the prevailing tempo.

Instrument Notes

Clarinet in Bb:


1. Transposition

The score is notated throughout at concert pitch.

2. Fluttertonguing

Fluttertonguing throughout the score is indicated by the symbol flz ↔ Production of fluttertonguing is left to the discretion of the performer.

3. Smorzato

Smorzato passages are notated with reference to the text by Bruno Bartolozzi (1), indicated with open noteheads 


4. Glissandi

The marking 'gliss' is used to indicate both portamento and glissando effects, achieved with lip/embouchure adjustment and/or fingering. The marking is accompanied by a line indicating pitch direction.

5. Multiphonics

Multiphonics are notated with reference to the text by Phillip Rehfeldt. (2) Suggested multiphonic fingerings are given in the score, along with the corresponding page number given in the Rehfeldt text.

6. Teeth on Reed

The marking  indicates movement within a high pitched screech, by contacting teeth with the reed.

Piano:

Pedalling:

Pedal marks within the score are provided as a guide and all pedalling may be executed at the discretion of the performer. In general however, where pedal marks do occur, appropriate pedalling should be made at the discretion of the performer. Where no pedal is marked use of the pedal is not desired.

(1) Bartolozzi, Bruno, *New Sounds for Woodwind*, London: Oxford University Press, 1967.

(2) Rehfeldt, Phillip, *New Directions for Clarinet*, Rev. ed. Berkely : University of California Press, 1994.


Percussion:

1. Preparation


The snare drum should be inverted on the stand. A sheet of A4 paper, folded circa 4 times, is placed under one bridge of the snares, elevating the snares approximately 4mm over the skin of the drum.


2. Mallets/Beaters


Mallet and beater markings throughout the score are intended as a guide only. Appropriate choices may be made at the discretion of the performer. Two-tone mallets are preferred as medium mallets.

 - soft mallet

 - hard mallet


 - medium (two-tone) mallet


 - triangle beater

 - paintbrush (artist's brush ca.1.cm, soft) with wood handle and a metal casing covering the join between the brush and handle.


3. Symbols


- Cymbal:

 - indicates a cymbal scrape with the triangle beater from the centre to the rim.

 - indicates a slow cymbal scrape with the triangle beater on the edge of the cymbal.

- Snare Drum:

 - snares only. Usually performed with the tip of the paint brush, unless the marking 'with wood' appears in which case the handle of the paintbrush is to be used lightly on the snares.

 - snare skin. Executed with the tip of the paintbrush in a tremolando fashion.

X noteheads indicate rimshots. The part of the mallet or beater to be used to execute the rimshot is indicated in the score; 'with metal' or 'with wood' indicates the use of the metal or wood part of the paint brush, with sticks indicates the use of the mallet stick.



Movement I	—	<i>Calm, but with an underlying tension throughout</i> ♪ = 104	p.1
Movement II	—	<i>With energy</i> ♪ = 176	p.9
Movement III	—	<i>Lightly throughout</i> ♪ = 124	p.22



Duration : c. 15'00



17

Cl. *senza vibrato*
ppp *fp* *ppp sotto voce* *tr*

Pno. *ppp* *fp* *tr* *loco*

Perc. *mf* *pp* *with metal*

25

Cl. *norm.* *ppp* *gliss* *p* *mp* *pp sub.* *ppp* *smorzato* *p.48*

Pno. *p* *una corda* *pp* *loco* *15^{ma}*

Perc. *p* *ppp*

33

Cl. *smorzato*
ppp *pp* *ppp* *pp*

Pno. *tre corde pp sempre*
8va right hand
Red. *loco ppp*

Perc. *pp* *ppp* *pp* *ppp* *pp*

40

Cl. *smorzato* *tr*
ppp *pp* *ppp* *ppp*

Pno. *pp sempre*
8va *loco ppp*

Perc. *ppp* *pp* *pppp* *ppp* *pp* *ppp*
with wood

48

Cl. *p mp p mp mf mp ten.*

Pno.

Perc. *ppp*

56 faster ♩ = 116

Cl. *pp pp pp p mp mf*

Pno. *p ppp loco loco mp mf*

Perc. *pp*

Musical score for measures 63-70. The score is arranged in three staves: Clarinet (Cl.), Piano (Pno.), and Percussion (Perc.).

- Cl.:** Starts at measure 63 with a dynamic of *f*. It features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *f* to *pp*. A *ten.* (tension) marking is present in measure 65. A *p sub.* (piano subito) marking is in measure 66. The piece ends at measure 70 with a *pp* dynamic.
- Pno.:** Accompanies the Cl. with chords and arpeggios. Dynamics range from *f* to *ppp*. There are *scd.* (scordatura) markings in measures 67 and 69.
- Perc.:** Features a *f* dynamic in measure 63, followed by *ppp* and *pp* dynamics in measures 66 and 70 respectively.

Musical score for measures 71-78. The score is arranged in three staves: Clarinet (Cl.), Piano (Pno.), and Percussion (Perc.).

- Cl.:** Starts at measure 71 with a dynamic of *mf*. It continues with complex rhythmic patterns, including triplets and quintuplets. Dynamics range from *mf* to *ff*. Trills (*tr.*) are used in measures 75 and 77.
- Pno.:** Accompanies the Cl. with chords and arpeggios. Dynamics range from *mf* to *ff*. A *mf sempre* marking is present in measure 73. There are *scd.* (scordatura) markings in measures 72, 74, and 76.
- Perc.:** Features a *mf* dynamic in measure 71, followed by *pp*, *mp*, *p*, *mf*, and *ff* dynamics in measures 73, 74, 75, 77, and 78 respectively.

96

Cl. *mp* *mf* *mp* *mf* *f* *mf* *f*

Pno. *mp* *mp* *mf* *cresc.* *mf*

Perc. *p* *p* *mp* *f* *mf* *f* *mp*

with metal

102

Cl. *pp* *pp* *ppp* *pp*

Pno. *p* *pp* *pp*

Perc. *pp* *pp* *ppp* *pp*

senza vibrato

dim.

111

Cl. *pppp* *norm.* *tenuto* *ppp sotto voce*

Pno. *pppp* *ppp* *Sua* *3* *Sua* *Red.*

Perc. *pppp p sempre* *ppp* *ppp*

120

Cl. *pppp* *pp* *p.48* *pp*

Pno. *ppp* *Sua* *5* *Sua* *Red.*

Perc. *pppp*

II

♩ = 176 with energy

1

Cl. *tr* *ff* *f* *f* *mf* *f*

Pno. *ff* *ff* *f*

imba. *ff* *f* *ff* *f* *ff* *f* *mf* *f*

7

Cl. *mf* *f* *f* *mf* *f* *ff*

Pno. *ff* *f* *f* *ff* *mf* *f* *f* *loco tr*

Mba. *f* *ff* *f* *ff* *mf*

14

Cl.

Pno.

Mba.

22

Cl.

Pno.

Mba.

29

Cl. *flz* *ff* *mf* *ff* *f* *tr*

Pno. *molto staccato* *ff* *5* *15^{ma}* *loco* *15^{ma}* *f*

Mba. *ff* *ff* *sfz* *ff*

37

Cl. *ff*

Pno. *norm.* *ff* *f* *ff* *f* *mf* *f* *tr* *ff* *ff*

Mba. *ff* *f* *ff* *ff* *f* *ff* *f* *ff*

44

Pno.

Mba.

ff *fff* *ff* *fff*

rall.

51 *a tempo*

Pno.

Mba.

mf *pp*

a tempo

mf *f* *(p)* *mf* *f* *p* *mf*

58

Pno.

Mba.

mf *mp* *mf* *ppp*

f *mp* *mf* *f* *fff* *pp*

Musical score for Piano (Pno) and Mandolin (Mba) from measures 65 to 79. The score is divided into four systems, each containing a Pno staff and an Mba staff. Measure numbers 65, 72, and 79 are indicated in boxes at the start of their respective systems. The Pno part features a variety of dynamics including *mf*, *f*, *ff*, *fff*, and *pp*. The Mba part includes complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *p*, *mf*, *f*, *ff*, and *fff*. Performance instructions like *tr* (trill) and *loco* are present. The score concludes with a *Red.* (Reduction) marking and a final dynamic of *f*.

This musical score page contains two systems of music for Clarinet (Cl.), Piano (Pno.), and Mellophone (Mba.).

System 1 (Measures 101-107):

- Cl.:** Starts at measure 101 with a trill (tr) and a dynamic of *mf*. The line includes dynamics of *f*, *f*, *ff*, and *sfz*. It features a slur over measures 101-104, a *flz* (flautissimo) section in measure 105, and a slur over measures 106-107. A fermata is present at the end of measure 107.
- Pno.:** Remains silent until measure 107, where it begins with a dynamic of *ff*.
- Mba.:** Features a series of chords and notes with dynamics of *ff*, *fff*, and *sfz*. A slur covers measures 105-106, and a *flz* section is indicated above the staff in measure 107.

System 2 (Measures 108-114):

- Cl.:** Starts at measure 108 with a trill (tr) and a dynamic of *f*. Dynamics include *ff* and *f*. A slur covers measures 108-111, and a *flz* section is indicated above the staff in measure 114.
- Pno.:** Features a bass line with dynamics of *ff*, *f*, and *ff*. A *flz* section is indicated above the staff in measure 114.
- Mba.:** Features a series of chords and notes with dynamics of *f* and *ff*. A *flz* section is indicated above the staff in measure 114.

115 (flz)

Cl.

senza vib.

5

6

p sempre

15^{ma}

ppp

Mba

mp

mf

122

Cl.

simile

5

5

6

5

pp sempre

Pno.

mf

f

p

mp

129

Cl.

tr.

sim.

ppp sempre

Pno.

p

mp

mf

mp



135

Cl.

sim.

pppp

Pno.

mp

tr.

loco

pp

loco

141 *norm.*

Cl. *f* *mf* *f* *mf* *f* *f*

Pno. *ff* *mf* *f* *ff* *f* *mf* *norm.*

Mba. *ff* *f* *ff* *mf* *f* *f* *f*

molto staccato

147

Cl. *ff* *mf* *f* *mf*

Pno. *poco staccato* *sim.* *norm.* *f* *mf*

Mba. *ff* *f* *f* *mf* *ff* *f* *mf* *f*

loco

154

Cl.

Pno.

Mba.

f *f* *ff* *f*

f *mf* *f* *mf* *f*

160

Cl.

Pno.

Mba.

f *ff* *fff*

f *ff* *fff* *sfz*

ff *f* *fff* *sfz* *p*

8va *loco*

332

This musical score page contains two systems of music for Clarinet (Cl.), Piano (Pno.), and Mbari (Mba.).

System 1 (Measures 166-172):

- Measure 166:** Cl. starts with a *ff* dynamic, followed by a *f* dynamic. Pno. and Mba. also begin with *ff*. Cl. ends with a trill (*tr*) and *mf* dynamic.
- Measures 167-171:** Cl. features a *f* dynamic. Pno. has a *ff* dynamic with a 5-measure slur and a 3-measure slur. Mba. has a *ff* dynamic with a 5-measure slur.
- Measure 172:** Cl. has a *ff* dynamic with a trill (*tr*) and *mf* dynamic. Pno. has a *ff* dynamic with a 5-measure slur. Mba. has a *ff* dynamic with a 5-measure slur.

System 2 (Measures 173-179):

- Measure 173:** Cl. has a *ff* dynamic with a trill (*tr*) and *mf* dynamic. Pno. has a *f* dynamic with a 5-measure slur. Mba. has a *ff* dynamic with a 5-measure slur.
- Measures 174-175:** Cl. has a *f* dynamic with a 5-measure slur and a 6-measure slur. Pno. has a *ff* dynamic with a 5-measure slur. Mba. has a *ff* dynamic with a 5-measure slur.
- Measures 176-177:** Cl. has a *f* dynamic with a trill (*tr*) and *mf* dynamic. Pno. has a *mf* dynamic with a 5-measure slur. Mba. has a *ff* dynamic with a 5-measure slur.
- Measures 178-179:** Cl. has a *f* dynamic with a 5-measure slur. Pno. has a *ff* dynamic with a 5-measure slur. Mba. has a *ff* dynamic with a 5-measure slur.

178

Cl. *ff* *ff* *fff* *ff*

Pno. *ff* *fff* *loco* *fff* *ff* *fff* *fff*

Mba. *f* *ff* *fff* *f* *fff* *ff*

The musical score consists of three staves: Clarinet (Cl.), Piano (Pno.), and Mellophone (Mba.). The Clarinet staff begins at measure 178 with a dynamic of *ff* and features a sixteenth-note scale with a sixteenth-note trill. The Piano staff has two staves, with the upper staff marked *ff* and *fff*, and the lower staff marked *loco*. The Mellophone staff starts with a dynamic of *f* and includes sixteenth-note patterns. Fingerings of 5, 6, and 6 are indicated for various notes. The score concludes with a final *fff* dynamic in the Piano staff.

III

♩ = 124 lightly throughout

1 *p p p*

Perc. *p ppp mp pppp ppp p*

with sticks (on rim)

9 *ppp pp ppp pp*

17 *p pp p pp mp p*

tr

3 5 3

Pno. *pp p p p p*

3 5 3

Mba. *pp p*

Perc. *p pp pp*

24

Cl. *mp* *mp* *mf* *pp* *p* *mp*

(S^{va})

Pno. *mp* *mp* *mp* *mf* *mf* *mp* *p* *mf* *mp*

Mba. *mp* *mp* *p* *mf* *mp*

Perc. *p*

31

Cl. *mf* *mf* *p* *mp* *pp* (*p*)

(15^{ma})

Pno. *p* *mp* *mf* *p* *mp* *mf* *loco* *f*

Mba. *mp* *mp*

Perc. *mp* *p* *p* *mp*

23

38

Cl. *p* *tr* *mp* *mf* *mp*

Mba. *mp* *mp* *pp* *mp* *mf*

Perc. *mf* *p* *mf*

45

Cl. *mf* *mf* *mp* *f* *mf* *f*

Mba. *f* *p* *mf* *mf* *f* *mf* *mp* *f*

Perc. *mf*

52

Cl. *p* *mp* *p* *mp* *ppp sub.*

so
freely, calm throughout

59

Cl. *pp* *p* *mp* *p* *pp* *ppp* *ppp* *gliss*

66 *pp* *p* *mp* *p* *mp* *rit.* *a tempo* *tr*

73 *faster* ♩ = 144 *tr* *mf* *f* *f* *mf* *f* *p* *mf* *f* *ff*

Pno. *mf* *f* *Red.*

Mba. *ff* *f* *f* *pp* *ff*

Perc. *mp* *mf*

79 *tr* *mp* *mf* *f* *f* *mf* *f* *mf* *f*

Pno. *p* *f* *f* *Red.* *Red.* *Red.*

Mba. *mf* *f* *f* *mf*

Perc. *mp*

85

Cl. *f sempre* *mf* *f* *f* *ff* *fizz.*

Pno. *mp* *f* *ff*

Mba. *ff* *f* *f* *f*

Perc. *f*

91

Pno. *mf* *mp* *mf* *p*

Mba. *mf* *f* *p* *pp* *p*

Perc.

97

Pno. *mf* *f* *mp* (*f*) *f* *mf* *f* *f*

Mba. *f* *mf* *f* *mp* *f* *f* *f* *f*

Red.

104

Pno. *mf* *mf* *f* *f* *f* *f* *fff*

Mba. *f* *f* *f* *f* *f* *ff* *ff*

Perc. *f* *f* *f* *f* *f* *ff* *ff*

tr. *f* *f* *f* *f* *f* *f* *f*

f *cresc.* *fff*

hold till silent

⚡ slower ♩ = 124
solo
freely throughout

111

Perc. *f* *mf* *ff* *p* *f* *fff* *f* *ff* *fff*

119

Perc. *sfz* *mp* *f* *rall.* *a tempo* *ppp* *pp*

mallets on rim: stick head

126

Perc. *sim.* *p* *mp* *pp* *ppp* *pp* *pppp* *norm.*

133

Cl. *f* *mf* *f* *p*

Pno. *p* *mf* *f* *ff*

Mba. *f* *f* *f* *p*

Perc. *f*

b

140

Cl. *f* *ff* *f* *ff* *ff*

Pno. *f* *ff* *f* *ff* *mf*

Mba.

Perc. *f* *f* *ff* *ff* *mf*

molto staccato

8^{va}

146

Cl. *f* *ff* *ff* *fff*

Pno. *f* *ff* *ff* *fff* *ff* *staccato*

Mba. *mf* *f* *ff* *fff*

Perc. *f* *fff* *f* *mf*

152

Pno. (Sub) *f* *ff* *fff* *ff* *fff*

Mba. *f* *ff* *ff*

Perc. *ff* *f* *f* *ff* *fff* *ff* *fff*

159

solo
very energetic

Pno.

(Sub)-----

loco

ff

5

tr

fff

mf

6

5

f

ff

Red

165

Sua-----

loco

Pno.

3

5

3

f

loco

ff

fff

3

loco

172

Cl.

p

smorzato

p

ppp sotto voce

Pno.

tr

pp

mp

p

3

5

3

Red

Mba

Perc.

ppp

mp

pp

p

p

pp

181

Cl. *tr* *mp* *f* *mf* *p* *tr*

Pno. *mp* *p* *mp* *mf* *mf* *p*

Mba. *mf* *mp* *mf* *p*

Perc. *p* *mf* *mf*

Detailed description: This system contains measures 181 through 188. The Clarinet part features a trill at the beginning and end, with dynamics ranging from mezzo-piano to forte. The Piano part has a complex texture with multiple voices and dynamics from piano to mezzo-forte. The Mbanjira part includes triplet patterns. The Percussion part has sparse, rhythmic accents.

189

Cl. *tr* *mp* *flz* *mp* *f* *ff* *f* *ff* *fff*

Pno. *mp* *f* *8^{vb}* *5* *ff* *fff*

Mba. *mp*

Perc. *f* *mf* *ff* *fff*

Detailed description: This system contains measures 189 through 196. The Clarinet part has a trill, followed by a flageolet section, and then a series of sixteenth-note runs with increasing dynamics up to fortissimo. The Piano part features a bass line with octaves and complex textures, with dynamics from mezzo-piano to fortissimo. The Mbanjira part is mostly sustained chords. The Percussion part has a strong rhythmic presence with dynamics from forte to fortissimo.

APPENDIX 5 — Notes on the Accompanying CD Audio Examples

Each of the four works on the accompanying audio CD was digitally recorded, and the final two works on the CD also digitally edited. In many respects, the edited audio examples represent the completion of a process, one in which the composer's control over the final product moves away from the traditional outcome. Traditionally the completion of the full score is usually the final step of the compositional process. The production, by the composer, of the edited audio examples moves that process closer to one in which control over the final presentation of a work is placed in the hands of the composer. This is a result of the availability of commercial software for the recording and editing of sound in the digital domain. The following notes on each of the recordings detail the processes I have employed to develop the works for CD presentation.

The recording of the *Study for Triangles* was made at a live performance of the work in 1993, with Claudio Pompili, Lou Nano and Andrew Taylor performing the acoustic parts, and myself controlling the triangle samples. The placement of speakers, on either side of the stage for the output of the samples, and the placement of the acoustic triangle performers centre-stage was suitable for the presentation of the work to the live audience, however, in the recording, the speaker placement, in combination with a microphone placement suited to the recording of purely instrumental works performed in the concert, resulted in the samples being recorded at a lower volume level than the centre-stage acoustic triangles. For the CD, an option was to re-record the work in the studio to attain a desired balance between the samples and the acoustic triangles, however the live performance environment of the work would be lost, and to some extent, a loss of interaction between the performers was anticipated. The live performance of the work was thus chosen for the CD, and the listener is asked to bear in mind the lower level of the sampled triangle part. The recording was made directly to digital audio tape, and transferred to hard disk for compilation to CD.

The recording of the *Étude in Memoriam Allan Dagg* was straight-forward, the output of the various sound generating devices used for the work sent to a mixer, and the stereo output from the mixer sent directly to DAT. From DAT the work was transferred to

computer hard disk, ready for the compilation of the CD. No digital editing of the work was carried out.

The two accordion parts of *Descendant Lines*, performed by Stephen Tafra, were recorded separately using the multi-track digital recording program *Pro-Tools*, and the work was recorded in short sections over a period of three months. Using the editing program *Sound Designer*, the separate sections were linked together, the various algorithms within the program allowing cross-fades between sections, equalisation, and minor adjustments to tempi with the program's Time-compression algorithm. However, the performance of the work is considered to be highly satisfactory, and hence digital editing of the performance was minimal.

CM was recorded in a two day period, the three performers, James Atkinson, clarinet, Richard Peter Maddox, piano, and Richard Gleeson, percussion, having had no prior rehearsal together due to constraints of distance and time. The three movements of the work were recorded in stereo directly to DAT, in 56 separate takes. The takes were transferred from DAT to hard disk, and subsequently linked together within a single *Sound Designer* file. As in *Descendant Lines*, *Sound Designer* cross-fade algorithms were employed to provide smooth transitions between the separately recorded sections, and algorithms for equalisation were employed. Often multiple recordings were made of a single section, with various portions of one take being satisfactory, whilst other portions of the same take were not. Where this was the case, unsatisfactory portions of one take were replaced with corresponding portions from a second take. the combination of the two takes then providing satisfactory results. On completion of the editing of *CM*, the final versions of all four works were compiled in a CD mastering program. *Masterlist CD*, and a CD burner used to produce the accompanying audio CD.

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